





February Guild Meeting with Tricia Royal

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Right. I will,

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Hello, and welcome to the February meeting of the pm PG and Chris Patten, I'm the current president of pm Fuji. I'd like to ask everybody to mute your audio and turn off your video. We have closed captioning available. First I'd like to start by thanking our business sponsors. They helped to fund our. I'm sorry. They helped to fund our scholarship program. While we wait for people to sign in and get settled I'd like to do a preview of our upcoming programs. In March, we will be hosting Sandra Johnson. She will be talking about her denim quilts, she will be hosting two workshops repurposing denim into a quilt, and a quilted bomber jacket. And the scholarships for these two workshops are currently open. On February, 13 the scholarships will close and on the 15th at 6pm, the workshops will go on sale. In April tariffs on and will be with us via zoom her lecture is titled color and design and we'll highlight her approaches to the creative process. She will also be hosting two

workshops, one on color interaction, and the other on her diamond log cabin and more information about when scholarships and when those workshops will go on sale will be available next month. And in May we will be featuring Pantera st montane. She will be giving a lecture or a lecture on her creative journey screen printing and block printing. Her block printing workshop will be hands on and you will get to learn how to block print from Pantera. And with that, I would like to introduce Susan, our programs coordinator who will introduce our featured speaker for tonight. Tricia royal So Susan.



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Hi, Chris, thank



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you so much.



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I've been looking forward to this for months, and we're so excited to welcome modern quilter and artists extraordinary Tricia royal to pm kg tonight. Um, you may already know her colorful and dynamic quilts collages paintings prints and mixed media pieces from her bits and bobbins Instagram and website, or seen her stunning quotes in person when they exhibited at three different quote cons, but we are so lucky to have her join us. This month, especially really have any of us ever needed a deep dive into a gorgeous portfolio of color saturated artwork more than in month, 11 of a pandemic during a sleet storm. As Trisha herself said her images and work are like sunshine and I think we could all use a dose of that. I first met Trisha almost 20 years ago on a tiny lovely message board called get crafty where we all share ideas and tips on sewing and craft products every possible type. We organize swaps by mail and get together when we visited each other cities, and it was such an inspiring and fun place for meeting other creative types who loved making things as much as you did. When Flickr changed everything. Trisha started sharing images of her stylists stylish and striking clothes and accessories and her very own wardrobe remix community group, connecting 1000s of fans with a shared love of color and style. She wrote a wardrobe remix column for bust magazine as she earned her fashion studies degree from Parsons in New York City. Then exhibited her quilts at quilt cons, over the next decade and taught and exhibited as an artist in residence at the beautiful low Street Art Center in Chicago. Most recently she taught and spoke at the San Jose Museum of quilts and textiles which hosted a major exhibit of her work during her residency. She now creates in her stunning garage studio in Los Angeles, working with paper fabric paint

thread, glue and yarn distilling it all into art that glows with energy in a beautiful rainbow of colors. We're so lucky to have Tricia join us not only for this evening's Look at her inspirations. Incredibly prolific portfolio of work. and next projects, but to host the world premiere of her new online applique workshop this coming Saturday. Her generous inviting speaking and teaching style has drawn more and more interest, and I'm so glad to say that while we may be the first modern quilt guild she's speaking to on zoom. Like, Madam Vice President Kamala Harris, definitely won't be the last.



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Thank you so much for



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brightening our February Trisha I am so glad that you're here and can't wait to see what you're sharing.



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Thank you so much. That was such a, an amazing introduction. Thank you so much, Susan. Let me share my screen. And we'll get started. Can you guys see that. Okay. Can everyone hear me.



26:10

Yes No,



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we can. Okay.



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Yes. Okay.



26:17

So you're back.



26:20

Thank you so much. Portland, and Hello, I'm Trisha royal as Susan said, I'm a textile artist, a surface designer, a print maker who live currently lives in Sherman Oaks, in Los Angeles. My art practice mostly revolves around making quilts quilts are inspired by traditional quilts and quilt blocks but feature. These days, fabric I have painted dyed or printed myself, my art will celebrate creative reuse meaning when possible. I prefer to utilize recycled and vintage fibers in my fabrics and quilts. I wholeheartedly believe that quilting art and that quilt making can be an art practice as such I pursued artists residences, as a form of professional development, a vehicle to expand my artistic skill, and better the social and community dimensions of my practice. Tonight, I'd like to tell you a little bit, the thought process I have around my practice, and tell you a little about the artist residences as a form of professional development, vehicle. Excuse me, that I've done and how they changed my work but before I do, let's take a short journey back to where I started. A short bio, if you will, for those who might not know me or my story. I was from the start, in artsy creative nerdy kid, always reading drawing, and making. I've always been fascinated with fabric clothing and textiles. So, in this slide you can see me there at seven so creative and style obsessed, I apparently felt compelled to cut my own bangs. I was born in Ohio but spent most of my formative years in Florida, where most of my family still resides. Neither of my parents were artists. My dad was in tech and my mom worked in administrative assistant, types of roles, but both of my parents were creative in their own right. My mom kept a tidy stylish home and my dad who passed away in 2015, dressed in a very classic Ivy League sort of way. He loved to wear bright colors and had an eye for fine fabrics, his clothes our sways and obsession with textiles and color definitely rubbed off on me. I started sewing at age 11, in 1986, my maternal grandmother Josephine taught me to sew over the summer between fifth and sixth grade. Together we made a pink linen straight skirt. I was given my own Kenmore sewing machine later that same year for Christmas. Later, I was a punk rock obsessed team, the sword made her own clothes and haunted their stores in high school I took as many art and humanities classes as I possibly could. I was even the president of my high school art club, my junior year I took a homak class called personal clothing and we skipped lunch to sew on sewing machines at school, the habits of altering secondhand clothing and sewing my own clothing continued through college and while beyond post high school I started college and decided to pause my studies for a while and just worked well partied at worked in my mid 20s, I got married and went back to school. I got my bachelor's in art with a concentration in art history from the University of North Florida in Jacksonville Florida in 2003. When I wasn't studying, I was sewing. After graduating from U and F, I decided I wanted to pursue a career in fashion design. So my husband and I moved to New York

City in 2004, and I attended and received a second Associates Degree in fashion studies from Parsons the new school for design. I graduated from Parsons in 2006 fashion and style used to be my obsession. I was my own Canvas known for wearing brightly colored outfits. Oftentimes with contrasting color schemes in the early 2000s I had a fairly popular fashion blog with the same name, that I used to blog today bits and bobbins in 2005, back when I was still a student in persons, I started a fashion sharing group on Flickr, that Susan mentioned called wardrobe remix, where members around the world, shared their outfits and we collectively celebrated Creative People and personal style. So you can see these photos that are on the screen now. Were photos that I uploaded to the wardrobe remix group on clicker. And these were when I was living in Brooklyn, when I first started the group in 2005 and the right, was when I moved to San Francisco in 2006. I chose these photos because I think they illustrate my use of color on myself as opposed to quotes at that time, he wrote for bus magazine for a few years, a column where I did short interviews with stylish women about their Look, the column was paired with a fashion photo of that woman kind of like pictures you see of me screen. I have my daughter poppy in 2008 and slowly over time my priorities began to shift away from fashion, towards visual art and making quilts instead. I made my very first quilt in 2006. I was inspired by seeing the GS bend exhibition at San Francisco so young Museum, and an episode of PBS documentary series craft in America, which featured the work of ladies involved with a famous biracial quilting community in Mississippi. And here is a picture of my first quilt that I ever made.



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So after seeing that exhibit and seeing that program, I decided that I would love to make my own quilt. I consulted Denise Schmidt's first book, a 70s book I had in my craft collection called How to make a patchwork quilt. And, yeah, I mean, the, the quilt. I finished there on the left on our bed, and then the other picture was a picture that I took of the quilt in progress, and had a lot of crazy fabrics in it was foundation piece, had vintage garment fabric, 60s and 70s Cotton's and shades of yellow, green, pink, there was some island that bright pink was a baby wide well part array. And I even threw in some tie dyed fabric that I had dyed myself which you can kind of see some of the orange there, which was leftover from a competition that I had done for Wet Seal if anybody remembers that store and RIT dye and I actually won that competition and still hasn't recovered leftover from a technical perspective, I think it's turned out pretty well. I think in many years sewing experience definitely presented it, excuse me prevented it from being a hot mess. I really started getting into quilting when poppy was in preschool. In early 2010s started out simple making quilts from patterns I found in books and online. Then I started thinking my own designs, one idea led to like 10 or 20 more for a long time, and makes commercially available new prints with vintage prints



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and solids.



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I don't know exactly when I decided to, quote, get serious about quilting. What I started thinking of it as something that transcended a hobby. Truthfully, it was a gradual process where I slowly began to think of each project I undertook and more conceptual ways. Taking a variety of classes at little street. The Art Center in Chicago where I would eventually become artists and residents was probably the beginning of that realization that journey to becoming an artist. I began taking textile classes at Wall Street around 2012, about a year after I moved to Chicago. I took several classes there over the years screen printing embroidery relief printing, anything that's had an interesting suit my ethos around matters like materials color and meaning began to coalesce, I decided to take a chance and apply for the artists in residence program



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that will Street.



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So I thought before I



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got on with the rest of the talk, I would just show you some quotes that were typical the ones that I made before my residency. And they definitely have a connection to what I'm doing now. So, this one was a spiderweb call that I finished in 2015. This is a in progress. English paper piece hexagon quilt that I made in 2016. And this was a log cabin quilt that I made in 2015, which was long armed by my friend Frank, who I think lives now in Minnesota. And I'll kind of toggle back and forth with those as I go. Before I tell you more about my experience as a resident artists illustrator, in 2016 2017, and later, my experience as a resident at the San Jose Museum of quilts and textiles, in 2019, and how each of those residences changed me and my art practice, and my quilts, I think it's important to explain my thoughts about textiles and quilt making, as well as my philosophies around material and color, and I share these because I think maybe you know some of you all might be able to relate. Start out here by reading my artist statement, as I think it encapsulates my

ethos, around these topics rather well. I originally wrote the statement several years ago about 2015 or so, as I was transitioning into seeing myself as an artist and began pursuing those artists residences, and it reads as follows. My work honors the tradition, and craft of textile production and quilt making, but seeks to give quilts for new respect as an art object in a postmodern context. I like to use both traditional improvisational piecing methods in my footwork questions and informed my practice and thought process ram equals, my color and fabric choices include what is ugly, or offensive, what choices, could I make via fabric design or color choice that might push the commonly accepted notions of taste and acceptability. Can I produce an end product that succeeds and transcending these notions that supersedes ugly and becomes beautiful instead. I experiment with colorways and levels of saturation in color to push the limits of good taste. I want to create a power class with consistent color and pattern juxtapositions that excite the eye. I deliberately utilize a mix of new and use textiles in my work these fabrics are recycled discarded clothing and unused cuts of vintage yardage shorts from secondhand stores sourcing these fabrics, is an integral part of my process, and I love combining found fabrics and unusual unexpected ways printing and painting on those secondhand textiles has also become a way of envisioning and reframing the value of the textiles I find and use in my work. I believe that us textiles retain value in our throwaway society, what some have deemed ugly out of style and useless transforms into a valuable resource the basis of my art. In this way, I hope to challenge and change minds about commonly accepted notions regarding the value of items in material culture. And so I'd like to expand upon those topics a little bit, textiles, are an integral part of all of our lives, a craft that is 1000s of years old when we are born, when we die, we are wrapped in cloth. We're even wearing multiple layers of cloth right now over phases during the pandemic. We were close as a matter of practicality as well as form of visual semiotics and personal expression, and use them similar ways to decorate our homes, textiles have often been the traditional purview of women for millennia. The gendering labor method women's traditional roles like care of children, and the home, were well suited for textile production prior to the Industrial Revolution, but also after as a woman I feel a magnetic attraction to textiles and their history, and to the female textile producers that have come before me. quilts in particular are a very American folk tradition, craft, mostly dominated by women for most of its history, as an American woman, I feel a deep connection to quote unquote making, and I feel like I'm carrying on those traditions as I make my own textiles have often been looked down upon as an art form because of that aforementioned association with women's work. I can consciously and defiantly choose to work with cloth over other medium, because it is my belief that quilts equal art is part of. Excuse me, my belief that quilt equal art is part of my larger feminist agenda to push for the legitimacy of quilt making and textiles, in general, regarding the materials that I use. Use that mix of new and old textiles in my work. I particularly love 6070s and 80s fabric. I love it mentally it's definitely a call back to a history of wearing and manipulating thrifted images clothing. I relish the

serendipity of finding fabrics, from all kinds of sources and making relationships with the disparate fabrics that I find



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using secondhand fabric is about recycling and reuse but it's also about labor issues and environmental issues. In other words, using sound Fabric is a political statement for me in centuries past textiles had more value because the intense amount of labor that it took to create them. Globalization and overseas production has drastically altered our familiarity with an understanding of the labor necessary to produce textiles, out of sight, out of mind. I know we can relate to how long it takes, but most people cannot. I want to elevate and celebrate the value of textile labor the long hours and effort that goes into making those textiles, I want to force people who might see my work to see secondhand fabrics as valuable. I'm trying to make a very very miniscule dent in the discards and detritus of a throwaway society. Surface design and Fabric is a huge part of my work now, especially following my first residency in 2016, which again, I'll address in detail shortly. Most of the fabrics I use if they aren't secondhand or fabrics I've printed or painted myself using techniques like screen printing relief for found out check printing for monoprinting is becoming increasingly important to me to use my own fabrics in my work as opposed to commercially available modern fabrics, mostly This is rooted in my desire to have my hand in all or most aspects of my pieces, the surface design the fabrics the construction piecing. And the cool thing. Some of the conceptual themes that underpin my work. I love, traditional blocks that are popular in American quilt making like log cabins spider webs, etc. I've been working through iterations of these blocks in my work. They're a fantastic jumping off point for exploration variation repetition iteration. I enjoy being iterative progress and innovation builds from borrowing from and reacting to what has gone before. While making in general is an iterative craft and idea I believe should be celebrated rather than shunned. I really enjoy making variations, changing a parameter and seeing what results. I like grids, after work in a series, sometimes, this means making a series of blocks and one quote that work through variations and sometimes this means actual series of quilts that build off of one concept or block, and it worked through those iterations. Most importantly, I love chaos and I'm also simultaneously trying to find ways to temper that chaos, to create order. I'm toying with notions of predictability and unpredictability. And propositional concepts are worked into almost every piece I make improvisational meaning I do some planning, or create a framework to work with beforehand, when I set out to make a quilt. We'll choose a tessellation block or design I want to work with, and maybe choose a select palette of fabrics, or colors using a piece and so forth. However, and I'm sure a lot of you can relate to this many of the decisions about juxtaposing color and pattern are made in the moment and the process is about making decisions as they come and enjoying the surprise, what happens when different

colors, values and patterns collide. It's a bit hard to articulate but I'm always looking for excitement when I'm quilting for meetings of pattern and color that make my brain actually buzz or zapped with joy. I vacillate between precision work, and more improvisational expressive another method of piecing ruler free work or I just use scissors or a rotary cutter, which gives them more wonky result, which I'm sure a lot of you do too and I really love it. I often combined both of these methods and my pieces, working with both of these methods exercises, both halves of my brain. Most of my culture makes it precise and precise. This fits in with my embrace, again, of the predictable and unpredictable, some thoughts around color and how I use it. I like to play with color, literally, it's about the interaction of color and pattern for me, I'm constantly experimenting. What happens if I place this color or pattern with that. I want to push color and make colors vibrate make the viewers eyes dance around drawing their eye around the quilt wants to make things feel very intense challenging, or almost stressful, I do this through saturation variation in colors, or using unexpected colors for effect toying with relative value of color or colors. I like the idea of power clashing with color and pattern, placing almost ugly colors and fabrics together, creating unexpected colorways and setting out to challenge myself to make the pleasing result. Want to challenge notions of taste and trend, and maybe bend a few minds in the process. So I'll move on and I'll tell you a little bit about



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the residency that



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changed my practice.



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The first residency in 2016. As I mentioned previously was that little st, a community Art Center in Chicago's ravenwood neighborhood has been a former industrial building the organization has been around since about the 1970s but like 275 45 years boost artists studios gallery gift shop and offers morning, afternoon, evening classes and ceramics metals and jewelry painting and drawing printmaking digital media, photography, as well as textiles. After taking those classes at Wall Street for a few years, I learned about the residency program at Lowell Street and decided to apply. I probably heard about it from one of the instructors there that I befriended. I think my friend Nora was compelled to apply for the residency because I really wanted to be able to access their textile studios

there. So I could push my experiments with surface design to a new level and intensity. The print studio side of Wall Street had huge things power washers exposure tables and laundry capabilities which were things that I didn't have access to, at that time at home. I applied for the residency in spring of 2016, and was offered the year long residency soon thereafter. I was one of seven residents and the only textile resident that year, residency was one year in duration from September 1 2016 to August 31 2017 came with an incredible amount of perks received a \$200 monthly stipend for supplies and an eight foot square studio within the textiles department sewing room. And you can see in this slide I'm there on the left in my little eight by eight studio, which is kind of a bomb site. But that was you know where I did sewing and uh collected fabrics and stored my supplies and the picture on the right is the building, little street is housed in there in Chicago. I was also given keys to the whole building and textile department rooms can had fun fettered free rein in the building at any time, even in the middle of the night if I wish 365 days a year. I was allowed to take as many classes throughout the years I liked for free in any department. I was actually given the opportunity to teach for a resident there in the last two thirds my residency, taught beginning rulemaking, and several wildly successful improvisational co making classes as well as paid hourly for me teaching and talking to my stipend. I gave a talk about my work. Kind of like this at the beginning of the residency or that that October along with the other residents and in June 2017 toward the end of the residency I participated in the group show with all of the other artists and residents in the galleries, Wall Street. While resident I served as what they call a department monitor keeping the print and surface design and sewing rooms open safe and stock for students during our generous open studio hours while on duty. After attending to department tests I was completely autonomous free to work on whatever projects I liked and do whatever experiments, I wanted to do in general I was allowed to work anywhere, and in any department as long as I had direct permission. A typical day and my residency millstreet looked like this, I was in my studio there on the left.



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Sorry.



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As a mystery a little about 20 hours a week, I spent a lot of time in the front room during my residency, especially during monitor setups, when I wasn't in the room, I was at my sewing machine there in my sewing space piecing quilts. I did countless yards of fabric with procion dyes Indigo dye burn my own screens using my own hand on imagery I got really into fabric printing, especially splatter painting, as well as really printing primarily

with found objects like children's toys and blocks, which I often found at thrift stores, and so on that note, I wanted to share a couple slides that showed some of the work I was doing there. And so, in the side that's on the left, you can see it flat we have a variety of fabrics I made hand painted pieces screen printed pieces a lot of fabric painted with dynaflo, which is a fabric paint that is kind of like a watercolor like consistency. And then on the right was a batch of shrunken and tie dyed fabric that I dyed with natural Indigo dye. And that died so much with Indigo it ended up in a lot of things that I've made over the years since then. This next slide here shows me working on the fabrics that ended up in the, the dot drunkards path motif block on the left on the top right you can see me at work and that Diane printing studio has like a bunch of tables in it. padded tables with Canvas over the top that were great for printing, and I was using a child's toy block kind of shaped like a doughnut. To make a repeat pattern onto the sleeve of a deconstructed men's Oxford shirt with textile ink. And then that picture on the bottom is the fabric that I painted with a dry brush to make those pink dots. And this next slide here is a quote, called 4401, which was the street address number of Wall Street, and it was a quote that I finished toward the end of my residency. I collected fabrics from, like, the donation bins, that people have it Wall Street, you know things people didn't want they were just discarded and put them in there. I printed fabric that you can see on the right, with more of those blocks and stencils on secondhand fabric, including men's shirts and the top piece actually was one of my dad shirts and I overdid it and then printed on it. The residency at Lowell Street, really changed the direction of my work overall and made it even more complex and personal getting into surface design added a new experimental dimension to my work. Prior to the residency. Most of my quilts, like the ones I showed you before, utilize commercially printed fabric. Start using my own fabrics and make quilts about halfway through that residency. And so, I mentioned that there was a Artist in Residence show and so this picture that you see are these pictures rather, are some of the work that I had in that show, and the coal, on the left, kind of a log cabin variation that has like sashing hung in the main gallery at Wall Street during the show, and they also have a hallway gallery where my, the rest of my cold tongue including that pink quilt. And then in the bottom you see my husband, Pete, and my daughter poppy who was about eight or nine at the time. And they're, you know, given off our work was on display together, mine and my fellow residents for several weeks, and it was just a really amazing opportunity. In early 2018, my little family picked up and moved to California. Yes, we have moved a lot. Soon after landing in California in the Bay Area, I discovered that there was a three month, or some residence program at the San Jose, Museum of quilts and textiles, in which is abbreviated usually is SJ mqT if you hear me say that again. It was in a town. I lived in a town near the museum, which is located in San Jose, California. And I decided I wanted to apply. I was attracted to the residency program at JMQT because I wanted to gain more experience, interacting with the public and talking about my work and my practice in a fiber friendly environment. The residency at



51:21

the San Jose museum was three months long and public facing the artist in residence is expected to have open studio three days a week, where the public can drop in and chat with the arts and residents. Be present and open for visitors at various museum events and evenings and weekends and lead workshops and demonstrations during the tenure of the residency, the AR his work is on display for the duration of the residency and upon completion of the residency, a piece of their work joins the museum's permanent collection. I felt that all of these aspects of the residency, but especially those latter two were a unique honor and an excellent prolonged opportunity for exposure. I put my application together in less than two weeks in the fall of 2018, so superduper fast, it was like right before the deadline, the application included a proposal of what project or projects, I wanted to complete during the residency. My proposals, because I like working with secondhand materials involved utilizing the museum's vast cache of fiber related donations, if you will, weeks later I learned I had been selected as artists and residents for October through December 2019. So I can't speak for the museum and their actual decision making process when it came to selecting me as the artist in residence, I feel like my identification is a quilter and a body of work that focused on quilts was a point in my favor. I think they may have felt that I would be well received by their typical museum patron, many of whom seem to identify as quilters. I said I had done a residency before and had an active emergency, excuse me, emerging art practice factors that probably worked in my favor. There's a full calendar year between my acceptance of the residency and the commencement of the residency itself. I spent the interim year at home, experimenting in my studios, my sewing rooms, and a print studio I had set up in my garage that making as much work as possible. I wanted to show when I got to the museum that next year at my upcoming residency, a body of work whose Lucas was my explorations with surface design displayed the growth and momentum I had started at Willow Street The year before and it continued into the interim year. And so, to talk about what I was doing during that interim year. I'll share just a few slides with you. This one, the top left is a selection of splatter painted fabric, I'd started making that during my little street residency and I put it in a rainbow because who doesn't like Ramos'. The two pictures on the right. One of them is a view of my shelves in my studio in my garage in San Jose, and the other is a picture of the ink. It was using an early print block, which ended up being a club that I had it on display at the museum. And then that picture in the middle is sympatric I was making for another quote that I completed that's actually a believe in a couple slides ahead. That has fabric that a screen printed over dyed dyed with natural dyes and so on and so forth. There's even a few pieces of melka dobrowski fabric in there if anybody's familiar with her. And then this was a little bit more of what I was doing during that intern year just some bright, happy stuff. The picture on the right is more picture, excuse me more of fabric that I painted with spotters and brushstrokes, and the

picture on the left is a series of small quilt studies like conflictual expire inspired rather abstract quotes.



54:55

And let's see. So,



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this is a peek down the hallway, at the museum. And I'll get into talking a little bit more about that. So, the residency at San Jose McComb Museum of quilts and textiles, started the first week of October 2019 spent the first three days of the residency settling into my space, which was a large classroom space at the end of that long hallway that you see in this photograph and installing my work, which you can see going down the left side, which included several small framed quilts which are those conta quilts that you saw on the previous slide, one paper quilt actually collage, and approximately eight quilts of various sizes, along the length of that hallway. And, again, so you're looking down the hallway here, and my studio is at the end of the hallway in what they call the makerspace. The cool thing you can see closest to the camera on the left is a quote that I screen printed with a brushstroke that I had burned onto the screen on some vintage sheets from the 1970s, and the quilt that is just beyond that is a Chinese points quilt block quilt that was made with solids and splatter print fabric that I printed. And that quill actually ended up being the one that the museum chose to put in their permanent collection so I'm really honored that they chose that one it's one of my favorites and little further on, you can see the pink quilt from the previous residency, and then the two pictures on the right, the top are two quotes I painted with dynaflo that watercolor like paint. And the one on the bottom is a quilt called flux which is the same fabric that is in the center photograph. In this slide, that was used as to make that a lattice like grid. A typical week as an artist in residence at San Jose museum we put some tech cells involved for me, it involves flying back and forth between la where I had moved and San Jose, was in the studio at the museum for about four hours a day three days a week, usually on weekends, brought a small selection of supplies with me to the museum including my sewing machine fabric fabric paints predictive supplies and threads through open studio hours that worked on various projects and continued focus on the excuse me on the use of recycled materials, a pieced quilts worked on one of those components Bart mini quilts did more paper collage, and monoprinting on like vintage quilt magazine pages like quilters newsletter if anybody's familiar with that. And they were donated to the museum by, by, patrons. I also made multicolored pom poms from yarn that had been donated to the museum, which eventually adorned a quilt that I had that I just recently finished at the end of 2020 and

you can actually see it behind me. So, But is it the studio there were heavily peppered with visits from museum visitors. Some people just dropped in to look around and see an artist at work and just say hello, others including quilters and artists stayed for prolonged conversations about our fiber, or the business of art and craft and quilt sprinkle making. I sincerely enjoy chatting with almost all of my visitors. You know how it is. I also participated in a few public facing events during the residency team, a short demonstration about my tools, which is what I was doing here in the bottom right bottom right hand corner. Several museum openings. Three of what they call first Friday events where it's like all the new museums and galleries in the area open to the public and people just come through and, you know, look at the museum and talk to the artists. And actually that that picture on the top right, was the sandwich board that they had outside of the museum the night. Just after I had installed my work, and it was my first Friday there so that was a real treat to see when I left. So yeah and then I taught a class on these contract roles. Toward the end and and I would say that, overall, these public events interactions definitely helped me develop my community and public side of my professional development and practice my residency at San Jose museum called textiles was in the end of an amazing gift professionally and personally, it gave me time to make art, getting more confidence about my work and practice and a greater sense of autonomy. I lifted feeling really really good about my ability to interface with the public and better able to articulate myself and defend my work, I am forever indebted to the museum for believing in me and allowing me to be one of the residents, one of their resonance rather.



1:00:07

So, to wrap up, I just wanted to share what I've been doing since the. My last residency ended at the end of 2019, the surface design work that I started doing a residency at Lowell street back in 2016 2017, and the one in San Jose Museum of quilts and textiles and 2019 remain a huge part of my practice. I created another print studio in my garage here in LA, really similar to studio had set up in my garage and my former home up in the Bay Area. I use the outside studio in both places. work to get messy. That's where I paint I die, I print. And it's a bomb site so I did not take a picture of it. But, yeah, and then I use this room that I'm sitting in right now, which has windows all around and I, it's a sunroom off the back of my house here in LA. And I use it as my sewing studio. So, what you see in this slide is a selection of fabrics that I painted or printed this year in my garage. On the left is a fabric that I painted, again, simple dry print brush, and I hope to use that in a series of quotes, going forward. And then on the right is a selection of fabrics that I painted this year, and some they painted in previous years, and I just arranged in a rainbow because again, who doesn't like rainbow. And I really like neon so neons show up a lot in my work. This slide is some applique related things that I've been doing in the past, you know,

probably since I was living in San Jose in like 2018 2019, but I've been really getting into. And this is kind of a preview of what the workshop that I will be leading on Saturday will have in the slide on the left is what I call confetti fabric. And in the slide on the right is what I called school bowls but it's raw edge applique. And those are going to be like a quilt, as you go, sort of technique. And they will eventually become. These things will be art quotes. And then, just to get a closer look at some of the other series that I've been working on this is fabric. This is similar to the quilt that I had hanging in the hallway at the museum where I have my hand painted fabric and traditional blocks. And there's one quote that I have in progress there on the right. And here's another one. And I wanted to show you guys these because I think it kind of like encapsulates everything that I talked about tonight, and it represents like where I am now. And my practice my co practice our practice as it currently stands. There's an emphasis on color and surface design and use of vintage materials as much as possible. And my continued love of vintage quilt box and designs. So, thank you so much, Portland modern quilt guild for having me tonight for letting me share my story, my quilts and and you know that last part my experience as an artist in residence and how those residency is changed me and my work. And before I say goodbye. I just wanted to say one more thing, which was that the the slide was at the beginning but I thought I'd put it here again. And these letterpress prints were at one time and screened onto t shirts made by Portland's Portland modern quilt guild own Gail Weiss. And if you want to buy one of these prints, you can go to my website, which is at the bottom of this slide. And I'll answer any questions if you have any. Yeah.



1:03:59

Thank you, fresh Oh, great. We do have some questions first I'm just gonna say I loved what seal, when I was like, you know, like, Oh my God, why did you I haven't thought about that forever. Yeah. Okay, so the first question in regards to taste. Any tips on expressing how and why you want to break the notions of taste slash acceptability to those who may criticize or have a negative outlook on your work, only because it's not their taste so how I guess they're asking how do you explain to people who do not like your work, what you're doing. Well,



1:04:42

sometimes I when I think about like notions of taste, it's like you know when it comes to I relate it back to clothing sometimes like I think about like years ago when you saw this pictures of me like when I was doing wardrobe remix related stuff and I was really into acid wash jeans, which were kind of like, it was like the early 2000s. And I felt that they were like, really cool but they were kind of like uncool. And I wanted to like, you know, like

people who have really strong opinions about like what's stylish and what isn't and like there's a lot of cool police, you know, and Fashion Police, you know, going back to that to where people are like, well, this is, this is appropriate and this isn't appropriate and so I guess I just like toying with the idea of like you Why would you put those colors together or why would you put those those



1:05:29

patterns together



1:05:30

and just, just kind of almost dare people to, you know, maybe think of it in a different way. I think that's that's where that comes from for me just kind of being an iconoclast or trying to be. I don't know if that answered the question but.



1:05:48

So, Carol would like to know about your paper beads. Oh that she would love to use some old magazines as well.



1:05:58

What does she want to know about them,



1:05:59

I don't know. I don't know maybe how you made them. Yes,



1:06:03

well it's really easy. You can go. I just went to Pinterest lovely printers that everybody is a huge fan of and looked up how to make paper beads, and they're basically made like a really long triangles like I have a. In this case, like, you know, piece of paper that's eight and a half by 11, and you draw like a. I don't know, I saw sleeves or I don't remember what the type of triangle is but you draw like a really long triangle with like a base of. In my case I make about an inch and a half going up to a point at the top, and then I just cut

them out. They're made out of cardstock and sit on the couch and roll them up with a little bit of elmers glue.



1:06:42

That's it.



1:06:45

So, let's see Marcy asks, How do you treat your vintage fabric Do you hand wash it, focus on stains. with stain remover any tips for washing vintage textiles, as welcome. Um,



1:06:58

I try not to use, like fabric that's like disintegrating a lot but I just wash them like, I would anything else. And, you know, just with like seventh generation, like detergent and try it and if they make it through then they're probably going to be okay. On the other side, and my quotes that are there are quotes I tend not to wander them usually because they're not like necessarily going to be used on a bed. So don't really. I don't really concern myself too much, and I cut around students preparing them. So, to answer that question too.



1:07:34

Okay so that kind of goes along with this question. Can your painted fabrics be used in bed quilts, are they only for art books.



1:07:42

I haven't tried to use them in a bed cool as yet so I'll have to get back to you on that.



1:07:51

Let's see, what do you do with the waste generated from your own projects.



1:07:56

I used them. I go back. So from old projects, I use them in projects like these. So like I'd

save every little scrap it for those of you who are going to be in the workshop, if you are on Saturday. I like to have bags and bags of, you know, just like little teeny bits of things that I've saved. So yeah, just



1:08:19

save all stretchy save you save like just even a bit really small ones,



1:08:25

you know less than an inch.



1:08:27

Yeah.



1:08:30

Let's see, um, Allison wants to know How do you document your work, you digital physical. Do you have notes to accompany your photos.



1:08:41

I should I should be better about that but usually I like rely on things like Instagram to document my photos or my process as I'm moving along.



1:08:51

Yeah.



1:08:54

Rachel wants to know, have any of your fabric designs been released as collections for purchase.



1:09:00

Not as yet. But if people are interested I will I mean I was kind of pondering whether people would be interested in you know buying like packs of them in the future so that's something that I have actually given thought to and if anybody is interested, you know, hit me up on Instagram and talk me into it.



1:09:24

Let's see here.



1:09:29

Okay, let's see Marcy wants to know what fabrics Do you use mostly for dyeing, do you look for solids to die Do you use patterned fabrics for dyeing and bleaching with print fabrics. So,



1:09:41

um, when I have been doing dyeing, I tend to use like Kona of yardage that I buy from like dharma. Trading Company up there, up here in the Bay Area in Petaluma. So, yeah, for dye that's what I do and then for, like, things that are more. So the ones that are painted. I just, yeah like I buy Kona or other fabrics that are secondhand and I just paint right on them that you know they're already a color when I buy them.



1:10:12

So seeing a lot of comments that people are definitely interested in buying packs of fabric from you. Well that's good.



1:10:21

That really encouraged me to actually do it yeah



1:10:23

well.



1:10:27

Let's see Susan wants to know if you ever remake a print over older finished art projects with new inspiration. Um,



1:10:35

make a print,



1:10:36

I'm not sure, a remake or print, I'm sorry. Do you ever print over an older project.



1:10:44

You mean like, like a finished quilt it's finished I'm thinking



1:10:49

more. I'm not. Yeah, I don't want to unmute and ask. Yeah,



1:10:52

you can unmute and ask me.



1:10:56

Hi. Yes,



1:10:58

I was just wondering, since you showed those amazing images of some of your over dyeing and printing that then you paint with. If you ever have finished a piece and then realized that you know what those beautiful kerf stamps are another method you might just add a layer of your newer work to an older piece,



1:11:17

but definitely when printing, for sure. Yeah, like I love adding layers and printing like, you know, coming back and adding more depths to, to a piece that I've already finished. Sure, yeah.



1:11:31

So let's see. Sandra wants to know if you've used vintage feed or flour sacks.



1:11:37

I have not, those are beautiful but I haven't run across any in my thrifting and vintage journey, I wish but no I have not.



1:11:45

So, I would love to know because you know we're on zoom and we can kind of see a little peek into your studio, I would love to know, is your studio usually messy, or clean.



1:11:56

It's kind of like a mix and maybe other people can really relate to this but it's kind of like, it gets messy and then like I get kind of what's the word get kind of crazy and I'm like oh my god it needs to be clean so like I have this like vacillating between chaos and order kind of just like what I tend to like in my quilts. And I actually think that like cleaning is actually part of my process, because, as I'm going through things and putting them away or you know putting things back in order I think of something else it's sort of like processing time before the next project.



1:12:34

See, we have a question here Will you come back to teach surface design to the mpg. I would love to.



1:12:42

I would love to and I would love to do it in person like, I, I hope that there's a, you know,

after time you know we have like before COVID and like during COVID, like I pray hope and pray that there's a time because I would love to get together with you all or, you know, whoever wants me. And just like have a day where we can really play, but it you know, maybe we can talk about other ways of that working out,



1:13:08

so. Marcy says that thrifting in Portland is a whole new level. Oh man. We have people saying that that would be amazing so it's tempting I would love that. So. Does anybody else have any questions for Trisha. That's it, thank you so much Tricia. Great,



1:13:32

thank you.



1:13:45

Okay, so let's move on to the business section of our meeting. Okay.



1:13:59

Here we go.



1:14:03

So I wanted to mention that Trisha has applique to our workshop is this weekend it's currently sold out. But if you do put your name on the waitlist. We will possibly rebook her for a merchant APR workshop via zoom it would be the same applique to our workshop. And if you are on the waitlist you will be the first to hear about a new class. So if you're interested. Feel free to check it out it's in the events section of the guild website where you can find the waitlist. And with that, we are going to hear from Kimberly, our sisters coordinator. So Kimberly if you are here, could you please unmute.



1:14:49

I'm here.



1:14:50

Okay. And we would love to see you too if you can turn on your video.



1:14:54

Hopefully you can see me, I think it's.



1:14:59

I'm going to,



1:15:00

I'll just I'll just speak. I'm thinking you can see me. So I just wanted to address. This year our theme for the sisters outdoor quilt show. As you may or may not be aware, we have a special exhibit. Each year four of our guild. And we tend to kind of have at least a jumping off point with last year being, you know, last year was. And so, you know, the outdoor show ended up being this semi virtual sort of hashtag or quilt sort of thing but I'm hearing from the team its sisters that they're pretty adamant that they're going to make whatever accommodations they need to make to make it happen in real life this year. So, given that this year's theme is renewal and this is actually the theme of the overall quilt show. So we've decided to pretty much adopt that same thing. So, we could go to the next slide I just have for you a few examples of.



1:16:20

After a year like last year it's time for Oh, we skipped we're skipping through.



1:16:27

Let's go back. Maybe like, Oh no, we're going forward. Okay, there we go. Stop right there. Okay. Okay. So these are a few examples. Okay. Next slide.



1:16:43

Okay, this is an example of a quote, literally called renewal quote and this is a Fons and Porter quilt and so you can imagine. I mean just even taking this as a jumping off point.

This looks very traditional, to some extent, there's maybe negative space that could be added here. Let's go to the next one. Yes, and I am sorry.



1:17:16

I am having problems.



1:17:18

It's okay. I'll blame it on Al Gore's internet that seems to be the popular. Okay, and this one. Okay so, as I did my Google, I found there's actually a renew quilt along by jittery links. I, there are links are included as well. And we'll get those up on the website for you as well but this is a quote along. I believe it has been started if I remember correctly.



1:17:56

But yeah,





1:17:58


it's just a cool pattern. Okay, the next one. Okay, so this is kind of going now let's be a little more conceptual so you think about renewal in nature. Here we have. I'm thinking about this because I just did a little seed starting this year. So, the sprouting. Okay, the next one. And we've seen examples of things like floral quotes, so you know maybe applique this looks very literal but how, how might we make that a little more abstract. Okay, let's go to the next one, references to time so this to me made me think of those Memphis time patterns that we did back when we had Kimberly Kate here, we had that workshop so many of us may still have that little swatch watch style. That could be renewal. Next, okay, this. I mean this is a whole topic. This is the whole area and we as a guild tend to really, I think, do some phenomenal, phenomenal work in this area around social justice. So this is an example of just some, some applique for the social justice sewing Academy. So, if you participated in any way in any of those projects. You know, this is another example, maybe this is what renewal means to you next. Okay, yeah, color this is like vibrant color. Why to show this because I really like. Our president's quilting here anyway. Sorry, just color, you know color could be that example of renewal. Are there others versus the last one. Okay, yeah. So, this is just kind of like a call out because I think we have shown ourselves to be extremely creative. In terms of what we can come up with. and what we can create for our special exhibit and sisters, each year. Do we, I don't. I didn't do a slide

with like the deadlines, but perhaps I don't I have it.

 1:20:18
I really


 1:20:19
thank you jumping ahead again.


 1:20:22
Okay. Thank you. Kimberly so much for putting that together for us.

 1:20:25
You bet.

 1:20:26
You're nice. So

 1:20:40
Christie is still there.

 1:20:43
I can't hear you.

 1:20:48
Kimberly, I saw question in the chat just asking if Chris needs a second and asked Can you briefly explain how this project with the sister show works for people who are new to the club. So maybe you could share just a bit about how someone could submit or how many quotes might be accepted just sent general ideas would be awesome.



1:21:09

Yes, thank you for that question I saw that pop up and didn't get to it. Okay, so for those of you that aren't aware, we definitely have a link on our website that will get you to more detail but sisters, is this beautiful place here in Oregon. It's named after the three mountains they're called the sisters from Oregon so I can't, I'm doing my best. But it's beautiful and so they have the world's largest outdoor quilt show there every year. And we have had our own special exhibit as a part of that we have as a part of our exhibit we're allowed up to 25 entries. And so, depending on how many submissions we receive and again you know you're seeing I believe you should be seeing this here on the slide as well on our website. Additional information about you know here's the form. Here are the additional details as we learn more about the accommodations they're making typically we need volunteers, folks, that'll be there and can talk to folks as they come through our exhibit and, you know, kind of want to talk and ask questions. So, in terms of the quotes. There is a minimum size of 40 by 40, and a maximum of 102 inches on any one side and that's because each exhibit there's only a certain amount of space which again is why we're limited to a number that we're up to so we take all of our quotes. So, and I also remind folks. And another thing to keep in mind if for some reason you submit your quilt, and we're unable to include you as a part of our special exhibit, you can still submit your quilt two sisters, and many of us have done that as well. You know, they're great people. It's a fun show and weather permitting it may be a little warm but I mean it's No. Yeah, great.



1:23:14

I think I think I'm back. Okay. Yeah, thank you. I'm really I'm going to stop my video and hopefully that will help with my internet issues, so I apologize that you all are not able to see me, but I am going to get the slides going.



1:23:36

One moment.



1:23:40

No.



1:23:44

Oh boy.



1:23:49

It's starting,



1:23:49

if you need me to screen share I can do that for you and then you can



1:23:53

do that for me because I am not absolutely. I'm not seeing my slides.



1:23:59

We aren't either. Let me get to where you were.



1:24:03

But I am screen sharing but it looks like you're looking at my Google.



1:24:07

Hopefully we gave everyone a weather disclaimer, you know, we have some weather, right now.



1:24:12

Yeah. You know, my. There you go. Perfect. All right, so, submit I'm not, I'm sure, Kimberly did a great job saying that the submissions are open, and it doesn't need to be a new quilt. It can be anything that basically has can be tied to our, our renewal theme, so it doesn't have to be new. So if you have a quote that you think goes along with this theme, please submit it. Okay. And now we will hear from Susan about pm cutie labels.



1:24:54

Hi again, um, I just want to give a disclaimer if I disappear in the middle of this. We lost power for an hour and a half, earlier it's really cold out and my first thought was not about. I was like well I have plenty of quotes so if we don't get power back you know we could stay cozy but I was like I can't miss Trisha and myself into 20%. So I'm just happy to be here and I hope our tech glitches are done for the night. Um, I'm very happy that we're going to send out a special pmdg quilt label to every 2021 guild number that we have. If you're visiting tonight and you're having a nice time hearing from Trisha. Trisha. Thank you so much. It was really wonderful to have you. Thank you. She just mentioned in the chat she's taken off. We will be sending out quote labels to members and we would love to have you join us for the rest of 2021, we will be live casting or streaming every meeting that we have, and offering these options including some accessibility upgrades like closed captioning and other ways that make our programming more accessible we're really thankful that we've gotten new members from other states from Canada and internationally and other countries too. So we want to say thank you to everyone who has stuck with us and joined us for the first time, and so we'll be sending out a special kmpg quote label to each person who's a paid member for 2021. Look for happy mail soon. I want to thank a couple folks who made this happen. Aaron case, who's our current vice president has been the go Go's board multiple times designed these labels, and we have them printed with spoonflower and Renee are wonderful to turn board member, not only cut all of these for us out of eight yards of spoonflower labels, but we'll be the one mailing them out to each member as a membership VP, this year. We're excited to invite everyone to a special event on Thursday March 11th, which will be our monthly closer filter and the topic will be on quote labels, and we'll share tips on documenting writing on your labels which, you know, which methods work well for writing clearly and easily on fabric you know it's a little trickier than your average piece of copy paper. So we have a few ideas to share that make that process less of a headache, different methods of selling them on we'd love to hear from you and ideas that you have to share and just make it a real community event. And then we'll end with a show and tell of everyone's freshly labeled quotes with their pmdg label that they've worked on together, so we'd be thrilled to see you there. A culture filter is Amanda is a monthly event hosted by Robin Healy, where it's on an alternate Thursday from our meeting night, and we just have a different topic each time and it's just a social time conversational Hangout, but also just exchanging ideas and, you know, building our friendships within such a large group it's really nice having these other opportunities besides the gigantic meetings, but we'd be thrilled to welcome you to That event, and we'll be sending out more reminders Aaron's been doing a beautiful weekly newsletter that shares more. But again, we'd love to welcome new members if you're interested in joining and have any questions please let us know we'd be thrilled to have you. And then the other thing I'll mention with the labels is Rene will be in

touch with anyone we need mailing addresses for but just, just look for them as happy mail on the way. And we'll have them too in advance of March 11, and we'll also have a blog post up about labels if you can't join us live, we'll have plenty of options to help with our tips and tricks that make labeling your quotes more fun.



1:28:49

Next slide would be great. Thank



1:28:50

you.



1:28:55

I'd also love to share our speaker last month in January and Jackie gearing described for those of you who are lucky enough to attend last month. Her mend fabric collection with Michael Miller, and we were really really appreciative of the opportunity to learn more about her inspirations for designing and in her hopes that our country can truly meant from such a painful and difficult splits and Her work has really illustrated that divide and also hopefully steps forward so blue bar quotes, which is one of the shops that is selling her work, and thank you so much for paying the link in the chat. Your wizard is hosting an amazing challenge, using the flag panel for meant, which is the signature piece of the three piece collection. There's also a sashiko inspired walking quoting inspired stars that you'll see as like a, you know, an inset in the flag and then red and white stripes but this flag panel is sold individually and you can order it from blue bar, they don't require that you buy it from them if there's another shop that I think I believe they're five or six carrying it nationwide and we shared more information our newsletter last week that Aaron wrote. But, um, that will also be a blog post coming soon and Jackie has information on her website. But there is a contest going right now through April 30, and you can enter a mini quilt 30 inches is the maximum dimension, all the information is on Bluebird blue bar quilts which is listed here as URL, but we would absolutely love to see pmdg members work represented, and a member has ordered six panels of the flag. And if you are interested but don't want to get yardage or just want to be able to get a piece quickly. She has generously offered to ship them out to interested pmdg members at her cost including shipping just 550 each, and you can email our kmpg Portland modern quilt guild@gmail.com and I can connect you with this number, but she'd be able to ship them out quickly and locally. If I'm so sorry to be restrictive but we're gonna keep this us addresses only because of shipping and customs and expense but Canadian and

international customers can buy directly from the shops who are carrying Jackie's collection, and it would be wonderful to see what you make as well but if anyone's interested please email and I can connect you with a member and get your individual panel for contest entry. So the grand prize, as well as a gift certificate includes a 30 minute consultation on zoom with Jackie about all things quilting and sewing so pretty spectacular. We'd love to continue supporting the collection if anyone else has ideas for wants to share your work, we'd love to highlight it on our social media so thank you to everyone who was able to connect with and lift Jackie up last month it was a really special event and this is this contest that blue bars created as another opportunity for us to really honor what Jackie's doing and her courageous stance since the fabric collection is only carried in a few stores nationwide and none whatsoever in her own hometown of Kansas City. This is our chance to show her our, how much she means to us as an artist and how much her courage, courageous designs can come to life and our work. So, thank you.



1:32:27

Thank you Susan. And now we will hear from Anne Nelson, about the pm Qg virtual retreat coming up.



1:32:37

Hi, I'm new to the guild just joined in August. But, Jenny McKee and I are planning a virtual retreat for this April 23 through 25th. We'd like you to invite you to come carve out a special weekend for yourself. There'll be plenty of open sewing time on zoom. We'll also we have some demos planned with a couple of guest speakers, were going to do a keepsake block challenge, and have the charity quilt blocks like we've done in the past, and there will be some giveaways. We'll have registration available for everyone after March 1, and the tentative cost for the the online weekend, which is pretty reasonable deal will be about \$25. And if we have anything left over, we'll donate that to do something pm que je holds close to their heart so if you have any questions, just email the gildan they will get us. The question, the question and we'll get it answered. And I think that's all that I have.



1:33:46

Thank you and read the next slide. Okay, so the free table is cancelled for February, but I wanted to announce that it will be coming to Hillsborough in March, so if you are on the west side, and near Hillsborough, it will be near you. And the information will be available

at the next guild meeting as far as where it is and it will also be in the members only section of the website. If you're interested in hosting in your area, which you would get first dibs of all of the amazingness that comes in on the free table, please email the Guild, and we can see about having you be a host, basically you just have to open up your garage or a covered porch or if you have a tent that you could kind of, you know, make sure that the fabric doesn't get wet and be available for the weekend to make sure that things don't get, you know, too out of hand with, you know, as you can see the table, gets a bit messy. So, next slide. So charity so drop off and pickup will be Saturday, September 27 from 10 to one, the address can be found on the members only section of the website. And I just wanted to let people know please do not drop off free table things, since it is cancelled for February we would have to find a place to store it all so please, if you have items items for the free table. Please wait until the 27th. Yep, I'm sorry, did I say September, I'm in February. Yeah. February 27. I'm getting way ahead of myself. Okay. Next slide. And I just wanted to say, Good job everybody on charity quilts this last month, we donated 41 completed like quilted bound completed completed, they went to darn Tiger pick you in January and this is what 41 quilts look like all in IKEA bags and, I mean, that is just amazing, that's, you know, a huge number of completed quilts So Good job everybody. Keep working, and I know that the kids there really appreciate it. So our charities zipper bag program is back. And there are kits kits available, Marianne has them. And she has. Let us put her address and her phone number in the members only section, and she just asks that you please text before coming to make sure that she still has kits. And she said that Monday's would be the best days for her. We do need some donations for this program. We need zippers that are about nine inches or longer. We need some gallon sized freezer bags to put the zipper bag kits in, and fabric that is about a half a yard or more, and basically these zipper bags go to Portland homeless families solutions. And they fill them with shampoos and toothpaste and toothbrushes and distribute them to people in need. The black of the month you, whoever is participating should have gotten their February pattern. If you have not signed up and you were thinking about it, please use the coupon code p and q g 2021 for a discount. Make sure that you are posting your progress, using these hashtags that are listed here. They're also listed in the pattern. And we will be randomly drawing a winner from the, from all of the posts to win a little prize for posting and helping to build community. Okay. Next, I'm going to start my video and cross my fingers that my internet doesn't go out. Okay. So stickers are available, I don't know, Aaron if you can highlight my, my view. I don't know if you can see me or not. I'm holding my finger.



1:38:11

Yeah, I can't while I'm sharing the screen but as long as you're talking, we should be able to see you. Okay.



1:38:15

So, um, these are what the stickers look like they're actually they are super super cool. You can kind of see that they, you know, they have a little shine to them, they're on sale now they're \$4 apiece, and the proceeds will go to our scholarship funds and also we are working really hard to keep the cost of our workshops, low this year. And so the sales of the stickers will help to fund that, so there's only a few left. So, I suggest going on to the pmag shop and picking yours up sooner rather than later because once they sell out, they will be sold out. Okay. Next slide. So volunteers we need volunteers to help with our financial audit. So basically every year, we need to go through. Last year's finances and audit one month just to make sure that everything is, you know, has. There's no funny business going on. And we need it to be a person who was not on the board last year. And, you know, somebody that would be just willing to spend an hour or two with Angel via zoom so this would be great for somebody who might be a member out of town to kind of just go through the books and check over receipts. I see that angel is saying that it's super easy it's, yeah it's, it's probably really easy. And you know, I will say that volunteering is a great way to get to know your fellow guild members. We are a very large Guild, and I know from experience because I'm newer that I didn't really know too many people until I started volunteering and got involved with the guild. So I highly encourage you to volunteer. And also if you do not want to help with that. Okay, so I see somebody asking how to sign up to volunteer, you can email the guild or a couple of weeks ago, the. We sent out an email that had a forum that you could fill out for if you wanted to volunteer you could kind of put some ideas of what sorts of things you would like to do for the guild. And that forum will go out in the meeting recap, which should go out on I believe Monday. So please fill that out if you're looking to volunteer and we will get you set up with helping us out with something.



1:40:39

Okay. Next slide.



1:40:42

And then Aaron Do you want to talk about your. Absolutely.



1:40:46

Hi everybody. I don't know why I'm leaving I don't have my video on anyway. So I have this quilting frame that I got from a fellow guild member last year, it is a 10 foot wide quilting

frame that you use with a domestic machine. It is an inspira quilting frame that's meant to work with a fast machine, but I do not have a fax machine, I have a juki, and I bought this grace company speed control to make it work so it would be like a long arm, and I recently purchased a long arm from another fellow guild member. And so I'm looking for this to have a new home. It is currently disassembled and ready to go live in your home. So if you're interested I am not asking any money for this contact me either via my email address, up here, or you can email the guild and I will see it there as well. So if you're interested, it's 10 feet. It has everything that you see here. It's got a little laser thing that you can do a pantograph with. And if you have any questions just let me know.



1:42:02

Okay, so we are going to do our business member spotlight for the month. And this month, we are highlighting business member Tammy booth, of Portland quilt supply. I see the next slide, please. So, Portland quilt supply is an online quilt shop that's located on the outer east side of Portland. Tammy specializes in showcasing local, local artists so fabrics and patterns from PBX. So she also supports long arm artists with a directory on her Facebook page for artists that are local to the Portland area, and members can receive 20% off their first order with a code, and that code can be found in the members only section of our website. She has local pickup available but I will say I ordered something and chose shipping and it was like seriously less than 24 hours, via us mail, it got to my house. It was crazy I was just like oh my god. So, Portland quilt supply thank you so much for being a business member, check out her website and follow her on Instagram, and I will put her website. Let's see, in the chat. Really quick for everybody. She also has a really fun Facebook page where you can show projects. Okay. Next slide. So, we are ready for show and tell. So, we watch the chat and I will let you know when you are coming up next. Okay, so the first quilt is mine, and it is my completed looper quilt which I completed a while ago but it just kind of sat around and didn't was not quilted and I finally quilted it with my new favorite pantograph this raindrops on water and I just I love this worldliness in a used a wool bat in which I mean it just the quilting is just lovely on it. And the pattern is, I believe I said looper quilts by mistake. Okay, so sorry, I was talking and I didn't let you know tomorrow that your next



1:44:32

is to me Okay,



1:44:33

sorry I can't turn my camera on because I'm eating but, um, so this is my quilt. Just calm down. And it is dedicated to Nancy Pelosi you can see her there in the corner with her famous red coat and throwing up the pieces of State of the Union.



1:44:58

I don't hate Nancy Pelosi, but I was very impressed by her telling a journalist back in April of 2020 that she knew what she was doing, she was going to get us more money and we said all just down. And that is over a background of things that have happened since that time, and we still haven't received any more money, although I guess some of us did get some late last year. So, that's it. Thank you.



1:45:37

So,



1:45:41

hi everybody this is my quilt. It's the Sienna burst quilts, by then came June. I created this using some fabric that I bought at quilt con last year, which seems like it was a million billion years ago. And, yeah, so I pieced it pretty quickly over the summer and then I hand it off to my long arm, who then created quilted this pantograph that she got through a long arm business group that she's a part of and it is. It's, it's supposed to be RPGs descent color and I just when I saw it on somebody else's cool, I fell in love with it and asked, Chris to put it on my quilt. That's it.



1:46:32

Hello, this is my vintage nine patch so I love working with vintage fabrics, I didn't know that Trisha used them so much. I know Susan Beale uses them a lot too. So I find a lot of mine at Goodwill and I buy a whole sheets. And then I also order from Kelly at vintage fabrics to do a lot for other found vintage fabrics and I at the top, made kind of solid ish color. Until rainbow at the top and then each block is also individually, a rainbow the back is a whole vintage sheet and the



1:47:14

quarter binding is also



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into trademark. So I really love working with vintage and it's super fun.



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Thanks a lot.



1:47:27

Emily. Are you available.



1:47:31

Yes,



1:47:32

sorry.



1:47:32

Ah,



1:47:33

let me try my camera. Okay. Um, hi.



1:47:39

This is Michael This is another. Then came June. Um, I made this for my girlfriend who's getting married, and I was really excited to play with lots of prints I'm



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very new to quilting This is



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my third quilt.



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So, I'm just learning,



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and I love her patterns and how beautifully modern and vintage mash up they look together so, um,



1:48:08

yeah.



1:48:21

Tammy Are you available.



1:48:23

Yes.



1:48:24

Um, this is not quilted yet.



1:48:27

But, um,



1:48:30

I did my very first long arm quilt, I took a Saturday workshop class with aloe vera Gaskins from the Clark County quilters in Vancouver, it was a virtual zoom one. Unfortunately my

Wi Fi wasn't working so it wasn't on too much, but she had sent us videos from Nancy Wolfe sama on YouTube and I put the link in the chat. It was super easy to do so. It is really not as difficult to make a lone star as I thought. And the background fabric was a digital sky Andre from Jennifer sampo. I didn't like how I did my seams and the little skinny border because I didn't have too much of the fabric left so I do have leftover textile paint so I think I'm just gonna brush a little bit on to smooth out that join. But anyway, I was just pretty excited about the very first Lone Star that I have ever pieced



1:49:34

Claudia.



1:49:35

How are you this is Claudia. I took the watercolor class, the first class for watercolors, and I did them in Pittsburgh colors because I'm originally from Pittsburgh. So, I actually finished it and it took me about a month and a half to photograph it but I finished it and there it is, it's all finished. It's great. And then the second quote i have is a small quilt it's only 20 by 20, inches. It was a quote challenge Metropolitan patchwork society, a challenge for 20 2020 minutes you had to choose 20 fabrics to make a quilt using all 20 fabrics no more, no less. And had to be 20 inches by 20 inches so I had a UFO of these wonderful dresses and plates that I didn't know what to do with and they were wonderful rainbows and bright and cheery, and then I took the strip piecing from the retreat. Last fall, and kind of put those together and used a lot of my fabric choices in the background, making the background looking all scrappy and getting my numbers in there and I was just happy or something a little cheerful to remind me 2020, not what everybody else thinks that's all I had. Thank you so much.



1:50:54

Hi. I took a



1:50:57

workshop in January, and it was from cluck cluck So, and it were these little happy hearts, and I had a light pink background with little hearts, different colors so I used a variegated thread to quilt it with that match those little hearts. That's it. Hi everybody, this is bath. This is a quality began with



1:51:28

Joe Cunningham and sisters Oregon.



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Most of the blocks, have some sort of Kaufmann railroad



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denim.



1:51:36

So to finish it off and tie it all together.



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I p Stan a railroad track. That's it. Thank



1:51:43

you.



1:51:48

Is Maryann here I didn't see you in the chat. Aaron did Marian give a description of these girls he



1:52:02


did but because I'm screen sharing I




1:52:04


can't see it unfortunately she submitted this okay she submitted three quilts. Two of them are portrait quilts this first one is Joe. And then the second one is Sally. And then the final


one is fires, and I'm guessing that this is a way that she's processing the fires that we had over the summer


 1:52:33
Marika.


 1:52:35
I can see that you're here.

 1:52:37
Hi, um,

 1:52:38
so my niece is having a baby this spring. And we they live out in Eastern Oregon in enterprise and so we went out in the fall and my sister in law had a little gender reveal party for her. No fireworks. And there's a little quilt shop in enterprise so I picked up a few of the fabrics there and then came home and made this, she has a super minimalist style so I just did

 1:53:05
half square triangles interspersed with full

 1:53:06
squares and, yeah, can I get this in the mail in a couple of days.

 1:53:18
Susan.



1:53:20

Hi. I started this quilt in 2012 and workshop with Denise Schmidt at kmpg at pnca and loved making the blocks, it was a Schumann's puzzle improvised piecing like taking up a traditional pattern and changing it. And so I made 32 of these like single Ray, you know triangles, and I loved the process and punishment is like heroes so it was like this magical weekend and then they sat there for eight years. And last January I was like, I am going to finish some of these. I have taken so many classes and just not finished them and so I sat down with these 32 blocks and turned them into eight mega windmills. And then I thought like why not just blow this up into a bed cold so I added this really bright green that I just loved, even though it's a little, little much. But hey you know just live a little sometimes, and my daughter named it when she first saw it. Wow, it's really crazy. So, Nancy Stovall quilted it so beautifully with a geometric almost like a lily pad feel repeat that really echoed the one mold, and it's a bed Paul, my husband's holding it in that picture he's six six so maybe gives you an idea of the skill, but it was such a joyful project, even though it took quite, the better part of a decade to do. And it's we'll be adding on to as, as someone just mentioned earlier it's so cozy so anyway just long time coming but a really fun one. So, I hope it inspires you to pick up a stack of dusty blocks and turn them into something too. Thanks.



1:55:09

Hi everyone,



1:55:10

I'm Jill Schultz I'm a new member from Minneapolis and I'm also a member of the Minneapolis modern quilt Guild. And so, my quilt rainbow bars is. It was a child of polka dot challenge that the Minneapolis modern quilt guild did for February, where you just had to make something with polka dots, and I got a charm pack of rainbow. conas from my secret pal over the holidays and so I decided to combine those with some polka dot fabrics that I had been collecting for. I guess this reason because I don't mind. I just was collecting them didn't know what I was going to do with them so I made them into kind of a rainbow sequence with some black and being in Chile Minnesota where we had snow cover for so long. It's always nice to have bright refreshing color for the eyes so took a picture of it in the snow.



1:56:18

Hello. This was my.



1:56:22

Everybody this year was doing scrappy squares during the summer but it was pointless not that nice during the winter so the summer I was outside and I did this in the fall, and this is just all five inch squares nine patch,



1:56:37

trying to use up all my scrap and I barely made a dent in it. Thank you.



1:56:45

Thanks to everybody who shared their quilts for shawntel. So, this wraps up our meeting I just wanted to leave you with a summary of the important dates coming up. So we will be returning to our third Thursday of the month for March, so March 18 7pm pacific time, Sandra Johnson will be our featured speaker. We have the workshop on Saturday with Tricia royal it's sold out but I highly encourage you to sign up for the waitlist so you can find out when it gets rescheduled. And then, February 13, the scholarships for Sandra Johnson's classes close so if you would like to apply for a scholarship, please do so now. February 15 Sandra Johnson's workshops will go on sale. Sisters The deadline to submit a quilt is going to be the 30th of April. And I wanted to remind everybody that the free table is cancelled this month, but look for it in March on the west side in Hillsborough charity quilts is on February 27th. And we have our special filter filter labeling event on the 11th, so check your mail for European Qt quilt label to come. And I think with that we will keep the meeting, open if people want to turn off their video and stick around and chat, you are welcome to do so. Thanks.




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