

Logistics:

University of the Incarnate Word

FADS 4320 – Couture Embroidery (Year 1) – Spring 2016 Mondays & Wednesdays 10:30-1:15 JB 205

Instructor: Theresa Alexander

Phone: 210 829 3168

Office: JB 233

Office Hours: Tuesdays 10-12 and Thursdays 9-2 or by appointment

Email: talexand@uiwtx.edu

Facebook ID: Theresa C. Alexander (students welcome)

Class Website: www.lalonalexander.com

I. **Overview of the Course**

A. **Course Description:**

This course covers the basic techniques of French couture embroidery, including beading, application of sequins, use of various threads, and use of the tambour hook.

Undergraduate Course. CAN be repeated for credit.

Elective Course for Fashion Design Students. Costume Design Students welcome.

Prerequisites: Undergraduate level FADS 1320 Minimum Grade of C or

Undergraduate level FADS 3333 Minimum Grade of C or Undergraduate level FMGT 1322 Minimum Grade of C or Undergraduate level FMGT 3321 Minimum Grade of C

B. **Course Rationale:**

Embroidery is an important part of the fashion industry and has been for centuries. There are many types of embroidery and can be generally divided between hand and machine techniques. This class will focus on hand techniques that are easily applicable to fashion. This will engender a greater ability to design with embroidery and to communicate with embroidery companies.

C. **Course Objectives:**

1. To be able to frame up embroidery pieces
2. To learn to use a tambour hook
3. To learn basic embroidery stitches
4. To learn to finish an embroidery piece for appliqué

List of Topics

- Framing up
- Embroidery Tools
- Embroidery Materials

- Stitch Types
- Finishing
- Basic Embroidery Types
- How to design with embroidery

C. Course Requirements/Learning Outcomes:

To Learn and Demonstrate

- Ability to use a tambour hook and hand needles
- Basic understanding of when to use what materials and how
- Ability to complete a piece

Assessment Methods:

The course requirements will be assessed by:

Projects, assignments, classroom activities, and continuous interaction with the students.

II. Course Texts/Supplies/Materials

A. Required Textbooks:

- Fashion Embroidery by Theresa & Lalon Alexander (through the bookstore or Blackboard)

B. Supplies:

These will be provided on the first day of class as part of your class fees.

- Embroidery frame
- Embroidery fabrics
- Needles
- Tambour Hook
- Twill Tape/Ribbon for tensioning
- Charts
- Waxed quilting thread
- Materials for project
- Embroidery scissors

In addition to these, you will also need to provide yourself with:

- Sketchbook/Journal and journaling materials (glue, scissors, pencils...)
- Thimble to fit middle finger
- Chalk pencils (white & blue)
- Old, clean pillow case or length of fabric to cover your project
- Something to safely carry your supplies in (keep separate from regular sewing tools)
- Band-aids

- You will also have to purchase the supplies for your final project. But we will discuss these later in the semester.

Throughout the duration of the semester there will be subsequent supplies. This supply list is by no means complete or finite.

You will also need access to the internet in order receive specifications on assignments. Access to Facebook is also helpful as we often use it as a means of communications outside of the classroom.

III. Class Meeting Schedule.

Tentative Schedule:

| Month | Day | Class Topic | Special | Assignments Due |
|----------|-----|---|-----------------------|-----------------|
| January | 11 | Syllabus/Frame mounting | | |
| | 13 | Intro to tools/ floss satin stitch | Materials for Piece 1 | |
| | 18 | MLK DAY | | |
| | 20 | Blending colors | | Journal |
| | 25 | Chenille, Individual beads | | Journal |
| | 27 | Random Parallels, backstitch sequins, running stitch | | |
| February | 1 | Stitching day; Brief history of embroidery/ uses of embroidery/ types of embroidery | | Journal |
| | 3 | Finishing | | |
| | 8 | Mount next piece, learning the tambour hook, Chain stitch fill | Materials for Piece 2 | Piece 1 due |
| | 10 | Tube outline | | |
| | 15 | Padding, stitching over padding | | Journal |
| | 17 | Seed beads and soutache | | |
| | 22 | Sequins | | Journal |
| | 24 | Stitching individual beads, vermicelli | | |
| | 29 | Stitching day | | Journal |
| March | 2 | Outline | | |
| | 7 | Designing embroidery: sketch to finished goods, Review final project, where to look for inspiration, where to find materials Review final project, where to look for inspiration, | | Journal |

| | | | | |
|-------|----|----------------------------------|--|-------------|
| | | where to find materials | | |
| | 9 | Stitching day | | |
| | 14 | Spring Break | | |
| | 16 | Spring Break | | |
| | 21 | Finishing an appliqué | Materials for Final | Journal |
| | 23 | Start Final | | |
| | 28 | Easter Monday | | |
| | 30 | Stitching time for final | | Journal |
| April | 4 | Continued | | Piece 2 due |
| | 6 | Continued | | |
| | 11 | Continued – YES we have class. | | |
| | 13 | Continued | | |
| | 18 | Continued | | |
| | 20 | Continued | | |
| | 25 | Continued | | |
| | 27 | Continued | | |
| May | 4 | Present final project (10:45 am) | NOTE – We are using the Wednesday time slot! | Final due |

***** You must be present at the final or you will fail the class.** Late projects will not be accepted nor will early ones. No changes can be made to projects after submission. We will not wait for you. If you are not on time, your final project will not be accepted. You must have to the discipline to complete your project on time and to get yourself to the presentation on time.

If you are more than 15 minutes late, your project WILL NOT be accepted.***

| | | | |
|--|--|--|------------------------|
| | | | deadline of six months |
|--|--|--|------------------------|

Late Assignments:

LATE ASSIGNMENTS WILL NOT BE ACCEPTED. Absolutely **NO** late assignments or projects will be accepted except from those who have an excused absence (excluding University-approved absences). Those with University-approved absences must turn in their projects BEFORE the absence unless other arrangements are made prior to the absence. Any other work that is not turned in on time or early will not be accepted and therefore will be recorded as a zero (0) in the gradebook. Those with an EXCUSED absence (must have proper documentation – see absence policy) must submit their work by the beginning of the next class period. **Those who have skipped class and do not have acceptable documentation of illness or family emergency will not have this grace period. Their assignments will be graded as late regardless of the absence.**

*For this particular class, there is a WINDOW for **project** submission. Notice the grayed section around the deadlines for project 1 & 2. These projects will be accepted any of the days that are in that grayed time segment, allowing some flexibility. However, they must be submitted by or before the beginning of the last class within the window, or they will not be accepted.*

Assignments and Projects:

All assignments and projects are due at the beginning of class on the dates given. No assignments or projects will be accepted after the beginning of class on the assigned date.

All projects and assignments must be original. They cannot be re-used from another class.

There will be a sign-in sheet for each assignment and projects. These are used to record receipt of the assignment as well as the date and time of the receipt. This is a separate page from the attendance sheet. This is for your protection as well as the instructor’s. *It is your responsibility to sign your assignment in.*

NOTE: You are responsible for any changes to the project/assignment specifications made orally in class. Please pay attention when projects are being reviewed, ask ahead of time if you want to get started early and find out if you missed anything when absent.

Performance Level: To obtain an “A” in this course, the student must maintain accuracy as well as a high level of creativity in all of their illustrations. In addition, every project is to be on time, and no more than 2 excused absences. Only the highest-level students will receive an “A”. Simply being present and turning in assignments does not “entitle” one to an “A”. Nor does it “entitle” one to any

other passing grade. Only absolute excellence in work and a terrific attitude as well as other factors earns one an “A”. Even just to receive a passing grade will require a lot of hard work and diligence to meet the requirements of the course and the assignments. A passing grade does not mean that the project was merely completed, but that it was also deemed acceptable by the instructor and met ALL of the guidelines.

Course Policies:

Please read the assignments before coming to class. The reading assignments, lecture discussions and projects are intended to complement each other. This course, as with most fashion courses, is extremely rigorous, and if you are current with your reading you will get more out of your class time. Ask questions. Chances are if you are confused, so are others. At times you all will be confused, so maintain your sense of humor.

The syllabus presents the anticipated schedule, however the time schedule is not written in stone. Although I expect to keep to the dates in general, I like to allow some flexibility. The raising of questions during class time is welcomed and encouraged. If I don't have the answer to your question I will try to obtain it within a reasonable period of time. I hope that each of you will share your experiences and knowledge with the class. If any instructions or assignments are not clear, please ask me about them so that I can clarify any potential problems for all students in the course.

C. Projects and Assignments:

Weekly Journal Submissions:

You will keep an embroidery journal throughout the course of the semester. It is a cross between a sketchbook and a source book. You will be assigned a topic and a number of pages to complete each week for homework. It is your responsibility to find out the topic and requirements each week.

Learning Embroidery Pieces:

We will have 2 embroidery pieces that we use to learn specific embroidery techniques in class. You will have to keep up with your lessons and complete unfinished lessons before each class on the piece. The finished pieces will be submitted for grades. *Specifications will be issued in on-line.*

Final Project:

You will develop a complete an embroidery piece from scratch. You will also have to provide an illustration as to how the embroidery would be used on a finished product. **You will present this to the class on the day of the final.** Further specifications will be given to you on-line and in class. ***You must be present at the final or you will fail the class.***

V. Participation, Punctuality and Attendance

Special Note:

As the fashion industry is one of the most competitive career areas in the U.S., it is essential to develop professional habits and strong work ethics early in order to significantly increase your chances of success. Among these habits are attendance, punctuality, honesty, integrity, completing all work entirely and on time, respect for others and enthusiasm for your work. As such, many of the course policies reflect these and are set to engrain these habits into your way of life as early as possible, making you a much more employable person.

Attendance Policy for Studio Classes:

Attendance and participant in this class is mandatory. In addition to maintaining the appropriate average in any class, **ATTENDANCE WILL AFFECT THE FINAL GRADE IN THE FOLLOWING WAYS:**

As this class meets only twice a week, students are allowed 2 absences from this course during the semester. **Each** additional absence will result in the loss of 10% from your final course average. (Department Policy).

Absences and Tardies:

An Attendance Sheet will be located at the front of the classroom. After the official beginning of class the sheet will be marked and all subsequent signatures will be considered tardy. ***It is YOUR responsibility to sign in – not the instructor's.*** Students that are in class, but did not sign in are still considered absent.

Three tardies equal one absence. If a student misses more than 15 minutes of class they are considered ABSENT regardless of whether it is at the beginning, during or at the end of class. If you leave within the last 15 minutes, but before you are dismissed, you are tardy.

ALL absences count regardless of being excused or unexcused. However, an excused absence will allow you to make up missed work, whereas an unexcused absence does not. An excused absence is defined as a verified illness, family emergency, religious observance, or University-sponsored event. A doctor's note is required for an illness to be excused. Notice of funeral or some other form of official documentation is needed for family emergencies. ALL UNDOCUMENTED ABSENCES are unexcused.

Documentation:

All excused absences must be accompanied by proper documentation within ONE WEEK of the student's return from his or her absence. If documentation is not provided within one week, the absence will count as unexcused.

Officially Approved Trips:

The University of the Incarnate Word Catalog states that the person responsible for a student missing class due to a trip should notify the instructors of the departure and return schedule in advance of the trip. The student may not be penalized and is responsible for the material missed. (p.66). Remember: This still counts as an absence. It just means you are allowed to make up your work within the pre-arranged amount of time.

Religious Observances:

A student who is absent for the observance of a religious holy day will be allowed to complete the assignment scheduled for that day within one week of the absence. Prior notification to the instructor is requested. Remember: This still counts as an absence, however, students are allowed to make up work within the pre-arranged amount of time.

TARDIES are worth 1/3 of an absence. Each tardy counts. Once you have exceeded the allotted 2 absences or equivalent of 2 absences, each tardy will be worth 3.33 percent of the final course grade (1/3 of a letter grade).

So, according to this, here are some scenarios:

Absence examples:

2 absences, no tardies = no points off (still within the allotted amount).

No absences, 6 tardies = 2 absences, no points off (still within the allotted amount).

2 absences, 1 tardy = 3.33 points off (over the allotted amount by 1 tardy).

3 absences, no tardies = 10 points off (over by 1 absences, DROP 1 LETTER GRADE).

2 absences, 3 tardies = 10 points off (DROP 1 LETTER GRADE).

3 absences, 1 tardy = 13.33points off (over by 1 absence, 1 tardy).

5 absences, no tardies = 30 points off (FAIL CLASS REGARDLESS OF PROJECT AND ASSIGNMENT GRADES).

*****PERFECT ATTENDANCE*******

Anyone who completes the semester without any absences OR tardies of any sort will be bumped 1/3 a grade letter on the Overall Course Grade. In other words, your grade will go from C to C+ or B- to B or B+ to A-, etc. D+ will go to C since there is no C-. Only an A cannot be bumped because there is no A+.

Class Participation: Participation in all classes is expected and required. All work is expected to be turned in on time.

VI. Disability Accommodations:

The University of the Incarnate Word is committed to providing a supportive, challenging, diverse and integrated environment for all students. In accordance with Section 504 of the Rehabilitation Act – Subpart E and Title III of the Americans with Disabilities Act (ADA), the University ensures accessibility to its programs, services and activities for qualified students with documented disabilities.

For more information, contact the Student Disability Services:

Location: Administration Building, Suite 105

Phone: (210) 829-3997

Fax: (210) 829-6078

Website: <http://www.uiw.edu/sds>

**UNIVERSITY OF THE INCARNATE WORD
FASHION MANAGEMENT CODE OF CONDUCT**

In the spirit of the Sisters of Charity of the Incarnate Word and the mission of this University, the fashion department has accepted as its charger for the 2006-2007 academic year, the pursuit of the value of respect; personal, departmental and universal.

We intend to implement this value by

- Treating each other with courtesy
- Attempting to recognize the divine in each one of us
- Recognizing the dignity of each individual

The Incarnate Word of God teaches us to treat ourselves, our peers, our superiors, and our community with thoughtful consideration. Thoughtfulness in our words and actions can do much to create a positive and successful learning environment.

NB: The following rules are in addition to the University of the Incarnate Word Student Code of Conduct published in the student handbook, available in the Student Activities Office.

CLASSROOM AND LAB USE:

Students are to respect the rights of others by treating faculty and classmates with respect. They are to respect the property of others and to use departmental supplies and equipment carefully.

In addition, please

- READ AND KEEP YOUR SYLLABUS

- No food or drink in the sewing or computer labs
- No portable music devices during class without the expressed consent of the teacher
- No sleeping in class
- Students should refrain from any unnecessary disruptive talking during class (faculty encourage an open environment in which everyone has the right to express their own opinions and ideas). However, everyone should be able to do so without having to talk over any of their peers in order to be heard
- Turn off cell phones, pagers, PDA phones in classrooms
- No portable video game systems during class
- No laptops unless they are part of the on-going lesson
- No working on unrelated topics in class
- No walking in front of the teacher while they are teaching
- Only students enrolled in the class may be in the classroom during class
- No late work
- Departmental supplies are for in-class work

My additional policy:

- o No leaving the classroom during lecture except in the case of emergency. It is just considered impolite to walk out while someone is lecturing or presenting, plus you are likely to miss vital information.

ACADEMIC HONESTY STATEMENT

The highest standards of academic honesty are expected in the course. Forms of academic dishonesty include, but are not limited to cheating, plagiarism, counterfeit work, falsification of academic records, unauthorized reuse of work, theft, collusion. See the student handbook for definitions and procedures for investigations of claims of academic dishonesty.

Forms of Academic Dishonesty (including but not limited to):

- Cheating on tests, examinations or other class or laboratory work
- Involvement in plagiarism (appropriation of another's work and the unacknowledged incorporation of that work in one's own written work offered for credit)
- Counterfeit work, including turning in as one's own, work which was created, researched or produced by someone else
- Falsification of Academic Records- knowingly and improperly changing grades on transcripts, grade sheets, electronic data sheets, class reports, projects, or other academically related documents
- Unauthorized reuse of work- turning in of the same work to more than one class without the consent of the instructors involved
- Theft- unauthorized use or circulation of tests or answer sheets specifically prepared for a given course and as yet not used or publicly released by the instructor of the course, or theft of completed tests
- Collusion- involvement in collusion (unauthorized collaboration with another person in preparing course work)

- Facilitating Academic Dishonesty – intentionally or knowingly helping or attempting to help another to violate a provision of the code of academic integrity

GRADING OF GARMENTS (and Assignments/Projects)

- Garments (Assignments/Projects) must be entirely completed to be graded
- Grading will be based on quality according to the rubrics (specifications) for each construction course
- No late work or extra credit will be accepted
- IPs will only be issued in extreme circumstances

NB: The student will have to earn a C or better to proceed to the next level in the fashion degree plan.

Bibliography – AKA Books that might help you in some way when you get desperate

- Barnden, B. (2003). *The embroidery stitch bible*. Iola, WI: Krause Publications.
- Beverley, D. (2011). *Freeform embroidery: 200 Q&A: Questions answered on everything from basic stitches to finishing touches*. Hauppauge, N.Y.: Barron's Educational Series.
- Bowman, S. (1985). *A fashion for extravagance: Art deco fabrics and fashions*. New York, NY: Dutton.
- Bridgeman, H., & Drury, E. (1978). *Needlework : an illustrated history*. New York: Paddington Press : Distributed by Grosset & Dunlap.
- Brown, P. (1994). *The encyclopedia of embroidery techniques*. New York: Viking Studio Books.
- Clayton, M. (2008). *The ultimate A to Z companion to 1,001 needlecraft terms: Appliqué, crochet, embroidery, knitting, quilting, sewing*. New York, N.Y.: St. Martin's Griffin.
- Dillmont, T. d., & Gostelow, M. (1982). *Encyclopedia of needlework: Needlework & embroidery* (Vol. 1). Sherborne, UK: Alphabooks.
- Dresser, C. (2002). *Studies in design*. Layton, Utah: Gibbs Smith, Publisher.
- Edwards, J. (1967a). *Bead embroidery*. New York: Taplinger.
- Edwards, J. (1967b). The beaded dress. *Costume*, 1(3), 55-58.
- Fairfield, H. (1994). *The embroidery design sourcebook : inspiration from around the world*. London; New York, NY: Cassell ; Distributed by Sterling Pub.
- Fry, G. W. (1950). *Embroidery and needlework: Being a textbook on design and technique, with numerous reproductions of original drawings and works by the author* (4th ed.). London, UK: I. Pitman.
- Gostelow, M. (1975). *A world of embroidery*. New York: Scribner.
- Gostelow, M. (1977a). *The complete international book of embroidery*. New York: Simon and Schuster.
- Gostelow, M. (1977b). *Embroidery: Traditional designs, techniques and patterns from all over the world*. London, UK: Marshall Cavendish.
- Gostelow, M. (1979). *Mary Gostelow's embroidery book*. New York: Dutton.

- Jarratt, M. (1991). *How to bead: French embroidery beading*. Kenthurst [Australia]: Kangaroo Press.
- Jarratt, M. (1992). *Embroidery beading: Design and techniques*. Kenthurst: Kangaroo Press.
- Jarratt, M. (1994a). *Embroidery beading with Australian flowers, birds & butterflies*. Kenthurst, N.S.W.: Kangaroo Press.
- Jarratt, M. (1994b). *Tambour beading with a ring frame*. Kenthurst, NSW, Australia: Kangaroo Press.
- Jean-François Lesage: *Manufacture de broderie*. (2005). Paris: Société française de promotion artistique.
- Marsh, G. (2006). *18th century embroidery techniques*. Lewes: Guild of Master Craftsman.
- Nicholas, A., & Teague, D. (1975). *Embroidery in fashion*. London, UK; [New York, NY]: Pitman; [Watson-Guption].
- Point de croix et autres secrets de broderie*. (2003). Paris, FR: École Lesage : Tana éditions.
- Rocca, F., & Rapezzi, G. (2006). *Embroidery Italian fashion*. Bologna, IT: Damiani.
- Saint-Aubin, C. G. d., Scheuer, N., Maeder, E., & Los Angeles County Museum of, A. (1983). *Art of the embroiderer*. Los Angeles, Calif.: Los Angeles County Museum of Art.
- Symonds, M., & Preece, L. (1928). *Needlework through the ages; A short survey of its development in decorative art, with particular regard to its inspirational relationship with other methods of craftsmanship*. London, UK: Hodder & Stoughton.
- Synge, L. (2001). *Art of embroidery: History of style and technique*. Woodbridge, UK: Antique Collectors' Club.
- Thomas, M. (1945). *Mary Thomas's embroidery book*. New York, NY: W. Morrow & co.
- Thompson, A. (1992). *Embroidery with beads*. Berkeley, CA: Lacis.
- White, P. (1994). *Haute couture embroidery: The art of Lesage*. Berkeley, CA: Lacis.
- Willis, V. (1931). *Embroidery design*. London, UK: Methuen & Co. Ltd.
- Wilson, E. (1962). *Crewel embroidery*. New York, NY: Scribner.

FADS 4320 – Couture Embroidery
Student Agreement

I _____ have read the FADS 4320 – Spring 2016 Syllabus and the Fashion Management Code of Conduct. I understand and agree to all the policies therein pertaining to student conduct, attendance, classroom use, assignments, late assignments, and the performance level that is expected of me in this course.

Student Signature

Date

Student's Name PRINTED _____

Phone Number/Cell Phone _____

Email (PLEASE print clearly!) _____

Major _____

Classification (in major): F So Jr Sr

Optional Section:

Married? Y N

Children? Y N Number? _____

What is your favorite food? _____

Work Schedule: