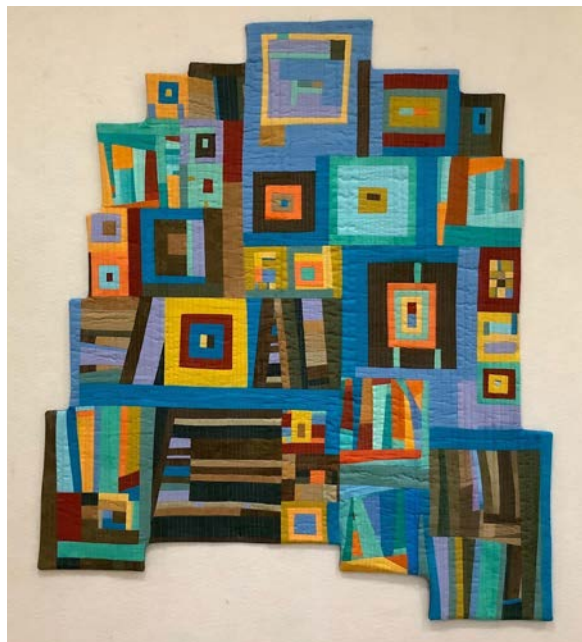


Gifting Your Gift

I have always spent WAY too much time searching for the perfect gifts to give for birthdays and Christmas. My daughters' birthdays are near the holidays (*one in December, one in January -- I know, poor planning, right?*), so this time of year has always left me frazzled. It was almost easier when they were young; I could go to Toys R Us and pretty much buy anything pink. Now they are young adults living out of state and it is harder to know what they will like. A number of years ago, I recalled being given some dish towels from my mother that she had embroidered. Maybe it's the sentiment; maybe it's knowing the love and care that went into them, but I treasured that gift.

We are lucky: as members of this Guild, we all know how to make things that are beautiful and unique and make people smile.

The daughter born in December just asked for a piece of my art for her birthday to hang in her apartment. Yay!
 — Luan Wold, NSNG President



Valerie Rodelli

In September I took Cindy Grisdela's workshop with improvisational piecing. My inspiration for this class came from this photo I took in Argentina many years ago. I had begun a project several years ago with trying to abstract this picture into a textile piece. I used those blocks as a jumping off point to finish it in her class. It was a challenge to incorporate these blocks (5-6) cohesively. Consequently, my blocks were many different sizes and had to be fitted together. I wanted straight line stitching and an irregularly shaped piece. Facing this was definitely a challenge. It has 2 sleeves on the back for hanging because of its shape. This was definitely a fun challenge for me.



More Show & Tell on Pages 4 - 6



Penny Burns

I was invited to participate in a group show for New York Jewelry Week. The exhibit, *Tag You're It*, was shown at Gallery Loupe in New Jersey. Kiff Slemmons asked 25 artists to create work on 100 key tags which Kiff then assembled into a neck piece. My idea for the project was to embroider on the tags. View the online exhibit and catalog of work at galleryloupe.com. Click on "read more." My work is on pages 22-24.

NSNG 2021 Calendar

Monthly Guild meetings are **Tuesday mornings at 9:30 am (CST)**.

Zoom invitations will be sent by email.

DETAILS INSIDE & ON OUR WEBSITE: www.nsng.org

- **Jan 5:** Presentation by John Marshall on Japanese clothing design. Workshop & Virtual Trunk Show to follow.
- **Wed, Jan 13 (10 am):** **FREE Mini Workshop** – TECHNOLOGY TIPS
- **Feb 2:** Presentation by Cecelia Campochiaro on Sequence Knitting. Workshop to follow.
- **Feb 9 (10 am):** **Mini Workshop** with Bill Keller – ZIPPER POUCH
- **March 2:** Travel lecture by Shila Desai. Workshop with Bill Keller to follow.
- **April 6:** Presentation by Valerie Goodwin, mixed media artist. Favorite Places Workshop to follow.
- **May 4:** Presentation by Jackie Abrams. Basket Workshop to follow.

ZOOM MEET-UPS: Mon, Jan 11 – Hand Work; **Tues, Jan 12** – Knitting
Thurs, Jan 14 – Open Topic, Inspiration; **Thurs, Feb 11** – Retro Love



Sue Miller – 1st Place

I enjoy the challenge of knitting Fair Isle and Swedish Bohus patterns. When I attended Meg Swansen's Knitting Camp, I met Janice Kimmet, who dyed and spun the fur from her herd of German Angora rabbits. Using the book *Poems of Color* by Wendy Keele and Kimmet Croft's Fairyhare, I knit this Wild Apple Bohus Hat, which is wonderfully soft and warm. It will always remind me of the abundant creativity inspired by Knitting Camp.

Thank you to the four Guild members who entered our "Mad About Hats" Member Challenge. A Zoom poll was taken during our December 1st meeting after the hats were presented. The top three were awarded gift certificates for NSNG workshops. Congratulations to all!

Camilla Krueger – 2nd Place

I make hats two ways: in one I lay wool roving around a resist, felt and shape it and dry on a wooden head form. Little or no sewing is required unless I add a band or some sort of sewn embellishment.

The second way – which is the method for this hat – I take a rectangular piece of fabric, fold it a few times for more heft, and make a head-sized circle which I secure with pins; then it's fold and pin, on and on. Then some editing (unpinning!), sometimes redoing the entire project until I'm satisfied with the resulting shape.

Now it's time to stitch everywhere there's a pin. For this hat I used a piece of grey commercial felt. The loose ends of the initial circle got teased into five sort of lily shapes, and it was at this point fooling around with the design possibilities nearly did me in. How to finish those lily shapes! Well, I ended up lining the openings with silk fabrics and popping in three felt beads. A piece of folded silk creates a very narrow band.

I got hooked on the felting process when I took my first felting class at the Lill-Street Art Center several years ago. Turning wisps of wool fiber into a piece of fabric seemed like a small miracle to me. After a few failed tries, I succeeded in learning to make nunofelt – a felting process where wool fibers get felted through fabric – which is my favorite felting technique.



Barbie Eich

I made this hat a while back using a pattern by Birch Street Clothing. The insect I made in class with the Bryant Holsenbeck workshop is a perfect place for my Iron Insect Party Hat. The base of the insect is an iron.



Bobbie Weisgerber – 3rd Place

I used recycled denim and appliqué fuse, so I could stitch on it. The edges of denim are really unforgiving because of the distortion in thickness, color and fuzz. I put a chunk of denim in bleach water. This gave gradations and was fun to open and see what I got. If we're not having fun, what's the point?

Ian Berry is an artist in the UK who does wonderful city scapes and portraits using denim. His website is worth a look: ianberry.org

January Service Notes

Thank You, NSNG Sewers! You contributed 89 pillow cases for the Evanston YWCA Women's Shelter. The pillow cases were a mix of holiday and other attractive fabrics. Your generous response to the pillow case request brought smiles to families this Covid -19 impacted holiday season.

While you are waiting to be vaccinated and meet in person with friends and family, service opportunities abound. You can knit, crochet, quilt, or sew a project that will make a difference in the life of a baby, toddler, young person, shut in, or other person in need. The chart provides guidelines for the sizes most appreciated by hospitals, clinics, nursing homes, and other charities. If you would like a lap quilt or pillow case kit to finish, please contact me.

In the past, January – May NSNG Service efforts have focused on making Days for Girls products directed by Sue Babbs and Nancy Calandra at the home of Jeanette Page. Unfortunately, the pandemic has put a stop to these gatherings. If you are interested in working on Days for Girls items, contact Sue Babbs, suebabbs385@gmail.com.

Consider making a pledge to complete a service project or two while the days begin to lengthen. The chart at right will give you some guidelines. If you have questions, or a service project you would like NSNG to adopt, please contact me.

Thank you for all the good you do.

– Gretchen Alexander, 847-257-2507,
gretchen.alexander@sbcglobal.net

QUILT SIZE GUIDE FOR DONATIONS

Hospital NICU and Maternity Units

- Preemie: 22" x 27"
- Isolates: 28" x 38"

Pediatric Out-Patient Clinics

Either fleece or quilted blankets of various sizes are welcomed

- 36" square or 40" square
- 36" x 40" rectangle

Project Linus

All types of quilts, single layer fleece and crochet blankets are collected

- Minimum of 40" x 60"
- Various sizes and larger sizes are most welcomed



Bed Blitz

Twin size blankets for children receiving a bed for the first time

- Quilted or fleece blankets 60" x 90"

Nursing Homes / Hospice Blankets

- 36" to 40" square blankets
- Various lap quilt sizes are appreciated

ZOOM MEET-UPS: 9:30 - 11:30 am

Thurs, January 14 • Open Topic - Inspiration

Many of you have told us how much you miss the social aspect of our monthly meetings. It was always a chance to share your current projects, get new ideas, and catch up with fellow needle arts enthusiasts. As we are doing with so many parts of our lives during the pandemic, NSNG has created a unique opportunity for sharing in monthly Zoom Meet-Ups, each of which features a different needle art discipline.

Zoom Meet-Ups: *Save the date for an enjoyable time with special friends.*

Mon, Jan 11 • HAND WORK

Tues, Jan 12 • KNITTING

Thurs, Jan 14

• OPEN TOPIC - INSPIRATION

Thurs, Feb 11 • RETRO LOVE

- January's Meet-Up will be **OPEN TOPIC – With an emphasis on INSPIRATION.** Show off what you have been working on, what inspired your work (photos, patterns, other

artisans, websites, books). No needle art project is off-limits! Share your story, share your project, share the inspiration.

Two of our past groups have decided to meet on a monthly basis. Hand Work Meet-Up will be the second Monday each month and Knitting will be the second Tuesday.

Tricia Baldwin is coordinating these meetings for us. We invite you to volunteer to demonstrate a special technique or to show some of your favorite projects in upcoming meetings.

- Please email Tricia at meetups@nsng.org to receive an email invitation with Zoom link or if you have questions.

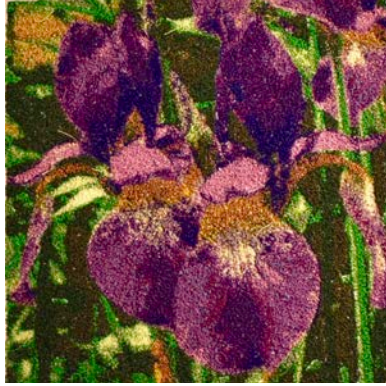
Workshop Registration

You can still register or join the waiting list for the Winter/Spring 2021 workshops. All are open for NSNG member registration. Non-member registration opens two months before the workshop, dates are on the workshop registration form. Check with Jenny Ross, the NSNG Workshop Registrar, before sending payment to make sure that space remains in the workshop. If you signed up for a workshop and are not able to attend, let Jenny Ross know, she will see if your spot can be filled from the waiting list. If there is sufficient interest, additional sessions of popular workshops may be offered.

If you prefer to pay with a credit card that can be arranged. You will be responsible for paying the workshop fees and the credit card processing fee. Your registration is not complete until the completed registration form, a signed participant agreement and payment have been received.

- Please contact Jenny Ross at registration@nsng.org or 847-404-9673.

Visit our website – NSNG.org – for workshop details, supply lists and registration form.



Marilynn Graves

I am a fairly new member of NSNG. Part of my transitioning from corporate life was becoming a member of NSNG and re-engaging with my artistic side.

I have always loved two areas of creativity: fiber art and gardening. To that end, I recently completed the Master Gardener Certification classes and purchased a new sewing machine with embroidery features and photo stitch software.

Putting these two loves together this summer, I started creating machine embroidery squares based on photos from my garden.

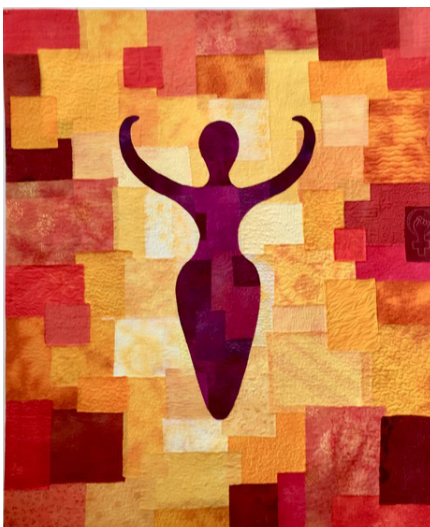
My garden is what I call a legacy garden. I have flowers that go back to my grandparents' and dad's gardens. They are truly treasures! Every time we moved, I literally dug out these flowers and transplanted them in our new home gardens. As we discovered interesting flowers in 'inherited' gardens, these also came with us as we moved to new homes. Each flower is part of our history and they offer great pleasure and memories.

My plan is to create a quilt entry for the 2021 Fine Art of Fiber Exhibit. It will be my first entry and the quilt will be a collection

of flowers from my garden. Above are some examples of my photo stitch quilt squares. The yellow **Cutleaf Coneflower** is from my brother's garden. It has special meaning given he passed on 20 years ago when he was only 52. The **Siberian Iris** is from my dad's garden. I have moved this plant to four homes and given its offspring to many friends. The red **Poppy** is simply a favorite flower.

I use Kona cotton fabric with a cotton interfacing, as well as embroidery stabilizer. The embroidery thread I use is Robison Anton Rayon thread. Each picture has 35 - 40 colors and averages around 175,000 to 200,000 'stitches'. Due to being a photograph, you need to embroider at density 1 to avoid any white space between stitches. When a square is done it does feel like a piece of cardboard due to the density of stitches. It takes about 1 to 2 days of machine time to create a 6 x 6" square.

It is rather cool software and I am having fun finding ways to use the technology. I'm also making my daughter a quilt about her childhood. This quilt will be a combination of traditional satin stitch embroidery and photo stitching. I am using the photo stitching for squares that represent pets or items where a photo provides the best memory.



Maggie Weiss

Many years ago we hosted Patti Hawkins at NSNG which prompted me to begin improvising with collage in my quilts. I really enjoy conveying transparency by using silk organza and creating a 2-D illusion. Over the years I've made a variety of quilts in this style.

I'm thrilled to report that I've been contacted by the National Quilt Museum in Paducah, KY, who've invited me to exhibit this series in August - October 2021. I'm delighted and honored at the prospect and hope by then it might be possible to travel to see it in person. They learned about my work after seeing my website!

Nile River Goddess (36 x 48") was inspired by a Women's Spirituality Conference and it's completion coincided with the Women's March in 2018. Words and phrases from posters in the March were machine quilted on the piece. Can you see **#metoo** in the detail at left?



Canopy (48 x 51") was inspired by tropical leaf shapes and the wonderful light, shadows and hues that appear when sunlight filters through overlapping leaves. I enjoy the freedom collage allows and combining organic lines and shapes with contrasting colors of tropical blossoms.



Polka Dots • 2010 (23 x 23") Decorator fabrics, cottons, cotton flannel. Machine pieced, appliquéd and quilted. **The Farm • Spring 2020** - during lockdown (56 x 23") Upholstery fabric, plastic produce bags, cotton.

Quilt Project by Ann Wasserman

Ten years ago I started a series of quilts, my own personal challenge project. I was feeling the need of having some small, relaxing, just-for-fun projects in the midst of working on quilt repairs for clients.

I had been given a stash of decorator samples by an interior designer who was cleaning out her studio. I decided to use them for my play space. I set myself these rules:

- I had to use all the colorways of each fabric together in the same little quilt.
- The patchwork or appliquéd design of the quilt had to somehow echo the design on the fabric.



Leaded Glass • 2016 (24 x 34") Decorator fabrics, beads. Machine pieced, appliquéd, and quilted. Hand beaded.

- I could group together individual fabrics, ones that hadn't come to me as a set of colorways, around some theme of color or design.
- I could add trims, buttons, beads, and other fabrics as long as they were all cast-off objects, which for my purposes included estate and rummage sale items. The NSNG freebie table has contributed to several of these quilts, including Leaded Glass. The red-orange, pre-quilted diamond fabric inspired the concept of this one.
- I started out buying backing fabrics, but then switched over



Farmland • 2019 (44 x 24") Decorator fabrics. Machine pieced, appliquéd, and quilted.

to using old sheets and such. And I often pieced together scraps of batting left over from other projects.

Some of the quilts turned out to be larger and more complex than I'd originally intended. But, hey, those decisions are up to the fabrics and the muses that whisper in my ear.

When I began this series, using nothing but cast-off supplies was kind of a new idea. I'm so very happy to see that the concept of taking care of the planet by mending, using cast-off scraps, and upcycling have been expanding into all sorts of settings and materials.

I've made 53 quilts! Yes, the auspicious time to call an end to the series – since I was born in 1953. Woo!

- You can check out the whole series "Something From Nothing" on my website: annquilts.com/ArtQuilts%20Pages/something-fromnothing.html. Or visit my blog: annquiltblogs.blogspot.com

Bobbie Etchell

I made this Kumihimo bracelet in Cindy Heineman's mini workshop. I wouldn't call myself a beader – I've dabbled with beads now and again. But being a close friend of Cindy's, (we've known each other for over 35 years and live close to each other) she is ALWAYS trying to get me to take a class in one of the MANY crafts she's involved in. I've taken a couple of beginning Kumihimo classes in the past so this is my 3rd bracelet. I also have a necklace that was started in a class that's not yet finished. I do enjoy Kumihimo as your finished project doesn't take days or weeks – it can be done in a few hours :) I have so many UFO's!



FOR SALE

PFAFF Creative 2.0 Computerized Sewing/Embroidery Machine.

Like brand new • Excellent condition
Used only a handful of times.

For details, key features, accessories and pricing, please contact
Linda Zizzo, lizz073@gmail.com

Jane K. Brown

Shawl: I've been knitting since high school. Stephen West is a designer noted for his "interesting" patterns, some of which are quite complex. This is the first of his that I've knit, and I really enjoyed it. I bought the yarn In Dripping



Springs, Texas on a vacation with a friend. Because of the colors, I call my shawl Twilight instead of Daybreak.

The project was in time out for quite a while while I raised puppies. Note to self: when you put a project down, make a note of where you are in the pattern.

• **Russian Summer Necklace** (Idiosyncratic

Butterfly): It was some time since I had done beadwork, but Huib Petersen's class called to me. Maybe because I am Dutch? It was more than a challenge, sort of a fight to the finish. I didn't keep

track, but I'll bet I made about 4 necklaces if I counted all the do-overs. I like it, but I don't know if this is leading me back into beading.

• **12" Nantucket Basket made with Walnut:** I fell in love with Nantucket Lightship baskets the first time I went to the island. Since they were, and are,

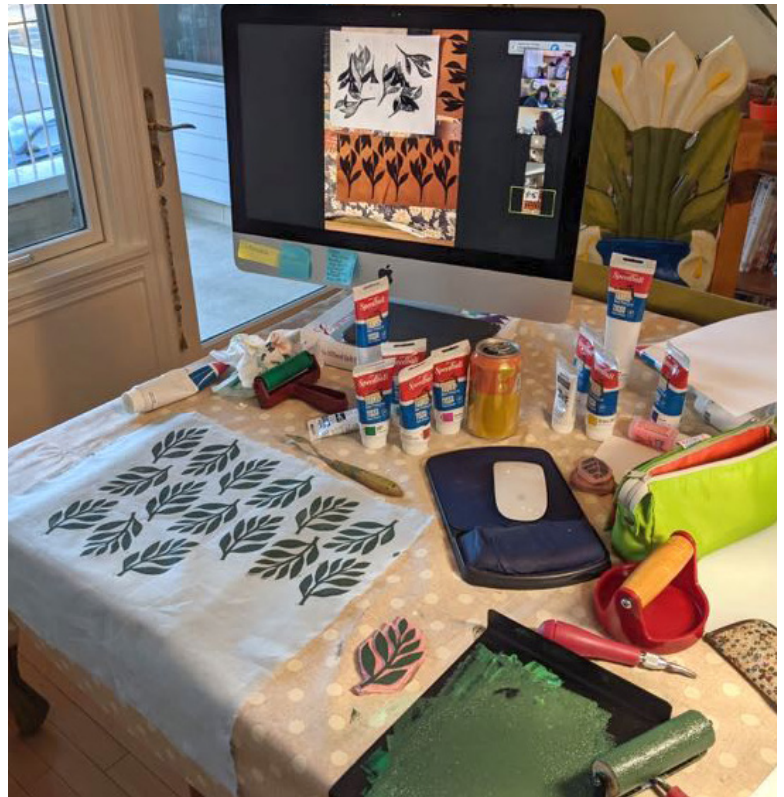


way out of my price range, I decided I would have to learn how to make them. I made my first one in 1990 in a workshop. From then until our NSNG workshop in 2017,



I was on my own. I am self taught. I found some good books and suppliers for materials, and I practiced. The baskets are made on a mold, and these are also expensive. As it happened, the city cut down some Maple trees in front of our house in Denver. I persuaded my husband to help me

haul a couple of the pieces of wood into our garage. Then I talked a friend who was a skilled woodworker into making me some molds. I still use them. Isn't that how we artists work? *Inspiration and innovation can be found anywhere!*



Janet Tuzzolino

This is my Zoom set up and work table from the December Block Printing for Paper and Fabric workshop with Mindy Schumacher. It was so fun to learn this technique. Our class made beautiful stamps and prints. My fabric stash is looking new to me, knowing I can personalize it with a print of my own making. I'm so glad I took the workshop!



Liz Zwiener

Here are some of my samples from Mindy's Block Printing workshop. I've Lino printed before, but never on fabric, so it was fun to get out my tools again and learn some new tricks of the trade. And it's always good to see new and familiar faces on Zoom.

Contribute to our SHOW & TELL PAGES!

Email images, stories and other announcements to
Jan Harrington, janqharrington@gmail.com

Japanese Clothing Design with John Marshall

John Marshall has been living his dream, his passion of working with Japanese textiles and designs for the past fifty years. His one-of-a-kind garments have been exhibited around the world, including shows



sponsored by Kodansha, the Embassy of Japan, the Textile Museum in DC, and the US State Department. His writing career started with clothing design in the form of *Make Your Own Japanese Clothes, Patterns and Ideas for Modern*

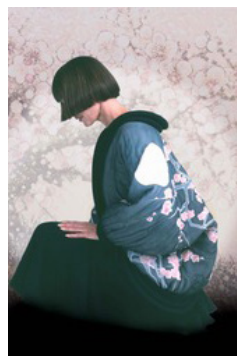
Wear, published by Kodansha in 1988, and still in print. Since then, he has gone on to publish, teach, and lecture extensively about Japanese textiles, dyeing, and clothing design..

• **LECTURE** **Tues, Jan 5, 9:30 am:**
Pageantry of Japanese Clothing

This talk is a powerful source of inspiration for clothing designers as well as the general public. We'll trace the history and development of Japanese clothing since the earliest of times—how foreign styles have influenced the Japanese aesthetic and where the kimono is headed in our modern world. The talk will also highlight how John has incorporated some of these design elements and inspirations in his own contemporary work.

• **Japanese Clothing Design WORKSHOP:**
Tues, Jan 5, 1:00 - 5:00 pm;
Wed, Jan 6, 1:00 - 5:00 pm;
Fri, Jan 8, 1:00 - 5:00 pm

Join John Marshall in this three-session program to see how you may incorporate the simple beauty of Japanese aesthetics into your own clothing designs. He will begin with a quick survey of the common denominators found in cultures from around the world and throughout history as we transition into examining how the Japanese have made these concepts their own – and more to the point, how we can make them ours. Don't plan on working on one specific project – our goal is to accumulate a body of information to allow you to leave class armed with the knowledge and confidence to work on your own creations.



You'll be inundated with actual samples illustrating a range of design approaches. While not required, you'll be encouraged to implement the concepts presented in class while conjuring up your own designs unique to your needs and body type.

- **Workshop Fee:** \$60
- **Website:** www.johnmarshall.to



VIRTUAL TRUNK SHOW
Thurs Jan 7, 10:00 am - 9:00 pm

Even if you do not take the workshop with John Marshall, you may still attend a trunk show featuring **Japanese-inspired garments.**

Open to everyone and there is no charge. NSNG members will receive a 20% discount on any purchase!

To view the show, go to
www.johnmarshall.to/NSNG

FREE Mini Workshop: Conquering Your Fear of Technology (or trying to)

Several board members will spend time with the participants to provide training and explanations to overcome common misunderstandings and fears of modern technology. This is mainly aimed at virtual meetings on Zoom, but will cover other issues with phones, tablets and computers. We aim to cover all the bases and flavors: Apple (Iphone, Ipad and Mac computers), Android phones and Windows devices, maybe a Google device or two, even Linux for those die-hards. Bring your questions to the meeting, or email us the specifics beforehand so we can be prepared.

Bring whatever device you have to the meeting, making sure it is charged up so you can play along with us. We will teach you how to utilize Chat and Share Screen in Zoom. We will take a poll: We want you to get a photo from your phone to your computer, or to a friend, or to a Google Doc for a class so people can see what you are working on.

The basics of Zoom are pretty well known by now. We'd like

you to progress beyond the "click here to join meeting now" button and grasp what the other buttons and features are, as well as how and when you might use them.

We will discuss how to expand your screen to get a bigger view, the windows on your screen and the fact that several things are going on besides the Zoom window.

You can toggle between these windows to check an email while the meeting is still going on.

Many people use Facebook to keep in touch, some of them even share photos on Facebook. It is just as easy to share photos directly with your friends and family, not using Facebook. It is relatively simple to do a Zoom call with your friends –

only one person needs to set up a free account and you can have unlimited free meetings up to 40 minutes long with anyone you choose.

- **To register for mini workshop, email Bill Keller and Elizabeth Guillette:** bkforge@sbcglobal.net, ekguillette@gmail.com

Wed, Jan 13,
10:00 am - Noon
No fee, but you must register by Jan 10!

Master Knitting Class with Cecelia Campochiaro

Cecelia Campochiaro appeared on the knitting scene in 2015 with her debut book, *Sequence Knitting*. Knitting was a casual pastime until she had an “ah-ha” moment in 2010 and realized that interesting textured fabrics could be created by the simple repetition of a sequence of stitches. This idea evolved and led to her writing



Sequence Knitting, which is a reference book about this mindful approach to knitting.

In the years since *Sequence Knitting* debuted, she has continued to develop new ideas in knitting. *Sequence Knitting* is about texture, and her new book *Making Marls*, is about color. Making marls, the act of working multiple strands together as one, is an old technique, but has never before

been written about as an important technique in hand knitting.

Cecelia lives in Silicon Valley, where for many years she developed specialized microscopes used in computer chip manufacturing. Textiles, photography, and the arts have been a lifelong passion running in parallel with her technical life. In high school and college, even though her main studies were in the sciences, she studied drawing, printmaking, ceramics, and photography. Today she is fully dedicated to the fiber world and “unventing” new ways to make amazing knit fabrics.

• **LECTURE Tues, Feb 2, 9:30 am: *Sequence Knitting and Making Marls***

Cecelia will share her journey from high tech to textiles, sequence knitting, making marls, and self-publishing.



• **Master Class on Making Beautiful Hand Knit Fabrics with Sequence Knitting, Fine Striping, and Marls WORKSHOP:**

Tues, Feb 2, 2:00 - 3:30 pm;

Wed, Feb 3, 10:30 am - Noon & 1:30 - 3:00 pm;

Fri, Feb 5, 10:30 am - Noon & 1:30 - 3:00 pm;

Mon, Feb 8, 10:30 am - Noon

As knitters, we create fabric. By combining sequence knitting, different fibers, fine stripes, and marls, an extraordinary range of interesting and beautiful, reversible fabrics can be created with hand knitting. This master class will immerse students in how sequence knitting works, how to develop a desired gauge and hand, and how to work with yarns of different colors and thicknesses. It will also cover how to work with marls as a color work technique. Students will receive multiple patterns they can make, including a small cowl that uses marls and sequence knitting.

• **Workshop Fee: \$200** • **Website: ceceliacampochiaro.com**

Mini Workshop with Bill Keller: Lined Zipper Pouch

Bill Keller will teach you how to make a lined zipper pouch using supplies you already have on hand. Most pouch tutorials specify a certain length of zipper, and usually you don't have that size in stock and have to wait till you get one to follow the pattern. He will show you how to measure your zipper and design your own pattern and make the pouch around that size. If you have a long plastic tooth zipper, you can also shorten it to make a more useful size (or two zippers). If you only have metal tooth zippers, you need to build your pouch around that size. They can be shortened but require special tools and parts. He will demonstrate several methods to prepare the zippers to make the sewing super easy.



Tues, Feb 9, 10:00 am - Noon • \$10 Fee

Don't have any zippers in your sewing stash? Look in that bag you are waiting to take to Goodwill, or maybe in your mending pile, you know, that garment you really should stop wearing. Zoom meet-

ings have really taken their toll on what we are wearing daily.

Find some zippers in your stash and get some fabrics you like to make a custom zipper pouch you can use every day. Bigger pouches benefit from heavier weight fabrics, home dec, canvas or denim all work well. Fabric needs to be bigger in at least one dimension than the length of your zipper (if it is metal). If you only have quilting weight fabrics, you will need some interfacing, either iron-on or sew-in will work. Nothing is worse than a floppy pouch.

• **To register for mini workshop, email Bill Keller and Elizabeth Guillette: bkforge@sbcglobal.net, ekguillette@gmail.com**

Share your talents! Mini Workshops are taught by Guild members and payment goes directly to them.

If you are interested in teaching a virtual workshop, please contact **Elizabeth Guillette, ekguillette@gmail.com**



Kuchi Embroidery of India with Shila Desai

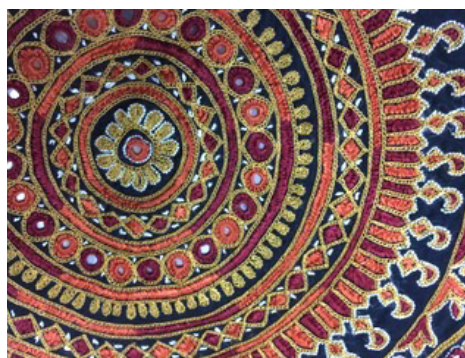
• LECTURE Tues, March 2, 9:30 am

Travel to the semi-desert of India's Kutch region where tribal embroidery is a conduit for personal, social and spiritual expression. Traditionally, embroidered articles were an integral part of a girl's dowry. For royals and nobility, they conferred status. Specific items were embroidered, ornamented with mirrors, and exchanged to mark life passages, most commonly, marriage. This lecture will explore the colourful culture of eight tribal groups, traditional purposes of embroidery, and their distinct styles.

Shila Desai is the founder and owner of Canadian-based E.Y.H.O. Tours, specialising in world textile travels. Shila is drawn to the textiles of her ancestral lands of Gujarat-Kutch in India, and those of her place of birth, Kenya. She has travelled to far-flung regions to research traditional textiles and explore the history and culture of marginal artisanal communities.

Through her business, Shila introduces textile enthusiasts to the diversity of traditional material cultures. Bringing creators and appreciators together helps to sustain these communities. Recently, the pandemic has delayed Shila's launch of a handmade textile non-profit, Tana Banna, that will channel funds back to artisans.

Shila is a Chartered Accountant (U.K.) by training. Upon emigrating to Canada in 1988, Shila and her husband founded and ran an international technical apparel manufacturing company. Her experience with the contemporary textile production cycle spurs her efforts to sustain traditional handmade models. In addition to leading and collaborating on tours to the Indian subcontinent, Central Asia, Mexico, SE Asia, Morocco, Turkey, and East Africa, Shila is a sourdough baker, award-winning writer, and a dressmaking dabbler.



WORKSHOP with Bill Keller: Alabama Chanin™ - Inspired T-Shirt

Tues, March 2, 1:00 - 4:00 pm;

Thurs, March 4, 1:00 - 4:00 pm

• Workshop Fee: \$50

Bill Keller will be teaching how to make your own Alabama Chanin™ - inspired garment. He will be demonstrating how to create a t-shirt using a stencil you design and create, or a pattern he will provide. The stencil is used to apply textile paint to one layer of knit material. A second layer of material is placed underneath and they are sewn together using the painted areas as a guide. Finally, selected areas are cut away to reveal the fabric beneath. Examples of different looks will be shared and discussed.

This is not a class on garment construction which is why we are using purchased t-shirts. If you wish to create a different garment, he will discuss the process and some additional



considerations, but you will be on your own to construct it. He advises to start small and not embark on a huge project for your first attempt. The project will hint at the many possibilities for future explorations.

There will be 2 sessions, each 3 hours long, with a day in between to allow for making the stencil and allowing the paint to set.

NOTE: The stencil for the shirt I am wearing was purchased from Alabama Chanin™ and WILL NOT be the one used in class. I will be using my own designs. The stencil I provide to students (if they choose to use it) will be my own design and/or non-copyright protected. My hope is that each student will create their own stencil design.

– Bill Keller, bkforge@sbcglobal.net

See page 3 for workshop registration information. **All of our meetings, lectures & workshops are Central Time.**

Visit our website – www.nsng.org – for more information, registration forms and supply lists.

Favorite Places with Valerie Goodwin



Valerie Goodwin is a mixed media fiber artist and architect, whose works of fine art are included in museum and private collections. Most of her work is inspired by a love of aerial views of landscapes and cities. Many of her quilts are based on maps. Goodwin's art has moved through various stages from traditional quilting to an interest in abstract expressionism and, currently, it is inspired by real and imaginary landscapes and cities. In some cases, her work shows an architectural sense of space with an archeological perspective. In others, the network of the city and its built form is more prominent. Valerie received degrees in architecture from Washington University and Yale University.

• **LECTURE** **Tues, Apr 6, 9:30 am: A Dialogue Between Quilting and Architecture**

Valerie is a practicing architect and this lecture focuses on the common ground between architecture and quilting: Shape, composition, ordering systems, color, texture, and pattern.

• **Favorite Places WORKSHOP:**

Wed, Apr 7, 9:30 am - 1:30 pm;

Thurs, Apr 8, 9:30 am - 4:30 pm;

Fri, Apr 9, 9:30 am - 4:30 pm

(Half-hour break for lunch each day)

Using a fun and simple series of painted

and collaged mixed media techniques, you will create a mixed media fiber art map. The instructor will guide you through a series of steps that will provide opportunities to learn about design while giving you the freedom to experiment within a structured framework.

NOTE: Because this class will require that students bring a map of their chosen favorite place, some pre-planning and communication with each student will be required so that each person brings a map that is usable in this workshop.



• **Workshop Fee: \$150** (includes supply kit)

• **Website:** valeriegoodwinart.com

Bias Plaited Basket Weaving with Jackie Abrams

Jackie Abrams has been a basketmaker since 1975, when she first apprenticed to an 81-year old traditional white ash basketmaker. Since 1990, she has been exploring plaiting techniques, the use of heavy cotton paper as a material, and the possibilities of contemporary basketry. She exhibits her work at shows, galleries, and museums, and has been highlighted in numerous fiber arts and fine craft books. Her work is represented in many collections, most notably the Renwick Gallery of the Smithsonian Institution and the National Museum of Scotland. She teaches throughout the US and in Guatemala, UK, Australia, Canada, and Ghana. Jackie lives in southern Vermont.



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• **Bias Plaited Basket Weaving WORKSHOP:**

Wed, May 5, 10:00 am - 12:00 pm & 1:00 - 2:00 pm;

Thurs, May 6, 10:00 am - 12:00 pm & 1:00 - 2:00 pm;

Fri, May 7, 10:00 am - 12:00 pm & 1:00 - 2:00 pm

Investigate the possibilities of bias plating. Weave baskets that are symmetrical or sculptural, with graceful curves or angular shoulders, with corners, feet, and even windows. Learn about the rules that can certainly be broken, and how to apply this technique to other flat materials.

Experimentation, exploration, and laughter are all encouraged. This class is suitable for both beginners and more advanced basket-makers.

• **Workshop Fee: \$190** (optional supply kit available for \$75)

• **Website:** jackieabrams.com

of Scotland. She teaches throughout the US and in Guatemala, UK, Australia, Canada, and Ghana. Jackie lives in southern Vermont.

• **LECTURE** **Tues, May 4, 2021, 9:30 am: A Basket Journey**

This is a humorous and thoughtful look at the influences in both my art and my life. It reflects over 45 years of growth, inspiration, and interdependence. It is a visual journey including images from my travels in the United States, Australia, and Africa, and the colors, textures, and people who had an impact on my work.

See page 7 for workshop registration information. **All of our meetings, lectures & workshops are Central Time.**

Visit our website – www.nsn.org – for more information, registration forms and supply lists.

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Past President	Penny Burns	312-590-1646	pburns@jbosh.com

Board Position Vacancies

NSNG will have six board positions to fill for the 2021-2022 Guild year. The board year begins at our May board meeting.

Being on the governing board of our Guild is a volunteer position. We operate as a professional group to provide direction and a framework for gathering and operating.

The open positions will be the following:

- **Treasurer:** Basic bookkeeping, tax filing, monthly reports. Helpful if you are familiar with "Quick-books."
- **Secretary:** Keeps minutes of monthly board meetings
- **2nd Vice President, Programs:** Search for and contract with artists to provide lectures and workshops (for Sept 2022-May 2023 Guild year)
- **Workshop Registrar:** Organizes and receives registrations and payments for workshops
- **Membership Chair:** Keeps running record of members, processes membership forms and creates annual directory.
- **Hospitality Chair:** Books hotel and local transportation for visiting artists as well as arranging assistance during workshops.

A nominating committee will be formed soon to consider and propose persons to fill these positions. If you have questions about serving on the board, please contact Guild President, Luan Wold.

– **Luan Wold, luanwold@gmail.com**

NSNG Membership Information

The purpose of the North Suburban NeedleArts Guild is to foster the art of needlework and to encourage a high standard of design, innovation, and technique in various forms of fiber arts. New ideas and techniques are developed through lectures, workshops and other group gatherings. Members are encouraged to show their own talents at meetings.

- **APPLY FOR MEMBERSHIP:** Contact membership chair Janet Tuzzolino for an application. Annual membership dues are \$50.
- **MEMBERSHIP DIRECTORY:** The annual directory includes names and contact info for all members, calendars, NSNG By-Laws and other information about our Guild. The pdf of the 2020-2021 directory was sent to current members. Updates will be sent as needed.
- Please contact Janet if you have a change of address, phone or email address – or news about a fellow member of the Guild.

– **Janet Tuzzolino, 847-707-1739** or email jmtuzz@gmail.com

NSNG

Loose Ends & Gathered Threads

The newsletter of the North Suburban NeedleArts Guild is published monthly. A digital copy is sent out via email 1 or 2 weeks before each meeting. It's also available on our website.

**The February issue will be sent out in late January
(Submission deadline is Jan 20)**

Please contact Newsletter Editor **Jan Harrington** with Show & Tell, announcements or corrections: janqharrington@gmail.com

VISIT OUR WEBSITE: www.nsn.org

INSTAGRAM: [#needleartschicago](https://www.instagram.com/needleartschicago)
[#northsuburbanneedleartsguild](https://www.instagram.com/northsuburbanneedleartsguild)

FACEBOOK: **North Suburban NeedleArts Guild**