Lazy Afternoon (66" x 62")
by Hiroko Miyama and Masanobu Miyama of Chofu City, Tokyo, Japan.
First Place, Art-Pictorial, 2016 IQA Judged Show.
The 2016 IQA JUDGED SHOW

First Place – Traditional Pieced

Category sponsored by From Marti Michell

GRANDMOTHER’S CABIN (91" x 91")
by RAHNA SUMMERLIN of Port Orange, Florida, USA.

Artist’s Statement: “Inspired by traditional quilts from the 1930s, I combined several classic quilt motifs that are easily recognizable into a single quilt to pay tribute to the style of the ‘30s era, as well as to our grandmothers that made them. I challenged myself to use as many fabrics in the quilt as possible. All the quilting was done free-motion on a home machine.” Original design
2 letter from the president
Linda Pumphrey bids farewell to her office, but not to IQA.

3 livestreaming
If you couldn’t make it to Houston and enjoyed seeing last year’s Winners’ Circle Celebration on the internet, you can do the same this year! And we’ve expanded the program to include the IQA Winners’ Luncheon and three great lectures from top teachers.

6 the iqa files—tonya littman
Read how Littmann’s dedication to her dye retreats found her battling five-foot long snakes and taking shelter from hailstorms! Also why so many of her quilts feature members of the Animal Kingdom!

12 festival perks
What special perks and privileges will your IQA membership get you at this year’s International Quilt Festival in Houston? Find out here!

4 ballot box
See who is running for a seat on the IQA Board of Directors this year and cast your vote!

16 winners gallery: art, naturescapes

30 winners gallery: innovative appliqué

on the cover:
Lazy Afternoon (66” x 62”) by Hiroko Miyama and Masanobu Miyama of Chofu City, Tokyo, Japan. First Place, Art-Pictorial, 2016 IQA Judged Show.

Artist’s Statement: “This was inspired by Natsumi, who read a book on the back of Yuri, the golden retriever. I expressed the concept of a ‘lazy afternoon’ with Yuri’s big yawn.”
Dear IQA Members,

Fall is an exciting time for the International Quilt Association. The finalists for the “Quilts: A World of Beauty” judged show have been judged and are ready to be showcased during Quilt Festival. I encourage all our members that are going to be in Houston to take time to enjoy the variety and workmanship of the quilts. The show offers a truly unique experience to view the best of quilters from all over the world.

If you are unable to attend in person, you can do so for a couple of special events via your computer. You can livestream the Winners’ Circle Celebration on Tuesday, October 31, starting at 6:00 p.m., CST. You may also watch, via livestream, the IQA Winners’ Luncheon on Wednesday. See page 3 for details.

At Noon, before the Quilt Festival show floor opens their doors this fall, I will be retiring as your President and from the International Quilt Association board. Being on the Board of IQA has been a joy and an honor. I have had the privilege to serve on the Board in a couple of officer positions, and I want to thank you for giving me the opportunity and for your support.

I will continue to be a member of this excellent organization. The benefits of being a member are many, and I find my membership dues to be of great value. Every quarter I look forward to reading the IQA Journal from cover to cover. I love being part of an international group of quilters and am proud to be a member of an organization that honors quilters and their quilts. If you have not watched the YouTube video about the benefits of being a member, please do so HERE.

Your new Board of Directors will soon be in place to work hard on your behalf. If at any time you have suggestions, questions, or would like to be considered for a Board position, please do not hesitate to reach out to our IQA Coordinator Crystal Battarbee at iqa@quilts.com. We are always looking for ways to create greater value for our members.

Happy Quilting!

Linda Pumphrey
President, International Quilt Association
You can still experience some of the show’s best events LIVESTREAMED right to your computer or mobile device. Or save it to watch at your convenience later!

This year, we’ve expanded our Livestream offerings. Pick one, several, or all of them! (Special package price – all five events for $29!)

Click HERE to get started!

**The International Quilt Association Winners’ Circle Celebration Tuesday, October 31, 6-8 p.m.**
*Price: $5, available for one year*
It’s like the Academy Awards of quilting! See the ceremony live with gorgeous quilts and the winners in this year’s “Quilts: A World of Beauty” Judged Show revealed before a live audience. It’s an exciting night full of joy and surprises as nearly $100,000 in cash, non-purchase prizes are awarded in more than 20 categories, including the $12,500 Handi Quilter Best of Show Award.

**Lecture: “Artisan” with Kaffe Fassett**
*Wednesday, November 1, 9-10 a.m.*
*Price: $8, available for six months*
Fabrics made by many cultures can be used together to make patchwork quilts. This slide lecture will feature Kaffe’s appreciation of “ethnic” fabrics and the colorful inspiration he finds in his travels.

**Lecture: IQA Winners’ Circle & “What Do You Know About Writing a Book About Quilting?”**
*Wednesday, November 1, 12:45-2 p.m.*
*Price: $8, available for one year*
Hear from the top eight winners of this year’s International Quilt Association’s Judged Show about their incredible works and personal creative journeys. Then, IQA President Linda Pumphrey will share the humorous side of what went into producing her first book of quilt designs.

**Lecture: “Planning a Pictorial Quilt” with Cynthia England**
*Thursday, November 2, 1-2 p.m.*
*Price: $8, available for six months*
Last year’s Handi Quilter Best of Show winner in “Quilts: A World of Beauty” and well known designer/teacher gives an entertaining slide presentation showing the process of making pictorial quilts using her Picture-Piecing technique. Cynthia will also discuss enlarging the design, fabric selection, and organizational methods.

**Lecture: “Quilts to ‘Die’ For” with Ebony Love**
*Wednesday, November 1, 4-5 p.m.*
*Price: $8, available for six months*
Come along as Ebony takes you through her journey into die-cutting, and shows you how die-cutting can be a very big deal if you want to make more quilts, improve your accuracy, and tackle those seemingly-impossible projects.
Our annual meeting, the Lone Star Quilt Conference, will be held at 5:15 p.m., on Thursday, November 2, during International Quilt Festival/Houston, in Room 310ABDE at the George R. Brown Convention Center. This is the time of year for some official IQA business. We elect some of our Board Members. The Nominating Committee presents the following candidates for membership vote:

**Jennifer Keltner**  
President  
A 30-year veteran of the publishing industry, Jennifer Keltner is Publisher and Chief Visionary Officer of publishing company Martingale. With a journalism degree from the University of Nebraska at Lincoln, her professional path and personal passion for quilting are artfully combined. She lives what she loves.

Jennifer has vast experience in editorial, management, and marketing. In her previous role as Crafts Group Content Chief at Meredith Corp., she oversaw an expansive quilting and crafting media group, including magazines *American Patchwork & Quilting* and *Quilt Sampler*. She is currently an advisory board member for the International Quilt Study Center & Museum.

She looks forward to continuing the legacy of inspiration, education, and innovation that IQA has built. “In addition, I hope to collaborate with the entire board to build an even stronger foundation for IQA’s future growth.”

**Heather Valentine**  
VP of Public Service  
Heather is the creative force behind The Sewing Loft and Inspiring-Stitches. Armed with a degree from New York’s Fashion Institute of Technology and 20-plus years of working hand-in-hand with factories, Heather has a rich history in the apparel industry.

These days, you can find her sharing easy tips & tutorials on her blog, collaborating with shop owners, and teaching. Her designs can be found in several well-known printed publications, as well as stores around the country.

Heather looks forward to bringing a fresh perspective and her unique point of view to the position on the IQA Board!

**Vicki Anderson**  
VP of Finance  
Vicki’s background includes producing printed and marketing materials, and working as an editor for consumer magazines.

Vicki formed Meander Publishing Inc. in 2005, and purchased *Unlimited Possibilities Magazine*, advancing it to the leading magazine for the longarm industry. With the name later changed to *Machine Quilting Unlimited*, it now encompasses all machine work. In 2012, she launched *Modern Quilts Unlimited*.

An avid quilter since 1979, Vicki has a desire to use her knowledge to attract new and younger quilters. “I hope to use the Board position to become a resource for those potential quilters and artists who need a helping hand to develop their voice. By advancing the agenda through social media and online venues, I feel that we can tap into the talent of new, modern quilters while preserving the traditions and history of our craft.”
Nancy Jewell
Secretary

Nancy Jewell is the director of marketing for Westminster Fibers, Inc., a part of Coats LTD, overseeing the promotional efforts for the FreeSpirit brand. She has been in the sewing and quilting industry her entire career, having worked most recently as the Key Account Executive for FreeSpirit. Before joining Coats, she spent nearly 20 years as the publicity director for Husqvarna Viking sewing machines, now SVP Worldwide.

“My hope is to help IQA continue to raise awareness of the beauty of quilting as an art, as well as ensure that, collectively, as an industry, we continue to innovate quilting as an art form while preserving its history.”

(Please detach or photocopy and e-mail your ballot to: iqa@quilts.com (with the subject line “IQA Ballot”) or fax to 1-713-781-8182 or mail to: IQA Ballot, 7660 Woodway, Suite 550, Houston, TX 77063 USA. We must receive your ballot by October 30, 2018.)

As a member in good standing of the International Quilt Association, I hereby cast my vote for the following nominees:

President: □ Jennifer Keltner

Other ________________________________

VP of Finance: □ Vicki Anderson

Other ________________________________

VP of Public Service: □ Heather Valentine

Other ________________________________

Secretary: □ Nancy Jewell

Other ________________________________

______________________________________

Member’s Name (printed)

______________________________________

Member’s Signature

Note: If you are nominating a write-in candidate in the “Other” column, please make sure that you have received their consent before filling in their name.
IQA Journal: Tell us a bit about your personal background, growing up, anything you’d like to share.

Tonya: By five years old, I knew I would be an artist. I loved drawing, paint-by-number kits, and making doll clothes as a child. My parents encouraged me and allowed me to take summer art classes at University of Southern Louisiana. After my mother taught me to use her sewing machine, I made some of my own middle school clothes.

IQA Journal: How were you first exposed to quilting?

Tonya: My great grandmother, Ida May Junkin, quilted for the public during the Depression for 10¢ per spool of thread. I grew up with her quilts around me. My grandmother, Olive Pogue, didn’t quilt much, but made a simple scrappy 4-patch quilt for my parents’ bed because Great-Grandmother’s quilts were too small. I loved hearing the origin of each scrap of fabric, from my mother’s 4H projects to my dad’s Wonder Bread delivery shirt. She made a matching 4-patch quilt for my playpen and for my doll’s bed.

_Berek at the Koi Pond_ (30” x 35”)
IQ A Journal: When/what made you decide to pursue quilting?
Tonya: In 1988, I batiked squares with a Japanese crest motif at our dye retreat. When the squares were dyed and the wax ironed out; I started sewing them together. I soon realized I had no idea what I was doing. My Grandmother Pogue in Indiana coached me over the telephone, and somehow I managed to complete the top using thick polyester bat inside, a bedsheet on the back, and finally tied it with embroidery floss at the corner of each block. That fall, I took a continuing education quilt class at University of North Texas, and joined the Denton Quilt Guild and the Quilter’s Guild of Dallas.

IQ A Journal: Do you have any funny or interesting stories pertaining to your quilting journey?
Tonya: One year, three of us had our dye retreat at a hunting camp in Sunset, Texas. This was Jill’s first trip to Texas from her home in New Hampshire. The first night, we were awakened by a five-foot long rat snake curled up in the mini-blinds over my bed, the second day we were bombarded by a hail storm, and several days later tornado warnings. Welcome to Texas!

IQ A Journal: How does your work as a graphic designer translate into your quilting style and technique?
Tonya: I use Adobe Illustrator and Photoshop to help me visualize what I want to create. These tools help me make patterns and play with color options.
IQ A Journal: What do your friends and family think about your quilting?
Tonya: My husband is my biggest fan. If you stand still long enough, he will show you my quilt portfolio on his cell phone. The members of my coffee bee are very encouraging and are my best patrons. I’ve sold many of my small quilts, before they were finished, to the ladies who watch me work.

IQ A Journal: If you had one Quilting Superpower, what would it be?
Tonya: My friends think my superpower is that I’m very prolific. I go to my studio every weekday from 9-5 to work on my graphic design jobs. When I’m caught up or waiting for changes, I move over to the sewing studio and design or sew until my clients need me. I have coffee and stitch with a wonderful group of wise women three times a week, and I’m a member of four quilt bees. It’s amazing how much handwork I can accomplish in those small bits of time. I have bigger chunks of time to sew on the weekends.

IQ A Journal: A lot of your quilts involve animals—insects, reptiles, chickens, dogs—how come?
Tonya: It started with challenges. The 2001 Quilter’s Guild of Dallas’ Show Chair’s Theme was “Cats.” I fused together hundreds of tiny slivers of fabric to illustrate a photo I’d taken of my friend’s cats. My big red dragonfly was created for the 2007 QGD “Under the Magnifying Glass” challenge. I liked it so much I
also made a giant bullfrog quilt with 3-D lotus flowers and a Hercules beetles quilt. When I discovered inkjet printing on fabric in 2008, I started thread painting on photos of my friends’ pets that I altered in Photoshop. Several of my fauna quilts have been created to illustrate poems in a local collaboration of artists and poets called “Merging Visions.”

IQA Journal: What is your favorite part of your quilting process?
Tonya: I love to design and plan my quilts. Most of my quilts are fused, but I still love to appliqué at least one block each year.

IQA Journal: Tell us about your dyeing retreats.
Tonya: This dye retreat began in 1973 when Linda Creagh and Deanna Smith took their kids to the beach at Freeport, Texas, to make sand candles and tie-dye T-shirts with Rit dye. The Rit faded, so the next year they invested in fiber-reactive dyes. In the following years, they left the kids at home and added batik and vat dying to their annual beach vacation.

I met Deanna at a pottery class in the mid ‘80s and she asked me to join her on the dye retreat in 1986 at a friend’s cabin in Taos, NM. The next few years, Deanna, Linda, and I, and an occasional guest, returned to the beach house each year. Since 1986, I’ve spent a week in June at the East Texas home of friends, dyeing lots of fabric and garments, and experimenting with whatever fiber technique sounds intriguing.

Over the 40 years since its beginning, our retreat has evolved. From sand candle making, macramé and Rit tie-dyeing in the ‘70s; batik and vat-dyeing in the ‘80s; to low-water immersion-dying, dye-painting, stamping, and sewing in the ‘90s. In the last decade, we have tried deconstructed silk-screen prints, and discharge, in addition to shibori, folding, scrunching, and poured fabric dyeing.

The four of us have different strengths and jobs that we do to contribute to the experience. Linda and Jill are retired scientists and do the tests when we have chemistry questions. Linda ties the knots to hang the clotheslines in the trees.
and has put our grocery shopping list in a spreadsheet. Jill manages and orders our dye and chemical inventory. Kathi measures dye during setup and takedown, Jill measures dye water, I label cups and mix the dye. We work as a team to mix the soda ash as we use it up.

Our retreat is a source of inspiration, and we feed off each other’s vision. We plan what we need to dye throughout the year and treasure this time together.

*IQA Journal*: Your quilting has evolved a lot over the years. Is there a piece that represents an artistic/creative turning point for you?

*Tonya*: In 1999, I took a “Snippets Sensations” class from Cindy Walters. Her method of fusing small bits of fabric onto a base helped me create my first pictorial quilt, *Berek at the Koi Pond*. I’ve adapted her process over the years, but the idea of fusing fabric to a base started me on this path.

**Blue Fish** (17” x 19”)

*Tonya Littmann*
IQA Journal: What are your future plans for quilting?
Tonya: I have many images in my head that I’d like to create. I get sidetracked by the challenges from bee and guild. I love it when one of the quilts I want to make fits the challenge category.

IQA Journal: What are you most proud of from the start of your journey to now?
Tonya: I was honored to exhibit a retrospective of my work at the 2014 Dallas Quilt Show. I took everything off my walls and borrowed quilts I had sold to collect enough quilts to hang the exhibit. When I agreed to the exhibit, I didn’t realize I would be asked to lecture as well. Speaking in front of a crowd is way out of my comfort zone. I talked about all the quilt challenges I have participated in and what I’ve learned from them, as they push me to try things I might not have tried on my own.

For more on Tonya Littmann visit www.tonyalittmann.com

*Jon’s Big Adventure* (40” x 37”)
This year’s fall International Quilt Festival will take place November 2-5 (with Preview Night on November 1 and classes beginning October 30) at Houston’s George R. Brown Convention Center.

IQA members who attend will have special opportunities that no one else will! Here’s a rundown of what your membership entitles you to that no one else receives. The IQA Booth will be at the front of Hall D on the show floor.

**IMPORTANT NOTE!**
The Lone Star Quilt Conference, IQA’s annual membership meeting, will take place on Thursday, November 2 from 5:30-6:15 p.m. in room 310ABDE of the George R. Brown Convention Center. Come hear your Board discuss IQA news and plans and meet the new officers.

Also, those who attend and have tickets will be the first through the doors for Quiltapalooza, which immediately follows!

**One Day’s Free Admission**
IQA members get one day’s free admission to International Quilt Festival. Just present your membership card at the door. If you have forgotten or lost yours, go to the Volunteer Check-in Desk in Concourse D or to the IQA booth in Hall D.

**VIP Preview**
Only IQA members and Festival enrollees admitted, 5-7 p.m., on Wednesday, November 1. Show your membership card at the door.

**Preview Night:**
International Quilt Festival
Immediately following the VIP Preview, International Quilt Festival opens to the general public for a special Preview Night showing, 7-10 p.m. IQA members can also attend this for free with your membership card. And Preview Night does not count toward your free day’s admission!

**IQA Winners’ Circle Celebration**
Quilts, quilters, and $96,750 in prizes make IQA’s Winners’ Circle Celebration the place to be from 6:00-8:00 p.m., Tuesday, October 31, at the third floor ballroom in the Brown Convention Center. The excitement is in the air as all winners for the judged show are announced live.

You can also meet the corporate sponsors, enjoy photos of the quilts on screen, and then see the winning quilts themselves and visit with many of the lucky winners. IQA members can attend free.

**Important Note:** If you have not pre-enrolled, show your membership card at the door. If you have a friend who is a non-member, they can purchase their ticket at the special IQA table set up in front of the ballroom before standing in the line to get into the auditorium.

IQA members who are winners in the Judged Show will have reserved seating, which will be roped off with signs near the front of the stage.

**Private Photo Op**
IQA members only have a special one-and-a-half hour opportunity, beginning at 8:30 a.m., Friday, November 3, to photograph “Quilts: A World of Beauty” and Festival’s other special exhibits (except those which prohibit photography) before Festival crowds arrive. Booths will not be open for shopping. IQA membership card required. Entry between 8:30-9:30 a.m. only through Hall D.
OTHER IQA EVENTS

**Quiltapalooza!**
Come help celebrate on Thursday, November 2, from 6:30-8:30 p.m., with this fun event that just keeps getting better every year! Fun, food, and prizes galore. This year’s theme will be the “Ugly Holiday Sweaters,” so wear your worst! There will be games and plenty of door prizes to go home with people!

A boxed meal and beverage are included in the price ($33) and there will be a cash bar. Check for ticket availability at the Enrollment Desk on the second floor of the convention center.

**Mini-Quilt Silent Auction**
IQA sponsors this auction of donated miniature quilts, spotlighting the work of members, previous winners, and guest artists. Proceeds benefit IQA’s programs. Stop by the IQA booth and bid on these collector’s items.

**Raffle Quilt**
*This One’s For Ewe* by Janet Stone and quilted by Laurie Tigner will be raffled off at 2 p.m., on Sunday, November 5. You need not be present to win. Tickets are $1 each and can be purchased at the IQA booth.

And if one of your friends is not an IQA member, she/he can still participate in all of the above events with you by signing up for a membership at the IQA table and receiving a temporary membership card. That table will be in the lobby of concourse D from 4:00-6:45 p.m., on Wednesday, November 1, and at the IQA booth in Hall D for the remainder of the show.
The 2017 IQA RAFFLE QUILT

This One’s For Ewe

This One’s For Ewe (70” x 86”)
by Janet Stone and quilted by Laurie Tigner.
ATTENTION TEACHERS!

SIGN UP NOW TO BE INCLUDED IN THE 2018 IQA TEACHER DIRECTORY IN THE WINTER 2018 ISSUE OF QUILTS... A WORLD OF BEAUTY! YOU MUST BE AN IQA MEMBER TO BE LISTED. THERE IS A $10 CHARGE FOR THIS LISTING.

Name ____________________________________________________________
Address ______________________________________________________________________________________________________________
Phone ______________________________________________________________________________________________________________
Website or Email ________________________________________________________________________________________________________

Check the box that most accurately describes you or what you teach (LIMIT 5):

☐ MACHINE QUILTING ☐ HAND QUILTING ☐ HAND APPLIQUÉ ☐ AUTHOR ☐ QUILT DESIGNER ☐ MINIATURES ☐ BARGELLO ☐ CRAZY QUILTS
☐ FABRIC PAINTING OR DYEING ☐ EMBELLISHMENTS ☐ OTHER (PLEASE SPECIFY): ________________________________________________________

IQA membership renewal: $25.00
$____
Teacher Directory Listing $10.00
TOTAL $____

Payment Method: ☐ Check in U.S. dollars drawn on U.S. Bank ☐ Visa ☐ MasterCard ☐ American Express ☐ Discover
Card Number _____________________________________________ Expiration Date ______________________

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MUST BE RECEIVED BY DECEMBER 22, 2017. PRINT THIS OR MAKE A PHOTOCOPY AND MAIL TO:
IQA TEACHER DIRECTORY, 7660 WOODWAY, SUITE 550, HOUSTON, TX 77063 USA
FIRST PLACE  
*Fire in the Stone* (56" x 39")
by Kimberly Lacy of Colorado Springs, Colorado, USA.
Artist’s Statement: “The undulating sandstone formations at Coyote Buttes, AZ, take on an inspiring range of colors, particularly at sunrise and sunset. This piece is inspired by many photographs of ‘The Wave,’ a specific formation at Coyote Buttes.”

Original design

While America celebrated its Bicentennial in 1976, Lacy celebrated the beginning of her life as a quilter. She began by using traditional quilting techniques to make blankets and bags for gifts. But by the late 1990s, she began experimenting with art quilting in an effort to capture the images of nature that interested her.

“I now enjoy the freedom of art quilting and use many different techniques in my work,” she says. After retiring in 2001 from her nursing career due to health issues, quilting became an even more integral part of her life. “I currently design and execute quilts eight hours a day, seven days a week. It is a true blessing to be able to do what I love all of the time.”

The design for this quilt was inspired by photographs of Coyote Buttes, Arizona. “The unusual undulations of sandstone captivate me and beg to be quilted. My friends, Michael and Theresa Roberts, visit there regularly, and keep me stocked with amazing photographs that often inspire my work.”

One less-inspired move in the making of this quilt included something extra in the construction. “I quilt next to a large window with a shade that has a long cord to raise and lower it. While I was quilting this piece, I quilted the cord into the back of the quilt!” Lacy says. “That was something I had never done before...nor want to do again. It took quite awhile to free the beast!”

In any case, this quilt—which won her first IQA ribbon—has opened doors for the artist she never thought possible. “My work has exploded in many different directions as a result of this acknowledgement. I have challenged myself with techniques/subject matter in ways I have never done before,” she says. “I never imagined the impact this award might have on my life, and I am still flying high on that wave.”
SECOND PLACE

Snowy River Landform—Take Two (24" x 40")

by Margaret Wallace of Bega, NSW, Australia.
Artist’s Statement: “This work has been ‘nagging’ at me for a long time. However, wool plays such an integral part of the Monaro area, where the mountains are situated, that wool was the ideal textile with which to work.” Original design.

For this quilt, Wallace found a lot of inspiration in nature, especially the mighty Snowy River of the title.

“The river design was compiled over some years, firstly inspired by the fact that the head of the river is just a little swampy area, then at a point some kilometers downstream below the Jindabyne Dam. This mighty Snowy river disappears into the rocks, only to re-appear further downstream,” she says, before adding there’s personal connections.

“The dam now covers a lot of my family’s former wool-producing property. And it is made on a piece of my late mother’s 50-year-old wool blanket!”

Wallace herself made the transition from drawing/painting to the textile medium during a summer school course with Ken Smith, the master of freehand machine embroidery. And her current quilt portfolio includes still life, landscape, portrait, floral, and contemporary works.

This quilt stands apart from much of her other quilts in that it was heavily hand worked and influenced by Laura Wasilowski. But there were some pains in getting it created.

“The first attempt went into the trash bin, and it took some time to regroup,” she says. “I also now have a degree in reverse stitching. Otherwise known as unpicking!”
THIRD PLACE

AFTER THE STORM (39.25" x 24")
by Ruth Powers of Carbondale, Kansas, USA.
Powers started quilting in 1989, creating a wallhanging for her new home. She recalls that it had a more traditional style, but with an artistic flair, and contained a pieced scene in the manner of the work she does currently. And gradually she developed the intricate pieced pictorial work that she’s now known for. “The design for *After The Storm* was inspired by the summer storms here in the Flint Hills of Kansas,” she says. “This scene from my imagination had been in my mind for some time just waiting for the right fabric to portray the perfect sky, and while on a teaching trip to Oklahoma, I found it! I originally planned for it to be just a landscape, but I felt that the farm nestled in the hills and hunkered in for the storm added to the drama of the piece.”

She adds that she especially liked the limited palette that so dramatically depicts the scene. Working mostly with commercially printed materials, Power finished with extensive free-motion machine quilting in various colors of thread to complement the chosen fabrics.”

**Artist’s Statement:** “I love this weather phenomenon when the sky is really dark, but the sun comes through and lights the landscape to a brilliant chartreuse color. The distant buildings are from an actual farm near where I live that I photographed because I like the wonky way the buildings are placed. And also how they could be nestled into the hillside, hunkered down against the storm.”

*Original design*
HONORABLE MENTION

Terminus (35" x 47.25")

by Christine Alexiou of Markham, Ontario, Canada.
Artist’s Statement: “I wanted to capture the sense of solitude of these wild places. I emulated the bold techniques of the Group of Seven with the use of unusual coloration and the broad painterly stylization of the subject. The title is reflective of a sense of being at the end of the world, beyond the reach of civilization’s noise.” Original design, Inspired by the Group of Seven who pained the rugged landscapes of Northern Ontario.

For Alexiou, Terminus seemed to take a terminal amount of time – right up to the deadline for submission!

“Because the quilt was made with fused raw-edge appliqué using assorted silk fabrics, there were what seemed like thousands of little threads and fuzzy edges that needed to be snipped before it was clean enough to photograph!” she says. “It took me days of working with my tiny, sharp, curved scissors to clean it up, and every time I thought it was done, I realized there were more threads to cut! It was like the Sisyphus of thread-snipping.”

She first stared taking quilting seriously as an art form about 10 years ago when she created her first non-traditional quilt. “I had an interest in quilting before that but I could not seem to find much enthusiasm for traditional quilting,” Alexiou explains. “Although I have always admired traditional quilts, and still do, as an artist I needed to do something more creatively challenging.”

In creating this quilt, Alexiou found she really enjoyed working on a black background and liked the way that color pops against the black. “My two most recent quilts are also on a black background, and I am exploring further options working with raw-edge appliqué in combination with hand-painted features,” she says. “I love pushing myself to go outside of my comfort zone. I find that I never get bored that way!”

Alexiou has long been an admirer of the paintings of the Group of Seven artists collective that inspired this work, and she thought it might be fun to create a quilt inspired by their work.

“I felt that a scene of birches in winter was an appropriate theme. And this was the first time I used silk. I fused raw-edge appliqué to capture a painterly style,” she says. “The name of the quilt may seem a bit unusual, but looking at the finished quilt, I found it reminded me of an end point, a place to escape away from the rest of humanity and the associated problems facing the world today.”
HONORABLE MENTION

**Z IS FOR ZINNIA, C IS FOR COSMOS** (31.5" x 41.5")

by Kathie Kerler of Portland, Oregon, USA.
When she was four years old, Kerler’s mother taught her how to crochet, and she became hooked on that and all kinds of needlework, from embroidery to sewing to rug hooking. In 1988, she began quilting after purchasing a book based on the log cabin titled Holiday Happenings, and then moved into art quilts about 15 years ago after attending a workshop on quilt judging.

The inspiration for this quilt came from a photograph. “I wanted to give the effect of the lush garden in the image, but I knew that to execute it, I would have to simplify it,” she says. “First, I came up with a simplified zinnia design that gave the effect of the flower’s many layers, then simplified the compositions other elements.”

Interestingly, Kerler had completed the design full-scale more than 10 years before actually making it. But what makes it stand out to her is that it brought together so many of the skills and knowledge she had gained over the years, from an original design to machine and hand embroidery, hand-twisted cords, and machine quilting.

**Artist’s Statement:** “This quilt was designed to evoke the feeling in the viewer of gazing into a profuse garden.” *Original design.*
OCTOBER 5-DECEMBER 22, 2017

- Made in Texas! Created exclusively by Texas artists, these works include traditional, art, and modern styles of quiltmaking
- The Way I See It: The Narrative Art of Susan Shie

JANUARY 11-APRIL 1, 2018

- Quilts: A World of Beauty 2017 Prizewinners
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**The 2016 IQA JUDGED SHOW**

*First Place – Group*

*Category sponsored by eQuilter.com*

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**MIDNIGHT DREAMS** (85" x 85"

by Lorilynn King of Loveland, Colorado, USA, and Janell Dahms, Kathy Shier, and Suzy Webster

**Artist’s Statement:** “What do you get when a designer, a piecer, an appliquér, and a quilter are inspired by a gorgeous piece of striped batik fabric? You get a group quilt project that runs wild through our dreams at right around midnight! Sadly, the inspiration striped batik fabric never made it into the quilt. But who knows—there is always next year!” *Original design*
$96,750 in non-purchase cash awards

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*These prizes also includes airfare to and hotel accommodations for Quilt Festival.
Each Category Award Totals $2,000
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NEW Sponsor! *NEW Sponsor!*
FIRST PLACE

*BIRDS FLY...* (67" x 82.5")

by BARBARA LIES of Wheaton, Illinois, USA.
While Lies has made quilts for over a decade, this one in particular has a deep meaning about family and travel. Lots of travel.

“It will always be special because of all the hours spent doing those portable hand appliquéd circles while commuting from Madison to Chicago to help with my infant grandtwins,” she says. “And best of all, the favorite color of one of the girls is ‘rainbow!’ It is certainly the brightest quilt I’ve done, and is the first without a radial design and without a border.”

She was first inspired about quilting when her first-ever work was accepted into a large show. During that trip, she and her college roommate were invited to dinner by Yvonne Porcella, a fellow University of South Florida graduate.

“During the drive home from that show, I was on fire with inspiration. And the fire has never dampened since then,” she says.

*Birds Fly*… began as a simple rainbow color study with hand needle-turned circles on squares, and transmogrified to its final state over the three years of major life changes for Lies.

“I knew I needed to do all of the quilting before appliquing the rainbow rivers or the quilt would buckle around the rivers. After three years of starts and stops, I forgot!” she continues. “I had attached the blue green river in the southwest corner and cut out the quilt behind it before I remembered! I removed the river, whip stitched the cut out section back into place and proceeded with the rest of the quilting.”

**Artist’s Statement:** “The openwork bars are a hand and machine appliquéd process I developed years ago. My Madison Bee buddies swapped batik squares as ‘dues,’ finally giving me hundreds of squares and the impetus to do a color study. The quilt evolved and transmogrified itself over the three years working on it...and a whole lot of life intervened! There is no ‘position statement’ here...I just like color!”  
*Original design*
SECOND PLACE

_Moonflower_ (77.25" x 77")

by Molly Hamilton-McNally of Tehachapi, California, USA.
**Artist’s Statement:** “I love and admire the humble daisy. On moonlit nights, they seem to glow and have – for centuries – been referred to as ‘moonflowers.’ On summer days, they happily grow like weeds over the dry hills and along the roads. As I pass them, there they are, wild and tenacious despite the extreme drought, sharing with me their grand summer performance. The humble daisy – what a splendid inspiration for my quilt!”

*Original design*

“I really admire the daisy, and this design gave me lots of pleasure.” Hamilton-McNally says of this quilt. “It really reflects the growth in my quilting skills.” As she was born and grew up in China, she adds that everything she designs is based on that cultural background. But it took something more tragic to bring her to quilting in the first place.

In 2000, Hamilton-McNally was diagnosed with cancer. And, after the deaths of her mother and husband, she found herself falling into a period of fear, loneliness, and deep depression. “I realized that I had to find my way back to the light. An acquaintance encouraged me to take a class in basic quilting,” she recalls. “Unexpectedly, I found myself developing a passion for this art form. I am now remarried, and life is bright again.”

Because this quilt is entirely hand appliquéd, it took her 1 1/2 years to finish the top. But when she washed it, some of the orange dye from some older fabric ran into the entire quilt. “I thought that would end the project. Luckily, I remembered reading in a copy of the *Machine Quilting Unlimited* magazine an article written by Margaret Solomon Gunn, which said that one can use Dawn dishwashing liquid while soaking the quilt in hot water to take the stain out,” she says. “At this point, I had nothing to lose. Fortunately, it worked! Thank you, *MQU* and Margaret!”
THIRD PLACE

My Ghastly Family Album (58" x 50.5")

by Nancy Shiner of Batavia, Illinois, USA.
Artist’s Statement: “The characters in this Alexander Henry novelty print uniquely fit and represent my mother’s family. She had two brothers, one an MD who delivered 40,000 babies in his career, and one had many dogs. Her sister had five boys. Her mother had many sisters. Her father is leaving the family through the graveyard. There I am in a pink dress with my mother – and the hammer – because we all have mother issues!” Original design

Originally, Shiner planned on using a Christmas print to make a fabric representation of her mother’s family. But after seeing this frightening fabric, her holiday allusion switched.

“I did an hour tour around the quilt shop and couldn’t find a Christmas print I liked. Then I saw the Alexander Henry Halloween prints. This one had printed the art family of Edward Gorey,” she says. “On closer examination, each figure matched my mother’s family, exactly, no extra people and no one left out. The background is one piece of coordinating print, no piecing.”

Shiner says she has been quilting – or learning the craft – for a long time. Now that she’s “old,” she has decided to be an artist about it. “I approach ideas wanting to make them interesting and I want to figure out things for myself,” she says.

As for the family, don’t think twice about their “ghoulish” appearances. “They were a great bunch of people with a great sense of humor,” she says. And when she cut the black iron curves out, a shape resembling a bat-shaped black heart fell out on the table. “I took that as a sign they were happy with my idea!” she says. “This is the little quilt that could. We have been to many wonderful places together. It’s the stories that make the quilt interesting, and I have lots of stories now.”
HONORABLE MENTION

Aztec Sunset (78.75" x 80")
by Linda Roy of Knoxville, Tennessee, USA.
For Roy, it was love at first sight, this encounter with quilting. “I fell almost immediately. I was completely hooked after making my first original piece,” she says. And her technique has mostly stayed true since then.

“I draw it out on graph paper, most times from a thumbnail sketch, often coloring in planned focus-colors. I enjoy the format of four block quilts, but often try to make the four blocks less conspicuous.”

For this quilt, Roy decided from the beginning that it would not be made out of any newly purchased fabric, but that she would use what she already had in her growing stash.

“I found that was very difficult to stick to, but I won the battle in the end!” she says. “Of course, I have already purchased fabric to take its place on my shelves…”

And while she usually begins with the center and works to the borders, this quilt was designed the opposite way. The three zig-zag stripes appliqué came first, then the appliquéd triangles were attached, then the swirls into the borders from the body of the quilt were made.

“It’s a challenge for me to keep to the plan, as most of my quilts take the better part of a year as all appliqué, embroidery, and quilting are by hand,” she sums up. “At some point, it feels unbalanced but the border usually brings it together. It eventually looks like what I had in my mind from the beginning.”

**Artist’s Statement:** “This quilt is inspired by a trip to Chichen Itza, Mexico, and my idea of similar Aztec designs. The color palette revolved around two large tomato red scraps with all others pulled from my stash. It is designed in a four-block style, each having different fabrics. The continuity is in stripes and tea dye muslin. The border is hand appliquéd.” *Original design*
The 2016 IQA JUDGED SHOW

First Place – Art, Abstract Large

Category sponsored by Hoffman California Fabrics

THE SALT MARSH NEAR FIRST ENCOUNTER BEACH (TUNING FORK #29) (58.5" x 64")
by Heather Pregger of Fort Worth, Texas, USA.

Artist’s Statement: “I took a photo of this salt marsh in Eastham, Massachusetts. The colors and the play of light on the surface of the marsh and the texture of the grasses fascinate me.” Original design
The 2016 IQA JUDGED SHOW

First Place – Merit Quilting-Hand

Category sponsored by Flynn Quilt Frame Company

**Sparkling Beyond the Dream** (86” x 89”)
by Keiko Minami of Kawanishi City, Hyogo, Japan.

**Artist’s Statement:** “I love to spend time piecing colorful fabric pieces. It is my happiest time. I want to be sparkling in the creative world in the future, and that beautiful light from the sky leads me. I quilted this work with a lot of desire.”

Original design
The 2016 IQA JUDGED SHOW

First Place – Art-Whimsical

Category sponsored by Hobbs Bonded Fibers

icolor Longhorn (35" x 17")
by Grace Sim of Weston Lakes, Texas, USA.

Artist’s Statement: “I first heard of the longhorns after I moved to Texas. I was so captivated with this beautiful creation, especially their majestic ‘longhorns.’ Inspired by the popular adult coloring books, I decided to try my hands at drawing the longhorn with a palette surrounding it to color with. I had the most wonderful, fantastic time creating this artwork.” Original design