

**MULVANE ART MUSEUM OUTREACH PROGRAM
TEACHER RESOURCES**



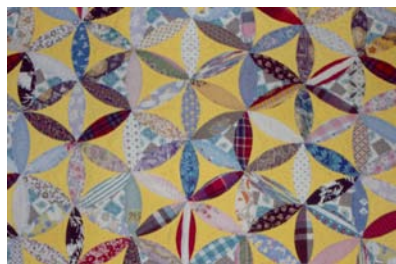
KANSAS QUILTS



**From The
Mulvane Art Museum's Collection**



**Mulvane Art Museum
Washburn University
1700 SW College Ave.
Topeka, KS 66621**



Kandis Barker (2005; Revised, 2011)

The Kansas Quilt Collection at the Mulvane Art Museum.

Linda Ward Mosier, from Hays, Kansas, donated eighteen historic quilts from the Kansas Quilt Collection to the Mulvane Art Museum in 2000. Five of these eighteen quilts are featured in this resource guide.

These eighteen quilts were registered in 1986 by the Kansas Quilt Project, a non-profit organization.

The Kansas State Historical Society established the Kansas Quilt Project in 1986 to document and preserve historic quilts from this state. Additionally, the Kansas Quilt Project sought to heighten public awareness of the Kansas quilt making tradition and promote quilting as an art form.

You can read more about Kansas Quilts and the Kansas Quilt Project in *Kansas Quilts and Quilters* by Barbara Brackman, Jennie Chinn, Gayle Davis, Terry Thompson, Sara Farley, and Nancy Hornback. (Lawrence, KS: University Press of Kansas, 1993).

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OBJECTIVES

Kansas State Department of Education Visual Arts Standards:

- Standard 1: Understanding and applying media, techniques, and processes.
- Standard 2: Using knowledge of the elements of art and principles of design.
- Standard 3: Creating artwork through a choice of subjects, symbols or ideas.
- Standard 4: Understanding the visual arts in relation to history and culture.
- Standard 5: Reflecting upon and assessing the characteristics and merits of art.
- Standard 6: Making connections between the visual arts and other disciplines.

21st Century Skills Map for the Arts:

Critical Thinking and Problem Solving Outcome: Students will use various types of reasoning to think and reflect critically and solve problems in both conventional and innovative ways.

Communication Outcome: Students will communicate in a variety of contexts through a variety of artistic media, including technologies, to convey their own ideas and to interpret the ideas of others.

Creativity Outcome: Students will draw on a variety of sources to generate, evaluate, and select creative ideas to turn into personally meaningful products.

Students will:

- Gain an increased understanding of media techniques and processes.
- Gain an increased understanding of subject matter, symbols, and ideas.
- Gain an increased understanding of visual art's connection to history and culture.
- Gain an increased understanding of the connections between art and other disciplines.
- Gain a basic model from which to analyze works of art.
- Gain knowledge of the Mulvane Art Museum's collection of historic Kansas Quilts.

Teachers will:

- Gain information that reinforces Kansas Visual Arts Standards.
- Gain supplementary information that reinforces Kansas Curriculum Standards in core content areas.
- Gain sample art lesson plans based on Quilts with which to further student studies.
- Gain knowledge of the Mulvane Art Museum's collection.

Connections:

Mathematics:

- Number and Computation: Number Sense.
Computation. Fractions.
- Algebra: Patterns and Pattern Relationships.
Mathematical Models.
- Geometry: Geometric Figures and their Properties.
Measurement and Estimation.
Transformational Geometry.

Social Studies:

- Economics: Resources and Choices.
- Geography: Maps, Regions, Human Systems.
- History: The importance of the experiences of groups of people who have contributed to the richness of heritage.

AESTHETIC SCANNING

The National Art Education Association advocates quality art education in studio production, art history, criticism and aesthetics for all learners. Aesthetic Scanning serves as one approach to looking at art.

The Mulvane Art Museum uses Aesthetic Scanning in its educational programming as one tool to encourage a deeper understanding of art. Aesthetic Scanning is simply a formal analysis of a work of art with attention to the following areas of observation:

Sensory Properties: Identifying the use of the elements of art—Line, Shape, Color, Texture, Space, and/or Value.

Formal Properties: Identifying the principles of design—Unity, Repetition, Contrast, Balance, Movement, and/or Emphasis.

Technical Properties: Identifying medium and technique—watercolor or oil painting, charcoal drawing, fiber, etc.

Expressive Properties: Interpretation—mood, meaning.

Questioning Strategies for Aesthetic Scanning

Leading Questions are used to encourage agreement.

Selective Questions offer a choice of answers.

Parallel Questions request additional information.

Constructive Questions ask for specific information in a short answer.

Productive Questions require general information in an extended answer.

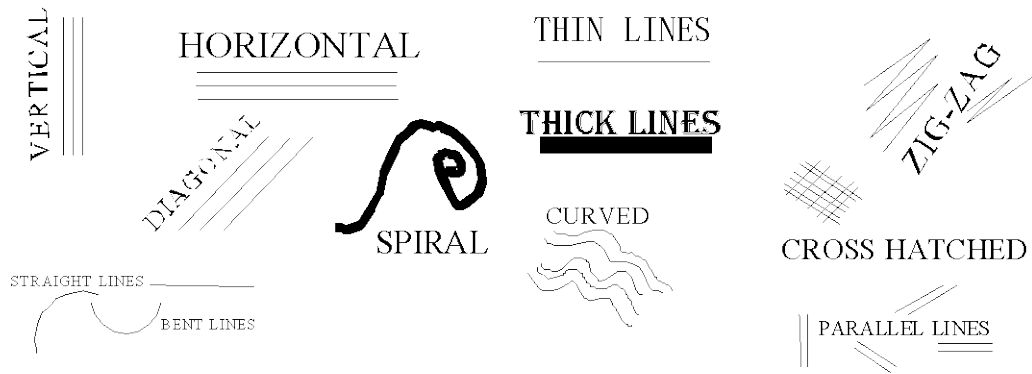
(From: *Making Sense of Art: Aesthetic Scanning and Questioning Strategies* by Pat Villeneuve, Lawrence, KS: Spencer Museum of Art, U. of Kansas, 1992.)

In the Aesthetic Scanning sections of this Resource, some suggested questions and possible answers are offered to begin conversations with your students.

ELEMENTS OF ART

LINE, SHAPE, VALUE, SPACE, TEXTURE, COLOR

LINE IS THE PATH OF A MOVING POINT.

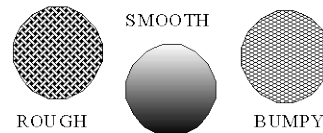


SHAPE IS AN AREA ENCLOSED BY AN OUTLINE



Shapes can be realistic or abstract.

TEXTURE IS THE WAY THINGS FEEL, OR THE WAY THINGS LOOK LIKE THEY FEEL.



VALUE IS THE DIFFERENCE IN HUE FROM LIGHT TO DARK



SPACE IS THE ILLUSION OF DEPTH

There is shallow space--little or no depth. There is deep space--the image seems to go far back.

Depth can be created using overlapping, and/or perspective, and/or color.



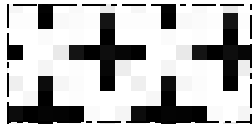
COLOR IS THE NAME OF A HUE

Color is defined as the visual response to wavelengths of light. A hue can be named red, yellow, blue, green, etc. See color wheel.

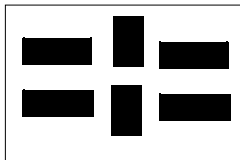
PRINCIPLES OF DESIGN

REPETITION, BALANCE, EMPHASIS, CONTRAST, UNITY

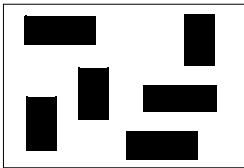
REPETITION IS THE USE OF AN ELEMENT IN MORE THAN ONE PLACE IN AN ARTWORK. **PATTERN** IS CREATED BY REPEATING AN ELEMENT TO CREATE AN OVERALL DESIGN.



BALANCE IS THE DISTRIBUTION OF ELEMENTS IN A WORK OF ART.

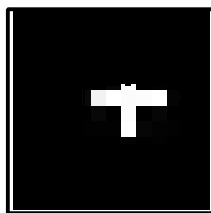
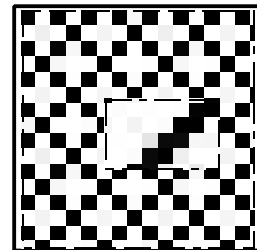


BALANCE CAN BE SYMMETRICAL.



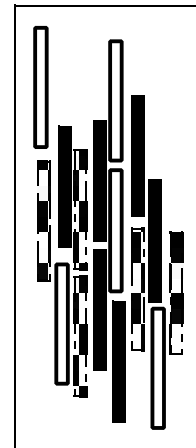
BALANCE CAN BE ASYMMETRICAL.

EMPHASIS IS GIVEN TO THE MOST IMPORTANT AREA OF A WORK OF ART. IT MIGHT BE THE BRIGHTEST, LARGEST, LIGHTEST, OR BOLDEST AREA.



CONTRAST SHOWS THE DIFFERENCE BETWEEN THE ELEMENTS. CONTRAST ADDS VISUAL EXCITEMENT.

UNITY IS THE HARMONY OF ALL THE ELEMENTS. THIS IS WHEN EVERYTHING SEEMS TO WORK TOGETHER.



A NOTE ABOUT ANONYMOUS ARTISTS

Most artists today want to be credited with having made particular works of art, so they sign their works. Although the makers of contemporary art quilts are now given credit as artists, we do not always know the names of the individuals or groups who created historic quilts. Many quilt labels, therefore, bear the term *anonymous* because the artist who created the quilt is not identified. Patsy Orlofsky states, however, that the naming of quilt patterns and piecework patterns, in some way gave the quilt makers their legacy:

One finds a beautiful paradox in the multiplicity of names for American quilts that are essentially products of an anonymous craftsmanship. While American women participated in an art which was largely anonymous, they gained some dominion over their products by giving them colorful names (Orlofsky 246).

There are more than 2,400 names for various piecework patterns. Some descriptive names are:

Political Themes: *King's Crown, Union Star, Tippecanoe, Yankee Puzzle, Lincoln's Platform.*

Historical Themes: *Rocky Road to Kansas, Kansas Dust Storm, Railroad, Liberty Star, Texas T.*

Images from the Natural World: *Bear's Paw, Duck's Foot, Goose Chase, Turkey Tracks.*

Social Themes: *Friendship Chain, Grandmother's Fan, Farmer's wife, Crosses and Losses.*

Every Day Objects: *Rail Fence, Log Cabin, Windmill, Churn Dasher, Coffee Cup.*

Sea Themes: *Ship's Wheel, Rolling Star, Mariner's Compass, Lost Ship, Flying Dutchman.*

Religious Themes: *Jacob's Ladder, Scripture Quilts, Crown of Thorns, David and Goliath.*

And some names are given to patterns that are personal, such as *Mrs. Morgan's Choice.*

Discussion:

Do you agree or disagree that naming something is similar to signing a work as your own?

Why?

Quilts Represented in this Teacher Resource:

One of the quilts represented in this resource was signed by the artist: **MARINER'S COMPASS**, 1878. Vade Gay was the artist; she gave the quilt its own pattern name: *Virginia Beauty*.

One quilt pattern has a descriptive name: **EIGHT POINTED STAR**, c. 1900.

One is pattern is named after a social situation: **DOUBLE WEDDING RING**, c. 1930.

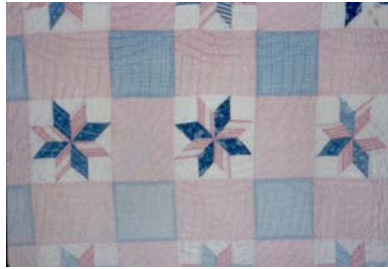
One quilt is named based on nature: **GRANDMOTHER'S FLOWER GARDEN**, c. 1930.

One quilt's pattern name is based on a Biblical theme: **JOSEPH'S COAT**, c. 1940.

IMAGES OF THE QUILTS FEATURED IN THIS RESOURCE



1. *MARINER'S COMPASS*, 1878
(also called *Virginia Beauty*)



2. *EIGHT POINTED STAR*, c.1890-1910



3. *DOUBLE WEDDING RING*, c.1930



4. *GRANDMOTHER'S FLOWER GARDEN*, c.1930



5. *JOSEPH'S COAT*, c.1940

WHAT IS A QUILT?

An introductory discussion for elementary school age children.

A quilt is like a blanket.

It is a covering made from bits and pieces of fabric that are sewn together to make one big cloth.

Quilts usually have three layers—a top, a back, and some soft material in between.

The tops of quilts are usually very decorative. The tops are made by sewing small pieces of cloth together. This is called **pattern piecing** or **piecwork**. Sometimes quilts are made with colorful squares, stars, circles, or flowers.

There are many designs used to make the patterned tops on quilts.

Some designs that look alike have different names. This is because people that made the quilts wanted to name the pattern after something that was important to them.

The top, middle, and bottom of a quilt are held together with fancy stitching. This stitching is called the **quilting**. Like piecwork, quilting uses many designs that are named. Some designs are hearts, flowers, circles, and ropes.

People have made quilts since ancient Egyptian times. People still make quilts today. Today some quilts are made for bedding, but others are made to hang on the wall like paintings—these kinds of quilts are called “Art Quilts.”

The quilts in this packet were all made to use as blankets. But now they are old, and the Art Museum hangs them on the wall so people can look at them.



MARINER'S COMPASS, 1878

Introduction

- This quilt pattern is called the *Mariner's Compass*.
- A mariner is someone who spends his/her time at sea.
- Mariners use a compass to locate the directions: North, South, East, and West.
- Cartographers (mapmakers) use images of compasses to illustrate North, South, East, and West on maps.
- On a map, the longest point on the image of a compass indicates North.
- This quilt design looks like the tools that sailors and mapmakers use to locate direction. However, it has four long points. On this quilt all the pink colored points are the same length to create symmetry.
- This quilt was made in 1878 by a 14 year old girl.
- She signed and dated the quilt. Her name was Vade Gay.
- She named the pattern on her quilt *Virginia Beauty*.
- Quilt patterns have many different names. Often, quilters like to name their patterns after something that is important to them. We don't know where Vade Gay originally lived—maybe she was from Virginia.
- Sometimes this pattern is called *Chips and Whetstone*.
- Whetstones are grinding wheels used to sharpen tools. As the wheel spins and grinds the tools to sharpen them, little sparks fly off the wheel. When you look at this pattern do the points look like sparks? Do you think that a sailor used grinding wheels? Maybe, but farmers used grinding wheels a lot. When a pattern like this is named *Chips and Whetstone* it is possible that a farmer's family made it.
- This quilt pattern is hard to sew. Usually people that make this pattern have practiced quilting for a long time.



MARINER'S COMPASS, 1878

Aesthetic Scanning Sample Questions and Possible Answers.

Sensory Properties: (Color, Value, Shape, Line, Space, and/or Texture)

What **colors** do you see in this quilt pattern?

Pink, blue, yellow, green, violet.

Are the **colors** bright or are they subdued? (loud or quiet?)

Most of the colors have faded, but when you look in the seam areas, the original colors were never vibrant. The fabric was dyed with natural dyes, so the colors were muted hues.

What **shapes** do you see in this quilt pattern?

Mostly triangles are used in a Mariner's Compass, but there is a circle in the center. (This circle identifies it as a Compass-style pattern instead of a Star-style pattern.)

Formal Properties: (Emphasis, Repetition, Unity, Contrast, Balance, and/or Movement)

Where is the **emphasis** in this pattern? Is it in the center of the image? Or is it from the points radiating out?

The first thing you look at is the middle. The center is "negative space," so your eyes then move outward with the triangles.

This **pattern** is circular. Why do you think it is called "circular" when there are so many points on it?

*The pattern is circular because the points are **repeated** in a circular manner. **Repetition** is an important property in this work.*

Technical Properties: (How was the work made? What materials were used?)

How do you think this quilt was made?

This quilt is sewn together with tiny stitches all made by hand. The material used was woven cotton. First, the artist cut out all the pieces; then she sewed them together in a design. After that, she sewed those designs into a big cloth. The entire quilt was finally sewn using a decorative stitch.

Why didn't the artist use a sewing machine to sew the quilt together?

The sewing machine was invented in 1818 and patented in 1846, but many people could not afford a sewing machine. Besides, many quilt makers preferred to hand sew their quilts.

Expressive Properties: (Interpretation)

Have you ever used a compass to find North? Have you ever seen a grinding stone?

What words or ideas would **you** use to describe the image on this quilt?



Vade Gay
Mariner's Compass Quilt, 1878 (also called *Virginia Beauty*)
Mulvane Art Museum Permanent Collection



EIGHT POINTED STAR, c. 1890-1910

Introduction

- This pieced patterned quilt is called the *Eight Pointed Star*.
- It is sometimes called the *Star of Bethlehem*, or *Blazing Star*.
- There are at least 12 different names for this very same pattern.
- Star patterns are sometimes made using triangles, and sometimes made using rhombus shapes. This is where pattern names get confusing, because even though the shapes used to make the stars are different, sometimes the patterns share the same name.
- Star patterns were some of the earliest patterns used on quilts.
- The *Eight Pointed Star* pattern was made when America was a new country.
- The star pattern is still a very popular quilt to make.
- Star pattern quilts are made in many different colors.
- Sometimes star pattern quilts have one star; sometimes star pattern quilts are made using many stars.
- Star designs (**motifs**) are not the hardest or the easiest quilt patterns to sew.
- They are a popular pattern for experienced quilters—and are often used in learning how to construct works that are more challenging.
- Quilting is the stitching that holds the three layers of a quilt together. Quilters make the stitching as beautiful as the piecework.
- Making do: The quilter who made this *Eight Pointed Star* quilt traced around a dinner plate to create a guide (**template**) for his/her quilting stitches.
- Quilters often use household items to create templates for quilting and for cutting piecework.



EIGHT POINTED STAR, c. 1890-1910

Aesthetic Scanning Sample Questions and Possible Answers.

Sensory Properties: (Color, Value, Shape, Line, Space, and/or Texture)

What **colors** can you identify in this quilt?

Blue, pink, white.

This quilt is very old. Do you think that the colors were bright when it was first made?

*The pink and blue areas were a bit darker. But the overall **value** (light or dark) was about the same. The amount of fading is consistent throughout the cloth.*

What **shapes** did the quilter use to make the *Eight Pointed Star*?

Rhombus, squares and triangles.

Formal Properties: (Emphasis, Repetition, Unity, Contrast, Balance, and/or Movement)

What areas of the pattern are **repeated**?

*This quilt has a lot of **repetition**. The rhombus shapes repeat, the squares repeat. The stars repeat.*

This work has **balance**. How did the artist create balance?

*The artist used repeating patterns, colors, and shapes to create symmetry. **Symmetry** makes a work seem balanced.*

Technical Properties: (How was the work made? What materials were used?)

How do you think the quilter made all the squares and diamond shapes the same size?

Quilters use rulers or guide sticks to make all pieces accurate. If the points on the stars are not exactly the same size and shape, they will not fit together correctly.

Do you think that the artist used a sewing machine, or hand quilted this quilt?

This quilt was made and sewn completely by hand.

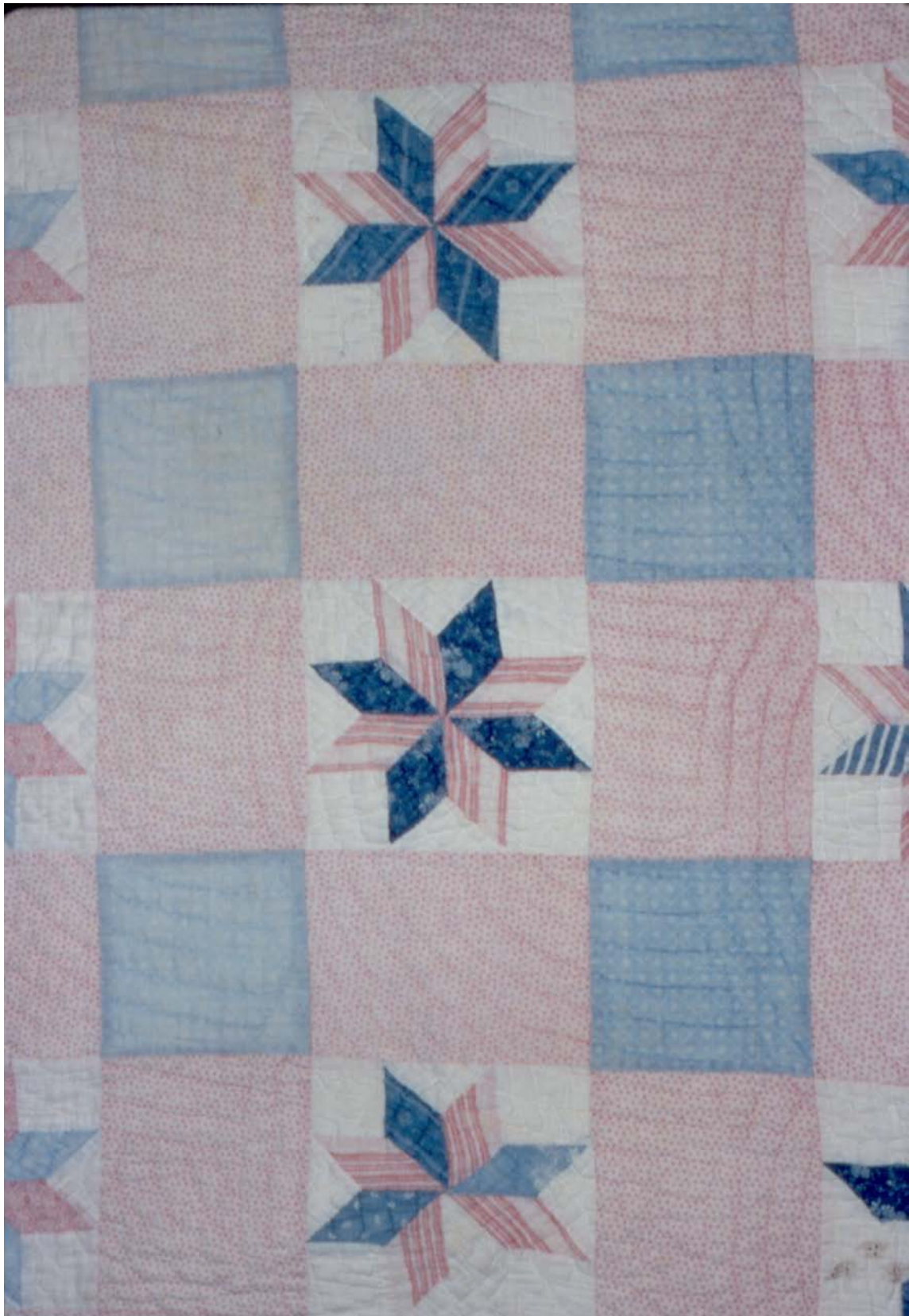
The quilter used cotton cloth and cotton thread.

*It is hard for you to see on the image, but the quilting is sewn as **concentric** (getting smaller and smaller) half circles. The quilter traced the half circles around a dinner plate to keep the circles all the same.*

Expressive Properties: (Interpretation)

What do stars make you think of? An American Flag? A starry night?

What type of story does this quilt inspire you to imagine?



Anonymous
Eight Pointed Star, c. 1890-1910
Mulvane Art Museum Permanent Collection



DOUBLE WEDDING RING, c. 1930

Introduction

- This quilt was created during the Great Depression.
- The Great Depression started in 1929. People did not have much money. Times were hard.
- The *Double Wedding Ring* was a popular pattern style born during the Depression years because it used small pieces of scrap cloth. It was like recycling.
- The *Double Wedding Ring* was also popular because dye technology enabled fabric makers to create brighter cloth that could be sold at a lower cost. Quilters were able to afford this inexpensive bright cloth, and several patterns were created which featured a multi-colored **palette** (also see *Grandmother's Flower Garden*).
- The fabrics used in making this quilt are very typical of the varieties of cloth made in the 1920s.
- *Double Wedding Ring* quilts are usually commemorative. They are not necessarily made only as “wedding quilts.” But because of the complicated piecing techniques, and the variety of cloth patterns used, they were and are made for many special occasions.
- *Double Wedding Ring* quilts are very hard to piece. The quilt design requires the accurate fitting of all the small pieces, or the rings will not connect.
- *Double Wedding Ring* quilts usually have scalloped edges.
- The name of the maker of this quilt is unknown. The artist is called *anonymous*. We do know that the quilt was acquired in South Central Kansas.



DOUBLE WEDDING RING, c. 1930

Aesthetic Scanning Sample Questions and Possible Answers.

Sensory Properties: (Color, Value, Shape, Line, Space, and/or Texture)

What **colors** can you identify in this quilt?

*There are many colors in this quilt. The colors are sometimes called “overall mosaic” because this quilt has so much **variety**.*

What **shapes** can you identify in this quilt?

The large shapes are circles that interlock. The large rings are made up of rectangles and squares.

There are also **lines** and **shapes** in the patterned fabric that make up the **rings**. Locate some circles, stripes, triangles.

Formal Properties: (Emphasis, Repetition, Unity, Contrast, Balance, and/or Movement)

What other **patterns** can you notice on the cloth used to make the quilt?

*Floral prints? **Gingham**? **Calico**?*

Because the image is a “detail” picture, you cannot see the whole quilt.

But, locate areas where the patterned cloth **repeats**.

Look at the very center of the picture, the square in the center is made up of four smaller squares. You can see how the patterned cloth has been repeated in design.

This quilt seems to have **movement**. How did the artist create movement?

The artist used arcs that interconnect to create the sense of movement. The arcs make our eyes travel around the cloth, like a pathway.

Technical Properties: (How was the work made? What materials were used?)

How do you think the quilter kept track of where to sew all those small pieces?

Quilters use paper patterns and guides to assemble a quilt. Piecework is made in sections and then the sections are sewn together.

Do you think it is easy or hard to make this kind of a quilt?

This is a challenging quilt to create! Most quilters wait until they have experience before they try to make a Double Wedding Ring quilt. All the little pieces used to make the rings have to fit together perfectly for the rings to connect.

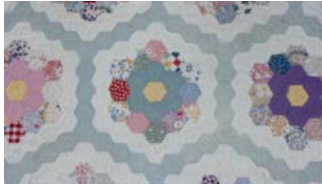
Expressive Properties: (Interpretation)

The colors in this quilt are light and bright.

Most Double Wedding Ring quilts are made from light, bright fabrics. It is frequently referred to as a “cheerful quilt” style.



Anonymous
Double Wedding Ring, c. 1930
Mulvane Art Museum Permanent Collection



GRANDMOTHER'S FLOWER GARDEN, c. 1930

Introduction

- *Grandmother's Flower Garden* is a pieced pattern that was developed in England.
- It became a very popular pattern in the United States during the 1920s and 1930s because it used up large amounts of small scraps and was inexpensive to make.
- During the 1930s, the United States was still in economic depression.
- Flower Garden quilts were popular because dye technology enabled fabric makers to create less expensive, brighter colored cloths. Some quilters were able to afford inexpensive bright cloth, and several patterns were created which featured a multi-colored palette (also see *Double Wedding Ring*).
- The back of this quilt is made from cloth flour sacks.
- Cloth sacks were used as fabric during the Depression and during World War II because of fabric and paper shortages. Using the fabric sacks was a form of recycling. Items such as flour, sugar, corn, and beans were sold in cloth sacks.
- The cloth flour sacks used on the back of this quilt are white. But many cloth sacks used for quilts (and for making clothing) were printed with florals and patterns.
- The Depression was a hard time for people. Nevertheless, cheerful quilt patterns like the *Grandmother's Flower Garden* and *Double Wedding Ring* were popular.
- This quilt is a difficult quilt to piece. Each piece is a hexagon that shares a side with the next. If there is any error in measuring, cutting, or sewing the pieces will not fit.
- The outside ring of this quilt is inconsistently quilted—this suggests that it may have been a community quilt or produced in a social setting such as a quilting bee.
- Quilting bees are activities in which people gather to make a quilt together. Quilts made in quilting bees are often created to commemorate a special event.
- This quilt was machine pieced, and then quilted by hand. This type of quilt—a hexagonal one block—is a difficult quilt to piece using a sewing machine. A quilt of this type would have been easier to piece by hand.



GRANDMOTHER'S FLOWER GARDEN, c. 1930

Aesthetic Scanning Sample Questions and Possible Answers.

Sensory Properties: (Color, Value, Shape, Line, Space, and/or Texture)

What **shapes** were used to make this quilt?

The hexagon is the only shape used to create this Grandmother's Flower Garden quilt. Each side of each hexagon touches the side of the one next to it. The hexagons fit together like a puzzle.

Which **color** stands out the most?

In the "detail" of this quilt, the violet ring of hexagons stands out the most. This is because the violet is the darkest color, and it is a solid color--not a pattern.

Value is the lightness or darkness of color. How would you describe the value of color in this quilt block? Does it seem light overall, or dark overall?

Formal Properties: (Emphasis, Repetition, Unity, Contrast, Balance, and/or Movement)

What shape **repeats**?

Hexagon! The hexagons join to make other shapes, too. Describe the implied shapes you see.

This quilt is made of many hexagon blocks using patterned, solid, and white fabrics. How did the quilter create **unity** in a quilt that has so many different elements?

*The light green areas of the quilt create unity in this work because they form a kind of pathway. When we look at the **movement** in this quilt, our eyes follow the green and rest on the flower areas.*

Technical Properties: (How was the work made? What materials were used?)

This quilt was pieced using a sewing machine, but the top was quilted by hand.

Why do you think this quilt was made that way?

Probably, the quilt blocks were made and assembled by one or two individuals. Then, the three layers of the quilt were likely "quilted" at a social gathering in which many people did the sewing together-- called a "quilting bee."

Expressive Properties: (Interpretation)

Why do you think this quilt was named "Grandmother's Flower Garden?"

In what ways do the pattern, color, and shapes come together to look like a flower garden?



Anonymous
Grandmother's Flower Garden, c. 1930
Mulvane Art Museum Permanent Collection



***JOSEPH'S COAT*, c. 1940**

Introduction

- This pattern style was named *Joseph's Coat* by the person who made this quilt.
- Traditionally, however, a *Joseph's Coat* is one in which broad bands of color are used to create stripes. It is a style of quilt associated with Lancaster County, Pennsylvania, around 1880-1910.
- The pattern used in this quilt is most commonly described as being a variation of a double petal design.
- However, the quilt pattern that is present in this quilt was identified as a *Joseph's Coat* in the *Kansas City Star's* quilt pattern section in 1934. So, the maker of this quilt may have been inspired by the *Star's* article and pattern draft.
- This is an example of the difficulty of identifying patterns by name.
- Other names for this style of quilts are *Orange Peel*, *Mosaic Window*, *Daisy Chain*, and *Peeled Orange*.
- Although the overall composition of this quilt seems to be random, there was an attempt to create a series of rings using the brown and blue print triangular fabric pieces. Perhaps, because the choice of fabric for the triangles was busy, the composition does not hold as well as it would if they had been solid color.
- Quilts that use many different and/or random types of fabric are often called “scrap” or “scrappy” quilts.
- There are many different types of fabric used in the petal designs on this quilt; some cloth styles were used only once. This is a scrap quilt.
- The bright yellow background holds the composition together. Although the quilt is very “busy,” it is a delight to look at.
- This quilt was made in the 1940s. During the 1940s, quilting was not as popular an activity as it used to be. However, people have never stopped making quilts.
- This quilt was acquired in South-Western Kansas.



JOSEPH'S COAT, c. 1940

Aesthetic Scanning Sample Questions and Possible Answers.

Sensory Properties: (Color, Value, Shape, Line, Space, Texture)

What **color** stands out the most on this quilt?

Yellow is the dominant color. Although the pieces of yellow are smaller than the petal shapes, the yellow in this quilt is a bright and deep hue.

The yellow in this quilt is an **intense** and **saturated** color, and there is a lot of busy **pattern** in this quilt. If you squint your eyes, what color do you see the most?

The dark colors show up if you squint your eyes. Do the dark colors seem to be balanced in their placement or are they scattered at random?

Formal Properties: (Emphasis, Repetition, Unity, Contrast, Balance, Movement)

The petal shapes on this quilt join to look like flowers or wheels. The fabrics used to make the petal shapes are assorted. Does this quilt seem to have **balance**?

*The random placing of assorted patterned pieces creates an un-balanced composition. That is why the quilt seems so "busy."
Yet, the background is all the same yellow fabric. This gives the composition **unity**.*

Does this quilt seem quiet and peaceful--or does it seem active?

*Again, the random placement of assorted patterned pieces creates an active **composition**. It has a sense of **movement**.*

Technical Properties: (How was the work made? What materials were used?)

This quilt is an example of a scrap quilt. The artist used many different types of fabric to make the pieces. What pieces can you identify that repeat?

Several types of cloth were used more than once in the work. Some blue swatches repeat, and some of the black and white petals were cut from the same cloth. However, because the pieces are randomly used, and do not follow a common palette or fabric design, this work reflects characteristics of scrap quilts.

In this quilt, there is evidence of identifiable scraps that were used to make some petals. One scrap has a number on it. Locate the petal shape with the number.

Clue: It is a light blue fabric with the numbers 5-16.

Expressive Properties: (Interpretation)

Why might someone say, "This is a FUN quilt?"

The colors are bright. A variety of fabric patterns are used in the quilt. There are some interesting features, such as the scrap with the numbers.



Anonymous
Joseph's Coat, c. 1940
Mulvane Art Museum Permanent Collection

KANSAS QUILTS

ART LESSON PLANS



Creating and Choosing



Measuring and Analyzing



Ordering and Sequencing

Re-Evaluating
and
Problem Solving





CREATE A CLASSROOM QUILT!

Art Project for Pre-K and Kindergarten – 1st Grade

General Goals:

Children will use artistic skills and techniques, develop aesthetic awareness and engage in creative exploration.

Kansas Early Learning Standards: Fine Arts 1: Demonstrates creativity through the arts.

Benchmark 1.3: Demonstrates self-expression and appreciation for visual arts.

Pre3: Plans and works independently to create own representations.

Pre4: Recognizes and describes various art forms.

Kansas State Department of Education Visual Arts Standards:

Standard 1: Understanding and applying media, techniques, and processes.

Standard 2: Using knowledge of the elements of art and principles of design.

Standard 3: Creating artwork through a choice of subjects, symbols or ideas.

Standard 4: Understanding the visual arts in relation to history and culture.

Standard 5: Reflecting upon and assessing the characteristics and merits of art.

Standard 6: Making connections between the visual arts and other disciplines.

Mathematics: Number and Computation: Number Sense. Algebra: Patterns. Geometry: Geometric Figures and their Properties.	Social Studies: Economics: Resources and Choices. Geography: Maps, Regions, Human Systems. History: The importance of the experiences of groups of people who have contributed to the richness of heritage.
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Overview

For this art project, students will create a one patch square design based on the square patches found on the *Eight Pointed Star* quilt.

- Students will identify simple geometric shapes.
- Students will recognize repeated shapes.
- Students will recognize pattern.
- Students will make aesthetic choices and reflect upon the characteristics and merits of art.
- Students will join their individual quilt blocks together to create a classroom quilt.
- Students will work individually and cooperatively.

Vocabulary:

A/B/A/B Pattern, other pattern sets, shapes, squares, colors and color relationships.

Supplies:

12" x 12" colored construction paper (1 sheet per child), 3" x 3" colored construction paper (16 squares per child – color choices), school glue in bottles or tubs with brushes and scissors.

Discussion:

Read a quilt book, such as *The Quilt Story* by Tony Johnston, Tomie dePaola Illustrator.

Prompting Questions:

Do you have a quilt? What does it look like? Describe the colors, patterns and textures. Was it a gift? Does it mean something special to you? What does it mean to you? What is important about a quilt? What is important about your quilt?

Look!

- Step 1. Look at the *Eight Pointed Star Quilt*, and other quilts that feature squares.
- Step 2. Locate the **squares** in the Quilt.
Identify other shapes you see (**rhombus, triangle**).
Discuss the characteristics of a **square**:
 A square is a plane figure with four equal straight sides and four right angles.
 A square is a regular polygon.
 A square is an equilateral polygon--that means all the sides are the same length.
How can Squares create a Pattern?
- Step 3. **Discuss pattern. What is a pattern?**
A pattern is a repeating design, color or shape.
Play clapping games or games using quilt squares to create ABAB patterns.
What other types of patterns exist?
- Step 4. Lay out various ABAB patterns using varieties of color combinations of squares provided.

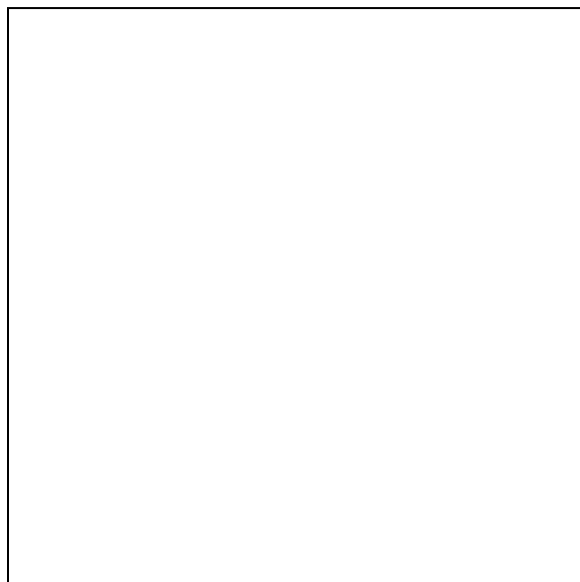
Create!

- Step 1. Children will choose their 12" x 12" square construction paper background ("block").
- Step 2. Children will choose the colors of construction paper they will use for their small squares ("patches").
- Step 3. Depending on fine motor skill and/or experience level:
3a) Copy the template sheet and create square templates made from cardboard.
Use copies of the square template for children to trace and cut out for themselves.
Instruct the students to trace around the square shape onto construction paper.
Or:
3 b) Provide precut 3" x 3" squares of construction paper or wallpaper.
Or:
3 c) Children will use a ruler or guide stick to measure 3" sides, draw and cut square shapes.
- Step 4. Children use either scissors to cut squares, or will tear square shapes to use on their quilt square.
- Step 5. **Creative Exploration:**
Encourage the children to move the shapes around on their papers to create a pattern.
If a child chooses to modify his/her square, encourage him/her to use all the pieces somewhere on his/her big quilt block. (Quilters Recycle!)
Note that leaving a space between blocks can create an interesting pattern, too!
Children may wish to create other types of patterns, such as ABBA, ABC, etc.
- Step 6. When the child has determined the pattern he/she wants to use, demonstrate how to glue the squares onto the quilt block.
- Step 7. Children glue their selected patches to their quilt block.
- Step 8. When quilt blocks are dry, assemble all the students' quilt blocks into a classroom quilt.
Children can experiment with placement as they "design" and "unify" their classroom quilt.
You can use this cooperative activity to talk about quilting bees throughout history.

Understand!

Review: vocabulary, create stories, experiment with patterns, and play patterning games.

Discuss ideas about working individually and cooperatively.



Template



GRANDMOTHER'S FLOWER GARDEN QUILT

Art Project for 2nd Grade

(The *Grandmother's Flower Garden Quilt* Lesson Plan can be enhanced to teach 3rd and 4th Grade Rotational and Reflective Symmetry.)

General Goals:

Children will use artistic skills and techniques, develop aesthetic awareness and engage in creative exploration.

Kansas State Department of Education Visual Arts Standards:

- Standard 1: Understanding and applying media, techniques, and processes.
- Standard 2: Using knowledge of the elements of art and principles of design.
- Standard 3: Creating artwork through a choice of subjects, symbols or ideas.
- Standard 4: Understanding the visual arts in relation to history and culture.
- Standard 5: Reflecting upon and assessing the characteristics and merits of art.
- Standard 6: Making connections between the visual arts and other disciplines.

Mathematics:	Social Studies:
Number and Computation: Number Sense. Computation.	Economics: Resources and Choices.
Algebra: Patterns.	Geography: Maps, Regions, Human Systems.
Geometry: Geometric Figures and their Properties. Transformational Geometry.	History: The importance of the experiences of groups of people who have contributed to the richness of heritage.

Overview:

For this art project, students will create a one-patch hexagonal design quilt block based on the *Grandmother's Flower Garden*.

- Students will identify and create simple geometric shapes.
- Students will recognize and use repeated shapes to create artworks.
- Students will identify and use patterns to create artworks.
- Students will recognize and use symmetry to create artworks.
- Students will make aesthetic choices and reflect upon the characteristics and merits of art.

Supplies:

Pencil, Ruler (or straight edge), Eraser, Templates (included in packet for you to copy), construction paper in a variety of colors for cutting shapes (see template at bottom of sheet), 10 ½" x 10 ½" square construction paper for background, Scissors. **Hint:** Provide 4 ½" squares for the children to use to create their petals...it will save construction paper and be easier for children to manipulate.

Look!

- Step 1. Discuss the characteristics of a **Hexagon**:
A hexagon is a closed plane figure made up of six lines that are joined together at angles.
A hexagon is a six-sided polygon.
A hexagon is an equilateral polygon—that means all the sides are the same length.
- Step 2. Discuss the characteristics of Symmetry and Balance:
Symmetry: Symmetry is the agreement of two halves of an image.
If you divide something in half and it looks the same on both halves—that's *Symmetry!*
The left half looks like the right half; the top half looks like the bottom half.

(Just for fun, begin by comparing sides and then rotating the hexagon. A hexagon has the properties of rotational symmetry!)

- Step 3. **Balance:** Balance is like symmetry, except both sides don't have to be exactly the same. For instance, if you divide a picture in half, and half of the picture has three circles and the other half has three squares--but all the objects are about the same size, and they seem similar--that's Balance.
- Step 4. A hexagon and the *Grandmother's Garden* Block are each symmetrical. The top shapes mirror the bottom ones, and the left shapes mirror the right. If something is symmetrical, it is also balanced. (Note: the fabric pattern repeats are not symmetrical in design.)

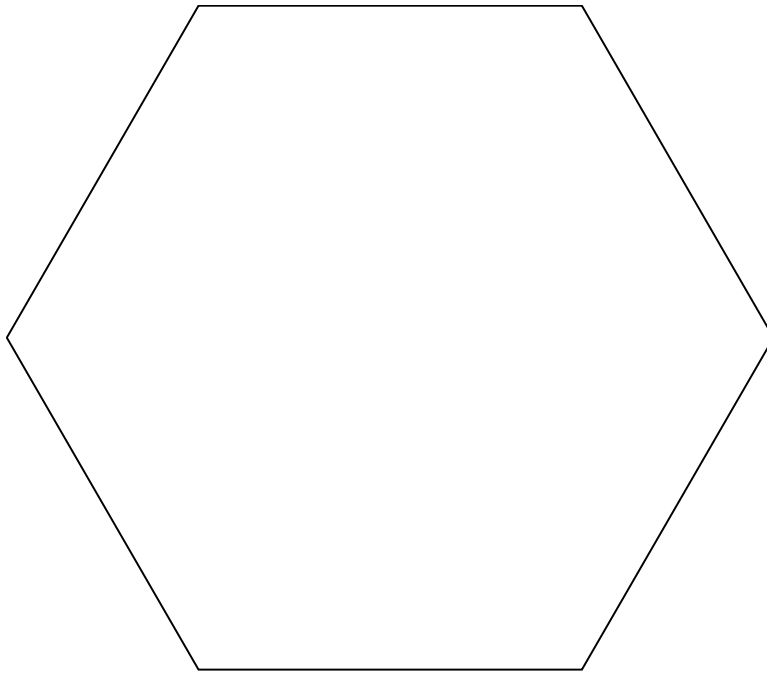
Create!

- Step 1. Depending on fine motor or skill level:
Copy the template sheet and create hexagonal templates made from cardboard.
Or:
Provide copies of the hexagonal template for children to cut out for themselves and use as their own guides.
- Step 2. Instruct the students to trace around the hexagon shape onto construction paper. They may want to use a straight edge to get the lines straight. (What is the measurement of each side of the hexagon? Each side on the template is 2").
- Step 3. The students will need to make at least seven shapes to create one flower.
- Step 4. One hexagon shape is the center piece. (Try using a contrasting color!)
- Step 5. Six hexagon pieces make the first ring of "petals."
- Step 6. **Fun Fact:** Each ring of the pattern will increase by six hexagons.
- Step 7. Encourage the children to move the shapes around on their paper, making sure each side of one hexagon touches a side of another hexagon.
- Step 8. Ask students to try to lay out an *Asymmetrical* pattern.
- Step 9. Ask the students to lay out a *Symmetrical* pattern different from the *Grandmother's Flower Garden*.
- Step 10. Depending on the result you want accomplished, instruct the children to decide on their pattern—*asymmetrical*, *symmetrical*, or the *Flower Garden*—and glue their pieces to the background paper.
- Step 11. Assemble the quilt blocks into a classroom quilt.
Children can spend time planning the layout of their quilt, by moving the individual blocks until the class reaches the agreement about the aesthetic quality of their layout.
They can assemble their quilt as separate square blocks, or they can cut around the outside of their "flower" and the classroom quilt can be assembled linking the hexagons!
You can use this opportunity to talk about quilting bees, cooperation and beauty in diversity.

Understand!

Each piece is a hexagon and shares a side with the next. If there is any error in measuring, cutting, or sewing/gluing the pieces will not fit.

A quilting bee was a popular activity in which people gathered to create quilts together. The quilters usually pieced their quilts using hand-sewing. *Grandmother's Flower Garden Quilts* were popular quilts to make in quilting bees because they are hand-pieced.



Template



EIGHT POINTED STAR PAPER QUILT BLOCK

Art Project for 3rd - 4th Grades *Using a Template*

*(*With suggestions for applications in upper grades).*

General Goals:

Children will use artistic skills and techniques, develop aesthetic awareness and engage in creative exploration.

Kansas State Department of Education Visual Arts Standards:

- Standard 1: Understanding and applying media, techniques, and processes.
- Standard 2: Using knowledge of the elements of art and principles of design.
- Standard 3: Creating artwork through a choice of subjects, symbols or ideas.
- Standard 4: Understanding the visual arts in relation to history and culture.
- Standard 5: Reflecting upon and assessing the characteristics and merits of art.
- Standard 6: Making connections between the visual arts and other disciplines.

<p>Mathematics: Number and Computation: Number Sense. Computation. Fractions. Algebra: Patterns and Pattern Relationships. Mathematical Models. Geometry: Geometric Figures and their Properties. Measurement and Estimation. Transformational Geometry.</p>	<p>Social Studies: Economics: Resources and Choices. Geography: Maps, Regions, Human Systems. History: The importance of the experiences of groups of people who have contributed to the richness of heritage.</p>
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Overview:

For this art project, students will create an *Eight Pointed Star* based on a one-patch, rhombus design, quilt block.

- Students will identify geometric shapes.
- Students will recognize and use repeated shapes to create artworks.
- Students will identify and use patterns to create artworks.
- Students will recognize and use symmetry to create artworks.
- Students will experiment with transformational/rotational symmetry.
- Students will make aesthetic choices and reflect upon the characteristics and merits of art.

Supplies:

Pencil, Ruler (or straight edge), Eraser, Templates (included in packet for you to copy), Construction paper in a variety of colors for cutting shapes (see template at bottom of sheet), 7 ¾" x 7 ¾" construction paper for background (or use an 8" x 8" or 9" x 9" square to have a decorative border), scissors.

Look!

Step 1.

Discuss the characteristics of the following shapes:

Square: A square has four corners and equal sides. The corners are right angles. A square is a parallelogram. Squares in this project will be represented by negative space.

Rhombus: A rhombus is a polygon. It has four sides, so it's a quadrilateral. The opposite sides are parallel, so it's a parallelogram. All sides have the same length, so it is equilateral.

Triangle: A triangle is a plane figure having three angles and three sides. The triangle used for this lesson has acute angles, two of the angles are equal, and two of the three sides are the same measurement--it is an isosceles triangle.

Triangles in this project will be represented by negative space.

Negative space is the empty area around a solid shape.

Step 2. **Discuss the characteristics of Symmetry and Balance:**

Symmetry: Symmetry is the agreement of two halves of an image. The left half looks like the right half; the top half looks like the bottom half. That is mirror symmetry.

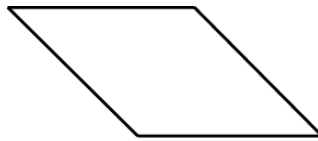
Balance: Balance is like symmetry, except both sides don't have to be exactly the same. For instance, if you divide a picture in half, and half of the picture has three circles and the other half has three squares--but all the objects are about the same size, and they seem similar--that's Balance.

Step 3. The *Eight Pointed Star* is symmetrical. The top shapes mirror the bottom ones, and the left shapes mirror the right. (Note: the fabric pattern repeats are not symmetrical in design.) The *Eight Pointed Star* fabric patterns on the featured quilt are Rotational. Their symmetry rotates. Note the fabric pattern designs.

Create!

Step 1. Copy the rhombus template at the bottom of this sheet for children to cut out for themselves and use as guides.

Step 2. Instruct the students to trace the rhombus shape onto construction paper. This activity might be successful by first cutting strips of construction paper $1\frac{5}{8}$ " wide. Children can lay their templates on to the construction paper strip to draw the cutting lines.



*Or, for older groups:

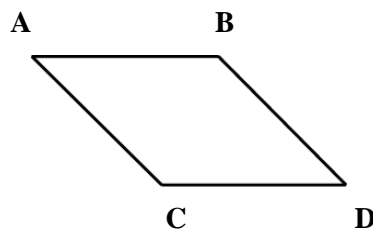
Instruct students to draw their own rhombus shapes using protractors.

Angles A and D (acute) should be 45 degrees.

Angles C and B (obtuse) should be 135 degrees.

Sides should measure $2\frac{1}{4}$ "; parallel lines (to the inside of the template) are $1\frac{5}{8}$ " apart; A-D measures 4";

B-C measures $1\frac{3}{4}$ "



Step 3. The students will make eight rhombus shapes to create the star.

Step 4. Students will assemble the eight rhombi around a center point to create the star.

(The angle measure is 45 degrees. $45 \times 8 = 360$ degrees.)

Triangle and square shapes will be revealed as negative space.

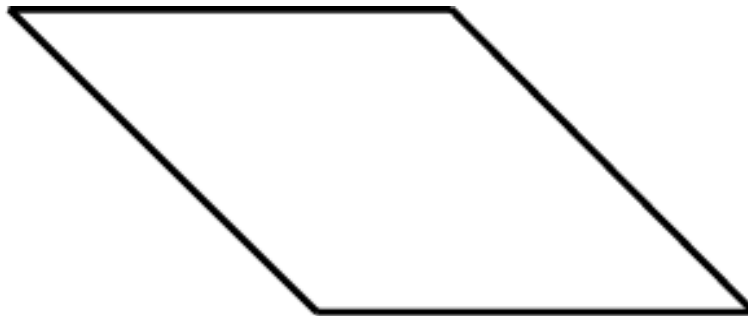
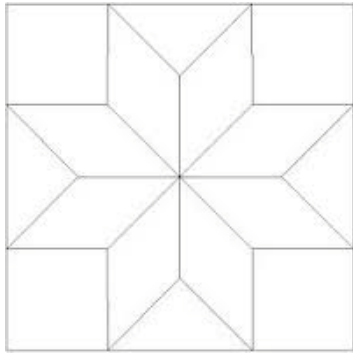
For greater challenge, students can measure and create squares and triangles to use as positive space.

Step 5. Students determine the center of the background squares they chose.

Center can be found by folding the paper in quarters or by measuring corner-to-corner and drawing diagonal lines. The center is found at the intersection.

Step 6. Encourage the children to move the shapes around on their paper, and to try different color combinations as they lay out their stars.

- Step 7. **For fun** - ask the students to try a Symmetrical pattern different from the *Eight Pointed Star*.
- Step 8. Depending on the result you want accomplished--instruct the children to decide on their pattern—asymmetrical, symmetrical, or the *Eight Pointed Star*—and glue their pieces to the background paper.
- Step 9. Assemble all the students' quilt blocks into a classroom quilt. You can use this opportunity to talk about quilting bees, cooperation and the beauty of diversity.



Template
Cut to the inside of the black line.

*For Middle School mathematic lessons in creating an *Eight Pointed Star* (with multicultural connections) visit Maureen Neumann's *Math and Geometry Activities: Star Quilts* at <http://www.fargo.k12.nd.us/education/components/docmgr/default.php?sectiondetailid=3457>.



Finding Our Way with Arcs and Intersections

Mariner's Compass

Art Project for 5th – Middle School Grades

General Goals:

Children will use artistic skills and techniques, develop aesthetic awareness and engage in creative exploration.

Kansas State Department of Education Visual Arts Standards:

Standard 1: Understanding and applying media, techniques, and processes.

Standard 2: Using knowledge of the elements of art and principles of design.

Standard 3: Creating artwork through a choice of subjects, symbols or ideas.

Standard 4: Understanding the visual arts in relation to history and culture.

Standard 5: Reflecting upon and assessing the characteristics and merits of art.

Standard 6: Making connections between the visual arts and other disciplines.

Mathematics:

Number and Computation: Number Sense.
Computation. Integers. Fractions.

Algebra: Patterns and Pattern Relationships.
Mathematical Models.

Geometry: Geometric Figures and their Properties.
Measurement and Estimation.
Transformational Geometry.

Social Studies:

Economics: Resources and Choices.

Geography: Maps, Regions, Human Systems.

History: The importance of the experiences of
groups of people who have contributed to
the richness of heritage.

Overview:

For this art project, students will use congruent geometric shapes to create a simplified *Mariner's Compass* Quilt Pattern.

- Students will explore angles.
- Students will locate intersections.
- Students will apply measurements and formulas to create artworks.
- Students will create artworks through a choice of symbols and ideas.
- Students will experiment with expressive artistic processes using compass and protractor.
- Students will make aesthetic choices and reflect upon the characteristics and merits of art.

Supplies:

Pencil, Colored Pencils, Eraser, Compass, Ruler, square drawing paper (at least 6" x 6"). For extended activity: Construction Paper, Scissors, Glue, Watercolors.

Discussion:

Who are mariners?

Why are compasses important to mariners?

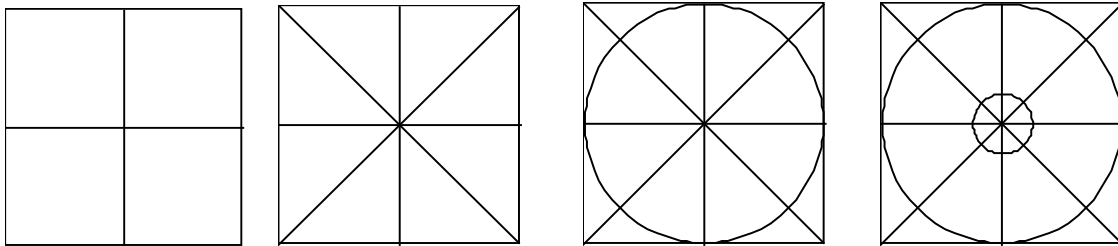
Why are mariners' compasses frequently artistically beautiful and/or embellished with designs?

Ordered Steps:

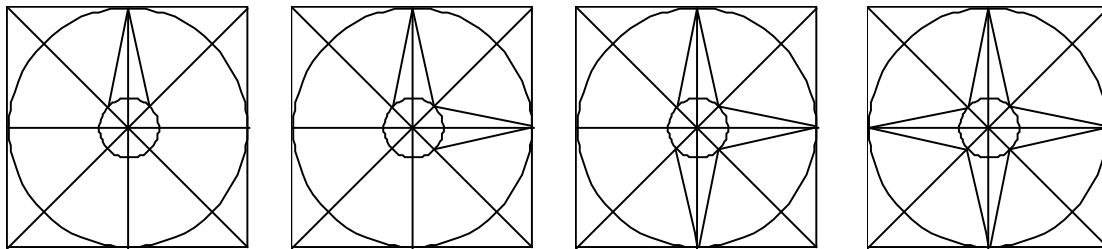
Step 1. Using the ruler, locate the 3 inch mark from the top and the sides of the paper.

Step 2. Draw a horizontal line and a vertical line to divide the paper into quarters.

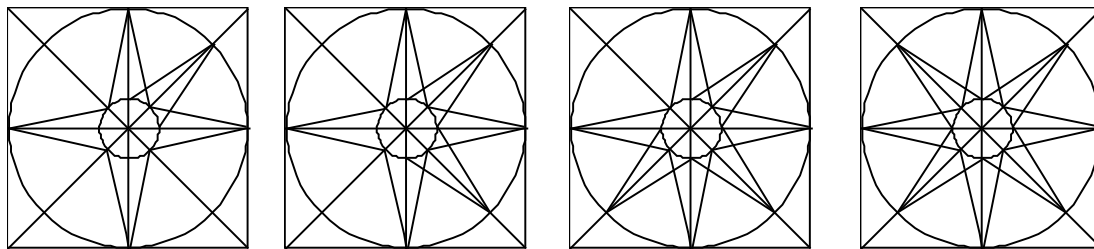
- Step 3. Draw diagonal lines from corner to corner on the paper. This will divide the paper into 8 triangular sections.
- Step 4. Locate the center of the paper and place the compass point in the center.
- Step 5. Extend the compass arm (pencil point) to $5\frac{3}{4}$ ". This will allow $\frac{1}{4}$ " from the edge of the paper.
- Step 6. Draw a circle using the compass.
- Step 7. Reset the compass to $1\frac{1}{2}$ ".
- Step 8. Place the compass point in the center of the paper and draw a $1\frac{1}{2}$ " circle. This inner circle will determine the length of the rays.



- Step 9. Use a ruler to draw slanted lines that connect the outside of the large circle at the vertical and horizontal points with the smaller circle at the diagonal points of intersection. See below:



- Step 10. Use the ruler to draw slanted lines that connect the outside of the large circle at the diagonal points with the smaller circle at the vertical and horizontal points of intersection. See below:



- Step 11. Continue to sub-divide the circle using intersections as points of reference. The more points created, the more complicated the lesson.
- Step 12. Color the compass with markers or colored pencils. Students may choose to use contrasting colors, or create their designs using a variety of values of the same color.

Additional Ideas:

Using the same procedure, create the *Mariner's Compass* on colored construction paper. Instruct the students to cut the points out and reassemble them on another piece of paper. Ask students to share their colored points, or construct a classroom "quilt" as a cooperative activity.



This Lesson Plan is based on quilt pattern drafting from *Mariner's Compass Quilts* by Judy Mathieson.

RESOURCES
Quilt Books for Children
Available From the Mulvane Art Museum Resource Library!

Cassie's Word Quilt by Faith Ringgold

Hidden in Plain View: A Secret Story of Quilts and the Underground Railroad by
Jacqueline Tobin

The Keeping Quilt by Patricia Polacco

The Log Cabin Quilt by Ellen Howard

Luka's Quilt by Georgia Guback

The Patchwork Quilt by Valerie Flournoy

Quilt Block History of Pioneer Days by Mary Cobb

The Quiltmaker's Gift by Jeff Brumbeau and Gail de'Marcken

The Quilt Story by Tony Johnston, Tomie dePaola Illustrator

Sam Johnson and the Blue Ribbon Quilt by Lisa Campbell Ernst

Shota and the Star Quilt by Margaret Bateson-Hill

Sweet Clara and the Freedom Quilt by Deborah Hopkinson

Tar Beach by Faith Ringgold

Resources

Art Materials

Sax Art Education/School Specialty

P.O. Box 1579

Appleton, WI 54912-1579

1-888-388-3224

<http://www.saxarts.com>

Triarco Arts & Crafts

2600 Fernbrook Lane, Suite 100

Plymouth, MN 55447

1-800-328-3360

<http://www.triarcoarts.com>

Dick Blick Art Materials

P.O. Box 1267

Galesburg, IL 61402-1267

1-800-828-4548

<http://www.dickblick.com>

Nasco Arts & Crafts

901 Janesville Ave.

Ft. Atkinson, WI 53538-0901

1-800-558-9595

<http://www.enasco.com>

Discount School Supply

P.O. Box 6013

Carol Stream, IL 60197-6013

1-800-627-2829

<http://www.discountschoolsupply.com>

Resources

Posters and Reproductions

Crystal Productions

P.O. Box 2159

Glenview, IL 60025

1-200-255-8629

<http://www.crystalproductions.com>

Davis Publications

50 Portland St.

Worcester, MA 01608

1-800-533-2847

<http://www.davisart.com>

Resources

Periodicals

Arts and Activity Magazine. (Series). Publishers Development Corp.

<http://www.artsandactivities.com>

Scholastic Art Magazine. (Series). Scholastic Publishing.

<http://teacher.scholastic.com/products/classmags/art.htm>

SchoolArts Magazine. (Series). Davis Publishing.

<http://www.davisart.com/Portal/SchoolArts/SAdefault.aspx>

Studies in Art Education. National Art Education Association.

<http://www.arteducators.org>

Web Resources

Lesson Planning

ARTS EDGE: <http://artsedge.kennedy-center.org/educators.aspx>

Education Place – Activity Search. <http://www.eduplace.com>

Elementary Art Lessons, Princeton Online Lesson Plans. Incredible Art Department. 2010.
<http://www.princetonol.com/groups/iad/lessons/elem/elemllessons.html>

J. Paul Getty Museum/Resources for the Classroom. <http://www.getty.edu/education/teachers/index.html>

Learning, Arts and the Brain: Dana Consortium Report of Arts and Cognition. Gazzaniga, Michael.
Washington, DC: Dana Press, 2008. <http://www.dana.org>

Learning in a Visual Age. National Art Education Association. 2008.
<http://www.arteducators.org/learning/learning-in-a-visual-age>

Lesson Planning. 2008. National Art Education Association.
<http://www.arteducators.org/learning/lesson-planning>

The Metropolitan Museum of Art. <http://www.metmuseum.org/explore/classroom.asp>

Studies in Art Education. National Art Education Association. <http://www.arteducators.org>

**Pedagogy: References and Resources Available from the
Mulvane Art Museum's Curriculum Resource Library**

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Quilts, Quilt Making, and Art Glossary

Aesthetics - Aesthetics are the visual properties by which a work of art is critiqued.

Aniline dye - Aniline dyes are synthetic dyes frequently derived from coal tar. Synthetic aniline dyes were invented in 1856 with the discovery of coal tar and its many uses.

Appliqué - Appliqué is the process of attaching small pieces of fabric to a larger ground fabric. Appliqué is frequently characterized by representational forms such as flowers, people, and landscapes.

Backing - The backing on the quilt is the bottom layer. Because the backing is usually a solid color the decorative quilting often shows up better on the back.

Basting - Basting is the process of using long loose stitches to hold pieces of fabric in place while finer work is being done. Basting stitches are usually removed for the finished product.

Batting - Batting is another name for Interlining. (See Interlining)

Binding - Binding is the finishing of the raw edges of a quilt. (See Edges)

Calico - Calico is a small-scale printed cotton fabric. It is usually floral in design.

Center of Interest - Focal point - The area of a work of art to which the eye is drawn to first.

Conversation Print - Also called "Object Prints," these are miniature prints on fabric that exclude floral prints but include animals, people, objects, scenes, and recreational motifs.

Coverlet - Refers to any bedspread or bed cover that is used for warmth. Coverlets are not quilts.

Design - Design is the overall organization of a quilt, a specific pattern, or a work of art.

Dye - Dye is the coloring used for fabric. Dye can be made of natural or synthetic materials.

Eccentric Print - Eccentric prints are geometric patterned fabrics that are often characterized by sharp angles, optical illusions, and three-dimensional appearances.

Echo quilting - Echo quilting is the design of stitching layers of a quilt together by following the outline of the pieced or appliquéd pattern on the top of the quilt.

Edges - The edges of a quilt can be bound or turned. Edge treatment can be one of the determining factors in the appraisal value of a quilt. For instance, a quilt with triangle points is more desirable than one with turned edges.

Elbow Quilting - The elbow quilting technique is an all over design of quilted arc rows radiating from a common point. Often a compass, or a compass technique of string attached to a guide point is used to create the arcs.

Face - The face is the side of the material intended to be seen.

Frame - The device used to hold the three layers of cloth together for quilting.

Fugitive Color - Fugitive color refers to the changing of color when cloth is exposed to light or chemicals.

Geometric - Geometric shapes are based on primary shapes such as square, triangle, circle, hexagon...

Gingham - Gingham prints are characterized by at least two colors used to create checks or stripes.

Homespun - Homespun cloth is hand loomed material, usually created in cotton, wool, or linen.

Interlining - The interlining of the quilt is the material used in between the top and the bottom layers. Interlining can be linen, cotton, wool, batting, or old used quilts. Also called "Batting."

Monochromatic - Monochromatic refers to the use of a single color, or a single tone.

Mosaic - Mosaic is the use of small elements, such as small pieces of cloth, to create an overall image.

Motif - The recognizable element of design. Such as a "floral motif" is the obvious repetition of flowers.

Paisley - An exaggerated teardrop design frequently printed on cotton. The origin of the design is India.

Palette - Palette is the range or quality of colors used.

Pattern - Pattern is a design unit of a quilt. The pattern can be a reference to specific blocks or pattern blocks, to areas of a quilt, to the type of quilting used, or to the overall design.

Piecework - Piecework is the process of joining small pieces of fabric together to create an image or a pattern. Piecework can be abstract, but traditionally it is characterized by geometric patterning.

Quilting - Quilting is the process by which the layers of a quilt are sewn together. This can be accomplished by hand or machine. There is a wide variety of quilting patterns used to sew the layers of fabric; templates were often used to mark the complex patterns.

Remnants - Remnants are extra lengths of fabric left over from a whole cloth.

Running Stitch - The running stitch is a process of sewing. The stitch is accomplished by sewing over and under joining cloth together--each stitch is divided from the next by a space.

Selvage - Selvage is the extra amount of fabric around the edge of a cut piece of fabric that is used to attach pieces one to another. Often true colors and fabric prints are preserved in the selvage.

Sets - Sets are the bands, strips, or pieces that sometimes are used to connect blocks or sections together. Also called "sash" or "lattice" work. (For instance, the green-banded areas in the *Grandmother's Flower Garden* quilt are the sets.)

Substantive Dye - Substantive dyes are those derived from organic matter.

Template - A template is a device used to ensure equal pattern repeats. A template can be made of wood, cardboard, or paper. Templates are used in cutting fabric for piecing and are used in marking areas for quilting.

Top - The top of the quilt is the side of the quilt that is presented. The top is always the decorative side. Note: the backs of quilts are often equally decorative.

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