Field Sketch–Cornflower (77.25" x 78.5")
by Noriko Nozawa of Chiba City, Chiba, Japan
The 2017 IQA JUDGED SHOW
First Place – Group

Category sponsored by eQuilter.com

Four Flew Over the Cuckoo’s Nest (67.25" x 68")
by Page Johnson of Eagan, Minnesota, USA
with Mary Reinhardt, Dee Legvold, and Nathan Carter

Artist’s Statement: “When we first saw Enchanted Stars by Jacqueline de Jonge, we knew it would be the perfect setting to illuminate beautiful embroidery. Along came Pat Campbell’s Chelsea’s Garden embroidery design from Anna’s Awesome Appliqué, and we were off and running! Mary supplemented the digitizing for size, texture, and outlines to the embroidery designs. Dee and Nathan changed the piecing and coloration for amazing visual interest. Notice the pieced stripe used for a stop border! Page was set free to add computerized magical quilting to give the spin and whirls of color throughout the quilt. Design inspired by “Enchanted Stars” by Jacqueline de Jonge and “Chelsea’s Garden” by Anna’s Awesome Appliqué.”
letter from the president
Jennifer Keltner discusses how the change is seasons can recharge your quilting creativity!

iqa files–ana buzzalino
Canada’s Ana Buzzalino discusses her journey with both art and traditional quilts, her creative process, and her hopes for the future of her work.

winners gallery: traditional pieced

the 2018 judged show sponsors

winners gallery: art, whimsical

the 2018 iqa teachers’ directory

from the iqa library
Reviewed in this issue: Radiant Quilts: Stunning Quilts from Simple Shapes by Elsie M. Campbell; Pat Sloan’s Teach Me to Make My First Quilt by Pat Sloan; and Stitching Pathways: Successful Quilting on Your Home Machine by Wendy Sheppard.

on the cover:
FIELD SKETCH–CORNFLOWER by Noriko Nozawa of Chiba City, Chiba, Japan

Artist’s Statement: “I showed flowers, which bloom in the garden of the early summer on a quilt. I used my favorite cornflower to do an appliqué, and other flowers are embroidered like a rough sketch. I tried embroidery, such as lace fabric, which made a cornflower on the border.” Original design
Dear IQA Members,

Welcome to the Summer ’18 issue of the IQA Journal. Whether you live in a part of the world where the sunshine is blasting or you live somewhere that is just getting a chill in the air, my hope for everyone is that you’re cultivating ideas for a new quilt.

For some of you, the idea might be past the planning stage and well into reaping what you’ve sown (or sewn). Regardless, continuing to tend to the creative spirit is what is important for all of us. It feeds the mind and the body alike. As makers, our imaginations are the fertile ground where we dream of possibilities ahead.

Whether you consider yourself a pioneer of creativity or a master of replicating time-honored techniques—there’s room for all of us to expand our skills and stretch our imaginations in this season. Sometimes we’re drawn in by the doing itself, and other times it’s by admiring the work of others that we reinvigorate our own creativity.

It is in that spirit, I’d like to encourage you to invite a friend to join you in membership to IQA—the leading organization in connecting quilters from around the world. Perhaps you will consider gifting a membership to a dear friend to help enrich his or her creative bounty.

My fellow board members and I thank you for your membership to IQA. But there is work to be done in expanding the IQA membership roles, and that is where your help is needed. Our primary goals are to recognize the art of quilting worldwide, to award grants for quilt-related research, and to educate fellow quilters.

It’s possible one of you has already submitted a future award-winning quilt that will be recognized at the 2018 IQA World of Beauty Show. In this issue, you’ll find a listing of the sponsors for this year’s awards. These sponsors make it possible for IQA to offer $97,750 this year in cash, non-purchase prizes to our recognized winners. Our esteemed sponsors are vital, and we thank them for their continuing support of IQA and our efforts.

As the seasons change, we await what’s ahead. As makers, we can’t wait to see the creative work of your hands!

All the best,

Jennifer Keltner
President, International Quilt Association

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

First Place – Art, Pictorial

Category sponsored by AccuQuilt

Mesa Verde Cliff Palace (42" x 38.75")
by Kathy Adams of Tucson, Arizona, USA, with Joanne Baeth

Artist’s Statement: “Kathy Adams and Joanne Baeth live over 1,000 miles apart, and both contributed to the design, constructions, and quilting of this quilt. Meeting only three times, most work was done independently; coordinated via phone and email. Panels by Kathy: left and bottom right. Panels by Joanne: center and top right.” Original design based on photos taken by Adams and Baeth during separate trips to Cliff Palace.
IQA Journal: First, tell us about your personal background and history.

Buzzalino: I was born in a small seaside resort called Necochea, in the Province of Buenos Aires in Argentina. My mom and dad were the new people in town, and as with small towns, it was difficult to make friends. My dad was the general manager of the lumber mill and mom, lonely for company, decided to take up the afternoons with sewing.

She would sit at the sewing machine in the great room overlooking the garden and sew clothes. I used to sit on the floor and play with the pieces of fabric she would drop for me to use. I made a lot of ponchos for my teddy bears! My grandfather was a partner in a business that made cashmere and woolens for suiting. When we visited him in Buenos Aires, he would take my mom to the back room where she was free to choose the fabrics she’d like to take back with her, and I used to leave with all the small samples. I think my sister and I were the best dressed little girls in town! Some of my early recollections of my childhood were of pins, needles, and scraps of fabric.

I remember being sick with the flu one year. I was quite young. My uncle gave me a toy clown to pass the time and keep me entertained. His head and hands were made of plastic and his body, arms, and legs were made of colorful fabric yo-yos. I must have spent hours looking at the fabrics and admiring the colors. It still keeps me company from time to time.

We moved to Buenos Aires when I was eight years old. I took the obligatory art classes in school which included drawing, painting, metal etching, sewing, knitting...those were my favorites. I also took other classes on my own time such as batik, embroidery, clothes making, etc.

When I was in school, I used to save my allowance to buy books at the
tiny store by the bakery. Right next to the bookstore was an even tinier fabric store. Shelves upon shelves of fabric remnants folded and marked with prices. I would go there and spend time looking for the perfect piece of fabric to make a skirt, or a dress.

I married young and moved to Calgary where the first thing I bought was a sewing machine. That sewing machine kept me company when I felt lonely and missed my family terribly. It was very expensive to phone at the time, so letters by mail were the only option. I used to write to my mom and dad at least once a month, 10-12 page long letters full of the news of life in a new country. And things I had sewn, recipes I had tried.

Today, my three adult children are happily pursuing their dreams. I have a full-time job as an administrative assistant in an oil and gas company which keeps me busy, and I have just finished a year-long renovation of my house, including my studio, which I'm happy to report is ready and open for business once again!

**IQA Journal: How did you begin quilting? Tell us about your journey.**

**Buzzalino:** A couple of years after I arrived in Calgary, I was working in an office downtown, and during one of my lunch hours I decided to go for a walk into an area of town called Kensington, full of small shops and restaurants. I came upon a store that had a “blanket” in the window, and I liked it so much that I walked in to ask how much it was. The lady told me that it was not for sale, but that she would gladly teach me how to make one of my own.

I had walked into a quilt shop called Freckles and signing up for the beginners quilting class that day changed my life. I signed up my friend too, because I was shy and didn’t want to go by myself. One year later, I started to teach classes at the store. That was the beginning of a journey that turned into a passion, and of some wonderful friendships that have lasted more than 30 years.

In the ensuing year, I took every class I could get my hands on to improve my skills and knowledge of...
the art. Nowadays, I do a lot of explorations on my own, some are successful, and some are...well, not so much. But every one of them teaches me something new.

**IQA Journal:** How did the transition come about between your traditional quilts and art quilts?

**Buzzalino:** In 1984 we moved back to Buenos Aires as expats. I wasn’t working at first and got involved with the children’s school to meet new people. I started teaching quilting in my house to other expats and then joined a group organized by an American quilter that met monthly. I also decided to do something I had wanted to do for a long time, which was learning how to paint, so I signed up for decorative painting classes.

By the time we got back to Calgary after nine years in Argentina, my plan was to try to incorporate my love of painting into my quilting. By then, the quilting industry had started to change, and it was accepted to incorporate all manner of techniques into a piece of work. So I played and experimented. I started to dye my own fabrics, paint, monoprint, screen print, etc., anything that would give me the look I was after. Today, I still play and experiment, but my traditional roots still show in my work as I tend to incorporate traditional elements together with the more contemporary ones.

**The elements incorporated into your art quilts are very unique. Is there a piece that represents an artistic/creative turning point for you?**

**Buzzalino:** This is an interesting question. As I mentioned before, I was looking for a way to marry both the quilting and painting into my work when I came across a quilt by Laura Kemshall. I was inspired by her process so I gave it a try and found that I could adjust the process to fit my needs.

The idea is to prepare the background, quilting it tightly to create a “canvas” where to add additional surface design techniques. The preparation process is labor intensive, but the possibilities are worth the time I spend on the quilting part of the process. **Georgette**
Tulips was one of the first results of this process. This quilt has a layer of acrylic paint on top of the quilting which provided a surface to paint the flowers mixed with fabric medium. This was a turning point for my work, as I started to incorporate the idea of tight quilting to create a surface for some additional work.

Lawrencetown Tramps also uses this process. The background was pieced and then I did a series of rubbings with Paintstiks (the circles). Once the paint dried, it was quilted before the seagull image was applied and the water was painted.

**IQA Journal: Can you walk us through your creative process?**

**Buzzalino:** My creative process has been changing lately. I still start with an idea, lately inspired by the old wooden elevators I have been photographing for the last few years before they disappear forever. I spend some time developing the idea and doing research on the grain elevators to see what information I can find.

Once the idea is refined and firmed in my mind, and/or on paper, I start to pull fabrics that could work for the design I have in mind. I use mostly my own hand-dyed and hand-printed fabrics, some monoprints, some screen-printed, whatever works. I may even work on some new fabrics for a specific piece. I do incorporate some commercial fabrics still from time to time.

I work mostly from a rough sketch, so it changes constantly. I work on a section at a time and add and subtract as I go along until I have the pieces in an order that works. I place all the moving parts on the design wall, and nothing gets sewn together until I’ve decided that what I have on the design wall matches my idea. Then the final piecing begins (I have been known to make changes still at this stage).

The quilt top gets layered with batting and backing and tightly quilted, which is one of my favorite steps; I find free-motion machine quilting relaxing and soothing, and once I’m in my groove, it allows me to think and contemplate the next
steps. My quilts tend to be quilted every ¼" to ½," which gives me a very flat base to add more texture and designs, if needed. Once all the work has been completed, the quilt gets trimmed and faced rather than bound. The final touches would be the addition of hand stitching on certain pieces.

**IQA Journal:** Is there a quilt you’re most proud of?

**Buzzalino:** Yes, for sure. I have lots of quilts that I love but the one I’m most proud of right now is *The Prairie’s Changing Landscape* that won First Prize in Art, Abstract, Small at the International Quilt Festival in 2017. It was such a huge honor. I still pinch myself!

The quilt combines monoprinting, stamping with the edge of a credit card, and paper lamination with a screen I designed using a photograph of a grain elevator annex.

**IQA Journal:** If you had one quilting superpower, what would it be?

**Buzzalino:** I would love to be able to add more hours to my day so as to produce more quilts. With so many ideas, sketches, and thoughts I have of quilts I would like to make, a few more hours in a day would be wonderful. I’m a perfectionist with my own work so I try not to rush the processes and take the time needed to complete the quilts to my satisfaction. Sometimes it seems to take too long, but I still don’t like to rush it. After all, they say sleep is overrated...

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

**Buzzalino:** My children are my biggest fans. From an early age, they would sit on the floor beside me when I was working on a project and play quietly with their own bag of scraps that they had picked from the scraps bucket under my table. I also had a special tin can full of buttons that—if they were good—would come out of the closet for them to play with. So even though they were young and quite close in age, I was able to spend some time at the sewing machine most days.

I am lucky to have a close-knit group of very supportive friends who encourage me and believe in me.
We get together from time to time and I’d like to believe we encourage each other to try new things and get better at what we like most, which is creating great quilts. Despite all of us having different styles, we all “get it,” that need to be creative and carve a little bit of time out of busy schedules to do just that.

My mom and dad, who are no longer with me, loved my work. My mom started doing some quilting herself for some of her friends who were having grandchildren. Dad would come home for a visit and would ask me what I was working on. He couldn’t really understand why I would constantly cut fabric into small pieces to just sew them together, but he certainly was appreciative of the results.

IQA Journal: Do you have any favorite memories associated with quilting?
Buzzalino: How to pick from so many? I think I’ll tell you about a funny one (well, funny now, not so much when it happened), which illustrates that almost everything can be fixed when you are dealing with fabric. I was working on Dawn Over Heritage Park, a quilt I made to teach at a workshop at Heritage Park Festival of Quilts a few years ago.

The quilt had been finished, bound, washed and blocked, and I was busily hot gluing Swarovski crystals on it when my youngest son and my husband at the time came downstairs to ask for my help in settling an argument. There I was, with my hot tool on top of the crystals listening to what they were arguing about and all of a sudden I sniffed and realized in horror that I smelled burnt fabric and I had burnt a hole in the quilt!

My son and husband found it convenient to leave the room at that time, and I stared in disbelief at the hole… I could see the batting! After taking more than a few deep breaths, I ended up cutting another patch of the same fabric and appliquéing it on. Of course, because the quilt had been washed, it had shrunk, so I had to adjust the patch to fit.

Once that was done, I quilted it to match the surrounding quilting design with the same thread I had...
originally used. It still did not look right, because I had washed and dried the quilt already. So I grabbed a sprayer with water and sprayed the patch. Waited until it dried and then sprayed it again to make it shrink to match the rest of the quilt. I am happy to say that I finished applying the crystals without further mishap. And proud of the fact that it won Best of Canada at the World Quilt Show in 2008.

**IQA Journal: What are your future goals for quilting?**

**Buzzalino:** In the near future, the plan is to focus on some of the ideas I have to build a body of work and have an exhibit of my work in a gallery setting. To that effect, there’s some work that I’d like to accomplish in the next year or so.

Aurifil has just released my first thread collection, Neutral Architexture, and that has been wonderful. I am looking forward to working with these amazing threads. Another goal is to work on a line of fabric with my own designs and use those to promote my work. A book maybe? It’s always been a dream of mine. Overall, continue to grow as an artist, teach, and encourage and inspire others to follow their dreams. In a few years, I see myself working full time as a fiber artist. Fingers crossed...

**IQA Journal: Any other comments?**

**Buzzalino:** The diversity of styles we see nowadays in quilting is very exciting. We’ve gone from traditional quilting to what we now call art quilting to modern quilting. And the best of it is to see that traditional quilts still have their place and are still popular, as it’s important to preserve the root of where it all started. It is my hope that these non-traditional quilting styles will bring younger generations into the art. I look forward through teaching and writing to encourage some of these people to find their own voice and help grow quilting further. The next few years promise to be amazing!

For more on Ana and her work, visit [www.anabuzzalino.com](http://www.anabuzzalino.com)
**The 2017 IQA JUDGED SHOW**

First Place – Merit Quilting, Hand

*Category sponsored by Flynn Quilt Frame Company*

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**FLOWER NEWS** *(79.5" x 78.5")*

by SACHIKO CHIBA of Morioka, Iwate, Japan

**Artist’s Statement:** “I wanted to express the beauty of flowers that bloom seasonally and arranged them for this quilt. I was particular about the selection of the cloth to look like realistic flowers. Because I included many kinds of flowers, I examined it closely and rewrote it many times while finishing the design.” Original design
FIRST PLACE

DIAMOND EFFERVESCEENCE (78.5" x 79")
by Beth Nufor of Brookings, Oregon, USA, with Clem Buzick
Artist’s Statement: “My inspiration was silk fabric. The background fabric is a cotton gradated sateen. I wanted to incorporate the two fabrics together.” Original design

A
s an avid quilter since 2006, Nufer says she is “consumed” with making quilts as unique as she could. For this project, she wanted to do an intricate center star and the rest...well...“just happened.” “I thought I was done with the quilt, but it looked boring to me. That was when I decided to do the appliquéd circles and ovals,” she says. “This quilt is more traditional than I usually do.” There was also a secret ingredient, so to say, and delivered by a familiar messenger. “My husband bought me the dupioni silk...16 fat quarters!” Nufer says. “I ended up buying lots more colors and yardage to do the quilt. He created a monster with that silk! I love silk!”
SECOND PLACE

JEWELS (46" x 47")
by Amy Pabst of Le Roy, West Virginia, USA
**Artist’s Statement:** “This quilt was inspired by a circa 1890 quilt. The embroidered X’s in the centers of the blocks are a tribute to Log Cabin quilts of that era, which were often tied. There are 8,448 pieces.” *Original design*

“Quilting was never a hobby for me. I randomly picked up a book on quilting at the local library seven years ago, and started making quilts that very day,” Pabst says about her entry into the hobby and art form. “Since then, it has totally consumed my life. It’s funny how many parts of my life revolve around quilting!”

She adds that this quilt is different from other Log Cabins in that it is made of only four fabrics. Normally, even if she’s working with a simple color scheme, Pabst says she uses at least 40 different shades of the same color.

“This quilt has 8,448 pieces. It is part of a series of 25 Log Cabin quilts that I have been working on since 2014 and will finish up this year,” she offers. “Altogether, the series has 100,000 pieces! And I am hoping that it can be featured as a special exhibit in larger quilt shows.”
THIRD PLACE

MAGNETIC ATTRACTION (55" x 54")
by GAIL STEPANEK of New Lenox, Illinois, USA with JAN HUTCHISON
**Artist’s Statement:** “Four paper-pieced Compass blocks that didn’t ‘play well’ with the others were cast aside for over a year until they found this new home. Jan’s original quilting designs added great interest to it!” *Original design*

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At what point did you realize that you wanted to really pursue quilting as a hobby/art form?

**Gail:** “After trying many other art forms, I made my first quilt and never looked back.”

**Jan:** “I started quilting so I could finish a top my grandmother left unfinished. I still haven’t finished it!”

How was the design inspired?

**Gail:** “Four compass blocks were cast aside for two years until they found this new home.”

**Jan:** “Gail and I felt the quilt needed quilting to give definition to the border. I ended up shading the feathers with Inktense pencils for some added oomph.”
The 2018 Quilts: A World Of Beauty Judged Show Sponsors

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FIRST PLACE

*Celtic Fox* (52" x 58.25")

by Kathy McNeil of Tulalip, Washington, USA
While McNeil has been a practicing quilter for two decades, it was a chance encounter with a fox that helped inspire this work. “She was gorgeous!” McNeil offers. “Foxes are usually very elusive. This one sat and watched me watch her for a long time. What was she trying to tell me? Thrilled with our meeting, I began researching what foxes symbolize in ancient cultures.”

She adds that, fantasy-themed works tend to speak to her in particular. And when a viewer is open to the possibilities of wonder, they get to share in that fantastic realm of endless imagination as well.

“Fantasy art is characterized by subject matter – which portrays mystical, mythical, or folkloric subjects,” she says. “Fantasy art quilts are a mixture of imagination and direct observation of reality. They take what is real and add a mystical, unrealistic, dreamy, or whimsical feeling to it. Everyday reality can be overwhelming. Why not let your wonder run riot?”

Artist’s Statement: “The Celtic fox symbolized a need to think quickly, to employ cleverness and wisdom. Often described as cunning, that word comes from ‘kenning,’ meaning to know and understand. Shape-shifters, illuminated by the moon, are associated with transformation and the need to take a new approach to lives.

Accompanied by her animal spirits, owls are the Crone Goddess’s messengers, helping to unmask those who would deceive or harm you. Magical white hares laid brightly colored eggs, which were given out to children during spring fertility festivals — an ancient tradition that survives in the form of the Easter Bunny today. Their inherent good luck and fertility is not just related to birthing offspring. Hares talk to us about conceiving new ideas and holding those bits of inspiration in our hearts until their time is come.” Original design
SECOND PLACE

Unconditional (66" x 68.75")

by Taekyung Kang of Buscan, Republic of Korea
Artist’s Statement: “There is something that doesn't change. Like a parent’s love without condition. When I was young, my parents always instilled me with confidence. And when I became a parent, they still kept their eyes on me. Like Jangseong (Korean totem poles placed at the entrance of a village) that never turn their head before they break. So I remembered my parents when I saw Jangseong.”*

Original design

K

ang says that she quilts and stitches out of an “appetite for creativity.”

“Drawing, design, and choice of color—everything is art!” she says. “From a blanket to work of art, I can make everything with thread and needle. I can even do quilts showing the Brothers Grimm, Merlin the Wizard, or Ariel from *the Little Mermaid.*”

She also notes a desire to show “humorous faces” in her work. In this effort, her biggest challenge was sewing the bark of the karinaki with transparent thread. “All my works are made by hand quilting. There are so many great sewing machines, but I adhere to traditional quilt values.”
THIRD PLACE

A Village for All Seasons (45" x 60.5")

by Karen Eckmeier of Kent, Connecticut, USA
Artist’s Statement: “I love creating new Happy Villages™, which I’ve been making since 2003 (my book, *Happy Villages*, came out in 2007). In this new pieced, I wanted to try one that gradated in values and colors from top to bottom. I chose the color palette of the four seasons. The trees in each season match the time of year, as does the river…it’s frozen in winter, flowing freely in spring and summer, and becomes a hiking trail in the fall. This is the first time I have included a tire swing, bird houses, and weather vanes in my villages.” *Original design*

In the late 1980s, Eckmeier was a real estate agent...and during *not* the best of times for the industry! “I made more money drawing pen and ink drawings of houses for fellow agents and had more fun creating house-inspired wall quilts for the office!” she says. For this quilt – part of her Happy Villages™ series she challenged herself to create—a work in values gradated by the colors of the season. But in keeping with tradition for her large wall quilts, she added a little lizard to the design. With one twist.

“The scale was so tiny, I didn’t want the lizard to look like a monster, so I decided on lizard weathervanes—not one, but two!” she says. “And it’s the first time I’ve added a tire swing, bird feeders, and bird houses to one of my villages.”

In the end, Eckmeier says she had “such fun” changing the trees from season to season, along with the changes to the river.
HONORABLE MENTION

Wind in the Workshop (39.5" x 39")

by Shirley Gisi of Colorado Springs, Colorado, USA
Like many quilters, Gisi first took up the art form when she had the time to pursue it. “When I was nearing early retirement, I started quilting. I have always loved to sew, and wanted to move in a new direction,” she says.

For the inspiration behind this project, Gisi had to look no further than the boundaries of her own home that she shares with her husband. “My husband’s workshop can be messy. So I envisioned an imaginary wind which could blow around various objects including a piece of glass!” she says. “This one has a lot of machine appliqué, and I almost always piece my tops.”

As for the addition of the mouse, she said it was simply an afterthought when she was designing the quilt. “I thought the situation needed an observer! And it was a fun piece to make.”

Artist’s Statement: “Swirling winds blow wood scraps, giant screws, a saw blade, rotary sandpaper, a glass pane, and various scraps around the workshop as Windy the mouse looks on.” Original design
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Sandra Mollon
4101 Paloma Rd.
Valley Springs, CA 95252
(209) 772-0352
smollon@pacctel.net
www.sandramollonquilts.com
Appliqué (traditional and machine finished), raw edge fused art quilts from photographs, thread painting, use of color pencils, ink, or water soluble pastels to enhance color or shade for realism in appliqué

Jane Haworth
14165 Red Rock Ct.
Auburn, CA 95602
(530) 305-0443
janehaworth@gmail.com
www.janehaworth.com
Machine quilting, art quilter, raw-edge fabric collage, T-shirt quilts, repurposing clothing in quilts, photo/bookcase quilts

COLORADO
Jonathan Evans
115 West Ryus Ave.
La Veta, CO 81055
(719) 742-3453
jonathansevans@gmail.com
www.shalawalla.com
Batik painting and dyeing

Judith Baker Montano
P.O. Box 1123
La Veta, CO 81055
(719) 989-8587
judithbakermontano@me.com
www.judithbakermontano.com
Crazy quilting, free-form embroidery, needlework, land/seascapes, fabric embellishments, art to wear, surface design
Jennifer Rapacki
Lakewood, CO  80227
(805) 264-5004
jen@jenniferrapacki.com
www.jenniferrapacki.com
Quilt technology, reverse appliqué, fabric weaving

CONNECTICUT
Carolina Asmussen
498 Nod Hill Rd.
Wilton, CT  06897
(203) 810-0738
Carolina.asmuussen@cwa.to
www.carolinasmussen.com
Free-motion quilting for domestic machine quilters, yarn couching work, thread painting, quilting with rulers, unlocking creativity/finishing quilts at home

Karen Eckmeier
19 South Rd.
Kent, CT  06757
(860) 927-4296
KarenEckmeier.com
Author, quilt designer, topstitched curve piecing

FLORIDA
Maggie Dillon
Sarasota, Florida 34231
(941) 270-6487
maggiedillondesigns@gmail.com
www.maggiedillondesigns.com
Textile collage, machine appliqué, Photoshop

Kimberly Einmo
(813) 422-1568
kimberly@kimberlyeinmo.com
www.kimberlyeinmo.com
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3845 Peacock Dr.
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elindner@cfl.rr.com
www.adventurequilter.com
Author, quilt designer, “Double Reverse Appliqué”

Nancy Mahoney
(386) 871-0872
nancy@nancymahoney.com
www.nancymahoney.com
Paper-foundation piecing, fusible machine appliqué, starch-turned edge machine appliqué, precision piecing techniques

Pauline Salzman
(727) 422-5386
psalzman@aol.com
www.paulinequilts.com
Free-hand quilting and portrait appliqué, binding and border techniques

HAWAII
Phyllis Cullen
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Ninole, HI  96773
(530)570-0784
Pcul429@gmail.com
www.phylliscullenartstudio.com
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Deborah Poole
(208) 523-4978
Dmjp5@aol.com
Longarm quilting, domestic machine quilting, invisible machine appliqué, general machine piecing, hand piecing and appliqué, bindings

ILLINOIS
Mary DeRay
217 W. Autumn Dr.
Oakwood, IL  61858
(217) 260-6222
maryderay@sbcglobal.net
Sashiko/lectures, lectures with trunk shows and workshops, basic quilting and appliqué, workshops on designing with leftover fabric

Catherine Redford
1726 Fender Rd.
Naperville, IL  60565
(630) 567-1246
catherine@catherineredford.com
www.catherineredford.com
Machine quilting (walking foot and free-motion), hand embroidery, wool appliqué, English paper-piecing, beading on fabric, modern improv

Valli Schiller
(630) 788-1837
valliquilts@gmail.com
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INDIANAPOLIS
Laura Welkin
(317) 460-9627
dalawelks@gmail.com
Small scale fused appliqué, free-motion quilting for the home machine (beginners through experienced)

KANSAS
Kelly Ashton
8815 W. 104th St.
Overland Park, KS  66212
(913) 484-5496
dlcy@kellyquilter.com
www.kellyquilter.com
Set-in steams (“Y-seams”) by machine, partial seams, curved piecing, machine quilting (walking foot and free-motion, machine appliqué ( fusible and invisible)

MAINE
Deborah Boschert
(207) 751-3016
deborahboschert@gmail.com
www.deborahsstudio.com
Art quilting, original fused appliqué, design and composition, surface design, hand embroidery, developing your own creative voice

Sarah Ann Smith
(207) 763-3565
sarah@sarahannsmith.com
www.sarahannsmith.com
Art quilting, machine quilting, fusible appliqué, Hawaiian-style appliqué, composition and design, surface design

MASSACHUSETTS
Pat Delaney
59 Crabtree Ln.
Abington, MA 02351
(617) 733-9410
pat@crabtreelane.com
www.crabtreelane.com
Machine quilting, color, machine appliqué, finishing techniques

Timna Tarr
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timnatarr@gmail.com
www.timnatarr.com
Map quilts, improvisation

MICHIGAN
Frances Krupka
(231) 642-6443
frances@franceskacreations.com
www.franceskacreations.com
Wearable art, embellishments, recycled neckties, jacket fitting, patchwork for wearable art
Sally Manke  
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sallymanke@yahoo.com  
www.sallymanke.com  
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Linda Thielfoldt  
(248) 568-6693  
info@thequiltedgoose.com  
www.thequiltedgoose.com  
Machine quilting (domestic and longarm), appliqué, modern quilting, precision piecing, painless paper piecing, the business of quilting, wearable art

MINNESOTA  
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1964 Rahncliff Ct. #700  
Eagan, MN  55112  
(651) 214-4545  
pagej@thequiltingpage.com  
www.thequiltingpage.com  
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MONTANA  
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19 Antelope Trail West  
Billings, MT  59105-2928  
(406) 259-2304  
barbquiltart@aol.com  
www.barbaraolsonquiltart.com  
Art quilting, machine appliqué, thread work

NEBRASKA  
Kristin Vierra  
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Kris@quilterontherun.com  
www.quilterontherun.com  
quilting, design, appliqué, garments, business, piecing

NEW HAMPSHIRE  
Kathie Beltz  
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Quilt designer, machine piecing, precision piecing, color, quilt judge

NEW JERSEY  
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(973) 694-9267  
sewjospecial@msn.com  
Piecing, machine appliqué, domestic machine quilting, beginner machine embroidery

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Gail Garber  
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Albuquerque, NM  10028  
(505) 235-0702  
gailgarber@gmail.com  
www.gailgarber.com  
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Roswell, NM  88201  
jmichellewatts@gmail.com  
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Middleburgh, NY  12122  
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Author, Crazy quilts, embellishments, embroidery
Victoria Findlay Wolfe
VFW Quilts NYC Store
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New York, NY 10018
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info@vfwquilts.com
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www.hollisart.com
Dye-painting, quilting design, understanding value, drawing, color, design, upcycle jeans into art and tote bags

Karen Ponischil
(704) 577-2411
karenponischil@gmail.com
www.karenponischil.com
Free-motion quilting, thread painting, wholecloth painting, pet portraits, wholecloth painted flowers, appliqué flowers

OHIO
Felice Dahlhausen
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felicequiltdesigns@gmail.com
www.felicequiltdesigns.com
Wool appliquéd, hand embroidery, composition

OREGON
Kathie Kerler
4512 SW Ormandy Way
Portland, OR 97221
kathie@kathiekerler.com
www.kathiekerler.com
Two-day quilt judging seminar, machine embroidery, embellishments, fabric painting, hand embroidery

PENNSYLVANIA
Karen Kay Buckley
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Carlisle PA 17013
(717) 258-4111
kkbquilter@aol.com
www.karenkaybuckley.com
Hand and machine appliquéd

TENNESSEE
Nysha Oren Nelson
(901) 262-5509
nyshaoren@me.com
www.studionysha.com
Free-motion quilting, Zentangle, dimensional quilting, Zentangle adapted quilting, design

TEXAS
Susie (aka “GIGI”) Emmons
Southlake, Texas
(817) 912-0905
gigisquiltcamp@yahoo.com
Quilting: adult beginners, kids (12-17 years), basic sewing techniques for kids

Cynthia England
1201 Sunset Drive
Dickinson, TX 77539
(281)534-1858
cynengland@englanddesign.com
www.englanddesign.com
Specializing in an original technique called “Picture Piecing” which uses straight-line sewing to create realistic picture quilts.

Jerona Williams
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Houston, TX 77040
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jerona@att.net
Appliqué (machine and hand), beginning quilting, quilting gifts
Lorraine Zensen
1621 Lower Albert Rd.
Stonewall, TX 78671
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VIRGINIA
Lisa Ellis
12605 Tolman Rd.
Fairfax, VA 22033
(703) 201-2369
lisa@ellisquilts.com
www.ellisquilts.com
Teaching traditional quilters to stretch creativity and make art quilts with step-by-step demonstrations, fusible appliqué, thread painting, machine/artsy Cathedral windows, fun with stencils

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Richmond Hill, Ontario L4C 4K7
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brasilanapaula@me.com
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New Zealand
Camilla Watson
4 Mizzen Place, Whitby, Wellington
0064 4 2347522
watson.c.s@outlook.co.nz
https://www.facebook.com/camillawatsonquilts/
Repetitive block-based fused art quilts, three-dimensional machine embroidery, needleturn hand appliqué.

Gail Thomas
Vernon, British Columbia
(250) 545-9364
tyderw@shaw.ca
www.gailthomasart.com
Quilting, hand sewing, designing with paper and fabric, painting & drawing on fabric, creating patterns, crochet project design, ribbon weaving, yarn sculpture

Neroli Henderson
St Kilda, Australia
+61 4 17 038 320
neroli1@eiloren.com.au
www.eiloren.com.au
Art quilting, surface design, paint and mixed media on fabric, free-machine quilting, fabric collage, elements and principals of art and design.

Australia
Helen Godden
34 Herron Cres
Latham 2615
Canberra
0419 647 660
www.helengodden.com
Free-motion quilting on Handi Quilter Sweet Sixteen and domestic machines. Fabric painting with dye or acrylic, yarn couching and extreme free-hand free-motion quilting.

Spain
Marisa Marquez
Buen Gobernador 20
Madrid 28027
Spain
34 618118244.
20marisa14@gmail.com
www.marisamarquezquilts.wordpress.com
Domestic machine quilting, from photo to quilt, trapunto and shadow trapunto, micro quilting, thread painting.
Radiant Quilts: Stunning Quilts from Simple Shapes
By Elsie M. Campbell
80 pp.
Landauer Publishing
$22.95
The nine quilt patterns in the book may be made of simple shapes, but they don’t look simple. Elsie’s emphasis on the importance of value in color placement makes these quilts stunners!

Easy-to-follow instructions for “Y” seams and curved piecing is something we all need to follow and master. Cutting instructions for all the quilts are provided for a die cut machine and for template cutting.

Pat Sloan’s Teach Me to Make My First Quilt
By Pat Sloan
96 pp.
Martingale
$24.99
Let’s start at the very beginning. Why are there lines in the throat plate of a sewing machine? Carry on with proper cutting, piecing, pressing, layering a quilt sandwich and finally to finishing a quilt. Pat tells it all.

There are nine simple patterns in the book that are appropriate for a beginner to complete with a feeling of accomplishment. This is a perfect book to gift to a friend or relative that is interested in being part of the world of quilting.

Stitching Pathways: Successful Quilting on Your Home Machine
By Wendy Sheppard
80 pp.
Landauer Publishing
$21.95
Wendy’s “pathways” for machine quilting is a system used to change direction or to switch from one design pattern to another while still creating a cohesive design. It is a way to train your brain and your hands to switch directions in a logical place.

This is a book that can be enjoyed by both beginners and more advanced stitchers. Practicing with her provided stitch designs gives the machine quilter lots of options for their own “pathway.”

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.
For Such a Time as This (69.5" x 68")
by Kathy K. Wylie of Whitby, Ontario, Canada

Artist’s Statement: “For everything there is a season, and a time for every purpose under heaven. Using hand-stitched turned-edge appliqué and domestic machine quilting, time is portrayed by clock numbers, monthly birth flowers and birthstones, leaves changing color with the seasons, moon phases, and the shapes of an hourglass and infinity.” Some shapes inspired by Traditional Stencil Designs (Dover, 2004) and How to Draw Flowers (dragoart.com)
The 2017 IQA JUDGED SHOW
First Place – Art, Miniature

Category sponsored by Janome America

COLORADO COUNTRY: LAKE DILLON (13.5" x 7.5")
by SHARON SCHLOTZHAUER of Monument, Colorado, USA

Artist's Statement: “I love my home state of Colorado and enjoy featuring its beauty both in miniature and larger quilts. Based on my photograph of Lake Dillon – beautifully situated in the Rocky Mountains. Landscape is hand-appliquéd. Tsukineko inks used to enhance and create specific elements. Quilted with Superior’s 100 wt. Kimono silk.” Original design