Ewe Are My Sunshine (63" x 72") by Janet Stone of Overland Park, Kansas. The $10,000 Handi Quilter Best of Show Award for the 2015 IQA Judged Show. Photo by Mike McCormick
The 2015 IQA JUDGED SHOW
The Gammill Master Award for Contemporary Artistry

Sponsored by Gammill

End of the Spin (43.5" x 57.5")
by Melissa Sobotka of Richardson, Texas.
Original design, based on a personal photo.
2 letter from the president
Our new president, Linda Pumphrey, announces exciting news from Handi Quilter about the top prize for the 2016 Judged Show!

3 from the iqa library
Books by IQA members reviewed in this issue: Get Quilting with Angela and Cloe by Angela Walters and Cloe Walters; Colorful Fabric Collage: Sketch, Fuse, Quilt by Sue Bleiweiss; and Constantinople Quilts by Tamsin Harvey.

4 the iqa files—shirley gisi
The Colorado quilter, known for her nature-themed art and pictorial quilts, discusses her creative journey and what’s on her horizon.

12 winners list
Your complete list of all the winning quilts and quilters from the Judged Show, which offered nearly $95,000 in cash, non-purchase prizes.

18 iqa agenda
How did a jones for coffee lead to someone taking home last year’s Raffle Quilt! Find out here. Also...a big announcement about this year’s Judged Show!

20 winners speak!
Read all about the Master Award winning quilts from the recent Judged Show straight from the artists themselves!

38 teacher directory form
Dear IQA members,

When I was little, my grandfather would always say that as we get older, time starts to fly by and I would not have time to be bored. My grandfather was so right.

2015 flew by, and it was filled memories of all things great—family, friends, and quilts. I hope each one of you can say the same. I look back at 2015 and cannot believe that 2016 is here, and I look forward to the exciting changes and opportunities the new year will bring.

For IQA, I am pleased to announce the following exciting news:

The 2016 World of Beauty quilt entries will be able to be submitted online! The IQA board has been working towards this option, and we are very excited to see it finally being made available to our members. We will announce when the rules and entry form are available on our website, Facebook page, and in an email to members.

And last fall, the IQA Board happily accepted Handi Quilter’s proposal to raise the Handi Quilter Best of Show Award from the current $10,000 to $12,500, beginning with the 2016 Quilts: A World of Beauty show.

“We are proud to support the quilting community with our sponsorship at this world-class show,” says Darren Denning, Handi Quilter CEO. “The quilters of the world share their incredible handiwork with all of us, so we felt it was time to step it up a notch, in recognition of the beautiful quilts entered each year.”

“My favorite activity of the year happens in Houston, when I have the honor of presenting the ‘really big check’ at IQA’s Winners Circle,” said Brenda Groelz, Director of Marketing & Education for Handi Quilter.

“The cumulative value of all of the prize money reflects the respect that the quilting industry holds for the talented quilters who enter this marvelous show. We are happy to be a part of it, and to make that top check just a little bit bigger.”

I also want to announce that the planned IQA cruise in April has been cancelled. We will make an announcement about a new journey shortly!

Happy New Year and Happy Quilting,

Linda Pumphrey
President, International Quilt Association

/InternationalQuiltAssociation
Get Quilting with Angela and Cloe
Angela Walters and Cloe Walters
C&T Publishing
$24.95
127 pp.

When it snows and is blustery outside, this is the perfect time to teach a child to quilt!

This book is divided into four sections. The first two sections cover quiltingmaking from fabric selection, cutting, sewing, quilting, and tying a quilt. The last two sections are full of sewing and quilting patterns that your child will enjoy making. The instructions are clearly written and easily understood by a child.

Colorful Fabric Collage: Sketch, Fuse, Quilt
Sue Bleiweiss
Interweave
$26.99
144 pp.

Sue takes the quilter through the quiltmaking process starting with drawing a design, dyeing fabric for your quilt, quilting techniques for art quilts, and finishing/binding the quilt.

Artist spotlights throughout the book highlight the work of art quilters that work in a different manner than Bleiweiss. The 13 projects in the book can happily keep any art quilter busy for many days.

Constantinople Quilts
Tamsin Harvey
C&T Publishing
$29.95
79 pp.

This book contains eight appliqué projects inspired by Turkish Iznik Tiles. Full-size pattern pieces are on a pull out section in the back of the book. The photography of antique Turkish tiles is wonderful.

The projects are done in a variety of colorways that can be adapted to any color taste profile. The patterns can also be adapted to a small amount of appliqué pieces or something completely over the top.

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.
I told us a bit about your personal background, growing up, anything you’d like to share.
Shirley Gisi: I grew up in Colorado, although I have not always lived here. I have always loved the mountains, and they are a feature of many of my landscapes.

I began sewing when I was a little girl, as that was the only way to get really nice clothing without great expense. That has changed over the years, and I seldom make any clothing items. I majored in Clothing and Textiles my first two years of college, but changed to business management for my undergraduate and graduate degrees. Business management offered more employment opportunities.

I studied oil and watercolor painting during the years that I lived in Pennsylvania and was lucky enough to have a really excellent teacher who had studied at the Chicago Art Institute. Later, I found that I could combine art and sewing.

IQA Journal: When did you start quilting?
Shirley Gisi: I have sewn all my life and made my first quilt in the ‘70s with double knit scraps leftover from the then trendy double knit projects. I did not make any more quilts until I stopped working in the late ‘90s.
**IQA Journal: What inspires you?**
Shirley Gisi: I love color, the brighter the better. I also like making quilts that reflect the part of the country where I live—the west and southwest. Mountains are a favorite theme of mine.

**IQA Journal: Did you always incorporate contemporary styles into your quilts?**
Shirley Gisi: I started out making traditional quilts and learned the basic construction techniques on them. A traditional quilt can sometimes be very contemporary. That’s one of the wonderful things about quilt art.

**IQA Journal: How did you learn how to create depth in your quilts?**
Shirley Gisi: I studied painting in the ‘80s and worked from photos. At the same time, I studied art books—particularly those pertaining to perspective. Also, I have done a lot of trial and error in my work.

**IQA Journal: Who are your biggest supporters for your passion for quilting?**
Shirley Gisi: My family is very supportive, particularly my husband, who is also an artist. He works in wood with an emphasis on writing instruments. My granddaughters are very quick to brag to others about my work. I also belong to several quilt guilds, and the members are really supportive of each other.

**IQA Journal: Why do you favor graded fabrics?**
Shirley Gisi: I use fabrics with gradations in color to add punch to quilts. They can do a lot of the work in making a quilt “pop.”

**IQA Journal: Have you actually been to any of the beautiful landscapes that you quilt?**
Shirley Gisi: I have occasionally made a quilt from a photo that I took, but usually the quilts are based on other personal photos, magazine photos, and paintings shown in art magazines. I might combine a river from one photo, a mountain from another, and a sky from another. Even with my photos, I seldom translate it in its entirety. I use a lot of artistic license.

---

*Prairie Flower (31.5" x 41.5")*
*Ghosts of Quilting Past (45" x 45")*
IQA Journal: Do you prefer abstract art?
Shirley Gisi: I don’t really prefer any one art form to another. I like to piece my quilts because of accuracy and durability; abstracts lend themselves to that process. Also, it is really fun to show depth using transparency. Abstracts are a great way to do that.

IQA Journal: I’ve read that you’re a big fan of landscape artist Ed Mell – how did you discover his work?
Shirley Gisi: I like Mell’s landscapes, which he has called “abstract landscape.” This is actually a misnomer, because the term abstract means non-representational and landscapes definitely represent our surroundings. I first saw his work in western art magazines and have seen one small landscape at a gallery at the Broadmoor Hotel in Colorado Springs.

I like to do the angular mountains and mesas but prefer to have my skies utilize partial circles. I piece in my circles, which gives a much more accurate result than appliqué. I have worked on a process that was demonstrated at a guild meeting, and changed it for my purposes.

IQA Journal: If there is one thing above the rest, what do you hope quilters achieve through this art?
Shirley Gisi: I want my art to elicit emotion on the part of the viewer. I don’t do causes or celebrate unhappy situations. I want the emotion to be a positive one for my audience. Each quilter has to decide what aspect of the art that he/she enjoys most, and go all out for it.

IQA Journal: Are there any funny or interesting stories that involve your quilting?
Shirley Gisi: Many times, I have had people tell me that they have been to the place that my landscape represents. It is usually impossible because it only exists in my imagination!
IQA Journal: Tell us about your winning quilt. How was the process from start to finish?

Shirley Gisi: My winning quilt (Technicolor Deco, First Place, Art-Abstract, Small) is based on a 3" formula (3", 4 1/2", 6", 7 1/2", 9" and 12"). It contains some traditional quilt blocks and more contemporary abstract blocks. To me, it is very traditional. The circular and semi-circular motifs are pieced in by a method that uses freezer paper and non-permanent glue stick. The primary color is yellow, although I didn’t plan it that way.

I have a general idea of the color scheme when I start but that can, and often does, change. I took a trip
to Cancun, Mexico during the process of making the quilt and went to the Mayan museum there. I incorporated some of their designs into the quilting. Actually, I think that art deco and Mayan have a lot of similarities.

_Yellow Sky_ (58.5" x 41.5")

*IQA Journal:* As a teacher, what three things do you hope your students will take away about quilting? 
*Shirley Gisi:* I have only taught at local guilds, but enjoy it very much. The first thing that I found is that most students will not want to go into as complicated pieces as I do. I have had to simplify and give them basic processes that they can expand on with their own personal touch.

I like to emphasize that they do _not_ have to have a roomful of expensive equipment to make competition quilts. Not everyone can afford the top of the line machines, but they still want to make quality pieces. I also find that most classes are not only a learning experience, but also a social event.

I love every part of the process and want them to have fun too. Lastly, they need to have more confidence in their work. The only difference I see between many of my students and myself is that I win contests because I enter, and they do not!
IQA Journal: What’s next on your creative horizon?

Shirley Gisi: I am currently working on a landscape that features prickly pears. The inspiration was a photo from an old Arizona Highways magazine, which really emphasized depth and distance. My pears do not look anything like the ones in the photo, as I have used a much brighter (and unrealistic) color. Also, my prairie and mountains are different.

What I realized from that photo was how to portray that feeling of close, mid, and far distance. I am presently working on hand embellishing the spines on each pear. I have a couple of other ideas in the works, one of which is a picture of my granddaughter and her dog. I haven’t done much with portraits, but will give it a shot. I also want to make some more abstracts because they are the really fun projects.

**B A R B A R A ’ S  B A R N**
(46" x 37"

**I N D I A N  S U M M E R  S U N S E T**
(53" x 39.5")
The 2015 IQA JUDGED SHOW

The Founders Award

Sponsored by International Quilt Festival

 Brilliant Rose (84.25" x 84.25")
by Junko Fujiwara of Narashino, Chiba, Japan.
Original design.
The 2015 IQA JUDGED SHOW

The Robert S. Cohan Master Award for Traditional Artistry

Sponsored by RJR Fabrics

My Sweet House with Kirara (68" x 76")
by Ayako Kawakami of Funabashi-City, Chiba, Japan.

Original design.
THE WORLD OF BEAUTY AWARD
$7,500*
Sponsored by Baby Lock
Eager to Learn—Afghanistan
by GILLIAN SHEARER
of TWEED HEADS WEST, NEW SOUTH WALES, AUSTRALIA

THE ROBERT S. COHAN MASTER AWARD FOR TRADITIONAL ARTISTRY
$5,000*
Sponsored by RJR Fabrics
My Sweet House with Kirara
by AYAKO KAWAKAMI
of FUNABASHI-CITY, CHIBA, JAPAN

THE GAMMILL MASTER AWARD FOR CONTEMPORARY ARTISTRY
$5,000*
Sponsored by Gammill
Quilting Systems
End of the Spin
by MELISSA SOBOTKA
of RICHARDSON, TEXAS

THE SUPERIOR THREADS MASTER AWARD FOR THREAD ARTISTRY
$5,000*
Sponsored by Superior Threads
Blue Plate Special
by SUSAN STEWART
of PITTSBURG, KANSAS

THE PFAFF MASTER AWARD FOR MACHINE ARTISTRY
$5,000*
Sponsored by Pfaff
Sewing Machines
A Quilter’s Garden
by KRISTIN VIERRA
of LINCOLN, NEBRASKA

THE KOALA STUDIOS MASTER AWARD FOR INNOVATIVE ARTISTRY
$5,000*
Sponsored by Koala Studios
White Holes
by PETER HAYWARD
of JAVEA, ALICANTE, SPAIN

THE HANDI QUILTER BEST OF SHOW AWARD
$10,000*
Sponsored by Handi Quilter
Ewe Are My Sunshine
by JANET STONE
of OVERLAND PARK, KANSAS

THE FOUNDERS AWARD
$7,500*
Sponsored by International Quilt Festival
Brilliant Rose
by JUNKO FUJIWARA
of NARASHINO, CHIBA, JAPAN

THE HANDI QUILTER

THE WORLD OF BEAUTY AWARD

THE ROBERT S. COHAN MASTER AWARD FOR TRADITIONAL ARTISTRY

THE GAMMILL MASTER AWARD FOR CONTEMPORARY ARTISTRY

THE SUPERIOR THREADS MASTER AWARD FOR THREAD ARTISTRY

THE PFAFF MASTER AWARD FOR MACHINE ARTISTRY

THE KOALA STUDIOS MASTER AWARD FOR INNOVATIVE ARTISTRY

THE FOUNDERS AWARD

THE HANDI QUILTER

THE WORLD OF BEAUTY AWARD

THE ROBERT S. COHAN MASTER AWARD FOR TRADITIONAL ARTISTRY

THE GAMMILL MASTER AWARD FOR CONTEMPORARY ARTISTRY

THE SUPERIOR THREADS MASTER AWARD FOR THREAD ARTISTRY

THE PFAFF MASTER AWARD FOR MACHINE ARTISTRY

THE KOALA STUDIOS MASTER AWARD FOR INNOVATIVE ARTISTRY

THE FOUNDERS AWARD

*Prize includes airfare and hotel accommodations to International Quilt Festival/Houston. You can view pictures of all these quilts at www.quilts.org
JUDGE’S CHOICE—$250 each
Sponsored by Bohin France
A Toast to Toulouse-Lautrec
by KATHERINE DONGES and SUSAN SLATON of SUCHES, GEORGIA—Choice of Patt Blair

Eyes of Innocence
by CAROL COTE of BRIGHTS GROVE, ONTARIO, CANADA—Choice of David Taylor

The End of the Line
by JOANNE BAETH of BONANZA, OREGON—Choice of Pat Yamin

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—Mysterious Letter
by NORIKO NOZAWA of CHIBA CITY, CHIBA, JAPAN

Second Place—Out on a Limb
by THELMA BEARDEN of TULLAHOMA, TENNESSEE

Third Place—Kenophobia
by ROBBI JOY EKLOW of THIRD LAKE, ILLINOIS

ART-ABSTRACT, SMALL
Sponsored by Benartex, Inc.
First Place—Technicolor Deco
by SHIRLEY GISI of COLORADO SPRINGS, COLORADO

Second Place—Leafless
by JANET STEADMAN of LANGLEY, WASHINGTON

Third Place—Peaks and Valleys 2
by MAREN JOHNSTON of SANTA BARBARA, CALIFORNIA

Honorable Mention—Rhythms Within
by BETH PORTER JOHNSON of TULLAHOMA, TENNESSEE

ART-MINIATURE
Sponsored by Quilting Arts®
First Place—Audrey II Plus 3
by MARIANNE MULHEREN of UKIAH, CALIFORNIA

Second Place—Bird on a Branch #6
by LAURA WASILOWSKI of ELGIN, ILLINOIS

Third Place—Little Punkin
by MARIA ELKINS of BEAVERCREEK, OHIO

ART-NATURESCAPES
Sponsored by Mountain Mist
First Place—Beach Sculptures
by JUDY LESLIE of COQUITLAM, BC, CANADA

Second Place—On the Wing
by BARBARA BINOTTO of ISLAND FALLS, MAINE

Third Place—Havasu Falls
by KATHY McNEIL of TULALIP, WASHINGTON

Honorable Mention—Guardian Spirits
by JOY HEGGLUND of CROFTON, BC, CANADA
ART-PAINTED SURFACE
Sponsored by TheQuiltShow.com
First Place—Golden Girl
by HOLLIS CHATELAINE
of HILLSBOROUGH, NORTH CAROLINA

Second Place—Trilogy
by PEGGY BROWN
of NASHVILLE, INDIANA

Third Place—Girls Are Strong
by HOLLIS CHATELAINE
of HILLSBOROUGH, NORTH CAROLINA

Honorable Mention—Bailando en la Noche
(Dancing in the Night)
by SHELLY STOKES
of ALEXANDRIA, MINNESOTA

Honorable Mention—Pink Bird
by JUDY COATES PEREZ
of SACRAMENTO, CALIFORNIA

ART-PEOPLE, PORTRAITS, AND FIGURES
Sponsored by Grace Co.,
Fine Quilting Frames
First Place—Fly Me to the Moon
by JERRY GRANATA
of PALM SPRINGS, CALIFORNIA

Second Place—Poor and Rich
by JANNEKE DE VRIES-BODZINGA
of KOLLUMERZWAAG, FRIESLAND, THE NETHERLANDS

Third Place—Vermeer Meets Fassett
by LYNN CZABAN
of EUGENE, OREGON

Honorable Mention—¿A Que’ Esperan?
by DANNA BYROM
of AUSTIN, TEXAS

ART-WHIMISCAL
Sponsored by Hobbs Bonded Fibers
First Place—Breaking Wind
by PEGGY KRAGNES
of FELTON, MINNESOTA

Second Place—Two Deer
by KATHY YORK
of AUSTIN, TEXAS

Third Place—Tutti Frutti Alleyway
by SUSAN BLEIWEISS
of PEPPERELL, MASSACHUSETTS

Honorable Mention—Journey
by GRACE SIM
of FULSHEAR, TEXAS

Honorable Mention—Exuberance
by ENID GJELTEN
of ROCHESTER, MINNESOTA

ART-PICTORIAL
Sponsored by AccuQuilt
First Place—Shall We Dance?
by JAN REED
of GRASS VALLEY, CALIFORNIA

Second Place—Who’s Looking At Whom?
by DIANE HARRIS of MONROE,
NEW HAMPSHIRE
DIGITAL IMAGERY
Sponsored by Machine Quilting Unlimited
First Place—Tagged
by PATRICIA KENNEDY-ZAFRED
of MURRYSVILLE, PENNSYLVANIA

Second Place—Cuban Ballerina
by JENNIFER DAY
of SANTA FE, NEW MEXICO

Third Place—Why Knot?
by TANYA BROWN
of SUNNYVALE, CALIFORNIA

Honorable Mention—Not a City
by BETTY HAHN
of SUN CITY, ARIZONA

EMBELLISHED
Sponsored by Madeira Threads
First Place—Long Winter Flower Basket Sampler
by EILEEN DANIELS
of BRODHEAD, WISCONSIN

Second Place—5347 Redfox Circle...Blueprint of a Life
by SANDRA BRANJORD
of SUN CITY, ARIZONA

Third Place—Disappearing Bees
by CHRISTINE ALEXIOU
of MARKHAM, ONTARIO, CANADA

GROUP
Sponsored by eQuilter.com
First Place—Take 3 Fabrics, Just Add Thread
by MARY REINHARDT,
PAGE JOHNSON,
JAN MALMQUIST,
and DEE LEGVOLD
of ROSEMOUNT, MINNESOTA

Second Place—A Coastal Town
by NOBUKO KOTANI and
14 Friends of KAMAKURA,
KANAGAWA, JAPAN

Third Place—A Tree Grows in Tokyo
by HELEN RIDGWAY,
ANITA CRANE,
MARY ANN HILDEBRAND,
LINDA HUMPHREY,
MARIYLAMPMAN,
HOLLY NELSON,
BONNIE SPRADO and
BARBARA WOODMAN
of KERRVILLE, TEXAS

Honorable Mention—Whippoorwill Lane
by CYNTHIA WILLIFORD,
HESTER CARNEW, JUDY COHEN,
SUE GARMAN, DOTTIE POPE,
AMANDA WALTERS, and
ELIZABETH WALTERS
of HOUSTON, TEXAS

HANDMADE
Sponsored by The Colonial Needle Company
First Place—Little Garden
by YASUKO SUGAYA
of ICHIHARA, CHIBA, JAPAN

Second Place—Sparkling
by MITSUKO HASHIMOTO
of MATSUE, SHIMANE, JAPAN

Third Place—My Dream Rose
by MASAKO KATO
of ZUSHI-CITY, KANAGAWA, JAPAN
INNOVATIVE APPLIQUÉ  
*Sponsored by EZ Quilting by Simplicity Creative Group*  
First Place—*Reborn*  
by MOLLY HAMILTON-McNALLY  
of TEHACHAPI, CALIFORNIA

Second Place—*Charming Chintz*  
by LINDA ROY  
of KNOXVILLE, TENNESSEE

Third Place—*Gouldians in the Jade Vine*  
by RUTH MONTALVO  
of MADISON HEIGHTS, MICHIGAN

INNOVATIVE PIECED  
*Sponsored by Tin Lizzie 18*  
First Place—*Discovery*  
by SALLY COLLINS  
of WALNUT CREEK, CALIFORNIA

Second Place—*Kan Oh Chi Rai—Prediction*  
by YOSHIYUKI ISHIZAKI  
of ASHIYA CITY, HYOGO, JAPAN

First Place—*Pure*  
by SACHIKO CHIBA  
of MORIOKA, IWATE, JAPAN

MERIT QUILTING, HAND  
*Sponsored by Flynn Quilt Frame Company*  
First Place—*Pure*  
by SACHIKO CHIBA  
of MORIOKA, IWATE, JAPAN

Second Place—*Anniversary Roses*  
by SUSAN GORDER  
of GREEN VALLEY, ARIZONA

Third Place—*Windblown*  
by LINDA ROY  
of KNOXVILLE, TENNESSEE

Honorable Mention—*Rodeo*  
by CATHY WIGGINS  
of MACON, NORTH CAROLINA

Honorable Mention—*Pride*  
by SACHIKO CHIBA  
of MORIOKA, IWATE, JAPAN

MERIT QUILTING MACHINE-FRAME  
*Sponsored by APQS*  
First Place—*The Paisley Peacock*  
by BETHANNE NEMESH  
of ALLENTOWN, PENNSYLVANIA

Second Place—*Shannah’s Cameo*  
by KAREN SIEVERT  
of BAILEY, NORTH CAROLINA

Third Place—*Juanita’s Pearl*  
by SUE HAWKES  
of POCATELLO, IDAHO

Second Place—*Tea for Two*  
by NANCY REHAK  
of WARD, COLORADO

Third Place—*Dance*  
by MARISA MARQUEZ CORTEZON  
of MADRID, SPAIN

Honorable Mention—*Crystal Garden*  
by SUSAN STEWART  
of PITTSBURG, KANSAS
MINIATURE QUILTS  
_Sponsored by TrueCut_
First Place—_Dancing Dahlia_
by LAURA WELKLIN
of NOBLESVILLE, INDIANA

Second Place—_Sea Breeze_
by PAT KUHNS
of LINCOLN, NEBRASKA

Third Place—_Almost Squared Away II_
by SHARON SCHLOTZHAUER
of MONUMENT, COLORADO

Honorable Mention—_Come on to My House_
by AKI SAKAI
of HACHIOJI, TOKYO, JAPAN

MIXED TECHNIQUE  
_Sponsored by Robert Kaufman Fabrics_
First Place—_Magical Zone_
by KEIKO IKE
of KOCHI, KOCHI-KEN, JAPAN

Second Place—_Flowers in Bloom in the Rainy Season_
by EMI CHABATA
of KOBE CITY, HYOGO, JAPAN

Third Place—_Ravendale Star_
by LINDA FLESCHNER
of NORTH FOND DU LAC, WISCONSIN

TRADITIONAL APPLIQUÉ  
_Sponsored by Quilters Newsletter®_
First Place—_Ben’s Midnight Garden_
by BARBARA KORENGOLD
of CHEVY CHASE, MARYLAND

Second Place—_Arroyo Grande Album_
by ANDREA PEREJDA
of ARROYO GRANDE, CALIFORNIA

Third Place—_My Brunette Whig_
by GAIL STEPANEK and JAN HUTCHINSON
of NEW LENOX, ILLINOIS

Honorable Mention—_Harmony’s Loop_
by SUZY WEBSTER
of APPLE VALLEY, MINNESOTA

TRADITIONAL PIECED  
_Sponsored by From Marti Michell_
First Place—_Why Not?_
by ANGELA PETROCELLI
of PRESCOTT VALLEY, ARIZONA

Second Place—_Barbara’s Circle_
by BETH NUFER and CLEM BUZICK
of BROOKINGS, OREGON

Third Place—_A Splendid Display_
by CINDY SEITZ-KRUG
of OVERGAARD, ARIZONA

Honorable Mention—_Red Tide_
by BONNIE KELLER
of CHEHALIS, WASHINGTON

Viewers’ Choice  
_Sponsored by MamasLogHouseQuiltShop.com_
$500
_Why Not?_
by ANGELA PETROCELLI
of PRESCOTT VALLEY, ARIZONA
NEW FOR 2016 – ONLINE JUDGED SHOW ENTRY!
Here’s what you have been waiting for – beginning with this year’s Judged Show, members will be able to submit their entry form and visuals online! Details are being worked out now, and look for a special announcement via email and also on our Facebook page and website coming soon!

QUEST FOR COFFEE LEADS TO RAFFLE QUILT WIN
When Nancy Shinn of Argyle, Texas was standing in line at the newly-opened Starbucks in the Hilton while attending International Quilt Festival, she never figured a chance encounter would lead to her taking home Harvest, the 2015 IQA Raffle Quilt.

See, Shinn was visiting with a woman and her friend while waiting for her morning joe, and the woman turned out to be Kimmy Brunner, the artist who made Harvest. When the friend told Shinn about the raffle quilt, Shinn decided to take a chance, spending $20 on raffle tickets the last day of the show.

(continued on next page)
“I did bend the corners of each ticket, and when I was about to put mine in there was a lady in a wheelchair that asked me to assist her in putting her tickets in the hopper,” Shinn recalls as a method she hoped would give her a competitive edge. “She asked me to spin it each time she put her tickets in, so I did. I put in about five of mine for every one of hers.”

When Shinn’s name was drawn on Sunday afternoon and a call was placed to inform her, she was already in a car hurtling toward home. “I was totally shocked when I got the call. I jumped up and down. Luckily, I wasn’t driving at the time!” she laughs.

The quilt – which currently resides on Shinn’s guest bed – is a wonderful addition to her home. “I like everything about it,” she says. “It has beautiful fabric, it is pieced beautifully and quilted. I even love the label.”

The raffle raised a total of $7,857 to go toward IQA and the expenses of putting on the Judged Show. The 2016 Raffle Quilt is *Fiesta Stars* (94” x 94”) by Dianne Thomas and Peg Pennell by (pictured on previous page). Tickets are $1 each, 6 for $5, or 25 for $20 and can be purchased at any International Quilt Festival, the Festival class enrollment form, or by emailing iqa@quilts.com. The winner will be drawn on November 6, 2016, on the last day of Festival this year.

**THE GREATEST PAJAMA PARTY EVER**

This year’s Quiltapalooza at Festival featured a “pajama party” and—as you can see—plenty of attendees went all out with their sleepwear for an evening of food, fun, and games.
Brenda Groelz of Handi Quilter, Janet Stone, and Darren Denning of Handi Quilter

The Handi Quilter Best of Show Award
Janet Stone for *Ewe Are My Sunshine*
Sponsored by Handi Quilter
Last night was kind of a blur, so I'm going to try to enjoy this moment and retain it in my brain. This has probably been one of the most amazing weeks of my life. I won this really nice award last night in Houston. My 20th anniversary is tomorrow, and today is National Chocolate Day. So it's been a good week. I am just thrilled! I can't tell you how thrilled I am to win this award.

My sincere and heartfelt thanks to Karey and Nancy for starting the show, which I just anticipate all year long. I think it's the greatest quilt show on the planet. Thank you to the jury and the judges. I can't imagine doing your job.

It's just phenomenal the quality of quilts that are always in the show. Thank you to Handi Quilter for sponsoring this award. I'm a domestic machine quilter, but I do buy my Machingers gloves from Handi Quilter, so I really like Handi Quilter. And a special thanks to Crystal Battarbee. You do an amazing job with the IQA office, but you make it very difficult to get through the day when you make a phone call to somebody about a prize!

Several years ago, I saw a video featuring quilter Freddy Moran and her very colorful quilts. And in the video, she said red is a neutral. I thought, 'what an interesting statement, how could red be a neutral?' But that was actually the idea, the inspiration for this quilt.

There were several design crossroads I came to in the making of this quilt. Luckily, I have a sounding board in my husband who I usually just want him to agree with my ideas, but he has the nerve to challenge them from time to time!

We had a little discussion about the width of the striped fabric around the blocks. I was going to make them a half-inch, he suggested an eighth inch. After a few minutes of debate, he left my sewing room, I pouted a bit, stomped my feet and decided on 3/8 of an inch.

I have a stash of letter charms—imagine that!—and early on in the design of this quilt, I was positive I would use a certain set of those letters in the centers of some of the flowers in this quilt.

When I got ready to sew them on the quilt, he happened to walk by my sewing room, and I proudly showed him the letters I was going to use, and he said, 'You're not using those, are you?' After another more in-depth discussion, and a little more pouting on my part, I decided to use the smaller letter with the little beaded embellishment around it, which actually turned out much better.

I will give him credit. As I was finishing the sun face on this quilt, he walked into my sewing room and disdainfully said, 'Must the sun face have rosy cheeks?' And I said 'Yes, thank you, now go away.' Sometimes no discussion is needed.

As with nearly all my quilts, they are a challenge and a joy to make, and I usually learn something in the process. The two main things I learned from this quilt is that now I am convinced that red really is a neutral, and it is really helpful to have a really honest grumpy old man to discuss design dilemmas with. Thank you, dear.
The Founders Award
Junko Fujiwara for *Brilliant Rose*
Sponsored by International Quilt Festival
I’m Junko Fujiwara. I came from Japan. I am very grateful to receive this award. I would like to express my deepest gratitude to you for having me receive this award.

I can’t begin to tell you how much I appreciate this honor. There are many people I want to thank. I want to thank my family, my friends, and teachers for their support for my enjoying doing patchwork.

I tell you, for this piece of patchwork I chose roses for the main motif, because there is a beautiful rose garden in my neighborhood, and the pumpkin is the center of it. I visit there sometimes.

One Sunday, I saw glorious roses in display of the pumpkin. It was so attractive. I visualized this image when I began to do the piece for this competition. I added those to this my favorite Chinese flowers, sweet violet and gloriolas, and honeybees being flying around them.

This award means a great deal to me. It makes me doing patchwork much harder and much better ever before.

Finally, I want to thank these judges and the people concerned of this award. Words can’t express how honored I feel at this moment. Thank you very much.”
Steve Jeffery of Baby Lock with Gillian Shearer

The World of Beauty Award
Gillian Shearer *Eager To Learn—Afghanistan*
Sponsored by Baby Lock
Thank you to IQA for the honor of being here today. This really is the stuff that dreams are made of. Thanks also to Stephen Jeffery from Baby Lock for the most generous prize money.

I started quilting in 2007 after seeing a quilt and thought, ’I can do that.’ There were no classes where I lived, so I purchased books and DVDs. From there, family and friends got plenty of bed quilts and lap quilts.

In 2009, a friend introduced me to art quilts and showed me a book by Libby Lehman. I never knew my sewing machine could be a tool for drawing; I was hooked. I researched more instructional DVDs and books and armed with a knowledge of Photoshop, fortunately, I created my first art quilt, a bunch of liliums, and then went on to landscapes.

In 2011, I thought, ’I’ll try my hand at people,’ and since then, I’ve just loved to create a snapshot of life, people, and emotions. Inspired originally by Greg Mortenson and David Oliver Relin’s book *Three Cups of Tea*, I followed the CAI website ever since, the Central Asian Institute.

The 2012 calendar featured the girls in my quilt, and I thought, ’I can create that in a Rembrandt style art quilt using the light and dark.’ Ellen Jaskol was the photographer, and she gave me her permission.

I’ll just quote a small part from the book: ’Once you educate the boys, they tend to leave the villages and go search for work in the cities. But the girls stay home, become leaders in the community, and pass on what they’ve learned. If you really want to change a culture to empower women, improve basic hygiene, health care, and fight the high rates of infant mortality, the answer is to educate the girls.’ Thank you.”
The Robert S. Cohan Master Award for Traditional Artistry
Ayako Kawakami for *My Sweet House With Kirara*
Sponsored by RJR Fabrics

IQA co-founder Karey Bresenhan with Ayako Kawakami and her daughter, Kirara
My name is Ayako Kawakami. I came from Japan with my daughter Kirara. My family and I were very surprised to get such a kind award for my quilt. Thank you for your hard work of this competition.

I made this quilt for my daughter’s 10-year-old birthday. This is my fifth quilt. It took one and a half years to finish. I always add some motif. For example, rabbits and dogs sit in my quilt.

I have also embroidered since I was a little girl, so I always embroider in it. I will continue making quilts with all my love to my daughter. I hope you will like my quilt. Thank you very much.”
The Gammill Master Award for Contemporary Artistry
Melissa Sobotka for *End Of The Spin*
Sponsored by Gammill Quilting Systems
Spools at the end of this spin, vibrant fabrications they would weave, of war, and weft and yards gone by, tight tensions regretfully they grieve. Discarded relics resting on the wall, beauty in their wear and tear. Dreams of a chance to rewind, spin again full and not threadbare.’

That is my sophomoric attempt at writing poetry, trying to convey my thoughts as to what intrigued me about this image. The quilt is based on a photo I took in New York City. I was stopped in my tracks one day when I saw the front windows at the store lined floor-to-ceiling with vintage sewing machines.

So, of course, I had to go in. But alas, it was not a quilt shop, but an edgy clothing store. The clothing was not for me, and I was about to leave when I came across these spools decorating the old brick walls of the store. I found myself wondering what history these antique spools had possibly bore witness to?

Had they been part of the garment factory down the street where so many had tragically lost lives 100 years ago? I’ll never know. So I begin to ponder what utilitarian objects do we now have that will someday be obsolete and mounted on a wall as decoration? Perhaps a wall of iPhones?

I couldn’t get back to the studio quick enough to cut, fuse, and stitch these spools into a quilt. For that is where I’m truly the happiest, playing with colorful fabrics and creating because I choose to decorate my walls with quilts.

I wish to extend my thanks first to the judges—I cannot fathom how you can choose prizewinners from the plethora of talent here. Thank you to Gammill for sponsoring this award. And of course, a really big thank you to Ms. Karey and Ms. Nancy, to IQA, for this opportunity to share my art and be inspired by a world of beauty. Beautiful quilts, thank you.”
The Pfaff Master Award for Machine Artistry
Kristin Vierra for *A Quilter’s Garden*
Sponsored by Pfaff Sewing Machines

Jane Nesbitt of Pfaff with Kristin Vierra
I have to admit that public speaking absolutely terrifies me, so this is short and sweet, and if I missed anybody, know that even if I don’t mention you, I am really thankful, and for those of you that know me, know that I will try and go slow.

I just want to thank IQA and Pfaff for sponsoring this award. I am very honored and excited to receive it, and so pleased to actually get to be here.

This is actually my first time at Festival, and it is wonderful. I am so blessed to be a part of the quilting community, and all the awesome quilters who have been so generous to me with their time and skills.

I also have to think my extremely supportive and understanding husband and parents, without them I wouldn’t be here. Literally, they’re watching my kids. So, thank you.”
The Koala Studios Master Award for Innovative Artistry
Peter Hayward for **White Holes**
Sponsored by Koala Studios
“Well, you might need to glance at my quilt to know that it might easily be made by someone dangerously similar to Jack Nicholson’s character in *As Good As It Gets*. And I’m therefore probably not that good with surprises.

That said, this award is certainly a surprise that I’m delighted to have to cope with. And I thank IQA, and Koala Studios for the most generous support of this versatile art form that we love so much. I’d also like to give particular thanks to my good friend Paula Nadelstern for her support and encouragement.

*White Holes* took me about 10 months to do. It’s basically fused appliqué on strips of interlining, and these strips are then simply interwoven. I’ve always liked Op-Art and a big admirer of Victor Vasarely.

And when I saw Marilyn Doheny’s book on Op-Art quilts, one of the things that struck me was the wouldn’t it be nice if there was a way of really enhancing the 3-D effect to get the shapes that pop out that much more.

And I felt there would probably be two ways to try and do it. One was to have some sort of color shading, and another was to have concentric lines in order to bring the shapes out. And when I saw this material, by Ronny Merril, it just became quite clear that that was what I been looking for and what was going to be the making of the quilt.

After I put it together, I just did a little bit of concentric hand quilting, and the machine quilting is simply black on black just to hold the sandwich together.

I’ve got no formal training in art or textiles or sewing, and I’m a relative newcomer to the world of patchwork and quilting, having only taken it up some six years ago. And during that time, I’ve produced just six quilts.

We’re not all going to produce beautifully drawn designs, we’re not all hugely talented with the paintbrush, and we’re not all going to be able to embellish our quilts with the marvelously intricate swirls and feathers of the free-motion styles. But, we should not allow these minor inconveniences to put us off.

We should do what we want to do. We should do what we enjoy doing to the best of our ability and have the courage to do what we think would look good to us. After all, the reality is that the vast majority of quilts are not destined for fame, they’re destined for our own beds and walls. So surely, the most important thing is that we like them.

So don’t be seduced by the idea that quilting is going in this or that direction and that you’re obliged to follow. It’s like fashion, and just because it’s not going in your direction today, who’s to say that it won’t be going there tomorrow? Or next week? Or next year?

This has been my philosophy, and my very good fortune is that against the odds, my tomorrow has come. And it’s come today. Thank you.”
The Superior Threads Master Award for Thread Artistry
Susan Stewart for *Blue Plate Special*
Sponsored by Superior

Heather “Mother Superior” Purcell with Susan Stewart
Hello everyone. This isn’t my first time up here, I have won...I’ve been up at this table before. But I have to tell you—the thrill—it never leaves.

First of all, I want to thank Karey and Nancy for starting this whole operation. I have great respect and admiration for them and what they have accomplished and the joy and opportunities that they have brought to all of us.

A thank you to Crystal Battarbee for her great organizational skills. She works behind the scenes a lot and has been for a long time too, so thank you, Crystal.

And finally, a big thank you to the sponsor of my prize, Superior Threads. Heather and Bob Purcell are wonderful people. Their company is super. They have wonderful quality threads. And I don’t know if you know, but they also they have great education online and superb customer service. So, thank you, thank you, thank you to Heather and Bob Purcell and Superior Threads.

The last few years have been very difficult for me. My son and my dad both died in 2013. And my mom was injured in an auto accident. I just kept on sewing and quilting, because that’s what I do.

Sitting at my sewing machine—machines—and handling fabric and thread and making things—those are my antidepressants, and that’s what kept me going. That and my cats.

They...they provide constant lightness and occasional frustration. I mostly made things from what I had on hand, which is substantial. I made smaller quilts, some miniatures. But I really, I really didn’t have a whole lot of new ideas, and my brain was just pretty much in neutral for a long, long time. And it still sort of is.

This quilt, Blue Plate Special, the one on the end, is really the first big quilt that I’ve made since then, and it started out as leftovers, like all the other things that I was working on. The blue, the dark blue stripe on there that goes around the star in the center and forms the corner borders. I had cut out a quilt for my mom to piece and it was a kit quilt and there was a border print included and those strips were leftover and they weren’t used in the kit and I liked them, so I kept them on hand. And that’s what inspired this whole quilt.

The colors and the borders only go so far because that’s all the fabric that I had. The white satin background was left over from another project that had been planned but never never...It was interrupted. And the Cherrywood fabrics, the turquoise appliqués in there, those were from my stash and even some of the embroidery designs—it’s all machine embroidery.

But, that’s the story of that quilt, and a lot of quilting. But finally to end this, and because it is so much on my mind and I don’t want him to be forgotten—two days ago would’ve been my son David’s 29th birthday and I just want to say happy birthday to him. So thank you all.”
The 2015 IQA JUDGED SHOW
The Pfaff Master Award for Machine Artistry

Sponsored by Pfaff Sewing Machines

A QUILTER’S GARDEN (74" x 74")
by Kristin Vierra of Lincoln, Nebraska.
Original design.
The 2015 IQA JUDGED SHOW
The Koala Studios Master Award for Innovative Artistry

Sponsored by Koala Studios

White Holes (59" x 44")
by Peter Hayward of Alicante, Spain.
Original design, inspired by the book Op-Art Quilt Illusions by Marilyn Doheny.
Sign up now to be included in the 2016 IQA Teacher Directory in the summer 2016 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 ______________________________________________________________________________________________________________________

Address ____________________________________________________________________________________________________________________________________________
____________________________________________________________________________________________________________________

Phone ____________________________________________________________________________________________________________________

Website or E-Mail __________________________________________________________________________________________________________

Check the box that most accurately describes you or what you teach (LIMIT 5):

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

IQA membership renewal: $25.

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 JUNE 20, 2016. PRINT THIS OR MAKE A PHOTOCOPY AND MAIL TO:
IQA TEACHER DIRECTORY, 7660 WOODWAY, SUITE 550, HOUSTON, TX 77063 USA
The 2015 IQA JUDGED SHOW

Judge’s Choice of Pat Yamin

Sponsored by Bohin France

THE END OF THE LINE (62" x 28")
by JOANNE BAETH of Bonanza, Oregon.

Original design.
The 2015 IQA JUDGED SHOW
Judge's Choice of Patt Blair

Sponsored by Bohin France

A Toast to Toulouse-Lautrec (50" x 45")
by Katherine Donges and Susan Slaton of Suches, Georgia.

Inspired by the art of Toulouse-Lautrec.
The 2015 IQA JUDGED SHOW

Judge’s Choice of David Taylor

Sponsored by Bohin France

**E T H Y S O F I N N O C E N C E (35" x 47.5")**

by Carol Cote of Brights Grove, Ontario, Canada.

*Original design, inspired by the works of David Taylor.*
The 2015 IQA JUDGED SHOW
The Superior Threads Master Award for Thread Artistry

Sponsored by Superior Threads

Blue Plate Special (76.5" x 76.5")
by Susan Stewart of Pittsburgh, Kansas.
Original design.
The 2015 IQA JUDGED SHOW
The World of Beauty Award
Sponsored by Baby Lock

EAGER TO LEARN—AFGHANISTAN (33" x 49.25")
by Gillian Shearer of Tweed Heads West, Australia.
Inspired by photography by Ellen Jaskol (used with permission)