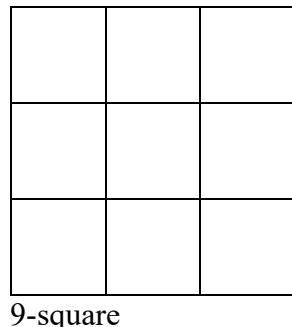
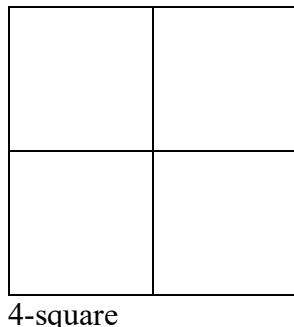
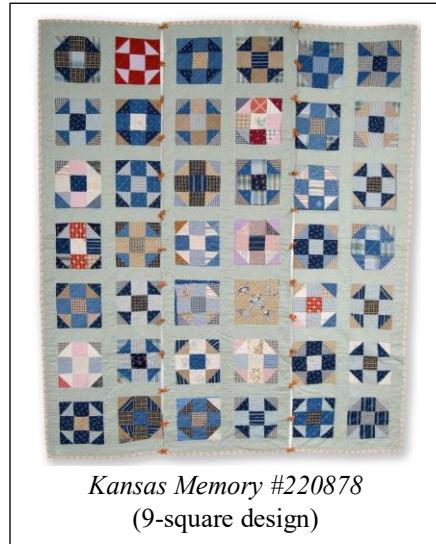


Make a Class Quilt

The top layer of a patchwork quilt is made from pieces of fabric sewn together to form a design. Originally this was done to use scraps of fabric leftover from various sewing projects or worn-out clothing. Today people often buy fabric specifically for a quilt they plan to make. Often the pieces are cut into consistent sizes or shapes which are sewn into blocks. The blocks are then sewn together to make the top layer of the quilt. Geometric shapes provide the most efficient way to combine fabric into useful units. The designs achieved by using simple geometric shapes such as squares and rectangles are easily altered by rearranging the pieces or fabric colors to accentuate certain shapes and designs.

Students will each make one “quilt block” using paper, scissors, and glue. Once completed, the class’s quilt blocks are assembled into one quilt top ready for display on a wall, bulletin board, etc.. When making their individual blocks, students can use the “fabric” squares as they are or to cut them into triangles or smaller squares and triangles, making this a good activity to combine with a math lesson. The directions provided are designed for individual 4-square or 9-square blocks. This means each block consists of either 4 or 9 equal squares. Examples in the directions are a 4-square block.



NOTE: Kansas Memory photos included in this activity can be accessed through Kansas Memory, the Kansas Historical Society’s digital archives, at www.kshs.org or www.KansasMemory.org

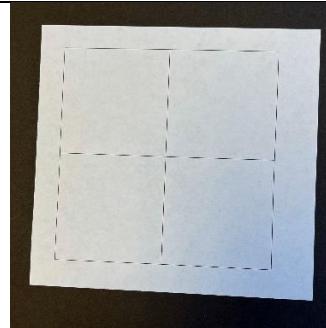
Supplies needed:

- Scrapbook paper, wrapping paper, catalog pages, or other types of paper that will provide colors and textures for the quilt blocks. Choose a variety of designs and colors.
- Scissors for each student
- Glue
- Template for each student

Advance Preparation:

Decide on a size for the individual quilt blocks, and make a template that can be copied for each student.

When determining the size of the quilt block consider the finished size of the class quilt and the size of the squares making up the block. The finished quilt should be a size that can be easily displayed, and the squares for the individual blocks need to be large enough for students to work with. For example, a 4" 4-square block contains four 2" squares, and twenty of these 4" blocks combined into a four block wide and five block high class "quilt" will be 16" x 20".



Cut the scrapbook paper, wrapping paper, catalog pages, etc. to use as "fabric" when making the quilt blocks. The paper should be cut into squares the size of the squares on the quilt block. For example, if a 4" quilt block consists of four 2" squares the paper should be cut into 2" squares.



Cut enough so that each student can choose a minimum of four pieces for a 4-square block or nine piece for a 9-square block.

Class Quilt Activity

1. Review the activity with students. Introduce the use of colors and shapes in designing quilt blocks.

If desired, show students examples of quilts. Use the quilt photo for *Kansas Memory* 224780 as an example of a quilt with blocks made of only squares. Yellow and blue fabrics are used as borders dividing the individual blocks.. (This quilt uses 9-square blocks.)



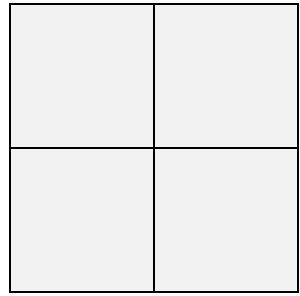
Kansas Memory #224780

Use the quilt photo for *Kansas Memory* #220878, as an example of a 9-square block showing:

- The placement of the squares and rectangles in each block. Many blocks use the same layout of these shapes but look different.
- How the use of color, and shades of light and dark fabrics, changes the look of individual quilt blocks that are laid out the same.
- The use of squares and right triangles in the quilt blocks.



Kansas Memory #220878

<p>2. Hand out one template to each student. Have students cut around the outside edge of the template so that only the block is left.</p>	
<p>3. Students should think about designs for their quilt block. They can leave the “fabric” pieces square; cut them into two triangles; or cut them into smaller squares, rectangles, or triangles. For example, these 4-square blocks all arrange triangles of two fabrics in different ways to achieve different designs.</p>	
<p>4. Have students choose “fabric” squares to use in their quilt block and use scissors and glue to make attach their “fabric” pieces to their quilt block template. Students need a minimum of four pieces for a 4-square block and nine pieces for a 9-square block. It is often nice to have extra pieces to work with.</p>	
<p>5. When all the quilt blocks are completed have the class arrange them together in a manner that appeals to them. The completed quilt blocks can be attached to a wall, bulletin board, etc. as a class quilt.</p>	

Quilting in Kansas

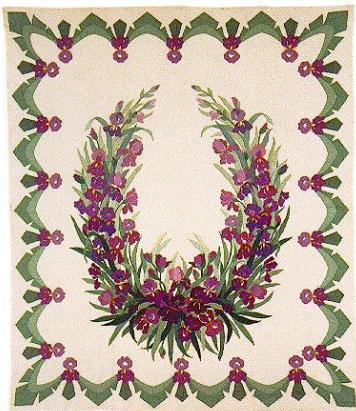
The American quilt has its roots in many cultures. Quilting, the art of stitching together two to three layers of fabric, can be traced to ancient Egypt and through the Middle Ages in Europe and Asia. Patchwork, the art of cutting fabric into little pieces and recombining them, is common to many cultures including those in Africa, Japan, China, India, and Europe.

Evidence suggests that the patchwork quilt is an eighteenth-century development that did not become common until after the American Revolution. Patchwork quilts required a diversity of fabrics which made them a product of the more affluent section of the population until the development of factory-produced cotton.

Affordable fabric allowed the poor and middle class the luxury of larger wardrobes. Not until the Industrial Revolution did fabric become inexpensive enough to make patchwork more commonplace to all classes. Over time patchwork patterns became more sophisticated and styles more diverse. By the nineteenth century new patterns and techniques had appeared.

Kansas played a significant role in American quiltmaking. The state nurtured communities of quilters who developed traditions and maintained them while making quilts became less popular in other regions of the country. The state is home to many quilting groups who earn money for church and charitable causes with their work, and provide a social and artistic outlet for members while teaching quilting traditions to younger women.

Among the groups of noted quilters in Kansas are the Mennonite and Amish. The Mennonites in Kansas sponsor the Mennonite Central Committee Relief Sale. At the center of the event is a quilt auction. Quilts are made and donated by members of the church and approximately four hundred quilts are auctioned off each year.



Iris Garland, 1935
Kansas Memory 209280

Another significant community of quilters include the informal quiltmaking society of Emporia in the 1930s where competition; fellowship; and sharing patterns, style, and techniques produced several nationally known quilters. Charlotte Jane Whitehill's quilts are now the basis of the Denver Art Museum's quilt collection. Rose Kretsinger's quilts are an important part of the quilt collection at KU's Spencer Museum of Art.

Strong quilt traditions helped make Kansas a center for the commercial pattern industry that developed between 1920 and 1950. Scioto Danner's "Mrs. Danner's Quilt" was a one-woman national quilt pattern business. Topeka's *Capper's Weekly*, a national pattern source in the 1930s, sold patterns found in Kansas quilts. In nearby Kansas City



Prairie Queen Baby Quilt, early 1900s, Kansas Memory 224211

the *Kansas City Star*, Aunt Martha's Studios, and McKim Studios also became important studios with many of their patterns drawn from Kansas quilts.



Kansas Quilt Project
Commemorative Quilt, 1988
Kansas Memory 220886

Carrie Hall, a dressmaker from Leavenworth, was a dedicated collector of quilt patterns. By the mid-1930s she had stitched 850 blocks which she shared with women's groups around the state. She and Rose Kretsinger collaborated on *The Romance of the Patchwork Quilt* which was the only index to pattern names available nationwide for over forty years.

In the 1970s Kansas was also on the forefront of a national movement to establish quilting guilds. The Quilters Guild of Greater Kansas City and the Kaw Valley Quilter's Guild of Lawrence both formed in the 1970s, some of the earliest guilds in the country. The Kansas Quilter's Organization took a lead in the state by providing guidance to quilters. This group became a model as other states built their own statewide organizations. Kansas was among the states that participated in a statewide quilt project which documented the quilts and quilters in the state. This project documented over 13,000 Kansas quilts which resulted in a compressive look at Kansas quiltmaking.