
Improv Sewing: 9/27/18 with CBTV Live

Chapter 1 - Chapter 1

Improv Quilting

(upbeat rock music) - Hey, everybody. Welcome to the Creativebug Live. We're in the studio with Sherri Lynn Wood, who's been here all week, filming these amazing improv quilting classes. Welcome to the studio, Sherri. - Thank you, it's great to be here, Courtney. - I love your philosophy of improv. For the people that maybe haven't experienced it or maybe are not familiar to quilting in general, can you give us, like, a little overview of what improv quilting is like? - Improv, you just start, and you listen and respond. And so, a basic part of improv, it's just like anything, theater improv or music improv. It's a process of listening and responding. Sometimes having limits will help, like a relationship to start with. So if we're like, in the theater, if you're doing theater improv, I might say, give me a location and a relationship of two people, and then the improv would start. - So that's sort of what you, you kind of apply that principle to your quilting practice. - Yeah, with patchwork, it's the same thing. - I love that. It's so freeing, and in watching Sherri work this week, it's been super inspiring, and you've been talking about your ruler-free method. You don't use templates. You referred to traditional patchwork as fixed pattern patchwork, and improv is not that. The difference is... - Improv is flexible patterns. So, that means you don't really know which direction the pattern'll go to, but it doesn't mean it's crazy or chaotic. It just means the pattern goes through a series of transformations, evolutions, variations, kind of the theme and variation type thing. - I love that, it's so cool. So, we're actually gonna do this really fun practice that Sherri does in her classes in person called a ruler-free improv mashup demo. (both laughing) So, I actually picked out some fabric so Sherri couldn't see what it is, and I'm hiding it in this bag. And should I just take out all the fabric? - That's how, do we wanna use all of the fabrics? - I don't know. Tell me, how do we start? - How many fabrics do we need to use today? That's one of the limits that we can say. Are we gonna use 10 fabrics? Are we gonna use two fabrics? Are we gonna use five fabrics? What do you think? - Okay, we start with three fabrics. - Okay, three fabrics. Are you gonna pick 'em up, or you wanna just pick 'em randomly? What do you think? - Okay, we'll use this bag. I'll just reach in. - Why don't you pick one random and two. - Two I pick? - Yeah. - Okay, I'm gonna like, they're really shoved in this bag, so let's see. - [Sherri] But you gotta do your choices first, and then pick the third one as a random. - [Courtney] Oh, pick my choices first? - [Sherri] Yeah. - [Courtney] Okay. Well, I just really love. - [Sherri] You're gonna pick two. - [Courtney] This kind of cocoa color. - [Sherri] Okay. - [Courtney] I'm really into that. I don't know how big these pieces are. - [Sherri] That's okay. - [Courtney] I'm really into this bright red color. - [Sherri] Okay, that'll be one of our limits, the size or the amounts of the piece, right? - [Courtney] Okay, okay. - [Sherri] We can actually make it a limit in this that we use all of this red in the piece. - [Courtney] Okay, I love that. All right, so this one is my random choice, just to dig in here? - Uh-huh, yeah, we don't know what it's gonna be. Uh-oh, keep our fingers crossed. (Courtney laughs) Oh, that's a good one, and it's a shirt, too, and I love those colors together. We got lucky there. - [Courtney] Okay, great, this is awesome. We might even use these buttons, right? - [Sherri] That's right. - [Courtney] I've seen what you done this week, which is so fun. Okay, cool. So now, what do we do? - [Sherri] Okay, so what's some other limits of patchwork or parameters that we use to decide on patchwork? - So like, shape or scale. - Scale, shape. - So like, big or small, or the like, squares or strips or triangles? - Right, so let's start with a shape. What shape should we work with? - I really like the strips. - Oh, strips. Okay, all right. Well,

you wanna, okay, so strips. We'll just start cutting up some strips. So lemme show you how to do strip piecing. Strip piecing's a little bit different when you do improv. First of all, you wanna have, let's cut up some strips with these buttons. How about that? - [Courtney] I love that. - [Sherri] I think another nice thing is we got this great shape that's kind of a given shape. So, let's try to work with the shape that we have, because again, this is kind of a limit, right? I'm going to go ahead and cut this into a few strips. - [Courtney] Oh, so no ruler, just eyeballing. - [Sherri] Nope, and I'm doing some different. Now, I'm leaving a little bit of room so I don't sew into my buttons, right? - [Courtney] Kinda wide strips. - [Sherri] They're wide strips, right? We can put some narrow, with this part, we can do a little narrower. And also, you kind of want your strips to be the same width, I mean the same length, because once we start sewing 'em together, they're gonna be the same length, I mean, so that we don't have big gaps. So look, we've got some natural curves. What do you think about doing some curves? - [Courtney] Sure, yeah. - [Sherri] Okay. So let's fill in these areas with maybe some of the cocoa. - [Courtney] I love this color. It was really fun looking your your stash. You have like, a little bit of everything. - [Sherri] Ah, you should see my stash at home. Okay, so, you see how I'm layering? Now, this is the basic technique we use for sewing any kind of shape together, whether it's a curve or a square. I'm gonna give it a little bit of room here, and I'm going to sew, I'm gonna cut this to match. So I've layered right sides up, and I'm cutting this curve exactly to match, like a puzzle piece almost. And I'll just cut it off right here. I'll trim off this little selvage edge. Okay, so now I'm gonna take away what's under. Remember, it's right sides up, cut to match. - [Courtney] Okay. - [Sherri] And I am going to, it matches. Well, it doesn't match that, actually. So lemme just recut it just a little bit. - [Courtney] But there's no mistakes, right? - [Sherri] There's no mistakes, but I want it to lie flat. So to make it lie flat, I gotta, so I just recut it a little bit. - [Courtney] Perfect. - [Sherri] Okay, when I do a curve, and this is a pretty simple curve. It's a little bit of an S curve. So I can put a couple marks in, just as registration. It just depends on your own skill level. You might not even need to do that part, if it's a gentle curve. But I'll, just for the sake of demonstration, I'll show you how, and you see these little registration marks? I'm gonna line those up and put just a couple pins to keep me on track here, and now I'm just going to do my quarter-inch seam. - [Courtney] Okay. And no backstitching or anything. - [Sherri] No backstitching. And again, you never need, you never need a ruler to make things lie flat. You just need rulers when you want points to match. - Yeah, just as a reminder for anybody watching on Creativebug, we're doing a great offer where you get 30 days free of Creativebug plus a 30% off coupon to Joann's. So you can pick up your fabric there. But you also use a lot of reusable fabric, right? - Yeah, and you can mix it up. You can have stuff from your stash. You can buy stuff that you like. You can use old clothes. Pretty much anything goes with improv, because, you know, if you run out of something, you just substitute something else. So you see how nicely that lays? I mean, really, as long as you cut things to match, it'll lie flat. You really only need rulers and templates when you're trying to make points meet. Yeah, that's when you need to measure. Rulers and stuff are for measuring, not for making it lie flat. I took a workshop with Nancy Crow like, years ago, and she said to me, the very first thing she said to us in the class was, you don't need a ruler to make things lie flat, and a big giant light bulb went off in my head, 'cause I had not been able to separate those two things. And that freed me up a lot. - [Courtney] Yeah, I love that. - [Sherri] Okay, so now we've got that curve. Just for time's sake, I think, should we do another curve? I think we'll just, maybe we'll do one more curve. Let's do one more. - [Courtney] Sure. - [Sherri] I'm gonna go ahead and do the cocoa again. - [Courtney] Okay. And so you're pressing these little sections after they come out of the sewing machine. - [Sherri] Yeah, and then we're gonna cut these into more strips. So we're doing basically

some strips and some curves, aren't we? - [Courtney] I love it. - [Sherri] All right, let's get those buttons up. Again, I'm gonna layer this, and I'm gonna cut that curve right in there. - [Courtney] Oh, I have a good idea, what to use your 30% off coupon on. If you have a fabric stash already, then you can use your coupon on Sherri's book, which is available at some Joann's stores, and if not, just online. I love this, the Improv Handbook for Modern Quilters. And it talks all about the flexible pattern and the improv, and I love that you mention in this book, I'll give you guys a little preview, Sherri mentions this specifically improv round robin, which is so cool, because people work on something and then their fabric and their so-far made quilt block travel, and so you have no control. It's just kind of like the spirit of improv. - [Sherri] Yeah, so each person, each person works on each other's quilt. So it's a conversation, like a yes, and conversation. And here's, lemme show you this technique with curving. You don't necessarily have to use pins and stuff. It's kind of just reverse close sewing. You kinda just ease it in. I'm pulling on the internal curve. I guess that's the cave curve? The outer curve, I don't stretch, and it should lie pretty flat. I mean, it was cut to match, too. You don't always have to pin, though. Let's press it open. Let's press it in this direction this time. All right. Okay, so I think that we also have a time limit, right? - Yeah, we're setting lots of restrictions for this procedure. - So if you told me you wanted me to make a twin-size quilt in a half an hour, we would be using giant squares, right, really large squares and really large scale and something very simple. So, that's part of our limits too, our time. Look how pretty that is. - [Courtney] That's really pretty. You think you'll put red in there? - [Sherri] Okay, so now we have some other strips. Yeah, I was thinking, do you wanna do strip piecing? I was thinking we would cut the strips up and just do strip piecing, right? - [Courtney] Oh, yeah, yeah, yeah, yeah. - [Sherri] So let's go ahead, and I'm thinking, I'm gonna go ahead and cut this off, and let's cut this into some strips. - [Courtney] I love that you're just like, slashing through what you've sewn. - [Sherri] Right. We're gonna get some nice curves. Now, this one, because the curve's going this way, I was thinking maybe we would add some red onto this, and we wanna get it to be about the same length as this. So, let's make our strips, let's add this red here. - [Courtney] Okay. And it already kind of like, butts up together like a puzzle piece. - [Sherri] Yeah, that one, I didn't have to cut, 'cause it's pretty straight already. Or they match already. Okay. So, we got, we want these to be this long, right? - [Courtney] Okay. - [Sherri] So I'm gonna go ahead and trim this, and I'm gonna go ahead and cut this. - [Courtney] Do you save these people for later? - [Sherri] Yeah, who knows where they might go in later. And we also have this little thin strip, too. So we can cut this into a few more strips. This is already cut length-wise, but we'll cut it, I mean width-wise. We'll cut it the same length as all of our strips. And the reason we do that is that when you start to sew these together, you don't want short strips sewn to long strips, because then you end up not being able to use all of them. - [Courtney] Yeah, maximize your fabric. - [Sherri] Right. Okay, so now we have some of these. Let's go ahead and lemme iron this very quickly. - I love watching you this week because you really get into a flow where you're like, sewing, cutting, responding, ironing. - Yeah, strip piecing's really fun, 'cause it always comes out good, I think. So, let's it this into some more strips. - Okay. - Do you wanna try it? - Sure! (Sherri laughs) - Okay, all right. - [Courtney] All right. Not gonna cut my fingers. - [Sherri] Nope, just a good, firm, feel the energy coming right through the floor. - [Courtney] One more? - [Sherri] Yep. All right, very good. (Courtney laughs) Okay, and I'll trim this one up a little bit. - [Courtney] Okay. - [Sherri] All right, so we're getting more strips. We've got different widths. I don't know, what do you think about the colors? Do you think we could use one more color? - [Courtney] Let's add a new color, yeah, let's add a new color. - [Sherri] Yeah, okay. - [Courtney] A surprise color or picked color? - What is this? Anybody in the audience have anything to say about that? - Yeah, let's see. - Surprise,

or? - Surprise, or should I select it from the bag intentionally? Anybody have any ideas? - [Callie] All right, well, while we're waiting for folks to answer that, Laurie has a question. - Okay. - Okay. - [Callie] She's wondering, how wide are your seam allowances? - I just try to do a quarter-inch seam allowance, although it doesn't have to be exact, because, you know, it doesn't matter if it's exact. You just want it wide enough so that it doesn't unravel, and quarter-inch is good, but if it's a little less than a quarter-inch or a little more than a quarter-inch, no big deal. - And you mentioned when we were filming that if people's seams start to come apart, then they should use like a shorter stitch length to keep everything nice and tight? - Yep, yep. Once we cross-cut our strips, we can, you know, if you're finding that your seams are loosening, you can always tighten your stitch width. - Cool. - Or stitch length. - Yeah. - [Callie] All right, so. - Did people say surprise color or select it? - [Callie] Okay, so a lot of people are saying, most people are saying surprise, but we've got a yellow. Laurie Crom wants yellow. (Sherri laughs) - I don't know if I have a yellow. - [Callie] And Holly wants orange. - Oh, okay. Well, let's do surprise, since we got most saying surprise, and see what we get. - All right, 'cause I'm not sure I have a yellow or an orange in this bag, to be honest. - Oh, another red. - [Courtney] Another red. - [Sherri] Okay, well, we'll just, that's what we'll go with. We'll see what we get. - [Courtney] I almost said like a turquoise. - [Sherri] Do we have a yellow or an orange? Let's see. Can we get a yellow? - [Courtney] I don't know if I have a yellow or an orange in here. This is the closest to orange. - [Sherri] Ew. - [Courtney] Not bad. I don't have a yellow. - [Sherri] This is boring. - [Courtney] Callie, can you pass us a yellow? There's one right by your left there. - [Callie] Yeah? - [Sherri] All right. - [Courtney] Audience, audience wins. You get a yellow. - [Sherri] You get a yellow and a surprise, and the reason I was thinking is that. - [Callie] Oh, there's also orange. - [Sherri] Oh, there's an orange. Okay, I was thinking maybe we would put a little bit of yellow onto this red, how about that? So you see how I'm going to build it. I want them all the same length, so I'm gonna build my length a little bit on this. - [Courtney] So you just fill. So any time you come up with an obstacle, like this is too short, you just add to make it fit. - [Sherri] Yep, and that just adds to the interest. - [Courtney] I love that. You've mentioned this like, yes, and. So you're always like, agreeing and confirming and then adding something. - [Sherri] Right, and that supports your flow. As soon as you start saying yes, but, it's just like improv theater. You lose the energy. It becomes awkward. You get lost. You wanna always affirm and build on whatever comes up. And that's how you keep your flow. If there's something you really don't like, I don't recommend cutting out. I just recommend focusing on what you do like rather than what you don't like, and then just keep moving forward. 'Cause chances are, the part you didn't like earlier on is gonna be the part that you love after the whole piece is finished. - [Courtney] And it could change, right, like depending on the orientation of your quilt. - [Sherri] Exactly. Your feeling about it change a lot. Okay, all right. So I think we've got all of our strips. I don't think we need any more strips. - [Courtney] Okay. - [Sherri] So let's cut this into some strips. I'm gonna cut 'em into different lengths. I'll cut a couple skinny ones. Ooh, that's a really skinny one. Let's do one more really skinny, really skinny one. That's pretty skinny. I don't know if we can sew that or not. Okay, so, Courtney, what do you think? Should we do, one way we can do strips is we can, we can plan 'em, but I like to, or we can be spontaneous. Like I'm gonna do this one and this one. - [Courtney] I like spontaneous. - [Sherri] Do you? I like the random choice again. - [Courtney] Which one's that? - That's where you put it all in a bag, and you just pull it out and sew it any way it comes out. - All right, let's do it. We'll put it in the bag. - Okay, and we can take turns pulling out. - I love this. This is like crafting and a magic trick. - Okay, I'm gonna pull one out. You pull one out now. - Okay. - Ooh, see, now, that's not what I would normally choose, right, but that's what we got. - That's what we're gonna go with. - So let's do it. Okay, I will

change the buttons so they're in different directions, how about that? - Okay. - So, that's kind of like, did you notice when you pulled that out, I was kind of like, aw, man. I really wouldn't wanna sew these two wide ones together. I wanted a color in between 'em. But this is what's so great about random, is that it makes you hear your preferences really well. And knowing your preference is a big part of improv, because it's all about choice. Even when we're doing this random thing, I mean, the nice thing about the random thing it makes you hear your choices better. Like, it makes you hear your preferences, so you'll be better at choosing. Okay, I'm gonna pull one. Oh! (Sherri laughs) Another one, okay. You gonna pull one? - I'm afraid now. (Courtney laughs) - Oh, that's funny. - This fabric must feel really good, right? We keep pulling it. - Yeah, I know. I know, in an unconscious way, we can feel the difference of the texture probably. - [Courtney] But look, it has this little. - [Sherri] Oh, okay, well at least we've got that, right? - [Courtney] It's better than nothing. - [Sherri] We're reconstructing this. - [Courtney] So you just never say no. You just keep going with this. - [Sherri] Yeah. Well, you know what, you can say no if you want, but recognize that you're cheating the system. If you wanna cheat, that's okay. I mean, if you commit to being random, then if you decide you're not gonna be random, then that's okay, 'cause you can do anything you want with improv. But recognize, like, ah, this is my limit. I can't sew any more of these together in a row. I just can't do it. Because improv is also about self-discovery, you know, and knowing where your limits are and what you can take and what not, but I don't think it's so bad. Okay, it's my turn? - [Courtney] Yes. - [Sherri] Oh my gosh. I'm trying to feel around so I don't get one of those. That's a bit of cheating, but that's okay. All right, so let's keep going here. We got one finally that's different. Okay, you just pull 'em, and I'll sew 'em. - [Courtney] Okay, so just pull 'em out now. - [Sherri] Well, let's do, let's don't do 'em too quickly. - [Courtney] Okay, I pulled out one. - [Sherri] I've got a little bit of a, there we go. Okay, I'm gonna line 'em up from the top, and so it's okay if some are a little bit longer. But I'm trying to line 'em up on one edge, at least. - [Courtney] Gotcha. - [Sherri] Okay. And I also have the option of maybe flipping 'em around. I like it this way, though. - [Courtney] And you don't worry about these seams now that you're sewing over a pieced strip? - [Sherri] No, I just try to let 'em go in one direction, as much as I can. - [Courtney] Should I pull out another one? - Sure. Yep, let's just keep feeding 'em to me. - [Callie] All right, we have a question from Melissa. - Okay. - [Callie] Melissa is just joining us, and she wants to know, what are you making? - Hi, Melissa, welcome. I'm here with Sherri Lynn Wood, and Sherri Lynn Wood is a master improv quilter. She is also the author of *The Improv Handbook for Modern Quilters*. And we're doing this crazy, mystery, random strip piece patchwork demo. - [Sherri] Right, and so this patchwork, this strip piece thing can be put into a quilt at some point, made bigger, more. We only have a certain amount of time, so we don't know how far we'll get. But if you do this strip piecing at home, you could make bigger sheets. You could then re-cut it up to make like, the outside of a purse, or, you know, make the border on a pillowcase, or you know, you could use it for home sewing, decorative things. Basically, you're creating a piece of striped fabric. Okay, so, you know, I can see how I can orient this in different ways in terms of the, see, I like the other direction better, don't you? - [Courtney] But are we gonna cut this off eventually, or are we gonna fill? - [Sherri] Yeah, no, these were a lot shorter. So I don't know what we'll do. - [Courtney] You're gonna miss the brown. - [Sherri] I know. But we might still use it, and I actually like the way these two relate better, don't you? - [Courtney] That's cool, yeah. - [Sherri] So let's not worry about that right now. - [Courtney] Okay. - [Sherri] And now we're not getting any of those brown ones, are we, or the off-white ones? - [Courtney] Yeah, I know. - [Sherri] It's funny. Well, that's what random is. You never know what you're gonna get. I kinda like, though, when you get things. You know, it makes me do things that I wouldn't normally do. - [Courtney] That's the

point, right, of this improv process, is like, hearing what your preferences are, making choices in the moment, embracing the unexpected, and then working with it to move forward. - [Sherri] Right, exactly. And discovering new territory. All right, let's keep going. - [Courtney] I love to see how it changes. I love the skinny one right here. - [Sherri] Yeah, me too. Okay, I'm gonna go ahead and just keep flipping these. Oh, we got a button in there. - [Courtney] Oops, I pulled out two. - [Sherri] All right. Okay, let's do a couple more, and I don't know. Do you wanna keep just doing strips, or do you wanna create something with the strips? - [Courtney] I don't know. - [Sherri] We could, ooh, I like that. I like kind of flipping these in opposite directions when we get them. - [Courtney] That's cool. So do you do this practice always with a finished piece in mind? - [Sherri] No, not at all. In fact, sometimes, I'll just do the strip piecing just as a meditative way to warm up for more intense creative process, like, you know, if I'm working on a composition, I may just do a few strip piecing, a little bit of strip piecing, just to get my energy flowing again. - [Courtney] I love that. - [Sherri] I mean, get my energy going in the mornings or when I'm first starting. It can be very meditative. And then these pieced scraps can be used in compositions. - [Courtney] So they can become blocks that then can be used in other ways. - [Sherri] Yeah, they can be cut up. In fact, I was thinking maybe we should throw in some other elements to this. - [Courtney] Yeah, yes. What do you wanna do? - [Sherri] What do you think? - [Courtney] I need blue. - [Sherri] Should we do some squares? Should we add this to some squares? - [Courtney] Yeah, I think that's a great idea. - [Sherri] Okay, all right, you wanna use a blue? Which blue do you want? - [Courtney] Oh, boy. I like that one. - [Sherri] You like the dark blue. Okay, all right. So, should we do a large square or a small square? - [Courtney] Hmm, me, or the audience? - [Sherri] I don't know. Does the audience have any direction? - [Callie] All right, large or small, guys? - [Courtney] Let us know, large or small square. - [Sherri] Big scale or little scale? - [Courtney] I say little. - [Sherri] Little? - [Courtney] I don't know, Tim is also, the peanut gallery is not here. - [Sherri] Let's do one of both. - [Courtney] Okay, one of both. - [Sherri] Okay. Let's cut a big square. - [Courtney] So we're just freehand cutting squares. - [Sherri] Yeah. Let's do a big square. - [Callie] Yep, people are writing in now, large. - [Courtney] People want a big square. - [Callie] People want small too; it's tied now. - [Sherri] Okay, we'll do both. We'll do a large square with a small square. How about that? So did you see how I made that square? - [Courtney] Mmhmm. - [Sherri] Let's make a small one now. See how you can just fold the corner over? - [Courtney] And just cut. - [Sherri] How much time do we have? - [Courtney] We have time. We have some time. - [Courtney] I wanna make sure we get something finished before the end of the thing. All right, so now I'm gonna cut my strips. - [Courtney] Ooh. - So well, let's iron our strips first. One thing, when I have strips like this, I don't wanna iron until I at least have six to eight inches sewn. - Okay. - So we have that. Isn't that funny, how we, well, let's see what it looks like after we iron it. Now, sometimes, if my strips are pretty crisp, I'll sew in one direction. Sometimes, I sew light to dark, I mean iron light to dark. Sometimes I iron in one direction. But actually, a lot of times, I just go from the center out and mash 'em and let my seams go any way I want. With this shirt fabric, it shows up a little bit, but I'm not really concerned about perfection or the way things look. I'm more about the expression that I get, and when I allow my curves, when I allow my seams to go in any direction, sometimes I get curvier or more lyrical lines, especially if my lines that I've cut to begin with are a little bit curvy. So I just did that, and you see my seams are going all over the place. - It looks nice and flat, so we're good, right? - Yeah, it's pretty flat. Now, if you don't like that, though, you can iron all your seams in one direction. There's no one way of ironing. Okay, and we know that this part is a little bit, we'll go ahead and cut that off as a strip, okay. So we're gonna add these strips to our blocks, right? - [Courtney] Yeah. - [Sherri] So I say, let's start with our, let's start with

our small strip, small block, and let's just add some strips to it. I'm going to, well, we could, you know, do the thing where we do kind of like a log cabin thing. Let's do that on one side with these small strips. - [Courtney] Okay, so you're starting with the piece we cut off to the small block. - [Sherri] Yeah, I'm gonna add that to the small square. - [Courtney] So the idea of flexible pattern making, we added the squares and the new color because we were getting bored with what we had, right? - [Sherri] Yeah. - [Courtney] So it expands our parameters. - [Sherri] Right. We wanna kind of get some new colors going in there, right? - [Courtney] Cool, yeah. - [Sherri] And so now we can decide where we wanna add the rest of our squares. Let's, you know, it's just a matter of choice and preference. - [Courtney] Mmhmm, and commitment, you said, right? - [Sherri] And commitment, right? I mean, I could just go around in a circle. You know, I can put this. I mean, when you put it there, it just looks like, you know, that's kind of a solid fabric there. So, I'm thinking, just to do something different, I'm thinking I'm gonna do this this way. - [Courtney] Okay. - [Sherri] I don't know why. - [Courtney] It's the intuition. - [Sherri] I'm just starting somewhere, right. And I think we'll end up cutting that, but we'll just go ahead and sew it onto here. Okay, now let's see how this lines up with our big square. We can add our big square like this, right? - [Courtney] Ooh, I like this. This is a bleed? - [Sherri] Yeah, it bleeds into the big square, and we get the stripes. I'm gonna go ahead and cut this right here. - [Courtney] Ooh, that's exciting. This is the most exciting thing we've done. - [Sherri] Okay, so this is kinda nice, because we don't want to have, you know, I can cut this off here and sew it, or I can decide, do I wanna put some more strips here before I sew this? - [Courtney] Mmhmm. - [Sherri] What do you think, folks? So, my two choices are, and improv's all about choices. - [Courtney] I love this 'cause now there's just a little bit of yellow. I love that. - [Sherri] Right, there's a little bit of yellow here. Now we could just sew these two, cut this off, and then go from there. - [Courtney] Yes. - [Sherri] Okay, the other option, though, instead of cutting off, you never wanna, or I never want to just sew this on here, because then I have a partial seam, and that's a big pain to deal with. So, another thing I could do is if I wanna keep my block as long as this, I can add some strips to this and then sew this seam. - [Courtney] Mmhmm, mmhmm. - [Sherri] And I could do it in either direction. I could do it, this kind of looks cool. - [Courtney] That's cool too, yeah. - Or we could just sew it and then cut it. So, I'll let the audience decide. Or Courtney. - What's the fearless answer? For me, I feel like, okay, I like just this, 'cause that feels interesting but kind of safe. Am I being too safe, is that why? - [Sherri] Well, I mean, I mean, I guess to me, it's kind of fun to see, I kind of like. - [Courtney] This is interesting, how this changes. - [Sherri] Yeah, yeah. And the thing that I kind of like about this is we're gonna get another strip out here, and I kinda like how this kinda bleeds into this. - [Courtney] Oh, yeah. - [Sherri] Kind of like a. - [Courtney] It's like little steps coming down. Cool. - [Sherri] Yeah, you know, if you cut here, then you've gotta do, then you start getting into more of a typical log cabin situation. - [Courtney] So then, do we need to fill this space? - [Sherri] We could, but I think, you know, we could. We could take another square and fill that space and then we could have an order of sewing. Yeah, you wanna try that? We can actually fill in. We could fill in with another blue. Ooh, what do you think about this pink? That's pretty intense, I don't know. - [Courtney] Oh, my gosh. - [Sherri] That's maybe too much. - [Callie] Holly says she likes all of the pieces together as one big piece. She's liking the look of it. - [Sherri] Yeah, so keeping it as a whole thing. - [Courtney] Holly's loving it all. - [Courtney] What about the gray? - [Sherri] The gray, I think the gray feels a little bit. - [Courtney] Too dark? - [Sherri] Let's look at the rest of the blue again. What about the blue? I kind of like keeping with the blue. - [Courtney] It's feeling very nautical. It's like a flag. - [Sherri] So we wanna mix that up, huh? - [Courtney] Yeah, I like that. - [Sherri] You like the light blue? - [Courtney] Yeah. Do you like that? - [Sherri] Yeah, I like the light

blue. Let's see, what other options? We're auditioning things. - [Callie] You have a couple of votes for yellow. - [Courtney] Oh, yellow, we haven't tried the yellow. - [Sherri] Oh, yeah, we got the yellow here. - [Courtney] What about the brown? I love this brown color. - [Sherri] Oh, right, we got the brown too. - [Courtney] So this is, okay, so how do you not feel overwhelmed when you have so many choices? - [Sherri] I know. - Do you just commit and move forward? - At some point, you gotta commit and move forward. - Okay, let's do brown. - Okay. You wanna do brown? - Do you wanna do ye