

From the President

Floris Flam

Welcome to the new Guild year! We have a great schedule of programs and workshops this fall covering some very interesting topics: wet felting, using gut and wire to create sculptures, creating fine art textiles, and the hidden and unexplored reasons why we quilt. The Guild website and this newsletter have more information about these meetings and related workshops. As I write, there is still space in several of the workshops.

The Guild has two grant programs for which you or your group can apply: the Margaret M. Conant and Sharon Janda grants. Articles about both are in this newsletter. There are also opportunities for sharing our love of fiber with others in the community, including a new program of small grants described in Elizabeth Cowley's article. Other Guild benefits for members are our study groups, our large library on fiber-related topics, and our equipment rental program. These are described on our website and in the Potomac Fiber Arts Guild Yearbook, which you can pick up at our September meeting.

I wish all of you a great Guild year! I look forward to seeing you and visiting with you in the coming months.

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/>

Sept 9, 2017 Wet Felting with Charlotte Sehmisch. Mini-Workshop (3 Hours): Learn Charlotte's method for incorporating various geometric shapes and patterns in creating a wet-felted sample. Prior knowledge of wet felting is a must in this intermediate skill level class.

Sept 6-7-8 and 10-11-12, 2017 (2 sessions) Using Structural Seamless Felt with Charlotte Sehmisch. Workshop (3 Days): In this three-day workshop participants will explore the creation of a disc using complex geometric objects in structural seamless felt. Templates for shapes such as cubes, ovoids, tetrahedrons and pyramids will be covered. Upon design completion around a resist – final cuts will result in a one-of-kind headpiece or sculptural piece. This is also an Intermediate Skill Level class.

Oct 14, 2017 Integumentary Experiments with Gut and Wire with Leslie Pearson. Mini-Workshop (3 Hours): Use wire and hog gut (sausage casings) to create free-standing sculptural forms and explore the metaphors within these materials that are simultaneously attractive yet repulsive.

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

- Sept 9, 2017** – Felting Techniques with Charlotte Sehmisch
- Oct 14, 2017** - Multimedia Fiber Art with Leslie Pearson
- 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** - Knitted Embellishments with Charles Gandy
- May 12, 2018** - Fashion Show: Garments by Weaver Inge Dam
- Jun 13, 2018** – Hand-stitching with Julie Booth

Bring in personal ephemera such as small buttons, thread, bits of fabric such as dyed or rusted silk organza or old handwritten letters to embed in between layers of the gut creating a more expressive narrative piece.

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.

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.

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PFAG Outreach Mini-Grants: Applications Now Being Accepted

Elizabeth Cowley

To encourage outreach activities, the Guild is now accepting applications from Guild members for grants of up to \$50. Members whose outreach projects promote or expand the knowledge of a fiber art are eligible to apply.

Your project may be a one-time event or on-going. Your target audience may be a group you know well (e.g., your son’s boy scout troop or the senior group in your neighborhood) or a group you wish to reach (e.g., recent immigrants, inmates). It might teach a technique to a group with no fiber arts experience or expand the knowledge of experienced fiber artists. All applications will be considered. See our first award in *Outreach Ops* below.

To apply for this grant, 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.

Questions? Contact Elizabeth Cowley- contact info in the Guild directory or outreach@potomacfiberartsguild.org

At the PFA Gallery

Cheryl Roesel

The Gallery's new juried show *Patterns Abound* opened on August 29, 2017 and closes on October 1. We perceive, create, and use patterns every day. Patterns in nature, in industry, and those created by chance; repeating decorative elements; guides to making--all serve as inspiration for this show. Both themed and non-themed work will be exhibited. Themed work is eligible for recognition by the jurors. The work of fiber artists Clara Graves, Nancy Pollack, and Marla Rudnick will be highlighted.

Clara Graves: Silk is my only medium. I love the dance that takes place between my brush and the silk. Often my way of working does not start with a plan other than choosing colors. I begin to paint by making some gestural marks on the silk, and the dance has begun. I let the painting that is developing tell me where to go and how to move. I continue to thoroughly enjoy the feel of the brush on the silk and watching the colors that develop under it as I paint. I have tried other media, but I always return to silk. "Out of Chaos" is shown at right.



Nancy Pollack: Knitting and crochet become sculptural when rendered in wire. The rigidity of the wire creates complex patterns by revealing every part of each stitch. This process has fascinated me for many years as I continue to explore the variations on a knitted tube, and the possibilities in wire crochet. I use mostly silver-plated copper wire but also work with stainless steel, fine silver, and plastic telephone wire. Hollow Tubes is shown at left.

Marla Rudnick: My early forays into knitting and metal work fused into an exploration of knitting metals into wearable art and sculpture. I enjoy observing and thinking about how objects occupy space both internally and externally. My observations manifest themselves in my knitted metal work by the nature of the piece. Viewing my jewelry and sculptural work reveals the exterior plane, interior plane, and the shadows created. "Labradorite Path" (photo by Ralph Gabriner) is shown at right.



Cheryl Roesel

Coming up in October, the Gallery's next juried show will be *Communication Happens*. Opening on October 3, 2017, the show will close on November 5.. This show's theme is the exchange of information, whether in the literal sense, as with words and symbols, or in the figurative sense: the communication that occurs through visual and emotional connection. Both themed and non-themed work will be exhibited. Themed work will be eligible for recognition by the jurors. The work of artists Kay Collins, Gretchen Klimoski, and Larry Novak will be highlighted.



Kay Collins. Line, form, space, color, texture...the elements designers use with the principles of balance, emphasis, and continuity to create art. Sometimes it's a conscious thought process, sometimes it's instinctive. We all share this experience. Fiber of one sort or another has always been a part of my life, my first making a gathered skirt in 4-H using flour sack cloth! I've returned to fashion, but now using other fiber media. Tactile and visual texture and color particularly appeal to me, with interspersing of line to tie together pieces of a design. I've also returned to silk painting and making handwoven clothing. This piece uses Soutache technique.

Gretchen Klimoski. I draw inspiration from the fiber arts of many cultures and enjoy mixing traditional techniques and reinterpreting them with an eye toward creating contemporary works. Vintage Japanese kimono silks, contemporary and vintage Indonesian ikats, dupioni silks from Southeast Asia, and Australian Aboriginal designed cottons are among those I integrate into my garments. In them I use an imaginative approach to the Japanese art of sashiko. Although a simple running stitch, it takes great patience to follow the patterns of intersecting



lines and keep the stitches even. The stitching of these designs has become a quiet, meditative practice for me. Gretchen's piece at right is "Wrap Front Jacket."

Larry Novak. After a career as a computer scientist I learned to weave. The algorithmic aspects of weaving appealed to me—the way patterns emerge with changes in the threading of the loom and the sequencing of the weft picks. I am fascinated by weaving's complexities, the similarities between computer programming and designing woven textiles, and by the color blending that can be achieved by mixing yarn. My work is influenced by the Bauhaus school's idea of producing beautiful functional crafts. Many of my designs are based on geometry or are influenced by the natural world. I often use my nature photographs to derive color schemes for my art. The work shown at left is "Summer Waves".



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. **Editor's Note:** Not all pieces shown above are in the show but do represent the artists' work.

Guild Grant Opportunities

Diane Mularz--Conant Grant: *A learning opportunity for individual fiber artists*

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 it, 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 begins in November of 2017 and a new grant will be awarded in 2018. For details on the grant process and important deadlines visit the guild web site's Conant Grant page in the members only section. <https://potomacfiberartsguild.org/library/conant-grant/>

Questions, contact the Grant Coordinator: grants@potomacfiberartsguild.org.

Laura Sergovic--Janda Grant: *A learning opportunity for a Study Group or community of practice*

In memory of Sharon Janda, this grant (funded by a generous donation from her husband) is an opportunity for a Study Group or an ad hoc community of practice within the guild to expand its knowledge by participating in a diverse educational opportunity that incorporates forward-looking, innovative fiber art ideas. The guild will award a grant of up to \$3000 annually to a group to organize an educational event for the benefit of at least 20 guild members. Proposals will be solicited annually and the grant will be awarded to the group that presents the best proposal. Members of the winning group will have first priority for attending the event. Any remaining seats for the event will be made available to other guild members on an equitable basis.

Study Group Felting 1 was selected to receive the first grant as a pilot project to test the granting process, as Sharon was a member of this group. See the article *Pilot Sharon Janda Grant* below for more information.

For details on the grant process and important deadlines, visit the guild web site's Janda Grant page in the members only section. If you have questions, contact the Grant Coordinator, Laura Sergovic.

Fiber Events

It's time for 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.



Five guild members who participated in *Fly Me to the Moon: An Art Quilt Journey* will be featured in a photo exhibit of their entries above (plus 20 others) at the Library of Congress on October 10, 2017. **Joanne Bast's** "The Rocket That Grandpa Rode", Ellen Icochea and **Jayne Gaskins's** "Captain James Arthur "Jim" Lovell, Jr.", **Linda Syverson Guild's** "Apollo 6", by **Eileen Doughty's** "Michael Collins " and "Stuart Roosa: Space Seeds" by **Susanne Jones**. The book based on the project also will be displayed. To see more of the quilts, visit <https://www.flymetothemoon.gallery/>

If you are quick, you just have time to catch **Jill Newman** demonstrate needle felting techniques at *The Celebration of Textiles at the Textile Museum* at George Washington University over Labor Day Weekend Sept 2-3, 2017 from 11 to 4 p.m. In addition, **Jill** will be exhibiting 3 pieces including "Butterfly Mollusk" at the **47th Annual Glen Echo Park Labor Day Art Show** Sept 2-4, 2017 from 12 noon to 6 p.m., Spanish Ballroom, Glen Echo Park, 7300 MacArthur Blvd, Glen Echo, Maryland.



Joan Griffin and Meredith Bennett have entries in a textile exhibit at the Barns of Rose Hill in Berryville, VA called *Journeys in Woven Color*. Sponsored by the Central Virginia Textile Artists, it is open now through Sept 23. Gallery hours are Tuesday-Saturday, noon to 3 p.m. 95 Chalmers Court, Berryville, VA 22611. For more information visit the website. www.barnsofrosehill.org



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 tentative schedule, list of leaders (instructors) is now on the HGA website:

<http://www.weavespindye.org/>. Workshop and seminar details as well as exhibit prospectuses will be available soon. 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.

The *2018 Complex Weavers Seminars* will be held July 10 to 13 at the Peppermill Resort in Reno, Nevada. Rooms may be reserved through the HGA website. Details about registering for the Seminars will be posted this fall. Information for submitting work to "Complexity" is now available on 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, info in the Guild directory, with new member, Nancy McCarthy helping as well.

Don't forget September Hospitality - odd numbered last name members, you're up!

From the Librarian

Carla Gladstone

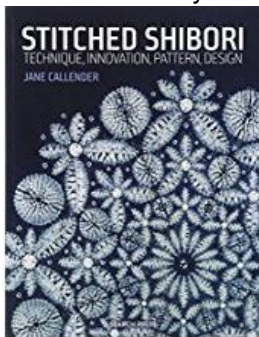
Tie a knot

Macramé was originally a form of knotted lace: a delicate and graceful edging to a sash or altar cloth. The book *Macramé L'Arte Del Pizzo a Nodi Nei Paesi Mediterranei* by M. Daniela Lunghi and Loredana Pessa, which was presented to the guild by Annalisa Leonessa's sister, illustrates examples of macramé lace, along with diagrams showing how to tie the knots. I cannot comment on the text, which is in Italian, but I can confirm that the book shows examples of decorative knotting used in Italy, Mexico, and China. In addition to photographs of surviving examples of early lace, the book shows details of seventeenth-century paintings incidentally containing macramé.



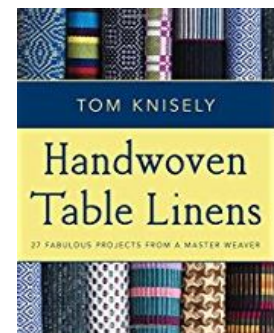
Needle, thread, cloth, and dye

“Shibori” is the Japanese name for creating patterns on cloth by compressing parts of the cloth so they resist the action of a dye bath. The compression can be made by clamping the cloth, wrapping it around a pole, or by sewing a line in running stitch and pulling the thread to create puckers and pleats. Jane Callender's book, *Stitched Shibori: Technique, Innovation, Pattern, Design*, makes a detailed study of the designs possible with the sewing method. She begins by showing the fundamental actions of how to begin and end a line of stitching, and how to gather the folds before dyeing. The bulk of the book shows how to use lines of hand or machine stitching to create a complex geometry in the folded cloth. Many interesting effects come from stitching a curved line or using stitches of varying length. She addresses the pole wrapping and clamping shibori techniques briefly. She discusses various dyeing methods, including indigo, natural dyes, and fiber-reactive dyes. She includes a very detailed health and safety page: something I always look for in a book on dyeing. If you know how to dye and have never attempted resist designs, this book will show what you've been missing.



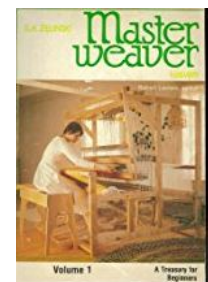
Set the table

Last year we added Tom Knisely's book on weaving baby blankets to our library. Tom has a knack for creating entertaining designs for useful items. His latest book, *Handwoven Table Linens*, offers designs for napkins, place mats, mug rugs, and table runners which are practical enough to use, but also interesting to weave. One of the pieces uses strips of cloth for weft – a kind of miniature rag rug for the table top. Another piece has a weft of tied-together scrap yarn, which could be a helpful idea for people who hate to throw away thrums. Most of the designs use four-shaft looms, and some could be woven on a rigid-heddle loom. Many of them would be good projects for new weavers. Tom's comments on choosing thread and finishing techniques can help weavers to avoid basic errors and produce items they will be proud to display on their own tables or give to friends.



Look it up

Sometimes you just need a basic reference. In 1979 the Leclerc loom company published the 22-volume *Master Weaver Library*, written by S.A. Zielinski, covering the fundamentals of weaving and then some. Looms, yarns, fabric drafting, warping, how to wind a bobbin, how to use a temple: it's all there. Many of the volumes explore different textile structures, from twills and overshot to three-shaft structures and double cloth. The books are in black-and-white, and the layout is of its time, but the information is timeless, and I'm pleased to add these books to our collection of references.

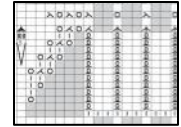
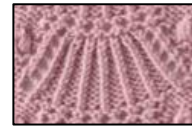


And coming soon

Look for a book by Guild member Gayle Roehm. Gayle's translation of Hitomi Shida's *Japanese Knitting Stitch Bible: 260 Exquisite Patterns* will be available in October and she has promised us a copy.



Gayle's translation will help American knitters discover the beautiful world of Japanese knitting because the original Japanese uses a detailed charted format to explain the complex stitches that are used in Shida's designs. For a couple of months this summer, it was Amazon's #1 best seller in the knitting category. A sneak preview of a smidgeon of the charting says we're in for fascinating tale. We look forward to Carla's review in the coming months.



Pilot Sharon Janda Grant: Lecture and Mini-workshop by Canadian Fiber Artist Marjolein Dallinga

Cheryl Roesel

As recipients of the pilot Sharon Janda Grant, the Felting 1 study group has elected to study with Holland-born Canadian artist Marjolein Dallinga.

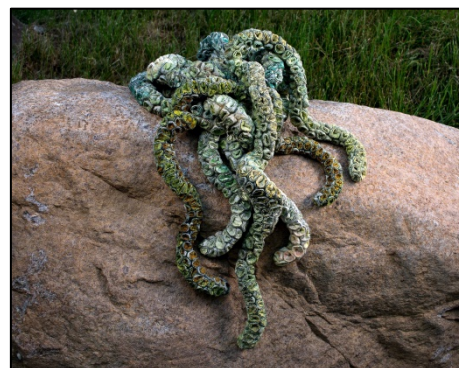
As part of the Grant, Marjolein will be providing a lecture to the Guild on her work as a felter and a mini-workshop on sculptural felt. The lecture and mini will be on October 21, 2017, at the Potomac Community Center, Potomac, MD. Because the grant is covering the artist's expenses, the only fee for the mini will be a small materials fee and the cost of supplies brought by participants. The lecture will begin at 10:00 am, followed by a short break for lunch (participants bring their own) and the mini-workshop. Enrollment for the mini will be announced on the Guild's message list in early September.

Marjolein has international standing as a fiber artist, and we believe that she will challenge the members of Felting 1 in a way that honors Sharon's spirit of innovation, creativity, and curiosity. Marjolein Dallinga trained in graphic arts and painting at Minerva Academy, a fine arts institute in Groningen, Holland, where she was born. She came to Canada in 1989, married, and raised a family of three boys.

With an increasing demand for physical space at home, she gradually turned from painting to focus on smaller creative things, such as toys. During this time she took a course in working with wool, particularly felting.

Felting is an ancient technique that allows unlimited freedom in the creative process and demands very limited mechanical intervention, unlike weaving on a loom. She also found it to be a medium in which she could express herself as she had done in her painting. Felting is also an activity that fit her lifestyle while caring for a family.

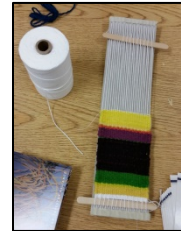
Her initial work so interested her audience that she was asked to teach the art of felting. Through the contacts she made in her courses she became involved in producing theatrical pieces. With this, her work came to the notice of the Cirque du Soleil, and developed into making things to order. But the most exciting outcome is the experimental nature of her work with the Cirque. Marjolein's work is limited solely by material aspects, not by the creativity she brings to this exciting medium. Examples of her work are shown below. To see more, visit <http://www.bloomfelt.com/marjolein-dallinga/>



A Tapestry Sampler

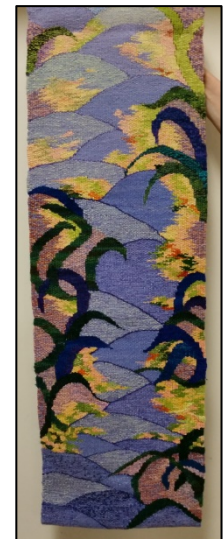
Val Hildebrand

When tapestry artist Joan Griffin said “**Tapestry--Try it, you might like it!**”, she knew what she was talking about. Any craft you can start with a piece of cardboard, some string, two popsicle sticks and a couple yards of yarn, is right up my alley. She brought one of these simple contraptions along to demonstrate just how easy it could be to get started. “Of course, a



4 by 8 inch piece of cardboard can only get you so far, right?” Well, many of Joan’s pieces are beautifully intricate works only 8 inches square. Witness this little beauty which went to Convergence last summer into the ATA Unjuried Small Tapestry exhibit in Milwaukee. Yes, Wow!

Joan talked about her design process and how she creates the “Cartoon”-- something akin to a graphic storyboard for weaving. She starts with a photo, enlarges it, manipulates it, draws over it, and often prints a black and white copy before working out her final strategy. She shared the cartoon and finished piece of this Asian looking work inspired by a pathway from Monet’s Garden in Giverny, France.



She likes to look at Georgia O’Keefe images to see how O’Keefe dealt with color. She will often change up the proportion and value of various colors to achieve her effects. She blends a lot of yarns, sometimes using as many as seven strands to get the exact color she wants. She also winds the yarns on color cards to test them out. (This is a wonderful technique also shared by Daryl Lancaster in her color workshop).



As she discussed many of her projects, Joan reminded us that tapestry comes in many forms-- Navajo rugs are as much a form of tapestry as the Unicorn masterpieces at the Cloisters in New York. For more information on Joan’s work visit <http://joangriffintapestry.com/>

Outreach Opportunities

Elizabeth Cowley

The Guild recently received a generous **donation of new yarn**, mostly wool, with the request that it be used for “**projects for the under-served members of our community.**” The yarn will be distributed at the September 9th meeting. To be eligible for some of this yarn, just show up and add your name and proposed project to a list that will be on the table near the door as you enter the meeting space. Julie Haifley will be there to answer questions, and an announcement with more details will be made at the meeting.

Janet Stollnitz

The Guild will have an outreach program at the Takoma Park Folk Festival visit TPFF.org. Sunday, Sept 10th. The Festival is on the grounds of the Takoma Park Middle School, Piney Branch Road, Takoma Park, MD. Annalisa Leonessa is putting together a community loom as an opportunity for those attending the Festival to weave. We need **donations of bulky yarns, fabric strips, ribbons**, or other items suitable for weft, and **volunteers** to help in the booth—no experience necessary, just a willingness to share your love of fiber art. If you would like to demonstrate or show other areas of fiber art, let us know. Annalisa Leonessa - or Janet Stollnitz -contact info is in Guild directory. This is our first mini-grant awardee.

Since Last We Met

Here are a few of the many show and share items from the last several meetings and some projects members have shared from their summer fiber adventures.

Silk Dyed Pillow



Roz Houseknecht shared her finished work from the Hricko workshop building luscious layers of color with acid dyes on silk

Healing Cloth



Dianne Mularz attended Julie Booth's healing cloth workshop and made this piece for a friend. It uses a hand stitched silk fabric and lace as a base. Dark clouds depicted with dark tulle and beads move into brighter skies on the top. The blue bird of happiness is dragging the word hope across the piece with lace "prayer flags" hanging from the bottom

Crochet Bonsai Tree

Elysee Meredith showed this stunning crochet work at the June meeting.



Hooked Rug



Randi Cahil Coblenz shared this intricate example of rug hooking.

Books from our Book Study Group



Books



More books



Color Study Exercise



A project from David Hornung's color workshop. Ms. Editor deeply regrets that she did not catch this artist's name.

And Still More Books



Karen C. Smith took a 5 day bookmaking class--"Bookmaking with a fiber twist"--with Chad Alice Hagen (a previous presenter at PFAG) at John C. Campbell Folk Art School this summer. She made one book a day, ranging from a garden journal to a needle case. Hard work but lots of fun!

Baskets

Carol Leibee Made this Gullah sweetgrass basket in a workshop with Vera Manigault.



And Val Hildebrand did this coiled basket using techniques from the coiled basket workshop.



Study Groups on Display

We look forward to the return of our many Study Group displays-- the *Stitchery Study Group* will be the focus at the October meeting

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.

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 *September* meeting (odd numbered month). The even numbered letters are on for *October*.

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. 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 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 an unusual characteristic of large trees. Researchers discovered that large trees in crowded forests don't try to crowd each other out, rather they leave each other some very neighborly breathing space. When photographed from below, it makes for a rather interesting pattern. Freeform crochet, anyone?

Guild Meeting Location

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

- From I-270: Take the Montrose Road exit (westbound). Take Montrose Road west to the first traffic light. Turn left (south) on Seven Locks Road. St. James' is one-half mile south on Seven Locks on the left-hand side.
- From Tuckerman Lane: Take Seven Locks Road north from Cabin John Shopping Center. The church is 0.7 miles north of Tuckerman on the right side.
- The building has ramps and disability-accessible doors.



Visit us on Facebook at <https://www.facebook.com/PotomacFiberArtsGuild/>