

Fiber on the Strait

Peninsula Fiber Artists • Field Hall Gallery

201 W Front St, Port Angeles, WA • August 15 – October 25, 2025

Gallery hours: 10AM-2PM Monday through Saturday
plus one hour prior to most events.

Private group tours are available by appointment

Peninsula Fiber Artists

Who are we?

Peninsula Fiber Artists (aka PFA) was founded in 2013 as a chapter of the Surface Design Association and many of us are still members of the national organization. The original purpose was, and still is, to bring together artists living on and around the Olympic Peninsula, who work with fiber as an artistic medium. Our artwork ranges from fabric dyeing, weaving, and quilting to bookmaking, fiber sculpture, wearable art, and beyond. Our styles range from traditional to exploratory, modern, and contemporary. We produce both functional/wearable and non-functional pieces.

We meet once a month to share our current projects, network, and learn from each other. In the ten years since our founding, we have grown. We now have over eighty members on our roster, and we regularly have 25 to 30 people at our monthly meetings, which are free and open to the public.

Some of us are life-long professional artists and others have come to art as a second career or a hobby to enjoy in retirement. Some of us have worked with fabric and fiber for most of our lives and others have joined PFA specifically to learn new skills and have fun working with

new materials. We are positively focused and supportive of each other at every skill level.

Within a year of our founding, we had our first group show in downtown Port Townsend, and we have had at least one or two exhibitions every year since then. Since 2017 we have maintained the **Fiber Habit Window** in Uptown Port Townsend, a rotating exhibit that changes six times a year. See more information at sda-np.com



Anne Davies

Sequim • artquilter@earthlink.net • 520-991-5203



Anne has come full circle in her fiber art adventure. She began as a toddler searching her mother's scrap fabric and piecing together doll clothes. After years spent as a traditional quilter, time as an art quilter, and finally sewing intuitively ...she is back in the remnants recreating old cast-off furniture. Discovering an orphaned antique and redesigning the shape and color is her concept of joy.



Anne Davies

Sequim

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Quilter's Chair

34"x18"x20" • \$275

Quilted back and seat with batik fabric, painted frame, embellishment

Eastlake design chairs were popular parlor seats in the early 1900's. This chair was era 1930. There were five layers of fabric and hundreds of tacks, horsehair, straw and springs removed before the new design could take form. This particular chair was intended for a quilter. The front wheels allowed movement while hand sewing around the quilt frame. Please do not sit on the chair.



Anne Davies

Sequim

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Storkline Transformer

41"x18"x17" • \$175

Painted oak frame, quilted back and seat cover, quilted toy

Storkline of Chicago manufactured solid oak furniture. This 1950's highchair was designed to convert into a play table for a toddler. Adding color and quilted fabric brought vintage to life.



Annie Karl

Port Townsend • anniekarl@outlook.com • 360.385.0326



A fascination for texture, both tactile and visual, and for color, informs the work of Annie Karl's fiber and assemblage art. She finds joyful challenge in taking disparate objects and arranging them to display a common theme, preferably providing an aesthetically pleasing result.

Previously emphasizing painting in her art practice, both in oils and pastel, she now includes all manner of fabric, found objects, and natural materials.

Formal fine arts studies in painting, carving, ceramics, and printmaking were completed through the University of California. She is also a poet and photographer.

Born in Hawaii and raised in a beach town in southern California, she has also lived in Colorado and Alaska.

A lover of footloose travel, she has worked in many different jobs, from being a waitress in a donut shop in Miami, to a tax educator for the Internal Revenue Service in Seattle.

Her work has been shown in California, Alaska, and Washington state.



Annie Karl
Port Townsend
anniekarl@outlook.com

Disembarking the Mothership

14 5/8 " x 18 1/2 " • \$400

Disembarking the Mother Ship

Cotton cloth, paper, hand embossed vinyl cloth, glass and metal beads and embellishments, metallic thread.





Annie Karl
Port Townsend
anniekarl@outlook.com

Four Amigos
23 ¾" • 13 ¾" • \$400

Cotton and wool yarn, linen thread, glass, metal, and rock beads and embellishments.
Woven on tiny looms made of cardboard and straight pins.





Bess Jennings

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Bess Jennings has always enjoyed making things. She was born into an artistically inclined family and, from an early age, dabbled with a variety of media including machine sewing, needlework, crochet, weaving, silkscreen, beading, and ceramics. She took art classes in college but opted for a career in public education.

After living in Hilo, Hawaii, for over forty years, Bess and her husband chose to retire to Port Townsend due in part to the creative spirit present in the community.

With time and opportunities available, Bess renewed her interest in fabric arts by joining a local quilt guild and taking a variety of in-person and online workshops and classes. Her journey has led to an interest in making art quilts which are often inspired by her love of nature.



Bess Jennings
Port Townsend
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Rejuvenation

21" x 28" • NFS
Raw edge applique

There is something magical about fern fronds as they unfurl to reveal their full glory, and it is not surprising that the spiral motif appears in many cultures as a symbol for growth, expansion, and the cyclical nature of life.





Bess Jennings
Port Townsend
bessjennings@gmail.com

Sunset Iris

17" x 21" • \$425
Raw edge applique

This piece was designed as an exercise for practicing the "scribble" quilting technique for finishing the raw edges of the cut fabric pieces. Irises of many types and colors are one of my favorite spring flowers.





Caryl Bryer Fallert-Gentry

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When Caryl Bryer Fallert-Gentry made her very first quilt in 1976, she never imagined that it would lead to a life-long career in the textile arts. Today, she is internationally recognized for her award-winning fine art quilts, best known for their organic, curved seam designs, scintillating use of color, and illusions of light, depth, and motion. Her attention to detail has earned her a reputation for fine craftsmanship as well as stunning designs.

Since 1983, Caryl's work has been exhibited extensively throughout North America, Europe, Japan, Brazil, and the Pacific Rim. She has had twenty-three solo exhibitions, including shows in Canada and Japan. Caryl has won Best of Show at the International Quilt Festival (2009), the American Quilters Society Show (1989, 1995, 2000), and more than a dozen other national and international competitions. Caryl's work can be found in public, museum, corporate, and private collections throughout the United States and in seven foreign countries. Caryl has authored two books, plus numerous articles, instructional brochures, and digital workshops. Her work has appeared in hundreds of national and international publications, including the covers of the 1987 and 1991 Quilt National Catalogs.

For thirty years, Caryl traveled extensively, lecturing, and conducting workshops throughout the United State, and in eleven foreign countries on five continents. She continues to share her knowledge through her website where many of her publications are available as free downloads.

Caryl was a lifelong resident of Northern Illinois until 2005, when she relocated to the historic LowerTown Arts District of Paducah, KY where she built a studio, gallery, and workshops center which she operated from 2006-2014. In 2013, Caryl married Dr. Ron Gentry and in 2014, she sold her Paducah studio, retired from teaching and retail, and relocated to Port Townsend where she continues to create new work in her latest studio overlooking Puget Sound and the snow-capped Cascades.



Caryl Bryer Fallert-Gentry
Port Townsend
caryl@bryerpatch.com

Gaspe Cormorant

30" x 30" • \$3200

Photography, digital design,
digital painting, digital printing,
machine quilting
Cotton fabric • cotton/bamboo
batting

With digital painting, I altered a
cormorant photo by my
husband, Ron Gentry. The
photo's background was erased,
and I substituted a photo of one
of my hand-painted fabrics.

After the image was printed on
cotton fabric, I did additional
drawing with white pencil and
black marker.



Gaspe Cormorant • 30" x 30" • Copyright © 2023 Caryl Bryer Fallert-Gentry • www.bryerpatch.com

Caryl Bryer Fallert-Gentry
Port Townsend
caryl@bryerpatch.com

Reflections of Eldean #2

30" x 30" • \$2600

Pencil drawing, fabric: 100%
cotton, batting: 50% cotton 50%
bamboo

machine pieced, embroidered,
applied, and quilted

The inspiration for this quilt
came from a reflection of a boat
named Eldean at the dock in
Bellingham, Washington. I
zoomed in with my camera until
the reflection looked like an
abstract expressionist painting.



Caryl Bryer Fallert-Gentry
Port Townsend
caryl@bryerpatch.com

Into the Deep

16.5 x 36.5" • \$3200

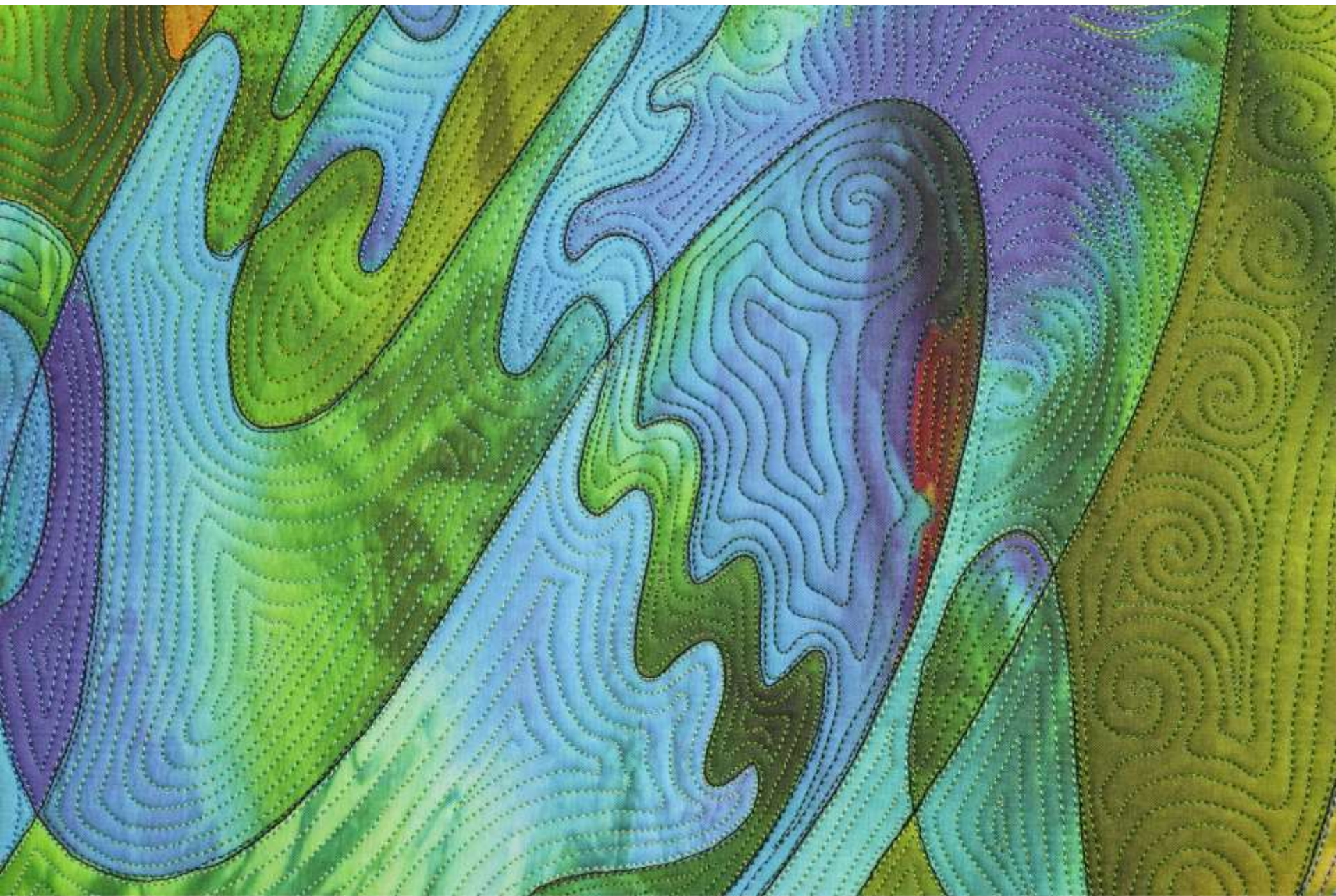
Digital drawing & painting, dye
painting, digital printing, machine
quilting

Materials: fabric: 100% cotton,
batting: cotton/bamboo

I began with a free-form scribble,
hand-drawn with a stylus directly on
the touch screen of my computer. I
filled the spaces between the lines
with images from a fabric I hand
painted with dye in the 1990s. The
shapes and colors reminded me of
the deep sea.



Into the Deep • 16.25" x 36.5" • Copyright © 2024 Caryl Bryer Fallert-Gentry • www.bryerpatch.com



Into the Deep • 16.25" x 36.5" • Copyright © 2024 Caryl Bryer Fallert-Gentry • www.bryerpatch.com

Caryl Bryer Fallert-Gentry
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Orange Meets Blue #1
\$750

Shortly after I learned to hand-dye fabric, it occurred to me that I could make a pleated skirt in which each pleat would be a different color in a gradation. In addition to making each pleat a different color, I also pieced in three extra squares of the gradation colors in each pleat. Once the skirt was finished, I cut the remaining graduated fabrics into bias strips and hand knit them into a checked vest to match the skirt.

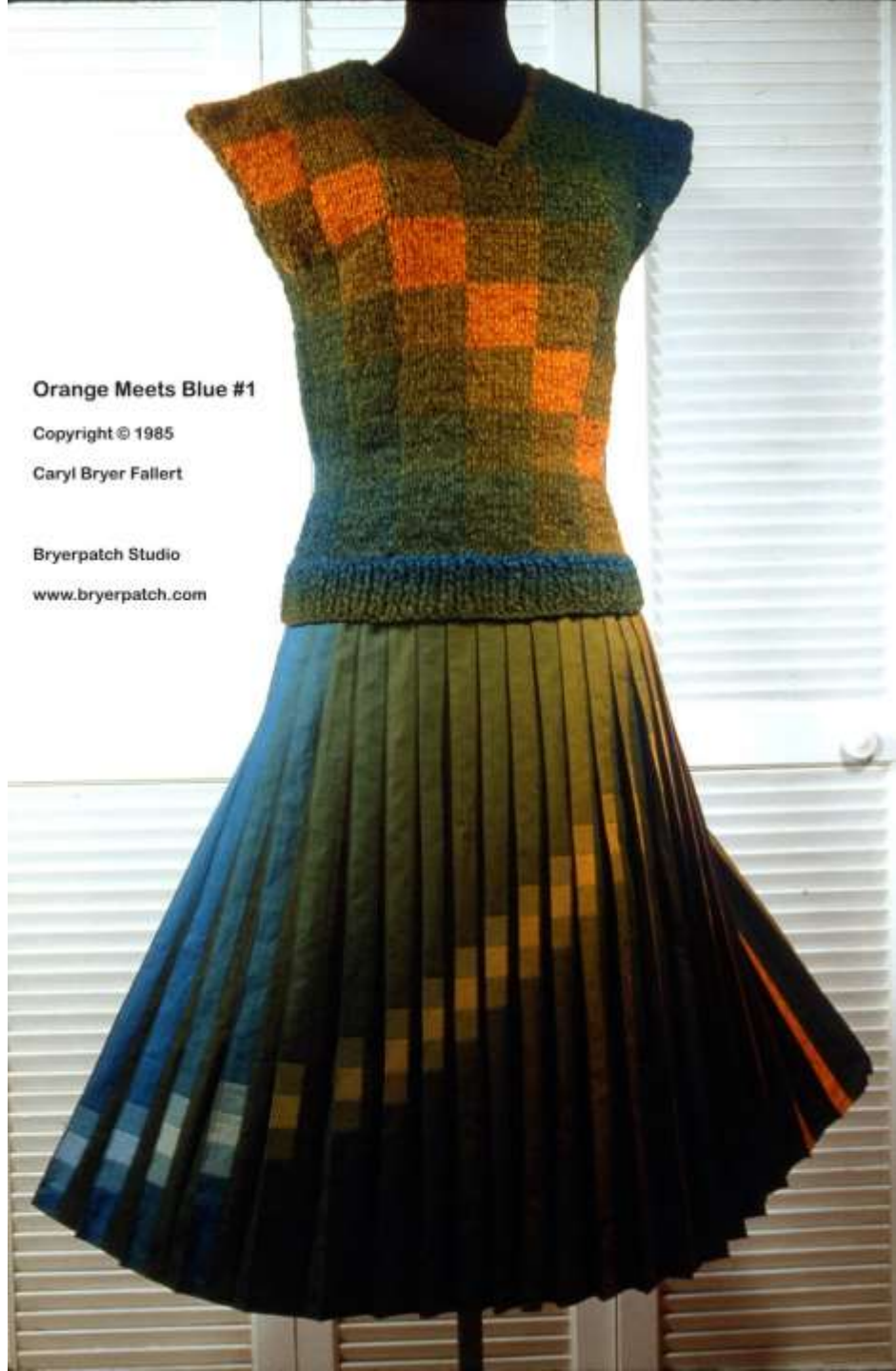
Orange Meets Blue #1

Copyright © 1985

Caryl Bryer Fallert

Bryerpatch Studio

www.bryerpatch.com



Caryl Bryer Fallert-Gentry
Port Townsend
caryl@bryerpatch.com

Orange Meets Blue #2

\$2100

The skirt is made from silk,
dyed in a graduation from
orange to turquoise. I dyed
light-weight silk in the same
gradation and cut it into ½"
strips and hand knit the
matching vest.



Caryl Bryer Fallert-Gentry
Port Townsend
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Checking Over the Rainbow #1
\$800 (skirt & scarf only)

The skirt is made from black and white silk and silk dyed in a gradation of rainbow colors. The outside of the pleats are black & white, and the underside flashes rainbows when in motion. The matching scarf was hand painted.



Checking Over the Rainbow #1
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Cathie Wier

Port Townsend • cathie.wier@gmail.com • 360.202.0677 • cathiewier.com • Instagram: [cathiewier](https://www.instagram.com/cathiewier)



Cathie Wier lives on the Olympic Peninsula and nature is her inspiration. Cathie has been a weaver for twenty years and works to create texture in her weaving, to reflect the beauty and mystery she sees. Five years ago a friend encouraged her to try shibori stitching and dyeing. Immediately Cathie saw that she could use the technique to create texture, by drying the dyed fabric before taking out the stitching. She enjoys having an off-loom technique to experiment with. She also explores vessel-inspired sculpture with ply-split intertwining, making her own 4-ply cords with her weaving stash. Recently Cathie has been taking her dyeing back to the loom as she is working with resist-dyed warp and weft.

Living on the Salish Sea (Orcas Island and now Port Townsend, WA) Cathie finds herself fascinated by what she

sees along the shoreline: piles of kelp glistening in the sun, rocks and pebbles washed by the waves, waves crashing on the shore, and sunsets on the water. In Port Townsend, she discovered beaches at low tide with seaweed of all colors and textures laid out on the sand in beautiful compositions. She started photographing these images and gradually found herself translating them to her weaving.

In addition to wandering the shoreline, Cathie spends time hiking in the mountains which provides her with more rich textures and colors to explore in her weaving: snow covered peaks, mossy rocks, wildflowers, roaring rivers, and forests green and fire-scorched.



Cathie Wier
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Low Tide

20" x 20" • \$550

Materials & Technique:
Handwoven pleats, Tencel,
and silk crepe.

Statement: Port Townsend
beaches at low tide frequently
show wild displays of seaweed
with a wide variety of textures
and colors.



Cyndy Bratz

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Cyndy began hand stitching and machine sewing at a young age. This evolved into designing her own clothes (machine sewing), hand embroidery and petit point. After getting a civil engineering degree and professional engineering licences (in ID, OR and WA), she spent 30 years in the field of environmental engineering. Still, she found that hand stitching in the evenings would quiet her mind and enjoyed ending her day with that activity.

Following a traumatic injury in 2011, she found her former activities limited by new disability. She turned to quilting as a new creative art and started Cynthia's Garden quilt (on display in *Fiber on the Strait*). At work, she would design a new block as a sketch during meetings. She would take blocks of this quilt while

traveling for work, to stitch in the evenings, consider environmental engineering design solutions, and put her mind at rest.



For decades, Cyndy has advocated for adoption of the solutions to climate change which are all around us. She has performed greenhouse gas (GHG) modeling for the Jefferson County Climate Action Committee to identify climate solutions specific to the Olympic Peninsula. She was a GHG modeler and co-author of the *2020 Community GHG Emissions Reduction Opportunities* and the *2022 Forest and Trees Greenhouse Gas Inventory and Next Steps*. Now retired, she is creating usable art for her home in the quiet colors of nature, in addition to hiking, gardening, and promoting adoption of EVs and forest preservation. And hand stitching in the evenings to quiet her mind.



Cyndy Bratz
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Cynthia's Garden

97.5" x 99" • NFS

Cotton fabric and batting. Quilt blocks are hand appliqued using a variety of applique and embellishment techniques, then machine assembled to incorporate sashing, piping and binding.

I have stitched since age 6, but this is my first quilt. I started it while rehabilitating from an injury. Based on *A Primitive Garden* by Primitive Gatherings, I modified 2 blocks and designed 5 blocks, including the 2 borders, to create a king-size quilt. Quilted by Becky Quinlan of BrightWing Quilts.





Cynthia LeRouge

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Cynthia (Cindy) LeRouge is a mixed media artist whose work is rooted in a lifelong relationship with fiber, design, and storytelling. She began sewing and embroidering as a child, later designing original fabric accessories before channeling her creative energy into software design during a successful academic career. Today, she returns to hands-on making through encaustic and fiber arts, combining flax fiber, fabric, wax, and found objects to create richly textured, evocative compositions.

Described as a visual gumbo, Cindy's work fuses natural and synthetic materials in surprising and imaginative ways. Whether working in encaustic or fiber, her pieces invite touch, reflection, and connection—offering viewers a chance to explore their own stories through the layers she constructs.



Cynthia LeRouge
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www.Lerougecreates.com

Twisted Vogue

22"x10"x9" • \$450

Quilted Sculpted Fiber Art
Inspired by the migratory
rhythms of cranes and the
waterways they follow, this
sculptural quilted piece
blends structured textile work
with the fluidity of motion
and sound.





Cynthia LeRouge
Port Townsend
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Crain Song on the Strait

27"x12"x7" • \$390

Quilted Sculpted Fiber Art

A playful nod to glamour and reinvention, this piece twists traditional fashion forms into abstract elegance—challenging symmetry and celebrating bold expression.





Cynthia LeRouge
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Golden Thread and Black Scribbles

19"X8"X5" • \$240

Flax Fiber, Reed Armature and Gold Thread

A meditation on memory and meaning, this piece weaves golden clarity through tangled lines of uncertainty—inviting reflection on the threads we follow and the chaos we navigate.





Debra E Olson

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When Debra Olson was 6 years old, she was allowed to choose the décor for her bedroom. She chose pink ballerina wallpaper, a pink dotted chenille bedspread, pink and white striped café curtains, and a fuzzy pink rug beside her bed. Over the years she gave up pink but held onto design and greatly expanded her fabric choices. Her mother and grandmother instilled a love for handmade quilts, though she eventually realized she didn't have the patience for hand sewing or the repetition of completing a pieced quilt. Debra attended university at Montana State in Bozeman, where she studied Fine Arts and gained a BS in Landscape Design. Life unfolded as it does, and she worked at many different jobs including making wooden kaleidoscopes with her first husband, managing a greenhouse, returning to the University after becoming a single parent to work in the Residence Life Department, and then with her second husband, moving to British Columbia, owning a bed and breakfast on Salt Spring Island. Throughout those years she dabbled in art when she could and created new landscapes on eight different properties as well as for several clients and friends.

Upon retirement in 2012, she turned her thoughts and energy to art, joined a couple of fiber groups and fell in love with the many aspects of Fiber Art. While living on Vancouver Island she entered the Sidney Fine Arts Show and won Juror's and People's Choice awards each of the three years there. She has also exhibited in Victoria BC, Port Townsend, Sequim, Port Angeles, and Tillamook OR. She has been published in Quilting Arts Magazine.

Debra has found her way as a mixed media artist, using fabric, paper, paint, beads, found and repurposed objects - whatever suits a project. She has come to enjoy 3-dimensional work and relish the experimentation and challenges in problem solving in that realm. Design exists for Debra like language or music. Although there may be a finite number of letters or notes, there are seemingly endless



ways of combining each to create a new story or cadence, true as well of visual art when working with design elements, techniques, and materials. Though she doesn't often have a set idea of what she wants to create, she looks to Nature

and is inspired and taken by patterns found on rocks, water, trees, plants of all kinds. Architecture is also interesting to her, from a fence design to a magnificent building or worn and weathered shack, it is forever about pattern, light and color. Sometimes her work tells a story, other times it expresses a mood or emotion, a bit of whimsy.



Debra E Olson
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Instagram: DebraEOlson

Under the Sea

21" x 36" • \$450

Materials: Hand dyed cotton, commercial print, acrylic paint, silk

Statement: Loved the motion of the background hand dyed fabric and happy with how it worked with creating depth in this seascape.





Debra E Olson
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<http://www.itzadebdesign.com>
Instagram: DebraEOlson

Wings and Petals

14" x 17" • \$250

Materials: Hand painted and stamped canvas, organza, cotton, glass plate, decals, beads, hand embroidery.

Statement: I enjoy working with different materials and figuring out how they might work in the making of a piece. Here the challenges were how to attach the bird decal I had mounted onto the glass plate as well as how to incorporate the beautiful paper napkin, as it seemed to belong in this particular work.



Donna Lee Dowdney

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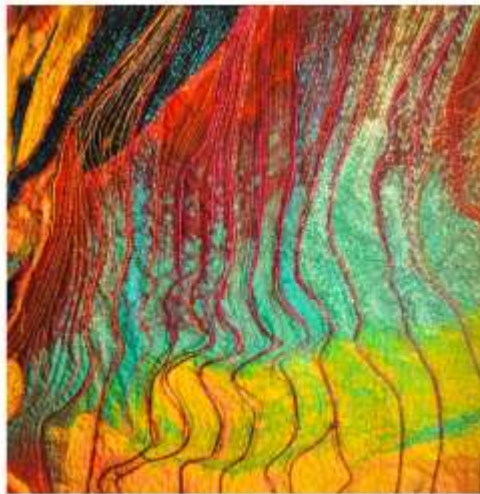


When fabric and mixed media artist Donna Lee Dowdney moved to Washington, she made time to pursue the art she always wanted to create since she was a child. Before creating her current artistic projects, she owned and operated a professional writing and editing business in Palo Alto, California. She taught writing and technical communications classes throughout Silicon Valley and chaired the Technical Communications Department at De Anza College.

When she retired and moved to Washington, she made time to pursue her childhood interest in art. She enrolled in the Gail Harker Center for Creative Arts, now located in La Conner, Washington. For ten years, she was a student there, an experience that primed her for her art career.

After completing the courses, she realized that people wanted to see and buy her art, and she began displaying it in various settings such as civic centers, hospitals, clinics, museums, galleries, businesses, festivals, markets, and the Seattle Convention Center. Her special interest is creating fractal art and varied geometric forms with paper and fabrics. Donna creates fabric and mixed media art. She especially enjoys creating designs with acrylics on canvas and then printing them on fabric. The fun continues as she embellishes the fabrics with an amazing array of threads, ribbons, and free-motion embroidery. She likes capturing the moment with bold, saturated colors. Her artistic projects use multiple fabrics, yarns, cords, free-motion stitching, embroidery, thread painting, appliqué, beading, collage, dyeing, painting, needle felting, stamping, and other surface design techniques.

Nature's dance of life inspires her art as she manipulates fabrics and embellishes them. Her designs encircle, spiral, branch, and wander as they simulate the universe. Her motto is "It's never too late to explore and begin new adventures of the imagination."



Donna Lee Dowdney
Bainbridge
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Winged Migration

26" x 22" • \$1,200

Free-motion stitching, applique, quilting, collage using varied threads and fabrics including shears and Angelina fibers

I created an art quilt seascape featuring a frothy sea with fierce waves and prominent rocks. The rocks and sea have additional fabric beneath them to force them forward; Angelina fibers create the gold, orange and yellow sunset.

Migrating birds fly against the headwinds as they continue their winged migration. I love creating fabric and mixed-media art to share with diverse audiences throughout the Pacific Northwest. Art leads me on creative explorations and self-discovery as I unleash new ideas to capture the moment.





Donna Lee Dowdney
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Donnaledowdney.com

Magnificent Mt. Rainer

28.5" x 26" • \$1,200

Free-motion stitching, applique, quilting, collage, surface design using varied threads and fabrics including shears, Angelina fibers, cheese cloth, velvets, tassels, and rat tail

I created an art quilt focusing on Mt. Rainer as seen from my deck on Harstine Island. The majestic view captivated me as I looked across Case Inlet at the southern end of the Salish Sea.

I love creating fabric collages to share with diverse audiences throughout the Pacific Northwest. Art leads me on creative explorations and self-discovery as I unleash new ideas to capture the moment.





Erika Wurm

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Wurm Wares by Erika Wurm was started in 2015 as a space where she could let her inner child create while celebrating her perfectly silly last name. Erika is an eco-conscious mixed media artist that repurposes materials to challenge herself creatively but also reduce waste in her Studio.

Inspired by her time as a Horticulturist her work reflects her love of nature with a touch of whimsy and dried florals from her garden. She creates art to bring awareness to endangered species as well as to make art for the heart and home. Her work is inspired by her love of Nature and career as a horticulturist, which is why most of her work highlights endangered flora and fauna with a touch of her whimsy. After working as a professional Horticulturist for several years the subjects of her inspiration

very much reflect her love and respect for nature. This passion continues with her mission to play with as much repurposed materials as possible which gives her eco-conscious pieces interesting textures and dimensions.

Erika studied traditional Illustration for a couple years at art universities on the west coast but found her creative voice later in life. She learned that allowing herself the freedom to experiment with different mediums is what keeps her excited about making.

The reason why she creates is to spark imaginations and inspiration along with making folks smile.



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Sperm Whale

12.5"x12.5" • \$135.00

Materials & Techniques: Acrylic paint, sashiko-style embroidery, upcycled fabrics, paper, ink, wire, crayon and felt

Sperm Whales are the largest toothed predator of the sea; famously written about in Moby Dick. Growing up to 52 ft long and males weighing in at 90,000 lbs. these majestic giants have the widest habitat globally than any other mammal species. When they feel threatened, they make a “marguerite (daisy flower) formation” encircling their young, old and vulnerable with their strong tails facing out to whack away any predators.



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Leatherback Sea Turtle

12.5"x12.5" • \$135.00

Materials & Techniques: Acrylic paint, sashiko-style embroidery, upcycled fabrics, paper, ink, wire, crayon and felt

Leatherback Sea Turtles get their name from their lack of bony shell that most turtles have. Instead, their bodies create many layers of tough skin and oily flesh on their backs like a strong leather. At their mature age of what some say up to 30 to 50 years old they can grow up to 10 ft long (the height of a regulation basketball hoop), making them the largest living turtles.



Evette Allerdings

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Evette Allerdings was taught to sew by her mother when she was eight. She began sewing her own clothes as well as clothes for her various Barbie and Ken dolls. Every summer she and several of her friends that lived on the same block, put on fashion shows for the neighborhood until she went to middle school.

At age 13, she saw a high school production of *Don Quixote* and dreamed of being a costumer. Too shy to get involved in theater, she often walked by the high school drama class peeking in the door but not having the courage to walk in. She graduated with a BS in Fashion Design from the University of Hawaii but chose to become a medical assistant for her lifetime career. In her mid-30s, she finally took a theater course at her local community college. She became the costumer at

Windward Community College for 27 years. Winning multiple awards for best costumer, the last being for *Phantom of the Opera*.

As a costumer, she was often frustrated in her search for the perfect fabric and yearned to design her own. This led her to silk painting, and now uses silk painting to express herself. Yearning to sew again, her next challenge is to incorporate her silk paintings into garments.

Evette won First Prize in the 2D division for last year's Silk Painter's International competition for her painting *Solace*. She has participated in recent exhibitions in Washington, and you can see some of her continuing work in the Fiber Habit window at Taylor and Lawrence in Port Townsend.



Evette Allerdings
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Emergence

30" x 40" • \$1,500

Silk habotai, painted with silk
dyes, then steam set

A steadfast snapdragon
emerges through the damp
hush of marine layer drifting in
from the Strait of Juan De Fuca.



Evette Allerdings
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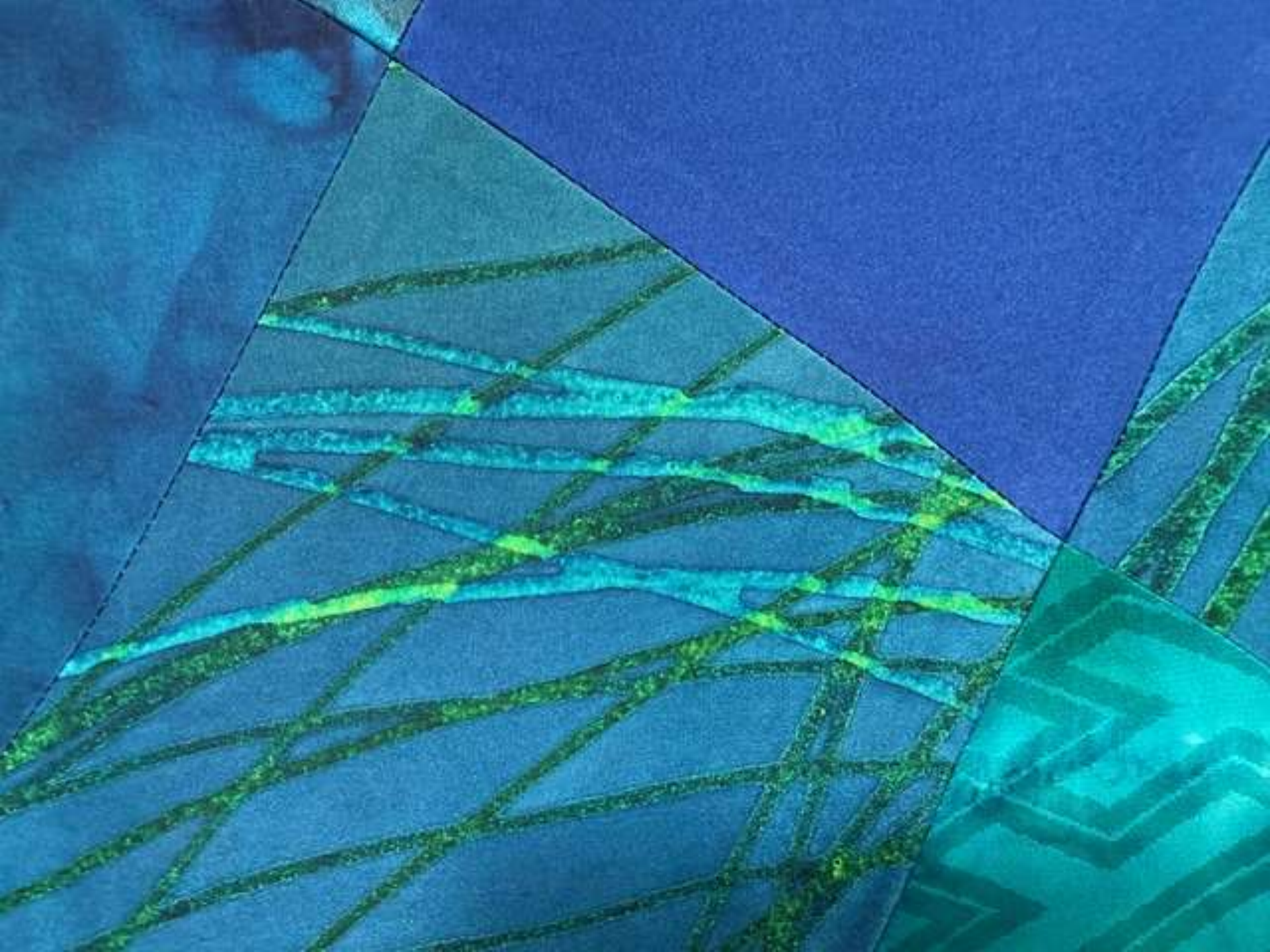
Strait Waves

41" x 27" • \$500

Painted silk satin, jacquard,
habotai using silk dyes and
resist, steam-set, then pieced.

Painted silk fabric pieced to
evoke the undulating currents
of the Strait. Subtle ripples and
motifs hint at underwater life as
well as glints of sunlight.





Kindy Kemp

Port Townsend • kindykemp@gmail.com • 360-379-3446



Kindy Kemp's lifelong fascination with color and dyeing led first to a decade of earning her living after college by making batik clothing. She began making quilts in the eighties and started dyeing and printing her own fabrics to use in her quilts in the nineties. Living in the Bay Area gave her opportunities to study with some wonderful teachers: Bruce Bradbury (repeat pattern design), Joanne Day (faux finish), Laverne Edwards (color theory), and Yoshiko Wada (shibori). In 2005, Kindy retired from her job as an editor and moved with her husband to Port Townsend, where she has exhibited in local galleries and with the Surface Design Association. As well as doing dyeing and quilting she works with hand-carved stamps on paper, knits, and plays flute and piano.

Color and repeat pattern are Kindy's two loves; She works with the interplay of color values, gradation of one color to another, and the colors in the shibori fabric she creates. She calls her quilts Post-Amish, because seeing Amish quilt designs is what inspired her to make quilts, but other main influences for Kindy are the work of William Morris, Charles Rennie Mackintosh, and Greene and Greene; also, traditional Asian patterns and everything she sees around her in the beautiful Northwest.



Kindy Kemp
Port Townsend
kindykemp@gmail.com

On the Tide

25" x 33" • \$2975

Hand dyed, pieced, and machine quilted mercerized cotton. I dyed mercerized cotton with Procion using a shibori technique called boumaki (I wrapped the fabric on a pole in two different directions, dyeing it twice); I dyed the border fabric using low-water immersion (scrunching the fabric, pouring on dye, and leaving it overnight).

I start with a color idea and a vague plan for expressing that, but my idea generally mutates as I work with the hues and values until I'm satisfied with the final composition.





Kindy Kemp
Port Townsend
kindykemp@gmail.com

Polar Sea No. 2

38" x 47" • \$2975

Hand dyed, pieced, and machine quilted mercerized cotton. I dyed the cotton with Procion; for the center squares I wrapped fabric on a pole (boumaki, a type of shibori) before dyeing it. For the background I used low-water-immersion, scrunching the fabric and leaving it overnight. I silkscreened some of the fabric using discharge paste in a pattern I made from an enlarged xerox of old lace.

I start with a color idea and a plan for how to express that, but along the way other ideas emerge; I don't quilt anything until I'm happy with what I've worked out.





Kindy Kemp
Port Townsend
kindykemp@gmail.com

Cityscape Three

27" x 34" • \$2975

Hand dyed, pieced, and machine quilted. I dyed mercerized cotton with Procion in a series of gradations of value and hue, and used those pieces in several of the structures in this quilt. I also used a shibori technique called boumaki (pole wrapping), wrapping the fabric and dyeing it twice in two different directions. The background is made using low water immersion—scrunching the fabric, pouring on dye, and leaving it overnight.

Artist statement: I start with a color idea and a vague plan for how to express that, but along the way other ideas occur and the quilt is not finished until I'm satisfied with the way my original impulse has worked out.





Larkin Jean Van Horn

Port Hadlock • larkinjeanvanhorn@gmail.com • 360-622-6487



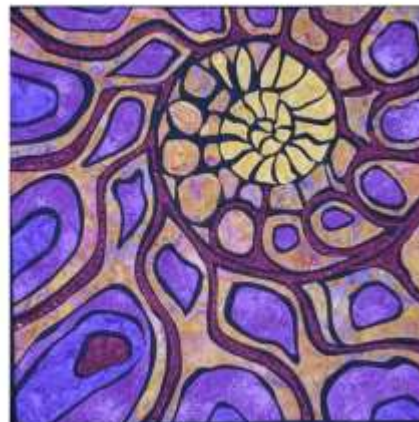
Artist Bio

Textiles and mixed media, as art for the wall, three-dimensional structures, and extravagant jewelry, form the basis of Larkin's work. She draws inspiration from a variety of sources: her own imagination and strong sense of drama, the colorists and abstract expressionists of the past, and the wild variety of the natural world. At times her work is a response to the grey Pacific Northwest winters; at other times it reflects the natural energy of spring and summer.

A central feature of Larkin's work is texture, both visual and literal. Whether she is exploring the organic features of forest, mountain, and seashore – the waves and tide lines, wind-bent or fire-scarred trees, strata and fissures in the rocks – or the inner landscape of emotions, spirit, and self, she wants her work to have as much interest for the fingertips as for the eye. Hence, the decision to work with fabric, fiber, beads, and found objects. Larkin is drawn to the amazing variety of texture to be found in hand-dyed and hand-painted fabrics and fibers, which adds to the abstract imagery of her work.

Although Larkin's inspiration comes from the great outdoors, the work itself is on a much more intimate scale, appropriate for private spaces, small nooks, and niches.

For 25 years prior to retiring Larkin exhibited and taught both nationally and internationally.



Larkin Jean Van Horn
Port Hadlock
larkinjeanvanhorn@gmail.com
Blog: LarkinArt.com

Creation Bursts Forth

17" x 35" • \$500

Hand dyed and commercial cottons,.

Fabric dyeing; raw edge fused
applique, machine stitching, hand
beading

From the Whirlwinds and Whirlpools
series.



Larkin Jean Van Horn
Port Hadlock
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Blog: LarkinArt.com

Spring Rain

10" x 15" • \$3000

Improvisational bead embroidery



Larkin Jean Van Horn
Port Hadlock
larkinjeanvanhorn@gmail.com
Blog: LarkinArt.com

Bon Odori

10" x 15" • \$2500

Improvisational bead embroidery

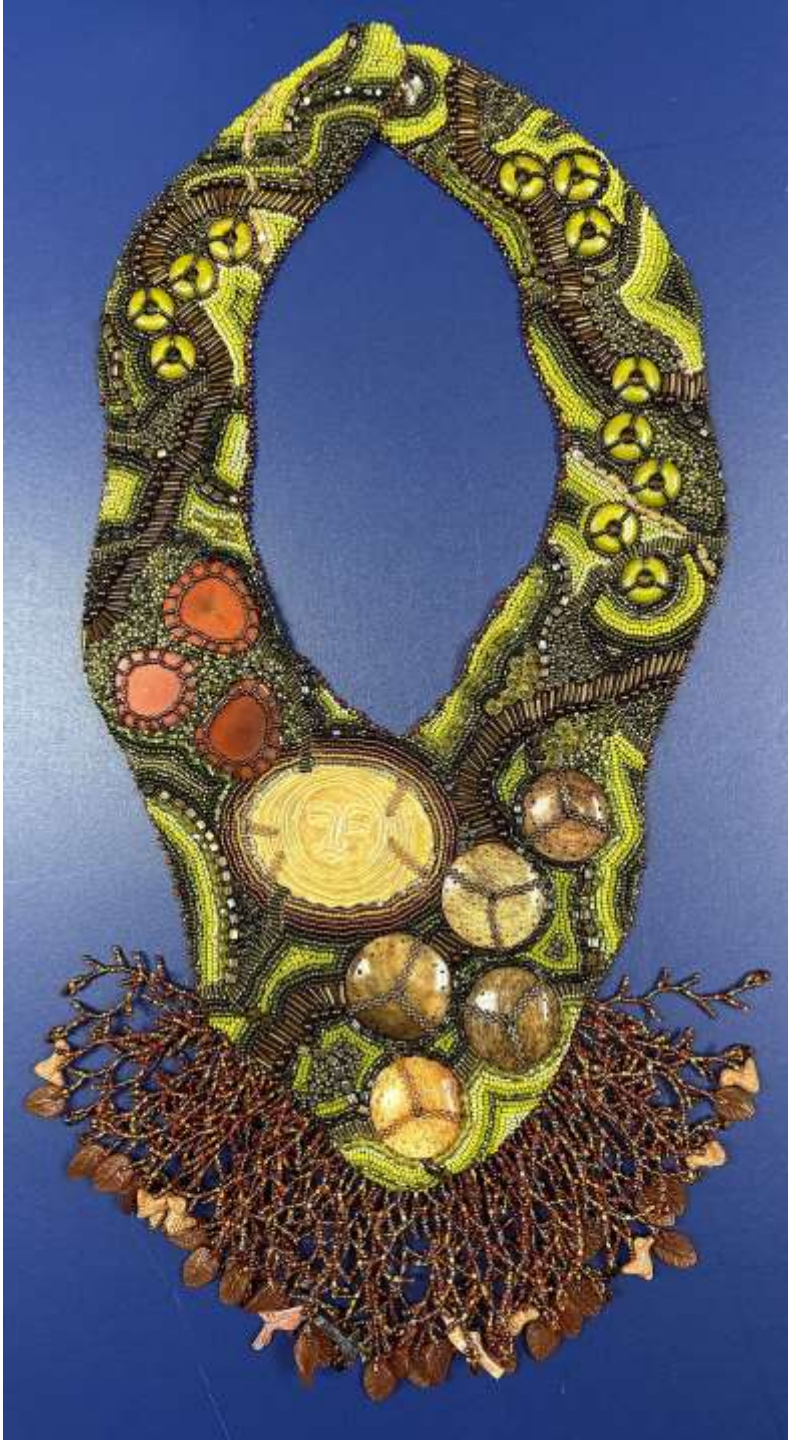


Larkin Jean Van Horn
Port Hadlock
larkinjeanvanhorn@gmail.com
Blog: LarkinArt.com

Fertile Fields

9" x 18" • \$2500

Improvisational bead embroidery



Larkin Jean Van Horn
Port Hadlock
larkinjeanvanhorn@gmail.com
Blog: LarkinArt.com

Serenity

\$1000

Hand dyed and commercial
cottons
Fabric dyeing; raw edge fused
applique; machine stitching



Larkin Jean Van Horn
Port Hadlock
larkinjeanvanhorn@gmail.com
Blog: LarkinArt.com

Jubilation

\$1500

Hand dyed and commercial
cottons

Fabric dyeing; raw edge fused
applique; machine stitching



Larkin Jean Van Horn
Port Hadlock
larkinjeanvanhorn@gmail.com
Blog: LarkinArt.com

These Ain't Van Gogh's Sunflowers

Jacket • \$450.00

Hand dyed and commercial cottons
Fabric dyeing; raw edge fused
applique; machine stitching



Leslie Dickinson

Port Townsend • Ldackm@msn.com • 503-705-1497 • Instagram – PTLeslie



Leslie Dickinson's leap into retirement began with quilting and eventually this led her to fiber art and an obsessive love of fabrics of all textures and color. Expanding on this obsession she began dyeing and printing silk and cotton fabric, transforming them into colorful organic designs. Her art takes small hand and palm sized pieces of commercial and dyed fabric and turns them into a visual representation of an animal,

landscape, architectural object, or plant. Bits of fabric became her palette to create art. Her goal is to create pieces that use fabrics to "fool the eye." Leslie has exhibited in local galleries and with the Peninsula Fiber Artists.



Leslie Ann Dickinson
Port Townsend
Ldakm@msn.com
Instagram: PTLeslie

Salish Sea Trickster

20" x 25" • \$450.00

Hand Dyed Background
Collaged Raven

Raven mythology is part of the indigenous culture of the PNW and the Salish Sea, often referred to as the Trickster. I have been working on a series of Ravens as they are one of my favorite avians.



Leslie Ann Dickinson
Port Townsend
Ldakm@msn.com
Instagram: PTLeslie

Inland Marine Waters

11.5" x 12" • \$250.00

Fabric manipulated into a vessel with
steam and Foss Shape





Leslie Ann Dickinson
Port Townsend
Ldakm@msn.com
Instagram: PTLeslie

Octopus of the Salish Sea

20" x 5" Diameter • \$300.00

Hand Dyed

Stitched vessel with a Pacific NW Octopus. After spending time with Kakantu, the Port Townsend Marine Science Center Octopus, he started showing up in several of my fiber art pieces.

My vessels being one of many locations.





Liisa Fagerlund

Liisa Fagerlund • fagerlund@hotmail.com • 360-460-8527



Liisa Fagerlund grew up in Portland, Oregon, and was educated at the University of Oregon and the University of Washington. She worked as a librarian and archivist for universities and governments, including city, state, and international.

Travel interests and career advancement led her and her husband to live and work in a number of different and fascinating places including Nigeria, Utah, France, New York, and the Pacific Northwest. Liisa began focusing on art after retirement to Sequim in 2001, taking classes in drawing and painting, employing sewing skills in creative ways. Liisa sees art all around her, in the wonderful colors and patterns found in the natural world, and in accidental designs resulting from the interaction between humans and the environment. Her ability to see, really see, continues to develop, benefiting from the vision of her husband, a photographer. She works with fabric and thread as her palette, sometimes adding paint and embellishments to

complete an image. She creates art quilts, fabric collages, and wearable art, often starting a piece with a photograph taken in our local environment or in the far-flung locations in which she has lived, including Nigeria, Canada, France, Utah, and New York City.



Liisa Fagerlund

Sequim

fagerlund@hotmail.com

African Panoply

18" x 60" • \$2000

African wax printed and
commercial cotton;
machine pieced, machine
and hand stitched.

Statement:

African fabrics collected
from various sources
since my Peace Corps
days are harmonious in
their vivid color and
exuberant design.



Liisa Fagerlund
Sequim
fagerlund@hotmail.com

Drums in the Village

18"x60" • \$2000

African wax printed and
commercial cotton; hand
pieced, machine and hand
stitched.

Statement: Love of vibrant
African fabrics dating from
my Peace Corps experience
in Nigeria is expressed in
this explosion of color and
design.



Linda Carlson

Sequim • lindacarlson@earthlink.net • 360-504-3498 • lindacarlson.com



Biography:

Linda Carlson retired to Sequim in 2017 after a career in the media and marketing. First published as a teenager, she started her career on newspapers and then wrote feature stories, business school cases and peer-reviewed manuscripts for academic presses and for professional journals. A background in forest products led to the coordination of architectural design award programs, set design for consumer magazine features and the management and marketing of model homes for Family Circle and Better Homes and Gardens. Before running an in-house marketing agency at the University of Washington, she headed corporate marketing departments and taught sales management in a university MBA program. A past member of the

Humanities Washington speaker's bureau, Carlson is the author of two histories and a dozen other books on business and career topics. She has been published by University of Washington Press, Harvard University, Prentice-Hall, John Wiley, and smaller presses.

Color! Texture! Graphics! Linda Carlson is inspired by the illustrations and design of both vintage and contemporary print advertising and publications, and by 19th and 20th century fashion and textile history. Liberated from corporate identity and sales-campaign constraints, she enjoys the opportunity to finally work in three dimensions and with texture. Her fiber art projects include fabric design, fabric collage, fabric manipulation and digital printing of decades-old images. She uses traditional techniques such as embroidery and knitting with such nontraditional materials as copper wire. She also creates cards embellished with collages and origami using hand-painted, foreign-language and vintage papers and found objects.

Statement:

After a career in marketing and the media, where I worked with two dimensions, it's a delight to explore three dimensions. No longer does my work have to conform to anyone else's mission statement, corporate identity, market strategy or budget, or to the limitations of size, materials or word count. I continue to explore fabric manipulation techniques and nontraditional materials.



Linda Carlson
Sequim
lindacarlson@earthlink.net
lindacarlson.com

Ribbon of Color

8" x 66" • \$150

Materials: Sari silk, silver tissue, copper wire, beads and thread.

Statement: Fragments of sari silk, silver tissue and copper are caught in a web of vivid threads inspired by the sunlit waters of the Strait. Suspend on a wall or in a window or swath yourself with it for instant bling. Washable.





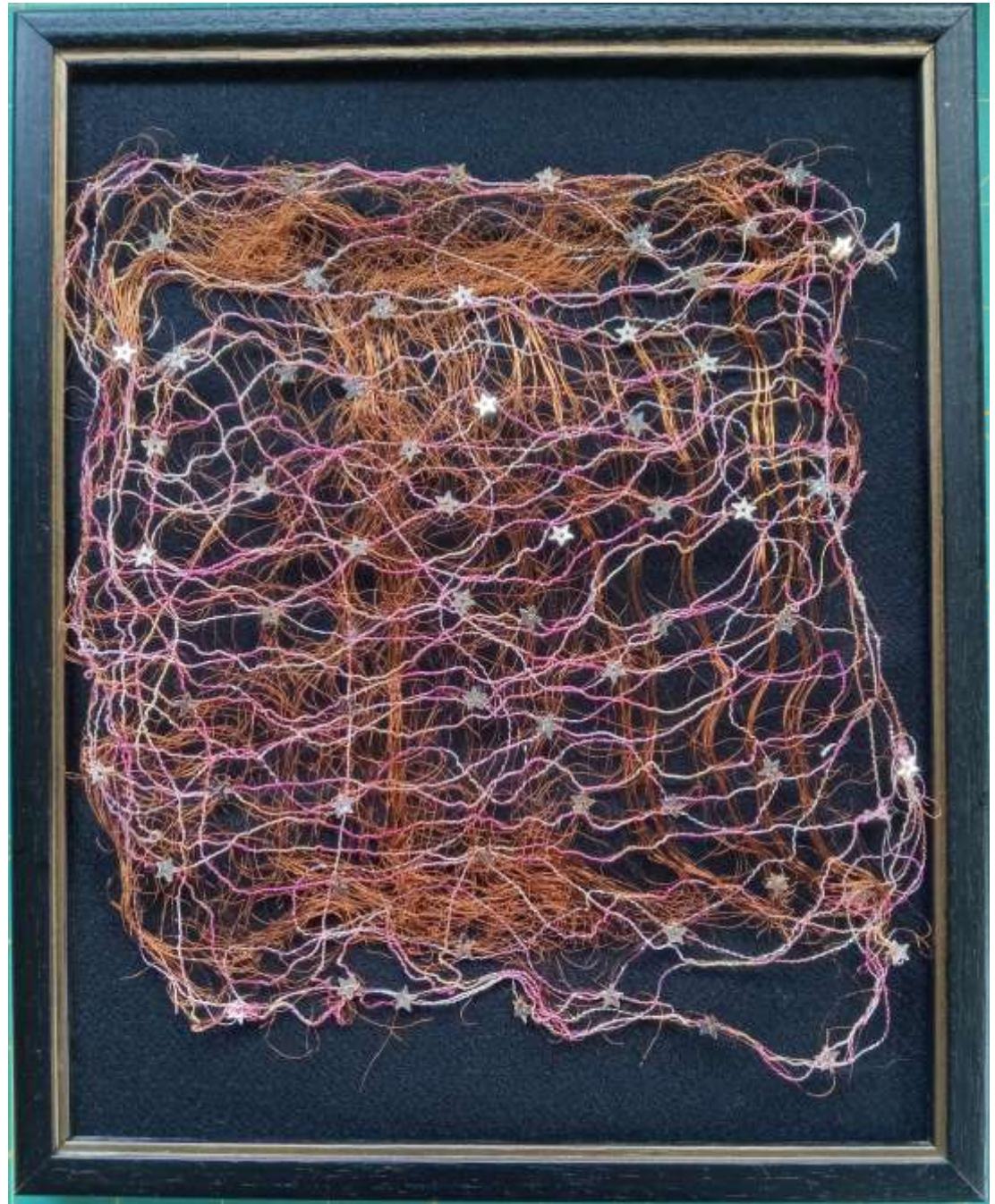
Linda Carlson
Sequim
lindacarlson@earthlink.net
lindacarlson.com

Glints of Copper on the Strait

8.75" x 10.75" • \$50

Materials: Copper, sequins, beads and thread. Wool background, wood frame.

Statement: Sequins embellish the strands of copper caught in a web of thread. Hang this as framed or easily detach it and suspend in a window to catch sunlight suggestive of sunrises and sunsets on the Strait.



Linda Carlson
Sequim
lindacarlson@earthlink.net
lindacarlson.com

Colors of Sea and Shore

14" x 61" • \$199

Materials: Thread, novelty yarn and sequins.

Statement: A web of vibrant hues of sea, sky and shoreline to wrap around you as a shawl or suspend across a wall or window in whatever configuration you desire. Washable.





Lora Armstrong

Sequim • lora@olypen.com • 360-461-9439



Lora's journey as an artist began much longer ago than her felting career. As a child, she learned to sew and knit early on; this helped her gain a certain admiration for fiber arts at an early age. Dabbling in watercolor painting in high school and design and fashion classes in college, her pieces began to take on a more intuitive and personalized aesthetic.

After getting married in 1987, she settled into a career as a paralegal in Seattle, while still maintaining art as a hobby. Working full-time in the city would only allow a few precious hours for her passion, but she still found time, as it kept her grounded and happy. In 1998, her husband (Craig) and partner-in-crime moved to Sequim, WA. They got busy building custom homes and had two kids. Eventually, as the kids grew up and time became a less strained commodity, she slowly began focusing on herself and her art world.

She began attending workshop classes - first diving into dyeing fabric/fibers, then spinning, felting, and most recently painting. She began selling at local markets and now happily supplies to local shops and galleries.



Having now entered a stage of life that allows for discipline and a focus on art, she couldn't be more delighted to share her creations with you.



Lora Armstrong
Sequim
lora@olypen.com
FB: Lora Armstrong and
L.A.Design
LADesignsequim.com

Coastal Soul

23"x42" • \$1800

Inspired by the waves
and rippling waters off
Port Williams Beach,
this nuno felted wall
hanging was created
with merino wool and
silk, then mounted to a
driftwood log and
hand-beaded with glass
seed beads and shells.



Lora Armstrong
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L.A.Design
LADesignsequim.com

Barnacle Coral

9"x11" • \$2500

A truly one-of-a-kind nuno felted sculpture, using my original hand-dyed fibers (assorted wools, locks, silk fabrics, recycled sari silks and beads), was pre-felted, cut, sewn together and then felted to a state to hold its form. Lastly, many beads were applied to create some colorful sparkle.



Lora Armstrong
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LADesignsequim.com

Seaflorableu

12"x10"x10" • \$1000



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and L.A.Design
LADesignsequim.com

Barnacles
9"x9"x3" • \$500

plinth or hang



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Black Swirl

18"x12"x8" • \$350

A nuno felted piece created with merino wool and assorted silk fibers. This piece was created by creating a pre-felt, then stitching and tying the delicate pre-felt together to form different shapes. It was then wet felted and manipulated further to create the spiral effect.



Lora Armstrong
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and L.A.Design
LADesignsequim.com

Butterfly I

10"x6"x5" • \$300

A nuno felted piece created with merino wool and assorted fibers. This piece was created by creating a pre-felt, then stitching the delicate piece of prefelt to create rhythmic waves. It was then wet felted and manipulated further to create this organic shape.



Lora Armstrong
Sequim
FB: Lora Armstrong and
L.A.Design
LADesignsequim.com

Woodlands Jacket size
12-14 • \$3000

A truly one-of-a-kind
Nuna felted jacket was
created with merino
wool, silks and organza
silk. All fibers were
custom dyed, then
applied to a resist,
using a crosshatch
shingling technique.
The pattern included a
very large gusset in the
back of the garment.
This piece was inspired
by a walk through the
rain forest.



Lora Armstrong
Sequim
FB: Lora Armstrong and L.A.Design
LADesignsequim.com

Roses in the Mist Dress

Size 12 • \$3500

Made with white pre-felts and silk on the inside and out, this dress was laid out on 4 large tables. Working from the inside out, the pattern included for large godets at the side, front and back areas, painted rose silk was used as an accent and roses at the waist were formed with netting and silk and later embellished with beads. Once felted, the dress was Ecco dyed and then spritzed with pale acid, dyes to create the misty look.



Lora Armstrong
Sequim
FB: Lora Armstrong and
L.A.Design
LADesignsequim.com

Hat • \$200

A nuno felted hat
created with merino
wool, assorted silk
fibers, and a resist.



Lora Armstrong
Sequim
FB: Lora Armstrong and
L.A.Design
LADesignsequim.com

Collar • \$130

A nuno felted
collar/necklace created
with merino wool and
assorted silk fibers.



Lynn Bierman Gilles

Sequim • lkayak09@gmail.com • 386-225-6929



Originally from Wisconsin, Lynn Bierman Gilles received a B.S. degree in Clothing and Textiles from the University of Wisconsin and an M.S. in Related Art and Education. She served in the Peace Corps in Jamaica. Lynn also worked as an interior designer and taught merchandising and fiber art classes including needlepoint, macramé, crocheting, off-loom weaving, quilting and creative stitchery in Wisconsin Technical Colleges.

In 1979, she started teaching at the University of Wisconsin-Stevens Point and in 2000, retired as an Assistant Professor of Interior Architecture. As an instructor there, she taught courses including basic Color and Design, Structural Textile Design, Fabric Surface Design, Textiles, Computer-Aided Design, and 3-D Computer Aided Design.

Lynn's travels to Guatemala and Mexico during her Peace Corps years stimulated

an interest in ethnic textiles and she has studied and collected them in the South Pacific, Guatemala, Mexico, Panama and Peru. Since retirement she has been a world traveler and an avid outdoorswoman which has inspired her award-winning work. During the last ten years, Lynn has been teaching fabric collage classes for guilds and quilt shops in Wisconsin, Michigan, Florida, and Washington. She and her husband, Bill, live in Sequim, Washington.



Lynn Gilles
Sequim
ikayak09@gmail.com

Salish Sea Memories Revisited

37" x 37" • \$2500

This art quilt combines many small raw-edge applique compositions using batiks, solids and commercially printed cottons. Some machine thread painting, hand and machine embroidery and beading are used for details. The units are sewn together with a decorative machine stitch and it is machine quilted.

This piece encompasses many of the reasons why I love living on the Olympic Peninsula. These include hiking in the mountains, beachcombing to the lighthouse, rowing, viewing wildlife, and our nearby tribal culture.







Lynn Gilles
Sequim
ikayak09@gmail.com

Should I stay or should I Fly?

19" x 14 1/2" • \$450

The merganser was painted using rayon and cotton thread onto soluble film, white cotton and stabilizer. The finished bird was mounted on a commercial print and rocks, a log and shoreline vegetation were added using raw-edge applique. It was machine quilted.

The piece was inspired by a photo taken by my step-son.





Lynn Gilles
Sequim
ikayak09@gmail.com

Green Valley Quail

18" x 14" • \$450

The quail was painted using rayon and cotton thread onto soluble film, white cotton and stabilizer. When completed, it was stitched to a wool felt background that was needle-felted with wool fleece and yarn. Hand embroidered weeds were added using cotton floss and the piece was mounted on a canvas frame.

This piece was inspired by a photo our eldest son took of a quail in his Sequim yard. I was amazed at how colorful the male is.





Marla Varner

Sequim • pennylanequilts@gmail.com • 360-809-0019 • pennylanequilts.com • FB: Penny Lane Quilts • IG: pennylanequilts



Marla Varner, a fiber artist from Sequim, Washington, uses an improvisational approach to create unique quilts with a modern aesthetic. An award-winning quilter, she exhibits work at international shows, as well as local museums and galleries. She is an active member of the Modern Quilt Guild, which selected two of her quilts for publication in *Modern Quilts: Designs of a New Century*. She shares her work and process on her website: pennylanequilts.com.

Marla is fascinated by the exploration of color and shape. She loves to see how geometric shapes and colors merge together into new forms as fabric is cut, pieced, and reassembled. Using an improvisational process, she often begins with a concept and just begins stitching. She reacts, changes, adds, rearranges, and edits until she is satisfied with the composition.

Her quilts often use fabric that she dyes herself. She enjoys using vintage sewing machines and traditional techniques like hand quilting to create colorful designs with a modern flair.



Marla Varner
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pennylanequilts.com
FB: Penny Lane Quilts
IG: pennylanequilts

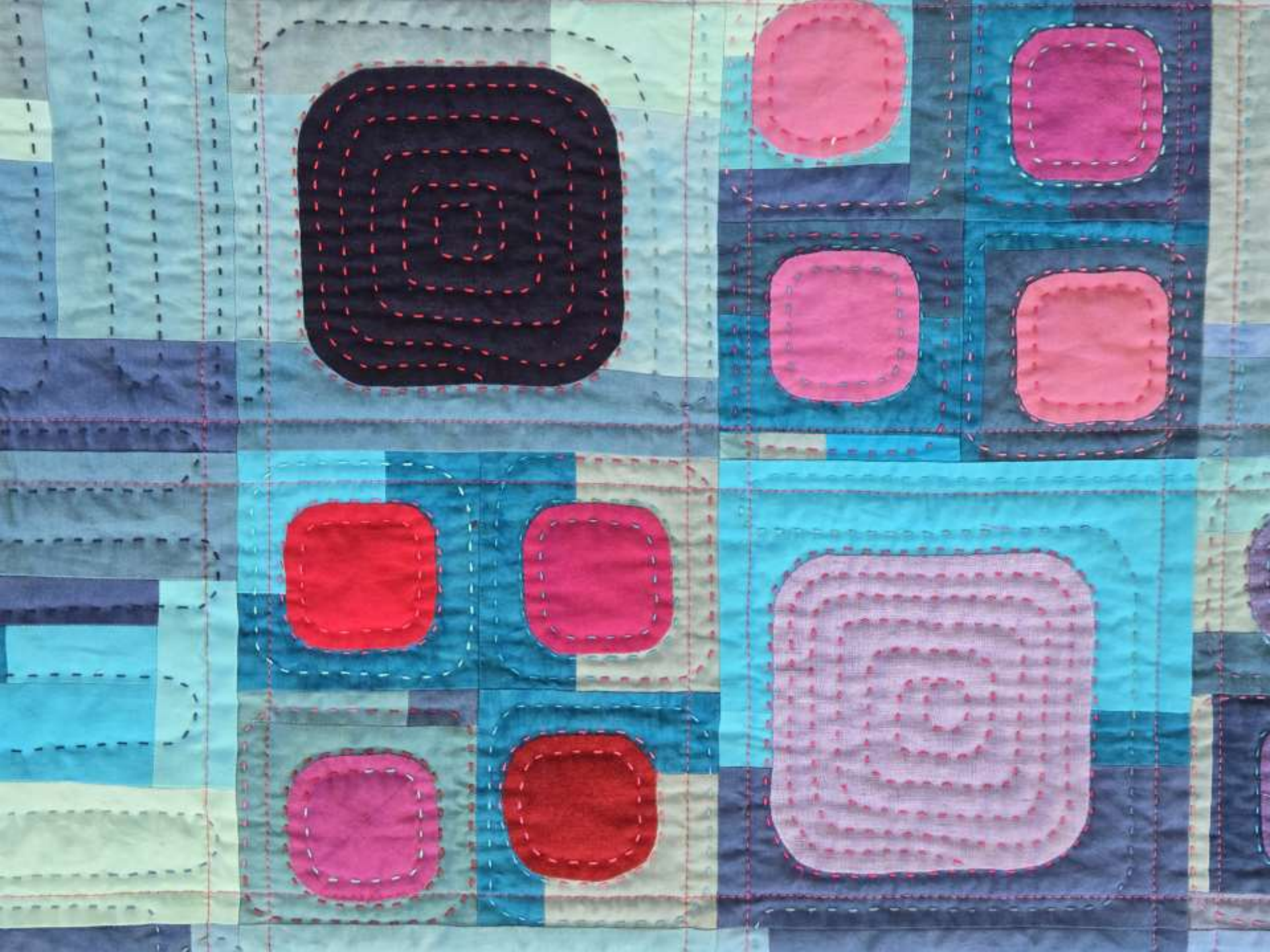
Purple Squircles

63" x 63" • \$7800

hand dyed cottons, wool
batting, perle cotton thread
hand appliquéd, machine
pieced, hand quilted

Inspired by purple and red
sea urchins in our tide pools,
a favorite shape was
revisited.





Marla Varner
Sequim
pennylanequilts@gmail.com
pennylanequilts.com
FB: Penny Lane Quilts
IG: pennylanequilts

Tranquil

28" x 28" • \$325

hand dyed cottons, yarn
dyed linen
machine pieced and quilted

The water of our lakes,
rivers, streams, ponds and
inland waters offer a sense
of tranquility.





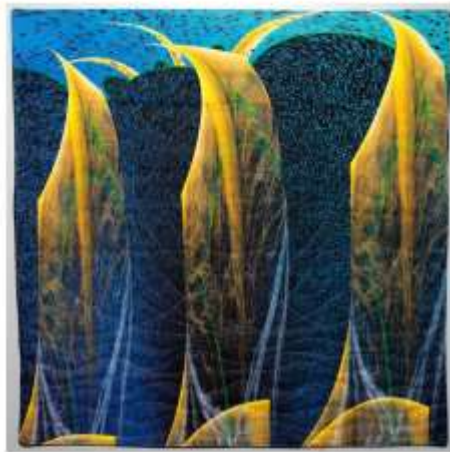
Mary Tyler

Chimacum • tylerstudio@olympus.net • mbtyler.net



Biography:

Mary Tyler was a weaver for 20 years. During this time, she received two grants from the Michigan Council for the Arts and had her work shown in galleries and shows in Canada and the US. She spent a year in China teaching English and expanding her world view and then two years in Malaysia, where she studied with an Indonesian batik master. When she returned to the U.S., she found that her focus had shifted to exploring dyes and complicated dyeing patterns. She produced batiked silk scarves and hangings and made artist's books. When her husband retired, she moved West and thought she had retired. However, it's not that easy to get pattern and color out of your blood. She went back to the batiked silk and making artist's books using computer generated images. She also became fascinated by the artistic doors opening with the use of computers and sophisticated printers. Color and pattern were so easily manipulated by pixels and Photoshop. Then she discovered computer-generated fractals and dived in headfirst. They are the ultimate in color and pattern, the very basics upon which nature is patterned.



Artist's Statement:

A fascination with color and pattern has always been at the center of my work as a fiber artist, through the stages of growth from weaver, to hot wax batik methods, constructing Artist's books, making kaleidoscope patterned quilts to my current focus on altered fractal images, the continuous theme has been color and pattern.

Fractals are found everywhere in nature, fern fronds, lightning strikes, the coastline of England. Fractals are geometric formulae that are used to define and measure repeating but irregular shapes. In other words, fractured geometry. I select fractal images from a computer program, render them into a useable form, then alter them using an imaging program. Then the finished image is sent to a digital printing company that returns it to me as printed cloth. I topstitch it and finish the piece. Even though each image starts off as a mathematical formula, it ends up as a personal statement about the world. Color and pattern are still the center of my work.

Mary Tyler
Chimacum
tylerstudio@olympus.net
mbtyler.net

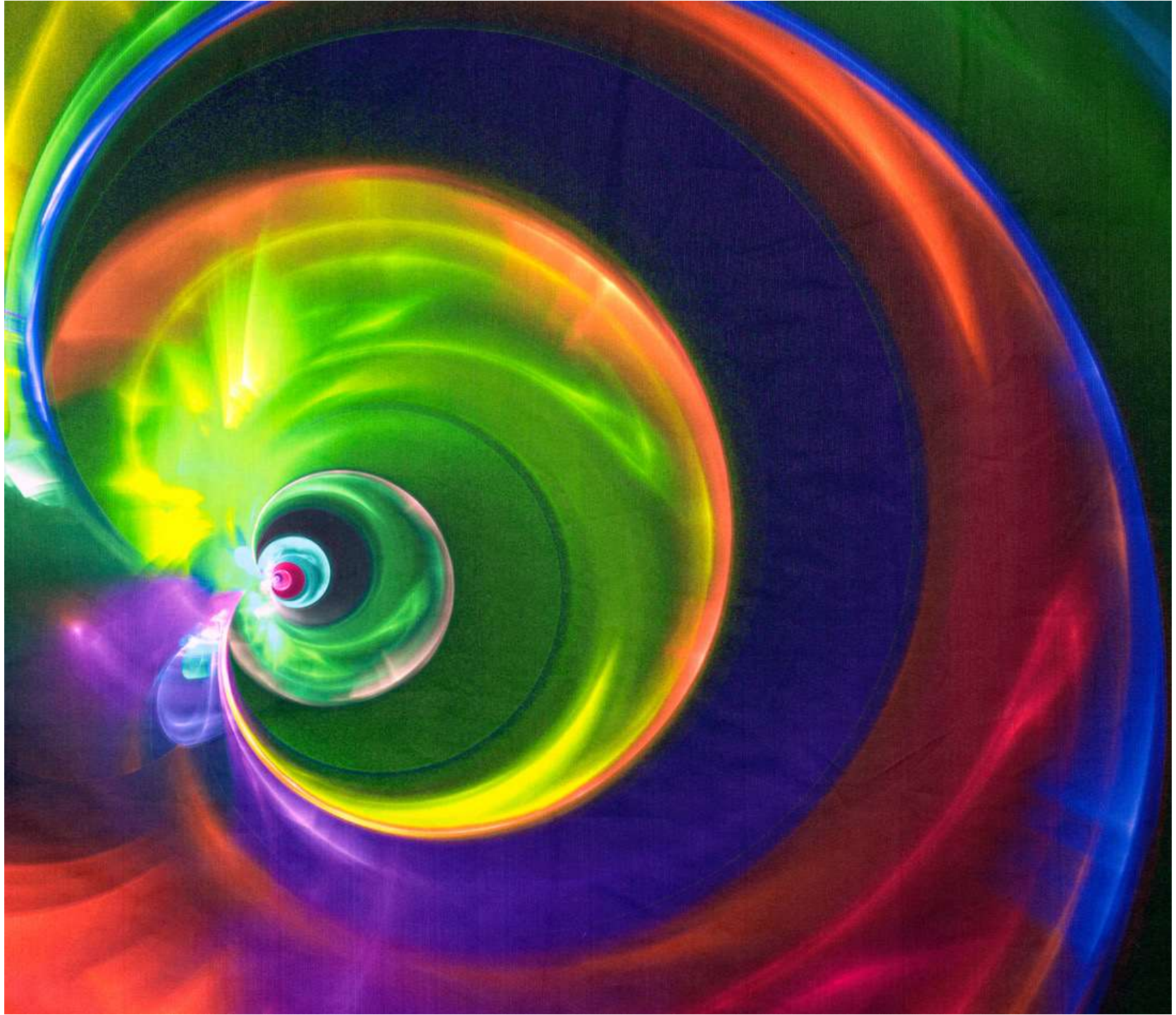
The Moon Snail Dreams Of A Makeover

50"X50" • \$1000

Generative image
derived from a fractal
formula, rearranged in
Photoshop, digitally
printed on linen/cotton
canvas, backed with felt
and finished.

The Moon Snail Dreams
Of A Makeover is a
generative image derived
from a computer based
fractal formula. Fractals
are sometimes called
fractured geometry. They
are used to measure
irregular natural
phenomena, lightning
strikes, leaves, snail
shells and the coast line
of England. Fractal art is
the perfect blend of
science, nature and art.





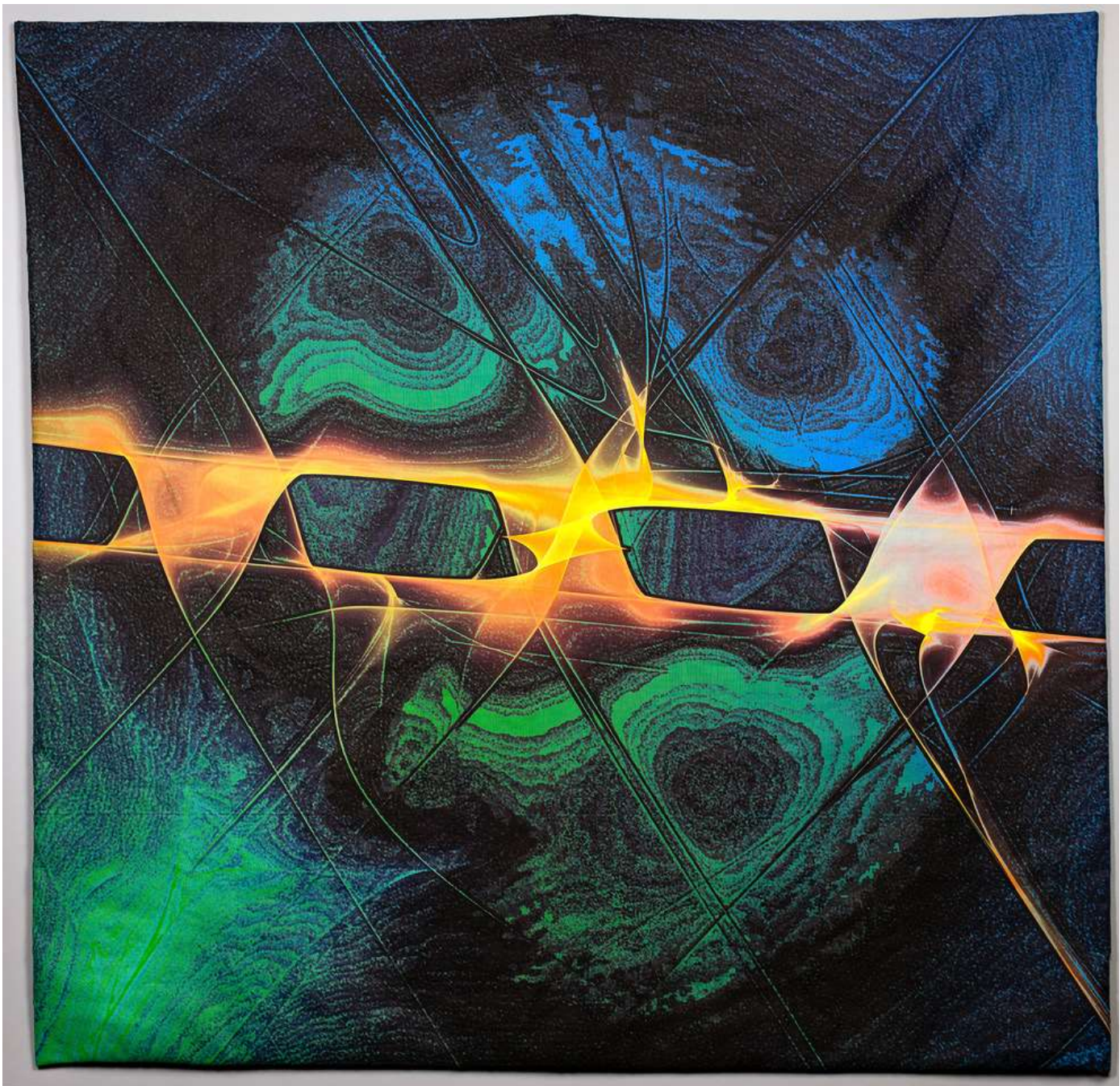
Mary Tyler
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mbtyler.net

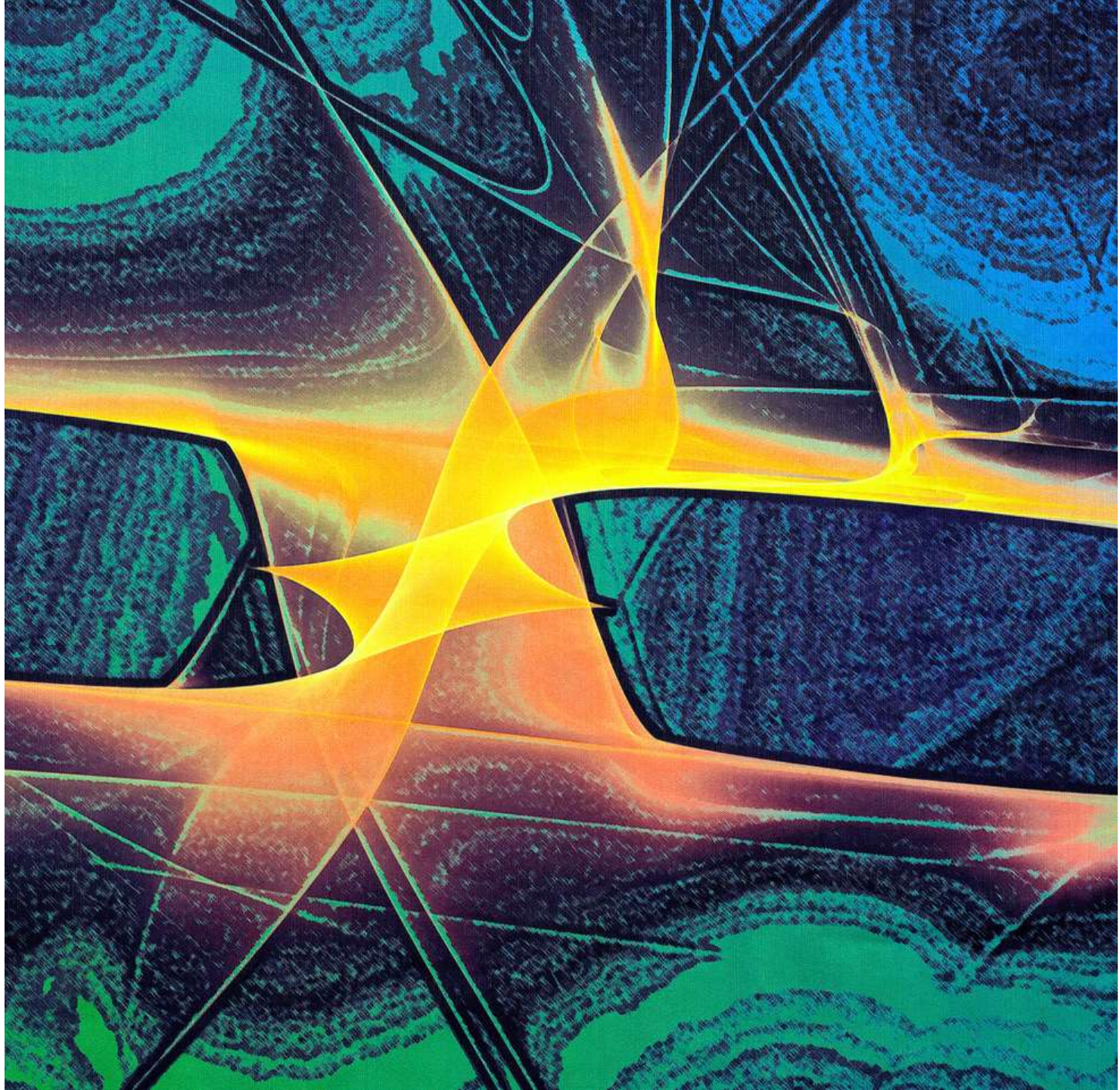
The Hood Canal Bridge Is Closed

50" X 50" • \$1000

Generative image derived from a fractal formula, rearranged in Photoshop, digitally printed on linen/cotton canvas, backed with felt and finished.

The Hood Canal Is Closed is a generative image derived from a computer-based fractal formula. Fractals are sometimes called fractured geometry. They are used to measure irregular natural phenomena, lightning strikes, leaves, snail shells and the coastline of England. Fractal art is the perfect blend of science, nature and art.





Mary Tyler
Chimacum
tylerstudio@olympus.net
mbtyler.net

Fish Bowl

14"X7" • \$500

Plaster gauze, acrylic
paint, rubber fish,
bamboo sticks, paper
clay, hand dyed velvet

This bowl is formed with
plaster gauze shaped
over a form, then painted
and filled with some of
the creatures that live in
our seas. The fish swim
in a tight school, all
headed in the same
direction, smarter than
some other creatures.





Mary Tyler
Chimacum
tylerstudio@olympus.net
mbtyler.net

Low Tide

14" X 7" • \$500

Plaster gauze, acrylic
paint, beach sand,
beach stones, hand
dyed velvet

I've become a huge fan of the low tides along the waters of the Straits and surrounding waters. That's when you can really appreciate the wonderful marine life. Also, the beautiful stones that line the beaches. The stones in this bowl are loose, so that as more stones appear they can be added.





Merrie Jo Schroeder

Port Angeles • 360 808-1360 • pawaquilter@gmail.com



Merrie Jo Schroeder has been creating with fabric since she was a teenager growing up in Detroit, Michigan. After moving to Denver, Colorado in the early 70's she became interested in quilting and began taking classes at her local quilt store. She made her first quilt in 1978 to celebrate the birth of her niece. Since retiring to Port Angeles, Washington quilting has become an integral part of her life providing her with a creative outlet as well as a source of inner peace. Through workshops, seminars, and self-study, she explores traditional and non-traditional techniques and materials and is always looking for something new to try.



Her quilts have been exhibited in Colorado, Montana, Washington, Illinois, and online. Her quilts are also held in private collections.

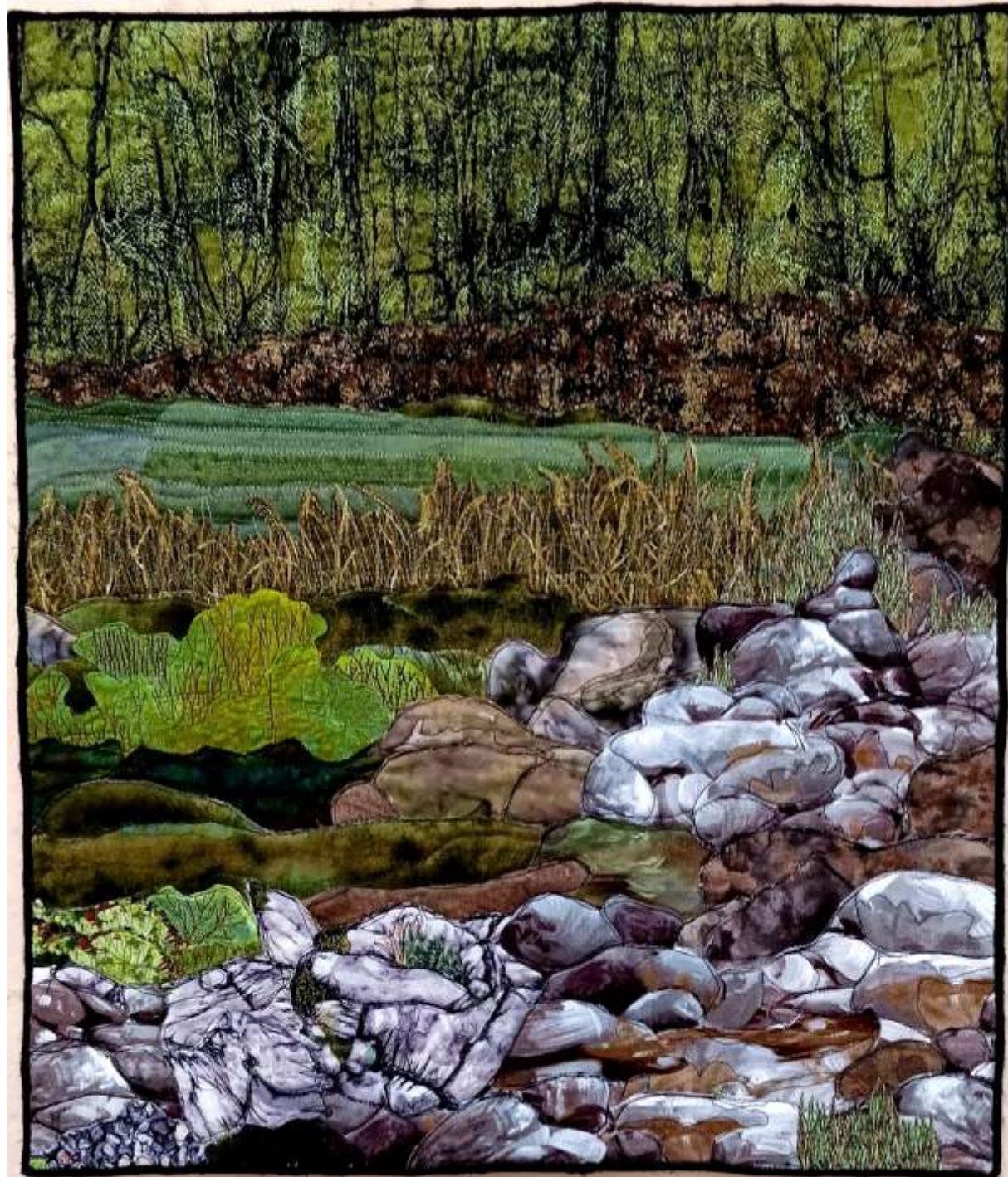


Merrie Jo Schroeder
Port Angeles
pawaquilter@gmail.com

Where the Moss Grows

19" x 22" • \$180

Commercial and hand-painted fabric,
raw-edge appliqué, free motion quilting





Michelle Johnson

Port Angeles • laughingcloudstudio@gmail.com • 928-379-0475 • laughingcloudstudio.com |



Michelle's fiber art journey began in earnest at the Kansas City Art Institute. As she walked by the fiber studio daily to attend her foundation classes, she became intrigued by the brief glimpses of color, texture, and patterning. Serendipity? Yes, and after 30 years she is still deeply committed.

Hand created felt has been her focus since she took a 'I wonder what this is' one day workshop in 2004. Michelle fell head over heels in wooly fluff. With soap, water, and patience the hand rolling and rubbing process allows the wool fibers to co-mingle becoming permanently entangled and creating a strong firm textural piece.

The felting process allows her to experiment, play, transform and create beautifully textured wall pieces and sculptured textiles.



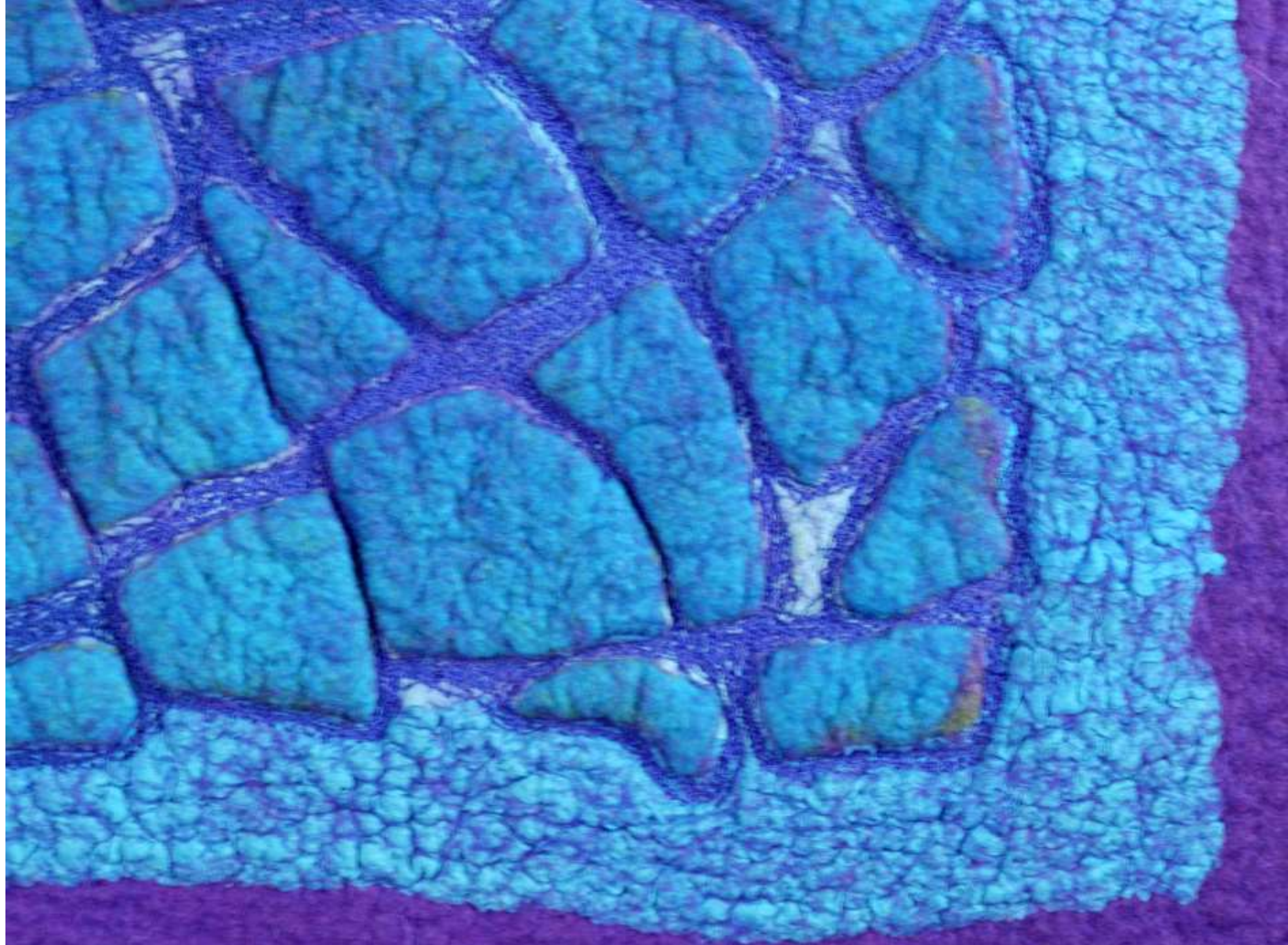
Michelle Johnson
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Stillness and Chaos

32.5" x 22" • \$750

Hand created felt. Free motion embroidery
Hand dyed merino wool and silk.





Michelle Johnson

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Catching the light

Dress • \$650

Handwoven. Silk and merino wool
with sequins woven in.



Shari Beals

Port Angeles • fibersandthread@gmail.com • sharibeals.com • 253-225-9863



Shari's mother taught her to sew at the age of 8. Her "craft" at the time was that of sewing clothes for her dolls. Soon, however, she made her first quilt from her own outgrown clothes, painstakingly cutting squares, sewing together in a basic patchwork design, basted with yarn. She still has this quilt today!

Interested in making money as she entered her teenage years, she made lady's golf hats to sell at the local golf club. She was making her own clothes during high school too.

During her 20's and 30's, her sewing turned to home decor as she moved from apartment to apartment and eventually home to home, making draperies and pillows and such.

Shari's sewing and creativity went into hibernation as her career in the financial services arena blossomed and her focus was squarely on reaching higher and higher goals she'd set for herself.

Now retired, her days are filled with creative freedom she'd never known before. Her exploration is fresh and without bounds.

Having completed several traditional quilts, many using upcycled clothing, her journey continues behind the sewing machine working with cork, faux leather and vinyl to create stylish handbags, wallets, totes and bags under her brand, by Essbee.



Shari Beals
Port Angeles
fibersandthread@gmail.com
sharibeals.com

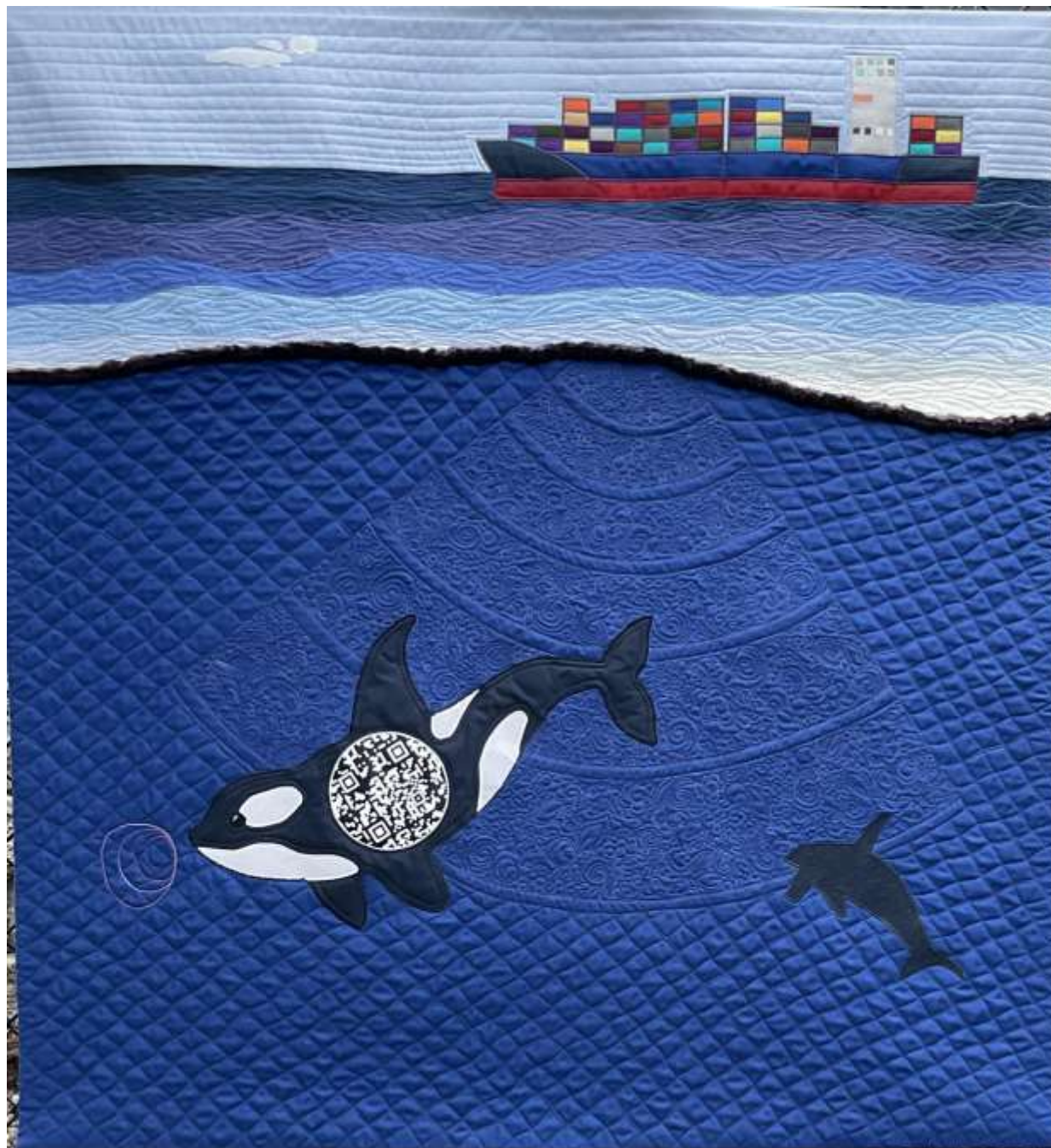
Slow Down

40" x 41" • \$250

Slow Down was inspired by an article in The Seattle Times that I found while researching Oceana.org for the Modern Quilt Guild 2022 fundraiser. Underwater noise (depicted by the sonar imagery in the quilting) caused by commercial vessel traffic in and around the Straits and Puget Sound region is interfering with the orcas' ability to forage for salmon, communicate with their pod, reproduce or even rest. Vessel noise increases with speed; slowing down mitigates the interference. The scannable QR code on the orca links to the inspiration article. I used curved piecing, raw edge appliqué, FMQ, straight line quilting and yarn couching in my design; edges finished by facing.

Article by reporter Lynda V.

Mapes: <https://projects.seattletimes.com/2019/hostile-waters-orcas-noise/>



Sandee Johnson

Port Townsend • sandeejohnson.net artwoman6@gmail.com • 828-989-3359



Sandee Johnson became a nomad after getting her post-graduate degree and has not stopped since. For the past 45 years Sandee has enhanced her career as a professional artist, photographer and writer. She has been in over 200 group, corporate or solo exhibitions in such art centers as Amsterdam, Paris, Beijing, Brussels, Chicago, NYC, Tokyo, Geneva, Moscow, Buenos Aires, Tel Aviv, Seoul, Shanghai, Berlin, Budapest, Rome, Luxembourg, Geneva, Stockholm, Lisbon and Washington, DC.

Sandee been chosen for international and American residency programs in multiple locations, adding even more depth to her work. Utilizing many mediums and techniques, including fiber, she concentrates primarily on 2D work. Her subject matter includes social commentary, abstraction, nature/botanical and surrealism inspired by travel—or living—in over 90 countries. Her work can be found in museum, corporate, public and private collections spanning the globe. In her final move, magical Port Townsend, Washington has become her permanent residence.



Sandee Johnson
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sandeejohnson.net

True Blue

16" x 16" • \$350

Mounted on a painted cradled wood panel, this abstract collage piece utilizes fabric, cyanotype, hand-decorated paper and the artist's pen & ink silkscreened drawing.

The botanical world inspires the artist's endless fascination to create her own world of flowers, shapes and design.



Sandee Johnson
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artwoman6@gmail.com
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Summer's End

18" x 18" • \$450

Mounted on a painted cradled wood panel, the piece utilizes the artist's pen & ink drawings, fabric, hand-decorated paper, acrylics and ephemera to create an abstract collage.

Nature inspires the artist's endless fascination to create her own stage of botanical shapes and designs.



Sue Gale

Port Townsend • MSGale63@gmail.com • 530-941-4242



Always interested in fabric art, Sue loves using commercial fabric to create landscape and abstract pieces, finishing them with beading and threadwork. Her interest in quilting began with coworkers at her job with the State of California when she was invited to take quilting classes with them. These accomplished quilters inspired Sue and she made dozens of traditional quilts. Years later a class with Jean Wells steered Sue in the direction of fiber art and “out of the norm” quilting. The freedom to

create art and work outside of the lines felt right to Sue. Always attracted to Asian inspired art, Sue has created many pieces using kimono fabrics. Sue has also worked with botanical printing on silks and hand-dyed cottons. Many pieces of her art include beadwork, creative stitching and appliqué.



Sue Gale
Port Townsend
msgale63@gmail.com

Washi

14" X 14" • \$250

Commercial linen,
Japanese Washi paper,
pearl cotton, beading

I wanted to use this beautiful paper along with the linen. I started piecing the fabric, then cut and realigned the shapes to make different sizes. Stabilizing and fuzing the paper to the fabric made for a fun design in each of the shapes. I enjoyed the slow hand stitching on this piece.





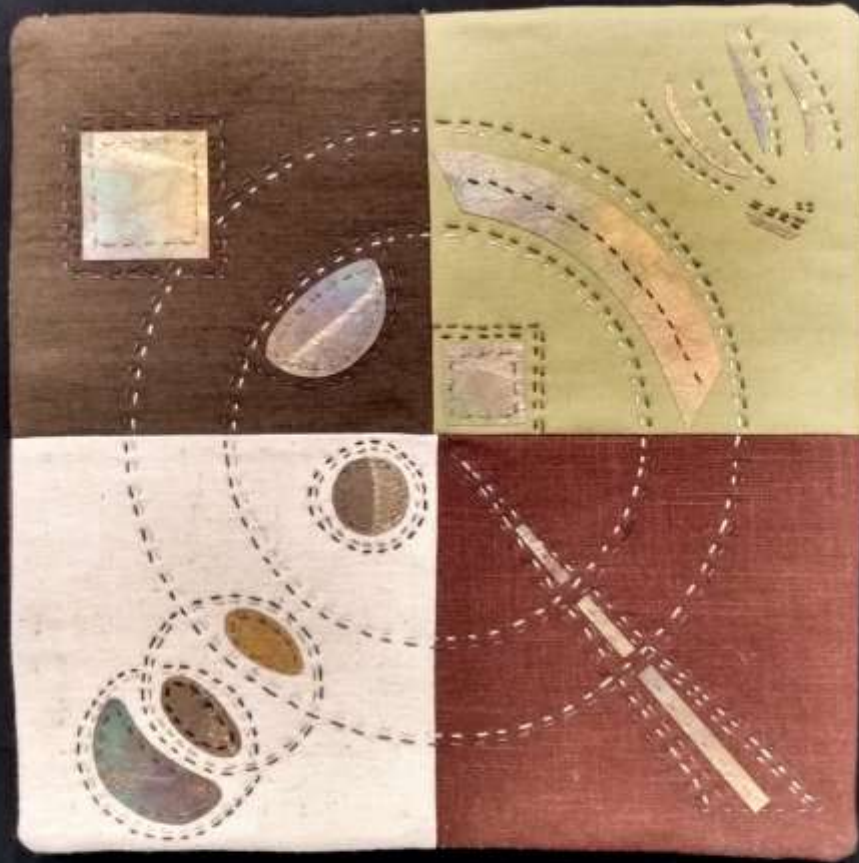
Sue Gale
Port Townsend
msgale63@gmail.com

Four Square

11.5" X 11.5" • \$125

Commercial linen, Japanese
Washi paper, pearl cotton,
and beading

This was my first project using linen and the Japanese Washi paper. I played with a variety of things such as a small plate, quilt stencils, spools of thread, and rulers to help make the shapes in the blocks. I spent quite a bit of time attempting to keep my stitches in line, and learned some patience with backing out my threads and starting over.





Susan Melka

Sequim • susanmelka@icloud.com • 360 344-8135



Bio:

Susan Melka is happiest when immersed in fiber in any form. The natural world provides unending inspiration and making things, using a variety of materials and techniques, is a deep source of joy and connection to the larger creative community.



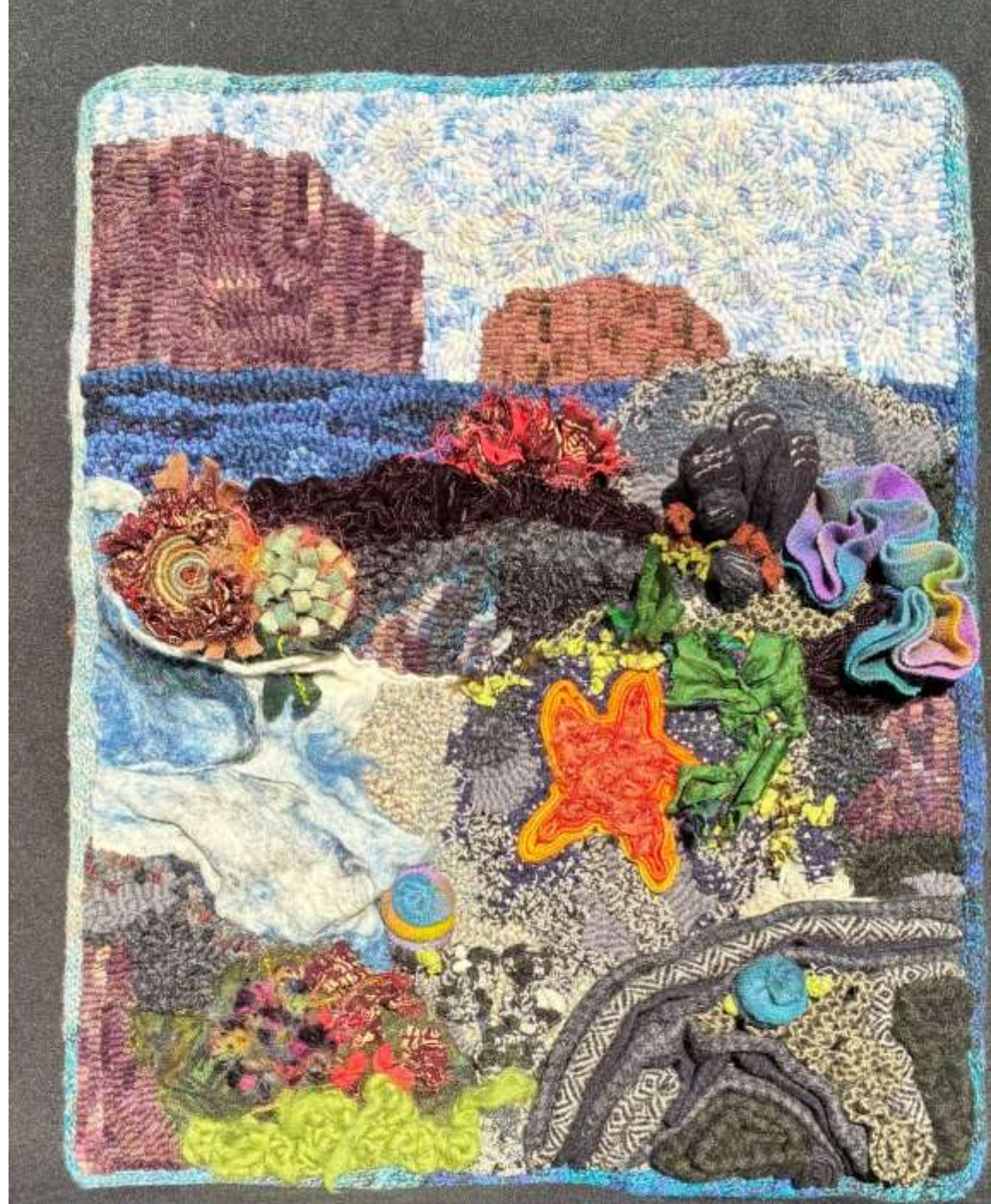
Susan Melka
Sequim
susanmelka@icloud.com

Minus Tide

15"x19" • \$550

Wool, silk and nylon fabrics hooked and stitched, wool, silk and other yarns hooked and stitched on linen fabric. Cotton embroidery floss stitched, fishing line, wet felted wool, acrylic paint

Tidal pools are absolutely intriguing to me. When the tide is out we are offered a small glimpse of the wonders hiding beneath the surface of the Salish Sea. This piece is an exploration of textural work with fibers that would typically be worked in two dimensions.





Susan Melka
Sequim
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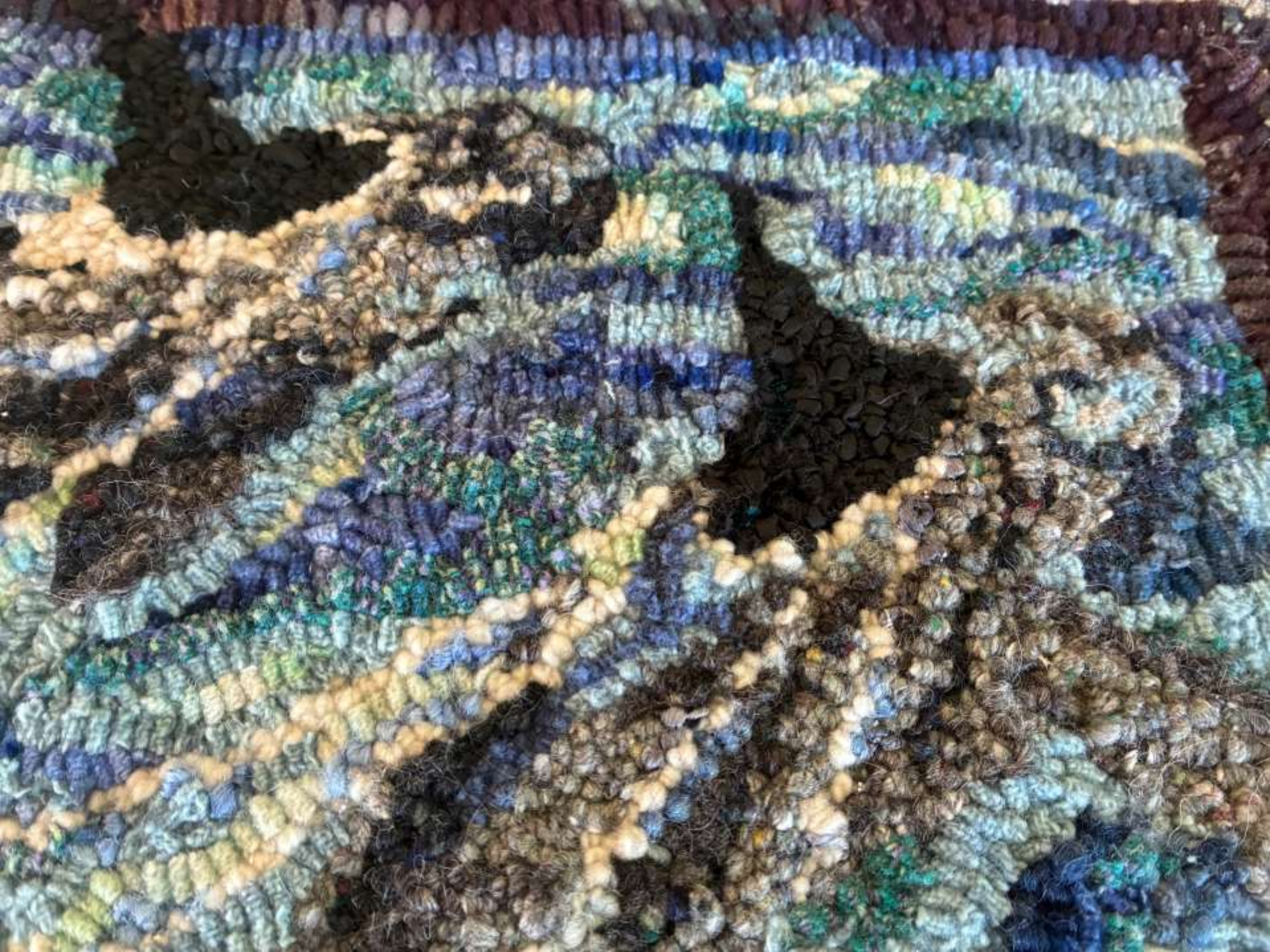
Pas de Deux

17"x 12.5" • \$400

Wool and silk fabric and
handspun wool yarn,
hooked on linen fabric.

This piece was primarily
completed after the loss
of my beloved
Australian Shepherd
Taz. At 3 1/2 he was
diagnosed with a furious
nasal osteosarcoma and
was gone within two
months. The symbolism
of the two beings
moving together
through their realm
moved and affected me
deeply. All my feelings
of love and gratitude for
that short and sweet
time went into the
creation of Pas de Deux.





Susan Melka
Sequim
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Into the Woods

8"x6"x 4.5" • \$175

Wet felted wool, embellished with prefelt, silk, poly stuffing, wool nepps, and glass marbles.

I love to walk in the deep forests of the Olympic Peninsula. The intricacies and variety of living forms provide endless inspiration.





Susan Melka
Sequim
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Strait Blue

6.5"x6.5"x4" • \$115

Wet felted wool, mohair
and silk vessel with
cotton fabric.
Embroidered with
cotton floss and
embellished with
polymer clay tiles.





Susan Sawatzky

Port Townsend • sussaw70@gmail.com • 509-863-7674



Biography:

Susan Sawatzky grew up in Stillwater, OK. Her father was a professor at [OSU](#) but his true love was woodworking. With the example of her dad as an artist, art became the focus of her creative life. Susan has always done crafts, ranging from crochet, to stained glass, pottery, building doll houses and furniture, refinishing full size furniture, gourd art and sewing. Sewing was not a primary endeavor until she retired from making web pages and doing graphic art for two organizations in Reno, NV. She and her husband moved to Spokane, WA and it was there she bought a Bernina sewing machine and began making traditional quilts.

Susan's husband died in 2012 and she began the journey from quilter to fiber artist after moving to Port Townsend. There she found the Cabin Fever Quilt group and was introduced to Art Quilting. Once she found this wonderfully creative outlet she was hooked.

Susan joined the Studio Arts Quilt Association, (SAQA) a group of vibrant fiber artists. Susan works mainly with photographs she has taken, using raw edge applique, fusing and thread painting to loosely recreate what her camera sees. Crows, old barns, windows, doors, still life art, outdoor scenes often appear in her work."

Artist Statement:

I love the happy mistakes that turn out to be lovely art and may be something used over and over through the artistic journey.

My eyes spot detail in the many things, a bee on a flower, the wave of a cloud passing by, the tip of a mountain range, cracks in asphalt that look like a cat.

Have you seen an old barn and wished you could capture it and take it home or a landscape and wish you could change just one thing? I do that, capture scenes from man's work and nature's bounty in fabric, thread and paint. I invite you to share my belief that nature in all its glory, brings Sacred beauty and humor into our lives.



Susan Sawatzky
Port Townsend
sussaw70@gmail.com

Ahoy there!

30" x 24" • \$ 800

Materials: Acrylic paint,
Fabric, Thread

Techniques: thread
painting (Heron), sky,
water, beach - painted,
raw edge applique for
sailboats, tree trunk,
rocks and seagulls

Statement: Years ago, on
a quiet, overcast day at
Fort Flagler, I came across
a heron poised atop a
large driftwood log, gazing
out toward two distant
sailboats on the Strait. It
looked as if the heron
were hailing the boats
with a silent "Ahoy there."
I took a photograph
knowing that I wanted to
make an art quilt of this
serene scene. This piece
is a tribute to that fleeting
coastal encounter, where
nature, imagination, and
memory quietly
converged.





Terri Pauser Wolf

Port Ludlow • terriwolf@mac.com • 916-616-1256



Biography:

Terri Pauser Wolf never liked garment sewing but will quilt for hours on one of three sewing machines. She took her first quilting class in 1996 and has been sewing art quilts ever since. Terri prefers to create original designs and her quilts either tell a story or they were created for self-care.

Food and wellness writing were part of Terri's first career and in 1997 she entered nursing school where writing and the arts become a lifeline as she began her career in oncology. She continued to do freelance writing and wrote stories for *American Patchwork and Quilting* magazine and was the co-author of the *Better Homes and Gardens Complete Guide to Quilting*. Her quilts have been exhibited in the Midwest, California, and Washington and published in the *HeART of Nursing: Expressions of Creative Art in Nursing*.

A native of northern Illinois, Terri attended the University of Illinois, Urbana-Champaign and after graduation moved to Des Moines, Iowa to take a position as a food editor for *Better Homes and Gardens* magazine. She attended nursing school in Iowa and shortly after graduation moved to Sacramento, California where she worked with cancer centers throughout state. Experiences from these roles appear in her quilt designs. She recently completed a series called *Nursing & Caring: A Nursing Memoir in Quilts*.

After retirement in 2021, she and her husband and two Maine Coon cats moved to Port Ludlow, Washington to enjoy cooler summers, the extensive water ways, and the forested lands. She now finds design inspiration from studio views of the Hood Canal and Point Hannon.

Artist Statement

I was a feature writer before I became a quilter and now, I tell stories with fabric. With cotton, thread, and scissors I build story themes into quilts, sometimes individually and other times in a series. As an oncology nurse for 20 years, I needed time in my art studio for self-care and healing to process the work I was doing in cancer care. Though my quilts may have bright colors and vivid designs, they may be expressing stories and emotions from grief to joy. I have been making fabric art for more than 27 years.

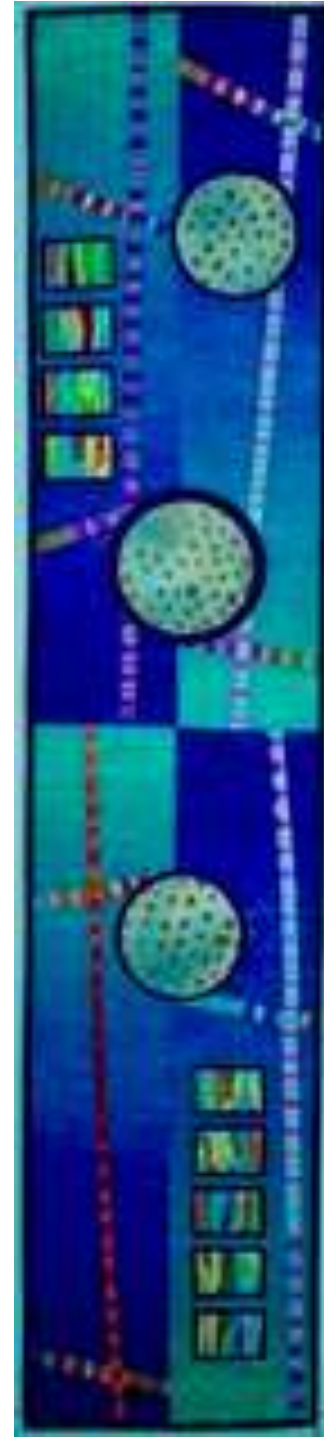


Terri Wolf
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terriwolfstudio.com

Circle Play 5

16" x 67" • \$520

Pieced and Applique
This piece is reminiscent
of the moon and colors
of the night sky in the
PNW.



Terri Wolf
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Fish Out of Water

38"x 42" • \$650

Pieced and Applique Collage
Recycled art—the salmon was created from a fish print on a t-shirt. It was repurposed in this quilt that is about the artists' life which is sometimes akin to being a fish out of water.



Terri Wolf
Port Ludlow
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Moon Over Mountains

12" x 18" • \$260

Pieced and Applique Collage



ZeeLinda Dissinger

Sequim • ZeeLinda12@yahoo.com • 717-645-5861



ZeeLinda Dissinger follows a creative tradition in her family: When her mom was in her twenties, she showed something she'd created to her grandmother. Grandma asked "Where did you get that idea? Her mom replied: "Out of my head." To which granny replied: Your head must feel better!"

ZeeLinda's head has felt better ever since she could hold a crayon. Her current activities are fabric and thread inspired. She revamped her embroidery skills during Covid isolation, making elegant, embroidered masks for family and friends.

She returned to the Peninsula last year after what she deemed as "Eighteen years landlocked in Pennsylvania!" And is VERY happy to be home again. She's now concentrating on embroidered garments, which are also sewn by her.



ZeeLinda Dissinger
Sequim
ZeeLinda12@yahoo.com

Miss Iris Teaches Reading to her Pupils

23.5"x 28.5" • \$6,000.00

(Fabric, paint, plastic eyes, machine and hand stitching)

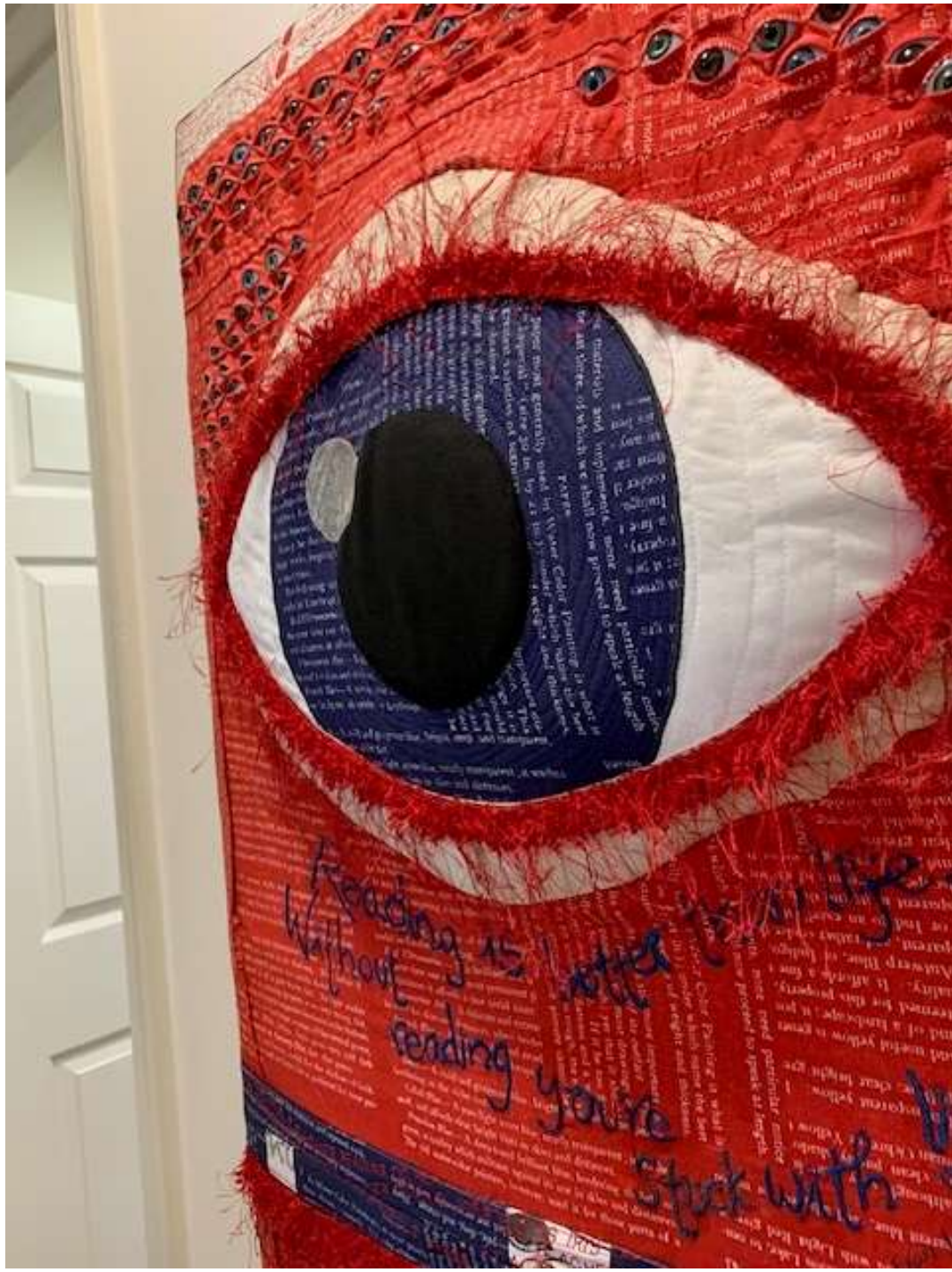
Miss Iris Teaches her Pupils to Read was originally created as an entry into a show themed REaDing, which was to be included in a traveling show for Pennsylvanian libraries, but our recent move back to the Olympic Peninsula, changed its destination.

I was half-way through embroidering the quote by Fran Lebowitz, when my husband (who loves puns) found this cartoon by T. Zuvella. So, another section was added to the piece. During our move across the country, that extra piece was "misplaced" by our movers. So, just recently, I remade that vital piece.



Teacher - 'Good morning pupils!' Children - 'Good morning Miss Iris!'





ZeeLinda Dissinger
Sequim
ZeeLinda12@yahoo.com

I Love You

Coat • \$7,650.00

The Eye Love You coat was inspired by my granddaughter when she was very young. Located in Germany, before she could write, she would text emojis: 🧐 ❤️ U.

Although my granddaughter is now 14 and bilingual, we still sign texts this way. (And just recently, an anatomical heart ❤️ emoji has been added to our phones!)



INSTALLATION DAY – August 14, 2025





























Social Media/Social/Garment

This garment can send an instant iconifying message (OK, with a twist); make the wearer appear instantly slimmer -
(these black panels trick the eye)

... and provide an Instagram moment.

It can also start an in-person conversation & connection -
thru ART & "Media Speak" ♥

... so why the Lollipop?























Red Beaded Necklace
Lithuanian Folk Art
19th Century
Collection of the National Museum of Lithuania



Purple and Gold Beaded Necklace
Lithuanian Folk Art
19th Century
Collection of the National Museum of Lithuania







Text label for the circular artwork above.

Text label for the circular artwork below.



Text label for the large quilted artwork.



Text label for the rectangular artwork.

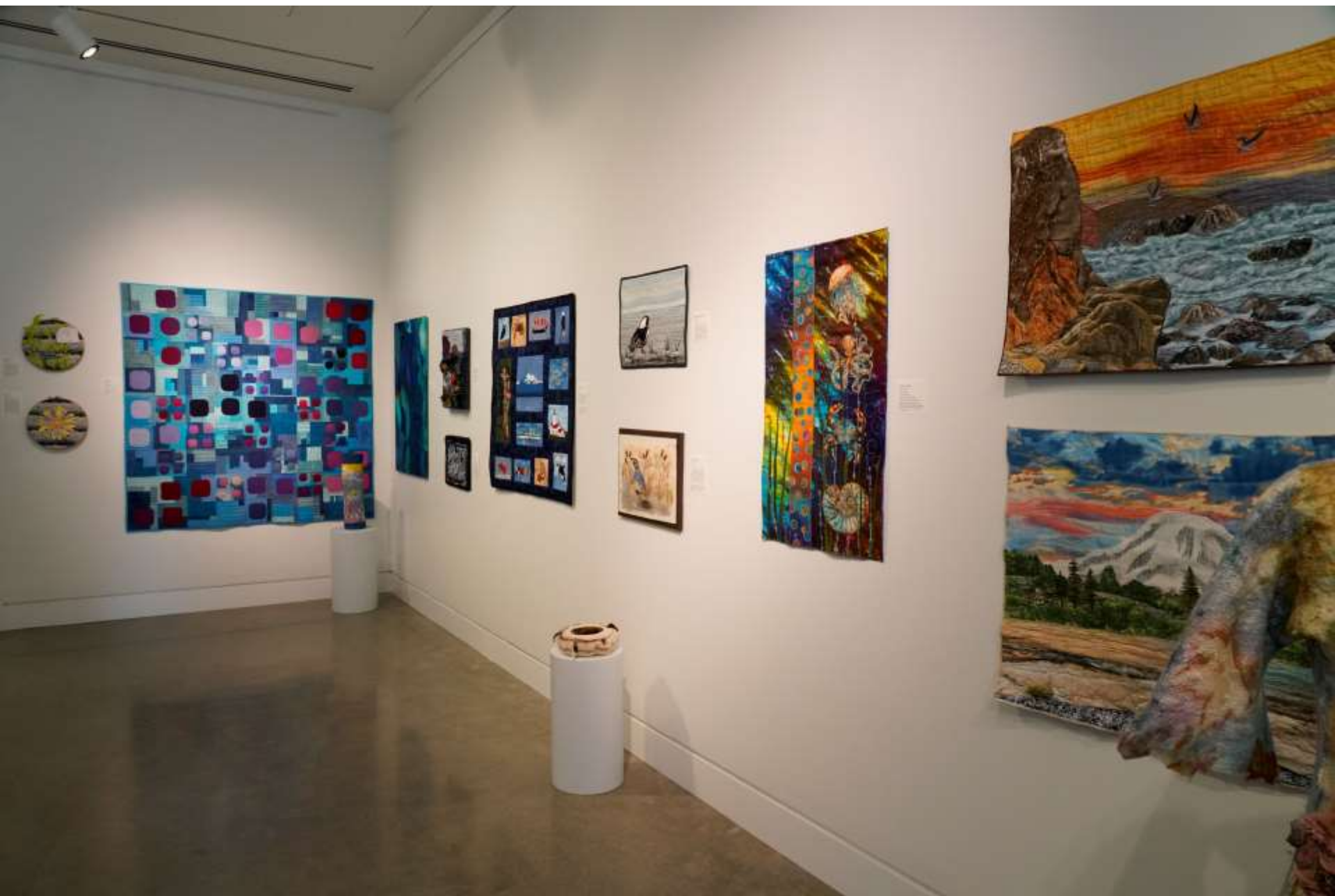


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Small white label with text.



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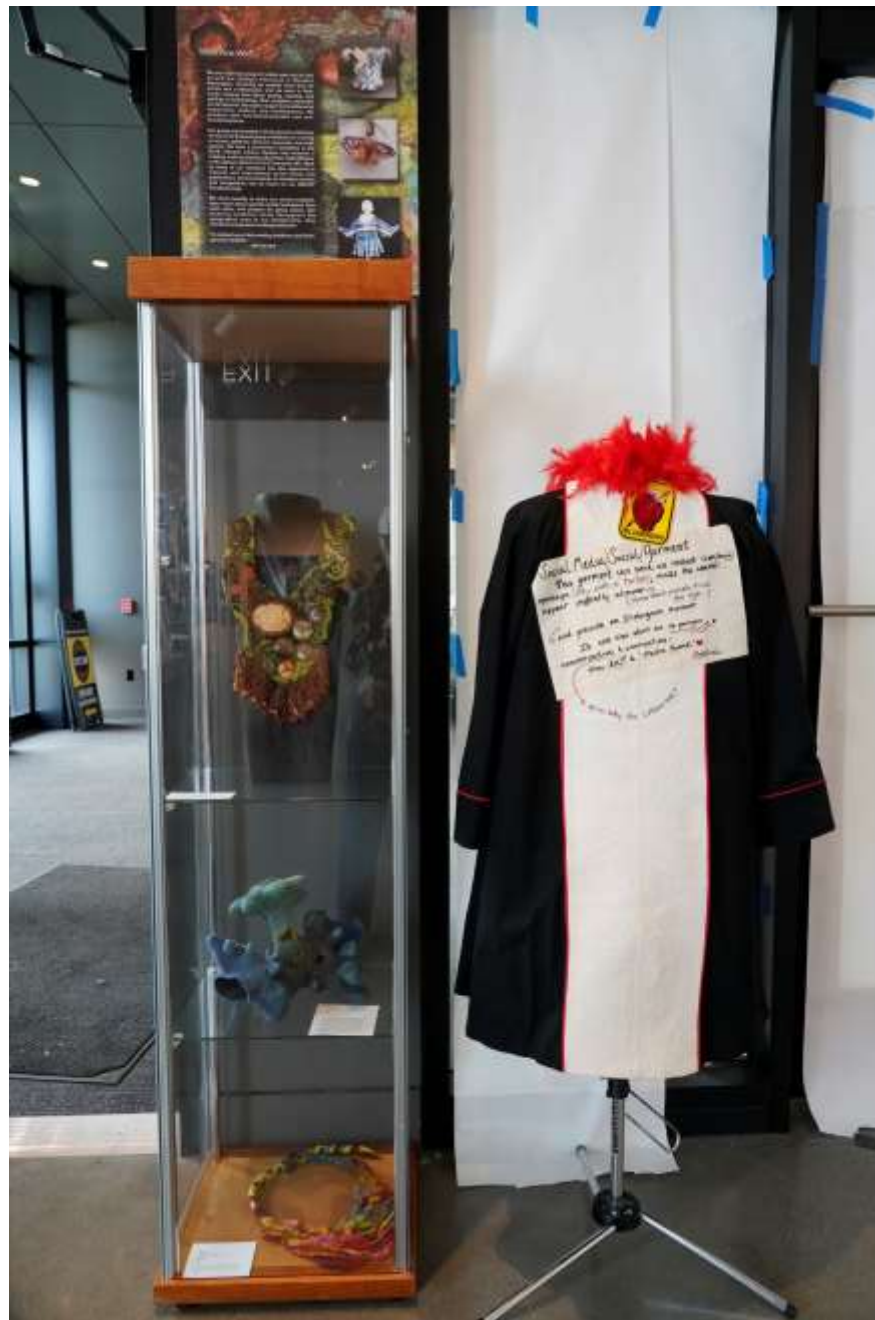






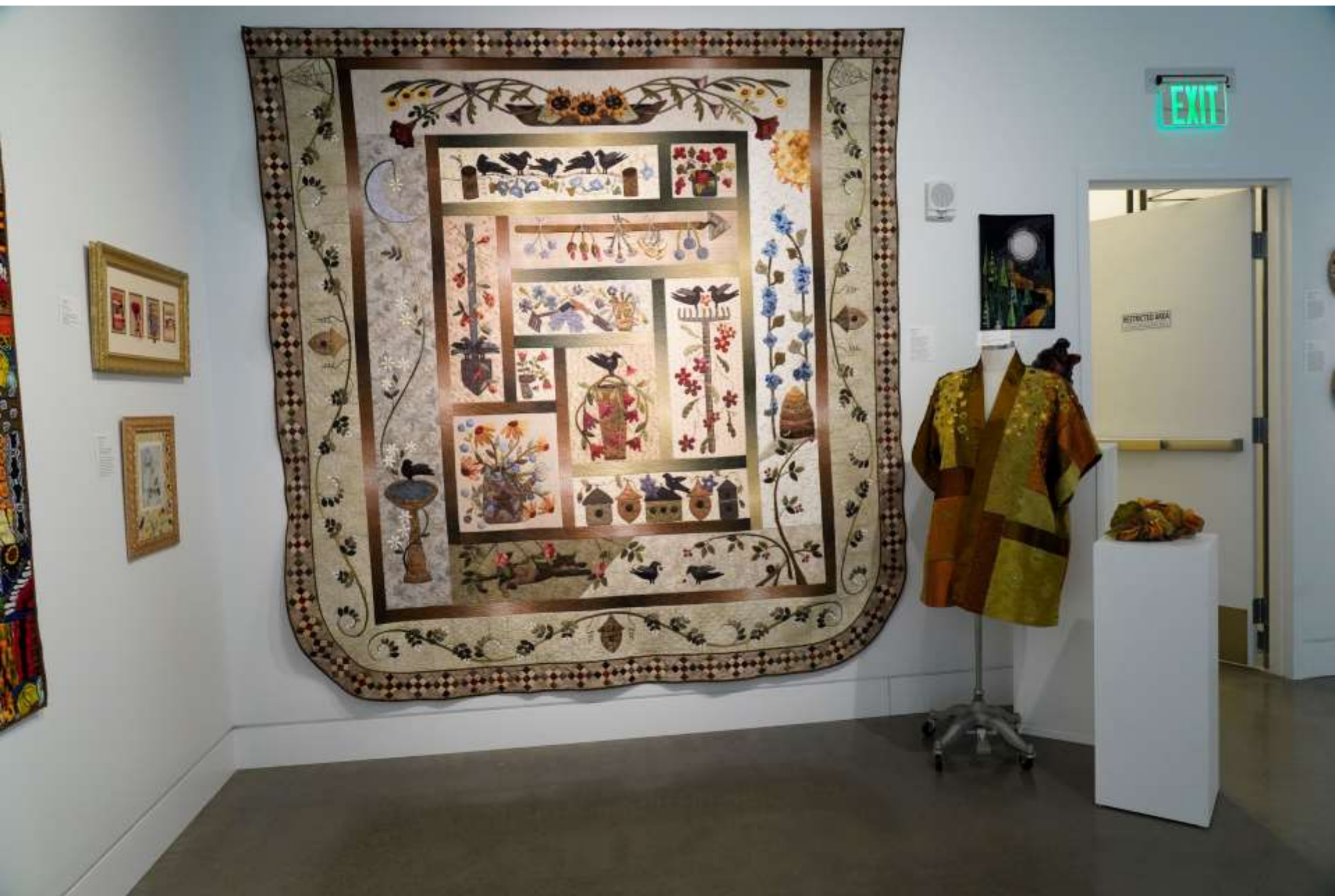












An abstract fiber art piece featuring vibrant, translucent layers of orange, yellow, and red, creating a sense of depth and movement. The background is a rich, textured blue with intricate, swirling patterns in shades of green and yellow, suggesting a natural or organic theme. The overall composition is dynamic and visually striking.

Fiber on the Strait

Peninsula Fiber Artists

Field Hall Gallery, Port Angeles, WA

Hours: 10am – 2pm Monday – Saturday

plus one hour prior to most events

Private group tours available by appointment.