



FASHION PROGRAM

MOUNT MARY UNIVERSITY

BULLETIN + HANDBOOK

2025-2026

WELCOME!

Welcome to the Fashion Program! Our goal is to provide you with a quality education in fashion design and/or merchandise management that reflects the high standards established by our founder, Sr. Aloyse Hessburg, in 1965. Our curriculum reflects real-world opportunities and the many challenges that exist in the fashion industry today.

You are entering a dynamic and fast-paced industry that is fueled by creativity and change. It is an industry not just based on research, but also on **watching** (*pop culture, movies, tv, news*) **reading** (*trade publications, daily reporting services, business publications, books, textbooks*), **observing** (*people, cultures, behaviors, art, trends*) **practicing** (*creating, merchandising, internship placement*) and **synthesizing/analyzing** all of these influences to develop new concepts and creations that impact the world. These practices all converge to inform the creation and distribution of *all* products that are purchased, worn, eaten/consumed, driven and revered by the consuming public.

This handbook is a guide for our fashion students, faculty and administrators as we all work together to prepare you to be skilled, confident and ready to launch your career in fashion. Please read this Handbook carefully, and refer to often it as you work towards the successful completion of your degree(s).

MOUNT MARY UNIVERSITY

MISSION, VISION + VALUES

MOUNT MARY UNIVERSITY MISSION | Mount Mary University, an urban Catholic college for women sponsored by the School Sisters of Notre Dame, provides an environment for the development of the whole person. The University encourages leadership, integrity, and a deep sense of social justice arising from a sensitivity to moral values and Christian principles.

Mount Mary commits itself to excellence in teaching and learning with an emphasis on thinking critically. The baccalaureate curriculum integrates the liberal arts with career preparation for women of diverse ages and personal circumstances; the programs at the graduate level provide opportunities for men and women to enhance their professional excellence.

THE VISION OF MOUNT MARY UNIVERSITY | Mount Mary University is a diverse and inclusive learning community that educates students to transform the world.

THE VALUES OF MOUNT MARY UNIVERSITY | A Mount Mary University education reflects a core group of values and is distinguished by the following characteristics:

Competence: a commitment to excellence that is reflected in the classroom experience and in the resulting knowledge base and skill set demonstrated by graduates.

Community: a shared sense of purpose within the Mount Mary environment to work in the spirit of the School Sisters of Notre Dame by creating a better world through education.

Compassion: an overt expression of concern and purposeful action that fosters human development and unity.

Commitment: a deliberate approach to advancing the universality of human dignity by encouraging leadership in the areas of personal development and global change.

MOUNT MARY'S CREATIVE CAMPUS | Our students will exhibit five attributes that can be taught and assessed that characterize a creative campus. Our community and our world need persons who exhibit the following attributes of creativity:

Agility: the ability to change course or direction in thought and/or action in response to sometimes, unpredictable circumstances. Students who are agile are fluent, organized, perceptive, innovative, and utilize multiple approaches to problem solving. They exhibit dispositions of flexibility, improvisation, adaptability, and risk taking.

Exploration: the willingness to attempt something new and different and embark into unknown areas for purposes of understanding and enlightenment. Students who explore, are observant, analytical, curious, speculative and are pioneers, among the first to do such things. These students are adventurous, skeptical, not afraid to fail, inquisitive and tenacious.

Imagination: the ability to create form for something new, connecting ideas to develop new creations, insights, patterns, solutions that pose counterfactuals and reason through their implications. Students who are imaginative generate ideas, synthesize complex issues, utilize questioning (What ifs), are resourceful, and exhibit divergent thinking. Dispositions include being contemplative, curious, and persistent.

Open-mindedness: While maintaining personal beliefs and perspectives, the ability to incorporate and apply outside frameworks into thought and practice. Students who are open-minded regularly revise their perspectives, are reflective, self-assessing, active listeners, and engage in divergent thinking. Dispositions include being receptive, flexible, empathic, self-aware, and tolerant.

Navigating Complexity: the ability to identify the separate components of a situation and to understand the connections and potential relationships between those components. Students are able to consider many factors simultaneously, synthesize and distill larger amounts of information, engage in multidimensional thinking, and are intuitive and spontaneous thinkers. Dispositions include the ability to see shades of gray, search for options, being comfortable with ambiguity, spontaneous, and are able to internalize multiple cultures.

Fashion Program

MISSION + GOALS

SCHOOL OF ARTS & SCIENCES | The Fashion Program exists within the School of Arts and Sciences. This school is led by Dean Kristen Carioti. As a part of this school, the Fashion Program frequently intersects with other programs within the School of Arts & Sciences. Due to similarities in content, cross-curricular and cross-major opportunities for interaction are being realized.

FASHION PROGRAM MISSION | The Fashion Program prepares majors for careers in a diverse fashion industry. Instruction focuses on nurturing students to think critically and creatively in order to solve design, business, and related social challenges in a global economy. The curriculum integrates technical skills with an understanding of aesthetics, the creative process, current and emerging technology, and business acumen. Integrity, leadership and social responsibility are promoted across the curriculum.

GOALS OF THE FASHION PROGRAM | The goals of the Fashion Program are:

- ✓ to respond to continually changing needs within the fashion industry
- ✓ to encourage critical thinking, creative problem solving and social sensitivity
- ✓ to introduce a wide variety of career options
- ✓ to offer leadership, school involvement and community service opportunities
- ✓ to identify and communicate individual strengths and opportunities for growth
- ✓ to facilitate personal and professional development
- ✓ to emphasize networking with peers, alumnae and industry professionals
- ✓ to introduce sustainability, diversity and global issues

FASHION DEGREES | Graduates receive a Bachelor of Arts degree upon satisfactory completion of all requirements for the University and the Fashion Program. Transcripts reflect the Fashion Design or Merchandise Management major.

As of the 20-21 school year, 120 credits are required for graduation; based on your catalog year (the curriculum in place the year you enrolled at MMU) 33-43 of those credits are in the core liberal arts.

The Fashion Design major requires 75 credits (not including prerequisites). A minor may be declared, but is not required. Our new Fashion Business minor requires 18 credits and is a smart complement to the design major.

The Merchandise Management major requires 61 credits (not including prerequisites), plus a recommended Business Merchandising minor that requires at minimum 18 additional Business credits. Other minor options may also be selected, such as Communications, UX Design, etc.

Post-Baccalaureate Certificates in Fashion Design or Merchandise Management are earned through the completion of 32 or more fashion credits, and are custom-designed for each individual's goals.

THE LEARNING OBJECTIVES OF THE FASHION PROGRAM | Upon graduation, students will be able to:

- I. create solutions to design and business briefs/challenges that recognize the synergy between aesthetics, function, resources, and value.
- II. articulate concepts and ideas by effectively using the combined impact of verbal, written and visual languages.
- III. explore new paradigms by embracing new materials, methods, technology, and business practices.
- IV. adopt a global approach to product development and merchandising through the understanding and appreciation of historic, cultural, social, and economic perspectives.
- V. develop integrity, leadership, and civic and social responsibility in the many aspects of life and career.

FASHION CONTACTS

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EXPECTATIONS OF FASHION FACULTY | *Students are not customers, and teachers are not employees; we have obligations to each other. This is what you can expect from all of your Fashion Program faculty:*

We will treat everyone in the classroom, including students, other faculty, staff, administration and guests, with the respect due to all human beings.

We will attempt to get to know you and treat you as an individual. We teach many students and have a range of responsibilities outside of the classroom, so we need your partnership and interaction to make this possible.

We will not discriminate against you on the basis of your identity or your viewpoints.

We will manage the class in a professional manner. This may include educating you on appropriate behavior.

We will be well-prepared for each class, and we will start and end each class on time.

We teach only in our areas of expertise; if we do not know something, we will say so.

We will keep careful records of your performance and progress.

We will make ourselves available to you for advising and consultation.

We will maintain confidentiality regarding your performance.

We will provide you with professional support and write recommendations for you if appropriate.

We will be honest and transparent with you.

Your grade will reflect the quality of your work.

- Cynthia M. Frisby, Ph.D.

WHAT ABOUT SCHEDULING MY CLASSES?

Upon entry into the FSH program each student is assigned a faculty advisor from within the Fashion Department. You met an advisor at the New Student Registration event you attended over the summer, but your advisor may be re-assigned at a later date to help balance advisor workload. Prior to each semester's registration, you are required to electronically sign up for an advising session with your assigned academic advisor to create your schedule and grant you registration clearance. **Watch for emails with links to each faculty's online advising signup sheets.**

- If you need to reschedule your advising appointment, make sure you delete the original appointment and create a new one, in order to keep faculty & staff informed.
- If you add or drop a class from the agreed upon schedule, please let your advisor know.

There is a timeframe for registration; know when the first day is that you can register for the next semester. **Don't procrastinate and let classes fill up!**

It is a good idea to spread your Core courses across your full four years, as studio and lab courses require extra time. Try to schedule no more than two studio courses per semester during your freshman and sophomore years and no more than three during your junior and senior years. Plan to complete the majority of your Core courses *prior to* your senior year.

You are encouraged to check in frequently with your advisor to discuss the progress of your studies, to seek solutions to any problems you may encounter, and to set goals that will support your progress within the program. All Mount Mary University students are also invited to seek academic and career advice from the **Student Success Center**, located in Haggerty Library.

MAKE THE MOST OF YOUR EDUCATION!

Establish good work habits and a professional approach early. Treat every class as if it were a real job. Your boss won't tolerate too many absences or chronic tardiness, so don't expect your instructors to be different.

The best way to be successful in your coursework is to **be present** for all classes. Come to class on time. When you are late, teachers may question your commitment and you may be a disruption to the class in progress. It is also disrespectful to your instructor and your classmates who arrived on time.

Show an interest in class. Join in discussions and critiques. **ASK QUESTIONS!** **Don't ever be embarrassed to ask a question;** everyone here is learning and chances are, most of your classmates don't know the answer either! Pay attention during lectures, when given information about assignments, and always take good notes. Develop a calendar system that works for you to keep track of your schedule and due dates, etc.

Fashion Program instructors take attendance and participation into account as a factor of your grade.

Communicate -- it is a smart practice to let your instructor know what is going on with you! Explaining the circumstances for why you were absent or late can help, especially if it is chronic. Chronic lateness or absence is not acceptable. Communicate problems or situations you are dealing with so that we can help you, create accommodations or solutions, or point you toward resources that can provide support.

ATTENDANCE POLICY

The Fashion Program has adopted a uniform attendance policy clarifying our expectations for students to attend all scheduled classes, to be on time and to be prepared to participate. These character traits are essential for a successful professional career. It is the belief of the Program that the student as well as the instructor has something to contribute to the class. To miss a lecture, demonstration, discussion, guest speaker, field trip, or group work is to miss a valuable component of the class. Attendance is mandatory and essential to your success in this program. Assignments, lectures and demonstrations begin at the scheduled start time for every class. You are expected to attend every class and to work through the full scheduled course period. Compliance with this policy will be taken into consideration when writing recommendations for a student. All faculty are required to regularly record attendance via Qwickly inside of Canvas.

We understand that the unexpected happens, so **we provide all fashion students a cushion of two absences and two tardies without penalty.** Get in the habit of allowing extra time for traffic, parking and other unforeseen factors in order to arrive by the scheduled start time for class. It is a late student's responsibility to catch up on any missed class content/notes with one of their classmates.

Wisconsin weather is unpredictable. The University's RAVE alert system will notify you via email if campus is officially closed for any reason. If campus is open, then Fashion Department classes will meet as scheduled unless an instructor notifies their class of a change of plans via campus email.

- **Every THREE tardies accumulated will be counted as ONE unexcused absence.**
- **Arriving 5 minutes late or more for class is considered tardy.**
- **Leaving class early is also recorded as a tardy.**
- **Arriving more than 30 minutes late to class is considered an unexcused absence.**
- **Automatic failure of the course will result after 6 unexcused absences.**
- **Instructors are also expected to be present at the scheduled start time for class. If the instructor is not present and has not contacted the class via campus email as of 10 minutes after the scheduled start time, students may leave.**

COMMUNICATE + PLAN | The faculty should be advised of any scheduled absences before they occur **via campus email.** It is the student's responsibility to speak with their instructor before the next class to find out what they missed and to pick up any assignments, handouts or returned work.

LATE WORK | All assignments/projects are expected on the **due date, at the beginning of class,** on the dates given in the syllabus. Bad weather does not preempt deadlines for work that was due that day.

Only students with an ***excused absence*** will not be penalized for a late assignment. However, the assignment must be made up by the next class period after the absence, or the late policy will apply. Those who have missed class without acceptable notice or documentation will not have this grace period.

Late assignments/projects will be accepted with a 10% grade reduction within THREE weekdays (maximum) after the due date. Work submitted later than 3 weekdays from the due date must be negotiated with individual instructors. (Weekdays are defined as Monday – Friday, 8am to 5pm.)

All Mount Mary University policies can be found at [THIS LINK](#). (Note, this is a public page, so you must NOT be logged into mymtmary to be able to access it!)

SUCCESS TIPS

When assignments require outside reading and research, get to work immediately. If you put it off, there might not be enough time to develop a strong idea or complete proper execution.

Budget your time. You may have several projects due on the same day. To survive four years as a fashion major, you must learn to juggle several things at once. Studio/lab courses are demanding; be prepared to do additional work on those projects outside of class. **Per the Academic Bulletin, a student can expect to spend at least two hours on “outside study” for every one credit of class instruction per week.** Studio/lab classes may require even more outside work time. Some students may spend less and some may spend more, but the most successful students do not procrastinate or allow themselves to get behind.

Always meet your assignment deadlines. It is a good idea to work toward finishing a project in advance of the due date. Budgeting your time well allows you to develop and complete assignments when you are rested, alert and focused. This also allows you time to seek instructor feedback as needed and the ability to make any last-minute adjustments. Try to do most of your conceptual work in class where you have the benefit of your instructor’s help and your classmates’ feedback. Working at home may be more comfortable, but will not benefit you creatively!

The fashion majors are demanding, and it is very important for to prioritize and maintain good self-care and life balance. You require sleep, hydration, healthy food and exercise for your body and mind to perform at their best.

GIVE ME ACCESS!

All fashion design studios and computer labs on campus are open for student use from 7am - 11pm daily. In the event that additional access hours are needed, please contact Public Safety to request admittance. You may be asked to show your student ID in order to be let in.

Students working in studios/labs outside of class meeting times agree to the following:

1. Student agrees to work in a careful, responsible and safe manner.
2. Student agrees to follow all procedures and guidelines set forth by the instructor for working in the studio/lab after class hours.
3. Students will check with faculty if studios and labs have a class in session and they wish to work in the space. Signs posted outside each classroom indicate when classes are scheduled in that space.
4. Student will not allow other individuals (without permission) to enter the studio/lab. Children under the age of 16 are not allowed in studios/labs unless registered for a Mount Mary-sponsored event.
5. Students in the building understand that they can be asked to verify their student status in the building outside of classroom hours by being asked to show their Student ID card.
6. Students are asked to be respectful of our spaces and resources by always cleaning up after themselves, returning borrowed and/or moved items to their proper place, recycling items appropriately, and throwing away all trash they generate. Please refer to the “Studio Protocol” posters up in each design lab. Students who

do not clean up after themselves and consistently leave a messy work area for others to deal with may find their final course grade reduced as a result.

7. No food or drink is allowed in the fashion studios/labs. Please place items on the white tables provided just outside of the studios/labs for easy access.

The **Aileen Ryan Fashion Lounge** is located on the lower level of Kostka Hall and is a convenient, communal space to refrigerate/heat up food, eat, collaborate, study and recharge.

THE LIBRARY IS YOUR FRIEND! Mount Mary University's collection of fashion-related literature and publications is extensive. It is kept up to date via electronic subscriptions to a variety of industry-specific publications, journals and databases, as well as trend forecasting services.

To be successful in fashion it is critical that you use the library often for reading and research as you learn about and explore this industry. Fashion literally has its own language; one of the best ways to become fluent in apparel terminology is to regularly read and absorb fashion-related media. As a student, you have access to a variety of resources such as Flipster (fashion magazines), Fashion Snoops (trend forecasts), and Windows Wear (retail/display). You will need to create a login for some of the library's fashion material, but most can be accessed directly via <http://mtmary.libguides.com> by selecting Fashion.

One of the best habits you can form as a fashion student is to read the front page of Woman's Wear Daily (WWD) each day!

<i>Fashion Trade, Professional, and Consumer Publications @ Haggerty Library</i>			
Trade	Professional	Consumer	
A trade publication targets a particular industry segment, trade, or business. The articles are typically shorter in length.	Professional publications or websites are used by professionals in their workplace.	Consumer publications are produced for wide audiences. They typically contain many advertisements.	
<ul style="list-style-type: none">▷ Apparel▷ Footwear News▷ Textile World▷ Visual Merchandising & Store Design▷ Women's Wear Daily (WWD)	<ul style="list-style-type: none">▷ Business of Fashion▷ Collezioni Trends▷ Fashion Snoops▷ Gap Press▷ Sourcing Journal	<ul style="list-style-type: none">▷ Elle▷ Glamour▷ Vogue▷ W	

CAMPUS RESOURCES



BLOECHL CENTER

Gym and Fitness Center

The Fitness Center offers weight equipment, cardio equipment and fitness balls. Learn more at mtmary.edu/fitness.



BOOKSTORE (BARNES & NOBLE)

Bergstrom Hall, Lower Level | mmu-bookstore@mtmary.edu

Visit the Bookstore for textbooks, school supplies, electronics, Mount Mary gear, dorm room essentials, gifts and snacks! Shop in person or online at mtmary.bncollege.com. Visit the Facebook page at facebook.com/MountMaryBookstore for special offers and deals.

COUNSELING CENTER

Haggerty Library 132 | mmu-counselingcenter@mtmary.edu

The Counseling Center is a safe place for students needing short-term support due to academic and/or personal stress. The center is staffed with licensed, professional counselors. Counselors can also help with referral to community resources. Services are free to all undergraduate and graduate students.

CAMPUS MINISTRY

Caroline Hall 154 | mmu-ministry@mtmary.edu

Campus Ministry at Mount Mary University assists all students in creating a sense of community through developing relationships, celebrating various faith backgrounds, giving service, and connecting with other college campus ministry groups both locally and nationally.



STUDY ABROAD

Fidelis Hall 227 | metzgern@mtmary.edu

At Mount Mary, learning goes beyond the classroom — and beyond our borders. Explore a new location over a school break, during the summer or for an entire semester. Our students have traveled around the world to places like China, Costa Rica, England, and world-famous cities, like Paris, London and Rome. Learn more at mtmary.edu/studyabroad.

PUBLIC SAFETY

Bergstrom Hall 79 | (414) 930-3333

Public Safety officers are available on campus 24 hours a day, 7 days a week. Mount Mary University officers have the authority to protect the campus community and to enforce the campus regulations within their jurisdiction. A safety escort program is also available to all members of the campus community.

PROMISE PROGRAM

Haggerty Library | LL, Room 19

The Promise Program is a federally funded TRIO Student Support Services program that serves first-generation and low-income college students. Promise Scholars benefit from tutoring, academic and personal development, FAFSA assistance and more. Eligibility and other information can be obtained by visiting the Promise Program at mtmary.edu/promise.

STUDENT ENGAGEMENT

Caroline Hall 142 | mmu-studentengagement@mtmary.edu

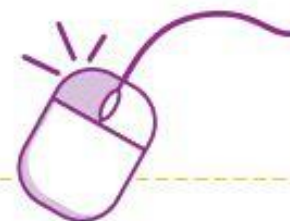
Student Engagement hosts fun activities throughout the year, including dances, off-campus excursions and monthly bingo. Student Engagement provides leadership opportunities and supports the 35+ student organizations on campus including Student Government Association (SGA).



INFORMATION TECHNOLOGY

Haggerty Library | Lower Level, Room 16 | mmu-helpdesk@mtmary.edu

IT provides support for the technological needs, including help with your email or your MyMountMary account. Computer labs are located in: Cyber Café in Gerhardinger Center, Haggerty Library (first and lower level) and Notre Dame Hall (second floor).



QUESTIONS?

 Contact us at (414) 930-3024 or mmu-admiss@mtmary.edu.

2900 North Menomonee River Parkway | Milwaukee, WI 53222-4597 | mtmary.edu

CONTACT US: Haggerty Library, first floor
mmu-ssc@mtmary.edu | (414) 930-3026 | mtmary.edu/ssc

FOLLOW US ON SOCIAL:  Mount Mary University Student Success Center  [mountmaryssc](https://www.instagram.com/mountmaryssc)

ADVISING AND CAREER DEVELOPMENT

Room 128-130

The Advising and Career Development Office provides assistance to students in choosing a major, undertaking a job or internship search, and developing networking skills. Students work with this office throughout their time at Mount Mary to achieve their educational goals and find satisfaction in their lives and careers. To learn more, visit mtmary.edu/adcareer.

ACCESSIBILITY SERVICES

Room 124

Mount Mary University is committed to providing equal opportunities in higher education to academically qualified students with disabilities. Detailed information about documentation requirements, services and resources can be discussed directly with the Director of Accessibility Services. To learn more, visit mtmary.edu/accessibility.

LEARNING SERVICES: TESTING & TUTORING

The Student Success Center provides free tutoring and skill building support for all enrolled students. Individuals interested in improving their academic performance are invited to work individually with a professional or peer tutor, participate in group study and/or attend skill-building workshops. To learn more, visit mtmary.edu/learningservices.

LIBRARY

The library offers group study spaces, spaces for quiet individual study, printing and computers for the entire campus community. The library also provides access to books, articles and e-books through our on-campus and electronic collections, and to library materials from all over the country for free at mountmaryuniversity.worldcat.org.

SERVICE LEARNING

Room 125

Service learning is a teaching and learning method that integrates community service with academic coursework. Service learning opportunities can inspire you to not only volunteer in the community, but to explore social issues and solutions. At Mount Mary, service learning opportunities are incorporated throughout the curriculum. To learn more, visit mtmary.edu/servicelearning.

STUDENT SUPPORT CONSULTANTS

For Title III Students | Fidelis Hall, Room 221

For First-Year Students (30 Credits or Less) | Caroline Hall, Room 153

For All Other Students | SSC, Room 123

Student support consultants are available to provide guidance related to academic concerns, general advising, advocacy, referrals to campus resources and follow-up services for students who are experiencing difficulties that may affect their ability to be successful at Mount Mary.

BUILD COMMUNITY!

NETWORKING is key to success in school and in life! Get to know your program's staff and fellow students. They can be great sources of information and support and may develop into excellent professional contacts for you once you graduate. Utilize instructors' office hours to connect, ask questions, and get help whenever needed. Office hours are simply regular timeframes instructors set aside each week and protect in order to be available to you. Your instructors are eager to see you succeed; reaching out for preliminary feedback or critique on your projects in process is strongly encouraged!

The program draws heavily on our professional community for guest speakers at our ***Fashion Industry Connects*** presentations. These are excellent learning opportunities to meet people who could become quality networking contacts. All students are asked to attend, to participate by asking questions, and to keep speakers' business cards in order to fully make use of these opportunities. It is also a good idea for students to have their own business cards for professional networking. **Attending at least 2 Fashion Industry Connect presentations counts toward 25 points of the Participation grade in ALL of your fashion classes.**

Read the weekly **Fashion Announcements** email to keep up with program announcements, internship and job listings, volunteer opportunities and information on co-curricular competitions, events and scholarships.

Join the **National Retail Federation Student Association** (*also known as The Fashion Association*) for opportunities to support fashion-related volunteer efforts in the community, earn scholarships and network with industry.

Follow the Mount Mary University Fashion Program on Instagram **@mountmaryfashion** to stay current on news, events and recognition related to the program. We also LOVE for students to send us their own relevant and exciting photos with captions that may get shared with the broader community!

The **Milwaukee Fashion Network** group meets every third Thursday downtown at MSOE's Dierck's Hall, 1025 N. Milwaukee Street, Milwaukee WI. This group host speakers as well as events for the local fashion community to mix and mingle, and support each other on projects. This is a great way to meet other like-minded individuals beyond our campus and begin building your professional network. Follow them at **@milwaukee.fashion.network**.

CO-CURRICULAR ACTIVITIES

The Fashion Program will share and sponsor co-curricular opportunities that can further hone your skills, offer financial incentives, create networking channels and allow you to give back to our Milwaukee community. Students are encouraged to stretch and develop their skills, broaden perspectives, and make new connections through co-curricular events.

The Fashion Program relies heavily on the generous financial gifts of our corporate and community sponsors to adequately fund our annual CREO fashion show and associated awards. It is expected that our students graciously return this favor by participating in program and CREO-related sponsorship events and volunteering for extracurricular needs as requested by our internal and external partners. These events often turn out to be great networking opportunities and resume-builders that help elevate

and set your experience apart from that of others. Giving back is not limited to service projects that may be required for a class or cohort group; start a healthy, life-long habit of volunteering now!

We also encourage you to join in on local and national student scholarships, competitions and challenges as paths to create exciting and unique portfolio projects + resume material – all of which help to further distinguish you as a motivated and outstanding candidate for a fashion career. The weekly Fashion Announcements email will keep you informed of these types of opportunities as they arise.

GET INSPIRED

Both Design and Fashion Business majors should develop good habits of regularly visiting retail stores to familiarize themselves with quality product and creative presentations.

Begin a practice of making regular **visits to a variety of different shops** to touch fabrics, see fixturing ideas and display techniques, evaluate construction/quality and try on garments (both vintage/second-hand & new). This hands-on knowledge is a fundamental part of your education in fashion and will help you form your own perspective on product integrity, value, fit and the in-store experience. *(Refer to the Retail Inspiration Resource list at the back of this handbook.)*

Visit **creative and inspiring local places and spaces**, such as museums, galleries, festivals and events. Your personal photos and reflections on these experiences will help to form your own unique inspiration sources. *(Refer to the Museums + Galleries Resource list at the back of this handbook.)*

SAVE YOUR WORK

SAVE and preserve ALL your projects, including all digital file versions, physical boards, 3D models, mockups/muslins AND finished garments! You will ultimately need them for your professional portfolio and potentially for competitions and/or scholarship applications. It is important to keep *everything* -- a project you did during sophomore year may need only a bit of finessing later to become one of the strongest pieces in your portfolio. Don't forget to take regular process photos while developing your class projects – your portfolio will thank you for these additional peeks into the story behind your process!

Design students should also save relevant fabric and trim swatches from each project that will help round out design presentations, and remember to keep process notes, reflections and photos updated in a personal blog and/or in a physical process book.

Always photograph (and back up) high-quality, color images of individual boards and projects (and the details) while they still look fresh. Document all the projects or displays you create while at work or on internships.

Most students work off of flash drives and also use them to archive their work. However, flash drives *can* be easily lost or corrupted, rendering the valuable data on them irretrievable. It is advisable to also own a portable external hard drive *or* subscribe to a cloud-based storage service in order to **back up all files regularly**. This is an investment that will save you much heartache and frustration!

Your Mount Mary Outlook account offers free access to OneDrive, a cloud-based location all students may use to store/back up work while you are enrolled, also allowing sharing access with others, including

faculty. Students each have 1TB of backup space on OneDrive, which is plenty to handle the projects and assignments encountered during your time at Mount Mary.

YOUR INSTRUCTORS ARE TRAINING YOU FOR SUCCESS IN YOUR FUTURE CAREER

PERSONAL CONDUCT | Your instructors have devoted much time and effort toward creating a good learning experience for you. On-time arrival, alertness and participation will enrich the experience for everyone.

TECHNOLOGY USE | Please put away your phone during class or meetings unless there is an approved use for your class. Please turn off the ringer prior to entering the room; if you must take an emergency call, please step outside of the classroom and return only when the call is complete. Text messaging during class is distracting and unacceptable. Students may generally wear headphones and listen to music during studios/computer lab work periods, but this is not appropriate during lectures, critiques or group work.

It is expected that during any lecture or project presentation, students are respectful and do not chat or type on computers; full attention is necessary in order to actively participate in constructive classroom critiques and discussions.

PROFESSIONAL PRESENTATION | While studying in the Fashion Program, you will regularly give project presentations to peers, faculty and program collaborators. You are expected to always present yourself neatly and professionally through your dress, behavior, presentation materials and interaction with the audience.

Treat every project with your best effort and plan to spend time not only on creating great content, but also on how it is communicated and visually presented. These projects will become the foundation of your professional portfolio and are valuable examples of your skills and aesthetic as you begin seeking internships and full-time jobs.

Strong presentation skills are a critical success tool for every sector of the fashion industry. The ability to clearly communicate a point of view, concept, or strategy is key whether you find yourself presenting to a corporate boardroom or pitching your entrepreneurial idea to potential investors. Powerful visual communication coupled with polished speaking ability and a confident attitude will elevate your overall presence. Fashion is an industry rooted in creativity and aesthetics; the visual presentation of your work will silently speak volumes about your taste level, creativity and attention to detail.

In general, **ALL PROJECTS** in the Fashion Program are expected to reflect:

- application of color theory and design elements/principles (ART 105)
- fine craftsmanship (crisp, straight edges, alignment, well-adhered materials, no visible glue, etc)
- logical organization of content
- images at proper resolution, with no distortion or stretching
- effective use of text and labeling, including crediting sources
- proper spelling & grammar

FABRIC SWATCHES and COLOR STANDARDS in the Fashion Program are expected to reflect:

- clean, pinked edges, cut with grain
- consistent size and appearance

- properly labeled with fiber content + construction *OR* color name/numbers
- please utilize the fabric & materials library located in NDH 447 – they are there for your use!

SAMPLES and FINISHED GARMENTS in the Fashion Program are expected to reflect:

- samples properly mounted on provided sheets and/or in plastic sleeves
- clearly marked, labeled clean patterns with ½” seam allowance added to final pattern
- mockups are fully lined with design details on one side (such as pockets, closures)
- neatly sewn and pressed mockups and final garments with appropriate finishing and fit
- final garments submitted on hangers, in a garment bag labeled with student’s name

PRESENTATIONS in the Fashion Program are expected to demonstrate:

- professional, business-casual dress (...we’re working in FASHION, after all!)
- a confident, clear speaking voice
- logical content organization + flow
- familiarity with details of research, project content, decisions/analysis/determinations made
- well-edited supporting documentation and imagery, attributed to sources
- use of correct industry terminology and vocabulary (*see guide at the back of this document*)
- a strong closing
- evidence of practice, practice, practice!
- considerate and respectful answers to audience questions

EMAIL POLICY | As a student, it is a best practice to check your campus email daily and stay current on all University communications and announcements. **University policy requires that students and instructors email each other *only* through the Mount Mary email system to ensure all communications reach the intended party.** For this reason, faculty is not responsible for replying to any emails received from non-Mount Mary accounts. Faculty are not required to check email over the weekend or outside of regular business hours (9:00am-5:00pm Monday -Friday), and faculty are allowed 48hrs to respond to email questions or requests.

In addition, students are asked to use appropriate email etiquette, to include providing a specific and informative subject line, addressing the receiver by name and including a salutation. Keep in mind that your Mount Mary emails are professional documents. (See the following link for more helpful information <https://www.inc.com/business-insider/email-etiquette-rules.html>)

BEGIN GOOD PROFESSIONAL HABITS NOW!

- REGULARLY CHECK EMAIL – email remains the industry standard for workplace communications; get into a practice of reading and responding to it on a daily basis.
- STAY ACCOUNTABLE FOR YOUR DEADLINES – always plan ahead. It is a good idea to familiarize yourself with the calendars in Canvas, as well as the use of the Outlook Calendar associated with your email. Create the calendar method that works best for you, so you can stay on top of your coursework, assignments, exams, project deadlines, meetings, etc.
- SEEK COLLABORATION among classmates and faculty
- TREAT EVERY PRESENTATION LIKE AN INTERVIEW & EVERY ASSIGNMENT LIKE A PORTFOLIO PIECE

CRITIQUE

“It’s got to be more than just ‘I loved it or I hated it’. Criticism is not personal opinion, you’ve got to explain your thinking – how you got there. At best it’s opinion based on a set of facts that are set in context.”

- Robin Givhan, *Fashion Critic* - Washington Post

It is very important to distinguish between criticism and constructive critique. Critique will be a routine, expected aspect of any future job, so learning to hear, analyze and respond to feedback is important. Faculty, peers, panels and outside collaborators all provide feedback to help you *improve* your skills and knowledge base – it is *not* because they hate your work or want to frustrate you! Meaningful growth does not happen without constructively assessing your work. Understand that critique is for your learning and improvement; do not take it as a personal attack. Listen carefully to the feedback you receive; Mount Mary has an open environment of diverse backgrounds and opinions from which you can learn. Respect the knowledge and experience of your instructors. It is not inappropriate to question guidance given while being careful of how you say what you need to say. Diplomacy and self-awareness are very important elements of communication, especially in the department’s stance to educate you in business etiquette.

By the same token, when asked by an instructor in class to critique fellow students’ work, recognize the vulnerability of the situation and provide feedback that is both objective and honest. Base your comments on sound design and industry principles as they may apply to that particular course and assignment. NEVER look upon a critique as an opportunity to get back at someone. You should never leave (or cause someone else to leave) a critique angry or with hurt feelings.

You are here to learn. Feedback and critique are how we all grow and develop. You should not expect to immediately be wonderful at every new thing you take on in this program – a University education *should* challenge your comfort zone and encourage you to approach projects and topics differently. You are learning new skills and software applications that require PRACTICE to refine. Experimentation and risk are part of this educational process. Accepting feedback without being defensive is a valuable, lifelong skill to develop.

SELF-CONFIDENCE FORMULA FOR WOMEN | Learn to become self-confident FIRST (as both a person and in your work), then reflect that confidence boldly throughout your relationships, studies and eventual career path:

- Take responsibility for yourself. You, and only you, can make new things happen in your life. No one else can do it for you.
- Begin to experiment with life. Try something new, test your abilities in new endeavors to learn you can rely on yourself.
- Develop an action plan and implement it. Every small step you take will be a great boost to your confidence!
- Stick with it. True confidence develops from an increasing belief that you can rely on yourself to take action and follow through, no matter what the result.
- Act "as if." Go ahead and take action, with a semblance of outward confidence, then the inward TRUE feeling of confidence will follow.
- Find a mentor. Watch how role models take risks, reach out and ask them how they do this. Ask for feedback on your plans and implementation - most confident people are happy to help and advise!

- Maude Purcell, LCSW CEAP, 2018

LET'S TALK ABOUT GRADES

In order to proactively succeed within the fashion program, make sure that outside commitments such as employment, family responsibilities, social activities, etc. do not drain all of your free time and concentration. Establish priorities and put your education at the top of the list.

Per the Academic Bulletin, a student can expect to spend at least two hours on “outside study” for every one credit of lecture class per week, and additional time (up to four hours) for each studio/computer lab course credit. Plan your schedule with adequate time outside the classroom for this study/creation time in order to ensure success. **If a student is receiving C grades or below, they should seek help from their faculty, academic advisor, or other campus resources as soon as possible. We are here to help!**

In the case that an unacceptable grade (stated above) was received in a course that is a pre-requisite, the student will be unable to continue on to the next course until the prerequisite is passed with an acceptable grade or is successfully agreed upon with their advisor. **Fashion students must maintain a 2.5 GPA within their major courses in order to remain in good standing.** A student with low grades will receive a letter notifying them of their status and should schedule a meeting with their advisor to assess the situation. If a student's performance does not meet the standards set forth by the department and university, academic probation will follow the policies set forth in the current MMU Academic Bulletin. The FSH faculty reserve the right to assess individual situations with regard to retention even though grades appear to be adequate. **Students may also reference the University Student Handbook for further details on grading policies.**

Keep track of your degree requirements and responsibilities (credit hours earned, course requirements, internships, etc.) **Schedule a meeting with the Registrar's Office in the first semester of your junior year to complete a Graduation Audit to ensure you are on track to graduate.** Remember, YOU are ultimately the one responsible for your education! Please refer to the sample 4-year plans at the back of this guide for examples.

GRADING STANDARDS

(refer to individual rubrics by assignment for requirements)

'A' WORK MEANS

- the work completed in this assignment/project is of **marked excellence**.
- the assignment/project **requirements have been met and exceeded** with a level of involvement and production that indicates a **mastery of course knowledge and skills**.
- **attends and actively participates** in all critiques and discussion.
- exhibits vocabulary comprehension and strong verbal communication skills on written assignments and excellent production quality on projects.
- assignments/projects are completed and turned in on time.
- work demonstrates strong conceptual development, an iterative process, and **pushes boundaries**.
- thoughtfully revises work from critique; very **competitive** and **strives for personal success**.

'B' WORK MEANS

- the work completed in this assignment/project is of **better than average quality**.
- the assignment/project **requirements have been met** with a level of involvement and/or production that indicates course knowledge and skills, **while not mastered, are at a competent stage of development**.
- attends and actively participates in critiques and discussion.
- exhibits vocabulary comprehension and strong verbal communication skills on written assignments, excellent production quality on projects.
- assignments/projects are completed and turned in on time.
- work shows conceptual development, an iterative process, and **experiments with / deeply explores the topic**.
- thoughtfully revises work from critique, **driven to improve on a regular basis and make work stronger**.

'C' WORK MEANS

- the work completed in this assignment/project is of **average quality**.
- **meets the basic requirements** of the assignment/project with a level of involvement and/or production that indicates course knowledge and skills are at a **marginally competent** stage of development.
- attends and participates in critiques and discussion.
- vocabulary and verbal skills are **good**, production quality of work is **good**.
- submits **average work** that shows understanding of **key concepts, experiments/explores within limits**, revises work from critique.

'D' WORK MEANS

- the work completed in this assignment/project is of **inferior quality**.
- the assignment/project **requirements have barely been met**, level of involvement and/or production indicates **weak course knowledge and skills**.
- present for critiques/discussion but **does not actively participate**.
- assignment/project work **does not exhibit an understanding of key concepts, vocabulary comprehension is minimal, production quality is poor and work is rushed**.
- submits projects **late with missing components**.

'F' WORK MEANS

- a failure to do work of a passing quality.
- **student does not fulfill assignment/project requirements**, submits work that is **below expectations, exhibits a poor attitude and is hard to work with**.
- assignment/project **requirements have not been met** with a level of involvement and/or production that indicates a grasp of course knowledge and skills.

IT'S ALL ABOUT THE PORTFOLIO!

While grades are important to you, your parents, and the University, they are NOT the only thing an employer considers important. The quality of your portfolio is a *very* important factor toward finding internships and employment. Always work toward building a portfolio that exhibits your creative skills and professionalism.

No matter what GPA you achieve, know that you will continue to learn even more along your career journey! You should expect to continue learning on the job through all the years of your career. As you accumulate new knowledge and experiences, also remember to **keep your portfolio up to date** with current examples of your professional work. Remember, 'commencement' not only means "...the conferring of a degree in recognition of the completion of academic courses," but also "to begin; to enter upon; to perform the first act of." For long term success, you must commit to being a life-long learner!

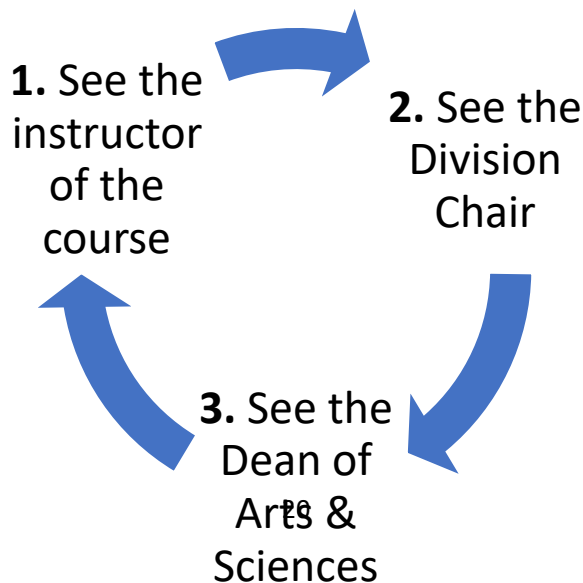
TALK IT OUT!

If you have concerns with an instructor or an assignment, please don't wait until an end of the semester evaluation to bring it up! Utilize your instructor's office hours to have those conversations in person. Providing examples helps with context, clarity and understanding. Your instructor wants you to have a positive learning experience and to succeed in their class. (Remember that an instructor wanting you to succeed is not the equivalent of guaranteeing you an 'easy A'.)

The sooner you share any issues you are having with a course or an instructor (ex: content, pace, style, difficulty, expectations, assistance level, comprehension, etc.) the sooner the instructor can adapt and course-correct to give you the experience you are here for. Waiting until final evaluations doesn't help your personal experience/learning or the instructor's overall effectiveness.

Mount Mary University has communication protocols that instruct students to see the most immediate person involved in a situation and work their way up if or when satisfaction is not achieved. For example, if one has difficulties with a course grade, see the instructor of the course first. If satisfaction is not attained, see the Division Chairperson. If answers still do not meet satisfaction, next see the Dean of Arts & Sciences. In all stages of a process of appeals, you must provide documentation that supports your case. ***As in any situation, students must honestly assess their part in the situation.*** If students truly are unable to speak with the immediate party, only then should they go to the next level.

Please refer to the Undergraduate Bulletin for details and more information on how to appeal a grade (or other appeals).



SEEK SUPPORT

Advising & Career Development is located in the Student Success Center, Haggerty Library. This is a great resource for assistance with your resume & cover letters, interviewing practice, and career-search advice. The Advising & Career Development office is now using **Handshake**, accessible via www.mtmary.edu/adcareer. Employers with full-time job listings can now directly post their jobs to this centralized resource. All MMU students can use Handshake to discover employers and opportunities, submit job applications, and attend career fairs. You will need to activate an account in order to access the site.



Advising & Career Development (ACD) is committed to supporting students in self-knowledge, academic and career exploration, and professional development for life-long career planning success. From registration to graduation and beyond, we are here to assist you on your career journey!

Meet with us to:

Year 1

- Join Handshake!
- Explore your interests & personality
- Choose a major
- Get a summer job to gain work experience
- Write a resume

Year 2

- Explore internships and/or study abroad
- Understand the skills you have & those you'd like to develop
- Narrow down potential career options
- Update your resume

Year 3

- Start creating a more strategic resume for your career path
- Explore your values related to work
- Conduct informational interviews of people in your dream job

Year 4

- Look for jobs 3-6 months before graduation
- Continue to develop professionalism
- Perfect your interviewing skills
- Adjust your resume to fit each position you apply for

After Graduation:

- Stay connected to MMU with alumnae events and networking opportunities.
- Do a service year with a program like AmeriCorps or City Year.
- Haven't landed the right job yet? Continue your search and perfect your application materials.
- Found a great job? Connect with our office to share opportunities with future MMU grads!

EMAIL US OR STOP IN TO
SET UP AN
APPOINTMENT:

mtmary.edu/adcareer

mmu-adcardev@mtmary.edu

Beth Felch, Director

Michelle Stromme, Career Counselor

Katie Kramer, Career Development Specialist



MTMARY.JOINHANDSHAKE.COM

TECHNOLOGY

Mount Mary University and the fashion program embrace technology! The fashion industry is very technology-dependent, and you will be learning important software in our program that is widely used in the industry. Our graduates emerge with job-ready skillsets that allow them to immediately apply critical software in their chosen fashion careers.

The **Tech Haven** and the **Innovation Room** are resources located in Haggerty Library #010 that support students as they build digital literacy skills, invent digital projects, and integrate digital tools into their work.

The fashion program also has a lab of industrial sewing machines and our own dedicated 3D printer, overseen by Jess Frantal. Watch for upcoming Skill Exploration courses that will show you how to use this professional, creative and time-saving equipment to enhance your design project outcomes. If you have a 3D printing project in mind to support a class project, connect with Jess to discuss options for making it a reality!



Welcome To The Tech Haven

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A guide on what to expect

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Your Tech Haven Experience

Tech Haven Promotes Digital Literacy through Conversation and Collaboration. We support students, staff, and faculty as they build digital skills, invent digital projects, and integrate digital tools into their work. We promote digital literacy through conversation and collaboration. The Tech Haven strives to transform learners into confident leaders who can adapt to technology, harness its power, and wield it successfully. Tech Haven's staff uses coaching techniques to help campus members achieve their goals. Whether you're brainstorming a project, practicing new tools, or collaborating with peers, we're here to support you.

.....

* At Tech Haven, Learners Can: *

Brainstorm ideas for digital group projects

Collaborate on course projects with classmates



Practice using campus tools like Adobe Creative Cloud, Microsoft 365, and Canvas

Experiment with new tools & find resources to use campus tools

Who You'll Meet:

A member of the Tech Haven team will be available to greet you upon arrival.

Peer Collaborator's **Digital Literacy Specialist**

Our Peer Collaborators are students who are here to support other students and invent digital projects. They are trained to ask thoughtful questions that lead to discovery and enhance creativity. Peer Collaborator's are here to help you chart a process and discover solutions to problems that might arise, so that you can leave with the skills and resources you need to keep succeeding!

If you have an appointment, the peer collaborator will go over what might have been sent to you already. After that, the collaborator will help with goal setting. Once goals have been set, the peer collaborator will be available to help you navigate the tools you will need to meet those goals.

Our Digital Literacy Specialist oversees the Tech Haven and ensures that the resources, tools, and support we offer align with our mission and academic/digital literacy standards. Sarah is committed to creating an inclusive environment where all learners can excel. She collaborates with faculty and staff to integrate digital tools into coursework and provides guidance to ensure that they are used thoughtfully to foster innovation and creativity.

Preparing for Your Visit at the

Tech Haven

Prepare for Success

Whether you come to brainstorm ideas, explore new digital tools, or collaborate with your peers, the Tech Haven is here to help you succeed. To make the most out of your visit, this guide will aid you on how to prepare before you arrive!



Maximize Your Experience with These Simple Steps



Know Your Goal

Think about what you want to achieve. Whether that is mastering a tool, working on a project, or getting feedback on your ideas. A focused goal will help you make the most of your visit!

Bring The Essentials

Pack the tools you need to succeed! You are encouraged to bring your laptop, project materials, questions, and an open mind! Having your materials ready lets us dive into your work quickly and efficiently!

Schedule an Appointment

While walk-ins are welcome, booking guarantees a dedicated time with a Peer Collaborator.

Maker Mondays

Join us for Maker Mondays. There are no appointments necessary on Monday BUT still come prepared to collaborate and set goals beforehand!

Hours

Tue -Thurs 8:15 a.m. to 4:15 p.m

Friday (Onl) 8:15 a.m. to 4:15 p.m

Sun & Sat Closed

Book a time with us!



Expect Collaborative Support

Tech Haven values conversation and collaboration. Be prepared to interact with us—ask questions, explore ideas, and most importantly – work together for solutions. We're here to support your learning, but your active involvement will make your experience successful and meaningful!



Tech Haven

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Make the Most out of your Visit!



.....
"The secret of getting ahead is getting started"

— Mark Twain
.....

Your Tech Haven Journey

Whether you are skilled in digital tools or are just getting started, we're here to help and learn with you! Your experience at the Tech Haven can go beyond just a simple visit and give you the chance to learn, innovate, and leave with the skills and confidence to achieve your goals.



Enter the Tech Haven

Begin your visit by stepping into our dedicated space for learning and collaboration at Haggerty Library RM 010.



Discuss and Set Goals

Start your session by discussing your project, question or needs with a Peer Collaborator. Share your ideas and goals. They'll help clarify your objectives and offer insight into how you can achieve them together.



Review & Apply your Skills

After you wrap up your session and identify next steps-- always remember to welcome new feedback and review your own progress. When you leave, you will have the skills and confidence to embark on future digital projects.

Collaborate, Learn, and Succeed with Us!

The Tech Haven is committed to supporting the Mount Mary community as they build their tech skills and confidence!



Tech Haven is located in room #010 in the basement of Haggerty Library; the Innovation Room is just around the corner!

TRAVEL THE WORLD

The Fashion Program sponsors two Study Tour opportunities for course credit; **FSH 277 New York Study Tour**, and **FSH 372/374 Paris Study Tour**. These are offered in alternating years. Fashion students have also taken semesters abroad in the UK, Italy, and Korea. The University also offers many exciting opportunities to study in other countries such as Ireland, Italy and Costa Rica.

A number of our fashion students have been awarded significant scholarships to underwrite their study abroad experiences! For information about studying abroad and available scholarship support, contact your academic advisor or **Monica Olague, Director of International Studies** at olaguem@mtmary.edu. The International Studies office is located in Fidelis Hall #277.

MARKETING

All course and major-related activities are subject to being photographed for marketing and recruitment purposes. Please note that this may include photographs of student participants. We will be increasing our candid photography/video capture in the classrooms and studios to ensure we have updated and relevant content to use on our website, promotional materials and social media.

We make every effort to give students prior notice when photographers may be present in class. Please make the effort to present yourself and your workspace to best represent Mount Mary University's Fashion Program!

INTERNSHIPS

Fashion students are responsible for securing their own internship position(s); however, program faculty are happy to help with contacts, connections and referrals. Internships can begin the summer prior to the third year in the program unless otherwise approved. One internship credit = at least 40 documented work hours. **Fashion students must complete at least 2.0 credits (80 documented work hours) of internship to graduate.** Students must register for internships for credit during the course registration period for the semester the internship is taking place. Academic credit will not be granted retroactively for work completed without prior course registration. Internship process and documentation requirements are available in the Academic Bulletin.

Our fashion majors have completed internships at a wide variety of local and national companies such as:

KOHL'S CORPORATE	MILWAUKEE TOOL	BRYSON REID
JOCKEY	HOME SHOPPING NETWORK	EAST TOWNE ASSOCIATION
HARLEY-DAVIDSON	FLORENCE EISEMAN	DIRECTIVE
BOTTEGA VENETA	CITI TRENDS	ONTAL / RAM GROUP
MILLER-COORS	VON MAUR	TJ MAXX
FASHION ANGELS	FAYE'S	GARO SPARO
LANDS' END	RIPON ATHLETIC	NORDSTROM
FASHION SNOOPS	FLORENTINE OPERA	MUKLUKS

OUR ALUMNAE

MOUNT MARY UNIVERSITY FASHION ALUMNAE own or are employed by local and national fashion + retail companies such as:

KOHL'S CORPORATE HQ
JOCKEY
HARLEY-DAVIDSON
FASHION ANGELS
ONTAL
EDWARDS GARMENT
TARGET

LANDS' END
STEINHAFEL'S
KROGER
VON MAUR
MENARD'S
FLEET FARM
WIGWAM SOCKS

RELIABLE/MUKLUKS
TILLY'S
KATE SPADE
BRYSON REID
HYDE PARK MKE
HOUSE OF SOLANA
STEIN'S GARDEN & GIFTS

FASHION ALUMNAE are available and willing to be resources to our students as mentors and industry advisors, as well as connections for potential internship and career opportunities. Join the **LinkedIn Mount Mary Fashion Alumnae Mentorship** group, or speak with your Division Chair to be connected with an appropriate, ready & willing mentor.

RETAIL INSPIRATION

INSPIRATION IS EVERYWHERE! The Milwaukee area is home to many retail experiences that both Fashion Business and Fashion Design majors should frequent. As mentioned earlier, it is important to get acquainted with quality product by studying fabrics and construction methods. Get wow-ed by creative fixtures and display methods. Study the visual stories that floorsets and window displays are telling the customer. Soak up the in-store experience that has been curated for the customer.

Get out and explore a variety of retail experiences often; being familiar with what the ultimate consumer sees on a regular basis is *invaluable* knowledge for your studies and future success. Here's a starter list:

NORDSTROM

Mayfair Mall

SALAMANDER

7532 W State St
Wauwatosa, WI

TARGET

Miller Parkway, MKE
Oak Creek, WI

KOHL'S

Menomonee Falls
or Grafton

FAYE'S

Mequon, WI

BRYSON REID

Audubon Court
Fox Point, WI

HYDE PARK MKE

6738 W Wells St
Wauwatosa, WI

IKEA

Oak Creek, WI

FIFTH & MAIN

174 S Main St
Thiensville, WI

LELA

321 N Broadway #1A

SHOO

244 N Broadway

ANTHROPOLOGIE

Third Ward, Corners at
Brookfield

FREE PEOPLE

The Corners at Brookfield

BANDIT

1224 E Brady Street

CIVAL COLLECTIVE

911 W. National Ave

PLUME

3001 S Kinnickinnic Ave #A

TWIGS

The Corners at Brookfield

URSA

2534 S Kinnickinnic Ave

ALIVE & FINE

2652 Kinnickinnic Ave

VON MAUR

The Corners at Brookfield

ALTAR'D STATE

The Corners at Brookfield

MUSEUMS + GALLERIES

INSPIRATION IS EVERYWHERE! The Milwaukee area is home to many museums and galleries that can help to spark endless creative ideas. Here are some suggestions to get you started:

MARIAN GALLERY

Mount Mary University
Caroline Hall

**MUSEUM OF WISCONSIN ART
(MOWA)**

West Bend, WI

RACINE ART MUSEUM

Racine, WI

MILWAUKEE ART MUSEUM

Lincoln Memorial Drive

MOWA DTN

Saint Kate Hotel, Milwaukee, WI

WUSTRUM MUSEUM

Racine, WI

HAGGERTY MUSEUM OF ART

Marquette University

**WI MUSEUM OF QUILTS + FIBER
ART**

Cedarburg, WI

VAR GALLERY

643 S 2nd Street

MILWAUKEE JEWISH MUSEUM

1360 N. Prospect Avenue

LYNDEN SCULPTURE GARDEN

Glendale, WI

BLACK CAT ALLEY

E Ivanhoe Pl

PRINTING

QUALITY MATERIALS MAKE BETTER PRESENTATIONS! There are many printers located across campus that only require you to swipe your Student ID. Each student automatically has \$40 in printing funds loaded on their card per semester.

If you need to print in color, there are **color printers located in Haggerty Library**, as well as **in the Notre Dame Hall 4th Floor common area**. Your course fee for courses meeting in NDH 447 and 459 covers color printing on the NDH 4th floor printer.

KEY FASHION VOCABULARY + PRONUNCIATIONS

GET FLUENT! The fashion industry truly has its own language, and to successfully navigate any segment of this world, you must learn to speak it! You begin to learn fundamental fashion vocabulary in FSH 107 – Concepts and Careers, and will further develop your understanding and application as you progress through other courses. It is expected that students will use professional industry terminology in all fashion course work and presentations.

Learn to pronounce designers' names correctly (yes, even in French!) Pay attention to proper use of terms for silhouettes, fabrications, constructions, styling details, finishes, etc. Regardless of the career path you take within fashion, you must be able to effectively express your vision, concepts, suggestions or corrections using the language of the industry!

“How to Pronounce Moschino, Miu Miu and More” – Rosie Reeves, *Harper's Bazaar*, 2019

Ever found yourself stuck for words when trying to pronounce some of the trickier names in the fashion lexicon? Us too. So, for anyone who has ever stumbled over Salvatore Ferragamo or mumbled their way through Maison Martin Margiela, we've compiled the ultimate cheat sheet to help you master the dialects of the designer alphabet. Practice makes perfect...

Anna Sui: anna swee

Christian Lacroix: christian luh-kwa

Ann Demeulemeester: ann de-mule-eh-meester

Christian Louboutin: christian loo-boo-tan

Azzedine Alaïa: azz-eh-deen ah-lie-ah

Comme des Garçons: comb dey gah-sown

Badgley Mischka: badge-lee meesh-kah

Dolce & Gabbana: dol-chey and gab-ana

Balenciaga: bah-len-see-ah-gah

Dries Van Noten: drees van know-ten

Balmain: bahl-mahhhhhn

Gareth Pugh: gareth pew

Bottega Veneta: bow-tay-guh vah-netta

Giambattista Valli: gee-am-bah-tease-ta vah-lee

Gianfranco Ferre: gee-ahn-franco feh-ray

Givenchy: zjee-von-shee

Hermès: er-mez

Hervé Léger: air-vay lay-jah

Hussein Chalayan: hoo-sane sha-lion

Issey Miyake: iss-ee mee-yah-key

Jean Paul Gaultier: zhon paul go-tee-ay

Junya Watanabe: jun-yah wat-an-ah-bey

Kinder Aggugini: kinder ag-ooh-gee-nee

Lanvin: lahn-vahn

Loewe: loh-wev-eh

Louis Vuitton: loo-wee vwee-tahn

L'Wren Scott: la-ren scott

Maison Martin Margiela: may-sohn martin mar-jhell-ah

Marchesa: mar-kay-sah

Mary Katrantzou: mary cat-trant-zoo

Miu Miu: mew-mew

Monique Lhuillier: monique le-hu-lee-ay

Moschino: mos-key-no

Olivier Theyskens: oh-liv-ee-ay tay-skins

Proenza Schouler: pro-en-zuh skool-er

Rochas: row-shahs

Rodarte: row-dar-tay

Roksanda Ilincic: roksanda ill-in-chik

Salvatore Ferragamo: sal-vah-tor-re fer-ra-gah-moh

Sonia Rykiel: sewn-yah ree-key-el

Thakoon: tah-koon

Versace: vur-sah-chee

Yves Saint Laurent: eve san lau-ron

Yohji Yamamoto: yoh-jee yam-ah-mo-to

COMMONLY MIS-USED + MIS-PRONOUNCED FASHION TERMS

boucle – /bo̞'klā/ – 1: an uneven yarn of three plies, one of which forms loops at intervals *or* 2: a fabric of bouclé yarn

*Chanel suits are known for being crafted from a signature nubby wool **boucle**.*

challis – /'sha-lē/ – a lightweight soft clothing fabric made of cotton, wool, or synthetic yarns

*This printed rayon **challis** fabric has the perfect drape for a summer dress.*

charmeuse – /shär-'müz/ – a fine, semi-lustrous satin weave.

*Silk **charmeuse** is favored for its vibrant, almost liquid appearance, but it requires great skill to sew.*

cinch – /sinch/ – to fasten (something, such as a belt or strap) tightly

*Harem-style pants are **cinched** at the ankle to create a blouson effect.*

flair – /fler/ - a uniquely attractive quality, style.

*Diana Ross dressed with such original **flair**. That window display completely lacks **flair**.*

flare – /fler/ - to open or spread outward

*My dress for the party features a 'fit and **flare**' silhouette.*

flat – /'flat/ a technical drawing of a garment as if it were laid out **flat** on a surface; shows all design details such as seams, stitching and closures. Used for tech packs or garment spec sheets.

*It is critical for tech **flats** to be extremely detailed and accurate in order to avoid sample mistakes.*

float – /'flōt/ - a dimensional, posed garment drawing without a figure depicted; may be used for presentations or line sheets, but normally not for tech packs or garment spec sheets.

*She prefers to use **floats** on presentation boards; they mimic the garment's drape and attitude.*

paillettes – /pī-'yet/ - a shiny spangle applied as a decorative trimming. Similar to oversized sequins, but normally attached at one point so as to “flutter” with movement.

*The dress I'm wearing has 1" circular **paillettes** at the hem; it will look amazing in the spotlight!*

palette – /'pa-lət/ - a particular range, quality, or use of color (*pallet, palate* = incorrect)

*Fall's jewel-toned color **palette** will be beautiful in luxurious silk velvet.*

racer – /ray-ser/ a Y-shaped strap configuration at the upper back of a tank style top (*razor back* = incorrect)

*My favorite **racer** back swimsuit gives me lots of room to backstroke.*

illustration – an artistic representation of a garment design; a fashion rendering filtered through an individual vision or style vs the reality of a photo.

*Due to the adoption of photography and computer-aided design, fashion **illustration** has gone from being one of the sole means of fashion communication to having a very minor role today.*

ruching – /rhooshing/ - A pleated, fluted, or gathered strip of fabric used for trimming.

*The little girl's sundress had several rows of **ruching** placed at center front for interest.*

sequin – /'sē-kwən/ (*sequence* = incorrect) - small circles of metallic foil attached as embellishments to fabric or apparel.

*The **sequins** on her evening gown shimmered in the candlelight.*

sheer – /'shir/ - transparent or see-through.

*She layered her **sheer** blouse with a camisole to make it office-appropriate.*

shear – /'shir/ - to cut or clip from someone or something; to cut or trim with shears.

*Most farmers **shear** their sheep's wool in late spring or early summer.*

shirr/shirring – /'shər/ - to draw (a material, such as cloth) together; soft gathering of fabric created with a basting thread.

*If you **shirr** the top edge of the dirndl skirt panel, it will keep the waistline gathers distributed evenly. When placed at the bodice sideseam, **shirring** provides a flattering fit detail.*

thumbnail – /'thəm-ˌnāl/ - a quick, abbreviated pencil sketch, usually produced very rapidly and with no corrections; one of the most important idea-generating steps in the design process.

*Kara typically sketches 20-30 quick **thumbnails** to iterate variations for each style on the line plan.*

voile – /vwahl/ - a fine, soft, sheer fabric used especially for women's summer clothing or curtains.

***Voile** would be an appropriate fabric choice to execute the soft shirring of a peasant neckline.*

A fabric can **ONLY** be properly described by both its **FIBER CONTENT** + **CONSTRUCTION**.

Examples:

100% cotton twill

100% cotton voile

100% polyester satin

100% silk velvet

100% silk chiffon

60% cotton 40% polyester twill

60% cotton 40% polyester jersey

97% cotton 3% spandex jersey

50% poly 25% cotton 25% rayon jersey

80% nylon 20% acetate taffeta

and “**Kona Cotton**”, 100% cotton plain weave available in a wide range of solids, is for quilts, not apparel!

— • the ultimate *neckline* fashion vocabulary • —



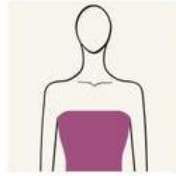
_sweetheart

Mostly used in dresses without straps, it's formed by two curves recalling a heart shape.



_scoop

U-formed neckline that can be more or less plunging.



_straight across

Typical in the strapless dresses, it's a straight neckline above the breast.



_V-neck

A common neckline, it forms a triangle and drops to the breast; can be plunging or low.



_off-shoulder

The straps drop laterally on the arms in a more or less soft way.



_bateau

A wide neckline that runs horizontally, front and back, almost to the shoulder points, across the collarbone.



_jewel

A plain rounded neckline just above the collarbone. The name is referred to the ability this neckline has to allow the view of necklaces or pendants.



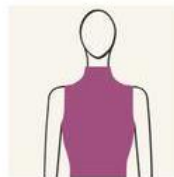
_square

Neckline with linear side edges forming two 90° rounded corners. If the corners are perfectly rights it's called "court".



_halter

A neckline formed by the dress straps that get linked behind the neck.



_high neck

A neckline that covers partially the neck and totally the breast.



_sabrina

Similar to the bateau, it goes to one shoulder to the other with a straight line that passes above the clavicles, leaving part of the shoulders bare.



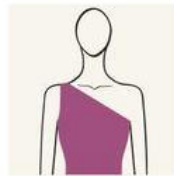
_spaghetti strap

A neckline that leaves the shoulders bare and has two very thin straps reminding the "spaghetti".



_halter strap

It features a V-neck or sweetheart front neckline with straps which wrap around and connect at the nape of the neck.



_asymmetric

Also known as "cleavage diana" or "shoulder", presents the bodice with a single shoulder strap and a diagonal cut.



_queen Anne

It has a collar getting up in the back of the neck and a V-neckline of varying depth. The shoulders are covered.



_illusion

It uses two different fabrics to create an optical illusion. The covering bodice ends with a cut right or heart shaped above the breast, which is joined by a transparent fabric or lace to cover the sternum to the neck.



_grecian

The "greek" neckline is characterized by a piece of fabric which, starting from the center of the breast, opens to surround the neck.



_cowl

This neckline has the neck draped that falls softly on the chest.

• the ultimate *female collars* fashion vocabulary •



_chelsea

Medium-wide collar with square pointed ends attached to a front opening V neckline.



_johnny

Very small high stand collar attached to a V neckline. Usually a single-layer knitted collar.



_pointed flat

Narrow collar with squared ends at center front. It is also known as «bermuda».



_peter pan

Narrow collar with rounded ends at center front.



_puritan

Rounded collar similar to «peter pan» but wider. It covers part of the shoulders.



_wing

Stiff band collar with pointed ends that fold outward.



_shawl

Collar formed by an extension of the facing and garment front (undercollar).



_notched

Notched with square corners on lapel and collar.



_convertible

One-piece high stand collar which can be worn open or closed. Lapels are formed when worn open.



_shirt

The traditional two-piece high stand collar (called band and collar). The ends of the collar may be square, round, or pointed.



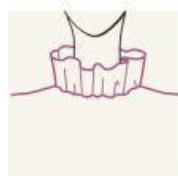
_mandarin

Band collar with square or rounded ends that do not quite meet at center front. It is also called «chinese» or «Nehru» collar.



_bib

Flat rounded, square, or oval shape fitting around the neck like a child's bib.



_ruffle

Straight piece of fabric, lace, or trim gathered to neck edge to form ripples.



_tie neck

A narrow fabric band of varying length worn around the neck and tied in a knot or bow close to the throat.



_jabot

When one or two pieces of fine soft fabric is used to decorate the neckline, it makes the jabot collar.



_cascade

Circular-cut ruffle attached to neckline at center front of garment.



_crew

High rounded neckline finished with narrow strip of rib knit.



_turtleneck

High rounded neckline finished with very wide strip of rib knit that is often worn folded over.

—• the ultimate *sleeves* fashion vocabulary •—



_shirt

Long and soft sleeve closed on the wrist by a cuff with buttons.



_bishop

Long full set-in sleeve with fullness held at wrist by cuff. May be gathered also at cap.



_bell

A set-in sleeve that is smooth at the armhole and flared at the hem edge.



_raglan

Sleeve joined by diagonal seam that extends from underarm to neckline. It may have a dart to shape the shoulder or may have an additional seam along the outside of the arm.



_batwing

Long sleeve with deep armhole almost to the waist and extending to the wrist. May be cut in one with garment or may be a separate sleeve.



_poet

A long sleeve fitted from shoulder to elbow, and then flared (somewhat dramatically) from elbow to wrist. Often features ruffles on the cuffs.



_puffed

Short full sleeve with gathers at armhole or lower edge or both. Also called puff sleeve.



_bracelet

Three-quarter length sleeve.



_petal

Sleeve with a curved overlap along outer arm. Also called lapped sleeve.



_layered

Wide sleeve that consists of multiple circular layers of fabric overlapping.



_french

Sleeve with wide cuff which turns back and is fastened with a cuff link through all layers.



_cape

Cape sleeve is a wide sleeve which has draped fabric over the arm, creating a dramatic effect for the shirt or dress.



_circular cap

Short flaring sleeve that extends out from smooth cap at armhole.



_kimono

Sleeve may be cut in one with the front and back of the garment or may be attached to the front and back with a vertical seam.



_drop shoulder

The sleeve is attached to an armhole shaped to extend wider than the natural shoulder.



_marie

A full "paned" or "pansied" sleeve gathered into two or more puffs by a ribbon or fabric band above the elbow, worn in the 1620s and 1630s.



_button-tab

A long roll-up sleeve with a button-tab sewn above the elbow. The sleeve is rolled up and fastened by the tab with a button.



_peasant

A wide raglan sleeve with gathers at the neckline and lower edge. Gathers may be controlled by drawstring or elastic. Sleeve may be short or long.



_lantern

Sleeve made with crosswise design seams to give width.



_Juliet

A long, tight sleeve with a puff at the top, inspired by fashions of the Italian Renaissance and named after Shakespeare's tragic heroine.



_roll-up

Straight short or elbow length sleeve designed to be rolled or folded up from a cuff. May be either set-in or shirt sleeve.



_leg of mutton

The leg-of-mutton sleeve is constructed with a full top that is gathered into the armhole. The fabric then tapers gradually to tuck in closely at the wrist, which gives the sleeve this particular outline.



_cowl

Short and loose sleeve with draping at armhole.



_butterfly

A set-in sleeve that is smooth at the armhole and widely flared at the hem edge (elbow length or longer).

— the ultimate dress shape vocabulary —



—A

Narrow at the shoulders and gradually widens towards the hem, giving the impression of the shape of a capital letter A.



—trapeze

Narrow at the shoulders and very wide towards the hem, that generally falls below the knee.



—H

Straight, narrow cut, with a hem that generally falls to the knee. Also called Pencil, it's the iconic 60's dress.



—triangle

Narrow at the shoulders and with a wide and flounced hem.



—I

Similar to H shape but with a hem that falls below the knee.



—bell

Narrow at breast and waist and with a wide skirt shaped as a bell.



—T

With sleeves that form a T shape combined with the H shaped dress, exactly the same shape of a T-shirt.



—balloon

Narrow at breast and waist with a wide skirt balloon shaped and hem that falls to the knee.



—V

Inverted triangle shape wider at the shoulders and fitted at the hem.



—empire

Fitted bodice ending just below the bust, giving a high-waisted appearance, and a gathered skirt which is long and loosely fitting but skims the body.



—X

Narrow at waist and wide skirt. Also called Hourglass, it's the iconic 50's dress.



—charleston

Straight and loose, leaving the arms bare with a waistline dropped to the hips. Also called Flapper, it's the 20s iconic dress.



—Y

Combination of the X for the top and the H shape for the bottom. It's the 40s iconic dress.



—princesse

Dress with "princess seams" that typically run from under the arm curving gently over the bust point and down to the lower hem.

—• the ultimate *skirts* fashion vocabulary •—



_A-line

Slightly touching hips and thighs, broader at the hem, narrow at the top and a bit wider at the bottom makes it look like the letter "A".



_tube

Tube skirts are very similar to pencil skirts. The main difference is that they are made with stretchy material and they usually reach just below the knees.



_circle

Made in a circular shape. It's very fitting at the dress hips and usually made of lightweight fabric.



_pencil

This skirt hugs your body. Its lengthens from the waist to reveal a pair of beautiful legs. This one is inappropriate for the workplace or highly formal meeting.



_accordion

A skirt with narrow pleats. It can be a circle skirt with pressed-in ridges or edge-stitching.



_mini

Mini skirts are shorter than knee length. They are just right to reveal a pair of beautiful legs. This one is inappropriate for the workplace or highly formal meeting.



_knife pleated

Skirt with one or more pleats that face one direction.



_wrap

These skirts can wrap around the waist and the leg part. It can be fastened by a button or tie. It is a perfect selection of casual wear.



_draped

Skirt with additional fullness pleated, gathered, or draped on one side. It is also called sarong skirt if wrapped.



_asymmetrical

Asymmetric skirts come in a variety of shapes and suit a variety of figures. In this, the hem moves and curls in a pattern at different levels.



_gypsy

There are different lengths on this category such as, full, knee length, mini. They usually come as a patchwork of bright colours.



_bubble

It creates a bubble effect at the bottom of its hem being tucked back under.



_layered

This skirt is composed of several superimposed layers of fabric.



_godet

A triangular piece set into a skirt gore seam to give added fullness to a flared hem edge.



_mermaid

The design is similar to a mermaid's tail by fitting from waist to knees. It flares out from the knees to the floor.



_tulip

The fabric of the skirt is pleated and folded to create the look of a tulip flower on the skirt.



_ruffled

A skirt made up of layers of fabric, usually to create the illusion of curves.



_paneled

Skirt with vertical seamlines. Most designs are fitted at the waist with flare toward the hem. Skirts may have four or more gores.

—• the ultimate *trousers* fashion vocabulary •—



—straight
Simple trousers with straight legs. They are also called cigarette pants or pencil pants.



—skinny
Pants with a small leg opening. Other names for this style include drainpipes, stovepipes, tight pants, cigarette pants, pencil pants or skinnies.



—boot-cut
Trousers tight on the thighs and slightly flared at the bottom of the legs.



—flare
Trousers known as bell-bottoms. These very wide hems were fashionable in the 1970s.



—wide leg
This model of trousers are wide and flared, particularly large on the bottom.



—pegged
Trousers cut full in the waist and thigh area, and tapering to a cuff or gather at the ankle. This style was extremely popular in the 1950s and 1980s.



—stirrup
A close-fitting pant that tapers at the ankle and the material extends to a band that is worn under the arch of the foot to hold the pant leg in place.



—5-pocket jeans
Jeans are a very popular article of casual dress around the world. The original model of jeans has five pockets and double-stitching on sight.



—bush pants
Comfortable pants often used for hunting. They have very large pockets and straight leg.



—cargo pants
They are called combat trousers after their original military purpose. Loosely cut pants originally designed for tough, outdoor activities, with one or more cargo pockets.



—sailor pants
Sailor pants began as part of a work uniform, worn by navy men. The bell bottoms are roomy and comfortable. On the front they have a flap with buttons.



—jodhpurs
Full-length trousers worn for horse riding, which are close-fitting below the knee and have reinforced patches on the inside of the leg.



—hot pants
Very brief and usually tight-fitting shorts for women and girls, first popularized in the early 1970s.



—skort
A skort is a pair of shorts with a fabric panel resembling a skirt covering the front. Some skorts are essentially skirts with a pair of shorts hidden underneath.



—sweat pants
Sweat pants or yoga pants are casual wears generally worn during workouts. Very comfortable.



—harem
Harem pants is a term generally applied to baggy, long pants caught in at the ankle. Early on, the style was also called a harem skirt.



—palazzo
Long women's trousers cut with a loose, extremely wide leg that flares out from the waist. Usually created in flowing fabrics that are breathable in hot weather.



—bermuda
A particular type of short trousers, now widely worn by both men and women. The hem can be cuffed or un-cuffed, around 1 inch above the knee.



—carpenter
An overall, bib-and-brace overalls, or dungarees, is a type of garment which is usually used as protective clothing when working.



—jumpsuit
Jumpsuit originally referred to the utilitarian one-piece garments used by parachuters, but has come to be used as a common term for any one-piece garment with legs.

10 THINGS THAT REQUIRE ZERO TALENT

- 1. Being On Time**
- 2. Making An Effort**
- 3. Being High Energy**
- 4. Having A Positive Attitude**
- 5. Being Passionate**
- 6. Using Good Body Language**
- 7. Being Coachable**
- 8. Doing A Little Extra**
- 9. Being Prepared**
- 10. Having A Strong Work Ethic**

APPENDIX FOR DESIGN MAJORS

SUPPLIES

Always have money budgeted for supplies. You *have* to have the tools required for your classes. Talk to your teachers about what you will need, and don't skimp where it will matter most (i.e. quality materials!).

As of the 21-22 school year, supply packs of required items are covered by your course fee for **FSH 110 Clothing Construction, FSH 160 Flat Pattern Fundamentals, FSH 212 Draping Fundamentals** and **FSH 220 Fashion Art**. These supplies are yours to keep, and you will need them for each semester of your education and beyond graduation. Muslin is allocated to each student based on the anticipated need for the semester's projects. Additional muslin may be purchased for \$3.30/yd; the total cost is added to your Business Office account at the end of each semester. We also strongly suggest that fashion design students **invest in purchasing their Flat Pattern textbook vs renting**; this text is a valuable resource that you will need to refer to over the course of your education and beyond, and adding your own notes for future reference will be invaluable.

Label all your supplies with your name, and *always* bring them to class, ready to work. We recommend taking your tool kit back & forth with you from class in the event that you may need to work from home. Don't forget to take your supplies with you at the end of each semester, as abandoned property left in classrooms or labs will not be saved.

The Fashion Program receives many donations of quality fabrics, trims and notions, and we welcome our students to incorporate these unique resources into their projects and assignments. **Room 005** in LL Fidelis Hall and the **K245 closet** both store fabrics and trims that students are welcome to adopt for school-related use. Fashion Dept staff and student workers put a great deal of continual effort into organizing and maintaining our supplies. Please respect their efforts by keeping our materials neat and purposefully organized, re-folding fabrics, and returning all items to their proper homes. Please do not use any materials labeled as belonging to the instructor. Fabric closets are kept locked to assist in maintaining order, and require your instructor to unlock/gain access. Roll fabrics on the wall in LL Fidelis **Room 002** may be used by students at any time.

GET INSPIRED

Begin a "swipe file"! This may be a physical folder of pages torn from magazines and/or an online version using Pinterest or a similar digital platform. Save appealing photos, designs, ads, artwork, color stories, illustrations, shop windows, store displays etc. and keep them organized so that you can refer to them as inspiration and reference material for future assignments or jobs.

Although it is acknowledged that "knocking off" a competitor's designs is a common practice in the apparel business, it is expected that any designs presented by Mount Mary students be their own. There is a fine line between adapting existing artistic concepts (competitive research) and stealing an idea (outright copying). **Resource materials and "swipe files" are intended to be idea generators** – a starting point in the development of your own unique concept. Student designs may absolutely be *inspired* by the silhouettes, proportions and lines of other designers/artists, but each student must exhibit the integrity of acknowledging the work of others while reimagining these elements in their own unique way. We encourage you to

supplement current fashion and trend research with personal photos, interests and experiences – challenge yourself to go beyond the limits of Instagram and Pinterest in order to develop deeper inspiration and greater meaning in your work. Copying or imitating the language, ideas & thoughts of another author *and passing off the same as one's original work* is not acceptable behavior in a learning environment. Please refer to the Student Handbook for more detail on the University's Academic Integrity policy as well as the potential consequences for violation.

Begin a practice of making regular **visits to a variety of different shops** to touch fabrics, see fixturing ideas and display techniques, evaluate construction/quality and try on garments (both vintage/second-hand & new). This hands-on knowledge is a fundamental part of your education in fashion and will help you form your own perspective on product integrity, value, fit and the in-store experience. *(Refer to the Retail Inspiration Resource list at the back of this handbook.)*

Visit **creative and inspiring local places and spaces**, such as museums, galleries, festivals and events. Your personal photos and reflections on these experiences form your own unique inspiration sources. *(Refer to the Museums + Galleries Resource list in this handbook.)*

Design majors should get in the habit of collecting fabric swatches to create a personal swatch reference binder. **Fabric is FIRST** in great apparel design. The best way to familiarize yourself with the world of textiles is to literally have them in your hands to touch and feel. You cannot adequately convey a design concept without swatches of your intended fabric qualities, so always shop for fabric ideas *very early* in your design process. Note the fabric qualities, characteristics, **fiber contents + constructions** of fabrics you like and organize your swatches for future reference and inspiration. Also note where you found it and the price/yd for even more useful reference. While you're online ordering from Mood.com, if a few other great fabrics catch your eye, go ahead and request the swatches to add to your binder! There are many downloadable forms available online, or you may create your own. The important part is keeping the information and organizing your swatches logically. An example swatch reference page template is just ahead, after the SUPPLIES section.

Designers should always keep a **sketchbook** handy to jot down notes, color stories, ideas, and make quick drawings to immediately document your ideas as they develop. Use these as inspiration for class projects and collections!

Collecting all of these resources over time will help you develop your own personal style and aesthetic, and will ensure that you are *never* at a loss for visuals that excite and inspire you!

SUPPLIES

QUALITY MATERIALS IMPROVE YOUR WORK! While we are a bit deficient in *great* art supply + fabric shopping in our immediate area, make use of online resources that offer you the same access and assortment that fashion students in major cities enjoy.

The fashion department sponsors a day-long bus trip to Chicago each September, which gives Fashion Design students the opportunity to shop at 2-3 fabric stores with faculty guidance for upcoming projects. This is a great opportunity to start building your fabric reference binder!

MKE AREA

HOBBY LOBBY

3850 N 124th St
Wauwatosa, WI

MICHAELS

695 Main St
Brookfield, WI

MADAM CHINO

6301 W Lincoln Ave
West Allis, WI
www.madamchino.com

MANHATTAN TEXTILES

10505 West North Avenue
Milwaukee, WI

BIGSBY'S SEWING CENTER

Watertown Plank Road
Elm Grove, WI

BLICK ART MATERIALS

242 E Menomonee St
Milwaukee, WI

CHICAGOLAND

VOGUE FABRICS

618 Hartrey Avenue
Evanston, IL
www.voguefabricsstore.com

TEXTILE DISCOUNT OUTLET (LZ's)

2121 W 21st St

Chicago, IL

<http://www.textilediscountoutlet.com>

FISHMAN'S FABRICS

1101 S Des Plaines St
Chicago, IL
www.fishmansfabrics.com

NEW RAINBOW FABRICS

612 W Roosevelt Rd
Chicago, IL
<http://www.newrainbowfabric.com>

CHICAGO FABRIC, YARN & BUTTON SALES

208 S Wabash Ave
Chicago, IL

OTHER/ONLINE

MOOD www.mood.com

M+J TRIMMING

New York, NY
www.mjtrim.com

DHARMA TRADING CO

www.dharmatradingco.com

ONLINE RESOURCES COORDINATED WITH OUR FABRIC LIBRARY LOCATED IN NDH 447:

www.zelouffabrics.com (FREE swatches; you pay for shipping)

www.fashionfabricsclub.com (no samples; minimum purchase is ¼ yd)

www.fashionwholesaledirect.com

Add your extra swatches/cuttings to a fabric swatch binder (example next page) for easy future reference!

Fabric Stash

Fabric Name:

SWATCH	store:		notes/instructions
	price:		
	color:		
	yards:		
	care:		

Fabric Name:

SWATCH	store:		notes/instructions
	price:		
	color:		
	yards:		
	care:		

Fabric Name:

SWATCH	store:		notes/instructions
	price:		
	color:		
	yards:		
	care:		

Fabric Name:

SWATCH	store:		notes/instructions
	price:		
	color:		
	yards:		
	care:		

RECOMMENDED DESIGN RESOURCES

PODCASTS:

Dressed: The History of Fashion - Arguably the gold standard of fashion podcasting, Cassidy Zachary and April Calahan's series for iHeartRadio has built a loyal audience with its eclectic lineup of deep dives into fashion past and present. From interviews with specialists in traditional Arab dress and Black dandyism to examinations of the history of specific pieces, including sunglasses and jumpsuits, *Dressed* is the ideal entry point for those looking to expand their fashion knowledge, with Zachary and Calahan's overviews of key moments in the history of style balancing erudition and wit with an easy charm.

So...What Do You Do Again? - Hosted by *Vogue*'s associate market editor Naomi Elizée, *So...What Do You Do Again?* highlights the lives and journeys of women of color within the fashion industry with humor, warmth, and intimacy. Elizée brings a rare honesty and insight into the wide-ranging backstories of her guests, be they model Precious Lee or celebrity stylist Ade Samuel. While its mandate is to serve as a resource for young people of color looking to break into fashion, the candid conversations—many of which touch on the obstacles faced by women of color on their way to the top—should be required listening for anyone working in the industry at any level.

Fashion: No Filter - For a more on-the-ground take on the industry today, *Fashion: No Filter* ticks all the boxes. Its hosts are influencer Camille Charrière and fashion journalist Monica Ainley, and their shared interest in the conversation between the fashion industry and pop culture makes for compelling listening at a time when the two have never been more intertwined. Whether interviewing Bryanboy or Instagram's fashion guru Eva Chen, the pair's fluency in the worlds of social media, street style, and sustainability offers a relatable take on the machinations of the fashion industry that has earned them a loyal following.

The Wardrobe Crisis - There are few issues the fashion industry needs to address as urgently as the climate crisis, a fact that Clare Press, *Vogue Australia*'s first sustainability editor, has become all too aware of over her two decades working in media. Launched in 2017, Press's *The Wardrobe Crisis* podcast is a valuable resource for those looking to understand the horrifying impact of the apparel industry on the environment. More importantly, perhaps, its focus lies equally on the innovators finding solutions to move fashion forward by way of a circular economy and ethical production. Never judgmental or patronizing, Press's approach to environmental advocacy within fashion is one we can all learn from.

Articles of Interest - Articles of Interest is a podcast about what we wear. It began as a critically acclaimed mini-series within the 99% Invisible podcast and now is its own separate independent production.

The Business of Fashion - The Business of Fashion has gained a global following as an essential daily resource for fashion creatives, executives and entrepreneurs in over 200 countries. It is frequently described as 'indispensable', 'required reading' and 'an addiction'. Hosted on Acast.

BOOKS:

THE FASHION DESIGNER SURVIVAL GUIDE - Initially published in 2008, this fashion guide is still an instrumental handbook for aspiring fashion designers worldwide. It offers valuable insights on numerous aspects of designing and manufacturing clothes, from creating a business plan, finding the best materials, and managing production and marketing aspects, to becoming a successful runway show producer. One of the best things about this book is the fact that it offers important pieces of advice by renowned fashion design experts such as Tommy Hilfiger, Diane von Furstenberg, Donna Karan, and many others.

Leave Your Mark isn't an advice book -- it's a mentorship in 288 pages. Aliza Licht - global fashion communications executive, AKA fashion's favorite 'PR girl' and former Twitter phenomenon-is here to tell her story, complete with The Devil Wears Prada-like moments and insider secrets. Drawing invaluable lessons from her experience, Licht shares advice, inspiration, and a healthy dose of real talk in *Leave Your Mark*. She delivers personal and professional guidance for people just starting their careers and for people who are well on their way. With a particular emphasis on communicating and building your personal brand, something she knows a thing or two about, Aliza is your sassy, knowledgeable guide to the contemporary working world, where personal and professional lines are blurred and the most important thing you can have is a strong sense of self.