

# Discussion Questions for *Thérèse Makes a Tapestry*

Written by Alexandra S. D. Hinrichs

Illustrated by Renée Graef

1. What is a "manufactory?"
2. Why do you think girls and women were not trained to be master weavers at the Gobelins?
3. Thérèse has many relatives who are weavers and painters. It has been common throughout history for families to share skills and interests and pass along trades over time. Do you know of any jobs in your own family with which multiple members made their living?
4. If you worked at the Gobelins what would you like to do? What job would you like to have?
5. Why is Papa's gift special to Thérèse?
6. Thérèse wants to create the perfect gift for Papa—something that has as much meaning to him as his painting does to her. Who would you give a special gift to in your life? What would that gift be?
7. Have you ever made a gift for someone? What was it?
8. Why is Papa away a lot? Do you have a parent who travels a lot?
9. Why does it take a long time to weave a tapestry?
10. What were tapestries used for?
11. Many famous paintings were actually intended as designs for tapestries. Today, though, we tend to talk about paintings more. Why might this be? Why do you think we don't see as many tapestries today?
12. If you could choose a picture that already exists and turn it into a tapestry, what would you choose? Why?
13. If you were weaving a tapestry, and it could be of anything at all, what story would the tapestry tell? What would you do with your tapestry after you finished it?
14. King Louis XIV's visit was very important to the artists and their families at the Gobelins, and made everyone feel excited. Whose visit would be important to you?



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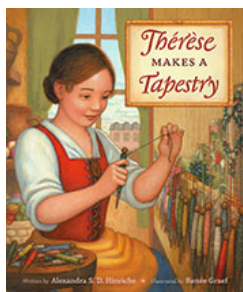
15. Jean de La Fontaine was a well-known poet during Louis XIV's lifetime and is still famous today. His poems were popular among adults and children alike in Thérèse's day. Read a few of them here: <http://www.gutenberg.org/files/25357/25357-h/25357-h.htm> and see you what you think!

16. One of the main resources that the author and illustrator used was an encyclopedia of the arts and sciences as they existed in eighteenth-century Europe. The encyclopedia gives detailed descriptions and images of many different occupations, tools and materials, and processes such as dyeing and weaving. Take a look at some of the images of the Gobelins high warp weaving workshops (<http://bit.ly/1PkpRh5>) and compare them to illustrations in Thérèse. Can you guess where they might have been helpful? Do you see any similarities?

17. Picture books are another style of storytelling where both words and images are essential. How would the story be different if Thérèse did not have pictures? How would it be different if the story did not have any words?

18. There are many types of looms in different parts of the world. Why do you think different types of looms exist? Why not just one type?

19. Conduct some research on another culture and its weaving traditions. How are the weaving styles and final products similar to or different from the styles and products Thérèse used and made?



**About this book:**

*Thérèse Makes a Tapestry* is a charming picture book set in the world-famous Gobelins manufactory of France under King Louis XIV. Thérèse dreams of becoming a royal weaver someday, and she carries out an ambitious plan with the help of friends, family, and the fascinating artisans of the Gobelins.

Other resources are available at [http://www.getty.edu/education/teachers/getty\\_books/therese.html](http://www.getty.edu/education/teachers/getty_books/therese.html).



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