



**Canadian Quilters' Association/
Association canadienne de la courtepointe**

QUILTING STANDARDS

OVERALL APPEARANCE, DESIGN AND CONSTRUCTION

Regardless of the type of quilt, the workmanship and construction techniques should be suitable to the function of the quilt. Whether using traditional or innovative construction techniques, they should be well executed.

The Quilt should:

- have visual impact.
- have unity in all components of its design.
- be well executed with special attention paid to overall construction.
- have materials that are suitable to its design and function.
- have appropriate embellishments that are securely attached (if applicable).
- lay/hang flat or as appropriate for design, construction and function.
- be neat, clean and odour-free.

QUILTS USING TRADITIONAL TECHNIQUES

Definition: *Quilt (technically traditional) made with two layers of fabric with a filler/batting*

Seams

- Construction should be smooth and well stitched.
- Seams should be cleanly pressed with no thread showing.

Piecing

- Points should be sharp.
- Intersections should meet evenly and be flat.
- Curves should be smooth.

Appliqué

- Edges should be finished smoothly with consistent stitches, hidden if intended.
- Where stitches are meant to be inconspicuous, the thread should blend with the appliquéd piece.
- Where stitches are meant to be visible, such as running or decorative, the thread may be coordinated or contrasting.
- Shadows showing through appliquéd pieces should be visible only where appropriate.

Filler/Batting

- Should be evenly distributed.
- Should be suitable to the technique used.

Border and Sashing Strips

- Should be straight and even if appropriate to quilt design.
- Sashing segments should align.

Quilting and other traditional means of joining

- Stitching should be uniform and evenly spaced; no knots or thread build-ups.
- Design marking lines should not be visible.
- Stitches on the back of the quilt should be as neat and even as those on the top.
- Thread tension should be evenly balanced.
- Spacing of the quilting should be appropriate to the type of batting chosen and the quilt design.

Binding

- Should be neatly and securely stitched, front and back.
- Should be uniformly filled.
- Should be appropriate to the design of the quilt top.
- If bias binding is used, it should be true bias.
- Curved corners should flow smoothly without puckers.
- Square corners should be 90 degrees.

QUILTS USING INNOVATIVE TECHNIQUES

Definition Quilt (technically innovative) made with at least three layers of materials, of which at least one of the layers must be fabric which is visible from the front of the quilt. Acceptable layers: Some of the non-traditional materials listed below may be considered a layer.

As quilting continues to expand with non-traditional applications, techniques and materials, it is important that innovative quilts and fibre art in general meet with the standards already established with traditional quilts.

These general guidelines include the following areas:

- A quilt must hang flat when intended as a wall quilt. Bulging due to heavy quilting in isolated areas, richly encrusted beading, needle felting or insufficient finishing will be considered in the overall judging process.
- An innovative quilt consists of three layers and has quilting visible on front and back. The layers may be three layers of various materials without batting.
- When using traditional techniques such as binding to finish innovative quilts, the technique must be applied according to traditional standards.
- Any loose threads and/or embellishments must be an integral part of the overall design.
- Any innovative quilt presented on a rigid frame must have quilting visible on both sides. If an innovative quilt requires a second sleeve to assure hanging properly, an expandable curtain rod is recommended.

Following are examples of some non-traditional materials and techniques currently used in innovative quilts. There are others and no doubt there will be new ones developed. The following techniques will be considered on their own merit:

Needle felting

- The needle felting must support the overall design and should be securely attached.

Wet felting

- The wet-felted area must support the overall design and should be securely attached.

Silk fusion

- The silk fusion must support the overall design and should be securely attached.

Fabric paint and inks

- Paint and ink, including textile oil sticks must be made permanent to avoid rubbing off or transfer to other areas of the quilt or quilts that may be stacked for judging.

Machine embroidery motifs/thread painting

- When incorporating machine embroidery/thread painting (digitized imagery) ensure that permission has been granted and credit is given to the designer.
- Original thread painted and/or digitized designs should be identified as original.

Tyvek®

- The Tyvek® must be an integrated design feature and should be securely attached.

Angelina fibres

- The fibres must be securely affixed.
- The overall design must benefit from the addition of metallic highlights.

Photo transfer

- Permission must be obtained and credit given to the original creator of the image if it is obtained from print media or the Internet.
- If the image is the entrant's it should be identified as original.

Thread work

- Threadwork, being layers of stitching, must not create uneven hanging and bulging in the quilt.

Confetti

- Confetti must support the overall design and should be securely attached.

Burnt edges

- Avoid over emphasizing this technique because it may draw the attention away from an otherwise strong design.

Discharge

- The use of discharge must support the overall outcome of the creation.

Foiling

- Too much foiling may draw the attention away from an otherwise strong design.

Beads and sequins

- Seed beads should create an impact.
- Avoid applying large clusters of beads that result in distortion of the quilt when hanging.
- Sequins must enhance specific areas and subject matter.

Metallic embellishments

- Must be well secured and enhance the design.
- Should not cause discolouration of the fabric due to surface tarnish/rust.

QUILTED WEARABLES

- Garment must be wearable - *Form follows Function*
- Fit should be flattering to body shape, particularly if meant for street wear.
- A wearer must be able to put on the garment and must be able to move freely in it.
- Fabrics and embellishments must suit the end use of the garment.
- Grain-line needs to be appropriate for style because it will affect how the garment hangs, or clings to body.
- Curves should be smooth.
- Hem and edge finishes must lie flat.
- Neckline should be flattering and lie flat without gaping.
- Sleeve line should flatter the body shape and have no unwanted tucks or puckers.
- Lining fits smoothly and does not interfere with the hang of the garment.
- Overall design and placement of special motifs must be appropriate to the design.
- Integrated design interest in all sections (front, back, sleeves).
- Large motifs must be placed attractively and appropriately on the garment. Avoid: bulls-eye design on the center back or bust area, as well as on sleeves.
- A successful design draws attention to the face of the wearer and flatters the body.
- Fasteners must support and complement the design.
- Buttons must compliment the design of the garment. Inappropriate size, shape, placement or colour of buttons may draw attention away/distract from the overall garment.
- A quilted wearable may be made with two layers, if more appropriate for the style of the garment

Note regarding the degree of difficulty:

A simple style with excellent fabric choice and workmanship may win out over a more intricate design that is less well executed.