Quilts
A WORLD OF BEAUTY
Mary Simon Rediscovered (108” x 108”) by Nancy Kerns of Skillman, New Jersey, USA
2 letter from the president
See what announcement Pepper has about the future of this magazine. Here’s a hint: you won’t have to check the mailbox outside anymore for upcoming issues!

3 iqa agenda
Learn all about news concerning IQA activities at the recent Houston Festival, a Quiltapalooza wrap-up, the final destination of the 2010 Raffle Quilt, and a special look at this year’s effort.

6 the iqa files: anna faustino
Though fairly new to quilts, this Russian-born/U.S.-living artist has already made her mark with her quilts composed of bold, bright colors and pictorial renderings. Read her interesting story, and find out how Alex Anderson started her off!

8 winner’s gallery: merit quilting, computer-guided
The winners in this tech-savvy category discuss their entries from the recent fall Judged Show.

12 the 2010 “quilts: a world of beauty” winners list
Find out who won what at the recent Judged Show, where $98,250 in non-purchase cash prizes were given out.

17 author! author!
Reviewed in this issue: Elly Sienkiewicz’s Beloved Baltimore Album Quilts, All-Star Quilts, and Hand Appliqué with Embroidery.

18 top winners
The big award winners discuss in their own words the backstories, inspirations, and creative processes of making their incredible quilts. Maybe they’ll inspire you in your next project!

on the cover:
Mystique (102" x 102") by Sharon Schamber. The Handi Quilter® Best of Show Award winner from the 2010 fall Judged Show “Quilts: A World of Beauty.” Sponsored by Handi Quilter®. Photo by Jim Lincoln.
Dear Members,

Quilters adore tradition. They admire handwork and honor the efforts of their quilting ancestors. That said, we also need to look forward and take advantage of the times and technology. IQA straddles all the disciplines of the craft—traditional handwork, machine work, art quilts, wearables, embellished and painted quilts—we try hard to accommodate everybody. Sometimes that’s difficult.

When it comes to communicating with the far-flung IQA membership of thousands of people all over the world using traditional print media—using a magazine that must be written, printed, and then mailed—it is getting downright problematic.

While past issues of the *IQA Journal* are archived on the IQA website (www.quilts.org) and are always available to read, in too many cases, the current issue of the *Journal* does not arrive in a timely fashion to your door.

Issues that convey basic IQA news and quilter interviews and profiles are not getting out as quickly in this manner. And the important once-a-year issue with ballots soliciting member input is often received too late for true member involvement.

We also know that you want coverage of IQA activities at the International Quilt Festival/Houston faster. The solution was on our doorstep. Here it is: not with this issue but with the next one of the *IQA Journal*, we’re going to an all-digital format.

All IQA members with a valid e-mail address will automatically receive each new issue in their e-mail inbox. To confirm or change your e-mail, send your address and member number to iqamembership@quilts.com.

You can click on the link when it is sent to you and peruse the articles at your leisure. The IQA website will also continue to host a permanent home for the magazine. And this year’s spring issue, the first totally digital version, will make it possible for you to nominate and vote on new Board members in a true timely manner. And so beginning now, all membership renewals will not have any mailing fees added.

It’s now 2011 and we’re a decade into the 21st century. Yep, it’s time to go online!

From your president—a cheerful online and still hand-stitching quiltermaker!

Pepper Cory
President, IQA
pepcory@gmail.com
Quiltapalooza wrap-up
by Pat Sloan

Our first ever “Quiltapalooza” was a huge hit! The festive room was filled with tables decked in star-stamped table cloths and glitzy center pieces. As you entered, you could get a snack, buy a drink, cruise the auction items for later in the evening, and check out the three “Out of this World” retreats for which you could buy a raffle ticket.

Our emcee for the night was Pokey Bolton of Quilting Arts magazine. She kept our night running along at a quick clip. People who had entered the nametag competition mingled with the crowd hoping to “show off” their artwork to the secret judges that would be selecting winners.

To get us in the mood for a rollicking night, the announcement came that there were prize tickets under the chairs! You have never seen quilters jump out of their seats that fast! Prizes were zipped around the room—from sets of DVDs to an Accuquilt GO! Cutter—the fun had begun.

Other events for the evening included a Ricky Tim’s vaudeville skit in three parts. Our actors were dressed up, and Ricky orchestrated the play in true vaudeville fashion...where villains and heroines abounded!

Libby Lehman and Bobbie Aug presented a hilarious pincushion challenge. You’ll have to see what challenges the board comes up with next year and get in on the action.

The big auction was run by Ami Simms—who some think is as funny as Ellen Degeneres—who turned a dozen celebrity UFOs into something you just had to own! Ami described the items as the UFO was walked around the room. One of the most “interesting” and funny to hear items was a group of “parts...doll parts we think.” The bag was overflowing and the giggles could be heard for miles as Ami made them want this bag of parts, and some lucky quilter did take them home!

We ended the night with those terrific retreat raffles. The party was coordinated by former IQA President Charlotte Warr Andersen, who is busy planning ways to make Quiltapalooza even more fun next year. Be sure to be there!
2010 Raffle Quilt finds good home

Thousands bought a ticket for a chance to win it, but *Stars Over Texas* by Scott Murkin will reside permanently in the home of Jennifer Goodall of Boerne, Texas, as one of the 16 tickets she purchased was chosen as the winner from the big ol’ tumbler.

“I am so excited to be the winner!,” Goodall says. “I have been buying raffle tickets and attending the Quilt Festival for 15 years with my daughter, Linda. We were usually joined by my sister, Loretta and her daughter, Catherine. Unfortunately, four years ago I lost Loretta.” Other family members have also attended the show with Goodall over the years.

This year, Goodall came to Festival with her two sisters, Margie (age 86) and Gertie (age 80) who have attended Festival “since the very first one.” It was they who talked Jennifer into becoming an IQA member. She says her favorite thing about Festival is spending time with loved ones, and sharing a passion for a talent that is shared by so many all over the world.

“The raffle quilt this year is absolutely beautiful, and matches the colors in my home perfectly. It was made for me!” Goodall adds.

…and speaking of Raffle Quilts

During the IQA Board meeting, the 2011 Raffle Quilt was unveiled! It is *A Touch of Texas* (pictured), which was made by the 2010 Handi Quilter® Best of Show winner Sharon Schamber, and quilted by Janet Sturdevant Stuart. Raffle tickets can be ordered on any Festival enrollment form, purchased at the Information Booth during the spring and summer Festivals or the IQA booth at the fall Festival, or from the IQA office. The winner will be drawn on November 6, 2011, at Festival in Houston.

IQA Prizewinners’ Luncheon is always a must-attend event for me. It’s a feast in more ways than the food that is offered. The prizewinning quilts hang around the ballroom, and we get to hear a few words from each quilter about her work. This is where we comprehend how truly international our craft has become.

I was personally nervous because my talk (the entertainment after the meal and remarks) was my first PowerPoint effort. And I wasn’t going to talk about competitive quilting at all! What I’ve learned as president of IQA is that quilting becomes a lifestyle for many of our members and that not everything is quilt shows and blue ribbons. In addition to making beautiful quilts that might grace an exhibition, many IQA members quietly, and without fanfare or recognition, put their talent to use in the oldest time-honored way of quilters — they bring comfort and aid to others.

Working from a list of international IQA members, I hop-skipped around the world in my lecture, starting in my own hometown Beaufort, North Carolina, with quilter Nancy Smith who makes and gives away quilts to benefit local causes. Then, I featured my friend Patti Brown, who organized a gargantuan effort called “Quilts for the Coast” after Hurricane Katrina, and delivered 700 plus quilts to Gulf Coast...
residents. On to Karen Combs, a well-known quilting teacher, who sells molasses from the Kuna Indians of Panama and donates all proceeds back to the native needlewomen.

Then north to Duluth, Minnesota, where Karen McTavish, the longarm artist, conducts free quilting classes once a week for survivors of domestic abuse. Canadian quilt teacher/artist Valerie Hearder developed a website to represent her passion called “African Threads” and has already raised $10,000 plus toward the support of grandmothers raising HIV orphans in Africa.

Crossing the Atlantic, I spoke about Lynne Edwards from the United Kingdom, who has quietly started what she calls “The Nairobi Project,” commissioning needleworks from Nairobi stitchers with all profits going right back to the artists. Then on to the Netherlands where Laura Strating-Janssens made a quilt to grace her local hospice’s meditation chapel while her friend Rik Snyders Jansen makes and gives away quilts to dying people. In Turkey, Kate Orhan made a donation quilt to benefit her local women’s shelter, while, at the same time, her quilt shop is selling patriotic themed quilt kits with sales from these kits going into a scholarship fund for college students.

The most remote IQA quilter featured was Maggie Ball. She’s a Brit who lives in the U.S., but her quilting efforts have jump-started quilting in Mongolia! She traveled to Mongolia, taught quilting, and then helped set up the first quilting and handcraft store in the country.

In Australia, young Georgia Button—taught by her grandmother—began quilting at age 7 and has consistently used her talent to help others. Although only 16 now, Georgia is someone I’d keep my eye on for future honors in the competitive quilting scene!

Well-known Aussie quilt teacher Pam Holland’s passion for kids’ charities (she and her husband have 13 children) led her to donate time and effort to the small town of Alamogordo, New Mexico, where she comes to teach once a year and donates her fees back to kids’ causes. Finally, I introduced Katherine Burford of New Zealand, who organized free quilting and sewing classes to integrate new women immigrants into New Zealand society, and was recently honored for her civic efforts.

Admittedly, the 14 IQA quilters featured in my PowerPoint talk were a small fraction of the membership who put their quilting talent to good use helping others. There are thousands more I could cite, and it makes me truly proud to be part of these efforts. Because I believe the continued viability of this craft—whether fine art hanging in a gallery or a simple bed quilt—is found within our willingness to share.

I ended the presentation with this line: “Earn your place in patchwork heaven—teach someone to quilt in 2011!” and donned a pair of angel wings and halo. Laughter was the last thing I heard. And that’s a good thing when it’s your first time at something new! Luncheon attendees left with an exhortation since, at every table, I had placed a bumpersticker showing a slightly-tatty angel and these words—“Patch says: Teach someone to quilt!”

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Attention Teachers!

Sign up now to be included in the IQA Teacher Directory in the Summer 2011 issue of Quilts... A World of Beauty!

You must be an IQA member to be listed. There is a $10 charge for this listing.

Name ___________________________________________ Phone ___________________________________________

Address __________________________________________________________________ Website or E-mail (pick one) ____________________

Check the box that most accurately describes you or what you teach (LIMIT 4):

- [ ] MACHINE QUILTING
- [ ] HAND QUILTING
- [ ] HAND APPLIQUÉ
- [ ] AUTHOR
- [ ] QUILT DESIGNER
- [ ] MINIATURES
- [ ] BARGELLO
- [ ] CRAZY QUILTS
- [ ] FABRIC PAINTING OR DYEING
- [ ] EMBELLISHMENTS
- [ ] OTHER (PLEASE SPECIFY):

IQA membership renewal: $25 for one year, $75 for three years.

$_____

Teacher Directory Listing $10.00

TOTAL $_____

Payment Method: [ ] Check in U.S. dollars drawn on U.S. Bank [ ] Visa [ ] MasterCard [ ] American Express [ ] Discover

Card Number ___________________________________________ Expiration Date _____________________

Name on Card (please block print) __________________________________ Signature ____________________

Must be received by May 4, 2011. Clip this or make a photocopy and mail to: IQA Teacher Directory, 7660 Woodway, Suite 550, Houston, TX 77063 USA
**IQA Journal:** Tell us a bit about your personal background.

**Faustino:** It was great. I lived in St. Petersburg for 40 years. I was born there in 1955, and my mother passed away out there a couple of years ago. My sons still live there and so do my grandsons. So I go there pretty often. Pension there is given at 55 years of age, and I have my papers, so I’m a dual citizen. I came to America in 1995 to visit my sister whose husband had died. I had a visa for three years and won the green card lottery. She told me I should play, so I played in Brooklyn and won! It was also on the same date that [my sister] got hers, so that was really funny. I had the choice to stay in America or not. I stayed. I met my [current] husband and married him in 1999.

**IQA Journal:** I read in your bio that you spent some time working as a stage and costume designer for the Kirov Opera and Ballet. Did that help your designing skills a lot?

**Faustino:** It didn’t help at all! (laughs) It was hard work. It wasn’t too much designing, but more of decorating. Big artists did their designs and gave a sketch and then we were supposed to follow that. My cousin still works there. So I taught school for three days a week and spent three other days at the Kirov. I did the printing on the fabrics. It had to be stenciled, printed, and airbrushed for the ballerinas on their little dresses. So all kinds of detail.

For “The Nutcracker,” people were dancing and they needed a stick with a horse head. So we made a horse head from paper maché and painted it. It was a lot of detail, and we were in a big workshop studio. I tried to bring some of my creativity to the artists’ designs. But in Russia, I was most famous for making sweaters!
IQA Journal: And then how did you get involved in quiltmaking?
Faustino: Ah, the quilts! In 2001, I started to watch the Alex Anderson program on TV. My husband didn't want me to work, so I stayed home to take care of the house and I made sweaters. I had to watch something on TV while I was making them. I recorded 200 programs of Alex Anderson and I actually wanted to start quilting. So I made a couple of quilts from the books, and after that I made my own. Fons and Porter had a contest for small Log Cabin blocks and I did one with my weaving technique. Five years later, I wrote a book about it! I made my first art quilt in 2004.

IQA Journal: You are known for your very bold use of color, as well as your background geometric patterns. How did you develop that style?
Faustino: I didn't develop the style—I think I was born with that. I have two Bachelor degrees as an art teacher, with a [concentration] on composition and color. I feel the balance, I feel the color, I know how to put things together. I don't know how I do that!

IQA Journal: And you also do a lot of pictorial quilts. Are most of them based on actual photographs?
Faustino: Yes. I like to take photographs, and if a photo really touches me, I have to do it. There is a quilt of mine called Fishermen's Widows with three old ladies. It was in this little town in Portugal, Nazare. My husband is Portuguese, so we have a little house there. It's near the ocean, and we go there often. The town is full of fishermen's widows and they're all wearing black clothes.

The boats go to the northern seas and the men get sick and tired, so they don't live long. And when they die, the women wear only dark clothes. But that doesn't mean it's not a happy town—it's a happy town. All those widows are sitting outside or in their rooms. I made a picture from the three widows taking in the sun and talking, and it's exactly the kind of portrait [quilt] that I like to do.

IQA Journal: When you're making art quilts, do you know in your head what the finished product will look like, or do you design and add elements as you go along?

IQA Journal: Where is the Quilt Show?

IQA Journal: These Are a Few of My Favorite Things

IQA Journal: Fruits of My Land

IQA Journal: Fishermen's Widows
I love South Dakota, and the most prolific and hardy flowers here are hollyhocks and columbines,” Hoffman begins. “When I moved to South Dakota, my new neighbor, Joyce Whitcher, and her sister, Carol Shafer, adopted me as their daughter and dragged me kicking and screaming to the Garden Club of Hill City. Joyce was a master gardener and taught me everything she knew about wildflowers.

“Before Joyce died, we made a pact that we would communicate through dragonflies,” she continues. “I can’t tell you how many times a dragonfly has appeared in my life in different ways. Her ‘real’ daughter found a Christmas gift meant for me about a year after she died, and inside was a dragonfly vase and a dragonfly necklace. When I went to the Houston IQA awards ceremony, I wore a silver dragonfly pin she had given me in her memory.

“From these experiences, I have always tried to hide or embed secret surprises in my quilts. You can find dragonflies, lizards, birds, and bugs hiding in my quilting—kind of like the Highlights children’s books you find in the dentist’s office.”

Hoffman’s award-winning quilt—painted by artist Shirley Hobbs—is no exception. Hidden within the abundance of quilting motifs are several small critters, just waiting to be discovered by the quilt’s viewer. Much more obvious is the profusion of botanical-themed quilting designs that densely fill the quilt, from edge to edge.

“I fell in love with Claudia Clark Myers’ style of quilted organic flowers, vines, and milk pods when I saw her quilting at the Machine Quilters Showcase one year,” Hoffman says. “Since then, I have been collecting pictures of odd leaves and ferns knowing that someday, I would use them.”

And use them she did! Despite its complexity, the quilting only took Hoffman about three days to complete. But this is Hoffman’s forté, after all. “I am not fond
Sure, color choice is an integral part of any quilt’s design, but with a stash full of brilliantly colored fabrics, narrowing down the options can be quite the challenge. But to truly emphasize the quilting that makes up a quilt, a little restraint can go a long way.

Such was the case for Merry, who decided to use only two fabrics—a blue and a cream batik—to create her winning quilt. “I wanted something striking,” she explains. “I thought that if I stuck to two fabric colors, the quilting would really shine, and that’s what I wanted the focus to be for this quilt.”

After all, for Merry, it’s all about the quilting! And since buying her Gammill longarm machine in 2003 (and starting a quilting business), the process has only become more enjoyable.

“Tangerine Dream” (55” x 55”)
by Karen Watts of Houston, Texas

After close to 20 years as a quilter, one of the things that most keeps her interested in quilting, Watts says, is “all of the new and lovely fabric that are always coming out. Every time I look at my stash, I swear I won’t buy any more fabric, but something new catches my eye and I must have it!”

It was, in fact, a favorite piece of fabric (the background fabric behind the swirl design in the center Orange Peels) that served as the starting point for Tangerine Dream’s vibrant color scheme. The quilt itself is an original design, based on the Orange Peel block, which Watts made to enter into the National Quilt Museum’s “New Quilts from an Old Favorite” contest.

“I love doing challenges, whether for a contest or in our bee,” she says. “I have been a finalist in this contest in the past, and it’s a lot of fun. This year, I managed to finish my entry in time to enter it into the Houston show, and I’m so glad I did!”

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The 2010 FALL IQA JUDGED SHOW

The Robert S. Cohan Master Award for Traditional Artistry ($5,000)

sponsored by RJR Fabrics

Eternal Garden (81.5" x 82.25") by Yoko Sugisawa
of Tokyo, Japan
The 2010 FALL IQA JUDGED SHOW

The World of Beauty Award ($7,500)

sponsored by eQuilter.com

Royal Amethyst (72" X 72") by Rachelle Denneny of Glenelg North, South Australia, Australia
WINNERS IN QUILTS:

The Handi Quilter®
Best of Show Award—$10,000
Sponsored by
Handi Quilter®
Mystique
by SHARON SCHAMBER
of PAYSON, ARIZONA

The Founders Award—$7,500
Sponsored by
International Quilt Festival
Mary Simon Rediscovered
by NANCY KERNS
of SKILLMAN, NEW JERSEY

The World of Beauty
Award—$7,500
Sponsored by eQuilter.com
Royal Amethyst
by RACHELLE DENNENY
of GLENELG NORTH, SA, AUSTRALIA

The Robert S. Cohan
Master Award for
Traditional Artistry—$5,000
Sponsored by RJR Fabrics
Eternal Garden
by YOKO SUGISAWA
of TOKYO, JAPAN

The Fairfield
Master Award for
Contemporary Artistry—$5,000
Sponsored by Fairfield
Processing Corporation
Tea with Miss D.
by SANDRA LEICHERN
of ALBANY, OREGON

The Pfaff
Master Award for
Machine Artistry—$5,000
Sponsored by
Pfaff Sewing Machines
Every Cloud Has a Silver Lining
by SUSAN STEWART
of PITTSBURG, KANSAS

The Maywood Studio
Master Award for
Innovative Artistry—$5,000
Sponsored by
Maywood Studio
Paisley Peacock
by PAT HOLLY
of ANN ARBOR, MICHIGAN

The Superior Threads
Master Award for
Thread Artistry—$5,000
Sponsored by
Superior Threads
Meditation
by SUE McCARTY
of ROY, UTAH

The Future of Quilting
Award—$1000
Sponsored by Tin Lizzie 18
Diamonds
by NAOMI ADAMS
of DENTON, TEXAS

Judge’s Choice
$250 each
Sponsored by
Jackie’s Animas Quilts
Façade
by MELISSA SOBOTKA
of RICHARDSON, TEXAS—
Choice of Cathy Franks

Circular Momentum
by BECKY GOLDSMITH
of SHERMAN, TEXAS—
Choice of Libby Lehman

Dance of the Butterflies
by DEB LAYT
of WATSONIA NORTH, VIC, AUSTRALIA—
Choice of Alice Wilhoit

Category Awards
($1,000 for 1st, $700 for 2nd,
$300 for 3rd)
Art-Abstract, Large
Sponsored by Hoffman California Fabrics
First Place—Butterfly Dance
by ANNA FAUSTINO
of TOBYHANNA, NEW JERSEY

Second Place—Drifting Currents
by LESLIE REGO
of SUN VALLEY, IDAHO

Third Place—Grid Lock
by JILL ROBINSON
of APPLETON, WISCONSIN

Art-Abstract, Small
Sponsored by Benartex, Inc.
First Place—
Feathers in the Wind
by CARYL BRYER FALLERT
of PADUCAH, KENTUCKY

Second Place—Stone II
by JEAN WELLS KEENAN
of SISTERS, OREGON

Third Place—
Ring Around the Aloe
by LOIS PODOLNY
of TUCSON, ARIZONA

Honorable Mention—
That’s Graphic!
by DIANA SHARKEY
of MOUNT KISCO, NEW YORK

Art-Miniature
Sponsored by
Quilting Arts Magazine®
First Place—Constants
by LESLIE HALL
of LONGBOAT KEY, FLORIDA

Second Place—Still Standin’
by PAMELA DRUHEN
of NORTHFIELD, VERMONT

Third Place—Sheer Whim
by MARIA ELKINS
of BEAVERCREEK, OHIO

Honorable Mention—
Green House Effect
by KAREN FISHER of
TUCSON, ARIZONA

Honorable Mention—Peter Pan
by SUE HOLDAWAY-HEYNS
of ANN ARBOR, MICHIGAN

Art-Naturescapes
Sponsored by
That Patchwork Place®
First Place—Autumn Birches
by SUSAN GILGEN
of ST. GEORGE, UTAH

Second Place—Montana Tigers
by KARLYN BUE LOHRENZ
of BILLINGS, MONTANA

Third Place—Forest Walk
by PAT DURBIN
of EUREKA, CALIFORNIA

Honorable Mention—Spring
by EUN RYOUNG CHOI
of SEOUL, SOUTH KOREA

Honorable Mention—
Winterberries on Winter Green
by PATRICIA BRUNO
of WAKEFIELD, RHODE ISLAND
Art-Painted Surface

Sponsored by Ricky Tims, Inc.
First Place—The Geisha and the Serving Girl
by CLAUDIA CLARK MYERS
and MARILYN BADGER
of DULUTH, MINNESOTA
Second Place—In Quito's Market
by PAT BLAIR
of MT. BALDY, CALIFORNIA
Third Place—Angling
by INGE MARDAL
and STEEN HOUGS
of CHANTILLY, FRANCE
Honorable Mention—Begonia Picotee Lace
by PAT DURBIN
of EUREKA, CALIFORNIA
Honorable Mention—Madonna
by LAURIE TIGNER
of RAPID CITY, SOUTH DAKOTA

Art-People, Portraits, and Figures

Sponsored by The Grace Co., Fine Quilting Frames
First Place—Chichicastenango, Guatemala
by MERI HENRIQUES VAHL
of SOQUEL, CALIFORNIA
Second Place—Monk in the Doorway
by JULIE DUSCHACK
of DENMARK, WISCONSIN
Third Place—The Solace of Persephone
by ANNETTE HENDRICKS
of GRAYSLAKE, ILLINOIS
Honorable Mention—Sandstorm Over the White Desert
by JENNY BOWKER
of GARRAN, ACT, AUSTRALIA

Art-Pictorial

Sponsored by AccuQuilt
First Place—Sunset and Sandhill Cranes
by JOANNE BAETH
of BONANZA, OREGON
Second Place—Port of Cassis
by LENOIRE CRAWFORD
of MIDLAND, MICHIGAN
Third Place—in a Flash
by ALISON LAURENCE
of AUCKLAND, NEW ZEALAND
Honorable Mention—EIEIO
by NANCY BROWN
of OAKLAND, CALIFORNIA

Art-Whimsical

Sponsored by Quiltmaker
First Place—Fantasy in Lace
by MARY BUVIA
of OVERLAND PARK, KANSAS
Second Place—Caddy and the Cakes
by JANET FOGG
of LAKE OSWEGO, OREGON
Computer-Aided Machine Embroidery
Sponsored by Oklahoma Embroidery Supply & Design
First Place—Go! Be Dazzled
by SARAH VEDELER
of SCOTTSDALE, ARIZONA
Second Place—Monochrome
by SUSAN STEWART
of PITTSBURG, KANSAS
Third Place—Moulin Rouge
by CHARLOTTE WRIGHT
and JESSICA SCHICK
of STILLWATER, OKLAHOMA
Honorable Mention—Peacock Fantasy
by CHARLOTTE WRIGHT
and JESSICA SCHICK
of STILLWATER, OKLAHOMA

Digital Imagery

Sponsored by C & T Publishing
First Place—I’m Watching You!
by BARBARA BARRICK McKIE
of OLD LYME, CONNECTICUT
Second Place—Lost in Illusion
by GLORIA HANSEN
of EAST WINDSOR, NEW JERSEY
Third Place—Return of the Grackle
by DIANE RUSIN DORAN
of GLENELG, MARYLAND
Honorable Mention—Astermoon Delight
by RICKY TIMS
of LA VETA, COLORADO
Honorable Mention—The Hare's Version
by BARBARA BARRICK McKIE
of OLD LYME, CONNECTICUT

Embellished

Sponsored by Baby Lock
First Place—Alphabet Alchemy
by JANET STONE
of OVERLAND PARK, KANSAS
Second Place—Crazy in the Garden
by ALLISON ALLER
of WASHOUGAL, WASHINGTON
Third Place—Denim and Calico
by JANET FOGG
of LAKE OSWEGO, OREGON
Honorable Mention—Eastern Elements
by LINDA STEELE
of PARK ORCHARDS, VIC, AUSTRALIA

Group

Sponsored by Quilter's World
First Place—Hanging By a Thread
by NADINE SANDERS
and the Hanging By a Thread Quilt Group
of CHEHALIS, WASHINGTON
Second Place—Color Comes to Back of Beyond
by JANICE MUNZBERG, Pam Holland, Pauline McPhaulin, and Jeanette Coombes
of ALDINGA BEACH, SA, AUSTRALIA

Handmade

Sponsored by The Colonial Needle Company
First Place—Tenderly Embraced
by MIEKO KOTAKI
of SENDAI, MIYAGI, JAPAN
Second Place—Kirara's Walking Road in the Wood
by AYAKO KAWAKAMI
of FUNABASHI-CITY, CHIBA, JAPAN
Third Place—Katerskill
by JANET ATKINS
of ATHENS, NEW YORK
Honorable Mention—Komorebi
by SHIZUYO MORISHITA
of TOKYO, JAPAN
Honorable Mention—Flower Lane
by MIKIKO OGURA
of TOKYO, JAPAN

Innovative Appliquéd

Sponsored by EZ Quilting by Simplicity Creative Group
First Place—Ambrosia
by GINA PERKES
of PAYSON, ARIZONA
Second Place—Magical Mauve
by MARIYA WATERS
of MELBOURNE, VIC, AUSTRALIA
Third Place—Wings and Feathers
by MARK SHERMAN
of CORAL SPRINGS, FLORIDA
Honorable Mention—Wings
by RORY ROSS
of BEDIAS, TEXAS

Innovative Pieced

Sponsored by Omnigrid
First Place—Bohemian Fireworks
by SANDRA PETERSON
of MUNCIE, INDIANA
Second Place—
A Bird For All Seasons
by LINDA HIBBERT
of LOVELAND, COLORADO

Third Place—Fireworks
by NETTIE SMITH
and LINDA HIBBERT
of LOVELAND, COLORADO

Honorable Mention—
Stanza Della Signatura
by CAROL MOELLERS and
TIM JUHL of GREENE, IOWA

Merit Quilting, Machine
Sponsored by
Gammill Quilting Systems
First Place—Hollyhocks
by JOAN HOFFMAN
and SHIRLEY HOBBS
of HILL CITY, SOUTH DAKOTA

Second Place—Star Struck
by CRISTYN MERRY
of LEAGUE CITY, TEXAS

Third Place—Tangerine Dream
by KAREN WATTS
of HOUSTON, TEXAS

Honorable Mention—
On My Bed #3
by LUKE HAYNES
of SEATTLE, WASHINGTON

Merit Quilting, Hand
Sponsored by
Flynn Quilt Frame Company
First Place—Vases
by SUZANNE MARSHALL
of CLAYTON, MISSOURI

Second Place—
Wrapped in Gentleness
by HIROMI YOKOTA
of YOKOHAMA CITY,
KANAGAWA, JAPAN

Third Place—
Memories of Russia
by HAZEL CANNY
of HOUSTON, TEXAS

Merit Quilting, Machine
Sponsored by
Bernina® of America
First Place—Filigree
by MARIY BADGER
of ST. GEORGE, UTAH

Second Place—Darwin’s Diamonds and Flowers
by RONDA BEYER
of TUALATIN, OREGON

Third Place—Majestic Bugs
by IRENA BLUHM
of ANTLER, OKLAHOMA

Honorable Mention—
Star Berries
by GAIL STEPANEK
and RONDA K. BEYER
of MINONG, WISCONSIN

Miniature Quilts
Sponsored by Pellon
First Place—Mission: Impeccable
by KUMIKO FRYDL
of HOUSTON, TEXAS

Second Place—Emiline
by PAT KUHNS
of LINCOLN, NEBRASKA

Third Place—Mini Log Cabin
by THELMA ROBBINS
of OTTAWA, ON, CANADA

Mixed Technique
Sponsored by
Robert Kaufman Co., Inc.
First Place—Circles of Life
by LINDA FRENCH
of CENTERVILLE, OHIO

Second Place—Icing on the Cake
by LINDA ROY
of KNOXVILLE, TENNESSEE

Third Place—
Psychedelic Big Bang
by SUSAN CLEVELAND
of WEST CONCORD,
MINNESOTA

Honorable Mention—
The Coming of Spring
by MARIKO NAKANO
of YOTSUKAIDO-SHI,
CHIBA, JAPAN

Honorable Mention—
Flower of Pray
by MASA YANAGIMOTO
of TAKAMATSU-SHI,
KAGAWA-KEN, JAPAN

Traditional Appliquéd
Sponsored by
Quilters Newsletter®
First Place—
Vintage Button Bouquet
by LINDA ROY
of KNOXVILLE, TENNESSEE

Second Place—Brown Bird’s Lullaby
by SALLY MAGEE
of HEATH, TEXAS

Third Place—Heartful Days
by AKI SAKAI
of TOKYO, JAPAN

Honorable Mention—
Remembrance
by DAWN GERBER
of HANOVER, PENNSYLVANIA

Honorable Mention—
Annie’s Legacy
by ZENA THORPE
of CHATSWORTH, CALIFORNIA

Traditional Pieced
Sponsored by
From Marti Michell
First Place—New York Jazz
by PATRICIA MAYER
of HOUSTON, TEXAS

Second Place—A Beam of Hope
by KAYOKO HATA
of YOKOHAMA,
KANAGAWA, JAPAN

Third Place—
Last Chance, Last Dance
by MOIRA CANNATA
of HOUSTON, TEXAS

Honorable Mention—
Calendula
by MARY SCHROEDER
of NORTH BEND, OREGON

Honorable Mention—
Tie Quilt #2
by LYNN ISENBERG
of ST. LOUIS, MISSOURI

Wearable Art
Sponsored by
Hobbs Bonded Fibers
First Place—Requiem Verde
by GILBERT MUNIZ
of HOUSTON, TEXAS

Second Place—
Floral Rhapsody
by JENNY RAYMOND
of GOTHENBURG, NEBRASKA

Third Place—Flamenco Rose
by EVE KOVACS
of WOODRIDGE, ILLINOIS

Viewers’ Choice—$500
Sponsored by
MamasLogHouseQuiltShop.com
Innocence
by HOLLIS CHATELAIN
of HILLSBOROUGH,
NORTH CAROLINA

To find out more about the International Quilt Association, to see photos of all these works, or to order a CD of winning quilts, visit www.quilts.org
The 2010 FALL IQA JUDGED SHOW
The Fairfield Master Award for Contemporary Artistry ($5,000)
sponsored by Fairfield Processing Corporation

Tea with Miss D. (71" x 71") by Sandra Leichner
of Albany, Oregon, USA

Photo by Jim Lincoln
The 2010 FALL IQA JUDGED SHOW

The Pfaff Master Award for Machine Artistry ($5,000)

sponsored by Pfaff Sewing Machines

E V E R Y  C L O U D  H A S  A  S I L V E R  L I N I N G  (81.5" x 84.25") by S U S A N  S T E W A R T

of Pittsburg, Kansas, USA

Photo by Jim Lincoln
Elly Sienkiewicz’s Beloved Baltimore Album Quilts
by Elly Sienkiewicz
with Mary K. Tozer
C & T Publishing
128 pages, $29.95

If you were unable to attend Houston this past fall to see the Baltimore Album quilt exhibit, you need this book in your collection. If you saw the exhibit, you still need this book in your collection!

These quilts have a huge “wow” factor. Look at the quilts and drool, or make one yourself. The book contains 25 block designs that can be used in a variety of settings to create a personalized version of a Baltimore Album quilt for a group or individual project. Of special interest is the section on art materials for embellishment. Fabric paint has found a good home in the traditional quilt world as well.

All-Star Quilts
by Helen Frost & Blanche Young
C & T Publishing
80 pages, $24.95

This mother/daughter dynamic duo wrote their first Lone Star book using an innovative cardboard template technique. Fast-forward 30 years to this current book, which uses a fast piecing technique that utilizes regular rotary-cutting rulers and no cutting of individual diamonds.

All-Star Quilts includes directions for 10 variations of Lone Star quilts with a large gallery section for additional inspiration. If making a Lone Star quilt is on your bucket list, this is the book to own. You might as well learn from the masters, or in this case, the mothers of the modern day Lone Star quilt.

Hand Appliqué with Embroidery
by Sandra Leichner
AQS Publishing
96 pages, $26.95

Sandra Leichner’s quilts may not always be recognizable thematically, but they are always impeccably appliquéd and embellished with embroidery. Tea with Miss D., the quilt on the book’s cover, won the Fairfield Master Award for Contemporary Artistry in the recent IQA fall Judged Show.

The book contains excellent directions for a variety of embroidery stitches, as well as some before-and-after photos that will enlighten the reader on how embroidery can add a finishing touch to appliqué. Sandra provides tips for fine tuning appliqué as well as directions for three projects, plus complete instructions for Tea with Miss D.
The IQA Journal invites its readers to see what the major award winners from the recent fall IQA Judged Show had to say about their winning artworks. All speeches were given at the IQA Top Winners’ Circle Presentations luncheon/lecture.

All ceremony photos by Kim Coffman. Note: Some speeches have been edited for content and/or clarity.

THE HANDI QUILTER® BEST OF SHOW AWARD
Sponsored by Handi Quilter®
Sharon Schamber for Mystique

“I did not even prepare a speech—isn’t that awful? To start with, I’d like to thank God, our great creator, for my ability to create and our ability to create as a whole. I want to thank IQA and all the people that are involved and, of course, Karey. But most of all, I have to thank my husband. And you have to know my husband. He supports me. I am technically a sewing savant, which means I can’t do anything else.

So he puts me on the plane to teach and picks me up and takes real good care of me.

But specifically with this quilt, it’s been in the making for about four years. So I’d work on it and get so tired of it I’d wad it up and throw it in the corner of my studio. He actually cornered me—and he’s a very strong man—and he said ‘You have to finish that quilt now.’ And of course, I fought him on it and he said that it had to be in Houston this year, so I thank him for that.

And my daughter, who has a booth here this year—they are all very, very supportive. And this has been wonderful. Thank you all.”
THE FOUNDERS AWARD  Sponsored by International Quilt Festival
Nancy Kerns for Mary Simon Rediscovered

“Thank you very much. I’d like to express my deepest thanks to IQA and Quilts, Inc. and especially to Karey and Nancy for selecting my quilt for their very special award. I first saw the original Mary Simon quilt at the DAR museum in 1999. One of my friends and I were some of the very first public to be able to see this quilt. And I was just amazed—it gave me goose bumps.

It’s a very vividly-colored quilt, but also has rough spots. And when I looked at it, and it had rough spots, I thought ‘What did this quilt look like when it was first made?’ And that was my goal—to try and reproduce this quilt as close as possible using modern fabrics and make it look like it would have when it was new.

I call my quilt Mary Simon Rediscovered because of the pattern set I started from is called the Mary Simon quilt. And at the time they named it that, they thought this woman from the 1850s in Baltimore had possibly designed and/or made all the blocks. Current research doesn’t support that anymore, but I still called it that so people would associate it with the quilt in the DAR museum.

The original quilt is only 25 blocks, there is no border, and it was never finished. When I got the blocks finished, I looked at that and I thought to myself that it just didn’t look finished. So I had to design a border for it. Well I am not a designer. I am a really good reproductionist, but not a designer, and I had a lot of input and a lot of friends pushing me and helping me get through the designing part.

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THE WORLD OF BEAUTY AWARD  Sponsored by eQuilter.com
Rachelle Denneny for Royal Amethyst

“Thank you and good afternoon. I’ve been told that us Aussies speak fast and I’ve been asked to speak slowly. So if I speed up, someone just yell ‘Oi!’

Firstly, I would like to thank the founders and organizers of the International Quilt Association and Quilt Festival for this honor and opportunity to be in Houston, to be part of one of the best quilt shows in the world.

This is the third consecutive year I’ve had the honor of being a finalist in this show and wow, third time luck, hey? A huge thank you to the sponsor of my award, eQuilter.com, and all the other sponsors. Without your support and generosity, a show like this could not happen.

To the jurors and judges, I thank you. I think you have the most difficult job of all. To all the other winners and entrants, I have admired many of your quilts from afar since I began quilting. I am honored to be able to view some of these quilts in real life. You have inspired me to be a better quilter.

Every year since I entered my first Judged Show in 2005, I create a quilt or two that challenges me to be a better quilter—to learn something new or to improve on the skills that I already have. The inspiration for Royal Amethyst came after a trip to Japan in April of last year. While my husband worked during the day, I would pack a picnic lunch and take my three children to these beautiful temple gardens. At the entrance

continued on page 22
I first started to quilt 13 years ago. Since then, I’ve always wanted to enter the IQA show. This is my first entry, and I am very honored to win a big prize. Thank you very much, IQA.

Thank you to Karey and Nancy for their unwavering support of quilters and quilting. Thank you to IQA for putting on such a premiere show of talent from around the world and for giving me the opportunity to share what I love with others. Thank you to all the sponsors who continue to support the dedicated quilters, and to Fairfield for your generous support of this award. And thank you judges for embracing pastel!

I created this quilt as a celebration of a friendship that began at this Festival in 2002, with ‘Miss D.’ as I affectionately call her. Miss D. lives on the other side of the country, and although we communicate every day, we rarely have the opportunity to meet in person due to the physical distance between us and our busy private lives. Neither of us have grown too old for girly tea parties, so I decided to throw a tea party in the honor of my dear friend Miss D. in the
Pat Holly for *Paisley Peacock*

“I want to thank Karey Bresenhan and Nancy O’Bryant and IQA for having the vision to have a show like this and be persistent with it and provide the opportunity for all of us quilters. Thank you so much. I also want to thank all the sponsors for their financial support. It really encourages us and provides an incentive.

I specifically want to thank Maywood Studio. And I am really honored to win this award for Innovative Artistry because I’m at that point in my career where I’m trying to challenge myself and be more innovative, so it’s the perfect award for me.

Some of you may know that I’m usually doing quilts with my sister, Sue Nickels, so it’s kind of weird to be up here without her. Or, I do miniature quilts, and I’ve been lucky enough to win some awards with those. I decided to challenge myself to maybe make a quilt that had a little more substance to it, although one of my good friends who looked at it while I was making it said ‘Well Pat, it’s just a jumbo miniature!’ Because a lot of the elements are the same.

I do all my own designs, and I love looking at old textiles and textiles from around the world, so this particular quilt was inspired by some Indian chintz fabrics that I saw in a museum and Suzani embroideries from Uzbekistan. I’m hoping that by me doing these sorts of quilts and being inspired by textiles from around the world, you will investigate. And if you’ve never heard of Suzani embroideries, go Google that. They have very beautiful motifs, and my purpose is to encourage that connection between people from all over the world who love textiles. Thank you.”

Sue McCarty for *Meditation*

“First, I would like to thank everyone at IQA. They continue to provide one of the finest places and opportunities for quilters to come together to learn, to exchange ideas, and to shop. Thank you to the jury for selecting my quilt for the show and to the judges for honoring it with this prestigious award. Thank you to Mother Superior and Superior Threads for sponsoring this award. I promise that my next show quilt will razzle dazzle with your thread.

As a longarm quilter, I would also like to thank all of the teachers who have blazed the machine quilting path. I would not be standing here today without them, and I hope that they realize that the accomplishments of their students are truly a reflection of the gifts they shared as teachers, artists, and quilting goddesses. I am truly in debt to all of you.

Finally, I’d like to thank my husband who continues to beat back the dust bunnies, keep the laundry done, and the cupboards full while I hibernate in my quilt studio, working and dreaming about the opportunity to stand up here again next year. Thank you all.”

"Mother Superior" Heather Purcell of Superior Threads with Sue McCarty.
top winners continued
kerns continued
But what I did was basically take the leaves and flowers from the blocks themselves and place them on the vine to make them look cohesive to the body of the quilt. Throughout the journey to make this quilt, I shared information and tips with an internet group called The Baltimore Quilt List on Yahoogroups.com. Many of the ladies were interested in this quilt, but had never had the opportunity to see it in person. And frankly, the cover photograph on the pattern set was dismal.

So I wrote a journal chapter—although nowadays it would be a blog—for each block. And I posted information about any changes to the pattern—if there was an error in the drafting, fabrics that were originally used in the blocks—and these articles are still available to members of the list.

Lastly, I need to thank my family. My husband is envied by quilters all over the world. He is the perfect quilter’s husband. He cooks, he cleans, he brings home take-out, and he makes wonderful blueberry pancakes for my quilting friends who stay over. My daughter, Christine, is here with me, and she’s a landscape architect. And my son, Patrick, is at school in Baltimore getting a medical degree. All my dear friends who are here, this would not have happened without your support. I’m honored, humbled, and thrilled. Thank you.”

denneny continued
was a golden carving on a column, similar to the flower that is on my quilt.

When we returned home, I designed the flower piece, not sure exactly what the finished design would look like. All I knew is that I wanted the flower colors to be rich and jewel-like. The perfect colors and fabrics were found from Reece Scannel Fabrics. They had the luster of silk, but were 100% cotton.

The 12 appliqué flower sections were then completed and stitched together by machine as whole units. The background colors were auditioned and chosen and the quilt top was completed. Now the fun part for me begins—the quilting.

It is my passion, my joy, my love. This quilt was started and completed in three months, and the quilting all completed in three weeks on a domestic Brother sewing machine. This quilt was a joy to make from start to finish.

Finally, I would like to thank my local guild members and all my quilting friends back home for all their love, support, and encouragement.

To my friends and family, to my mom who traveled here with me, to my husband and my three beautiful children—without your love and support, I would not be standing here today. I would also like to send my love and congratulations to my three children back home.

They have all just won their first quilting award at our state guild show this week. Sorry I’m not there with you, I’m so proud of you all. Thank you all, and happy quilting.”

leichner continued
form of a quilt. This way, our tea party could always be shared no matter where we live and—more importantly—the party would never have to end.

Every detail in this quilt was thoughtfully chosen to reflect some of the things each of us share a passion for. And it also includes the way in which we sign off our daily communications to each other. A simple “D” and “S.”

I enjoyed designing and working on this quilt and being able to incorporate many of the hand needlework skills I learned as a child, passed down to me by my mother and grandmothers. Recreating those fond memories of childhood tea parties from our past that included vintage embroidery linens with fine crochet lace edgings, delicate sweet cakes and cookies made by our mothers, and drinking our pretend tea from our prettiest porcelain tea set.

Just to look at this quilt makes both of us smile broadly, and it was great fun sharing the details and progress of this quilt with Miss D. over morning coffee and our e-mail communications. Tea with Miss D. is a tangible keepsake of a friendship that is filled with fun, laughter, and being able to support each other through the ups and downs of our daily lives.

Thank you again to IQA and Quilts, Inc. for letting us share our tea party with quilters from around the world. And I sincerely hope that it brings a smile and a sense of fun and friendship to each of them as it has to me and my dear friend Miss D. Thank you.”

stewart continued
I want to first thank my family. My mom and dad and my husband Mark are here. I’m very happy about that. They’ve always supported and encouraged me and they always think that everything I make is the most beautiful thing they’ve ever seen. So, that’s awfully nice. And I want to mention my daughter who is not here. She’s a jewelry artist, and she has made silver pins for me to commemorate each quilt. So I have a silver pin that’s inspired by one of the designs in the quilt.

I want to thank IQA for getting this whole thing rolling. The competition and the inspiration each year inspires all of us to bigger and better things, and gets the sparks going for next year’s quilt. And the sponsors too for providing the prizes so, once again, we’re sparked, encouraged, and driven to do better and more each time. It’s a lot of fun.

And finally, I want to thank God for giving me opportunities beyond my imaginings. I can’t sing and I can’t dance, but I can praise God with the work of my hands. So thank you to all of you.”
Though she has been an embroidery digitizer for more than 20 years now, it wasn’t until she moved to South Dakota that Hoffman really took up quilting and created her first Lone Star quilt. “After looking for the right longarm quilter—and realizing that there was a three-month waiting list—I decided to buy a longarm. I had a new passion and a new life the minute I put my hands on the machine.”

**Artist’s Statement:** “I have always loved the children’s magazine Highlights. You know, the one where they hide objects in a big picture and you have to find them. That is what I have done in this quilt. See how many you can find—frog, grasshopper, gecko, etc.”

**Original design**

Merry did use several other (some more traditional) techniques to create her quilt top, including paper piecing the spiky stars, and using quilt artist/teacher Marsha McCloskey’s technique for drafting the Feathered Star. “I was having so much fun with it, I decided to add some sparkle and put about 500 blue crystals on it,” she says. “I bought out the local quilt shops, and had to order more online. It was hard to stop!”

In fact, this particular quilt is composed entirely of digitized quilting designs/patterns from her machine. “There are not human-digitized patterns on this quilt. Even the edge was created using the IntelliQuilter,” she adds.

**Artists’ Statement:** “Star Struck was created primarily to show off the automatic pattern-generating capabilities of the IntelliQuilter. Computer Art was used to generate the stars and Spirograph designs; Path Pattern created the feathered wreaths and rings, as well as the edge of the quilt; Echo didn’t get really serious about it until moving to Houston in 1998 and ‘finding that there were stores called ‘quilt shops’ and they had all kinds of wonderful things!’” she says. Today, it’s creating show quilts that really keeps her going. “I love the ‘how can I do even better than what I made last time?’ challenge,” she adds.
Like *Tangerine Dream*, many of Watts’ quilts would be considered traditional in style, “but with a twist,” she says. “My original designs usually start with a traditional block, and then evolve over time into something (I hope) a little different. I’m not sure what appeals to me most—I guess it’s the geometry of traditional quilts. I love geometric pieced designs, but then I also love the appliqué quilts.”

And since she’s a woman who likes a challenge, Watts says that—in addition to all of the fabulous new fabrics—it’s the design process that further fuels her passion for quilting. “Since I also like designing, I love it when I get a new idea and have to figure out a way to do it. There’s always a new challenge on the horizon!”

**Artist’s Statement:** ‘I designed *Tangerine Dream* for the ‘New Quilts From an Old Favorite’ contest sponsored by the National Quilt Museum in Paducah. This year’s block is the Orange Peel.” *Original design featuring Orange Peel block [image]*

**honorable mention cont.**

“It’s part of a series called ‘On My Bed,’” he says. “I make a bed-sized quilted self portrait every year, so that I have a back log of quilts from this series that shows my growth as a quilter, as well as my aging as a human. Each has been used as a quilt for a full year, so there is a certain amount of myself invested in each one. This is the third in that series—well, technically the fourth, but I don’t show anyone the first!”

Haynes says he tends to gravitate toward a pictorial style of quilting, like that of his winning piece. “My background is in architecture, so the graphic qualities of images strike me,” he states. “And the [pieces] I design are often based on known imagery. I came from fine arts into architecture and then into quilting, so I think pictorial quilts make the most sense for my interest and goals.”

This may have been Haynes’ first venture into competitive quilt show territory, but given his enthusiasm for the art form, it’s unlikely to be his last. “I remain interested in quilting because each piece teaches me something new for the next one,” he adds. “I am constantly engaged and find the notions of quilting history and lore fascinating.”

**Artist’s Statement:** “I wanted to showcase a large portrait over a traditional pattern. I’m experimenting with adding more traditional elements into my work to offset the atypical nature of my quilting.”

*Original design featuring Log Cabin pattern [image]*

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**second place continued**

Pattern created the inner echo of the quilt edge and curved crosshatch in the Feathered Star; and Line Pattern was used for all stitch-in-the-ditch and continuous curve quilting.”

*Original design featuring Feathered Star pattern [image]*

**third place continued**

The inspiration for the various designs used in her Orange Peel blocks came from an unusual source—surfboards! “I decided to use many different designs inside of the Orange Peels, and then drew them on paper and into EQ6 [software],” Watts continues. “I love purple and orange together, and this was a great opportunity to use a lot of different fabrics from my stash.”

Overall, it took Watts about six months to complete her quilt. “I decided in February or so to finish it in time for our guild (Lakeview Quilters Guild) show in May, where it won Best of Show!” she enthuses.

**Artist’s Statement:** ‘I designed *Tangerine Dream* for the ‘New Quilts From an Old Favorite’ contest sponsored by the National Quilt Museum in Paducah. This year’s block is the Orange Peel.” *Original design featuring Orange Peel block [image]*

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**continued from page 7**

**Faustino:** I don’t even start until I have the vision in my head. I know what it’s going to look like. I have used other [people’s] techniques as well as those I’ve created myself.

**IQA Journal:** You also teach a lot of workshops.

**Faustino:** I do! I was a teacher at 23 years old and started work at a school. And I want to share all that I know with students. They actually love me very much! Because what I request is that I don’t just want to [see them do] techniques shown in a book. They have their own designs and personal things with each quilt.

**IQA Journal: This year, you won a first place prize in a category for Art, Abstract-Large. When you found out you won, you must have been overjoyed.**

**Faustino:** Absolutely! I’ve never won a prize in the IQA show before, though I’ve won in other shows.

**IQA Journal: Finally, what do you have planned for the future?**

**Faustino:** I am working on a huge quilt right now! I also make wearables. [image]

**For more on Faustino’s life and work, visit www.newtechquilts.com**
The 2010 FALL IQA JUDGED SHOW
The Superior Threads Master Award for Thread Artistry ($5,000)

-sponsored by Superior Threads

Meditation (38.5" x 38.5") by Sue McCarty
of Roy, Utah, USA
The 2010 FALL IQA JUDGED SHOW

The Maywood Studio Master Award for Innovative Artistry ($5,000)

sponsored by Maywood Studio

Paisley Peacock (60" x 72") by Pat Holly
of Ann Arbor, Michigan, USA