The 2011 IQA JUDGED SHOW

The Founders Award ($7,500, plus travel/hotel accommodations)

Sponsored by International Quilt Festival

Flourish on the Vine (62" x 73")
by Kathy Wylie of Whitby, Ontario, Canada. Original design, inspired by the books Decorative French Ironwork Designs and Empire Designs (Dover).
2 letter from the president
New President Stevii Graves’ inaugural missive recaps IQA at Houston Festival, answers some frequent questions about the judged show, and reveals which food item she’ll stand in line for.

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on the cover
Harmony Within (71" x 81") by Sue McCarty of Roy, Utah, USA. The 2011 Handi Quilter Best of Show Award, sponsored by Handi Quilter. Original design. Photo by Jim Lincoln.
Dear Members,

Everything at International Quilt Festival in Houston is fun, except for the aching feet part. Connecting with friends, buying the latest and greatest tools and fabrics, and eating the baked potatoes in the food court are some of my favorite things to do.

However, this year my favorite activity was the Friday morning photo op exclusively for IQA members. I was a little surprised at how many people recognized me and came up to introduce themselves.

I loved talking to everyone. During conversations, I realized that some of the same questions were being asked, and I decided that perhaps the membership at large would like to hear the answers.

Several members said they did not attend the general membership meeting because it was not on the schedule or because they could not find the meeting room. The schedule in the Q² magazine is the schedule for the classes and activities put on by Quilts, Inc., not IQA. Information was included in the article about IQA opportunities at Festival in the Journal that went out before the show. But the IQA board will brainstorm on some ideas on how to better publicize the general membership meeting, and we will keep you informed.

The George R. Brown Convention Center is like a rabbit warren. I have gotten lost in those hallways several times myself. Next year, better signage will be on the room door so that you know it is the IQA meeting room and not a lecture room. And that signage might be me wearing a sandwich board!

Most questions were about the judging process. As I was one of the judges this year, I felt comfortable answering these questions.

All quilts in the competition are not judged at the same time. It takes three judges three days to complete the judging. The quilts are judged by category, one category at a time, until the end when the major awards are chosen. If you want to see how the process is done, I’d suggest volunteering to work during judging at a local or regional show. It is an interesting and educational process.
I was asked if judges excuse themselves if they know who made a quilt in the competition. And the answer is, no they do not. Most judges at the national level will recognize many quilts in a competition. Good judges are aware of the quilts and quilters that are active in the quilt world and they work in a professional manner. Some quilters are recognizable by style or theme of their work. Judges read magazines and blogs, watch online shows, and attend quilt shows, so we are exposed to a large number of quilts.

I look forward to meeting even more IQA members next fall...see you in the exhibit.

Happy stitches!

Stevii Graves
IQA President

Check out IQA on Facebook!
www.facebook.com/InternationalQuiltAssociation
The 2011 IQA JUDGED SHOW

The Superior Threads Master Award for Thread Artistry
($5,000, plus travel/hotel accommodations)

Sponsored by Superior Threads

Great Blue Herons (61" x 47")
by Joanne Baeth of Bonanza, Oregon, USA. Original design.
The 2011 IQA JUDGED SHOW

The Future of Quilting Award ($1,000, plus travel/hotel accommodations)

Sponsored by Tin Lizzie 18

Sakura I: Hanaogi Views the Cherry Blossoms (98" x 60")
by Megan Farkas of Sanbornton, New Hampshire, USA. Original design, inspired by Japanese woodblock print by Elisho, 1790s, “Hanaogi of the Ogiya Establishment and Others.”
**IQ Journal:** First, please tell us a bit about your personal and artistic background.

**Jones:** For as long as I can remember, I have always enjoyed doing arty-crafty things. Mum was always sewing, knitting, or making something (she still is at 91!), and it seemed the normal thing to do.

My degree is in Fine Art and Art History, so I went on to teach art in high school. By then, I was further developing my interest in fabrics and yarns. I designed and made knitwear for a while, then moved on to making church hangings and altar frontals.

**IQ Journal:** How and when did you begin quilting?

**Jones:** For most of the 1990s, I was working in an office in Zagreb, then in Sarajevo. In 1998, when passing through Vienna airport, I saw a patchwork and quilting magazine. Although I couldn’t read the text, I just knew in a flash that quilting was what I was going to do next! We were home by the end of 1999, and the first thing we did was to have the garage converted into a workroom for my quilting.
IQ A Journal: And how has your quilting style evolved since that time?

Jones: I tried all sorts of piecing, appliqué, and quilting techniques, and very soon knew appliqué was my main interest. Over the years, I have worked on ways to develop a machine appliqué technique that gives accurate placement, is relatively quick, and gives a rich finish. My book, Flowers, Hearts and Garlands explains how to do this.

IQ A Journal: Please describe the English countryside town of Leominster, where you reside. Are there ways in which your surroundings are incorporated into your quilting?

Jones: We are very fortunate to live in a small country town on the England/Wales border, with the beautiful countryside just at the end of the road. I often go for lovely quiet walks to sort out my (too many) quilt thoughts and ideas.
IQ A Journal: I understand that you are also quite the traveler. Are there ways in which your travels are reflected in your quilts?

Jones: Photography is a great tool for collecting ideas, and Parasol was designed from a photo I took in Burma. I love Indian and Arabic motifs, and English 18th century brocaded silk designs.

IQ A Journal: Many of your works feature botanical and/or natural designs and motifs. What is it that draws you to this type of imagery?

Jones: I really don’t know why I am drawn to these types of designs, and I would love to find a way to “move on” from them in the future. One day it will happen, when all of these ideas are exhausted.
IQA Journal: I read that you also have a passion for choral singing. Are there any parallels between your quilting and singing? Do the two ever overlap?
Jones: Not really, except that choir practice is on the same evening that the Leominster Quilters meet!

IQA Journal: Finally, many of your quilts have won awards over the years. Among them, do you have particular favorites?
Jones: That's a question I have never asked myself...maybe Tudor Rose and Thanksgiving would be my favorites.
The 2011 IQA JUDGED SHOW
The Robert S. Cohan Master Award for Traditional Artistry
(5,000, plus travel/hotel accommodations)

Sponsored by RJR Fabrics

Bouquet (80" x 83.5")
by Keiko Morihiro of Sanda-City, Hyogo, Japan. Original design.
The 2011 IQA Judged Show

The Fairfield Master Award for Contemporary Artistry
($5,000, plus travel/hotel accommodations)

Sponsored by Fairfield Processing Corporation

Windblown (39" x 25")
by Maria Elkins of Beavercreek, Ohio, USA. Original design.
Suzanne Gilbride (right) with Sharon Schamber and Janet Sturdevant Stuart shortly after the raffle quilt drawing.

Gilbride and husband Thomas with *A Touch of Texas* displayed in their home.
RAFFLE QUILT WINNER FEELS
A TOUCH OF TEXAS
It only took the purchase of a single
ticket—and not long before the
drawing took place—but Suzanne
Gilbride of Cypress, Texas was the
winner of the 2011 IQA raffle quilt.

More importantly, she was actually
in the George R. Brown Convention
Center when her name was announc-
ed, allowing her and her husband to
take home A Touch of Texas by
Sharon Schamber and quilted by
Janet Sturdevant Stuart immediately.

“I have to go to the quilt show every
year, but to win this? It was so
exciting!” Gilbride said a couple of
weeks later. “And I met Sharon and
Janet, they were such lovely people.
And I assured them that I wouldn’t
put that quilt on a bed! It’s going
right on my wall.”

Ironically, Gilbride was hesitant to
purchase a raffle ticket, since a
similar decision at a dog show a few
weeks before resulted in receiving
solicitations from a company selling
time shares to attend a meeting…
which she duly sent her husband,
Thomas, to suffer through!

So at Festival, while her husband
wandered off to get something to eat,
Gilbride was admiring Schamber’s
2011 judged show award-winning
Crimson Promises quilt. When she
discovered that the artist had also
made the raffle quilt, she made her
purchase of one ticket, first folding
it like an accordion to put in the
tumbler, then unfolding it, and
putting it back before reconnecting
with her husband.

When the drawing was made and
her name was announced over the
intercom, Gilbride says the two of
them looked at each other in
astonishment. Then she heard a
scream in the distance—the joyous
celebration of a friend who also
happened to be an exhibitor.

And while she is not a quilter…
yet…Gilbride is a member of the
Tri-County Quilting Guild near her
home, and happily sorts fabrics and
cuts patterns for various projects.
She has also studied Art and
Photography at the Rochester
Institute of Technology, and has
professional experience in the fine
art field as a painter, graphic
designer, and photographer.

She also says that winning this quilt
is a positive “icing on the cake” to a
year that saw her overcome some
difficult health challenges. It has also
inspired her to try making her first
art quilt, “I feel like a winner!” she
enthuses. “For getting this quilt, and
in life!”

AND THE 2012 YEAR’S RAFFLE
QUILT IS…
Yellow Rose of Texas and More
(pictured on next page) by Stevii
Graves and Martha Nordstrand,
quilted by Meredith Gretzinger
Rotlisberger. Tickets are 5 for $5,
11 for $10, or 25 for $20. E-mail
iqa@quilts.org for info on how to
order yours, or send check or money
order (payable to IQA) to IQA Raffle
Tickets, 7660 Woodway, Suite 550,
Houston, TX 77063.
**Yellow Rose of Texas and More** (81" x 91")

by Stevii Graves and Martha Nordstrand,
quilted by Meredith Gretzinger Rotlisberger.
The 2012 IQA raffle quilt.
QUILTAPALOOZA A SMASH SUCCESS!
Back for a second year and tweaked for success, Quiltapalooza proved a raucous good time for attendees with many fun activities and prize giveaways galore. Perhaps the event’s highlight was the “Fashion Starts Below the Knees” shoe challenge—emceed by the hilarious Charlotte Angotti—where members showed off their creative footwork on a full-length runway. Talk about high fashion!

IQA FUNDRAISERS BRING IN BIG BUCKS
In addition to the funds from the raffle quilt (almost $12,000) and Quiltapalooza tickets, IQA was able to raise more money at Festival with the silent quilt auction. This year, the auction took in a record sale of almost $22,000 for the scores of quilts donated by members, teachers, and quilting superstars (some of whom are all three!).

The highest bid was $2,000 for a work by Hiroko Miyama. IQA also received a percentage of sales of judged show quilts sold at the show, with just over $2,100. All funds go toward IQA’s operating costs, judged show expenses, and mailing fees. IQA is a 501 (c)(3) non-profit corporation.

Just some of the interesting shoes—and shoemakers—strutting their stuff at Quiltapalooza.
The 2011 IQA JUDGED SHOW

The Pfaff Master Award for Machine Artistry
($5,000, plus travel/hotel accommodations)

Sponsored by Pfaff Sewing Machines

Radiance (75" x 74")
by Susan Stewart of Pittsburg, Kansas, USA. Original design.
The 2011 IQA JUDGED SHOW
The Maywood Studio Master Award for Innovative Artistry
($5,000, plus travel/hotel accommodations)

Sponsored by Maywood Studio

& the Viewers’ Choice Award ($500)
Sponsored by MamasLogHouseQuiltShop.com

Crimson Promises (101" x 101")
by Sharon Schamber of Payson, Arizona, USA. Original design.
Mark Hyland of Handi Quilter with McCarty

Sue McCarty for Harmony Within
I am so grateful and honored to receive this. Thanks to everyone at IQA for putting on such a show. I'd like to thank the jury and the judges for choosing my quilt. I don't know how or why they did, but I am grateful for it. And also thanks to all the sponsors, but most of all to Handi Quilter. They are the most amazing, kind, and generous people.

I want to tell you a little bit about my quilt. It’s the story of two different beings who find harmony within the bounds of marriage. The dragon in the upper right corner represents the right-brained creature. She prefers to live her life in a world of art and literature, forgoing more practical matters. And yet, despite her preference to live among the clouds, she firmly holds the key to a heart.

That heart belongs to the fisherman. He rests comfortably among the roots of the support tree, keeping the dragon grounded by the tail. With his left-brained approach to life, he maintains a detailed account of practical matters on his abacus, and is steadfast in his need to build a steady, secure future.

Despite the differences, they have created a satisfying and loving and respectful life together. The center of the quilt represents this union. The largest pagoda is the home they share, while the two smaller structures represent the individual space they both need. The two Chinese birds of good omen overlook the scene, bringing peace and prosperity to both fisherman and dragon.

As with all relationships, while normally quite wonderful, things aren’t always perfect. The frog represents the larger challenges that come with marriage, while the insects are those small annoyances that sometimes occur.

The real bond between the two is not the fishing line, but the core values. Those are displayed in calligraphy etched upon the quilt. To provide balance in the quilt, the Chinese lattice was created in opposite corners. The outer borders were added to depict the outside world, and two of the blocks at the bottom of the border are slightly different. For while the dragon and the fisherman reside successfully in society, they are both considered a bit odd.

More than 600 hours over a period of eight months were spent in the construction of this quilt, and more than 15,000 yards of thread were used. And, as a note, the old goat is a joke, not an insult! Thank you.”
IQA co-founder Nancy O'Bryant Puentes and Wylie

Kathy Wylie for *Flourish on the Vine*
It is such an honor and privilege to be here receiving this award among so many talented and accomplished quilters. I have to pinch myself to see if I’m dreaming!

I started quilting 17 years ago. And although I may not have realized it at the time, I began to dream about a day like today. I would marvel at the award-winning quilts in magazines and at shows and wonder if someday, I might be able to create such beauty.

Most quilts live in my dreams for quite sometime before they are made. When I’m working on one quilt, I’m imagining the next one, and the one after that. But this quilt was an exception. The idea came to me suddenly and unexpectedly.

It was a Friday morning in June 2009. And I’m not sure if I read the words or if they came from memory, but verse five from John:15 came to mind. “I am the vine, you are the branches. If you remain in me and I in you, you will bear much fruit. Apart from me, you can do nothing.”

Vines and branches and fruit? What a great idea for a quilt! *Flourish on the Vine* is needleturn appliquéd by hand, and it took until the end of 2009 to complete the center panel. At this point, I had vines and branches, but no fruit. Designing the swags with all different kinds of fruit was the hardest part of the process.

Over 180 patches for each of the eight swags were stitched to a muslin foundation first, before being positioned on the borders. I used cutaway trapunto to add 1/8" to the vines, and completed the machine quilting with my domestic sewing machine. A decorative-edge finished of half-inch clamshells echoes those in the quilting.

It means so much to me to receive the Founders Award, especially because it represents the values and traditions of quiltmaking. This certainly reflects my own goals and ideals as I have strived for excellence in my work.

I would like to thank God first and foremost for entrusting me with this dream. Apart from him, I can do nothing. I am so thankful for the love and support of my family that has allowed me to follow my dreams. Thank you, Karey and Nancy, for the extremely generous sponsorship of this award. And to the jurors and judges, and all those involved with International Quilt Festival, for making my dreams come true. To God be the glory. Thank you.”
Top Winners

Luana Rubin of eQuilter.com with Buvia

Mary Buvia for *The Loading Dock*
I would like to thank IQA and everything they do. I've been competing here for about eight years and won six or seven awards and appreciate it. I love giving my donation silent auction quilt each year because they deserve it.

Winning this award is the most fantastic thing that's happened to me this year, except when I won the Master Quilt Award in Columbus.

My quilt took one year to make. You've probably all heard this story. I made it mostly all by hand during the chemo hours sitting with my husband, and he died right before it was finished.

But he's right here, I know he's here. And this is such a special quilt. It's made not only with thread and needles, but the hearts and souls of two people. Thank you.”
Top Winners

IQA co-founder Karey Bresenhan with Morihiro

Keiko Morihiro for Bouquet
“Thank you very much. I am most honored to receive such a wonderful award in this prestigious judged show. I am very excited now.

Since my childhood, I’ve loved making handicrafts such as knitting and sewing as my mother used to do. Twenty-five years ago, I met quilting. I was completely under the spell of it. Since then, this art of handcraft has become my life’s work. I have been making many kinds of quilts.

The consummation of my attempt is this work *Bouquet*. I am sure this award will make my quilt life happier.

Four years ago, I submitted my work to the IQA judged show, because I wanted to know how my quilt would be accepted in the United States. I was selected as a finalist then. For the second [time], I decided to make a hand appliqué quilt.

I began drawing designs, selected many pieces of fabrics and cloth, added embroidery, and used trapunto and candlewick technique. It took me almost four years to complete it.

My quilt is called a taupe quilt in Japan. Taupe means a dark grayish-brown color. I used many variations of grayish-brown color pieces in my quilt, so that I hope you could find the delicate and subtle scenery in it. I love this taupe color.

I am grateful to my husband that he always helps and supports me. And I would like to dedicate my taupe quilt *Bouquet* to my husband. Thanks a lot and all the best to our future. Thank you.”
Top Winners

Judy Novella of Fairfield with Elkins

Maria Elkins for Windblown
Like many of you out there, I’m not a public speaker, so you’ll understand! I really appreciate it. Thank you to my husband Dave, because I would not be here without him. He’s the best husband. And he does laundry—but you can’t have him!

I’ve been quilting since 1986, and have focused especially on quilting people since the mid 1990s. I’ve also been experimenting with as many different ways I could think of for portraying people and faces. It’s just a passion of mine. And I’m still in shock that I’m here! Thank you.”
Top Winners

Ann Bragg-Korhnak of Pfaff with Stewart

Susan Stewart for Radiance
I grew up on a farm at the confluence of the Missouri and Mississippi rivers. I was thinking that our lives are very like the flow of rivers. Tributaries—small ones and large ones—flow together and make us who we are. And the major tributaries are my parents and their families. And my mom and dad are here, so that’s very special. My mom’s family, her mother, had a backyard full of roses. She grew beautiful flowers. So from that tributary comes a love of color and subtle changes and variations and the beauty of flowers and color.

Also, my mom sort of just relinquished her sewing machine to me when I was about five or six years old. She didn’t get to sew much after that!

Then there’s my dad’s side of the family. His mother was a quilter. She always had a quilt frame set up over the bed, and I remember making little stitches in there.

I didn’t find out until later that after I left she took out those stitches! I guess it was fun and started something, although I didn’t start quilting until much, much later.

From her and my dad, there flowed into me a love of precision and to strive for excellence in everything I do. There are other tributaries, other quilters I have admired for years long before I started quilting like Caryl Fallert and Diane Gaudynski, especially for machine quilting.

The magazines and publications. I followed Quilters Newsletter long before I started quilting, and admired the workmanship. Sewing machine companies. I’ve always been in love with my sewing machines. And that leads to thanking Pfaff for sponsoring this award for the machines they and other companies have made over the years. My first good sewing machine was a Pfaff.

And to all the companies and sponsors and wonderful thread and needles that are available to us that provide the raw material for our dreams to become a reality.

For IQA to providing this venue, for providing inspiration and opportunities far beyond anything that I could ever have imagined. And there are all those tributaries that flow into my life, and hopefully I’ll flow into theirs through my quilts, my children, and my students.

And that brings it back full circle to my parents. They’ve been coming to quilt shows with me since I started exhibiting eight years ago. My mom quilts and we brought our current quilts we’re working on and show them to each other. So I’ve come full circle back to those original rivers.”
Top Winners

IQA Treasurer Marti Michell with Schamber

Sharon Schamber for Crimson Promises
I’m just so grateful, so my whole presentation is about that. I was talking to my friend Gail and she said ‘Well, what does that mean?’ And, well, I’m grateful for the Food Channel, for thimbles and needles, and fabric and pretty much my whole life.

I very seldom tell this story, but just before I met my husband, I was actually homeless. It was a year. And when I met him, he gave me the opportunity to quilt, and I am so grateful that I receive awards, but I’m really grateful that I’m able to quilt and use my thimble and my needles. Thank you.”
Heather “Mother Superior” Purcell with Baeth

Joanne Baeth for Great Blue Herons
“Thank you. I would like to express my deepest appreciation to the organizers of the International Quilt Association and Quilt Festival. It is an honor to be part of this amazing show. And to the generous sponsors and to Superior Threads for sponsoring my award.

I have to tell you that eight years ago, I veered away from my existing quilting a bit and tried to do an art quilt, and it was a blue heron, and I was hooked. I’d like to tell you how I started with this small blue heron quilt and eight years later created this one.

My first step was to take classes and learn new techniques. In fact, yesterday, I took an all-day class and it was wonderful. I’d like to thank the teachers who take the time to teach us traditional and innovative skills and inspire us.

I’ve also purchased many wonderful quilt books and magazines and DVDs and would like to thank all of the writers who provide us with new information and also inspire us.

About four years ago, I joined a small art quilt group, and we have about five or six members. And we’d get together quite often and teach each other new skills, give feedback on our work and amaze each other with our creativity.

We each design a project and complete a group quilt every year. It also really helps that I live in a very rural area in southern Oregon where there are a lot of wetlands and rivers and lakes and forests nearby. I am constantly inspired by the landscapes and abundant wildlife, and I am always trying to perfect new techniques to create realistic scenes in nature.

By taking classes, reading quilting publications, quilting with my friends in my art group, and with my own self-discovery, I have evolved from this small blue heron quilt to receiving this fantastic award at Houston for Great Blue Herons. Thank you.”
Some snapshots from in the classroom, around the quilts, and on the exhibit floor from the recent International Quilt Festival/Houston. Were you there?
from the iq library
by stevi graves

Give & Take Fabric Appliqué
Daphne Greig and
Susan Purney Mark
AQS Publishing
80 pages, $24.95

This book is a result of the authors playing with their “give and take appliqué” method to change the construction technique for some traditional blocks such as New York Beauty, Pickle Dish, and Orange Peel.

This is a fusible technique that takes the frustration out of these normally curved pieced patterns. As a bonus, quilters can appliqué these patterns using those neglected decorative stitches on their sewing machines. The book contains instructions for 12 projects in a variety of colors and styles.

Fabric Painting with Cindy Walter
Cindy Walter
C & T Publishing
80 pages, $16.95

Written with the beginner in mind, this book covers 11 fabric paint techniques. There are several brands of fabric paint on the market, and three types of paint that are commonly used by fabric artists. Walter covers them all with detailed explanations of the best application for each of them.

The direct painted miniature quilts are charming, and prove that fabric paint has a place in the traditional quilting world. Especially useful for quilters with young children are techniques labeled “child friendly” that can be done indoors.

One Line at a Time, Encore
Charlotte Warr Andersen
C & T Publishing
96 pages, $21.95

Fans of Andersen’s One Line at a Time book will be thrilled to know that this Encore book offers 33 new geometric machine quilting designs. Most of the patterns use the Inchie Ruler Tape (available from C & T,) but a dozen of them use template patterns. Some of the template patterns are quilted over a grid pattern, created using the Inchie Ruler Tape, while some stand alone.

There are enough quilt pattern ideas in this book to quilt up all the UFOs hidden away in any quilter’s closet.

If you are a current member of IQA (or publisher of a current member) and have a book or DVD that you would like to submit for potential review, please mail it to: Bob Ruggiero, c/o IQA Journal, 7660 Woodway, Suite 550, Houston, TX 77063.

Materials cannot be returned regardless of whether or not they are chosen for review.
The 2011 IQA JUDGED SHOW
The Spirit of Texas Award ($2,000)

Sponsored by Gammill Quilting Systems

Holy Cow (43" x 56")
by Jennifer Day of Santa Fe, New Mexico, USA. Original design.
The 2011 IQA JUDGED SHOW

The World of Beauty Award ($7,500, plus travel/hotel accommodations)

Sponsored by eQuilter.com

The Loading Dock (87" x 86")
by Mary Buvia of Greenwood, Indiana, USA. Original design.