COME TOGETHER (76" x 75")
by JODI ROBINSON, the 2018 IQA Raffle Quilt. See story in this issue!
Photo by Mike McCormick
The 2017 IQA JUDGED SHOW
First Place – Traditional Pieced

Category sponsored by From Marti Michell

Diamond Effervescence (78.5" x 79")
by Beth Nufor of Brookings, Oregon, USA with Clem Buzick

Artist's Statement: “My inspiration was the silk fabric. The background fabric is a cotton gradated sateen. I wanted to incorporate the two fabrics together.” Original design
letter from the president
Jennifer Keltner is musing on the topic of fall...and for IQA members, that means Quilt Festival!

iqa files–anne hammond
The quilter from Maryland-via-Denmark discusses her art, its distinctive geometric patterns, and why she’s embraced the Modern Quilt movement.

raffle quilt—come together
Quilter Jodi Robinson on how she came up with the idea and design for this year’s Raffle Quilt—one unlike any other we’ve had before!

festival perks & privileges
Coming to Quilt Festival in Houston in November? Take advantage of all the great things your IQA membership gets you...a lot of it for free!

winners gallery—innovative pieced

the 2018 judged show sponsors

winners gallery—surface design

ballot box
Vote for candidates in this year’s Board election and find out where they want to take IQA!

on the cover:
Come Together by Jodi Robinson, the 2018 IQA Raffle Quilt.
Dear IQA Members,

Welcome to the Fall ’18 issue of the IQA Journal. In the United States, this season evokes thoughts of back-to-school, autumn leaves, and pumpkin everything—from lattés to jack-o-lanterns. As the weather shifts from warm summer days to cooler autumn nights here, many quilters also think about spending more time indoors either sitting at their sewing machines or with quilts across their laps.

Whether that description is apt for your neck of the woods or not, one thing is for certain. We all anticipate the upcoming 2018 “Quilts: A World of Beauty” show in Houston, TX next month.

For those fortunate enough to attend in person, there’s excitement in the air the moment you walk in. Every corner you turn is filled with the promise of spectacular beauty and inspiration. Quilts from around the world reveal the potential of creative minds to turn basic supplies into breathtaking works of art. If you can’t attend in person, don’t fret. You’ll still be able to see the winning quilts online at Quilts.org beginning the evening of Tuesday, Nov. 6, right after our Winners’ Circle Celebration where the awards are handed out.

Thank you for your membership in IQA. Proceeds from your membership fee not only support the judged show itself, but also benefit grant recipients for quilt-related research, and help us educate fellow quilters.

And don’t forget, your status as a member also comes with several privileges to take advantage of at Quilt Festival in Houston, which are detailed on pg. 10. IQA members have early-bird entry privileges into Preview Night on Wednesday, November 7—giving you a full two hours to shop from 5 pm to 7 pm before the doors open to the general public. (If you’re a shopper like me, that’s worth the price of membership, right there!). And don’t worry, if you come with friends who aren’t yet IQA members, there’s a membership sign-up booth on sight so no one need miss out on the fun.

I’m ready to pack my bags and head to Houston. I hope to see you there!

All the best,

Jennifer Keltner
President, International Quilt Association

Check out IQA on Facebook! /InternationalQuiltAssociation
The 2017 IQA JUDGED SHOW

Honorable Mention, Miniature & Viewers' Choice

Categories sponsored by TrueCut & MamasLogHouseQuiltShop.com

MINI V (22.5" x 22.5")
by Grace Sim of Weston Lakes, Texas, USA

Artist's Statement: “I love the 1910 Red & White Vortex quilt. I wondered how amazing a miniature of this quilt would look. I tried to keep the integrity of the original design as much as possible while adding my own touch to it. I learned a lot from the whole process, and completely enjoyed the journey.” Design source: Inspired by the 1910 Red & White Vortex quilt (American Folk Art Museum). Collection of Joanna S. Rose.
How did you first get exposed to quilting and when did you decide to pursue it further?
I was first exposed to quilting when I moved to USA from Denmark in 1989. I thought the patterns were fascinating, and wanted to learn how to make quilts. So I started taking lessons at the local fabric store.

Was there much of a quilting culture in Denmark?
There was some paper piecing patchwork, but I was never really interested in that practice. I grew up with knitting, sewing, and needlepoint. Both my mother and grandmother were always working on something. They never had idle hands and passed on their knowledge to me.

The hallmarks of your work are offbeat geometric patterns and bold colors. How did this develop?
After doing traditional quilting for many years, I started to wonder what would happen if I made my own pieces. But the push towards finding

*Staying Calm in the Storm*  
(63" x 89")
my own voice really took flight after taking a class with Nancy Crow. My sense of colors comes from growing up in Denmark, where it is very dark for nine months of the year. Colors add light and joy. My grandmother was a weaver, and she was known to put unusual colors together, and I followed her route.

**What do your friends and family think about your quilting?**
I’m very fortunate to have a very supportive family who always encourage me. Same with my friends.

**Tell us a bit about your creative design process.**
I see patterns or designs everywhere that I incorporate into my own designs. I begin by drawing a layout of my design on paper as a starting point and work from there. I put fabrics on my design wall and start working on my composition.

**You’ve embraced a Modern Quilt aesthetic. Do you think the movement is here to stay?**
I hope so. I’m happy to see many quilt shows are having an abstract category for entry. That really helps further the art form.
What’s the funniest and/or most memorable thing that’s happened to you in your quilting journey? I have met some amazing people who have inspired me and are among my dearest friends. I love to travel to quilt shows and make new friends. When my work gets recognized and people respond to my art, it makes me happy.

If you could have one quilting “super power,” what would it be and why? For contemporary art quilts to be recognized as art. It simply uses fabrics instead of paint.

Which quilters have inspired you with their work? Nancy Crow has been my biggest influence. She inspires me and brings out the best in me.

(Clockwise)

Surfing (63" x 58")

Lines of Communication #2 (Detail)

Rays of Light (Detail)
And finally, what do you have planned for the future of your quilting?
Keep working in my studio. I have so many ideas and lots of fabrics, and I really enjoy working at my art.

For more on Anne and her works, visit www.brokenladderquilt.com

(Top)
Motherhood (58" x 70"

(Right)
Summer Solstice (46" x 70"
Come Together isn’t just the name of one of the Beatles’ rockiest songs, it’s the title for the 2018 IQA Raffle Quilt, featured on the cover of this very issue!

We spoke with the artist, Jodi Robinson, about this work and its background. If you’re coming to International Quilt Festival in Houston, you can purchase tickets to win at the IQA booth in front of Hall D. All proceeds to toward funding for the Judged Show and IQA programs!

Tell us how you first got interested in quilting and how you became a quilter.
I started quilting about 26 years ago, my mother-in-law had started quilting, and encouraged me to give it a try. I was hooked after making the first one.

After quilting for about four years, we purchased a longarm quilting machine, and opened our own quilting business. I have been longarm quilting ever since.

What are your favorite styles/techniques to work in?
My favorite style of quilts to make is Modern. I love everything about the Modern aesthetic. My favorite quiltmaking technique is turned edge appliqué, both by hand and machine. This of course is why I chose to make an appliqué quilt for the Raffle Quilt.

What made you want to do it?
I was really honored to be given the opportunity to create this year’s quilt! I especially loved the idea that they were interested in a quilt with a more modern design, and was excited that I was the one invited to create it.
This quilt is unlike any other in the history of IQA Raffle Quilts in that it is Modern. Tell me about that.

When I was asked to make the raffle quilt, I think my first question was “You do know what I make, right?” I make Modern quilts, and I was pretty sure that the raffle quilts in the past were generally more traditional in design.

But, yes, that was what they wanted; I could not say no. I mean what an honor to be asked to make the first Raffle Quilt that is a Modern design. It wasn’t until I was half done with the quilt that I had a momentary panic, that maybe the quilt wouldn’t be well received, being that it is so different from the other raffle quilts.

But luckily, quilting friends are the best, and they were able to calm my momentary panic.

Tell us about the design process. The biggest challenge for me was the size! I don’t generally make quilts that are so large. I knew right away that I would use large scale appliqué to create a Modern feel.

I played around with designs that would incorporate the stars and the illusion of the stars (representing quilters) all coming together in the center.

Because the design and appliqué create a minimal Modern look, I wanted to add lots of interest with the machine quilting.

Any funny or interesting stories about its creation?

After I had designed the quilt, made the appliqué shapes, and pieced the background, I realized how incredibly difficult it was going to be to precisely place the large stars! It all worked out in the end.

What did you think of it when you took that last stitch?

When I finished the machine quilting, I could not wait to take it off the longarm machine and finally get to see a full view of the quilt.

I have to say, I really love how it turned out. I hope the lucky winner will enjoy it!

For more on Jodi and her work, visit https://jrdesigns.wordpress.com/
This year’s fall International Quilt Festival will take place November 8-11 (with Preview Night on November 7 and classes beginning November 5), 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 8 from 5:30-6:15 pm in room 320AB 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 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, a roster will be available at the Volunteer/Staff Assistant check-in booth outside the Hall D doors.

**VIP Preview**

Only IQA members and Festival enrollees admitted, 5-7 pm, on Wednesday, November 7. 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 pm. IQA members can also attend this for free with your membership card. And Preview Night does not count toward your free day’s admission!

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 am, Friday, November 9, 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 am only through Hall D.
OTHER IQA EVENTS

Quiltapalooza!
Come help celebrate on Thursday, November 8, from 6:30-8:30 pm, with this fun event that just keeps getting better every year! Fun, food, and prizes galore. This year’s theme will be the “Tribute to Texas,” so wear your best echoing the Lone Star State—from Texas Toast to a Yellow Rose to cowgirls to Willie Nelson! 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
Come Together by Jodi Robinson will be raffled off at 2 pm, on Sunday, November 11. 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 4-6:45 pm, on Wednesday, November 7, and at the IQA booth for the remainder of the show.

Some shots from last year’s post-ceremony Winners Circle Celebration!
FIRST PLACE

Unfurling (58.5" x 58.5")
by Frieda Anderson of Elgin, Illinois, USA
**Artist’s Statement:** “I am fascinated by pattern and color and in particular I love the imagery of trees and leaves. Tree and leaf imagery appear over and over in my work with textiles. I work with my own hand-dyed cotton and silk fabrics and enjoy the deep, rich, saturated colors I achieve dying my own fabric.”  

*Original design*

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When Anderson was in high school, she fell in love...with quilting! And the romance continued through college. But it wasn’t until after that she started making her own quilts – with time detours into marriage and children. Though she continued to make clothes and Halloween costumes.

“When my youngest son entered grade school, I found I had more time to pick up quilting again,” she says. “I have turned the love of my ‘hobby’ into my profession and love teaching, lecturing, and—most of all—making quilts!”

For this project, Anderson says that she has loved tree and leaf imagery since she was a child riding around in the car with her mother and grandmother, listening to them discuss their gardens and the landscape around their yards, and talking about what trees to put where. As a result, this design is one that she has made over and over again, inspired by walking in the woods in the springtime.

“I have actually made this pieced design at least four times just trying to get it right, and have made a smaller version of it that is fused,” she says. “This particular version sat on my design wall as a drawing for over five years, with me looking at it all the time until one day I just said ‘I am starting this quilt!’”

She began as a traditional quilter, and then after some time, started making her own art quilts made mostly by using fused fabrics. “I have been for the last 15 years doing both, fusing smaller versions of ideas that I then want to make into larger pieced versions, which is the case with this quilt,” she says. “But before I could make this version as a pieced quilt, I had to master, and become happy with my results, a technique for doing curved piecing using freezer paper templates.”
SECOND PLACE

Floor—Palace of the Grand Master of the Knights of Rhodes
(71" x 72") by Pat Connally of Midland, Texas, USA
Artist’s Statement: “I drafted the pattern for my quilt from a photograph that I took while on a cruise of the Greek Islands.” Original design, based on a personal photograph

Connally calls this work the “most difficult” quilting that she has done so far, and it took her longer from beginning to completion than any other project.

“I had to take a timeout in the middle of quilting it, while I spent a year on and off with my husband in Houston at MD Anderson hospital having a stem cell transplant,” she explains.

“But we are celebrating three years post-transplant this month!”

She quilted as a hobby for many years after her children were off to college in the mid 1990s, but in 2003 she made the decision to try making quilts for competition. This quilt was based on a photograph that she snapped while on a cruise of the Mediterranean on the island of Rhodes.

“I knew that I wanted to attempt to turn that photo into a pattern, and it wasn’t too long before I had completed the drafting. But several other quilts were actually completed before I started on this one,” she says. “Friends that knew that I was working on it just started calling it Floor because that’s what I took the picture of—an amazing mosaic tile floor in that castle on Rhodes.”
THIRD PLACE

UPTOWN RAIL FENCE (46" x 46")
by MARIA SHELL of Anchorage, Alaska, USA
Artist’s Statement: “I am a bit maker. I like to make bits and then build them into bigger and bigger compositions. This collection of bits is organized to make one very large Rail Fence block.” Original design

It’s no mystery how Shell first got involved with quilting: she took a Debbie Caffrey Batey Mystery Quilt workshop and was immediately hooked. And she has not stopped stitching since then.

This work is based on the traditional Rail Fence quilt block. Shell blew up the block and filled it with bits of pieced fabric. It is one of the many quilts that she created for her book Improv Patchwork—Dynamic Quilts Made With Line & Shape.

“As is the story with most of my quilts, this one was created with the leftovers from another quilt,” Shell says. “I like to create my own fabric out of scraps. Once I get a bunch of bits made, I create a quilt. Then I take the leftovers and add more bits and make another quilt. It is like a sourdough starter!”

She had also been wanting to try out several ideas, like working with large quilt blocks filled with lots of bits, creating mirror image stripes, and writing a book. Uptown Rail Fence is a product of Shell doing all of those three things.
HONORABLE MENTION

Summer Memory (77.5" x 64")
by Yoshiyuki Ishizaki of Ashiya City, Hyogo, Japan
Artist’s Statement: “The best of summer memories I have are the bicycle trips with friends. This quilt expresses such memories. Quilting is the image of a tree ring, like my experience.” Original design
The 2018 Quilts: A World Of Beauty Judged Show Sponsors

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FIRST PLACE

Disparity (64" x 76")
by Karlee Porter of Clinton, Utah, USA
Artist’s Statement: “The inspiration for this design was the word ‘disparity.’ Skulls are usually associated with death. However, the skull was used as a centerpiece to remind the viewer that all life comes from something that must one day die. This piece is my statement on the idea that beauty can come even from within the darkest of places.”

“T his quilt, among all the others she has done, was personal for Porter. Very personal. But what started as an “exploration piece” in her mind during the time that her mother-in-law was battling cancer for the third time became a lot more in the end after that battle was lost!

“I was reflecting on the symbolism of what skulls mean, and how they can evoke a wide variety of emotions depending on the viewer. I wanted to make a statement about my thoughts on life and death. I wanted to create a skull in the most beautiful and colorful way,” she says. “I wanted the skull to represent the past. All of the colorful flourishes coming from around the skull were meant to represent the beauty that life has to offer; almost as if every little detail and motif represented a happy memory or experience. And as the skull lays to rest, those emotions flow from it in remembrance of the experiences of that body.”

Porter was first introduced to quilting almost a decade ago at the age of 18, and quickly began creating drawings in a sketchbook to turn into quilts while pursuing a fine arts degree from Weber State University. She is now an avid surface designer who not only built a business around quilting, but launched a new company, Honest Fabric, which specializes in designing and producing custom-printed quilt tops.

Back to this quilt, Porter says she definitely got a lot of questions about it, like if it was appliquéd and how she pieced it. And in her answers, she hopes to educate. “It seems that often in the quilting industry, people still don’t understand the power of technology. The techniques that were used to create this quilt like sketching, Photoshop, Illustrator, and digital large format printing are still so foreign to the average quilter,” she says. “So it’s fun to show this quilt as an example of what possibilities exist outside of traditional quilting and patchwork techniques. The aesthetic of this quilt simply could not have been accomplished any other way.”

She says it also helped that she is a computer programmer and is formally trained in digital graphic design. And that being able to apply those skills to a medium with such a long history is both fun and challenging for her.
SECOND PLACE

*Blossoming* (39.5" x 39.5")

by Diane Rusin Doran of Glenelg, Maryland, USA
Artist’s Statement: “This is an interpretation of what I see standing underneath one of our cherry blossom trees in full bloom, backlit by the afternoon sun. I created the image using digital surface design techniques and digital collage, then enhanced it with free-motion machine quilting.”

...
THIRD PLACE

Woven Journey (92" x 95")

by Claudia Pfeil of Krefeld, NRW, Germany
**Artist’s Statement:** “Woven threads in multi-color optic, a kind of macro-design. Pictures of all my quilts from the last 20 years are used in a collage, printed on silk. The collage prints and additional applications out of organza are enhancing the impression of a ‘Quilter’s DNA.’ The black background has been textured/created with all the names of my show quilts of the past 10 years from *Arabesque* (2006) to *Paradox* (2015). Original design

In making her quilts, Pfeil often has a feeling that is likely shared by anybody who makes them – though she can still find some humor in it. “For every quilt, I have a moment of desperation,” she says. “The moment when I could throw the quilt through the window! But I never give up!”

Pfeil says that each of her quilts has a story. And the story here is the culmination of all of the individual journeys she has taken with each quilt. The threads are color gradients of hundreds of different Dupioni silk strips she pieced together. The weaving is a nod to her University degree in textile design/weaving. And as she says in her Artist’s Statement, there’s a lot of her previous work in this one.

“Since I started in 1992, I have always ‘painted’ with fabrics, creating images and picture scenes,” she recalls of her start in quilting. “But the biggest step into the art was the purchase of my APQS Longarm. It gave me freedom in quilting—flying like an eagle over the mountains! There was no quilting limitation anymore. Thread and textures became my third creative column besides color and design.”
HONORABLE MENTION

Old Timer (41.5" x 39.5")

by Suzan Engler of Panorama Village, Texas, USA
Artist's Statement: “Old age is not a disease—it is strength and survivorship, triumph over all kinds of vicissitudes and disappointments, trials and illnesses”—Maggie Kuhn. Original design, photo from iGraphicStock.com, purchased with commercial reproduction rights.

The subject of cattle is a favorite one of Engler’s—though for this project, she had a little twist. “I usually depict young calves with large eyes. But for this one, it’s just the opposite. He is old and wise with a narrow gaze,” she says. “I was raised on a farm and have a soft spot for cattle. Every time I go home, I am searching for subjects for my next quilt!”

For years, Engler had been visiting International Quilt Festival in Houston and making bed quilts for her family. But inspired and struck by all of the art quilts she saw on display, she decided to pursue making those kinds. So much so that she quit her job with an architecture firm to pursue quiltmaking full time!
Our annual meeting, the Lone Star Quilt Conference, will be held at 5:15 p.m. on Thursday, November 8, during International Quilt Festival/Houston, in Room 340AB 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. Two members wish to run to continue their current positions and terms, and there is one new candidate.

Note: Current VP of Membership Michele Muska will now serve as VP of Finance, filling out the last term year of Vicki Anderson.

The Nominating Committee presents the following candidates for membership vote:

Cheryl Sleboda
VP of Membership

Cheryl Sleboda is an award-winning quilter and teacher. She is the owner of Muppin Inc. (Muppin.com), an heirloom sewing, quilting pattern, and merchandise company, and Sew Much Cosplay, dedicated to bringing cosplayers better education and sewing products. She hosted the DVD *Heirloom Sewing Techniques for Today’s Quilter* and can be seen on “Quilting Arts TV” and “It’s Sew Easy TV.”

Previously, Cheryl was an executive of a comic book distributor for 20 years and has served on numerous boards for quilting guilds and local community organizations. She has also worked as a consultant to sewing brands.

Cheryl is looking forward to bringing her unique perspective to the IQA board. “Membership is the backbone of any organization. As someone who values the tradition of quilting, but loves putting a new spin on it, I’m looking forward to being a part of the legacy of IQA and bringing my experience to the Board.”

Steve Jeffery
VP of Education (second term)

Steven Jeffery is President of Baby Lock USA and Senior Vice President of the Tacony Corporation. He has had a diverse career in the sewing industry. Steve joined Tacony in 1976, working in a retail sewing store. He became a sewing machine store owner in 1983, and then rejoined Tacony in 1989.

Currently, Steven oversees major brands including Baby Lock, Koala Studios, Tacony Sewing Central, and Tacony Industrial Sewing. He also directs and manages all sewing sales and marketing programs, machine production development, quality assurance and technical service. He is a member of the Sewing Advisory Board through VDTA and a member of Tacony’s Chief Executive Council.
Ricky Tims
Treasurer
(second term)

Musician and contemporary quilter Ricky Tims has successfully blended his creative passions into one very unique and interesting career. He is known in the international world of quilting as a bestselling author, enthusiastic and encouraging teacher, an award-winning quilter, fabric designer, and a talented speaker.

In 2002, he was named among The Thirty Most Distinguished Quilters in the World. Ricky is co-founder and co-host of The Quilt Show (TheQuiltShow.com). He is challenged by creativity in all forms, and encourages individuals to cultivate self-expression, reach for the unreachable, and believe in the impossible.

“By serving on the IQA Board, I feel I am able to serve in ways I'm not able to serve in my typical professional quilting roles,” Tims says. “The effect of IQA is far reaching, and I hope IQA will see growth in membership and that the organization will inspire a healthy and strong worldwide quilting community.”

(Please detach or photocopy and e-mail via scan 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 29, 2018.)

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

VP of Education: ☐ Steve Jeffery

Other______________________________________________________________

VP of Membership: ☐ Cheryl Sleboda

Other______________________________________________________________

Treasurer: ☐ Ricky Tims

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.
**The 2017 IQA JUDGED SHOW**

First Place, Handmade

Category sponsored by **Colonial Needle Company**

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**M A R C H E N (F A I R Y T A L E)**

(76.75" x 85")

by **Kayoko Hibino** of Shiki, Saitama, Japan

**Artist’s Statement:** “I wanted to express the world of Grimm’s Fairy Tales and old adventure tales in this quilt. I imagined the Medieval buildings in Europe and made it while enjoying each scene.” *Original design*
**The 2017 IQA JUDGED SHOW**

First Place – Innovative Appliqué

*Category sponsored by EZ Quilting by Simplicity Creative Group*

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**TURKISH TREASURES (67.25" x 73.25")**

by Pat Holly of Ann Arbor, Michigan, USA

**Artist’s Statement:** “A wonderful trip to the beautiful country of Turkey inspired this quilt. Designs came from images of ancient Roman ruins, as well as ideas from the Byzantine and Ottoman empires. Top is silk fabric and was machine appliquéd and quilted. I handmade the Oya needle lace that edges the quilt.” *Original design.*
The 2017 IQA JUDGED SHOW

First Place – Art-Naturescapes

Category sponsored by Mountain Mist

AUTUMN EVENING (54" x 40.75")
by BARBARA OLIVER HARTMAN of Flower Mound, Texas, USA

Artist’s Statement: “This is part of an ongoing series that takes fabrics left over from previous projects that are cut into small bits and pieces and used to achieve Impressionism. Working this way is very satisfying, and by using materials that easily end up in a landfill, makes the point that anything can be useful in some way.”

Original design