

From the President

Floris Flam

I hope you enjoyed our first two meetings of the year. If you took Leslie Pearson's workshop, please bring your sculpture for the show and share table. You can also share photos of your work and other fiber information on the Guild's Facebook page. The information can be seen both by Guild members and by those who "like" our page.

At the November Guild meeting, Neroli Henderson will share her journey to become a textile artist. She is teaching both a mini-workshop and a three-day workshop. Both are open to all skill levels and are a great opportunity to learn new techniques and use new surface design techniques. At the December meeting, local artist Lesley Riley will focus on the hidden and unexplored reasons why we quilt. Participants in her mini-workshop will make a Lutradur mini-book.

First Thursday and Group G are scheduled to do the study group show and tell at our November meeting.

I look forward to seeing you at our meetings and wish all of you a very happy holiday season.

2017 Upcoming Workshops

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

Nov 11, 2017 Special Effects with Paint on Fabric with Neroli Henderson. Mini-Workshop (3 Hours): Explore metallic, iridescent and two tone paints along with Opal Medium and Pearl-ex powders on fabrics. Paint a shimmering seascape and a star filled galaxy and take both home for further embellishment. Look at techniques for easily painting on fabric, blending, heat setting, fabric manipulation and working "wet on wet". Learn the benefits of both white and black fabric, and try a simple, quick way of making metallic "hand dyed" effect fabric. Discuss permanency, other mediums and using pencils and markers in your works.

Nov 12-13-14, 2017 Neroli Henderson's "The Churning. Workshop (3 Days): Create your own version of the Churning art quilt. Spend the first morning designing your own versions looking at pattern, repetition, movement, monochromatic and contrasting color schemes and the rule of thirds. In the afternoon, use ultra-smooth metallic fabrics paints to paint a realistic sky and foregrounds. Learn to blend paint smoothly on fabric and prevent color run. Over the next two days explore decorative stitches in inventive ways for texture and dimension and combine matte and shiny for maximum impact. Finish this piece with free-motion or standard stitch and create an alternative edge finish with cord or ribbon.

2017-2018 Meetings

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

Nov 11, 2017 - Textile Artist's Journey with Neroli Henderson

Dec 9, 2017 - The Hidden/unexplored Reasons Why We Quilt with Lesley Riley

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

Feb 10, 2018 - Conant Grant Winner Erika Cleveland's Flip Dolls

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

Dec 9, 2017 - Lesley Riley: Lutradur Mini-Book. Mini-Workshop (3 Hours): Explore the many uses and techniques of Lutradur to creating a small sampler book. It is a versatile cross between fabric and paper with the body of paper and the strength of fabric. Its open, airy structure absorbs paint, ink, and image transfers, to create a surface that filters light, yet has body and shape. It changes when heated producing organic and artistic effects that fiber artists love. It is an excellent surface to stitch, stamp, distress, and embellish.

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.

Feb 10, 2018 - Connecting to our ancestors and grandmothers, through flip dolls with Erika Cleveland. Mini-Workshop (3 Hours): Experience for yourself the creative and expressive potential of the flip doll by creating your own. Basic supplies will be provided, along with materials for embellishing your doll. You are encouraged to bring personal fabrics or small items to embellish and bring personal meaning to your creation.

Feb 11, 2018 - Connecting to our ancestors and grandmothers, through flip dolls with Erika Cleveland Extended Workshop (1 day):
In this one day workshop, you may either continue working on a flip-doll started in the mini-workshop or create a new flip doll. You do not need to take the mini to take this workshop.

Mar 10, 2018 - Woolly Flower—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--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— 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

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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.

Jun 10-12, 2018 - Textile as Muse—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.

Guild Web Site and Mailing List

Dolly Perkins, Membership Chair

By now, I hope all of you have explored our new website and have received communication from our new member mailing list.

Thanks to Lisa Walsh and Laritza Rodriguez, we have modernized our website, making it responsive to mobile platforms and creating a members-only area. We have also moved away from Yahoo and are using Mailman for our mailing list.

Website

You can find our website here: <https://potomacfiberartsguild.org/>

You can use the website to learn about a guild activities: upcoming programs and workshops, study group activities, guild outreach activities, members who are also teachers, and equipment that we have to rent.

Each of you has an account that gives you access to the members-only area where you can:

- Register for workshops at member rates
- Read current and past newsletters and other guild information
- Apply for the Margaret M. Conant Grant
- Apply for the Sharon Janda Grant
- Manage your account information (such as email addresses and password changes)

Mailing list

Our new membership mailing list allows each of you to send information to all other guild members. Just write to membership@lists.potomacfiberartsguild.org

Contact

If you are having any trouble with either of these, please contact me at pfagmembershipchair@gmail.com.

PFAG on Facebook

Dorie Hightower

Did you know that PFAG has a **Facebook** page? It’s a great opportunity for us to share information about our meetings and workshops, as well as for members to spread the word about other exhibits, gallery openings, workshops and events for fiber artists in our community. We encourage you to “Like” our page and to share our guild’s news with your Facebook friends. Please send content that you’d like to post to Dorie Hightower! dorie@potomacfiberartsguild.org or <https://www.facebook.com/potomacfiberartsguild>

This post about the Janda Grant Workshop with Marjolein Dallinga put on by the Felting 1 Study Group was there as we went to press. Visit us there to see other fiber related happenings.



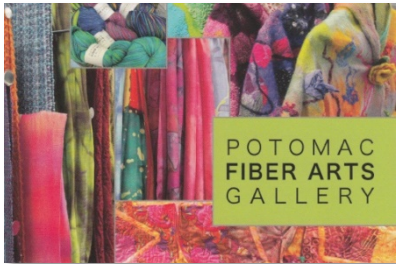
\$50 Mini-Grants

Elizabeth Cowley

Guild members can request a mini grant of \$50 for outreach projects that promote or expand the knowledge of a fiber art. See the article on the Community Loom Project below—a recipient of a grant. It is easy to apply for a grant, just email a brief description of your project to outreach@potomacfiberartsguild.org, including how these funds would be used. (Please put “outreach grant” in your subject line.) Those who receive the grant will submit receipts for purchases and a short report with photos for the newsletter. Contact Elizabeth Cowley- ecowley@potomacfiberartsguild.org or outreach@potomacfiberartsguild.org for more information.

At the PFA Gallery

Cheryl Roesel



Potomac Fiber Arts Gallery announces the opening of the juried show *Celebrations* on November 7, 2017. This is our holiday show, with an abundance of work perfect to ornament the home, be worn to the gala, or be given as gifts. The show will be supplemented with additional juried items on December 5 and will close on January 7, 2018.

The Potomac Fiber Arts Gallery, established in 1974, was the first gallery for fiber arts in the Washington metro area. It is a cooperative association of fiber artists, many of whom teach and have been published. 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. Located in the Torpedo Factory Art Center, 105 North Union Street, Studio 29, Alexandria, VA 22314. Hours: 10:00 am to 5:00 pm daily and weekends, and 10:00 am to 9:00 pm on the second Thursday of each month. Admission is free.

Up Coming Fiber Events

If you hurry you can still catch the **2017 Potomac Fiber Arts Gallery Fall Wearable Show & Sale**, the Annual sale of wearable art and fiber art supplies created by **24 members of the Potomac Fiber Arts Gallery**. You'll find handcrafted, one-of-a-kind scarves, hats, garments, jewelry, and yarn along with all kinds of fabrics, notions and gift items. Bargain tables include gallery-quality items and artists' overstock of equipment, materials and supplies, books, and more. So many treasures to choose from - for yourself or for those on your gift list! **Saturday, Nov 4, 9:30am – 4:00pm**, at St. Mark Presbyterian Church, 10701 Old Georgetown Road Rockville, MD 20852.



The **Handweavers Guild of America's 2018 Convergence** will be held July 8 to 12 in Reno, Nevada. All of the Convergence events and exhibits will be in the Peppermill Resort. A conference schedule, list of leaders (instructors) is now on the HGA website:

weavespindye.org. General registration opens on December 6. For discounted room rates book through the Convergence website or call the hotel and tell them that you would like to reserve at the HGA Convergence rate. Exhibit prospectuses are available on the website. Note that many have entry deadlines in January.



The **2018 Complex Weavers Seminars** will also be held at the Peppermill Resort in Reno, Nevada, July 10-13.

Registration for the conference opens on February 4 at 1 p.m. CST. Conference details are on the Complex Weavers

website: complex-weavers.org. Rooms may be reserved through the HGA website. “Complexity 2018: Innovations in Weaving” the Complex Weavers Members’ exhibition is accepting entries see the information at right and on line at the Complex Weavers website. <https://www.complex-weavers.org/>



Artisans United Show 2018--Heads up! **Potomac Fiber Arts Guild** will be the featured guild during March-April 2018 at the Artisans United gallery in Annandale, VA. Put your looms, needles, hooks and sewing machines into action. Please think about making some pieces for our time in the limelight.

We're offering valet service: there will be an opportunity to turn in your items at the February guild meeting and have them returned to you at the May meeting. Details on submission forms will be forthcoming at future meetings. POC is Peggy Greenwood, & } œ— Á Á Œ áááá— Á with new member, Nancy McCarthy helping as well.

Outreach Project: Takoma Park Folk Festival Community Loom

Janet Stollnitz

The Community Loom Project at the 2017 Takoma Park Folk Festival was suggested by Annalisa Leonessa as a way for folks to be introduced to fiber while working cooperatively on a project. As the Festival attracts a diverse group of attendees of all ages we thought it would be a good way to reach a wide audience. The project received a mini grant to help with supplies.

Annalisa provided a large pre-warped frame loom with a stand to keep it free-standing and upright. An array of yarns, ribbons, lace, fabric strips and other materials that could be woven into the warp were provided by Guild members. The photo at right shows Dolly Perkins at the loom getting things started.



After selecting a short length of weaving material, each participant was invited to give it a go. The only instruction provided was that the fiber needed to go “over and under.” It was interesting to see what individuals wove—some created hearts or other motifs; others wove meticulous areas of plain weave. Still others did more random “over and under” patterns not in any weaver’s lexicon. Sometimes four or more people would weave simultaneously on one side of the loom while two or three more worked on the other side.

Several helpers from the Guild including Annalisa, Dolly, Elizabeth Cowley, Roz Houseknecht, and Jocarol Robb plus Laurie Summers (not a guild member) assisted at the site. Their major tasks were to provide encouragement, assist with selecting fibers, cut fibers to suitable lengths and occasionally demonstrate the concept of “over and under”.

We learned some things about doing this kind of project. Since the weaving was free form and not tightly woven, the amount of weaving material needed was relatively small. It was very helpful having the weft materials available in a couple of small bins so several people could make selections at the same time. We also realized it would be a good idea for the fibers to be pre-cut into shorter lengths to be easier to handle. And as you might expect, the gaudiest, funkiest fibers were quite popular, especially among children.



It was not surprising that people seemed to enjoy the experience of handling the weaving materials as much as the process of weaving. They certainly produced a joyfully eclectic work of art. We think this outreach project was a successful experience in spreading the fiber message. When offered a piece of yarn to take home, some children were delighted. So who knows, maybe some budding weavers will return next year with some more creative weaving ideas of their own.

Correction

Conant Grant Information

In the last newsletter, we listed the Conant Grant as a learning opportunity for *individual* fiber guild artists. We were mistaken. A Conant Grant may also be awarded to a group of guild members. We apologize for the error.



DON'T SETTLE FOR INFERIOR PHOTOGRAPHY

If you believe that your art is an expression of who you are, what you believe and how you see the world, settling for photography that is just “good enough” hardly seems appropriate. When you create your art work you don’t settle for “good enough” and you shouldn’t have to settle for photos that don’t present your work to its best advantage.

Whether you are submitting your work for a juried show, to be included in a book, or catalog or for presentation on the web, it deserves the best possible presentation. Don’t let inferior photography stand in your way!

I offer photography services to artists in every medium and have extensive experience shooting the work of fiber artists. Call me today so we can discuss your project. You will be happy you did.

RON FREUDENHEIM

PHOTOGRAPHER

301-873-1136

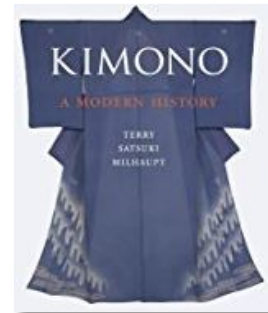
From the Librarian

Carla Gladstone

Our headline book is **Japanese Knitting Stitch Bible, 260 Exquisite Patterns** by Hitomi Shida, translated with an introduction by Gayle Roehm. The title does not exaggerate. This collection of lace, cable, traveling stitch, and other textured knitting patterns begs you to stop doing whatever you're doing and pick up the knitting needles. The stitch patterns are preceded by an eleven-page key to all the stitch symbols used in the rest of the book (conventions used in all Japanese knitting patterns). Gayle Roehm is our guild treasurer. She is fluent in Japanese and an expert knitter. She has travelled around the country introducing American knitters to the pleasures of Japanese knitting, including a program at our guild. This book will spread the word still farther.



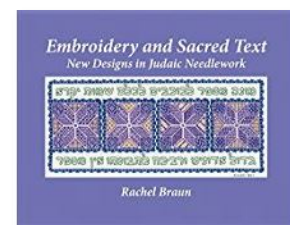
The Japanese theme continues with **Kimono: A Modern History**, by Terry Satsuki Mihaupt. She begins her story in the 1600s, when she finds the first evidence for a kimono fashion industry. She describes how the kimono shapes have changed with time, and the commercial practices of shopping for kimonos. She devotes a chapter to showing how kimonos entered the fashion world outside of Japan, and another to discussing noted kimono designers. One of these is Itchiku Kubota, whose work some of you may have seen at the Natural History Museum in 1996. She concludes with a discussion of the meanings implicit in wearing kimono, both in Japan and beyond. The illustrations are gorgeous.



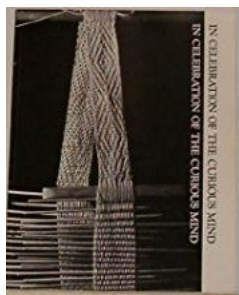
Those of you who weave and sew will want to check out **More on Moorman: Theo Moorman Inlay Adapted to Clothing**, by Heather Lyn Winslow. The Moorman Inlay technique allows the weaver to incorporate free-form designs in fabric without resorting to tapestry methods. Winslow describes the process of the inlay and the consequences of using various threads and sett. She discusses and illustrates how she has used inlay in garment construction.



Embroidery and Sacred Text: New Designs in Judaic Needlework, by Rachel Braun adapts the embroidery technique of “blackwork”, a form of counted-thread work, to seventeen embroidered projects on Judaic themes. She includes templates for the English and Hebrew alphabets, and a delightful discussion on the role of mathematics for designing blackwork projects. Everyone who does counted-thread embroidery should look at her section on blackwork embroidery patterns, where she shows the versatility of this technique. The book was laid out and produced by our guild’s own Chris Spangler, who also wrote the foreword.

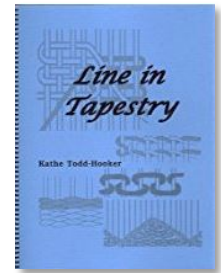
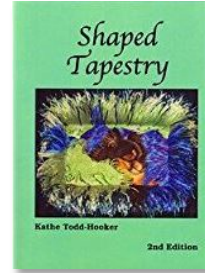


projects on Judaic themes. She includes templates for the English and Hebrew alphabets, and a delightful discussion on the role of mathematics for designing blackwork projects. Everyone who does counted-thread embroidery should look at her section on blackwork embroidery patterns, where she shows the versatility of this technique. The book was laid out and produced by our guild’s own Chris Spangler, who also wrote the foreword.

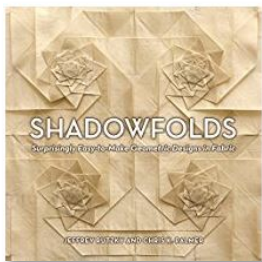


A “festschrift”, literally translated as “celebration writing” is usually found in the academic world, where a book of essays is produced by students and colleagues in honor of the retirement or other milestone in the life of an eminent scholar. **In Celebration of the Curious Mind**, edited by Nora Rogers and Martha Stanley, is the only festschrift I am aware of that honors a textile artist. The artist is Anne Blinks, who produced many of the textile samples photographed for Irene Emery’s *The Primary Structures of Fabrics* (also in our library). Blinks was fascinated by the multitude of textile structures developed in different parts of the world, and the essays in the book reflect those interests. There are chapters on ancient and modern Peruvian textiles, Turkish embroidery, kumihimo, porcupine quill embroidery, Bedouin weaving, and breeding sheep for colored wool, as well as a short, quirky piece by Anne herself on the naming of sheep. The book was published in 1983, when many of these subjects were relatively unknown in this country.

Kathe Todd-Hooker is a tapestry weaver and instructor, whose book, *So Warped: Warping a Loom for Weaving Tapestry*, was reviewed in these pages in 2010. I am pleased to add two more of her books to the library: ***Shaped Tapestry*** and ***Line in Tapestry***. Each of these books addresses a particular aspect of tapestry weaving and explores numerous ways to respond. In tapestry, making lines perpendicular to the warp is very easy, but diagonal lines, and lines parallel to the warp require special techniques. *Line in Tapestry* explores a variety of ways to make straight lines, dashed lines, and curved lines. *Shaped Tapestry* looks at ways to make two- and three-dimensional tapestries with a particular shape. These books are full of very clear line drawings and explanations of how to begin and end pieces. They are not designed for the novice tapestry weaver, but are full of useful ideas of how to move beyond the basics.



Shadowfolds: Surprisingly Easy-to-Make Geometric Designs in Fabric, by Jeffrey Rutzky and Chris K.



Palmer. In contrast to tapestries, which are generally solid and opaque, *Shadowfolds* looks at the possibilities of pieces made with transparent, sheer fabrics. The basis for all the pieces described in *Shadowfolds* is laying out a set of dots on fabric in a geometrical design and systematically tacking together pairs or larger groups of dots. The resulting puckers can be folded into a regular pattern with straight edges, resulting in a piece of fabric variously one-, two-, and many-layers deep. These fabrics are particularly attractive when they are illuminated from the back. They can be used for curtains, lampshades, garments, or pure decoration. The approach is related to paper-folding art, but the flexibility of fabric allows for different options in design and function.

Make It With Wool Competition Winners

Martha Polkey

The revival of *Virginia's Make It With Wool* competition Saturday, Sept 23, 2017 at the Shenandoah Valley Fiber Festival began small but quite well, with entries that impressed the three judges.



First place winner was Kim Harrison from Chesterfield County, with a short coat hand-woven, dyed, and sewn from wool of white and natural colored Merino sheep raised on her farm. Judges commented on the original design and careful detailing of the garment. Kim also took third place with a long “origami” coat also made from her flock’s wool.



In second place was Dawn Schons of King George County with a wool plaid jacket inspired by one worn by Ginger Rodgers in the film with Fred Astaire, “Swing Time.” The judges were impressed with her exquisite tailoring—down to the tiniest details on the garment—and its superb fit.

This year’s judges were Kathy Reed (partner at Solitude Wool); Precious Hiyas-Lopez (knitting instructor at Magarbo Sewing), and Marian Bruno, an accomplished felter. Prizes to contestants included gift certificates to The Woolery, Pendleton Woolen Mills, Mood Fabrics; Gingher scissors, subscriptions to Threads Magazine and the book “Couture Sewing Techniques” by Claire B. Shaeffer among other woolen yarns and notions.

Next year’s competition is on Saturday, Sept 29, 2018. Go to the Make It With Wool, Virginia! Facebook page for more information or email Martha Polkey at martha@makeitwithwool.com, for a brochure.

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

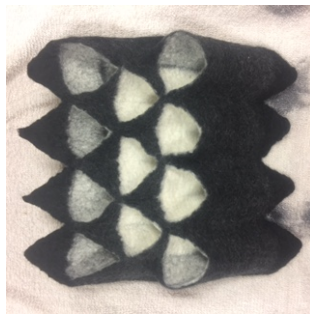
Charlotte Sehmisch's Felting Experience

Val Hildebrand

When Charlotte revealed during her talk at the September meeting that her first projects were hats, we were, perhaps, not so surprised. Haven't hatters always worked in felt? But then she confessed that much of her work is influenced by architecture and the Bauhaus Movement. Knowing the inspiration, you can readily see the similarities between this Bauhaus inspired apartment building and one of her pieces. In addition to rectilinear elements, she likes to use slices, fins and pleats to comprise her pieces.



Kristina Penhoet sent along these shots from the workshops. (Hers are the first two using black materials. The others are unknown.)



Getting Out and About

Val Hildebrand

Last issue we mentioned this show at the Library of Congress showing five guild members who participated in *Fly Me to the Moon: An Art Quilt Journey*. The quilts were documented in a book of the same name inspired by author Susanne Miller Jones' favorite song "Fly me to the moon," to celebrate the upcoming 50th anniversary of the Apollo 11 moon landings. The book, which is included in the display, features narratives by the artists, highlighting their interpretations of the theme and the resultant design choices. Many of these narratives include treasured childhood memories of the space program. Here, during a tour of the exhibit on October 10, 2017, guild member Eileen Doughty poses in front of her featured quilt of astronaut "Michael Collins".



To learn more on the exhibit visit the [LOC blog](#).

I chanced upon this unexpected little gem of an exhibit at Blackrock Center for the Arts this month. Members of **New Image Artists** presented a series of small-format fiber works responding to a challenge by fellow artist, Andrea Uravitch, to represent an awareness of how land, sea and air are impacted by climate change. Artists B.J. Adams, Mary Beth Bellah, Jeanne Benson, Linda Colsh, Joan Dreyer, Candace Edgerley, Catherine Kleeman, Dominic Nash, and Saaraliisa Ylitalo, participated in the challenge, several of whom are members of the Potomac Fiber Arts Guild. Below, a sampling of the works shows how each speaks eloquently to the climate issue.



Saaraliisa Ylitalo

Linda Colsh

Candace Edgerley

Joan Dreyer

Dominie Nash

New Image Artists was founded in 1980 with eight members. At that time they were known as the New Image Quilters. Their goal was artistic expression through quilted pieces meant for exhibiting rather than the traditional use as bedcoverings. To learn more about New Image Artists and see their work visit their website:

<http://www.newimageartists.com/>

The **Chesapeake Region Lace Guild** held its semi-annual **Lace Day** in Bethesda on Oct 28. Lace Days have something for everyone. Socializing, show and share, demos, vendor wares, helpful advice for the novice, a talk



and a business meeting are all part of the fun. Included were demos on two methods of lace making: **tating** (left) uses a thread wrapped shuttle to create loops on a slip-knot base and **bobbin lace** (right) employs many sets of thread, wrapped on decorative bobbins, worked in pairs to achieve intricate lace patterns. The owl earrings by Val Hildebrand



are a simple but fun example of a finished tating project, while the lace garter by Anita Okrend is an exquisite sample of fine bobbin lace work.

To top things off, Barbara Meger, (Md. Historical Society) presented a lively talk: "*Elisabeth Patterson Bonaparte: Treasures from Her Trunks.*" Elizabeth, an early 19th century



Maryland socialite, was briefly married to Emperor Bonaparte's brother. Enamored of French fashion, her dresses were richly adorned with embroidery and lace. Among her effects when she died was a trunk filled with 400 scraps of fabric including yards and yards of lace. The next Lace Day will be in April, 2018 in Virginia.

What's Your Story? One in an occasional series about our fiber journeys

Norma Taber

I was in a 4-H knitting class as a kid, but that was a bit of a disaster, so I bought myself a "Learn to Crochet" book and taught myself crochet (late 1960's). After burning out on baby blankets (three friends had babies within the same 5-day period) I put it away for 20 years. When I was recovering from surgery, I visited a farm where the owner hand-dyed the yarn from her own flock-- I HAD to have some of that beautiful yarn and wanted an excuse to buy it. So I dug out my old book and walked through it as a refresher - it came right back, the body remembers. My skills and repertoire have been expanding ever since, as has my appreciation of handspun and/or hand-dyed fibers. When I travel, I plan stops at yarn shops along the way and particularly appreciate finding a new local dyer or yarn producer. A recently-opened shop near my parents is a delight because they stock so many local fibers I can't get anywhere else!

My first steps into charity crocheting were preemie hats (for the "Caps to the Capitol" campaign), then chemo caps. Those were mostly synthetics or cotton, so I was thrilled to find recipients for wool items, especially (a more recent heart's call) for Syrian refugees. As the volume of yarn people donate to me has ramped up, I've moved to larger items - first vests, then blankets and sweaters. This year I even "designed" my own vest pattern to use some particularly lovely and bright hand-dyed yarns to maximum effect. I'm also part of both local meet-up groups and on-line connections. I've come to recognize crocheting as part of my call to healing: for myself, the recipients, and the fiber communities in which I'm involved.

Since Last We Met

There have been some lovely pieces displayed on the show and share table the last two months. We regret that we cannot show them all. These items are indicative of the variety of work being done by members.

From September's Meeting

Anita Sama shows her
"Stephen West" Shawl



Jeanne Bohlen's
bulky spun yarn



From the Stitchery Study Group in October

Darning Stitch Experiment
by Dolly Perkins



Stitchery Samples
A book of stitch and
design ideas



Also by Dolly Perkins

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 **November** meeting (odd numbered month). The even numbered letters are on for **December**.

Newsletter

The Newsletter is posted to the PFAAG 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. Soon you will also be able to view it by logging in to the Members area at our new website.

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 PotomacFiberArts@torpedofactory.com 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 the *Diphelleia grayi* or "Skeleton Flower". It is an absolutely wonderful reason to look forward to a rainy day. This rare flower becomes translucent and its skeletal beauty appears when it is exposed to water. Snow white in its dry state, the petals become almost completely clear while they are wet. Found in only three locations in the world, the flower grows in the colder regions of China and Japan, and within the United States' Appalachian Mountains. It opens up such possibilities for a piece of machine embroidery, thread embellishment, or surface design.

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.

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