

## CLOTHING AND FABRIC ART

### General Appearance (25 points):

Neatness: Is the article clean and well pressed?.....	10
Design: Is the design suitable to the material and kind of garment?.....	5
Color: Is the color pleasing and appropriate?.....	5
Trimming: Is the trimming suitable to the garment?.....	5

### Material (15 points):

Suitability: Is the material a good choice for the article?.....	5
Harmony: do fabrics, thread and trimming harmonize?.....	5
Quality: Is the quality suitable for the purpose?.....	5

### Workmanship: (60 points):

Cutting: Is the cutting accurate?.....	10
Sewing: Is the stitching straight with well-adjusted tension and suitable length of stitches?.....	10
Are the seams even in width and suitable to the material?.....	5
And use?.....	10
Are the hems, bindings, and facing smooth? Do they lie flat?.....	5
And are they even in width?.....	10
Are the seams finished, hems, etc., properly and neatly done?.....	10
<b>Total</b> .....	<b>100</b>

When judging sewing, keep in mind the function or intended use of the article. The function or intended use of the article. The function will influence the impression, presentation and workmanship of the article.

**Note:** Judging Standards are the same for articles made on a conventional sewing machine and articles made on a serger or overlock machine.

### First Impression

- Individuality, suitability and creativity in choice of fabric, color, and decoration
- Harmony-does it look like it all belongs together?
- Fabric suitable to design, up-to-date, fashionable, attractive
- Findings: buttons, trim, etc., complementary and serviceable-Do they work? Are they for decoration?
- Style and design: fashionable, attractive, up-to-date
- Clean and well pressed; may be worn, but not show signs of wear and tear

-Appropriate and creative use of sewing machine or serger/overlock, or combination of both machines.

#### **Presentation**

-finishing details(judged from the outside of the garment)

-Garment cut on grain if necessary.

-matching of any predominant design on fabric, e.g. plaids, stripes, flowers

-Correct construction on any fashion details, e.g. buttonholes, pockets, belts, zippers, pleats, darts.

-Sleeves: if set-in sleeve, sleeve should smooth across the cap, no puckers, or gathers-exception is a puffed sleeve.

-Collar points: sharp, both the same length and shape

-Top stitching: straight, acceptable stitch length

-Hem: smooth, not puckered, suitable to the purpose of the garment

-Lining: appropriate weight, no folds or puckers on the outside.

#### **Workmanship:**

-Are construction techniques suitable to the wear or purpose of the garment?

-Seam finish, if necessary (knit fabrics do not require a seam finish unless they reveal-wovens require a seam finish).

-Stitching: proper tension, correct length of stitch appropriate for weight of the fabric uses-if stretch fabric, seam must stretch and not pop.

-Suitable weight and application of interfacing WHERE body and shaping is required on a garment-pattern may not call for interfacing

-Hem finish: suitable to purpose of garment

-Facing: construction techniques suitable to wear of garment

-Armhole seam: slashing of underarm in set-in sleeve is not recommended-should be trimmed, double stitched and fairly narrow to be comfortable.

#### **Additional Judging Considerations**

#### **Exercise Wear/Aerobic Wear/Swim Suits/Dance, Gymnastic and Figure Skating Outfits:**

Good two-way stretch in fabric-direction of stretch varies with activity and preference of wearer-needs strong thread, seams that are stretchable, durable and strong. Suitable seams include: small zigzag, sports seam, triple stitched stretch seam, over locked and multi-stitched seams. Elastic should be chlorine resistant for swim wear. Elastic used around the neck for stability and in leg openings. It is stitched to the raw edge, turned once inside and zigzagged again.

Look for creativeness in fabric and color.

Trims, sequins, embellishments, securely attached. If not a pull-on garment, zipper, buttons should blend well.

## **Outerwear**

### **Duffle Parkas:**

Judge the applied design of parkas by considering the whole coat and the effect created. Fabrics and yarns suitable and durable. Designs may be applied by machine zigzagging, by hand or a combination of both, Seam finishes are unnecessary on duffle, top stitching reduces bulk. Seams may be opened and top stitched on both sides, the cheaters jean seams or the butt seam. Outer edges of duffle pockets often zigzagged to lining with raw edges together and then zigzagged to the parka. They may or may not be hand stitched to finish. Hems usually machine stitched for durability.

### **Outerwear Fleece(e.g. Polar/Arctic):**

Many characteristics similar to duffle re: bulk, seam finishes. Pattern should have simple lines. Edges may be bound with spandex or ribbing. Zipper, shoulder seams should be stabilized.

### **Jean Jackets:**

Consider the whole coat and effect created. Fabrics should coordinate and complement each other. Creative use of reused materials. Similar to duffle re: bulk. Trims, decorative details securely attached and complementary. All seams secure. Ribbing securely attached. Lining appropriate to weight.

### **Sportswear and Active Wear:**

Consider creative combination of fabrics, colors, trims, embroidery, fringe, braids, piping, fabric paint, metal studs and sew on jewels for distinctive T-shirts, etc. Seams include: sports seam, stretch seam, small zigzag, over locked or multi-stitched seams. Seams and neck edges stretch without stitches popping. Shoulder seams may need stabilizing. Open sleeve method, stitching "in the ditch" on waistbands, cuffs, etc., zigzagged raw edges on hems and facing and machine hems all acceptable methods. If a serger/over lock has been used, look for creative use of the machine, as well as correct seam finishes and secure thread ends.

### **Children's Clothing**

Style, fabric and print compatible and suitable for the age of child. Growth features such as adjustable straps. Washable if not a special occasion garment. Sturdy construction/application of fasteners, pockets, appliques, trim, hem.

### **Crochet, Knitting, Tatting:** (broomstick, hairpin and bobbin lace)

Even tension and stitch size. No holes or mistakes. Yarns joined at seam edges only. Yarn ends worked in. Edges do not ripple edging in proportion to overall size of garment. Trim neatly, securely attached. Blocked neatly, not over pressed. Elasticity of cast-on and cast-off knitting stitches. Seams flat, not bulky. Seams do not bulge or pull. Fronts and shoulders stabilized, if necessary.

**Fair Isle Knitting:** Two or more colors used together with yarns carried over no more than three stitches before securing.

**Machine Knitting:** complexity of pattern.

**Tatting:** rings even, picots uniform, new threads joined with square knots.

**Tervieriffe:** (needle made lace) geometric, unit's usually circular, overhand knots, radiating lines from central point i.e. "spoke-like".

**File Crochet:** open work mesh of chains and doubles, fill in chain space with doubles to create solid blocks. Lace-like.

#### **DYEING:**

Silk Painting-Gutta Method: large areas and background have no rings or lines. Dyes restrained by gutta. Attractive shading. Gutta removed completely. Batik: cracking does not obscure design, Free from accidental drips. Tie-Dye: symmetry of design, visible fold resists.

#### **EMBROIDERY:**

Neat, even hand stitches (except for special effects in creative stitchery) Ends securely fastened or worked in back of stitches. Transfer marks not visible. Chicken Scratch: Circular stitches do not go through fabric; yarn is not carried behind white gingham squares. Background fabric not puckered from too tight stitches. Threads cut invisibly in cutwork areas. Accuracy in keeping to design important, especially in counted thread, hardanger, etc.

#### **CANDLEWICKING:**

Heavy soft thread evenness of French knots, backstitch, outline and stain stitches.

**Crewel:** variety of stitches with crewel wool on linen fabric. Yarns may be cut and brushed.

**Hardanger:** drawn thread embroidery, usually white cotton, linen, silk thread on white fabric. Blocks of parallel stain stitches, worked closely over 4 threads of fabric, right angle turns-stitch in common hole in corner-basic outlines composed of right-angled designs. Interior thread are closely cut to satin stitches. Accuracy very important.

#### **FABRIC BOXES:**

Must hold shape when used. Construction sturdy, durable. Trims, decorations, lids and handles, if used are attached securely. Symmetrical. Lids fit. No glue visible.

**HANDBAGS, TOTE BAGS, WALLETS:**

Accurately sewn. Handles securely attached. Lining, if used, attached securely. Usable size and shape.

**KITCHEN ACCESSORIES:**

Potholders, appliance covers, etc. Durable fabric. Potholders padded adequately to be safe, usable and washable. Trims securely attached. Stitching straight and secure.

**LEATHERWORK:**

Lacing even. Ends worked in. Beveled edges preferred where two sides joined together. Accuracy in carving or tooling design.

**MACHINE EMBROIDERY:**

Accuracy in sewing design. Thread ends finished off. Tension adjusted so stitches look smooth on top. Stitches even. Background not puckered. Shading attractive, carefully done. Use of stabilizer fabric (ie Stitch and tear) acceptable.

**MACRAME:**

Even tension. Straight horizontal and diagonal lines. Firm edges. Even loops. Ends worked in invisibly, securely. End of work knotted before making tassels.

**NEEDLEPOINT, PETIT POINT, BARGELLO, CROSS-STITCH:**

Stitches done on canvas-like fabric.

**Denelope** canvas is woven with pairs of thread running vertically and horizontally.

**Mono** canvas woven so 1 thread equals 1 mesh. Two types of mono canvas:  
Regular-junctions are unstable.

Interlock the junction of mesh is secured with ting thread wrapped around mesh. Mesh count equals stitch size.

**Petit point-mono** canvas size 18-40, stitches all 1 way, background not filled.

**Bargello**-straight vertical stitches, mono canvas. Stitches may cross one or several threads. Overall zigzag like pattern if formed.

**Needlepoint**-mono canvas 8-14 count stitches all one way, usually a wool yarn, background filled in as well.

**Cross-stitch**-aida fabric/canvas 8-32 count. All top threads travel the same direction, background fabric compliments the design. Watch for: even thickness of thread, no visible wearing or fuzziness of thread, smooth surface, canvas not showing, no shadowing of darker threads through light. Blocked and matted straight.

**PADDED FRAMES, BOOK COVERS:**

Fabric stretched smoothly. Trims not overpowering. Clips on curves and gluing not visible. Corners not bulky.

**RIBBON EMBROIDERY:**

Adds dimensional effect, common designs; flowers, butterflies. Silk ribbon will not stand-up to wear, ideal for wall-hangings, pictures, boxes, etc. Stitches wrapped, whipped, knotted and braided stitches are more durable and suited to clothing. Loop and plume stitches are delicate-better for pictures. Consider color and tones, types of fabric-Victorian when used with velvets, satins, and taffetas. Use of trims and variety of threads i.e. Silk, metallic or variegated add to effect. Polyester ribbon is available for use on garments.

**RUGS:**

Must be flat. Edges must not ripple.

**Latchet Hooked:** Loops same height unless varied for emphasis. Binding or taping edges recommended. Punch hooked backgrounds follow design outline. Ends pulled to top and trimmed to pile height. Backing not visible when lying flat.

**Braided:** Even braiding. Joining stitches secure. Ends worked in.

**SMOCKING:**

Depth of pleats even. Tension of threads even. Even stitch length. Thread ends fastened.

**TEXTILE PAINTING:**

Includes fabric paints, glitter, shiny, puff, metallic and liquid embroidery. Fabric color often-integral part of design. Fabric should not appear scrubbed. Free from streaks, blobs, missed parts, mistakes. Edges smooth. Shading gradual. Stamped pattern not visible. Squeeze-on paint lines smooth and joined invisibly.

**TOYS:**

Safety most important for children's items-no buttons, wires, pipe cleaners. Ends of thread secured. Pile runs same way on both sides. Fur pile pulled out of seams. Firmly stuffed into all corners. Soft sculpture shows character. Mobiles balance correctly. Bright colors important for baby items.

## QUILTING GUIDELINES:

### General Appearance:

Tidy appearance, i.e. No unsightly pencil or chalk marks. Threads concealed, where appropriate.

### Design: 50 points

- Balance, rhythm, proportion.
- Pleasing color use.
- Appropriate choice of material, pattern and texture.
- Complementary use of quilting threads.
- Borders/bindings/edges enhance and compliment work.
- Suitability of materials as they relate to design and function.

### Workmanship: 50 points

- Precision of construction of top.
- Borders-straight, attention paid to grain of fabric, stitched firmly, lay flat.
- Bindings-straight, accurate, batting to edges.
- Appropriate quilting techniques.
- Backing-compatible with top, smooth, wrinkle-free, quilt design shows clearly, knots obscured, attention paid to construction.
- Innovative techniques should be consistent with a design as a whole.

### Bonus Points for Quilts (optional)

Unusual originality, creativity, imagination, or extraordinary beauty.

## FUNCTIONAL WEAVING STANDARDS

1. Correctness of threading, even beating and even edges.
2. Absence of skips
3. Knots should be avoided in warp and weft.
4. Joins for warp and weft should be inconspicuous and secure.
5. Machine stitching is allowed but is to be used with discretion.
6. Stuffed items should have a separate lining (inner casing) to hold stuffing. All stuffing should be according to government regulations for new material.
7. Fibre and yarns used should be suitable for the purpose of the article
8. Finishing techniques, whether hand or machine done should be suitable for the purpose of the article. (I.e. fringes or hems).
9. Symmetrical patterns should have an overall balance. Sets of items (i.e. placemats) should be compatible in size (within 1/4 inch

10. In most cases, wall hangings excepted, it is desirable to wash or dry-clean handwoven articles when they are taken from the loom. Careful pressing can enhance the appearance of your weaving.
11. Tagging must show fibre content (required by law) and should show washing or care instructions. Clothing should be sized.

### **DECORATIVE WEAVING STANDARDS**

All standards of functional weaving apply. These are in addition.

1. Originality is always encouraged. When designs are copies or adaptations there should be an accompanying label identifying the source.
2. Hangings or mounting materials should suit the design and be appropriately sized for the weight of the hanging.
3. The back of a hanging or tapestry should be finished off as neatly as possible.
4. Since color is so individual in its appeal, the standards committee does not reject any weaving on the basis of color. However, since technique, design, color and texture cannot be separated, the final article should have complete harmony.

### **SPINNING STANDARDS**

Skeins should be clean and free of foreign matter and knots.

Skeins should be uniformly spun, even novelty yarns.

Fibre content, weight, and ideally, yardage should appear on the label.

Handspun yarn should be suitable to its end use, i.e. suitability of fibre yarn and to use; suitability of spinning technique to use (direction of twist, amount of twist, diameter of yarn, appropriate number of plies); handle of yarn.