

## PRE-VISIT ART PACK & CURRICULUM GUIDE

### Fiber Art



Jo Hamilton, **Chevonne Ball**, 2008  
mixed crocheted yarn  
Courtesy of the artist and the Russo Lee Gallery

Students will explore the exhibition of Jo Hamilton's textile art made from crocheted yarn and thread. In the studios, students will create their own fiber art inspired by the people and places around them.

#### CONNECTS TO

- Craft
- Non-traditional materials
- Identity
- Community
- Place
- Landmarks

#### BAM's SCHOOL TOUR PROGRAM GOALS

- Students will actively participate by discussing the artwork, using art vocabulary, and making meaningful, personal connections. Discussions will be associated with the information in the Pre-Visit Art Pack.
- Students will experience a studio activity that reinforces the concepts and/or techniques discussed/viewed in the galleries resulting in a personally meaningful understanding of the artwork.
- Students will leave the museum knowing that it is a fun, enjoyable place to learn. The Docents will help them understand that they do not need an art authority to tell them how to enjoy and appreciate art.

*The Boise Art Museum's education philosophy encourages the examination and discussion of the visual arts through a holistic approach to art education. Programs support the development of critical thinking skills, visual analysis, exploration and understanding of art techniques as well as the investigation of cultural contexts, art as a form of communication, and multidisciplinary connections. In its touring program, BAM uses arts-based, student-centered, guided-discovery techniques and inquiry strategies that encourage teaching directly from the object and encompass aspects of many education philosophies.*

# TOUR CHECKLIST FOR TEACHERS

## FIBER ART

### BEFORE YOUR TOUR

#### WITH YOUR STUDENTS:

- ☐ DO THE PRE-VISIT ART TALK and review the VOCABULARY words with your students.
- ☐ SHARE THE MUSEUM MANNERS with your students.
- ☐ MAKE LARGE NAMETAGS for students with their first names only.

#### WITH YOUR CHAPERONS:

- ☐ DESIGNATE YOUR ADULT CHAPERONS. A maximum of **four chaperons are admitted with the group for free**. Chaperons have specific responsibilities and are admitted with the students free of charge. Additional adults pay regular admission and are considered regular visitors in the Museum. (The teacher is counted as one of the four chaperons.)
- ☐ ASK CHAPERONS not to bring infants, younger children, or other siblings.
- ☐ REVIEW THE CHAPERON GUIDELINES with your designated chaperons.
- ☐ PRINT THE CHAPERON PASSES and HAVE YOUR PAYMENT PREPARED for any additional adults. Checks can be made payable to the Boise Art Museum or BAM. We are unable to make change, so please have the exact amount prepared if you are paying with cash. (Often teachers split the admission among all adults to cover the cost. Schools or individuals may pay for the additional adults.) **General admission is \$6; admission for seniors (62+) \$4, and full-time college students is \$3.**
- ☐ PREVIEW THE EXHIBITION with the *Free Teacher Preview Pass* included with your confirmation letter.

**A NOTE TO HELP WITH CHAPERON SELECTION:** All students will receive **Free Return Tickets** at the end of the visit. These tickets allow the student and two guests to return and visit the Museum for free at a later date. Parents who indicate that they would like to be chaperons after you have designated the maximum limit of four should be encouraged to return with their student at a later date using the **Free Return Ticket**.

### WHEN YOU ARRIVE

- ☐ ARRIVE AT THE REAR EDUCATION ENTRANCE facing Julia Davis Park and the Rose Garden. Do not enter through the front of the museum. Arrive no more than 5 minutes before your scheduled time, as your docents can only let you into the Museum at your indicated tour time. Do not ring the delivery buzzer.
- ☐ DIVIDE YOUR CLASS INTO TWO GROUPS (of approximately 15 students) for their tour.
- ☐ IDENTIFY YOUR CHAPERONS for the docent and MAKE THE PAYMENT for additional adults.
- ☐ LEAVE LARGE FIRST AID KITS AND BAGS at the Education Entrance. First aid kits and bags must be smaller than 11" X 15" and must be worn on the front of your body. BAM has multiple first aid kits on site.
- ☐ REMEMBER: The Museum has no indoor or outdoor lunch facilities. Tour groups may bring their lunches and enjoy Julia Davis Park or visit the restaurants in BODO or nearby Boise State University.

### AFTER YOUR TOUR

- ☐ FILL OUT THE EVALUATION CARD that you receive from your tour guides. Your feedback helps us continue to tailor our programs to suit your needs.
- ☐ DO THE MAKE IT! ACTIVITY or use related ideas listed in CURRICULAR CONNECTIONS to connect the tour to your classroom curricula.

# INFORMATION FOR STUDENTS AND CHAPERONS

## FIBER ART

### MUSEUM MANNERS FOR STUDENTS

*Please share and discuss these MUSEUM MANNERS with your students.*

*Remembering to follow these manners on your tour at the Boise Art Museum will help keep the artwork safe and make sure everyone has a good experience on the tour.*

- **Empty your mouth.** Food, drink, and gum are not allowed in the museum galleries.
- **Stay at least 12” away** from the artwork and the walls.
- **Keep your voices down** while discussing the artwork.
- **Sit on the floor** during group discussions so everyone can see.
- **Use indoor behavior**, running and jumping should be left for outdoors.
- **Leave pens, markers, and other writing/art materials at school**, in your backpack, or on the bus.
- **Pay attention and be a tour guide later.** At the end of the tour, your docent will give your teacher *Free Return Tickets* for each student. These tickets allow you and one guest to return and visit BAM for free. When you return, you can take your guest on a tour using what you learned.
- **Have fun** and enjoy your visit to the Boise Art Museum.

### CHAPERON GUIDELINES

*Please share and discuss this information with your chaperons.*

*Agreeing to be a chaperon for the Boise Art Museum’s School Tour Program means that you understand the following policies and agree to participate when asked by the docent.*

- **Chaperons should not bring infants, younger children, or siblings** with them on the tour.
- Keep students with the group and encourage everyone to **stay at least 12” away from the artwork and walls.**
- Make sure students **sit (not lie) on the floor and keep their hands and feet to themselves.**
- Help students to **pay attention and participate** by staying engaged with the group and the tour.
- **Encourage student participation.** If you feel you have a relevant response to the docent’s questions, please share, but allow your comment to complement the students’ ideas.
- The docent may call on you to **help during the studio project.** Pay attention to the instructions and help all students with the process.
- **Additional adults pay regular admission** and are considered independent visitors apart from the school tour. Additional adults are not required to participate in chaperon responsibilities.
- **Cameras, large purses, backpacks, coats, and umbrellas should be left on the bus** or stored by the back exit until the end of the visit.
- **Turn off your cell phone.** The use of cell phones is not permitted in the Museum galleries.

# CHAPERON PASSES

BAM offers FREE admission to four adult chaperons with every pre-scheduled tour group. Additional adults must pay regular admission and are considered independent visitors to the Museum. **PLEASE PRINT THIS PAGE BEFORE ARRIVING AT BAM FOR YOUR TOUR.** Designate your four chaperons and have your payment prepared. When you arrive at BAM, please identify your four designated chaperons for the docents. Chaperons must agree to help supervise groups, follow the Museum Manners, and participate in the tour activities when asked.

## TOUR CHAPERON 1 \_\_\_\_\_

(TEACHER)

The Boise Art Museum's School Tour Program provides FREE admission to 4 adult chaperons with every group of students. Accepting the responsibilities of being a tour chaperon means that you understand and agree to do the following:

- Accompany your group at all times while students are touring the Museum.
- Help the docent keep students with the group and at least 12" away from the artwork and walls.
- Assist the students and continue to supervise while in the studios.

*Please do not bring infants, siblings or younger children with you as this diverts your attention from the group.*

**Thank you for helping make BAM's School Tour Program safe and enjoyable for everyone.**

*This chaperon pass is only valid during a pre-scheduled school tour. Duplicates are not accepted.*

BAM | BOISE ART MUSEUM

## TOUR CHAPERON 2 \_\_\_\_\_

(NAME)

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## TOUR CHAPERON 3 \_\_\_\_\_

(NAME)

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## TOUR CHAPERON 4 \_\_\_\_\_

(NAME)

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# VOCABULARY AND OBJECTIVES

## FIBER ART

<b>Community</b>	A group of people living in the same place or having a particular characteristics in common.
<b>Crochet</b>	A technique by which the artist loops yarn with their hands and a hooked needle to create a patterned fabric.
<b>Fiber Art</b>	Art made from natural or synthetic fibers, such as fabric or yarn.
<b>Medium</b>	The material that artists use to create their art. One work of art could be made of one medium or several media.
<b>Place</b>	A particular spot or region. Place can also refer to somewhere that is especially important to an individual, someplace that has emotional ties.
<b>Portraiture</b>	Creative representation of a person, focused on the face and facial expression. Though sometimes realistic, portraits can also depict personality, moods, beliefs, or experiences.

## IN THIS TOUR STUDENTS WILL

- Compare and contrast Jo Hamilton's artwork to discover how she uses color, pattern, and line to create crocheted portraits of people in her community.
- Explore the concepts of community by discussing the people and places shown in Hamilton's artwork.
- Participate in gallery activities that encourage students to think about the characteristics of their community and the diversity of people within that group.
- Apply what they have learned in the galleries about fiber art to create their own artwork from colorful knotted yarn.

## ABOUT THE EXHIBITIONS

### *Jo Hamilton: Knots in Time*

Fiber artist Jo Hamilton moved to Portland after graduating from the Glasgow School of Art in Scotland. Although educated as a painter, she eventually began to explore the representational possibilities of crochet. She depicts the urban fabric of Portland and its people, using traditional materials such as yarn, as well as alternative materials such as plastic and parachute cord.

Hamilton learned to crochet from her grandmother, and the link between craft and human relationships pervades her work. Her portraits and cityscapes stem as much from the traditional handicrafts passed down to her by her grandmother as from her training in fine arts. By combining the traditions of crochet and academic painting, Hamilton's work draws viewers into a world in which looking, knowing, and making are bound together.

Rather than working from patterns, Hamilton achieves her likenesses by knotting, unraveling, and re-knotting her compositions until securing accurate representations of her subjects. This attention to detail, combined with her unusual choice of materials, imbues even Hamilton's large-scale works with a surprising warmth and familiarity, whether of the sprawling urban environment or its residents.

*Jo Hamilton: Knots in Time* includes intimate portraits of the artist's friends and family alongside a series of portraits based on mug shots from Multnomah County. The exhibition also highlights several of Hamilton's expansive cityscapes that provide a commentary on Portland's development boom.

# PRE-VISIT ACTIVITY: ART TALK

## FIBER ART

*Please view the two reproductions (Pre-Tour Images) with your class and lead a discussion using the following questions as guidelines. There are no “right” answers. The questions are meant to guide the group discussion. Students will revisit and discuss the original works at BAM. The vocabulary in this packet will aid discussion.*

*Research and experience have shown that students feel more comfortable when they can connect with something familiar once they arrive at the Museum. The students are excited to find “their” works of art while they are at BAM. They enjoy sharing their insights from the classroom discussion with the docent and making valuable comparisons between the textbook-like reproductions and the original works of art.*

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Jo Hamilton, ***Chevonne Ball***, 2008, mixed crocheted yarn, Courtesy of the artist and the Russo Lee Gallery

- Look carefully at this artwork. What colors do you see?
- Can you tell what this artist used to make this work of art just by looking at it?
- What do you think it could be made from?

The artist who created this work of art is named Jo Hamilton. She crocheted this image. Crocheting is when you make tiny knots from yarn with different sized hooks.

- Do you know anyone who crochets? Have you ever tried crocheting?
- What have you used yarn to make before?

The woman shown is one of Jo Hamilton’s friends, Chevonne Ball. They worked together at a restaurant named Le Pigeon. Artwork that shows a person’s face is called a portrait.

- Besides crochet, what other types of portraits have you seen? (Paintings? Photographs? Coins?)
- Why might Hamilton have wanted to create a work of art about a coworker?
- Have you ever created a work of art inspired by one of your friends or classmates? How did you make it?

Jo Hamilton, ***Either Side of Freemont***, 2016-17, mixed crocheted yarn, Private Collection

- How is this work of art different from the one you just looked at?

Jo Hamilton also crochets buildings and neighborhoods from Portland, Oregon, where she lives.

- Have you ever visited Portland?
- If you have, do you recognize any of these landmarks? Which ones?

Hamilton moved to Portland after finishing art school in Scotland. She originally studied to be a painter, but eventually started working with yarn.

- How do you think this scene would be different if it were painted instead of crocheted?
- Why do you think Hamilton chose to use yarn instead of paint?
- If you were going to make a work of art representing your neighborhood, what medium would you use?

***The two images may also be accessed through our website, [www.boiseartmuseum.org](http://www.boiseartmuseum.org) under Education – BAM Teachers – Pre-Visit Art Packs – [Fiber Art](#)***



# PRE-VISIT IMAGE

## FIBER ART



Jo Hamilton  
***Chevonne Ball***, 2008  
mixed crocheted yarn  
Courtesy of the artist and the Russo Lee Gallery

*The two images may also be accessed through our website, [www.boiseartmuseum.org](http://www.boiseartmuseum.org)  
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# PRE-VISIT IMAGE

## FIBER ART



Jo Hamilton  
***Either Side of Freemont***, 2016  
mixed crocheted yarn  
Private Collection

*The two images may also be accessed through our website, [www.boiseartmuseum.org](http://www.boiseartmuseum.org)  
under Education – BAM Teachers – Pre-Visit Art Packs – [Fiber Art](#)*



# CURRICULUM CONNECTIONS

## FIBER ART

### Social Studies / History / Geography:

- Fiber and textiles hold an important role in communities. Have students research the role textiles have played in different communities throughout history. Whether it is something as large as a tapestry or as small as needlepoint, have students explore different types of apparatuses people used to create textiles, what they used for fibers, and the cultural significance of what each community created.
- As part of this exhibition, Jo Hamilton created artwork based on mug shots. Have students discuss the history of incarceration—how have different cultures handled incarceration, how has incarceration evolved over time, which cultures spend the most money on incarceration, etc.
- Jo Hamilton also crochets representations of Portland, Oregon, where she lives. She includes important Portland landmarks to help visitors identify what she is crocheting. What are the landmarks in your community? Have students identify and select a landmark in your community and research the history. Have students create a work of art that is a reinterpretation of the site.

### Language Arts:

- Jo Hamilton crochets cityscapes in addition to her portraits. Have students combine her two subjects by creating a written portrait of a place they love. Have students brainstorm the elements of a portrait. What details are necessary? Then have students compose a written portrait of the place they have chosen.
- Have each student choose a portrait. You can use the National Portrait Gallery as a reference: <http://npg.si.edu/>. Have students then imagine the subject's personality—likes and dislikes, successes and challenges. Compose a short written piece about what the subject was thinking or feeling when the artists created his or her portrait.
- Have students find a work of literature that explores community and place. First have students carefully track all the characteristics of that place, then have students create their own story, with all new characters, that takes place in that same community.

### Math:

- Practice word problems, calculating the amount (length) and cost of art supplies needed to create fiber art like Hamilton's crocheted portraits. Add a challenge by specifying colors, sale prices, and tax or delivery costs.
- Jo Hamilton's portraits are larger than life. Have students measure the dimensions of their facial features (eyes, ears, nose, etc.) and calculate their new dimensions if Jo Hamilton were to crochet their image twice, three, or four times the size.
- Hamilton's landscapes include roads, homes, buildings, bridges, natural features, and more. Using graph paper and measuring tapes, create a map of your school or a neighborhood that includes the important features and landmarks.

# CURRICULUM CONNECTIONS

## FIBER ART

### Science:

- Have students calculate the resources needed to keep their own community running. First have students pick a specific resource—power, water, etc. Then have students calculate how much of their specific resource is needed to meet the needs of their community.
- Have students experiment with plant-based fiber dyes. Students can brainstorm what materials might make good dyes. Then they can concoct their dyes and test them on fabric. Students can even try the same dye on multiple types of fabrics. Use this National Park Service plant dye experiment for a guideline.  
<https://www.nps.gov/saan/learn/education/upload/Lesson%20Four%20-%20Using%20Natural%20Dyes.pdf>
- Jo Hamilton created portraits of her friends who worked in a Portland restaurant as well as mug shots from Multnomah County. Discuss the idea of connectedness and how relationships—friends, family, strangers—have changed over time. Have students draw a diagram of how they are connected to other people and how many “degrees of separations” they are from others.

### Technology:

- Sometimes the subject of a portrait is easily identifiable, other times the image is very abstract. Making portraits requires looking closely at facial features. Today, our faces play a central role in technology security. Have students research facial recognition technology. How does it work? How has it changed? How does it influence technological security?
- Jo Hamilton’s landscapes share many characteristics with maps. Have students explore how the first maps were made in different cultures around the world. Students can discover who had access to maps and cartography tools, who needed maps, and what purposes maps served.
- Jo Hamilton’s crocheted works require many colors of yarn. Have students research how different yarn, thread, and string are made today. What materials are used to make yarn? How has yarn been made in the past? What technological developments have led to these changes?

### Arts:

- Portraiture can be visual, written, or performed. Have students record spoken portraits answering the question: Who are you? Give students a time limit to encourage them to focus on just a few of their most important characteristics.
- Have each student pick a famous portrait that they like. Have students try to conclude who the person was by studying the portrait carefully to gather as many clues as possible. Compare and contrast famous portraits as a class and have students discuss what clues they see that could provide more information about the identity of the people in their images.
- Jo Hamilton creates her artwork by crocheting. Have students practice crocheting by learning to finger crochet with yarn. <https://www.youtube.com/watch?v=MsZsUBYU0qU>

# WEBSITES

## FIBER ART

### ***For Teachers***

#### ***For Teachers***

<http://www.iprc.org/the-staple-episode-12-those-who-turn/> — Podcast episode featuring Jo Hamilton. *The Staple*, “Those Who Turn.”

<http://fiberartnow.net/> — Fiber Art Now, magazine of contemporary fiber arts and textiles.

<https://www.nps.gov/saan/learn/education/upload/Lesson%20Four%20-%20Using%20Natural%20Dyes.pdf> — Information about plant dyes.

<http://www.johamiltonart.com/> — Jo Hamilton, artist site. Please note: Jo Hamilton’s site includes artwork that will not be on view at BAM, including nudes. Teachers should preview this site before sharing with students.

<http://www.textileartist.org/jo-hamilton-painting-yarn/> — Article about Hamilton on TextileArtist.org.

### ***For Teachers and Students***

<https://vimeo.com/41159734> —Vimeo of Jo Hamilton’s process.

<http://www.visual-arts-cork.com/crafts-history-types.htm#types> — Exploration of art vs. craft.

<http://fiberarts.org/directories/guilds/Idaho> — Idaho craft guilds and groups.

<https://www.designboom.com/art/jo-hamilton-crochet-portraits/> — Article about Hamilton on DesignBoom.

<http://www.opb.org/artsandlife/article/jo-hamilton-crochets-works-art/> — Hamilton on Oregon Public Broadcasting.

<https://www.thespruce.com/how-to-crochet-for-beginners-979092> — Learn how to crochet.

<http://www.gsa.ac.uk/> — Glasgow School of Art, Hamilton’s alma mater.

<http://www.tate.org.uk/art/art-terms/p/portrait> — Tate art terms, portraits.

<http://npg.si.edu/> — Smithsonian National Portrait Gallery.

<http://landmarkunitedstates.com/state/Idaho> — Landmarks in Idaho.

<http://www.onlyinyourstate.com/idaho/id-historical-landmarks/> — More Idaho landmarks.

<http://www.qfamuseum.org/> — Pacific Northwest Quilts and Fiber Arts Museum.

# BIBLIOGRAPHY

## FIBER ART

### Teachers

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John McKnight. *The Abundant Community: Awakening the Power of Families and Neighborhoods*. Berrett-Koehler Publishers, 2012. ISBN-13: 978-1609940814.

### Pre-K to 3rd

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Leslie Helakoski, *Woolburl*. HarperCollins, 2008. ISBN-13: 978-0060847265.

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Michelle Edwards, *A Hat for Mrs. Goldman: A Story About Knitting and Love*. Schwartz & Wade, 2016. ISBN-10: 0553497103, ISBN-13: 978-0553497106.

Diana Murray, *Ned the Knitting Pirate*. Roaring Brook Press, 2016. ISBN-13: 978-1596438903.

### 4th to 6th

Laurie Carlson, *Knit, Hook, and Spin: A Kids Activity Guide to Fiber Arts and Crafts*. Chicago Review Press, 2016. ISBN-13: 978-1613734001.

Judith Caseley. *On the Town: A community Adventure*. Greenwillow Books, 2002. ISBN-13: 978-0060295844

Edward Bloor, *Tangerine*. Houghton Mifflin Harcourt, 1997. ISBN-13: 9780152012465.

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Louis Sachar, *Holes*. Yearling, 2000. ISBN-10: 0440414806, ISBN-13: 978-0440414803.

### Young Adult / Adult

Maria Elena Buszek, *Extra/Ordinary: Craft and Contemporary Art*. Duke University Press Books, 2011. ISBN-13: 978-0822347620.

Julia L. Kay, *Portrait Revolution: Inspiration from Around the World for Creating Art in Multiple Mediums and Styles*. Watson-Guption, 2017. ISBN-13: 978-1607749967.

Shearer West, *Portraiture (oxford History of Art)*. Oxford University Press, 2004. ISBN-13: 978-0192842589.



# MAKE-IT ACTIVITY

## FIBER ART

*To extend the museum experience and connect the tour to your curriculum, consider using or adapting this lesson plan suggestion.*

### STICKY BOARD PORTRAITURE

#### **Introduction**

In this Make-It! Activity, students will extend what they have learned about portraiture and fiber arts by experimenting with yarn, string, and fabric to compose a portrait.

#### **Materials**

Sticky collage board  
Yarn  
String  
Embroidery floss  
Fabric pieces  
Portrait image (photograph, magazine clipping, etc.)  
Scrap paper  
Pencils  
Mirrors

[Sticky collage board can be substituted with cardboard and glue. Apply glue mixture with brushes.]



#### **Instructions**

- Students will choose a portrait to work from—a photograph, magazine clipping, etc.—or choose to use a mirror to compose a self portrait.
- Using fiber materials—yarn, thread, string, fabric, etc.— have students recreate their portrait from fiber materials on their sticky board.
- Encourage students to pay careful attention to the proportions of facial features and unique characteristics. Use the following website to help with facial proportions:  
<http://www.thedrawingsource.com/proportions-of-the-face.html>

#### **EXTENSION:**

Challenge students to compose two related portraits displaying different aspects of the subject. This could be a past/present or present/future self portrait series or portraits showing different moods, characteristics, or interests of the same person.