

Peninsula Fiber Artists
An affiliate of the Surface Design Association
March 9, 2022

The March 2022 meeting held via Zoom was attended by Evette Allerdings, Jeri Auty, Linda Carlson, Kathie Cook, Leslie Dickinson, Donna Lee Dowdney, Liisa Fagerlund, Caryl Fallert-Gentry, Sue Gale, Lynn Gilles, Pamela Hastings, Pat Herkal, Erica Iseminger, Annie Karl, Eva Kozun, Donna Lark-Weiner, Cynthia LeRouge, Jeannie McMacken, Steffany Neuschaefer, Carol Olsen, Debra Olson, Marla Varner, and Erika Wurm.

The April meeting will be at Northwind Art (Port Townsend School of the Arts), Building 306, Fort Worden, at 10 a.m. on April 13. Cathie Wier will present. The May meeting will be at A Stitch in Time in Sequim and June will be at the Kala Point home of Caryl, both to enjoy her space and to deliver submissions for the Latimer Center exhibit.

Fiber Habit

The new window is up, and Cathie will photograph it so that a press release can be sent and the website can be updated.

“Inspired by Nature” is the May-June window theme. Steffany and Debra will curate.

July-August: curators are needed. Apply now to Evette.

“Mink Challenge,” curated by Barbara Ramsey and six others, is the September-October theme.

“Gifts of Joy” is the theme for November-December, curated by Evette Allerdings and Steffany.

January-February 2023, Kathie and Jeri will curate.

March-April 2023, the group’s felters will curate.

Exhibitions

Caryl awaits your submissions for the Latimer Center show in Tillamook this summer. May 15 is the submission deadline. Jeri will join Caryl on the jury committee. The Center’s gift store takes a 50% commission; Linda has contacted it for information regarding what it prefers, but no information has yet been received. Caryl will check on the commission for gallery pieces.

Should we return to the Meadery? The venue’s preferred dates create an overlap with both the Latimer exhibit and the Fiber Habit window. Caryl’s initial survey of members showed 15 are prepared to exhibit at the Meadery. To fill the space, we need either more exhibitors or multiple pieces by some artists. A second survey is forthcoming.

Port Townsend’s Marine Science Center has opened a new visitor center, gift store and gallery at the Flagship Landing Building, 1001 Water St. (<https://ptmsc.org/left-menu/visit-us>). On a recent visit, Caryl learned that the gallery (open Friday, Saturday and Sunday, noon-3 p.m.) will host changing exhibits, and she suggested that we think ahead to a possible show of pieces inspired by the sea.

Publicity

Linda reported on press releases sent to the arts, feature, wellness or travel editors at the country’s largest newspapers regarding the Latimer show. The regional auto club magazine editors and editors at AARP and the Wall Street Journal’s “Encore” section as well as editors of those arts publications with calendars were also contacted “Local natives exhibit”

is the general theme for feature releases that will be sent to western Oregon papers and, due to our having at least three with Chicago roots, to the Chicago-area travel and feature editors. So far Linda has information on Liisa (Oregon) and Donna Lee and Erica (both Chicago) and needs more information on the Chicago origins of Caryl. Their respective alumni publications will also be contacted. Information on Jeri and Liisa, both with UW degrees, will be sent to that university's alumni media. Anyone else with Oregon (or Vancouver WA) or Chicago-area roots/college attendance? Anyone besides Linda from WSU? Contact Linda.

Featured Presentation: "Relaxing with Hand Embroidery"

A 1970s experience with Yemenite embroidery and a class about a decade ago with Judith Baker Montano provided Liisa with a foundation in embroidery, and then the pandemic "really got her started," she told us. Although she has tried improvisational embroidery, Liisa says that for embroidery to be relaxing for her, she needs three things:

- A hand-held project, rather than one in a hoop
- A stable surface that prevents work from puckering (felt, linen, shibori cloth)
- "A road map," which is often a photo or drawing to suggest a direction

Some pieces start with a fabric collage, with dyed cheesecloth and black net machine-stitched down before she starts embroidery. She uses slender threads and small stitches for the background and, as she moves forward with an image, more thread, wrapped cords and couching, sometimes of yarn. She also uses "thread trash" (one name for the tangled threads that come off after dyed woven fabric has been machine-washed) and may add or adjust color with water color crayons (she uses NeocolorII by Caran d'Ache) or Inktense pencils

In response to member questions, Liisa said that the layers of fabric are only difficult to needle through when batik fabric is used. She also pointed out that one need not push the needle through more than the top layer or two. She likes long, slender needles with a large eye, no specific size. She sometimes uses a simple glue stick to keep fabric pieces in place prior to her first stitches but does not use fusibles such as Wonder Under.

Show-and-Tell

Lynn showed a 38 x 39-inch hanging she created of a thunderbird in Native American style. Pieces were fused and then blanket-stitched by machine.

Debra reported great frustration with her then-current fabric bowl project.

Donna modelled a rabbit-eared hat that was shown at the recent Northwest Flower & Garden show and reported that the piece she and Pat had nuno-felted sold at the show, and that she had been commissioned by the buyer to create another piece. She also showed the sculpted wool osprey and seahawk masks she hopes to submit for Latimer.

Marla is home from Quilt.com in Arizona, where she says she enjoyed the positive, energetic company of colleagues.

Pat showed a screech owl she made while on a six-week trip in California and jewelry made with fused glass pieces from Ginny Diamond, a recent visitor at our meetings.

Sue used a wool blanket from Debra for a three-dimensional piece that, with the addition of fabric and "sparkly stuff" from Leslie, reminds her of tide pools.

Leslie took a slow-stitching class online from Gwen Hadley and has been making use of beads from Ginny. She and Sue also recently printed using madder roots on Lutradur and on the silk lining of antique kimono. In response to a question, she explained her garden is planted to provide almost all the leaves, blossoms and roots for her projects. She is using

both her new heat press and her restaurant-size steamer, which accommodates several dowels with yardage wrapped around leaves.

Erika showed the new coloring/games book based on her endangered species collages. It's available at the gift shop in the Marine Science Center. Her collages are usually made with embroidery hoops from Goodwill, fabric and cardboard.

Caryl showed a 24 x 36-inch piece with images of eagles that she is finishing for a three-stop tour: Virginia, Nevada, and Massachusetts. Given the challenge of shipping foam-core board posters for exhibits, she tried putting her "poster" for these shows on fabric, and recommended we do it for our upcoming Latimer show.

Linda used acrylics to paint linen and then appliqued gold and sheer ribbons, adding metallic thread, copper wire and perle cotton for an abstract.

Carol has her new loom set up, she's done a few pieces on it, and she has dyed some more yarn.

Donna Lee reported on "Art on an iPad," an online class she took from Susie Monday, <http://susiemonday.com/>.

Eva showed a small owl sculpted from mudstone and "A Year Gone By," a woman's portrait etched on a metal plate.

Kathie discussed two pieces destined for Latimer. One is a landscape based on the view from her yard of the mountains. Besides quilting, she painted on organza and applied that.

Steffany reported she is making "pocket purses," bags just large enough for phones and other basics. She is also studying Photoshop Elements, both for designing embroidery patterns and for designing fabric, which she may send to Spoonflower for printing. Members also discussed how she can use Bubble Jet Set to make inkjet-printer designs reasonably permanent, and the inkjet-ready sheets available in fabric stores.

Cynthia said she's creating with encaustic and then embroidering over it with sashiko. She also reported on "Heartful" retreats, one of which she just attended in Anacortes. (www.heartfulretreats.com/.) She's also using paper made with flax and other fibers that has a fabric feel to it, and she plans to dye flax soon.

Jeri showed an 80 x 30-inch piece being done as a commission. She created the circles that comprise the image of a setting sun as a separate piece and then added it to the larger piece. Other elements have also been quilted prior to being appliqued.

Evette showed Bess Anne Corwith's "Journey to the Cross," a Lent- and Easter-themed religious piece that was painted and appliqued. At the recent Sewing and Stitchery Expo, Evette dyed a shirt she modelled and a piece of silk done at the same time. She also showed an abstract that she used to practice free-motion stitching with her new long-arm machine.

Respectfully submitted,
Linda Carlson