

# **The Civil War**

*Fun Projects for U.S. History*

Jean Henrich, Writer

Dr. Aaron Willis, Project Coordinator  
Rebecca Lamps, Graphic Designer

Social Studies School Service  
10200 Jefferson Blvd., P.O. Box 802  
Culver City, CA 90232  
<http://socialstudies.com>  
[access@socialstudies.com](mailto:access@socialstudies.com)  
(800) 421-4246

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10200 Jefferson Blvd., P.O. Box 802  
Culver City, CA 90232  
United States of America

(310) 839-2436  
(800) 421-4246

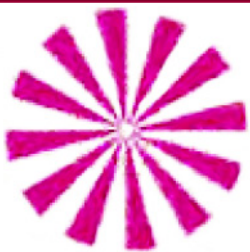
Fax: (800) 944-5432  
Fax: (310) 839-2249

<http://socialstudies.com>  
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# The Civil War

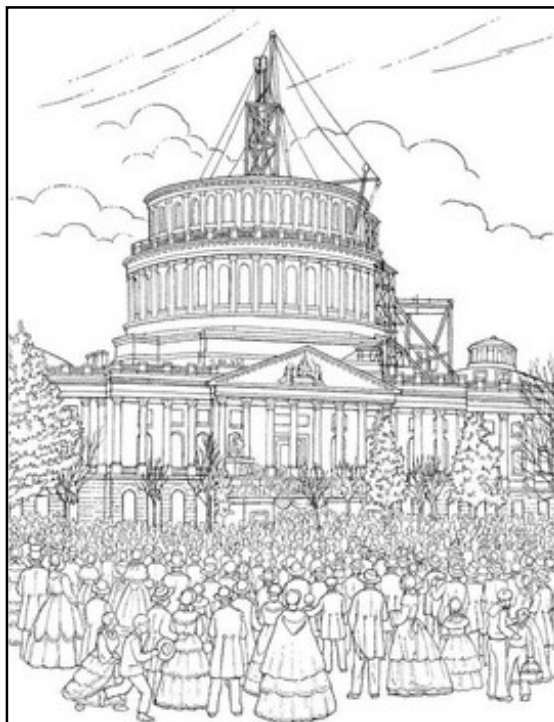


Welcome to an extensive collection of hands-on activities that focus on the American Civil War. This book also comes with a CD-ROM featuring full-color presentations of each activity.

## THE CIVIL WAR

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# THE CIVIL WAR

## GENERAL OVERVIEW

This collection of enrichment activities was designed to complement existing curricula and expand one's understanding of what it was like to live during the past. Studies have confirmed that using one's hands helps students retain information. If you are looking for creative and simple—yet stimulating and exciting—projects to spark learning, take the next step toward a highly engaging encounter.

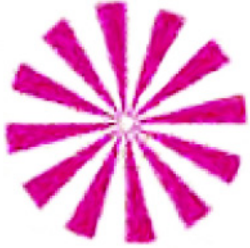
Regardless of a student's age, learning by doing will help maintain their interest, improve retention of information, and foster a desire to learn now and in the future.

As an educator with 18-plus years of teaching and product development experience, it is my personal goal to encourage young people to be creative. Each of the activities included in this collection is based on actual artifacts and is representative of the era. A conscious effort was made to develop projects constructed from readily available materials that result in a stunning end product.

It is my heartfelt desire that both teacher and student will find the activities in this book a wonderful journey of creativity.

Jean Henrich

## THE CIVIL WAR



### Patriotic Stationery



## THE CIVIL WAR

### Make Patriotic Stationery

Both Union and Confederate soldiers wrote and received letters. Correspondence written on decorated stationery featuring patriotic slogans and designs was common. The paper and the envelopes featured such designs as eagles, flags, cannons, stars, and women. Prior to the Civil War, most letters were simply folded, addressed, and tied with twine. Envelopes were still rather new at the time, having first been introduced sometime around 1840. Most were small, averaging 5½" x 3", and were sold either individually or with matching printed stationery.

For soldiers, actual stationery was a rare item. Most of the time, they would use just about any type of paper they could to write a letter, including accounting paper and sheets torn from lined record books or catalogs. Soldiers would frequently read their letters from home over and over. Those waiting at home would request in heartfelt words, "For Godsake Rite!"

In this activity, you will learn how to "antique" paper and envelopes, add your own Civil War-themed designs, and compose a letter either written by a soldier back home to his family or by a family member to a soldier.



#### MATERIALS NEEDED:

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- Transparency film
- Laser printer
- Scissors
- **Acetone (ADULT SUPERVISION REQUIRED)**
- **Antiquing supplies: instant coffee, tea bags, candle (ADULT SUPERVISION REQUIRED)**
- Popsicle sticks
- Paintbrush
- Plaid FolkArt® acrylic paint (black and burnt umber)
- Glue stick
- Legal-size envelope
- Water
- Pen (optional)
- Paper
- Small envelope
- Container (for holding water and legal-size envelope)
- Cotton balls
- Cooking oil
- Meat tray

## THE CIVIL WAR

### 1. CREATE YOUR CHARACTER

Fill out the questionnaire on the next two pages as if you were a Union soldier. You will use your answers to help you compose a letter home.

Please go to one or more of the following Web sites and read a few actual letters written by Civil War soldiers to help you fill in the questionnaire. These will give you great insight into the actual events and emotions experienced by real Civil War soldiers.

<http://www.cwc.lsu.edu/cwc/links/links6.htm#Letters>

<http://spec.lib.vt.edu/civwar>

What is your full name?

How old are you?

What regiment are you serving with?

Where are you stationed?

## THE CIVIL WAR

### 1. CREATE YOUR CHARACTER (continued)

What is your rank?

How long have you been serving?

What did you do prior to joining the Union Army?

What is your date of birth?

Where were you born?

What is your marital status?

Do you have any children? What are their names and ages?

## THE CIVIL WAR

### 1. CREATE YOUR CHARACTER (continued)

Do you own a horse? What is its name?

What is your favorite activity to do in camp?

What do you think about President Lincoln?

What was it like to fight in a battle?

How did the battle affect you?

What are your feelings towards the Confederates?

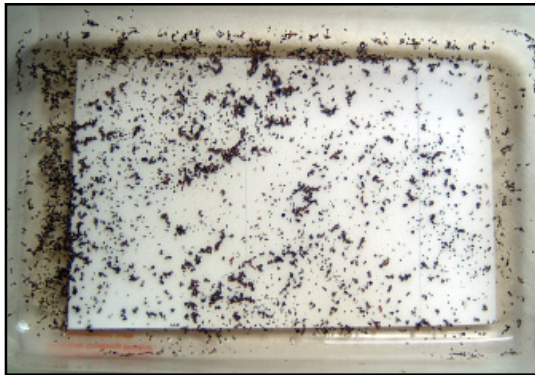
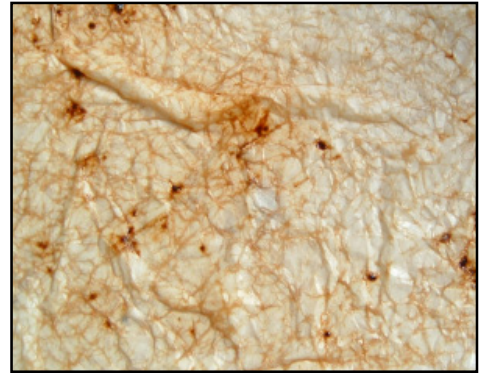
What do you plan to do after the war?

## THE CIVIL WAR

### 2. ANTIQUE THE STATIONERY AND ENVELOPES

There are a couple of effective techniques for antiquing the stationery and envelope. You can use one or more of the following ideas:

- Dampen the stationery and a legal-size envelope with water and sprinkle instant coffee over the surface.



- Place the stationery and envelope into a container filled with water and sprinkle them with with tea leaves. Let the paper remain in the water until it achieves an aged appearance.

- Tear the edges of the paper and rub some burnt umber and black acrylic paint along the torn edge.

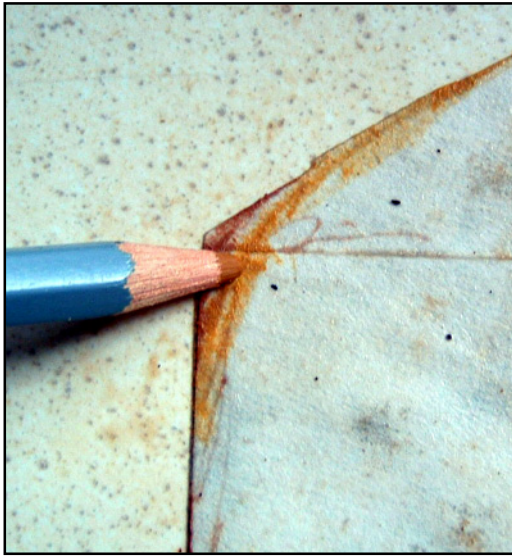




## THE CIVIL WAR

### 2. ANTIQUE THE STATIONERY AND ENVELOPES (continued)

• **WITH ADULT SUPERVISION**, carefully burn portions of the paper. Do not overdo this step.



- Use watercolor pencils to antique the edges.



- Rub the surface of the stationery and envelope with a cotton ball coated with cooking oil. Use this technique after you have applied all previous techniques (including adding graphics), since the oil could cause the ink to smear.

To view a wonderful collection of Civil War envelopes, visit the following Web sites:

- <http://memory.loc.gov/ammem/ndlpcop/nhihtml/cwnyhsarcpp.html>
- <http://history.alliancelibrarysystem.com/illinoisalive/files/mc/htm1/mc000002.cfm>

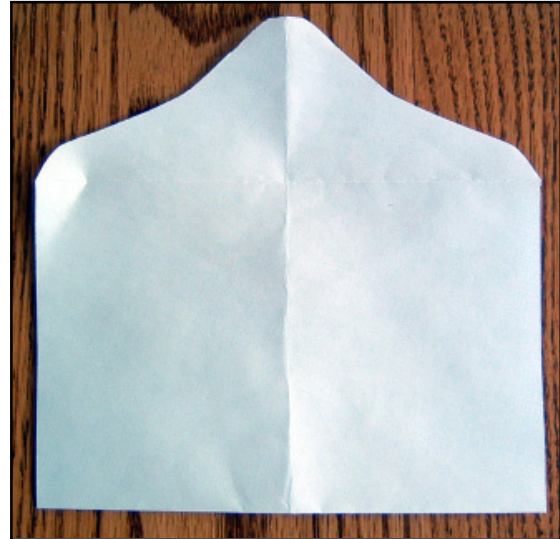
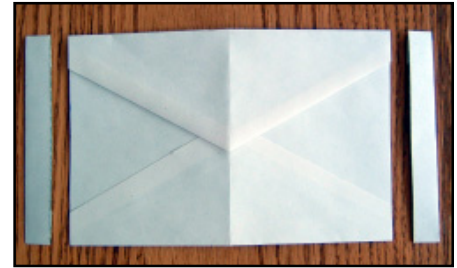




## THE CIVIL WAR

### 2. ANTIQUE THE STATIONERY AND ENVELOPES (continued)

- Take a standard small envelope and cut  $\frac{1}{2}$ " off each end.
- Select one of the envelope flap templates from page 14. Fold the envelope and template in half, place the template over the flap of the envelope, and cut it out.



- Select one or more of the previous methods to antique the envelope.

### 3. ADD RUB-ON DESIGNS

- Select one or more of the patriotic stationery motifs, slogans, or stamp designs on pages 15–17 and make a photocopy of the design. These images are the reverse of what will actually show on the stationery or envelope.
- Cut out each of your selected designs and place each onto a single sheet of paper. Make a black-and-white laser copy of each of these images onto a transparency sheet.

## THE CIVIL WAR

### 3. ADD RUB-ON DESIGNS (continued)

- Cut out each of reversed transparency images and do a rough placement of where you want the image to go on the stationery and envelope.
- **WITH ADULT SUPERVISION**, brush acetone on one section where you want an image to go. Work quickly but carefully in order to avoid smearing, and place the image ink-side down onto the section.
- Quickly but carefully rub the back of the plastic where the image is located in order to transfer the image onto the stationery or envelope. Repeat the process as needed for each image. The acetone will dissolve the ink so that it can be absorbed by the paper. The end result will look like a hand-stamped design.



## THE CIVIL WAR

### 3. ADD RUB-ON DESIGNS (continued)

- Other rub-on designs you can add are “Due” and “paid” transfers. During the Civil War, soldiers often did not have enough money to add sufficient postage. As a result, the individual receiving the letter had to pay the remainder to the postmaster. Common stamps from this time included the word “Due,” followed by an amount. They would look something like the following and would include the soldier’s name and their unit:



**Due 3**

**Due 5**

**Due 10**



- Envelopes also sometimes received a cancellation stamp that listed the amount paid. Other decorative elements were also often stamped with some type of patriotic slogan. These looked something like the following:

PAID 5

PAID 10

Slogans included sayings such as:

Peace, Prosperity, Plenty  
The War for the Union  
UNITED FOREVER



## THE CIVIL WAR

### 4. MAKE SIMPLE CANCELLATION STAMPS AND HOMEMADE INK

- Create a simple cancellation stamp by drawing or writing designs into a clean meat tray with a pen or pencil. Remember to write any word in reverse so that when you stamp it, the words will read correctly. Also, only the raised part of the impression will be stamped, so you may want to practice making a few stamps on scrap paper before you place one on your antiqued envelope.
- Try making your own stamping ink using the following this recipe:
  - Powdered clothes dye (any color)
  - ¼ teaspoon isopropyl alcohol
  - 5 tablespoons glycerin
  - Thin piece of dense foam rubber, old ink pad, or sponge

Mix the dye with alcohol until completely blended. Add glycerin and mix together until the ink is smooth. Pour a small amount of the ink over a dried-out stamp pad, sponge, or a thin piece of dense foam rubber. Keep the inked pad in a plastic bag or sealed container.



### 5. EMBELLISH THE DESIGNS AND ENVELOPE

- Cut out a stamp design of your choice from page 17 and glue it in place on the upper right side of the envelope.

- Add color to the design on the antiqued stationery and envelope by using a very light watercolor wash to add red and blue coloring to parts of the image. You

don't want the colors to be bright. Remember, you want the stationery to look old and faded. It is wise to try out the coloring on a piece of scrap paper and let it dry so you can see the end result before applying the color to the paper you will be using for writing.



## THE CIVIL WAR

### 6. WRITE YOUR LETTER

- After you have antiqued the stationery and envelope, it is now time to compose your letter. Using the information from the questionnaire in step 1, write a personal letter as if you were a Union soldier. Here are some writing hints:
- Use an old-fashioned calligraphy pen.
- Review some of the common spelling errors of the time, such as “Rite” instead of “Write,” “sirup” instead of “syrup,” or “apologies” instead of “apologize.” You can find such misspellings in Civil War letters.
- Incorporate real places (such as Gettysburg or Allentown) into your writing.
- Describe things in terms of your senses, such as “the putrid smell of burning oak leaves,” “flickering flames,” or “weevil-infested hardtack.”
- Incorporate the names of legendary soldiers or commanders.
- Describe the season of the year and what you are wearing.
- Write from the point of view of the age you are representing. For example, someone who is 16 might have different fears, hopes, or regrets than someone who is 35 and married with children.
- Use these two Web sites to find common soldier expressions or slang to add authenticity to your letter:

<http://www.nps.gov/archive/gett/gettkidz/soldslang.htm>

<http://freepages.genealogy.rootsweb.com/~poindexterfamily/CivilWar.html>

## 7. MAKE YOUR OWN INK

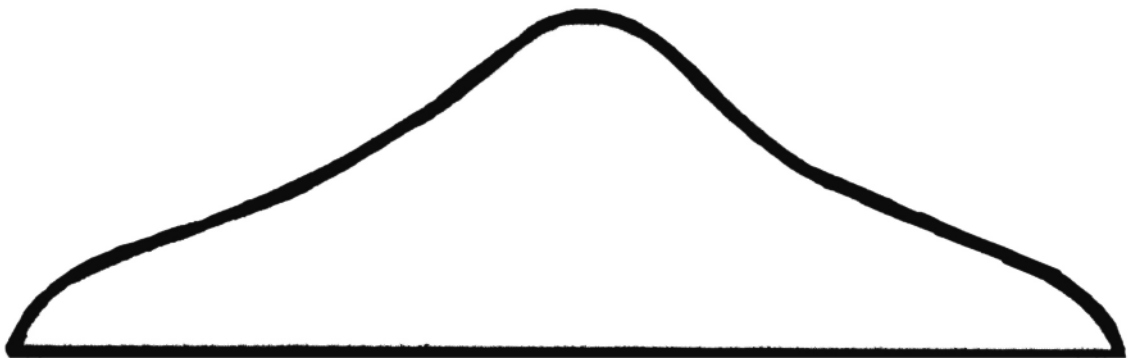
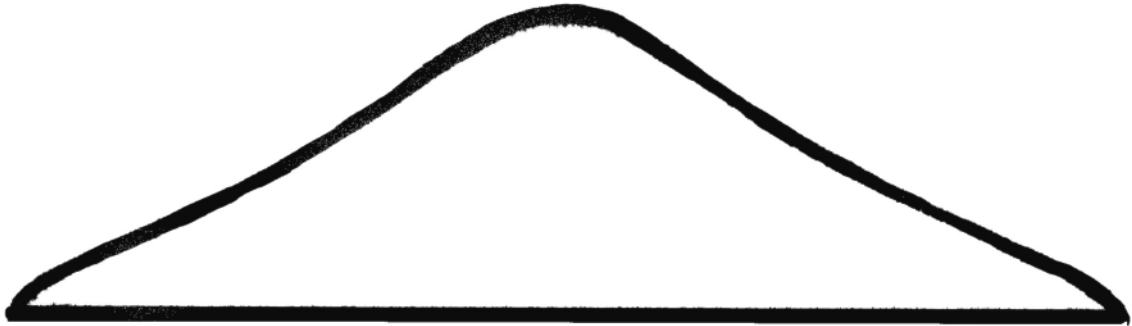
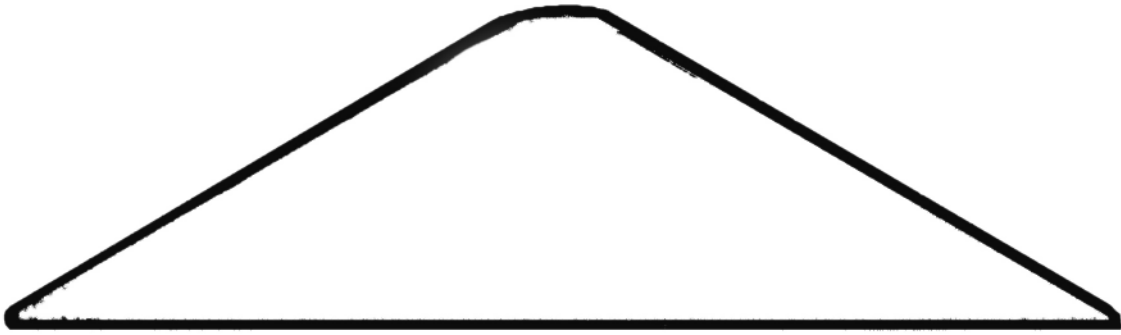
There are many different recipes for homemade ink. The following is one you can try. The ink will not be very dark, but similar to watercolor paint.

- ½ cup of ripe, fresh berries (elderberries were commonly used, but you can also use strawberries, blueberries, raspberries, or cherries)
- ½ teaspoon white vinegar
- ½ teaspoon sea salt
- Measuring cups
- Measuring spoons
- Strainer
- Old container (since the berries will stain)
- Fine mesh strainer
- Wooden spoon
- Small jars

Place ½ cup of your choice of berries into a fine mesh strainer over an old container. Press the berries against the sides of the strainer with a wooden spoon to crush them and extract the juice. Remove the strainer and add ½ teaspoon each of salt and vinegar to the juice. Store the juice in a covered jar in the refrigerator; the berry ink has a limited shelf life.

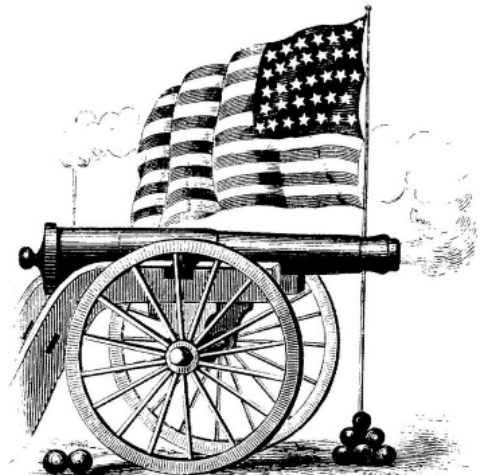
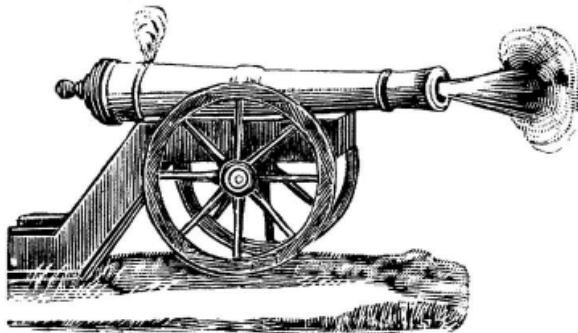
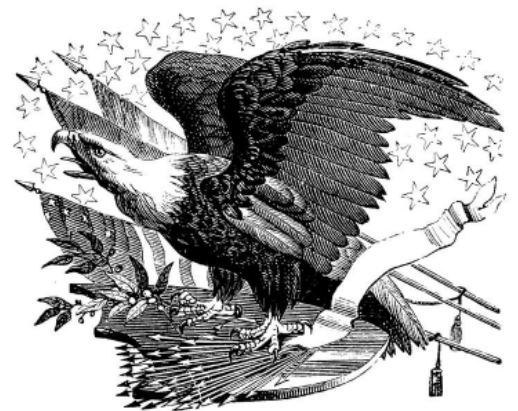
**IMPORTANT: Label the container you are using for the ink. You do not want someone to drink it accidentally!**

## ENVELOPE FLAP TEMPLATES



## THE CIVIL WAR

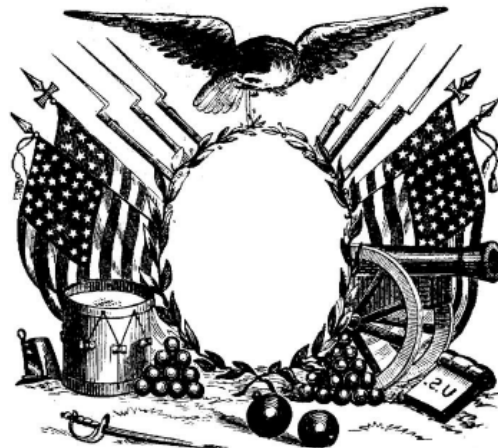
### REVERSED IMAGES FOR ENVELOPES AND STATIONERY





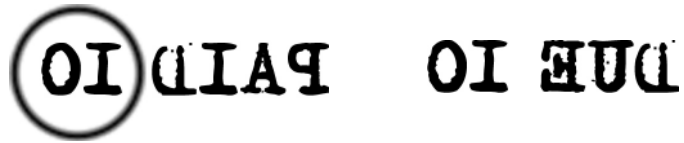
## THE CIVIL WAR

### REVERSED IMAGES FOR ENVELOPES AND STATIONERY



## THE CIVIL WAR

### REVERSED STAMPS AND MOTTOES FOR ENVELOPES AND STATIONERY



PAID 10

DUE 10

The War for  
The Union

The War for the Union

PAID 5

PAID 5

DUE 5

DUE 5

UNITED FOREVER

UNITED FOREVER

DUE 3

DUE 3

PROCLAIM  
LIBERTY

PROCLAIM LIBERTY

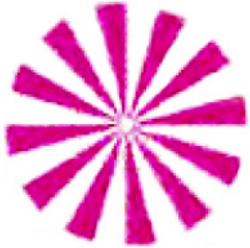


Peace, Prosperity,  
Plenty

Peace, Prosperity, Plenty



## THE CIVIL WAR



### Faux-Leather Sewing Kit





## THE CIVIL WAR

### Make a Faux-Leather Sewing Kit

Union and Confederate soldiers carried a sewing kit called a “housewife.” The sewing kit was part of the gear carried in a haversack, which was much like a duffel bag or small backpack. A soldier’s haversack held items such as personal grooming aids, a Bible, writing paper, cards, and tobacco. The “housewife” was made for a soldier by the women in his family and often included buttons, needles, pins, thread, thimble, patches of material, scissors, and sometimes a button polisher.

The housewife was rolled up and tied together for packing, then unrolled to access any of the sewing supplies.

#### MATERIALS NEEDED:

- 2 brown paper bags
- Instant coffee
- Strong all-purpose glue
- **Hot glue gun and glue (ADULT SUPERVISION REQUIRED)**
- **X-Acto® knife (ADULT SUPERVISION REQUIRED)**
- Fabric—blue denim, flannel, felt, cotton, plaids (your choice)
- Sewing items (pins, needles, swatches of fabric, small scissors, etc.)
- 1/16" to 1/8" balsa wood
- Ruler
- Scissors
- Batting
- Several small wooden spools
- Cardboard tube
- 3/4" copper connector
- Plaid FolkArt® acrylic paint (white, cream, shades of brown)
- Vegetable oil
- **An iron (ADULT SUPERVISION REQUIRED)**



## THE CIVIL WAR

### 1. PREPARE THE SEWING KIT TUBE

- **WITH ADULT SUPERVISION**, cut a cardboard tube to 6" in length.

- Find the center of the cardboard tube and **WITH ADULT SUPERVISION**, use the X-Acto® knife to make a hole large enough to insert the copper connector. Use hot glue to secure the copper connector to the cardboard tube.



(This is where you will place the thimble.)

- Cut out two 6" fabric squares and place a handful of batting into each square.
- Sew the ends of the fabric together to form a cinched-up ball, as illustrated.



- Insert both balls into the ends of the cardboard tube and **WITH ADULT SUPERVISION**, use hot glue to secure the balls in place.



## THE CIVIL WAR

### 2. CUT OUT AND DISTRESS THE BROWN PAPER BAG

- You will be making two strips of paper—one that is slightly longer and wider that will form the outside of the piece for the sewing kit, and a smaller piece that will be placed along the center of the outside piece. The inside piece should be a slightly lighter color.



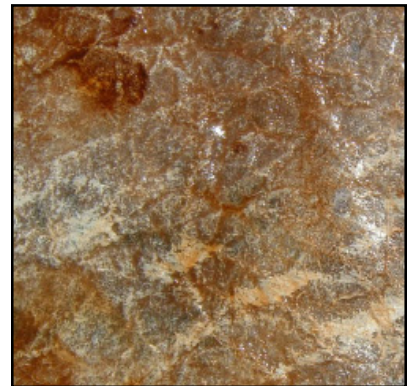
- Cut a brown paper bag into a long strip measuring 6" wide by 36" long (outside piece), and another brown paper bag into a strip 5½" wide and 36" long (inside-center piece).

- Crumple both strips and dampen them with water. Carefully squeeze and press the strips to create crinkles in the surface.



- While the strips are still crumpled, spray on or pour on some vegetable oil. Make sure it covers different parts of the surface you will be decorating.

- Unfold both of the strips and use a damp (not wet) brush loaded with some white acrylic paint to lighten the surface of the inside center piece.



- On the 6" x 36" strip, sprinkle on some instant coffee to darken the surface. You want to have a contrast between the two sheets of paper.

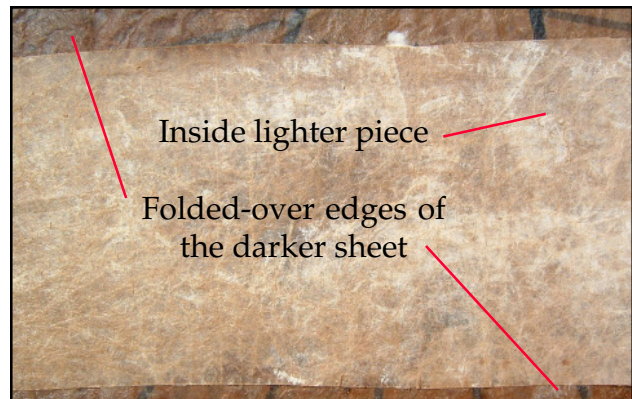
- **WITH ADULT SUPERVISION,** press both paper bag strips using a hot iron after the white paint has dried.

## THE CIVIL WAR

### 3. ASSEMBLE THE SHEETS

- Cut off 12" from each strip of paper. (These will be used to make the interior pockets, which are explained a bit later.)

- Lightly dampen the light and dark sheets of antiqued paper. Spread glue on the smaller, lighter-colored sheet and place it in the center of the larger, darker-colored sheet.



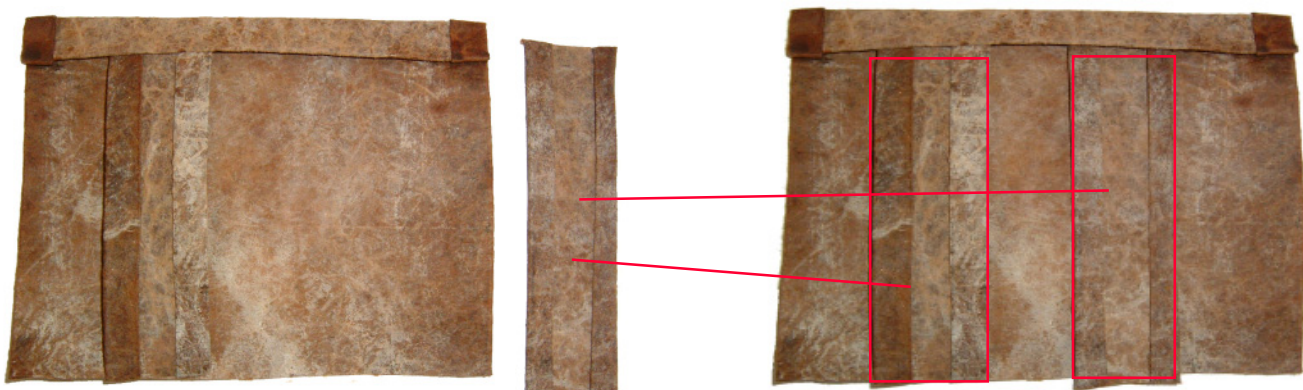
- Fold over each of the longer edges of the darker sheet.

- At one end of the sheet, cut off the corners and fold over the edges as illustrated.



- Take the cut-off end of the wider strip of paper (12" x 6") and cut it into a piece 8" long and 5¼" wide. Fold the top of this piece over.

- Take the smaller 12" x 5½" strip of paper and cut it in half so that both pieces measure 6" x 2¾". Make an approximately ¼" fold along the longer edges of both pieces, then glue these folds down. Glue each piece to the pocket as illustrated.





## THE CIVIL WAR

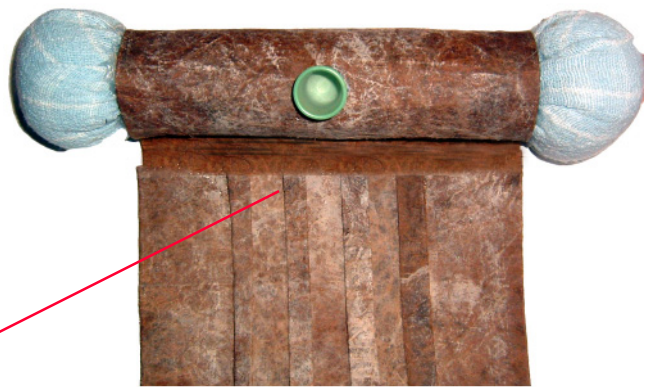
### 4. ASSEMBLE THE PIECES

- Place the padded tube at the end of the antiqued paper bag strip that has not been folded over.

- **WITH ADULT SUPERVISION**, wrap the strip around the cardboard tube and use hot glue to secure approximately  $\frac{1}{2}$ " to  $\frac{3}{4}$ " of the strip of paper as illustrated. Remember: you will want the copper connector to be located in the center when the sewing kit is laid flat.



- **WITH ADULT SUPERVISION**, attach the "leather" pocket you made in step 3 right below the padded tube, using hot glue along the sides and the edge next to the tube.



- Cut a strip of fabric at least 15" long by 12" wide. Fold over the edges along the 15" side and make a running gathering stitch along these edges. Pull the thread to gather the edges together as illustrated.

- **WITH ADULT SUPERVISION**, use hot glue to attach the gathered "bag" along the bottom and sides just above the pocket you just attached.

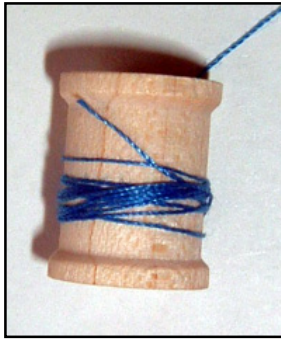




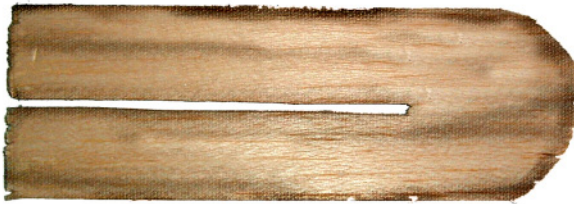
## THE CIVIL WAR

### 4. ASSEMBLE THE PIECES (continued)

- Cut two pieces of felt (one slightly smaller than the other, as illustrated) and, **WITH ADULT SUPERVISION**, glue these in place just above the gathered bag you hot-glued in place.



- Wrap small amounts of thread around tiny wooden spools. (Small bags of wooden spools can be purchased at most craft and fabric stores.)
- Make a button polisher by cutting out a simple shape from balsa wood that measures 6" long by 2" wide. The center slit should be approximately 1/16" wide.



**A LITTLE BIT OF HISTORY:** Button polishers were simple yet effective tools that helped soldiers polish the metal buttons on their uniforms. The button polisher was slid underneath the button and along the center slit. A soldier could polish and buff the button to a high shine, allow it to dry, and still protect his uniform from the polish. Since uniforms were expensive and replacing any part of the uniform was difficult, the button polisher was a necessary and effective tool. Some button polishers were made from metal, but most were made from wood.



## THE CIVIL WAR

### 4. ASSEMBLE THE PIECES (continued)

24" of ribbon

Assorted buttons

Needles and pins

Felt pieces

Fabric pocket

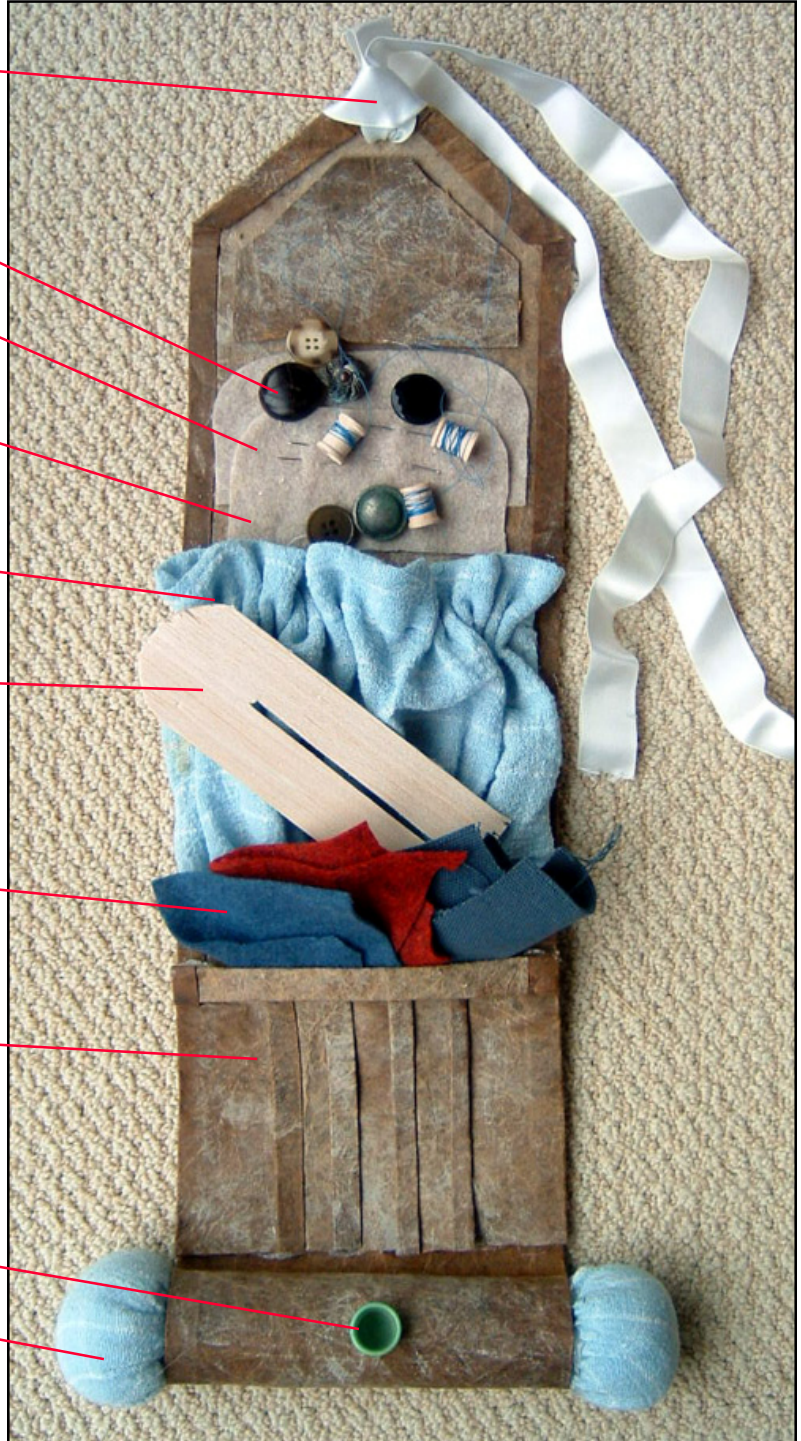
Button polisher

Fabric pieces  
for mending

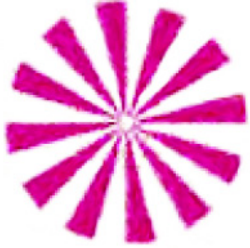
"Leather" pocket

Thimble

Padded tube  
(used for sticking  
pins while mending)







## Southern Cockades



## THE CIVIL WAR

### Make a Southern Cockade

The cockade was a decorative rosette of ribbons worn on jackets, hats, or lapels. You can see many examples of cockades in Civil War photographs. In the center of the cockade was usually a button showing which state in the South the wearer supported. Cockades were also worn to show sympathy for a fallen friend or family member. Both men and women wore cockades.

Even before the Civil War began, Southerners began to show their support for secession by wearing cockades. It was a nonverbal message that carried much significance. In contemporary society, it would be similar to wearing a yellow ribbon in support of troops fighting or missing in a war.

By showing one's "colors" (blue for the South; red, white, and blue for the North) people could silently voice their position or indicate where their sympathies lay.

In this activity, you will make a simple cockade. Ribbons represent the sadness of loss, and white represents hope. Of course, you can select any combination of ribbon colors you desire.



*After the Civil War, the Southern states were faced with many challenges. Although cockades were worn during the Civil War, Southerners also wore them after the war as a silent but defiant statement against Reconstruction.*

#### MATERIALS NEEDED:

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- Ribbon
- Scissors
- Needle and thread
- Decorative buttons
- Buckram fabric
- Stick pin or brooch
- **Hot glue gun and glue (ADULT SUPERVISION REQUIRED)**

## THE CIVIL WAR

### 1. CUT OUT AND STITCH TOGETHER THE RIBBON

- Cut at least thirteen 6" strips of 1" ribbon and one 15" strip of 1½" ribbon.
- Make a running stitch (see picture A) along one edge of the 15" strip of ribbon and carefully gather and pull the edge. Tie off the ends.



PICTURE A: The running stitch is a simple over-and-under stitch, as illustrated above.

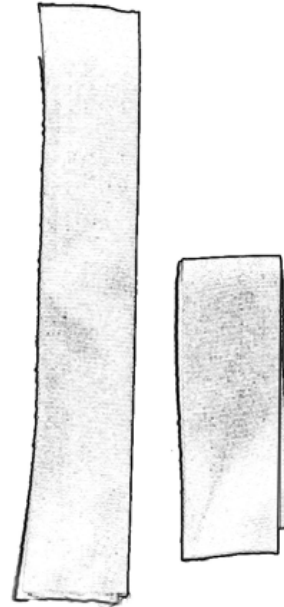
- Wrap the gathered ribbon around into a circle and sew it together in the center to form a "rosette."



## THE CIVIL WAR

### 1. CUT OUT AND STITCH TOGETHER THE RIBBON (continued)

- Fold each of the thirteen 6" pieces of ribbon in half and stitch each end together.
- Place the sewn ends of each of these ribbons on top of each other and fan them out so they are equally spaced around the back of the ribbon you previously gathered.



- Stitch these folded strips of ribbon to the back of the gathered ribbon rosette.





## THE CIVIL WAR

### 2. ASSEMBLE THE COCKADE

- Cut a small circle of buckram fabric just large enough to cover the back of the cockade. (Buckram is a stiff fabric used for extra support or as an interfacing for hats or other accessories. Buckram can be purchased at most fabric stores.)

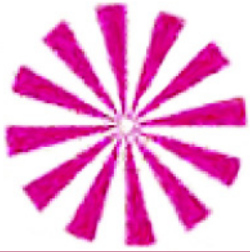


- Select two different sizes of buttons or embellishments you want to use as the center decoration for the rosette.

- **WITH ADULT SUPERVISION**, use hot glue to attach the cockade to the buckram circle, then glue the two different buttons to the center of the rosette.

- Attach a brooch or stick pin to the back of the cockade and wear it on a lapel, a hat, or other items of clothing.





## Slave Badges





## THE CIVIL WAR

### Make a Slave Badge

Several Southern cities set up slave-badge systems prior to the Civil War. The system allowed slave owners to hire their slaves out to other individuals for a fee. The slave badges were made of thin metal and worn around the neck. Each badge was imprinted with the year, number of the badge, and a job category (such as servant, porter, or mechanic). Unlike their rural counterparts, city slaves were often able to travel. The badge entitled them to some form of protection against the slave patrols (young men who looked for escaped slaves). The badge identified the slave as still being someone's property. Slave badges were temporary and usually discarded after the slave's term of hire had ended.

Also known as "hire badges," slave badges helped limit the number of slaves hired for a particular type of labor so that they would not compete with white laborers in the same occupation. The badges also identified the slave and allowed the city to obtain taxes from slave owners.

Most slave badges or tags were approximately 3" in size, made of pressed copper, and imprinted with the licensing number, the city where the slave would be hired out, his/her occupation, and the year of the license.



#### MATERIALS NEEDED:

---

- Scissors
- Tooling metal (heavy-duty copper)
- Old pen or pencil
- Copy machine
- Plaid FolkArt® acrylic paint (black and burnt umber)
- Paintbrush
- Paper towels

## THE CIVIL WAR

### 1. MAKE THE PLAQUE PIECES

- Make a photocopy of the slave badge designs on pages 36–37. You can create a design that is either raised or incised.
- Cut out each of the designs and tape a photocopy of the slave badge onto a sheet of copper foil.
- Use an old pen or pencil to trace over the printed letters and numbers.



### 2. DEEPEN AND TEXTURIZE THE DESIGN

- Go over each letter or number in your inscription to deepen the impression. Be careful not to press too hard or you will poke through the tooling foil.



- Texturize the surface of the foil by tapping an old pen or pencil over the surface to create small dots or indentations.



Badge reverse: The design is incised and is below the surface.



Badge front: Note how it is raised from the surface to create an embossed layer.



## THE CIVIL WAR

### 2. DEEPEN AND ANTIQUE THE DESIGN

- Cut out the slave badge. Be careful: the edges of the foil can become sharp.
- Paint the surface of the badge with a combination of black and burnt umber paint. Make sure the paint seeps into the crevices of the letters and numbers. Let the paint partially dry.



- Use a clean, damp paper towel to remove excess paint from the badge.





## THE CIVIL WAR

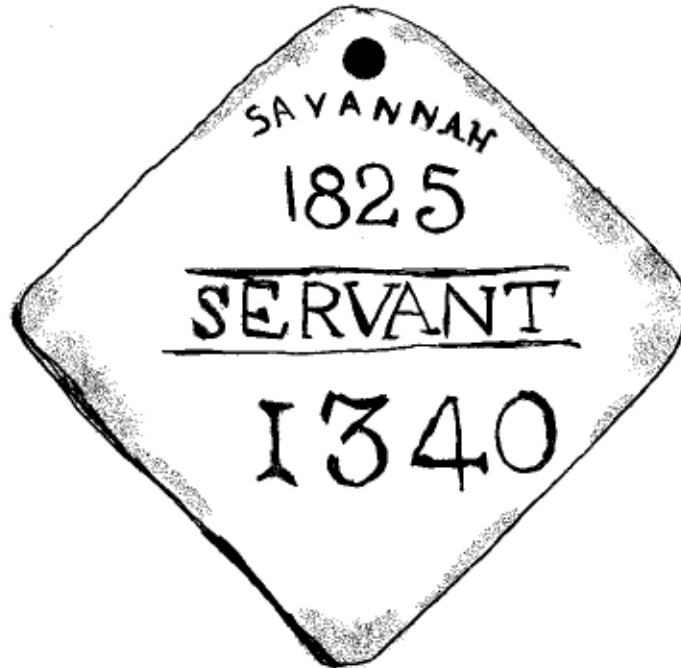
### 3. ATTACH THE CORD

- Tie a cord through the center hole using a leather shoelace, hemp cording, or other natural material.



## THE CIVIL WAR

Place these slave badges on the copper foil if you want your design incised, or impressed, into the surface of the copper foil.

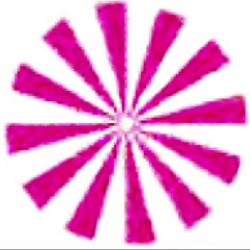




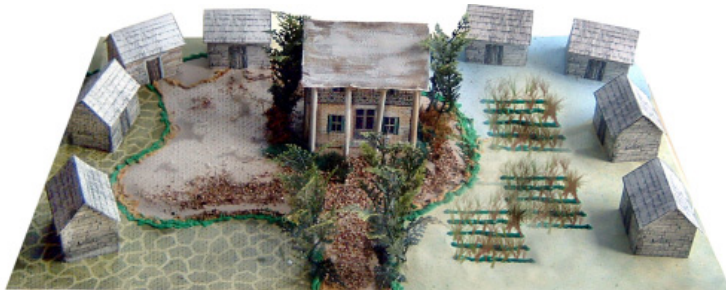
## THE CIVIL WAR

Place these slave badges on the copper foil if you want your design embossed, or raised, on the surface of the copper foil.





## Southern Plantation Diorama

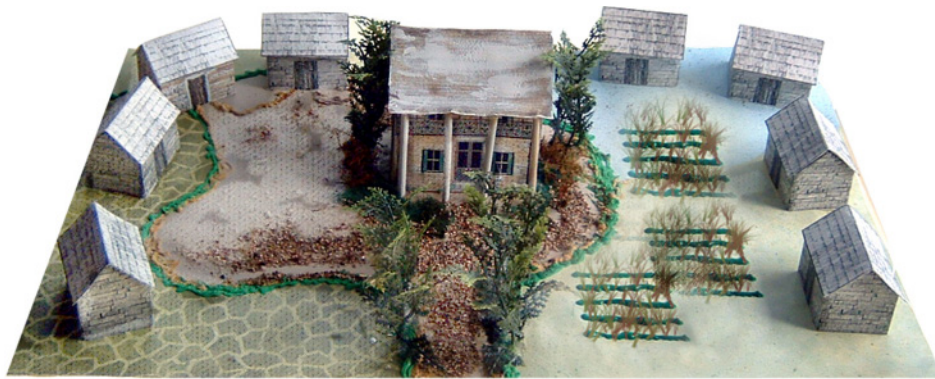


## THE CIVIL WAR

### Make a Plantation Diorama

Plantations existed throughout the South. Depending on the state and the cash crop, plantations could vary from small- to large-scale operations that took up several thousand acres.

In this activity, you will use readily available materials to create a layout for a plantation. It is up to you how to place the different items within your diorama. Templates for a mansion and a slave house have been provided. You can enlarge or reduce these patterns if you wish, but the size we have provided will fit on most standard sheets of artist paper.



#### MATERIALS NEEDED:

---

- Scissors
- Heavy-duty artist paper measuring 12" x 18"
- Copy machine
- Blank index cards
- Cardstock (for making copies)
- Magic markers and colored pencils
- Glue stick
- **Hot glue gun and glue (ADULT SUPERVISION REQUIRED)**
- Scrapbooking paper (12" x 12" sheets) in various shades of green and brown
- All-purpose glue
- Small amounts of sand, small stones, and vermiculite
- Dimensional puff fabric paint (available at most craft and fabric stores, this paint will "puff up" when heated)
- Graph paper (optional)
- Bamboo skewers
- Decoupage medium

## THE CIVIL WAR

### 1. PREPARE THE PLANTATION BASE

- Select a base color for your plantation display from a tablet of heavy-duty artist paper measuring 12" x 18".
- Select several different 12" x 12" pieces of scrapbook paper and cut them out in different patterns to represent grass, marsh, water, and stone areas of the plantation. Glue them in place with a glue stick.



### 2. MAKE THE BUILDINGS

- Make one copy each of pages 47–48. Make several copies of pages 49 and one of page 50 on heavy cardstock paper.
- Decorate these sheets with colored pencils, crayons, or magic markers.
- On the Plantation Mansion Template, attach the single side to the rest of the template by using a glue stick to secure the tab to the back side.



## THE CIVIL WAR

### 2. MAKE THE BUILDINGS (continued)

- Carefully fold over the tabs on each house pattern and use a glue stick to attach the tabs to the opposite side of the house.
- Fold the roof in half and glue it on top of the roof tabs.

Decorated roof



Roof tabs



Roof glued in place. Notice how approximately  $\frac{1}{4}$ " is folded slightly up and out from the roof. This is where you will attach the columns.

## THE CIVIL WAR

### 3. ADD THE COLUMNS

- **WITH ADULT SUPERVISION**, carefully cut off short lengths of bamboo skewer for the front and back of the plantation mansion.
- **WITH ADULT SUPERVISION**, use a hot glue gun to attach each of the skewer pieces underneath the roof overhang and to the bottom tabs of the mansion house. Place the mansion on the base layout. We've placed our mansion in the center of the base because we wanted it to be the focus of the diorama.



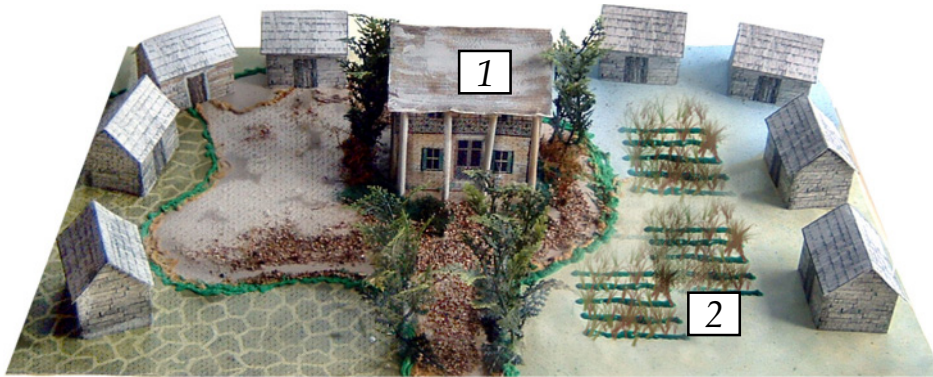
- Arrange the smaller houses on the base layout. These buildings can represent slave quarters, a gristmill, a cotton-processing barn, a sugaring barn, a blacksmith's shop, etc. Add other decorative elements such as sand, vermiculite, artificial trees, and puff paint to indicate pathways, areas where crops are grown, etc.



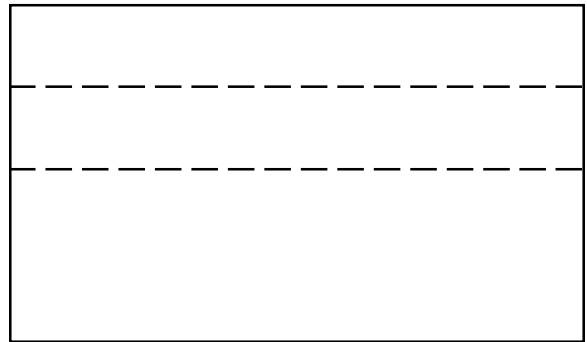
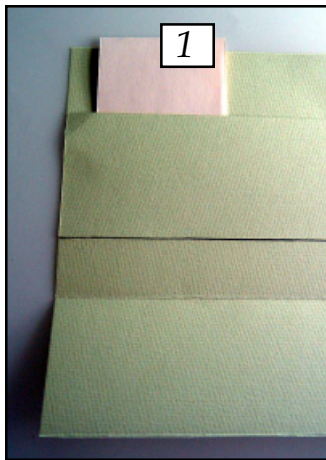
## THE CIVIL WAR

### 4. ADD THE IDENTIFICATION NUMBERS AND ASSEMBLE THE INFORMATION FOLDER

- Make a copy of each of the numbers on page 48. Cut out and place each number either on a building or in an area you plan to discuss.

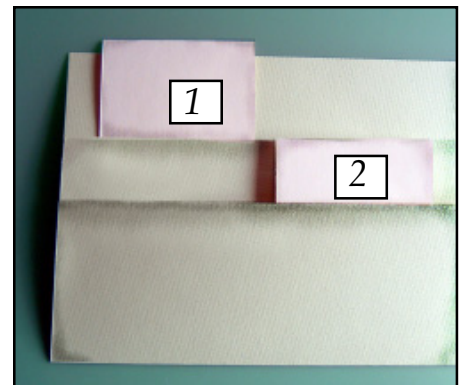


- Fold a sheet of the heavy-duty artist paper in half lengthwise. Unfold the paper and fold the top edge of the sheet to the center fold line. Unfold and cut along the top fold line.



- Spread glue along the bottom edge and sides of the cut strip and place the strip 1" above the center fold line, as illustrated.
- Fold the lower half of the sheet up to the center fold line and use glue to hold the two sides in place.

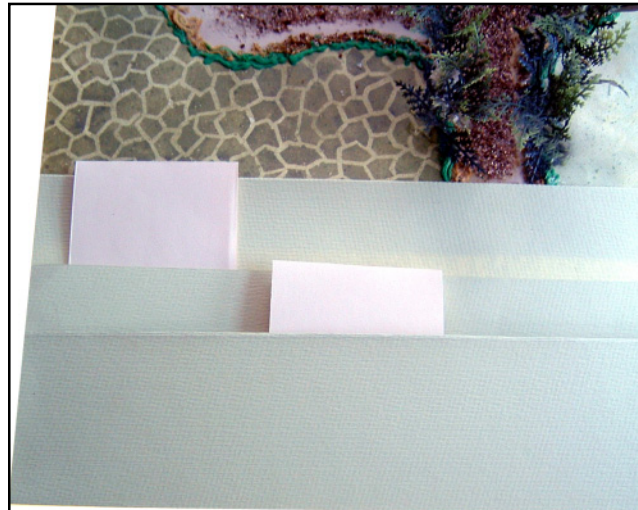
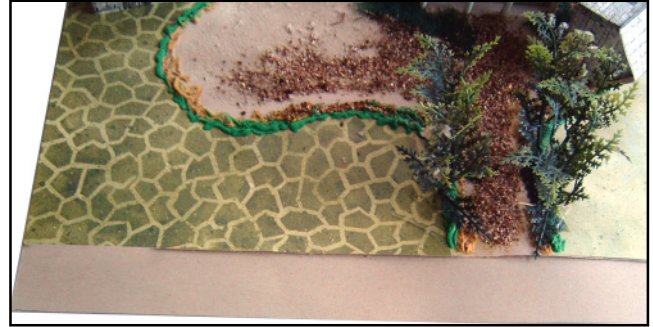
• **NOTE:** This information folder has two sections: a top and bottom level. Inside these spaces, you will place pictures and descriptions that correspond to the numbers on the buildings and locations on your diorama.



## THE CIVIL WAR

### 4. ADD THE IDENTIFICATION NUMBERS AND ASSEMBLE THE INFORMATION FOLDER (continued)

- Cut a 2" x 18" strip of heavy-duty artist paper and glue it underneath the front of the diorama so that only a 1" x 18" strip is visible.
- Glue the assembled folder on top of this strip.



### 5. CREATE THE IDENTIFICATION FACT CARDS

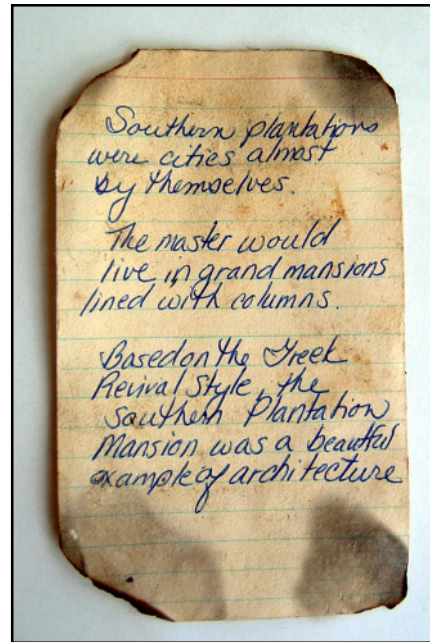
- The fact cards can be any size or shape you desire. Their purpose is to provide additional information and details about your plantation diorama. The fact cards can include information about the plantation mansion, the slave quarters, the type of cash crop raised on the plantation, and even artifacts that might have been discovered years later by an archaeologist.
- Fact cards should be made from heavy cardstock or index-weight paper. A quick and easy way to make fact cards is to use blank index cards.



## THE CIVIL WAR

### 5. CREATE THE IDENTIFICATION FACT CARDS (continued)

- You can antique the cards prior to writing on them by soaking the paper in tea or sprinkling the dampened surface with coffee. You can even rub the edges with small amounts of charcoal or, **WITH ADULT SUPERVISION**, carefully burn the edges. Seal the dried and written fact cards with decoupage medium. This will help protect the surface during handling.



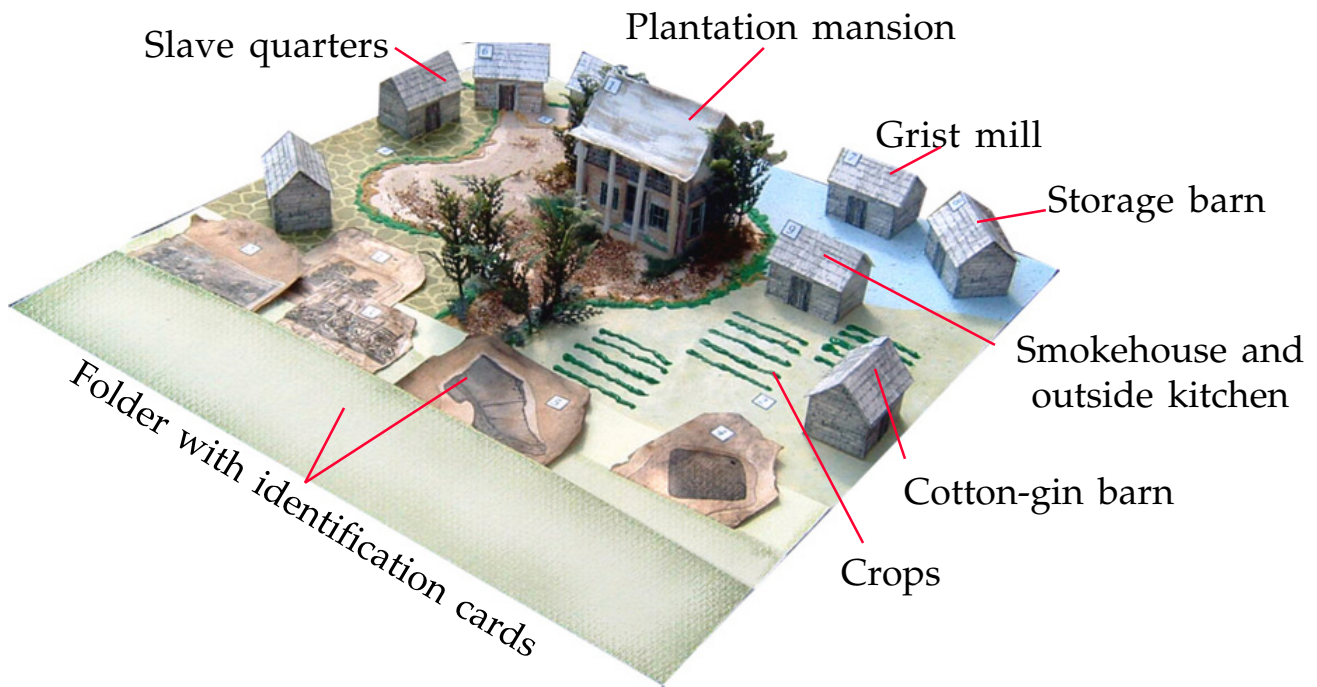
- Regardless of the material you use for your fact cards, follow these simple steps:

1. Make sure the number on each fact card corresponds to the number on the diorama. For example, if you have placed a number 1 on the plantation mansion, the number 1 should also be on the fact card about the plantation mansion.
2. You may include a handwritten or typed description.
3. Make the cards neat. Think about museum-quality displays: they are attractive, easy to read, and neatly done.

## THE CIVIL WAR

### 6. THE COMPLETED LAYOUT

- The following are close-up pictures of the completed diorama layout. Of course, you can arrange your layout any way you desire—this is just one example.



## THE CIVIL WAR

### PICTURES FOR IDENTIFICATION CARDS



Wrought-iron fence



Sorting through cotton



Harvesting cotton



Slave badge



Slave shoe



Plantation mansion



## THE CIVIL WAR

### PICTURES FOR IDENTIFICATION CARDS, IDENTIFICATION NUMBERS, AND ROOF FOR PLANTATION MANSION

1 1



2 2

3 3

4 4



5 5

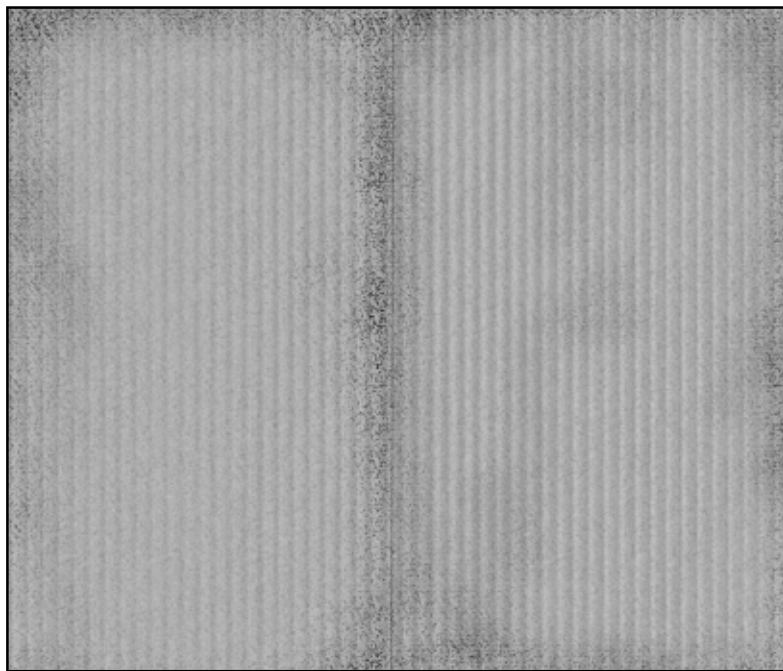
6 6

7 7

8 8

9 9

10 10

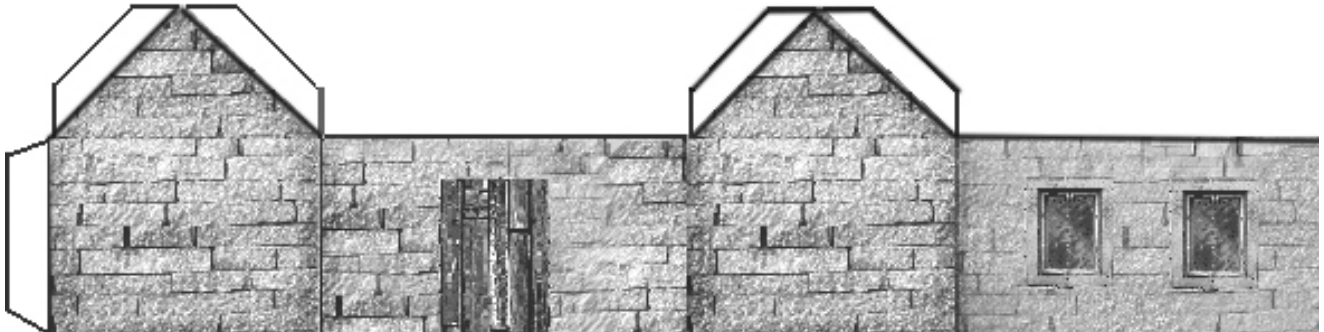
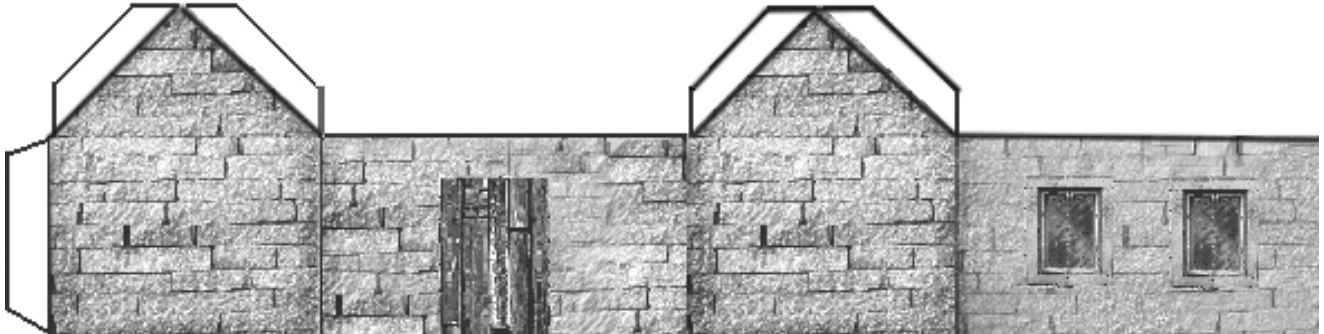
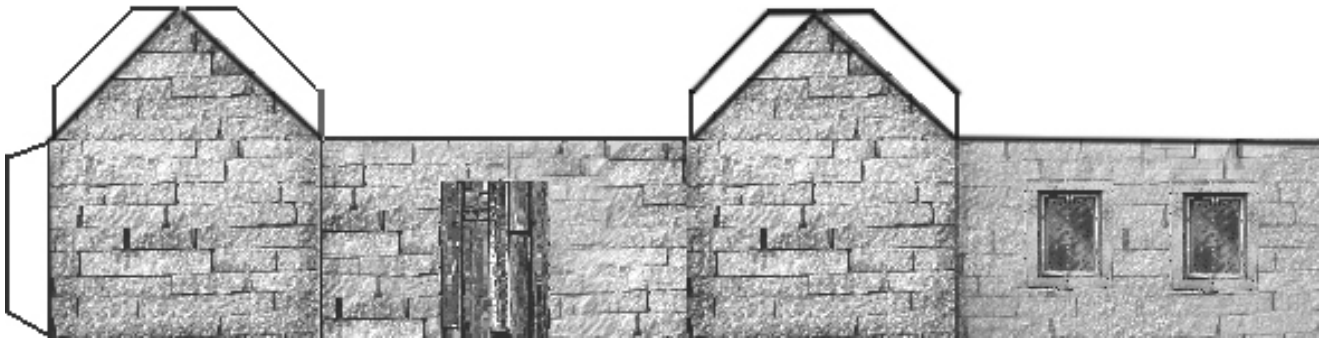
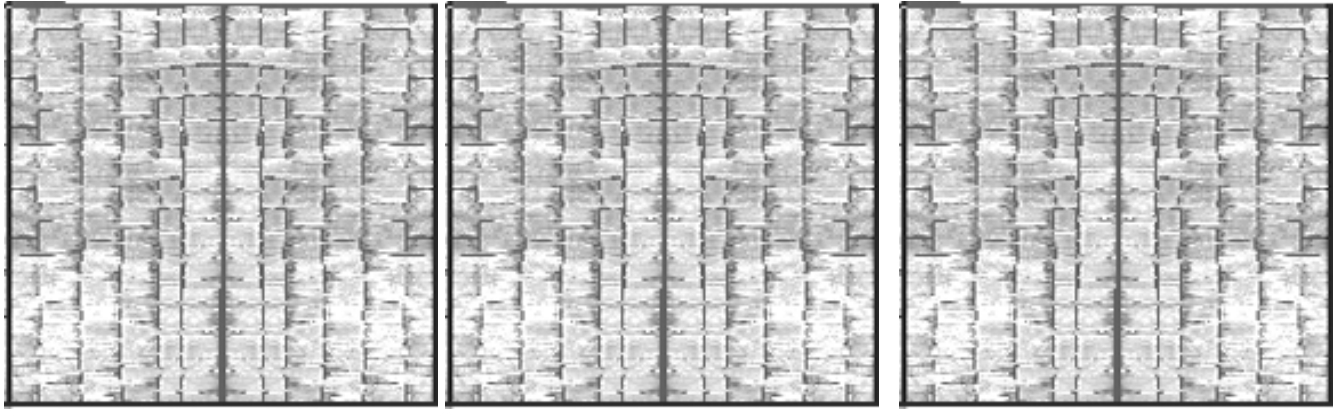


Plantation mansion roof



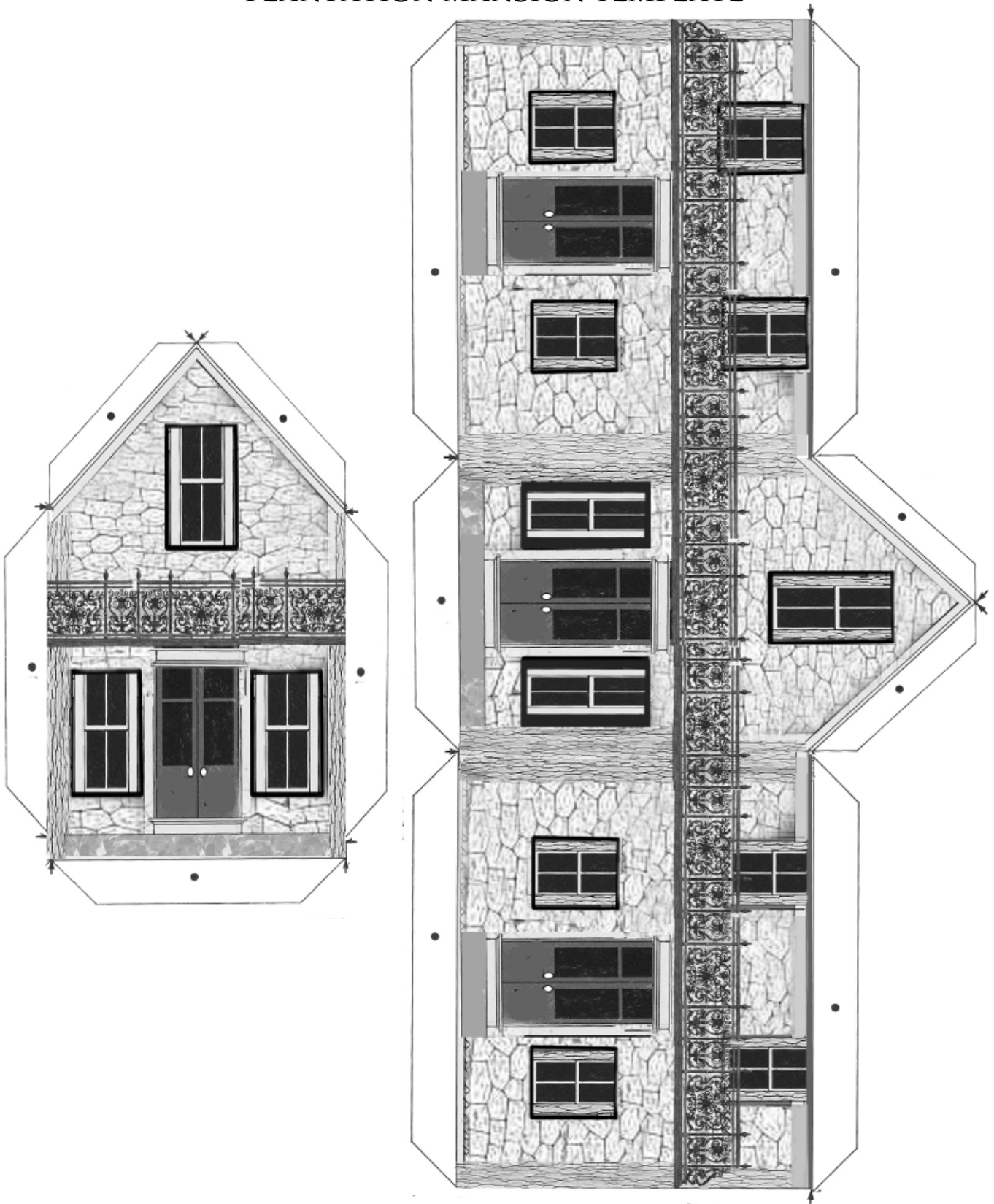
## THE CIVIL WAR

**PLANTATION BUILDINGS TEMPLATES:** Use this template to represent any of the various buildings on the plantation.



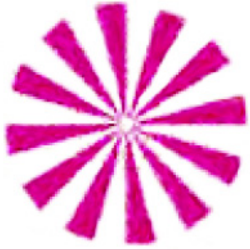
## THE CIVIL WAR

### PLANTATION MANSION TEMPLATE



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## Rifle Bullets and Cartridge Wrapping





## THE CIVIL WAR

### Re-create Civil War Bullets and Wrap a Cartridge

Soldiers on both sides of the Civil War used black-powder rifles, revolvers, and muskets. To load a rifle or musket, a soldier ripped off the top of a paper cartridge, poured in the gunpowder, inserted the bullet, and used a metal rod to ram the contents down into the barrel. Each cartridge was hand assembled, sometimes by the soldiers themselves.

Black powder, or “serpentine,” was made up of three main ingredients: charcoal (to serve as the fuel), sulfur, and either saltpeter or niter (as an oxidizer). Black powder produced a great deal of smoke. If you look at early illustrations and photographs of Civil War battle scenes, you may notice a lot of smoke. This smoke limited visibility and added to the confusion that often accompanied battles.

The charcoal usually came from willow trees, but also could be obtained from elder, laurel, or even pinecones. Preparing gunpowder was very dangerous: a single spark could ignite the mixture. To help lessen the danger, small amounts of liquid would be added to the dry compound, giving it a clay-like consistency. The mixture was then pressed through a wire mesh to make small pellets, which were then laid out to dry.



#### MATERIALS NEEDED:

---

- Old kitchen sieve
- Powdered charcoal
- Wax paper
- Flour
- Salt
- Water
- Waxed or linen thread
- Small paper bag
- Scissors
- Copy machine
- Glue stick
- Acrylic paint (black and burnt umber)
- Wooden dowel ( $\frac{1}{2}$ "– $\frac{3}{4}$ " in diameter)
- Polymer clay (white, gray, brown)
- Sheet of cardstock
- **Oven (ADULT SUPERVISION REQUIRED)**



## THE CIVIL WAR

### 1. MAKE ARTIFICIAL BLACK POWDER

In this activity, you will learn the process of making black powder, but will use ingredients that are not dangerous. These alternative ingredients will represent what was really used in the production of black powder:

- ¼ cup powdered charcoal (smash a charcoal briquette into powder with a hammer or use the ash left after a charcoal fire)
  - 2 tablespoons flour (saltpeter substitute)
  - 1 tablespoon salt (sulfur substitute)
  - 2 tablespoons water
- Mix the powdered charcoal with flour and salt until all the ingredients are completely blended. Mix in the water until the ingredients have a dry, clay-like consistency. If the “gunpowder” is too wet, it will gum up the sieve; you want this mixture to be moist, but granular. If it is too wet, add a bit more flour; if it is too dry, add a drop or two of water at a time. It may take some experimentation to achieve the right consistency.



## THE CIVIL WAR

### 1. MAKE ARTIFICIAL BLACK POWDER (continued)

- Over a sheet of wax paper, press this mixture through an old kitchen sieve so that small flakes or pellets form.
- Gently rub your fingers over the bottom to help release the pressed mixture onto the wax paper. If you rub too hard, the mixture will clump together. You want a fine sifted blend that looks like tiny pellets.



- Make several tablespoons of the artificial black powder. Set aside to dry.

### 2. MAKE THE BULLETS

Civil War bullets varied in size and shape. Some were round balls, others were 1" long and ½" wide.

- To make a reproduction of a Civil War bullet, first blend a small amount of white polymer clay with gray polymer clay.



- Roll the blended clay out into a "snake" approximately ½" thick.



## THE CIVIL WAR

### 2. MAKE THE BULLETS (continued)

- Look at the illustration below to see how each part of the bullet is formed.

Follow this basic sequence:

- a. Cut off a length of clay.
- b. Form one end of the clay into a slightly dull point.
- c. Add a flattened disk to the bottom.
- d. Add two to three lined grooves along the sides.
- e. Add texture to the completed bullet with a piece of rough sandpaper or by pricking the surface with a pen or pencil.
- f. Bake the polymer clay bullets according to manufacturer's directions and then let cool.
- g. Antique the surface of the bullets with a watered-down mixture of black and burnt-umber acrylic paint.



## THE CIVIL WAR

### 3. MAKE THE PAPER CARTRIDGE

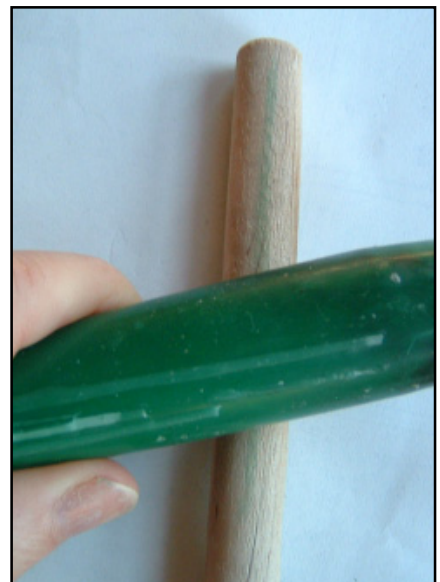
During the Civil War, both Union and Confederate soldiers used paper cartridges. Soldiers would use their teeth to tear off the top end of the paper cartridge, pour the black powder into the gun barrel, and then insert the bullet. The paper used to make the cartridge was usually soaked in potassium nitrate to help it catch fire faster.

- Cut off the bottom of a small paper bag and lay it flat on a work surface.
- Make a copy of the paper-cartridge pattern on page 60 from cardstock and cut out the pattern.
- Trace the cartridge pattern onto the brown paper bag.
- Wax the length of a wooden dowel  $\frac{1}{2}$ "– $\frac{3}{4}$ " in diameter. The wax will help you remove the paper after the cartridge is rolled.



- Position the dowel and one of your bullets as illustrated. The bullet should be about  $\frac{3}{4}$ " from the top so you can twist and then tie off the tip.

- With a glue stick, apply glue along the slanted edge of the paper cartridge.





## THE CIVIL WAR

### 3. MAKE THE PAPER CARTRIDGE (continued)

- Roll the paper around the dowel and secure the glued edge to the rest of the paper cartridge.
- Twist the end of the cartridge that is closer to the bullet.



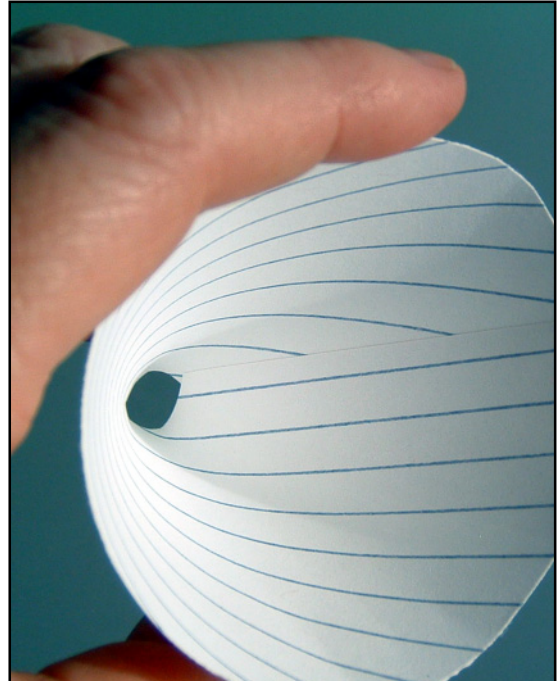
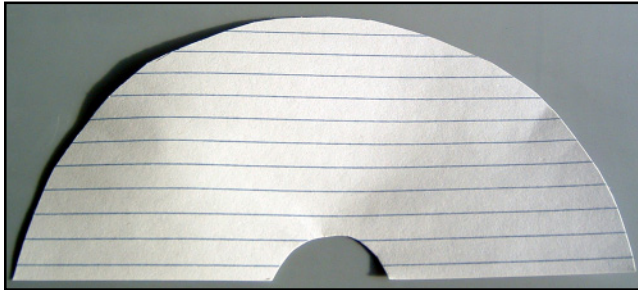
- Tie off with a piece of waxed or linen thread. Wrap the remaining thread (as illustrated) in a crossover pattern around the bullet's grooves.



## THE CIVIL WAR

### 3. MAKE THE PAPER CARTRIDGE (continued)

- Carefully remove the dowel and turn the cartridge so that the bullet is on the bottom and the open end is upright.
- Make an index-card funnel using the template on page 60. Wrap the template into a cone and cut off the tip, leaving a  $\frac{1}{4}$ " opening. Tape the two edges together.



- Measure out approximately  $1\frac{1}{2}$  teaspoons of the artificial gunpowder and carefully pour it into the open end of the paper cartridge.





## THE CIVIL WAR

### 3. MAKE THE PAPER CARTRIDGE (continued)

- Remove the funnel and follow the procedure below to seal the bottom of the paper cartridge:



a. Flatten the top of the cartridge.



b. Fold the flattened sides toward the center.



c. Spread glue along the folded ends.



d. Fold the glued end down and hold in place against the side of the cartridge until dry.

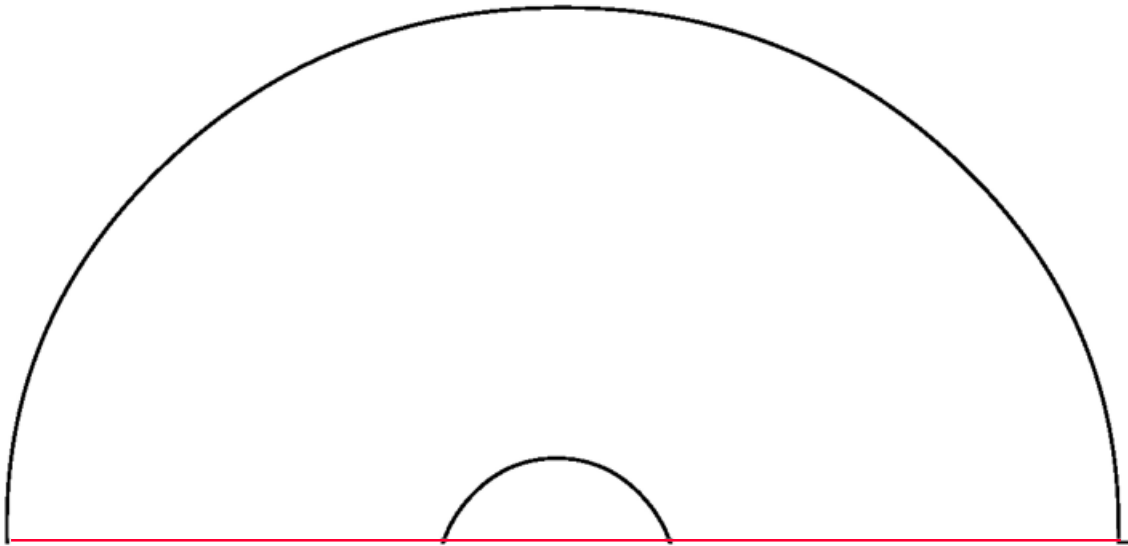
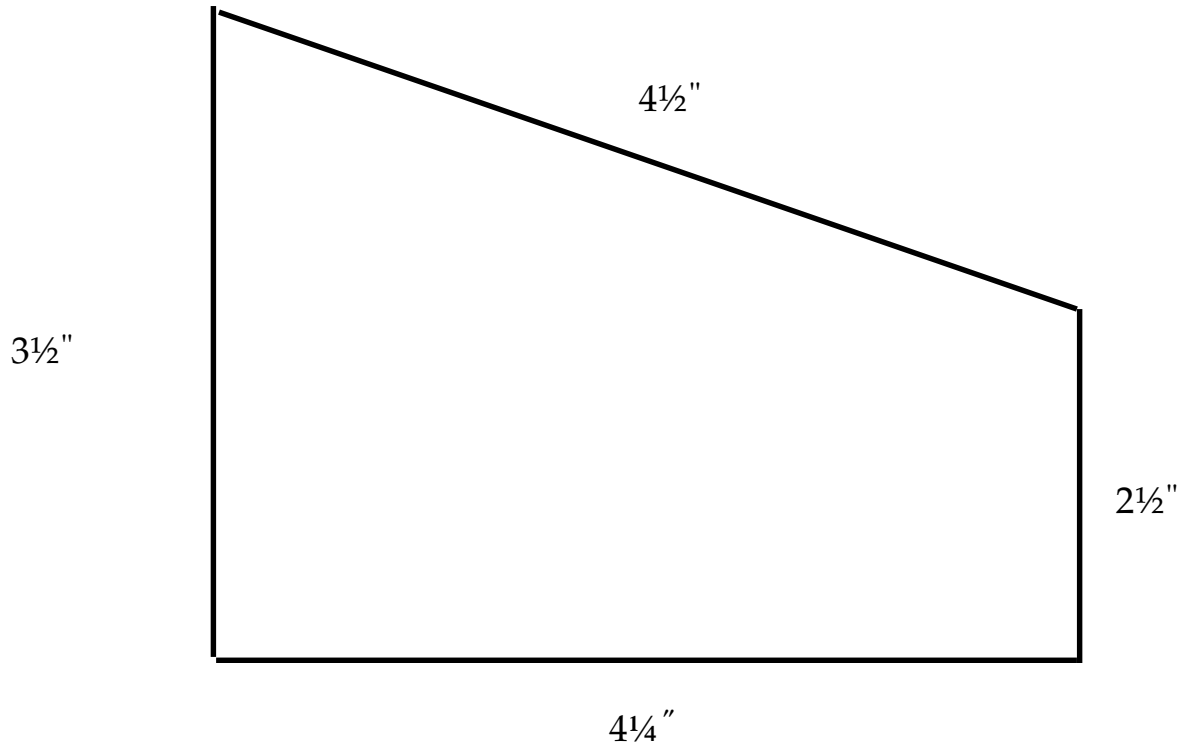


e. A completed cartridge from both sides

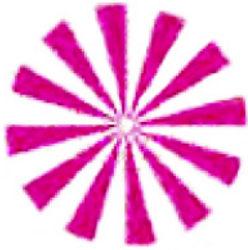


## THE CIVIL WAR

### TEMPLATE FOR PAPER CARTRIDGE



### TEMPLATE FOR INDEX-CARD FUNNEL



## Union and Confederate Ironclads



## THE CIVIL WAR

### Make a Model of an Ironclad

Ironclads were the “tanks of the sea”—armored ships that wreaked havoc upon both Union and Confederate ships. Life aboard was not easy: food and drink were rationed, and sailors and officers alike had to follow a strict code of conduct.

This activity shows you how to create simple models of both Union and Confederate ironclads from polymer clay, and presents two different display ideas.



#### MATERIALS NEEDED:

---

- Scissors
- Polymer clay (white)
- **X-Acto® knife (ADULT SUPERVISION REQUIRED)**
- **Hot glue gun and glue (ADULT SUPERVISION REQUIRED)**
- Paintbrush
- Wooden paint stirrers (two)
- Pencil or pen
- Plaid FolkArt® acrylic paint (black, burnt umber, off-white, white, blue, green)
- **Sophisticated Finishes® by Triangle Coatings—Metallic Surfacers (iron) and Antiquing Solutions (rust)—available in craft stores in the paint or faux-finishing section (ADULT SUPERVISION REQUIRED)**
- White vinegar
- Photocopier
- Non-iodized sea salt
- Gloves
- Glass or plastic container
- Wax paper
- Labels
- Wooden block and cylindrical stand (for *Monitor* base)
- Plywood square (for *Merrimack/Virginia* base)
- Mask and protective gloves
- Small piece of copper tooling foil
- Blow dryer
- **Envirotex Lite® Pour-on High Gloss Finish (optional—ADULT SUPERVISION REQUIRED)**



## THE CIVIL WAR

### 1. MAKE THE SHIPS

- Make a photocopy of the ironclad templates on page 69. Cut out each pattern and set it aside.

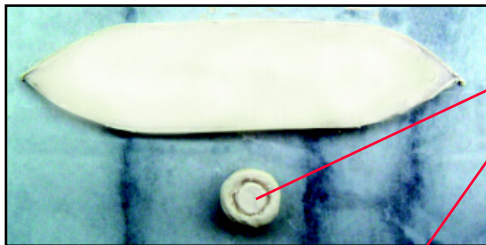
- Roll out a 1/8"-thick sheet of polymer clay between two wooden paint sticks.

- Place the ship templates on top of the rolled-out clay and **WITH ADULT SUPERVISION**, carefully trace around the templates with an X-Acto® knife. Remove the extra clay and templates.

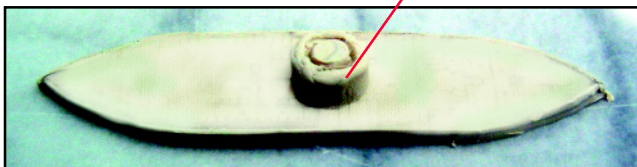


- Add small clay details to the surface of each ship's base. Roll tiny clay tubes for pipes, draw lines on the sides and surface to simulate metal plating, and use the tip of a toothpick to add small indentations to represent bolts. (See examples of features added to both the *Monitor* and *Merrimac/Virginia*.)

- Make a small round tube from polymer clay and add it to the center of the *Monitor* base.



- Roll another sheet of clay and cut out a trapezoidal shape for the keel (see bottom illustration).



- Bake the clay according to the manufacturer's directions.



- Add the keel to the bottom of the ship only **AFTER** baking both pieces. **WITH ADULT SUPERVISION**, use a small amount of hot glue to secure the keel piece to the underside of the base.

## THE CIVIL WAR

### 1. MAKE THE SHIPS (continued)

- Look carefully at the clay details added to both ships. These details can be very simple. When you paint the ships, you will be amazed at how authentic the final clay ships will appear. Right now, you just want to get the general features.



- Visit the following Web sites to see pictures of both ships. You may have to look at several pictures before you decide upon what details you want to include and where you want to place them. Scroll down the page for links to different images and more information about each vessel.

<http://www.wideopenwest.com/~jenkins/ironclads/ironclad.htm>

<http://www.monitorcenter.org/> (excellent site about the *Monitor*)



## THE CIVIL WAR

### 2. PAINT THE SHIPS

Look carefully at pictures of ironclads for inspiration. For our ironclads, we followed this sequence of steps:

- Paint the ships with off-white acrylic paint and let dry.
- Brush on a watered-down mixture of black and burnt-umber acrylic paint. Let the paint seep into the surface to accentuate the lines and details. Gently wipe off the excess paint with a damp paper towel.
- Paint the surface of both ships with a small amount of Sophisticated Finishes® by Triangle Coatings—Metallic Surfacers (iron).
- While the iron paint is still wet, brush small amount of white vinegar and spritz the surface with sea salt. As the paint and vinegar dry, rust will appear, giving the surface of the ships an authentic metal look. **(ADULT SUPERVISION REQUIRED for this step! Also, wear a mask and protective gloves.)**



- After the paint has dried, burnish the surface lightly with a small amount of off-white acrylic paint. Do not wet your brush with paint—you just want to apply enough color to highlight the details on each ship (a technique called “dry brushing”).



## THE CIVIL WAR

### 3. MOUNT THE SHIPS

There are two different options for presenting the ships: on a raised mounting, or embedded in artificial water.

#### **RAISED MOUNTING FOR THE *MONITOR*:**

- **WITH ADULT SUPERVISION**, use hot glue to attach a small cylindrical stand to a wooden-block base.

- Paint the base and stand with black acrylic paint and let dry.

- **WITH ADULT SUPERVISION**, apply a small amount of hot glue to the top of the wooden stand.

Carefully center the keel of the *Monitor* and hold the ship until the glue begins to cool and the ship stays firmly in place.



- Make a small metal tag using copper tooling foil and inscribe the name "*Monitor*" (see page XX for details).



- Antique the metal tag with a watered-down mixture of black and burnt-umber acrylic paint by painting the surface of the tag, letting the mixture seep into the inscribed print, and then gently removing some of the excess paint with a wet paper towel.

- **WITH ADULT SUPERVISION**, glue the tag to the center front of the wooden base.

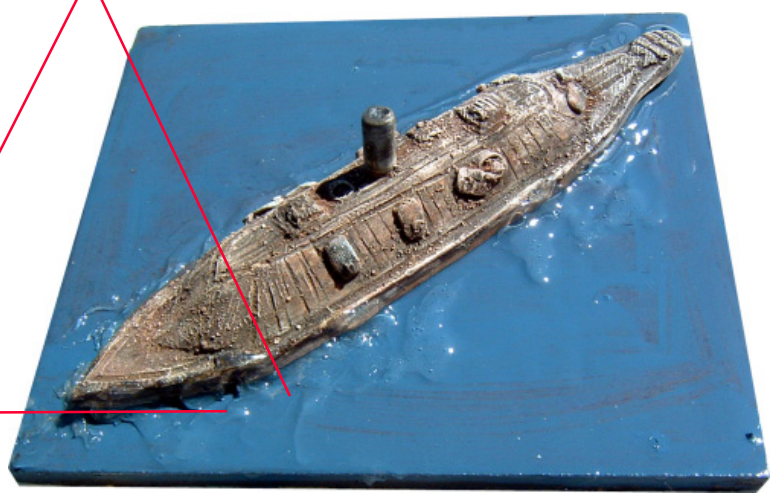
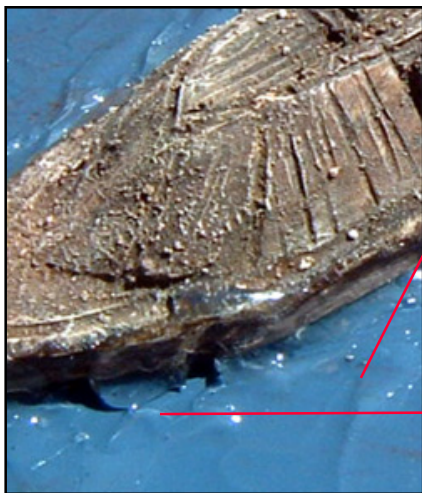


## THE CIVIL WAR

### 3. MOUNT THE SHIPS (continued)

#### ARTIFICIAL WATER MOUNTING FOR THE *MERRIMACK/VIRGINIA*:

- Paint a wooden base with blue acrylic paint and let dry.
- **WITH ADULT SUPERVISION (consider wearing gloves, since this mixture is very sticky and hard to remove from your hands)**, mix up a small amount of Envirotex Lite® Pour-on High Gloss Finish according to the manufacturer's directions and pour it onto the surface of the wooden base.
- Carefully position the *Merrimack/Virginia* ironclad while the mixture is still wet. Since it takes several hours for this mixture to dry, you can move the ship around if you have to, but it is better to position it in place just once.
- Check the drying of the high-gloss finish over the next several hours. It can take a while, depending on the temperature. After it has partially dried and **WITH ADULT SUPERVISION**, squeeze some hot glue around and near the base of the ship.
- Work quickly to smear/spread the hot glue around the base of the ship. You want to make the glue look like splashing water. Let the high-gloss finish dry completely.



Note the bubbly surface created by the hot glue.



## THE CIVIL WAR

### 3. MOUNT THE SHIPS (continued)

#### ARTIFICIAL WATER MOUNTING FOR THE *MERRIMACK/VIRGINIA*:

- Use a combination of watered-down blue, white, and green acrylic paint to paint the surface of the water.



- Use a blow dryer to dry the paint and to create a swirling effect.



- Add white highlights to simulate waves cresting against the ship's hull.



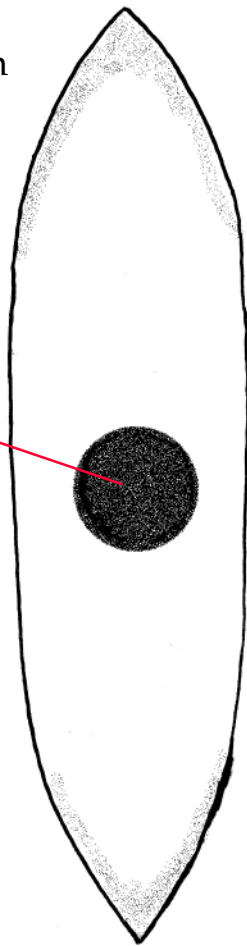


## THE CIVIL WAR

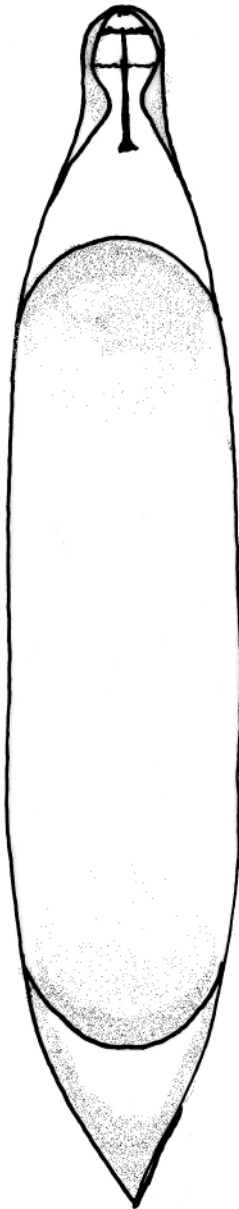
### IRONCLAD TEMPLATES

*Monitor* (Union  
ironclad)

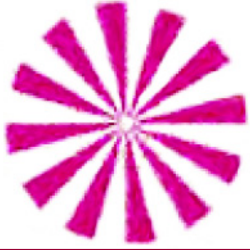
Location for  
the center  
turret



*Merrimack/Virginia*  
(Confederate ironclad)



## THE CIVIL WAR



### Salt peter Mine



## THE CIVIL WAR

### Make a Model of a Saltpeter Mine

Collecting saltpeter to make gunpowder dates back to the Middle Ages. During the Civil War, various mountains throughout the South became major sources of saltpeter. Kentucky's Mammoth Cave is one of the most famous sites of saltpeter mining.

In this activity, you will re-create a saltpeter mining operation by making a cave, simulating saltpeter using a simple Epsom salts mixture, and designing mining equipment from thin cardboard.

#### MATERIALS NEEDED:

- Cardboard box
- Epsom salts
- **Serrated knife (ADULT SUPERVISION REQUIRED)**
- Styrofoam
- Plaid FolkArt® acrylic paints (black, brown, cream, green, blue, and white)
- Paintbrush
- Sponge (for painting)
- Container for water
- Strips of newspaper
- Thin cardboard
- Bits of dried moss, grasses, lichen, rock, and sand
- Celluclay® instant papier-mache
- Flour
- Salt
- Water
- Large pot
- Container (for mixing papier-mache)
- Scissors
- Crackle medium
- **Hot glue gun and glue (ADULT SUPERVISION REQUIRED)**
- **Liquid nails (ADULT SUPERVISION REQUIRED)**
- **Spray paint—black, brown, gray, and green (ADULT SUPERVISION REQUIRED)**

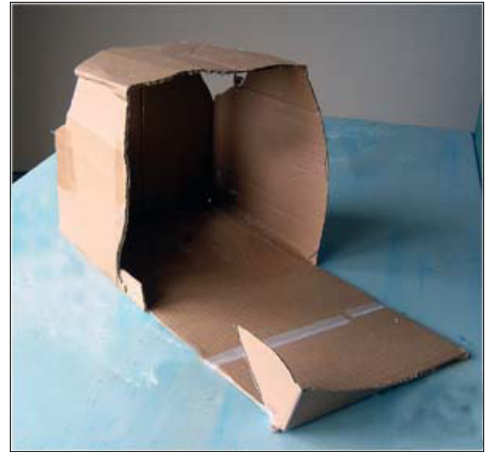




## THE CIVIL WAR

### 1. SELECT AND CUT OUT THE BOX

- Determine the size of the finished cave you wish to create and cut off one side of the box to create an opening. Vary the cuts to give it a natural look.
- Cut off the back corners.



### 2. "CONTOUR" THE EXTERIOR OF THE BOX

- Push in the rigid top edges of the box to give the exterior a more natural appearance.

### 3. MAKE THE STYROFOAM ROCKS

- Break up pieces of styrofoam into various odd shapes.
- **WITH ADULT SUPERVISION,** use a hot glue and glue sticks to attach the different pieces of styrofoam to the inside and outside of the cardboard "cave." Arrange the styrofoam pieces to make them look as realistic as possible. Let dry.
- Cover the exterior with strip papier-mache and instant papier-mache.



## THE CIVIL WAR

**To make homemade papier-mache:** In a container, mix together 1 cup of flour with 2 cups of water and 2 tablespoons of salt, until the mixture has the consistency of pancake batter (no lumps). **WITH ADULT SUPERVISION**, boil 4 cups of water in a large pot. Carefully pour the flour and water mixture into the boiling water. Reduce the heat and stir continuously for several minutes, until it thickens. Let mixture cool completely before use.

To use, dip torn strips of newspaper into the paste, using your fingers to remove excess paste. Apply the strips to the desired surface and smooth out. Layer multiple strips of paper for strength and coverage.



- Let newspaper dry before applying Celluclay® instant papier-mache, then let the cave dry completely.

### 4. PAINT THE CAVE

• **WITH ADULT SUPERVISION and in a well-ventilated area**, paint the exterior of the cave with brown, green, and black spray paint. Paint the interior with shades of black and gray.

• Sponge the surface with “stone colored” acrylic paints until you achieve a look you like. We used a combination of greens, browns, burnt umber, and burnt sienna, with cream for highlighting.



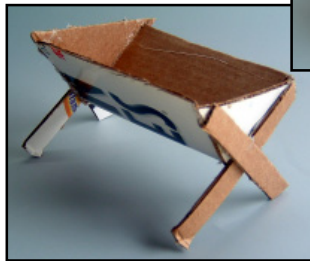
## THE CIVIL WAR

### 5. MAKE THE MINING EQUIPMENT

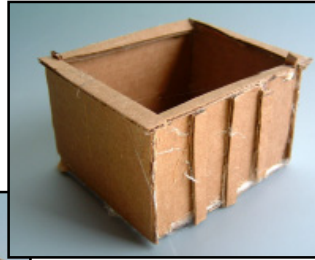
• **WITH ADULT SUPERVISION**, use hot glue and thin sheets of cardboard to fashion simple mining equipment. Don't worry if your shapes aren't perfect; when you go to paint the mining equipment, these odd-looking pieces will make the finished item look all the more authentic. The following are some examples:



Barrel: Cut out a cardboard circle. Glue strips of cardboard around the circular base.



V-shaped vat: believed to have been used in smaller saltpeter mines.

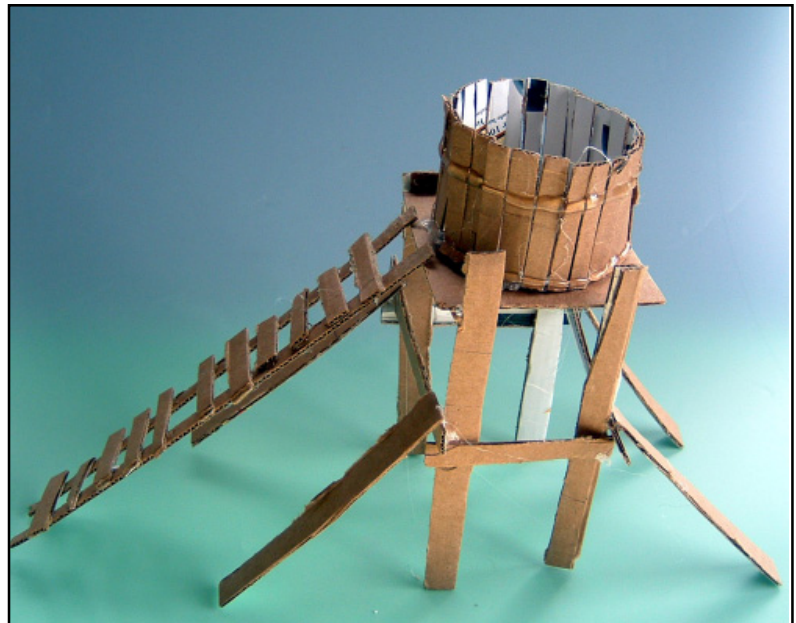


Rectangular box: used as a larger vat or storage container



Simple tower: Glue strips of cardboard at the four corners for legs. Glue horizontal supports midway up the legs and four support strips at the diagonal.

Here is how an assembled item might appear using the barrel, simple tower, and a ladder.





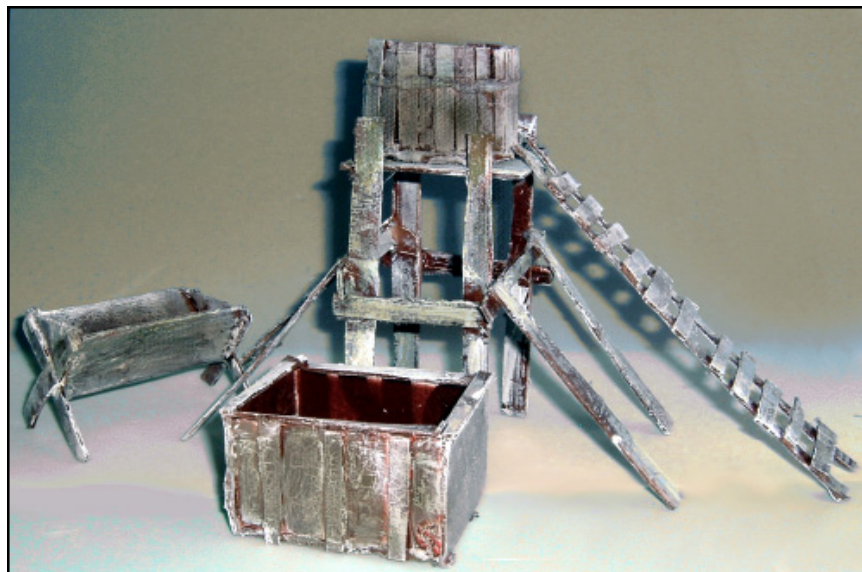
## THE CIVIL WAR

### 6. PAINT THE MINING EQUIPMENT

- **WITH ADULT SUPERVISION and in a well ventilated area,** paint all the mining equipment with brown spray paint. Let dry.

- Brush the surface of all the “wooden” pieces with crackle medium (Follow the directions specific to the crackle medium you have selected. Some manufacturers have different instructions.)

- Brush the surface of the wooden mining equipment with acrylic paint in shades of brown, cream, moss green, and a little gray. The paint should crackle, revealing the brown paint underneath.



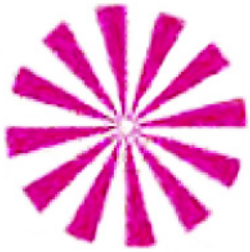
## THE CIVIL WAR

### 7. THE FINAL ARRANGEMENT

- Cut out a larger sheet of cardboard as a base for the cave and all the mining equipment.
- Glue on small bits of moss, rocks, sand, etc.
- Brush sections of the interior of the cave with an Epsom salts mixture (1 cup of Epsom salts in 1 cup of boiling water) to simulate nitrates. As the mixture dries, it will crystallize.
- Position the mining equipment in and around the cave as desired.



## THE CIVIL WAR



## Quilt Blocks





## THE CIVIL WAR

### Make a Civil War–Era Quilt Block

During the Civil War, quilts were made for warmth and as bedding, and might have even aided in the operation of the Underground Railroad. The following activity will give you an opportunity to re-create a Civil War–era quilt using paper, fabric, and polystyrene.

**SOMETHING TO TRY:** This site offers an interactive presentation for designing your own coded quilt; you can print out the results and use them for this project:

[http://pathways.thinkport.org/secrets/secret\\_quilt.cfm](http://pathways.thinkport.org/secrets/secret_quilt.cfm)



### **MATERIALS NEEDED:**

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- Ruler (fabric style works best)
- Photocopier
- Felt and fabric pieces in various patterns and sizes (select natural shades and materials for authenticity)
- Cotton batting (Batting fabric is very thin and looks almost like felt. Use this type of batting for thin fabrics such as cotton or gingham. If you decide to use felt, you won't need the batting.)
- Needle and thread
- Polystyrene styrofoam
- **X-Acto® knife (ADULT SUPERVISION REQUIRED)**
- Scissors
- Pins
- Skewer, embossing tool, or other pointed (but dull) tool
- Frame material (such as stretcher frames)—optional

## THE CIVIL WAR

**QUILT BASICS:** The quilt block you will make will not involve sewing. Before you start designing your quilt, here are some basic facts about quilts:

All quilting has traditionally used two types of needlework: patchwork/piecing, and quilting.

1. Patchwork/piecing is the art of sewing together different kinds of fabrics.
2. Quilting is a process in which layers of cloth are joined together (by stitching or tying) to hold a warm filling (batting) in place.

**There are three basic types of quilts:**

1. A patched/pieces quilt, in which patches are sewn together
2. An appliqued quilt, in which a pieced design is sewn on top of a single piece of fabric
3. A quilted counterpane, which uses raised and stitched designs to embellish either a white or off-white fabric background, resulting in a padded or corded design on the quilt's surface



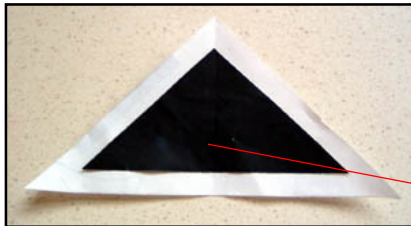
## THE CIVIL WAR

### 1. PREPARE THE QUILT PIECES

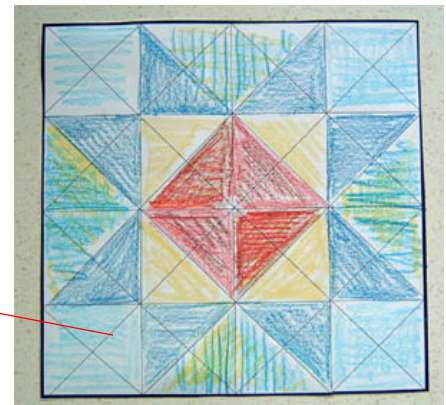
- Select one of the traditional Civil War–era quilt designs on page 84, or design your own using this Web site as a reference:

[http://pathways.thinkport.org/secrets/secret\\_quilt.cfm](http://pathways.thinkport.org/secrets/secret_quilt.cfm)

- Make three copies of the quilt grid on page 85. Re-create the quilt design you've selected on each copy with crayons or magic markers. We selected the North Star/Union star quilt design.



Small triangle glued onto a larger triangle taken from the pattern.



- Cut out each individual piece and glue it to a piece of paper that is slightly larger than the pattern. We suggest you allow for a  $\frac{1}{4}$ "– $\frac{1}{2}$ " border around the pattern. Since you will tuck the border of the fabric design into the styrofoam board (described in step 3), you will need enough fabric on the sides to keep it firmly in place. The thicker the fabric, the wider the border should be. You may want to experiment with one or two pieces before you cut out every piece.
- Use pins to secure each paper pattern to the fabric you have selected for your quilt design and cut out each piece from the fabric.

**HELPFUL HINT:** If you are using thin fabric such as cotton, either stitch, glue, or use iron-on adhesive to attach a piece of cotton batting the same size as the selected fabric. (If you don't do this, the cotton will lie too flat against the styrofoam.) If you use felt, this step is not necessary.



## THE CIVIL WAR

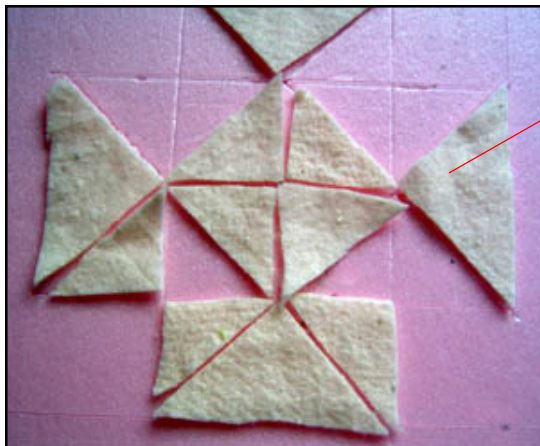
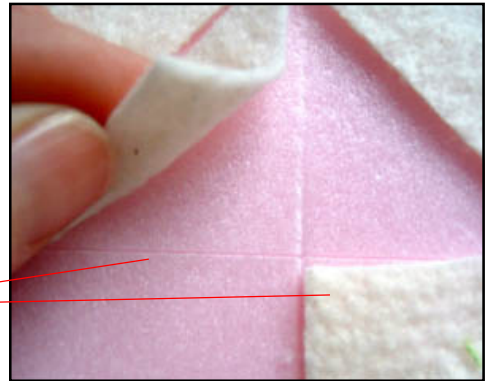
### 2. PREPARE THE QUILT BOARD

- Cut a 10" square piece from a  $\frac{1}{4}$ "– $\frac{3}{4}$ " sheet of polystyrene. Place the second quilt grid on top and tape the grid in place.

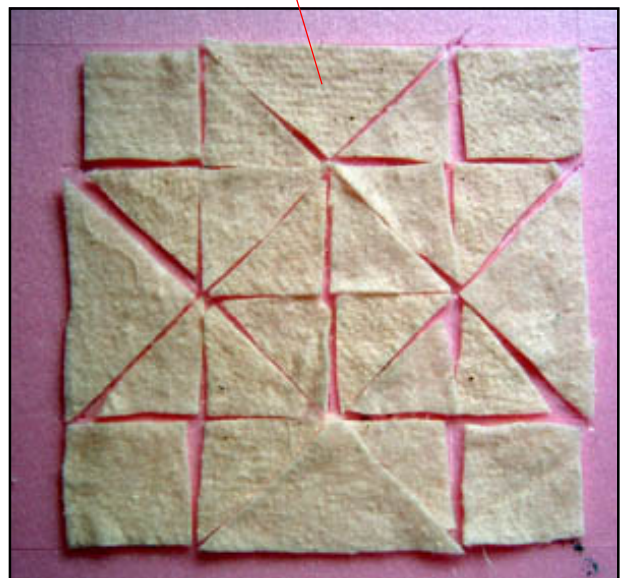
- **WITH ADULT SUPERVISION**, carefully go over all the grid lines with an X-Acto® knife to a depth of no more than  $\frac{1}{4}$ ". Do not cut all the way through the styrofoam.

- If you are using lightweight fabric, cut pieces of batting the same size as the actual shape of the pattern pieces and glue them onto the foam board. Be careful to not cover the grid lines.

Notice the slits cut into  
the polystyrene



Batting on the polystyrene glued in place



## THE CIVIL WAR

### 3. ADD THE QUILT PIECES

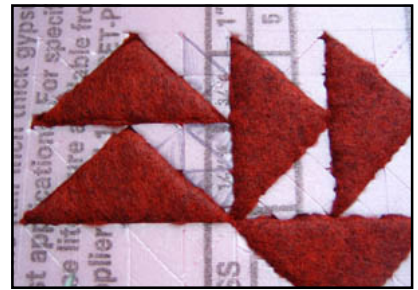
- **WITH ADULT SUPERVISION**, use a pointed tool such as a skewer or embossing tool to press the edges of each fabric piece into the grid lines you cut in step 2. Use the third copy of your design as a reference for where each piece should be placed. Don't force the pieces—gently but firmly press them into the slit in the styrofoam. The slit will hold the fabric in place.
- For our example, we used the “Flying Geese” motif and red, blue, and tan felt pieces. We started with red as the primary design color, blue as the secondary, and the tan pieces as background.



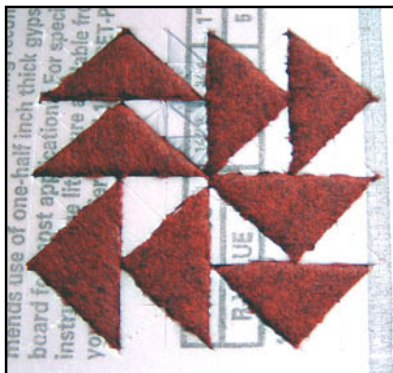
1. Press each piece of the quilt pattern into the slits cut by the X-Acto® knife



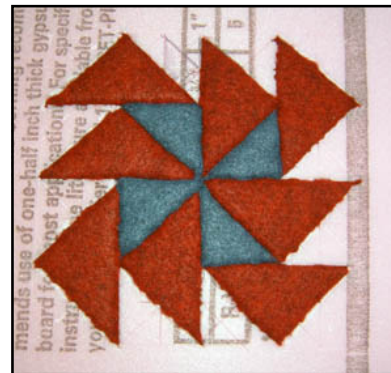
2. Continue to press each piece into the styrofoam with the point of the X-Acto® knife



3. The pattern begins to emerge



4. The completed primary pattern



5. The secondary color is added to highlight the primary pattern



6. The third color is added, highlighting the block

## THE CIVIL WAR

### 4. FINISH THE EDGES AND ADD THE FRAME



- Cut four strips of contrasting fabric to create the sides of the quilt block.

- Wrap the strips around the back and secure with glue.

- If desired, make a simple frame or purchase one that fits the exterior dimensions of the quilt block and allows you to display it.

**HELPFUL HINT:** A simple frame can be made using wooden stretcher boards painted or decorated with textured paper. Glue a sheet of cardboard or a thin sheet of wood to the back of the stretcher frames. The quilt block can then fit inside the frame.

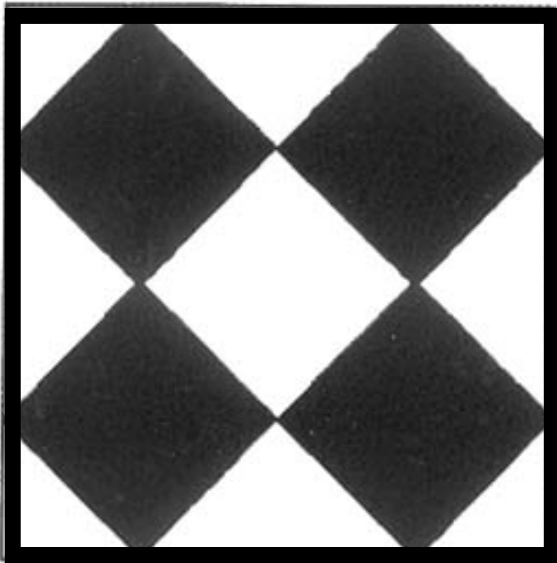


This quilt block example used the following colors and fabrics to make the North/Union Star pattern:

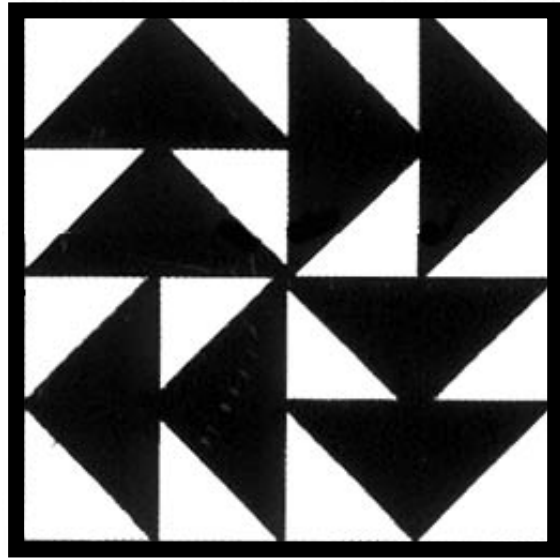
- Red flannel
- Navy blue felt
- Yellow-and-blue striped cotton
- Checkered blue gauze fabric



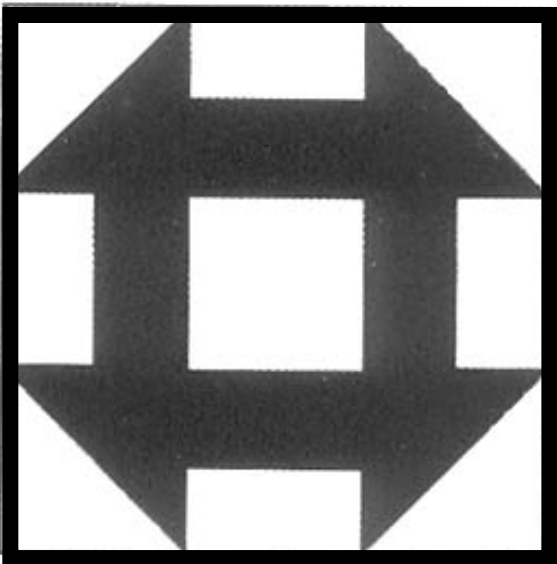
## THE CIVIL WAR



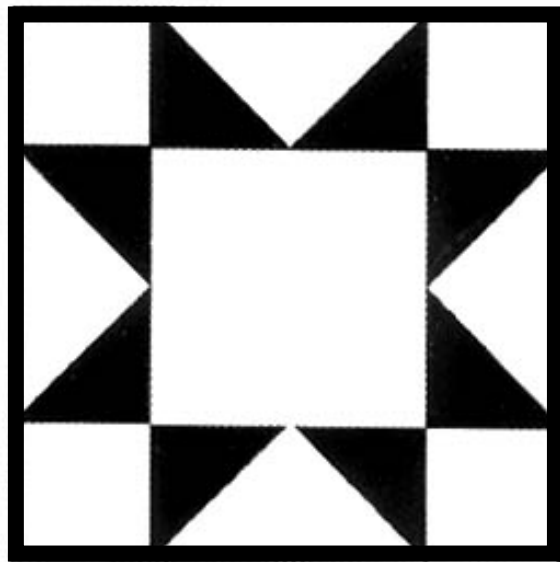
**CROSSROADS  
TEMPLATE**



**FLYING GEESE  
TEMPLATE**



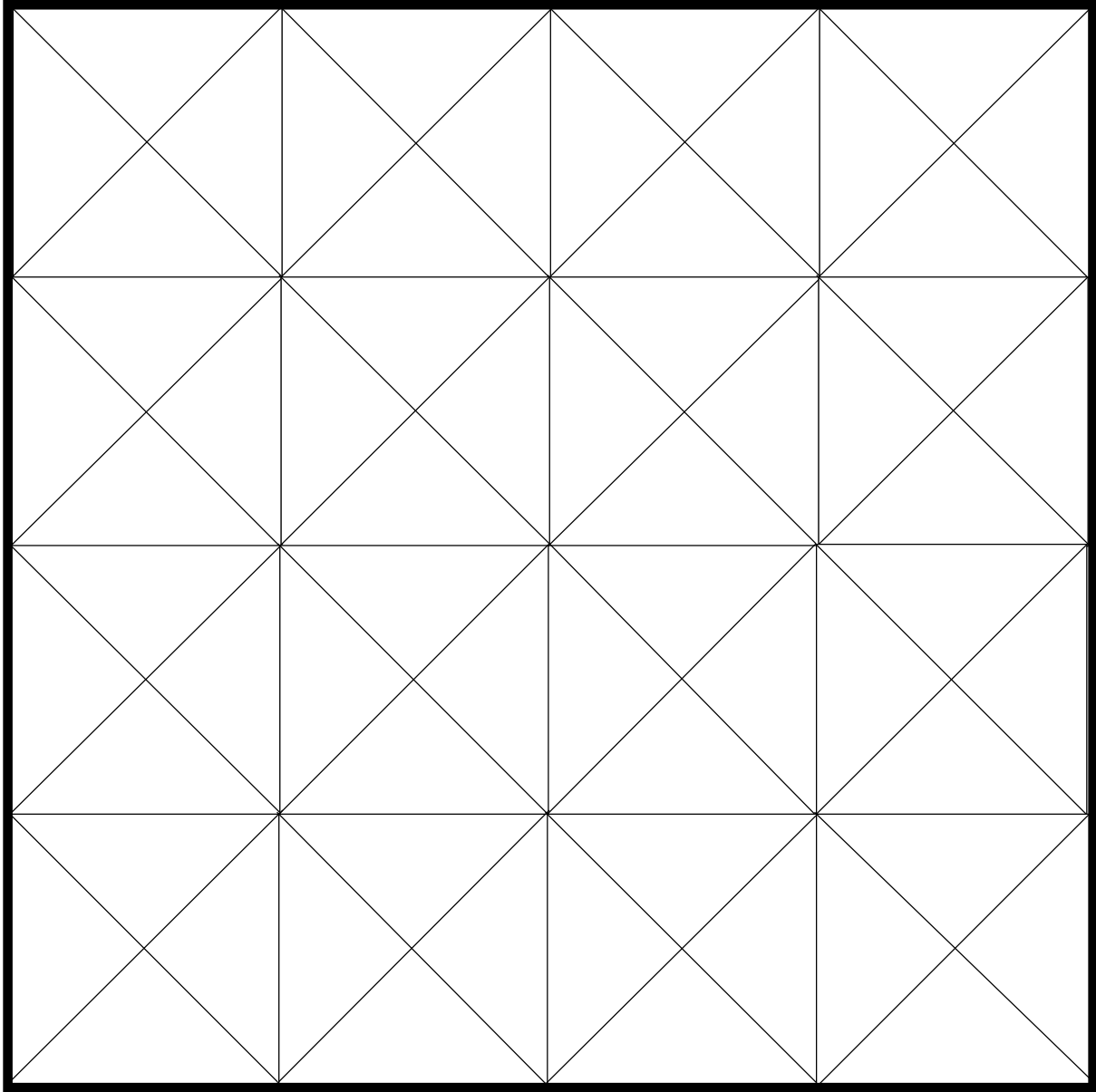
**MONKEY WRENCH  
TEMPLATE**



**NORTH STAR/UNION  
STAR TEMPLATE**

## THE CIVIL WAR

### QUILT GRID (Make three copies)



## EXTENSION ACTIVITIES FOR GRAPHICS

### 1. DESCRIPTIVE VOCABULARY

Trace only the image's outline, leaving the inside space empty. Write words inside the empty space about the culture or time period being studied.

### 2. STAMPS

Make stamps out of craft foam using smaller copies of the motif . (Craft foam is a thin, dense, easily cut and glued foam available at most craft or fabric stores.) Glue the selected shapes onto pieces of foamcore board or wood. Use as you would any type of rubber stamp.

### 3. RUBBINGS

Make a photocopy of the design. Glue it onto a sheet of tag board or posterboard. Cut out the shape and glue it onto another sheet of the same material. Use dimensional paint to outline the edges of the designs and let dry. Place a piece of paper over the slightly raised design and make a rubbing of the design.

### 4. COLLAGE

Enlarge the design (if necessary) and use a variety of collage materials to decorate the interior of each design. Use decoupage medium to layer different papers, threads, and lightweight fabric over the design. Embellish with dimensional paint.

### 5. STENCILS

Copy the designs onto cardstock. Use an X-Acto® knife to carefully cut out the interior of each design. (Don't try to cut out the details on the inside of each motif—just the outline of the design). Use stencil paint to transfer the shape onto other surfaces. Embellish with dimensional paint if desired.

### 6. "STAINED GLASS" PICTURES

Make a transparency of the design. Outline the design with Plaid Gallery Glass® leading and let dry. Fill the spaces inside the leading using Plaid Gallery Glass® Window Color. Tape the finished design onto a window for a "stained glass" effect.



## THE CIVIL WAR

### 7. TOOLING FOIL

There are a variety of different colored “tooling foils” available at craft and fabric stores. The foil is thicker than aluminium foil but easy to “tool” with simple tools such as a pencil or pen. Make a copy of the design. Tape the design onto the foil. Trace over the design to transfer it onto the metal surface. For a unique look, use Plaid Gallery Glass® Window Color on the metal to give it an enameled appearance. Mount as desired.

### 8. FABRIC DESIGNS

Transfer the designs onto muslin fabric using either fabric transfer paper, pens, or a technique of your choice. Use embroidery thread, yarn, fabric paint, and/or iron-on fabrics to decorate the motifs.

### 9. SANDPAPER DESIGNS

Make a copy of the design. Place a piece of carbon paper underneath the copy and place onto a sheet of sandpaper. Trace over the design to transfer it onto the sandpaper. Use chalk, colored pencils, or some other medium to decorate the motifs.

### 10. HANDMADE PAPER

There are many different books available on how to make handmade paper. It is an easy and fun activity that only requires basic supplies and offers a wonderful textured finish when completed. Use handmade papers as a background surface or collage materials for the designs.

### 11. BOTANICAL COLLAGES

Make a copy onto a heavier cardstock paper. Select a variety of grains such as rice, beans, pasta, etc. to glue on the inside of each shape.

### 12. HIGHLIGHTING WITH METALLIC PAINT.

Plaid also offers a product called Tip-Pen Essentials®. This is a craft tip set (for use with Plaid FolkArt® acrylic paints), which allows for fine lines, beads and lettering. This set is easy and fun to use. After the design has been decorated as desired, consider using acrylic paints with the Tip-Pens to add details.

### 13. "PLASTER CARVINGS" AND CLAY TILES

This activity requires more supervision, but can offer two activities in one.

- a. Use a small cardboard box measuring approximately 8½" x 11". Line the interior with aluminum foil. Mix a sufficient quantity of plaster of Paris and pour into the interior of the box. Allow to harden and dry. Remove the dried plaster from the box.
- b. Place a copy of the design onto the surface of the plaster and trace over the design until it is transferred onto the plaster below. Remove the copy and use linoleum tools to carefully go over the design to further accentuate the motifs.
- c. To make the tiles, use polymer clay that has been rolled to an even thickness and is the size of one plaster form. Place the clay on top of the side of the plaster that has the design and press the clay evenly and firmly onto the carved design. Remove the clay and bake as recommended on the package.
- d. Decorate the tile as desired using Plaid FolkArt® acrylic paints.

### 14. PIERCE-PATTERN PAPER

Piercing the motif with a needle will add interesting dimension and texture to the design. Use heavy cardstock paper for this project. Tape or glue a copy of the selected motif onto one side of the cardstock. Place the paper onto a piece of cardboard. Use a darning needle or nail or experiment with different piercing tools (such as tacks, needles, toothpicks, etc.) that create different sizes of holes. Vary the pattern of the holes being made by changing the direction: go in circles, on the diagonal, vertically, or horizontally. Create shapes such as stars, circles, etc. within the shapes.

### 15. HEAT-TRANSFER-TO-WOOD TRIVET

Make a reduced-size photocopy of a selected design the size of the trivet you wish to make. Place the reduced design so it faces downward onto a smooth piece of wood that fits the size of the paper. Use a very hot iron to "transfer" the copy onto the wood. Use acrylic paints to decorate the transfer. Use clear acrylic sealer to protect the design.

## 16. COPY-MACHINE-TO-FABRIC TRANSFER

Create your own fabric transfer on a copy machine. This is very easy and effective. All you need is an iron, freezer paper, muslin, and tape. Place an 8½" x 11" piece of prewashed and ironed muslin onto a slightly larger piece of freezer paper (place the muslin on the "shiny" side of the freezer paper). Iron the freezer paper until it adheres completely to the muslin. Cut around the edge of the muslin so the freezer paper is the same size as the muslin. Tape the edges around all sides of the muslin and freezer paper. This will help prevent peeling while the design is being printed. Select a design and place it onto a copy machine, and hand-feed the muslin into a copy machine. The design, transfer onto the muslin. Use fabric, acrylic, and dimensional paints to decorate the design. After the paint has completely dried, remove the freezer paper and mount as desired.

## 17. COPY-MACHINE-TO-POLYMER-CLAY TRANSFER

This is a fun and easy way to make jewelry using polymer clay and a photocopy of a motif. Reduce a design to the size you desire or use one provided on the page. Roll out a piece of polymer clay approximately 1/8" thick and the size of the photocopy. Place the photocopy face down onto the polymer clay. Use a clean paintbrush to apply isopropyl alcohol (rubbing alcohol, available at any pharmacy) to the back side of the photocopy. Keep applying the alcohol until the paper is saturated. Let sit for at least five minutes to allow the alcohol time to dissolve the ink. Apply more alcohol and very gently begin rubbing away the back of the paper until the ink is transferred onto the clay. Bake the clay according to package directions and mount onto a piece of jewelry or use as part of a collage. **DON'T FORGET TO REVERSE THE COPY SO IT WON'T BE PRINTED BACKWARDS.**