

# MYSTERY AND BENEVOLENCE

MASONIC AND ODD FELLOWS FOLK ART FROM  
THE KENDRA AND ALLAN DANIEL COLLECTION



## A K-12 Teacher's Guide



AMERICAN FOLK ART MUSEUM  
2 LINCOLN SQUARE, NEW YORK CITY  
(COLUMBUS AVE. BETWEEN 65TH AND 66TH STS.)  
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# MYSTERY AND BENEVOLENCE: MASONIC AND ODD FELLOWS FOLK ART FROM THE KENDRA AND ALLAN DANIEL COLLECTION

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**AMERICAN FOLK ART MUSEUM**

Education Department  
2 Lincoln Square  
(Columbus Avenue between 65th and 66th Streets)  
New York, NY 10023  
212. 595. 9533, ext. 381  
education@folkartmuseum.org  
www.folkartmuseum.org

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# CONTENTS

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Development Team .....	3
About the Exhibition .....	4
Educator's Note .....	5
How to Use This Guide .....	6
Teaching from Images and Objects .....	7
New York State Learning Standards .....	9
Lesson Plans	
<b>MASONIC APPLIQUÉ QUILT</b> .....	11
<b>MASONIC SIGN AND CHEST LID WITH MASONIC PAINTING</b> .....	15
<b>INDEPENDENT ORDER OF ODD FELLOWS TRACING BOARD AND ODD FELLOWS PAPER CUT</b> .....	21
<b>MARIE-HENRIETTE HEINIEN (MME. DE XAINTRAILLES) (?-1818)</b> .....	27
<b>FRATERNAL APRON</b> .....	31
Masonic Symbol Glossary .....	35
Resources .....	37
Visiting the American Folk Art Museum .....	38

# DEVELOPMENT TEAM

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## **Project Director**

Rachel Rosen

*Director of Education, American Folk Art Museum, New York*

## **Principal Writer**

Nicole Haroutunian

*Educator and Writer, New York*

## **Exhibition Co-curators**

Stacy C. Hollander

*Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions, American Folk Art Museum, New York*

Aimee E. Newell

*Director of Collections, Scottish Rite Masonic Museum & Library, Lexington, MA*

## **Editorial & Design Staff**

Megan Conway

*Director of Publications and Website, American Folk Art Museum, New York*

Kate Johnson

*Graphic Designer and Production Manager, American Folk Art Museum, New York*

## **Photography**

All photos by José Andrés Ramírez

Cover Image: *Independent Order of Odd fellows Inner Guard Robe* (detail), the Ward-Stilson Company, New London, Ohio, 1875-1925, velvet, cotton, and metal, 37 x 23 in., American Folk Art Museum, gift of Kendra and Allan Daniel, 2015.1.153. Photo by José Andrés Ramírez.

## ABOUT THE EXHIBITION

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### *Mystery and Benevolence: Masonic and Odd Fellows Folk Art from the Kendra and Allan Daniel Collection*

JANUARY 21-MAY 8, 2016, AMERICAN FOLK ART MUSEUM, NEW YORK

Mystical, evocative, and sometimes simply strange, the art of fraternal practice is rich in symbols that are at once familiar yet utterly at odds with the commonplace. *Mystery and Benevolence* comprises a major gift to the museum from Kendra and Allan Daniel of almost two hundred works of art used in fraternal societies from the late eighteenth through the mid-twentieth centuries. The exclusive “mystery and privilege” of such brotherhoods is transmitted through secret systems of visual signifiers, recitations, hand grips, movements, passwords, and ritualized performances whose increasingly complex meanings are revealed only as a candidate passes through the degree hierarchy.

It is incumbent on a fraternity to give physical substance to its signifiers in lodge trappings and personal regalia. As embodiments of represented beliefs, they instill a sense of wonder, a seeking of the light conducive to the transformative act of fraternity. There is a good deal of overlap in the symbols used by fraternal societies, especially between the Freemasons and the Odd Fellows, but there are differences in the ways these symbols manifest. The emblems of the older order of Freemasons are rational, ordered, and abstract; the Odd Fellows approach to representation feels almost modern by comparison, with a literal, rebus-like quality to the mnemonic devices that encode the ideals of fellowship, labor, charity, passage, and wisdom, which form the core of fraternal teachings.

The prevalence of fraternal references within American popular culture—from Hiram Lodge, Veronica’s father in the *Archie* comic books, to the Stonecutters Lodge of *The Simpsons*—somewhat belies the arcane significance that fraternal symbols hold as vessels of sacred knowledge. Yet the cryptic ciphers, hieroglyphs, rituals, and vows of secrecy cloak fraternal orders in an opaque otherness that separates them from society at large while binding their members in a system of shared belief. In truth, there are few secrets in the digital age, and the veiled nature of fraternal societies is something of a glamour. We protect the myth, entranced by the allure of such societies and the topsy-turvy theatricality of aspects of their practice. In today’s world of interacting through social media, where emoticons are primary expressions of friendships and passwords protect our identities from one another, the enigmatic objects on view assume a profound and affecting sincerity even as their highly charged imagery fascinates, puzzles, and compels.

**STACY C. HOLLANDER**, Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions, American Folk Art Museum

**AIMEE E. NEWELL**, Director of Collections, Scottish Rite Masonic Museum & Library

*The exhibition is supported in part by Joyce Berger Cowin, Kendra and Allan Daniel, the David Davies and Jack Weeden Fund for Exhibitions, the Ford Foundation, the Leir Charitable Foundations, public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.*

## EDUCATOR'S NOTE

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The exhibition *Mystery and Benevolence: Masonic and Odd Fellows Folk Art from the Kendra and Allan Daniel Collection* highlights a major gift to the American Folk Art Museum of artworks created for a multitude of fraternal societies in the United States. It is the first exhibition to present such works as a rich and under-recognized aspect of American folk art while discussing their roles within a fraternal context. The exhibition explores the art associated with fraternal practice and the meanings of the symbols within the context of fraternal ritual and teachings. The exhibition also sheds light on the intersection of fraternalism and American culture from the late eighteenth through the early twentieth centuries through the histories of such societies, many which still exist today.

Broadly, fraternal orders are societies or organizations whose members must be invited and pass through an initiation ritual. The societies were created to bring together individuals within a system of agreed upon values, beliefs, philosophies, and socially minded objectives. Often, the basis for fraternal orders has to do with fostering fellowship and strengthening one's character by providing opportunities for charity, education, and leadership. After their initiation, members study various teachings, moral lessons, and symbology unique to their order, so that they can move through a hierarchy of degrees.

Different fraternal orders claim different historical origins. Perhaps the most well known is the Freemasons. Freemasonry derives from seventeenth century stonemasons in Scotland and England and was introduced to the American colonies in the 1720s. The Independent Order of Odd Fellows was established later and was open to men from various trades; it dates back to early nineteenth century England and was officially established in Baltimore in 1819. The Odd Fellows was the first order to formally allow female initiates, through the Daughters of Rebekah. While this exhibition mostly reflects works significant to the Freemasons and the Odd Fellows, other fraternal orders are also represented. By 1900, at least 250 different orders existed and thrived in the United States.

The exhibition is organized by principles that are shared by all the fraternal groups represented. Freemasons and Odd Fellows require ritual objects and personal regalia to perform their work. Before the establishment of manufactories, many of the same artists who painted furniture, portraits, trade signs, and other familiar forms of folk art also took advantage of the fraternal market by creating objects that ranged from ceremonial aprons, ritual props, and architectural elements to quilts, charts, and lodge furnishings. Two of the characteristics of folk art include utility and a reflection of both the community and individuality of the maker; objects in this exhibition are reflective of both characteristics.



# HOW TO USE THIS GUIDE

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Featuring objects from the American Folk Art Museum that reflect American history and culture, this guide is designed to be readily adapted by educators teaching Kindergarten through high school levels. While classroom teachers across the city, state, and nation often teach similar content to their students, each educator has a distinct approach to engaging their learners in the material. In response to this, the museum's education team has created a guide to borrow from and build on to meet the needs of your specific classroom environment and teaching style.

There are multiple objectives in using this teacher's guide, designed in conjunction with the exhibition *Mystery and Benevolence: Masonic and Odd Fellows Folk Art from the Kendra and Allan Daniel Collection*. One goal is to empower educators working with students from across grade levels and with varying abilities to teach from collection images presented here, and to encourage the teaching of American history through an exploration of works of folk art. Another is to encourage students to ask critical questions when investigating visual art as a primary source. We hope that this material will support dynamic learning in your classroom and help your students draw parallels with subjects they are already studying.

The images and content included in this guide complement topics and subject areas relevant to students from Kindergarten through high school. You will find that some lessons are centered on just one object, while others focus on two objects working in tandem.

For each work of art in this guide, you will find an accompanying color reproduction and background information on the object that has been taken from the exhibition texts written by the co-curators. In addition, each lesson plan contains questions to spark discussion as well as suggestions for related activities and projects for students meant to extend their learning even further. The questions section is separated into three categories: **Questions for Careful Looking** ask students to observe each object in great detail and then work together to decode what they see; **Questions for Further Discussion** tie in threads of background information on the objects to further the looking process; and **Questions for Context** help students identify and understand the cultural climate in which the object was created—unlike the Questions for Careful Looking, they encourage students to consider their responses independent of the artwork. Depending on the contextual information your students already have about the originating time and place of the object, you might want to ask these questions before or after students discuss what they see in the image.

Whether you are in the museum or your own classroom, we are certain that you will discover new and inspiring ways to integrate folk art into your teaching to make American history and culture come alive for your students!

# TEACHING FROM IMAGES AND OBJECTS

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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 discussion-driven. 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. This process might at first be uncomfortable for students 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 not only help students better understand questions they might not have understood the first time; it will also 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 in effect 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, thus ensuring 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 not only heard the idea, you have understood it. Be sure to paraphrase all comments in a way that does not suggest that one comment is more valuable than another.

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### **INTRODUCE NEW VOCABULARY IN AUTHENTIC WAYS.**

As you paraphrase student comments, attempt to balance 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 back up their inferences and ideas with evidence from the work of art, thus legitimizing their interpretations. 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 about the work of art, you will 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 may appear in multiple lessons in this curriculum 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

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The lessons in this teacher’s guide address a variety of New York State Learning Standards and all strands of the New York City Blueprint for Teaching and Learning in the Arts, and Common Core Standards ([www.corestandards.org](http://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 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 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.

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### **English Language Arts 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 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



Masonic Appliqué Quilt



# Masonic Appliqué Quilt

Artist unidentified (grandmother of Wayne Robb)

United States

1885

Cotton

86 x 88 1/2"

American Folk Art Museum, promised gift of Kendra and Allan Daniel, P.2015.2

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## BACKGROUND INFORMATION

This colorful, striking quilt is appliquéd with a multitude of Masonic symbols. The brightness of the fabrics suggests that the quilt was a treasured heirloom stored away from sunlight and household dirt. Handwritten notes that descended with the quilt provide the outline of its history. It was made by the “grandmother of Wayne Robb (who was a Texas Ranger)” in Tennessee and was given as a wedding gift to Mr. and Mrs. George Fish of Spokane, Washington, in 1885. When George Fish died, in 1944, he willed the quilt to Rev. Raymond W. Moody (1915–2004), who served as chaplain for Spokane’s El Katif Shrine Temple.

Constructed in a grid of twenty-five blocks, each block contains a grouping of Masonic symbols, some well known, such as the beehive, the square and compasses, the all-seeing eye, the initial G, the archway, and the columns, while some are less commonly seen, such as a menorah, Euclid’s 47th problem, an ark and a rainbow, crossed swords, and a stylized winged hourglass. The top two rows are positioned in the opposite direction of the bottom three.

Although well known for its perceived secrecy and restricted to males, Freemasonry, in reality, has few true secrets. Masons have always relied on auxiliary groups of women to help them raise funds, to provide refreshments and decoration in the lodge, to sew their regalia, and even to assist them with learning rituals at home. This quilt provides evidence that although Mr. Fish was the Freemason, the women in his family probably identified with the order and were well versed in its values.

### QUESTIONS FOR CAREFUL LOOKING

- What are you looking at? What makes you say that?
- What do you think this object is made out of? How can you tell?
- What colors and patterns do you see?
- How many small red squares do you see? How many large white ones? The white squares that make up most of the quilt are called “quilt squares” or “quilt blocks.”
- What do you see in each quilt square? Do any of the symbols repeat? If so, which ones?

### QUESTIONS FOR FURTHER DISCUSSION

- There are many different ways to construct a quilt. For example, there are appliqué quilts and pieced quilts. In an appliqué quilt, designs are cut out of fabric and sewn on top of the fabric of the quilt squares. In a pieced quilt, designs are created by stitching different pieces of fabric side-by-side. Which kind of quilt do you think this is? Why?
- With designs as intricate as these, it would make sense for a quilter to create an appliqué quilt rather than try to piece it together. Look very closely at the quilt: What other designs and patterns do you see? How did the quilter create those patterns?
- Quilts have three layers: the decorative quilt top that you can see here, a plain fabric back, and a middle layer called batting. Batting is often fluffy wool or cotton—why might quilts include that middle layer?
- How are the rows of this quilt organized or oriented? Why might two of the rows face one direction and three face the other?
- This quilt was created in 1885. Do you see any signs of wear and tear? Stains? Fading in the colors? How do you think it might have been preserved so well all this time?

### QUESTIONS FOR CONTEXT

- This quilt is covered in a pattern of Masonic symbols. Masons are members of an international organization of men who agree to live by the same morals, values, and codes. Freemasonry goes back to the 1700s and still exists today. The Freemasons are called a fraternal order, which means they act like brothers to each other. One of the benefits of being a Freemason is that the group helps its members and their families if they get sick or pass away. Freemasons learn about the values of the fraternity by studying objects and symbols. **Distribute copies or project an image of the included glossary of Freemason symbols (pages 35 and 36).** Which symbols can you recognize in the quilt?
- Look for the beehives, which symbolize industry or hard work; for the level, which symbolizes equality; and for the plumb, which symbolizes uprightness. What can you tell about Masonic values based on these symbols?
- Some of the symbols on the quilt—the square and compasses, the letter G, the three boxes of the mathematician Euclid’s 47th Proposition—have to do with geometry. Why might the Freemasons have a symbolic interest in geometry? How might geometry relate to their other values?
- Freemasons trace their symbolic roots back to the biblical King Solomon’s Temple and the stonemasons that built it. The columns on the quilt, which are each topped with a globe—one representing the earthly world and the other the celestial world—are a direct reference to King Solomon’s Temple. The level and plumb discussed earlier were stonemasons’ tools. What other symbols can you find that seem to reference this symbolic history?



- Freemasonry is commonly thought of as a secret society, and its membership is only open to men. This quilt, like most quilts, was created by a woman. The maker of this quilt is known only as the grandmother of Wayne Robb. The quilt was a wedding gift for a man named George Fish and his wife, whose name we know as Mrs. Fish. What can you infer about the perceived secrecy of Freemasonry based on the fact that this quilt, covered in Masonic symbols, was both created by and owned by women?

## **SUGGESTED ACTIVITIES**

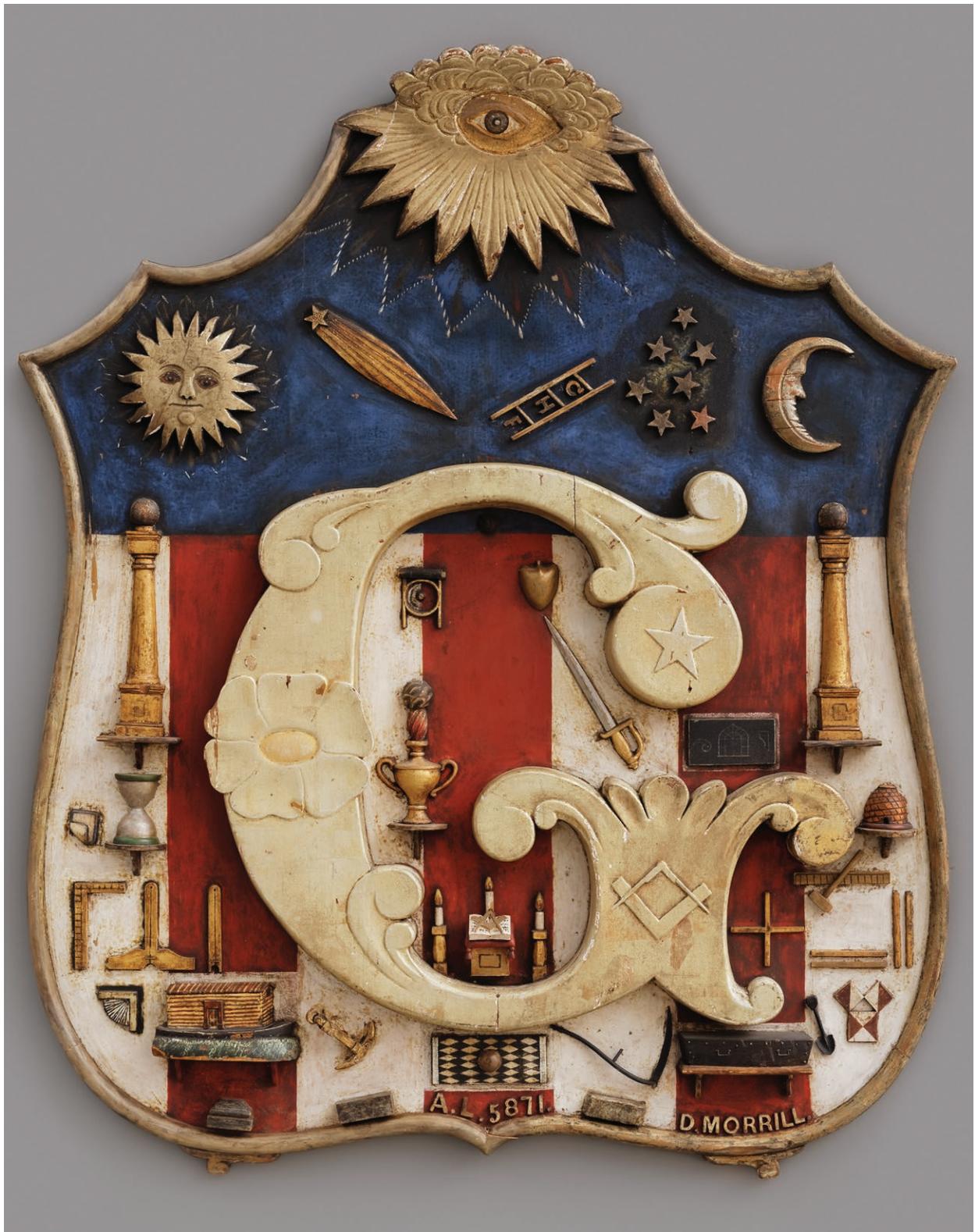
### **Appliqué Quilt Squares**

- Quilts are often broken down into squares. Have students create their own appliqué quilt square.
- Pre-cut 5 x 5 inch quilt squares are available in bulk packs from many retailers, online and in stores. Give each student a quilt square.
- Allow students to choose a color or multiple colors of felt. Ask them to identify a value that is important to them, to sketch a symbol that stands for that value, and then to sketch that symbol onto their felt. Encourage them to stick to larger rather than more delicate shapes.
- Teach students to thread a needle. Challenge them to use as small and regular stitches as they can to sew their felt symbols onto their quilt squares.
- Lay all the finished squares out in a grid. What can you tell about the values of the class based on what they created?

### **Poetry or Short Story Prompt**

- Ask students to brainstorm instances in which objects take on symbolic meaning. Can they think of examples from music, literature, movies, or television?
- Have them transfer the idea of the Masonic Quilt into a piece of fiction or a poem by selecting at least three objects of their own choosing to invest with symbolic meaning and incorporate into a poem or story.





Masonic Sign



# Masonic Sign

Attributed to David Morrill (1788–1878)

Probably Vermont

1871

Paint and gold leaf on wood

34 1/4 x 28 x 1 3/4"

American Folk Art Museum, gift of Kendra and Allan Daniel, 2015.1.30

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## BACKGROUND INFORMATION

This unique handcarved and painted Masonic sign is signed by its maker, D. Morrill. Morrill combined a variety of Masonic symbols—including an ark and anchor, representing “a well-grounded hope and a well-spent life,” and a sword pointing to a heart, meaning “justice will sooner or later overtake us”—with a patriotic background of an American shield, with a blue field atop red and white stripes mimicking the nation’s flag. D. Morrill is probably David Morrill, who was born in Chichester, New Hampshire, and moved with his family to Strafford, Vermont, as a child. There, and in nearby Norwich, he served his community as a justice of the peace and as a soldier during the War of 1812. He started working as an ornamental painter by 1830 and pursued that trade throughout his life. In addition to painting carriages and sleighs, Morrill’s extant account books also demonstrate that he painted signs, chairs, cradles, chimney pieces, and floorcloths, among other items. A second signed example of his work, a painting on a shade or wood panel depicting the story of Moses and the burning bush, is known only through the image on a carte-de-visite. The widely known biblical story was used as part of the ritual for the Masonic Royal Arch degrees. Morrill, who died in 1878 at the age of eighty-nine, is listed as a member of Orange Mark Lodge No. 14 in 1825 in the proceedings of the Grand Royal Arch Chapter of Vermont. A published history of Norwich, Vermont, remembered him as “a firm believer in the mystic order, [he] governed his daily life by the square and rule. . . .”



Chest Lid with Masonic Painting



# Chest Lid with Masonic Painting

Artist unidentified

Probably New England

1825–1845

Paint on pine

22 1/4 x 37 1/4 x 2 5/8"

American Folk Art Museum, gift of Kendra and Allan Daniel, 2015.1.28

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## BACKGROUND INFORMATION

This painting was once hidden on the underside of a chest lid. The chest may have been used to hold personal items or in a lodge to store meeting and ritual supplies, and the image would have served as a reminder of Masonic values each time the lid was raised. Although the artist is unidentified, the proficient handling of the drapery and rosettes and the smoky effect of the floorboards suggest that it is the work of an accomplished decorative painter.

Two columns flank the central square and compasses motif, which signifies reason and faith. The square balances on a smooth ashlar, which represents the state of perfection achieved through virtuous education. The leafy branch that grows up through the middle is probably meant to be acacia, mentioned in the Book of Exodus as the material used for the Ark of the Covenant and a Masonic symbol of immortality. The twenty-four-inch gauge stands for the twenty-four hours in a day, divided equally into time for God, vocations, and rest. The trowel is symbolically used to spread the cement that unites Masons in brotherly love. The beehive signals industry.

## QUESTIONS FOR CAREFUL LOOKING

### Masonic Sign

- Describe what you see. Start with the background—what shapes and colors are there? What do those colors remind you of?
- What about the shape of the object overall? What does it look like to you?
- Notice the large letter in the middle. What letter is it?
- Make a list of all the small symbols you see. Start from the top and work your way around clockwise.

### Chest Lid

- Describe what you see.
- Make a list of symbols. Just like with the sign, start from the top and work your way around clockwise.
- What might this object be made of? How can you tell?
- Notice the indents in the bottom of the object, where there used to be hinges. What do those missing hinges tell you about this object?

## QUESTIONS FOR FURTHER DISCUSSION

- You are looking at a hand-painted sign and a painting on the inside of a storage chest lid. What do they have in common? Did you find any of the same symbols on both objects?
- Which symbols do you recognize? Which seem unfamiliar?
- What do you think it might mean that the same images appear on both objects?

## QUESTIONS FOR CONTEXT

- Both of these objects were created for Freemasons, members of an international organization of men who agree to live by the same morals, values, and codes. Freemasonry goes back to the 1600s and still exists today. The Freemasons are called a fraternal order, which means they act like brothers to each other. They are organized on a local level and meet in what they called lodges. In addition to teaching ethical values, part of the benefit of being a Freemason is that the group helps its members and their families during times of hardship, and if they get sick or pass away. Freemasons learn about the values of the fraternity by studying objects and using common objects as symbols. Some of the symbols that appear on both the sign and the chest lid are:
  - ◆ The all-seeing eye, symbolizing watchfulness and the Supreme Being. Freemasons do not need to practice a particular religion, but do need to believe in a higher power. Where have you seen this symbol before? What can you say about the universal meaning of this symbol?
  - ◆ The square and compasses: these tools, which you might have seen in math class, symbolize virtue (the square) and drawing boundaries (the compass).
  - ◆ The big *G* on the sign stands for geometry, God, or both.
  - ◆ A beehive, symbolizing industry. Have you ever heard the phrase “busy as a bee”?
  - ◆ There are so many other Masonic symbols included here! You can look up more of them in the glossary (pages 35 and 36).
- After learning the meaning of these symbols, what are some values that you can tell are important to Freemasons? Are any of them important to you? Which ones?



- Many objects created by and for Freemasons were meant to be used by a whole lodge or group of people. These two objects, the sign and the chest lid, were most likely created for personal use. Can you think of any other examples of symbolic objects people keep for personal use?
- Notice the American flag pattern in the background of the Masonic Sign. These objects are from the 1800s, but in the United States, Freemasonry goes back to colonial settlements. With people who were originally from many different communities, backgrounds, and religions settling in the colonies, how or why might Freemasonry have played a part in uniting them?
- Freemasonry is often associated with the Age of Enlightenment. In the period from the mid-seventeenth through the eighteenth century, Enlightenment thinking revolved around values like reason, rationality, science, tolerance, and equality. How might the values of the Enlightenment period relate to Freemasonry?

## **SUGGESTED ACTIVITIES**

### **Personal/Class Symbol Word Map**

- Ask students to fold a piece of paper in half. On one side, they should write three values that are important to them. On the other, they should assign a related symbol to each of those values.
- As students share their ideas, create a word map on the board. What comes up more than once? Why might that be?
- Select five values that are your “class values.” Encourage debate, disagreement, and discussion. Can the students come to an agreement? Why or why not?

### **Character Sketch**

- Use the included glossary of symbols (pages 35 and 36) to decode more of the images on the Masonic sign and the chest lid.
- Working backwards from these symbols and their meanings, ask students to write a character profile or character sketch of one of the men who created these objects.

### **Age of Enlightenment Texts**

- Pair these artworks with a text by a philosopher from the Age of Enlightenment. Ask students to look for connections between what they’ve learned about the Freemasons and what they read in the text. Examples could be selections from *Two Treatises of Government* by John Locke, *Answering the Question: What is Enlightenment?* by Immanuel Kant, or *The Social Contract* by Jean-Jacques Rousseau.





Independent Order of Odd Fellows Tracing Board



# Independent Order of Odd Fellows Tracing Board

Artist unidentified

United States

1850–1900

Oil on canvas

33 1/4 x 39 1/2 x 2 1/8" (framed)

American Folk Art Museum, gift of Kendra and Allan Daniel, 2015.1.29

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## BACKGROUND INFORMATION

Fraternal organizations employ mnemonic devices to aid members in memorizing and performing the duties of their society. One such device is a tracing board that encodes the wisdom sought by fraternal members into icons that represent teachings and beliefs. In Masonic history, such symbols were once traced onto the floor or inscribed on a wall and then erased after the degree work was completed. Over time, Masonic lodges began to commission illustrated charts that could be wall hung and used for study and ritual and then removed from view. The form itself was intended to allude to the architect's or draftsman's tracing board.

As in other aspects of its practice, Odd Fellowship followed the example of Freemasonry by creating tracing boards, although their degrees are marked by far fewer symbols than the ninety in Freemasonry's first three degrees. Initially, Odd Fellows tracing boards were painted on canvas and hung on the wall in the lodge, or attached to rollers so they could be rolled up when not in use. Both of the tracing boards seen here include a combination of symbols that cross the specific degrees and may have been used to teach several different degrees.



Independent Order of Odd Fellows Papercut



# Independent Order of Odd Fellows Papercut

Attributed to Joseph G. Heurs (dates unknown)

Probably Pennsylvania

1900–1925

Cut paper

31 1/2 x 31 1/2 x 3/4" (framed)

American Folk Art Museum, gift of Kendra and Allan Daniel, 2015.1.40

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## BACKGROUND INFORMATION

The art of paper cutting, known as *Scherenschnitte*, German for “paper cuts,” was brought to colonial America by German immigrants, many of whom settled in Pennsylvania. The technique is marked by its symmetry and typically incorporates birds, animals, flowers, hearts, and other figures.

This piece is notable for its Odd Fellows symbols: three-link chain, all-seeing eye, scales, crossed axes, open book, clasped hands, skull and crossbones, coffins, and hourglass—the last three associated with mortality. The Initiatory Degree for the Odd Fellows, as with many fraternal groups, included the theme of death and resurrection; the candidate would be reborn as a full member of the group. As noted in one early account, “The coffin and symbolic death appears to have been a favorite allegory . . . usually the introductory one, for a candidate could not attain the highest secrets until he had been placed in a sarcophagus or coffin.”

The style and design of this papercut is similar to one in the Grand Lodge of Massachusetts collection and two in the American Folk Art Museum collection, one of which is signed and dated, providing the attribution for the others. Nothing is known about the artist, Joseph G. Heurs, beyond his name, however.

## QUESTIONS FOR CAREFUL LOOKING

### Tracing Board

- What do you see here?
- Describe the different images you see.
- How are the images organized?
- What does it look like the images are painted on?

## QUESTIONS FOR FURTHER DISCUSSION AND CONTEXT

- This object, called a tracing board, was created for the Independent Order of Odd Fellows. Members of the Independent Order of Odd Fellows, a fraternal order, come together in their communities around a set of shared beliefs and values. It is a social and charitable organization with a history dating back to the eighteenth century. The tracing board wasn't just decoration, but something they used for a specific purpose. How might they have used it?
- Tracing boards were used to help members of the Independent Order of Odd Fellows learn the symbols, and the values associated with the symbols, that are important to their order. The fact that the door to the tent in the center is open, rather than closed, is symbolic. What message does it send?
- The tent represents hospitality. What could the other objects symbolize? Some of the images have more direct and clear relationships to their meaning than others. Symbols on this tracing board include:
  - ◆ Heart in hand, symbolizing candor, frankness, and sincerity.
  - ◆ Scales and sword, symbolizing justice. The scales stand for trial and its outcome; the sword stands for punishment.
  - ◆ Bow and arrows, symbolizing friendship. This symbol relates to the biblical story about the friendship between Jonathan and David that involved a bow and three arrows to warn of impending danger.
  - ◆ Bundle of sticks, symbolizing the power of coming together and combining energies for the common good.
  - ◆ Three-link chain, symbolizing friendship, love, and truth. It is the most emblematic symbol of the Odd Fellows.
  - ◆ Skull and crossbones, symbolizing mortality.
- The Independent Order of Odd Fellows presently comprises an initiation ritual followed by three degrees. The heart in hand is associated with the Second Degree. It is said that "when an officer greets [an initiate], his hand should be offered with his heart in it" (Ford, 140). What could that mean?
- This painting is in a frame. What does that tell you? Where might it have been hung? Why?

## QUESTIONS FOR CAREFUL LOOKING

### Independent Order of Odd Fellows Papercut

- Describe what you see.
- What material is this artwork made from? Is it all one piece?
- What images do you see?
- How does it seem like the images are organized? Is there symmetry involved in this work?



## QUESTIONS FOR FURTHER DISCUSSION AND CONTEXT

- The art of this kind of paper cutting started in Germany, where it is called *Scherenschnitte*. What skills might a practitioner of *Scherenschnitte* need to create a successful papercut?
- Traditionally, *Scherenschnitte*s contain imagery of animals, flowers, and figures. How did this artist adapt the tradition for the purposes of the Independent Order of Odd Fellows?

## QUESTIONS FOR COMPARISON

- Odd Fellows use tracing boards to help initiates learn the lessons and symbols associated with the order. Consider the Independent Order of Odd Fellows Papercut as the Odd Fellows used the tracing board: What symbols do you recognize? What might the symbols represent?
- The Independent Order of Odd Fellows have an interest in mortality to remind members that life is short and that they should strive to improve their lives and those of the people around them. They also relate this idea in rituals, when initiates are “reborn” as members of the organization. The skull and crossbones is a symbol of mortality; what other symbols do you see in the tracing board and the papercut that connect to that theme?
  - ♦ Coffin—initiates climb into and emerge from coffins or sarcophagi, and are reborn as Odd Fellows.
  - ♦ Hourglass—how might an hourglass represent mortality?
- One of these objects seems to be more utilitarian and the other more artistic, but they each have aspects of both. How might both the tracing board and the papercut have use-value, as well as artistic value?

## SUGGESTED ACTIVITIES

### Papercut

- *Scherenschnitte*s like the Independent Order of Odd Fellows Papercut were created using scissors. Give each student a pair of scissors and a plain piece of paper. Ask them to cut out two identical shapes. How can they make sure they are identical? Next, ask them to cut out four identical shapes. Debrief about the experience. What was the process like? How is their product like or unlike the Odd Fellows papercut? What does trying the process themselves tell them about Joseph G. Heurs’s skills?

### Research

- Ask students to do their own research into the Independent Order of Odd Fellows. If they wanted to join the Odd Fellows, or the Daughters of Rebekah—the counterpart to the Odd Fellows for women—what would they have to do? How might their study of the tracing board and papercut help them?





Marie-Henriette Heiniken (Mme. de Xaintrailles) (?-1818)



## Marie-Henriette Heiniken (Mme. de Xaintrailles) (?-1818)

Artist unidentified

France

c. 1800

Watercolor on paper

6 1/2 x 5 1/4" (oval)

American Folk Art Museum, gift of Kendra and Allan Daniel, 2015.1.87

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### BACKGROUND INFORMATION

Marie-Henriette Heiniken was an adventurous woman, better known as “Madame de Xaintrailles,” who is shown here in the military uniform of a French cavalry major. She is known for having disguised herself as a man in order to serve in the military during the Napoleonic Wars, earning her rank “at the point of the sword.” She purportedly acted as aide-de-camp to General Charles Antoine Xaintrailles, who is cited in most sources as her husband, and in others as her lover.

Heiniken was also one of few women to become a Freemason during the eighteenth and nineteenth centuries. According to one account, she went to the Masonic Loge des Frères-Artistes in Paris in hopes of joining the French Adoption Rite, a lodge specifically for women. Instead, when the brothers learned her identity, they decided to initiate her into the First, or Entered Apprentice, Degree in the male lodge because of her brave service. Period sources have yet to be uncovered to verify the details, but the story has been published repeatedly in Masonic histories.

### QUESTIONS FOR CAREFUL LOOKING

- Describe the person you see in this watercolor painting.
  - ◆ What can you say about the clothing?
  - ◆ The hair? The headdress?
  - ◆ The facial expression?
- What colors do you see the most?
- How big do you think this painting is? What makes you say that?

### QUESTIONS FOR FURTHER DISCUSSION

- The subject of this painting is dressed in a particular way. What do you make of the jacket, gold epaulets (the detail on the shoulder), feathered headpiece, and the fact that the colors are mostly red, white, and blue?
- If you look closely, there is a French flag in the middle of the headpiece. The red, white, and blue here represents France; the subject of the painting is in a military uniform. Does this look like a current uniform? Why or why not?
- This painting was created around the year 1800, during or just after the French Revolution. What can you guess about a person wearing a military uniform like this? Was this person an average soldier?
- Additionally, what does it tell us that this person was able to sit for a portrait? Would just anyone have the time to sit for a portrait? The resources to pay for it?
- The name of the person in this painting is Marie-Henriette Heiniken, who was better known as Madame de Xaintrailles. Does it surprise you that the subject of this painting is a woman? Why or why not?
- Although there is not a lot of documentation about Mme. de Xaintrailles's life, historians think that her husband was a general known as General Xaintrailles, and it is believed that she, dressed as a man, served in the military alongside him. Why might a woman have dressed or "passed" as a man to enter the military?

### QUESTIONS FOR CONTEXT

- Membership in fraternal orders occurs through an invitation and vetting process. The Freemasons—a fraternal brotherhood—do not accept women as members. Some people believe that Mme. de Xaintrailles, despite being a woman, became a member of the Freemasons in France. She arrived at the initiation ceremony at the Lodge des Freres Artistes expecting to be inducted into the French Adoption Rite, which was an offshoot of the Freemasons for female family members. Members of the French Adoption Rite lived by similar values and participated in similar rituals as the Freemasons, but were not technically Freemasons. When the Lodge des Freres Artistes discovered that Mme. de Xaintrailles was a woman, and had been fearless and successful as a member of the military, they voted to induct her as a Freemason. Why might an exception have been made for her?
- Mme. de Xaintrailles is said to have stated, "I am a man for my country. I will be a man for my brethren." What could she have meant by this, both literally and symbolically?
- In the United States, around time of the First Women's Rights Convention in Seneca Falls, New York, in 1848, some fraternal orders felt they needed to explain why they didn't admit women. In the 1878 *Odd Fellows Monitor and Guide*, the Independent Order of Odd Fellows wrote: "Lodges of Odd fellows are formed, and in them men are banded together to do what is natural for women to do. The leading principles of our Order are but the innate principles of women's nature." What do you think they meant by this?



- Membership in fraternal orders has historically reflected the prejudices of the day. Who may have been excluded from fraternal orders in the eighteenth and nineteenth centuries and why? African American men established their own American Masonic groups by the late eighteenth century. Prince Hall (1738–1807), a freeborn African American, was rejected for membership in the established Boston Masonic lodges. In 1775 he joined a lodge attached to a British regiment stationed in the city. In 1784, after the war ended, he petitioned the Grand Lodge of England to form a new lodge on American soil. The governing body granted his request, creating African Lodge No. 459. When Hall died in 1807, African American Masons chose to name their fraternity in his honor and to distinguish it from the white lodges that excluded blacks.

## **SUGGESTED ACTIVITIES**

### **Watercolor Painting**

- Make a watercolor painting to honor a historical or cultural figure who, like Mme. de Xaintrailles, gained entry to a group, organization, or space that was not traditionally open to them.

Suggestions:

- ◆ Leonard Matlovich, the first person to come out as openly gay in order to challenge the military's ban on gay service members.
- ◆ Shazia Parveen, the first female firefighter in Pakistan.
- ◆ Hiram Rhodes Revels, the first African American senator in the United States.

### **Speech Writing**

- Put yourself in the place of Mme. de Xaintrailles. You've fought in the French Revolution alongside your husband, and now you're being inducted into the Freemasons, a fraternal order you never thought you could become a part of, since it is only open to men. Her real speech is said to have started "I am a man for my country. I will be a man for my brethren." What might she have said next? Finish her speech the way you imagine it could have gone.





Fraternal Apron



# Fraternal Apron

Artist unidentified

United States

1825–1850

Paint and gold paint on silk satin, with silk ribbon and silk fringe; cotton back

19 1/2 x 19"

American Folk Art Museum, gift of Kendra and Allan Daniel, 2015.1.93

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## **BACKGROUND INFORMATION**

The origins of this striking fraternal apron are puzzling, as its painted symbols—scales, all-seeing eye, clasped hands, sun, moon and seven stars, acacia wreath—were used by several different fraternal groups, including the Freemasons and the Odd Fellows. The shape of the apron, as well as the red, white, and blue color scheme, resembles aprons commonly used by the Odd Fellows and the Junior Order of United American Mechanics. And the scene on the body showing a Native American extending a pipe to a man dressed in Anglo-American top hat, tailcoat, and trousers is consistent with the symbols of the Improved Order of Red Men.

### QUESTIONS FOR CAREFUL LOOKING

- What is going on here? What do you see that makes you say that?
- What signs and symbols do you see surrounding the central scene?
- What might this object be made out of? How can you tell?

### QUESTIONS FOR FURTHER DISCUSSION

- Given the shape and materials used for this object, as well as the torn ties at the top of it, what do you think it could have been used for?
- This object is an apron. Where do you usually see aprons used?
- This apron wasn't used in a kitchen or a worksite, but most likely for ceremonial purposes. It was created for a fraternal order, which can be described as a brotherhood or social organization. People in fraternal orders often wear special garments during ceremonies. Can you think of any other garments that people wear during ceremonies?
- Can you connect the scene playing out in the middle of the apron—a Native American man offering pipes to a man dressed in a suit and top hat—to American history?

### QUESTIONS FOR CONTEXT

- Freemasonry and the Independent Order of Odd Fellows are examples of fraternal orders, or groups of men that come together around a system of shared values, morals, and codes. Fraternal orders use systems of symbols to teach lessons to its members and to foster fellowship. Both the Freemasons and the Odd Fellows use some of the symbols on this apron. The symbols include:
  - ◆ Acacia branches, symbolizing immortality (Freemasons)
  - ◆ Sun and moon and seven stars, symbolizing the passing from dark into light (Freemasons)
  - ◆ Clasped hands, symbolizing trust (Odd Fellows)
  - ◆ All-seeing eye, symbolizing watchfulness and the Supreme Being (Freemasons and Odd Fellows)
  - ◆ Scales, symbolizing justice (Freemasons and Odd Fellows)

What seems to be the overall message of this apron?

- This apron's origins are a puzzle to art historians because it contains symbols from multiple fraternal orders. In addition to the Freemasons and Independent Order of Odd Fellows, it has similarities to objects used by another, lesser-known order: the Junior Order of United American Mechanics. What do you think it might mean that different organizations used, and still use, similar symbols? What might it mean for an object to have the symbols of several different groups on it?
- Because of the Native American imagery on this apron, it is also possible that it was related to a fraternal order called the Improved Order of Red Men, which still exists today as a social and charitable organization. According to the order's current website, the Improved Order of Red Men traces its roots back to European colonists in the mid-eighteenth century, and was officially formed in 1834. It was inspired by Native Americans—specifically the Democratic structure of the Iroquois Nation (**see [www.redmen.org](http://www.redmen.org)**). Why might these early Americans have wanted to model themselves after Native Americans?



- In the nineteenth century, the Improved Order of Red Men looked to a legendary chief of the Delaware Indians named Tammany as inspiration. Tammany is said to have been a major figure in the 1682 treaty between the Delaware people and William Penn, which resulted in the formation of Pennsylvania (Wertkin, folkartmuseum.org). It is possible that there is a connection between this event and the one depicted on the apron. Why might this event have been a source of inspiration to the Improved Order of Red Men?
- If you would like, show students other images from the American Folk Art Museum’s collections of artwork around this theme, the *St. Tammany Weathervane* (<http://collection.folkartmuseum.org/view/objects/asitem/items@:132>) and *The Peaceable Kingdom* by Edward Hicks (<http://collection.folkartmuseum.org/view/objects/asitem/items@:4543>). What do these works have in common with the Fraternal Apron? Is either of them different in some way? How or why?
- What might be some issues surrounding the appropriation of Native American culture, customs, and imagery by non-native groups and artists? Can you think of other instances where Native American imagery is used by predominantly non-native organizations?

## SUGGESTED ACTIVITIES

### Make an Apron

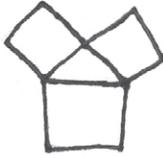
- Fold a large sheet of paper in half and trace half of an apron shape, modeled after the Fraternal Apron. Cut and unfold. A tie can be created by running a strip of duct tape across the top of the apron, long enough on each side to tie around the student’s waist. The parts that extend past the paper can be faced in another strip of duct tape, to create a strong tie that isn’t sticky.
- Brainstorm a list of historical events that the students find inspiring and/or empowering. Ask them to choose one and use oil pastels to represent it on their apron.

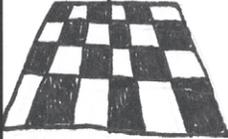
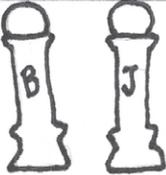
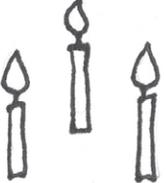
### Debate

- The Fraternal Apron brings up interesting issues surrounding the appropriation of Native American culture and imagery by non-native groups. In a contemporary context, this issue often arises in relation to school mascots and sports teams. Ask students to do their own independent research into contentious examples of such appropriation, like that of the Washington Redskins, identifying and documenting at least two different perspectives on the issue. Form debate teams in the classroom. Using the Fraternal Apron and an instance from the sports world as your examples, have the students debate: Should non-native groups appropriate Native American culture and imagery?



# MASONIC SYMBOL GLOSSARY

	G: geometry and/or God		Scythe: mortality		Trowel: spreads brotherly love
	Beehive: Industry ("busy as a bee")		Coffin: mortality		Plumb: uprightness
	Evergreen Tree: immortality		Bible: "great lights of the lodge"		Spade: "divine truth discovered only through human efforts and death"
	Anchor: hope and "a peaceful harbor for the weary"		Key: silence and secrecy		Steps: youth, manhood and old age. The first three degrees of Masonry.
	Hour Glass: mortality		Sword Pointing to a Heart: "justice will sooner or later overtake us"		Five Pointed Star: five points of fellowship
	All-Seeing Eye: "watchfulness and the Supreme Being"		Compass: "circumscribes desire and keeps passion in bounds"		Sword: justice
	Apron: "badge of a Mason"		Square: virtue		Triangle: deity
	Scales: justice		Sun and Moon: passing from darkness to light		47 <sup>th</sup> Problem of Euclid: "lovers of the arts and sciences"
	Skull and Crossbones: mortality		Level: equality		Arc and Dove: "the messenger"

	Arch: arch of heaven		Ladder: Jacob's ladder or the theological ladder of faith, hope and charity		Acacia: immortality
	S: strength		Incense Pot: pure at heart		Gavel: rid the heard and conscience of superfluities
	W: wisdom		Rough Ashlar: a hewn stone, man's imperfect state in nature		Black and White Checked Floor: duality
	B and J: Boaz and Jachin, the two pillars of Solomon's temple		Perfect Ashlar: a hewn stone, the perfection achieved by education		Chisel: discipline and education
	Candles: "the three Lesser Lights of the Lodge"		Twenty-Four Inch Gauge: hours of the day divided into thirds for: God, everyday activities, rest.		

masonsmart.com

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## RESOURCES

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# VISITING THE AMERICAN FOLK ART MUSEUM

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## 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 multisession museum-school partnerships. For more information on current programs for students or additional educator programs, please call 212. 595. 9533, ext. 381, or e-mail [grouptours@folkartmuseum.org](mailto:grouptours@folkartmuseum.org). Information about all programs can also be found on the museum's website, [www.folkartmuseum.org/resources/students-and-educators](http://www.folkartmuseum.org/resources/students-and-educators).

## TOURS, PRE-K TO GRADE 12

*Offered September–June, Monday–Friday, 10:30 AM–4:30 PM*

All programs are discussion-based and interactive and are 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 and Places, and Artists' Materials & Process—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, visit [www.folkartmuseum.org/resources/prek-12-visits](http://www.folkartmuseum.org/resources/prek-12-visits).

## MUSEUM-SCHOOL PARTNERSHIPS

Multisession 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/resources/museum-school-partnerships](http://www.folkartmuseum.org/resources/museum-school-partnerships).

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## 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: **When the Curtain Never Comes Down**, a teacher's guide for middle and high school that teaches key themes of the exhibition *When the Curtain Never Comes Down*, with lesson plans that focus on artists in the exhibition and contain questions to spark discussion, suggestions for related activities, and ideas for student projects; **Ralph Fasanella** (grades 9–12), developed in conjunction with the presentation of *Ralph Fasanella: Lest We Forget* at the American Folk Art Museum, offers topics for classroom discussion, writing activities, and art projects that introduce key ideas of the exhibition; **Self-Taught Genius** (grades K–12) presents information about selected artists and artworks from the traveling exhibition *Self-Taught Genius: Treasures from the American Folk Art Museum* and offers topics for classroom discussion, writing activities, and art projects that introduce the key ideas of the exhibition; **Folk Art Revealed** (pre-K–grade 5 and grades 6–12) is a guide to teaching American history and culture through folk art; and **In the Realms of Henry Darger** (grades 9–12) 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. Each guide includes color images of works in the museum's collection, lesson plans, a glossary, and bibliographic resources. Curriculum guides can be downloaded at [www.folkartmuseum.org/resources/curricula-and-guides](http://www.folkartmuseum.org/resources/curricula-and-guides).

## PLANNING YOUR VISIT

- Programs are offered at the museum during the school year Monday through Friday, anytime between 10:30 AM and 4:30 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 [grouptours@folkartmuseum.org](mailto:grouptours@folkartmuseum.org) or call 212. 595. 9533, ext. 381.

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## **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. 595. 9533, ext. 381.

## **MUSEUM LOCATION**

2 Lincoln Square (Columbus Avenue between 65th and 66th Streets), New York City

## **MUSEUM HOURS**

Tuesday–Thursday 11:30 AM–7 PM

Friday 12–7:30 pm

Saturday 11:30 AM–7 PM

Sunday 12–6 PM

Closed Monday

*School programs are offered Monday–Friday, 10:30 AM–4:30 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](http://www.folkartmuseum.org)**

212. 595. 9533