



75<sup>th</sup>  
ANNIVERSARY  
1944-2018

Newsletter

May-June 2019

## From the President

**Floris Flam**

The past two years seem to have flown by and the May meeting will be my last as Guild president. It has been a pleasure to get to know more of you during this time. The Guild is lucky to have a deep reservoir of talented members who are willing to share their time and skills to make it run smoothly.

Our program year ends with two interesting sets of programs and workshops. Our May speaker is local artist Teddi Fine who will tell us about Beading and Its Historical Roots. Her work is inspired by travels, history, flights of whimsy, and, in some cases, the Judaic tradition and connects an ancient craft with the contemporary art form we call bead weaving. Teddi's mini workshop is Mermaid's Tears Earbobs, An Introduction to Cubic Right Angle Weave. Her extended workshop is Circle the Stone: How to Bezel (Almost) Anything, which should be of special interest to quilters and mix-media artists. There is currently space in both

June brings us Suzi Click, a wearable fashion designer who specializes in incorporating ethnic textiles in her wearable art. Suzi's program is The Power of Adornment, a discussion of the development of her own personal style and her wearable art designs and how both are inspired by tribal cultures and the ethnic textiles she has collected on her travels. Suzi's mini workshop is Scarf It Up: Create a Unique Scarf Using Ethnic Textiles. Her extended workshop is Make Your Own Art from Ethnic Textiles. Both are currently full but you can be added to the waiting list.

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 list below contains a change from the previous announcement.* The Guild Nominating Committee is pleased to place these names in nomination for the Board:

- Gail Hamill, President
- Nissa Westerberg, Vice President
- Ruth Quah, Treasurer

Current Board Member Esther Asaki, Secretary, has consented to continue in her position for another term. Becky Dahlman our current Treasurer will be taking over as Librarian as Carla Gladstone is stepping down.

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/>

**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.

**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.

## MAFA Bag Update



As of the April meeting members made 62 cell phone bags for the MAFA swag bag giveaway at the biennial fiber arts conference at Millersville University in Pennsylvania, **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. You may still be able to register—visit [mafafiber.org](http://mafafiber.org)

And you can **still** contribute a bag but you need to get it to Diana Guenther before mid-May. Diana's contact info is listed in the online Directory.

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

### 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/ Workshops, Chair	Barbara Prentice
Registrar	Laritza 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	

# 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, Structural Felting	Apr	Joanne Hall, Weaving/Swedish Band weaving
Dec	Catherine Kapikian, Large-Scale Installations/Community Support	May	Jo Hamilton, Crochet, Pictorial Crochet – Crochet Cityscape
Jan	Treasure from My New Stash--Made It from What I Bought at the 2018 Sale	Jun	Kathleen Crescenzo, Felting Sculpting Wool into Small Cases

## PFAG's Online Membership Directory

Looking at the directory online now includes entering a password. We have done this to make your contact information even more secure. Yes, it is another step before you can get to the document but it is an important security feature. Look for the password on the page with the link to the directory. With the online directory, you can view it on the web, download it to view on an electronic device or print your own hard copy.

## Fiber Events

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

A highlight of Convergence is the opportunity to participate in 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 on the HGA website: [weavespindye.org](http://weavespindye.org)



Don't forget the **Maryland Sheep & Wool Festival** is this weekend and it has something for everyone 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.

If you attend, 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 <http://sheepandwool.org/>.



**Fiber Friends:** *Elizabeth Davison, Barbara Eisenstein, Elke Jordan, Melinda Lowy, Donna Radner and Dianne Miller Wolman* are having a **Fiber Art Exhibit** at Friendship Heights Village Center, 4433 S. Park Ave, Chevy Chase MD. May 6-June 1, 2019. M-H 9-9, F 9-5, Sat/Sun 9-2. Artists reception: 5/19 11:30-1:00. For more information call: 301-656-2797

**Shirley Jones** has three felted teapots in exhibits. Green Tea is at The Fuller Craft Museum in the **Felt: Fiber Transformed** show open until May 12. Morgan Contemporary Glass Gallery in Pittsburgh has her largest teapot yet, Gravitea in the show, **Teapots! 13**. And a photo of her teapot at the far right is posted on the website Patent Pending.



# Creative Crafts Council

The Council's 32nd Biennial Exhibition presents some of the region's top work in wood, glass, clay, metal, fiber and more.

The juried exhibition began during the studio craft movement and continues today in the lovely exhibit space at the Mansion at Strathmore. **Janet Barnard** will have this woven wall piece entitled "Reflections" in this year's Exhibition which runs June 1 through July 31, 2019.



## Membership Renewal

Your guild membership is good through June 2019. Renewals are now being accepted. It is easy to renew online, here: <https://potomacfiberartsguild.org/membership-sign-up/>. In renewing, you will keep your member benefits including discounts for guild workshops, access to the newsletter, access to our extensive library, and fiber explorations through study groups.

Online renewal is preferred but you can print out a membership form from the same web page above, and mail it or bring it to a guild meeting.

If you have any questions, please contact Dolly Perkins at [membership@potomacfiberartsguild.org](mailto:membership@potomacfiberartsguild.org).

## Fabric Art for a Sacred Space

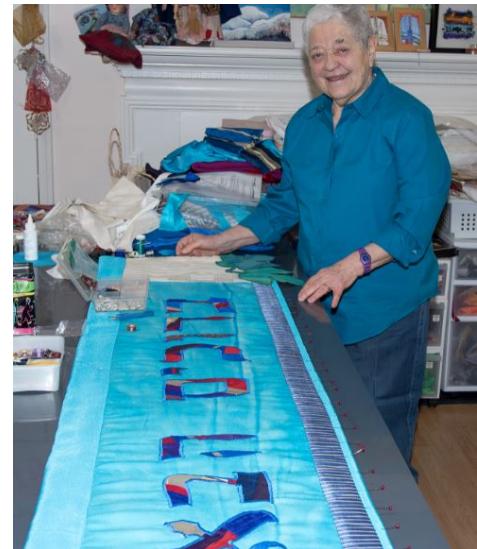
### Shirley Waxman

The lobby of my synagogue, Tikvat Israel in Rockville, Md, was recently renovated. It is beautiful; however, it is a large, empty space with an echo. I was asked to chair the decorating committee. Of course, how do you get rid of an echo? Fabric!

I have designed a 4-panel wall hanging about 112" wide by 66" long. The top panel says, in Hebrew, "Blessed are those who enter." The sides are pieced, white raw silk, depicting the walls of Jerusalem. The bottom edge is fringed with bells and pomegranates, reminiscent of the High Priest's garment. There are grape leaves and fig leaves which we are commanded to plant for the next generation.

Because we are next to Rock Creek Park, the first panel on the left is "Nature." I painted a sunrise sky; It will have a tree, in dyed hemp, with the words, "It is a tree of life," referring to the Torah; there will be birds, fish, water and flowers.

The second panel is "Family." It has a blue sky background, a three-dimensional prayer shawl in scarlet, royal blue, purple and gold, the colors of the High Priest's garment. Below that, intertwined wedding rings with the words "Love and Friendship, Peace and Harmony," from the Seven Wedding Blessings. Below that, from Psalm 150, "Praise God with drum and dance," the Hebrew letters made to look like musical instruments and dancing feet. On the bottom is a circle of dancers on a background of dyed green hemp.



The third panel expresses the congregation's "Love of Music." There is a beaded Kiddish cup at the top, under which are two lines of music selected by our beloved Cantor to honor her. Below that is a quote, the letters made to look like musical instruments, "It is good to acclaim the Lord, to sing Your praise, exalted God." The bottom will have a breastplate as worn by the High Priest in the Temple, with names of the 12 tribes and their stones attached. All quotes and music lines are hand embroidered.

This is a community project, 13 people are doing the hand embroidery, and many people will applique the parts on, lots of hand stitching. There is a constant flow of people coming to my studio to stitch for a few hours. Everyone is working with great pleasure, including several people who are not members but want to be involved. Then it will be my task to do the finishing.

The wall hanging will be completed for the High Holidays in the Fall and I will have a photo of the completed work to share with you then.

# At the PFA Gallery

## Carol Bodin

Potomac Fiber Arts Gallery announces the opening of its juried show, *East Meets West*, on 16 April 2019. The show will close on 19 May 2019. Ikat weaving, Batik, Sashiko embroidery, Shibori dyeing, hand stamping, and a myriad of other Eastern techniques and clothing styles are integrated with Western designs and techniques. The results are very exciting. Our members have created a wonderful exhibit highlighting the East meets West theme.

The juried show *Environmental Elements*, opens on 21 May 2019 and runs through 23 June 2019. Our artists and their creations are influenced by environmental elements such as air quality, noise, climate, fish and wildlife migration routes, and unique animal species – the list goes on and on.

Themed work will be eligible for recognition by the jurors. Non-themed work will 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.

# Art for Social Justice

## Soozie Brendler

The Monument Quilt is a crowd-sourced collection of thousands of stories from survivors of rape and abuse. By stitching our stories together, we are creating and demanding public space to heal. It is a platform to not only tell our stories, but work together to forever change how Americans respond to rape.

It is coming to the Mall May 31 through June 2, 2019.  
To learn more visit <https://themonumentquilt.org/>

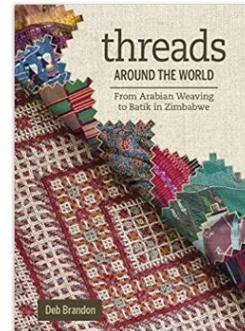


# From the Librarian

## Carla Gladstone

### Global Threads

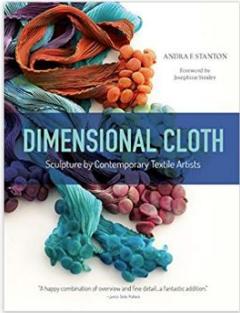
Weave a Real Peace (WARP) is an organization that seeks to foster textile traditions and communities world-wide. A feature of WARP's quarterly newsletter for many years has been "Textile Techniques from Around the World" by Deb Brandon. The goal of collecting these articles to create a fundraiser for WARP led indirectly to the publication of *Threads Around the World: From Arabian Weaving to Batik in Zimbabwe*, by Deb Brandon. She writes that instead of reprinting the articles, she "rewrote, enriched, and expanded" and focused "less on the mechanics of the techniques and more on their stories." Although that was probably a wise decision to increase the sales appeal of the book, I personally regret losing descriptions of the tools and techniques. But the writing is easy and friendly, by a true textile lover.



As one expects from a Schiffer publication, the presentation is handsome with photos by Joe Coca heading each chapter. Weaving, knitting, embroidery, fabric dyeing, printing, and pleating are all discussed in one or more chapters. Although most of the textiles come from Asia or Africa, Europe is represented by the kilt hose of Scotland, the mittens of Estonia, and the espadrilles of Spain. The American contributions are the molas of Panama, voudou flags of Haiti, and the three-dimensional embroidery of Peru. The potola cloth (double ikat) of India and Adinkra cloth of Ghana are worth special attention.

### Three Dimensions

While we're speaking of three dimensions, we now have an entire book on 3-D textiles: *Dimensional Cloth: Sculpture by Contemporary Textile Artists*, by Andra F. Stanton. This is another beautifully-produced Schiffer



book, 255 pages long, covering the work of 78 textile artists whose work reaches into three-dimensional space. Many of these artists use felt in various ways to construct their pieces. Some works are solid, others ethereal, some very large, and others small. With so many artists, it seems almost unfair to single out any of them for mention, but two of them are special for our guild. Our own Eileen Doughty appears on page 49 with her "Mountain Teapot" and "Furl" showing a stream overflowing its banks through a suburban wood. Susan Lenz, who gave a program at Potomac Fiber Arts last year, appears on page 248, showing one of her installations as well as two of her kaleidoscopic "Lunettes" made from a variety of unlikely materials.

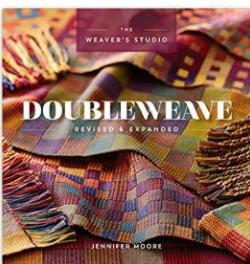
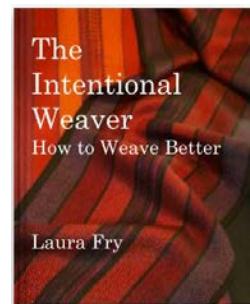
## Two Dimensions

Dropping back into the world of flat textiles, many of you heard Becka Rahn give the guild's March program "The Power of Designing Your Own Fabric". Perhaps you even attended one of her workshops on using the

Spoonflower service to print on fabric any image you can create on a computer. Becka gave away a "door prize" copy of ***The Spoonflower Handbook: A DIY Guide to Designing Fabric, Wallpaper, and Gift Wrap***, by Stephen Fraser with Judy Ketteler and Becka Rahn, to some lucky person, but promised to send me a copy for the library. She kept her promise. Thank you, Becka! This book contains the nitty-gritty of what you need to know to use the Spoonflower service successfully, discussing materials, image resolution, color management and repeat options. The projects are well-laid out, and each one touches on a technique with more general applicability. I have only one problem with this book: it waits until page 207 of a 208-page book to raise the very important issue of proper sourcing of images to use as the raw materials of Spoonflower patterns. I think the matter of copyrighted images should have been discussed much earlier in the book, and in larger type.

## Weaving

There are many introductory weaving books, and quite a few books of drafts and designs that assume weaving experience, but very little written about how to progress from a beginning weaver to a capable and competent weaver. But now we have ***The Intentional Weaver: How to Weave Better***, by Laura Fry. Laura has been a full-time weaver for 40 years and tries to distill her experience of weaving and thinking about weaving into this book. She has written an entire book about wet-finishing, *Magic in the Water*, which we have in the guild library. In *The Intentional Weaver*, Fry describes how she proceeds to select materials, design a project, set up her loom, weave, and finish the cloth. In Part I she discusses the nature of the threads used in weaving: the underlying fibers, spinning technique, plying, and weight per unit of length. Part II covers setting up the loom, the physical act of weaving, and some basic weaving structures. Part III covers particular projects that illustrate the ideas in the earlier sections. She describes what she does and *why* she does it that way. She refers to video demonstrations she has filmed that are available online. (These videos may not survive for the lifetime of the book, but while they exist, they will be a useful supplement to the printed page.) She gives particular emphasis to the subject of ergonomics and body mechanics. If you are a weaver, I encourage you to read at least the beginning of Part II. You may learn something worthwhile.



Laura Fry writes that one of the things that inspired her to become a weaver was a piece of fascinating doublewoven cloth. The weaver Jennifer Moore, who gave a program at our guild many years ago, wrote a wonderful book on the subject: *Doubleweave*, published in 2010, which is in our guild library. Now Moore has published a second edition: ***Doubleweave: Revised and Expanded***. The content of the earlier book all appears to be present, if not always in the same order. The main difference between the editions is the addition of extra techniques such as "triple-width" and clever use of color in the "rainbow sampler". The price of the extra techniques and projects is a much smaller typeface, so any material that appears in the earlier book is more comfortably consulted there. Moore is a clear and thorough writer whose enthusiasm for this technique is apparent on every page.

## Passing the Torch

This is the final newsletter article I will write in my capacity as guild librarian. I have enjoyed my fifteen years as librarian immensely. But I'm very happy to turn over the library keys to the good hands of Becky Dahlman, who will take on the librarian's role in June.

# She Was Just Supposed to Do IT

Val Hildebrand

When Becka Rahn, our March presenter, volunteered to help with IT for a workshop, she had no idea it would lead to a long term gig. As it happened, Spoonflower co-founder, Stephen Fraser, had no idea how to do a hands-on-workshop teaching folks to use his "design and print your own fabric" service. Becka, an arts administrator, stepped in to help and the product, as they say, "took off".

Frasier had previously worked for Lulu.com, the print-on-demand service for books, and was convinced that the print industry could do the same for fabric designers. And with a little help from Becka, he was so right. As Becka was also interested in clothing design she used Spoonflower to design the fabric for this amazing dress. She started with a simple photo of bubbles in ice and transformed that image into custom designed yardage called *Glaciology* that fit her custom designed pattern for the dress.

For another project, she used this vintage fan from the Hennepin History Museum in Minneapolis MN, as inspiration. This one, too, started with a photo and morphed into the spectacular *haute couture* coat, "All Eyes", shown at left. Becka manipulated and engineered the photo to fit the image to the pattern pieces for the coat, then printed the design on yards of faux suede. The lining is a diagonally printed plaid designed with coordinating colors found in the photo. It is printed on satin fabric, one of two dozen fabrics from cotton to velvet, available from Spoonflower.

While, these two pieces are outstanding examples of what you **can** do with the service, most of us will probably not jump into designing fabrics at such an advanced level. Thankfully, to get us started, Becka showed us how to make an original design using a paper collage which we scanned and uploaded into a cool little online kaleidoscope program called Repperpatterns. <https://repperpatterns.com/tool/>

You position the crop tool wherever you want and it takes a snip of your collage; turning it into a repeating tile. That tile in turn can be uploaded to Spoonflower and printed on fabric. You can get an 8 by 8 inch swatch, a fat quarter or a full yard (or more) of any design you make. Some of the fabrics shown at right were made with Repperpatterns.



Becka's association with Frasier also led her to collaborate on a book, *The Spoonflower Handbook*, which gives lots of advice on designing your own fabric using the Spoonflower service. As Carla mentions in her review of the library's copy, it is full of valuable information on how to complete various projects, so don't despair of doing your own *haute couture* dress design. The book is in the library so help is only a checkout away! Becka also has classes and tutorials on how to use Spoonflower and some simple design strategies on her website.

For more information, visit <https://www.beckarahn.com/online-classes/>



# A Woman with a Fish

Val Hildebrand

It's not what we were expecting when Sue Stone started talking about the inspiration for some of her stitched portrait pieces, at the April meeting. But it soon became apparent that memories and family stories of the fishing

village of Grimsby where she grew up have been a major influence on her work. This piece was inspired by her husband's aunt proudly holding the spectacular catch of a very proud fisherman. The quirky nature of the image belies the intricate detail of the stitching in every element of the piece. Often there are layers and layers of stitching and most recently she has been accenting her pieces with acrylic paint.

She started out in fashion design but by a lucky turn of events took classes in embroidery at the Goldsmiths College because she "passed it every day on her

way to work". Her studies there introduced her to Constance A. Howard, (\*) a foremost expert in embroidery, whose mentoring had a great influence on her work, particularly in the use of life drawing in the style of the "portrait" shown here.

When she graduated Sue was invited to join the prestigious 62 Group of Textile Artists, artists dedicated to stitched art work. She was a member for several years before life intervened, and she had to put her art practice on hold. To stay a member of the 62 Group you must actively produce new works. Then in 2002 she started back again, at age 50. She has subsequently been invited back to the 62 Group and continues to make stitched art works that feature images of people.

One of her latest works (left below) "From Grimsby to Greenwood & Beyond" is made up of several panels of intricate scenes from her travels from Grimsby to Greenwood, Brooklyn. NY. It is reminiscent of a work by Howard, her mentor, called The Country Wife (right below).



Constance Howard: The Country Wife

In looking at a slice of both works (red hat) and (red hair) you see the influence. Both pieces are lively; depict slices of life; instances of humor and many layers of lovingly crafted stitching. It certainly inspires me to find out more about both artists. \*Learn more about Constance A. Howard [here](#)



# Fiber Adventures

## Visiting Weaving Mills in Wales

Karen Anadol

On a recent trip to Wales and northern England, I visited several weaving mills and was surprised to discover a rich weaving history in the region. While I was familiar with other UK weaving traditions, Harris tweed, tartans, Donegal tweed and more, prior to going I had no idea that Wales has its own distinctive weaving style.

The three mills I visited, Trefriw Woolen Mills, Melin Tregwynt, and Solva Woolen Mills each make wool products, but were quite different from one another. All create products using what is known as “doubleweave” in Wales, a double-layered fabric with the reverse pattern on the back side. Milin Teifi still runs off of a water-powered turbine, one of two mills in Wales to do so. Melin Tregwynt is quite



famous for its blankets and home goods and Solva Woolen Mills is the only mill in Wales using all UK wool for its rugs and runners. The other mills import Merino wool from Australia and New Zealand. Because of its coarseness, wool from the UK sheep is used in carpets and floor coverings.

There are 12 mills in Wales that are operating, and each can be visited – some require making advance arrangements for tours, but everyone I met was very friendly and willing to talk about the history of the mills and their products. Each of the three I went to is geared for tourists, with shops and cafes.

I also visited the Farfield Mill in Sedbergh, England in the Howgills area. It is now a fiber and craft center with several looms still operating. There is an excellent display with items from when the mill was a working mill, including a book of dye

tests from 1937-38 (I confess I looked through it as it contains fabric samples). Several weavers from the local guild were working on projects on their looms.

Wales is a great place to visit, if you are driving it is easy to get around – I understand traveling by bus and train can be tricky. And if you are planning to visit England, add a stop to see Farfield Mill. Both Wales and northern England are beautiful in early spring, fields are filled with lambs and the camellias and other flowering trees are stunning.

## Journey to Paducah

Misty Cole

My quilt **Political Circus** is on display at Spring Paducah 2019. While it won no awards, this is my third attempt at entering a quilt into the show, and my first time to be accepted. I began making this quilt in February 2016. I had begged and saved patriotic scraps for a few months because I knew I wanted to do a large politically themed piece in the election year. I began with two panels based on vintage quilt patterns. I added hand and machine appliqued shapes.

The quilt is made with the quilt-as-you-go method, in four panels. It is mostly quilted on my domestic machine, but there is a lot of hand quilting with perle cotton as well. Be sure to see the three labels on the back. This quilt has been exhibited at Touchstone Gallery in Washington, DC; the Rocky Mountain Quilt Museum; the International Quilt



Festival in Chicago as part of the special exhibit "Beauty in Pieces: Scrap Quilts of the Twenty-First Century"; and it won Member's Choice at Southern Comforters Quilt Guild show in 2018.

## A Kaleidoscope Extravaganza

Val Hildebrand

I took Becka Rahn's mini workshop **Fabric Design: Kaleidoscope Geometrics** and frankly I had a ball. The kaleidoscope program: Repperpatterns is really fun to work with. My collage is on the left and beside it is a sample of the many tiles I created from that one collage. I made a lot of them, perhaps a few too many because it is just possibly a little addictive. But it is so much fun. The hard part is deciding which ones to actually print!

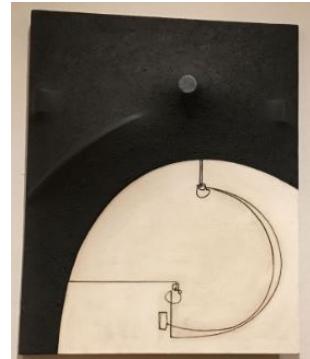


## Getting Out and About

Floris Flam

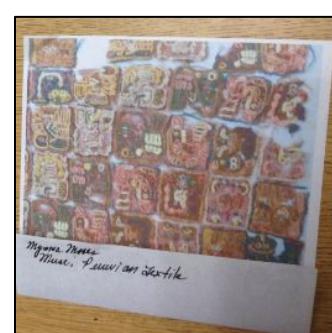
The First Thursday Study Group went to the Phillips Collection in March to see the work of **Zilia Sánchez**, a Cuban-born artist now living in Puerto Rico. Sánchez's use of line in her paintings is sometimes reminiscent of a stitched line on a quilt or embroidery. Here are two examples of her work. The exhibit closes May 19. There are additional images on the website at

<https://www.phillipscollection.org/events/2019-02-16-exhibition-zilia-sanchez>

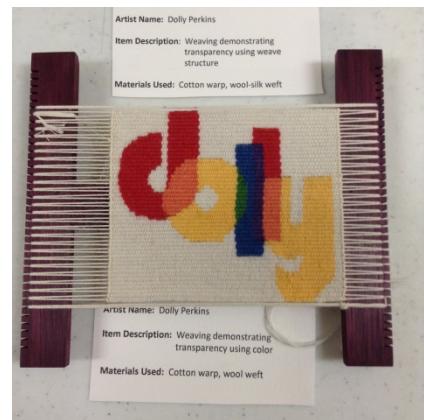
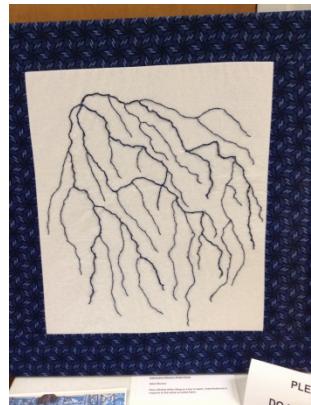


## Since Last We Met

These two pieces are part of Julie Booth's latest Muse Project. Both are interpretations inspired by the Peruvian textile shown in the photo on the right.



Here are a few items from the March and April meetings Show and Share and Study Groups presentations.



## 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 **May** meeting (month #5). The even numbered folks are on for June (month #6).

## 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.

## Inspiration Corner

Val Hildebrand



This month's inspiration is an aerial photo of a rugged seascape by German photographer Kevin Krautgartner. Most of his images are shot from the sky in sunny, rugged, and remote landscapes. He has recently taken photos above the Seychelles islands, Italy's Dolomite mountains, and the glacial rivers of Iceland. This one called simply Nature's Colours is taken in Yallingup, a town in the South West region of Western Australia, known for its sandy beaches and limestone caves.

A woven background in those colors would be just right for affixing stones, jewels, or beads. Perhaps we might use our soon to be learned bezeling skills from Teddi Fine's workshops in this creation.

Photo from the [This is Colossal](#) website.

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



Potomac Fiber Arts Guild

March 29 at 9:29 AM ·

Tasmania's Cindy Watkins is part way through sewing 5,000 trees. View the story of her work to save trees and highlight the fabulous information in the book *The Hidden Life of Trees* (hint: the trees talk to each other) on the Facebook page.



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