Johnny Jump Ups (30.25" x 50")

by Jane Sassaman of Harvard, Illinois, USA

First Place, Appliqué-Small, category sponsored by World of Quilts Travel

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The 2019 IQA JUDGED SHOW

First Place, Group

Category sponsored by Hobbs Bonded Fibers

Maasai Women of Kenya (78.75" x 41.25")
by Ann Brako of Boyds, Maryland, USA, with Elsie Dentes, Neani Mee, Joan Watkins, and Carol Yontez

Artist’s Statement: “This quilt is for our friend, Judy Miller, who took the original photo. These Maasai women live a life radically different from ours in so many ways. However, just as in any quilting tribe, it’s their individuality which makes the community so vibrant.” Design based on a photo by Judy Miller.
2 letter from the president
Quilters always rise up during times of crisis. President Ricky Tims celebrates our fortitude and diversity when it comes to helping.

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Frieda Anderson, known for her use of color and nature scenes, discusses her quilting journey (which started with...making dresses for troll dolls??) and creative life.

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on the cover
First Place, Appliqué-Small, category sponsored by World of Quilts Travel.

Artist's Statement: “I love the abstract designs I see in nature, especially plant forms. The distinct characteristics of Johnny Jump Ups seemed to have real graphic possibilities. So this is where I landed...larger than life, rather formal, and a bit sinister.” Original design.
Dear IQA Members,

Quilters Always Rise Up!

I’ve been shuffling around the quilting pool hall for enough years to know that on the outside we look very different. Our personalities are sewn from diverse patterns. And our preferences for color, designs, methods, and fabric choices are what set us apart from each other. On the other hand, I’ve determined that our insides—like the insides of quilts—are stuffed with similarities. On the inside we are pretty much all the same.

That concept is once again proven during this time of sheltering-in-place. A pandemic has brought out the best that quilters have to offer. I’ve seen a flurry of quilts being made and shared online for inspiration. I’ve seen those UFOs come out of hiding and cross the finish line. But the one thing that quilters are doing now, as quilters have always done in a time of need, is to rise up and meet the challenges during a time of crisis.

There would be no way to quantify the number of masks that have been made by quilters worldwide. When quilters made masks, it didn’t matter whether or not they were traditional, modern, artful, or contemporary. We found ourselves pursuing a common goal...to help others in need!

Quilters are a diverse lot, but we have learned to accept and celebrate that diversity. The World of Beauty contest presented by the International Quilt Association is designed to highlight our diversity. But what I have chosen to celebrate at this time are our commonalities. We’ve made Quilts of Valor, Katrina Quilts, Linus Quilts, and other charitable quilts. We do it because we care about those in need. Due to Covid-19, quilters have dug into their stashes to make and donate protective masks to those who need them.

I couldn’t be more proud to be part of a group that understands that we can celebrate our individuality and make room for diversity. I believe we are still more the same than we are different, and that we will always rise up and help in a time of need.

While there may be very few who can actually say “thank you” for your spirit of generosity, I will at least take the time here to give you kudos for your kindness and thank you for helping to save lives.

Ricky Tims
President
Well...the deadline for submitting your entries into the 2020 “Quilts: A World of Beauty” Judged Show is coming up fast! Submit your entries no later than June 4 at midnight, central U.S. time.

Find out everything you need at www.IQA-JudgedShow.org

Good Luck!
Tell us a bit about your personal life, growing up, etc.

Growing up, my family moved almost every year for about 12 years because of my father's job. One of the ways my mom got me involved in activities and to meet new friends was to put me in art programs, 4-H, and Girl Scouts. All of these programs had us making either an art project or a sewing project all the time.

That experience fostered my love of creating new artistic projects and to make just about anything. When I was younger, at one point I wanted a doll house. My parents’ response was NO. They probably thought I would outgrow it and didn't want to move it around. So instead, I made my own doll house, a much better alternative.

I also took my Barbie travel case and turned it into a house for all my troll dolls. I made all my troll dolls’ outfits as well. Creativity has been my go-to boredom fighter all my life. My maternal grandmother lived in Springfield, Missouri. She had a beautiful outdoor garden. I can remember making a fairy kingdom in the garden with rocks and twigs for my troll dolls.

Autumn Leaves (20" x 30"")
When and how were you first exposed to quilting, and what made you want to pursue it?
I started making simple quilts around 14 for my dolls. But then I saw a magazine article, probably *Ladies Home Journal* or something similar, about quilts that stimulated my interest. I made my first quilt when I was in high school. I cut out a cardboard square and then traced, marked, and cut out quilt squares from leftover dress fabrics.

My maternal grandmother and I tied it together. I wish I still had that quilt. I’m sure it got left behind in one of the many moves. I made a lot of garments in high school, college and beyond. When I was first married, I worked in the costume department at the Guthrie Theater in Minneapolis, Minnesota, and I then thought that I wanted to go into costume making, but nothing came of it.

What appealed to you about hand dyeing fabrics both when you started and now?
When my youngest of three sons finally got into all day school, I went to a local community college to get an associate’s degree in fashion design. While in that program, I started hand dyeing fabric for my fashion
projects. In that program, I also resumed quilting. It was then that I realized what I really wanted to do was just quilt, not make clothing or costumes.

I was lucky enough to become a member of a local fiber group called PAQA; Professional Art Quilt Alliance, located in Illinois and Wisconsin. Its membership included some wonderful quilters, and I could see that making quilts was a way to express myself creatively. This all led me to develop and eventually teaching a line of fused design patterns with kits made from my hand-dyed fabrics. I love working with my own fabrics, and I particularly love the intensity of the color that I get dyeing my own fabrics.

**Walk us through your design process.**

Obviously, my design process has evolved over time. Initially, I started making traditional designs, but soon I started branching out into my own original designs that weren’t based on traditional “block” motifs. For a long while, I abandoned pieced quilting for raw-edge fused designs and traveled and taught those techniques.
I have always kept a sketch book with ideas and will work from those sketches to create my artwork. In the last several years, I have returned to piecing quilts, using freezer paper template techniques to achieve my curved and pieced designs. I love this approach to making larger works. I will often make a small fused version of a design and then blow up the design and make a pieced version of it using the freezer paper techniques.

What are your favorite styles/techniques of quilting?
I have done a lot of fused designs over the years. While I love that process, I am really excited about these newer pieced projects. Since I discovered several ways of working with freezer paper templates, achieving more difficult curved pieced designs is easier to do. I have just fallen in love with piecing all over again. I think all artists evolve with their ideas, style, and techniques, and are always changing and looking for the next thing that will advance their vision.

*Shimmering Foliage (82" x 82")*
You are known for your use of color in quilting. How can good (or bad) color affect the overall impact that a quilt makes on the viewer?

I have often heard my students say how much they love my hand dyed fabrics, that the colors are so luminous and rich. It is one of the reasons that I have continued to dye my own fabrics. But I have also heard them say that they are not good with color. I tell them that color is like cooking, math, or science. It is theory you can learn and there are rules you can follow if you just take the time to investigate.

Buy yourself a color wheel and work with it. Difference in color value is also important. So often, I see quilts that don’t have enough variance in value and hue. You need to be able to see the design. I find that I work in one of three color schemes; complementary colors on the color wheel, like red and green; analogous colors on the color wheel, like blue, green, and aqua; or one of the Triad (triangle) or Tetrad (square) combinations that a color wheel will allow you to see. A color wheel will also show you shade, tone, and tint. And then add in a pop of color to accent everything.
What’s the funniest or most amusing story that has come about or happened to you through quilting?

I was teaching in New Zealand for the quilt symposium that is held there once a year. My husband and my oldest son came along to enjoy the trip. While I was teaching, my husband and son rented a car and traveled around without me. We met up again after I was done teaching and traveled together for a while.

On our way back to our original destination to return home, we stopped to get gas. I had been riding in the back seat, and when we stopped, I went inside to use the bathroom. There was someone in the bathroom and they were taking a long time. By the time I came out again, the car was gone! At first, I was simply beside myself. This was before cell phones were so prevalent and there was no way to call the car that had my husband and son in it. I thought “Oh, they will notice I’m not in the back seat and come back.” But after about a half hour, I went inside to see what I could do to get back to the town where they were headed.

*Duluth Trees (40” x 50”)*
The gas attendant said he would look at the security camera and get the license plate and contact the police and see if they couldn’t pull the car over. Meanwhile my son had turned to my husband in the car to ask him something. They were both sitting in the front. My husband told him to ask your mother...who was supposed to be in the back seat.

My son turned around to ask me, and they then realized I was NOT in the back seat, but that they had left me back at the gas station! They turned around in a panic to come back and get me, and they arrived back an hour or so after they had left. I will never let them forget this episode of leaving me behind! Although New Zealand is a fabulous place to be left behind. I also now always take a picture of any rental car I rent with the license plate just in case.

What made you decide to take the leap into teaching, and what is the #1 thing your students have taught YOU over the years.

I started helping my friend Laura Wasilowski in her booth. Laura was a teacher, and with her encouragement I was able to start promoting myself to teach to people who came into the booth. I started out with
small projects and worked myself up to a full-time job. My students have taught me to be humble and thankful. I am so thankful to be able to do what I love to do and make a living doing it. I love quilting and am happy to have it in my life. I can’t image not being able to make something beautiful.

What do you friends and family think about your quilting? My friends and family are so supportive of what I do. I could never have been so successful without my family behind me 100%. My non-quilting friends are just amazed at the opportunities that quilting has provided in my life, like the travel I have done and the friends I have made.

If you could have one quilting “super power,” what would it be and how would you use it? I hope my super power has been “encouragement.” I hope that I have encouraged all my former students to not be afraid, to try what they fear, and to use color wherever they can.

Green Leaves (68” x 97”)

I hope my super power has been “encouragement.” I hope that I have encouraged all my former students to not be afraid, to try what they fear, and to use color wherever they can.
Has the current worldwide pandemic situation affected or changed anything about your quilting life?
This pandemic situation has not really changed my life that much, other than the social distancing. As someone who has worked for themselves for the past 15 years, I am used to being alone in my studio. My day would consist of getting up, working out, dyeing fabric, having breakfast, showering, and getting dressed. Then I would start my day in my studio, preparing for upcoming classes and working on new projects. I would meet up with friends for lunch or dinner sometimes, but mostly I worked alone all day in my studio. Now, I am lucky enough to be able to concentrate on new work and Zooming with family and friends.

Any other comments or thoughts?
I love quilting and the community that I have found in this world. I want to continue to sew and make quilts as long as possible. I have so many ideas I have yet to express in fabric. I also want quilters to remember that failure is part of success. As Winston Churchill said, “Success is not final, failure is not fatal: it is the courage to continue that counts.”

For more on Frieda and her work, visit FrieStyle.com
The 2019 IQA JUDGED SHOW

First Place, Abstract-Large

Category sponsored by Elna

Tiger’s Eye (50" x 72.5")

by Heather Pregger of Fort Worth, Texas, USA

Artist’s Statement: “Tiger’s Eye is a popular and attractive gemstone, usually metamorphic, composed of quartz in a finely fibrous form. Under the microscope, you can see the finely textured quartz and altered amphibole fibers.” Original design.
Due to the worldwide COVID-19 pandemic and the daily unfolding and unpredictable situation, sponsors, categories, and prize amounts can be subject to change for the 2020 judged show.

The 2020 Quilts: A World Of Beauty Judged Show Sponsors

The Handi Quilter® Best of Show Award

The Founders Award
International Quilt Festival

The Grace Company Master Award
for Traditional Artistry

The Pfaff Master Award
for Machine Artistry

The eQuilter.com Master Award
for Innovative Artistry

The Superior Threads Master Award
for Thread Artistry
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FIRST PLACE

Artichocky (67.75" x 67")

by Luz Seidensticker of Bethel Park, Pennsylvania, USA
Talk about a career change! Seidensticker left her job as a chemist and project manager about 15 years ago to slowly work on—and finally accomplish—her goal of becoming a full-time art quilter.

“I have been working for some years on using very traditional quilt blocks to depict flowers in a more modern context,” she says. “My Artichocky quilt is the result of such an endeavor.”

That didn’t stop her from getting “stuck” with the design, which caused her to put the entire thing away for almost two years. After which she decided to force it to be a stained glass window. “Needless to say, that after so much effort of my part, it didn’t work!” she says. “I guess that I should have known that a flower, is a flower, is a flower!”

As a novice longarm quilter, she also had to overcome her insecurity about her skills, adding “I had to jump into the scary, but satisfying, journey of designing and executing my quilting vision for this piece!”

Artist’s Statement: “This quilt was inspired by a picture of an Artichoke flower taken in my garden several years ago, using my own interpretation of the Costa Rica Cartwheel quilt block as a base for the central design of the mandala-like piece.” Original design.
SECOND PLACE

*Memories* (77" x 84.25")

by Joyce Hite of Springboro, Ohio, USA with Patricia Hechler
Hite began quilting in 1995, but it was 2015 before she considered submitting a quilt to a show. In fact, she had long held out that she didn’t want to quilt competitively. But after she entered her first effort, she became hooked.

“I wanted to make a sampler quilt that had blocks that had special meaning to me. I also wanted to include both appliquéd and pieced blocks,” she says of Memories. “I included the very first block I ever made, blocks that relate to Ohio and growing up on a farm, and flower baskets that remind me of my mom & her gift of arranging flowers. I also included a signature ‘J’ for my name.”

Hite adds that this was the first quilt she made using Japanese fabrics, mainly taupes. “I love these fabrics and can’t wait to use them again. This quilt was more intricate than any other I had made to that point!”

Patricia Hechler, who longarm quilted it, did what Hite believes is a phenomenal job in her quilting, spending a lot of time designing different quilting designs for each block, plus doing an original design for the wide borders.

Artist’s Statement: “This quilt includes many blocks that have special meaning to me. For example, a barn, because I grew up on a farm; a Churn Dash block because that was the first block I ever made; flower baskets because they remind me of my Mom’s flower arranging talent; Bear’s Paws because I love to travel in the west, etc. And I included seven appliqué blocks because I love appliqué.” Design source: Appliqué designs from 138 Original Appliqué Designs by Yoko Saito; pieced blocks from EQ7.
THIRD PLACE

STARBURST (70" x 70")
by PEGGY MARQUARDT of Rhinelander, Wisconsin, USA
For as long as she can remember, Marquardt has always created things by hand. Although she is a self-taught quilter, it was her grandmother who first introduced her to quilts and quilting.

“As a child, I remember many hours watching her hand quilt on a wooden frame that my grandfather had made for her,” she recalls. “I guess it was just a natural progression that my love of quilts and quilting would grow into a business, and later into the hobby and art form that it is today.”

*Starburst* was created on her EQ7 program from the classic LeMoyne Star block pattern. Most of her quilts are created from classic block patterns which she puts a modern spin on. Something that she was able to do...barely!

“*Starburst* was literally completed five minutes before it was to be shipped to its first quilt show. I was five minutes from missing the deadline!” she says “But I challenged myself by using colors that were well out of my comfort zone. I also tried several new piecing and quilting methods.”

**Artist’s Statement:** “Created from the classic LeMoyne Star block, with a more modern spin. The LeMoyne Star to me is almost unrecognizable and has taken on a life of its own.”

*Original design.*
FIRST PLACE

Colourful Dream (36.25" x 48")
by Lise Belanger of Trois-Pistoles, Quebec, Canada
In 2009, Belanger took a course at the Haliburton School of the Arts in Ontario to learn the techniques used to make textile art quilts. Her initial creation won the first prize and was printed on the cover of a magazine. Two years later, she won first prize in the Trend-Tex Challenge of the Canadian Quilters Association.

“I was happy with such recognition and decided to go ahead with my passion. The following year, I opened shop called Libexpression, and then I won the Trend-Tex Challenge first prize again for the next two years.”

The inspiration for this quilt came within “five minutes” after Belanger sat at her computer, saw a picture of an elephant, and in a “flash of enlightenment” knew exactly what she wanted.

“I call such quilts ‘quilts of divine inspiration,’ because of the strong inner knowledge that it is the right path to pursue,” she says. “I knew, deep down, that it was important to follow through with this project. I wanted to produce a mosaic effect and also include some impression of depth. But how? I had to empty my mind and believe in the process.

I had to be patient and let creative revelations guide me along the way. Because patience is golden. And confidence can be generous. The broader color range and the size of the quilt were also a first for me.”

One of the things that caught people’s attention on this quilt was the background fabric and its use of linen, though it came out of necessity and not artistic choice. “Living in a remote area with no quilting supplies, I often have to rely on the fabric in my stash,” Belanger says. “That was the only one I had. So much for being clever!”

**Artist’s Statement:** “I had a vision in a dream, and I now passionately represented it in this colorful quilt. I am passionate about colors, and this project gave me the opportunity to use a wider spectrum of color than ever before.” Original design.
SECOND PLACE

Boogie Wonderland (77.5" x 73")
by Sharon Casey of Bakersfield, California, USA
Artist’s Statement: “Boogie Wonderland represents a surreal place of music and magic, where the laws of physics are joyfully ignored. Music notes pile on top of each other, while one giant note is balanced precariously above a tiny keyboard. It is machine pieced except for the little top-stitched piano keys.” Original design.

I knew from the moment I finished my first art quilt that I had found my passion for the rest of my life!” Casey says. “I felt this way once before, in my teens, when I wrote my first song. I thought music would be the one big love of my life. How wonderful that I get to merge both music and art in my life now!

For this quilt, Casey raided her sketchbooks, filled with doodles of music notation, guitars, and pianos – practiced over and over again. And she was able to translate the expression of music from something audial to something visual.

“I thought it was funny to have notes stacked on top of each other with a huge note balancing precariously on a tiny note, as if it could topple over any moment,” she says. “I’m excited to create more ‘note stacks’ in future quilts.”

Casey adds that when this quilt began taking shape on her design wall, it was like an out-of-body experience. “I was in one of those rare states of ‘flow’ when the creative brain is free of negativity and judgement. When I cut that giant ‘note’ and placed it on top of the tiny piano, I was jumping up and down,” she recalls. “I didn’t know it then, but it would become the first in a series of big Boogie quilts!”
THIRD PLACE

Music (39.5" x 47")
by Kathy McNeil of Tulalip, Washington, USA
Artist’s Statement: “Words often fail – but the music always speaks!”

McNeil says that she realized she wanted to pursue quilting as a hobby and art form the “second” she saw her first landscape quilt—and realized that people could make pictures with fabric.

“I loved drawing when I was a little girl, and to make something that reflected generations of tradition and love and return me to my art was a godsend,” she says. “Twenty-two years later, I am grateful every day.”

For this project, she decided to push herself to be more abstract in design, also giving herself the challenge to “play with music shapes” to see what happened. Even if her own family began to question her sanity.

“Usually, my quilts start with a scale size drawing. This one started with a cello shape and then I just started making stuff up. My youngest daughter thought I was nuts, but my oldest daughter loved it!” she says. “I actually love this quilt because it pushed me out of ‘my box,’ making the whole experience much more improvisational. Kinda like musicians ‘jamming.’”
HONORABLE MENTION

Color My World

by Sue Bleiweiss of Pepperell, Massachusetts, USA
I don’t remember it being a conscious decision,” Bleiweiss says of the start of her quilting journey. “My interest in art quilting evolved over time after spending years experimenting with lots of different techniques, which eventually led me to quilting.”

She says that Color My World came from the same place that all of her work does - from somewhere deep in her imagination center.

“I was cleaning out the closet in my studio and a box of crayons fell off the shelf. As I was picking them up, the phrase ‘color my world’ popped into my head, and the idea of for this quilt was born.”

Artist’s Statement: “The inspiration behind this piece came from a box of crayons that I came across when I was cleaning out the closet in my studio. I held the box in my hand for a moment, and the idea for the quilt just came to me in a rush of images. When I look at this quilt, it makes me smile and remember the feeling I had as a child when I opened a new box of crayons. I hope that when you look at it, it makes you smile as well.” Original design.
HONORABLE MENTION

*Boogie Brass Band* (80" x 66.5")
by Sharon Casey of Bakersfield, California, USA
For her second place quilt in this category, Casey also used a musical theme — though this one is based on some personal experience.

“My son was in drumline in high school and went to a university with one of the top marching bands in the country,” she says. “So I was thinking about the color and pageantry of the band marching in formation on the field, and the moment when the conductor would count off with a series of sharp tweets, and the whole band would break into a boogie woogie rhythm, dancing and swinging their instruments.”

Each of her quilts, Casey says, forces her to learn new techniques.

“First, I had to practice ways of piecing the instruments. When it came to the quilting, the challenge was letting go of known quilting designs and just free-forming across the fabric,” she says. “For example, how was I going to show the blast of air coming out of a trumpet?”

**Artist’s Statement:** “Music has been a large part of my life, so I often express it in my artwork. *Boogie Brass Band* was influenced by [the musical] *The Music Man*, a soundtrack played over and over in my childhood. While I was piecing it, I couldn’t stop singing “Seventy Six Trombones. It took me back to being a kid with my sister and younger brothers dancing in the living room in our pajamas.” *Original design*
FIRST PLACE

Winter Trees (55" x 63.25")

by Frieda Anderson of Elgin, Illinois, USA
Artist’s Statement: “When I am walking in the woods and gazing at the bare branches, I find they create wonderful abstract designs, while the silhouette of the bare trees against the pale winter sky is always so compelling.” *Original design.*
SECOND PLACE

*The Ugly Duckling* (50.25” x 48.5”)
by Mikyung Jang of Seoul, South Korea
I have loved sewing since I was young. I majored in fashion design in college and worked as a costume designer for 10 years, so the research on sewing continued,” Jang says of her early interest in needlework. “I encountered quilts while concentrating on childcare, tried to apply the basics when I learned them, and tried again in my own way with a new pattern, adding to the joy of sewing.”

She became particularly interested in the works of foreign quilters, and seeing Caryl Bryer Fallert’s *Birds of a Different Color* in 2000 was a turning point. This quilt was inspired by the idea to turn the fabric remnants of a Flying Geese quilt into their own work.

“There are pieces of fabric that are too small to be thrown away or stored well, and will eventually be forgotten by adding a box that makes the workroom more complicated without being used in the box,” she explains. “I tend to enjoy various combinations of colors, and the colors of these sculptures were so beautiful that I couldn't throw them away. I thought ‘Let's create beauty with useless things.’”

Jang says that she is constantly trying to always study, learn, and practice new techniques, which helps her both as an artist and a teacher. “In the past, I mainly worked on elaborate hand adaptations, worked on flowers, and did several family photos. This is a work of machine piecing and focuses on accurately connecting the pieces. Quilts are my dear friends who enrich my life, and whose presence make an impact on me.”

Artist’s Statement: “When you make a Flying Geese, you can use the remaining pieces for some precious use. So you sew them up and put them together. When that happens, they became a new pattern made of discarded pieces. And it reminds me of the Ugly Duckling story.” Original design.
Pieced, Small

THIRD PLACE

Coronet (57.5" x 57.5")

by Melissa Tweedel of Beaumont, Texas, USA with Gayle Brindley
**Artist’s Statement:** “Coronet began as one personal trash turned into treasures. My friend Gayle pieced a red sunburst that was sadly too large for her projects. I couldn’t stop admiring her soon-to-be-discarded block, and asked her to make more so we could swap. The result of our exchange is represented in this work. I chose the bright wasabi green as a backdrop for the dramatic reds, and added appliqué baubles throughout, which extend off the edge of the piece.” *Design source: Ulas Quiltseite, New York Beauty block.*

Tweedel says that pursuing quilting as a hobby or art form was never her intention. Rather, it found her!

“My mother taught me and my sisters to sew as young girls, and she began quilting when my oldest child was born. I was mildly interested, but the demands of motherhood didn’t allow time for a personal interest like a hobby,” she says.

“When my youngest child began kindergarten, my days opened up and I gravitated to a new Bernina that was equipped to embroider in addition to sewing. I thought machine embroidery would be fun, but soon craved more creativity.”

Around 2008, she discovered quilt blogs, where “enthusiastic quilters” showed pictures of their beautiful quilts, then showed exactly how to make your own! From that moment on, Tweedel was hooked.

The design for this quilt was inspired by her love of paper piecing. “My friend Gayle and I arranged a swap of the scrappy red and white paper-pieced arcs, which provided double the interest, as fabrics came from both of our fabric stashes,” she says. “After choosing a very straightforward layout of the blocks, I selected the Kona Wasabi colored background to make the crowns pop...then determined it needed just a little something else, which became the secondary, smaller appliqué circles, which I carried right off the edges of the quilt.”

And while the elements of this work are based on a recognizable pattern, Tweedel pressed herself to make it something better.

“I didn’t know quite how to bring the idea in my mind to fruition, but I experimented and came up with my own technique to finish the edges with their baubles,” she says. “I’ve enjoyed my proximity to Houston and have attended the Quilt Festival for many years. So it was a thrill to be included [on the winners list] with the esteemed quilters I’ve admired for so long!”
The 2019 IQA JUDGED SHOW

First Place, Merit Quilting-Hand

Category sponsored by Flynn Quilt Frame Company

Promised Season (80.5" x 80"
by Sachiko Chiba of Morioka, Iwate, Japan

Artist’s Statement: “I would like to express beautiful flowers with this quilt. I took enough time and made it carefully. It is important for me to make myself understand. I was particular about selection of the cloth to make the flowers look realistic. And I surrounded the flowers with an Acanthus Leaf pattern.” Original design.
The 2019 IQA JUDGED SHOW
First Place, Miniature-Art

Category sponsored by Janome America

Bath Balloon Fiesta (8.5" x 12")
by Miyuki Humphries of Adachi-ku, Tokyo, Japan

Artist’s Statement: “In Bath, the western part of my husband's hometown of England, I can ride a hot air balloon from the square in front of the Royal Crescent. And from above, I can see a crescent-shaped building looking down. That one scene inspired this quilt.” Original design.
**Curious Australian Bird** (38.75” x 22”)

by Barbara McKie of Lyme, Connecticut, USA

**Artist’s Statement:** “While in a rented car in Australia, a curious Superb Fairy Wren landed on our front windshield and kept looking inside. So, I photographed the scene, then printed it to a polyester crepe fabric and used 2-3 layers of wool batting and trapunto threadpainting and free-motionquilting.” *Original design.*