

## President's Message

Dear Members,

I am honored to be elected as the Guild's new president. I see my work in this position as a continuation of the past year.

First, Deb Meteney has been a wonderful president and serves as a good role model for me. Thank you, Deb. Second, I have consistently been drawn to everyone's friendliness and willingness to jump in and help. And, last, we all share the passion for fiberart in all of its variations. What better formula for success can one have?

So, onward together!

**Sherri Roberts**

## Extending a Welcome...

to the 2011-2012 Fiberarts Guild Board of Directors and Officers

According to the bylaws, the Guild has now expanded its Board to 12 members for this coming year. The members are:

President: Sherri Roberts

Vice-President: Sandy Trimble

Secretary: Alexandra Etschmaier

Treasurer: Dorothy De Groat

Jan Bass

Amanda Gross

Carol Henley

Deb Meteney

Stefanie Moser

Elise Rugolo

Charlotte Toal

Jay Van Wageningen

Thank you for a job well done to retiring Board members: Hope Alcorn, Carolyn Carson, Susan Coen, and Betty Elias.

## Wearable Art Q & A

*Interviews by Coleen Rush with responses by Barb Kubala, Rae Gold and Jennifer Copeland*

**Barb Kubala**

### **Why do you make wearable art?**

As far as I am concerned clothing is a great way to show off your individuality. It is so much better than a painting on a wall in your house, when you seldom entertain, and so no one ever sees it.

### **When did you sell your first wearable and what was it?**

In the early 1970's I sold pins that I made by wrapping colored cords around a piece of string and then interlocking them in various designs. A feather was often the focal point. They sold for \$5 each at Brodys department store in downtown Indiana, PA. They took no commission.

### **What products are you selling now?**

My most consistent sellers over the years have been the neckpieces. I think that is partly because they are unique and because most women can fit into them. They are not something every woman would wear and they are not for every day.

### **Share your experience by giving positive and negative thoughts about producing wearables.**

The bad part about most clothing is the size problem. Someone may really like the piece but can not wear a small or whatever size it is. It is tough to get paid what you really deserve for the work, considering the number of hours spent. It has to be a 'labor of love'.

**Rae Gold**

### **When did you sell your first wearable and what was it?**

The first wearables I sold were machine knit, double knit wool coats. I sold them to a store in Houston, Texas when I would visit my mother who was living there, maybe twenty-five to thirty years ago.

### **Name the materials and techniques you have enjoyed working with over the years.**

I have used quite a variety of yarns from woolray, which I hated, to wild silk, which was fragile and gorgeous. Also have used linen, cotton, wools, silks, even rayons. I had worked in machine knitting since the mid-seventies. Three years ago, I had to give it up because companies were treating wool so you could wash it in the machine and I wanted it to shrink. So I gave up and went on a quest. I wove for fifteen years in the 60's and early 70's, so I decided to look for someone to weave fabric out of wool that would shrink for me, since I shrink and dye my work. I bribed a friend to weave 100 yards for me while I went on my quest and through her and another friend, I found sources which I now use. I have the fabric woven to my specifications and am very happy with the results. It is very freeing to work with fabric that I can trust.

### **Who is your target audience?**

My audience is getting older like me and we are fading away. We came up in the creative 60's and 70's. Younger people do not follow us. They go to commercial stores to shop.

**CONTINUED ON PAGE 2**

## Wearable Art (continued)

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### **What item sells most consistently?**

I sell to small boutiques around the country. What sells runs the gamut depending on the location of the store. When I do shows, a little of everything will sell. I keep creating new shapes according to the way I see my audience viewing the work. The times often dictate what I think will sell. If you are not open to what is happening in the world, you can lose out. I ask questions and listen to stores.

## Jennifer Copeland

### **What lead you to decide to make luxury hats and hair accessories?**

While serving as a teacher and specials coordinator at a charter school in State College, I began experimenting with textile techniques in metalwork, making jewelry and vessels of knit copper and silver. After taking time off to be a stay at home mom, I returned to the fiber arts of my childhood and was truly inspired. My family taught me to sew, embroider, cross-stitch and knit. In 2009, I began making hats of fur, wool, parasisal and toyo fibers.

### **Name a current trend.**

The major trend for the season is the fascinator, (a small cocktail hat often adorned with feathers or flower motifs). Their popularity began with the royal wedding of Prince William and Catherine Middleton and the Duchess has worn them on many official occasions already

### **Who is buying your hats?**

The consumer who buys a hat is either looking for a special accessory for an occasion (spring) or a fabulous piece of outerwear (fall). Their choices depend on their personality, just like any other person shopping for fashion. It is a reflection of style. Those who want to be noticed will pick a more dramatic hat.

### **What do buyers want?**

Buyers are looking for accessories that can finish a look that already exists in their store. Sometimes they will select the dresses, blouses, etc. for their boutique first and then do their accessory shopping. They want a hat the will complete a look, appeal to their clients, and hit on the trends of the season. In the fall/winter season, fedoras sell incredibly well and in the spring, fascinators and dress hats do well. Consumers are looking for hats for weddings, derby, and garden party. The custom design component of my business is the most lucrative.

**SEE PHOTOS ON PAGES 4-5.**

### **Photo credits:**

**Barb Kubala: photos by the artist**

**Rae Gold: photos by Larry Berman**

**Jennifer Copeland: photos by the artist**

## Domesticated:

**An interactive performance installation exhibit that examines the culture of war and violence in America**

by Amanda Gross

I AM INTERESTED IN TOPICS of war and violence in American culture. How have Americans domesticated war to integrate it into our daily lives? This series uses the uber-feminine ideal popularized in the 1950s as a satirical metaphor for the domestication of this culture of violence. Juxtaposing historically masculine images of warfare against traditional feminine art forms creates another layer of inquiry regarding gender roles in contemporary culture. Installing fiber art in a domestic scene holds deeper symbolism about the expectations of women and culture to nurture violence into our social fabric.

We have diluted war and violence in mainstream American culture. After many years of war and trillions of American dollars, most Americans continue to live day-to-day barely conscious the economic and human cost of war. Unless we have a loved one in military service or have a personal connection to Iraq or Afghanistan, we do not let the wars change how we live. In fact, the long duration of the wars in Afghanistan and Iraq have desensitized us to the trillions of dollars spent and hundreds of thousands of lives lost. In a sense, we have domesticated war in a way that integrates it into our daily lives. Whether media, political propaganda or self-indulgent pop-culture is to blame, we have spent the past ten years making these wars a part of our daily routine.

We fluff up the pillows of war. We turn the light bulb on and off without noticing the machines of death on the lampshade. We digest the cupcakes of war with tea and a spoonful of sugar.

**SEE PHOTOS ON PAGE 5.**

**Exhibit photos by Steven David Johnson**

**Detail photos by the artist**

## WELCOME NEW MEMBERS

**BARBARA CAMPBELL** makes and sells handwoven clothing in about 8 stores from Cleveland to North Carolina. Locally, Barbara sells her clothing in the Shop at PCA where she learned about FGP. She also spins and sells handspun yarns as her family has a 40 acre sheep farm.

**LORRIE CRANOR** has been quilting in her spare time for the last 16 years and enjoys designing quilts on the computer. Lorrie also works as a computer science professor. She learned about the Fiberarts Guild from Sherrie Roberts.

**STACI OFFUTT** is an artist (painter and sculptor) who just relocating from NYC. She has found new inspiration in fabric and sewing and in the Fiberarts Guild.

**CHARLOTTE ZALEWSKY** teaches Organismal Biology, Anatomy and Physiology, Histology, and Linked Science and Art courses at Carlow University.

Please introduce yourself to our newest members at our next meeting.

# (Fiber)art + Peacebuilding: A Student's Perspective

by Amanda Gross

Ever since September, Route 30 West and I have become very close friends. Also I-70 South, 522, 50, 37, and I-81. We're tight.

Over the past ten months, I have been enrolled in a graduate program at Eastern Mennonite University located in the lovely Shenandoah Valley of Virginia. Officially, I am studying Conflict Transformation. Unofficially, I'm searching for the place where fiber art (really any art) connects to social change and peace and justice work.

My personal passion for peacebuilding stems from my Mennonite pacifist roots, a (typical) family life riddled with conflict, and my deep belief that the arts offer a way for communities to envision and build constructive futures without discarding their pasts. Fortunately, there is a small group of students, faculty, and staff at my program who are equally excited about this arts and peace-building thing.

One such professor and documentary filmmaker, Paulette Moore, gave me a tremendous opportunity last fall by offering me one of the school's gallery spaces as a solo exhibit space. I had been waiting for the opportunity to take my *Domesticated* series one step further.



**Pillow: Domesticated #1**  
**AAP Centennial Exhibition 2010**

I began the *Domesticated* series back in 2009. The body of work was my way of confronting how we Americans have saturated ourselves and our culture with war and violence; yet still remain oblivious to its impact. To quote my artist statement, "We fluff up the pillows of war. We turn the light bulb on and off without noticing the machines of death on the lampshade. We digest the cupcakes of war with tea and a spoonful of sugar."

So for the past two years I have been furiously embroidering war imagery on dainty domestic items constructed out of dollar bills. When I was presented with the opportunity of a solo exhibit, these household items called out to me—in their delicate little way—to be installed in a homey environment. Thus I decided to go all out and install the pieces in a quintessential 1950s home environment. I completed the installation with actors playing a 1950s housewife, her perfect husband, and nosy neighbor in order to drive home how steeped our culture is in violence.

As a result of what I was studying at school, I became interested in using the exhibit to create a space for dialogue between my artwork and the response of the audience/participants. I wanted the exhibit to do more than just express my questions, interests, and opinions. I wanted the audience/participants to engage with the questions and subject matter for themselves.

And, voila! The tank on the lampshade exercise was born. The basic idea was for audience/participants to have a conversation with Beverly Goodwill, the exhibit's 1950s housewife about the tank on her lampshade. While the audience/participants could see the tank on the lampshade, Beverly Goodwill could not. From Beverly's perspective everything in her home was perfect and pretty and neat and of course there would never be a tank on her lampshade. How absurd!

**See my *DOMESTICATED* blog for a complete description and video of the process:**

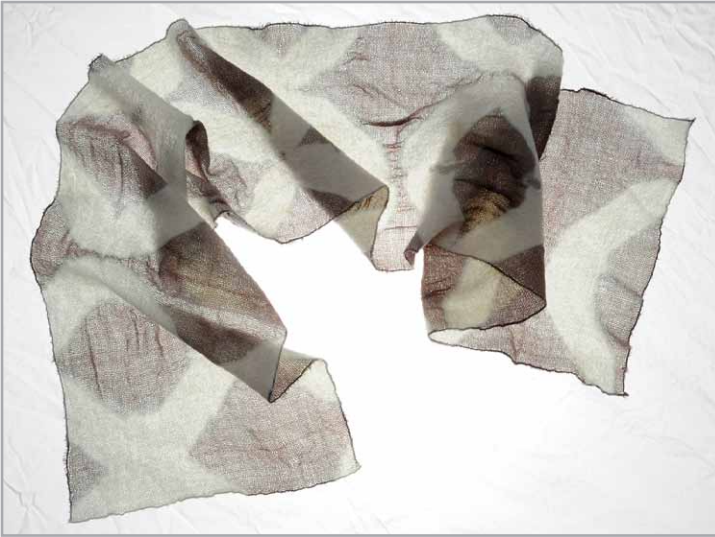
**[amagross.com/amandasverysecretblog/](http://amagross.com/amandasverysecretblog/)**

The whole point of this exercise was to practice talking to people who have completely different perspectives. Whether we realize it or not, we actually do this every day. For me, being able to communicate effectively through intense difference is one of the keys for transforming conflict into constructive relationship.

*Domesticated: the exhibit*, has just been the start of me exploring how art can be used to think critically, understand, and practice working through conflict, both internationally and interpersonally. Most recently I've been delving into the world of theater of the oppressed, playback theater, and fiber graffiti. And these are some of the many things I've been contemplating while driving down 30 West.



**Potholder: Domesticated #2**  
**Fiberarts International 2010**



# G O L D & c o p e l a n d





KUBALA & g r o s s



## Lia Cook and the Jacquard Loom

by Deb Meteney

I HAD ORIGINALLY PLANNED to write an article summarizing the guild's past program with Lia Cook and Dr. Greg Siegle presented at the SCC on May 5th, but after some investigation, I found this information to be readily available on the web (see the SCC and Lia Cook's websites). Instead, I decided to write about something a weaver (like me) would want to discuss, that is: today's loom technology and why Lia chose to use a jacquard loom over other loom configurations.

If you missed the lecture I can provide some background information first. Lia is a nationally known artist, weaver, and professor at the California College of Arts, and Greg, a professor of psychiatry who works for the University of Pittsburgh's School of Medicine. They spoke about their joint experiments involving the scientific measurement of viewers' emotional responses to Lia's large woven works depicting faces. Her current pieces are photographic images of herself, family or friends woven on a jacquard loom in her university studio. So why did Lia choose to use a jacquard loom to do her current work? Also...what is the "high-tech" loom technology available to the artist-weaver today? More specifically, what is the difference between a computer-driven dobby known as a "compu-dobby" loom and a jacquard loom for handweaving? I thought it might be interesting to describe the basic difference between these technologies in very simple terms.

In my studio I currently have a "compu-dobby" loom. It allows me to weave complex patterns; I can input a chosen pattern into the software and by stepping two treadles the computer lifts a set of harnesses in a certain sequence. I then weave the weft with my shuttle. But this only allows me to lift groups of warp threads (on the harnesses) in a repeated fashion, making me limited for example, to a diamond pattern or a diagonal pattern which is repeated many times across the fabric. The more harnesses the more complex the repeated patterns can become, but generally speaking, only very simplistic images can be produced using the "compu-dobby" loom in this manner. More complex images are possible but this would involve time-consuming hand manipulated methods. The more complex the image needed, the more time consuming the hand manipulation.

In comparison, a hand jacquard loom is also computer driven and the shuttle (weft) is thrown by the weaver, but the big difference here is that each warp thread is controlled separately rather than in groups. Think of this way, that pixels from photographs can become threads, which allows the weaver to recreate complex images as Lia has done in her recent works. Jacquard technology for handweaving is still relatively new, being first introduced to U.S. weavers in 1995 by Vibeke Vestby of Digital Weaving Norway. Even today the technology is still extremely expensive, so expensive that most weavers can only dream of having one in their studio. In addition, many weavers claim there are still issues that need to be solved with the current technology. Often weavers find that they have to rent time on these looms rather than purchase one.

If you are interested in seeing a jacquard loom in action, consider visiting one of our own guild members, Sigrid Piroch at the Allegheny River Textile ARTS Studio in Foxburg, PA. Her jacquard works are often shown in FGP shows. To see additional contemporary, jacquard woven works look for artists like David Brackett, Janice Lessman-Moss, Sheila O'Hara, Cynthia Schira and Bhakti Ziek to name a few.

## Fiberart International 2013 Update

WHILE FIBERART INTERNATIONAL 2010 is enjoying a great run at the Memorial Art Gallery in Rochester, NY, planning is already underway for FI2013. An exciting trio of jurors is in place, including textile artist and professor **Paulina Ortiz** from Costa Rica, fiber artist **Kai Chan** from Toronto, Canada, and performance and fiber artist **Joyce J. Scott** from Baltimore.

Several members have agreed to head various committees:

Desha Jaramaz and Jay van Wagenen, co-chairs

Marty Ressler, Forum

Leslie Calhoun, treasurer

Deb Meteney, volunteers

Mary Towner, fundraising

Camilla Pearce, traveling show

Annie Lawrence, transportation

Martha Wasik, graphic design

Committees still waiting for fearless leaders include: jurying, hospitality, publicity, docents, receiving/packing, education, and a few others. Over 100 members volunteered for FI2010 and even more will be needed for 2013. Be thinking about suggestions and improvements for FI2013 and especially where you'd like to contribute your skills. Call Desha (412-687-6549), Jay (412-241-5920), or Deb (724-348-9087) to volunteer.

## Guild Kick-off Dinner

THE FIBERARTS GUILD KICK-OFF dinner will be held on September 8, 2011 at the home of member Norma Lipscomb. Norma is kindly hosting this event again this year welcoming new and returning members to her lovely home. Remember to bring a dish to share. Visit with friends and meet new ones. Learn about programs and event opportunities in the coming year.

Anyone who has paid their membership dues will receive a Guild directory at the kick-off dinner. BRING A CHECK made out to the Fiberarts Guild of Pittsburgh in the amounts of \$45 / \$20 student. Or mail it to Norma: 1318 N. Sheridan Ave., Pittsburgh, PA 15206.

## VOLUNTEER NEEDED:

Person willing to apprentice with Susan Coen, Program Chair with the intention of becoming program chair in 2012. Assembling programs with members and fiber artists from around the world has been an honor. There are so many new things happening in the city and in our fiber arts world. It has been fun to bring ideas, techniques and beautiful work to the Guild members. Susan Coen will complete 3 years as program chair but finds now that working more and living near Butler are not allowing enough time. She is willing to stay involved but needs someone to take over the arrangements part of the job (scheduling, notifying, and attending).

PLEASE call Susan at 724-789-1184 or scoen@zoominternet.net

## Call for Entries

We compile a list of local, regional and national exhibitions that might be of interest to fiber artists. We would not knowingly list unscrupulous galleries. Please check out each individual gallery and use your own judgment about entering the exhibitions. Please check out the websites for details.

Jane Ogren janeogren@verizon.net

**JULY 1:** Wills Creek Survey 2011, 12th Annual Juried Art Exhibit, Saville Gallery, Cumberland, MD [www.alleganyartscouncil.org](http://www.alleganyartscouncil.org)

**JULY 1:** 11th Quilt Nihon Exhibition, Tokyo, Japan, [www.jhia.org](http://www.jhia.org), click on "English".

**JULY 25:** *Regeneration: Contemporary Quilt Textiles 2012*, Manly Art Gallery & Museum Manly NSW, Australia, [quiltersguildnsw.com](http://quiltersguildnsw.com)

**JULY 25:** *Art of the Book*, Rochester Public Library Rochester, NY, [www.artsrochester.org](http://www.artsrochester.org)

**AUGUST 15:** *Fibremen (men only)*, Kherson, Ukraine, [anschnei@public.kherson.ua](mailto:anschnei@public.kherson.ua)

**AUGUST 31:** *First Bi-Annual Beaded Tapestry Competition*, Nashville, TN, [www.landofodds.com](http://www.landofodds.com)

**SEPT 9:** *Materials: Hard and Soft: National Contemporary Craft Competition*, Meadows Gallery, Denton, TX, [www.dentonarts.com](http://www.dentonarts.com)

**SEPT 15:** *CraftForms 2011*, Wayne Art Center's 17th Annual International Juried Exhibition of Contemporary Craft, Wayne Art Center, Wayne, PA, [www.craftforms.com](http://www.craftforms.com)

**SEPT 25:** *ArtQuilt Elements*, (biennial) Wayne Art Center, Wayne, PA, [www.artquiltelementsentry.com](http://www.artquiltelementsentry.com)

**OCT 31:** *Outside/Inside*, Crane Arts Building (ICE box Project Space) Philadelphia, PA, [www.outsideinsideentry.com](http://www.outsideinsideentry.com)

**DEC 31:** Quilts4London invites quilters and textile artists worldwide to submit 12" x 16" pennants in any textile technique to present to all athletes attending the 2012 Olympics info visit [www.quilts4london.org.uk](http://www.quilts4london.org.uk)

**JAN 6, 2012:** *Crafts National 2011*, Mulvane Art Museum, Washburn University, Topeka, KS, [www.callforentry.org](http://www.callforentry.org) and [www.washburn.edu](http://www.washburn.edu)

**JAN 24, 2012:** *The Artist as Quiltmaker: FAVA's 15 Biennial*, New Union Center for the Arts Oberlin, OH, [www.favagallery.org](http://www.favagallery.org)

**FEB 1, 2012:** *Scythia 9:8th International Biennial of Contemporary Textile Art*, Kherson, Ukraine, [anschnei@public.kherson.ua](mailto:anschnei@public.kherson.ua)

**MARCH 25, 2012:** *Taiwan International Quilt Exhibition 2012*, National Living Art Center, Taiwan City, Taiwan, [www.taqs.org.tw](http://www.taqs.org.tw) (the form is in English, but the font is strange you will need to convert)

### ALSO OF INTEREST:

You might like to know how I compile the "Call for Entry" list, what I include, and what I leave out. For starters I don't include online exhibits (there must be an actual physical gallery) for the show. Also, I don't include any 2- or 3-day exhibits or festivals, the exhibit must be scheduled for at least 2 weeks (preferably 30 days or more).

I try to include all fiber-related exhibits and book publishing opportunities local, national and international. I also try to include some of the craft and fine art exhibits that I think might include fiber as a medium. Lastly, I try to include local Pittsburgh venues like the Three Rivers Arts Festival exhibitions.

## Connections

**Hope Gelfand Alcorn** will be exhibiting two acrylic on industrial wool paintings, *Color Jolts* and *Dawntime/Noontime*, in the VACI partners 2011 Open Exhibition at the Fowler-Kellogg Art Center, Chautauqua, NY, August 7 - 24, 2011.

**Carolyn Carson's** quilt, *Deborah's Decision*, has been chosen for inclusion in *The Studio Quilt #6: STATE OF THE ART* (2011) by Sandra Sider, to be published this fall.

**Jane Ogren, Wanda Spangler-Warren, Laura Tabakman, Ron Beers, Shawn Quinlan, and Hope Gelfand Alcorn** will be included in *Uncommon Perceptions in Fiber Art* at Gallery Sim, 1735 S Carson Street, opening reception August 14, 1-3 pm, through September 10.

**Angela Pasquale's** piece *Mini Dreamcoat* is included in the *Invitational Salon Exhibition of Small Works* in the NAP exhibition space, Kutztown, PA, May - July, 2011.

**Louise Silk** has work titled *Seamless Bubbe Wisdom as an Art Quilt* in *Quilt National 2011*. An excerpt from her statement about the quilt states, "This is a visual representation of the Tree of Life from the Jewish mystical traditional of kabbalah. The tree describes the primordial energy through which all things are created."

**Rhoda Taylor** exhibited two pieces in the Hoyt Institute of Fine Arts 2011 Regional Juried Art Exhibition, April 29-May 27, 2011. She also exhibited in *History through Art 2011*, Southwestern PA Council for the Arts at the Rowe Gallery, Greensburg, PA, July 16 - August 26, 2011.

**Mary Towner's** piece, *Don't Stick Your Tongue Out*, is in the show *Inside Outside: A Broad Interpretation of Space and Place on the Edge and in Between*, at the Goggle Works Center for the Arts in Reading, PA, May 13 - June 19; Bruce Samuelson, Juror.

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CALL FOR ENTRIES... continued

The following are some of the websites I use in compiling my lists. For artists who work in other mediums like photography, painting, printmaking, etc. you might like to check out some of the sites for more information on other kinds of exhibitions. Please feel free to send me any venues I may have missed.

[www.artshow.com](http://www.artshow.com)  
[www.saq.com](http://www.saq.com)  
[www.fiberarts.com/competitions](http://www.fiberarts.com/competitions)  
[www.americancraftmag.org](http://www.americancraftmag.org)  
[www.fiberartcalls.blogspot.com](http://www.fiberartcalls.blogspot.com)  
[www.artcalendar.com](http://www.artcalendar.com)  
[www.artdeadlineslist.com](http://www.artdeadlineslist.com)  
[www.artperk.com](http://www.artperk.com)  
[www.chicagoartistsresource.org/callforartists](http://www.chicagoartistsresource.org/callforartists)  
[www.cwcacalls.blogspot.com](http://www.cwcacalls.blogspot.com)  
[www.mnartists.org](http://www.mnartists.org)  
[www.the-art-list.com](http://www.the-art-list.com)  
[fiberarts.org/calendar/calls.html](http://fiberarts.org/calendar/calls.html)  
[www.surfacedesign.org](http://www.surfacedesign.org)  
[www.tfs-etn.com](http://www.tfs-etn.com)  
[www.textiles-mtl.com](http://www.textiles-mtl.com)  
[www.textilecentermn.org](http://www.textilecentermn.org)  
[www.callforentry.org](http://www.callforentry.org)  
[www.artsrochester.org/artisttools](http://www.artsrochester.org/artisttools)  
[www.artsopportunities.org](http://www.artsopportunities.org)

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## Fiberarts Guild Directory

**GUILD MEMBERS ONLY:** If you would like to receive the Guild Directory in PDF format, please e-mail: [MLWasik@verizon.net](mailto:MLWasik@verizon.net)

*Please put 'GUILD DIRECTORY' in the subject line.*

## JOIN THE FIBERARTS GUILD OF PITTSBURGH:

YES! I want to join.     Membership RENEWAL     I wish to make a donation to the Fiberarts Guild

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE 1 \_\_\_\_\_ PHONE 2 \_\_\_\_\_

E-MAIL \_\_\_\_\_ WEBSITE \_\_\_\_\_

DUES: **\$45** regular membership    **\$20** student membership    Amt enclosed \$ \_\_\_\_\_

Mail to: NORMA LIPSCOMB    Or contact Norma at [naalipscomb@verizon.net](mailto:naalipscomb@verizon.net) for information.

1318 N. SHERIDAN AVE  
PITTSBURGH PA 15206

*The Guild welcomes all fiberart enthusiasts and artists at any level. No screening is required.*

## WORKSHOP REGISTRATION

(PHOTOCOPIES ACCEPTED)

**ALL WORKSHOPS ARE HELD AT THE SIXTH PRESBYTERIAN CHURCH, FORBES & MURRAY AVES., SQUIRREL HILL**

WORKSHOP TITLE: \_\_\_\_\_

INSTRUCTOR: \_\_\_\_\_

WORKSHOP DATE(S): \_\_\_\_\_

MEMBER FEE: \_\_\_\_\_ NON-MEMBER FEE: \_\_\_\_\_ MATERIALS FEE: \_\_\_\_\_

# MEMBER: \_\_\_\_\_ # NON-MEMBER: \_\_\_\_\_ TOTAL ENCLOSED: \_\_\_\_\_

NAME(S) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE \_\_\_\_\_ E-MAIL \_\_\_\_\_

**Please make checks to Fiberarts Guild of Pittsburgh, Inc. MAIL TO:**

**SUSAN COEN • 3073 Kensington Ct • Renfrew, PA 16053 • 724-789-1184 / [scoen@zoominternet.net](mailto:scoen@zoominternet.net)**