

April Guild Meeting with Tara Faughnan

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00:11

You want to put the slides up here. Yep. Hello and welcome to the April meeting of Portland Modern Quilt Guild, Please make sure to mute your audio and turn off your video. And I just wanted to remind everybody that closed captioning is available. If you look at the bottom of your screen, you will see a little CC if you click on that the closed captions should come up, if you're having any issues with those. Make sure to just pop into the chat that you are having issues, and we will get started. Please remember to mute



18:00

maxLength Aaron.



18:03

So I'd like to start, while everybody's settling in by thanking our business sponsors. We'd like to thank modern domestic bolts aloa sewing and back, and Mandevilla sewing so thanks for being the sponsor.



18:19

And I am also going to do the programs preview so that you guys know what's coming up for the next two months.



18:29

So in May. We will be welcoming Panthera st montane, she will be delivering a presentation on May 20 at 7pm. Pacific time. Her workshop will be on block printing, and that will take place May 22 via zoom, and scholarships are now open, and the workshop will go on sale to members April, 19.



18:58

And in June. We will be welcoming the quilt buzz podcast. So, it will be Anna brown Wendy Chow and Amanda Carey and they have a guest speaker lined up for us. We don't know who it is. Yeah, it's a surprise so I don't even know who it is. Well, it should be fun though, and that's taking place June 17 And since they're on the East Coast, it's going to take place at 5pm Pacific Time, however it will be recorded because you know obviously it's a podcast so if you're not able to make it, you will be able to watch or listen to the recording and Amanda will be presenting a workshop on June 19 About quilt embroidery so if you see that little picture that's an example of her quilt broidery so it's using embroidery stitches in place of quilting so that should be fun. And the scholarships for that workshop will open on May 10 and it will go on sale on May 7. And with that I would like to have Susan on mute. She is going to present our featured speaker tonight Tara Honan.



20:16

Hi,



20:17

thank you so much, Chris. I've been looking forward to this for months and it's really exciting to finally be here with everyone now. We're so excited to welcome telephone in speaking on color and design, as well as teaching two classes for us this weekend, color interaction and galactic diamond log cabin. Tara is a remarkable and visionary quilt designer, living, working and rollerskating in Oakland, California. Tara has been quilting for 20 years and her roots are in traditional patchwork reinterpreted and refreshed into dynamic modern quilts, filled with movement and energy. Her nuanced and complex use of vivid colors, elevate simple repeating patchwork shapes into magical and eye catching designs and her engaging gifted teaching style empowers students to make her patterns their own. She's taught at just about every quilt con, including quilt cons together this year, and generously documents her process on her Instagram, sharing gorgeous images of her

work as it shifts and evolves, her fluency and working with a range of striking color palettes through both repetition and intentional change is a signature talent that instantly draws the eye. Tara's design and teaching work has expanded beautifully during this last surreal year of COVID, including both live zoom classes and new on demand video workshops so students can learn at their own pace. She's also creating the fourth series of the popular and inspiring color collective subscription, launching later this year, in partnership with Sue, so topia. Who wouldn't love to get a happy mail with a stack of curated colorful fabrics and a new Tara designed patchwork block pattern in the mail every month. In addition to her own prolific pattern work this year she designed a beautiful remembrance block for social justice sewing Academy, whose powerful work, honoring the precious lives last year racist violence is so necessary to both challenge and heal our fractured country. A project many PMP members have given their time and hearts to as well. It means so much to us that Tara shares our guild's deepest values, not just in social justice but in true inclusion and widening the path. As you may have noticed this year are wonderful 2021 guild's President Chris batten has made one of her biggest priorities, not just offering incredible programming term members, but making it as accessible and affordable as possible. We've offered scholarships in each workshop for years, and when Tara heard about this she generously offered to gift those two seats in her classes to our recipients. First, and our 11 years as a gift. Our goal on these lonely and isolating times is to connect our amazing community by offering inspiration creativity and a bit of joy. And we are so lucky to have a guest speaker and teacher who brings together so many of our most cherished gold ideals. Please welcome Tara Fon



23:16

thanks Susan for such an amazing intro. Well hello everyone. So I'm really excited to be here and Susan also nailed my name which is amazing. And tonight I'm going to talk a little bit about color and design I mean, and you know before you guys all hopped on we were all talking and if you have taken class with me or heard me speak before you know I can wax kind of long and go off topic so they allowed me you know we set our timeframe so I am going to, you know, screw through this presentation because, like many of you like once we start talking about quilts, I mean, this could go on all night long, which is you know, one of the wonderful things about like getting together for quilt con right because you have cocktails you're talking about quilts for like five days I mean it just doesn't get better than that, but we only have about an hour tonight so I'm gonna hop into it and questions I guess you guys already know how to do all of that so I don't have to tell you to type it in and we'll handle that at the end because there's so many of you. Sometimes I take questions, Midway but I think with this amount of people obviously you guys have your, your rabbit hole way that you do it set so if nobody has any questions right now in terms of the hosts. I'll just jump right into it. That sounds good. I can't see anybody so I'm

just gonna assume that the silence is giving me permission to continue. So I'm going to go ahead and share my screen and talk about color and design tonight. Okay. So tonight, I'll break it down into basically three parts, gathering ideas and getting inspired because I do get a lot of questions about that like where do you get your ideas from and who knows right but you know, in thinking about it, there are a few places that I know for sure I get ideas from color and shape, which is so fascinating shaped to me is one of the wonderful aspects of quilting, and that for me as a block based quilts are shaped defined defines, you know, how you use color, and color defines what shape you might use you know they kind of go hand in hand. And then the last part is different design approaches which I've been thinking about for the past couple of years, really quite intensively, that you know, depending on what your final goal is with your quilt, there is a different way to design for me based on what my what my end goal is so I'll go through those as well. Okay, so gathering ideas and getting inspired I am a textile designer by trade have been for the last, you know 11 years I guess 12 years. And, you know these woven fabrics from West Africa I saw at this local quilt show, and I was just completely smitten in fact a woman offered to sell me her entire business which I really wanted to but I don't have the connections that she, so I just took pictures. I wanted to buy every single fabric in this booth, and from from the patterning and the striping and the colors of these fabrics you know this picture doesn't necessarily reflect the colors. I created this stripes quilt on the right and sadly I decided to quilt it with this really really thick heavyweight thread that just hurts my hands so it's kind of sad and will state have half undone for many years now, but those those textiles definitely inspired me just the weave of the patterning is incredible. I used to work at Michael Miller Fabrics for about 10 years as an in house designer and it's up in the country, a little north of here I live in the Bay Area. And I used to go walking up this hill after work, and I would see these gorgeous X's on this telephone pole. And finally I took a picture of them one day and I worked on this x quilt and I done many many iterations of this x quilt, all too. I don't love any of them, I don't love this one either, because something that's kind of occurred to me reasonably when I'm looking at this quilt, and the inspiration is the wonkiness of those x's was lost in the precision of my piecing, so it's it's time to revisit it I've literally made this block, five or six times in different ways but I've never done it without a ruler so I think that that's my next attempt with these x's.



27:25

I love old quilts, definitely I am a fan of Antique Quilts and these quilts on either side were made by a woman whose name is unknown most likely African American it came from an African American state down in Southern California. So I saw these boats for sale online, and I could not bring myself to buy a quote, I just couldn't, I couldn't do it at that time so I have lately bought a quote and I don't regret it one bit. But, so, Roger cough bought this

one on the right bill Vulcan and bought the one on the left and was able to see this Rodricks, the one that was traveling and his his show, unconventional and expected. And when I saw the quilt I realized it had been hand sewn. So I went home and I said about to make her quilt. Just, no I didn't want to be original, I want to play with that fun patterning, but her piece of skills were definitely beyond my piecing skills I couldn't figure out how she had done that center so I drafted up my own block, and for the most part I chose my own colors, but everyone's want to try her colors on four sides, and it was just like the connection that I felt to this woman, And to the act of hand stitching, and the act of like at the end of a long day you know for hundreds of years, women have been sitting down and sewing and I know men are part of the quilting world, but in general, for the most part, it is a woman's art form and that is what I felt really connected to, as I was making this quilt still one of my favorite quotes I've ever made. So sometimes you know I'll just doodle on my phone, little quick computer sketch on my notes, and I had this little doodle on the left and I could not figure out for life of me how to piece it because at the time I would call myself like a seamist. Like I thought seams were far superior to anything else so I wasn't going to fuse it I wasn't going to applique I wanted it to be sewn, but I didn't want to do a bunch of inset why seams and all kinds of craziness, so it just kind of sat on my phone until one day I realized that I could do it with folded fabric. And so I said about playing with a bunch of different rectangles. And the interesting thing about these quilts. This is a riff on a paper made with prayer points is that the shape of the folded piece of fabric determines the geometry of how you can lay out a quilt so that's really fascinating. So, that that's how that came about as I was finally years later realized, oh I could do something, you know with folded fabric. And that's what that turned into. I really love that. And this, you know, you have to lay it down row by row so you basically have to envision at the bottom of the quilt, what's going to happen in the next row, so I love that you know sometimes I couldn't actually finish a triangle or a diamond that I started sometimes they overlapped. And I think that adds a lot of interest to this quilt, but you'll see like this this little part went nowhere. Like, it had nowhere to go. I messed up on something and that's how it ended up. So this is a quilt as you go basically and at the end you just trim it and bind it and you're done. So something that's really important to me especially when I get into creative rut is to just play and it's easier said than done, right, separating yourself from the end product and focusing on the process is, is really hard for me. And so, you know, down here at the bottom. This was one of my lowest low creative red points, and I would like feebly dug a little scraps out of the waste bin and put it up, put a piece batting on my table like laid them out on the batting, and then I threw it back into the, into the garbage can, you know, I mean it was just all I could do to get into my studio and be creative for 10 minutes, and separate myself again from the end product right if you're not making a quilt then you kind of free yourself up to play a little bit paper cuts are the same thing for me at this is just cheap construction paper and I'm not going to frame this I'm not going to do anything with it so it allows me just to play and to have fun

and cut up shapes and go do I want to make this kind of block or look at the separation of the space in between the blocks and all kinds of things that when I start sewing, all of a sudden sometimes a door will slam down right but paper and putting little pieces on batting, that that's freedom. Over here is a half square triangle quilt that never went anywhere and so it all went into the scrap bin, but I had to kind of get this far to know that it was going nowhere. I didn't know what I was trying to say or do with it and I just was not inspired, so I spent a couple of days sewing some half square triangles and then threw them all into the scrap and over on the left you'll see more iterations of that Xbox Here's a big one. Here's a small one proportion is really important to me and the only way to know what something looks like is actually to make a block right proportion wise you can't work that out on a computer, you don't know what it's going to look like. So actually, all of these made it into quilts, we got a primer and my diamonds quilt and then the X quilt that I was continually trying to figure out how to make that quilt, and they all, they all ended up becoming something that sparked my interest but at the time, it was just kind of like oh let's just make some blocks and see if something sticks like throwing spaghetti against the wall.



32:26

So, color and shape, obviously really fascinating, a little bit about why I'm so drawn to color is that I was an in house textile designer right I said that from Michael Miller and I was able to do color in my day job. And, but I had to do marketable colors. I had to do colors that sold, and I had to work with colors that I didn't like, and I had to divorce myself from my judgement about my own personal like or dislike about those colors, and see if they worked, but I would have come up with all kinds of really awesome colors. I thought I would take it to my boss who is one of the CO owners and she just be like, no, no, no, no. And I would go home and this little rebellious Smith and I would put all of those colors together into a quilt. And then I'm like, I'm gonna do whatever colors I want to do but that's really how my love of color started and and the great. I was so, so lucky to be able to work with color every day in a design sense, and then be able to work with color in my fields but that's how I started really focusing on color. So my first book, you can see I was, I was not very friendly with filler I chose all these blue, little ditzy prints and I stayed with that palette for the first two or three quilts, obviously I was interested in value which is simply the lightness or darkness of a fabric. And if you squint your eyes as I'm going through this presentation that's the best and easiest way to see value right miniaturize it, and I love this well it's missing little patches, but it's polyester banding so that bad is not really going anywhere and I have no desire to patch it or fix it. I love that these patches have completely disappeared and you get to see through it tells me that this quote was well loved. So, this palette came about, I was working with this palette for quite a few years and probably around 2014 1516, and it was definitely directly influenced by my time

at Michael Miller right Michael Miller was fun novelty kid prints for the most part, and you can see that influence in these fun bright colors here. So this is a quilt that came out during that time this was challenged myself to use what was on my sewing table and yeah my sewing table gets really messy I've had to clean up this year you guys like my studio is pretty pretty neat now, but before I was on zoom all the time like you couldn't even walk in here sometimes but that was you know part of the fun is I would look down on the floor and there'll be all kinds of weird colors down there that were laying on top of each other, and I pick them up and then I throw them in my quilt. So I kind of missed that level of total chaos in here but anyways I wanted to challenge myself to use what was on my sewing table and make a quilt so I did. And two colors at a time that's what I was focused on this is, you know, we'll be doing this in the color interaction, and it's a really fascinating quilt because even if you're not interested in color, you can play with rhythm right the shape the proportion of a rectangle I mean it's a really humble shape but the amount of variation you can get from, from just varying the width of a rectangle, and how you repeat pattern and use value is just. Did everybody else lose internet.



36:40

No, I think it was Tara, I'm not seeing Tara in the list anymore, okay,



36:44

maybe she's going out and coming back in. Yes, I lost it or not to. Okay, so hopefully Tara is able to come back on.



37:19

See,



37:51

she's rejoining okay so her computer completely crashed. She's rejoining. So if everybody could just hang tight.



38:11

I'm Chris. It's Susan, um, I just called Tara, and she says she's so sorry but her entire computer just shut down and she's restarting and rejoining ASAP, and was thrilled to hear

that she got as far as a color and action quote before she disappeared. She was worried it had gone on longer and she didn't want us to miss anything so.

 38:33

Hey, Aaron.

 38:36

In the meantime, Aaron, do you want to do one of those quick little fun polls, is Aaron's gone.

 38:43

Yes, I'm still on. Sure, sure, that's not super easy to do on the fly but I can, I can make one.

 38:52

I'm looking, I'm looking at making one

 38:53

too. I know there were a few questions as well about when the workshop was going to be going on sale.

 39:22

Okay, for

 39:25

the block printing Panthera st montane, that one's going to be going on sale on Monday and that's going to be at 6pm.

 39:37

We also have let's see some events that are happening, we've got the queer quilters group happening on Friday. I believe that's at 7pm There's some information about that later in the guild slideshow presentation. But if you while we're waiting, we all can pull up our calendars and put things on the calendars that we want to attend. We also have the free table open this weekend. That's another thing that's happening, as well as the to terraform and workshops. I know I'm excited about everything that's happening this weekend. There's also small groups Sunday. And that is a small group that meets on Sunday afternoons from two to four. It's available for anybody to attend you can find the link in the members only portion of the webpage. Oh, I see terror.



40:39

Wow, I'm so sorry you guys who knows my everything froze you were all frozen and then my computer completely crashed. So that's never happened. I thought it was me,



40:49

like I think we all I think it happened to everybody. It's weird



40:53

to everybody freeze. Now you froze. I



40:57

thought it was us.



40:58

Yeah, we're sorry you guys okay so I just talked to Susan. She told me here we were talking about killer interaction and I was waxing along on this quilt. So, can you all see me okay. Yeah, right. Yes, I'm gonna go ahead and share my screen if you guys are ready for me again. Are All Right. Can y'all see that. Yes, fantastic okay well let's carry on. Thanks for hanging in there guys, sorry about that. There's a first time for everything. Okay so color interaction, I'm not sure where I was, but you know I was talking what long, about the humble rectangle and the things that we'll be delving into this weekend just using proportion color value and contrast to move the eyes right it's a simple quote but you get to play with a lot of design concepts in this quilt. Here's another quote from the same

color palette, right, and you can see that it's actually the same concept of repeating color, I started with two colors, but just decided I was going to use triangles instead of rectangles. And then of course because of the block that I was using it actually enabled me to add a third color in between the repeating triangles. And for me the real interesting thing with when I try to play with value and color is if you squint your eyes. Notice where your eyes stop in this quote. And for me it's in the high contrast areas, and the low contrast areas, right, so you can create a lot of movement just using value, right, you can keep the shape the same play with color, of course, but the main thing that creates movement in this quote is the use of contrast and value. So that's a really fun concept that I've been really thinking a lot about in the last couple of years, I wasn't really consciously thinking about it when I made this quilt. I didn't understand that. But now, now looking back at this quilt and thinking a lot about contrast, I realized that's what I was playing with. So this palette is dark and moody, purple, pink, brown, and this was a response to having to make endless, endless Princess fabrics, nothing against Princess fabrics but that particular shade of pink, purple and aqua it's not my favorite. So I challenged myself to make a pink and purple quilt that that I wanted to have right so I picked out this palette really dark really moody. If you squint your eyes it's only got a couple of light colors, a bunch of really dark and medium dark values. So then I went and I made this block right here. And I, it was just it was just garbage. It was, it was muddy, there was nothing exciting about it, my gorgeous palette over here, completely fell apart. And I think it's, you know, because of the contrast, there wasn't enough contrast for me but also when you're looking at a piece of color that's you know, yardage, and it's folded you got like nine by 12 there right inches, and then you cut it up into this little tiny one inch by two inch piece, the impact of that color is lost, so where it might stand out when it's in this big piece once you've cut it up and make it small, it actually you need to increase the contrast, lighten the values in order to have those colors stand out so I just added lighter values of existing colors that were in the palette, and that really helped those beautiful deep browns and purples and pinks pop. So I was really happy with the way this ended up though I've never done anything with it it just you know is my own personal challenge and there it stayed. So this palette came about, I started my textile design life at Pottery Barn Kids in their shooting department, and then I quickly actually moved to Michael Miller, but around to that I don't even know I'm going to stop trying to pretend like I remember times around four or five years ago, four years ago I went back part time to Pottery Barn Kids and was working part time at mica my life so I was working with these really bright saturated colors that Michael Miller, and really subtle in subdued colors a Pottery Barn Kids if you're familiar with their sheets like bear these their pink is perhaps too bold.



45:02

But, um, they told me one day to go get some magenta, we have these gorgeous Pantone

books with 1000s of colors and I pull out my favorite color magenta, and bring it over and they're like, no, no, no, no, no tone it too bright too bright, and they can't make me go back and finally they were like, Okay, we'll just go pull the color and they pulled out this really dusty March, and in my heart, like you guys just kills magenta. You just killed it. It's so ugly now, but I had to work with super really dusty colors that were barely there, and it was kind of a shock to my system. But about six months later I went into the fabric store and I saw this color on the, on the color wall, and I was like what is that color it's so gorgeous. I can't, like, I've never feel like I've never even seen this color before, and I went over and I grabbed the bolt off the wall. And it was Moff Stoli moth. And then I went and I pulled all the rest of the best of colors that they had and this was my pull from the store that day, that was all the domestic colors that I could find. But the influence of working with all of those colors after about six months finally finally kicked in, and then it set off like the dusty colors years, which I worked through for last couple of years. So, I didn't know how to work with these and I'll show you as at the end I believe thing I ever made because there was a lot of failures involved with working with these dusty colors. But one day, you know, in the mess of my room. After many failed attempts, there was a mob sitting extra chartreuse probably on the floor I was stepping on it I looked down and I was like that's the answer. So I added in a lot of bright colors a lot, you know Well, bright for this palette mods, and I mean chartreuse and aqua and like a cream color and it really helped those colors come to life. The other thing that was really interesting, interesting about this was I was keeping the dark value all pointed in towards the center of each of these blocks right, but keeping the light value on the outside, but it was playing with relative value, that, that there's only two absolutes black and white, everything else is relatively dark or relatively light based on its neighbors so if you squint your eyes, you'll see areas where there's two darker colors, where there's two lighter colors and it creates a really wonderful, especially if you really squint and look at it through eyelashes, it becomes like this faceted kind of gem look which you actually don't see when you're standing right in front of it, you only see it if it's miniaturized. This palette is still working with those dusty hues we came out with a bunch of cotton Couture's that Michael Miller Fabrics that was really fun part of my job was coming up with the colors for the solids, and, you know, I worked it into this quilt again it doesn't look like the desert, dusty cactus colors which is where our inspiration for these colors came from. Because of the high contrast, right and then desert you often see kind of like an ombre light to dark not not really high contrast and look all those gorgeous subtle huge changes in those in the sand and rocks there. This palette came about in my head but I later found a picture and it was exactly what I was thinking about in my head was like this kind of city city life nighttime neon lights, maybe some stars showing. And that was, I'll get more into this how this will evolve but that palette, you know, really. It just felt kind of edgy to me a little bit. And then black and white, black and white is an incredible palate cleanser for me literally, and it allows me to just play with form and rhythm kind of what I was talking about I don't know

if you guys heard when I lost contact with you earlier but I was talking about rhythm and, you know the humble triangle, I mean the humble rectangle. And so sometimes you know I'll just have to go to a black and white quilt every once in a while every couple of years I'll make one, just to just be a little play with form and not think about color. So scale is really important or proportion is really important for me to think about, and the quilt in the middle is quite an old quilt, It was obviously inspired by an antique log cabin with tiny quarter inch logs, and then the quilt on the right was somewhere in the middle years focusing on two pillars again, just playing with two colors and and learning all about color interaction that was the beginning of my diving into color interaction and the quilts on the left was a few years ago where I really wanted to modernize the log cabin and I thought about okay what are the elements that that modernize something will scale, making a big makes it look more modern and reducing the amount of information which, but by making something big, you are reducing the amount of information, not only with color but with scale and the actual literal amount of pieces in your quilt. So it's really interesting to me, you know, I feel like we could all play with log cabins for the rest of our days and never run out of ideas.



49:41

Again same boat two different, two different color palettes and I made the one on the right, quite a few years ago and I really did not like it at all when I made it now. Now I really I like it. I've come around to it but I wasn't, I wasn't pleased, but again it was one of those things where I felt like I just wanted to have a palate cleanser have a reduced inflammation quilt so I upped these blocks to, you know 10 or 14 inches, and reduce the color palette but of course I got bored. And the other thing that I think is really interesting about what I think about in modernizing quilts or making them contemporary versus traditional quilts, is that in a traditional quilt, you might be able to look at one block and understand exactly what's going to happen in the whole quilt and contemporary quilts I don't wouldn't say modern I would say this happens in many contemporary quilts, is it's like breaking up what's expected, unexpected patterning, you know you're moving right along, you're like pink and white finger white got it and then you're going pink and gold. Oh, back to pink and white right, so something that breaks the eye like I think about that in terms of when I use color and value is like how do you break up the eye on one of the ways to do it is to create order, like right here and then disorder, by changing up that order right and it keeps the eye moving and stopping. So that was the exploration of this quilt, and this point I have like 2025 ankle to quilt tops and sadly this is one of them. I didn't even realize I was making these, these the same quilt. I made these back to back, I made this one first and then I had a bunch of denim and I made a denim one, and to me they were completely different quilts until I took the obligatory I'm in pain basting this quilt, and I had the angle just right and I realized oh I just made this quilt with small one

and a half inch, you know, half square triangles and then these are large, they were like four and a half or five inch, and I was focusing on really different things so I just didn't even realize that I was doing the same exact quilt it was kind of funny. But so, you know, different colors can create different moods every once in a while. I do monochromatic, or reduce color, well it's not all the time but I do find that they, they're kind of a break for me into the intense color interaction because monochromatic quotes are analogous on, in this case, two colors sitting next to each other. They're calming. They're easy, right, they just, they just flow you don't have to think really more thinking about value interaction than you are about color interaction so that's really fascinating to me and it's nice to sometimes just think about something else other than color. So I learned a lot about color and proportion, which is so incredibly important when I was doing textile design so here's one of the prints that I worked on Michael Miller Fabrics. And you'll see here, it's the exact same palette you guys. And all I did was switch out the dark blue ground and the light aqua. And this was so important we did this all the time, we would do 20 3040 color iterations and sometimes it was even more subtle than that this is not that subtle, but you know sometimes just a lightening up a color, had a huge effect so playing with value contrast but also the amount of colors so if you've ever used a fabric and pulled colors from it and made a quilt, and the quilt is not pleasing. It might be because you didn't respect the proportions that were used on that fabric right you got to respect the proportions, and the color placements like who's next to who. It's really important if you want to take a pallet from a fabric to think about those kinds of things with the color collective I thought, oh it's so easy it's going to be so easy I have hundreds of pallets in my back pocket from all my years of textile design. I got this and then I started applying those pallets to quilts which I'd never done before, And I found it was just a miserable failure, time after time after time, like they do not translate for me. You might have better luck. So this happened a couple of years ago and I was so fascinated by.



53:38

By this, it was a big aha moment for me so I have this this palette on the left, and the color Collective is a palette, which Susan talked about a little bit. It's a palette every month with 12 colors, right 12 colors only, which was a big challenge for me when we started three years ago now, now I, I'm really excited by working with reduced colors, but so I have this palette on the left, and then I come out with a block pattern every month to go with a palette and I really loved this palette. I stood by this palette, but I made these blocks, and I was like, oh, oh, some of those just clumsy it's clunky I thought this palette was really gorgeous and kind of refined a little, you know, gritty and these blocks were just clumsy. There was nothing refined or gorgeous about them and I love an hourglass block but I did not love this power palette and an hourglass block, and I realized I had to do you know when I was looking at it I kept making blocks, thinking okay I got to make more blocks

because I firmly believe that you can't judge a quilt before you've made quite a lot of blocks. Don't judge quilt too soon. And so I kept going, and the more blocks I made the more I hated this, and so then it was time to do a little bit of problem solving, like why do I hate this. I really like this palette I want to use this palette. What's wrong, and for me it was the 5050 percentage of the amount of color that was being used. Right, I mean, you could make an hourglass with 2575, I guess, but I realized that I needed to see all the colors together, and I needed to be more in control of the amount of each color that was being used and I couldn't do that with an hourglass you can't find the geometry and I have tried I've tried a lot, and it always wins. So, I realized I had to make a different block. So I made a new block. And all of a sudden this quote came together and I ended up adding a lot of black. This is beginning of that phase for last like couple years where every quilt has excessive amounts of black because it's very dramatic color. But the wonderful thing is I could just have these, these pops, I could have these colors play their little role of being electric and Poppy, by reducing the amount of service area that they existed in. Right. And you can see that if I add a black here, it would have just exacerbated probably wouldn't have helped, anything. And here they are side by side the blocks, the old blocks and the new blocks and I that was just such a big aha moment for me, that how much shape influences the way colors are seen, I mean that's key for us because we're not painters we're quilters and we are working with very tactile objects that are fixed geometry. If you're if you're more improvisational or you do more collage or something you have a lot more freedom but I'm mostly a block based filter so I'm kind of stuck within the limits of that. So again, these are quotes that I did. Hey, my first finishes of 2021 or 2020 for that matter, the first books I finished in two years and they're both minis about 27 inches, but I'm starting a new series based on color using the same color palette really consistently. And so these are the first two quilts coming out of that series, and I just think it's really fascinating that the use of shape and renaming rhythm within the the quilt can really define how you see the colors and how you play with them and how they get expressed and maybe what other colors you need to add or what colors need to get taken away. I'm also My goal right now is to get away from the excessive amounts of black fabric that I've been using, because my clothes have gotten really dark. Over the last year like really dark. I guess I need the drama. But so, I, it looks like black but it's not black, it's like a dark navy and a deep plum and a deep forest. Because I need to like come out of that and come back, I'm kind of interested in, in working my way back towards some pastel colors so that's what I'm, that's what I'm doing. Okay, design approaches. This is this, I've been thinking about this quite extensively for the past couple of years, and



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I'll just talk my way through it but what I think is interesting, like when you start

explaining your quilts to people right as I've been doing for the last year or two or three or four, however many years that I've been giving presentations. I'm not a real cerebral quilter, I kind of put two things together I'm like oh yeah that's great, or I have a problem, it's really hard for me to figure out what the problem is I just tried to remake the block over and over again to figure it out. And in talking about it with you know people, you know, coming to guilds and explaining it. I've learned so much and I realized that some of these design approaches I've been doing for years but I had no idea what I was doing and it's really fascinating to actually finally put words to something that you don't really think about and I've learned a lot. So, these are the approaches that I've kind of thought about and I'm sure there's so many more approaches right, but these are the four main approaches that I use. So, you know your basic approach. Make a block and see what happens. And so with this hourglass boat. My goal was, where I started was to see how close I could bring pink and yellow together without it completely falling apart, like in value, right. So, I was gonna stick with pink and yellow for the entire quilt but you know I quickly got bored, so I made these blocks and I put them up on the design wall, and then just kept going and at some point my husband came in before these dark purple were up there, he's like oh it looks like an ice cream store, which is not what I wanted to hear because I didn't want my quilt to look like an Easter bunnies nightmare, right like this whole pastel thing. So I quickly went in and added some deep deep purple thinking, that's going to totally offset these pastels, but still work with them. And as I made the quilt. I generally don't rearrange things very much because I think that there's something that I like to respect about the natural flow of how you create something one idea leads to the next right when one color change or color addition leads to the next. And so generally I make blocks and put them up on the wall makes it make the next set of blocks and put them up on the wall, because I like to see how things evolve. So then at some point I realized that I really wanted some green in there. So I thrown some deeper greens up here and down here, and continued on that way. So that's how that quilt ended up, and what I was really interested in this, with this quilt was not only playing with getting those values close together but horizontal movement, and it was kind of the first time I realized that that I thought I was concentrating on like creating order, where all the hourglass blocks were in the same orientation, and then flipping them right so then that then your eye kind of stops and a hitches, and then it keeps going. But what's also happening is that when you squint your eyes, your eyes move to these high contrast areas, and the low contrast areas are resting points, the closer those values get together, the more you don't see that block. The further apart the values are, the more that block stands out to you. And so I think of it almost like this kind of musical accordion like it's like, you know your eyes, your eyes are going out and they're resting and then it comes in and it's like, it stops. And so there's a couple things that, that I was interested in, obviously with this quilt, but I had no idea about contrast at that time and that and the rule that contrast played understood value but I didn't understand what contrast did as a design tool. Oh, let's talk about this

code. Okay, so the other thing that I that I like to do is I like to put things in my quotes that I think are actually kind of ugly because my boss Kathy Miller, who was one of, was one of the owners of Michael Miller before she retired she had this theory that the first couple of times you see or many times you see a new color. You might think it's ugly until you are repeatedly exposed to it, and I have found that to be very, very true. and so I wanted to start working with like this apple green which I had never used. And so the only the only way to do it is just put it in the quilt. And I thought about taking it out at the very end and I saw I made the blocks and then I thought about taking it out at the end but, but I missed it when I took it out it's so awkward for me and for you it might not be an awkward color but anytime you're introducing a new color to yourself, it is awkward. And so I'm a high firm believer in using those awkward colors because for me, I look at that little part in this quote and it winks at me and it's really exciting. So that's my spiel about using using new colors it's gonna feel awkward, and it's gonna feel bad but if you take it out, or resist it, then you'll never get to know it, so.



1:02:34

Oh, let the design, design evolve this, this approach is so rough so I made all of these little half square triangles using that brand new to me dusty palate, and I was basing it on Amish railroad quilts that I had seen railroad crossing, oh gosh, say that fast. railroad crossing boats that I had seen and they always have like this really dark sashing running through the quote, big acts. And that was my inspiration and where I wanted to stay and then I had a massive battle with this. And so, you know, I could tell even at this point that the black was overpowering this quilt, because these are tiny little house for triangles, there's so much subtle color interaction and value interaction happening in this boat. And so, you know, my idea was to, oh maybe if I break up and put a stripe in there because subtle stripe in the X that'll work. Okay, that didn't work, make the x's thinner. Well that didn't work, I went through a lot of iterations which I didn't even have pictures of sadly. Okay, so then I decided what if I pull colors out of the quilt to use or colors that complement those, those, those desti colors. What if I add stars in the middle, what if I add some prairie points along the edge to echo so that I made a bunch of like tiny bird points the same size of the house for triangles. Nothing Nothing worked. And finally, finally I took it out and I was like oh, there it is. So, that's part of the reason why I didn't notice that this quote and that Dennis, what were the same quote because I had a completely different design process going on. It wasn't until the end when I took away the sashing And the quote when you know I lost, but I really liked the way it turned out I don't mean that I lost because I really loved this quote but my idea lost about adding that sashing in. So the other method all committed to so that's terrifying for me. And if you if you know me at all you know I'm not really keen on improv, though I'm, I'm, you know I like gentle improv, but some folks, you don't get a choice you just can't plan it out, and that's the case with string

quilts, which I love to make, I'm just gonna sit my teeth for a second. So string quilt, who wants to pin hundreds of strings to the wall, like, I don't. So I made this out of my scraps, and you just have to sew one thing, then so the next and then so the next thing keep on keeping on. And when I got to the edge. I tried again, a few different blocks, and the first idea was to just continue on with these colors, so I made one of these big squares, and this bolts about 80 inches. So I made this big square, about 20 inch square with all of these bright colors and it was immediately I could see it was going to crazytown like it was just too much. So then I made I reduced the information and I made like a two color stripe like a gray and black stripe threw that in there. That didn't work. And then I realized, okay, what I could do is just take out the bright colors from the whole scrap in and use the darker colors and then that really tied it in and made it look like one quilt. But towards the end of this. Well, I noticed you know when I squint my eyes. I made these two towards the end and I really loved how it had these, these high contrast dark, deep areas, and then these light areas rather than here where it's like, dark, light, dark, light, dark like here I did dark, dark, dark, light, light, light, and I wanted to work on that idea because I thought it was really fascinating. And so I made another one, and sadly I wasn't bold enough in my color choices because, again, you don't get to like lay it out and put it up on the design wall, you're making these choices from, you know, right in front of you 12 inches away and we talk about that in the class on Saturday. So sadly I didn't make bold enough choices, and it turned into kind of a rainbow ombre quilt. So I've never finished it, I really like it but I just wasn't inspired to finish it because my whole idea that I wanted to follow kind of got lost in the shuffle somewhere so you know, maybe I'll try it again someday.



1:06:47

This is another commit as yours so I kind of talk to you guys a little bit about that earlier that with the bizarre quilt, but this is made with prayer points, and you can see right here, that this was long before I discovered glue sticks, which saw as pinning each of these points to the foundation. And, again, you, you kind of have to envision in your head, you have to imagine like what the next row is going to look like. And so all kinds of funny things would happen in this boat where I kind of messed up on rows or did, did you know who knows what happened, but it's very hard to imagine in your head what it's going to look like. So that was the story of this quote but I really loved those little Winky bits in there, and had a lot of fun but this boat weighs like 20 pounds it's really really heavy and it's only about, maybe 60 inches. But the wonderful thing about the fiber and the bizarre, well, which I can't really ever get anybody very interested in, I'll tell you that it is mostly an oral tradition among African American communities that has been fallen out of favor but was really popular in the 50s 60s. And so there's just not a whole lot of information available about these quilts because it was passed down from person to person to person. But the reason why I call it the Pinebrook well is because I like to let people know what the

block was that, that I was interested in, or that my inspiration was from, so that if people want they can go and look up the history of that block right because I love that but these, there's not a whole lot of history about the papers and I think it's mostly just one of the most fascinating quotes out there, I do have a board on Pinterest about primers and at the time when I made the board, it was like, all the pictures I could possibly find. There's just not a lot of information out there on these quilts, but they're heavy. So, this one is, is really interesting, I keep saying that they're all interesting but it is really interesting thing to think about different design approaches. So, you know, can the quote be broken down into background and bits and what I mean by that is that I'll start here, when I was making the first iteration of this quilt. I kept getting really bogged down into the details, and I couldn't see my way forward, which is one of the reasons why I don't love improv is because I need to have a big picture of what's going on, I get if I don't have a big picture I almost get paralyzed like I just don't, I don't even know what questions are relevant to ask or how to how to go forward. So with this quilt I was making these long rectangles and then adding in the little triangles in the corner, and, and really wanted to focus on these areas use flying geese, but I was, I was getting really bogged down by just the whole, the whole process so what I went back and did was I took that off the design wall and I started again. And I broke it down into the long rectangles, and I went and just laid out long rectangles and I was like okay, now I have the kind of the general flow of how this quilt is going to go. And then I can go in and pay attention to the details, which is this little area right with the, what became the flying geese and it really allowed me to have a little bit of clarity and almost, you know, the quilt has two rounds first rounds the background and second round with the detail, just like if you're doing a pencil sketch right you just kind of sketch it out and then you go back in and you sharpen up the lines.



1:10:06

So this, this new, new thing that I've been doing, which I highly recommend, if you have never tried this, is to pick a pallet out on the wall is really an awesome process is really, really different than picking a pallet out, just putting your arms or on your desk or you know just laying up big areas of color is really fascinating. So, this quilt. I won't go into the story of this spoke well too much because it's long, but we'll just say that I tried and failed to make this quilt many, many times, and part of the reason why I tried and failed is because I would make one block and then like add this little sashing bit and kind of mess around with that block and spend all this time on this one block and then still not know where I was going like what was going to happen in the next block, so I tried and failed many times, and then one day I just took all the fabrics and stuck them up on my timeline I was like oh, now I have a picture of where I'm going. Okay, now we can proceed, and then started breaking down that that quilt into into blocks, right, breaking down these big

areas of color into blocks, and that really helped me to see my way forward. So, you know, again, you, you always have to let a quilt evolve, and I had this light blue in the, in the center, and I really liked it, But I realized I had a problem in that it was Bullseye dead center and it was going to become this one focal point that was just going to steal all the attention. But I also knew I that couldn't really fix this problem until I had more inflammation going on in the quilt. So I kept working on the quilt, and adding these little bits of sashing. That's what I call the dark fabric. And at this point I knew I was kind of nearing the end of that I had to deal with that that blue situation. So my first inclination is to think about contrast, right, like it's a really light blue so what if I just went a little bit darker on that blue. And that was fine. I mean it was fine but some of the spark and the life had gone out of this quote for me. And so I thought okay, if some of the sparks got out maybe I need to add more light values into the quilt. So I did. I added them over here on the left, and then at this point it just started looking really contrived, because there's three light values on the outside and then everything else on the inside is medium to medium dark and I just didn't like it. I wanted that light blue, I wanted it. I wanted to make it work. So, in thinking about movement right this shape and contrast and color all create focal points. So here in this magenta is like this big J shape it moves your eye over here and then back to the left I mean depending on how you look at it, everybody's gonna see something different this blue comes down and moves down here, but this this light blue right in the middle, it was just this kind of big old rectangle. So I realized okay just move it, make it move so when your eyes hit it, they're going to move off to the side and then go somewhere else. And so I ended up doing that I was really happy with how that worked out just moving out of the center. I took out the light area down here because it felt to balance to me and one of the things that I'm really always trying to strive for is imbalance in my wealth, and sometimes that can go bad. I'll show you guys some, some bad, bad results. This weekend in classes but sometimes it's wonderful but imbalances, it's a hard thing to learn it's a lot, it's very hard for me. So that's how that quilt ended up and as I was really happy with that. So again, this was my challenge was to start using red, and it was a color that I had resisted for quite a few years, I mean I love red, our couches are red. Like, I love right it's in my house, but in my quilts, I just don't use it especially not this bright primary red. And so I put up the red on the design wall just laid out big old piece, and then I laid out the whole background I don't have. Sadly, I don't have a picture of that. But I put up the orange and the black and the teal. And then, I chose every color based on how I thought that they would go with the colors up there on the wall. I didn't worry about how they would go with each other and it was a really interesting process, and it created a palette that I would never have come up with, if I was pulling colors one at a time and laying them all out like a stack on a table. It just creates a really different color palette. And so that's how I pulled together the colors for that quilt and I think it's really something that I still love to do and I don't do it often enough because it does get messy right because then pretty soon I have like 50 yards of fabric all over the floor as I'm looking for

just that right color. But, but it's a great starting place, and then you'll see that I started to make my blocks. I was making these applique blocks, started to lay them out in their design. And then in the end, most of that red is covered up and you wouldn't know unless you know I told you that the red was the complete



1:15:06

impetus for this palette, right, so here I didn't have any red in in the top layer of the quilts and I realized that it was getting lost and so I added in some of those red pieces into the top of the quilt. Again this is a quote that I was working on last summer and didn't get a chance to go forward with. I would like to go forward with it but I started out on the wall, and then I actually took it into my computer, it was interesting, I took it into my computer and I drew my computer which is not something that I've really done before, and I came up with a drawing, and the colors really changed in the computer and then I loved what was in the computer more than what was on the wall so I struggled to find the colors that were in my computer, and put the you know put them up on the wall, but again, you know, it was a the impetus was red and black like this just start high contrast super dramatic color combination right red and black, and how to play with red and black and have it stand out, but then also how to mitigate it, and one of the things that happened is that I started to have to introduce cobalt blue which I've never used before, because of that high contrast of the red and red and green together which normally reads Christmas but for me it didn't in this quote, but I had to put other areas of high impact, high intensity colors in there to start to tame some of that red down a little bit so that sadly as far as as well. I forgot and it's behind me and my cubby hole, awaiting me Sunday to get back to it.



1:16:32

Oh, I



1:16:33

have a picture I put a picture in here of my. Okay, so my last thing that I want to leave you guys with is make ugly stuff like Don't be afraid, be fearless and don't judge yourself the first time I made something early I certainly did judge myself, and probably the second time and the third time. Now when I make ugly things, I'm a little bit proud, or just kind of like in awe of how bad it is. And you might look at this quote, and think that it's fine and that's great because everything's personal right but what I was after is not what ended up happening in the spot I went far over the edge into cast, and I've lost this little piece here I only made this couple months ago, but I've lost this piece here and I stood out on where it

is. But, you know, my idea in my head started out really different and this was for the color collective so I had these 12 colors that I had to work with, and we'll have to I chose them, but the whole time I was working on this quilt. I was pretty pleased with it. I was pleased with myself I was pleased with the quilt, but I should have known because I would get your My husband would come in or my, my business partner, Amy it's topia I would show her the quilt and both of them which bag. Oh, yeah. And then I was done with it and I walked into my student I looked at the design was like, what kind of crazy person was loosen here, it is total chaos. There is nothing unifying this book The best part of this book to me is this really low value center area. And what I mean by there's no unification or pure chaos is that sometimes the value of this string is dark. Sometimes it's light, sometimes it runs for a long time. Sometimes it's just one color. Same with the diamonds sometimes the dark colors on top, sometimes it's some bottom. And then these in between places sometimes it's light value dark value and then what, what is going on there, like who knows I mean, this was 2020 so I wasn't about to psychoanalyze myself or this well I just kind of laughed and I was like oh yeah wow that's bad. Okay, you better do something else. So I had to make a new quote with those same colors. So, another just ugly quilt that I made when I was struggling with these past these you know dusty colors and sadly I don't have a lot of pictures, or any pictures besides this one. And I was so frustrated with these colors I worked on them for like three months, try to failed. And so finally I was like you know what it looks like a sunset like a desert dusty sunset so I'm just gonna make a sunset quilt. And then I had all these prairie points that I made with the colors because all I could do is like cut them up at that point and like fold fabric and just try to run the colors through my hands. So I had all these prayer points which I still have not done anything with. And so I cut out these rectangles. And I walked back into my studio and I was like, Oh, this is like a pink and purple nightmare. It's not so bad but at the time I was just like oh boy, laughs, and I went into the scrap bin, and then I made that quilt, but that took three months of me trying and failing so I really encourage you guys to make ugly stuff and especially if you're trying out a new concept or new colors. It's not gonna be pretty all the time, it's just not, you know, it can't be otherwise we'd all be superstars and, you know, have superpowers of being able to make gorgeous stuff every time we said about quilting, and I worked with that dusty palette for many years and really really loved it and got to know it and until I got bored with it. A couple years ago, I got bored with it and then I left it behind on to you know bright red and black so that's what I want to leave you with is make ugly stuff. And that's it. And now we have time for questions.



1:20:11

Thanks Tara.



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That was really great. Okay,



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I will start with some questions while everybody's typing them in. Do you have a favorite color, or a least favorite color.



1:20:24

Yeah, I



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have the least favorite it's the sailor blue, and we've never been able to make nice I had to use it all the time Michael Miller, and it's fine if you put it with dark gray was on all of our boy prints, it's fine, but when I try to put it into my own quilts, it's like gives me the heebie jeebies. And if favorite colors magenta, it's changed. So how long has it been your favorite color, like 10 years. Yeah. So what can you tell us about the color collective. So it's,



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you get,



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it's like, it runs every year for six months, seven months with a guest person Latif So fear is our guest designer, she's coming up next month but so it runs for six, seven months once a year. And so it will be opened up again in the fall or winter I'm not quite sure what the future looks like, if we're going to rerun, an older season because like many of you, we've all been running around like chickens with their heads cut off this year. And so we really need to pause and then kind of go forward a little bit more of a coherent plan so we're not quite sure what the color collective will look like, but there will be another season. Great, great, I, I'm a member and I love it. Okay, great. I haven't actually made anything but.



1:21:39

Chris, you're right,



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I do know your name.



1:21:42

Yeah, your name. Yes, okay,



1:21:44

it's all coming together. I also took your color interaction class earlier. Okay, when you started offering classes and yeah and my life like seriously colors together that I never would have. Yeah, that was my goal. That was my goal, you know, when I came up with this idea and I was like what do I have to offer that, you know, might be exciting. I was like well it's obviously color, but one thing that I learned in the way that I was forced to learn how to use color was by using colors that I didn't like, you know, it really allows you to stop being judgmental about the color and and see it from a design sense and make nice with ugly colors or colors that you think are ugly, because it always changes, and that that keeps it exciting and the other thing is that I learned how to quote from quilters newsletter magazines, covered, covered read them over and over, and I knew all the techniques so when I finally like wanted to do something, whether it be applique or anything else. I knew five different ways to applique, and so that's really important to me to, to, like, teach techniques because the more techniques you have in your toolbox, the more you know, there might be a certain technique that will help you achieve your goal better than a different technique for every well.



1:22:59

And then I was going to ask so your workshops, sold out extremely fast. And are you you're offering workshops on your own.



1:23:08

Yeah, so I do workshops with billets and then I also do workshops on my own platform, and I do. I'm seeing, Angie, I don't know how to just find your, your comment Angie. Oh, Tara I do lots of. That's cracks me up sorry I got distracted. But I offer classes on my own

platform and how I generally do is run a class for a month or two until I get bored or people get bored, and then I move on and do the next class for a month or two and then I just did some on demand classes too, which was really exciting, because after quote con i learned that certain, certain things should be learned on demand, and one of them is freezer paper because it's a highly technical, technical technique, and you can rewind it and and I realized you know I thought of on demand is, I don't know how many of you guys did quote combo when I first heard that it was on demand, I was like, Oh, darn. Ah, but then I've been teaching in freezer paper for as long as I've been teaching which has only been about four or five years but I every time I teach it's like a hair pulling experience for everyone, because you just have to get over the learning curve, you know, and then so during the q&a at QuakeCon for the freezer paper class, people came in I was like okay so I've added, what's your questions nevers like I was really clear, I don't have any questions. My dad exploded, like, Oh, why was it so clear. Oh, cuz I could rewind and re watch it until the light



1:24:33

bulb went off, like,



1:24:34

oh so I realized some classes will be on demand. And that's just a great way to learn, but mostly I like to do the live classes. And I'll have to check out the classes to sailor wants to know can you, she says can you say something about your choice to not use prints, And does it have to do with working at a fabric company. Yes, print fabrics I use your day job. Yeah. Yep. Yeah, I use it all you know I always combine prints and solids and blenders but before I became a textile designer. Sometime during the years when I was in school for about two or three years, I switched from using prints to solids without realizing it, and then I just never looked back because every time I would get out of print. I would start, you know, deconstructing the prints and looking at the design it just was very distracting for me. But I do love prints and I'd like to get back to them. All my prints are really dated, their inboxes. Yeah I was gonna ask that, do you have any prints in your stash. No, but I really want them but it's the daunting task of creating a whole new stash. So I need to buy more shelves because I'm a maximalist I'm not one of those like, oh, we should, you know, try to scale back our fabric stash I'm like no, I just need more shells. So, once I get more shells, then I can buy more fabric, but until then, you have any advice for somebody that is looking to start a stash of solids. Yes, oh yeah, for sure by fat quarters to start with because you don't know what you're gonna like by charm packs because it introduces you to certain colors and if you want, then you can always go and order yardage of a color

that you like, as long as you have the color card, but the best advice is advice that I read in quilters newsletter, which is seriously like if you can ever get your hands on the old quilters newsletters from like the 70s through the 80s goldmines of information, but the best advice was to, when you go to the fabric store when we can, again, for those of us who can't go to your favorite color. And if it's aqua, it's gonna be like a medium, probably mid tone, something rather right but go to your favorite color because you know that color and you can buy some of that color because I always feel a little insecure that I might not have that color and it turns out that I have like three yards of it, that go to that color and then pick colors from the right and left. So not only you're gonna start to get lighter and darker values, but you might go from Aqua to like a more green to a more, you know, royal blue, you know, whatever it is but, but, identify your favorite pick to the right and left, because I'll tell you something that's really interesting is that, you know, for the most part, people are filled with medium value fabric stashes that, that if you look at your fabric stash. It's mostly going to be medium value and it's like this weird feedback cycle between the manufacturers, the consumers and the shops. And so, you know, working in house, we would make all kinds of different backgrounds for fabrics for us green pill, whatever, all kinds of colors. But what always sold was Aqua coral gray Navy. And the reason why is because shops want to go for the thing that they know is going to sell, they don't want to, they don't want the outlier because then they're gonna stuck with it. And so shops go for the best sellers and they're always generally medium value or like, aqua, you know Navy Gray, and then the consumers are so used to seeing those medium values that they just want more of it because that's their comfort zone, because they're not used to playing with the light in the dark valleys, and then it just creates this vicious feedback and I really do think that if we might even say that but it is an interesting cycle to observe. We need to start buying some, you know, later value fabrics



1:28:27

in darker, Yeah.



1:28:29

Okay so Michelle wants to know what led you into textile design. Well, naively I wanted to become a quilt fabric designer, and so I didn't know that there were no fabric companies in the Bay Area in California, and I'm really glad I didn't know because I would never have gone to school is this vocational school. And I happened to get so Megamall I had an art studio out in California with four people, three people before I came, and then the rest of the business was in New York, and I just happened through networking to get a job there. It was meant to be so I had the only one of the only three jobs in the Bay Area in a quilt

fabric studio and sadly when my boss retired. She sold her half and that studio shut down a couple years ago so now I work for Riley Blake in house, but I also do stuff for Pottery Barn Kids in house. Yeah. So Elaine wants to know what's the name of the magazine you learn to quote from Oh quilters newsletter, and surprisingly also American culture, society, you know the Paducah, people back in the day, their early magazines were really, really incredible as well, like, amazing articles, a lot of history in those magazines, so if you can get hands on back issues of either those on, on eBay or Etsy sometimes we'll have them. They're great, magazines, highly recommend them. It's Marcy wants to know which fabric do you use the most, I think she's wondering what brand of solids. Oh, well I partial omega Miller, but that's because of the colors that that I love and know and helped great but I like them all. I like all the manufacturers and I love Kona for its to spray it's like really thick, and then I love Michael Miller for its finer qualities, and you know Mota has more dusty colors and Kona has brighter colors and paint brush studio they're there, they have this whole line of stuff that's not even their regular cotton's it's like these other cotton's that you have to like special order a color card for they're one of my favorites because they're the weirdest colors, they've been the same color since the 80s And they're just bizarre. So I think that the more manufacturers you use the better spread and the more interest you get like if you only stay with Conan I know Conan is super popular, and that's what most quilt shops carry because it is super popular right it's like a never ending feedback cycle. But if you if you branch out to the other manufacturers, you're going to get a really wide breadth and wonderful subtle differences. So, see Rachel she's taking the galactic workshop and she wants to know, do we need to know the freezer paper methods for that



1:31:13

workshop. Nope,



1:31:14

you're gonna learn all you need to know. Okay, it's a little bit different. What I do is freeze the paper in that workshop, it's a little bit different we use it as you'll see, but it's different than using it as a piecing Foundation. And then somebody else wanted know if they needed all solids for your workshops. Oh yeah well for the color, yes actually see. I get so excited I'm like, whatever, no actually, you do for the color interaction class, you really do, you're getting the most out of it if you have solid scraps for the color exercises, when it goes to sewing the quilt, you can absolutely do whatever you want. Print solids combo, but it's really hard to see how colors interact, if you're playing with a print because prints has lots of colors in it. So you'll get the most out of the class by using solids, if you have colored paper or anything like that, that's fine but the galactic it doesn't matter, whatever

you want. Print solids and with the bars quilts itself. Print solids, whatever.



1:32:13

Um,



1:32:13

let's see,



1:32:14

I'm wondering,



1:32:15

you know, you showed your little doodles and whatnot, how do you organize all of that, you organize your ideas as far as like you see something and you're like, Oh, that would be really cool I need to explore that. When I can say that I had some kind of system, but there isn't, it's, it can be very frustrating. I keep notes on my phone, that's, that's what I found to actually finally be the most convenient I used to try to keep, you know quilt journals or, you know, like I have, like, I have like 10 of these, and then I lose them and then I don't know where the current one is but I always know where my phone is so I keep a lot of notes on my phone with doodles, or. And then, yeah, like now, if I have an inspiration picture I've been trying to email it, you know, to email it to my computer and at least put it into the folder that says log cabin stuff all sorts, but that's it's, I've never had a good organization system and that's fine because when an idea is exciting too. Sometimes I've made up a quilt and I realized that I had, you know have a picture of something that I did from 10 years ago that never went forward, but that was the exact same thing. So, you know if an idea is exciting to you you'll come back to it. Okay, so are you having a hard time with needing to keep things tidy and being on the fly, creative, I mean, I'm because I'm personally I'm struggling. I'm trying to tidy things up and it's just, it's a disaster.



1:33:45

No, I



1:33:46

guess in a disaster. So the fact that my studio is so clean all the time now. It's hard because I work best in a disaster. That's where I thrive.



1:33:58

I'm the same way.



1:34:02

Yeah, no, and it's hard because, and then I can't find what I claimed and I'm like, Yeah, I knew where it was messy. Yeah, it was right there, always all of it, all of it was just right there you could see it all touch it all. Yeah, I stepped over it, you know, times a day.



1:34:20

Does anybody else have any last questions before we wrap up for the evening.



1:34:28

I think that is all.



1:34:29

Thank you so much here. Okay. Well, thanks, you guys are so sorry about the snafu earlier who knows what the heck happened with my computer. She's she's pretty new, but she was like, I'm done, I'm done. So I sorry for that interruption earlier and I appreciate you guys hanging in there with it and I'm looking forward to this weekend. Yeah, it'll be fun.



1:34:49

Thank you.



1:34:53

All right, I'm gonna head off you guys cuz I got I got dinner waiting for me so thanks again

and I'll see you all. Well, I'll see some of you this weekend. Yes. Yeah.



1:35:05

So you guys. Let's see.



1:35:18

I wanted to talk about sisters so the sisters 46th annual outdoor quilt show is coming up. And as most of you know it is the largest outdoor Quilt Show. I believe in the world. So, and the Portland Modern Quilt Guild has a special exhibit there, and our, our theme this year is renewal which also aligns with the sisters theme, their theme as well is renewal. Our submissions are now open. And it's opened until April 30, so please visit the submission form on the sisters page, under the Get Involved tab, and I have put together another couple of ideas to kind of get your heads thinking about, Do I have a quote that could align with this renewal so if, if I show your quote here, you better, submit it, please. So, renewal one idea is, so the MTG had this modern classic thing, this last year for quilt con together. And I know that Anne Marie had made this job or her quilt so this is basically taking an old MTG block or a block of the month or quilt pattern and remaking it in what they call their you know modern classic colors so this could be a form of renewal, a scrappy quilt could be renewal quilt, and this case crumb quilt block I mean, first of all cake like the colors are just fantastic. And then, you know, anything to do with scraps, you're renewing your scraps, which I think would be wonderful. A rainbow quilt, whenever I think of renewal I kind of think of rainbows so a really bright fun rainbow quilt would be really nice. So Jill you should submit this one. Anything floral, I think of spring when I think of renewal, so this nice floral quilt I mean, the quilting on it is fantastic. This one's by Cheryl



1:37:34

and I,



1:37:35

I think that this would be a great quilt to hang out sisters. Okay,



1:37:42

so,



1:37:42

um, is an available.



1:37:47

Great.



1:37:49

Hello, Portland Modern Quilt Guild. My name is Anne Nelson and I have been working with Jenny McKee as many of you know, I'm a new member and she's in an older member of The Guild and we have been putting together an online virtual retreat for you.



1:38:05

So,



1:38:06

why would I want to go talk on zoom



1:38:08

with a bunch of strangers, all weekend. Well I'll tell you. We'd love to invite you to take a weekend for yourself, you'll have plenty of open zone time for yourself, you can work on the projects of your choice and if that doesn't float your boat we actually have some projects planned. We've got a couple of tutorials that you'll walk away with some finished projects from a couple of guest speakers, Iris from modern domestic is going to come teach us how to keep our machines in top working order between services and Christina Camillia own guild member is going to come give us a talk as well on Sunday morning, some other thing we're gonna do a little bit of improv



1:38:47

projects,



1:38:48

we might end up with things like this. Who knows about prizes and fun things that might come in your little packet, but we do have a lot of fun things planned. Again if you decide, we have a schedule all outline. And you know what, six o'clock we're gonna do this if you decide, that's not for me. You're welcome to just go into a private room with your friends and go visit with them. Speaking of friends. You can invite your friends they don't have to be pm que je members to come to the quote retreat they just need to add that extra \$10 on to their registration. There are a very few spots left and I would suggest since I am mailing out packets tomorrow to go out and get there by next week that you get your registration in tonight. If you don't, if I miss the mailing I will do my best to get it in your hands by the time the quote retreat starts next Friday. But if it any by any chance, we don't meet that deadline then I do have everything available online as well it just won't be as fun. We've got some charity block projects we've got like I said some improv, and then another little secret project as sort of a little keepsake from the whole virtual retreat. You can do your own thing again. Come join us if you want to bring a friend, pull out this this is my black and white stash that I got out to work on one of the projects. So, you know that I think there's going to be a lot of fun in store. It's \$35 to attend for the full weekend, Friday evening we kick off at 630, and we end Sunday afternoon at two o'clock when it sort of rolls into the, I forget what it's called the Sunday afternoon group anyway. So unless anybody has any questions.



1:40:31

That's all I have.



1:40:37

So if anybody has any questions if they could type them into the chat box and then maybe. Lori wants to know what the dates are again



1:40:44

the dates, Friday evening we start April 23, and it's it's the 24th as well and then the 25th and we get done about two o'clock Sunday afternoon, so not this coming weekend, but the following.



1:41:00

Thank you.



1:41:02

Thank you.



1:41:05

So the free table is this weekend in Hillsborough, and we're actually looking for another host so I believe the last month that the free table will be in Hillsborough is in May. So if you would like to host please email us for more information. If we don't get a host then unfortunately we won't be able to have a free table so please, volunteer to host. Okay, and, oh, it looks like, okay, sorry. Let's see. So charity so drop off and pickup is coming up on April 24 from 10 to one, the address can be found in the members only section of the website. I will say that I was there last time and there were quilt kits to be picked up. So this is a picture of a quilt kit that was completed into a quilt top and dropped off to Cath, and there's wonky star blocks. And let's see, there's binding if you would like to do binding, there is quilting so there's both long arm quilting so everything that you need for that, what mine is the thread I should say. And then there is also quilts that are already sandwiched and basted and all you have to do is quilted up on your domestic machine, and the kids at Doernbecher will not judge your quilting skills, they will not judge your binding skills so if you need practice. This is a good place to come. And also I'd like to remind everybody that we will not be accepting free table drop



1:42:39

offs.



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The free table and charity so are happening on different weekends so it just, it makes it a mess for whoever is the last person that charity so to have to store everything for the free table so thank you. And speaking of wonky stars there is a tutorial so if you are wanting to learn how to make a wonky star and don't know how and you've picked up one of the kits from Cath. You can watch the tutorial on how to do it so make sure to subscribe to the PMDG YouTube channel and you will be able to see this video along with the business portion of our meetings. Charities zipper bags, there's still kits available drop off and pick

pickup can occur on Mondays, but please text before coming. The address is in the members only section. They are also requesting zippers gallon size freezer bags and fabric that's a half yard or more. Sunday this small group the Zoom Link has changed again since the guild has workshop on Sunday. So make sure that you get the new link that is in the members only section, and volunteers so we currently need a volunteer coordinator. And so, the last time I talked about this, I didn't really exactly say what you would need to do so, this would be a great job for somebody who might not even be local to the Portland area. So basically what you would need to do is just manage a spreadsheet of available volunteers, and which jobs they kind of want to do, you would need to answer emails regarding volunteering, so if somebody, you know, says, Oh I want to volunteer to, for example, do the free table, how do I find out about that. We would forward that information on to you and we would kind of help you navigate that. And then you would also need to check in with the free table, and charity so programs via email just asking, Hey do you need anything, you know, how are things going, can you know do you need help. You need me to find somebody to help you with something so. And I will say Volunteering is a really good way to get to know your fellow guild them guild members especially now when we can't even meet face to face. So with that I would like to welcome Nancy Stovall of just quilting she is our business member spotlight this month. So Nancy if you are here,



1:45:21

I'm here. Hi. Hi. It's really great to be here with all of you guys, and I just want to thank the guild for letting the business members have a few minutes to talk about what we do. I'm a long arm quilter, and I have a little studio in Southeast Portland, and it's been it has been quite a year. I know you guys have been busy because I've been busy. So, but anyway, I haven't since I haven't been able to really host anybody in the studio. Matthew my husband, who is the gills, the guild's photographer. He and I created a little video to show you kind of what goes on in my studio. So, um, Aaron is going to take over and play that for me. So anyway I hope you enjoy. We had fun making.



1:49:04

was so awesome.



1:49:06

Thank you, Nancy.



1:49:08

It was great. We had a lot of fun making it.



1:49:17

Okay so we have a couple of classified ads that have come in so there is a fabric sale to benefit Trinity. The Trinity Lutheran scholarship fund so the woman that wrote in her grandmother had passed away, and the Trinity Lutheran School was very near and dear to her grandmother's heart. So, they are selling off her stash, and it's basically bring your own paper grocery bag and fill it for \$5. There's lots of coordinating fabrics and everything like that and this is happening may 15 and 16th. From 10 to four, and they may possibly have it another weekend if not everything sells out. So, the address and all the information is now on the website there's a new tab called classified ads, so you can find that information there. And the next classified ad was for a job with a local business. And basically they are looking for an office assistant, and it is a part time position. And if you are interested in that, there is an email contact in there, there's a lot of information to the ad so if you want to read every little detail you can take a look at the classified ad on our website. And we have a new block of the month, or we have a new block for the block of the month, this month. And just to remind everybody, if you are new to joining us we are stitching along with Tara Evans of Tara Lee quilter he she has designed our block of the month for the year, and if you use the coupon code PM QG 2021 on her website, you will be able to receive the block of the month patterns emailed directly to you every month for \$10 So it's \$10 a year. And if you post your progress using these listed hashtags. At the end of the year, we will be awarding a prize in December to one of the participants who has posted. And with that, I believe that Becky will be talking about this block. So Becky if you're here and you can unmute.



1:51:34

I'm here. Can you hear me, yes. All right, so hi everybody, those crimes against humanity was a pretty big topic, so I apologize but there are four slides rather than just the one. In order to give it its due. So go ahead, Chris the next slide. So what I did first was a little bit of research about, you know, where does this term really come from. And I was surprised to find out that, in terms of international law, the term international law itself was actually used in the Roman legal system, which I had no idea. So, as far back as, you know, the Roman society this concept of, hey, all of us nations more or less agree to some sort of code of conduct was kind of mind blowing for me I thought that was pretty neat. And then when you come forward into the late 1700s, early 1800s is when the first time that the

phrase crimes against humanity is actually documented, and it was used to describe atrocities such as slavery and a lot of other things that were going on at the time. There's another slide in here that has more information on it so just kind of wanted to give you an overview on this timeline path here. And then, with the advent of World War One, the Allies declared, crimes against humanity, for a specific category of international crimes. And then of course, many of us know about the Nuremberg charter in 1945, where crimes against humanity appears in a treaty for the very first time. But I just think it's important to note that the history of this goes beyond, you know, way before World War Two, and then in 1998, is when the whole thing was truly codified, what does it really mean. What crimes count, and how do we, you know in an international venue, think about these things. Go ahead, Chris. So this slide just completely details out everything that the Rome Statute codified as crimes against humanity. None of these things will come as a surprise but it really did enumerate in very specific terms, what this thing really means.



1:54:18

Go ahead, Chris.



1:54:22

So in thinking about this and doing this research, what I came to learn is that our own administration has culpability for some crimes against humanity and in this slide here I'm not even detailing everything that I uncovered. But according to these different organizations and publications here on the left American Federation of Teachers and the Global Justice Center and so forth. There are quite a few things that our past US administration could be held culpable, and responsible for the two main things here are our own Coronavirus response. Our prior administration actually thought that if they kind of let it run its course, it would actually only impact a certain specific segment of the population. And that really does fall to prosecution of genocide, with intent. And I was shocked to find out that that had actually occurred. The other thing that falls under crimes against humanity that's on this slide is the US zero tolerance policy in the prior administration. And this was about the activities at the border, locking up children in cages and things of that nature so there's more information here on the slide and then Chris on the last slide, there are some additional links. If you'd like to do some of your own reading about this. I just, I hope that this was helpful and informational for you all, it was certainly eye opening for me as I did the research.



1:56:17

Thank you.



1:56:19

My pleasure.



1:56:21

Okay, so up next we have show and tell.



1:56:28

So, camera.



1:56:32

Are you here. Hi, I'm here.



1:56:34

Yes,



1:56:35

I'm Becky thanks for




1:56:37


doing all that research, and that was really interesting and enlightening and I really appreciate that.




1:56:48

So, this quilt is called the reading star quilt, and it's a quilt that I made to donate to smart reading here in Oregon which is an organization


 1:57:00
that

 1:57:02
helps the children who are most at risk of falling behind in school from pre K through third grade, learn to read and develop a love for books, and they do that by in the four times having volunteers come into the schools and read with the kids, and giving the kids brand new books that they get to choose themselves, and they have made a super impressive pivot to digital learning with the kids they have. They've recorded. You know people reading stories and they have this whole digital library, and they've also given away. I can't even remember how many books, it was like just a huge number of books during the school year while kids have been doing distance learning. So, one of the ways they raise money is through law offices and I work in a law office, and the campaign is called lawyers for literacy. So I made this quilt. And we're auctioning it off. The only thing you have to be in Oregon when you buy the ticket because of Oregon raffle rules. So that's kind of a bummer but other than that, no restrictions. If you go to my Instagram account, which is there on the screen at me Tamarama, it's in my profile you can see more pictures of the quilts.

 1:58:34
And you can click on a link to buy raffle tickets the raffle is going to be held next Monday. And the last date of buy raffle tickets is tomorrow Friday until 830. So thank you very much for letting me talk about it

 1:58:52
here, and also it was in the guild's Instagram feed as well. So, yes,

 1:58:58
I forgot to say it's 62 by 72 so

 1:59:01
it's the perfect size to curl up with on a cold



1:59:03

evening that which will come. Yes.



1:59:08

Okay. Hi,



1:59:10

this is me James speaking, and I commented in the chat, but we need to stop and talk about that block. Before we move on to show and tell. Sure.



1:59:26

What did you want to talk about,



1:59:30

um,



1:59:31

we need to,



1:59:33

I think, is the designer in the group to talk about why that symbol was, was chosen for that.



1:59:45

Sure, yeah. So, um, I went with the handprint. Just because I tried to go. Well, along with all of the blocks, I tried to be as universal as possible but then I also tried to give people the opportunity to tailor it to whatever specific topic or sector or certain population or whatever they're connected to, and so it's the same thing with this block, this block, it can, it can be tailored towards crimes that have to do with race, it could be tailored towards

issues of of religious violence, family violence. It could be tailored towards political unrest refugees so many different sectors that you can kind of, or you can keep it as generic as I did here. Yeah, so it's it's totally up to you what you what if there's a certain cause that you're deeply passionate about or maybe that's affected you personally, then you can kind of think about colors that represent that. Or, yeah so that's kind of the vision behind the block.



2:01:04

Okay. And Tara,



2:01:06

you're in Canada too, aren't you, yeah. Okay,



2:01:10

so what people may not be as aware of is that in Canada.



2:01:13

This is a very distinct symbol that is used for a very distinct and unacknowledged a lot of the time



2:01:21

series of crimes. And I think that there's a responsibility for us as a guild that is, you know, primarily white people to know that before we make blocks that have a red handprint on them.



2:01:35

Because this is the symbolism for the missing and murdered indigenous women and girls.



2:01:40

Yeah, so the red handprint one that's actually not, that's not the block that I made that

was just a sample from someone here in the guilds that they personally made for their quilt top.



2:01:51

Okay, yeah,



2:01:52

I, but I think that for any kind of symbol that we are going to be using in it. We should be able to, we should know that there is like, oh, maybe you don't use this one and this color unless you know what it means. So that might be something to include



2:02:08

an information for the next one because honestly it was quite



2:02:12

really quite shocking or surprising for me to hear all the information that was researched about this, and then not have any mentioned at all after that block was shown.



2:02:22

Yeah, so I don't know, I, I'm not sure, the maker of that block I'm not sure if that was her intention. If she if she has a personal connection to that to that cause or if that's something that she cares deeply about and has researched I'm not sure. I think they just wanted to show an example of one that was completed by by one of the members. Oh yeah, totally.



2:02:47

No, I'm just suggesting that perhaps in the pattern itself,



2:02:50

there should be more of an explanation that this is a symbol that is used for a specific

group



2:02:55

that is oppressed and marginalized and is murdered, as opposed to like this is a generic symbol and you can use whatever color you want, but you should be aware that this is what the red color would mean if you use it,



2:03:07

is what I'm suggesting. Oh,



2:03:09

I see the red on black,



2:03:12

red handprint in general, generally, but yes right on black especially,



2:03:16

especially on



2:03:17

the west coast for Coast Salish colors tend to be red and black.



2:03:21

Yep. Awesome,



2:03:22

thank you for that, I will definitely add that to the, to the little information on the back of the pattern that's good to know.



2:03:29

Thank you. Thank you.



2:03:40

All right,



2:03:41

so this is my quilts that I made as part of a B in when I was living in Ireland, I made the center and then my bee mates added on all of the different borders. So there's that one. And then the other quilt that I submitted to show Intel was the jungle quilt, which is part of a craftsy class I took a million years ago, and it's a design by Camille Roskelley.



2:04:12

So yeah. Hey,



2:04:17

thanks,



2:04:17

I was really excited to see my quote my little section on sisters I was surprised to see my Chrome quote there, I have shown a couple of pictures of bags that I've been making I've been frustrated during the pandemic because I've made probably 20 quilt tops but I haven't finished anything. So I was kind of itching to actually finish something about a month and a half ago so I got into my sewing room and I just started pulling out scraps and some crumb piecing and just started putting things together and piecing them together until I got a size of a panel and I thought oh that's about the size of a bag so I decided to make a bag, and I call it a Franken bag because it's made from spare parts it's all its orphan blocks and just crumb piecing that I had and just scraps the material, and it's quilted on my domestic machine is lined and it has a pocket in it, and I had a lot of fun making these and actually have a lot of people I've made a couple of tutorials on how to do the panels and how to make the bag, and it has been really fun to actually make something that's not very, very rigid and rules, and just actually finished some things after

a year of not finishing anything. I kind of have a recent obsession with Chrome pacing and Border Collies.



2:05:43

So this is my quote. This is great journey the pattern is by Christina Kamali and I quoted this, and recently gifted it to a very special, special teacher that really was there for my son when we first went to distance learning, he had a really hard time with the zoom, and she took a lot of time to make sure that he was getting all the information that he needed so I gifted her this quote,



2:06:20

Susan.



2:06:24

There we are. Okay.



2:06:28

All right, this quilt was made.



2:06:31

See, it was a block of the month thing with



2:06:36

stitched in color, it was a kit, a subscription thing and you've got five or six blocks every month and they had to do with Dutch themes, and my son and his family live in Amsterdam, and of course I can't see them. So this was kind of a way of being with them without being with them. it's mostly fabric that I picked up over there or there's a lot of little family in jokes in it, and it was some just a fun thing to do for the last year, and I'm glad I'm done with it.

 2:07:08

Those tulips.

 2:07:12

Hi,

 2:07:12


this is my patchwork

 2:07:15

city.

 2:07:17

And I made this following Elizabeth Hartman's book I made every single one of the blocks that were in the block in the book,

 2:07:28

and I found


 2:07:31


all the 25 different shades of Kona and then I found cotton and steel that matched each one, and used a lot of their black and white prints, and it was very, very fun to do, I ended up paper piecing a lot of them rather than finishing piecing. And, Kazumi finish it off, love Lily quilting it.


 2:07:54


Thanks.


 2:08:01
Angel.


 2:08:03
So I finally submitted something to show and tell, sided about that this is a bachelor quilting class that I took, come together, it was taught by Cassandra beaver. And when I saw a similar quilt that she did like this in previous quilt con I fell in love with it so I was really really excited to take her class, but I actually matchstick that that quarter to death, and trimmed it up, and finished it, and faced it for the first time I've never done that before


 2:08:37
and I use my pm Qg free label to label it, and I use the video that you guys saved and put up on YouTube so Susan thank you for all the great tips on how to fill one of those out because

 2:08:52
I use this.

 2:08:53
And I'm just super, super happy and I have it hanging up in my sewing room.

 2:08:59
Thank you,

 2:09:01
worry,

 2:09:04

and I wanted to try to use monofilament thread I've never done that before, and I saw this Timna tars quilt with eggs and so, and that was an applique style I'd never done before, so I made this small quilt it's just 15 by 12 so I could try those techniques out. And while I was making it my granddaughter, said, I like your eggs but where's the chicken. and I said why don't have a chicken and she said well I'll draw you away. And so she went in, and drew the chicken and then presented it to me and said here now you can put this on the quilt. So I figured out a way to add her chicken to this, you know just small piece that was intended just to be a practice. And anyway, but she's very proud of that the fact that her chicken is also on this quilt.



2:09:59

It's really cute.



2:10:01

Thank you.



2:10:05

Kimberly.



2:10:07

Check it.



2:10:08

Hello, I'm wearing it.



2:10:13

I made this for the bomber jacket class that we had the workshop with Sandra Johnson.



2:10:21

And so, I



2:10:24

initially I wanted to make it whole cloth, but then I decided to add a few strips, the quilting pattern is by Carly Porter



2:10:32

she does this technique, she calls graffiti quilting.



2:10:36

So, yeah, I just kind of did it in, in rows, and then I placed the pattern at an angle which was something that Sandra suggested which I hadn't thought I was gonna just line them all up, even.



2:10:49

But I really love the way it



2:10:51

made these angles. So,



2:10:54

I will be making another one for my husband.



2:10:57

It's beautiful. Thanks. Hey,



2:11:03

I'm not sure if Marcy is here,



2:11:07

didn't see her in the list.



2:11:09

So if you're here, merci Can you unmute and tell us about your quotes.



2:11:14

I'm here.



2:11:15

Can you hear me.



2:11:15

There you are. Yeah,



2:11:20

no I don't have a this was I was really, I really



2:11:23

liked the tear



2:11:25

drop shape with the a helper quilt and the cross. And so I just wanted to perfect the teardrop shape and this is ice die and scrap and it was



2:11:36

just a lot of fun to make. And



2:11:45

that is the end of our show Intel and the end of our evening so thank you for joining us, and I have summarized a few important dates that are coming up. Our next meeting is May 20 at 7pm Pacific Time, with Panthera st montane, and she will be presenting a workshop on block printing on April 19 and scholars are, it goes on sale on April 19 I'm sorry. It is on that weekend in May. The scholarships are now open though. And you can find out information on that on our website. The sisters deadline is April 30 We would really like to have completed quilts submitted this year, and the free table is April 22 and 23rd, and charity closeup is April 24 And the next slide, we have another workshop coming up with Amanda Carey which is quilt reuteri. The workshop will be on June 19 with scholarships opening may 10 It'll go on sale on May 17. The spring retreat is April 23 through 25th. We have some small groups meeting tomorrow will be the queer culture small group. And on Sunday is this Sunday small group, and anybody is welcome to join in on the Sunday small group, they're a nice little group of people, and the block of the month, small group if you are participating in the block of the month, and would like to discuss more about the blocks, either the new ones, or some of the old ones this is a great place to get involved. And that is happening on May 7 and filter, filter will be on May, 13. So, thank you. And if people want to stick around afterwards to chat we can leave the meeting, open



2:13:43

or.



2:13:44

Thank you for joining us.



2:13:51


Thank you.




2:13:54

Thanks, everybody. Bye.

 2:14:03
Thank you.

 2:14:20


 2:15:00

 2:15:18

 2:15:31

 2:16:46

 2:17:09

 2:17:37