Journal of the International Quilt Association

Quilts
A WORLD OF BEAUTY

Spring 2014

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For 2014 Judged Show Rules & Info
The 2013 IQA JUDGED SHOW
First Place, Miniature

Category sponsored by Pellon

DISTRACTION II (16" x 16")
by Susan Stewart of Pittsburg, Kansas, USA.
2 letter from the president
Do you have a “Quilt Will” that says where all your stash and stuff goes after you go to the Great Quilting Bee in the Sky? Stevii Graves says the time to make one is now!

3 the 2014 teachers directory form
Are you an IQA member who also teaches? Let other members know about your areas of expertise and contact information.

4 winners gallery art-people, portraits, and figures
The top prize-winning quilts in this category from last year’s judged show will make you wonder aloud ‘Wow, that’s a quilt?’ as fabric realism continues to develop.

18 winners gallery traditional pieced
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26 the iqa files: sue bleiweiss
Known for her funky, colorful quilts of pets and village, Bleiweiss discusses her artistic process, fabric dyeing, and how she kept her mother-in-law out of the doghouse!

31 happy birthday, iqa!
Did you know that IQA is 35 years old this year? Find out how you can help us celebrate by submitting your photos and memories for a special section in an upcoming issue of this Journal.

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Books by IQA members reviewed in this issue: Not Just Hexies by Cheryl L. See; Fill’er Up Quilting Designs by Renae Haddadin; and Picture Piecing Traditional Quilts by Cynthia England.

on the cover

Celebration of Feathered Stars & Wildflowers (82" x 82") by Helen Rode, Jan Graetzel, Joanie Wyatt, Colleen Zabreznik, and 18 friends of the Vereins Quilt Guild of Fredericksburg, Texas, USA. First Place, Group category, sponsored by APQS. Photo by Mike McCormick.
Dear Members,

My friend, Barbara, enjoys making pillowcases for her grandson, Zenden. Zenden told his mother that the pillowcases smelled like Grandma. When asked what Grandma smells like, he answered, “Grandma smells like fabric!”

Now, we all know that grandma smells like fabric because she shares her house with several tons of fabric. As much as that child loves his Grandma and those pillowcases, I doubt that he is going to want that tonnage of fabric when Grandma goes to the home or beyond.

I think we all need a Quilt Will. Make sure your quilts and your supplies go where you would like them to go. I know I will have to give up some control when I’m in the home or dead, but I also know that my family will be clueless (and probably horrified) when dealing with my precious stash.

My situation is complicated by the fact that I have a daughter-in-law who doesn’t like quilts. She likes me okay, but she doesn’t like patterns and her favorite color is beige.

My quilts look like they fell off the back of a circus wagon, so they would never see the light of day in her house. I have been plotting against DIL and have turned her children into color loving little beings.

So, not only do I need a Quilt Will, but I also need to appoint a quilt guardian so my quilts survive until the grandchildren become adults. Those of you making prizewinning quilts should seriously be thinking about the destiny of your quilts.

When Barbara and I discussed our Quilt Will directives, we both agreed on one matter.

If we are in a home, we want our most valuable sewing machine sold so there is money to be spent on hiring someone to come every week to the Old Quilter’s Home to rid us of random chin hairs. Our sewing rooms may not look it, but we do have our pride in how things look!

Happy spring!

Stevii Graves
IQQA President

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FIRST PLACE

Lincoln (31.5" x 35.5")

by Virginia Greaves of Roswell, Georgia, USA.
While Greaves has made many portraits of people in fabric over the years, this one of our 16th president particularly stood out.

“Given that Lincoln was a well-worn man, the prints create a texture in his face that adds to his story,” she says “Its color story is indicative of his personality—staid black and white and gray. There is a harmony between his eyes and the background, and the black of his well worn wrinkles carries you through a journey across the landscape of his face.”

Greaves says she created a digital value painting in Photoshop. She then removed the light scatter and added in details that are not available in the original photograph, but which were needed to define shapes and create dimension. After tile printing, she created finite shapes with a Sharpie marker, which she used for fusible templates to make the appliqué.

“But the hardest and most important part of the entire process is choosing the fabrics. All value layers are numbered and given a colorway designation, but if the values in the fabrics aren’t distinct enough, the illusion of depth will be lost,” she says.

“With skin, you have the added difficulty of the first value not being too light or it can read as unnatural. I typically use prints instead of solids so the scale of the print has to be considered as well. As much as I love the cutting part, I don’t start until my fabrics work well together.”

Greaves initially came to quilting when she became a stay-at-home mom and needed something to engage her hands as well as her intellectual abilities. When she bought her first sewing machine, the dealer had a class in beginning quilting. “I enjoyed the challenge,” she remembers. “And fell in love with fabric.

**Artist’s Statement:** “Lincoln was a great defender of the U.S. Constitution, a document I’ve found myself reading lately to understand our founding fathers. His face reflects the determination with which he pursued his goals and yet also shows the stress he endured in that struggle.” 

*Original design, based on a public domain photo from the Museum of Fine Arts, Boston taken in 1860 by Alexander Hesler.*
SECOND PLACE

WAITING FOR THE MAIL (46.5" x 54")
by MARY WILBER WIRCHANSKY of Schenevus, New York, USA.
Artist’s Statement: “My grandfather is portrayed waiting for the mail with his dog in front of the house that he built in eastern North Carolina. In the sky, excerpts of the letter are inscribed that he wrote to his daughter in the 1930’s and early 1940’s. Stamps in the quilt are from that era.” Original design

Saying that she is privileged to have original letters that her grandfather wrote to her mother (and which appear in this work), Wirchansky wanted to find a way to meld this rich piece of family history with her quilting. But of all the written correspondence, there is one passage that stands out.

“It was during the Depression,” she says. “And it said ‘The Lord will provide. One time since you were here, we got down to ten cents in cash on hand. But before night, we had collected 20 dollars on debts owed to us. If you serve the Lord, you can depend on him.”

The quilt’s letters were copied in her grandfather’s hand, and the patterns were made from enlarged photos of her grandfather, his dog, and his home. His face was constructed by a technique learned from Marilyn Belford.

This quilt was done in hand appliqué, Wirchansky’s favorite technique “by far” because there is wiggle room (even though it also includes machine piecing).

“It keeps me focused and challenges me,” she offers. “By combining pictorial realism with bits of patchwork, the piece retains its traditional roots. And often, I embellish the quilts with a small amount of embroidery or beading.” Wirchansky first came to quilting via taking an adult education class in the mid-1980’s.

“I had several quilts that my grandmother, aunt, and mother made,” she says. “And I wanted to learn the procedure, because I felt quilting might soon be a lost art!”

THIRD PLACE

Emmy Tovo (21" x 28.5")
by Sherri Culver of Portland, Oregon, USA.
Quilting for me is a meditation. I step out of the chaos of life and become totally immersed in the process,” Culver says. “I will not win any races because I will take any amount of time and redo countless times in order to get the results I want. And when I am finished with a project, I am finished. I love to share my work, but I will have moved on to the next challenge.”

For this challenge, Culver found inspiration in her own flesh and blood, Emily. She admired quilters who were doing portraits, but had convinced herself that she was not capable of it. But a chance glance at her son using Photoshop made her change her mind.

Since then, she has been on a constant lookout for photos that capture a moment, joy, personality, or the essence of a person. Which she found in her daughter.

“She is a free spirit, loves nature, and is a truly unique person. She has gorgeous blond hair and stunning blue eyes, so that was the focus of her quilt,” Culver offers. “I used colorful animal print fabric in her hair and set her in nature, where she thrives. I generally focus right in on the face in my portraits, but in this instance, her surroundings are part of who she is, so I branched out into her clothing and the setting. The tree-hugging grin was too much to pass up.”

Culver notes she “stumbled” into quilting in 1998 when her step-daughter asked her to make her a quilt as a wedding gift. “I don’t know why she asked, because I had never quilted or indicated any interest in it!” she says.

A quilting friend overheard her and offered to help her. A few months later, her son asked her to make a quilt for his upcoming wedding. But she wasn’t done yet. “Then the grandchildren started arriving,” she says. “By the third baby quilt in a one-year period I could not face another repetitive block quilt!”

Still, the display of this quilt at Festival in Houston brought Culver a big surprise. “A long lost friend walked up to me in Houston and said, ‘I saw Emily!’” she recalls. “It doesn’t get better than that for a portrait artist!”

Artist’s Statement: “This portrait captures the fun-loving, free spirit of my adventuresome daughter, Emily.” Original design, inspired by photo taken by Cornelia Pearson.
HONORABLE MENTION

THE QUILTMAKER (99" x 83")
by JENNY BOWKER of Garran, Act, Australia.
**Artist’s Statement:** “I wanted to honor Margaret Rolfe, the founder of the first Australian Quilt Guild, Canberra Quilters, and author of many books on quilting. Her designs of Australian flowers, houses, and animals brought Australia to the quilting world. She views a quilt landscape that melds traditional blocks with her own designs.” *Original design with traditional blocks. Some blocks used with the permission of Margaret Rolfe.*

While she has made many portrait quilts – mostly of male and/or Egyptian themes, Bowker looked to a personal inspiration as the subject for this work, famed Australian quilter Margaret Rolfe, who also happens to be Bowker’s “dear friend” and a co-author of a book.

“I wanted to have her name in the title, but she suggested just *The Quiltmaker*. It is very Margaret to wanted to be treated anonymously!”

Bowker says. “And I had originally meant her to take up a much larger part of the quilt, and I drew her to that size, but then realized she would hate to be so dominating. I could hardly sit in the room under her gaze!”

As for the quilt’s construction, she notes that faces are the hardest part for her of any pictorial quilt – and Rolfe’s eyes and lips were reshaped between the original drawings and final result.

Also, as Rolfe is a traditional quilter, Bowker wanted to make her tribute reflect that style.

“I also used blocks in the common domain, as well as those from Margaret’s books or her own work,” she continues.

“And I added Australian animals and houses from her quilts. But I didn’t want the animals to leap out at the viewer, so I left them in the background colors.”
HONORABLE MENTION

I HAVE MANY FACES (41" x 51")
by Natalie Carlton of Stuart, Florida, USA.
When Carlton set out to make this quilt, she wanted to make it something of a game for people to guess as many famous faces as they could. And even school her own children.

“When making one of the first faces, I asked my kids who it was, and the response was ‘who is the Mexican?’ And it was Johnny Depp!” she laughs. “Also, a little fact about the Jimi Hendrix block—he is left handed, so the block is backwards.”

First, she hand dyed all the fabrics except the black. Then she started to cut and fuse a face and would ask older friends in her quilt guild, as well as her teenage children, if they knew the person. If both age groups could identify the person, she put the famous face in her quilt.

“Just like in every quilt I make, I'm studying something new. On this quilt, it was the study and quilting faces. I used 64 different threads and, being the quilting extremist I am, I didn't have to buy a single thread. Yup I had it all in my stash!” she says.

“My latest studies have been painting and thickening dye painting on fabric, then enhancing the painted fabric with thread. I enjoy starting with white fabric and turning it into my own fabrics (dyes, paints, stamps), and then manipulating it into realistic pictorial fiber art quilts.”

Carlton got involved in quilting as a young mother of 18, buying a $100 sewing machine.

“I thought I could make clothes for my baby. But unable to read patterns and follow directions because I'm horribly dyslexic led to some interesting outfits!”

Calling herself an “extremist quilter” in those early years, she later found work at a local quilt shop after her children were of school age, which led her to longarm quilting. To date, she has quilted over 2,000 quilts, and made hundreds herself.

**Artist’s Statement:** “I posterized the photos, then printed them out and used them for my pattern for fusible appliqué. I used my own hand-dyed fabric. It took a total of 64 different fabrics and 64 different threads.” **Original design, inspired by Maria Elkins.**
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Each Category Award Totals $2,000
($1,000 for first place, $700 for second, and $300 for third)

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The 2013 IQA JUDGED SHOW

First Place, Merit Quilting-Hand

Category sponsored by Flynn Quilt Frame Company

**JACOBEAN DREAM** (81.5" x 81.5")
by LINDA ROY of Knoxville, Tennessee, USA.
The 2013 IQA JUDGED SHOW
First Place, Digital Imagery

Category sponsored by C & T Publishing

Photo by Mike McCormick

BOY AND HIS BEST FRIEND (34" x 34")
by JENNIFER DAY of Santa Fe, New Mexico, USA.
FIRST PLACE

Roo Garden (95" x 65")
by Vicki Bonhoff of Anthem, Arizona, USA.
Artist’s Statement: “Returning to Australia in 2009, I began collecting Australian Aboriginal fabrics. On our cruise, I became addicted to 3/4” hexagons, eventually making over 5,000. This contemporary Grandmother’s Flower Garden was designed in five weeks using 4,125 pieces depicting a running kangaroo, rays of dawn, and flowers everywhere.” Original design

This piece had its origin on a quilting cruise to Australia, where Bonhoff bought some souvenir fabric and began cutting it up into pieces right there on the ship.

Eventually, she would amass more than 5,000 of those pieces, which she “dumped on a table” and began working through, gluing section by section onto paper, to make this finished product, creating Roo with polka dot fabric.

“I decorated her with a wreath of flowers, including a necklace garland. Black and red colors repeat throughout the body,” she offers. “And for five weeks I created kaleidoscope flowers. To free up my work table, the pixel scene was mounted to a design wall so I could gradually section 8” x 10” blocks for easy handling. And I bagged a section at a time and took them everywhere so I could keep stitching.”

With 18 hand stitches per side, Bonhoff’s husband, Bill, calculated she made a total of 222,750 stitches. To put the finished top onto her longarm, she reverse appliquéd black borders, and she chose to create over 50 different flower designs.

“You have to see the back to appreciate all the fun I had!” she adds. “Roo Garden is a nice reminder of the many memories I have from living in Canberra, Australia from 1974-76.”

Ultimately, Bonhoff also says she must give credit to an Icelandic exchange student she hosted for having a baby in 2003. That’s when a gift of a quilt to the child sent her on many fabric adventures.

“I began making traditional blocks and accumulating skills to assimilate my knowledge with technique,” she says. “When exposed to art quilting, I liked the ability to look at traditional quilting in a new light.”
SECOND PLACE

FOREST OF LIFE (86" x 86")

by Kyoko Akaike of Iwaki, Fukushima, Japan.
Artist’s Statement: “Bursting greens in mountains, bright light reflections of rivers, and a clear blue sky. All inspired by an early summer scenery of Goshikinuma in Urabandai, Fukushima. May the nature keep its beauty in my hometown. Please visit Fukushima!” Original design, inspired by Noriko Masui
THIRD PLACE

A TRULY FEATHERED STAR (detail shot)
by KAREN SIEVERT of Bailey, North Carolina, USA.
While this quilt looks all fine and dandy now, Sievert says it began rather inauspiciously. And with a big screw-up.

“I was actually at a quilt retreat when I started this quilt. I’m just sewing along, and when I get ready to press my patchwork, realize that I had sewn all of my half square triangles together backwards!” she says. “Fortunately, there were a lot of Guild members there with seam rippers who pitched in to help me ‘re-start’ the quilt! See, it’s another example of failing my way to success!”

And she did it in her way. “I suppose I’d have to say I’m a traditionalist at heart. I fervently believe that the actual quilting is a key component in the design process. It’s another layer, an element that can totally make or break a quilt,” she adds.

“While I love piecing and coming up with new ideas, it’s the quilting that gets me excited. Lately, I’ve been playing at designing and quilting wholecloth quilts, and am just jazzed at how creative the whole process is! From concept to creation, it’s a journey, but one I’m having a blast taking!”

Sievert first got involved in quilting when she moved from Hawaii to Virginia. And because her husband was in the military, she had to do the move by herself...with three toddlers!

“My sister came by one day and said ‘My gosh, you need a hobby!’ and then she took me to her favorite quilt shop,” Sievert remembers. “I hit those doors, saw all those beautiful fabrics, colors, and patterns and thought to myself ‘oh yes! I want to be a quilter!”

When she started to design this quilt, she knew she’d be using prairie points in the Feathered Star block to give it some added depth. But she also knew that she wanted to have some great negative space to be able to do trapunto. Thus, she designed the quilt with the blocks on point so she’d have a center medallion area for the trapunto.

“It’s one of the first quilts that I designed where I actually knew how I wanted to quilt it before it was completed!” she says. “Each time I undertake a new project, I try to make myself stretch and grow. I actually think that I ‘fail my way to success.’ What I mean is that I’m really open to trying new things.

“I have many more failures than successes,” Sievert sums up. “But each one has taught me something valuable. The important thing though is that I keep on trying! This quilt is a prime example of that!”

**Artist’s Statement:** “I believe that quiltmaking is a journey, one that teaches us much. Sometimes, we take detours, hit bumps in the road, and even construction zones! The trapunto, beading, and Prairie Points all lend dimension to the quilt. But to achieve them, I had to learn new ways to get to my destination!” Original design
HONORABLE MENTION

Mass Maples (74" x 80")
by Timna Tarr of South Hadley, Massachusetts, USA.
Even though she came from a long line of quilters, Tarr says she did not make her first quilt until well into adulthood.

“My ex-husband was a math teacher, and wanted to make a quilt for geometry lessons in his classroom,” she says.

“He dropped out of the project fairly early in the piecing process. I finished the quilt and was hooked on quilting. The quilt, and my love of quilting, has lasted much longer than the marriage did! My current husband does not want to quilt, and that is just fine by both of us!”

For this project, she wanted to capture some natural foliage in fabric that she could see right out of her own window. And it seemed time to make a maple leaf quilt to try to capture the beauty of New England autumns.

“While piecing the quilt, I took many photos of foliage, sky, and grass in order to internalize just how many colors are on display during that time of year,” she says. “Often, my work is very colorful and bright. This one is a bit more subdued in color and tone.”

Tarr notes that combining many different fabrics together into one cohesive whole is her favorite part of the quilting process, and “loves” that she is able to do that while piecing and/or appliquéing, as she enjoys both processes.

Still, no matter how many quilts she makes, it doesn’t keep her from at least some self-doubt.

“Every time I start a new quilt I make a few blocks and say, ‘Ugh, this isn’t good!’ Each time, my friend replies, ‘Keep going. It’s going to work!’ Well, she told me to ‘keep going.’ several times during the construction process of Mass Maples. And I’m glad she did!”

**Artist’s Statement:** “I have lived in New England for almost 20 years. Each year, I am in awe of the fall colors, while I simultaneously dread winter’s approach. *Mass Maples* is my interpretation of the autumn display in my ‘neck of the woods’ during that short, vibrant window in October.” *Original design*
**IQA Journal:** How did you first get exposed to quilting, and tell us about your early artistic development?

**Bleiweiss:** My first introduction to quilting was from watching Alex Anderson’s “Simply Quilts” show. I had always been a sewist with a focus mostly on home dec and wearable items, and the idea of making bed quilts intrigued me.

However, after attempting to make a couple and getting some very dismal results, I realized that my desire and inability to follow directions was not working in my favor, so I gave up on being a quilter and went back to home dec and wearable sewing for a while until I came across a video of Marci Tilton working with painted fusible web.

That was actually a pivotal moment in my artistic development for me, a definite light bulb moment, because suddenly I realized that just because a product was meant to be used on the *inside* didn’t mean you couldn’t use it on the *outside.*
I ordered a package of Mistyfuse Fusible Web and some Jacquard Dye-na-Flow paint and I stepped into the world of surface design exploration. I was drawn to the work of Jan Beany, Jean Littlejohn, Jane Dunnewold, Maggie Grey, Janet Edmonds, and Cas Holmes.

I spent several years dabbling in all sorts of surface design techniques from fabric painting, screenprinting, and shibori to altering surfaces with metal, paper, fusible web, foils and stitch.

Nothing was off limits, and I experimented with every technique that came across, along with some that I discovered on my own, simply by asking myself, “what if?”

I used the fabrics that I created to make books, journals, and other 3D items like vases, boxes and vessels of all kinds, and eventually I found myself wanting to explore working on flat surfaces and creating work that I could hang on my walls, so I started dabbling in art quilting.

Art quilting gave me a way to continue exploring surface design techniques like fabric dyeing and painting, with the added challenge of adding stitching to the surface.

IQA Journal: What are your favorite styles or techniques?
Bleiweiss: I really enjoy dyeing my own fabrics to work with. I love the idea of taking plain white fabric, dyeing it myself, and then using it to create an art quilt with.

It’s a very satisfying full circle process for me to start with pieces of plain white cloth and finish with something that vibrates with color and makes you smile when you look at it. All of my quilts are created using fused raw edge appliqué using Mistyfuse fusible web, which gives me the freedom to work with any shape I want without having to worry about curved seams or points that don’t match up.

My quilts are built in layers, and I use a quilt as I go technique. Rather than waiting until my quilts are finished and then adding quilting, I quilt each layer before adding the next.

Tutti Frutti Beach House (40” x 37”)

Tutti Frutti Dog Houses (36” x 72”
I do this for two reasons—first it saves me from having to quilt around images. And second, I don’t have to worry about broken lines from starting and stopping to move around any of the images on the quilt.

*IQA Journal:* Your style is very distinguishable with the bright colors and often houses. How did you develop this and how does it satisfy you artistically?

*Bleiweiss:* My first quilt done in my “Tutti Frutti” series (*Tutti Frutti Triple Deckers*), was inspired by a rough sketch I did using colored pencils. I was playing around drawing wonky shaped houses, and I liked what I saw on the page, so I decided to create a larger version in fabric.

That first quilt led to my second one, *Tutti Frutti Village*. Both of those quilts were the first two I had ever submitted to an IQA show, and *Tutti Frutti Village* went on to win an Honorable Mention ribbon that year.

I’ve been working on the “Tutti Frutti” series for over two years now, and the ideas and inspiration for them keep coming. I love the result of creating wonky shaped villages, cities, and imagery combined with my bright colored palette. The bright colors grab your attention from across the room, and the wonky shapes make you want to step in for a closer look.

*IQA Journal:* Pets are also a common theme. Are you a super pet person?

*Bleiweiss:* I am definitely a pet person! We’ve have always had at least two dogs at a time rescued from local pet shelters. Since my studio is in my home, my dogs are with me all day and are my constant companions. It’s like I have
little furry speed bumps to step over when I walk from the ironing station to the sewing machine.

**IQA Journal: Talk about the process of how you hand dye your fabric.**

**Bleiweiss:** I use a bleached mercerized combed cotton broadcloth, and I dye it using fiber reactive Procion dyes. I don’t bother to mix my own colors, I just buy the premixed ones because they’re already available in such a wide range of beautiful colors that I don’t feel the need to mix my own.

I typically dye in 1 yard lengths in large 2 gallon zipper bags using just a cup or two of cold water and anywhere from 1/2 teaspoon to 1 tablespoon of dye depending on the color and result that I want. When I need to dye bigger pieces for larger backgrounds and when I dye black fabric, I use five-gallon buckets so that the fabric has enough room to move around.

And yes, I do dye the black fabric I use in my quilts, as well. I prefer a really deep, dark, rich black so I always over-dye my black fabric. By that, I mean that I dye it once, put it through a rinse cycle in the washing machine and then I dye it again.

**IQA Journal: What do others in your life think or feel about your quilting?**

**Bleiweiss:** I am fortunate to have very supportive family and friends who constantly provide me with positive feedback about my work. They’re always telling me how looking at my quilts makes them smile, and I can’t think of a higher compliment to receive than that!

**IQA Journal: Any funny or amusing stories about one of your quilt projects?**

**Bleiweiss:** My Sherri quilt is named after my dog, Sherri, who came to us from a local shelter a few years ago. She had been named by her previous owners and knew and responded to it, so we decided to keep her name, even though my mother-in-law’s name is also Sherry. I had to be very careful to remember to use an “i” on the name on the dog house and not a “y” so that my mother-in-law didn’t end up in the doghouse!
IQ Journal: How did you get into teaching and what qualities do you think make a good student?

Bleiweiss: I love to teach because it gives me the opportunity to pass on to others my knowledge and experience to help them grow and challenge themselves to learn new things.

Whenever I teach, I try to structure the class projects so that by the end of the workshop students leave with a completed project. I think this helps the student build confidence especially when they’re learning a technique or working with supplies that are new to them and gives them the courage to explore what they’ve learned long after class is over.

I want my students to have a fun and enjoyable experience, and my teaching style is very casual in that I don’t believe that my way of doing things is the only way or the right way. I want my classes to be the place where my students feel comfortable experimenting with new techniques without worrying about whether or not they’re doing it the right or wrong way.

IQ Journal: What do you have planned for your creative future?

Bleiweiss: I have a new book that I’m really excited about due out in the spring of 2015 (from Interweave Press) that will help readers find their own style of fused art quilts by making some brand new projects I’ve designed just for the book.

I’d also like to explore the possibility of creating a line of fabrics at some point. Beyond that, my only plans are to continue teaching, writing, and working on more quilts in my “Tutti Frutti” series.

For more information on Sue, her workshops, and DVD Coloring Book Fabric Collage, visit www.suebleiweiss.com
Help IQA Celebrate its 35th Anniversary!

International Quilt Association (formerly the South/Southwest Quilt Association... formerly the American International Quilt Association...) is celebrating its 35th anniversary this year!

In the fall issue of *Quilts: A World of Beauty*, we’d like to turn some of the magazine over to YOU, the members.

Do you have a favorite memory about being a member of IQA or attending an IQA event? Do you have a photo you’d like to share... maybe of the early days? With probably a much different hairstyle than you have now? We will be publishing a selection of those submissions in that fall issue.

Just send your written memory (limit 300 words, please) and/or a JPEG photo to pubs@quilts.com by August 31, 2014 with “IQA Memories” in the subject line.

We can’t wait to see what our members across the world come up with!
Not Just Hexies
Cheryl L. See
Paper Piece Publishing
57 pages, $22.95

Cheryl See is a master of English paper-pieced quilts, using in excess of 17,000 pieces on some projects. If that is English paper-piece overload in your mind, this is the book for you.

Cheryl uses the addictive EPP technique to make small projects, using as few as 13 pieces. Most of the projects can be made in several size options and will be welcome gifts for your friends or for yourself.

Fill’er Up Quilting Designss
By Renae Haddadin
American Quilter’s Society
78 pages, $24.95

This is not a book just for longarm quilters. Surprisingly, my hand quilting friend, Marilyn, told me that after reading this book, she finally understood what stitches she could use around her focal quilting design motifs and why she should use them.

Renae divides these filler designs into textural designs, natural designs, hatching and curves, grid work, and feathers and swirls. There are enough stitch options in this book to keep all of us happily stitching for years.

Picture Piecing Traditional Quilts
By Cynthia England
England Designs
156 pages, $29.95

Cynthia’s Picture Piecing technique provides the accuracy of paper piecing, without the hassle of tearing out the paper when finished. The floral and leaf Picture Piecing patterns in this book give the look of appliqué blocks.

These blocks can then be placed in any of the six traditional pieced quilt designs in the book. The quilt designs can be used to create table runners or small bed size quilts.

If you are a current member of IQA (or publisher of a current member) and have a book or DVD that you would like to submit for potential review, please mail it to: Bob Ruggiero, c/o IQA Journal, 7660 Woodway, Suite 550, Houston, TX 77063. Materials cannot be returned regardless of whether or not they are chosen for review.
The 2013 IQA JUDGED SHOW
First Place, Innovative Pieced

Category sponsored by Tin Lizzie

Bohemian II: Ferris Wheels and Kites (70" x 70")
by Sandra Peterson of Muncie, Indiana, USA.
The 2013 IQA JUDGED SHOW
First Place, Art-Abstract, Small

Category sponsored by Benartex, Inc.

*ROSES IN THE WINDOW* (59.5" x 40.5"")
by CAROL MORRISSEY of Double Oak, Texas, USA.