The Quilt Index Guide to Documenting Quilts

Getting ready...

Go to https://quiltindex.org/add-quilts/submit-form/ to access the Quilt Index “Submit A Quilt” page. This is where you will submit your quilt information. You can enter information in the online form, or download the form, record the information, and make notes before entering the information in the online form. This is recommended if you have a lot of research about the maker or quilt. Choose between a form to print, Quilt Index Form pdf version or a form to fill out on your computer, Quilt Index Form word version.

The Quilt Index form asks for information about the physical quilt, biographical information about the quilt artist, and stories about the quilt. It incorporates information from the forms used by many projects. Different projects had unique questions that pertained to only that region or topic. Some of the questions used in one project were not included in others. Because the Quilt Index is built to accommodate all of these variations, it is long.

You will need: your quilt, a measuring tape, your best photo of the quilt, any documents associated with the quilt (i.e. photos of the maker, acquisition records, newspaper articles, published patterns, or notes).

Fill in the form...
If you need help, refer to this step-by-step, illustrated guide.

Helpful hints...

1. Some questions are set up with drop-down options for answers. Some questions require you to type text into the boxes (sometimes referred to as “fields”) of information.

2. If you encounter questions you can’t or don’t want to answer, just skip them. Even if you can only answer some of the questions, your contributed pieces of information will expand what is known and shared about the quilt, the artist who made it, and its history. If the information is personal and you don’t want it to appear on the live site, skip it.

3. When you see this symbol hold your cursor over it for an explanation of the question.

4. The F.A.Q. page provides answers to commonly asked questions. Go to https://quiltindex.org/about/faq/

5. Don’t hesitate to ask a friend or relative, especially if they are familiar with quilting or the quilter, to help you answer questions.

6. Some questions might seem to be redundant. For instance, the location where the quilt was made may or not be the same location as where the quilter lives or lived. Putting location made in both places will help others when they search by location https://quiltindex.org/search/quilts/.
To help in navigating the form, there is a JUMP TO SECTION. As you scroll through the questions, the JUMP TO SECTION: is always on the right hand side. Click on it to show the different sections of the form. If you are working on one section and remember something to add in another section, you can click on the section and be taken back to that spot. You may have your own system of documenting your quilts that is a different order than our form. This allows you to jump around our form using your own system as a guide. To hide the JUMP TO SECTION menu, click on JUMP TO SECTION.
This box is where you enter any stories associated with the quilt or its maker. These can include stories about how the quilt was made, why it was made, how and when the owner acquired it, or perhaps an “artist’s” statement.

At the end of your story add up to 8 key words which will help others find your quilt and might not be listed in your story.

If you have images of the quiltmaker and/or other images and documents associated with the quilt’s history, we suggest that you create a separate story page. For examples of story pages, go to https://quiltindex.org/stories/all/.

Types of ephemera that help tell the story of a quiltmaker or a quilt are: birth or marriage certificates, photo of the maker’s home, photo of the quiltmaker with the quilt, a scan of a newspaper article, a prize ribbon, a pattern, etc. These kinds of material provide important resources for researchers.

Story pages are always linked to the primary quilt page.

If you’re not a quilter, this section may be confusing due to the quilt specific language. These will all be explained with illustrations on the following pages.
The first field is about how complete the quilt is. A quilt is typically defined by three layers, the top layer, the middle (called batt or batting, and doesn’t show in a completed quilt), and the back layer. The options are: “Finished quilt”; “Quilt blocks or pieces”; “Quilt top with unfinished edge”; “Quilted garment”; “Summer Spread”; and “Other”.

“Finished quilt”. It has a top, batting, and back and a finished edge.  
12-8-423

“Quilt blocks or pieces”. These are parts of a quilt, have raw edges and no backs.  
12-8-7880

“Quilt top with unfinished edge”. It has only one layer of fabric, edges may be irregular and frayed. 12-8-10126

“Quilted garment”, is patchwork that can be worn. Most common are robes, vests, and jackets. 
12-8-6888, 12-8-3188, 12-8-3260

“Summer spread”. A summer spread is a quilt that has no filling and a finished edge. It may be one or two layers. 
38-36-4065

You can use “If none of the above apply, describe the piece” to be specific about your object, like a pin cushion, 27-23-2562, 12-8-7036.
Most quilts have straight edges. However, there are some quilts with edges that aren’t straight. Options are: "Straight", "Scalloped", "Sawtooth", "Rounded", "T-cutout", "Embellished or trimmed".

"Scalloped", a repeated curve. 12-8-452

"Sawtooth", a repeated zig zag. 12-8-7840

"Rounded", the corners are curved. 44-45-242

"T-cutout", bottom has cutout corners to accommodate a four poster bed. 12-8-430

"Embellished or trimmed", has lace, prairie points, beads, etc. 12-8-5235

If none of these descriptions fit your quilt, describe the edge in "Other shape of edge..."
This section is about the quilt’s name. Quilt pattern names can be very confusing. Sometimes a quilt pattern can look the same, but have a different name based on who published the pattern or the name given to the quilt pattern by the owner or maker. Let’s look at the quilt pattern name Shoo Fly for example. All three patterns illustrated below have been published under the name Shoo Fly, but have also been published using other names including:

- Fence Row
- Eight-Cornered Box
- Fifty-four Forty or Fight
- Simplicity

- Quail’s Nest
- Churn Dash
- Ludlow’s Favorite
- Picture Frame
- Indian Hammer

- Hens and Chicks
- Corn and Beans
- Duck and Ducklings
- Handy Andy
- Hen and Chickens

So which name should you use? If your quilt looks like the pattern on the left and the quiltmaker always called it “Grandma’s Orange Quilt”, put “Grandma’s Orange Quilt” in “Owner’s name for quilt:”. Put “Shoo Fly”, “Fence Row”, “Eight-Cornered Box” and “Simplicity” in the “Name(s) for quilt’s pattern in common use:” field. I found this information in Barbara Brackman’s Block Base, so I can put that information in “Source of pattern name:” (include the number assigned by the author). If the quilt is an art piece and has a title like “Amandla,” put that name in the “Quilt’s title:” field. “Amandla” is about Nelson Mandela, so add Nelson Mandela in the “Subject of quilt:” box. You do not need to use all the fields. The first three fields are used in searches, so try and use at least one of them.
Antique colors: refers to quilt colors that appear in quilts made prior to 1940. The options describe the way fabrics were dyed. The options are: "Butterscotch", "Cadet Blue", "Cheddar Orange or Antimony or Chrome Orange", "Chocolate Brown or Hershey Brown", "Chrome Green", "Chrome Yellow", "Claret or Wine", "Double Pink", "Indigo Blue", "Lancaster Blue", "Madder Brown", "Madder Orange", "Madder Red or Cinnamon Red", "Manganese Bronze", "Nile Green", "Prussian Blue or Lafayette Blue", "Turkey Red".

"Butterscotch" a golden yellow print using small chrome yellow paste prints.¹

"Cadet Blue" is a distinctive light-gray-blue introduced around 1890.² 12-8-6181

"Cheddar Orange or Antimony or Chrome Orange" is a bright color that resembles cheddar cheese.³ 12-

"Chocolate Brown or Hershey Brown" is a darker brown, the color of a Hershey wrapper, dyed with madder.⁴

"Chrome Green" is found in red and green applique quilts from the 1850s and is made by overdyeing blue with chrome yellow.⁵ 12-8-6815

"Chrome Yellow" is an intense yellow with a slight greenish cast made with a mineral dye.⁶
“Claret or Wine” prints were usually white figures on a red ground.⁷

“Double Pink” was made using two shades of madder red printed on a white ground.⁸

“Indigo Blue” is among the earliest prints in American quilts. Indigo is a vegetable dye for natural fibers and is used in many cultures.⁹

“Lancaster Blue” identifies double blue prints popular with Pennsylvania quilters from the 1870s-1930s.¹⁰

“Madder Brown” was a vegetable dye that produced shades of many colors including reddish or purplish brown. They were popular from 1860-1900.¹¹

“Madder Orange” was a vegetable dye that produced a cinnamon orange and a rusty orange.¹³

“Madder Red or Cinnamon Red” was a vegetable dye that produced brick reds, cinnamon and a pinkish tan.¹²

“Manganese Bronze” was found in prints from the 1880s-1910s. They were browns that had a greenish tint and replaced the madder style prints.¹⁴

“Nile Green” was a very popular slightly gray, pastel green colored fabric in the 1930s.¹⁵
“Overall color scheme:” field describes colors in general terms. Options are: “Multicolor”, “One color/monochromatic”, “Two color”, “Light or pastel colors”, “Bright or primary colors”, and “Dark colors”.

“Prussian Blue or Lafayette Blue” is a mineral dye that results in a most distinctive bright royal blue.¹⁶

“Turkey Red” is an intense red, highly popular with 19th century quiltmakers.¹⁷

If the first three color fields did not include the color scheme of your quilt, you may describe it in “Describe any other colors not included in the other color fields”.

If your quilt is not an antique or you are unfamiliar with any of the terms, just skip this question.

“Prussian Blue or Lafayette Blue” 12-8-6668

“Turkey Red” 12-8-7290

“Multicolor” 12-8-5179

“One color/monochromatic” 12-8-7294

“Two color” 12-8-7805

“Light or pastel colors” 12-8-7887

“Bright or primary colors” 12-8-6668

“Dark colors” 12-8-7887

If your quilt is not an antique or you are unfamiliar with any of the terms, just skip this question.

If the first three color fields did not include the color scheme of your quilt, you may describe it in “Describe any other colors not included in the other color fields”.

Describe any other colors not included in the other color fields.
The **Layout** describes how the quilt units are put together to create the quilt top. The illustration shows the parts of a quilt and defines the terms used in the Layout fields.

**Block** - a unit repeated throughout the top. Most are squares, but can also be hexagons, diamonds, and other shapes.

**Sashing** - a strip of fabric separating the blocks. Not all quilt tops have sashing. Sashings can have piece work and/or applique on them.

**Cornerstones** - a square of fabric that connects sashings and is usually a different color. Not all quilt tops have cornerstones. They can have piece work and/or applique on them.

**Border** - fabrics on the outer edges of the quilt. Not all quilts have borders. Borders can have piece work and applique in them.

Choose the best description for the quilt's layout:

- Block pattern
- Crazy
- One patch or allover
- Medallion or framed center
- Pictorial
- Nontraditional or art
- Wholecloth
- Horizontal strip
- Vertical strip
- Strip
- Other

The options for “Choose the best description of the quilt’s layout:” “Block pattern”, “Crazy”, “One patch or allover”, “Medallion or framed center”, “Pictorial”, “Nontraditional or art”, “Wholecloth”, “Horizontal strip”, “Vertical strip”, “Strip”, “Other”.
“Block pattern” is the most common type of quilt. Pieced or appliqued units are repeated over the surface of the quilt. Most blocks are squares, but can be any shape. Below are examples of “Block pattern” quilts.

Here, same sized square blocks have different appliqued motifs and are set side by side.  
30-26-55

Here, the same pieced block repeats and the blocks are separated by sashing.  
12-8-8192

Here the blocks are hexagons made up of smaller hexagons. The sashings are single rows of white hexagons separating the blocks.  
12-8-8047

“Crazy” quilts are a style of patchwork where irregular shaped pieces are put together, sometimes to make squares, diamonds, or other block shapes that repeat.

Here irregular shapes are used to make squares that are repeated over the surface of the quilt.  
12-8-9705

Here irregular shapes are used and no repeated units are visible.  
26-22-1067

Half the triangles are crazy pieced and the other half are embroidered.  
22-26-4072
“One patch or allover” are quilts that use the same unpieced shape, over and over again.

Trip Around the World is a popular one patch using squares on point. 12-8-8042

Strips stacked in a zig zag pattern. 12-8-5245

The only shape used in this quilt is a triangle. 12-8-5530

Hexagons are another popular shape used in one patch quilts. 12-8-1001

“Medallion or framed center” has a prominent central motif. It can be pieced or appliqued and be surrounded by multiple blocks or borders.

The Lone Star is a popular medallion style quilt. This one has multiple pieced borders. 12-8-364

Hungarian boy and girls create the center surrounded by multiple scalloped borders. 18-14-25

The center block is a large applique surrounded by inner borders, then squares with different motifs. 12-8-943
“Pictorial” quilts share a story that is illustrated in pictures, either pieced, appliqued, or photo transferred.

A pieced pictorial celebrates America. 14-10-243

Photo transfer tells the story of young African American men in the justice system. 12-8-5725

Applique illustrates village life in Haiti. 12-8-5654

“Nontraditional or art” quilts don’t follow the usual styles and patterns. They became popular in the last quarter of the 20th century and continue in popularity today.

Irregular shapes and edges with large gentle curves. 12-8-6701

Lots of machine work and empty spaces. 12-8-6783

Printed words and irregular piecing make a statement. 12-8-6656
“Wholecloth” are quilts that have no, or very limited design other than the quilting. The quilt on the left is only one piece of fabric in the top. The quilt on the right has a plain border on three sides, so it can be considered a Wholecloth quilt. 12-8-5897; 12-8-5052

“Horizontal strip” is a quilt in rows that present across the width of the quilt. This one is pieced and appliqued. 19-15-5621

“Vertical strip” is a quilt in rows that present across the length of the quilt. This one is appliqued with Bible verses. 12-8-6629

Use “Strip” if it isn’t obvious whether the rows are vertical or horizontal. 49-142-5763

Choose “Other” if your quilt does not fit any of these options. You can describe the quilt in “Other spacing” field.
The next 8 fields apply only to quilts that are made up of units (blocks, strips, one patches). If your quilt is not made up of units, you can skip to the “Number of borders” field.

Number of quilt blocks:

![Quilt block outline](image1)

12 - 8 - 416

Size of quilt blocks:

![Quilt block outline](image2)

Identify the blocks in the quilt, then count them. Measure the length and width of the block.

The quilt block is outlined in black. There are 12 blocks in this quilt. 12-8-416

The quilt block is outlined in black. There are 36 blocks in this quilt. 12-8-5038

Medallion size:

![Medallion outline](image3)

The medallion is outlined in black. Measure the length and width of the medallion. 12-8-954
When blocks are sewn together in a quilt top, they usually are presented one of two ways. Either straight or on point.

These blocks are set "Straight". [12-8-450](#)

If the block is turned 45°, it is called "On point or rotated on 45 degrees". [12-8-7290](#)

Occasionally a block will be tilted less than 45°, if your quilt is like this choose, "Rotated, but less than 45 degrees". [2-33-20](#)
The look of a quilt can really change by the way the blocks are set together. Spacing of quilt blocks: describes the most common ways quilts are put together. Options are: “Side by side”; “Alternating with plain squares”; “Separated by plain sashing”; “Separated by sashing cornerstones or connecting blocks”; “Separated by pieced pattern sashing”; “Separated by appliqued pattern sashing”; “Separated by garden maze sashing”; “Separated by vertical strips”; “Separated by horizontal strips”; “Separated by floated or random sashing”; “Zig zag”.

“Side by side” and set straight.  
12-8-5219

“Side by side” and set on point.  
12-8-6615
"Alternating with plain squares", in a straight set. The plain squares are tan. 12-8-6825

"Alternating with plain squares", set on point. The plain squares are brown. 12-8-7515

"Separated by plain sashing", in a straight set. The yellow strips are the sashing. 12-8-1060

"Separated by plain sashing", set on point. The pink strips are the sashing. 12-8-7498
When the corners are a different color than the other sashing choose: “Separated by sashing cornerstone or connecting blocks”, in a straight set. 12-8-4915

When the sashing has seams choose: “Separated by pieced pattern sashing”, in a straight set. 30-26-40

“Separated by sashing cornerstone or connecting blocks”, set on point. 12-8-7289

“Separated by pieced pattern sashing”, set on point. 12-8-10402
When the sashing has applique choose: "Separated by appliqued pattern sashing", in a straight set. 12-8-433

When the sashing has seams and the corner is an "x", choose: "Separated by garden maze sashing". 12-8-5486

When the sashing has applique choose: "Separated by appliqued pattern sashing", set on point. 12-8-1057
When the strips that separate units only appears in one direction, up and down, choose: “Separated by vertical strips”. 12-8-1052

When the strips that separate units only appears in one direction, side to side, choose: “Separated by horizontal strips”. 12-8-955

When blocks are on point and are set with a half block drop, choose: “Zig zag”. 12-8-8056

If none of these options apply to your quilt, explain it in “Other spacing”.
The length of the sashing is equal to the length of the block, but the width can change. Enter the width of the sashing in “Sashing width.”

**12-8-6823**

Not all blocks are square, choose the block shape:

Select/search block shape(s)...  

Blocks are units that make up many quilts. Often, the blocks have seams and patterns. Some units are pieced or appliqued, but some are plain. Options are: “**Squares**”, “**Rectangles**”, “**Diamonds**”, “**Hexagons**”, “**Triangles**”, “**Same block throughout**”, and “**Sampler**”.

“**Rectangles**” are pieced side by side in this traditional Bricks quilt.  

**53-155-1043**

“**Diamonds**” diamonds are pieced into larger diamond shaped units.  

**19-15-2733**

“**Squares**” with appliqued motifs.  

**12-8-8034**
"Hexagons" Hexagons are pieced into larger hexagon shaped units. 12-8-6900

"Triangles" Diamonds are pieced into triangle shaped units. 24-20-175

Choose “Same block used throughout” when the same block is repeated throughout the quilt. 12-8-6181

Choose “Sampler” when different blocks are used throughout the quilt. 30-26-47
Borders are the outer edge of the quilt. They come in unlimited varieties. Describe the border treatment as best you can. You can include the width of the borders, the style, the fabric. When there are multiple borders, work from the inside to the outside. Examples of borders are on this and the next page.

Some quilts have no borders. 12-8-3744

Some quilts have more than one border. This quilt has 2 (the narrow brown is sashing). 12-8-424

Some borders include patchwork. This quilt has 4 borders, Inner is white, next is squares on point, then blue, and outer is white. 12-8-416
Some borders include applique. This quilt has 1 appliqued border, 12-8-438

Not all sides have borders. This quilt has 2 borders (inner red, outer white), but only on the top and bottom of the quilt. 12-8-7004

Some quilts are all borders. On this quilt there is a center panel, then there are six borders with the last border on only three sides. 12-8-275

Some borders are ambiguous. Visually this looks like a narrow inner border, with a wide outer, pieced border. But the construction is still just small squares side by side like the inner body of the quilt. It is the color that defines these borders. 12-8-8868
FABRICS

The FABRICS section identifies what kind of fabrics were used to make the quilt top.

**Fiber type:**

Select/search fiber(s)...

**Fiber type** refers to what the fabric is made of. Options are: “Cotton”, “Cotton or polyester blend”, “Linen”, “Polyester”, “Rayon”, “Silk”, “Wool”, “Other blends”, “Other synthetic”, “Other”.

“Cotton”, most quilts are made of cotton fabric.

“Cotton or polyester blend” were popular in the 1960s-1970s.

“Linen”, sometimes used.

“Polyester” is a knit fabric popular in the 1970s. 12-8-1047

“Rayon” can be found in recycled neck ties. 12-8-3689

“Silk” can be found in many crazy quilts of the 1880s-1890s.

“Wool” was popular in crazy quilts of the 1910s. 12-8-7464

“Other blends”, “Other synthetic” can be found in modern art quilts and factory remnants.

“Broadcloth” is the standard type for most cotton quilting fabrics.

“Chintz” is printed fabrics, often florals popular in the early 1800s.

“Flannel” comes in many print varieties with a brushed surface.

“Glazed” has a polished sheen on the fabric surface.

“Handwoven” often has a looser weave and dyed yarn.

“Linsey-woolsey” has a linen warp and a woolen weft and found in very early quilts. 24-20-294

Muslin” is plain fabric either cream or white.

“Sateen” has a sheen produced by the weave of the fabric.

“Satin” is a shiny, slippery fabric found in crazy quilts. 37-35-3531

Choose "Other" if another fabric type was used.

"Velvet" is a plushy pile fabric found in crazy quilts.

Print type:

Select/search print(s)...


"Batik" is a tightly woven fabric dyed with a wax resist method.

"Cheater fabric" looks like patchwork or applique but is printed.

"Checked"

"Conversation prints" are tiny motifs on a white or cream ground.

"Dotted"

"Feedsack" were recycled from sacks holding flour, sugar, and feed.

11-37-2180
“Floral” fabrics often have gradations of the same color.

“Geometric” fabrics are pictorial fabrics found in cigarette, cigar packages, and other products. *15-148-32*

“Hand-dyed” fabrics often have gradations of the same color.

“Mourning prints” are lively, pictorial prints, especially used in modern kids quilts.

“Multiple scrap” for quilts made of many fabrics. *12-8-5042*

“Premium type” are pictorial fabrics found in cigarette, cigar packages, and other products. *15-148-32*

“Novelty” are lively, pictorial prints, especially used in modern kids quilts.

“Paisley”

“Plaid”

“Premium type” are pictorial fabrics found in cigarette, cigar packages, and other products. *15-148-32*
“Print” is for any printed fabric.

“Printed patchwork” looks like patchwork, but it is printed.

“Solid/plain” any fabric with no printed motif.

“Stamped” stamps were manufactured for quilters. Often a name was inked in the center.  
11-37-4685

“Striped”

Use “Other fibers or fabrics:” to further describe the fabrics or include anything about the fabrics not offered in the other fabric fields.
There are basically two ways to make a quilt: piecing and applique. Piecing is when two pieces of fabric are sewn side by side to make a seam. Often piecing results in geometric patterns. Applique is when one piece is put on top of another and stitched down, often producing pictorial patterns. A good comparison is the lily pattern. The sharp angles of the pieced block on the left contrast with the natural, illustrative appliqued block on the right.

There are a variety of ways to piece a quilt. Options are: “Hand Piecing”, “Machine Piecing”, “English Template Piecing”, “Foundation Piecing”, “Strip/String Piecing”, “Other Piecing”. Piecing techniques are easier to explain by looking at the back of a quilt top.

If the stitches have spaces between them, and the stitching stops before the edge of the fabric, it is probably “Hand Piecing”.

If the stitches are even and continuous, and the stitching lines go to the edge of the fabrics, it is probably “Machine Piecing”.
If you can’t look at the back because it is a finished quilt, you can sometimes tell by how tight the seam is on the top and how even the stitches are. Another clue is the date of the quilt. Sewing machines weren’t introduced to home sewers until the 1850s, so earlier quilts would be hand pieced. Even after sewing machines were used by quilters, they often hand pieced the blocks, but machine pieced the long borders. Many modern quilts are machine pieced, but not all. Some contemporary quilters still enjoy hand piecing, especially when the pattern is complicated.

"English Template Piecing" is a method where a template is made in the finished shape of a piece. Fabric is cut larger than the template, then wrapped around the template and basted down. After the pieces are basted, they are placed side by side and stitched together with a whip stitch. Hexagons are a popular shape that uses this method. Usually the paper is removed after the seams are finished. 12-8-6854

"Foundation Piecing", is a method used in string/strip quilts and in many modern patterns. Newspaper, printed patterns, or cloth is used. Fabrics are sewn to the foundation, until the foundation is covered. The foundation helps the sewer keep the block’s shape. In this quilt the kite shaped pieces were machine pieced to a newspaper foundation, then sewn to create the Rocky Road to Kansas block. Cloth foundations were popular in Log Cabin, String, and Crazy quilt blocks. 12-8-6807

"Strip/String Piecing", is similar to foundation piecing. Strips of fabric of irregular widths are pieced (sometimes using a foundation) to create units. It can be done by hand or machine and often times uses fabrics from dressmaking or other fabric scraps. 12-8-10469

If none of the above applies, choose “Other Piecing”.
Ways to applique include: "Hand Applique", "Machine Applique", "Fusible Applique", "Reverse Applique", "Blanket, buttonhole, or other decorative applique stitch", "Other Applique". Because applique stitches are done on the top of the quilt, they are easier to identify.

In "Hand Applique" the edge of a piece is turned under, then stitched down. The flower and leaves are buttonhole stitched. The stem uses a blind stitch. Variations in stitch length and stitch angles indicate hand work. 12-8-6407

"Machine Applique" has even stitches. Most pieces that are applied by machine have raw edges, there is no turned under seam allowance like in hand applique. The hand is "Blanket" stitched. 12-8-6778

Fabric is glued to the background, then machine stitched to secure the applied pieces. This is called "Fusible Applique". The thin layer of glue is a product that became popular in the 1980s and often the applied piece has a raw edge. 12-8-6869

Yellow fabric is put behind red fabric. A small hole is cut in the red fabric. The red fabric is turned under and stitched down to reveal the yellow fabric. This is called "Reverse Applique". 12-8-6490
Sometimes the stitching on an applique is hidden as much as possible. The stitches are hard to see when the stitcher is skilled. Other times the stitching is a design element. When the stitching is meant to show and add a design element, it is "Blanket, buttonhole, or other decorative applique stitch".

If none of the above applies, choose "Other Applique".

Some techniques are very specific and a bit different from just piecing and applique. These we call Novelty. Options are: "Biscuits", "Cathedral Window", "Dimensional Applique", "Folding", "Gathering/ruching", "Yo-yo" "Other novelty technique".

"Biscuits" are units stuffed with filling before the units are stitched together. 9-6-2052

"Cathedral Window" is a folding and stitching method with an automatic finished edge. 12-8-5512

"Dimensional Applique" adds stuffing to appliqued motifs. It’s popularity started with Album quilts from the 1840s. 12-8-8218

"Folding" adds dimension by folding extra fabric into a seam. 52-152-365

"Gathering/ruching", are strips of fabric gathered, then stitched in circles to create a flower. 30-26-47

"Yo-yo" is a circle, hemmed, gathered, then pressed over a circle template to create the unit. 10-7-412

If none of the above applies, choose “Other novelty technique”.

Novelty:

Select/search novelty(s)...
Embellishments are added decorations to the quilt's surface. Options are: “Attachments (beading, charms, buttons, etc.)”, “Embroidery”, “Ink drawing”, “Painting”, “Photography/photo transfer”, “Other embellishment technique”.

**Attachments (beading, charms, buttons, etc.)**, this quilt features buttons and charms. 52-152-48

**Embroidery**, this quilt has pictures executed with red thread and embroidery. 12-8-1073

**Ink drawing**, this portrait was drawn on the fabric with an ink pen. 12-8-6704

**Painting**, this portrait was painted on the fabric then enhanced with machine thread stitching. 12-8-6732

**Photography/photo transfer**, here a photograph was transferred to fabric, then pieced into the quilt top. 12-8-6713

If none of the above applies, choose “Other embellishment technique”.
This field allows you to be more specific about the embellishments included on the quilt. Options are: “Beads attached,” “Buttons attached,” “Charms attached,” “Chenille thread,” “Cotton thread,” “Metallic thread,” “Ribbon thread,” “Silk thread,” “Synthetic thread,” “Wool thread,” “Cannot tell,” “Other attachments.”

“Beads attached” 52-152-823

“Buttons attached” 52-152-82

“Charms attached” 45-46-8

“Chenille thread” is fluffy like a soft pipe cleaner. 50-145-63

“Cotton thread” is most often used for Redwork. 12-8-1067

“Metallic thread” is shiny. 50-145-56

“Ribbon thread” is used to make floral bouquets. 52-152-819

“Silk thread” is very fine and has a sheen 12-8-884

“Synthetic thread” comes in a wide variety of colors and is most often used in machine quilting. 19-15-1489
Batting is the middle layer or filling in a quilt. It can be hard to describe, because in a completed quilt, it is totally encased in the top and back fabric. Sometimes a hole or tear in a quilt can reveal the batting. Not all quilts have a filling. If there is a filling, but you don’t know what it’s made of choose “Cannot tell”. Choices are: “Cotton”, “Cotton or polyester blend”, “Polyester”, “Wool”, “Blanket or flannel”, “Sheet”, “Another quilt”, “No filling”, “Cannot tell”, “Other”.

Choose “Cannot tell”, “Other attachments,” or use the “Unique or other construction techniques” box to describe other construction techniques used.

**Unique or other construction techniques:**

---

**BATTING**

What kind of filling is used in the quilt?

Select filling...

Batting is the middle layer or filling in a quilt. It can be hard to describe, because in a completed quilt, it is totally encased in the top and back fabric. Sometimes a hole or tear in a quilt can reveal the batting. Not all quilts have a filling. If there is a filling, but you don’t know what it’s made of choose “Cannot tell”. Choices are: “Cotton”, “Cotton or polyester blend”, “Polyester”, “Wool”, “Blanket or flannel”, “Sheet”, “Another quilt”, “No filling”, “Cannot tell”, “Other”.

How thick is the quilt?

Select thickness...

Choose “Thin”, “Medium”, or “Thick” to describe how puffy the quilt is. Thin is less than 3/16”, Medium is about 3/16”, and thick is more than 3/16” of an inch.

Unique or other filling:

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Use “Unique or other filling:” to describe anything else you know about the filling.
The QUILTING section describes how the layers of the quilt are held together. Quilting are the stitches holding the layers together and can be done by hand or machine. Ties are spaced knots across the surface holding the layers together. Choices are: "Hand quilting", "Machine quilting", "Quilt as you go", "Tied or tufted", "Stuffed work", "Corded", "Not quilted", "Other".

"Hand quilting" is usually a running stitch (has spaces between the stitches). 12-8-6350

"Machine quilting" is a continuous line of thread, no spaces. 12-8-6482

"Quilt as you go" occurs when each block is quilted, then attached together. 11-37-3458

"Tied or tufted" are spaced knots across the surface holding the layers together. 12-8-5899

"Stuffed work" is when extra batting is added through the back of a quilted motif to make it puff up. 12-8-476

"Corded" is when two, parallel lines of stitching have a cord worked between them, making them stand out. 12-8-474
Quilting designs can be done either by hand or machine. If the same pattern occurs over the entire surface, it is an Overall motif. Choices are: “All-over-design”, “Clamshell”, “Double parallel lines”, “Echo”, “Elbow/Fan”, “Grid/crosshatch”, “Grid diamond”, “Grid square”, “In-the-ditch”, “Meander/free motion”, “Outline”, “Patches outlined/in the ditch”, “Single parallel lines”, “Stipple”, “Triple parallel lines”, “Other”.

“All-over-design” any design that repeats over the entire quilt surface regardless of applique or patchwork. 12-8-5693

“Clamshell” are half circles in a line. The next line is placed half-way between the first row of half circles. 12-8-5254

“Double parallel lines” are 2 lines of parallel stitching close together then a space before another set of 2 lines. 12-8-459

“Echo” follows the shape of the applique or piece, inside and/or outside, then repeated until they touch another line. 12-8-6484

“Elbow/Fan” aka “Baptist fan” is a series of echoing arches across the entire surface of the quilt. 12-8-937

“Grid/crosshatch” are crossed lines across the surface of the quilt. This example uses both diamond and square crosshatches. 12-8-5047
“Grid diamond” are crossed lines that look like diamonds.  
12-8-10120

“In-the-ditch” are stitches hidden in the seam lines. 12-8-5265

“Grid square” are crossed lines that look like squares. 12-8-10539

“Meander/free motion” is usually a machine technique that randomly fills in spaces. 12-8-6799

“Outline” stitches are stitched 1/4” from the edge of a piece of patchwork. 12-8-7307

“Patches outlined/in the ditch” are stitches very near the pieced or appliqued motif. 12-8-6615

“Single parallel lines” are straight lines, equally spaced across the surface of the quilt. 12-8-6347

“Stipple” is a pattern of curved lines that do not cross, but fill in the space. 12-8-5903

“Triple parallel lines” are 3 lines of parallel stitching close together then a space before another set of 3 lines.¹⁸
Decorative motifs are fancy patterns used in areas where there is not a lot of piecing or patterned fabric. They usually do not cover the entire top. Choices are: “Cables”, “Fans”, “Feathering”, “Floral”, “Vines”, “Wreaths”, ”Other”.

“Cables” are chain-like patterns, often used in sashing and borders. 12-8-6617

“Fans” are sometimes used a decorative motif. 30-26-13

“Feathering” are teardrop shaped designs that surround vines or circles. 12-8-413

“Floral” designs are shaped like flowers. 12-8-6346

“Vines” are designs based on curved lines. 12-8-5897

“Wreaths” are designs based on circles. 12-8-7447
Background fills, are motifs that fill the spaces between fancier motifs. Choices are: “Grid/crosshatch”, “Meander”, “Parallel lines”, “Stipple”, “None”, “Other”.

“Grid/crosshatch”, does not go through the motifs, making the motifs stand out better. 12-8-433

“Meander”, does not go through the motifs, making the motifs stand out better. 12-8-6788

“Parallel lines”, surround the wreath and appliqued flowers and vines. 12-8-443

“Stipple”, goes around the motifs, making the motifs stand out better. 12-8-6726

“None”, can be used when there is no quilting in the background of motifs or other quilt designs.

Other quilting designs used:

Use “Other quilting designs used:” if none of the options above work, or if you have anything special you’d like to describe.

Thread type:

“Thread type:” includes the type of thread used for quilting or yarn or thread used for tying.

Thread color:

“Thread color:” what color of thread or yarn was used to hold together the quilt layers.

Number of quilting stitches per inch:

PLACE 1...

PLACE 2...

Count the number of stitches per inch in the quilting. Count the top stitches only in two places.

Width between quilting lines (in inches):

Measure the space between lines of quilting.
Can you see knots on either the front or back of the quilt?

**BINDING**

Materials used in quilt binding:

<table>
<thead>
<tr>
<th>Select/search material(s)...</th>
</tr>
</thead>
</table>

The binding is the final finishing edge of the quilt. Sometimes it is another piece of fabric, sometimes it is the front or back, and sometimes the edges are turned in. If the binding is made from another piece of fabric, what is the binding made of? Choices are: "Cotton", "Cotton or polyester blend", "Linen", "Silk", "Wool".

Fabric structure of the binding:

<table>
<thead>
<tr>
<th>Select/search structure(s)...</th>
</tr>
</thead>
</table>

Twill tape was sometimes used for the quilt. Choose the way the fabric was woven if your quilt has a separate binding. Choice are: "Plain weave", "Twill weave", "Flannel", "Knit", "Satin", "Sateen", "Velvet", "Unknown", "Other".

How is the binding made?

<table>
<thead>
<tr>
<th>Select/search bindings(s)...</th>
</tr>
</thead>
</table>


"Separate binding applied", a separate piece of fabric is sewn on the edge to finish. You will see a ridge on both the front and back of the quilt. 12-8-5481

"Front turned to back", front of the quilt is folded over to the back. No ridge appears on the front. 38-36-2295

"Back turned to front", back of the quilt is folded over to the front. No ridge appears on the back. 51-148-21
“**Straight grain**”, used for straight edges, cut with the grain of the fabric. 12-8-9919

“**Woven tape**”, found on very early quilts and made on small hand looms. 17-13-2205

“**Home cut**”, any binding that is not commercially made is home cut. 12-8-9919

“**Edges turned in/no separate binding**”, no ridges on front or back. 12-8-5435

“**Unfinished raw edge**”, usually on a quilt top. 12-8-5456

“**Bias grain**”, binding used for curved edges. Cut on the diagonal of the fabric. 12-8-6429

“**Hand sewn**”, hand stitches are used to tack down the binding. 12-8-9919

“**Machine sewn**”, machine stitches are used to tack down the binding. 12-8-6429

“**Commercial**”, binding purchased from a store or catalog. 12-8-5430
“Prairie points”, folded squares creating triangles attached to the edge. 38-36-128

“Cording”, a small stuffed tube between the final border and the binding. 26-22-286

“Ruffle”, attached to the edge. 20-16-1902

“Ribbon”, used to finish the edge. 26-22-1449

“Lace”, attached to the edge. 17-13-525

“Fringe”, attached to the edge.

Choose “Other” for any edge treatment not listed above.

How wide is the binding? (measure on the top only)

Measure the width of the binding.

Describe unique binding:

If you chose “Other”, describe the edge here.

**QUILT BACK**

Materials used in the quilt back:

Select/search material(s)... 

Turn the quilt over to assess the back. Refer to “Fiber Type” on page 25 for definitions.
Describe the back:

Choose all options that describe how the back was made. Options are: “Back art/design on quilt back”, “Different fabrics”, “Hand sewn”, “Machine sewn”, “Print”, “Reversible”, “Same fabric used throughout”, “Solid/plain”.

When you see seams on the back they were either sewn by hand or machine. If you can tell the methods choose either “Hand sewn” or “Machine sewn”.

“Back art/design on quilt back”, is for modern quilts when the back has motifs different from the front. 40-38-1610

“Different fabrics”, are sewn together with no particular design to complete the size needed. 11-37-941

“Print”, when a print fabric is chosen for the back. 11-37-3893

“Reversible”, is when there’s a quilt pattern on the front and a quilt pattern on the back. 12-8-7191

“Same fabric used throughout”, only one fabric was used on the back, even if there is more than one piece. 11-37-1836

“Solid/plain” if the back has no print fabrics. 11-37-3802
What color is the quilt back?

Select/search color(s)...

Choose the color(s) that best describe the back of the quilt.

Number of pieces in the quilt back:

Width of pieces:

Count the number of pieces used to make the quilt back. Record the size of the pieces. The width of the fabric can sometimes indicate when the fabric was manufactured, i.e., in the 1960s, 36” wide bolts of fabric were common as were 45” wide bolts.

Other description of the back:

Use “Other description of the back:” to describe anything else you have observed about the quilt’s back.

**INSCRIPTIONS**

Type of inscription:

Select/search inscription(s)...

The INSCRIPTIONS fields relate to anything written or inscribed on the quilts. “Type of Inscriptions” describes what the contents of the inscriptions are. Choices are: “Signature”, “Single”, “Multiple names”, “Initials”, “Date”, “Place”, “Message”, and “Other”.

“Signature” Any quilt with at least one name on it. 11-37-1533

“Single” A quilt with only one name on it. 11-37-4684

“Multiple names” many names appear in the hexagons. 11-37-4154
“Initials” were popular on crazy quilts. 11-37-5296

“Date”, dates are popular inscriptions and provide data for researchers. 11-37-825

“Place”, city, county, and state are recorded on this quilt block. 12-8-6351

“Message”, “Dec. I offer my best wishes for your good health and comfort, and hoping that this quilt will help to attain this end, I remain your cousin George. 1876.” 11-37-4062

Choose “Other” for types of inscriptions not described.

Method used to make the inscription:
Select/search method(s)...


“Attached label” this inked label is sewn to the back of the quilt. 38-36-1035

“Computer generated”, these labels were designed on a computer then printed on fabric. 12-8-5258

“Embroidery”, the message was embroidered on a block. 12-8-6351
"In the quilting", They year “1808” is part of the quilting on this quilt. 11-37-6417

"Ink", this quilt features inked quotes. 12-8-933

"Pencil", most of these signatures are embroidered, but some were penciled on. 38-36-2070

"Printed in the fabric", this commemorative ribbon celebrates the 10th Massachusetts Reg’t Association. 11-37-3962

"Stamped", some album quilts of the 1850s had names stamped on them in ink. 12-8-7498

"Stencil", the Native American motifs and letters were stenciled on the front of this quilt. 38-36-693

Choose “Other” for different methods of inscription.

"Typewriter", typewritten labels look very similar to computer generated ones. The giveaway on this one is the crossed out letter. 11-37-6291
Location of Inscription: describes where on the quilt the inscription is found. Choices are: “multiple locations”, “on back”, “on block”, “on border”, “other”.

“multiple locations”, signatures on this quilt appear in the blocks and the sashing. 11-37-264

“on back”, an embroidered signature is on the back, near the binding. 11-37-1982

“on block”, “MAINE” and “1899” are embroidered to identify the subject of this redwork block. 11-37-5883

“other”

“on border”, initials and date appear in the swag border. 11-37-4165

Record here the words or letters/initials that are on the quilt.

Record only what you see on the quilt. If you can’t make out any letters, replace them with ????

What is the date inscribed on the quilt?

Record only dates you see on the quilt. If can’t make out any numbers, replace them with ????

Any other notes on inscriptions:

If you chose “other” for any inscription fields, use this field to describe the inscription.
Quilt condition refers to how well used the quilt has been. Choices are: “Excellent/like new”, “Very good/almost new”, “Good/moderate use”, “Fair/worn”, and “Poor/very worn”.

“Excellent/like new”, unused and unwashed. This quilt was acquired by a museum and is used only for exhibits. 12-8-6681

“Very good/almost new”, gently used, slight discoloration, but no other damage. 12-8-6490

“Good/moderate use”, washed, lightly faded, but still all intact. 12-8-5441

“Fair/worn”, used, washed, fading, stains, fold creases, shifting batting, but still intact. 12-8-5450

“Poor/very worn”, much used, tears, holes, fabric loss, stains, and fading. 38-36-495
Damage refers to the ways the quilt has been used. Choices are: “Dirty”, “Discoloration or dyes ran”, “Disintegration of fabric”, “Distortion or shrinkage”, “Fading”, “Fold marks or creases”, “Insect damage”, “Mildew”, “Pencil or pen or marking lines”, “Quilting thread broken or ties missing”, “Stains”, “Open seams”, “Tears or holes”, “Uneven batting”, “Wear to edge or binding”, and “Other”.

“Dirty”, this c1939 quilt was used on a bed, daily. Due to the fragility of the fabrics, it probably can’t be washed, leaving this dirt on the cream background. 12-8-10120

“Discoloration or dyes ran”, an overdyed green, where the blue dye disappeared leaving yellow. 12-8-10417

“Disintegration of fabric”, this quilt was displayed, folded in the sun for many years. You can see where the fabric has been eaten away. 12-8-5428

“Distortion or shrinkage”, the lower left blocks appear to have changed shape, probably after washing. 38-36-2049

“Fading”, this dated 1899 quilt was made when inexpensive red fabrics were available. The tan color was probably red at one time. 12-8-6345

“Fold marks or creases”, a permanent crease is in the center of the quilt where it was stored while folded. 12-8-433
"Insect damage", appears as holes in the quilt. Sometimes there are insects or insect debris on the quilt as well. 38-36-2092

"Quilting threads broken or ties missing", areas of the clamshell have worn away. 51-148-21

"Stains", the shirting background fabric shows staining. 12-8-5040

"Open seams", when the seam allowance is too small, or the thread is too weak, it can create gaps at the seam line.

"Tears or holes", occur with much use. 12-8-5688

"Uneven batting", the batting clumped after washing. You can feel the lumps and see it in the uneven coloring. 12-8-5474

"Pencil or pen or marking lines", you can see the blue applique lines and the blue quilting dots on this kit quilt. 12-8-6321

"Wear to edge or binding", the edge of this quilt has been well used. 12-8-5688

"Mildew", leaves a pattern of black spots. 12-8-5440

"Uneven batting", the batting clumped after washing. You can feel the lumps and see it in the uneven coloring. 12-8-5474

"Mildew", leaves a pattern of black spots. 12-8-5440

"Insect damage", appears as holes in the quilt. Sometimes there are insects or insect debris on the quilt as well. 38-36-2092

Choose "Other" if damage is not listed.
Repairs: note any repairs made to the quilt. Choices are: “**Cut down to smaller size**”, “**Patched with new fabrics**”, “**Patched with period fabrics**”, “**Rebound**”, “**Stabilized with netting**”, “**Tear or hole sewn together**”, “**Other**”.

"**Cut down to smaller size**, the way the edges of this quilt cut-off the baskets, it appears it was cut down from a larger quilt. **12-8-1037**

"**Patched with new fabrics**, it is obvious where this quilt was patched and that the fabric was newer. **12-8-9261**

"**Patched with period fabrics**, maintains the look of the old quilt. **11-37-651**

"**Rebound**, a common repair as edges are easily worn out. **20-16-240**

"**Stabilized with netting**, a fine net is applied to fabric that is shattering. Almost impossible to see in photographs. **38-36-4426**

"**Tear or hole sewn together**, a white whip stitch brings the tear together.¹⁹ **38-36-4426**

Any other notes on condition or repair:

If you chose “Other” for any of the Condition or Repair fields, describe it here.

Any other features or notes about the quilt’s appearance, materials, or construction:

This is another place to add anything you want about the quilt’s construction and/or appearance.
The Quilt History section collects information on what you know about the quilt. Most of the questions need no explanation, just choose the best option in the drop down, or explain in an “other” field. In many cases, you will not know the answers to the questions. Skip any questions you don’t know the answer to.

**DATE THE QUILT WAS MADE**

Date quilt begun:

Date quilt finished:

Family/owner’s date for quilt:

Further information concerning date(s):

Time period:

Select time period...

If you made the quilt or knew the maker you may know when it was begun and finished. If you inherited or purchased the quilt from the maker’s family, they may have given you a date estimate that may or may not be accurate, add that date to **“Family/owner’s date for quilt:”**. **“Further information concerning date(s):”** can include a date given to you in appraisal or your impression of the date if it differs from the family’s. Add an explanation of this date, i.e. “the appraiser said this quilt was c1930” or “fabrics indicate a much earlier date than the family gives.” **“Time period:”** puts your quilt in a date range that is useful when the actual date is not known. It can be your best guess. Also indicate the Time period if you do have a date. Time period is used in searches, displays, and sort options in the QI.
WHY THE QUILT WAS MADE

Reasons:
Select/search reasons(s)...

If you know more, please explain:

Reasons: asks why the quilt was made. If you know why the quilt was made choose the reason. Options are: "Art or personal expression", "Anniversary", "Autograph or friendship", "Baby or crib", "Challenge or contest entry", "Commemorative", "Fundraising", "Gift or presentation", "Home decoration", "Memorial", "Mourning", "Personal enjoyment", "Personal income", "Reunion", "Teaching or learning sample", "Therapy", "Wedding", and "Other". If you know why the quilt was made, choose the reason. Feel free to add more information. Example: from the drop down, if you choose "Gift or presentation" and "Anniversary" you could add "50th Wedding Anniversary of Joe and Helen Smith, my paternal grandparents" in the "If you know more, please explain:" field.

Quilt is presently used as:
Select/search use(s)...

Other present use(s) of quilt:

Quilt is presently used as: Choose how you currently use the quilt. Options are: "Artwork/wall hanging", "Bedding, daily use", "Bedding, special occasion", "Decorative throw", "Doll quilt/toy", "Exhibit", "Inventory/dealer stock", "Investment", "Keepsake/memento", "Lap rob/shawl", "Museum collection", "Room decoration", "Study or teaching aid", "Other collection", and "Other". If you chose "Other", please explain.

WHERE THE QUILT WAS MADE

City:

County:

State:
Select state...

Province:

Country:
Select country...

Use this section if you know where the quilt was made.
Where did the maker get their materials? Options are: “Feed or flour sacks”, “Old clothes”, “Other quilts”, “Purchased new”, “Sewing scraps”, “Traded for”, and “Other”. If you know more, add to Other source(s) of quilt’s materials: i.e. choose “Sewing scraps”, then explain they are cut-aways from a factory where the maker worked.

Where did the maker find their pattern? Options are: “Another quilt”, “Book”, “Magazine”, “Newspaper”, “Pattern”, “Kit”, “Computer software”, “Original to maker”, “Provided in class”, “Public domain/traditional pattern”, “Round robin exchange”, “Traditional pattern variation”, and “Other”. If you know more, add to Other information about the pattern: i.e. choose “Newspaper” and add “series quilt from a 1930s Nancy Page column”.

EXHIBITS, CONTESTS, PUBLICATIONS, AND OTHER ITEMS

List any exhibits this quilt was shown in. Add as much information as you can. If you know the names, dates, places, enter them. This is a rich text field that allows for formatting (italics, bold, etc.)

List any contests this quilt was shown in. Add as much information as you can. If you know the names, dates, places, enter them. But if all you know is “First prize, state fair,” that’s good, too.
List any publications this quilt has appeared in. This can include, newspapers, books, magazines, websites, and blogs.

This is an inventory of any items you may have about the quilt or its maker. If you would like to upload any of these items, you may add up to four extra images (in the Detail fields) or contact Beth Donaldson for more options.

**IMAGES OF THIS QUILT**

Any image of a quilt is better than no image at all. You will find a wide range of photos in the QI. When quilt documentation took off in the 1980s, no one dreamed their quilts would someday be shared on the internet. Thousands of polaroids were snapped that have now been scanned and uploaded. Sometimes the only image is an old black and white image of the quilt on a clothes line. We encourage you to take the best photo you can. Here are three examples, all currently in the QI:

This quilt was pinned on a flannel wall and professionally photographed with great lighting. The original image was very large and was resized to match the QI specifications. [12-8-6800](#)

One of the easiest ways is to photograph the quilt on the bed. Since all the blocks are the same, not much quilt information is missing from this image. [5-2-404](#)

However, if you can find two friends to hold up your quilt, you can get a much better view of it. [41-39-19](#)
The QI allows for one quilt image and four additional images to the detail fields. Find the best image of your quilt and crop it as close to the quilt edges as you can. Size this image at 72 dpi and 1500 pixels wide and when saving, add "z" or "zoom" to the image file name. Upload this image to the "Zoom" field. Take your zoom image and resize it to 72 dpi and 700 pixels wide. Choose "save as" and rename this image by removing the "z" or "zoom". Upload this image to the "Quilt" image field. Make sure there are no spaces in the image file name.

Refer to [Preparing Your Images for the Quilt Index](#) if you need more instruction.

Add the name of the photographer and the date the image was taken if you know it.

You may upload up to four details, 72dpi and no more than 700 pixels wide. Upload those images to the "Detail" fields. Use the caption fields to describe the image. These images could also be of the quiltmaker, a will, or anything related to this quilt. IF you need to add more images contact, Beth Donaldson.
THE QUILTMAKER/ARTIST

If you don’t know who the quiltmaker is, go to the Jump to Section and move to the Owner section. There are many questions about the maker. Only answer the ones you know. Skip anything you don’t know. Remember, whatever data you add, will be available on the Quilt Index. If there is anything you wish to keep private, do not enter it on the form.

☐ I will document multiple quilts by this quiltermaker, please make a separate artist page.

If you already have an artist page for this maker, enter the KID here.

If you have any changes to the artist record, enter them in the fields below. If there are no changes, skip to Owner.

Upload an image of the quiltmaker:

Choose File: No file chosen

ARTIST STATEMENT OR BIOGRAPHY OF QUILTMAKER OR QUILT GROUP (SHORT OR LONG):

A feature of the Quilt Index are artist pages. If you have multiple quilts by a single person (or family or group), we can make an artist page for you. If you document only one quilt by this maker, you don’t need a separate artist. All your artist information will be displayed on the quilt page. If you document multiple quilts by a maker, you can have an artist page. Please submit at least one picture and a biography. All documented quilts by this maker will appear at the bottom of their page, ex: 12-51-74. Note the quilts made by the artist are listed first with “Creator” in the display card. This same page can include any quilts collected (but not made by) this maker. The quilts owned by the artist are listed next with “Owner” in the display card. After your artist page is established you will be given a unique KID number for use when you document more quilts. When this KID number is added to any new quilt record you enter, the quilt will show up on your artist page. You also can skip all the maker questions for other quilts by this maker.
If you only document one quilt, you don't need an owner page. All your owner information will show on the quilt page. If you document multiple quilts, you (the owner/collector) can have your own page, here. Please submit at least one picture and a biography (short or long) of the owner. If the owner is also a maker, you only need one page. All documented quilts will appear at the bottom of their page, ex: 12-51-74. On the page, if you made the quilt they are listed first with “Creator” in the display card. If you collected the quilt (but did not make it) the quilts are listed next with “Owner” in the display card. After your artist page is established you will be given a unique KID number for use when you document more quilts. When this KID number is added to any new quilt record you enter, the quilt will show up on your artist page.

If you fill in the box for an owner page, a pop-up window will appear for you to add an image of the owner for your page.
What is your relationship to this quilt? Options are: “Quilt owner”, “Quiltmaker”, “Relative of quiltmaker”, “Author/researcher”, “Dealer/appraiser”, “Friend of quiltmaker”, “Quilt collector”, “Quilting teacher”, and “Quilt designer”. Or use Other to explain your relationship to the quilt.

How did you acquire this quilt?

Choose the best option:: “Gift”, “Inheritance” “Made by owner”, “Presentation/award”, “Purchase”, “Raffle or contest prize”, and “Other”. Then explain how you acquired the quilt.
This field indicates whether the quilt is in private or public hands. Options are: “Private”, “Public”, “Public Museum, Library, or Institution”.

Everything (with the exception of the Release Form fields) that you enter on the form will be live on the Quilt Index. If you don’t want this information on the internet, skip these fields. Notice we do not ask for street address, and phone number. We do not publish these on the internet (unless it is a public entity like a museum.

If this quilt is part of a public or private collection, it may have been given an inventory number. If you would like that number included in the record, it can be searched on our Search page using the “ID Number” box.
These are the only required fields on the form. They do not appear online. Your name and contact information is for Quilt Index use only. It allows us to contact you after you submit your quilt and the record is approved and live. We also use this information if someone contacts us seeking permission to use your quilt images or information.

**Access and copyright information for image:**

Select rights...

This tells the public whether they need permission to use your image or information. Options are: “Open/Public Domain”, “Restricted”. We recommend “Restricted”.

For holder of copyright, contact:

You can add your name or your institution’s name to let people know who to contact for permissions. If someone contacts us for permission to use your images and information, we will contact you, and give you the information to contact the person requesting permission. It is then up to you to respond to the request. We do not give out your name or email.

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**RELEASE FORM**

I release to the Quilt Index the information recorded on this form, the photos and materials provided for the educational and research purposes they deem appropriate.

Name: *

Date: *

mm/dd/yyyy

Contact email: *

* Required fields

Submit My Information

These are the only required fields on the form. They do not appear online. Your name and contact information is for Quilt Index use only. It allows us to contact you after you submit your quilt and the record is approved and live. We also use this information if someone contacts us seeking permission to use your quilt images or information.
When you are finished, click “Submit My Information”. One of two windows will appear. If there is no problem with the form, you will see this window:

**SUBMISSION RESULTS**

Quilt submitted with ID: 51-148-21

Congratulations, your quilt was successfully submitted! Your record will be reviewed and uploaded to the Quilt Index. You will receive an email with a link to your quilt in the next few days. If you would like to submit another quilt, return to the submission form.

Questions can be sent to Beth Donaldson, Quilt Index Associate Director.

There are real costs that must be covered in order to add, maintain, and make accessible stories and images about quilts and quilt artists in the Quilt Index. You can do your part in helping to cover those costs. Donate here.

If there is a problem with the form, you will see this window:

**SUBMISSION RESULTS**

Something went wrong :(  
Error: Kora Error

There was an error processing your quilt submission.

You may try again by returning to the submission form.

To report this error, contact Beth Donaldson.

Report the error and we will get back to you.
The Quilt Index Guide to Documenting Quilts was written by Beth Donaldson, ©2023.

Footnotes


