



SALISH SEASONS

The Mead Werks

Wilderbee Farms

Port Townsend, WA

Friday – Sunday • noon – 5pm

Peninsula Fiber Artists

August 1 – October 26, 2025

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



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.



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Bess Jennings

Autumn Trees
20" x 20" • NFS

Pieced and raw edge
applique with fused
embellishments and free-
motion quilting.

An expression of changing
seasons and the singular
beauty of autumn colors.





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Tahoma Sunrise

24" x 19"

NFS

Raw edge applique using fusible with free-motion quilting

This piece depicts a familiar, distant view of Mount Rainier (Tahoma) on a clear day, as seen from the cliffs at Port Townsend across the Puget Sound and Whidbey Island.





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Summer Song

20 x 16

NFS

Raw edge applique using fusible with free-motion quilting

This piece was made to commemorate a persistent Bewick's Wren, who sang in our garden (seemingly) all summer in an effort to attract a mate. He is set against a distant view of Mount Baker across the Strait of San Juan de Fuca.





Bess Jennings
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Sun Shower
24" x 17.5" • NFS

Raw edge applique with fusible
An expression of life's joyful moments
experienced through our beautiful natural
surroundings.





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.



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Reflections of Cowichen #1
30" x 30" • \$3400

machine embroidered,
applied, and quilted

In the summer of 2013 my husband Ron charted a boat and we spent ten days cruising in the San Juan and Canadian Gulf islands north of our home on Puget Sound. One of our favorite ports was Cowichan, BC, where the harbor was dominated by the headquarters of the Cowichan Wooden Boat Society. The building had railings which cast dramatic shadows in the water beneath. In the late evening, everything was black and white. By zooming in on the reflections I found dramatic images that looked like abstract expressionist paintings. The design for this quilt was inspired by one of my photographs.



Reflections of Cowichen #1 • 30" x 30" • Copyright © 2015 Caryl Bryer Fallert-Gentry • Bryerpatch Studio • www.bryerpatch.com



Reflections of Cowichan #1(detail) • 30" x 30" • Copyright © 2015 Caryl Bryer Fallert-Gentry • Bryerpatch Studio • www.bryerpatch.com

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Reflections of Cowichen #1
30" x 30" • \$3400

machine embroidered,
applied, and quilted

In the summer of 2013 my husband Ron charted a boat and we spent ten days cruising in the San Juan and Canadian Gulf islands north of our home on Puget Sound. One of our favorite ports was Cowichan, BC, where the harbor was dominated by the headquarters of the Cowichan Wooden Boat Society. The building had railings which cast dramatic shadows in the water beneath. In the late evening, everything was black and white. By zooming in on the reflections I found dramatic images that looked like abstract expressionist paintings. The design for this quilt was inspired by one of my photographs.



Reflections of Cowichen #2 • 30" x 30" • Copyright © 2015 Caryl Bryer Fallert-Gentry • Bryerpatch Studio • www.bryerpatch.com



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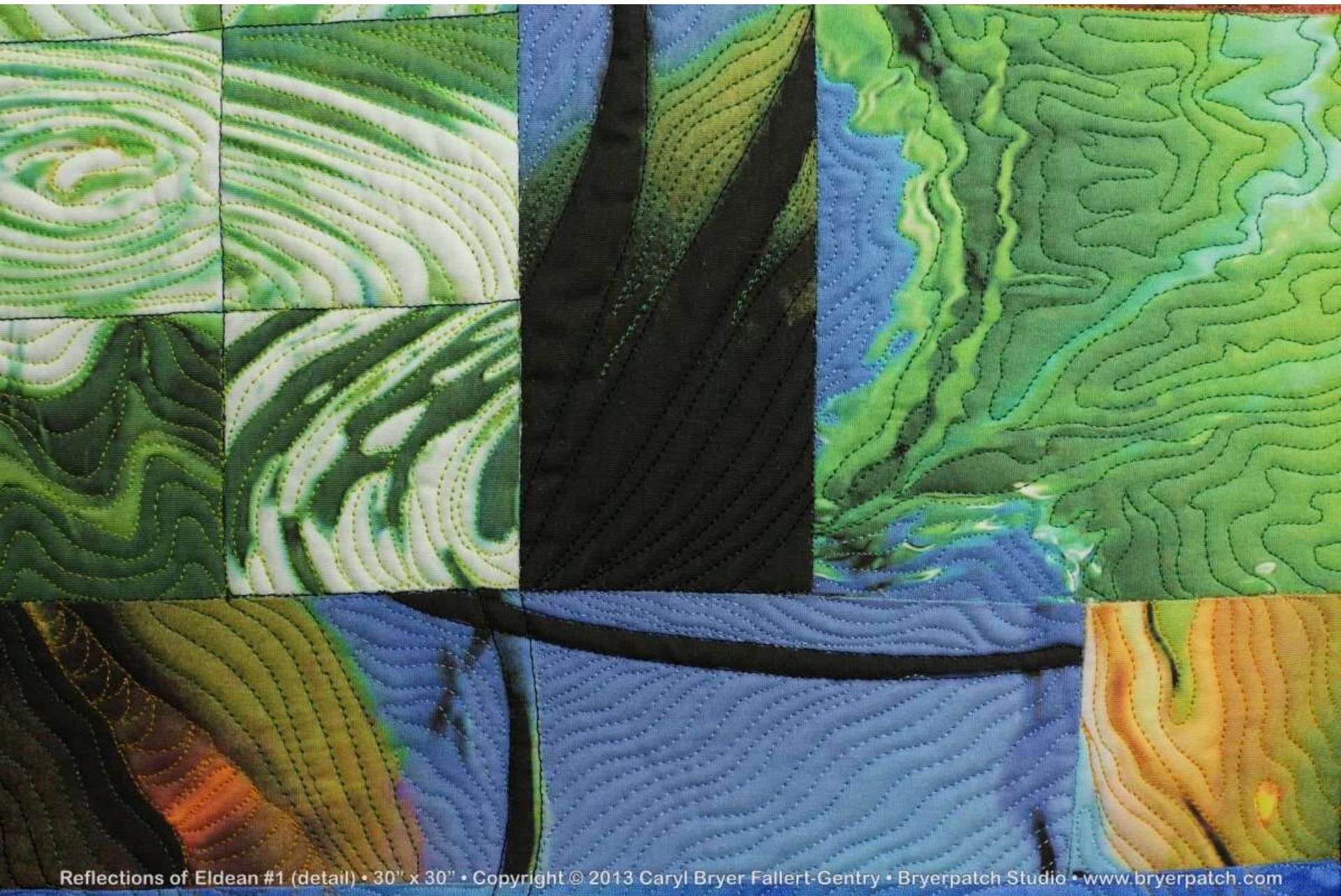
Reflections of Eldean #1
30" x 30" • \$2800.00

Original photography &
Digital printing, machine
pieced, and quilted

In the summer of 2013, we
chartered a boat named
Eldean and cruised through
the San Juan and Gulf
Islands. The landscapes were
beautiful but I also became
fascinated by the patterns of
reflections in the water. The
images in this quilt came
from reflections of Eldean at
the dock in Bellingham,
Washington.



Reflections of Eldean #1 • 30" x 30" • Copyright © 2013 Caryl Bryer Fallert-Gentry • Bryerpatch Studio • www.bryerpatch.com



Reflections of Eldean #1 (detail) • 30" x 30" • Copyright © 2013 Caryl Bryer Fallert-Gentry • Bryerpatch Studio • www.bryerpatch.com

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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Undersea Play

24 X 17 • \$260

Materials & Techniques-

Hand-painted fabric, non-wovens, driftwood

Cutwork, quilting, and textile collage technique.

Statement: Whimsical and vibrant, *Undersea Play* dives into the colorful life of the Salish Sea, inviting viewers to rediscover the joy and wonder beneath the waves. Featuring a playful cast of sea creatures—nautilus, seahorse, fish, and turtle—this textile piece is suspended from found driftwood, merging marine imagery with coastal materials. Hand-painted fabrics and intricate cutwork bring movement and texture to the work, reflecting both the beauty and fragility of our local waters.





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.



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<http://www.itzadebdesign.com>
Instagram:
DebraEOlson

Under the Sea II
19" x 23" • \$295

Materials: Hand dyed cotton, commercial print, upholstery fabric, silk, hand embroidery, beads.

Statement: Loved the motion of the background hand dyed fabric and happy with how it worked with creating depth in this just below the surface, sea scape.





Donna Lee Dowdney

Bainbridge Island • donnaleedowdney@gmail.com • www.donnaleedowdney.com • (360) 490-0176

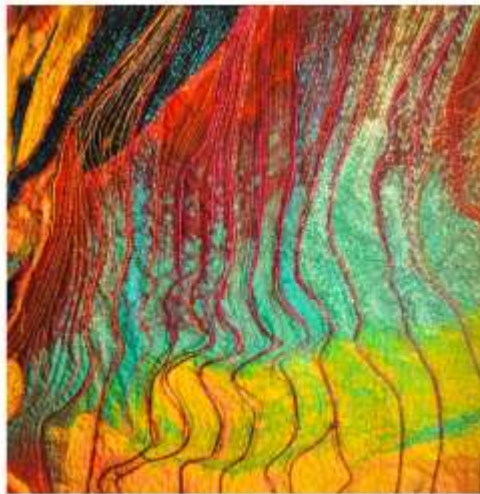


When fabric and mixed media artist Donna Lee Dowdney moved to Washington, she made time to pursue the art she always wanted to create since she was a child. Before creating her current artistic projects, she owned and operated a professional writing and editing business in Palo Alto, California. She 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."



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Undersea Undulations

11x14 • \$250.00

Materials:

Hand-dyed cords, canvas, net, yarn,
metallic threads

Techniques:

Paint, free-motion embroidery,
automated stitch, cable stitch, cut-
back appliqué

Statement:

Let your imagination run wild about
what lies beneath the sea! Consider
the plants, creatures, designs, and
colors!





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Undersea Hidden Life
11x14 • \$250.00

Materials:

Net, varied threads, copper
ribbons, shear fabrics, rat tails,
metallic threads, weaving,
yarns, luminescent fabric

Techniques:

Free-motion embroidery,
automated stitch, block
printing, cut-back appliqué,
hand-dyed silk cord

Statement:

What can you see hidden in this
whimsical view of undersea
life?





Ellen Thomas

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Ellen first came to love arts and crafts as a 7-year-old during her weekly Campfire Girl meetings. Sewing, painting, jewelry making, scrap booking, Christmas ornaments, quilting...you name it, she's game! Creativity has brought her much joy over the years and has been her form of relaxation and solace. For years she squeezed in art time on the weekends or in the evenings after her kids were in bed. But now, after 32 years as a school counselor and busy mom, she is taking her art to a new level. Quilting and mixed media have become her favorite forms of expression, and she spends virtually every blissful day in her "happy place" (her sewing room).

Lately, she's been having a lot of fun with art quilts, specifically landscape and collage quilts. She is a member of Peninsula Fiber Arts as well as Cabin Fever Quilters, and has really enjoyed meeting and learning from fellow fiber artists who share her passion.



Ellen Thomas
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A Day on the Beach
28.5" x 26" • \$200.00

Statement: This is a layered
landscape quilt. With this technique
you can make a variety of different
landscape scenes.









Erika Wurm

Port Townsend • wurmwares@gmail.com • erikawurm.com • @wurmwares on FB, IG, TikTok, Pinterest



Erika Wurm is an eco-conscious mixed media artist who likes to repurpose materials to challenge herself creatively and keep them out of the landfill. 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.



@wurmwares | erikawurm.com



erikawurm.com | @wurmwares

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PT Frog Clock Tower
8.5:x11.5" • \$135.00

Paper, watercolor paint, colored pencil,
embroidery floss, cardboard, fabric, ink
and wire

Statement: The 4th in my Port
Townsend series featuring fauna, flora
and architecture of the area. This one
depicts a Pacific Chorus Frog wearing
the Jefferson County clocktower as a
hat with rhododendrons and cattails.





Larkin Jean Van Horn

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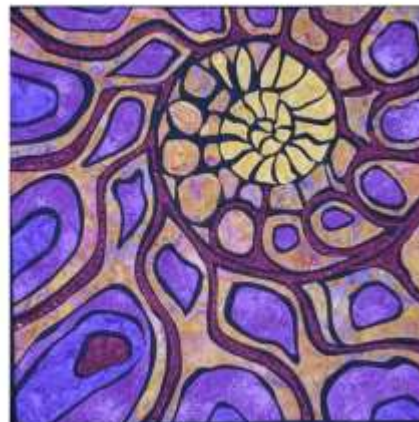
Artist Bio

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.



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A Walk In The Woods
24"w x 22"h
\$750
Hand dyed and commercial
cottons
Fabric dyeing; raw edge fused
applique; machine stitching

From my River Stones series,
with the color scheme inspired
by the fall leaves on my patio.





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The Moon Wept . . And Then
She Laughed
21"w x 24"h
\$800
Commercial batiks; Swarovski
rhinestones
Fused raw edge applique;
machine stitching, fused
rhinestones

From my Shattered Circles
series, inspired by broken
views of the moon through
fog.





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Sea of Tranquility
16" x 22" • \$

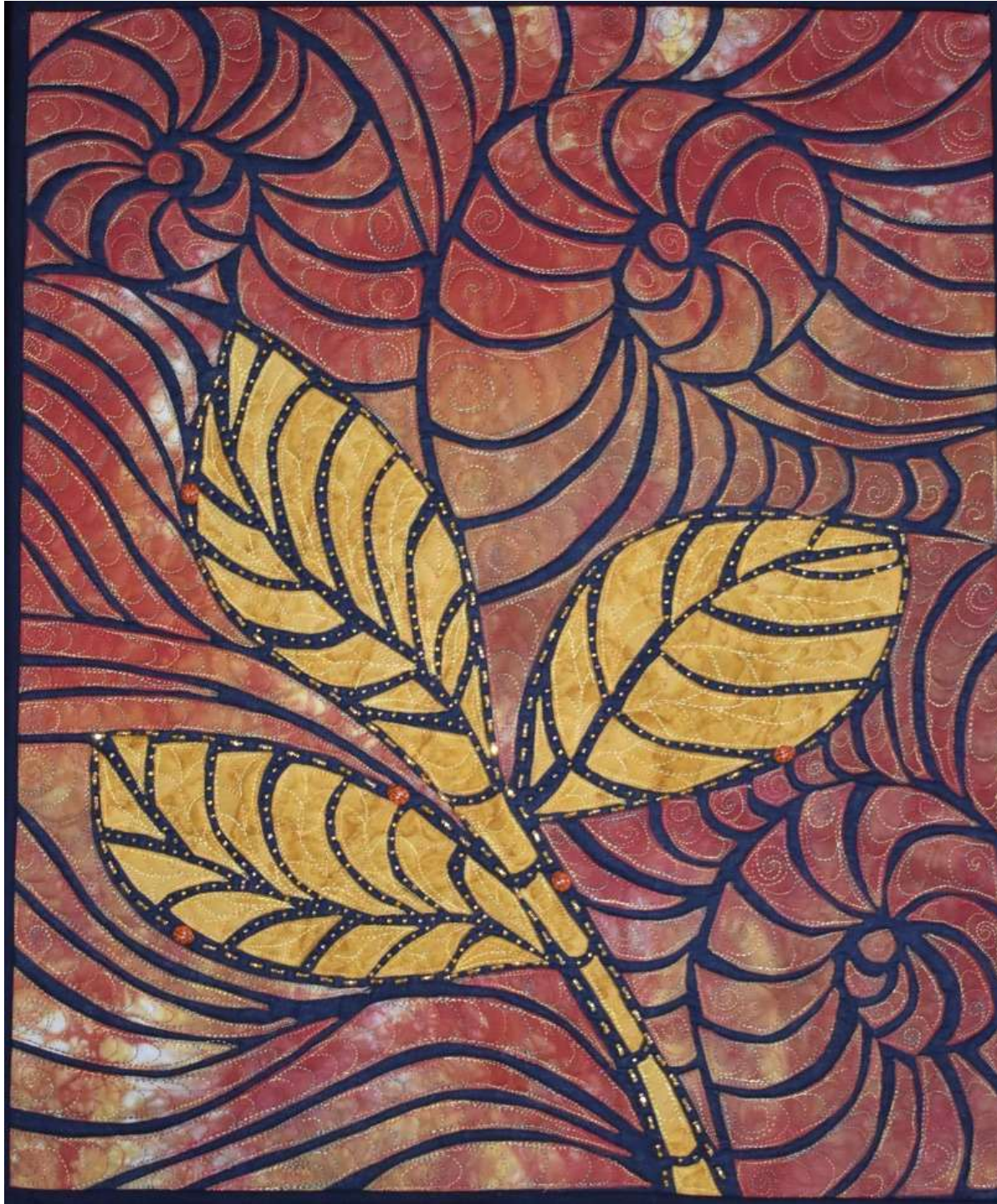
Hand dyed and commercial
cottons; glass beads
Fabric dyeing; raw edge fused
applique; machine stitching;
hand beading

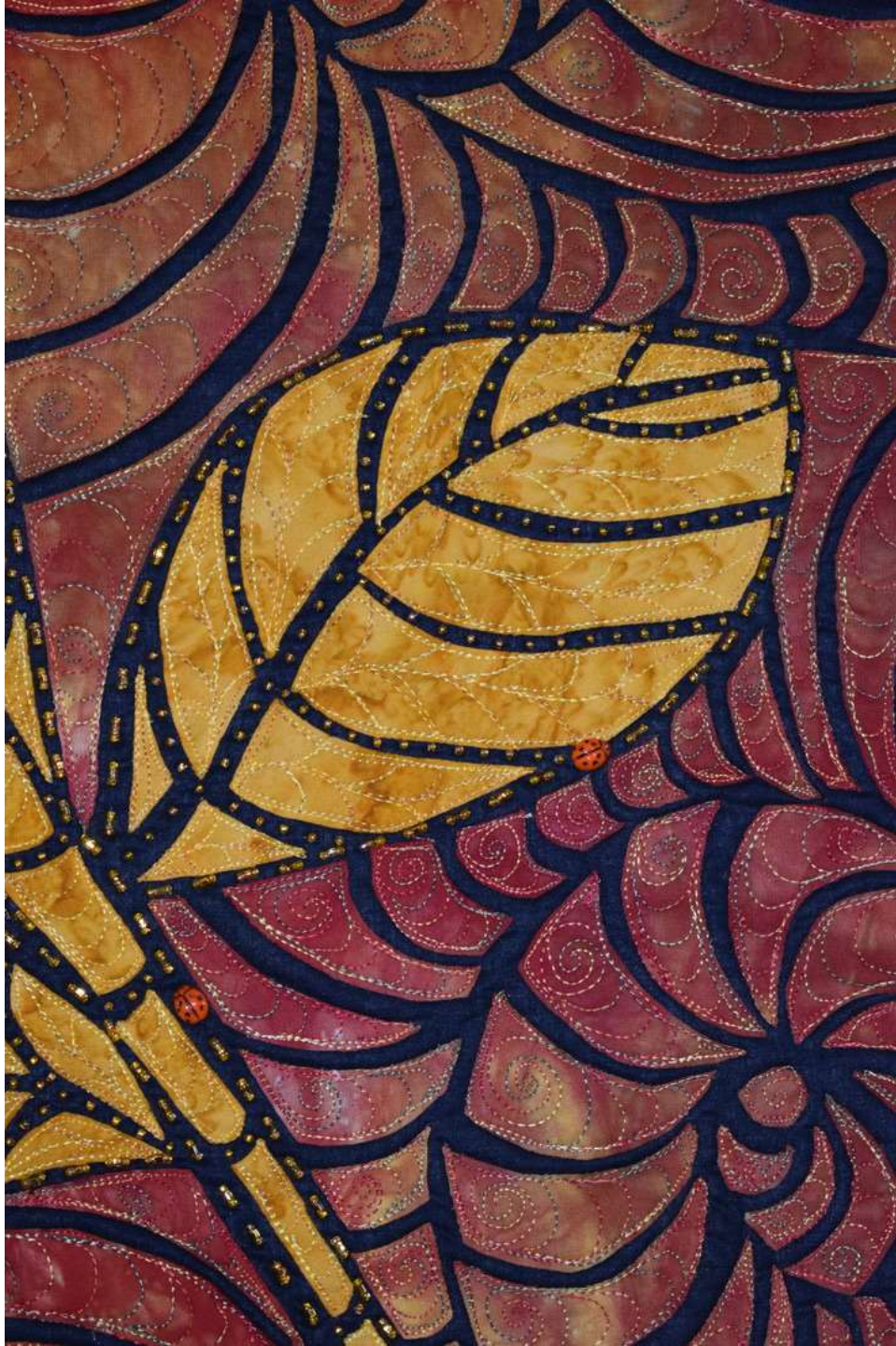


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Heat Wave
17"w x 20.5"h
\$450
Hand dyed and commercial
cottons; glass beads
Fabric dyeing; raw edge fused
applique; machine stitching;
hand beading

From my Whirlwinds and
Whirlpools series; inspired by
photographs of drought
conditions in northern
California, with dried growth
blowing in the wind. I was
surprised by the tenacity of
the ladybugs.





Lora Armstrong

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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.



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Fishes in the Deep
24" x 24" •



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Big Fish
21" x 16" •

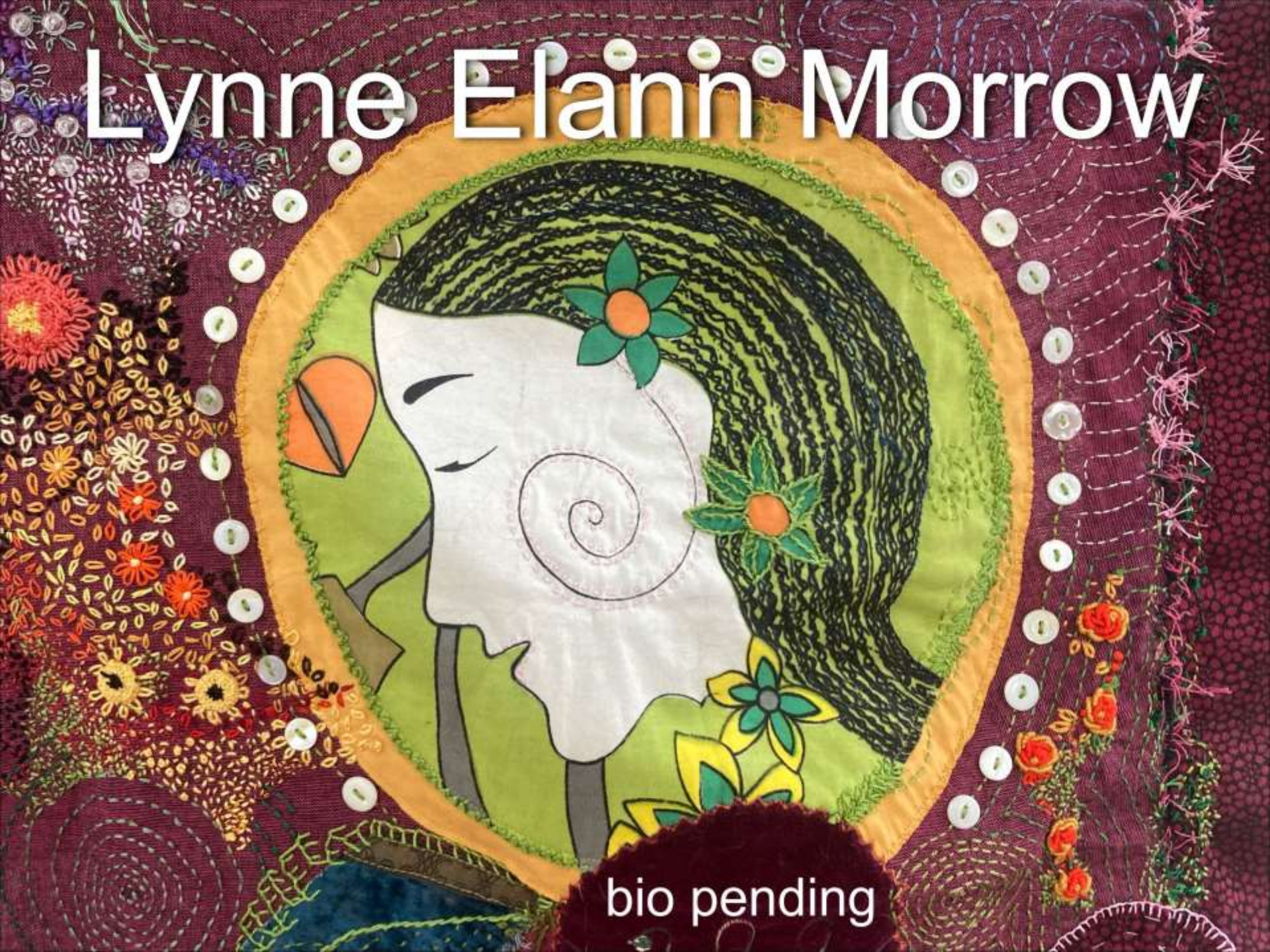


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Fishes in the Deep
20" x 40" • \$1200



Lynne Elann Morrow



bio pending

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Owls are at Home

27" x 32" • \$200.00

cotton, machine quilted

This quilt was made during covid. I
love birds so I did this quilt of
owls at home staying safe in their
trees. I live in PT. and I have a lot of
owls in my trees.

raven red/ white/ blue 25x25

\$100 "

raven black and white 29x29 1/2

\$125.. "

qwl in oak 23x23

\$125 "

salish foxie lady 28x33

\$200

ive been quilting and painting since i
was 4 yr. old . i do it to stay sane.it
makes me happy, i love it....



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Salish Skys
21" x 18.4" • \$75

wood block print



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Raven in Red
15x12 • \$75
Wood block
print



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Stars and Stripes
25" x 25" • \$100

Wood block print.



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Raven Captures
Red
29" x 29.5" •
\$125



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Salish Foxie Lady
33" x 28" • \$200.00



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Owl & Oak
23" x 23" • \$125
Wood block print.



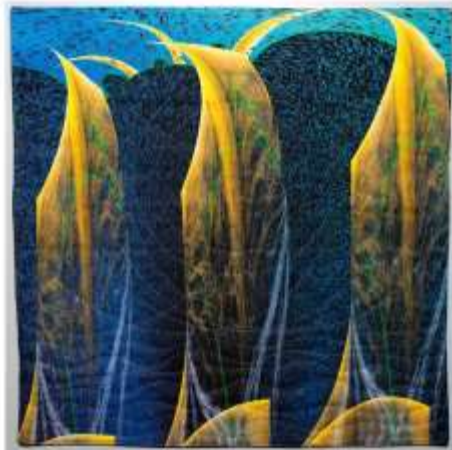
Mary Tyler

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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.

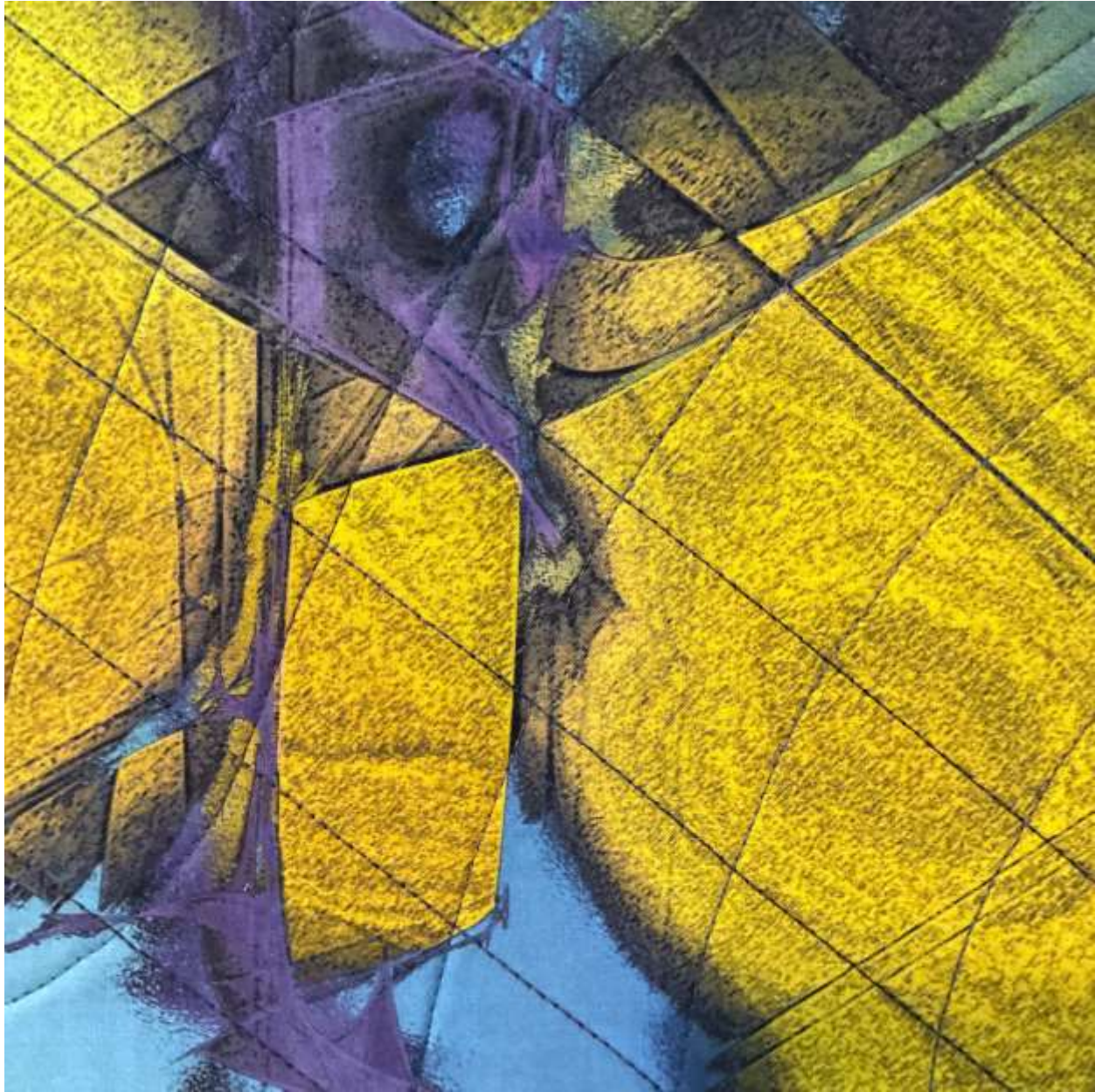
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Low Tide
19" X 19" • \$250

Generative Image on cotton, layered
and stitched

My current work is based on computer generated fractal images. Fractals are nature's geometry, fractured geometry, the formulae that define lightning bolts, unfolding fern fronds and spider webs. These very complex math formulae are expressed visually in computer images. Fractals are the perfect expression of the complex colors and patterns found in the natural world. Since color and pattern have been the main focus of my creative life, working with fractals is a natural direction for my art.





Mary Tyler
Chimacum
360-732-0599
tylerstudio@olympus.net
mbtyler.net

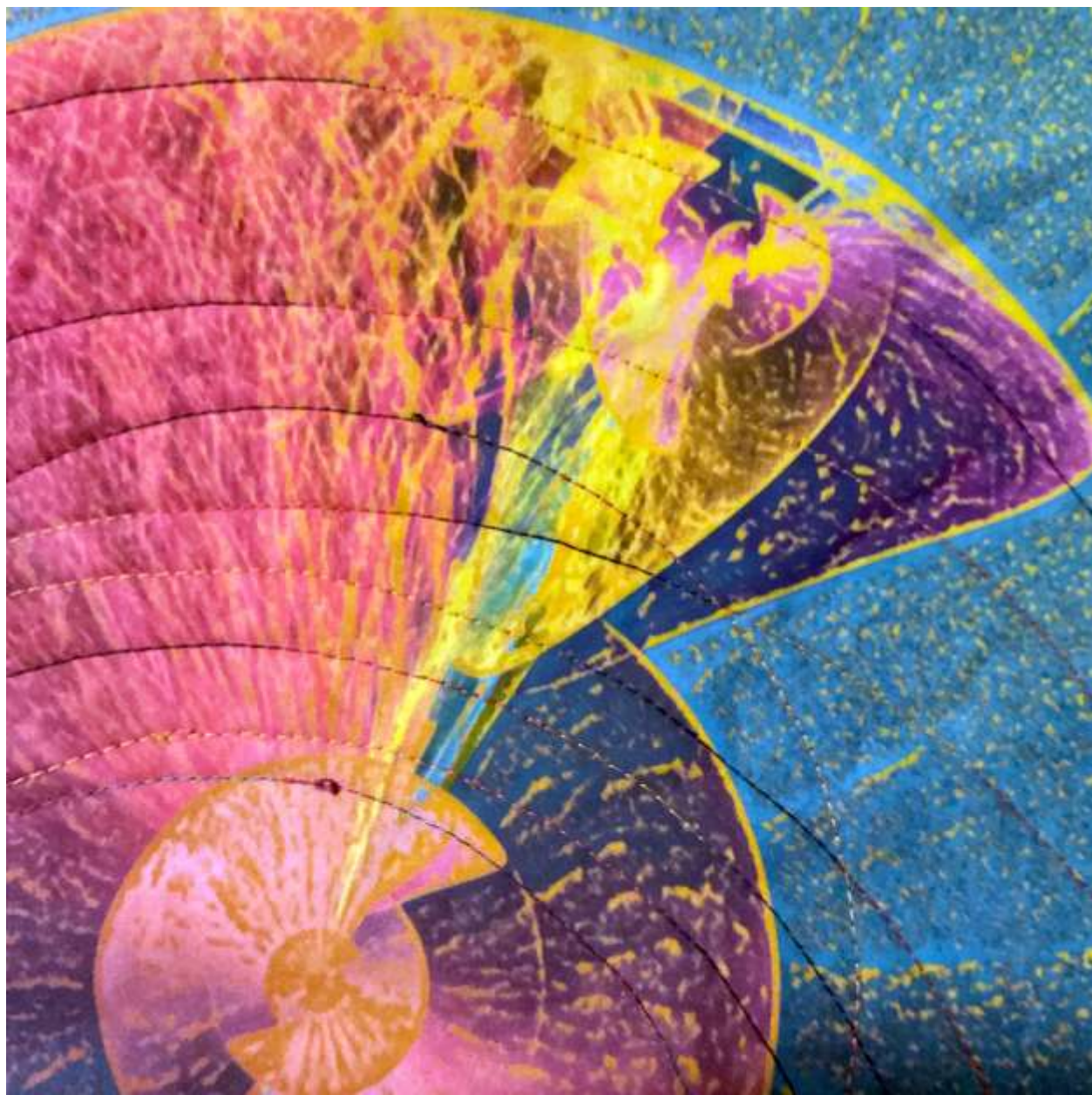
Moon Snail Rising
16.5W X 19.5H
Moon Snail Rising det.

\$250

Generative Image on cotton, layered and stitched

My current work is based on computer generated fractal images. Fractals are nature's geometry, fractured geometry, the formulae that define lightning bolts, unfolding fern fronds and spider webs. These very complex math formulae are expressed visually in computer images. Fractals are the perfect expression of the complex colors and patterns found in the natural world. Since color and pattern have been the main focus of my creative life, working with fractals is a natural direction for my art.





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, WA

360 808-1360

pawaquilter@gmail.com

Colorful Sheldon

17" x 24"

\$150

Cotton fabric, collage quilt
technique, pattern by
Laura Heine (Fiberworks),
machine quilted





Merrie Jo Schroeder
Port Angeles, WA
360 808-1360
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Burst of Spring
12" x 12"
\$100
Mixed media collage
(acrylic paint,
commercial fabric)





Merrie Jo Schroeder

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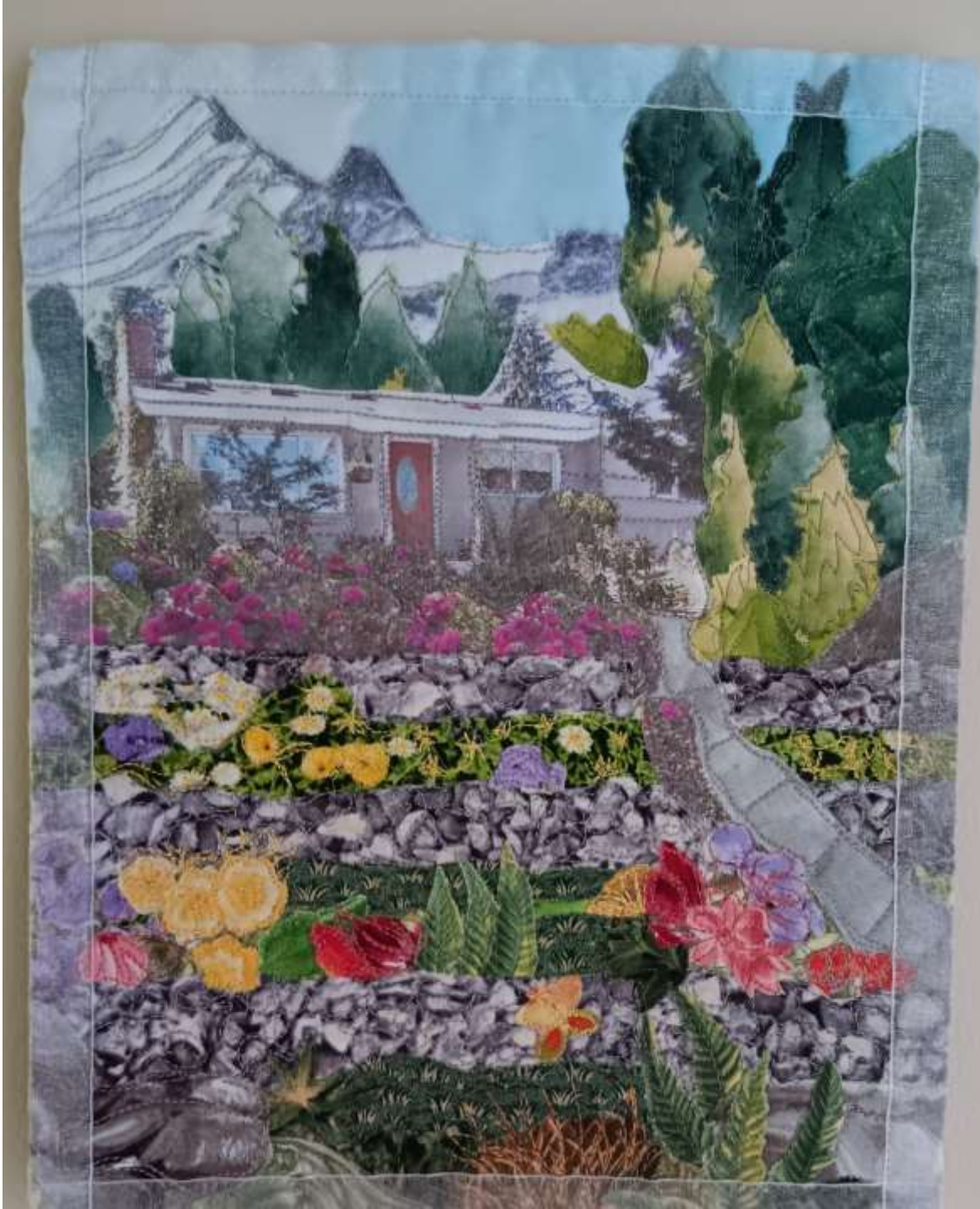
Home, Sweet, Home

8.5" x 11"

NFS

Cotton fabric, photo
transfer, appliqué, machine
quilting

This piece depicts the front
yard of my home bursting
with Spring growth and
colors.





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
(530)941-4242
msgale63@gmail.com

Jellin'
17" X 21" • \$350

Materials/Technique: hand-dyed fabric and ribbon, fused and hand stitched, beading.

Statement: I recently took a trip, with friends, to Cannon Beach, Oregon, and picked up copy of the tour guide. Inside was a beautiful pastel picture of a jellyfish. Upon returning home, I looked through my stash of fabric and found a perfect hand dyed piece to use in my own version. I love the way her colors show her to be light and playful; just as she is in nature.





Sue Gale
Port Townsend, WA
(530) 941-4242
msgale63@gmail.com

Deep Blue
39" X 19" • \$475

Materials/Technique: commercial fabric, varieties of yarns, fused and hand stitched, beading.

Statement: While looking for inspiration for this show's theme, I was searching through my fabric and came across some Aboriginal fabric with spheres printed on it. I was looking for something that looked like the bell of a jellyfish when I cut them in half and this seemed to fit the bill. The background fabric for this piece I'd had for some time and always wanted to do something fun with it. It already reminded me of an underwater scene, so adding all of the pieces you see, it came together with jellyfish swimming freely in their home.





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
509-863-7674
sussaw70@gmail.com

Kintsugi
18" x 24" • \$400

Materials & Technique: Raw
edge applique, hand
stitching

Statement: I read a small
book about the Japanese art
of Kintsugi, repairing broken
pottery with powdered gold,
silver, or platinum. I decided
to try the technique in
fabric.



Susan Sawatzky
Port Townsend
509-863-7674
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Tranquility

Size: 15" x 15" • \$300

Materials & Technique: raw edge
applique, fabric, thread painting

Statement: While living in Colorado
my daughter and I drove to St.
Elmo, near Buena Vista. Colorado.
St. Elmo was a mining town,
founded in 1880 and at one point
housed over 2,000 people. This is
one small piece of that town, a
window in one of the old homes.



Susan Sawatzky
Port Townsend
509-863-7674
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Milkweed Bliss

Size: 15" x 15"

Retail price: \$300

Materials & Technique:
Photoprint (Milkweed), raw
edge applique, fabric, paint

Statement: What better bliss
than a Monarch butterfly
landing on a blooming
milkweed plant. Done from a
photograph I took while
traveling in Colorado.



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 Pauser Wolf
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Alder Trees in Winter No. 1
12" x 16"
\$250

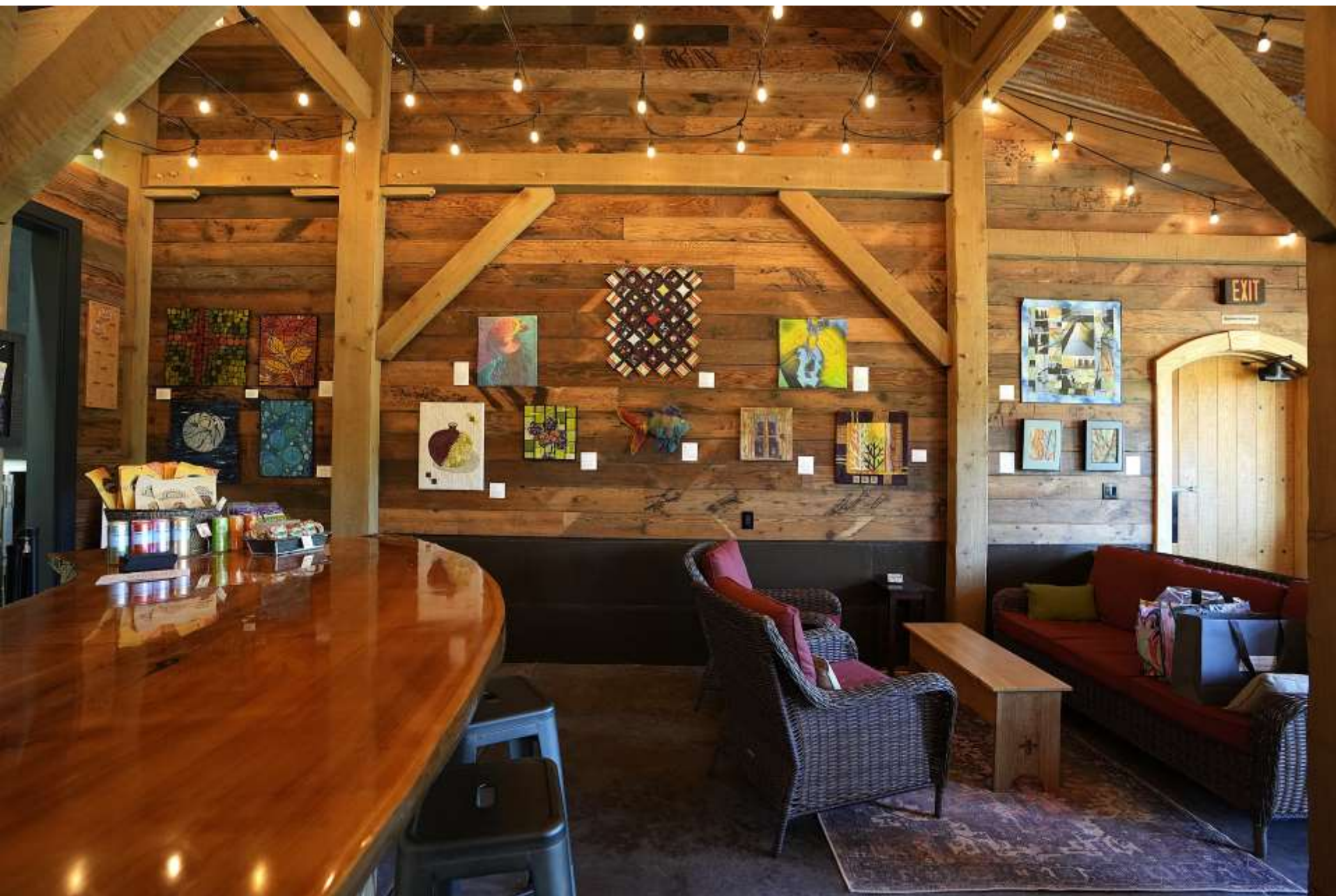
Fabric: 100% cotton • Batting 80% cotton 20%
polyester
Applied and Machine Quilted

The Tree Series was inspired by the lines and
shapes of Alder trees in winter. I started with
photographs and printed the images on fabric.
The fabric was cut into strips and collaged along
with other abstract tree-like shapes.

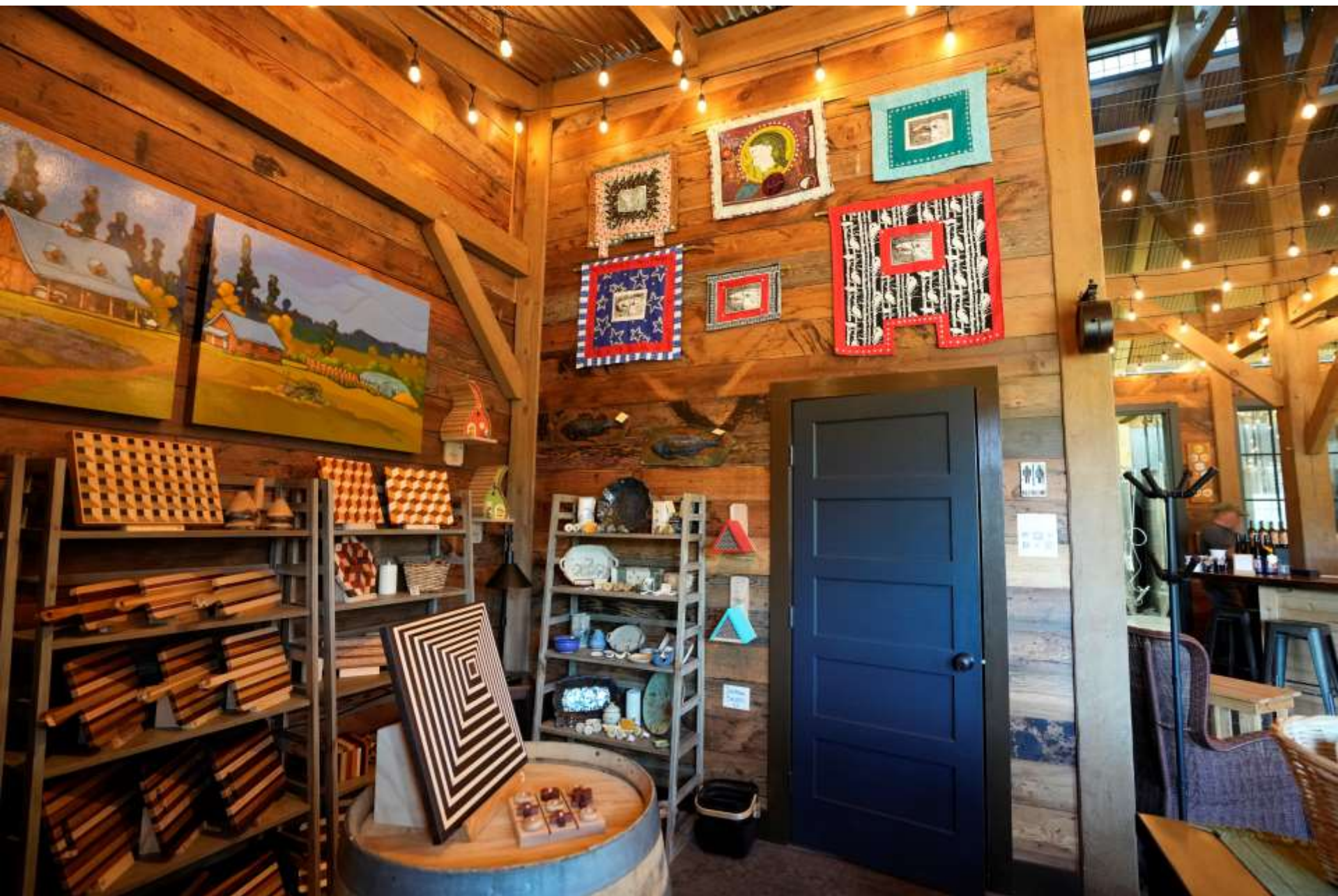














Wong (Hmong)
 Hmong
 1980s
 Hmong (Hmong) is a group of people who live in the mountainous regions of northern Laos, Vietnam, and Thailand. They are known for their traditional clothing and their unique culture. This piece is a small, circular object made of woven material, featuring a yellow face with black eyes and a red mouth. It is a traditional Hmong mask used in their religious and cultural ceremonies.



Hmong (Hmong)
 Hmong
 1980s
 Hmong (Hmong) is a group of people who live in the mountainous regions of northern Laos, Vietnam, and Thailand. They are known for their traditional clothing and their unique culture. This piece is a large, rectangular object made of woven material, featuring a yellow face with black eyes and a red mouth. It is a traditional Hmong mask used in their religious and cultural ceremonies.







MEAD
VINTAGE



MEAD
VINTAGE



MEAD
VINTAGE



MEAD
VINTAGE





Small informational card.



Small informational card.



Small informational card.





The background of the image is a vibrant, multi-colored quilt. It features a variety of patterns, including concentric circles, wavy lines, and solid blocks of color. The colors range from deep blues and greens to bright oranges and yellows. The quilt is made of fabric with visible stitching, giving it a textured appearance.

The end
SALISH SEASONS
The Mead Werks
Wilderbee Farms
Port Townsend, WA
Friday – Sunday • noon – 5pm
Peninsula Fiber Artists
August 1 – October 26, 2025