



AUSTIN AREA QUILT GUILD  
2016 CAPITAL OF TEXAS QUILTFEST  
RED, WHITE & STARS

## 100. PIECED LARGE — MADE BY ONE PERSON

**100-001** *Songs of the Heart*, Lori Olesky I began this quilt during a difficult time in my life, after my divorce and while trying to begin a new life. The warm colors warmed my heart, and the houses represent the life I was rebuilding. I love everything about this quilt—it makes my heart sing.

**100-002** *Diamond Stars*, Norma Kanzig While I lived in Arizona, I learned to make this block in a class taught by Darlene Miller using Jackie Robinson's "Strip and Slash" pattern. I chose this layout for my quilt because I love both scrap and star quilts. There are 528 blocks and 6,336 individual pieces in the quilt, and I used approximately 170 different fabrics.

**100-003** *Scrappy 2*, Marie Grossman I saw this quilt in *Quiltmaker* magazine and thought it was a great way to use up my scraps.

**100-004** *Secret of the Flowers*, Sherri Grant This quilt was designed for the quilting class I teach on Wednesdays. There is nothing better than coming up with a good idea except watching my friends improve it. While I wrote the instructions, others made and completed their versions. Maybe next time the teacher will finish her quilt with the rest of the class?

**100-005** *Oh My Blue Stars*, Niki Valentine Vick I just love a challenge and doing non-paper-pieced feathered stars is definitely a challenge. This is my second and probably last feathered star quilt. I saw the Elly Sienkiewicz appliqué border in an out-of-print book of hers many years ago and have wanted to add a border such as that on one of my quilts. I thought this feathered star quilt was the perfect quilt on which to do that. I just love the look of combining hand-turned with pieced quilts.

**100-006** *Ocean Sky*, Freya McGregor As the biggest, most complicated and difficult quilt I had yet attempted, my sister suggested making three times the original number of blocks to create a queen-sized quilt. "If you're going to go to all that trouble," she said wisely, "you might as well make it worthwhile . . ." It took a year to piece and another year to pluck up enough courage to begin quilting it on my domestic machine! But it was worth waiting that long; I don't think I could've achieved what I wanted with the quilting without another year of practice under my belt.

**100-007** *Red Scrap Pineapple*, Karenb Alexander Just loved this workshop, and the easy block construction was addictive. I see many more of these in my future. This one will be a gift to my niece Holly Creel!

**100-008** *Gently Down the Stream*, Pam Burnett In Match-a-Patch Bee we challenge ourselves each year in doing a certain project. Last year it was to make something with 60-degree angles. This was out of my comfort zone, but I chose one of three patterns in mind that fit the challenge and was off and cutting! Another challenge for me was adapting a pattern for a baby quilt with no idea how to figure how much fabric I'd need. I just started cutting strips from my formerly unused 30s collection and began sewing. I DO like the result. But the rest of the strips . . . ?

**100-009** *Mexican Star*, Susan McCann This is my Mexican Star quilt. It is the 5th quilt I have made. I found the pattern online by looking at images of the Mexican Star quilt. I love blue and brown, and this quilt matches my guest bedroom.

**100-010** *Moonlit Forest*, Susan Moore I made this quilt while recovering from back surgery and found the process to be both physically and emotionally therapeutic. All sewing was done while standing—not sitting—at my machine. This made it easier for me to move from machine, to iron, to design wall, which I did oh-so-slowly and continuously for several weeks. The pattern and fabric choices were completely spontaneous as I wanted to focus only on moving forward. It was important for me at the time—to just make something.

**100-011** *Midnight in the Ghost Pumpkin Patch*, Peggy Thurin I saw a display of ghost pumpkins as I was deciding on colors for this pattern, and this is what resulted.

**100-012** *Kaffe Sampler*, Laura McDaniel None

**100-013** *Chickens, Chickens, Chickens*, Sara Newsom Raising chickens in your backyard these days is quite fashionable, and my backyard is no exception. Currently there are seven chickens in our flock. They all have names and individual traits and personalities. What is not to love about a pet that provides much entertainment and eggs! It makes my heart sing to see the chickens on this quilt.

**100-014** *Ray's Quilt*, Sara Newsom My wonderful father-in-law Ray was in the hospital for several months before he passed away. As with many hospital stays, there are long days of waiting for procedures and doctor visits. On our days together, I hand pieced this hexie quilt. This gave my hands and mind something to do during our time together. When he was able, we would visit, and when he needed a rest, he would say, "You quilt and I will take a nap." This quilt represents my treasured memories of my last times with my lovely father-in-law. Ray, this quilt is in your memory.

**100-015** *Geese Fly Home*, Kimberly Hertel I started this quilt in spring 2013 but didn't finish until spring 2015. On the night I finished quilting it, I took my aging dog on a very late night walk. While we were out, I heard a distant but distinct honking. I didn't know what it was at first, but it kept getting closer and louder. When I looked up, I saw a huge flock of geese flying north in a massive V. I immediately felt the immense power of nature and was in wonder of the instinct which leads these creatures to return home each spring.

**100-016** *Red and White and Lots of Stars*, Sandra McCallum This quilt was made for 2016 QuiltFest to reflect the theme Red, White & Stars.

**100-017** *Thursday Child*, Lorraine Mossman I needed a hand project to work on while I was moving from a bigger house to a smaller one. I laid out fabric in 2011. I chose my size hexagon; I would not buy any new fabric. I would use from my stash. I found this quilt made in 1840 in *Treasury of American Quilts*. It said, "The mind boggles at the work that must have gone into the creation of this enormous, complex, flowing design made of early printed cotton." It was a fun medallion quilt to work on by rows going around the quilt. 7,650 hexagons.

**100-018** *Stars and Stripes*, Norma Kanzig I lived in Queen Valley, Arizona, until last year. The quilt chapter I belonged to produced a quilt show each March, and each year we challenged our members to make a quilt reflecting a specific theme. In 2014 the challenge was to make a patriotic quilt, any size, and this is the quilt I entered. I started with star blocks from an Eleanor Burns book and also chose some blocks from *365 Fun-to-Stitch Quilt Blocks*.

**100-019** *Around My World*, Debby Walters This is a quilt design from Norah McMeeking based on tiled floor designs she saw in Europe. The color choices in the quilt all came from the Jinny Beyer border print I found on sale. All the fabrics were pulled from my stash. That makes it free, right? The addition of the broderie perse and beading was my personal touch. Never met a bead I didn't love!

**100-020** *Summer Retreat 2016*, Angela McCorkle Every year in August I host a structured Summer Retreat, which means we all make the same quilt. This quilt was this year's Retreat Quilt.

**100-021** *Fireworks*, Linda Meyer I saw this quilt in Alice Wilhoit's booth at the Chisholm Trail Quilt Guild show last year and fell in love with it.

**100-022** *Cabo Metroplex*, Mary Helen Ruth One of our favorite places in the world to relax and recharge is a holistic retreat north of the Pedregal in Cabo San Lucas. It is the most incredibly beautiful meeting of desert and ocean, equal balances of serenity and energy. In this quilt, I tried to represent the coming together of the two. The machine quilting is representational of the elements and sense of peace we feel when we are there.

**100-023** *A Rose by any Other Name*, Trudy Pickle Roses hold a special place in my heart, as my sweetheart always gives me roses. The lovely rose fabric was a gift from a friend, so I just had to make a quilt with it. The block is a modified Nine Patch that I saw in a *Love of Quilting* magazine a while back.

**100-024** *Mary's Dahlia*, Sidney Carruth The Giant Dahlia is not a traditional pattern but has been popular among quiltmakers since its first appearance in 1935. This quilt was made to compliment my daughter's drapes in her new home in Virginia. I completed this quilt in 1993 at age 74. It took about a year to complete. The border was hand slip-stitched rather than bound.

**100-025** *Kite Tail Tiles*, Kinberly Hertel I was flying a kite and was struck by the color combination of the tails as they rippled past each other. The tails blended from dark purple-blue to red, orange, and yellow. The color palette stuck in my head, and I had to make a quilt. When I saw the Sunshine Tiles quilt by Corinne Sovey ([www.mustlovequilts.com](http://www.mustlovequilts.com)) at a guild meeting, I instantly wanted to see what it would look like in my Kite Tail palette. I went home and drew it out right then!

**100-026** *Psycho*, Michael Jones After completing the smaller version of this quilt, I decided to do a larger one. This quilt is made up of Pineapple Log Cabin blocks with a Log Cabin With a Twist border. Each of the 49 center blocks consists of 104 pieces each.

**100-027** *Christmas Medley*, Connie Stewart These are the last of the hand blocks made in CA 12 years ago. I put them away since I wanted to add the angel and trees, but was unsure how to make the different sizes work together. After looking at many magazines and quilts at shows, I just decided to add borders, and as Tim Gunn on Project Runway says "make it work". It was long and skinny but I found this perfect border print in my stash.

**100-028** *Star Struck*, Linda Meyer I had been accumulating black-and-white and red-and-white fabrics for a while, and I picked up a Buggy Barn pattern called "Triple Star Crazy's" from a clearance bin. It fit the theme of the show, but I adapted it a little bit. Interesting piecing method—slash, jumble, and restitch together.

**100-030** *Nan's Shattered Starrs*, Terre Walker This is the third in a series of quilts that I am making for my six sisters. Nan is the fourth oldest child and currently lives in Albuquerque, New Mexico. She wields magical powers when it comes to plants and flowers. Her garden is an oasis in the desert. She designs and maintains gardens for many clients in Albuquerque during the growing months, and cleans their houses when winter comes. She is always working hard, so I hope she understands my admiration for all her talents with the gift of this quilt.

**100-031** *Donna's Arrowhead Quilt*, Donna Bell I was intrigued with a technique Anita Grossman Solomon demonstrated in her book *Rotary Cutting Revolution*. It was so different from anything I have tried before that I wanted to give it a try. This pattern also allowed me to use a wide variety of Kaffe Fassett fabrics. Making this quilt was such a fun and creative process! I want to make another one using different colors. I'm also a new longarm quilter, so the quilting is giving me another opportunity to learn something new! FUN, FUN, FUN!

**100-032** *Alison and Mike's Wedding Quilt*, Sandra Harris This was made for my daughter and her husband for their wedding. The soft yellow, flowery fabric that inspired me was purchased near the Montmartre neighborhood in Paris, France, where there are fabulous fabric shops. This quilt is a little late, since life got in the way, but I hope they will enjoy it.

**100-033** *Amazon Star*, Terre Walker This quilt was made for a good friend of mine, Karen Easterling, for her guest bedroom. The colors of the quilt matched a wall mural painted by her sister in the guest bath. Karen and I have shared many a bottle of wine. It also took about half a case of good Zinfandel to finish this quilt.

**100-034** *Memories of Bobby*, Donna Bell I made this quilt for my cousin Bobby. I envisioned him resting on the couch all snuggled up under it during his recovery. It gave me so much joy to select the colors and the backing because they matched his den, and I knew he would love them. The words on both ends face inwards so he could look towards his feet and read the words of encouragement each day. He died unexpectedly before I could complete his quilt. I hope that it will bring comfort to his wife and family this fall and winter.

**100-035** *Lincoln's Watch*, Emily Bowers After making many quilts, via many different techniques (mostly my own), this was the first quilt where I used actual templates. It felt like a process of reverting backwards, not forwards. Because I love traditional quilting, and because this was to be a quilt that would stay in my home, I was bound and determined to make it without a border. After many re-do's, the finished product is here. And, I'm very pleased, relieved, and ecstatic that it's done! Lesson learned: I will never underestimate what it means to work with a 6-inch block again.

**100-036** *Pioneer Primitive*, Ceil Hart Made simply of rectangles sewn end-to-end with a few 5-inch squares snuck in. For me this quilt evokes mental images of early pioneers braving the unknown to cross inhospitable lands in search of a new and better life. Quilts then were not only a comfort but a real necessity when sleeping out under the stars, and later in log cabins in the harsh temperatures of winters in the Rockies.

**100-037** *Wild Ravens*, Gail Geisler I bought the raven fabric for this quilt when we were on a trip to Alaska in 2011. It is a batik made by Changing Tides, LLC, in Juneau, Alaska. I found the matching fabric at the AAQG quilt show in 2012. I wanted the birds to be the main focal point of the quilt, so when I found the pattern "Main Attraction" in *The Quilter Magazine*, February/March 2012, it was perfect. It was a fun quilt to work on.

**100-038** *Blue Heaven*, Paige Fish I love blue-and-white fabric and had collected several different patterns. I also love star blocks, so I decided to make a blue-and-white quilt in a star pattern. Most of my quilts are for family or friends, but I made this one just for me.

**100-040** *Drunkard's Path*, Emily Bowers This serves as a gift to my sister and will likely be a family heirloom. The embroidered names are our maternal and paternal last names, as well as that of my brother-in-law's family names. No pattern involved. It was an idea that came to my mind a few years back. The only obstacle will be which of my two nieces or nephew end up with it because I do not plan to make two more.

**100-041** *Matt's Bike Quilt*, Sharon Rigsbee My daughter's boyfriend is a huge cyclist. This quilt will be his Christmas gift. Don't worry—it's not a secret! I chose these colors because choices in "Bike" fabric are limited. I LOVE the way it turned out!

**100-042 *Pinwheel Chain***, Pam Burnett Each year Match-a-Patch Bee members challenge ourselves to make a quilt within certain parameters. In 2014 it was stars—not really a “challenge” but fun nevertheless. Who’s not up for stars? I further challenged myself in trying to use fabric from my stash without buying anything new. Some of the pieces were left from a Civil War exchange our bee had years ago. Some pieces came from a special wall hanging for my new bathroom a couple of years ago. Even the border fabric was left from a king-sized quilt I made for my brother-in-law. No NEW fabric purchased. Yeah!

**100-043 *Oriental Hexagon Quilt***, Diane Selman I attended a class with Marti Michell on the Interlocking Hexagon Quilt at the 2015 Houston Quilt Show. I love the illusion of interlocking sashing. I had a number of oriental fabrics, and this pattern was the perfect choice for these fabrics. I decided to quilt an edge-to-edge quilting design. Custom quilting was not selected because I didn’t want to take away from the lovely prints. I made this quilt, and it resides on my king-sized bed.

**100-044 *Van Gogh Vase***, Diane Selman When I attended a Ricky Tims Seminar, he demonstrated his technique of convergence. I decided to try it and purchased a Van Gogh panel. I did the convergence technique and used Electric Quilt software to build the borders around the panel. This is my first original quilt design, and I am very pleased with the results.

**100-045 *Serendipity***, Laura McDaniel This quilt was a total accident! I made New York Beauty blocks in 2006 and never did anything with them. Fast forward to 2014. I made Japanese Plus blocks and started getting tired of making them and thought, what can I put with this to make a full-sized quilt? I thought of the NYB blocks, pulled them out, and they were the same size as the Plus blocks, and the rest is history!

**100-046 *Queen of Strings Again***, Barbara White This quilt was started to use fabric I had. Most of the florals are from some party dresses which were new and bought for \$1 each at a local thrift shop in the early 1990s. Each yielded over a yard, maybe two, of fabric. The greens were leftovers from previous quilts. The backing was the only purchase for this quilt. Excellent longarm quilting by Emily Bowers.

**100-047 *LBQ Triangle Star***, Anita Farber I love both the fabrics and patterns from Laundry Basket Quilts. This quilt was made for a LBQ challenge for staff in the quilt shop where I work.

**100-048 *Secret Star***, Nancie Voegele The instructions called for nine fabrics, and most of them were leftovers from other projects. The floral on the back was my general guide to color, but I also relied on the wonders of my personal stash. I completed the top in 2011; it took eight years for my quilting skills to catch up to it!

**100-049 *Mysterious Ways***, Ruth Takeda Gottner God works in mysterious ways. I chose the Crossroads pattern because I met my husband at a crossroad neither of would have found without making decisions in our separate lives long before we met. During road trips beginning right after we married, I pieced squares while he drove. When I completed the quilt after three years of working on it intermittently, I gave it to my husband for his Christmas gift in 2015.

**100-050 *Oh My Stars***, Trudy Pickle Jenny at Missouri Star Quilt Company had a YouTube mini class on making these star blocks a quick and easy way. Although it was faster than the traditional way to make these stars, the block ends up with bias edges, and the blocks are therefore a bit more fragile than I am comfortable with.

**100-051 *Grandmother’s Trunk***, Nancie Voegele This is what I call a “make do” quilt. My inspiration was a photocopy of an antique Amish quilt, and the starting point was 30 inches of Japanese Geta print cut into large squares, which put a limit on the size. Scrappy 9-patches reflect the colors in that print. I thought the homespun stripe would make a nice border, but I needed setting triangles first, so I used it there. Designing on the fly, I made do with whatever was on hand. It has turned out to be one of my favorite quilts.

**100-052 *50’s Mod Geo***, Lynette Morgan Dundee This quilt resulted from two sources. I saw this pattern on The Quilt Store posting, got the book, and also attended QuiltCon 2013 in Austin where I purchased fabrics from Mod Century Collection by Jenn Ski for Moda. I loved the random block placements and had fun arranging them. The “mod geo” panto is my original design quilted with my longarm quilting machine. It goes perfectly in my mid-century, modern 50s house and is my husband’s favorite quilt.

## 200. PIECED SMALL — MADE BY ONE PERSON

**200-001 *My Feathered Star***, Nancy Corcoran A Gift of Quilting “Feathered Star” class taught by Patty Cline a year ago was the beginning of this quilt. Months passed with no activity. A Lifetime Learning paper piecing class inspired me to resume work by adding a Texas Star paper-pieced pattern for the center block (50 Fabulous Paper-Pieced Stars by Carol Doak). Paper-pieced half-square triangles for the borders and four paper-pieced Double Cross patterns (appliqué blocks) were added to complete my design.

**200-002 *Red and White Wonderland***, Mary Helen Ruth If there is one quilt theme I can never get enough of, it’s “Christmas!” Each year family members can expect some quilted Christmas gift under the tree. The creation through completion process of Christmas gift-making is a year-round experience I truly enjoy. This is one of three small quilts I made for family members last Christmas, 2015. “Peace to all!”

**200-003 *Sunny Days, Starry Nights***, Diana Baldwin This quilt is made from leftover strips from another quilt. A few strips were added to get the size I wanted. I decided to put the yellows in the center, sewed all those strips together and cut them into equal pieces. Then I did the same with the thinner blue strips, and then the wider strips. This quilt reminds me of a bright sunny day. You’ll have to look on the back for the “starry nights”. I actually like this quilt better than the original.

**200-004 *Wildfire***, Cindy Cell This quilt started out with a desire to try Ricky Tims’ caveman style quilting. Drawing inspiration from the student page on Ricky’s website, I designed a trapezoid-sized block and started stacking them vertically. As I rearranged and played with the blocks on my design wall, I suddenly realized that the image developing was an impressionistic mirror of the many wildfire images I had been seeing in the news at the time. I started to see a green forest, blue lake, a line of wildfire, and the burnt tree trunks left behind.

**200-005 *Off by 60°***, Linda Scheible This was created in response to a Match-A-Patch Bee challenge to use 60-degree angles. I used three dimes (set of 10-inch squares) and ended up with asymmetrical Log Cabins as there was not enough length to make them symmetrical.

**200-007 *Red, Black, and White All Over***, Nancy Corcoran Over the years, I have been collecting red, black, and white fabric prints. Found this pattern years ago. Decided this year to use it with this fabric collection in hopes of diminishing my stash!

**200-008 *Black/White/and/Red Quilt***, Alice Henigin This is a block of the month from Austin Sew and Vac when they were still on Brodie Lane. I did not buy the setting instructions and the extra fabric so . . . these blocks became a UFO. But, now it is finished, and I love the center block and how it is so 3-dimensional, don’t you?

**200-010 *Christmas is Tumbling to Town***, Nancy Bond My sister’s begging me for this One Block Wonder. Wish her luck. Loved the fun material and the mixed look of traditional and modern.

**200-011 *Oh My—Stars!***, Debra Shaw When the show theme was announced, I knew immediately the quilt I wanted to make. I had just recently completed a Craftsy class taught by Debbie Caffrey and had seen the pattern in her class. It took me a while to find just the right reds, but I think the quilt turned out gorgeous. As for the quilting, it let me practice my ruler work and my free-form shapes.

**200-012 *My Japanese Orchard***, Ann Kaplan My parents met, fell in love, and got married in Japan in the 1950s. Many years later when I got the opportunity to travel to Japan, I met the man I would marry, a true Japanese connection. I love Japanese prints, and they bring back memories of falling in love, especially the cherry blossoms! This is my memory quilt!

**200-013 *Celtic Wedding Rings*** Jacquelyn Pedersen This quilt was made for my daughter who loves Celtic designs and snowflakes.

**200-014 *Improvisation***, Peggy Thurin I saw a quilt by Cory Volkert at the Houston show, and it took me a long time to see where the block was. Her color control is extraordinary! Once I figured it out, I knew I had to try my hand at making it. I asked her if it was OK to do a riff on her design, and she graciously allowed.

**200-015 *Woven Bargello***, Frances Ledenbach I made this top years ago and it has been waiting patiently to be finished. When we moved two years ago, and I was looking for something to hang on a wall, this was the perfect size for the space.

**200-016 *Dedicated to Kathleen McCrady***, Lesley Schriever As a beginning quilter in 1992, I took hand piecing and hand quilting classes from Kathleen. I quickly learned and enjoyed the piecing but struggled for years to compete the hand quilting on this sampler. As Kathleen lovingly taught us her art, I also learned how to become a better person and a better teacher by her example. Thank you, Kathleen.

**200-017 *Winter Prickly Pinecones***, Terre Walker This round quilt is made to be a tabletopper, or if a hole is made in the center, it can serve as a Christmas tree skirt. The original sample made by Quiltworx personnel was done in shades of tan and brown which are not my favorite colors. So I had the idea to make the quilt into winter pinecones and cover them with snow. This led me to shades of blue which I like a whole lot better.

**200-018 *Purple Meat & Blue Bread***, Rebecca L. Salinger For years I taught the “Blooming 9-Patch” pattern from the book *Tradition with a Twist* (Young and Stone, C&T, 1995) and accumulated quite a few quilt tops that I demonstrated on. This quilt was a test of slightly smaller scaled blocks finished as a square instead of as a rectangle. The process of moving from fabric to fabric using color, scale, and design elements still worked to create the “blooming” effect. It was fun to teach quilters how to transition from fabric to fabric, and all their quilts were beautiful. It’s a good learning quilt for intermediate quilters.

**200-019 *Halloween Star***, Frances Ledenbach I bought the Halloween fabric years ago, and every October I would think about making something with it. While looking through my stash in January for fabric for a workshop, I found this and thought that if I started something in January, it might be done in time for Halloween.

**200-020 *Tumblers in Blue and Yellow***, Maggie McGraw I took Gyleen Fitzgerald’s workshop when she came a few years ago. Copied her colors because I love blue and yellow. Then I took a Crafts class called “Creative Quilting with a Walking Foot” taught by Jacquie Gering and decided to try a spirograph design on this quilt.

**200-021 *Spinning Boxes***, Debra Shaw A smaller version of this quilt appeared on the cover of *Contemporary Quilting* (1982, quilt by Peggy Spaeth hanging in Canton Art Institute, Ohio). I was always intrigued by the quilt, but there was no pattern. When I started quilting in 2012, I decided to sit down and work out the pattern—half-square triangles and rectangles—so that there would be no Y-seams needed. Once pieced, the top sat for a while until I learned how to use rulers with my sitdown longarm machine. Then I had to learn how to do odd angles for the 54 mitered corners on the border!

**200-022 *Cat and Mice***, Sara Newsom Since I love cats, I am drawn to all things cat. These whimsical cats just pulled my strings, and I stopped and made this quilt in between many other projects I had going at the time. It is not often that a quilt pattern talks to you in this fashion. And the finished product is as cute as the picture in the magazine.

**200-023 *Feeding the Foxes***, Kay Huffman Our neighbors Bryant and Marcella feed the grey foxes in our hill country neighborhood. It is always fun to visit their home in the evening, and we enjoy watching the parents and their pups. I saw Pat Creswell making this pattern and fell in love with it. I couldn’t stop making the foxes once I started them. Most are batiks from my stash and a few batiks are from Pat. This quilt is a gift to Marcella for her 70th birthday!

**200-024 *Happiness***, Debra Nicklaus I saw Jacqueline deJonge on “The Quilt Show” and enjoyed her bright bubbly personality. She had video instructions for this quilt, so I decided to order the pattern. This quilt was so fun to work on. It was bright and cheerful. I used fabrics from my collection which is always satisfying and fun to pull fabrics together.

**200-025 *Stepping out of the Box***, Kathleen Park I have always been a quilter using large squares or large triangles. I decided it was time to step out of the box and challenge myself. I saw an example of this pattern at B&B Quilt Store. I knew I had batiks in my stash and decided that I would accept the challenge and try something new!

**200-026 *Galaxy Rose***, Emily Venski I love to quilt, mostly from patterns following all the steps and sometimes using similar fabric. But with this quilt I decided to challenge myself. I took a Judy Niemeyer class to learn her paper-piecing techniques. The pattern was for four Compass blocks to make a table runner. I used one of the Compass blocks to make this quilt for my wall. I love the color combinations. And, yes, I did finish a wall quilt with the other three Compass blocks . . . in a New York Beauty. I am finally quilting “out of the box”.

**200-027 *A Girl’s First Period***, Freya McGregor As an occupational therapist working for a blindness organization, I discovered that hardly anyone spoke with female clients about how to manage their period. I completed some research, speaking with different women with different eye conditions about how they perform this activity, from finding the preferred item on the supermarket shelves, to knowing how to dispose of a used product in an unfamiliar bathroom. I made this quilt thinking of them (and of sighted women too), using particularly pointy stars to highlight how surprising and confronting it can be for many women the first time they get their period.

**200-028 *Tulip Spring***, Carol Watson When I saw the pattern on the cover of a book, I immediately knew I wanted to make it. It was fun to look for brightly colored batiks needed for it.

**200-029 *Snowflakes in the Garden***, Mary Zimmerman First of all, I KNOW the points of my diamonds disappear next to the border. They are supposed to do that because of how the quilt is constructed. This is a quick pattern that teaches you how to throw a checkerboard pattern on point quickly with just two cuts. The price you pay for this speedy concept is losing the points next to the border. I just love this quick quilt pattern. I am willing to pay the price!

**200-030 *All Things Bright and Beautiful***, Lori Olesky When I saw this quilt, I just knew I had to make it. I decided to modify the original pattern by designing and adding blocks that were personal to me and my life. In the center of the quilt I have included the brand of the J&L Ranch, our home. This brand represents the love and faith I share with my husband. This quilt is a representation of the things that hold a special place in my heart, my faith, home, country, animals, and nature.

**200-031 *Remembering Paul Joseph Henigin***, Alice Henigin After my husband of 45 years passed away, I decided to make a quilt for each of our children, Linda and Ed, from his dress shirts. I just happened to see this pattern, “Shirt-Stripe Boxes”, in a magazine. And I loved it!!! So, I made two quilts and used the leftovers of his dress shirts and Hawaiian shirts on the back. Now what to do with all those ties!!

**200-033 *Christmas Tree***, Diane McGowan This Christmas tree is made using the Twist It square. I saw one created by Dolores Pickens for a class at Quilter’s Folly and purchased the pattern from there. It is embellished with crystals.

**200-034 *Wrap It Up***, Gail Geisler This quilt was made from a fat quarter pack that I received from my friend Margaret. I added the tan background fabric and one of the other green fabrics. The pattern was lots of fun to do with the different squares inside the borders and being able to use all the different colors. I really liked the pattern, "Digital Forest", when I saw it in the *Easy Quilt Magazine*, April 2012. I use it as a Christmas wall hanging.

**200-035 *Jesuscita's Stars***, June Lujan This quilt is for my mother-in-law to use when she watches her telenovellas.

**200-036 *Lizards in the Garden***, Theresa Benedetti Manipulating the four patches to create the "waterfall," lizards, and flower gardens was a delight!

**200-037 *Brenda Jane Biggs***, Lisa Walker This quilt was inspired by Brenda Papadakis. The blocks are from the Jane A. Stickle quilt made in 1863. The center medallion is from the 1848 Benjamin Franklin Biggs wedding quilt. I started the quilt at Brenda's first Dear Jane Texas Cowgirl Roundup. This year is the 20th anniversary of the publication of her Dear Jane book.

**200-038 *Autumn Maple Leaves***, Lynette Morgan Dundee This wall quilt is part of my monthly wall quilts series, and I always wanted to do the Maple Leaf pattern. Using brown, green, gold, and orange fabrics, I created the leaf blocks set among an aspen tree background fabric. The border was made from leftover triangle pieces from the main leaves. The oak leaf quilting pattern was hand guided on my longarm quilting machine.

**200-039 *Auntie El's Winter Birds***, Donna Bone I made this quilt for my 95-year-old Aunt Elizabeth for her birthday. She loves birds, and with her December birthday they are sometimes scarce.

**200-040 *Daddy's Ties***, Ann Blasdel After my father's death in 2014, I received his abundant tie collection and immediately set to work making quilts and pillows out of them. His ties reflect many decades of styles and were of a variety of fabrics and yet still come together to create a beautiful arrangement. The metallic thread was necessary but proved to be my greatest challenge while making this quilt.

**200-041 *Masquerade***, Laura Irene Francis While unpacking my fabric stash, I came across a piece of fabric with masks that I had forgotten I purchased. After measuring the fabric, I found there were six repeats, and I realized I could make a One Block Wonder wall hanging. I also thought I would be fun to try some embellishments.

**200-042 *Captain Jeebus with a Faraway Look in his Eyes***, Nancy Bond Captain Jeebus (aka Mike) is my daughter's cat. They have both traveled across country together and currently reside in Alaska. The Captain is a hardy explorer but loves his mom and always comes home. She gave me the little piece of material that captures his "far away" eyes a long time ago, and it seems perfect for this homage to her buddy Mike.

**200-043 *Redd Starburst***, Renita Bankhead I had seen this block on Facebook many times and finally found the pattern on Craftsy. I really like the pieced aspect of the block, although it is definitely paper-pieced. The block is the foundation of the quilt, and the little squares are just to add a little interest.

**200-044 *Christmas Feathered Star***, Andrea Michael I took Patty Cline's "Feathered Star" class at Gift of Quilting in 2011 and finished section 1. I put it away until May of 2015 when I took her class again. This time I was determined to finish it. It was a challenge and also a joy to make.

**200-045 *Kona Bay Geisha Girls***, Donna Bone My uncle was sent to Japan in World War II, and he sent a kimono to my mother that she gifted to me when I was 20. This fabric by Kona Bay reminded me of that kimono, my uncle and my mother.

**200-046 *Red, White and Blue Stars***, Lynette Morgan Dundee This July 4th quilt is part of my monthly wall quilt series. The "Twisted Sister" pattern was used as Pinwheel stars on my flag version with red and white,

wavy-striped fabric blocks arranged to look like a basketweave. Large handmade buttons were created by my sister, Michelle Mears, which gives the Pinwheel stars even more movement. Quilting was hand guided on my Bernina sewing machine.

**200-047 *Wild Hare***, Barbara Neufeld I've loved this pattern for years-- finally made it in time for Easter 2016.

**200-048 *The One That Got Away***, Bee Cave Bee I watched my Jack Russell, Bud, chase squirrels for years. It amazed me that he never gave up. I wanted to make this from the perspective of the squirrel and also took on the challenge of doing a quilt with a background completely made up of pieces.

**200-049 *Stars Shining Brightly***, Jane Coefield I made this little quilt as a table topper and as part of the red and white stars challenge in one of my bees. The challenge was to make a red and white stars quilt and enter it in this show. Working full time got in the way of doing another large quilt, but I made it into the show with this little gem.

**200-050 *Three Cheers for the Red, White & Blue***, Barbara White This wall hanging will be ready for the next patriotic holiday. All fabric is from my box of red, white and blue fabric sorted and saved to make quilts for the Guild's ongoing service project.

**200-051 *Into or Out into the Light***, Nena Richardson The strips came from a pre-packaged grouping. I realized I could divvy them and create two different looks from the same fabric strips. After a couple of tries with more traditional-looking quilting, I finally listened to the quilt and did what it wanted.

## 300. PIECED LARGE MADE BY MORE THAN ONE PERSON

**300-001 *Ben's Royal Crown***, Leigh Lunsford I made two identical quilts, one for the owner of the Crown Royal bags and one for my son. The first quilt took seven months from the time I received the bags. The second quilt took only a month to piece. I designed this quilt using a combination of 4-patches and 9-patches with solid squares to form 30 blocks, and then added 5 Garden Walk blocks for a different look. I used about 73 Crown Royal bags of varying sizes for each quilt, along with a soft yellow flannel to complement the fabric of the purple bags.

**300-002 *The Force Continues***, Ceil Hart My grand-nephew Jerry asked for a Star Wars quilt for his best friend in the U.S. Navy while they were on their first assignment to Okinawa. They were finishing their tour and would be going to different assignments soon, and Jerry wanted something really special to give his friend as a remembrance. Jerry so loved a quilt I had made for him on his deployment to Okinawa that he knew his friend, who was a major Star Wars fan, would treasure a special, home-made quilt wherever he went.

**300-003 *Andrew's Stars***, Debra Nicklaus I recently lost my daughter due to Ehlers-Danlos Syndrome. One my quilting friends found this pattern and knew I needed challenges to help me through the grief. I enjoyed the challenge of the piecing as well as the fabric choices. I find the more complicated the project, the more I can escape from my realities. I named this quilt for famed astrophysicist Andrew Vanderburg, who continues to amaze me with his discoveries using the Kepler telescope.

**300-004 *Wheatland***, Lois Akins 1800s reproduction fabric and quilt patterns from that era are the quilts I enjoy making. I was influenced by Paula Barnes's pattern "Wheatland". Wheatland is also known as the James Buchanan House in Lancaster Township. It was his residence for nearly two decades. After serving as President from 1857 to 1861, he retired to his home and died at Wheatland seven years later.

**300-005 *Bring Me Flowers in 1930***, Shirley Gentry This is my humble attempt to acknowledge the great art we are seeing from the Australian quilters. The quilt was more complicated than anticipated because the

pieces were quite small and not paper pieced. It gave me a chance to use my stash of black-and-white backgrounds and 1930s fabrics. I think the machine quilting made the quilt more interesting.

**300-006 *Stormy Snails***, Appliquettes Bee The Appliquettes Bee is made up of 15 dedicated appliqué quilters who donate a project to the silent auction at every show. This year we constructed a foundation paper-pieced Snails Trail block quilt in honor of the raffle quilt that many of us also worked on. The quilt blocks were constructed at our two-day retreat. ***Stormy Snails*** turned out so good we decided to also enter it in the show. You can bid on it at the Silent Auction booth.

**300-007 *XEB1: Homage to Roberta Horton***, Eugenie Brix All fabrics except the gold are from Africa. It was time to pare down the collection.

**300-008 *A Few of My Favorite Things***, Sandy Pigford In trying to use up my Christmas fabrics, I stumbled upon a pattern offered by The Fat Quarter Shop. All the fabrics are from my stash. I changed the bows on the packages from pieced triangles to appliquéd ribbons. I added the outer border. It was “flat” until I added the orange print which I hated and thought I would never use in a quilt. That orange fabric added the POP that this quilt needed.

**300-009 *Wilson Canyon Star***, Jane Coe field I saw this pattern in a magazine and was determined to make it even though it would be a challenge for me. Twelve years later I started on it. The piecing did not call for the border of half-square triangles—I thought it needed a few more! I turned the top over to Sabina to quilt as she thought it would be appropriate, and I was delighted with the end result.

**300-010 *Remembering Plano Friends***, Sandy Pigford Members of the Plano Quilt Guild gave me Nine-Patch blocks when we retired and moved to Amelia Island, Florida. I fell in love with this 3-D setting of the Streak of Lightning pattern. I learned a lot about Y-seams! I machine appliquéd the outer squares on the outside white setting blocks.

**300-011 *Dogwoods & Butterflies***, Joyce Barnes This was an ongoing Saturday morning class with Sherri Grant of Cactus Rose Quilts from her book *A Wing & A Prayer*. I learned a lot from her about fabrics that were light, medium, dark, and the variations of each of those categories.

**300-012 *Shadows of the Orient***, Sharon Wilkes My sisters and I have made graduation quilts for each of our nieces and nephews. When it was my son’s turn to choose what pattern he wanted for his quilt, he decided he wanted a 3-dimensional design. I have collected Asian fabrics for many years and this pattern was a perfect showcase for them . . . and a great excuse to add new fabrics to the collection.

**300-013 *Log Cabins and Stars***, Diane McGowan I saw this quilt at the show in Houston, bought the pattern, and used up my fabrics to create the quilt from the pattern “Eldon” by Laundry Basket Quilts. It includes Log Cabins which I love to make and stars which are not as much fun to do!!

**300-014 *Kaleigh’s Quilt***, Althea Murray This quilt is made with love for my great-granddaughter Kaleigh Cochran, a college sophomore in Arkansas. Kaleigh’s fondness for blue and brown initiated my search of over two years acquiring this, for me, challenging new color combo for my stash of batiks, quite unlike my usual palette. First, the fabrics—then deciding on just the right pattern—then persistence to pull it all together handsomely. Finally finished and beautifully quilted by Sandie Hirsh. I think it’s a classy result for a classy girl, and I hope Kaleigh will cherish *Kaleigh’s Quilt* for many years.

**300-015 *Milt’s Alaskan Journey***, Sandy Nielsen Instead of souvenirs, I made this quilt as a memento/celebration of our dream trip through Alaska. All of the fabrics were purchased at the ports we visited. The center panel is of Denali National Park, my husband’s favorite Alaskan destination. As my husband noted, as soon as I had disembarked the ship, my quilting radar kicked in. The quilting motif represents the beautiful trees and VERY LARGE Moose we saw!

**300-016 *Summer Getaway***, Susie Nagel Whenever possible my family tries to have a Summer Getaway up to northern Michigan. In my favorite little town, there is a lovely quilt shop where I found this floral fabric. I thought working with a panel fabric would be an interesting challenge. I decided to alternate the flowers with appliqué butterflies that I drew myself. The sashing is an adaptation of a design by Monica Solorio-Snow. Reworking traditional designs and adapting new designs reminds me of returning to favorite places. Familiar sights are comforting yet there are always new things to discover.

**300-017 *Charlotte in the Flower Garden***, Connie Stewart I hand pieced the flowers in 2001 when I retired. My friends said while it looked nice, it would be better with appliqué on the borders, so I put it away for 12 years. I appliquéd some flowers in 2013, and when I became tired of them, Linda offered to machine embroider a few. Then I decided I could just quilt the remainder since it needed to be done! Patsy and Dariel added the spider, and Sandy lent me her tool to hot fix the bling.

**300-018 *Friendship Stars***, Lori Olesky The story begins with a swap within our bee of 2.5-inch Civil War fabric strips. A good friend of mine had been eyeing this pattern and decided this was her opportunity to make it. From the time she began the quilt, I loved it! I mentioned this to her one day, and she was gracious enough to say that she would make it for me. I’m not sure if she realized it would be king-sized when we had that conversation, but she was crazy enough to do just that. Thank you, Nancy, for our friendship and this quilt.

**300-019 *Mother’s Memory Quilt***, Shirley Gentry While visiting my mother in 2004, I went to a quilt store (Memory Lane) where ladies were making 2.75-inch square blocks from 13 pieces of fabric. It was my introduction to 1930s fabrics and paper piecing. For 10 years, I collected fabrics and made 4 squares from each piece. There are 192 different colored blocks in the main body of the quilt and different fabrics in the border. My mother thought anyone who cut up fabric only to sew it back together was insane. If true, this is the most insane quilt in my collection.

**300-020 *Paisley Park Feathered Star***, Judy Wolff Piecing a Feathered Star has been on my list of “to do” quilts. I also LOVE to add appliqué whenever I can to a quilt. I purchased a Moda Paisley Park layer cake and used most of every piece in the Feathered Star blocks.

**300-021 *For the Love of Marcia***, Nancy Budet This quilt was inspired by this year’s show theme and the fact that I had a lot of red and white fabrics in my stash. Drawing exclusively from my own red and white fabrics gave me a profound sense of accomplishment. I find the two-color palette much more appealing than the multi-color scrappy one on the pattern package. I completed the piecing of the quilt top July 4, 2015, the day my good friend and fellow bee member Marcia Caudle passed away.

**300-022 *Nantucket Stars***, Susan LaCroix I had recently made my first two-color quilt, a navy and tan one, so when I saw the fat quarter bundle of red and tan prints, I thought I should give equal time to the red fabric. Since all my previous quilts other than these two were mostly multicolor ones, it was a new experience working with many shades of the same colors and seeing how they all complemented each other. I really enjoyed this one as it helped me get out of my box.

**300-023 *Lady Marmalade***, Susan LaCroix I saw this pattern while attending the Houston Quilt Festival, and out came my credit card for it and the fabrics! My husband decided all the appliqué flowers looked like ice cream cones, so its second name is the “Ice Cream Cone Quilt”. I wasn’t used to using templates for the flower petals, but I made it through and realized it wasn’t that bad. My bee members helped give input for the placement of the blocks, so I owe them a big thanks for their advice.

**300-024 *Summer Snowballs***, Sandy Nielsen This is one of my charity quilts made for abused girls in Texas. Bright, happy colors were chosen to lift the spirits of these young women. These quilts reassure the girls that they are loved.

**300-025 *Becca's Star***, Laura Irene Francis After our transfer to New York, I went back to quilting. On one visit home our daughter-in-law Becca said she would like a red-and-white quilt, a Lone Star. I said no way, but after a while, I thought, "Wait, I can do this." So the hunt for fabric was on. It took over a year to find the fabric I wanted and about six months to piece. I had met a wonderful quilter in New York named Debby Brown, who helped me complete this quilt that now hangs in Becca's home.

**300-026 *Jeanie Sings the Red, White & Blues***, Mary Mikeska I made this quilt for my sister-in-law Jeanie, who loves our country, the Statue of Liberty, and the 4th of July. She saw some New York Beauty blocks I pieced a few years ago and thought they would look great in red, white, and blue. After taking the AAQG workshop with Eileen Urbanek, I thought it would be perfect for Jeanie and made her this quilt. I have enjoyed this pattern so much that I have made four quilts with it. It has a lot of movement, seems complex, but is fairly simple. Amy Mikeska, my daughter, is the quilter.

**300-027 *Facebook Millefiore***, Anita Mester In January 2016, I found a Facebook Group—The New Hexagon Millefiore Quilt-Along. It was organized by Katja Marek from Kamloops, British Columbia, Canada. Each participant used Katja's book *The New Hexagon—52 Blocks to English Paper Piece* for the individual hexagon blocks. Once a month a rosette design pattern was posted on her website for download. We chose our own fabrics. Instead of English paper piecing, I decided to do mine the traditional method of hand piecing. It was a yearlong journey, but the result was a beautiful quilt that reminds me of the millefiore glassmakers in Italy.

**300-028 *Bright Nights***, Debby Walters I loved the setting of the quilt on the cover of Peggy Martin's book *Quick Strip Paper Piecing* but preferred the stars in Carol Doak's book *50 Fabulous Paper-Pieced Stars*. So I combined them. Rosann Gilbert, the quilter, added the beautiful trapunto work and quilting. The twinkling stars (hot fix crystals) in the night sky was the final addition. The quilt was selected for inclusion in *500 Traditional Quilts* edited by Karey Bresnenhan.

**300-029 *Lady in Red***, Carmen Vasquez I was struck by this quilt the minute I saw it in *Quilt Almanac*. It was designed by Pat Wys of Silver Thimble Quilt Co. I love both Log Cabin blocks, as well as red and white quilts, so knew I had to make it. All the fabrics were pulled from my stash. I wanted to see lots of feathers in the quilting and am very pleased with the results.

**300-030 *Read Between the Lines***, Quarterly Exchangers Bee The Quarterly Exchangers is an Austin Area Quilt Guild bee that meets four times a year to plan and exchange quilt blocks. The main purpose is to use up our stash. We have lots of fun but still sometimes end up buying more fabric!

**300-031 *Forever Waiting***, Ryan Whitley I was returning from a doctor's visit in Houston, and my mom and I stopped at a quilt store in Katy. My mom takes a lot of time picking fabric, so what's a girl to do while waiting? Pick some fabric of my own and join in. I find my inspiration on Pinterest for most of my craft projects. A charm pack was my color inspiration. This is my very first quilt. Now I'm hooked.

**300-032 *Candy Shop on the Courthouse Square***, Susan Warrell This was made as a gift for my niece Adrienne Warrell, a recent law school graduate. When asked what she would like for her quilt, she said only, "I love bright colors!" So I thought it was appropriate to use the Courthouse Square pattern in a vivid color palette.

**300-033 *Ring of Fire***, Dottie Mae Groves Dottie Mae bought a small Hmong stitchery for the center at the Houston quilt show. Over 70 small quilt pieces were added, then the fabulous border. Over 125 hours of hand quilting by Dottie Mae. The Hmong work is reverse appliqué. "Ring of Fire" has received two viewers choice awards.

**300-034 *Tipsy Town***, Donna Phelps After several classes with Freddy Moran and Gwen Marston, I've come to realize that they're right . . . red is a neutral and wonky is good!

**300-035 *Grandma's Wedding Ring***, Julia Brown I wanted to learn how to paper piece, so I decided to take the Judy Niemeyer paper-piecing class at my friend's quilt store, Pinwheels & Posies in Dickinson, Texas. It turned out to be more involved than I anticipated. After working on the quilt for a while, I put it away for several months. When I pulled it out to complete it, I was pleasantly surprised with the finished product. Especially after Denise Green (my favorite longarm quilter) finished quilting it.

**300-036 *Burgoyne Surrounded***, Laura Espenscheid The pattern *Burgoyne Surrounded* dates back to the Revolutionary War. Cindy was interested in making an old pattern in a more modern way and also loves quilts that have many different fabrics; this one has about 125 fabrics. Laura's quilting uses a mix of traditional feathers and modern backgrounds.

**300-037 *Star Bright***, Jo Kautz This is one of Debbie Caffrey's *Mystery Quilt* patterns. I love her design aesthetic and had a fabric I wanted to use in a quilt. This pattern was perfect to use that fabric in.

**300-038 *Shrimp Peacocks***, Sharon Rigsbee I just fell in love with the peacock fabric! My college roommate gave me the small floral print from her stash, which was a perfect match! This union of fabrics gave birth to a massive king-sized quilt fit for royalty . . . my husband!

**300-039 *Green with Envy***, Laura Espenscheid All the blocks in this quilt are 9-Patches, some traditional, some non-traditional. Each group of six was quilted the same so that you could see how the quilting looks with the different 9-Patches. Loops were quilted in the background green to bring everything together.

**300-040 *Ryan's Boots***, Jennifer Padden These pre-made blocks were purchased as a set in the silent auction booth of the 2014 AAQG show. I added sashing, borders, and quilting to make a quilt for my 3-year-old grandson who LOVES his cowboy boots.

**300-041 *Elaine's Rosy East Texas Star***, Mary Mikeska I wanted to make a quilt for my sister-in-law Elaine and thought that this Quick Broken Star would be perfect. I am very pleased with this quilt. I took an AAQG workshop with Jan Krentz (a great teacher). I had selected my fabric already, but Jan suggested the trim around the center star points and the white background in the center, which made the star stand out. I fussy cut the diamonds and also the triple border. This pattern is also called *Carpenter's Wheel*. Amy Mikeska, my daughter, is the quilter and did a fantastic job!

**300-042 *Hill Country Blues***, Carolyn Klassy My mother and I took a Bonnie Hunter class, a workshop given by the Fredericksburg Vereins Quilt Guild. Bonnie is a terrific teacher and incredibly energetic. The wonky stars in the border were made in a block exchange by the Blockettes Bee in Austin. They were a great addition to the quilt. And used up some of my mother UFOs.

**300-043 *Life Is Always a Surprise!***, Suzi Howell I was co-chair for the Frisco Quilt Guild *Mystery Quilt Retreat*. The other chairperson and I selected a pattern and gave guidance to the participants as to color choices. They were given cutting instructions to have completed prior to the retreat. Over a weekend, we gathered for a fun event putting together the quilt. The favorite part for me with my quilt was the pop of color (bright green) that overtook the quilt and the adjustments I needed to make in order for that color to be used. This quilt was a good learning experience in color!

**300-044 *Christmas Lone Star***, Jill Turnbaugh I made this quilt for my nephew Ben Sadtler for his wedding last September. He and Kristen live in Williamsburg, Virginia, so I wanted something traditional with a hint of modern. I put in a bright green and didn't quilt it with traditional wreaths. They LOVE it!

**300-045 *Family Christmas***, Lynn Langley My family has been fascinated with hand-quilted quilts and their histories since they have watched me hand quilt on a frame at home. I thought a Christmas quilt would be fun for everyone to experience the bonding created through making a quilt. I chose the block pattern and twenty-one family members each chose material for

their block and did some of the hand quilting. With twin-sized quilts for each family unit, the children can look at their quilts, tell their Christmas stories prompted by their materials (Grinch and Christmas penguins, anyone?) and all can remember our time sewn together.

**300-046 *Sharon's Texas Quilt***, Sharon Rigsbee The blocks were made by my friends. I added the city names of where I have lived in Texas. I made the cotton block in honor of my grandparents. "I wasn't born here, but I got here as quick as I could!"

**300-047 *Gentlemen, START YOUR ENGINES!***, Jill Turnbaugh For my husband's 60th birthday, I wanted him to have his own manly quilt. He drives a race car as well as teaches race car driving. Therefore, he spends a great deal of time at the Circuit of the Americas racetrack (COTA). I found a decal of the track's circuit and enlarged it at the printer's. The colors of the border blocks each represent the flags used to signal the drivers of changing track conditions. To celebrate the completion of this quilt, I bound it in black-and-white checkerboard fabric like the finish flag of the race!

**300-048 *Hand Dyed Village***, Nancy Hennings This was a fun quilt to make, taking a commercial pattern and making it my own style. Many of the fabrics used began as solid white fabric, white-on-white printed fabric, or black-on-white printed fabric. Then I dyed them and combined them with commercial batiks. Notice the back--there is one commercial batik that I didn't want to cut. The rest of the backing fabrics are from hand-dyed fat quarters.

**300-049 *Baby Stars III***, Nancy Hennings I saw this pattern in Quilters Newsletter in 2009. It was made using Civil War reproductions and had an appliqué border. A couple of years went by, and I kept looking at this quilt. A year or two later Match-A-Patch Bee swapped 2.5-inch Civil War fabric strips. These strips became Baby Stars I, II, and V. I prefer the brighter 1930s fabrics, so Baby Stars III was born for my bed. The border fabric waiting for the perfect quilt was purchased on a bee road trip. The leftover 1930s blocks and border fabric became Baby Stars IV.

**300-050 *Circles, Circles and More Circles***, Emma Krenek I like to do challenging quilt patterns and when I saw this one, I had to make it. It was amazingly easier than I thought it would be. I followed the instructions, step by step, and before I knew it was done.

**300-051 *My Blue Jane***, Norma Lambert A friend and I decided to make the journey through the Dear Jane quilt together. Her quilt was made in bright batiks and mine in blue and white. The quilt has over 100 different fabrics. There was always one more shop to explore for blue fabrics. I will be making blue quilts for years. The machine quilting was done by my cousin Carrie Engler of Downs, Kansas.

**300-052 *Shakespeare in the Park***, Carol Hassell I was intrigued by the pattern when I saw a class offered for it at the Honey Bee Quilt Shop. After taking the class, I needed almost a year before it was finally completed. Although it was challenging (no paper piecing in the class), I was thrilled with the final result!

**300-053 *It's Five O'Clock Somewhere***, Suzi Howell I made this quilt for my wonderful son-in-law Jason, who puts up with me on a daily basis! He loves many things—my daughter, my grandchildren, his ranch, hunting, golf and Crown Royal. He saved the bags for many years in hopes of getting a "Crown Royal Quilt". This one is for you, Jason!

**300-054 *Hill Country Wildflowers***, Nancy Hennings *Hill Country Wildflowers* was inspired by the Texas Hill Country toile fabric that I used in the strips between the patchwork. The fabric reminds me of a time living on a farm outside Comfort, Texas. This quilt makes me think of open spaces, fresh air, windmills, wildflowers, butterflies, and bees.

**300-055 *Rebuilding A Nation***, Leigh Lunsford My mother gave me a book of Civil War period quilts for my birthday along with three fat quarters of reproduction fabric. The book inspired me to make this quilt for my husband, who enjoys reading about this time period. There are fifty-six 8-inch blocks

with 53 pieces in each block. I used 56 different fabrics in the top with different fabrics for the backing and binding. It was quilted by Linda Maass Schonhoeft, of Giddings, Texas.

**300-056 *Snail's Trail***, Jeannie Cleveland I searched for this pattern and found one in Quilts from the Quiltmaker's Gift. It was fun figuring out how to make the colors come out right. My mom admired it, so I gave it to her. When she had to go into the hospice Christopher House, it was draped across her on the gurney. My big sister said, "She looked like the queen of Sheba" wrapped in the vivid colors. After Mama died, the quilt went to this sister.

**300-057 *Lagoon Illusion***, Katie McClellan I purchased a layer cake of 10-inch squares of Jinny Beyer's "Lagoon" batiks from Missouri Star Quilt Company, but was not sure of how I would use them. Once I saw the "Illusion Quilt" tutorial on the Missouri Star website, I realized that's what I wanted to do. My very good friend Barbara Matteson and I made the blocks. My daughter Shawna Matteson is married to Barbara's son. When we visited them in Tucson, Arizona, in July, Shawna helped us place the blocks and complete the piecing of the top, and I added the final borders. Quilted by Kim King.

**300-058 *Dance Around the Square***, Betty Hammett I liked the pattern design because it was different than any quilt that I have made. The center medallion was challenging, but I enjoyed watching the design unfold as the pieces were assembled along with the remainder of the quilt top. This quilt was made for my husband and I to enjoy, and purple and teal are two of our favorite colors.

**300-059 *Rachel's Basket Quilt***, Julia Brown This quilt was created by me as a shop sample for my friend's shop, Pinwheels and Posies in Dickinson, Texas. It drew me in because of the pastels in my favorite colors. I had also wanted to make a basket quilt. The Log Cabin border just topped it off, along with the beautiful quilting by Denise Green.

**300-060 *Vicci's Springtime***, Vicci Conway I've kept a group of ladies meeting for lunch or sewing for the several years since The Sewing Station closed; this was actually going to be their next BOM. So instead, the owner Cathy Picou [now Daigle] did this BOM through the mail. I think Cathy and I are the only ones to complete the whole quilt. Several ladies have the blocks done, but not the full top. It was fun and I enjoy keeping our group going; friends are so important. This is the springtime quilt for my bed; the colors just make me smile.

**300-061 *Joy***, Joy Baumann The first and featured block in this quilt was made in a class by Connie Huffnagle 25 or 30 years ago. Other blocks were made in classes by Freddie Moran, Gwen Marston, Susan Tennison, and others. Last year I decided to gather all my orphaned Christmas blocks and see what I could do with them. I see this quilt as a joyful expression of color, style, and fun.

**300-062 *Waltzing Butterflies***, Harold Groves Harold found an embroidered vintage scarf at Warrenton flea market. This was repurposed and rearranged for a quilt. Harold cut the stripes and marked each after basting for hand cutting. Harold really loves working on quilts.

**300-063 *Lancaster***, Phyllis O'Rourke When I saw this quilt pattern, I just had to make it. It is inspired by an antique quilt, and all fabrics are 1800s reproduction. The three main fabrics—dark brown, white, and cheddar gold are from Red Crinoline where I bought the pattern; all other fabrics I chose. There are 29 pieces in each of the 60 blocks, which took a long time to make. Helen Rode, a longarm quilter, did an exquisite job quilting feather designs to complete the 1800s style.

**300-064 *Sampler***, Lori Wolter While making this quilt, I learned that I really enjoy making sampler quilts. I used a layer cake for color inspiration, and the blocks came from the book *Sylvia's Bridal Sampler* by Jennifer Chiaverini. I especially love the Mariner's Compass block in the top center of the quilt.



**300-065 Stars for a New Year**, Sharon Cole I began this quilt in 2008 after it appeared as the Block of the Month on Quiltshow.com. I used my own fabrics. Designed by Susan Garman, it contained a feathered star and many, many half-square triangle stars. I was new to quilting and wanted a challenge. Susan's instructions were fabulous. I worked in spurts, and when I got frustrated, I put the quilt away for months at a time. I finally finished it last year and gave it to my friend Sandie Hirsh to quilt. The quilt was finally ready for QuiltFest in July 2016, eight years after I first sat down to sew!

**300-066 Civil War Tribute**, Lesley Schriever What began as nine blocks of the month from B & B Quilt Store became much more. I enjoyed researching the history and patterns of the era to design my own tribute. The subtle large blue stars, additional reproduction fabrics, borders, historic quilting patterns, and toile backing lead to a more authentic quilt.

**300-067 Ocean Waves**, Jeannie Cleveland When I saw the cover quilt on a magazine on the free table at a Guild meeting, I knew right away I wanted to make it. It was the most demanding pattern that I'd ever made, with all the little triangles and triangle squares. My father was 92 and very ill, so I dedicated the many long hours of sewing to him. He had once built a boat for 16 years in his spare time. He passed away before the quilt was finished, and Mother asked to have it. When she died, it was passed on to my little sister.

**300-068 Summer in the Park**, Jill Turnbaugh I had bought a jelly roll of batik fabrics. My quilting friends gave me a gift card to the local quilt store for my 60th birthday. I picked this pattern and used the gift card for the background and backing. Now, when I'm cold, I wrap up in the warmth of my friends!

**300-069 New Life Quilt 1**, Quilt Divas Bee Each year our bee makes beautiful quilts to show our love and support of the girls at the New Life Center in Canyon Lake, Texas. This quilt was inspired by a quilt Jill saw hanging at the Waco One-Stop Shop Hop early this year. The bright and simple design allowed for a quick, happy quilt. Jill used up "sew" many scraps finishing it! "New Day, New Life!"

**300-070 Farm Girl Fun**, Lori Wolter This was the most fun quilt I have ever made. I filled a small box with random fat quarters that harmonized with each other. Each block was like creating a new quilt with a different pattern and colors. It is a really happy quilt that I love.

**300-071 Victoria's Garden**, Joanne Hamann I saw this pattern and knew my mom Victoria Teinert Hamann had to have this quilt. She absolutely loves flowers. I went to 5 cities and 7 quilt shops to get the big flowers that were a must to use. The batiks gave me the soft edges that I wanted. Victoria's birthday is in August and gladiolus are her birth month flower. That fabric is used on the back of the quilt. She rearranged her living room to make this quilt the focal point on the wall. She says it's her favorite that I've done. I guess she likes it!

**300-072 Pinwheels in Gray**, Carin Shaughnessy I made this as part of the Top of the Month Club at Cotton Cupboard Quilt Store in Lakeway, Texas. They supply the pattern, and you choose the fabric. This is my fourth year doing this, and it has been invaluable to me in becoming more confident and comfortable in choosing fabrics.

**300-073 Daybreak**, Maureen Scheevel Our bee held a block exchange for Flying Geese blocks made with teal triangles and grey sides. Any shade of these two colors was allowed. I laid my geese out in a Flying Dutchman pattern with the backgrounds moving from light to dark. Adding a few yellow-orange geese to evoke dawn gave the quilt its name: *Daybreak*. The back was pieced from leftover fabrics.

**300-074 Graduation**, Linda Knight The quilt was a high school graduation present to my granddaughter. It was time-consuming selecting photos. My first time to make Flying Geese blocks.

**300-075 Sunset at Sea**, Cheryl Matzen I wanted to create a quilt that reminded me of the beautiful sunsets I've seen throughout my life. Especially the sunsets shared with my husband and family. The fabrics in this quilt are simply gorgeous, and the feel and weight of the fabric almost cries to be used and loved. Piecing the top was a great challenge and really tested my patience. However, that patience, I believe, was rewarded with a very tranquil scene that will have a calming effect as I settle in bed for a peaceful rest. Sweet dreams everyone.

**300-076 Rockin Rail Fence**, Norma Lambert This quilt was made as an exercise in ranking the color values of fabrics within a color family, something that was difficult for me to understand. It was a simple pattern to make. But when I saw the artistry that Lori Kukuk used in her machine quilting, it became a work of art for me. It is a wall hanging in my quilt studio.

**300-077 Monkey Quick Trip**, Katie McClellan I got fat quarters of Sock Monkey fabric at the Houston Quilt Show in 2009, not knowing how I would use it. When my best friend Dotty Hougen did a western-themed "Quick Trip" quilt, we decided that would be a great pattern for the monkey fabric. We worked together on the top during visits to her house, which is my own personal quilt retreat venue in the Hill Country! Kim King quilted it for me, and it has needed binding for over two years, so I decided this quilt show was my motivation to get it finished!

**300-078 Purple Irises**, Kimberly Heinrich None

**300-079 Mariner's Compass**, Jeannie Cleveland A quilt from this pattern was hanging at the Compass Centre. I just had to make it! I'd never made a Judy Niemeyer pattern and didn't know it was one of the more advanced ones. The CC staff helped me find the pattern and some great fabric, which all sat around for a year. Then they had a class with a certified instructor, and I learned the Niemeyer methods. After nine months and two more classes with instructors, it was finally finished and sent off to the quilter who did a great job!

**300-080 Night Sky**, Hill Country Quilters Bee I'm always looking for quilts that my boys will like, and when I saw this pattern, it had my son's name all over it. He loves super bright colors and I thought this would make a perfect bed quilt. It's the first time I've ever used a black background and it really makes the colors pop.

**300-081 New Life Quilt 3**, Quilt Divas Bee Each year, our bee makes cheerful quilts to show our love and support to the girls at the New Life Center in Canyon Lake, Texas. We selected soft, soothing colors in an effort to bring peace to these young ladies. When we met the girls, we were overwhelmed by their spirit. "New Day... New Life!"

**300-082 Chocolates**, Mary Wells Four years ago I broke my hip. A friend brought me huge box of Whitman's candy, and when I opened it, instead of chocolates, I found all this fabric rolled up and tied in bows from all the Ladies of the Lake Bee. It took me all this time, because I didn't know how to sew. I added the kisses!

**300-083 Friendship Rings**, Liz Porter A group of five Austin quilters and one quilter from Katy loosely called the Sew Faster Group do an exchange project each year. This year we had one more Austin quilter for the exchange. The 2015 exchange was strip sets made from 1930s reproduction fabrics. Each of us were then free to design and make our own quilt from the strip sets.

**300-084 Make New Friends but Keep the Old**, Match-A-Patch Bee Before I learned to write, Great-Grandma Cone taught me make 4-patch blocks using two prints and two solids. In January 2015 at the Match-A-Patch Bee retreat, a group of us swapped strip sets with a challenge to each make a quilt with them. In April 2015, Ethel Rupe, a long time member of Match-A-Patch Bee, needed help clearing out her stash before moving to a nursing home. Ethel gave me a stack of 1930s solids and nickels (5-inch squares) that we had swapped. This quilt used strips sets from newer friends, 4-patch blocks as Great-Grandma taught me, and fabrics from an older friend.

**300-085 *Brooklyn Beauty***, Lynne Capps “Aria”, from the book *Radiant New York Beauties* by Valori Wells was a 2006 class at The Artful Quilter in Virginia. I made it to honor the memory of my mother, Joan Barbara Ryan Wells, who passed away in October 2005. Mom was a true New York beauty. I love and still miss her every day. Machine quilted by Cindy Luby of The Artful Quilter, Burke, Virginia. I displayed this quilt in the 2011 Northern Virginia Quilter’s show a few months before moving to Austin. I’m happy to share it with Texas quilters.

**300-086 *Rosebuds***, Terese Morgan I saw a picture of a beautiful quilt in the Hancock’s of Paducah catalog and got the idea for my Rosebuds quilt. I changed the sizes of the squares as well as the layout. I used all batik fabrics and hand sewed the curved pieces. All 129 of them! I had been wanting to make a batik quilt, and this one really satisfied me!

**300-087 *In Remembrance of Linda Parker***, Ladies of The Lake Quilt Bee The Ladies of The Lake Quilt Bee want to honor our Quilt Sister, Linda Parker, who passed away unexpectedly last August 2015. We chose this quilt for its happy spirit and beautiful workmanship. We all have memories of Linda working on the appliqué during our bee meetings. We all adored the quilt as we adored Linda. Her spirit still surrounds us in so many ways. We want to share with you our special love of her and the art of quilting which brought us together, as we continue to “Remember Linda”.

**300-088 *Anita’s Rainbow***, Deborah Seitz I made this quilt in honor of my sweet mother-in-law Anita Seitz, after the fabrics had been gifted to me. Anita’s stash was divided among those in our family when it became apparent she could no longer quilt. I’ll always remember the day we walked into a quilt shop with a beautiful display of Kaffe Fassett fabrics and fell in love with the bright colors and bold patterns.

**300-089 *Big Baby and Bengy***, Valerie Turner In honor of my two quilt quality inspectors, my kitties Big Baby (big gray scaredy cat) and Bengy (red tabby who thinks he’s a Bengal tiger).

**300-090 *Gypsy Sampler***, Lynne Capps *The Gypsy Sampler* was a January-February 2015 class at A Quilter’s Folly in Austin. Instructor Dolores Pickens provided great help with organizing all the pieces, which was the most challenging part of the quilt. This was a fun class and a great quilt. I am so grateful to Mike and Diane Selman of Buda, Texas, for their beautiful machine quilting.

**300-091 *Phil’s Challenge Quilt***, Danni Dankworth We were challenged to use the four fabrics we picked while blindfolded and create a block. This quilt is going to be donated to the church where we are allowed to meet monthly, and they will raffle it for a fundraiser.

**300-092 *Spice Market***, Suzanne Rittenberry This was a free pattern that appealed to me because of the elegant beauty that belied its simplicity. I made it for my son and daughter-in-law, whose house contains a lot of brown and black . . . before I knew they were “over” their brown-and-black decor!

**300-093 *Civil War Sampler***, Renita Bankhead This quilt consists of blocks made by some of the members of the Main Street Quilt and Thread guild as part of the guild’s round robin program in 2012. I added a few blocks and the borders. The hourglass blocks were made from half square triangle blocks that I made for another quilt. I would take the triangles to multiple retreats in hopes of completing the quilt and never worked on them. I finally decided that the triangles would best be served in this quilt.

**300-094 *Hedgehogs***, Lois Moran This quilt was made for my grandson who is four. He picked the pattern and wanted his seven-month-old brother to have a quilt made with Elizabeth Hartman’s pattern for foxes. The quilts have the same background and similar colors in the hedgehogs and the foxes. Only one was completed for the show, but I figured the seven-month-old won’t notice.

**300-095 *Not Too Scary***, Kathryn Griffin From the moment I saw the “Spooktacular Too” fabric by Maude Ashbury, I knew I had to make this for

my home. The pattern is called “Little Jewels” and it highlights the each print. Kyra Thomas-Moore did the quilting; she knew immediately using a spider web pantograph would be a perfect complement to the sashing and borders.

**300-096 *Seeing Stars***, Barbara Garner I am a traditional quilter and was challenged by the Blockettes exchange group to work with brights. I am pleased with the result.

**300-097 *Jellied Bats***, Peg Dunayer This adaptation of the classic “Jelly Roll Race” has magnificent bats swarming over the entire surface. Reminiscent of the great Mexican free-tail bat colony under the McNeil Bridge, Round Rock, Texas.

**300-098 *Martha Washington Star***, Liz Porter I enjoy doing a couple of block exchanges each year. For this exchange there were four Austin area quilters and two quilters from Virginia. I chose the block to do and wrote up piecing instructions. After the exchange, each of us was free to design and make her own quilt.

**300-099 *Hot Flashes***, Charlotte Mackelvey The instructor for this class took the directions and turned each block into a paper-pieced version. It was so exciting to see each square blossom. Some block names are Flushed, Sweat and Tears, Plum Crazy, Mental Pause, Moody Blues, and Seeing Red.

**300-100 *She Asked for Bright***, Peg Dunayer This quilt was made for my daughter Beth’s 50th birthday. Completed with the constant encouragement and talent of Barbara Terry, it will be gifted to Beth in October.

**300-101 *Amazed Christmas Bunny***, Ladies of the Lake Quilt Bee The blocks were made a few years ago by the bee for our Christmas party. Martha Rutledge won the raffle, and Connie Stewart assembled the top and quilted it. The embroidered center was a piece from the Guild free table, so thank you whoever donated it.

**300-102 *Variation of Hampton Ridge BOM***, Jane Coefield I admired Paula Barnes’ Hampton Ridge Block of the Month but didn’t want to purchase more fabric. I also wanted to make it larger to fit my bed by adding more blocks. I used Judy Hopkins Block books to make the inner blocks. Unfortunately I still have drawers of fabric even though I also pieced the back. Emily Bowers quilted it with a fan design, and she did a lovely job.

**300-103 *Black Tulips***, Terese Morgan The *Black Tulips* quilt is made from a traditional quilt pattern called Crossed Tulips. I wanted to make a black, white, and multicolored quilt that would really pop. I think the black-and-white sashing really helped with the design! The back of the quilt is pink with white polka dots.

**300-104 *Calm and Serene by the Bay***, Deborah Seitz The fabrics were collected over a period of time with the thought of making a quilt the colors of the Monterey Bay, California. I started piecing this quilt top while recovering from a knee replacement this year. The serene colors helped me to relax and to not focus on the pain. The colors transported me back to Monterey Bay—the place I dearly love!

**300-105 *Happy 65***, Barbara Neufeld This quilt was made for Michael H. Neufeld by Barbara A. Neufeld. I began it in 2014 for his 65th birthday, then completed and gifted it to him Christmas 2015. His favorite colors are blues and grays. Ninety-nine percent of the fabrics are batiks.

**300-106 *Downton Abbey Mystery Quilt***, Jill Bacon This quilt was designed by Love Bug Studios for the Downton Abbey fabric collection. Each Sunday for eight weeks, I received the patterns and a portion of a story which connected the patterns with characters in the television show. I had no idea of what the quilt was going to look like until I received my final instructions on putting all of the blocks together.

**300-107 *Pieces of the Past***, Norma Kanzig The blocks for this quilt were pieced by my maternal grandmother, Florence Lacey sometime in the late ‘30s or early ‘40s. There are 26 hand pieced blocks and 16 machine pieced. I received these in the mid 90’s. In 2013 I assembled them, using

30's reproduction fabric for the sashing, borders and binding. Since so many of the blocks are hand pieced I chose to do hand quilting. An interesting feature of the quilt is that many of the blocks had individual pieces that were pieced, enabling the quilt maker to have enough of a particular fabric to complete the block.

**300-108 *Floral Lincoln's Watch***, Linda Scheible I started this in the Paula Barnes class last year and finished it in February of this year. I do not have a wide variety of civil war fabric, so I dug into my immense stash of florals, giving it a slightly different look than the original.

**300-109 *Batman and Blueberry Hill***, Andrea Michael I made this for my college bound Grandson, Jeff, who wanted a Batman quilt. As I was piecing it he asked if he could have the modern design on the back as was afraid college girls would not be impressed by Batman. I easily agreed and he and his girlfriend like both sides.

**300-110 *Hearts for Brooke***, Mary Wells I was given this beautiful quilt from The Ladies of the Lake Quilting Bee, when my daughter Brooke passed away in an accident. I am blessed to have such caring friends. They each made a heart, Betty Stott put it together and Connie Stewart quilted it.

**300-111 *The Blues***, Terese Morgan The idea for *The Blues* quilt came from the music fabric I found. I wanted a design with large squares that would show off the wonderful fabrics. So, I designed this quilt top myself as a showcase for the fabric.

## 400. PIECED SMALL MADE BY MORE THAN ONE PERSON

**400-001 *In The Pink***, Linda Miers Last year I moved to a new house and chose grey paint for the walls, and when I saw this pattern, I knew it would look great on the bathroom wall. I learned after making one block (that was not square) that I must square the rows after each addition of fabric. Fun quilt to make!

**400-002 *Bouquet of Roses***, Elizabeth Keller This *Bouquet of Roses* quilt was made for Bernice Keller, my mother-in-law, for her 90th birthday. I asked my husband's brothers and sisters to participate by sending me a fat quarter with roses 3 inches or smaller to fussy cut within a hexagon shape. I chose the remaining fabrics. I liked the star that formed in the design around the rose hexagons. Mom loved roses, and red was her favorite color. Two of her sisters were in attendance at her 90th birthday party, and one of her sisters was a quilter. Mom is 95 now. She has been a "Shining Star"!

**400-003 *Tiny Bubbles Makes Me Happy***, Carolyn Klassy This quilt is made with the striped fabric used in the borders. By cutting squares and then diagonally cutting blocks, a new square pattern is formed. Loved making these quilts just to see what the design would turn out to be depending on the striped fabric design.

**400-004 *Purple Lone Star***, Donna Gunter My sister Joanne and I took a Lone Star class at the AAQG Gift of Quilting about 20 years ago. She was a beginning quilter, and it was a little over her head. I would do a part, give it to her to work on, and then eventually take it back and do the next step. After eleven years of this, the star was finished. Then we had trouble finding border fabric to match because the available colors had changed. I also made a Lone Star for our other sister Jan, which was much quicker doing it all myself.

**400-005 *Black and Red Dragon***, Alice Henigin I was in Hawaii in July 2015 to celebrate my 70 birthday with my family and many friends that live in Hawaii. My dear friend Carol took me to a quilt store in Kona on the Big Island, and I found this beautiful fabric in two color ways, red and black. The dragon just blew me away! There is a sister quilt to this one where the red and black color ways are reversed in order. So the other quilt has a Red Dragon in the middle. I like this one the best!!

**400-006 *Black and White But Not "Red" All Over***, Susan Willis I had a good time seeking out fabrics that represented our family interests. Our son played the saxophone, and both he and I love music and the beach. We've had five miniature schnauzers, and my husband always has a tool-driven project to work on. I sew, quilt, and garden and I love watching garden creatures. I wanted only black and white, but when you are picking out whimsical fabrics, you can't be too picky worrying about values and other traditional quilting norms. I thought about calling this quilt "The day perfectionism flew out the window and the fun began!"

**400-007 *Henry, Our Blessing***, Karen Monaghan We were blessed this year to welcome our grandson Henry into our loving family and into our beautiful faith. This quilt celebrates Henry's baptism with God's love and grace.

**400-008 *Kaleido-fleurs***, Theresa Benedetti An amazing Philip Jacobs floral with a 24-inch repeat inspired this quilt. Although the "Four Patch Posie" quilt design is not complicated, it allows for a wealth of experimentation. As I manipulated the four patches in a block into various positions, I was reminded of my childhood kaleidoscope. As the original flowers morphed into other motifs and flowers, I discovered that the difficulty was deciding which of the configurations would be the block. This was a joyous endeavor!

**400-009 *Shoe Shop***, Mary Wells This quilt is for my daughter who loves shoes and the color RED. I bought the center panel three years ago and ran across the three matching fabrics last year and added the teal and red fabric. Made it without a pattern at a quilt retreat in Arizona. My daughter loves it.

**400-010 *Blue Ice***, Ellen Harralson The pattern is from Tricia Cribbs' book *Gimme 5 & Make It Scrappy*. The cool blue Fairy Frost fabric reminds me of winter. The beautiful quilting done by my friend Judi Tyrrell makes this quilt special. It will hang in my living room for the winter season.

**400-011 *Bamboo***, Mary Lorenz The fabric for this quilt came from Tokyo, Japan. It took me 15 years before I could bring myself to cut up the beautiful antique silk obi.

**400-012 *Tie'd to a Breeze***, Ann Kaplan This is a remembrance quilt made from men's ties. Each sail is made from a silk tie, evoking memories of a special person, moment, or event. Each sail gives this quilt an unique color palette—no other quilt will be exactly like this one! Sashing and borders are also made from silk ties. Can be used as a child's quilt remembering Grandpa or outstanding as a decorative wall hanging for the sailor in your life!

**400-013 *Life***, Sandie Hirsh Even though my cousin Sherry and I live in different states, we have always traveled the same path. We began sewing consignment shirts in the 1970s, and both of us went down the quilt road. The life panels were purchased from Australia. Sherry designed "Life", and I quilted it for her. This is the first quilt that we did together. What took us so long?

**400-014 *Boxes and Stars***, Patricia Merrell I began quilting several years after my sister kept asking me if I was sure that I didn't want to learn how to quilt. Since I had a sewing machine and made dresses, etc., in the past, I finally said OK. It has become a passion and I am still learning new techniques and love being part of the quilting community. This quilt was made from batik scraps with the help of my sister who started my quilting adventure and who helped me pick out the sashing. We will forever quilt together.

**400-015 *Swirl***, Diane McGowan This pattern by Jewel Box intrigued me because it is not based on the usual right angle or 60-degree angle. It is based on pentagons with 72-degree angles. (Can you tell I was a math teacher?!)

**400-016 *Observing Otto***, Joanne Hamann Otto Wetzel was an interesting man with a lot of unusual ties. After he died, his wife Jane asked me to do something creative with his ties. I said, "Sure!" I had no idea what I was getting into. My sister Donna Hamann Gunter and I had trouble finding a pattern. Then Donna saw a little Tumbler block on a modern quilt and thought it looked like a bow tie. We wanted the blocks to keep the bow tie

visual. The outer border contains his bigger ties. He loved the McDonald Observatory. The quilt title represents Otto's love of observing the stars and people observing Otto in his ties.

**400-017 *Lady Liberty Goes Away for the Weekend***, Maureen Scheevel These blocks came from a bee block exchange using Karen K. Stone's pattern "Lady Liberty Goes to Hawaii". Each block had to have navy in it somewhere. I decided not to make more blocks for a full-sized, 36-block quilt but rather to make a smaller wall hanging using 24 blocks. Thus the "abbreviated" title—*Lady Liberty Goes Away for the Weekend!*

**400-018 *Log Cabin Star***, Donna Gunter This quilt was made as a thank you present to friends in Finland for their wonderful hospitality. They have art from around the world hanging in their home, and the Log Cabin Star represents a traditional quilt from the United States.

**400-019 *Spinning Stars on a Christmas Night***, Joan McKelvey Red, green, cream, and gold are quilted together to create a starry night. Karen Krueger pieced the blocks and gave them to Joan McKelvey as a Christmas gift in 2010. Joan assembled the blocks, and Sherri Grant quilted in 2016.

**400-020 *Diamonds and Stars***, Joseph Stroman This red-and-white quilt is dedicated to my LGBT brothers and sisters who lost their lives at the Pulse in Orlando, Florida, June 2016. The quilt is made of silk material. Expert quilting was done by my friend Jamie Wallen. I am so glad to have a sample of his work for inspiration and adoration.

**400-021 *Red and White Feathered Star***, Donna Gunter When the Austin Area Quilt Guild offered a class by Nancy Mahoney on Feathered Stars, it seemed like a great opportunity to try one. Most of my quilt is directly from her instructions, but I changed the center block and the borders. The center block gave me a chance to use my math skills.

**400-022 *Coral Stars***, Elizabeth Lundquist In attending a recent Austin Area Quilt Guild show, I was inspired by the new fabrics, designs, and patterns, so much so that I immediately went to a vendor and bought for my own quilt. I found a layer cake of fabric, which is a grouping of 10-inch fabric squares. I also found a book and went home to make the quilt. Life then got in the way, and it was a bit of time before I could finish the quilt and now it is done! Emily Bowers of Happy Me Quilting did the quilting. Hope this show inspires you!

**400-023 *What's in There?***, Dottie Mae Groves Dottie Mae used a vintage pillowcase from the 1920s and then added many borders around the center to re-purpose a vintage piece.

**400-024 *Summer Stars***, Ryan Whitley I was visiting Mom for the weekend and went with her to her bee. She has a co-worker that just had a baby daughter and needed to make a quilt for her. We got started on it at the bee after getting everyone's opinion on the color selection. I cut and pieced the stars and Mom put the border on and quilted it. The fabric came from Mom's stash of fabric gifted to her (two suitcases worth) by my Aunt Suzie.

**400-025 *Something From Nothing***, Theresa Benedetti Many years ago, I attempted to make "Triangle Twist." It was a disaster! My triangle would not line up to form the intended swirling triangles of the pattern. Those triangles sat with my UFO projects for many years. Every time I pulled them out, I would try a different configuration to no avail, but I could not bear to throw them out. It took moving halfway across the country and looking at those same triangles in a different light to see the quilt that they could become! Like me, they are enjoying a new life!

**400-026 *Fireworks***, Clark Oster "Fireworks" is a pattern that was available as a kit, but I wasn't impressed by the fabric choices, so I bought the pattern and selected all of the fabric for the quilt. I had been quilting about a year and a half when I made this quilt. I guess I did it for the challenge.

**400-027 *Eukaryote***, Valerie Turner The fabrics reminded me of the diagrams of cells and cell division I studied for the numerous biology courses I've taken. "Eukaryote" is defined as any of the single-celled or multicellular

organisms whose cell contains a distinct, membrane-bound nucleus. Organisms such as animals (including you and me), plants, fungi, and some plankton are examples of eukaryotes. The backing fabric features grass, also an eukaryote.

**400-028 *Flower Fun***, Kris Johnston I got to take a really fun workshop taught by Susan Cleveland on piped binding. I loved the technique, so needed a quilt to try it on! I found my fabric stash was ripe with yellow and blue, so found this pattern, made the quilt, and added the piped binding. I think it really adds to the quilt! A friend and wonderful longarm quilter from my former guild quilted it for me (Dawn Larsen in Vernon Hills, Illinois).

**400-029 *Avery's Boots***, Match-A-Patch Bee In 2014 seven members of Match-A-Patch Bee swapped boot blocks using a paper-pieced boot pattern supplied by Liz Porter. The criteria were to use off-white/tan backgrounds and be creative. I made two quilts with my swapped blocks. I used a Rail Fence block in the sashing so the boots were on the fence.

**400-030 *Stars for Our Heroes***, Match-a-Patch Bee At least once a year Match-a-Patch Bee meets for a 5-hour day to concentrate on making quilts for donation to wounded military personnel. This quilt is only one of many made in furtherance of the AAQG's Red, White and Blue project.

**400-031 *My Millennium Quilt***, Lynne Capps Charm quilts with 2,000 pieces were all the rage as the year 2000 approached. I started this quilt in 1999 with many scrap contributions from a dear friend and fellow quilter. For many years I collected scraps and cut them into pieces that would finish to one-inch squares. I finished the top in 2013. The backing features skylines of US cities, including pre-9/11 NYC. I'm extremely grateful to Mike and Diane Selman of Buda, Texas, who did the beautiful, custom machine quilting which shows all that piecing. Never again will I work with pieces this small!

**400-032 *Virgin de Guadalupe***, Charlotte Mackelvey I wanted to make a quilt using these panel blocks without following the usual row-by-row technique. I was in Hancock Fabrics and picked up the book Circle of Nine and got so inspired. I immediately decided this was how I wanted to design this quilt. Enjoy.

**400-033 *Flutterby***, Ryan Whitley Anyone loves a good bargain, and a fabric sale is as good as any to pick out lovely fabric for the quilt you didn't even know you wanted to do yet. I fell in love with the butterfly print; after picking out the coordinating fabrics, the color story lent itself to an infant or child quilt. We all have a friend or family member who announces that they are expecting a new little one. Having a simple, yet fresh, quilt pattern such as this in your repertoire makes those announcements easy to tackle, while showering with the gift of love.

**400-034 *Lilly Bella***, Kris Johnston I started this quilt in a great workshop with Nora McMeeking. Many of her patterns are based on mosaics from historic buildings in Italy. This pattern was based on a floor in St. Mark's Cathedral. I love day lilies so chose them to accent the center and corners of the wall hanging. A fabulous longarm quilter, Dawn Larsen in Vernon Hills, Illinois, quilted it for me. It was very fun to make!

## 500. APPLIQUÉ LARGE — MADE BY ONE PERSON

**500-001 *New Braunfels' Garden***, Ginger Brant My husband was about to retire, and we were to make our 22nd and final move, so I needed a project that was portable and required little equipment. I used freezer paper templates for the appliqué and did the quilt-as-you-go method. As each block was appliquéd, it was quilted. Blocks grew into rows and rows into a completed top. As the quilt grew in size, we completed our move and embraced retirement living in the Texas Hill Country.

**500-002 *Christmas Cards***, Jennifer Padden I fell in love with the whimsical pattern, and knew that my grandchildren would enjoy the cute characters over the holidays.

**500-003 *Shooting Stars***, Lois Akins I thought I would never finish the hand quilting, but I did! I saw this pattern made by a friend and fell in love with the warm colors of the fabrics. This is a pattern by Barb Adams of Blackbird Designs.

**500-004 *Wild Flowers***, Maggie McGraw I fell in love with this pattern when I first saw it. I was just starting to do machine embroidery and wanted to try it in a quilt. I have been working on it for 3 or 4 years. It was fun collecting batiks.

**500-005 *Warm Spring***, Louise Brown I have been drawn to Edyta Sitar's designs but I did not like her fused appliqué with machine work, so I adapted her design to a needleturn style of appliqué.

**500-006 *Ah . . . Spring***, Niki Valentine Vick I first saw a quilt made from this pattern about 12 years ago in Asheville, North Carolina. I just fell in love with it but had no idea at that time that it was a commercial pattern. Later, I saw that a new friend of mine had also made this quilt, and when I expressed to her how difficult I thought it was to do, she encouraged me to make one. I used a lot of my own hand-dyed fabrics and worked on this quilt probably over the last 3-4 years. It finally came together this Spring and is NOW DONE!

**500-007 *Never too Late to Finish!***, Sidney Carruth I began this quilt in 1932 at age 13. I copied a picture in a book called Sunbonnet Babies published around 1900 and appliquéd the babies onto unbleached muslin. Apparently I moved onto other things, until they were discovered when cleaning our my mother's cedar chest 47 years later! I threw them in the washer and said if they survived, I would quilt them! They did and I did, the first of many quilts surrounding my family with love. I had to make a few new squares in 1979 to complete the quilt.

**500-008 *French Roses***, Linda Meyer I saw this quilt on Pinterest and fell in love with it. This quilt is the first one I made just for me. It was my 6th quilt. I had just gotten a long arm and this quilt allowed me to play and get comfortable with it. It's just a fun quilt.

## 600. APPLIQUÉ SMALL — MADE BY ONE PERSON

**600-001 *Dutch Doll Baby Quilt***, Linda Knight I belong to the Dutch Doll Bee, and this is my first granddaughter's baby quilt. First try at appliqué and embroidery. She is 20 years old now.

**600-002 *Garden Quilt***, Debby Eades This garden quilt was made with a friend and me meeting each month to make the same quilt pattern and select our own fabrics. We had lots of fun making it together and developed great friendship together. We always cherish the time we spent making each of our quilts.

**600-003 *Logan's Woods***, Ginger Brant The quilt design was selected to celebrate the birth of my grandson, to honor his dad's love of hunting, and the beautifully decorated nursery based on a forest theme. Some of the animals were changed to reflect Texas wildlife, and the size was reduced to make it more appropriate for a baby quilt.

**600-004 *Star Nursery***, Margaret Berggren Julia Wood shared 12 hexagon English paper piecing (EPP) patterns during 2015 on her Hexie Blog. I then machine appliquéd them to a whole cloth background and hand quilted and beaded the entire quilt. I have seen so many photos from the universe of stars being formed that I thought the random placement of the "stars" on the multi-colored background looked like a glimpse of a star nursery. I found this project rewarding, relaxing, and fun.

**600-005 *Life is a Beautiful Ride***, Marilyn Roskey A quilt to celebrate Life in my 60s . . . what a beautiful ride!

**600-006 *Dutch Sampler***, Linda F. Hall I found this pattern and fabric in Amsterdam at Den Haan and Wagenmakers Quilt Shop. My husband and I had been on a trip, and on our last day, we walked through the rain together to find this quilt store. I fell in love with the fabrics and knew that this was

going to be a challenge for me. When the top was finished, I decided to Big Stitch quilt it myself!

**600-007 *Yellow Rose of Hawai'i***, Rebecca L. Salinger I like Hawaiian appliqué and appliqué in general. Mary Cesar of Hawaii, a native Hawaiian, designed this rose pattern, and I've used many of her patterns for myself and for Hawaiian appliqué classes. Also, I like doing appliqué on Marit Kucera's circular dyed fabrics (Artspoken Yardage) because it complements an appliqué pattern that radiates from the center. I like designs to escape their borders; hence, the machine quilting that sneaks into the edges of the center.

**600-008 *Dress of Many Colors***, Paige Fish I made this quilt for Hallie, my grand niece. When I saw the quilt made with Kaffe Fassett fabrics, I thought of Hallie with her beautiful face, blond hair, and wonderful cheery smile that she always wears. She is four years old and has a beautiful spirit.

**600-009 *Silversword***, Lisa Walker The endangered silversword plant grows only at high altitudes on the Hawaiian island of Maui. This quilt is a pattern created by "Aunty Debbie" Kakalia of Honolulu, Hawaii. The eight-pointed star is her trademark.

**600-010 *Autumn Leaves***, Louise Brown I very much admire the work of Sandra Leichner and Condly Needham, and this piece is a result of the techniques taught by both women.

**600-011 *Swags and Roses***, Appliquettes Bee I love Sue Garman's quilts—this is the second pattern of hers that I've done, and I have two more waiting to start. I designed the swag border, which is different from the border that came with the pattern. I would like to dedicate this quilt to Sue Garman, wonderful quiltmaker.

**600-012 *Jacobean Vine***, Sharon Davis I have always enjoyed the look of Jacobean appliqué and couldn't resist doing this wall hanging. I was excited to see it come to life as I added more colors and embroidery. The borders were foundation pieced and, I think, added the finishing touch it needed.

**600-013 *Waggle Dance***, Mary Shepherd Honey bees perform a carefully choreographed "waggle dance" that instructs the rest of the hive exactly where to find a food source. The fabric used for each of the hexagons contains information in some form to further assist the bees in their quest. With hive collapse, they can use all the help they can get.

**600-014 *Stopping by the Woods on a Snowy Evening***, Niki Valentine Vick Sandra Leichner is the most impressive appliqué I have ever seen. I saw a much larger, award-winning version of this quilt at the Houston Quilt Show in 2006. I was new to appliqué at that time and was just stunned by the beauty of the quilt and the appliqué. When I decided to take a class at Asilomar in 2014, Sandra was teaching, and as an added bonus, she was using this quilt as her pattern—1/3 the size of her actual quilt. By the time I had finished the 5-day class, I had completed only 5 tree trunks.

**600-015 *Kelly Meets Katie***, Kelly Hogan The pattern for this quilt is an exact copy of the only surviving quilt made by my great-grandmother Katie Metzler. I literally put her quilt on the copy machine. The original pomegranate quilt was in green and red and is now very faded and worn. My mom remembers sleeping under it as a child. The use of purple and brown is totally me, making it a modern twist on a classic quilt.

**600-016 *Goldfinch in Purple Flowers***, Sharon Cole The "Goldfinch Block" is one of four in Sandra Leichner's amazing series "Naturalist's Notebook" that I have completed. I love the realistic imagery and the wonderful embroidery. This block is enlarged 150%. I love birds and following the completion of four blocks in this series, I designed a cardinal block on my own.

**600-017 *The Nap***, Cherry Taylor Inspired by a Facebook post by my friend Lawrie of her daughter and granddaughter sleeping on the couch. It's a messy and loud world out there, especially for mothers, who bear the weight of it all for themselves and for their children. I was reminded of when my mother, sister and I would lay on a pallet on the floor under the big attic fan in

the afternoons when we were still preschoolers. For mothers, there must be no greater joy than to step off the hamster wheel for just a few minutes and enjoy a nap.

**600-018** *The Dress Form*, Angela McCorkle I am a fan of the animal collage quilts by Laura Heine, and when I saw this pattern on her website, I had to make it!

**600-019** *Twinkle, Twinkle Little Star, My Perfect Angel Is What You Are*, Amalia de la Rosa None

**600-020** *In the Butterfly Garden*, Freya McGregor This quilt was made for a challenge with the theme of “in the garden” and had to incorporate the fabric I used for the butterfly’s wings. The blue patterned fabric (not the batiks) in the flower petals also had to be used in the challenge piece. It was easy to come up with the idea for this quilt, as I had just spent hours digging in the Texas soil planting lots of butterfly-friendly plants! I just needed some artistic license to make the coneflower petals blue instead of purple, and the monarch’s wings multicolor instead of orange.

**600-021** *Little Whale and Friends*, Diana Baldwin I made this quilt during a guild workshop called “Scrappy Appliqué Bits” with Shannon Brinkley. It was a fun day learning a new technique. The appliqués are made from small pieces of fusible-backed fabric which is assembled onto a large piece of interfacing, then cut into shapes and stitched to the background. All the “bits” are then stitched down with invisible thread. Easy and fun! The whale and fish are my original designs.

**600-023** *Experiment in Color*, Barbara McCollum I used one multi-colored batik fabric and experimented with different colored threads. I wanted to see how just changing the thread color would affect each block. The quilt ended up very colorful with just one material and 9 different colors of thread. It was great fun.

**600-024** *From Rebecca’s Class*, Barbara White Hawaiian appliqué was always on my bucket list of quilting skills I wanted to learn. The class sample awaits finishing.

**600-025** *Road Runner*, Dariel Smith I attended Susan Cranshaw’s class to learn how to machine appliqué. I fell in love with her patterns and with the batiks she used when constructing her quilts. It was a joy to see the materials and the pattern come together.

**600-026** *BOO!!!!*, June Lujan Named by my cousin Stan Lawrence. I bought the cross stitch windows at an after-Halloween close-out. After they were finished, I tried to figure out what I should do with them. After playing around with ideas, the haunted house seemed like the best idea.

**600-027** *Frolicking Dragons*, Dariel Smith Baby dragon quilt for our first grandchild Lively. I had seen the pattern in a magazine and saved it until I knew a grandchild was on the way.

## 700. APPLIQUÉ LARGE MADE BY MORE THAN ONE PERSON

**700-001** *Rose of My Heart*, Harold Groves Harold found an 1860s vintage quilt at a flea market, and he chose to duplicate it. He matched the faded fabrics and used the reverse side of fabrics to get the effects he wanted. He went to many shops to get the fabric he wanted. He paid \$20 for the vintage quilt. Harold also did the backing with several bars (narrow) stripes of matching fabrics. This reproduction has won many awards.

**700-002** *Blueberries & Cream*, Dottie Mae Groves Dottie Mae bought a 1980s tablecloth for \$11 at a flea market. Knowing she loved to quilt by hand, she saw purpose in this item. Quilted by hand over 129 hours. She added hidden roses, etc., into the stitching design. *Blueberries and Cream* received the “Pride of Dallas” 2015 award and the Blueberry Festival Award 2016.

**700-003** *My Texas Row by Row Experience 2015*, Leigh Lunsford In June and July 2015, my mother and I took several self-guided Texas quilt shop hops. We gathered quite a collection of rows, a different row from each shop! We also collected a lot of fabric along the way. I made eleven of my favorite rows and put them together with sashing, finishing the quilt top in August 2015. It was quilted by Linda Maass Schonhoeft of Giddings, Texas. I love the way it turned out!

**700-004** *ABC’s of Life by Anne Sutton, Bunny Hill Designs*, Nancy Thornton Anne Sutton and her company, Bunny Hill Designs, are truly a favorite of mine. I have enjoyed appliqué, and her projects are just plain fun to make. Hill Country Quilters Bee friend, Julie Ann Moon, custom quilted this top for me. Julie Ann is an artist and so very talented!

## 800. APPLIQUÉ SMALL MADE BY MORE THAN ONE PERSON

**800-001** *Wooly Birdies*, Linda F. Hall While visiting over lunch one day, we decided it would be fun to make a quilt together and donate it to the Silent Auction at QuiltFest 2016. We met to share ideas and picked the first one presented by Linda from the book *My Enchanted Garden* by Gretchen Gibbons. Linda donated the wool, much of it from her deceased mom’s stash. Sharon foundation paper-pieced the half-square triangle border, and Sandie created the beautiful quilting on her longarm. We embellished the quilt with seed beads at a beading party and finished the quilt with embroidery.

**800-002** *Month by Month*, Margaret Berggren I got these patterns by Julia Wood from the Hexie Blog in 2014, and I just finished the quilt this year! I used English paper piecing (EPP) for the designs, then hand appliquéd them to the backgrounds. I had my friend Joy Feldman in Raton, New Mexico (my summer home), do the hand quilting for my quilt. I changed the October design to be a spider (my original design), since the pattern that Julia offered was a piece of candy corn, which I did not like. I had fun doing this quilt.

**800-003** *Around the Corner, on Annie*, Sherri Grant We are all still friends. That is the most important thing you need to know. This picture is on the wall of a building in downtown Austin. The handsome guy on the quilt is Ava’s grandson, Logan. This was quite a learning experience. We did get permission from the artist to make our quilt from this photo by Donald Turner.

**800-004** *Tradition With a Twist*, Sharon Davis I made this quilt because of my love for traditional style quilts, but I used slightly more modern fabrics to update the look. I especially like the polka dot binding. Angela really made the all-white background come to life with her beautiful quilting.

**800-005** *Cars & Trucks & Trains...Oh My!*, Suzi Howell I made this quilt for my third grandchild Cade. It’s personalized for him by embroidery on the vehicles depicting city of birth, state of Texas, nicknames given to him, name of his family ranch, and the school district he will attend. The school bus has a picture of Cade as the bus driver. He loves all cars and trucks and trains—anything motorized! He has watched me make the quilt over a four-year period of time.

**800-006** *It’s a Small World After All*, Maria Garza-Lubeck I attended an appliqué collage quilt class by Shannon Brinkley, offered at Valli and Kim Quilt Shop in Dripping Springs. I used the instructions for this world quilt from Brinkley’s book *Scrappy Bits Appliqué*. I used fabrics I loved and deviated from the instructions by placing all landmasses on a blue background (to represent the ocean). This made making the quilt FAR more difficult; however, I loved the visual effect. Dolores Pickens quilted it, using a wave design which I requested. I love that countries are as indistinguishable as they are from space. Earth is a small world, after all.

**800-007** *Glowing With Hope*, Harold Groves Harold rescued a small bridge tablecloth and repurposed it for a wall hanging to give “Hope” to each person that needs hope . . . this makes one glow with hope. Harold marked, basted (after picking out fabric designing top) preparing for the quilter.

**800-008** *For the Love of Carmen*, Gracie Killough The Nite Owls Bee members made this quilt for Carmen Vasquez in sincere thanks for her dedication and commitment as our Beekeeper. This particular bee has chosen to AVOID group projects for many years. As Carmen often says, “Getting the Nite Owls to agree on anything is like herding a room full of cats.” Meow—We LOVE you Carmen!

**800-009** *Megan’s Hearts*, Vicci Conway I saw this in McCall’s Magazine; it was a king-sized bed quilt, but I only used the middle section. The hearts reminded me of my chocolate lab Megan, who is all “heart”. My friend Cathy who quilted this added hearts throughout to make it even more special.

**800-010** *Butterflies in Flight*, Sharon Cole Most of my appliqué quilts have nature themes. I was attracted to this Piece O’Cake design because I could use fussy cut fabric to form the butterflies. I intend to do more quilts with the butterfly theme because they are so intricate in both color and design.

**800-011** *Fonstren (The Windows)*, Diana Baldwin None.

**800-012** *Hunting*, Andrea Michael This quilt was made for my college-bound grandson Mark, who wanted a hunting theme. He and his family hunt deer and ducks. I spent quite a bit of time looking for fabric and ideas, and then the Guild had Shannon Brinkley as speaker and workshop leader in 2015. When I saw her collage of a deer, I had found what I liked. The pattern came from her book *Scrappy Bits Appliqué*. I found a panel of ducks and appliqué them on the back in a blue pond surrounded by stones and bed of leaves.

**800-013** *William’s Singing Friends*, Marcia Kaylakie I fell in love with this pattern when my friend Erika Rogala made another quilt from the pattern collection. All of the animals and birds are singing. I decided to personalize this for my grandson William with quilting designs that reflect Grammy and Pop-Pop’s love of music. Look closely to find the instruments that we play: a harp and a lute! William received it for his second birthday.

**800-014** *Pumpkin Pie*, Nancy Thornton Bunny Hill Designs used polka dot fabric on their website to show this adorable quilt top pattern. I enjoyed learning to machine appliqué on this quilt, and I was even more pleased when my friend and fellow Hill Country Quilter Bee member, Julie Ann Moon, agreed to quilt it for me.

## 900. ART QUILT LARGE MADE BY ONE OR MORE PERSONS

**900-001** *There Are Gardens In This Bee*, Sew Together Art Quilters Bee Start with a line—a horizon, a single piece of green cloth, and no rules (beyond size). The challenge for this diverse group of art quilters, each with her own distinctive personality and artistic style, skills, and sensibilities, was for the artists to come up with their interpretations of a flower garden. The intention was this: to show the set of gardens all together (because we are sew together).

**900-002** *Chillin’ with Pudge*, Donna Phelps A memorial to the passing of Pudge . . . a beloved 12-pound Chihuahua with 100 pounds of personality. We know that Pudge is in dog heaven . . . or in his case, relaxing on a beach and enjoying the good life.

**900-003** *To Everything There is a Season*, Sara Sharp “Turn!, Turn!, Turn!”, written by folk musician Pete Seeger, was inspired by words from Ecclesiastes in the Bible. We read that “There is an appointed time for everything. And there is a time for every event under heaven.” The wisdom of these words reassures us that the passing decades will bring change, but we can continue to find not only “time to mourn” but also “time to dance,” not only “time for war” but “time for peace.” The woven circles remind us of many highs and lows in our lives that combine to make us wiser and stronger.

**900-004** *Mandalas Falling From the Sky*, Beth Kennedy *Mandalas Falling From the Sky* is the result of a collaboration between photo mandala artist Donna J. Bearden and quilt artist Beth T. Kennedy. From her photograph, Bearden takes a triangular piece, duplicates it, flipping it, rotating it, until she has a photographic kaleidoscope. These mandalas depicted in rainbow colors appeared to Bearden in a dream. Kennedy cut out the printed images and bonded them to a background fabric. She then quilted the background with variegated cotton thread and added machine embroidery and quilting to embellish each mandala, using rayon, cotton, and metallic threads to enhance the kaleidoscopic colors and shapes.

**900-005** *Dot*, Kathy York Dot represents two sides of the same coin. The repetition of shape is what I long for—simple repetition calms the soul in a world that is changing too fast. However, too much repetition and boredom ensues. Thus the need for variety as evidenced in the wild assortment of colors. The balance between variety and repetition holds the design together, much as it holds me together, a relationship to life itself.

**900-006** *Urban Planning (Gone Awry)*, Katie Winter Each workday I insert my small car into a crevice between other cars, trucks, and tractors clogging the roads of my beloved city. As I approach downtown, I see the new urban skyline filled with construction cranes, gleaming new office buildings, and “smart growth,” high-rise condominiums (housing too costly for all but the wealthiest tenants). And then I remember some distant childhood memory, or maybe it was just a dream. I was standing in a field where the edge of the earth met the end of sky, and I watched the sun rise and set in time with nature’s rhythms.

**900-007** *Beauty of the Beast*, Margery Hedges This southwestern-style quilt portrays a family: father standing proud and strong, mother leaning protectively over her baby, and colt staying close. I designed what I call a virtual floating border made of foundation-pieced stars to complete this work.

**900-008** *Utopia, Next Exit*, Katie Winter As the passenger on a recent road trip through west Texas and eastern Colorado, I spent many hours gazing out the car window at that big country and the many abandoned and dilapidated homes, windmills, and farm buildings on our route. Those manmade elements of the rural landscape have always captivated me. I began to conjure stories about the people who had once lived there. Were they driven away by hard times? Or, like so many others, were they looking down that long road, certain that their utopia, some greener pasture, was just around the next corner?

**900-009** *Drips*, Sherri Lipman McCauley I love the serendipity of the paint as it hits the fabric. The contrast of black and white with a hint of color thrills me. Hand painted and printed fabric, thread, felt backing.

**900-010** *Black Lasso*, Vivian Mahlab This piece is my exploration of movement through dye, felting, and stitching.

**900-011** *Progressive Quilt Challenge (Telephone Game) #1*, Sew Together Art Quilters Bee Have you ever played the “telephone” game, where messages are conveyed from one person to the next—and sometimes the message is changed? This progressive quilt challenge was played the same way. One person created an art quilt and passed it to the next person in the group. The second person, inspired only by the quilt they received, created another art quilt, and so on down the line. Each person only saw and was inspired by the quilt before theirs. Finally, at the end, the entire line of quilts was revealed to the group—and now to you.

**900-012** *That One Special Tree*, Susie Easley I just love Christmas and had been considering my Christmas quilt for a long time. I decided to place a special tree in the middle of the forest and then surround it with trees made of batiks. I found the glitter fabric for that special tree at the Houston Quilt Show last year. The minor trees in the forest are batiks, and my goal was to not repeat the fabric on any two trees. The background is crazy quilt-pieced, and I found a template called the Simply Crazy Tool to help with that.

**900-013 *Progressive Quilt Challenge (Telephone Game) #2***, Sew Together Art Quilters Bee Have you ever played the “telephone” game, where messages are conveyed from one person to the next—and sometimes the message is changed? This progressive quilt challenge was played the same way. One person created an art quilt and passed it to the next person in the group. The second person, inspired only by the quilt they received, created another art quilt, and so on down the line. Each person only saw and was inspired by the quilt before theirs. Finally, at the end, the entire line of quilts was revealed to the group—and now to you.

**900-014 *Red Crescent Map***, Vivian Mahlab I was contemplating space exploration while working on this piece.

**900-015 *Birds in Trees***, Susie Easley I love Kaffe Fassett fabrics and have been acquiring them for a while and trying to imagine how to use them in a project. The birds in the trees seemed like a good project for them. They are such fun fabrics. The background fabrics have gradations of light. The top left of the quilt represents sunrise, and the lower left is the sunset. The tree fabric is from the Northcott Stonehenge line. I have the trees coming off of the quilt body to make them seem more three-dimensional. I put eyes on the birds with paint.

**900-016 *The Birds Dropped A Sunflower Seed***, Mary Ann Vaca-Lambert We had a bird feeder outside of my studio window that gave hours of entertainment for my cat Stella. The birds often drop some of the seeds as they eat with their feathered friends. We use a birdseed mix that includes sunflower seeds. This sunflower was one of the gifts we received from feeding the birds. This is a whole cloth painted with textile paints and embellished with beads to depict the seeds in the middle of the flower.

**900-017 *Searching for Aspen***, Bee Cave Bee My husband Bill and I took a trip to Colorado scheduled around when the aspen started to turn in the fall. This was from one of my favorite photos taken of Bill with his camera amongst the aspen.

**900-018 *The Tuesday Floozies***, Ann Murphy I am a Charter member of the Tuesday Floozies Mini Group in the San Fernando Valley, California. We have been together for almost 20 years. We eat, sew, laugh, have fun, support each other, and are best friends. This quilt was made as my going-away quilt for my move to Texas in 2015. A picture was taken of each member, traced on paper with a slide viewer, and then each member made a quilted representation of themselves. The smaller quilts were then attached with decorative buttons to the larger panel. I get to see my BFFs every day!

**900-019 *Harlow***, Bee Cave Bee After researching the movies stars of the silent era (1920s-1930s), I discovered a public domain photograph of Jean Harlow on a bear rug. This was the inspiration for this quilt. I enjoy the black-and-white aspect, which would be typical of the time.

## 1000. ART QUILT SMALL MADE BY ONE OR MORE PERSONS

**1000-001 *Screech Owl Family***, Sara Sharp Each year, I am delighted to watch a family of screech owls nesting in a tree outside the window of my studio. The adults’ variegated feathers help to disguise them among the leaves and bark. The babies, who are precious balls of fur with very large eyes, peek out from their nesting hole to see if the parents have returned with food. Working from my photographs, I painted the birds on cotton, thread-painted them, then appliquéd them in place onto an image of an oak tree in my backyard.

**1000-002 *Forgiveness***, Cherry Taylor *Forgiveness* was inspired by a scene in the movie “The Railway Man”, a story about a British officer, Erik Lomax, who was captured by the Japanese and tortured as a prisoner of war. Years later and suffering what we now call PTSD, he goes back to Japan to find his captor. The Japanese officer is ironically operating a war museum

in the very prison where Lomax was held. When he realizes that his nemesis is only a small, troubled, little man, just as tormented by his actions in the war, he finds forgiveness, instead of rage and hate.

**1000-003 *Peaceful Pond***, Sara Sharp I took a vacation photograph of a beautiful pond full of lily pads. I had the challenge of depicting reflections of branches above the water, objects and creatures floating on the surface, and also underwater objects partially visible from above. I added the bottom section to show what I imagined we might see if we could look under the surface of this peaceful pond. I painted the fabrics, as well as objects and their shadows. Lily pads and creatures received extra batting for added dimension. Focal points were thread-painted and edged with metallic thread to simulate shimmering water.

**1000-004 *Trumpet Vine***, Beth Kennedy *Trumpet Vine* is a collaboration between photo artist Donna J. Bearden and quilt artist Beth T. Kennedy. From her photograph, Bearden cuts a triangular piece, duplicates that piece, flipping and rotating it until she has a photographic kaleidoscope. Bearden’s image is from a photograph of a very mature trumpet vine on a background of lichen. To highlight and enhance the mandala, Kennedy cut vines from elsewhere on the fabric and bonded them over the mandala so that it appears to peek out from behind the vines. She then added sparkle to the motif with metallic thread.

**1000-005 *Mission Espada Walkway***, Mary Ann Vaca-Lambert One of my favorite things to do when I travel is to visit historical sites. I took several photos when visiting Mission San Francisco de la Espada in San Antonio. *Mission Espada Walkway* is a vignette of the beautiful mission and one of my favorite views. It was a challenge finding fabrics that mimicked different types of stone. The mission walls have stones that vary from limestone to darker stones, or perhaps that’s just from being weathered. The mission was established in 1690 by Spain. It has a very rich history that includes an aqueduct that has been functioning since 1745.

**1000-006 *Solar Flares***, Mary Ann Vaca-Lambert The center of our world is the sun. It is what gives our earth life—from the heat, life springs. We are dependent upon its existence. And yet this bright star is a hot mass with a blustering surface. *Solar Flares* is an acknowledgment to the turbulent, rumbling surface that is constantly exploding. Without it, we could not exist. It provides the nourishment we need to grow our food, our animals, and ourselves.

**1000-007 *Pick Me, Squeeze Me, Make Me Wine***, Julie Ann Moon The quilt was inspired by a photo I took at Viansa Vineyard in Napa Valley. Looking at the quilt takes me back to my memories of this fabulous trip.

**1000-008 *Hidden Houses***, Donna Phelps The techniques and inspiration for this quilt came from a class in 2013 with quilt artist Rayna Gillman, author of *Create Your Own Free-Form Quilts*. Two “ugly” 9-Patch blocks were the building blocks for the quilt . . . can you find them?

**1000-009 *Decade***, Amy Nelson This quilt was inspired by a news article I read about tree rings providing insight into the climate during a tree’s life. The tree rings are screened and mono-printed using hand-drawn tree ring patterns. Hand-dyed and commercial fabrics.

**1000-010 *Ohana***, Charlotte Maxwell Originally I envisioned this with two sine waves, trying to get close to the same shape. I didn’t like that, so I ripped them out and offset the waves. I thought about making the strips 0.25 inches until I talked to one of the ladies at the quilt shop. She suggested that I had lost my mind and suggested I use 0.50-inch strips, which saved me a lot of work, not to mention my sanity! While checking out the design, I decided I liked it better hanging vertically and noticed an abstract woman.

**1000-011 *In the Beginning***, Amy Nelson I had the opportunity to visit Trinity College in Dublin, Ireland. I visited the Book of Kells and other works of art in the Trinity College collection. I have been fascinated by calligraphy and have dabbled in it. I wanted to explore a letter in an oversized form of the decorated Celtic capital. The background of the piece is mono-printed,



stamped, and stenciled with acrylic paint mixed with fabric medium. I created the letters separately and quilted them independent of the background to give them added emphasis when applied to the background of my piece.

**1000-012 *Mr. Rogers's Neighborhood***, Maria Garza-Lubeck I had scraps, leftover little blocks from the very first quilt I made, and brights fabrics, so I challenged myself to make something from these and practice various quilting techniques. What began to form reminded me of dear Mr. Rogers, a gentle man who epitomized universal acceptance and kindness, regardless of color, size, or shape. Every neighborhood was unique and beautiful! Orange sky, pretty! Lopsided house, wonderful! Practice, not perfection, great! It's what's inside that counts. This is an important message that we need to remember today.

**1000-013 *Otto's Magical Transformation***, Marie Welsch This quilt arose from two inspirations. First, it is named after Otto, a mischievous octopus from Bavaria who likes to rearrange his aquarium and juggle the hermit crabs. Additionally, a young friend of mine has loved both bats and octopi, and the idea was born to marry the two for a quilt challenge about making a fantastical animal of some sort. I have thoroughly enjoyed the feedback received about this quilt, from a need to redesign the bubbles that rise to make the bats to having Otto accepted by a multi-media art show.

**1000-014 *The Eyes Have It—Lando Maxwell***, Charlotte Maxwell This was my favorite dog—we have eight (8!!!). I volunteer at the Humane Society Thrift Shop, Pick of the Litter. He would accompany me to work, and lay behind the sales counter with me. He was large and weighed 120 pounds. People would come in and ask, “Is that a REAL dog?” He was really gentle and laid back.

**1000-015 *Eagle Eyes***, Margery Hedges I enjoy designing close-up views of animals' faces. It allows you to show so much more detail. This work feels like you're standing face to face with this eagle.

**1000-016 *Wrapped in Love***, Margery Hedges This quilt portrays the affectionate and protective nature of elephants with their trunks wrapped around the baby. My granddaughter Janelle is an advocate for the protection of elephants, which inspired me to design this work.

**1000-017 *A Rhinoceros for Alex***, Frances Ledenbach My grandson Alex likes rhinoceroses. Shannon Brinkley was teaching a workshop on scrappy appliqué, and we could do one of her animal patterns or one of our own. I decided to make a rhinoceros for Alex. He loves it!

**1000-018 *Innocence***, Kathy York This quilt is dedicated to our kitten Chris, who brought joy back into our house following the death of my daughter's beloved cat. He is full of playful energy and always maintains a look of innocence despite what he is doing. We love him so!

**1000-019 *Forever Friends***, Kitty Miller These are my two faithful friends and companions, Lucky and Cinnamon.

**1000-020 *Irrational Exuberance***, Mary Ann Nailos This is an improvisational abstract design using die cuts, small free-form and geometric shapes. I used hand embroidery to enhance the shapes and the machine quilted lines to add energy to the piece.

**1000-021 *Three Brains***, Laura Espenscheid I've survived two different cancers five different times—all between the ages of 18 and 35. As a result, I've had nearly every part of my body scanned. The first time I saw a scan of my brain, I knew it had to become a quilt. Lucky for me, the scan showed the cancer had not spread. The quilt consists of only seven fabrics, and the backgrounds were all quilted from the back side of the quilt rather than the front. The quilting was done on a domestic machine.

**1000-022 *Austin Gecko***, Sherri Lipman McCauley Hand-dyed fabric, digital print on fabric with sheer overlay, machine stitched and quilted, enhanced with hand embroidery.

**1000-023 *Reflection of Lexi***, Julie Ann Moon This is a thread sketch of a photo I took of Lexi one day. We were trying to come up with interesting shots, so she walked a few steps down into the pool with her clothes on.

**1000-024 *Life and Death***, Amy Nelson Civilizations are born, rise, and eventually fall, leaving behind remains of varying degrees of permanence and mystery. Nature eventually reclaims all such spaces, with new growth covering old stones and creatures of all sizes finding shelter in and amongst the remains of those long gone. Someday a new civilization may return and uncover a mystery. *Life and Death* is constructed from hand-dyed and commercial cottons, wool felt and roving, silk, paper, paint, and beads.

**1000-025 *Bartlett's First Drum Major***, Susan Willis My 92-year-old mother was the first drum major for the Bartlett High School Band in Bartlett, Texas. She was sixteen years old. The year was 1940, the first year Bartlett High School had a band. First, students and teachers voted, then local townspeople voted by putting a penny in one of three fruit jars downtown on Main Street. They voted for a drum major and two drum majorettes. The car was her brother's 1939 Plymouth. It is one of my favorite pictures of my mother.

**1000-026 *Starry Night in Black and White***, Kimberly Buchmann I was 46 years old before I saw real mountains. This quilt was inspired by a trip my husband and I took to Portland, Oregon and British Columbia, Canada, last year.

**1000-027 *I Just Love Butterflies***, Susie Easley I just love butterflies, and I grow lots of plants to attract them into my yard. The quilt is lighter on the top left to indicate sunrise and the lower right to indicate sunset. There was much time involved in producing the variation in fabric going from lighter to darker. My design wall helped me decide about placing the best gradations on fabric colors. This quilt hangs in my family room where I can enjoy my butterflies often.

**1000-028 *A Tree For All Seasons***, Trudy Pickle I was enchanted by tree-of-life pictures and quilts, and I started thinking about the seasons of our lives. To me this is a combination of those two ideas.

**1000-029 *Trailing Four O'clock Flowers***, Patrice Meffley Having moved to Texas from Alaska, I am constantly amazed at the sheer “will to live” in this hot climate, as displayed by so many of the beautiful wildflowers that return in their sandy, gravelly limestone soils and present to us the most beautiful blooms. This one is part of the grand parade! The ground-hugging vine has flowers that are purplish pink, which tend to bloom after a rain. I threw a beautiful greenish bloom into the mix to honor a new friendship with a fellow art quilter. I diversified the blooms with hand-dyed cotton, linen, and silk organza.

**1000-030 *Women's Work***, Maria Garza-Lubeck I started with appliqué scraps placed on a white background. A few flowers started taking shape. I used different machine quilting techniques on them and stipple-stitched the entire piece. Then I raided my button jar and realized this little quilt was a social commentary on women's work which frequently entails raising kids, grocery shopping, bringing in or stretching dollars, making a loving home—all while looking like a cowgirl goddess! However, the quilt's center showcases how women's work is usually done.

## 1100. MINIATURE

**1100-001 *Fussy Cutting With Sally***, Kay Huffman I took a class from Sally Collins in April 2005 given by AAQG. Sally is an excellent teacher, and I learned a lot about how to improve my quilting accuracy. Part of the instruction was how to fussy cut fabric and how to fussy cut borders so the borders appear to be flow from one border to the next. I loved the red music fabric and the border print. After all these years, the quilt is finally finished.

**1100-002 *Churn Those Stars***, Jennifer Padden Made from leftover pieces of a larger red, white, and blue quilt made by my bee. Just a fun project.

**1100-003 *Lil Psycho***, Michael Jones I enjoy paper piecing with small pieces. My friends took one look at what I was working on and said I was crazy, hence the name *Lil Psycho*. The quilt consists of 16 four-inch blocks of around 100 pieces per block.

**1100-004 *A Little Something***, Pamela Hayes I have developed an interest in miniatures, so I enrolled in Kim Diehl's "Simple Whatnots Club" through Honey Bee Quilt Store to refine my piecing skills. Then I liberally practiced my domestic machine-quilting techniques and finished with a very slim binding.

**1100-005 *Log Cabin Mini***, Emma Krenek This pattern looked complex but was very easy to piece. Fabric and color value placement was very important to create this striking design. Scraps from another project were used to make this quilt.

**1100-006 *Red, White and Stars***, Lois Akins This year Match-a-Patch Bee challenged the members to make a red, white and stars quilt. My quilt is an adaptation of Lisa Bongean's candle quilt called "Tiny Dancer". By adding a wool appliqué to the center, the quilt becomes a mini-quilt for my wall.

**1100-007 *Baskets in Red***, Ann Murphy I always wanted to take a Sally Collins class after I saw her work at Asilomar in California. She was scheduled to be a speaker at my Guild, and I was able to take her workshop. Her piecing techniques help me perfect my piecing.

**1100-008 *Violets***, Sandra McCallum I loved the pattern when I saw it in *McCall's Quilting*, but changed the colors in honor of my granddaughter Violet.

**1100-009 *A Taste of Vanilla***, Judy Baumann Having made a large vanilla quilt that I was very pleased with, I decided to try a miniature version. For this one, I used Granny Nanny's paper foundations.

**1100-010 *Little George***, Debby Eades Took a workshop from pattern designer George Siciliano on miniature quilting using foundation papers. This was his pattern called "Glow in the Dark". I selected my own fabric combinations. A friend and I would get together once a month to work on this, and always called it George Sunday, so it was only appropriate that I call this miniature quilt the *Little George*.

**1100-011 *Hidden Hearts***, Mary Ann Nailos The name of the piece is *Hidden Hearts*. I made the design by folding a circle into eighths and writing HEART onto the wedge. I mirrored and repeated the word all the way around. Each letter forms a ring and was cut out and appliquéd to form the mandala. The colors were inspired by the conversation heart candy available around Valentine's Day.

**1100-012 *Little Nine Patch***, Carmen Vasquez I had some skinny strips of the black and green fabric left over from another quilt. I could not let them go to waste! So I made the tiny Nine-Patch blocks. Then I found a fat fourth of the border and setting squares fabric in a sale bin. I love hand quilting so here it is! I have a collection of doll beds, and this will grace one of them.

**1100-013 *Georgia Stars***, Gwen Tate Fabric scraps from friends in Georgia long ago. Finally finished it this year.

## 1200. NOVICE

**1200-001 *Abby's Simply Snuggly***, Susan McCann This is my third quilt. I made it for my granddaughter, Abby. Pink and green are her favorite colors.

**1200-002 *Spider Boy!***, Mary Carruth This is my first completed quilt made with love and prayers for my great-nephew Giaan, who is obsessed with spiders! I knew what I wanted to do, so with the help of YouTube and Google, I figured how to make a strip quilt and took it from there! It would have been a lot easier if I was an engineer, but I don't do numbers! The spider is not quite anatomically correct, but it has cuddled him and accompanied his family on many picnics.

**1200-003 *Mystery Square Table Runner***, Marie Welsch This is the second quilt I ever made. I had made squares for an about.com New Year Mystery Quilt challenge that used two different squares in an alternating pattern and did not like the finished pieces together. I chose one of the types of squares, arranged partial squares around it, then wanted to extend the black border and did not know I had done a version of a Y-seam. I generally do not like to use black in my work and gave it to my sister, whose favorite colors are black, red, and white. I used a black and gold backing that she loves.

**1200-004 *Blue Whimsy***, Gene Merchant I made this quilt for my husband, and his favorite color is blue. This is my second quilt. After 50-plus years of sewing, I have found quilting to be a new outlet for creative expression.

**1200-005 *Buttons***, Krista Nicklaus I started this quilt while in college as a project to work on when I was home. After moving back to Austin, it became a project to work on once a week at the Night Owls Bee. I am very happy to finish this quilt after six years in the making! Many thanks to my mother for letting me use her scraps and teaching me good quilting techniques. The buttons come from my grandmother and the AAQG Second Chance Boutique.

**1200-006 *Mama's China Cabinet***, Donna Bone This is my first quilt! I found this pattern in the book *The Quilter's Appliqué Workshop* and immediately felt a connection to it because my mother kept a china cabinet full of dishes and other things. I still have a few of the items (and all the dishes). The fabrics are from the Michael Miller fabric challenge for 2015. I even bravely attempted some free-motion quilting in this wall hanging.

**1200-007 *Pajarita***, Valerie Turner Pajarita: Spanish for "bow tie"

## 1400. OTHER TECHNIQUES

**1400-001 *American Heritage***, Betty Hammett This quilt design focuses on the timeline for each state of the Union, including the state capital, bird, and flower. I made this quilt for my husband who loves history. Assembling the top also proved to be a good geography refresher. As I was thinking about how to enhance the center United States map, I went shopping and found some fabric with an icon for each state. This will truly be a keepsake for our family.

**1400-002 *Blame It on the Rain***, Amalia de la Rosa None

**1400-003 *This Day: The Strength Within***, Katie Winter Made entirely from paper towels that I recycled after using them to absorb paint and dye from other projects in my studio. This otherwise delicate, but heavily quilted and stitched, paper is a reminder that we are often stronger than we appear (and stronger than we think). And the words "This Day" are a reminder for me that worry and regret are the twin thieves that rob us of today. It is my meditation—to stay in the present rather than wasting precious time worrying about the future or regretting past mistakes.

**1400-004 *Scrappy Cathedral Windows***, Mary Ragland I love to work with the scraps I inherited from my mother and those left from my years of sewing and quilting. As I made each "window," I remembered where the scraps came from. There are memories in every stitch.

**1400-005 *Watering Can***, Joyce Barnes I enjoy doing embroidery while watching TV in the evenings. On this piece, I also used crayons to add additional color to the embroidered watering can and flowers.

**1400-006 *Mom's Flower Garden***, Linda Scheible My mom, Patricia Smith, embroidered the flowers, and I made them into a wall hanging to fulfill the Match-A-Patch Bee challenge of using the QuiltFest theme in a quilt. There were only eight blocks, so I appliquéd a rose for the center.

**1400-007 *Mary's Bunnies***, Mary Ragland I love to embroider and love Robin Kingsley's designs. I spent many hours watching TV and embroidering.

**1400-008 *Ladies in Red Calendar Girls***, Ginger Brant I first embroidered tea towels by my grandmother's side at six years old but had done little embroidery since childhood. After a presentation by Karen Phillips-Swallon at

the Sandhills Quilt Guild in Southern Pines, North Carolina, I did the Month of July Lady. This quickly led to the completion of a block for each month. My embroidery skills improved, and beading was added for additional interest. Next was selecting a sashing that complemented the blocks and a quilting design that added interest without overwhelming the quilt and allowed me the opportunity to do plenty of handwork.

**1400-009 Queen Ann**, Tillie Ward When I first saw a whole cloth quilt, I knew that this was a new challenge for me. I enjoyed stitching it, and it normally hangs on my living room wall. I worked hard but was glad when I took the last stitch. I am grateful for the help of Bonnie Harvey.

**1400-010 Emma's Piggy Quilt**, Mary Zimmerman This quilt is made for my granddaughter Emma Elizabeth Wilson. Her birthday is on October 14, 2016. She will be 1 year old. I loved this quilt pattern when the designer spoke at our Guild meeting and showed a sample quilt. I always like to make changes to the pattern, so I used crayon to color the blocks and hand-embroidered them with many colors of floss. I changed the border to have floating 9-Patches. I had to add a design at the bottom of the quilt to make my 9-Patches fit. Happy Birthday, Emma!

**1400-011 Senior Santa**, Barbara Johnston None

**1400-012 Texas Chargers Kid's Art Quilt 2015**, Holly Cooper CHARGE syndrome is a genetic disorder which causes multiple disabilities and health impairments. The artists in this quilt were children and youth with some or all of the following: hearing impairment or deafness, visual impairment, and learning difficulties. These young people have strong personalities and enjoy socializing and being creative. This quilt will be raffled, and the proceeds will go to support Texas Chargers, a family support organization.

**1400-013 Little Sawtooth Gone Wild**, Kimberly Buchmann Each of the sixty-four 2.5-inch squares is stenciled with Shiva Artists Paintstiks using Michelle Watts' "Little Sawtooth" freezer paper stencils. I opted to arrange the middle squares in an alternative layout to the traditional pattern. The border and corner squares were created by trimming the stencils and taping two together to create a positive and negative image. The center squares are quilted with the "Paradox" zentangle design.

**1400-014 Spirograph**, Kimberly Buchmann This quilt was designed and started in a free-motion quilting workshop with Cindy Needham in 2014 at a Quilting Adventures retreat in New Braunfels. It is the first quilt I free-motion quilted myself.

**1400-015 First Whole Cloth**, Peggy Thurin This resulted from a class with Karen McTavish where you played with pieces of stencils to come up with a whole cloth design. I love hand quilting!

**1400-016 Let it Snow**, Vicci Conway I love machine embroidery; it's actually how I reconnected with sewing and quilting. I also love the simplicity of redwork. Check out (with your glove, of course!) who is enjoying himself on the back!

**1400-017 Back in Time**, Debby Walters I have been so inspired by Cindy Needham's beautiful quilts incorporating old linens! This is my fourth linen quilt and the most ambitious. I love the challenge of designing the quilting and then executing it. The beading is icing on the cake, since I love what they add to the overall look.

**1400-018 Christmas Snowmen & Stars**, June Lujan This is my first redwork and paper-pieced project. I am in the process of making a small quilt for each month to hang in my cottage-style living room. I thought this would be great for Christmas.

**1400-019 Baskets a' Brimmin'**, Joyce Barnes This quilt was adapted from a raffle quilt my sister won from the Cherokee, Texas, VFW. I had a collection of patterns of the embroidery baskets, and I collected the fabrics at the Houston Quilt Show. I had to change the size of the blocks since I bought a jelly roll which was smaller in width than what the block measurements originally were. The raffle quilt was made out of 1930s-type fabrics, but I chose these brighter colors.

**1400-020 Busy Piggies**, Jill Bacon This is the second of my pig quilts. The embroidery block patterns were by Rosie McCrady of Scarlett Today. I have been collecting pig patterns and fabric because of our family name. The printed panels are from a collection I purchased from American Quilters Society.

**1400-021 Butterfly**, Susan Tennison The bobbin lace butterfly was a challenge for me to complete it. I decided to use the quilt as a way to display the butterfly. The quilt portion was done as a class project in borders in a Lifetime Learning class I teach.

**1400-022 Flight of Fancy**, Suzanne Rittenberry I started this quilt after my friend Dolores started the pattern. We both fell in love with these birds. My embroidery technique is not as beautiful as hers by any stretch, but mine is finished! I planned this quilt around a small piece of fabric I've been carrying around for years, the border fabric. I only had a tiny bit of it, but I'm glad I was finally able to use it in something because it just speaks to me.

## 1500. KIT QUILTS

**1500-001 Christmas Stars**, Shaughnessy Christmas fabrics + stars + getting double kits each month = a Christmas quilt for my king-sized bed, finally! This was the 2013 quilt for 5 At The Hive at Honey Bee Quilt Store and designed by Dianne Ferguson.

**1500-002 Pillowcases and Rain**, Kathleen Park The quilt is for my future daughter-in-law Emily, who loves golds and yellows. I bought the kit from an online store called Hand Dyed fabrics by Lori. When I found the golds in this fabric, I knew it was perfect for Emily. I modified the kit somewhat, to give it a little more modern feel and found the "rain" fabric in Fredericksburg, Texas.

**1500-003 It Takes a Village**, Susan LaCroix A good friend in Houston challenged me to make this quilt because we both love paper piecing. Each month was met with great anticipation as I discovered which star and house block I would be making. I thought the pile of blocks would never end, but I was finally able to assemble the top at a quilt retreat last year. Although I thoroughly enjoyed this project, I think I'll pick smaller projects in the future!

**1500-004 Stillwater Runs Deep**, Pamela Hayes A Cherrywood fabric jellyroll kit was used to strip piece this quilt. I then sketched out my quilting plan before I finished it with lots of practice-makes-perfect free-motion work. I named it to honor the beautiful Stillwater River that ran near the house I grew up in, near Dayton, Ohio.

**1500-005 My Blue Heaven**, Margaret Berggren This is a Trish Stewart kit, a block of the month. Several members of the Ladies of the Lake Bee challenged each other to complete this kit to exhibit in the AAQG QuiltFest. Trish joined us when we first started on Block 1. I changed a few small details to make this truly MY Blue Heaven (bird's beak is one change). This was my first adventure into wool, and I found it challenging and fun.

**1500-006 Circle of Life**, Clark Oster *Circle of Life* is a quilt designed by Jacqueline de Jonge. I purchased a kit that included the pattern, foundation paper, and fabric. I substituted some fabrics from the kit with fabrics that I chose, and I also altered the pattern. The original pattern had the border points pointing toward the quilt. I feel that life always moves outward, so the points should be pointing outward. Also, in the original design the corner blocks were simply black fabric blocks. I added colored fabric in the corners to transition the color from one border to the next.

**1500-007 Flower Pots**, Norma Lambert I love the bright colors of Kaffe Fassett fabrics. My friend Shayla shares the same obsession with his fabrics. When we saw the kit to make the "Flower Pot" quilt, we snapped them up. It took us two years to complete the hand appliqué. We found that the fabrics within each kit were different, so our quilts do not look identical. It is still one of my favorite quilts.

**1500-008 *Birds of a Feather Dance Together***, Mary Mikeska I love Sue Spargo's designs--her sense of whimsy, her use of color, her use of embroidery and embellishment. In this "Bird Dance" quilt, all the birds are appliquéd and embellished by hand. The blocks are mostly wool, with some cotton, linen, ribbons, velvet, embroidery, and LOTS of beading. I go crazy when it comes to beading. (If left to my own devices, it could easily be solid beads.) The blocks were pieced together by machine. As of today (9/14), it is not quilted. I planned to machine quilt it, but it may end up being hand quilted.

**1500-009 *Rainbow Bears***, Debra Shaw This Bear Paw quilt kit from Craftsy caught my attention for two reasons—one, the traditional pattern with the half-square triangle border, and two, the progression of the vibrant colors across the quilt. I definitely got lots of practice making those little triangles. Once the top was done, I had to ponder HOW to quilt it for about a year before coming to a design decision. My daughter, a modern quilter, has already claimed this quilt for herself.

**1500-010 *Fancy Forest***, Stacey Napier I was immediately drawn to this quilt when I saw the pattern. I had never really done animal blocks, and I wanted a challenge. The entire quilt is patchwork pieced, so it was definitely an exercise in precise piecing. A neighbor of mine decided to also do this quilt at the same time, so we worked through it together, which was even more fun. Now, the only decision left is who in my house gets to snuggle under this fun forest!

**1500-011 *The Lion***, Stacey Napier I saw this quilt hanging in a shop and was drawn to his eyes immediately. But I had no idea what I would do with a large lion, so I decided to shrink the pattern down by 1/3 and make this a wall hanging. The entire quilt is paper-pieced, so shrinking it did make for some interestingly small pieces. I am really happy with the overall effect and decided to keep the quilting very minimalist and straight-lined so that the piecing is really the star.

**1500-012 *Cuddles***, Ann Blasdel My father purchased a baby buffalo when he was 16 in about 1937. After a couple of years of trying to tame Cuddles, things just weren't working out. My childhood home has featured the head of Cuddles over its fireplace for the last 50 years. When I saw that Toni Whitney had designed a buffalo quilt, I decided to make one for my own family room. This buffalo, who Toni named "Tatanka" is more mature than Cuddles ever grew to be but provides a representation of my father's childhood pet.

**1500-013 *Starry Night***, Joseph Stroman This quilt is a block of the month project from Starr Design Fabrics using their hand-dyed fabrics. The small stars in the quilt and the inside border are made with other Starr Design hand-dyed fabrics from my fabric collection. The brighter colors add more depth to the quilt. Exquisite quilting on this quilt was done by Glenna Iwami of Legacy Longarm Quilters.

**1500-014 *Endangered Species***, Mona Corbett The past few years I decided to expand my knowledge and quilting skills by attending more workshops offered by AAQG. The Guild brings in some nationally and internationally known quilting instructors. That is how I came to make these two quilts. Rob Appell presented a workshop where I assembled the Tiger quilt. My good friend, however, attempted to foil the process when she shook her fabric creating a breeze that blew the pieces out of place. Not to be deterred, I continued working, and it is finished! I also took on a challenge to complete the Wolf quilt.

**1500-015 *Wapiti (Elk)***, Marie Welsch Wapiti (Elk) is a kit that was purchased by my friend's husband who did not realize that she would not actually be willing to complete the kit for him. She then was willing to give me a try to complete the piece on her behalf. I used a trapunto technique to give the antlers more of a three-dimensional appearance. There are many small pieces of batik fabrics fused onto the background to provide the highlights and shadows.

**1500-016 *Snow Happens!***, Susan Tennison This was a kit from Bird Brain Designs. I used three colors of blue thread to make it look more varied.

**1500-017 *Buda Blocks***, Sandra Harris This is one of the 5 and Dime block of the month kits at the B&B Quilt Store in Buda where you bring back the completed block and get the next month's block free. I also added the appliquéd blocks to add interest and the BOM helped me keep pace.

**1500-018 *Sun and Stars***, Maureen Scheevel This high-contrast quilt made of solids will be a gift for my brother's Illinois hunting cabin. I gave it a flannel back for cuddling up on the couch.

**1500-019 *Echoes of the Past***, Karen Monaghan These vintage blocks were published in the *Kansas City Star* in the 1930s. I can just imagine the excitement when the ladies hurriedly searched out the new pattern in the newspaper. I hear the chitchat over the fence and on the phone as they discussed the scraps they would use. Hmm, we are still doing it today. We share free patterns on the Internet. We talk about the newest techniques and tools. Women have always shared their love of quilting. This quilt was as much fun to make today as it was in the past.

**1500-020 *Kim Diehl Lunch Box Social***, Anita Farber Kim Diehl is a favorite of mine. I just loved this pattern in her book *Simple Appeal* and when I saw the kit at B&B Quilt Shop in Buda, I just had to have it. It went together beautifully, and I love the way it looks in my home.

**1500-021 *A Star is Born***, Kathleen Park My friend, Julie, and I ordered the same kit in different color combinations from an online store. We worked on it for several weekends together and enjoyed learning new techniques/tips to complete the quilt top. I only had one more border to complete and finally completed it when I spent a day with another friend, Jeana, finishing those UFOs that pile up after time. I plan on hanging the quilt in my living room to enjoy and think of my quilting friends in the Austin Wanna-Bees quilt bee.

**1500-022 *Cherry Churn Dash***, Mary B. Wiggins This quilt was a joy to make—it was difficult enough to be interesting, and easy enough to go fast. The fabrics were by Jinny Beyer and gave this two-color quilt lots of depth and drama.

**1500-023 *Marge Kelly Loved Texas***, Marilyn Roskey This beautiful quilt top was made by my dear friend Marge Kelly and was gifted to me after she passed away. We shared a common love for Texas, so I was extremely delighted when it was presented to me! It was a block of the month offered by Honey Bee Quilt Store. It is such a magnificent treasure and beautiful reminder of my sweet Marge.

**1500-024 *Splendid!***, Kathryn Griffin Two-block quilt that makes a wonderful circular pattern based on the light and dark fabric placement. Taking the Charlotte Angotti "Let Me Surprise You" class at the 2014 Houston International Quilt Show was a great choice for me because if I had seen just a pattern for this, I would not have attempted the quilt.

**1500-025 *Bali Double Wedding Ring Quilt***, Diane Selman This *Bali Double Wedding Ring Quilt* was on display at a vendor booth at the Houston Quilt Show. When I saw it, I just had to make it. I love the yellow background fabric and the multi-color rings. It took me a year to paper piece and over 120 hours of custom quilting. I made this quilt for me, and one day my daughter will inherit it.

**1500-026 *A Second Chance***, Elizabeth Lundquist This quilt was saved from the dumpster! Kathleen bought this quilt kit and was excited about the Kaffe fabrics. Being a novice, Kathleen didn't think about squaring the blocks. Once assembled, the quilt had many hills and valleys, not lying flat at all! Kathleen was ready to send the quilt to the dumpster, but Mona came to the rescue, taking the quilt home and squaring the blocks. Leslie Sparks at Glory B Quilting performed the longarm quilting. Thanks to friends who come to your rescue through thick and thin AND bad piecing!

**1500-027 *Blessings of Spring***, Sharon Davis I wanted to make this block of the month quilt because it was so darn cute! I was also hoping that

I would someday have a granddaughter to whom I could give it. As of now, I have only grandsons. While making the blocks, I could hardly wait for the next month's appliqué because each one was so different and fun to make. The embroidery and beads seemed to give it just the right finishing touches.

**1500-028 *Friendship and Ohio Stars Quilt***, Nancy Corcoran Purchased the fabric and pattern in a kit called "Remember the Ladies" at Creations quilt store about four years ago on a shop hop. I changed two of the fabric selections (a navy and brown bluebonnet fabric) and added the beige and red fabrics.

**1500-029 *The Patience of Job***, Ellen Cabluck Charlotte Angotti's "Let Me Surprise You More" classes are challenging. It takes the patience of Job to finish this quilt—it required a lot of stitch-ripping and resewing to get it right. It was totally worth it!

**1500-030 *Blossoms and Butterflies***, Lesley Schriever When I saw this quilt at A Quilter's Folly, it spoke to me. Of course, I had to buy the kit and book 9-Patch Pizzazz to make it my own. I extended the borders and backed it with a wonderful teal fabric that had been waiting in my "fabric aging room" for over twenty years! The colors, flowers, butterflies, and simple pattern make my heart sing!

**1500-031 *Gravity (Degan)***, Cheryl Degan This quilt was so fun to make! It utilizes a ruler system called Sidekick rulers that make it much easier than it looks. I made it for my daughter Whitney and her husband Jeremy. Pattern by Jaybird Quilts.

**1500-032 *Fire Island Hosta***, Jacquelyn Pedersen After making and giving away many quilts, this is the first quilt I have made for myself. It was very fun to make.

**1500-033 *Geese on a Misty Pond***, Margaret Smith I had not done any paper piecing in a long time, and when I saw this kit by Judy Niemeyer, I wanted to try it again. I fell in love with paper piecing again and have done several more of Judy Niemeyer patterns. I hand embroidered around the fused appliqué pieces and the wave border.

**1500-034 *Cactus In Bloom***, Mona Corbett This quilt brings back fond memories of my mom. The first time I ever went to the International Quilt Festival in Houston was with my mom in 1997. Mom didn't like doing things like that very often, but I caught her in an adventurous spirit. Parking was not clearly marked, and we paid \$20 instead \$2 I later discovered. We arrived at opening and left at closing. At lunch we propped up our tired feet and talked about how BIG the event was. To this day I have not completed all of the projects we bought, but this one is done! :-)

**1500-035 *My Blue Heaven***, Sandy Pigford This is the first wool-work quilt I have ever done. I was curious about working with wool and found that I truly love it. I like the bright colors and the whimsical feel of this piece. I have never done much embroidery work and enjoyed the challenge of the fancy stitches. This quilt makes no sense at all, and that is what I love about it. I keep waiting for Snow White to pop out of the blue-roofed house or Alice in Wonderland to come running through the giant flowers.

**1500-036 *Summer in Montana***, Linda F. Hall Every summer my husband and I have the privilege to spend a week or more in northwest Montana on Flathead Lake with my sister and her husband. There are several excellent quilt stores nearby. This kit was purchased last summer in Kalispell, Montana, and it reminds me of the special times we have spent in Montana.

**1500-037 *For The Love of Chris***, Julia Wenzel Blocks were made by Christine Porter, a dear friend, from a block of the month kit from Gem Fabric, Austin, Texas. After Christine's death, her family let her friends pick a UFO to complete if they wished. Marjorie Pyle chose the UFO and sewed the blocks together to make the top. She was then going to donate it to her church to sell at the church bazaar, but I purchased it because I fell in love with it.

**1500-038 *Luv'n Texas, 2.0***, Rita Loyd The Piecemakers of Hope Presbyterian Church had been given this pattern and some fabrics several

years ago, but it required hand embroidery. We kept pushing it to the back of our to-do list. One of our members tracked down the designers and asked for permission to change the designs to machine embroider them, but keeping the same flavor of Texas. Permission was granted! This quilt will be raffled at Hope Presbyterian Church in the fall, and all monies split between Manos de Cristo and the Presbyterian Children's Home. Many thanks to Jan Holder and her Mom, Joan Orear, for their encouragement!

**1500-039 *Christmas Star***, Debra Nicklaus I loved the antique look of the fabrics in this quilt and always wanted to do a Hunters Star. I saw this kit at our show in 2014 and walked by it for two days before I bought it. I haven't regretted buying it for a minute! This is my Christmas quilt that goes on my bed just after Thanksgiving.

**1500-040 *Twinkle, Twinkle, Christmas Stars***, Ceil Hart Made from a block of the month program. I chose to make the setting cornerstones into twinkling stars to add to the energy of the blocks. For me, it represents the anticipation and joy of the Christmas season.

**1500-041 *Christmas Spirit***, Carin Shaughnessy Folk art, wool, homespun, flannels, and some cottons. Then add in a Christmas theme. These are all things that attract me. The real challenge was that everything is done by hand. I am proud of my effort. The pattern is "Christmas Spirit in the Country" by Sarah Sporrer for Indygo Junction, Inc.

**1500-042 *Let It Snow In Texas!***, Karen Monaghan After a Texas summer, I am ready for snow. I loved these whimsical snowmen and thought a panel quilt would be such fun. I was challenged at the amount of piecing in this panel quilt. Each block had a part of an ornament or a part of a package. I was amazed that when I sewed the blocks together, the packages had bows! It was such a surprise and such fun!

**1500-043 *Gravity***, Stacey Napier The minute I saw this quilt pattern, I knew I had to make it. I was drawn to the angles, the colors, the striking effect of the large star. I think the custom quilting absolutely makes the quilt, and I also love that there is another of the same quilt in the show so you can see how quilting changes a pattern. This is ultimately going to be a gift for my son—I hope he treasures it!

**1500-044 *Starry Sue***, Betsy Tieman Fun block of the month quilt that I made for my sister Susan. She wanted a Sunbonnet Sue quilt, as an homage to a quilt our maternal grandmother made, so I added in a few Sues to change up the pattern a bit.

**1500-045 *Rabbits Prefer Chocolate by Anne Sutton, Bunny Hill Designs***, Nancy Thornton "Rabbits Prefer Chocolate" block of the Month was offered at the Cabbage Rose Quilting & Fabrics in Fort Worth, Texas. I had never appliquéd, but I love chocolate and I really like rabbits. Decisions have been made on less information, right? It took several years of off-and-on work to finish the top. I was so pleased my friend Julie Ann Moon agreed to lend her custom quilting talent to my rabbits. I find I still love chocolate and rabbits, and I have added appliqué to that list!

**1500-046 *Sea Turtle Bliss***, Ann Blasdel I love the realistic animal quilts designed by Toni Whitney. After spending the day at the Houston Quilt Show in 2014, I had convinced myself that I was carrying around plenty of projects and not to buy any more. Then I ran into the "Sea Turtle" quilt. I have collected turtles since I was 5 years old, so it was natural that I had to make this quilt and add it to my Toni Whitney collection.

**1500-047 *Christmas Mini***, Maggie McGraw Sweet little kit I bought in Houston. It was fun to make.

**1500-048 *Fall***, Nancy Bond I just loved the colors of the hand-dyed fabric in this quilt kit.

**1500-049 *Spider Hexagon***, Barbara Neufeld I purchased the kit at the Houston Quilt Show about seven years ago and finally got it made. I completed the hand quilting and binding November 11, 2015.

**1500-050** For Claire, Barbara McCollum This is my first and only block of the month quilt. I was visiting my son's family. Claire, my granddaughter, would watch as I was working on the quilt. She loves purple. The quilt ended up much larger than I had originally thought it would, so I couldn't quilt it on my machine. I went to a quilt store and rented their longarm quilting machine. They gave me instructions and a little practice on their machine. After many hours and two days at the machine, I finished my first effort on a longarm quilting machine.

**1500-051 *Roman Stripes***, Betsy Tieman Kit graciously given to me by Pat Donovan and deemed perfect for my brother John, whom I had not given a quilt to yet. Enjoyed the many colors and simplicity. Folksy machine quilting because I am still learning how to use a longarm.

## 1600. EMBELLISHED

**1600-001 *Good Job, Lois!***, Beth Kennedy Lois Moran guided, herded, and lovingly directed the Quiltaholics Bee for way longer than expected as our beekeeper, so we wanted to reward her with a very special memory of her service. Stars were chosen as the base for blocks because Lois loves them. Each star is designed and constructed with an image of an item that Lois holds dear. Embellishments enhance each block to add sparkle as a reminder for Lois of the sparkle she brought to our bee. Lovingly, Beth Kennedy, Glenda Brown, Elaine Rich, Mary Shepherd, Kathy Coburn, Janise Simmons, and Roberta Starbird.

**1600-002 *Modern YoYo Quilt***, Susan Willis A friend and I were in a Valli and Kim Quilt Shop in Dripping Springs when we spied a quilt like this hanging from the ceiling. I knew I had to make one. It is based on an Amy Butler pattern. Amy uses her own fabric line, and her pattern has yo-yos sewn down in a random fashion. I used a lot of Kaffe Fassett fabrics, and I chose to have a little more order to my arrangement. I use this quilt as a wall hanging and it brings me joy.

**1600-003 *Happy Stitches Hexiquilt***, Amalia de la Rosa None

**1600-004 *Spot's Collage of Bits & Bobs and Travel Souvenirs***, Mary Beard Spot is a well traveled little dog and collected souvenirs everywhere he went . . . to England to see the Queen and Big Ben; to France and the Eiffel Tower; the National Zoo; to Egypt to see the Sphinx; to America to see Lady Liberty; to Italy for the Leaning Tower of Pizza; to Australia to learn embroidery and sewing; and made friends like dogs, deer, a rat, kitties, birds, a chicken, and a bumble bee. When he returned home, he visited little Jane in her garden of flowers. He discovered he was royalty and found the family crest . . . what can you find?

**1600-005 *Friends Forever***, Marilyn Roskey This quilt was made in honor of the 60th birthday of my dear (5-star) friend Jackie, whom I have known since the 7th grade! We're like a pair of old boots . . . more comfortable with age!

**1600-006 *Crazy Opera Singers***, Mary Beard Crazy opera singers are featured in 5 of the 9 blocks of this original crazy quilt and embellished with vintage and new trim, lace, buttons, and beads. All original workmanship and stitching.

**1600-007 *Roberta's Quilt***, Mary Shepherd This quilt was made for Roberta Starbird, the beekeeper for the Quiltaholics Bee. She takes great care of us with efficiency, friendship, and good humor.

**1600-008 *LECM From 1928 through 1946***, Lorraine Mossman This is my life story from birth in 1928 to the time I graduated from Winfield High School, Kansas, in 1946. I made it to tell my story to my grandchildren. My life on the farm from the 1930s to 1940s was so different from theirs. A friend of mine did alterations and saved material from clothes; many of them are in this quilt. Some of the fabrics are from my clothes because I made many of the clothes at the time. My son David helped with some of the lettering and art work.

**1600-009 *Venture in Crazy Quilting***, Betty Dunn What fun to join a crazy quilt bee and learn from all the ladies. This is my first venture in crazy quilting. Everyone was so generous in sharing materials and information and great stores.

**1600-010 *Pansy***, Barbara McCollum This is the result of experimenting with my embroidery machine. It is great fun making the embroidery designs, but it is hard to figure out what to do with them when completed. I had made the pansy a while ago and didn't know what to do with it either. I was checking out of a fabric store one day when the lady next to me had the marbled fabric. I just love it and impulsively bought some. That impulse tied my random pieces together, and I ended up with a quilted wall hanging.

**1600-011 *Sunshine Spring***, Gwen Tate Hankie crazy quilt from a class with Julie Craig.

## 1700. MODERN MADE BY ONE PERSON, ALL SIZES

**1700-001 *Pink and Orange***, Kathy York This quilt was an exploration of shape and color. I learned that if the colors are similar, it is the value of the color (lightness or darkness) that is more easily seen. I also learned that shape plays a more meaningful role in what the eye sees (at least for this quilt) than color. I love the warmth that these bright colors exude and look forward to cuddling up with this quilt on a cold night!

**1700-002 *Rainbow is my Favorite Color***, Kimberly Hertel After entering a Rainbow Mini Swap, I scoured Pinterest for inspiration and fell in love with this mini. Cassandra Beaver ([www.thenotsodramaticlife.com](http://www.thenotsodramaticlife.com)) designed the pattern by forcing a traditionally square Courthouse Steps block into the wedge of an octagon. This was my first mini and my first time foundation paper piecing. I put so much time into fabric selection and used so little of each color that I decided to make two at once—one to keep and one to give. 74 fabrics were used. The title is a quote from a friend's granddaughter, but I share her sentiment!

**1700-003 *Color Blocks***, Kelly Hogan This quilt was inspired by a piece of ikat fabric given to me by a high school friend. It has similar sized color blocks.

**1700-004 *Modern Dash Playground***, Mary Helen Ruth The Modern Dash pattern became my playground to try out all sort of free-motion quilting ideas. It was the most wonderful way to break in my first longarm machine ever! After this experience, I was hooked. Never did I expect to derive this much pleasure from machine quilting. I feel like the happiest kid on the playground!!!

**1700-005 *That Way***, Corinne Sovey I wanted to play with enlarged blocks as quilts and came up with this design. I think the movement works, and it has a playful element to it. I set about figuring out the math (not my favorite part), and this quilt was born. My original was a baby quilt, and I wanted a functional quilt I could take with me on picnics. I think the pattern ends up being a great way to play with not only solids, but to showcase bold, graphic prints.

**1700-006 *Golden***, Sherri Lipman McCauley Improvisational piecing was used for the majority of the design, along with some half-square triangle blocks. This was designed intuitively and with a lot of manipulation of block position and design.

**1700-007 *Moon Scape***, Martha Thompson This is my personal Regal Clam. You can make a similar one using the 8-inch Apple Core template from [cutsewquick.com](http://cutsewquick.com). Here the blocks are stacked, like traditional clamshells, into mountains on a mysterious planet (or is it a moon?), and the view from here is of an even more mysterious moon (or is it a planet?).

**1700-008** *Rose, You Are Our Sunshine*, Mona Corbett I was commissioned to make a quilt for a co-worker's first grandchild. I had just learned a new technique during an AAQG workshop, Shannon Brinkley's "Scrappy Bits". By using this technique, I thought the quilt would be completed close to the baby's birthdate or very shortly after. Well, it is now closer to baby Rose's first birthday. I had several learning experiences throughout this project, but entering this quilt in the show ensured it would be completed. I appreciate my co-worker's patience with me creating this quilt and the encouragement from my bee and friends through the process.

**1700-009** *World Travelers*, Martha Thompson I call this unique shape a Regal Clam. It is a cross between a Clamshell and Apple Core. I drafted it myself, but it can be made easily with the aid of a cutsewquick.com Apple Core template. Regal Clams tessellate beautifully in any direction. In this design, they seemed to have a will of their own, turning randomly and joining freely with others to make new patterns. Sounds like a great way to travel the world.

**1700-010** *Triangle Improvisation*, Dawn Golstab *Triangle Improvisation* is an original design created using an improvisational process. Improvisation allows for freedom of expression in design. No templates were used for the triangles. The Alison Glass "Mercury" fabrics and the "Zen Chic" geometrical prints were the inspiration for the quilt. I enjoyed the process of cutting and assembly. The size and angle of each triangle was not predetermined, but decided on the spot with the cutter in hand. This is a quilt that found its own way thanks to the artistry of the fabric designed by a couple of my favorites.

**1700-011** *Rippling Nine-Patches*, Martha Thompson I call these unique, tessellating shapes Regal Clams. These were made using the cutsewquick.com Apple Core template. Here the Regal Clams float about and form into Nine-Patches. Quilted bubbles nestle among them as stray shapes swim about, looking for their homes.

**1700-012** *Wedge Curve Wonderment*, Dawn Golstab In February I attended a workshop with Sherri Lynn Wood put on by the Austin Modern Quilt Guild. The workshop was called "Get Your Wedge Curve On". Sherri Lynn Wood taught an improvisational, ruler-free cutting and piecing technique. I loved the technique and her creative process. I continued working on my project following the workshop. Each time I thought I knew what I wanted the final design to look like, I was surprised to find that the quilt seemed to have its own idea, and *Wedge Curve Wonderment* is the result of that adventure.

**1700-013** *Buttons and Triangles*, Kelly Hogan This triangle quilt is made out of various batiks, and the quilting is red. It is embellished with many red buttons I inherited from my sister, Ellen Edith.

**1700-014** *ATX*, Corinne Sovey I designed a graphic Austin skyline for my day job and knew it would make an amazing, albeit challenging, quilt. I got to work figuring out how to piece the different components. It is a labor of love, and many methods went into getting it just right. I wanted to stay as true to the original vector design as possible, while making allowances for working with textiles.

**1700-015** *The Red Wedding*, Dawn Golstab *The Red Wedding* is my original design. My design inspiration was the theme for this year's Capital of Texas QuiltFest. I wanted to express the Red, White & Stars theme from a modern perspective. One of my goals for 2016 was to challenge myself and push out of my comfort zone. For this quilt, I severely restricted the color palette and took a minimalist approach to the design. The rich reds used in the quilt brought to mind the Red Wedding in "Game of Thrones" and inspired the name.

**1700-016** *Exuberance*, Vivian Mahlab From a recent period of darkness, this piece helped me find the joy around me.

**1700-017** *Atlantis*, Corinne Sovey This quilt is pieced entirely with partial seams. It was like a puzzle to put together and a lot of fun! I designed a basic basketweave pattern and then took away pieces from the "basket" to get a distressed look. I quilted it so that you could see what used to be there. It reminded me of the lost city of Atlantis, thus the name!

**1700-018** *Color Trail*, Louise Brown This quilt was an exercise in quilting using only a walking foot.

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

**1800-001** *X's and O's—Hugs and Kisses from our Dear Jane*, Elizabeth Lundquist The Janeys Come Lately – Dear Jane Quilting Bee chose fabric, design, and a quilting pattern to make a modern-style Dear Jane quilt. Modern quilts are defined by bold colors, high contrast, minimalist patterns, expansive negative space, extensive use of solid colors, and alternate grid work in the quilting. Blocks with either X's or O's were chosen for the quilt. Very few colors in the blocks are surrounded by a solid white to make the blocks float. It was made to donate to the AAQG 2016 QuiltFest Silent Auction and was quilted by Cheryl Degan.

**1800-002** *The Vanilla Quilt*, Judy Baumann *The Vanilla Quilt* is a scrap quilt in very low-value colors. The traditional Pineapple block is used but not featured. Gyleen Fitzgerald's ruler and technique were used.

**1800-003** *Geometry in Motion*, Claudia Gonzalez I wanted to make a quilt with arrows because they represent direction, and the life of a friend of mine was changing directions. This quilt highlights changes in directions and how they can still be beautiful. I loved the fabric bundle and wanted to display the fabric print in such a way that the print was not lost. The challenges that I faced was constructing a quilt from templates.

**1800-004** *Plum Modern*, Cindy Cell The gals in Northwest Hilly Bees wanted to do a block exchange using Kaffe Fassett fabrics. We chose an easy block pattern, "Jelly Bellies for You" by Zen Chic for the exchange. I took my blocks, chopped them up, rearranged and stacked them, and gave them a modern setting with a lot of negative space to practice my newly acquired longarm quilting skills.

**1800-005** *Serendipity*, Tee Hee Bee Each members of this bee pieced their column of this modern-themed quilt. The members of this bee are very talented with colorful personalities and wonderful senses of humor. We have so much fun that we have changed the name of our bee to the Tee Hee Bee.

## 1900. PROFESSIONAL QUILTERS

**1900-001** *Ring Around the Churn Dash*, Angela McCorkle I participated in a Churn Dash block exchange in 2012. We made 10 sets of 10 different pink and brown 4 1/2-inch Churn Dash blocks. Liz called me in February 2013 and asked if I had finished my quilt with the exchange blocks (they hadn't even aged appropriately yet). She said if I could have it finished and to her by April 1st, it would be on the "Love of Quilting" show. It's amazing how much you can accomplish with an incentive deadline! I finished it in time, and it appeared on the show along with others in the exchange.

**1900-002** *Phantom Hosta*, Joseph Stroman This is my first whole cloth quilt. The quilting design is produced by Judy Niemeyer to go with the Quiltworx "Fire Island Hosta" pattern. I felt it would look good by itself. Using the Innova longarm quilting machine and Mach 3 robotic software with Glide thread, the results are quite nice.

**1900-003** *Feathered Star*, Ann Murphy I took the Nancy Mahoney "Feathered Star" workshop through AAQG. I used fabric left over from a previous challenge and quilted it on my A-1 longarm machine. Thread is Master Quilter by Wonderfil.