

## Chapter 1 : Quilt History Teachers in the Midwest USA

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You can scale it up or down without much difficulty and come up with an array of possibilities. Add in a half-square triangle or two and get an entirely different quilt. It has officially been around since the 1800s and it is one of the most recognized quilt blocks in the quilting world. In spite of its simplicity, it has the ability to be changed dozens of different ways when paired with different blocks. A Little 9-Patch History Nine-patch blocks go waaayyyy back. By cutting up simple squares she was able to use her precious fabrics wisely and keep her family warm at night. In between homesteading the land, women found time to stitch together quilts as a necessity. These quilts played a vital role in their survival. They were not only used to keep settlers warm at night; they covered windows, doors, and floors. Keep in mind, you can size these up or down to suit your taste. Once three individual blocks are attached across they will create a strip. The nine-patch grid works best when it is done in an alternating grid. The third row should repeat the first. Create Something Beautiful Do you have piles and piles of scraps? I have some good news for you. A nine-patch quilt is a great way to turn those scraps into something beautiful. This quilt is the perfect example of a scrap-busting nine-patch quilt. I Love Nine Patches. Where to Begin Start by sorting some scraps into lighter value and darker value piles. Be sure to press with an iron. Start laying out the squares to form nine-patch checkerboards. When you are satisfied with the layout, begin stitching together the squares into nine-patch blocks as illustrated above. Connect blocks until you have a quilt. If you are challenged by space, this method would work perfectly. For my simple wall hanging quilt, I pieced together 2. If you love this post, please share it on Pinterest and Facebook. It would mean the world to me. Now check your email to confirm your subscription. There was an error submitting your subscription. Enter your email address

## Chapter 2 : Quilt Pattern History: A Quest for Their Stories

*Feather craft book ebay, roots, feathers & blooms (4 block quilts their history & patterns) quilt book brand new \$ or best offer \$ shipping.*

Amish[ edit ] Amish quilts are reflections of the Amish way of life. As a part of their religious commitment, Amish people have chosen to reject "worldly" elements in their dress and lifestyle, and their quilts historically reflected this, although today Amish make and use quilts in a variety of styles. In Lancaster, Pennsylvania , early Amish quilts were typically made of solid-colored, lightweight wool fabric, off the same bolts of fabric used for family clothing items, while in many Midwestern communities, cotton predominated. Classic Amish quilts often feature quilting patterns that contrast with the plain background. Antique Amish quilts are among the most highly prized by collectors and quilting enthusiasts. The color combinations used in a quilt can help experts determine the community in which the quilt was produced. Since the s, Amish quiltmakers have made quilts for the consumer market, with quilt cottage industries and retail shops appearing in Amish settlements across North America. These designs often feature floral patterns, but many other motifs are used as well. Baskets of flowers, wreaths, buildings, books, and birds are common motifs. New dyeing techniques became available in this period, allowing the creation of new, bold colors, which the quilters used enthusiastically. New techniques for printing on the fabrics also allowed portions of fabric to be shaded, which heightens the three-dimensional effect of the designs. The background fabric is typically white or off-white, allowing maximal contrast to the delicate designs. India ink allowed handwritten accents and also allowed the blocks to be signed. Some of these quilts were created by professional quilters, and patrons could commission quilts made of new blocks, or select blocks that were already available for sale. There has been a resurgence of quilting in the Baltimore style, with many of the modern quilts experimenting with bending some of the old rules. Crazy quilting Crazy quilts are so named because their pieces are not regular, and they are scattered across the top of the quilt like "crazed" cracked or crackled pottery glazing. They were originally very refined, luxury items. Geometric pieces of rich fabrics were sewn together, and highly decorative embroidery was added. Such quilts were often effectively samplers of embroidery stitches and techniques, displaying the development of needle skills of those in the well-to-do late 19th-century home. They were show pieces, not used for warmth, but for display. The luxury fabrics used precluded frequent washing. They often took years to complete. Fabrics used included silks, wools, velvet, linen, and cotton. The mixture of fabric textures, such as a smooth silk next to a textured brocade or velvet, was embraced. Designs were applied to the surface, and other elements such as ribbons, lace, and decorative cording were used exuberantly. Names and dates were often part of the design, added to commemorate important events or associations of the maker. As textiles were traded heavily throughout the Caribbean, Central America, and the Southern United States, the traditions of each distinct region became intermixed. Originally, most of the textiles were made by men. Yet when slaves were brought to the United States, their work was divided according to Western patriarchal standards and women took over the tradition. However, this strong tradition of weaving left a visible mark on African-American quilting. A break in a pattern symbolized a rebirth in the ancestral power of the creator or wearer. It also helped keep evil spirits away; evil is believed to travel in straight lines and a break in a pattern or line confuses the spirits and slows them down. This tradition is highly recognizable in African-American improvisations on European-American patterns. The traditions of improvisation and multiple patterning also protect the quilter from anyone copying their quilts. These traditions allow for a strong sense of ownership and creativity. Cotton, synthetics Brooklyn Museum In the s, concurrent with the boom in art quilting in America, new attention was brought to African-American traditions and innovations. This attention came from two opposing points of view, one validating the practices of rural Southern African-American quilters and another asserting that there was no one style but rather the same individualization found among white quilters. The African-American Presence in American Quilts in and organized an exhibition documenting the contributions of black quilters to mainstream American quilting. He argued for the creativity of the irregular quilt, saying that these quilters saw the quilt block as "an invitation to variation" and felt that measuring "takes the heart

outa things. African-American Story Quilts, an exhibition featuring a different approach to quilts, including most prominently the quilts of Faith Ringgold. Collection of Bill Volckening, Portland, Oregon. Pictorial quilts[ edit ] Pictorial Quilt, Brooklyn Museum Pictorial quilts often contain one-of-a-kind patterns and imagery. Instead of bringing together fabric in an abstract or patterned design, they use pieces of fabric to create objects on the quilt, resulting in a picture-based quilt. They were often made collaboratively as a fundraising effort. However, some pictorial quilts were individually created and tell a narrative through the images on the quilt. Some pictorial quilts consist of many squares, sometimes made by multiple people, while others have imagery that utilizes the entirety of quilt. Pictorial quilts were created in the United States, as well as in England and Ireland, beginning as early as Brooklyn Museum Main article: Traditionally, the quilter would fold a square piece of fabric into quarters or eighths and then cut out a border design, followed by a center design. The center and border designs were typically inspired by local flora and often had rich personal associations for the creator, with deep cultural resonances. Multiple colors were added over time as the tradition developed. Native American star quilts[ edit ] Star Quilts are a Native-American form of quilting that arose among native women in the late 19th century as communities adjusted to the difficulties of reservation life and cultural disruption. They are made by many tribes, but came to be especially associated with Plains tribes, including the Lakota. While star patterns existed in earlier European-American forms of quilting, they came to take on special significance for many native artisans. Star quilts have also become a source of income for many Native-American women, while retaining spiritual and cultural importance to their makers. Seminole[ edit ] Created by the Native Americans of southern Florida, Seminole strip piecing is based on a simple form of decorative patchwork. Seminole strip piecing has uses in quilts, wall hangings, and traditional clothing. Seminole patchwork is created by joining a series of horizontal strips to produce repetitive geometric designs. Europe[ edit ] The history of quilting in Europe goes back at least to Medieval times. Quilting was used not only for traditional bedding but also for warm clothing. Clothing quilted with fancy fabrics and threads was often a sign of nobility. North Country quilts are often wholecloth quilts, featuring dense quilting. Some are made of sateen fabrics, which further heightens the effect of the quilting. One particularly famous surviving example, now in two parts, is the Tristan Quilt , a Sicilian -quilted linen textile representing scenes from the story of Tristan and Isolde and housed in the Victoria and Albert Museum and in the Bargello in Florence.

### Chapter 3 : National Quilt Collection | National Museum of American History

*These are for quilts related to the westward migrations including a bit of history as to why they were popular with pioneer women. Quilt Block Patterns from the Colonial Revival For popular quilts from the s and 30s when there was a new interest in the "old fashioned" art of quilting.*

Where do quilt patterns get their names? Perhaps the first quilt pattern to have a published name. If these sound like terms from Scripture, you are correct, however they are also names for quilt patterns. One of the most fascinating aspects about quilt collecting, study and history is discovering the association between quilts and the lives of the women who made them. We see the connection quite clearly by the names that quilt makers have given their quilt patterns. There are names signifying home and family life as well as names for the environment that the quilt maker lived in. Patterns can be found with names commemorating national and political events, religious beliefs, and even war heroes were not excluded from having a quilt pattern named after them. The quilt names used in this article are names that are known, or are familiar to me, and probably not the only names for the patterns as most patterns have many names. Chintz quilt, c, made in an arrangement of hexagons and diamonds. See full quilt above. Research done on the earliest quilt pattern names and where they originated, has not been overly successful. There are quilt names mentioned in old diaries or journals kept by the women who made quilts. However, the few diaries that do mention a quilt by name, usually fail to describe the quilt or give any hint to what the pattern looked like much less any type of drawing , leaving us to guess the pattern that the quilter is writing about. Other mid century periodicals published patterns occasionally, and references to quilts and patterns appeared with increased frequency as the number of magazines increased in number. One of the earliest patchwork quilt patterns, this nine patch variation, was called "a Plain Block" in the Ladies Home Journal in When these 3" blocks were made, in the second quarter of the 19th Century, it may have just been called a nine patch. Another example of early pattern names being descriptive, when this quilt was made, c, it was probably called Diamond in Square. It was with the merchandising of these quilt patterns in these periodicals and subsequent quilt pattern mail order companies that we see quilt patterns illustrated and named with regularity. With an interest in increasing the number of women readers by offering columns of interest to them, these periodicals encouraged women to submit quilt patterns by designing new patterns or by sending in old family quilt patterns. This is a modern version of the Crown of Thorns pattern, and is only one of many patterns with a Scriptural name. During the next 50 years the number of patterns in print increased greatly with publications featuring these quilt columns and illustrating patterns submitted by readers and supplying new patterns on a regular basis. Periodicals employed designers with art backgrounds to run quilt pattern columns and design new patterns. These quilt designers added a new 20th Century sophistication to the repertoire of patterns available to the quilter. It was also during this period that a cottage industry was born, with women selling quilt patterns and kits from their own home based businesses. The number of patterns available multiplied with the abundance of periodicals, newspapers and cottage industries selling quilt patterns. This is a Flower Basket quilt made in Pennsylvania, c Basket patterns have many names. While we would like to think that every pattern has a name, there are still patterns that have no proper name, and amusingly, many patterns have more than one name. This can be frustrating to a quilt owner who wants a proper name for her quilt. There have been several quilt historians who have endeavored to index the thousands of known quilt patterns and they have done an exceptional job of it. This indexing has also illustrated the fact that many patterns have several known names, and often these names are unrelated. I now realize that not every pattern has a name, that there is no correct name for any design, and that some of the names we take for granted as authentic nineteenth century folklore actually have relatively short histories. Possibly named because of the convenient space in the middle for signing names. The Friendship Garden block was used to draft the pattern for this crib quilt top. Quilt pattern names reflect all aspects of life. Biblical names reflect the belief and conviction of the importance of a spiritual life, while more down to earth names like Hole in the Barn Door, reflect the environment that the quilt maker lived in. Quilt pattern names that reflect political issues are proof that women were interested in these issues, and that they

were knowledgeable of current social events. While their voices may not have been heard at the time, their voices speak out from their work and remain for us to see today. Following are examples of the names quilt makers have given their patterns. Another biblical quilt pattern name, Garden of Eden, in this quilt made c Many patterns depicted themes close to the heart. House patterns like this one are simply known for the things they depict. This quilt was made using fabrics c One very early pattern is Wild Goose Chase. This quilt, c, is made in the Hole in the Barn Door pattern. This quilt was made about Aunts were memorialized with a number of names. Some patterns were named after cities or states, with patterns like Boston Pavement, St. Every state has at least one pattern, and many have several. This wonderful old quilt was made in the Strawberry pattern, about in South Carolina. The Old Maids Puzzle pattern was used for this quilt, c, for an early version of this humorously named pattern. Looking back in 20 or more years it will be interesting to see what types of names quilt designers used during these years for their new quilt patterns. Some of the following books may be out of print presently, but they are available as used books easily found online or through libraries. She provides pattern diagrams in color also. She includes a chapter on drafting patterns which is fundamental in quilt making. Book at left is an old favorite. She has supplied diagrams for over 4, quilt patterns as well. A combination of the most commonly found patterns in one book. I often receive questions on quilt pattern names. People want to know how a specific pattern name originated in the early days of quilt making. If someone wrote in a diary "I worked on my star quilt today", we have no idea which star pattern she referred to without a sketch or photo of her quilt. Perhaps with the new information in old books, periodicals, newspaper articles and old diaries becoming available on the internet, quilt researchers will find some earlier references to quilts with names and illustrations. Laurette Carroll is a quilt historian, quilt collector, quilt maker and designer, living in California. More publication information on the following indexes on quilt patterns and names: Search this Site All pages on the Antique Quilt History site are copyright protected, with all rights reserved. Visitors may print off ONE copy of this article for personal use and personal quilt study. Permission to use or "pin" my photo s on another website granted only if proper credit is given. Thanks for your cooperation.

### Chapter 4 : Quilt - Wikipedia

*Just as fabric quilts have their own unique history, so do barn quilts. While barns were not painted back in the day, they were decorated with different types of folk art. While barns were not painted back in the day, they were decorated with different types of folk art.*

The origins of quilting remain unknown, but historians do know that quilting, piecing, and applique were used for clothing and furnishings in diverse parts of the world in early times. The earliest known quilted garment is on the carved ivory figure of a Pharaoh of the Egyptian First Dynasty about B. In archaeologists discovered a quilted floor covering in Mongolia. They estimated that it dates from somewhere between the first century B. There are also numerous references to quilts in literature and also inventories of estates. Crusaders brought quilting to Europe from the Middle East in the late 11th century. Quilted garments were popular in the Middle Ages. Knights wore them under their armor for comfort. They also used quilted garments to protect the metal armor from the elements rain, snow, sun. The earliest known surviving bed quilt is one from Sicily from the end of the fourteenth century. It is made of linen and padded with wool. The blocks across the center are scenes from the legend of Tristan. The quilt is " by " and is in the Victoria and Albert Museum in London. When settlers arrived in the new world, they of course brought with them much of the cultural heritage from Europe. Although it is not known if they brought quilts with them, it is assumed that they brought the art of quilting with them. The first reference to quilts in America is at the end of the seventeenth century in the listing of a household inventory of a Salem, Massachusetts sea captain. None of the early colonial quilts survive. This makes sense when you consider that for the most part in the early colonial days, quilts were made from fabric that was salvaged from its previous use. The earliest surviving American pieced quilt is the Saltonstall quilt from Historians were able to date the Saltonstall quilt in an unusual way. At one time a common technique for quilting was to cut the quilt pieces out of paper and piece them together before starting in on the fabric. This was done in the Saltonstall quilt and the paper pieced quilt was used as an inner lining for the quilt. As the outer fabric wore out, the date on a newspaper came into view, thus giving historians an accurate idea of when the quilt was done. In the nineteenth century quilt-making flourished especially in the period between and As the original colonists had brought quilting from the old world, the settlers who began moving west in the nineteenth century brought quilting with them. Eventually quilting came to the Great Plains. Quilting was a craft that adapted well to the Great Plains and quilts became an important asset to settlers on the plains. Not only could they be used on beds, they were also useful as covers for doors and windows and as floor mats for the children to play on. In many cases they were also used as currency to pay bills. Although some women continued to use remnants from clothes to piece their quilts, most learned to take advantage of the wide variety of colorful calicos to create works of art. The wide open spaces and relative isolation of the Great Plains also made the idea of the "quilting bee" attractive. At a quilting bee women from the area would bring quilt tops that were already pieced and work together to quilt the top. The quilting bee afforded plains women a chance to socialize. Often a quilting bee would be a full day affair with lunch served to the women who came to help and dinner for all the families. Sometimes there would be a dance in the evening. One of the happier functions of the quilting bee was to help provide young women with quilts for their hope chests. Because quilts provide protection from the elements, quilt-making is an art or skill that has never ceased to exist. As a work of art, they are easy to move around and many people can find satisfaction in the use of different colors and different fabrics. The usefulness of quilts has also contributed to their continued existence. Their advantages include increased warmth, greater strength, and the recycling of existing materials. We are currently in a period of renewed interest in quilts and quilt-making. In many cases quilts have become objects on display in museums. The Spencer Art Museum on the campus of the University of Kansas has an impressive collection of quilts and in the summer of the University of Nebraska at Lincoln received a donation of quilts from Ardis and Robert James. The quilts date from to Quilt blocks are not a standard size but all blocks used in a single top will be the same size. Blocks can be either pieced or applique. An appliqued block has the design cut from fabric arranged and sewn on a full square of background fabric. A pieced block is

separate shapes sewn together to form a square. This project will work with traditional pieced blocks only. The traditional pieced quilt block has many variations but is most often comprised of geometric shapes sewn together to form a square of usually 8" to 16" in size. One of the most easily recognized traditional blocks is the Nine Patch. A Nine Patch is made by sewing five patterned or dark pieces patches to four light square pieces in alternating order. These nine sewn squares make one block. When squares in the Nine Patch block are made by using two triangles more designs are possible. Shoo Fly varies the Nine Patch by dividing each of the four corner pieces into a light and dark triangle. Another variation develops when one square piece is divided into two equal rectangles in the basic Nine Patch design. The Churn Dash block combines the triangles and rectangle to expand the Nine Patch. Blocks do not always use the same scale for each piece or section of the block. The Prairie Queen block combines two large scale triangles in the corner section with the middle section using four squares. The center piece is one full size square. Each of the nine sections does have the same overall measurement and fits together. These three blocks are all variations on the Nine Patch. They are all three sections in three rows. Looking at all the blocks in this project will give you and the students a better understanding of even the more complicated blocks. Patterns are more variations of the Nine Patch that can be used with this project. These traditional blocks can be used in a variety of projects with students to teach several different skills in addition to the history and traditional art form of quilting. To use this project with all age levels fabric and sewing are replaced with construction and glue. Outlined are two basic skill level projects that can be adapted for your classroom use. Either project could be expanded into very creative work such as permanently decorating a bulletin board or even the hallway with quilt blocks. Once the students have mastered the construction paper techniques, work with fabric could be taught. Local quilt guilds or sewing groups may be able to help teach the students proper piecing techniques. Most quilt craft books found at the public library will have some historic background to supplement the project in addition to explaining how to construct a quilt block. Quilting is currently a very popular craft and resource people should be easy to find. Contact your local county extension office for assistance. It is also possible that parents or grandparents of the students quilt and could be persuaded to offer technical assistance or to share their work. Quilt magazines can be easily found on the newsstand to show students color photographs of full-size quilts in both traditional and contemporary designs. Many quilt blocks change appearance when set next to each other in a full size quilt. Try to find photographs of full size quilts to show students. Please discourage students from bringing quilts to class on their own. Size and weight of a quilt would not be easy for students to carry in a pack or sack. Damage or loss of quilts could easily occur. Quilting as a traditional craft has now become an accepted art form. Museums in your area may have a quilt show scheduled and allow field trips to expand the students knowledge. The art of quilting is a traditional craft. Prepare sample blocks and place on the board for easy viewing by the students. Pre-cut all squares, triangles and rectangles in colors needed for each block. A 9" overall block size with 3" sections or pieces is an easy size to handle. Students must determine the number of light and dark pieces needed for the complete block. A basic block could be prepared with 9 empty adjacent squares on a separate piece of paper for each student. Students then count out the appropriate number of pieces and place each piece on the outlined paper to form the block. Glue all pieces down when the arrangement is correct. More complicated blocks without the basic outline could be used with older students. Counting, addition, subtraction skills and some basic concepts of geometry could be used with this project. Prepare sample blocks and place on the board for each viewing by the students. Using graph paper, ruler and pencil, the students draft or draw each block. A 2" square for each section or 8" overall size will fit on a standard sheet of graph paper. Have the student measure and draw the basic Nine Patch. Next divide any of the 9 squares into the necessary rectangles or triangles. Indicate on the draft which is light or dark colors.

### Chapter 5 : Where do quilt blocks get their names?

*Many of the names given to quilt block patterns are deeply rooted in the history of America. The influences upon quilters lives -- their religion, political and historical events, their environment, and everyday objects -- are apparent in the names given to popular quilt blocks.*

Quilt Blocks This post may contain affiliate links. Modern quilters take for granted the intuitive step by step processes of building quilt blocks from small pieces of fabric, then joining those blocks together into the finished quilt top. However, quilts have not always been made that way, rather those processes developed over time as quilters figured out ways of making the best use of their time, space and materials. The earliest American quilters typically made their quilts by adding small pieces of fabric or strips to an ever-growing top. This proved to be cumbersome and difficult to work with as the quilt top approached its full size. Therefore, quilters gradually began breaking their projects into more manageable blocks. These blocks were usually constructed from simple geometric shapes: Piece by Piece Many of the names given to quilt block patterns are deeply rooted in the history of America. The influences upon quilters lives -- their religion, political and historical events, their environment, and everyday objects -- are apparent in the names given to popular quilt blocks. Early block designs allowed thrifty quilters to use very small scraps of fabric. Some of the earliest blocks consisted of blocks made up of 4 squares of fabric sewn together 4-patch or 9 squares of fabric sewn together 9-patch in many different variations. Another way quilters used their scraps of fabrics in their designs was to regard different fabrics of the same shade, both solids and prints, as being the same color, resulting in quilt tops with richer, more textured visual impact. Those early quilters built a foundation of design techniques and ideas that quilters today rely on as they create their own masterpieces. Making quilts is relatively easy once the basic steps are mastered. Basket Weave -- a 2-color 4-patch block constructed of 2 light-dark-light squares and 2 dark-light-dark squares. Beggars Blocks -- a 9-patch 2-color variation of the Roman Square block. Chinese Coins -- simple, scrappy design. Popular variation of Amish Bars block. Churn Dash -- simple, 9-patch design consisting of squares and triangles, the Churn Dash block has a long history with lots of variations. Clays Choice -- popular block honoring Henry Clay, longtime politician of the early s. Double Four-Patch -- complex variation of the 4-Patch. Double Nine-Patch -- more complex variation of the simple 9-patch block. Double Wedding Ring -- popular during the Depression, the Double Wedding Ring quilt has always been a symbol of love and romance. Dutchmans Puzzle -- using pairs of small Flying Geese blocks, this 4-patch design is reminiscent of a Dutch windmill. Fine Woven -- a 4-patch block constructed of 2 light-dark-light squares and 2 dark-light-dark squares, but unlike the Basket Weave block it uses more than 2 colors. Flock of Geese -- a 4-patch block constructed of large and small half-square triangles; the design brings to mind an image of geese flying across the sky. Flying Geese -- simple block design consisting of a larger triangle the goose surrounded by two smaller triangles the sky. Four-Patch -- simplest block design using 4 squares of fabric. Framed Square -- simple 9-patch block design using squares of fabric: Hen and Chickens -- a simple geometric pattern using triangles, squares and rectangles. Jobs Troubles -- 4-patch block inspired by the Old Testament story of Job, a faithful farmer who, in spite of unbearable hardship and sadness, never lost his faith in God. Log Cabin -- Popular during the late s, the Log Cabin block probably became a favorite block among early quilters because it required a minimal amount of cutting and gave them an opportunity to use utilize narrow scraps of fabric. Popular Amish block that when combined exhibit a sophisticated, though subtle, color progression in their designs. Lone Star -- multi-color variation of the simple 9-patch Ohio Star quilt block composed of quarter-square triangles and squares. Maple Leaf -- a 9-patch block; one of many patchwork designs based on natural objects. Nine-Patch -- one of the simplest block designs using 9 squares of fabric. Ohio Star -- simple 9-patch quilt block composed of quarter-square triangles and squares. Rail Fence -- 3-rectangle squares configured to form a "zig-zag" design across the diagonal of the quilt. Road to California -- color variations of the 9-patch Jacobs Ladder. Roman Square -- 9-patch block using small rectangles; also known as Beggars Blocks and Cats and Mice. Shoo-Fly -- 9-patch block made of a combination of half-square triangles and squares; named after a wild plant with domed flowers called clover

broom or shoo-fly. Spirit of St Louis -- a 4-patch block that uses identical squares arranged in a pinwheel fashion. Storm at Sea -- interesting old pattern that creates an all-over design with the illusion of curves and rolling waves from a few geometric shapes. Texas Star -- multi-color variation of the simple 9-patch Ohio Star quilt block composed of quarter-square triangles and squares. Winged Square -- 9-patch block made of a combination of half-square triangles and squares.

### Chapter 6 : Free Pioneer Quilt Patterns With Their History

*In addition, the new computer quilt design software, that enables the user to design blocks and quilts, will add significantly to the library of patterns available to today's quilt maker. Looking back in 20 or more years it will be interesting to see what types of names quilt designers used during these years for their new quilt patterns.*

Comments Quilt History Teachers in the Midwest USA The teachers and lecturers who are listed here have expertise in one or more areas dealing with quilts and quilt history. Each with the love of quilts and quilting, and the desire to share their knowledge with others. Listings are submitted by the teachers themselves and are sorted into categories based on their general geographic area. Holly Anderson says that quilting is in "her blood". With a grandfather who was born on a Mennonite farm, a grandmother who quilted, and being raised next to Amish country in rural Ohio, one can understand why. Holly has been quilting for 12 years. Among the classes that Holly teaches is "Always in Stitches - the stories quilts tell in history". Holly lives in Georgia and can be reached at QuiltHolly aol. Linda Carlson has been involved with quilting since The Best of 4 Blocks Presently, she is working on another book while teaching and judging across the country, and designing fabric for Benartex! Her students enjoy her good sense of humor, guiding and flexible teaching approach, patience and ability to allow and encourage creativity. Please visit her web site: She has lectured to guilds, historical societies, and at quilt conferences around the country. She is has also been a quiltmaker since the mids. She is also the owner of Legacy Quilts, an antique quilt brokerage, doing shows only no open shop. Beth Donaldson has been a quilter since ; a quilting teacher since ; a show organizer since ; and a quilt historian since She has also judged quilt shows and contests. Currently she is involved through the Great Lakes Quilt Center and the Alliance for American Quilts with the development of the Quilt Index,a comprehensive on-line research tool and reference work that will provide access to information about North American quilted bed coverings [http: You may contact Beth at quilts museum.](http://quiltsmuseum.org) Carol Elmore is an AQS certified appraiser of quilted textiles. She does workshops on quilt dating, hand piecing, and making Scottie block quilt collectibles. Carol can tailor her lectures to meet the needs of guilds, historical societies, civic groups, and museums. Carol also does quilt show judging and has judged in Oklahoma, Texas, and Kansas. She would be willing to travel. In addition she has served as competition judge for many of these same events. Her quilts have been invited to and been exhibited in many national quilt shows. She has authored five books: Kathy Kansier has been a quiltmaker since Kathy provides lectures and workshops on hand applique, finishing techniques, crazy quilts, Victorian purses, quilt history and Amish history. Guilds often combine her services for lectures, workshops, appraisals and quilt show judging. When appraising for guilds or shows, Kathy donates a portion of the fees to the sponsoring guild. Kathy lives in Ozark, Missouri and is available to travel. For a complete listing of her current lectures, workshops and fees, please contact Kathy at: Nancy Kirk offers lectures and workshops on antique quilts, quilt restoration, crazy quilts and more. She is the owner of The Kirk Collection, a business specializing in antique fabrics and quilts, designs a line of Civil War reproduction fabrics and embroidery designs for Cactus Punch plus quilt designs for QuiltWoman. She travels nationally and also leads quilt cruises and tours. Catherine Noll Litwinow began her love of quilting in She sees quilting as a connective thread to the past and a record of the present for the future. She has given lectures at National, State and Local levels. She has had quilts featured in the Oct. Quilts, their stories, and quilt makers inspire Catherine. She has course work in restoration, fabric dating, and quilt appraisal. Her lectures concentrate on the impact of historical events on women and their quilts. The format and length of presentations can be customized to meet specific needs for guilds, galleries, quilt shops, historical societies, museums and special events. Additionally, Chris offers lectures on quilt care, project management and stash control. Her "Ugly Quilt" lecture is a real hoot! Chris is willing to travel; however, booking lead time is usually around one year, although special arrangements can sometimes be made. Karen Musgrave is a teacher and quiltmaker. In , she was invited to present a paper and teach at the 4th International Textile Symposium in the Republic of Georgia. Her workshops resulted in reintroducing quilting to Georgia. Her lecture "Georgia on My Mind" combines history, textiles and her life changing journey to Georgia. References and

workshops are also available. Her current book is *Uncommon Threads*: In addition, she has worked with Ricky Clark in co-curating *Threads of Freedom*. Gayle also teaches classes in quilt making, assemblage, book making, etc. Caryl is also a quilt photographer and has done photography for several book publications and for the National Quilt Association. For more information, you can contact Caryl at: Most recently she has been collecting vintage quilts and tops of the 30s. Barb has an accompanying workshop for a medallion "Sampler for the 30s". Students in this class are encouraged to get into the spirit of the 30s by making the sampler with vintage or repro 30s fabrics. Click on the thumbnail to the left to see the sampler up close. Barb is known internationally for her association with The Electric Quilt Company. She has lectured and taught nationally and internationally with her computer and projector capabilities. Barb is available to travel. She lives in St. Box ,Checotah, OK Material on these pages may not be reproduced in any form without expressed written permission.

## Chapter 7 : Quilt Block Names in History

*Remember many quilt patterns and pattern names have been passed from woman and woman and were never documented in a publication. So when you are looking for the pattern name and history of a family heirloom quilt you may not be able to find the information you seek especially if it is an antique quilt.*

Links Sampler Quilt for the Underground Railroad The idea of enslaving human beings was not acceptable to many people and so the Underground Railroad came into being. This was network of abolitionists who helped slaves escape to Ohio and Canada. Safe houses, hopefully no farther than miles apart, were called "stations", those who guided the escapees were known as "conductors" and the runaways themselves were called "passengers". Reaching a "station" in the North meant food, clothing, and a place to hide if capture seemed imminent. Estimates are that as many as , people escaped slavery between the American Revolution and the Civil War. The blacks were not allowed to learn to read and write so the abolitionists had to devise a way to silently communicate directions to escapees, thus the idea of quilt patterns with meanings for those wanting freedom came into being. These quilts with special patterns could be hung on a line, out an open window or other places and not arouse any suspicions. They looked simply like a housewife airing her bedding. We have put together 15 different quilt blocks each with its own meaning to show how this plan worked. Of course, the slaves had to learn the meanings ahead of time. The slaves could know which way to go by the angle at which the quilt was placed outside the home of the abolitionist. As a rule, the blacksmith was the most knowledgeable person on the plantation and was known as the "Monkey Wrench". He could travel around without anyone thinking anything suspicious and therefore pass any information needed. In other words, the Monkey Wrench was the person or a group of people who got things moving, or - turned the wagon wheel. When this quilt was displayed it meant it was time collect tools needed on the journey north to freedom. There were physical tools needed for constructing shelter, for defending themselves, and determining direction. Along with food, and a few coins, they were to wrap these tools in a bandana bundle. The quilt was a message to pack provisions as if packing a wagon, keeping in mind packing only what was essential. To the slave, the master carpenter in their lives was Jesus. They would sing the "Swing Low Sweet Chariot" and the plantation owner thought they were singing about going to Heaven, but actually it was message to follow the directions to the west northwest - to Ohio. The animal footprints would indicate the best path, just like a road map. One of the most difficult things faced by the escaping slaves was feeding themselves along the way. They took what they could carry and then had to depend on safe houses or friends to help. Abolitionists would give them baskets of provisions and tools such as flint and compasses. So one of these quilts hung outside a house would mean a basket of provisions could be had there. The main crossroad, or terminal, was Cleveland, Ohio. There were four or five overland trails connected with Cleveland, and numerous water routes, crossing Lake Erie into Canada and freedom. The usual center color of the block was red, representing the hearth or fire of the cabin. If the center block was black it indicated the home it hung in front of was a safe house. If the center block was yellow it meant to watch for a light, or lantern. His responsibility was to secretly aid and harbor fugitives. Sometimes the slaves hid out in churches, or caves referred to as cathedrals. Graveyards were frequently the hiding place, especially if they were located on the outskirts of town, or were close to rivers. When they first escaped their clothes were those of the slaves under a master. This way they could walk through town undetected to ships waiting to take them across the Great Lakes to Canada and freedom. Since geese fly north in the spring, it was also the best time for slaves to escape. Geese have to stop at waterways along their journey in order to rest and eat. Especially since geese make loud honking noises it was easy for runaways to follow their flight pattern. The clever quilter would make one block with one color dominant so it gave the direction in which to travel depending on the direction the quilt was displayed. No matter what it was called, in the Underground Railroad, it meant that the escapees should travel in a staggering fashion to confuse any slave hunters who might be following them. Free black sailors and ship owners helped many slaves escape directly, hiding them on board ships and spiriting them away to Canada. The North Star was the guiding light because it always points to the north. It was an important navigational tool for the ship owners who took the

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slaves from Cleveland or Detroit to Canada. The quilt top was finished into a light-weight quilt, raffled off for the benefit of the Edwards Historical Association and won by an appreciative teacher at Edwards-Knox Central School, Chris Backus, who plans to use it in her classroom. Trademarks and copyrights are the property of the respective owners and may not be used without permission.

### Chapter 8 : Quilt Pattern names - Antique Quilt History

*Our free quilt block patterns are listed in alphabetical order by their most common name. Seam allowances are 1/4" unless otherwise noted. Blocks are listed in Finished Sizes.*

The Bible Quilt Based on "Far Above Rubies" click on individual blocks shown below to find each pattern This series of Bible Quilt blocks is designed in remembrance of the women of our past who were sustained by the Bible and loved making these Biblical quilt blocks. Bible Quilts and Their Role in History tells this touching history of women and why these quilt blocks meant so much to them. Quilt Pattern Historian, Charlotte Bull, has kindly agreed to share these quilt block patterns that were used in a quilt she designed in for a group of women. She named the quilt "Far Above Rubies" based on the Bible verse below. She is never idle. She fears the Lord. She teaches her daughters well. This could be a great sampler quilt for someone learning to quilt as well as for anyone wanting to make up some of the easier blocks. These five beginning blocks you can make a nice lap or wall quilt like the quilt pictured above. The patterns with complete instructions are for 12 inch blocks. For those who want to make smaller blocks go to Cutting Instructions for 8" Blocks. If you are a beginner or plan a larger quilt you will probably want to use the 12 inch blocks. Of these the Wings of Eagles is the easiest if you just follow the directions carefully. Use your creativity to design ways you can use all the blocks. Go to Possible Layouts for some ideas. Another way to enhance the plain blocks would be with a decorative quilting design. Start thinking about what kind of fabric you would like to use. You can use anything you wish. Some may want to use reproduction fabrics to honor the women of our past while others might want to use bright modern fabrics to reflect the joy in their faith. What fabrics will you choose? We are blessed with so many beautiful fabrics today. Charlotte Bull chose fabrics that had a ruby red theme, along with blue green and soft golds and a bit of black for her "Far Above Rubies" quilt. What will you name your quilt? Is there a theme that will give making your quilt special meaning?

### Chapter 9 : List of Quilt Block Names Arranged Alphabetically

*How I think quilt blocks get their names Even in this computerized age, I was unable to find any reference to Judy's block before I published the page. Without a name to go on, I combed through drawings of blocks that were either 8- or 4-pointed star block patterns or 4-patches (the grid the block is drawn on).*

Patterns Shared Woman to Woman To understand the dilemma we have to go back to before quilt patterns were commonly published. Women created patterns on their own or borrowed them from friends. A woman in the city might carefully copy a new pattern on paper and mail it to her sister who lived out on a remote homestead. Pattern Books of Cloth Stacks of quickly sewn blocks can be found in attics and estate sales. They were essentially pattern books in cloth. The Confusion of Names Sometimes the pattern that was shared had a name that was passed on to others. Other times the quilt maker just gave her quilt a name she liked. Meanwhile another woman might have designed a different pattern and decided to name it exactly the same as the first woman. As a result we have identical quilt block patterns with many different names. The star quilt to the right is a great example. I found over a dozen different names for it. But we also find many differing quilt patterns with the same name. Patterns in Publications Even after patterns were published in magazines and newspapers much of this confusion continued. Although quilt publications did help standardize many patterns sorting it all out was a tremendous job. Barbara Brackman set out to do just that in her book *Encyclopedia of Pieced Quilt Patterns* which includes drawings of over 4, quilt blocks with their names. She used only quilt patterns and names that have been documented in magazines, newspapers for other such sources. You are probably thinking that all you have to do is buy or borrow the book. Surely you can find that exact name for the pattern that Aunt Bessie made for your grandmother back in . Sadly, I must tell you that the pattern may be in the book but it might have two or three names. Or you may not be able to find it at all. Remember many quilt patterns and pattern names have been passed from woman and woman and were never documented in a publication. So when you are looking for the pattern name and history of a family heirloom quilt you may not be able to find the information you seek especially if it is an antique quilt. The Challenge In spite of this muddle of information I intend to take on the challenge of finding and sharing information on patterns and their history. I suspect that on some I will be able to find a little, on others the information will be sketchy and most will be lost in the mists of the past. But like many of you I am curious about quilt patterns and will enjoy pouring through books and websites to see what I can find for you.