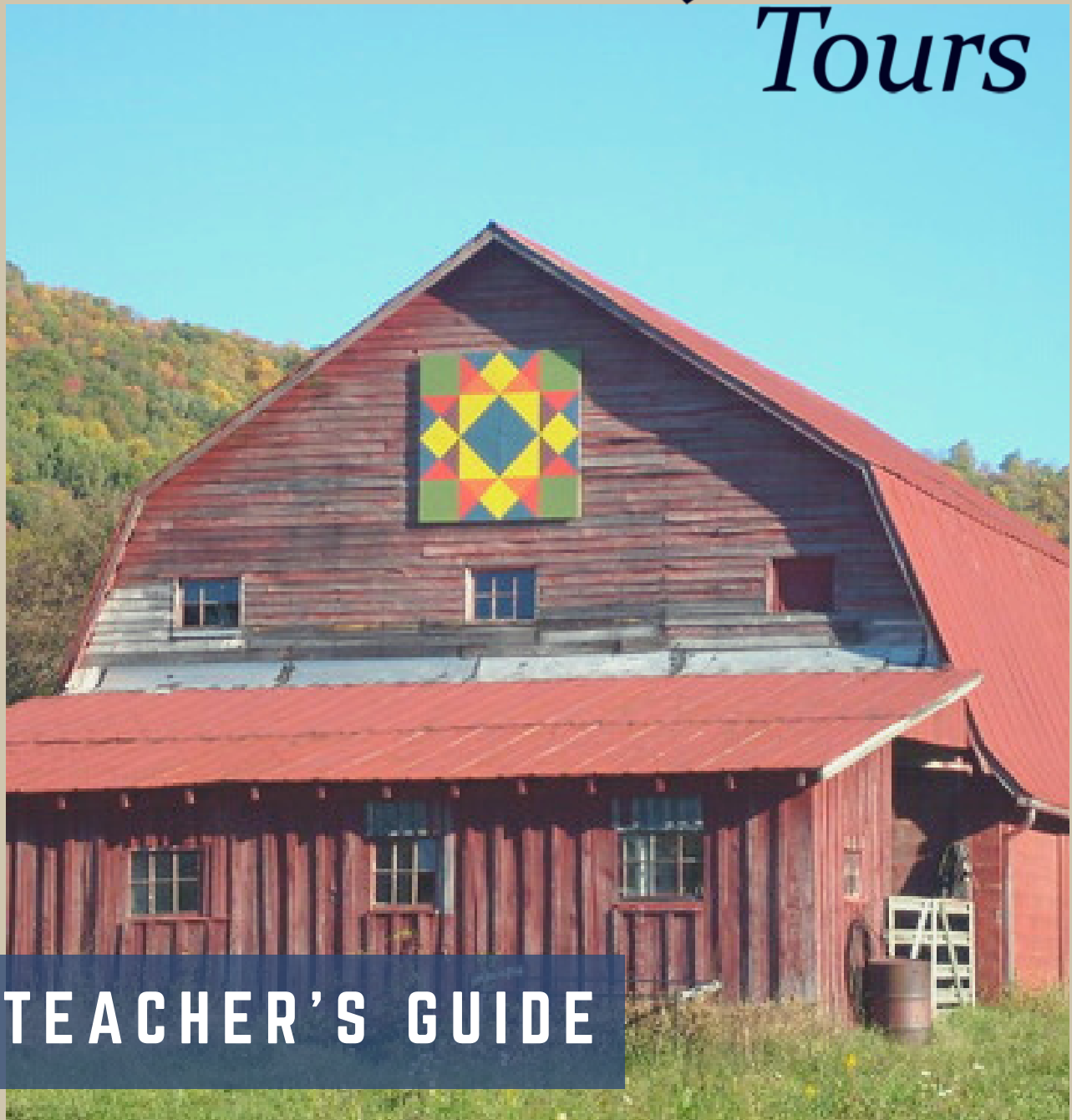


Ashe County **BARN QUILT** *Tours*



TEACHER'S GUIDE

Created Through Appalachian State University's Department of
Appalachian Studies AS 5065 (Fall 2020)
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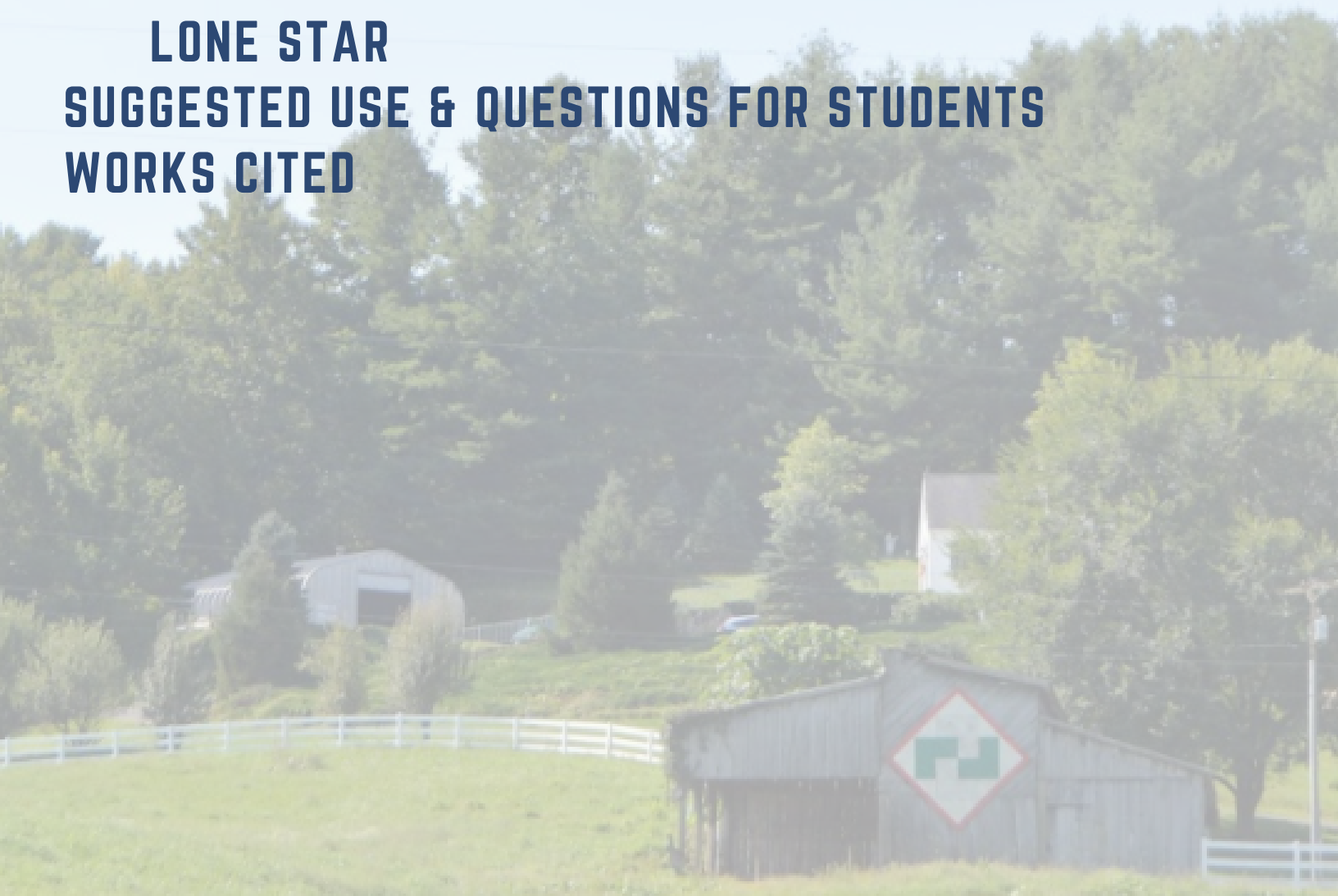
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NCDPI STANDARDS- FOURTH GRADE



Arts Education- Visual Arts

Visual Literacy

4.V.2 Apply creative and critical thinking skills to artistic expression

4.V.2.2 Use ideas and imagery from North Carolina as sources for creating art.

Contextual Relevancy

4.CX.1 Understand the global, historical, societal, and cultural contexts of the visual arts.

4.CX.1.1 Understand how the visual arts have affected, and are reflected in the culture, traditions, and history of North Carolina.

4.CX.1.5 Analyze the effect of the geographic location and physical environment on the media and subject matter of NC art and artists.

SOCIAL STUDIES

History

4.H.2 Understand how notable structures, symbols, and place names are significant to North Carolina

4.H.2.2 Explain the historical significance of North Carolina's state symbols

Culture

4.C.1 Understand the impact of various cultural groups on North Carolina.

4.C.1.2 Explain how the artistic expression of various groups represents the cultural heritage of North Carolina.

APPLYING IT TO VISUAL ART & MEETING STATE STANDARDS

VISUAL LITERACY 4.V.2.2

Students will be able to use the ideas they have learned about the history of quilting and local patterns and interpret them in creating their own works of art. Much like Barn Quilts are a modern interpretation of traditional sewn quilting practices students will be able to reinterpret and express their own meanings of patterns in a structured lesson.

CONTEXTUAL RELEVANCY 4.CX.1.1 & 4.CX.15

Students will be able to identify how the history of quilting in the Mountains of North Carolina has influenced and shaped the culture and creation of Barn Quilts. Students will be able to recognize how Barn Quilts reflect the culture, traditions, and history of North Carolina. Students will be able to analyze how the geographic location and physical environment of Ashe County, NC affect the subject matter of barn quilts and the materials used to create them. Students will also be able to interpret and tell their own stories through quilt patterns and what they learn about their history.



APPLYING IT TO SOCIAL STUDIES & MEETING STATE STANDARDS

Social Studies- History

4.H.2.2 Students will be able to identify how the practices of traditional quilting and patterns used are significant to North Carolina. These patterns have evolved over time being reinterpreted in making the Ashe County Barn Quilts Trail as a way of preserving the history.

Social Studies- Culture

4.C.1.2 The Barn Quilts Trail is a way for artists to express the culture and heritage of different groups through Barn Quilts that can now be personalized to reflect people's personal interests.





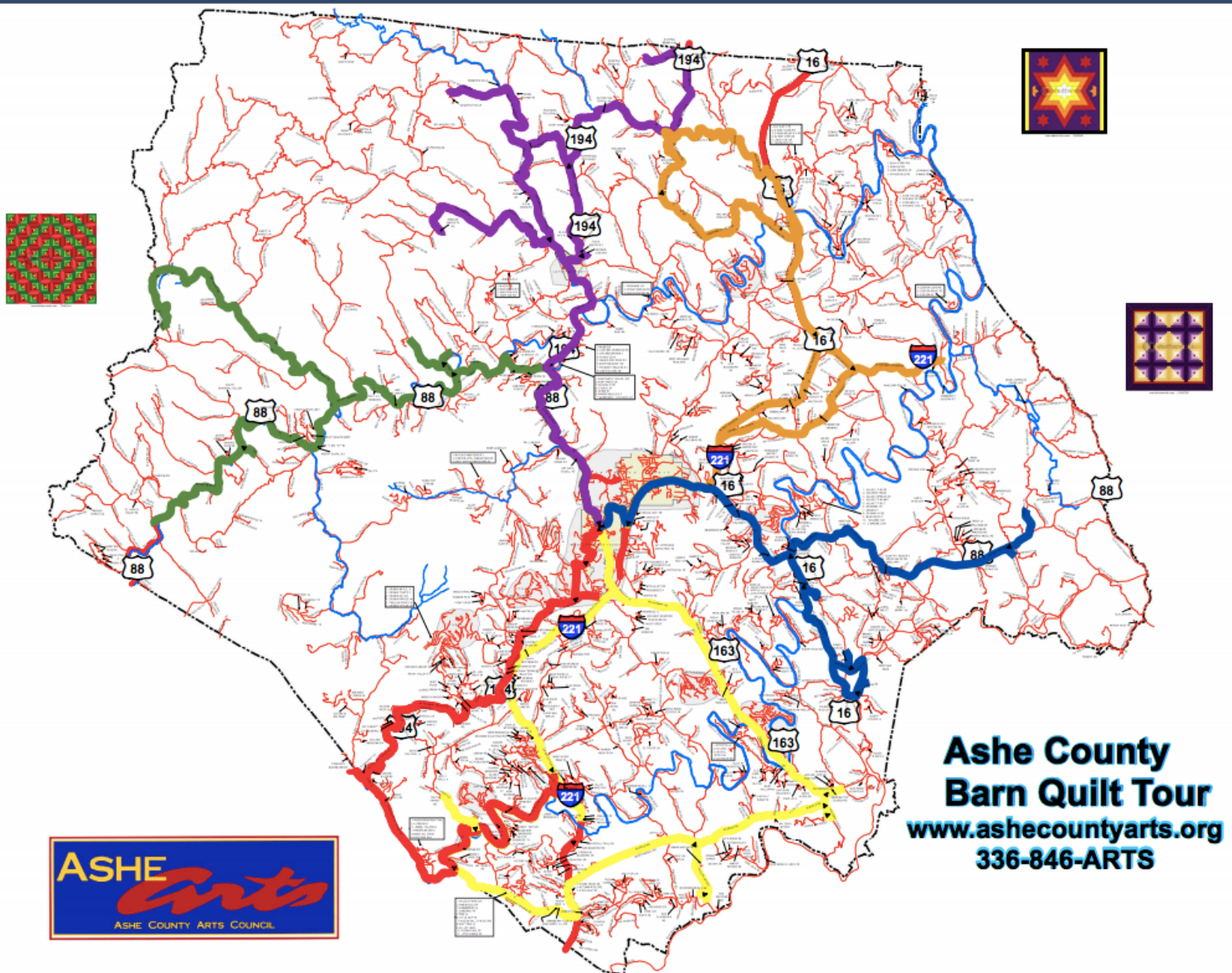
BACKGROUND OF ASHE COUNTY BARN QUILTS

From Ashe County Arts Council Website



"The quilt is a symbol of comfort and family. Barns are symbols of our heritage and community. What would be better than combining the two and creating a visual image of who we are and where we come from. The Ashe County Arts Council has brought together members of our community to design, paint and mount quilt block paintings on barns in our area through the Ashe Arts Barn Quilt Project. Ashe County was one of three counties in North Carolina that was invited to participate in a pilot program creating Barn Quilts in Western North Carolina. The program is based on similar projects around the United States. The original project was funded by a Blue Ridge National Heritage Grant through Handmade in America. Ashe County is part of the Blue Ridge National Heritage Area and the mission of the organization is to protect, preserve, interpret and develop the unique natural, historical and cultural resources of Western North Carolina for the benefit of present and future generations."

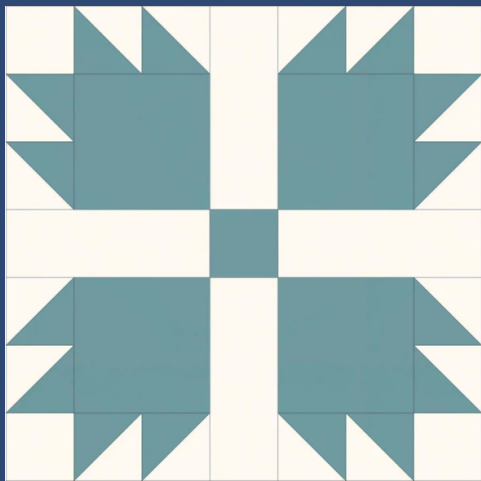
BARN QUILT TRAIL MAP



QUILT PATTERNS



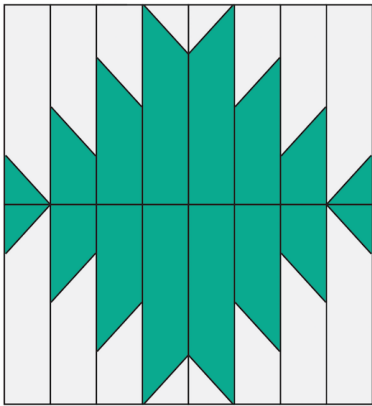
QUILT PATTERNS



BEAR PAW

Early Sawtooth patterns led to the creation of the Bear's Paw (Breneman). This pattern dates back to as early as 1823, but it grew in popularity throughout the 1800s (Breneman). This pattern has several names associated that each represent various regions where the pattern was popular (Bacon 74; Breneman). Across the frontier region, the pattern was named Bear's Paw to reflect the dangers present (Bacon 74). Along the coast in more settled regions where bears were not present, the pattern was named Duck's Foot in the Mud to represent a common bird in the region and the usage of roads. Quakers in Philadelphia called the pattern the Hand of Friendship (Bacon 74).

QUILT PATTERNS



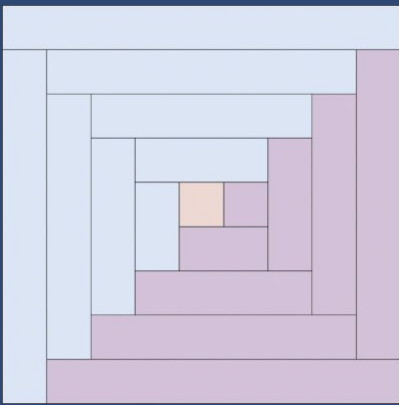
DELECTABLE MOUNTAINS

The Delectable Mountains pattern came into prevalence in the third quarter of the 1800s (Triplett & Triplett 70). The name of the pattern is derived from the book, *The Pilgrim's Progress*. Written in 1678 by John Bunyan, this Christian allegory tells the story of how shepherds show two characters the 'Promised Land' at the 'Delectable Mountains'. The pattern dates to 1812, however it grew in popularity as the 1800s progressed. As the story became more popular during westward expansion, so did the pattern (Triplett & Triplett 70).

QUILT PATTERNS

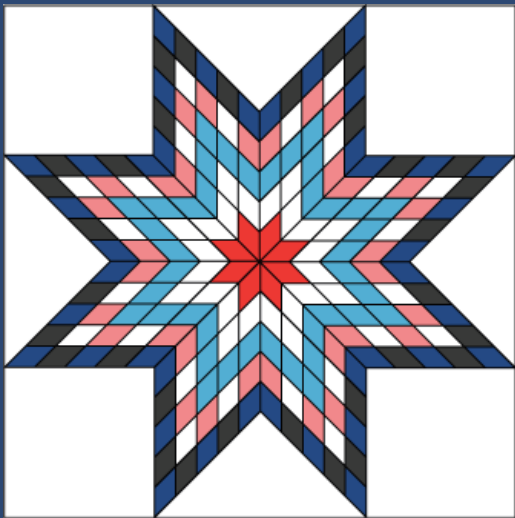


The Log Cabin pattern is a quintessential American design. It is said that the pattern represents log cabins on the prairie with red center squares representing the hearth (Breneman). The dark values of the pattern represent the shadows against the cabin, and the light values represent the sunny side of the cabin (Breneman). The Log Cabin pattern first started to appear in North America during the third quarter of the 1800s. North Carolinians first started to use this pattern in the 1870s; however, this pattern grew in popularity during the beginning of the 20th century (Eames, Kirkpatrick, McCarter, Newman, Roberson, Sullivan 124). The symbolism of the pattern matches the time period- as settlers moved West (Breneman). The origin of this pattern is less certain. The earliest Log Cabin quilts were made in 1869; however, the pattern dates back to Scotland and England in the 1700s (Breneman). This pattern was also used by Canadians and residents of the Isle of Man. The pattern is thought to have originated from English farm field layouts or Egyptian iconography on mummies (Breneman). Although this pattern is popular across the world, American quilters found the design not only aesthetically pleasing, but realized its utilitarian purpose (Hall & Kretsinger 53). Log cabin quilts were often made of scraps of leftover fabric that were sewed together to create this iconic pattern (Hall & Kretsinger 53).



LOG CABIN

QUILT PATTERNS



LONE STAR

The Lone Star pattern became increasingly popular from the 1870s until the 1950s (Breneman). This complicated geometrical pattern was mastered by few, and often comes in many variations and used in many circumstances (Breneman). Due to the complexity of the pattern, it was common to be used as a wedding gift or as a burial shroud (Hall & Kretsinger 57). Additionally, this pattern goes by many names across America (Breneman). Known as the Mathematical Star in England and along the Eastern Seaboard, the Star of the East in eastern states, the Star of Bethlehem across the nation, known as the Morning Star to various Native American Tribes, and as the Lone Star in the Western United States, particularly Texas (Bacon 72). During westward expansion, the name for this pattern changed. As wagons travelled across the states, the Star of the East would become known as the Lone Star in that region (Bacon 72).

APPLYING IT TO SOCIAL STUDIES & MEETING STATE STANDARDS



SUGGESTED USAGE:

Review the history of quilting and traditional quilt patterns with students. Highlight some patterns that are specific to Ashe County/ prevalent on the Barn Quilt Trails. Ex: Bear Paw, Delectable Mountain, Lone Star, and Log Cabin. Have students discuss their meaning and cultural relevance within the context of North Carolina history. Students can also discuss how different groups are represented through traditional quilting and how that is now seen throughout the Barn Quilts throughout their county. The Barn Quilts on the trail fit into the context of notable structures; have students discuss some of the quilts they are familiar with within the community and what those places mean to them.

QUESTIONS TO ASK STUDENTS:

- What are some quilt or barn quilt patterns you have observed in your community?
- Where do you see them? Who do these quilts represent?
- Does anyone in your family quilt or have barn quilts? What are some patterns they have? Do you know their history? What do they mean to you?

APPLYING IT TO VISUAL ART & MEETING STATE STANDARDS

Review the history of quilting and traditional quilt patterns with students. Highlight some patterns that are specific to Ashe County/ prevalent on the Barn Quilt Trails. Ex: Bear Paw, Delectable Mountain, Lone Star, and Log Cabin. Talk to them about how quilting has evolved over time and how it has a past in storytelling and creative expression. Allow students to recreate traditional patterns and also create their own through various artistic mediums. If students create their own interpretations of patterns, have them discuss their patterns with the class or in small groups. When students have discussed them, come back together and see what connections their patterns have to each other and the content shared with them.



QUESTIONS TO ASK STUDENTS:

- What does the quilt pattern you made represent? What does it mean to you?
- What can it tell you about North Carolina?
- Why did you choose the pattern you created? How did you make it?
- What did you learn about North Carolina & Ashe County from this activity?

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Photos provided by Students in AS 5065 & Syndi Brooks
