

## From the President

Gail Hamill

Welcome to 2021 and our Guild's activities. We wish you a safe, happy and productive year. We are still looking for pictures of your work to include on our new website. Please send them to Laritza Rodriguez. As always, the Guild wants to hear from you about your art experiences. Our newsletter editor, Val Hildebrand welcomes that input. Our February and March presenters have been firmed up. In February, Professor Ronald Beverly will teach us about photographing our art. In March, Daryl Lancaster will present on color theory and do a mini workshop on the creative use of leftover fabric scraps. Daryl will also hold an inkle loom basics extended workshop. Stay tuned, on the new website we will have information on the full line up of spring presentations and workshops.

### Guild Meetings 2021

Online until further notice

10 am - Meeting & Program on Zoom

**January 9, 2021** Cynthia Steinhoff -- Discovering Delaware Samplers

**February 13, 2021** Ronald Beverly -- Bridging the Gap: Snapshot to Photograph  
Note: This program will start at 9:30

**March 13, 2021**—Daryl Lancaster – Color and Inspiration

## Workshops 2021

As Gail mentions above, we are pleased to have Daryl Lancaster back with us again for a mini and an extended workshop in March. There are no workshops in January and February but workshops for the remainder of the guild year are in the works and we will provide details when they are available. We anticipate that our presenters for **May** (*Valerie Goodwin-quilting*) and **June** (*Emily Wohlscheid—fiber blending/jewelry*) will be able to conduct similar workshops online—information should be available on the new website soon.

Remember, to register and receive the Guild discount, you must logon to the members only area of the PFAAG website when registration becomes available. <https://potomacfiberartsguild.org/>

**Mar 13, 2021 -- From Leftovers to Gourmet-- Daryl Lancaster Mini Workshop** Piece together all those handwoven scraps and leftovers into something wonderful. This technique uses a fusible backing and no seam allowances. Bias tubes cover the butted joints. Use scraps to create a personal composition and push your creativity to the max! Students will create a mat using this technique. Sewing machine required.

The workshop is suitable for all levels. A basic knowledge of the sewing machine is assumed. A PDF digital downloadable version of the PowerPoint component of the seminar will be available for participants before the presentation.

**Student supply list:** this is extensive. See the end of this newsletter for the complete list.

**Materials fee:** \$15 includes shipping

**Mar 14, 2021 -- Weave Your Own Trim: Inkle Loom Basics—Daryl Lancaster Extended Workshop.** All levels are welcome. No weaving experience necessary! The inkle loom is portable, easy to warp, easy to weave and makes beautiful belts and bands. Daryl uses it to trim her garments. Every weaver should own one. Come learn this simple warp face structure. Participants will need an open sided inkle loom and should be able to finish a small bookmark.

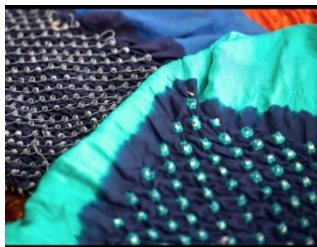
**Student supply list:** This is extensive. See the end of this newsletter for the complete list.

## Recent Guild Talks

### Some Holy Sparks

#### Val Hildebrand

Marilyn Romatka began her talk at the November meeting with the translation of Namaste... "the holy spark within me creates the holy spark within you". What a wonderful intro to a journey thru the textile (plus!) practices of the Indian region of Gujarat. Marilyn shared so many gorgeous images that it is hard to capture the variety in any short review but here are several that appealed to me: an artisan doing a painted on technique called Rogan, a piece done in Ari Crochet—an extremely tiny crochet style and a sample of the detailed binding that is done to produce a dotted multicolored cloth.



At the Dec meeting Eileen Doughty showed us a different kind of spark in her selection of items from the Renwick Museum's exhibit **Hearts of Our People: Native Women Artists**. All 15 selections were intriguing but I found the piece below particularly fascinating. Created by Christi Belcourt (she is of the Métis people of Canada and the United States) it is called Wisdom of the Universe.



While it looks like applique or even embroidery, it is painted, and as the detailed image shows, painted with tiny dots. It is almost a modern homage to beading that describes the natural world with loving care. Each one of those dots are like little sparks of creativity, no?

If you missed them, both of these presentations are available in the members section of our website. They are well worth viewing and maybe, viewing again.

#### Officers and Board Members

President	Gail Hamill
Vice President	Stacy Cantrell
Secretary	Janet Lee
Treasurer	Ruth Quah
Membership	Dolly Perkins
Librarian	Becky Dahlman
Newsletter Editor	Val Hildebrand
Outreach Chair	Julie Haifley
Potomac	
Fiber Arts Gallery	Clara Graves

#### Immediate Past President

Floris Flam

#### Committees

Equipment	Ruth Quah
Hospitality	Teresa Zotikos
Librarian	Becky Dahlman
Membership	Dolly Perkins
Newsletter	Val Hildebrand
Outreach	Julie Haifley
Programs/ Work-shops	Nissa Westerberg Stacy Cantrell
Webmaster/ Registrar	Laritz Rodriguez
Asst. Registrar	Floris Flam
Study Groups	Teresa Zotikos
Handbook	Janet Stollnitz
Website Content	Kristine Kingery

#### 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  
Studio Art Quilt Associates (SAQA)  
Linda Guild



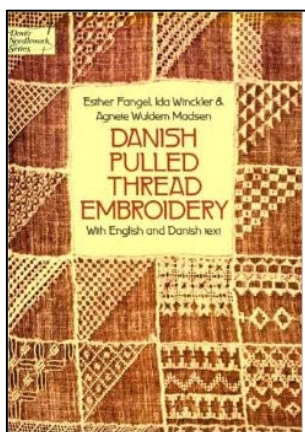
## Doing a Different Kind of Show and Share

We are doing something different for the **Show and Share at the January Guild Meeting**. Select your favorite (or most used) fiber art tool, equipment, or book and send an image to Janet Stollnitz, [jstollnitz@comcast.net](mailto:jstollnitz@comcast.net) by Wednesday, January 6, 2021. Please include a brief comment saying why you like the item and perhaps what it's used for.

## From the Librarian

Becky Dahlman

Due to COVID restrictions at the church, the library is generally unavailable. If you find something in the online catalog (see the link in the members-only section of the website) that you would like to borrow, please contact me at [librarian@potomacfiberartsguild.com](mailto:librarian@potomacfiberartsguild.com). If I have a few requests, I will schedule a time to collect them from the church, and make arrangements for you to pick them up from me. And to keep us going, here is a golden oldie from the Guild's archive written by Carla Gladstone.

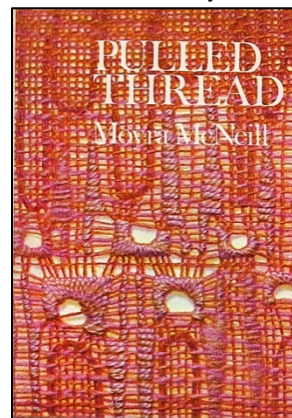


**Danish Pulled Thread Embroidery**, by Esther Fangel, Ida Winckler, and Agnete Wuldern Madsen. This is a Dover reprint of a Danish original, thoughtfully including an English translation along with the original Danish text. Pulled thread embroidery is counted-thread work on even-weave linen, where the stitches are pulled tight to distort the fabric, creating a lace-like look. The authors believe that this work was developed originally to produce something that looked like lace, but was quicker to make.

The book contains pictures of exquisite samplers made in the 18th century. The diagrams show how to make the stitches look easy to follow, and the book also contains directions for hemming and finishing the edge, which might be useful for a handkerchief or napkin. Embroidery does not need to be difficult, and these charming techniques could be just right

to give that special something to a finished piece. And perhaps something to take your mind off of another little stretch of “stay at home”.

The Guild also owns a copy of a similar book by Moyra McNeill simply called **Pulled Thread** but it looks like the same technique. The description tells us that it is “Clearly written, profusely illustrated guide describes how attractive lace-like effects can be achieved simply by compressing threads of loosely woven background material with tightly pulled stitches. [It] includes instructions for a variety of stitches, procedures for creating edgings, and examples of pulled work from the past.”



## Fiber Events

MAFA 2021 Virtual Conference is gearing up!



MAFA is going virtual from June 24 to 27, 2021. It will bring a new format to this event, with a variety of class lengths from 2-hour classes to 1-day and 2-day workshops. You can register for any combination of classes on weaving, spinning, dyeing, felting, baskets and other fiber arts. Notable teachers will include Robin Spady, Daryl Lancaster, Mary Zicafoose, John Marshall and Patsy Zawistoski.

Along with exciting classes, there will be a keynote address by Jane Dunnewold, lectures, fiber art exhibit, fashion show and exhibit, towel exchange, and the vendor marketplace. Visit the MAFA website for updates: <https://mafafiber.org/conferences/mafa2021/>. You can join the MAFA News email list by adding your address at the bottom of any page. Then follow them on social media for updates - find those links at the top of the website.

The conference catalog will be available February 20th with full details about classes, instructors, registration, and events. Registration will open April 10th.

Signups for the Fashion Exhibit and Show, Fiber Art Exhibit, and Towel Exchange will open on January 15th on the MAFA website. Find more info about each exhibit and the entry forms here:

<https://mafafiber.org/conferences/mafa2021/exhibits-2021/>.

Questions? Email [conference@mafafiber.org](mailto:conference@mafafiber.org).

## Textiles & Tea

HGA is excited to announce their new program for 2021: [Textiles & Tea](#). Every Tuesday at 4 PM (EST) HGA will host a conversation on Zoom with some of the most respected fiber artists in the field today. In our 45-minute discussion we will focus on their artwork and their creative journey. We will allow 15 minutes at the end of our conversation for questions from the audience. Make a cup of your favorite tea and join us as we talk about fiber, creativity, inspiration, process and so much more. Registration is required but the talks are free and open to the public. Some upcoming talks include:

- Jan 5--Mary Zicafoose Author of *Ikata: The Essential Guide to Weaving Resist-Dyed Cloth*.
- Jan 12--Peggy Wiedemann Expertise in basketry with found objects
- Jan 19—Janet Phillips Author of *Exploring Woven Fabrics*.
- Jan 26—Rebecca Mezoff Contemporary tapestry weaver and instructor

## Scrumptious Online Viewing

### TEXTILE TALKS

Textile Talks continues to with its online presentations for fiber enthusiasts. Varied in nature the talks cover a lot of ground. One example is SAQA's Global Exhibition *Beyond the Mirror* which focuses on four artists working in the field of art quilts. This quilt, *Becoming One with the Night* is by Bobbi Baugh. You can view the full presentation [here](#).



Another talk presented by **Surface Design Association** is called **Women Against the Machine: Craft Design and the Exploitation of Female Labor**. More of an historical presentation by SDA Journal editor, Elizabeth Kozlowski this one details the role of women in the field of textile production and design. Shown here are three female designers of the early 20th century. View her presentation [here](#).

**Reflecting on Modern** by the Modern Quilt Guild, uses a retrospective of past QuiltCon show winners to define what makes a modern quilt. Starting from the left is *Waterfall* is by Sarah Lauzon, *Double Wedding Ring* by Tara Faughnan *Quilt for our Bed* by Laura Hartrich and *For the Love of*

*Squircles* by Marla Varner. View more [here](#). For many more intriguing talks visit the [Textile Talks website](#).



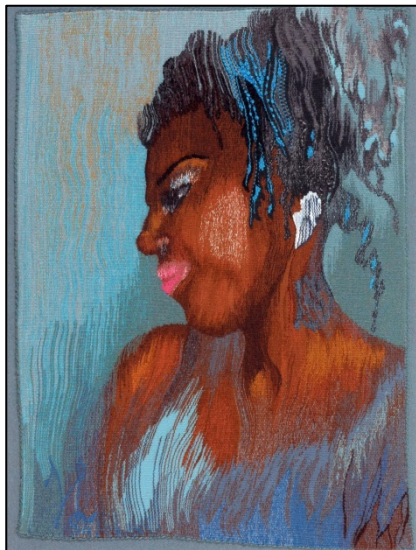
# Viewings 'n Doings

## Virtual Show Guild Friends

Although the virus has cancelled many live shows several members have been fortunate to have their work accepted for online shows. This time, **Heather Larsen**, **Jane Manzi** and **Tea Okropiridze** have had work accepted in a prestigious show: the **11th "From Lausanne to Beijing"- International Fiber Art Biennale** taking place in China. Their works (3 of the 194 works selected for the show) were among 1000 entries received from 54 different countries.

The fiber art works will be displayed virtually in an online exhibition hall starting mid January 2021 (Due to the Covid-19 pandemic) To see more, visit: <https://www.facebook.com/profile.php?id=100028258579542> and <http://www.Chinafiberart.com>

**Heather Larsen**  
**"Caprice"**,  
(Tapestry--woven with wool, cotton, silk and tencel)



**Tea Okropiridze**  
**"Red Carpet"**  
(Silk Fusion/  
Silk paper)



**Jane Manzi**  
**"iKids"**  
(Tapestry--woven with wool, cotton, and silk)



## Finally Getting to Do It

Diane Mularz

I've been interested in exploring eco dyeing/printing for a while. This fall I took an online workshop that introduced me to some basic concepts.

The image shows my initial results using leaves and flowers from my garden. More recently I attended an outstanding virtual lecture by Jane Dunnewold that enumerated key concepts, how to apply, and recommended equipment. I'm now considering setting up a workspace in my garage this spring.



## Learning New Skills

Shelley Jones

Here are a few photos to show my new skills learned in Fiona Duthie's and Nicole Brown's online workshops. I took Nicole's workshop Ecoprint Meets Sculptural Felt Pods over the summer, then began a trio of workshops by Fiona: *Paper+Fibre*, *Ink on Cloth* and just finished *Foundations in Felt Garments*. I learned an amazing number of new ways to work with felt, paper and dyeing in all four workshops and highly recommend them. It has made this Covid time more bearable.

The first photo is a combo of tops I made in Fiona's workshop and used the ecodyeing techniques from Nicole's workshop. I have completed 5 tops that actually fit and I am excited to continue working on this over the winter.

The 2nd photo is a trio of wall hangings I made for a felt swap, using the paper, felt and inking techniques from Fiona's other two workshops. I have lots of ideas on using the techniques on 3D pieces, and plan to work this into my winter work.



## Giving Keeps on Giving

Judy Jones

This is a recent pile of masks that I've made that I will bring over to the Hopkins Cancer Center near me in Bethesda where I also drop off knitted hats.

I am a quilter (and a knitter of simple things) so you'd think I'd have tons of fabric, but I've already used everything I'm willing to 'donate' for a cause from my stash. So, just before the last guild meeting, when we were all chatting, I put out a call for fabric and Carol Kramp came through. "She was 'done' quilting", she said. All of these lovely fabrics are from her! I'm so grateful to be able to call on guild members for this kind of help.



# Musings

## Anthem for our Times

Judy Jonas

I've been busy making masks but it's not very inspiring work. Then a while or so ago, I was up in the middle of the night and decided to turn to music - Leonard Cohen's "Hallelujah" is the calm I was seeking. However, somehow YouTube switched over to another song of his, "Anthem" which I'd never heard but now it haunts me. You know...the one where the chorus goes:

*Ring the bells that still can ring  
Forget your perfect offering  
There is a crack in everything  
That's how the light gets in.*

For me, those words are a metaphor for what's happening in our lives right now. No one and nothing is perfect - and if we keep looking for perfection, we won't find it. In everything and everyone there is a crack - an opening, a way to solve the problem - we only have to be open minded enough to see it.

As I heard the chorus, in the middle of the night, I glimpsed a wall hanging I'd made-- of a cracked bell. I got right up and started making bells. After I'd made 13 or 14 of them from my stash of fabric (I'm a quilter, remember), I was stuck on how to lay them out. Then I showed them to Naomi (my grandchild) and she immediately said "Grandma, make them in the shape of a bell." So that's what I did. If you zoom in to the picture, look around the edge and you'll see the words of Anthem in gold thread.

I thought it was finished but I might add some hand or machine stitching, not distracting, to the outer edges. Ya know - it may be finished or I may continue to stew about it and hope, like we heard at one of meetings, when it's really done or is still a work in progress, my 'gut' will know.



## Treasures in a Tiny Shoe Box

Val Hildebrand

Piecework Magazine recently ran a lovely little story about how needle-worker and instructor Julia Harvey found a box filled with the tating treasures of 90 year old tatter, Irene Buckland.



Irene Buckland's Box

*"Looking through Irene's wonderful shuttles; threads; a collection of patterns, many of them cut from old magazines; and four pattern books, Julia came upon a children's shoebox from the Ideal Shoe Company. Inside were the "little book," with sample entries dating between December 1923 and January 1934; the lengths of tatted lace; and spools of thread. Julia realized that she was holding a treasure."*



Ida's Box

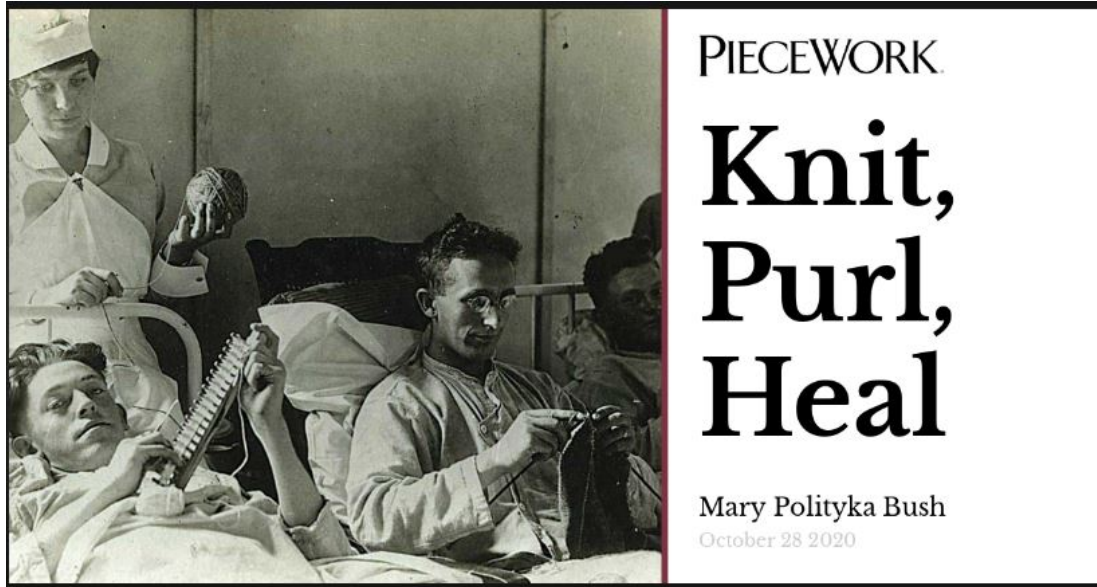
It struck a chord with me, this story, because I, too, have an old tating treasure box. Mine came from my mom's fiber stash. It's not quite so full and not nearly as neat but similar enough in content (down to the little shoe box from the Buster Brown Shoe

Company) that it is clear those tatters thought alike. Perhaps it was THE thing to do—store your tatting supplies in a tiny shoe box. Tatting supplies are diminutive, it's true; but the memories? They are huge. Who knew how much those tiny shoe boxes would hold. I treasure mine all the more knowing my mom was following a time honored tatting tradition. To read the full Piecework article by Karen E. Hooten visit [Pieceworkmagazine](https://pieceworkmagazine.com)

## Knit, Purl, Heal

During World War I, occupational therapists developed various programs to help facilitate the recovery of wounded veterans. Knitting was one of the tools in their arsenal. See Mary's full article at this link.

<https://pieceworkmagazine.com/knit-purl-heal/>



## And Another "Thing"

Val Hildebrand

It **was** a thing. He said so, Sebastian Smee, in his **Great Works, In Focus** column in the Washington Post, on December 13, 2020. He was referring to Berthe Morisot's enchanting "portrait" of her sister Edma in a white house dress: "Young Woman Watering a Shrub". (Virginia Museum of Fine Arts).



(Virginia Museum of Fine Arts)

*"Edma's dress also meets a challenge that for more than a decade had preoccupied avant-garde artists...how to paint white in a way that captures volume and movement. White dresses were the favored vehicle for the challenge."*

A thing? Really? I googled it (painting of a woman in a white dress) and my goodness, how many there are.

Curiously this dress was a dress never meant to be seen outside the home. Depicted here as a charming, domestic image of a beloved sister, how boldly it stands as a very clever and gentle response to *The Challenge*.

The depiction of fabric in other media has long fascinated me and to know that it does so for others is very comforting. I have added this Morisot painting to my list of favorites: Sargent, Whistler, and Monet. Each artist has done it magnificently; given life to the various white fabrics in masterful ways, from

gauzy cotton to lace to starched linen. I will never see these women in white quite the way I did before; each alone as an iconic portrait. Now, an element of hubris has crept into the mix of emotions the pictures evoke. I'll hear the artist's voice: "See how I do this white thing". But I am thankful for it. It adds to the depth of my understanding and enjoyment. Ah, yes: "that white fabric thing".





John Singer Sargent  
*Fumée d'Ambre Gris (Smoke of Ambergris)*  
The Clark Williamstown, MA



James McNeill Whistler  
*Symphony in White, No. 1,*  
National Gallery of Art, Wash, D.C.



Claude Monet  
*The Woman with a Parasol,*  
National Gallery of Art, Wash., D.C

## Show and Share

Here are some creative things you did while in stay at home. We enjoy seeing what you've been getting up to.

Judy Jonas -- Beaded Ladies (close-ups of a small quilt)



Judy had this fun fabric of various ladies in different dresses and since she had beads, sequins and embroidery thread to spare she added some bling to the "Beaded Ladies."



Judy Jonas/Nicki Lynch – Use those scraps

Save your scraps to make dog beds for the Montgomery County Humane Society or Kennel Quilts (finished size 12" by 18") which can be donated at Capital Quilts. Visit the [Small Kennel Quilt Team](#) website for more information.



## *Membership*

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

You can access the Membership Directory and Handbook online on our website.

## *Outreach*

Our Guild promotes excellence in design and fine craftsmanship in the fiber arts. Part of that mission is to provide educational opportunities to the general public to promote a better appreciation of the fiber arts. Contact [outreach@potomacfiberartsguild.org](mailto:outreach@potomacfiberartsguild.org) with your ideas and suggestions. We like to feature these Community Outreach opportunities in the newsletter, so please also send information and especially photos of your participation to [newsletter@potomacfiberartsguild.org](mailto:newsletter@potomacfiberartsguild.org). Financial support, in the form of a mini-grant, is available to members to help fund outreach projects. For more info contact Julie Haifley, the Outreach Committee Chair.

## *Hospitality*

The Hospitality Committee eagerly looks forward to the day when we can offer some good old fashioned PFLAG hospitality again. Until then we will see you on Zoom.

## *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 website. Click the big green oval that says click here for the latest issue.

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

## *Potomac Fiber Arts Gallery Membership*

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 Marisela Rumberg at [Marisela@mariselarumberg.com](mailto:Marisela@mariselarumberg.com) for information and an appointment to be juried.

## *Inclement Weather Policy for In-person Meetings*

In the event of a severe weather emergency affecting an in-person 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 the Montgomery County Public Schools notice). If severe weather threatens, please visit the [CUPF Emergency Closing Information](#) website.

If CUPF facilities are closed and/or events are cancelled or delayed, PFLAG events will be cancelled. As with any endeavor, members should be guided by their own best judgement in deciding whether to venture out in difficult weather. We hope we will be able to gather in-person again soon.

## Inspiration Corner

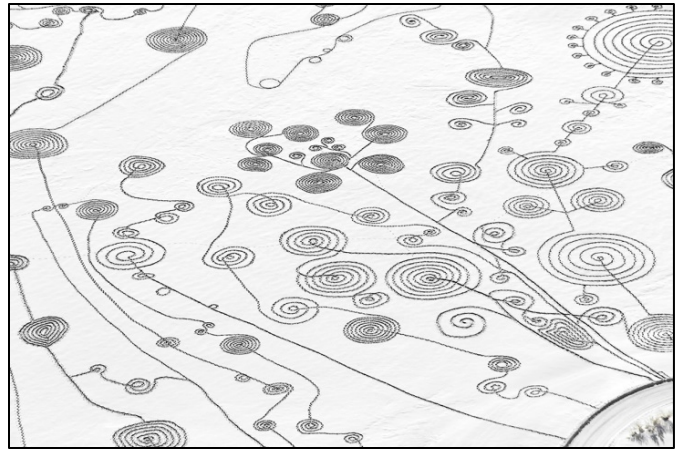
Val Hildebrand

“Early last year, artist Sonja Hinrichsen and some 60 volunteers wearing snowshoes trekked out onto the frozen Catamount Lake in Colorado to trample miles of swirling and twisting patterns into the deep snow.

Titled Snow Drawings at Catamount Lake, the work was a continuation of her community-based snow drawing projects that bring together local volunteers to transform snowy landscapes into temporary artworks.”

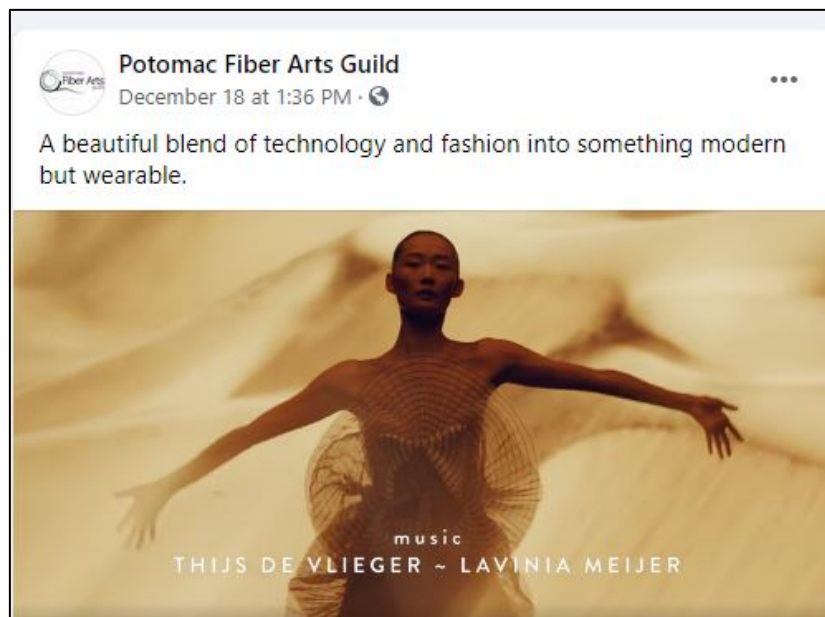
It would be a cool embroidery or stitching project—don't you think?

From <https://www.thisiscolossal.com/?s=catamount>



Check out the PFAG Facebook page <https://www.facebook.com/pg/PotomacFiberArtsGuild/posts/>

Here is what was trending when we went to press.



**March 13, 2021 – Daryl Lancaster**

**Mini Workshop: From Leftovers to Gourmet**

Piece together all those handwoven scraps and leftovers into something wonderful. This technique uses a fusible backing and no seam allowances. Bias tubes cover the butted joints. Use scraps to create a personal composition and push your creativity to the max! Students will create a mat using this technique. Sewing machine required.

This workshop uses PowerPoint and live demonstrations and is suitable for all levels. A basic knowledge of the sewing machine is assumed



**Date/Time: March 13, 2021 (1PM – 4PM)**

**Location: Class will be held live on Zoom**

**Mini Workshop Fee: Members: \$30.00 Non-Members: \$45.00**

**Student Materials fee (includes cost of shipping): \$15** Includes base interfacing and press bar.

**Student Supply List:**

Basic sewing kit (pins, needles, thread, scissors, seam ripper, seam gauge, tape measure)

Fat quarter yard each of three different fabrics, two medium weight coordinating prints or textured fabrics (handwoven fabrics are excellent, bring a scarf or two) and one solid color fabric. Fabric can be large scraps. ½ yard of 45” fabric for backing and bias (can be quilt fabric, firm lining fabric, handpainted silks, light weight rayons or cottons), this fabric should contrast the fabrics from above

Rotary cutting board and rotary cutter with new blade  
Good dressmaker shears  
See-thru straight edge with 45° markings  
Sewing thread to coordinate with the backing fabric  
Pencil, pen, or fabric marker  
Basic zigzag sewing machine, with empty bobbins, extra needles—size 90/14, zigzag foot. Have manual available  
Please have access to an iron and ironing board.  
**ALL FABRICS SHOULD BE PRE-SHRUNK.**

A PDF digital downloadable version of the PowerPoint component of the seminar will be available for participants before the presentation.

### **Extended Workshop: Weave Your Own Trim: Inkle Loom Basics**

All levels are welcome. No weaving experience necessary! The inkle loom is portable, easy to warp, easy to weave off, and makes beautiful belts and bands. Daryl uses it to trim her garments. Every weaver should own one. Come learn this simple warp face structure. Participants will need an open sided inkle loom and should be able to finish a small bookmark.



**Date/Time: March 14, 2021 (10AM - Noon and 1PM – 3 PM)**

**Location: Class will be held live on Zoom**

**Workshop Fee: Members: \$75.00 Non-Members: \$105.00**

#### **Student Supply List:**

An open sided inkle loom, like the Schacht, Ashford, or Ashford Inklette. Please no inkle looms with warp and cloth beams like the Gilmore and the Glimakra. Those require specific equipment for warping and this

class does not focus on beaming chain warps

A small belt shuttle, like a stick shuttle except with a more tapered edge along one side

A small spool of 8/4 carpet warp for making heddles. You will need 19 heddles.

About 2-ounces of 5/2 cotton, or any smooth yarn that yields between 1,200 yds/lb. and 2,100 yds/lb. in a very light color, white, lt. grey, ivory or lt. beige. (This will also be the weft yarn.)

About 1-ounce of 5/2 cotton or as above in a very bright color

About 1-ounce of 3/2 cotton or doubled 5/2 cotton as above in a very dark color, black, charcoal, dk. brown, etc.

Scissors

Tape measure

A PDF digital downloadable version of the PowerPoint component of the seminar will be available for participants before the presentation. It is expected that participants will have the digital version available on a tablet, laptop, or other digital device, or they may choose to print the file.