



AUSTIN AREA QUILT GUILD

2018 CAPITAL OF TEXAS QUILTFEST

WORLD OF COLOR

100. PIECED, LARGE – MADE BY ONE PERSON

100-001 *Winding Ways*, Laura Espenscheid

I picked up these fabrics in the Fabric Town district of Tokyo several years back. I love the muted colors and different textures. Though I've used them in three quilt tops so far, I never seem to get tired of them.

100-002 *Spring Along the Drunkard's Path*, Bonnie Harvey
To unwind after a day of wedding alterations, I make drunkard path blocks. It took me a year to make the quilt and about 2 years to embellish. The "funnest" part is I let loose on the embellishment and did anything that came to mind. I love this quilt!

100-003 *Peacocks in the Cabin*, Debra J Shaw

The pattern was in a discarded book from the AAQG library from 1992. I found the peacock fabric online and knew the two were made for each other. This was probably the most intensive quilt I've done. It was definitely the one that took the longest to quilt.

100-004 *Hunter's Star*, Allison Winchester

I made this for myself for the first time. My husband picked the colors when I chose the pattern.

100-005 *Sunset*, Debby Eades

This was a free mystery pattern from Bonnie Hunter that I did. I handpicked all the fabric from my stash and didn't buy any new fabric. I also did the quilting.

100-006 *Lavender Stars*, Jacquie Mullens

First Bonnie Hunter mystery quilt. Not a fan of scrappy quilts, I decided to do this in 5 colours and a border print in a lavender theme. I purchased the fabric on arrival in the USA from Australia, the beginnings of a new stash, as I didn't bring anything with me.

100-007 *Drunk on Color*, Debra J. Shaw

Drunk? Never have been, but envision the progression—first see white, then stars, move on to spots, and finally fall into black oblivion. I saw the spotted fabric with the border print and went on the pattern search. The star colors were pulled from the spots.

100-008 *Alt Gravity*, Laura Espenscheid

I really loved piecing Jaybird's Gravity quilt blocks but wanted to use an alternative background and layout. I decided on a bundle of low volume prints to contrast the bright solid tones in the blocks and to lay it out on a grid.

100-009 *Let's Fly Away*, Jennifer Padden

I was interested in the block class at Honey Bee Quilt Store and had such fun making the blocks. I made enough blocks for

three quilts before I realized it! I'm setting the blocks into three quilts for three of my grandsons, and they all love airplanes.

100-010 *On Ringo Lake*, Susan McCann

"On Ringo Lake" is the 2017 Bonnie Hunter mystery quilt. I love mystery quilts and love the colors she presented. This is the hardest quilt I have made but learned the most. I have only quilted for three years, and this quilt was a challenge.

100-011 *Ballet Blowout*, Leslie Townsend

I wanted to make something I considered beautiful but still unique. Black and white fabrics were used to add high drama but almost disappear into the colors of this quilt. The back of the quilt is a lotus blossom print from the 1920s.

100-012 *En Provence*, Susan McCann

This "En Provence" quilt is so girly, and someday I hope my granddaughter wants to use it in her room. It is the 2016 Bonnie Hunter mystery quilt. I worked so hard to make sure my points were almost perfect.

100-013 *Fanciful Flight*, Cheryl Degan

This quilt was paper pieced and machine quilted on my domestic machine, which is a Bernina 740. I chose the pattern specifically to interpret the Quiltfest theme, "World of Color." It took me over a year to complete the quilt.

100-014 *Medallions for Karl*, Linda Scheible

I made this with my husband, Karl, in mind. He loves bright colors. I learned a lot about fussy cutting and measuring twice, cutting once with this quilt.

100-015 *Day Dream*, Emma Krenek

My granddaughter wanted a unicorn quilt, so I used this pattern, which was my favorite technique, paper piecing. I found the panel with the unicorns on it. So, this satisfied my love for paper piecing and my granddaughter's love for unicorns. I gave it to her for her 10th birthday.

100-016 *Texas Labyrinth*, Beverly Carter

This Labyrinth Walk quilt was a gift for my son's 40th birthday. I was drawn to the pattern because it was masculine and could showcase the University of Texas colors. I enjoyed quilting it with patterns to enhance the 3D aspect.

100-017 *Gemstones*, Debby Eades

I saw this pattern in AQS—July 2017 and fell in love with it. The fabrics were picked out by me with help from my friends. This pattern is paper pieced. I quilted it as well.

100-019 *Escape*, Norma Kanzig

For Christmas 2016, our Bee exchanged 2 ½ inch strips of our chosen colors, and my colors were red or blue. When I



saw the pattern “Escape” I knew it was perfect for the strips I received. I put the quilt together at a retreat, and this is what I got.

100-020 *Flight Path*, Leann McClain

Made alongside a BOM quilt called “Urban Basix,” I loved the pattern and wanted a summer version and winter version. The summer version used fabrics selected by the company with lightweight batting. I decided to change it up with a more modern coloration of grey and batiks with double batting.

100-021 *Oh Sew Clammy*, Dawn Golstab

This quilt was created using the 8” Latifah Saafir Studios Clammy template.

100-022 *Gypsy Wife*, Alice Henigin

I was in doubt as to what fabric to use for a class quilt—holiday fabric or, like this one, go Texas cowboys and cow women. It was a nightmare quilt but fun in the end. I don’t think I need to do another one!!

100-023 *A Little Hand Work*, Kelly Hogan

I wanted to do a little hand work, so I signed up for the Jen Kingwell—Template of the Month, *Delilah*. My fabric selection. This is the first quilt I hand pieced—99 blocks, 2200 pieces, all individually cut and marked. Machine assembled. Hand guided, long arm quilting.

100-024 *Only Leftover Fabrics*, Nancy Corcoran

This is the second quilt I have created from the 2009 Block of the Month offered by Honey Bee Quilt Store. With the Guild’s 2017-2018 UFO Challenge, I decided to complete, modify and change blocks to make two quilts instead of only one.

100-025 *Echos of the Past*, Steven Bitner

This quilt is my largest quilt to date and took about two years to complete. It is the first quilt I’ve quilted on a longarm, instead of my domestic machine. The pattern and fabrics are meant to evoke the quilts of the 1800s, to keep warm in cold weather.

100-026 *Swizzle Sticks*, Audrey Romonosky

I started piecing this quilt in 2012 and finished piecing it in 2018. I machine quilted it on a Handi Quilter long arm machine at Honey Bee Quilt Store using one of their groovy board quilting designs.

100-027 *Allietare*, Susan McCann

This is a Bonnie Hunter mystery quilt 2015. I love her design. There is so much excitement in doing a mystery quilt, and people all over the world experience the same excitement and anticipation. I studied these colors for a long time before making the decision on using them.

100-028 *Star Storm*, Angela McCorkle

I host a Winter and Summer Retreat each year at Quilts With A Heart Retreat Center. I chose this pattern for the Winter Retreat 2018. It is super fast and fun to make!

100-029 *What Book Are We Reading Tonight?*, Emma Krenek
I have been saving scraps for years. My bags were overflowing, and I knew it was time to do something with them. I saw this quilt on Pinterest, which inspired me. It was very time consuming, but in the end, I was very pleased with it.

100-030 *Netta’s Flower Garden*, Lynette Morgan Dundee
Inspired by a quilt designed by my sister, Michelle Mears, I made my own version of enclosed boxed gardens with yellow sand paths. Every block is different, and the binding is multiple green fabrics. A leaf pantograph continues the garden theme. My first granddaughter calls me Netta.

100-031 *Blue Floral Quick Star*, Mani Reyes-Diaz

I attended the AAQG Jan Krentz Quick Broken Star without Y Seams workshop in January 2016. The fabric was a gift from a friend, and in turn I plan on gifting this quilt to my sister-in-law. I enjoyed this workshop immensely and highly recommend classes our guild offers.

100-032 *Beginner’s Persistence (and Luck)*, Andi Horton

In 1986 I took Lorre Weidlich’s class on accurate machine piecing. We drew accurate poster board templates. I pieced carefully, but some blocks defied my skill. Into the closet! Some 30 years later I made the rest of the blocks, accurately. Lots of fun quilting. Thanks, Lorre, my inspiration!

100-033 *Memories*, Lynette Morgan Dundee

This memory quilt is made from random leftover scraps from clothing I made in the 60s, 70s, and 80s mixed with current fabrics. Each block has a color theme unified with black sashing, and the random pieced border uses all the fabrics. Quilting design is my own creation, “Mod Geo.”

100-034 *Serendipity*, Judy Hazen

I have always liked making traditional log cabin quilts until ... Ladies of the Lake Bee hosted Nancie Voegelé’s workshop on the Continuous Log Cabin method. We had a blast working through our frustrations and finally seeing the surprising results. Serendipity! Would do this one again.

100-035 *Window Box*, Barbara Neufeld

I finally used the geranium patterned fabric. I hope it is cheerful to the viewer.

100-036 *Mardi Gras 4-Patch Start*, Mani Reyes-Diaz

I made this throw for my daughter, whose favorite holiday is Mardi Gras. I decided to make it scrappy and used Mardi Gras themed fabrics and variations of the Mardi Gras colors, green, purple and gold.

100-037 *Stars for Erika*, Norma Kanzig

I made this quilt for my granddaughter, Erika Rost. I chose stars for her because they are my favorite patterns, and I think she is a star. She likes multicolored quilts, and I like Civil War fabrics. The quilted hearts in each block are to show my love for her.



100-038 *New Mexico Mesas*, Lynette Morgan Dundee
Southwestern fabrics I found on my travels to Taos, Angelfire and Las Vegas, New Mexico were used in the blocks. The pieced border of green and brown was inspired by the Indian symbol for mesas, and the desert wind is represented by the big swirl quilting pattern.

100-039 *Cityscape in Neutral Toiles*, Cecilia Hart
Originally seen done in Christmas reds and greens, I wondered what it would look like made in neutral-toned fabrics. I accidentally found the focus fabric which reminded me of New Orleans balconies, railings and lush greenery. I gave it a try and am pleased with the result.

100-040 *Labyrinth*, Dariel Smith
This quilt was made for my son. He picked the pattern and materials. I used only straight line quilting to keep a more masculine look to the quilt.

100-041 *Apron Strings Twist*, Suzanne Logan
I am a sucker for novelty prints, but I never know what to do with them! So, I decided the pole-twist would be a simple and appropriate mix for “apron strings.”

200. PIECED, SMALL – MADE BY ONE PERSON

200-001 *Old Fashioned Ladies*, Lorre Weidlich
This uses feed sack fabric and the well-known ‘30s green. It combines a traditional piecing pattern with appliqued figures derived from the traditional “Sunbonnet Sue” pattern and embroidery inspired by vintage linens.

200-002 *Be a Pineapple*, Renita Bankhead
I love this quote: “Be a pineapple, stand tall, wear a crown & be sweet.” This quilt is a smaller version of a quilt I made as part of a retreat challenge. I made this quilt for the miniature challenge but neglected to carefully read the size requirements.

200-003 *Where are my glasses?*, Renita Bankhead
At the time I made this quilt my glasses had the same shape. I love cat-eye glasses! ...and I am always looking for my reading glasses.

200-004 *Butterflies Are Free...But Fabric Is NOT!*, Lesley Schriever
I love butterflies! My first attempt at Bargello was a butterfly wall hanging. I carefully cut out and fused butterflies to highlight the feeling of flight. I added a border, flange and large binding to enhance my work. I bought fabrics in Montana, online and at local quilt stores.

200-005 *Ringo Lake Revisited*, Dawn Bachman
I did Bonnie Hunter’s MQ a few years back and decided I was not a “scrappy” quilter, so I decided her 2017 MQ would be in colors of my choosing. I always learn something from Bonnie’s MQ—even if it’s just that I’m still not a scrappy quilter!

200-006 *Floating Boxes*, Lise Waring
This is result of an AAQG workshop entitled Boxes and Beyond that was taught some number of years ago. As a way of decluttering my sewing room, I am concentrating on completing projects. We shall sew no project before its time!

200-007 *Rhapsody 2*, Margaret Berggren
Rhapsody 2 is my second quilt using the templates “Large Drunkard’s Path Set” from Marti Michell. I used batiks, threads and beads from my stash.

200-008 *Carpenters Lone Star*, Beverly Carter
Using the Quiltsmart interface system, I was able to combine two of my favorite traditional quilt patterns—Carpenters Star and Lone Star. This setting allowed ample space to feature my longarm quilting.

200-009 *Pine Tree Christmas Magic*, Niki Valentine Vick
A friend showed me the “Magic of Christmas” blocks she was doing from the Primitive Gathering website, and I decided to do them also. There was no block arrangement specified, so I decided to incorporate a pine tree block for the 4 larger center blocks.

200-010 *Wild and Crazy Flowers*, Lesley Schriever
This fun and easy quilt went together quickly. The Kwik Krazy Quilt pattern used assembly line cutting and sewing. Piecing with my serger made it even faster! Now I can enjoy a garden of flowers any time without having to water them!

200-011 *My Beautiful Rose Fabric*, Lorraine Mossman
I had to have the pretty floral fabric from a show many years ago. I decided to fussy cut the blocks and found a pattern that would work. The owner of the Cotton Cupboard helped me pick other fabrics. It was fun to piece, and I hand quilted it.

200-012 *Winter Critters*, Nancy Alvarado
I find the house quite sad and gray after the Christmas decorations come down, so I made it a point to make some fun winter quilts to brighten up the place come January. This quilt fits the bill! We all enjoy the happy, cozy animals to usher in winter.

200-013 *Dancing Spirits*, Rebecca L Salinger
This quilt is the result of a class project on multiple pieced borders by Winnie Fleming. I learned so much in this class! The name of the quilt is taken from the M&S fabric in the border, “Dancing Spirits,” designed by Australian Colleen Wallace.

200-014 *Butterflies Color Our World*, Sharon Cole
Nature inspires most of my quilts. This is my second butterfly quilt, and I chose complementary colors to highlight our show theme “World of Color.” I used more than 250 different fabrics, some borrowed from friends.

200-015 *Triangulation*, Debra J Shaw
The original inspiration quilt was 96” x 96” with another row of large pinwheels and a row of medium pinwheels. I definitely had my fill of matching points by the time I finished piecing the 480 HST’s! At least it was a good way to use my solid scraps.



200-016 *Flowers of the Forest*, Lorre Weidlich

This was inspired by the Scottish song, "The Flowers of the Forest," which commemorates the defeat of the Scottish army of James IV at the Battle of Flodden in September 1513. Back in the days when I performed traditional music, it was one of my favorite songs to sing.

200-017 *Radiate*, Lane Wilhite

I always wanted to make the Broken Star pattern, but we didn't need another bed sized quilt, so I decided to make it in half size. I found a pattern, did a little math and used some of Sally Collins' techniques. I spent much more time quilting it than piecing it.

200-018 *Dear Jane Baskets*, Barbara McCollum

The inspiration came from making many, many Dear Jane blocks. I wanted a quilt sooner than making 225 blocks. I liked the Ben's Baskets in the book. I took 9 of my blocks and made my version of the quilt.

200-019 *Blue and Gold Scrappy Stars*, Theresa Benedetti

As a full-time kindergarten teacher, I often scrambled for quilting time. I needed a project that I could work on sporadically with plenty of time for freedom to create. I think the quilting actually required more time than the piecing, but I was retired by then!

200-021 *Table Art*, Amalia de la Rosa

Design is based on a commercial pattern by Calico Carriage Quilt Designs.

200-022 *Cross Weave*, Deborah Dawson

This is the quilt I learned how to do borders on with my long arm machine as well as quilting blocks and not just doing edge to edge. When making the quilt itself, I decided I wanted it a little bigger and added an extra row to the pattern.

200-023 *Half That*, Lane Wilhite

Marsha McCloskey's instructions say not to make the Star Spangled Banner block any smaller than 28" because it has 629 pieces. So, of course, I had to make it in half size. I set it on point and designed borders to set off the block.

200-024 *New York New York*, Barbara White

These fabrics were purchased at a quilt store in Manhattan on a trip to NYC during 2008. All fabrics except the yellow taxis were fat quarters. I chose the yellow taxi material separately. The fabric remained in my stash until 2017 when it came to me how to put it together.

200-025 *Paisley Jungle Animals*, Audrey Gorr

I designed this quilt using the paisley jungle animal embroidery designs from Embroidery Library. I found the paisley fabric online and thought it went perfectly. I then chose colors from the fabric for the sashing and borders around each animal.

200-026 *Christmas Joy*, Audrey Gorr

A fun Christmas design using several techniques.

300. PIECED, LARGE – MADE BY MORE THAN ONE PERSON

300-001 *Samantha's Quilt of Flags*, Andrea Michael

My granddaughter participated in CISV (Children's International Summer Villages) since age 11. Kids spend one month living with those of many countries to learn about their culture. The flags are countries where she made friends. Thanks to Mary Lorenz and Amalia DeLaRosa for assistance.

300-002 *Mellow Yellow*, Mary Wells

This was a challenge quilt with five of my friends. We all received a yard of yellow fabric to make half-square triangles with blue fabric and exchanged them. This is the result. Darlene's mirror quilting on the white squares makes it special.

300-003 *Jack's Woodland*, Kitty Miller

I made the quilt for my grandson Jack for his 16th birthday. I was at the guild meeting about 5 years ago when Paula Barnes was the speaker. The pattern was for sale, and it was the only one!!! There was something about "only one" or "last one." Glad I chose it!

300-004 *Autumn Dreams*, Cheryl Matzen

This quilt is made for my brother living in Idaho. At a quilt show in Idaho he saw the pattern, and I volunteered to make it for him. We visited several quilt shops in the area of Burley and Pocatello, Idaho to find the fabrics and thread.

300-005 *Sue's Halo*, Debra Nicklaus

This quilt was a learning experience. I called it my "Border of the Month" quilt. The math was easy because Sue's instructions were very complete. The pattern was Halo Medallion and came out just two weeks before Sue died of cancer. It was bittersweet working on it.

300-006 *A Light in the Woods*, Susan LaCroix

I saw this pattern at a quilt shop in Pennsylvania. The light part reminds me of the rays of light entering a thick forest. What could be a very dark quilt was made brighter with strategic placement of the light fabrics. I enjoyed the challenge of all the different blocks.

300-007 *Fiery Island Hosta*, Betsy Tieman

I enjoyed expanding my paper piecing skills at several quilting retreats and had wanted to try this pattern for quite some time. It reminds me of a tropical vacation!

300-008 *Oh My Stars*, Maureen Scheevel

This quilt sprung from a bee block exchange of 8" sawtooth shaped stars. A red background color was chosen and a focus fabric (see the label border) selected to coordinate the star colors. After the exchange, I added the 12" and 4" stars, inspired by a Craftsy pattern.

300-009 *On the Wings of Eagles*, Kay Huffman

This quilt was made in remembrance of Jarred Wade Huffman



receiving the rank of Eagle Scout on November 27, 2016. The blocks around the edge show many of the fun activities he participated in. All the badges he received are depicted in the inner border.

300-010 *To Hex with It*, Mary Wells

This is my second English paper-pieced quilt. I found the hexagon fabric and used those colors to fussy cut birds, butterflies, cats, flowers and things. I believe I am addicted to hexies; I started another one!

300-011 *Edyta's Triangle Star*, Suzanne Rittenberry

I first saw this quilt at B&B Quilting and fell in love with it. I'm crazy for everything Edyta Sitar does. When she spoke at the guild recently, she saw my version of her quilt and asked if she could take a picture of it—What a thrill!

300-012 *Farmer's Wife*, Ellen Carter

A group of six friends decided to do our own quilts based on the Farmer's Wife book. We all did our own colors and settings. We worked on the same 6 blocks each month and then got together for coffee to share our blocks.

300-013 *Kaffe Baskets*, Suzanne Rittenberry

I wanted to do a traditional pattern using the vibrant colors of Kaffe Fassett.

300-014 *With All My Heart*, Louann Fisher

The design of this quilt was rather serendipitous as I was trying to develop an idea. The resulting border design became a great addition. The name came from a friend. With the name, I think of my mother who was a great quilter. I love you, With All My Heart.

300-015 *Patriotic Log Cabin*, Ann Kaplan

This quilt was stitched with love as a gift to honor a US Navy veteran and was made by mostly novice quilters.

300-016 *Dear Jane Was Insane*, Shirley Gentry

I challenged myself to work with small pieces to create these four-inch blocks. Without instructions, I relied heavily on blogs from brave women before me. The layout is Trip Around the World, like the original. I tried to make one block a day; it took over a year to complete.

300-017 *Virginia Quilt*, Mary Zimmerman

Many of the fabrics in the 9 patches were scraps given to me by my friend who lives in Virginia. Because the scraps were often small, I cut each square out by hand and then sewed the 9 patches together. This quilt reminds me of my college days in Virginia.

300-018 *Jane at the End of the Rainbow*, Frances

Ledenbach Margarita started this quilt in 2009 and decided to use only two fabrics, the white and the multi-colored fabric. Before she died in 2016, she asked me to finish it for her. It was my dad's idea to recreate the pieced triangles in the quilting of the solid triangles.

300-019 *Ganesh in His Garden*, Susan Warrell

This quilt is made with fabrics from Tula Pink's "Eden" collection, with quilting adapted from the "Deity" pattern. Ganesh is much beloved mythology as "The Remover of Obstacles" and often whimsically depicted as a dancing blue-skinned boy with the head of a pink elephant.

300-020 *Be Sweet and Wear a Crown*, Hill Country Quilters

This quilt was made as a block swap at a weekend retreat. Several quilters made blocks, and we exchanged blocks with each other.

300-021 *Starring Marvelous Marigold*, Jill Turnbaugh

I made this quilt to brighten up my gray and white guest room. It is now the "STAR" of the room!!!

300-022 *Floral Mandala*, Nancy Gomer

This was my first attempt of a Judy Niemeyer pattern. It was very daunting in the beginning, but I loved the process. I selected all the fabrics myself. This pattern had many different techniques resulting in a steep learning curve, but I am very pleased with the final results.

300-023 *Vivid*, Kathleen Sato

I made this bright quilt for a sight impaired friend for her 90th birthday. She's also very lively and sharp with a great sense of humor. She was happy to receive something she could see. I hope I'm as sharp as she is when I'm 90.

300-024 *Polly's Country Girl*, Debra C Shaw

These blocks reminded me of my childhood. I lived on a small farm, and many of these items were an important part of my life. This is a "Feel Good" quilt!!!

300-025 *Using My Stash*, Carin Shaughnessy

I have been collecting reproduction fabrics for a long time and loved being able to use them in this sampler pattern. Although sometimes it was hard following the color suggestions (not a lot of yellows in reproduction fabrics), I enjoyed going through my stash each time!

300-026 *Beyond the Civil War*, Shirley Gentry

I saw Civil War quilt blocks on Pinterest that intrigued me. I researched each block and found patterns for them on Barbara Brackman's CD. I connected them with the Court House Steps block, creating a secondary pattern. I used 6" blocks so I could include as many different blocks as possible.

300-027 *Star of Stars*, Bonnie Harvey

Star of Stars comes from all my friends in the MAP bee who made the stars as a farewell gift. They will always be stars in my heart. I enjoyed working with my "stars."

300-028 *Mariner's Compass Sampler*, Debra Nicklaus

This quilt was fun because you didn't know what the block was going to look like until you sewed the last seam. There are 25 blocks in the quilt and 24 different patterns in Carol Doak's book. Can you find the repeat?



300-029 *Ms. Billings*, Leslie Townsend

I began this quilt when I first started quilting, thinking I would learn many techniques. I learned above all else that I identify as a scrap quilter. This quilt combines more than 350 fabrics of varying fabric types and carries on a family tradition of scrap quilting.

300-030 *Lucy's Gift*, Anita Farber

I was introduced to the amazing—and addicting—Lucy Boston blocks by Paula Barnes at an AAQG workshop. It took me 16 months to fussy cut, English paper piece, then appliqué the blocks onto the background. I did so enjoy creating this once in a lifetime quilt!

300-031 *Ugly Fabric Challenge*, Alice Henigin

This all started as a joke. I picked what I thought was ugly fabric and gave fat quarters to all the people listed. They made blocks, and I had to put them all together. Everyone took a turn doing this, but they picked out pretty fabrics!!!

300-032 *Spinners*, Barbara Barrett

Wind spinners add charm and fun to outdoor spaces. I imagine walking through a large garden. Around every bend, there is a simple whirligig or an elaborate colorful yard spinner.

300-033 *Flower Basket*, Renee Watts

I've always loved flower basket quilts, appliqué and embroidery, so when I saw this pattern, I knew I had to make it. This was mostly done during my lunch hour, so it took "forever" to make it. The quilting was done by Angela McCorkle.

300-034 *Lone Star Spring Butterfly*, Linda Bennett

I used paper piecing for the lone star design and added butterflies with machine embroidery. This is my first completed quilt, and I am deaf.

300-035 *Vintage Rose*, Terre Walker

This pattern is the most recent of the Judy Niemeyer Technique of the Month series and was part of my requirements to qualify as a Quiltworx Certified Instructor.

300-036 *Seventy-fifth Birthday Quilt*, Elizabeth Keller

The fabrics were given to me at my surprise 75th birthday party by a guest. One gave me a pack of 12 FQs, which went nicely with the many prints. Even my grandsons selected fabrics for this piece.

300-037 *La Vie Est Belle*, Stacey Napier

I have always loved the movement in Fairy Frost fabrics, so I decided to make a whole quilt from them—I wanted cool, calming colors but also was drawn to the angular lines within this quilt.

300-038 *The Way I Remember Fall*, Anita Farber

I made this lap sized scaled down version of the pattern mostly for the fun of it, as well as to use some of my pretty Kaffe fabrics.

300-039 *400 Pieces of Blue*, Terese Morgan

The fabric in this quilt gave me the idea for the design. There are actually 400 quarter-square triangles in this quilt, which are the pieces of blue in the title of my quilt. I had to be very accurate in piecing this quilt!

300-040 *Serenity*, Betty Stott

I attended a Continuous Log Cabin class and took the opportunity to use my collection of batiks. The teacher taught this great filmstrip border method to finish the design.

300-041 *Comfort, Hope and Joy*, Carolyn Klassy

I made this quilt for Anne Strong, whose house was devastated by Hurricane Harvey. She loved the colors blue and white. The pattern is Disappearing Hour Glass by Missouri Star Quilt Company.

300-042 *The Stoddard Quilt of Valor*, Leigh Lunsford

The YouTube video "Doubly striped Half Square Triangles (HST) quilting block (Hidden Wells)" inspired me to make this quilt. I made all of the rail fence blocks in the same pattern and starched them! This certainly helped keep the material from stretching after the blocks were cut.

300-043 *We came, We sewed, We played*, Quilting

Coalition Bee The Coalition Quilting Bee asked all members to make a 12 ½ " block on black background using any type of bright fabrics. Some used patterns, and some used their own designs. Everyone in the Bee has helped with this quilt, which will be donated to the Silent Auction.

300-044 *The Colors of Texas*, Kathleen Park

This quilt will be given to Amanda. Even though her home flooded to the roof during Hurricane Harvey, Amanda has been an inspiration to everyone she knows in southeast Texas. She has encouraged others to push through this last year as they were rebuilding their lives.

300-045 *Peacock Blue*, Jo Beth Kerr

A friend asked me to make her a peacock quilt. I found this panel and made it.

300-046 *Forever Friend*, Sharon Wilkes

I have always loved the Mariner's Compass pattern, and I started this one knowing it would be going to a dear friend who is planning to move away from Austin. Choosing the colors and fabrics for the compass was the most challenging part of this project.

300-047 *Dang Diagnosis I*, Jill Bacon

This was the first in a series of scrap quilts I am making. I am on a quest to use up as much fabric in my stash as possible in as short a period of time as possible. This is a pattern from an old *Quiltmaker* magazine that I was disposing of.



300-048 *Ocean Quilt*, Kimberly Heinrich

This quilt was inspired by a scuba diving trip in Hawaii. We were diving in an old underwater volcano. Swimming over the rim revealed a breathtaking drop off. Below, the water color changed to navy. Above, the color was beautiful turquoise. I tried to capture the experience through this quilt.

300-049 *Mojo's LaPassion*, Michael Jones

I found this LaPassion pattern on the internet and took it on as a challenge. The quilt consists of more than 17000 half inch hexagons and took 3 years to complete.

300-050 *Blooming Garden*, Norma Lambert

I had always wanted to make the Shooting Star pattern. It was great fun to comb through my stash to find fabrics for each of the "flowers." I did not care for the block settings on the pattern, so I designed my own.

300-051 *Cavalry Caisson*, Vickie Owen

I am a traditionalist at heart. Regardless of my other projects, I usually keep one traditional pattern quilt top in the works. This pattern reminded me of a cavalry line of caissons, rolling along en route to Gettysburg, Antietam or Bull Run.

300-052 *Paradise in Bloom*, Terre Walker

This is a Technique of the Month Quilt designed by Judy Niemeyer. This quilt taught me how to machine applique. Because of the time and energy put into making this quilt, I will be keeping this one for myself.

300-053 *Courthouse Steps*, Mary Beard

Emily Bowers gave me strips of reproduction fabrics. I chose Courthouse Steps to make a traditional quilt. Since the strips were already cut, I truly enjoyed making the blocks, and Emily quilted the Baptist Fan design in keeping with the traditional theme. I now have a wonderful quilt.

300-054 *Lucy Boston Crosses*, Lois Akins

This quilt was influenced by Lucy Boston's Patchwork of Crosses quilt. I enjoyed the creative challenge to find the best fabrics to work together for each block. I used the English paper piecing method for the quilt. Lucy Boston (1892-1990) sewed beautiful quilts when she was in her eighties!

300-056 *Dancing Colors*, Oma Harlan

This pattern came from National Quilting Circle. It started out to be a lap quilt, but I wanted it to be larger, so I added black. I had some fabric left from another quilt, New Orleans Dancing Girls. I took the colors from that fabric.

300-057 *Santa Fe Sunrise*, Rita Loyd

Charity raffle quilt made by the Piecemakers of Hope Presbyterian Church. This is the 20th year we have made a quilt with all proceeds shared by two children's charities: Presbyterian Children's Home and Manos de Cristo. We flipped the colors for this medallion quilt from midnight to sunrise!

300-058 *Farm Girl Vintage*, Glenda Reynolds

All the blocks in this quilt are from Lori Holt's website and her book *Vintage Farm Girl*. For my fabrics, I used my stash and purchased calico fat quarters. I enjoyed selecting the fabrics for each block and the sewing process.

300-059 *Birds on Frozen Pond*, Terese Morgan

The triangles represent birds circling around the larger central square, which represents the pond. I used the cold icy colors of white, silver and blue to represent the frozen pond and a winter atmosphere.

300-060 *Fire Island Hosta*, Terre Walker

This quilt was made while I was attending a retreat in Montana as part of my requirements to become a Quiltworx/Judy Niemeyer Certified Instructor. This is one of the few quilts that I will be keeping for myself...most of my quilts are gifted to others.

300-061 *Gypsy Wife's Tree*, Ryan Whitley

A very scrap friendly quilt design.

300-062 *Alyssa's Jungle*, Cathy Weyand

My first quilt was made for my 10 year old granddaughter. I bought the jungle fabric from a garage sale for \$4.00. I designed and created this with a windmill pattern. I didn't even know what it was called when I made it.

300-063 *Flight of the Gemini*, Kitty Miller

This is a group quilt exchange made so every block has a different "geese" fabric center from the Civil War era. There is one block, however, that has a twin, or a Gemini. Can you find it? There are 168 blocks.

300-064 *Rainbow Sky*, Mary Mikeska

This is my 4th version of Desert Sky, an easy and fun pattern to make. As usual, I started it, put it away and finally pulled it out and finished it. I find the contrast of the brightly colored spikes against the black and white background very appealing.

300-065 *Antique Grandma's Garden*, Suzanne Logan

The top was purchased at an antique auction in Seguin, TX. I finished the edges and custom quilted it on my Statler longarm.

300-066 *Sunset Colors*, Jeannie Cleveland

I found the focus fabric at Compass Centre. Later, I bought the Quilt-in-a-Flash templates for making lots of half square triangles. When I saw the pattern in the magazine, I knew it was a good one for this fabric. All the other fabrics came from my stash.

300-067 *Hot, Hot, Hot*, Sandy Pigford

Made for my grandson's 16th birthday, using my chili pepper fabric collection. He is a handsome young man, thus the title, *Hot, Hot, Hot*. He didn't know he was hot at 16, but he might suspect it now that he is 18!!! Imagine a young Tom Cruise.



300-068 *A Tangled Web*, Linda Engelbrecht

This was my first attempt at paper piecing, and I loved it. I can't wait to make one in Christmas fabric (ornaments), Fourth of July fabric (fireworks), floral fabric (flowers in a garden)—so many ideas!!!!

300-069 *Fractured Paintbox*, Jeannie Cleveland

I made this quilt for my grandchild, who admired a picture of someone else's quilt that I had. I worked on it during a cruise to Alaska. I started with a strip set from Judy Niemeyer and added from my stash to achieve the color gradations I wanted.

300-070 *Pacific Waves*, Jeannie Cleveland

I loved the teal fabric so much that I bought 12 yards of it. I used the Quilt-in-a-Flash template system and pounce pad to make lots of half square triangles in a short time. It was lots of fun to make.

300-071 *Counting the Star*, Linda Engelbrecht

I absolutely love red and green quilts. I had the border and backing fabric (and lots more reds and greens) in my stash for more than 20 years! When I saw this pattern, I knew I found its home.

300-072 *Elia's Granny Squares*, Diane McGowan

Elia's Granny Squares was created for my new granddaughter. I combined a pattern, America's Garden Quilt, and a book, *Great Granny Squared*.

300-073 *Quilting Friends and Wine*, Laura Murphy

The members of Conejo Valley Quilters Guild (Thousand Oaks, CA) made me this beautiful quilt top at the completion of my 2 year term as co-president of the quilt guild. I hoped my quilting would do justice to this fine gift that I will treasure forever.

300-074 *Blue Traditions*, Jonesie Abernathy

The block design came from a BOM (block of the month) project in my former CA guild. I made the 12 blocks and decided to extend it to queen size, adding greens and yellows to spark the basic blue/white color plan.

400. PIECED, SMALL – MADE BY MORE THAN ONE PERSON

400-001 *Winding Ways to Bali*, Jill Bacon

The Winding Ways pattern is one of my favorites. It fit using the six-inch-wide strips that I had purchased without seeing the patterns. It was fun to put together.

400-002 *Rusticana*, Althea Murray

The stars and cabin blocks of this country style wall quilt, designed by Jolyn Olson, are from a Piecemakers Bee birthday exchange. I have committed 2017-2019 to FINISHING five of my UFOs. Kudos to me! One down—four to go.

400-003 *Monterey Memories*, Dianne Hegebarth

Travel West—oceans, skies and the sands. Words cannot express the beauty of the area; shades of blue ocean, creamy white sands with yellow and brown grasses, purple succulents and skies with the prettiest shades of pinks to mauve. Lucky me—living in the Bay Area for five years.

400-004 *Vintage Melody*, Ramona Griffin

I was able to join three patterns together in a round robin style quilt using Kim Diehl, Simple Whatnots. It began with the churn dash mini quilt which led to an appliqué border, which led to a flower border, which led to a double four patch.

400-005 *All Heart*, Donna Bone

This lap size quilt was made for my new daughter-in-law, Debby. She works with dogs and cats of all sizes and loves them as unconditionally as they love her. On top of that, she loves my son!

400-007 *Gathering at Home*, Vicci Conway

I love sampler quilts, appliqué and most Civil War reproduction fabrics. I host a Civil War bee, and this was my first completed project. The fabrics are from the Morris Earthly Paradise collection by Barbara Brackman.

400-008 *Pineapple Pizazz*, Ann Murphy

My Bee in California made this for an auction. I quilted it and fell in love. It cost me \$400 at auction!

400-009 *Western Sky*, Carin Shaughnessy

I finally made my first Quiltworx pattern. I took a class at Honey Bee but decided that I wanted fabrics other than batiks. I have been collecting Western fabrics for a while so decided to use them. This quilt makes me happy.

400-010 *Romantic Reflections*, Cheryl Matzen

I designed this pattern almost three years ago. It was beta tested by Quilt Without Guilt, a very small bee located in Dripping Springs, TX. This quilt is designed for all of life's loving memories, such as marriage, anniversaries, babies and Valentine's Day. A perfect lap quilt.

400-011 *Finally Finished*, Nancy Corcoran

This quilt was created from a 2009 Block of the Month from Honey Bee Quilt Store. It had been unfinished. With the Guild's 2017-18 UFO challenge this year, I restored the blocks. I changed some directions and made two quilts from the UFOs.

400-012 *Dog Friends*, Jo Beth Kerr

This was made in memory of my dear friend's dog, Sally. We have been friends since 7th grade. She has had 5 dachshunds. Sally was 12 years old, deaf and in failing health. Unfortunately, my vehicle was responsible for her demise. It was time to make a quilt.



400-013 *Surviving Harvey*, Maria Garza-Lubeck

Surviving Harvey pays homage to Texans' courage and resilience in the face of the hurricane's horrific wrath and destruction (which are represented by the outer borders). Buttressed by family and friends and aided by communication (newspaper moon), homes rise above the waters. This is my first story quilt.

400-014 *From Texas, with Love*, Ladies of the Lake Bee

Ladies of the Lake Bee takes pride in making charity quilts. *From Texas, with Love* was made for one of our members, Peg Willson, a self-proclaimed lover of all things western. She recently moved to Texas and has successfully completed chemotherapy. A little pink was added to honor her courage.

400-015 *Red White and Wine*, Susan Warrell

This began as a table runner for a tasting event and turned into wall decor! Fabrics were chosen to represent wine varieties of red, white, rose and champagne.

400-016 *Memories of Fall in New York*, Susan LaCroix

I gravitate toward fall colors because I grew up in New York State and miss the fall. The leaf fabric was from a previous project. I didn't want placemats as in the pattern, so I appliquéd them onto the background fabric and added fussy cut leaves to accent the corner.

400-017 *My Love of Monet*, Louann Fisher

I absolutely love Monet's paintings. I've been able to see his work in Paris and visit his gardens in Giverny. When I saw this idea for a One Block Wonder using a Monet panel, I had to try it. I love the result! Now to add more to my collection!

400-018 *Rainbow Seeds Bouquet*, Anita Farber

After making a quilt with Wilmington's fabric called Rainbow Seeds to celebrate a friend's 90th birthday, I had too much fabric remaining to put into my already abundant stash, so I bought the panel, used up the leftovers, and now have another quilt. A gift in waiting - nothing for the stash!!!

400-019 *Fabric Follies*, Julia Brown

This pattern is by Quilting Treasures. The fabric panels tickled my funny bone. I had to share that humor with all the quilters out there!!!

400-020 *SASSI Flutterby*, Suzanne Logan

I was the lucky winner of the raffle blocks at a quilt retreat organized by the San Antonio Statler Stitcher Innovators (SASSI) group. The very bold colors were a stretch for me, but I like it.

500. APPLIQUÉ, LARGE – MADE BY ONE PERSON

500-001 *Butterfly Dreams*, Gracie Killough

I made this quilt for my sister, Gloria. She asked for monarch colors (knowing that I raise monarch butterflies). I made the butterflies in this quilt the focal point and added other butterfly species. Thank you, Donna Gunter, for providing the wonderful monarch fabric!!!

500-002 *The Backyard*, Valerie Williams

This quilt was a six year labor of love made for my parents. Each square has an animal or plant that lives, or has lived, in their yard (with the exception of the alligator; that is a long standing family joke). I love you Mom and Dad!

500-003 *Honeysuckle Rose*, Carolyn Biggs

This quilt was inspired by a quilt from "Lone Stars: A Legacy of Texas Quilts, 1836-1936" made by Mary Ann Elizabeth Myers Armstrong in 1890. I didn't want to replicate the quilt, so I made some modifications to the design, used batik fabrics and more contemporary quilting rather than traditional.

500-004 *Seeing Red*, Cindi Vana

Seeing Red is exactly that....it took almost 10 years from start to finish. Many years it languished at the bottom of my closet. Encouraged to finish by quilting friends, I am glad to have finally completed this quilt as a homage to quilters from other eras.

500-005 *Tree of Life in a World of Color*, Sandra McCallum

I love the tree of life and found many variations. When I saw this, I knew it was the one. I had colorful batiks, and since the theme of Quiltfest is World of Color, the design was perfect. This took over a year.

500-006 *That Town and Country Quilt*, Betty, Dvorak

I saw this quilt in Houston in 2016 and fell in love. I had to make it—365 squares plus borders. I finished in early 2018. It was so fun to make. It kept me on my toes all year. It is my favorite quilt so far. Love in every stitch.

500-007 *Twirly Things*, Carolyn Biggs

I took a feathered star class from Sue Garman, and during class she was working on these appliquéd pieces. I ordered the pattern from her and started working on the quilt. That was about 4 years ago. Sadly, Sue passed away in 2017.



600. APPLIQUÉ, SMALL – MADE BY ONE PERSON

600-001 *A Quilt for Riggs*, Marilyn Roskey

I wanted to honor my second grandson with a quilt made especially for him....and this was the result. A sweet quilt for a sweet boy, made with love by grandma!

600-002 *Dancing in the Sun*, Marlenia Richardson

After taking a Jane Sassaman class I wanted to play with the shapes that spoke to me. It was freeing to work without a pattern.

600-003 *Twirly Tulips*, Louis Brown

Tulips have always been a favorite of mine, and the joy of this design spotlights beautiful tulips!

600-004 *Another Spring*, Niki Valentine Vick

This is the 2nd or 3rd piece I've made using adaptations of Elly Sienkiewicz's paper cut blocks. I've admired similar "paper cut" quilts made by Sue Garman and others and really wanted to create a quilt using these kinds of blocks but with my own "stamp" on it.

600-005 *Geraldine Again*, Louise Brown

Geraldine was originally designed by quilt artist extraordinaire—Pam Holland. This delightful giraffe is fun and engaging and employs a variety of techniques.

600-006 *Elephant Splash*, Dawn Lyons

This is my first quilt entry. I found this pattern online from Windham Fabrics. I fell in love with this beautiful fabric, and it had coordinating border fabric, so I adapted the online pattern to add the border. I learned to miter the corners on the borders.

600-007 *Lola & Olive*, Mona Corbett

I have found Laura Heine's collage quilts/patterns fascinating. I could never decide which one to make, but finally my desire to make one overcame my indecision. This project has been a challenge for me, and I thought entering it in the show would help motivate me to finish it. :-)

600-008 *Foxflower*, Nancy Bond

This is an interesting technique using fusible backing to build your picture.

600-009 *Plates and Posies*, Niki Valentine Vick

I have loved a quilt by Becky Goldsmith that I saw in the Dallas quilt show many years ago. I finally got around to adapting part of that pattern, and I put it together with the Dresden Plate pattern to create this small quilt.

600-010 *Winter Bliss*, Louise Brown

Winter evokes peace and calm, and it is my hope this quilt evokes those feelings in its viewers.

600-011 *Salmon for Jeff*, Donna Gunter

My husband Jeff and I made our first trip to Alaska for our 30th

wedding anniversary in 2007. Since then, he has become a big fan of salmon. I found these fish on our most recent Alaskan trip and thought they would make a great souvenir.

600-012 *Skullys*, Lois Moran

I have always been attracted to Mexican culture and especially Dia de los Muertos. As a genealogist, I honor those who have gone before, and this seems to express that feeling for me.

700. APPLIQUÉ, LARGE— MADE BY MORE THAN ONE PERSON

700-001 *Basket Medallion*, Mary Mikeska

I planned to hand appliquéd the entire quilt. The center square and 4 corner wreaths are hand appliquéd. Everything else is machine appliquéd. I used all Kaffe Fassett fabric, as in the original pattern. I know my daughter Amy will do an amazing job quilting it. I'm happy it's done!

700-002 *Baltimore at Midnight*, Cindi Vana

I wanted to make a Baltimore style quilt with a twist. This is the result. Inspired by many traditional designs and settings, this quilt has something of my design sense in every block. It took almost 10 years to complete the quilt—I am slow!

700-003 *Sweet Surrender*, Norma Lambert

I saw this quilt at a Kansas City quilt show made entirely with Japanese fabrics. I ordered the pattern from Australia and saw the designer used bright fabric. I elected to use batiks with the goal of only using fabrics in my stash. I still have a lot of batiks.

700-004 *'Graceful Endeavors'*, En Wyatt

Living in the Orient inspired my appreciation for the culture from whence these scenes derived. These lovely panels were cut, resewn, bordered and intricately embellished with metallic threads. I added several graduating sized borders to further enhance the beauty and pieced 106 raw appliquéd flowers and petals around the entire quilt.

700-005 *King Poppy-3*, En Wyatt

The vibrancy of a single peacock peaked my creativity. I intricately cut and appliquéd the 3 peacocks, placing the center one to appear 'large and in-charge'. All florals are appliquéd. All the piecing and Trapunto were added to the peacocks/florals and borders by domestic machine with metallic gold and variegated threads.

700-006 *Bee Happy*, Glenda Reynolds

I loved this quilt from the minute I saw it on Lori Holt's blog. Her fabrics and designs cheer me up. I enjoyed all the machine appliquéd and the uniqueness of each block.

700-007 *Happy Daze*, Sylvia Rasa

I made the quilt because of different techniques I wanted to try and loved the pastels. It was bought in 2013 and worked



awhile. Then I put it in my drawer. Completed in 2018, it is a Sue Garman pattern. My daughter quilted it.

700-008 *Fancy Sunbonnet Sue*, Julia Brown

When Bonnie Harvey from my quilt bee brought in her Fancy Sue quilt, I knew it was one I wanted to make. Sharon Kunkel, from the Bee, found the pattern in her *Quiltmaker* magazines. Thanks to my two friends, my Fancy Sue quilt came together using Aunt Grace's fabrics.

700-009 *Symphony of Love*, Ramona Griffin

I saved a pattern called "Trumpet Stars" by Cherie Ralston, from the *American Patchwork & Quilting* magazine, April 2007 issue, and purchased these fabrics at the International Quilt Show in Houston, TX. I put my appliqué skills to work and love the peacefulness.

700-010 *Finding Color in Nature*, Linda Hall

I used a mixture of printed and batik fabrics to create this quilt. The center medallion was hand pieced and reverse appliquéd. The colors I chose were somewhat non-traditional but represent the colors of nature. This was the most challenging appliqué border that I have done to date.

700-011 *Kim's Quilt*, Jane Coefield

Shortly after starting quilting, I subscribed to *Australian Patchwork and Quilting* magazine. I saw the cover quilt—Kimberley's Quilt—and wanted to make it. However, I knew my fledgling skill was not up to the task. Seventeen years later, I made the quilt.

800. APPLIQUÉ, SMALL – MADE BY MORE THAN ONE PERSON

800-001 *Holiday Wreath*, Audrey Romonosky

The unfinished quilt top was given to me by my neighbor, Marj Waley. Her mother pieced the top, and I finished it. I think she started it in a class, but I don't have any details on it.

800-002 *Pathways to Appliqué*, Sharon Cole

Multiple classes with Mary Sorensen made me a devoted fan of her work. I chose this pattern because it combines my love of appliqué with a challenging pieced panel. I added the bugs for added interest.

800-003 *Flower Basket*, Terese Morgan

I always wanted to make a Flower Basket quilt because it's such a traditional pattern. I created the pieced border to add extra interest. I made the border without a pattern using only my poor math skills!

800-004 *Butterfly Dreams*, Andi Horton

The quilt blocks were given by a friend, Alice Maixner, of Oak Harbor, WA and South Texas. She had fused all the butterflies in place and had begun some embroidery. I finished the embroidery, settings and quilting. Her wish was the quilt be given to my granddaughter, Danisha.

900. ART QUILT, LARGE – MADE BY ONE PERSON

900-001 *Jungle Book*, Kathe Williams

I made this quilt for a dear friend's first grandchild, using characters my friend thought would best describe the relationship he hopes to have with his grandson.

900-002 *Where the Wild Things Are*, Kathe Williams

My grandson's nursery was decorated using the theme "Where the Wild Things Are", and my daughter requested a quilt to go with the theme. We anticipated a wild boy and wanted him to know that was fine with us.

900-003 *The Peaceable Kingdom*, Margery Hedges

I've had this idea in my mind for years. The trick was sizing the animals to be realistic to each other. I did a lot of research on typical sizes of each animal. It was fun to put some of them in whimsical places.

900-004 *Turning Bottles into Stained Glass*, Sara Sharp

I arranged many different bottles in the winter sunlight coming through the window onto my antique kitchen table. The light played through the glass bottles and liquids to create wonderful colors and patterns of translucency and reflection. My heavily thread painted quilt shows the magic of these glowing colors.

900-005 *See the USA*, Anita Mester

My inspiration for this quilt was my love for travel and photography. I chose some of my favorite destinations. I used the rolls of 35 mm film to show the relationship with the past and the present. I believe we should first travel at home before we go elsewhere.

900-006 *Selvage Books II*, Anita Mester

This is my second bookcase quilt. The first was sold to the UT Library in San Antonio. I made this one for another exhibit in a library. It was the perfect opportunity to use my collection of selvages from my fabric. The books are in alphabetical order by fabric manufacturer.

900-007 *Frayed Truths*, Sherri Lipman McCauley

This abstract piece of art alludes to the various states of the "truth". Some truths are black and white, while others start out true blue but tend to fray and distort as time passes. What starts out as a solid, straight story changes into curved lines and distorted geometries.

900-008 *Amelia Earhart*, Sara Sharp

In the 1920's, Amelia Earhart challenged perceptions of women's roles and abilities. After learning to fly, she began to break speed and distance records. As well as using art deco style design elements, I used waves to allude to her tragic disappearance in an attempted 1937 flight around the world.



900-009 *'A Brave Soul'*, En Wyatt

Recreated partially from a 1"X1" 1800s stamped paper, enlarged and printed/drawn onto a Kona cotton dyed background. Hand-painted with quality fabric paints and thread-painted with metallic threads on a domestic machine for a 3D effect. Embroidered eagle and buffalo motifs in 4 corners and added coordinated designs in the borders.

900-010 *Woodland Cherub*, David Kordecki

My inspiration for this quilt was a small fountain in our backyard. It contains over 300 pieces of fabric graded by value to create depth with bright highlights and deep shadows. The background is reminiscent of the woodland areas near Lake Michigan of my childhood.

900-011 *Mary with Her Basket*, David Kordecki

My father kept a beautiful garden. One of the planters was a little girl sitting on a bench by his pond. The planter is long gone; therefore, this quilt is in memoriam of "Mary with Her Basket."

900-012 *I Still Embrace All the Good Things*, Katie Winter

I know that real greatness happens when we come together to solve problems and when we embrace all the good things. My inspiration for this piece came from the multitude of people who gathered for the worldwide Women's March on January 21, 2017, an event in which I proudly participated.

900-013 *Branches Blue*, Sherri Lipman McCauley

Working with paint, an abstract image emerges. The contrast of black against white makes my canvas sing. The serendipity of the paint dictates my direction. A touch of color completes the image. This quilt is in my series "Branches of the Color Wheel".

900-014 *Victory Boogie Woogie*, Linda Meyer

"Reflection of New York, the rhythmic swarming of the great city with its giant buildings and straight streets." "Mondrian's *Victory Boogie Woogie* seems to be the depiction of a feeling for life, of a style of life: the joyous expectation, the sure hope of victory over tyranny, misrule, and personal glorification."

900-015 *Cascade Autumn*, Andi Horton

We remember autumn colors filling the gaps of tall evergreen trees in the Cascade Mountains in western Washington where we spent happy and cool summers and falls. So, I chose the Clamshell for all the wonderful scraps of color and just triangles for the evergreens to complement the curves.

**950. ART QUILT, SMALL –
MADE BY ONE PERSON**

950-001 *Magic Lights*, Beth Chinderle

My favorite part of the holiday season is admiring the magical lights that decorate our houses, light up our trees, and bring cheer to our hearts. A photograph of holiday lights was used

for color inspiration, and log cabin blocks were constructed. Hope you feel the magic!

950-002 *Catch of the Day*, Margery Hedges

This bear with his catch was painted, then appliquéd and quilted to the background. The fabric print in the circle inspired me to extend it into the background with the quilting pattern.

950-003 *Adventure*, Marie Welsch

I wanted a challenge—only a week left, all done, but what to name it? I called it "Adventure" for the sense of adventure I had with each step I took to complete this piece; from choosing fabric, painting and playing with shapes on the fabric and the final stitching.

950-004 *Monarch*, Judy Baumann

This abstraction is based on a photograph by Steven Schwartzman (see quilt label), using techniques learned in a class by Katie Pasquini Masopust. The monarch butterfly perches on yellow Maximilian sunflowers.

950-005 *Reba*, Linda Miles

Half the scraps that I brought in for the free table were taken. So, I took the rest home and cut it into 1 inch strips. I used graph paper and pencil and designed away. On Reba, there are two tall trees in the front yard, but our house was not blue...

950-006 *Waving in the Breeze*, Debra Nicklaus

This original design came out of a 2 day workshop I attended last year. Gail Garber pushed me in new directions, and I enjoyed the process and the product. The quilting patterns were inspired by a class I took with Cindy Seitz-Krug.

950-007 *After the Party*, Sara Sharp

This quilt idea came from a photo I took at my granddaughter's birthday party. She and her friend were sitting on the sidewalk as the party ended, with wonderfully pensive expressions, as if to say, "What now?". Elements were created with small cotton prints and additional quilting and thread painting.

950-008 *Ruby Red*, Mary Ann Vaca-Lambert

What I love about Gerber daisies is the simplicity and the complexity of the flower. In this little quilt, at a distance you can't see the wispy raw and frayed edges that give it texture. I love how raw edges add a different dimension, freedom and painterly sense.

950-009 *Beach Hut at City of Refuge*, Charlotte Maxwell

While visiting the Big island of Hawaii for a quilt class with Esterita Austin, we visited The City of Refuge, Pu'uhonua o Honaunau. I took this picture while visiting the City of Refuge. It was a wonderful trip.

950-010 *Study in Gray and Yellow #1*, Katie Winter

My work often features unusual materials or construction. The center of this piece was constructed improvisationally with dyed and painted paper towels.



950-011 *Rescued Scraps*, Sherri Lipman McCauley

As one drives along the Texas highways in the spring, there are often wildflowers blooming all around. This piece pays tribute to the green grasses and a hint of the colorful Indian paintbrush. Made of recycled scraps from squaring up quilt blocks from a group project.

950-012 *Gunpowder Art: Bullseye*, Anita Mester

Usually gunpowder is used for destruction, but here I used it for creation of images. Gunpowder does not explode when ignited but only burns itself out. Lace, hand stitching and cheesecloth were used to show the “softer” side of the gun controversy. Originally made for a SAQA exhibit.

950-013 *Meditation on Miro*, Amy Nelson

Challenged to find an inspiration in Joan Miro’s Woman, Bird and Star painting to create a quilt, I was inspired by the contrasts in this painting; contrast in value, organic versus geometric, fine versus thick line. Hand-dyed fabric, machine quilting, hand stitching.

950-014 *Among the Seaweed and Suns*, Diana Baldwin

I started this a long time ago in a guild workshop with Pam Allen. It’s been tucked away and would resurface every once in a while. This time, when I found it, I decided to start embroidering on it. The more I did, the more I liked it!

950-015 *The Virgin*, Lois Moran

After purchasing yardage with the Virgin’s likeness, I challenged myself to use all 8 images. This is one of the small quilts I made. The “doors” of the altar close and have a skull on that side of the door.

950-016 *Bluebonnet*, Linda Miles

My husband took the picture for me, as I had long wanted to do a bluebonnet in this style. I am proud and pleased with the outcome, but there won’t be any more.

950-017 *Underwater Dream*, Amy Nelson

Inspired by the work of underwater sculptor Jason deCaires Taylor, Underwater Dream depicts a sculpture covered in coral visited by fish. Hand-dyed and ice-dyed fabric, machine quilted, machine appliquéd, hand beaded. The fan coral is constructed as separate quilts, attached to the main quilt, simulating coral waving with ocean currents.

950-018 *I Love You, Rayna Gillman!*, Donna Bone

Rayna Gillman is famous for her strip-piecing of quilts. “I Love You, Rayna Gillman” uses her method and signature “kites”. This is a self-portrait of me finishing her class and loving the results. The bluebird of happiness flies over my head.

1000. ART QUILT, LARGE – MADE BY MORE THAN ONE PERSON

1000-001 *Attitude*, Vickie Owen

Collage quilts have piqued my interest. Laura Heine’s patterns offer endless inspiration, and Danny Amazonas’ work adds stunning color, depth, and realism. I’m not sure why roosters intrigue me, but this guy definitely oozes attitude as he struts around the barnyard! He is the “cock o’ the walk.”

1000-002 *Sew Together Art Quilters Bee: Self-Portrait Challenge*, Sew Together Art Quilters

The Sew Together Art Quilters Bee is a diverse group of nine with a variety of skills and artistic styles. We routinely agree on themed quilt-art “challenges” intended to stretch members’ skill sets. The results of this self-portrait challenge reflect the diversity in both our personalities and our artistic expression.

1000-003 *Ablaze!*, Jill Bacon

This is a Skydyes print which I purchased and framed. The quilting was done by Leslie Myers. This was a joint effort to show the terror and beauty of fires.

1000-004 *Poppies*, Sew Together Art Quilters

The Sew Together Art Quilters Bee members were asked to design a block with green background and a centered red poppy. Blocks were cut on diagonal, exchanged, reassembled, quilted and embellished. Inspired by the Austin Art Bee’s 2008 quilt, *I Sing the Flower Eclectic*.

1050. ART QUILT, SMALL – MADE BY MORE THAN ONE PERSON

1050-001 *Fractured Flowers*, Mary Helen Ruth

This quilt was a collaborative effort. I took a poster, chopped it up and distributed the segments to the participants. No one saw the entire quilt until the portions were completed and assembled. The outcome thrilled us all!

1050-002 *Arbol De Mi Vida—My Tree of Life*, Maria Garza Lubeck

I took Jane Tenorio-Coscarelli’s Tree of Life class though the AAQG in 2016. I deviated from her basic design (with her encouragement) and created my very own family tree. By following her own creative vision, Ann Murphy added depth and beauty to this quilt.

1100. MINIATURE

1100-001 *Nine Patch Doll Quilt*, Kay Huffman

This quilt was made using a pattern from Jo Morton’s Little Favorites book. I used it to practice fussy cutting and accurate piecing. I love the pink and brown reproduction fabrics. Perhaps one day it will be placed on the doll bed made by my grandfather, Henry Knopp.



1100-003 *Day Break*, Maureen Scheevel

This quilt was made from two gradient fabrics. The changing colors reminded me of the sky change as night turns into day. The pattern was written to use larger half square triangles, but mine are 1.25 inches.

1100-004 *Hearts Abound*, Anne Kennedy

I like to show my quilting personality by making miniatures that I can display in my office at work. I am sure you can guess what month I made this one for! This mini enabled me to get more comfortable with embroidery scaling and placement.

1100-005 *Grandmother's Flower Garden*, Cheryl Degan

This little quilt was English paper pieced and has 329 hexagon pieces. The edge was finished with a facing.

1100-006 *Quilter's Lepidoptera*, Maureen Scheevel

I found this pattern on a vacation trip to MN and decided this summer was a great time to put it all together. The butterfly wings use a combination of fabrics from a charm pack and scraps in my stash.

1100-007 *Perseverance*, Margery Hedges

My goal was to see how small I could do a traditional Wedding Ring quilt pattern. I used a foundation piecing method which was a real challenge; hence, the title. All of the fabrics used in this quilt are vintage.

1100-008 *Baskets*, Lorre Weidlich

This miniature wall hanging combines my two loves: fabric and fiber crafting and miniatures. It will someday hang in a miniature quilt museum.

1100-009 *Autumn Garden*, Sookie Knapp

Most of the appliqué is made with Japanese taupe scrap fabrics. I love the theme, including baskets, garden tools, wheat, acorns, watering cans and leaves. The beautiful browns, greens, grays and reds make the quilt pop with color. Since I love to make appliqué quilts, they are easy for me.

1100-010 *Snails Trail Meets Ocean Waves*, Ellen Carter

This was a miniaturization of a quilt that my bee, the Appliquettes, made. Niki Vick printed a miniature version of it from Electric Quilt.

1100-011 *Feathered Star*, Diane McGowan

Feathered Star is a paper pieced pattern from A Very Special Collection. The designs in the corner are done with an embroidery machine.

1200. NOVICE – ALL SIZES

1200-001 *Ribbon Box*, Allison Winchester

My first attempt at longarm quilting.

1200-002 *Dad's Dragonflies*, Emily Boudreaux

This is my first quilt. I am entering it in honor of my Dad, who

helped me pick out the fabrics. It was a huge learning experience. I used the wrong batting and my basic sewing machine; sewing the folds and quilting it was quite the challenge!

1200-003 *Inferno*, David Kordecki

I wanted to experiment with strip quilting after watching a video by Rob Appell. Using red as my main color, I laid out my design in EQ7. Once completed, the pattern and colors reminded me of an inferno. I added flame quilting to complete the idea.

1200-004 *Symphony of Colour*, Jacquie Mullens

Great workshop taken with Hollis Chatelain. First time with dye painting and art work, so started with one of her designs. Quilted with walking foot and tried free motion foot for musical notes.

1300. JUNIOR

1300-001 *A Quilt of Many Colors*, David Carr

I enjoyed sewing the two inch squares. I got a bucket of squares for my birthday from Carmen and used them in my quilt. My Aunt Debbie helped me with the quilt, and Debbie Eades quilted it for me. There are 1280 squares.

1300-002 *Pretty Pretty Pink*, Daphne Reedy

I made this quilt because my friend, Savannah, inspired me to make it. I chose all the fabric myself. I made it for my baby doll Violet. My baby doll's favorite colors are pastels, and so are mine!

1300-003 *Chameleons*, Roy Carr

I saw this fabric and wanted to make a quilt with chameleons. I sewed all the seams myself and picked the fabrics. I especially like the license plate fabric on the back.

1300-004 *Bouquet of Flowers*, Sophia Henigin

I made this for my mother for Mother's Day.

1300-005 *Persistent Pinwheels*, Lucy Pigford

I started sewing my pinwheel quilt during Summer 2016. Sewing this quilt taught me to be persistent, patient and proud because making a quilt takes time. I couldn't have done it without my grandmother who taught me everything I know. I love this quilt because every stitch has a story.

1400. OTHER TECHNIQUES

1400-001 *Josephine's State Birds*, Linda Hall

The fifty state birds were hand embroidered by Josephine Uresti, sometime between 1985 and 1995. Josephine was born in Victoria, Texas in 1925 and lived there until 2006, when she moved to Austin to live with her daughter, Cynthia. Josephine loved birds and doing handwork.



1400-002 *Winter Wonderland*, Glenda Reynolds

It took me about 8 years to complete all the piecing and embroidery for Winter Wonderland. I had to teach myself how to embroider so I could make it. It was such a fun quilt to make.

1400-003 *All Things Bright and Beautiful*, Lesley Schriever

I was inspired by the 1848 hymn. It was a blessing to learn new techniques and do handwork again. I counted my blessings with each stitch and was joyful in adding my own special touch in fabric selection and creativity. My leftover block is on the back.

1400-004 *Colors of the Seasons*, Theresa Benedetti

Traveling on a tour of Ireland with my parents was a dream come true. Between sightseeing and connecting with my loved ones, I embroidered these blocks. It took several years—relocating from NJ to TX and revisiting my UFOs—to complete this project, dedicated to my beloved parents.

1400-005 *Paisley Pink*, Mary Mauldin

I found this embroidery design at a quilt show and knew I had to make one design for a throw pillow, but it turned out so well I knew I had to incorporate all 18 designs into a quilt. Each step was fun and exciting.

1400-006 *Dragons Around the World*, Cheryl Matzen

This quilt was made for my husband who has collected dragons since high school. He is now 70. This was a nine and a half year labor of love, and he was very patient. The humor is that he can't use it because we have embroidery destroying cats with nails.

1400-007 *Vermont Autumn*, Sandy Pigford

The pattern was purchased at the 2015 Vermont Quilt Festival where vendors had lots of wool and wool patterns to purchase. The wool oak leaves are hand dyed. This was FAST and FUN to make!

1400-008 *Rabbits and More Rabbits*, Barbara McCollum

I have a large collection of rabbits and saw this pattern. What can I say? It was rabbits! I am also very fond of redwork and really enjoy doing hand embroidery watching TV.

1400-009 *Ocean Waves with Crochet*, Barbara McCollum

I was playing with crochet patterns on my embroidery machine. Not knowing what to do with them, I started looking through my quilt books. I was looking for a pattern with a 6 inch center that would show off the embroidery. I liked Ocean Waves. Picking material was last.

1400-010 *Glittery Christmas Tree*, Margaret Berggren

This tree was inspired by a Pinterest post. I love yo-yos and all things glittery. Very fun project.

1400-011 *Mexican Valentine*, Danni Dankworth

I wanted a red Valentine wall quilt to hang when I changed for the season. When our Renegades Bee did a row challenge in

2011, I was excited that I would get one to fit in a special area. The fabric shade was off, so it had a Mexican flare!

1400-012 *Hugs from Mary*, Ruth Gottner

I bought two sets of Mary Engelbreit stamped cross stitch quilt squares years ago and worked on them off and on until this year. My goddaughter is graduating from high school next year. The quilt will be her gift. I hope it hugs her wherever she goes!

1400-013 *Dragons I Have Loved*, Dariel Smith

I like quilts with different sizes of embroidered blocks, and I like dragons, so I decided put a different dragon on each block. The dragons came from books, movies or songs. The images came from the internet. The quilt is finished with Celtic knots because it seemed appropriate.

1400-014 *Fun with Gridded Backgrounds*, Donna Gunter

I took a guild class from Cindy Seitz-Krug on gridded backgrounds to work on my machine quilting techniques. The result was much better than I was expecting.

1400-015 *Berry Picking Party*, Audrey Gorr

Just really liked the pattern.

1500. KIT QUILTS

1500-001 *Blooming Color*, Denita Powell

This beautiful quilt was hand appliquéd and machine pieced by several members of the guild as the raffle quilt for the Chisholm Trail Quilt Guild's (CTQGs) 2019 Quilt Show. The fabric and pattern were donated, and it was expertly longarm quilted by guild member Catherine Marion of Elegant Counterpanes Quilting.

1500-002 *Polly's Trailer Park*, Debra C Shaw

Because I would love to have a camping trailer and don't, I made this quilt. In the yard of each trailer is the name of a family member. The buttons in the yard represent their special interests.

1500-003 *Quilting Has Been My Therapy*, Emma Krenek

Because of an illness in 2017, I had a hard time getting back to quilting. I purchased this kit and started working on it full time, which gave me the inspiration to start quilting again. I called this my therapy quilt because it got me back into quilting.

1500-004 *I Love Red and White Stars*, Marilyn Roskey

I loved this quilt in the Connecting Threads catalog and decided I would make it. This one's for me!

1500-005 *Lake Travis Storm*, Beverly Carter

This is a small version of a Storm at Sea quilt. Using the precut shapes, it was fun arranging the lights and darks to achieve different patterns and movement. Even though you can see curves, it is an optical illusion. Can you find the heart?



1500-006 *Colour Bars*, Joseph Stroman

Another quilt that is not eligible for Best of Show award consideration. This rule diminishes the Best of Show award as it is really not best of all the judged quilts in the show, but the best of selected categories. It disregards the piecing & quilting techniques and skills used.

1500-007 *Speak for Yourself*, Vickie Owen

Modern fabrics and modern patterns for a modern world. These yummy fabric designs by Marcia Durst are strong, robust, and definitely make a statement. Marcia Durst is a new favorite for me, and her bold graphics almost demand simple, standalone patterns. They “Speak for Themselves.”

1500-008 *Kite Flight*, Alice Henigin

I love how clean cut this quilt looks. I love all the various colors. I love using variegated thread. I just plain love it!!! Easy pattern.

1500-009 *Simple Gifts*, Pamela Hayes

I always admired appliquéd bed quilts, but they looked very complicated, and I thought I could never finish one in this lifetime. When I saw the “Made in Mexico” pattern, the blocks looked simple enough for me. Perseverance paid off 3 years later with the completion of “Simple Gifts.”

1500-010 *Freedom Bound*, Mary Jo Burns

I have wanted a patriotic themed/colored quilt to adorn my bed from May through September. When History Quilts offered this as a BOM in 2017, I knew this was it. The deep blues and reds with the rich brown/tans were a winning combination.

1500-011 *Fiesta Fun*, Norma Lambert

Since I did not win the AAQG raffle quilt in 2014, I decided to make it. Lots of fun.

1500-012 *Lively City Skyline*, Sookie Knapp

I bought this tapestry kit from Yoko Saito’s online shop. The voices of songbirds and of people having fun seem to be heard from this lively city with swaying trees. It was challenging, but fun, to combine the small appliqué pieces, embroidery, stitches and felt to create the detail.

1500-013 *Spring Flowers*, Jacquie Mullens

Wall hanging made in Edyta Sitar’s workshop. I had fun doing machine appliqué and background quilting. A fun workshop and pleased with the final result.

1500-014 *Storm at Sea*, Lise Waring

This kit is by Laura Flynn Nichols and was bought in Houston after our last AAQG show. Hand piecing it was worth it, as that made control at the corners much better. However, hand quilting through all the seam allowances was not something I really wanted to do.

1500-015 *Midnight Garden*, Lois Akins

I have only recently challenged myself to work with wool and embroidery stitches. This kit, designed by Lisa Bongean,

caught my attention, and my love of working with wool began. This quilt is hand quilted.

1500-016 *Seasonal Kitties*, Debra C Shaw

These four “kits” represent my “kitties” all year round. I lay it at the foot of my bed, and wouldn’t you know it, my kitties lay on the appropriate season. :-)

1500-017 *First Modern Quilt*, Audrey Romonosky

This is the first quilt that I made using solid fabrics. The pattern was designed by Sue Carter for Honey Bee Quilt Store. Custom quilted by Osie Lebowitz. I made the quilt to redecorate and update my guest room. The quilt was started in 2015 and completed in 2018.

1500-018 *Modern Building Blocks*, Stacey Napier

This was a real challenge for me as it was all traditionally patchwork pieced, but there is a very modern vibe to this whole quilt. When finished, it really has a cohesive appearance even though the blocks are different sizes, and the layout is very unusual.

1500-019 *While the Mice are Away, The Cats will Play*,

Susan LaCroix I love anything involving cats. Although made with cat themed fabric, I like the fact that it looks like a traditional quilt that just happens to have cats in it. I love paper piecing and actually enjoyed the intricacy of this pattern. See if you can find the hidden mice!

1500-021 *Floral Baskets*, Theresa Benedetti

Traveling always presents challenges for a quilter, especially when you don’t want to lose momentum! Embroidery afforded me the best of all worlds—sightseeing, family, friends and a fabric connection. Returning home renewed by these experiences means a return to designing and assembling our creative endeavors.

1500-022 *Chickadees and Berries*, Elizabeth Keller

We love the birds in our yard and have many, and I loved the fabric line—Chickadee and Berries. We do have chickadees in the yard and many other species. Seeing quilts made with various finishing layouts, I chose the finishing kit with cream and gold for the quilting areas.

1500-023 *Not Eligible for Best of Show*, Joseph Stroman

This quilt, along with all of the others entered in the KIT category, aren’t eligible for Best of Show award. This makes the Best of Show award the best of selected categories. Rules are rules, and this quilt isn’t eligible for Best of Show.

1500-024 *Lemon Zest*, Laura Espenscheid

This was a mystery block of the month from Webfabrics. They sent the assembly instructions only after you had completed all the blocks. I love how it turned out, such a happy quilt.



1500-025 *Second-hand Kit*, Lane Wilhite

A dear friend shared these blocks that had been handed down through friends and family. No one knew the history or wanted to fix it, but I enjoy those challenges. I took the blocks apart and washed and recut them and started over. (It's more fun than my own UFOs.)

1500-026 *Glaciers of the Inside Passage*, Linda Meyer

On our Alaskan cruise we took a sightseeing excursion. I purchased this kit in Carcross, Yukon Territory, Canada. I was hesitant, but my husband encouraged me to get it. Afterward, the cruise took us into Glacier National Park where we were able to see the glaciers. A beautiful, lifetime experience.

1500-027 *Awesome Ocean*, Stacey Napier

This happy quilt was such fun to make—I just love this designer's patterns, and this is my second of her "animal" quilts. This is all traditional patchwork, no paper piecing, so it was definitely a challenge. Enjoy!

1500-028 *Orion's Star*, Lynne Capps

The quilt kit was from a member of the DoBees quilt bee who was cleaning out her sewing room. I was drawn to the beautiful batik fabrics but almost didn't make the quilt because it looked difficult. Glad I persevered—it was fun to make, and I love the result.

1500-029 *Momiji (Fall Colors)*, Marcia Engquist

When I look at this quilt I think of the fall foliage against blue skies. The pattern is "Half Moon" with 52 yarn dyed fabrics by Kaffe Fassett. I modified the pattern and designed the back. I look forward to fall and wrapping myself in fall colors.

1500-030 *Sweet Memories*, Julia Brown

This quilt kit was put together by Quilt 'N Sew in Katy, TX. I liked all the colors and wanted to try some hand appliqué. I found that hand appliqué is not one of my best skills, but I'm still pleased with the outcome.

1600. EMBELLISHED

1600-001 *Skimming*, Rebecca L Salinger

This quilt is a result of a class with Patt Blair to learn how to paint with Tsukineko inks. I'm not an art quilter but like to learn new techniques, so I used one of her patterns. I love dragonflies and beading.

1600-002 *My Purple Flower*, Ann Murphy

Workshop from Melinda Bula at Camarillo Quilt Guild, Camarillo, CA.

1600-003 *Fire*, Margaret Berggren

Fire is the second in my original design series. I like appliqué and all things beaded.

1600-004 *Kaleidoscopic Views*, Mary Shepherd

After piecing a few plaid hexagons, they became a little like potato chips; I couldn't stop. Finding plaid silk is more difficult than one might think. A lot of the fabric came from eBay in the form of stained or torn clothing. I even used one of my own shirts.

1600-005 *Memories of My Sister*, Louann Fisher

I used to visit my older sister and go quilt fabric shopping with her. She had MS and was in a wheelchair. We loved to share ideas about new quilts. We saw this idea and both loved it. She has passed. This is my tribute to her.

1600-006 *Divorce Me Not*, Mary Beard

This quilt celebrates 50 years of marriage on 3/15/18 to Brodie. When I asked him to name it, he said *Divorce Me Not*. Hand pieced and tied hexagon quilt with antique and new lace, buttons, beads, hand embroidered. All original work. I transferred to fabric the three brides from vintage photos.

1600-007 *Twister 12 days of Christmas*, Ryan Whitley

Mom made the top in a class, hung it in the closet along with another twister quilt top and forgot about it. She even had the backing and batting prepped. I took it and finished it, so I have a forever Christmas tree. Possession is 9/10 of the law, right?

1600-008 *Crazy & Lace*, Mary Ragland

I embellished this table runner with bits and pieces of tatting, embroidery, antique lace and hand crocheted lace that I inherited from my mom. The lace was all wadded into a big pile when I got it. I made 3 of these table runners, one for each of my children.

1600-009 *Tree Song*, Renee Watts

Tree Song took over two years to complete. The main tree trunk and branches are a mixture of stem/straight stitches using variegated thread. The blooms in the main tree are all French knots using 3 shades of DMC floss. I swear there had to be at least a million knots!

1600-010 *Silk Symphony*, Mary Beard

Take one of the oldest methods of quilt making like string quilts, and jazz it up a bit. I used silk fabrics and silk saris exchanged in our Crazy at Night Bee. Foundation pieced to used dryer sheets. Added some buttons and pins. Machine quilted with rayon threads.

1700. MODERN, ALL SIZES – MADE BY ONE PERSON

1700-001 *Sunset Ripple*, Christi Carew

This quilt was made for an Austin MQG challenge using the Golden Hour fabric collection from SAQA members. I enjoy how the pattern gives a feeling of movement.



1700-002 *Love e.e.*, Kelly Hogan

My sister, Ellen Edith, was an artist, quilter and fabric designer who died in 2011 from ovarian cancer. The fabrics used in this quilt were designed by her. She was my sewing buddy since we were kids, and I miss her all the time.

1700-003 *Snapshots of Your Life*, Diana Baldwin

This is for my daughter, Allison, who is a photography student at UNT. Each picture has some reference to things important in her life. I made it for her 21st birthday.

1700-004 *Pink and Purple*, Danielle Mariani

I've made 8 quilts from this book. What I learned is, the pattern, for me, isn't the exciting part. I get excited about quilts with pink in it. Every time! It's such a simple pattern, but it brings me joy. It's one of the few I have kept for myself.

1700-005 *Elephant Abstractions*, Catherine Cureton

This was made while I was on an AMQG retreat in 2017. I wanted to do something fun and just for me that used up favorite fabrics from my stash. The quilting was an experiment in custom quilting.

1700-006 *Fallout*, Catherine Cureton

Modern traditionalism inspired by the view through a kaleidoscope.

1700-007 *Cat Food Extravaganza*, Sara Newsom

On vacation last year I purchased a fat quarter packet of Tula Pink fabrics with the cutest cats and cat food cans. I wanted to do something special with this selection, so I designed this quilt on graph paper with colored pencils. This quilt was completely paper pieced.

1700-008 *Prism*, Irene Roderick

Prism was born when I happened on sets of Kona solids hiding in my stash. I started putting the triangles on my design wall and became mesmerized by the color relationships and the puzzle of arrangement.

1700-009 *What If #1*, Linda Miles

I have admired Rayna Gillman's work for a long time and was so excited to get to take one of her workshops! I cut apart one of the blocks she taught for the center piece, but the small top center block is mine. I call it Aztec Butterfly.

1700-010 *Chase Scene*, Amanda Hines

I just love the simplicity of these blocks and the way the color groupings encourage the eye to roam. I improvisationally arranged the blocks as I made them, and then I hand quilted with subtly coordinating thread. The colors are soothing to me, but the way they interact is interesting.

1700-011 *Songbird*, Betty Stott

I am inspired by Japanese textiles, in particular the textures and themes. Several years ago, I purchased the center panel, and my daughter-in-law admired it. Since I consider her our song bird, I thought it appropriate to make it for her.

1700-012 *All That Jazz*, Sara Newsom

I saw a picture of this quilt in a book by Kathreen Ricketson and thought "what a fun quilt." It was not as easy as it looks to piece the blocks, but I love the modern aspect of the blocks with all the movement and color.

1700-013 *2-J/E-Z Nostalgia*, Irene Roderick

As a child, 2-J Restaurant in Austin was one of the places in town for our family to enjoy. When I grew up, the place became E-Z's, and three of my sons worked there. Before it was demolished, I took a photograph of the facade and made this homage.

1700-014 *Breakout*, Amanda Hines

Breakout is a turning point for me. This quilt started with color. Then shape. Then movement. I could stare at it for hours! A color that seems "ugly" at first can sparkle and hum with the right color partner. The visual impact of solid color drives my quilt daydreams now.

1700-015 *Field of Flowers*, Mary Helen Ruth

I had just taken a class from Sue Patten on creative fillers, so I played, played, played on the pieced background! The flowers gave me the chance to experiment with my new couching feet and Micro-Quilter thread! Making this quilt was so fun and rewarding!!!

1700-016 *Which Way Is Up?*, Dawn Golstab

My goal for this original design was to play with scale and texture creating large scale overlapping triangles using 2" blocks. The small pieces also add texture in the negative space by varying color value and intensity.

1700-017 *Octagon*, Kelly Hogan

This quilt was made using Jennifer Sampou's Octagon Shimmer pattern and fabric. Hand guided longarm quilting.

1700-018 *Confluence*, Dawn Golstab

The color palette is inspired by Navajo weavings. The scale is large to represent the wide open spaces of the US Southwest and the Anasazi Ruins and cliff dwellings throughout the area. The design is inspired by the Four Corners—the confluence of four states—Utah, Colorado, Arizona and New Mexico.

1700-019 *Flight Line*, Catherine Cureton

This is an original design inspired by a quilt I made for a pilot friend's baby. I wanted to do something unique, so I had fun setting the traditional airplanes into the quilt top as if they were flying by. This version has been made into a pattern.

1700-020 *Cornhole in the Cornfield*, Linda Meyer

I've been wanting to make a modern quilt, but nothing has spoken to me until I looked on Pinterest at the cornhole games and the different ways to paint them. I thought, "That would be cool. Playing cornhole in the cornfield!" How corny can you get?



1700-021 *Modern Triangles #1*, Cheryl Degan
Playing with half square triangles is so much fun!

1700-022 *Waves*, Beth Chinderle
I closed my eyes and imagined I was about to embark on an ocean cruise through the Mediterranean Sea. I opened my eyes and started combining colors in different ways to reflect this feeling. These colors were sewn into wedge curves, and the wedge curves were combined to create waves.

1700-023 *Elena's Library*, Nancy Alvarado
My 13-year-old daughter LOVES books and might have jumped for joy when she found this pattern. I made the quilt, but she selected each of the "books" to showcase her many interests and also chose some of the same fabrics I had made into dresses for her as a toddler.

1700-024 *Gone but Not Forgotten*, Irene Roderick
This quilt is a tribute to my two sisters who were taken too early. One was solid as rock; the other was light and airy. I hovered between them, loving them and now missing them.

1800. MODERN, ALL SIZES – MADE BY MORE THAN ONE PERSON

1800-001 *Piecing a Marriage with Color*, Frances Barton and Vivian Mahlab
This quilt is a wedding gift for Nicole, the daughter of an old friend. Nicole and David, now her husband, requested "something colorful." The quilt makers, Vivian and Frances, have been friends for nearly 50 years. Jubilee, daughter of Frances and friend of Nicole, helped with the quilting.

1800-002 *Olathe Quilt Guild BOM 2017*, Kerri J Robinson
This quilt was the 2017 BOM quilt that the Olathe KS quilt guild (which I was a member until my recent move) used as a fundraiser. I usually choose bright, colorful fabric. With this quilt, I stepped away from my comfort level and went with a very neutral color palette.

1800-003 *Black Stars*, Mary Lorenz
I am fascinated with the possibilities for the color black. I wanted to tackle a modern quilt of my own design but felt uninspired by the white and grey fields commonly used for negative space. I flipped the negative field idea on its head by making the negative space black.

1800-004 *Elephant*, Mary Mikeska
My daughter Colleen saw this quilt and loved it. She asked me to make it for her baby quilt. I pieced like a crazy woman to have the top ready for her baby shower. She really likes it, and that makes me happy. And baby Sonny likes it also!

1800-005 *Foxy Friends*, Carolyn Klassy
Foxy Friends was created when I was on a quilt retreat with my good friends. Loved the pattern and the colors.

1800-006 *Simple Elegance*, Shirley Gentry
This modern quilt demonstrated to me how elegant a quilt can be with the right pattern, special fabric and amazing quilting. The fabric is hand painted with a pearlescent paint. The fabric was sold by Barb's Elegant Designs. This is my first modern quilt.

1900. PROFESSIONAL QUILTER, ALL SIZES

1900-001 *Urban Scene*, Joseph Stroman
Quilting design: Karlee Porter Graffiti. Hand dyed fabric: Debra Linker. Innova Longarm Quilting: That Quilting Guy, LLC

1900-002 *Blue by You*, Sandie Hirsh
Ellen gave me a quilt with a lot of open space and told me to go at it. I love traditional feathers. This project showcased hours of work and fun on my longarm. The quilt warms the bed of Ellen's Minnesota house. Thank you, Ellen!

1900-003 *Couple in Paris*, Debby Eades
I saw a picture of this quilt and fell in love with it. I figured out measurements on my own by looking at the pattern. I quilted this myself and created my own vision of this quilt, including the rain drops.

1900-004 *Rainbow Chevrons*, Denita Powell
I challenged myself to do this quilt to test my skill of quilting chevrons with only the fabric as a guideline. The fabric is hand dyed by Sherry Worley and quilting patterns are by Sharon Perry, House of Creations, New Zealand.

2000. HAND QUILTED, ALL SIZES – QUILTED BY ONE OR MORE PERSONS

2000-001 *Angel in Heaven, Look What I Did!*, Sandy Pigford
Quilt top purchased in Oklahoma in early 1990s. I appliquéd the top onto the pink borders. I fell in love with the fussy-cut hexagons. Hand quilting it took 13 years. I only quilted during football season. It was difficult quilting the heavy 1930s muslin.

2000-002 *Glitter*, Amanda Hines
A friend and I each made a version of this quilt. We challenged ourselves to not use any electricity except light to see (and we did use irons). The quilt is entirely hand done, took me 2 years to the day, and cemented in me a love of slow handwork.

2000-003 *Slap Dash Happy*, Linda Scheible
My style of piecing tends to be somewhat "slap dash," and I enjoy it. What else would I call a churn dash quilt?

2000-004 *China Collection*, Sookie Knapp
I made this special quilt for fun. Each block has its own different hand quilting design to coordinate with appliquéd; some have a Chinese or oriental appearance, while some have a more traditional or modern appearance. The border is "Trapunto" while each corner is decorated with French knots.



2000-005 Red and White, Lois Akins

Lisa Bongean, Primitive Gatherings, created these 25 blocks in December 2016 for individuals following her blog. I made all 25 blocks quickly, and it was a year later before I designed the layout and border and decided to hand quilt.

2000-006 *My Liz's Super Stars*, Mary Helen Ruth

This has always been one of my favorite quilt patterns. You can achieve so many looks with two blocks and multitudes of fabrics. AND.... I only used fabric from my stash!

2000-007 *Santa*, Amalia de la Rosa

Redwork is one of my favorite pastimes. I chose this particular work of Curtis Boehringer because the Santa Clauses are smaller. To me, redwork and hand quilting are my cup of tea. I have spent about 2 years working on this quilt, off and on.

2000-008 *Rescued Top*, Suzanne Rittenberry

Elizabeth Lundquist gave me a top she had found, quilter unknown, with many missing triangles. I thought it was beautiful and deserved to be repaired, which took much longer than I had thought. Then I thought it deserved to be hand quilted. It was my steady companion all last year.