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## A Style Emerges: Korean Culture in Contemporary Quilts

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*Contemporary quilting is relatively new in Korea. Since its introduction in the 1980s a uniquely Korean style is emerging. Examination of quilt exhibition catalogs from 1994–2000 revealed quilts that feature designs found in Korean culture. Interviews with the Korean quiltmakers provided insight into the history of quilting in Korea, the sources of their designs, and the inspirations that led them to make Korean-style quilts. The quilts fall into three design categories: Representational quilts that are replicas of other media, Transitional quilts that contain both Korean and Western designs, and Interpretive quilts that are not replicas and do not contain Western designs. The study includes discussions of Korean designs in the context of Korean culture. Korean quilters, inspired by their culture, as evidenced in their quilts, are translating their heritage to cloth.*

In the 1980s, Koreans began making traditional Western-style patchwork and applique quilts. By the end of the decade, a unique Korean quilting style based on Korean cultural designs began to emerge. This paper examines the ways quilters departed from traditional Western-style quilting and documents the source of Korean designs in their work.

### *Patchwork Traditions in Korea*

Patchwork is not new to Korea. Historical Korean patchwork is found in *pojagi* (po-jog-i), small square textiles used as wrapping cloths for



carrying, covering, and storing items. *Pojagi* appear in a variety of sizes and styles dating back to the Choson Dynasty (1392–1910). The Museum of Korean Embroidery houses the largest private collection of these textiles.<sup>1</sup> A specific type of *pojagi*, called *chogakpo* (cho-gak-po), uses pieced patches and a free use of color and design. Women in all social classes made *chogakpo* in a single layer of silk or ramie (*moshi*) with neatly finished seams or in a double layer with a lining or backing. Some may be neatly quilted but historic examples seldom contain a layer of batting. Quilted *chogakpo* containing batting were used for items requiring insulation or protection.<sup>2</sup>

It is difficult to trace the exact beginning of Western-style quilting in Korea. Interviews, however, provided clues.<sup>3</sup> Ko Chung-Un learned to quilt in the United States in the early 1980s while her husband attended an American university. On her return to Korea she began to teach quilting.<sup>4</sup> Other Korean quilters reported discovering English, Japanese, and Korean magazine articles and books featuring quilts.<sup>5</sup> One quilter told of reading a 1979 article in a Korean woman's magazine that used the word "patchwork" referring to quilts. Interested, she sought additional written resources for "patchwork." Years later she discovered she should have been looking for "quilts."<sup>6</sup>

During the late 1980s a quilt shop, owned by Lee Ja-Eun, operated just outside the United States Army's Yongsan Army Garrison. Mrs. Lee's shop replicated Western-style quilts for her American military customers. Similar to the *ibul* (e-bull), traditional Korean bedding, Mrs. Lee's quilts imitated American patchwork quilts and were filled with a high-loft batting. Although Mrs. Lee's shop is no longer in business, many companies still manufacture such quilts today.<sup>7</sup>

Two other Korean women who learned to quilt in the 1980s were Yoon Hai-Kyung, who learned while living in Japan, and Koh Jae-Sook, who studied in the United States. These women returned to Korea and began teaching quilting, eventually opening Western-style quilt shops in 1988 and 1994 respectively.<sup>8</sup> Several of the interviewed quilters reported that they began quilting as long as ten to eighteen years ago while the majority have been quilting for approximately seven years.

A resurgence of interest in traditional Korean handicrafts, folk dance, and other traditions began in the late 1970s. With an improved



economy, women often found themselves with the time and money to take up hobbies. Department stores created “cultural centers” where customers learned nearly forgotten arts and crafts as well as new techniques. Class offerings included Korean crafts such as calligraphy, dance, paper crafts, *pojagi*-making, and traditional music as well as European crafts such as Italian porcelain flowers and Western-style quilting.<sup>9</sup> The revival continues today with many of the quilters in the study reporting that they learned to make traditional Korean crafts as adults in order to pass on their heritage to their children. Interestingly, respondents most frequently cited the cultural center as the place where they first learned Western-style quilting.

The establishment of quilting associations connected with the quilt shops led to quilt exhibits. A cross-cultural understanding of these quilting associations is not easy. Members pay annual membership fees and are encouraged to make quilts for the association’s exhibits. Participation in an exhibit incurs large fees, presumably to offset costs of full-color catalogs and exhibition space rental. Membership appears exclusive without evidence of members belonging to more than one major association. It is important to note that several smaller groups are beginning to emerge. These groups seem to exist mainly for the purpose of sharing expenses to hold their own smaller quilt exhibits.<sup>10</sup>

In 1993 Yoon Hai-Kyung’s shop, Yoon Quilt, hosted a quilt exhibit.<sup>11</sup> Other exhibitions, sponsored by Yoon Quilt and other associations, followed. Full-color catalogs record many of the exhibits. The catalogs provide a rich and consistent resource for comparing and analyzing quilt styles and recognizing quilting trends, including the development of a distinctly Korean-style quilt. Analysis of these catalogs clearly revealed that as Korean quilters mastered Western-style patchwork patterns, they began exploring designs from their own culture and incorporating them into their quilts.

### *Korean-style Quilts*

Korean-style quilts tend to illustrate three types of organizational design that can be described as Representational, Transitional, and Interpretive. Information gathered in interviews with quilters helped





determine the design types and resulting category placement. While certain details can be determined from photos of the quilts in the catalogs, the photos alone can be misleading when it comes to categorizing designs. The most meaningful information about the Korean-style quilts came from the interviews with actual quiltmakers. Interviews were held with fifty-six quilters who made 74 percent of the Korean-style quilts examined in the exhibit catalogs. For instance, impressions about a pair of quilts featuring a dragon in clouds changed after talking with the quiltmakers. The design in You Kyung-Suk's, *The Dragon in the Clouds*, is based on a painting. Often sick and weak, she replicated the dragon for good luck hoping to improve her health.<sup>12</sup> A similar quilt, Jo Jang-He's *Dragon Going Up to Heaven*, is actually a personal interpretation. She was inspired when she learned to make the Western-style Clam Shell pattern that reminded her of dragon scales in traditional Korean art. The borders, pieced *taeguk* symbols, are constructed using the Western, Snail's Trail pattern.<sup>13</sup>

A quilt by Jung Mi featuring ducks and lotus flowers was also re-categorized after the interview. Originally thought a replica, it actually is the quiltmaker's own design. Striving for realistic coloration and a natural look in her original quilt, *Honey, Where Are You Going?*, Jung Mi chose ducks, the symbol of marriage, and lotus, for its purity, from pattern books.<sup>14</sup>

*Learning Old Things Through New Things*, by Cho Bo-Kyung, looks like the traditional Western pattern, Pineapple Log Cabin. Found on the circular ends of pillows, it has a long history in Korea as well!<sup>15</sup>

Representational quilts are recreations or replicas in cloth of other art forms. Most often these are folk paintings but also include temple paintings; architectural designs found in brick walls, roof tiles, and windows; and textile designs taken from embroideries and *chogakpo*. According to the quilters, they intended to replicate, as closely as possible, the original design. Color is often, but not always, mentioned as a personal interpretation while the original design is intentionally maintained. The reason for this may at least in part be due to the fact that the design source may originally have been printed in black and white.

A second group of quilts seem to be transitional in style. These transitional quilts contain strong Korean design influence but also have



components, sometimes subtle, based on Western-style quilt patterns. The quilts in this group show a creative blend of the two cultures. The interviews often revealed a desire to combine styles with the use of both Western and Korean design components intentionally included.<sup>16</sup> These Western components are recognizable patterns that can be identified in sources such as *The Encyclopedia of Patchwork Patterns* and *The Encyclopedia of Applique*, both by Barbara Brackman.<sup>17</sup> Korean quilters stated that they liked using Western designs because they are readily available in books and patterns; however, when they choose to use Korean designs they must start with a small picture and make their own patterns.

Korean designs, taken from traditional motifs in Korean architecture, art, and crafts, are published in Korea as pattern books for graphics designers. The designs, printed as line drawings, are from objects in museum collections. They include, but are not limited to, book covers, bridal tiaras, clothing, cushions, drums, furniture, hairpins, ink stones, latticework, pigtail ribbons, pottery, rice-cake presses, roof tiles, spools, and writing-brush cases.<sup>18</sup>

Quilts in the third or interpretative category show innovative use of traditional Korean symbolism. These are interpretive designs, not replicas, and they lack recognizable western quilt patterns.

It is difficult to trace the origins of the first quilt that illustrates Korean culture. Many Korean quilters, however, recognize Yoon Hai-Kyung's *Games* as the first Korean-style quilt. It was exhibited in 1994 and features traditional Korean children's games.<sup>19</sup> Another quilt, also made in 1994, by Jo Jang-He features a dragon in clouds. Juried into Houston's International Quilt Festival and Contest, Jo Jang-He's quilt went on to travel to Quilt Europa.<sup>20</sup> It is perhaps the earliest Korean-style quilt to travel to an international exhibit. Another early quilt, made as a gift for an American child by Mrs. Lee's shop near the United States Army's Yongsan Garrison, shows common scenes in or around Seoul, machine embroidered onto nylon panels and hand quilted.<sup>21</sup>

Beginning with Yoon Quilt's 1994 exhibit, trends in quilt styles can be documented through examination of the exhibition catalogs (see Appendix A for a complete list of catalog titles).<sup>22</sup> Each year the catalogs reveal a gradual increase in the number of Korean-style quilts,



peaking in 1999 and dropping in 2000. A total of seventeen catalogs from 1994–2000 included a total of 960 quilts. Of them, 116, or roughly 12 percent of the quilts, contain Korean-style motifs (see table 1).<sup>23</sup>

Table 1. Quilt Exhibit Catalogs

Year	Total Catalogs	Total Quilts	Korean-style Quilts	Percent
1994	1	46	3	6%
1995	2	136	6	7%
1996	2	79	6	7%
1997	3	152	21	14%
1998	3	130	26	20%
1999	3	191	33	17%
2000	3	226	21	9%

Interview data documented information about eighty-four of the quilts identified as Korean in style.<sup>24</sup>

The substantial drop in the number of Korean-style quilts, from 17 percent in 1999 to 9 percent in the 2000 exhibition catalogs may be related to the time required to make them.<sup>25</sup> Interview responses indicated that the time commitment to plan and make a Korean-style quilt for an annual exhibition is much more than that required to make a Western-style quilt. The quilters, although they seem to know and understand many shortcut and quick machine-piecing techniques, rarely used them in the Korean-style quilts studied. While machine-piecing techniques are sometimes employed when making Western-style quilts, in the Korean-style quilts hand-pieced quilts significantly outnumber machine-pieced quilts.<sup>26</sup> Stated reasons varied with the most common response indicating that the quilters are more comfortable using hand techniques and that a decision to make a Korean-style quilt is a decision to make an heirloom and machine techniques are considered inferior in quality to hand techniques. Occasionally a quilt incorporates both hand and machine piecing techniques while all applied quilts are reportedly stitched by hand. Only one quilt in the entire study was machine quilted, all others were hand-quilted.

None of the quilts in the study were made using a commercially



produced Korean quilt pattern. Therefore, all can be considered original works. In these quilts, the makers have drawn upon readily available resources for traditional Korean designs. The resources include but are not limited to numerous volumes of published designs. The origin of the designs is as diverse as the history of the country. The designs appear as line drawings, not templates developed for quilting. Therefore the makers must enlarge and adapt the designs to suit their needs. As a result, the Korean-style quilts are always the quilt-makers' personal interpretations. The compositions show creativity and spontaneity in use of color and design.

### *Traditional Korean Designs*

Pattern books of Korean designs carry copyright dates as early as 1976 through 1998 with the majority published in the middle to late 1980s.<sup>27</sup> The publication of the pattern books occurred after major archeological digs on the peninsula. These digs produced never-before-published Korean designs.<sup>28</sup> Publication of the pattern books also coincided with the revival of traditional Korean handicrafts and the development of "cultural centers" in large department stores. Many of the Korean quilters rely on the pattern books when designing Korean-style quilts.

The Korean-style quilts are most interesting when compared within a design category. Design categories are: architectural, embroidered, *chogakpo*, and paintings.

### *Architectural Designs*

Korean quilters use many details in their quilts from architectural designs found in historic places throughout Korea (see plate 5). These include designs from brick walls, decorative architectural paintings, roof tiles, and windows and doors,

Beautiful brick wall designs, carefully replicated in Korean-style quilts, appear as the central motif, in borders, and often as quilting patterns in background and borders.<sup>29</sup> Lee Hyung-Sook visited Kyungbok palace in Seoul many times comparing the shadows on the



wall at different times of day which helped determine the colors for her quilt *Secret* (see plate 6).<sup>30</sup> Lee Hee-Kyung described how, after seeing a television documentary showing the palace walls, she went to the palaces in Seoul and photographed the walls, eventually using the photos to design and make her quilt *The Moonlight in the Autumn*.<sup>31</sup> Yoon Hee-Sook took note of a brick wall at the Korean Folk Village in Suwon and was inspired to make *The Flower Wall Curtain*.<sup>32</sup> Likewise, *Lightening Pattern on the Flower Wall*, made by Shon Yeun-Sook, also represents a wall in Korean architecture. Her source, however, was a pattern book rather than the actual wall.<sup>33</sup>

Palaces and temples throughout Korea are decorated with a colorful type of architectural painting called *dan chung* (don-chung) (see plate 7). Originally used to protect and prolong the life of the wood, the paintings also emphasize the importance of the building. The five basic colors used are symbolic: red—summer, south, and fire; blue—spring, east, and wood; black—winter, north, and soil; white—autumn, west, and metal; and yellow—the center. Though not apparent at first, a definite color pattern occurs in the designs.<sup>34</sup> Quilters reported studying not only the designs but also the colors of the *dan chung* for use in their quilts. Chang He-Ok's four-panel quilt, *Serene Glory*, for example, replicates the lovely flower lattice doors found at Buddhist temples throughout Korea. She intended to keep one and give one to each of her three children but liked them so much that she still owns all four panels and rotates them within her home (see plate 8).<sup>35</sup>

The traditional roof in Korea, even today, is ceramic tile. The cylinder-like tiles end in a circle. These circles, commonly called roof tiles, are actually tile end caps. Other common shapes also appear. Swag shaped tiles gracefully filled the space between the end caps while those appearing on the corners of the roof feature square bottoms and peaked tops, and often contain images of creatures thought to ward off evil. Recorded throughout the history of Korea, roof tiles contain graceful designs that can be traced to dynasties as far back as the Paekche Dynasty (18 BC-660 AD) (see figure 1).<sup>36</sup>

Yoon Hai-Kyung has explored roof tile designs in two very different ways. In *A Tiled-Roof House*, she arranged the designs into rows. As a teacher, she encourages her students to explore the many design possibilities using Korean motifs. Leading by example, she made a sec-



ond quilt based on the same roof tile designs. *Roof Tiles II* shows an innovative arrangement of the basic roof tile motif. The overlapping and partially hidden motifs represent the Korean belief that it is better to be humble than to show all at once. An asymmetrical design, the empty space at the top follows the Korean art concept of “beauty in the empty space.” This example is the only quilt in the study that was machine quilted.<sup>37</sup>

In a literal replica of roof tile designs, Huh Soo-Hee stamped actual roof tiles onto silk to create her pair of quilts titled *Grace of the Roof Tile I and II*. A red stamp in the lower right hand corners is the maker’s signature chop commonly used in Korea on official documents and art.<sup>38</sup>

Another quilter working in a series featuring roof tile designs is Kim Eu-Joo.<sup>39</sup> In *Your Face, My Face*, she featured end tiles, which illustrate dragons or the faces of ogres. Believed to have special powers, these mythical creatures chased away evil thus keeping those residing in the buildings safe from harm. Mrs. Kim was interested in the masculine mood of these faces. Originally beginning to use standard applique she changed to “mola technique” to speed up the sewing process.<sup>40</sup>

A second quilt by Mrs. Kim also features roof tile designs. She shared that after making the quilt with the ogres she felt challenged to show people that she could make something pretty too! *Splendor*, which includes temple painting motifs, was also created using the mola technique, earning her the respect of other quilters as a “master of mola technique” (see figure 2 and cover).<sup>41</sup>

A final design inspiration originating in architecture comes from Korean windows and doors. Originally backed with paper made from the bark of the paper mulberry tree, the latticed Korean windows display a variety of balanced line designs. Kim Hea-Ro searched pattern books for the many traditional window designs featured in her quilt *Windows*. The Attic Windows setting, a popular Western-style setting, perfectly accents her traditional Korean windows.<sup>42</sup>

Park Young-Sil researched Korean window designs on the internet. Her quilt, *A Detached House*, features a lattice door. The silhouette of a Korean dancer enhances the traditional mood of this quilt. She, like other Korean quilters, reported learning about her own heritage through making Korean-style quilts. In her search for designs she dis-



Figure 1. Detail of Korean traditional roof. The circular ends are commonly called “roof tiles.” Photo by the author and Cho Song-No.

covered this poem about the door: “The door is so beautiful, It is the extreme beauty of straight lines, not curved lines. Even out of straight lines, we can make a beautiful image that shows visual movement.”<sup>43</sup>

### *Embroidered Designs*

Korean visitors to China originally brought embroidery back to Korea incorporating it into their own culture, thus founding ancient traditions of Korean embroidery.<sup>44</sup> In her history of Oriental embroidery, Young Yang-Chung noted: “Embroidery is ranked among the most important art forms of the East. It dates back to the simple village communities of pre-history China—before the kingdoms, empires, and dynasties began.”<sup>45</sup> She also stated, “No cultural aspect of the old dynas-



Figure 2. *Splendor*, by Kim Eu-Joo, features roof-tile designs with a design from *dan chung* in the border. Photo by the author and Cho Song-No.

ties was without embroidery. It was used everywhere, on every type of garment, accessory, and room decoration. . . . Embroidierers were honored professionals.”<sup>46</sup>

*Delight* by Oh Sun-Hee replicates the complicated embroidery of the traditional wedding gown. The wedding gown, or *hwal ok*, is a beautiful robe worn as the outer-most garment at the traditional wedding ceremony. Symbolism abounds in this stunning quilt (see figure 3). The Chinese characters in each corner represent double happiness, longevity, good luck, and health. Water and the lotus flower represent





Figure 3 . *Delight*, by Oh Sun-Hee, replicates the lovely embroidery of the traditional Korean wedding robe. Photo by the author and Cho Song-No.



purity; peonies represent wealth. The striped borders mimic the striped pattern on the sleeves of the wedding gown.<sup>47</sup> Making this quilt satisfied the longing Mrs. Oh had to wear the wedding gown reserved for traditional wedding ceremonies.<sup>48</sup>

Rank badges or *mandarin squares*, borrowed from China, indicated civilian and military rank. Worn on the breast, back, and shoulders of the military and civilian officials' uniforms, the squares or circles were embellished with richly embroidered animals or birds. The figures chosen for each rank, probably rooted in Chinese mythology, feature birds, representing the literary refinement of scholars, and animals, depicting the courage of the military. Rank badges in Korea date to 1505.<sup>49</sup> Although the embroidered rank badge is no longer a part of modern Korean society, the motifs remain popular and the dragon, representing the rank of the King, is the favored motif on wedding *hanboks* today.<sup>50</sup>

Kim Shin-Kyung studied palace or Imperial embroidery and featured rank badges in her Korean-style quilts. *Rank Badge*, the first in a series of three quilts based on Korean embroidery, illustrates the crane. Cranes indicate civilian rank, with double cranes being higher in rank than a single crane. Of her quilt, Mrs. Kim stated that she wanted to replicate the colors and design as closely as possible although she used the octagon, considered a lucky shape in Korea, to replace the square shape of the original rank badge.<sup>51</sup> A second quilt made by Mrs. Kim, *Phoenix*, features the phoenix and replicates the rank badge of the queen.

Another type of embroidery replicated in Korean-style quilts is found on embroidered *pojagi* called *supo* (*su* meaning embroidered and *po* meaning wrapping cloth). In her quilt, *Delight of Love*, Lee Eun-Young carefully replicated a *supo* that she discovered on a postcard. She created strip-pieced cloth that she cut into shapes and applied in place achieving the blended look of the embroidery threads.<sup>52</sup>

### *Wrapping Cloth — Chogakpo*

In addition to *supo* (embroidered wrapping cloths), *chogakpo* (the pieced version of the wrapping cloth) also inspire Korean quilt de-



signs. *Chogakpo*, a common item from the past, is enjoying a new interpretation in the Korean quilts. Interestingly, many quilters reported that they took classes to learn how to make traditional *chogakpo* after learning Western-style quilting. Likened to the paintings of Piet Mondrian, the abstract color arrangements and asymmetrical shapes of *chogakpo* readily lend themselves to quilt designs (see plate 9).

The Korean quilters take inspiration from *chogakpo* in several ways. For example in *Resurrection/Come Back to Life*, by Yoo Kye-Sun, an enlarged version of a single pattern celebrates the rebirth of traditional *chogakpo* in contemporary quilts. Hand dyed fabrics from an American supplier add interest to this abstract design (see plate 10).<sup>53</sup>

A second way that *chogakpo* has been used in the Korean-style quilts is with fibers other than cotton. You Su-Kyung makes quilts based on *chogakpo*. *Ramie #2* is one of a series made of ramie, a traditional Korean textile. The textile, although difficult to work with, draws her back again and again. She has made a series of three quilts each based on *chogakpo* and made with ramie.<sup>54</sup>

Silk, another traditional textile used in making *chogakpo*, also appears in contemporary quilts. Park Young-Yai tells of taking a natural dyeing class where she amassed a collection of hand-dyed silk fabrics. She created *Old Story*, a contemporary version of *chogakpo* with a range of yellow, gold, and tan fabrics which she dyed using traditional hand-dyeing methods with natural dyes.<sup>55</sup>

A third way the Korean quilts feature *chogakpo* is as samplers of blocks based on traditional *chogakpo* designs. In her quilt, *Day Break*, Ko Young-Kye, departs from the traditional colors choosing instead bright, clear colors.<sup>56</sup> Kwak Hye-Sook also used many *chogakpo* designs creating her sampler quilt.<sup>57</sup>

## Paintings

Korean fine art and folk art paintings inspired many of the surveyed quilters. The fine art paintings originally may have appeared on screens, scrolls, or on the walls of palaces, temples, and tombs. They are recorded as photographs in books and on postcards and the quilters replicate them in cloth. Working from images on postcards,



Sung Myung-Suk has made two quilts featuring daily activities during the Choson Dynasty. *Once Upon a Time* features activities of pleasure and learning, while *The Women by the Well* illustrates the daily meeting of women working at the community well.<sup>58</sup> Kwak Hye-Sook also illustrates activities of daily living in her quilt, *Old Time Scene*. Basing her design on copies of Choson dynasty paintings, she expresses a deep sense of Korean heritage in her work.<sup>59</sup> You Song-Hee is currently working on the third in a series of quilts carefully replicated from paintings of the Buddhist disciple, Kwun-Um.<sup>60</sup>

Folk paintings, generally unsigned art of the common people, are valued today for their simple compositions. The paintings, thought to bring good luck, were preserved and handed down in families. Horay Zozayang provides insight regarding the preservation of the paintings. He writes, "Old popular thought believed that the household's luck would move away if such family heirlooms were shown to outsiders. Such ideas, however, preserved these painting through a sequence of destructive wars, each family trying to protect its ancestral treasure within which good fortune dwelt."<sup>61</sup>

Korean folk paintings have simplistic shapes that are easily adapted to applique in the Korean-style quilts. Birds such as ducks and geese, who mate for life and are symbolic of happiness specifically related to marriage, are favorites in Korean folk paintings. Song Suk-Ryung replicated a painting titled *No On Doe*, "Geese in the Rush." It was challenging for her to achieve natural coloration in the birds and rushes.<sup>62</sup> Kim Hea-Ro made *Afternoon Picnic* by copying a design featuring ducks painted on a four-panel screen.<sup>63</sup> The rooster, respected in Korean folklore for the belief that his morning cry drove away the night's evil spirits, appears in both realistic and stylized designs.<sup>64</sup> Shon Yeun-Sook replicated a folk painting of a rooster in her quilt *Mun Bae Do* (rooster). The pieced geometric borders, while not part of the original painting, enhance the traditional Korean look of her quilt.<sup>65</sup>

All Korean folk paintings do not feature birds. Koh Jae-Sook's quilted replica of a still life folk painting *Brushes, Fruits, and Flowers* was the result of research and self-education about the Korean folk painting traditions.<sup>66</sup>

Finally, paintings by artist Pak Su-Gun have influenced contemporary quilters.<sup>67</sup> The themes of Pak Su-Gun's post-Korean war paint-



ings are those of country people at work. The quilters, moved by the subjects and the simplicity of his style, comment on the ease with which they can translate his work into quilts. *Tree and Mother* by Jang Hyun-Suk illustrates her fondness for the traditional way a Korean mother carries her baby.<sup>68</sup>

### *Transitional Designs—East meets West*

Transitional quilts are those that contain both Korean and Western designs. These quilts illustrate a blending of two cultures and contain obvious Korean designs mixed, sometimes subtly, with popular Western patchwork patterns.

One of the most obvious quilts combining western and Korean designs is *Wedding* by Park Young-Sil which features the Double Wedding Ring pattern bordering a central design representing the traditional Korean bride and groom (see figure 4). Although the traditional Korean wedding ceremony is rarely performed today, re-enactments take place at historic locations through the country. Souvenirs featuring the wedding couple abound at tourist gift shops. The colors in Mrs. Park's quilt are the five primary colors common in Korean culture.<sup>69</sup>

Log Cabin blocks appear in several Korean-style quilts as background designs. In *Tiger of Korea*, Yoon Hai-Kyung created a patchwork canvas of Log Cabin blocks to appliqué her Korean tiger onto.<sup>70</sup> Hun Woo-Hye also created a background with Log Cabin blocks in *Suwon Fortress*. She wanted to achieve the look of a stone wall and liked the way she could blend colors with the traditional pattern.<sup>71</sup>

Combining traditional and Western fabrics with the Spools pattern, You Su-Kyung, made *An Aroma of Tradition*. She wanted to use the idea of *chogakpo* in a Western-style quilt so she chose ramie for the blocks. Mrs. You explained that the ramie has a static quality that causes it to push away from polyester batting. She used traditional decorative knots, embellishing the centers of the Spools while holding the centers down.<sup>72</sup>

Perhaps the most interesting transitional quilts in the study are three made by Kim Jung-Soon each combining Western and Korean design in different ways.<sup>73</sup> In *The Temple of the Mountains*, a pictorial view



Figure 4 . *Wedding*, by Park Young-Sil combines the western Double Wedding Ring pattern with a traditional Korean wedding couple. Traditional Korean colors represent directions, seasons, and natural elements. Photo by the author and Cho Song-No.

looking out the window of a Buddhist temple, she gives the impression of being inside the temple by using a monochromatic color theme and pieced patchwork blocks to fill the wall (see plate 11). In her second Korean-style quilt, *Pleasure*, she displayed the ceiling paintings of the Buddhist temple in a Grandmother's Flower Garden arrangement. Her most recent Korean-style quilt, *Sampler I*, combines numerous Korean and Western designs. The shape, echoing the shape of the traditional wedding *hanbok*, and the tassels near the top enhance the Korean-style. The appliqué across the top is from *dan chung*, while roof tile designs and traditional Korean flowers appear mixed with favorite Western patterns. The colors are very traditional Korean colors but in the softer mood of springtime.



### *Interpretive Designs-Symbolic*

The Korean culture has many symbolic icons that the quilters incorporate into their quilts in innovative ways. The symbols, while deep rooted in history, are common even in today's modern Korean society. The symbols noted most often in the Korean-style quilts are the *taeguk* symbol, paper craft symbols, symbols of long life, and alphabet symbols.

The *taeguk*, commonly called *yin/yang* in Chinese or *um/yang* in Korean, represents the balance and harmony of opposites inherent in all of nature: male-female, dark-light, etc. The ancient Korean *taeguk* is made up of three parts representing the trinity of heaven, earth, and humanity.<sup>74</sup>

The national flag of the Republic of Korea features the *taeguk* in the center surrounded by black bands. While many quilts in this study feature the symbol, only one actually represents the national flag. Interview data is crucial for understanding this quilt. Yoon Jae-Young served seven years as a female officer in the Republic of Korea army. She made *Taeguk* to display her love for her country choosing softer hues of the traditional blue and red. This rare example of the Korean flag on a quilt has generated interest among military academy classmates. Also females, they have asked for the quilt to hang in a hall at the school that all female officers attend. The quilt currently remains in the collection of the maker.<sup>75</sup>

Jo Kuk-Bun, Lee Bong-Seon, and Park Sun-Ye also made quilts featuring the *taeguk* symbol. In each example, watercolor techniques were used to blend the ancient three-color version of the symbol.<sup>76</sup> Jo Kuk-Bun, in her quilt, *Delight*, used the Spools pattern to achieve more control in blending the colors.<sup>77</sup> Lee Bong-Seon offset her design and framed it with black for her exquisite quilting of traditional designs from brass furniture fittings.<sup>78</sup> Park Sun-Ye repeated the three primary colors in the borders of her quilt, *Unity*.<sup>79</sup>

Other Korean symbols appear in the paper craft traditions of the country. Koreans have been crafting household items from the bark of the paper mulberry tree since the Koryo Dynasty (918–1392). Useful paper items include, but are certainly not limited to, boxes, chests, trays, and writing cabinets. Decorative designs such as bats, butter-



flies, ducks, and the Chinese characters for happiness embellished these household items. Cut from papers dyed in primary colors using natural dyes, the symbols are thought to bring good luck. Paper craft designs, published in pattern books, appear in Korean-style quilts in combination with other Korean designs. Kim Kyoung-Ju's quilt *If You Go to the Palace* features a paper craft design as the central focus. Sampler blocks surround the center design with butterflies, clouds, and other shapes also from paper cut patterns. Additional blocks based on *dan chung* and roof tiles finish the quilt (see plate 12).<sup>80</sup>

*Ship-jang-saeng* (ten symbols of longevity) are recognizable to most Koreans. The group of ten symbols feature animals, plants, and elements in nature believed to have qualities of longevity and immortality. They are the: crane, deer, turtle, bamboo, fungus (*bullocho*), mountains, pine tree, water, clouds, and the sun. Appearing in a variety of art forms such as paintings, embroidered screens, and sculpture, they often occur as incomplete sets. When Bin Chang-Hee made her innovative quilt *The Beautiful Land* she created the main lines of her design and added longevity symbols to each section. The harmony in her work is her expression of the ideal world.<sup>81</sup>

A discussion of Korean symbols is incomplete without including the Korean alphabet. King Sejong created *Hangul*, the written version of the spoken language, in 1446 during the Choson Dynasty. The shape of the letters represents the action of the tongue and lips in forming the sounds.<sup>82</sup> Ko Young-Kye made her quilt *The Korean Alphabet* with stylized versions of the letters.<sup>83</sup> The study identified three additional alphabet quilts.

### *Other Interpretive Designs*

A large group of Korean-style quilts contain motifs or designs that are clearly not Western in origin. This group includes quilts featuring the map of the Korean peninsula and pictorial quilts illustrating the work and play of Korean families.

Political quilts featuring Korean maps deserve special mention. Quilted maps of the peninsula are emotional statements about the division of the country. Divided at the 38th parallel since 1945, the





maps in these quilts clearly display the demarcation line. Interview responses recorded the South Korean people's fervent wish for unity. Close examination of the quilts combined with interview responses revealed subtle messages. In You Su-Kyung's quilt, *I Heartily Wish. . .*, named with the title of a popular song that expresses the wish for unity, a Western pattern, Nine-Patch, is the basic building block. The colors are those of the *taeguk* that appears on the Republic of Korea's Flag (red and blue). A sprinkling of blue patches in the north and red patches in the south symbolize the maker's wish for unity. Radiating quilting lines mark the North and South Korea capitals while a row of quilted *taeguk* mark the military demarcation line at the 38th parallel.<sup>84</sup>

Park Young-Sil also expresses a wish for unity in her quilt *Beautiful Korea*. Using crazy quilt patches in random color placement, she includes several political statements in her quilt. Most noticeable are the Korean folk dancers crossing the quilt at the 38th parallel. The joyous dancers represent her wish to dance, sing, and be happy with the people of North Korea. Less obvious is the very tiny Korean flag on the most eastern island. The island, *Dok-do*, is the topic of heated dispute between Korea and Japan, mainly regarding fishing rights. The large mountains above North Korea are also a political statement. Once a part of Korea, Mrs. Park shows the mountains in China as large, beautiful peaks expressing her wish that they be returned to Korea.<sup>85</sup>

Kang Ae-Hyung did not intend to make a map of Korea. She started out with a plan to create an abstract image of the road from her hometown in the country to the city of Seoul. Realizing that the road in her quilt, *The Road to Hometown*, looked like the map of the peninsula she changed the coloration to include the de-militarized zone (DMZ) at the 38th parallel. The next time she makes a map quilt she wants it to be without the DMZ.<sup>86</sup>

Other interpretive designs are pictorial quilts showing various activities in Korean culture. Particularly charming examples show children enjoying traditional Korean games. Modern pastimes have largely replaced most of these traditional games although Koreans still enjoy them at holiday time. A group of quilts illustrate traditional games and holidays, yet each maker's interpretation is quite different and the sources of their designs also vary. *Once Upon a Time*, by Kim



Su-Jeen, is a Korean version of the western Sunbonnet Sue.<sup>87</sup> The unusual asymmetry in *Seasonal Children's Games*, by Ko Young-Kye, was not part of the maker's original plan. The quilt, planned for an exhibition, took longer to make than anticipated. Mrs. Ko decided to complete the quilt anyway using the blocks she had, resulting in an unusual setting.<sup>88</sup> *Korean Folk Customs*, by Kim Ok-Ja, is framed with a Western-style Garden Maze setting.<sup>89</sup> A similar quilt, *Once Upon a Time*, by Kim Young-Mi, (the same title but a different quilt and maker), illustrates children's folk tales. Favorite tales from her childhood are set into the Western Attic Windows arrangement. The setting gives the viewer the impression of looking in on the story.<sup>90</sup>

Several quilts show calm country scenes with people going about daily activities. Folk-art in style, *Harvesting* by Kim Hea-Ro and *Autumn* by Jang Hyun-Suk were made in response to a favorite time of the year to visit the country.<sup>91</sup> Both use warm autumn colors and give a sense of the Korean countryside in their pictorial quilts.

Two quilts deserve special mention. Both are unusual in that they illustrate the more recent history of Korea. Park Hye-Ran made *The Faces That I Miss* after seeing an exhibit of handmade dolls by Korean doll maker, Kim Young-Hee. The dolls illustrate the life and times of Korea in the 1950s and 60s.<sup>92</sup> Three-dimensional features add to the charm of the quilt.<sup>93</sup> A second quilt, *Homeward*, made by Joo Young-Soon also represents the post-Korean war era. Mrs. Jo, inspired by the artwork of contemporary artist, Pak Su-Gun, drew her own figures and appliquéd them onto a strip-pieced background. To further enhance the traditional mood of her quilt, she used *chogakpo* to create fabric from which she cut the women's skirts.<sup>94</sup>

### *Multiple Design Influence*

A final group of interpretive quilts do not fit neatly into any specific category. These quilts contain designs from a multitude of previously discussed sources. Lee Sung-Rye made *The Dream of the New Year*, a quilt containing elements of *dan chung*, *chogakpo*, symbols of longevity, replicas of embroidered purses, and *taeguk*—a whole collection of designs. The title of the quilt, Mrs. Lee explained, is based on the fact



that even in today's modern society many Koreans choose to wear traditional costumes and accessories to celebrate important holidays and events.<sup>95</sup>

Another example is *Prosperity and Hope of Our Ancestors* by Kim Kyoung-Ju. This medallion style quilt features an unusual use of designs. Although not actually based on *chogakpo*, but similar in appearance, the center is composed of many small pieces. Ancient Korean birds, representing the free-flying spirit of the ancestors, embellish the corners. Softer shades replicate *dan chung* that has faded in the sun. Reportedly coming from a dream, the quilt reflects many Korean ideals including respect for the ancestors.<sup>96</sup>

### *Summary and Conclusions*

A small but industrious group of Korean quilters, inspired by their surroundings, are working from printed and material items, creating quilts featuring images that are uniquely Korean. This research examined those Korean-style quilts and the designs that inspired them.

Although the majority of the quilts in the study represent one-time or first-time exploration of the Korean-style, some quilters are working in series or exploring a variety of Korean design influences. Twenty of the quiltmakers have made two or more Korean-style quilts. Interview responses supported the observation that quilters continue to work in "Western-style" while exploring the Korean-style. The quilters explained that they like to make Western-style quilts while thinking of the next Korean-style quilt they might make. Quiltmakers Kim Kyoung-Ju, Yun Yong-Im, and Kim Hea-Ro all indicated a definite interest in working exclusively in the Korean-style while many respondents indicated a desire to make more Korean-style quilts.

Further in-depth study of historical textiles, traditional Korean bedding, and other contemporary quilting styles is necessary for a comprehensive look at quilting in Korea. We know that quilting was taking place in Korea from the early 1980s on but did Western quilting reach the peninsula before then? Is it possible that American missionaries previously introduced Western-style quilting? Printed sources of Korean designs exist but ready-to-sew patterns based on Korean de-



signs are not readily, if at all, available. How has accessibility of commercial patterns, Western or Korean, impacted the development or lack of development of Korean-style quilts? The quilts in this study were documented as part of quilt exhibits hosted by quilt associations. How has the institution of quilting associations encouraged or hampered the development of the Korean-style quilt? Has the introduction of Western-style quilting impacted the resurgence of traditional Korean handicrafts? Much more research is necessary to answer these questions.

Korea is a land rich in culture and heritage. The quilters, inspired by their culture, as evidenced in the Korean-style quilts, are translating their heritage to cloth. Though not well known within the international quilting world, the quilts are innovative, creative, and expressive. The Korean-style quilts are as uniquely Korean as the individual quiltmakers who made them.

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### *Notes and References*

1. The Museum of Korean Embroidery, owned by Huh Dong-Hwa and established in 1976, houses over 2,000 textile related items from the Choson Dynasty. It is located in Nonhyun-dong in the Kangnam area of Seoul, Korea.
2. Huh Dong-Hwa, *Crafts of the Inner Court* (Seoul, Korea: The Museum of Korean Embroidery, 1987), 110.
3. Interviews were conducted in person. Translator Kim Jee-Yeon arranged the interviews, assisted the author in travel to numerous locations in and around



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Seoul, and translated the oral interviews. The interviews were not recorded with audio equipment. Korean names are presented as they appear in Korea with last name or family name first.

4. Park Yo-Won, interview by the author, Seoul, Korea, 20 September 2000. Mrs. Park indicates that Mrs. Ko was teaching in her home for a number of years before Yoon Quilt, the first retail quilt shop, opened in 1988. Mrs. Ko now resides in the United States and was not available for an interview.

5. Kim Hea-Sook, interview by the author, Pusan, Korea, 27 October 2000; Park Young-Sil, interview by the author, Seoul, Korea, 2 September 2000; Jang Hyun-Suk, interview by the author, Taejon, Korea, 29 August 2000.

6. Kim Hea Sook, 27 October 2000.

7. Linda Colsh, e-mail to the author, 25 September 2000. Linda, an American quilter, lived in Seoul from 1988–90. Correspondence with her, comparing Korea now to Korea eleven years ago, helped confirm the recent development of quilting as a hobby in Korea.

8. Inference based on interviews with both shop owners and discussion with their customers.

9. A 29 September 2000 visit to a culture center at the Galleria Department Store in Suwon, Korea, confirmed the author's impression that these centers are similar to City Recreation Departments and Adult Education Centers in American cities and towns.

10. Author's inference based on interview data and personally viewing several of these exhibits.

11. A catalog of the 1993 exhibition was not located for this study. Interview responses indicated that there was not a catalog of that first exhibit.

12. You Kyung-Suk, interview by the author, Seoul, Korea, 29 October 2000. *Korean Quilt Association*, 1999 catalog, 58.

13. Jo Jang-He, interview by the author, Seoul, Korea, 8 November 2000. *The Korean Pieces Gathered Association*, 1994 catalog. Korean quilt catalogs often have unnumbered pages. For such catalogs, no page numbers will be listed.

14. Jung Mi, interview by the author, Seoul, Korea, 5 October 2000. *Quilts, Korea Quilt Members*, 1997 catalog.

15. Cho Bo-Kyung, interview by the author, Seoul, Korea, 4 October 2000. *Quilts, Korea Quilt Members*, 1997 catalog, 4.

16. Author's inference based on interview data.

17. Barbara Brackman, *Encyclopedia of Pieced Quilt Patterns* (Paducah, KY: American Quilter's Society, 1993) and Barbara Brackman, *Encyclopedia of Applique* (McLean, VA, EPM Publications, Inc, 1993).

18. Ahn Sang-Soo, *1 Geometric Patterns* (Seoul, Korea: Ahn Graphics and Book Publishers, 1986), 2. One of several editors producing such pattern books, Ahn Sang-Soo, of Ahn Graphics, writes, "These volumes are intended not only to provide the graphic designer with some 'new' materials but also to serve as a compendious reference of the elements of Korean design. . . "

19. Yoon Hai-Kyung, interview by the author, Seoul, Korea, 2 September 2000. *The Korean Pieces Gathered Association*, 1994 catalog.



20. Jo Jang-He, 8 November 2000.
21. Linda Colsh, e-mail to the author, October 2000.
22. The catalog titles for each association have not remained consistent from year to year. Appendix A lists the catalogs that were examined for this study grouped by the sponsoring association. The titles are listed as they appear on the covers in English.
23. Complete sets of catalogs from four associations were examined. It is important to note that other associations and catalogs may exist but the author did not discover them during this research. Most small groups do not publish catalogs, therefore many additional Korean-style quilts may exist. Yoon Quilt's association is the only one that held an exhibit each year from 1993–2000. Table 1 shows total quilts from all groups by year.
24. Attempts were made to reach all quilters who had exhibited quilts with Korean designs (as recorded in the exhibition catalogs). Interviews were conducted with 74 percent of the quilters identified.
25. Through interview queries, the author attempted to determine a specific factor resulting in the large number of Korean-style quilts in 1999 followed by a significant drop in 2000. Responses indicate that other than an increase in interest of Korean-style quilts at previous exhibitions there was no specific factor. Follow-up research is necessary to determine the significance of the drop in the percentage of Korean-style quilts in 2000.
26. Many of the interviews were conducted in quilt shops where the author observed machine-stitched class samples on display. Although detailed information was not collected about other quilts made by the interviewed quilters, knowledge and use of machine piecing is apparent in Korean-made, Western-style quilts.
27. The author personally examined approximately twelve pattern books, many of which are located in the reference section at the Yongsan Army Library at the United States military base, Yongsan Army Garrison in Seoul, Korea. Inference from interviews indicated that most Korean public libraries have similar pattern books in circulation.
28. Lee Ki-Baik, *A New History of Korea*, translated by Edward W. Wagner (Seoul, Korea: Ilchokak, Publishers, 1984) 65; Lotte World Museum of Korean Folklore, *Korean History and Culture* (Seoul, Korea: Lotte World Museum of Korean Folklore, 1991), 28–29. See also, Lee Ki-Baik, *Korea Old and New: A History* (Seoul, Korea: Ilchokak Publishers for Korea Institute, Harvard University, 1990). Both of Lee Ki-Baik's books are valuable general references on Korean history.
29. Based on the author's first-hand observations.
30. Lee Hyoung-Sook, interview by the author, Suwon, Korea, 29 September 2000. *Korean Quilt Exhibition*, 2000 catalog, 74.
31. Lee Hee-Kyung, interview by the author, Seoul, Korea, 20 September 2000. *Quilts, Korea Quilt Members*, 1997 catalog.
32. Yoon Hee-Sook, interview by the author, Suwon, Korea, 29 September 2000. *The Korean International Quilt Exhibition*, 1999 catalog.
33. Shon Yeun-Sook, interview by the author, Seoul, Korea, 25 September 2000. *Korean Quilt Association*, 1999 catalog, 51.



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34. The Korean Overseas Culture and Information Service, *A Guide to Korean Cultural Heritage* (Seoul, Korea: Hollym International Corporation, 1998), 216–29.
35. Chang Hae-Ok, interview by the author, Seoul, Korea, 25 September 2000. *The 6th Korean Quilt Association*, 1998 catalog, 23.
36. Lotte World Museum of Korean Folklore, *Korean History and Culture*, 31.
37. Yoon Hai-Kyung, 2 September 2000. *The 5th Korean Quilt Association*, 1996 catalog, 5, and *Korean Quilt Association*, 1998 catalog, 4.
38. Huh Soo-Hee, interview by the author, Seoul, Korea, 22 September 2000. *The Korean International Quilt Exhibition*, 1999 catalog. Although the red stamp is commonly used in Korea for official documents and on art-work including paintings and pottery, it seldom appears on the Korean-style quilts.
39. Kim Eu-Joo, interview by the author, Seoul, Korea, 2 September 2000. *The 6th Korean Quilt Association*, 1998 catalog, 51.
40. Standard appliqué is a method of applying one piece on top of another. Korean quilters commonly refer to reverse appliqué as “mola technique” after the South American mola textiles.
41. Kim Eu-Joo, 2 September 2000. *Korean Quilt Association*, 1999 catalog, 29.
42. Kim Hea-Ro, interview by the author, Suwon, Korea, 29 September 2000. *The Korean, American, Japanese, Australian Quilt Exhibition*, 1998 catalog.
43. Park Young-Sil, interview by the author, Seoul, Korea, 2 September 2000. *The 4th Korean Quilt Association*, 1996 catalog, 26. Mrs. Park studied designs to learn which contained Buddhahistic symbols. A practicing Christian, she tries to avoid such symbols in her work. Poem by Jo Ji-Hun, a Korean language scholar, professor, and poet.
44. Young Yang-Chung, PhD, *The Art of Oriental Embroidery, History, Aesthetics, and Techniques* (New York: Charles Scribner’s Sons, 1979), 5.
45. *Ibid.*, 83.
46. *Ibid.*, 5.
47. Oh Sun-Hee, interview by the author, Seoul, Korea, 2 September 2000. *The 6th Korean Quilt Association*, 1998 catalog, 33.
48. Modern day Korean weddings are a combination of western and traditional garments. The bride wears a white wedding gown for the ceremony and changes into traditional *hanbok* for the reception.
49. Young Yang-Chung, 110.
50. The dragon is thought to bring good luck. Traditional Korean clothing is called *hanbok*.
51. Kim Shin-Kyung, interview by the author, Seoul, Korea, 22 September 2000. *The Korean, American, Japanese, Australian Quilt Exhibition*, 1998 catalog. *The Korean International Quilt Exhibition*, 1999 catalog. A third quilt, not yet completed, will feature flowers found on royal embroideries. Historical data cited in the interview was verified in Young Yang-Chung, PhD, *The Art of Oriental Embroidery*.
52. Lee Eun-Young, interview by the author, Seoul, Korea, 28 October 2000. *Korean Quilt Association*, 1999 catalog, 70.
53. Yoo Kye-Sun, interview by the author, Seoul, Korea, 22 September 2000. *The Korean International Quilt Exhibition*, 2000 catalog.





54. You Su-Kyung, interview by the author, Taejon, Korea, 29 September 2000. Taejon Quilt Association. The 1999 exhibition catalog is actually a 2000 calendar. The quilt appears on the page for 16–30 June.

55. Park Young-Yai, interview by the author, Seoul, Korea, 25 September 2000. *Korean Quilt Association*, 1999 catalog, 42. Note: Though not used in this quilt, natural dye yielding a bright raspberry color is obtained from crushed beetles found in prickly pear cactus blossoms. A notebook shown at the interview documents the rich colors the Koreans render from their natural dye resources. Viewing the notebook clarified “traditional Korean colors.”

56. Ko Young-Kye, interview by the author, Taejon, Korea, 29 August 2000. *The Korean, American, Japanese, Australian Quilt Exhibition*, 1998 catalog.

57. Kwak Hye-Sook, interview by the author, Seoul, Korea, 25 September 2000. *The 6th Korean Quilt Association*, 1998 catalog, 63.

58. Sung Myung-Suk, interview by the author, Seoul, Korea, 31 May 2000. *Quilts, Korea Quilt Members*, 1997 catalog and *Quilts, Korea Quilt Members*, 2000 catalog.

59. Kwak Hey-Sook, 25 September, 2000. *Korean Quilt Exhibition*, 2000 catalog, 9.

60. You Song-Hee, interview by the author, Seoul, Korea, 29 August 2000; *The Korean, American, Japanese, Australian Quilt Exhibition*, 1998 catalog; and *Korean International Quilt Exhibition*, 1999 catalog. At age 27, Song-Hee is the youngest quilter interviewed in this study. Her second quilt in the series is a whole-cloth white work and the third is in progress. A practicing Buddhist, she says she prays while quilting, motivated by a wish. She explained that her wish was not granted by the time she finished the second quilt so she started another, still praying for the same wish.

61. Horay Zozayong, *Guardians of Happiness, Shaminsitic Traditions in Korean Folk Painting* (Seoul, Korea: Emileh Museum, 1982), 86.

62. Song Suk-Ryung, interview by the author, Suwon, Korea, 29 September 2000. *The Korean International Quilt Exhibition*, 2000 catalog. This quilt was juried into the 2000 Houston International Quilt Festival competition.

63. Kim Hea-Ro, interview by the author, Suwon, Korea, 29 September 2000. *The Korean International Quilt Exhibition*, 1999 catalog.

64. Horay Zozayong, 8.

65. Shon Yeun-Sook, interview by the author, Seoul, Korea, 25 September 2000. *The 6th Korean Quilt Association*, 1998 catalog, 37.

66. Koh Jae-Sook, interview by the author, Seoul, Korea, 18 August 2000. *The Korean, American, Japanese, Australian Quilt Exhibition*, 1998 catalog.

67. Paik Syung-Gil, *Modern Korean Painting* (Seoul, Korea: Korean National Commission for UNESCO, 1971.) Park Su-Gun (1914–1965), 32–37.

68. Jan Hyun-Suk, interview by the author, Taejon, Korea, 29 August 2000. *The Second Art Exhibition of the Taejon Quilt Association*, 1998 catalog.

69. Park Young Sil, 2 September 2000. *The 5th Korean Quilt Association*, 1997 catalog, 26. Mrs. Park found her design inspiration on a restaurant sign. The res-





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restaurant, famous for noodle soup, a food common even today at Korean weddings, granted her permission to use the design.

70. Yoon Hai-Kyung, 2 September 2000. *The 6th Korean Quilt Association*, 1998 catalog, 4.

71. Hyun Woo-Hye, interview by the author, Suwon, Korea, 2 September 2000. *The 6th Korean Quilt Association*, 1998 catalog, 32.

72. You Su-Kyung, 29 September 2000. *The Korean International Quilt Exhibition*, 1999 catalog.

73. Kim Jung-Soon, interview by the author, Seoul, Korea, 5 July 2000. *The Korean, American, Japanese, Quilt Exhibition*, 1997 catalog. A practicing Buddhist, Mrs. Kim includes many religious symbols in her quilts. *Pleasure* includes the treasures and virtues of the Buddha as well as the lotus flower, symbolic of purity. *The Korean, American, Japanese, Australian Quilt Exhibition*, 1998 catalog. *Sampler* appears in *The Korean International Quilt Exhibition*, 2000 catalog.

74. David A. Mason, *The Spirit of the Mountains, Korea's San-Shin and Traditions of Mountain Worship* (Elizabeth, NJ: Hollym, 1999), 60.

75. Yoon Jae-Young, interview by the author, Seoul, Korea, 25 September 2000. *The Korean Quilt Association*, 1999 catalog, 60.

76. Watercolor technique refers to a method of blending colors from one area of design to another with printed fabrics cut into small patches of uniform size and shape.

77. Jo Kuk-Bun, interview by the author, Seoul, Korea, 4 October 2000. *Korea Quilts Members*, 2000 catalog.

78. Lee Bong-Seon, interview by the author, Seoul, Korea, 22 September 2000. *The Korean International Quilt Exhibition*, 1999 catalog.

79. Park Sun-Ye, interview by the author, Seoul, Korea, 28 October 2000. *Korean Quilt Association*, 1999 catalog, 38.

80. Kim Kyoung-Ju, interview by the author, Seoul, Korea, 31 May 2000. *Quilts, Korea Quilt Members*, 1997 catalog.

81. Bin Chang-Hee, interview by the author, Seoul, Korea, 20 September 2000. *The Korean International Quilt Exhibition*, 1999 catalog.

82. The Korean Overseas Culture and Information Service, *A Guide to Korean Cultural Heritage*, 45–56.

83. Ko Young-Kye, 29 August 2000. *The Korean International Quilt Exhibition*, 2000 catalog.

84. You Su-Kyung, interview by the author, Seoul, Korea, 29 August 2000. *The Korean, American, Japanese, Australian Quilt Exhibition*, 1998 catalog.

85. Park Young-Sil, 2 September 2000. *The 6th Korean Quilt Association*, 1998 catalog, 43.

86. Kang Ae-Hyung, interview by the author, Seoul, Korea, 4 October 2000. *The Korean International Quilt Exhibition*, 2000 catalog.

87. Kim Su-Jeen, interview by the author, Seoul, Korea, 28 October 2000. *Korean Quilt Association*, 1999 catalog, 26. Each Korean holiday depicted is explained in *Hangul* (Korean written language) embroidered on each block.



88. Ko Young-Kye, 29 August 2000. *The Korean, American, Japanese, Quilt Exhibition*, 1997 catalog.
89. Kim Ok-Ja, interview by the author, Suwon, Korea, 2 September 2000. *The Korean International Quilt Exhibition*, 1999 catalog.
90. Kim Young-Mi, interview by the author, Seoul, Korea, 22 September 2000. *The Korean International Quilt Exhibition*, 1999 catalog.
91. Kim Hea-Ro, 29 September 2000. *The Korean, American, Japanese, Quilt Exhibition*, 1997 catalog; Jang Hyun-Suk, interview by the author, Taejon, Korea, 29 August 2000. *The Korean, American, Japanese, Australian Quilt Exhibition*, 1998 catalog.
92. Kim Young-Hee, *The Family of Dolls, Kim Young-Hee's Creation of Korean Folk Life*, (Seoul, Korea: Hyung Mun Publications Co., 1981). Documents photographs of the actual dolls.
93. Park Hye-Ran, interview by the author, Seoul, Korea, 5 October 2000. *Quilts, Korea Quilt Members*, 1997 catalog.
94. Joo Young-Soon, interview by the author, Seoul, Korea, 4 October 2000. *The Korean International Quilt Exhibition*, 1999 catalog.
95. Lee Sung-Rye, interview by the author, Taejon, Korea, 29 August 2000. *The Korean, American, Japanese, Australian Quilt Exhibition*, 1998 catalog.
96. Kim Kyoung-Ju, 31 May 2000. *Korea Quilts Members*, 2000 catalog.

## Appendix A

The quilt exhibition catalogs are listed with the quilt shop or group affiliation and the title and year that appears in English on the cover of the catalog.

### YOON QUILT

1994	The Korean "Pieces Gathered" Association
1995	The Korean "Pieces Gathered" Association
1996	The 4th Korean Quilt Association
1997	The 5th Korean Quilt Association
1998	The 6th Korean Quilt Association
1999	Korean Quilt Association
2000	Korean Quilt Association



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QUILT HOUSE

- 1995 The Korean, American, Japanese Quilt Exhibition
- 1996 The Korean, American, Japanese Quilt Exhibition
- 1997 The Korean, American, Japanese, Australian Quilt Exhibition
- 1999 The Korean International Quilt Exhibition
- 2000 The Korean International Quilt Exhibition

KOREA QUILT MEMBERS

- 1996 QUILTS Korea Quilt Members
- 1997 QUILTS Korea Quilt Members
- 2000 Korea Quilts Members

TAEJON QUILT ASSOCIATION

- 1998 The Second Art Exhibition of the Taejon Quilt Association
- 1999 The 3rd Art Exhibition Taejon Quilt Association (this exhibition catalog is actually a year 2000 calendar).