

March Guild Meeting with Sandra Johnson

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SUMMARY KEYWORDS

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That is probably hold them. Okay, let's go ahead and get started for the night, welcome to the March meeting of the Portland Modern Quilt Guild all month I've been thinking it was April



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so sorry if I accidentally say, welcome to the April meeting, welcome to the March meeting. Closed Captions are available. If you have questions about how to access those please put them in the chat box and somebody can walk you through you can just write a personal message to Aaron and she'll she'll let you know how to access those because I can't remember every time. While we're waiting for everybody to get set. We are going to start with a little bit just like five minutes of business so that people don't miss out.



15:52

And let's see my slides are not.



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There we go. And we would first like to start by thanking our business sponsors, and you can find discounts for them in our members only section of our website. We will do a little programs preview so that you know what's coming up next. So next month, April is Tara THON and she is doing a presentation on April 15 or guild at the normal time 7pm Pacific, and she's presenting two workshops that are now sold out. But weightless are available so I encourage you to sign up because you never know what could happen, somebody could need to drop out and you could get us back in May, we will be hosting Panthera st montane, and she will be talking about block printing. Her presentation for the guild will be on May 20 once again at 7pm Pacific Time, and her workshop will be on May 22 The scholarship for her workshop opens April 12, and the Workshop, will be on sale to all members on April 19, so make sure to write down those days I know that sometimes workshops sell up fast, And it's 6pm that they usually go on sale in June we have an exciting program, we will be hosting Amanda Carey and the rest of the quilt buzz podcast, they will be recording a special podcast with members of our guild, and they will be broadcasting that on their podcast. Once they do all the editing and so that'll be really

exciting because it's really quite a different program than what we're used to. There will be a workshop on June, 19, with Amanda Carey, and she will be teaching quilt broidery which you can see a little picture of what she's done and if you go to her website. You can see some amazing things that she's done with quilts, using her quilt broidery technique. This presentation will be on June 17 So the normal third Thursday of the month. However, it will be at 5pm Pacific time. Most of these, I believe all these ladies are on the East Coast, so we needed to have a little bit earlier over time so that they were nice and fresh. If you do end up missing out on the meeting, please know that the recording, they will have available through their podcast so once they, you know, process it and edit it, you will be able to listen to it. And as always, the business portion of the meeting will be put on YouTube. And the cooperator workshop will be on June 19 and we will have a scholarship that will open on May 10 And then tickets for the workshop will be on sale may 17. And with that I would like to introduce Susan, and she is going to do Sandra's introduction, and Susan is, if you don't know she is our programs coordinator for this year. And so Susan, if you're here are you on mute.




19:02

Hi Chris, thank




19:03

you so much. Sandra we've been looking forward to this for months so I'm so excited that it's finally here. We're so excited to welcome you to kmpg tonight. We're so lucky Sandra will be sharing a collection of her beautiful denim quilts, including her ingenious designs repurposing old jeans and elevating them to true works of art, everything from utilitarian to intricate her thoughtful approach to reuse includes such personal elements like spotlighting buttons pockets and seams and a larger design. Indigo dyeing vintage linens, adding rich texture and deep meaning through her hand quilting and Bordeaux stitching, and so many other techniques, she'll be sharing her own take on, along with teaching designing and speaking on modern quilting. Sandra is also an ultra creative fashion designer, using bold lines and saturated colors in her work, like her quilts, there is so much hand in her garments from so she goes to jackets and visibly mended jeans and overalls to old quilts revived as coats tops pants, skirts and even stylish and striking bomber jackets. She also uses gorgeous African Japanese European and Australian fabrics and both her clothing and quilt designs, bringing international spirit and fresh energy to her work. Some other recent inspiration she's shared include her beautiful Southern California home, her sorority, Alpha Kappa Alpha. Her renowned sorority sister Madam Vice President, Kamala Harris, her family travel art, faith, texture and

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line.

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She's a Bernina Ambassador rfl artisan and designer and an OLFA maker, and has appeared on the quilt show spoken and taught at Quilt con together and one was one of Joanne fabrics seven designers spotlighted for Black History Month, just this year. She's also been featured in quote folks simply modern quote now and make modern her amazing denim quote workshop on Saturday, she's teaching for us is sold out, I'm sorry to say, but there are three spots left in her bomber jacket class on Sunday. And if you're a PMP member. We are offering the friendly price of \$30 per class. One of our wonderful president Chris battens initiatives this year is to make our workshops and events truly accessible and it's something that we're very proud of so be sure to jump in and sign up if you're interested because it's going to be

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spectacular.

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Please join me in welcoming Sandra Johnson, we cannot wait to see your quotes.

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Thank you.

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Well, I just want to say thank you thank you thank you for inviting me. I've been so excited, I like. So I'm so excited to be here thank you for reaching out to me. Dang. Have I done all that stuff, like it doesn't feel like it, it really doesn't, it feels like just a blurb. If you know me you know that I just get up in the morning, and like right now. My head is exploding, because I've got like some inspiration that I want to do and I've got stuff that I need to finish and I've got some jackets that I'm making for men and I've got like all this stuff around me and I'm just like, do I need to sleep. Do I need to go to the bathroom, do you

need to book do you need boot. Can I just exist. And that's kind of how I am. But then there's times where I don't have a lot of inspiration. So you guys got me on a good night. Let's start the presentation. And I'm going to share my screen. First of all, to let you know, I teach through zoom platform, twice a week. I have a class, and I'm trying to get my dean to open up another section so that I can give out the link to everybody so I teach to a junior college, and it's a program that's a free program. And now that we have zoom, I would like to open it up to everybody so if you wanted to jump in and kind of see what I'm doing and I teach different things on my Classroom platform than I do to you all. So, cross your fingers, I have an email out to my team to see if you'd allow me to share it across, you know, everywhere. And then you guys can see my craziness, every week. And what's nice is it's taped, so you don't have to sign down on a certain time, you can listen to me ramble and say, wow this is amazing, or while this sucks. Anytime you need to. So what we're gonna see now is some of my past craziness and how I decided to work through this world and demon. So let me share my screen.



24:08

So what I want to know is, do you guys all see the screen. Yes. Perfect. All right, always need to do that check, Because you can go talking and you're not seeing anything you're seeing. So Sandra Johnson repurposed denim wearable art and Sasha gum, that kind of sums it all up. Those are the things I love. Whoops. Let's see.



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Here we go.



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So first, I start with a pair of jeans. Where do you get your jeans from, what do you do with your jeans, what kind of jeans, do you use these are all the questions I get. First of all, I get my jeans from everywhere and anywhere, thrift stores, neighbors, friends, acquaintances, everywhere. I just had a student email me last week and say, hey I have a pair of jeans, or a couple pairs of jeans. Do you want them, I was like yeah, and she said them to me. So I get my jeans from anyone. I don't care who you are. As long as they're 100% Cotton, for me, because of the how I'm going to cut them and I don't know exactly what I'm going to do with them. I have worked with jeans ahead. Some spandex or Lycra in them. And because you don't know how much they have in them and you're mixing them with other jeans, it just did not work for me. So, in my patterns and when I'm designing and anything I work with, I only use 100% Cotton denim, do I only use a certain brand. No, I like Levi's, I

like what Jordans, anything you got, I like it. As long as as jeans. I like it. It likes me. So, first I started with a pair of jeans. I washed them. Let me repeat, I wash them. Then, I take them out. And then we start the process. So, here's an example of the front and the back. Yes, it's very hard to press denim, but during my workshop on Sunday, you will see we will master pressing the denim and keeping those seams open. Look at the front of this quilt, you can see areas where the points didn't make it. And then there's areas where the points made it. When it comes to denim. Sometimes if you make it, and sometimes you don't. But we don't rip out because you got to remember you're dealing with different weights of denim. So, with your stitching, you're going to then either machine stitch or by hand stitch, and I'll show you that in the workshop, and with your stitching is going to work all your points match. So we're going to jump right in. Here's a quilt that I made, and it was from denim but it's from fabric, it's denim fabric. And with this quote, I wanted to, I always try to like come up with like these scenarios. So Sandra. Can you applique something that's contemporary slash modern and machine, quoted at hand cooking. And what would that look like. So, this quilt was made from whole cloth I applique the pieces on, then you can see the straight line machine quilting, and then I took which was one way of thread. Then I took a five weight variegated thread and hand stitched with a big stitch back in the day when I started quilting. In 19, I started my first quilting class was in 1976, and I was in middle school, and I took my first quilting class, and my first sewing class within the same three month period. And I remember all the rules they had, you can't do this, you must do this you have to do this, you always do this do that, we have all these rules, and many of the rules were because of the products we were using at that time, you got to remember back then fabrics ran fabrics would tear in the middle of the weekend wasn't very good. And so we had a lot of rules, luckily now, we have better fabrics. These are batiks from Hoffman fabrics, they don't run. You don't have to. You don't have to pre wash them, you're good, you can just work with them. Here's this up close, a closer picture of this quilt. And you can see the stitching, and you can see the stage signs, but one thing I don't know if I can get. If I can get it to. No I can't. But I think I may have another picture of it. Oh no I don't. But we'll see later on how I applique I don't stitch straight stitch or blanket stitch. I do like a crazy low in and out halfway on halfway off because it's okay. I like my style applique it's kind of whimsical, let's just say



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hand stitching, Sasha, though, and denim. This piece was something I came up with. And it's based off the New York beauty, and I made it with repurposed denim then I said well I want to stash those stitches. So I started stitching and started adding and do some embroidery stitches and you see it's you know, kind of fun and you're like oh that's something I want to do. But what I didn't do on this piece was, this is my early years of sashiko I didn't take into account how long it would take to do each section. Right, so this

orange sections. They took eight hours from sitting down to finishing sitting down meaning sitting down marking them stitching them all the way, took eight hours, but I didn't decide to time it and see how long it took until after I had done three of them. Well by the time you do three you're at the point of no return, right, because you're not going to tear out the three, you're going to keep going. So let me show you what this looks like at the end. This is how big it is. It's a California king. Now do you see why it took me eight hours to just do those orange sections. I was crazy. I was beating myself up the whole time, but I could not stop. I was too much invested in it. And so I ended up finishing the whole thing. I think it took me two weeks, two straight weeks of waking up in the morning, sitting down with it, working it stitching it at the end. I didn't want to see this quote. Luckily enough, my son in law, loves this quote. And so he got it for his birthday, and they have it on their bed. Lessons learned this quote is a was inspired by my Angelo, and it was the year after she died, and there is a show for African American artists, test artists in South Carolina that this woman curates every year. And so, she, you know, I saw the information she curated and she says, Okay, we're looking for creations that speak to you about my Angela and her life. And so I sat and did some research and I thought what symbols, but my Angela, what's the first thing that comes to mind and so caged bird her very popular book that she wrote. And so I decided I wanted to use denim and to do the cage birds, the fabric, the hexagons happened to be fabric from South Africa that my daughter had brought back when she studied abroad as an undergrad,



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and so I created this quote. As you can see I wrote I literally hand wrote four of her poems on this quote. I just wrote him, didn't care what you know, I just hear I'm going to write these poems. I then put the cages on them. I wanted the cages to look like they were three dimensional. So what I did was took embroidery threads, and I mixed the colors, so like the orange one, it has orange it has red it has yellow, because I wanted it, you know, if you look at metal like a cage. The light reflects it in a different way in different ways and creates different colors, so I was very proud of myself, to come up with the idea of how do I make these cages really look like their cages. Some of the birds are out of the cages and some of the birds are in because she did regain her voice. After a number of years. Awesome. This project. When I got it done. I went back to the directions, and it was a foot longer than it was supposed to be. That's the maximum length. And so I looked at it and went. All right, and I took my rotary cutter and I cut off the foot of it. Right. Most people would have thought, oh my gosh, what am I gonna do I'm gonna read, you know, design it yeah yeah, I was like okay, foot off. No problem. Take a foot off. I tell you this to say through my journey of creating. I have learned that when you have obstacles you as a creative person when you're following a pattern, Even if you come up with an obstacle, go with it, because your goal should be what you create. And how close to that you've

become. Are you, you get in the past in the 70s and the 80s, and even some of the 90s. I remember our goal was, how close can I get to what the pattern designer designed the pattern to be. Well, you're never going to get a bull's eye, because you're never going to be hurt. You didn't live her life, you don't have her hand, you don't have her machine, you don't operate the way she does. So, it was almost an impossible target, but if your goal is to use your patterns as guidelines. And to go with it. So when you're making a pattern, and maybe you use a color a different place than, you know that the pattern designer used it. Or maybe when you flip your blocks a little different, you realize after you've got it all put together that your blocks are flipped the wrong way, go with it. You'll be okay. No one has ever come to my door and said, I know you cut off a footer that quote. You lost. And in actuality, at the end of the day, cutting off that foot actually balanced my quote better. I ended up with a better product. And so that's why I'd like to tell you guys, things that happened along my journey, because I'm sure it happens along your journey, but you just don't tell the world. But I'm okay, I'm good. Here's it up close to that, another journey. Another lesson. So this quote was inspired by the Amish. And in 1976, I also had the chance, and the privilege to drive across the United States. It was the bicentennial year and my father loved history, and he was going to give us history, if we wanted it or not. So my sister and I, and my mom in a Lincoln Continental drove for a month across the United States, we saw the Liberty Bell, like everything was out because of the bicentennial year, we went to Hershey, Pennsylvania, and the Amish there I remember seeing their quilts and they were very simplistic, but very rich in



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textures and the way they pieced them. And so I decided let me take denim, and how can I piece, my denim, using the textures and the colors and the weight. And so I did that so I pieced the blocks, and then I use a lattice, to give them a rhythm, a pattern. Well, this the lattices denim fabric. And as I was going because I created this very tactilely I didn't sketch it out I wasn't measuring but I had at the end, I realized I didn't have enough denim for the two sides. And so, I hung it over my banister my condo was at the time it was a two storey condo and I hung it over and I said, Well, I'll go get the fabric, you know I'm gonna get more fabric when, you know, when I get a chance. And as I walk past it. For the next two weeks at a tap on my shoulder and I said, myself, said to me, why do you have to have lattice on the other side. In my, I replied, because that's what the rules are, you're supposed to have lattice, all the way around if you put it in the middle and you put it, you know, you always have to. And then myself said, No you don't. How's that you don't know. Do you like it the way it is. I was like yeah I like it the way it is, then finish it. And so I did. And to me, this piece speaks to those unwritten laws, those, those instructors, the teachers, the books that have ingrained in you, you know, you must do this, you can't do

this you have to do this. Nobody is coming to my house to arrest me because I didn't put a border on the right or left side of this quote. And I like it. What I like about it is it when you border something, it actually makes it smaller, because I did not put a border on the right or left side of this book, it actually makes it in presents it as a larger piece, and it also draws your attention in your eye to the smaller blocks, if I were to put a border around it, those blocks would have ended up looking much, much smaller in scale. Here's a close up of that quote, it's all hidden quoted. The other thing during this time period, I was still going back to, we always cooked it with the fat with the color of the, of the base, the majority of the fabric right so we always close it with white or, you know, it was darker you'd use a brown or blue. So I was quoting back in these days with the blue. Right, so you really don't see the quilting as much. But look at all the quilting, that was done on that quote, this is an up close picture of it, but you don't see it because the White would fade into because denim has white running through it in the blue. Here's the back of that quote, you see the stitching on the back, I happen to use yellow. People always ask me what do you use on the back of your quilts, whatever is handy. I just don't use heavy fabrics. But, whatever fits the quilt. That's what it gets it and I'm glad I use yellow on this one because you can see the hand stitching. Here's a situation where, again, I was, I was trying to stretch myself and I said, So Sandra, What would happen if you did an embroidery stitch on a quilt prior to it being quoted.



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Do you have to match the colors, or can you just use a rainbow of colors. What is that going to do to that pattern. Does it add to it, does it make it more three dimensional. What what happened, and how do you quote it after. So with this pattern, I literally went around and I had cooked or I applica I embroidered around the centerpieces. Then, and if you notice I left my pockets on to give some dimension and some texture, not that I left the pocket. I allowed the pocket coloring to show, I made sure I wanted some pockets in there, the denim is different weights in different colors. Then when it came to quilting. I had a dilemma. How do you quit this probably never happens to you guys, but I'm always like, Dad, how do I quit this. Huh, do I stay with the pattern do I go against the pattern. I happen to have had, Or, I had the opportunity to quilt, this quilt, three times. Yes, three times. So the first time I quoted it by hand. It was horrible. Let me just tell you, it was horrible. Now, after you close it by hand, then you have to pick out all those seams and quilt, You know this decision. So that's even worse because your batting is all in there and you're trying to. So, I did. Then the second time I tried it, I use a different method. And that was just as bad. So the third time is a charm. and I decided to go with a normally I don't go with the actual block pattern, but I felt like it was best on this one, to just go with the pattern of the quilt. And I did and you can see this stitching here, and here you can see it up close even more. What I did was I use quilting quilters thread, which is a very

lightweight thread, so it's not going to really show up, it just gives you a little texture. Because in the past when I was using any other heavier weight thread, it was interrupting the pattern. Here's my chain stitch I'm so proud of, hey, after you do about how many of these I don't know how many were on here, you get really good at the chain stitch, let me just tell you, you could do it in your sleep. Here's a close up of the quilting, you can see my quilting stitches so people talk about quilting in denim and how hard is that hiding. I always make sure I quote, outside of that seam allowance. You notice that stitch that top stitching or quilting stitch is up, it's to the right of the seam allowance so I'm only quoting the top, the batting in the, in the back. I'm not going through those two those seems awesome. So that's a trick, or that's a key. Don't try to quote, close to that scene. Here is one of my pieces that I love, and it's so dear to my heart. It's my version of borro. If you're not familiar borro is Japanese mending and the rice farmers like our slaves of our day. We're very poor, and they would mend their clothing, literally putting layers on top of layers of a jacket or pair of pants, because they didn't have the money to buy a new pair. And what's also interesting is I did some research, once that person became older and did not need that jacket so let's say you become an elderly person, and you're no longer, you know, going out as much. They would then take that jacket, deconstruct it and or tailor it and hand it down to somebody, a younger person in that family. Talk about repurpose that is amazing. So this piece, I created with denim, you can tell it's raw edge underneath. And you can see at the top of there is a, it was like a linen burlap kind of fabric that I Indigo dyed. There's no batting in between this because this is for, this is an art piece to hang on a wall. And so I put it together, had so much fun doing it showed it to my mom, who is not into the arts, and she tries really hard because she had a child who's very artistic, and she said, Oh, so when are you going to finish it. It's like, it's finished mom, she goes, Oh, okay. So here's another close up of it.



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It's very textured tactile. Here's even closer picture of it. And here is a picture of the two quilts, along with a bag I made, which was so much fun. I left the pocket. The coloring to the different pockets once I took the pockets ah, I then added a little Japanese fabric in there, put my little handle on and did my sashiko on it to give it some pop. Here it is up close. So much fun. I love teaching that class. This quilt I made. And what I wanted to do was use color. I wanted to use denim, but I wanted to use color dinner, and I wanted to use it in a way as if, if you notice I use my denim, as if it was a fabric line. So I use the colors the textures the weight to. Here's the picture of a larger picture to show you, artistry. So my goal has been my denim journey is for you to see a piece, and to admire it. For the piece, it is. And then lean in and go, that's repurposed denim logy denim. From the research I did in the past, we would repurpose, we've always been repurposing, but the quilt, you would see the quilt or the garment or what have you, you would say, Oh, look,

she took a pair of jeans and made a skirt, because you would take the center seam out and put some fabric in the middle, and it would be a skirt, Right. I wanted you to see the piece, and then know that it was repurposed. Here's another piece I created this quote again I was looking at. I want to look at my denim, as if it was a fabric line. So here's my dark here's my light here's my, you know, medium of how can I do that in a traditional style, because this is basically my half square triangles. I use my stitching my hand stitching to add interest to my borders. Here's another piece. This one was done very improvisationally you can tell there's, there's really not a rhyme or reason they're all have square triangles, but they're different sizes so what I did was I made sure they were all, didn't, didn't, would divide into each other. so, you know, no matter where I placed them it would all work. Then I went with my co teen and I said well what I want my quilting to look at my best friend is painters tape. I use painters tape, a lot when it comes to marking denim, because denim is very, very hard to mark. Another thing I want you to notice is, check out my binding. How big is too big. That binding I believe it was three and a half, something like that. Can you make sashiko quotes. Yes we can. So what I did was I took a pre printed panel sashiko pre printed panel. I stitched it, but I left the horizontal rows unstitched. Then I put it together with my, my fabric, and then when I got ready to quilt it. What I did was I use that, those horizontal rows to quilt, the three sections together, So I wouldn't have to put quoting in the quote itself. This piece was at road to California. Several years back they had a an exhibition, and it was for light and dark and it talked about how dark. There's, you can have a small small small in a room with dark and have a small small piece of the light, and have a little piece of light. That light up the whole room. And so I thought about, people on the African continent of Africa, walking across the plains and you know how like the sand and dirt and how it'd be dark, but as the sun comes up. It lightens their way. And so I wanted to play around with beating, but not like, beating, beating like you know the old kind of beating we think I want it like more modern beating. And I wanted to play around with all of these fabrics except the batiks. I actually dyed them myself. And if you notice the sun. It's not round,



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but your eye reads it as being round. And that's what I wanted to do. I wanted to play around with my eyes, and how can I make this scene look bigger and deeper than what it is. This particular piece I have a girlfriend who's from Wanda, she's been here in our country for about seven years. When she saw this piece, she was like, Oh my gosh, Sandra, I feel it's making me homesick. And I was like score, but I've never even been to the continent of Africa. Um, so that was kind of exciting to to be able to capture a feeling, and a time period when you haven't really experienced it. Here's my little people up close. So I just posted about posted about this, I think it was Monday or Tuesday. This was an

experiment. Again, I'm always, I tell you my mind is crazy. I was like, Shut up. Don't talk Sandra. So this was an experiment. And I said, I first had applicate the pieces on. And then I said, Sandra, can you quote this without marking it. And what would that look like. So I did, here's the quote seen up close. I didn't mark one piece of it. When I was talking about my applique process. See how I applicate with machine. Okay my pieces down. I think it's the bomb, you don't have to worry about it being straight crooked, not to worry about anything, you just do it wherever makes you happy you just do it. So again I'm gonna go back to the big picture, this is all hand quoted. And this is what it looks like up close. You can do it, too, cuz I know you guys are sitting out there going oh I could not do that wouldn't work for me. Yes you can. Here's where I was experimenting with scale. So I said you know what happens when you blow up a traditional quilt block How big can the block be and how it, how do you work with boutiques that are different colors, and I just pushed the limit blew it up as big as I could work with my colors. And this is what came out of it. Here's my checkerboard pattern that we'll be working with on Sunday. This is before it was quoted. Here's once it was quoted. Here it is on a bed. Here it is, up close. So what I did with this one was I used a variegated thread. I am in love with variegated threads right now, let me just tell you, so variegated threads are, and I are going to have a really good relationship for the next, at least two years. I love working with them, and right here I use a very safe, blue and gold, but now I'm starting to venture out into color combinations that you normally would not use. I plan on starting my YouTube channel. In July, and it's all hand stitching all the stitching, everything you want to know about hand stitching was afraid to ask. Here's another upclose, You know, so I use orange on those on that pillow



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covers.



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This piece was one of the first pieces I ever made with denim and the denim was all different weights. So if you don't know are very familiar with denim denim comes in, wait. So, the tighter the weave in denim has white threads running underneath it. So the tighter and heavier the weave the heavier the garment so that it talks about ounces, they'll say well what you know how many ounces was that denim. With this project, I didn't pay a whole bunch attention to all that. And when it came time to quiltly in it, it let me know. So I had to do a lot of stabilizing of it to make sure that it stayed straight because you can see it's on the, it's on a bias kind of in the slant. But I did it. This is where I learned about needles and bobbins, I think I used and purchased, every kind of bobbin, you can purchase. Now I have a bobbin a preferred bobbin, I sell them on my websites they are

amazing. I've never had a hole, put through my bobbin, needles, I went through every kind of needle you can, and then I've learned a whole bunch about needles and we'll be talking about that on Sunday. This piece. I love it. You notice I put the label, the lead by labels, I repurposed the labels, I love the labels. So when I was creating this piece I when it came to quilting. I wanted, I use quilting thread, not pro cotton or anything like that. And I use the Baptist ban pattern. And I wanted to give it texture to see what that looks like. And so that's why this one is very very textured. The stitching is not pronounced, you just see the texture. Here the three together that we worked with and stain. Here's that one remember the binding. So your binding doesn't have to be one and a half or two inch or two and a half. It can be whatever you want it to be. I am so proud of these corners. Look at those points. Look at those points. This is one of my claim to fame pieces. You know this, the stars just aligned. And that's why this came out so well. I can't say I did anything different. I can't say it just did. Like, it is what it is. Um, but I don't cry, or I don't get upset when they don't end up like so great. This piece was made, talking about repurpose and repurpose, I don't know about you guys but when I make something, or work on something, I am not going to just throw it away, because I only have so much like that God's given me to live on this earth, so I need to repurpose and use as much as I can. So the barn, or the cabin, I'm sorry, the cabins were actually made from quilt blocks that I had put together they were traditional quilt blocks the head taught in a class, in one of my classes. And if I didn't want these traditional foot blocks, I'm like, What am I gonna do with these. So what I did was I use them as fabric. And so when it came time to cut out my pattern for the log cabins, I just used those blocks, as if they were fabric, and that's why they looked very improvisational, but actually there were blocks that were repurposed. So they're not improperly Remy traditional quilt blocks. This is a piece I made back in when Sandy Hook only had Sandy Hook and we were all like, oh my god, what is this world coming to people or, you know, there's a person that went into a kindergarten class and shot up the class and it was It was horrific. Right. And now we fast forward to COVID And we're like, oh my gosh, did we only knew what we, we knew then what we know now, but this was for another show. And they said, how can we get world peace. And I thought, we have the continents, and there's some symbols that are universal. So the peace sign a ying and the heart. Those are universal signs if other continents, if they were all connected. That would be my idea of world peace, and the continents were made out of denim. The water was Indigo dyed and then I hand stitched. Here's a piece that I was I did improvisationally piece, the half square triangles. And then I put them into blocks, and then I did a very simple



58:27

hand stitching big stitch on these. What do you do with all those pockets. Well, what I did was I actually made a reading map at the time, my eldest daughter was a fifth grade

teacher, and I know I did a glue. I did a crafty thing here. I did hot glue gun tapestry, I used like a, like a, I don't know, cotton, kind of drop cloth kind of fabric, and I glued, hot glue gun, these pockets down, and she used it as a reading rug for winter, kids would do their reading time. This is a piece that I created with left over pieces that did not make it into other quilts. And it's one of my pieces that I really need to write a pattern on and do it again. I love it, it's been very very popular for me. I ended up making three of them that were sold immediately that and I never want to do that again, making three of the same thing, even though I made them a little different, cuz I told the people that commissioned me to make them that I couldn't make them exactly the same. And each one of them I made them a little different for their personalities and they loved them, but I love this piece. And here it is, up close. I don't think I'll ever be able to stitch that much in one piece again. That was a lot of time, it back in the day when I was traveling a lot, you have those three hours on the airplane, an hour or two hours before you leave and out you know all that, so I was able to get a lot of hand stitching done. Here's another reading rug that I made. Okay, let's talk sashiko So I made this jacket, it could be a jacket, it could be a dress. It's kind of one of those. It depends on if it's cold, I put leggings underneath it. If it's not so cold. It's a jacket here I wore it as a dress, and I ran sash ago around the bottom of it. And I love this code I never taught it as a workshop, but it'd be a great workshop to do because it's very easy. It fits, anyone you know you could be heavy chested you could be a little round at the bottom you can be round in the middle, and it's just a fun jacket to wear. Here's another jacket that I made. And this pattern was actually a European pattern, I purchased the pattern over in the UK. I taught six classes for the festival of quilts, three years ago. And this pattern what I love about it and it's close up, you can see, it's all surged, so the All, all the raw edge part is searched, even the pocket you search around it. And to add some interest. This is indigo blue indigo from Japan, that I purchased, I put my sash about stitching around it.



1:01:39

So, in the introduction she talked about my Australian fabrics that Ah, here they are. So I challenged myself. The company gave me the fabric, and they said, What can you do with it. I'm like, What can I do with it. None of these fabrics match, they don't, they don't have fabric lines. What they do is they will buy a picture, or portrait or a picture from an artist and aborigine are encouraging, artists, and then they will buy the rights to reproduce that pitch that picture. So sometimes they'll have different patterns in different colors, but most of the time it's just an independent pattern. So I sat on the floor, with all the fabric. And literally I just grabbed in match them. I just did a real quick. This matches this this matches this especially this, and then I ended up with like couple leftover, and then I did a couple shuffling so that I'd have enough, everything would have a match. I have a philosophy, first cousins have to match second cousins down. What that means is when I'm, when

you're combining colors and textures and patterns. The two that meet each other, have to match each other. But if the third one out here doesn't match this one over here, it's okay. Your eye is okay with that. So I did this, made a quote. And then after the, after when they said okay we don't need any more. I was like I don't need a quote, but I would like a poncho, so I cut it up the center laid on the floor cup the center, made a circle, took the binding Randell around, and now I have a poncho, but guess what happened. We got COVID I haven't been out since, since I made that poncho. It was supposed to be one of those quotes that you keep in the back of your car, so that when you go somewhere and like maybe you're I don't know, you go to a concert in the park or, you know, you go to the beach or you go somewhere a lake and it gets a little cool and you go, Oh, I got a I got something and you put it on and you still look stylish hasn't happened yet because we got COVID, so it's ready. Here's a piece that I actually posted today. I'm talking about variegated threads, I started really getting into the variegated threads made this outfit for my daughter and those are variegated threads. Here's a piece of my mending on the pants, and the top are half square triangles, and I love wearing this top it is so much fun. You notice I put a little Levi red tag on there.



1:04:20

Yep.



1:04:22

Here's a piece of sash ago one of my workshops that I teach, love doing this pattern is a fun pattern, it is very intricate, but you get so much joy when you do complete it. Here's a close of the variegated. Here's a dress I made I love this dress it's just it's so much fun. That is a pre printed panel. When I say pre printed, what it what I mean is, it has the stitch lines on it. So all you do is follow the stitch lines. This panel was so small that the stitching, I would carry with me on the airplane, you know how much you can get done in three hours on an airplane, when you don't want to talk to the person next to you a lot. Here's a jacket that I love and I then decided, hey, I'm going to take a Levi's jacket and I'm going to put my special stitching in the at the top yoke area. These are my favorite overalls, that I actually am reminding them because the fabric wore out, not the overalls, the patches were out after about five years, the patches did wear out I've taken all the patches out. And what's interesting is, where the patches were the overalls are darker, with the patches weren't the overalls are lighter. Here's one of my bomber jackets, I made this just to so people, you don't have to have a vintage quilt to make a bomber jacket. This was an fabric line that was coming out and so I, I call it making fabric, so I just made took some blocks, some strips. Cut some blocks, and made my jacket. Here's my jacket from my

vintage pattern takes on a totally different lip. You notice the placement is everything so whoever's taking that class, yes placement is everything. Here is the top that I showed you and there's a wraparound dress that I made with repurposed denim. This was on quilting arts, the TV show. Here was a quilt that I made with Japanese fabrics so those are Japanese fabrics, and I decided I want it to be a skirt. Here's. Notice the placement, you never want that Bullseye right in the middle of your butt. You want it on the side because it actually Slim's you. Just an FYI. Here's some purses that I made, I did a workshop for Hello stitch, and we used our sashiko love this bag. It's the inspiration was your mail carriers bag. Remember the mail carriers back when they used to walk now they drive everywhere. Where I live, they're always in a car. They used to have a male carry bag. And so I took denim. I stitched it and look at those straps, those are belts repurposed belts. Here's another purse I made with some scraps, and the belt is repurposed. Here's another bag I made with scraps pieces that didn't make it into quilts. And those are two belts. The leather is about, and the fabric is about. Here's another person they mate with all repurpose and all the straps were once a belt and once a repurposed handle purse that it was all yucky and the person versus all yucky, but the oldness worked when I put it on this handbag. Here's some posters I made they were in a magazine. Here's my rabbit I got to get my rabbit out, it's Easter time. So I've always seen those Japanese sashiko Vintage rabbits, you know, and I made my own with my sashiko fabric, you know so different fabric patterns, and with my Indigo savoury fabric from Japan, that I got. Here's the sim, please simply modern magazine that was in, quit now. And that is the end of my presentation.



1:08:55

Thank you, Sandra. If anybody has any questions, feel free to write them in the chat box, and while we wait for questions to roll in. I had a question about your YouTube, let me start my video so you can actually see me.



1:09:13

I have a question about your YouTube channel. How do we find out more information about that, will you be announcing it on social media. Hello, yes, yes, I'm



1:09:23

so excited. And what it's going to be it's going to be like a reality show. So, basically, I'll have beans, and I'm always going to be pushing like, Have you thought about this, How does this work, new techniques, new combinations. I'm doing some history of like different

embroidery patterns from different countries and different time periods. Cool. So do you have a newsletter that we can sign up for that make sure we don't miss out. Or no, just follow you on social media and you'll announce it all there. Yes, please. Okay. The list, you know that newsletter, but I got I'm. That's so far down the line. But basically what I do is I'll post it on Instagram or Facebook but mostly Instagram but I'll do Facebook post, awesome. And I do have a, I do have addresses in MailChimp like I could do a newsletter one day when I hire that person to do that newsletter.



1:10:32

Yeah.



1:10:35

Okay, um, let's see, Rose was wondering about your coat dress and she was wondering if that was a commercially available pattern. Yes, it is, and I will put it in your chat. Once I'm done talking. I'll go and grab it for you guys. Okay, that's great. Let's see, you have a question, what are your must have hand quilting tools, what needles do you recommend for denim and do. So my mother. Yes, so my must have is my tempo, and I keep. I'm looking at my little. I'm sure I have one right here because I always keep. I never want to be without it. And



1:11:21

unless.



1:11:23

Oh my gosh. That is so funny. Oh well, I have to get it. So my thimble I sell it on my website it's sheepskin, and it is fabulous because it



1:11:48

doesn't have a right or wrong sight, I'm so weird. I'm just because I was going to do some hand stitching today.



1:12:02

I don't see.



1:12:05

See what I was gonna hand it but I don't see what I needed to do the work so I probably was going to do it, and not be able to do it. All right, I'll find that too, huh, huh, so it's the tempo. And as far as needles. So it depends on your fabric depends on your weave it depends on so many things, so I try to find whatever I'm stitching, I will use, like if it's a batik, I'm going to use a sharp, and I tried to use the tennis needle, but you need the head to be as big as, as you can, because you don't want to have to struggle with pulling that thread through the thread that the fabric. So it's kind of a, it's one of those a trial and error, and the more you do it and that's what I'm going to show on on my channel, the more you do it the more you're like, Okay, this works for this up that doesn't work. If you struggle with any part of it. Stop. Regroup handstitching is supposed to be meditative. So if I'm struggling with threading it, and I can't get it threaded, I find a different needle, I find it but you know I mean, the length of the needle for me determines how big my stitches are going to be shorter needle shorter stitches, do I count my stitches. No. Okay. So let's see, one of the other questions from Anne was do you organize your scraps by weight, or by color. I think she's talking about your denim scraps. So usually I don't keep them that long. So when I say scraps. Like, I'm like, more than a Tupperware thing of scraps, like, okay, so that that quilt, 100 blocks in 100 days. Yeah, so I had scraps, and I used them all for that quilt. So, I will only keep them so long like maybe, maybe a year, maybe it's more like six months, and then I'm like, I got, I can't store that I don't have the space as an Intel company we don't have the space for that, and I, and then I get into, it's too small to do anything with. That's why I think I jumped at that 100 blocks in 100 days, because you didn't need big pieces and it needs to be the same color. Do you mind showing that for everybody I think they were thing was amazing. Okay, so I have some of the blocks too, because I leave, I left them out to kind of figure out what I'm going to do with them. So what, when was this, this was what it was before COVID So a year 2019 Yeah, yeah, okay. So that shows you, I probably would have done something earlier if we wouldn't have had COVID But you know, you kind of COVID, we all went into mass, making. Yeah, yeah, no, but Okay, so here is one block, well actually here's two blocks, and I actually put see the black. Um, let me see if I can find a route here, here, here's the raw block. So I say so two of them together. Remember how we had a fat one. So you had one square one. And then one like rectangle, remember that. Yes. So, this is a squared, so I started doing it, what they said, you know, I'm really good with starting with directions, and then I veer off of my own thing. So, there are directions where you take the block. No, 187 and 88, you sew them together. And so look at the back, you guys, I'm on drugs, look at that.



1:15:42

Like the half square triangles with repurposed denim, some of those pieces were tiny in that pattern,



1:15:50

I not only do I sew it I had to pull the paper out.



1:16:00

Right. They were good drugs. Here's a big one. Look at this one, you guys, I'm sorry, I'm sorry but I think I was really crazy. Look at that.



1:16:10

Yeah, that is.



1:16:16

I like



1:16:17

who does this, who does this with my mom so there he's the box. These are some of the blocks that I have left. But my mom always told us once you start something you need to finish. So once I had started, I was like, how many days do I have, I felt like it was never going to end. Never. So then I have all these blocks. And this is what I made. So it's actually, it's the we're so paranoid. I think it is, I'll get the pattern. It's like a wraparound jacket, I'll put it on, it's better on, so I made the jacket, and then once I made the jacket because I'm teaching it in a workshop to our Toronto guild. Once I made the jacket I had to make a skirt to go with the jacket, love that. I really love it. Yeah, so, um, yeah, crazy, crazy. What I did with this though, because I did line the skirt, because you know how you have those raw, the raw edges and things that I didn't want, I thought it would be very comfortable to wear it, you know, with the edges but this jacket. Oh my gosh, I did put padding in it. And I coated it. It feels like a robe. It's so much fun. And you just slip it.



1:17:42

And then, it



1:17:45

ties. Yeah, that's just amazing.



1:17:53

I love it.



1:17:54

Now what's so funny. Like I told you guys, you just go with the flow. I put the patch on here right well on the skirt, I put the patch on the skirt but I didn't figure out what side, they actually are on the same side. That is what I did with my 100 blocks in 100 days, but thank you for sharing that with us it's. Mind blown. I mean, this is amazing. It was fun. Let's see. Kimberly wants to know do you ever long arm, your denim quilts. So, I have. Uh huh. And how was that, but it bothers me to this day, I log on to one of my denim quotes. And I every time I take it out, I think. Ooh, she just caught it and take the Longshoremen out of it. For me, the hand coating of the denim just adds so much that I probably will always hand quote my denim ones. Now I don't mind long I mean, my other quotes like I feel like it works there but for some reason, I just, I literally just the other day I saw, excuse me, I saw it and I was like, you know you could really just quit because you can hand stitch over it and then just pick it out I don't know if you guys have ever done that but I have picked out long army before, out of a quote. Wow. Wow. Let's see. Tammy wants to know if you ever use the wrong side of the genes to add more contrast, all the time. Absolutely, yes,



1:19:36

yes.



1:19:38

Can we will on Sunday. Some people won't have enough color variation. Oh,



1:19:44

yeah. Okay, when



1:19:45

you don't have to use all Blue Gene. I wanted to spread that news to my last Gil, in Canada, they had red denim. Oh, so cool. Yeah, so if you have colored denim. Bring it. Okay, let's see, Oh you know what Beverly says that her mind is running in all different directions with so much inspiration from you. Thank you for such a great presentation, I just wanted to read that for you.



1:20:14

Oh thank you, thank you. I know



1:20:16

everybody's nine. Let's see. Rose wants to know when you buy denim fabric, is there an indication of the weight on the description. So, oh, yeah, I'm just telling you guys, don't tell everybody, there's 99 of you and I'll know I get my denim from downtown LA. When you go downtown LA to the fabric district. You don't know anything. There's no markings. There's nothing. Um, that's where my home economics background comes in. We do a lot of burning too, but the gentleman that I buy most of my dinner from. I asked him, I said you know this denim is really good, like I've had really good denim. And I'm kind of a denim snob, you know, And I said, Gosh, this denim is amazing. Every time I come, it's the quality, and he goes, Oh, so he gets it, some of his denim from that in boats. So for instance, a manufacturer does a run the run needs 5000 yards of fabric, but the fabric, they have been, they only they've done one run. And they ended up with 7000 yards, he can't do another run with this 2000 yards. And then he Yes. Then he sells it to him. Okay, wow. Oh, it's really good. It's the it's the, you know, lucky and the whatever, you know, I was jeans that spend 1000s and 1000s of dollars from is that denim. Okay. And I get it for 450 A yard. Oh wow. Wow, not 4545, it's more like 60 and, you know, yes. Yeah, it's a good deal so if you ever come to Southern California. Give me a holler name.



1:22:09

Oh good, Gretta wants to know what kind of bad ng D is for your quilts. So,



1:22:17

I started out not really doing this very well. The best batten bedding for me, for my traveling quotes, would be wool, because it doesn't have a memory, but some of my quilts were done with cotton or cotton poly. And what happens is when you pack those. When you get to your destination, you then have to press them, because they have wrinkles and creases. So, if I going forward I always now use a wool or wool blend. And it's lightweight Awesome. Okay, let's see, Michelle wants to know more about your connection to Japan. You know I just like cultures. And so what happened was, I started teaching in 84 1984 quoting, and my classroom was at a location where they taught English as a second language. And so what's universal, I mean, what's the most universal thing, cooking and sewing, it's really kind of even sewing is even more universal because cooking you can have what you like and what you don't like you know I mean like, you know you may when cultures into rice and when coaches into noodles and when hot. What was sewing a sewing machine is a sewing machine. There is no difference in the sewing machine that we use in the sewing machine that they use in Europe and the sewing machine that they use in Japan, except the yacht, the water, you know, what they plug it into. So, I started getting students in my class in the office would say well you have to be on level, whatever, I don't know, two, three, I don't know whatever level. And then I would say like I don't care what level they're on, like if they understand that, I mean we can do sign language like, you know, scissors, cut, you know. And so I started getting. I started having a lot of international students like people that would, you know, students straight from these different countries. And for me, I think part of it being a minority. I think other minorities feel more comfortable, because then I would look at my other CO, teachers, and all of their students look like quilters old gray haired people, and they didn't have five languages going on in their classroom, you know, and so, it opened up my eyes because when they would bring fabrics, they would match fabrics and I would be like, that doesn't match in my head, but that's because I was so ignorant and blinded to what Americans, what America said Matt. I can tell you now that I can, if you put fabrics together, and you show them to me. Asian fabric, always generally has a great base to their brands are great but they use a lot of brands, a lot of gray. A lot of and it's always gray based, it's just that it's a duller palette, which always, I'm always like, how did you get that blue, that's not even blue that's like gray, they use a gray blue. And what it may, it opened up my eyes to is it nurture, or nature. So, is it the terrain you're used to because think about areas where the. It's tropical, they always have bright colors. So is that because there is trained to bright colors versus if you go to a colder, you know, country, they're going to have more muted colors because it's you know usually snowing and winters a little longer. And so I just got really interested into like, what is the formula, like what is your formula of beauty. Because every culture, you've seen people walk down the street and you're like, I want to put that together, but clearly you thought that went together. What was that formula.

Yeah. I'm gonna ask you one last question, because we're a little bit over time but this is a really good question. What and this is from Jamie, She wants to know, what is your favorite rule to break, or do you just break them off. No. Why so my thing is, why was the rule, established, right.



1:26:39

So, I try to research and go like, so what was that rule established, and is it even relevant today. I feel like the rule of pressing your seams to one side was because in the old days, some people hand stitch, their pieces together, they didn't have a sewing machine right and not everybody's good with hand stitching. My Stitches may be a little weak. And so if you press it to one side, then it's not going to get the pole. So you're taking the tension off of those stitches. Whereas, everybody has a sewing machine now, I can open up those stitches, It's going to be okay.



1:27:19

All right. Okay, I know I said that was the last question, but somebody has a question about your bomber jacket class. While you're here, ask you because otherwise we have to email you.



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And I think it's somebody that's thinking about taking the class. She wants to know for the quilt piece What size should they have. And is there a recommendation for the quilt itself I don't know if that's the quilt pattern. So she's saying What size should she make or what size should the fabric be I should the quilt piece. Oh that's interesting because,



1:27:52

um,



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it's whatever your pattern size is. So, for instance, I'm making a bomber jacket right now a men's bomber jacket. I didn't make a whole quilt. I made a piece big enough for the pieces I needed. Yeah. Does that make sense. So if you're making it, then only make it as big as the piece so take the pattern piece out and make it that size. Now when I say make it, you

need to take the the top, create the top. Take the baton, take the underneath. I then chop around the top piece. Then I quilt it within that chalking I make sure I make, I go past that chalking, and then cut it out. If you cut it out and then put it, it's all going to shift, and it's going to be smaller because your quilting drags draws it in. So you need to quilt it, but you don't need to have that I wish I had already cut out my piece, but you would have laughed, because it was like, all these pieces were zigzagging out of it. And I was like okay, and I chalked it I go, this is how much I need. I this is what I needed. I didn't complete a whole square or rectangle or whatever, it needed to be. I hope that answered your questions. Yes, I do think that the end, if people don't have a quilt top they can just come in and make a bomber jacket. Oh, yes. So that's another thing. You could also do a whole cloth. So, you could easily come and make a jacket, and then you could stitch it after it's put together.



1:29:27

Yeah, because the way we make it, you can always do hand stitching after or machine stitch.



1:29:33

That's great. Okay. Oh, Betty wants to know if she should cut her pieces before class. You don't have to know, because, again, we're talking about placement and I'm going to show you real quick.



1:30:06

Looking for that. Oh, here's the jacket. And then here's this, okay. So, Um, I'll put in the chat the jacket the lady wanted to know, and I'm sure you guys are gonna laugh, this is the pattern, like you would have never, ever picked this pattern.



1:30:27

Um,



1:30:30

this is the pattern. That's different. Wow, yeah it looks like yes, so this is what I'm talking about, we're going to talk about placement. So see how this piece, literally the pattern,

like the quilt pattern. Pattern. Yeah the cook panel looks like this, but I put it on the die. See how I switched switched it and see how I quilted it. Oh wow, that's amazing. I love that. But yeah, so that's why I'm saying you don't, you don't have to cut it out unless you know how you want it, as we're gonna then play with placement.



1:31:15

Oh cool.



1:31:16

And what happens is, look at this when you open it up. Oh wow, that's amazing. See how you're gonna get a really cool, yeah, yeah. So and then I just, I use black for the inside. And you don't have to have a serger I'll show you how. There's two different methods that you can use to finish your, your scenes off. All right, sounds good. All right. All right. Oh, let me put this in the chat for you. Yes, please do the pattern. Better right



1:31:58

to, oops, right for,



1:32:01

whether it be six to five, four, there we go. Well, thank you so much. This was amazing.



1:32:11

I mean like,



1:32:12

yeah, I'm excited, um, if you guys want, I can. For the bomber jacket I can put it on my Instagram feed. I know there was a lady. This week, one that asked me about my bomber jacket when I was going to teach it again. I didn't know if you guys were had any openings still, but I can market it to, if you want me to. Yeah, that'd be great. Thank you. All right, and you're thinking about taking the bomber jacket, you better sign up now. So thank you so much for joining us, Sandra, thank you guys, I'll see you guys on Saturday and Sunday,

we will rock it. Yes, yes. Thank you. Thanks. Okay. I'm going to go back to sharing my screen. Okay. Okay. So Aaron, have you started recording again.



1:33:24

I have. Okay, perfect.



1:33:27

So, we have the sisters outdoor quilt show is coming up, and our pm Kouji theme is renewal. And I wanted to just give you all some ideas of, you know, you might have a quilt that fits the theme. And if I show your quilt. During this presentation, you should probably submit it to the show. So, renewal. A quote that you might already have it could be a UFO, that you finally finished. So, in this example, this is Jenny's quilt. And it was her longest to complete UFO and I just I think it's stunning. And definitely renewable and Jenkins made this quilt, you could interpret the renewable theme as using different fabrics so vintage sheets, maybe scraps, maybe masks scraps that could all be tied into renewable. No. Did you participate in the cut up, cut it up challenge. This was Rachel Cook's cut it up challenge, and the original blocks were done by Anne Matlack, and that's the book that she made, and definitely could be tied into renewal renewal repurpose denim. So if you're not enough you'll be able to finish a quote by the deadline, but we're you know if you're in the workshop to make a denim quilt, you will learn some techniques, and you could definitely take that and apply that to our renewal theme. This one was by Beth wells and it's absolutely stunning and I think it would look great at the sisters folk show. So with that in mind. The submission details are the minimum size is 40 by 40. The maximum is 102 inches on any one side, the submissions are now open and to submit, you need to go on to our website under the tab sisters, which is under Get involved. And the last day to submit a quilt is going to be April 30, and we need completed quilt submitted. So that being said, look through all of your quilts, I know you have a ton of them around, you probably have a quilt that you could tie into the renewable theme. We would love to show it. Sorry,



1:36:09

going the wrong way.



1:36:16

Okay. And with that, Susan is going to talk about our special labeling event.



1:36:26

Hi,



1:36:27

thank you so much to everyone who came to the quilter filter on Thursday, I just wanted to share a bit of information about it because we're able to record the program so anyone who's interested, if you got your beautiful happy mail envelope from Renee, who sent every single 2021 member, a pm Kouji label just like the one at the top of the screen. We did a special meetup. Last Thursday, going over tips and ideas for what to write, how to write it, just labeling ideas and ways to just kind of catch up if it's a quote you made a while ago and you want to capture those special details. But what I was very excited about is, as PMDG historian. I have been able to start the labeling process for three quotes that we collectively made in 2012 which you can see a few photos on the left side. They are beautiful quilts made with Michael Miller Cotton Couture fabrics I was able to share a bit of their stories at our event. And I'm going to label all three of them so that their story really continues, and every single micro block is named you can see in the small photo of the label that I was able to capture all 16 Block makers and it was just such a joy to kind of catch up to that beautiful collective work and share who was part of it. So we had such a nice time. The video of the event, which includes tons of tips and tricks on labeling is on our YouTube channel so please just watch it anytime you have a chance, and just grab a micron pen or another acid free Archival ink pen. I recommend sandpaper or freezer paper for backing it makes it a lot easier to write under labels, watch the video when you get a minute, and then just label a quilt just one, start with one you don't have to do every quilt you've ever made. But um, we're also hoping to have kmpg labels that would potentially be for sale in our shop, and especially when we're able to meet in person again. It would be so fun to have labels available for members to buy at a, you know, an inexpensive price they're available on spoon flour you can buy a fat quarter or yardage, but we'd love to have them available individually or in packs of five. So let us know if you're interested in that. I wanted to thank everyone who participated with a special thank you to Julian Bousada who shared some of her really beautiful labels, including the one that you'll see in the bottom right hand corner. That has embroidery over her own writing, and it's just a really clever and beautiful way to label a quilt. I hope you'll enjoy using your PMDG label and please email the girls if you have any questions or want to connect about it, maybe we could do another one. But it was just so fun to get together with everybody and just chat about quotes. And I also want to mention a special shout out to Angie Reed who did such a nice label for a quote her mother in law made for her daughter, and was able to embroider over her mother in law's original handwriting when it started fading and created and captured that so labels don't have to be crisp and

perfect you could label a quilt that was a family heirloom or something special someone else made. It's really just an opportunity to tell called stories and we hope that sharing a fun happy male label with everyone is a good way to start and then you'll get into it and like me label 40 quotes over about two years and get very into it so anyway I just wanted to share that that's available, and that we're here if you have any questions or thoughts on it, please let us know we are really excited to be in this community together. So, thank you so much.



1:40:20

Thanks Susan.



1:40:21

I also wanted to say, you know thanks to Susan for putting that together and writing the blog post and, yeah, everything, all the work that went into it, and also a special thanks to Renee, who sent out all of the labels and that was a huge undertaking, like I can't even imagine. So thank you both so much. Okay, is an available to talk about the virtual retreat.



1:40:49

You could unmute mute



1:40:50

actually Jenny's going to



1:40:52

Oh, Jenny, I'm sorry, I thought it was an Hello. We trained it back and forth. The informations up there where I hope you're going to join us.



1:41:07

It could give a sort of sneak preview and say that our committed speaker at the moment for the Sunday morning coffee is Christina Kamali who I asked to talk about how she

chose the colors for her fabric lines, just as a kickoff point.



1:41:25

We hope to have a lot of open sign time but a lot of chance to talk and share tricks and what we're doing with each other.



1:41:37

That was great. So any questions I can answer them. Yeah. Does anybody have any questions you can put them in the chat box, and it should be a really fun weekend, and the tickets are on sale now. So, thank you Jenny, welcome. Okay,



1:41:58

so the free table is now in Hillsborough so I'm excited that we are kind of moving it around to kind of spread the love I know that we have a lot of members over the Beaverton Hillsboro area. So, I think it's great that you'll be able to maybe get to the free table this weekend. So, also, I just wanted to mention that if you would like to host a free table in your area, please email the guild for more information. One of the benefits to hosting the free table is you kind of get first dibs on everything that comes in and I can tell you there's some really nice pieces of fabric that come into the free table so I highly recommend checking that out. And that you can find the address for the free table in the members only section, and it's from 10 to seven. On March, 20 and 21st. So charity so drop off is going to be on March 27 from 10 to one. This address can also be found on the members only section. At this time we're not going to be taking any free table drop off. To do that, it would require somebody to come and pick up all the free cable things from Cath and then store it at our house until the free table and then schlep it all over there so please no free table drop off. But I do highly encourage you to go to charity so they have panels that are already sandwiched, so if you're practicing your free motion skills. That is a great way. And I will tell you the kids that Doernbecher, they don't care about your quilting and they have no idea what quilting is supposed to look like. So it's a great way to get that practice in, and they also have kits you can make these walkie stars. And if you don't know how to there's YouTube tutorials for that. And also, I believe that they have other quilt kits, if you're interested in that, I mean it's just show up and see what there is to so if you like doing binding there's binding available if I mean sky's the limit. Anything quilting related, they have that charity sell, and it all goes to Doernbecher pick you and they, I mean the kids just love these quilts and it's so wonderful. So charities zipper bags is going there's, I believe there's still kits available drop off and pickup is preferred to happen on Mondays,

the phone number to text and the address is in the members only section. They do need some donations of zippers, like nine inch zippers, I think I put greater than nine inch but nine inch zippers, I think seven inch would also work. They also needed gallon size freezer bags to make kits and fabric that's a half yard, or more. And these zipper bags go to Portland homeless family solutions, and what they do then is put personal care items in them, and then distribute them to people that are in need.



1:45:15

The block of the month. So the April block of the month is Tara available to unmute and talk about this design.



1:45:26

I am perfect. I got my



1:45:29

camera to turn on their baby.



1:45:32

Can you see my face. Yes. Oh, good. Awesome. Yeah, so,



1:45:37

um, March we did, you can see a picture there of what we did. Again the block of the month is all it's all this teardrop shape, there's 12 of them in total. And so it'll make quite an awesome quilt top so in March, our theme was water pollution or ocean plastics, clean water, there's lots of ways that you can interpret that. So I've actually had a really awesome time seeing what everybody's come up with this block especially gave you the opportunity to use us up tiny scraps, these are originally one inch square so piece, they become half inch squares. And so I've seen lots of people use up some crazy funky prints, which is awesome because it mimics, You know manmade plastics. But I did want to turn the time over,



1:46:32

are we gonna have Becky talk about April. Becky's gonna talk about April next month. Oh, perfect.



1:46:39

Okay so,



1:46:39

April is actually out of my two favorite blocks in this quilt, April is one of them. So I'm really excited about it, it's going to be about crimes against humanity. So it's a pretty heavy hitter, it's going to be a beautiful block I will tell you that it's an application block or raw edge applique block. So I would be, however there's many different techniques that you can use as far as blanket stitch or straight stitch or however you want to do that it's totally up to you, but I would suggest having some sort of like interfacing or some sort of stabilizer to stabilize the the layer that you're going to, to put on top of, of your fabric and applique that on, that makes sense. So just, maybe it's not, you don't need a very large piece I'd say something like this.



1:47:35

Maybe as big as your face maybe



1:47:37

so maybe scrounge around see if you have a scrap of interfacing or or something like that. That would work well, so I'm actually going to piece my, my sample one tomorrow but you guys won't see it till April 1 I will say I'm having an excellent time with the small group. Yes, that



1:47:55

means that there is a small group for the block of the month. So if you're worried about learning these techniques or sewing that curve. Go to the small group, I mean, and, and there's an Instagram chat group right separate Yeah, there is



1:48:11

an Instagram chat group. Yeah and that's been really nice because you can share your pictures directly in there if you want and they don't get lost in the in the hashtag, you want to make sure that people see it or if you want input on somebody to say, Should I use this color. This color. That's a great spot to do that and the small group chapters track cat has been really really fun, and that's a great place to ask your questions on technique, and like Chris just said but yeah thank you so much. I'm



1:48:42

excited for April. Yeah, and I will say it is not too late to join. I bought my pattern in January, and I have made zero blocks. I am planning on making them but I'm telling you it is not too late to join and Tara, for this year has is offering the, the pattern to the guild at a special price so please check out in the members only section, there's a link to her website to purchase a pattern and it is definitely not too late to start. I think I'm starting mine this month. So absolutely, yeah. Awesome, thanks for Yeah, join us. It will be fun.



1:49:21

Okay.



1:49:23

The Sunday small group, this is just a reminder for people who attend that the Zoom link will be changed for that. This Sunday, because the guild will be using the guild zoom for for Sandra's class for her workshops, so we do have another zoom link available so make sure to check out the new zoom link in the members only section, in case if you save the Zoom link somewhere else you'll be trying to get into the class and it'll be confusing, so please follow the same link from the website. So volunteers, we are in need of volunteers. We need a couple of different things so we need drivers. We are getting a lot of people that are donating their fabrics reps to us which is wonderful. So, our charity so program uses a lot of those scraps and then anything that they can't use will then go to the free table, but people are offering these from all over Portland metro area, and we just aren't able to get to them to pick them up. And so we really would like to get a group of people that from all different locations to volunteer to just be a driver to just pick up fabric, and for the Guild, and then possibly drop it off at charity so or at the free table. And we also really need a volunteer coordinator and basically if you're interested in being a volunteer coordinator. As you might have seen in our emails we have a button at the bottom that

you can fill out a little survey. If you're interested in volunteering as a volunteer coordinator you would be in charge of contacting the people that fill out that form and kind of see what are they interested in doing and kind of helping them find the job that goes along with that so if you are interested in volunteering, please please please email the guild or fill out that little survey that's at the end of the emails. And let's say we had a classified ad come in, and this is for a job, which is with this company called hat squash, and they are based in, I believe, Tualatin or Tigard. I had my mind that doesn't remember right now, but basically it's just a straight stitch only is used for this job it's hand stitching, and they are just wanting you to work with some silk velvet to help create their sort of decorative squashes. And so if you are interested or have any questions about the job, please reach out to, Daria, at hot squash, calm, and her phone number is right up there.



1:52:20

And also if you Google Hot squash you can find out more about her and her company.



1:52:27

Okay, I wanted to talk about BookCon together really quick and highlight our members clips that were shown there and if your quilt is not up here please please please email us it's. There was so many to look through and I know that I wasn't able to look at all the quilts so, but I just really want to wanted to highlight what our members have been up to. So the first quilt is our community outreach quilt, which I thought was really fantastic. So thanks to everybody who worked on that. And the middle one is Sarah Flynn's strawberry blue quilt. So this was a part of the 2020 Modern monthly so this was a pattern that she wrote for the MTG. And then the next one is my cult, which I was a part of the special exhibit for the modern classics, and basically that was taking a quilt that was previously published in the modern monthly and using the mtgs color palette that they chose, and recreating that quilt. So Erin Hayes she had to cooltech wilcon She had her lockdown leftovers, which was displayed in the improv category, and three quarters, which was part of the fabric challenge. Beth wells also had two quilts hanging at BookCon. She had her two minis. So diamonds and stars I believe that was the Alison glass Kaleidoscope challenge. And then her painter's palette solids challenge. So those were really beautiful and I'm really happy to see that they were included. And then Joe Walsh Slager had her home is where the heart is quote which is was also a part of our about House quilts for sisters last



1:54:21

year,



1:54:23

so stunning work everybody. And finally, Anne Marie had three quilts. So she had today's direction. And then in the middle seasons which actually won third place for the fabric challenge, and I mean, like, when I saw that one I was like oh my gosh I know her, was so exciting. And then she also did a modern classic using the jawbreakers pattern and that was the using the colors that there and fugi picked. So congratulations to everybody that had a quilt displayed at Quilt con and to Anne Marie for winning a ribbon, so we need to make em up. Okay so we are going to do our business member spotlight and this month. First up is Tammy. Tammy if you're here and you want to unmute. And if you want to you can start your video. Hi. Hi.



1:55:33

There we go, now I got the video started. So I'm located in the flight and neighborhood of Vancouver I believe I'm near Erin and I do long arm quilting. I have a computerized machine to do edge to edge quilting, and one of the things I love to do is to work closely with my clients and pick out what the best pattern would work with your quilt. I used to be a swimwear designer so I'm trained in art and design so I like to use that. And the other thing I do is I make commission t shirt quilts. So, in the screen on the far left, a client from the Bay Area shipped me all of her concert tees, that she was no longer wearing because she was now a mom and didn't need to wear these, and it's great because there were I mean some really cool skulls and I thought it was kind of cute that there were a couple FAO Schwarz T shirts, mixed in with all these like metal, T shirts and Linkin Park and all that stuff so that was great, and it's a nice way to remember things. And for all of our members who live outside the area I do free return shipping so I've had people as far as Brooklyn, New York, and Michigan send me a quilt so it's great. Oh yes and and I did a couple quilts for an in Salem Oregon so if you need anything, let me know I'll work on it for you.



1:57:06

Okay thank you, and you can find all Tami's information on the business members section of the website. And next up we have Marcy, with the twisted threads fabric, I would like to unmute Marcy. Hello. Hi. Hi.



1:57:25

Okay. Um,



1:57:26

hello I'm Marcy, I'm one half of twisted threads fabric. We are in online bookshop and an Aurifil thread dealer so we specialize in modern ish fabrics I tend to sometimes dabble in civil war but don't tell anyone in bundles and notions in all 270 colors and weights of Aurifil thread at an affordable price. Some of you have already been shopping with us and we're super appreciative and I'm really excited to finally meet all of you in person someday. We have a coupon code for you all and shop for 15% off your order 35 or more with free shipping. And as Kimberly found out this morning local delivery is an option. And yeah, I'm looking forward to collaborating and chatting and helping you all with your projects.



1:58:16

Thank you. So yeah, and if you are looking for the coupon code, it is in the members only section of the website, and you can find it there. Thank you. Okay, we're ready for show and tell. So first up we have Tamra available. I am here. Okay, great. Hello.



1:58:41

Okay so this is a baby quilt that I made and I used the toy family Wolf's pattern, and also her template for the cascade quilt. And I had planned originally to make like a bed size quilt using this pattern so I'm really glad that I started with the baby quilt because it's a lot of work, It's a lot of bias. And I ended up making this quilt, even though it's for a baby it's almost 60 inches long because I needed that much space just to get my color changes and,



1:59:18

you know,



1:59:18

make the make the design



1:59:21

look good.



1:59:23

So, Anyway,



1:59:24

the baby loves it. I've had several pictures of him playing on it so it was, it was great I would do it again, but probably a small one again.



1:59:34

Beautiful. Okay.



1:59:39

And so this quilt. I had a very small part in it. I made two of the blocks that are in the dress of the lady there, and the story behind this quilt is that, in 2014, and I wrote a blog post about it so it's it's on the website but I'll just do a quick synopsis. A popular artisan brand, released a line of clothing that they called nude and Bianca Springer, who is a who is thanks I made them or thinks I made it on Instagram. And she's a long time, soloist garments, mostly garments, and has an amazing Instagram feed. She contacted them and just, you know, let them know, hey, not everybody is this color when they're nude so,



2:00:36


Maybe,





2:00:36


you know, call it something else, and they were just very dismissive to her and so she talked about it with her friend Hillary good one. Who's inter entropy always wins on Instagram. And Hillary decided to make a quilt to, you know, tell this story, and so she appealed to the quilting community to make blocks. I mean to make shirt blocks using that pattern, and then the quilt went through some different, you know, it took a while to


arrive at its final destination but I think she did an amazing job, and then a quilter, who I think is in New York named Rachel door, who's just phenomenal. Did the quilting she she created the lady out of thread. I mean that's a thread portrait of Bianca. And it was about a month ago it was acquired by the Henry Ford Museum, and it's on display there right now. So you can you can read all about


 2:01:41
it

 2:01:43
in the blog post I wrote and I have some processed pictures of the quilting, and a picture of Bianca and Hillary together at QuakeCon 2020

 2:01:54
It's great. And just so everybody knows the blog post is online right now.

 2:02:05
Okay, Aaron. Would you like to unmute.

 2:02:09
I am unmuted Hello

 2:02:10
everybody.

 2:02:11
So this is my quilt con quilt lockdown leftovers. This started out its life as leftovers from a Lisa the unicorn quilt, that's an apartment pattern. I made one for my son, and used rain, the rainbow she has for a pillow that she designed as all nine of the mains, and the one fabric store I was able to get the colored fabric from the minimum cut I could get was a

yard of each of those and I like literally needed nine inches or something so I had a lot of leftovers and so I brought them to a workshop that we had back in 2019 with Katie Peterson and I made those improv squares and then cut them down into half square triangles and then those sat in my closet, in my, in my studio here and then COVID hit, and I just had to use what I had and so I had some of this background fabric that didn't quite match the half square triangle fabrics and I threw the half square triangles up on the design wall and just moved them around constantly, and probably sent Chris way too many photos, asking for her, and ended up making this, and then she suggested doing the spiral quilting. And then I made the decision to do that off center, and those lines are a quarter of an inch apart, and I am crazy for doing that so it's done it got into quilt con and I'm really pleased with it. So that's the story of that one and then if you go forward one more. This is three quarters in 2019 and in 2020, I got really into curves and nearly every one of the quilts that I made had curves. I was really scared of doing curves for a long time. And then I took the curves, class, gender Carlton Bailey back in December of 2019 and haven't been scared since so embrace what you're scared of doing.



2:04:21

It's well worth it. And yeah, that's the story of this one, then if you go forward. The next couple of people who had quilts in Show and Tell weren't in the participant list of Sailor Are you here,



2:04:39

it didn't look like you were.



2:04:41

Give her a seconds.



2:04:45

She made this quilt cats for Holly it's another Elizabeth Hartman pattern and Marcy Martin at Cedar Ridge quilts quilted it for her. And then if you'll move



2:04:57

forward.



2:05:00

This is Jerry's quilts Jerry are you here. All right, I didn't see her in the list, either. This is her Snowflake, snowflake quilts and she let us know that she put cuddle on the back of this one for extra snuggle ability, which I didn't know was a word but I like that as a word. And then, up next is Patti and she is here. Hi, I'm



2:05:28

Patti I'm new.



2:05:31

I am a member of the Phoenix Modern Quilt Guild and our challenge this past year was the theme. Together apart. So I made this quilt.



2:05:43

It's about 18 by 24 I divided the gray fabric up into sections quilted that, and then use leftover bias tape or bias binding to it, and then edge stitched it on with the weave pattern.



2:06:02

Oh, it's beautiful.



2:06:06

Okay Cinder available.



2:06:10

I didn't see Cinder in the participant list as well



2:06:13

either.



2:06:15

I love this photo.



2:06:17

I know the cat just kills me. So this is designed by Kimberly ion Mo, and she started this in a crafts class back in 2017. She finished the quilting. In January of 2021, and she free motion quilted it on a domestic Kenmore machine that she inherited from her mother.



2:06:41

Okay is kale available.



2:06:46

I again didn't see Gail in the participant list,



2:06:49

oh I really wanted to hear her, because



2:06:51

she, She gave me some information so this says it was made as part of her chakra quilt series. This is number six of seven. The background is pixelated to represent overwhelming and mixed up thoughts, the wedges represent that spinning feeling you get when you have too many ideas and don't know which way to go. The center is a gem to represent clarity. There's much symbology in the chakra system. I meditate on that symbology to come up with my own representational ideas for my somewhat improv quilt design. I will be releasing a foundation paper piecing pattern for the gym section on my blog, within the month. It's beautiful. And then Judy is up



2:07:37

next.



2:07:43

And I see Judy in the participant wants to we'll let her.



2:07:47

There you go. I can't seem to get my video going but, um, this quote was made a couple of years ago when I was on my Bauhaus Kick, kick, um, it's a pockley painting, that looks nothing like this quilt. But, um, I graphed it out on graph paper and then I just use leftover pieces from several different projects. And then, Kimberly was saying she wanted to try out her new long arm machine. And actually, she ended up finishing it on her brand new long arm machine. And I love what she did to it. I love this pattern and she used this neon lime thread that just is outstanding on this quilt. So, I'm. It's a charity quilt, and we're going to give it to charity this month,



2:08:45

somebody is going to be really lucky to get that. It's beautiful.



2:08:52

And Cheryl if you're here, could you unmute. Hi. So this is my colorblock flower quilts. The pattern is a new pattern coming out by Sam Hunter who's in our guild and I tested it for her because I just love curves can't get enough of them. This was a really fun one to quote because there's so much negative space but I really agonized over what pattern to choose. I finally did this crazy swish that is in also lime green thread, which really really stands out and I used my new favorite body and the Bambi blend from quilters dream and I'm so excited to wash it and put it on my




2:09:35

beautiful. Thank you.



2:09:39


Is Patty here.

 2:09:43

Hello,

 2:09:45

this doesn't really show the colors very well, I realized after I posted it today,

 2:09:50

but it's all bright bright colors, and I saw I think it was on Instagrams, this is from Susan Veals so in quilt book. And somebody had posted that they had made it and I thought, oh I have that book, and I was looking for a quick quilt, and it was very fun to do and she has, you're supposed to each block is supposed to be matched up but I didn't have.

 2:10:14

I was using my scraps and I didn't have enough of that so I just changed it a little bit,

 2:10:18

but in the back is a bright colored of colors of numbers, and a bright pattern of numbers, and it's going to go to the Nick you at Portland Providence, little grandson spent some time there this summer and so I'm going to be sending a lot of little baby quilts up there for all the other families that are up there.

 2:10:42

So this was really fun to make. And

 2:10:46

then Mickey is going to be lucky to get that brings that home with me really happy.

 2:10:51

Thanks.



2:10:55

Betty here. Yes, I'm here. Can you hear me. Yes. Okay, Good. This is my foe vigil vintage quilt for the Balmer class that Sandra is teaching on Sunday. The half square triangles, the small half square triangles have been around since 1994. When I crazily was making a quilt was early in my quilting career and I gave up on it because it wasn't doing what I thought it would do. So they've been sitting there and I brought them out, and rejuvenated them, and they're going to go into this jacket. The blue fabric up in the corner doesn't is all solid blue, it doesn't have that light spot really although I guess I looking at it like that I may try to achieve it. But those are going to be the sleeves on the bomber jacket, and I am the zipper you can see the zipper down the center of the front there, and I'm really excited about this, this project I think it's going to be a really cool class I'm looking forward to it. So that's it, that's gonna make a lovely jacket.



2:12:14

Thank you.



2:12:15

That is all that we have for show and tell. And that's all that we have for tonight so I just wanted to quickly summarize the important dates that are coming up. And these are all in the calendar on the website. Our next meeting is April 15, at 7pm pacific time with Tara Fannin she's presenting two workshops that are currently sold out our workshops this weekend, the denim quilt is sold out. But the bomber jacket still has faces available. Sisters, please. The deadline is April 30 I'm sure you probably have some kind of quilt that you could include in the show so it doesn't have to be finished. It doesn't have to be a recent finish, just as long as it's finished, we would love to see it. The free table is this weekend, and charity quilts is March 27 Let's see, we have Panthera st montagnes workshop coming up. The scholarship opens on April 12 And it goes on sale, April 19 at 6pm So if you were upset that you weren't able to get a spot with Tara. Mark your calendar to get into the block printing if that's something that you're interested in the quilt broidery workshop with Amanda Carrie is on June 19 This scholarship opens may 10 And it goes on sale may 17 A couple of small groups that are happening soon, the queer culture small group is March 19 So, I believe that's tomorrow. The Sunday small group is March 21 All are welcome to the Sunday small group. And the link for that is on the members only section, and if you're looking to get to know a couple of your other members it's a nice little small group join the black of the month, small group is on April 2 and you will be seeing the newest block or you could work on one of the older ones if you're having a hard

time with one of them and it's not too late to join and quilter filter will be on April, 8, and the Zoom links are all in the members only section. So thanks everybody for joining us, and I will go ahead and leave the meeting open, so if anybody wants to stick around and chat, you are welcome to do so. Thank you so much.

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 2:16:23

 2:16:42

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