



Newsletter

Established 1945

Guild Meetings

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

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

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

Programs

May 9, 2026

Member Talks

Kyrie Garretson & Marina Welch:
Weaving with Maximo Laura in
Peru

Stay and Stitch

June 13, 2026

Anna Hrachovec

Knitting Toys: Play with Your
Knitting

From the President

Joanne Seyl

Wow, it's already May!! Is anyone else still wiped out from the Sheep and Wool Festival? It was a perfect weekend for the festival and I came away excited and inspired after a fabulous day of shopping, considering new "rabbit holes," and mostly visiting with friends. And, as a weaver of indigenous techniques, I particularly enjoyed Navajo Weaver TahNibaa Naataanii's presentation on Saturday afternoon. I trust many of you enjoyed the weekend as much as I did and helped the economy with your purchases!

As we keep the inspiration flowing, our new Programs team is meeting weekly to plan the next year of presentations and workshops. Programs may look a bit different this year as we actively engage some of our members to present and run workshops. So, be on the lookout for updates throughout the next months as we get things lined up for the new year. We will also be sending a survey to get feedback about what you, our members, would like to see for speakers and workshops going forward. While the past program year had some challenges, your patience and support as we continue to strengthen our programs and programs team is very much appreciated!

Speaking of programs . . . wait until you see the presentation from Kyrie Garretson and Marina Welch about their trips to Peru to weave with tapestry weaver, Maxima Laura. Even if you aren't a weaver, I think what they share is going to knock your socks off! And come prepared with a project (and your lunch) to socialize with your fellow guild members after the meeting for a "Stay and Stitch." Then we have one more speaker and set of workshops lined up for June. Anna Hrachovec will be presenting and teaching workshops about knitting toys and using stop motion animation. There are still spots available so please take a look at the website for her offerings!

We postponed the guild election until May as we finalized our list of nominees. We have three fantastic candidates for the role of Board Member and President, Board Member and Vice President, and Board Member and Governance Secretary and Helene Dockery is remaining in the role of Board Member and Treasurer. More to come on that via email with instructions on how to vote online.

And finally, as we head into the last two months of the guild year before our summer break, I want to say thank you to everyone for all your support and

Studio Space & Guild Workshops

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

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

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

Other questions? Contact Liesel at studiospace@potomacfiberartsguild.org

Engagement

Our Guild promotes excellence in design and fine craftsmanship in the fiber arts. Part of that mission is to provide educational opportunities to the general public to promote a better appreciation of the fiber arts. Send your ideas and suggestions to outreach@potomacfiberartsguild.org

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

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

help during that last two years as President of this guild. I know I say it a lot, but I feel absolutely privileged to have served in this role for such an amazing and talented group of creative people. You all inspire me more than you could ever imagine and I am so grateful for the many friendships and opportunities all have you have provided me. I love this community and am glad you allowed me to be such a big part of it.

~ Jo

Please visit the [website](#) for more information and our registration cancellation policy.

Visit our [website](#) to find supply lists and other fees, and to register.

Mini Workshop

June 13, 2026, 1:00 to 4:00 PM, St James

Tiny Toy Knitting Basics: Four Legs

Anna Hrachovec

What's made of stitches and walks on four legs?

Your next knitting project! In this workshop we'll use small-circumference circular knitting to make a simple, bean-shaped quadruped that can be turned into many kinds of animals, from cats to elephants, with just a few embellishments. It's an introduction to toy knitting basics that will open up a menagerie of possibilities to you!



Extended Workshop

June 14, 2026, 10:00 AM to 4:00 PM, PFAG Studio Space

Knit a Mini You! Stop Motion Animation

Anna Hrachovec

Knit yourself, a friend, or your favorite celeb! We'll start with basic templates and incorporate modifications big and small to customize and personalize these tiny circular-knitted projects. We'll discuss using basic shapes and techniques to create mini accessories and props to accompany our tiny friends.

Students will also learn techniques to create stop motion scenes using simple tools and materials readily available.



Social Media

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

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



www.facebook.com/PotomacFiberArtsGuild



www.instagram.com/potomacfiberartsguild

Membership

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

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

From the Librarian

Becky Dahlman

In the last newsletter, I recommended some of our library books that would be helpful for beginning weavers. Since I am not as familiar with some other techniques, I asked for volunteers to do something similar for other fiber arts. The first person to offer was Norma Taber, who kindly provided some very useful book suggestions for those new to crochet. Thanks for your help, Norma!

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

~ Becky

Selected Crochet Titles

Norma Taber

I was asked to suggest books from our PFAG library that to help someone who is either new to crocheting or returning after years away. The following three books fit that bill, each in their own way. So, pick your style and check out the one that appeals to you!

- [A to Z of Crochet: The Ultimate Guide for the Beginner to Advanced Crocheter](#), edited by Sue Gardner, explains all the basics, including how to interpret the abbreviations and symbols used in crochet patterns and charts. The book explores common combinations of stitches to achieve various textured effects, as well as explaining other crochet techniques, such as Tunisian crochet and hairpin crochet. It concludes with added touches, such as edgings and flowers, as well as tips for finishing your project. There are photos for all stitches and techniques. So, if you learn best from seeing hand positions, this one's for you.
- [The Crochet Stitch Bible](#), by Betty Barnden, focuses much more on the various textures and looks that can be achieved by combining stitches and using special techniques, such as adding beads or joining motifs. Each stitch combination is presented in a beautiful color-coded photographic overview, directing you to the page on which its instructions can be found. This presentation is particularly useful to those who like to experiment or who have an idea they want to translate to crochet. While the stitches are shown in photos, the basic instructions are illustrated with line drawings. So, if you appreciate the clarity of drawings that may be lacking in photos, try this one first.
- [The Crochet Workbook](#), by Sylvia Cosh and James Walters, is a definite change of pace! It describes the characteristics of crocheted fabrics in detail, providing copious photos of inspirational pieces. While its basic instructions are sound, some of the terminology, such as the definition of "back loop only," do not align with the most common usage seen in modern patterns. This is also the only one of these three books that explicitly shows the basics for lefties. The introductory material is preparation for diving into free-form crochet, not for following a pattern. In fact, there are chapters that provide suggestions about how to find your inspiration and turn it into a finished piece. So, if you're a free spirit or want to break out of the typically-accepted boundaries for crochet, this is the book for you!

Of Interest: Exhibits and Opportunities

Debbie Spiliotopoulos

Betty Mae Kramer Gallery, Silver Spring MD

Exhibit: [Familiar Threads](#), through June 12, 2026

Featuring artworks from three artists: Aliana Grace Bailey, Michael Booker, and Katherine Knight

Blue Ridge Fiber Fest, Sparta NC

Experience: June 5 - 6, 2026

Featuring fiber animals, 65 plus vendors and workshops all set in the beautiful Blue Ridge Mountains.

Carroll Arts Center, Westminster MD

Exhibit: [Threads of History: Fiber Arts & the Maryland Story](#), through July 3, 2026

Reception: May 21, 2026, 5:00-7:00 PM

This special exhibition features works by 15 artists and the collection of the Historical Society of Carroll County range from the earliest handwoven textiles to contemporary fiber creations. These works highlight the rich tapestry of our shared Maryland history and tell the story of how diverse cultures have used fabric, thread, and design to preserve traditions and to strengthen communities across Maryland.

CNY Fiber Arts Festival, Frankfort NY

Experience: June 6 - 7, 2026

A weekend of fun activities for adults and children, featuring the sale of beautiful hand-made products, demonstrations and workshops, and interaction with farm animals.

Fabric Workshop and Museum, Philadelphia PA

Exhibit: [Some American Dreams](#), through June 14, 2026

Exhibit: [Jesse Krimes: Elegy Quilts](#), through November 1, 2026

Hillwood Museum, Washington DC

Exhibit: [Interwoven: A Tradition of Textiles](#), June 6, 2026 - January 3, 2027

Textiles have long served as both functional objects and extraordinary works of art, woven into the fabric of everyday life and elevated by generations of makers. Hillwood's upcoming exhibition will be the first to focus on this essential yet unexplored aspect of the collection, showcasing the remarkable artistry, technical mastery, and cultural importance of textiles across centuries.

Mansion at Strathmore, Rockville MD

Exhibit: [Connecting with Nature](#), June 20 - July 31, 2026

See page 7 for more details, including a list of participating PFAG members.

Textiles & Tea

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

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

The Textile Museum

Exhibits

Adorning the Horse:

Equestrian Textiles for Power and Prestige

Through June 20, 2026

For More Information

www.museum.gwu.edu

701 21st NW

Washington, DC 20052

Montgomery Museum, Christiansburg VA

Exhibit: [Textile Artists of Virginia](#), June 2 - August 28, 2026

Morton Fine Arts, Washington DC

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

Mount Vernon, Mt. Vernon VA

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

Museum of Women in the Arts, Washington DC

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

Virginia Quilt Museum, Dayton VA

Exhibit: [No Boundaries](#), through June 27, 2026

Artists interpret the theme, "No Boundaries," in an original fiber-based artwork. Boundaries can keep things in or keep things out. They may be physical, geographical, or even emotional.



Bands by Jackie Lewis

While at the small looms study group, I worked on two straps on my inkle loom. I made a cell phone carrier out of them that I can wear around my neck.



Stepping Stones by Floris Flam

Floris won first place in the Other Media category at the Woman's Club of Chevy Chase Community Art Show and Sale that was held in March

Mid-Atlantic Fiber Association Highlights

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

Interested in helping to plan the next conference?

Email conference@mafafiber.org to join the planning committee.

Mid Atlantic Fiber Association Regular Events & Classes

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

MAFA Movie Nights:

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

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

MAFA Virtual Classes:

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

MAFA Book Club:

Thread of Empire: A History of the World in Twelve Carpets by Dorothy Armstrong, July 28, 2026

A Day on the Reef by Melinda Lowy

Melinda's piece was accepted into the Beyond the Canvas exhibit at the Arts Barn, Gaithersburg MD, through June 15, 2026. It also was featured on the flyer for the exhibit.



Bethesda Metro by Helen Blumen

Helen's amazing stitches, Bethesda Metro, will be in the 6th Biennial Maryland Regional Juried Art Exhibition at the UMGC Arts Program Gallery, Adelphi MD. The exhibit runs from May 24, 2026 through August 9, 2026, with a reception on June 7, 2026 at 3:00 PM.



Cherry Grove by Eileen Dougherty

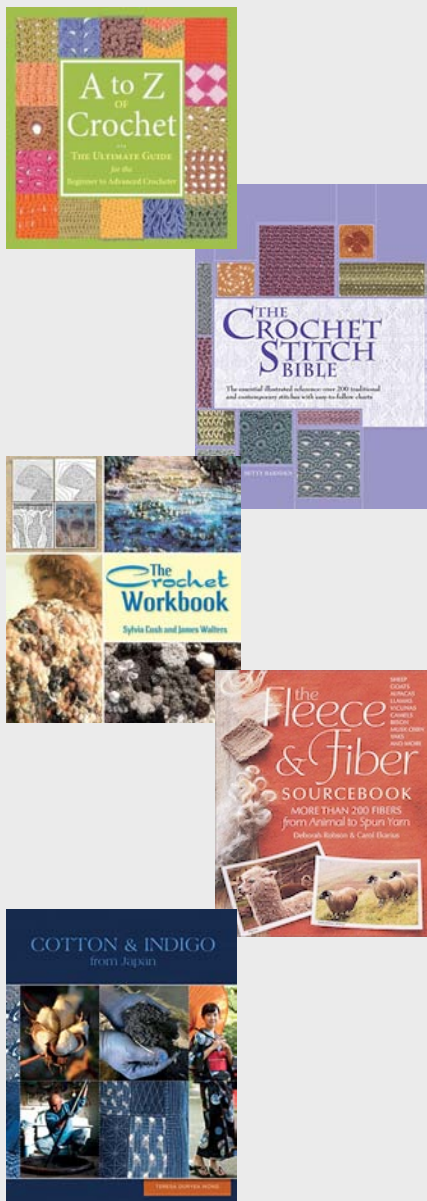
Eileen will have this plus three other fiber art pieces in Threads of History at the Carroll Arts Center through July 5, 2026, with a reception on May 21, 2026 at 5:00 PM.

About the Library

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

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

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



PFAG Members In SAQA Exhibit

Karen Kenton

PFAG will be well-represented in *Connecting with Nature*, an upcoming exhibition organized by the Delaware, DC, Maryland, and West Virginia region SAQA (Studio Art Quilt Associates) held at the Mansion at Strathmore, June 20 to July 31, 2026.

Twelve PFAG members, eight of whom are members of the Art and Contemporary Quilts study group, were selected to participate in the exhibition that explores the interconnectedness of art and nature, both of which, as the [exhibition program](#) states, can be “wild and messy, unpredictable and yet beautiful.”

SAQA member Lisa Smith found that this year’s regional SAQA theme, *Connecting With Nature*, provided a generous opportunity for art quilters to seek the many ways in which we individually connect with the world around us: “Whether through flora, fauna, natural elements or landscape, we all can connect to nature, and, as artists, we seek to share that connection.”

Contemporary and Art Quilt Study Group coordinator Marcia Horting was impressed by the enthusiasm and commitment of the group, noting that this is the largest representation the group has had at a SAQA exhibition. Marcia added, “We’ve been working to expand our programming and provide a supportive environment for our members to flourish. We’re so proud of everyone in the show.”



Hot Fun in the Summertime
by Lisa Smith



Members’ work included in the show evoke a vibrant and complex natural world through a wide array of techniques including machine piecing and quilting, hand applique, embroidery, trapunto, crochet, and leaf rubbings. Materials range from hand-dyed, printed, or painted fabrics; original stencils, soy wax patterned screens; reclaimed textiles; glass

Midnight in the Garden
by Dianne Miller Wolman

beads; hand pressed botanicals; among many others. Many are constructed to be three-dimensional. You'll find images (full page and detail) of each of the works in the exhibition program.



The Common Thread
by Marcia Horting

Connecting with Nature will be on view at the Mansion at Strathmore from June 20 to July 31, 2026. An artist reception will be held Thursday, June 25, 7:00 to 9:00 p.m. Please visit the exhibition to celebrate the work of your fellow guild members!

- Susan Callahan - *Jetty*
- Cynthia Cleveland* - *Hide and Seek*
- Elizabeth Davison* - *White Faced Ibis*
- Andrea Finch - *Magnolia Grandiflora V: Fitzgerald the Seed Pod* and *Magnolia Grandiflora III: Resurrected*
- Marcia Horting* - *The Common Thread* and *Upward Path*
- Clover Kemp* - *River Rocks* and *Seed Pods*
- Melinda Lowy* - *Awake and Ready to Party*
- Dianne Miller Wolman* - *Midnight in the Garden* and *African Blossom*
- Myania Moses - *Indigo Spring* and *The Patina of Winter*
- Dominie Nash* - *Big Leaf 49*
- Lisa Smith* - *Hot Fun in the Summertime*
- Linda Syverson-Guild - *Idaho Poppies*



River Rocks
by Clover Kemp



White Faced Ibis
by Elizabeth Davison

No Face

by Athena Patterson-Orazem

Best Master Craftsmanship, MAGfest 2026

In her art, Hannah Alexander transformed this simple spirit from the animated film "Spirited Away" into an opulent design. Achieving the grey-to-black gradients was a particular challenge; after the heat-based gradients were set, and following a suggestion from fellow guild-member Cori, I used ice dyes to mimic the watercolor effect of the original artwork.

I especially enjoyed embroidering the belt, and the wooden bath tokens make a delightful clacking sound. The bath tokens and 3D printed mask have gold leaf and glow-in-the-dark details.

Not many good pictures of me in this costume, unfortunately.



Some may be familiar with my awards at the Montgomery County and Maryland State fairs, but my costumes are designed to be worn to events, including cosplay competitions where I now compete at a professional level.

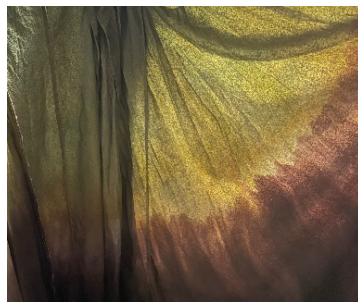
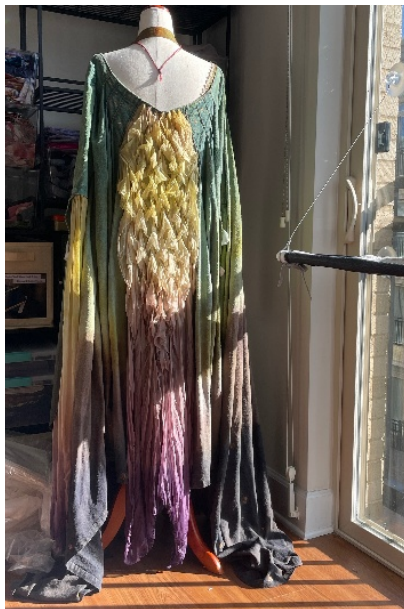
As I have two cats, this picture is an accurate representation of how my projects are usually constructed.



Litchi Lanternfly
 by Athena Patterson-
 Orazem

Best in Show, AwesomeCon 2026

From a series of original insect-inspired artwork by Hannah Alexander, this Litchi Lanternfly design provided an excuse to work with plant-dyes and learn wet-felting techniques! My favorite parts: the plant-dyed and smocked chiffon gradients of the overdress, and the zero-waste under-dress hand-stitched into an insectoid shape.



Study Group Spotlight

The spinning study groups offered two fleece cleaning and spinning preparation events in April. We learned and tried out sorting and cleaning techniques and tools, taking home locks to prepare for our projects. Thanks so much to Margo Lehman and Ann Mulla, as well as Sariah Harmer for expertise, hosting, and organizing. A special thanks to Lea Stern, who donated the lovely fleeces! Some pictures are below....including before and after cleaning.



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

Cruising with Textiles

Janet Lee

I've had the most surprising and serendipitous journey these past four months. My husband has been a regular enrichment lecturer on cruise lines for the last eight years. That's his preference for travel because he says he rather work on cruises rather than enjoy the activities aboard. Over the years, we had become friends with his contact for cruise gigs and out of the blue in December, he contacted us and said, "I have the perfect opportunity for you, Janet. I can envision you as a speaker on an upcoming cruise to talk about different types of fabric." Well, this set the ball quickly rolling and we selected a journey to take us to places we've wanted to visit, and places where we could both talk about relevant subjects as the cultural enrichment team. I chose Japan, with stops in Korea, Shanghai, and Hong Kong. I had woven a few items with Japanese techniques, (zanshi, sakiori, temari and ikat) and had samples of them for people to touch and feel. I also started to research indigo dyeing in case I did not have enough material to fill my lecture time spot.

For an interactive activity, I thought about Sashiko, culturally relevant, and easily approachable for the average person. This started my crash course in Sashiko with a stitching frenzy. I really did not need another craft, but our friend was just starting this program and I did not want to disappoint him, plus I really wanted to go to Japan. We had selected the cruise to coincide with the cherry blossoms blooming, and our anniversary.

Ted had a friend in Tokyo whose husband had retired and was now a tour guide! We were in touch with Yuki prior to travel and he asked what we were interested in seeing. Aside from some historic and not-to-be-missed tourist attractions, I mentioned I was interested in Kurobane indigo dyeing, which was something I had not heard of until I researched indigo. A bit of background, indigo typically does not need a mordant to successfully dye but by pre-treating your material prior to dyeing with soybean paste and burnt pine tree root the intensity of the color will be prolonged. The pre-treatment mordant dye method was referred to as Kurobane indigo dyeing.

Within a day, Yuki had shared a website with us to consider, wanariya.co.jp. While it did not specifically mention the mordanting process, I decided I was curious enough about indigo and did not want to pass up an opportunity to experience authentic indigo dyeing. Yuki scheduled an indigo dye experience for the four of us at Wanariya. Yuki and his wife had never done such a thing and neither had Ted. We two ladies decided to dye shawls, Yuki wanted to dye a shirt and Ted a tote bag. There were examples of dye patterns in Wanariya and we were to choose a dye pattern and the staff would help us fold, scrunch, or bunch the material to produce the design we chose. Yuki chose the random pattern which was to wad his shirt into a ball and wrap it with rubber bands. Hiroko chose the second easiest which was to swirl and bunch the wrap, I chose the circle design for my wrap which was a bit of a challenge folding the material in quarters and then creating stacked triangles. When I was finished I rubber banded the layered triangles. I wanted to add another resist but the staff said "only one." I suspect the intention was to make each persons dyed object as close to the examples shown to avoid disappointments. Ted had the hardest time tying resists around a marble on a thick canvas bag. He had assistance though to



ensure he would have a beautiful product. After we finished our tying, the items were taken away and soaked. I asked what they were soaked in and was told soy bean water. YES!!" I thought, it is the kurobane indigo dyeing! Next was the actual dyeing process. We gowned and gloved up, and took our objects to the indigo vats. I took a long sniff and decided the smell was not at all offensive. Some thought it was barn like, I thought it was just vegetal. Hiroko and I shared a vat. I was surprised as the research I had done indicated the indigo vats should not be overused otherwise the color quality would decline. I trusted the dye house. I later asked how long an indigo vat was useable and they replied two years! Wow! Clearly there are many methods for indigo dyeing.



We submerged our pre-treated objects, we rubbed and rubbed our items and when instructed, brought them out of the indigo vats to oxidize, then we repeated the process of dyeing for a total of 5 times. When we were finished, our pieces were whisked away and the pros took over the unwrapping and rinsing. We heard marbles clattering on the floor. Our dye time slot was for 90 minutes and there was another group arriving for their time at the vat. We took our dyed items outside and posed for a group picture of our projects. Everyone had smiles and a better appreciation of how hard it is to dye with natural indigo. After all the hard work, I used the restroom and found temari and bobbins used as decoration!

I also told Yuki I was interested in buying some Sashiko supplies. He remarked, there was a special Kogin sashiko exhibit in a very small shop that typically sells pottery and the last day of the exhibit was when we would be able to go. The owner of the shop was from the area of where Kogin Sashiko originated! I really felt fortunate that I would be able to see a different form of sashiko and to meet someone from where it originated. The Kogin Sashiko was done on fabric with a wider sett so the holes in the fabric were more prominent, thus the needle used for Kogin Sashiko was blunt, vs. the sharper needle used in the more familiar sashiko



here in the west. The Kogin Sashiko also had a very different look as there were no running stitches to create pattern. The patterns were created by stacked layers of stitches. I was not taken by the Kogin method but purchased a small kit to practice the technique.

Aside from the textile experience, the cherry blossoms were in bloom everywhere we went, and then, after coming home, were in bloom here. ...and oh, my presentation and workshop went well with one attendee ordering sashiko kits after completing her sample!



By Joanne Bast

Joanne has won awards in the Hanover Area Arts Guild gallery shows for both February's "Animals" show and for the Annual Spring Show for guild members.

Joanne will also be featured in the Carroll County fiber threads exhibit running through July.



New Hampshire Driving Impressions Abstract By Clover I Kemp

Clover's fiber art (44"x29") juried into "Green" exhibition at the Cade Art Gallery, Arnold MD, will be on display through July 14, 2026.

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

Just Because I Knit Doesn't Mean I Embroider: A Home Sweet Home Sign

Paula Flicker

I was asked to make a Home Sweet Home sign for an art exhibit whose theme would be 'aging in place'. I had no interest in making a Home Sweet Home sign, but it was a request from 2 artists who were very dear friends of my mother and have been a big help to her and to me. I could not say 'no'.

How could I make this assignment as easy as possible? I have no interest in counted cross stitch but I like stamped cross stitch occasionally. After looking online for a kit with stamped cross stitch without success, I decided to make my own. I have a small alphabet stamp set whose "X" stamp was a good size for the task. I used free online templates and made a paper pattern. Several friends reviewed design ideas and provided helpful suggestions. The final plan was set.

The fabric that I used was the blank portion of a tea towel with a stamped embroidery pattern at one end. On a whim I had purchased a set of tea towels to embroider during the pandemic. One towel was completed, but I didn't feel compelled to embroider the other one. There was plenty of blank fabric for my sign. I simply placed the fabric over my pattern and stamped onto the fabric. I had sufficient embroidery thread in my small stash with the exception of a color for the lettering.

The Home Sweet Home sign was looking rather pale. How could I liven it up? I decided to use fabric for a border. Off I went to G Street fabric where I found a lovely fabric that turned out to be the highlight of the project. Once the sign was complete, I looked online for directions for mounting a fabric picture. With help from YouTube, I managed to mount the fabric on foam core for a frame that I had in the house. I am pleased with the final result. My only purchases for the project were embroidery floss for the lettering and the fabric for the border. All other materials were either stash or repurposed items. The sign will go up at the exhibit in Columbus, Ohio early in May. I don't know what I will do with it after the exhibit.



Paper mock up of the design



Partially completed embroidery



Handweavers Guild of America

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

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

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



HANDWORK 2026 AT THE WORKHOUSE

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

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

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

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

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

Potomac Fiber Arts Gallery

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

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

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

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

Show Schedule

Apr. 21 to May 17, 2026
On and Over the Edge

Jun. 23 to Jul. 26, 2026
Artist's Inspiration: Antoni Gaudi



Torpedo Factory

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

Newsletter

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

Submission Deadlines

Jul 20 for Aug/Sep 2026

Sep 20 for Oct/Nov 2026

Nov 20 for Dec 2026/Jan 2027

Jan 20 for Feb/Mar 2027

Mar 20 for Apr/May 2027

May 20 for Jun/Jul 2027

Inclement Weather

In the event of a severe weather emergency affecting an in-person PFAG monthly meeting, program, or workshop (mini and extended), the Guild will follow the [closing guidelines](#) issued by Montgomery County Government for events involving [Community Use of Public Facilities \(CUPF\)](#). * If CUPF facilities are closed and/or events are cancelled or delayed, PFAG events will be cancelled. As with any endeavor, members should be guided by their own best judgement in deciding whether to venture out in difficult weather.

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

Representatives to Fiber Art Organizations

Artisans United (AU)

Gail Robin

Creative Crafts Council (CCC)

Dominie Nash

Handweavers Guild of America (HGA)

Janet Stollnitz

Mid-Atlantic Fiber Association (MAFA)

Kyrie Garretson, Vanessa Gordon

Studio Art Quilt Associates (SAQA)

Susan Callahan

Officers, Board Members, and Committee Chairs

President

Joanne Seyl, president@potomacfiberartsguild.org

Vice President

Cori Leyden-Sussler

Treasurer

Helene Dockery, treasurer@potomacfiberartsguild.org

Secretary, Corresponding

Janet Bowen

Secretary, Recording

Alicia Clugh, secretary@potomacfiberartsguild.org

Engagement Chair

Rachel Scarr, engagement@potomacfiberartsguild.org

Equipment Rental Chair; Membership Chair

Ruth Quah, membership@potomacfiberartsguild.org

Handbook Chair

Janet Stollnitz

Hospitality Chair

Laura Sergovic

Librarian

Becky Dahlman, librarian@potomacfiberartsguild.org

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Studio Space Command Chair

Liesel Fenner, studiospace@potomacfiberartsguild.org

Social Media Content Chair

Bethany Cecere, facebook@potomacfiberartsguild.org

Study Groups Chair

Anita Sama, studygroups@potomacfiberartsguild.org

Previous President

Stacy Cantrell

Board Member and President: Liesel Fenner

Art, craft, and design have been intertwined throughout Liesel's life. Her father was a landscape architect who taught her how to draw, while her mother taught her how to sew clothes, knit, and embroider. Liesel followed the paths of both parents, graduating with a Bachelor's degree in Landscape Architecture from UC Davis, while also sewing clothes to create funky new wave outfits in the 1980s.

After an exciting stint practicing urban design, art was calling. Graduate school at the Rhode Island School of Design introduced her to sculpture, installation, and public art, and she professionally segued into arts project management, working with numerous artists to create public art for architectural and landscape projects. Flying frequently for work and observing the beauty of the American landscape inspired her to pursue art quilting, incorporating hand-quilted topography patterns.

In 2017, Guild member and stitching instructor Julie Both introduced Liesel to surface design and the Guild. Through an array of workshops and study groups, her surface design palette now includes dyeing, printing, and other techniques to create yardage for quilts and clothing. Since 2024, Liesel has volunteered on our Board, managing the Guild studio. She brings to the President's role many years of arts nonprofit experience, most recently working at the Maryland State Arts Council, where she collaborated closely with artists and arts nonprofits, and served on numerous boards and juries. Liesel is excited to bring these skills, along with her passion for all fiber arts media, to lead us forward in continuing to advance the creative work of the Guild.

Board Member and Vice President: Margo Lehman

Creative expression has always been a part of Margo's endeavors, even as a young child, composing her first and only piano piece at the age of five. She studied modern dance in high school and college but left that behind when motherhood came calling. She dabbled with embroidery and cross stitch and even learned the amazing capacity of wool when her youngest child learned to needle felt at summer camp. He didn't take to it, but she did. Margo spent 40 years working in the field of accountancy, the last 20 for nonprofits. This work pushed creative endeavors into the "corners" of life until she decided to take a three-year intensive master artist program to learn traditional methods of representational oil painting. Halfway through this program, she decided on whim to try a needle felting class through the Maryland Sheep & Wool Festival, and her creative passion, already being fed by her painting classes, came to the forefront with the entire world of fiber arts before her. She retired early to follow these passions and has found her joy by learning many different, but ultimately related fiber arts from felting to spinning to weaving and most recently circling back to embroidery.

Margo brings to the role of Vice President a deep knowledge in the administration of nonprofits, many connections in the art world and other fiber related groups, a desire to help others make those connections and of course her lifelong passion to simply be creative.

Board Member and Governance Secretary: Carol Blundell

From mid-1970s to mid-1980s Carol designed garments with her handwoven fabric, mostly silk but also cotton and viscose. She sold to various boutiques, contracting with dyers, weavers and seamstresses to help fill orders as she created more designs. Orders weren't for one-off garments but for multiples in different sizes. When Carol's first son was born, she stopped selling her work. She decided that her son did not need two workaholic parents, as her husband was also self-employed. And Carol's hubby made more money than she did!

Over the decades, Carol has studied and played with various textile techniques: More weaving, dyeing, surface design (so many techniques!), shibori, bobbin lace, kumihimo, decorative needlework, and garment sewing. There are so many more textile techniques to explore and Carol would like to be a Jack of all Fiber Arts.

Carol has been a member of the Potomac Fiber Arts Guild for most of her adult life. She finds inspiration and friendship in this community and believes most members would agree that it's worth the extra effort to keep the guild active and moving forward into the future. She is excited about the opportunity to work with the other board members to advance inspiring ideas for the guild in support of our membership.

Carol comes from the small business world where she wore many hats and became very knowledgeable in what it takes to run a company. She's an organized individual who looks forward to the opportunity to fulfill this role for the guild.