

# ***Beyond The Bed: The American Quilt Evolution***

and ***Ann Jonas: The Quilt***

at the **Katonah Museum of Art** February 24 – June 16, 2013

**Quilts ... What is it about quilts?** Their appeal has endured, and they have evolved in form, function and expression since the birth of our country. This exhibition features 34 quilts spanning 200 years of social history in North America. Some of the quilts tell our stories; others fill us with a sense of exquisite beauty and wonder about how they were made. One of the contemporary quilts in our exhibition goes beyond the usual scraps of fabric to designing with wire mesh, salvaged electronic parts and computer chips. The possibilities for quilts seem endless.

**Our tours are observation-based and conversational.** Visits will build upon your students' experience with quilts as they encounter this extraordinary and diverse art form. The quilts with **social studies connections** will involve inquiry-based learning, such as:

- What can quilts tell us about the lives of those making them?
- How do messages travel across time in a quilt?

The intricately designed geometry in many quilts will be explored through close observation and discussion, which will involve **art and math concepts and vocabulary** (see Glossary). Each school visit includes gallery activities and a hands-on design project in the Learning Center.

**Please prepare your students for their visit to the Museum.** We have included a bibliography with selected books that are easy to get from your libraries. Pre-visit activities and images acquaint your students with works in the exhibition and support discussion. This will ensure a successful and meaningful Museum visit.

**IMPORTANT: Please share the following materials with all classroom teachers.** They can also be downloaded from our website: [www.katonahmuseum.org](http://www.katonahmuseum.org) under "Teacher Resources."

To help prepare students, we have provided the following materials:

- **Text Panels** from the exhibition with curatorial themes
- **Glossary** of art and quilt terms
- **Three full color images** from our exhibition with "looking" questions to ask your students
- **Pre-Visit Activities:** Quilt Designs and Quilt pattern Traditions
- **Bibliography** of children's literature involving quilts
- **Name Tag Sheet** – Please have each student arrive wearing a name tag – first name only



**Look for this light bulb, which indicates ideas for older students!**

The KMA Education Department welcomes collaborative planning for class visits. Let us know how you will be using your visit so that we may best serve you. Please call 914-232-9555, ext. 2985 to discuss the specifics of your tour.

**UPCOMING PROGRAMS TO NOTE ON YOUR CALENDAR. Visit the KMA website for details.**

- **Educators' Preview** – Thursday, March 7, 4–6pm
- **Quiltmaking in the Classroom** with Diana Robinson, Monday, March 18, 4–7pm
- **Family Quilt Day at the KMA** – Sunday, May 5, 12–5pm



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[www.katonahmuseum.org](http://www.katonahmuseum.org)

## ***Beyond The Bed: The American Quilt Evolution***

### **INTRODUCTORY TEXT PANEL FROM THE EXHIBITION:**

Functional as well as fanciful, the quilt is probably the most personal and universal of all American art forms. Created by people both independently and collectively from all walks of life, quilts have represented an important outlet for expression for over two hundred years. This country currently in the midst of what has been called the Great American Quilt Revival. Beginning with the Bicentennial celebration in 1976, important new scholarship has emerged; major museum and individual collections have been formed; quilting guilds have proliferated across the country; and more men and women are making quilts today than ever before.

Showcasing the finest publically held and privately owned works, this exhibition visually explores the evolution of what is known as “the quilt” or referred to as “quilted” in America. Used as a noun, the term refers to a three-layer cloth sandwich with a decorative top, a backing, and a filler material in between. As a verb, it describes the act of stitching through the three textile layers to hold them together. Throughout the nineteenth, twentieth, and twenty-first centuries, quilts have taken the form of bedding, clothing, furniture accessories, wall art, and three-dimensional room sculpture, all of which are displayed here as they were originally intended to be used and seen. The works illustrate a variety of techniques and traditional designs and represent different cultural styles and geographic areas. Six of the pieces are among “The Top 100 Quilts of the Twentieth Century.”

Today, the word “quilt” has been expanded to designate a decorative surface that may or may not be fabric, and that is neither layered nor stitched in the traditional manner. Historically artists have defined and pushed the physical and aesthetic boundaries of the bedcover, and they continue to expand the concept of what a quilt can be, now and in the future.

Jean M. Burks  
Guest Curator

### **ON THE BED**

The concept of the bed quilt originated in Europe in the mid-18th century and was brought across the Atlantic by immigrants to this country. The introduction of Eli Whitney’s revolutionary fiber processing technology and the subsequent growth of the textile industry are directly responsible for the escalation of quiltmaking in 19th-century America. By the mid-1800s the rising middle class was offered a variety of affordable dyed and printed fabrics in an array of assorted colors and patterns.

A distinctive feature of quiltmaking at that time was the development of “block” patterns—a term that refers to any arrangement of motifs, either pieced or appliquéd, made in individual squares and then sewn together to create an entire top. The block quilt represents a composite and easily transportable method that came to be recognized as indisputably “American.” As quilters moved across the country, patterns were published in newspapers and women’s magazines such as *Godey’s Lady’s Book*, and in catalogues from Sears and Montgomery Ward. Over four thousand different pattern names have been identified by 20th-century quilt historians.

Distinctive regional quilt styles developed between the Civil War and the turn of the century, which reflect the aesthetic and technical traditions of different cultures including Pennsylvania German, Native American, Amish, and Hawaiian, all represented here.

## **ON FURNITURE**

The fascination with Asian decorative arts exhibited at the 1876 Philadelphia Centennial Exposition, particularly the cracked, “crazed” surface of ceramics, led quiltmakers to embrace a new improvisational technique. The resulting “crazy” quilts were complex tactile scrapbooks of color, pattern, and ornament that emphasized individual expression.

Expensive textiles such as silk satins, brocades, and velvets, which had previously been imported, were now being produced more economically in the United States. These luxurious fabrics were incorporated into asymmetrical designs of irregularly shaped pieces sewn together in random fashion and then embellished with embroidery, printed ribbons, and hand-painted scenes to create unique fabric masterpieces. Even the “craziest” of crazy quilts was the result of conscious planning and thoughtful decision-making and could require more skill than traditional patterns. Because of their fragile nature, they were rarely stuffed with batting or actually quilted. Crazy quilts are relatively small in size and were made strictly as artistic statements rather than as functional bedcoverings, appearing in the parlor as lap robes, sofa or piano throws, and table covers.

## **ON THE BODY**

Sculpture, painting, and literature provide evidence that quilted clothing has a long history, beginning in Ancient Egypt. In Europe, during the Middle Ages, knights who could not afford armor wore a many-layered and heavily quilted fabric jacket known as a *gambeson* (under chain mail) or a *jupon* (alone or over a mail shirt) to deflect the force of an arrow and function in a fashion similar to what we today call a bulletproof vest. This practical garment developed into the fashionable and colorful men’s vest popular from the fourteenth to the seventeenth century.

Throughout the 18th century women on both sides of the Atlantic wore petticoats quilted with elaborate floral and geometric designs that were visible across the center front of a popular style of dress known as an “open robe.” Fabricated of silk and cotton for both outer- and underwear, quilted garments and accessories have been adopted by many cultures from historical times until the present.

## **ON THE WALL AND BEYOND**

In the years preceding the United States Bicentennial celebration, interest in quiltmaking exploded after Jonathan Holstein organized the first major art museum exhibition featuring American quilts selected purely for their aesthetic interest. While quilts had already found firm footing as a form of folk art, they had never before been recognized as fine art. The landmark show *Abstract Design in American Quilts* opened at the Whitney Museum of American Art in New York City in 1971 and traveled extensively to large audiences across the country. For the first time, the visual impact of color, pattern, and composition took precedence over materials, construction, and regional characteristics.

*The Art Quilt*, a 1986 traveling exhibition of non-traditional works, identified the leading trailblazers in the field, defined the cutting edge of the movement, and became its generic name. The catalogue proclaims: “The art quilt has emerged and it heralds a dramatic and fundamental change in the history of quilts. It is art for walls, not beds, created by artists abandoning media like painting, printmaking and ceramics to express themselves in original designs of cloth and thread.” Over the past twenty-seven years, these pioneering individuals have expanded the boundaries of traditional quiltmaking in terms of materials, motifs, and scale, either miniature, massive, or three-dimensional. Created from discarded clothing, obsolete microchips and even wood, these “quilts” relate personal stories, reinterpret familiar patterns, replicate natural scenes, and explore new techniques.

## GLOSSARY OF TERMS

### DESIGN ELEMENTS:

#### COLOR –

**Color wheel:** A circle with different colored sectors used to show the relationship between colors. Quilters sometimes consult a color wheel to make sure they have the right color combinations.

**Primary, Secondary & Tertiary colors:** Blue, red, and yellow are *primary colors*. *Secondary colors* are made from mixing two primary colors: green, orange, and violet. Tertiary colors are made from mixing two secondary colors.

**Color value:** the relative lightness or darkness of a color. It is an important tool for the designer/artist.

**Complementary color:** Complementary colors sit opposite each other on the color wheel. Because they are opposites, they tend to look especially lively when used together.

**Analogous color:** Analogous colors sit side by side on the color wheel. They blend well together.

**Warm / Cool Colors:** Colors on opposite sides of the color wheel give opposing feelings. The warm colors; reds, and yellows, are often associated with fire and sun, which suggest warmth. On the other side, cool colors; blues and greens, are often associated with water, sky, and spring, which suggest coolness. Psychologically, cool colors are said to be calming, whereas warm colors energize. Optically, cool colors appear to recede, and warm colors give the impression of being closer.

#### COMPOSITION –

**Motif:** A decorative design or pattern

**Pattern:** the repetition of an element (or elements) in a work. Many quilts are made of patterns.

**Rhythm:** A regular or harmonious pattern; a visual “beat” in the work

**Symmetry/Asymmetry:** Symmetry happens when one side of something balances out or mirrors the other. Asymmetry happens when parts are unbalanced or don’t match.

### QUILT TERMS:

**Quilt:** (noun) A coverlet for a bed, made of two layers of fabric with some soft substance, as wool or down, between them and stitched together, usually in a decorative crisscross design.

(verb) To stitch together (two pieces of cloth and a soft interlining), usually in an ornamental pattern.

**PARTS OF A QUILT – Top:** the part of the quilt with the greatest design features; the part we see.

**Backing:** the fabric used as the bottom layer of the quilt “sandwich”

**Batting:** the filling in a quilt, or the middle layer of the “sandwich”

**Block:** a basic unit of quilt construction; usually a square of patchwork that is put together with other blocks to make a quilt

**Binding:** a technique for finishing the raw edges of a quilt to make them smooth and strong

## QUILTING TECHNIQUES –

**Appliqué:** Small fabric pieces are sewn onto a background fabric.

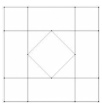
**Trapunto:** A technique where closely sewn lines of stitching are stuffed with batting to make them appear three-dimensional, or raised from the surface.

**Whole cloth:** One large piece of fabric makes up the top layer of a quilt. This piece is stitched on.

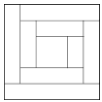
**Patchwork or Pieced:** Pieces of fabric are sewn side-by-side to create the top layer of a quilt.

**Running stitch:** A simple needlework stitch consisting of a line of small even stitches that run back and forth through the cloth without overlapping.

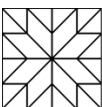
## QUILT PATTERNS FOUND IN THE EXHIBITION –



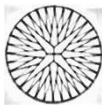
**Diamond in the Square:** This pattern is unique to the Amish women of Lancaster County, PA who wanted to create a simple variation of the center-medallion quilt that was popular during the early 1800s.



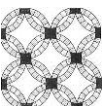
**Log Cabin:** Log Cabin quilt blocks are made up of many thin strips of fabric pieced around a center square, like the walls of a log cabin surrounding a central chimney.



**Bethlehem Star:** Formed by eight equilateral diamonds, the Le Moyne Star design was first used in quilts made in the French colonies along the Mississippi. Hundreds, even thousands, of small, precisely cut pieces of fabric are needed to complete this design.



**Mariner's Compass:** One of the earliest named American patterns and one of the most challenging to create, this style of quilt is inspired by the compass roses drawn on maps.



**Double Wedding Ring:** The motif of two interlocking rings goes as far back as the fourth century when it was used to decorate Roman cups. The double ring design was popular in Europe in the 15th and 16th centuries. It is thought this style of ring came to America through Germanic people who settled in Pennsylvania in the late 17th century. The pattern of interlocking rings was seen on coverlets, ceramics and other decorative objects in early America.



**Pincushion:** With an origami-like construction, this pattern was so challenging that fewer than ten examples have been published. Sewing curved lines took infinite patience and the melon-shaped pieces fit into each other with snug precision.

**Album:** Album quilts are made up of a number of blocks, each appliqued with a different design. The designs refer to a specific event or person, like a wedding or a hero.

**Crazy quilt:** This pattern uses irregular sized fabrics that are put together in a haphazard-looking and asymmetrical design

**Scherenschnitte or “scissor cut”:** Scherenschnitte is the art of paper cutting founded in Switzerland and Germany in the 16<sup>th</sup> century and brought to Colonial America in the 18<sup>th</sup> century by immigrants who settled primarily in Pennsylvania. Mennonite women transferred the art to quilts.

**Kaleidoscope:** a pattern of shapes and colors that mirror each other as they create continually changing circle shapes

**Pixilated:** a pattern that uses photography. Photographs are broken down to pixels and the resulting pattern is transferred to fabric.

## QUILT COMMUNITIES REPRESENTED IN THE EXHIBITION –

**African American (Gee’s Bend):** Gee’s Bend is an isolated hamlet located in southwest Alabama where African American women have been making unique quilts for four generations. Their quilts are famous all over the world. Vibrant colors and free, geometric compositions are characteristic of Gee’s Bend quilts. They have lots of rhythm.

**Amish:** The Amish women from Lancaster, PA have been called “America’s first major abstract artists” because of their simple, geometric designs. The Amish originally rejected the idea of quilting as being too decorative for their plain lifestyle but once it became a tradition in the late 1800s, women added exquisite stitching of curves, grids and feathers onto their plain fabrics.

**Mennonite:** From the Anabaptist tradition, Mennonite women from Pennsylvania adapted the “scissor cut” paper-cutting practice of the Swiss and Germans for their quilts.

**Baltimore Album:** Among the most elaborate applique quilts of the mid-19<sup>th</sup> century were the “Baltimore Album” quilts made by the wives of a growing merchant class in Baltimore, MD, then the second largest city in the United States. This fad in quilting lasted only about 10 years, from 1846 – 1854. They were made, not with scraps, but with newly purchased fabrics.

**Native American:** Quilting was one of many crafting techniques that Native Americans borrowed from European traditions and then adapted into something unique to their culture. The radiating design of the star recalls the circles of eagle feather bonnets, the rays of the sun, and the morning star, all of which are found on painted buffalo robes from the past.

**Contemporary Artists:** Contemporary quilt artists come from all over the USA. Most are women, but some are men. They bring their cultural heritage and personal experiences to their art, and create both traditional style quilts as well as unique one-of-a-kind designs. Many contemporary quilters have degrees in the fine arts or art history. And, many are interested in pushing the boundaries of what we consider a quilt as they explore surprisingly different materials.



## Let's look carefully:

**Design:** What shapes do you see in this quilt? (hint: look big and small)

What patterns and repetitions do you see? (hint: look at shapes, color, images)

Look for symmetry in this quilt. How many directions can you see symmetry?

**Context:** What does the central shape remind you of?

Where else have you seen a shape like this? Consider different cultures, histories, and art styles.

### About this quilt:

Native Americans, who learned sewing and patchwork techniques from Christian missionaries, adopted traditional patterns that reflected their own cultures. The large, eight-pointed star pattern was particularly popular, as it resonated with spiritual traditions in many different tribes. Stars, believed to be sent by the Great Spirit to watch over the people and to give blessings, were traditionally painted or beaded on clothing, hides, bags, and shields. The star and floral motifs used in this quilt are typical components of Ottawa (Odawa) designs and mimic those depicted in earlier porcupine quill work and beaded pieces in the northern Michigan region.

The Star of Bethlehem pattern in our quilt uses the LeMoyne star design. Formed by eight equilateral diamonds, the Le Moyne Star was first used in quilts made in the French colonies along the Mississippi River and is the central building block for every Star of Bethlehem quilt. Often hundreds or even thousands of small, precisely cut pieces of fabric were needed to complete this design.



**Consider:** What are the pros and cons of two cultures blending?  
What is lost; what is gained?

#### **Unknown Odawa Indian Maker**

*Bethlehem Star Quilt*, late 19<sup>th</sup> century

Probably Peshawbestown, Michigan

Cotton

78 x 70 inches

Collection of Shelburne Museum, Shelburne, Vermont





## Let's look carefully:

**DESIGN:** Name images that you see in this quilt.

What colors do you see?

Do you see any symbols?

The center section of this quilt is made up of 20 square blocks. What are some similarities and differences between the blocks?

**CONTEXT:** This is called an “album” quilt made to honor a person.

What does an album have in it? How is this quilt like an album?

### About this quilt:

This album quilt was made to honor Major Samuel Ringgold, a popular Mexican-American War (1846–1848) hero. The top center block depicts a monument to him which was erected in Baltimore shortly after his death.

During the 1840s, Baltimore was a prosperous seaport and the center of a growing textile industry. Wealth and society were the perfect setting for the development of album quilts, the most refined of which were made in Baltimore and its environs from about 1846 to 1856. Similar to the scrapbook albums kept by young girls of that time, they are appliquéd with elaborate floral, animal, patriotic, and fraternal motifs and often have signatures and inked inscriptions. Album quilts were made for a variety of occasions including weddings, presentations to a special community member, and in memory of someone who had just passed away. Others are inspired by political events.



**Consider:** This quilt was made to honor a war hero.  
What are other reasons why someone might make a quilt?

Maker Unknown  
*Major Ringgold Album Quilt*, 1846  
Baltimore, Maryland  
Pieced and appliquéd quilted cotton  
94 x 110 inches  
Shelburne Museum



## Let's look carefully:

If you walked into this scene, how would it feel?

What sounds would you hear? What would it smell like?

How does the artist achieve a special mood?

How many blues can you find in the small section? How many browns?

Why do you think the artist chose to use a small palette of colors?

## About this quilt:

Cynthia England started to quilt when she was 13 years old and, for the most part, taught herself how to make quilts. She has been a commercial graphic artist and she uses these skills in designing her quilts. Cynthia is known for her detailed, realistic quilts showing nature, flowers, antiques, and architecture.

England has devised a machine-piecing technique she calls "Picture Piecing." This technique breaks the design down into pieces that can all be sewn using straight seams and allows her to include intricate details and shading without a single set-in seam. She begins by enlarging a photograph to full size on freezer paper and then breaks the design down into sections, each marked with color codes. *Piece and Quiet*, her first quilt made entirely with this technique – was selected as one of "The 20th Century's 100 Best American Quilts."



**Consider:** Why might an artist choose to create this image using quilt techniques rather than photography or painting? What is the impact of using this medium?

### Cynthia England

*Piece and Quiet*, 1993

Houston, Texas

Cotton, silk, organza

64 x 80 inches

Courtesy of the artist

## QUILT PATTERN TRADITIONS

Quilts contain unspoken stories and histories. The pattern of a quilt tells us a lot about its history and we can learn about life in America by looking closely at quilts. See if you can **MATCH** the quilt pattern to its history.



**Mariner's Compass:** Used by quilters since the late 1970s, this is one of the earliest named American patterns. It is also one of the hardest to make. Can you guess what it was inspired by?



**Scherechnitte or "scissor cuts"** is a German paper cutting design. This art tradition was started in Switzerland and Germany in the 16<sup>th</sup> century and brought to Colonial America in the 18<sup>th</sup> century by immigrants who settled primarily in Pennsylvania. Mennonite women from Pennsylvania have created magnificent quilts using this form.



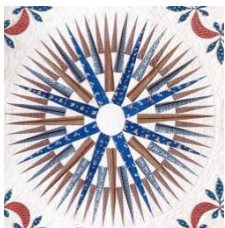
**Log Cabin:** This pattern has been an American favorite since the time of the Civil War. It is made up of strips of cloth that create blocks.



**Crazy Quilt:** Victorian women from the late 1800s were crazy about crazy quilt designs. This was a time in American of decorating extravagance; wealthy ladies bought expensive fabrics like velvet and satin to make elaborate pieces.



**Bethlehem Star:** Formed by eight equilateral diamonds, this pattern was first used in quilts made in the French colonies along the Mississippi. This quilt was made by an Odawa Indian maker from Michigan.




**Diamond in the Square:** This design is unique to Lancaster County, PA which is the oldest continuously inhabited Amish community in the USA.

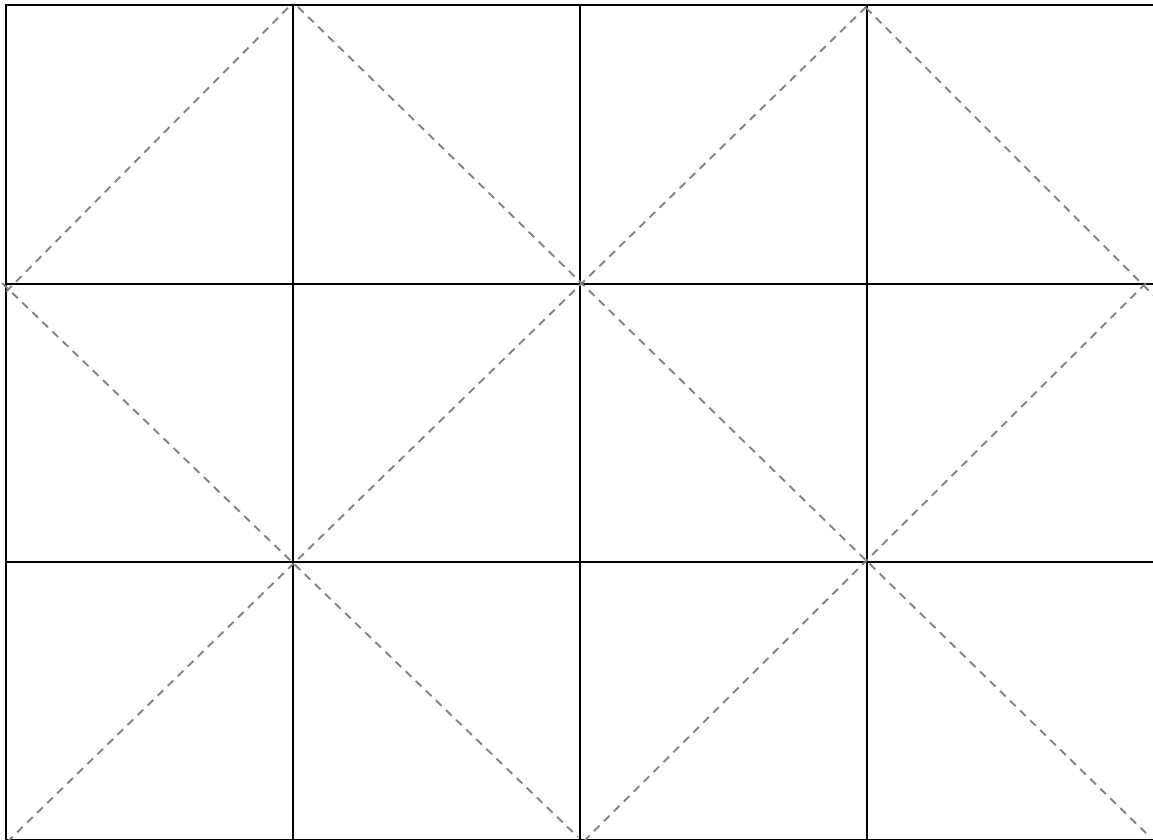
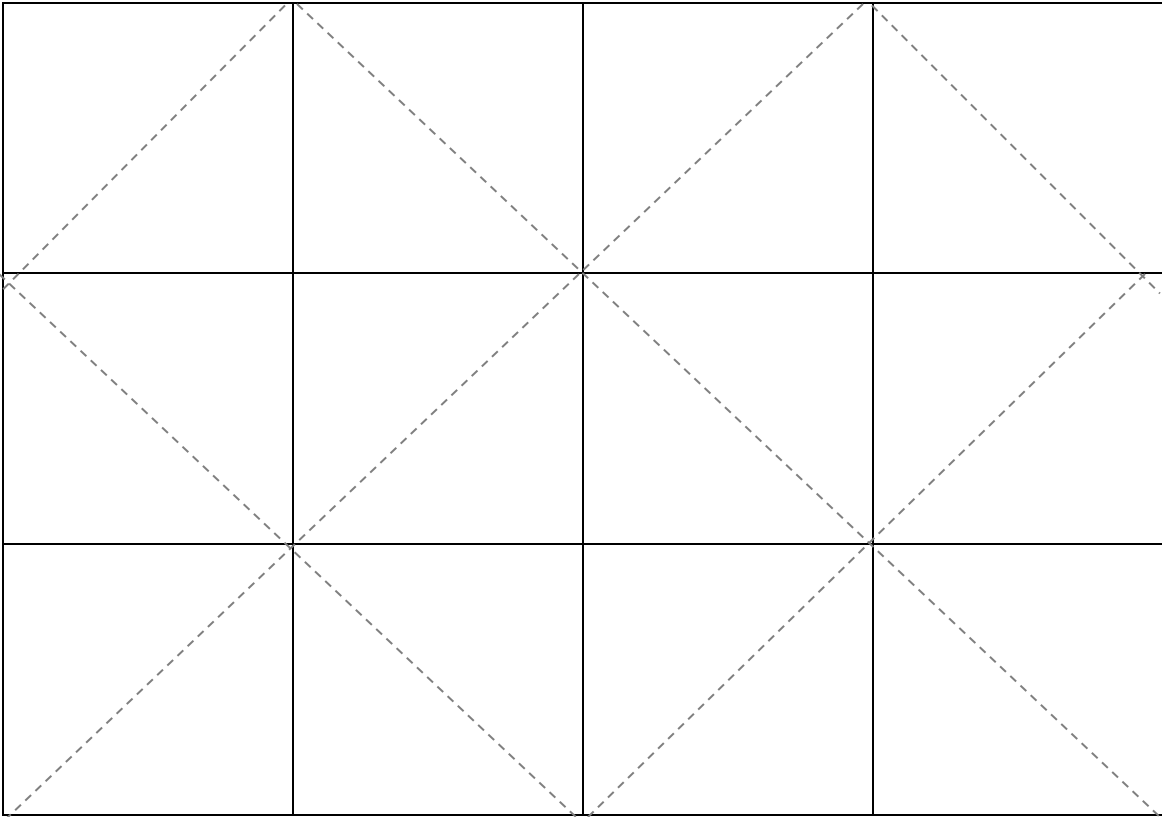


See if you can research more about these patterns. They are all at the Katonah Museum of Art!

## QUILT DESIGNS

Quilters experiment with color patterns before they decide on what they want for their quilts. Create two different color patterns, the first in black and white. The second, using four colors.

 Make multiple copies of your quilt design and arrange them to see what a full quilt might look like.



## Suggestions of quilt-related books that may be used in connection to your visit

***The Quiltmaker's Gift*** by Jeff Brumbeau, illustrated by Gail de Marcken ages 4 - 8

When a generous quilt-maker finally agrees to make a quilt for a greedy king, but only under certain conditions, she causes him to undergo a change of heart.

***The Josephina Story Quilt*** by Eleanor Coerr, illustrated by Bruce Degen ages 4 - 8

A girl travels with her family in a covered wagon, losing her beloved hen Josephina along the road. Her mother helps her make a quilt to remember her pet.

***Sam Johnson and the Blue Ribbon Quilt*** by Lisa Campbell Ernstage ages 4 - 8

While mending the awning over the pig pen, Sam discovers that he enjoys sewing the various patches together but meets with scorn and ridicule when he asks his wife if he could join her quilting club.

***The Bedspread*** by Sylvia Fair ages 4 and up

Two sisters, Maud and Amelia, embroider a bedspread with their memories of the house they grew up in.

***The Patchwork Quilt*** by Valerie Flourney, illustrated by Jerry Pinkney ages 5 - 9

Using scraps cut from the family's old clothing, Tanya helps her grandmother and mother make a beautiful quilt that tells the story of her family's life.

***Sweet Clara and the Freedom Quilt*** by Deborah Hopkinson, illustrated by James Ransome ages 3 - 7

As a seamstress in the Big House, Clara dreams of a reunion with her Momma. In a flash of inspiration, Clara sees how she can use the cloth in her scrap bag to make a map of the land--a freedom quilt--that no master will ever suspect.

***The Log Cabin Quilt*** by Ellen Howard, illustrated by Ronald Himler ages 5 - 8

Although Mam has passed on and has been buried in Carolina, the Elvirey children do not want to forget her, so one winter night, Granny sews together pieces of Mam's quilting scraps in memory of her.

***The Quilt Story*** by Tony Johntson, illustrated by Tomie dePaola ages 4- 8

Long ago, a young girl named Abigail put her beloved patchwork quilt in the attic. Now years later, another girl discovers the quilt and makes it her own, relying on its warmth to help her feel secure in a new home.

***The Quilt*** by Ann Jonas ages 4 - 8

A child's new patchwork quilt recalls old memories and provides new adventure at bed time.

***Reuben and the Quilt*** by Merle Good, illustrated by P. Buckley Moss ages 5 - 8

Reuben and his Amish family make a beautiful Log Cabin quilt to raise money for a sick neighbor, but then it is stolen before they can take it to auction.

***Eight Hands Round : A Patchwork Alphabet*** by Ann Whitford Paul, illus. by Jeanette Winter ages 4 - 8

Introduces the letters of the alphabet with names of early American patchwork quilt patterns.

***The Seasons Sewn: A Year in Patchwork*** by Ann Whitford Paul, illustrated by Michael McCurdy ages 6 - 9

Shows how the patterns and pattern names in patchwork reflect life on the frontier in the 19th century.

**The Promise Quilt** by Candice F. Ransom, illustrated by Ellen Beier ages 4 - 8

After her father leaves the family farm on Lost Mountain to be General Lee's guide, Addie finds ways to remember him -- even when he does not return at the end of the war.

**Tar Beach** by Faith Ringgold ages 5 - 8

A beautifully written book about a girl in Harlem, each page is bordered by quilt illustrations.

**The Tortilla Quilt Story** by Jane Tenorio-Coscarelli ages 4 - 8

Maria, a young girl who lives with her grandmother, Lupita, a cook on the Olson ranch, finds many loving, helping hands when she decides to make a quilt.

**The Tamale Quilt Story** by Jane Tenorio-Coscarelli ages 4 - 8

Rosa, sick for the holidays, is warmed by the quilt her grandmother made to commemorate happy occasions.

**Mooshka: A Quilt Story** by Julie Paschkis ages 3 - 6

A grandmother's quilt made of old fabric scraps tells wonderful stories and helps to calm a child.

**Most Loved in All the World** by Tonya Cherie Hegamin, illustrated by Cozbi A. Cabrera ages 4 – 8

An underground railroad story

**Stitchin' and Pullin'** by Patricia C. McKissack, illustrated by Cozbi A. Cabrera ages 6 - 12

Stories behind the famous Gee's Bend quilts

## **OLDER GRADES:**

**Quilts in the Attic** by Robin Fleisher grade 3 - 6

Explore geometry and math through an illustrated book about quilts.

**The Keeping Quilt** by Patricia Polacco grades 3 - 5

A homemade quilt ties together the lives of four generations of an immigrant Jewish family.

**The Quilt-Block History of Pioneer Days** by Mary Cobb, illustrated by Jan Davey Ellis grades 2 – 6

A kids-can-do-it history/art project book

**Bess's Log Cabin Quilt** by D. Anne Love grades 4 - 8

Disaster strikes on the farm and Bess's only hope of getting money is to win a quilt contest at the town fair. From that moment on, Bess works day and night on the Log Cabin quilt that could save the family farm.

**Stitching Stars: The Story Quilts of Harriet Powers**, by Mary E. Lyons Middle school

The tale of an ex-slave who uses the art of quilting to support her family during Reconstruction.

**The Quilt**, by Gary Paulsen Middle school

An autobiography. After a death in the family, the women of the town are brought together around a quilt.

**Papa and the Pioneer Quilt**, by Jean Van Leeuwen grades 3 – 6

During the long voyage along the Oregon Trail, Rebecca collects remnants of cloth to make a quilt



## WEBSITES ABOUT QUILT ARTISTS

### Jay Kos

Official Website: <http://www.jaykos.com/index.html>

Video: <http://www.youtube.com/watch?v=Ptx0y9lppJg>

Notes on video: "Passion is your best accessory," video with his daughter Sofia, talks about style and passion in his work, nothing specific about quilting.

### Nancy Crow

Official Site: <http://www.nancycrow.com>

### Velda Newman

Official Website: <http://www.veldanewman.com/>

Video: <http://www.youtube.com/watch?v=gN3Z5UtcVBV>

Notes on Video: VERY BRIEF video, advertisement for a how-to quilt episode.

### Mary Lee Bendolph/ Gee's Bend Quilters

Youtube of Bendolph: <https://www.youtube.com/watch?v=8BxGvFxsjYE>

Notes on Video: Talks about the transition of exhibiting the quilts on clothes lines to the museum!

Other GB Vid: <http://www.youtube.com/watch?v=wvNLX3xRSDs&feature=endscreen>

Notes on Video: simplicity of creating a quilt in her head.

Other GB Vid: <http://www.youtube.com/watch?v=72kMuLX2uCQ>

Notes on Video: Louisiana Bendolph talks about how the desire to make quilts is inherited in their community

### Cynthia England

Official Site: <http://www.englanddesign.com/>

### Paula Nadelstern

Official Website: <http://www.paulanadelstern.com/>

Youtube Video: <https://www.youtube.com/watch?v=PKjGXUogNco>

Notes: START AT: 2:04, discusses how to make a kaleidoscope quilt.

Youtube Video Part 2: <https://www.youtube.com/watch?v=NjNpSR8SPI0>

Notes: START AT: 0:43

### Tammie Bowser

Official Website: <http://tammiebowser.com/>

Video: <http://tammiebowser.com/how-to-make-a-quilt/how-to-make-a-photo-quilt/>

Notes: Explains quilt photography

### Joan Lintault

Official Website: <http://www.mjlintault.com/>

### George Siciliano

Official Website: <http://www.georgesiciliano.com/>

**Luke Haynes**

Official Site: <http://www.lukehaynes.com/projects/>

Youtube Video: [http://www.youtube.com/watch?v=H\\_h\\_EcrX6us&feature=related](http://www.youtube.com/watch?v=H_h_EcrX6us&feature=related)

Notes: Quilting and fine art

**Fraser Smith**

Official Site: <http://www.gofraser.com/>

Youtube Video: <https://www.youtube.com/watch?v=xOx62QqlVxI>

**Dominique Ehrmann**

Youtube Video: [www.youtube.com/watch?v=78KBPYLcuO8](http://www.youtube.com/watch?v=78KBPYLcuO8)

Fun log cabin template game:

<http://www.enchantedlearning.com/cgi->

[bin/paint/ftTCA6fT6gPfTp\\_lfTk4FfT9GifTi2vfTeHMfTQMkfTL9SfTIvbtTR2GfTMFcfTFzyL/artists/quilts/1ogcabin/block.shtml](http://www.enchantedlearning.com/cgi-bin/paint/ftTCA6fT6gPfTp_lfTk4FfT9GifTi2vfTeHMfTQMkfTL9SfTIvbtTR2GfTMFcfTFzyL/artists/quilts/1ogcabin/block.shtml)

Nametag Activity Sheet

*BEYOND THE BED: THE AMERICAN QUILT EVOLUTION*

On your visit to the Katonah Museum of Art you will see many quilts both old and new.  
Use the outline below to create a nametag to wear on your visit. Please make sure your name is clearly written.

