

## From the President

### Floris Flam

I hope that we have seen the last of winter. There were more snow-dyeing opportunities than I would have liked, but spring should be here soon!

We are looking forward to an exciting array of programs and workshops in the coming months. Our March speaker is artist and Spoonflower Handbook co-author Becka Rahn. She will show us what it is like to design and print your own fabrics. As of this writing, her extended workshop and the Saturday afternoon mini are full, but there are spaces in both minis on Sunday.

In April, our speaker will be British artist Sue Stone, who will talk about how she became a textile artist after many years in business working in clothing design and manufacture. She will discuss the inspiration for her stitched textiles, the techniques she uses, and how she combines images to convey ideas, thoughts, and memories.

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

## Guild Elections in May 2019

The guild will vote to elect new officers at the May meeting. All Guild Members present at the meeting are eligible to vote on these nominations. The Guild Nominating Committee is pleased to place these names in nomination for the Board:

- Gail Hamill, President
- Nissa Westerberg, Vice President

Current Board Members: Becky Dahلمان, Treasurer, and Esther Asaki, Secretary, have consented to continue in their positions for another term.

Nominating Committee Members: Eileen Doughty, Mary Ann Robinson, Joni Seidenstein

## 2019 Workshops

Here is a synopsis of workshops thru the end of the year. To register and receive the Guild discount, you must logon to the members' only area of the PFAG website. <https://potomacfiberartsguild.org/>

**Mar 9 and 10, 2019 (a.m. and p.m.) Fabric Design: Kaleidoscope Geometrics with Becka Rahn. Mini-Workshops (3 Sessions, 3 Hours each).** Get a taste of what it is like to digitally design and print your own fabric. We'll start with cut paper, transform it to pixels, and create a seamlessly repeating geometric pattern all in one session. No special software or computer skills are required; you can create amazing patterns using just your web browser and some simple design tools. You will see all of the steps to design a fabric from start to finish and you will take home a printed swatch of your design (mailed to you after class). **See new location below.**

## 2019 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

- Mar 9, 2019** - Power of Designing Your Own Fabric with Becka Rahn  
**Apr 13, 2019** - Every Picture Tells a Story with Sue Stone  
**May 11, 2019** - Beading and Its Historical Roots: a Journey with Teddi Fine  
**Jun 8, 2019** - The Power of Adornment with Suzi Click

**Mar 11-12, 2019 Fabric Design: From Rectangles to Repeats with Becka Rahn. Workshop (2 Days).** You don't need to be a Photoshop pro to be able to digitally design your own fabrics. This class is packed with projects you can design using simple and low-cost digital design tools, most that work just from your web browser. You will learn how to create a variety of projects, from repeating geometric patterns to a cut-and-sew zipper bag, and gain the confidence you need to build on those basic instructions to make your own designs. Great designs don't always just start with opening up a blank file, so we will learn techniques to transform cut paper art, drawings and paintings into pixels too.

**Note: the Rahn workshops will be held at Hampden Row Condominiums Media Room, 4915 Hampden Lane, Bethesda, MD 20814.**

**Apr 13, 2019 Take One Stitch – Exploring Backstitch as a Drawing Tool with Sue Stone Mini-Workshop (3 hours)** Back stitch is the nearest hand stitch to machine stitch and is a versatile stitch for drawing. This workshop is a short guide to using backstitch to transfer an image to cloth and exploring both the continuous and broken marks that can be used make surface texture.

**Apr 14 – 16, 2019 Every Picture Tells a Story with Sue Stone Workshop Workshop (3 days).** This workshop will focus on storytelling and on different ways to tell a story using your own images, symbols and anecdotes to convey ideas, thoughts and memories. The aim is to encourage exploration and experimentation with different ways of combining hand and machine stitch, figurative images and text.

**May 11, 2019 Mermaid's Tears Earbobs: Intro to Cubic Right Angle Weave with Teddi Fine Mini-Workshop (3 hours)** While practicing a contemporary bead-weaving stitch called cubic right-angle weave (CRAW), I made several geometric shapes using the technique, unsure how they would be used, but satisfied that I had the technique down. I put them aside on my beading mat and forgot about them. Several days later, I opened up a new package of thorn beads and thanks to a poorly sealed zip bag, an assortment of the beads fell right onto that same beading mat, landing all around the practice CRAW pieces. Behold! Two of the circle CRAW shapes that were in search of a purpose, suddenly had one! They would become earbobs with 'tears' in the form of the thorn beads, dripping from them. They are simple to fabricate, infinitely changeable, and incredibly versatile.

**May 12, 2019 Circle the Stone: How to Bezel (Almost) Anything with Teddi Fine. Workshop (1 day)** Circling the stone is about capturing a cabochon – a button, stone, crystal or other item that does NOT have a front-to-back hole in it through which one can sew—with tiny glass seed beads. Learn three ways to accomplish that task, using a few basic beading stitches, needle and thread, some stiff backing material, ultrasuede, and patience. Techniques taught are: bead embroidery, bead around a big bead and mix and match bezel.

**Jun 8, 2019 Scarf It Up: Create a Unique Scarf Using Ethnic Textiles with Suzi Click. Mini-Workshop (3 hours)** You create your own unique scarf using special ethnic textiles and trims provided by Suzi Click. In the class you will learn Suzi's method for coordinating the right linings, borders and trims for the best finished piece of wearable art.

## Officers and Board Members

President	Floris Flam
Vice President	Barbara Prentice
Secretary	Esther Asaki
Treasurer	Becky Dahlman
Membership	Dolly Perkins
Librarian	Carla X. Gladstone
Newsletter Editor	Val Hildebrand
Outreach	Julie Haifley
Chair, Potomac Fiber Arts Gallery	Merle Thompson

## Immediate Past President

Margaret Fisher

## Committees

Equipment	Ruth Blau
Hospitality	Teresa Zotikos
Librarian	Carla X. Gladstone
Membership	Dolly Perkins
Newsletter	Val Hildebrand
Outreach	Julie Haifley
Programs/ Work- shops, Chair	Barbara Prentice
Registrar	Laritz Rodriguez
Study Groups	Ruth Quah
Yearbook	Janet Stollnitz
Website	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

**Jun 9-10, 2019 Make Your Own Art from Ethnic Textiles with Suzi Click. Workshop (2 days).** In this 2-day workshop you will make a jacket, vest or tunic to wear or a tote bag or pillow cover using your favorite ethnic textile, learning Suzi's method of coordinating textiles and trims by theme, pattern or color. You can use one of her patterns, tracing it onto pattern paper to cut out and adjust to your size if needed.

## Making Art for MAFA 2019

For this year's MAFA Conference, we decided to make cell phone pouches as the PFAG give-away. Talk about a premium gift for the MAFA swag bag. Here are lots of Guild Members working away at those bags at the January **Making Art Together** workshop. MAFA's premier activity, a biennial fiber arts conference at Millersville University in Pennsylvania, is coming soon--**June 27-30, 2019**. This conference offers as many as 40, in-depth, 2.5 day workshop experiences for fiber artists of all skill levels. To register—visit [mafafiber.org](http://mafafiber.org)



## Sneak a Peek at the 2019-2020 Program

Month	Topic	Month	Topic
Sep	Leisa Rich, Art Archeologist and Experimentalist	Feb	Jiyoung Chung, Korean Joomchi Papermaking techniques
Oct	Melinda Stees, Image Knits	Mar	Jodi Colella, Embroidery
Nov	Katia Mokeyeva, Felting (TBD)	Apr	Joanne Hall, Weaving/Swedish Band weaving
Dec	Catherine Kapikian, Large-Scale Installations/Community Support (TBD)	May	Jo Hamilton, Crochet
Jan	Treasure from My New Stash--Made It from What I Bought at the 2018 Sale	Jun	Kathleen Crescenzo, Felting (TBD)

## Fiber Events

In her new exhibit of work in fiber, **Indeterminate Identities** open from April 7 thru May 4 at Waverly Street Gallery in Bethesda, MD, **Kristina Penhoet** explores the definition of identity and its meanings. Her abstracted sculptural forms and clothing reveals itself as unwearable, thus inviting the viewer to question typical identifiers and conventional relationships. This piece is called Identity Landscape.



Carolina Designer Craftsmen Guild (CDCG) is now accepting applications for the **50<sup>th</sup> Anniversary Carolina Artisan Craft Market**, November 1 – 3, 2019, at the Raleigh Convention Center. Since 1970, CDCG has hosted a marketplace for the finest contemporary crafts in the US. This annual indoor show provides a premier showcase for fine craft artists in one of the fastest growing regions in our country. Career and emerging artists who are presenting craft at the highest level – reflecting a mastery of technique and originality of design – are encouraged to apply at <https://www.zapplication.org/event-info.php?ID=7174>



The **Four County Quilters Guild** will be having its 2019 Quilt Show “Connecting the World with Thread” on August 2 & 3 at St. Michael Church, 1125 St. Michael's Rd., Mt. Airy, Maryland. For details, visit [www.fourcountyquiltersguild.org](http://www.fourcountyquiltersguild.org)



The **Southern Comforters Quilt Guild** is having their annual quilt show March 23 and 24 at Samuel Ogle Middle School - 4111 Chelmont Lane, Bowie MD 20715. Admission is \$10. This year's raffle quilt is called Almost Amish.



It's not too soon to start thinking about attending **Handweavers Guild of America's** (HGA's) Convergence in Knoxville, Tennessee, July 24–30, 2020. Volunteers are being sought to help in a wide range of capacities. Applications and benefits are available at [www.weavespindye.org/volunteering-for-convergence-2020](http://www.weavespindye.org/volunteering-for-convergence-2020).

One of the highlights of Convergence is the exhibits. All HGA members may submit work for the exhibits. The Knoxville conference exhibit categories and titles are: Wearable Art—**Seasons of the Smokies**; Basketry—**Dogwood to Kudzu**; Yardage—**Vistas along the Appalachian Trail**; Mixed Media—**Symphony of the Mountains**. A prospectus for each will be available later this spring on the HGA website: [weavespindye.org](http://weavespindye.org)

**Weave a Real Peace (WARP)** is an international networking organization of textile enthusiasts based in the United States. WARP's mission is to foster a global network of people who value the importance textiles have to grassroots economies. WARP member Alice Brown donated funds to establish an ongoing scholarship program to enable students and fiber artists 35 years or younger to attend our annual meeting. This is a great opportunity for early career individuals to learn what WARP has to offer. This year we will award two scholarships to cover conference registration and housing fees for attending our meeting in Washington D.C. June 20-23. Recipients are responsible for transportation to the conference. The scholarship deadline is March 31<sup>st</sup>. The application is online at [weavearealpeace.org/warp\\_scholarship/](http://weavearealpeace.org/warp_scholarship/). For more information, contact [Carriemiller24@gmail.com](mailto:Carriemiller24@gmail.com)



Opening Feb 23 at the *American Visionary Arts Museum* in Baltimore, MD is an exhibit about survival and remembrance. **Esther & the Dream of One Loving Human Family** shows Esther Nisenthal Krinitz' 36 intricate needlework and fabric collages depicting how then 15-year-old Esther and her 12-year-old sister survived the Nazi invasion of Poland.

The **Maryland Sheep & Wool Festival**, May 4 and 5, has something for everyone—at least those interested in fibers. There are pre-Festival workshops as well as workshops during the Festival, lots of sheep, mock sheep dog trials, fiber arts demonstrations, music, vendors and more. Some Potomac Fiber Arts Guild members participate on the organizing committee and others volunteer in various capacities.

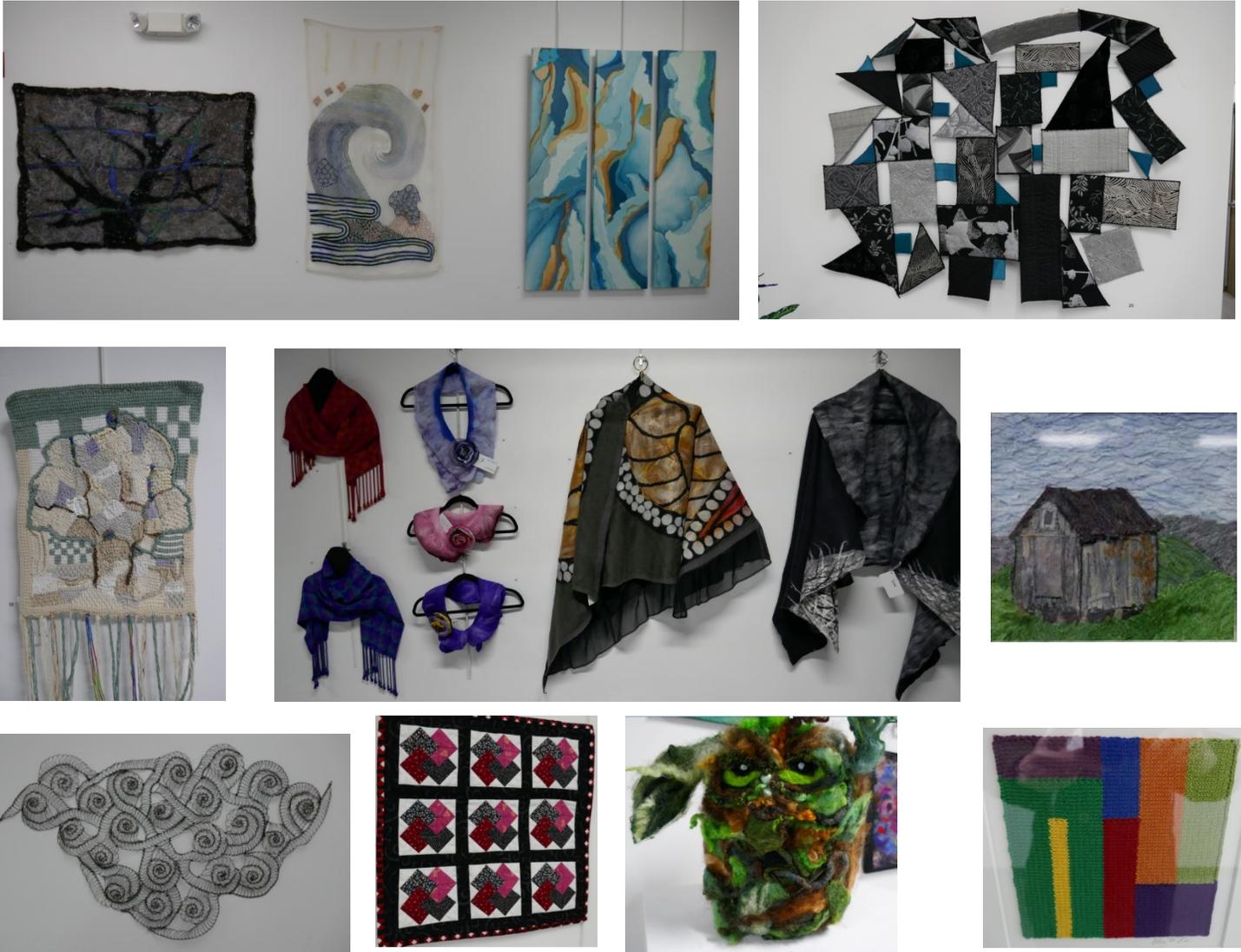


Guild members are also among the vendors. Be sure to stop and say hello to **Gretchen Frederick** at Solitude Wool and **Jill Newman** at Zazzy Peacock in the main building. **Janet Stollnitz**, **Maryann Robinson** and **Roz Houseknecht** will be under the Dyed Dreams banner in Barn 3. For information about the festival, go to [www.sheepandwool.org](http://www.sheepandwool.org).

# Guild Art Shines at Artists and Makers



The recent exhibit of Guild member artworks at the Artists and Makers Wilkins Avenue space was another delightful display of the many and varied talents of our Guild members. Following close on the Fashion Show, this exhibit showed garments as well as more traditional wall hangings and framed pieces. There was quilting, felting, wire work, knitting, fiber sculpture, dyed silk, large scale works and miniatures. The Show closed on Feb 20 but, in case you missed it, here is a sampling of the 79 pieces shown.



## At the PFA Gallery

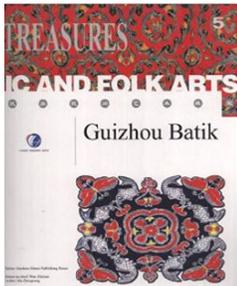
Carol Bodin

**Potomac Fiber Arts Gallery** announces the opening of its juried show, "**Good Luck Charms**", on 12 March 2019. The show will close on April 14, 2019. A very special found object, a four leaf clover, a rainbow, a wishbone, a charm on a bracelet - these objects all serve as inspiration to our members when creating pieces for this show. Themed work will be eligible for recognition by the jurors. Non-themed work may also be exhibited.

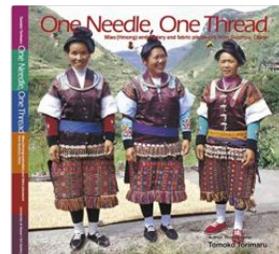
The Gallery is located in the Torpedo Factory Art Center, 105 North Union Street, Studio 29, Alexandria, VA 22314. Hours: 10:30 am to 5:30 pm daily and weekends, and 10:30 am to 9:00 pm on the second Thursday of each month. Admission is free.

# From the Librarian

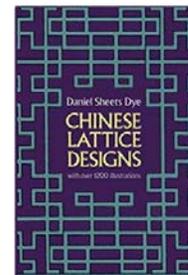
Carla Gladstone  
Beauty from China



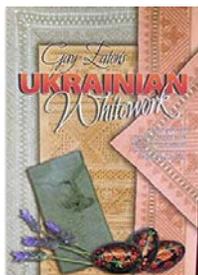
Some of you may have seen samples of Miao batik in the exhibit at the Textile Museum last year: "Vanishing Traditions: Textiles and Treasures from Southwest China". Now our library has a book devoted to those batiks: **Guizhou Batiks**. The text is entirely in Chinese, but the book is mostly illustrations of these glorious textiles. You can learn a little about the background of this tradition by visiting "[Miao Intangible Cultural Heritage--Batik](#)". The library has another book about Miao textiles in the Needlework section: **One Needle, One Thread**, by Tomoko Torimaru.



I have been unable to learn anything about Daniel Sheets Dye, author of **Chinese Lattice Designs**, beyond the information he supplies in the preface. He was teaching in China in the early part of the twentieth century, became fascinated by the wooden lattice designs he saw in window-frames, and resolved to record as many of the designs as possible. His original 1949 publication is virtually unobtainable, but Dover has reprinted it as a paperback. Quilters in particular have responded to these mostly straight-edged designs, but anyone with a love of pattern will respond to this book. It is a precious historical record, and a goldmine of design.

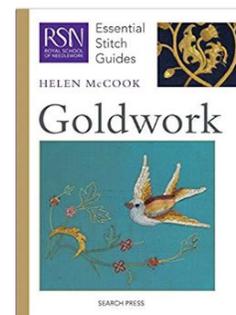


## Stitchery

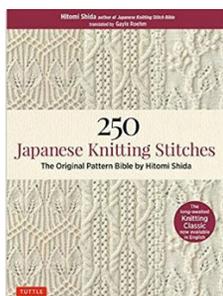


There are many traditions of counted-thread embroidery and **Ukrainian Whitework**, by Gay Eaton illustrates one of the less familiar ones. This embroidery makes extensive use of eyelets, and pulled-thread motifs that create curves. The techniques are suitable for all-over decorations, or edgings to put a finishing touch on a garment.

**Goldwork**, by Helen McCook, is one of the Essential Stitch Guides developed by the Royal School of Needlework in Great Britain. Over the centuries great ingenuity and huge amounts of labor have gone into developing gold threads and applying them to textiles. The gold thread never penetrates the surface of the substrate; it would damage the thread and hide some of the costly gold on the back side. So the thread is laid on the surface and attached with couching stitches. Some of the British terminology may be unfamiliar, but the illustrations can probably clarify what is meant. This book contains a lot of practical information for its size. All the techniques, including three-dimensional embroidery, are also applicable to working with less expensive materials.



## Beauty from Japan



Knitters rejoice! The library now owns **250 Japanese Knitting Stitches**, by Hitomi Shida, translated by Gayle Roehm. This book was Shida's original stitch collection, published in 2005. Put aside the fuzzy and knobby yarns, you want to use a yarn that gives excellent stitch definition to showcase these inventive stitches. Shida's stitch designs use cables, traveling stitches, bobbles (some created with a crochet hook), and yarn wrapping around a loop. Some use straight lines, others are curvy and organic. All the designs are charted with the standard Japanese symbols.

Unlike the previous book, which explains Japanese practice to readers of English, **Weaving Bands** by Mikiko Yamanashi, seeks to explain European narrow band weaving to the Japanese. Although most of you won't be able to read the text, the diagrams are extremely well done. The first chapter

covers the history of narrow weaves, and the second shows how to weave bands with a rigid heddle or a band loom. The second chapter is about pickup designs, the third is about tablet weaving, and the final chapter deals with finishing techniques. For anyone who plans to teach a technique, particularly to an audience with whom you don't share a spoken language, this book demonstrates the great power of line diagrams.

### Under Your Feet, or Up on the Wall

***A World of Carpets and Textiles***, edited by Murray L. Eiland Jr., is the outcome of the Tenth International Conference on Oriental Carpets, held in Washington, DC in 2003. During the conference, which mounted its own exhibition, concurrent exhibits were on display at several DC venues including the Textile Museum, The Corcoran Gallery (of beloved memory), and the embassy of the Republic of Uzbekistan. This beautifully-illustrated large-format book is based on those exhibits. Most of the items are rugs, from Egypt, Turkey, Andalusia, Persia, and Uzbekistan, but there is also a chapter on embroideries from Daghestan, and silk ikats from Uzbekistan. The pieces illustrated range from practical to religious to courtly. This book is a visual education in both the possibilities of design and the use of natural dyes.



## Story Telling Textiles

### Val Hildebrand

Those of us who work in fiber and fabric know instinctively that there is a story in the items we make. From the gentle garter stitch baby blanket to the most elaborate surface design piece, these items tell not only our personal stories but the stories of our times. In her informative presentation at the January meeting, **Rebecca A.T. Stevens** showed just how much this “telling” has always been a part of the textile tradition.

Perhaps the most well-known narrative textile is the “*Bayeux Tapestry*”, that amazing 231 foot long embroidery work created c. 1070 depicting the Battle of Hastings and the conflict over who should be King of England

In fascinating detail the textile “tells” the major events of the Norman Conquest. Here, Harold is crowned King as Halley’s Comet passes overhead surely signifying a momentous occasion. Sadly, it sets in motion William’s quest to claim the Crown of England and change English history.



Large scale fiber works, and tapestries in particular, have a long association with storytelling. Ms.



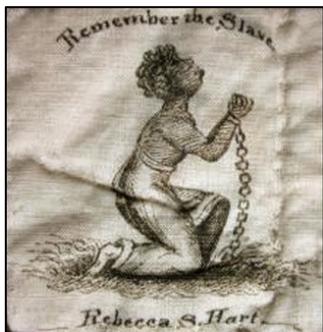
Stevens related how the “*Apocalypse*” tapestry made in Belgium in the late 14<sup>th</sup> century for the Duke of Anjou depicted the Book of Revelations for pre-literate French society. This small section showing Death, one of the four horsemen of the Apocalypse, is a tiny piece of the massive 20ft high/78ft wide work meant to show the good and evil of the world to medieval society.

While very different in style, the 20<sup>th</sup> century tapestry of Jean Lurcat, “*Le Chant du Monde*” (the Song of the World) also depicts the horrors of his age: a modern day apocalypse called nuclear war. This element called L’Homme d’Hiroshima is part of a series of 10 monumental tapestries Lurcat created in 1957-



1965 that was inspired by the original Apocalypse. Traveling specifically to Aubusson to learn more about the technique, he is credited with reviving interest in classical tapestry in the 20<sup>th</sup> century.

But perhaps the most varied category of story-telling fiberwork is the quilt. Ms. Stevens took us on quite a tour of historical and modern quilt forms, from the haunting “Remembering the Slave”, by Sarah Wistar c. 1850 to Studio Art Quilt Associates (SAQA) founder Yvonne Porcella and her



playful “And Then the Termites Ate the Purple Dog”. In between we caught a glimpse of “Center Diamond”, the Amish quilt that shocked art critics who were appalled to find “Craft on the Walls of the Whitney Museum.” But people loved the color, form and line of what we might now consider a very modern style.

There were lots more quilts but I’ll end on Jean Ray Laury’s “Female Troubles”. It’s a clever send-up of ads for a tonic claiming to cure those ailments. Laury’s work is credited with starting the Art Quilt Movement. Thank goodness for her and while we have never stopped telling stories with our fiber creations, she told the world it was art.



## It Was a Question of Space

Val Hildebrand

What does a large format sculptor do when he moves to a small house in rural Japan? That’s what **Jim Hay**, the Guild’s February speaker, asked himself when he began planning a new work in his new small home in Japan. The large bronze sculptures and collage style assemblage pieces he was known for were not going to fit his new smaller living arrangement.



So perhaps it was a matter of serendipity that his new house had lots of windows but no curtains that allowed him to turn his genius for putting pieces of sculpture together to tell a story into putting pieces of fabric together for the same purpose.

He filled his windows and attracted the attention of art quilt lovers, turning his love of collage towards a new medium. The *Alstroemeria Curtain* (left) ended up in the Chojun Quilt and Textile Museum in Seoul, Korea.

The piece opposite is called *Laundry* and vividly depicts the trials of doing laundry in a small house in a rural Japanese community.

Jim’s art embodies an open, flexible, “there are no rules” approach to quilting.

He often works in sections so that various parts of the art piece can be moved around. The third piece shown, called *Wedding in the Wind*, started out with many of the sections in a north-south orientation but when he finished it, elements like the wedding cake ended up toppled over in the wind or sticking out of the frame like the sleeve at the top left or the piece or cloth on the top right. He really wasn’t kidding when he said “These are not your grandma’s quilts”.



# Make It With Wool

Martha Polkey

*Make It With Wool, Virginia!* and *Maryland Make It With Wool* invite youth and adults to create garments and accessories to enter in the statewide competitions. Virginia's competition is September 28, 2019, at the Shenandoah Valley Fiber Festival in Berryville, Virginia. Maryland's event is October 12 at the Baltimore County Extension Office in Cockeysville, Maryland.

This annual national competition promotes the beauty and versatility of wool fabrics, yarns, and fibers. It encourages personal creativity in a variety of arts working with wool fiber, fabrics and yarns. In those personal creations it highlights the exceptional qualities of this superb fiber—its variety of types, textures, weaves and weights; it's adaptability to many fabrication techniques; it's versatility, and of course its beauty.

Garment competition levels range from preteen to adult; made-for-others, wearable accessories, and non-wearable art are additional state-level competitions. The Junior, Senior, and Adult winners of state competitions advance to the Nationals in January 2020 (Scottsdale, Arizona). Prizes are awarded at all levels.

In addition, Maryland MIWW is planning an event called *Sewing with Wool School* on March 23 at the Baltimore County Extension Office in Cockeysville. The morning will be devoted to skills (seams and seam finishes, hems), machine and hand sewing, pressing techniques, zippers, etc., and the afternoon will focus on creativity: using decorative stitches on the machine with decorative threads, couching yarns, etc., to create a wool scarf with a "lining" and serged edge finish.

A registration fee will cover fabrics and threads; participants should bring their own machines and (identified) sewing equipment. Youth need not be Maryland residents to participate.

For information on the Maryland MIWW competition and sewing school, email [mdmiww@aol.com](mailto:mdmiww@aol.com). For "MIWW, Virginia!" information and entry forms, email Martha Polkey (info is in the directory) or visit the Make It With Wool, Virginia! Facebook page.



Shown at left are the 2018 Maryland MIWW winners left to right: Samantha Fielder, Mary Ellen Clark, Karli Abbott, Kalyn Donahue

At right are the 2018 Virginia winners, left to right: Dawn Anderson Schons, Abigail Schons, and Skylar Johnson

MIWW is sponsored by the American Wool Council, the American Sheep Industry, and American Sheep Industry Women.



# Shave 'Em to Save 'Em Challenge

Gretchen Frederick

*Shave 'Em to Save 'Em* (#se2se) is a challenge for spinners, weavers, knitters, crocheters and felters to work with wool from rare breed sheep in the US. Just launched from The Livestock Conservancy (<http://www.livestockconservancy.org>), the challenge lasts three years and has rewards and prizes for using wool from the 22 rare breeds on their Conservation Priority List.

This is how it works: when you sign up at [Rarewool.org](http://Rarewool.org) (enrollment fee is \$15), you get a passport with a page for each of the 22 breeds and this very nice enamel pin. When you buy wool from one of the official providers, they supply a stamp for that breed for your passport with your order. Use at least 4 oz. of that wool in a project (you can use more than one breed in a single project) then share photos on their Ravelry or Facebook page. You earn prizes for using 5, 10 and 15 different breeds.



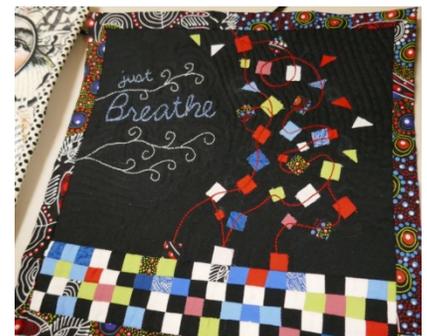
For more information including the full rules, photos of what others are creating, and a searchable directory of wool sources visit [www.rarewool.org](http://www.rarewool.org) or the [Shave 'Em to Save 'Em Facebook page](#).

And the best part is you will be helping to ensure the survival of sheep breeds that are in danger of extinction...all while doing a little fun breed research and study. Who knows, you could discover some really interesting wool and maybe make friends with a new farm source.

Note: The database is a bit awkward. I recommend searching by: Sheep (general or specific breed), Any product (or more specific), and city (click search by city in location box, then Washington DC and try 300 mile distance). I discovered several farms and businesses I didn't know about!

## Since Last We Met

Here are a few items from the January and February meetings brought by members, including examples of the Oya needlework Karen Anadol (pictured wearing one) wrote about in the last newsletter.



# Membership

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

# Outreach

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

# Hospitality

Teresa Zotikos of the Hospitality Committee thanks those who have brought treats for past meetings. As a reminder, members who were born in an **odd numbered month**, bring finger food to share for the **March** meeting (month #3). The even numbered folks are on for April (month #4).

# Newsletter

The Newsletter is posted to the PFAG website and is accessible via the link in the email sent to Mailman subscribed members. To access the current issue of the newsletter, click the emailed link. You can also view it by logging in to the Members area at our 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 current issue. Send your fiber experiences, workshop impressions and more. Email the editor at [newsletter@potomacfiberartsguild.org](mailto:newsletter@potomacfiberartsguild.org).

# Potomac Fiber Arts Gallery

The Potomac Fiber Arts Gallery at the Torpedo Factory in Alexandria, VA is located diagonally across from the Café in studio 29. We invite new members from the guild to display their art. Please contact Marisela Rumberg at [membership@potomacfiberartsgallery.com](mailto:membership@potomacfiberartsgallery.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 best judgement in deciding whether to venture out in difficult weather.

**Don't forget bring something for the Hospitality table - odd numbered birth month folks are up for March.**

## In Memoriam

BETSY HART McCANN SUTHERLAND  
December 5, 1923 ~ February 1, 2019

PFAG member Betsy Hart McCann Sutherland taught at Garrett Park elementary school and other Montgomery County schools. She enjoyed sailing and lifelong learning in many disciplines. Betsy was an inventive and curious person who loved the cello, fiber arts, insects, genealogy and baking, to name only a few of her interests.

Those of us who knitted with her enjoyed her company and friendship. We admired her thoughtful yarn color choices, attention to detail, and dedication to learning new stitch patterns. A memorial gathering celebrating Betsy's life will be held at Cedar Lane Unitarian Universalist Church on Saturday, April 13, at 11 a.m.

## Inspiration Corner

Val Hildebrand



This month's inspiration is a photo of scrub bushes in a desert landscape coming into bloom. This is Magical Sunrise, © Marcelo Portella, Brazil, Commended, Open, Landscape & Nature (2018 Open competition), 2018 Sony World Photography Awards, from This is Colossal.

Could be a fascinating idea for a stitching extravaganza, a beading masterpiece or a surface design wonder. Lots of possibilities for ideas as we work our way through these last days of winter.

## See what's trending on PFAG's Facebook page!

Pieces from the Jim Hay Mini and Workshop



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