



Newsletter

Established 1945

Guild Meetings

Guild meetings are held in person, recorded, and posted for members.

St. James Episcopal Church
11815 Seven Locks Road
Potomac, MD 20854

Library	9:30 am
Business meeting	10:00 am
Program	10:30 am

Programs

March 14, 2026

Member Talks

Janice Knausenberger:
Kenyan Textiles

April 11, 2026

Chesapeake Fibershed

Harvesting Local Hues: Unveiling
the Chesapeake Fibershed's
Journey in Revitalizing Our
Textile Heritage

From the President

Joanne Seyl

Welcome to March and all the things it brings: the start of Daylight Savings Time and, hopefully, warmer weather and no more snow! I, for one, am ready for flowers and more time outdoors.

Since I know it's on everyone's mind, I wanted to give you an update on our studio space at Artists & Makers. As you know, the Board originally decided that we could not continue the lease after the end of this guild year for financial reasons. However, as mentioned at the last guild meeting, the landlord contacted us with a proposal to reduce our rent and allow us to maintain our relationship with Artists & Makers. After lots of discussions over the past two weeks, I'm VERY happy to announce that the Board voted to continue/extend the lease through the end of June, 2027. This will allow our workshops and study group meetings to continue at the studio and also allow members to continue to rent the space. Please know that this doesn't come without some changes to the space and the terms/conditions of our rental agreement. We feel confident even with these changes that this is still a wonderful opportunity for the guild! We are still working through the terms/conditions of the lease and we will be providing more updates at our meeting and through an email to our membership.

Now, on to the next line of business – volunteering. The end of the guild year in the next few months, it's time for another election. We are actively looking for nominations/volunteers to fill the roles of President, Vice President, and Recording Secretary. And we are forming a new Programs team and need members to participate in lining up speakers, coordinating workshops, and helping to make the 2026-2027 guild year a great one. I know I say it frequently, but this guild would not be what it is today – 450 members strong – without people volunteering and stepping into these roles. So, if you are interested in filling any of these roles, please reach out to me. We can't run the guild without your support.

And finally, due to circumstances beyond the artist's control, we will not be having the scheduled presentation and workshops for March. Instead, one of our members, Janice Knausenberger, will present textiles in Kenya. Janice lived in Kenya for many years where she started a basket weaving cooperative. There will also be updates about the studio, Handwork 2026, and more! And we promise a great study group presentation. It's a day not to miss! You also won't want to miss our April presentation from the folks at the Chesapeake Fibershed!!

I want you all to know how much I value all of you in this guild. It's wonderful to be a part of such a creative, supportive, and nurturing group of people!

~ Jo

Studio Space & Guild Workshops

The PFAG Studio is in the [Artists & Makers](#) space at 11810 Parklawn Drive, Suite 204, Rockville, MD. The Guild's entrance and parking is at the rear of the building.

The studio will host most guild extended workshops, study groups, Member's Making meet-ups, and First Friday sales and exhibitions. To express interest in selling or displaying work at First Friday, [use this form](#).

For a fee, Guild members may also rent the studio or host a workshop. The studio schedule and bookings are [available online](#) through the Guild's members only login area.

Other questions? Contact Liesel at studiospace@potomacfiberartsguild.org

Engagement

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. Send your ideas and suggestions to outreach@potomacfiberartsguild.org

We like to feature these community outreach opportunities in our newsletter, so please also send information and photos of your participation to newsletter@potomacfiberartsguild.org

Financial support, through a mini-grant, is available to members to help fund outreach projects.



A Common Thread by Lisa Rivoir

*A material meditation, employing a rigorously edited select set of materials that create tension and balance in their interplay. Recently received an **honorable mention for best in show** from Merged 4: A Juried National Exhibition of Collage and Assemblage at the D'Art Center in Norfolk VA.*

Moonrise by Lisa Rivoir

Wool roving and a range of natural and recycled material fibers reflect the warm glow of the autumn mountains at night, ethereal and inviting. Recently featured in Nocturne: Artworks Exploring the Night at the Abingdon Art Center in Jenkintown, PA.



From the Librarian

Becky Dahlman

Do you ever look through our library and wonder where on earth to begin if you're interested in getting started with a craft? Would you like some suggestions from people with experience in that technique? I'm going to start with some suggestions of library books for beginning weavers, since that's what I know the most about.

I invite other guild members to submit similar lists for other topics to me (librarian@potomacfiberartsguild.org) for future newsletters!

Get Started Weaving ...

One simple, relatively low-cost entry point to weaving is to start weaving bands with a backstrap setup.

- [Norwegian Pickup Bandweaving](#), by Heather Torgenrud, is a great book which can get you started with a small floating heddle and a backstrap. It contains a lot of patterns for Scandinavian-style designs.

For simpler weaving, with slightly more equipment, you can try weaving on an inkle loom.

- [The Weaver's Inkle Pattern Directory: 400 Warp-Faced Weaves](#), by Anne Dixon, explains how to set up an inkle loom and provides brief directions on weaving bands in a number of different styles.
- Once you know how to warp an inkle loom, [In Celebration of Plain Weave](#), by Annie MacHale, is a great resource for designing patterns

Social Media

The Guild's social media accounts help spread the word about the work we do, the classes we teach, and fiber art events in our community. Please submit photos and information to share your own work or provide information about a show or class you are teaching. With over 600 followers on Facebook and 175 on Instagram, we can help get the word out.

[Just use this link](#) - you will need to supply some photos and basic information and we can take it from there.



www.facebook.com/PotomacFiberArtsGuild



www.instagram.com/potomacfiberartsguild

Membership

If you know someone who would like to join our Guild, please invite them to a meeting or refer them to our website, www.potomacfiberartsguild.org.

For answers to membership questions, please email membership@potomacfiberartsguild.org

just by arranging colors on plain-weave bands, with lots of gorgeous examples in different widths.

Another entry point to weaving for many people is using a rigid heddle loom.

- [Hands On Rigid Heddle Weaving](#), by Betty Linn Davenport, is a great starter book on rigid heddle weaving, covering the basics and including a number of projects to get you started.
- [Inventive Weaving on a Little Loom](#), by Syne Mitchell, will get you started with the basics of using a rigid heddle loom, but then goes on to explain all sorts of variations you can do to produce more complicated fabrics. It's a book I have kept in my personal library, even though I don't own a rigid heddle loom anymore, because it describes so many interesting techniques.

If you have access to a shaft loom, either a table or floor loom, then one or more of the following books would be useful.

- [Learning to Weave](#), by Deborah Chandler, is a classic learn-to-weave book that covers all of the basics of planning a project, winding a warp, setting up your loom, and solving common problems. A good starting resource.
- [The Big Book of Weaving](#), by Laila Lundell, is a fantastic book on getting started if you have a countermarch or counterbalance loom. Translated from the original Swedish, this is a classic on the Scandinavian style of weaving.
- [Next Steps in Weaving](#), by Patti Graver, focuses on more in-depth knowledge on common weave structures. Suitable for those who know how to warp a loom, this book explains several weave structures in detail (twill, overshot, summer & winter, lace), with educational samplers you can weave as well as finished projects in each structure. It's a great way to really understand some of these basic structures.

Please visit the library to ask about any of these books at the next meeting, if you are interested!

~ Becky



53rd Annual
Maryland Sheep & Wool Festival

May 2 & 3, 2026
 Howard County Fairgrounds
sheepandwool.org



Silk Scarf by Deborah DeBernard

60/2 silk in a two block twill. The variegated yarn in the warp is handspun sari silk.

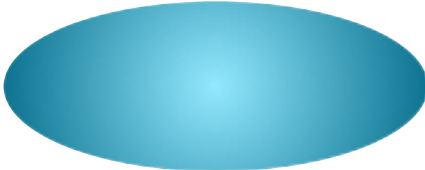
A Study of Sumptuous Fabrics by Deborah DeBernard

I published a two-part article in the most recent issue of Complex Weaver Journal, number 136. The main article is "A Study of Sumptuous Fabrics." The second part is a Post Script. The online edition is available now with the physical copy coming out in March 2026.

YOUR CREATION HERE!!

SEND PICTURES TO

newsletter@potomacfiberartsguild.org



Wonderful Fiber by Guild Member
Brief description of fiber art used, medium, finished size, etc. (up to 70 characters)

Textiles & Tea

From the Handweavers Guild of America website: Each week the Handweavers Guild of America, Inc. (HGA) hosts *Textiles & Tea*, a conversation with some of the most respected fiber artists in the field today. A 45-minute discussion focuses on their artwork and creative journey. At the end, 15 minutes are allocated for questions from the viewers. *Textiles & Tea* takes place every Tuesday at 4:00 pm (ET) and is broadcast via Zoom and Facebook Live. These broadcasts are free to view and open to all.

For more detail about the talks, and to sign up, go to Facebook or the the HGA website, weavespindye.org/textiles-and-tea

The Textile Museum

Exhibits

Source Material:
Lessons in Responsible Fashion
Through April 11, 2026

Adorning the Horse:
Equestrian Textiles for Power and Prestige
Through June 20, 2026

For More Information
www.museum.gwu.edu
701 21st NW
Washington, DC 20052

When Plans Go Awry

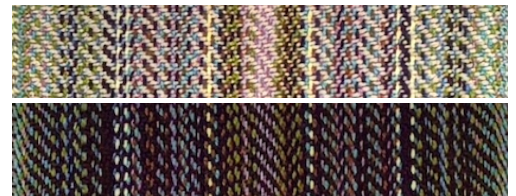
Hope Anderson & Janet Stollnitz

Hope: I recently wound a warp of Harrisville Highland and Shetland wool to make a series of light, airy shawls, using “crammed and dented” twill. The 14-yd folded warp yielded a 7-yd warp of symmetrical stripes. You may have noticed that there are no shawls pictured. Nor is anything “light and airy.”



Things went wrong about two-thirds of the way into winding onto my table loom. There was too much yarn for the warp beam. Highland is much thicker than my more typical 8/2 or 10/2. I squeezed on as much as possible, cut and bound the surplus 90” for scarves, and proceeded to sample. Crammed at 14 epi and dented at 6 epi looks very open on the loom. Not so much after wet-finishing. But the texture was good and the fabric was light-weight. This could still work for shawls.

I took my sample to a meeting of Study Group G, where Kyrie Garretson said “that would make a nice blanket.” Hmm, I’ve never made a blanket. By this point, I had already woven about a yard with dark weft and knew I didn’t have enough for the whole warp. I wove alternating sections of dark and light so that it would appear to be patchwork when cut and pieced. But, the panels were barely 18” wide after finishing, and 36” is narrow for a blanket.



Good thing I had about 90” of leftover warp. Not wide enough for a full-width panel (remember the first part was from the folded warp), but if I set it at 6 epi that would give me a narrower center panel. And how about some Wall of Troy instead of straight twill? In yellow and dark for that patchwork effect?

After seaming, I adjusted the length to match the shortest panel by untying fringe, cutting out weft, and retying fringe. Wet-finishing required the bathtub.

Warm, cozy, and completely not what I intended. I think I’ll plan the next blanket.



Janet: Eager to wind a warp to weave several scarves, I found five cones of silk yarn in my stash of natural and white silk yarns. Perfect for dyeing warp chains. All but one of the yarns were nicely labeled with fiber content, grist size, and yardage. Since that one cone was in the bin with silk yarns of similar size, I went ahead and wound two 7-yd warps using all five yarns and dyed the warp chains.

Surprise—every fifth end is off-white not vibrant colors! Obviously, the unlabeled yarn isn’t silk but most likely rayon.

Lesson learned: label, sample, and test.



About the Library

Library books may be checked out from one Guild meeting until the next Guild meeting by members in good standing. Fines are \$1 per book per month overdue.

To ask a question or suggest new books, please contact, librarian@potomacfiberartsguild.org.

The [online library catalog](#) is visible to Guild members only. [Guild library books](#) related to recent or upcoming program topics:



Resources for Bands and Narrow Work: The Braid Society and TWIST

Debbie Spiliotopoulos

In my textile explorations, I've fallen in love with narrow work—so useful for bands, bindings, and more structural items. I am particularly drawn to tablet weaving, braids, knots, and ply-splitting.

A great resource is the Braid Society, based in the United Kingdom with members worldwide. I've found its core community to be welcoming and an invaluable source of information. Membership is relatively inexpensive, and much is on their website: <https://thebraidsociety.wildapricot.org/>. In addition to online resources and books, the Braid Society offers monthly calls and in-person events in the UK, and publishes Strands, a wonderful compendium of articles and research on bands and related techniques.

Another valuable resource for narrow work is TWIST, Tablet Weavers International Studies and Techniques. This group is also reasonably priced to join, and its website, <https://www.tabletweavers.org/>, provides excellent materials and references. TWIST publishes an informative journal three times a year.

Both the Braid Society and TWIST share a wonderful ethos: expanding knowledge, sharing a wealth of expertise from leaders in these techniques, and encouraging newbies.



In 2025, I had the opportunity of attending the braids conference held in Cleveland, and it was the best conference I have ever attended. Participants and tutors came from Canada, Finland, India, Japan, the UK, and the US. The range of techniques was amazing and tutors

learned from each other as much as the participants did. It was an opportunity to meet many of the authors of books I've studied, all in a welcoming setting. TWIST also held a meeting during the conference. It was so encouraging to see the artistic experimentation on display. The Braid Society prints conference proceedings, including instructions for techniques taught in its many workshops.

I took the accompanying photos at the members' and tutors' exhibition at the Cleveland Botanical Garden.

Silver Blossom
by Marilu Del Carpio
Pendant: sterling silver wire macramé with Swarovski pearls



Dejablue
by Marilu Del Carpio
Necklace: Kumihimo with silk and lampwork glass



Untitled No. 49
by Marilu Del Carpio
Necklace: sterling silver wire crochet with keishi pearls

Study Group Spotlight

Interpretive Stitching

Dianne Wolman

The Interpretive Stitching Study Group is a small collection of members that meets in private homes in the Bethesda area on the third Friday of the month, 12:30 pm, to discuss our work, upcoming fiber art related shows, new museum art exhibits and finds from our stash or travels around the area and abroad. We are open to expanding membership and would be happy to have you join us.

Current members enjoy stitching by hand but also use their machines and share interests in dyeing, quilting, felting, weaving, crochet, collage, beading, printing, and other fiber and experimental techniques. In addition to a focus on art quilts, some members make garments, baby quilts, embroideries, functional quilts and blankets, and 3-D objects. Anything goes!

If you have any questions, please contact Dianne Wolman, coordinator of the group: DianneWolman@yahoo.com.

For information on this and other study groups, see the [study group section](#) of the members only tab on the website.

Recent Name Change:

The PM Study Group is now the Contemporary and Art Quilting Study Group

Mid-Atlantic Fiber Association Highlights

MAFA Conference 2027 will be held June 24–27, 2027, with Patty Chrisman (MAFA VP & Events Coordinator) and Dornan Trainer (Board Member & Vendor Coordinator) serving as co-chairs.

Interested in helping to plan the next conference?
 Email conference@mafafiber.org to join the planning committee.

A Life's Journey in Fiber

Linda Anderle (with a foreword by Hope Anderson)

When I sent out the call for submissions for this issue of the newsletter, I never dreamed that a new member would respond to each and every question. Or that I would be enthralled. Enjoy. - Hope



Adjust, Adapt, and Repeat Once

Are you participating in an upcoming exhibit?

I have 4 pieces going to the Modern Visual Arts Gallery in Bethlehem, Pennsylvania for an exhibition beginning the end of March. *Adjust, Adapt and Repeat Once More* (free standing stitched figures/both sides, 17"x7").

I am currently showing at Webster Arts, Webster Groves, Missouri with *Gifts of a Woman* (stitched on felt figure, 26"x14" – her "chainmail" hides a stitched red heart).



Have you won an award?

My most recent award was at the National All Craft Media Exhibition in Wichita, Kansas last fall. I was awarded Honorable Mention with *Frozen Waterfall* (stitched felt with beads and discarded warp threads, 18"x25").



Frozen Waterfall

Have you done something new?

After retirement in July 2023, I started stitching daily and have made 100+ figures, among the ornaments and other items I make. My new project is a school of 100 fish. I have a solo show scheduled for them in the fall (TBD) at Eastern New Mexico University Runnels Gallery.



Have you integrated your fiber artistry into your life-journey in an unusual way?

My career was in floral artistry. But that has transitioned into unconventional fiber stitchery, embracing the challenge of "painting" with threads as pure line, form, color, and texture.

I set out in 2023 to see where and to what my stitching would lead me. I have had two solo shows and juried into more than 30 exhibitions in Australia, California, Colorado, Kansas, Virginia, Texas,

New Mexico, Washington, Michigan, Florida, Pennsylvania, New Hampshire, Missouri, and Washington, DC. I was published in the Summer '25 issue of *What Women Create*. I have traveled to France and Mexico to learn techniques and my days are filled with color, texture, and forms . . . needle and thread.

My stitched figures (“art dolls”) and various felt stitched items are in collections in Maryland, Virginia, Washington, DC, Pennsylvania, Georgia, Ohio, Arkansas, North Carolina, Texas, Florida, Kansas, Colorado, Illinois, Michigan, Massachusetts, and New Mexico, as well as in Japan and Denmark.

At present I am awaiting word on five entries in four states and a residency in New Hampshire and I have scheduled a return to Mexico in the fall. This is my life-journey.

My PFAG membership was a gift from my family in Rockville, Maryland for my 80th birthday – so, I certainly hope to take part in some way with the Guild this year.



Linda with a few of her “Art Dolls”

GUILD-OWNED EQUIPMENT RENTAL		equipment@potomacfiberartsguild.org			
Qty Owned	Description of equipment, which may be rented for a small monthly fee plus a security deposit	Member		Non-Member	
		Rental Fee	Deposit	Rental Fee	Deposit
1	8-shaft, 16” Louet Kombo table loom and stand	\$65	\$450	\$130	\$540
1	12-shaft, 15” LeClerc Voyageur table loom	\$65	\$320	\$65	\$385
1	4-shaft, 22” Dorset floor loom	\$30	\$410	\$100	\$495
1	Ashford Ridgid Heddle Knitters Loom, 24” with bag	\$25	\$100	\$30	\$120
1	Warping board	\$20	\$40	\$40	\$110
1	Beginning Weaver’s Package: 1 shuttle, 2 bobbins, warping board, bobbin winder	\$25	\$90	\$40	\$110
1	Strauch drum carder	\$25	\$150	\$50	\$180
2	Hand cards for wool, set of two	\$15	\$40	\$15	\$50
1	Louet S10 spinning wheel	\$25	\$200	\$30	\$240
1	Ashford Joy spinning wheel (NEW ADDITION)	\$25	\$200	\$30	\$240
5	Gripfids	\$1	\$10	\$2	\$12



Book the PFAG Studio Space

With 10-15 six-foot tables, there is space for up to 30 workshop participants. Or, for weaving or other workshop purposes, tables can be taken down to create floor space.

Industrial sinks and a microwave dedicated to dyeing add to the teaching possibilities.

Rent for a few hours, a day, or two. Parking is free.



Perfect for Single Rentals, Small Groups, Workshops

Single rental reservations limited to PFAG members only. Workshops may be booked by affinity fiber art groups. See the [website](#) for rates, rules, availability, and to book your reservation. For questions, contact Liesel at studiospace@potomacfiberartsguild.org

Located inside: Artists & Makers, 11810 Parklawn Drive, Suite 204, Rockville, MD

Guest Guild Artist in the Gallery: Melinda Lowy

Silvia Souza

The Potomac Fiber Arts Gallery is pleased to announce that the work of Guild member Melinda Lowy will be exhibited from February 11 through March 15, 2026.

A national, award-winning fiber artist, Melinda Lowy has a studio at Artists and Makers Studios in Rockville, Maryland. She is actively involved in local fiber, art quilt, and critique groups. She has exhibited widely, including regionally and nationally.

Her fiber art is created by combining a variety of fabrics and surface design techniques in separate pieces that are joined together into a unified work that evokes our varied and separate, yet interconnected, lives. While the spaces can be viewed as empty, Melinda instead envisions them as not-yet-filled spaces in our lives that are just waiting for the right piece to fill them.

For the past few years, the appearance of feathers in her path has been a sign of hope and good fortune in her life during times of hardship. In her most recent work, Melinda includes representations of feathers to spread a message of hope to the rest of the world, so relevant in these current times.

Visit the Potomac Fiber Arts Gallery at the Torpedo Factory in Alexandria to enjoy Melinda's work.



Woodland Dance
46" x 41"

Zapotec Weaving and Natural Dyeing in Oaxaca, Mexico – Best Trip Ever!!

Joanne Seyl

So what do you do when your company gives you a paid, four week sabbatical after every five years of service? Well you take a two week trip with Loom Dance Weaving Odysseys and you go to Oaxaca, Mexico of course! Every day was sunny, blue skies, and temps no higher than 75 degrees. Not bad for an escape from winter, huh?

If you aren't familiar with Oaxaca, it's a state located in the southern part of Mexico and is known for its art/handicrafts and indigenous cultures. You'll find Zapotec weaving in Teotitlan de Valle, black pottery in San Bartolo



Coyotepec, Alebrijes in San Martin Tilcajete, red pottery in San Marcos Tlapazola, and embroidery, woven baskets, delicious food just about everywhere you go. And each area has at least one market where you can buy all these items and food . . . lots of food! The city is full of beautiful color and art/murals cover many of the buildings.

Since I was on a waitlist for the trip, I wasn't able to reserve a private room for the trip. Nerve racking as that might be to think you are going to be in the same room with a "stranger" for two weeks, I was fortunate enough to hit the mother lode! If you saw Tara and me today, you'd think we've been friends for the last 30 years. And imagine my relief when I found out she spoke fluent Spanish! I won't lie, having her as my roommate made this trip even better than I imagined.

After our free day, we visited Monte Alban – the “must see” archeological site in Oaxaca. It was amazing to see and hear the history and in my mind, I kept relating the descriptions to my experiences in Chaco Canyon in New Mexico. It’s a fascinating place. If you ever get the chance to go there, you won’t be disappointed. After leaving Monte Alban, we continued our journey and stopped at a silk farm . . . a truly unique experience! Our last stop for the day was at the “Tree of Tule” known as the widest tree in the world. The biologist and plant ecologist in the group were extremely excited about this stop! Young school children (who are chosen because they have good grades) walk around the tree with you and use mirrors to reflect light on specific areas of the tree to show you the “hidden” animals. Fortunately or unfortunately for us, we happened to arrive at the tree/church when there was a Quinceanera, a birthday celebration and many a wedding or a funeral all happening at the same time . . . and lots of loud music and fireworks. It was amazing to see all that but so very hard to hear the poor little girl explaining what was hidden in the tree!



This adventure began in downtown Oaxaca City with a walking tour . . . lots of walking through markets and by numerous churches and cathedrals, navigating through all the street vendors selling their wares, visiting chocolate shops and yes, an offer to try a chapulines. I don’t speak Spanish but I know a fried grasshopper when I see one! Yes, I passed on that offer, LOL. The tour was a great way to get the “lay of the land” before our free day the following day, where we wandered the city on our own and visited the Textile museum and shopped. And then shopped some more . . .



At the end of the day, we arrived in Teotitlan de Valle . . . our home base for the next ten days. This is where our weaving and natural dyeing workshops would take place. As I mentioned at the guild meeting, I am a planner. I am way out of my comfort zone if I just have to “start” making something without a plan. So yes, before the trip I did lots of googling for Zapotec rugs to come up with a design that I could possibly attempt to complete in five days. And in that search I found La Cupula Gallery . . . and their stunning indigo rugs. The patterns were intricate and not something I could weave in the class but then I remembered that a few years ago at the Sheep and Wool Festival there was a guy with Zapotec rugs – and a stunning indigo rug that I walked by at least 4 times debating if I should purchase it or not. And I thought, could this be the same guy? And then I looked at the trip itinerary, and where were we staying in Teotitlan? Yes, we were staying at La Cupula! And yes, the “guy” was Demetrio Bautista Lazo – the weaver from the festival! In case you are wondering, he will be at the festival this year and you should definitely check out his work even if you aren’t a weaver. He only uses natural dyes and the rugs are stunning!



Our first day in Teotitlan de Valle was spent at a huge market in Tlacolula which is apparently one of Oaxaca’s largest and oldest markets. So yes, more shopping! We also visited Mitla, which is another site of ancient Zapotec ruins with stone carvings that are depicted in the designs of traditional Zapotec weavings. It was a good inspirational stop to get ideas for our designs for the days to come. And then you can’t be in Mexico without tasting the mezcal . . . and yes, the 28-year old on the trip ate the worm!



The next 5 days were spent weaving with master weaver, Felipe Hernandez, and his family. Zapotec weavers use “walking” looms. You stand the entire

time and step on what looks like a 2 x 4 board/treadle to change the shed. I had woven on a walking loom several years ago in New Mexico so at least I had some sense of what this was going to be like. The running commentary



for these looms is that they were designed for Mexicans . . . who are not tall people. The front beam of the loom should hit just below your waist . . . and mine hit at my upper thigh so needless to say my back got a workout! It was amazing to see the variety of designs that everyone in the group wove and for me it was so wonderful to have so much creative time. Once my weaving was cut off the loom, two of the women added a leather band and straps and made it into a beautiful, and very usable, bag.

Weaving complete, check. Bring on Demetrio and his son to take us through three days of natural dyeing of wool yarn. This workshop was done in conjunction with a doll making class with Rebecca Severide – which was WAY out of my comfort zone. I didn't complete my doll on the trip but I have everything I need to finish it at home.

Imagine being able to dye fiber outside in a courtyard under a tent with perfect temperatures and beautiful blue sky! There were only six students so we split up into 3 teams and each were given different variations of the dye material by weight of fiber. Day one was spent mordanting all the wool that would be used. Day two was all about cochineal. Demetrio allowed and encouraged each of us to try using the metate to crush the dried bugs into powder. Once we had enough powdered cochineal, each team did an original dye bath, followed by an exhaust bath; a dye bath with lime juice and a subsequent exhaust bath; and then we used those samples to alter the colors with alkaline of either limestone or baking soda. The array of colors was AMAZING!



And then sadly, it was time to go back to Oaxaca City for our final night . . . but not before we made a stop at a black pottery shop in San Bartolo Coyotepec and a stop in San Martin Tilcajete to learn about the making of alebrijes – the fanciful, wooden creatures found all over Oaxaca. When you visit this place, you have the opportunity to tell them your birthday and year and they tell you which "spirit animal" is with you in your life while you are living and which one will be with you as your transition to your afterlife along with a little explanation of what those animals represent. Turns out the chameleon is my animal in this life and the coyote is my animal for my afterlife. Coincidence maybe, but the descriptions for what the animals meant was spot on for me!

Thanks for making it this far in the article! As you can tell, I loved every single thing about this trip. Everything we did and every person I met made this by far one of the best experiences of my life. I could talk about it for hours and I have a million pictures I'd love to share. Fingers crossed, I'll be going back for two weeks with Loom Dancer in late October and early November for the Day of the Dead celebration and more weaving and natural dyeing. And yes, Tara will be my roommate so I'm looking forward to all the fun with her and all the laughing in the middle of the night when the roosters and dogs bark so loud we can't sleep. No joke, ear plugs are a must!!



Of Interest: Exhibits and Opportunities

Debbie Spiliotopoulos

Fabric Workshop and Museum, Philadelphia PA

Exhibit: [Threaded Currents](#), through April 12, 2026

Exhibit: [The Living Temple: The World of Moki Cherry](#), through April 12, 2026

Exhibit: [Lisa Alvarado: Talismans for a Theater of Resilience](#), through April 12, 2026

Freer Gallery of Art, Washington DC

Exhibit: [Reasons to Gather: Japanese Tea Practice Unwrapped](#), April 12 - 26, 2026

Presents eleven historic tea utensils and accessories, including ceramics, hanging scrolls, boxes, and wrapping cloths. Japanese tea practice, *chanoyu*, elevates these utensils, which include ceramic tea caddies, tea bowls, and hanging scrolls of calligraphy, into objects of aesthetic admiration. This exhibition unveils how *chanoyu* brought together these different cultural elements through networks of tea practitioners.

Morton Fine Arts, Washington DC

Exhibit: [Knit, Restored, Woven, Healed](#), through May 21, 2026

A global group exhibition of fiber art exploring overlapping themes of healing, reclamation, finding and being found. Bringing together fiber art from four female artists working across three continents, whose work is animated by a belief in renewal, healing and meaningful materiality.

Mount Vernon, Mt. Vernon VA

Exhibit: Selection of [George Washington's real garments](#) displayed together, through July 26, 2026

Visit the spinning house to learn about textiles in the 18th century as our historic trades interpreters demonstrate spinning and weaving – two steps of the process for making clothing.

Mid Atlantic Fiber Association Regular Events & Classes

MAFA, of which PFAG members are members, hosts movie nights as well as online courses and lectures.

[MAFA Movie Nights:](#)

Second Wednesdays at 7:00 pm on Zoom for fiber arts videos and discussion. Links to the videos and the slide show will be posted before each movie night.

Join the [mailing list](#) for reminders. Email movies@mafafiber.org for the Zoom link.

[MAFA Virtual Classes:](#)

Weekly classes on a variety of weaving and dye subjects, through LessonFace.

[MAFA Book Club:](#)

Three Bags Full by Leonie Swann, April 28, 2026

Museum of Women in the Arts, Washington DC

Exhibit: [Making Their Mark: Works from the Shah Garg Collection](#), through July 2026

Experience: [Fiber](#): Explore a range of humble fibers and transform them into art. Be inspired by the inventive ways artists incorporate fiber into their work in the exhibition, March 7, 2026

Phillips Museum, Washington DC

Experience: The Community Crochet Circle, on second Wednesdays, uses a work of art as inspiration for crochet projects.

Wayne Arts Center, Wayne PA

Exhibit: [Art Quilt Elements](#), a biennial juried exhibition, March 23 to April 25, 2026

The 17th biennial exhibition of this internationally acclaimed show, unique for its professional presentation of contemporary fine art quilts.

Handweavers Guild of America

HGA's biennial conference, **Convergence**, will be held in New Orleans from August 11 to 17, 2026. The registration booklet is available online at weavespindye.org. Or, see Janet Stollnitz for a print copy at a Guild meeting.

Conference attendance is not required to enter items in the various exhibits.

Check out the exhibits and awards at weavespindye.org/exhibitsandawards.



HANDWORK 2026 AT THE WORKHOUSE

We're excited to share an early save-the-date for **Handwork 2026**, coming to **The Workhouse Arts Center** (www.workhousearts.org)! Handwork 2026 is a nationwide initiative to showcase the importance of the handmade for America's Semiquincentennial (www.handwork2026.org). PFAG members are invited to submit an entry along with their story in the fiber arts. The exhibit will be on view in the **Vulcan Gallery** from **August 15 through October 17, 2026**. There will be a reception on a date yet to be determined.

The submission form is anticipated to go live soon, with entries accepted through **June 15, 2026**. More details will be shared as they become available. Now is the perfect time to start thinking about work you might want to submit.

We're also looking for **volunteers** to help with the exhibit installation and deinstallation. Installation will take place **August 12-14**, with artwork delivery scheduled for **August 12 from 9:30 am to noon**. Deinstallation and art collection will be on **Sunday, October 18, 12-5 pm**. We will put together a schedule with time slots that will go out to the volunteers.

If you're interested in volunteering or want to learn more as plans develop, please keep an eye out for updates—or reach out to the Handwork Committee directly at outreach@potomacfiberarts.org.

We hope you'll mark your calendars and be part of this exciting event!

Potomac Fiber Arts Gallery

Guild members are welcome and encouraged to apply to join the Potomac Fiber Arts Gallery. The Gallery is a cooperative of Guild members and offers artists a wonderful exhibit space to showcase and sell their art. To continue a tradition of excellence, the Gallery's jury committee selects one-of-a-kind pieces for each show. Artists set their own prices. Commission is a very affordable 25% on sales. For more information about Gallery membership, please contact Silvia Souza, Membership Manager, at membership@potomacfiberartsgallery.com.

Established in September of 1974, the Potomac Fiber Arts Gallery is an original occupant of the Torpedo Factory Art Center in Old Town Alexandria, Virginia. It is a cooperative association of up to 70 fiber artists, many of whom teach and have been published.

There are 11 themed shows every year with a wide variety of fiber art represented. Offerings range from traditional quilts, weavings, and knits to works made using innovative fiber techniques and nontraditional materials such as glass, wood, and clay.

A selection of Gallery members' work is shown on the [Gallery's website](#) and is also included in an email message sent out to subscribers about each new show. If you are not a subscriber to the [Gallery's e-list, subscribe here](#).

Show Schedule

Feb. 11 to Mar. 15, 2026
Positive and Negative Space

Mar. 17 to Apr. 19, 2026
Harmony with Nature



Torpedo Factory

105 N Union Street, Studio 29
Alexandria, VA 22314
703-548-0935
10:30 AM to 5:30 PM daily

Newsletter

The newsletter is sent via email to subscribed members. It is also posted to the members-only section of the PFAG website. Newsletters are published early in the first month of the issue. Send your fiber experiences, awards, exhibits, workshop impressions, photos, short articles, and more to newsletter@potomacfiberartsguild.org

Submission Deadlines

Apr 20 for May/June 2026

Publication schedule changes in the 2026-2027 Guild year
 Jul 20 for Aug/Sep 2026
 Sep 20 for Oct/Nov 2026
 Nov 20 for Dec 2026/Jan 2027
 Jan 20 for Feb/Mar 2027
 Mar 20 for Apr/May 2027
 May 20 for Jun/Jul 2027

Inclement Weather

In the event of a severe weather emergency affecting an in-person 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 \(CUPF\)](#). * If CUPF facilities are closed and/or events are cancelled or delayed, PFAG events will be cancelled. As with any endeavor, members should be guided by their own best judgement in deciding whether to venture out in difficult weather.

**Please note this is not the Montgomery County Public Schools notice.*

Representatives to Fiber Art Organizations

Artisans United (AU)

Gail Robin

Creative Crafts Council (CCC)

Dominie Nash

Handweavers Guild of America (HGA)

Janet Stollnitz

Mid-Atlantic Fiber Association (MAFA)

Kyrie Garretson, Vanessa Gordon

Studio Art Quilt Associates (SAQA)

Susan Callahan

Officers, Board Members, and Committee Chairs

President

Joanne Seyl, president@potomacfiberartsguild.org

Vice President

Cori Leyden-Sussler

Treasurer

Helene Dockery, treasurer@potomacfiberartsguild.org

Secretary, Corresponding

Janet Bowen

Secretary, Recording

Alicia Clugh, secretary@potomacfiberartsguild.org

Engagement Chair

Rachel Scarr, engagement@potomacfiberartsguild.org

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Ruth Quah, membership@potomacfiberartsguild.org

Handbook Chair

Janet Stollnitz

Hospitality Chair

Laura Sergovic

Librarian

Becky Dahlman, librarian@potomacfiberartsguild.org

Newsletter Editor

Hope Anderson, newsletter@potomacfiberartsguild.org

Programs and Workshops

programs@potomacfiberartsguild.org

Registrar; Webmaster

Laritz Rodriguez, registrar@potomacfiberartsguild.org
webmaster@potomacfiberartsguild.org

Studio Space Command Chair

Liesel Fenner, studiospace@potomacfiberartsguild.org

Social Media Content Chair

Bethany Cecere, facebook@potomacfiberartsguild.org

Study Groups Chair

Anita Sama, studygroups@potomacfiberartsguild.org

Previous President

Stacy Cantrell