REPTILE WISDOM (72" x 72")

by KAREN K. STONE of Beaumont, Texas. First Place, Traditional Pieced.
Original design, inspired by antique quilt in Gerald Roy’s collection.
Category sponsored by From Marti Michell.
**The 2014 IQA JUDGED SHOW**

First Place, Art-Abstract, Large

Category sponsored by Hoffman California/International Fabrics

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*HURRICANE* (76.5" x 67"")

by JANNEKE DE VRIES-BODZINGA of Kollumerzwaag, Friesland, the Netherlands.

Original design.
letter from the president
Stevii has a BIG announcement about an upcoming IQA event. Here’s a hint: Water, water everywhere!

from the iqa library
Books written by IQA members reviewed in this issue: Double Wedding Ring Quilts by Victoria Findlay Wolfe, Quilting...Just a Little Bit Crazy by Allie Aller and Valerie Bothell, and Appliqué Mastery by Philippa Naylor.

winners gallery art, painted surface
Some say that quilting is like “painting with fabric.” Read quiltmaking stories from the winners in this category from last year’s Judged Show who really took that analogy to heart!

2015 judged show sponsors
Our complete list of generous corporate donors who, combined, will give away $94,250 in cash prizes at this year’s Judged Show. And – best of all – winners get to keep their quilts!

winners gallery innovative pieced
Piecing is one of the foundations of quilting and one of its most treasured techniques. Winners from last year’s Judged Show tell how they made their unique works...piece by piece.

quilting 101 – new york beauty
The Statue of Liberty isn’t the only gorgeous gal hailing from the Empire State! In this article in our continuing series, learn the history of this traditional pattern of circles and triangles. And see which contemporary artists are making amazing versions with their quilts today.
Dear IQA Members,

I'm very excited to announce IQA's latest activity—**Cruiseapalooza Panama Canal Adventure**! Yup we are going cruising! Quick, grab your calendar and mark off April 8-18, 2016 for cruising time with IQA.

The ship leaves Ft. Lauderdale and travels to the Bahamas, Aruba, Curacao, into the Panama Canal, cruise around Lake Gatun, then back out the Canal for stops in Panama and Costa Rica. The cruise will end back in Ft. Lauderdale.

Classes on a quilting cruise only happen the days the ship is at sea. Quilters never miss the opportunity to take advantage of shore excursions offered by Holland America, our cruise ship operator.

We have four teachers teaching on Cruiseapalooza. Marti Michell will be teaching hand and machine piecing. Linda Pumphrey will be teaching a piecing class, an English Paper Piecing class, a memory quilt class and a fusible appliqué class. Karen Seivert will be teaching piecing classes and an edge finishing class. I will be teaching a hand appliqué class and embroidery classes.

There is no need to haul a sewing machine, sewing machines will be waiting for you in sewing machine-required classes.

In addition, there will be open sew times scheduled. I have traveled on Holland America ships often and have also traveled with our tour organizer, Deb Roberts, and I highly recommend them both.

Go to [http://iqaquiltcruise.com](http://iqaquiltcruise.com) for more details. Hope to have you all join us on the Cruiseapalooza Panama Canal Adventure!

Keep quilting!

Stevii Graves
President
International Quilt Association

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**Check out IQA on Facebook!**

www.facebook.com/InternationalQuiltAssociation
from the iqa library
by stevii graves

Double Wedding Ring Quilts
Victoria Findlay Wolfe
Stash Books by C&T Publishing
111 pages, $24.95

Most quilters have a Double Wedding Ring quilt on their Bucket List. If you want a different twist on the traditional DWR pattern, this book is a “must have” for your library.

These are not your grandmother’s quilts, but she would be happy if you made one for her! The most charming part of the book is the stories Victoria (who, full disclosure, is an IQA Board Member) tells about why she made each of the quilts and how it relates to her family history. She also lists ideas on how to push the pattern further if the readers want to make the quilt for themselves.

Quilting…Just a Little Bit Crazy
Allie Aller & Valerie Bothell
C&T Publishing
119 pages, $29.95

There are two talented authors with two different styles writing this book. There are 10 projects and 30 techniques, with each author doing individual interpretations of five different themes.

It is fascinating to see how each author works. Also included are tips and directions for stitching and embellishing by hand or by machine. The tips for how to make even hand embroidery stitching is especially valuable.

Appliqué Mastery
Philippa Naylor
Dragon Threads Ltd.
128 pages, $29.95

If you want to master turned-edges appliqué, this book has the tools you need. Instructions are given for several ways to stitch down appliqué pieces, both by hand and machine.

Philippa also gives instructions for several quilt edge treatments. The instructions (with a full size pattern pull-out) for the Bird by Bird, a 70" x 70" quilt, is broken down into 12 month segments to help you, or your sewing group, keep on track while constructing this quilt.

If you are a current member of IQA (or publisher of a current member) and have a book or DVD that you would like to submit for potential review, please mail it to: Bob Ruggiero, c/o IQA Journal, 7660 Woodway, Suite 550, Houston, TX 77063.
Materials cannot be returned regardless of whether or not they are chosen for review.
FIRST PLACE

One Fine Day (68" x 70")
by Laurie Britt of Bakersfield, California, USA.
Laurie Britt began her journey toward art quilting as a small child, making doll clothes from the scraps her mother gave her. “As an adult, I became interested in doll and teddy bear making, as well as painting, but I was never interested in quilting,” Britt says. “My mother told me for years I should start quilting, that I would love it! My standard response was always, ‘Why would I want to cut up perfectly good fabric just to sew it back together again?’”

A 2009 trip to see a quilt show in Pismo Beach ultimately convinced her to try. “That trip changed my life,” she says. “At the show was the first time I had seen art quilts. I was amazed. I had never seen quilts that look like paintings. I was hooked.”

“I haven’t seen a style of quilting I don’t like—now that I have accepted the fact that I’m a quilter,” she adds. “My passion is making pictorial art quilts. It gives me the most satisfaction.”

Britt begins her quilts with a drawing to create a pattern, and then selects the fabric. She uses Mistyfuse to create her raw-edge appliqués. Then, she paints the surface, using any medium that will give her the desired effect. Photographing each stage of the quiltmaking process helps reveal any potential problems and keeps the composition on track.

Today, she relies on her husband for critique and support, but still credits her mother for enduring quilting advice. “No matter how frustrated I would get with a quilt, my mom would tell me ‘keep going; it’s going to work out fine; it’s only one piece at a time.’” Britt says. “I will always be grateful to her for teaching me to quilt and her wonderful words of encouragement.”

Artist’s Statement: “This quilt was a true experiment! I normally make fantasy art quilts, which allows me to have no boundaries. This one is a little different. This is the first photo-realism type of quilt I’ve made. I had to capture the true caricature of a living being.”

Original design
SECOND PLACE

Oscar (80" x 82")

by Cathy Wiggins of Macon, North Carolina, USA.
Cathy Wiggins says this unique quilt was born out of a conversation with friends, wherein she was describing her desire to make a quilt that represented a leather-bound book. Her friends suggested she use real leather as the binding material— not your typical quilt fabric!

“This seemed like the perfect time to give Oscar his quilt. So Oscar is painted using textile mediums and paint sticks and the silver ‘book binding’ is quilted leather,” Wiggins says. “Thus, Oscar is the quilt that started my journey in making quilts using leather.”

The book cover is created in two sections using silver leather with Oscar’s image painted on white muslin.

Wiggins says she wanted to tell Oscar’s story via images that appear in the background. In order for the prince to win the heart of the princess, he must first become friends with Oscar, the dragon. Because she did not want the story to include an unhappy ending where the prince slays the dragon, Oscar continues to protect the prince and princess in their castle.

Oscar is one of the final quilts in a series of 14 that Wiggins calls “Just for Fun.”

“I love creating quilts that tell stories, make people smile and really draws the viewer in for a closer look,” she says.

“There are no rules in quilting,” she continues. “Follow your heart. It’s the love and energy from your heart that makes a memorable quilt!”

Artist’s Statement: “Oscar, the dragon, has been with me since childhood, and I knew he would one day make it into a quilt.” Original design
**THIRD PLACE**

*Caesar and Me* (82" x 82")

by Patricia A. Smith of Pinehurst, North Carolina, USA.
While visiting an art museum, Patricia Smith says she took lots of photos. “I had not been quilting very long and didn’t know the rules, but I thought it would make a great quilt,” she says. “It took me more than a year to figure out how to make it.”

Smith says she tried a variety of means to the end, including designing on the computer, an overhead projector, and templates, but nothing worked to suit her until she found some fusible webbing with a grid imprinted on it.

First, she drew all the elements of the mosaic and then fused the grid to her background fabric before stitching each geometric shape. Then, she painted the quilt with fabric paint and a stencil with ¼-inch squares. Each square was then painstakingly quilted to make it resemble mosaic tile.

“I certainly had a great appreciation for the artist who made the original mosaic,” Smith says of the wholecloth quilt endeavor that took her four years to finish. The title reflects the fact that the artist put so much of herself and her time into the effort, so she shares top billing with Caesar.

“I just enjoy the moments when people look at it and make comments, not knowing I am the artist. They can never figure out how I did it,” she adds. “Only other artists can understand—it’s not about the end, it’s about the process.”

**Artist’s Statement:** “The design of this quilt was inspired by an ancient Roman mosaic I saw at the art museum. I was fascinated with the geometric configuration and the images they created.”

*Original design inspired by Roman mosaic*
HONORABLE MENTION

FAIRY GARDEN (80" x 60")

by CATHY WIGGINS of Macon, North Carolina, USA.
Cathy Wiggins says she was introduced to quilting by a new neighbor when she first moved to Lake Gaston in North Carolina in 2002. There, she attended her first guild meeting and has not looked back since.

_Fairy Garden_ began with a design painted on white muslin with oil sticks and textile medium. She began with a 10” by 12” sketch that she projected onto the muslin and traced in pencil.

After painting the entire drawing and giving it ample time to dry, Wiggins says she spent another 250 hours quilting, then 300 hours of hand embroidery and beading to add details to each fairy.

“When using paints and mixing your own colors, make sure you mix enough to cover the area you will be quilting,” Wiggins advises.

“I ran out of the border color on the Fairies, and had to spend a half-day remixing.”

“Before quilting, I painted,” she says. “I knew, at some point, the two would cross paths.”

**Artist’s Statement:** “I love hand embroidery and beading, so I created _Fairy Garden_ for that purpose.” _Original design_
$94,250 in non-purchase cash awards
Note: Click on a company’s logo to visit their website

The Handi Quilter® Best of Show Award
$10,000*

The Founders Award
International Quilt Festival
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The Robert S. Cohan Master Award for Traditional Artistry
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The Pfaff Master Award for Machine Artistry
$5,000*

The Koala Studios Master Award for Innovative Artistry
$5,000*

The Superior Threads Master Award for Thread Artistry
$5,000*

*These prizes also include airfare to and hotel accommodations for Quilt Festival.
Each Category Award Totals $2,000
($1,000 for first place, $700 for second, and $300 for third)

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FIRST PLACE

Georgetown Wedding (74” x 75”)
by Ann Petersen of Aurora, Colorado, USA.
Artist’s Statement: “I fell in love with piecing design as a little girl watching my grandmother make quilts, but in my 20s, when I took a class, I hated templates and inexact piecing. Only in the late 1980s, when I saw strip-piecing on PBS TV programs, did I take to quilting with a vengeance.” Original design

Ann Petersen says her quilt, *Georgetown Wedding*, started with a fabric collection of dark browns and orange-toned pinks that she had been collecting for years.

“I tried to make several different quilts, but never liked what I was doing and stopped. Then, in 2013 at a quilt show, I saw a display of antique pink and white quilts. One was a Georgetown Circle, and I loved the design,” she says. “Around this time, it occurred to me that my resistance to Double Wedding Ring quilts was a little ridiculous since so much of my work involves curved piecing.

Petersen said she decided to combine three ideas and drew the Georgetown Circle blocks digitally. The coloring diagram came from a book about designing Double Wedding Ring quilts, and she copied it to create the pieced center with colored pencils.

The result is a prize-winning combination of Georgetown Circle blocks and Double Wedding Ring.

“The asymmetrical appliqué border really makes this quilt stand out,” Petersen says. “I loved it before I put the border on, but was amazed at how it all came together with the border.”

Now, Petersen says curved piecing has won her over.

“Curves add such flair and movement to the geometry of pieced work,” she sums up.
SECOND PLACE

Magical Moments in Time (77" x 83")

by Lois Podolny of Tucson, Arizona, USA.
Lois Podolny has never had idle hands, having enjoyed a variety of pastimes, including cooking, needlepoint, building dollhouses, embroidery, and sewing.

“I was attending a craft show in my hometown, Cincinnati, Ohio, and one of the vendors was a quilter. I told her I had always wanted to make a quilt. She told me she had a little quilt shop attached to her house. If I wanted to learn, I should come out and she would be happy to teach me,” Petersen recalls.

Undaunted by the challenge of curved piecing, Petersen took up a Double Wedding Ring quilt for her first project. “I cut the pieces by hand, sewed them by hand, and quilted the quilt by hand,” she says. “That’s what I thought quilting was.”

In 1998, she took a class from Paula Nadelstern and fell in love with Kaleidoscope patterns. After collecting the appropriate fabrics for more than a decade, she says she found the courage to begin her kaleidoscope quilt. The title comes from the idea that the images seen inside a kaleidoscope are often only visible for a brief second.

“Each scope is made up of a number of wedges, all adding up to 360 degrees. In my quilt, there are scopes with eight, 12, and 16 wedges,” she says.

Fabric choices serve to disguise the seams, and the quilt is composed of approximately 18 to 57 pieces per wedge, with 19 scopes ranging in size from 12 inches to 36 inches. Petersen said she wanted to leave enough background behind them to have fun with free-motion quilting.

“I love traditional quilts as well as art quilts—any quilt that is well done,” Petersen says. As always, it was a joy to win a ribbon in Houston.”

Artist’s Statement: “This was by far the most difficult quilt I have ever attempted. However, I am encouraged by its success and have begun another one. This is definitely a learning experience.” Original design
THIRD PLACE

RHYTHM & ROSES (44" x 47"
by KAREN ECKMEIER of Kent, Connecticut, USA.
Karen Eckmeier says she fell in love with quilting after she and her husband bought a hand-quilted Star of Bethlehem quilt at a craft fair.

“I wanted to learn how to do that, but didn’t know how to sew, let alone make a quilt. So at the age of 30, I taught myself how to sew so I could make my first quilt,” she says.

“It started out with what I called ‘rhythm sections,’ which consisted of topstitched curves and angles combined with one of my Random Rose blocks. I wanted the roses to really vibrate with the music, so I gradated the colors and added the solid black,” Eckmeier continues.

Beading the quilt took almost as long as the quilting, she adds. Eckmeier says she loves creating abstract designs and the challenge of capturing the essence of a subject in geometrics, colors, and lines.

The name for the quilt came from another of Eckmeier’s interests.

“I attended a spiritual hand drumming class, and the teacher started talking about ‘layered rhythms.’ Immediately, my mind went to my layered waves technique (topstitched curves) that I have been playing with since 1998,” she says.

“So, I decided to make a quilt that combined waves, rhythm, and music. The title is a take off on the musical phrase ‘rhythm and blues.’"

Artist’s Statement: “Rhythm & Roses feels the most ‘electric’ of my pieces, which is a good thing, since I usually aim for glow in my quilts.” Original design
HONORABLE MENTION

Bohemian III Rain (48" x 40")
by Sandra Peterson of Muncie, Indiana, USA.
A wedding gift for her oldest son got Sandra Peterson started on the road to quilting in 1992.

Although she was already a confident seamstress, there was no family history of quiltmaking, so she taught herself by reading and researching specific blocks. Her first queen-size quilt relied heavily on the Churn Dash block, but within a few years, she was designing her own quilts.

For Bohemian III Rain, Peterson says she wanted a three-dimensional design of the original fractal wheels she created for a series of quilts. The theme of the Bohemian Series is summer, she says, and is based on her memories of playing in the summer rain as a child.

“I also had been developing techniques for curved foundation piecing and wanted to use those techniques on this quilt. The design answer was umbrellas. The simplicity of design, except for the umbrellas, was done to give an Oriental feel and allowed me to use a wonderful woven black fabric from Japan,” she says.

The hand quilting carried out the theme of this quilt by using color-matched and metallic silver thread in uneven straight-line quilting to represent rain. She also quilted repeated consecutive ripples on the woven black fabric to create the illusion of someone having thrown a stone into a puddle.

Bohemian III Rain was a new experience, she says.

“I hand-draft my patterns and had been thinking of designing the wheel to show perspective without using the value of color to do it,” Peterson says.

“Drafting the umbrella sections and designing the patterns of the sections to incorporate curves for foundation piecing makes Bohemian III Rain a standout for me.”

Artist’s Statement: “I use traditional techniques when machine piecing and hand quilting, but my quilts are innovative in their design. My style is to use lots of color and pattern in my fabrics, and to use lots of fabric, which makes a very intricate, intense quilt. I do, however, find myself drawn to the simplicity of the ‘modern’ quilts I am seeing now. There is something calming about blank spaces.”

Original design
There’s something about the intricate spires and curves of a New York Beauty quilt that make it beautiful to behold, but intimidating for many quilters.

While it may not be the best choice for a beginner, it’s not as difficult to master as one might assume, experienced quilt instructors say.

“I think people get intimidated because designers sometimes make it seem too hard. I have been a teacher my whole life, and I like to take the intimidation out of projects and find ways to make them attainable,” says Jean Wells, owner of The Stitchin’ Post in Sisters, Oregon and author of nearly 30 quilting books.

“If you can introduce them to paper piecing, they will end up with perfect points.”

New York Beauty quilts may be hard to make, but they’re harder to find, says collector Bill Volckening of Portland, Oregon.

“With such a high level of complexity, it took time, skill, and determination to create one. It took time to collect them, too,” he adds.
Fifty of his 72 New York Beauty quilts were on display in Nantes at Pour l’Amour du Fil in France in April, and the French magazine, *Quiltmania*, has recently published his book, *New York Beauty, Quilts from the Volckening Collection*.

“Central to the New York Beauty quilt design was an important and familiar icon—the sun. The ancient motif surfaced in American patchwork in the second quarter of the 19th century,” Volckening says.

“With the New York Beauty, a radiating circle was broken in four quarter-circle wedges or arcs, which were placed in the corners of a block, with points radiating from the curved seams toward the center of the block,” he adds.

“It was an advanced design, and quilts were made with rows of blocks, set with elaborately pieced sashing and small, radiating sunburst cornerstones. The intersecting points of four blocks revolved around the cornerstones, and the arcs in the corners of the four adjoining blocks formed a larger broken sunburst.”

*This pink and green Beauty from the International Quilt Festival Collection measures 83" x 87".*
The name New York Beauty was not commonly used until 1930—about a decade after patterns were included in the packaging of Mountain Mist batting, a division of Stearns and Foster.

Contrary to the suggestion of the name, the New York Beauty did not actually originate in New York.

Mountain Mist renamed many of the popular patterns of the Colonial Revival period. In the South, these early quilt patterns from which the New York Beauty sprang may have been called “Crown of Thorns,” “Rising Sun,” “Rock Mount,” or “Rocky Mountain.”

In Texas and surrounding states, they may have been known as “Polk in the White House” or “Polk Dallas Texas,” to commemorate the election of U. S. President James K. Polk in 1844, according to historical information published by the New England Quilt Museum.

“There was no information available about how the name New York Beauty was chosen by Mountain Mist, but New York was one of
America’s largest, most populated cities in 1930,” Volckening says.

“Two recognizable landmarks were the Statue of Liberty, opened in 1886, and the newly completed Chrysler Building. Both icons of the American urban landscape became associated with the New York Beauty quilt design. They shared visual elements, particularly the triangular points radiating from curved lines. In the crown ornamentation of the Chrysler Building and the Statue of Liberty’s crown, the design elements seemed related to the quilt pattern.

“The Mountain Mist New York Beauty was a very specific quilt. It was made of orange, yellow and white solid fabrics, set on a diagonal, and it included two-color LeMoyne Stars as cornerstones,” he continues.

“Red, white, and blue was the second of two recommended color combinations, and the suggested quilting design included overlapping circles,” he adds. “The quilt was a modern day, streamlined version of the earlier renditions, with fresh colors and half the number of pieces as some of the earlier quilts.”

Contemporary quilters have adapted this intricate pattern to include a much wider spectrum of colors. They also have tossed aside the idea of a traditional, repeating block in favor of interlocking designs with various sized spires and fabric selections.

Wells said she first learned how to create the New York Beauty in a workshop led by quilter Karen Stone, and subsequently, taught it to her daughter, Valori Wells Kennedy, who is now teaching her own daughters to quilt.

“New York Beauty quilts have always fascinated me. The circular shapes and precise points draw me in and start me thinking of other design possibilities,” Valori Wells Kennedy writes in her book, Radiant New York Beauties.

“I had no idea what these quilt blocks were in my 20s when I saw a quilt on the wall that mom was making,” she says. “I thought it would be fun to draw up my own block and did a rectangular design with the points different sizes.”

Linda Hahn created a New York Beauty as the backdrop for appliquéd water lilies. The quilt called Tottenville Toads measures 72” x 72” and is from the book, New York Beauty Diversified, from AQS Publishing.
“When you look at the quilts in my book, you will see how one idea led to another once the process was in place,” she suggests. “And I found ways to be creative with the basic block. Be adventuresome, and try to put your own twist on a block.”


The evolution of the design to incorporate a more artistic, free-form approach probably occurred within the last 15 years, Hahn theorizes.

“People have just realized they have permission to do that,” she says. “It just takes one person to spark that.” Hahn adds the first quilter she saw creating that spark was Karen Stone.

Quilters may be reluctant to try the New York Beauty because they think paper piecing involves a lot of
waste and they’re intimidated about making points.

“They don’t relax and enjoy the process,” she says. Hahn created her own method—totally by accident—of making New York Beauty blocks that requires only one pin and two additional measurements to ensure all the spires are consistent. There is no stress and no cursing involved, she adds.

“People shouldn’t be afraid of trying a new block. There’s something that will work for everyone,” Hahn says. “I’d rather do a New York Beauty than a nine-patch. There’s just so much you can do with them.”

Whether they are appreciated for their artistry, adaptability, or their history, New York Beauty quilts have certainly gained a foothold in the world of quilting.

“During my 25 years collecting and handling these quilts, I have heard all kinds of interesting tales about the origins of the New York Beauty quilt design,” says Volckening. “The regionalist folklore had to make me wonder, but the quilts clearly had their own agenda. It was just a matter of paying close attention, and that’s the funny thing about quilts. They have voices of their own.”

Another gem from the International Quilt Festival Collection is pieced in patriotic red, white, and blue and measures 70" x 70".
Have you submitted your entry for the 2015 Judged Show yet?

The deadline is May 28!

Click HERE for the rules, entry form, and information. More than $94,000 in cash, non-purchase prizes will be given away this year at the “Winners Circle Celebration” on October 27. Send your work in to compete with the world’s best quilt artists!
AFTER HADRIAN (83" x 63")

by Sue McCarty of Roy, Utah.

Original design inspired by Medieval art, history, and literature.
Amazing Aztec-nicolor Dream Quilt (84" x 86")
by Carol Moellers, Dana Lynch, Mary Holman, Mary Kay Runyan, Cindy Neville, Wanda Myers, Bridget Lilja, and Karen Fitzpatrick of Greene, Iowa.
Inspired by the “Aztec Cosmos” drawing of Tomas Filsinger.