



DESIGNING FOR CHANGE: CHICAGO PROTEST ART OF THE 1960S—70S TEACHER LEARNING GUIDE *RECOMMENDED FOR GRADES 7–12*

ABOUT THIS LEARNING GUIDE

This learning guide connects teachers and students to the issues, organizations, people, and artwork in the *Designing for Change* exhibition.

This guide can be used in two ways, to prepare for and compliment a field trip visit, or as a stand alone set of classroom activities. Graphic organizers and discussion guides are included to use during a field trip visit. However, if a field trip is not possible, the classroom activities can be implemented without students seeing the exhibition, as they include images and content from the exhibition and can complement existing units of instruction.

HOW TO USE THIS GUIDE

The articles, activities, and art-making options can be used to create a holistic unit of study about social justice issues of the 1960s and 70s and civic action. The materials could also be used to supplement existing units on the individual social justice movements.

THIS GUIDE INCLUDES

- ◆ Learning Standards
- ◆ Exhibition map and graphic organizers for use during a field trip visit
- ◆ Student articles on five social justice movements: Chicago Freedom Movement, Black Power/Black Arts Movement, Anti-Vietnam War movement, women’s liberation movement, and gay liberation movement. The articles include discussion questions and journal prompts.
- ◆ Social justice art-making options
- ◆ Final reflection activity
- ◆ Resource List
- ◆ Image packet with artifact images from the exhibition (separate download)

ABOUT THE EXHIBITION

Chicago activists in the 1960s and 1970s used art and design to amplify their visions for social change. The *Designing for Change: Chicago Protest Art of the 1960s–70s* exhibition includes more than 100 posters, fliers, signs, buttons, newspapers, magazines, and books. These artifacts express often-radical ideas about race, war, gender equality, and sexuality that challenged mainstream culture of the time. As these enduring issues remain, they are shaped by today’s complex world, and the exhibition includes work from a new generation of activists who advocate for social change. This exhibition runs May 18, 2024 through May 4, 2025.

Student materials (graphic organizers and articles) are available in Spanish and English as separate downloads on our website.

LEARNING STANDARDS ALIGNMENTS

MIDDLE SCHOOL

Illinois Social Science Standards:

- ◆ SS.6-8.IS.3MC
- ◆ SS.6-8.IS.4.MCa
- ◆ SS.6-8.CV.1MC
- ◆ SS.6-8.CV.3LC
- ◆ SS.6-8.H.1MC
- ◆ SS.6-8.H.2MC

National Council for the Social Studies, College, Career, and Civic Life (C3) Standards :

- ◆ D1.1.6-8
- ◆ D1.1.5.6-8
- ◆ D2.Civ.2.6-8
- ◆ D2.Civ.10.6-8
- ◆ D2.Civ.14.6-8
- ◆ D2.His.1.6-8
- ◆ H2.His.4.6-8
- ◆ D2.His.14.6-8
- ◆ D3.1.6-8
- ◆ D3.3.6-8
- ◆ D4.3.6-8

HIGH SCHOOL

Illinois Social Science Standards:

- ◆ SS.9-12.IS.5
- ◆ SS.9-12.IS.8
- ◆ SS.9-12.CV.1
- ◆ SS.9-12.CV.6
- ◆ SS.9-12.H.3
- ◆ SS.9-12.H.6
- ◆ SS.9-12.H.8

National Council for the Social Studies, College, Career, and Civic Life (C3) Standards :

- ◆ D1.1.9-12
- ◆ D1.5.9-12
- ◆ D2.Civ.2.9-12
- ◆ D2.Civ.10.9-12
- ◆ D2.Civ.14.9-12
- ◆ D2.His.1.9-12
- ◆ D2.His.4.9-12
- ◆ D2.His.14.9-12
- ◆ D3.1.9-12
- ◆ D3.3.9-12
- ◆ D4.3.9-12

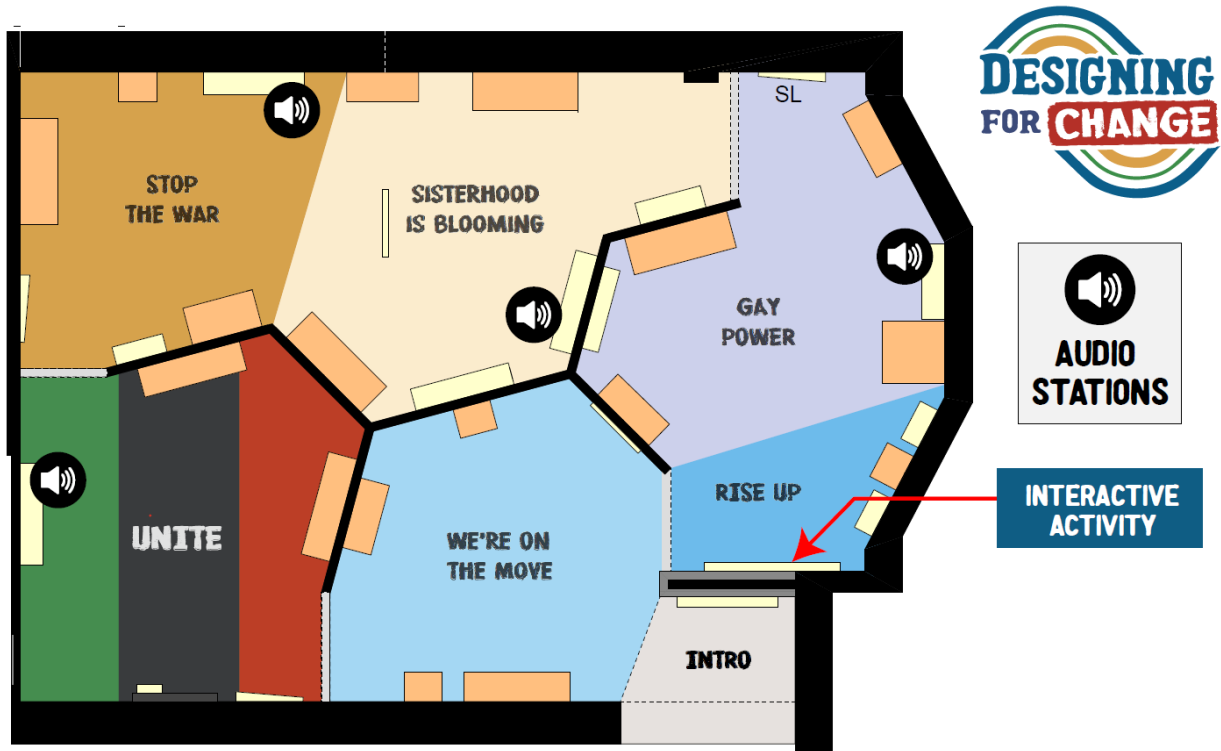
Common Core Anchor Standards

Reading: 2, 4, and 7

Writing: 1, 4, and 7

Speaking and Listening: 1 and 4

FIELD TRIP SUPPORTS



We are excited to welcome you and your students to the *Designing for Change* exhibition! Included in this guide are a variety of graphic organizers to support your students' exploration of the exhibition. You can print these out and bring them with you the day of your visit. If needed, we can offer clip boards and pencils for your students to use. The graphic organizers are available in Spanish and English. To register for a field trip, visit chicagohistory.org/reservefieldtrip

FIELD TRIP SUPPORTS

- ◆ 3-1-2 Graphic organizer
- ◆ Historical Heads
- ◆ Artivism Gallery Guide
- ◆ Visual Thinking Strategies
- ◆ *Facing Freedom/Designing for Change* Civic Action Graphic Organizer

ABOUT 3-1-2 (A PLAY ON CHICAGO'S ORIGINAL AREA CODE)

The 3-1-2 graphic organizer is a great way for your students to take in the entire exhibition and make personal connections throughout the space. It is best used individually. Back at school, you can use it as a pair-and-share or as the basis for a whole group discussion. The guide asks students to: identify 3 works of art that spoke to them and explain why, choose 1 section or topic they want to learn more about and why, and imagine they could meet 2 of the artists or people featured in the exhibition and write two questions they would ask each of them.



3-1-2 ANALYSIS

Name: _____

As you explore the exhibition, use the following 3-1-2 prompts to help you look closer.

What are THREE works of art that speak to you? Why?	1. Why?	2. Why?	3. Why?
What is ONE section in the exhibition (topic) you are looking forward to learning more about? Why?	1. Why?		
Who are TWO people/artists you would like to meet? What are two questions you would ask them?	Person/Artist: Q1: Q2:	Person/Artist: Q1: Q2:	



ABOUT HISTORICAL HEADS

Historical Heads is an analysis tool to help students consider the thoughts, motivations, goals, and ideals of a person or organization. In this activity, students fill the head with sketches and explanations of their assigned person or organization. The second page asks students to summarize their thoughts and ideas. This activity can be done individually or with students in pairs or trios. Below is a list of people and organizations divided by exhibition section.

Educators can pre-assign groups the historical head focus or let students choose.

This activity was adapted from James Percoco's activity in *A Passion for the Past: Creative Teaching of U.S. History*.

EXHIBITION SECTION	PEOPLE	ORGANIZATIONS
<i>Section 1:</i> We're on the Move	Al Raby * Dr. Martin Luther King Jr. * Ann Gillie and Bennie Luchion * Don Rose * Jimmy Collier * <i>Ebony</i> Magazine editorial staff	Chicago Freedom Movement * Coordinating Council of Community Organizations * Southern Christian Leadership Conference
<i>Section 2:</i> Unite!	Margaret Burroughs * Curtis Ellis * Gwendolyn Brooks * Haki Madhubuti (Don Lee) * Hoyt Fuller * Barbara Jones-Hogu	Organization of Black American Culture * African Commune of Bad Relevant Artists (AfriCOBRA) * staff of the Third World Press
<i>Section 3:</i> Stop the War	Carlos Cortez * Mario Castillo	Staff of the <i>Chicago Seed</i> newspaper * Youth International Party * Students for a Democratic Society, Women for Peace
<i>Section 4:</i> Sisterhood is Blooming	Estelle Carol * Brenda Eichelberger	National Alliance of Black Feminists * Chicago Women's Liberation Union * Chicago Women's Graphic Collective * Lesbian Group of the CWLU/ Blazing Star (see also section 5)
<i>Section 5:</i> Gay Power	Gary Chichester	Chicago Gay Liberation * Mattachine Midwest * Chicago Gay Alliance * Mountain Moving Coffeehouse for Womyn and Children
<i>Section 6:</i> Rise Up!	Tonika Lewis Johnson * Carlos Barberena * Nicole Marroquin * José L. Gutiérrez (elgtz) * William Estrada * Monica Trinidad * Aaron Hughes	Firebelly Design



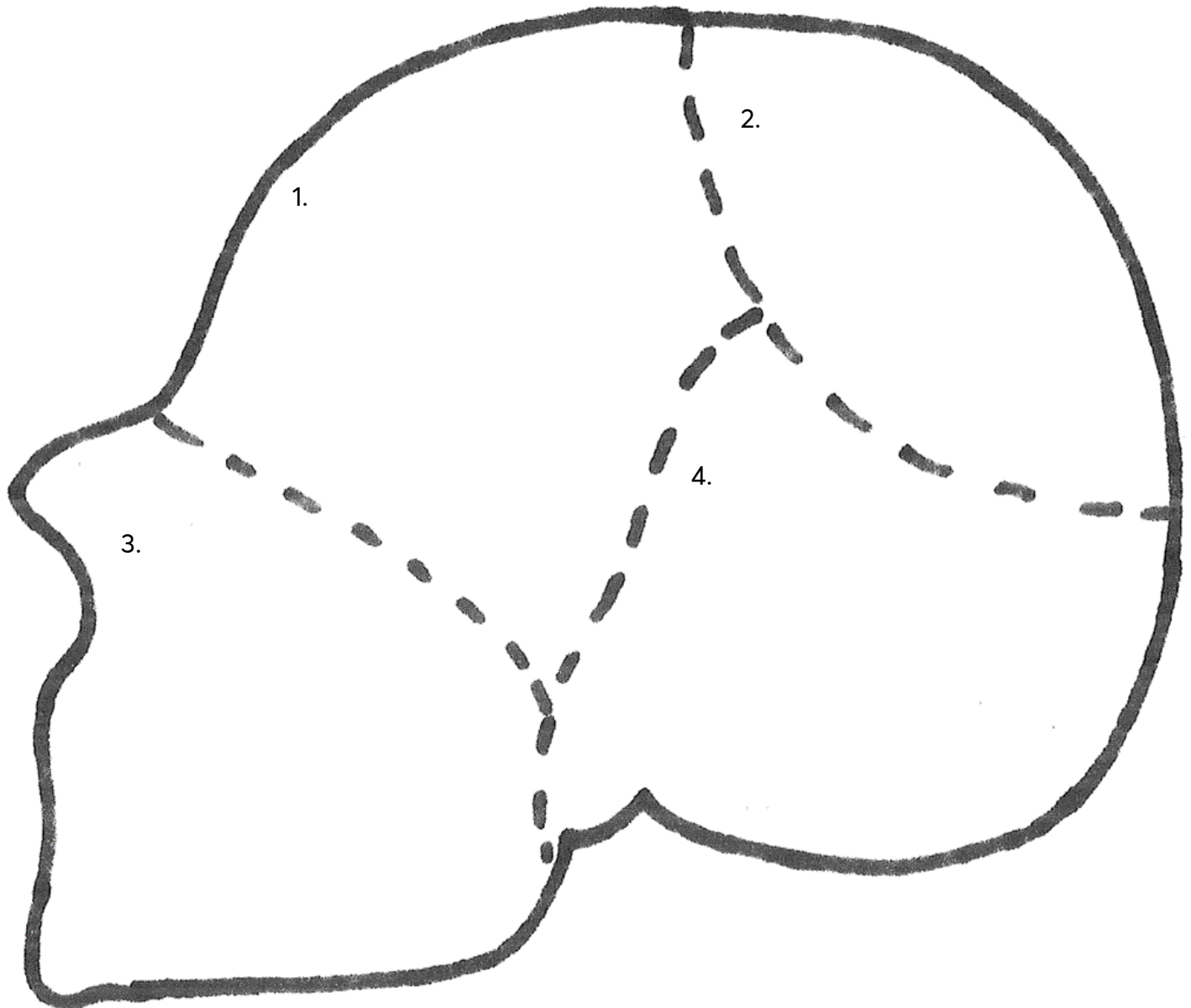
Name: _____

HISTORICAL HEAD

People and organizations played an important role in supporting the movements featured in *Designing for Change*. As you explore the exhibition consider your assigned person or organization. Fill the head with goals, ideals, and important information about them. Use the artwork and logos in the section for additional inspiration.

What did this person/organization care about? Sketch four drawings or symbols in the head and write one sentence explaining each image.

Person/Organization: _____



After completing the head and looking at the section, what stands out to you most?

Write a brief summary about the work of this person or organization.

What is one question you would ask this person or members of this organization?

What was the role of artwork in this movement?

Are there people and organizations today that are doing similar work? If yes, can you name a similar organization? If no, why might similar organizations not exist now?

ARTIVISM GALLERY GUIDE

This gallery guide is available for your students to pick up as they enter the exhibition and use while they are in the space. The guide directs students to one stop in each gallery section for close looking and reflection. This works best when students use it in pairs, so they can have a conversation with one another responding to the prompts in the guide. The guide is available in both Spanish and English and does not require any writing. You are welcome to bring copies back to school with you to use for a debrief discussion following your field trip. Any guides you do not wish to keep can be placed back in the holder in the exhibition so other visitors can use them.

You can preview the guide before you visit <https://www.chicagohistory.org/exhibition/designing-for-change-chicago-protest-art-of-the-1960s-70s/> Click on "Download the Artivism Guide" (there are two downloads, one for English and one for Spanish).

VISUAL THINKING STRATEGIES

As you and chaperones walk through the exhibition with your students, a simple technique to engage them in the art and photographs on display is Visual Thinking Strategies. This technique is conversation based and helps students take a closer look at visual materials to express their ideas through sharing their observations and inferences. This is a low threshold activity that all students can be successful at because there are no wrong answers. Doing this with a group is powerful as it shows how multiple eyes and minds working together can find more information and deeper meanings than one person alone.

Start by choosing a photograph or work of art you want students to spend some time with. This will work best for the images and art that are hanging on the walls (as opposed to those in cases) so that students can gather around and all see at the same time. The exhibition includes many enlarged photographs on the walls, and this works well with those images. Once you gather around the photograph or artwork:

Take a moment to **observe in silence**. Ask every student to take in the piece.

Then begin facilitating a Visual Thinking Strategies-based discussion. Ask:

⇒ What's going on in this picture?

Help participants elaborate and find evidence in the image, by asking:

What makes you say that?

⇒ As the observation winds down from the person speaking, you can transition to another participant by asking:

What else can we find?

As the discussion is taking place, you the facilitator should:

- ⇒ Paraphrase each participants observation out loud to the group
- ⇒ Physically point out (without touching the piece) what they are observing
- ⇒ Make connections between the participants' observations
- ⇒ Encourage inference making, i.e., what does that remind you of, if...
- ⇒ By all means, feel free to make connections to your classroom learning and the pre-visit activities in this guide

To see a Visual Thinking Strategies conversation in action, this YouTube video by the Terra Foundation for American Art provides a helpful example: <https://www.youtube.com/watch?v=EnyfHTJVzh8>


FACING FREEDOM/DESIGNING FOR CHANGE CIVIC ACTION GALLERY EXPLORER

In addition to the *Designing for Change* exhibition, CHM's *Facing Freedom in America* examines social justice issues in US history. From women's suffrage and the formation of labor unions to a local school boycott, the exhibition highlights some of the ways Americans have struggled over freedom.

Facing Freedom introduces topics that complement *Designing for Change* and allows for deeper conversations about freedom and what it means to take civic action. A resource list of webpages at the end of this guide includes a selection of *Facing Freedom* topics that best relate to the *Designing for Change* exhibition. Please note, *Facing Freedom* includes additional topics that can be previewed at www.facingfreedom.org.

Students can use this graphic organizer to guide their thoughts as they explore both exhibitions in any order. The questions and prompts encourage students to consider how people advocate for themselves and others, the risks they took, the role of creative expression, and present-day movements.

As you look around the gallery, consider the "civic action" theme, choose a movement, and answer the question in the square. Choose a different movement for each square.

<p>Movement: _____</p> <p>How did people advocate?</p>	<p>Movement: _____</p> <p>What risks did organizers face?</p>
 <p>CIVIC ACTION</p>	
<p>Movement: _____</p> <p>What is the role of creative expression? (Logos, writing, banners, wearables) Describe an example.</p>	<p>Movement: _____</p> <p>What present day social justice movement relates?</p>


What story in the exhibition inspires you the most? Why?



GALLERY EXPLORER

Name: _____

As you look around the gallery, consider the "civic action" theme, choose a movement, and answer the question in the square. Choose a different movement for each square.

<p>Movement: _____</p> <p>How did people advocate?</p>	<p>Movement: _____</p> <p>What risks did organizers face?</p>
	
<p>Movement: _____</p> <p>What is the role of creative expression? (Logos, writing, banners, wearables) Describe an example.</p>	<p>Movement: _____</p> <p>What present day social justice movement relates?</p>

What story in the exhibition inspires you the most? Why?



STUDENT ARTICLES

CHM education staff wrote these five articles (one per each section of the exhibition) based on the exhibition labels and catalog to provide context and an introduction to the movements, ideas, and artworks featured in the *Designing for Change* exhibition. Articles can be read before or after a visit to the exhibition, or they can stand alone in lieu of an exhibition visit.

Accompanying each article are definitions for key vocabulary, discussion questions, and journal prompts. Larger versions of photos featured in the articles are also available in a separate PDF download. Printable copies of the articles and vocabulary for students will also be available at

CREATING SHARED UNDERSTANDINGS

Protest movements of the 1960s and 70s were trying to address a variety of inequalities in society by making fundamental changes to how societal systems worked. These concepts will provide important context for your students to understand before they read the articles.

- ◆ **Bias** — bias is a belief that some people are better than others that usually results in treating some people unfairly.
- ◆ **Civil Rights** — rights given to citizens by governments through laws and policies; these rights include but are not limited to employment education, housing or voting.
- ◆ **Discrimination** — The unfair treatment of one particular person or group of people. Usually the different treatment is because of a person's sex (gender), religion, nationality, culture, race, or other personal traits.
- ◆ **Equality** — The quality or state of being equal, especially to another person or group of people.
- ◆ **Integration** — A bringing together of a racial minority into the majority culture. Integration also requires the creation of equal opportunities regardless of race and the development of a society that honors its diverse people and their traditions.
- ◆ **Liberation** — A movement by a group of people seeking freedom and rights from an unjust authority. For example, women's liberation or gay liberation.
- ◆ **Movement** — a program or series of actions by people working toward a desired end, such as political and social changes.
- ◆ **Racism** — The unfair treatment of people based on their race or ethnicity and the belief that some races are naturally superior to others.
- ◆ **Racial Inequality** — Unequal treatment of people in a society based on their race or ethnicity.
- ◆ **Revolution** — The overthrow of one government or ruler and the substitution of another. The

word revolution is also used in some movements to refer to drastic change from the 'norm' at the time.

- ◆ **Segregation** — The separation of people in a society, especially by race, class, or religion.
- ◆ **Sexism** — Prejudice or discrimination based on sex (gender), especially discrimination against women.

UNPACKING THESE TERMS

Constructing Shared Understandings

Arrange students into small working groups. Assign each group a different word. Ask students to discuss and draft a working definition for their word. Students can use existing definitions from dictionaries and other sources to assist with their initial writing. Exchange definitions with another group. The new group should add to and incorporate their ideas into the existing definition. Return updated definitions to original group to finalize. Do a gallery walk to review all definitions. Using post it notes students can respond with reactions, clarifications, or examples. Post definitions in the classroom for a reminder of the definitions.

Define and Reflect

Create a chart with three columns. Put the word or words to define in the first column; in the second column have the students write their initial thoughts and ideas about the word. After reading the articles or having a classroom discussion, students can use the third column to write a final definition. Compare definitions during a classroom discussion.



THE CHICAGO FREEDOM MOVEMENT AND ART FOR FAIR HOUSING

CHICAGO WAS A SEGREGATED CITY

Chicago's 1960s society divided people by skin color and treated them unequally. This type of segregation in the city separated schools and neighborhoods by race. African Americans in Chicago had fewer chances for high-paying jobs. Apartment buildings in predominantly African American neighborhoods were often owned by white **landlords**. Repairs were slow to come, although African Americans paid their rent on time. African Americans faced bias when they tried to buy homes in white neighborhoods.

THE COORDINATING COUNCIL OF COMMUNITY ORGANIZATIONS (CCCO)

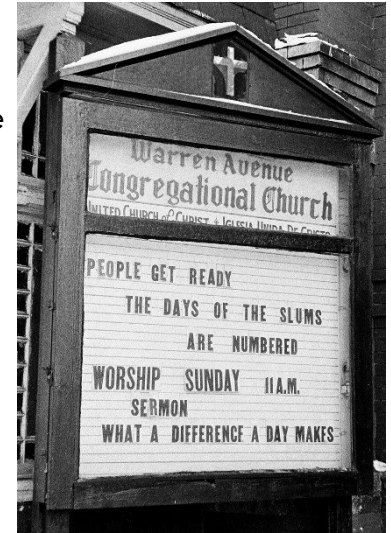
In response to the racial inequality, segregation, and poor housing, African Americans in Chicago formed **coalitions**. An important coalition was the CCCO. Different groups made up the CCCO, such as the Chicago Catholic Interracial Council and the Chicago Urban League. Albert (Al) Raby was a Chicago school teacher and **community advocate**. The members of the CCCO chose him to lead the coalition.

In 1965, Raby asked national civil rights leader Dr. Martin Luther King Jr. to come to Chicago. Raby wanted Dr. King to join them in a nonviolent movement to end unequal housing. Dr. King knew Chicago was a deeply segregated city. He said, "If we can break the system in Chicago, it can be broken any place in the country." On January 7, 1966, Dr. King shared plans for the Chicago Freedom Movement. The movement would bring Dr. King and his Southern civil rights work to the big Northern city of Chicago.

DR. KING COMES TO CHICAGO

Dr. King and his family moved to the North Lawndale neighborhood on January 26, 1966. North Lawndale is on the West Side of Chicago. They wanted to highlight the poor housing in the area. In the late 1800s, most residents of North Lawndale were **immigrants** from countries in Central and Eastern Europe. By the 1960s, North Lawndale was almost completely African American. The apartment building had no lock on the front door and a dirt floor in the entrance.

Community groups provided important support for the movement. Warren Avenue Congregational Church provided early support for the movement. Dr. King brought a civil rights group, the Southern Christian Leadership Conference (SCLC), to Chicago. Warren Avenue Congregational Church was the Chicago headquarters for the SCLC. The church hosted meetings and fundraisers for the movement.



Sign reads "People get ready the days of the slums are numbered." Warren Avenue Congregational Church, January 19, 1966, from the Chicago Sun-Times collection, CHM, ST-19042269-0002



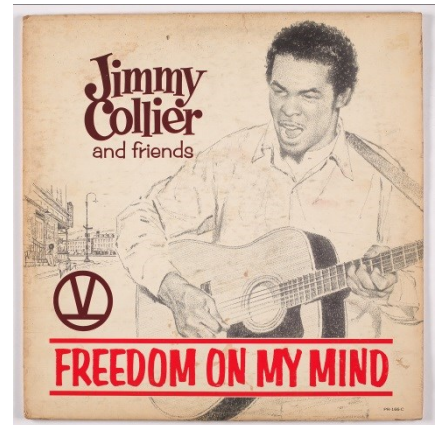
Chicago Freedom Movement button, from the collection of the Busy Beaver Button Museum, Chicago

ART FOR OPEN HOUSING

Symbols, music, and other types of art helped build support for the Chicago Freedom Movement. Ann Gillie and Bennie Luchion created the symbol for the movement. The symbol was a "V" with a circle around it. The design was simple and easy to recognize. The symbol helped media manager Don Rose write the slogan for the movement, "We're on the Move to End Slums." The symbol was added to flyers, newsletters, buttons, and banners. The symbol

made it easy for people to show their support for the movement in different ways. Some people wore buttons, carried posters, and even painted the symbol onto buildings.

Music also helped spread the word of the movement. Musician Jimmy Collier made the official musical album for the movement. He recorded the songs at Warren Avenue Congregational Church. The main song on the album was "Freedom on My Mind." The song had a strong Southern Blues music style. Many African American Chicagoans preferred a Northern sound. The Impressions, an African American band from Chicago wrote the popular song "People Get Ready." It became the movement's unofficial anthem.



Freedom on My Mind album cover, Jimmy Collier and Parish Records, Inc, Chicago, 1966, CHM, ICHI-183254-001

ART IN ACTION

The leaders of the movement held many **nonviolent** marches, rallies, and boycotts. Buttons, banners, and posters with the movement's symbol on them were displayed at these events. These events often played the official song, "Freedom on My Mind." The music and the symbol aimed to inspire action to support the movement. By the summer of 1966, the movement had thousands of supporters across the city. They wanted segregation and slum housing to end.

On August 6, 1966, the movement held a march in Chicago's all-white Marquette Park neighborhood. It was one of the movement's largest marches. White residents in the neighborhood were angry that the march was happening. They did not want segregation to end. Someone in the crowd threw a rock at Dr. King, hitting him on the head. Dr. King's wound was bandaged up and he chose to keep marching.



Chicago Freedom Movement march, photograph by Declan Haun, August 1966, CHM, ICHI-077685

The news of the march and Dr. King's injury spread across the country. In response, Chicago's mayor, Richard J. Daley, promised to build homes for African Americans in white areas. Mayor Daley also promised to make [home loans](#) available to all races to buy homes in any neighborhood. Keeping the promises was very difficult, and some people felt unhappy with the outcomes of the Chicago Freedom Movement. Segregation, racial inequality, and unequal housing were still affecting people's lives.

Although Dr. King left Chicago in 1967, the CCCO and other community organizations continued their work. In 1968, the United States made the Fair Housing Act of 1968 a national law. The Fair Housing Act was inspired by the Chicago Freedom Movement and the art that helped build support for it. Art is still an important way to share messages for change. People still use art to show their support for the changes they would like to see in the world.



VOCABULARY IN “THE CHICAGO FREEDOM MOVEMENT AND ART FOR FAIR HOUSING”

Coalition - A temporary alliance of different people or organizations for a specific action or goal.

Community Advocate - A person interested in making positive changes in a community. A community advocate often speaks on behalf of the community.

Home Loan - A loan given by a bank, mortgage company, or other financial institution for the purchase of a residence.

Immigrant - A person who has moved from one country to another country to live.

Landlord - A businessperson or company who owns buildings and earns money by charging rent to people who want to use or live in the building.

Nonviolence - A way to share beliefs publicly that rejects the use of physical violence. People who practice nonviolence when expressing their beliefs may use methods like marches or boycotts.

Symbol - A mark, sign, figure, or word that represents an idea, object, or relationship.

ARTICLE 1: THE CHICAGO FREEDOM MOVEMENT AND ART FOR FAIR HOUSING

HELPFUL CONTEXT:

Chicago Freedom Movement - The most well-known civil rights campaign in the Northern United States. The campaign lasted from mid-1965 to August 1966. It also inspired the national 1968 Fair Housing Act.

Chicago Urban League - A group formed in 1916 in Chicago to help African American people new to Chicago find jobs, quality education, and housing.

Civil Rights Movement - A group of social movements in the United States. The goal of these movements was to make sure African American people had the same rights as white people. The movement is famous for using nonviolent protests and civil disobedience (peacefully refusing to follow unfair laws). The movement had support from people of all races. They used nonviolent actions like protest marches to build awareness and supporters for the movement.

Coordinating Council of Community Organizations (CCCO) - A group of more than 40 organizations that worked together to demand an end to racism in Chicago during the 1960s. During the summer of 1965, CCCO staged almost daily marches against segregation in schools. In 1966, CCCO leader Al Raby and national civil rights leader Dr. Martin Luther King Jr., announced the Chicago Freedom Movement to end racist slum housing in Chicago.

Fair Housing Act of 1968 - The act states that people cannot be denied housing based on their race, color, place of birth, gender, family status, or disability.

Southern Christian Leadership Conference - The group was founded in 1957 to end racism and segregation in Southern US states. Dr. Martin Luther King Jr. was the first president of the group. Today, the group is committed to nonviolent action to achieve social, economic, and political justice for all people of all religions.

DISCUSSION QUESTIONS

- ◆ What problems did the Chicago Freedom Movement try to address for African Americans? What were some of the ways the Chicago Freedom Movement built awareness of the problems and support for change?
- ◆ The Chicago Freedom Movement's symbol stood for fair housing for African Americans. The symbol was very simple and easy to recognize. The symbol was added to items like buttons, banners, music album covers, and posters. How would you display the symbol?

ARTICLE 1: THE CHICAGO FREEDOM MOVEMENT AND ART FOR FAIR HOUSING (CONTINUED)

- ◆ How do you think Chicagoan Al Raby's experience as a teacher helped him lead the Coordinating Council of Community Organizations (CCCCO)?
- ◆ Music was also important to the movement. It gave people words and catchy phrases that reminded them of the change the movement hoped to make. What music makes you think about changes you'd like to see?

JOURNAL PROMPT:

The CCCCO built a coalition of people to build awareness of the issues African American people faced including racial inequality and poor housing. Their coalition included religious leaders, community members, lawyers, teachers, and more to help them share their message. Think about issues you would like to see change. Who would be on your coalition?



SAY IT LOUD: BLACK ART FOR BLACK POWER

THE BLACK POWER MOVEMENT

The Civil Rights Movement began in the mid-1950s. It aimed to end racism and segregation in the United States. National civil rights leaders, like Dr. Martin Luther King Jr., wanted equal rights for African Americans. They wanted the same freedoms as white people. Dr. King believed integration would unite people of different races. It would allow them to live in peace.

By the mid-1960s, younger African Americans were unhappy with the Civil Rights Movement. They felt change was not coming fast enough. They wanted equal rights and safer, healthier Black neighborhoods faster. They wanted African Americans to unite, learn, and take pride in their history. They chose to develop their own movement. Their national leaders were people like Malcolm X and Stokely Carmichael. They told stories of African American contributions to the country. Many had never heard those stories. A new movement for equal rights had started. They named it the **Black Power Movement**. "Black" included people of African heritage worldwide. They wanted the movement to include Black people living abroad, too. In big cities, African Americans made bold art. They also built arts organizations to support the new movement.

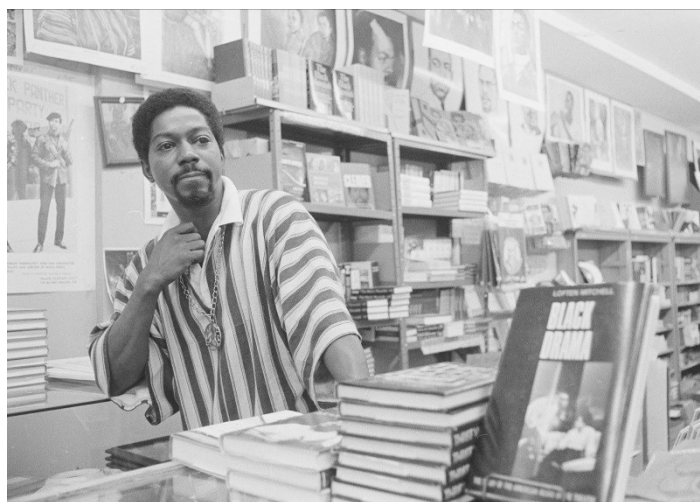
THE BLACK ARTS MOVEMENT (BAM) IN CHICAGO

Chicago had a very talented group of Black artists in the 1960s. Some of these artists studied at top colleges. These colleges included the School of the Art Institute of Chicago and the Illinois Institute of Technology. The artists used their training to make positive images of Black people. They wanted their art to support the Black Power Movement. They decided to combine African American history and African art into their work.

To make a bold statement with their art, they formed groups to help create a unique Black art style. They also created spaces for people to discuss Black history and culture and to share their art. Dr. Margaret Burroughs and artist groups like AfriCOBRA made key art for Chicago's Black Arts Movement. Ellis' Bookstore carried books on African American history and art. It became a key place that supported the Black Power Movement.

ELLIS' BOOKSTORE: BOOKS FOR BLACK HISTORY, ART, AND CULTURE

In 1967, Curtis Ellis founded Ellis' Book Store in Woodlawn, a neighborhood on Chicago's South Side. His store had a wide range of books by top African American authors. These books were not found in mainstream white-owned bookstores. Ellis' store brought in many authors for book signings. In the picture of Curtis Ellis in his bookstore, you can see some of the books on Black history and art behind him. Curtis is also wearing West African clothing and has an afro hairstyle. People even wore art, like hairstyles and clothes, to support the movement.



Curtis Ellis, photograph by John White, July 17, 1969, from the Chicago Sun-Times collection, CHM, ST-18991901-0023

DR. MARGARET BURROUGHS: AN ARTIST, EDUCATOR, AND PRINTMAKER FOR A PURPOSE

In 1961, Dr. Margaret Burroughs opened the city's first African American history museum. Dr. Burroughs was an artist, teacher, and poet. She wanted to build a place to collect African American art and **artifacts**. Dr. Burroughs wanted to achieve key goals of the Black Power Movement. She wanted to make and share positive art about African Americans. She wanted to use her art to share the contributions African American people had made to America. Her art also challenged negative stereotypes about them.



"Crispus Attucks" by Margaret Burroughs and appeared in *Figures in Black History*, by Margaret Burroughs and Eugene Feldman, CHM, ICHI-182533b

Dr. Burroughs used an art technique called **linocut printmaking**. In the example, Dr. Burroughs made a print of Crispus Attucks. Crispus Attucks was a person with both African American and Indigenous heritage. He was also the first American to die during America's Revolutionary War. Crispus Attucks's story was often left out of history books and teachings because he was African American. By making her print, Dr. Burroughs helped to share his story.

THE AFRICAN COMMUNE OF BAD RELEVANT ARTISTS (AFRICOBRA): A BLACK ART STYLE FOR BLACK POWER

In 1968, artists formed AfriCOBRA. It was an important artist group during the Black Arts and Black Power Movements. They chose their name to connect their African heritage and their goal to be "bad" artists. At the time, "bad" was a slang word for cool! AfriCOBRA's members made their own design rules. They wanted their work to be impactful and recognizable to African Americans. They chose to make art that included:

- ◇ Vibrant colors
- ◇ Positive words
- ◇ Positive images of Black people
- ◇ African American and African cultures
- ◇ African American history

Artist Jeff Donaldson was a member of AfriCOBRA. One of his most famous and impactful pieces of art is *Victory in the Valley of Eshu*. In this painting, Donaldson painted his parents

using vibrant colors. He added African symbols like the ankh on his mother's necklace. The ankh symbol stood for "life" in ancient Egypt. Donaldson's father is holding a Shango dance wand with a six-pointed star on it. Eshu, the West African god of fate, often carried a Shango wand in art. Donaldson's father has on suspenders painted red, black, and green. These colors represent the **Pan-African flag**. The designers created this flag to inspire global African pride and empowerment. Donaldson has spelled out the word VICTORY at the bottom of his painting. Together, Donaldson's symbols, vibrant colors, and words share an important message. His art tells us that his parents faced racism and inequality with courage and dignity.



Victory in the Valley of Eshu, (c) Jeff Donaldson, 1971, from the collection of Lynn and Ty McDaniel

There were many people who supported the Black Power Movement. People made art, established African American bookstores, and museums. They helped to build Black pride and to share African American history. Their artwork reminds us that art is a powerful tool for spreading messages of change.



VOCABULARY IN "SAY IT LOUD: BLACK ART FOR BLACK POWER"

Artifact - An artifact is something made or used by humans in the past, such as a tool or a work of art. Artifacts often be found in museums.

Black Power Movement - The goal of the Civil Rights Movement was integration or the bringing together of people of different races to live and work. Black Power was a movement that wanted to create Black pride, healthy Black communities, Black businesses and institutions more than integration.

Linocut Printmaking - A form of art where designs are carved into a piece of linoleum then rolled with ink and pressed onto paper. Linoleum is a hard, washable floor covering made of sawdust and resin. Resin is a hard sticky substance that can come from trees or plants.

Pan-African Flag - A red, black, and green colored flag that is a symbol for Black freedom, pride, and political power across the world.

ARTICLE 2: SAY IT LOUD: BLACK ART FOR BLACK POWER

HELPFUL CONTEXT

Malcolm X (May 19, 1925–February 21, 1965)- An American Muslim minister and human rights activist who was a prominent figure during the Civil Rights Movement. Malcom X was also a spokesman for the Muslim group, the Nation of Islam in the 1960s. He was a vocal supporter of Black Power and the promotion of Islam within the Black community. Malcom X was assassinated on February 21, 1965. Malcom X was born Malcom Little but added the X to his name to honor his African heritage and global empowerment of African people. He was later known as el-Hajj Malik el-Shabazz to honor his Muslim faith.

Stokely Carmichael (June 29, 1941–November 15, 1998)- He was a prominent organizer in the Civil Rights Movement in the United States and the global pan-African movement. He became an activist while attending the Bronx High School of Science. He was a key leader in the development of the Black Power Movement. He later changed his name to Kwame Ture to reflect his African heritage.

DISCUSSION QUESTIONS

- ◆ Many young African Americans in the mid-1960s were unhappy with the Civil Rights Movement. What made them so unhappy? What did they want to see change?
- ◆ Ellis' Bookstore was a special place. It was one of the only places to go to get books on African American history or to see African American art. Think about books that are important to you. What books would you fill your own bookstore with?
- ◆ Dr. Margaret Burroughs was a teacher for many years. How do you think her experience as a teacher helped her develop her museum (now known as The DuSable Black History Museum and Education Center)?
- ◆ Adding vibrant colors to art can be a way to catch people's attention. What is an issue you would like to see change? What colors would you use to design a painting to build awareness for that issue?
- ◆ In Jeff Donaldson's painting, *Victory in the Valley of Eshu*, he incorporated symbols into his art to help communicate his message about his parents. What message would you like to share about yourself? What symbols would you use to communicate your message?

JOURNAL PROMPT

AfriCOBRA had clear goals on what they hoped their art would inspire in people. They shaped their art rules to support their goals and to ensure the art was appealing to the eye. Think back to the issue you would like to see change. What design rules can you think of to create art that communicates your message and catches people's attention?



STOP THE WAR: CHICAGOANS PROTEST THE VIETNAM WAR WITH ART

Vietnam is a small country in Southeast Asia that was the center of the Vietnam War. Starting in 1955 and continuing through the 1960s and 1970s, North Vietnam and South Vietnam fought each other for control of the whole country. The United States supported South Vietnam, which had a democratic form of government, over North Vietnam, which had a **communist** government. At that time, the United States was worried that more countries might become communist, and it wanted to help democratic governments grow around the world.

The United States had troops in Vietnam from 1964 to 1973. The US sent more than 3 million Americans to Vietnam. Most of them were **drafted** into the military. More than 58,000 US troops died. Estimates vary, but over one million Vietnamese people were killed during the war. The war became very unpopular because of how long it lasted and how many people were dying. By the mid-to-late 1960s, many people in the United States began protesting the Vietnam War.

ANTI-VIETNAM WAR PROTEST ART

Protests happened all over the country, especially in big cities like Chicago. People protested in different ways, including through art. They made murals, buttons, posters, and magazines to show their feelings about the war. Their art was a way for people to express their views in a unique way.

In Chicago, protest art came from various places, like art schools and immigrant communities. One artist was Mario Castillo, who was born in Mexico in 1945. When he was 10, his family moved to Chicago. While at art school in Chicago, Castillo started working on a

large outdoor **mural** called *Peace* in Pilsen, a neighborhood on the Lower West Side of Chicago. The mural shows respect for his Mexican background and his protest of the Vietnam War. On the left side of the mural, there is an “exploding eye” to represent a bomb going off. During the war, US planes dropped many bombs on Vietnam. The middle of the mural shows a red peace symbol over a blue Earth, which shows Castillo’s hope for world peace.

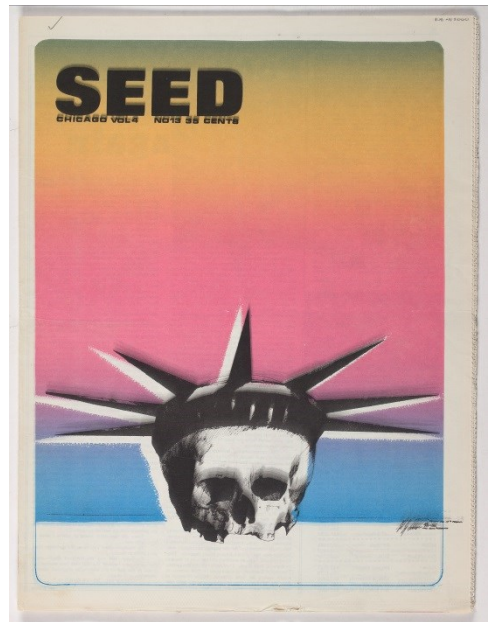


Peace Mural, (c) Mario E. Castillo, photograph by Harold Allen, 1968, Courtesy of Mario Castillo

YIP, SDS, AND THE CHICAGO SEED

Other groups also created protest art. Two such examples were the Students for a Democratic Society (SDS) and Youth International Party (YIP). The SDS used striking images in posters and newsletters with their slogan, “Bring the War Home,” to show their beliefs. Some members thought change could only come through a violent **revolution**. They organized rallies against the war that sometimes resulted in damage to buildings and property.

The YIP was less extreme but still wanted the war to end. In 1967, a YIP member named Abe Peck created an [underground newspaper](#) called the *Chicago Seed*. The covers of this newspaper criticized US involvement in Vietnam. They used colorful and shocking images to catch people's attention. One cover showed the Statue of Liberty as a skull to represent death, since so many people were dying in Vietnam. The *Chicago Seed's* covers were seen by people all over the country and helped change people's opinions about the war.



Chicago Seed cover art by Karl-Heinz Meschbach, February 1, 1970, CHM, ICHI-183000

WOMEN FOR PEACE

Women were involved in protesting the war too. An organization called Women for Peace was very active in Chicago. This group organized peaceful rallies and wrote letters to



Women for Peace Poster, artist unknown, c. 1967, CHM, ICHI-183504

politicians asking to end the war. They also made art about the war. Many of their artworks showed symbols of peace, like flowers and doves. Other imagery showed a mother holding her child, and was meant to encourage all women including mothers to become peace activists.

By 1972, the United States started to pull troops out of Vietnam, and by 1975, North Vietnam had won the war. Art from Chicago and other forms of protest helped change many Americans' views on the Vietnam War. The rallies and protest art played a big role

in the US decision to leave the war.



VOCABULARY IN “STOP THE WAR: CHICAGOANS PROTESTS THE VIETNAM WAR WITH ART”

Communist - A system in which the government owns all property, and citizens must share the wealth that they create. In the 20th century, communism spread across the world with the support of the Soviet Union, the largest communist state in the world.

Draft - A system in which young people are required to join the military of a country for a period of service.

Mural - A piece of art, typically a painting, that is painted directly onto a wall.

Underground Newspaper - News sources published independently of big news companies.



ARTICLE 3: STOP THE WAR: CHICAGOANS PROTESTS THE VIETNAM WAR WITH ART

DISCUSSION QUESTIONS

- ◆ Why do you think the Vietnam War was so unpopular with people in the United States?
- ◆ What is similar about the pieces of artwork from the Vietnam War? What is different about them?
- ◆ Why did the *Chicago Seed* use shocking images in their art?
- ◆ Why do you think this art changed people's views on the war?

JOURNAL PROMPT

Imagine you are living during the Vietnam War and want to share your feelings about it.

- ◇ What kind of art would you create? How would your art reflect your ideas and opinions?
- ◇ What kind of symbols would you use?
- ◇ What message do you want your art to send?



WOMEN ORGANIZE FOR CHANGE

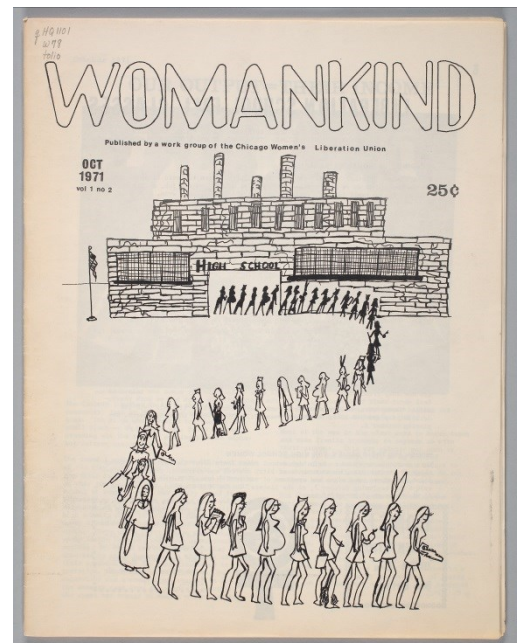
In the late 1960s, women did not have the same rights as men. Women were not hired for what many thought of as male jobs. Such jobs included everything from firefighters to Supreme Court Justices. Women did not have financial independence. They could not get credit cards in their own names. Legally, they could be paid less than men. In response, women started forming national and local **organizations** to fight for their equal rights.

Three important local organizations were the Chicago Women's Liberation **Union**, the Chicago Women's Graphic Collective, and the National **Alliance** of Black Feminists. Supporters of women's rights were sometimes divided over racial, social, and political differences. But they all used art and design to share their ideas.

THE CHICAGO WOMEN'S LIBERATION UNION (CWLU)

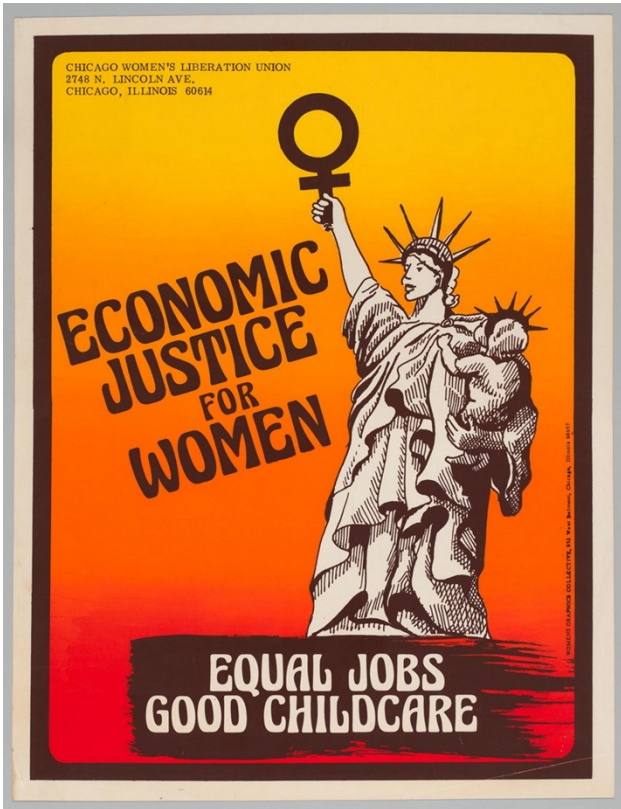
The CWLU started in 1969. They offered programs and projects including a liberation school, a legal clinic, and a rape crisis center. They had action groups working for equal employment rights and better childcare. Many women sought their abortion counseling service known as "Jane".

Their newsletter, *Womankind*, often included art to help express their ideas. The cartoon on the cover of this issue comments on gender and work. In the cartoon, female graduates become secretaries, nurses, mothers, and other roles traditionally held by women. The CWLU valued



Womankind newsletter, October 1971, CHM, ICHI-182531

women's roles as homemakers and mothers. But they offered classes that encouraged women to think beyond "typical" female occupations. The CWLU wanted women to feel supported in achieving anything they chose to do.



THE CHICAGO WOMEN'S GRAPHIC COLLECTIVE (CWGC)

The CWGC formed out of the CWLU in 1970. They wanted to make change by creating large, bright, and bold posters. Their posters often included easy to read and memorable messages. Posters addressed issues such as women's equality, women's healthcare, abortion, immigrant rights, the anti-Vietnam War movement, and the environment.

Their posters were designed and created as a group. They were not signed by individual artists but were instead stamped "CWGC." Any artist in the CWGC could suggest a poster idea that

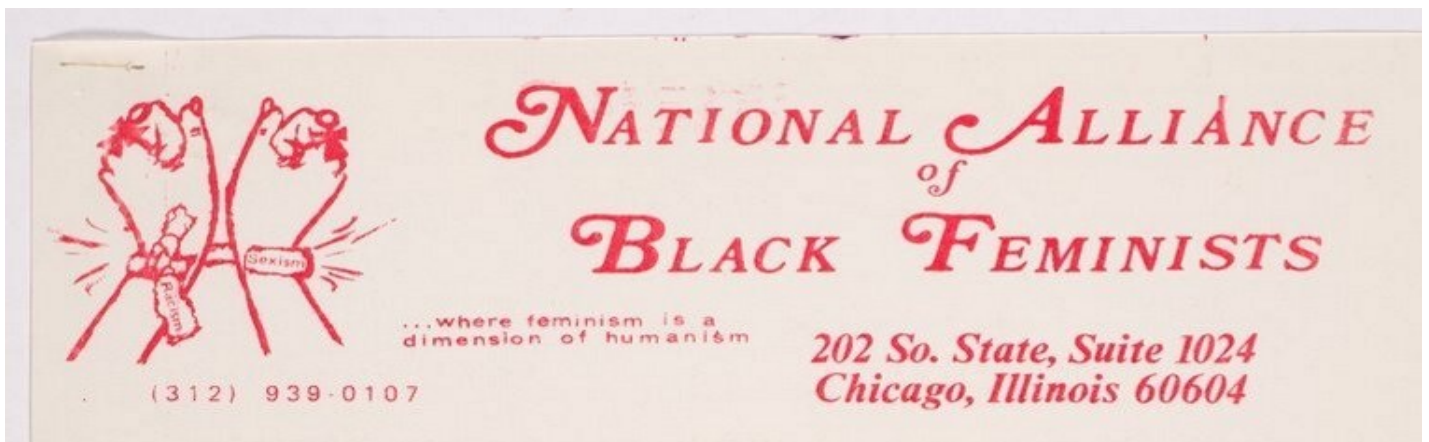
members of the group would then help to create. The CWGC shipped posters to bookstores and women's groups all over the world. Their art drew attention to women's issues and other causes that impacted women. The CWGC posters spread the word about the women's movement far and wide!

Economic Justice for Women, (c) Chicago Women's Graphic Collective, artist Estelle Carol, CHM, ICHI-183507

NATIONAL ALLIANCE OF BLACK FEMINISTS (NABF)

Brenda Eichelberger founded NABF in 1975. Eichelberger was a Chicago public school teacher and guidance counselor. Over time, thousands of Black women became members nationwide. The NABF was an organization “dedicated to achieving full equality for Black women.” The NABF wrote a “Bill of Rights for Black Women” modeled after the US Constitution’s Bill of Rights. The ten articles included rights such as:

- ◆ accurate media portrayal
- ◆ quality health care, education, and childcare
- ◆ civil and criminal justice
- ◆ economic and political gains



Close up of a National Alliance of Black Feminists flyer, c. 1975, CHM, ICHi-183260-001

The NABF’s logo was a drawing of a pair of Black female hands breaking the bonds of racism (left hand) and sexism (right hand). The NABF offered publications, programs, a speakers’ group, financial services, and peer counseling.

Although each of these organizations had specific purposes and methods, they all worked to advance women’s equality. Their contributions made both local and national impacts. They left an important legacy in the continuing work for women’s rights.



VOCABULARY IN “WOMEN ORGANIZE FOR CHANGE”

Alliance - when people, organizations, or even countries come together for the good of all

Organization/Organize - An official group of people working for a common cause who plan efforts and activities. When people organize, they try to persuade others to join or support their cause. To do this, they might hold a march or rally, for example.

Union - a club or organization formed by people with a common interest or purpose



ARTICLE 4: WOMEN ORGANIZE FOR CHANGE

DISCUSSION QUESTIONS

- ◆ What were some of the rights that women were denied in the 1960s and 1970s? What women's rights issues are important today?
- ◆ The cartoon on the cover of *Womankind* (the CWLU's newsletter) shows female high school graduates going on to have work and roles traditionally done by women. Imagine you were updating this cartoon for today. What types of work and roles would you show? What still needs to change for women and work?
- ◆ The Chicago Women's Graphic Collective created art for change. Why were their posters an effective way to get their messages out?
- ◆ How do you think Brenda Eichelberger's professional experience as a teacher and guidance counselor contributed to her success in creating and running the National Alliance of Black Feminists?

JOURNAL PROMPT

Consider the saying "strength in numbers." This means that a group of people is more powerful than one person alone. With this saying in mind, think about what inspires you about the activities and accomplishments of the CWLU, CWGC, and NABF. Imagine you are starting an organization for positive change. Create a draft plan:

- ◇ What is the focus of your organization?
- ◇ What is the name of your organization?
- ◇ Who will join to help you do the work?
- ◇ How will you spread your message? Think about the role of the arts and specific actions you can take.
- ◇ What services will your organization provide? For whom?
- ◇ What is the first big achievement or goal of your organization?



CREATING A COMMUNITY: CHICAGO'S LGBTQIA+ RIGHTS ORGANIZATIONS

Chicago's LGBTQIA+ community has long been an active one stretching back to 1924 and the creation of the Society for Human Rights. However, some early members of the gay community were afraid to share their identities with other people. If they spoke out, they could lose their jobs or face harassment. Inspired by the 1969 [Stonewall Uprising](#) in New York City, members of Chicago's LGBTQIA+ community began to speak up. The early Gay Rights Movement centered on the needs of gay men and lesbians. It often left out people now recognized as part of the LGBTQIA+ community.

SYMBOLS OF THE GAY LIBERATION MOVEMENT

Symbols of the movement appeared on flags, buttons, printed materials, and even clothing. One symbol featured interlocking male (σ) and female (ρ) symbols to represent same sex love. Various versions exist. One separated the male and female symbols. The Black Power fist is a symbol of pride and [resilience](#). Sometimes, it was added to represent solidarity with the Black Power Movement. Others used it to mean gay pride.

Other symbols for the Gay Rights Movement have deeper meanings. The Gay Activist Alliance of New York used the Greek letter lambda (λ). In science it means a "complete exchange of energy." During the 1972 Democratic National Convention this symbol was seen on national television. The pink triangle symbol was also used. This symbol was used by Nazi Germany during WWII to identify and target gay men. The movement reclaimed the symbol and used it in a positive way.



Buttons from the collection of Gary Chichester, Close up of Chicago Gay Alliance newsletter (middle), Designed by Les, August 1972, CHM, ICHi-182538

These symbols appeared on flags, buttons, and clothing during the first Gay Liberation March in Chicago on June 27, 1970. This march marked the one-year anniversary of the Stonewall Uprising. Activist Gary Chichester carried a homemade flag during that march. He has carried it in every march since 1970!

That same year, Chichester co-founded the Chicago Gay Alliance (CGA). It set out to “[improve] the ghetto (whether physical or spiritual) conditions of homosexuals.” The CGA created a support system for members and established a community center. It also advocated to change laws and end police harassment. Its newsletter connected members and updated them about events and meetings.



Chicago's first gay liberation march, June 27, 1970, from the Chicago Sun-Times collection, CHM, ST-70001326-0010

MOUNTAIN MOVING COFFEEHOUSE FOR WOMYN* AND CHILDREN

Mountain Moving Coffeehouse was established in 1975 to provide a safe space for lesbians. The coffeehouse was alcohol- and drug-free. Only **cisgender** women and their young children could enter. The space kept them safe from police raids or public harassment. The coffeehouse offered meals, reading material, films, and live performances featuring lesbian entertainers.

Mountain Moving Coffeehouse was part of a larger community of lesbians in Chicago. They supported several newspapers including *Lavender Woman* and *Blazing Star*. The newspapers' articles and drawings raised awareness of the discrimination that women, and especially lesbian women, faced.

*"Womyn" is spelled with a "y" instead of an "e" to remove the word "men" from the word "women."

The coffeehouse's name was based on a poem by Yosano Akiko of Japan. It implies that women and lesbians must "move mountains" to achieve equality. In the 1970s, an unknown artist designed a banner for Mountain Moving Coffeehouse. Ann Arkin turned the artwork into a quilt in the 1990s.



*"Womyn" is spelled with a "y" instead of an "e" to remove the word "men" from the word "women."

Quilted banner for Mountain Moving Coffeehouse, made by Ann Arkin, c. 1990, from the collection of Kathy Munzer

CONTINUING TO RISE UP

The early gay liberation movement raised awareness and formed communities of support. Marches and wearable symbols made the groups more publicly visible. Art and symbols have remained a key part of this movement. The most recognizable symbol today is the rainbow gay pride flag. It was designed in 1978 by artist Gilbert Baker in San Francisco. Even this flag has been adapted over time to be more inclusive.

Groups like the CGA and Mountain Moving Coffeehouse provided support systems for members. While some of these organizations no longer exist, new ones have taken their place to fulfil those roles today.



VOCABULARY IN “CREATING A COMMUNITY: CHICAGO’S LGBTQIA+ RIGHTS ORGANIZATIONS”

Cisgender- A person whose gender identity corresponds with the biological sex they were identified as at birth.

Resilience- An ability to adjust to changes.

Stonewall Uprising- A series of clashes between police and gay rights activists outside the Stonewall Inn in New York City during June and July of 1969.



ARTICLE 5: CREATING A COMMUNITY: CHICAGO'S LGBTQIA+ RIGHTS ORGANIZATIONS

DISCUSSION QUESTIONS

- ◆ Why would some people within the LGBTQIA+ community of the 1960s and 70s feel the need to stay anonymous?
- ◆ Which of the three symbols discussed in the article do you find most interesting? Why?
- ◆ Why were organizations like Mountain Moving Coffeehouse and the Chicago Gay Alliance important?
- ◆ What organizations exist today to support members of the LGBTQIA+ community?

JOURNAL PROMPT

We are all part of different communities of support. What is one community that you belong to and how does or can it support your needs?

SOCIAL JUSTICE ART-MAKING

Your students can be artists! We recommend you engage your students in these activities after you have read the articles and/or visited the exhibition. Button making, zine making, and print making are three easy to do visual activities will allow students to express their ideas for social change. These activities are low cost and simple to implement. You do not need to be an artist or art teacher to facilitate this opportunity for your students.

Starting with examples of contemporary artists is one good entry point for your students. If you were able to visit the exhibition, your students saw the work of artists who continue the legacy of making activist art for social change. Their works covered issues of segregation, police brutality, education, environmental justice, incarceration, antimilitarism, and immigration. You can find out more about their work and arts practice at their websites:

- ◆ Tonika Lewis Johnson: <https://www.tonijphotography.com/> and Janell Nelson: <https://www.janellnelson.com/>
- ◆ Carlos Barberena: <https://www.carlosbarberena.com/>
- ◆ Firebelly Design: <https://firebellydesign.com/>
- ◆ Nicole Marroquin: <https://www.nicolemarroquin.com/>
- ◆ William Estrada: <https://werdmvmtstudios.com/home.html>
- ◆ Monica Trinidad: <https://www.monica-trinidad.com/>
- ◆ Jose I. Gutierrez: <https://www.institutograficodechicago.org/jose-luis-gutierrez>
- ◆ Aaron Hughes: <https://www.aarhughes.org/>

PROTEST ART PLANNER

After looking at some of the contemporary artists and their websites, students can use this graphic organizer to plan their protest art. The questions and prompts help them consider the issue they are interested in and the logos, colors, and phrases already associated with the movement. There is also space to sketch a design before making their own artworks. The graphic organizer can be used in conjunction with any of the following art making activities. Once students have thought about their cause or issue, you can offer one (or more) of these art options.



Name(s): _____

PROTEST ART PLANNER

Current event or issue YOU are interested in:

Why is this event/issue important?

What words and phrases are associated with this event/issue?	What colors are associated with this event/issue?
What images, logos, or symbols are used to represent this event/issue?	What words, colors, images, or logos could you incorporate into <i>your</i> art?



SKETCH YOUR PROTEST ART HERE:

How can you share your art to spread your message?

BUTTON MAKING

Buttons are an effective and eye-catching way to show support for a cause or stance on an issue. Students may already have buttons, pins, or patches on their backpacks that they can draw some design inspiration from. There are a variety of ways you can make buttons in your classroom, from simple poster board circles on their own or paper glued onto wooden discs with sticky back pins, to button-making sets with snap-on covers. Whatever method you choose, students will need simple drawing supplies such as markers, colored pencils, crayons, or gel pens to make their designs.

You can get button supplies from retailers such as Amazon, craft chains, teacher stores, and party supply companies. To make a button, students will need a base for the design. The template on the following page makes 2" circles.

There are a variety of ways you can make buttons:

- ⇒ Trace the circle template onto poster board or card stock, then have students design the circles
- ⇒ For a sturdier option, purchase wooden nickel blanks (which are flat wooden discs). They are available in bulk and various size diameters. Students can design their buttons on paper, cut them out, and glue them to one side of the wooden nickel.

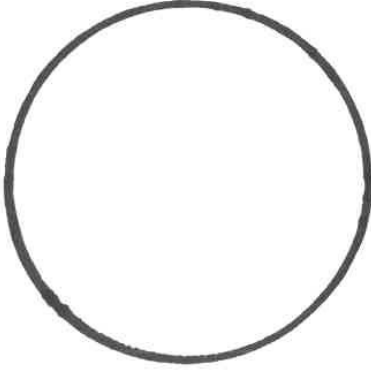
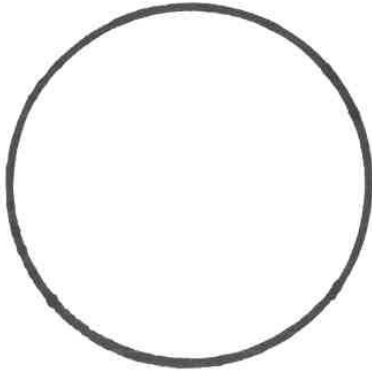
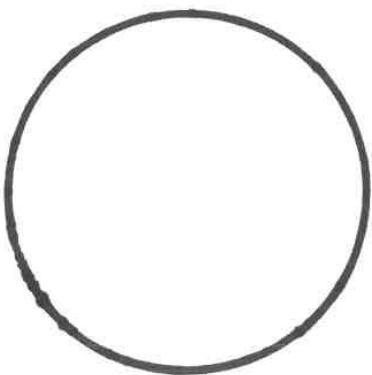
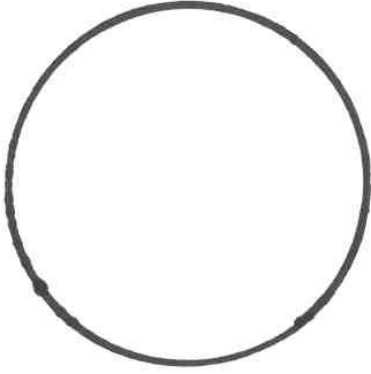
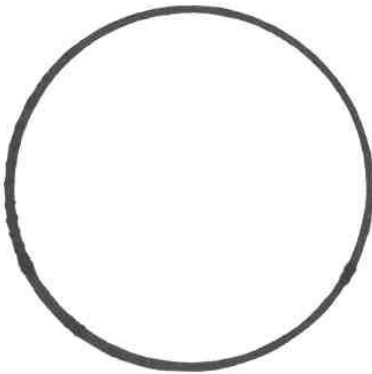
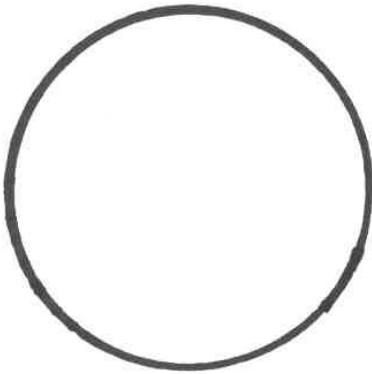
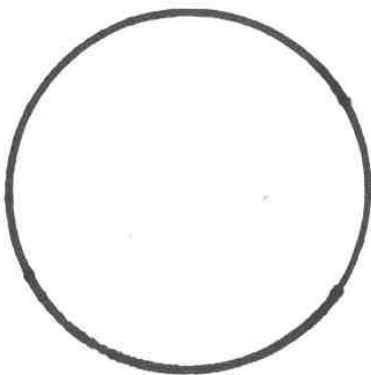
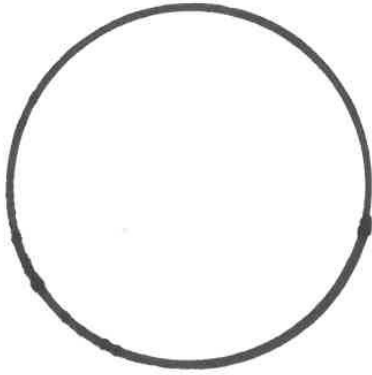
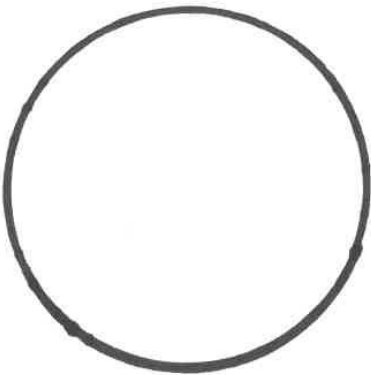
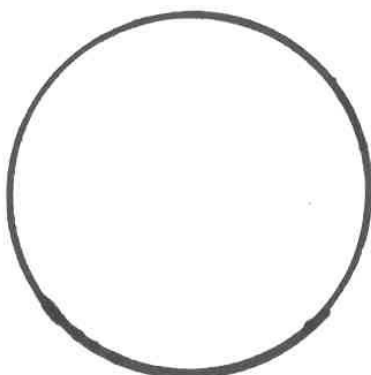
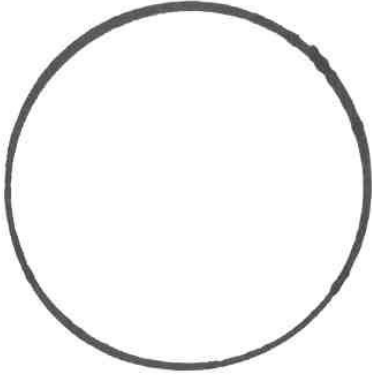
Either of the above options will require adding a back. You can purchase pin backs or magnetic fasteners in bulk. They will have peel off adhesive to allow attaching to the back of the button base.

OTHER OPTIONS FOR BUTTON MAKING

A slightly more expensive approach is to purchase button making kits that are snap on acrylic pieces that sandwich the paper design students make. These kits are available in bulk and will make long-lasting, good-looking buttons.

The most professional-looking button making option is also the most expensive, and that is to purchase a button making press. These hand-operated machines are relatively easy to use and often are sold in kits so that you get supplies to make several buttons. Depending on the manufacturer you choose, you will be able to order supplies from them that are compatible with their press. The press will use metal button discs and mylar sheets. Presses range from \$50 to over \$100. One thing to keep in mind, with this approach only one button can be completed at a time. The other methods above allow multiple buttons to be made simultaneously.

BUTTON MAKING TEMPLATE (FOR 2 INCH BUTTONS)



ZINES

Zines allow students to express their thoughts on an issue or cause through images, writing, collaging, and more. Students can create zines in small groups, with each student contributing a page, or as individuals creating multiple pages sharing their ideas. First, share the qualities of zines. Zines are:

- ◆ Usually self-published, created by artists and writers
- ◆ Low budget, often handmade, but sometimes digital; the informal style is what makes zines special
- ◆ DIY; creators use techniques such as collage and add enhancements like stickers, washi-tape, pattern paper, and everyday items such as fabric, buttons, or paper clips
- ◆ Written in any format: short statements, poems, song lyrics, quotes, or longer journal/diary style entries.
- ◆ Unique; they reflect the vision of their maker(s) and are a way to make the creator's voice heard.

To make a zine, it helps for students to plan a bit ahead. How many pages will the zine include? Students can determine how they want to organize those pages, considering questions such as: Are they going to alternate visuals with writing? What will their cover look like? What is the title of their zine?

To create the zines, you can fold 8½ x 11 sheets of paper in half (any number you want) and attach them together using a stapler or punching holes and using string. Alternatively, you can give students blank books to fill as their zines. There are many inexpensive, bulk options and sizes of blank art or journal booklets that are available through Amazon and other retailers.

PRINTMAKING FOR A PURPOSE

Many of the artists featured in the exhibition practiced various forms of printmaking to share their messages with the world. This simple activity uses foam sheets to give students an *approximation of linocut printing*. To get started, you can introduce students to Dr. Margaret Burroughs. This is a wonderful biography and photograph of her from the History Makers: [Dr. Burroughs' Bio](https://www.thehistorymakers.org/biography/margaret-burroughs-40) (<https://www.thehistorymakers.org/biography/margaret-burroughs-40>) Dr. Burroughs is one of the featured artists in Section 2 of the *Designing for Change* exhibition, which focuses on the Black Power and Black Arts Movements and includes some of her writings and linocut prints.

This video by artist Sara Wines is a nice overview of linocut printing: [What is a Linocut Print?: \(https://www.instructables.com/Making-a-Linocut-Print-From-Start-to-Finish/\)](https://www.instructables.com/Making-a-Linocut-Print-From-Start-to-Finish/)

For our **easy version**, you will need:

- ◆ Foam boards. If you can't get these, foam plates will also work but will require you or the students to cut the raised edges off, so the flat middle can be used. This link will take you to Amazon so you can see an example of the type of foam boards we recommend:
<https://a.co/d/3XdujM1>
- ◆ Simple etching tools. You can use everyday objects such as pen caps, plastic silverware, or toothpicks to etch the foam.
- ◆ Brayers (optional)
- ◆ Paint. Various types of paint will work, but you can purchase water soluble block printing ink.
- ◆ Paint brushes or foam brushes.
- ◆ Paper. We recommend using a heavy weight paper or card stock.

Students start with a foam board. They use "tools" to inscribe images, words, or both into the foam. **Remind students that any words will need to be carved in REVERSE.** A good tip is to write them on a piece of paper first with a black marker and then turn the paper over, or if students have access to camera phones, they can type any words or phrases, screenshot what they typed, and then reverse the image. It is helpful to "re-etch" the entire design to make sure the grooves are deep enough to accept the paint, and the design will print clearly.

Next, apply paint onto the foam board. Try to keep too much paint from going into the etched grooves. Then lay paper on top of the inked foam.

Press the paper down firmly or roll a brayer over the entire surface of the designed area of the foam board. Gently pull the paper up and lay it flat to dry. It should take about 10 minutes.

SHARING STUDENT ART

When students have finished their activism projects, hopefully you can create an opportunity to share their messages for change. Helping students create and amplify the reach of their art is an act of civic learning and engagement. Can you display them in your classroom or in a more public area of your school such as hallway bulletin boards? Is there a way to take photographs of their work and include them in a newsletter? Is there a school community event where they could be out on tables for participants to view?

Take note of the variety of causes and issues expressed in the student art. An extension of the art-making is for students to research their topics and find out how they can get involved in the issues they care about. What websites or books could help them learn more? Who is working in this area? Are there local leaders also concerned with the same thing? What organizations are working toward change in this area?



FINAL REFLECTION ACTIVITY

The *Designing for Change* exhibition challenges people to consider social justice movements and how activists use art to share their message. As a final activity, create a web about the issues students are interested in and how they can advocate for them.

Using the words in the box below (and formatted on the next page) arrange them on a whiteboard or wall and invite students to use yarn or washi tape to respond to the two prompts. Create a start spot, and then using one color of yarn or washi tape invite students to respond to the first prompt connecting all three answers to the start spot. Follow that same procedure to respond to the second prompt but use a different color washi tape/yarn.

Prompt 1: Choose 3 issues that you advocate for

Prompt 2: Choose 3 ways you advocate or can advocate for those issues

Once all the students have responded to the prompts, discuss the results. What words have the most connections? Is there a project you as a class could take on?

These words reflect the issues and advocacy methods featured in the exhibition. Feel free to write your own additional options to include.

Housing/Vivenda	Organize/Oganización
Digital Art/Arte Digital	Volunteer/Voluntarismo
Murals/Murales	Printing/Imprimir
Environment/Medio ambiente	Writing/Escritura
Labor/Trabajo	Buttons/Botones
Anti-War/Contra La Guerra	Donate/Donar
Speak Out/Denunciar	Race/Raza
Protest/Protesta	Vote/Votar
Sexuality/Sexualidad	Banners/Pancartas
Create/Crear	Gender/Género
Posters/Carteles	

FINAL REFLECTION ACTIVITY WORDS

HOUSING VIVENDA	DIGITAL ART/ ARTE DIGITAL	MURALS MURALES
ENVIRONMENT MEDIO AMBIENTE	LABOR TRABAJO	ANTI-WAR CONTRA LA GUERRA
SPEAK OUT DENUNCIAR	PROTEST PROTESTA	SEXUALITY SEXUALIDAD
CREATE CREAR	POSTERS CARTELES	ORGANIZE ORGANIZACION
VOLUNTEER VOLUNTARISMO	PRINTING IMPRIMIR	WRITING ESCRITURA
BUTTONS BOTONES	DONATE DONAR	RACE RAZA
VOTE VOTAR	BANNERS PANCARTAS	GENDER GENERO



ONLINE RESOURCE LIST — DESIGNING FOR CHANGE

DESIGNING FOR CHANGE EXHIBITION:

<https://www.chicagohistory.org/exhibition/designing-for-change-chicago-protest-art-of-the-1960s-70s/>

“The Floor is Theirs: A Case for Teens in Museums” Blog Post

<https://www.chicagohistory.org/the-floor-is-theirs-a-case-for-teens-in-museums/>

About the Pop Up Exhibition by Artivism Teens and Playlist

<https://www.chicagohistory.org/event/popup-exhibition-chicago-artivism-teens/>

SECTION 1: WE RE ON THE MOVE

Chicago Freedom Movement

National Public Radio “The Chicago Freedom Movement: Then and Now”

<https://www.npr.org/2016/06/14/481794431/the-chicago-freedom-movement-then-and-now>

WBEZ Chicago: When Dr. Martin Luther King, Jr Got a Chicago Address

<https://www.wbez.org/shows/wbez-news/fifty-years-ago-today-dr-martin-luther-king-jr-gets-a-chicago-address/b9534b2d-cc7f-4e34-ab59-c024cbd5aa3b>

National Public Housing Museum and the Elmhurst Art Museum: The Chicago Freedom Movement and the Radical King

<https://www.youtube.com/watch?v=jjs40xJWdcU>

SECTION 2: UNITE

Black Power and Black Arts Movements

Poetry Foundation: <https://www.poetryfoundation.org/>

Dr. Margaret Burroughs:

<https://www.poetryfoundation.org/poets/margaret-burroughs>

Haki Madhubuti:

<https://www.poetryfoundation.org/poets/haki-madhubuti>

Gwendolyn Brooks:

<https://www.poetryfoundation.org/poets/gwendolyn-brooks>

The History Makers <https://www.thehistorymakers.org/>

Oscar Brown, Jr.:

<https://www.thehistorymakers.org/biography/oscar-brown-jr-40>

Wadsworth Jarrell:

<https://www.thehistorymakers.org/biography/wadsworth-jarrell-sr>

ONLINE RESOURCE LIST — DESIGNING FOR CHANGE

Smithsonian American Art Museum: Barbara Jones Hogu: Oh Freedom!

<https://americanart.si.edu/education/oh-freedom/barbara-jones-hogu>

Image of *Unite* along with looking questions, also include about this work and about this artist information

Under related materials, information about AfriCOBRA

African American Registry: The Organization of Black American Culture is Formed <https://aaregistry.org/story/the-organization-of-black-american-culture-obac-is-formed/>

WWTTW: Power, Politics and Pride AfriCOBRA and the Black Arts Movement

<https://americanart.si.edu/education/oh-freedom/barbara-jones-hogu>

SECTION 3: STOP THE WAR

PBS, The American Experience: Protests and Backlash <https://www.pbs.org/wgbh/americanexperience/features/two-days-in-october-student-antiwar-protests-and-backlash/>

History Channel: Vietnam War Protests <https://www.history.com/topics/vietnam-war/vietnam-war-protests>

Chicago History Museum: Great Chicago Stories

Peace <https://chicagohistoryresources.org/greatchicagostories/peace/index.html>

SECTION 4: SISTERHOOD IS BLOOMING

Chicago Women's Liberation Union: Herstory Project, Chicago Women's Graphics Collective

<https://www.cwluherstory.org/chicago-womens-graphics-collective-1>

Chicago Public Library: Brenda Eichelberger: Black Feminist <https://www.chipublib.org/blogs/post/brenda-eichelberger-black-feminist/>

SECTION 5: GAY POWER

The Chicago LGBT Hall of Fame, Gary Chichester <https://chicagolgbthalloffame.org/chichester-gary/>

Gerber/Hart LGBTQ+ Library & Archives: <https://gerberhart.org/>

Chicago Magazine: A Brief History of Chicago's Pride Parade <https://www.chicagomag.com/city-life/june-2015/gay-pride-parade-boystown-chicago/>

ONLINE RESOURCE LIST — FACING FREEDOM

CHICAGO HISTORY MUSEUM: FACING FREEDOM COMPANION WEBSITE

This exhibition features examples in US history when Americans have struggled over the meaning of freedom. To see all 8 topics and preview the exhibition, visit <https://facingfreedom.org/> The examples selected below best complement the *Designing for Change* exhibition.

WORKERS RIGHTS

Brotherhood of Sleeping Car Porters

BlackPast: <https://www.blackpast.org/african-american-history/brotherhood-sleeping-car-porters-1925-1978/>

Library of Congress-Research Guides: Brotherhood of Sleeping Car Porters Union Formed: <https://guides.loc.gov/this-month-in-business-history/august/brotherhood-of-sleeping-car-porters>

United Farm Workers

United Farm Workers Official Website: <https://ufw.org/>

Digital Public Library of America: The United Farm Workers and the Delano Grape Strike <https://dp.la/primary-source-sets/the-united-farm-workers-and-the-delano-grape-strike>

ARMED CONFLICT

American Indian Movement

Minnesota Historical Society: <https://libguides.mnhs.org/aim>

History Channel: <https://www.history.com/topics/native-american-history/american-indian-movement-aim>

PUBLIC PROTEST

Suffrage

Chicago History Museum-Democracy Limited: Chicago Women and the Vote <https://democracylimited.com/>

Chicago Public Schools Boycott/Freedom Day

Zinn Education Project-October 22, 1963 Chicago School Boycott <https://www.zinnedproject.org/news/tdih/1963-chicago-school-boycott/>

WTTW: Reflecting on the Historic 1963 Chicago Public Schools Boycott 60 Years Later <https://news.wttw.com/2023/10/18/reflecting-historic-1963-chicago-public-schools-boycott-60-years-later>

The **Women and the American Story** website was developed by the New York Historical Society and the Chicago History Museum was a partner on the project. Many of the women and topics explored on the site relate to both *Designing for Change* and *Facing Freedom*. <https://wams.nyhistory.org/>

