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QUILTING IN CHILDREN'S LITERATURE: AN ANALYSIS OF STEREOTYPES

by

Megan Egbert

A thesis submitted in partial fulfillment  
of the requirements for the degree of

MASTER'S OF SCIENCE

in

English

Approved:

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## TABLE OF CONTENTS

Acknowledgements .....	4
Introduction .....	5
Why Quilting? .....	6
Utilizing the Project's Content .....	7
Discussion of Stereotypes.....	8
<i>Social Status</i> .....	9
<i>Gender and Age</i> .....	11
<i>Ethnicity and Race</i> .....	13
<i>Purpose</i> .....	14
How Do These Stereotypes Change the Way We Read/Teach These Books? .....	16
Why is it Important to Teach Children About Quilting?.....	17
Conclusion.....	18
Works Cited.....	20
Additional Reading.....	21
Appendix A .....	24
Appendix B.....	51

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**Introduction:**

For many people, exposure to folk art happens at a young age; however, we may not realize what it is, see its value, or be aware of the terminology used by scholars. The lack of understanding the importance of folk art is especially true for children's books. This project focuses on the analysis of children's books about quilts or quilting, primarily because quilts are often found in books and relatable to a wide audience. While the choice in genre and topic may limit the scope of folk art analysis, there are still hundreds of books solely based on quilts or quilting. With such a large amount to choose from, I have selected approximately fifty books to analyze. The bulk of this project focuses on four major stereotypes found in children's books—social status, age and gender, ethnicity and race, and purpose of the quilts; however, my project is twofold. The two main questions I seek to answer in this critical essay are **why do these stereotypes exist**, and **how do they affect our views of folk art**, especially in regard to quilting? Although projects based on children's books are typically geared toward parents or children, the second purpose of this project is to **assist elementary teachers and librarians** with ways to acknowledge and address the stereotypes listed above without perpetuating misconceptions of folk art or quilting. Attached to the essay are an annotated bibliography, which summarizes the plot and addresses the stereotypes found in each book, as well as a searchable spreadsheet that provides a briefer version of the information found in the annotated bibliography. Both documents are meant to help with choosing books to be read by or to young audiences.

## **Why quilting?**

Of the thousands of handcrafts to choose from, quilting is the most accessible for younger audiences because the reader doesn't need to have an extensive knowledge of quilting to follow the story's plot. Quilts aren't specific to a group of people and tend to cross cultural barriers that other folk art such as woodwork or basket weaving cannot, making quilts easier to write about because the plots resonate with a broader audience. Since many children have a blanket or quilt they connect with, these books allow both readers and those learning to read the opportunity to relate with characters who rely on their blankets for comfort, use them to play with, or even have family stories associated with the quilts. While other types of folk art are more complex to explain and depict, quilts are easier for readers to visualize and artists to illustrate. With a wide variety of patterns—and often fabrics—that are usually significant, combined with different purposes, no two quilts are alike. This is not to suggest that all folk art is the same; however, the line between commercialization and craft is often unclear, and quilts tend to avoid that grey area because they are specific to a family or community.

Although the books I have selected have similar patterns or themes and address at least one of the stereotypes, each plot is different. However, one of the consistent characteristics of quilts in the books is that they can travel both figuratively through generations and literally in distance to new places. In many cases, the quilts are in need of repair or are repurposed, making them long lasting and able to be continually passed or moved around. Even though quilting seems to be the most accessible type of folk art to present to children, the majority of books are based on true stories, which the author tends to address in a separate page at the end of the book or in the dedication. As

depicted in all of the books, each quilt has a specific purpose—whether it be used for playing, survival in harsh conditions, preserving family history, or even quilting as a hobby. The use of quilts may vary, but the need for quilts outweighs personal or communal costs. Characters are willing to sacrifice whatever is necessary for in order to make or retain their quilts.

### **Utilizing the Project's Content:**

*How teachers and librarians will be able to address these stereotypes using the annotated bibliography and spreadsheet.*

The majority of these books follow a dominant pattern, which portrays a relationship between an elderly woman and a young child who bond over the quilt. Although the ethnicity, purpose, and class may differ, every book deals with conscious exclusion or inclusion of text and imagery which impacts the way we contextualize the four stereotypes. In most cases details that are excluded from the written text can be interpreted based on the illustrations and vice versa. Learning how to approach these stereotypes and teach children about quilting is difficult because the line between teaching and perpetuating the stereotypes is easily crossed. For this reason, the annotated bibliography not only summarizes each book, but also interprets both textual and visual meanings through the lens of contextualized stereotypes, making it easier to select books for libraries or classrooms.

Since this project is meant for K-5 teachers and librarians, it is vital to remember that children in this age range vary considerably in reading ability. Some are nonreaders and rely on listening combined with the visual representation to follow the plot or

understand what the book is about. Although readers may be able to comprehend the text better, both groups will need guidance on how to comprehend the book's message, especially because critical thinking skills aren't fully developed in young children. This is where it becomes necessary for those selecting books to use the same conscious exclusion and inclusion as the authors. Selecting books that portray only elderly women quilters gives a false impression that quilting is older women's work and may deter boys from showing a similar interest. Similarly, choosing books with people from the working class could potentially cause children to view quilts as primitive rather than as an art form. However books are selected, whether by stereotype or interest, keep in mind that the representation of characters has a lasting impact on the way children will view quilting. With proper guidance and instruction, children will benefit from being read or reading any of these books because they often include significant lessons, including history, family values, anti-bullying messages, importance of community, and so forth.

### **Discussion of Stereotypes:**

Before beginning to discuss the stereotypes of quilting and quilters in children's books, it is important to note that these four categories are not meant to be representative of all books based on quilting. There are more stereotypes that could be addressed; however, class, ethnicity, purpose, and age and gender are the four patterns most prevalent in the books I have selected. These four stereotypes are essential to trace general themes and lessons throughout the books. Without acknowledging these four stereotypes, children will continue not to have a clear understanding of folk art. Although there are dominant patterns associated with each of the stereotypes, there are also books

which challenge assumptions about quilting and those who quilt. Though few in number, these books are significant because they provide the opportunity for more discussion and demonstrate that stereotypes are distorted.

### *Social Status*

While this category is difficult to approach because it can easily cross the line of “othering” people, different portrayals of status impact the other three stereotypes. In an effort to avoid judging characters, I rely on both imagery and text. I have chosen to define social status primarily as the ability to purchase fabric and employment. Many of the books depict characters who are struggling to survive and may even rely on quilts to keep them alive. These characters tend to use scraps from old clothing and pieces collected from either community or family members. The fabric is usually mismatched; however, the pieces are significant and associated with people or memories. Other depictions include characters who view sewing as a hobby. In these books, the quilt fabric matches and is not made from scraps. For these characters, the quilt’s value comes from the quilter and not the memories associated with the fabric. Along with the comparison between fabric and use, class is also represented by employment, situations, time period, and location. While the text may not always clarify the social status, the illustrations become textual evidence and often depict what the text cannot say.

Although it may commonly be thought that quilting originated among the working class and for the sole purpose of survival, scholar Laurel Horton explains

that “all evidence, however, shows that the earliest quiltmakers were women of privilege and that utilitarian patchwork quilts were not part of the everyday experience of the lower classes until the twentieth century” (507). Yet, many of the children’s books I have selected portray the opposite. The majority of images depicting members from the working class, who depend on quilts for survival, place characters in earlier centuries. In contrast, images depicting members from the middle or upper class place characters in a more modern era, where women wear jeans and have sewing machines or more tools than a needle, thread, and fabric.

For many of the working class members depicted in children’s books, farming is their livelihood because the family is able to provide for themselves and sell the excess produce. Living in the country and typically unable to venture into town, these characters are required to use what is available. Such is the case in *The Promise Quilt*<sup>1</sup> by Candice Ransom, which tells the story of young girl whose father dies in war. She has only a shirt to remember him by. When the school house is destroyed, the main character must give up her father’s shirt in order to complete a quilt being made for auction. Her sacrifice comes at an emotional cost to her but allows the other children to attend school and receive new supplies. Although *The Promise Quilt* never mentions the family’s class, the illustrations and plot suggest they have no means to purchase fabric. In contrast, *The Berenstain Bears and Mama’s New Job* depicts a mother bear who loves to sew. After members of the community see her quilts and want to purchase them, she decides to open up a quilting shop. The shop is successful, and Mama Bear

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<sup>1</sup> All books referenced can be found in the annotated bibliography (Appendix A).

treats her family to dinner at the local diner. While there is no mention of Mama Bear's social status, her ability to purchase a store, fabric, and treat her family to dinner, presents another image and purpose for quilts.

### *Gender and Age*

Although gender and age could easily be divided into separate categories, I've chosen to combine them because they are often related or frequently paired. For instance, the majority of books are based on female characters, typically a grandmother and granddaughter who deeply love each other. While the grandmother may vary in age or appearance, I'm choosing to define her character according to cultural norms, regardless of the decade. According to Roderick Kiracofe, "[W]omen have had a special relationship with fabric. It is the medium to which they have turned again and again to express their creativity" (7). I would add to Kiracofe's statement and argue that not only are women using fabric to express creativity, but the quilt and shared memories also connect these two characters.

In some cases the grandmother may not be present, but is still referenced and essential to the story, emphasizing the the importance of family. It is the grandmother's responsibility to keep the tradition alive because the mother is busy maintaining the household and raising children. In Valerie Flournoy's book, *The Patchwork Quilt*, the grandmother begins to sew a quilt for her granddaughter Tanya. She works on piecing the patches together for approximately a year before she falls ill and can no longer sew. Tanya decides to continue working on the quilt

and eventually finishes the quilt top, with minimal assistance from her mother. Her grandmother's health returns, and she is able to complete the hand quilting. *The Patchwork Quilt* is an excellent example of the age and gender stereotype because Tanya's grandmother is passing down the tradition to her granddaughter. When she becomes sick, Tanya realizes it is her responsibility to continue the tradition—not her mother's. Because the grandmother starts and eventually finishes the quilt, she remains the culture bearer, and Tanya gets a glimpse into the amount of work required to sew a quilt. Tanya and her grandmother are united by the quilt and memories from working on it.

While Kiracofe's statement acknowledges the relationship between women and fabric, quilting does not belong to women. There are a few books where the main character is a grandson, but the grandmother is constant because she is the culture bearer. On an even smaller scale, approximately four books reviewed defy the stereotype and focus on male quilters. For example *Sam Johnson and the Blue Ribbon*, tells the story of a pig farmer who discovers a passion for sewing. Although he initially begins mending a hole in an awning, Sam starts creating a pattern. When his wife returns home, he shows her the awning and announces his decision to join the women's sewing club. He attends the next meeting, much to the embarrassment of his wife, and the other women laugh at him. Not discouraged by their reaction, Sam gathers the other men in town and forms his own club. Each group works on their own quilt, preparing them for the state fair. A series of events forces the two groups to combine their

quilts in a hurry, and Sam becomes responsible for saving the day by creating a new quilt pattern.

### *Ethnicity and Race*

This stereotype involves race, immigration, and culture. A portion of books are about using quilts to escape slavery, particularly surrounding the Underground Railroad. All the books based on the Underground Railroad portray slaves using quilts to escape and find freedom. Books that reference the Underground Railroad are more than controversial, because scholars differ on the accuracy or even existence of quilts used as freedom maps<sup>2</sup>. Some scholars argue that the legends of slaves using quilts as maps to escape romanticizes slavery; other scholars argue that quilt patterns, songs, and literature prove the existence of freedom maps. However, I feel it is important to include these books since they are widely circulated and perceived true by general audiences. Although my purpose is not either to prove or to disprove the use of quilts in the Underground Railroad, I agree with the National Underground Railroad's mission statement: "Our purpose is to tell the story of the struggle for freedom in the United States through exhibits and programs that focus on America's battle to rid itself of the ugly scourge of slavery and treat all its citizens with respect and dignity" (freedomcenter.org). While the accuracy of using quilts is still disputed, these selected books 'tell the story of the struggle for freedom' and the horrors of slavery. Teachers and librarians may choose to select books that portray one side

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<sup>2</sup> For more information regarding the controversy of the Underground Railroad, visit <http://freedomcenter.org/>

of the debate; however, it is important to acknowledge the controversy in conjunction with discussions of these books.

Quilts are also used for those immigrating to new countries or moving away from family members. In several cases the quilts remind the characters of home or those left behind because they are made with traditional patterns, colors, or fabrics. Roderick Kiracofe explains the connection between fabric and women stating, “As family and friends were uprooted and separated from one another, a great many women carried quilts composed of blocks with precious messages from those left behind, whom they would likely never see again” (80). Although women were physically distanced from family or friends, the quilts are able to transcend the miles and keep them united. We see an example of this in *Selina and the Bear Paw Quilt*. When war comes and Selina’s family flees to Canada, her grandmother remains behind, claiming she is too elderly to move and start a new life. She sends Selina with the bear paw quilt made out of material from her wedding dress, children’s clothes, and other memorable fabrics. When Selina arrives in Canada, she misses her grandmother terribly. Her Canadian cousins show Selina a quilt their mother made to try to cheer her up, and she recognizes the same green fabric in her quilt. At that moment, Selina knows her grandmother will always be with her, even if she isn’t physically there.

### *Purpose*

Out of the four stereotypes, purpose is the most widespread category. Every quilt featured has a purpose—whether it be for survival, a representation of

tradition, a way to remember someone, and so forth. While it is hard to pinpoint one or two major purposes in the books I have selected, remembering people and passing down either the tradition or family stories seems to be the common theme.

According to Linda Otto Lipsett,

Generally, the most lasting record of a woman's existence is her gravestone, but even that may have been worn by storms and time and vandalism until her name is erased, or the stone fallen and slowly buried, removed or lost. With that stone, any record of her existence is forever gone. It was not woman's desire, however, to be forgotten. And in one simple, unpretentious way, she created a medium that would outlive even many of her husband's houses, barns and fences: she signed her name in friendship onto cloth and, in her own way, cried out, '*Remember me.*' (30).

While Lipsett's quote is an explanation for writing names on an album or friendship quilt, the concept can be applied to any quilt. For the grandmotherly figures who teach main characters how to sew, give them a quilt, or even share stories associated with the fabric, their legacy lives on through the quilts. In the majority of the books, the quilt belongs (or is associated) with someone besides the main character. Although some of the quilts described in children's books are strictly for playing or selling, there is still a reminder of the person making the quilt. By passing down a quilt, not only is the grandmother asking the child to remember her, but also the stories about her, particularly major life events.

In many of the selected books, children reference family stories associated with quilts or individual pieces of fabric. Even if the character never meets the quilter, they are still aware of them. For example, *Great-Grandmother's Gifts* exemplifies remembering family members and using a quilt to preserve memories. In this book, a young narrator tells the story of her great-grandmother

Arlene. Using the squares of fabric, she recounts her great-grandmother's life.

Beginning with how Arlene learned to sew as a child to her making quilts for each of the grandchildren before dying, the young narrator knows all of the stories and moments that were significant in Arlene's life. Although the quilt isn't a traditional album or friendship quilt, the same purpose of remembering the quilter exists.

### **How do These Stereotypes Change the Way We Read/Teach These Books?**

Realizing it would be impossible to have young children read every book on quilting, selecting various presentations of stereotypes falls on the shoulders of teachers, librarians, and parents. Like any other visual or media content, screening for any unsettling issues is important. The first step towards changing misconceptions or even presumptions is to be aware that these stereotypes exist. It then becomes the question of how do we teach children to acknowledge issues of humanity, while avoiding creating more stereotypes. I would argue that the solution is to select a wide variety of books and incorporate them into lessons or class activities. One of the reasons children identify with picture books is that they are able to see themselves in the stories. If we are able to show children that anyone can learn to quilt, those lessons will transfer into other aspects of their lives. In the tender age of learning who they are, children need to have all options open to them without the fear of being ridiculed or labeled. Bridging the gap between showing children books with many types of quilts and quilters and finding something they can identify with may lead to new self-discoveries and opportunities.

Due to the amount of children's literature based on quilting, selecting books to introduce to children can be time consuming. Because teachers and librarians are busy, I have included a list of recommendations below that provide diversity and balance stereotypes. Although this list may be helpful, it is not meant to discourage teachers and librarians from browsing the other books included in the Annotated Bibliography or discovering more books based on quilting. Depending on the curriculum goal, educators may want to focus on one stereotype or aspect of this project.

- *The Cemetery Quilt* by Kent and Alice Ross
- *Sam Johnson and the Blue Ribbon Quilt* by Lisa Campbell Ernst
- *The Rag Coat* by Laruen Mills
- *Stitchin' and Pullin': A Gee's Bend Quilt* by Pat McKisack
- *The Promise Quilt* by Candice F. Ransom
- *Selina and the Bear Paw Quilt* by Barbara Claassen Smucker
- *Freedom Quilt* by Candy Grant Helms
- *The Boy and the Quilt* Shirley Kurtz
- *No Dragons on My Quilt* by Jean Ray, Ritva, and Lizabeth Laury
- *A Quilt and a Home* by Pam Wessel-Estes

### **Why is it Important to Teach Children About Quilting?**

As a young child, I grew up watching my maternal grandmother sew, quilt, and embroider. My paternal grandmother was also heavily involved with handcrafts such as embroidery, crocheting, knitting, and cross-stitching. Because my mother wasn't so involved with handcraft, my understanding of folk art was the same as what is portrayed in children's picture books. I was adamant that only older people and women sewed or did any type of craft. Since their projects were made from scraps, I looked at their objects with disdain and wondered why they didn't buy fabric instead of using "garbage." I had

no appreciation for the hours they spent working on each piece or their skills. My understanding grew as I moved into adulthood and discovered folklore. Now I realize my childhood views were uninformed, and the objects my grandmothers made are valuable.

My experience and exposure to folk art reflects the ideas presented in children's books. Had I learned to appreciate their work at a younger age, my outlook would have been different. One of my grandmothers has since passed away, and I never took the opportunity to learn from her. Although there are others in my family who are able to crochet or knit, the lessons and stories she had to share died with her. Younger generations bear the responsibility of passing down the tradition and craft. Without appreciation and knowledge of folk art, some crafts are lost forever. Teaching younger children to recognize and see the value of quilts keeps the interest alive. Even if they don't have a quilt, these books entice children to seek out a quilt or instill the desire to make one for themselves.

## **Conclusion**

Quilting unites communities and families, keeping relationships alive through generations. Each memory is preserved in the stitches that create beautiful artistic patterns; however, quilting, like other types of folk art, is shrouded in stereotypes. While these stereotypes can be accurate depending on the circumstances, the way we present them to children will impact how they perceive quilting and quilters. By providing a variety of books, which present multiple perspectives and characterizations, we are better preparing children to avoid "othering" quilting and correcting major false assumptions, such as the belief that quilting is women's work alone. Quilting remains a significant part

of societies around the world. Not only does quilting pass through the generations, but it also extends beyond cultural barriers. While quilts are made for a variety of purposes, the ability to see value and appreciate the work is irreplaceable and something that can only be learned by example and exposure.

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APPENDIX A

### Annotated Bibliography

Anderson, Janet S., and Elizabeth Johns. *Sunflower Sal*. Morton Grove: Albert Whitman, 1997. Print.

Sal is a young girl who tries quilting with her grandmother and mother but feels clumsy holding a needle. She attributes it to her size and wishes she wasn't bigger than most girls. When spending time working with her father, Sal finds a large patch of sunflowers and asks her father for some seeds. She plants them the next year, but they block the pathway. The next year, Sal plants her sunflowers next to the garden; however, they block the sun and prevent her grandmother's beans from growing. Each year Sal finds a different spot for her sunflowers. Her quilting abilities never improve, and her grandmother tells Sal to stick with planting sunflowers. The family decides to go on a picnic and travels up to the highest hill. They eat, sleep, and enjoy spending time together. When it is time to leave, Sal finally sees her quilt. Rows of sunflowers frame sections of the farm, making the land appear stitched together.

*Sunflower Sal* combines both literal and figurative quilting, transferring quilting into everyday life. Although she doesn't have the ability to sew a fabric quilt, Sal has command over nature and is able to use sunflowers to patch land together. Her quilt of flowers creates an actual representation of quilts that reflect places or spaces. While Sal comes from a farming family, the images suggest they belong to the middle class. Unlike the majority of books, Sal's quilting relationship stems from her father. He teaches her how and where to plant the sunflower seeds, while her grandmother fails to teach her how to control a needle.

Berenstain, Stan, and Jan Berenstain. *The Berenstain Bears and Mama's New Job*. New York: Random House, 1984. Print.

Mama Bear is busy caring for her husband and children. Every day, she cleans the house, tends her vegetable garden, and plays with Brother and Sister. While her husband makes furniture for a living, Mama Bear enjoys quilting and has many ideas for designs; however, she does not have the time to quilt. She sews quilts for her family that reflect their hobbies and home. One day, Papa Bear has a furniture sale that brings people from all over Bear Country. The sale happens to be the same day that Mama Bear decides to air the quilts. Customers are interested in the furniture but also want to buy Mama Bear's quilts. She tells the customers that her quilts aren't for sale but then spends the day thinking about opening a quilt shop. That night, she announces that she is going into business. Her family is concerned about not having Mama Bear around the house but support her decision and help with the chores. When the quilt shop opens, Mama Bear sells her quilts and quilts for the Bear Country Sewing Club as well. The shop is successful and even attracts the mayor and his wife, who buy four quilts. With the extra money, Mama Bear treats her family to dinner.

Mama Bear's quilting shop demonstrates a different use of quilts than the dominant pattern. She is a younger bear who is more focused on the design and process of quilts than the sentimental value. Not only does she enjoy quilting, but Mama Bear also likes the money that comes from selling her work. Unlike most quilting books, there is no familial relationship between an elderly grandmother and young child. Instead, the relationship is between Mama Bear and the large community who are also customers. Mama Bear puts effort into designing her quilts and uses matching fabrics, suggesting that her quilts are showpieces and not necessarily used for survival.

Brumbeau, Jeff, and Gail De Marcken. *The Quiltmaker's Gift*. New York: Orchard, 2001.

Print.

High up in the mountains lives an elderly woman who sews the most beautiful quilts in the world. People from all around come to purchase her quilts, but she refuses to sell them. Instead, she gives her quilts to the poor. A greedy king lives in the village below the mountains. He requires the subjects to give him gifts at least twice a year and collects priceless objects from all around the world; however, he still is unhappy. The king sends his soldiers out to find people who have not given the king a gift. They locate the quiltmaker, but she refuses to give the king a quilt. He puts her in a bear cave, but the woman sews the bear a pillow and isn't eaten, which angers the king. After the bear cave, the king orders his soldiers to put the woman on a rock in the middle of the ocean. She is rescued by birds and sews them all little blankets. The king pleads with the quiltmaker, and she finally agrees to sew him a quilt, provided that he gives away all of his possessions. As the king finds joy in giving away his beloved objects, the quiltmaker continues sewing his quilt. She eventually rewards the king with a large and beautiful quilt.

The quiltmaker lives in a secluded area and is the stereotypical grandmother figure; however, she doesn't pass her quilts on to family members but rather strangers who are in need of warmth and protection. She requires the king to get rid of all his expensive high art before he is rewarded with a quilt, suggesting that quilts must be appreciated by the receiver. He has to learn the value of both giving and the quilt.

----- *The Quiltmaker's Journey*. New York: Orchard, 2005. Print.

*The Quiltmaker's Journey* tells the story of how the quiltmaker came to be. Born into a wealthy family and orphaned as a young girl, the quiltmaker inherited an enormous fortune. She eventually runs out of things to buy, yet she still is unhappy. Large walls surround the village, and the Elders instruct townsmen to not venture outside the walls. One night, the girl is curious and decides to see what lies beyond the town's walls. She finds her way out and walks for days. For the first time, she sees poverty which upsets her. When she returns home, she confronts the Elders who tell her to forget about the poor. At that point, she gives up all of her fortune and leaves with only a few prized

possessions. The girl wanders for a short while, watching how impoverished people live and wishing she could help them. She sees a mother and child huddled together in an attempt to protect themselves from the chilly nights. Suddenly, the girl knows how she can help those around her. After buying material and walking up a steep mountain, she begins sewing. She works on the quilt both night and day, cutting fabric and quickly sewing a quilt. When she finishes the quilt, the quiltmaker slips into town and locates the mother and child. She gently places the quilt around them and secretly watches as they stir. The mother and child don't know where or who the quilt came from, but they are delighted and fall back asleep. With a newfound purpose, the quiltmaker returns to the mountain and begins her next quilt.

*The Quiltmaker's Journey* is similar to the plot of *The Quiltmaker's Gift*. The quiltmaker chooses to give up her lifestyle and possessions as a young woman in order to help those less fortunate. She finds joy in sewing and giving people quilts. Although the quiltmaker has no formal training, she learns how to sew from an elderly maid who teaches her how to sew small pillows and squares. While the maid isn't the stereotypical grandmother, she still fulfills the role. When she leaves her life behind, the quiltmaker sews her first quilt and seems to have some magical abilities, which she utilizes throughout her entire life. The last image shows a younger girl cutting fabric, suggesting the elderly quiltmaker is passing down the tradition.

Cole, Barbara Hancock., and Barbara Minton. *Texas Star*. New York: Orchard, 1990.

Print.

*Texas Star* is about a family living on a farm and preparing for the winter season. When they have all of their necessary chores finished, Mama decides to host a quilting party. She cleans and cooks for two days, getting ready for the quilters to arrive. They come early in the morning and spend all day working on the quilt. In between their quilting, they eat and socialize with each other. The young girl and boy wander around, looking at the neat stitches each of the women make. By nightfall the quilt is finished and the quilters leave. The first winter storm arrives that night and buries the house. Papa lights a fire, and Mama reads a story to their children. When Papa leaves to retrieve more firewood, he also returns with the newly finished quilt and gathers his family up in it. They spend the night wrapped in the quilt, while Mama reads stories.

The quilt in *Texas Star* is a community affair and doesn't centralize on the quilt itself, until the end of the book. Instead, the book mainly focuses on the preparations for winter and the quilters. When they arrive to help sew the quilt, the emphasis is on members of the community coming together to stitch the quilt, finishing just as the first snowflakes begin to fall. Unlike other books, readers are never told how the quilt top was made or where the materials came from. The family belongs to the working class and needs the quilt to survive the winter; however, the ability to host a quilting party suggests that they belong to the upper-working class, particularly because they are able to light fires and keep warm. With the quilt finished, the family bundles up together.

Crane, Carol, and Gary Palmer. *The Handkerchief Quilt*. Ann Arbor: Sleeping Bear, 2010. Print.

For many years, Miss Anderson has taught at Parkland School. She loves her school children and the school, which is her second home. Every day, Miss Anderson wears a handkerchief attached to her waist. Her past students gave her handkerchiefs from exotic locations or made from old clothing, and Miss Anderson kept all of them. When Thanksgiving arrives and the children are on holiday, a water pipe breaks and damages the school. The school is forced to close, and all of the materials need to be replaced; however, there isn't enough money to fix the school and replace the books. Miss Anderson decides to turn her handkerchiefs into a quilt and send it to an auction. She enlists the help of the children and community members who spend hours cutting fabric and sewing the quilt together. The school reopens but the children don't have books or supplies. Miss Anderson receives a letter from the auction house telling her that the quilt sold, along with a check large enough to replace the ruined books.

The town Miss Anderson lives in relies on the factory to provide jobs and support the local economy. The town's description and lack of funding to replace the damaged books suggests that the children and parents belong to the working class. For Miss Anderson, the handkerchiefs all have memories of children associated with them; however, she forgoes her collection for the sake of the town. The handkerchiefs bind the community together, mainly because everyone helps work on the quilt. When they receive the proceeds, Miss Anderson is able to use the money to purchase new books, which creates more opportunities for learning and the ability to create new memories. The children give her a handkerchief made from scraps of the quilt and embroider their names around the border. With the new handkerchief, it is clear that Miss Anderson will be able to start a new collection of handkerchiefs. Instead of placing the sentimental value on the quilt, the focus moves toward the handkerchiefs and children who benefit from Miss Anderson's sacrifice.

Dwyer, Mindy. *Quilt of Dreams*. Portland: Alaska Northwest, 2000. Print.

Katy's family lives in the mountains, far away from the city. When her father leaves to find work and her grandmother passes away, Katy and her mom are left together. The seasons change and winter begins to arrive. As Katy and her mom prepare for the first snowfall, Katy discovers her grandmother's sewing basket. In the basket are all of her grandmother's sewing tools: thread, scissors, and scraps of fabric. When Katy pulls out all of the tools, she finds a stack of small triangles with a note that says "Katy's Quilt." One of the patches is completed, so Katy and her mother decide to keep working on the quilt her grandmother started. Katy comes home from school every day and works on the quilt, getting frustrated at the amount of time it takes and her lack of sewing skills. Her mother encourages her to continue trying, and even offers to give Katy the beautiful pair of scissors when she is finished. Although they are not sure why her grandmother chose the pattern, they recognize some of the fabrics. When the snow buries the house

and makes travel impossible, Katy and her mother find fabrics around the house to use. The quilt is almost finished, and Katy realizes that the patches look like cranes—her favorite animal.

Even though Katy's grandmother is not physically present in the story, she is still a major part of the plot and the reason behind Katy learning to quilt. Without her character, Katy wouldn't be exposed to or learn how to sew. Although Katy's mother helps her with some of the sewing, Katy does the majority of work on the quilt, demonstrating the stereotypical pattern of a grandmother-granddaughter relationship. Katy and her mother live secluded in the mountains and are unable to access the town. While the remote location would suggest Katy belongs to the working class, based on other books, the images suggest otherwise. At one point, Katy's mother even comments about going to town in order to purchase fabric; however, because of the winter storms, they are forced to find fabric in the house.

Ernst, Lisa Campbell. *Sam Johnson and the Blue Ribbon Quilt*. New York: Lothrop, Lee & Shepard, 1983. Print.

When Sam Johnson discovers a tear in his pig awning, he works to patch it by himself. As he mends the tear, Sam finds joy in stitching and starts creating patterns on the awning. He decides to join his wife's sewing club, much to the embarrassment of his wife. The first time Sam attends the meeting and announces his decision, the women laugh and mock him. Sam leaves and gathers a group of men together. They decide to start a men's quilting group and enter a quilt into the county fair. The men and women compete to create the most beautiful quilt and work hard on their projects. When the day finally arrives, both groups carefully pack the quilts and begin the journey. The wagons accidentally collide, and the quilts land in the mud; both quilts are ruined. Sam comes up with the idea to salvage parts of the quilts and create a new pattern. The men and women agree and quickly start cutting and piecing new blocks together. With their combined efforts, the group finishes in time for the fair and wins the blue ribbon.

*Sam Johnson and the Blue Ribbon Quilt* differs from the dominant pattern of stereotypes. Instead of a grandmother-grandchild relationship, we see a men versus women attitude, until they are forced to work together as a community. Not only is there a difference in relationship, but Sam is also one of the few male quilters found in children's books based on quilting. His character contests the idea that quilting is women's work, and demonstrates that men are not only able to quilt, but also that they can be successful. Although Sam seems to defy the stereotypes, the images still maintain a distinction between house and farm. In all of the images with Sam, farm animals linger in the background or tools scatter the floor. The men work on their quilt in the barn, while the women work inside and surrounded by nice decorations such as doilies or flowers.

Flournoy, Valerie, and Jerry Pinkney. *The Patchwork Quilt*. New York: Dial for Young Readers, 1985. Print.

On a warm afternoon, Tayna is ill and not allowed to play outside. She decides to spend time with her grandmother. When Tayna finds her grandmother, she notices all of the fabric scraps surrounding her. Tayna asks her grandmother what she is doing, and her grandmother explains she is sewing a patchwork quilt. After a long discussion, Tayna's grandmother agrees to make her a quilt. Over the course of several months, Tayna watches her grandmother pick and piece fabrics together. Her grandmother collects fabrics from old dresses, jeans, and shirts, adding them to her pile of fabric. When Christmas arrives, Tanya's grandmother becomes very sick and has to remain in bed for several months. Tayna wants to continue working in the quilt and learns how to cut the squares and sew them together. She finishes the quilt, just in time for her grandmother to do the quilting. Because of all her work, Tayna's mother and grandmother give the quilt to her.

When Tayna first asks her grandmother about the patchwork quilt, her mother intervenes and offers to buy Tayna a real quilt. Tayna remembers that her grandmother's quilt is old and dirty, but she decides to have a patchwork quilt. Her mother's ability to purchase a manufactured quilt suggests the family isn't from the working class. Tayna also doesn't need the quilt for protection or survival; instead, the quilt preserves memories associated with each piece of fabric. In the majority of books, the grandmother completes the quilt and presents it to the child; however, Tayna takes responsibility and finishes piecing the quilt together when her grandmother becomes ill. The selection of fabrics includes something from every family member, making the quilt significant to everyone. With the difference between class and purpose, the quilt is meant to unite the family and demonstrate teaching children about tradition and quilting.

Fredericks, Anthony D., and Tammy Yee. *The Tsunami Quilt: Grandfather's Story*.

Chelsea: Sleeping Bear, 2007. Print.

Kimo and his grandfather are extremely close and do everything together. As a young boy, Kimo doesn't understand why his grandfather visits Laupāhoehoe Point or places a lei on the large marble stone. He never asks his grandfather, who passes away when Kimo turns nine. Kimo asks his father about the story. His father tells him about the tsunami and takes Kimo to the museum. At the museum, Kimo sees the Tsunami Quilt dedicated to the twenty-four people who were lost to sea. The blue and yellow quilt has twenty four squares surrounding a large centerpiece—each block has a wave with a person's name. In the center, a bigger wave holds the date and location of the tsunami.

*The Tsunami Quilt* is based on a true story and focuses on the community quilt made after the horrific tsunami, which killed a school yard full of children. The quilt currently hangs in the Pacific Tsunami Museum on the Big Island in Hawaii. Unlike

other books, *The Tsunami Quilt* differs in gender but maintains the relationship between a grandparent and grandchild. While the grandfather isn't a quilter, the Tsunami Quilt still holds familial significance. Instead of passing down a quilt, the story becomes the object. Kimo, his father, and grandfather are connected to the island and Laupāhoehoe Point and grounded in the history. While the grandmother makes the leis, his grandfather is responsible for taking it to the memorial. Kimo and his father continue the tradition after his grandfather passes away, emphasizing the importance of tradition. Since there are no quilters present, the quilt belongs to the community and not an individual.

Gibbons, Gail. *The Quilting Bee*. New York: HarperCollins, 2004. Print.

*The Quilting Bee* is an informative book without main characters or a plot. Instead, Gibbons uses the book to explain technical terms such as “thimble,” “quilting frames,” “patterns,” and “quilting bee.” The book begins by describing what a quilt is and how quilters choose patterns or fabric. In the margins, Gibbons asks the reader questions, includes types of patterns, or further explains terms. As the quilters begin to sew the pieces of fabric into a pattern, creating a block, they carefully match seams and arrange the blocks. Once the quilt top is created, women gather together and help hand-quilt the final product. Gibbons also approaches quilting from a historical perspective, describing the history of quilts throughout the United States and the world. She explains the purpose of quilts and even addresses the emotional value in quilts, particularly those with special memories or fabrics.

While this book lacks characters or a plot, the illustrations still project some of the stereotypes found in other quilting books. The majority of images depict women from the middle-class looking at fabric or using modern tools to sew their quilts. Bolts of fabric cover the table, which is also scattered with pin cushions, angle guides, and cutting mats. When flashing back to the history of quilts, the illustrations still depict a family from the middle-class. The fabrics on the quilt match and are arranged in orderly patterns, and there is no mention of using scraps to make quilts for survival. Instead, Gibbons focuses on women creating patterns that reflected their life, weather, new homes, etc., choosing to portray the purpose of quilts in a more positive light. Once the reader switches from the historical to modern quilters and tools, the focus moves from the quilts to presenting the final product at the county fair. Although Gibbons explains that pioneer women had special stories associated with each quilt and used them to reflect their lives, the modern women are sewing quilts strictly for enjoyment and reward.

Guback, Georgia. *Luka's Quilt*. New York: Greenwillow, 1994. Print.

Luka's grandmother, Tutu, makes a traditional Hawaiian quilt for her granddaughter. At first, Luka is excited about her flower quilt and imagines all of the colors that will be in her quilt. She patiently waits for her grandmother to finish sewing.

When Luka sees the quilt, she is disappointed by the green and white color scheme. Luka tells Tutu that flowers aren't white, and her grandmother explains that it is a traditional quilt; however, Luka refuses to talk with her grandmother. One day they call a truce and attend the Lei Festival where Tutu lets Luka make a lei. After choosing flowers of every color, Luka begins stringing her flowers together and is corrected by Tutu who explains that leis should only be one or two colors. Luka reminds her grandmother that it is her lei and continues using a variety of flowers. She is thrilled with her colorful lei and no longer upset by the two-tone quilt. The next morning Tutu asks Luka for help picking out floral scraps. When Luka's lei turns brown, Tutu gives her a surprise—a colorful lei for her bed.

Tutu explains that her vision for the quilt came from a dream, suggesting that she is closely connected to some type of deity (or ancestors). The quilt is done in the traditional color scheme, emphasizing the strength of culture and family. The dominant relationship between a grandmother and grandchild is evident in Luka's book. In fact, Tutu means *grandmother* in Hawaiian. Since we only know the grandmother as Tutu, her name is not so important as her relationship. Luka's reaction could be interpreted as a rejection of familial connections because she thinks the quilt is wrong. The compromise and happiness she feels for the quilt only comes when Tutu makes her a lei. While Luka chose the colors for her quilt, there's no mention of her grandmother using scraps—except to sew the lei. Her grandmother represents the traditional culture—she wears the Hawaiian dress in Hawaiian fabric, while Luka wears modern clothing.

Helms, Candy Grant., and Joanne H. Friar. *Freedom Quilt*. Katonah: Richard C. Owen, 2003. Print.

*Freedom Quilt* is about an African American family who are slaves on a plantation. Each night Malindy, her mother, cousins, and aunts gather together to sew. Malindy notices that the blocks depict objects such as stars, houses, or fields. She asks her mother about the patterns, and her mother explains that each block is part of a map. When the quilt is finished, they hang it outside on the clothesline and leave it for other slaves to utilize. One night, Malindy's mother wakes her up and tells her they are leaving. Malindy packs up her things and walks away. In the last illustration, she turns back to see the quilt still hanging from the clothesline.

The map quilt Malindy's family sews reflects the belief that the Underground Railroad used cleverly sewn quilts to guide slaves towards freedom. What's different about *Freedom Quilt* is that the relationship is between Malindy and her mother; however, the familial characteristics are still prominent in that her aunts and cousins are involved. While there is no grandmotherly figure, the focus is not on the quilt as a tradition or way of teaching children about quilting but rather as a form of escaping their horrific circumstances. Because the quilt is left behind for others to use, the significance

isn't about Malindy's family selecting fabric or making the quilt, but rather the quilt's meaning.

Ives, Penny. *Granny's Quilt*. London: Puffin, 1995. Print.

A young granddaughter spends the night with her grandmother and asks to hear the story of the patchwork quilt. Her grandmother agrees to tell her the stories associated with each piece of fabric. As they sit around the fire, the grandmother reminisces about certain dresses and moments in her life. Each square of the patchwork quilt has a memory connected to it; some from her childhood; others from her courtship and wedding. The young girl listens and touches each square. When the grandmother is finished, she asks the girl if she would like to start a patchwork quilt of her own. That night, the two start working on cutting and piecing squares together for a new memory quilt.

*Granny's Quilt* resembles the dominant pattern found in the majority of children's books based on quilting. The relationship between grandmother and granddaughter is present, along with the importance of the material. For the grandmother, the quilt contains all of memories and essentially her identity. The quilt provides emotional and physical comfort, while allowing her to share her personal narratives. What's different about *Granny's Quilt* is that the grandmother doesn't give her quilt to the granddaughter. Instead, she offers to help her granddaughter make her own quilt with fabrics that are important to her.

Johnston, Tony, and Tomie DePaola. *The Quilt Story*. New York: Putnam, 1985. Print.

*The Quilt Story* is about a mother who sews a quilt for her daughter Abigail. The quilt is meant to keep Abigail warm and has falling stars, which are Abigail's favorite. She uses the quilt to wrap up in, as a table cloth for tea parties, and wears it as a cape. Abigail loves her quilt and takes it everywhere she goes. When the family moves to another cabin, Abigail holds the quilt and feels like she is home. As the years pass, the quilt becomes worn, and Abigail places it in the attic upstairs where animals nest in it. The quilt remains in the attic for years, until one day, Abigail's daughter finds it folded up in the corner. The little girl asks her mother to repair the quilt and also uses it for sleeping and playing. Another move takes Abigail's family to a different town and house, but the little girl has her mother's quilt, which makes her feel like she is home.

Although Abigail's daughter never knew her grandmother or hears any stories about her, the quilt still maintains the stereotypical grandmother-granddaughter relationship. Unlike the majority of books, the quilt passes down from mother to daughter and not grandmother to granddaughter. While the mother's character is more involved with the quilt, she repairs what her mother originally sewed. Her repairs allow the quilt to continue being passed down and used by future generations. Not only does the quilt move

figuratively through generations, it also travels with both Abigail and her daughter when they move to another city. The quilt comforts both characters and makes them feel as if they are home.

Jonas, Ann. *The Quilt*. New York: Greenwillow, 1984. Print.

*The Quilt* tells the story of a young girl whose parents make a quilt for her new grown-up bed. When she lays it across her bed, the girl points out fabrics from her childhood. She notices the square made from her baby pajamas, along with a piece of fabric from her favorite pair of pants. The girl places her stuffed dog on the quilt and quickly falls asleep. She dreams that the quilt comes to life and the dog is lost. When the young girl finds her puppy, she wakes up in the morning and is wrapped up in her new blanket.

For the young girl, her new grown-up quilt is a rite of passage, symbolizing her transition from infant to young child. She is able to recall and remember stories associated with each piece of fabric in her quilt. Although her mother makes the quilt, her father is also involved with sewing, presenting another male quilter. While the girl finds enjoyment in remembering stories from her past, the quilt also transports her to another world where the blocks and fabrics come to life.

Jones, Marianne, and Karen Reinikka. *Great-Grandma's Gifts*. N.p.: n.p., 2015. Print.

*Great-Grandmother's Gifts* is told by an unnamed child narrator who recounts her great-grandmother's life. The narrator explains that her great-grandmother, Arlene began sewing at a young age. When Arlene's mother made dresses, she gave Arlene the scraps to play with. Arlene watched her mother sew and decided she wanted to make clothes for her doll, Maggie. She stitches a dress and a pillow for the little doll. When Arlene becomes an adult and has four children of her own, she continues the tradition and sews their clothes; however, she also uses the scraps to make them toys. Arlene's children love the toys and play with them until they become adults and have their own children. For a short time Arlene makes her grandchildren toys and then begins sewing quilts. She makes each grandchild a beautiful quilt and then decides to take a rest.

The story of Arlene and her sewing abilities reflects the majority of dominant patterns. She is an elderly great-grandmother, sewing quilts for her grandchildren. The quilts are made from scraps Arlene collected throughout her lifetime, emphasizing the familial aspect of quilting. She strives to make them happy; however, there is also a sense of finality in the last image. When the narrator says that Arlene decides to rest, it can be implied that she passes away. Her quilts are the only thing left behind, but they bridge the gap between her and the young narrator telling the story about her great-grandmother. Arlene also learned how to sew from her mother, who taught her the importance of sewing. The transition from sewing clothes and toys to quilts is particularly interesting

because Arlene's quilts are more for memory than a purpose. In other words, she makes the quilts as gifts and not for a direct purpose, like survival.

Kaldenberg, Phyllis and Stacey Bonham. *The Quilt that gave a Hug*. San Bernardino, 2016.

*The Quilt that gave a Hug* [sic] focuses on Benjamin, a shepherd's son, who convinces his mother to let him spend the night in the fields with his father. She agrees and sends him with a quilt made by his grandmother. His grandmother not only made the quilt but also patched it and tells Benjamin that every time he wraps up in it, he will remember and have a hug from her. A light shines on Benjamin and the other shepherds, and soon they are traveling to another town, while talking about a baby, angels, and music. They arrive in the town and find the baby in a manger surrounded by animals and his parents. Benjamin wants to leave the child a gift and decides to give him his grandmother's quilt. He places it on the baby and turns to leave. As they are walking out the door, Benjamin runs back to the manger and tells the baby that the quilt will always be there to give him a hug.

Benjamin is from a working class, demonstrated by his lack of warm clothing and the ragged appearance of the quilt. It's the only thing he has to give the newborn, symbolizing the common adage, "the shirt off my back." Not only does the quilt help Benjamin survive, but he carries it with him to the next town and passes it on to someone outside the family. Usually, quilts are passed down from generation to generation or taken with a family on long journeys, yet Benjamin leaves his quilt behind, suggesting that family connection may not be so strong as religion is understood. Benjamin is also a young child, who received the quilt from his grandmother and falls into the age stereotype for the main characters. Although not present, the grandmother still plays a role in providing and maintaining the quilt, emphasizing the familial connection between family members and quilts. Benjamin, being male, is also different from the dominant pattern of books based on women and young girls.

Keys, Dalen, and Kim Sponaugle. *Just a Quilt?* Georgetown: Fruitbearer, 2008. Print.

When Chase's mother reminds him to pack the bright colored quilt, he responds by saying it is more than a quilt. He explains all of the different purposes for his quilt, which includes a(n) cape, tent, invisibility cloak, airport, and race track. She laughs and again tells him to pack his multipurpose blanket. Chase shows her the quilt stuffed in the backpack and says he can't sleep without his quilt.

This shorter book is meant to highlight the way children use quilts to fuel their imaginations, but also that they recognize its purpose and importance. Chase packs the quilt before his mother reminds him to, suggesting he truly values the blanket. When his mother calls it a quilt, Chase tells her it is more than a quilt and quickly explains all of the things he uses it for. Chase's explanations provide a different insight into how children see quilts. Although his mother makes the quilt, there is still a grandmother figure mentioned in the story.

Kurtz, Shirley, and Cheryl A. Benner. *The Boy and the Quilt*. Intercourse: Good, 1991.

Print.

*The Boy and the Quilt* is about a young boy whose mother wants him to learn how to sew. She gathers fabrics from the boy's grandmother, aunts, and cousins. After collecting all the fabric, the mother divides the pieces into three quilts—one for her, one for the boy's sister, and one for the boy. The boy gathers his pile of fabric and puts it away in the attic. One day, his mother asks him to find the fabric and cuts him a cardboard square. The boy cuts his fabric into squares, arranges the patches, and sews the blocks together. When the quilt top is finished, his mother does the hand-quilting and gives it back to the boy, who is excited to have something that will never change.

The boy and his mother are different from the dominant patterns typically seen in children's books about quilting. Instead of a mother or grandmother sewing the quilt, the boy willingly accepts full responsibility. At one point he even tells his mother that the quilt is his, and he can make it however he wants. While his mother attempts to make the colors symmetrical or to include sashing between the blocks, the boy insists otherwise. The boy's insistence eventually pays off, and he is happy with the final product. He lets his mother only buy blue fabric for the border and do the hand-quilting. The illustrations suggest that the family is from the middle-class and using the quilts more as a hobby or for decoration than survival and protection. Although there isn't a grandmother present in *The Boy and the Quilt*, she still provides some of the material; however, the quilt is still heavily involved with the family. The mother, sister, boy, father, and extended family members all have a role in making the quilts.

Kuskin, Karla, and Petra Mathers. *Patchwork Island*. New York: HarperCollins, 1994.

Print.

A young mother decides to take scraps of yellow, red, and blue to sew a quilt for her little boy. She carefully pieces the fabric together, making roads, houses, animals, sky, and ocean. When she is finished, the mother shows her son the quilt. She tells him that the quilt can be used for playing outside during the summer and as something to wrap up in for the cooler island nights.

The quilt in *Patchwork Island* is interesting because the mother captures her island and surroundings in the quilt. She includes all of the landscape details and animals that are important to them. Unlike the majority of books, *Patchwork Island* depicts a young mother and son, instead of the traditional grandmother-granddaughter relationship. The mother uses scraps which are not connected to family memories, but she specifically chooses yellow, blue, and red, which are the primary colors. The color scheme is usually associated with children; however, what's significant is that the mother uses the scraps to create something with multiple purposes and emotional value.

Laury, Jean Ray, Ritva Laury, and Lizabeth Laury. *No Dragons on My Quilt*. Paducah:

American Quilter's Society, 1990. Print.

Benjamin is a young boy who decides to sleep over at his grandmother's house one night. When bedtime comes, Benjamin avoids going to bed because he is afraid of the dark. His grandmother realizes Benjamin needs a quilt and starts digging through her scrap pile. That night, she starts and completes Benjamin's quilt. When she is finished, Benjamin sees all of his favorite things: a teddy bear, cookies, books, toys, ice cream, etc. on his quilt. He quietly asks his grandmother if there are any dragons on his quilt, and she tells him no. Snuggled into his quilt, Benjamin quickly falls asleep.

*No Dragons on My Quilt* exemplifies the relationship between a grandmother and grandchild; however, Benjamin differs from the typical characterization—he is a boy. His need for a quilt stems from a defense against the dark and is its own form of survival. With the safety of his quilt, Benjamin can avoid nightmares and dragons. His quilt acts as a form of protection, empowered by his grandmother's love and skill. Although she uses scraps, Benjamin's grandmother still makes the quilt match and includes pictures of objects that are important to Benjamin. She is even able to start and finish the quilt in time for Benjamin to sleep, suggesting that she is an extraordinary seamstress. Benjamin's quilt is not traditional and has no other familial value other than the connection to his grandmother.

Lester, Alison. *Ruby*. Boston: Houghton Mifflin, 1988. Print.

Ruby's mother makes her a patchwork quilt, which keeps her safe and warm as a newborn. When Ruby gets older, she continues carrying and using her quilt. In fact Ruby loves her quilt so much that she names it Besty. When Ruby's mother washes Besty and hangs it on the clothesline to dry overnight, Ruby sneaks out to bring Besty in. As she pulls Besty down, the quilt begins to fly and carries Ruby up into the night. They fly over the ocean and see a group of lions on an island, calling for help. Ruby and Besty land, and the lions explain that their children were kidnapped by an evil snake. Only Ruby can confront the snake and save the lion cubs. She battles the snake and wins, returning the

cubs to their parents. The lions are grateful and ask Ruby to stay for dinner and dessert. She agrees to stay, eats, and flies back home with Besty.

*Ruby* is different from most quilting books because it presents a different purpose for quilts. Instead of relying on the quilt for protection or emotional comfort, Ruby uses the quilt to play with. Her mother makes the quilt for no other reason than as something to fill her time. Ruby's imagination benefits from the quilt, particularly because she is able to transport herself and Besty to another land. Although the quilt didn't have a specific purpose, it becomes Ruby's best friend and companion; she cannot sleep, nor travel to another land without Besty.

Lewis, Kim. *A Quilt for Baby*. Cambridge: Candlewick, 2003. Print.

A mother sews a quilt for her newborn, while describing the family's farm and animals. While she works on piecing the quilt, she tells her child about the lambs, ducklings, foal, kitten, puppy, and calf—all who roam around on the farm. Each piece of the quilt depicts the mother with the baby animals and is made from soft fabric.

*A Quilt for Baby* defies the dominant pattern of a grandmother-grandchild relationship. Instead, the young mother creates a quilt for her newborn that represents the family's farm. Although the fabrics aren't necessarily important to the family, the pieces and symbolism of each block are what make the quilt valuable. Based on the images, the family appears to be from the middle-class, emphasized by the vast amount of land and animals the family has.

Lowell, Susan, and Stacey Dressen-McQueen. *Elephant Quilt: Stitch by Stitch to*

*California*. New York: Farrar, Straus and Giroux, 2008. Print.

*The Elephant Quilt* follows a small family immigrating to California during the gold rush. Lily Rose rides in the covered wagon, spending time sewing a quilt with her grandmother. Meanwhile, her mother worries about all of the dangers and problems they could potentially run into. As they journey to the West, Lily Rose sees things she wants to include in the quilt. Her grandmother shows her how to make small stitches and teaches her about some of the patterns. Throughout their journey, the family meets Apaches, Pimas, and other pioneers; however, Lily Rose only wants to see an elephant. She anxiously watches for an elephant and continues asking about where they are. When they arrive in California and finish building their home, new friends come to help with the quilt. The group sits in a circle and works together. Lily Rose's grandmother explains that every quilt tells a story, which is written in thread but told from the heart. At this point, Lily Rose sees their journey in the quilt and realizes that the elephant is actually the quilt.

The relationship between the grandmother and Lily Rose follows the dominant pattern found in the majority of the selected books. Lily Rose learns how to sew from her

grandmother because her mother is preoccupied with the journey and watching for danger. Although they are immigrating to California, the family is still able to purchase fabric from a trading post, suggesting they are wealthier than most pioneers. Unlike other immigration quilts, the elephant quilt depicts the family's journey rather than the life they left behind. The importance of the quilt comes from Lily Rose's connection with her grandmother and the preservation of their journey. When they decide to finish the quilt, the community comes together to help with quilting. They are united by their knowledge and ability to quilt, suggesting that quilting can supersede any differences and be found even in newly developed places.

Martin, Jacqueline Briggs., and Stella Ormai. *Bizzy Bones and the Lost Quilt*. New York:

Lothrop, Lee & Shepard, 1988. Print.

Bizzy's uncle makes him a bright colored quilt, which he uses to keep warm throughout the winter. While they work together, Bizzy and his uncle create stories for each square of fabric. The quilt and Bizzy are inseparable, and Bizzy carries it with him everywhere. When the summer weather begins to change and signs of fall arrive, Bizzy and his uncle start preparing for winter. As they are harvesting food, Bizzy leaves his quilt by the stream. He forgets to retrieve the quilt before leaving and doesn't notice its absence until nighttime. Distraught by the loss of his quilt, Uncle Ezra tries to comfort Bizzy, bringing him another blanket and a warm woolen jacket. Nothing will satisfy Bizzy but his precious quilt with soft corners and bright fabrics. They return to the meadow the next morning and spend all day searching for the quilt. Bizzy sees a scrap of torn fabric stuck to a thorn but still cannot find the quilt. He and Uncle Ezra ask the orchard mice if they have seen the quilt. The mice agree to watch for a bright colored quilt and ask the other mice; however, they are also unable to find the quilt. In the meantime, Uncle Ezra starts sewing Bizzy a new quilt made from old clothes and rags. Doubtful about the new quilt and its softness, Bizzy continues pining for his quilt. When the mice return, they bring a bag full of marbles, combs, and scraps of fabric. They help Uncle Ezra sew the new quilt, while Bizzy cries. Bizzy reaches into the bag to find something to wipe his tears with. He pulls out a faded quilt, which he recognizes as his own blanket. The colors are washed away by the stream, the fabric smells like trout, and there is a hole in the middle, yet Bizzy does not care. Uncle Ezra and the mice decide to repair the quilt and spend all night sewing it back together. When it is finished, Bizzy is happy again and gives the mice gifts of gratitude. He and Uncle Erza make up stories for the new pieces, and the mice often join them for picnics.

The quilt Bizzy loves so dearly is important because of the memories and stories associated with it, along with the protection it provides him. When the quilt is lost and Uncle Ezra starts to create a new one made from sentimental fabrics, Bizzy is still grieving for his original quilt. Bizzy's lost quilt with fabricated stories means more to him than one with real stories and memories, suggesting that the memories are more important than the familial connections. Enlisting the help of the orchard mice, who locate and repair the quilt, highlights the communal aspect of quilting. Even when the

quilt is finished, the mice still maintain a relationship with Bizzy and Uncle Ezra, attending picnics and adding to the stories associated with each piece of fabric. The loss of the quilt provides a new perspective on the importance of quilts, demonstrating what happens when they are no longer there to provide emotional or physical protection. However, the return of Bizzy's quilt allows for the quilt to develop and include more people in its history.

McKissack, Pat, and Cozbi A. Cabrera. *Stitchin' and Pullin': A Gee's Bend Quilt*. New York: Random House, 2008. Print.

*Stitchin' and Pullin'* is a story about a grandmother, mother, and daughter who are members of the Gee's Bend. The young girl and narrator recounts her memories as a baby, watching the needles and thread poke through the bottom of the quilt. When she is older, the girl rethreads needles and waits for her turn to quilt. Her grandmother teaches her about quilts and the purpose behind them—mainly that each should tell a story. As the girl collects fabrics, she decides to include her family history, the Gee's Bend history, and her ancestors' struggle for freedom. Finally the day arrives when the girl is ready to join the table and quilt her quilt. Under the guidance of her mother and grandmother, the girl joins the community and slowly pulls her needle through the fabrics. She completes her first quilt and immediately thinks of her next quilt.

This book mainly serves as a historical and informative book that explains the Gee's Bend quilting community from the perspective of a young girl. Since *Stitchin' and Pullin'* is based on the Gee's Bend quilting community, the work corrects false assumptions and stereotypes. The plot focuses on three generations of quilters and the large community which comes together to help a small girl, demonstrating the continuing tradition of the Gee's Bend quilting community. Each of the fabrics and blocks have a special meaning for the young girl; some are collected from her family's clothing, while others are reflective of the community and African American history.

Mills, Lauren A. *The Rag Coat*. Boston: Little, Brown, 1991. Print.

*The Rag Coat* tells the story of a young girl named Minna who wants to attend school but cannot because she doesn't own a coat. Her father works in the local mines, and her mother watches over the home and children. When Minna's father becomes ill with the miner's cough, he can no longer work. Minna's mother relies on her sewing for income to support the family, forcing Minna to help maintain the household. After her father dies, Minna's mother asks if she would like to attend school. Minna decides not to attend because she still doesn't have a coat for the winter season. When the other women learn about Minna's situation, they start collecting enough scraps to sew a coat—a personal cost for each of them. They work quickly on the coat, finishing it just in time for Minna's show and tell day. She wears the coat to school, excited to show the other children; however, her peers mock her coat, and Minna runs away. Thinking about her

father and his teachings, Minna returns to school later that day. The children apologize for their actions, and Minna tells them that her coat came from their scraps. She shows them each piece and reminds them of the stories from their childhood. As she remembers each story, the school children gather round, reaching out to touch their square of fabric.

Minna's family belongs to the working class and cannot afford to purchase a new coat, let alone gather enough material to make it by themselves. They rely on the members of the community for assistance. The scraps collected aren't only important to the family but also those in the community. While other books depict full quilts used for protection or survival, Minna's coat becomes an actual object used to keep her warm—a coat—providing a different presentation of quilting, but demonstrating the same purpose. When she recounts the stories of each piece of fabric, those around her are able to remember childhood memories and see their fabric preserved. Minna's coat is a representation of preserving memories; however, the memories belong to the community and not just her family.

Paschkis, Julie. *Mooshka: A Quilt Story*. Atlanta: Peachtree, 2012. Print.

Karla's grandmother sews her a quilt, using fabrics with emotional and familial value. She loves her quilt and curls up in it each night, finding solace in the warmth and protection it gives her. Karla loves her quilt so much that she decides to name it "mooshka" [sic]—a Russian term which means "endearment." When she feels sad or scared, Karla places her hand on a piece of fabric, and mooshka tells her a story. Some of the stories are about her aunt playing as a child; others are about her grandfather proposing to her grandmother. The stories repeat over and over again, regardless of how many times Karla puts her hand on the fabric. Mooshka even tells Karla "good morning" and "goodnight." One day, Karla's mother has another baby, a girl, who sleeps in Karla's room. That night, mooshka stops talking and Karla is left in silence. Her little sister won't stop crying, and Karla still can't hear mooshka's stories. Finally, Karla drags mooshka over to her sister's crib and wraps it around the baby. She starts to tell the stories associated with each piece of fabric, and the baby calms down.

Karla's quilt, mooshka, represents an example of the dominant character relationship between a grandmother and a granddaughter. Since her grandmother makes the quilt and tells her the stories behind the fabric, Karla's mother is surprised when she references some of the family stories and questions where she heard it from. Not only does the quilt have familial and sentimental value, but Karla's love for her quilt and the stories are what give mooshka a supernatural ability to speak. Her ability to place her hand on a square and hear the story emphasizes the power of family narratives and tradition. In sewing the quilt for Karla, her grandmother has literally provided a way for the stories to continue living. Mooshka stops talking, forcing Karla to interact with her new little sister. Karla calms her down by sharing the stories, symbolizing the transfer of tradition to a new generation. The quilt serves as a type of bond between the generations, but oddly skips over the mother.

Ransom, Candice F., and Ellen Beier. *The Promise Quilt*. New York: Walker, 1999.

Print.

In the midst of the Civil War, Addie's father promises that she will be able to attend school when she is older. A few years later, he joins the war and leaves his family behind. Addie watches him leave and remembers the red shirt he wore. The war drags on and they hear from him through letters written on script or scraps of paper. When the war ends, the family is left with nothing and has to begin rebuilding. Addie's father never returns, but a woman in Pennsylvania sends them his red shirt and explains how he died. Addie wears the shirt while working in the fields and picking wild berries. When it is time for school to begin, she is devastated after learning that the school was destroyed. Her mother has an idea to start a new school and writes the woman in Pennsylvania asking for spare books. The woman agrees, if Addie's mother is willing to sew a quilt for auction. Her mother creates a pattern and begins piecing scraps together; however, she runs out of fabric and can't finish the quilt. Addie realizes her father's shirt is needed and slowly hands it to her mother, thinking that his sacrifice will continue to live on and benefit others. The quilt is finished, and the books arrive. Addie attends school and is grateful for her father because, without him, none of the children would be able to learn.

*The Promise Quilt* provides a different perspective on quilts in children's books. One of the key differences in the promise quilt is the purpose of the quilt. Typically, an elderly figure gives a quilt, which has emotional value, to a younger child. In this book, the quilt is made for the community and sent to another state where it is auctioned off. For the first time, we see a quilt used as a trading item. While the quilt isn't needed for survival, the children rely on it to produce books and other school supplies for their education. As a member of the working class, Addie uses her father's shirt for protection and clothing. When her mother needs more fabric, Addie chooses to include her father's shirt, demonstrating a sacrifice of relationship; she willingly gives the only thing she has left of her father as a contribution to building a new school. Addie's family lives in a secluded area called Lost Mountain, where they grow or scavenge food and supplies. Even though they are struggling to survive, her mother uses all of their fabric to create the quilt, highlighting the importance of education and placing it above family.

Ross, Kent, Alice Ross, and Rosanne Kaloustian. *Cemetery Quilt*. Boston: Houghton

Mifflin, 1995. Print.

When Josie's papaw passes away, her family makes the long journey to her grandmother's home. Not wanting to attend the funeral or wear the blue dress her mother picks out, Josie slips her bright red dress into the suitcase. As she watches the countryside racing by, Josie falls asleep and misses her grandmother's favorite river. When she wakes

up and sees the porch, Josie reminisces about spending time with her papaw and finding the sticks of chewing gum he would hide for her. She hugs her grandmother and eats dinner before deciding to go to bed. Josie starts making a bed for herself and finds three old quilts tucked away in the closet. She pulls out a dark quilt, which she thinks is ugly. Josie's grandmother comes in the room as she is unfolding the quilt and tells her that it is a cemetery quilt. While lifting the quilt onto the bed, her grandmother explains the purpose of the quilt. Josie's great-grandmother sewed the quilt in remembrance of her two children who died young. As Josie looks around the entire quilt, she notices her papaw's name sewn to a small strip of cloth on the border. Further down are her grandmother's and father's names. Not understanding that the quilt is meant for both grieving and preserving family history, Josie tells her grandmother the quilt is terrible and runs from the room. At the funeral, Josie refuses to look at her papaw's body. Her grandmother walks Josie to the casket and she realizes her papaw's body is there but not his spirit. Later that night, Josie finds her grandmother working on the cemetery quilt and begins to see the value. She asks her grandmother who will keep working on the quilt when she dies, and her grandmother responds by saying that it must be someone who loves her grandmother very much, suggesting the quilt will become Josie's responsibility.

The *Cemetery Quilt* is different from the majority of children's books because of the themes and topics discussed. Based on a funeral, the quilt represents a different and more traditional purpose for quilts; it is meant to preserve family names and stories, particularly for younger generations. Although Josie doesn't understand and isn't willing to accept the role of the cemetery quilt, she eventually sees the importance and even volunteers to have her name sewn into the border. By volunteering a scrap from her red dress, Josie demonstrates her willingness to carry on the tradition. Her grandmother realizes Josie's change of heart and even mentions passing the quilt down to her when she dies. In a different way, the quilt's value comes from the fabrics that make up each coffin and the names associated with each square. Although the cemetery quilt isn't meant for everyday use, there is still some comfort from knowledge of its existence.

Ryan, Celeste, and Mary Haverfield. *The Dream Quilt*. Colorado Springs: WaterBrook, 1999. Print.

*The Dream Quilt* tells the story of a young boy named Michael who has nightmares each night. He dreads going to sleep and cries until his mother comforts him. She tells him about a quilt her mother made for her when she was little and had nightmares too. Michael asks for a special quilt, and his mother goes upstairs to find her childhood quilt which is tucked away in the cedar chest. She brings it to Michael and tells him about the game she and her mother used to play. They say prayers together, and Michael's mother asks him to pick a favorite square. He chooses blue because he loves the ocean. That night, Michael dreams in blue. The next night is the same, but Michael chooses the yellow square and then dreams in yellow. When his grandmother comes to visit, Michael shows her the quilt. His grandmother notices the small tears and takes the quilt home to repair the blocks. With the quilt missing, Michael worries his nightmares will return. His mother reminds him of the biblical story of Noah, and Michael dreams

about rainbows. When the quilt is finished and repaired, Michael continues having pleasant dreams and finds comfort in both the quilt and God.

Michael's quilt not only helps with him with the nightmares, but it also represents the quilt being passed down from generation to generation. Although the grandmother appears later in the story, she is still responsible for repairing the quilt and preserving it for Michael to use. While the blocks aren't made from scraps of cloth or needed for survival, the quilt has sentimental value and provides emotional comfort. With the protection of the quilt, Michael is able to conquer his nightmares.

Smucker, Barbara Claassen, and Janet Wilson. *Selina and the Bear Paw Quilt*. New York: Crown, 1996. Print.

Selina helps her mother with household chores and watches her grandmother sew. Intrigued by the quilt her grandmother works on, Selina asks about the pattern. Her grandmother explains the name of the pattern and tells Selina some of the stories associated with the fabrics. When her grandmother finishes the quilt top, women from the community come to help with the quilting. Selina watches them from the staircase, wishing she could join the circle of women. Her father arrives home from visiting his brother and brings news of war. He decides to move the family and relocate to Canada where some of the family's relatives reside. Selina doesn't want to leave her home, but is old enough to understand why they must move. Her grandmother chooses not to leave with the family, claiming she is too old to relocate and start a new life. As a parting gift, she gives Selina the Bear Paw quilt to take with her and remember her by. When they arrive in Canada, Selina misses her grandmother terribly. Her cousins pull out a quilt with the same fabrics in Selina's Bear Paw quilt, and Selina realizes her grandmother will always be with her.

The relationship between Selina and her grandmother reflects the dominant pattern found in most of the selected books. Selina truly loves and admires her grandmother, finding comfort in the quilt she takes to Canada. Not only does the quilt travel with Selina to a new home, but it also preserves her grandmother's memories. Selina remembers the stories her grandmother told her about each piece of fabric and is able to share them with her Canadian cousins. While the quilt comforts Selina, it also serves as a reminder of her grandmother.

Stroud, Bettye, and Erin Susanne Bennett. *The Patchwork Path: A Quilt Map to Freedom*. Cambridge: Candlewick, 2005. Print.

*The Promise Quilt* tells the story of a young African American girl forced into slavery. She and her mother work on a quilt, using scraps of old cloth. The girl doesn't understand the meaning behind the pieces until her mother explains each block is part of a map that leads to freedom. They finish the quilt; however, the girl's sister is sold to

another owner and her mother passes away shortly after. One night, the girl's father tells her to gather some belongings, bits of bread, and the quilt, because they are running away that night. In the darkness of night, the girl and her father slip away and begin their journey towards Canada. Following the quilt, they are able to eventually cross the border and find freedom.

Like many of the books based on the Underground Railroad, *The Promise Quilt* demonstrates using the quilt as a map, leading those who understand its meaning towards freedom. In this way the quilt becomes necessary for survival because if the quilt is wrong, they will be caught. The cloth which the quilt is made of is not important, but rather the meaning behind each block. Interestingly, the mother and daughter work together on the quilt; there is no mention of a grandmother. Few of the books about the Underground Railroad include the elderly woman figure, suggesting that older people couldn't physically make such a rigorous journey or quietly reminding the reader that slaves did not often live to be older. When she reaches freedom, the young girl sews a new quilt, using some of the fabric from her old quilt. She also includes the patterns her mother taught her and leaves a blank square that she will finish once her sister joins them. By using the fabrics and patterns, the young girl is passing down the stories and sentimental value to her future children—something those in slavery were not able to do.

Turner, Ann Warren, and Thomas B. Allen. *Sewing Quilts*. New York: Macmillan, 1994.

Print.

In a small cottage, a woman and her two daughters sew daily. Each of the women work on a different project: mother a schoolhouse quilt; the narrator a bear paw quilt; Mollie a doll quilt which looks like the American flag. The main character explains that the schoolhouse quilt keeps them safe inside, especially because their old home burned down. As she works on her own quilt, she says a little rhyme with every stitch. Her bear paw quilt protects her father from being chased by another bear. Mollie's quilt reflects the importance of America and the country they live in. While dinner cooks, they sit by the fire and work on their quilts. At night, they all sleep wrapped up in the quilts and prepare for another day exactly like the last.

The family lives in a secluded area and is part of the working class. Each of their quilts are used for survival and keep them warm at night. For the narrator, the schoolhouse quilt not only keeps her warm but also stops the house from burning down. With the implication that the family is from a working class, there is no mention of where the fabric comes from. In fact, the illustrations portray quilts consistent in fabric and coloring. The narrator learns how to sew from her mother and creates her own work, which is a different relationship than those typically seen in similar books. Instead of being given a quilt, the narrator works on her quilt that will eventually be used by the family. Her mother also makes quilts for the family and not individuals. There's no grandmother present to provide lessons or make special quilts; however, the familial

aspect is still present. While the quilts aren't made for individuals, the familial connection comes through the stories behind the quilts. Whether it's the fire, being chased by a bear, or symbolizes a birthday or country, all of the quilts are representative of family narratives.

Vaughan, Marcia K., and Larry Johnson. *The Secret to Freedom*. New York: Lee & Low, 2001. Print.

*The Secret to Freedom* is about a young girl, visiting her Great Aunt Lucy. While the two shell peas, the girl notices a scrap of fabric hanging from the wall and asks her aunt what it means. Lucy proceeds to tell her the story from her childhood. When Lucy was a young girl, she belonged to a white owner and lived on a plantation with her mother, father, and brother. Because of her leg, Lucy scrubbed clothes instead of working in the fields. One day, the owner decided to sell Lucy's parents, separating their family. Lucy and her brother, Albert, remain behind, working together. Albert returns from the field with a quilt and tells Lucy that it will lead them to freedom. He spends the next few weeks collecting tools and supplies until the owner catches and beats him one night. Albert continues preparing to run away despite the continual beatings. When the time arrives, Lucy tells Albert to leave her behind because she will only slow him down. She gives him a small square with the North Star and wishes him good luck. The Civil War begins, and Lucy is eventually freed. She marries and works as a teacher for several years. Every day she thinks of Albert and wonders if he lived or died. One day, Lucy receives a package in the mail and opens it to find the small square of fabric, along with a letter from Albert. After years of separation, they reunite in person.

Although Lucy only has a small square instead of a full quilt, she treats her square like a finished quilt. Because Lucy was forced into slavery, she didn't have the means to make an entire quilt for her brother. The square preserves her memories, which Lucy shares with her niece. Hanging from the wall, the square is in plain sight for all to see. Even though Lucy and Albert separate, the square unites them. While Lucy is a great-aunt to the young girl, she still fulfills the role of the elderly woman.

Waterstone, Rachel, and Virginia Esquinaldo. *Who's under Grandma's Quilt?* Corinth: First Story, 1999. Print.

On a warm summer day, Grandma's quilt [sic] hangs from a clothes line and flutters in the breeze. When the winds pick up enough to break the clothespins, someone is trapped under the quilt. A baby chick sees the lump and asks who is under the quilt. The lump responds by pleading for help, and the chick tries pulling the quilt. When the chick is unsuccessful, he and the lump go searching for a larger animal. One-by-one, they find and ask a pig, cat, dog, duck, and horse for help. With each animal they find, the pig

tells them to stop because it's Grandma's quilt; however, the other animals are persistent and eventually pull the quilt off by working together. Under the quilt is Grandma's Girl and Grandma's Boy. They crawl out and thank the animals. Right before they leave, the quilt moves and a small voice asks for help. The little pig is stuck under the quilt and can't get out.

This book combines both animals and humans, crossing the border of reality and fantasy. Grandmother's quilt is described as light and fluffy, yet two children are unable (or unwilling) to lift it off themselves. They require the assistance of several animals before they can escape or come out of hiding. With the combination of animals and humans, the stereotype of age and gender are somewhat displaced. We aren't able to see the familial relationships other than the reference to Grandma's Girl and Grandma's Boy. There's little sentimental value to the quilt, which ends up being dragged through the mud and fields. When the children leave, they seem to forget about the quilt until it moves and the pig squeals.

Wessel-Estes, Pam, and Cathy Clark. *A Quilt and a Home*. Indianapolis: Dog Ear, 2012.

Print.

For Abby Olson, writing is a form of therapy. She relies on her pencil and paper to help voice her confusion and anger over becoming homeless and moving to a homeless shelter. Abby doesn't want the other children her age to know about her circumstances because she is embarrassed. When her father left and took everything, Abby, her mother, and brother, were removed from their home. She remembers seeing the pieces of her quilt on the sidewalk and is told that they are being kept safe. Abby's mother explains that their life is like a quilt; they are piecing bits of fabric together. Even though Abby doesn't have her quilt with her, she knows that when they find a forever home, her quilt will be there.

While there is no depiction of a quilt in *A Quilt and a Home*, Abby finds comfort in metaphor of piecing her life back together. The quilt her mother started sewing becomes a symbol of hope for Abby, because she knows when her mother finishes sewing it that they will have a forever home. Unlike other books, the quilt doesn't travel with the family to their new home, yet it still represents moving (or immigrating). Again, the quilt is able to transcend its physical bounds and still provide comfort to those with a knowledge of quilting.

Whelan, Gloria, and Jada Rowland. *Bringing the Farmhouse Home*. New York: Simon and Schuster, 1992. Print.

*Bringing the Farmhouse Home* is a story about a young girl whose grandmother has recently passed away. The entire family gathers at the farmhouse to distribute the

grandmother's belongings before the house is sold. While the parents reminisce about their favorite memories and objects, the children play outside and wander through the house. The main character finds her grandmother's quilt and recognizes some of the fabrics stitched together. More than anything, she hopes her family leaves with the quilt. When the drawing and trading is finished, the narrator sees that the quilt is not in her family's pile. Instead, her Aunt Edna holds the quilt in her hands. The narrator asks her mother if there's any way they can have the quilt. Aunt Edna agrees to trade, if she can keep the platter with roses. They decide to switch, and the narrator leaves with the quilt, saying that it still smells like her grandmother.

In this book, the standard relationship of grandmother-granddaughter is still present. Although the grandmother has passed away, the quilt is still handed down to the granddaughter who values the stories behind each piece of fabric and the connection to her grandmother. The bright colored quilt stands out amongst all of the other earth-toned objects, making it the main focus of the book. While the farmhouse is secluded, the grandmother has nice furniture, clothing, dishes, etc. All of the other belonging suggest that the grandmother is part of the middle-class; however, only one quilt is found or mentioned. The quilt is found on the bed but still looks new even though it is made of scraps, giving the impression that the grandmother doesn't use the quilt for survival and is from a higher class.

Whittington, Mary K., and Jane Dyer. *The Patchwork Lady*. San Diego: Harcourt-Brace

Jovanovich, 1991. Print.

*The Patchwork Lady* depicts a woman who incorporates quilting in all aspects of her life. From dressing in mismatched clothing to dotting her toast with polka dots, the woman creates quilts of life. As she prepares for a birthday party, the patchwork lady speaks in clipped, one word sentences. She makes a cake and hangs streamers from the ceiling, finishing in time to work on a quilt. When her party guests arrive, they surprise her with a quilt. Each square contains something important in her life: argyle socks, polka dot toast, ribbons, and flowers.

Although the woman's friends make her a quilt, the squares are reflective of her everyday life. The patchwork woman's quilt doesn't come from her sewing abilities, but rather the way she lives her life. *The Patchwork Lady* differs from the dominant pattern because she has no connection to the quilt, meaning that she isn't part of its creation; however, the quilt still has emotional value to her because it depicts the important aspects and objects of her life.

Yolen, Jane, and Ruth Tietjen Councill. *Old Dame Counterpane*. New York: Philomel, 1994. Print.

*Old Dame Counterpane* is about a woman who sits in the skies and sews quilts of nature. In ten blocks, she creates the sun, sky, land, sea, animals (bees, birds, fish, farm animals), and people. When the day begins, she starts a new quilt, demonstrated by a final picture with her sewing the sun. Dame Counterpane has the ability to control nature and stitch it into quilts. Her title suggests that not only does she meet the criteria for the age and gender, but also that she belongs to a higher class since she has the title of *dame*. At one point, she takes a break for a cup of tea. Her hair is set well, and her clothes are of a higher quality than most characters. In general, Dame Counterpane's ability to sew a quilt of nature implies that she is an experienced seamstress, which is further proven by the fact that she makes her own threads by dipping them "into pots of dyes."

Zagwyn, Deborah Turney. *The Pumpkin Blanket*. Berkeley: Celestial Arts, 1990. Print.

When Clee is born, a breeze opens the cabin door and a quilt blows into the room. No one knows where the quilt comes from, but one of the twelve blocks looks similar to the family's garden patch. As Clee ages, she finds comfort and protection in the quilt. She uses the quilt to wrap up in on cold winter nights and as a cape during the summer days. When she is five, Clee's father harvests the vegetables from the garden but leaves the twelve pumpkins. The winter frost comes quickly, and the pumpkins are in danger of freezing. In a moment of bravery, Clee hands her father the quilt, and he cuts one of the worn squares off, using the patch to cover a pumpkin. The leaves continue falling off the vines, leaving the pumpkins exposed, and Clee's quilt slowly becomes smaller. When she places the last square on the twelfth pumpkin, Clee sleeps under a new down comforter, which provides protection but no emotional comfort. Day by day she watches her beloved quilt fade from the temperamental weather. October arrives and the pumpkins are finally ready to harvest. As Clee gently picks up the threadbare pieces of her quilt, a gust of wind sweeps them away. She and her father watch as the stars repair her quilt and wrap it around the moon. They return to the house with the pumpkins, just in time to carve them for Halloween.

Supposedly a gift from nature, the pumpkin blanket has no connection to Clee or her family. When the quilt has lived its life, the wind sweeps the threadbare patches back into the sky where a group of stars restore the quilt. The origin and fate of the pumpkin quilt is an interesting twist because it personifies the quilt. Clee feels the loss of her quilt deeply and can't find comfort in her new blanket. Although they are depicted as members of the working-class, the family's need is fluid and more ambiguous. When the quilt blows through the door, Clee's parents are grateful for the warmth and wrap their newborn in the soft fabric. Clee uses the quilt throughout her childhood, finding both

entertainment and protection in her beloved quilt. The time comes for Clee to give her father the quilt, and she does so willingly. He cuts the squares one-by-one and protects the pumpkins using the patches, suggesting that the family is unable to find (or afford) any other materials to use. Yet, they are able to buy a new quilt for her bed and carve pumpkins for Halloween instead of eating the produce.

## APPENDIX B

<b>Title</b>	<b>Author</b>	<b>Gender/Age</b>	<b>Social Status</b>	<b>Ethnicity and Race</b>	<b>Purpose</b>
<i>Sunflower Sal</i>	Janet Anderson	Father, daughter, and grandmother	Middle	Caucasian	Create a quilt using sunflowers and farmland
<i>The Berenstain Bears and Mama's New Job</i>	Stan and Jan Bernestain	Mama, Papa, Brother, and Sister Bear, and community members	Middle	Animal	Show and commercialism
<i>The Quiltmaker's Gift</i>	Jeff Brumbeau	Female and elderly	Middle	Caucasian	Provide for those in need
<i>The Quiltmaker's Journey</i>	Jeff Brumbeau	Female and elderly	Middle	Caucasian	Provide for those in need
<i>Texas Star</i>	Barbara Hancock Cole	Mother and community members	Working	Caucasian	Unite family and community members
<i>The Handkerchief Quilt</i>	Carol Crane	Young woman and community members	Working	Caucasian	Raise money for replacing school supplies and books
<i>Quilt of Dreams</i>	Mindy Dwyer	Young girl and absent grandmother	Middle	Caucasian	Pass on quilting to a younger generation and connect grandmother and granddaughter
<i>Sam Johnson and the Blue Ribbon Quilt</i>	Lisa Campbell Ernst	Young male	Working	Caucasian	Unite community and win county fair

<i>The Patchwork Quilt</i>	Valerie Flournoy	Grandmother and granddaughter	Middle	African American	Preserve family memories and pass on quilting to younger generation
<i>The Tsunami Quilt: Grandfather's Story</i>	Anthony D. Fredericks	Grandfather, father, and grandson	Middle	Polynesian	Remembrance
<i>The Quilting Bee</i>	Gail Gibbons	Middle-aged women	Middle	African American and Caucasian	Explain the history of quilting
<i>Luka's Quilt</i>	Georgia Guback	Grandmother and granddaughter	Middle	Polynesian	Tradition
<i>Freedom Quilt</i>	Candy Grant Helms	Mother and daughter	Working/Slaves	African American	Escaping slavery
<i>Granny's Quilt</i>	Penny Ives	Grandmother and granddaughter	Middle	Caucasian	Preserve family memories
<i>The Quilt Story</i>	Tony Johnston	Mother and daughter	Middle	Native American	Tradition and family narratives
<i>The Quilt</i>	Ann Jonas	Mother, father, and daughter	Middle	African American	Child play and transition from infant to young child
<i>Great-Grandma's Gifts</i>	Marianne Jones	Great-Grandmother and great-granddaughter	Middle	Caucasian	Preserve family memories
<i>The Quilt that gave a Hug [sic]</i>	Phyllis Kaldenberg	Young boy and father	Working	Caucasian	Survival
<i>Just a Quilt?</i>	Dalen Keys	Mother and young boy	Middle	Caucasian	Entertainment and child play

<i>The Boy and the Quilt</i>	Shirley Kurtz	Young boy and mother	Middle	Caucasian	Boy who wants to learn how to sew
<i>Patchwork Island</i>	Karla Kuskin	Mother and son	Middle	Caucasian	Recreate and preserve hometown and landscape
<i>No Dragons on My Quilt</i>	Jean Ray, Ritva, and Lizabeth Laury	Grandmother and grandson	Middle	Caucasian	Prevent nightmares
<i>Ruby</i>	Alison Lester	Young girl	Middle	Caucasian	Comfort and child play/imagination
<i>A Quilt for Baby</i>	Kim Lewis	Mother and newborn	Middle	Caucasian	Represent the family farm
<i>Elephant Quilt: Stitch by Stitch to California</i>	Susan Lowell	Grandmother and granddaughter	Working	Unidentified	Remind family of the journey and experiences
<i>Bizzy Bones and the Lost Quilt</i>	Jacqueline Briggs Martin	Uncle and nephew	Working	Animal	Emotional comfort
<i>Stitchin' and Pullin': A Gee's Bend Quilt</i>	Pat McKissack	Grandmother, mother, daughter, and quilting community	Middle	African American	Pass tradition to a younger generation and preserve histories
<i>The Rag Coat</i>	Laurne Mills	Mother, daughter, and community members	Working	Caucasian	Protection from winter
<i>Mooshka</i>	Julie Paschkis	Grandmother and granddaughter	Middle	Caucasian	Preserve family narratives
<i>The Keeping Quilt</i>	Patricia Polacco	Grandmother, mother, and daughter	Working	Caucasian	Preserve family narratives

<i>The Promise Quilt</i>	Candice F. Ransom	Daughter, mother, community	Working	Caucasian	Earn money for school supplies
<i>Cemetery Quilt</i>	Kent and Alice Ross	Grandmother and granddaughter	Middle	African American	Preserve family genealogy and remembrance
<i>The Dream Quilt</i>	Celeste Ryan	Mother, son, and grandmother	Middle	Caucasian	Combat nightmares and emotional comfort
<i>Selina and the Bear Paw Quilt</i>	Barbara Claassen Smucker	Grandmother and granddaughter	Working	Caucasian	Remind granddaughter of grandmother, preserve narratives, and remind of home
<i>The Patchwork Path: A Quilt Map to Freedom</i>	Bettye Stroud	Mother and daughter	Working/Slaves	African American	Escape to freedom
<i>Sewing Quilts</i>	Ann Turner	Mother and two daughters	Working	Caucasian	Protection and survival
<i>The Secret to Freedom</i>	Marcia K. Vaughan	Sister and brother	Working/Slaves	African American	Good luck and familial connection
<i>Who's Under Grandma's Quilt?</i>	Rachel Waterstone	Granddaughter and grandson, farm animals	Middle	Caucasian	Children's imaginative game
<i>A Quilt and a Home</i>	Pam Wessel-Estes	Mother and daughter	Working	Caucasian	Metaphor for piecing broken lives together
<i>Bringing the Farmhouse Home</i>	Gloria Whelan	Deceased grandmother, mother, and granddaughter	Middle	Caucasian	Remembrance

<i>The Patchwork Lady</i>	Mary K. Whittington	Middle aged woman	Middle	Caucasian	Reflects everyday life and activities
<i>Old Dame Counterpane</i>	Jane Yolen	Female and elderly	Upper	Caucasian	Hobby for charity
<i>The Pumpkin Blanket</i>	Deborah Turney Zagwyn	Father and daughter	Working	Caucasian	Comfort and protection for child and eventually saves pumpkins from frost