The 2013 IQA JUDGED SHOW

The Founders Award (one of two this year)

Sponsored by International Quilt Festival

Gorsuch Family Quilt Circa 1840 Revisited (85.5" x 85.5")
by Margo Hardie of Lake Haven, NSW, Australia.
Designed possibly by Mary Evans, c. 1840
Forever in My Heart (78" x 78")
by Lahala Phelps of Bonney Lake, Washington, USA.,
inspired by antique quilt Bleeding Heart by Mary Ann Grove, 1885.
Picture in A Treasury of Mennonite Quilts by Rachel & Kenneth Pellman.
2 letter from the president
   We may not like to follow rules all the time, but President Stevii Graves discusses why they are important to our – and every other quilt organization’s – judged show.

4 iqa agenda
   A wrap-up of IQA activities from this past fall’s Houston Quilt Festival and your first look at the 2014 IQA Raffle Quit.

8 2013 winners list
   A complete list of all the winning quilts and quilters from the recent Judged Show. See whose work reigned supreme this year!

16 the winners speak
   Hear directly from the top artists at the recent Judged Show as they discuss the creative journey which led them to the winners’ podium.

36 the iqa files: jennifer day
   Spend some time with this innovative artist who combines photography, computer work, and creative inspiration in her distinctive quilts and “Thread Stories” technique.

42 from the iqa library
   An all-DVD column! Reviewed this issue: Art Quilt Design from Photo to Threadwork from Sarah Ann Smith; Border Design Workshop from Karen Kay Buckley; and Perfect Machine-Stitched Circles from Libby Lehman.

on the cover
   CHIHULY’S GONDOLA (80" x 41.5") by MELISSA SOBOTKA of Richardson, Texas, USA. The Handi Quilter Best of Show Award ($10,000). Sponsored by Handi Quilter. Photo by Mike McCormick. Original design.
Dear IQA members,

At the winner’s luncheon this year, someone asked why we have so many rules for the IQA quilt competition.

What IQA is trying to accomplish with the rules in place is to
1) have a fair competition for the quilters entering the show, and
2) provide an interesting and exciting exhibit for the viewing public.

When entering a show, a careful reading of the category descriptions and other rules is important. There is no all-inclusive quilt show management committee team that sits down to decide on rules and categories for every show in the world.

If that happened, quilt shows would all begin to look alike—and that is not a good thing.

Contestant entrants need to take the responsibility to read and follow the rules for any competition they want to enter. I am always shocked to find out that a quilter would make false statements on an entry form. If your design is not original, don’t claim it to be original. How old would you have to be to legitimately state that you designed the Log Cabin block? Probably too old to quilt!

National shows all have an “age” restriction for quilts, which assures that the public gets to see the most current quilts being made. Adding another appliquéd berry to your Baltimore Album quilt does not give that quilt a new completion date.

And believe me when I tell you that there are Quilt Police out there, licking their chops, ready to rat you out.

So in 2014, we are all going to play nice because quilters are the very best people. After all, quilting is the most fun thing you can do with your clothes on!

Happy new year, my beautiful and talented friends.

Warmly,

Stevii Graves
President
International Quilt Association
INSTRUCTIONS FOR VIEWING THE IQA DIGITAL JOURNAL ON A TABLET OR SMARTPHONE:

For iPad/iPhone:

• Both devices read direct pdf files.
• Adobe Reader X is available in the app store for iPad, iPhone and iPod Touch.  
• The pdf can be sent as an attachment on an e-mail.
• Once the recipient receives the e-mail, he/she can download the attachment, then click it to open in the iBooks app.
• iBooks is a free app for the iPad/iPhone that is available through the App Store for the iPad/iPhone.
• The pdf can be added to the library in the iBooks app, then viewed on either the iPad/iPhone.

For Android/Blackberry:

• There are several apps available for devices that use the Android operating system.
• Adobe Reader X is available in the app store for Android.  http://www.adobe.com/products/reader-mobile.html
• Aldiko Book Reader can be used for an Android device, www.alldiko.com
• Kobo for Android, Sony Reader for Android, Amazon Kindle Reader for Android, Barnes and Noble Nook for Android are also available.
• Mobipocket Reader 5 is available for Blackberry users. www.mobipocket.com

www.goodereader.com contains many of these apps that can be downloaded for devices other than the iPad/iPhone.
Together (84" x 85")
the 2014 IQA Raffle Quilt, by Marie Eldridge, Cheryl Duncan, and Angie Balling.
Quilted by Marie Eldridge.
QUILTAPALOOZA SCARES UP SOME CREATIVE COSTUMES!
With this year’s annual IQA fun fundraiser at the Houston Quilt Festival falling on Halloween, it was a given that there would be some spookily-dressed attendees. But even we were bowled over by the amount of creativity and artistic flair that came down the runway! (see photos on this page).

In addition, there was Fishing For Fabric, raffle giveaways, a “Nasty Needling” contest, and more! All in all, around 400 people attended this year’s event—a record high!

RAFFLE QUILTS PAST…
The 2013 Raffle Quilt, Touching Stars, was won by Teasun Ready, who happened to be at the show when her name was announced.

…AND PRESENT
Those who came to the Lone Star Quilt Conference (IQA’s annual member meeting during Festival), also got a chance to see the 2014 Raffle Quilt, Together (84” x 85”) (pictured on previous page) by Marie Eldridge, Cheryl Duncan, and Angie Balling, and quilted by Marie Eldridge.

Check out our spring issue to find out how you can purchase tickets for a chance to take this fabulous work of art home as part of IQA’s 35th anniversary celebration at the 2014 International Quilt Festival/Houston.

AUCTION QUILTS
The results of the IQA Silent Quilt Auction are in, and the organization raised a total of $16,670 from the purchase of 79 quilts, which donated by artists from all over the world. Thanks to all makers and buyers!

GRANT AWARDED
As part of IQA’s Grant Program, $500 was awarded to the Needle Wielder’s Organization of Tempe, Arizona for a quilting-related public service project. If you or your group would like to apply for an IQA Grant, find all the information HERE.
The 2013 IQA JUDGED SHOW
The World of Beauty Award
Sponsored by eQuilter.com

SEPTUM PECCATA MORTALIA (SEVEN DEADLY SINS) (36" x 24")
by Christine Alexiou of Markham, Ontario, Canada.

Original design.
The 2013 IQA JUDGED SHOW
The Fairfield Master Award for Contemporary Artistry
Sponsored by Fairfield Processing Corporation

Photographer Darling (80" x 80")
by Noriko Nozawa of Chiba-city, Chiba, Japan.
Original design.
**2013 Winners In Quilts: A World of Beauty**

*Prize includes airfare and hotel accommodations.*
You can view pictures of all these quilts at [www.quilts.org](http://www.quilts.org)

---

**THE HANDI QUILTER BEST OF SHOW AWARD**

$10,000*

*Sponsored by Handi Quilter*

Chihuly’s Gondola
by MELISSA SOBOTKA
of RICHARDSON, TEXAS

**THE FOUNDERs AWard**

$7,500*

*Sponsored by International Quilt Festival*

A Letter Bit of Baaltimore
by JANET STONE
of OVERLAND PARK, KANSAS

**THE WORLD OF BEAUTY AWARD**

$7,500*

*Sponsored by eQuilter.com*

Septem Peccata Mortalia
(Seven Deadly Sins)
by CHRISTINE ALEXIOU
of MARKHAM, ONTARIO, CANADA

**THE ROBERT S. COHAN MASTER AWARD FOR TRADITIONAL ARTISTRY**

$5,000*

*Sponsored by RJR Fabrics*

Forever in My Heart
by LAHALA PHELPS
of BONNEY LAKE, WASHINGTON

**THE FAIRFIELD MASTER AWARD FOR CONTEMPORARY ARTISTRY**

$5,000*

*Sponsored by Fairfield Processing Corporation*

Photographer Darling
by NORIKO NOZAWA
of CHIBA CITY, CHIBA, JAPAN

**THE PFAFF MASTER AWARD FOR MACHINE ARTISTRY**

$5,000*

*Sponsored by Pfaff Sewing Machines*

Quilt Noir
by SHIRLEY GISI
of COLORADO SPRINGS, COLORADO

**THE BABY LOCK MASTER AWARD FOR INNOVATIVE ARTISTRY**

$5,000*

*Sponsored by Baby Lock*

Illinois Album
by JANE SASSAMAN
of HARVARd, ILLINOIS

**THE SUPERIOR THREADS MASTER AWARD FOR THREAD ARTISTRY**

$5,000*

*Sponsored by Superior Threads*

Wind
by MASANOBU MIYAMA
of CHOFU-CITY, TOKYO, JAPAN

---

*You can view pictures of all these quilts at [www.quilts.org](http://www.quilts.org)*
THE JUDGED SHOW OF THE INTERNATIONAL QUILT ASSOCIATION

FOUNDERS HONORABLE MENTION
A Truly Feathered Star
by KAREN SIEVERT
of BAILEY, NORTH CAROLINA

THE FUTURE OF QUILTING AWARD
$1,000
Sponsored by Omnigrid
Oklahoma Windsong
by CHERRIE HAMPTON
of OKLAHOMA CITY, OKLAHOMA

JUDGE’S CHOICE—$250 each
Sponsored by Bohin France
France
by DAVID TAYLOR
of STEAMBOAT SPRINGS, COLORADO—Choice of Carolie Hensley

Crest of Tulip
by FUSAKO TAKIDO
of SHIZUOKA-SHI, SHIZUOKA-KEN, JAPAN—Choice of Sandra Leichner

Escape II
by BETTY HAHN
of SUN CITY, ARIZONA—Choice of Katie Pasquini Masopust

CATEGORY AWARDS
($1,000 for 1st, $700 for 2nd, $300 for 3rd)
($50 for Honorable Mention
Sponsored by Meander Publishing)

ART-ABSTRACT, LARGE
Sponsored by Hoffman California/International Fabrics
First Place—Tuning Fork #11
by HEATHER PREGGER
of FORT WORTH, TEXAS

Second Place—Windows
by KATHY YORK
of AUSTIN, TEXAS

Third Place—Brown Planet,
a Collaboration
by NORMA SCHLAGER and
KATHY LOOMIS
of DANBURY, CONNECTICUT

ART-ABSTRACT, SMALL
Sponsored by Benartex, Inc.
First Place—Roses in the Window
by CAROL MORRISSEY
of DOUBLE OAK, TEXAS

Second Place—Very Berries
by THELMA BEARDEEN of TULLAHOME, TENNESSEE

Third Place—Spider Lilies
by ENID WEICHSELBAUM
of ROCHESTER, MINNESOTA

Honorable Mention—Cosmic Tango
by PAULETTE LANDERS
of CAMP NELSON, CALIFORNIA

ART-MINIATURE
Sponsored by Quilting Arts®
First Place—Life on the Mesa
by MARY ANN HILDEBRAND
of COMFORT, TEXAS

Second Place—Miniville...or
It’s 5 o’clock Somewhere
by KAREN ECKMEIER
of KENT, CONNECTICUT

Third Place—House in the Valley #5
by LAURA WASILOWSKI
of ELGIN, ILLINOIS

Honorable Mention—
Princess Daphne
by KAREN PONISCHIL
of CHARLOTTE, NORTH CAROLINA
**ART-NATURESCAPES**  
*Sponsored by Gammill Quilting Systems*  
First Place—*Curtain Call 2*  
by ELAINE QUEHL  
of OTTAWA, ONTARIO, CANADA

Second Place—*Sunlight in the Forest*  
by PAT DURBIN  
of EUREKA, CALIFORNIA

Third Place—*Indian Summer Sunset*  
by SHIRLEY GISI  
of COLORADO SPRINGS, COLORADO

**ART-PEOPLE, PORTRAITS, AND FIGURES**  
*Sponsored by Grace Co., Fine Quilting Frames*  
First Place—*Lincoln*  
by VIRGINIA GREAVES  
of ROSWELL, GEORGIA

Second Place—*Waiting for the Mail*  
by MARY WILBER WIRCHANSKY  
of SCHENEVUS, NEW YORK

Third Place—*Emmy Tovo*  
by SHERYL CULVER  
of PORTLAND, OREGON

Honorable Mention—*The Quiltmaker*  
by JENNIFER BOWKER  
of GARRAN, ACT, AUSTRALIA

Honorable Mention—*I Have Many Faces*  
by NATALIE CARLTON  
of STUART, FLORIDA

Honorable Mention—*Zen Magpies*  
by HELEN GODDEN  
of LATHAM, CANBERRA, ACT, AUSTRALIA

**ART-PICTORIAL**  
*Sponsored by AccuQuilt*  
First Place—*Feathers and Farms*  
by JOANNE BAETH  
of BONANZA, OREGON

Second Place—*Ancient Echoes*  
by JAN REED  
of GRASS VALLEY, CALIFORNIA

Third Place—*Cock of the Walk*  
by DAVID TAYLOR  
of STEAMBOAT SPRINGS, COLORADO

Honorable Mention—*It Takes the Case*  
by KARLYN BUE LOHRENZ  
of BILLINGS, MONTANA

**ART-PAINTED, SURFACE**  
*Sponsored by Ricky Tims, Inc.*  
First Place—*Winter’s Veil*  
by PAT BLAIR  
of MT. BALDY, CALIFORNIA

Second Place—*Alike But Not the Same*  
by PEGGY BROWN  
of NASHVILLE, INDIANA

Third Place—*It’s a Crazy Life*  
by GAIL THOMAS  
of VERNON, BC, CANADA

Honorable Mention—*A Bright Sun - Shiny Day*  
by TERRI STEGMILLER  
of MANDAN, NORTH DAKOTA

**ART-WHIMSICAL**  
*Sponsored by Quiltmaker*  
First Place—*Alice’s Kitchen*  
by MIKI MURAKAMI  
of KAWASAKI-SI, KANAGAWA PREFECT, JAPAN

Second Place—*The Birders*  
by SUZANNE MARSHALL  
of CLAYTON, MISSOURI

Third Place—*Cakes are Ready!*  
by KEIKO MAEDA of EBETSU-SHI, HOKKAIDO, JAPAN
Honorable Mention—
You Are What You Eat
by KATHY YORK of AUSTIN, TEXAS

Honorable Mention—
Tutti Frutti Main Street
by SUSAN BLEIWEISS
of UPTON, MASSACHUSETTS

DIGITAL IMAGERY
Sponsored by C & T Publishing
First Place—Boy and His Best Friend
by JENNIFER DAY
of SANTA FE, NEW MEXICO

Second Place—Alone/Together
by SHERRY DAVIS KLEINMAN
of PACIFIC PALISADES, CALIFORNIA

Third Place—View From the Farmhouse
by SUZAN ENGLER
of PANORAMA VILLAGE, TEXAS

Honorable Mention—Larry
by JENNIFER DAY
of SANTA FE, NEW MEXICO

EMBELLISHED
Sponsored by Koala Studios
First Place—Shades
by PAT LAPIERRE
of BASS HARBOR, MAINE

Second Place—Gypsy
by SHARON SCHAMBER
of PAYSON, ARIZONA

Third Place—Fragrance of Roses
by MAYUMI ISHII
of TOKOROZAWA-SHI, SAITAMA, JAPAN

Honorable Mention—Triangular Lights
by YUMIKO MANDAI
of MASTUSAKA, MIE, JAPAN

GROUP
Sponsored by APQS
First Place—Celebration of Feathered Stars & Wildflowers
by HELEN RODE, Jan Graetzel, Joanie Wyatt, Colleen Zabreznik and 18 friends of the Vereins Quilt Guild of FREDERICKSBURG, TEXAS

Second Place—Gathering Hearty Roses
by AIKO MIYATA, Norimi Tashiro, Nobuko Kotani, and Reiko Terui of SETAGAYA, TOKYO, JAPAN

Third Place—Together in a Friendship World
by GETA GRAMA and the Quilt Ro Group of RASNOV, BRASOV ROMANIA

Honorable Mention—
Honey, I Can't Find My Earrings!
by MAGGIE STIMSON, Edith Harmer, Donna Parker, Diane May, Pat Durbin, Rosalinda Brainerd, and Gerry Smetzer of EUREKA, CALIFORNIA

HANDMADE
Sponsored by The Colonial Needle Company
First Place—Bless My Sweet Home
by TOMOKO ENDO
of MINAMISOMA-SHI, FUKUSHIMA, JAPAN

Second Place—A Place to Long For
by AIKO YOKOYAMA
of MAEBASHI-SHI, GUMMA, JAPAN

Third Place—Four Seasons for Kirara
by AYAKO KAWAKAMI
of FUNABASHI-CITY, CHIBA, JAPAN
INNOVATIVE APPLIQUÉ
Sponsored by EZ Quilting by Simplicity Creative Group
First Place—Primitive Web
by LINDA ROY
of KNOXVILLE, TENNESSEE

Second Place—Yumemi
by MAIKO OGAWA
of ITABASHI-KU, TOKYO, JAPAN

Third Place—Greg’s Song
by LINDA TAYLOR and
CHERI MEINEKE-JOHNSON
of ETNA, WYOMING

Honorable Mention—
Four Loons and Friends
by PATRICIA SELLINGER
of ANN ARBOR, MICHIGAN

INNOVATIVE PIECED
Sponsored by Tin Lizzie 18
First Place—Bohemian II: Ferris Wheels and Kites
by SANDRA PETERSON
of MUNCIE, INDIANA

Second Place—Random Rose Garden
by KAREN ECKMEIER
of KENT, CONNECTICUT

Third Place—Dishonor My Mother
by REBECCA MUIR MACKELLAR
of CANTON, NEW YORK

MERIT QUILTING, HAND
Sponsored by Flynn Quilt Frame Company
First Place—Jacobean Dream
by LINDA ROY
of KNOXVILLE, TENNESSEE

Second Place—Days of Wine and Roses
by CATHLEEN MILLER
of ALBUQUERQUE, NEW MEXICO

Third Place—My Hope
by SACHIKO CHIBA
of MORIOKA, IWATE, JAPAN

Honorable Mention—
A Firm Handshake
by HIDEMI ENDO
of SANDA, HYOGO, JAPAN

Honorable Mention—
Boutis with a Vase of Flowers
by MARIE CHRISTINE FLOCARD
of SAINT JEAN DE VEDAS, FRANCE

MERIT QUILTING, MACHINE
Sponsored by Bernina® of America
First Place—Swan’s Song
by LISA CALLE
of POTTSTOWN, PENNSYLVANIA

Second Place—Eureka!
by MARILYN BADGER
of ST. GEORGE, UTAH

Third Place—Dresden’s Dilemma
by DEBORAH POOLE and
Sharon Del Pino
of SHELLEY, IDAHO

Honorable Mention—Winter
by LAURA WEINER
of CLINTON, WASHINGTON

MINIATURE QUILTS
Sponsored by Pellon
First Place—Distraction II
by SUSAN STEWART
of PITTSBURG, KANSAS

Second Place—In Flanders Fields
by ROBIN GAUSEBECK
of ROCKFORD, ILLINOIS

Third Place—Home at Last
by KAYE KOLER
of AMHERST, OHIO
Honorable Mention—
**Dutch Flower Pots**
by LAHALA PHELPS
of BONNEY LAKE, WASHINGTON

**MIXED TECHNIQUE**
*Sponsored by Robert Kaufman Co., Inc.*
First Place—**Letter Carriers**
by JANET STONE
of OVERLAND PARK, KANSAS

Second Place—
**Pray for the Land of Green**
by MASA YANAGIMOTO
of TAKAMATSU, KAGAWA, JAPAN

Third Place—
**Twirly Balls and Pinwheels**
by SUSAN GARMAN
of FRIENDSWOOD, TEXAS

Honorable Mention—
**Irish Knots and Golden Coins**
by JAYNETTE HUFF
of CONWAY, ARKANSAS

**TRADITIONAL APPLIQUÉ**
*Sponsored by Quilters Newsletter*®
First Place—**Baltimore Classic**
by RHONDA PEARCE
of GLENBROOK, NSW, AUSTRALIA

Second Place—**The Texans**
by PATRICIA STYRING
of ST AUGUSTINE, FLORIDA

Third Place—
**Sampling the Silk Road**
by CHRISTINE WICKERT
of PENFIELD, NEW YORK

**TRADITIONAL PIECED**
*Sponsored by From Marti Michell*
First Place—**Roo Garden**
by VICKI BOHNHOFF
of ANTHEM, ARIZONA

Second Place—**Forest of Life**
by KYOKO AKAIKE
of IWAKI, FUKUSHIMA, JAPAN

Third Place—
**A Truly Feathered Star**
by KAREN SIEVERT
of BAILEY, NORTH CAROLINA

Honorable Mention—**Mass Maples**
by TIMNA TARR
of S HADLEY, MASSACHUSETTS

**WEARABLE ART**
*Sponsored by Hobbs Bonded Fibers*
First Place—**Scarlett’s Crimson**
by PHILIPPA NAYLOR
of BEVERLEY, EAST YORKSHIRE, UNITED KINGDOM

Second Place—**Marbled Magic**
by DANA CHAPMAN
of LONGMONT, COLORADO

Third Place—**What a Beautiful Day!**
by JAE RAN SONG of SEOUL, KOREA

Honorable Mention—**Color Theory**
by GILBERT MUNIZ
of KINGWOOD, TEXAS

**Viewers’ Choice**
*Sponsored by MamasLogHouseQuiltShop.com*
$500

**Baltimore Classic**
by RHONDA PEARCE
of GLENBROOK, NSW, AUSTRALIA
A LETTER BIT OF BALTIMORE (60.5" x 59.75")
by JANET STONE of Overland Park, Kansas, USA.
Original design.
The 2013 IQA JUDGED SHOW

The Pfaff Master Award for Machine Artistry

*Sponsored by* Pfaff Sewing Machines

**QUILT NOIR** (60.75” x 49.5”)

by SHIRLEY GISI of Colorado Springs, Colorado, USA.

*Original design.*
Brenda Groelz (left) and Darren Denning of Handi Quilter (right) with Melissa Sobotka

The Handi Quilter Best of Show Award

*Chihuly's Gondola*

Melissa Sobotka
six years ago, I knew nothing of this world of quilting. I stumbled onto it quite by accident while creating some banners for my church. I was told if I just slapped some batting between the two layers, I would have a quilt. So I gave it a try. It was a little more complicated than that, but I was hooked.

There are a few people who guided me along the way that I’d like to acknowledge. My church, my quilter buddy Daphne, the Dallas Quilt Guild for introducing me to the art, and Richard Larson, a talented quilter who became my Yoda and mentored me in the ways of quilting.

Miss Nancy and Miss Karey, you ladies are rock stars in my book. Thank you for sharing your IQA vision with us. My first experience at the Houston Quilt Festival was like arriving at Disney World. I was a kid in a candy store of colors and art.

A special thank you to strangers. The people who have been so generous as to write me with words of encouragement when they have seen one of my quilts in a show. These kinds words have been as affirming for me as any ribbon. I encourage you to do the same this week and pen a note to someone whose quilt touches you.

I’d like to thank my family for being brutally honest about my work and not complaining once about supper not being made or the house not being clean. My CFO and husband, Andrew, for supporting me in this artistic quest. And finally, a world of appreciation to Crystal Battarbee and the IQA staff for all of their hard work, the judges, and of course Handi Quilter. I am honored and humbled to be the recipient of your award.

Chihuly’s Garden is my interpretation or reflection on the artwork of the master of glass, Dale Chihuly, and his installation at the Dallas Arboretum in 2012.

There were three challenges in creating this quilt. Could I possibly do justice to his vivid palette of colors? Could I capture the reflections of the objects and on the water? Could I create 3D illusions of glass balls in 2D and all on fabric? This summer, I sent the quilt off to a competition. It came back with a judges’ critique of an imperfection in the binding. Tough decision. Pay attention to the judge, or blow them off. In no time, the quilt was going to the next show, and I didn’t have time to fix it.

In spite of the imperfection, the quilt did very well in the competition, but it still haunted me. After that competition, I spoke to one of the judges and asked if she had noticed the imperfection. She had not.

It was one day before it was supposed to ship to Houston, and I asked her what she would do. She said ‘You’re going to Houston. If you want to compete with the big dogs, you’re going to have to fix it!’

With deep gratitude, I am in awe of and you and your quilts and your talent. And yes, even the judges inspire me and push me and make me strive to be a better quilter. Thank you.”
The Winners Speak

The Founders Award
Gorsuch Family Quilt Circa 1840 Revisited
Margo Hardie

IQA co-founder Nancy O’Bryant with Margo Hardie
Everybody expects me to say ‘G’day! How ya doin’!’ But we really don’t talk like that. That’s Paul Hogan’s fault!

I’d like to thank IQA and all the ladies. They’ve been absolutely fantastic. They turned my quilt into a flying carpet and now here I am.

At 5:00 this morning, I leapt out of bed and said ‘YEEEA!’ and my roommate must have thought a fire had started! We had a good flight here, and it’s been very exciting. I started quilting in 1972 doing patchwork. There were no shops and very little interest in [quilting]. But I was also very into oil painting, and I’m afraid that the two don’t mix.

We owned gift and card shops and I retired in 1997. I saw one of these quilts in [an exhibit] that had been opened by the Premier’s wife, and I feel in love with it and I had to learn everything about it. This is my eighth quilt I’ve made in a similar vein.

I used simple appliqué and no papers and just a dab of glue, which I’ve found kept from getting my fingers stuck.

The quilt took about five years, but the first two were spent drawing up all the patterns, and I think that’s where my art comes out. I don’t like drawing faces, but I can do anything else.

I couldn’t be more excited! I don’t want to go home on Sunday, I want to stay. Thank you very much!”
The Winners Speak

IQA co-founder Nancy O’Bryant with Janet Stone

The Founders Award
A Letter Bit of Baltimore
Janet Stone
I am beyond thrilled and honored to receive the Founders Award in Houston. I love this show. Houston is all the holidays rolled into one week of quilty goodness!

I am often asked ‘So, what’s the deal with the alphabet quilts?’ I’ve had a thing for the alphabet every since I was a kid and learned how to write.

My mom was in the printing business, and would bring home typeface catalogues, and I was fascinated by how many ways one could design letters.

I made a few quilts in the late ‘90s, but began taking it all seriously when I brought a new sewing machine in 2006 and learned how to machine quilt. In 2008, I designed and made a quilt featuring the alphabet just to fit a wall in my house.

Just for the heck of it, I decided to enter it in a national show. It won three ribbons and I thought at that moment ‘Gee, I want to do this again!’

After that first alphabet quilt, I made some sort of crazy proclamation that I was going to make 26 quilts all featuring a letter of the alphabet. This one is number twelve, and number thirteen is fresh off the sewing machine.

I want to thank Karey and Nancy for starting this amazing wonderland that I anticipate all year long. I feel extremely fortunate that my quilt was entered in the year when Karey and Nancy couldn’t decide on one winner of the Founders Award and decided to give it to two!

I also want to say how much I appreciate the jurors and judges not getting tired of another alphabet quilt... because there will be 13 more coming!

And many thanks to all my quilting friends— the best in the world—for all their support of my quilting madness. And a big thanks to my husband, Brad, who encourages my quilting obsession because, in his words, ‘it keeps me quiet.’"
The World of Beauty Award

Septem Peccata Mortalia (Seven Deadly Sins)

Christine Alexiou

Luana Rubin of eQuilter.com with Christine Alexiou
Good afternoon everyone. Let me start by saying what a pleasure and an honor it is to be here today. Let me take a brief moment to thank a few people.

First, I would like to thank the judges for their hard work. And I’d like to extend a big ‘thank you’ to eQuilter.com and Luana Rubin for their very generous award and support of the quilting arts.

Last but not least, I would like to thank my sponsor and IQA for being able to be here and experience this fantastic show with you.

And what an amazing show it is! It’s wonderful that ‘Quilts: A World of Beauty’ brings together so many quilts from around the world so people can admire and draw inspiration from all the outstanding workmanship, creativity and diversity of quilting styles.

I’d like to extend my congratulations to my fellow quilters for producing such exceptional work. And also, I’d like to congratulate the people at IQA who work so hard at pulling it all together.

For me, quilting has always been a creative expression. The themes from my quilts are drawn from the world around me, and my interest in fine art history and social issues. It also captures my imagination.

For this quilt, I drew my inspiration from art history. Specifically, the illuminated manuscripts of the Middle Ages. Therefore, the Seven Deadly Sins tied in with the thematic nature of those manuscripts.

It also gave me an opportunity as an artist to explore these human failings that are as rampant in today’s world as they were centuries ago. And yes, all seven sins are represented!

When I first started quilting, I was very fortunate by joining a group who, as its members, had some very experienced and accomplished quilters. These women were extremely generous in sharing their considerable talent and knowledge with me. I will always be very grateful to them for teaching me some very valuable lessons.

Not the least of which is that quilting is a labor of love and deserves all the time, care, and patience needed to produce your best work.

As quilters, we all know the hard work and countless hours it takes to produce a quilt to be proud of and which hopefully expresses who we are as artists.

So, to be up here today and have my work recognized in such a wonderful way is truly a privilege and means a lot to me that I could never express with mere words. Thank you very much.”
The Winners Speak

Forever in my Heart
Lahala Phelps

The Robert S. Cohan Master Award for Traditional Artistry

IQA co-founder Karey Bresenhan with Lahala Phelps
am so honored to receive this wonderful award for my quilt. I would like to thank the organizers of the International Quilt Association and International Quilt Festival. What an amazing show you put on every year.

I would like to thank all the sponsors for their awards, especially RJR Fabrics. And my husband, Bob. He has supported my quilting habit for so many years, and is so proud of my quilt.

I started quilting right before the birth of my son. My first quilt was a baby quilt for him. Last June, my son graduated from the University of Washington.

At first, my quilting was done occasionally. I also like to cross stitch and crochet. After taking a class from Suzanne Marshall, quilting became a passion. I learned how to do needleturn appliqué and how to make patterns in her class. I have always loved antique quilts, and they inspired me to start making my own patterns.

My mother, Phyllis Myers, was another big influence on my quilting. She didn’t make quilts, but she loved quilts. Especially bright-colored traditional hand quilted ones.

Years ago, I made a pastel colored quilt, and asked my mother her opinion. She told me it was “pretty,” but she sure liked the bright-colored quilt I had made before that one. I have not made another pastel quilt since then!

After I started entering my quilts in shows, she would get very excited if my quilt had won an award. She was proud of all six of her children, and we were heartbroken when she passed away from heart disease. She really was the heart of our family.

Several months after my mother’s death, I decided to make a quilt in her memory using a design and colors she would have enjoyed. I remembered seeing a picture of an antique quilt called *Bleeding Hearts* in the book *A Treasury of Mennonite Quilts*.

That quilt was the inspiration for the middle of my quilt. The large hearts symbolized my mother’s love for her family, and our love for her. My mother was a bird watcher, so I chose to put birds on the border. I named the quilt *Forever in My Heart*.

I think my mother would have loved this quilt. It is brightly colored, hand quilted, and traditional. When I heard about this wonderful award I had won in Houston, I wished I could call my mother and share the news with her. I do believe she knows, though, and maybe had a hand in this. She will be ‘forever in my heart.’ Thank you.”
The Winners Speak

The Fairfield Master Award for contemporary Artistry

Photographer Darling

Noriko Nozawa

Judy Novella of Fairfield with Noriko Nozawa
good afternoon everyone. I come from Japan, and I am happy to be here with you all today.

Standing on this stage feels like a dream to me. I have been quilting for 15 years and machine quilting for nine. I have continued to focus mainly on producing quilts with a theme of people. I have experimented with various techniques to express people.

The idea for the creation of this quilt came from a photo taken on a family vacation. Acting as our family’s cameraman, I was able to get the memorable shot of my husband with an unforgettable landscape and much of the town, we were walking through in the background.

I designed the entire quilt top using digitizer MBX embroidery software. And for me, was the first time to use these techniques. The foundation, landscape, and map were all embroidered using cross stitch and line stitch. The design is made up of 80 parts embroidered together on canvas. It took three months to complete.

I am very honored that my quilt of my family memories was selected to be one of the 2013 competition winners.

I intend to continue studying the art of quilting and making quilts using both old and new techniques.

I’d like to thank IQA from the bottom of my heart for giving me the opportunity to be here today. And I hope that the Association continues to grow and prosper.

And lastly, I have a message for my husband, who is always patient and understanding and was the model for this quilt. Thank you so much, darling, that I am looking forward to our next vacation together. Thank you!”
The Winners Speak

The Pfaff Master Award for Machine Artistry

*Quilt Noir*
Shirley Gisi

Dan Sheehan of Pfaff with Shirley Gisi
“When they said we had to say a few words and get up in front of everybody I thought ‘I’ll bring some special lighting and quote lengthy poetry.’

Now, if you entered the contest, you know what I’m talking about. That 13 page entry blank with 23 rules and regulations, one with four subsets?

Well, it had good information in it. Your quilt shouldn’t be dirty or smelly. Who knew? And your embellishments are hanging off it’s going to be problem because we’re going to unbox your quilt, put it in a stack, and roll it all up.

But then when you get through the entry blank, you have to sign it three times. Now, I love IQA, I think it’s wonderful. But never in my life did I think they were responsible for acts of God.

My son says that the Houston show is the Super Bowl of Quilt Shows, and I think he’s right. Except that you’re not fans, you’re all on the team!

You practice all the time and learning new plays and new techniques, and I think the team is doing pretty well.

I’m inspired because I love to sew. I’ve always loved to sew. And you probably do too, otherwise you wouldn’t be here.

Years ago it was garments, and the more difficult they were to make, the better. Whether you ever had to wear it or not, it had to be difficult to do.

And it evolved into quilting when we could go out and buy clothes cheaper than we could make them. And we had to have a way for our habit, an outlet, and so now we all make quilts!

And I think this is great, but I want to congratulate everybody here. Especially if you got through the entry form. And...keep it up! Thank you!”
The Winners Speak

The Baby Lock Master Award for Innovative Artistry

*Illinois Album*

Jane Sassaman

Steve Jeffery of Baby Lock with Jane Sassaman
Thank you, Baby Lock, for sponsoring this, and to Karey and Nancy. I really give the Houston event here credit for starting my career because I entered a quilt here in 1996, and it won an award, and really, my career just took off from there.

And I haven’t entered another quilt until this year because my career took off in different directions of teaching and designing fabric and ribbons and things like that. So there’s a lot of other things I’ve been doing. I’ve made hundreds of quilts, but haven’t entered them.

So this, for me, is like Old Home Week. When they called, I started to cry, it was just wonderful. To me, this is what it’s really about, this is what started everything.

And if you’re familiar with my fabric, to me that’s Sassaman Cheater Cloth. It’s what I do in appliqué, but it’s printed on a piece of fabric.

But to me, that’s what really it’s all about. And it’s really a wonderful honor to be here and to see so many friends and familiar faces, so thank you.”
The Winners Speak

The Superior Threads Master Award for Thread Artistry

Wind

Masanobu Miyama
Hello everybody! I have no words to express my gratitude to IQA founders and staff and judges and Superior Threads.

I also thank Hiroko, my wife, for involving me in this wonderful world. I never thought such a small quilt could win such a big award! It is small!

I am still working as an architect and engineer, so I have limited time for quilting. I spent all my time on this quilt for three months except having meals and walking the dogs and drinking beer!

And totally, I needed 360 hours. Why did it take so long? Three reasons.

First, it consists of several hundred pieces. I used more pieces and less size. One day I received a judges comment after [another] show ‘Your quilt is not in the miniature category. Your piece is too large.’ Yes! They couldn’t recognize it took tiny pieces. Even though I noted in the entry form ‘please use a magnifying glass!’

I’m quite sure that this show’s judges are young, or at least have young eyes! The second one is that I dyed almost all of the fabric by using Tsukineko ink in my wife’s drawer. I made more than 100 colors, but only brown. The third is my quilting technique. It is ‘raindrop quilting.’ Yes, it’s ultra low-speed.

I wish I could be nothing but a quilter someday. And there is another quilt in this show that is a regular size that I collaborated with my wife, Kyoko. It is the same dog, but in its puppy days. Please find it and enjoy. Thank you!”
The 2013 IQA JUDGED SHOW
The Superior Threads Master Award for Thread Artistry

Sponsored by Superior Threads

WIND (18" x 15.5")
by Masanobu Miyama of Chofu-city, Tokyo, Japan.
Original design.
The 2013 IQA JUDGED SHOW

The Future of Quilting Award

Sponsored by Omnigrid

Oklahoma Windsong (37" x 32")
by Cherrie Hampton of Oklahoma City, Oklahoma, USA.
Original design.

Photo by Mike McCormick
IQ A Journal: First, tell us a bit about your personal background and history.
Jennifer Day: My life has always been art based. I graduated from University of Texas in the ‘70s with a degree in Home Economics! My degree concentration was Interior Design. I am an ASID interior Designer, goldsmith, photographer and now quilt artist.

As of 2014, I have been married for 36 years, have two adult children, and have been blessed with a son who showed up as a surprise when I was 48 years old. I live in New Mexico and in addition to many traditional businesses, am also a cattle rancher.

IQA Journal: How did you first get exposed to quilting? And tell us about your early artistic development.
Day: My first exposure to quilting occurred when a friend of mine took me into a local quilt shop in Santa Fe, New Mexico. I walked through the door and was assaulted by color and texture.
Immediately, the creative side of my mind began whirling. I asked for a sewing machine for Christmas, which was 10 days after this first fateful visit to the quilt shop.

I unboxed the machine and walked around it for a month, scared of all the buttons on it! The last time I had sat at a sewing machine, I was 15 years old - almost 50 years ago.

I spent that month, before touching my machine, looking thru my photographs for inspiration. I learned that there was paper-backed fabric that I could print my photographs on.

The first time I sat down at my machine I took a piece of this fabric, with a rose printed on it, and began to stitch. Five hours later, I stood up and the rose was covered completely in 30 different colors of thread. My technique was born that day!

*IQ Journal: What are you favorite styles or techniques?*  
*Day:* I tried a bit of fusing and piecing for my next quilt, but felt stymied by these techniques. Piecing is too restrictive and precise. Fusing is fun, but the finished product was a

*Cuban Guitar (35" x 27")*
swirl of color and texture that failed to convey a message.

My technique, “Thread Stories,” allows me to take a photograph and cover it with thread, bringing to life a realistic story based on the photo.

“Thread Stories” allows me to use my creativity in a realistic manner. The key to this technique is blending threads. By using a photograph as an artistic foundation, I can follow the coloration of the image in choosing thread colors.

If the right thread color is not available, the only way to achieve the perfect color tone is to layer several different colors of thread together to fool the eye into perceiving the desired result. I have layered as many as five colors of thread in one square inch to successfully portray one color tone.

*IQA Journal: What about your thread painting technique?*
*Day:* My thread painting technique is very straightforward. The only required equipment is a sewing machine with a free-motion or darning foot. Grandmother’s sewing machine will work quite well for this technique.
By moving the fabric under the needle, thread is laid down where I want it to go very quickly. By laying the thread down in stitches that sit side by side, the photograph is soon covered in thread. Layering another color over the first begins to create a very realistic result.

I use a garment tailoring line of thread, Gutermann Mara, that has 650 colors of thread in its line. These minute hues of color are vital to creating a realistic piece of art. I have used as many as 40 different thread colors in the face of a portrait.

_IQA Journal:_ You are very well known for the realistic look of your quilts. How do you get them to look so incredibly lifelike?
_Day:_ One trick to achieving a realistic art quilt is to use a photo that is a close up of the subject. An intimate association with the subject of the quilt will allow the artist to enhance subtle details, bringing the subject to life.

If the central image is too far away, details are lost. I love creating portraits of the elderly and young children. There is nothing more interesting than the wrinkles on an 80-year-old person’s countenance. The smooth, unblemished face of a young child is a difficult task to take on, but when the threads are selected carefully, youth and innocence are suddenly a part of the art quilt.

In the initial stages of developing my technique, I would take advantage of the posterization program in Photoshop. This program sections the photograph into areas of specific colors that I would then stitch in threads that were auditioned for each area.

This process developed a roadmap of colors for me to follow. I use this technique in the classes that I teach to students who are new to thread painting. In one respect this is “paint by number approach.”

_IQA Journal:_ How did you get into teaching and what qualities do you think make a good student?
_Day:_ My students come from varied backgrounds. Many are hesitant to tackle this new process. It always amazes me that on the very first day, my students quickly grasp the essence of the technique, and by the
days end they have finished their first project with a huge sigh of relief. They did it!

**IQA Journal:** Any interesting teaching stories?  
**Day:** Early in my teaching career, I had a student come to class with her mother. Her mother suffered Alzheimer’s and could not be left alone at home. This elderly woman had spent many hours at a sewing machine in her youth.

I had an extra machine in class, so I set her up to sew with the rest of the students. By the end of the class, her work rivaled every other student’s in the room. She did not forget how to create art!

I love teaching. Nothing would make me happier than to create my own best competition in juried shows. The ability to tell stories with art is something that I encourage all of my students to tackle head on.

**IQA Journal:** What do you think makes a good photo a good quilt? And what about those who might say what you do is more computer work than quilt art work? 
**Day:** Very early in my quilting career, I trained my eye to see colors in the photographs, and no longer use Photoshop to help me determine what colors to use.

It is my goal to train my students in this advanced technique so they can see the blending that needs to occur without assistance from a computerized program. I want them to become an artist that sees how to use thread like paint. This is truly the definition of “thread painting.”

**IQA Journal:** What do others in your life think or feel about your quilting?  
**Day:** I am grateful that my family has allowed me to spend hours each day at the sewing machine. Many days I will spend six or more hours stitching. There is a Zen-like quality to that time listening to the thrum of the needle.
IQ Journal: Finally, what do you have planned for your creative future?

Day: My goals for the next year are to write a book on my “Thread Stories” technique. The book will deal specifically with portraiture. There are books that deal with thread painting on the market, but my world of portraiture in thread has not been explored.

I am also teaching classes in my hometown of Santa Fe, New Mexico. Santa Fe is the second largest art market in the United States. Students who attend the class will have time to explore the art world for inspiration.

“Thread Stories” is a fascinating world. Bringing to life stories in thread in a realistic manner is my vision for my art.

For more on Jennifer and her art, visit her website at http://www.jdaydesign.com
Art Quilt Design from Photo to Threadwork  
Sarah Ann Smith  
Interweave  
74 mins., $19.95

Sarah Ann Smith begins her DVD by humbly saying she never thought she could create the type of quilts she does now.

After carefully explaining why she uses the tools and products she does, she demonstrates her techniques for taking a photo image to an appliquéd, thread painted masterpiece.

With her easy manner, it was as though a friend was sitting in my living room, showing me how she made her latest quilt.

Border Design Workshop  
Karen Kay Buckley  
Karenkaybuckley.com  
153 mins., $29.95

Take a look at any of Karen Kay Buckley’s quilts, and you know there is more to borders than a 6” wide hunk of fabric sewn to the edge of the quilt.

Karen confidently guides the viewer through many ways to design pieced and appliquéd borders, with tips for making the border the correct size so the quilt will lay flat.

There is so much information on this DVD, that I suggest viewing it in several sittings.

Perfect Machine-Stitched Circles  
Libby Lehman  
Interweave  
67 mins., $19.49

Libby believes in using your sewing machine to its full potential. In this DVD, she shows how to appliquéd circles and embellish the circles with decorative stitches using the circular embroidery attachment that is available for the newer sewing machines.

Libby covers all the stabilizers and threads needed to sew perfect embroidered circles. Her couched binding is interesting and worth a try.

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 2013 IQA JUDGED SHOW
The Baby Lock Master Award for Innovative Artistry

Sponsored by Baby Lock

Photo by Mike McCormick

I LLINOIS A LBUM  (60" x 70")
by JANE SASSAMAN of Harvard, Illinois, USA.
Original design.