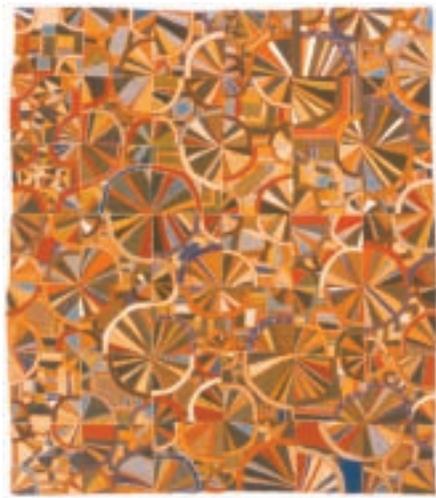


10-B Quilts: 19th through 20th centuries

Various Artists



10B.1 Hannah Greenlee (c. 1827-before 1896) and Emm Greenlee (died c. 1910), *Crazy Quilt*, begun by Hannah and finished by her daughter, Emm, 1896. Fabric scraps (some homespun), length 90 in., width 71 ½ in. (228.6 x 181.6 cm.). Historic Carson House, Marion, N.C., Gift of Ruth Greenlee.



10B.2 Susan Noakes McCord (1829–1909; McCordsville, Hancock County, Indiana), *Grandmother's Fan Quilt*, c. 1900. Wool, silk, and cotton, length 80 ½ in., width 70 ½ in. (204.47 x 179.07 cm.). From the Collections of The Henry Ford, Dearborn, Mich.

The Art

These eight colorful quilts in different patterns are each a work of art. The quilts were designed and sewn by different women at different times. The first, called *Crazy Quilt*, uses a pattern known as “Contained Crazy” because the crazy quilt squares are lined up into a grid. The second quilt is also a “Contained Crazy” but has a wheeled pattern instead of rectangular bars like the first one. The three Amish quilts that follow the first two are “Bars Pattern” quilts. The last three quilts pictured are also Amish, in a variety of designs: one is a “Diamond in the Square,” another is a “Bars Pattern,” and the third is a “Lone Star Pattern.” Quilting involves sewing together different pieces of material to make coverings for beds.

The Artist

Hannah Greenlee, a slave, began her *Crazy Quilt*, which was finished by her daughter, Emm. Hannah was freed after the Civil War and probably continued the work of cooking, cleaning, and sewing that she had done as a house servant. The stacked, colored bands she used in her quilt pattern are similar to a cloth pattern made in Africa called Kente cloth.

Susan Noakes McCord made the second “Contained Crazy” quilt, called *Grandmother's Fan Quilt*. McCord was a farmwife from McCordsville, Indiana. In addition to making more than a dozen quilts, she raised vegetables, chickens, and seven children. She made changes to familiar quilt patterns to create her own individual quilt designs.



10B.3 Bars Pattern Quilt, c. 1920. Top, plain-weave wool; back, grey-and-blue plain-weave cotton. Overall dimensions 72 x 80 in. (182.9 x 203.2 cm.). Gift of “The Great Women of Lancaster.” Collections of the Heritage Center of Lancaster County, Lancaster, Pa.



10B.4 Bar Pattern Quilt, c. 1925. Top, plain-weave wool; back, brown-and-white printed-check plain-weave cotton. Overall dimensions 77.5 x 77.5 in. (196.9 x 196.9 cm.). Given in memory of Louise Stoltzfus. Collections of the Heritage Center of Lancaster County, Lancaster, Pa.

10-B Quilts: 19th through 20th centuries

Various Artists



10-B.5 Split Bars Pattern Quilt, c. 1935. Top, plain-weave and crepe wool; back, black-and-white twill printed-pattern plain-weave cotton. Overall dimensions 76 x 76 in. (193 x 193 cm.). Collections of the Heritage Center of Lancaster County, Lancaster, Pa.



10-B.7 Bars—Wild Goose Chase Pattern Quilt, c. 1920. Top, plain-weave and crepe wool; back, wine-and-white floral-print, plain-weave cotton. Overall dimensions 72.5 x 79.5 in. (184 x 201.9 cm.). Gift of Irene N. Walsh. Collections of the Heritage Center of Lancaster County, Lancaster, Pa.



10-B.8 Diamond in the Square—Sunshine and Shadow Variation Pattern Quilt, c. 1935. Top, purple plain- and twill-weave wool; back, purple twill-weave cotton. Overall dimensions 80 x 80 in. (203.2 x 203.2 cm.). Gift of "The Great Women of Lancaster." Collections of the Heritage Center of Lancaster County, Lancaster, Pa.

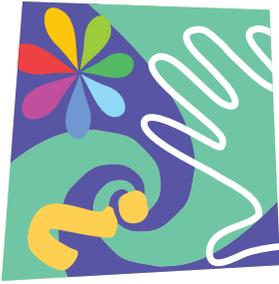
The rest of the quilts are made by Amish quilt makers who lived in and around Lancaster, Pennsylvania. At the center of Amish life are religion, family, and community. Amish people live simply in small communities and believe in nonviolence. They live simple lives in small communities and believe in nonviolence. They also believe in getting by without much of the technology used by the rest of America. Women come together to work on quilts, although earlier Amish quilts were probably made by individual women.

The Historical Perspective

Quilting is an old craft, which has gone through many changes over time. A quilt usually has a piece of material on the top and the bottom, with a layer of 'batting' in the middle, which helps make the quilt warm. The layers are sewn or quilted together. In America, before the Revolution, quilts were usually made by wealthy women, who had the time to work on fancy stitching and the money to buy fancy fabrics. As more women began to quilt, they often would cut up old clothes or blankets to use as fabric, since they could not afford more expensive materials. Fabrics began to change and become more affordable with the invention of the cotton gin and power loom.



10-B.6 Lone Star Pattern Quilt, c. 1920. Top, plain-weave wool; back, red, green, and white printed-plaid, plain-weave cotton. Overall dimensions 89 x 89 in. (226.1 x 226.1 cm.). Gift of Irene N. Walsh. Collections of the Heritage Center of Lancaster County, Lancaster, Pa.



Conversations and Teaching Activities

Head Start Children ages 3 to 5

Encourage children to look closely at the quilts—the patterns and the colors used. Introduce new vocabulary and find books that relate to the artworks.

Describing



- ✓ What is a quilt? How is it different from a painting or a photograph?
- ✓ Have you seen a real quilt? Have you touched a quilt? What was it like?
- ✓ Do any of you have quilts? Maybe someone can bring in a real quilt for the children to see and feel!
- ✓ Do you see differences between the quilts? (Some use big pieces of fabric, others use small pieces of fabric; some use many colors, others use few colors; some use different shapes of fabric like rectangles, squares, and circles.)
- ✓ Can you find shapes (rectangles, triangles, squares) or patterns in the different quilts?
- ✓ Help children find specific shapes and patterns within the quilts. Which quilts have patterns that are alike in some ways but different in others?
- ✓ Have children find similar colors in different quilts.
- ✓ Describe and show how a quilt top, bottom, and filler make a “sandwich.”

Analyzing and Interpreting



Ask the following questions to stimulate thinking and discussion:

- Why do you think the different quilters made their quilts the way they are? (10-B1 is probably made of small bits of fabric from many different articles of clothing or things from around the household that had worn out—dresses, pants, jackets, coats, curtains, drapes, blankets, etc. It was made by a woman who had been a slave.)
- Would you like our class to make a quilt? What could we use to make it? Where should we make the quilt?
- Are there other things you would like to say about these quilts? Children might say: I have a quilt my grandma gave me; I watched my grandmother and mother making a quilt; my mother quilts and she uses a sewing machine.



Connecting and Extending

Introducing Vocabulary

border	irregular shapes	regular shapes
corner	memories	scraps
diagonal	pattern	stitched
fabric	planned	template
horizontal	quilt	vertical



Connecting and Extending continued...

Related Family Literacy Experiences

Parents and children can:

- ✓ find a quilt that belongs to someone in their family and share its "history."
- ✓ go on a scavenger hunt and look for different patterns throughout the neighborhood.
- ✓ sew different items together using old fabric and cloth to make something meaningful.

Related Educational Experiences

- ✓ Make a class quilt. The Office of Head Start Webcast Number Three *Patterns* includes a demonstration of the lesson with children using squares and rectangles to create a quilt.
- ✓ Have children 'piece' their own quilts on a large sheet of paper, covering it with small paper shapes (squares, rectangles, or triangles work best) and gluing or pasting the shapes in place.
- ✓ Have children sew plastic grids together with shoelaces or make holes in paper or fabric and "sew" or "piece" them together.



Books

Aunt Skilly and the Stranger by Kathleen Stevens
(Houghton Mifflin Company, 1994)

A thief makes the mistake of trying to steal homemade quilts from Aunt Skilly and her goose named Buckle.

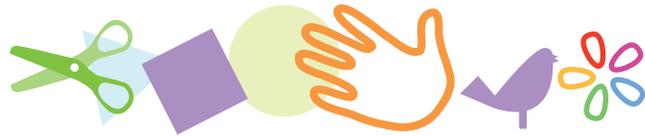
Luka's Quilt by Georgia Guback (Greenwillow Books, 1994)

Luka and her grandmother disagree over the colors that should be in a quilt her grandmother is making.

The Kindness Quilt by Nancy Elizabeth Wallace (Marshall Cavendish, 2006)
A young girl makes a quilt that illustrates acts of kindness she performed.

The Name Quilt by Phyllis Root (Straus and Giroux, 2003)

Sadie enjoys hearing her grandmother talk about family members whose names are on a special quilt but becomes sad when the quilt blows away in a storm.



- ✓ Bring in quilts so children can see, feel, and experience the "real thing."
- ✓ Contact a local quilting guild. There may be a volunteer who could bring some quilts for children to see. Perhaps she or he could demonstrate piecing and quilting skills so children could see a work in progress as well as the finished product.
- ✓ See if children can find horizontal, vertical, and diagonal lines. Have children move one arm so it is horizontal (side to side, straight out from shoulder), vertical (up or down), and diagonal (at an angle). Then move the other arm so it is horizontal, vertical, and diagonal.

The ideas listed are just a few of the many activities that could be used to introduce or extend children's learning. Your knowledge of your children and families supports your ability to ensure positive learning experiences and outcomes for students. As an educator, you probably have ideas for books, songs, finger plays, and activities that you have thought of when introducing or extending children's learning related to the "A Head Start on Picturing America" artworks. We encourage you to confer with your colleagues, visit the local library or bookstore, and share your ideas with others.