

From the President

Floris Flam

I hope you had a wonderful holiday season. We are looking forward to an exciting array of programs and workshops in the coming months. January brings us local artist Susan Levi-Goerlich. I have been following her work at the American Crafts Council shows in Baltimore and have long been an admirer. Susan's fiber artwork celebrates texture, color and the myriad possibilities fiber offers to "paint" an image using fresh and unusual techniques. She uses free-motion machine embroidery, bobbin embroidery, needle-felting and silk-painting to create paintings in fiber.

Our February presentation is by the Guild's Conant Grant winner, Erika Cleveland. Erika will share the history of flip dolls and discuss her use of these as a healing medium in workshops with homeless women. The afternoon presentation, free to Guild members, has three winners of the Conant Grant and other local grants who will discuss why one would want to apply for a grant and how to prepare for the process. Grants can be sought to improve or develop new skills or to finance work with student or community groups. You'll get suggestions on how to improve your likelihood of success in getting a grant.

If you attended the Neroli Henderson or Lesley Riley workshop, please bring your work for the show and share table. You can also share photos of your work and other fiber information on the Guild's Facebook page. Send your images to Dorie Hightower at facebook@potomacfiberartsguild.org. The information can be seen both by Guild members and by those who "like" our page.

I look forward to seeing you at our meetings and wish all of you a wonderful new year.

2018 Workshops

Here is a synopsis of the remaining workshops. To register, you must logon to the members' only area of the PFAG website. <https://potomacfiberartsguild.org/>

Jan 13, 2018 - The Noisy Paintbrush—Free Motion Stitch Embroidery with Susan Levi-Goerlich. Mini-Workshop (3 Hours): Participants use sewing machines to create their own embroidery sample using Susan's techniques for free motion stitch embroidery.

--NEW-- Feb 10, 2018 - A Working Session on Grants with Three Grant Recipients. Mini-Workshop (3 Hours): Would you like to improve or develop new skills, attend a conference or a workshop, but don't have the funds to do this? Do you work as a volunteer with children or members of the community and feel constrained by lack of funds for supplies? There are grants available through the Guild (the Conant and Janda grants) and through state and county arts councils that might help.

2018 Meetings/Programs

St. James Episcopal Church
11815 Seven Locks Rd.
Potomac, Maryland

10 am - Meeting & Program
12:00 noon - Social Hour/library is open
1-4 pm - Mini-Workshop

Jan 13, 2018 - Painting in Fiber with Susan Levi-Goerlich

Feb 10, 2018 - A Working Session on Grants with three grant winners

Mar 10, 2018 - Rug Hooking Techniques with Barb Twig

Apr 14, 2018 - A Life of Creativity in Fiber with Charles Gandy

May 12, 2018 - Fashion Show: Garments by Weaver Inge Dam

Jun 9, 2018 - Hand-stitched Responses to Textile Treasures with Julie Booth

Three successful applicants for the Guild's Conant Grant will talk about the grants process and answer your questions. Erika Cleveland, our current Conant Grant recipient, will talk about her experience applying for the grant. Erika also received the CRAVE grant through Convergence/Torpedo Factory a few years ago for the Materialized Magic community fiber arts project. She got grants to fund a gallery project when she was an art therapist working with the elderly and kids.

Past Conant Grant recipient Eileen Doughty will also discuss her experience with the William A. Strauss Fellowship, awarded by the Arts Council of Fairfax County. Diana Guenther, also a Conant Grant recipient, will add her experience obtaining local grants for art projects in an elementary school. There is no charge for Guild members to attend this session, but registration is required.

Mar 10, 2018 - Woolly Flower with Barb Twig. Mini Workshop: (3 hours): This mini-workshop will introduce participants to rughooking through the creation of a 3-D flower. You will learn how to hook the center of the flower, proddy the petals, turn back, stuff and attach the flower to a stick; it will look great in a crock or vase.

Apr 14, 2018 - Knitted Embellishments with Charles Gandy. Mini Workshop (3 hours): Create a sampler as you learn numerous ways to enhance your knitted creations through applied embellishments—from frilly ruffles to bobbles to twists and ripples, I-cords, special “finger” cords and even beading.

May 12, 2018 – Tablet Weaving for Beginners with Inge Dam. Mini Workshop (3 hours): This mini-workshop will introduce the participants to the versatility of tablet weaving and how it can be applied into finished projects or as embellishments on woven items. Learn the history of tablet weaving and become familiar with the tools and the best yarn to use for specific project. Learn one tablet weaving technique, threading defined patterns, and a warp will be made for that technique. Then, learn how to weave it and how to design patterns for it. Several samples will be available for inspiration.

May 13-15, 2018 - Tablet Woven Side Borders: tablet borders woven simultaneously with loom weaving with Inge Dam. Workshop (3 days): Students will be introduced to the concept of weaving tablet woven borders jointly with a piece of fabric on the loom. This technique was used on many ancient garments. You will set up a loom with a simple weave structure and learn how to make a tablet warp and how to arrange it beside the fabric warp so the border and the fabric can be woven together using only one shuttle. You will also be taught how to avoid tension problems between the border warp and the fabric warp and how to accommodate for the differences in the take up of the two weaves. A simple tablet weaving technique will be employed and you will learn how to add embellishments to the tablet woven border, such as tassels, twining, beads at the edges and on the surface, braiding overlay, wrapped warp ends, loops, Ghiordes knots, and brocading.

Jun 9, 2018 – Experimental Hand-stitching Primer with Julie Booth. Mini Workshop (3 hours): Spend the afternoon learning a few basic hand stitches. Then, experiment, stretch and play to see how even a few stitches can offer a wide variety of creative (and textural!) outcomes.

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Creative Crafts Council (CCC)
Dominie Nash
Handweavers Guild of America (HGA)
Janet Stollnitz
Mid-Atlantic Fiber Association (MAFA)
Diana Guenther

Jun 10-12, 2018 - Textile as Muse with Julie Booth. Workshop (3 days): Participants will design and create a small series of hand-stitched works using a selection of textile pieces (from Julie's and others' collections) as their "muses". Julie will cover some stitching techniques and provide interesting challenges to get the creative juices flowing! Participants are encouraged to bring in textiles from their own collections for inspiration.

PFAG --The Featured Guild at Artisans United

Peggy Greenwood, AU Representative

Every two years our guild is featured at the Artisans United Gallery in Annandale, VA, for two months. This year it is from **March 2 - April 4, 2018**. This is an opportunity for **anyone** in the guild to submit fiber items for sale. You do not have to be a PFAG gallery member.

As a member of AU, we would like to be well represented during our featured months. Even if you have only one item, please consider participating. There is no jurying. But as space is limited, only a couple of your pieces might be on display at any one time.

I am offering you a one-time great deal of free transport for your items to AU! Nancy McCarthy or I will take receipt of properly marked and recorded items at the February meeting and return them at the May meeting. Of course, you are free to deliver them yourself between February 26 and March 1, 2018.

The AU Gallery is located in the Packard Center, Annandale Community Park, 4022 Hummer Road, Annandale, VA, 22003. Take a look at the web site to get an idea of the display area: www.augallery.com

The instructions and forms for participating are shown at the end of the Newsletter, and they will also be available on the PFAG website in the members only section under PDF downloads.

Key Dates for Artisans United

February 10 Free pickup of your properly tagged and inventoried items at the monthly PFAG meeting.

February 26--March 1 10 a.m.-3 p.m., drop off-
-If delivering your own items

March 2 AU Gallery Committee sets up. (No further deliveries accepted!)

March 3 PFAG reception, 1-3 p.m., all invited!

May 5- Pick up your items, or let us know if you want them brought to you at the May meeting.

May 12- pick up your items at the meeting.
Follow instructions in the Guidelines for reimbursement.

Conant Grant 2018 Competition

Diane Mularz

Do you have an area of study that you would like to explore in the fiber arts but haven't had the money to pursue, or haven't taken the time to work out a plan for your exploration? Well, a Conant Grant may be just what you need! Every two years the guild awards up to \$1500 to one or more guild members who wish to investigate and advance their knowledge of the fiber arts as well as give back to the community/guild. Competition for the next grant is now open through **March 31, 2018**. A new grant will be awarded in **June of 2018**. For details of the grant process and important deadlines visit the guild web site at <https://potomacfiberartsguild.org/library/conant-grant/> . For specific questions, contact the Grant coordinator: grants@potomacfiberartsguild.org.

Erika Cleveland won the 2016 Conant Grant with the proposal "Re-imagining the Historic 'Flip' or 'Topsy-Turvy' Doll". The grant allowed her to combine her interest in flip dolls with an outreach effort involving homeless women that also engaged a number of guild members as volunteers in her flip doll workshops. She has been very successful at expanding her knowledge of the history of flip dolls through interviews of other artists working in this area. The grant activity also exposed her to gallery owners and has resulted in an upcoming exhibit of her dolls and those of the homeless women and guild members who engaged in the workshops.

In a recent interview I asked Erika a few questions about the grant and its impact on herself as well as her art. She found that actually taking the time to develop a project plan and execute it increased her self-confidence at a personal as well as artistic level. Running two workshops with the homeless women community stretched her to engage with the women and find ways to encourage them to create a doll that had personal meaning in a forum where both guild members and the homeless women could interact in a non-threatening environment. As a participant in the 2nd workshop I can attest to the fact that I grew as an individual and found working with the women and seeing their creations a rewarding experience.

Erika also provided some feedback on how we might improve the grant process. Her suggestions include providing some training to guild members on how to write a winning proposal and to have points of contact for independent review and discussion of ideas. As the grant coordinator, I will be investigating how we might explore these ideas. And I am sure that Erika would welcome questions from potential proposers.

We look forward to hearing details of her grant activity at the upcoming presentation and workshops to be held in February 2018 and to seeing new proposals from members.

Up Coming Fiber Events

The **Textile Museum's Textiles 101** interactive gallery opens on Saturday, January 27, 2018 at 701 21st Street, N.W., Washington, D.C. near the Foggy Bottom Metro Station. Three banners, each created by knitter **Debra Lee**, felter **Renate Maile-Moskowitz** and weaver **Hillary Steel** will be on exhibit to illustrate the structure of looped, felted and woven fibers respectively. These banners will become part of The Textile Museum's permanent collection. For more information about the Textiles 101 gallery, visit <https://museum.gwu.edu/textiles101>.

Diane Mularz, **Eileen Doughty** and **Shelley Jones** have works exhibited in the **Lewis Ginter Botanical Garden's Festival of Lights** until Jan 8. The Gardens located in Richmond feature a fabulous light show. Shown below are works by Diane, Shelley and Eileen, respectively.



"Emergence"



"Fiddlehead"



unknown title

A Little Green Sweater

Lea Stern

In the January-February issue of **Piecework Magazine**, historical knitting issue, I have an article being published. It's the culmination of a project I did with the US Holocaust Memorial Museum to reproduce a knitting pattern for a child's sweater. Krystyna Chiger, age 7, and her family hid in the sewers below Lvov, Poland for 14 months to escape deportation to a concentration camp when the Lvov ghetto was being liquidated by the Nazis in 1943. One of the few things she was able to take with her was a green sweater her grandmother had knitted for her in 1939. (The original sweater is shown at right.)



My article chronicles her and her sweater's journey and provides a link to Ravelry for the pattern. 100% of proceeds are donated to the museum to promote education and tolerance.



Editors's Notes: One of the sweaters created from the reproduced knitting pattern is shown at left. To learn more about this item at the Holocaust Museum visit <https://collections.ushmm.org/search/catalog/pa1148476>

You can access the pattern from Ravelry under patterns. Search for: The Green Sweater by Lea Stern.

You can also order the Jan/Feb Piecework issue from Interweave for \$7.99

<https://www.interweave.com/store/needlework/needlework-magazines/magazine-issues/piecework-january-february-2018-print-edition>

Making the Things that Need to be Made

Outreach Committee

In the midst of the things we do for life, for art, for our own well-being, we still seem to find the time and the energy to make the things that need to be made. That hat for a homeless person, that fat woolly sock for a kid with only plastic sandals for shoes, or that most practical of items in our winter weather, a scarf, and to infuse them all with charm, to boot, because those in need, need whimsy, too.

Inspired by several examples shared over the last couple of meetings, we highlight how you share your gifts. Some have found national organizations that touch their hearts.



Take for example, Norma, Ruth and Elizabeth who crochet and knit hats and other items from wool for children in inhospitable climes around the world for **Wool Aid**. Some of you might remember another organization called Warm Woolies – well, when it ceased operations, many of its members on Ravelry helped start up Wool Aid to continue the work of providing warm woolen clothing to children in need. Talk about groups making things happen! We suspect there are many other Guilders who contribute to Wool Aid, but they



are currently incognito.

Or Val, who makes red cotton premie hats to keep those tiny heads warm until they grow bigger for **Little Hats, Big Hearts** a program of the American Heart Association.



Others have found or belong to local communities that connect them directly to those with needs their talents can serve.

Roz's Temple, **Temple Shalom** in Chevy Chase, made the huge commitment to adopt an immigrant family of seven and provide for them. She found a creative way to meet their needs by making warm hats and scarves to help them adjust to our chilly temperatures.



Esther made this whimsical scarf to support Bethesda's **Children's Inn**, for families with children participating in leading-edge research studies at the National Institutes of Health. The Inn allows them to have a "Place Like Home" while they undergo treatment.

Then there are the several Guild members who belong to the St Rose of Lima Yarn Angels in Gaithersburg, a drop-in knitting group, started with a couple of folks who wanted to make prayer shawls. It now boasts dozens of members who make shawls and hats and scarves and baby blankets and afghans for a variety of programs. This includes blankets for service members at Walter Reed Army Medical Center made with knitted and crocheted rectangles that are put together in a mélange of color.



I know there are multitudes of you out there: gathering together, identifying needs, recruiting and teaching helpers, meeting needs, bringing comfort with your fiber skills. Bless you all.

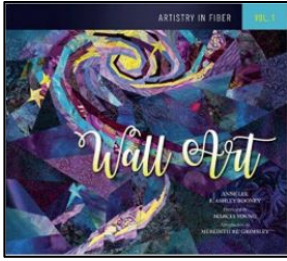
For more information on these groups, visit these websites or connect with these members. And if you are one of the multitudes, let us know what you do. We would like to acknowledge your work, too.

Wool-aid.org Norma Taber St Rose of Lima Yarn Angels Elizabeth Cowley
Children's Inn at NIH, Esther Asaki Little Hats, Big Hearts, Val Hildebrand Temple Shalom, Roz Houseknech

From the Librarian

Carla Gladstone

A Fiber Feast



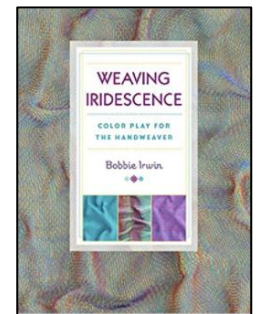
Wall Art, and **Sculpture** are the first two volumes of a new series of books called **Artistry in Fiber** by Anne Lee and E. Ashley Rooney. Each of these volumes showcases the work of many artists; 100 in the first book and 78 in the second. The artists use a wide variety of materials and techniques, including weaving, quilting, embroidery, felt, knitting, crochet, basketry, beadwork, and bobbin lace structures made in glass. Some of the featured artists have



spoken at our guild programs, and two of the artists (Candace Edgerly and Dominie Nash) are guild members. The books are beautifully produced by Schiffer Publishing. Although, as Lois Russell points out in the foreword to **Sculpture**, looking at photos is “never as powerful as encountering the work itself”, this is an exciting collection that should offer something new to everyone.

Weaving Wonders: Three new books on specialty weaving

We’ve all seen it: a fabric which appears one color from one angle, and a different color from another angle. It’s the phenomenon of woven iridescence, a character of cloth that has been prized for centuries. Bobby Irwin studied iridescence for years before writing **Weaving Iridescence: Color Play for the Handweaver**. She has identified the characteristics of color, yarn and weave structure that tend to display iridescence, contradicting “common beliefs” you may have heard. One of her techniques produces a fabric iridescent in more than two colors. Although iridescence is a three-dimensional feature that is difficult to photograph, she has assembled a stunning collection of illustrations.



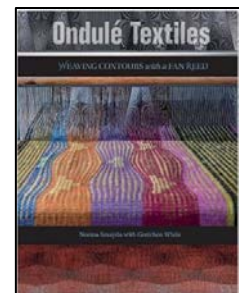
The “honeycomb” weaving structure combines tightly woven “cells” with more loosely woven “outlines” to

produce a highly textured cloth containing curved lines. These curves appear where weft threads bend or “distort” around the cells. In **Honeycomb Hybrids: Honeycomb for All Tastes**, Stacey Harvey-Brown investigates the many variations this structure offers. She begins by describing the basic form on four shafts, then branches out to show the honeycomb concept combined with other weave structures, including overshot, huck lace, deflected doubleweave, and more. This book is a model of textile research, systematically looking at the effect of changes in color, thread weight, fiber type, and sett on the honeycomb idea. Even if honeycomb has never interested you, do take a look at the illustrations of the extremely varied textiles Harvey-Brown has woven in pursuit of honeycomb knowledge.



Although most cloth has warp and weft intersecting at right angles, a few weavers explore ways to escape the rectilinear grid. In honeycomb, described above, distorted wefts arise from the weaving structure. Another way to bend threads is to use a special piece of hardware called a “fan reed”. A normal reed is a comb-like device with parallel teeth to spread out the warp threads uniformly and beat in the weft threads. In a fan reed the comb teeth are not parallel, but form a series of “W” or “M” shapes. When you use this reed to beat in the weft, some parts of the warp are “spaced” while others are “crammed”. If you also move the reed up and down relative to the warp after a group of picks, the spaced and crammed sections move laterally, causing the warp threads to curve independently of structure.

Until now there has been little literature to help a non-industrial weaver exploit fan reed potential. **Ondulé Textiles: Weaving Contours with a Fan Reed**, by Norma Smayda with Gretchen White is both a history of fan reed weaving and a practical guide for using these reeds. (“Ondulé” is French for “undulating”.) Smayda recounts her own experience and



features the work of five other weavers who use these reeds in different ways. She shows how fan reeds have been used in commercial weaving, and by the pioneering hand-weavers Peter Collingwood and Theo Moorman. Pictures of John Marshall's breathtaking collection of Japanese fan reed textiles appear on pages 32-40. Fan reeds are expensive, and using them requires a willingness to experiment with weaving technique and loom modification. But now there is a guidebook giving examples of the beautiful textiles made possible by the fan reed, and paving the way for others to use this fascinating tool.

At the PFA Gallery

Cheryl Roesel

Potomac Fiber Arts Gallery announces the opening of its juried show *Déjà Vu*, Jan 9 to Feb 4, 2018. Textiles have been altered, reclaimed, and repurposed throughout their long history. The start of a new year, with its sense of change from old to new, is a fitting time to look to this tradition—reflected by the incorporation and transformation of upcycled or repurposed materials to create new works of fiber art.

This show will highlight the work of these gallery artists.

Elizabeth Davison

A life-long love of fabric has led me to my current work as an art quilter. My work is both abstract and representational, with color and texture being focal elements.



"The Power of Trees"

Elise Miller

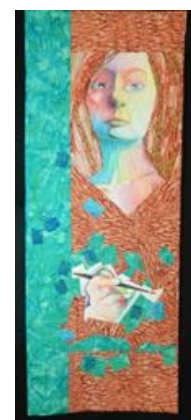
My interests have evolved into a fascination with the moldable properties of wool. The versatility of wool, combined with silk, soap, and water to create one-of-a-kind wearables and accessories, is just magical.



"River Walk"

Dianne Harris Thomas

Most often I am drawn to representational work, and the realism in my quilts begins with my drawings. Nothing captivates me more than the forms and faces in nature.



"Persona"

In addition, the Gallery will open the juried show *Opposites Attract* on Feb 7 closing on March 11. Our gallery artists are invited to show work in fiber or a fiber technique that exhibits the attraction of opposites: how contrasting colors can work together, the dynamics of positive and negative space, or anything that shows the opposite of something else. This show will highlight the work of gallery artists Annalisa Leonessa and Katia Tarkhan, who are both felt makers.

Annalisa Leonessa:

All my life I have been fascinated with traditional textile arts and their avant-garde reinterpretation. As a fiber artist I have chosen felt making as my main medium. In my work, I prefer to have my patterns and shapes come from the felting process more than from following a predetermined design. "Blossom"



Katia Tarkhan:

I grew up in Moscow and have been designing and making clothing since I was a teenager. The versatility of felt making impressed me with its power to produce anything—from shoes to fur coats to interior art. "Philodendrons"



Located in the Torpedo Factory Art Center, 105 North Union Street, Studio 29, Alexandria, VA 22314. Hours: 10:30 am to 5:30 pm daily and weekends, and 10:30 am to 9:00 pm on the second Thursday of each month. The gallery is closed on major holidays. Admission is free.

Don't forget January Hospitality is odd numbered last name members.

Preview of Coming Attractions

Helen Blumen, Vice President and Program Chair

We're only halfway through our 2017-18 program season, but we're already planning our 2018-19 line-up. And it's looking really interesting.

Starting off our program year in September 2018, Susan Lenz will be visiting us from South Carolina. She will share with us how she translates her daily, stream-of-consciousness journaling into works of art, and she will bring some of her materials with her to jumpstart art-making in her "HOT!" workshop.

In January 2019, Camille Ann Brewer, curator of contemporary art at the Textile Museum, will share her perspective on the international fiber art scene, based on her extensive travels and meetings with international fiber artists.

The following month, Suzi Click will present on The Power of Adornment. Suzi creates one-of-a-kind wearables from ethnic textiles that she collects from around the world, and she will coach us in creating fiber art (wearable or not...your choice) from existing textiles during her workshops.

Our March 2019 program features Becka Rahn and digital fabric design. She will offer 3 mini-workshops on designing digital geometric fabric using paper cutting----no experience necessary----and a 2-day master class that will sample digital design tools.

This is just a taste: there's more to come. If you would like to suggest an artist or other speaker for a PFAG program, please send an email to <mailto:programs@potomacfiberartsguild.org>.

So ...why do we quilt (or create)?

Val Hildebrand

That was the question Lesley Riley put to the group at the December meeting. Not so much to get a definitive answer from us but rather to get us to think about both the question and the response. She wanted us to think on a different level about why we do our thing. It turns out we have many reasons in common, and many of her thoughts resonated with the group:

- To tell a story
- To leave a legacy
- To preserve a memory
- To teach others
- For the challenge
- For love
- For recognition
- For sanity

These reasons flow out into her work, which often features photographs of women from her family, or women who have made an impact on her life like the three works shown below. The one on the right is inspired by Mary Magdalen, in the middle by her great grandmother, the third is a montage of women. (Detail shown next to it.)



In addition, Leslie often finds inspiration for her work in quotations. She started her presentation with this one: **"Every day is a world made new."** Quite a nice way to think about any new project, or perhaps about yesterday's project that didn't quite seem to work...because, today, it can be made new.

Getting Out and About

Val Hildebrand

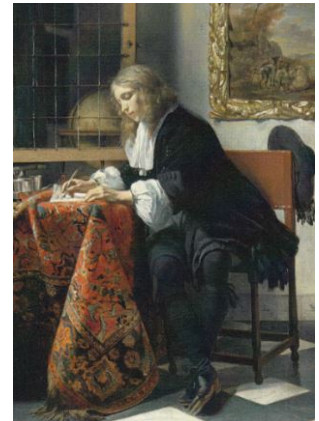
The National Gallery of Art is currently showing *Vermeer and the Masters of Genre Painting* through Jan 21, 2018. Vermeer's



Lacemaker is a centerpiece of the exhibit and if you missed the Vermeer showcase a decade or so ago, this is a second chance to see many of those pictures, but another reason to go is for the stunning array of fabrics depicted in the course of quiet daily activities. The fabrics that caught my attention were often incidental objects meant to frame a domestic scene: a rug, a pillow, a table covering. Later, it was a small piece of clothing: a gauze cap, a maid's linen dress, a servant boy's knitted stockings (with clocks no less) that drew my eye. I noticed some of them as props that appeared again and again in many of the artists' works but I found myself wandering back to look at them anew, the second time with a greater appreciation for the attention paid to their intricate details.



And then there are those iconic ermine trimmed jackets such as in Vermeer's *Woman with a Balance*. Maybe they are props but they are definitely not incidental to their pictures, neither is the man's velvet jacket in Gabriel Metsu's painting *Man Writing a Letter*. These are fabrics that were meant to be seen along with the lady's lace collar, the shimmering silk gown and the dress with subtle gold trimmed bodice. Everywhere you look, there are fabrics or objects made of fibers. Granted, much canvas has been devoted to the rendering of fabric in paint so why such wonder? Well, this was the first time I went to a show specifically to see a painting of a woman making lace. Not just a Vermeer – a **Woman. Making. Lace.** It changed the focus of the show...no, it changed me. I'll never look at paintings with fabric and fiber in them the same way again, ever.



Since Last We Met

In case you haven't noticed, lots of interesting stuff is showing up at our meetings. Thanks to all of you who share your work. Here is just a little sample.

From November and December's Meetings



Inky the Octopus and Hoot the Owl.

They are two of the four beading projects from the "Creating a Beading Menagerie" class by Nancy Eha that I took online through the Embroiderer's Guild of America.

Nissa Westerberg

From the Study Group in November



Lots of weaving from the Group G Study Group

Juxtaposed on the chairs at St James they just look so joyful (Ed. Note)



A cheerful little quilt



Crocheted piece of birthday cake



Pieces made at recent felting workshops.

Membership

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

Outreach

Our Guild promotes excellence in design and fine craftsmanship in the fiber arts. Part of that mission is to provide educational opportunities to the general public to promote a better appreciation of the fiber arts. Contact outreach@potomacfiberartsguild.org with your ideas and suggestions. We like to feature these Community Outreach opportunities in the newsletter, so please also send information and especially photos of your participation to newsletter@potomacfiberartsguild.org. **Don't forget about our small Grants opportunity.**

Hospitality

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

Newsletter

The Newsletter is posted to the PFAG website and is accessible via the link in the email sent to Mailman subscribed members. To access the current issue of the newsletter, click the emailed link. You can also view it by logging in to the Members area at our new website. Click the big green oval—click here for latest newsletter.

Newsletters are published just prior to the meeting month of the current issue. Send your fiber experiences, workshop impressions and more. Email the editor at newsletter@potomacfiberartsguild.org.

Potomac Fiber Arts Gallery

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

Inclement Weather Policy

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

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

If CUPF facilities are closed and/or events are cancelled or delayed, PFAG events will be cancelled. If time and circumstances allow, notices may also be emailed via the PFAG private email server, and posted on the PFAG Facebook and the PFAG web home page. However, these notices may be considerably delayed. As with any endeavor, members should be guided by their own better judgement in deciding whether to venture out in difficult weather.



Inspiration Corner

Val Hildebrand

This month's inspiration comes from this towering ginkgo tree, located within the walls of the Gu Guanyin Buddhist Temple in the Zhongnan Mountains in China. Every autumn the green leaves on the 1,400-year-old tree turn bright yellow and fall into a golden heap on the temple grounds. There might a glorious golden-hued scrap-quilt in those layers of fallen leaves or maybe even a luscious lemon colored knitted or crochet hat that would give April's speaker Charles Gandy's knitted embellishments a run for their money.

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Here are some recent posts on Facebook.

Newsletter Advertising Information

Ads, including pre-payment, must be received one week before the issue submission deadline.

Member Classified: \$3.00 for the first 10 words and \$0.20 for each additional word.
Minimum order is \$3.00 per classified ad.

Non-member Classified: \$6.00 for the first 10 words and \$0.20 for each additional word.
Minimum order is \$6.00 per classified ad.

Display: with camera ready text/image
Full-page \$60 Half-page \$40
Quarter-page \$25 Eighth-page \$15
Non-member advertisers add \$25.



Potomac Fiber Arts Guild--Craft Gallery of Artisans United Featured Guild

March 2, 2018 through May 4, 2018

1. All individuals should fill out a gallery inventory form before they deliver their stock - even if they have only one item. We will place these sheets in the Gallery inventory book in a special section marked Featured Guild.
2. Each individual should have a code consisting of the three initials of his/her name. (Mary Ann Smith would be MAS).
3. Individuals should include their address and phone number on the inventory sheet, in case we need to call or mail a check.
4. All items need to be entered on the inventory sheets. If you have more than one of a specific item, each item needs to be entered on the inventory sheet. (For example, if you have four identical blue pieces (item I), item I will be entered four times on your inventory sheet. When you deliver your items, please leave a completed inventory sheet with the artwork.
5. Each item should be securely tagged and marked with Guild initials, artist code, item number, and price. For example:

\$46.00

PFAG-MAS-1

Please try to keep the tag in proportion to the size of the item. I recommend a business card size tag. Be sure to indicate fabric content, food or dishwasher safe, and/or care instructions on the back of the tag, if appropriate.
6. Items should be delivered between Monday, February 26 and Thursday, March 1 during Gallery hours M-Sa 10am – 4pm. Artwork should be placed on or nearby the new inventory shelves in the Gallery office. At the end of the show, items can be picked up on Saturday, May 5 or thereafter, during business hours. Artisans United Craft Gallery is located in the Packard Center Building inside the Annandale Community Park, 4022C Hummer Road, Annandale, VA 22003.
7. Space is limited in the Gallery. If we do not have room to display everything, we will rotate in extra stock on a regular basis. You may call the Gallery at any time to ask about your sales. The gallery desk phone number is 703-941-0202.
8. A display area will be set aside in the Gallery for your Guild. Set-up will be done by the Gallery Set-Up committee on the morning of Friday, March 2. All items must be delivered to the gallery **prior** to this date.
9. The Gallery commission is 30% of the sales price. The price on your tag should include this commission.
 - ie. – if the tag price is \$40, you receive \$28 if the item sells.
10. Checks for show sales should be available at the Gallery approximately 2 weeks after the show ends. Please call the Gallery to see if you have a check. You can pick up checks at the Gallery desk. If you would like to have your check mailed to you, please provide a self-addressed stamped envelope.
11. Please do not remove your inventory sheet from the book when you remove your items. We may need to refer to it if there is a question when we are writing checks.
12. Since we are primarily a sales shop as opposed to a display gallery we have a restriction that at least 90% of items be for sale and that they be for sale at the time of purchase rather than at the end of the show.
13. We discourage removal of items from the show while it is in progress. However, if it is absolutely necessary, please contact the Assistant Gallery Director. Any item removed may not be returned to the Gallery at a later date.
14. With our limited office space, we cannot store any large delivery containers until the end of the show. We ask that you please take them with you after delivery of your items or remove them within a few days of the show setup.
15. The Gallery is located in the open entry of the Packard Center building. The building is locked during off hours, but the Gallery can not be separately secured. The Gallery cannot assume responsibility for loss or damage. Exhibition of artwork is at your own risk.

Please call or email me if you have any questions.

Robin Milburn, Assistant Gallery Director

