

FIRST PLACE

MOONDANCE (51" x 47.5") by ANNETTE HENDRICKS
of Grayslake, Illinois, USA



Although intended to represent an act of thanksgiving, Hendricks' winning quilt has a rather strange connection to another holiday, Halloween. "It won the IQA award on Halloween," she explains, "and was also printed on Halloween in a 2007 quilting calendar."

Furthermore, Hendricks explains, the image was based upon one of her daughter in a Pocahontas Halloween costume. "I tried to make it look like an authentic Native American," she says, "but it turned out looking like my daughter no matter what." So, she says, "I decided to just go with it."

Hendricks used "relief quilting"—which she named for its similarity to relief sculpture—on both the figure and the adjacent hawk to create a three-dimensional effect. This was accomplished by leaving certain areas of the image "raised" and quilting around them. She also hand-painted the lifelike face and moon and used dye-painting and colored pencils to finish the detail in the hawk.

The completed quilt, she says, "is a culmination of many techniques—curved piecing, machine appliqué, relief quilting, and free-motion quilting." She also used the "appliepiecing" method learned from one of her instructors and mentors, Caryl Bryer Fallert.

One of the things that Hendricks loves most about quilting, she says, is the "quilting family"—the fellow quilters and friends in whom she finds continued support. "It is such a warm industry and kind, inviting group of people," she says. Thus, for Hendricks, one of the most thrilling aspects of winning an award in the IQA Judged Show was the chance to accept it alongside both her friends and mentors.

SECOND PLACE

RUNDY (41" x 41") by MARILYN BELFORD
of Chenango Forks, New York, USA

Before she began working with fabric, Belford was a conceptual artist for many years. So she was understandably skeptical when a friend—who claimed she could read tea leaves—said to her, “I see you in your old age doing realistic work.” But for more than seven years now, that is precisely the kind of work that she has created.

In fact, Belford’s winning quilt presents a strikingly realistic depiction of her neighbor, Rundy, who she included in her quilt as an expression of gratitude for his helpfulness. “He is a very lovely, generous young man who took it upon himself to do things like mow the lawn and change light bulbs for me after the passing of my husband,” she says.

The quilt is based upon a photo of Rundy that Belford took inside of her house—though she added the natural background to reflect his love of the outdoors. “And the shirt,” she says, “is composed of pieces of various shirts, purchased at missions shops, that are similar to the original.”

continued on page 4



THIRD PLACE

JON'S BIG ADVENTURE (40" x 41.5") by TONYA LITTMANN
of Denton, Texas, USA

Through both her work and her life, Littmann truly defies the stereotype of the traditional quilter. “I ride my own Harley,” she says, “and it surprises people that I can make quilts *and* ride motorcycles.”

But the inspiration for her winning quilt actually came from photos of her husband on his own motorcycle. The two pictures, which were taken during a trip through the mountains of Wyoming, capture her husband, Jon, from two different perspectives. She arranged the images so that the mountainous background of one photo blends seamlessly with the figure of her husband in the other.

Littmann then began the process of translating her design into fabric. “I fused commercial and hand-dyed fabric to a muslin base and machine quilted it on my home sewing machine,” she explains. “The sky and coat are made of cotton sateen that I dyed myself.”

continued on page 4



category continued on next page

HONORABLE MENTION

GOING HOME (33.5" x 42") by JO-ANN GOLENIA
of Venice, Florida, USA

“As an avid observer of nature, I am constantly entertained by the things I see,” Golenia says. “The plants and animals and their interactions with the immediate environment always catch my eye. I guess I was born to look. Still, I am amazed every day at the images around me. My pleasure is to put them into quilts.”

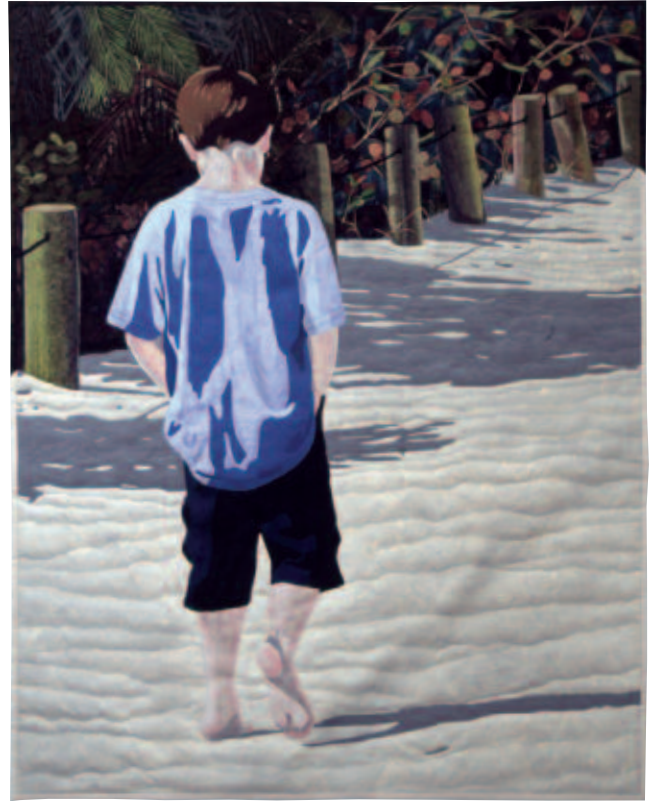
And it was one such image that inspired her winning quilt, *Going Home*. During a day spent at the local beach snapping pictures of coastal plants, Golenia noticed that it was the beachgoers that caught her eye most often. “All of them were interesting,” she explains. “Shell collecting, sunbathing, lunching, surfing—everything looked good through the lens.”

But it was the image of three boys retreating to the car after a day spent in the sun, that most captivated Golenia. “It was the end of the day. The shadows were long and the boys were tired from the sun. *Going Home* is based on one of those last pictures of the afternoon. It seemed to tell the poignant story of that special day.”

After choosing an image for her quilt, Golenia cropped her photo extensively, choosing to focus on only one of the boys and the fence beside him. She created a large drawing for the piece and began by using raw edge appliqué to create the figure of the boy. A large part of the quilt was painted using Tsukineko inks, while the skin tones and beach sand were created using Jacquard paint. She also used thread to emphasize particular areas of the image.

“With this piece, I created the various parts separately so that I could audition them with each other as I went along,” Golenia says. “When working, I used to hurry along in my enthusiasm. Now, I have learned to listen to what the piece wants and needs.”

Artist’s Statement: “Going home from the sun-drenched beaches of Florida is always hard, especially for ‘beach kids’. The day was packed with adventure. Dreams tonight will be filled with happy thoughts...and a little sunburn.” *Original design* ♦



art—people, portraits, and figures (continued)

Annette Hendricks continued

Artist’s Statement: “Freedom and innocence, beauty and wonder, all true gifts of the Great Spirit are celebrated in this choreography of thanksgiving. Hawk and young woman turn and invite us to join in their joyful dance, embracing the radiant moon of the harvest. This pictorial contains: custom, hand-dyed gradations, acrylic painting, curved piecing, machine appliqué, relief quilting, and free-motion quilting.” *Original design* ♦

Marilyn Belford continued

And though she was no stranger to paint in her previous artwork, Belford says that she uses

absolutely no paint in her quilting, creating her lifelike portraits with fabric and thread alone. To do so, she first takes a photo and “posterizes” it using the computer—this provides separations in the image, which act as a grid when designing the quilt.

“To produce the realistic effects,” she explains, “I use both sides of one fabric. Sometimes opening seams to capture unfaded pieces gives me the desired look. I fuse these pieces and, when satisfied, embellish with threads, adding the sparkle of life.” Using thread painting, she was able to add dimension to the contours and shadows of Rundy’s figure and clothing.

It took Belford between three and four months to finish the quilt entirely—which is not a great deal of time considering the incredible detail.

Artist’s Statement: “Rundy, a helpful neighbor, took it upon himself to look after me when my husband died.”

Original design ♦

Tonya Littmann continued

As one might expect, Littmann finds that it is men to whom the quilt appeals most. “They like to comment on the details of the bike,” she says. And she invested much time and effort into capturing those details and creating a fitting representation of both her husband and his bike.

“Overall, it took about five months to make this quilt,” she continues. “I have a graphic design business, a husband, and a teenage son, so I work on my quilts at night and on weekends when our schedule permits.” But in the end, it was time well invested, and Littmann’s tribute to her husband won her more than his affection.

Artist’s Statement: “*Jon’s Big Adventure* was inspired by two favorite photos of my husband, Jon, that were taken on a fabulous motorcycle trip to Wyoming.” *Original design* ♦