

## From the President

### Floris Flam

As I write this, Spring has made an early appearance in our area. I hope we continue to have lovely weather and the inspiration and sense of renewal that can bring. If the weather doesn't cooperate, please check our inclement weather cancellation policy on our website's [Meetings/Programs](#) page.

We are looking forward to an exciting array of programs and workshops in the coming months. Our March speaker is master rug hooker **Barb Twig**, who will discuss the history and materials of rug hooking and will bring examples of her work for viewing. There are still some spaces in her workshop on creating a rughooked flower. The supply fee covers everything you'll need.

In April, our speaker is TGKA master knitter and renowned sock maker **Charles Gandy**. He has written several books on socks, has published designs in leading magazines, and has many patterns for socks and other garments on his [Ravelry](#) page. His workshop is on embellished knitting for the advanced beginner. As of this writing, there are still spaces available.

I look forward to seeing you at our meetings and hope you will bring examples of your work for our show and share table.

## 2018 Workshops

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

**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 us 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

## 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

**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

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

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 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. 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.

**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.

## Upcoming Fiber Events

Every two years the work of **Potomac Fiber Arts Guild** members is featured at the **Artisans United Gallery** in Annandale, VA, for two months. This year it is from **March 2 - May 4, 2018**. This is another opportunity to view and purchase fiber items for sale by Guild Members. The AU Gallery is located in the Packard Center, Annandale Community Park, 4022 Hummer Road, Annandale, VA, 22003. [www.augallery.com](http://www.augallery.com)

The **Maryland Sheep & Wool Festival** is Saturday and Sunday, **May 5- 6, 2018**, at the Howard County Fairgrounds in West Friendship, MD. It’s a wonderful opportunity to see many varieties of sheep, sheep shearing, spinning, weaving, as well as shopping for fiber supplies. During the preceding days there are opportunities to participate in a wide range of workshops, however, pre-registration is required. For more information about the Festival go to [www.sheepandwool.org](http://www.sheepandwool.org).

**Don’t forget March Hospitality is odd numbered last name members.**

### Officers and Board Members

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Membership	Dolly Perkins
Librarian	Carla X. Gladstone
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Margaret Fisher

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	Janise Cox
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# When Giving Gives Back

## An Outreach Report

The letter below is from Karen Anadol, who responded to a Guild Outreach request for a volunteer to do a demonstration of spinning and weaving for a 4th grade class at Pinecrest Elementary School in Annandale, Virginia this past January.

Dear Guild Friends

Well, what fun we all had at the school yesterday! It was a very small class, only nine students, so everyone had the opportunity to card wool and spin - they were terrific kids and I thoroughly enjoyed myself!

At the beginning I talked about textiles during the Colonial era and that I had learned clothing was made from fabric bought at markets, not handwovens as I originally thought. Since I had done a lot of research and got quite interested, it was fun sharing information with the students (and Jean, the teacher).

On Monday I spent the day dyeing wool yarn and some cotton fabric so the kids could each have samples of wool and cotton dyed with several natural dyes. I used cochineal, madder, indigo, and cutch. Cutch was interesting to me in that it comes from India and was the source of khaki colored cloth that was used for camouflage by the British army and the Indians who fought on their side. Everyone got a small skein of indigo dyed yarn.

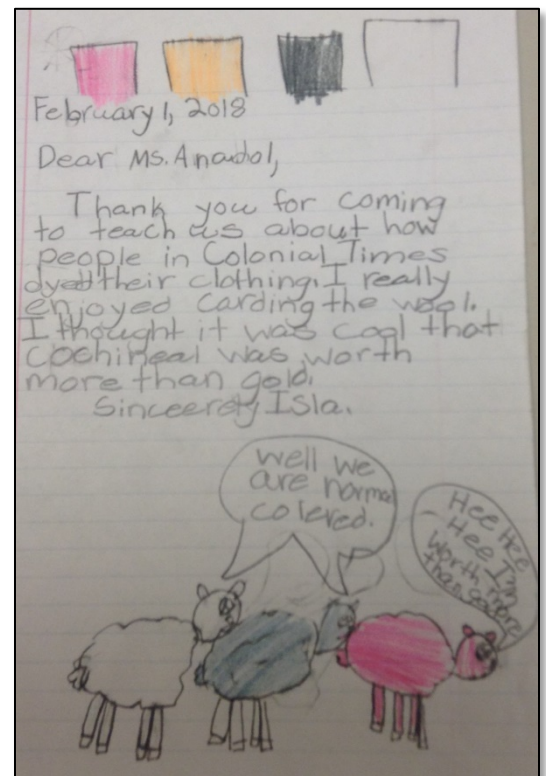
Anyway, I sewed up some bags for everyone - doing a resist dyed indigo bag for Jean, and using the various dyes for the students.

Plus I brought some cochineal and the kids got to crush them (using a book with the insects in a plastic bag), then I put the powder in some hot water - Jean supervised this and they could see the transformation in to a dark red color.

I was at the school for 2 hours and although I spent a lot of time prepping, much of it was really to satisfy my own curiosity! So let's say 8 hours for all the sewing, dyeing and fiber prep. (I learned all kinds of cool facts such as there was a Daughters of Liberty group and it was these women who encouraged the Sons of Liberty to boycott British goods and that it was a young woman, named Eliza Lucas Pinckney, in South Carolina - the daughter of a plantation owner who figured out indigo cultivation for that area).

After reading up on Colonial textiles I realized a lot of info is inaccurate, or more likely reflects the times in which it was written. So I plan on doing more research and hope to see some 18th century clothing and home goods and talk with knowledgeable people at the TM and maybe a trip to Williamsburg to talk with someone there. My curiosity has been piqued!! Please let me know if you get any more requests, it really sparked me on to learning more!

Warmly, Karen Anadol



Ed. Note: The thank-you note above is one of several Karen received from the class. Note how quickly Isla "got" the value of cochineal.

## Knits and Purls – And So Much More

Margaret Fisher

If you are planning to attend the April guild meeting and/or the mini-workshop, you are in for an amazing experience. Charles Gandy is an incredibly talented artist, an innovative designer, a TKG (The Knitting Guild Association) Master Knitter, an author, and a very popular teacher. You will enjoy seeing his art, hearing about his experiences, and learning from him.

Charles is warm and friendly, has a wonderful sense of humor, and is an entertaining storyteller. I know all of this firsthand because our paths have crossed at a number of knitting conventions where we both were teaching.

But I especially know this from a weekend trip my husband and I took to Asheville, NC in Spring 2016. The highlight of the weekend was a visit to The Bascom Center for Visual Arts in Highlands, NC to see Charles's fabulous exhibit *Beyond the Sock: Knitted Art* by Charles Gandy.



Much to our surprise and delight, Charles was at The Bascom when we arrived. He kindly and graciously invited us to join a gallery talk and luncheon he was giving for his friends. It was our lucky day! We were blown away by his beautiful, one-of-a-kind knitted art pieces, his interesting and welcoming friends, and his hospitality.

Charles's students rave about his classes and how much fun they have with him. I hope you will take advantage of this opportunity to spend some time with Charles. The April meeting and mini-workshop are not-to-be-missed events.

## From the Librarian

Carla Gladstone

### Creative Clothing

At the beginning of the year, I wrote about the first two volumes of a new series of books called *Artistry in Fiber* by Anne Lee and E. Ashley Rooney: *Wall Art, and Sculpture*. Now we have the third and final volume: *Wearable Art*. The book is divided into "Art to Wear", primarily garments; and "Art to Adorn", covering fiber jewelry. The curators distinguish "wearable art" from "costume design" as follows: "costume usually describes clothing designed for performance or theatre when its goal is to assist the narrative. When the garments themselves form the narrative, then wearable art is a better description."

As you might expect, these garments and adornments are not intended for daily wear, and all are attention-grabbing. Many of the artists use felt either in three-dimensional semi-rigid forms, or draped, transparent felt designs laminated on woven silk. Other artists use shibori techniques of dyeing and pleating. The adornment section shows many examples of wire in textile structures. Overall, this book is a showcase for what is possible when today's textile artists put their minds to enclosing or decorating the human body.



### Pleats

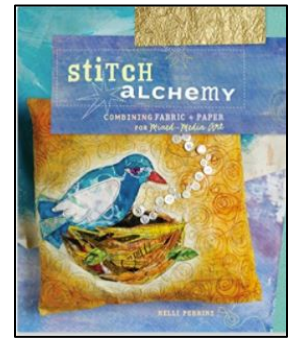
Our next book focusses on a single technique in garment design and construction. Some years back, Marsha LeBoeuf, costume director at the Washington National Opera, gave the program at our guild. She spoke of the transmission of sewing lore passed on by "hands learning from hands" and regretted that parts of this lore are starting to get lost. In the book *Pleating: Fundamentals for Fashion Design*, by Leon and George Kalajian, the Kalajians take pleating know-how from their family's eighty-plus years in the trade and have put it in writing for all to share. They emphasize that the book is neither a history of pleating nor an instruction manual for home use.

They define the three building blocks for classical pleating: the accordion pleat, side pleat, and box pleat, then go on to show the variations of each type, how they interact with the grain of the fabric, and how to calculate the amount of fabric required. They also discuss "organic" pleats not based on strict measurements, with a crumpled appearance. The book ends with a history of this Armenian family's garment business, moving from Turkey to Lebanon, to France, and finally to New York. Anyone who has ever put a pleat in a garment will want to look at this book.



## Join Paper and Cloth, then Decorate

The last book, *Stitch Alchemy: Combining Fabric + Paper for Mixed Media Art*, by Kelli Perkins, is a world away from the exact measurements and heavy equipment used in pleating. Perkins writes, "Many books exist for paper artists and an equal number for the quilter and fiber artist, but few show how to cross mediums and blend the surface design versatility of paper with the dimensional qualities of cloth." The key concept of the book is to laminate papers to cloth and apply decoration using both textile and paper techniques. The results combine features of both quilts and scrapbooks. The first part of the book discusses techniques and materials, including "found" objects. The second half describes projects. In the middle, she describes some creativity exercises, and encourages spontaneity at every step.



## Study Groups—Small Changes Ahead

Joye Newman

Hello, everyone. I am the new study group coordinator. As outgoing coordinator, Clara Graves has very kindly written this article about some changes to the study group process.

### Study Group Process

One of the benefits of membership in the Potomac Fiber Arts Guild is the opportunity to participate in a study periodically to share information and learn. Examples of study group interests are weaving, knitting, dyeing and surface design, stitchery, and design and color concepts.

Sometimes groups must limit the number of participants. Space limitations are the most common reason. Some groups meet in a member's home, and some have processes that are messy and require locations such as community centers that also may have space limitations.

We recently polled existing study groups to find out how they structured their meetings. What we learned was that each group had found a method that worked best for their membership.

We learned that several groups use books as the basic learning structure of their meetings. Other groups will sit down together at the beginning of the Guild year in September and decide either on a series of topics to study or a single concept that they wish to study in greater depth over the course of the year.

Some groups have chosen to have individual members either, be responsible for designing and leading each meeting during the year, or for arranging to have an outside instructor teach a session.

Several groups function more as critique groups with members bringing in projects in various stages of completion. The group members are then encouraged to give feedback. Many groups have challenge projects that are worked on at home and brought to meetings for show and tell.

If you wish to form a study group, the Guild has a set of guidelines that can help. Mentors can also be found to lend you a helping hand. Please contact me, I am in the Guild directory. I will be happy to help you get going. The major initial task you will have is to identify a meeting time and place that suits enough members. After that, most groups operate cooperatively and do not require a lot of effort by the group leader.

I look forward to working with you. I'll be starting formally in April.

## Last Call--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](mailto:grants@potomacfiberartsguild.org).

## At the PFA Gallery

Cheryl Roesel

**Potomac Fiber Arts Gallery** announces the opening of its juried show **Renewal**, which opens **13 March** and runs through **15 April**, 2018. The vernal equinox ushers in spring, a season of fresh starts and renewal—a fitting theme for our early spring show. Gallery artists producing themed work may draw on any aspect of “renewal” for inspiration.. This show will highlight the work of gallery artists **Cheryl Roesel**, and **Julia Stephens**.

### Cheryl Roesel

Untitled teapot sculpture



Like many who practice craft, I am drawn by the act of making. In particular, I'm drawn by the making of sculptural forms that evoke functionality

or purpose. Textile fibers are my primary medium. I began working in textiles as a weaver, and through weaving, I became interested in nonwoven fabrics.

### Julia Stephens

Untitled Eco-printed silk blouse



My primary interest is in using natural materials to create unique combinations of color and texture. I enjoy the surprising effects of eco-dyeing and printing: the colors transferred by the leaves, the depth and combination of the background colors, and even the engraved imprint of leaf shapes on fabric.

In addition, the Gallery juried show **Mathematics** will run from **April 17** through **May 20, 2018**. The beauty of mathematics will be on display: Hyperbolic geometry, fractal art, the golden ratio, the Fibonacci series—all serve as rich sources of inspiration for this theme. Gallery artists producing themed work may draw on any aspect of “mathematics” for inspiration. This show will also feature the work of member artists Mary Ann Robinson and Sylvia Saborio.

### Mary Ann Robinson:

I am most at home with knitting needles in my hands. In particular, I love creating complex textures with simple knit and purl stitches. Now retired from a career in science, I hand-paint yarn and create surface designs on silk in my “laboratory.”



“Whirlwind”

### Sylvia Saborio:

I come from a family of tinkerers. My approach to fiber art reflects that tradition. I love to experiment with new materials and techniques in order to create things that are functional, practical, and fun to wear. I am keenly aware that, by virtue of his/her creativity and ingenuity, an artist is able to create value that far exceeds the material cost of an item, and that is what I aim to do with my creations.



Untitled Macramé necklace

The Gallery is 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.

## Fiber Adventures

Lea Stern sent along this photo of back strap weavers working in the mountains of rural Guatemala.



Jackie Lewis sent these thoughts on sewing from a display at the Coolidge Museum.

**Grace Coolidge – On Sewing**

I could cook a little but, I must confess it, I was never a great success at this. ... But I could sew and I have always taken great delight in all forms of this domestic art, preferring that pastime to playing bridge, and when my friends had card parties they invited me to come and bring my sewing. Every girl should be taught to sew, not merely for the sake of making something but as an accomplishment which may prove a stabilizer in time of perplexity or distress. Many a time when I have needed to hold myself firmly, I have taken my needle, it might be a sewing needle, some knitting needles, or a crochet hook; whatever its form or purpose it often proved to be as the needle of the compass, keeping me to the course. I look for a revival of the homey household arts. Such a revival may not bring about the peace of nations, but I believe it will aid in bringing peace within our homes, and this will be more far-reaching than we realize.

*Grace Coolidge. An Autobiography, edited by Lawrence Wikander & Robert Ferrell, 1992*

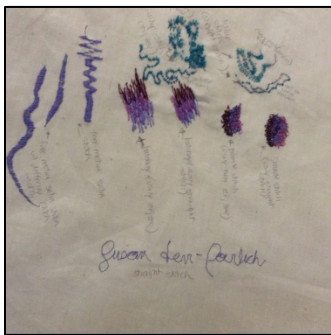
Another photo from Jackie Lewis of a knitting exhibit at Miami Airport—Knitting as Poetry



## A Stitch or Two or More

Val Hildebrand

Susan Levi-Goerlich’s ***Stitched Impressions*** presentation at the January meeting showcased her brand of thread painting. As she shared a few of her techniques, you realize it’s definitely on the *more* side of a stitch or two and has a lot in common with free motion quilting. Using a sewing machine without the presser foot, she can



produce a wide range of effects with just the zigzag stitch. By varying straight stitch length and direction, i.e. free style, she achieves different effects. The images at left are some practice exercises that led to this garden creation.



**Don't miss the "new member" additions to the Yearbook listed on the last page of the newsletter!**

# Flip Dolls—More than Meets the Eye

Val Hildebrand

Erika Cleveland’s presentation on the work she did for the Conant Grant was a bit of an eye opening experience. Often viewed in America somewhat negatively as mammy dolls, Erika revealed that they have a much more varied history. Her research revealed that they appear as Hex dolls in Pennsylvania, have been used as story-telling dolls (little red riding hood--Grandma/wolf), and have been found as far afield as Hungary, France, Jamaica and India. Several of the dolls she brought are shown at right.



In addition to presenting the historical angle, Erika discussed the work of several contemporary artists who use dolls as a medium to explore themes such as racial injustice (Joyce Scott), making connections in mixed race families (Ellen Fornanak Tepper) and the nature of life’s duality as in the Goldfish—Sushi doll of Jihee Kang. This one uses a slightly different flip concept as it transitions totally from the goldfish outside to the sushi inside. For more information on these artists, visit [Erika’s blog](#).

The remaining portion of her talk centered on the experience of using the flip doll with women living in a homeless shelter as an avenue of expression for their stories and art. As you might expect, this proved to be a complicated task not only because of amount of material involved in making a doll, and the varying skill levels of her participants but because of the often difficult and transient nature of their lives at the shelter. There was a lot of turnover but a core group of 5-6 women were able to complete flip doll projects.

One artist, Cheryl Young, was able to attend the opening reception with Erika when the show opened at Artists and Makers Studio in Rockville. She is shown here with her doll “Winter—Spring”.



Several members of the Guild worked with Erika and the shelter women on this project. This allowed Erika to spend more time with the women and provided structure to the sessions. In writing about her experience one helper remarked that “The shelter women were more willing to experiment than she herself was.” For more information about Erika’s work on the Conant Grant and her experiences working with the shelter women, you will also find it on her blog, visit: [Erika’s blog](#).

# Getting Out and About

Val Hildebrand

I have been having a lot of fun getting out to local exhibits and seeing the marvelous works being done by fiber artists in the region. BlackRock Center for the Arts recent show: *Handcrafted: Fiber Art and Turned Wood* was a splendid example. The pairing of fiber objects on the walls and in one case the ceiling with the lathe turned wood pieces on stands in the center of the room provided equal focus for both mediums. Some fiber pieces.



“Touch” Amy Wike, (a knitted work)



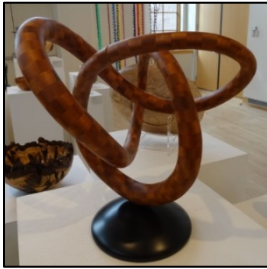
“Seoul #3” Dianne Miller Wolman



“Tessel by Tessel”  
Yena Peace Park



And some wood pieces—which I like to think of as “pre-fiber”



“Life’s Journey”  
Tim Moore



“Red on Black Vessel”  
Andy DiPietro



“Summer Vines Run Amok”  
Steve Haddix

Another little bonus of going out to see an exhibit is the occasional opportunity to attend an opening reception. I had always supposed these receptions to be for the more serious art going crowd and was hesitant to attend.



But armed with my imaginary newsletter reporter credentials, I ventured out to two.

Erika’s was at the Artists & Makers Studios, *Revisoning the Flip Doll: Exploring Our Connections*.

Floris Flam’s was a juried exhibit called *Off the Grid: Contemporary Fiber + Textile Art* at the Betty Mae



Kramer Gallery at the Silver Spring Civic Building. Both were great experiences. Not only because I got a chance to meet and talk with the artists, but because I came to see that the other attendees were just like me—someone interested in seeing this artist’s work. So do venture out, it is well worth the trip. Note: Erika’s show has closed but Floris’s is on view until April 6, 2018

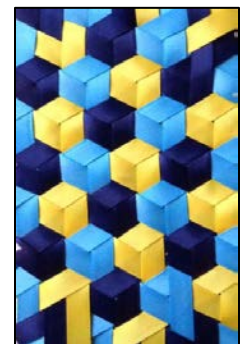
## Since Last We Met

Here is another taste of the interesting work that is showing up at our monthly meetings. Thanks to all of you who bring your work to show and share.

From the Lutradur Class

Two pieces from the PM Fiber Artists Study Group

Basket Study Group



## 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](mailto: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](mailto: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](mailto: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 ***March*** meeting (odd numbered month). The even numbered letters are on for ***April***.

## 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](mailto: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 a very rare phenomenon. The single digit temperatures and massive snow storms that swept the northern United States froze some things that don't usually freeze. These waves just off the shore of Nantucket turned into a slurry of rolling ice when temperatures dropped to 12 degrees Fahrenheit in early January. Photographer Jonathan Nimerfroh captured the phenomena crashing against the shore. This one looks and feels like a giant slushee. It actually looks fuzzy. Surely, tailor-made to inspire a tapestry artist, For more visit [This is Colossal](#).

### 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.

## Visit us on Facebook at

<https://www.facebook.com/PotomacFiberArtsGuild/>

Here are some recent posts on Facebook.



**Potomac Fiber Arts Guild** added 5 new photos.

February 13 at 7:23pm · 🌐

Here are an overview shot and a close-up of a few of the pieces presented at the last meeting that took place on February 10, 2018. The wovens are from members of the Basketry study group while the sweater was knitted by Susan Koester using yarn she spun. She's a member of the Spinning study group. You can see some of the dyed roving and leftover yarn in the upper left of the photo.



**Potomac Fiber Arts Guild**

February 23 at 4:47pm · 🌐

Do you participate in grant writing activities for your organization? Have you ever wondered what funding organizations expect and look for in awarding grant monies? Does your organization need additional funding for important projects? If so, mark your calendars!

The Best Grant Writing Workshop will be led by Valerie Mann, President of Mann to Mann Grant Solutions. Valerie has been a professional grant writer for over 40 years, completing more than 800 applications and recei... See More

### Best Grant Writing Workshop

with Valerie Mann

**March 22, 2018**

9:30am-12:30pm

Schwab Gallery  
Allegany Arts Council





FiberArt STUDIO

240-600-0170    [anja@fiberart.studio](mailto:anja@fiberart.studio)    9812 Falls Road - Suite 120 - Potomac, MD 20854

February 2018

Looking for

## **Summer Camp Teaching Assistant in Fiber Art Studio in Potomac**

Looking for skilled and motivated assistant to support teaching kids age 6 to 16 in fiber arts.

Weekly summer camps from 9:00 am to 3:00 pm as listed on my website  
<http://www.fiberart.studio/summer-camp>

Candidate must know how to knit, crochet, sew by hand, and the basic embroidery stitches.

Must be of a kind and friendly nature, patient and friendly with kids, preferably also rather soft-spoken and neat. We like it quiet and tidy in here.

Please submit your resume, a letter of recommendation, and work samples.

We are a place to unplug - Cell phone use in the studio, or any social media postings about the studio, are not permitted.

Please submit resume to

Anja Caldwell

Owner Fiber Art Studio

[anja@fiberart.studio](mailto:anja@fiberart.studio)

[www.FiberArt.studio](http://www.FiberArt.studio)