



FIBER & IDENTITY: THE MAKER'S VOICE



August 15 - October 17, 2026
Workhouse Arts Center
Lorton, VA

FIBER & IDENTITY: THE MAKER'S VOICE

Fiber & Identity: The Maker's Voice is part of Handwork 2026, Craft in America's nationwide semiquincentennial collaboration showcasing the importance of the handmade and celebrating the diversity of craft that defines America.



<https://www.handwork2026.org/>
<https://craftinamerica.org/>

INTRODUCTION FROM



Welcome to the Handwork 2026 Exhibition, Fiber & Identity: The Maker's Voice, by the Potomac Fiber Arts Guild!

As the President of the guild from June 2024 to June of 2026, I was fortunate enough to learn about Handwork 2026 through Anne Elixhauser who, at the time, was the President of the Weaver's Guild of Greater Baltimore. Many of our members are in both guilds and this just exemplifies how all of us, as makers, are so willing to share amazing opportunities such as this one with one another! Once I had enough information for us to get started, all I had to do was find someone in the guild to lead the effort. Thankfully, Rachel Scarr took on the task, formed a committee, and then together they beautifully coordinated and executed this show.

I honestly think I said it at every monthly guild meeting, but PFAG has the most unbelievably talented members and this exhibition is a terrific opportunity to showcase them and the diverse array of fiber arts techniques that the guild represents. Our guild members inspire me every day and I'm sure this exhibition will do the same for

anyone who sees it. I am primarily a weaver but when I see the types of art our members create, it's very easy to want to try lots of new techniques. Trust me, it will happen to you as well!

To everyone from the guild who participated in Handwork 2026, I am in awe of your talents. This guild is truly amazing and this exhibition shines a spotlight on all of you.

Joanne Seyl



WELCOME FROM



When I first invited the Potomac Fiber Arts Guild to participate in Handwork 2026 at the Workhouse Arts Center, I was drawn not only to the extraordinary talent of its members, but also to the guild's commitment to community, education, and the preservation of fiber arts traditions. Those values closely reflect what we strive to cultivate here at the Workhouse every day.

The Workhouse Arts Center occupies a unique place where history and creativity meet. Located on the grounds of the former Lorton Correctional Complex, our campus has been transformed from a site of confinement into a place dedicated to artistic expression, learning, and connection. Today, artists, students, performers, and visitors gather here to create, share ideas, and experience the power of the arts to engage, heal, and inspire.

As part of Craft in America's nationwide Handwork 2026 initiative, we are honored to celebrate the makers, traditions, and creative voices that contribute to America's rich craft heritage. Fiber arts have long served as a

means of storytelling, preserving memories, expressing identity, and building community. The works presented in Fiber & Identity: The Maker's Voice embody those traditions while also demonstrating the innovation and artistic exploration that continue to shape contemporary fiber art.

What excites me most about this exhibition is the opportunity to bring together artists from across our region whose work reflects both personal experience and shared human connection. Through weaving, stitching, quilting, felting, basketry, surface design, and mixed media, these artists invite us into their stories while reminding us of the enduring significance of making by hand.

It is my pleasure to welcome the Potomac Fiber Arts Guild to the Vulcan Gallery and to share this remarkable exhibition with our visitors. I hope you enjoy discovering the creativity, craftsmanship, and voices represented throughout these pages and in the gallery beyond.

Sarah Berry, Curator
Workhouse Arts Center

FROM THE EXHIBITION COMMITTEE CHAIR



Three years ago, I joined the Potomac Fiber Arts Guild (PFAG) looking for a community of artists who shared my love of making. I found that—and much more. PFAG is filled with talented people who not only practice an astonishing range of fiber arts, but are willing to say, “Here, let me show you how.” Suddenly, you have ten new art forms you want to try!

What I did not expect was that three years later I would be coordinating my first gallery exhibition. I finally found a use for that Art History Degree class on curatorship!

Our exhibition committee was new to this too, and I am grateful to PFAG for trusting a group of first-time gallery coordinators to figure it out together. From the beginning, we wanted Fiber & Identity: The Maker’s Voice to feel like our guild: diverse in technique, generous in spirit, and welcoming to artists at every point in their creative journey. Some artists in this exhibition have spent decades mastering their craft; for others, this is the first time their work has hung in a gallery. Both belong here.

Every piece in the gallery has a story. Some preserve memories or traditions. Others represent a challenge attempted, a new technique mastered, an idea explored, or simply the joy of making something with our hands. Individually, they reveal something about their makers; together, they tell the story of a community connected by fiber, curiosity, and creativity.

Through Handwork 2026, our little corner of that community becomes part of a much larger national celebration of the handmade. I hope that as you walk through the gallery and read the stories in this book, you find yourself looking beyond the finished objects to the people who made them.

And who knows? Maybe something here will make you think, “I wonder if I could learn to do that?” If so, come find us. That is how fiber journeys begin.

Rachel Scarr
Exhibition Committee Chair
Potomac Fiber Arts Guild

WITH GRATITUDE

This exhibition would not have happened without many people willing to say “yes” and help us figure out what came next.

Our sincere thanks to Sarah Berry of the Workhouse Arts Center for welcoming us into the gallery and giving our artists this opportunity; Lisa Miller for helping create the connection with Sarah and the Workhouse; and Jo Seyl, PFAG Board President, for helping bring PFAG into the national Handwork 2026 celebration.

Special thanks to Vaughnda Johnson, who handled an extraordinary amount of behind-the-scenes work, from social media to organizing submissions, and to Silvia Sousa for coordinating and supporting the demonstrations for our exhibition reception.

And finally, to every artist who trusted the committee with your work and your story: thank you. Whether this is your first exhibition or your fiftieth, you are what makes this show a true reflection of the Potomac Fiber Arts Guild.

Potomac Fiber Arts Guild Handwork 2026 Committee

Joanne Seyl
Rachel Scarr
Lisa Miller
Vaughnda Johnson
Silvia Souza
AnjaCaldwell
Joan Hutten
Julie Gusic
Cynthia Cleveland
Laritza Rodriguez
Bethany Cecere

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ALICIA CLUGH

Rockville, MD

Guild Member: 2 Years



I grew up a “fair kid”. One of many who trailed behind older siblings and tried to stay out of trouble while our parents volunteered at the County Fair. It was a great way to end the summer....first my birthday, then a week with fair friends running around, trying to pet the animals, overdosing on fudge and cotton candy, begging Mom for one more “Spin Art” masterpiece.

If it was too hot or raining, we’d retreat to Home Arts. Throughout the building, a multitude of crafts were being demonstrated: crochet, knitting, weaving, needlepoint. The volunteers became family. A dozen aunts and uncles always willing to let me try their craft.

I’ve journeyed thru most of them, some stick, others can’t quite capture my heart. I gravitate toward simple, primitive, old. I hate counting, I’m not fussy enough to make my edges straight, and I get distracted too easily. So whenever I’m asked “what’s your favorite” I usually answer felting. Needle felting. Not too messy, no stitches to

learn or rows to count. The set up is minimal. For me that’s the beauty. You can sit down and start “painting with wool”. Laying down colors and poking them....that’s really the beginning and the end. Pick a color, poke it into place. Watch the art come to life. With no ends to weave in!

As an adult, I’m back at the fair, sitting in Home Arts, trying not to overdose on fudge. Volunteering as a temporary aunt to anyone who would like to try their hand at making something beautiful.

Title: Horse

Materials: Wool

Techniques: Needle Felting



Needle felted wallhanging of a horse with border accents inspired by the Greek key.

ANDREA BLACKMON

Alexandria, VA

Guild Member: 18 Years



My fiber journey began when I asked my mother to teach me to sew at age ten. Since then, I've wanted to learn anything anyone was willing to show me. Today I weave, knit, embroider, quilt, bead, and explore surface design, often with several pieces in progress at once. I'm always looking for ways to blend techniques in a single work, and the challenge is knowing when to stop.

Title: Interstellar II

Materials: Cotton yarn, cotton fabric, glass beads

Technique: Weaving, appliqué, bead embroidery



Using only materials already in my studio, I layered earlier doubleweave samples with fabric and beads. The piece reflects both resourcefulness and the evolution of my work.

ANDREA FINCH

Chambersburg, PA
Guild Member: 3 Years
www.afinchsongcreation.com



I began as a traditional quilter working on flat surfaces, but my work has gradually moved into sculpture. Inspired by my garden and the changing seasons, I study leaves, flowers, and even weeds, reducing them to their essential forms and transforming them into whimsical textile sculptures.

My materials include new and vintage fabrics, repurposed quilts, reclaimed textiles, and decorator samples diverted from landfills. As I work, color, texture, and pattern guide my decisions. Hand-cut fabrics are layered, stitched, and densely quilted to create structures that hold their shape and seem to defy gravity.

Through my art, I preserve memories, celebrate overlooked materials, and encourage conversations about our relationship with the natural world. Sustainability is an important part of my practice, but so is joy. I want my work to be approachable and inviting—art that sparks curiosity, inspires connection, and makes people smile.

Today I continue to build a whimsical garden of flowers and vessels, drawing inspiration from family, community, and the beauty of the world around me.

Title: White Series: Uncle Sam Divided

Materials: Repurposed quilts, cotton & other textiles, cotton batting, thread, glue, matte medium

Technique: Machine quilted, machine raw edge applique, hand & machine constructed



Part of my White Series, Uncle Sam Divided reflects my response to growing social and political tensions. Built from repurposed quilts, the vessel combines personal history with contemporary concerns, transforming familiar symbols into a conversation about division, identity, and belonging.

ANJA CALDWELL

Bethesda, MD
Guild Member: 10 Years
www.FiberArt.Studio



When I think of my mother's father in Germany, I see an elegant man in a tailored suit he made himself—vest and silk pocket square included. When I think of my father's mother, I picture her with sewing or knitting in her lap. A professional dressmaker, she introduced me to fiber arts at a young age.

After knitting throughout high school, I studied architecture in Stuttgart before earning my master's degree at the University of Miami, where I met my American husband. Years later, as my daughters grew older, I returned to fiber arts by teaching handwork, eventually opening my FiberArt.STUDIO in Potomac Village. The studio became a welcoming community where adults and children gather to knit, weave, embroider, sew, create, and connect.

Today my next challenge is evolving from architect, mother, and teacher to artist. Like many immigrants, I sometimes struggle to find the right words in either language or culture, but my art gives me another way to express myself.

Title: CROCHETERAMA

Materials: Yarn

Technique: Crochet

While I love making, nothing brings me greater joy than watching my students develop their own creative voices. The mobile in this exhibition celebrates their original designs—and, in many ways, honors the legacy my grandparents began.



Students: Nike Bauer, Shellie Merrill, Henna Hassanein, Audrey Yang, Dylan Ward, Emma Moreira, Norah Krvaric, Daniela Jacoby, Sienna Reifke, Jaidyn Baptiste, Josephine Kaatzke, Emily Winningham, Katie Winningham, Anvita Divvela

ANN LIDDLE

Alexandria, VA
Guild Member: 30 Years



I spent many years sewing my own clothes, creating everything from suits and dresses to coats and pants. After retiring, I began designing garments to sell using my own patterns, which led me to join the guild and gallery community.

Over time my interests shifted from clothing to art. I started exploring sculpture through papier-mâché and gradually expanded into fiber-based forms that combine crochet, knitting, wood, aluminum, felt, paint, and hand-dyed fabrics. I enjoy experimenting with materials and discovering how traditional fiber techniques can move beyond functional objects into sculptural expression.

Today my work often blends fiber, structure, and surface design. Whether creating wall pieces or three-dimensional forms, I am interested in how materials interact and how texture, color, and shape can tell a story.

This mixed-media sculpture combines a papier-mâché figure, hand-dyed fabric wrapped around pussy willow branches, and a painted wooden base. The piece explores movement and transformation through layered materials and organic forms.

Title: Dive

Materials: Paper, fabric, wood, acrylic paint, spackle

Technique: Papier mache, dyeing, spackling, paint



This is a sculpture with a figure made of papier mache, hand-dyed fabric wrapped around pussy willow branches, and a wooden base with spackling waves. All the paint is acrylics.

ANNE SANDEROFF-WALKER

Silver Spring, MD
Guild Member: 25 Years

I've worked with fiber for most of my life and have woven cloth for more than thirty years, primarily for wearable art. In recent years I have focused on tapestry, drawn to its ability to tell stories through color, texture, and the interlacement of warp and weft.

Tapestry has become both an artistic practice and a source of resilience. It gives me a place to focus, reflect, and transform personal experiences into visual narratives. Through weaving, I explore memory, emotion, and the moments that shape our lives.



Title: Summer Haircut

Materials: Cotton, wool, lurex
Technique: Tapestry weaving



This tapestry recalls summer haircuts on my mother's screened porch, surrounded by the scent of honeysuckle, the sound of rain on the roof, and distant train whistles. Woven with cotton and wool, it captures a treasured memory of childhood.

ATHENA PATTERSON-ORAZEM

Gaithersburg, MD
Guild Member: 2 Years
Instagram: @arthemys_sews

As a child, fairytales and museum visits inspired me to draw, write, and recreate historical garments from whatever fabric I could find. I first learned to sew through cross-stitch kits and by stitching ribbons onto my ballet shoes. In high school, volunteering at a medieval fair rekindled my love of historical costume, and in college I expanded my skills through a costume design minor while pursuing a scientific degree.

Although science became my profession, I always returned to art as a creative outlet. During graduate school, I discovered the world of comic conventions, where costume design challenged me to transform imagination into reality. After moving to the Washington, DC area, I found a vibrant community of makers whose creativity encouraged me to push my own skills even further.

Today my work brings together art, science, engineering, and a lifelong love of learning. Every costume is both a storytelling exercise and a

technical challenge, combining sewing, embroidery, beadwork, dyeing, painting, and other fiber techniques to create wearable works of art.

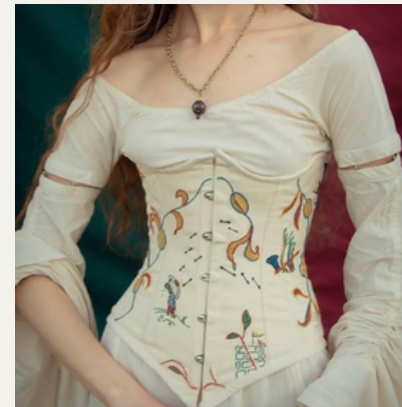


Title: Bayeux
Tapestry Corset



Materials: Cotton,
wool, steel

Technique: Sewing,
flat patterning,
embroidery



After seeing the Bayeux Tapestry in person, I set out to transform its story into my first hand-embroidered corset. The design adapts scenes from the historic embroidery to create a wearable interpretation of its iconic narrative.

Michi Sweets Photography (@michisweetsphotog)

BARBARA DOVE

Alexandria, VA
Guild Member: 7 Years



I discovered quilting through a local sewing class over 40 years ago and it seemed to click. I taught myself to hand quilt and applique through books, time squeezed in while raising children. I hand appliqued many queen and wall sized quilts, and then I hand quilted them on a traditional floor frame. Due to a physical hand issue 20 years ago, I started making collaged art quilts that were pictorial like the applique that had always appealed to me.

I currently refer to myself as a collage artist, where I create scenes from imagination by cutting and placing pieces of fabric on a muslin base by hand. These art quilts may contain embroidery and quilting, either by hand, machine or both. My collage work has appeared in many contests, books and even Quilting Arts magazine.

My quilting journey has led me to becoming a member of the Potomac Fiber Arts Gallery and the Alexandria Art League, both located at the Torpedo Factory in Alexandria, Va.

This submitted piece connotes my 40 year traditional and modern quilting journey - a modern landscape collage of mountains, trees, and flowers with embroidery and a nod to the traditional crazy quilt, a style popular in the 1800s.

Title: Meadow and Mountains

Materials: Cotton fabric, silk ribbon, floss, perle cotton, thread, beads, rhinestones

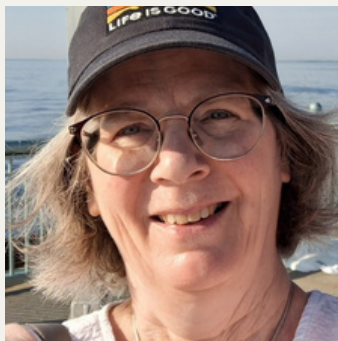
Technique: Collage, embroidery



This fiber cuff bracelet is a collage of small pieces of fabric into a landscape scene. It is embellished with embroidery. I work freely from imagination starting with a vague overall idea. I am open to whatever direction the piece may take along the way..Interpreting imagination into a 3-D artwork is a challenging puzzle because, except for learned art principles, there is no guide to go by. In the end, I hope to convey a mood through color and value.

BARBARA LITTLE

Takoma Park, MD
Guild Member: 2 Years



I learned fiber arts from my mother, who learned from her mother. I remember hearing how Grandma had made dresses out of flour sacks. That would have been before the First World War. I was thankful that Mom and I didn't use flour sacks but instead spent many Saturday afternoons in the sewing department of our local department store, choosing patterns and fabrics and fun buttons and more to make clothes for me and to supply my mother's many decorative craft projects and my embroidery. I loved making things, the more difficult the pattern, the better because I loved solving problems. I also loved paper collage, collecting and cutting up magazines to rearrange the images in the wild aesthetics of the late sixties and seventies. In college I made quilts and teddy bears and even a little creative upholstery. And then, with graduate school I turned my creative energy away from fabric to focus on my archaeology profession. My mother died in 2016 and the dreams I had in the aftermath led me back to fiber arts to make something for her. I joined the Potomac Fiber Arts

Guild in about 2024, with the idea that I'd really dive back in once I retired from paid work. A presentation from the Collage Study Group at one of our meetings drew me in and I happily joined that group. Now I'm experimenting with cloth and paper and thinking about how to honor the messages in dreams.

Title: You have no idea how much you are loved

Materials: Cotton fabric, ribbon, embroidery thread, shell

Technique: Fabric fusion, glue, laser print, embroidery



Made in memory of my mother, this piece was inspired by the dreams that followed her passing. I assembled it with fabric adhesives and included laser-printed words behind the lifted veil.

BECKY LAVASH

Silver Spring, MD
Guild Member: 2 Years
Instagram: @ralavash



From early childhood I've always enjoyed making in fiber. I recall making a folded paper model of the lunar module in anticipation of the first lunar landing. Throughout my life I learned to knit, cross stitch, needlepoint, embroider, knot bead necklaces, beaded earring, make clothing, and make pieced quilts. I am working to expand more into art quilts and surface design. My piece in this show is a collage of raw edge fabrics and embroidery.

Title: Tree Peony

Materials: Quilting cotton, embroidery floss, linen fabrics

Technique: Collage, embroidery



This work is a collage of fabrics , using some adhesive and embellished with embroidery. I used a variety of fabric types to have a variety of textures and some prints in unexpected places to add contrast.

BETH HINTZ

Rockville, MD
Guild Member: 1 Year



My exploration in fiber arts began as a child making handsewn clothes for my Barbie dolls. As a teenager and young adult, I graduated to sewing my own clothes, exploring macrame, knitting, crocheting, embroidery, and quilting. My interest in wet felting was sparked when I saw a felted settee during a house tour and knew immediately it was something I had to try. Fast forward several years when retirement allowed me time to re-engage my creative side and my wet-felting journey began. Since then, I've experimented with various wet-felting techniques and continue to explore the many different methods for creating one-of-a kind pieces from wool, soap, and water.

Title: Descending Cubes

Materials: Merino roving

Technique: Wet felting



Descending Cubes was created as part of an online surface design class with instructor Vanda Sousa. Using hand-made wet-felted prefelts, I wove and sculpted each cube individually before assembling them into a dimensional composition.

CAROL BLUNDELL

Rockville, MD
Guild Member: 45 Years



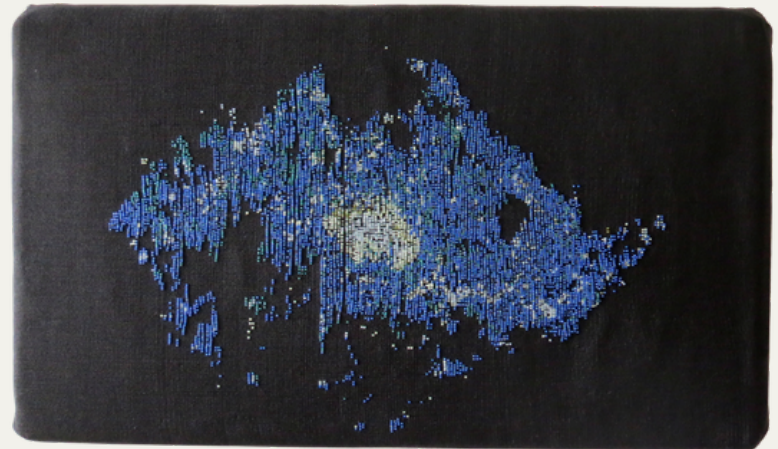
As a teenager, I designed and sewed many of my own clothes, often wishing I could find the perfect fabric. Around age 20, I met a weaver and discovered that making my own cloth was possible—and I was immediately smitten. Watching fabric emerge on the loom has always been captivating.

I wove lightweight cloth, mostly silk, for clothing, and eventually sold my work through boutiques and galleries. I stepped away from my weaving business to raise my two sons and then build non-textile businesses with my husband. However, my curiosity about textiles never faded.

Over the years I explored a variety of fiber techniques, including weaving glass beads directly into cloth.

Title: Star Cluster

Materials: Fine cotton yarn. Glass seed beads.
Technique: Hand weaving



Star Cluster is the culmination of my exploration of weaving glass beads directly into cloth. I carefully planned the shape and placement of every bead before weaving, incorporating each beaded row by hand into the cloth. The process was painstaking, but I loved doing it and am pleased with the result.

CHERYL WURZBACHER

Silver Spring, MD
Guild Member: 1 Year



I am a long-time knitter who became intrigued about 12 years ago with tapestry weaving on small looms. I fiddled around for a couple of years before starting to take online classes. This intrigue turned into an obsession. I go to as many exhibits as possible to see tapestries in person and pore over books and social media posts. Tapestry is much more than just painting with yarn; for one thing, yarns interact differently color-wise than paints do, and there are effects you can get that a painter cannot. You also have to plan and pre-visualize your design carefully because you work from the bottom of the loom up and cannot weave over empty space.

The tapestry community is small and relatively unnoticed, and most people think of tapestries as centuries-old textiles that insulate castle walls. But much has changed over the last century as the role of tapestry designers and weavers has merged and as smaller looms have become popular. I would love to see more awareness of this unique art form.

Title: Purple Mountains Majesty

Materials: Cotton warp, wool weft

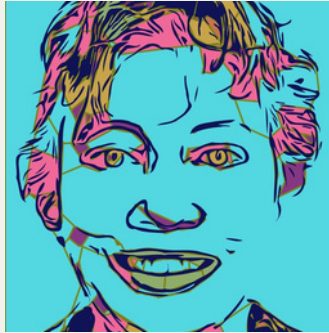
Technique: Tapestry (plain) weave, hatching, weft bundling, split weft outlining



I was inspired by trips to Colorado where the mountain ranges can take on so many different hues, especially purples, as the light changes. To blend colors, I used either a technique called hatching or I combined different colors for the weft bundle (3 weft yarns to a bundle). Woven at 8 epi (ends per inch) on a small Mirrix loom.

CLOVER KEMP

Bethesda, MD
Guild Member: 9 Years
Instagram: @CloverLKemp



I am a textile artist using textiles, threads and mixed media to create visual vignettes. My contemporary two dimensional, abstract, objective fiber art is inspired by architecture, nature and my daily living environment that captures my imagination from unique memories of living & working in three different continents.

My artistic journey began 2001 when frequenting The Glass Thimble store in Columbus, Ohio to purchase gifts for an overseas glass artist relative. I discovered a shop packed with bolts of fabric offering traditional quilting workshops. Many classes later, in 2005, I became a part time educator for a local sewing machine store sharing my skills. Around 2009, I transitioned from a traditional quilter to a broader fiber artist by moving from structured geometric patterns and functional utility to multi-layered textures and conceptual storytelling expression. This pursuit provides me the stress relief and creative fun alongside my job careers in information technology and nursing.

Title: Fundo Meets Manx

Materials: Cotton, cording, lace, various embroidery threads and ribbons

Technique: Hand pieced, mark making with hand embroidery



Inspired by the Japanese fundo and the quilting traditions of the Isle of Man, this piece blends Eastern and Western cultural practices. It celebrates the balance between contrasting traditions through fiber art.

CORI LEYDEN-SUSSLER

Silver Spring, MD
Guild Member: 3 Years
www.ladycels.com

Having learned to sew as a child, my early curiosity grew into a lifelong passion for fiber art, specifically hand embroider and costumes. In High School and College, I found my love for cosplay and costumes, and decided to pursue a career in the field, going on to earn both my Bachelors and Masters degrees in costume/technical theater/puppetry. Through my desire to create larger and more elaborate costumes, I was exposed to and got to experiment with a large variety of sewing and textile manipulation techniques.

Over the next 20 years, that eventually settled on embroidery being a specific love. I spent two years in an intensive correspondence course through the EGA (Embroidery Guild of America) in gold work and silk embroidery, coming out with not just a stronger skill set but a desire to embrace the slow pace of embroidery in more hanged gallery work than strictly wearables.

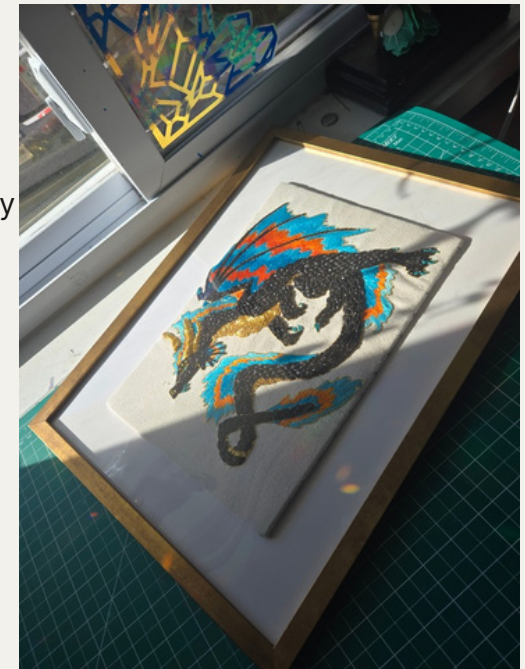
Today, my inspiration primarily comes from the nature, with most of my works centering animals, fish, and bugs with a fantasy twist. I am attracted to bright, ultra saturated colors and patterns. What keeps me crafting is the serenity I find when I sit down at my desk, unplug from the busy world around me, and just give in to the desire to bring something to life.



Title: Betta Dragon

Materials: Silk, metal threads, silk noil, lineb
Technique: Silk and Goldwork embroidery

Inspired by the fins of a betta fish, this goldwork embroidery portrays a black dragon with vibrant orange and blue details. The piece combines silk with traditional embroidery techniques developed over four months.



CYNTHIA CLEVELAND

Germantown, MD
Guild Member: 1 Year
www.cynthiaclevelandphotography.com



I have always been creative and dabbled in various mediums, but watching the women in my family sew clothes, quilts, and costumes was a constant. As I got older my mom focused on quilts, so naturally I started to play around and made baby quilts for friends. As my mom dove deeper into different types of quilts, I found I was really bothered by what were called “crazy quilts”, really being quite organized pieces of art. Around the same time, I realized that my day job as an Engineer required accuracy and precision, and I really had no interest in continuing that in my art. I still wanted some level of perfection, but I had no interest in matched corners or straight lines. I found myself seeking classes and information about non-traditional methods and materials in quilting.

I’ve come to love mixed fiber art in both 2D and 3D. Since my other life passion is underwater photography, I focus on ocean life in most of my art. Recently I have started using my own photographs from around the world to design my art quilts and fiber creations.

Title: Freeing Fibers

Materials: Photo printed on cotton fabric, fiber roving, yarn, cheese cloth
Technique: Machine quilted, fused fibers



This piece marked a turning point in my creative journey. With a strong desire to break the rules and expectations of traditional quilting, I frequently found myself overthinking my ideas and suffering from decision paralysis. Marina Landi laid out the basic techniques and showed samples of different designs. The rest of the class was creative encouragement. In the end I was amazed I had a nearly finished piece and did not overthink my piece once. It was such a freeing experience.

DALE CODDINGTON

Silver Spring, MD
Guild Member: 4 Years



I learned to sew as a child taking Singer Sewing classes and making clothes for myself and my mother. I dabble in garment sewing, quilting, embroidery, making rag rugs and natural dying. I am interested in ways to re-use textiles in order to keep them out of landfills.

Title: Coming Home

Materials: Cotton muslin, fabric paint, embroidery thread

Technique: Papercut silk screen and embroidery



Where do you feel at home? Who waits for you at home?

In this piece my family's pets wait for us to come home.

DEBRA LEE

Springfield, VA
Guild Member: 19 Years
www.debramlee.com



My creative journey in fiber arts has evolved from designing sweater, jacket, and accessory patterns for hand-knitting publications to creating one-of-a-kind knitted wearable art, and embroidering works that reflect my Chinese American identity.

The rise in anti-Asian rhetoric and violence during the COVID-19 pandemic became a turning point in my work. Wanting to understand how words could so quickly become violence, I began studying the history of Chinese people in the United States. Beyond learning about the Transcontinental Railroad, I discovered a long history of exclusion, discrimination, and stereotypes that culminated in the Chinese Exclusion Act of 1882 and continued to shape perceptions long after immigration restrictions ended.

That history helped me better understand my own experiences of being viewed through racial assumptions rather than as an individual. Through detailed needlework, embroidery, and appliqué, my fiber art seeks to illuminate, honor, and celebrate the Chinese American experience.

Title: Know Us, Not Our Race

Materials: Linen and cotton fabrics, cotton floss, fabric marker

Technique: Hand-embroidery, Applique



As a Chinese American born and raised in the USA, I am often identified and judged by my appearance rather than my identity as an American. "Know Us, Not Our Race" uses speech balloons to show how our faces can trigger assumptions based on racial stereotypes instead of individual character, actions, and personality. Through my art, I aim for viewers to connect with and relate these themes to their own cultural experiences.

EILEEN DOUGHTY

Vienna, VA
Guild Member: 21 Years
www.DoughtyDesigns.com



My mother got me interested in traditional quilting in the 1980s. That evolved into landscape art quilts, thread painting, and now I often use thread alone to create sculptural pieces - no fabric! The Guild's Conant Grant was instrumental in making that jump. I am inspired by other Guild members, Gallery members, and the monthly lectures hosted by the Guild. Fiber art is where it's happening.

Title: Elm Tree Tea Pot

Materials: Cotton threads
Technique: Machine and hand stitching



My "Elm Tree" teapot is made of cotton threads, hand and machine stitched. The surface is craggy like an old tree's. The base has growth rings. The lid is a separate piece, just like a real teapot - except this is decorative, not functional. Elms have been my favorite kind of tree since I was a teen-ager. We had a huge one in the backyard that I would climb and watch the world go by.

EKATERINA SINCHINOVA

Rockville, MD
Guild Member: 3 Years
www.katrinvates.com



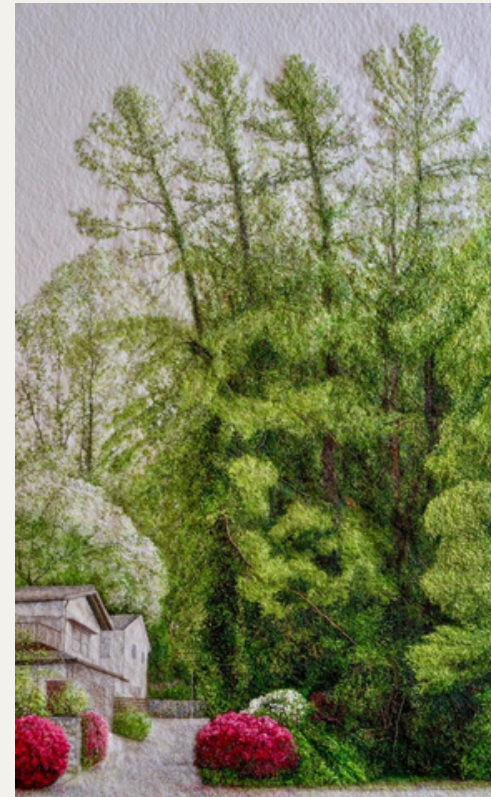
I started embroidering more than seven years ago, but my artistic career truly began four years ago, when my style took shape.

Since then, I have continued to refine and perfect it, expanding my capabilities in realistic embroidery landscapes.

I aim to use 3D effects and meticulous technique to bring my embroidery to life. My goal is to make each piece feel as if the viewer could step directly into it.

Title: Spring Street

Materials: Cotton canvas for artists, threads for hand and machine embroidery
Technique: Surface embroidery



An April sunny day when the azalea bloom reaches its peak.

ELIZABETH DAVISON

Washington, DC
Guild Member: 20 Years
Instagram: @Elizabethdavison89



My mother taught me how to sew when I was a child. I started with doll clothes, then as I grew up, I made clothes for me in my teens and 20's I loved the architecture of making dresses of all descriptions and fell in love with beautiful fabric from around the world. Later in life, I decided to take up quilting as a stress reliever from a difficult job. I found it lots of fun and learned by making baby quilts for people in my office who were starting families. I got immersed in making quilts and meeting others who had similar interests. It was good to be with other women in a community so unlike the male dominated work environment I was in. After several years of doing traditional quilts, I started doing art quilts. I took many workshops and learned so much more about art and design and have been doing those for about 20 years. I have a studio at Artists & Makers in North Bethesda now that I am retired and it is my main focus.

Title: Moonrise

Materials: Hand dyed and commercial cotton, dupioni silk

Technique: Fused and pieced, machine quilted



This piece reflects the change in the time of day when the moon is replacing the sun in the sky. The colors include remnants of the sun set but reflect the mood and peacefulness of the evening sky.

ELYSSE MEREDITH

Germantown, MD
Guild Member: 5 Years



I was introduced to fiber arts by my mother, who majored in textiles and clothing. When I was little, she took me through clothing stores, showing me seam finishes and encouraging me to feel different fabrics. With the hand-sewing basics she taught me, I began repairing stuffed animals and making blankets for my toy horses.

However, I did not catch the fiber arts "bug" until my last year of college, when I learned to crochet. Pardon the pun, but I was hooked! The following year, while attending graduate school in Edinburgh, Scotland, I discovered a local yarn shop around the corner. One knitting class with Ysolda Teague later, my yarn world had opened up. While earning my doctorate in medieval studies, focusing on color and clothing in 14th-century literature, I found joy in making knitted and crocheted toys. A self-designed chess set even earned me a scholarship.

After returning to Maryland, I expanded my fiber arts practice through weaving and embroidery

before discovering my greatest passion: spinning wool. Today, I continue exploring how handspun yarn, with minimal finishing, can become a complete object in its own right.

Title: Egtved Skirt

Materials: Wool

Technique: Hand spinning, warp-faced weaving, needle-felting



This is a recreation of the skirt from the Egtved Girl, a Nordic Bronze Age burial with astonishingly well-preserved textiles. My recreation is based on the recreation and research by Ida Demant, with some adjustments made through my own observations. This skirt inspired me to reconsider how handspun yarn can be used as a completed textile.

EMILY THALER

Rockville, MD
Guild Member: 1 Year



Art has been a constant presence in my life, from childhood drawing, painting, and exploring crafts to discovering fiber arts through my aunt, who taught me to knit. After more than a decade teaching art, I joined the Potomac Fiber Arts Guild and found my creative home in the All About Felting Study Group, where I fell in love with the sculptural possibilities of wool felting.

Vibrant Together reflects the friendships, shared knowledge, and creative community that have grown through our study group. Inspired by the long tradition of textiles bringing people together, this collaborative work is composed of twelve individually felted squares created by nine members of the group. Each square expresses an individual artistic voice while contributing to a unified whole. The piece celebrates the belief that we are unique as individuals but stronger together, demonstrating how creativity, encouragement, and collaboration can transform both fiber and community.

Title: Vibrant Together

Materials: Various wool, mixed media

Technique: Wet felting, needle felting, crochet, sewing



Artists: Emily Thaler, Beth Hintz, Lisa Miller, Katherine Olsen, Karen O'Toole, Catherine Stebinger, Patricia Stephenson, Fran Thompson, and Ruth Thompson.

FLORIS FLAM

Bethesda, MD
Guild Member: 25 Years
www.florisflam.com

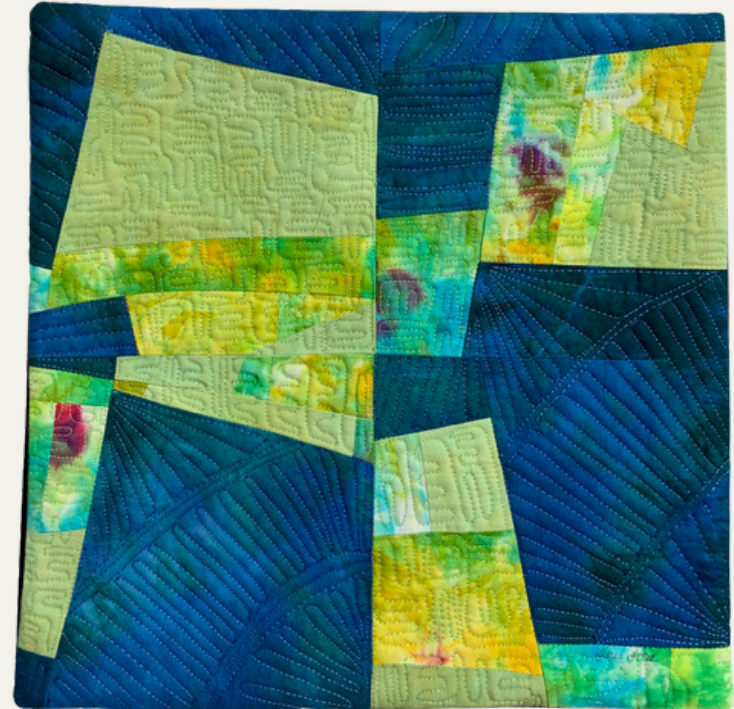


I learned to sew as a child, but didn't discover the world of art quilts until 1986. Fiber art quickly became my passion. My design and technical skills have been enhanced through participation in more than 20 workshops at the Quilt/Surface Design Symposium in Columbus, Ohio. I make art quilts using hand-dyed fabric and also dye silk scarves and other items. I have been a member of the Potomac Fiber Arts Gallery since 2002. My work has appeared in juried shows and many of my quilts are in private collections.

Title: Stepping Stones

Materials: Hand-dyed cotton

Technique: Machine piecing, machine quilting



The technique I used in this quilt is one I learned in a workshop on improvisational piecing with Pat Pauly. This is her method for small quilts. She pieces a fabric somewhat larger than the desired quilt, then uses a cardboard window to identify interesting segments. These are cut out and arranged and re-arranged to make an interesting quilt top.

GLADYS SEAWARD

Springfield, VA
Guild Member: 40 Years



I became interested in sculptural bead weaving, when my daughter, Wendy, introduced me to the Peyote stitch one evening, about 1996. Previously, I had experienced a few years in basket weaving and gourd treatments.

I soon took few bead weaving classes and learned the various types of stitches and techniques useful in creating jewelry and beaded objects. I quickly realized and made the decision that Freeform sculptural bead weaving would be my major interest in creating beaded items.

I joined the Potomac Fiber Arts Galley in 1986 and displayed my baskets and gourds there until I began doing Beaded items later. My beadwork has been exhibited throughout Virginia and Maryland, including numerous Creative Crafts Council Biannual show, Fairfax Council of the Arts, Greater Reston Arts Center, GRACE annual Juried Show, and Lorton Work House. Also Beadwork Magazine Website, 5th Ave. Gallery in Melbourne, FL, Wayne Center for the Arts and Studios of Cocoa Beach FL

I joined the Studios of Cocoa Beach Florida six or seven years ago and continue to exhibit my jewelry there.

Title: Wounded Warrior

Materials: Japanese seed beads, fishing line
Technique: Sculptural bead weaving



This piece consists of Japanese seed beads creating original designs inspired by the various wars throughout the years. My choice of colors, somewhat muted, is to bring a sense of peace to the sculpture.

HEASOON RHEE

Arlington, VA
Guild Member: 13 Years
www.bettlehouse.com



My path into fiber art began unexpectedly. I came to the United States to study Textile Science, and while at the University of Wisconsin–Madison, a friend introduced me to weaving. What began as a simple hobby on a discounted four-harness table loom gradually became a lifelong passion.

The turning point came when I was commissioned to weave custom fabrics for classic antique cars. Translating historic patterns into functional cloth revealed weaving as both an art and a technical craft, transforming my hobby into a career.

In Korean culture, turning sixty (Hwangap) marks the completion of one life cycle and the beginning of another. To celebrate this new chapter, I traveled to Taiwan to study Jacquard weaving with Wen-Ying Hwang and acquired my own digital Jacquard loom.

My work connects technical mastery with my Korean heritage. Windy Bamboo Series I, inspired by the bamboo paintings of Yi Jeong, translates

the movement and spirit of traditional Korean painting into woven silk and metallic threads. The endless possibilities of Jacquard weaving—and the challenge of creating color through structure rather than pigment—continue to inspire my work every day.

Title: Windy Bamboo Series I

Materials: Silk and metallic
Technique: Weaving



I translated a bamboo painting by the renowned Korean artist Yi Jeong into woven form, creating two interpretations that reverse the relationship between black and gold. By inverting figure and ground, I explore how changes in color, texture, and structure transform the viewer's perception of the same image.

HELEN BLUMEN

Bethesda, MD
Guild Member: 15 Years
Instagram: @lamedoc



I began my artistic journey as a quilter, making functional quilts for comfort and community. Sewing by machine or by hand for piecing and quilting was and continues to be a meditation. Aided by studio art classes, my techniques have evolved to include printing onto fabric and other substrates, and I am increasingly drawn to hand embroidery. My style is eclectic, drawing on my varied interests, which include photography and vintage textiles.

In my photo, I'm wearing a shift that I embellished with vintage doilies and embroidered with a statement by Germaine Greer about art quilting: "Why would any woman set about to make a portable artwork, a picture, out of bits of old fabric? What could be the point of such an exercise in futility? The work of art is supposed to defy time, but fabric is bound to fade and rot, even when it is kept in between layers of tissue paper and shut away from sight. There's nothing new in this kind of heroic pointlessness; women have frittered their lives away stitching things for

which there is no demand ever since vicarious leisure was invented."

Don't believe a word of it.

Title: Bethesda Metro

Materials: Artist's photo printed on cotton sateen fabric, pearl cotton thread
Technique: Hand embroidery



Bethesda Metro started life as a photo taken while waiting for the train at the Bethesda Metro Station. After editing to add color, it was commercially printed onto cotton sateen fabric. Stitching was added for texture.

JANET BOWEN

Silver Spring, MD
Guild Member: 5 Years



I grew up in a family of makers and lived near an arts center in Pittsburgh, Pennsylvania, where we took classes every summer. My first weaving class was in the 60s and I wove a neon pink and green wallhanging! I bought my first loom with funds from returned wedding gifts and have been weaving since. I focus on color interaction and practical items, such as kitchen towels, made beautiful.

Title: Turned Twill Cashmere Shawl

Materials: 2/28 laceweight cashmere
Technique: Turned twill



This cashmere shawl in turned twill shows my love for the interaction of color and weave structure, embedded in the beauty of practical objects.

JOAN HUTTEN

Fairfax, VA
Guild Member: 30 Years
workhousearts.org/joan-hutten



I am attracted to the fiber arts because of the limitless possibilities of the materials. I love experimenting with color and texture, working with a variety of techniques, and manipulating my materials in unconventional ways to create unique and visually beautiful art and wearable art.

My arts education includes a BA in Studio Art and an MA in Art History. I have worked in commercial galleries, as an art consultant and taught extensively. My art work was selected for publication in the Fiber Arts Design Book Four, a collection of outstanding fiber art.

I exhibit at the Potomac Fiber Arts Gallery in the Torpedo Factory and the Workhouse Art Center.

Title: Verdant Goldilocks Planet

Materials: Woven Fiber and hand dyed paper

Technique: Weaving and dyeing



Goldilocks planets exist in the CHZ, circumstellar habitable zone, the region around a star within which planets can support liquid water on their surfaces. This habitable zone is called the Goldilocks zone since each planet is orbiting its star at just the right distance to receive about as much sunlight as Earth.

"Verdant Goldilocks Planet" represents my vision of such a planet's surface photographed from space.

JOANNA BUJARD

Fairfax, VA

Guild Member: 1 Year

www.ravelry.com/projects/JoannaBe



While I have been weaving tapestries only since October 2024, I weave every day, practice a lot, experiment, and challenge myself artistically. Before tapestry weaving I used to be a crocheter so not new to fiber arts. My mother encouraged my interest in visual arts from an early age, and I took art electives in school and college.

I call my tapestry weaving style unapologetic imperfectionism: as I experiment and challenge myself, the types of mistakes I make changes. I sometimes use embroidery to add or change details. Although I have been weaving tapestries only since October 2024, I weave every day, averaging about 20 hours a week. My mother encouraged my interest in visual arts from an early age. Before tapestry weaving I used to be a crocheter, so I'm not new to fiber arts.

Title: Insect Cube

Materials: Wool fiber on a craft cube

Technique: Tapestry weaving with embroidered accents



This cube combines my passion for tapestry with my daughter's passion for insects, and is thus also about my love for my daughter.



JOANNE BAST

Littlestown, PA
Guild Member: 23 Years

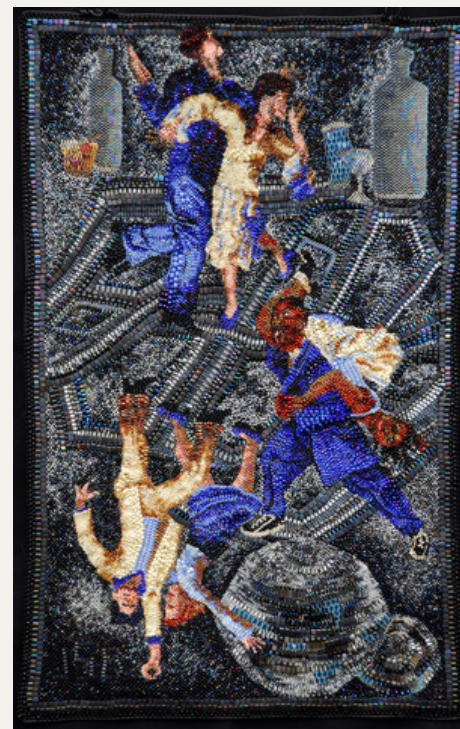


As a child, I did a lot of number paintings, but I never followed the lines, and embroidery kits, but I never read the instructions. When it came time for college, I believed I must put away childish things and study something serious. After pursuing several scientific degrees, I rediscovered stitchery as an art form.

I work mostly in fiber and fiber jewelry. I became enamored with beads first to weigh down fiber adornments and then as a medium in their own right. I found my background in manipulating sculptural forms in thread translated well into beadwork. I have since also moved into knitting, felting and stitching. Whether working with beads, fabric or wool, my primary artistic focus is color, color transitions, texture and uniqueness, also included are symbolic works commentating on historic, cultural and social issues. Often a particular object will inspire its own embellishment. Pieces speak, they dictate what needs to be done to enhance themselves. Needle and thread is a powerful connector, uniting objects and ideas into a wearable or non wearable whole.

Title: Clubbing the Night Away: Design for the 6 of Clubs Playing Card

Materials: Glass beads, beading thread
Technique: Figures in brick stitched beadwork and background in right angle weave



Prohibition helped give rise to the modern nightclub, where dancing evolved from the Charleston to Swing before disco revived nightclub culture decades later. My Six of Clubs celebrates these three iconic dance eras—the 1920s Charleston, the 1940s Swing, and the 1970s Disco.

JOANNE SEYL

Frederick, MD
Guild Member: 5 Years



My fiber art journey, primarily as a weaver, started in 2018 when I began learning to weave in the Navajo technique. I have always had an interest in Indigenous cultures, particularly of the Southwest and the Pacific Northwest, which lead me to also learn Ravenstail weaving – a twining technique used to create geometric patterns in ceremonial regalia worn by indigenous people in Alaska and parts of Canada. These techniques don't use a mechanized loom and part of my attraction to it is how truly "hands on" this type of weaving is – and also how slowly it goes! I have also woven on a walking loom, learning Rio Grande style weaving and most recently, Zapotec weaving in Oaxaca, Mexico. There is so much beauty and satisfaction in both types of weaving and I personally find it rewarding and also meditative. After learning Navajo style weaving, I became more focused on tapestry style weaving which can be done on a variety of sizes and styles of looms – including floor looms. Fairly recently I purchased a used 48" Macomber loom which is currently sitting in my studio waiting for

me to piece it back together and get it warped so I can try many of these techniques on this type of floor loom. As a former art major, graphic designer, and interior designer turned techie/database administrator and project manager, I am beyond excited to be reaching a point in my life where I have the time to create and return back to my passion of being an artist and maker.

Title: Zapotec Style Woven Bag

Materials: Single ply wool weft, wool rug warp, leather

Technique: Weaving on a Walking Loom



Rooted in a textile tradition practiced by the Zapotec people of Oaxaca for more than 2,000 years, this artist-designed weaving was created in five days on a walking loom and then crafted into a bag with leather trim and straps.

JOYCE KEISTER

Laurel, MD
Guild Member: 41 Years



I always wanted to create my own fabric. I work with natural fibers and use only top quality materials painting dyes on the yarn before warping my loom.

A computerized loom and weaving software has made the greatest impact on my work, giving me much more freedom to design the fabric.

Each piece is unique. I do all the dyeing, weaving, and garment construction , resulting in a garment that will last many years.

My work can be seen year-round at the Potomac Fiber Arts Gallery in the Torpedo Factory Art Center, Alexandria Virginia

Title: Handwoven Jacket

Materials: Wool, mohair, poly lining

Technique: Hand weaving, dyeing



I've been weaving for about 50 years and a member of the Potomac Fiber Arts Gallery for 41 years. Jackets have been my favorite garments to make and are usually started with dyeing the warps. So no two are just alike.

JULIE WOOD MERCHANT



Frederick, MD
Guild Member: 6 Years

I cannot remember a time when I was not interested in what we now call fiber arts - weaving, sewing, knitting, and embroidery. Both of my grandmothers sewed clothing and made quilts. Because my mother was particularly skilled at creating perfectly fitting clothes without using patterns, my wardrobe consisted of many of her beautifully made items. As a child who loved to play with dolls a significant part of the fun for me was hand sewing their clothes and accessories. Seventh grade Home Economics sewing class and high school and college fiber arts classes initiated greater levels of interest and skill, which I have continued to build throughout my life. I have created countless items of clothing, placemats, custom bags, rugs, and quilts over the years. More recently, I have leaned into creating dolls and other artwork more intuitively for deeper self exploration and expression. May Fae unfolded in this endeavor.

Title: May Fae (doll)

Materials: Hand dyed silk and cotton for the body and clothing; tulle, beads, synthetic and natural fibers

Technique: Dyeing, embroidery, hand and machine sewing



May Fae is spritely and fairy-like. She exudes a gossamer-like essence and is, at once, both resilient and light. Her energy flows freely without encountering obstacles. She makes neither mischief nor sound. May Fae's presence is her gift to the space she inhabits and those she is with. She observes quietly, bears witness, embodies deep integrity, and constantly affirms everyone's place in the universe. She was inspired by my love of the traditional Maypole dance that has, for centuries, brought community members together to celebrate spring.

KAREN O'TOOLE

Shady Side, MD
Guild Member: 1 Year
Instagram: @MycotaFiberArts



I have always been drawn to the “fiber arts,” though I didn’t know this name for a long time. I spent years wandering through fabric and yarn stores, captivated by colors and textures I didn’t yet know how to use. When I finally discovered needle felting, I was instantly hooked. There is an undeniable gravity to wool; it sucked me in with its infinite sculptural potential.

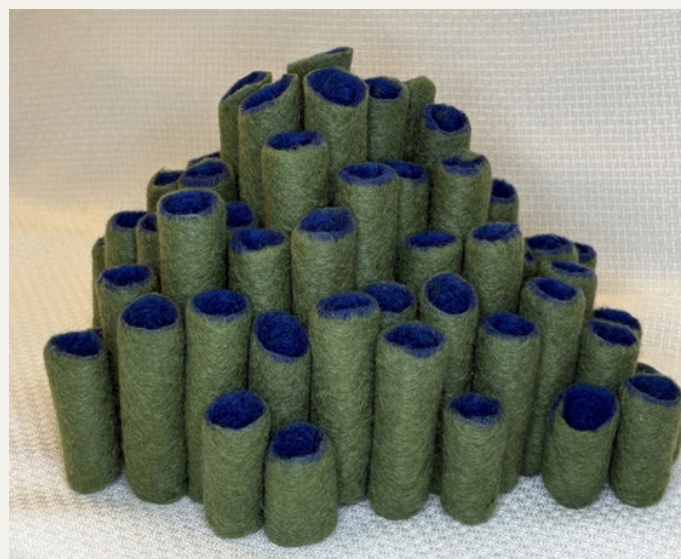
Each day begins with the same intention: to sit with the wool. In a world that offers constant noise and an endless onslaught of sensory input, my daily practice is an anchor. Whether it is the rhythmic, hypnotic tapping of the needle or the soothing, wet massage of soap and water on fiber, these actions create a safe space where it is acceptable to be authentically me. This is not just about making; it is about unmasking me. As I work the fibers, my mind finally finds its quiet and peace. I am not thinking about the future or the past; I am here and I am me.

What started as something fun to try has evolved into an important part of my self-care.

Each finished piece is a tangible record of a time when I chose peace over chaos. When I look at a finished piece, I see the hours I put into caring for myself. I see the time that I chose me.

Title: The Colony

Materials: Merino Wool
Technique: Wet Felting



I was exploring wet felting with various resists when The Colony came to life. Does it belong here? At the bottom of the ocean? On another planet? Only The Colony knows.

KAREN WITT

Alexandria, VA
Guild Member: 2 Years



My grandparents, Gordon and Bea Umstead, helped found the Montgomery County Fair in 1949. My grandmother became Superintendent of Home Arts, my mother, Bettie Ann Witt, followed in her footsteps, and in 2015 I proudly became the third generation to lead the department. Some of my favorite childhood memories are learning crochet and cross-stitch from the fair volunteers who felt like family.

Serving as Superintendent has inspired me to explore nearly every fiber art exhibited at the fair, from sewing clothes and costumes, tote bags, quilting and rug hooking to spinning, knitting, and bobbin lace. I still need to tackle weaving, rug braiding, and smocking. I have mostly enjoyed quilting, knitting, rug hooking, spinning, and making lace. Earlier this year I became the president of our local lace group, the Chesapeake Region Lace Guild.

The rainbow fish was the first lace piece I made on the guild's "Try Me" pillow at the fair, where lace guild volunteers introduce visitors to bobbin lace.

I still need to tackle weaving, rug braiding, and smocking. I have mostly enjoyed quilting, knitting, rug hooking, spinning, and making lace. Earlier this year I became the president of our local lace group, the Chesapeake Region Lace Guild.

Title: Rainbow Fish

Materials: Cotton
Technique: Bobbin lace



The rainbow fish is the very first lace piece I made on the "Try Me" pillow at the fair. Every year guild volunteers come to the fair and teach visitors how to make bobbin lace. It was quick and easy and I thought - wow, I can do this!!

KATHERINE OLSEN

Gaithersburg, MD
Guild Member: 1 Year
Instagram: @katolsen314



I learned basic crochet and knitting as a child, but really began my exploration of fiber art in 2021 after my youngest child started college. I pulled out my old collection of yarn and found a set of instructions that came with an afghan kit I received as a child. I was so delighted to learn that there was more to crochet than the single crochet stitch! Since then I have explored many new stitches and patterns, retaught myself how to knit English style, then switched to Continental style, and taught myself Tunisian crochet. I've taken mini classes in spinning, dyeing, and weaving, and, inspired by a Guild presentation last winter, begun to learn needle felting and wet felting. I won a Champion Rosette (Rug Making, Div. 4), as well as a combined total of 44 blue and red ribbons and 37 other ribbons at the 2024 and 2025 Montgomery County Agricultural Fairs across 7 Departments for my fiber art.

Title: Kaleidoscope

Materials: Acrylic Yarn
Technique: Crochet



Crocheted in various colors from the center out, then crocheted onto a metal ring with an additional crochet border added, the result brings to mind an image one might see through a kaleidoscope. This piece won "Best Fiber Art - First Place" in the Makers Festivals Yarn & Fiber Arts Awards competition (part of Interweave's YarnFest) in Lancaster, PA, in 2023.

KATHY SHOLLENBERGER

Mount Rainier, MD
Guild Member: 1 Year
Instagram: @artfulfabricgifts

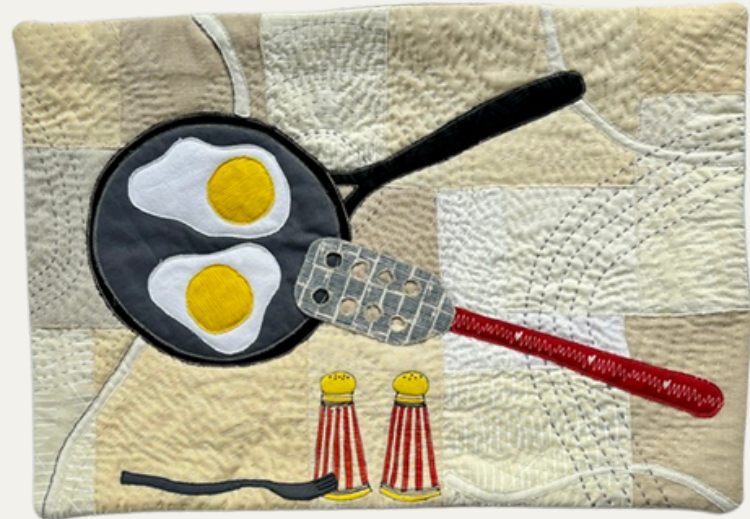


My fiber arts journey began 26 years ago when I met my dear friend (and fellow guild member) Cindy Gossage. She taught me to quilt and then appliqué, and I was hooked. Since then, I have taken classes at New England School of Craft, Peters Valley School of Craft, Pyramid Atlantic Art Center, Maine Fiber College, ArtWorks Now, and Prince George's Community College. I tend to work small, from 3" x 3" mini-canvases to the larger pieces in this exhibit. My inspirations come from the natural world and daily life, and my work falls into the general category of fabric collage, using a mix of gel printing, shibori dying techniques, and embroidery to create layers, texture, and embellishment. I am happiest with a needle in my hand, and I cherish that moment in each piece when I can say to myself, "I might ended up loving this."

Title: Sunnyside Morning

Materials: Commercial cotton fabrics, pearl cotton, and fabric paint

Technique: Quilting, hand and machine stitching, appliqué, stenciling



A mixed perspective, whimsical fabric collage still life.

KIRA WHARTON

Springfield, VA

Guild Member: 1 Year

Instagram: @thescrapmasterstudio



I have been sewing and crafting for as long as I can remember. The first thing I remember making was a stuffed ball with googly eyes. It fell apart almost immediately, but I remember how excited I was at the possibility of creating exactly the toy I wanted. Even now toys are still my favorite things to make.

Title: Bo the Sheep

Materials: Wool, mohair, and alpaca yarn; wool felt, glass beads; wool stuffing

Technique: Knitting, sewing



Bo the Sheep was inspired by my favorite childhood toy, a stuffed lamb named Lamie Pie.

LIESEL FENNER

Takoma Park, MD
Guild Member: 8 Years
Instagram: @lieselfenner



I have always been fascinated by maps. As a child I drew fantastical cities after my father - a landscape architect taught me to draw. Later as an adult practicing landscape architecture I hand-drafted topography plans for new city parks. Studying maps connects me to both familiar and unfamiliar places—those where I grew up (Massachusetts and Northern California) and those I wish to know more deeply. The process of interpreting the land through artmaking instills my sense of rootedness and attachment to place.

I have always known how to sew, as my mother nurtured this valuable skill. Later, I began making quilts with hand quilted surface patterns. The scale of my works became smaller when my career in arts management demanded more time and travel. Then work brought me to relocate to DC, and frequent flying in a window seat inspired my stitching topography reflecting the landscape quilt of America.

Title: Rock Creek Park

Materials: Japanese sashiko linen, cotton floss, cotton batting

Technique: Hand stitching



Over the last nine years, I have frequently driven through Rock Creek Park's northern edge along Beach Drive in the District. Hand stitching the swales, the rise and fall of land and snaking of the creek - experiencing the Park through the seasons - was an intimate study of place and nurtured my sense of belonging and attachment to DC. Through joining the Guild and taking many workshops, my techniques have expanded to include dyeing and printing with the goals of creating yardage for quilts and clothes. My lifelong identity has truly been a surface designer of both land and cloth.

LINDA SYVERSON GUILD

Bethesda, MD
Guild Member: 16 Years
www.lindasyversonguild.com

As an architect, I build my art with fiber. My work explores the relationship between architectural structure, color, and shape, balancing realism and abstraction while stretching the limits of space.

I especially enjoy creating new work from scraps left over from earlier projects, where the freedom to experiment often leads to unexpected discoveries. My current work includes a series honoring my father, and my hope is that each piece leaves viewers with the memory of a story—and, above all, makes them smile.



Title: Redefined Comfort

Materials: Old square quilt blocks, cotton flannel, old cotton tablecloth back, old rickrack
Technique: Quilting, hand stitched



Love is captured as quilts are used and age. Finding an old quilt is a gift that can continue to live when the beauty of the original blocks are refreshed and repositioned.

This charm quilt aligns the diagonal wear lines of re-created 1947 quilt blocks. These blocks are hand trimmed in rickrack, then they are held together with color coordinated buttons. The pointed blocks are the shape of the original quilt blocks.

LINDA WARSCHOFF

Silver Spring, MD
Guild Member: 4 Years
Instagram: @oneofakindtextiles



I've been a maker since my mother taught me to sew as a child. On a trip to El Salvador as an adult, I was drawn to the weaving, cloth and handmade items I saw there. I realized I was excited by all kinds of textiles and wanted to learn to make quilts. Like most quilters I started out learning the technical skills of piecing, appliqué, and quilt assembly. I am an improvisational quilter. I often start with a piece of fabric that intrigues me and make it up as I go along. Sometimes I incorporate traditional blocks, but mostly I care about the intersection of a color palette, textures and hand stitching.

Title: Dia de Los Muertos

Materials: Cotton cloth, eyelet, rickrack, buttons
Technique: Piecing, quilting, hand stitching



Starting with an Alexander Henry novelty fabric, I tried to capture the energy of the Day of the Dead through my choice of colors and embellishments. I found almost all of the fabric, buttons and trim in this piece at SCRAP Baltimore, a creative reuse upcycling center where I volunteer.

LISA B FILION

Bethesda, MD
Guild Member: 1 Year
lisabeesmakesart.com



As a child growing up in Ottawa, I was always making something—gluing scraps to paper, drawing, knitting, or trying cross stitch. When I was thirteen, my grandmother, whose hands knew sewing, smocking, knitting, and crochet, gave me \$100 for my first sewing machine. That gift changed my life.

Without family nearby to teach me, I learned through sewing classes, school, and working in a fabric store. A year before my first child was born, I discovered quilting, beginning a creative journey that has now spanned more than three decades.

Along the way, I found inspiration through guilds and fellow fiber artists, but I also discovered that I wasn't meant to follow patterns—I was meant to ask, "What if?" Today I embrace improvisation, combining quilting with hand-dyed fabrics, surface design, stitching, and mixed media. No matter where life has taken me, I always return to the steady hum of my sewing machine and the joy of creating.

Title: When I Think Outside the Box

Materials: Canvas, tissue paper, diluted Elmer's glue, fabric paints, embroidery floss, ribbon, vintage paper and clothing patterns, lutradur
Technique: Glueing, stitching, stamping, painting



When faced with a group challenge "box" I struggled initially to envision a plan. As the deadline loomed closer, I realized my ideas were limiting, so I decided to think outside the box!

LISA MILLER

Vienna, VA
Guild Member: 5 Years
www.lisamiller.design



Years ago, I bought an unusual scarf by Elise Miller at an artists' co-op in Kensington, Maryland and often wondered how it was made. After retiring, I discovered a Smithsonian Associates class on Nuno felting and realized it explained my scarf. I took the class, fell in love with the process, and began creating with wool and silk nonstop. Since then, I've expanded beyond scarves, sell my work commercially, and continue to invent new ways to explore these materials.

Title: Woodsey Bowl and Forest Floor

Materials: Hand-dyed Polwarth, Bergschaf, and Merino wool, curly locks, wool nepps, silk, bamboo, natural reindeer lichen, dyed silkworm cocoons, dried twigs, dried plants

Technique: Wet felting, nuno felting, needle felting, scarred earth



Woodsey Bowl was created in a class with Dawn Edwards and inspired me to expand the piece into a two-dimensional forest floor. Together, the bowl and landscape celebrate the textures and quiet beauty of the woodland.

LISA RIVOIR

Washington, DC
Guild Member: 1 Year
Instagram: @natural.tension



I am a fiber artist who draws on weaving and macrame techniques to craft textural wall hangings that evoke a sense of movement.

Each work is anchored by a support - driftwood, found objects - that I often warp up directly, building upon the natural tension of the materials to sculpt a structure that I weave into. For weft, I embrace a range of texturally rich fibers, from roving to recycled yarns, to build nature-inspired color palettes that enliven the flow of the piece.

When I first came to weaving in 2020, the merging of the tactile experience inherent in fiber craft with the design capacity of abstract art unlocked a new mode of creative expression for me. Resonant behind my practice is the rich history of fiber work, the fusion of practical and aesthetic, inspired by techniques and trends from textile fabrication, design, and needlecraft.

With each piece, I seek to bring forth a tangible flow that invites the viewer to follow the feeling beyond the boundaries of the work.

Title: The Woods (Winter)

Materials: Wooden dowels, 3mm cotton cord, various fibers (wool, cotton, recycled, synthetic)
Technique: Macrame, plain weave, soumak, needleweaving



The Woods (Winter), the second piece in my series, uses needleweaving-inspired structures to evoke layered tree trunks and the depth of a winter forest. It reflects my ongoing exploration of structure through experimenting with and refining a single technique across multiple works.

LISA SMITH

Garrett Park, MD
Guild Member: 3 Years
Instagram: @QuiltsandClay



I have been sewing, quilting and embroidering since I was a teen. I find the process of hand stitching to be meditative, healing and oh so rewarding! After putting my work away for several years, I returned to sewing and found the beauty of art quilting and free form embroidery, and I've never looked back!

Title: Round and Round in Circles

Materials: Linen, perle cotton
Technique: Freeform embroidery



This freeform embroidered triptych is stitched on heavyweight linen with Perle cotton. The interlocking circles continue across the three panels, inviting them to be viewed together as a single composition.

MARCELLE FOZARD

Takoma Park, MD
Guild Member: 1 Year
Instagram: @americanroadtrippillows



I've taken a cozy detour from my vintage pennant pillows and found myself immersed in the soft, whimsical world of felted landscapes. These dreamy little scenes are stitched with imagination, comfort, and just the right touch of quiet magic. Each one is carefully framed and ready to hang—perfect for adding a bit of sweetness and wonder to your walls. They've quickly become my favorite creative obsession, and I hope they bring a bit of cozy joy to your space, too.

Title: Polaris

Materials: Maryland wool, silver thread
Technique: Hand felted



Felted artwork that is hand felted by me - this piece has a dove and a depiction of the North Star.

MARCIA HORTING

Gaithersburg, MD
Guild Member: 4 Years



I grew up acutely aware of the interplay of fabric and design. My mother was a home ec teacher and loved copying clothing in magazines. My clothes were always beautifully constructed with gorgeous smocking and embroidery. Later, my prom dresses were copies of designer gowns. Smothered by her talent, I chose a more traditional career turning to fiber after studying at art school part-time for years. Now I apply the theory and techniques I've honed over the years to making art quilts and other fiber collages.

Title: Autumn Leaves

Materials: Procion dyes, acrylic paint, cotton fabric, batting

Technique: Screen printing, dyeing, painting, machine stitched



Autumn in Washington is always stunning. The soft fall sunshine reflecting on the daily changing trees; today a bright yellow, tomorrow a deep red.

MARGARET FISHER

Cabin John, MD
Guild Member: 32 Years



When I was ten years old, my Aunt Gene gave my sisters and me a “Learn to Knit” book and got us started on knitting little squares. After knitting a number of scarves, I figured out how to read a pattern and made my first sweater. I taught myself to crochet, and I learned to sew in Home Ec class. Driven by my teenage enthusiasm for colorful, stylish, and fashionable clothing, I knit, crocheted and sewed many trendy garments and outfits during my high school years.

I continued to knit for many years and was basically self-taught. When I started taking knitting classes, my work improved greatly. In 1997, I became a Master Knitter certified by The Knitting Guild Association. This led to designing one-of-a-kind garments and accessories, writing magazine articles on knitting and knitting techniques, teaching knitting classes across the country at national conventions and for shops and guilds, and writing the book Seven Things that can “Make or Break” a Sweater.

After making my first art quilt in 2018 and taking an online quilting class during the pandemic, my creative focus completely changed. Today I create pictorial quilts inspired by everyday life and travel, using color, scale, and composition to express my experiences and the people, pets, and places I love.

Title: Goodbye Stumpy

Materials: Cotton fabrics, cotton and polyester threads

Technique: Fused raw-edge appliqué, machine quilted



Inspired by the iconic Yoshino cherry tree known as Stumpy, this piece celebrates resilience in the face of adversity. Although the tree was removed in 2024, cuttings bloomed again in 2026, ensuring that Stumpy's legacy lives on.

MARGO LEHMAN

Gaithersburg, MD
Guild Member: 4 Years



As a teenager, I used embroidery to embellish my clothing to make it my own personal statement. As I moved into adulthood, I got very excited about cross stitching and made several pieces from patterns but left this behind too as my adult responsibilities grew. I tried knitting and crocheting, but neither seemed to spark my imagination. At some point, I realized that all my "crafting" had been an attempt to tell my story using other people's artwork, patterns and such and that was no longer satisfying to me. When I decided to take a 3 year atelier art program focused on classical oil painting, I thought this would be "the thing", and in many ways it is. But during my 2nd year in I took a detour into needle felting and created a piece that turned me, and my classical art instructor, completely around. My thesis work was comparing several compositions in both oil paint and felted wool and contrasting the capacities of each medium to express what I wanted to say. I'll always be a painter, but painting with wool expands my range as an artist as well as the minds of my viewers.

Title: Poplar Moon

Materials: Shetland wool
Technique: Wet and needle felting



This piece is made entirely from naturally colored Shetland wool, using both wet felting and needle felting. Inspired by a 350-year-old poplar tree in Sandy Spring, Maryland, it celebrates a beloved tree that has been part of my life since childhood.

MARLA RUDNICK

Rockville, MD
Guild Member: 22 Years
marlasrudnick.net



I learned how to knit as a child and knitted my first sweater as a gift for college. My metalwork started in high school where I was drawn to working with non ferrous wire. Many years later, the two combined as I learned how to knit with metal. Most of my sculptures are made with patinaed copper and my jewelry is created with fine silver, 18K gold, and gold filled wire.

Title: Off in Space

Materials: Copper and Plexiglass
Technique: Knitting



I knitted a series of flat backgrounds by skipping a stitch or more to get a lacey pattern. Then I knit shapes to attach onto the backgrounds. Most of the works were connected to the bottom or ground of the knitted background. For "Off In Space", I wanted to see what the shapes might look like in between the top and bottom. Where do the shapes take you?

MELINDA LOWY

Silver Spring, MD
Guild Member: 20 Years
www.melindalow.com



I learned to sew and embroider as a young child from my Mother and Aunt. I made all my own clothes through college. I continued to expand my techniques through the years to include knitting, crocheting, quilting, macrame, crewel work, cross stitch, needle felting, and machine thread work. If it had anything to do with fiber, I was interested in trying it.

For the past 30 years, I have focused on art quilts, studying with renowned fiber artists and incorporating a wide range of fabrics, surface design techniques, embroidery, appliqué, beading, and needle felting into my work. Color and texture are at the heart of my art, which is often inspired by the natural world surrounding my woodland home. My most recent work centers on feathers, which I see as symbols of hope and reminders that difficult times will pass.

Title: Indian Palace

Materials: Silk, cotton, polyester, upholstery fabric, with heavy Pellon interfacing; silk and metallic embroidery thread, wool roving
Technique: Hand embroidered, machine and hand pieced, machine quilted, hand felted, hand sewn



Indian Palace was inspired by a class with Potomac Fiber Arts Guild member Julie Booth at the GWU Textile Museum, where a historic Indian kantha sparked my imagination. Reinterpreting its embroidered palaces, trees, and birds as a three-dimensional textile sculpture, I combined appliqué, embroidery, and needle felting to bring the scene to life.

MILA VASCONES-GATSKI

Kensington, MD
Guild Member: 8 Years

I love all kind of fiber arts: knitting, crochet, sewing, spinning but I found my niche on rug hooking. At a young age my mother taught me how to knit and crochet and those were my primary crafts. But in 2000, I taught myself rug hooking after finding a Joan Moshimer book. Then, took one class did my first rug following a pattern and made a few other small Christmas ornaments. But in 2003 became a mother and left the hooking until 2020. Since then, I have done different projects and submitted them to the MDSW festival competitions. My preference is to do my own designs. Currently, I continue learning about rug hooking and joined WHAHFA and the PFAG rug hooking study group. I still do my other fiber arts but my hooking is my pride and joy.



Title: Maryland Sheep and Wool 50th Anniversary

Materials: Wool strips, wool roving, wool yarn

Technique: Rug hooking, braiding, weaving



This piece depicts different activities that take place in the festival: sheep competition, skein and garment, fleece sale, etc. the border represents a variety of sheep breeds that we may find at the festival. It is made with wool strips and wool yarn. It won best of show in 2023.

NORMA TABER

Germantown, MD
Guild Member: 18 Years
creativecrocheter.wordpress.com



For me, crocheting is a call to healing: for myself, the recipients, and the fiber communities in which I'm involved.

As a pre-teen, I bought a "Learn to Crochet" book and taught myself. After burning out on baby blankets as a young adult, I put my hooks away for many years. While healing from surgery in 2005, I visited a farm where the owner dyed yarn from her own flock. I just had to have some of that beautiful yarn and, wanting an excuse to buy it, I dug out my old book and discovered crocheting came right back—the body remembers. My skills and repertoire have been expanding ever since, as has my appreciation of handspun and/or hand-dyed fibers. When traveling, I visit yarn shops along the way, looking for new (to me) local dyers or yarn producers.

For the past 20 years, much of my crocheting has supported charitable causes, from preemie hats and chemo caps to wool garments for refugees through Wool-Aid. Creating clothing for older

children and teens has challenged me to adapt and design patterns that meet both the available yarns and the needs of the recipients.

My creative journey has also been shaped by generous fiber communities, where sharing knowledge, skills, and donated materials allows us to create warmth, comfort, and hope for others.

Title: Collaboration Celebration!

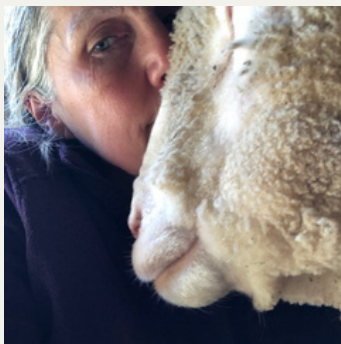
Materials: Commercial and handspun wool yarns
Technique: Crochet



This crocheted pullover celebrates collaboration—from handspun, hand-dyed, and donated yarns to my adaptation of a commercial pattern into a new design. Sharing the project with my fiber communities became another part of that creative collaboration. After the exhibition, the sweater will be donated through Wool-Aid, where it will provide warmth to someone in need.

PATRICIA STEPHENSON

Purcellville, VA
Guild Member: 2 Years
www.moononthemountain.com



My fiber journey has been a lifelong pursuit with many starts and stops. Like many passions, it took a backseat to my career until retirement led me in an unexpected direction. After buying a farm and rescuing alpacas and Merino sheep, I discovered the joy of transforming their wool into something meaningful. Joining a fiber guild introduced me to hand-spinning art yarn, and learning to felt opened the door to an entirely new creative life.

What began as curiosity has grown into a lasting passion. Felting offers endless possibilities—it takes minutes to learn but a lifetime to master. Today I create decorative and wearable art inspired by the beauty of natural fibers, while continuing to learn from fellow artists who share my love of the craft and the remarkable animals that provide its foundation.

Title: Aries Antiqua

Materials: Wool; artist canvas backing
Technique: Wet and needle felting



This sculptural piece is created from naturally colored wool using wet and needle felting techniques. Mounted on artist canvas, it celebrates the beauty, texture, and expressive possibilities of wool transformed into art.

PENNY PASSIKOFF

Silver Spring, MD
Guild Member: 1 Year



I first learned to crochet in my early twenties, most likely from my mother, although I don't remember the lessons themselves. After dabbling for a few years, I set crochet aside for more than three decades. When I retired in 2015, I picked up a crochet hook again—starting over with a beginner's pamphlet—and discovered not only a creative outlet but also a new purpose.

Today I spend many hours each day crocheting, finding joy in choosing colors, following patterns, and creating handmade gifts. Much of my work is donated to charities or given to friends and family, because I believe fiber art has the power to bring comfort, connection, and kindness. Crocheting has become both my creative expression and my path into retirement, reminding me that it is never too late to begin again.

Title: Emotional Support Chicken

Materials: Acrylic yarn, polyester fiberfill
Technique: Crochet



These colorful "Emotional Support Chickens" are crocheted to bring comfort, encouragement, and a smile to people facing life's challenges. Each one is a reminder that even a small handmade gift can offer warmth, hope, and a little joy when it is needed most.

RACHEL SCARR

Bethesda, MD
Guild Member: 3 Years



I was immediately drawn in. Something about the rhythm, texture, and transformation of fabric and fiber felt both grounding and exciting.

I began exploring rug hooking through online research and kits, which helped me learn the basics. Before long, I wanted a deeper connection to both the craft and others who shared my interest. Encouraged by my sister, I began attending workshops, which became an important next step in my journey.

In 2023, I attended Shakerag in Tennessee and took a workshop with Liz Alpert Fay. That experience was transformative. Surrounded by fellow rug hookers, I was immersed in conversation, experimentation, and shared learning. It was also the first time I created a hooked piece from my own design rather than a pre-existing pattern. Working with Liz and the other participants opened my eyes to rug hooking as a true art form, not just a craft.

That experience reinforced how much I value community in my creative practice. When I learned that Liz would be teaching a shorter workshop through the Potomac Fiber Arts Guild, I immediately joined. At the time, there was no rug hooking study group, so I started one. It has since grown into a welcoming community of hookers and strippers who meet monthly to share work, ideas, and inspiration.

Title: Nature's Inspiration

Materials: Wool

Techniques: Rug Hooking



Created during a 2023 workshop with Liz Alpert Fay at Shakerag in Tennessee, this was my first original rug hooking design. Inspired by a decaying log discovered on a walk through the woods, the piece explores texture, transformation, and the beauty of nature's renewal.

REBECCA DAHLMAN

German Town, MD
Guild Member: 10 Years



I dabbled in some fiber arts as a child, sometimes with the help of my grandmother, but nothing particularly stuck. As an adult, I came back to fiber arts – first, doing some quilting like my grandmother had done, then switching to knitting (more portable!). Eventually, I found my way to weaving bands using a backstrap loom. Weaving really appealed to me, and I gradually ended up working my way through a series of progressively larger and more complex looms. The engineering aspect of loom mechanics fascinated me almost as much as the cloth I could create.

Several years after buying my first floor loom, I became interested in drawlooms, which provide an opportunity for more elaborate patterning. I took a class at Vavstuga Weaving School to decide whether this was a path I wanted to pursue. By the second day of class, I was hooked! I promptly purchased a drawloom attachment for one of my floor looms and am an avid drawloom weaver to this day, weaving geometric patterns and pictorial motifs into my cloth.

Title: Opphämta Sampler

Materials: Cotton, line linen

Technique: Swedish opphämta weaving



This is my class project from the first drawloom class I ever took, which inspired me to go on and purchase my own drawloom. The technique is opphämta, popular in Sweden, and is woven in cotton and linen. Several of the motifs are derived from patterns found in traditional Scandinavian and Baltic belts and bands.

ROBIN MILBURN

Falls Church, VA
Guild Member: 31 Years



I have always been fascinated by how things are made. As a child, I was drawn to anything created with string—from sailors' knots to crewel embroidery.

My interests in science and art came together through museum conservation, where an internship in textile conservation introduced me to weaving. After seeing a book of overshot samples, I was captivated and began studying weaving in 1995. Since then, my fiber arts practice has grown to include Japanese braiding, spinning, felting, dyeing, knitting, ply splitting, and papermaking.

My work is inspired by ethnographic traditions, Japanese art, and the natural world. Through museum conservation, I developed a deep appreciation for handmade objects that are both beautiful and functional, created with natural materials and traditional techniques. In my own work, I continue those traditions in a contemporary context, combining time-honored processes with modern materials and tools.

I hope my art encourages others to appreciate the beauty, craftsmanship, and enduring legacy of handmade textiles.

Title: Spring Rain

Materials: Hand dyed cotton, wool, hand spun and commercial wool yarn, glass beads, wood support

Technique: Handwoven, hand dyed, needle felted, hand spun, beaded fringe



A spring garden in the rain, this piece combines commercial and handspun wool needle felted onto a background of hand-dyed, handwoven cotton. The fabric fringe, accented with glass beads, evokes falling rain.

RUTH QUAH

Takoma Park, MD
Guild Member: 9 Years



Fiber arts have been part of my life from an early age. I grew up surrounded by creativity—my aunt was a watercolor artist, my mother taught me to sew and knit, and my grandmother taught me to crochet. Although weaving is my primary passion, I also enjoy exploring knitting, sewing, rug hooking, and crochet. I find inspiration in learning new techniques and discovering ways to combine them, allowing each new skill to expand my creative possibilities.

Title: Annalisa

Materials: Air dry clay, fabric, stuffing, paint, wood

Technique: Sculpture, sewing, painting



This art doll combines my love of weaving with my interest in mixed fiber techniques. Created for an art doll class, she holds a simple backstrap loom modeled after one I learned to weave on. She is named Annalisa in honor of my friend and former Guild member, Annalisa Leonessa, whose gift of treasured fabrics inspired the doll's shirt, making this piece a celebration of friendship, creativity, and shared artistic traditions.

SAARALIISA YLITALO

Reston, VA
Guild Member: 10 Years
Instagram: @saaraliisaylitalo



For as long as I remember I was interested in textiles. My grandmother had a loom in her garage, and I made my first dress at 9 years old. As soon as I could I learned to weave, got a loom and was obsessed with all things textile. Years later I moved with my husband and children to Japan for 5 years. I couldn't bring my loom so I found a papermaker and studied with him for five years. That was in 1990. From that day until now I have loved all things paper. I love traveling around the world and seeing how other cultures use paper. I keep learning new things.

I have always said that my work was about my emotional "weather," between turbulent and calm times. Between hope and despair. Really about broken places and how I deal with them.

Now I feel the ocean is a better metaphor. On its surface it can be stormy, choppy, undulating, or placid, but underneath it is mostly tranquil. Whereas before the work was about the turbulent surface currently it is about the quiet calm of the

ocean floor. Expressing visually our shared human emotional experiences is what I have always strived to communicate.

Title: 101 Years

Materials: Waxed linen
Technique: Twinned basketry



I was my mother's caretaker her last few years. I wanted to create something to honor that incredible amount of time on earth. Each basket represents a year of her life, and it holds events and memories.

SARAH SONG

McLean, VA

Guild Member: 4 Years

Instagram: @allocdalloc_fiberarts



I once dreamed of becoming a fashion designer, and although life took me in another direction, I found my way back through fiber art. After retiring early, I now create wearable art while sharing Korean traditions such as maedeup (decorative knotting) and bojagi (patchwork wrapping cloth).

My journey began with a closet full of hanbok—traditional Korean garments worn once for a celebration and then carefully stored away. Rather than let their beauty remain hidden, I transformed ceremonial skirts into vests and skirts, and their remnants into handbags, jewelry, ornaments, and other works inspired by memories of my childhood in Korea.

When I needed traditional knotting for one of my designs, a fellow Korean fiber artist, Heasoon Rhee, encouraged me to teach myself maedeup, opening another creative path. Today I stitch together repurposed hanbok fabrics, traditional knots, vintage beads, and threads from East and West, giving cherished

materials a renewed life while honoring both my heritage and the spirit of the 5Rs - refuse, reduce, reuse, repair, recycle—not as slogans, but as a way of honoring what already existed, and giving it permission to live again.

Title: Threads of Memory & Meaning

Materials: Hanbok scraps, Maedeup cords, Hanji

Technique: Patchwork, knotting



Threads of Memory & Meaning brings together thirteen works in Korean fiber arts, including maedeup, silk patchwork, and embroidery, displayed within a handmade hanji frame inspired by the lattice doors of a traditional hanok. Created from repurposed hanbok silk and traditional materials, the collection celebrates Korean craftsmanship, symbolism, and cultural heritage. Every knot has a name, and every name carries centuries of meaning.

SILVIA SOUZA

Potomac Falls, VA
Guild Member: 7 Years
www.silviasouzastudio.com



I was taught embroidery and needle arts from a young age by the women in my family and have continued to practice through the various stages of my life. I then taught my middle school students in various fiber craft techniques as part of their art classes. When I retired from teaching, I delved deeper and more experimentally into stitch and textile art. I also incorporated paper pieces I had created into the work. That led me into making jewelry made from paper. From the punchinella left over from the jewelry I began playing with collage. So now I do all three and show my work in galleries and exhibitions.

Title: Necklace

Materials: Polymer cellulose paper, acrylic paint, thread

Techniques: Surface design, embossing, sewing



Embossed and painted sheet of leather like paper cut into pieces that are sewn into a wrap around necklace.

SONHA MASON

Bethesda, MD
Guild Member: 1 Year
www.kgyubangarts.com/gallery



When I returned to Korea after living in America for over 30 years, I saw a country that had transformed physically and yet had revived its graceful traditional culture. I fell in love with Korean traditional sewing, known as Gyubang Arts. During the Joseon Dynasty (1392-1897), Gyubang Arts emerged from the private chambers (Gyubang) of traditional houses where women, restricted from public life, gathered to sew everyday items, share stories, and channel their creativity through fabric scraps.

What captivates me most are the humble yet vibrant colors of natural materials—scraps of silk, linen, and thread—reborn from discarded textiles. Stitch by stitch, quiet moments are connected at my fingertips, transforming pieces of fabric remnants into beautiful yet useful everyday items. These items carry my heritage and its long history.

Though I now live in America, I wish to revive the community spirit of Gyubang: a space where

women gather, share stories, and nurture creativity while reimagining a beautiful tradition.

Title: Dagibo (Tea Cozy): Wrapped Warmth

Materials: Silk fabric, silk thread, Silk cord
Technique: Running stitch, whip stitch, a traditional three-stitch running stitch, Maedup (Korean Traditional Knot)



Inspired by traditional Korean gyubang craft and the rituals of tea, this hand-sewn silk pouch combines function with quiet elegance. Its flower-like form, silk knot cord, and balanced colors transform an everyday object into a celebration of Korean textile traditions.

STACY CANTRELL

Laurel, MD
Guild Member: 17 Years
www.stacycantrellart.com



I'm a sculpture crochet artist based in Maryland. My sculptures are not like any others. I use free form crochet to create large & small, detailed sculptures that tell a story, bring myth and fantasy to life, and often have a sense of humor and whimsy. I do research on my intended creations and from there, build new worlds and offer new perspectives.

I've been crocheting since the age of four, (taught by my great-grandmother), but my love affair with three-dimensional crochet ignited in 2010 when I worked as a curatorial intern on the Smithsonian Hyperbolic Crochet Coral Reef in Washington, DC. I love to create unique sculptures that have never been crocheted before. My work spans from the smallest delicate details of a fairy to giant, public art sculptures that change the face of city structures. I'm fascinated by the contemporary, the avant-garde, that nod to history that balances my work into a new realm of seeing and being.

Title: La Fee Verte

Materials: Natural and synthetic yarns, beads, velvet, polyfil, wire, wood
Technique: Free form crochet



La Fée Verte reimagines the legendary Green Fairy of Belle Époque absinthe culture as she rises above the moonlit Paris skyline to tempt Mr. Moon with a drink and a sugar cube. Inspired by Art Nouveau posters, I translated this dreamlike scene into a richly textured three-dimensional work using free-form crochet, metallic accents, and layered details that blur the line between fantasy and reality. Like absinthe itself, the piece invites viewers into a world of imagination, whimsy, and creative inspiration.

STEPHANIE WHITTLE

Vienna, VA

Guild Member: 1 Year

Instagram: @funkyhipdesigns



My journey into ecoprinting and natural dyeing started with paper, onion skins and a YouTube tutorial. For me, it was a magical discovery! I was looking for gift ideas and stumbled across a book and paper arts YouTube tutorial about making a little teabag paper journal. The journal cover was watercolor paper that had been ecoprinted with onion skins. I made the journal – and for some reason, my experience printing the onion skins on paper captured my imagination. I was hooked!!! I never knew that you could use onion skins to print on paper and fabric or that you could boil them in water to make a natural dyebath for dyeing textiles or to make a natural ink. Since making that journal cover, I’ve expanded my ecoprinting art practice to include printing leaves and flowers on textiles and working with natural dyes, especially indigo.

I’ve always enjoyed repurposing and giving new life to things. Ecoprinting and natural dyeing give me a chance to do more of that! I’ve used both to extend the life of vintage pieces and add

personality to new garments. Eucalyptus leaves are magical printers on wool and silk. So, last winter I sourced a number of vintage wool sweaters on eBay and got to work printing on the garments. The vibrant shades of red and orange have to be coaxed out of the eucalyptus leaves by steaming the garments for 4-5 hours. Interestingly, not all varieties of eucalyptus leaves will dye orange and red. That’s part of the magic and wonder of ecoprinting. I’ve had so many “wow, I never knew you could do that” moments during my exploration of ecoprinting and natural dyeing. There is always something new to learn or discover and that’s why I’m hooked!

Title: Eucalyptus Nicholii Ecoprinted on Vintage Lord Jeff Wool Sweater Vest

Materials: Wool, eucalyptus nicholii leaves, vinegar

Technique: Ecoprinting



SUSAN (SUE) KUSHNER

Rockville, MD
Guild Member: 4 Years



My interest in crafts began early in my life. I always enjoyed making things, from candles to clothing to creating photo albums. 4-H was a big part of my life and I explored many different crafts through classes and group activities. In high school, I took a home economics class, where I got hooked on knitting. Unfortunately, with college and work, I didn't keep up with knitting and many years went by until my mom convinced me to take it up again. She would say to me, " You always made such beautiful things. Why don't you start knitting again?" So , I did and I haven't looked back. For several years, I was a member of a local knitting guild and I noticed that there was a local fiber arts guild (Potomac Fiber Arts Guild), that offered all types of speakers and workshops. I was intrigued and decided to check it out. I'm so glad that I did. I have been exposed to so many types of fiber arts and have learned so much. I have joined several study groups (crocheting, wearables and rug hooking) where I have learned new skills and enjoyed the camaraderie of my group members. It's been wonderful!

Title: Gradient Mosaic Shawl

Materials: Wool blend yarn

Technique: Mosaic Crochet



This Ned and Mimi pattern inspired me to learn a new crochet technique, Mosaic Crochet, and experiment with different color combinations. I enjoyed the creative process.

SUSAN HARRIS

Alexandria, VA
Guild Member: 4 Years
Instagram: @susanfitterh



I taught myself to knit in 2002 and crochet in 2011, both in honor of my grandma, who was a very talented fiber artist. I began crocheting in earnest during the pandemic, making colorful “yarn bombs” to display in my neighborhood. As my work got more complex, I moved indoors and began entering art shows. I joined the Guild and the Potomac Fiber Arts Gallery in 2022 and my work has continued to evolve. I now work on a small scale, using fine yarns and embroidery thread. I’ve also begun incorporating needle felting, embroidery and beading into my pieces. Themes from nature and a love of color have remained constant throughout my work.

Title: Murmuration

Materials: Merino wool yarn, fabric, wool batting, stainless steel wire

Technique: Crochet, appliqué, needle felting



This work captures the swooping forms of starling flocks in flight, with birds escaping the confines of the frame and reaching toward the viewer. Crocheted birds and needle-felted clouds create a layered sense of movement across multiple dimensions.

TEA OKROPIRIDZE

Alexandria, VA
Guild Member: 10 Years
www.teaokro.com



My journey in fiber art began in Georgia, where weaving, carpet making, and felting are deeply rooted in the culture. Although I first studied sculpture, I was continually drawn to tapestry weaving and eventually returned to earn a degree in Fiber Art from the State University of Culture in Tbilisi.

After immigrating to the United States, I continued developing my work while building a career as both an artist and educator. Today I work primarily in tapestry weaving and silk fusion, balancing the structure and precision of weaving with the spontaneity and experimentation of silk.

My work explores themes of connection, transformation, memory, and the unseen relationships that bind people, places, and experiences together. Living between Georgian and American cultures has shaped my perspective, and fiber has become my language for expressing those experiences. Through my work, I hope to honor personal stories, cultural heritage, and the connections that unite us.

Title: Roots

Materials: Silk Fiber, Degummed Silk Cocoons, Fabric scraps

Technique: Silk Fusion / Silk Paper making process



Roots reflects my connection to the places and experiences that have shaped who I am. Growing up in Georgia and building a life in the United States has taught me that our roots are not left behind—they continue to grow, intertwining memory, heritage, and new experiences into our identity.

TERESA ZOTIKOS

Potomac, MD
Guild Member: 11 Years



My fiber art journey began one summer when my late mother taught my daughter and me to knit. When it didn't quite click for me, I decided to teach myself to crochet instead! That decision led me into sewing and opened a door to entire world of fiber arts. Along the way my creative voice emerged, encompassing my love of archaeology and the natural world, where I find endless inspiration.

Title: Cocky

Materials: Commercial fabric, paint, wood, wire, and paper

Technique: Machine and hand sewn fabric



You must be cocky to be a peacock!
Nature inspired whimsical fabric peacock sculpture.

THERESA DELASANTA

Takoma Park, MD
Guild Member: 2 Years



My grandmother was such a versatile fiber artist, from sewing to quilting to rug-braiding to crocheting to rug-hooking. I still have the dress-making shears she gave me for my 8th birthday, which started me in sewing my 4H projects. Living in the Philippines in the Peace Corps, I began making most of my own clothes and then later my daughter's baby dresses. When I taught preschool, I began to embroider while the children napped, including squares that I assembled into a quilt afterwards. Lately, I'm exploring rug-hooking, fabric designed tapestry and doll making. Fiber is so fantastically versatile!

Title: Embroidered Pillow

Materials: Fabric, embroidery floss and a pillow form

Technique: Embroidery



Pillow embroidered with a spray of flowers created with A variety of stitches. I began the pillow project to keep my hands busy while my husband was in the hospital, but put it away for three years after he unexpectedly passed away. Recently, I decided to finish it, finding the same peace in the joyful colors and stitching that we used to share, knowing he always appreciated my creativity.

TOBIN JOHNSON

Hyattsville, MD
Guild Member: 1 Year



I always liked to play around with sewing as a child, and I vividly remember being invited to try helping with bobbin lace at a reenactor tent at a fair when I was about ten, but I didn't become seriously interested until my twenties. During 2020, I began to work on hand embroidery while in quarantine, because I already had most of the supplies, and in 2025 I added weaving and, finally, bobbin lace to my repertoire. This design, like much of my work, is inspired by my career as a medieval historian and the many beautiful works of historical art, textile and otherwise, that I've seen.

Title: Surveying the Waters

Materials: Cotton fabric, embroidery floss

Technique: Embroidery



The unicorn dips their horn into a stream, testing the waters, on a millefleur-style field. This stylized background, in which flowering plants are shown throughout the background without perspective or recurring pattern, was commonly used in late medieval artwork and can be found on many tapestries.

VAUGHNDA JOHNSON

Silver Spring, MD
Guild Member: 2 Years
Instagram: @vaughndajohnson



As a kid I had a smattering of fiber arts experiences and drew outfits and ball gowns, but it wasn't until I was an adult teaching myself how to create ragrugs (poorly) that I decided I needed a class. I lucked out and there was an adult extension class at UC Santa Barbara (shout out to my magical teacher Julia Ford) and fell in love with weaving. I found composing a project and layering color and texture satisfied the same need of creation that painting did, but I ended up with art with a function. This appeals to me and I've been stumbling along in fiber arts ever since!

Title: Life Path

Materials: Wool, Cotton
Technique: Weaving

This is an early work I made that fits the theme of my Fiber Arts Identity. It's a path that shifts and grows and then shifts again. I played with the inlay of the pink path, but also took scrap yarn and combined them together so the blue grays of the ground have a undulation and texture. I finished the ends with a lot of knot tying from friendship bracelet techniques.



