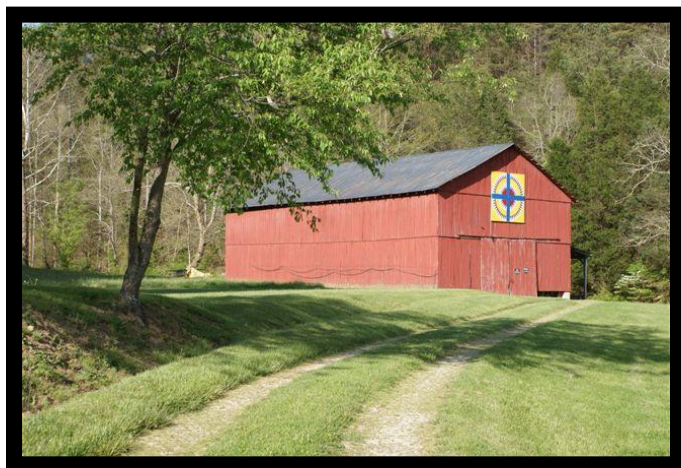


## Appendix 1

### Sample Community Scholar Stories on Quilt Squares

#### Every Quilt Tells a Story: Kentucky Quilt Trails



Many of the quilt patterns, the barns, and the buildings that are a part of the Kentucky Quilt Trail have fascinating stories behind them, and many of these stories have been documented by Community Scholars. Community Scholars are graduates of a six-day training program sponsored by the Kentucky Folklife Program at different locations around the state. Participants learn to use the tools of the folklorist to identify and document traditions in their own communities through oral history interviews and documentary

photography. Here are two examples of quilt trail stories documented by Community Scholars. Community Scholar Gwenda Lynn Huff's retelling of her 2008 interview with Johnda Barker: Kentucky Route 32 winds through creek bottoms, past steep pasture land, and through a hardwood forest. Redbuds, dogwoods, service berry, and native wildflowers welcome you in spring and beckon you in the fall to experience Mother Natures' wondrous wardrobe.

This scenic road takes you to Martha, Kentucky. In the early 1800's, Emmett Barker's great-grandparents left Pound Gap, Virginia and settled on a farm in Martha, Kentucky. Along with them, GW & Elizabeth Branham brought a wooden trunk stuffed with family treasures. Recently, Emmett and his wife Carol searched through that trunk. They found a quilt square that had traveled in the trunk from Virginia.

"We loved the quilt square idea from the start and talking Mom and my cousin, Deanna, into working on the square was easy. Mom really took the time to pick a different square along with one being a part of our family history. The barn



at her family farm was a great selection due to so many of her brothers serving in World War II and the Korean War along with other family members who have been in the military” said, Emmett’s and Carol’s daughter, Johnda Barker. “I don’t know what the pattern is but it was the one we chose because it had to be Emmett’s grandmother who pieced the square.” Carol said,” A dirt driveway leads to the brightly hued quilt square mounted on a red barn.” “The barn was built sometime in the 60’s,” Emmett said. “It was used mostly for tobacco and cattle. We stored hay in the loft.”

The shadow doesn’t fall upon the quilt square, instead the light and dark of evening shadows highlight the path that leads to the quilt square posed in a spotlight created by nature’s sun beams. Johnda says “I have lots of our family’s quilt ‘collection’ including quilts handmade by several great-grand and grandmothers. My prize quilt is a cathedral window made by my grandmother with material from the dresses four or five generations of us have worn. It is like a walk down memory lane for me because I remember my mom making the dresses and us wearing them and my grandmother making the quilt from them.” Inside the small house each antique bed is covered with a handmade quilt. “I make quilts and so did everyone else in my family. My mom made everything from curtains to bedspreads,” said Carol as she talked about the house that was built prior to the civil war.

“We don’t live here, we live in Louisa. Coming here is like going back in time. It is home. It will always be home,” Emmett said. “We come here every week-end. It’s our get-away and our connection to the past.” “You know where to find me for the rest of our lives....at Johnny and Martha Barker’s farm in Martha, Kentucky! There is still no place like Papaw and Mamaw’s even at my age!! It’s my little wide spot in the road,” Johnda added.

#### **INTERVIEW WITH DR. DEANN ALLEN OF MANCHESTER, KENTUCKY**

By Jennifer Rose & Alfredo Escobar, Community Scholars

*Jennifer and Alfredo can see the “Rose of Sharon” quilt block on the big, black barn before they turn in the drive. Deann is waiting for them at a garden table outside. She takes Jennifer into the house while James shows Alfredo the barn. Inside, Deann unpacks a bag of heirlooms from James’ family, including a collection of family letters dating back into the 1800’s and an impressive old quilt with the “Rose of Sharon” pattern, fragile after years of use but no less amazing in its precision stitching.*

JENNIFER: So who is the maker of this beautiful old quilt?

DEANN: Mary Baker, in the Civil War. We’ve got some letters from her that she wrote to her son... (*looks through papers and old letters*) 6 generations back. James’ sister Caroline, who is the one that restored this, has provided us with the patterns so that when (our daughter) Mary Jewel gets a little older, she can recreate it.

JENNIFER: What made you decide to do a quilt piece on your barn?

DEANN: Hope Smith and Debbie Hacker (from work) were talking about it and I thought it was a neat project. My grandmother was a quilter; James’ mother was a quilter, so it’s just a piece of heritage. We’ve got a group of students working on about ten patterns to put in & around the city – the city bought the materials. We’re trying to get the kids involved in picking out patterns that were their parents’, or a pattern that had meaning.

JENNIFER: So what do your kids think of it?

DEANN: They like it. Their friends drove by and helped paint; our neighbors helped paint; one of the art teachers came over and helped us mix paints and get the colors. Caroline had done all these to-scale pieces so we just adjusted to make it fit the board. We rotated one to the side 'cause when you at this quilt it really is in a diamond.



this

JENNIFER: What made you choose this quilt to make the block from?

DEANN: This is the oldest quilt that we have in James' family, and in honor of his sister because she got diagnosed with cancer right about the time we got started on this project.

JENNIFER: What kind of hardware did it take to put the quilt block up on the barn?

JAMES: I put 90-degree metal angles at each corner, just to hold the frame together. Then we got a bucket truck from the electric company – volunteer – to come out and put it in with 3/8 inch light bolts.

ALFREDO: The frame is treated lumber?

JAMES: Heavily painted with exterior acrylic latex – to my knowledge acrylic latex is about as durable as anything you can get, and you can get the colors you want.

ALFREDO: How long has it been up?

JAMES: About a year.

DEANN: It has weathered well.

*Everyone walks out to the barn again. A few more photos are taken and James convinces Jennifer to ring the big dinner bell at the end of the driveway before saying goodbye. The rearview mirror reflects a quilt pattern that has held meaning for generations brightening the top of a barn on a farm with a long and meaningful history.*

For more information about the Kentucky Arts Council's Community Scholars program, visit:

<http://history.ky.gov/sub.php?pageid=63&sectionid=15>



## Appendix 2

### Quilt Trails Project – Getting Started – Discussion Points

1. What is your purpose(s) in developing a quilt trail in your community?
  - To honor the quilting tradition
  - To honor farming traditions
  - To beautify the community
  - To promote cultural heritage tourism
  - To promote quilt-related crafts
  - Other

Your purpose(s) in developing the trail will inform decisions about what patterns to include, where to place them, and what structures to include, so it is important to reach a consensus about your purpose(s) early in the process.

2. Who should be involved and how will you promote the project to them?
  - Artists
  - Quilters
  - Barn owners (or other building owners)
  - R C & D
  - Extension agency
  - Electric company or county road department (for installing squares)
  - Community leaders
  - Teachers
  - General public
3. What criteria will you use for selecting patterns?
  - Traditional geometric
  - Connected to community
  - Connected to a story
  - Ease of transferring and painting pattern
  - Other
4. What criteria will you use for establishing trail?
  - Loops or spurs
  - Visibility
  - Proximity to businesses or tourism sites
  - Pull over for viewing safely
  - Over
5. How will you publicize the project? When? Who will be responsible?
  - To your local community
  - To visitors
6. Who will pay for the quilt squares and who will be responsible for maintaining them in the future?



## Appendix 3

### Sample Overview – Knox County Clothesline of Quilts Trail in Appalachia Project

The primary objective of the Clothesline of Quilts Trail in Appalachia is to promote tourism in rural areas. Increasing tourism will give added value to the local economy through the increase sales of local arts and crafts, and locally grown produce.

The Knox County Quilt Square Committee has chosen the First Frontier and the Wilderness Road National Scenic Byway as the primary routes as well as interlocking with routes with major traffic flow. The Committee has chosen geometric or pieced patterns or other heritage blocks of significance to the region or to a particular family.

The criteria for choosing the particular sites are:

- Primary route target – along highways 25E and 229
- Secondary route target – along highways that the connect to other counties or that loop back to the primary route (to be decided)
- Preferably about 5 miles apart
- Sites that are highly visible from the road (not in a curve or blocked by trees or other structures)
- Sites that have a pull-off whenever possible to allow for photos
- Small business that have historical significance
- Artist studios/shops, farm stands, or agri-tourism destinations
- Sites that are close to above type shops

These criteria are used as much as possible to place quilt blocks along the routes. Oftentimes artists and farms are not on the state highways so alternate loops will be created over time as the project grows. If someone not on a chosen route wishes to have a quilt block, please contact Betty Cole (606) 546-4300 or Dianne Simpson (606) 546-8447. Using the guidelines and documentation will assist us in adding your block to the trail when or/if your route is added to the project.

The Knox County Arts, Crafts, and Humanities Council, Quilt Square Committee is partnered with Cumberland Valley RC&D along with numerous other businesses to apply for grants from the Kentucky Arts Council and other sponsors to pay for the expenses of producing and hanging 10-15 squares in the First Frontier Corridor.



## Appendix 4

### Sample Guidelines – Knox County Knox County Arts, Crafts, and Humanities Council Quilt Block Guidelines

- ❖ Blocks shall be 8' X 8'.
- ❖ Design shall be geometric with borders of at least 2 inches wide and shall have a connection to the community or a family in the community.
- ❖ Blocks shall be painted on signboard or other similar material properly prepared.
- ❖ Quilt blocks will be placed on "approved" barns, buildings or free standing locations with priority given along Highway 25E and the Wilderness Trail Road.
- ❖ The Quilt block design will be approved prior to its placing in order to maintain continuity and to refrain from excess duplication.
- ❖ The quilt block must be completed within 6 weeks of receiving materials and approval of application. Or a progress report must be filed and reviewed.
- ❖ Documentation of the Quilt Blocks should be completed for each block (form provided).

#### Tips on a successful project:

- ✓ Lay out the sections of signboard with the edges together.
- ✓ Mark off the border (4 inches looks the best) on the outside edges.
- ✓ Sketch design lightly in pencil or chalk.
- ✓ Use a chalk line or tee square for accuracy.
- ✓ Paint the interior colors first and then the border (most are black).
- ✓ Paint at least two coats of exterior paint including the edges (don't forget the edges in the center seam).
- ✓ If you mix colors make sure you mix more than enough.
- ✓ Be aware that two pastels side by side fade out at a distance.
- ✓ Don't stack the panels on top of each other (they take longer to dry and they stick together) for transporting use a sheet or plastic between them.
- ✓ Use a sign in sheet to document who has worked on the project.
- ✓ Take pictures of the progression of the project (digital are preferred).



## Appendix 5

### Sample Documentation Form – Knox County Clothesline of Quilts in Appalachia Documentation of Quilt Blocks

- 1) Title or Name of the Quilt Block?
  
- 2) Why was this particular Quilt Block chosen? (Example: My grandmother loved this pattern and these were the colors she always used when she made it.)
  
- 3) If more than one person is working on a single square a project leader (contact person) shall be designated and a sign in sheet used for documentation.
  
- 4) Take pictures (digital or on CD) of the progression of the project (make notes on the sign in sheet when pictures were taken – this makes dating and identifying people in the pictures easier). Include the beginning layout of the square, painting in progress, and finished project.
  
- 5) Would a picture of the group or individual with the Quilt Block after it is displayed be possible? Yes or No. The contact person will be notified when the Block has been displayed and arrangement will be made for the picture.
  
- 6) Do you have a property owner who would like to sponsor your quilt block? Contact information of the property owner and the person who talked with them. (Remember 25E and the Wilderness Trail Road (229) get first priority).
  
- 7) Finished Quilt Block:
  - ✓ Assemble all documentation (sign in sheets, pictures, etc.)
  - ✓ Finished date:
  - ✓ Date mounted for Display:
  - ✓ Location of Quilt Block:



## Appendix 6

### Elliott County How-To Suggestions for Design and Painting Quilt Blocks

Use 2 pieces of 4' x 8'  $\frac{3}{4}$ " MDO board that is finished on both sides.

1. Fill edges of board with wood putty
2. Prime both sides of the board including the edges where you put the putty
3. Draw the design on the board. (We use only geometric designs. It makes it much easier to draw the design on the board if it is printed to scale 8"x8").
4. Tape the design along the outside lines of the area you will paint first. Painter's  $\frac{3}{4}$  inch tape seems to work best. Circles are really hard to tape.
5. Paint – Use high quality outdoor acrylic paint. Be sure to let the paint dry completely before moving the tape
6. Tape another portion and paint.
7. Some counties are putting a clear finish over their squares once they are completely painted. This decreases the amount of fading of the paint over time.
8. To highlight the quilt: frame the square with a 1"x 6"x10' board mitered at the corners to fit the square like a picture frame or sashing on a quilt square. Some counties put a frame behind the square to give it a 3 dimensional look, but it has no frame around the edges.
9. Mount the square on the barn.
10. The local RECC hangs all our squares. They put up the top frame board to make sure it is straight and centered on the barn and then put up the two signboards.
11. We use 8 x 1  $\frac{3}{4}$  outdoor wood star drive exterior wood screws (Madera Exterior). It takes quite a few to mount the squares.

#### What we have learned

Bright bold colors are easiest to see from a distance. Pastels are pretty up close but can't be seen very well from a distance.

Too many colors on one square becomes busy

Light colors used on the edges get lost unless the frame is bright.

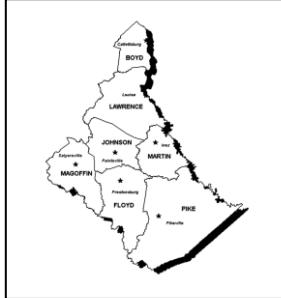
Colors should be different enough that they won't bleed together from a distance.

Small imperfections can't be seen from a distance.



Appendix 7

Sample Application Form



# Big Sandy RC&D Area Inc.

## Clothesline of Quilts in Appalachia Project

Thank you for your interest in the Clothesline of Quilts in Appalachia Project that places painted quilt squares on highly visible barns and other structures within the seven counties (Boyd, Floyd, Johnson, Lawrence, Magoffin, Martin, and Pike) of the Big Sandy RC&D Area. This project fits into the larger project that will be in 13 states that share portions of the Appalachian region.

Please complete this form and mail or FAX the form to:

Big Sandy RC&D Area, Inc  
100 Left Fork Teays Branch  
Paintsville, KY 41240  
Phone: (606) 789-7706 FAX: (606) 789-8559  
E-mail: [pauline.vanhoose@ky.usda.gov](mailto:pauline.vanhoose@ky.usda.gov)

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### GETTING INVOLVED

#### How would you like to get involved?

- \_\_\_\_\_ Installing a quilt square.
  - \_\_\_\_\_ Interviewing for oral history of quilt square design.
  - \_\_\_\_\_ Make a Monetary Donation (Could be designated toward a community quilt square).
  - \_\_\_\_\_ Other, Please describe:
- 

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_ Zip Code: \_\_\_\_\_

Phone: \_\_\_\_\_

E-mail: \_\_\_\_\_

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**If you are interested in installing a quilt square, please describe the location of the barn or other building, including the county. If you have a design in mind, please include the name and the name and copy of the design:**

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**\*I agree to include my quilt square in the "Clothesline of Quilts in Appalachia Project: \_\_\_\_ Yes  
\_\_\_\_ No**

**I will follow the furnished guidelines: \_\_\_\_ Yes \_\_\_\_ No**

**I am willing to fund my quilt square: \_\_\_\_ Yes \_\_\_\_ No**