

Peninsula Fiber Artists, Feb. 9, 2022 Zoom Meeting

A Good Time Was Had...

Despite---or perhaps because of---Zoom, a couple dozen of us enjoyed a productive and informative meeting this month. If you missed the meeting, come in March! We miss you! If you haven't been with us for a while, we are still enjoying each other's company and sharing ideas, achievements and (oh, yes) challenges.

Name and Status Change

Because many members did not believe individual membership in the Surface Design Association to be of value for them, our chapter is transitioning to a new name—Peninsula Fiber Artists—and a new status, that of affiliate membership with SDA. We will receive one copy of the magazine, which can be shared at in-person meetings, and each of us will have full access to the SDA website. SDA will continue to publicize our exhibits via information provided by Evette Allerdings, our SDA rep. If individuals wish to enter SDA shows, they must maintain SDA membership. (Those of us with paid-up SDA members will retain our individual membership until expiration.) No membership will be required to participate in our Fiber Habit window and our exhibits.

Finances: No New Dues!

For the time being, we expect to cover the costs (\$166) of our website domain name registration (which remains sda-np.com) and other chapter costs with fees paid for shows (\$20) and the Fiber Habit window (\$10). Kathie Cook reported that we appear to have adequate funds for upcoming expenses, especially given that funds in the old Angel Fund will be used to help defray URL costs.

Art being turned in for exhibits and Fiber Habit is to be accompanied by appropriate fees. Pieces not accompanied with payment will be stored until fees are paid.

Summer Exhibit in Tillamook at the Latimer Quilt & Textile Center

Title: "Fiber and Beyond." The exhibit will be hung Sunday, June 26. Caryl Fallert-Gentry has volunteered her van and her husband to transport our pieces and help with hanging. Other volunteers are sought. The exhibit closes with a noon-4 p.m. reception on Sunday, Aug. 28, followed by take-down. Kathie and her husband have volunteered to drive their RV to Tillamook for the closing reception and the take-down.

Latimer participants are reminded to jot down information that may help Linda Carlson tailor press releases re: this exhibit and email it to her with "Latimer" in the subject line. She is especially interested in Oregon and Portland-Vancouver "talking points" any of you have: e.g., graduation from an Oregon university, former resident of Oregon, exhibiting (recently or future) in Oregon or Vancouver, and in recognition received by pieces you're submitting for Latimer (e.g., national awards, Quilt.con).

Fiber Habit

Evette is curating "Spring Forward," tentatively scheduled for a Sunday, March 6 installation. Curators for May-June are needed.

Website

Carol Olsen has updated the website to reflect a schedule of coming events and exhibits.

Presentations

The 10-15-minute presentations that we expect to feature at each meeting will be in-person as Covid protocols permit. Erica Iseminger is scheduled to speak on wrapped rocks in March if we are able to meet at A Stitch in Time quilt shop in Sequim. Liisa Fagerlund will present on hand embroidery in April. Pamela Hastings was invited to present next summer on what she calls dolls, her 3D figures, most with armatures.

This month's presentation was by Caryl on two examples of her use of digitally-printed fabric. She described how she created two quilts, one inspired by photos taken in Antarctica, and the other created with Corel software. Both images were printed by Spoonflower on its petal cotton, which Caryl prefers for several reasons, including the fact that it is easier to needle than more expensive Spoonflower options, and because it's opaque enough that seam allowances do not show. The "Nice Ice" quilt was created with a photo that was enhanced with cropping, duplication of sections, and mirror images. It was heavily quilted, a process which causes shrinkage. Besides allowing for this in creation of the image that is sent for digital printing, she also designs with a wide margin around the image, to ensure she has fabric to hold tight to when quilting.

Caryl's second quilt, "Jacuzzi Jazz #2," started with a pencil drawing that was scanned into Corel and eventually filled with colors she custom-created. These colors were printed as rectangles that she then cut into portions of swirls. The center of the design used fabric she printed on her laser printer, the design having too many small components to be pieced.

In response to questions, she clarified that she does not use a stabilizer or hoop when quilting, and that she uses an industrial machine with a 21-inch arm instead of a long-arm machine. Rather than start in the center of a design (as some quilters recommend), she first stitches the largest components of a quilt to stabilize the sandwich. She does use Sharpie markers to add some detail. As she has many times before, Caryl emphasized the importance of increasing the color saturation when preparing images for Spoonflower.

And her "tell": the "Nice Ice" quilt is featured in the latest issue of Art Quilt Quarterly, along with a detailed story about her: http://www.bryerpatch.com/faq/AQQ_article2022/AQQ_Feature2-22.pdf

Show and Tell

Annie Karl described how she is using African fabric for female figures and showed a study of an amaryllis blossom.

Erica showed a stitch-resist scarf in progress. Once the stitching is completed she will pull the threads to create areas of resist prior to dyeing in vat indigo and fresh leaf indigo that she will be growing this summer. She also showed a cotton knit shirt constructed with fabric she had dyed, pieced by hand and embroidered with inspiration from Natalie Chanin (alabamachanin.com).

A followup discussion of folded fabric, prompted by comments about Erica's work, led to the recommendation of a 2008 film, "Between the Folds," and "Kubo and the Two Strings," [youtube.com/watch?v=vex0gPFnBvM](https://www.youtube.com/watch?v=vex0gPFnBvM) (look hard to see the origami folds in costumes).

Eva Kozun showed a salmon she carved from soapstone and the unusual beachcombing find that is serving as the base for the fish, sandstone with fluted hollows resulting from the dissolving of fossilized shells.

Liisa showed a fabric collage based on a photo of the Lake Crescent shoreline and shared that because of her Fort Worden series shown in LaConner, she has been invited to present to the Mukilteo Lighthouse Quilt Guild later this year.

Marla Varner, between preparations for Quilt.con, has done hand-piecing, including Arizona-themed “cards” for gift exchanges with long-time colleagues she’ll see at the event. She showed outtakes from the temperature quilt that was shown in a recent Sequim Gazette story, and reminded us that its units were one or two inches square in size. She said she usually pieces by machine and then quilts by hand.

Pamela showed eight-inch squares that feature family photos (some printed on fabric, some original prints) that may eventually become photo books for family members. She also showed a “doll” formed with the wire used to tie together rebar. She also reported her brother David Owen Hastings, now a Sequim resident, will teach at Quilt.con.

Cindy LeRouge showed three collages. One used a hand-painted needlework canvas as the base, with dimension created by double-sided tape. A second used 3D butterflies and water colors. The third incorporates paper handmade with flax, string, leaves and other natural materials. So far the leaves have not deteriorated, and Cindy questions whether the medium used in the collage is functioning as a preservative.

Debra Olson disassembled a thrift-store wallet made of Japanese paper and combined it with botanical prints from Leslie Dickinson and samples of silk kimono from Evette for a hanging. It is suspended from a bamboo hanger she obtained from Ten Thousand Villages.

Joyce Wilkerson is finishing a vest made with ribbed silk and linen double weave fabric that she dyed. She has added random pleats and stitched them down.

Bess Anne Corwith showed a painting done on silk with dye inspired by a photo of an Alaskan sunset.

Lynn Gilles, while housebound due to Covid, took up mandalas, and showed two examples, one with geometric shapes and the other with icons created from nature, including trees and mountains. She also shared contact information for her sewing machine repair person Ken of Sleepy Valley Quilt Co.: (cell) 360-461-0905, 1017 East Front St., Port Angeles WA 98362.

Donna Lee Dowdney recommends a Susie Monday course, “Art on the iPad,” susiemonday.com. She also shared that the press release written about our current Fiber Habit show served as the basis for an article about her in the Contemporary Quilt Art Association Newsletter’s February issue.

Carol has a new loom, just arrived, not yet assembled.

Steffany Neuschaefer cited the challenges of her newfound interest in 3D pieces, especially how to avoid having seams show, and ensuring that pieces fit together perfectly and are level. She also is starting to explore Photoshop Elements as a design tool.

Evette showed a vest she is making, with shapes to represent the ova that mothers pass to their daughters. She also reported on a recent SDA Zoom conference presentation on sustainable fabric, created with fungi from mushrooms. Followup comment: “It’s 5:00 Somewhere” session with Uyen Tran and Ross McBee. This session was recorded and their info is at:

Tomtex: <https://www.tomtex.co>

Ross: <https://www.instagram.com/rmcbz>

Uyen: <https://www.instagram.com/tomtexas>.”

Cindy added that the National Arts Club, nationalartsclub.org, did not save its presentation on spider webs as a sustainable textile. She did follow up with, “I found these two on spider garments:

- https://www.youtube.com/watch?v=LFF68_bME9E (some history – fascinating story)
- <https://www.youtube.com/watch?v=IRQ60KG61C8> (best for the images)

NAC does share a few presentations. Here is their channel:

[https://www.youtube.com/c/TheNationalArtsClub/featured.](https://www.youtube.com/c/TheNationalArtsClub/featured)”