

Piedmont Fiber Guild Newsletter

March, 2016

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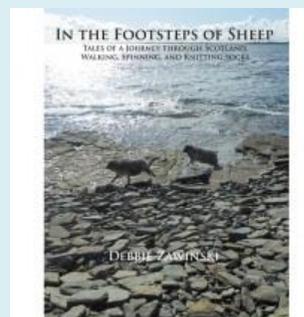
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DFG Library News

From our Librarian, Christine Dunlap

We are happy to say that all the recent donations from both Lydia Brincefield and the Martha Matthews estate are all organized and added to the PFG Library. The PFG Library Log is up to date and posted on the Yahoo! Groups in the Files section. Please refer to this list if you're looking for a specific title between the monthly PFG meetings. Also, please let me know if you have any questions or need some assistance with checking out PFG Library books.



Book Recommendation

In the Footsteps of Sheep

By Debbie Zawinski

Published by Schoolhouse Press

I recently received this book as a Christmas gift and thoroughly enjoyed reading this travelogue about the author's hikes through the Shetland Islands in search of the local sheep, their stories and their fleeces. Ms. Zawinski travelled largely on foot to and over many of the Shetland Isles, visiting shepherds, farmers and local attractions and collecting fleece shed by the sheep and left behind on bushes, fences and rocks. She brought along the simplest of tools and spun these bits of wool to knit a pair of socks. She also designed a pair of socks using each of the types of wool and gifted them to people who helped her along the way. This book is illustrated with gorgeous photography (done by the author) of the sheep and landscapes of the Shetland Islands. A gorgeous book and a wonderful read.



Your fiber guild needs YOU

March is a great time of year! The cold blasts of winter start to ebb, crazy neighbors are already mowing their lawns (thankfully, my weeds are still hibernating) and all the daffodils are peeking out. It's the season of renewal. It's also time to nominate new Piedmont Fiber Guild Board members.

When I started in the Guild, I decided to jump into the position of Secretary. I enjoyed it a lot; it made me pay attention at meetings and learn Guild members' names quickly. Along with that, I "morphed" into the newly created Marketing position. This was fun; I LOVE being out in the community doing things, making connections and best yet - telling people about what I enjoy doing - fiber arts! Last year, I kept the Marketing position but took off from secretary to get the youngest son ready for college.

This current year, I put my name in for President of the Guild. Although I've held leadership positions with other groups, I am not a natural leader; I am more of the "please don't call on me - sit in the back pew" kind of girl. However, I knew I would have a fantastic group of Board members who would help me any way they could. Plus, I truly like hanging out with a bunch of fiber addicts. So, I took on the challenge of being President and I've found it very rewarding - rewarding enough that I've put my name back into the hat for the 2016/2017 President position.

So, here we are - nomination time. Some current Board members have decided to step down to give other Guild members the chance to serve on the Board. I am grateful to those stepping down for holding their positions and helping take the Guild to a new plateau - you ROCK! I also know you will be there to help guide whoever gets elected to your current position.

For you Guild members who have never held a Board position OR have held a position before and feel a call to step back onto the Board, I encourage you to put your name in the running. I have uploaded into the Files section of the chat group a Word document detailing the Board members' job descriptions.

Think you're interested in a Board position? All you need to do is contact Peggy Hood (svwindsaloft@hotmail.com) or Sara Munday (sarat11970@gmail.com) to let them know what Board position you're interested in. You never know - you may be the one to take the Guild to the next plateau!

Piedmont Fiber Guild Meeting Minutes

February 21, 2016

[Thanks go to Christine Dunlap for performing the duties of Secretary at the 2/21 meeting, filling in for the Guild's Secretary, Tammy Diener.]

2pm: Meeting called to order. Visitors to this meeting introduced.

2:05pm: Thanks to Sallie Olson for opportunity items and to Carol Aldridge , Peggy Hood and Sallie Olson for refreshments provided for this meeting.

2:07pm: Yahoo! Group experiencing technical difficulties related to a change in their service provider and a glitch with the Guild's automatic payment. This is being addressed and the Yahoo! Group should be back online by mid-week. Please disregard any unusual messages you receive until this issue is settled.

2:10pm: Introduction of Edwina Bringle by Programs Coordinator, Michiele Elliott

1. Edwina Bringle is a lifetime fiber artist who presently resides close to Penland School of Craft in Penland, NC and often teaches weaving classes for that facility. She states that she volunteers a great deal at Penland and works conducting tours, helping with fundraising and generally contributing to the success of the School.
2. Edwina lived in the Charlotte area for over 25 years and taught at UNC Charlotte for over 24 years. She enjoyed encouraging students to explore all aspects of the arts and often encouraged them to take classes in other art forms as she feels everything we learn influences the work we do.
3. She feels that we should take advantage of any learning opportunity even if we're not sure we'll use the information in our current work. She feels that a time will come when we can use this knowledge to influence some aspect of the art work we are doing.
4. Edwina's first exposure to weaving was at Penland during a chance visit here with her sister a well-known pottery artist. Her weaving teacher was Helen Henderson who encouraged her over the space of 2 weeks to explore many weave structures, color work and taught her many of the basic weaving techniques.
5. Edwina worked at Signature Shop in Atlanta, a very prominent decorating firm. Here she was most interested in the textiles and found herself wondering how they were made and what she could learn from them.
6. Edwina's approach to weaving knowledge and teaching:
 - a. When beginning a project, ask yourself:
 - i. What you want to do; what would you like the finished project to be
 - ii. Why you want to do it; what would you like to explore or learn as a result of the project.

- iii. How you will produce the project; what skills will you employ and what new knowledge will you need in order to complete the project.
 - b. When teaching her students:
 - i. Edwina advises those who want to emulate a project they've seen to explore and research this technique, its history, the artist and the culture it comes from. She then feels that the student can produce a project using some of these techniques and also bring much of themselves into the end piece.
 - ii. Edwina encourages her students to study under other instructors in order to see different approaches and learn new ideas and techniques. So much of art does not follow hard and fast rules and there is often no right or wrong answer or solution to a question or problem.
 - iii. She states that she does not travel around teaching a certain technique class repeatedly. She wants to encourage self-expression in her students. She encourages her students to explore varying materials and to ask themselves how materials will be affected by the crafting process and how its properties will affect the finished project.
 - iv. She advises students to look at pieces in their chosen craft in different media and to try these techniques as they can further student knowledge and add to their artistic abilities.
 - v. She does advise doing assigned or suggested exercises as a new artist to a technique as these often help you to build a knowledge base from which you can draw in your later work.
 - vi. As a teacher, Edwina feels she needs to stay apprised of new and developing techniques to be of help to her students and also finds that this takes her own work in new directions.
 - c. When taking classes from other instructors, Edwina sees the knowledge she gains as a tool to further her current or future projects. She feels each technique or skill is not learned in isolation but forms your entire body of knowledge that can affect projects now or in the future.
7. Last Fall, Edwina did a Retrospective Show at a gallery in Spruce Pines where she lives. She wanted to show the variety of work that she had done and show how she could take existing patterns and techniques and make them her own.
- a. She felt she was known in the area for her scarves and stoles and wanted to show some of her blankets, wall art, and garments that she had done to inform viewers of the full range of her work.
 - b. Edwina works mostly with 4-shaft looms and focuses on simple weave structures and experiments with color combinations and different materials.

- c. Her early work was in wool which she enjoys the properties of. With the warming of the climate in general, she began working more with cotton and chenille yarns.
 - d. Her favorite project is a series of blankets where she thoroughly explored the play of colors in wool yarns.
 - e. She also did a series of rag rugs and was fascinated with how different materials in the weft could completely change the look of a piece even on the same warp.
 - f. She advises matching the materials to the technique and the end use of the project and to be aware of and use the attributes of the materials to create successful projects.
 - g. Edwina encourages working in series as this allows you to explore color, structure, scale and materials. She feels that you can more fully explore an art form and see progress and learning as you work thru the series.
 - h. She also encourages planning all aspects of the finished project before beginning as even the materials used to hang an item will affect the total impression of the finished piece.
8. Edwina says she still learns every day. After her Retrospective show, she explored several other art techniques:
- a. She took a class in forming hot glass beads, not necessarily just to put them on her weavings but to be able to incorporate them if a piece called for it.
 - b. She took a metal working class and learned to weld different metals.
 - c. She learned to paint with enamel
 - d. She took classes in IKAT (resist) dyeing of warp as well as creating painted warp. She also took a natural dyeing class where she learned to paint warps with natural dyes and all the processes necessary to set these dyes.
 - e. She states she took a natural dyeing class years ago as well at Penland and is only now using some of those materials in her work b/c she was waiting until the project called for these unique yarns.
 - f. She is recently exploring free-motion embroidery as wall art.
9. Edwina states that a piece need never be considered completed even if you think it is done. You may look at the piece some time later and decide to change something about it based on new knowledge or another idea.
10. When asked if she keeps good records of her work, Edwina states that she sees the value of this process and encourages her students to keep good records of their work but she has never been good about this because her approach involves more exploration of each new project instead of feeling a need to repeat any aspect of a piece.

11. While she has been a weaver for many years, Edwina has never considered herself “a weaver”. She considers herself a teacher and student of fiber arts.

3pm: Break for refreshments

3:15: Opportunities: Congratulations to Nora Bachan, Gail Boyles, Linda Erickson and Cheryl Brown as winners in this month’s opportunities drawing. All money collected from the sale of tickets for these monthly drawings goes to funding education within the Guild.

3:20pm: Discussion of Board Elections for the 2016-2017 Guild Year:

1. The PFG Bylaws state that each year, a chairperson must be appointed and this person chooses 2 helpers to contact current Board members to ascertain continuing participation in the PFG Board and then to call other PFG members to secure new Board member candidates for later election.
2. There is a need for a chairperson to take on this task. Please contact Gail Boyles if you’d be interested in taking on this appointment. Also, of the two helpers, one must NOT be a current PFG Board member

3:25: Overview of results of efforts at Carolina Alpaca Celebration February 13-14:

1. Following items were offered for sale to benefit PFG:
 - a. Weaving sticks kits: \$3 each
 - b. Wood and fleece alpaca: \$5
 - c. Make Your Own Felted Soap: \$5
2. Sales of the above items netted \$102 for PFG and there are plenty of materials left to offer these activities at upcoming events.
3. Gail wishes to thank Shirley Young for her assistance with the above projects during the CAC.
4. Christina Oliveri gave a talk on “How to Market Your Fleece”
5. Dream Weavers did a demonstration of the Roving to Scarf competition as performed and won at SAFF in October.

3:35pm: Board Updates:

1. Immediate Past President: Sara Munday: Not Present
2. Treasurer: Pat Williams: Bank Account Balances:
 - a. Checking: \$3957.69
 - b. Savings: \$2697.44
 - c. Pat reports much bank activity in the last month with varying workshops and many new members.

4. Programs: Michiele Elliott
 - a. March: Debbie Davis of Fiber Studios to Dye For
 - b. Looking forward, plan for May meeting is for our Annual Boot Sale of fiber items from members' stash, elections and festive fellowship
 - c. Michiele will not return as Programs Coordinator next year. She has enjoyed 3 years in this position and states that members have been very helpful with suggestions for speakers at each monthly meeting.
5. Secretary: Tammy Diener: Not Present: Duties covered by Chris Dunlap
6. Newsletter: Beth Dunlap:
 - a. Submission deadline for March Newsletter is March 12th.
 - b. Please send email even if you don't have any material for this month's newsletter
 - c. We would love to see more articles reflecting projects created by members.
7. Charities: Julia Roskamp:
 - a. Toiletries to homeless; give to Shirley Young for St. Michaels Church homeless program or donate in your own community
 - b. Knitted Knockers: Julia has patterns for various knitting techniques and for crochet. These are used by women after mastectomy as they are waiting for further surgery or prosthesis.
 - c. Bring cloth not useable as clothes to be used in the area as Lint for new textiles. Again you can donate at the May meeting for the Lint Picker or donate in your own community.
8. Webmaster: Maurice Blackburn: Yahoo! Groups issues as noted above in the process of being addressed.
9. Membership: Dick Kistler: New members may join now for the remainder of the year at the reduced rate of \$12.50. New member information lists passed around.
10. Library: Chris Dunlap: Library location and policies reviewed for new members.
11. Hospitality: Christina Oliveri: Refreshments for March Meeting: Genie Greenlaw and Sue Helmkin. Nora Bachan to provide opportunity items for March meeting but she will not be at the March meeting and will be looking for a volunteer to take her place.
12. Workshops: Shirley Young:
 - a. Naalbinding Class 2/27 at Arts on Main being given by Julia Roskamp.

- b. Local Cloth: Shirley visited a meeting of Local Cloth at Echoview Fiber Mill in Weaverville, NC a few weeks ago and shared that they are moving to a new larger facility where they will be able to do a wide variety of classes. She was excited that all area Guilds members are invited to attend these classes. Local Cloth is a grass-roots effort by artists in the Asheville area to use local fibers and processors in their arts.
- c. Possibility of sewing and inkle loom classes. Email Shirley personally if interested in these classes.

13. Publicity: Sallie Olson:

- a. April 23: Lincolnton Art, Wine & Food Fest
- b. April 23: Sheep Shearing and Sheep to Shawl demonstration including natural dyeing – Latta Plantation
- c. May 14th: My Holly Farmers’ Market: PFG has been invited to attend the first Farmers Market of the 2016 Season.
- d. Equipment Manager: Vivian Brenner: No New Business

Milissa and Alan Dewey of Bobbin Boy: This couple creates replacement parts for wheels and spindles and new fiber tools. They also do much charitable work and education related to fiber arts. Also, Milissa is very interested in learning about the presence of any Leicht spinning wheels of Leicht Wheel Turners from Old Salem, NC. There were three generations of artisans in this family and there seem to be many of their wheels in the Charlotte area. Since the Deweys are very interested in historical fiber tools, they would be interested in these historically important wheels.

Edwina Bringle offers the information that Penland School of Craft offers twice weekly tours led by volunteers from the School on Tuesdays at 10:30am and Thursdays at 1:30pm when classes are in session.

4:00pm: Show and Tell

5:00pm: Meeting Closed and cleanup completed.

The PFG Board

For the convenience of Guild members, we include in each issue of this newsletter a list of the members of our Board, including contact information. The editors would like to thank each Board member for volunteering their time and efforts to the Guild.

President: Gail Boyles

[E-mail: gboyles44@gmail.com]

Past president: Sara Munday

[E-mail: sarat11970@gmail.com]

Monthly Programs: Michiele Elliott

[E-mail: michielere Elliott@yahoo.com]

Membership: Dick Kistler

[E-mail: dickkist@hotmail.com]

Library: Christine Dunlap

[E-mail: dunlap_b@bellsouth.net]

Publicity/Marketing: Sallie Olson

[E-mail: sallieolson@carolina.rr.com]

Newsletter: Beth and Will Dunlap

[E-mail: dunlap_b@bellsouth.net]

Webmaster: Maurice Blackburn

[E-mail: mblackburn1@carolina.rr.com]

Secretary: Tammy Diener

[E-mail: tdiener27265@yahoo.com]

Hospitality: Christina Oliveri

[E-mail: miukat@msn.com]

Workshops: Shirley Young

[E-mail: syoung4@carolina.rr.com]

Treasurer: Pat Williams

[E-mail: pedmonds001@carolina.rr.com]

Equipment Manager: Vivian Brenner

[E-mail: SockLady@aol.com]

Charity: Julia Roskamp

[E-mail: juliamarie55@gmail.com]

[We apologize for the omission of the Charity position from the previous newsletters. Board members, please contact the newsletter team if you require any changes to your entry on this list.]

A Note on the Upcoming Meeting

We would like to thank Genie Greenlaw and Sue Helmken for volunteering to bring refreshments for this month's meeting. If you are interested in bringing food, drinks, or Opportunity items to subsequent meetings, please contact our Hospitality chair, Christina Oliveri.

This month's program comes from Debbie Davis, the owner of The Fiber Studio at Yarns to Dye For, and the dyer behind beautiful yarns including the popular gradient yarn Fifty Shades of Gradient. Debbie will share with us her fabulous yarns and tips for crocheting, knitting, and weaving with gradient yarns.

This Year's Guild Meetings:

- **March 20, 2016**
- **April 17, 2016**
- **May 15, 2016**

All regular meetings 2-4 pm at Arts on Main, 212 West Main Avenue, Gastonia, 28052. Visitors are welcome.

Terms for Guild Equipment Rental

From our Equipment Manager, Vivian Brenner

The Guild has equipment to rent to members in good standing (dues paid for at least one year).

<u>Equipment</u>	<u>Rental Fee</u>	<u>Security Deposit</u>
Drum Carder	\$30	\$50
Cotton Cards	\$5	\$20
Elbee Picker	\$30	\$100
Warping Board	TBA	TBA

If you would like to rent any of this equipment on a month-to-month basis, please contact the Equipment Manager, Vivian Brenner, at 704-841-1624. There is a brief contract you will sign at the time of the rental.

If you have any fiber equipment you would like to donate, please contact Vivian or Gail, our most esteemed President.

A Note on the Guild's Ongoing Charity Projects

From our Charity chair, Julia Roskamp

If you have plans to make the Knitted Knockers, or have a pair on your needles, be sure to let me know. I have 3 pairs at the moment. I plan on sending these to the national organization in June unless someone has a place for them closer to home.

ALSO - remember to clean out your bathroom cupboards and bring personal hygiene items to the meeting to give to Shirley Young. These go to a program at St. Michael's for those in need.

AND if you are cleaning your closets and have clothing that is too "shabby" or torn, etc. that you want to give away, but you don't think Goodwill will resell it, bring it to the Guild. We will get these items to pickers for recycling.



A Reminder of Upcoming Events

From our Publicity/Marketing chair, Sallie Olson

Saturday 3/12 and Sunday 3/13 - Latta Plantation Celtic Festival - Maurice Blackburn and Shirley Young will be there demonstrating and maybe some other Guild members.

Wednesday 3/16 - Weavers' Study Group meeting from 1-3 pm, the Blackburns' house

Sunday 3/20 - 2-4 pm - Piedmont Fiber Guild meeting at Arts on Main

Friday 3/25 and Saturday 3/26 - Carolina Fiber Fest in Raleigh NC at the Fairgrounds (no official Guild involvement)

Sunday 4/17 - 2-4 pm - Piedmont Fiber Guild meeting at Arts on Main

Saturday 4/23 - Lincolnton Food and Wine Festival - Guild demonstrating

Saturday 4/23 - Latta Plantation Sheep Shearing and Sheep to Shawl demonstration including natural dyeing

Saturday 4/30 – 10am-3pm - Belmont's Living History Day at Belmont Historic Society - Guild demonstrating

Saturday 5/7 and Sunday 5/8 - Maryland Sheep and Wool Festival (no official Guild involvement)

Saturday 5/14 - 8am-12pm - Mount Holly Farmers' Market - Guild demonstrating at the first farmers' market of the year

Sunday 5/15 - 2-4 pm - Piedmont Fiber Guild meeting at Arts on Main

Saturday 5/28 - Lowell Freedom Festival - Guild demonstrating

Saturday 6/4 - Fiber Day at Asheville Farmers' Market - local fiber producers will be selling fleeces. (No official Guild involvement.)

Also, I will not be at the March PFG meeting because I'll be in the mountains for Carolina Fiber Frolic, which is coordinated by our own Jan Smiley. I'm sure Gail, our fearless leader, can answer any questions people might have about upcoming events.

Kathrin Weber Dyeing Workshop

From Carol Wertz

The Piedmont Fiber Guild hosted an amazing workshop with Kathrin Weber of Blazing Shuttles on February 20 and 21, 2015 called “Not Your Grandma’s Dye Pot”. We were especially thankful for Gaston Day School to allow us to use the Middle School Art room at no cost.

For those of you who are unfamiliar with Kathrin Weber, she is a weaver and dyer located in Clyde, NC. She dyes fabulous warps and skeins for sale and travels around the country teaching dyeing and weaving. She brings a tremendous amount of knowledge and enthusiasm to a workshop.

All of the dyeing we did was on cotton, rayon, tencel, linen, silk and bamboo. In other words: not wool. We used fiber reactive dyes supplied by Kathrin. You will be amazed at the amazing colors you can create with just 7 base colors.



Kathrin started the workshop by explaining what she does and showed examples of her warps and skeins. She then demonstrated the magic of turning a plain white skein into a multicolored beauty.



[Continued from previous page]

Dyeing is a messy process, so we had every table wrapped in plastic and then piles of newspaper on top of them to soak up the dyes. Everyone was nervous to take that first step and actually pour dye onto the stark white surface of our yarn. But once we realized we could release our inner child and try finger painting again, it was lots of fun. Who knew that yellow and black make olive green?!



We learned how dye travels and migrates up the yarn and how to make it work for us. She showed us the magic of ice dyeing a large piece of fabric. This was an overnight process which created a fabulous result.

We had a participant come join us from Connecticut, via her Florida February vacation. So we can officially claim an even wider membership base.

Many of the pictures of work in progress are posted on the Piedmont Fiber Guild Facebook page.



[See the next page for more about past workshops.]

More on Workshops: Julia Roskamp's Naalbinding Workshop

There were a total of 12 students who took the Naalbinding workshop. This was a beginning class, but I saw some enthusiastic students who were dedicated to learning. I'd like to see some pictures of your work in progress. I saw some posted to Facebook, but it would be good if we could get the pictures into the newsletter. Thanks! ~ Julia

[We welcome you to submit photos of your work from the class (with captions) for the April newsletter. All of the pictures will be included in one photo-article for the workshop. Deadline for submissions for the April issue: April 9th.]



Works in Progress

From Stephanie Ray



On the left is a tapestry I'm weaving on; on the right, my naalbinding from Julia Roskamp's naalbinding workshop. I came to an impasse with the naalbinding and, after several failed attempts to restart, have done so. Whew! It gets obsessive.

~ Stephanie

Tribute to Martha Matthews

Part One

By Christine Dunlap

As some of you are aware, Piedmont Fiber Guild was conceived from a group called Charlotte Handweaver's Guild. This group was the brainchild of Martha Matthews, life-long fiber artist and at the time young mother looking for a social outlet, companionship in weaving and further learning opportunities. She had been weaving on her own but craved fellowship with other weavers in the solidatry craft of weaving. Also, Martha knew she needed to learn more about weaving and thought a group was more likely to attract those great weaving teachers whose knowledge she craved.

It is because of Martha's original efforts that we have Piedmont Fiber Guild today and I, for one, can't imagine my fiber-lover's life without this group. As I'm sure many of you know, Martha passed away in June, 2015 after illness took her mobility. PFG has made many efforts to help Martha's daughters in the monumental task of settling and dispersing her fiber estate including an extensive collection of Martha's work which will go as a whole to the Piedmont Craftsmen Museum in Winston-Salem, NC. Here's a link to that location for more information: <http://piedmontcraftsmen.org/>.

We are very grateful to Martha's daughters Miller and Nancy for contacting PFG in search of help with the task of going through their mother's studio, and we thank them for all they have shared of themselves with members of PFG.

What follows is the first of two articles about Martha Matthews, her life and her work:

Martha Butler Matthews was born in Richmond, VA on June 6th 1940. She studied art at Mary Baldwin College and spent time at the Art Students League in New York City. For her, painting turned to pottery which later turned to weaving.

In weaving, Martha found her voice, using her family in many of her works and turning to nature, particularly florals and beach scenes for inspiration. Ideas for her tapestries often came from 2-dimensional photos or artworks. Martha was meticulous in her documentation of the process and methods used for each of her pieces making her collection as a whole that much more valuable.

Martha used her earlier art training in the process of creating her famous woven tapestries. Many of her cartoons for her tapestry weavings were art works in and of themselves being watercolor or acrylic paintings used to guide her in creating her tapestries. Martha often acquired fibers and spun and dyed these fibers and yarns herself for her tapestries using natural dyes and plant dyes. She enjoyed the entire process from conception to completion and taught herself all the techniques she needed to complete her works thru independent study and occasional classes.

Martha's daughters remember being brought up in a home of makers. Their father was a woodworker so if the family needed or wanted something, they usually researched the process, sourced the materials and made things for themselves. While this might not seem a daunting task in this present age of easy internet access and a world

of information available at the touch of a button, Martha and her family were doing this in the 1970's long before these now- common household conveniences became available. The sisters remember their mother taking them into the yard to watch the pigments from plants and natural dyes color the freshly spun yarns in the dye pot in the backyard. They remember their mother wanting a fountain in the backyard and learning mosaic techniques so she could make this for herself. Many furniture pieces in their family home were made by their father's own hands and most of their textiles were created by their mom.

As well as finding inspiration for her work from nature, Martha also used many organic materials in her weavings. To conclude this portion of our tribute to Martha Matthews, let's look at a couple of her pieces done while the girls were young:



“OUR GANG”

This work shows Miller and Nancy when they were small. This particular weaving originated as a picture taken of the girls and their dog. As part of her process, Martha wove some of the girls' hair, obtained during a haircut around that time, as well as some natural grasses into this piece. As with all her pieces, the documentation for this work includes a beautifully done watercolor cartoon for her to follow while weaving.



“SISTERS IN HATS”

The next piece was done obviously when the girls were a bit older. These were favorite hats for the girls and as you can see, by this point, Martha had begun to mix several yarns together to create wonderful depth and color variation in her work. This piece was worked from a beautifully drawn cartoon colored with markers, again a work of art in itself.

One of the most striking things to me about all of Martha's work is her attention to detail and her very complete documentation of all her works. She clearly had a very defined system and followed it each time, not for repeatability as she never repeated the same piece more than once, but as her own method to come to a final piece.



[Please look in the April, 2016 edition of the PFG Newsletter for the conclusion of this Tribute to Martha Matthews.]