THIS ONE’S FOR EWE (70" x 86")
by JANET STONE and quilted by LAURIE TIGNER. The 2017 International Quilt Association Raffle Quilt.
Photo by Mike McCormick.
The 2016 IQA JUDGED SHOW

First Place – Digital Imagery

Category sponsored by Machine Quilting Unlimited

*GMO? (40" x 40")*

by Suzan Engler of Panorama Village, Texas.

**Artist’s Statement:** “My inspiration for this quilt was a photograph of a Black Angus calf on my family ranch. As I digitally manipulated and painted the image, it occurred to me that I had made a genetically (digitally) modified organism. Traces of the original were apparent, but it was now its own unique creature.” *Original design*
letter from the president

Summer is a busy time for the IQA Board and IQA activities. Linda Pumphrey tells you why the season of vacations still means a lot of activity for our organization.

iqa files—heather pregger

Perhaps best known for her Tuning Fork series, Pregger finds inspiration in the abstract. Find out what “Mortal Quilting Sin” her brother committed – and still lived to tell about it!

this one’s for ewe!

Janet Stone and Laurie Tigner take us behind the scenes of the making of this year’s Raffle Quilt. Also, find out how you can have it in your home!

winners gallery: art-abstract, small

Small quilts make a big impact with these explosive artistic winners from last year’s Judged Show—you’ll be amazed by the color and creativity.

winners gallery: innovative pieced

Piecing is at the very core foundation of quilting. See how these talented artists took this basic-but-crucial skill in a new direction in last year’s Judged Show.

from the iqa library

Books and DVDs from members reviewed in this issue: Modern Machine Quilting by Catherine Redford; Modern Machine Quilting—Free-Motion, Stipples, Swirls, Feathers and More by Catherine Redford; and Lisa H. Calle’s Divide and Design by Lisa H. Calle.
Dear IQA Members,

Summer is when many exciting events are happening in the IQA office, not always visible to our membership. Quilts have been entered into the Judged Show, the jurors have picked our finalists, and the judges have the wonderful task of looking at your quilt submissions. Because of the great assortment and quality of quilts submitted, the decisions are sometimes very hard to make. Very hard, indeed!

In addition, the Board is working to select the IQA Board positions for your voting later on this fall. We want to nominate individuals who will work hard on behalf of you, the members. Along that line, if at any time you have comments or suggestions for the Board, please let us know. You can email us directly at iqa@quilts.com

Hopefully, everyone who signed up is preparing for the upcoming IQA cruise right after Quilt Festival, starting on November 5!

On the cruise, we have an exciting group of fun-loving and creative teachers offering quilting excitement for our seven-day adventure. Our itinerary is planned onboard Royal Caribbean’s Liberty of the Seas, and there will be plenty of time to take advantage of the ports of call as well as quilting classes on days at sea.

Special events planned just for our group include a time of networking, evenings of open sewing and demos, and make it/take it projects, to name a few. We’ll have a full recap with photos in an upcoming edition of the IQA Journal!

As the days of summer fly by, I hope you have time to enjoy the flowers growing in your gardens...or on your quilts!

Happy Quilting,

Linda Pumphrey
President, International Quilt Association

Check out IQA on Facebook! /InternationalQuiltAssociation
BACK BY POPULAR DEMAND –
THE LIVESTREAM OF THE
WINNERS CIRCLE CELEBRATION!

Can’t make it to Houston for the annual IQA Winners Circle Celebration – the “Academy Awards” of quilting? You can still be part of all the excitement from your home computer or mobile device and experience everything just as our live audience does!

Once again this year, the entire ceremony will be live streamed on the internet across the world. And even if you can’t view it “live,” you can watch it later at your own convenience, because your purchase will include access to the video for a full year!

The cost is $5, and you can find out more at quilts.org in early September.

We will also be live streaming the IQA Top Prizewinners Luncheon/Lecture and additional lectures by last year’s Handi Quilter Best of Show Winner Cynthia England (pictured above) and Ebony Love. These are $8 each.

Be part of the fun as nearly $100,000 in cash prizes are given away by the industry’s top companies to the best quilters in the world in more than 20 categories. And you can see it all in the comfort of your pajamas!
I married a fellow geology student, and have spent most of my adult life in Texas.

**IQA Journal: How were you first exposed to quilting, and then how did you decide to make it more than a hobby?**

**Heather:** My husband Brian and I received an antique quilt as a wedding present in 1979. I thought it was the most amazing thing I'd ever seen! I signed up for a beginning quiltmaking class at the local community college, and I’ve been hooked on quilting ever since.

**IQA Journal: Tell us a bit about your design process when starting a new project.**

**Heather:** I usually start with a sketch. And a fairly specific color palette. I pull fabrics and start sewing together literally hundreds of small “units” (for example, in my Tuning Fork series, the unit looks like a, well, musical tuning fork). Once I have a few dozen, I start playing with the arrangement on my design wall. I don’t sew the units together into a quilt top until I have them all on the design wall.
**IQA Journal:** How does working in an abstract manner appeal to you in a way that other styles or techniques do not?

**Heather:** I have always loved abstract art. I collect it and I love to make it. Something about making meaning out of chaos strongly appeals to me.

**IQA Journal:** What quilters, living or dead, have inspired you the most with their work or teachings?

**Heather:** Nancy Crow has truly inspired me. I love her work and admire her work ethic. I’ve been lucky enough to take several classes from her. She’s amazing!

**IQA Journal:** How did your Tuning Fork and Geological series develop?

**Heather:** When I made my first Tuning Fork quilt, I just wanted to see if I could make a meaningful pattern with a repeated, easily pieced unit. I had so much fun making the first one that I haven’t stopped! I just finished Tuning Fork #42. Every time I make a new Tuning Fork, I have a “what if” moment—“what if I changed this?” or “what if I added that?” I will keep making them as long as I keep thinking of possible variations.

About a year ago, I found an old notebook from my college mineralogy course. We spent an entire semester peering through the microscope with colored pencils clutched in our hands, sketching different rocks and minerals in thin sections. I leafed through the notebook and was totally inspired! The vibrant colors, the flow of the crystals, and the amazing shapes are truly amazing. I’ve made several quilts based on those old sketches, and plan to make many more.

**IQA Journal:** What do your friends and family think about your quilting?

**Heather:** My husband is very proud of me! He’s my biggest fan.
IQA Journal: How did it feel to win an award in this past year’s judged show?
Heather: The IQA Winners Circle Celebration is the most amazing ceremony! When I heard I had won first place in my category, Art-Abstract, Large, I’m afraid I squealed and danced all of the way up to the stage. I spent the entire week of Festival floating on air!

IQA Journal: If you could have one quilting “super power,” what would it be?
Heather: To always make my quilts lay flat once quilted. As an improvisational piecer, I sometimes “make” things fit together. And the result can be a little wonky!

IQA Journal: What is the funniest thing that has happened either to you while quilting or involving one of your works?
Heather: I’m not sure it’s funny, but I gave my brother one of my art quilts, intended to be hung on his wall. I was very proud of that.

Tuning Fork #12 (46" x 67")
quilt! But the next time I visited him, I found that he was using it in his dog's bed. I was horrified, but I did learn that once you give something away, you lose all rights to say how it is used. You just have to let it go!

For more on Heather and her work, visit www.heatherquiltz.com

Clockwise from Top:

**String Theory** (54" x 40")

**Marble** (48" x 47")

**The Salt Marsh Near First Encounter Beach** (54" x 61")
This One’s For Ewe! – The Making of This Year’s Raffle Quilt

The 2017 IQA Raffle Quilt, This One’s For Ewe, graces the cover of this issue. It is the result of a collaboration between Janet Stone, who designed and made it, and Laurie Tigner, who quilted it. It measures 70” x 86”. Both ladies spoke about the quilt – and the sheepish inspiration behind it – to the IQA Journal.

IQA Journal: How did you both first get involved with quilting and what has kept you interested?

Janet Stone: I was a cross stitcher prior to becoming a quilter. I started quilting in the late ’90s because I was running out of wall space from all of my cross stitch samplers. Quilting has kept my interest because of the constant challenges of creating a piece. I love being inspired by something, creating a design, and then trying to figure out how I am going to actually make it.

Laurie Tigner: I went to a quilt show about 11 years ago on the urging of a friend who is a quilter. It was amazing seeing all of the colors and designs. A week later, I submitted my resignation at the hospital where I was a nurse for 28 years (it was enough!), ordered a longarm machine, and have never looked back. I am poorer, but happier!

IQA Journal: How did the idea for this quilt come about and how did the design process develop?

Janet Stone: I was asked to design the Raffle Quilt, and as soon as I realized I was going to say yes, I had a rough idea in my head of what I wanted to make. I originally wanted the seal of Texas in the center, but due to copyright issues that I didn’t want to deal with, I just created my own version of a state seal.

I did a bit of research about Texas, and much to my delight, found out that Texas is the biggest producer of sheep and wool in the country! Having a love of sheep, and featuring them on many of my quilts, I had to incorporate a few.

I also added my version of pecan leaves, since the pecan is the state tree of Texas.

The guidelines for the IQA Raffle Quilt also state that you must have stars incorporated somehow. I love stars in my quilts, so that was no problem. And I just can’t seem to make a quilt without the alphabet! I have a friend, Candy Hargrove, who used to design quilts for Andover for Jo Morton fabrics. I asked her if she thought I could get the fabrics donated from Andover, and instead, she just gave me a huge bag of Jo Morton’s fabrics to use for the quilt. I also got to meet Jo Morton, who also donated some
of the larger pieces I need to finish the quilt. I am grateful for their help!

As I was making the quilt, I thought, I am not going to want to give this away! And rest assured, I will be buying tickets for it myself!

*IQA Journal: How did you work together on it?*

*Janet Stone:* When I was told that I did not have to quilt it, I immediately thought of my friend, Laurie, to see if she would be interested. Luckily, she was on board and did a fabulous job on the quilting.

As I was making it, I kept sending her pictures of it, and she was getting as excited about seeing pictures of it as I was making it! I think the only guideline I gave her on the quilting was that I just wanted quilting around the letters on the border squares, so they would pop out. Other than that, I gave her free rein to do whatever she wanted.

*IQA Journal: Any funny or amusing stories about making the quilt?*

*Janet Stone:* When I got the quilt back from Laurie to bind, I happened to be running my hand over the back and felt an odd bump. I thought at first it was some knots or something. On further inspection, Laurie had quilted a flat-head flower pin in between the layers of the quilt! After we both had a good laugh about it, I got out my magnifying glass, needle, and tweezers, and worked the thread of the fabric apart enough that I could pull out the pin and the shrapnel from the flat-head flower end.

*Some of the intricate detail on the quilt*
Laurie Tigner: Yep. Janet messaged me and said I had quilted a pin into the quilt and she had to perform surgery to remove it! So embarrassing!

Laurie Tigner: For my part, it was the most terrified I have ever been quilting something! It isn’t every day a master quilter turns you loose on her creation. After a day or so, I calmed down.

IQA Journal: Finally, any other comments?
Janet Stone: When I was asked to make the Raffle Quilt, I asked, before I had to turn it over, if I could enter it in some quilt shows. I was told, yes, I could do that. I was thrilled that it won a 1st place (Road to California), a 2nd place (HMQS), an honorable mention (AQS Syracuse), and another 2nd place (AQS Grand Rapids).

The first time I got the nerve to enter a quilt in the Houston show, I was lucky enough to win a first place ribbon. I was hooked! There is absolutely nothing I don’t love about the IQA show! Someone mentioned to me several years ago that I should make the Raffle Quilt someday. I just thought, oh gosh, that sounds like a whole lot of work for a quilt I have to give away. And although I will miss this quilt, it was a joy to design and create, along with Laurie’s help, and I couldn’t be more thrilled to have been a part of the 2017 IQA Raffle Quilt!

Laurie Tigner: Hope it makes a ton of money for IQA and I would love to do it again for them someday. I was totally honored to be a part of it.

You can purchase tickets for *This One’s For Ewe* at the IQA desk at International Quilt Festival/Houston, or by emailing iqa@quilts.com. Tickets are $1 ea., 6 for $5, or 25 for $20 and all proceeds benefit IQA. The drawing will be held on November 5 at International Quilt Festival, but the winner need not be present to win.
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FIRST PLACE

*Summer Solstice* (42.25" x 52")

by Leah Gravells of Edmonton, Alberta, Canada.
**Artist’s Statement:** “I was inspired by the view from my studio window in Edmonton on June 22, 2015, at 11:30 p.m. In Canada’s most northern city, the sky glows as the longest day passes into night with twinkling lights in the landscape.”

*Original design*

"Spontaneity" is a very important word for Gravells, and she uses it frequently in her quilting, but especially for this project.

“This quilt came together very quickly and was very spontaneous,” she offers. “I think the spontaneity allowed me to capture the view. The changing sky provides me with inspiration and peaceful reflection. I will usually have some designs in progress for two years before I’m satisfied!”

Here, she immediately started organizing precut strips into the design, and chose to use a bird’s eye view so that the city lights would be seen from above.

Gravells first started quilting in 1997. “There was an immediate connection to the process of quilting and the love of fabric. As a beginner, I took classes from internationally recognized fiber artists and quilters,” she says. “I was initially interested in colorwash using 2" squares as an art form. In 2013, I tried my first design with ¾" batik strips. I’ve been focusing on the landscape ever since.”

Landscapes, of course, have a lot of colors. Which means a landscape quilt artist needs a lot of fabric. This is not an issue for Gravells.

“I’m always surprised how an idea comes together. Regardless of having an extensive collection of blue fabrics, I had to collect another 25 dark blue fabrics,” she says. “That took me another six months to find the fabrics. Quilters never have enough fabric!”
SECOND PLACE

One Earth (47" x 47")

by Kathy York of Austin, Texas, USA.
Artist’s Statement: “This quilt is a message of love for the earth and a dream of harmony among all people.” Original design

The first time that York went to the International Quilt Festival in Houston and saw art quilts, she was floored.

“I was in awe of the beauty, the craftsmanship, and the artistic vision of the quilts,” she says. “That’s when I knew that I had to learn how to make art quilts.”

For this quilt, she was inspired by a packet of fabrics given to her by Hoffman Fabrics. The You + Me batiks challenged her to work with a different color palette. But once she saw the muted tones as “earth” colors, she knew she wanted to make an Earth!

“The quilt was based on an improvisational technique, but I didn’t use it,” she says. “Instead, I drew a pattern on freezer paper and did the curves the old fashioned way. The irony!”

And while she doesn’t usually like to work with fabrics from just one fabric line, York says that she really enjoyed playing with the quilting motifs and challenging herself to make a different pattern for each layer of rock in the earth.
THIRD PLACE

EPHESUS (48" x 34.5"

by Jean Wells Keenan of Sisters, Oregon, USA.
In 1969, Keenan was a teacher in charge of a Home Ec class for boys, and was looking for projects for them to sew.

She ran across a cushion in a magazine made up of squares, and about the same time saw a Log Cabin pillow on the cover of an issue of Family Circle magazine. This started a quilting journey that has taken her all over, and made her one of the art form’s most recognizable names.

“It took me a couple of months to figure out how to sew it, and I was hooked,” she says. “You would have thought I invented the Log Cabin block!”

For this piece, she says that it was a challenge to design a piece that was so neutral, while still making it interesting. She was very taken with the idea of using vegetable dyes for color after visiting a fabulous marketplace in Turkey. And, she says that she wanted the quilt to have a “sense of place” about it.

“I really love abstract quilt design where you can get a sense of the land. And after a trip to Turkey and a visit to Ephesus, I just had to make the quilt.”

Artist’s Statement: “Visiting Ephesus in Turkey was a profound experience, seeing the ruins coming to the surface again, the mosaics, the statues, and massive architecture. I wanted to capture the ‘essence’ of the place and the colors.” Original design
HONORABLE MENTION

Winter Garden (52" x 60.5")
by Jennifer Emry of Arlington, Virginia, USA.
As an illustrator and a collector of 1880s-1920s quilt tops, Emry was familiar with quilting as she searched for odd and unusual ones to add to her collection. And she was inspired to start making scrap quilts inspired by the color combinations and offbeat designs she encountered.

“The transition to designing my own was simple,” she offers. “I didn’t want to make something designed by anyone else.”

Winter Garden began with her decision to start a quilt with gray fabrics that she pulled from her stash, and it came together quickly on the wall. “Then I had to figure out how best to sew it together,” she says. “I love the process and I love the slow hand quilting of the spiral circles.”

This quilt remains one of her favorites. She eventually sold it to a friend, but sees it on display in the house each time she visits!

Artist’s Statement: “A dark puzzle, pieced by trial and error from a random selection of stripes and plaids, chambray, and flannel. Hand quilted spiral circles add another layer of texture.” Original design
HONORABLE MENTION

COLORFALL (49.5" x 54")

by TIMNA TARR of South Hadley, Massachusetts, USA.
**Artist’s Statement:** “This leaf shape is one that I often doodle and use as a quilting design, but this is the first time I have pieced it into a quilt. The leaves were improvisationally pieced as separate units, then machine pieced together with the white background. A few leaves were hand appliquéd in order to complete the design.”

This quilt was made by Tarr as a challenge to herself to create a truly modern quilt; not one that was “modern-ish” like much of her work. She also wanted to challenge herself to try new construction techniques.

“The leaf shapes are pieced into the white background fabric, rather than appliquéd on top,” she says. “As a result, the final design looks very different from how it was conceived, because I could not predict how piecing in all of the curves would change the shape of the design.”

It is also heavily quilted, and some people have told Tarr that the quilting looks like brushstrokes. But the brushstrokes were not a design choice, as the quilting serves a purely practical purpose: the quilt top did not lie flat at all. Tarr felt that it needed all of that quilting to suck up extra fabric and help the quilt hang well.

“As soon as I started piecing my first quilt in 1997, I was hooked,” Tarr reflects. “I knew then that I wanted to continue cutting up fabric and sewing it back together again. Quilting became my job in 2001 when I started longarming for clients.”

Many of her quilts use hundreds of different fabrics and much smaller pieces. *Colorfall* is very graphic and does not have the scrappy feeling to which that she usually gravitates.

“Because of its technical challenges, I learned a tremendous amount while making it,” she sums up. “Those ‘teaching’ quilts always end up being my favorites!”
The 2016 IQA JUDGED SHOW

First Place – Art, People, Portraits, and Figures

Category sponsored by The Grace Co., Fine Quilting Frames

I...Reflection of Life (29.5" x 50")
by Olga Gonzalez-Angulo of Girona, Spain.

Artist’s Statement: “This quilt is my reflection in the water, my thoughts, my life, thinking that life is a moment, like a reflection in the water. The bottom is made in appliqué with the Apliquick technique, and other appliqué techniques. The reflection is a work in organza, representing water, its transparency, and – at the same time – the different colors of life.” Original design
The 2016 IQA JUDGED SHOW

First Place – Embellished

Category sponsored by Madeira Threads

OLD DENIM SQUARE (76" x 76")
by Noriko Nozawa of Chiba, Japan.

Artist’s Statement: “I remade the old denim, which I looked for in a closet of my home and a secondhand clothing store, in this quilt. I used topstitch metal fittings of the denim intentionally, and connected in combination the indigo blue, which was discolored naturally by a Log Cabin pattern. I finished it in a nostalgic atmosphere.”

Original design
FIRST PLACE

Quahadi (78" x 78")

by Maria Yeager of Ava, Missouri, USA.
Artist’s Statement: “Quahadi was five years in the making from drafting the original traditional block to the refining and the creation of the two tops to achieve this finished piece. There were many challenging obstacles to overcome throughout the process—from drafting to paper piecing to the use of a complex numbering system to integrate and balance the 23 colors. The quilting process took about six months to complete.” Original design

M arla Yeager was already a quilter in the early 2000’s, but she never entered competitions because she felt her work “wasn’t good enough.” Enter her pushy quilt friend who would continually send her entry forms whether Yeager liked it or not. So she decided to enter the IQA Judged Show for the first time in 2002. Her entry, Glass Menagerie, not only won a First Place prize in its category, it was also featured on the cover of this very magazine the next year.

So much for “not good enough.”

“In my world now, quilting is about taking risks, giving myself permission to try new things and failing!” Yeager offers. “Sure, receiving recognition for my work is awesome, but my main reason for entering is to read the judges’ comments. And the ones I am after are those critical critiques that direct me to weaknesses in my work. If a judge says my binding needs improvement, then I am off to find a book written by someone whose binding skills I respect.”

The next step for Yeager is to read and study and learn everything possible from that book. Oftentimes, she will even seek out a second source and compare notes. For this quilt, she leaned heavily on her love of drafting.

“I need that greater challenge to keep it interesting for me. In a discussion with my quilt friend, I asked if she knew of a block that would give me a huge challenge. The difficulty level had to be extreme and unique, almost to the point of being impossible to draft and piece,” she says. “She smiled and said ‘I have one for you.’ She sent me Constellation, which is the inspiration for my Quahadi block.”

This work also stands apart from any other quilt that Yeager has made because it is 100% original. “It is all my work and I never knew how much pride would go with the feeling of creating it all! What a mental rush. I proved to myself that I could do something for which I had no formal training!”
SECOND PLACE

*BODACIOUS* (82.5" x 84")

by MARILYN BADGER of St. George, Utah, USA & CLAUDIA CLARK MYERS.
Artist’s Statement: “We both pieced and assembled, Marilyn quilted, and Claudia designed. The difficult pieced checkerboard fans were added just to see if we could do them!”

Original design

“...his quilt was a true collaborative effort between Marilyn Badger and me. We both put our best work and our love of quilting into it,” Myers says of this effort. “This entire quilt was taken completely apart at least once, and put back together again before we were satisfied with it!”

Myers says that she became a quilter when she realized that it gave her an excuse to buy a lot of fabric and books—she has always been a shopper!

As for the design inspiration for this project, Myers is not quite sure where it came from! “I do my designs on graph paper and started with the very long points in the corners that I had designed for another quilt,” she says. “The rest of it just evolved as I drew!”
THIRD PLACE

**Mr. Swirl E. Bones** (94" x 97.25")

by **Victoria Findlay Wolfe** of New York, New York, USA & **Shelly Pagliai**.
Artist’s Statement: “Inspired by my daughter’s obsession with Halloween, I saw the skeleton fabric as a place to push myself out of my own box creatively. Both in construction and by visually pushing the negative space, the shards flying all the way out to the edges of the binding gives the quilt a whirling, infinite, fun graphic punch! Shelly and I worked out the quilting together, to tell the fun story.” *Original design*

“it started because I walked into a quilt shop and bought one orange skeleton panel for my daughter...then had to go back the next day and purchase eight more in beige!” Findlay Wolfe says about the genesis of this quilt. “The shop owner was quite surprised, and wondered what on earth I was going to do with them!”

Findlay Wolfe started this quilt on her hotel room floor, in Lawrence, Kansas while teaching there. Feeling that while the novelty factor of the fabric was so “not her,” she still wanted to see what she could do with it. Then she began *not* fussy cutting giant diamonds on a 12 ½" cutting mat.

“Although it took me two years to finally decide how it would be finished, it did go through several transformations, all of which were much more complicated than its final image,” Findlay Wolfe offers. “I decided that the imagery was powerful enough, without all the extra ‘noise,’ and focused on construction, and design elements, both in layout and the quilting. The quilting is a collaborative conversation and Shelly Pagliai’s grand skills to carry it out.”

This project also kind of brings things full circle for the artist. For while she had always sewn, it wasn’t until her daughter was born that quilting became a serious obsession.

“I’m trained as a painter, so having only 15 minutes here and there to play was not reasonable with paint,” she says. “But it was manageable with fabrics!”
HONORABLE MENTION

View from the Microscope: Pickled Paramecia (41" x 41")
by Connie Griner of Burlington, North Carolina, USA.
Artist’s Statement: “While piecing multiple Pickle Dish units for a traditional quilt, I was struck by their resemblance to the paramecium organism studied in high school biology. Eventually, the paramecia hijacked the whole project. This quilt is my imaginary view of them swimming along the microscope slide.” Original design

According to Griner, this quilt was the unintended byproduct of another design. With newly acquired EQ7 skills, she designed a complex pieced quilt that featured multiple Pickle Dish blocks in varying sizes.

“I spent the better part of a summer making these blocks, whose appearance began to remind me of microorganisms,” she says. “This imagery eventually took over, and the paramecia demanded a quilt of their own!”

Griner says that she was a “casual” quilter for about 25 years, but has been quilting rabidly since her retirement from medical practice four years ago. She entered a complex pieced and appliquéd Block-of-the-Month quilt into a national show in 2015, where it surprised her by winning an award.

“This gave me the confidence to try original design, and I have found my niche in modern/whimsical style. I love the challenge of making my concepts come to life in the form of a quilt,” she adds. “Engaging the viewer is also very important to me, and I love it when my quilts make people smile!”

When this entry and another entry both received Honorable Mentions in the 2016 IQA show, Griner says it was the thrill of a lifetime to be recognized by such a prestigious show.

“The success of these two quilts has validated my decision to produce original designs,” she sums up. “It is still rather shocking to realize that there is an audience for my work!”
HONORABLE MENTION

IQUILT (64.5" x 63")
by Kathy York of Austin, Texas, USA.
A vivid memory of seeing quilter Heather Pregger’s “Tuning Fork” series of quilts helped inspire York for this work.

“I don’t remember why I settled on the letter ‘i’ for the block design. When I first started, I began by making ‘i’ blocks of all different sizes with no real plan in mind of how to arrange the blocks,” she says. “Eventually, I decided to arrange all the blocks having a white background into a central and large scale ‘i’. I loved the iterative idea of having the giant shape ‘i’ made out of small scale ‘i’ blocks. It was a bit difficult making the extra blocks to fit the empty space and also to sew all the disparate sized blocks together, but it was worth the extra effort!”

“This was supposed to be the back of my daughter’s quilt, but she didn’t like it!” York continues. “And, when I finished the front of this quilt, I had a similar dilemma... what to put on the back? I eventually pieced blocks with plus motifs into strips; thus making this quilt two sided. The hanging tube is pieced to blend in with the design on the back.”

Artist’s Statement: “At times I feel alone, but I am not. I am supported by many friends and family. These are the little ‘i’ blocks that make up the big central ‘i.’ The other ‘i’ blocks in the field are for all the people I have never met that support my life.” Original design
**Modern Machine Quilting**
By Catherine Redford
126 pp.
F+W Media
$24.95

Catherine’s book provides great information for both the beginner and intermediate machine quilter.

The instructions include tools and a guide to using both walking foot and free-motion machine quilting. The book includes instructions for four projects that are designed for practicing the over 25 quilt design patterns provided.

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**Modern Machine Quilting DVD**
*Free-Motion, Stipples, Swirls, Feathers and More*
By Catherine Redford
F+W Media
$24.99

Catherine’s book and DVD covering Modern Machine Quilting can each stand alone. However, there are reasons to have both. The book is a great reference to have in the sewing room, but having the ability to see Catherine stitch the quilting designs is of great benefit.

Catherine, in her own charming way, makes each design look easy and obtainable. The DVD does not have instructions for the four projects that are found in the book.

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**Lisa H. Calle’s Divide and Design**
By Lisa H. Calle
95 pp.
AQS Publishing
$24.95

Lisa is known as an award-winning longarm quilter, but she wrote her book so that the design technique can be used for longarm, domestic machine, and hand quilters.

Her method for dividing a quilt top to create design areas for machine quilting makes the mind spin with the possibilities. The book contains five patterns for quilts that include a quilting design layout for each quilt.

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*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.*
The 2016 IQA JUDGED SHOW

First Place – Merit Quilting, Machine-Frame

Category sponsored by APQS

From the Bride’s Trousseau (52” x 52”)
by Margaret Solomon Gunn of Gorham, Maine.

Artist’s Statement: “This original, symmetrical silk wholecloth quilt evolved from dozens of 45-degree wedge sketches. All color is created from dense free-hand quilting using colored silk threads. Design features traditional motifs like feathers and cross-hatching, as well as grid-based sashiko-style adaptations. Embellished with pearls.”

Original design
The 2016 IQA JUDGED SHOW
First Place – Art, Miniature

Category sponsored by Janome America

Green Bowl Gathering (17.5" x 17.5")
by Deborah Boschert of Lewisville, Texas.

Artist’s Statement: “I am nourished by everything around me. My bowl is overflowing. The places I’ve lived, people I’ve known, and things I’ve experienced influence each day that passes. Some experiences are full of growth and energy. Some are messy and unexpected. Memories overlap and complement each other to create the stories I tell about who I am.” Original design