Cool Jazz (25" x 55")
by Shirley Gisi of Colorado Springs, Colorado, USA
First Place, Abstract-Small. Category sponsored by Benartex.
Photo by Mike McCormick. See Table of Contents for more info.
The 2018 IQA JUDGED SHOW

First Place, Appliqué-Small

Category sponsored by World of Quilts Travel

CONTENTMENT: A 25TH ANNIVERSARY CELEBRATION (63" x 72")

by TERESA YIELDING RAWSON of Tuscumbia, Alabama, USA

Artist’s Statement: “This original quilt was designed and made in honor of [my husband and mine’s] 25th wedding anniversary. Each block, including the center, depicts something important pertaining to our relationship...meeting, marrying, the birth of our daughter, first home, careers, and hobbies. My, how our appearances have changed! All edges are turned under.” Original design
letter from the president
The season of renewal may almost be over, but President Jennifer Keltner encourages us all to appreciate the spirit of rejuvenation – in life, in family, and in quilting!

2019 teachers directory

winners gallery–pieced, large

winners gallery–animal kingdom

the iqa files–beth miller
This Australian artist finds inspiration not only in her natural surroundings, but in photography, screen printing, and design. Meet Miller, and read why she believes it’s so important to bring younger people to the art form.

on the cover
Cool Jazz (40.25" x 55") by Shirley Gisi of Colorado Springs, Colorado, USA. First Place, Abstract-Small. Category sponsored by Benartex. Photo by Mike McCormick.

Artist’s Statement: “The cool is the use of blue and the jazz represents red. Together, they create visual harmony while playing off of each other. I love color, and this one was really fun.” Original design
Welcoming the spring and summer seasons is a ritual many of us can appreciate. Mother Nature awakens from her slumber and bursts forth with a symphony of buds and blooms that rejuvenates a rebirth in our collective souls. More time outdoors, longer days, and warmer temperatures—we await them all with eager anticipation to discover new layers of beauty and texture in nature.

Marcel Proust said, “The real voyage of discovery consists not in seeing new landscapes, but in having new eyes.”

So where do we find those new eyes—how do we unlock the energy and ideas to continually create? Yes, it might be through exotic vacations and explorations of museums. But it needn’t be that intensive in time or energy.

How often do we miss the beauty of the ordinary? We are surrounded by splendor in so many areas of life—but our frenetic pace often causes us to look past the smallest of these magnificent things. We forget to stop and dwell in the moment so we can see what’s right in front of our eyes.

The items that surround us every day—the beauty of a familiar shape, the timelessness of a treasured quilt block, or how something old can be made new again with a fresh young eye.

In this Spring ’19 issue of the IQA Journal, we hope you absorb the beauty that’s revealed with new eyes, and that your anticipation for what’s to come is met with new faces, new products, and even a few familiar favorites.

THANK YOU for supporting, participating in, and making IQA the standard for excellence.

All the best,

Jennifer Keltner
President, International Quilt Association
The 2019 IQA Teachers Directory

Are you an active IQA member who is also a teacher? Want the rest of the membership to know about you and your area of expertise? Then submit your information to this year’s Teachers Directory…and it’s FREE!

Simply click on the link HERE and fill out the form.

Let the world know about your quilting expertise!
FIRST PLACE

MONREALE AND MOM (67.75" x 67.75")

by LYNDA LYNN of Otis Orchards, Washington, USA, with NOLA MAUCH
Artist’s Statement: “Inspired by the amazing floors seen in the Monreale Cathedral in Sicily, this quilt represents a collaborative effort with my mother. She is a fabulous precision piecer, and the quilt would have never been completed without her. As we were working on it, we did not know she was losing sight in her right eye and her other eye was diminished with a cataract. I’m so grateful for her help and having a quilt with so much of her sewn into it!”

Original design

This quilt is full of mother/daughter moments. In fact, it was with her mother that Lynn first took an “Introduction to Quilting” class in the early ‘90s. And she’s been hooked since! Though the pair had never collaborated on a project until this one.

“The large white spaces provided opportunity for the intricate quilting,” Lynn says of this work. “Some of the piecing and setting elements of this quilt were a challenge. Mom and I pulled out all of the tools from that Intro class to get this put together!”

She also talks about the “emotional experience” that happened for both of them when they attended their first IQA Winners’ Circle Celebration in the early ‘90s and saw the winning quilts revealed live. “At one point, I leaned over to her and whispered ‘there isn’t any reason that with our best effort, someday we too could be part of this show!’” Lynn recalls.

Fast forward 25 years, and it happened. And the timing of this win allowed both mother and daughter some satisfaction and closure.

“I am so grateful that Mom was part of this journey. She was too ill to attend the show last fall, and sadly passed away before the year’s end. But she knew our quilt was not only juried into the IQA show, but it had won first place!”
SECOND PLACE

CARNIVAL (82.25” x 82.25”)
by Beth NUFER of Brookings, Oregon, USA, with Clem BUZICK
Artist’s Statement: “I wanted to make a Modern quilt with a 3-D effect. I used silk fabric with a gradated color background fabric. It was a fun quilt to make!” Original design

Nufer says that she started quilting in 2009, and hasn’t looked back since!

“I wanted to use the silk fabric with the gradated fabric to make a 3-D effect,” she says about this work. “It was a fun quilt to make!”

Nufer also points out that this is the “most Modern-style” quilt that she has ever made.
THIRD PLACE

Celtic Migration (74.5" x 75.5")
by Angela Petrocelli of Prescott Valley, Arizona, USA
It may have taken Petrocelli three years to complete her first quilt, but once she did, she quickly took to the art form—eventually amassing four sewing machines and an entire room dedicated to quilting.

One could say that it was the “luck of the Irish” that led to this quilt’s creation— with a little help from television. “I love Flying Geese, or at least I used to!” Petrocelli says. “One evening, I was drawing some flying geese and watching TV. QVC was having a St. Patrick’s Day special, and I started playing around with Celtic knots made of Flying Geese. *Celtic Migration* was born.”

Unfortunately, she also adds that “everything that could go wrong went wrong” over the years she worked on the quilt. “Starting from the beginning when I didn’t realize that my copier was printing my foundation papers at 94% scale. So while everything was designed around a two-inch square, it is really 94% of two inches!” she recalls. “I didn’t realize the mistake until the eighth month mark and was too deep to start over. Looking back, this was only the beginning of the hiccups. But I got it done, am pleased with it and even more pleased that I will never have to make it again!”

*Celtic Migration* is only the second quilt that Petrocelli has made, but vows that it will stand apart from all of her future efforts— because she will never do taupe again. “Perseverance, patience, a touch of crazy went into this quilt,” she sums up. “And being determined not to let a quilt beat me got me to finish it!”

**Artist’s Statement:** “This quilt was inspired by my love of Flying Geese and works to blend the simple complexity of Celtic knots and the subtle beauty of taupe fabrics. In total, there are 7,924 Flying Geese. It took a little over two years to complete.” *Original design*
HONORABLE MENTION

China of Scraps...Porcelaine de Chiffons (76” x 76”)

by Renee Ferre of Carquefou, France with Marie-Odile Morgand
Quilters often find their way to the artform by way of a creative detour – and Ferre’s story has a bit of a classical approach.

“When I discovered the quilting world some 30 years ago, I was studying cello for several years already, but this practice was always frustrating and time consuming,” she recalls. “I never felt going wrong with quilting, even if it was moving ground sometimes. And when it became obvious I could not practice both seriously, I chose without hesitation the more gratifying pursuit...patchwork!”

For this work, Ferre says the design process was “slow.” She also quickly got bored reproducing some traditional circle blocks, and decided to draw her own. They were three Japanese crests and adapted designs from antique painted dishes that she had photographed in various museums. At least one visited when she found herself with some extra time on her hands.

“I owe the design of the center panel to a canceled flight, which allowed me to spend a long afternoon in Amsterdam and visit the just reopening Rijksmuseum,” she explains. “I saw a complete china dinner set decorated all over with hourglasses. I had a creative spark!”

As geometry is another of her passions, she says that making this quilt has brought her a lot of joy.

“I had never spent so much time on any other of my quilts! And having this quilt being part of the IQA exhibition in Houston filled me with the greatest of pleasure.”

Artist’s Statement: “After starting with three traditional blocks, we made our own block drawings, inspired by Japanese crests (three of them) and antique plates I had seen in a museum. Inspiration for the center comes from a China dinner set, also from a museum. Circular two-colored hourglass covers all the surfaces. For the borders, we used the same stars as the ones in the center. Each of us contributed our skills.” Original design
The 2018 IQA JUDGED SHOW

First Place, Merit Quilting-Hand

Category sponsored by Flynn Quilt Frame Co.

Song of Early Spring (69" x 73.5")

by Chizuko Ito of Hokuto City, Yamanashi, Japan

Artist’s Statement: “This quilt is inspired by spring and the bubbles that spring out from the bottom of a pond during that time. I used a traditional pattern and quilted in the Japanese traditional Sashiko style.” Original design
The 2018 IQA JUDGED SHOW

First Place, Surface Design

Category sponsored by Sew Steady

Lost in the Sun (39.5" x 47")
by Peggy Brown of Nashville, Indiana, USA

Artist’s Statement: “Several of my graphite pencil drawings inspired this quilt. The central section features the golden color of sunshine along with digital reproductions of my drawings. The bottom section is made up of digital transfers from one of my watercolor paintings.” Original design
FIRST PLACE

Jewel Beetle (41.34" x 58.27")
by Esther Tronchoni Simo of Javea, Alicante, Spain
Tronchoni says that while she has always liked fabrics, it wasn’t until about a decade ago that she began a course of patchwork classes to learn how to make basic quilts. In her “other life,” she’s a biologist, so the subject matter of this work in particular appealed to her.

“I went to an exhibition of very enlarged insects by a photographer named Levon Bliss, and as a biologist, I was fascinated with the details and beautiful colors of the jewel beetle,” she says. Tronchoni adds that this is the first time she used such tiny pieces of fabric to create such a detailed image.

“Although the beetle was very much my inspiration, the background was inspired by my husband’s interwoven quilts—which have themselves won awards in Houston!”

Artist’s Statement: “As a trained biologist, I was fascinated by the photography of this beetle the moment I saw it in an exhibition. I wanted to convey the bright and varied colors that this tiny insect has but can only be appreciated when the image has been enlarged by so much. I felt the best way to do this was with raw-edged appliqué against a black interwoven background.” Based on a photograph by Levon Bliss in an exhibition in the Oxford University Museum of Natural History.
SECOND PLACE

*Roaming Free* (67” x 38”)

by Sophie Standing of Nanyuki, East Africa, Kenya with Michelle Pearson
S tanding began creating fabric art at a very young age—around eight. Crocheting, knitting, embroidery, tapestry, dress and bag making, she was into it all. But it wasn’t until about a decade ago that she started creating appliqué and thread-painted wildlife art. An invitation from Michelle Pearson of Handcrafters House in Perth, Australia to come and teach her techniques at her quilting shop, led to a deeper creative partnership. “Michelle and I became good friends and decided we would join creative forces and create an art quilt together,” Standing says. “Myself doing the subject matter of the rhino in appliqué and threadpainting, Michelle creating the patchwork of diamonds and then quilting the whole piece once I had attached the rhino to her patchwork! It was a big process!”

The quilt was inspired at least partially by the fact that Standing lived in Africa for 20 years, and the pair settled on depicting a black rhino. “We wanted to use as many techniques as we could in the quilt, and decided on a diamond patchwork background depicting the scene of the Maasai Mara landscape,” she continues. “The rhino I created in appliqué fabric pieces and then thread painted all the details.”

Michelle sent the patchwork diamonds via DHL from Australia to Kenya, and then had to attach the rhino to the patchwork background, and basically re-thread painted him all over again!” Working long distance, Standing notes that she and Pearson had “lots of funny Skype calls” during the creation, with each other talking over colors and patterns for the fabric choices and quilting patterns. “It was a very intense project. But we both have a great sense of humor so we always had a giggle and fun over creating it together,” Standing says. “When I was attaching the rhino to the patchwork, I did have to send my husband and two boys away for a week fishing so that I could commandeer the dining room table with my machine and work day and night on it without interruption!”

**Artist’s Statement:** “Inspired by a photo taken by Renaud Fulconis of a black rhinoceros on the Maasai Mara Reserve in Kenya. Black rhinos are browsers and prefer to stay within the bushes to keep safe, particularly from poachers. Our quilt represents what we want for all animals—to safely roam free in their natural habitat.” *Design source: photo by Renaud Fulconis (used with permission)*
THIRD PLACE

OR-7 (30.5" x 53.5")

by Christina McCann of Depoe Bay, Oregon, USA
McCann says that she remembers when she came to quilting—even if it took awhile.

“I spent seven years building a sailboat and 12 years living aboard, so I was completely out of touch with what was happening in the world of fiber art and fabrics,” she offers. “I spent a week with my daughter dying wool fiber and silk fabrics and was blown away with the possibilities. I found wonderful choices of batiks and began dying cottons. I hadn’t been a traditional quilter, so rules never entered into the equation!”

For this quilt, she was inspired by a real-life wolf with the name of a science fiction robot.

“The story of OR-7 caught my attention. This wolf surprised the scientists with his unusual behavior wandering great distances before finding a mate and settling in an area that had not seen wolves for 70 years,” McCann says. “I wanted his pose to dominate the piece with an imposing fierceness, but portrayed his adventurous spirit using vibrant colors.”

Not wanting a lot of detail to distract from his presence, she used the lines to anchor him to the ground. Simple matchstick quilting added a veiled and perhaps elusive feel.

And – just like a real “wolf mother” – McCann misses her offspring when it’s not around. “This piece has a strong presence in my home,” she offers. “And I miss it when it is off wandering from show to show!”

**Artist’s Statement:** “This is a tribute to the first grey wolf in Oregon since 1948. He wandered alone in the state and into California before settling in the southern Cascade Range, forming his pack. I hoped to capture his determination and elusiveness.” *Original design*
HONORABLE MENTION

ALL YOU NEED IS LOVE (47" x 52")

by KATHY MCNEIL of Tulalip, Washington, USA
Within moments of seeing this photo on the cover of a National Geographic catalog and tracking down photographer Cynthia Baldauf’s name in the credits, McNeil begun her internet search to contact her. After she found contact info on Facebook, she emailed Baldauf immediately to ask what she would charge for a one time permission to use her “work of art” to inspire this quilt.

“And so it began…..a leap into hope and possibility!” McNeil says. “I used Cynthia’s photo to draw my basic composition. Then I designed the shapes into smaller and smaller pieces which could be hand appliquéd together, painting the figures with hundreds of scraps of different fabrics. Real metal brads were used in the bridle tack. Crystals, wedding dress sequins, silver metallic threads, and bits of paint were added to simulate the frost. Their eyes took days. Dimensional eye lashes were hand sewn with embroidery floss flecked with glitter.”

McNeil then sent the photographer the first in progress photo “hoping and praying” that she would be pleased.

“Every few weeks, I would send another in progress photo to let her know I was still enthralled with her image,” McNeil adds. “She always responded with encouragement and support. My excitement kept building. I could visualize it all coming together!”

Artist’s Statement: “Standing together covered in frost, this team brought tears to my eyes. When you are part of an enduring team, the object of your devotion becomes a part of you. Your sense of well-being depends on whether they too are flourishing. True happiness only comes from sharing your heart.” Design source: photography by Cynthia Baldauf, used with permission
IQA Journal: Tell us a bit about your life and personal background.

Miller: I grew up in a small farming community in Western Victoria, Australia - a cold, wet and windy place. When I was in my early teens, my father decided to have a career change and my parents, my two siblings, and I moved over 3,500 kilometers to Darwin, Northern Territory, to a warm and tropical climate.

We had traveled from one end of Australia to the other. I am not sure what my parent’s thoughts were, but for us children it was a wonderful adventure. I quickly settled into my new life between school, swimming, and sunbaking on the beach with my friends each covered in coconut oil to get the golden tan - so essential to teenage life.

On finishing school, I became an Enrolled Nurse and spent the next four years completing my training at the Darwin Hospital where I met my husband. Three of our four children were born while we lived in Darwin. As our children grew, I decided in my spare time to enroll in a dressmaking course to make their clothes. I had no sewing experience, but I found I really enjoyed the making process and choosing which colors went together. My seams were not always straight, but our children didn’t seem to mind. They did, however, have some fancy clothes, and some unusual outfits due to design and color choices. My
husband bought me a new sewing machine and — unbeknownst to me — my textile journey had begun.

In 1974, Cyclone Tracy devastated the city of Darwin and the outlying towns. Our house was no exception. After much deliberation, the decision to relocate to Canberra (Australia’s Capital city) was easy. Our last child was born shortly after arriving. Canberra has been our home now for over 40 years.

**IQA Journal:** How did you first get exposed to quilting, and what made you interested in making your own?

**Miller:** Our household was very busy with four children and the sewing machine collected dust until our youngest child was old enough to go to preschool three days a week. Suddenly, I found I had two days to myself from 9am to 3pm. On one of those days I met with a friend to go through some craft books that her American neighbor had given her before she returned home. Many of the books related to patchwork and quilting techniques, which I had never seen before.

I was amazed at the designs and how the blocks could be arranged. Our son had been asking me to make him a blanket to represent his football team, and I thought after looking at these designs I could make him a quilt. I was high with enthusiasm and very low on a skill level. However, I thought “I can do this!”
I borrowed the book and the two of us decided upon a six-pointed multi-diamond star for the center and the Bear’s Paw block for the sides. Luckily, his team colors were black and white. The star was not a good choice, as I did not realize that fabric had a bias which stretched as you sewed and the star blossomed into a pregnant bulge in the center and the points on the Bear’s Paw varied in width.

Once I started the quilting, I found I had some long stitches, some short, and others that did not go through to the back at all. The quilt was finally finished. I thought it was magnificent, our son thought I was the cleverest mom in the world, and I had caught the quilting bug. I found a tutor that taught beginner patchwork classes and joined my local guild, Canberra Quilters. I made friends and was exposed to a lot of various techniques, of which appliqué was my favorite and has remained so to this day. These days, most of my work is based upon the technique of fused appliqué as I find I can get very fine details into my work. I have kept that first quilt, and I look at it occasionally and think how much I have learned since I made it.
IQA Journal: How does your background in screen printing, fabric decoration, and photography aid your quilting life?
Miller: In the late 1990s after our youngest child went to high school, I completed Tertiary studies in design, screen printing, fabric decoration and printing. It was during that period that I started to make art quilts and print, paint, and dye many of the fabrics that I use in my work.

I don’t do a lot of dyeing any more due to the large amount of water that is required. I prefer to hand paint or print my fabric to get a particular color or a group of colors that relates to the image I am working on. I get an immediate result and once the fabric is dry, it is heat set with the iron. I will usually use these fabrics with commercial fabrics as I find this combination appealing and enhances the design. I also use the Derwent Inktense pencils and blocks constantly at this stage to enhance the values on the fabrics to create dimension, especially on some of the floral designs I have created.

My other passion is photography, and I use my photographs as a design source. I am not a person who takes sewing with me on a holiday. My iPhone or iPad are always in my hand bag, and I am constantly looking for images that would make a great quilt. Sometimes I may only use a single photograph, and at other times I may collage several photographs to create the design. I have a huge collection of photographic images that I can search through to find something that would fit into a theme, and this has proved to be a really good resource.
**IQA Journal:** What is your creative process in designing and making quilts?

**Miller:** Once I have decided what image or images I plan to use, I will draw them up into a full-scale drawing on a sheet of paper. If there are only one or two images being used I will project each image onto the paper, which is stuck onto a wall.

I will draw the image, taking care to draw in all the different valued areas. This takes some time, but I am very careful at this stage as this is what makes my image look three-dimensional. Once completed, all of the lines have to be checked to ensure they connect to form shapes so that templates can be made to create the image.

I number each shape, as I have found from experience this is the easiest way to keep track of the templates. Where there are multiple images in the design, as in the children’s series I am currently working on, I will draw each design onto an A4 sheet of paper. Once they are all completed, I will scan them into the computer and then project the line drawings onto the full scale sheet of paper and enlarge each design so that it fits into the space I have allocated for it.

This method means that I can play around with the size of each image to create a well-balanced design. Each image will have its own numbering system.

A large sheet of Vilene tracing fabric is placed on top of the full scale drawing and each element, plus its number, is drawn onto the Vilene. This will become my overlay for the appliqué and for creating each template. I will mark on the overlay which is the correct side. I use a fusible web where you have to reverse the design to cut out the templates. My Vilene overlay is reversed, and I place it onto a white table (this makes everything see through) and then place the fusible web on top and trace out each template including the number.

Once completed, the Vilene overlay is removed, turned to the right side, and placed over the backing sheet for the commencement of the appliqué, and I will pin through the centre. This will stop the Vilene from stretching and moving. If the work is a large piece, I will pin through both centers and work the appliqué in one corner at a time.
When I am ready to start the appliqué, I will select the first template, trim the excess fusible web from the edges, remembering to allow the necessary seam allowances, and iron it onto the fabric. I will cut around the fabric following the template shape. I will then flip back the overlay and lay the template onto the corresponding number with glue side up, making sure it is sitting in the exact position. I will carefully lift the Vilene and reposition it back onto the backing sheet into its original position.

Once again, I will check the seam allowances are in the right position and then I will gently lift the Vilene, exposing the template, and iron it into place. I will continue to build the appliqué in the same manner until a section is finished and then I will move onto the other sections.

*IQA Journal*: What does your family think about your artwork?
*Miller*: My family are my biggest supporters of my art practice, especially my husband. They are also my best critics as they are not afraid to say if they think something doesn’t work because they know I will still love them the following day. I don’t always agree with them, but it does make me pause and look at the work with a different approach and then I will make the decision to alter the part of the image or leave it as it is. I also have a very good supportive friendship group that I can bounce ideas off and I respect their opinions.

*IQA Journal*: A lot of your work celebrates the flora and fauna of your country. What sort of tips the scale when you see or experience something to make you want to create a quilt about it?
*Miller*: When I first started making
pictorial quilts, I was looking for ideas and inspiration. I have always been drawn to the landscape, which is bold and striking with rich tonal values. Many of our flora and fauna are different to the rest of the world. To me, it is home and I do like to showcase Australia’s natural beauty and uniqueness.

My choice of subject matter would generally be drawn from the collection of photographs I have taken on my travels across Australia and overseas. Sometimes, the subject would be chosen for their beauty, to meet an exhibition theme, for their vibrant or tranquil color, and others because they appeal to my sense of humor.

**IQA Journal:** What have you learnt most about quilting by being a teacher that you wouldn’t otherwise?

**Miller:** I taught patchwork classes to adults and children for 19 years concentrating upon color, design, appliqué, and contemporary piecing. I found teaching rewarding. To be able to introduce ideas and techniques to students so that they could express themselves in a creative manner was very satisfying.

**IQA Journal:** Is there anything unique or different about Australian quilting or quilting in Australia people would be interested in knowing?

**Miller:** Australia is a huge country about the same size as the United States of America, but only has a population of approximately 26 million people. The quilting community is small and scattered all over the country with many working in isolation. Many quilters are willing to try out new ideas or improvise and see what happens.

Quite often, this will result in stunning and unusual art pieces. We have very clear skies that create vibrant color contrast, which a lot of Australian quilters use in their work. Australia’s quilting history is relatively new, and many quilters have developed their art using modern techniques. The internet has made a huge difference and has opened up many opportunities for quilters providing ready access to quilting communities, public forums, innovative new products, and opportunities to enter into international quilt shows.
**IQA Journal:** If you had one quilting “super power,” what would it be and how would you use it?

**Miller:** My super power would be for me to be able to look at a quilt and know immediately what quilting design would be perfect for the background I am about to stitch. Quilting is my weakest “link,” and at the moment I still agonize over what would be appropriate. To have this power would be heaven on a thread and would save me a huge amount of time.

**IQA Journal:** Are there any quilters whose work you admire a lot? Or a favorite person who taught you something?

**Miller:** I admire quite a few quilt-makers work, each who have their own artistic style. I have seen some of Lenore Crawford’s, Inge Mardal and Steen Hougs’s, and Betty Busby’s work in books and would love to see their quilts in a gallery or exhibition so I could spend time looking at them up close. To meet with either of them would be the highlight of my year. I attend exhibitions regularly, and I will always find work that I admire and be inspired by.

**IQA Journal:** What do you hope to see IQA work towards or achieve in the next five years?

**Miller:** I think the IQA is a wonderful organization and offers its members an amazing array of opportunities. The quilt show – “Quilts: A World of Beauty” is considered to
be one of the top exhibitions in the world. I know the numbers of international entries are increasing and I hope that continues.

In Australia, I find the age for quilters to be 40 and onwards, but the Modern Quilt Guild does have some younger members. In many of our schools, there are textiles units that have a patchwork and quilting component, which appears to be well received. Both of the guilds I belong to have categories in their exhibitions that suit students and are also well received although the numbers of entrants are relatively small. Expertise Events, Australia’s largest promoter and sponsor of patchwork and quilting, provides a national award for the most outstanding student called the Shining Light Award at their annual Quilt Convention.

This provides young people with the opportunity to develop a love of textiles which, hopefully, will carry forward throughout their life. Regular classes and exhibitions also provide opportunities for people to reengage with patchwork and quilting at any stage of their adult life. I feel as though more effort should be made to attract young people, particularly art students, to look at the opportunities that textile art offers, which is usually passed over.

For more about Beth Miller and her work, please visit www.bethmillerquilts.com
When Everyone’s Heart Blooms (84” x 83.25”)
by Masako Sanada of Minamiboso City, Chiba, Japan

Artist’s Statement: “This colorful flower mandala quilt was made with my wish that flowers of peace bloom in everyone’s heart. The coloring and design was done to express rhythm and flow. I used fabric of kimono and futon, and sparkling beads were modestly placed.” Original design
**Ice Fishing Village** (67" x 43.5")

by Brigitte Villeneuve of Jonquiere, QC, Canada

with Diane Cote and Doris Boivin

**Artist’s Statement:** “When fall is over and the cruise ships are long gone, the village of La Baie, Saguenay, faces a deep freeze. But that does not prevent people from enjoying life. The ice fishing village rises in a matter of days. For more than just fishing, this is the place for social gathering and is full of activities.” *Original design*