Crazy Four Ewe (87" x 86")
by Janet Stone of Overland Park, Kansas, USA
The Handi Quilter Best of Show Award $12,500 + hotel/airfare
Sponsored by Handi Quilter
(see table of contents for more information)
The 2019 IQA JUDGED SHOW
The Founders Award

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

Naturalist’s Notebook (61.75" x 67.5")
by Sandra Leichner of Albany, Oregon, USA

Artist’s Statement: “I started the first block of this original quilt back in 2009 and continued to create blocks that incorporated the plants and birds of places where my teaching travels had taken me and from my own garden, as well. This quilt has also recorded my growth as a result of challenging myself artistically and technically to create more realism and detail using only fabric and thread combined with the techniques of hand appliqué and hand embroidery.” Original design
2 letter from the president
New IQA President Ricky Tims has some new year’s resolutions when it comes to quilting for 2020...but don’t call them that!

4 the winners speak
Read what the top eight winners in this year’s Judged Show had to say about their quilts, their lives, and their creative inspirations.

20 winners gallery—animal kingdom

on the cover
Crazy Four Ewe by Janet Stone of Overland Park, Kansas, USA. The 2019 Handi Quilter Best of Show Award Winner. Photo by Mike McCormick.

Artist’s Statement: “This quilt was inspired by Crazy quilts, wool appliqué, and my love of the alphabet. Instead of wools for the appliqué, I used flannel fabrics. There really are four ewes in there and a surprise on the back!” Original design
Greetings to you all and Happy New Year!

Each new year often brings the onset of new promises, hopes, resolutions, and goals. We are quickly discouraged when promises are broken, hopes are dashed, resolutions fail, and goals are set aside. There are plenty of folks who have sworn off New Year’s resolutions for the simple fact that they don’t want to feel like a failure. The truth is, nobody does!

Still, the new year is a good time to turn a page and start a new chapter. Being honest, I don’t make resolutions any more. Instead, I give myself a year word and try to let it be my guide. Last year it was Grow. This year it is Flexible. A few years ago it was Finish.

Recently, I’ve been on a mission to encourage quilters to finish projects. Don’t get me wrong, I don’t mean for you to go digging through your WIPs (Works in Progress), UFOs (Unfinished Objects), and PIGs (Projects in Grocery Bags), and finish all of them. Instead, I’m suggesting that you think about one project that is much closer to the finish line, than it is to the starting gate. It will be the quilt that has been tugging at your coat tail, hounding you in your sleep, and crying, “Finish me!”

While buying new fabric, starting new projects, and hopping on the band wagon of a new guild challenge, are certainly fun things to do, I believe that the most fulfilling and most rewarding thing a quilter can do, is finish. Finishing is a way to pat yourself on the back. It motivates you to do more. It makes you feel good about yourself because you reached a goal.

Will you take my “Let’s Finish It” challenge in 2020? I hope you will—and if you do, I’d love to see it. Then again, if you choose not to take the challenge, don’t worry… I’m flexible!

Ricky Tims
President
The 2019 IQA JUDGED SHOW
The Gammill Master Award for Contemporary Artistry

Sponsored by Gammill $5,000 + airfare/hotel

Blaude Colors-El Tubo (85.5" x 57.75")
by Montserrat Forcadell Blasco of Tarragona, Catalunya, Spain

Artist’s Statement: “Inspired by the theory of relativity and quantum physics from Max Planck. I created a grid where Log Cabin blocks were strategically designed and placed, giving direction to the whole construction. Light is efficiently placed as center spot of each block. Color choice based on the chromatic circle of colors.” Original design
The Handi Quilter Best of Show Award winner Janet Stone for *Crazy Four Ewe*
Last night was amazing! I won this awesome award, and I don’t use that word lightly. It was my 24th wedding anniversary, and it was National Cat Day, just like it is every day at my house!

I am so incredibly honored to be up here on this platform with these amazingly talented quilters, whom I greatly admire, and have been influenced by over the years. It still amazes me that I am in their league, and I am humbled and grateful to be here.

I started this quilt being inspired by Crazy quilts and wool appliqué, and thought it would be interesting to combine the two. I always start out with a drawing on paper, and this quilt, like most of my quilts, looks absolutely nothing like the original drawing! I may go back some day and make the quilts that actually look like my original drawings, but I doubt it.

Being inspired by Crazy quilts, my original drawing had blocks that were wonky five- or six-sided shapes randomly placed. Realizing early on that my brain could not stand 26 blocks of chaotic shapes, I redesigned the blocks to be blocks. My husband has told me for the past 24 years, that I like to put everything in boxes, a trait that could come from the fact that I was a picture framer for over 35 years, but that’s just a guess. I will admit that I do make him put all his ‘coming home from work pocket junk’ in a square basket, and I do have a fondness for decorative boxes in which to put stuff, so his theory could be correct.

Nevertheless, I redesigned this quilt so the appliqué designs would be rectangles. Because I changed to rectangles, I came up with the idea that I could appliqué, bind, and quilt the blocks individually, then create a little frame for each one on the background. This allowed me to quilt behind where the blocks were going with a completely different design, then appliqué the blocks on top, making it a two-sided quilt. If you see me on the show floor, and promise not to ask me how long it took to make this quilt, I’ll show you the back.

I want to thank Karey and Nancy for creating this wonderland of quilting that I look forward to every year. Many thanks to the judges who thought my quilt was worthy of this incredible award. Please don’t get tired of seeing my alphabet quilts, because I do have six more to go!

Thank you so much to Handi Quilter for sponsoring this award. I could not be more appreciative of your support. I am not a longarmer, but my good luck charm is buying Machinger gloves, which I use quilting every quilt, at the Handi Quilter booth here in Houston every year!

A special thank you to Crystal Battarbee from IQA. If you are ever lucky enough to get a phone call from Crystal, it will amaze you how fast you can pick up the phone. And lastly, my friend Melissa told me not to forget to thank all my friends, many of whom are sitting at that table. Thank you, friends!”
The Founders Award
Sandra Leichner for *Naturalist’s Notebook*
Sponsored by International Quilt Festival
K arey and Nancy, thank you never seems like enough. But thank you for the impact you have had on my life. And thank you for the honor of choosing my quilt for this incredible award. A very special thank you to those online friends who chose to read what I had to share on my blog way back in 2009 and pushed me to create this quilt.

After posting a picture from a recent workshop project I had taught way back then, which was The Wren, they asked me if I would design an entire quilt made up of different birds. Under well-intentioned pressure, I gave in and agreed.

Naturalist’s Notebook was made over the span of nine years. But the time I actually spent making this quilt could be consolidated to just one year. So basically, this quilt was finished about eight years over schedule! I jokingly refer to this project as the ‘Mystery Block of the Year.’ It was a mystery to them and a mystery to me what path the finished design would take as they patiently followed the progress from block to block online and along with me.

The design inspiration for the individual block designs came from some of the flora and fauna of the places I have visited on my international teaching travels and also what I observed in my own garden in the beautiful Pacific Northwest. During those teaching travels, I have met so many people that I now call friends. And in some cases, they have become my second family.

It was those personal connections I wanted to impart into the design as tangible memories of the experiences I had in countries other than my own.

The technical challenge set with this quilt was to get the same illustrative result using only commercial fabrics and thread to mimic what I achieve when I am illustrating with watercolors (there is no paint used on this quilt).

Naturalist’s Notebook was meant to stretch my creativity and employ my preferred technique of needleturn appliqué and hand embroidery as a substitute for my paintbrush from block to block. In a way, I have come full circle thanks to my community of quilting friends. I created an illustrated booklet of birds at the age of seven that won an art show award. And now, here I am again, only with quilted illustrations of birds standing at the most prestigious international quilting competition as a recipient of the prestigious Founders Award. Thank you, IQA!”
The Winners Speak

The World of Beauty Award
Hollis Chatelain for *Equality*
Sponsored by Baby Lock

Baby Lock President and IQA VP of Education Steve Jeffery and Hollis Chatelain
I would first like to thank Karey and Nancy for making this amazing event happen year after year. I would also like to thank the sponsors and, of course, the judges who awarded *Equality* with this prize.

*Equality* is from a dream that I dreamed in 2014. The dream was in hot pink. My daughter Nadia was standing in a field holding a baby on her hip. She was wearing a business suit and looking directly at the viewer. She was surrounded by a beautiful sky and, as I approached, I could see that there were hundreds of quotes about women written in the sky.

I drew and then painted the quilt top in the winter of 2015, and started quilting it. Then in June 2015, for some reason, I stopped and couldn’t go any further. It was in July that I realized that the quilt had started to be just technical for me. My dream had been emotional and that aspect seemed to be missing in the quilt. It was at that point that I decided to put the seven crows into the quilt. Crows mean change, are considered feminine, and are mystical.

Then in September 2015, I put the quilt away to work on another project and wasn’t able to get back to it until May of 2018. Between 2014 and 2018 our country changed considerably. When I started working on *Equality* in 2018, the hot pink color of my dream suddenly made sense because of the #MeToo movement and the Women’s Movement.

When I dreamed *Equality* I thought it was about my daughter Nadia and my granddaughter Mila, but while I was making it I realized it was really about me, and my daughters and granddaughters, and my mother, and my sister, and my nieces, and all of the women in my family. It is really about all women and the ongoing fight that we have for equality. I think that Maya Angelou expressed it beautifully when she said...“I am a feminist. I’ve been female for a long time now. I’d be stupid not to be on my own side.”

In order to have all of the quotes in this quilt, I had to hunt for them. There are funny quotes, and statistical quotes, and radical quotes, and encouraging quotes. I have been saving quotes for years, but I needed many more, so I searched in books and on the internet.

As I found them, I first typed them into my computer, then I wrote them on a paper to have beside me while I was quilting, then I wrote them on my quilt top with a pencil, and then I quilted them. As I was doing this, I realized that I was repeating the quotes again and again to myself. By the time the quilting was finished, I recognized that I had totally radicalized myself. If I hadn’t considered myself to be a feminist before I made the quilt, I was definitely a feminist by the time the quilt was finished!”
The Winners Speak

The Robert S. Cohan Master Award for Traditional Artistry
Molly Hamilton-McNally for *Midnight Frolic*
Sponsored by RJR Fabrics
The year 2000 was a very dark time in my life. I found myself alone for the first time. And even though I had been in this country for several years, I still found it difficult to communicate in English.

My world seemed very small. One day, by chance, I found myself at a local quilt show and was fascinated by this new art form. I decided to take a class, buy fabric, make a quilt, join a guild, and found that a whole new world had opened up for me. I grew creatively and technically and, as I met new people, my English improved.

I heard of IQA and became a member. IQA has helped me to continue to expand even further in this new world. So this has been a journey for me, and my quilts reflect memories of this road I have traveled. *Midnight Frolic* is no exception. It is my recreation of a moonlit night, long ago, in Maui as the soft light touched the sea and the flowers and the tiny insects darting everywhere. I have never forgotten that moment. This quilt is my way of sharing this special time with you.

To be here and receive this award today is emotional for me. I have a wonderful sense of accomplishment, and I am so excited about my future. Thank you IQA for giving me this special honor and the chance to stand here and share my story and making my American dream come true. I would also like to thank the sponsor of this award for making this a reality for me.”
The Winners Speak

The Gammill Master Award for Contemporary Artistry
Montserrat Forcadell Blasco for *Blau de Colors-El Tubo*
Sponsored by Gammill

IQA VP of Membership Cheryl Sleboda and Montserrat Forcadell Blasco
“First of all, I want to apologize for not speaking your language correctly. It is an honor to be here today, in this important festival for all the quilters in the world. Not even in my best dreams I could imagine that I could live this moment.

I want to thank the organization of this important event for that. For two years, I had the honor of entering two quilts and this year they admit it to me and also you will reward me! I want to thank the jury for deciding that my quilt be worthy of receiving this important recognition.

In reference to the quilt, I can tell you that I wanted to make a three-dimensional design, but at the same time with a simple job. Once the design was chosen, I thought about the technique: Log Cabin.

This quilt is the future, present, and past.

FUTURE:
I, who are very positive, wanted to see light at the end of the tunnel. I was clear that what I can’t see is positive. And the positive is light. Inside the tube there is light. The light is yellow.

PRESENT:
The present is varied, it is color. I wanted all the colors for my present. They started from yellow that turns into all colors.

PAST:
What is left behind is not black. The past is not black. The past remains in the universe. The universe is blue. After all vivid colors they should derive to blue. That is why the title “Blue of colors.”

My intention was not to make such a large quilt, but the size of the blocks and the transition from one color to another led me to this measure. Thank you!”
The Winners Speak

The Pfaff Master Award for Machine Artistry
Marilyn Badger for *Champagne Supernova*
Sponsored by Pfaff Sewing Machines

Vanessa Dyson of Pfaff and Marilyn Badger
At this point in my life, I have found that I spend more time reminiscing while I am sewing or quilting or embellishing. I have been one very lucky person! One of the events I think about in terms of being a life changer was when my husband Hartley and I flew to Portland Quilt Market in 1991 and purchased my first APQS longarm machine.

I thought I could make a little money quilting for others and be able to support my fabric habit. At the time, longarms were mainly used by people in the business of making bedspreads. I spent the next five years trying to get that machine to do quilting that didn’t look like a bedspread. It just wasn’t as easy as it looked. But thanks to my engineer husband who took a keen interest in the machine and what I was trying to do, we were able to come up with accessories that enabled me to do just what I wanted to do.

We introduced APQS to my quilting and his accessories in 1996 and we were off and running. I was asked to appear on a new PBS TV show APQS was sponsoring featuring a couple of girls the owner described to me as being two up and coming quilters from Iowa who he thought had a bright future. Their names were Marianne Fons and Liz Porter! That led to 12 years of TV appearances, teaching, and working trade shows for APQS, including 20 years of duty here at Houston Quilt Market and Festival. How lucky was that?

Well, in 2013, Hartley passed away. He told me one day near the end of his life that he wasn’t going to worry about me because he knew I would always have my passion for quilting to get me through tough times. When he was ill, I sat with him for months working on a quilt top I had finished. I started adding appliqué, then embroidery, then beads so I would have something to do and not have to leave his side.

He lived long enough for me to finish it and declared it his favorite of all. But I found when he was gone, my passion for quilting left with him. I found that working in his shop manufacturing those accessories he provided to APQS all those years was where I most wanted to be. It gave me a sense of accomplishment and a feeling of being closer to him.

The one day, about a year later, I woke up and thought if Hartley was here, he would be asking me when I was going to get his quilt finished and entered in a show. He loved the competition more than I did, I think. The passion was returning.

Today, it seems my interests remain in the embellishing. I used to be all about the quilting, but now I can’t wait to get that part finished so I can start the months-long process of embellishing. Champagne Supernova is one of those quilts. I love how therapeutic piecing is, the quilting brings everything to life, and it was great fun painting some of that quilting for accent and to get just the right colors distributed around the quilt, adding hand embroidery with some of Laura Wasilowski’s hand-dyed threads, adding beads and crystals thanks to Cheri Meineke-Johnson and finally finding a home for that hand-dyed ruched trim—I purchased in Japan so long ago!

So Hartley was right after all, as he usually was. I still have the passion!”
The Winners Speak

The Koala Studios Master Award for Innovative Artistry
Natalia Lashko for *I Walked Toward Him Like a Moon Princess*
Sponsored by Koala Studios

Baby Lock President and IQA VP of Education Steve Jeffery and Natalia Lashko
I am so happy! I still don’t believe that I am here. I was born in Russia in the family of an artist and a bank employee. Like many villagers, my grandmother was a needlewoman — weaving, knitting, embroidering, and sewing clothes for fellow villagers. From the remaining small pieces of multi-colored fabric, she made wonderful quilts. I was fond of painting and loved to paint from early childhood, so I became an artist. My parents always encouraged me. I got a good art education at college and an industrial art institute.

Being a student, I fell in love with a Ukrainian man and got married. That was the moment I fell in love with Ukrainian culture and folklore. I am often inspired by Ukrainian songs. The famous song ‘I Walked Toward Him Like a Moon Princess’ about a girl’s unrequited love for a fiddle-player was taken as a main concept of my work.

My husband and I were attending the same institute in 1984, I found a small illustration with embroidered straw in the old book about goldwork embroidery. I realized that actually the craftsmen used straw to imitate gold embroidery.

Together with my husband, we experimented a lot in straw embroidery, because we could not find any information on that technique. Later, I found out that the art of straw embroidery was lost. Since 1984, I have been embroidering paintings with straw stripes.

Since 2008, I began to combine embroidery with straw and patchwork, which enabled me to use a large amount of color in my work. So patchwork became my new hobby. I was very lucky. I had wonderful teachers, namely: Jinny Beyer, Rita Verroca, and Ricky Tims. Knowledge and skills gave great freedom to my work. Once it occurred to me to use straw made from fabric and embroider my work with it.

In Houston in 2018, thanks to the information provided by Ukrainian Quilters Association together with my partner Ronda Denny, I took part in the exhibition of the winners of the competition The International Miniature Quilt Exchange 2017. It was terrific!

This project taught me a lot. I decided to do it again and take part in a larger competition. And here I am and it is difficult for me to find the right words to tell you how happy I am! I am very glad that American and international quilters appreciate my work.

I sincerely thank the organizers of the festival and the jury! I’m inspired with lots of new ideas, and I must say that encouraged for making new quilts. It seems like I have got new wings behind my back! I have made many great new friends both from the United States and worldwide! I’m very happy! I am very grateful to everyone!”
The Winners Speak

The Superior Threads Master Award for Thread Artistry
Lea McComas for *The Long Goodbye*
Sponsored by Superior Threads

Heather “Mother Superior” Purcell and Lea McComas
“Good afternoon everyone. I want to thank IQA and IQF for this annual assemblage of amazing and diverse quilt art. Thank you for this opportunity to celebrate our medium, and for these sources of inspiration that will motivate us moving forward into the next year. And Karey, I want to give you special thanks for pronouncing my name correctly.

Now, I’d like to tell you about a very sweet couple that I’ve never actually met. Their names are Betty Lou and Cosimo. They are the parents of Barbara Wrobel. A few years ago, I was teaching my thread-painted portraits workshop to a guild in the Chicago area, when I met Barbara Wrobel, who had setup her work station in the back of the room and decorated her space with a framed photo.

Now, I believe in art in every corner, but this caught my eye and when I asked, she explained that the photo was of her parents and they were her inspiration for taking the workshop as she wanted to threadpaint them.

I said, ‘I want to threadpaint them,’ so as all responsible artists do, I obtained permission to use the photo from her niece, the actual photographer, and went to work on a smaller version of this composition.

When I was finished, I knew that it was too powerful for its size and needed a larger expression, thus, the piece you see here this week. Barbara was able to join us here today and is sitting out there with my parents & husband, seeing this piece in person for the first time. Thank you Barbara. She tells me that Betty Lou and Cosimo, now in their 90s, are living happily together with family in Chicago.

In my art, I’ve tried to capture the tender moment of a kiss that communicates the beauty of a journey of two people who have traveled this life together. Many people find this piece very powerful, and I can only hope that it is because it touches their own similar experience.

There is another theme of this piece and that is the possibility, sometimes, cruel reality, that we do not get to choose the time and means of our departure from this life, and our loves.

I’m going to throw some facts at you;
• Alzheimers effects and estimated 5.5 million Americans
• 5.3 million over the age of 65
• Someone is diagnosed every 66 seconds.
• It is estimated the number will increase to 16 million by 2050, with a diagnosis every 23 seconds.
• It is the 5th leading cause of death for those over 65.
• Typical life expectancy after diagnosis is 4-8 years of slow decline THUS, The Long Goodbye.

I plan to spend a good amount of time during the Festival hanging out with my quilt. If this piece touches you in some way, I invite you to come and share your story with me.”
FIRST PLACE

BREWING FRIENDSHIP (39.25" x 39.5")
by KESTREL MICHAUD of West Melbourne, Florida, USA
As a high school student, you could say that Michaud was a go-getter. She would routinely get up a 4 am in order to spend time making fusible appliqué “fabric pictures” (with no stitching). And after her dinner was eaten and homework was done, she’d head back to the craft table for the rest of the evening. Ironically, she had “no idea” that art quilting was what she had been doing for 15 years until 2017!

“Learning about art quilts was like discovering a whole new world,” she says. “I got a sewing machine in April 2018 and have been making, on average, one quilt a month or so ever since.”

The idea for this quilt evolved over a dinner conversation with her husband, and the pair brainstormed about her next project. She had featured horses before but not working horses – like the famous Budweiser Clydesdales. Soon, she had an entire story in her head about a horse meeting a dog. But she needed a little...perspective to complete the project.

“When I was working on the composition for this quilt, I had reference photos. I didn’t realize it at the time, but the photos I was using were taken with different lenses and at different sightlines, so the perspectives didn’t really match up when combined together,” she says. “I texted a photo of my full-color finished design drawing to my mother and said it was time to start cutting fabric! But my balloon of happiness was thoroughly burst not five minutes later upon reading my mom’s response: ‘But the perspective is all wrong!’”

Four hours of furious texting and calling between daughter and mother ensued and changes were made an updated images sent, leading to one decision: the quilt would have to be sliced up and rejiggered. Ultimately, while it killed her to do so, Michaud realized that mama was right.

“At the time, this was the biggest fabric picture or quilt I’d ever made. It was also the most complicated, being made up of over 1,200 pieces of fabric,” she says in hindsight. “But it was during the making of this quilt that I perfected my technique of cutting fabric with the Cricut and how to sew raw-edge style without getting any frayed edges at all.”

Artist’s Statement: “A working horse and a farm dog greet each other early one country morning. One of the drivers needed to check the harness of a rear horse on an otherwise entirely mundane delivery trip, enabling these two new friends to meet.”

Original design
SECOND PLACE

GREEN IGUANA (48.5" x 47.5")
by Esther Tronchoni Simo of Javea, Alicante, Spain
Artist’s Statement: “As a biologist, I have always liked animals, and I am especially impressed by the striking colors and forms exhibited by species which are not usually regarded as particularly cuddly!” Design based on a photograph by Ajar Setiadi

Simo started quilting about 10 years ago but only began to enter competitions a little over three years ago.

“As a biologist, I love doing animals in my quilts,” she offers. “And when I saw this photograph, I knew I wanted to turn it into a quilt!”

She says that, while it was very entertaining cutting so many small pieces with scissors, her hands soon resented the decision that her brain had made. She is working on another quilt with an animal theme. “But this time…it’s a warm-blooded one!”
THIRD PLACE

MIND READER (39.5" x 49")

by Chi Chen Wen of Pin Tong, Pin Tong, Taiwan
Artist’s Statement: “Gorgeous covers my rational observation, and read through your heart quickly.” *Original design*

When has held an interest in patchwork and quilting for about 20 years, and became enamored of art quilting about five years ago.

“I like to think about people and things that have an emotional connection with them and challenge them on the possibility,” she says of her creative inspiration. “And I don’t like repeating myself in my work. I like to think with new thoughts every time, so every time is a new adventure.”
HONORABLE MENTION

Where the Buffalo Roamed (35" x 42.5")

by Margery Hedges of Austin, Texas, USA
Hedges originally began quilting in the early 1980s, making traditional pieced quilts for beds. But she lived near Houston, and began attending Quilt Festival to see the IQA Judged show around 2000. “I was inspired by the art quilts and started designing more pictorial quilts,” she says. After winning first place at her local guild’s show in 2003, she entered her first IQA contest two years later.

“For this quilt, I had been interested for a while in the story of the western buffalo, and we travel to Colorado a lot where you can see small herds of them. It was so amazing to me that at one time there were tens of millions of them,” she says. “That’s very hard to imagine, and quite tragic.”

However, Hedges says she had not won anything for her previous 18 quilts that were juried in, and her friends jokingly compared her to daytime soap opera star Susan Lucci of “All My Children,” who had been similarly nominated just as many times before actually taking home the Daytime Emmy that had eluded her. “Well, she was nominated 19 times before she finally got her Emmy. And this was my 19th entry!” Hedges laughs. “I matched her record, so I guess my friends were right!”

In the end, she says that she is “very excited” to have been recognized for her work with this quilt, and it just spurrs her on to keep working in the future for better results.

Artist’s Statement: “This is the story of the tens of millions of buffalo that roamed our western plains. They were hunted almost to extinction by settlers for the hides and to help eliminate the Plains Indians who survived on these massive animals. The transparent buffalos in the background represent their spirits.” Design inspired by the art of Edward Aldrich, used with permission
HONORABLE MENTION

**Moe Dog!** (39.5" x 29")

by Judy Kriehn of Garland, Texas, USA
As an undergraduate student in college, Kriehn hated painting. Hated it. So much that she says her professors had to practically “chain her to her easel” during class. By contrast, she loved her printmaking and sculpture classes, and eventually found work as a graphic designer.

But she felt obligated to so something more artistic and tried a lot of things (even stone carving!). But nothing stuck, until a co-worker decided to make a quilt for her son. “I had always loved quilts, and had felt cheated that the quilts in our family were kept ‘secret’ until after the death of my grandmother because she considered them to be plebeian,” she recalls. “So, that year, when my cousins asked what I wanted for Christmas, I blurted out ‘quilting stuff!’”

A beginner’s class with Alice Wilhoit followed, and the entire process and challenge of making a quilt appealed to her greatly, and especially her fondness for texture. For this quilt, she had taken a picture of “Moe,” the dog that, despite being slightly out-of-focus, showed his “true identity.”

But there was another aspect that caused some friction.

“The day I finished putting Moe’s face together, I needed to decide on background fabric. I went to a nearby store that specializes in batiks to try out ideas I had,” she says. “There was some random customer in the store, who kept trying to convince me to allow her to choose. Obviously, she felt she knew more about color selection than I, but it was my quilt, and I had my own vision in mind. She was aghast at the colors I was pulling!”

As to how this work stands apart, Kriehn adds that it’s easy since there is not a lot of consistency to her quilts. “I’m not sure that I have a ‘style’ that is recognizable. My friends are often surprised by some of the things that appear from under my sewing machine needle, and comment ‘that doesn’t look like you!’” she says. “But those tend to be quilts I’m not making for me. I’m making them for utilitarian reasons!” Still, she cites Moe Dog! as one of her three favorite works.

**Artist’s Statement:** “This quilt is my love letter to the late, great Gizmo Curtis – aka ‘Moe.’ He was an Australian Shepherd who, as an ugly, mange-infested stray dog dodging traffic on a busy thoroughfare, chose my boyfriend Larry to be his dad. Larry introduced us after our first date. It was love at first sight.” *Design inspired by a photo take by Kriehn*
THE HANDI QUILTER
BEST OF SHOW AWARD
$12,500*
Sponsored by Handi Quilter
Crazy Four Ewe
by JANET STONE
of OVERLAND PARK, KANSAS, USA

THE FOUNDERS AWARD
$7,500*
Sponsored by International Quilt Festival
Naturalist’s Notebook
by SANDRA LEICHNER
of ALBANY, OREGON, USA

THE WORLD OF BEAUTY AWARD
$7,500*
Sponsored by Baby Lock
Equality
by HOLLIS CHATELAIN
of HILLSBOROUGH, NORTH CAROLINA, USA

THE ROBERT S. COHAN MASTER AWARD FOR TRADITIONAL ARTISTRY
$5,000*
Sponsored by RJR Fabrics
Midnight Frolic
by MOLLY HAMILTON-MCNALLY
of TEHACHAPI, CALIFORNIA, USA

THE GAMMILL MASTER AWARD FOR CONTEMPORARY ARTISTRY
$5,000*
Sponsored by Gammill
Blau de Colors—El Tubo
by MONTSERRAT FORCADELL BLASCO
of CAMBRILS, TARRAGONA, CATALUNYA, SPAIN

THE KOALA STUDIOS MASTER AWARD FOR INNOVATIVE ARTISTRY
$5,000*
Sponsored by Koala Studios
I Walked Toward Him Like a Moon Princess
by NATALIA LASHKO
of KAMIENETS-PODILSKYI, KHMELNYTSKYI OBLAST, UKRAINE

THE PFAFF MASTER AWARD FOR MACHINE ARTISTRY
$5,000*
Sponsored by Pfaff Sewing Machines
Champagne Supernova
by MARILYN BADGER
of ST. GEORGE, UTAH, USA

THE SUPERIOR THREADS MASTER AWARD FOR THREAD ARTISTRY
$5,000*
Sponsored by Superior Threads
The Long Goodbye
by LEA MCCOMAS
of GOLDEN, COLORADO, USA

*These awards 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
Soar! by CHERYL QUESNELL
of LAKE FOREST PARK, WASHINGTON, USA
with PETE SALCIDO, GRAFFITI ARTIST
—Choice of Linda Pumphrey

Soar!
by CHERYL QUESNELL
of LAKE FOREST PARK, WASHINGTON, USA
with PETE SALCIDO, GRAFFITI ARTIST
—Choice of Linda Pumphrey

15 Warthogs
by MARILYN SMITH of COLUMBIA, MISSOURI, USA
—Choice of Cindy Seitz-Krug

Saving Paradise
by JAN REED of GRASS VALLEY, CALIFORNIA, USA
—Choice of Ricky Tims

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

ABSTRACT, LARGE
Sponsored by Elna
First Place—Tiger’s Eye
by HEATHER PREGGER
of FORT WORTH, TEXAS, USA

Second Place—Sewing Seeds
by MAREN JOHNSTON of SANTA BARBARA, CALIFORNIA, USA

Third Place—Six Roses
by CAROL MORRISSEY of DOUBLE OAK, TEXAS, USA

Honorable Mention—Beets
by MAREN JOHNSTON of SANTA BARBARA, CALIFORNIA, USA

ABSTRACT, SMALL
Sponsored by Benartex
First Place—Shock Melt
by HEATHER PREGGER
of FORT WORTH, TEXAS, USA

Second Place—After the Rain: Dancing With the Cacti
by JUDITH BEAVER of SISTERS, OREGON, USA

Third Place—Waiting for Spring
by EUNHEE LEE of GWANGJIN-GU, SEOUL, SOUTH KOREA

Honorable Mention—Screen Test
by NANCY GOODMAN of MOBILE, ALABAMA, USA

ALTERNATIVE TECHNIQUES
Sponsored by Madeira Thread
First Place—Spring is in the Air
by NORIKO NOZAWA of CHIBA CITY, JAPAN

Second Place—The Art of Crash Landing
by SANDRA BRANJORD of SUN CITY, ARIZONA, USA

Honorable Mention—Where the Buffalo Roamed
by MARGERY HEDGES of AUSTIN, TEXAS, USA

Honorable Mention—Moe Dog!
by JUDY KRIEHN of GARLAND, TEXAS, USA

Honorable Mention—Fireworks
by PETER HAYWARD of JAVEA, ALICANTE, SPAIN

ANIMAL KINGDOM
Sponsored by eQuilter.com
First Place—Brewing Friendship
by KESTREL MICHAUD of WEST MELBOURNE, FLORIDA, USA

Second Place—Green Iguana
by ESTHER TRONCHONI SIMO of JAVEA, ALICANTE, SPAIN

Third Place—Mind Reader
by CHI CHEN WEN of PIN TONG, TAIWAN

Honorable Mention—Where the Buffalo Roamed
by MARGERY HEDGES of AUSTIN, TEXAS, USA

Honorable Mention—Moe Dog!
by JUDY KRIEHN of GARLAND, TEXAS, USA
APPLIQUÉ, LARGE
*Sponsored by EZ Quilting*
First Place—
A Summer Christmas
by MARIYA WATERS
of MELBOURNE, VICTORIA, AUSTRALIA,
with GINA PERKES-TIDWELL
Second Place—Midnight Stars
by RENAE HADDADIN
of SANDY, UTAH, USA,
with KAREN KAY BUCKLEY
Third Place—
Roses in Hometown’s Park
by TOYOKO NAKAJIMA
of KIRYU-SHI, GUNMA, JAPAN
Honorable Mention—
Numquam Cede
by ELISABETH FROLET
of DUNWOODY, GEORGIA, USA

APPLIQUÉ, SMALL
*Sponsored by World of Quilts Travel*
First Place—Johnny Jump Ups
by JANE SASSAMAN
of HARVARD, ILLINOIS, USA
Second Place—
Round the Garden
by HELEN ANDERSON
of SANTA ROSA, CALIFORNIA, USA
Third Place—Nearly a 9 Patch
by LAURA WELKLIN
of NOBLESVILLE, INDIANA, USA

COMBINED PIECING AND APPLIQUÉ
*Sponsored by Quilters Select*
First Place—Spangled
by GAIL STEPANEK
of NEW LENOX, ILLINOIS, USA,
with JAN HUTCHISON
Second Place—Away
by KAREN K. STONE
of DALLAS, TEXAS, USA
Third Place—
Past and Future Meet
by NORIKO KIDO
of AZUMINO-SHI, NAGANO, JAPAN
Honorable Mention—
Hamorebi Sunlight Through the Leaves
by TERUKO UCHIYA
of YURIHONJO, AKITA, JAPAN
Honorable Mention—
Boogie Brass Band
by SHARON CASEY
of BAKERSFIELD, CALIFORNIA, USA

FANTASY/WHIMSY
*Sponsored by WonderFil Specialty Threads*
First Place—Colourful Dream
by LISE BELANGER
of TROIS-PISTOLES, QUEBEC, CANADA
Second Place—
Boogie Wonderland
by SHARON CASEY
of BAKERSFIELD, CALIFORNIA, USA
Third Place—Music
by KATHY MCNEIL
of TULALIP, WASHINGTON, USA
Honorable Mention—
Color My World
by SUE BLEIWEISS
of PEPPERELL, MASSACHUSETTS, USA
Honorable Mention—
Boogie Brass Band
by SHARON CASEY
of BAKERSFIELD, CALIFORNIA, USA

GROUP
*Sponsored by Hobbs Bonded Fibers*
First Place—Maasai Women
of Kenya by ANN BRAKOB
of BOYDS, MARYLAND, USA,
with ELSIE DENTES, NEANI MEE, JOAN WATKINS, and CAROL YONETZ
Second Place—Come Dance With Me
by DEE LEGVOLD of
APPLE VALLEY, MINNESOTA,
USA, with PAGE JOHNSON,
RITA PEREZ, and GAIL KIEPER

Third Place—2 Degrees Celsius
by STEPHANIE ZACHARER
RUYLE of DENVER, COLORADO,
USA, with BEESEWCIAL

HANDMADE
Sponsored by
Martingale & Company
First Place—Summertime
by ELSIE CAMPBELL
of PONCA CITY, OKLAHOMA,
USA

Second Place—Gentle Flowers
by TERUKO ONO of IWAKI-CITY,
FUKUSHIMA-KEN, JAPAN

Third Place—Ariella’s Dream
by SARA L. MADSON
of SUFFOLK, VIRGINIA, USA

Honorable Mention—
Floral Star by YASUKO SUGAYA
of ICHIHARA, CHIBA, JAPAN

MERIT QUILTING, HAND
Sponsored by
Flynn Frame Company
First Place—Promised Season
by SACHIKO CHIBA
of MORIOKA, IWATE, JAPAN

Second Place—Le Bouquet
by MAYUMI ISHII
of TOKOROZAWA-SHI,
SAITAMA, JAPAN

Third Place—Joy of Spring
by JACKIE PERRY
of MARION, VIRGINIA, USA

Honorable Mention—
Bouquet of My Gratitude
by MIDORI HORIE
of NODA CITY, CHIBA, JAPAN

MERIT QUILTING, MACHINE — STATIONARY
Sponsored by
BERNINA of America
First Place—Hagia Sofia
by ISABEL COLILLES
of RINCON DE LA VICTORIA,
MALAGA, SPAIN

Second Place—My Lone Star Quilt
by MARISA MARQUEZ
of AURORA, ILLINOIS, USA

Third Place—The Beatles Love
by FABIA DINIZ MENDONCA
of SOROCABA, BRAZIL

Honorable Mention—
West Meets East
by LINDA CROUCH
of DONCASTER, VICTORIA,
AUSTRALIA

MINIATURE QUILTS
Sponsored by TrueCut
First Place—Circuit Training
by PHILIPPA NAYLOR
of BEVERLEY, EAST YORKSHIRE,
UNITED KINGDOM
Second Place—Floral Filigree
by LAURA WELKLIN
of NOBLESVILLE, INDIANA, USA

MINIATURE, ART
Sponsored by Janome America
First Place—Bath Balloon Fiesta
by MIYUKI HUMPHRIES
of ADACHI-KU, TOKYO, JAPAN

Second Place—Falling Leaves
by FRIEDA ANDERSON
of ELGIN, ILLINOIS, USA

Third Place—Can’t Stop Yawning
by MASANOBU MIYAMA
of AZUMINO CITY, NAGANO, JAPAN

NATURESCAPE
Sponsored by Mountain Mist
First Place—In Full Bloom
by CLAUDIA PFEIL
of KREFELD, NORTH RHINE-WESTPHALIA, GERMANY

Second Place—Sonoran Desert Sunset
by KATHY ADAMS
of TUCSON, ARIZONA, USA,
with JOANNE BAETH

Third Place—Faces of Four Seasons
by JOANNE BAETH
of BOÑANZA, OREGON, USA

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Honorable Mention—Mon Paradis
by BRENDIA ROACH
of BLOOMFIELD, INDIANA, USA

Honorable Mention—The Calm
by MELISSA SOBOTKA
of RICHARDSON, TEXAS, USA

PEOPLE, PORTRAITS, AND FIGURES
Sponsored by The Grace Company, Fine Quilting Frames
First Place—Hanging at the Pompidou
by CARYL BRYER FALLERT-GENTRY of PORT TOWNSEND, WASHINGTON, USA

Second Place—Step Sisters
by SONYA PRCHAL
of WHANGAREI, NORTHLAND, NEW ZEALAND

Third Place—Maria’s Tree
by LINDA ANDERSON
of LA MESA, CALIFORNIA, USA

Honorable Mention—Nevermore
by DEBRA CRINE
of MARCO ISLAND, FLORIDA, USA

Honorable Mention—Betts and Bardie
by KIMBERLY LACY
of COLORADO SPRINGS, COLORADO, USA

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Honorable Mention—The Calm
by MELISSA SOBOTKA
of RICHARDSON, TEXAS, USA
Third Place—Blessed
by RHONDA MONTGOMERY
of VINEYARD, UTAH, USA,
with CHARLENE NELSON

Honorable Mention—
Hello Momo by HIROKO MIYAMA
of AZUMINO CITY, NAGANO,
JAPAN,
with MASANOBU MIYAMA

Honorable Mention—Harvest
by LI-HSIANG WANG
of TAIPEI CITY, TAIWAN

PICTORIAL
Sponsored by AccuQuilt
First Place—
A Garden is a Lovable Thing
by BARBARA E. NAGENGAST
LIES of WHEATON, ILLINOIS,
USA

Second Place—
Nostalgic Recollection
by NORIKO NOMURA
of KOMAKI CITY, AICHI, JAPAN

Third Place—Artistic License
by KATHY MCNEIL
of TULALIP, WASHINGTON, USA

Honorable Mention—
Oriente en Occidente
by ADRIANA BRIONES CALLEJA
of COLLADO VILLALBA,
MADRID, SPAIN

Honorable Mention—
Protecting the Flame
by SANDI SNOW
of LUTZ, FLORIDA, USA

PIECED, LARGE
Sponsored by From Marti Michell
First Place—Artichocky
by LUZ SEIDENSTICKER
of BETHEL PARK,
PENNSYLVANIA, USA

Second Place—Memories
by JOYCE HITE
of SPRINGBORO, OHIO, USA,
with PATRICIA HECHLER

Third Place—Starburst
by PEGGY MARQUARDT
of RHINELANDER, WISCONSIN,
USA

PIECED, SMALL
Sponsored by
Taylor Seville Originals
First Place—Winter Trees
by FRIEDA ANDERSON
of ELGIN, ILLINOIS, USA

Second Place—
The Ugly Duckling
by MIKYUNG JANG
of SEOUL, SOUTH KOREA

Third Place—Coronet
by MELISSA TWEEDDEL
of BEAUMONT, TEXAS, USA,
with GAYLE BRINDLEY

SURFACE DESIGN
Sponsored by Sew Steady
First Place—
Curious Australian Bird
by BARBARA MCKIE
of LYME, CONNECTICUT, USA

Second Place—
Deconstructed Homestead
by SHIRLEY HAUCK
of FOOTHILLS, ALBERTA,
CANADA

Third Place—
American Portraits: Final Harvest
by PATRICIA KENNEDY-ZAFRED
of MURRYSVILLE,
PENNSYLVANIA, USA

Honorable Mention—Afterglow
by DIANE RUSIN DORAN of
GLENELG, MARYLAND, USA

VIEWERS' CHOICE
Sponsored by
MamasLogHouseQuiltShop.com
$500

15 Warthogs by MARILYN SMITH
of COLUMBIA, MISSOURI, USA
The 2019 IQA JUDGED SHOW
The Pfaff Master Award for Machine Artistry

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

**Champagne Supernova** (69” x 70”)
by Marilyn Badger of St. George, Utah, USA

**Artist’s Statement:** “This quilt began with the black to gray gradated fabric and was meant to be a red and black quilt. As it evolved, it took on a life of its own and after applying fabric paint to accent the quilting, the gold color took over. Embroidery was also added for accent, thanks to Laura Wasilowski’s hand-dyed threads. The hand-dyed trim around the black curvy border and in the outer curved pieces was purchased in Japan 10 years ago.” *Original design*
The 2019 IQA JUDGED SHOW
The Superior Threads Master Award for Thread Artistry

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

THE LONG GOODBYE (44" x 32.75")
by Lea McComas of Golden, Colorado, USA

Artist’s Statement: “There is a gentle tenderness between two souls that have traveled life’s journey together. For those lucky enough to find a loving partner with whom to share life’s challenges and victories, the time of parting is bittersweet.”

Inspiration from a photo by Lisa Liptak, used with permission
FIRST PLACE

A Summer Christmas (95.25" x 98")

by Mariya Waters of Melbourne, Victoria, Australia with Gina Perkes-Tidwell
Waters says that she has always been inspired by ceiling decoration across the centuries, especially the Victorian decorative designs which were derived from Roman-Greco designs in the era from 400 BC to 400 AD, like those found at Pompeii and other Greco-Roman sites as well as later illustrations by The Audsley Brothers, Owen Jones and Racinet.

This quilt began as a 24" table center intended for Christmas 2009, and working on it was something to keep her busy as she watched her mother’s memories fade with Alzheimer’s disease. That simple project soon morphed into a quilt that had a deep floral appliqué border with lots ofquilting in between. And it grew to 90 inches square—but she still was not satisfied.

“During the appliqué of the major border, I developed arthritis in my neck and to quilt a piece as large as this became impossible. It took me two more years to finish theappliqué,” she says. “So I reached out to Gina, who is an outstanding quilt-maker in her own right and has won many awards.”

When the quilting was completed and the whole work returned to her, Waters then hot washed the quilt to remove over 50 glue sticks of glue. The quilt was blocked and dried before the scalloped binding was completed, then returned to Gina for some final quilting.

“It is the biggest quilt I have made so far, and the first major piece in which I had used both hand and machine turned edge appliqué equally across the quilt,” she adds. “All the edges are turned under using a fusible polyester stabilizer. This was the method I developed in 2003 to be able to construct my piece Renaissance Revival. That won the IQA Founders Award in 2007.”

Artist’s Statement: “This quilt has been an international collaboration. In Australia, Christmastime is in summer, and I wanted a quilt that was not stars and snowflakes, but celebrated our garden in full bloom. The flower is the Tudor Rose, as I spent many years in the U.K. I began the appliqué in 2006 and finished in 2016. Gina began the quilting in 2016 and finished in 2019. Both of us had family health issues along the way that drew out the completion.” Design inspired by a 19th century stenciled and painted ceiling from a country house in Sussex, U.K.
SECOND PLACE

*MIDNIGHT STARS* (88" x 89")

by Renae Haddadin of Sandy, Utah, USA, with Karen Kay Buckley
Buckley says that she first took a quilting class 40 years ago through the adult education program at her local high school and was immediately hooked. In the early years, she worked from commercial patterns. And then with the encouragement of her husband, Joe, started to design her own quilts.

“This quilt started with the Star Block designs. I made two of them,” Buckley explains. “Next, I took a photo of one, made several copies, and placed them on the kitchen island. As Joe or I walked by, we would move them around and finally...decided on the block layout making a big circle of sorts! I corresponded with Renae during the design process relating to fabric choices, etc. Renae really played off of the circle design with her quilting, which tremendously enhanced this quilt.”
Appliqué, Large

Third Place

Roses in Hometown’s Park (78.5” x 78”)
by Toyoko Nakajima of Kiryu-Shi, Gunma, Japan
It may have taken Petrocelli three years to complete her first quilt, but once she did, she quickly took to the art form—eventually amassing four sewing machines and an entire room dedicated to quilting. One could say that it was the “luck of the Irish” that led to this quilt’s creation— with a little help from television. “I love Flying Geese, or at least I used to!” Petrocelli says. “One evening, I was drawing some flying geese and watching TV. QVC was having a St. Patrick’s Day special. and I started playing around with Celtic knots made of Flying Geese. Celtic Migration was born.”

Unfortunately, she also adds that “everything that could go wrong went wrong” over the years she worked on the quilt. “Starting from the beginning when I didn’t realize that my copier was printing my foundation papers at 94% scale. So while everything was designed around a two-inch square, it is really 94% of two inches!” she recalls. “I didn’t realize the mistake until the eighth month mark and was too deep to start over. Looking back, this was only the beginning of the hiccups. But I got it done, am pleased with it and even more pleased that I will never have to make it again!”

Celtic Migration is only the second quilt that Petrocelli has made, but vows that it will stand apart from all of her future efforts—because she will never do taupe again. “Perseverance, patience, a touch of crazy went into this quilt,” she sums up. “And being determined not to let a quilt beat me got me to finish it!”

Artist’s Statement: “This quilt was inspired by illuminated roses in my hometown’s park. That reminds me of old days when I walked with good friends, as well as played with my little children.” Original design
HONORABLE MENTION

**Numquam Cede** (95.25" x 94.5")
by Elisabeth Frolet of Dunwoody, Georgia, USA
Frolet has been quilting for nearly three decades – though getting a start wasn’t exactly easy. “Years ago I was living in France, where quilting was not yet nearly as popular as it is today. Very few French ladies were aware of its existence, and I was not one of them,” she says.

It was seeing an ad for (believe it or not) Japanese construction equipment that happened to feature a quilt that piqued her interest. “I was love struck by what I now know was a quilt. At that time in the early ‘80s, there was no internet to provide answers immediately, so I searched libraries in vain for a book that would explain to me what I saw. One day, as I was shopping in a fabric and notion store I noticed a book on a table with the title of American Quilts. When I saw the cover of the book, I realized that I had found what I had been looking for. I bought the book, devoured it, and instantly knew that I would become a quilter.”

After starting construction on this quilt, Frolet realized that she could not insert personal notes about her life and family without considerably changing an already established and rigid format. She concluded that if she wanted this quilt to tell a story, she would have to design it.

Personal touches include silhouettes of her children, drawings of her home, piano and music scores, vases from her childhood, and a ship similar to the one that her family took to leave their home in the late 18th century.

“I was discouraged more than once while making this quilt because of the many technical and design difficulties and came close to abandoning this project,” she says. “But my husband had always been fond of the aphorism ‘Never Give Up, Never Surrender’ that he had heard in a blockbuster movie and had used very frequently with our children to encourage them to never give up on their dreams. When he noticed my discouragement he kept teasing me with this aphorism. It actually helped me and so I decided to honor his help and support and named the quilt Numquam Cede, which translates into ‘never give up’ in Latin.”

**Artist’s Statement:** “This quilt is a traditional Baltimore Album of my own design in which I have included many personal references. It took 3,000 hours over a period of three years to complete.”

Original design
The 2019 IQA JUDGED SHOW
The Koala Studios Master Award for Innovative Artistry
Sponsored by Koala Studios $5,000 + airfare/hotel

I WALKED TOWARD HIM LIKE A MOON PRINCESS (52.5" x 40")
by Natalia Lashko of Kamienets-Podilskiy, Khmelnytskyi Oblast, Ukraine

Artist’s Statement: “I love Ukrainian folklore and songs. I chose the characters from the popular Ukrainian song ‘A Bird on the Poplar Village’ about the sad unrequited love of the girl to the violinist. I used the Ukrainian ornament, a wreath of flowers with ribbons, a landscape with Ukrainian peasant huts – the symbol of Podolia, where I live.” Original design
Midnight Frolic (74.5" x 75")
by Molly Hamilton-McNally of Tehachapi, California, USA

Artist’s Statement: “It is often said that butterflies don’t fly at night. These butterflies couldn’t resist moonlight’s glow to frolic in this garden. They return to spend the last nighttime hours tucked in rock crevices or underneath a leaf. Please enjoy the natural beauty of these creatures represented in this quilt.” Original design
The 2019 IQA JUDGED SHOW
The World of Beauty Award

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

Equality (78.75" x 58.25")
by Hollis Chatelain of Hillsborough, North Carolina, USA

Artist’s Statement: “I am a strong woman because a strong woman raised me.’ This is one of the 800 quotes about women in this quilt. Equality comes from a dream I dreamed in 2014. The dream was hot pink. In my dream, my daughter was standing in a field with a baby on her hip. Her look was challenging. She was surrounded by quotes. The crows were not in the dream. They appeared to me afterwards asking to be part of the message.” Original design

Photo by Mike McCormick