



July Guild Meeting with David Owen Hastings

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SUMMARY KEYWORDS

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 19:50

Hello, and welcome to the July meeting of the Portland Modern Quilt Guild. We'd like to remind you to please mute your audio and turn off your video and we do have closed captioning available. And if you are having problems with your closed captioning please make sure to send, Aaron, a message in the chat box, you can just send it to her and she can help you up. And while everybody is getting settled, I believe, Aaron has a zoom poll ready. And there it is. And while you are reviewing these questions, I will go ahead and thank our business sponsors so thank you to modern domestic well neighborhood fabric boutique aloa Sewing and Vacuum and mana those sewing centers. I am going to do a quick programs preview of the programs that we have throughout the rest of the year for you next month. We will be welcoming Sujata Shah, she will be giving a present presentation entitled stories and stitches, and that meeting will be August 19 at 7pm. She'll also be offering a workshop, which is how to make a quantity city quilt on August 21, and the scholarship for that is available right now you can sign up on the website. To be considered, and her workshop will go on sale July 19 at 6pm. In September, we will be welcoming Christa hen and Barry and I want to make a note that our September meeting will be a little bit earlier in the month it will be on September 9. But still, at 7pm, and she'll be presenting her search for signature style lecture, and she will be offering a workshop speed date with improv, on September 18 our scholarships will open on August 2, and they will go on sale. The workshop will go on sale, August 9. In October, we'll be we'll be featuring Tara Miller and Tara Miller is a quilt historian, and she will be presenting graphic

quilts, of the 20th century, that will be October 21. In November, we'll be featuring Karolina and Neto, she'll be presenting friends of color, and her workshop will be on organic shapes on November 21. And our last meeting for the year will be hosting Deborah Bowsher. She will be presenting captivating compositions, and this meeting will also be a bit earlier in the month it'll be on December 9 But still at the 7pm time, and we will be offering a workshop head, heart and hands, which is developing your creative voice on December 12. And with that, I would like to have Susan, our lovely programs, Chair for meetings, come up and introduce our speaker for tonight. Susan,



23:15

thank you so much, Chris. I've been looking forward to this all month and I know you all have to. We're so happy to welcome David O and Hastings to kmpg tonight. He's the previous president and also an active member now of our wonderful neighboring Seattle Modern Quilt Guild, as well as a graphic designer and a prolific artists working not just in textiles, but also on paper canvas and wood from fine art exhibitions in galleries to his modern quilting practice inspired by architecture travel and photography. His artwork has an energy and vibrance that instantly draws the eye. You'll see lots of his work and hear much more about his inspirations tonight but I wanted to specially highlight his day job as a busy, graphic designer, with a long career, he exclusively focuses on nonprofit organizations that he aligns with who are doing good in the world. This is such a core value of PMC GS as well so it means so much to present and spotlight and artists uses his own creativity to lift others up from encouraging life saving organ and tissue donation to supporting those living with mental health and addiction struggles, his talent for creating strong powerful and compelling work helps these important organizations thrive in what's been a very difficult time for our most vulnerable community members. In addition to his art and graphic design David stays very busy teaching virtually and in person and PMDG is so happy to present two of his workshops this weekend. Sunday's class mini mod quote saw space off for a few lucky students, so you can visit the PMP G site tonight to register yourself for a friend, David, thank you so much for coming to PMDG tonight. It's been a real highlight of our summer. We can't wait to see your quotes design process and all around architectural inspired brilliance. Please join me in welcoming David Owen



25:02

Hastings. Thank you so much, Susan, I appreciate that. I see that the poll, window is still up on my screen, can I go ahead and share the results are you still waiting for people to vote before I need to share the results we'll take care of that. Okay, okay, I just want to get it off my screen, I'm just going to nudge it over. Okay. So welcome everybody, and thank

you for signing in tonight, and I'm very honored to be speaking to I think of you as my sister guild. Since I'm from your neighbor to the north, and tonight I'm going to be talking about one of my favorite topics modernism and minimalism in quilting, and I hopefully this will be very inspiring and fun for you. We're not recording tonight but you are very welcome to take pictures of your screen. Take notes. I would very be honored if you try some of the exercises that I'm going to be talking about during my lecture today, and then maybe share what you've done on Instagram you can tag me. All that stuff is, is a okay with me. Also if you want to ask questions, you can put them into the chat and I'm going to try to keep half an eye on the chat while I'm talking tonight, and answer your questions as we go and then at the end we'll have more time to, to do q&a as well. So, let's get rolling. I'm gonna share my screen. And hey, so, um, thank you so much for that nice intro, I feel very very blessed tonight. Um, so my lecture today is called minimal design, maximum, maximum impact. And I came up with this lecture to kind of help anybody who's on the fence about minimalism in quilting, to maybe gain a little bit more appreciation for that and hopefully inspire you a little bit. First thing that I like to do when I give my talks and my classes is I like to acknowledge that I'm very privileged and honored to be able to live and work on the ancestral homeland of the Jamestown squalane tribe. This is the local tribe in the region of Washington State where I live, and slalom is a Salish word it means the strong people. And that definitely describes the Jamestown tribe they've always been a vibrant and independent part of this region, and they provide all kinds of wonderful services that's where I got my COVID vaccines, through their health center and Anyway, check out Jamestown tribe.org If you'd like to learn more about them.



27:37

And what let's go to the fun part. Not that that's not fun. Thank you Susan gave me such a great intro I don't feel like I don't have to do this but I do wear three hats I, as a graphic designer and a gallery artist I still make and show my stitch paper artwork that I've been making for 20 years and a modern quilter, so the quilting is kind of like coming up above, some of the other activities that I have in my life. But that's all fun it's I still do everything that I enjoy, and it's it all kind of feeds my soul so that that's fun. This is where I'm coming to you from tonight. It seems that maybe there's somebody who's not muted maybe somebody could help me figure that out and mute that person. I'm coming to you from school in Washington. This is this little sun belt that is. It's just west of Seattle here Seattle and swim is on the Olympic Peninsula, and it's about a two and a half hour trip with a good ferry timing. My husband's kind of stuck on the other side tonight because he's missed two ferries already. So, anyway, it's kind of it's kind of charming, We're right in the middle of our lavender season, and we have a lavender festival that's happening this this weekend, so come on up if you're free. We also have dairy farms all around us here in

Sequim these beauties on the right here are going to be our new neighbors. We were in a rental house right now but we're building a house and I'll have a dedicated quilt studio I'm so excited my first time ever to have our actual room, that's a studio at home, and it will look right out onto these beautiful Holstein cows so I'm kind of psyched about that. I grew up in Iowa so I love cows, just up the hill from us is Hurricane Ridge is this beautiful park and feels very much like the, the opening credits for a sound of music, you can go up there and spin around, and a little further on the peninsula is the whole rain forest. This is where it rains up about twice as much as think, I think as in Seattle, the rain that we get in swim is half as much as Seattle so it's very interesting how it changes. And we had these beautiful banana slugs that grow to about eight inches long, out there, really fun and just a bit further is the Pacific coastline, and it's all mostly native land and protected and beautiful like this for everybody to enjoy. So, come on up and visit, wherever you're you're living. I'd love to have you come see swim. So tonight I'm going to hope to share some of my experience and my enthusiasm with you and let's get rolling. So the modern quilting movement seems to be constantly changing. But one thing remains very consistent and that is that simple spare design combined with very thoughtful quilting can make a very outstanding combination and this is sort of the theme of my, my talk tonight my modern minimal quilt design lectures so let's get rolling. I'm going to start out with this quote that you can read from mother's mother's Robert Motherwell, he's, he's an artist from the abstract expressionist movement and I came across this I was watching this wonderful documentary about Peggy Guggenheim called Peggy Guggenheim art addict, and I highly recommend it. It's, I got it out of my library the DVD was at my library so check, check that out. Anyway, I love this quote because it talks about, about abstracting reality and that you start with riches and then you subtract to create this modern feeling, and that's, that's really what I tried to do when I'm doing my artwork as well. And it was kind of fun to hear, hear it put into words by somebody I admire as a, as an artist. So the lecture tonight is divided into three sections for you. First, I'm going to talk just a little bit about history, the history of modern quilting, and perhaps you know a lot about that. The second part is inspiration, we're going to go on a little virtual gallery tour I'm going to take you to visit three artists that I really admire for their, their quote work that they're doing, and show you show you their work and talk about that a bit. And then third part is about process and this is going to be a glimpse into two of the workshops that I give one is the inspired by architecture one that we're doing together with some of you. And so for that part, you are welcome to take notes if you want to try some of the things that I talk about at home. I think that would be awesome. I'm all about sharing and encouraging others so please try. So let's talk about history for a little bit.



32:38

What is a modern quilt. This is a question that I get asked, maybe you do too, when you're

taught telling people that you're part of the Modern Quilt Guild. So here's here's some thoughts that I have, I've decided on, you know, based based on what I've experienced in my life. I see a lot of very bold simple designs in modern quilts. Also, a lot of them have high contrast areas it's not, you know, not exclusive, but that seems to be a common thing. Also I see a lot of expansive use of negative space and that's the, that's the phrase that the MQ G uses to describe modern quotes that basically means big areas of unbusy areas on a quilt that you can do a lot of interesting quilting lines in, and then large scale minimalism, so maybe very you know, simple graphic shapes done on a really big scale. And, of course, all these things are very subjective, you know, one person may look at a quote and think that looks totally traditional another one look, well look at it and say oh that seems very modern and new, so it's very subjective, but some of the early influencers, really started out a long time ago on this movement. One is the early Amish quilts that that we've been aware of and have been shown and collected somewhere at the last quilt con before we hit the pandemic time. This bars quilt from 1910. I think people are still making bars quilts, like this now, and it's really beautiful. It's so simple with these vivid solid areas of color, a very simple graphic design to it and then really beautiful quilting on the, on the bias sort of a grid over the whole thing, and it feels very contemporary even though it's such an old piece really beautiful though. And of course we have to mention that the quilts of Gee's ban which have really, I think I think of the quilters of G's band is bringing, bringing to the forefront quilting as an art form because there, there was a show of their work in the 70s I think it was the late 70s or something like that. Anyway, if you'd like to learn more about the quilters of Gee's bend. There's this wonderful website that thank thankful to thank you to Anne, who put that in the chat. Souls grow deep.org You can check that out later, but it is a wonderful website of a nonprofit that kind of raises up the visibility of black artists of all kinds, and the Gee's bend quilters, have a wonderful big section on this website that is fun to explore. I'm going to be sharing a bunch of links with you tonight, it looks like maybe they're gonna drop them in the chat as we go, which is really cool, but also maybe there'll be sent out to you afterwards but I encourage you to do some exploration on your own after the talk tonight and kind of continue your own interest in this subject that I'm talking about. Anyway, some other individuals, some individual quilters, Gwen Marston she was really wonderful person and quilter and teacher and author of many books, I think of Glenn is being kind of like the person who, who took on the modern blocks and gave them, or sorry I took on traditional blocks and gave them this. This modern twist, and still her work is so beautiful and interesting to look at and. Her books are everywhere you can. You can keep using her as inspiration, even though she's not, no longer on on the planet with us. Another person that I really particularly am drawn to is Nancy Crowe and I've never taken any workshops with her but I hear that they're just intense and amazing, but I love that she's also a mono print artist and that's, that's what I do in my, my paper based work is mono prints, And she, her work is just so lively. I mean I think of her, her work as the you know the quintessential, you know, improv style, and all of

her work is art to me, all quilters are artists too but any any of her pieces just feels like an amazing creation to me I'm kind of kind of cowed by her. Her talent, she's really amazing. Another person that you may not know this name, Yoshi cogens Angie. I personally have a very particular interest in Japan and affinity for all things Japanese and so I was interested to learn about her, she, she's a modern quilter to has published a bunch of books, and when I saw her, her style which is often very quiet with these little flashes of color that really spoke to my heart and that's one of the things that I tried to do in a lot of my work as well as have kind of nice, quiet, quiet quilts with nice little bright moments in them, some contemporary folks that are really tied into the modern quilt movement are Denise Schmidt. I think of Denise's being one of the people that has kind of brought modern quilting to the mainstream, I mean she's, she's made, you know, made people who have never considered making a quilt before, think twice about it and give it a try. And that's a really wonderful skill to have very, very inspiring person and creative artist. Another couple I want to mention is Bill current weeks fringle their, their married couple and have published widely and have tons of tons of videos and shows that they've been on and and such. And I just want to point out here on this book called timid modern, which is in my library. It has on the cover this quote which I think is basically that bars quilt that we saw that the Amish quilt. It's pretty much the same design, a little different proportions and different scales of the, the colored shapes, but I actually made this quilt, myself, I loved it so much and then learned later, you know, it had this history to it. Anyway I really admire Meyer them for the all the work that they're doing. This is something you may or may not have heard of, there's, there's a flicker group called Fresh modern quilts. And it's been around for a long time since 2008, like right before the MTG started, and it's still going strong. This is not, we don't really use Flickr as much since Instagram has been so popular, but it's still there, and this group has over 6000 members with almost 50,000 photos of quilts posted that people have just contributed themselves, and it is a great place to go and just just explore and look at what people think of as being a modern quilt, you know, there's all kinds of variety there and really fun to look at, and and, and thanks again for posting these links, as I go. That's amazing. Of course we had to talk about our, our mothership, the MQ G, established in 2009 by Alyssa hate Carlton and they'll Tifa fear. And now, as you know, we're an international organization with chapters all over the world, you know, we have our wonderful quilt con is coming back next February in person, and really it's just this wonderful worldwide community web sorry about that kind of sensitive mouse here.



40:04

And that kind of wraps up my, my history lesson. It's very short but I just want to touch on some of those things but in contributors to that to what has become the modern quilt movement. And this book is a great resource. Some of you may have it already. It's very,

very easily purchased or gotten from your library, perhaps, and it gives a more thorough overview of what modern quilts are and the and the whole history and everything so check it out, it's really a beautiful, beautiful book. All right, so here's the inspiration part, I am going to introduce you to three quilters that I really admire three artists, and I'm just going to give you a quick intro to them and show just a few pictures, then we're going to switch screens, and we're going to actually go visit some of their galleries and take a look at their work so let's do a quick intro first here. The first person I wanted to speak about tonight is Carson converse, and she's just a really wonderful, amazing thoughtful artist. Her work is very, very serene and planned and beautifully executed and simple, and something that I strive for in my work is this sort of feeling of quietude, and I think her work has that in spades really really really gorgeous. So here's just a quick peek and then we're going to see more in a minute. The second person we're going to visit is Eric wolf Meyer, and I came across ERIC through Instagram, in my, My searching and my following, and he is, besides being a male quilter, you know, we're not we're not, we're in the minority here for sure, but so that caught my eye but also he lives in Iowa City, which is where I went to college. And my husband and I were seriously thinking about retiring to back to Iowa, because we both had, I would I'm from there and he lived there and went to went to grad school there. Anyway, so I thought it was cool but Eric is living in one of the towns that I love the most, on the planet, and his work is very, very interesting he often does very large scale pieces, And really explores graphic shapes in detail, and I want you to notice this picture in the bottom center here, that is Eric laid out in front of a piece of a quilt that he's working on, it's a multi year project, it's very big. And we're going to be seeing more of that in a second. So keep that in mind. And then the third person I'm going to speak about is Pamela Wiley, and she is an incredible artist in terms of both piecing but, but especially the quilted line is one of her amazing skills. She is just, you know like an expert at using a long arm quilting machine to add design and art artistic qualities to her quilts, just through the stitching itself so here's just a peek at some of her work, and we're gonna go. Go take a look at them right now let me switch my screens real quick. Pause. Okay, so this is Carson and Carson is from Western Massachusetts get to hang out with my chat again, so I see what's going on.



43:31

She's from Western Mass and I was very lucky to take a workshop with her at the last in person quilt con two years ago, and was so struck by her thoughtfulness and her, her beautiful beautiful work. Let's go take a look at some of her pieces. I think now that I've seen her work for a couple or three years, I feel like I can I can really pick it out in a crowd. It's got this very beautifully architectural quality to it, very quiet, very linear, often with a grid or some, some very subtle colors, and she's also an interior designer. And I would just love to see what she's done. She's, she has such an interesting, interesting, aesthetic, but I

want to take a peek closer peek at one of these quilts right here. This one was on display at Quilt con I think two or three years ago and when I saw it, it just, it just grabbed me by the lapels and pulled me to it because, first of all for me. It felt very Japanese there, I think that it was the kind of a wash of gray, you know, gray background felt much like a tsunami painting or something like that and then then contrast that with these black and white stripes. And it's really a very simple quilt, you know, it's just three, three fabrics, it's got the black and white stripes that are pieced and then the, the, the hand painted background fabric, and then it's probably impossible to see on your screen but it's matchstick quilted on the vertical, where the gray background is and then the, the strong bars are left unquilted And it's called forest through the trees so I think it is probably meant to be like a landscape, and in an abstract way but you know so beautiful and so restrained and it's got this element of dynamism because the black and white lines don't meet right in the center of the piece you know they're off center a little bit. And that always gives a piece of artwork, a little extra energy you know when things aren't perfectly symmetrical. So, really, really beautiful quilt, and I really liked that one. This one I thought was so interesting because when I saw it first, I thought well that feels like a building or, you know architecture of some sort and then I looked at the title, which is corset. And then of course, I think, you know, duh it's a, you know, abstract figure, the waist of I can see the waist of a woman that is since Dan or a person that is cinched in both by the parallel, black and gray lines that are kind of coming into the center but also by the shape of the black centerpiece. And then, then it's overall quilted but this really fine grid that gives it another, another layer of kind of feeling tight, you know incarcerated in. It's very, very strong piece, and very dramatic. I really like that one. This, this one untitled is a great example of the negative space concept, you know, more than, more than like four fifths of this piece are just white fabric, but she's done this beautiful job of echoing the shapes that she pieced the stripe shapes with beautiful quilting lines that are very precise and then creating different tones and textures and there's a partner piece to this one here too. This is another one in that untitled series, and I just think I just did admire her restraint, you know she's, she's not afraid to just use a big piece of on, you know, unbusy fabric, and let that be a part of the story, you know, it's very interesting to have that be a part of the story. I think so often we, we feel compelled to, you know, throw everything in and, you know all the fabrics and all the design and all the color. And sometimes this is nice to have it be very very quiet and simple. Alright so that's Carson. I'm going to go on to Eric next. I think we get a free beverage, every time we go into one of these galleries, so if you're if you're having something to drink, please take a sip as we go to each gallery. I'll do that myself too. Okay, so here's Eric from Iowa City.



47:51

And he's really thoughtful, thoughtful, thoughtful quilter and artists. He does some traditional kind of style quilts like this one, This is quite, quite big, 91 inches square. But let's go look at his modern gallery here, and you can come back and look at his work more in detail later. Here's one of his pieces, I think we saw some little pieces on his Insta snapshot that I showed you earlier that were similar to this piece, you know, just very simple graphic quilt, these are just circles on squares, and I think he, he works through a lot of angsting his life by doing sort of a repetitive design over and over, and working on the human variation in great detail. And I really think that's, that's a cool way to work as an artist. This is a really vibrant quilt, in my mind, but it's still super simple, I mean it's just squares within squares right and then four squares put together but something about how he chose the colors and juxtapose the colors, makes it feel very modern like almost pop art feeling, and I think that's, that's super interesting. This one is 66 inches square and then this is my favorite quote of his that I have seen. Yeah, the green is really popping that one previous one. This one is one of my favorites I think it's I think it's just so striking, it's a big quilt to this one is 90 inches square and I love the title it's called Mayday, you are here. I can just imagine, you know, if I was stuck on a desert island stranded. I wish I would wish I had this quilt, because I could lay, I could use it to keep warm while I'm waiting for rescue but I got also laid out on the beach and hopefully somebody would see it from the sky and come in and save me. Anyway, that's my little story, my little fantasy story to go with the quilt. I think it's a really beautifully done quilt to it's very pixelated, you know, very tiny pieces of fabric, and the background is, is super vibrant you know it's super contrast II it's got, it's got blues and greens and black and gray again set against white and ivory, and then the exit self is just vibrates because he's juxtapose these reds with the blues, and they just vibrate with energy, and then he's also built in some shading, you know, having the colors kind of come down and get darker around the edges here on the bottom, just a really amazing, amazing quilt and beautiful one. Yeah, not may 1 Mayday like Mayday Mayday. Interesting thing about his how he works is that he does all the pieces, all the piecing himself, and he collaborates with a community of Amish quilters to do the hand quilting, so he will, he will work on the top, and then work through intermediary who works with the Amish group, and takes the quilts to them and they, they do the hand quilting. And, of course, this happens in you know like the winter months because in the growing season, they're too busy to be quilting so most of this work happens in the winter, and then they ship it back to back to Eric, and then he's got his, his finished quilt and I just think that's such an interesting collaboration between a very modern textile artist and a very traditional community, you know they're supporting each other by working together. And I think that's kind of a cool, cool thing to happen. Amy saying, I was wondering if the you are here was a commentary on capitalism and the labor movement maybe so. Maybe so, you might know more about that history than it might have a double meaning. Alright so I just want to show you one more thing in his website that you can, you can go look at this later. This is a mock up of the



51:55

picture I showed you earlier of him laid out in front of a portion of a quilt. Well this is a mock up of that quilt that he is working on, and it's a, it's a portrait of his mother. They had kind of a challenging relationship, so I think he's working out, his, his feelings by making this quilt out of, you know, one inch squares of fabric, and it's going to be ginormous scale, you can visit his, his Instagram feed and kind of scroll back through it and see the process, he'll, he'll work on this quilt for a while and then put it away and do something else and then come back to it, but I think he's I think he's saying that he's going to try to finish it this year so I'm super excited to see how that turns out. And I should mention too that yeah this is a huge one. I should mention too that in the links that will be shared with you afterwards there's links to three videos, One for each of these artists and Eric's video is a gallery walkthrough he had a cat show at a physical Gallery, and in real life, and that was last year and so they filmed him walking through the gallery and looking at all his, his, his work, and you can see how big they are and it's, it's really nice to see the quilts, move, you know, move around them, not just a static picture of them so please check that out. Oh, thank you for putting the links in. Yeah, there's one, one for each of the artists that were visiting just now. Thank you and you're amazing. And you, you guys probably know this, but at the end of my talk, you can download and save the chat if you're on a laptop or a desktop computer, you just click on the three little dots the ellipses that's right by the file tab in the chat window, and it will save the chat file to a text file on your computer. if you're on a tablet or a smartphone, it doesn't work unfortunately but perhaps they will just your guild leaders will email out the links to you still have them. Alright so here's Pamela, and she's from Georgia, and she is represented by Laney Contemporary Gallery. So an art gallery and here's one of her, her beautiful quilts i i just think her piecing style is so interesting and amazing it's often, it often has this sort of fractured feeling to it. The piecing of the fabric, and then she adds this layer of incredible quilting, that just blows my mind she's, she's so so fascinating. Let's take a look at some of her pieces. I'm gonna start with this one. This piece is called full circle. And it is about 70 inches square and just take a look at the piecing on this so it's a very, very simply put together quilt, it's a, it's basically four big half square triangles in black and white fabric, and then a border of some kind of a silvery gray around the edges. And then, Pamela does her, Pamela magic and quilts, you know, quilts this amazing intricate pattern on top of that, up top of that piecing. And I just love this combination of super simple piecing with quilting that is the star, you know, the star of her show, And I think of it as like this. This gossamer layer of design that is on top of what what the base is the canvas for a better, lack of better term of the quilt itself. And this is something that I like to try to aim for now that I've been exposed to some artists like Pamela Wiley, and I of course I'm not nearly in this stage but, um, anyway I think it's a fun thing to, to reach for and strive for in your own work. She often works with metallic threads that add a kind of an extra sheen to her work

which is very interesting. This piece is super simple piecing again. It's almost a whole cloth quilt. With just a couple little extra pieces on the sides, but the, the pattern that she's done is so interesting, it feels a little Star Trek board like, and also a little. It reminds me of Frank Lloyd Wright, and his, you know, he was such a prolific artist he would not just do the building but he designed the fabric for the, you know, the furniture that he designed in the buildings, and all that stuff so I love the, the texture that she's created it feels kind of like architectural design of some sort. Here,



56:30

here's the, here's sort of a looser piece pieced quilt. It's not huge. This one is 37 by 44. And, again, sort of that black and white palette and I love that she used houndstooth I think that's one of my favorite fabrics, because I remember being a kid learning how to sew in one of my grandma's taught me how to use our Singer sewing machine, and we had some scraps of houndstooth check fabric and it was one of my favorites back then too. As a kid, anyway. So Pamela backs up Pamela, she's done this amazing quilting on here, just look at some of these motifs like this, this diamond with a sphere inside, you know, that's all. It's so dimensional but it's all created with with her quilting lines. And so, so interesting to me, and I understand she's doing this all with a long arm machine so very, very, very intense work. This is the last one I will show you it's I believe it's a whole cloth quilt. Again, not so huge 23 by 16 pretty small, but it feels like you know, It's a metallic fabric and with metallic threads of different different subtle shades, and it feels like a piece that you know is from ancient Egypt or something like that yeah it looks very royal. It's an says, and I can see today uncommon, you know, wearing sleeping under a quilt like this, something for eternity. Anyway, so that that is Panama, I encourage you to, to visit all of these artists, galleries and take a look at their, their videos that I've shared, and they're just also interesting. Let me go back to my rest of my presentation. We're about halfway through just to let you know. And I want to show you just a few of my pieces I'm sure you're curious, or I hope you aren't. First I'm going to show you some of my, my paper based artwork so this is the work that I've done for over, over two decades been showing it in galleries and such, and this is all paper that I have either monotype printed or photographic images that I have printed on to very thin papers or onto archival paper, and I get my chat open again so I see what's going on. Oh, thank you for sharing that. Here's the close up. So I use a couple of different kinds of paper in my model print process I'll take the one of the ones I used quite a lot in the chat, it's called Silk span. It's a synthetic paper. If you feel it with your hands. It kind of reminds me of coffee filters, a little bit but more refined. It's, it doesn't have any grain to it so, and it also holds up to being wet. It's made from hobbyists who make, model airplanes, so it's very strong one wet and they have to make get the paper wet to put it on the skin of their little model airplanes. So, it works great for printmaking and for stitching. And I love that. And I've also been doing in the last couple

or three years, I've been doing what I call my, my paper quilts, so my, my two my two worlds are colliding my paper world in my fabric world. I've been making monoprints that are in colors I love and combining them with these photographic images and then trying to make, basically little paper quilts out of them. I first stitch the papers into blocks, you know like you might construct a quilt and then I stitched the blocks to each other and after exploring different composition ideas. So this one's definitely got some photographic imagery in there, along with my model prints, so it's all pictures that I've taken of textures and stuff that I like. I mentioned Japan, so I ever since I was a kid, I have loved Japan and all things, Japanese, and this is a quilt that I've made. After going to Japan, about three years ago now, to study Shibori and dyeing with Indigo and oh my gosh, you're so amazing, and ready to chat, can you come to all of my lectures. This is the, this is where I got the inspiration for this, putting this quote together after I died all the fabric. I unfolded piece of origami, and then I just sort of looked at the different line patterns that were created and kind of zeroed in on a few different patterns that I liked and I made some simple block designs based on that, and then sewed my, my quilt top with for that to go with that.



1:01:09

This is another quilt that's pretty, pretty recent, and it's a really great example of how I like to challenge myself to, to work in just a two color palette, and how, like how far can I go and make how interesting can I make this piece if I just have basically two colors that I'm working with. So in this case it's sort of this neutral tan and then bright green. And there's different shades of both, you know I allow myself to have different shades and textures. I did something interesting with this one. As I was putting it together, the green, the green stripes started up started to resemble bamboo canes, and so to emphasize that I unpick some of it and I turned my, my green strips around and I put the, the quarter inch seam allowances on the front side of my quilt. And that allowed me to kind of emulate that feeling of the, the knobs of the bamboo you know how the joints come together, it kind of swells there, and that I like that the a lot of these fabrics have a different tone on the backside of the fabric. And that makes a little textural shift, as you as your eye travels across it. So I've been doing this a lot now. I make little strip sets with sewing my fabric together with the wrong sides together, and press the seams open on the front, and then I sew them together into columns and then do a lot of sort of parallel quilting to make sure everything is kind of nailed down so those little edges are are secure. You know, I don't care if there's some little threads hanging off the surface I think it makes it more interesting, more like art than you know something machine made you know a person made this I want people to know that this is a human made thing, and not just a machine. So, this is something if you're taking my mini med mod quilts workshop on Sunday, we, you'll have the option of putting your, your quarter inch seam allowances on the front side

of some of your pieces so you can try that out. Alright so here's, here's a little quilt, this is a two foot square quilt. I've got it hanging up behind me here, and I just did the piecing very quickly. I was playing with the idea of transitioning from, you know one color the reddish color to a gray across the surface of the quilt and just not really planning anything just cutting and sewing and having a ball. And then I spent a lot of time on the quilting lines. And one thing I really love to do and we'll, again we'll do this and inspired by architecture workshop is find a motif or a shape that's in the quilt, and pull that out and use it as a, as a quilting motif on top. So, you know, something from the piecing. Use that shape and use it as a quilting quilting line shape on the surface, so that's kind of a fun thing to do. And also, like, inspired by Marshall Wiley, I like to change up my red colors on my quilts, mix, you know, gray, white, black, red, you know on something like this, so that you get a lot of tones and variety, I think, I think it's really interesting when the thread colors travel across the surface of the quilt you know they're going across different colors and different values, and they kind of come in and out of visibility, depending on where the lines are going so I think that's kind of fun. Here's a partner quilt to that one. And it's a similar idea with this one the piecing i i just decided, Okay, I'm going to do a top that is kind of representing volume like both sound and shape like measurable volume so that's kind of what spurred this idea on. And after I did the piecing, I did a lot of a lot of sort of echo quilting on some different shapes that to me felt like they complimented that that piecing design. And I don't necessarily you know, always follow the lines of the, of the piecing, I think it can be more interesting if you're kind of go against the grain and, you know, just go every which way with the quilting line so as this other layer. Okay so this is the, the third part of my talk, we get a little sip. This is the process part, and this is the part where you're welcome to take pictures if you'd like. You want to take some notes of what what I'm talking about maybe try out some of the exercises that I am going to discuss with you. This is the first one is my workshop is called Modern abstract quilts. And the whole point of this workshop is to develop your ability to work with very simple shapes, and then think about the quilting lines as being a



1:06:03

key design element in the quilt. So, the, the, I have all of my students start out by kind of writing these, these ideas down, and just keep them on the side of their work area just to check in with, see how you're doing, you know, these are hard to measure things, right, so they're just sort of concepts, but I think that they all contribute to making something successfully minimalistic, and my favorite one is quietly impactful, the last one, that is something that I've been doing for years, in my own artwork, and trying to make it something that draws people in. You know, gives you a sense of peace, makes, makes you think of something, perhaps, and and pause instead of you know just flipping through or

swiping right or whatever. It's it's something that is very intangible but something that I think is nice when you can make it happen. So for this little exercise, you just need your sewing machine and thread, you'd need three kinds of paper some craft paper. This could be just a paper bag from the grocery store that you've cut into six inch squares. You'll need some unprinted newsprint and some tracing paper, and then something to cut the paper with and a straight edge is great. And what I have my students do is make a bunch of six inch squares of craft paper, and then just cut out start up. Start by cutting out a smaller square of newsprint, and put that on the craft paper somehow just place it somewhere. Then with your sewing machine you stitch using black thread, and just echo the shape of the newsprint and use your walking foot to space out the lines or just your standard foot on your machine. Then just take the whole little piece, rotate it 180 degrees change up your thread color to something else something contrast it and do the same motif that you just stitch but do it in a different place, and a different scale, and then let it overlap, see what happens. Yeah, See how it interacts and what we're doing here basically is a technique that a lot of artists use. It's called Creating a mat cat, you may have heard that term before. Sculptors use it a lot. They'll make a small version of their piece, you know with simpler materials and work out their ideas and then, then they'll use that to reference as they're working on the big, you know, expensive material piece, and this is the same idea you can work out a bunch of ideas in paper stitching it with your sewing machine and play with composition. See how the quilted line will interact with the shapes that you're doing and just see how you like it and maybe, you know, you spend an hour or two just stitching these little compositions of paper and different colors of thread, but you can you can quickly decide, You know what, what will I want to do, which which one of these little ideas what I want to do big and translate to a larger quilt. So here's a bunch of examples from the class, we do we do, don't just squares or rectangles we do polygons and and curves in my class and do do quite an extensive set of little mat cats on paper, and then this is a two day class in the second day we stitch on fabric and start to translate some of those ideas to a little bit bigger piece of fabric, he's still using sort of neutral colors, just to just to focus on value and the stitch line and where that's going. That's this um, this is actually worked by Krista Hannah Berry, she was in my class. This is before the pandemic, when it was, we had an in person class, and I know she's coming to you in September, she's fantastic and she's a friend of mine too. Anyway, she does did a wonderful set and any of these will make a really cool modern minimal quilt design, I think one of the fun things that we do, either in class in person or on Zoom is that we drop our little mat cats into a room, a picture of a room, and then take a picture with our cell phones, and this is a great way to kind of test, test things out, you know trick your brain into seeing these at a different scale like what if I did this piece, you know, as a six foot quilt, you know, what changes would I made what would I tweak it a bit maybe I'd use a little bit less of that to color in there or maybe I'd need more, you know, it's all, all these very subjective decisions but, but you've only spent, you know, a few minutes making it on

your, on your sewing machine with a little piece of pieces of paper, you can make another one that's more refined, and then translate that idea later to fabric and I think it's a great way to kind of sketch out your ideas with your machine and explore some different compositional thinking



1:10:59

some more pictures here's, here's the day to pictures where these students have taken their little mat cats and then they're gone, gone bigger with them, and working with fabric can with certain neutral color palette but adding a little flash of color here or there. And that's always fun. This is some of my favorite work that one of my students Nell did. And of course I got all their permission to show their pictures, they were, they were thrilled that I would be showing them to others. Anyway, I think she did a great job with, you know, sticking to this minimal palette, you know going easy on the quilting lines not not you know inundating it with quilting. And then just a little flash of color is really sweet too. Here's a couple of really, really great ones, I mean I think any of these would make a beautiful large quilt either a wall quilt or a bed quilt. That would just be stunning. So that is the workshop called Modern abstract quilts. And then this is the second one this is the one that I think 24 of you are going to be joining me for on Saturdays. So here's a little preview of coming attractions for this workshop we work with photographs of architecture I supply a bunch, students can bring their own as well, it often works best if you have a picture that is already somewhat of a simpler simplified view, not just like a full on whole building but maybe a simple detail. Yeah answers there. The class is sold out but there's a waitlist if you want to sign up for the waitlist, sometimes things happen. So in class, I'm just going to give you a quick quickie overview of what we're going to do. We're going to take our pictures, and the first first thing we'll do is make ourselves a set of cropping guides, and you've probably seen people at the movies doing this thing where they look through their hands and look at a scene. This is basically the same idea. This just helps you create a little frame to kind of hone in on a detail of the photo and you can easily create a number of different compositions from one photo here's, here's three different ideas of compositions that could come from that one picture I just showed to you, and the black lines kind of represent you know how I'm going to cut that apart and simplify it into the shapes of the fabric that I'm going to be cutting out for this workshop I like my students to kind of keep some basic design concepts in mind. One being that very simple spare compositions will give you that that clean modern look. I have this little mantra that I tell myself, when in doubt, take something out, it sounds very, very corny and Pat but it really works you know if you're, if you're struggling with something and it's not, not quite working just take it, take an element out and see what happens, it might be, might be better. Mostly sticking with geometric shapes for this workshop, but it but gentle curves are fine, you know, I show people how to sew curves without panning. And also, you can add

curves with your stitch line your quilted line as well. That's something I often do. And I also have folks think about figure and ground so, you know, by that I mean when you're, when you're looking at a scene you're your brain is sort of deciding you know what is in front and what is behind whatever it is you're looking at. And you can kind of direct that in your composition, you can you can decide, well, I want this shape to be the figure element and the rest is background basically and you can decide that with color with value and shape and all that stuff. And also make sure that you leave enough time and space to think about the quilting lines being a key design element. So, these are all concepts that we work on in class.



1:14:51

First, what we'll do is some little thumbnail sketches. These are, these on the screen right now are a little more, more fancy thumbnails. Typically I do like about five or six little straight black lines and I'm done. Boom. That's my thumbnail, and I show my students how to do that. Once in a while if I'm working on solo, you know, I will refine my thumbnails and make them a little more careful. Sometimes I'll explore different cropping of an idea, you know, and decide, you know how much of the figure element I want in the, in the frame. That's something that you can do. Also in class I'm going to be showing people how to enlarge your design onto tracing paper without with just a straight edge and a Sharpie, you don't really need a mechanical camera or anything like that, you can just extend the lines out. And here's some of the students work. These, these gals all did really interesting compositions, you know, working with a neutral palette, for the most part, with a little flash of color here and there. And then, the nice thing about having that neutral background is then you can really have the quality lines be a standout part of the, of the design. And I really like these two in particular I think they were really successful and the woman on the right here, she had books, sorry. My mouse is one of those touch mouse's like I keep forgetting. She had brought some heavier weight thread that worked in her machine so the heavyweight thread allowed her to do less dense quilting but it really stands out as a strong texture, and I think she did a really beautiful job with it. Most people in this class. It's a six hour class have enough time to do two compositions, and sometimes for the second one, we do a little less planning, a little more improv, and that's what these two examples represent a little more in property but still, you know, thinking about that quilting line and making it one of the key elements of the design. This sometimes people bring a photo to class that and I kind of shudder because I think, oh my gosh what is she gonna do. This is one of those cases that photo, you know, on the left is very, very detailed it's got a lot a lot of stuff going on, but I think she, she was a very traditional quilter, but she she nailed it, she just she just narrowed it down to the key shapes in the, in the photograph, and just did those and then she started to add more detail with her. Her quilting lines and I think she did an outstanding job. This is another

photo that made me a little bit nervous when I saw it, that is a field that felt a little busy. But I encouraged her to focus on a really small area of it, and she picked this particular area that sketched out here. And here's the quilt she made. And there's the blow up of that little area so hopefully you can see the relationship between like this diagonal shape in it. You know she she just completely took liberties with the colors and the values and stuff but, but then the quoting lines added this nice layer of complexity that I think is very successful. This was a photo, a student brought to class that is a art photo it's by a woman who is a photographer that she only takes pictures of reflections, you know, found in architecture so that's her thing. And I saw this and I was like, well, that's super, super complicated, but luckily she, the student pick just this small little area here in the bottom, here's the quote that she made. And here's that here's that resource or source area again, she made some decisions you change the color a little bit, and she also decided not to have these diagonal lines go directly across that kind of jog, which I think gives it more this more dynamic feeling, And then she did a lot of intense quilting, and I think it's really cool here's the, here's the back of that quilt, so you can really see the quilting lines, and really interesting, and I like how she overlaid it and just created this wonderful texture with her sewing.



1:19:10

So that is inspired by architecture, which I will see a bunch of you for in two days, and I hope you're excited now. So, these are the two workshops, I think I believe we still have space in many mid mod quilts that's on Sunday. I will show you example to that. If I think I'm still spotlighted let me take off my take off my share for a second. If you'd like, after class, you probably get about four, four to six little minis done that are five by five. After class, if you want to build a little mini wall hanging, so I'm hanging, holding this very crooked. If you want to build a little mini wallhanging, I'll be showing you how to join the little five by five blocks together with a gusset technique, and you can create a little ball quilt like that. Very fun we're going to do some hand stitching that's inspired by sashiko, and that mini Midmark quilts workshop. So you guys picked my two most popular workshops to host. So cool. Let me just one one quick more share. And then I'll be, I'll open it up to questions I think we're doing okay on time. If you'd like, I encourage you to check out my website you can you can see more examples of my work and such, you can sign up for my newsletter. I only send about one a month, they're very, very infrequent and also I would love it if you would follow me on Instagram, that's always very helpful. And you can see what I'm kind of working on on a regular basis there to the process of my work and I just want to take a moment to say Domo arigato gozaimasu. I really appreciate your time and your attention tonight. I think I still find half find I have to pinch myself that people want to hear me talk. Listen to what I have to say, it's kind of, kind of blows my mind, but I

hope that I have inspired you in, in some small ways that maybe some of those techniques you would like to try on your own in your, in your own way and really that's what teaching is all about is to give people tools and then they can take it in and fly with it so that is the official end of my talk and you're welcome to. Oh thank you see. Let me remove my spotlight. Go where I can see if you, you know, I understand you guys like to use the chat to ask questions, I'm, I'm more informal if you want to unmute and just wave and. Okay we're recording the q&a part. If you'd like to unmute to ask a question, you're welcome to do that too in my book, but you're welcome to use the chat as well. Yeah, let's, let's try the unmuting I would, I would love that to be Yeah, yeah. So yeah, I just ask that you just announce yourself say excuse me, this is a, you know, Laurie Patrick I've got a question or whatever your name is. Sorry I just picked you out Laurie and just let me know who's talking because sometimes I can't see everybody on the screen.



1:22:18

I'll start a question, I can go, this is Chris Chris. So you mentioned that your grandmother taught you how to sew was she also a quilter, and do you have any of her quilts if she was,



1:22:30

oh gosh, wouldn't it be cool, you know quilting was not, not in my family at all. We had one quilt that somebody outside the family made. That was an applicant beautiful applique quilt on a white ground, I remember it very, very vividly with these blue and olive green applique very small applicant things all over it. But not in my family. However, my, my one grandmother my maternal grandmother was a sewer, and she did teach me how to use our, our family's sewing machine. first things that I was making was clothes for my GI Joe dolls. I was upcycling my outgrown pajamas to make pajamas for my GI Joes. So I was ahead of my time upcycling. And not to mention that was a guy making GI Joe clothes but anyway. So yeah, and I also learned how to how to knit, when I was in in grade school, and I have been a lifelong knitter too so there's, I just find it magical that you can take on, you know, the length of yarn a piece of fabric, some thread and make something beautiful and useful and that has always fascinated me. Do you primarily just use quilting cotton or do you use other types of fabrics as well. I use other types to just I I love Japanese fabrics so I have been using yukata cotton, quite a lot but also vintage kimono and Obi fabric that is, I'm not sure what the material is often, sometimes it's silk I can tell, sometimes it is what they call bast fiber, which is another kind of plant fiber, other than cotton. So, it's just hard to tell, but I do love, I've got kind of beautiful quilt that I made, where I mostly took took apart a couple of men's key mono and OB, that was very subtle and use, use that as the primary fabric for the wall quilt and it was really fun. It was a

interesting experience to take apart a garment from such a long time ago to chemo No, we're meant to be that like the everyday communal were meant to be deconstructed to be laundered. And then re sewn together. This is what I understand, so they would, they would sell them in such a way that would be easy to pull out all the stitching, and then you'd have all the lengths of fabric that's about 14 inches wide, and you'd wash it and press it and then sell it back up and ornament. This is obviously, when people didn't have other other things in their lives to distract them like we do now, and more time for that



1:25:24

stuff. This is me James speaking about this about textiles that you use as well because it looks like you use a number of them had suiting materials of different different city materials and I'm wondering about experiences you've had with different weights and combining them. And if there's anything you wanted to share about that. Yeah,



1:25:46

I mean I, that's a great, great book, great question. I don't use. I don't use a lot of, you know, like American made garments so much but I think that some of the fabric you might have noticed was probably men's Kimoto fabric. It has a definitely more like a traditionally masculine, you know, subtlety to it and stripes and, you know, somber colors and things. But, but, yeah, in fact I'm thinking about that very issue because I have my mom passed away about three years ago, and I have this, this iconic suit that she wore and she, whenever we would go out she'd always, It was kind of a little Chanel like but, you know, probably from Woolworths or something wasn't anything super expensive, but, you know, she always get great comments on it and I have it in night, I want to take it apart and use it in a quilt somehow but it's a different, it's a different texture and weight. And I got to think about how I'm going to I'm going to do that so it doesn't create issues with some, with some of the very light silk like kimono Oh fabric. I will, I will use some iron in very light interfacing, just to give it more structure, cuz this, you probably know the silk is like has bias every way you hold it like so, bias II. And yeah, so that that stabilizes it but, yeah, that's a great question though, I don't have a great answer. I was asking you about your experiences so it doesn't matter what the answer was, yeah, it's about what you've experienced so thinking about it. Oh and also reminds me I have I was gifted a huge box of of upholstery fabric samples from interior designer, and I want to I want to combine those with some quilting cotton but I think I'm gonna have to do something to the quilting cotton to beef up its, you know, its weight so that it's more equal to the other, the upholstery fabric



1:27:50

so yeah. Do you also do you change your seat seam allowance at all like, because some of those fabrics like some of the old kimono fabrics I've seen looked like they fray a lot more than Colton cotton's and stuff like that.



1:28:04

Yeah, so far no because I usually ends up being in a wall piece that I'm holding the heck out, and it's got so much quilting lines on the surface that then it's really stabilized Yeah, thank you. Yeah. Yeah, good question.



1:28:19

Hi this is Becky, this is a really simplistic question, but I'm wondering for it, or using primarily a walking foot to get those beautiful parallel lines or not.



1:28:31

Yeah, primarily Yes, I do have a sit down long arm, it's a Bernina Q 20 And, but I'm in this rental house right now and I'm in this, you know, regular sized bedroom there's no room to put it up so I'm doing all my quilting right now with this domestic machine and the walking but, but I do do roller work with the when I have my sit down long arm set up and, but I really liked the walking but there's just something about the rhythm of it. And I've really gotten into making fully quilted sections and then attaching them together to each other like we're going to do with the Mini, I'll show you how with the mini med bot quotes, I'll actually show that to you in the inspired by arcs, architecture, too. Awesome. So you can, you can have fun. Sorry, once I get, there's a barking dog outside. You can have fun. Oh she's, she's in the next door neighbor's my dogs, not here right now, but she's not a Barker. I'm sorry it was my train of thought, That's okay though. Oh, I just, I just love quilting and smaller sections because you can really do very careful intense work and then attach them to each other, you just kind of got to think ahead in how you're going to join them so that the joints don't stand out too much, and they don't, they don't feel like this grid, you know where everything is kind of gridded together. Yeah.



1:30:02

Okay, this is, this is Chris again, but Chris asked me this question on behalf of Jamie she's saying that she has too much background noise right now. She says, of all the beautiful

quilts you've made thus far, which do you enjoy the most, either in process, or in finished objects.



1:30:19

Oh my gosh. It's like asking which child do you like. It's hard. I think the one that I just finished is the one I like best, Jamie. It's hard, this, this is what the one that I'm loving right now. This is like a commission for friends of mine who lived here it was a woman who I collaborated with on all my nonprofit work and she now lives in Arizona, she's retired, but it's for them, it's going to be a little piece of the Pacific Northwest for them in their incredibly hot climate, and it's turning out to be one of my favorites, and I'm going to have trouble letting it go when it's time. I like it better than my Indigo quilt that I made after going to Japan, so that's saying something. Let's see, there's questions in the chat, join me just to answer those Chris.



1:31:12

Yeah, that, that would work great, you might want to read them out just in case. Sure,



1:31:16

yeah, yeah, Carol, my friend Carol, thank you, thank you to Carol and Michelle for being your coordinators for, for bringing people like me to, to your guild, they do a ton of work, and it's very rewarding for all of you, and I think we all give them a quick thank you thank you. Yes, I know, I know this from experience since I was the former president my guild. So the photos I use in my paper pieces printed directly on the paper using a printer or transferred using some sort of transfer process that's a good question. So for my paper based work I am printing directly on to archival paper. So no transfer stuff. It's just direct printing with a archival inkjet printer that I hire out, I send the images to a photographer who's got the high end equipment. And, but the, the monotype prints I print myself. And that is a whole, hands on, you know, making a painting basically laying paper on it while it's wet and then you transfer the painting to the paper so that's that's fun. And then Barbot A, how did I get into art and quilting did I study train as an artist in college, that's a really great question so I actually started out my college career, wanting to be a pharmacologist, and doing pharmacological research. So, Luckily, you know, I've always been this creative person since I was a little kid, and I figured out pretty quick that that wasn't my happy place, even though I could do it. I had the aptitude and the skills I guess or whatever to be in medicine, but I ended up deciding that I wanted to follow my heart and my passion. And so I actually studied I changed and studied graphic design in school.

And that was my, my, that's been my career over my lifespan but I've always made art and gotten more serious about the, the paper based work and then the quilting. Over the decades, so it's a hard balance you know you have to, you still have to be yourself and how's your stuff. And as you know most for most artists they the only the lucky ones can only do one thing. So, it's, it's, I'm lucky that the things that, that bring me income and and satisfaction are all creative outlet so I feel very lucky that way. Okay. If there's any. Oh yeah, the colors feel very Pacific Northwest in fact I'm, I'm, I'm calling this one cascade. Because of the Cascades. This kind of cast this cascading shape in that blue quilt. Let's see any other, I don't see any other ones the monotype okay. So and and pasted a link for that from the Art League about what a monotype is my, my short answer is a painting that is printed. So if you can imagine just making a wet painting, putting paper down on it, and then the painting gets transferred to the paper, that's basically in a nutshell monotype anyone else that questions, anybody getting a tryst while you're y'all have your camera's off anyone gonna try stitching some paper. If you haven't already. All right, Chris is Barbara. Yep. It looks really fun yes is in the chat. Good. Yes, good, good, good. Yeah, I say, you know, don't you don't have to have anything fancy just some grab some cool magazine images, some stuff out of your recycle bin. I teach this stitch paper collage workshop, and it's all about using repurposed stuff if you can find it, to make into art. It's very fun, fun to do and you don't need anything special you don't need a special needle for your machine. In fact, you can just use an old dead needle from your, your dead needle jar, because it doesn't have to be super sharp. It's just, just a standard sewing machine needle will stitch through paper just fine. Like Marcy's done it oh and Sheila too. Awesome.



1:35:34

All right. Well, I guess if there's no other questions, thank you so much for joining us, David. And you're so welcome thank you know, I want to mention that I believe that there are still spots open for the mini mid mod class on Sunday anybody's interested, you should snatch it up now, because I think I, honestly I think there was only a few spots left. So,



1:35:56

it's addictive, those little minis are very addictive to make



1:36:00

soap, and it looks like and just put the link up so there you go guys.



1:36:05

Thank you that was so amazing. I am not kidding, I want to come to all my lectures with me. Wonderful. Wonderful. Great. Thank you. I love that so many people turned out tonight. Thank you very much again, that was, that was really nice.



1:36:25

Okay, well I'm going to start my screen share backup to start the business portion of the meeting. I think I'm just gonna say good night but thank you so much, Chris. Yeah.



1:36:47

So up next is Dawn Kaiser available she wants to talk to us about the dream vocational sewing program that she is a part of.



1:36:58

Yes, Chris says I can't share my screen. Oh, you're still sharing. So,



1:37:04

yes, of course, and then we'll get it right. Yeah. Okay, let me just stop my share. Okay, perfect, thank you okay yeah sorry about that. All right, you're totally just fine. No worries.



1:37:21

We'll get it going here let me pull my screen so you guys can see. Well, I am so excited to be with all of you ladies that I know Chris just said, you know, keep it short and sweet and I could talk about our dream sewing program forever and ever. But I loved hearing David's so I am not a quilter myself but I love receiving quilts as a gift, I'm always receiving quilts, I will say the two special quilts that I have my dad passed away in 2003, and my aunt took all of his like special clothing that we remember and put that together. And then when I moved to Oregon in 2018. My mom made me a quilt to always kind of cover myself as I came out here in the Pacific Northwest as well so those are my two favorite quilting episodes or gifts that I remember. Um, So I want to share a little bit about Africa new life and our sewing program just want to kind of let you ladies know about it and see if you might be willing to come alongside us. So I want to share a story, I want to start off by

telling you a little bit about vesting here who you see she is 25 years old and has one child. She is the oldest of seven she's been raised by her grandmother. She was sponsored through seventh grade, over in Rwanda, but her sponsorship, our sponsor ended up passing away, and she could not continue so after leaving school. The scene went through a horrific experience and was assaulted and became pregnant and her grandmother helps her care for the baby even though the Father is not in the picture, but Steen struggles to provide because she cannot find a reliable job but does sometimes find part time work. Her goal is to use her new sewing skills to open her own business and support her family, and I share the scene story because it is not an atypical story that we hear about the women in Rwanda. I have been blessed to work with this nonprofit for a couple of years they have been as you saw on the beginning slide doing this for 20 years, but as a typical story that we see and when these women come into this vocational sewing program. It offers them an opportunity to actually support their family and to start a new life as well. Just a little bit about Rwanda because I'm not sure who has, who knows about Rwanda or is familiar with Rwanda, 45% of Rwandan actually live below the poverty level and so Rwanda is actually on the eastern side of Africa it's just below the equator line, a majority of the population is women, and if you know anything about Rwanda, I'm going to venture to guess most of you have heard of the genocide that happened in 1994, and the majority of the people who died during the 1994 genocide were of male population which is why there's majority of the women left, which means that in this country we have women trying to support families that are without counterparts or partners in their lives, and an average income is \$1.90 a day. So if you guys can imagine I know David talked about not being able to make a living sewing, they can't. An average without even sewing is \$1.90 a day so that's not an livable income. And so with those stats. What happened in 2005 is Florence McGee Shu, who is our co founder of African New Life knew that to continue to help her country transform, after the 1994 genocide she needed to help the woman ever community begin to dream again. And so Florence and her team created a program called let every woman dream. And essentially what every woman, let everyone dream is we have two programs, tonight I'm just talking with you all about the vocational training program, but we also do have a cosmetology program, which a lot of people don't think about cosmetology as a train, and on the continent of Africa but it actually is when you think about it, all of us, most of us have hair especially as women we have hair that needs to be done in some way shape or form. But we do have the occasional sewing program because we do know that textile industry and sewing is huge in Rwanda as well. And so what the vocational sewing program consists of is that we have about 70 to 75 women every year, join our program, they receive training on tailoring sewing and also business entrepreneurialship type trainings, all their program materials, all the materials are provided the sewing the quilting, all those great stuff. They also provide spiritual nurturing the all the women get daily meals as well. And if the women do have children, the children are offered daycare which daycare is not actually a prevalent thing in

Rwanda, so it's actually a very cool bonus that these women get to be part of, when they join the program, and they all receive graduation gifts so at the end of their year of doing the vocational sewing program, they actually get their own sewing machine and a few other pieces of equipment like a scissors and different things so that they are set up for success. What we have found is that women who enter this program actually triple their monthly income. So that is a huge benefit that we see in the women coming forward. And this is a success story. So we've got many of them but just mama Gonza who graduated in 2019 Right before the pandemic. She had a scholarship that was actually crowdsource by some folks here in the United States, and she has gone on secure a market booth and commercial go market, which is one of the most popular and busy fabric markets in the capital city of Kigali. And so you can see they have a certificate, they also get some food when they graduate, to set them up for success and send them on their way. So what we're asking of you is to come alongside. We can't do this without you. We have women scholarships programs set up so a full scholarship is \$150 a month which equates to about 18 \$100 A year is what it costs for a woman to enter into this program. You could also do a partial scholarship at \$25 a month, or you could do a one time gift in any amount that you want. The cool thing about the program is that we enroll these 7075 women without even knowing if they have a scholarship being provided so we already say you're in the program. My job here in the United States is to actually work on finding those scholarships for the woman so it's something they don't have to worry about, they get to go through the program, we just get to come alongside them. So if you're interested in coming alongside one of these women, you can simply go to Africa, New life.org, backslash scholarship, and you will see all these beautiful faces, you can actually click on so you can see this theme that I showed you her story over in the top left it shares a little bit about their story so you can see if there's somebody who's got a story that connects with you or just, you know, you want to know more about them and want to come alongside them that way. And then you simply click on them, and it'll let you to, to do monthly gift or you can do one time gift on that end. You could as a group decide to come together and support one woman, or you could do individually as well.



1:44:04

But yeah, my question just is will you consider coming alongside one of our trainees and helping her to dream. And if you want to you can go to Africa newlife.org backslash scholarship, or if you've got questions you can email me at dawn at Africa new life.org So that's all I have Chris.



1:44:21

Thank you, it looks like. If anybody has any questions for Dawn, feel free to put them in the chat, or unmute it looks like there's a question from Jamie, and it says, Are these folks able to engage in your sewing programs or other education options without participating in Christian faith practices, or is that required to join in.



1:44:44

It's not required, so there's part of the spiritual nurturing is part of the program but they don't have to participate. We have people who are of different faiths to come and attend, of course, so it's not a requirement and it's not an exclusion for them to be part of the program, it's just an element that we do offer for the program. So yes, thank you Jamie. Other questions.



1:45:04

Okay, let's see. Oh, I see Rene wants to know how much of the monies donated go to overhead.



1:45:11

Yep, so we have 84% So, out of every dollar 84 cents goes over to Rwanda and then the rest is kept over here for the United States for operating or fundraising costs and the same for the women's program, so essentially the 18 \$100 what that breaks down to is we partner with USA ID to do the business training. It also provides for the instruction. So we have a Marie who's our instructional designer over there and we also have Florence Kigali, who is overseeing the program as well. And so it helps provide that and then the daily meals as well.



1:45:46

Oh and Susan just popped in the comment and you probably have no idea that you're not a member of our guild. We have non binary members and male members and I realized that when you call this ladies you probably had no idea, and I just know,



1:46:02

thank you for correcting that sorry. My apologies. Yeah, thank you. Yeah, it is important, yes, yes. I just thought of a couple of pictures. That's why I was looking so yes we're getting

bigger, yeah that's all I have crystal Thank you.



1:46:15

Well thank you for coming. Yeah, yeah, I'm going to start my screen share now again. The problem with having two screens is that I can never find my mouse. Okay, so I think it Kimberly's here she's going to talk about sisters. Are you here Kimberly.



1:46:49

Hello. Hello. Can you hear me okay I had to make sure I could see myself first. Okay, so sisters, um, I just wanted to kind of give a quick recap this year was. It was fun the folks there are awesome. As some of you may have noticed, and which we did on our way driving out what started out as kind of like a semi big fire we noticed in the distance, then became something that ended up having many of our friends and sisters evacuating. So just keep that in mind, keep an eye out and you know prayers and best wishes for them. The show was not quite. Excuse me, what we were accustomed to in previous years in terms of the numbers the number of people, the number of quilts, but I will say there there was a nice showing the temperature was around 95. So, not horrible. But the one thing I want to say to all of you, especially and also let me also mention that a couple of you who submitted your quilts and were accepted, unfortunately didn't get to have your quilt shown this year there was a new registration process where we kind of had to rely on everyone to self register and some wires got crossed and a couple of quilts, so I'll just say that and apologies for those two people we've reached out to them and let them know. But our guild special exhibit what I was hearing from many people was, that's one of the things they look for every year that our exhibit never disappoints. So there were many oohs and ahhs and pictures taken and people congregating in front of our exhibits, so we'll look forward to next year. I'm sure it'll be a lot bigger. And we'll start thinking about what our theme should be so we can get all of you started in sewing or thinking about quilts, you may already have that could be a part of that exhibit going forward. So, yeah, so cheers to next year and thank you for all of you who participated this year and especially those of you who came out early and helped us hang and, you know, stay there with the exhibit and we were like shouting out this is Portland Modern Quilt Guild, especially. And people were like, oh, there was like applause. A few times though. Yeah, it was really fun. Hey, can I ask a quick question. This is Becky. Yes,



1:49:34

this was my very first sister's outdoor quilt show because we just moved here in 2019, got

locked down. So, that's my first one and I was really looking forward to it. So, I mean, I thought it was, it was huge. So how, how much smaller was this one compared to the norm and is it always 9596 degrees on the day. And that made my dogs really sad. You know, right, right.



1:50:04

Yeah, That's one of the things definitely there's usually heat, which is preferred over rain right because if a drop falls, the coordination that happens to pull those quilts down is amazing, but yes, I'd say it was probably around, less than half of what it would normally be I mean usually driving in their signage everywhere. There's like bus parking here RV parking here those kinds of signs and I didn't see very much of that at all this year.



1:50:37

Yeah, I'm seeing in the chat that there's usually about 10,000 visitors and about 1200 quilts. Yeah, and then you definitely,



1:50:47

um yeah and you feel like I missed out but I'm kind of glad I've got kind of, kind of low roar year



1:50:59

off here, you can definitely feel the difference walking through this, there's the stitching post I'm like this is the checkout line cool usually it's like, well thank you for that. Yeah, I'll try to keep, you know, posting things here and there on my Instagram page at least and then I did post some images that I captured on the guild's drive so we'll try to see about putting something up on our page and definitely, those of you who captured images, especially of our exhibit quotes, please email them to the guild, so that we can have, you know, maybe better than the ones I caught



1:51:37

in the shade is put Kimberly's Instagram handle in the chat for anybody that would like follow her. Thank you. Awesome. I'm trying to be an



1:51:53

excuse learn in us. Right. Okay and then this next one is also me. So,



1:52:02

we are the committee has been, you know, life gets in the way many things are happening but we're trying to kind of formalize things and set up a regular cadence in terms of meetings. So I'm reading my notes to make sure I catch everything so we're inviting new members, please join us, send an email to the guild if you're interested in participating, we'll be meeting on Zoom In early August discussing some of the issues around accessibility inclusion, and living our values as our guild grows and we consider meeting in person again. I'll be working with a professional facilitator to plan an anti racism education opportunity for our entire community. And we'll be thrilled to share more on that soon, so please email us, Portland Modern Quilt Guild, calm, and to join us or with any questions. And this is the date, August 11 at seven.



1:53:06

Yes, thank you, Kimberly. Yeah. Okay, Susan, or Ellison, I'm not sure who's going to talk about this.



1:53:18

This is Susan and Allison I'm really excited to have you join because we're each going to share part of what why we're, you know most excited about the fabric fundraiser this year. Um, I'll just start off and then Allison if you can jump in to share about the organization you're closest to that would be amazing. We're really excited to announce the fourth annual kmpg fabric fundraiser, which just like last year will be virtually hosted on our PMDG gives back Instagram if you came to the first two years of fabric fundraiser, they were in person at a regular meeting time. But since we've gone digital with everything else we've had a really amazing transition towards sharing this fundraising opportunity with even more people and keeping it open for an entire weekend instead of just, you know, an hour and a half in person, which, you know, there's a silver lining to everything right. So, our members have always been so generous in donating fabric and sewing supplies. So if you have items to share please stay tuned and we'll have all the details ready in September, but save the day for October 22 to 24th which is the weekend after our regular monthly meeting, and you can shop for amazing treasures that will benefit to wonderful local organizations, Alison Evans and I will be co leading this event and we're so excited

about the two nonprofits will support this year we wanted to share a little about them. So thank you, Alison so much for letting us know about cares Northwest.



1:54:47

Yeah thank you Susan. Cares Northwest stands for child abuse. And you excuse me, Charlie be a resource and evaluation services and it isn't a collaborative organization, between Randall Children's Hospital. Oh HSE Doernbecher providence and Kaiser, that helps to evaluate and treat children who have been victims of abuse and as well as providing education to help stop abuse it, child abuse, is one of the biggest pandemic epidemics that's facing our children, but it's also one that is very hard for people to talk about so not a lot of people really realize how prevalent it is and I really appreciate, p, p and q g for giving this opportunity to raise awareness and funds for carers Northwest. Statistics show that about one in six boys and one in three girls experience abuse by the time they're 18 years old so it's a very prevalent problem, and research always also shows that if children don't receive the right intervention and therapy and treatment, then they can go on to having a higher risk of ongoing mental and behavioral health problems, addiction, perpetuating the cycle of abuse, and all those kinds of things. So the work that they do at cares, is really important to intervening and to giving children and families the support that they need to overcome the trauma, and to move forward with healthy lives. And then they also provide prevention education to all the middle schoolers in Portland Hillsboro and Beaverton, lets 10s of 1000s of kids per year, learn how to help take care of themselves and others to stop abuse and then also there's education provided to foster parents and adults who work in settings with children. So the ultimate goal is to, you know, prevent child abuse, so that there aren't so many kids that need to be treated. Also it's a bilingual and culturally competent organization so families can receive all of their care in their native language, that are, are coming in and eating this help and they're receiving support throughout the entire process of both medical therapy and then also if there's, you know, if it becomes a court case or or, you know something in the legal system there's support for families to navigate the complexities of that too. So I, I work for children's hospital so I tangentially do some projects with the staff at cares and every time I meet with them and talk with them, I'm just really impressed by their expertise and their passion and their commitment to helping these children and really working through some of the toughest stuff that we could ever imagine and doing it every day to help these children have a healthy future. So I am really happy that we can do a little bit here to help contribute to that work.



1:58:32

Thank you so much Alison It really means a lot to learn more about them. I've lived in Portland for almost 25 years and wasn't aware of all that they're doing and your care for them really shows so thank you so much for partnering with me on this, it's always been such a special part of our year but especially now that we've all lived through such a hard year and a half, it feels like these organizations could use, you know, positive support and financial support more than ever. I'll share a bit outside in and then finish with just a really quick overview of how we're going to do the fundraiser for anyone who wasn't here last year and, and would love to hear any thoughts at the guild email which we've put in the chat so anyone have questions please feel free to ask now or follow up, we're happy to chat with you anytime. So outside in. For those who, you know may not live in Portland, I know we have many members in other areas and, you know, we've always focused on our local organizations just because we want to keep our support really focused on different organizations each year, but we'd be happy to talk about organizations and other areas if you'd like to duplicate what we're doing or widen the path that would be great. So outside in. Since 1968 has transformed 1000s of lives by helping break the cycles of chronic homelessness poverty and poor health among Portland's LGBTQIA plus community, people of color those experiencing homelessness, and the underserved. They offer thoughtful and trauma informed, mental and physical health care and are committed to building relationships with their patients, ensuring that everyone is cared for respected, and receives the medical treatment they deserve. Outside In strop and de program also provides services like meals and showers and helps young adults connected the supportive and caring community. They offer three healthy meals a day, hot showers, laundry facilities, a place to receive mail and support and information on available housing options on a safe and affirming place. I want to add a tiny personal fact which is when I was talking with my husband about this after Allison and I chatted yesterday. I never knew this but he when he first moved to Portland 25 years ago his first volunteer outreach was with outside and he Anna volunteer partner walked around downtown Portland offering. Young people experiencing houses, Advil tampons clean socks, and just a chance to connect and get more information on coming into the clinic and facility so that was really cool to hear. The year before I moved to Portland, he was already involved with helping them. I want to thank our amazing guild members and the whole PMP G board, especially our procurement VP, Renee pipe. And of course, Allison. Thank you, Alison, you may remember if you're part of last year's fundraiser came in on the last day with a sewing table that just blew the roof off. So that was a really spectacular into the fundraiser. Thank you all for your support and making this very special event happen again. And I'm just going to mention quickly not to take all our time tonight because we have, we have three months to get this off the ground. But what happens is any members or organizations or companies who are interested in donating. We are thrilled to accept those supports. We use your photos and your descriptions and credit you, and thank you, put it up on our Instagram and then people can bed for three days, and the winning bet at

the last minute receives the item, and they will make a donation directly to Karis Northwest or the outside and you can also split it, it's up to you but you'll make your own donations directly and then you email or, or Instagram message, a screenshot of your donation, and then your. Your contribution will come to you via the donor, so it's a really wonderful system and as our amazing treasurer Angel points out, it's a lot easier for the girls because no money comes in and no money goes out, it's all our incredible members. So, if you have any questions please let us know Allison thank you again. You're amazing.



2:02:48

Thank you so much for organizing this this year. Last year was great. Let's see, and I will say that if you do donate, you will usually ship, what you've donated to the recipient, so.



2:03:11

So charity so drop off and pick up is happening this weekend, or not this weekend, Sorry, July 24 from 10 to one, and the address can be found in members only section of the website. So at charity so drop off, they will have quilts that are basted that are ready to be quilted so if you want to practice your quilting. This is a great time to do it because all of these quilts are most of them go to Doernbecher Children's Hospital and the kids do that care what the building looks like so it's a great time to practice quilting. You can also pick up quilts that need binding if binding is your thing. And there are also quilt kits that you can just piece together and top, there's longer mean quilts for longer mean if you are a long arm with like too long on something, and there are wonky star block kits, and our YouTube does have a tutorial on how to make those so all of that can be dropped off and picked up on the 24th, our charities zippered bags program is still active, there's kits available. You can drop off and pick up on Mondays, the phone number to text before coming is in the members only section just to make sure that the kids are available and, you know, just to not show up, you know, oh it's Monday, and they still need donations of gallon sized freezer bags, and fabric that is a half yard, or more, and these diaper bags are then donated to Portland homeless family solutions, and they fill them with personal care items, and give them to people in need. Our free table is this weekend from, I believe that. I'm sorry I believe it's from 10 to three, that is a typo. Yes, I see that and I'm sorry about that I forgot to change that at the last minute, so 10 to three in Gladstone which is like right off a 205 Easy location to get to. It's in the actual locations in the members only page after July. In August, Nancy Stovall will be hosting the free table in her studio, or at her studio I'm not really sure where she's gonna put it, but we'll see. So, if, as you know Nancy is one of our business members, she has a quilting studio so if you have something

that needs to be long, I'm sure you could drop it off there too. So thank you, Nancy. And we are looking for a host for September through November so if you would like to host a free table, please email the guild.



2:06:04

So So day, we are back on for Saturday at Beaverton mill n. And the first one will be August 7, from 930 to 530. We do currently have two volunteers for opening and closing. But we need more, we don't want to have this work just land on to people it would be really great if we could get more volunteers, if you want to see this happen again in future months, please, volunteer to help out. This is going to be an in person so de masks are currently not required in Beaverton so this is kind of going to be at your own risk. If you're not comfortable sewing with somebody who is not wearing a mask, then I suggest, don't go and. But yeah, in person. So, Chris,



2:07:02

I was just gonna mention there are two spaces so we could consider something like that having, you know, one room with masks than one without so



2:07:11

that would work. Yeah, stay tuned. Yes, stay tuned. Oh, yes, I'm sure that. So Aaron sends out an email every Monday and we can kind of figure out those details and send it in there, do you, what do you have to bring for that just Cody, your sewing machine in your project. So no table or chair or anything like that, no tables and chairs are provided so yeah your sewing machine your project. There are cutting mats, ironing boards or ironing boards irons that you can use a cutting table and rotary cutters. Sweet. Yes, and I believe also big brewers for cutting as well. So, and if you are not getting the emails that Aaron is sending, go to our website, scroll all the way down to the bottom, and subscribe to the mailing list, because you may have unsubscribed yourself and then we cannot re subscribe you re subscribe you ourselves. Thanks. Love your filter. Jenny McKee has taken over culture filter. Unfortunately, Robin had to step down. Live changes happen, we totally understand that so Jenny will be our host for quilter filter for August 12 from six to seven, and the first topic will be applique. So we look forward to that. and Jenny is going to talk about the Freebird block of the month. Jenny if you're here, get muted. Okay. No worries.



2:08:56

Um, this is the Freebird bomb is coming from a the thread house group which is in Scotland, and I normally wouldn't put this forward except I've done. Their retreats and I've been doing Joe Avery's bedding plants Quilt Along. And the reason I'm bringing this forward, is they're doing an outreach to, to create a community of quilters around the world, they had 400 in their last year as one, and they're offering a 10% discount if 10 or more of a guild want to get together and do this quilt along this block of the month, together. So I thought well, offered up and I'd be willing to be the host for it. The quality of their instruction is fantastic. The cost is current is 70 pounds, which is currently about 97 right now but if you would be interested in if you could email the guild and and Chris will gather the names for me and then I'll contact Joe Avery, to ask her how we facilitate this, there'll be a private Facebook group, they've developed. I know all this because I've spent a morning listening to Instagram live feed from Scotland with the three of them Lynn goldsworth Lee Cho Avery and Karen Lewis talking about how they develop this and put it together, and they're going to be doing 26 motifs that will be covered by about 10 or 10 plus different quilting techniques in there. In addition to the ones that they'll be doing each month they'll be given instructional videos they're going to have times that you can log in and talk to them, over, over that over Instagram. And so as you can see there's some other, other things and I do want to say they're sponsored monthly giveaways are fantastic, I can attest to that because I have a 28 fat quarter bundle of fabric winging its way to me over the pond because I, I won the raffle for the bedding plants Quilt Along for the puppy, one so I'm excited about that. And there's some really great ones. I do want to let you know as a retired librarian I'm not very free with using other people's pictures but I do have Joanne Avery's permission to have used their pictures in this slide, so when it gets republished it's the meeting notes that's going to be okay. Do that. So if you're interested in doing this, what we'll do, I've talked to Chris about this, we'll have a monthly meeting on Zoom, where we can talk about problems we're having, or fun that we're having with doing this, each of these blocks is a 12 inch block. So you can arrange it in, they're going to be giving information on how to change the motifs around if you want to do that. I've figured out I'm either going to do 35 of the blocks and do a twin quilt for one grand nice or I'm going to make 40 blocks and make it into two youth wealth so lots of methods. It's done in here with with solids, but in the group meeting that, that we were having people gave other ideas and what I thought was interesting, although I probably won't try it is to do black and white since the background prints and color bright color pops here near which would be another very modern, modern look for that. So if you're interested, please email the guild and here it's going to pop up. It's at the bottom that I've just popped up the Facebook site, or the website that you could go to to read more the information I put that in the chat, and let Chris know and we'll gather the names together and see whether we have enough interest to do a group of this here in Portland or not just Portland but

with the guild because we're across a couple of countries in the whole country too so we could have a good time with this.



2:13:48

Thank you. So yeah, just to reiterate, Jenny will be forming, basically a small group around this block of the month so if you're interested, and you're a little intimidated by some of the techniques, this would be a great place to learn. So, thank you, Jenny.



2:14:06

Yeah, you're welcome, and most of these techniques I can help people with too but I've used the thread house, instructional videos and they are really well done and fantastic.



2:14:24

Just a reminder that quilt con is coming up. Registration is August 4. So since our membership is a little bit strange and you have to opt in to MTG membership. Please make sure if you're planning on going to quilt con, please make sure you are an MTG member, and how to do that would be to go to the MTG website, and try to log in. If you can not log in, then most likely you're not a member, then, email us, Portland, to figure out what's going on with your membership membership status. And please try to do this, like now, because if you wait until August 3. You know it's a human being, putting in the information on our side. And then it takes another human being on their side to upload it so it's an extremely slow process, so please please please, if you are wanting to register for vote count, make sure you are a member. And with that, we are having our hosting a quilt con community outreach. We are still looking for designs. The designs can just be a rough sketch, it doesn't have to be full on pattern. Our volunteers can help you with patterning, and if you need it. But yeah, just a rough sketch, We'll do the theme is angles, and you can see the color palette below, and we would like to have designs by August 1, so that we can have everybody vote for the guild designed to select so that we can all make. So the block of the month this month. So our block of the month is mother designed by Tara. Tara Evans of Tara Lee Kultury both jury. And Becky Weaver is on and she has some information she'd like to share with you that relates to block. So Becky. Yeah, I



2:16:33

don't think it's mother, I think that was last month this month is animals



2:16:37

right yeah so the overall quilt is called Mother and oh, this month is animals Yeah cuz it's Mother Earth. Cool.



2:16:48

Awesome, well, so there were a million different ways where I could have taken the background on this so I went with endangered species and the impact on humans so go ahead and go to the next slide please. So, I think everybody knows what endangered really means. Those are the animals that are threatened by extinction, meaning they, they won't be with us anymore ever, not even by a genetic miracle, Allah, Jurassic Park, right. So, what I was kind of surprised to see is that the things that are bringing about extinction have increased the extinction rate by a factor of 1000. That to me is just is just unreal. So go ahead to the next slide, if you will. So extinction can, or endangerment can happen a couple of different ways, primarily, and one of those is the loss of habitat, and the other one is a downgrading I'm using the wrong word but of genetic diversity. So I'm focusing on habitat here because like I said, there are so many paths that I could have taken with this so you know I think we've all heard about housing and and agriculture and industry. All reducing the habitat of native species but because the rain forest is so chock a block full of species, not just animals but also you know other plants and wildlife. It kind of is a poignant moment to really think about what happens when all of those trees get destroyed and this particular species that I'm showing here. I don't think is actually a rain forest species but it is from one of the links in the last slide here about the 12 most endangered species right now. But anyway as trees are destroyed. Those animals that that really depend on that habitat become endangered as well. And that has a ripple effect through all of the biodiversity. Go ahead to the next one. Yeah, so one of the things that impacts humans. When this extinction starts to happen is disease vectors, and I don't really know if there's a link specifically to the pandemic that we're dealing with right now, but this is kind of interesting, a lot of people's families I know mine has been touched by Lyme disease, and what I didn't know is that the parasites that are common. They often live on around opossums but opossums are immune to them, but their environment is causing them to die out, and other species to come in and take their place in that eco eco cycle in an environment. And the problem with that is that those animals are not immune to Lyme disease. And this is actually causing an increase in the spread of Lyme disease. As a result, so everything has a direct impact that last bullet there is that they're seeing kind of the same thing with the West Nile virus links between the incidents and all caused by local reductions in biodiversity so fewer animals that used to be there. And now, an increase in, in disease. Want to go the next time. So related to that medical studies, and we know that we use a lot of information that we gather from studying different species of

plants and animals to learn and create more medicines to help human beings survive and deal with illness and disease. I'm not sure I was aware until today that the poison dart frog is giving us valuable information about alkaloid compounds, and how they behave and living organisms which is important for development of additional medicines for human beings, but also bears, and how they're, they recycle blood toxins during hibernation so we learn a lot about these other species that seem completely different from us and yet we can learn from them and we can help ourselves that way. So as the species vanish, we lose the ability to learn from them and whatever they can teach us.



2:21:45

And I'm talking about, what, what animals can do for us and I just want to be sensitive to the fact that I just love animals in general and I think we should love animals in general this is just one impact on animals, becoming endangered. When I go the next slide. So this is the last one before, informational links. But these as is a topic that is near and dear I think to many of our hearts, particularly here in the Northwest. And so we know that that bees are really endangered at this point, and they are so important for pollination But birds and bats and butterflies also play a vital role, spreading pollen and dispersing seeds, including fruit bats when they eat fruits and nuts from the plants and then they disperse the seeds inside through their bat guano. So the extinction of this biodiversity really has a massive impact on our food supply, and no that's not a fruit bat, it's just that this bat was so cute that I want to use his picture because I like cute animals so there you go, there's a cute bat. And I've also gotten to be very good friends with YouTube during the lockdown period and I've consumed a whole lot of rescue animal videos so that's being. So anyway, the last slide in this deck is just links to a lot of the information that I found while I was researching this for you all, and I hope you enjoyed that and found it, informational and helpful. And that's it.



2:23:29

Thank you so much Becky for putting all of that together. Does anybody want to add anything or ask any questions,



2:23:50

few announcements, there's a new workshop cancellation policy, and it's pretty similar to our old one, it's just that if you cancel your workshop with more than 48 hours. We will be able to give you a refund, as long as we can find another member to fill your spot. But if you cancel with less than 24 hour notice we will not be able to give you a refund, and we

kind of had to move to this 48 hour notice just because it's been really hard to contact people off of the waiting list and then they have a hard time because they don't have supplies that are needed and so we all we did was change the 24 to 48 hours. So other than that the refund the workshop cancellation policy is the same. So 2022 board members are needed, beginning of the meeting, Aaron gave a little poll about. Have you ever thought about serving on the board. I am pushing to have elections held in October. We usually have them either in October or November I would like to have them in October. To ensure a smooth transition that will give us, November and December to go over the running of the guild with the new board members. The candidates self nominate we do not have a formal nominating committee. So if you are interested in serving on the board, you would just email and say hey, I'm interested. This is the job that I'm interested in doing. You give me more information, and, you know, you can just ask for information at this point, just because you asked for my information does not mean that you have to do it if you decide that it's actually not for you. There's a list of the board positions and responsibilities, and that is found on the website, under the About tab. So, we can't do 2022 Without a new board so please I encourage everybody to at least serve on the pm Qg board. Once, while being a member, I, I, you will learn so much about how this guild operates, and you will. You'll know everybody in the guild, pretty much. So please think about being on the board. I just wanted to give a quick update about the town hall. The town hall, hall meeting can be viewed in the Members section on the website so if you're interested in the results of the survey that went out, I talked about that during that we are further looking into live streaming options, options that will be more affordable. So I'm, we'll be meeting up with. I think three other people to talk about pricing and what they have to offer. We're also discussing what different hybrid solutions could look like, and the board will be meeting on August 1, and we will be further discussing this. And we, I, well I am hoping that we can have a membership vote. Very shortly after that so that we can all kind of, you know, November, December is when you know membership renewals come up, and you're probably going to, you know, need to take into account what will a guild look like and, you know, to make your decision of whether or not you want to renew your membership or whether you're even able to. So, we are hoping to move on this, we're just looking for just a little bit more information so that we can get it all to you and you can vote on what you are comfortable with 2020 to looking like. And so with that, we are going to start showing how. So be ready to unmute because I believe Aaron will be telling you when you are up next. So first up is Sarah Flynn here to talk about her. Improv scrappy story quilt.



2:28:12

So I did not see Sarah in the participant list, but I will give her a moment just in case she's under a different name. If not, I've got the information she submitted with her show and

tell. She said she made this with scraps from cutting out another strawberry quilt and improv stone during a Saturday night social meetup. She used a vintage fabric panel for the back from her stash that was Dorothy's. It was quilted on her long arm, and kids sized and they love it. And then Sarah also had the next quilts. And this is strawberry gathering. This is made from her strawberry gather gathering pattern. This scrappy version is done and off to her grandmother's place. It was quilted on her long arm and backed in a rose garden print with your husband and Reubens.



2:29:12

Oh hold on I'm seeing a question about the boat. It says is the vote, a majority rules are a total consensus or what I do not have an answer for that billing. I'm very sorry. I will have that answer for you when, after the board meeting, because that's not something that I can just decide, sorry. We are trying to get the information to you as quickly as we can but right now, Things are very up in the air. Okay, Patti.



2:29:46

I'm a member of the Phoenix Modern Quilt Guild, and our bomb last year was the vice versa blocks in which you made you swap the colors back and forth between the two blocks there, two blocks a month for nine blocks. You can see my layout in the first quilt. And then because my husband doesn't like you to waste the back of a quilt. I use some Nancy crow fabric I had from the 90s to create a bunch of quick blocks to make the back, And the title of this quilt is 50 crossed off two shades of grey. I'm not that adventurous.



2:30:27

I love that, I am, is that that label that you use. Yep. I love it. That's so awesome. Thank you. Do you have the next one. No, so.



2:30:45

Okay, I showed this last month, so I apologize for showing it again, but it's to let you know that it won third place in the Hoffman channel challenge for modern category, and third place in the Aurifil awards. So I got two ribbons.



2:31:02

Congratulations and you know what I wasn't able to attend the last month meeting so I appreciate seeing it again, So, wow fantastic quilting. Thank you. Steve I skipped one night.



2:31:17

So Roseanne. Oh, so this was the cut up challenge. And I actually presented it just to that inner dark blue line last September. And then I doesn't fit the bed. So, in my house currently nothing's finished until it's quilted and bound so there it is finally quilted and bound. I added all those outer stripes so it's done. Again, I'm called a big blue, It's 101 by 103 Oh wow, wow, really big. Thank you. And this is me again. This one just called Brian bell because I didn't know what else to call it, and it's for my friend's bread and bow, it's their wedding gift. They got married last June, in 2020 and we could not attend, and it was called it by member, Elvira Gaskins. And this one is enormous. I don't even remember how big it is anymore, but it's bigger than my house I had to take it outside and it might pull poles are fully extended. Anyway, it was a fun, called 10 minute 10 minute tile, and it's fun, cool. So there it is, is that an ombre fabric that yes really stunning in that quote, thank you, it's, there's actually only two fabrics the entire thing is done in that great Aubrey de Grey to white on bright, and the red, black checked. The to quilt. Yeah. And then I just figured out the corners and mitered it so it didn't look so harsh, where a white would stop me Cray would begin.



2:33:03

Thank you. Tammy is here tonight. I did not see Tammy in the participant list, but I will give her a moment.



2:33:21

All right, she just said that this was a pattern by Sarah Flynn in her submission.



2:33:27

Love the colors, great, great camera. Hi, yeah, this is my double vision quilt. It's from a book by Louisa L. Smith, and I took a workshop at Fiddlesticks in Vancouver in 2017, of course, as usual, I didn't realize what I was getting into what I was getting into was three layers of fabric to create this quilt which took a really long time. Now it's 2021. And it was also very challenging to quilt for all those layers but I just did, horizontal lines on it. So

yeah, that's the story on that. Did you do that on a domestic machine. I did not I did it on my long arm, and I had to rethread the needle, like, every one and a half rose, it was not fun. I love all those prints. Thank you. And this quilt. I made as a fundraiser, It was in an auction for the effort to recall our mediocre Mayor man here in Portland, and it went for \$420 So that was somewhat gratifying. And it's all I did it all out of scraps, and it's completely improvisational the letters I just did them as I came to the next one.



2:35:13

I love those improv letters. Marcy, this, can you hear me. Yes. I had problems last time. This is what I call my office, quote,



2:35:30

I did a really crappy job quoting it but this was the block of the month from a couple years ago the tartan the purple was all will suits that I got for free, and pulled apart one of them was an actual Christian Dior suit. The back is all silk ties that another free thing that I got on from a neighbor who was getting rid of it. And yeah, it was a lot of fun. It's really, really heavy and I had a heck of a time quilting it with the silk and the wool. But it was fun, and I love it. Looks great. Yeah, Gesta.



2:36:15

So, this quilt, I started, I think actually at our January Portland Modern Quilt Guild meeting, I just, you've all been there, you run out of sojo you're not sure what you're doing so you just need to do something. So this was quoted almost entirely from stash. The only thing not from stash was the Minkee back which granted I probably had enough Minkee to do it myself but I didn't. And then the binding which you can't really see in this photo, but it's a nice, a really nice teal and then I did like big stitch binding which looks really really great but it was a giant pain in the ass so I wouldn't recommend it. I quilted it on my domestic machine. And I have like three or four stars that I echoed and those are the only quilting that's through all three layers. The rest is done just with the top in the bedding, through just like horizontal lines, so you don't see a lot of the quilting on the back just a couple stars through the monkey. But it's my cuddle quilt. I love the yellow. Thank you, Jessica.



2:37:34

Hi is my submission from two sisters. And when I heard the theme I just thought of the first sprouts from after wildfire that show up. So there's that bright green and the black in the background. So I drove the design and it's all English paper pieced, and then quoted on my domestic machine.



2:37:59

Beautiful. Thank you. I think Betty was not going to present this one correct Aaron. That is correct. So, this one's mine. This one is titled springtime sunrise I had no idea what to call it so my kids named it for me and I kind of liked the name so it stuck. And this, I created for the curated quilts mini quilt challenge. And it was accepted. And when I got my curated quilts. The magazine in the mail I opened it up anxiously, and then discovered that my name was not next to it, and it was not called springtime sunrise, it was called something else. And so they messed up and didn't credit me and I guess it happened to a bunch of other people too, so it was kind of a bummer, but it was still published so that was awesome, I guess. Anyways, I am going to make a bigger version of it. And yeah, I'm not done with experimenting with the shapes, self. Okay, so that will conclude our meeting if we kind of went a little long, sorry about that everybody. Here's just a summary of the important dates that are coming up our next meeting will be August 19, at 7pm Pacific with Sujata Shah. She will be teaching her workshop, how to make a quantity city quilt, and the scholarships are now open, and it will go on sale July 19 at 6pm. The free table will be the 17th and 18th, and it will only go until 3pm and charity quilts is on July, 24, and all of the location information can be found in the members only section. And let's see some more important dates. There's a workshop with Krista Henneberry the speed date with improv is coming up on September 18 scholarships will be opening up August 2, and it will go on sale, August 9 at 6pm. The quick queer culture small group is meeting July 16 via zoom you can find the Zoom information in on the website in the Members section. Sunday small group, they meet every Sunday. The next one is July, 18, and the block of the month, small group is August 6. So, all the Zoom information can be found members only section, all of the dates can be found there too. And thanks for everybody for coming. We will keep the meeting, open if people would like to stay in chat. So thank you. You may unmute if you want, insert your video



2:41:01

and I will stop sharing my screen. I'm gonna go to bed because I'm solo parenting this week and I'm really tired. So good night everybody. Good night and thank you for a great meeting. Is anyone else sticking around for a little bit. Yeah, me, I'm still doing some sewing. Thanks. Just finished up a quilt top. Oh, that's exciting.



2:42:12