

Peninsula Fiber Artists
Affiliate member of the Surface Design Association
Meeting Highlights, Wednesday, April 13, 2022

For the first in-person meeting in way too long, those gathering at Northwind/Port Townsend School of the Arts were guests Mary Pendergast, Ginny Diamond, Nancy Pascoe, and Celeste Dybeck along with Sue Gale, Debra Olson, Pat Herkal, Kathie Cook, Annie Karl, Lynn Gilles, Evette Allerdings, Janice Speck, Donna Lark, Donna Lee Dowdney, Carol Olsen, Barbara Ramsey, Joyce Wilkerson, Cathie Wier, Jeri Auty, Caryl Fallert-Gentry, Erica Iseminger, Leslie Dickinson and Linda Carlson.

Caryl opened the meeting with a reminder that we now have to pay for some meeting venues such as A Stitch in Time in Sequim, and that voluntary contributions to defray the room rental fees are most welcome by cash (a contribution box is provided at meetings) or checks payable to Kathie, 41 Creekside, Sequim 98382. The Northwind/PtSA space IS free, but booked for many programs. The free meeting rooms at libraries are (at this writing) not yet available due to Covid protocols. (Kathie's update: A total of \$58 was donated at this meeting, which will almost cover the cost of two meetings at A Stitch in Time.)

May meeting: on the 11th, starting with a social period at 10:15 a.m. and meeting at 10:30 at A Stitch in Time. The store does not open until 10 a.m. and the staff would appreciate our not arriving until 10:15.

Exhibition updates:

The Latimer Center exhibit in Tillamook will be hung June 26 and will come down on Aug. 28 after a closing reception. The deadline for submissions is May 15 (submission information is online) and pieces are to be delivered to Caryl's house at our June meeting or to her by arrangement. She will hang the show. Kathie and her husband will close it and return our pieces. The fee per member is \$20 regardless of number of submissions. Multiple submissions per person are encouraged, to ensure a broad selection of pieces from which to create a cohesive exhibit. (Commission is 30 percent for the gallery, 50 percent for the gift store.)

Publicity for the exhibit: AARP, the Wall Street Journal's "Encore" editor and other "senior" publications have been contacted emphasizing how many of us have pivoted to art as second careers or in retirement. Several Chicago feature and travel writers have been contacted regarding our trio of artists with Chicago roots: Caryl, Donna Lee and Erica. Linda is working on a similar piece for those with roots in the area for Oregon and Vancouver-area media re: Liisa and Joyce Gordon and will follow up with Leslie. These need not be current contacts. If YOU have Oregon roots---high school, college, years of work---please contact Linda with details immediately. (Or just contact her, and she will quiz you!)

The Meadery at Wilderbee Farm

This exhibit will run late summer into October. Watch for more information. Remember the Meadery refers prospective customers to artists regarding sales and also takes no commission.

Fiber Habit Window

Evette reported that new curator guidelines have been drafted and Carol will have them online soon. She emphasized the importance of submissions including dimensions and price, if for sale.

The May-June theme is “Inspired by Nature.” Set-up is May 4. Contacts: Debra Olson and Steffany Neuschaefer.

Curators are needed for the July-August and November-December windows. The November-December window was “Art as Gifts” in 2021, and that is not planned for this year given the amount of work involved (unless the curators want to handle it).

Barbara reported that the building housing the Fiber Window may be sold, but that the current owners have said they will recommend to any buyers that our exhibits remain, that they are assets to the community.

Upcoming Programs

Lynn will present in May on one-yard challenges (venue: A Stitch in Time), and Erica will present in June on wrapped rocks (venue: Caryl’s home in Kala Point).

Cathie: “Ply-Split Braiding”

How she came to ply-split braiding from weaving, and the variety of pieces she has been able to create with this technique were among the points shared by Cathie. Originated as a method of creating camel girths, it is now used often for baskets. She showed the equipment used to create the necessary four-ply cord, and pieces made with cotton, Tencel and raffia. Today she is pursuing pieces made with a variety of materials as well as different shapes.

Show & Tell

Carol showed a vivid art quilt inspired by her scuba diving. It features fish stamped on with a block Carol carved herself.

Donna Lee showed two pieces, both created with fabric she had printed at Spoonflower. One has gold fabric applied to a portion of the print that turned out darker than Donna Lee wanted. The other started as a photo of an acrylic pour that Caryl photographed for Donna Lee. Once printed on fabric, the image was enhanced with embroidery and both surface and bobbin couching.

Donna Lark modeled her sculpted wool mask inspired by an osprey and explained how different parts of the mask were created and the variation in how different wools felt, some far more dense than others. It is that density that allows sculpting.

Janice continues making necklaces, and had a wide selection on display after the meeting.

Evette displayed her first effort at free-motion quilting, done on what she considered a reject of a silk painting project. She also showed the issue of Silkworm magazine announcing her first place prize in Silk Painters International’s festival for “Solace,” a piece originally exhibited in the Fiber Habit window.

Lynn modelled her “pandemic” vest, one knit with a commercial pattern and with scraps of varied colors, fibers, weights and textures on a blue field.

Erica modelled her embroidered shirt.

Kathie, who said she was inspired by the colors on snow, showed an art quilt representing trees and a snowy field, all hand-stitched.

Pat displayed two pieces in her "lichen" series, using upholstery scraps that are embroidered and beaded. In response to a question, she said they are simply glued with E6000 or Elmer's to simple backings such as inexpensive canvases. She also showed off what she had knit while her husband drove on a recent trip, a sweater featuring a tree pattern at the border.

Liisa showed a banner completed as part of a meditation square challenge in another textile art group of hers, one where each member used "grunge cheddar"-colored fabric on each four-inch square of their pieces.

Mary showed two sweaters made with stranded knitting and described the Zoom course she is taking on Selbu knitting from an American who lives in Norway's Trondelag region.

Ginny modelled earrings made from her fused glass and showed plates and bowls created with the same technique.

Sue Gale, joined by Debra Olson, showed the results of a one-yard challenge class they had both taken, and how their choice of the same fabric led to very different results thanks to fussy-cutting. Their pieces were fused with Heat n' Bond. Sue also showed a World War II-era kimono and other pieces, some from the post-war American occupation era, that she had been given. She, with the help of Debra and Leslie, is also deconstructing some of the 20 kimonos sent to her by her daughter-in-law, who lives in Japan.

Jeri showed the art quilt that features the side of a house, one that many of us have seen, and reported it, along with one of Erica's pieces, is headed for a Surface Design Association exhibit at Aljoya Thornton Place, an ERA senior living facility in the Seattle area. Their pieces will be displayed May 15-Oct. 31.

Joyce modelled the jacket she is making of Japanese fabric made with paper glued over velvet. This fabric is applied to linen she dyed.

Barbara's art quilt uses fabric designed by Mary Tyler with a computer-generated program and printed by Spoonflower.

Celeste, who had long ago taken a workshop with Jane Sassaman, showed Jane's book, "The Quilted Garden," which cites Caryl. She also showed her daughter's new children's book, published by the Jamestown S'Klallam Tribe, which inspired her own art quilt of a blue camas.

Caryl said three of her pieces in a new show in McLean VA have sold (see our Facebook page for a link to a video tour of the show). She also showed a penguin art quilt, "Waddle," made with photographs of a penguin colony she and her husband visited in the Falkland islands. To create an image to send to Spoonflower, she combined and manipulated several photos.

Leslie showed the hand-painted lining of a 1920 Japanese haori jacket. She is using the linings of her deconstructed silk kimonos for botanical prints, and she emphasized that this silk prints better than any other silk she has used. To sew with these pieces (often into small bags), she is first backing them with lightweight fusible interfacing. Leslie also showed what she hopes will be a landscape piece, created in part with prints made from bark carried home for her from Africa by Debra. She also used Ludrador and paper for botanical prints.

Linda announced that she and Carol have discussed the possibility of indexing the online meeting minutes to make it easier for people to find information on projects and techniques that have been discussed. This will be a long-term project, not undertaken until website design decisions are made.

Respectfully submitted,

Linda Carlson

P.S. Many of you are not listed in our roster and so we all do not have access to your phone numbers, email addresses and (important for publicity) home towns. Roster additions and corrections can be sent to Carol Olsen.