



FROM THE PRESIDENT

Margaret Fisher

My term as president ends in May and this is my last newsletter article as president. It has been an amazing two years! Thank you to the all the Board members, Committee Chairs, and advisors who have worked with me during that time. It has been fun, interesting, challenging and rewarding. I've enjoyed working with so many talented people and interacting with lots of Guild members. So I say goodbye as your President. But I assure you I am not going anywhere. You will still see me at meetings, at a workshop or two, and maybe in a Study Group.

I want to let you know that the Guild will soon have a new website which will centralize all Guild information. It will have many new and helpful features including a Members Only section where Guild members will be able to renew their memberships, sign up for workshops, and view the newsletter. Please see the article on page 3 for more information. I want to express thanks and appreciation to Lisa Walsh and Laritza Rodriguez who have spent a tremendous amount of time and energy to make this happen. (In May, Lisa will become the Website Committee Chair.) Thanks also to Dolly Perkins, Cathy Irish and Rhonda Brodbeck who have helped with the transition from the old to the new site. When you have a chance to see and explore the new website, I'm sure you will join me in thanking all of them for their efforts.

We have two great programs for May and June:

The May speaker is Dianne Koppisch Hricko, a printmaker/painter who also works with dyes on silk, wool, and paper. She employs deconstructed silk screening, direct painting, shibori, and discharge to produce works that are often translucent, layered, and may include fusing and stitching. In her presentation, Dianne will discuss how and where she searches for inspiration, illustrating the importance of the elements and principles of art.

In June, Joan Griffin will discuss her career as a fiber artist devoted to 37 years of exploring tapestry making. Joan will discuss her work, emphasizing what makes a design translate to tapestry. Joan will be showing many examples of tapestries. As you will recall, Joan was originally scheduled to be at the January meeting, but that meeting was cancelled due to a forecast of inclement weather. We are very happy to have Joan joining us in June.

Please remember, there are no Guild Meetings in July and August. The September meeting will be at our usual location, Saint James Episcopal Church.

Very best wishes to all of you for a great summer full of wonderful fiber art experiences!

DETAILS ON UPCOMING WORKSHOPS

These workshops require registration. To register, go to the website. ([Workshops](#)).

2016-2017 MEETINGS

St. James Episcopal Church
11815 Seven Locks Rd.

Potomac, Maryland

10 am - Meeting & Program

12:00 noon - Social Hour/library is open

1-4 pm - Mini-Workshop

May 13, 2017 - My Search for Beauty and the Perfect Stir-Fry

Jun 10, 2017 - Tapestry-A Journey
(Rescheduled from January)

May 13, 2017 Itajime Shibori: Fold and Clamp with Dianne Koppisch Hricko. Mini-Workshop (3 Hours): Sample Itajime an ancient Japanese dyeing technique that employs shaped resists. Using modern clamps and tools, learn to fold, clamp, dye, and repeat to build luscious layers of color with acid dyes on silk. All experience levels welcome.

May 14-16, and May 18-20, 2017 Conquering Complements/Luscious Layers with Dianne Koppisch Hricko. Workshop (3 Days - offered twice): Build depth and intensity in your images through this exploration of hue, intensity, and value. Using MX dyes on silk, explore color mixing, build multiple color palettes, and learn how complementary colors can activate or neutralize color schemes. Learn to build visual texture as well with deconstructed silk screen, photo silk screen, and Thermofax screens. All experience levels welcome. To learn more about Dianne visit <http://www.dkoppisch.com/>

Jun 10, 2017 Try It - You Might Like Tapestry! with Joan Griffin. Mini-Workshop (3 Hours): A fun approach to creating a small tapestry in just 3 hours! Sample a creative approach to tapestry weaving by using a pre-warped loom and learning just a few rules. Several different types of looms will be available for use. Workshop targeted for beginners. Learn more about Joan at her website: <http://joangriffintapestry.com/>

AT THE PFA GALLERY

Cheryl Roesel

The Gallery's new juried show *Flora and Fauna* opens May 23 closing on June 25, 2017. For this show, the artists look for inspiration from the living world of plants and animals: extant or extinct, real or imagined, from the microscopic to the charismatic megafloora and megafauna. This show will highlight the work of artists Jeanne Bohlen, Floris Flam, and Mickey Kunkle.

Jeanne Bohlen has a passion for the fiber arts, with ecoprinting, knitting, tapestry weaving, dyeing, and spinning being her current areas of interest.



Her favorite part of ecoprinting

is the sense of discovery that accompanies unwrapping the bundle and seeing the shapes and colors that have been imprinted on the cloth. When weaving, knitting, and dyeing it is color that she find most exciting, and when spinning, it

is the feel of the fiber as it moves through her hands.

Floris Flam is a quilter and dyer. Her wall hangings are inspired by the geometry of the world around her. Her work is abstract but often suggests architecture, influenced both by her having grown up in New York City and by her travels. She loves color, visual texture, and spatial ambiguity. She works intuitively and interactively, generally starting from a palette of colors rather than from a sketch. Her pieces are machine quilted using a wide range of thread colors to add texture, reinforce the composition, and provide a further layer of interest.



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Librarian	Carla X. Gladstone
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Immediate Past President

Eileen Doughty

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Janda Grant	Laura Sergovic
Hospitality	Annalisa Leonessa
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Peggy Greenwood
Creative Crafts Council (CCC)
Betty Ford
Handweavers Guild of America (HGA)
Janet Stollnitz
Mid-Atlantic Fiber Association (MAFA)
Carolyn Hamm

Mickey Kunkle is a jewelry artist who likes to use materials in a nontraditional way. She is influenced by color and geometric shapes, and those direct many of her designs. Having tried many different techniques and mediums, she always returns to fiber or fiber-related techniques for most of her work.



Located in the Torpedo Factory Art Center, 105 North Union Street, Studio 29, Alexandria, VA 22314. Hours: 10:00 am to 5:00 pm daily and weekends, and 10:00 am to 9:00 pm on the second Thursday of each month. Admission is free. **Editor's note: the pieces shown may not be in the Flora and Fauna show but represent the artists' work.**

FRESH NEW WEBSITE!

Lisa Walsh

As most of you now know, we have been making some techie changes to our Guild – most recently the move away from the future-uncertain and user-unfriendly Yahoo to the more cohesive Mailman. Next, we are on the verge of publishing our spanking new website! This has been a team effort between me, Laritza Rodriguez, Dolly Perkins, Cathy Irish and recently Rhonda Brodbeck.

You may ask, “Why do we need a new website?” – good question! Besides upgrading to a more robust and aesthetically streamlined platform, the bigger reason was related to Workshop sign-ups; both on the user (you) side, as well as the Guild’s administrative (registrar) side. Our current process involved updating various spreadsheets that frustrated our registrars and were prone to error.

The new website will have a Members-Only side that will include Workshop Registration with Add to Cart functionality. You will be able to see what workshops you are signed up for and, more important; our volunteer registrar will have a much more user-friendly way of keeping track of registrations.

Many thanks, to those of you who have submitted photos of your work and processes. Please keep the images coming – as website updates will be continual.

We’re hoping to publish the website within the next few days. Shortly after, you will be receiving an email related to your Login Credentials and accessing the Members-Only side of the website.

IMPORTANT: When you receive that email, we strongly suggest that you become familiar with the Members-Only portion of the website **BEFORE** the new season is published and you are trying to register. As you know, many workshops fill up **FAST** and you don’t want “technical difficulties” to thwart your Workshop Registration.

Please send any questions regarding this to me at lwalsh@solarsaves.net.

FIBER EVENTS

Montgomery History continues to conduct “**Afternoon with the Curator**” events every Thursday afternoon. Boxes from the textile collection are opened and visitors get to watch the process and see the collection first hand. It is lots of fun. You will get a chance to see textiles that have never been on display, including wedding gowns, 19th century dresses, military uniforms, and embroidered household linens. For more information, email Liz Lay, the curator at ELay@MontgomeryHistory.org. Montgomery History is at Beall Dawson House, 103 West Montgomery Avenue, Rockville, MD.



Diane Mularz has two pieces accepted into the **2017 National Juried Exhibit at the Delaplaine**, Frederick, MD, running May 6 - June 18, 2017. The piece on the left is Entangled and the one at right is Glistening Forest.



The 70th anniversary of the **Make It With Wool** competition returns to Virginia in 2017. Begun in 1947, this annual youth-centered competition (there are adult categories too) promotes the beauty and versatility of wool

fabrics, yarns, and fibers. It is sponsored by the American Wool Council, the American Sheep Industry, and American Sheep Industry Women. Virginia's state competition will be on Saturday, September 23, 2017, at the Shenandoah Valley Fiber Festival in Berryville. For more information visit their Facebook page.

<https://www.facebook.com/groups/637915113038685/> (See also the related Outreach request below)

Shelley Jones is participating in two Teapot shows. Morgan Contemporary Glass Gallery in Pittsburgh, PA runs from April 7 to June 10 and has teapots from a variety of mediums. She has two felted teapots in this show. Her Lichen the Tea is shown at left. For information about the gallery, visit:

http://morganglassgallery.com/shows/teapots11_17.html

In addition, Cedar Creek Gallery, in Creedmoor, NC has an upcoming teapot show from May 19 to September 5. Shelley has one felted teapot in this show called Brewso. There are over a 100 artists working in various mediums with all variations on the teapot.



FROM THE LIBRARIAN

Carla Gladstone

The following passage is from guest author Diane Mularz:

“Jan Beaney and Jean Littlejohn, known as Double Trouble are world renowned fiber artists most recognized for their effective use of stitchery in their compositions. They are prolific writers who have published more than 70 works both jointly and individually. Both artists are members of the prestigious British-based 62 Group, a select organization of textile artists who “aim to incorporate and challenge the boundaries of textile practice through an ambitious and innovative annual program of exhibitions”.

I recently requested that the guild acquire some of their publications. The library now owns four of their titles.

I hope you find these new resources a great addition to the library and I'm hoping to get first dibs on checking one or two out since I can't afford to buy all of them! While the library does not purchase other media holdings I also highly recommend their DVDs. The richness of content never grows old; I have watched them repeatedly and get inspired over and over again. For more information about these fiber artists see the following links:

<http://doubletrouble-ent.com/>

<http://www.textileartist.org/jan-beaney-and-jean-littlejohn-interview/>

<http://www.62group.org.uk/artist/jan-beaney/>

<http://www.62group.org.uk/artist/jean-littlejohn/> “

Diane, thank you for your recommendations and contribution! Here are the four by Beaney and Littlejohn along with some of the many other books added to the library this spring.

Embroidery/Stitchery

Stitch Magic, Creative Embroidery, Stitch Rhythms and Patterns, and Stitchscapes by Jan Beaney and Jean Littlejohn take an expansive view of embroidery: to them a sewing needle is as much an artistic tool as a pencil, a pastel stick, or a paintbrush. They use a huge variety of things as “thread”, including traditional embroidery threads, fuzzy or lumpy wools, metallics, beads, and fabric strips. *Stitch Magic* and *Creative Embroidery* describe numerous techniques and approaches to creating an embroidery work. *Stitch Rhythms and Patterns, and Stitchscapes* show how the sources of inspiration became transformed into their elaborate, highly-textured artworks.



Historical Textiles

The Warp-Weighted Loom, by Hildur Hákonardóttir, Elizabeth Johnston, and Marta Kløve Juuhl. Ancient Greek vase paintings and numerous archeological findings testify to the weaving technique of tensioning a warp by suspending bundles of warp threads from a beam and tying each bundle to a stone or pottery weight.

Treadle looms and two-beam tapestry looms superseded warp-weighting in most of Europe during the medieval period, but the technique endured in Iceland, Shetland, and parts of Scandinavia until the mid-twentieth century. The authors of *The Warp-Weighted Loom* explore the history of the technique and give instructions for building your own warp-weighted loom. The book contains beautiful illustrations of textiles, historical artifacts, and landscapes.

Handwoven Tape: Understanding and Weaving Early American and Contemporary Tape, by Susan Faulkner Weaver. There has always been a need for cloth straps and tapes, and by the American colonial period, a variety of looms were available for weaving them. *Handwoven Tape* illustrates floor tape looms as well as rigid-heddle frames. The book discusses the materials used for woven tape and gives instructions for weaving tapes using historical patterns. This book should be particularly interesting to re-enactors.



Weaving

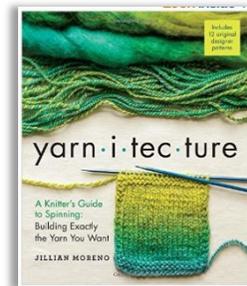
The Ashford Book of Rigid Heddle Weaving, by Rowena Hart explores the capabilities of the modern rigid-heddle loom. Hart begins with directions for warping and plain weave, and goes on to consider tapestry, pile weaving, and leno. She shows how to do woven shibori and examines the effects of using threads of different weights. The book concludes with an introduction to two-heddle weaving.



Bateman Weaves, The Missing Monograph, by Linda Tilson Davis. *Bateman Weaves* examines the weaving of the same Dr. Bateman whose work was the subject of *Weaving Innovations* from the Bateman Collection. The latter volume, by Robin Spady, Nancy A. Tracy, and Marjorie Fiddler, was added to the library last year. Dr. Bateman was a chemist who became fascinated by weaving and created many original weaving drafts in the 1940s and 50s. Davis studied some of his threading systems in detail and describes them with very clear diagrams. The original monographs about the Bateman Collection were all in black-and-white, and the use of color in Davis's book is a very welcome addition.

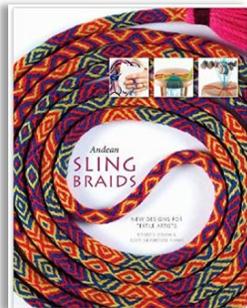
Spinning

Yarn-i-tec-ture by Jillian Moreno. Despite the dreadful title, this is a serious book considering the variables under the spinner's control that determine the characteristics of the resulting yarn. Fiber type and preparation method, spinning, plying, and finishing techniques all contribute in different ways to create different types of yarn. Moreno examines each variable systematically and includes a detailed discussion of the options when spinning from variegated fiber chains and batts.



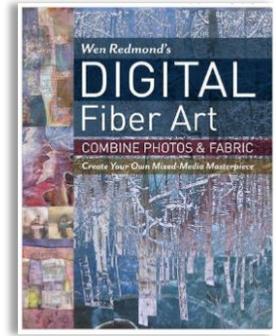
Braiding

Andean Sling Braids, by Rodrick Owen and Terry Newhouse Flynn. Andean sling braids are very complex textile structures that were made traditionally with no equipment besides the braider's hands. Although there is a monograph in English describing the traditional braid construction (*Bolivian Tubular Edging & Andean Crossed-Warp Techniques* by Adele Cahlander, also in our library), it is very challenging to follow. Owen and Flynn have developed techniques to create these fascinating braids using a marudai or a kumihimo disk. What makes these braids special is that they have two layers: the visible surface and a core of threads hidden by the outer braid. At certain places along the braid, some of the surface threads are moved to the interior and the same number of core threads are moved to the exterior. This thread exchange allows the use of different colors at different places in the braid, but the surface remains smooth and the braid diameter remains constant. Owen and Flynn assume no previous knowledge of braiding and give a detailed tutorial on getting started before describing the special techniques used for manipulating the core threads. The book includes the woodworking plans for building the equipment to use these techniques with a marudai. This book has been in the making for many years and is a welcome addition to our braiding collection.



Surface Design

Digital Fiber Art, by Wen Redmond. This book discusses applying digital imagery to fabric. Fabric can be chemically treated to go through ink-jet printers, or specially-prepared papers can be printed and used to apply digital images to fabrics. Redmond shows the effects of different inks, paints and application methods. The book is broad rather than deep: an overview of the possibilities when photography is combined with surface design techniques.



Bonus Book

Color: A workshop for artists and designers, Second Edition, by David Hornung. David Hornung was the speaker for our April program. He was disappointed to find that we had only the first edition of his book, and when he went home after his workshop, sent us a copy of the second edition as a gift to the guild. In this book Hornung distills the workshops he has taught for many years, helping the student to perceive, identify, and work with color.

FIBER TIDBITS

Diane Mularz



On a recent visit to Staunton, VA., I came across the shop "Artful Gifts" owned by Lisa Moskowitz, a guild member and former Conant Grant winner. If you are in the area, stop by and see her lovely and quirky shop (Photo at left).

Susan J. Thomas (obituary from the NY Times)



Magdalena Abakanowicz, a Polish sculptor who transformed sisal and burlap into brooding forms that evoked the weight of political oppression, the desperation of the individual and the sufferings of the natural world, died recently in Warsaw. She was 86. She once described her sculpture as "a search for organic mysteries". This work *Backs* shows 80 torsos hunched over in prayer or perhaps obedience which typifies the ambiguity in her work.

Magdalena Abakanowicz, a Polish sculptor who transformed sisal and burlap into brooding forms that evoked the weight of political oppression, the desperation of the

MORE THAN JUST A HAT

Val Hildebrand

Jan Wutkowski's presentation on the intriguing world of hats and what goes into designing and making them was the topic of the March meeting. Jan told us about hats as fashion, as craft, and as art. As fashion, I was surprised to learn that hats are an important part of horse racing culture in Australia, drawing as much attention as the horses. The confection at right was a winning entry at the Melbourne Cup, in the Fashion on the Field event. Hats are so popular in the Australian racing circle that 14 of the top 15 designers are Aussies.



Philip Treacy, one of the top hat designers is based in London, however. He is known as the King of Millinery for his exotic designs using flowers and feathers. One of his recent, more sedate, pieces is shown at left. He designs all of his own hat blocks and has them hand carved by woodcarvers in Paris. He is renowned for creating extraordinary hat shapes.

Recently, the Victoria and Albert Museum had an exhibit of his many wonderfully wild carved blocks. A small sample of them is shown at right.



Another London based designer, Bridget Bailey is known for quirky designs such as the green pea head band at right and this wire and bead dazzler on the left.

Jan left us with another tidbit: a milliner makes only women's hats while it's the hatter who makes hats for men. I knew there was another reason the hatter was mad. In addition to using different materials, each discipline uses different processes and techniques as well.



For more information on the hats of these designers, visit <http://www.philipptreacy.co.uk/> or <http://baileytomlin.com/>

SOME THOUGHTS ABOUT OUTREACH

Elizabeth Cowley

Often we think that sharing our enthusiasm for a fiber art involves complicated planning of an event and coordination of many volunteers. But sometimes "outreach" can be as easy as striking up a conversation while crocheting on a bus. Guild member Norma Taber has tips on how to share your love of a fiber art.

1. Be open and welcoming to all who are interested in your fiber art, whether or not they "fit in" with your existing group or match the typical demographic for fiber folks.
2. Focus on what you are passionate about. For example, you will have more energy for a charity project — and win others to the project — if it uses your fiber skills and interests.
3. Find groups that share your passion. If you can't find one, start one, either locally or on line.
4. Look for opportunities to talk about your fiber passions informally: at community events, with people you meet at local yarn shops, on public transportation, or in your doctor's waiting room. To make these conversations easier:
 - a. Know in advance what you want to tell interested listeners, whether about a meet-up group, a Rav forum, or the Guild.
 - b. If you're part of a local group, make up a card to hand out with the details of the meet-ups.
 - c. Keep an extra Guild brochure in your project bag to give away.
5. Be careful not to overcommit! That dilutes your efforts.

CREATIVE CRAFT COUNCIL'S 2017 EXHIBIT

Val Hildebrand



Several Guild members have work in the 31st Biennial Exhibit of the Creative Crafts Council now showing at the Mansion at Strathmore through May 21, 2017. This exhibit presents some of the region's top work in wood, glass, clay, metal, fiber and more. There are some incredible pieces in the show and it should not be missed. Plus, the Guild sponsors an award for an innovative piece of fiber art. This year's winner is **Land Use** by *Ruan Robinson*.

For a peek at other winners visit:

<http://www.creativecraftscouncil.org/2017-biennial.html>

SINCE LAST WE MET

Ms. Editor

Here are a few of the many show and share items from the April and May meetings. Sigh, there were so many lovely works it was impossible to capture them all. However Ms. Editor will try to feature something different every month even though your creativity taxes her rudimentary photography skills.

Paige Garber

Felted Hand Puppets



Cathy Berger

Color Study Quilt



Norma Tabor

Crocheted hat and vest

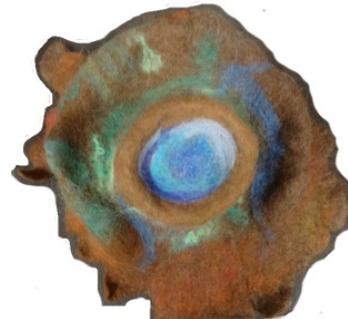
These were made for Wool-Aid, a community of knitters and crocheters who create warm woolen clothing for children ages 8-16 who live in the coldest climates and have the least access to resources. This includes places such as Nepal, Syria, Afghanistan, and Mongolia. In 2015 Wool-Aid sent 7,167 items to children around the world. For more information visit www.wool-aid.org.



Kendra Bittman

Nebula

Based on the Helix Nebula photo from the last newsletter, Kendra created her own version of the nebula in layers of swirling colored felt.



OUTREACH OPPORTUNITY

Martha Polkey, state coordinator for *Make it with Wool* says that help is always welcome from Guild members in the following areas: encouraging youth to participate (helping spread the word), providing mentoring and teaching skills to young fiber/fabric artists, donating time as a judge or other event help. If you are interested in helping with this opportunity please contact the organizer directly at 703-727-5604, mp@budiansky.com. (See Fiber Events above for details.)

MEMBERSHIP

If you know someone who would like to join our guild, please invite them to a meeting or refer them to our website, <http://www.potomacfiberartsguild.org/guild>. For answers to membership questions contact membership@potomacfiberartsguild.org

OUTREACH

Our Guild promotes excellence in design and fine craftsmanship in the fiber arts. Part of that mission is to provide educational opportunities to the general public to promote a better appreciation of the fiber arts. Contact outreach@potomacfiberartsguild.org with your ideas and suggestions. We like to feature these Community Outreach opportunities in the newsletter, so please also send information and especially photos of your participation to newsletter@potomacfiberartsguild.org.

HOSPITALITY

Annalisa Leonessa and Teresa Zotikos of the Hospitality Committee thank those who have brought treats for past meetings. As a reminder, members with last names starting with odd numbered letters, bring finger food to share for the **May** meeting (odd numbered month). The even numbered letters are on for **June**.

NEWSLETTER

The Newsletter is posted to the PFAG website and is accessible via the link in the email sent to Mailman subscribed members. To access the current issue of the newsletter, click the emailed link. Soon you will also be able to view it by logging in to the Members area at our new website. Newsletters are published just prior to the meeting month of the current issue. Send your fiber experiences, workshop impressions and more. Email the editor at newsletter@potomacfiberartsguild.org.

POTOMAC FIBER ARTS GALLERY

The Potomac Fiber Arts Gallery at the Torpedo Factory in Alexandria, VA is located diagonally across from the Café in studio 29. We invite new members from the guild to display their art. Please contact Lynda Prioleau matlyndsgn@aol.com for information and an appointment to be juried.

INCLEMENT WEATHER POLICY

In the event of a severe weather emergency affecting a PFAG monthly meeting, program or workshop (mini and extended), the Guild will follow the closing guidelines issued by Montgomery County Government for events involving Community Use of Public Facilities (CUPF). (Please note this is not Montgomery County Public Schools). If severe weather threatens, please visit the CUPF Emergency Closing Information website listed below.

<http://montgomerycountymd.gov/cupf/info-cupf/emergency.html>

If CUPF facilities are closed and/or events are cancelled or delayed, PFAG events will be cancelled. If time and circumstances allow, notices may also be posted to the Yahoo listserv, on the PFAG Facebook and the PFAG home page. Note, however, that these notices may be considerably delayed.

As with any endeavor, members should be guided by their own better judgement in deciding whether to venture out in difficult weather.

INSPIRATION CORNER

Val Hildebrand

This month's inspiration comes from the Creative Crafts Council Exhibit. I continue to be intrigued by pieces done in media other than fiber that look like fiber: these pieces caught my eye. One is glass, three are clay/ceramic. All evocative of fabric or fiber in vastly different ways.

