

From the President

Floris Flam

Spring has come (again!) and we are looking forward to two more programs before our summer break.

Our May speaker is weaver Inge Dam. The program will be a fashion show of Inge's garments and shawls worn by those at the meeting. Here's your chance to model! The items have been made using many different weaving techniques and have been decorated with various types of embellishments. During the show, Inge will explain how each piece was woven and how some of the garments were made.

Both the mini and extended workshop are full, but you can be added to the waiting list. Life does happen and sometimes spots open soon before a workshop.

In June, our speaker is Julie Booth. Julie will present the results of a 7-month challenge in which she and 19 other participants were inspired to create stitched artworks in response to a selection of fiber pieces seen at the Textile Museum. Julie designed a series of creative challenges to guide participants in their approach to responding to their "muses". Julie's mini is an experimental hand stitching primer. Her extended workshop will follow the format of her challenge. Your muse can be something from Julie's collection or something from your own. As of this writing, Julie's mini is full but there are a few spaces left in her extended workshop.

I look forward to seeing you at our meetings and hope you will bring examples of your work for our show and share table. I wish you a wonderful summer with plenty of time for new fiber adventures.

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

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

June 9, 2018 - Handstitched Responses to Textile Treasures with Julie Booth

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/>

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. 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.

Nominations for Officers 2018-19

Margaret Fisher

The nominating committee respectfully recommends the following slate of candidates for Election at the May Guild Meeting. Floris and Esther are incumbents for their positions but Barbara and Becky are new candidates.

Floris Flam – President
 Barbara Prentice – Vice President
 Esther Asaki – Secretary
 Becky Dahlman – Treasurer

Guild Votes to Increase Dues

After careful consideration of the Guild's finances and increases in administrative costs, the Board recommended a \$10 increase to Guild membership dues at the April meeting. A motion to raise dues was made and carried unanimously. Dues will be \$40 (\$60/Family) for both new and renewing memberships for the upcoming 2018-2019 membership year.

Yearbook Changes

Janet Stollnitz

The Guild Yearbook for 2018-19 will be published in a dual format. A digital edition with the Member Directory will be available in the "members only" section of the Guild's website. The print edition will contain a list of programs and workshops as well as the Member Directory. Why both versions? Many of our members do not pick up their Yearbooks and mailing them has become increasingly expensive. Some of our members would like to be able to access the information from their electronic devices, while others find the printed copy to be of value. We strive to accommodate both users. **Be sure to check the box on your membership renewal form if you wish to receive a printed copy of the 2018-19 Yearbook.** **Note: you must renew by July 15 in order to be listed in the printed copy.**

Officers and Board Members

President	Floris Flam
Vice President	Helen Blumen
Secretary	Esther Asaki
Treasurer	Gayle Roehm
Membership	Dolly Perkins
Librarian	Carla X. Gladstone
Newsletter Editor	Val Hildebrand
Outreach	Julie Haifley
Chair, Potomac Fiber Arts Gallery	Merle Thompson

Immediate Past President

Margaret Fisher

Committees

Equipment	Ruth Blau
Conant Grant	Diane Mularz
Hospitality	Annalisa Leonessa
Librarian	Carla X. Gladstone
Membership	Dolly Perkins
Newsletter	Val Hildebrand
Outreach	Julie Haifley
Programs and Workshops, Chair	Helen Blumen
Registrar	Laritzta Rodriguez
Study Groups	Joye Newman and Ruth Quah
Website	Jenise Cox
Yearbook	Janet Stollnitz
Facebook/ Social Media	Naan Pocen

Representatives

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

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

Membership Renewals Open

Dolly Perkins

You may now renew your membership for the 2018-2019 guild year. The website has updated forms, and reflects the dues increase that the guild voted on in April (\$40 for individuals, \$60 for families). You can pay on-line or download the form and send a check. The dues are good for the guild year, July 1, 2018 - June 30, 2019.

The form also now requests that you list your top three fiber interests. The purpose of this is to give more information to those who are planning future programs and other activities, to better understand and encompass guild interests. (If indeed you have more than three serious fiber interests, feel free to list them all.)

Publicize Your Teaching and Textile Skills

Dolly Perkins

We have also updated the instructor form. Using this form, you can let us know that you teach and want your information listed on the website. We've created two additional categories – textile conservation and textile appraisal. The guild occasionally gets requests for these services, and we'd like to be able to direct them to members with these skills. The form can be downloaded or filled-in on line.

Upcoming Fiber Events

Invitation to Virginia Youth Fiber Artists. *Make It With Wool, Virginia!* is especially eager for junior and senior youth entries. The winners in those categories will advance to the national MIWW competition in January 2019 in New Orleans, La. Their airfare and hotel expenses will be paid. Age categories are preteen (age 12 and under), junior (13-16), senior (17-24), and adult (25 and older).



Make It With Wool is an annual youth-centered sewing competition to promote the beauty and versatility of wool fabrics, yarns, and fibers. It is sponsored by the American Wool Council, the American Sheep Industry, and American Sheep Industry Women.

The 2018 Make It With Wool Contest will take place Saturday, **September 29**, at the Shenandoah Valley Fiber Festival, Clarke County Fairgrounds in Berryville.

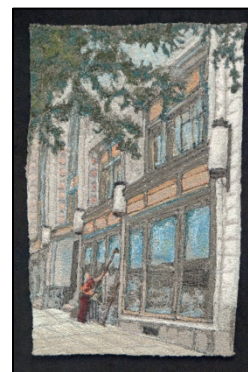
Go to the Make It With Wool, Virginia! Facebook page for information and to download a brochure and entry form, or ask for one via email from Virginia MIWW Coordinator Martha Polkey contact info is in the Guild Directory

Members in the News



Guild Member **Joanne Bast** received an award of merit in the *Hanover Art Guild* spring show for an art quilt "**Komodo Dragon**". She also won a co-first place in the MD Federation of art "*Working for a Living*" online exhibit in their Curve online gallery for her Thread Painting, "**Window Washer**"

In addition 2 of her felted still lifes have been accepted into the MFA spring juried show to be held at the Circle Gallery, 18 State Street, Annapolis, Md.



An Outreach Experience

An Outreach Report

We mentioned Erika Cleveland's work with flip-dolls in the last newsletter and briefly touched on the fact that several Guild members and other artists volunteered with her project. If you couldn't make it to the exhibit here are some of their contributions to the Flip Doll experience.



Changes to Sharon Janda Memorial Fund

The PFAG Board

Sharon Janda, an active Guild member, was involved in many study groups and was a supporter of Guild activities and workshops. Sharon passed away on December 31, 2014. Through the generosity of her husband Richard, the Guild received a substantial donation. We wish to commemorate Sharon through our use of the Sharon Janda Memorial Fund.

We originally set up the Fund so that study groups and other groups of members could apply for the opportunity to organize, for the benefit of Guild members, an educational event that incorporated forward-looking, innovative fiber art ideas. The Felting 1 Study Group had the initial grant with which they organized a lecture, a mini and an extended workshop with well-known felter, Marjolein Dallinga. They found that attendance at the lecture was disappointing, probably because it was not held on a regular Guild meeting date.

The Janda Grant application deadline has passed and there are no applicants for the grant this year, possibly because of the perception of the amount of work involved.

Based on these factors, the Board has decided to change how the funds are used. Instead of requesting proposals for an additional program, the Guild will spend up to \$3000 annually from the Sharon Janda Memorial Fund to bring in a state-of-the art presenter to provide a program and workshops on a regular Guild meeting date. These funds will be used to supplement regular Guild program funds which are generally much lower. Publicity for the program will include the statement: *This program is supported by the Sharon Janda Memorial Fund established through the generosity of Richard Janda.*

A suggestion form will be posted in the Member area of the Guild website so that Guild members may suggest possible presenters. The Guild's Vice President / Program Chair will select the presenter for the Janda Memorial meeting in consultation with the Board.

In any given year, the Board may elect to use funds from the Janda Memorial Fund for another purpose that supports the objectives of the Fund, such as Guild participation in a fiber art installation or a special outreach program. This would be in lieu of holding an annual Janda Memorial meeting.

In addition, the annual Janda Memorial meeting will continue to include a show and tell of artwork by members using materials acquired from Sharon's workshop, as well as works by her, (as long as there is interest) to further honor her commitment to fiber learning and experiences.

From the Librarian

Carla Gladstone

Embroidery

Natalie Chanin is the founder of the fashion line of Alabama Chanin, which makes heavy use of embroidered decoration. Her book ***The Geometry of Hand-Sewing: A Romance in Stitches and Embroidery from Alabama Chanin and the School of Making***, introduces the construction of a wide range of embroidery stitches,

and shows how each stitch relates to an underlying grid. She shows how the repetition of stitches produces a visual rhythm. The illustrations are almost entirely in neutral colors to highlight the geometry of each stitch. The book contains detachable templates to mark fabrics with various sizes of rectangular, diamond, and circular grid elements. (I hope these templates will survive the lending process!)

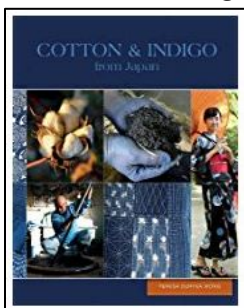
In contrast to the Chanin's monochromes, ***Colour Confident Stitching: How to create beautiful colour palettes***, by Karen Barbé is all about color. Barbé first introduces the concepts and terminology of color theory. Then she develops a checklist for how to turn a color inspiration into a color palette. No dyeing is required – all the examples use DMC cotton or Appleton wool colors. This book could be very helpful for someone who has never chosen a colorway and isn't sure how to start.



Dyeing and Quilting

Cotton & Indigo from Japan, by Teresa Duryea Wong, is a celebration of Japanese style as embodied in its

textiles. It begins by describing the Japanese word *iki*, with no precise English equivalent, although the French word chic comes close. *Iki* is an aesthetic whose color palettes of white, taupe, and dark blue “do not shout. ... their power comes ... like a precious whisper from the past.” The book feels like a tour of Japan for textile lovers. The first section visits seven designers of quilting fabrics, describes the fabric printing process, and introduces the companies that manufacture these fabrics. The second section focusses on cotton itself, from the seed to the spinning and weaving. It describes the efforts of Hiroshi Tachikawa, who found a weaver's sample book from 1902 and has worked to revive the production of the fabrics he found. The third section is about dyeing with indigo. The excellent illustrations capture the character of the textiles down to the individual threads.



Weaving

The Dutch weaver Erica de Ruiter has been exploring the possibilities of 3-shaft weaves for over 40 years. Her lovely book, ***Weaving on 3 Shafts***, displays the virtues of more 3-shaft structures than I would have believed were possible. The text has Dutch and English in parallel columns. She begins with variations on plain-weave and twills, moving on to textured weaves, pile weaves, and finally, pickup. She often illustrates a weaving draft and a sample of cloth woven from that draft on the same page – a habit I wish more weaving books would acquire.



Knitting

The essence of ***Lovely Knitted Lace***, by Brooke Nico is expressed on page 8: “Lace knitting does not require teeny-tiny needles and threadlike yarn.” Nico introduces the basic concepts of lace knitting, including how to read charts and fix errors. The patterns include shaped garments in addition to shawls. This book is a friendly and approachable introduction to lace knitting.



Charles Gandy, the speaker at our meeting last month, donated a copy of his book ***The Embellished Sock*** to the guild library before he departed. He admitted that the book's title should probably have been “Embellished Knitting” to include the sock-averse in his readership. Here are directions for adding bobbles, twists, tails, tiles, ruffles, beads, and even tulips or a snake to your knitted fabric. No advanced knitting skills are required. The “how to” illustrations are on the small side, but each one contains the address of a corresponding online video. His knitted decorations also have practical applications as closures or edgings.

At the PFA Gallery

Cheryl Roesel

Potomac Fiber Arts Gallery announces the opening of two new shows in the coming months. The juried show ***Doubling Up*** opens on May 22 closing on June 24, 2018. The theme for this show focuses on duality, as in the use of two or more techniques in one piece or work created collaboratively with another gallery artist.

The second juried show ***Life Under the Sea*** opens on July 31 and closes on August 26, 2018. Real or imagined, the world beneath the waves calls to our artists for this show: Enchanted mermaids, coral, shells, sunken ships, fish, and glorious colors.

No photos of works for the above shows were available as of this writing so we will have to use our imaginations to fill in some artistic possibilities.

In both shows, themed work will be eligible for recognition by the jurors, and non-themed work may also be exhibited. There are 11 themed shows every year with a wide variety of fiber art. Traditional offerings of quilts, weavings, knits, and crochet are available, as well as innovative art that uses fiber techniques with nontraditional materials, such as metals, glass, wood, and clay.

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 in Turkey

Karen Anadol

Recently we traveled to Turkey to visit my husband's family. After Istanbul and Ankara, we went down to the southwest along the Mediterranean to see ancient sites and to explore a region we had visited a few years ago.

One of the sites we visited was Katyanda not too far from the harbor town of Goçek (this is apparently one of Dr. Oz's favorite spots in Turkey). Katyanda is an amazing unrestored mountaintop ruin in the middle of a pine forest. After several hours exploring, we stopped for lunch in the nearby town of Üzümlü.

After we parked, we looked up and saw a weaver busy at her loom! Of course for me, that meant lunch had to wait. Her name is Nür and I spent a good part of the afternoon visiting with her and admiring her beautiful work while my husband explored the town. As often happens after visiting for quite a spell, I found myself purchasing lots of goodies for myself and for gifts.



Nür was working outside the family home in a covered porch-like area filled with beautiful plants. Turns out she also does garden design! There was another loom inside as well as a spinning wheel that her mother, who is also a weaver, uses.

Many of her handwoven pieces are made of a gauze like cotton, which in that area is called "dastar". When I looked up "dastar", I learned it is also the name of the material used by Sikh men for their turbans. Nür, however, was using it for clothing and home textiles.

One of the beautiful pieces I bought is a dastar shawl edged in "oya". Oya is a type of needlework done in Turkey and Iran with thousands of different patterns utilizing a huge variety of needles and shuttles from extremely fine to heavy. Patterns include floral, geometric and abstract designs. Patterns and colors can also convey unspoken messages, much like Victorian-era posies.

On the pieces I bought, the oya design is called "üzüm" which means "grape" in Turkish, as the area is famous for its grapes. In the past, designs such as üzüm would have identified their wearer as being from that area. Other areas would have different designs related to something particular to their specific region.

Although we were a week too soon for the town's morel mushroom festival, I can't imagine anything better than spending time with an incredibly kind and talented weaver after tromping around ancient ruins. If you would like to know more about oya, the ruins we visited or Turkey in general, please email or call me, I am in the Yearbook.

The New Old Art of Rug Hooking

Val Hildebrand

Barb Twigg's presentation, *This and That about Rug Hooking*, at the March meeting brought new insights into the art of rug hooking. Sometimes thought of as a very utilitarian art form, the fine examples Barb brought quickly dispelled that notion.

Traditionally done on a substrate of burlap with strips of wool cut from old woven clothing, newer rug hookers



use linen as a base material and woolen cloth straight off the bolt. The style of a project depends somewhat on the width of the wool strip the artist uses. Wider strips (1/2 inch or so) create what is called a primitive look. Projects using finer strips of 1/4 inch or less allow for more color shading and greater detail in the finished product.

The landscape is an example of a piece done with finer strips while the tulip hot pad uses strips in the middle range. Both pieces depict the fine range of color and detail achievable in this art and neither one is a traditional rug.



As the name implies, the hook is the rug hooker's indispensable tool. Something of a cross between a crochet hook and an awl, it is used to pierce the fabric so that a small loop of the wool strip can be drawn up from behind to the front exposing a little dot of color.

The rule of thumb is to pull up the loop only as high as the strip is wide making finer strip pieces a bit flatter than wide strip pieces and a lot less cushy. The hook shown here is a finely crafted wooden handled version of the tool.



Many rug hook artists create their own designs but both patterns and printed fabric bases have been commercially available for quite some time. Shown here is a classic pattern on burlap designed by Pearl McGown. A teacher and exemplar of the craft, she started publishing patterns and books on rug hooking in the late 1920's and in 1951 established the McGown Teachers Workshop to certify rug hook instructors in her own methods.

Fearing that the craft would be lost with the rise of commercial rug making, she worked to perpetuate her knowledge of the craft by passing on her traditional methods, color shading techniques and principles of pattern design on to hundreds of artist for years to come. Thanks to her efforts here we are, almost 70 years later, still enjoying the fine art of rug hooking.

For more information on rug hooking locally visit [Primitive Homespuns Wool and Needlework](#) in Frederick Md. To learn more about Pearl McGown visit the [McGown Guild](#).

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

Doodads, Gewgaws and Curlicues...oh my!

Val Hildebrand

That's what it felt like when we were finished with Charles Gandy's presentation and workshop on embellishments at the April meeting—rather like visiting the Wizard of Oz.

He took us on a fabulous journey that started with his learning to knit at the age of 4. It was a journey that took a side trip through weaving in college, parlayed into a career in interior design and ended up back at knitting, his first love. Throughout his career he has followed a dictum to Simplify and Exaggerate. Something of a contradiction, yet, it always seems to turn out just right.



In the workshop, we started off calmly enough with a simple way to attach a little **tile** or “garter stitch square” using a clever three needle bind on technique. Neat, clean, knitted right into the fabric—no sewing required. What a treat!

But once Charles had his camera set up to show us a close up of his speed knitting hands, we were racing off down the yellow brick road to **twists, twists with beads, beads “a la turtleneck”, loops and ears and bobbles** galore. Oh, and **fins and ruffles and ruffles on ladders**.

That last tip is a way to add a vertical bit of knitting or a ruffle to your horizontal knit fabric by picking up the ladder stitches down a column of knit stitches. Who would have thought it? Plus, there was “**knitted-in I cord**.”



Woohoo, **I cord** that doesn't have to be attached afterwards? I'm sold.

Only once did we take a little side trip from the world of everything knitted-in. But that was to learn how to make **finger cord**. It's like “I” cord only it doesn't use needles and it's faster. Well, once you get the hang of it, that is. Its only drawback is that it has to be sewn on. But I just learned how to knit it in.



You might say I took to embellishment with reckless abandon, making a sample that tried everything—perhaps not particularly well—but, oh, did I have fun. And that's probably the best way to describe a Charles Gandy experience. It was fun and there was nary a sock in sight. Charles' book, ***The Embellished Sock: Knitted Art for the Foot***, may look like it is all about socks but its real treasure, lies in all the tips and tricks the Wizard puts on those socks; rather magical, like those famous ruby slippers.



And if you were wondering what you could do with all those tidbits, just look at this cast of characters: a multitude of Charles's little finger puppets—385 at last count. They could be straight out of Munchkin Land.

But all kidding aside, Charles often reminded us that he did not invent any of these tricks. He learned them from other artists, put his spin on them and passed them on to us with a generous spirit. To see some of his tips visit him on YouTube CharlesGandyKnits

One Last Tip

Charles Gandy left us with one last tip to visit the World of Wearable Art website! They sponsor competitions for original designs in all manner of wearable art. Shown below are some past year's award winners. See the 2017 Wow award winners and their garments. <https://www.worldofwearableart.com/competition/wow-designers/>



Since Last We Met

Here are more samples of the creative work brought by members in the last couple of months. Seeing the variety of work being done by members is one of the highlights of the monthly meetings. Thanks to all of you who bring your work to show and share. Once again the Editor regrets not being able to record the names of some of our contributors.



Work from a March Study Group member



Rug hook work by Randi Cohen



Original Rug Hook design of Adam
By Barbara Prentice



Flower from the Rug Hooking workshop



Pieces from the Fiber Jewelry Study Group



Needlepoint Album by
Nissa Westerberg

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 **May** meeting (odd numbered month). The even numbered letters are on for **June**.

Newsletter

The Newsletter is posted to the PFLAG 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 PFLAG 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, PFLAG events will be cancelled. If time and circumstances allow, notices may also be emailed via the PFLAG private email server, and posted on the PFLAG Facebook and the PFLAG 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 one of the top images to be shortlisted in the 2018 Sony World Photography Awards.

Taken by Lin Chen of China, it shows a cluster of long, slender boats moored in a small inlet. It's a nominee in the Travel category of Sony's World Photography Awards. What an inspiration for our readers, embroiderers and surface designers. In fact, it already looks more like a beaded embroidery work than it does a photograph. 绽放, © Lin Chen. For more visit [This is Colossal](#).

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