



Quilting uses running and/or backstitch over cotton or silk fabric and wadding to create various patterns. The idea of a quilt is to attach layers of fabric to one another at intervals, so that they do not slide or pull against and away from each other. The addition of wadding gives warmth.

ENGLISH QUILTING

Traditionally the thread and fabrics used would be of the same colour. Designs are created in running and backstitch, some as overall patterns using templates such as *wineglass* or *diamond*, but also patterns and designs following a botanical theme.

ITALIAN QUILTING

This type of quilting uses freer patterns. Two rows of running or backstitch 5-6mms apart are stitched around a pattern through a double layer of muslin and cotton fabric. The design is drawn onto the muslin on the reverse. Quilting wool is then threaded between the layers through the channel created by the rows of running stitch.

TRAPUNTO

Larger areas within a design can be stuffed with wadding from the back. These areas are edged with backstitch not running stitch. If the top layer of fabric used is sheer (organza, fine silk or lawn), then a type of shadow quilting can be done with coloured wool and stuffing.

KANTHA QUILTING (OPTIONAL)

This is a type of quilting done in India; lines of running stitch are worked around embroidered motifs, echoing the shapes. The quilts were often constructed from old, worn saris layered together and reformed into one fabric.

AIM – To demonstrate an understanding of quilting techniques, combining them in one design (except Kantha which may be worked separately). To show technical skill in creating a mini quilt finished with an appropriate backing and edging technique.

Please note: All preparatory work (e.g. outlines, drawings, stitch plans, original source material) MUST be handed in for assessment or the work will not be marked.

DESIGN

Size approximately A4 measurements.

Design can be based on any subject matter but must be versatile enough to incorporate elements of English, Italian and Trapunto quilting. Discuss this with your tutor.

ASSESSMENT CRITERIA: Please see *Project Evaluation* sheet for details



TIPS

- Running stitches and backstitches should be small and even, about 3mm.
- Be careful not to let your stitches fall or slope diagonally on the underside.
- Keeping your needle straight through the layers of fabric and wadding will help. If the frame tension is firm when stitching, this will also help.
- Stuffing Trapunto incrementally will prevent it looking lumpy. Too much stuffing will distort the design and fabric.
- Start and stop your threads invisibly - Italian or Trapunto on the back of the calico and English and Kantha by drawing a small knot through the fabric into the wadding.
- Use suitable lengths of thread to prevent it breaking or becoming fluffy.
- Make sure your work is covered by tissue to avoid fabrics getting dirty or worn in appearance.
- Use locking stitches to secure the backing to the quilt and prevent it from pulling away.
- No design lines should show once complete.

MATERIALS

- Patchwork cotton (linen of similar weight may be used). Fabric should be fairly plain to best demonstrate the quilting techniques.
- Fabrics can be pieced together before quilting if preferred.
- Backing fabrics should be similar in weight to the front and complementary in colour.
- Wadding: polyester (high 'loft') or cotton (low 'loft') as preferred – discuss with your tutor.
- Quilting wool, toy stuffing.
- Gutermanns polyester thread self colour or contrasting depending on your design.

BOOKS

- Marguerite Ickis, The Standard Book of Quilt Making and Collecting ISBN 0486-20582-7
- Mavis Fitzrandolph, Traditional Quilting ISBN 978-1445518466
- Elizabeth Hake "English Quilting Old and New" ISBN 978-1445513256
- Amy Emms' "Story of Durham Quilting" ISBN 0-85532-676-X
- Darielle Mason "Kantha, The Embroidered Quilts of Bengal" ISBN 978-0-300-15442-9

STOCKISTS

- Creative Quilting, East Molesey 020 8941 7075 www.creativequilting.org.uk (cotton fabrics, wadding/batting)



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PROJECT EVALUATION

NAME.....

DATE.....

As you work your embroidery, please think about and record how you achieved the various assessment criteria listed below, and record why you made various decisions affecting your embroidery. These questions ask you to reflect on your embroidery work, which helps you gain a deeper understanding of what you have learned in class.

Please sign and date the form and hand it in with your work for assessment.

Assessment Criteria:

1. First Impressions

- The work is well presented and clean with no alien fibres/10
- No design lines are visible /10
- The fabric(s) and threads are in good condition and retain their sheen /10
- There is good tension across the quilt with no undue distortion of the fabric or design /10

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2. Design

- The design is appropriate for the techniques /20

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3. English Quilting

- Appropriate padding has been used and the layers are securely attached to one another /20
- Stitches are of a suitable length and are neatly worked with an even tension /20

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4. Italian Quilting

- The wool padding is consistent throughout with no stray fibres visible /20
- The two rows of running stitch or backstitch are evenly spaced (5-6mm apart) and the stitches are neatly worked with an even tension /20

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5. Trapunto

- The padding fills the space and appears smooth but not over stuffed so as to unduly distort the work; no stray fibres should be visible /20
- The backstitch is neatly worked with an even tension /20

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6. Kantha (Optional)

- The fabric layers are securely attached to one another /20
- The running stitch is neatly worked in parallel rows around the design with an even tension to create the traditional ripples in the fabric /20

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7. Finishing

- The design is placed on the straight grain with an even rebate (the grain may not be straight to the edges because of the distortion caused by padding) /5
- The fabric should lie neatly with no puckers or distortion (if used, basting stitches should be removed) /5
- The corners should be finished neatly with the chosen method, with no construction stitches showing /5
- The backing fabric should be of an appropriate weight (similar to the front) and be placed on the grain /5
- The backing fabric should lie flat with no puckers or distortion, and should not pull away from the front /5
- The corners and edges should be finished neatly with the chosen method, with no construction stitches showing /5

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The following questions encourage you to reflect on your embroidery work and your experience at the RSN. They provide helpful feedback so that we may continuously improve what we do. In order to provide anonymity, the following page is separate. Please sign and date the bottom of this page and hand in with your work.

Embroidery

What did you enjoy most in stitching this piece? Why?

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Did your decisions work well and are you satisfied with the results?

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What did you find most challenging in working this piece? Why?

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What, if anything, would you do differently in the future?

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Did the design evolve over time and were you influenced by your tutor, fellow-students or other source to develop your original ideas?

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The next time you employ this technique, what aspects of the design and/or embroidery will do you differently?

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Signed.....Date.....

Teaching & Environment

Which aspects of the teaching were particularly helpful to you in working this piece?

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Was any part of the teaching advice confusing or unhelpful in any way?

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Is there any advice or instruction that would have been helpful to you if it had been given during your classes?

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What is your opinion of the materials provided by the RSN for this project?

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2019-2020
ACADEMIC YEAR

ROYAL SCHOOL OF NEEDLEWORK

DIPLOMA

QUILTING



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Do you know of any additional resources (books, textiles collections, websites etc.) that will help future students in this technique?

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Did you enjoy the learning environment at the RSN? Is there anything we could improve?

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