

QUILTS

EXPLORATION GUIDE

*An Educators' Resource for
Kindergarten–Grade 12*

AMERICAN FOLK ART MUSEUM

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Dear Educator,

I am delighted to introduce you to our Quilts Exploration Guide, produced by the education department of the American Folk Art Museum. This teacher resource tool is designed to enhance learning across disciplines, nurture self-expression, and introduce students to a lifelong appreciation of the arts.

The resources presented in the Quilts Exploration Guide provide a way of looking into America's past and future—from the eighteenth and early nineteenth centuries, when quilts were created primarily for warmth, to the late nineteenth and early twentieth centuries, when quiltmakers used the medium as a creative expression within the confines of popular decorative trends, to today, when contemporary fiber artists use the historical concept of a quilt as a starting point for their artistic statements.

The American Folk Art Museum is the premier institution devoted to the aesthetic appreciation of traditional folk art and creative expressions of contemporary self-taught artists from the United States and abroad. The museum preserves, conserves, and interprets a comprehensive collection of the highest quality, with objects dating from the eighteenth century to the present. Its collection includes more than five thousand artworks spanning three centuries of American visual expression, from compelling portraits and dazzling quilts to powerful works by contemporary self-taught artists in a variety of mediums. The museum serves as an important source of information and scholarship in the field and is committed to making the study of folk art a vital part of the curriculum for schools in New York City and across the country.

Welcome to folk art.

Sincerely,

A handwritten signature in black ink, appearing to read "Anne-Imelda Radice", with a long, sweeping horizontal line extending to the right.

Dr. Anne-Imelda Radice

EXECUTIVE DIRECTOR



Dear Educator,

The American Folk Art Museum has had a love affair with quilts since the early 1970s, when the first quilt was included in a museum exhibition. It was about this time that the majesty of quilt artistry was first gaining recognition in a museum context, and the American Folk Art Museum was in the forefront of this appreciation. Since those early years, the museum has been dedicated to building a wide-ranging collection of significant American quilts that today numbers about five hundred examples. This interest was nurtured under the leadership of former director Robert Bishop (1977–1991) and benefited from the generosity of collector and board member Cyril Irwin Nelson, an editor at Dutton and innovator of the beloved Quilt Engagement Calendar. It was under Bishop's inspired leadership that the museum organized the Great American Quilt Festival for a number of years, one of the nation's first and largest events to celebrate the art of quilting. The festival offered multiple exhibitions, educational programming, hands-on workshops and classes, and showcases by commercial vendors. It was also during his tenure that the American Folk Art Museum designed another major initiative, the New York Quilt Project. This statewide effort documented six thousand quilts and culminated in an exhibition and publication highlighting the most important quilts viewed during the forty-five "quilt" days. I am pleased to say that several of the most beautiful and unusual examples discovered during the project now reside at the American Folk Art Museum.

The museum's collection is particularly strong in Amish quilts, whiteworks, show quilts, Double Wedding Ring quilts, twentieth-century Revival quilts, and quilts made by contemporary southern African American artists; it also boasts singular examples of narrative, stenciled, pieced, and appliquéd quilts and bedcovers. One of the newest additions to the collection is also one of the most recently made: *Kaleidoscopic XVI: More Is More* (page 47) is a gift of the artist, Paula Nadelstern, the first living quilt artist to receive a monographic exhibition at the museum, in 2009.

The museum's dedication to bringing a widespread awareness of the beauty and importance of American quilts remains unabated. Exhibitions every year or two are focused on new research, recent acquisitions, and evolving interpretive matrices. Quilts are also considered within the larger context of other artmaking spheres of interest to the museum, often conveying insights that can be gleaned from no other historical source. The quilts in the American Folk Art Museum's collection are no doubt those that have been treasured and preserved throughout the years, rather than utilitarian bedcovers that have seen hard use and rarely survive. Today they hang on museum walls as works of art, monumental creative contributions by generations of women, primarily, and have earned a place of respect in the canon of American art history.

Sincerely,



Stacy C. Hollander

CHIEF CURATOR & DIRECTOR OF EXHIBITIONS



Dear Educator,

Thank you for your interest in the American Folk Art Museum and the present Quilts Exploration Guide, which is intended to help you bring the world of quilts to life for your students, kindergarten to grade 12. The Quilts Exploration Guide highlights some of the most notable examples from the museum's comprehensive collection of quilts, dating from different periods and made using different techniques. Superior expressions of craftsmanship and design, these bedcovers also offer opportunities to explore American history and culture, notions of community, and mathematical concepts, as well as hands-on artmaking experiences.

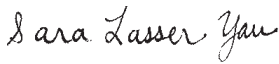
This guide includes several lesson plans that had been developed in association with a group of dedicated and exceptional teachers for a previously produced curriculum guide. Special thanks to those teachers: Katharine Dawson, Josina Dunkel, Carol Saft, and Erica Staton. We also wish to thank Stacy C. Hollander, chief curator and director of exhibitions at the American Folk Art Museum, for her guidance in regard to important background information on each of the quilts presented in the Exploration Guide.

The American Folk Art Museum exists as a resource for all teachers and students. Information about its permanent collection, publications, and exhibitions can be found on the museum's website, www.folkartmuseum.org. To explore additional museum-generated curriculum and exploration guides, please visit www.folkartmuseum.org/resources. Whether at the museum or in your classroom, we are certain that you will discover new and inspiring ways to integrate folk art, and specifically quilts, into your teaching.

All our best,



Rachel Rosen
DIRECTOR OF EDUCATION



Sarah Lasser Yau
FORMER DIRECTOR OF EDUCATION



HOW TO USE THIS GUIDE



The Quilts Exploration Guide features quilts from the collection of the American Folk Art Museum that reflect American history and culture; it is intended to be readily adapted by educators for use in their own unique classroom environments. One main objective of this exploration guide is to empower educators to teach from images and to encourage the teaching of American history through an exploration of American quilts. Another important objective is to encourage students of all ages to ask critical questions when looking at visual art as a primary source. We hope that the material presented in this guide will support dynamic learning in your classroom and help your students draw parallels with subjects they are already studying.

For each quilt discussed in individual lesson plans, you will find a color reproduction and brief background information. In addition, each lesson plan contains questions to spark discussion, separated into three categories:

Questions for Careful Looking ask students to observe each quilt in great detail and then work together to decode what they see.

Questions for Further Discussion tie in threads of background information on the quilt to further the looking process.

Questions for Context help students identify and understand the cultural climate in which the quilt was made. Unlike Questions for Careful Looking, they encourage students to consider their responses beyond the artwork itself. Depending on the contextual information your students already have about the originating time and place of the textile, you might want to ask these questions before or after students discuss what they see in the image.

In addition to the questions we pose about each quilt, we have included suggestions for related activities and projects. At the end of the Exploration Guide, you will find a glossary of quilt-related terms and a list of helpful print and online resources.

Feedback

Please let us know what you think of these materials; e-mail us at education@folkartmuseum.org.

TEACHING FROM IMAGES AND OBJECTS



Object-based learning, particularly from museum collections, activates students' powers of observation, interpretation, and analysis. At the American Folk Art Museum, our teaching methodology is inquiry-based and conversational. Through facilitated discussions about objects, students construct their own interpretations of the works, thus establishing ownership of their ideas and cultivating confidence and pride in learning. As students link their observations and interpretations to those of their peers and bring their prior knowledge into the conversation, the class develops a collective body of knowledge, while individuals hone their critical thinking skills.

We recommend a few techniques that will help you guide students through the meaning-making process as you facilitate discussions about works of art:

Invite students to look carefully.

Start by asking students to take a minute to look silently at the work of art. At first, this process might be uncomfortable for students who are not accustomed to silent looking, but it will become easier with each new image. This invitation to look is essential; we are rarely encouraged to slow down to make observations. By spending a few moments together examining the image, students will start the lesson with a shared experience.

Use repetition in your Questions for Careful Looking.

Repeat questions you have posed to your students with different objects so they can anticipate the questions and feel comfortable responding. Repetition will help students better understand questions they might not have understood the first time, and it will provide them with a series of useful starting-point questions for when they approach an image on their own.

Engage students through open-ended questions.

Open-ended questions create space for multiple viewpoints and more than one "right" answer. In addition, open-ended questions encourage discussion as opposed to single-word answers. When asked to respond to an open-ended question, students are invited to participate and share their ideas without fear of giving the "wrong" answer.

Paraphrase all students' comments.

As students offer their ideas and interpretations, paraphrase their comments to ensure that the whole group has heard each student's ideas. In addition, by voicing a student's comment in different words, you validate that comment and let the student know that you have heard the idea and understood it. Be sure to paraphrase all comments in a way that does not suggest that one comment is more valuable than another.



Introduce new vocabulary in authentic ways.

As you paraphrase students' comments, attempt to balance the vocabulary that students already have with new words. Vocabulary is best acquired when presented in context, and a discussion about a work of art in which everyone is focused on a shared stationary image provides a perfect opportunity for this experience.

Ask students to support all observations and interpretations.

Ask students to legitimize their interpretations by backing up their inferences and ideas with evidence from the work of art. Ask for visual evidence even when an interpretation seems obvious.

Point to elements of the image to which students refer.

If you have the opportunity to project an image of a work of art, point to areas of the picture that students address in their comments. This helps ground each comment and ensures that all students can see the element being discussed.

Weave background information into the discussion in appropriate and authentic ways.

As students develop their interpretations of the work of art, you may want to share threads of background information with the group. Information about the object should further the looking process, contextualize the artwork for students, or appropriately challenge the group to push the limits of their thinking.

At the beginning of each lesson, you will find Questions for Careful Looking. At times these questions relate specifically to details in the work of art, while in other instances they have a more general scope, and they may appear in multiple lessons in this exploration guide. Both types of questions are equally important in the discussion, but the latter—the more general question—is critical in order for all possible observations to be heard. However, if a general discussion seems to have tapered off, simply asking for further detailed observations can revitalize conversation and allow students who haven't yet shared ideas to find new layers and meaning in the object and lead the group in new directions.

By beginning your discussion of an artwork with concrete observations, you ensure that all students have the same starting point. As the discussion progresses, students will naturally apply a historical context to the work; with markedly increasing ease, they will piece together what they see with what they know. At the same time, they will gain confidence in asking questions about what they see and seeking the information to answer them. As a result, students will use what they have taken from the conversation and apply it to the ensuing project. In the process, students will also gain experience scrutinizing primary sources and works of art in general, while at the same time cultivating their visual literacy and critical-thinking skills.



NEW YORK STATE LEARNING STANDARDS

The lessons in this exploration guide address a variety of New York State Learning Standards, all strands of the New York City Blueprint for Teaching and Learning in the Arts, and Common Core Standards (www.corestandards.org). Because lesson plans are designed to be adapted and tailored by educators, they are not accompanied by individual lists of standards addressed. The standards listed below reflect those inherent in many of the lessons and programs in the museum.

The Arts: New York State Learning Standards

- Standard 1: Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.
- Standard 2: Students will be knowledgeable about and make use of the materials and resources available for participation in arts in various roles.
- Standard 3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.
- Standard 4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Social Studies: New York State Learning Standards

- Standard 1: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in the history of the United States and New York.
- Standard 2: Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.
- Standard 3: Students will use a variety of intellectual skills to demonstrate their understanding of the geography of the interdependent world in which we live—local, national, and global—including the distribution of people, places, and environments over the Earth’s surface.
- Standard 4: Students will use a variety of intellectual skills to demonstrate their understanding of how the United States and other societies develop economic systems and associated institutions to allocate scarce resources; how major decision-making units function in the United States and other national economies; and how an economy solves the scarcity problem through market and nonmarket mechanisms.
- Standard 5: Students will use a variety of intellectual skills to demonstrate their understanding of the necessity for establishing governments; the governmental system of the United States and other nations; the U.S. Constitution; the basic civic values of American constitutional democracy; and the roles, rights, and responsibilities of citizenship, including avenues of participation.

English Language Arts: New York State Learning Standards

- Standard 1: Students will read, write, listen, and speak for information and understanding.
Standard 2: Students will read, write, listen, and speak for literary response and expression.
Standard 3: Students will read, write, listen, and speak for critical analysis and evaluation.
Standard 4: Students will read, write, listen, and speak for social interaction.

Mathematics, Science, and Technology: New York State Learning Standards

- Standard 1: Students will use mathematical analysis, scientific inquiry, and engineering design, as appropriate, to pose questions, seek answers, and develop solutions.
Standard 3: Students will understand mathematics and become mathematically confident by communicating and reasoning mathematically; by applying mathematics in real-world settings; and by solving problems through the integrated study of number systems, geometry, algebra, data analysis, probability, and trigonometry.

New York City Blueprint for Teaching and Learning in the Arts

- Strand 1: Artmaking
Strand 2: Literacy in the Arts
Strand 3: Making Social, Cultural, and Historical Connections
Strand 4: Community and Cultural Resources
Strand 5: Careers and Life-Long Learning in Visual Arts



QUILTS IN THE CLASSROOM

Quilts offer multifaceted opportunities for learning at all age levels. Providing colorful glimpses into American culture, quilts tell stories that trace traditions as diverse as their makers' communities across the country and throughout history. While some quilts are born from specific communal traditions, such as Amish quilts, others are highly individualistic, originating from the personal inspiration of their makers.

INTRODUCING QUILTS

From mathematical exercises to sociocultural studies and hands-on artmaking activities, quilts provide multiple avenues for learning, both in and out of the classroom. The following suggestions introduce students of all levels to this art form.

Start by asking students what they already know about quilts.

Do they have quilts at home? What are they like?

Ask students what functions their quilts serve.

While many students will suggest that quilts serve to provide warmth on chilly nights, other ideas might include decorative purposes or family heirlooms passed through the generations.

Define the term *quilt*.

A quilt is defined as having three layers stitched, or quilted, together: a top layer of fabric, a layer of cotton or wool batting for warmth, and a bottom layer of fabric. Most of the examples included in this Exploration Guide are proper quilts, but examples of just quilt tops (without the bottom two layers) also appear.

Explain that there are many different approaches to quiltmaking.

Some quilts are pictorial, depicting plant shapes, figures, or stories, while others are grounded in geometrical patterns or other abstract designs. Quilts can be produced by an individual or by groups of people working together. Although several long-lived quiltmaking traditions and methods do exist, there are relatively few rules to follow—quiltmakers today are still inventing new designs, employing innovative techniques, and using unconventional materials.

Point out that sometimes we can learn about a time or place based on what we see in a quilt.

Construction methods (e.g., is the quilt hand- or machine-stitched?), fabric qualities, patterns, color palette, and narratives depicted might provide clues to the culture in which a particular quilt was made.

SUGGESTED ACTIVITIES

Just as there are many different quiltmaking traditions, there are many different ways to bring quilts to life in the classroom and beyond. Though each lesson plan in this Exploration Guide includes a set of suggested activities, the following ideas can be applied to many different quilt explorations.

Invite a quiltmaker to work with your students.

A quiltmaker may bring examples of different textiles he or she has made, talk about the process of making quilts, and answer questions. Additionally, a quiltmaker may be able to help orchestrate a hands-on quiltmaking project in the classroom. He or she may be able to give technical assistance and help with the design and finishing of the quilt.

Visit a museum or historic site that features quilts.

The experience of seeing these textiles in person cannot be replicated. Seeing quilts up close allows students to appreciate scale, construction methods, and details. The American Folk Art Museum often has at least a sampling of quilts on view.

Compare and contrast different quilts.

Whether working with images of quilts, real quilts in a museum setting, or quilts that students bring in from home, comparing and contrasting objects helps to illuminate the details in each individual example and helps students appreciate diversity in design, technique, and intended purpose.

Make a quilt in the classroom.

Luckily, quiltmaking does not necessitate the introduction of needle, thread, and bolts of fabric to the classroom. Students may use precut foam shapes, collage with construction paper or magazines, or utilize painting, printing, and drawing techniques to explore color, pattern, design, and narrative. Students may work on individual squares that are later combined to create a community quilt, or they may work on their own complete quilts individually.

Integrate quilts into other areas of the curriculum.

Students may create their quilt(s) over the course of the year or teaching unit as they explore different topics. For example, in a yearlong history curriculum, after each unit taught, students may make a single square featuring an important figure that was discussed. Younger students may create squares featuring different shapes each month, and high school students may illustrate different biology concepts in quilt squares. By the end of the year, students will have a full review of the year to look back on. Paper collage or drawing will likely work best for this approach.

Explore the cultures that produce specific quilts.

When the culture in which a quilt was made is identifiable, students can research different aspects of that culture. How did quiltmaking fit into the practices of the culture? How did the culture inform the design? While quilts can provide windows into different cultures, learning about the culture that has produced a quilt can also inform students' interpretations of the work.

Explore quilts as practical applications of mathematical concepts.

Quilts lend themselves to mathematical approaches in a variety of ways. Some suggest word problems; others provide opportunities to explore geometry, surface area, perimeter, and symmetry. For older students, geometrically complex textiles offer bigger challenges.



LESSON PLAN 1

SARAH ANN GARGES APPLIQUÉ BEDCOVER

Sarah Ann Garges (c. 1834–c. 1887)

Doylestown, Pennsylvania

Dated 1853

Cotton, silk, wool, and wool embroidery

98 x 96"

American Folk Art Museum, gift of Warner Communications Inc., 1988.21.1

BACKGROUND INFORMATION

According to family tradition, this bedcover was made in celebration of the 1853 engagement of Sarah Ann Garges to Oliver Perry Shutt (1820–1907). They were married on November 2, 1854. The Garges family owned a farm in Doylestown, Pennsylvania, where Sarah's father was a blacksmith, farmer, school director, and member of the old Mennonite church. The quilt top is decorated with scenes of traditional Pennsylvania Mennonite farm life arranged within and around a central diamond. Some of the motifs, such as the tulips and birds, are consistent with the maker's Pennsylvania German heritage, as is the choice of colors. Along with the house, barn, farm animals, and implements are depictions of such activities as hunting, plowing, and chopping down a tree, all performed by men.

Originally there had been a fourth male figure visible on the bedcover. This man, who was probably tending to the two white animals located to the right of the center triangle, was completely covered over with yellow fabric, shaped to blend in with the rest of the motifs on the quilt top. As the yellow fabric is the same as that used on the rest of the bedcover, the "cover-up" was probably done shortly after the quilt was completed. It has yet to be determined who this figure represents or why he was obscured from view, although it is known that the oldest of Sarah Ann Garges's brothers, also a farmer, predeceased her. While it was never backed and quilted, this bedcover is finished and was probably meant to be used either for "show" (decorative purposes) or as a lightweight summer spread.



SARAH ANN GARGES APPLIQUÉ BEDCOVER



Elementary Level

QUESTIONS FOR CAREFUL LOOKING

- What is going on in the scenes depicted on this quilt top?
- What animals can you find?
- What can you say about the figures?
- What shapes and patterns can you find?
- What can you say about the colors in this bedcover?

QUESTIONS FOR FURTHER DISCUSSION

- Based on the details Sarah Ann Garges included in this bedcover, what sounds do you think you would hear if you visited the farm where she lived? What do you think you would smell? What do you see that makes you think of these sounds and smells?
- Is this bedcover symmetrical? What do you see that makes you say that?
- How would this bedcover be different if the background color were a neutral color, such as white, instead of bright orange? Would your ideas about it change?
- Do you think this quilt was meant to be used as a bedcover or hung up for decoration? What clues do you see that give you that idea?
- Sarah Ann Garges used a few different types of fabric over and over when she made the quilt top. What fabrics do you see that repeat?

QUESTIONS FOR CONTEXT

- Have you ever visited a farm? How was it similar to or different than the farm depicted?
- The quilt top shows figures hunting and chopping wood on the farm. What other jobs need to be done regularly on a farm?
- Sarah Ann Garges included many different details of farm life in her bedcover—even showing small insect life, such as the bugs near the center at the bottom, by the border. If you were going to make a quilt showing your own home, what details would you include?

SUGGESTED ACTIVITIES

- Using drawing or paper collage techniques, have each student create a quilt square depicting a specific element of the classroom, school environment, or community. What details will they include?
- Take students to visit a community garden or a farm. What daily activities must be performed to maintain the garden or farm? What animals live there?
- *Sarah Ann Garges Appliqué Bedcover* documents the maker's family's daily life. Through drawings based on personal photographs, have students record different aspects of their family's day-to-day activities. How do their images compare with those depicted by Sarah Ann Garges on her quilt top?



Middle and High School Levels

QUESTIONS FOR CAREFUL LOOKING

- What is going on in the scenes depicted on this quilt top?
- What strikes you about this bedcover?
- What can you say about the composition? How has the maker organized the space?
- What can you say about the figures?
- What can you say about the quilt's color palette?

QUESTIONS FOR FURTHER DISCUSSION

- The primary technique used in this bedcover is appliqué. Based on what you see, what do you think *appliqué* means?
- Near the middle of the right-hand side of the bedcover, an irregular yellow shape appears near the border. This appliquéd piece of fabric actually conceals the form of an additional male figure that the maker has chosen to obscure. Why might Sarah Ann Garges have made this choice? What do you see that gives you that idea?
- What does this bedcover reveal about life in 1853 in Doylestown, Pennsylvania, where it was made?
- This bedcover tells a story, or narrative, but is still grounded in geometry. How does Sarah Ann Garges's spatial organization impact your reading of the story?

QUESTIONS FOR CONTEXT

- Sarah Ann Garges made this bedcover in celebration of her engagement; she was married the following year, in 1854. How do we celebrate occasions such as engagements today?
- Sarah Ann Garges came from a Pennsylvania German family that belonged to the old Mennonite church. What do you know about the Pennsylvania German community and the Mennonite church?
- Because this bedcover does not have three layers stitched, or quilted, together, it is technically not a quilt. Why might Sarah Ann Garges have chosen not to quilt her textile?
- Sarah Ann Garges provided a detailed image that chronicles farm life in rural Pennsylvania in 1853, ranging from daily activities to architecture, farm animals, and even insect life (bugs are pictured near the bottom border). What details would you include in an image showing your own environment today?

SUGGESTED ACTIVITIES

- Have students research the Pennsylvania German and Mennonite communities. How does this research impact students' interpretations of the bedcover? Are they surprised by anything they learn?
- Have students create collages depicting their own way of life today, providing details, both positive and negative, of their own environments.
- The Garges family owned the farm depicted in the bedcover. Sarah Ann Garges's father, Abraham, was also a blacksmith and a school director. Have students research some of the professions available to men, and those available to women, in the mid-nineteenth century in rural areas such as Doylestown, Pennsylvania.



LESSON PLAN 2

DIAMOND IN THE SQUARE QUILT

Artist unidentified

Lancaster County, Pennsylvania

1910–1925

Wool

78 x 78"

American Folk Art Museum, gift of Freyda Rothstein, 1998.8.2

HUMMINGBIRDS QUILT

Artist unidentified

Shipshewana, Indiana

1920–1930

Cotton

87 3/4 x 68 1/4"

American Folk Art Museum, gift of David Pottinger, 1980.37.69

BACKGROUND INFORMATION

The Amish are descendants of the Swiss Brethren, who were part of the Anabaptist movement that followed the Reformation in the sixteenth century. For their strong religious beliefs, the Amish were persecuted harshly in Europe, and many immigrated to America during the Colonial period, where they settled on the rich farmland of Berks, Chester, and Lancaster Counties in Pennsylvania, free to continue to live the way of life they had led in Europe (and which they essentially lead today). By the nineteenth century, the Amish had also formed communities in western Pennsylvania and a number of Midwestern states, such as Ohio, Indiana, and Illinois.

The Amish did not bring a tradition of quilting to America with them; rather, they learned to make quilts from their “English” neighbors (the name they give all people outside their sect). It was not until the late nineteenth century that the quilting tradition truly took hold among Amish women. As befits their makers’ conservative lifestyle and religious prohibition against naturalistic images, Amish quilts are typically made of geometric pieces of solid-colored fabric. Patterned fabrics, although occasionally used in an inconspicuous way, are considered too “worldly” for quilt tops, and appliqués are deemed frivolous, decorative additions that are not functional.

Quilts from Lancaster County, Pennsylvania, are particularly renowned for their large geometric designs made in fine-quality, jewel-tone wools. The Diamond in the Square pattern is actually an Amish adaptation of the center-medallion style of quilt popular among quilters in the first half of the nineteenth century. Amish women may have deliberately chosen patterns that were outmoded in the outside world in an attempt to make their quilts in accordance with Amish standards of nonconformity to popular fashions.

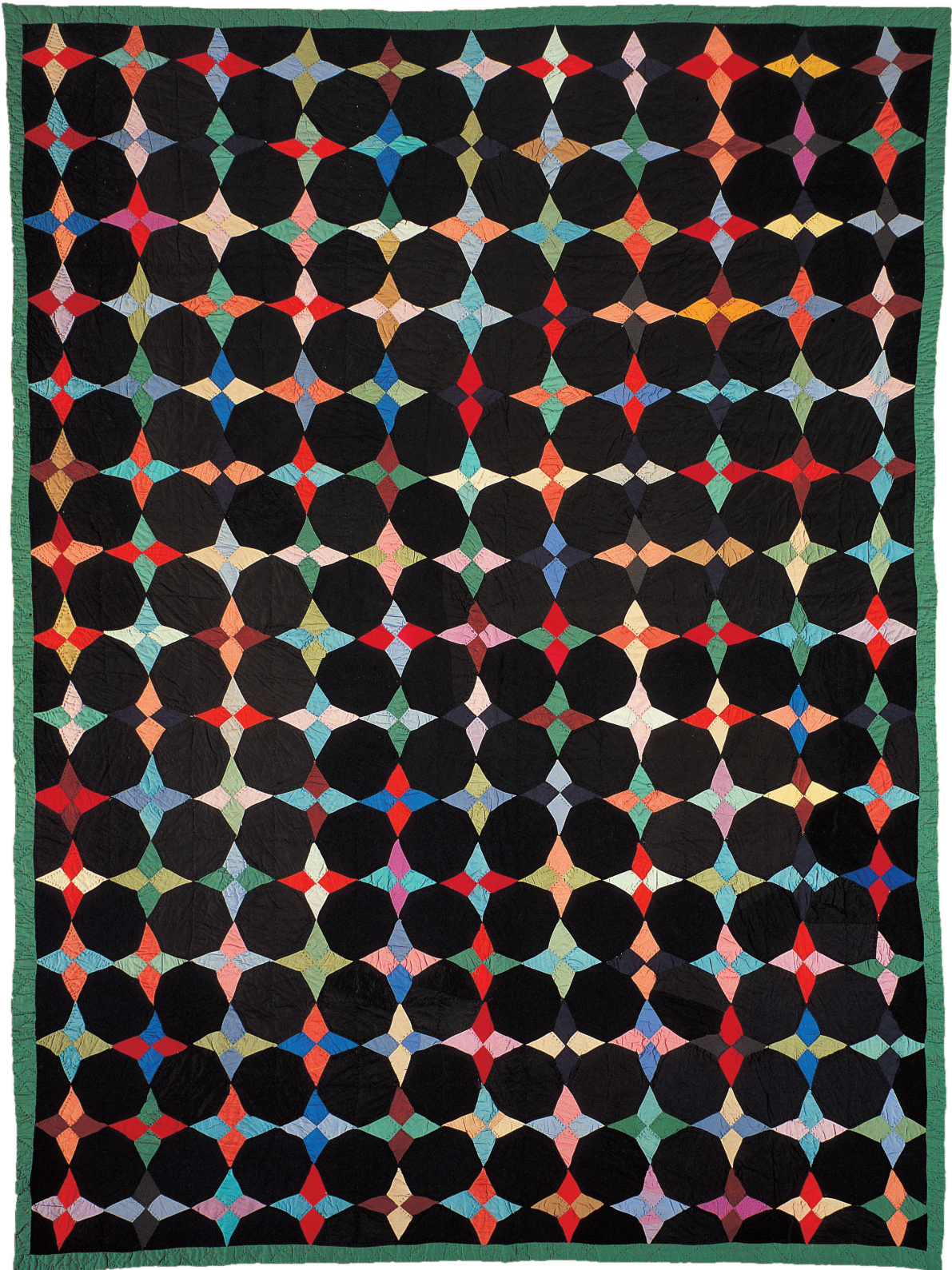
Perhaps the greatest difference between Amish quilts made in the Midwest and those made in Pennsylvania is the larger number of patterns found in the Midwest, both those borrowed from the outside world and those originated by the Amish. The greater variety of patterns may be a by-product of the fact that the Amish in midwestern states generally do not live in such concentrated communities as their counterparts in Pennsylvania and consequently have more opportunities to be exposed to the influences of the world around them. Typically, midwestern Amish quilts are block designs surrounded, like most Amish quilts, by a narrow inner border and a wide outer border, but cotton, rather than wool, is the preferred fabric.





DIAMOND IN THE SQUARE QUILT





HUMMINGBIRDS QUILT



Elementary Level

QUESTIONS FOR CAREFUL LOOKING

- What do you see in these pictures?
- What shapes and patterns can you find?
- What kinds of lines can you find?
- What can you say about the colors in these quilts?
- What more can you find?

QUESTIONS FOR FURTHER DISCUSSION

- Both of these quilts were made by members of the Amish community, although one was made in Pennsylvania and the other in Indiana. What do the two quilts have in common? In what ways are they different from each other?
- The Amish are known for simple living and plain dress. Do the colors surprise you? How would these quilts look different if their makers had used entirely different colors?
- Amish quilts are usually recognizable by the simple shapes of fabric sewn together, or pieced, to create the design. How are the lines of quilting stitches that hold together the three layers of the *Diamond in the Square Quilt* different than the blocks of fabric? How would the quilt be different without this design in the quilting stitches?

QUESTIONS FOR CONTEXT

- What do you know about the Amish community?
- Do you like certain shapes in this quilt more than others? What makes one shape more appealing than another?
- If you were making a quilt with simple shapes pieced together, how would you choose which colors to use?

SUGGESTED ACTIVITIES

- Have students research the Amish community, and write a paragraph comparing the society's way of life with their own.
- Using pre-cut foam shapes or pieces of colored construction paper, have students create their own Amish-inspired designs based in simple geometry. How does their use of color impact their designs?
- Have students use the Internet to find other examples of Amish quilts. What do most examples have in common?
- Ask students to list all shapes they see in each quilt, and record the number of times each appears. Using these shapes, students can rearrange the quilts to create their own versions.



Middle and High School Levels

QUESTIONS FOR CAREFUL LOOKING

- What is going on in these quilts?
- What can you say about the way they were made?
- What can you say about the color palettes?
- What can you say about the composition of these two quilts?
- What more can you find?

QUESTIONS FOR FURTHER DISCUSSION

- The primary method that the Amish use in their quilting is called piecing; appliqués are considered frivolous decoration. Based on what you see in these quilts, what is piecing?
- Though both of these quilts originate from the Amish community, the *Diamond in the Square Quilt* was made in Pennsylvania, and the *Hummingbirds Quilt* in Indiana. What do the two quilts have in common? In what ways are they different?
- Can we make any inferences about the way of life the Amish practice by examining these two quilts? What do you see that informs these inferences?
- Look carefully at the quilting stitches that hold the three layers of the quilts together; they are particularly visible in the *Diamond in the Square Quilt*. How do the lines of quilting stitches compare with the overall composition of pieced shapes of fabric?

QUESTIONS FOR CONTEXT

- What do you know about the Amish community?
- In general, the Amish wish to live apart from the outside world. What other communities and cultures strive for a similar goal?
- The Amish are a conservative society that, because of a religious prohibition against naturalistic images, has developed a rich tradition of jewel-toned, geometric quilts. What other communities have restrictions against naturalistic images?
- Because of their simple geometry and striking solid colors, Amish quilts are sometimes compared to modernist paintings. What twentieth-century artists do Amish quilts call to mind for you, and what similarities do you find?

SUGGESTED ACTIVITIES

- Have students research the Amish community, focusing on the ways of life practiced by groups in different parts of the country. Are students surprised by anything they discover?
- Using graph paper and colored pencils, have students design their own geometric quilt designs, avoiding any naturalistic imagery. To make this a richer math activity, have students calculate the area of perimeter of each shape, expanse of color, or quilt section.
- Have students use the Internet to find examples of Amish quilts from different regions of the country. How are they similar, and how are they different? What do these similarities and differences suggest about how these different local communities live?



LESSON PLAN 3

SURPRISE QUILT PRESENTED TO MARY A. GROW

Various quiltmakers

Plymouth, Michigan

Dated 1856

Cotton with ink and embroidery

87 x 82 1/2"

American Folk Art Museum, gift in memory of Margaret Trautwein Stoddard and her daughter, Eleanor Stoddard Seibold, 2003.2.1

CROSS RIVER ALBUM QUILT

Mrs. Eldad Miller (1805–1874) and others

Cross River, New York

1920–1930

Dated 1861

Cotton and silk with wool embroidery

90 x 75"

American Folk Art Museum, gift of Dr. Stanley and Jacqueline Schneider, 1980.8.1

BACKGROUND INFORMATION

Most signature quilts belong to a tradition of group projects: its blocks were made, paid for, and/or signed by different people, and the squares were then assembled by either a single quiltmaker or a group working together. These bedcovers also can be related to the fondness young ladies in the early nineteenth century had for collecting autographs in albums. Signature quilts were often made on the occasion of an engagement or marriage, or as a gift when a member of the community moved or retired.

Friendship quilt is the term most often used to indicate that all (or most) blocks on a signature quilt are made of the same design. Each of the sixteen blocks of the *Surprise Quilt Presented to Mary A. Grow* contains the name of a friend in Plymouth, Michigan, who contributed to this gift for Grow in 1856. Quilts composed of blocks made in a number of different patterns are usually called “sampler albums.” The eleven women who signed the *Cross River Album Quilt* were probably all related and lived within a mile or two of one another. They were of average means and ranged in age from 15 to 55. The quilt is dated “Nov. 1st 1861,” some six months after the beginning of the Civil War. One block features a flag that is embroidered with the word *UNION* and appliquéd with stars. In June 1861, *Peterson’s Magazine* had printed a colored illustration for a red, white, and blue bedcover in a very similar design under the heading “A Patriotic Quilt.” The magazine was trying to inspire readers to express their Union sympathies in quilts. The inclusion of this block points to at least patriotic feelings among the makers of this quilt if not a war-related purpose behind its construction.



SURPRISE QUILT PRESENTED TO MARY A. GROW





CROSS RIVER ALBUM QUILT



Elementary Level

QUESTIONS FOR CAREFUL LOOKING

- What is going on in these pictures?
- What can you say about the way these were made?
- How are these two quilts similar? How are they different?
- What shapes and patterns can you find?
- What more can you find?

QUESTIONS FOR FURTHER DISCUSSION

- For each quilt, look carefully at one square, and then another. How are the squares similar within each quilt, and how are they different?
- How are these two quilts like autograph books or scrapbooks?
- Both of these quilts represent communities. In the *Surprise Quilt Presented to Mary A. Grow*, each square shows the signature of someone who contributed to the quilt gift. The *Cross River Album Quilt* was made by a group of women, likely relatives, who lived near each other. What can we learn about these two communities by looking carefully at the quilts they have produced?

QUESTIONS FOR CONTEXT

- Both of these quilts were made by communities, rather than by an individual. What activities do you participate in as part of a group?
- How is the experience of making art different when it is done collaboratively instead of individually, with several people working together on one shared project?
- Have you ever done an art project with someone else? How did you make decisions about what you would do?
- Community quilts like *Surprise Quilt Presented to Mary A. Grow* and *Cross River Album Quilt* were often made to commemorate special events like weddings or births, or as farewell gifts when a member of the community moved away. How do you commemorate events like these today?

SUGGESTED ACTIVITIES

- Have students create a community quilt inspired by the *Surprise Quilt Presented to Mary A. Grow* using paper or fabric, with each student creating one square. After having the group agree on a unifying theme or design, remind students that each square can be unique. Once finished, all squares can be attached to create one work.
- Have students create their own album quilt inspired by the *Cross River Album Quilt* using paper or fabric, imagining that the squares that each student prepares are like pages of a scrapbook representing the school community. What symbols and themes will they include?
- Rather than creating a quilt, have students each contribute one collaged page to a class scrapbook. Allow students to select the over-arching theme for the book. How will they use symbols to communicate their ideas effectively?



Middle and High School Levels

QUESTIONS FOR CAREFUL LOOKING

- What is going on in these pictures?
- What can you say about the way these were made?
- How are these two quilts similar? How are they different?
- What more can you find?

QUESTIONS FOR FURTHER DISCUSSION

- How are these two quilts like autograph books or scrapbooks? Why do we keep autograph books and scrapbooks? How are these conventions similar to online social media like Facebook?
- Both of these quilts were made in the spirit of community; each of the squares in the *Surprise Quilt Presented to Mary A. Grow* represents a person who contributed to the quilt gift, and the *Cross River Album Quilt* was made by a group of women, likely relatives, who lived close to each other near Cross River, New York. What can we learn through careful looking about the communities that made these quilts?
- Look carefully at the different squares in each work. Within each quilt, how are the squares similar and different? What inferences can you draw from these similarities and differences?
- What symbols do you find in each of the two quilts? Based on the symbolism, do you think these two quilts were meant to serve similar functions? The *Cross River Album Quilt* contains one square that features a flag bearing the word *UNION*, the pattern for which was printed in the June 1861 issue of *Peterson's Magazine*. Why might one quilt contain a patriotic symbol, while the other does not?

QUESTIONS FOR CONTEXT

- Why do you think different communities come together to make quilts? What do you think the advantages and disadvantages are of working collaboratively on this kind of project?
- Community quilts like the *Surprise Quilt Presented to Mary A. Grow* and *Cross River Album Quilt* were often made to commemorate special events like weddings or births, or as farewell gifts when a member of the community left. How do you commemorate events like these today?
- Have you ever worked in collaboration with someone to create a work of art? How is the process of working in partnership different than working individually?

SUGGESTED ACTIVITIES

- Have students create an album or autograph quilt using paper or fabric, with each creating one square. Allow students to decide if they will all work from one basic design, like the *Surprise Quilt Presented to Mary A. Grow*, or if they will each create their own imagery to represent the class or school community. Once squares are complete, attach them together and add a border to finish.
- Rather than creating a quilt, have students each contribute one collaged page to a class scrapbook. Allow students to select the over-arching theme for the book. How will they use symbols to communicate their ideas effectively?
- Ask students to explore other collaborative artmaking approaches from a variety of cultures. Examples may include mural painting, the creation of Buddhist sand mandalas, or even the practice of artists like Sol LeWitt, who wrote directions so others could realize his works. How do these collaborative processes compare with the many-handed creation of some quilts?



LESSON PLAN 4

BIRD OF PARADISE QUILT TOP

Artist unidentified

Vicinity of Albany, New York

1858–1863

Cotton, wool, and silk with ink and silk embroidery

84 1/2 x 69 5/8"

American Folk Art Museum, gift of the Trustees of the American Folk Art Museum, 1979.7.1

BACKGROUND INFORMATION

Some of the most decorative American quilts are those appliquéd with motifs that are cut from one fabric and then stitched to another. Motifs for the earliest appliquéd quilts were cut from block-printed chintzes and applied to another fabric to form new designs, a technique that was once called *broderie perse* and is now known as *cut-out chintz appliqué*.

The appliqués in the *Bird of Paradise Quilt Top* include a doll-like woman; paired domestic animals; famous racehorses of the day; “Hanible” the elephant, with a trainer; ostriches and peacocks; and the brightly plumed bird in the center after which the quilt top is named. Pictures of these creatures published in contemporary periodicals may have been the source of the designs.

The appliquéd elements in the *Bird of Paradise Quilt Top* were made using templates cut from newsprint and other papers that were handed down with the bedcover. The collection of patterns, which is also in the museum’s holdings, includes the figure of a man who does not appear on the block next to the woman on the quilt top, suggesting that the bedcover may have been begun in anticipation of a wedding. Because the newspapers used in the templates date from between 1858 and 1863—a span that encompasses the Civil War—it has been speculated that the wedding never took place, and for that reason the top was never quilted and completed.



BIRD OF PARADISE QUILT TOP

Elementary Level

QUESTIONS FOR CAREFUL LOOKING

- What is going on in this picture? What do you notice?
- What animals can you find?
- What can you say about the colors?
- What shapes and patterns can you find?
- How many squares can you find?

QUESTIONS FOR FURTHER DISCUSSION

- This quilt top was made near Albany, in upstate New York. Which animals on the quilt top are ones that you would expect to see in this location? Are any of the animals from other parts of the world?
- How many of the animals are shown in pairs?
- Do you think the woman who made this quilt top made it to use on a bed, or to display as decoration? What do you see that gives you this idea?
- Technically this is not a quilt, because it does not have three layers held together with quilting stitches. Why do you think the person who made it left the work unfinished?

QUESTIONS FOR CONTEXT

- Pairs of animals often symbolize a marriage or a married couple. If you were going to symbolize your family with animals or other symbols, which ones would you choose?
- Some of the animals in this quilt top, like the elephant, were part of a spectacle or show that traveled from town to town, not unlike a circus. Have you been to the circus? What animals did you see?
- This quilt top was probably made to celebrate an engagement or wedding. How do you celebrate special occasions?

SUGGESTED ACTIVITIES

- Using drawing or paper collage techniques, have each student create a quilt square in which they represent their families. For example, if a child's family consists of one adult and three children, she may choose to depict each member as a heart or other symbol. Make sure each student creates a square of equal size, then attach all squares together to create a single quilt.
- The creator of this quilt drew inspiration from her environment. Take students on a neighborhood walk, noting all of the birds and other animals they see along the way.
- After looking carefully at the *Bird of Paradise Quilt Top*, have students think about different ways of categorizing the elements they see. For example, how many animals do they see? How many of those animals are birds, horses, and other creatures? How many of the plants have flowers? Students can create bar or pie graphs showing their findings.



Middle and High School Levels

QUESTIONS FOR CAREFUL LOOKING

- What is going on in this image?
- What can you say about the figures in this quilt?
- What themes and patterns do you notice?
- What does this quilt tell us about life in mid-nineteenth-century America? What visual clues lead to your conclusions?
- What more can you find?

QUESTIONS FOR FURTHER DISCUSSION

- Who do you think might have created this quilt? What can we learn about the maker or makers through careful looking?
- Because the templates for the figures in this quilt survive, we know that a male figure was originally intended to accompany the female figure near the top of the quilt. Why do you think he was omitted from the final design?
- What symbols appear in this quilt? Are these symbols still relevant today?
- The idea of paradise is often depicted in works of art. Do you think the imagery in this quilt evokes paradise? What would you add to emphasize this idea?
- Some quilts are meant to be functional, while others are created strictly for display. Which type of quilt do you think this is? What do you see that leads you to this conclusion?
- Scholars have dated this quilt 1858–1863 because the surviving templates cut from newspaper date from these years. But even if we did not have information from the newspapers to indicate the date of the quilt, what visual clues hint at its time of production?
- Animals are featured prominently in this quilt top: birds with impressive plumage, famous racehorses of the day (Ivory Black and Black Hawk, featured near the center), creatures found in nature, and everyday farm animals. What does their prominent inclusion suggest about the role of animals in the 1800s? Have our uses for them or attitudes toward them changed since the creation of this work?

QUESTIONS FOR CONTEXT

- What are the functions of a quilt?
- How is a quilt constructed?
- How do we commemorate special events, such as weddings, today?



SUGGESTED ACTIVITIES

- The creator of this quilt top drew from the world around her and the decorative motifs of the day. Using paper or fabric, have students create a similar quilt that reflects the modern world. Students can incorporate images from magazines or other media in the creation of their quilt.
- Have students think of ways that we commemorate special events such as weddings, births, and graduations today. Based on these ideas, ask students to develop either a quilt or another creation to serve this commemorative function.
- Divide the class into three or four groups and charge each with creating a quilt using a set collection of materials. Provide each group with different kits of supplies: one group receives ample fabric and high-quality quilting materials, while another receives small scraps of fabric and other materials not well suited to quilting. For other groups, provide materials that fall somewhere on the spectrum between these two extremes. Upon completion of the activity, ask students to reflect on their experience, highlighting challenges and rewards. How does socioeconomic status play into the creation of objects like *Bird of Paradise Quilt Top*?



LESSON PLAN 5

HEWSON-CENTER QUILT WITH MULTIPLE BORDERS

Artist unidentified; center block printed by John Hewson (1744–1821)

United States

1790–1810

Cotton and possibly linen

85 1/2 x 76"

American Folk Art Museum, gift of Jerry and Susan Lauren, 2006.5.1

BACKGROUND INFORMATION

During the Revolutionary War period, John Hewson, an English textile printer, challenged the authority of the British Empire over Colonial America through the simple act of printing on fabric. In defiance of the British ban on the exportation of printing equipment and technology, Hewson crossed the ocean with his family, bringing his own proficiency in the textile printing trades with him and contraband printing equipment. He established a successful manufacturing operation in the Philadelphia area, but it was destroyed during the War of Independence. Hewson represented the industry in the Grand Procession of 1788, a celebration of the ratification of the Constitution, in honor of his service in the Philadelphia militia and for introducing advanced printing technology.

Hewson is best known for block-printed squares featuring an elaborate vase overflowing with flowers and sheaves of wheat and surrounded by motifs of butterflies and birds. These squares were used as the center medallions of quilts that were pieced together from a variety of eighteenth-century block-printed linens and cottons, some or all of which may have been printed in Hewson's shop as well. This example, which probably is the oldest chintz quilt in the museum's collection, has a typical early quilt construction of a center medallion (printed possibly as early as 1790) surrounded by multiple borders or frames. The highly complex appearance is deceiving, as the left side of the quilt is a virtual mirror image of the right.



HEWSON-CENTER QUILT WITH MULTIPLE BORDERS

Elementary Level

QUESTIONS FOR CAREFUL LOOKING

- What do you notice in this quilt?
- What can you say about the way this object was made?
- What patterns do you see?
- What shapes and colors can you find?
- What more can you find?

QUESTIONS FOR FURTHER DISCUSSION

- Look carefully at the right- and left-hand sides of this quilt. Is the quilt symmetrical? What do you see that makes you say that?
- The person who made this quilt used many different fabrics to create the design. How many different fabric patterns do you find?
- The square-shaped piece of fabric in the middle of this quilt is called a “center medallion.” How is this piece of fabric different from the others in the design?
- What animals do you find in the center medallion? What do these animals symbolize, or make you think of?
- Do you think this quilt, which is more than 200 years old, was meant to be used on a bed or for decoration? What clues give you this idea?

QUESTIONS FOR CONTEXT

- What do you already know about life in the colonies in the mid-1700s, just before the American Revolution?
- The man who produced the fabric used for the center medallion, John Hewson, came to the colonies from England when Benjamin Franklin invited him to live in Philadelphia. At the time, British authorities wanted all textiles, or fabrics, that were available for purchase in the colonies to be produced in Britain so the British could profit from the sale. Do you think this was a fair restriction for the British to impose? Why or why not?
- John Hewson set up a fabric-printing press in Philadelphia, defying British law. Do you think Hewson was a hero or a traitor for challenging the fabric-printing restriction in the colonies?

SUGGESTED ACTIVITIES

- Students can learn about the different processes of printmaking by exploring block-printing methods using printing foam or a potato. After sketching and etching or carving their designs—with pencil on foam plates or using a small knife on a potato—they can approximate John Hewson’s process by printing their images with ink or paint.
- Have students replicate some of the geometric patterns they see in the Hewson quilt using foam shapes or cut pieces of construction paper. How do different colors change the appearance of the patterns?
- Have students research other professions available to colonists before the Revolutionary War.



Middle and High School Levels

QUESTIONS FOR CAREFUL LOOKING

- What is happening in this image?
- What can you say about the way this object was made?
- What patterns emerge in the image?
- What visual clues indicate when the object was created?
- What symbols can you find?

QUESTIONS FOR FURTHER DISCUSSION

- Though the advertisements John Hewson placed in newspapers survive, no ledgers or sample books from his business have been found. As a result, scholars rely on careful visual observations to identify his printed textiles. Based on the center-panel design, what elements do you think characterize Hewson's work? Which elements would you expect to see on other examples of his work?
- Other than the center panel, none of the other fabrics in this quilt can be attributed to Hewson with certainty. Examine the different pieces of the quilt carefully. Based on what you see, do you surmise that the different pieces were printed by the same hand? What do you see that gives you that idea?
- Hewson's textiles were available for purchase, and women bought his wares and incorporated them into their quilts. Hewson's designs of flowers emerging from an urn, birds, and butterflies were highly popular; similar motifs are common in quilting to this day. Why do you think these images have had lasting appeal? Do Hewson's motifs appeal to you?
- Invited to the colonies by Benjamin Franklin, Hewson established his textile-printing business in defiance of a British ban on the exportation of printing technology to the colonies, set in place so Britain could maintain its stronghold over the textile industry. Thus, Hewson put himself in direct competition with British printers. Are you surprised by the resulting design? Why would Hewson's designs sell well in the eighteenth century? Do you think that the design would take on a more overtly patriotic theme today? Why or why not?

QUESTIONS FOR CONTEXT

- What were some bans placed on the colonies by England in the 1700s? What were some examples of resistance to these laws?
- Where was the center of textile trade for colonial Americans?
- How common was quilting during the colonial era? Was quilting associated with a particular social class? Is this true today?
- What was the process of printmaking on fabric in the eighteenth century? How has it changed over the centuries?



SUGGESTED ACTIVITIES

- Students can learn about the different processes of printmaking by exploring block-printing methods using printing foam or a potato. After sketching and etching or carving their designs—with pencil on foam plates or using a small knife on a potato—they can approximate John Hewson's process by printing their images with ink or paint.
- Hewson was active in the Philadelphia militia during the War of Independence. Divide students into small groups to research and discuss groups or individuals from around the world who have fought for independence from colonial rule. What is the nature of the relationship between the colonized and the colonizer? Who are some artists or activists who have rebelled against colonial relationships?
- After students have learned about Hewson and his art form, political ideology, and journey to the colonies, have them pen their own letters as part of an imagined correspondence between Benjamin Franklin and John Hewson in 1773, when Franklin extended the invitation to Hewson to leave England and settle in Philadelphia.



LESSON PLAN 6

MAP QUILT

Artist unidentified

Possibly Virginia

Dated 1886

Silk and cotton with silk embroidery

78 3/4 x 82 1/4"

American Folk Art Museum, gift of Dr. and Mrs. C. David McLaughlin, 1987.1.1

BACKGROUND INFORMATION

In 1845, John L. O'Sullivan, editor of *The United States Magazine and Democratic Review*, wrote that it was "our manifest destiny to overspread the continent allotted by Providence for the free development of our yearly multiplying millions." (Sean Wilentz, ed., *Major Problems in the Early Republic, 1787–1848*, Lexington, Mass.: D.C. Heath, 1992, p. 525.) "Manifest destiny" became a catchphrase for American expansionism, which was virtually completed by the time this quilt in the form of a map of the United States was made. By 1886, the date that is embroidered in Roman numerals along the border between Oregon and Washington, America stretched "from sea to shining sea," anticipating Katherine Lee Bate's 1895 anthem. The Missouri and Mississippi rivers are highlighted in blue fabric with embroidery, and Texas, which recently had been a separate independent nation, is distinguished from the rest of the country by the inclusion of a stitched yellow star. Additional embroidered elements appear on Montana, Wyoming, Colorado, Iowa, and Illinois. Although the map is an unusual treatment in the quilt idiom, there is a long precedent for depictions of maps on fabric. In the early nineteenth century, young women stitched sampler maps and three-dimensional fabric globes as part of their geography lessons. Few examples of pieced quilts in the form of maps exist today, however.

This *Map Quilt*, like all show quilts, was not meant to be used as a functional bedcover. Show quilts were generally neither composed of a traditional quilt's three layers (top, filling, backing) nor quilted. One might be placed on a bed for decorative effect or draped over the back of a sofa, but it was never slept under, laundered, or treated like its utilitarian cotton cousin. Rather, a show quilt, usually made of delicate silk or fine wool, was intended to demonstrate its maker's good taste and her knowledge of popular decorative trends. By the middle of the nineteenth century, silk—once too rare and expensive for the average quilter—had become both attainable and affordable due to the expansion of the China trade.

Many show quilts have erroneously been cataloged as Crazy quilts in the past, and although they often share some of the same characteristics as Crazies, such as foundation piecing, luxurious fabrics, and embroidery embellishments, they were not randomly patched and should not be categorized with the true Crazies. This *Map Quilt*, while at first glance seemingly displaying the irregular patchwork typical of a Crazy quilt, in fact features the outlines of the forty-eight contiguous states set against a regular background known as "right-angle piecing" that forms a Y-shaped pattern. Instructions for this kind of piecing were published in late nineteenth-century English and American sources.



MAP QUILT



Elementary Level

QUESTIONS FOR CAREFUL LOOKING

- What is going on in this picture?
- What states do you recognize?
- What shapes and patterns can you find?
- What more can you find?

QUESTIONS FOR FURTHER DISCUSSION

- If you could touch this quilt, what do you think it would feel like? Would all the different parts feel the same? What do you see that gives you that idea?
- Some of the states have a symbol sewn, or embroidered, onto them. For example, Texas, which is called the “Lone Star” state, features a star. What symbol would you include for your state?
- Does this look like an accurate map of the United States? What do you see that makes you say that?
- Do you think the person who made this quilt made it for use on a bed, or to hang on the wall for decoration? What clues do you see that give you this idea?

QUESTIONS FOR CONTEXT

- Are all fifty states represented on this quilt? Which ones are missing? Why might they not appear?
- Why do you think someone might make a quilt featuring a map of the United States?
- This quilt features three major American rivers. What are they, and why are they important?

SUGGESTED ACTIVITIES

- Compare the *Map Quilt* with other maps of the United States from 1886, the year the quilt was made, along with current U.S. maps. What similarities and differences do students find?
- Have students create a paper collage “map quilt” of a familiar place, like their school, classroom, or neighborhood. Will they include any special symbols like the ones embroidered on the *Map Quilt*?
- The *Map Quilt* is constructed from a variety of lush fabrics, each with its own special texture. Have students collect fabrics of different textures, then glue them together to make a “touch” quilt. As an extension, ask students to create a written guide to accompany the touch quilt, having them use descriptors that would identify each piece of fabric.
- Ask students to design a symbol that could have been included on their own state on the *Map Quilt*. What does the symbol represent, and why is it a good symbol for the state?



Middle and High School Levels

QUESTIONS FOR CAREFUL LOOKING

- What strikes you about this image?
- What comparisons can you make between this map and a modern-day map of the United States?
- What can you say about the way this object was made?
- What more can you find?

QUESTIONS FOR FURTHER DISCUSSION

- This quilt was created from many different types of fabric. Where might these textiles have come from? What does the inclusion of these fabrics reveal about the artist's life or culture?
- What geographical and physical features figure prominently in the quilt?
- How does the anonymous quiltmaker comment on the nation's expansion and recent history? How does the quilt speak to the point of view of former Confederates?
- Several states on the *Map Quilt* include an embroidered element, such as the star in Texas. Because embroidery was highly popular in 1886, when it was made, and because these elements appear sporadically, scholars believe this quilt was likely a "work in progress," and unfinished. Consider carefully the embroidered elements that appear on Montana, Wyoming, Colorado, Texas, Iowa, and Illinois. How do these symbols relate to the states on which they are depicted, if at all? What symbols could the artist have included on other states?

QUESTIONS FOR CONTEXT

- How are the functions of a quilt similar to the functions of a nation?
- In recent maps of the United States, how have colors been used to illustrate political features?
- This map quilt features three major American rivers. What role have these rivers played in the history of the United States?

SUGGESTED ACTIVITIES

- Have students create a map of a familiar space or community, considering ways to highlight special features in the area, such as political leanings, cultural groups, disease incidence, or temperature range.
- Invite a quiltmaker to visit the class to demonstrate quilting techniques. Following the presentation, students may create their own collaborative quilt.
- Ask students to "map" an American state of mind—say, by choosing a decade to illustrate. Use the United States political boundaries as a "frame" for images that represent the state of mind, then use images from magazines and other popular media to fill in those boundaries.



LESSON PLAN 7

FREEDOM QUILT

Jessie B. Telfair (1913–1986)

Parrott, Georgia

Dated 1983

Cotton with pencil

74 x 68"

American Folk Art Museum, gift of Judith Alexander in loving memory of her sister, Rebecca Alexander, 2004.9.1

BACKGROUND INFORMATION

The concept of a “freedom” quilt can be traced at least as far back as the Civil War, when women were urged to subvert the slave-owners’ beliefs by embroidering antislavery slogans and images into their needlework. The existence of Underground Railroad quilts is documented primarily through oral tradition, and the idea that quilts were used to encode paths to freedom has persisted into the present. This *Freedom Quilt*, one of forty-three quilts Jessie B. Telfair created in this design, can be interpreted to have African influences, but the artist gave it a very American meaning: according to Telfair, she stitched these quilts to capture in cloth her feelings about having lost her job after she had tried to register to vote in the 1960s. The quilt evokes the Civil Rights era through the powerful invocation of one word, *FREEDOM*, formed from bold block letters along a horizontal axis. Mimicking the stripes of the American flag, it is unclear whether the use of red, white, and blue is ironic or patriotic—or both.



FREEDOM QUILT



Elementary Level

QUESTIONS FOR CAREFUL LOOKING

- What is happening in this picture?
- What patterns can you find?
- What can you say about the way this was made? What do you see that makes you say that?
- What can you say about the colors the artist used?

QUESTIONS FOR FURTHER DISCUSSION

- Look carefully at the letters on this quilt. Do they look like they were made by hand, or by a machine? What visual clues give you this idea?
- Some people think that the woman who made this quilt, Jessie Telfair, wanted it to remind us of the American flag. How is it like the U.S. flag? How is it different?
- If you were going to read the words on this quilt out loud, what tone of voice would you use? What do you see in the quilt that helps you choose this voice?

QUESTIONS FOR CONTEXT

- What does the word “freedom” mean to you?
- Jessie Telfair made this quilt after thinking about her experience of losing her job in the 1960s when she attempted to register to vote because her boss didn’t like the idea of African Americans having the right to participate in elections. How would you feel if you were in the same situation?
- Telfair made this quilt to express her feelings about this devastating event in her life. If you were in a similar situation, how would you express your feelings?

SUGGESTED ACTIVITIES

- Have students each select a word that to them has special meaning. Examples might include “family,” “community,” or “friendship.” Using that word in repetition, students can create a paper quilt or collage that expresses their ideas about their chosen words.
- Have students research a civil rights leader. What responses did this leader have to injustices like the one Jessie Telfair experienced?
- Repetition is an important element of the *Freedom Quilt*. Have students experiment with repetition of words or images in a work of art by using stamps or simple printmaking techniques, using printing foam or a potato. How does repeating a word or image over and over again change our perception of that word or image?



Middle and High School Levels

QUESTIONS FOR CAREFUL LOOKING

- What can you say about how this work was made?
- What can you say about the colors the artist used?
- What patterns can you find?
- What more can you find?

QUESTIONS FOR FURTHER DISCUSSION

- How does artist Jessie Telfair communicate her message in the *Freedom Quilt*? Consider her tools for communication. How does repetition affect the visual impact of the piece, as well as its message? How does the color influence your interpretation?
- Telfair was an African American woman who was fired from her job in the 1960s after she had attempted to register to vote. This experience prompted her to create a series of “freedom” quilts, of which this is one, to express her feelings about the event. What is the primary feeling you perceive from the quilt? What do you see that gives you this feeling?
- Do you think the *Freedom Quilt* is an effective means for Telfair to communicate her message? How else might she have expressed these feelings, artistically or otherwise?
- *Freedom Quilt* has been discussed as a protest piece. What do you think the work is protesting? What do you see that gives you this idea?

QUESTIONS FOR CONTEXT

- What are some implications of the word “freedom”? How has the meaning of this word changed or taken on new implications in different periods of American history?
- What is *disenfranchisement*? In the nineteenth and twentieth centuries, who suffered disenfranchisement and who fought it? In what ways is disenfranchisement an issue today?
- Do you think that creating works of art is an effective mode of protest? Why or why not?

SUGGESTED ACTIVITIES

- Ask students to create an homage piece to someone who has fought for a local or national cause, using painting, drawing, or collage techniques. How can you employ either ordered repetition, patterning, or assemblage to make a potent statement that relates to the subject’s plight?
- Have students attend a local protest of either small or large scale. Did they notice any mobile protest art? Using photographic documentation of the event, ask students to recreate the scene they witnessed, using both collage and text.
- Have students select an issue about which they have strong opinions, then ask them to create a work of art expressing their opinions using painting, drawing, photography, or collage techniques.



LESSON PLAN 8

KALEIDOSCOPIC XVI: MORE IS MORE

Paula Nadelstern (b. 1951)

Bronx, New York

Dated 1996

Cottons and silk

64 x 64"

American Folk Art Museum, gift of the artist, 2008.21.1

BACKGROUND INFORMATION

Paula Nadelstern found her inspiration early in her career as a quilt artist in a bolt of sensuous and beautiful Liberty of London fabric. The bilateral symmetry of the design was an epiphany that stirred Nadelstern's imagination and that has yielded a seemingly infinite vein of creative expression for more than twenty years. Focusing first on the kaleidoscopic quality in the symmetry, Nadelstern innovated new techniques and developed a refined, intricate, and distinctive personal aesthetic. In a highly labor-intensive approach, Nadelstern joins minute pieces of fabric like slivers of colored glass into a magical whole, the masterful manipulations of color and pattern resulting in scintillating wheels, shifting ellipses, and other movements across the surfaces of her textiles. Employing a technique that is counterintuitive to the conventional quilting process, Nadelstern obscures the seams that connect pieces of fabric—the effect is a fluid rather than static surface, untethered by restraining grids.

In *Kaleidoscopic XVI: More Is More*, four twelve-sided motifs are centered in the middle of the composition, but their off-center construction creates a sensation that is slightly out of alignment. The elegance of multiple, thin wedges is achieved by sewing them into pairs and then uniting each pair under a single triangular patch at the apex. In this technique, twelve 30-degree wedges are combined into six 60-degree wedges. Twenty-nine small satellite disks spin around the periphery. These incorporate bits of silk to simulate dichroic glass that changes color depending on the angle of light hitting it.



KALEIDOSCOPIC XVI: MORE IS MORE



Elementary Level

QUESTIONS FOR CAREFUL LOOKING

- What do you see in this image?
- What can you say about the colors in this image?
- What shapes and patterns can you find?
- What different kinds of lines can you find?
- Do the shapes and patterns remind you of anything?

QUESTIONS FOR FURTHER DISCUSSION

- Do you think this quilt was made for use on a bed, or to hang as decoration? What do you see that gives you that idea?
- The artist who made this quilt, Paula Nadelstern, makes each of the kaleidoscopic circles by repeating patterns in a series of wedges, like pieces of a pie. She is very good at hiding the seams between the pie pieces—can you find where they are?
- How many kaleidoscopic circles can you find? How are they similar to and different from each other?

QUESTIONS FOR CONTEXT

- What is a kaleidoscope?
- Have you ever looked through a kaleidoscope? What did you see?
- What does *symmetry* mean? Do you see any symmetry in this quilt? Where do you find it?

SUGGESTED ACTIVITIES

- Have students look through a few different types of kaleidoscopes, noting the differences and similarities in the effects they produce. Do any make images like those we see in the kaleidoscope quilt?
- Have students design their own kaleidoscopic mandalas by drawing onto a template circle divided into 6–10 wedges. Part of the challenge is to repeat the same pattern in each wedge. Finish by adding color.
- Have students visit Paula Nadelstern’s website, www.paulanadelstern.com, to explore a broader range of her work. What do her quilts have in common? How are they all different?
- Using small plastic mirrors, have students experiment with using different numbers of mirrors to create kaleidoscopic images by standing the mirrors on end on top of patterned paper and arranging them into different shapes (triangle, square, pentagon, etc.), with all mirrors facing each other. What effects does adding a mirror create?



Middle and High School Levels

QUESTIONS FOR CAREFUL LOOKING

- What strikes you about this image?
- What can you say about the way this was made? What do you see that makes you say that?
- What can you say about the shapes and patterns in this image?
- How is this image like an optical illusion?

QUESTIONS FOR FURTHER DISCUSSION

- Paula Nadelstern makes her quilts by sewing pieces of fabric together in mostly straight lines. How does she create the illusion of curved lines in each kaleidoscopic mandala?
- Nadelstern developed her technique after being inspired by a fabric printed in a pattern with bilateral symmetry. Her approach includes cutting out small parts of bilaterally symmetrical fabrics and repeating them over and over. Can you find examples of this? Where?
- How does the artist create a sense of movement in the static quilt?
- Nadelstern constructs her kaleidoscopic mandalas from a series of identical wedges, like pieces of a pie, being careful to obscure the seams between wedges. Where are the seams? How can you tell?

QUESTIONS FOR CONTEXT

- What is a kaleidoscope?
- How does a kaleidoscope work? What is the effect of adding or subtracting mirrors?
- What is *bilateral symmetry*? Where can you find examples of this in nature?

SUGGESTED ACTIVITIES

- Using paper printed with a bilaterally symmetrical pattern, have students experiment with cutting out identical pieces and repeating and rearranging them to create new patterns.
- Have students visit Paula Nadelstern's website, www.paulanadelstern.com, to explore a broader range of her work. What do her quilts have in common? How are they all different?
- Have students experiment with kaleidoscopic imagery by combining different numbers of small mirrors to create different effects. How do three inward-facing mirrors, standing on end on patterned paper and arranged in a triangle, create an effect different from four mirrors arranged in a square, reflective sides facing inwards?
- When they were first introduced in the nineteenth century, kaleidoscopes fundamentally changed the way people viewed the world. Have students research other inventions that revolutionized worldviews, like photography, X-rays, or cell phones. What impact did these inventions have?



LESSON PLAN 9

BABY BLANKET

Drunell Levinson (b. 1951)

New York

1996

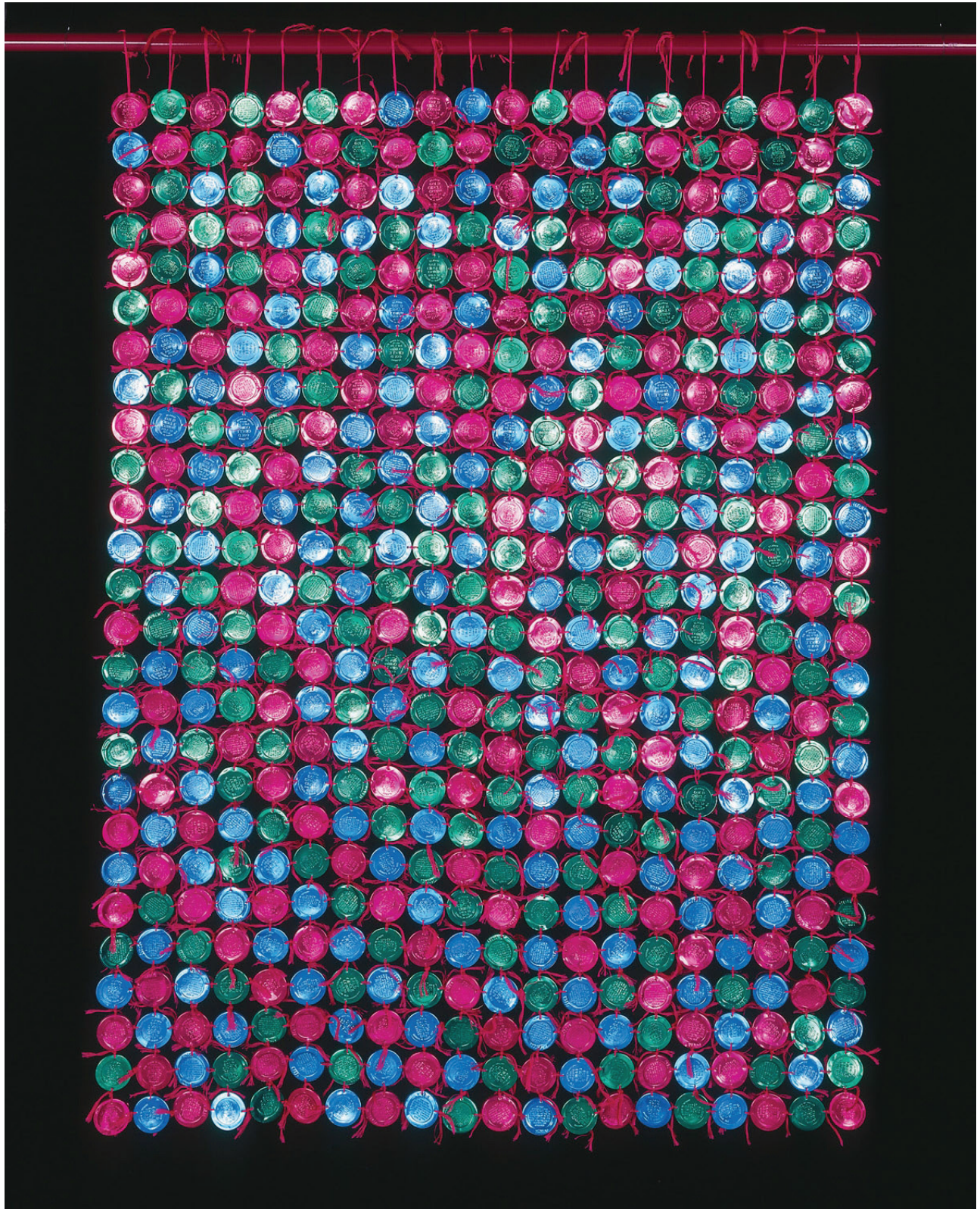
Aluminum-wrapped condoms with embroidery thread

44 x 33"

American Folk Art Museum, gift of the artist, 1998.3.1

BACKGROUND INFORMATION

About her work *Baby Blanket*, artist Drunell Levinson says, "I began using condoms in my quilts because quilts are seen as feminine objects, and I was seeking a method whereby I might degender quilts. I selected the Gold Coin brand of condoms because of the shape and color." Interested in relating the art of quiltmaking to contemporary strategies, Levinson uses idiosyncratic materials for her artworks. She has other motives as well: in this case, she pays homage to traditional quilts by using three-layered objects (packaged condoms) as her "fabric." Levinson's work invites a discussion on materials in contemporary art and further contains layers of symbolism about the cycle of life (birth, life, death). Condoms have become a mainstay in contemporary sexual practices as a birth control device and to protect against the deadly AIDS virus.



BABY BLANKET



Middle and High School Levels

QUESTIONS FOR CAREFUL LOOKING

- What is happening here?
- What can you say about the way this object was made?
- How does this quilt compare with other quilts you have encountered?

QUESTIONS FOR FURTHER DISCUSSION

- Artist Drunell Levinson has said that she began using condoms in her work as a way to degender quilts. How does *Baby Blanket* challenge notions of traditional gender roles?
- Levinson chose condoms as her material in part to mirror traditional quilt construction. How do these condoms relate to traditional quilting techniques? What other conceptual relationships do the object and the materials used to construct it have to each other?
- What roles do the themes of birth, life, and death play in *Baby Blanket*?
- Do you think that a baby blanket is a strong or appropriate symbol for the AIDS epidemic? Does this piece symbolize any other issues?

QUESTIONS FOR CONTEXT

- How are traditional quilts constructed?
- Can you think of other artistic responses to the AIDS epidemic? What do you know about these projects?
- What can you say about how the issue of AIDS is treated in different countries? Who has access to treatment and who does not?

SUGGESTED ACTIVITIES

- Have students choose social topics that they feel strongly about, and ask them to create posters or video-based Public Service Announcements stating their positions on their chosen issues.
- Ask students to explore the idea of metaphor by creating their own “quilts” or sculptures, combining found objects to make something with new or unexpected meanings.
- Ask students to explore the effect AIDS has had on the arts considering works that address the crisis and artists who have lived with the illness.



GLOSSARY

Amish

An Orthodox Anabaptist sect that separated from the Mennonites in the late seventeenth century and exists today primarily in Ohio and southeast Pennsylvania. The Amish strive to live apart from the outside modern world, following a strict list of rules that dictate ways of life, covering everything from hair length and dress codes to farming methods and modes of transportation.

Appliqué

A decorative quilting technique in which shapes or pieces of one material are cut out and sewn onto a larger piece of fabric.

Bilateral Symmetry

The property of being symmetrical about a vertical plane.

Center Medallion

A quilt with a large focal motif at its center. Medallion quilts can be assembled with patchwork, applique or using other quilting techniques. The center medallion is typically surrounded by squares and/or multiple borders. An example of such a quilt is the *Hewson-Center Quilt with Multiple Borders* (pp. 34–35)

Chintz

Cotton cloth that is printed with flowers or other patterns in different colors, and now generally glazed. Its production was formerly confined to the East Indies, but it is now largely manufactured in Europe.

Community

A group of people with common interests living in a particular area, or a group of people with a common characteristic, interest, or belief within a larger society.

Composition

The plan, placement, or arrangement of elements such as colors, forms, shapes, and space in an artwork.

Folk art

Art created by people who had no academic training in the arts, though they may have received training through apprenticeships or family tradition. It is not a single art form but includes a diverse range of visual expression, such as painting, drawing, sculpting, textile work, and pottery. Folk art is often utilitarian, religious, handmade, rooted in a crafts tradition, and/or stems from a communal tradition. It encompasses the highly personalized expression of self-taught creators.

Friendship Quilt

A friendship quilt has many contributors; friends, family, or community members will congregate and sew a block of their own. The individual quilt blocks are often signed by the maker and then sewn together to make the quilt. Friendship Quilts are often made by the community for a single person, and are sometimes called Signature Quilts.

Functional

Designed or developed for a particular use.

Mennonites

Members of a Protestant religion that traces its roots to the Anabaptists, the most radical group of the Protestant Reformation. The culture is characterized by nonviolence, refusal to swear oaths, and often simplicity of life.

Pieced Quilt

A quilt in which designs are created from shapes of fabric sewn together side by side rather than layered on top of one another.

Pennsylvania German

People living in Pennsylvania and its environs whose characteristic cultural traditions go back to the migrations of large numbers of German-speaking immigrants from Germany, Austria, Switzerland, and other European countries during the seventeenth, eighteenth, and early nineteenth centuries; also the dialect of German spoken by this cultural group. Alternatively referred to as the Pennsylvania Dutch.

Quilt

A bedcover consisting of three layers (a decorated textile top layer, an inner layer of padding, and a bottom fabric layer) that are stitched together, often decoratively, to hold each of the layers in place.

Quilting

A method for sewing together the three layers of a quilt, often creating a decorative design.

Quilt Top

The uppermost layer of the quilt, overlying the batting (the inside layer that gives the quilt most of its warmth and depth) and the quilt backing. The quilt top is the layer that is made up of several pieces of fabric arranged to form a pattern or picture, and is often heavily decorated with special stitches.

Symbol

The visual or graphic representation of something beyond itself, often an abstract concept.

Symmetry

The quality in an image of one side being identical to the other when it is flipped or turned.



PRINT AND ONLINE RESOURCES

RECOMMENDED BOOKS FOR TEACHERS AND MIDDLE/HIGH SCHOOL STUDENTS

Bassett, Lynne Z., and Jack Larkin. *Northern Comfort: New England's Early Quilts, 1780–1850*. Nashville: Rutledge Hill Press, 1998.

Focuses on pieced work, patchwork, and appliqué quilts from the New England quilting tradition and its roots in the English textile arts. Methods of printing on fabric and popular tastes of the day are also highlighted.

Callahan, Nancy. *The Freedom Quilting Bee: Folk Art and the Civil Rights Movement in Alabama*. Tuscaloosa: University of Alabama Press, 1987.

Tells the story of African American women's quilting cooperatives as a culturally significant force that emerged from the Civil Rights movement in Alabama. Touches on the celebrated community of the quilters in Gee's Bend and the commercialization of the art form.

Chase, Pattie, with Mimi Dolbier. *The Contemporary Quilt: New American Quilts and Fabric Art*. New York: E.P. Dutton, 1978.

Documents unorthodox quilts from a variety of quilters of the 1970s, some playful, others political, abstract, and narrative. Includes excerpts of interviews with the quilters.

Eaton, Linda. *Quilts in a Material World: Selections from the Winterthur Collection*. New York: Harry N. Abrams in association with Winterthur Museum & Country Estate, 2007.

Presents Winterthur's renowned quilt collection through color photographs—many reproduced for the first time—that showcase rich fabrics and skillful needlework techniques. Includes quilts that express religious faith or commemorate marriages and other family connections; quilts in support of political candidates, made by women who could not vote; and quilted bedspreads with matching quilted valances and dressing-table covers pictured in room settings.

Fox, Sandi. *Wrapped in Glory: Figurative Quilts and Bedcovers, 1700–1900*. New York: Thames and Hudson in association with Los Angeles County Museum of Art, 1990.

Produced to accompany an exhibition at the Los Angeles County Museum of Art. Includes examples of 36 figurative quilts and bedcovers.

Hollander, Stacy C., and Brooke Davis Anderson. *American Anthem: Masterworks from the American Folk Art Museum*. New York: American Folk Art Museum in association with Harry N. Abrams, 2001.

An exploration of American folk art from the colonial period through the present as seen through highlights from the American Folk Art Museum's collection.

Nadelstern, Paula. *Kaleidoscope Quilts: An Artist's Journey Continues*. Concord, CA: C&T Publishing, 2008.

Presents photographs of a selection of Paula Nadelstern's dazzling kaleidoscope quilts, plus a narrative by the artist and insight into the process she takes to create her quilts.

Warren, Elizabeth V., and Sharon L. Eisenstat. *Glorious American Quilts: The Quilt Collection of the Museum of American Folk Art*. New York: Penguin Studio in association with Museum of American Folk Art, 1996.

Describes the American Folk Art Museum's quilt collection with chapters on whole-cloth, chintz, signature, appliqué, pieced, log-cabin, show, revival, Amish, African American, and contemporary quilts.

Warren, Elizabeth V. *Quilts: Masterworks from the American Folk Art Museum*. New York: Rizzoli International Publications in association with the American Folk Art Museum, 2010.

Highlights 200 of the most important quilts from the American Folk Art Museum's collection, including whole-cloth, chintz, appliqué, pieced bedcovers, Crazy, Revival, Amish, and African American quilts. Concise introductions to each category and full-page, color reproductions reveal stitching and details of the stunning textiles.

RECOMMENDED WEB RESOURCES

American Folk Art Museum

www.folkartmuseum.org

Contains information about the museum's exhibitions, collections, programs, and events, as well as an online catalog of the museum's non-circulating research library.

International Quilt Study Center at the University of Nebraska-Lincoln

www.quiltstudy.org

Database of images and information regarding historic and contemporary American and international quilts.

National Museum of American History, Washington, D.C.

Quilts, Counterpanes & Throws: A Selection from the National Collection

www.americanhistory.si.edu/collections/quilts

A selection of images of quilts, including those categorized as patriotic quilts, album quilts, pictorial quilts, and more.

The Quilt Index

www.quiltindex.org

A research and reference tool with contextual information and images of quilts held in private and public collections. One can browse by category, such as collection, time period, style/techniques, purpose/function, or location.



The Kentucky Quilt Project

Why Quilts Matter: History, Art & Politics: Discussion Guide

www.whyquiltsmatter.org/welcome/resources/discussion-guide/

A nine-part documentary series elucidating two centuries of quilt culture, through art, historical, and political contexts. In addition to the series there are image galleries, resource and discussion guides.

RECOMMENDED QUILT BOOKS FOR ELEMENTARY STUDENTS

Countless quilt-themed books have been published for the PreK-grade 5 audience. Below is a list of some of our favorites.

Cline-Ransome, Lesa. *Quilt Counting*. New York: SeaStar Books, 2002.

A description of how a special family quilt is made, put in rhymes that follow the numbers one to ten and back again.

Flournoy, Valerie. *The Patchwork Quilt*. New York: Dial Books for Young Readers, 1985.

The story of a girl helping her grandmother and mother to make a beautiful quilt that tells the story of her family's life. The quilt, made from scraps of old clothing, becomes a special remembrance and comfort when the girl's grandmother passes away.

Hines, Anna Grossnickle. *Pieces: A Year in Poems & Quilts*. New York: Greenwillow Books, 2001.

Poems about the four seasons accompanied by photographs of quilts made by the author.

Johnson, Tony, and Tomie DePaola. *The Quilt Story*. New York: Putnam Juvenile, 1985.

The story of a star-covered quilt that provides warmth and comfort to two little girls who are generations apart.

Jonas, Ann. *The Quilt*. New York: Greenwillow Books, 1984.

Describes a little girl's quilt as full of memories, imagination, and dreams.

Lyons, Mary E. *Stitching Stars: The Story Quilts of Harriet Powers*. New York: Scribner, 1993.

A picture-book profile of Harriet Powers, who was born a slave in 1837 and stitched biblical stories in appliqué quilts. This book is written at a level appropriate for upper-elementary and middle-school students.

Paul, Ann Whitford. *Eight Hands Round: A Patchwork Alphabet*. New York: HarperCollins Publishers, 1991.

Introduces the letters of the alphabet with names of early American patchwork quilt patterns and explains the origins of the designs by describing the activity or occupation from which they derive.

Polacco, Patricia. *The Keeping Quilt*. New York: Simon & Schuster Books for Young Readers, 1988.

An autobiographical picture book about a handmade quilt, and the memories it preserves, that was passed down through four generations of a Russian Jewish family.



VISITING THE AMERICAN FOLK ART MUSEUM



STUDENT AND EDUCATOR PROGRAMS

The American Folk Art Museum offers a range of discussion-based gallery and artmaking programs for students, including single visits and multi-session museum-school partnerships. For more information on current programs for students or additional educator programs, please call 212. 265. 1040, ext. 381, or e-mail grouptours@folkartmuseum.org. Information about all programs can also be found on the museum's website, www.folkartmuseum.org.

TOURS, PRE-K TO GRADE 12

Offered September–June, Monday–Friday, 10 AM–4 PM

All programs are discussion-based, interactive, and led by experienced educators. Students will further develop their critical-thinking skills through dynamic conversations and activities centered on works of art. Programs relate to the New York State Learning Standards and the New York City Curriculum Blueprint. The program you choose will be customized for your students' age group and abilities, and the museum welcomes inclusion classes and students with disabilities or special needs. The museum can accommodate up to thirty students at time.

The museum offers a series of themed tours—including Introduction to Folk Art, People, Places, and Artists' Materials—that can be tailored for any age group. All groups have the option to sketch as part of the gallery experience and access the museum's Touch Collection. For the complete list of tour themes, descriptions, and fee structure, see www.folkartmuseum.org/schools.

MUSEUM-SCHOOL PARTNERSHIPS

Multi-session collaborations between the museum's education department and schools combine exhibition-based programs with specialized classroom visits by an experienced museum educator. These multiple-visit school partnerships provide students with a unique opportunity to hone their critical-thinking skills and powers of observation. Customized to meet each school's objectives, school partnerships can also include artmaking workshops, professional development for school staff, and programs for families. School partnerships are appropriate for all age levels. A listing of sample partnership programs can be found at www.folkartmuseum.org/partnerships.

RESOURCES FOR EDUCATORS

You are invited to create a workshop specifically for your staff at the grade, school, or regional level. Museum educators will work with you to develop a program that meets the needs of your specific group.

The museum also offers additional free curriculum guides that integrate folk art into classroom learning: **Folk Art Revealed** (pre-K to grade 5 and grades 6 to 12) is a guide to teaching American history and culture through folk art and includes color images of works in the museum's collection, lesson plans, a glossary, and bibliographic resources; and **In the Realms of Henry Darger** (grades 9 to 12) explores important themes in the work of the twentieth-century self-taught artist known for his vivid panoramic watercolors and includes selections from the artist's writings, color images of his work in the museum's collection, lesson plans, and bibliographic resources. Curriculum guides can be downloaded at www.folkartmuseum.org/resources.

PLANNING YOUR VISIT

- Programs are offered at the museum during the school year Monday through Friday, anytime between 10 AM and 4 PM.
- The museum does not allow self-guided groups. All groups must have a reservation with a museum guide.
- Groups must have one adult chaperone per every ten students; chaperones and teachers are responsible for supervising groups.
- Tours in select languages, including American Sign Language and visual descriptions, are available. Additional lead time may be necessary to schedule such a tour.
- Reservations must be made at least two weeks in advance. The museum accepts payment through purchase order; the museum's vendor number is MUS005000.
- Buses may drop off school groups in front of the museum; there is no parking lot.
- There is no lunch area onsite, but there are several public outdoor seating areas steps away; please inquire when you book your visit.
- To make your reservation, please e-mail group tours@folkartmuseum.org or call 212. 265. 1040, ext. 381.

ACCESSIBILITY

The museum is fully accessible and welcomes groups with special needs. Copies of labels and wall texts are available in large print. American Sign Language interpretation tours, verbal imaging tours, and tours of touch objects from the museum's Touch Collection are available by request with one-month advance notice. For more information, please contact the education department at 212. 265. 1040, ext. 381.

MUSEUM LOCATION

2 Lincoln Square (Columbus Avenue at 66th Street), New York City

HOURS

Tuesday–Saturday 12–7:30 PM

Sunday 12–6 PM

Closed Monday

School programs are offered Monday–Friday, 10 AM–4 PM, September–June

ADMISSION

Free

Fees apply for school programs; please inquire when you book your visit.

PUBLIC TRANSPORTATION

Subway: 1 to 66 St/Lincoln Center

Bus: M5, M7, M11, M20, M66, M104

GENERAL INFORMATION

www.folkartmuseum.org/info

212. 595. 9533

