



## 100. PIECED, LARGE – MADE BY ONE PERSON

**100-001** *Sea Holly*, Angela R McCorkle I started this quilt at a retreat in August of 2018 and finally finished it up at a retreat in October 2021 and the quilting in the summer of 2022. I didn't think I would ever be a fan of paper piecing but this quilt changed my way of thinking!

**100-002** *Arcadia Avenue*, Kim Hertel The blocks for this quilt were pieced over the course of seven years. I first started working on it when I was dating my future husband; by the time I finished it, our three year old daughter was helping pin the borders.

**100-003** *Sparks Flying in a Crooked Barn*, Katie Winter "The name for this quilt comes from the offset arrangement of the blocks into a ""barn raising"" layout and the sparks of red scattered across the blues and creams. How many pieces are in this quilt? 1,296.

**100-004** *Kelly's Queens Cross*, Kelly M Hogan Each piece was individually cut from my bin of Kaffe Fasset scraps using acrylic templates and rulers. It was assembled piece by piece with no paper piecing. The dots were hand applied. Wool batting.

**100-005** *Bridget & Michael's Wedding Quilt*, Jennifer Padden I wanted a traditional pattern large enough to fit a king bed and was anxious to make this one from the Judy Martin book. Bridget and Michael had minimal input as to color choice :- ) but I knew the colors would work in their bedroom.

**100-006** *I Love You*, Arianna, Jennifer Padden I loved this design but I wanted a larger quilt so I enlarged each block from the 4" in the pattern to 5"". My granddaughter prefers the fall colors so I altered the colors from the original pattern to make it fit her personality.

**100-007** *Hugs and Kisses*, Connie Sue Hansen This was the quilt we did at the annual summer retreat at Quilts with a Heart in Priddy, Tx in 2021.

**100-008** *Oh, My Gosh! I Love Scrappy Quilts*, Emma Krenek Millefiori is a combination of Italian words mille (thousand) and fiori (flowers). How appropriate for the design of this quilt. This quilt is using 3,584 pieces of fabric. When making this quilt I was hoping to use most of my small pieces of fabric. Wrong! I could make several more.

**100-009** *Texas Country Camo but Made in Austin*, Michelle Locke I made this quilt for my son who did not want a bright and colorful quilt. I mixed the wierd but fun Tim Holtz fabric with a traditional Civil War pattern.

**100-010** *Wandering Geese*, Diana Baldwin I worked on these blocks a long time and they were fun to do! However, the assembly stopped me several times- first, the blocks weren't the right size. A good pressing fixed that. Then the sashing and setting triangles gave me fits- reading and actually following the directions fixed that!

**100-011** *The Wedding Garden*, Frances Ledenbach My daughter-in-law graduated from TX A&M with a degree in Rangeland Management and loves flowers. I found this block in EQ8 and she and I picked the fabric together. We had guests sign the block at the wedding and family not there signed later.

**100-012** *Pandemic Trip Around the World 2020*, Robin C Bates I pieced and quilted this ""scrappy trip around the world"" quilt during the height of the pandemic shutdown in 2020 using vintage 2"" squares cut by an unknown quilter who had passed away. This quilt symbolizes the impact of the COVID-19 pandemic and generously covers my king-sized bed.

**100-013** *Millie*, Sara Reinert This quilt is the first quilt I started piecing; though it would not be the first finished. My mom suggested I try English Paper Piecing to pass the time while sitting at sporting events for my kids, and out of that grew a strong passion for colors, fabric and quilting."

**100-014** *Southern Stars*, Judy K Elliott Started this quilt in 2012 as a project for a small Civil War quilt group I belonged to in Oklahoma. The stars went very fast; it was the 97 hand applied sashing strips that took me 6 years to complete.

**100-015** *Happy Together*, Cheryl Degan I made this quilt to hang in my studio and I named all of the people in this quilt after my friends and family.

**100-016** *Star Bright*, Debby Eades Took a class with Terre Walker from Honey Bee Quilt Store in 2019.

**100-017** *Texas Traditions*, Geri Kuster My family has always loved living in Texas, so making a Texas quilt was a blast. Machine quilting includes the Lighthouse-rock formation in Palo Duro Canyon, cowboy hats, barbed wire and the hidden message, "God Bless Texas".

**100-018** *Dreams take Flight*, Kathleen Park and Poppy Quilt n' Sew I made this quilt for a good friend of mine to emphasize that dreams can take flight and come true! She is a person that truly appreciates quilts and I am very excited to present this gift to her.

**100-019** *Waiting For Leon In Marfa*, Elizabeth Arlene Waghalter This quilt was inspired by math, maps, and Marfa, TX. I visited Marfa for the first time this spring and as I waited on my client, I used my iPad and Adobe Fresco to create some quick designs. This design is one of the first quilts that I've actually executed.

**100-020** *PINS and needles*, Renee Michelle Hardin The construction of "PINS and needles" is based on Suzy Quilts' "Gather" pattern. I used smaller HSTs and flipped the design upside down. The batting is a bamboo/cotton blend making it perfect for outdoor use and beach camping, a favorite activity of mine. PINS stands for Padre Island National Seashore.

**100-021** *Marfa 3*, Elizabeth Arlene Waghalter This quilt was inspired by Marfa, TX which I visited for the first time this spring. As I waited for my client, I used my iPad and Adobe Fresco to create some quick designs. This design is one of the first quilt designs that I've actually executed.

**100-022** *Grandma Newton's Laws O'Massey Quilt*, Sandra K McCallum Special quilt for my granddaughter, Violet. I loved the pattern taught in a class by Quilt Historian, Kathy Moore. Originally designed by Maria Jane Forsyth's Newton who lived in a sod house in Nebraska in the 1800's. The Nebraska History Museum houses an original made in blue and white.

**100-023** *Native American*, Vaughn Nelson Design based on Native American blanket.

**100-024** *Black and White All Over*, Alice M Henigin I have made several quilts using black and white. Some with a splash of colorful flowers.

**100-025** *Tonal Blocks in Batik*, Jonesie J Abernathy I had great fun pairing the batik colors for each square. I love the shading in batiks and the brighter colors add spark to the quilt.

**100-026** *Buttoned Down*, Louise D Brown This quilt was made for my son at his request.

**100-027** *Fibonacci Five*, Vaughn Nelson My original design uses the Fibonacci sequence, where next number is sum of previous two numbers; example 1,1,2,3,5, . . . Used aboriginal fabric for King, 3 twins, 4 pillow cases, table runner and 13 place mats.

**100-028** *Primary Contempo Shadowbox*, Lynette Morgan Dundee My love of black and white with primary colors inspired this "gallery" of contemporary fabrics in shadow boxes. It is quilted with my own panto design called Mod Geo.

**100-029** *"Mother to Son," with poem by Langston Hughes—Sampler Quilt*, Lorrin Arrington Savage Blocks arranged as staircase to identify with the poem. Imagining the perseverance of my ancestors; some successfully conquering adversities, others paving the way with loss of life. "Life, ain't no crystal stairs." History notes that trials and tribulation were extreme, but this story quilt ends with triumphs."

**100-030** *BoHo Heart*, Angela R McCorkle We did a Boho Heart sew along in 2021 through my shop, Quilts With A Heart, and this is my version of the quilt. We had several who participated and lots of color variations. They are all beautiful!

**100-031** *Art and Trash T.V.*, Amy W Dement Original design inspired by the artwork of Marquetta B. Johnson and the Gee's Bend quilters.

**100-032** *Pandemic Fiesta 2020*, Lynette Morgan Dundee In the height of the 2020 pandemic, I decided to cheer myself up by making this Fiesta quilt using colorful Latin inspired fabrics with black. While staying at home I used my sewing machine with a walking foot to do the quilting.

**100-033** *Migration*, Joseph Stroman Using some of my favorite colors & fabrics, I started this quilt at the Mens Quilting Retreat. No judgment, just for fun!

**100-034** *Fibonacci Seven*, Vaughn Nelson Strip length is based on the Fibonacci sequence, where the next number is the sum of previous two numbers, 1,1,3,5,8 . . . Widths from 1 to 6 inches.

## 200. PIECED, SMALL – MADE BY ONE PERSON

**200-001** *Bush Hunting*, Rebecca Louise Salinger The main, focal fabric, "Goanna Dreaming," is designed by Heather Kennedy, an Australian Aboriginal artist. It tells the story of two Aboriginal hunters tracking goannas, a monitor lizard, in the Australian bush. Notice their footprint paths and camps (smaller black circles, i.e., campfires) and the hunters (U-shapes around the campfire).

**200-002** *Lady in a Bamboo Garden II*, Sandra K McCallum Over 20 years ago I bought two panels of a lady among bamboo in Kunming, China. I just could not decide how to feature the panel until a friend suggested Nine Patch Pizzazz. I made my sister a wall hanging then this one for myself.

**200-004** *Warp Speed*, Kelly Casey I attempted to capture the bright lights and colors of "warp speed" in science fiction movies. I have always loved sci-fi for the stories of hope, humanity, and innovation. I am fascinated by the idea of space exploration for the possibilities it represents, not as a billionaires playground.

**200-005** *Through Rainbow Colored Glasses*, Diana Baldwin My version of My Small World. Challenged by my friend Sherri to start this, at first I was intimidated by the small pieces, but by doing it bit by bit, section by section, I got hooked and finished in a couple of months. And it just had to be rainbow!

**200-006** *Kaffe Meets Frank Lloyd Wright*, Alice M Henigin Kaffe meets Frank Lloyd Wright, and they are perfect for each other.

**200-007** *Cats In The Window*, Laura Murphy The quilt pattern and fabrics were purchased during a shop hop. It's nice to have a reason to buy something from each shop!

**200-008** *Psyche Emerging from the Cocoon*, Lorre Weidlich This resulted from a scrap challenge in the DooBees quilting bee. Psyche was the lover of Cupid, Roman god of love. She is symbolized by the butterfly and she came to represent the soul or mind; hence, her name is the root of such words as "psychology."

**200-009** *Pointing the Way*, Maureen Moore Scheevel I made this version of Judy Niemeyer's Baby Bella pattern in a class taught by Terre Walker, then quilted it at Over the Top Quilting Studio using a combination of free motion, rulerwork, and digitized block patterns. The colors are some of my personal favorites, especially the aquas and greens.

**200-010** *Cheerful, Ellen*, Linda Scheible I was told I needed to make some cheerful quilts, so this was made from some layer cakes and a grunge jelly roll.

**200-011** *Dancing Into Spring*, Alice T Megna I learned curved piecing and improvisational design in a class with Sheila Frampton-Cooper. For this quilt, I was inspired by the colors of all the wildflowers we have in Texas in the spring. I had no preconceived idea of the design, and just worked organically.

**200-012** *Radiance of Loyce*, Robin C Bates This exploding star mandala quilt celebrates the life of my mom, Loyce Chapman, through pieces of her clothing. Loyce's inner beauty and dynamism shone on all who knew her. Her legacy of love continues.

**200-013** *Kinkame*, Norma Kaye Lambert This quilt allowed me to showcase the my collection of Japanese fabrics. The complexity and calmness of Japanese design is fascinating.

**200-014** *Life is Thorny*, Linda Scheible Made in a workshop with Linda Hahn.

**200-015** *Drinky Bubbly Pop*, Kahleia René Hawkins This quilt served as a chance to challenge myself and apply new skills. The design is inspired by the handcrafted typographical

wood sculptures of Scott Albrecht. The name 'Drinky Bubbly Pop' comes from the bright soda-pop colors used in the composition.

**200-016** *Wicked Wahini*, Debby Eades Took online class through the guild with Linda Hahn. This is my finished quilt.

**200-017** *StarCorona*, Renita Bankhead I made this quilt early in the lockdown when everyone was using the term Corona for Covid19. After watching tutorials for my new Artistic software, I decided to try quilting a larger quilt in the hoop, using Electric Quilt 8 to draft the star blocks and the on-point layout.

**200-018** *Eternal Blossoms*, Lorre Marie Weidlich This is dedicated to four friends who died at young ages: Maggie, Connie, Glenn, and Kerri. Their memories are very much alive for me. I began this quilt long ago and only recently finished it.

**200-019** *Bargello*, Audrey Romonosky This quilt was started in an AAQG zoom workshop taught by Melissa Marginet called Pixel Perfect and Custom Edge-to-Edge Walking Foot Quilting. The two day class was very informative and fun. I have already used the technique on a second quilt.

**200-020** *Loteria*, Claudia Gonzalez As part of my culture during the summer, we enjoyed playing loteria. It was a way to learn about the significance of the cards, learn Spanish, and be among our cousins. It was not only enjoying the company of our cousins, and other children but enjoying our wins of candies.

**200-021** *Midnight at the Oasis*, Lois B Akins Many of the blocks patterns are traditional, but the fabrics used are modern. In the past, all my quilts have been very traditional.

**200-022** *Spiraling*, Becky Moore-Kreitman I was intrigued by the stunning class sample for this workshop. It was a large (26"x26") paper pieced project that was constructed in black and a gradation fabric. I enjoyed watching the spiral form and the colors graduate out from the bright yellow center to the dark green edges.

**200-023** *Feeling Crabby*, Pamela Hayes This quilt was made using an easy curved piecing technique taught by Linda J. Hahn. It was fun to make and good practice using my recently acquired Longarm quilting machine.

**200-024** *Lazy Crazy Eights*, Theresa Benedetti When I applied the hanging sleeve, I noticed that the crazy eights were horizontal as opposed to vertical, so I named the quilt Lazy Crazy Eights. The "eights" are hand-dyed fabrics with a commercial green as my neutral.

**200-025** *Tree of Radiant Life*, Pamela Hayes I fell in love with this tree of life panel featured in this quilt many years ago.

The finished quilt represents a vision of the ever flowing water of life and radiant hope for the future.

**200-026** *Hummer Wonder*, Nancy Bond Who doesn't love a hummingbird in sun shine.

**200-027** *Tree of Life*, Reyes-Diaz Family This Tree of Life wallhanging represents our family. Center trees represent my husband and me; five trees on the left and right side of quilt represent our 5 children; bottom right tree represents our 5 grandchildren.

**200-028** *Welcome to the Cocktail Party—Gay, Gay, Gay, Gay, Gay—Outloud & Proud*, Joseph Stroman A fun quilt! Using cocktail napkins (Signature Napkins), I made this to share gay, witty sayings with everyone. No judgement, just having fun!

**200-029** *Woodland Wonderland*, Debby Eades This was a BOM through Quilts with a Heart. I just loved how it turned out. It is now one of my favorites quilts to hang during Christmas.

**200-030** *Around the Kitchen*, Debbie Lynn Finn I made this quilt with the fabric from a kit by Hill Country Cotton named "Welsommer Quilt Kit". I added fabrics to this and fussy cut the egg squares to add a new look to the pattern.

**200-031** *Stained Glass in Green*, Susie Easley This pattern reminds me of sitting in church as a child and looking at the stained glass windows. I love lime green, so the 2 things worked together to create this quilt. The biggest challenge was locating enough lime green batik fabrics to make the quilt.

**200-032** *Christmas time is coming*, Susie Easley I love Christmas, so I made this quilt for a specific wall in my house. Excited to bring the Christmas spirit to my home with this quilt.

**200-033** *Judi's Fabric*, Vaughn Nelson My wife's friend, Judi Tyrrell, gave her mothers fabric from Japan. From which I made 15 quilts. Fabric was rolls, 14 in width.

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

**300-001** *My Dutch Quilt*, Nancy H Gomer While visiting Amsterdam, I ran across fabrics from the Dutch Heritage Fabric Co. I fell in love with them but didn't know how I wanted to use the fabric. I found this pattern from one of the owners of the Dutch Heritage Fabric Co. and knew I found my answer.

**300-002** *Memories Gone Bye*, Debra J Nicklaus I enjoy making Sue Garmin's quilts. She was an engineer with NASA and her patterns showed her attention to detail and the precision of the paper piecing. Debby Eades' quilting highlights the piecing.

**300-003** *Rustic Autumn*, Debra J Nicklaus I wanted to try to stretch my skills during lockdown and took the opportunity to try machine applique. I enjoyed the process and am happy with the results. Debby Eades' quilting enhances the applique and piecing.

**300-004** *String Hexies*, Barbara Barrett The basic unit is a string-pieced diamond, with a common pale blue fabric in the center. Hexagons form when the diamonds are arranged. All fabrics except the pale blue strings and dark blue borders are scraps saved over many years.

**300-005** *Star Burst*, Anita W Farber Inspired by a quilt using Kaffe Fassett fabric originally seen hanging at The Compass Centre, Mt. Calm, Tx.

**300-006** *History Quilt Memories*, Kay K Huffman and Cheryl Degan I purchased this Andover fabric in 2015 when I attended Mary Clendennen's Second Saturday History Quilts meeting. Along with reproduction fabrics from my stash and the Di Ford-Hall fabrics, I made this quilt during the pandemic. Thanks to Lee Alvey for helping me find the free pattern.

**300-007** *Birds Galore*, Shirley Anne Gentry I have an interest in Australian quilters. Kathryn Kerr designed this quilt using 3.5" and 6.5" blocks named after birds. Techniques include machine and foundation piecing and hand applique. Color placement created a secondary pattern behind the floating circles.

**300-008** *Texas 365*, Cindi S Vana International Quilt challenge 365, a block a day.

**300-009** *Dinner Plate Dahlia*, Terre C Walker This quilt was one of Quiltworx's Technique of the Month patterns. It is 100% paper pieced and took approximately 75 hours to piece. All of the fabric in this quilt is by designer Tula Pink.

**300-010** *Dear Jane Meets Jo Morton*, Pat Martin Jo Morton Civil War Fabrics. I learned so much while completing this quilt. I said while at a Texas Cowgirl D.J. retreat, "Who in their right mind would make more than one of these quilts?" I have since completed the top of my second and am contemplating my third.

**300-011** *Star Storm*, Connie Sue Hansen 2018 Winter Retreat Quilt we did at Quilts with a Heart Retreat Center in Priddy, TX.

**300-012** *Farm Girl Vintage*, Stacey Napier I love the vintage feel of the fabrics and blocks in this pattern. Even though I don't live on a farm, I absolutely love to snuggle under this quilt!

**300-013** *Quilt Retreat*, Jeannie Cleveland This pattern was chosen because it was neither easy nor fast, Made during the Covid Pandemic when I was staying home almost all the

time. It was fun and challenging to make. The hardest part was drawing in the facial features.

**300-014** *Something Borrowed, Something Blue, Quilting Coalition* This pattern has 100 blocks in it. We chose same background throughout the quilt. Everyone brought in scraps of blue fabric and we auditioned each piece against the same blue hue.

**300-015** *Just Takes 2, Shirley Anne Gentry* This quilt required all my crafting skills. It was my first time for incorporating hand embroidery into a quilt. I embroidered around the appliqued pieces to add texture. The vintage embroidery designs were from F. A. Warzburg Co.

**300-016** *A Marriage Made at the Movies, Frances Ledenbach* When they were dating, my daughter and son-in-law went to the movies often. When they got married their merged movie DVDs took three large bookcases. The table decorations at their reception were a bowl of purple popcorn, movie candy and pieces of movie film.

**300-017** *Thanks Be To Friends, Sandy Pigford and Members of The Ladies of The Lake Bee* I started a block exchange with a friend in FL. I moved to Austin and members of my Bee helped me make additional blocks in a Block Exchange. Locked down with COVID and bored, I finished quilt tops. This is one of them.

**300-018** *Dear Jane Light, Judy Lynn Baumann* Once upon a time, maybe twenty years ago, I saw this fabulous Civil War quilt. I made some blocks. I bought the book. I put it aside. Later, I made more blocks. Eventually, I redesigned the setting and actually put the blocks together. Now, it's finished! Let there be light!

**300-019** *Rainbow BoHo Heart, Jennifer Bolan* A group of friends decided to make this quilt, all in our own color ways. I am in love with the rainbow and used its inspiration in making and setting the blocks.

**300-020** *Rhythm and Blooms, Pamela Hayes* I fell in love with the Common Bride pattern several years ago, when Edyta Sitar visited Austin. I joined the Laundry Basket Club with Nancy Voegele and started working on it in 2018. I finished it this year and couldn't be happier with how it turned out.

**300-021** *Happy Spools, Jennifer Bolan* I made with quilt with my beloved Aunt Sue. We shared our scraps so we would each be a part of each other's quilt. I think of her every time I see this quilt and it makes me happy

**300-022** *Opening Night, Stacey Napier* I love black and white quilts and adding in these bright colors made this so much fun to make.

**300-023** *Holland Star, Linda F Hall* I used many techniques of hand applique, English paper piecing, reverse

applique and paper piecing. The fabric was designed by Petra Prins and Nel Kooiman from the Netherlands. This was a fun project and it reminds me of my Dutch ancestors.

**300-024** *Bluebonnets Blowing in the Wind, Emma Krenek* I love bluebonnets. What a beautiful combination—bluebonnets and windmills. The windmill reminds me of the one from my childhood days in the Texas Hill Country.

**300-025** *Treasures of the Southwest, Vickie K Owen* The geometric designs of the Southwest have long been an established art form. The strong, graphic patterns and colors of the earth never disappoint, and always bring me joy.

**300-026** *40 Fabulous Years, Rhonda Reinesch* I made this quilt for myself. The sample for this class piqued my interest as the colors were outside my usual range for projects of this size. And Eleanor Burns' story accompanying the instructions is entertaining and encouraging. Debby Eades' custom quilting is the perfect complement for this quilt!

**300-027** *California Corona, Debbie Seitz* Laundry Baskets Quilts started this free Mystery Block Quilt during the start of our nation's lockdown during the first wave of the Corona virus pandemic. It was a life saver for me! It kept my mind occupied and my hands busy. Forever thankful!

**300-029** *Asian Delight, Linda S. Miears* Susan designed and made a king-size quilt with Asian fabrics, some of which were from her travels to Japan. I liked it so much that she offered me the pattern and most of the fabrics I used in my queen-sized quilt. Her generosity made it possible.

**300-030** *Tiny Houses, Jeannie Cleveland* Each of the 63 blocks is different and most of the fabrics are different. Made during Covid Lockdown, this quilt was challenging, fun, and took lots of time. Just what I wanted. Other books used: Block Magic and Block Magic, Too by Nancy Johnson-Srebro, and Freddy's House by Freddy Moran."

**300-031** *It's a Buck Dog Goose Kind of Christmas, Linda Engelbrecht* Christmas quilts are my absolute favorites! The Tula Pink flannel with the Buck, Dog, and Goose (peek at the backing) plus the gingham were inspired by a Pinterest post. Finished in the heat of the Austin summer...while dreaming of cooler weather during the holidays!

**300-032** *My Star Over the COVID Pandemic, Shirley Anne Gentry* After 6 years of on/off English paper piecing, COVID inspired me to finish this quilt. The most challenging part was the fussy cutting to achieve the desired look. There are approximately 4,440 pieces stitched by hand, nearly a half million stitches. The goal was to achieve 20 stitches per inch.

**300-033** *Starlight Fall Mountains, Renita Bankhead* I made this quilt, part of a National Quilter's Circle sew-a-long, during the pandemic lockdown. After reorganizing my sewing

room, I have been using stash fabrics bought years ago for other projects. The quilt, measuring 71 by 54, was machine pieced by me and quilted by Cheryl Degan.

**300-036** *Sapphire Nebula*, Michael O. Jones Sapphire Nebula was made using various shades of blue fabric and using half inch hexagons throughout.

**300-037** *Outer Reaches*, Anita Wilson Farber Using Judy Niemeyer Charm Element pack and color representation of a batik collection on Timeless Treasures website

**300-038** *Purple Elegance*, Joseph Stroman I purchased the quilt top several years ago at an estate sale, and it has been waiting in my collection of to-do projects. I decided it was time to honor the work of the unknown quilter by completing it and entering it into this show. No judgement, just fun!"

**300-039** *Jelly Roll Star*, Lynne Wells Capps Moda's Botany fabrics were a gift from my friend and quilting muse, Eileen, in 2011. A class at A Quilter's Folly inspired the quilt top, which took a few years to finish. Dolores Pickens, AAQG member and my first quilting friend in Austin, did the beautiful custom machine quilting.

**300-041** *Shelter*, Donna E Bone "Shelter" was introduced in an online class in 2019 presented by Malka Dubrawski. She created the design for Jennifer Sampou's new line of ombre fabrics (Kaufman Fabrics). It is a modern twist on the traditional log cabin quilt block.

### **350. PIECED, MEDIUM – MADE BY MORE THAN ONE PERSON**

**350-001** *Starts*, Sewciopaths The Sewciopaths made this quilt to learn new techniques for making Star Blocks. The Bee members include Cheryl Degan, Stacey Napier, Pamela, Walsh, Nancy Thorton, Marybeth Story and Sandy Wikeilus.

**350-001** *Tula Pink Sew In Love*, Carolyn Klassy I loved this sewing fabric and the pattern "Hidden Agenda" by Angela Pingel Designs. It was fun putting it together. I asked my quilter to play around with quilting designs and I think she did a fabulous job!

**350-002** *It's a Beautiful Day in the Neighborhood*, Lori Wolter and Block Party Bee My Block Party group had a block exchange using this house block pattern. We had a sample of fabric to use for color inspiration. I then used those blocks to create my own pattern for this little neighborhood, adding trees and roads.

**350-003** *Fabulous Felines*, Glenda L Purcell Fabulous Felines was made as a gift for my friend Denise, of 50+ years. Many of the sayings on the accent fabrics like "plant yourself

in the garden of your heart," "pretend you have wings & use them," "gather wildflowers," and "celebrate life" describe my teacher friend Denise.

**350-004** *Friends and Flowers*, Elizabeth A Keller Friends and flowers was a fun quilt to make. The Mary Englebreit Fabrics are cheerful and bright.

**350-005** *Mariposa*, Lori Wolter I saw a sample of this pattern hanging in a shop and I had to make it. Who doesn't want a GIANT butterfly? It is so happy and fun. I hang it in my guest room on a dark green wall and it really makes a statement.

**350-006** *It's a Mystery to Me*, Carin Shaughnessy I love mystery quilts and was intrigued by monthly blocks plus monthly chapters in a murder mystery. It was fun using different techniques and trying to figure "who done it". I changed up the recommended setting because I wanted the large block in the center.

**350-007** *Prim and Proper Lady Baskets*, Sandy Pigford I appliquéd the handles onto the baskets while recovering from painful rotator cuff surgery. I couldn't use rotary cutter, so my friend cut the baskets out for me. The backing and sashing were purchased in the 70's for \$2/yard in Alabama bargain fabric barn.

**350-008** *Pleiades*, Connie Hansen 2018 NQC Challenge BOM. Finished in 2022

**350-009** *Bird Pond*, Quilting Coalition Our Bee chose this pattern so that we could use our scrap fabrics. We went with a water colored background. Such a fun pattern to make.

**350-010** *Sew Bee Its Block Exchange Quilt*, Carolyn Klassy and Sew Be Its These blocks were made and exchanged by the Sew Bee Its Quilt Bee back in the 1990s. I added the triple rail sashing to allow the eyes a place to rest. Makers include Diane McGowan, Mary Ragland, Nancy Corcoran and several other members of the Sew Bee Its Bee.

**350-011** *Topsy Turvey*, Cheryl A. Matzen I designed this quilt "Topsy Turvey" during the Covid quarantine. The flowers represent hope and happiness for the future; the grey represents the dark cloud of Covid that continues creeping into our lives. I shared it as a mystery quilt zooming with one of my bees. Had a great time!

**350-012** *My Feathered Friends*, Jamie Lynn Mollenhauer This is my first completed paper-pieced quilt.

**350-013** *Prismatic Enigma*, Maureen Moore Scheevel and Denita Powell This is the 2nd collaboration quilt between Maureen & Dede. They previously had so much fun working on an opportunity quilt during COVID times for another local

guild that they decided to make another project together! Over 1800 batik strips create all the arcs and spikes—a truly scrappy quilt!

**350-014** *My Di Ford Quilt*, Nancy H Gomer This quilt includes machine piecing, broderie perse, applique, English paper piecing and tea dying of fabric. I found it provided just enough challenge to be interesting, but was not so difficult as to be frustrating. It was a wonderful sense of accomplishment when I finished it.

**350-015** *Lemon Drops*, Stacey Napier I was diagnosed with breast cancer in 2021. This song lyric popped into my mind one day as I was going to a chemo appointment and it became my mantra and helped me get through my treatments. My dear friend Cheryl helped bring it to life with her quilting.

**350-016** *The Dark Knight*, Cheryl Degan and Whitney Williams Mother and daughter team Cheryl Degan and Whitney Williams created this superhero quilt as a gift for Whitney's husband Jeremy. Cheryl created the paper piecing pattern for this quilt which was heavily inspired by the polygon artwork of Rehman Rashed. The design was used with the artist's permission.

**350-017** *BoHo Blue*, Pat Martin I make a Heart Quilt every year. This is the one for 2022. Quilted by Aunt Sally's Quilting. I love everything hearts!

**350-018** *The Spirit of Quilting*, Ramona Griffin This was a BOM from Temecula Treasures by Sheryl Johnson. I signed up for this because of the red, white, and blue Marcus fabrics with a hint of gold and green. I took the liberty of altering this pattern to my specifications.

**350-019** *Too Many Baskets*, Lisa Dissman Walker Sue Daley is a talented quilt designer from Australia. I adapted her pattern "Baskets For You" by adding some piecing, because there were too many baskets for Me! Maegan Brewster from Lone Star Quiltworks suggested and quilted the Baptist Fan pattern.

**350-020** *Fun with Chuck*, Lisa Dissman Walker Chuck Nohara is a woman who taught quilting in Japan in the 1970s and 80s. The challenge was to decide which 81 blocks I wanted to choose from the 2,001 blocks in her book "2001 Nouveaux Blocs de Patchwork." A class at Lone Star Quiltworks helped make the decision.

**350-021** *Star Anise*, Terre C Walker Pink is not one of my favorite colors, but the batik fabrics that make up this quilt drew me to make it in these colors. This quilt is 100% paper pieced and the pattern is Star Anise by Judy Niemeyer.

**350-022** *Thoughts of Halloween*, Susie Easley Fun project, using the jelly roll race by the Missouri star quilt company, and fabulous fabric, and some animal silhouettes in

black. Fun project and quick. That's what I like. A quick quilt to hang on the wall seasonally.

**350-023** *Happy Dinosaurs*, Elizabeth W Davis The Happy Dinosaur quilt was made for my precious granddaughters. They helped with the layout of the blocks.

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

**400-001** *Yarn Bomb Trees*, Cindy Kim Thomas A fun little challenge with Melissa, Dot, Penni, Deborah, Jean, Susan, Lydie, Lisa, and Isabel. Our sweet group swapped yarn bomb tree squares and I chose to set mine in this modern way. Quilting this beauty was sew much fun!

**400-002** *The Long and Winding Road*, Lori Wolter I grew up listening to the Beatles. Their music has been the soundtrack of my life. When I found the Beatles fabric at the Houston Quilt Show, I had to buy it. This quilt evolved after a class using the "Winding Curves" template. It was a fun, creative challenge.

**400-003** *Jeweled Serenity*, Louise Delraine Brown This Quilt design was inspired by the fabric line used in the quilt construction—there was something very calming about it.

**400-004** *Old Friends and New*, Carin Shaughnessy When my friend and AAQG member, Noelann Brown, died in 2020 I was given this group of blocks made by people I don't know. It seems the color green was the unifying theme and decided to make a quilt from them. I feel like they're my friends now.

**400-005** *Triangles*, Lois B Akins Primitive Gatherings issued a challenge to complete these triangle blocks. I enjoyed the challenge of arranging the triangles with a variety of colors, thus creating a unique design for each block.

**400-006** *Trellis*, Lori Wolter, Block Party Mambers This quilt started as a block exchange of "Square in a Square" blocks like in the border. I added four-patches and half-square triangles and was able to create the illusion of a trellis. I really love how this quilt turned out.

**400-007** *Birds of a Feather*, Jeannie Cleveland I used my Field Guide to North American Birds by The Audubon Society to make the pictures of real birds with colors and markings as true to life as possible. Birdwatching is a pleasure in my yard or outdoors anywhere.

**400-008** *Helter Skelter*, Ceil K Hart I found the colored strips on the free table at a Guild meeting. Began looking for something "different" to do with them. Thumbed through the book "Thinking Outside the Block" by Sandi Cummings, and came up with this. Told people I just placed the strips "helter skelter" on the backgrounds.

**400-009** *Summer Solstice*, Mona Corbett My first Judy Niemeyer quilt! Never thought I would make one. So glad I attended a workshop and learned the process. Judy's patterns and Terre Walker's workshops make these quilts do-able. I have attended/started a second workshop/pattern and a third quilt is waiting for me.

**400-010** *Have a Little Faith*, Linda S. Miears I was attending a retreat at Quilts with a Heart in Priddy, Texas, and saw the display quilt which Angela offered as a free block of the week program that I could still join. The quilt represented my faith and enjoyment of making quilt blocks with my own fabrics.

**400-011** *Diamond Fioritura*, Jenae Cronk I luckily stumbled upon this archived quilt-along and fell in love with the quilt and the chance to try my hand at EPP. I worked on the quilt off and on for the past couple of years and thoroughly enjoyed all of the handwork, both EPP and appliqué.

**400-012** *Isosceles Syncopation*, April Gail Atlas Isosceles Syncopation is an improvisational composition using triangles and asymmetric design, created while listening to jazz music. The machine quilting was improvised and done by Harriet Rudoff of Miami, FL.

**400-013** *Modern Wedding Ring*, Theresa Benedetti When I saw this quilt in *Simply Modern Magazine*, #12, I knew I had to make it! Using various florals and appliqued arcs was very appealing to me.

**400-014** *Zip Zap*, Lori Suzanne Hansen Found a collection of fat eighths and Zip Zap pattern in mom's stash and the bright/brilliant colors got me hooked. Decided to try something new and loved it!

**400-015** *Eight Minutes Until Sunrise*, Ramona Griffin Using a Judy Niemeyer pattern, "Frozen Fountain," I tried to modernize the look with minimal color and white space. The center evokes a traditional motif while the modernization comes from the quilting as it radiates in all directions.

**400-016** *Playground*, Donna E Bone This 9-block Block of the Month series was presented online through the Modern Quilt Guild. The final 10th block was created by each participant. Each month presented a variety of techniques for completing the blocks. A great way to expand your quilting repertoire.

**400-017** *Family Autograph Aprons*, Lynette Morgan Using retro and modern fabrics, I adapted this "Grandma's Aprons" pattern to show five generations of women in my family. Each apron is done in the person's favorite color. My daughter Laurel Ruth Dundee did the embroidery and I quilted it on my sewing machine with a walking foot.

**400-018** *Ribbon Candy*, Lynne Wells Capps This quilt was started during a class at A Quilter's Folly. I learned about working with diamond shaped blocks, and made a small dent in my stash of 2-1/2" batik fabric strips.

**400-019** *This Old Quilt*, Theresa Benedetti In the September/October 2005 issue of *Fon's and Porter's Love of Quilting* magazine, there was a picture of a wool tied comforter, created in Missouri around 1910, maker unknown. I finally adapted that quilt into this one and hope that I have done justice to the original creator.

## 500. APPLIQUÉ, LARGE – MADE BY ONE PERSON

**500-001** *Prairie Flowers Gone Wild*, Gail Rowland What a joy it was to complete Jo Morton's Prairie Flowers quilt pattern. I took design liberties and created an applique border using motifs from the center medallion and blocks. I am very pleased with the result.

**500-002** *Sarah's Revival*, Doris A Jablonski Red is my favorite color and this gave me the opportunity to use a different red on all of the 36 paper cut blocks.

**500-003** *Plenty to Go Around/Scarcity*, Kathy York A symbol of our own border, the work hints at a metaphor for success built from a racist system that rewards the lighter skinned fawns and deprives the darker skinned fawns. The story is not complete without both sides.

**500-004** *Home is Where the Air Force Sends You*, Melissa Ellen Murphy Culminating my 30 year military career and places where I served. The center represents the military deployments to the middle east while the outer star is the everyday operations to train and prepare for conflicts. the burgundy used is a traditional military medical color and patches represent my assigned units.

## 600. APPLIQUÉ, SMALL – MADE BY ONE PERSON

**600-001** *Bug Catcher*, Audrey Romonosky Started in Fabulous Faces workshop by Jean Impey. Computer engineer Audrey drinks coffee to stay awake while working late. Her job is finding bugs in computer logic chips prior to release for manufacturing. She has her night's work cut out as several test failures just showed up in her inbox.

**600-002** *America the Beautiful*, Kristin Reuter America the Beautiful was my mom's favorite hymn. She taught the song ( all verses) to her second graders every year she taught. The quilt is designed to honor her & her teaching.

**600-003** *Windows into Times Past*, Lorre Marie Weidlich I created this top many years ago but quilted it only this year.



It is intended to evoke an early 20th-century Art Deco feel.

**600-004** *Lincoln*, Sara Reinert I began this quilt in a class taught by Jane Haworth on raw edge applique. It is my first experience with this technique and Lincoln the cat approves of his regal headshot. I kept the raw edge theme going with the torn borders.

**600-005** *Flora*, Diana Baldwin This is a collage style quilt where the fabric is cut and fused to a foundation. I took a class from Pat Romohr before the pandemic, and ended up starting over during lockdown. I struggled with the process, but do like the finished quilt. Not sure I'll ever do another one!

**600-006** *Foxy Eyes in Autumn*, Linda Engelbrecht Foxy Eyes In Autumn began with Laura Heine's pattern but she looked so endearing that I felt she needed to be tucked under the shelter of a little tree. I grid quilted it with 2 different variegated threads to give the solid background more texture.

**600-007** *Laredo the Longhorn*, Kerri Jean Robinson I took a raw edge applique workshop in Spring Hill KS. I used fabrics I collected while I visited the Southwestern USA.

**600-008** *Oddly Traditional*, Connie Sue Hansen BOM from Sweet Pea Designs that caught my eye. Makes me happy every time I look at it.

**600-009** *Dresden Drought*, Patrice Perkins Creswell To me, quilts are always a photo of what was going on while I was making the quilt. Although this top was a UFO from many years ago, I finally quilted it this July during excessive heat and drought. Consequently, to me, this quilt will always be my Dresden Drought.

**600-011** *Heart of Gold*, Beth Chinderle The multi-colored scraps represent imperfections and varied experiences that we bring to our hearts—sometimes messy and jagged, but when brought together with care and kindness, we nurture a good spirit and cultivate a Heart of Gold.

**600-012** *Haunted Hideaway*, Kristen R. Johnston I love Halloween! I had fun making this—and a few ghosts helped!

**600-013** *Naive Melody*, Meghan Gerety I love the abstract arrangement of geometric objects placed randomly into configurations which can be interpreted in many ways. I used glue basted turned-edge applique. Applique shapes and stabilizer templates were all cut using a Cricut machine. Machine applique was entirely free-motion.

**600-014** *Go Fish!*, April Gail Atlas Whimsical and colorful, this quilt expresses the environment and culture in the beach towns of south Florida where I grew up. Pieced alphabet letters were accomplished using Tonya Ricucci's book, "Word Play Quilts".

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

**700-001** *Princess Feathers*, Judy K Elliott I have always loved princess feather quilts and the border treatment on this one was amazing, despite the nearly 600 hand appliqued little circles! I did it in civil war fabrics instead of the bright Kaffe Fasset as in pattern. Quilted by my sister-in-law. Took 7 years to complete.

**700-002** *Flower Garden*, Sylvia Mae Rasa I saw a quilt at a quilt show 2019, loved it and ordered it. It took me two years to complete by hand using silk thread and Kaffe fabrics.

**700-003** *Christmas Words*, Josephine McAuley Someone was selling this pattern and a few of the fabrics online. I think originally it was a block of the month. I was able to find the principal Robyn Pandolph red fabric which was not being printed anymore. That fabric was what attracted me to the pattern.

**700-004** *Jacobean Holiday*, Doris Ann Jablonski I worked on this quilt for a long time and made many adaptations to a pattern by Patricia Campbell. The border is taken from a book by blackbird designs.

**700-005** *Hungry Hungry Quiltapillar*, Christina Renee White I designed this quilt for my son. This quilt was a huge learning experience! I learned to appliqué, I learned to design, and (scariest of all) I learned to make pinwheels! Thanks to my friends who helped me brainstorm different colored fruits and debate the merits of bananas vs lemons.

**700-006** *Flower Box*, Norma Kaye Lambert I have always wanted to make a basket quilt. Flower box was the perfect choice, a basket quilt with me first love—hand appliqué. Appliqué done with Edyta Sitar fabric with background from my stash.

**700-007** *Caswell*, Cindi S Vana Quilt adapted from an original American carpet circa 1700s New England.

**700-008** *Dresden delight*, Susan E McCann A different twist on Dresden plates. I resisted making a Dresden quilt... was too old fashion. I love color and different patterns, so came up with this happy quilt.

**700-009** *Baltimore Bunnies*, Doris A Jablonski I made this quilt for my 6 year old great granddaughter, Mia White. Mia has always been very fond of bunnies.

**700-010** *Sweet William*, Cindi S Vana Design adapted from American quilt circa 1860.

**700-011** *Found Treasure—Pomegranate Quilt*, Vivian Mahlab I found this exquisitely hand appliqued quilt top in a Thrift Store in Austin. It was constructed in the 1900's from a

commercial pattern. A scrap of the pattern came with the top. It called for me to hand quilt, and took a year to finish. It's now admired daily in my bedroom.

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

800-001 *Village Green*, Katherine Keith Little My first wool-on-wool applique quilt made for country farmhouse decoration.

800-002 *In a World of Flowers—Be a Cactus*, Linda Engelbrecht My quilt started with Laura Heine's Collage Cactus Sampler pattern—then I got carried away adding lots of wildlife. Collage quilts (fusible appliqué) lend themselves to so much creativity. The end result is a beautiful wall hanging that doubles as an I Spy quilt for my grandchildren!

800-003 *House in the Middle*, Katherine Keith Little A fun wool and cotton patchwork, applique, and paper-pieced quilt made for my granddaughter for her 14th birthday."

800-004 *Blue, blue, blue*, Cindi S Vana 196 reverse appliqué blocks inspired by 17th century Delft ceramic tiles.

800-005 *Wool applique on cotton flannel*, Katherine Keith Little "Twilight Garden" My love for flowers and gardening inspired me to make this wool applique on cotton flannel quilt as a wall decoration for our new Austin 'modern farmhouse'.

800-006 *Everything's Blooming*, Katherine Keith Little A wall hanging of Floral wool-on-wool hand appliqued blocks made for modern farmhouse decoration.

800-007 *The Collaboration*, Cynthia R Vaughn and Lorrin Arrington-Savage This was a Round Robin, with Lorrin Savage and I. We each added decorative borders during our perspective turns of creating.

800-008 *Study in Rust and Aqua*, Norma Kaye Lambert I combined my large collection of rust and aqua batiks with my love of some of the paper cut designs that Niki Vick used. Blocks were completed until I tired of the project. Some designs were used previously by Niki and some were my own interpretations.

## 900. ART QUILT, LARGE – MADE BY ONE PERSON

900-001 *Hana, The Hibiscus*, Patricia Ann Romoh This fabric collage is an original design. I took the hibiscus photo at the Austin Botanical Garden. I love red Hibiscuses. It makes me look back fondly, when my family and I lived on Oahu. We had beautiful hibiscus bushes growing in our yard.

900-002 *The Water Lily*, Patricia Ann Romoh My husband was working in San Diego and on one of our weekend adventures we went to a beautiful Mission with a huge water lily pond. Some say the meaning of the water lily is rebirth. One of my photos was the basis of my original design.

900-003 *Desert in Spring*, Andrea M Brokenshire Made from a photo taken of a Prickly Pear in Bloom. My mother and I were on our Thelma and Louise trip down the west coast, when we spotted this at the end of our journey in Palm Springs, California.

900-006 *Zen by the Sea*, Michele A Markey This quilt was originally designed as a BOM for my fabric painting students who voted for the sea theme. Due to COVID it became a personal challenge to create a "realistic" seascape while still using ""doodled"" embroidery patterns that could be colored, appliqued then blinged onto a watery background fabric.

900-007 *Invocation*, Tomasita Louviere-Lignons George Floyd called "Momma" three times. Hearing the cry of a grown man desperately calling for help from his mother melted my heart and the feeling of grief came over me. I imagined his mother rushing to his side with out-stretched arms.

900-008 *Branches Violet*, Sherri Lipman McCauley Working with paint, an abstract image emerges. The contrast of black against white makes my canvas sing. The serendipity of the paint dictates my direction. A touch of color completes the image. This quilt is in my series 'Branches of the Color Wheel'.

900-009 *Pulchritudinous Woman*, Anne Wyatt Hand-modified drawing enhanced with acrylic paints and Prismacolor pencils. Thread-painted/hand adorned with fluorescent feathers and sequins. Henry Glass zebra border enhances the wrap. Layered with wool and poly batting for depth.

900-010 *Boing Boing: Spring Is Sprung*, Katie Winter Spring is sprung, The grass is riz. I wonder where the boidies iz? The little boids is on the wing! Naaa, that's absoid! The little wings is on the boids!

900-011 *My Rhodie* Andrea M Brokenshire I have loved Rhododendrons from an early age. This quilt is based on a photograph I took when my Dad and I visited the Crystal Springs Rhododendron Gardens in Portland, Oregon when the ""Rhodies"" were in the peak of their bloom.

900-012 *Church Ladies*, Margery Hedges Many years ago, my father, William E. Specht, gave me my inspiration; a cartoon showing quilters partying, not sewing. He edited it and added the preacher showing up. It's been under glass on my desk ever since. I always thought this would make a fun quilt. Thanks Dad. 1921 - 2015

900-013 *Painted Ladies*, Margery Hedges This is a

steep street with vintage style homes called “Painted Ladies” typical of San Francisco. The cable car is a fun method of transportation and the skyline was necessary to include the Golden Gate Bridge and some of the things that make San Francisco so special.

**900-014** *Remembering Mother*, Tomasita Louviere-Ligons Inspired by meaning of Sankofa, Adinkra symbols, the “Slave Castles” along the western coast of Africa, and The Ark of Return Memorial commissioned by the United Nations in remembrance of the 12.5 million enslaved Africans in America and encouragement to fight against prejudice and racism.

**900-015** *Communications with Friends*, Darlene Marie Khosrowpour this quilt is a look deep within the forest floor where fairies talk to their friends, the praying mantis. The flowers are freezer paper pieced. The other blocks are pieced. Quilting in the border was done by ruler, whereas the feathers were free motion quilted.”

**900-016** *Giggles*, Anne Wyatt This little charmer found humor in the look of Groucho Marx and inspired this recreation to cotton. Quilted on a domestic machine with silk threads, acrylic paints and Prismacolor pencils. Glasses couched with purple rattach. Brows, moustache and lashes are hand embellished. Batik fabrics. Polyester and wool batting.

**900-017** *Where the Buffalo Roamed*, Margery Hedges This is the story of the tens of millions of Buffalo that roamed our Western Plains and were hunted almost to extinction by settlers for the hides and to help eliminate the Indians who survived on these massive animals. The transparent buffalo in the background represent their spirits.

**900-018** *Right in Front of Our Eyes*, Shauna Woullard Original design based on common ideas and symbols seen during the Covid pandemic. The title speaks to our view of the images that bombarded us through our screens, our tenuous links to the world around us while isolated in our homes.

**900-019** *Stories I: Mother, Sister, Daughter*, Amy C Nelson Representing the matrilineal connections, and how each generation flows from the previous. Each generation carries forward the memories of the prior generations, encoded in their genes, their behaviors and their beliefs. Relating the stories of the matriarchs keeps them alive.

**900-020** *“Cinque Terre, Italy”*, Vivian Mahlab This two sided (reversible) quilt is my memory of a jewel of a place, Cinque Terre, Italy. During Covid, I relived my trip as I carefully stitched all the vivid colors and majic of the place.

**900-022** *Caterpillars/Butterflies*, Kathy York front: Each of the four panels have unique qualities and yet share distinctive similarities with each other, a metaphor for family members. back: The top arc of the butterfly panels is a metaphor for an

umbrella, helping family members weather a storm.”

**900-023** *Imaginary Friends*, Kim Fess I took a Jean Impey (sewjean.com) workshop—Fabulous Faces Freddy-Style—this past spring. Since then I have become totally hooked on making these fanciful faces. They offer a new way to go through my considerable fabric stash, and they are great fun to create!

**900-024** *Winter Shadows*, Sara Sharp During the winter months, I noticed the patterns created by the sun shining through bare trees and fences in my yard. Over a week’s time, I photographed the changing shadows produced by the sun’s path across the sky. I based my design on my favorite one of these images.

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

**950-001** *Anyone Have Some Eye Drops?*, Katie Winter The quilt is based on a “selfie” I took of my own tired eyes one afternoon while I was at work in my former occupation as a legal copy editor—a job that required me to stare at a computer all day.

**950-002** *The Wedding Quilt*, Judy K Elliott A wedding quilt for friends, adapted from an idea in an old quilt magazine and an original wedding photo. Spoonflower fabric (enlarged photo), pieced ‘wedding ring’ blocks (Ladies Art Company block #48), raw edge applique, thread painting, and tempura painting were all combined for the quilt.

**950-003** *Lady in the Mirror*, Geri Kuster Too often women gaze into an internal mirror, only to find themselves lacking. They focus on perceived faults, and shortcomings. Instead, I challenge you to look in that mirror, recognize how wonderful you really are. Celebrate the beautiful uniqueness of you.

**950-004** *My Neutral Zone*, Cathy M Biediger LaManna I attended a zoom workshop with Rosalie Dace during COVID. The resulting art quilt is my study in neutrals. Keeping in neutrals is very hard for me. I included a handkerchief from my grandmother who was my quilting inspiration.

**950-005** *Hidden Waterfall in the Forest*, Marie Welsch I was inspired by my search for some easily accessible quilting materials, without a trip to the store. I found batting left over from another project, only a foot or so wide and very long, a stack of batik squares needing reshaping, and a free evening or two.

**950-006** *Flatirons Symphony*, Annette Kennedy My inspiration for this quilt was a photo of the distinctive Flatiron rock formations in Boulder, CO. I am intrigued by how lighting can dramatically change a scene and I wanted to try creating

interesting lighting effects in the image. Fabric choices and paint helped me achieve my goals.

**950-007** *Neighborhood Friends: Regal Rooney*, Marlenia Richardson This is the first in a series of quilts inspired by our neighborhood pets using Lola Jenkins method.

**950-008** *My Favorite Sunset*, Marie Welsch The colors of a sunset are so warm and inviting. Collecting fabric in these colors is one of my favorite treasure hunts. My husband liked the design so much, he used the pieced design on my art business cards, which has garnered a lot of compliments.

**950-009** *Sabestion Sea Otter*, Deborah Debbie Seitz I fell in love with sea otters while we lived in Monterey, CA. They were so interesting and entertaining to watch at the Monterey Aquarium. I found this pattern at the quilt store in Juneau and knew I had to make it. First time making a furry animal!

**950-010** *Teacups and a Parrot*, Margery Hedges My goal with this quilt was to make people smile.

**950-011** *Peek-A-Who!*, Cheryl A. Matzen Inspired by my love of the little Screech Owls in our area. The owl on the quilt is the approximate size of a full-grown Screech Owl (10" or less). My vision was a little owl peeking around the trunk of an oak tree. Hence, the name Peek-A-Who!

**950-012** *Ukraine is Leaking*, Donna E Bone We all weep for the people of Ukraine and Ukraine is leaking her blood and soil as war continues.

**950-013** *It's About Time*, Maria Garza-Lubeck Making this quilt, I struggled with time-not enough and too much (resulting body aches). Look herein for time: to sew, to shine, to enjoy, to hide, to work, to embrace life, to search for meaning, and, obviously, to love. Time "taking a break" allowed me to complete this quilt.

**950-014** *C'est Moi!*, Tomasita Louviere-Lignons This is me! I like to practice on self portraits before using the technique on other family member's portraits.

**950-016** *Memories of Xian, China* Jill Bacon This fabric is from a wax dyeing factory in China, I purchased it in a shop in Xian, China in 1992. I had hoped the hand quilting would bring out the irregularity in the dyeing process.

**950-017** *Touch of Color*, Sherri Lipman McCauley With the start of a gestural stroke of paint, my initial design is established. The serendipity of the paint pushes me to the next level of developing an image. With the addition of circular shapes and a touch of color, the abstraction is complete.

**950-018** *Chelle Fish*, Alice T Megna This quilt was designed and started during a class on appli-piecing with Sheila Frampton-Cooper in the fall of 2020. I had a great time

choosing the fabrics to make an abstract fish heading to the depths.

**950-019** *His Leafy Refuge*, Sara Sharp Green anole lizards are able to hide from predators by adjusting their coloration to match their surroundings. This lizard was camouflaged in the surrounding leaves, yet I spotted him because of the red dewlap under his head, which is displayed to attract a mate.

**950-020** *The Challenge*, Alice T Megna My friend, Michelle, and I issued a challenge to each other. We chose fabrics, and set the rules—we had to use every fabric at least once, we had to use straight-line piecing. Our results were very different, and it was a great exercise."

**950-021** *The Church Lady—Women's Day*, Cynthia R Vaughn "Women's Day" is an annual day in most black Baptist churches. All of the participating women wear the same color dresses. Women come to worship from all over the area. The hosting church's choir sings while the women march in proudly. And a woman delivers the sermon.

**950-022** *Spectacular Miss Scarlett*, Andrea M Brokenshire Miss Scarlett is dressed and ready for the ball. I love the velvety texture of the the lower petals (falls) and the light and airy upper petals (standard). I had not seen this variety of Bearded Iris before and wanted to capture is frilly beauty.

**950-023** *Boundaries II: Layers and Fractures*, Amy C Nelson Layers and Fractures continues exploration of boundaries, real and imagined. The earth is an apparently immovable boundary. We build upon it, but barely scratch the immense surface. Climbing the Texas Caprock, a glimpse is offered of geologic layers that have been deposited over millennia.

**950-024** *Late-Summer Sunflower*, Katie Winter I find the shape and coloration of fading flowers to be as captivating as fresh blooms and I spotted this beautiful and fading sunflower in a neighbor's garden a few summers ago. Luckily, my neighbors don't seem to mind me wandering around their flower gardens taking photos.

**950-026** *A Nod to Kandinsky*, Alice T Megna A friend and I challenged each other to design a quilt using these specific fabrics, and in a radiating composition. I was inspired by the artwork of Wassily Kandinsky to use geometric patterns.

**950-028** *Wishful Thinking*, Marie Welsch As we started spending a lot of time in the back yard, I was inspired to make a raw edge fabric background with appliqued details including a window frame from which I can see everything. Originally made for the Studio Art Quilt Association Trunk Show, it traveled from 2019-2021.

**950-029** *Are We There Yet?*, Marie Welsch Loving the colors of earth and sky, composed by auditioning fabrics, piecing, quilting, and using colored pencils to add details, I built a landscape. As travel restrictions continue, I dream of seeing beautiful countrysides expressed through this accidental landscape process.

**950-030** *The Struggle Is...Church Lady*, Lorrin Arrington Savage A Church Lady and her struggles weighing her down. This could be anyone. Baggage has no respect for skin color or age. We seek advice from others with no resolve, but God waits patiently for us to seek Him. This Church Lady resigned to Trust In the Lord, (Prov 3:5).

**950-031** *Neon Nana*, Nancy Bond My art quilt bee leader challenged us to do self portraits. This was my second attempt. I hated the first one & almost didn't make this one. I'm glad I did & plan to make a couple more with some favorite moments expressed.

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

**1000-001** *Stop Moose-in Around! (I LOVE MOOSSES)*, Vickie K Owen I used to think a quilt had to be for a bed. Then I found Laura Heine collage patterns. They are whimsical and addictive! I'm now a certified Laura Heine Collage instructor and I love the creativity and whimsy that comes with each design!

**1000-002** *Contemplation*, Anne Wyatt Sketched of my original DSLR photo onto quilters cotton, then hand-painted and shadowed with acrylic paints and Prismacolor pencils. Thread-painted detailing with approximately 10 Aurifil thread colors by domestic machine. Dreadlocks are couched with Bernat polyester yarn and small glittered bands for 3-D effect. Areas of face are embroidered/thread-painted.

**1000-003** *Coastal Dream'in*, Simply Quilters Be Our bee, the Simply Quilters, did a row by row challenge. Each of us participating picked our own theme and the primary colors for our rows. I just happen to love the coast so that became my requirement. I love what each quilter contributed!

**1000-004** *On the Farm*, Geri Kuster Jan Herring, prolific artist, painter and teacher, enjoyed the challenge of working in all mediums, including fabric. "On the Farm" reflects her early childhood on a homestead in Montana. This treasure had been stored away for over 50 years. As quilter, I was honored to complete this fabric art piece.

**1000-005** *Braids and Braces*, Anne Wyatt SLR digital print redrawn on treated quilters cotton, then painted with blended acrylic paints/Prismacolor pencils giving vibrancy and movement. Several thread-paints on domestic machine

by A. Wyatt with 19 personality words throughout, green silk metallic braces. Trapunto adds depth and texture.

**1000-006** *Wonky Yown, Ladies of The Lake Quilt Bee*, Sandy Pigford, Connie Stewart and Mary Beard We challenged Bee members for our 2019 Christmas Party to make a 10" house block depicting KEEP AUSTIN WEIRD. Blocks were judged by Cotton Cupboard. We planned to make a quilt for the upcoming 2020 quilt show. COVID changed those plans. Quilt to be sold in the Silent Auction.

**1000-007** *Blue Ice on Denali*, Vickie K Owen My husband and I visited Denali in 2017. Even in July, the mountain top was covered in snow and 'blue' ice. It was an amazing experience. This quilt reminds me each time I look at it!

**1000-008** *Corona Crazy; Phase 1: The beginning 12*, Hilda Danni Dankworth This was a UFO that was passed on to me and I completed it like I would have a crazy quilt. The unknown quilter made the piece, Linda added more embellishments and I added the others. The red beads are to represent the beginning of the Corona 19 virus.

**1000-009** *Corona Crazy; Phase 2: Stay in and stay safe*, Hilda Danni Dankworth This was another UFO ( unfinished project) that I received and completed in a crazy quilt style. This was to represent the continuing growth of the Corona 19 virus & there are 19 flowers and lots of red beads to show the increase from the Phase 1 quilt.

## **1100. MINIATURE**

**1100-001** *Modern Mini Quilt*, Ann P Blasdel When my husband's cousins from southern France visited, they brought me an assortment of gray fabrics with a variety of textures that they had bought in a French farmer's market. Fascinated with them, like any good quilter, I saved them for just the right quilt. Willey's mini workshop was perfect.

**1100-002** *Dancing Ribbons*, Emma Krenek Sometimes a change can be rewarding. I usually make larger quilts, but this one inspired me to try something different. It still took a lot of time and patience to make something this small.

**1100-003** *Grey Crowns*, Gail Geisler I made this small quilt as a wall hanging for our newly renovated bathroom. I loved the pattern, but did not want to make a whole quilt. Plus it was a fun project to practice my machine quilting!

**1100-004** *Geology Quilt*, Ann P Blasdel My daughter was graduating with her Master's in Hydrogeology. I wanted to commemorate the occasion with a special wallhanging gift. The grey fabrics came from a farmer's market in South France—given to me as a gift. I had fun adding in the fossilized creatures.

**1100-005** *Churn Dash with Flowers*, Terre C Walker I had not tried to make a miniature quilt before, but decided to test my piecing accuracy with this quilt. Each of the 12 churn dash block have hand embroidery inside of them with small red buttons posing as the flowers.

**1100-006** *Butterfly Bonanza*, Cheryl A. Matzen I had so much fun creating this little quilt within a quilt ... including the 3D embellishments. The Butterfly Bonanza quilt represents a look through my ideal window and the nostalgia of simpler times. A quilt gently blowing in the breeze, blue skies, flowers blooming, butterflies, and kittens at play.

**1100-007** *Mini Millefiori*, Kim Hertel This was my second project using EPP techniques, and my first attempt at “fussy-cutting”. I absolutely loved the process and the whole design is a result of playing with fabrics and shapes and growing the quilt organically. Machine piecing used in some blocks. All blocks are pieced by hand. “

**1100-008** *Buzzin’ to Jordan*, Jill Bacon I am giving this piece to my granddaughter who is going to work in Jordan for 2 years.

## 1200. NOVICE – ALL SIZES

**1200-001** *Seymour Bones*, Lori Suzanne Hansen I’m an x-ray tech and love any and all things boney. Found this pattern at a fabric shop and decided my life-sized skeleton model, “Stanley”, needed a buddy to “hang” with while I’m at work. Hence his new friend “Seymour Bones”.

**1200-002** *Witt3n*, Sara Reinert I learned to sew with this quilt. I bought a machine and decided to give it a try. My son loves Minecraft and I thought his excitement would help me push through. He loves it!

**1200-003** *Sister Made Me Do it*, Pamela McFarland Walsh First quilt I ever made. Had no desire to start, but my quilting sister insisted, signed me up, and paid for me to experience one-on-one tutorial with Cotton Cupboard owner Jessica Dieterle. Learned (and DID) it all from piecing & pinning to long-arming & binding. After that I was hooked!

## 1400. OTHER TECHNIQUES

**1400-001** *Butterfly Garden*, Carolyn Maria Yestrumsky. This quilt was hand embroidered to give my granddaughter a personal, long lasting memory to pass on to her grandchildren.

**1400-002** *Undocumented Features*, Mary Shepherd I know a programmer who, whenever anyone would complain that they found a bug in their code, would say “That’s not a bug, that’s an undocumented feature.” I didn’t like their bugs, but did like their response. I love to incorporate critters in my quilts and consider them “undocumented features”.

**1400-003** *Texas Wild Flowers*, Doris Jablonski I have made this same quilt many times in different settings as part of a church club. My grandson saw a photo of one and asked me to make one for him. The double Nine patch blocks in green suits the wildflowers.

**1400-004** *Cathedral Circles*, Mary Shepherd I love making Cathedral Window quilts with a twist. This one uses one multi-colored hand dyed fabric for the base of the quilt. The inserts are made of one fabric with tiny multi-colored metallic dots. The bead surrounded circles are silks that coordinate with the background colors.

**1400-005** *Midnight Compass*, Mary B Lorenz The result of a Machine Embroidery Bee challenge. Supporting each other to tackle difficult projects. Pushing each other to extend our skill set and try new things.

**1400-006** *Bluemoon*, Mary B Lorenz I asked for a challenge and I got it! Three years of stitching, numerous do-overs, countless adjustments, and a few tears.

**1400-007** *Garden Hierarchy*, Mary Shepherd I had already made some crazy pieced circles and was trying to decide how to incorporate them into a quilt. I decided an appliqued vine surrounding the circles would set them off nicely. And, of course there had to be at least a few bugs!

**1400-008** *Blue Baskets of Flowers*, Sandra K McCallum Blue Baskets of Flowers made with blue work embroidery blocks and enhanced with yo-yo flowers. My version of a quilt that I saw in a show many years ago. I lost count on the yo-yos.

**1400-009** *Christmas Girls*, Susan M Tennison The blocks for this quilt were started in 2002 and these girls finally were made into a quilt!

**1400-010** *Fan-tastic*, Mary Shepherd The fans on this quilt portray the theme of flowers and other things found in the garden. The fan colors move around the quilt to keep the viewers eye moving. I always try to have some black and white in my quilts.

## 1500. KIT QUILTS

**1500-001** *Shine on Sampler Quilt by Bonnie & Camille*, Kerri Jean Robinson I purchased the BOM from Fat Quarter Shop, I made the original quilt for my niece, but I had enough of the fabric except for the background fabric to make another for myself. These quilts kept me busy during covid.

**1500-002** *Taking The Plunge*, Jenae Cronk This quilt is my first show entry. My friend, Ramona Griffin, asked if I would do this BOM with her. As a new quilter I had no idea what a BOM was, but I ‘took the plunge’ and learned so many

techniques making this quilt. It was a wonderful experience!

**1500-003 *Over the Hill*, Norma Kaye Lambert** Over the Hill was my pandemic quilt. Arrival every other month of two new blocks of bright wool and Kaffe fabrics were something to look forward to. In a year when no one could travel I could travel to exotic places in this quilt.

**1500-004 *Magpies*, Barbara Barrett** The large circular motifs feature the magpie, a common bird in Australia. Magpies remind me of our own Texas mockingbirds. Both are iconic, intelligent, have lots of personality, and the ability to mimic many other birds.

**1500-005 *From Texas With Love*, Mona Corbett** I love the pattern and is the second From Texas With Love quilt I made this year. The first was donated to AAQG's Red, White, and Blue project. The kits had been "fermenting" in the closet for several years. Just like fine wine...No quilt before its time.

**1500-006 *Cream and Sugar*, Elizabeth A Keller** Made for Lynette and Dirk Ballast as their 25th Anniversary Quilt. Borders were added to make it king size.

**1500-007 *Joy*, Carin Shaughnessy** A Block of the Month from Quilt Country using Stonehenge fabrics. Once I circled back to the hanging quilt the 3rd time I knew that I needed to make it. It brings me joy.

**1500-008 *Luminosity*, Denita Powell and Maureen Moore Scheevel** Luminosity is the 2023 opportunity quilt for the Chisholm Trail Quilt Guild based in Georgetown, TX. Close to 1,200 pieces of gradient colors make up this lone star-based design. The quilt was machine pieced and machine quilted during the early days of the COVID pandemic.

**1500-009 *Peace & Love*, Kelly M Hogan** As an old hippie, the Peace block caught my attention. Each month a new message emerged that made me smile and ponder the meaning. This paper pieced BOM used Allison Glass solids, but I switched out half the fabric and rearranged the block placement. I also designed the border.

**1500-010 *Four Seasons*, Emma Krenek** This was a fun project to make. Wonderful way to display the art of quilting.

**1500-011 *Dreaming of Alaska*, Denita (Dede) L Powell** I purchased this quilt kit to work on while my husband and I were traveling in our RV this summer. It was a perfect traveling companion. The quilt pattern (Alaska Rainbow) was designed by Edyta Sitar and the digital quilting designs were by Joyce Lundrigan.

**1500-012 *Delia, Restitched*, Maureen Moore Scheevel** When I saw this design for the first time, it reminded me of a family needlepoint cushioned chair stitched by my great-grandmother Delia. Delia crocheted, tatted lace, painted,

and embroidered, but never quilted. I made this as both an homage to her and a quilt interpretation of charted designs.

**1500-013 *Flower Market Bouquet*, Elizabeth A Keller** Winning a silent auction purchase at our quilt show some years ago is the result of this quilt.

**1500-014 *Bright Side Quilt*, Kerri Jean Robinson** I subscribe to the FQS Sampler Box and purchased the Kit for their "Bright Side" Quilt along. I also decided to try ruler work and custom quilting on this quilt.

**1500-015 *Color Blast*, Becky Moore-Kreitman** I loved the design, color interaction and the "warp and weft" fabrics in this quilt kit.

**1500-016 *Mermaid Life*, Carin Shaughnessy** AAQG's first zoom workshop was in 2020 with Mary Beard. It was so much fun! Mary supplied the pieced background, the mermaid body and lots of embellishments. All I had to supply was my creativity, of which I discovered I had plenty. Thanks Mary.

**1500-017 *With Brave Wings She Flies*, Linda Engelbrecht** Besides my love of quilting, I am also an avid gardener. I love everything about bees—pollination in the garden, freedom of flight, honey production—and, my belief that in every woman there is a Queen Bee!

**1500-018 *Reunion*, Susan E McCann** This quilt was difficult & very challenging for me to piece.

**1500-019 *Nebula*, Susan E McCann** Such a beautiful quilt. I had fun planning & piecing this quilt.

**1500-020 *Building Community*, Ramona Griffin** This was a quilt kit called "Journey's End" and a Kim Diehl design. I tend to like the civil war reproduction fabrics and I am drawn to Kim's designs.

**1500-021 *Texas Wild Flowers*, Elizabeth A Keller** Texas wild flowers. I have always loved them. This was a fun quilt to make. I enjoyed finding the additional fabrics to make it larger. Quilted by Dede Powell of Round Rock Texas.

**1500-022 *Small Town Patriotism*, Louise Delraine Brown** This quilt was created for the Quilts of Valor charity that the AAQG Guild participates in. The quilt will be donated to Quilts of Valor.

**1500-023 *Red and White Quilt*, Susan M Tennison** The blocks were from the 2018-2019 \$5 and Dime blocks from B & B Quilting. The setting is my own design.

**1500-024 *Longhorn Christmas*, Elizabeth W Davis** Longhorn Christmas is a Texas quilt with scenes of Texas Longhorn cattle with colored lights wrapped in their horns. I made the quilt to be a raffle quilt to raise money to be donated to various charities.

1500-025 *Squares in Squares*, Donna Gunter I bought the kit for this quilt at the last AAQG quilt show. The traditional pattern and colors appealed to me, and it gave me a chance to practice paper piecing.

## 1600. EMBELLISHED

1600-001 *And I thought my mother was a prude...*, Audrey Romonosky This quilt was started in a fun Valentines Day workshop taught by AAQG member, Mary Beard. The photo in the center is my mother, in a provocative pose that I thought would be perfect for this class. Having previously made scrapbooks, I designed this quilt in a similar manner.

1600-002 *Remembering India: Ganesha*, Lorre Marie Weidlich Elephant-headed, four-armed Ganesha is a favorite Hindu god, and I became fond of him during the time I spent in India. I began this piece while I lived in India and finished it years later back home in Austin.

1600-003 *Yucca Bloom*, Sara Sharp On a trip, I photographed this glorious large yucca bloom. In order to create an original depiction of this bloom, I designed origami-style petals using scores of cut and folded shapes to applique on the main area of the flower head.

1600-004 *Crazy Quilted Butterflies*, Mary K Beard Original design of a crazy quilt using “fancy” fabrics; silks and velvets, with hand embroidery and use of techniques such as velvet yoyo’s, buttons, charms and decorative threads.

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

1700-001 *Seeds/Bloom*, Kathy York I plant a lot of seeds as a parent, carefully cultivating and nurturing them, but I never know which of the seeds will take hold and bloom.

1700-002 *Galactic*, Linda M Jones Galactic—pattern by Tara Faughnan; colors selected and machine pieced and quilted by Linda Jones on domestic sewing machine.

1700-003 *Shape Shifting*, Dawn Golstab Shape Shifting was inspired by the graphic artwork of Eloise Renouf. I chose the Carolyn Friedlander “Doe” fabric collection to complement the design lines and angles. The technique involved a lot of trial and error working to match the angles and fabric prints.

1700-004 *Twitter*, Irene Roderick This is an original, improvisational design. This quilt is one of a series about conversations and human engagement that acknowledge the difficulty of reentering the world after the pandemic shut down of 2 years. These two “old birds” seem to be enjoying a bit of gossip.

1700-005 *Tiny Trinkets*, Cindy Kim Thomas This is my take on the Alison Glass FPP Trinkets. My layout is original, funky and very ROYGBIV. Quilting design is by Karlee Porter. HandiQuilter Forte and ProStitcher Premium give both me and my quilts lots of happiness and creativity.

1700-006 *Two Color Haiku*, Dawn Golstab Original design created for the American Patchwork & Quilting Two-Color Quilt Challenge.

Two Color Haiku. Time is passing by. Knee high by Fourth of July. Reaching for the Sky

1700-007 *Texas Our Texas*, Sara Carr Newsom Texas panel with borders made of traditional blocks each border different with a modern flare. Texas fabrics used to accent the Texas theme.

1700-008 *Peace and Love*, Carla Conrad This quilt was made for my mom. Peace and love are what she lives by and the vibrant colors represent her vivacious personality and endless energy.

1700-009 *Autumnal Improv*, Rachel Gilbert This is my first improv quilt, pulled from my stash of mostly second-hand fabrics. I loved watching the composition change as I created, cut, and recombined the blocks, and enjoyed the dense machine quilting. So glad that I tried this new technique!

1700-010 *Speak Easy*, Dawn Golstab Original design inspired by images of stained glass windows and architecture from the Art Deco era.

1700-011 *Little Neighborhood*, Diana Baldwin Pretty scraps + simple pattern + pandemic boredom = fun quilt!

1700-012 *Hi How Art You?*, Irene Roderick This is an original, improvisational design. I build my quilts from the center out on a design wall. This quilt is one of a series about conversations and human engagement that acknowledge the difficulty of reentering the world after the pandemic shut down of 2 years.

1700-013 *Flicker Flicker Boom Boom*, Heather Joyce Tara has become a lovely friend and constant inspiration for my quilting. She designed this new quilt pattern and trusted me to test the cover quilt design for her. The moment I saw the bright pops of color, I fell in love.

1700-014 *Modern Double Wedding Ring*, Linda M Jones Modern Double Wedding Ring pattern by Tara Faughnan; colors and arrangement plus machine quilting by Linda Jones.

1700-015 *Crazy Bird Quilt*, Robin C Bates To create this fun “crazy” quilt, I used improvisational design methods and lots of scrap fabrics from past quilts. The sashing and backing include a lovely repurposed vintage cotton sheet and leftover minky fabric. I love cuddling in this quilt on a cold winter night.



**1700-016 *Standing In Line at SXSW*, Irene Roderick** This quilt is one of a series about conversations and human engagement that acknowledge the difficulty of reentering the world after the pandemic shut down of 2 years. The quilt consists of panels that zip together and can be reconfigured much like people awaiting a concert or a film.

**1700-018 *Moon Medallion*, Heather Joyce** Inspired by the skies, this quilt used a few different techniques to bring it together. This was my first medallion quilt and pattern. It taught me different ways to play with color as I've made it a few times now.

**1700-019 *X-Interpretation*, Amanda Bernay** Challenged to recreate a pattern from the MQG resources, I chose this pattern by Steph Skardal. I've been wanting to hand quilt in red on olive green for a while to emulate a utilitarian aesthetic. I really like the effect and the hand quilting makes a comfy cuddle quilt!

**1700-020 *Hot Summer Deco Quilt*, Janice M Sneed** This Deco Quilt embodies a style of visual arts, architecture and design. It influenced the design of buildings, furniture, jewelry, fashion, cars, cinemas, trains, ocean liners, and everyday objects such as radios and vacuum cleaners. I was thrilled to create a quilt that embodied such a rich tradition.

**1700-021 *Starlight*, Corinne Sovey** I designed this inspired by common motifs used during the mid century modern era. I tried to use multiple elements and balance them in a way that they work together as one giant design. I used another MCM motif for the quilting.

**1700-022 *This Is My Sunshine*, Mona Corbett** This is a miniature of a baby quilt I previously made for a coworker's grandchild. That baby quilt won a prize in the last AAQG show and I was sad to give it away. I had plenty of scraps left to make this small version for myself. This is MY sunshine.

**1700-023 *Complement*, Sherri Lipman McCauley** Alternate grid work is put to detail in this composition of complementary colors. The thin lines of color are showcased in the design as the blue sets the stage with expansive negative space.

**1700-024 *Rainbow Mobius Radial*, Kelly Pena** My plan for this was to get out of my comfort zone and do all newish skills. I adapted a two color way pattern to rainbow effect, my second time with foundation paper piecing, my first time with curves, my third time self quilting. So much fun!

**1700-025 *My Memphis*, Corinne Sovey** This quilt an original design and is my interpretation of the Memphis design style. I used turned-edge freezer paper applique and batting to make the shapes pop in a "'faux trapunto'" style.

**1700-026 *Arrows*, Dawn Golstab** Arrows is an original design created for the Modern Quilt Guild "Quilt of the Month" for February 2020. It was inspired by the art, weavings and big sky landscapes of the Southwest. "

**1700-027 *A mini for you, a mini for me*, Kim Hertel** I made two versions of this quilt, one to gift in a swap and one to keep for myself. I backed this one with one of my grandmothers vintage pillowcases and keep it hanging in my kitchen to remind me of her.

**1700-028 *Plans Have Changed*, Rachel Berryhill** Inspired by a blue quilt in an issue of Curated Quilts, which had strips added to two sides of a square, log cabin-style, and the squares appearing at the corners to produce a plus sign in the middle. However, I changed the design dramatically for an improvisational look.

**1700-029 *Moonrise In My Window*, Amanda Bernay** This was a fun color experiment using Carolyn Friedlander's Sunrise block. I find the palette and negative space very calming, and the quilt reminds me of nights when the full moon sends light in through the window.

**1700-030 *CHAOS 2020*, Patricia Ann Romohr** 2020 gave us a year of no restaurants, no movies, no parties, no shopping, etc. So what do you do when you are home bound, tired of making masks? Sew your fabric scraps together with No Plan and No Rules to create an original creation. Very liberating!

**1700-031 *Discorectangle Play*, Jennifer Kloke** I sought to create something feminine, fun, and bold with a focus on exploring the possibilities of curves and movement. This two-sided quilt was designed for my 4-year-old daughter's room.

**1700-032 *All You Need Is . . .*, Connie Sheldon** All You Need Is . . . Shows a modern interpretation of the letters in LOVE, in rainbow colors, sending a message that you can love whomever you want. Everyone needs to be reminded about this.

**1700-033 *Be Happy!*, Marcia Engquist** I named this quilt "Be Happy!" I made it just for fun. There was some planning to change the quilt size but the quilting was spontaneous. It isn't perfect but it is fun.

**1700-034 *A Lesson in Curves*, Deborah Lynn Finn** I learned how to do the curved piecing for this quilt in Sheri Cifaldi-Morril's class Piecing Curves with Confidence. I used her color scheme as a guide in choosing the fabrics in this quilt, but used a floral in place of a solid to change it up a bit.

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

**1800-001 *Teal Wonder*, Judy De Los Santos and Block Party Bee members** Combination of two block exchanges with the Block Party Bee. Star blocks with red background, pieced centers and colors from an inspiration fabric; and 9-patches in the orange-purple color-wheel range. Setting was an original design incorporating my love of teal.

**1800-002 *Chevron Heaven*, Vickie K Owen** The opportunity for modern quilt design and foundation paper-piecing was exciting. I love to ‘see’ the relationship between pattern design and longarming result in a delicious final outcome. Add to that the use of linen for texture, and the end product is gorgeous!

**1800-004 *Dead Center*, Maureen Moore Scheevel** “Dead Center” expanded out of the February 2021 AAQG Bullseye zoom workshop with Becky Goldsmith of Piece O’Cake quilts. It was a challenge to figure out each ring’s color palette, but fun! The quilting approach highlighting all of these radiating diamonds was the brainchild of Debby Eades.

**1800-005 *Diamonds and Emeralds*, Sara Carr Newsom** Paper pieced diamonds make up the majority of the blocks in this quilt. My grandson’s favorite color is purple, so he loves this quilt and wanted to lay on it every time he came over during construction. This pattern is from the magazine Paper Pieced Modern.

**1800-006 *Nouveau Dresdens*, Sandy Pigford** I started this quilt years ago and put it aside to finish another day. Covid lockdown helped me with one thing—finishing many of my languishing quilts. I still have more to go. I think quilters understand my problem! Thanks COVID!

**1800-007 *Modern Courthouse*, Lois B Akins** I had a stack of fat quarters looking for a pattern. I found this pattern in Modern Patchwork Home Book.

**1800-009 *Convergence*, Donna Gunter** I was attracted to the mathematical look of Ricky Tims’ Convergence quilts and Ricky Tims’ fabric. I started this in a Gift of Quilting class on Convergence quilts taught by Ann Blasdel in 2017. The piecing was finished with guidance from Debra Nicklaus.

## 1900. HAND QUILTED, ALL SIZES – QUILTED BY ONE OR MORE PERSONS

**1900-001 *The Mystery of the Salem Witches*, Amalia De La Rosa** I fell in love with the pictures of the witches. I also like to paint. This quilt gave me the chance to do what I like the best—“embroidering” and “painting”.

**1900-002 *Vintage Garden*, Cheryl Degan and Louise Brown** This very traditional Grandmother’s Flower Garden was pieced by Louise Brown. Louise donated the top to the silent auction a few years back where it was acquired by Cheryl. Cheryl quilted the top over a period of several years.

**1900-003 *Blanket Toss*, Laura Kathryn Saegert** When I go on a cruise, I always look for quilting/needlepoint stores. I found several such stores in Alaska and really liked the various Alaska-themed patterns I found, this was my favorite.

**1900-004 *Circling the Maze*, Laura Kathryn Saegert** I took a class several years ago to learn how to piece curves. This pattern has several blocks and they can be arranged in many different ways. It took me a couple of years to decide on the final design. Lots of fun!

**1900-005 *Sparrows Mandala*, April Gail Atlas** With a limited palette of cool colors, the circular design of this improvisational quilt may be gently contemplated like a mandala. The big-stitch hand quilting was a creative and meditative process. Inspired by Heather Black’s block pattern “Sparrows at Play”.

**1900-006 *Orange Sunburst*, Gail Geisler** This pattern is one that I liked for a long time and finally bought it. I still am trying to do a quilt in each color, but this one was perfect for orange. It hangs in my sewing room now.

**1900-007 *Those Trees*, Amalia De La Rosa** I fell in love with the simplicity of the pattern.

**1900-008 *Snow Days*, Amalia De La Rosa** This piece gave the opportunity to hand-piece, hand-embroider, and hand-quilt.

**1900-009 *Castle Wall*, Mary K Beard** Found old free block pattern called Castle Wall—made templates—traced each shape by hand, cut with scissors, hand pieced and hand quilted. All fabrics from my large selection of scraps.

**1900-010 *Reverb*, Renee Michelle Hardin** Reverb is made from a Carolyn Friedlander pattern, Russell. It is foundation paper pieced using Moda Bella solids, hand quilted with #8 perle cotton, and wool/cotton batting. The color shifts down the quilt through the peaks and valleys of the pattern mimic waves across the ocean surface to the shoreline.

**1900-011 *Modern Housewarming*, Ashley Roop Legler** This is an original design, inspired by traditional Amish and Welsh quilts and the work of Mark Rothko, Josef Albers, and Ellsworth Kelly. It was created using vintage, thrifted, and hand-dyed cotton and linen fabric and is entirely hand-pieced and hand-quilted with cotton thread.

**1900-012 *Whooterville*, Amalia De La Rosa** My daughter and her dad were very close. He passed away at age 57. I am incorporating some of her favorite pictures with her dad and one of her family, husband, and her three children.

**1900-013 *Cesto de Flores de Candelaria/Candelaria's Flower Basket*, Zonia Perez Smith** The centerpiece was a sheet embroidered by my grandmother Candelaria Garcia Salinas (1900-1972) the year before her marriage to my grandfather Valentin Salinas in 1914. I added missing embroidery, surrounded it with a machine pieced basket weave quilt design and a custom floral stencil design that is hand quilted.

**1900-014 *The Anna Brereton Quilt*, Mary K Beard** Reproduction pattern about the hexagonal quilt and bed hangings made in 1700's England by Anna Brereton during a time of mourning for the loss of her 14 year old son. She was in seclusion three years stitching these pieces. These are on display in Brinton Hall.

**1900-015 *Baskets & Posies*, April Gail Atlas** This quilt has a improvisational composition and uses the piecing method of Liberated Baskets developed by the late, great Gwen Marston, a Modern Quilting Pioneer.

**1900-016 *1930's Six-Pointed Star with Hexagon Center*, Zonia Perez Smith** This quilt top was given to me by my mother-in-law, Shirley Duke Hall. The top was made by a family member in the 1930's. I repaired, replaced disintegrated fabrics, added a few blocks and a border. I hand quilted the design to complement the star.

**1900-017 *1930's Diagonal Zig Zag Quilt*, Zonia Perez Smith** Quilt top was given to me by my mother-in-law, Shirley Duke Hall. Top was made by a family member in the 1930's as possibly a beginner's project. I took it apart, repaired, replaced and re-pieced the entire quilt and added a border. I hand quilted a stipple design.

**900-018 *Snowball Quilt*, Ann Blasdel** Most of the squares for this quilt were cut by Ann Lindenschmit (1895-1990), likely in the 1940s. In 2017, her granddaughter, Ann Blasdel, found the box of squares and extra fabric and decided to make her first and only hand-quilted quilt. She and her mother, Betty Blasdel (b. 1932), worked on the quilt during visits to Oklahoma City from 2017-2022. All fabric is vintage except the white snowballs and backing fabric. Some pieces were cut from Betty's clothing when she was a little girl.

## **2000. SPECIAL OCCASSION, ALL SIZES – MADE BY MORE THAN ONE PERSON**

**2000-001 *Vereins Quilt Guild President's Quilt*, Kay K Huffman and Material Girls** This Vereins Quilt Guild makes a quilt for the president of the guild at the end of their term. The Material Girls made this quilt for me because they know I love the look of old-fashioned quilts. Members of the quilt guild then signed the blocks. It is a treasured quilt.

**2000-002 *Happy 50th Birthday*, Sandy Pigford** I wanted a special quilt to give my daughter-in-law for her 50th birthday. B & B quilt shop had the "Dime Box" sampler BOM going on in 2019-2020. They featured the perfect blue/aqua kits—my daughter-in-law's favorite colors. A beautiful quilt for a special woman on her special day.

**2000-003 *Hocus Pocus*, Corinne Sovey** I designed the Hocus Pocus quilt to show my love for the spooky season. It uses several piecing methods and is a lot of fun to put together. This is the sixth version I've made and I used my favorite colors, pink and orange!

**2000-004 *Hats Off To You, Dad*, Beth E Chinderle** My dad wore a lot of hats in life—refinery worker, car enthusiast, devoted friend, and loving father. After he passed in 2007 I wanted to find a way to honor him through using my hands, heart, and quilting abilities. This eclectic collection of hats is the result.

**2000-005 *My Halloween "Stash"*, Pamela McFarland Walsh** Created this scrappy quilt to highlight the joy & lightness of Halloween. Selected fabrics & fussy cut stash to focus on holiday fun. Learned to work with partial seams. Enjoyed the simplicity of the block construction which proved to be a wonderful meditative practice when repeatedly sewing the same block.

**2000-006 *We are dinosaurs*, Marilyn Janda Roskey** This quilt commemorates when my 2 neighbors and I took up roller blading at the Austin Veloways when we were in our 50's. The spring was always glorious with wildflowers, but at our age, we were definitely dinosaurs on the track! This quilt will go to my grandson, Riggs.

**2000-007 *A Kaffe Christmas*, Kelly M Hogan** This half-scale snowflake uses all Kaffe Fassest fabrics to create a holiday quilt in colors more to my liking (I'm not a fan of red and green). It goes perfectly with my white sparkly tree.

**2000-008 *Christmas Cheer*, Corinne Sovey** I designed Christmas Cheer as a graphic modern sampler quilt. I've made several versions but this is my favorite. Other versions can be viewed on my instagram at @corinne.sovey

**2000-010 *Tannenbaum*, Angela R McCorkle** We did a sew along through my shop, Quilts With A Heart, during 2020 using this pattern. I used my scraps to create my version of this quilt. It was a really fun pattern to make!

**2000-011 *Christmas Postcard*, Donna E Bone** This all flannel quilt is a stack of Christmas postcards created from a printed panel.



## 2100. PROFESSIONAL QUILTER, ALL SIZES – QUILTED BY ONE PERSON

2100-001 *Dream Big Squared*, Jody L Morris The idea for this quilt began in 2020 during Covid lockdown. I loved the Hoffman Dream Big Panels. I also love feathers and pebbles. I wanted to combine the two to create as much texture as possible. I was pleased with how it turned out.

2100-002 *It's all about Christmas*, Debby Eades This was a Block of the Month from Honey Bee Quilt Store started in 2013. I changed the setting to Holiday Wishes pattern using all scraps from Quilt. I used extra fabric as backing on quilt. This was a great way to use fabric up! I completed this in 2019!

2100-003 *Big Blue Bloom*, Denita (Dede) L Powell As a professional quilter I don't often have the time to "do my own quilts;" piecing or quilting. This was a Hoffman Dream Big panel that I quilted for fun because I wanted something beautiful that I could keep! The quilting patterns were designed by Nancy Haacke of Wasatch Quilting.

2100-004 *Multicultural Gnomes*, Cheryl Degan This quilt was a kit designed by Elizabeth Hartman, however I changed out the fabric for the skin tones to reflect a multicultural community of Gnomes. The quilting was hand guided on my Innova M24 longarm.

2100-005 *Liberty Baltimore Album*, Sandie Hirsh Mary Mikeska bought this quilt top from ebay. It is perfectly machine appliqued. I was inspired to lovingly custom quilt each block as a unique design. Mary died in November, but was able to see the quilt and to bind it. It is in her memory that I submit it.