

## Art Quilts: Narrative Form

Curated by Amy Stewart Winsor

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Page-Walker Arts & History Center, Cary NC

*Every picture tells a story... or in this case, every quilt. Enjoy the stories behind the quilts.*



### **Yahweh's Diner Serves-up Primordial Soup (1996) by Mary Beth Bellah**

Charlottesville, VA

Height: 36"; Width: 25"

Construction: Commercial cottons, hand-marbled cottons, flocked netting, satin, flannel batt, cotton thread, solvent transfers.

*The juxtaposition of whimsy and the ultimate cooking experience are reflected in the title and content of this work. How DID life really begin? Consideration of the apron as a utility garment, protecting the creator (who may be cooking, cleaning, "doing art" or working on an industrial assembly line) sparked my fancy when thinking of the ultimate act of creation. Whether you approach the creation of life from a theological perspective or a purely scientific hypothesis, you'll find your ingredients for life referenced in this quilted apron.*



### **Suicide Quilt (1991) by Katharine Brainard**

Bethesda, MD

Height: 105"; Width: 105"

Construction: Machine and hand stitched, 100% cottons, satin, velvets, beads, sequins, buttons, trims, deadly baubles, and embroidery floss.

*Suicide Quilt explores thoughts of suicide. The quilt contains off-square quilt blocks of a damaged heart, ripped and torn with a hole punched through its core; gleaming razor blades; a skeleton beckoning from down below; lightning*

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*and thunder clouds of anger; and suicide jewelry - instead of jewelry to die for, this is jewelry to die IN. Just strap it on and go in style, no need to even write a note. The journey into the depths of depression and despair is an uncertain and frightening one. Sad and painful thoughts surface during this time, messages from the soul that something is wrong, something needs to be attended to, on the inside. Not attending to true feelings and burying them results in depression and repressed anger. This in turn produces pain, which can become unbearable. Unfortunately, many consider suicide a taboo subject, because it can be frightening to think of a person taking their own life. It is something hushed, whispered, not mentioned in "polite company." Obituaries rarely mention suicide, stating instead that the departed "died suddenly." It should, however, be an open subject for discussion in every family and school, because the opening of channels of communication brings a healing seldom found in silence.*



### **Crazy Quilt (1991) by Katharine Brainard**

Bethesda, MD

Height: 55"; Width: 36"

Construction: Machine and hand stitched, 100% cottons, satins, beads, sequins, buttons, trim, embroidery thread, and handmade doll.

*Crazy Quilt is about going crazy. What is "going crazy" anyway? What does it feel like? How close is the line between creativity and madness, and who draws that line? Does the definition of "crazy" change as society changes? Can the label of "crazy" be used as a punishment to keep in line those that step out of bounds? Crazy Quilt depicts a person "going crazy," crazy like a star that burns up its vital energy as it falls from the sky. The pieced background and beaded embroidery draw on the traditional "crazy quilt" techniques. The black and white coloring choice represents polarization of thinking, when one can't see "the grays," or all the colors actually present in reality.*



### **Moment of Impact Quilt (1992) by Katharine Brainard**

Bethesda, MD

Height: 46"; Width: 31"

Construction: Machine and hand stitched, 100% cottons, velvet, beads, sequins, buttons, baubles, shells, cat eyes, and handmade, hand-beaded nightmare fellow.

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*In a moment of realization, things are often never quite the same again. And in that moment, it does indeed seem as though time stands still. Moment of Impact came about after a car accident in which my car was totaled. I saw the accident coming; I knew it was going to happen and there was no way out of it. But I didn't know--in that split-second of realization that I was about to be in an accident--how bad it was going to be, or if I was going to be alive the next moment. It is a feeling of stepping out across the edge of your known reality, into total lack of control and impending chaos.*



### **Bathroom Floor / Pick up Your Underwear! (1992) by Katharine Brainard**

Bethesda, MD

Height: 60"; Width: 51"

Construction: Machine and hand stitched, 100% cottons, satin, beads, and pair of lavender striped Brooks Brothers underwear.

*People should pick up their own underwear! I once knew a fellow who repeatedly left his underwear on his bathroom floor. "Maybe you should pick up your underwear once in a while," I'd say, because every time I visited, there it was, underwear on the bathroom floor. One day, I picked up his underwear and brought it out of the bathroom with me. "The next time you see these babies," I said, swinging the shorts back and forth, "they're going to be hanging on the wall of a museum or gallery." I went home, made the Bathroom Floor/Pick up Your Underwear! quilt, and indeed, the next time he saw his underwear, it was on the wall of a gallery, stitched onto a quilt.*



### **Sea of Dreams (2000) by Susan Brittingham**

Riner, VA

Height: 58"; Width: 51"

*Sea of Dreams represents the story of a journey and is a metaphor for the journey of the soul. The traveler resides in a place of beauty and wonder and is at peace with her world. But the day comes, as it must, when the wonder pales and beauty becomes commonplace. The quiet life, dwelling in an environment of her own making weighs heavy on her thoughts as she dreams of adventure. The traveler feels the irresistible pull of distant shores and becomes restless. Ultimately, the allure of foreign places and the excitement of new experiences overwhelms her. She sets sail upon the sea of dreams; seeking an intangible pleasure she may never discover and leaving behind a true treasure, which she may never find again.*

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### **Patsy Montana: The Cowboy's Sweetheart (2000) by Janet Ghio**

Columbia, MO

Height: 29"; Width: 24"

Construction: Hand stitched and quilted, hand painted face, hand embroidered w/ silk and metallic threads, embellished with seed beads and charms; photo transfers, handmade book in front pocket, recorded music in second pocket.

*Patsy Montana, the original yodeling cowgirl, was one of the pioneers of country music. She opened the door for other women in country western music by being the first woman in country music to have a million-selling single, "I Want to Be a Cowboy's Sweetheart", which she wrote and recorded in 1935. She performed with her band, "The Prairie Ramblers," on radio station WLS in Chicago on the National Barn Dance show for over 25 years. She also appeared in the Gene Autry film "Colorado Sunset" and wrote and recorded over 200 songs during her long career. Among other honors, she was inducted into the Country Music Hall of Fame and the National Cowgirl Hall of Fame. In 1984, Marjorie Barrett of the Rocky Mountain News paid her this tribute: "To the little girl who wasn't into dolls and tea parties, a wonderful world of make believe opened up because of country western singer, Patsy Montana. Those youngsters ran imaginary horses across wide open plains, chasing rustlers and helping cowboys. And Montana was as close as the radio and neighborhood theater. She was to little girls what Gene Autry was to small-fry boys."*

### **Nell and Ned in the City (1999) by Janet Ghio**

Columbia, MO

Height: 18"; Width: 18"

Construction: Hand stitched and quilted, hand embroidered with silk and metallic threads, embellished with seed beads, buttons, and charms; pocket on the front has a handmade book with the story of Nell and Ned's adventures.

This quilt is about Nell and her dog, Ned. (Following is the text written in the small handmade book on the front of the quilt):

*"This is Nell. Nell's new in town. Nell just moved to the ninth floor of the Neanormeyer Apartments in the BIG city! Nell is just a little nervous. (See her eyes?) Things look bigger and scarier in the city at night! Nell bought Ned for protection. (Pretty scary, isn't he?) Ned prefers being nose, not nasty. He would rather stop and "smell the roses" than hurry back to the apartment."*

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### **To Mom, Who Died Way Too Young (1997) by Marni Goldshlag**

Durham, NC

Height: 48", Width: 40"

*My mother died of lung cancer when she was not quite 57 years old and I was not quite 25. I spent many years dealing unsuccessfully with my grief. Then, in 1997, I heard a hospice counselor on the radio talking about the five things that people need to say to their loved ones before they die. Those five things are: "please forgive me," "I forgive you," "thank you," "I love you," and "goodbye." I never had the chance to say those things to my mother when she was alive, but I decided to say them to her in a quilt. The words appear around the outside of the quilt. In the center is a heart which represents the big-hearted person that she was. Surrounding the heart are knitted, clean lungs to counteract the cancer which killed her. Coming from the bottom of the heart are roots representing her sturdy, centered being. Growing out of the arteries at the top of the heart are roses for love. And the bird flying away is my grief being given wings and permission to leave.*



### **Portal (2000) by Marcia Gragg**

Windsor, Ontario, Canada

Height: 6"; Width: 5"

*When I first started dating again a couple years after the breakup of a long-term relationship, I felt all prickly and irritated. Forcing myself to go through the motions. Did I really have to kiss this guy? Did I really have to see him again? There is an episode of the old original Star Trek series I first watched when I was ten or eleven years old. For some reason it stuck in my mind all these years. Mr. Spock and Dr. 'Bones' McCoy escape a planetary explosion by jumping through an alien portal that leads back in time. They arrive during an ice age at a period before Vulcans had achieved rigid self-control. Mr. Spock, typically so logical, is overcome with emotional intensity while the frigid winds howl outside. Instead of the cold hard silvery blues of the Star Trek ice age I remembered, the portal here cried out for a warm, sensual atmosphere. I was thawing out.*



**Sciurus Carolinensis (2000) by Marcia Gragg**

Windsor, Ontario, Canada

Height: 7"; Width: 6"

*I read a science article about an archeological dig in Italy that excavated the grave of a prince, lovingly buried 20,000 years ago. His bones were adorned with red and yellow ochre and surrounded by implements he had used in life. His people went to a lot of trouble to arrange a respectful and lasting burial. Somehow this touched me much more than the pyramids of the pharaohs. Later, an acquaintance in North Carolina who heard that I collected found objects for quilts made me the present of a road-kill squirrel. Gulp! This was a far cry from picking up rusty nails and shells. A friend from west Tennessee skinned the squirrel for me, saying "just like taking off a sock". I boiled it up and baked the bones, but found they were too tiny for the large squirrel quilt I was working on. I remembered the prince's burial, and tried to create an equally respectful commemoration for the squirrel.*



**Buried (2001) by Marcia Gragg**

Windsor, Ontario, Canada

Height: 8"; Width: 7"

*I never used to be much of an exercise buff. In North Carolina, I loved the red clay and started staining fabric with it. This led to the world of soil science. Soon, I was clambering around digging up mud and photographing terra cotta road cuts. And remembering my grandfather's rock collecting hobby. Soil science just naturally led to geology and geology to fossils. After making a "fossil" beaded quilt, I found I needed to collect some real fossils. Back in my native Canada, my brother Sheldon persuaded me to look for fossils with him on the Bruce Trail, a 400 km. long hiking trail on the edge of the Niagara Escarpment from Niagara Falls to Tobermory. Not that Sheldon knew much about fossils -- he hiked for exercise! Imagine my excitement on my first hike when I found a fossil, then another and another. Soon my backpack was way too heavy. I never dreamed that fossils would be so easy to find. I guess that's why they call the limestone fossiliferous. After I was hiking a lot, a friend said "Marcia's not hiking for exercise, she's shopping for fossils!"*



**Archaeopteryx (2000) by Marcia Gragg**

Windsor, Ontario, Canada

Height: 6"; Width: 7"

*My best friend Mary Anne was depressed about turning 60. On the advice of a much older woman (my neighbor, who has since retired from her beloved and quirky gift*

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shop), I got Mary Anne a reproduction of the Venus di Milo as a birthday present. It turned out to be warmly welcomed and appropriate for the occasion. Venus is much older than 60 yet remains the epitome of beauty. And she doesn't have a flat stomach. Well, next thing you know Mary Anne turned 61. My neighbor could no longer help me in the gift department, so I had to come up with something on my own. Archaeopteryx seemed to fit the bill. It is very old -- a fossil, about 150 million years of age. It is special as a transitional form between birds and reptiles, and is the earliest known bird. It is very rare, as only seven specimens are known at this time. It has been called one of the most important fossils ever discovered. And this Archaeopteryx sparkles and glitters -- like Mary Anne at 61.

### The Universe Is Open (2001) by Delores Hamilton

Cary, NC

Begun in an Erica Carter class.

Height: 39"; Width: 35"

Early this year, I retired from a long career at IBM and contemplated what I wanted to do with the next phase of my life. Inevitably, my colleagues, friends, and family members asked me what I planned to do after I retired. I found myself gesturing with arms wide open and saying, "The universe is open." This quilt reflects that response. After carefully planning my career as a writer, editor, and teacher for so many years, I wanted to be open to whatever opportunities might come my way. I knew that I wanted to try "the life of an artist," and I was willing to let that life evolve naturally, instead of planning it strategically. Doors open for us all of the time; being receptive to whatever these openings offer is like a new dawn, a new beginning, for me.



### Spirit Quest: Moonstone Series (© 10/1999) by Deana Hartman

Gardner, KS

Height: 15"; Width: 12"

"In the quiet of the night, in a dream state, she pursues wisdom and understanding to questions about herself and the world through the legends of her people." Spirits are everywhere in nature. Some talk through the winds in the pines. Others speak among the rushing waters of brooks. In the changing sky clouds, cycle of seasons, or animals, spirits call to us today to be keepers of the earth through our own quest for purpose and meaning. Spirit quests are acts of solitude where individuals are sent out alone into the wilderness discover a personal spirit guide as they pass into adulthood. Through fasting and praying, visions arise, and from the visions... truths which are never forgotten. Spirit Quest: Moonstone Series quilt explores spiritual enlightenment using the Native American legends: the dream catcher, turtle, moon and bird. In this quilt, the dream catcher helps her to find her truth in a dream-vision as the turtle (representing the thirteen moons of the year) and the bird (symbolizing freedom) look on by moonlight. Her vision and new purpose are closely tied to the cycle of life and the freedom of change it represents. In the Moonstone Series, I explore my spiritual journey for

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*understanding as well as examining other paths of enlightenment across a variety of cultural beliefs and experiences. Moonstone, named for its semblance in color to the moon, is commonly found throughout the world. East Indian tradition holds that moonstone is a symbol of the Third Eye and clarifies spiritual knowledge.*

### **I Stand On Her Shoulders (1997) by Lyric Montgomery Kinard**

Cary, NC

Height: 34"; Width: 32.5" wide

Construction: Hand dyed and printed cotton, thread, ink

*Who and what am I? Is it only the artist in me, the occupation that is traditionally male, that has value? Does the traditional work done by all those apron-wearing women before me hold value? If I reject as worthless the housework, the child-rearing, the holding of families together, what will become of me? What will become of our children, our society? Instead of rejecting the domestic life as something to be disdained, I now see it as a role that requires courage, intelligence, endurance, and great faith. The repeated image you see is my great-great-great-grandmother, bearing the fruits of her labor in her hands and in the lines of her face. I am bound by her image, yet am able to shine through as an individual. If the world does not see her and all our apron wearing mothers as people to be revered and rewarded, so be it. I will stand on their shoulders and carry their torch and our future will be better for it.*



### **Mother's Hand: Burnt Out (2000) by Lyric Montgomery Kinard**

Cary, NC

Height: 22"; Width: 16"

*A mother's hands seem to be forever full. Whether with babies, groceries, soccer balls, or the weight of the world, the burden a mother carries is the future. During those first few years in the sleep deprived trenches the burden can feel overwhelming. One more whining wail of "mommy!" can push you over the line between sanity and oatmeal for brains. Mother's Hand: Burnt Out is the story of that journey through a hormone induced depression that is familiar to many women.*



### **Mother's Hand: Magic (2000) by Lyric Montgomery Kinard**

Cary, NC

Height: 22"; Width: 16"

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*There is a kind of magic that sparkles with exuberant joy. Laughter and hugs from your children fill your heart with a marvelous lightness of being. Throughout the journey there is the constant of unconditional love. The moments between hungry wails and messy fingers are fleeting and few but contain a magic and joy that are treasured by every one who has loved a child. Mother's Hand: Magic is an attempt to capture that moment of lightness when the burden of the world seems lifted and a mother and her children dance in perfect union.*



### **Fairy Tales (1993) by Verena Levine**

Washington, DC

Height: 43"; Width: 52"

*On this quilt there are six fairy tales depicted: Princess and the Pea; Snow White and the Seven Dwarves; Mother Holle; The Six Swans; Lucky John; The Gudge in the Sack, the Wishing Table, and the Golden Ass.*



### **In Spite of It All (2000) by Laura Lundrigan**

Chesapeake, VA

Height: 28"; Width: 21"

Construction: Hand painted fabrics, cheesecloth, and commercial fabrics. Matte medium transfers, foil, ribbon, beads, shells, mirrors, and charms. Machine quilted, machine and hand embroidery.

*I made this piece to honor my sisters, my brother and myself. That in spite of all we had to endure throughout our abusive childhood we were able to become the people that we are-- people who are able to love, shine, dance, create, and enjoy all that life has to offer. We can look into the windows and see our past which has been woven into the background. Our present is reflected back at us in the mirrors. We see who we were and who we have grown to be and our hearts soar in anticipation of what the future holds.*

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### **Swimmers (2000) by Susie Mallard**

Raleigh, NC

Height: 35"; Width: 38"

*This piece is about my desire to become a mother, and the accompanying frustrations. For luck, I used all of my favorite fabrics, and put big eyebrows on all of the "fellas", in honor of my husband. We found out that we were pregnant two weeks after I finished this quilt! Our daughter was born in March, 2001.*

### **John and Me (1992) by Julie Mullin**

Apex, NC

Height: 26"; Width: 20"

*John and Me was begun in 1991. I was working in pictorial fabric collage quilting very intensely, refining my technique and developing a collection of work for show. This was the first true portrait I ever tried in fabric and it led me into a long line of portrait work. While refining myself artistically I was also defining myself personally. I was obsessed by images of mother and child. Partly because I was in the fertile years of life when all of my friends were having babies and partly because I, myself, was infertile, John and Me was "conceived" as a way of having a baby myself. Since, at that time, I was being told that I probably would never have children I decided to do a portrait of myself with my nephew, John. It somehow made me feel better to see myself holding a child. The act of constructing this quilt was very therapeutic for me. I now have an 8 year old son. He was born in 1992. Looking at John and Me now is uncomfortable for me. It reminds me of the empty, lost feelings of infertility. My consolation in those years was in making "fabric children". And that was the title of my first solo gallery show, where John and Me debuted. I was 6 months pregnant.*

### **Set in Stone (2001) by Julie Mullin**

Apex, NC

Height: 72"; Width: 60"

*Set in Stone is a mourning quilt, though it was started before my mother died, while she was languishing in numerous mental and physical problems brought about by years of alcohol and drug abuse. Set in Stone is about the promises of life. No matter how hard we try to believe in how life should be, life is its own and "should" has no meaning. The fabric of life is easily unraveled. But if we let it unravel and don't try to control it too much, just enhance what happens naturally, beautiful things blossom. And the more closely we examine our unraveled lives the more of the intricacies and order we discover. Set in Stone is about my journey through analysis and self-discovery and letting go of what I thought was "set in stone" and living peacefully with what is real.*

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### **Sandra's Season (1997) by Jacqueline Nouveau**

Chapel Hill, NC

Height: 66"; Width: 44"

*During the two years I watched my friend Sandra die of breast cancer I felt incredibly sad or blue. I was helpless, could only be supportive, felt cornered, while I was silently screaming against her advancing death. It was Sandra's Season. The hymn written in the background recounts the cycles of life and tries to comfort us with hope. This quilt represents me and my feelings during that period.*



### **"The Greatest Moments of a Girl's Life" (1989)**

Original Artwork by: Harrison Fisher

Quilt by: Linda Pool

Vienna, VA

Height: 60"; Width: 69"

*The six panels of this quilt are to represent the special, memorable and sometimes romantic moments in a girl's life. These special moments are: "The Proposal," "The Trousseau," "The Wedding," "The Honeymoon," "The First Evening in Their Own Home," and "Their New Love." The original artwork was done by Harrison Fisher in the early 1900's. My mother-in-law gave me a framed set of post-cards that inspired me to make the pictures into fabric, which I call "painting with fabric". Embellishments of lace, feathers, kid glove leather, jewelry, and other miniature items were used to enhance the dimensional quilt blocks.*



### **A Celebration of Sight: Cataract Surgery (1993) by Suzanne Mouton**

**Riggio**

Wauwatosa, WI

Height: 64"; Width: 88"

*This healing quilt shows my view of my city at sunrise before, during, and after cataract surgery. Before the surgery, at left, I saw fog and the huge glare of lights. Immediately after the surgery, I saw red, which faded to rose and pink in a couple of weeks. Included are the actual eye patches; the arcs, rainbows, and crosshatches I saw; the changing shapes of the lights-- always getting smaller; and the tears I shed, indicated by glass chandelier teardrops and myriads of smaller, dripping beads. Finally, shown at right, my vision cleared, I could see the city again.*

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### **Mandala #7, Bluestone Portal (1999) by Thelma Smith**

Green Valley, AZ

Height: 69"; Width: 42"

Construction: Hoffman Hand Dye Bali Batiks; Machine Pieced, Machine Quilted

*Mandala #7, Bluestone Portal, was built anticipating the millennium. At the time of change, both worldly and personal, this is truly a portal to a new world and life. The stone surround is dark, rigid, and stone-like. The portal itself is a transition, geometrically, between the rigid wall and the lyrical rolling land beyond. The mandala series was always a study of compound curves and the technical challenges they provide. The stones of the portal contain the compound curve of the yin yang symbol used in earlier mandalas. Here, one point perspective and the arch of the portal itself warp the shapes according to that perspective. All in all, a satisfying representation of leaving one world and entering another.*



### **Last Visit to the Cabin (2000) by Paula Swett**

Lewisburg, PA

Height: 40"; Width: 41"

*I started this piece five years after my Father died. During that five years I had this picture on my refrigerator. Mom had snapped it at the cabin one week before he died.*

*It mesmerized me each morning. My Dad created homes and neighborhoods. He created this cabin on our front lawn when I was a child. I loved watching him doodle, measure, cut and construct. Later he moved the cabin 80 miles up the road where he settled on its final destination in the woods. Little did I know that 40 years later I too would construct the cabin by drawing, measuring, cutting and building my version with fabric. The process gave me glimpses of what he did, but most of all it let me be with my Dad again. My last visit to the Cabin was with my children and my Dad. He taught them how to fish and played stupid practical jokes on them that they loved. My childhood is full of memories of that dappled light through the trees and the smell of the forest but most of it was full of feeling completely safe because Dad was there.*

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**Journey Through Time (2000) by Carol Taylor**

Pittsford, NY

Height: 25"; Width: 69"

*Journey Through Time depicts the many moments in time which rule our lives. Each piece is representative of passing hours, days, and years. We struggle through both the highs and lows of this journey. The dark values represent the troubled times, and the light values the happy times. The darks and lights are interspersed with metallic fabrics that represent the real highlights as we travel along life's road. The compasses printed in the panels represent the guidance we gain from friends and family in choosing the directions our lives may take. The clocks, which are couched onto the surface, remind us that we all need to do our best to fulfill our life goals because time marches on and before we know it, we will be "Out of Time"!!*



**Envy (1999) by Carol Taylor**

Pittsford, NY

begun in an Emily Richardson class

Height: 24"; Width: 22"

*Envy---what an ugly word! The dictionary defines it as a sense of discontent or jealousy in regard to another's advantages, successes, or possessions. I see envy as green and very angry and pointed. Looking "knives" at another person. Wishing for what they have, with lots of back-stabbing going on and coveting of another's accomplishments. Begrudging that other person his or her possessions. Why are we human beings like this? Envy is something that none of us wants to feel, but as I've gone through life, it has certainly been a part of the narrative of most lives in one way or another. It was probably at its worst in high school, when some teens seemed steps ahead of others and there was discontent all around. Then as adults, I always thought things would even out and folks would outgrow this feeling, but, hurtful as it is, it seems to have remained a part of the story of most lives right through adulthood. I guess we just can't help being "green" with envy some of the time.*

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### **Garden Of Eden 1 (1995) by Pat White**

Edmonton, Alberta, Canada

Height: 27"; Width: 27"

*An exploration of the relationship between my Christian faith and my feminist beliefs left me with many questions about our Genesis creation story. A personal belief that curiosity is essential for personal growth makes me wonder why God would punish women for all time for that very 'transgression'. I could not resist making Eve a raven and imagining her in the Garden of Eden. I know that she could not resist pecking at the forbidden fruit and I wonder how her existence will turn out. Ravens encompass curiosity to me and yet they live with remarkable freedom. The 'forbidden fruit' are like a key to the rules that keep women in their place and have been passed down for generations and affect us to the present day.*

### **Crazy About Water Lilies (2000) by Susie Williams**

New Hill, NC

Height: 24"; Width: 10"

*It's rather pathetic looking, really. No one is even remotely impressed when they see it, but the small little pond in my yard, no bigger than a garden tub, is one of my joys. Last summer, to my delight, my only water lily, planted five years previously, finally bloomed for the first time. In celebration of this event, I created "Crazy About Water Lilies." Anxious to include all aspects of my beloved pond, I designed this piece from the pond's murky depths to the frolicking life above it. I do indeed have a turtle named Timothy, rescued from the center yellow line down Pea Ridge Road, two fish, Sebastian and Phoebe, whose lives were spared by my fisherman neighbor, and, of course, a troupe of frogs whose wondrous chirpings fill our evenings with music.*



### **Book of Mormon Stories (2000) by Amy Stewart Winsor**

Cary, NC

Height: 103"; Width: 60"

*I have illustrated scenes from the Book of Mormon using bright colors to symbolize the joy I get from reading this book. The quilt blocks follow the same order as the stories in the book, starting with Nephi writing in the gold plates at the top left corner, and ending with Moroni burying the plates after 1,000 years of ancient American religious history, at the bottom right corner. All the blocks in between depict my favorite events from the book--including the visit of the resurrected Christ to ancient America. I designed all the blocks myself, with the exception of some which were drawn by my 17-year-old son, Adam. Many of the people and animals in the blocks, and Nephi's Ship, have been adapted from the books*

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*Joseph And His Magnificent Coat Of Many Colors and The Amazing Story Of Noah's Ark retold and illustrated by Marcia Williams. Reproduced by permission of Walker Books, Ltd. London. Published in the USA by Candlewick Press, Cambridge, MA. "Book of Mormon Stories" was included in the Fifth International Fine Arts Competition at the Museum of Church History and Art, Salt Lake City, Utah, and hung in the museum March through September 2000.*



### **Make An Appointment (2001) by Amy Stewart Winsor**

Cary, NC

Height: 81"; Width: 66"

*I have an overriding frustration at all the expectations and demands our society places upon me, as the wife and mother, to keep my house presentable. I am mystified by the ideals portrayed in magazines and television, and wonder if any real person ever keeps a house looking so clean. The center panel, "If you want to see me, come over anytime; if you want to see my house, make an appointment," accurately states my attitude about my house. With six children, my husband and I have often referred to me as the Old Woman in the Shoe, who had so many children she didn't know what to do. The inner border includes many of the phrases with which we, as women, have been indoctrinated. Most of these, in my experience, are hopelessly unreachable. I have filled the outer border with my many reasons for failing to maintain a beautiful showcase home. All the little day-to-day requirements that fill up my time, and frustrate my lofty goals, are written in machine stitching in the haphazardly-pieced sky above all the cute little houses. This whole quilt is my attempt to share my belief that no matter how humble or stunning your house appears from the outside, inside we all have to deal with the same types of emergencies, annoyances, and maintenance which drive us all crazy.*