Eternal Beauty (94.5" x 94.25")
by Sherry Reynolds of Laramie, Wyoming, USA.
The Handi Quilter Best of Show Award, sponsored by Handi Quilter
(see table of contents for more information).
The 2018 IQA JUDGED SHOW

The Founders Award

Sponsored by International Quilt Festival  $7,500 + airfare/hotel

OVER THE WAVES (63" x 72")
by Setsuko Matsushima of Shiga, Japan

Artist’s Statement: “A huge tsunami occurred in March of 2011 in Japan. I made this work to pray for the people who sacrificed. I am expecting all people to receive this light as a ray of hope from a lighthouse.” Original design.
2 letter from the president
During these past winter-months, Jennifer Keltner asks: Do you have QPIPs and BTBRs?

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Hear from the top eight winners in the Judged Show about their creative journeys, their prize quilts, and more – in their own words!

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Find out who won the 2018 Raffle Quilt, and get a preview of this year’s effort, created by a name well-known to IQA members!

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34 the iqa files–Karlee Porter
At a young age, Karlee Porter has already made a mark with both her quilts and her computerized designs. Find out how she came to the field, how she thinks it can attract a younger demographic, and her new business.

on the cover
*Eternal Beauty* by Sherry Reynolds. The 2018 Handi Quilter Best of Show Award Winner. Photo by Mike McCormick.

**Artist’s Statement:** “Dedicated to my mom, whose beauty in life shines eternally in my heart. I chose the colors she loved and paired them with a beautiful Robert Kaufman print. Four years and 15,000 pieces later, I had created a vision of love and beauty in the night sky. The mosaic tile border that ‘frames’ the quilt is original and pieced. The quilt was drafted out on graph paper and quilted on my domestic machine. Roughly 5,000 hours of work went into this quilt.” *Original design.*
Dear IQA members,

Welcome to the Winter ’19 issue of the *IQA Journal*. Across much of the United States, this winter has brought record snow and record low temperatures. Whether or not you enjoy the outdoors this time of year, the chillier days do make many quilters content to spend more time in their sewing spaces, which is always a win in my book!

As an avid quilter and an avid reader, I have two ever-present stacks in my life. One stack has the quilt-projects-in-progress (QPIPs), the other has the books-to-be-read (BTBRs). Every once in a while, the QPIPs and BTBRs cross over in ways that surprise and delight.

For instance, a business book I just finished reading had a chapter on success—and the idea that success is not always the result of hard work, long hours, and endeavoring constantly to improve your skills. Rather, this passage asserted that the true differentiator for successful people was what happens when they meet a roadblock. When faced with failure or disappointment, do they get up and go at it again, or do they walk away?

What’s that got to do with quilting? Well, the parallels are many. As a quilter, how do you respond to failure or disappointment? Do you say, “I’ll never be good at this? I’ll never achieve the level of success that others have?” Or do you tell yourself, “I’ve learned something from this experiment, now let me roll up my sleeves and try again?”

I hope we all have the stick-to-it-iveness to respond in the latter. Many of the award-winning quilts we see are the result of just that kind of thinking.

As we begin a new year and set our sights on how we’ll grow creatively, I encourage you to look at your own stack of QPIPs (real or imagined) and set your mind on success. You CAN and WILL create the kind of beautiful works of art that you dream of, because you’ll be determined and deterred by nothing.

Cheers to a great year ahead and THANK YOU for supporting, participating in, and making IQA the standard for excellence.

All the best,

Jennifer Keltner
President, International Quilt Association
The Handi Quilter Best of Show Award winner
Sherry Reynolds for *Eternal Beauty*
Sponsored by Handi Quilter
This is so exciting, and it means the world to me. I am so happy and extremely grateful to receive the Handi Quilter Best of Show Award. Many thanks to IQA, Karey, Nancy, Festival, the judges and most of all to Brenda and Darren with Handi Quilter. I also want to thank all the sponsors because without your generosity and support, this show would not be possible. It is sincerely appreciated.

_Eternal Beauty_—there is so much emotion tied up in this quilt. I started it in 2013, a year after I lost my mom. Within a few months, however, my dad was diagnosed with esophageal cancer. I moved him in with us, took care of him, and quilted when I could. They gave dad nine months. We had five years, and I lost him last April.

My dad loved the quilt. He was my mom’s caretaker for 40 years. I was my dad’s caretaker for the entire five years that I worked on the quilt. My mom was diagnosed with multiple sclerosis when I was seven years old and fought it for nearly 40 years. She was admired for her courage, she was cherished for her ability to laugh in the face of adversity, and she was loved by all for the beauty in which she lived her life.

She was determined, she was thankful for each day, she always had a smile, and she rarely felt sorry for herself. She simply loved life. I wanted to create something beautiful in her memory.

I saw the Robert Kaufman print fabric, immediately thought of my mom, and started the vision for the quilt. I drafted it out on draft paper like I always do all my quilts, found the coordinating fabrics, and started piecing. And I have to say this quilt was an epic journey in my life.

It had me second-guessing myself, it had me changing things, it had me designing on the fly. It took me to the highest of peaks and through the lowest of valleys. When it was
hard, like it was always, I would think of my mom and the challenges she faced every day. She never gave up. She persevered. And I would drag my sorry self back to that quilt, determined, more than ever, that it wasn’t going to conquer me. I think I seriously quit quilting at least 20 times forever.

I could talk about it forever. There’s probably a story for each of the 15,000 pieces in it. If you’re up for a few good laughs, stop by on the show floor, and I’ll share. As I look around the room and on the stage, and I think about quilters sitting in their sewing rooms all around the world right now, it’s amazing how many talented quilters there are. I do believe everyone is an amazingly great quilter in your own way.

I am truly awestruck and very, very grateful that I am the one standing here. I feel very, very lucky. And I’ve also heard the harder you work, the luckier you get. My strength, however, lies in tenacity, not my talent. Encouragement and belief are some of the greatest gifts you can give to others, as well as to yourself. Achievement is connected with action. Keep working, make mistakes, but don’t quit.

Mistakes are opportunities to begin again, more intelligently. And I sometimes make the same mistakes six or seven times just to prove it to myself that they are mistakes. It’s when you feel like giving up that the game really begins. If it’s challenging you, testing you, pushing you, it’s also helping you. Success is the result of hard work. However, success isn’t about just what you achieve, success is also about what you inspired others to do. So keep dreaming, keep striving, keep reaching a little higher, and keep laughing.

Six years ago, I ended my [last Best of Show] speech with ‘The best is yet to be.’ When you let your imagination and belief in the impossible set your standard, the best is always yet to be. Thank you all so much.”
The Winners Speak

IQA co-founder Nancy O’Bryant Puentes and
Setsuko Matsushima

The Founders Award
Setsuko Matsushima for Over the Waves
Sponsored by International Quilt Festival
How are you, everybody?! There is no greater honor for me than to receive this award today. I would like to express my happy gratitude to you all for giving me this opportunity. Thank you very much.

The title of my quilt work is *Over the Waves*. A huge tsunami had occurred in Japan. I made this quilt work to cry for the people who suffered.

About 22 years have passed since I began quiltmaking. I was interested in the basic quilt block pattern Storm-at-Sea. This time, I made this work with this pattern as the core pieces. My first time to see the IQA show was in 2012. I got a handmade award there. When I came to see this exhibition, I learned a lot about IQA activities, which has led to my current quiltmaking. And I told my friends about this contest and the wonderful exhibition after going back to Japan, and I like the challenge of quilting. Thank you very much!”
The Winners Speak

The World of Beauty Award
Marina Landi for *An Old Woman with a Joyous Face*  
(qulted by Natasha de Souza Bugarin)  
Sponsored by Baby Lock
This work has a history that I would like to share with you. Two years ago, I saw a picture which impressed me a lot. It was an image of three children playing and running in a forest. To search its provenance, I learned that the picture was elected as the Best Photo of 2014 by *National Geographic*. From this information, it was easy to find the photographer, whose 20 years of work was dedicated to capturing nature and people. I was so astonished by the beauty of his work that I continued searching among his photos. And I saw this face of the lady.

The face that carried all the [joy] of life and hard work. That face captured my imagination, and I could not stop thinking about her and how I could translate that expression into a quilt. I got in contact with the photographer, Rarindra Prakarsa, to ask if I could use his picture and how much it would cost. He said there was no cost from him and that a donation for the old lady would be welcome because she was extremely poor and worked on a rice plantation in the Bali countryside.

From this moment, I dove into this project and tried to decide which technique to use. I decided to use a mosaic-style interpretation in contemporary style. One week later, the drawing was finished with all the wrinkles and colors. To be able to reproduce the colors, I dyed six meters of silk, and off I went to the most challenging work of my career. Three intense months of dedication was needed and it developed. The six meters of silk became 8,000 pieces of fabric to represent the lady.

Nastasha Bugarin did the quilting. When I sent the photo of my work to India, I found out that she was sick. And she died two months ago. So I want to dedicate this award to the beautiful face that allowed me to be here today. Thank you.”
IQA President Jennifer Keltner and Linda Anderson

The Gammill Master Award for Contemporary Artistry
Linda Anderson for *Velvet Flowers*
Sponsored by Gammill Quilting Systems
This is make believe to me! I want to get through this without crying. No way in the world would I expect to be up here with these women and the work that they do. I saw my first art quilt about nine years ago after living in the Caribbean where ‘quilt’ is not a word that’s even said. It’s too hot there. When I saw that art quilt, it was like everything in my life came together.

I have always been an artist in drawing and painting and always sewn every stitch of clothing on my body. But I didn’t know they could go together until I saw that piece and then it was like ‘Ding-ding-ding-ding! This is what you’re supposed to do with the rest of your life, lady!’ And I went home and taught myself how to do this because that was just it, and I never looked up. I even never looked up until the point of what was going on in Houston and what was IQA. I just had my horse blinders on, and what I learned was that I loved telling stories about people of other cultures that are just so beautiful to me. I am just enamored and enthralled by all the worlds of cultures out there. And trying to find a story that captures a moment that might go unnoticed, and that reinforces our sense of shared identity at the same time. There’s so much of that out there.

And so I travel occasionally and take a zillion pictures, and my friends travel and they know what kind of pictures I want them to take, and they bring them home to me. This quilt was from a friend’s photograph also. About a year and a half ago, someone told me I should submit to IQA in Houston. So I looked it up and went, ‘Oh, OK.’ So I joined and submitted my first piece last year and it got in. So my husband and I came, and I was never so humbled in my life to see the quality of work that was represented here. I had no idea that kind of quality existed. And I just soaked it up and took a kajillion photographs and studied everything that people were doing just to help me learn more.

So I submitted just this one piece this year because other things were elsewhere, and I got in. And then I got the call and poor Crystal’s [Battarbee, IQA coordinator] ears must have broken with me screaming on the phone. And so I’m honored and humbled and appreciative. And thank you IQA for making this possible for anybody to aspire to and be part of. I am just gobsmacked. Thank you.”
The Winners Speak

The Superior Threads Master Award
Andrea Brokenshire for *Blue Anemone*
Sponsored by Superior Threads

“Mother Superior” Heather Purcell and Andrea Brokenshire
never thought I’d be here. I’ve been coming to IQA and this Festival for 22 years with my best friend. Nine years ago, I took classes and took my very first painted class from a very good friend of mine, and I’ve never looked back.

We all start from somewhere, and this is a dream come true. I want to thank Nancy and Karey for providing this venue to share our work. My quilt, *Blue Anemone*, is based on a blue anemone poppy that I saw with my mom. She is a master gardener and she can grow anything. I kill everything. And so my flower garden is my flower quilts. There are over 150 threads that change in nuance from the blues and purples of this quilt, and I fell in love with this quilt, and then I hated it for a long time because it was all blue. I have not made a blue quilt since.

I want to thank the sponsors, Quilt Festival, Superior Threads, and everyone who makes what we do possible. So thank you.”
The Winners Speak

The Koala Studios Master Award for Innovative Artistry
Patricia Kennedy-Zafred for Silent Canary
Sponsored by Koala Studios

Tacony Senior Vice President Steve Jeffery and Patricia Kennedy-Zafred
First of all, I just want to thank IQA for this amazing award. It just stunned me that my work – which is a little bit different from all the others – was given such a major prize.

I have exhibited my work for a number of years, but the first time I entered IQA was in 2014. Because I really didn’t think that my style of work had a home in Houston. Fortunately for me, Houston felt differently. I have felt the support of this incredible exhibition since that time.

I’ve picked up a few ribbons on the way, and never anticipated that my work would receive something like this. So I am appreciative of the audience and the jurors and judges and IQA.

My quilt is pretty much in the storytelling vein in my typical standard and style of work. I work in series, and this is pretty much going back home for me to do some work about Pittsburgh.

The last quilt I had here was about the Pittsburgh steelworkers. This is about Pittsburgh coal miners. And I’m so compelled by these wonderful historic images of people from all over the world, immigrants who came from different countries with different religions, different cultures, and different languages. And they all had one real strong thing in common: they were willing to work really hard in dangerous conditions to lift their families up, and they succeeded.

And if anything can tell you that is the truth, in Pittsburgh now there aren’t any coal mines, there’s only one steel mill, but we’re now the home of Google. So in fact, they sent their kids to college and they’re not steel workers or coal miners anymore, and it has transformed Pittsburgh.

But I want people to remember that there was a bedrock, and this quilt is kind of a little reminder of that. Thank you very much for this award, it means the world.”
The Winners Speak

The Pfaff Master Award for Machine Artistry
Ximo Navarro Sirera for Hope
Sponsored by Pfaff Sewing Machines

Pfaff Education Manager Vanessa Dyson and Ximo Navarro Sirera
First of all, I would like to thank IQA for giving me this award which means so much to me. The title of my quilt is *Hope*, and there is a very good reason for this. *Hope* for breaking through the nightmare when, soon after I started it, I found out that I was suffering from cancer. Every day, for the better part of a year and half, I sat at my machine working on my quilt. Investing what little energy I had into trying to take my mind off other things. A *Hope* that one day I would get to finish my quilt and share it with other people. A *Hope* which has been realized today. I would like to dedicate this award to everyone in the world who is suffering from cancer. Never lose *Hope*. Thank you.”
The Winners Speak

The Robert S. Cohan Master Award for Traditional Artistry
Mariko Takeda for *Reminiscence*
Sponsored by RJR Fabrics

IQA Treasurer and TheQuiltShow.com co-host Ricky Tims and Mariko Takeda
Three years ago, I came to the Houston IQA quilt show with my mother. That week, I saw wonderful antique quilts. My work here came from my memories of that trip. I named this quilt Reminiscence because of my appreciation of the antique quilts and the enjoyable time I had with my now-deceased mother.

My mother liked handicrafts very much, and she taught me patchwork quilting by combining small pieces and patterns into a big work. That process was a lot of fun for me.

Three years ago, I was able to see many wonderful works and it was my dream to display my own work here. And now, that dream has come true. It is an honor for me to receive this wonderful prize and have many people enjoy my work.

Finally, I would like to express my sincere gratitude to my mother in heaven for her love of patchwork. And to all my family members who have always supported me. To my teacher who taught me to quilt and to the judges who valued my work. Thank you very much.”
**The 2018 IQA JUDGED SHOW**

The Pfaff Master Award for Contemporary Artistry

*Sponsored by Pfaff Sewing Machines* $5,000 + airfare/hotel

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**Hope** (68.9" x 67.7")

by Ximo Navarro Sirera of Valencia, Spain

**Artist's Statement:** “The design is a Turkish Tazhib. I tried to make the background quilting very dense, using very small stitches so that it would look like woven cloth and so that the design itself would stand out.” _Design from image purchased from Fotosearch online and adapted._
The 2018 IQA JUDGED SHOW
The Koala Studios Master Award for Innovative Artistry

Sponsored by Koala Studios $5,000 + airfare/hotel

Silent Canary (75" x 48")
by Patricia Kennedy-Zafred of Murrysville, Pennsylvania, USA

Artist’s Statement: “Based on image taken during the 1940s, this quilt is a tribute to America’s coal miners, who work hard long hours in dangerous conditions, to provide for their families and ensure a better future for their children.” Images courtesy of the Library of Congress.
Our 2018 raffle quilt was *Come Together* by Jodi Robinson. It was won by IQA member Char Gasker of Tucson, Arizona. And she was actually present in the building on the last day of International Quilt Festival to claim her prize in person! We asked her about her win and where the quilt is now.

**What made you want to buy a raffle ticket, and how many did you purchase?**
I really do not do much for IQA, so I thought the least I could do was purchase raffle tickets to support the organization. So I purchased $20 worth of tickets on my class enrollment form before arriving at Quilt Festival.

**What was going through your mind when you heard your name announced as the winner?**
I was so excited I had goose bumps all over me. I was standing in the rear of the exhibit hall all by myself. I had stopped to listen to the announcement of the winner. When I heard “Char” I whispered to myself “Gasker.” Then I heard “Gasker.”

I immediately headed to the front of the building to the IQA desk. It seemed to take *forever*. When I approached the desk and identified myself as Char Gasker, the girls exploded with excitement.

**What do you like most about the quilt?**
I love the quilting. All the pictures in the world cannot do it justice. By nature, I am a traditional quilter. But when I arrived at the show and walked in and saw this modern quilt, I fell in love with it.
Where is the quilt now?
*Come Together* now hangs in my great room behind my longarm quilting machine (see picture).

Any other comments?
I just want to say “Thank You” for the beautiful quilt and for putting on such a terrific quilt show. I have attended more than 10 International Quilt Festivals since 2001, and plan to attend the 45th anniversary show this coming November!

And in a strange bit of symmetry, IQA’s 2018 Handi Quilter Best of Show Award Winner, Sherry Reynolds, is the artist for our 2019 Raffle Quilt, *Boot Scootin’ Around Texas*!

Raffle tickets can be purchased in-person at either edition of International Quilt Festival in Chicago (March 28-30) or Houston (October 31-November 3), or by writing iqa@quilts.com for details. They are $1 each, 6 for $5, or 25 for $20.
The 2018 IQA JUDGED SHOW

The Superior Threads Master Award for Thread Artistry

Sponsored by Superior Threads $5,000 + airfare/hotel

BLUE ANEMONE (39" x 63")
by Andrea BrokenShire of Round Rock, Texas, USA

Artist’s Statement: “I am constantly amazed by the perfection of the natural world. I was with my mom when we came across these beautiful blue anemone poppies. I was attracted to the vibrancy of the multiple colors of blue within the flower and especially how the petals cupped the center corona.” Original design.
The 2018 IQA JUDGED SHOW

The World of Beauty Award

Sponsored by Baby Lock $7,500 + airfare/hotel

AN OLD WOMAN WITH A JOYOUS FACE (45.6" x 62.2")
by Marina Landi with Natasha de Souza Bugarin

Artist’s Statement: “I was enchanted with the photo of this beautiful lady and reproduced it in silk using the technique of contemporary mosaic, adapting it so that I could do it using fabrics instead of marble” Based on photograph by Rarindra Prakarsa, used with permission.
THE HANDI QUILTER BEST OF SHOW AWARD
$12,500*
Sponsored by Handi Quilter
Eternal Beauty
by SHERRY REYNOLDS OF LARAMIE, WYOMING, USA

THE FOUNDERS AWARD
$7,500*
Sponsored by International Quilt Festival
Over The Waves
by SETSUKO MATSUSHIMA of OTSU-SHI, SHIGA, JAPAN

THE WORLD OF BEAUTY AWARD
$7,500*
Sponsored by Baby Lock
An Old Woman With Joyous Face
by MARINA LANDI of SAO PAULO, BRAZIL
with NATASHA DE SOUZA BUGARIN

THE ROBERT S. COHAN MASTER AWARD FOR TRADITIONAL ARTISTRY
$5,000*
Sponsored by RJR Fabrics
Reminiscence
by MARIKO TAKEDA of NAGOYASHI, AICHI-KEN, JAPAN

THE GAMMILL MASTER AWARD FOR CONTEMPORARY ARTISTRY
$5,000*
Sponsored by Gammill
Velvet Flowers
by LINDA ANDERSON of LA MESA, CALIFORNIA, USA

THE PFAFF MASTER AWARD FOR MACHINE ARTISTRY
$5,000*
Sponsored by Pfaff Sewing Machines
Hope
by XIMO NAVARRO SIRERA of CANALS, VALENCIA, SPAIN

THE KOALA STUDIOS MASTER AWARD FOR INNOVATIVE ARTISTRY
$5,000*
Sponsored by Koala Studios
Silent Canary
by PATRICIA KENNEDY-ZAFRED of MURRYSVILLE, PENNSYLVANIA, USA

THE SUPERIOR THREADS MASTER AWARD FOR THREAD ARTISTRY
$5,000*
Sponsored by Superior Threads
Blue Anemone
by ANDREA BROKENSHIRE of ROUND ROCK, TEXAS, USA

*The awards above also include transportation to and hotel accommodations at International Quilt Festival/Houston. You can view all of these quilts at Quilts.org
**JUDGE’S CHOICE—$250 each**

*Sponsored by Bohin France*

**Ruby**
by ROXANNE NELSON of CALGARY, ALBERTA, CANADA
—Choice of Vicki Anderson

**Stone Lakes**
by JAN SOULES of ELK GROVE, CALIFORNIA, USA
—Choice of Jonathan Gregory

**The Architecture of Trees**
by SUZAN ENGLER of PANORAMA VILLAGE, TEXAS, USA
—Choice of Carrie Nelson

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**CATEGORY AWARDS**

($1,000 for 1st, $700 for 2nd, $300 for 3rd)

**ABSTRACT, LARGE**

*Sponsored by Elna*

**First Place—A Self-Portrait in an Ancient Bronze Mirror**
by EUNJOO AN of YONGIN-SI, GYEONGGI-DO, SOUTH KOREA

**Second Place—Fractal**
by CLAUDIA PFEIL of KREFELD, NORTH RHINE-WESTPHALIA, GERMANY

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**ABSTRACT, SMALL**

*Sponsored by Benartex*

**First Place—Cool Jazz**
by SHIRLEY GISI of COLORADO SPRINGS, COLORADO, USA

**Second Place—Flax Fields**
by LEAH GRAVELLS of EDMONTON, ALBERTA, CANADA

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**ALTERNATIVE TECHNIQUES**

*Sponsored by Madeira Thread*

**First Place—Small Happy Crazy Quilt**
by AKI SAKAI of HACHIOUJI, TOKYO, JAPAN

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**SECOND PLACE—Fair and Square**
by RACHAELDAISY DAISY of SPRINGWOOD, NEW SOUTH WALES, AUSTRALIA

**Third Place—The Royal Huntress**
by KARLEE PORTER of CLINTON, UTAH, USA

**Honorable Mention—Who Let The Dogs In?**
by SANDRA BRANJORD of SUN CITY, ARIZONA, USA

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**ANIMAL KINGDOM**

*Sponsored by eQuilter.com*

**First Place—Jewel Beetle**
by ESTHER TRONCHONI SIMO of JAVEA, ALICANTE, SPAIN

**Second Place—Roaming Free**
by SOPHIE STANDING of NANYUKI, EAST AFRICA, KENYA with MICHELLE PEARSON

**Third Place—OR-7**
by CHRISTINA MCCANN of DEPOE BAY, OREGON, USA
Honorable Mention—All You Need is Love
by KATHY MCNEIL of TULALIP, WASHINGTON, USA

APPLIQUÉ, LARGE
Sponsored by EZ Quilting
First Place—The Days Spent With Baltimore
by TOSHIKO IMAI of SAGAMIHARA, KANAGAWA, JAPAN

Second Place—Perseverance
by MARY OLSON of AUMSVILLE, OREGON, USA

Third Place—My Baltimore Journey
by DARLENE DONOHUE of HILTON HEAD, SOUTH CAROLINA, USA, with RUTH QUINN

Honorable Mention—ABC Frippery
by JANET STONE of OVERLAND PARK, KANSAS, USA

Honorable Mention—Happy
by MASAMI YOSHIHARA of CHIBA, JAPAN

APPLIQUÉ, SMALL
Sponsored by World of Quilts Travel
First Place—Contentment: A 25th Anniversary Celebration
by TERESA YIELDING RAWSON of TUSCUMBIA, ALABAMA, USA

Second Place—Steering By The Stars
by PETER HAYWARD of JAVEA, ALICANTE, SPAIN

Third Place—Finding Balance
by MIMI GHAURI-YOUNG of YOUNTVILLE, CALIFORNIA, USA

FANTASY/WHIMSY
Sponsored by The International Quilt Association
First Place—Bringing Down the House
by JAN HUTCHISON of SEDGWICK, KANSAS, USA

Second Place—Graffiti 2
by SUSAN BLEIWEISS of PEPPERELL, MASSACHUSETTS, USA

Third Place—Bird Talk
by BETH MILLER of KAMBAH, AUSTRALIAN CAPITAL TERRITORY, AUSTRALIA

Honorable Mention—Wild Spirit: Prince of the Woods
by MANDY MURRAY of GRIFFIN, QUEENSLAND, AUSTRALIA, with HEATHER HOPKINS

Honorable Mention—Happy Vegetable Fish
by TOMIKO ONISHI of YOKOHAMA-SHI, KANAGAWA, JAPAN

COMBINED PIECING AND APPLIQUÉ
Sponsored by Quilters Select
First Place—When Everyone’s Heart Blooms
by MASAKO SANADA of MINAMIBOSO CITY, CHIBA, JAPAN

Second Place—Spot On!
by GAIL STEPANEK of MINONG, WISCONSIN, USA, with JAN HUTCHISON

Third Place—Paradise of Flowers and Fountains
by NAOMI OOTOMO of TODA-SHI, SAITAMA, JAPAN
GROUP
Sponsored by Hobbs Bonded Fibers
First Place—Ice Fishing Village
by BRIGITTE VILLENEUVE of JONQUIERE, QUEBEC, CANADA,
with DIANE COTE and DORIS BOIVIN

Second Place—A Slice of Norway: Along the Fjord
by MARGOT MCDONNELL of SCOTTSDALE, ARIZONA, USA,
with The Textile Explorers—KAREN ADAMS, PATRICIA BLISS,
EVELYN LINK, and ANNE KING

Third Place—Women's Work
by MELANIE TUAZON of LIVINGSTON, NEW JERSEY, USA,
with 12 women from different states, races, religions, professions,
and life experiences

Honorable Mention—La Vie en Rose
by MIE YAMADA of SETAGAYA, TOKYO, JAPAN, with seven amigas

HANDMADE
Sponsored by Martingale & Company
First Place—Flower Rondo
by CHINAMI TERAI of ABIKO, CHIBA, JAPAN

Second Place—My Flower
by KIYOMI TAKAYANAGI of KITANAGOYA, AICHI, JAPAN

Third Place—Attracted to Kalocsa Embroidery
by SECHIKO SUZUKI of IWAKI CITY, FUKUSHIMA, JAPAN

MERIT QUILTING, HAND
Sponsored by Flynn Quilt Frame Company
First Place—Song of Early Spring
by CHIZUKO ITO of HOKUTO CITY, YAMANASHI, JAPAN

Second Place—Andesine
by ANDREA STRACKE of GROSS NIENDORF, SCHLESWIG-HOLSTEIN, GERMANY

Third Place—Flower Festival
by SACHIKO CHIBA of MORIOKA, IWATE, JAPAN

MERIT QUILTING, MACHINE—STATIONARY
Sponsored by BERNINA of America
First Place—Barcelona
by ANNA ORDUNA PONS of SANT CUGAT DEL VALLES, BARCELONA, SPAIN

Second Place—Rainy Day in Madrid
by MARISA MARQUEZ of MADRID, SPAIN

Third Place—Moonlight Sonata
by SUSAN STEWART of PITTSBURG, KANSAS, USA

MINIATURE QUILTS
Sponsored by TrueCut
First Place—Streak of Lightning
by AMY PABST of LE ROY, WEST VIRGINIA, USA
Second Place—Raven’s Flight
by GRETCHEN ADAMS of AFTON,
NEW YORK, USA

Third Place—Measure For Measure
by PHILIPPA NAYLOR of
BEVERLEY, EAST YORKSHIRE,
UNITED KINGDOM

MINIATURE, ART
Sponsored by Janome America
First Place—Eastern Blue Bird
by BARBARA MCKIE of LYME,
CONNECTICUT, USA

Second Place—Born in Formosa
by CHIH TING KUO of TAIPEI,
TAIWAN

Third Place—Libby’s Leaves #2
by LAURA WASILOWSKI of
ELGIN, ILLINOIS, USA

Honorable Mention—Power of Telecommunications
by BARBARA TRISCARI of
LEBANON, INDIANA, USA

NATURESCAPE
Sponsored by Mountain Mist
First Place—Sunset Serenity
by CHERYL QUESNELL of
LAKE FOREST PARK,
WASHINGTON, USA

Second Place—Spring Trio
by JANE SASSAMAN of HARVARD,
ILLINOIS, USA

Third Place—Exuberance
by JUDY LESLIE of COQUITLAM,
BRITISH COLUMBIA, CANADA

Honorable Mention—Going Through The Change
by JAN REED of GRASS VALLEY,
CALIFORNIA, USA

PAINTED SURFACE
Sponsored by TheQuiltShow.com
First Place—Copper Enamel Ammonite
by KIMBERLY LACY of
COLORADO SPRINGS,
COLORADO, USA

Second Place—The Eternity Spiral
by NEROLI HENDERSON of
ST. KILDA, VICTORIA, AUSTRALIA

PICTORIAL
Sponsored by AccuQuilt
First Place—Pisando Fuerte
by ANA MARIA FARRE of
VILANOVA DEL CAMI,
BARCELONA, SPAIN
Second Place—On Reflection: Cape Town, Harbour Fenders
by SUSAN DE VANNY of GREENVALE, VICTORIA, AUSTRALIA

Third Place—Roots and Branches
by CHRISTINA MCCANN of DEPOE BAY, OREGON, USA

Honorable Mention—Ipsum
by SANDRA RUANO NAVARRO of MADRID, SPAIN

PIECED, LARGE

Sponsored by From Marti Michell
First Place—Monreale and Mom
by LYNDA LYNN of OTIS ORCHARDS, WASHINGTON, USA, with NOLA MAUCH

Second Place—Carnival
by BETH NUFER of BROOKINGS, OREGON, USA, with CLEM BUZICK

Third Place—Celtic Migration
by ANGELA PETROCELLI of PRESCOTT VALLEY, ARIZONA, USA

Honorable Mention—China of Scraps...Porcelaine de Chiffons
by RENEE FERRE of CARQUEFOU, FRANCE, with MARIE-ODILE MORGAND

PIECED, SMALL

Sponsored by Tin Lizzie 18
First Place—Chenault
by AMY PABST of LE ROY, WEST VIRGINIA, USA

Second Place—Turning Over a New Leaf
by KAREN ECKMEIER of KENT, CONNECTICUT, USA

Third Place—Into the Light
by KAREN ECKMEIER of KENT, CONNECTICUT, USA

Honorable Mention—New Again
by KAREN K. STONE of SOUTHLAKE, TEXAS, USA

SURFACE DESIGN

Sponsored by Sew Steady
First Place—Lost in the Sun
by PEGGY BROWN of NASHVILLE, INDIANA, USA

Second Place—Playing in the Waterfall
by VALERIA CERVETTO of SAO PAULO, BRAZIL, with ALINE STEFANÉ DE SOUZA BUGARIN

Third Place—The First Snow at the End of Autumn
by HA MINYOUNG of GOYANG, GYEONGGI-DO, SOUTH KOREA

Honorable Mention—Julia’s Tree
by SHARON CARVALHO of SISTERS, OREGON, USA

Honorable Mention—The Shoemaker’s Wife
by JAN HAYMAN of EL CAJON, CALIFORNIA, USA

VIEWERS’ CHOICE

Sponsored by MamasLogHouseQuiltShop.com
$500
Steering By The Stars
by PETER HAYWARD OF JAVEA, ALICANTE, SPAIN
The 2018 IQA JUDGED SHOW
Judge’s Choice of Vicki Anderson

Sponsored by Bohin France $250

Ruby (27" x 33")
by Roxanne Nelson of Calgary, AB, Canada

Artist’s Statement: “The best inspiration comes from the heart. The twinkle in her eye, the warmth of her smile, this is Ruby. My artistic goal was to create a portrait using a fabric collage technique that mimics acrylic paint and captures the essence of my subject.” Original design.
The 2018 IQA JUDGED SHOW
Judge’s Choice of Jonathan Gregory

Sponsored by Bohin France $250

Stone Lakes (41" x 43")
by Jan Soules of Elk Grove, California, USA

Artist’s Statement: “The quilt is based on my photo of the Stone Lakes Wildlife Refuge which is near my home in Elk Grove, just on the other side of I-5. I had no idea it was there until a sign popped up announcing a nature walk. What a delight! This quilt is machine pieced and influenced by the work of Jean Wells. I hope it evokes a calming place for you!” Original design, based on a photograph by the artist.
IQA Journal: First, tell us a little bit about your background.
Porter: I was first exposed to the quilting industry in 2009, as a sprite young newlywed. Since I discovered my first crayon, I had always considered myself an artist. I excelled in the clay pencil holders of elementary school; I dominated the 10 minute drawing warm ups of my inner city middle school art class; and, against my mother’s most polite wishes, I skipped most of my high school core classes to escape to the art studio on the third floor of my art-deco-from-the-great-depression high school.

Exactly one month after my wedding anniversary, I beheld with my eyes a quilting machine for the very first time. Sure, I grew up with a mother who quilted, as well as a grandmother who quilted. But in my eyes, quilting was when I would lay on the living room floor underneath a quilt top stretched across a makeshift frame of 2 × 4’s. I would wait for my mother to push the giant needle through the quilt, and I would pull it the rest of the way, yarn following along the path of the needle. This is what quilting was to me; hours on the floor helping my
mom with her hard-to-reach quilting. When my eyes beheld an actual quilting machine for the first time, I thought my head would explode from the sheer amazingness of this technology before me.

As I continue to grasp the ins and outs of the industry, I also find that some things are done a certain way not because they were the best way, but because that is the way someone’s mother and grandmother and great-grandmother did it.

**IQA Journal: How did classes and interest in art grip you in a way no other subject could?**

**Porter:** It was basically the only thing that I was exceptionally good at. I wanted to be able to portray how I was feeling, and visual art was my avenue for doing that. I also just always loved creating pretty things. Things that would brighten the world and just add cheer to someone’s day.

I would say that writing is a close second. I really love to write, and I especially love combining my love for text with my love for color and I am an avid hand-letterer. Being an artist is a form of expression that not only do I adore, but I am actually great at. (I don’t say that to be cocky, it just feels soooo good to feel like my life has ONE thing that I can be above average at.

**IQA Journal: When did you first get exposed to quilting, and what piqued your interest initially?**

**Porter:** Well, I actually got into the quilting world by testing quilting machines for a longarm manufacturing company. It was there that I gained the skill to apply my creativity to the medium of fabric and thread. So that rule about 10,000 hours of practice is what makes you a master, it’s true. I did that day job for 40 hours a week for about five years. I was exposed to the industry from the inside out, and from every angle. I knew how consumers thought, I knew how large corporations thought, and finally, I now have the ability to see the industry in the center of that Venn diagram.
IQA Journal: What can you do with fabric you can’t do with any other art medium?
 Porter: Keep someone warm! That is one other thing that really drew me into quilting in particular. I loved being an artist all my life, but I did at times have a crisis of conscience about whether or not my art was really contributing to the world. Quilting was such a beautiful medium to fall into because it was beauty in a functional form.

IQA Journal: Do you have a typical method in designing a quilt once you get an idea? What are your preferred styles and techniques?
 Porter: I am such a tech geek, so most of my quilts go in this workflow:

- **Brainstorming**: this usually consists of writing words and phrases that go along with the theme of the quilt.
- **Thumbnail sketches**: this gives me a chance to quickly and haphazardly flush out the aesthetic ideas for the quilt.
- **Line art**: In this part I will start to refine the lines of my thumbnail sketch, on a larger scale.
- **Color blocking**: this is where I will overlay the color on the sections of the quilt, with vague schemes of how the colors will play together.
- **Color specifics**: I will color in the design with more refining and detail to colors, gradients, and textures.
This entire process is done digitally, either on my iPad Pro, or in Adobe Illustrator and Photoshop. I don’t really work with analog forms like piecing, appliqué, or surface painting at all. Then I will have the fabric [design] printed on a piece of fabric the size that I want my finished quilt to be.

So if I want the quilt to be a king size, I will have it printed on a single piece of fabric that is about 88" x 104" inches. Then I will load the fabric, batting and backing onto my quilting machine and go to town. Once the quilting is done, I will do other embellishing techniques like couching, hot-fix crystals, and beading. I am a Swarovski snob, so all of my crystals and beads are genuine Swarovski crystal.

IQA Journal: Expound a bit on the concept of “Graffiti Quilting.”
Porter: Graffiti Quilting is a free-motion quilting technique that combines many different design elements into one quilt. It is typically done as a wholecloth quilt, or on pieced quilt tops that have a lot of negative space to play with. It can also be done as an “edge to edge” with blending thread across any quilt top. Some identifying factors of Graffiti Quilting is when more than five quilting motifs are combined, the stitching is quite dense, and it is difficult to decipher the exact continuous line path that the quilting machine took to achieve the look.

IQA Journal: Your slogan is “Designer by Day. Designer by Night.” Is it impossible for you to “turn off” your mind to design possibilities?
Porter: Nope. It’s literally not possible for me to not always keep at least one eye on my work. It’s a blessing when I pragmatically implement my ideas and a curse when I don’t.

IQA Journal: You also quilt for hire. What are your thoughts on some thinking having your quilt professionally quilted is “cheating?”
Porter: To be frank, I honestly don’t care. I had to stop caring about what other people thought about me a long time ago. When it comes to someone’s creative process, when people call each other “cheaters,” the accuser’s words seem to typically come from a place of hurt within
their own creative discontent. I don’t have any sympathy for people who feel entitled to giving unsolicited opinions about other people’s creative process. I don’t do that to other artists, and it holds no weight with me. Life is just easier when you do what makes you happy, regardless of how other people operate.

**IQA Journal**: How do you think the industry can attract younger people to quilting?

**Porter**: Embrace new techniques and innovative technology! The world is advancing at warp speed and if the industry wants to live another 500 years, it has to adapt eagerly to speaking the language of the younger generations. There are more and more ways to finish a quilt now than there ever have been, and when we embrace them, we make *more room for more people of all ages*!

**IQA Journal**: Tell us about your new business, Honest Fabric, what it is, and why you decided to start it.

**Porter**: I feel like it is the perfect example of paving the way for new technologies and younger crowds in the quilting industry! Honest Fabric is a printing collective specializing in custom printed, large format quilt tops. It was created on the principles that: 1) Designers should be compensated fairly for their artwork; 2) Products should be sourced as close to home as possible and; 3) that Textile companies should practice environmentally responsible habits.
All of our designs are created by independent artists who are experienced and passionate with their perspective mediums. Some are classically trained fine artists, others are hand-letterers, some are formally trained in graphic design and software applications, and others are actual quilt top pattern designers.

We believe that in the quilting and sewing industry, there is space for everyone. We can all learn and grow together, and learn a thing or two from each other.

(Editor’s Note: Find out more about Honest Fabric, its story, and its business at HonestFabric.com)

IQA Journal: Your quilt The Royal Huntress won an award in the most recent IQA Judged Show. How does it stand out in your mind from any of your other quilts?

Porter: The Royal Huntress is, BY FAR, the most intense quilt I have ever made. It has taken me more time than any other quilt, has stretched my skills further than any quilt, and is also the largest quilt I have ever made.

Alone, over 250 hours went into the designing of the fabric. Then, there was another 200 hours in the actual construction of the quilt. It has more than 2,000 crystals and beads on it, and is a wholecloth quilt.

IQA Journal: Any other comments?

Porter: I have been lucky enough to work in many different avenues of the quilting industry. I have been on both sides of the machine. I have been able to work in a quilting machine manufacturing company learning to build all the parts of a machine, from the electrical components to the mechanical assemblies to the computerized quilting systems. I have also gotten to work on the “other side” of the quilting machine. I create and sell my art through fabric, computerized quilting designs, and even completely finished quilts.

For more information on Karlee Porter or to see her designs, visit KarleePorter.com

Sentimental Snuggles
(68" x 80")

Mandala #4
(computerized design)
The 2018 IQA JUDGED SHOW

Judge's Choice of Carrie Nelson

*Sponsored by Bohin France* $250

*The Architecture of Trees* (36" x 75")
by Suzan Engler of Panorama Village, Texas, USA

**Artist's Statement:** “The architecture of trees is disclosed in the moonlight.”
*Original design.*
**Reminiscence** (81” x 90”)
by Mariko Takeda of Aichi-ken, Japan

**Artist’s Statement:** “A theme of this work is reminiscence. It was created while remembering the antique quilt I saw with my mother. I arranged the basic pattern and expressed pleasure and prettiness.” Original design.
The 2018 IQA JUDGED SHOW
The Gammill Master Award for Contemporary Artistry

Sponsored by Gammill $5,000 + airfare/hotel

VELVET FLOWERS (50.5" x 30.5")
by LINDA ANDERSON of La Mesa, California, USA

Artist’s Statement: “In the quiet village of Santa Rosa in Oaxaca, Mexico, all the women—and some of the men—embroider blouses and skirts of velvet with hand-stitched flowers. They gather around tables, chatting back and forth as they create a style of dress also used by Frida Kahlo. Flowers continue today to dance across the rich clothing on the solid women of this land.” Original design; based on a photo by Eric Mindling.