LONG WINTER FLOWER BASKET SAMPLER (76" x 76")
by Eileen Daniels of Brodhead, Washington. First Place, Embellished.
2015 IQA Judged Show. Category sponsored by Madeira Threads. Photo by Mike McCormick.
Original design, inspired by Jane Zillmer quilt and Creative Stitching by Sue Spargo.
The 2016 IQA JUDGED SHOW

First Place, Art-Miniature

Category sponsored by Quilting Arts

A U D R E Y  I I  P L U S  3  ( 1 2  5 / 8 "  x  1 2  3 / 4 ")
by Marianne Mulheren of Ukiah, California. Original design, inspired by the movie Little Shop of Horrors and the sketch Audrey II by Cristobal Soto.
2 letter from the president
Linda Pumphrey says that, no matter where you come from on this planet, you can speak the common language of “quilt.” Also – time to start entering those quilts for this year’s Judged Show!

3 judged show-enter now

4 winners gallery art, abstract-small

14 2016 judged show sponsors
Our complete list of generous corporate donors who, combined, will give away $94,250 in cash prizes at this year’s Judged Show. And – best of all – winners get to keep their quilts!

16 winners gallery traditional appliqué

24 the iqa files
We go to the Great White North to visit Christine Alexiou about her pictorial and abstract quilts. And find out why she is a big fan of the “Seven Deadly Sins....”

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Reviewed in this issue: *Thread Painted Portraits* by Lea McComas; *Quilting the New Classics* by IQA board member Michele Muska; and *Thread Stories* by Jennifer Day.
Dear IQA Members,

As we spring forward into spring and summer, I find myself traveling in India where block printing and chintz fabric have a deep history.

The love of fabric and quilts are international. On one stop of our trip, the mother of the home we were visiting was an avid quilter. It was so fun to see her quilts and watch the pleasure she received as we admired her handwork.

Quilting is truly international and speaks a common language of fabric, thread, and sharing. Sharing is a large part of quilting. I encourage each and every quilter to share and show someone their latest quilt. This very act allows conversation to start and memories to be made. I will treasure my memories of this afternoon in India surrounded by fabric and quilts.

Entering a judged show is one way to share. Please consider entering the 2016 World of Beauty Judged Show—even if you never have before!

The online entry deadline for entering is May 27, 2016 at 11:59 pm CDT. This year the entry has gone digital, making it easier than ever to enter. In addition, the prize money for the Handi Quilter Best of Show Award has been raised to $12,500 (a non-purchase prize that also includes—like all other major awards—airfare and hotel accommodations for the Houston Festival) an opportunity of seeing your quilt hang in the “World of Beauty” judged show.

A “big” thank you to our IQA Coordinator, Crystal Battarbee, for managing the process of getting our online submission process up and running. Her dedication and hard work to see this through took the online entry submissions from a dream to reality.

Happy Quilting,

Linda Pumphrey
President, International Quilt Association
IQA MEMBERS!
Entries are now being accepted for our 2016 Judged Show, “Quilts: A World of Beauty.” And this year for the first time, you can fill out and submit your entry forms and submit your photos all digitally!

GO TO WWW.IQAJUDGEDSHOW.COM for all the details. This year’s show will feature $96,750 in cash, non-purchase prizes in more than 20 categories!

Enter now and maybe your name will be called from the big stage at this year’s Winner’s Circle Celebration on NOVEMBER 1 in Houston!
FIRST PLACE

Technicolor Deco (35.25" x 64 5/8")

by SHIRLEY GISI of Colorado Springs, Colorado.
This quilt was a little topsy turvy for Gisi – literally!

“I originally planned it with what is now the bottom as the top,” she recalls. “When working on binding, I hung it on the design wall at the end of one day. The next day, when I saw it was upside down, I liked it better!

Gisi says that she has always sewn, and at one time had even studied painting.

“I find quilting a happy and fulfilling combination of art—a creative process, and sewing—a mechanical and physical process,” she says.

The inspiration for this quilt came from art-deco stained glass, which Gisi says, interestingly, is often featured in traditional quilt blocks.

But this effort has a more traditional format, featuring some quilt blocks, and is based on 1 ½", 3", 6", 7 ½" and 12" increments.

Artist’s Statement: “The design and quilting utilize Art Deco, Mayan artifacts, and traditional quilt squares as inspiration. Bright coloration and transparency bring these elements a contemporary feel.” Original design inspired by Art Deco stained glass.
SECOND PLACE

Leafless (53" x 45")

by Janet Steadman of Langley, Washington.
**Artist’s Statement:** “The bare tree branches in fall and winter inspired this quilt. The design is made of pieced curved fine lines that depict branches. Very close machine quilting enhances the design.”  *Original design*

If necessity is the mother of invention, then that mother had something to do with Steadman’s introduction to quilting.

More specifically, when she became the proud owner of a round bed in the early 1980s, she needed something to put on top of it. Hence, she took a beginning quilt class and hasn’t looked back since.

In fact, she entered the IQA show for first time in 1986, and has had a piece in the annual contest almost every year since then.

*Leafless* is the latest in her series of quilts based on pieced fine lines. Several pieces in the series are about the bare tree branches of winter.

“Most of the quilts I have made are more colorful. I like deep rich colors and use them often,” she says. “This piece needed to be made of soft colors.”
THIRD PLACE

PEAK AND VALLEYS 2 (42.5" x 61.25")
by MAREN JOHNSTON of Santa Barbara, California.
Often in quilting, it helps to have a set goal each day—whether you stick to it or not is another story. But with this piece, Johnston was determined to, even to the detriment of her sleep schedule...and maybe her day job!

“To make 50 squares a day was my goal, and I would get up early—sometimes four in the morning—to get a jump on my squares before I went to work!” she says.

“I love creating my own textural fabric by sewing together small pieced squares. Here, each square contains five fabrics that are close in value and hue. That’s what gives this piece a dappled, dimensional look. I then used this ‘fabric’ to fill in the spaces of my design, which was from a line drawing from my sketchbook.”

Johnston adds that this quilt is quite a departure from her other work in that it is more structured, and she’s used a linear design in contrast to the free-flowing shapes and curves found in most of her quilts.

As for how she came to quilting, Johnston says you can blame the water and one of America’s most picturesque states.

“About 10 years ago, my family and I went on a sailing trip in Tahiti. The last day we had a long wait for our plane, so I hiked into town and came across a fabric store,” she recalls. “The idea came to me to make a commemorative quilt of our wonderful trip. I bought the patterned fabric, signed up for a quilting class when I got home, and never looked back!”

Artist’s Statement: “The Peaks and Valleys series consists of linear abstract design, the fabric of which is constructed of small, pieced elements, each containing the linear motif. The title reflects the overall composition and also the emotional journey this technique encompasses.” Original design
HONORABLE MENTION

Rhythms Within (34.75" x 47.5")

by Beth Porter of Tullahoma, Tennessee.
Artist’s Statement: “A pile of smooth gravel, a friend’s favorite rocks, striations on polished rock pieces, and an image of a river bed. All of them coalesced in the creation of this quilt.” Original design

When Johnson first moved to Houston in 1996, she saw a newspaper article describing some of the exhibits at the upcoming International Quilt Festival and made a spontaneous decision to attend.

“I was blown away by the quilts!” she recalls.

“Before the show, I was an artist and a non-quilter. After the show, I was determined to become a quilter. I loved the traditional quilts done in brighter colors, but it was the art quilts that really grabbed my attention. The show changed the way I looked at quilting!”

Since then, she has created many art quilts inspired by aspects of nature, including this design, which took its inspiration from rocks—both individually and collectively. The large center part of the quilt is a synthesis of lines made by the striations in a rock, as well as by the pattern of a dried river bed.

“This quilt is a big change in direction from my previous quilts. In the past, my quilts have been pictorial. Real or imagined, everyone viewing the quilt could understand its story,” she offers.

“In this quilt, I wanted more mystery, with the viewer bringing his/her own interpretation to the quilt. Additionally, this is the first quilt I have made that took full advantage of fused appliqué. This technique allowed a more painterly approach.”

And although she had composed numerous thumbnail sketches and color/value studies in designing this quilt, Porter Johnson says that here, she was able to react with every fabric “brushstroke” even more.
HONORABLE MENTION

**Duet #4** (30" x 30")

by Caryl Bryer Fallert-Gentry of Port Townsend, Washington.
While Fallert-Gentry has often looked to birds as subject matter for her quilts, they have usually been depictions of actual members of the animal kingdom. Here, though, she takes a more fantastical interpretation of some avian friends.

“While Fallert-Gentry has often looked to birds as subject matter for her quilts, they have usually been depictions of actual members of the animal kingdom. Here, though, she takes a more fantastical interpretation of some avian friends. “I have made many quilts about birds, usually in fantasy colors,” she says. “And although this and all of my quilts are one-of-a-kind originals, this actually fits right in stylistically with other colorful work that I have done.”

Though, she adds if she could do this quilt all over again, she would “make it larger.”

Fallert-Gentry first got involved in quilting by, believe it or not, a chance encounter through a real estate purchase. “In 1974 we bought a farm from an 89-year-old woman who made quilts. When she showed us her quilts, I was enthralled and went right home, ordered a book on quilting, and made my first quilt in 1976,” she says. “She didn’t warn me that it was addictive!”

Artist’s Statement: “This is my fourth quilt about birds that mate for life. The two birds are abstract and not intended to depict a particular species. They are juxtaposed against a background of colorful wing shapes, suggesting that they may be members of a larger flock.” Original design
$96,750 in non-purchase cash awards
Note: Click on a company’s logo to visit their website

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NEW BIGGER AWARD!
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The Baby Lock World of Beauty Award
$7,500*

The Gammill Master Award for Contemporary Artistry
$5,000*

Note: These prizes also include airfare to and hotel accommodations for Quilt Festival.
Each Category Award Totals $2,000
($1,000 for first place, $700 for second, and $300 for third)

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FIRST PLACE

Ben's Midnight Garden (86" x 82")

by Barbara Korengold of Chevy Chase, Maryland
Every quilter worth her or his sewing needles knows the feeling. You aren’t quite done with a piece of work before your mind starts to wander on to the question of what you’ll make next.

For Korengold, that’s exactly how this quilt came into creation.

“I was getting near to the end of a project and had started thinking about what to do next,” she says. “I was at a friend’s house, and happened to pick up a book on folk art that was laying on a table. I came across a photo of a rug that just screamed at me to be turned into a quilt. The rest is history!”

She adds that this is only the second quilt she has made that, at the start, she knew what the finished result would be. Most of her projects go through many changes from beginning to end.

While Korengold has done mostly needlepoint and knitting all her life, she started quilting about 13 years ago.

“I began doing patchwork, but always admired the traditional Baltimore appliqué quilts. I bought a second—hand copy of one of Ely Sienkiewicz’s books, and used her instructions and patterns to begin to appliqué,” she says. “That’s what I’ve been doing ever since. I’m largely self-taught.”

And she also doesn’t like to get stuck in any rut – creative or otherwise – in her art. “I think each of my quilts is different and unique from all the others. I don’t think a person can look at a quilt I’ve made and know that it’s mine,” she sums up.

“I do hope that my work advances and improves from quilt to quilt. I make the quilts for my own pleasure and enjoyment. The fact that at the end I have something beautiful, hopefully, is an added bonus!”

Artist’s Statement: “Original design adapted from a wool embroidered and appliquéd rug made in the 1860s in either Maine or New York. In the collection of the American Folk Art Museum in New York City.” Original design, inspired by a mid-19th century American rug
Second Place
Arroyo Grande Album (66" x 60")
by Andrea Perejda of Arroyo Grande, California.
For this quilt, Perejda mixed and matched a whole lot of original ideas and outside influences to create an expansive tribute to her life and the beauty of her home city of Arroyo Grande. Down to including birds and creatures from her own back yard in addition to her pet cockatiels!

"Folk art has always been appealing to me, and so I chose blocks from that pattern to recreate, but added other blocks to it. I felt the bride should probably have a groom, and so I searched online for a groom block," she offers. "I haven’t been able to uncover the block’s designer, but would like to know!”

Perejda started making quilts in 1991 in order to have a creative outlet from raising two sons. She says that her quilting life has been a source of endless enjoyment.

And while she occasionally makes traditional quilts, she has also become active in surface design and art quilting. In 2003, she was certified as a professional quilt judge and has also been teaching appliqué and hand quilting for the past 15 years.

“The fabrics used in this quilt are not traditional for the most part, I used a fresh palette of spring colors and some hand-dyes and marbled fabrics,” she adds. “Embroidery enhances some of the appliqué, and it is entirely hand quilted.”

**Artist’s Statement:** “Folk art appliqué has been an interest of mine for many years. I started with Threadbear’s pattern for a Civil War Bride quilt top. I altered it considerably, adding personally meaningful motifs and appliqué sashings.” Original designs utilizing Civil War Bride; Threadbear Australia, Gwen Marston Tulips, Laurene Sinema Primitive Folk Art designs, Groom adapted from internet blog pattern
THIRD PLACE

My Brunette Whig (87" x 87")

by Gail Stepanek and Jan Hutchinson of New Lenox, Illinois.
Back in the early ‘80s, Stepanek signed up for a quilt class and was hooked. But it wasn’t until 2003 that she actually went to her first national quilt show and became interested in entering her works for competition. And her work is always evolving, as with this piece.

“The appliqué design was inspired by Whig Rose variations. When a friend saw my original layout of the blocks, she said it was too ‘normal’ and not like me at all. I had to agree with her and changed the layout!” Stepanek says. “This is the first appliqué quilt that I have made. My quilts are usually pieced or are a combination of piecing and appliqué.”

For Hutchison, she started quilting so she could complete an appliqué quilt that her grandmother left unfinished. She similarly found a new challenge with this quilt.

“With the dark background fabric, I was worried that the quilting would be lost, so I decided to go with metallic thread in several different shades of brown and red. I also used 12 weight red cotton thread so it would really show up,” she says.

“This is the most traditional of Gail’s quilts that I have quilted for her, and I kept the quilting design traditional as well.”

Artist’s Statement [Stepanek]: “Using variations found in antique Whig Rose quilts and adding my own twists, I designed a block that most likely isn’t recognized as a Whig Rose. The dark brown background was the source of the name. Jan put her own twist on the traditional quilting by using some metallic thread.”
HONORABLE MENTION

**Harmony’s Loop** (47” x 47”)

by Susan Webster of Apple Valley, Minnesota.
Most quilters believe the most challenging part of quiltmaking is designing and making the quilt.

But for Webster there’s also another aspect: “One of the most challenging parts of quilting for me is naming the quilt when I’m done! My friends often help me with this, and I use a thesaurus!”

For this quilt, Webster says she has always loved Turkish tiles and ornaments. She was looking through a pattern and design book, and fell in love with the central circular motif. She then adapted it and changed it to make it easier to appliqué, and then designed an original circular border to complement the central motif.

“One of the biggest challenges was where the green stems overlap and curl around the turquoise pieces. It took a few steps to get them sewn down correctly,” she recalls. “This quilt is definitely the most intricate appliqué I have done for show. It’s also the first time I’ve filled areas with colored threads. It’s something I definitely want to do again. Once I designed the appliqué I was committed and worked on it for seven months straight until it was ready to quilt.”

For Webster, quilting has also been a family tradition. At the age of 8, she was playing with her mother’s scrap triangles, and arranged them on the floor in a pattern she liked, and told her mom she should sew it “this way.” Her great-grandmother made a lot of quilts in her later years, and as a high school graduation present, she received what her great-grandmother considered her “masterpiece quilt.” It is one of her most prized possessions.

This quilt, though, had its share of challenges through the whole process. “Originally, all the colors for this quilt were picked to go on a lavender background. I put the test pieces on a clear overhead sheet and laid it on top of the lavender and it looked awful! So I changed the background to the circular print it’s done on!” she says.

“And I also bury all my threads, but tend to leave that part of the process until I get together with friends who will encourage me to keep going. At times, the quilt looked downright hairy with all those tan threads hanging off of it in clumps!”

Artist’s Statement: “It was so much fun!” Inner circular design adapted/inspired by design pattern book Authentic Turkish Delights by Azade Akar; original inner border.
IQA Journal: Tell us a bit about your growing up – where, where went to school, family, etc.
Alexiou: I grew up in Toronto, Canada. I studied graphic design and illustration at the Ontario College of Art and Design. From a very young age, I had a passion for art and drawing that has stayed with me throughout my life. It was no surprise that I chose a career path in art and design despite some initial challenges from my parents.

I had a very rewarding career as a graphic designer and illustrator, and eventually became an art director for a publishing company for a number of years before moving on to freelance work. I have a husband and two adult children and now live in Markham, just northeast of Toronto.

IQA Journal: How were you first exposed to quilting?
Alexiou: My first memorable exposure to quilting was many years ago when I went on a trip to Quebec City with my husband when we were first married. There were several Lone Star quilts decorating the walls of the hotel restaurant, and that’s when I realized that quilts weren’t just about using up bits of scrap fabric to make a bedcover, but could be something decorative and beautiful that could hang on a wall.

I’ve been sewing most of my life, so it was natural for me to gravitate towards combining my love of art with my love of sewing. The problem was that when I first wanted to explorequilting the only class that was available in my area at that time focused on hand piecing and quilting. I quickly realized that sewing an entire quilt by hand was not for me. I stayed away from quilting for the next 25 years and didn’t start seriously quilting again until about seven or eight years ago when machine piecing and quilting became mainstream.

IQA Journal: What has been the most important thing about your development as an artist?
Alexiou: I think that what is most important in my development as an artist is my willingness and desire...
to explore as many options as possible. I don’t like the idea of limiting myself to just one medium or style. I want to be able to push the envelope and try new things in order to keep my work interesting, fresh, and challenging.

_IQA Journal:_ You create both pictorial and abstract quilts. Do you think that artists who work in just one style limit themselves?  
_Alexiou:_ No, not at all. I think it is more a matter of each person finding a style(s) that is a good fit for their artistic voice. I like to work in both styles because I find I can’t be happy or balanced artistically doing just one or the other.

Pictorial quilts help me to make a statement to my audience in a more direct way. They require more discipline and structure in my approach in order to convey my message, and they allow me to use my skill in painting, which is important to me.

My abstract quilts are purely for enjoyment, and allow me to be more experimental and spontaneous in the way that I work. Although I feel it is beneficial for artists to explore styles beyond their comfort zone, ultimately, it is about what feels right to the individual artist. I think it is important to do what makes you *happiest._
**IQ A Journal:** How does your background in art and graphic design help you with your quilting?

**Alexiou:** Having a background in art and graphic design helps in many ways but primarily when designing a quilt. Having a firm knowledge of design creates confidence when making tough choices about composition, color, and other aspects of my work. It is the backbone of all good works whether it is quilting or any other visual art.

**IQ A Journal:** What inspired you to make your “Seven Deadly Sins” quilts?

**Alexiou:** Human nature was my primary inspiration, and I have always loved illuminated manuscripts and wanted to do a piece that incorporated that style somehow. Since the manuscripts were generally religious in theme, I thought it would be appropriate to focus the piece on the seven deadly sins. I found the idea of portraying what I believe is an immutable aspect of humanity to be thematically interesting and a subject which is still widely relevant in today’s world.

**IQ A Journal:** How do you approach your quilts differently from your fiber art pieces? Or do you?

**Alexiou:** I do approach my quilts differently from my fiber art pieces. I spend much more time on my quilts developing ideas, researching information and reference, making sketches and refining the idea until I have a design that pleases me and then executing that design in fabric.
I am sure most quilters would agree that quilting is a very labor intensive exercise. In other words, my quilts are much more involved and demanding, whereas fiber art is a more fluid and relaxing experience for me.

Because there is no central concept to worry about, I am able to enjoy the act of simply creating something without needing to give much thought to how it will come across for an audience. I do it strictly for my own pleasure. It’s a way to unwind and still express myself creatively. Plus it is far more portable than a quilt, so I can take it almost anywhere to work on.

*IQA Journal:* Talk about your wet wool felting, and how that gives you different creative opportunities.

Alexiou: I love the tactile nature of working with wool fiber and the magic that happens when you add soap, hot water and some agitation. Felted wool is a wonderful textile for fiber art pieces as it allows you to easily create three-dimensional forms. It is very easy to manipulate,
dye, stitch through by hand or machine, and embellish so the creative options are almost limitless.

*IQA Journal:* You say your focus is on hand-painted wholecloth and appliquéd quilts. What about those styles/formats appeals to you?

**Alexiou:** As someone who has studied drawing and painting, it is a natural outlet for me to pursue quilts that are wholecloth painted surfaces. It’s a great way to combine my love of painting and my love of sewing in one art form and to be able to experiment with aspects of both.

Adding appliqués to my quilts adds dimension and another level of interest and allows me to incorporate some hand embroidery and other details to enhance the piece and give it more texture.

*IQA Journal:* What other artists or quilters – with their work or teaching – have inspired you and why?

**Alexiou:** I love to look at and be inspired by the work of other quilt...
artists but also find inspiration in various other art forms including painting, printmaking, and sculpture.

Hollis Chatelain’s wholecloth quilts inspired me to try making a painted wholecloth quilt for the first time. Seeing her work made me realize that quilts did not have to be pieced to be beautiful and that it was okay to paint a design rather than piece it.

I also greatly admire the embroidery and fiber art pieces of Jan Beanie, Jean Littlejohn, as well as Annemieke Mein, who all have inspired my own fiber artwork and, to some extent, my quilting as well. The depth and quality of the work of all four of these artists is very dynamic and detailed, and I can only hope to aspire to someday be as good as they are.

**IQA Journal: Do you have any funny or amusing stories about your quilts?**

**Alexiou:** Probably lots. Unfortunately, they are only funny after the fact. While I’m working on them, I’m pulling my hair out and basically trying to muddle through to meet the deadlines.

There was one early quilt when I was still a newbie that I had marked with the dreaded blue quilting pen because I was not yet a confident free-motion quilter. Because it was a painted surface quilt, I didn’t want to wash it. I did a test piece and the blue pen came off easily with a very damp cloth. However, it turned out that I couldn’t get rid of the blue marker after the entire quilt was quilted. It was basically quilting herpes – it just wouldn’t go away!

I finally had to wash the quilt to get rid of it. But, fortunately, the painting was not affected too much. Definitely a learning curve for me!

**IQA Journal: If you could have one quilting “super power,” what would it be, and why?**

**Alexiou:** Speed! Always speed and more speed. You can never work too fast as long as you can maintain accuracy and quality. I wish I could be more prolific and speedy superpowers would definitely help...
me out there! I always seem to be fighting deadlines, but I can’t seem to work faster no matter what I do. I guess it is just the nature of the quilts I make; they always seem to take longer than I anticipate.

**IQA Journal: How does your family feel about your artistic work?**

**Alexiou:** My mother vacillates between extreme pride and thinking my time would be better spent doing more housework. The rest of my family is very supportive. My daughter is a little too supportive at times – her favorite phrase is “You know what you should do...” – thus creating more work for me, but more often than not, her ideas are good ones, and I really appreciate and value her input.

**IQA Journal: As resident of Canada, what – if anything – is different or unique about Canadian quilting?**

**Alexiou:** From my experience, there isn’t anything different or unique about Canadian quilting other than that there are far fewer quilters in Canada, partly due to our much smaller population, and we do not seem to have the same historical quilting background that is so strong in the U.S. For the most part, I think a lot of Canadian quilters are still very fond of traditional quilting. I think, in time, they will begin to explore other options a little more readily.

For more on Christine Alexiou, visit www.christinealexiou.com
Sign up now to be included in the 2016 IQA Teacher Directory in the summer 2016 issue of Quilts...A World of Beauty!
You must be an IQA member to be listed. There is a $10 charge for this listing.

Name ______________________________________________________________________________________________________________________
Address ____________________________________________________________________________________________________________________
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Check the box that most accurately describes you or what you teach (LIMIT 5):
- MACHINE QUILTING
- HAND QUILTING
- HAND APPLIQUÉ
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- MINIATURES
- BARGELLO
- CRAZY QUILTS
- FABRIC PAINTING OR DYEING
- EMBELLISHMENTS
- OTHER (PLEASE SPECIFY): __________________________________________________________

IQA membership renewal: $25.
Teacher Directory Listing $10.00
TOTAL $____

Payment Method: ☐ Check in U.S. dollars drawn on U.S. Bank ☐ Visa ☐ MasterCard ☐ American Express ☐ Discover

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MUST BE RECEIVED BY JUNE 20, 2016. PRINT THIS OR MAKE A PHOTOCOPY AND MAIL TO:
IQA TEACHER DIRECTORY, 7660 WOODWAY, SUITE 550, HOUSTON, TX 77063 USA
Thread Painted Portraits
Lea McComas
McComas Fiber Art
80 pages, $29.95 or $9.99 e-book

Lea’s portrait quilts start out with a fused foundation and are completed with thread painting. The book covers supplies and steps needed for the process, but really shines in the Geometry of Faces section.

She shows how to shadow parts of the face, so that a nose looks like a real human nose and eyes have expression. That is what makes a successful portrait quilt.

Quilting the New Classics
Michele Muska
Sixth and Spring Books
160 pages, $21.95

This book contains 20 quilt projects, showing a traditional quilt block being used to make a traditional quilt and a modern quilt. Directions for both quilts are included in the book.

Michele rounded up some well-known quilters to design the quilts, which gives the book real creative energy. The reader’s problem is going to be deciding which quilt to make first.

Thread Stories
Jennifer Day
C&T Publishing
112 pages, $29.95

Jennifer’s technique is printing a digital image on fabric and then highlighting and enhancing the image with thread…lots of thread.

The section on photo editing is nicely broken down in manageable bits of information. The discussions on selecting thread colors for blending of colors and stitch direction are valuable and are techniques that can make or break a quilt.
**The 2016 IQA JUDGED SHOW**

First Place, Art-Pictorial

*Sponsored by AccuQuilt*

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**S H A L L  W E  D A N C E  (28" x 39")**

by *Jan Reed* of Grass Valley, California. Original design, inspired by how-to video on dissolvable threadwork.
The 2016 IQA JUDGED SHOW
First Place, Merit Quilting, Machine—Stationary

Sponsored by Bernina of America

No L (70" x 71")