


May Guild Meeting with Pantera Saint Montaigne

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Hello and welcome to the May Portland Modern Quilt Guild meeting. Well everybody's getting settled in. I would like to thank our business sponsors, modern domestic bolt aloa Sewing and Vacuum and Manila sewing centers. I'd also like to give a program's preview of what's coming up next, and for more details. You're always welcome to check out our


website. So in June, we will be hosting the quilt buzz podcast. And I would like to note that this presentation is going to take place at 5pm Pacific time, so two hours earlier than our normal meeting time, and we have Amanda with us tonight. Hello. I believe that Aaron is spotlighting her video, and she's gonna let you know who they will be interviewing and what to expect. Yeah,


 21:53
so I

 21:54
don't know if Wendy, I.


 21:57
She is a third eye, she,

 21:58
okay,

 21:59
I'm adding her and I am here. There

 22:01
she is.

 22:02
Sorry, slight difficulty.

 22:06

Hey everyone. Hey everyone I'm Wendy.



22:10

And as I mentioned earlier, I'm Amanda and we are two thirds of the team behind quote buzz. Our third Musketeer Anna brown couldn't make it tonight but she says hi. And we are all super excited to be coming to Portland virtually next month for a live recording of our podcast. If you're not familiar with a podcast yet. We'd like to style ourselves as the podcast for quilters by quilters about quilters from across the multiverse, and every other week we basically sit down with a different quilter or person in the industry whether the shop owner, or we've had different like software designers join us, all sorts of different folks. To learn more about like who they are, their quilting journey, as well as to take the opportunity to ask them the real nitty gritty questions of, like, do you sew with your shoes on.



23:04

And what's your pressing preference is it open to, or to the dark side.



23:08

And every time we ask that the team gets into a fight, so get, get ready for a very heated debate. It's a very practice debate, next.



23:17

Yeah, I'm



23:18

pretty sure you guys are pretty familiar with that debate if you do listen to us quite frequently. But anyway for the live stream, we're going to be interviewing the Rabi of strawberry quake, strawberry, quote, strawberry, quote, great quotes. Sorry. Typically, we'd come up with the questions ourselves but because you're all joining us for the recording, we'd love you to also contribute to the conversation. So we shared a Google link Google form with the guild to, you can feel free to add in any of the questions that you may have for her. One of the things I'd suggest is probably start following her and just seeing what sort of content that she's putting out what sort of information that generally

sort of helps out in creating those sorts of questions that you may have for her. So yeah, if you don't mind just filling out the form by June 10 And



24:07

that'd be great.



24:08

Yeah, and also if you have any questions for us, we don't specify it on the forum but throw them in there too. If you also have any like suggestions of new Rapid Fire quality questions we're always looking for new things to put our guests on the hot seat for. So, any questions you may have throw them into the Google Docs, and as Wendy said if you could just fill that in by end of day on June 10 We'll close the doc at that point so that we can go through them consolidate them and also give bravi, a chance to prep a little bit beforehand. So yeah, so we're really excited to join Yeah,



24:46

yeah, really.



24:47

Yeah,



24:49

we're excited to host you. I just wanted to mention to all of our members that that Google Doc, and the bio of the culture that they're interviewing will be going out on the Monday newsletter from pm Qg so look for it there. You haven't missed out on anything yet, so it'll be there on Monday in your inbox. Thank you.



25:12

So I hope to see you guys all next next month.



25:16

Yeah, yes yeah



25:16

I know it's gonna cover out so quickly. Alrighty.



25:24

So and then in July, we'll be back to our regularly scheduled time of 7pm, and we will be hosting David Owen Hastings, and he's presenting his lecture, minimum, minimal design, maximum impact. And he's going to be offering us two workshops, one is a full day workshop, inspired by architecture, and the other is a half day workshop mini mod quilts, you're going to, if you're interested in applying for a scholarship. The scholarships will open on June 10 and it will go on sale on June 15 at 6pm. In August, we will be hosting Sujata saw Shah, excuse me, and she will be presenting stories in stitches. She will also be hosting us, or we'll be hosting her for her workshop how to make a quantity CD quilt, and it's her work is so beautiful, check out her website I mean you'll, you'll just be in awe. And finally in September we will be hosting Krista Henneberry, and she will presenting, she will be presenting her search for signature style lecture, and I wanted to note that this meeting is happening September 9 Which I believe is the second Thursday of the month, rather than the third Thursday, so I'll keep on reminding people that this is happening earlier in the month than usual. Her workshop however will be on September 18 As per usual, and it will be speed date with improv. And with that I would like to welcome Susan are wonderful programs are wonderful member of the programs team to help to introduce Panthera and give you a little bit of background. So Susan,



27:24

thank you Chris, I'm really excited about our upcoming programs but I've been looking forward to tonight for a long time, and we're just so thrilled to welcome Pantera st montane to PMDG. I'm just gonna take a second before we get started I suggest that you may want to run get something to write on paper and pencil sketchbook post it notes, whatever you have handy. I know you won't want to miss a minute of her talk for this later so feel free to grab it now and you'll be ready to catch all the amazing brilliance that will be heading your way in the next hour, Pantera is a lifelong New Yorker, and the creative force, the hands on heart behind Brooklyn Mojo, a gorgeous collection of hands printed accessories home goods, and her vibrance signature patterns on Kona quilting cotton

panels, perfect for your own sewing and Patchwork, she prints all of her fabric in her home studio in Fort Greene, Brooklyn, collaborating with a fellow artists in the borough, who says her original designs. She sold her work at every quilt con as a vendor and a sponsor, and then began teaching printmaking classes there were own Aaron case was one of her students. And thankfully invited her to speak and teach for PMDG music was her biggest creative outlet until a friend's gift of a screen printing class for a captivating new talent to her life. In her own words. The first time I looked at a screen and saw my own design on cloth I was hooked. She's said she's also drawn inspiration from fellow artists like Jen Hewitt's 52 weeks of printmaking practice. Margaret Molinari is 100 days of printing with everyday objects, and lo Tian solders hands on workshops distilling the technical process of applying ink on fabric into a bright and beautiful visual language that's all her own. We love canteras work, and an hour of just enjoying a trunk show of her gorgeous fabrics and genius I for captivating design would have been something special all on its own, but she's taken an even more generous approach widening the path for all of us to learn more about printmaking tonight from starting with an original design to the logistics of block printing over printing tools combining positive and negative prints ideas and sharing tips. It's such a gift for our guilds to get the chance to learn and get inspired, together, especially in the year that's been so isolating and lonely for so many of us, um, 20 Lucky members will be taking our workshop on Saturday to go much deeper into these techniques, and all the magical math, that makes them flow and repeat. But if you weren't able to get a spot. No worries, she'll be offering a new virtual class on her own platform coming this fall, so please keep an eye on her Brooklyn Mojo Instagram, or join her. Her mailing list for all the updates and visit her website to find your new favorite prints to design your next quilt around.



30:29

I'm so excited for this opportunity for our guild to learn together and thank you to Pantera, for bringing brightness and beauty char virtual community, um, please join me in welcoming Panthera st montane.



30:43

Okay. Hey, everybody. Thank you for inviting me. It's a pleasure to be here. I'm really excited to share what I know about block printing with you, and I'm here in my home studio. This is like Mojo central for me, I do all the printing and this used to be my living room but it's it's my studio now so I'm going to share my screen. And we're going to get started.



31:18

Hang on, escape. Sorry. There we go. So I'm Panthera st montane. My main printing modality is screen printing. I'm also a surface pattern designer, lifelong musician, but now I make my art through printing. I live in Fort Greene, Brooklyn, which is in the downtown section I don't know if anybody's from Brooklyn but it's down there juniors. That makes the cheesecake so it's just a hustle down the down the road and cheesecake is, is one of my favorite things. Um, I started printing about seven and a half years ago. I, my friend Sonya gifted me a weekend of block printing it's something that I'd always wanted to try and unbeknownst to me, I was the only person that had signed up for this weekend retreat with Fred so I had Fred old myself for a weekend, and he just gave me like the basics of how to screen print like old school, like if you put oil on a piece of paper, you can actually burn a screen with it so I kept going back every couple of weeks, I would go back and take another class with him, and eventually he relocated I think to Philadelphia so I looked for another place to learn. That happens to be, I found it in Crown Heights, Brooklyn, it's a place called shoestring press, and I took the six week class with Layne on it was basic to experimental screen printing. And it changed my world. I became a member and I kept printing and learning for six years with shoestring press, it has been. It has created the printer that I am now. It had I was exposed to all different types of printing that I knew nothing about. There were people that did woodblock, there were people that did screen prints and Tamayo, all sorts of carvings etchings. And I started to realize that I wanted to print not on paper but on textiles. So that's how my focus turned. So this is my studio and these are my screens and that's some of the fabric that I screenprint, and I'm also the founder of Brooklyn Mojo, that's where my textile love went. I started to make hand printed textiles for Kona cotton because that's how it was schooled by Lady to quilted. And I started to also do kitchen towels kitchen towels, I am a big kitchen towel freak, wherever I travel, I get a kitchen towel. And then I started to recently I've started to move to tabletop like napkins and table runners and things like that. And my favorite are my Biggie shorty bins and Biggie bins, the canvas bags that I do. So I started to even though screen printing is my main focus and my main way of printing, I stumbled upon gente que it's 52 weeks of printmaking. And once again, a whole new world opened up. I'm a big fan of hers. I learned so much from her journey watching going back into this 50 week, a 52 week journey that she took that I was inspired to take one of her online classes. And that is how I started block printing. It's a great blog to check out and Jen is a printmaker, an author, a textile artist and she's from the Bay Area, but I get her newsletter and I just found out that she's relocating to the East Coast, she's moving to the east coast, and she's going to be somewhere in the Hudson Valley upstate New York. So that's even more wonderful that maybe I get a chance to take one of her workshops in in person. So, I took one of the online workshops over the weekend and that's how I started on this journey of block printing. So what I love about block printing is it's easy accessibility as a screen

printer, you have to



35:55

in order to get a screen up and running, I've got to do design, I've got to make a film positive. I've got to code a screen, I've got to dry the screen in the dark. Then I've got to take the screen out slap the film positive on top of it and hit it with really bright light wash it out and poof, there's my design ready for screen printing. What I love about fluff printing is that I can take a piece of this rubbery speedy carved stuff. Cut off a hunk of it. Carve it, and I'm ready to print. It's awesome. So tonight I want to talk about three different ways that you can use basic block printing for yourself. We're going to go to the basics of block printing, then I want to show you how you can take commercial fabric that's sitting in your stash I know about that quilting stash and overprint on it so if you can add your own vibe to commercial fabric that you're using. And the third thing is I want to show you, um, printing with everyday objects you're never going to look at your house the same again when you realize that you can run around, grab something and it's going to make some sort of print, and you can turn that print into a pattern. So, here we go. To get started with block printing, you're going to need these are the basic things that you're going to need. You're going to need a line of cutter and some blades. Now, Speedball normally makes Speedball or black you can find a set, you don't have to bite individually it usually comes in a set with four or five blades in it, and they're interchangeable, and you can. They're relatively inexpensive. The next thing you're going to need are some carving blocks. This is speed balls speedy car, I really like it because it's soft and pliable and really easy to carve. And there are other, there are other blots there's some stumps something called mukarram, which is a little thicker, that if you actually had a design that you really wanted to have for a long time, you would carve on lucar Because speedy carve is a quarter inch thick mukarram is a half inch thick so it's really going to hold and it's a much firmer block. Then you're going to need a soft lead pencil and you're going to use that on your tracing paper. Once you create a design, you're going to chose it onto your tracing paper, because all of this pencil that's on the tracing paper, you're going to transfer over to your carving block, and then you're going to carve your design. The wooden spoon, is if you, when you transfer the paper, tracing paper you got to rub on the back of it, to make sure that all the pencil marks on the front of it transfer over to the block so that you have a design to carve. You're going to need an inking plate that can be anything from a flat piece of acrylic, or an old IKEA frame that's laying around that you're not using the glass front. Anything that splat, that you can roll your ink out on. Sometimes I had used like a kitchen plate. If I was you know, someplace where I didn't have an inking proper inking plate or plastic plate that you use for picnics, anything that's going to that you can roll your ink out or you're going to need either a brayer, or foam roller. I love the foam rollers because they're easily cleanable. If you didn't line you can toss it in the garbage they

normally come in a pack of like 12 is where I buy them on Amazon. And I love the way that the foam roller lays the ink on the blocks. The other alternative is a brayer, but you want to have to make sure that you have a soft sprayer, not a hard rubber brayer, you need a soft sprayer for fabrics. Next we're gonna use water based textile inks, and I emphasize waterbased because there are some new inks that are out that are oil based that are textile inks, but I prefer the water based. It's easy to clean up.



40:11

And I like the texture and the hand that it leaves on the fabric. Um you can get them from Speedball once again has some great textile inks, they also there's also a brand called G card that is a little bit more expensive but the lovely colors that are available, which according are just astounding. I also buy from a local, local company called victory factory, these are the things that you're seeing on the screen. It's also the place where you get all of my screens from so I love to use their inks, and I just get the primary colors and I can mix all the stuff that I want to do myself. You're going to need some paper to practice on. Especially when you're carving your block and testing your block before you start printing on your fabric, and then you got to finally need some fabric to print on and I recommend you start with the cheapy cotton or some muslin something that doesn't cost a lot like Kona cotton, just so that you start to get more familiar with it and then when you're ready to finally print fabric for for a project, then I would switch to Kona. So let's talk about design. So before I start to play my design. I like to take whatever block I'm going to be working with and just gently trace around it.



41:34

That way I know that when I do make a design it's going to stay within the borders of my block.



41:42

So, what I found when teaching a couple of classes were that people came into the class with preconceived designs, and they were much bigger than the blocks, he would be working with. So of course the design wouldn't fit and it caused a bunch of frustration in the class and it was really some of these designs was so beautiful and we only get like a quarter of it on this little block we are working. So I always want to start out with tracing the designs that you know that tracing the border of the blocks so that you know that the design is going to fit. You don't have to do any wrangling later. So and also thinking about design, You want to think about whether you're going to have a positive or a negative

relief. A positive design is one that's raised like a normal rubber stamp if you went and bought one, so the only thing that's going to print is the raised portion of the block. So in this example, this little noodle of a block, I just simply carved. So all you see printing is the black and that's what you inked. But using that one little noodle row by row by row and shifting and changing, I had to make like a little cheat sheet of row by row which way the block was facing. What you get great design from just one little noodle little block is also the opposite the negative, where the design is recessed. As you can see in this example, I simply took the flat piece of rubber and I carved into it. And that flat piece is then inked. And that whole thing you get all of that juicy color around the design, so it's also called a white line design, because the design is actually created by the carving of the materials that you've carved out. You can also think about the positive and negative and combining it. So this is the same circle except I carved one in the negative and one in the positive. And I simply alternated them as they went row by row by row on this piece of fabric. So after you draw your design on your paper, you're going to trace the design using your pencil and filling in all the places that you want to, in this design little noodle here. The black is what I'm going to leave solid and the, the outlined pieces are I'm going to carve into and own, you're only going to have the black line. So you want to trace it with your pencil, and then you're going to transfer it to your block, and I'll show you how. So I finished my design and now I'm going to transfer that design onto my blog.



44:34

I line it up. And like what to use the back of a spoon or you can use a bone folder where you can actually use if you don't have an eraser, and on your pencil. You can use that anything that's going to transfer the pencil onto the block. So I'm just going to rub



44:57

over the design elements. Get down so it doesn't shift all the pencil lines to transfer to the blog so just keep rubbing. Order your designs. Everything transfers over to the block.



45:29

Be ready for carving.



45:38

Using your wooden spoon. Probably getting the label faster,



45:59

see how it goes.



46:03

That's how you transfer design, if anything is a little too light, you can come back and with your pencil and highlight it.



46:25

Now you're ready to carve.



46:30

So before you carve. I want to talk about your carving tool. Now the set of vinyl cutters normally comes with four or five interchangeable blades. There are usually two V shaped blades, one U shaped blade, And what they call a square blade, it's, it moves a lot of of the block away in bigger chunks, and the blades are also really sharp so take care when you're inserting them in the tool. Also each blade has a different function, the small v, if you're working in really fine lines, like if you want to get into the crevices here you're going to use that really small blade. The bigger V shaped blade is going to give you medium sized lines the U blade is great if you making curves, and it's going to give you deeper cuts, and the square blade is going to take out large chunks so if the design had a border around it, you might want to use the square blade to take out large pieces of the line and the knife is there's a little knife II thing that you want to cut that you can use if you want to cut your, your, your bloke. And I'm going to show you how to properly insert your Carbon Blade because when I was teaching live it was also an issue where some of the blades kept falling out as people started to carbon I realized because they had put the blade in incorrectly. So I'll show you how to do it correctly.



48:06

So,



48:08

let's talk about your carving tool. This comes from Blick Art supplies.



48:15

It comes with multiple blades that are normally stored in the bottom, so that you don't miss them or throw them.



48:25

And we show you how to insert the blade properly. When I've done some live teaching. This has been a place where people get a little confused as to how to insert the blade. If you look closely, in this silver ring, there's a ball, it's a solid metal piece with like a ball end on it, and a U shaped piece that moves the blade, there's the sharp end of the blade, and then there's the curved dull end up the blade, you want to insert that curved dull end in between the ball and the U shaped plate, it'll go down for almost to the edge of this curve and then you're going to tighten. And once you tighten that latest secure.



49:16

Sometimes



49:18

misaligned, sometimes, if you realize that the latest coming out, you're probably not in between the ball and the U shaped plate, you might be in between the rim of the of the tightening device and the you, you'll see that it won't go down properly. So if you try and insert it that way, and tighten the blade, it's going to be at the wrong angle and it's going to come out. So once again, the proper placement of your carving blade is between the ball and movable U shaped plate, take it all the way down, tighten, and you're good to go. Now we're going to start to carve the block. And this is how we start. Now you're ready to start carving



50:12

your block.



50:14

I already made an outline. Use my carving tool I'm using larger V shape. Just going to start carving away.



50:31

What I don't want,



50:33

leaving the black pencil lines to guide me



50:41

also have



50:43

a blog sitting on a piece of just plain old printer paper, which helps it move a little bit more. If I need to shift. Keeping my hand away from the front of the blade because these things are sharp, and they really hurt when you nicked yourself.



51:03

So I'm just going to keep carving away all the pink stuff, and leaving it black. You don't have to carve really deep. You can always come back in and carve away bits that you don't want.



51:22

But to just start out just start carving away. What you don't want, leaving. If it's a positive design, leaving blind raised.



51:43

Using a larger replay just to take away more of the block. But when it come back in, I'll change my blade and be using a smaller tools of smaller blade to be able to make more fine to get tight into the smaller crevices of this design. For now I'm just going to carve away the outline.



52:33

If you need to turn, sometimes with the paper that's underneath the block help you make that turn.



52:49

So you begin to start carving your block. Before you start printing on things you want to test your block. And the best way to test your block rather than having to roll out a whole bunch of ink that you may not use is to simply take an ink pad a normal ink pad and test the block by hitting it with the ink pad and then testing, and you'll see what I mean. Okay so I've carved away. The beginnings of the block. And I want to see how it's going to look. I want to see if there's anything else I want to take away before we print. So, He simply use my ink head



53:39

test print, go back in here, and I need to cover all these little lines and bits that I don't want to see carve away. My neighbor's hammering upstairs



54:05

apartment living.



54:09

Then I'll test again. So, and we'll also want to take away this little stuff. So this eg just to sprint carve away the bits you don't want keep test per day, until you have the work, just as you want it to be. So after you've tested your block and you've carved everything away that, and you're ready to finally start printing. Once again we're on the cheapy cotton we're not on the coney yet. And I want to talk about your setup, because I'm right handed, you could see all of my stuff is on my right hand, so I've got my, my inking. My inking pad, and I've got my blocks sitting on a piece of paper because as you roll over it, you're going to make a little scratch marks, it's going to get on your, if you're, if you're in a padded space it's going to get on whatever is around the block, so that's why it's sitting on a piece of paper. I also like to use a quilting ruler to keep me focused and it comes in handy when you're doing repeats. So now we're going to print our block fabric



55:28

print our block,



55:30

using a foam roller



55:37

included ink.



55:43

To make my first



55:46

test print



55:49

like to use a quilting ruler to help steady my hand to help with the placement. So I'm going to try and repeat this vertically so let's see what



56:06

went for the roofline in the middle to connect to do with three. I might come back in the car with a bunch of this.



56:44

Anyway, but for right now I'm just going to, what happens when they line up next to each other.



56:57

And it's always good to have a piece of paper towel or sponge or rag,



57:08

wipe your hands off, because as you handle the block, it gets slippery if your hands are wet, like mine or



57:25

so they think of a comeback and curve along this edge it'll be a cleaner edge, and it'll feel like it overlaps more. So that's the thing you print. Test out the block. COMM and print the block, and then you can always come back in and re carve away what you don't like. Just keep filling fabric.



57:55

If you block



58:01

a little bit more ink.



58:22

That little sketch is what happens when you get your thumb in the ink



58:29

handbook, before the next time.



58:35

Luckily, this little block helps to cover it up, are here, corrected on the next roll. So in the final block. I kept carving on this thing, because I wanted to remove all of those little what I call movement marks. A lot of times they're really cool because that's really part of the hand feel of block printing. It almost looks like it's a bit of a woodcut, but I wanted to clean abroad so over time I just started to go back in and remove all of those little fiddly

bits on the edges. So now let's talk about multicolor printing. You can really use. If you thinking of moving over to multicolored doesn't have to be a big production, it's something sometimes it's as simple as using the back of a plain block, which is the square print, and then coming back on top of it and using a carve block. And in the yellow fabric in the foreground. The first thing that was printed was the green, which was the blank block, which gave me that square imprint I came back in with the carved block in the black, and then it used the edge of that green block of the block that was playing, and made the pink lines. So, you can add different colors you can come back in and put things in between spaces so just be open to multicolor is layering, so you can just add more color as you go along. So the second method I was talking about earlier was overprinting. So if you have fabric in your stash or you want to make a secondary print that goes along with the commercial fabric. This is a way to do it, I was gifted this really cool vintage fabric when my friend Kristen, and I'm not really a daisy floral kind of gal so I wanted to see what would happen if I simply printed over it, and I use the block in the negative. So that all that ink that sits on the surface would transfer over to the print. And after I printed this whole bit of fabric, it took on a totally different modern vibe so that's something to keep in mind that if there's a piece of commercial fabric that you just want to put your own vibe on that, this is a way of doing by overprinting one of your blocks on top of it. And then we're going to talk about everyday objects. This is, I wanted to create a three color, and I was just roaming around the house I wanted to just see what would print so I found an old spool and in the junk drawer. I use the spool of thread thread spool, and I use the pencil, eraser, and I was able to create this kind of freehand repeat pattern using everyday objects. There's a really great blog, Margaret Molinari. She did the 100 Day project that, that Sarah was, was talking about earlier. And it's crazy, the things that she printed with she printed with an ear of corn she printed with apples, oranges, bananas vegetables celery stalks gradings glassware that big glassware bowls that she rubbed in on the bottom of it, turned it over and printed it was astounding the stuff that she could do with everyday objects is another example of everyday objects that that spoon I was using to rub the back of the block. I decided let's print it, let's see what happens. Then there was some little embroidery scissors so I simply slap some ink on it, and printed that too. And that little spool at the bottom is from the scotch tape, when you run out of scotch tape that's the, the hub that it's sitting on. So after you're done printing, you're gonna want to clean up.



1:03:33

I normally keep once I'm at one I'm block printing I keep a little vat of soapy dishwater, you know, just, just liquid in a little warm water, and I throw my blocks in and I leave it for about a half hour. And then when I come back, I gently, a washing it down, and if there's often you'll find that you might get little bits of ink left in these little tiny crevices. So I

have this old soft toothbrush that I use and I really scrub gently because you don't want to nick the surface, any Nick on that surface is going to show up in your print. I dry them face down on a paper towel or old piece of cloth, and when it comes to storing them. I normally store my blocks in a box, so they're layered and I found one time that when they had sat for a while that these blocks stuck together, and in pulling them apart I rip the surface of one of the blocks so now I use. If I'm stacking them that I'm using paper in between the layers just plain old printer paper or piece of cloth or anything, just so that they don't stick together. Now the wonderful thing about textile inks is that they have a binder in them, and you have to heat set your February, to make it washable. I, for going back to the print that had the three layers where you had the green and the black and the pink one, something like that I'm going to let it sit for 24 hours because those layers need to cure and they all need to dry so 24 hours is usually my standard thing of just letting what I've printed sit and then I come back in and I iron on the back of my fabric on the hottest setting with no steam and iron it for three minutes. Someone once asked me, could I could they throw their fabric in the dryer in their house and I don't think it would cure it properly, because you need an intense contact with heat. They are when you're drawing something commercially when you take it in a screenprinting print shop, you don't have what they call a conveyor dryer which moves it very slowly under very intense heat, and it cures the fabric so it makes it washable. And if you actually, before you. If you actually touch the fabric before you iron it, you can kind of feel that it's a little raised or a little rough. Once you heat set that that fabric, it feels like the the ink sinks into the fabric, that's the point of it that you heat it with a, with a really hot source and it binds to the fabric, and it's then washable. And by washable I mean that you can use, throw it in the in the in the washing machine. I would use cool water. I would not add any sort of bleach. And I would not subject it to very very hot water, so almost if, you know, Just treat it in the delicate stage. I wanted to share with you some really cool books that these are my go to. Every time I need to find out some information or I need to learn something new. I go to these two books Jen Hewitt's book is very fabric based. It's a wonderful book, it goes down into the precision of repeat patterns so if you're really want to learn, repeat patterns. This is the go to book she breaks down the math, it's, it's wonderful. And it's something that I'll show in the, in the workshop on Saturday. And also, she then applies all of her printed fabric to designs that she makes in SOS for clothes so she'll, there's a pattern for shirt, there's a pattern for I think a skirt, scarves, all sorts of things that you could make and I think the patterns are tucked in a little envelope in the back. Andrea Lauren's book is more paper based for block printing, but she has an astounding ability of combining all these little blocks into making pieces of art on paper, she also has a little bit of fabric but I really like her. The precision of how she combines blocks to create a piece of work.



1:07:51

And these are the Instagram feeds of three artists who take take block printing to a whole different level. Susanna McDonald who I hope to one day take one of her live classes she does the most intricate geometric mathematical blog friends. This chick takes it to a whole other level where they blend and tough, you know, and they blend and weave together. Same with Mindy Schumacher she does some really awesome work of blood printing really intricate and I think the two of them have collaborated on some projects together. And if you ever get a chance to take a course with either one of them, I would highly recommend it. And Margaret Molinari is the artist that did the 100 day, everyday prints, so please go check out these feeds and you'll watch her print with I think today she was printing with an ear of corn that she just simply rolled and it made this really beautiful, beautiful pattern so you just dig around in the vegetable or dig around in the house and you're gonna have lots of things to print with. So in a nutshell your you doing, you start with a new little noodle of a design. I started this design in the negative and I hated it. So I went back and carved a little more still hated it. I went back and carved a little more still hated it and it started to go from a negative to a positive. So, once I did that once I found what I wanted, then I tried printing, top to bottom, top to bottom and I just finally decided to print the fabric with a straight repeat right across. So be playful, have fun with it. And in a nutshell, have fun. So in wrapping up, I want to remind you to have fun while you're learning how to block print. You can make really fun designs, just by a simple block. This one's carved in the negative where it talks about you just scoop out, and you have all the ink that sits on the edge so it feels like one continuous design. You can also use a scrap. This design was just a little piece of scrap that I carved away wasn't sure what I wanted to do with it. So I tried it as a repeat just repeating it back to back to back. Then I tried it, reversing. So printing this way, then flipping and printing it that way, come back flipping, from top to bottom can also give me some great results. Then I also tried using a piece of fabric that already existed with a design and over printing. So it totally changes how this little simple piece of commercial fabric turns into a piece of your fabric. You can also, this is a little design that I showed earlier, which was just made out of this little noodle of a piece that I kept carving until I found something I liked. So I printed it as a simple straight repeat. And then I came back in and added a layer of blue, just to see what it would look like. You never know what's going to happen when you just have fun with playing with the designs and playing with the blocks. You can start to learn how to repeat the block really simply, it's just a matter of where you want to figure out how you want the design to lay. Oh, I like this with the open spaces and that little pop of yellow, but the same block can be used. Totally to fill it in. Then it takes on a very different feel. I personally like the one with more space. But the black and white one is also really fun, and it's all with this one little simple flop. Another way to repeat a pattern is simply by taking the block, what they call a straight repeat and simply, It's like a grid. You got one.

Each line. Each row was the same, and it just creates pattern. Don't forget that you can also take the back of a block, and make your first if you want it to move into two color. You can also take the back of a plain block, and print it, and then come back in with a carve block imprint on each prior imprint.



1:12:56

This is another design, where it's a simple little block. My Febvre three s. That's been carved in the negative. So the design is recessed. And you get all this Juicy Orange, that's where the ink lays, so it feels like one big continuous piece of fabric, because the inks, touch one another and it makes it feel like it's a complete background of red. Don't forget to play with your scrappy bits,



1:13:37

couple of little scraps



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printed, and then just add a second layer. And you have, you can create a really easy, kind of



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repeat pattern.



1:13:54

You also want to play with two colors. You can start with just a plain block plain old block, and then another. So pop of color, and then another top on top. These same little blocks can be used. And like edit the recent point of the pencil, always comes in handy for your dots.



1:14:31

Going back to the little three blocks. They were first printed, and then I simply used a little small piece round piece and make pops of color. So you can always add color come back

in after something's printed and decide that you want to add a pop of color to it. And this was just a little tiny sliver of a scrap that I carved to fit in the block within the confines of the design, don't take things too seriously. Have fun. This combines a block and then you add a pop of color in the center which totally changes it and it just adds a lot of fun and playfulness to it



1:15:19

does forget that even the simplest block printed over and over and over and over and over and over. The possibilities are really fun.



1:15:33

So, have fun, and thanks for hanging with me tonight. And I look forward to answering your questions.



1:15:46

That was great. Thank you so much. So Aaron, Okay, I see that you've started the recording. So, we will be posting the question answers on our YouTube channel. And let's see, if you have any questions make sure to put them in the chat, I've already started writing down some of the ones that have come up during your presentation which I am taking your workshop I'm so excited. I really just, I can't wait. So I am wondering, what is the best shape for beginners to start with for carving. Is there a shape that you would recommend people to stay away from, or No, I



1:16:32

would say one of the easiest shapes to play with when you're just starting, is something geometric. Just the simple geometric circles and then, like, the two circles of just circles and circles or squares and squares geometrics are really easy triangles fit together really well. squares fit together really well, it's, it's, as you grow as a as a, as a printer, then you can get more intricate and more, more. Yeah, more intricate and I wouldn't start out with, with a really tiny thing because you've got to learn how to use the tool, and you've got to learn to keep your tools sharp so that's why sometimes you want to make sure that if you have a carving tool you can always go back and buy replacement blades. There are ways to sharpen them. There's a, there's a device that I think, Speedball sells, it's kind of like a slip strat to sharpen your blades, but that's, it's easier to replace them and they're kind of

cheap and you just get a bunch of them and slap them back in. So yeah, I would just start with simple, simple motifs. The simpler the better because patterns are built on just a simple motif. We don't have to get really complicated you can as you grow as a printer, you will automatically become more complicated and challenge yourself with more things.



1:18:09

Let's see somebody asked if you ever use a paintbrush to add in detail.



1:18:14

I use a paintbrush to just print a whole big slash fabric, all the time. This piece of fabric was all painted. It's all just,



1:18:39

oh wow,



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that's gorgeous. So you can always go back in an AdSense, you can always go back in



1:18:51

and really customize what you want it. I normally start printing and I play with it and then I kind of go, Hmm, I leave it walk away from it, come back and, and then before I add things I let it sort of rest so I can look at it from a distance, so I can look at it close and then I start to add other things to it.



1:19:15

See,



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somebody was wondering about when you iron on the back, do you think over your

ironing board to sort of protect it, does the ink ever bleed onto it if it's not, if it's not totally dry, it can bleed, and it can get on your iron so that's why I say to leave it for 24 hours for it to just have a chance to dry. You can cover. You can put a little piece of cotton down on your ironing board. If you want to protect it if just in just the possibility that it might scooch or something, but I normally. I'm usually planning on my work table here which is covered in Canvas. So, if the canvas gets any more ink on it, I don't care but if you're concerned about your ironing board yet, you can just lay something, because the point of heating it is that you're putting heat on the intensity of that iron is the type of intensity that is going to make the the textile like bind the fabric.



1:20:17

See, somebody asked, How long do you leave the first color to dry before adding a new color 24 rows, every four hours. Okay. Is there anything that you do to prepare your fabric before printing, do you want pre wash it do,



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I do not I found that pre washing made so many headaches of trying to then get the, the fabric flat again. Okay, that I don't pre wash. Um,



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so you've never had any issues with the sizing that's already in the fabric or anything like that.



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Not with Kona, I have never had an issue with Kona. Um, so, I love the way that Kona cotton holds the ink, it just, I've never had a problem. I've washed it, I've tested it I've thrown it in the hottest water I can think of. I have done all the things I tell you not to do, just to see if the ink is gonna hold, and it has so I don't pre wash, like my fabric.



1:21:25

See, Beth wants to know if you can use oil based paint for art quilts that will not be laundered.



1:21:36

There are, I think it is once again Speedball that has made a new type of ink that is oil based or fabrics. I have never used it, I saw someone at the print shop use it. It was, it was a little harder to clean where you had to use either oil or some sort of chemical to get the the ink off of your rollers and I, I've never used it, so I don't really know. I'm assuming that it, I would check out the Speedball ink that is oil based and see what what the instructions are. You can use oil based inks if it's never going to be washed, but they cure really differently they take a long time to dry. So just be sure that you're aware of that. And if you're not heat setting it I'm not sure what would happen over time so that's just something that you might want to experiment, you know, throw it. Try a little bit, see what happens. Let it sit for a couple of months and see what you think of it.



1:22:39

Let's see wonder wants to know, it just disappeared there because she wants to know which of the Jakarta paints do you prefer I'm assuming that Jakarta is the brand, but it's a brand,



1:22:51

they make a textile ink, okay make specific textile ink and that's the one. Not a paint, it's kind of pricey and they come in little tiny pots but man that ink is so beautiful. And some of the colors that they come up with is just, it's my splurge. There's one little special thing that I want, I kind of go for my little pluses,



1:23:13

don't start experimenting with no card.



1:23:17

I would, if you got to experiment, go get the Speedball textile in the textile ink it's comes in big pots, it's much more forgiving. Um, and it's, you can find it everywhere. And that's what I would start with.



1:23:32

She also wants to know if you ever mount the stamps under wooden blocks.



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I don't mount it on the wooden blocks but I do make what I call temporary mounts.



1:23:49

Use my quilting ruler. And I simply Elmers glue the block onto it, and when I'm done, because the quilting really gives me the precise measurements that I'm really if I'm really going to be precise in this repeat, then I want to be able to use these measurements. And once I'm done, you just wash it and the Elmers glue releases itself and rollers back, so that's what I would use.



1:24:16

I love that. Let's see Nancy wants to know, for drying the fabric Do you hang it to dry or do you just lay it flat.



1:24:25

I have these little IKEA stands. It's a little rash that when you open it, like here they're really cheap, and I simply hang my fabric over it to dry. Okay.



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See, Angel wants to know if you need to use the prepared for dying Kona or do you just use any.



1:24:59

I know Kona Plano. Yeah, I don't use the PFD because I'm not dying, I'm, I'm using textile ink. Um, I think those fabrics are set up for when you're actually using dye and not Inc. Okay.



1:25:16

Yeah, just like a whole new world for a lot of weird, like we want to know.



1:25:23

Okay,



1:25:25

let's see Renee wants to know, for design transfer what Wait, a pencil do you use is it an HB, H, or just a standard number two.



1:25:35

You can use a number two but you have to put a lot of, you're gonna have to put a lot of pencil on it, I started using a six b by Statler. Okay, this thing, because it has. It's a softer lead, so I get a lot more lead or graphite on the, on the transfer paper with this, but you can use a number two, that's what I usually use when I'm teaching, and people just it'll transfer, it just, you just need a little bit more.



1:26:05

Okay, let's see. Amy is wondering, she says. They say that in the workshop supply list that acrylic paint dries too quickly, and they want to know have you experimented at all with using acrylic paint mixed with textile medium.



1:26:28

I have. I don't like it. Okay, I personally don't like. I prefer an ink that is already set up for textiles. If you get the proportions wrong of the acrylic to the textile medium. This just, it's a variable, you'd have to keep testing to make sure that you're always that whatever the ratio is is always correct. I haven't found any acrylic things that were so inspiring that I would need to, to use that, but I know that people do use it, but I have not I, that let me take that but I used it in this print shop and I didn't like the effect. Because not only do you have to put the textile medium, you usually have to put some sort of what they call propylene glycol, which is something that keeps your, your, your ink, what they call open, which means, keeps it from drying out. Okay, so in the summertime, if I'm screen printing. In addition to my textile ink I have to put a little the propylene glycol in it. It's called retarder so that the ink doesn't dry out too fast because in hot weather it's going to dry

faster.



1:27:42

Let's see. Have you ever printed on dark fabric. I have.



1:27:49

You have to use a. There are different types of white ink, there's something called a standard white ink. And there's something called a, an opaque, which is a translucent base so it's, it's, if you print on black it's going to kind of turn gray. Okay, but if you use what they call a white opaque it's a it's a denser white ink. It's going to stay more white. Once you dry it white ink is thicker, so it's it's not as easy to print, but that's why I normally tell beginners to start out on like fabric. Dark is a whole other thing. Sometimes you have to double print in screen printing if it doesn't get dark enough so it's something to experiment with, but there are different types of waiting. Okay,



1:28:42

let's see Tara wants to know if you ever keep, or do you keep a sketchbook for inspiration, or you do. Okay. And, kind of along those lines I'm wondering, you know, do you always start with a pre drawn design or do you ever just take a block and just start carving into it to see what happens.



1:29:01

I always do that. I always that's how that little orange block the negative block, I just decided like I want to have it on just turn it.



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You're not always just drawing up a design, you're just, just no



1:29:13

I'm usually, I kind of I use block printing for me block printing is experimenting, it's where I can easily just futz around and play with stuff that's not the precision of screen printing so

I use block printing to do more wood cutting bid things and more freeform things. I'm not a very intricate cutter like someone like a liner cave, she's like, it's math sure stuff is like science so



1:29:43

I'm kinda like, and slap it on the print so that's that's good but I approached them, that's great.



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Let's see. Okay, Linda wants to know How well do different media combine when she says for example like tea, juice markers with printing E Ink and I don't I have no idea what a Tejas marker is so I don't know if you know, or



1:30:06

I do why Google to juice marker, I have no clue. I haven't heard of it. What is it,



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he Yeah, Linda, I'm not sure if you want to Linda you can unmute to ask your question because we're not really sure. Oh, she says it's from Dharma, yeah.




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Oh, dharma trading. Okay. Is it a die. Is it A, if it's, she says yes, you could probably combine them, I would probably start with the dyeing portion first, and then printing. I would not try the printing first and then die. I don't know how the dye would react to the textile ink, But I know that I have died, natural like onion skin and avocados stuff like that in a pot and printed on top of it and the encounter.




1:31:02


Okay. So Linda wants to know if you make quilts from your fabric


 1:31:09
will.


 1:31:11
It's okay. I mean, you and I talked about this so


 1:31:15
I made some little abstract Cody blocks but I am not a quilter,

 1:31:19
um,

 1:31:20
I have tried, I've made some quilt blocks I made a log cabin. I made some abstract stuff, but it's something that I would like to do when, when I get into another slow period, because I have a quote from my grandma that she had pulled it a quilt top. And I would like to create the backing for making some quilted stuff from my own fabric, so.

 1:31:44
So did you kind of come into the quilting world through quilt con and. Okay,

 1:31:49
so they came into the quilting world through Instagram, there were a couple of quilters that started to follow my feed and I started to ask questions they were asking if I made fabric for quilting and I was like what's that. So, they're the ones that schooled me so I printed a bunch of stuff and sent it to them and their first response was,

 1:32:11
what kind



1:32:11

of cotton is this, like,



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that's like, like what do you mean,



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Coca



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Cola cotton, so



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that was being sprayed, so Oh my god. Some of us are cutting snow.



1:32:28

You can see through and be holding up to the light. So yeah, that's how I came to quilt through Kolkata and through the graciousness of quilters that have schooled me on what to do with.



1:32:40

Yes. No, I, when I first started out I was fine. Yeah, I don't even know what this. And I think all of us have been there so we get it. I'm going to ask just one more question and then we'll let you go because I know it's getting really late for you. And I know. Sure. How time intensive, is it to cover your entire fabric with prints for example the red one that you showed near the end. Was it



1:33:11

the one with the negative design look a little



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like a reddish orange I think Yeah.



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Hang on one second.



1:33:27

I guess along the same lines, I'm curious what's the biggest piece that you've made, like biggest piece of fabric that you've made a repeat over. Oh,



1:33:40

probably four yards. Okay. Oh, block printed stuff that that was a special order, and it was for a friend of a friend I don't think I would do it again, I think it would be something that can easily be screen printed. But yardage is really precise because I use quilting rulers to orient my blocks, and I didn't have a ruler long enough so I had to keep moving it and, and it was, it was a challenge, but the orange. The orange piece probably took. I only did maybe a yard of it, and it wasn't very wide so it probably took a little over an hour. because that piece. The thing of it is once again using a ruler to keep the block, steady as you go across. And because the ink touches. It was much easier to just keep printing, next to it so it the edges of the of the block because it's a negative, it touches and it just makes it easier just to print across in a steady stream.



1:34:55

Great. Okay. I am going to thank you again. Sure, this was so great, I, I'm so excited for your workshop and I just wanted to mention to everybody that we did have a last minute cancellation for the workshop, and the person said, you don't have to refund money. I understand that whoever takes my spot probably won't be able to get the supplies. So if you are interested in taking canteras workshop, and you will not have to pay. Please, whoever is, you know, you can add your name to the waitlist, and we will contact you. So type fast type fast, and good luck. Hopefully, you'll get it. And thank you so much.



1:35:41

Thank you so much everyone for having me and I so appreciate being able to share this with you and I'm excited and I hope that you're inspired to come on and it's fun.



1:35:53

Yeah, yeah, I'm really by start my screenshare screen shares on, please correct me if it is not.



1:36:35

So, give me on to the business meeting, I saw a question that popped up in the chat about meeting in person, and I just wanted to address this really quick before we start our just general business. And we have a very large number of out of 10 members currently, and at the beginning of the year we told everybody that we are committed to meeting via zoom for the remainder of the year, and we are going to be continuing to do that. However, we are looking into reopening open soda. We just need to comply with the governor's orders as far as gatherings and making sure that everybody's able to stay safe. So if you have any questions for the guild regarding meetings, or things like that, please feel free to email or reach out to us and we would be happy to talk to you. So with that, I wanted to talk about some upcoming events. So this weekend on Saturday May 22 kath will be hosting her charity so drop off and pick up. And so, at this event, you can come in either drop off things that you've completed for our charity program. She has kits of either quilt tops that you can sew or wonky stars, that you can sew into basically make stars and then she assembles them into quilts or whatnot, and, or you can pick up things that need to be quilted you either longer, or there's quilts, already basted if you're wanting to practice your quilting skills. This is a great opportunity because these are mostly donated to Doernbecher Children's Hospital. Oh, there's quilts that also need to be bound Thank you Sam. And I can say. So it's a great opportunity to practice. So most of these quotes go to Doernbecher Doernbecher Children's Hospital, and the kids are not going to judge your quilting. They're not going to judge your piecing. They are just going to love on that quilt. So please come and pick something up, And I'm really sorry if you are out of town. We don't really have a way right now to get supplies to you, with it being cost effective. And I just wanted to mention, there will be no free table drop off at this event. And last month, there were 19 completed quilts that went to Doernbecher which is outstanding. So thank you everybody that's participating in this. And I just wanted to mention if you're wondering what a wonky SAR is, I mentioned this last month. Aaron has put up on YouTube, a little tutorial of what to do once you get your little wonky star kit so it comes in a little plastic baggie of all of these pieces and if you're just like, oh my god, what, what is this even, please check out the PMDG tutorial and you will know how to make it so charity zipper

bags is also going on, drop off and pickup is available on Mondays, but the organizer has asked that you please text before coming. And that information is in the members only section, as far as getting in contact with her, there are kits available if you do have zippers or freezer bags or fabric to donate, please consider donating that to charity zipper bags. These zipper bags are then filled with personal items personal care items that go to Portland homeless family solutions. So,



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so the free table unfortunately is canceled for me there was a little bit of miscommunication on my part and I completely flubbed up to date, so it is canceled for this weekend it's not happening. Our wonderful host is going out of town so, but I am excited to announce it's coming to Gladstone in June, which is so close to me and I'm so excited. So, look for a new address. In June, in Gladstone and if you don't know where Gladstone is it is right off of 205 I mean like, it is a quick little jaunt from almost anywhere, so I wanted to really quickly thank a couple of volunteers that have stepped up in the last couple of months, our new volunteer coordinator is from Maria and I can say she has been doing a great job of just coordinating everything it's making things so much easier as far as field communications amongst volunteers, so I just wanted to tell Maria, thank you so much, and also our spring retreat and Nelson and Jenny McKee, I have heard so much positive feedback about the retreat, and everybody is saying they had such a great time, and I just wanted to thank and and Jenny for organizing it. I know it was a huge undertaking, so thank you so much guys.



1:42:10

So quilt con is coming up, and there's a few important dates to remember so June 24 the catalog will be released, and August 4 The member registration will open. And in the past. This has been, you know, the, the website crashes, it's crazy people can't get into classes. If you are considering attending quilt con i would recommend you have not purchased your MTG add on membership, please don't wait until the last minute to do so. If you purchase that membership like August 1. It takes a while for our membership team to contact MTG to get you added, and then you need to get added on mtgs And it's not an automatic addition so you could potentially and I think this has happened in the past miss out because he did not add that to your membership so please please please if you're thinking about going to vote con. Don't wait until August 1 To become an MPG member. However, you can register as a non member but like I said most of the classes will probably be filled up. So September 1 to October 31 entries are being accepted, and December 15 will be the day for notification if you vote has been accepted,



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then you might miss something. So, with quilt con, there is the quilt con community outreach, so this is a quilt that is designed by our guild members we typically in the past have asked people to think about the theme so this year it's angles and come up with some designs, and then you will submit them to the Guild, and the entire guild will vote on which quilt, we would like to make. So if you are interested in designing the quilt, we will have more information about that online, and also, in our newsletter so keep looking to that and kind of think about what you would design with the theme angles. We'll also have the opportunity to sell a quilt during quilt con, and it is going to benefit the women of color filters network, and the Navajo boat project. So more information, check out the Get Involved tab. And if you are interested in coordinating, please email the Guild, and we can talk to you about what that all entails, and that'd be great. So, we have a new shop item so clappers are available to pre order now so this is like. If you have never used the clapper they're quite frankly amazing I thought, why would you need. It's just a piece of wood. But seriously, your seams will be flatter than I've ever been. The last day to do the pre order is May 31 So in order to get a clapper you really do need to pre order because then we'll know the number that we need, and we'll submit it to the woodworker, who is going to be cutting them and laser engraving them. And I will say that this is a really nice sized clapper it's 12 inches so it will flatten the seam of a nice big 12 inch block. So please make sure to get your pre order in there \$25 with us, shipping included. If you are out of the country, you will need to select in the shop. The, I think, non international I can't remember what it's called, and it will tell you that it's \$25, and that we will then contact you to let you know how much shipping will be and the clappers will then be shipped, and ready in late June, early July. And with that, it is time for our block of the month, presentation and I am wondering if Tara is, I'm here. Okay, great. Hi, how



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are you,



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I'm doing good Aaron Can you spotlight Tara, For me,



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yes I



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can, you.



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Hey, so



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this month



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of me is about air pollution. And this one was a breath of fresh air, pun intended. Compared to last month, last month block was, was a little more time intensive because it was applique and it was a kind of an intricate shape. This time around it's just basic strips that you're piecing together, and then you have the option of adding some embroidery afterwards, or using a print that kind of mimics stars or clouds something to do with the air of the sky. I really like this block, so I wanted to share just a couple of things I learned when I was kind of researching air pollution. This month, so I'm going to rewind to I was thinking about, well, when did we really become cognizant about air pollution in the United States. And back in 1948, there was a small town in Pennsylvania called Dinorah, and they had steel and zinc smelters in their town and so the town had long been plagued with dirty air. Sorry I'm a little bit ill. But then, with, with certain weather conditions, there was an air pocket that was kind of trapped over the town. And over the course of five days. The town's residents about 14,000 people experienced severe respiratory and cardiovascular problems, and almost 40 people died just in those in those five days. So that was kind of the starting the starting point to where the US started really thinking about air quality and states, little by little started to pass legislation but it wasn't until 1970, that the Congress passed the Clean Air Act. And that's only 50 years ago, so it's pretty crazy. So on the slide here these are a couple of the points that I shared in my message that I sent out air pollution kills about 7 million people worldwide every year, which I thought that was crazy. I've been, I've been, I know many of you also have been thinking about the death toll when it comes to COVID, and just the fact that air pollution kills



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more than



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every year. Right and if we were so if we were so passionate about air pollution as we are about other things like COVID, I it'd be interesting to see just how quickly we could change that. And so, World Health Organization data shows that nine out of 10 people breathe air that exceeds the guideline limits of high levels of pollutants, which I thought was crazy. Another thing I wanted to share this blog can also be about pollutants, outside of the air that we breed so in the pollutants that are that are orbiting our Earth, our space junk. And I thought it was really interesting I hadn't really ever thought much about I knew, I knew that there I mean we send up things up there all the time. And a lot of those things have different components that fall off. And we just leave those things floating around out there, but I had never really read into that. And one thing that I learned was that at least a couple times every year the International Space Station has to maneuver to avoid a potentially catastrophic collision with space junk. Another thing was that while estimations vary, there are about 4000 active and inactive satellites in space, they are at risk of being hit by approximately half a million bits of floating space to space debris, ranging in size from micro millimeters to double decker buses. I thought that was really crazy so yeah so this month about air pollution, and I can say that next next month is going to be about the polar ice caps.



1:51:02

Thanks.



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Thank you, Tara and I just want to mention it's not too late to join. You can purchase the pattern on Tara's website it's terriblyquilters.com Is that correct. And for sure, and they put the link I



1:51:17

saw the link in the chat



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there. Oh, they did okay great, sometimes it's hard for me to see what's going on in the chat, when I'm presenting. So yeah, it's not too late to join there is a group that meets once a month and Tara is there to you know stitch on the block together, talk about the block I mean it's just, it's, it's a great program. So if you're thinking about getting involved. I think Tara also on YouTube has a curves tutorial. So if you're a little scared of the curve shape like you'll be able to ask her questions and everything. Yeah,



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in fact in the pattern, there's a YouTube video to the this piecing this exact shape the teardrop shape I made a video specific for that so



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that's great. Yeah, so. Thank you. Okay, let's see, um, there were, There was a question a few comments back that I saw about donating zippers and fabric to the program, and I would encourage you to check out if you're interested, check out the members only section, and either text. The organizer, to see if you can send it to her her address because that would probably be the best thing to do, or email the guild and I can forward your information on. I have a little member spotlight so our very own Christine Yee was featured in the MQ G's modern monthly so if you are not an MQ G member you might not know about this little publication it comes through your email, and it has patterns, and they always have an active call out to members of, you know, Do you have a pattern for us we would love to publish it for you. And this one was Christina, who is a very talented quilter. Her pattern is called a tiny birds melody and not only does it make like a nice little mini quilt that, as you can see in this photo here is used as a placemat. It also is a white polder caddy, and if you follow Christine on Instagram you can see, she's made so many, like, amazing little things with these flying geese that I'm just, I love it so it looks like Anne put her Instagram handle in the chat so I encourage you to follow her and check out what she's been doing with these flying geese. We have a few classified ads that have come in. So the first one is somebody that is looking for someone to repair a 25 year old wedding quilt. There's 20 squares that needs to be fixed. And if you are interested please email this person below. And if you are ever looking for the classifieds, it is in our website. There's a little tab that says classified ads and there you can find all this information if you're not able to write it down faster, or also Aaron will be posting this on YouTube, I believe sometime tomorrow or the next day and you'll be able to review this. The second one is the fabric sale that I mentioned last month, that is benefiting Trinity Lutheran Scholarship

Fund is going on, on June 4 through seventh from 10 to four, they still have a lot of fabric left so bring your own paper grocery bag, and check out the great deals, and this is benefiting the Trinity Lutheran scholarship fund because this school was very near and dear to the soloist, that passed away and she they, the family thought it would be great to sell off her stash and. And with that, we are going to start our showing towel so be ready to unmute. When it is your turn. So first up we have Jenny. Are you by Jamie.



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This is the amp B pattern which is also the one we use for the fall. Charity quilt, and this was one of the three quilts I did that was quilted by the charity project of



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the charity so program for charity so program. Yeah,



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I didn't have the capability of doing it myself. So, cast thought that Tamara had camera had done this when she said she didn't so I don't know who, who actually I



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don't know who quoted it it's



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beautiful. They did a nice job, it's all Tula Pink fabrics



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out of my face. Yeah. This is also Jenny Oh, and this



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actually Aaron told me she's the one who quilted this Aaron case when, when you've are centered the thing, so this is nice. This was a quilt that I did seven years ago that talks

seven years ago, as in a class to learn how to use my Bernina 750 which I had bought so I did the phone seven years ago and it sort of languished and I took it out and send it off to Catherine Aaron quilted it and so these both these two are going to be going to calf this weekend for the project.



1:57:08

Somebody is going to love. Okay, so this is my clothes. So, this is a pattern by Sam Hunter called panel pals. And so basically if you have a panel I mean like it's kind of disappointing the size of the panel, because I mean, my kids are getting older and they're poor little feet kind of stick out through the bottom. So, this panel panels pattern is basically creates a border on any size panel, and Sam showed me this and I was like, oh my god, I have to make this. So, my I was making it, and my son saw it and he's like, that his quilt is for me, before I was even able to tell him it was for him, so he claimed it, and he has been sleeping with it every night, and Sam did the binding for me and I believe those are Brittany's Britney Scott's fingers and toes, sticking out if you look really close I wasn't there for the photography of it so thanks for the wonderful picture and the binding, and the great pattern. Let's see. Hi. Hey. Hello.



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So I started sewing over the last year and for Mother's Day last year, I guess, my mom, some workshops with Jenny Haynes and had



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the opportunity to take those workshops with my mom, which was absolutely incredible. So this is my first time doing both paper piecing, as well as y themes. And it was just such an awesome experience. If you ever get the opportunity to, sorry, to take a workshop with Jenny, who would absolutely recommend it.



1:59:10

Thanks.



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It's amazing, I love it. Roseanne, I'm here.



1:59:22

Oh, this was our keepsake box from the spring retreat and I want to say thank you to both Ann and Jenny this was, it was so much fun. And then we made these blocks so alongs. And I finished it and I'm gonna hang on my wall. That's it.



1:59:40

I love the finding that you did great. Okay, Mercy here while I love this. Hi. Oh, I think you might be muted.