

From UFO to SOLD!

The pieces pictured with me in this photo are two of five that I entered in the FAOF this year. Both of them were started over three years ago, but never finished. The barn scene ("Prairie Decay") was from a workshop (can't remember



who) and drew inspiration from a photo of a rusty, falling down barn; an all too common sight, especially in the Midwest. The one on the bottom ("Winter Dawn") is an interpretation of the view out my family room window at around 5 am during the winter months...so peaceful and the light of the coming sunrise was so magical. I hand painted some muslin to get the colors right and incorporated some

"sheet music" tissue to honor the mood of a sacred new day.

The crazy thing is that I never added or changed anything to either one. I decided that they were, in fact, finished and proceeded to frame them up and put them in the show. And those were the only ones I sold. Go figure.

– Luan Wold, NSNG President



Fine Art of Fiber 2021

What a pleasure to see everyone in person and take photos of our members with their work! The lovely weather at the Chicago Botanic Garden on Nov 5-7 and enthusiastic crowds provided a successful event. Even though **Janet Sumner** (left) and **Melanie Terasaki** are wearing masks, we can still see their smiles.

NSNG 2021 - 2022 Calendar

Guild meetings are held on **Tuesday mornings at 9:30 am (Central Time)**. Zoom invitations will be sent by email.

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

- **December:** No Guild meeting or workshops. **Monday Meet-Ups will be held Dec 13, 20 and 27.**
- **January 4:** Zoom Guild Meeting and lecture by quilt artist **Rosalie Dace: *Reflections on the Life of an Itinerant Artist.*** Virtual workshop Jan 5, 7, 10, 12 and 14
- **February 1:** Zoom Guild Meeting and lecture by artist **Pierre Fouché: *Intuitive and Meditative Art Making.*** Virtual Workshop Feb. 2, 3, 4 and 7

- **March 1:** Guild Meeting and lecture by basket maker **Ann Coddington: *Contemporary Basketry.*** Workshop March 1 - 3
- **April 5:** Guild Meeting and lecture by bead artist **Betty Stephan: *Beaded Collars: Start to Finish.*** Workshop April 6 - 7
- **May 3:** Guild Meeting and lecture by embroidery artist **Hillary Waters Fayle: *Pursuit of Wonder.*** Workshop May 3 - 5
- • • **Registration is now open for all workshops!** • • •

It Takes a Team!

Thanks to everyone – exhibitors, vendors, Silent Auction donors, and volunteers – who helped bring the Fine Art of Fiber show back for a successful return to the Chicago Botanic Garden this year. It was wonderful to see so many members in person again after so many meetings on Zoom, and the beautiful weather and preview of Lightscape were a real plus.

Congratulations to Viewer’s Choice Award winners **Pat Kroth (NSNG), 1st Place for “Prairie View,”** Cathy Baker (IQI), 2nd place for “Folk Flower Fun,” and Abby Block (IQI), 3rd place for “Erin and Jon’s Chup-pah.” “Ruby Jubilee,” the IQI raffle quilt, was won by IQI member Meg Pyterek.

Special thanks to NSNG’s FAOF Steering Committee members **Val Koppenhaver, Bill Keller, Linda Norby, Gretchen Alexander, Chris Deering, Pat Rued, Ronna Leibach, Katy Downie, Cindy Heine-man, Frances Krueger-Jackson, and Sandra Geiss** for the work they put in through the year to organize the show.

If you are interested in getting more involved with the Fine Art of Fiber (especially if you might be interested in the treasurer’s position), please contact me. We start planning next year’s show in January 2022.

– Nona Flores, ncflores52@gmail.com



Nona Flores

I named this piece “Shredder.” Everything that isn’t orange comes from my stash of text-printed fabrics to emphasize that it’s a paper shredder. Not an original design but I took the idea from a magazine article and ran with it.



Ronna Leibach

This piece for the Women’s Journeys in Fiber exhibit is titled “Colors of my Past.” This side is imagery of the town my grandparents lived in, in the Russian “pale” - now the Ukraine. While the area was beautiful, it was not friendly to my Ancestors. Many left, or perished in the wars. The tree is symbolic of the family that was left behind. The other side was the family that immigrated to the United States and their story. This piece is painted jacquard silk.

• More from Women’s Journeys in Fiber on page 5.

Pat Kroth

The Viewer’s Choice Award was a total shock. I was busy in the boutique late on Sunday and Frances asked if she could take my picture. It is a very nice honor to receive recognition and I am happy that visitors enjoyed the piece as I did making it.

During the “Lost year of Covid” I have been hiking various segments of the Ice Age Trail. “Prairie View” was inspired by my experiences on the trail encountering a variety of colors, textures, light and shadow as I traversed woods, meadows, pastures, prairies, roadway and more. I have hiked about 200 miles so far. starting at the western terminus in St Croix Falls, WI. Heading east and then south I plan to continue hiking segments as I get the chance.

“Prairie View” is composed of hand-cut and town hand-dyed and commercial fabrics (and some re-purposed clothing – No dresses were harmed in the making of this piece). A fairly improvisational composition and then machine stitched with variegated threads – this is part of a garden and nature-themed series. (Photo by Frances Krueger-Jackson)





Chris Deering

During the pandemic, my weekly quilt group met via Zoom and communicated with bulk emails. One of us found this spiral pattern and challenged us to do it. It was paper pieced and very small. I enlarged it 200% and was pleased with the way it looked. I then designed the background for it. A friend saw it and loved it so it was gifted. I think only one other person from the group tried the pattern.



Val Koppenhaver

This project started with a piece of white cotton sweatshirt fabric, that was ice-dyed just with a scrunching method. I made the garment from a free sewing pattern offered on the Mood Fabrics website called the Cropped Hoodie. After it was done, I decided it needed a little something more, and added single leaf applique embroideries with my Bernina 880, using batiks and threads that “matched” the colored area in which they were added. I made a “paper-bag” waisted skirt from a lightweight denim to go with it and added a mask.

*The work of all 48 exhibitors in the 2021 Fine Art of Fiber is now on our new and updated website: fineartoffiber.org
Thank You, Val!*



Cynthia Boudreau

This felted vessel was inspired by Frida Kahlo and the exhibit at College of DuPage. It was a challenge to create a face in felt as a hollow shape. Inserted is a perfectly sized glass vase to actually hold flowers too!



Susan Sances

This piece is called “Coming Into Focus.” It is a series of four thread paintings that portray the visual process of a red bird coming into focus from a mix of color, to form, to organized color and beginning form, to the final form of the red bird. I began the work with a photo of the bird and then digitally manipulated the thread painted bird to develop the decomposed pieces. *The photo was taken by Vicki Seglin and used with permission.*

Contribute to our SHOW & TELL pages!

We love to see your projects! Email images, stories and other announcements to Newsletter Editor, Jan Harrington, janqharrington@gmail.com
And – as always – feel free to share your work at our monthly Guild meetings.



Silent Auction Appreciation

The Silent Auction at this year's Fine Art of Fiber was a great success – thanks to the gifts of time and talent of our members and the expanded display area provided.

Members contributing items for the auction include Linda Norby, Julie Rivera, Bobbye Weisgerber, Caryl Hancock, Debby Henning, Mary Jo Eckert, Marcia Hartnell, Barbara Maneck LuAnne Betcher, Valerie Koppenhaver, Beth Polonsky, Donna Sweeney, Cynthia Boudreau, Nona Flores, Edrene Heiss, Susan Sances, Melanie Terasaki, Ruth Stockdale, Joan Bratton, Jeanette Page, Barbara Schneider, Gretchen Alexander, Ronna Leibach, Rhonda Newman, Donna Koranek, Valerie Rodelli, Marlene Marks, and several anonymous donors.

Additional thanks go out to members Cynthia Boudreau, Chris Deering, Nona Flores, Frances Krueger-Jackson, Jeanne Reed, Edrene Heiss, Donna Koranek, and Luan Wold who served as the regional collection coordinators for the donations. The three days of the auction went smoothly with the able assistance of volunteers **Marcia Hartnell** (shown above), Susan Sulaiman, Dee McKenna, Marlene Marks, and Julie Rivera who greeted shoppers, managed sales, and assisted with set up.

Thank you to one and all for helping to make the 2021 Silent Auction so successful! A final tally of the earnings from the Silent Auction will likely be available in January 2022.

– Gretchen Alexander

Linda Norby

Normally, I create my design and then purchase the yarn. Before the pandemic, I bought a lot of yarn on sale. At the time, I thought it was a pretty crazy thing to do. When we were quarantined, I made my designs to use the yarn I had on hand. Both of these tapestries, as well as four others, are the results. The one on the left came about from my usual practice of just opening my sketchbook and letting my creative juices flow. For the one on the right, I was inspired to try some different techniques by tapestries I had seen in the Seattle Art Museum, especially one which used recycled materials. The pandemic forced me to work in a totally different way!



Laine Cobb

I chose this paper-pieced pattern for “Pineapple Salsa” because I thought it might be challenging for me and I like to use vibrant colors.



Bill Keller

That quilt “Give and Take” was a technique-based quilt made as part of the Color Collective. That is a monthly fabric/pattern subscription program hosted by Tara Faughnan from Oakland. Each month she designed a “block” or a “concept” that was composed of a different technique and you received 12 different fabrics. I joined mostly because I was always intrigued by the color palettes each month. Some months the “pattern” was not to my liking so I would just save the bundle of fabric to use for something else.

The quilt uses the supplied bundle of fabric and I followed the pattern pretty closely. It is basically composed of random rectangles with an additional strip sewn on one or two sides. These units are cut to multiple “standard” widths and sewn into columns or rows to simplify assembly. Tara offers this as an online class occasionally. www.tarafaughnan.com



Joan Bratton

The theme chosen for this year's Women's Journeys in Fiber challenge was "Color: Emotion • Interaction • Energy." Every artist created a piece in response to the theme. It is such a pleasure to be part of this group of talented women. Jan Gerber founded the group in 1998 and is our coordinator and curator. We exhibit in a variety of venues each year.

My piece is called "Peace: A Natural History." After spending weeks with my sister sorting through documents and photos of my mother and her family, I was inspired to create an art quilt built on the images in my mind of the roses growing up the side of my childhood home. Both my mother, Evelyn, and her father, Darwin, were talented in growing roses as well as other types of flowers. Our white house had huge plants of Peace and Blaze roses climbing up the south side every summer. Of course, they looked even taller and more splendid in my eyes as a child. The front began with the soft pink, yellow and orange palette of the flower petals in addition to green for the leaves.

It was machine pieced, hand and machine quilted, and embellished with hand stitching. I included hand dyed silk organza, painted and stenciled cottons, and a piece of my mother's linen napkins.



Penny Burns

I originally made colorful butterflies, but they didn't quite speak to me. So I moved in a different direction. The shapes here are ephemeral, with a nod to femininity and grace. I made the forms showing movement out of steel wire. I dyed the fabric using indigo and goldenrod plants and by pounding flowers into the fabric. I then sewed the fabric onto the forms.



The bodies and heads of the insects are handmade beads made from handmade paper. The body of the figure is a ball from the top ornamental edge of a barn and the spikes, representing the trees of the forest, are from a barn lightning rod. I made the head and feet from terra cotta. The rest of the figure is made from found objects: wire, old hair curlers, a lamp harp, and old wood.

Donna Koranek

I had originally hoped for some colorful eco printed leaves on a pod that I had felted, but it turns out my pot wasn't quite big enough for such a large piece. Pieces to be eco printed should be tightly bound. In my attempt to squeeze the piece into the pot I had available, the binding came loose and ruined my plan



for clear prints. Since I didn't have time to finish another piece, I decided to string some crystals inside (left) in an attempt to show perhaps when we can delve a little deeper in to our

messes, some good fortune may be found. There are a couple of battery operated lights to help show off the crystals.



Julie Rivera

For centuries people have been drawn to the colors, mysteries and energy of the moon. Blue Moon, Blood Moon, Harvest Moon – the lunar cycle from new to full and all the phases in between. The relationship between the moon and water as seen in the ebb and flow of the tide cycle. At sunset, the moons' reflection on the water draws me in. The beautiful colors and calming sound of the waves against the shore call to me—*Come sit on the sand and be embraced by my energy.*



Janet Sumner

I really enjoy being part of the FAOF boutique, selling my handwoven beaded jewelry and enjoying the camaraderie of my fellow vendors. It was so good to see everyone after so long. It was inspiring and invigorating. I've been beading for about 20 years. For me, it's all about color. My inspiration for a piece, almost always starts with a certain palette that speaks to me. Working with color has been especially important these last two years; it has helped ease the loss of physical contact with family and friends. *Color just makes me happy!*



Jan Sullivan

The necklaces and scarfs that we have sold at the FAOF Boutique since 2016 are made by 6 Build Congo Schools (BCS) volunteer women from Evanston, Northfield and Northbrook. Barb Spencer (right) is the coordinator of the group and I am the chair of "Build Congo Schools" which uses 100% of its sales income and donations to rebuild distressed schools in the Democratic Republic of the Congo. BCS buys only local construction material and hires only local workers to improve the economies of the villagers, as well as the education of their children. buldcongschools.org



Camilla Krueger

I started learning to felt about 12 years ago. My first show was the Streeterville Artisan Fair. Positive comments encouraged me. At a Lillstreet show I had the good luck to meet **Cindy Heineman**, who clued me in on joining NSNG and this favorite show at the Chicago Botanic Garden. I enjoy the sculpting possibilities making hats provides, as well as the colors and textures. I also make garments and scarves. The vest I'm wearing here is made by nunofelting – my favorite felting technique – and was made so long ago that I recently had to patch it with nunofelt scraps.

Linda Zizzo

I've always loved Batik fabric – how the colors blend and move across the surface. I knew I wanted to learn how to create this look. I took a class and from there I taught myself how to build on the wax resist technique using different forms of resist to my work. Each scarf is hand drawn using hot liquid wax. Once the wax penetrates the fabric, I begin the dyeing process. Once the dye is dry, I save the color using the batik resist method. I continue this process until the darkest layer of color is applied. The wax is then removed, steamed, washed and pressed. Imperfections are an inherent part of the batik process that add to the beauty of the design.



Thank you to Pat Rued and Ronna Leibach for all your hard work running the boutique. More than 30 members of NSNG and IQI participated. A percentage of all sales go to the artist's guild and to the Chicago Botanic Garden.

MEET-UP MONDAYS!

9:30 - 11:30 am

- Dec 13: Hand Work
- Dec 20: Knit & Crochet
- Dec 27: Open Topic & Quilting

Our Virtual Meet-Ups are always a place where you can share your latest project, get ideas, ask for advice or just catch up with fellow needle arts enthusiasts. All are welcome!

• **Tricia Baldwin** coordinates our virtual meet-ups. Please email Tricia at meetups@nsng.org to receive an email invitation with Zoom link and if you have questions.

Join our Board – NSNG Hospitality Chair Needed!

There is an opening on the NSNG Board for a Hospitality Chair beginning in January 2022.

- For in-person guests, the job entails contacting the artists prior to their visit to arrange for hotel stays and transportation during their visit and secure a “hostess” for the workshop to help with any needs during the class.
- For virtual lectures and classes, the job entails contacting the artists about their on-line needs and securing a “moderator” for the workshop, if required.
- Please contact **Luan Wold** if you are interested and for more information, luanwold@gmail.com, 847-644-4705

Felted Flowers with Natasha Leher-Lewis

• Wednesday, February 9, 2022 • 10:00 - 11:30 am

Join Natasha Lehrer Lewis for a fun virtual class! We'll be making a felted flower together with lots of options for design and style. Perfect accessory for a winter hat or jacket. Supplies include enough fibers for a flower to make one during class and another later. Zoom link for the class will be sent to you along with your supplies. **Fee is \$35** payable to Natasha.

Supplies included in fee:

- Choice of a Warm or Cool Palette of colors of merino wool
- Bubble wrap and Eucalan soap
- Beads and pre-threaded sewing needle!
- Shipped directly to you



You may order your supplies directly from Esther's Place website:

<http://www.esthersplacefibers.com/teacher-products/nsng>

For additional information and to sign up for **the Felted Flower VIRTUAL Mini-Workshop**, send an email to **Natasha Lehrer Lewis**, natasha@esthersplacefibers.com, and to Mini-Workshop Chair, **Elizabeth Guillette**, ekguillette@gmail.com

• Would you like to teach a mini-workshop to our Guild? Contact Elizabeth for details, ekguillette@gmail.com.

Member Challenge: Creative Recycling

The challenge is to create something new by incorporating an item that might get tossed in the recycle bin or thrown in the garbage or is “too nice to throw out” but has no use or has been in a box on a shelf for many years. Give the item a chance to serve another purpose.

The recycled item does not have to be needlework, but what you do with it DOES have to include needlework. Use your sewing needle, sewing machine, knitting needles, crochet hook or other needlework techniques. Use your favorite technique – or use them all – for at least 75% of the work.

What could you make with denim jeans if you cut them apart? How about that plastic dish or large bottle. Do you have some of your grandma's hankies with embroidery or crocheted edges? What about the shoes in the donation bag in your garage?

Please notify Susan Kenyon if you will participate in the **CREATIVE RECYCLING CHALLENGE**. To participate and vote, please be sure your membership is current.

Pictures of finished pieces must be sent to Susan by **February 12, 2022**. Include your name, the name of the entry, what was recycled, and a description of techniques used. Members will vote for their favorite entry and results will be announced at the March 1st meeting.

NSNG workshop certificates will be awarded for \$100 First Place, \$75 Second Place, and \$50 Third Place.

– Member Challenge Chair
Susan Kenyon, skenyon@aol.com

Quilter Rosalie Dace

I am an artist who is passionate about design, color, pattern, and texture. My medium is quilting and I love looking at, feeling and working with fabric and other textiles. With a background in art and education, I teach classes in contemporary quilting.



My inspiration comes directly from the world around me and my life. I want to help my students feel excited by what they are able to do, and to develop a belief in their own abilities.

Living in Durban, South Africa gives me an exciting and colorful view of the world which I hope to share with anyone seeing my work or coming to my classes.

My classes are for class participants to have fun while they are learning, and to go beyond where they thought possible. In a non-threatening and respectful environment, I guide students to work in the direction of their own interest so that each person produces individual work within the general theme of the class. For this reason I do not usually provide patterns or kits. All classes however are supported by extensive visual material such as slides, pictures, books and actual examples of techniques and possible interpretation. As an art educator, I encourage students to develop a thorough knowledge of the elements of design and learn to apply these to the medium of quilting with confidence.

• **Website:** rosaliedace.net



Rosalie Dace used the 1948 painting by Matisse "Two Young Girls in a Coral Interior – Blue Garden" as an inspirational start for her quilt above, entitled "He Said What?" She added the Matisse goldfish to symbolize the conversation the women might have been having.

VIRTUAL WORKSHOP:

Matisse Magic FEE: \$105

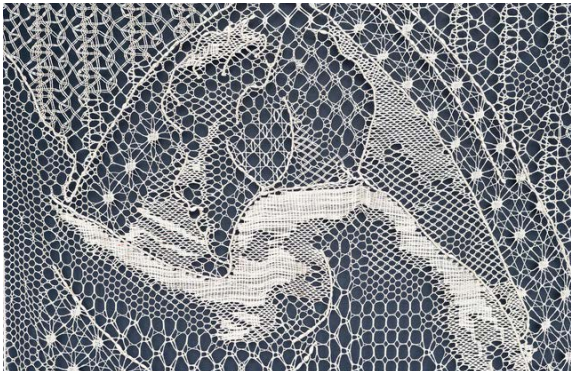
- **Wed, Jan 5:** 9:00 am - Noon
- **Fri, Jan 7:** 9:00 am - Noon
- **Mon, Jan 10:** 9:00 am - Noon
- **Wed, Jan 12:** 9:00 am - Noon
- **Fri, Jan 14:** 9:00 am - Noon

(Due to 9 hr. time zone difference classes have to be spread out.)

Bring the magic of French painter Henri Matisse into your quilts as you work with large areas of joyful color and sensuous line. After discovering the variety of this celebrated artist's work, students will make a few paper cut-outs before starting a large color-filled composition. Emphasis will be on the use of large areas of pure color, curvilinear line, pattern and clear shapes, all exciting ideas to piece, appliqué or fuse in fabric. This is an ideal approach to simplifying design as well as responding to color, line and shape.

"What I dream of is an art of balance, purity and serenity, devoid of all troubling subject matter..." – Henri Matisse

See page 13 for registration information and policies. Visit our website – www.nsg.org – for registration forms and supply lists. All of our meetings and workshops are Central Time.



Artist Pierre Fouché

Pierre Fouché trained to be a sculptor, but he fell in love with thread early in his art career. Crochet was a gateway drug to bobbin lace for him around 2009, and today he introduces himself as a lacemaker. A mid-career creative crisis led him to explore new creative paths that led to an interest in intuitive and meditative art practices. This culminated in him making his debut as a painter in 2017 with a solo exhibition titled “Vreesaanjaende Verligting” (Fear- and Awe-Inspiring Relief). His formal meditation and painting practice subsequently started to inform his lace.

His work has been shown in Cape Town and beyond, forming a part of the exhibitions Women’s work (2016) and Materiality (2020) at the Iziko South African National Gallery, Crafted: Objects in flux at the Boston Museum of Fine Arts (2018), as well as the touring exhibition, Queer Threads: Crafting Identity and Community, first exhibited at the Leslie + Lohman Museum of Gay and Lesbian Art, New York (2015). His work is represented in the public collections of the Iziko South African National Gallery, The Norval Foundation (Cape Town) & the Artphilein Foundation, Switzerland. Fouché lives and works in Cape Town.



Website: pierrefouche.net

ZOOM LECTURE: Tuesday, Feb 1 • 9:30 am

Intuitive and Meditative Art-Making

Pierre’s lecture will focus on how these two approaches to creating inform and enrich both his studio practice and his art making. He’ll elaborate on the “theory” about drawing as a meditation practice, with an emphasis on the “non-striving” aspect of meditation that opens up a whole new dimension in drawing. Additionally, Pierre will also touch on the special place that the expressive mark & brushstroke have in art history.

Join us for this lecture and learn how the process of turning inward in reflection/contemplation might inform and enrich our work – in any medium – and how our mark making connects us to artists through the ages!

VIRTUAL WORKSHOP:

Meditative Drawing

FEE: \$55

- **Wed, Feb 2:** 9:00 am - Noon
- **Thurs, Feb 3:** 9:00 am - Noon
- **Fri, Feb 4:** 9:00 am - Noon
- **Mon, Feb 7:** 9:00 am - Noon

In the four workshop sessions, you will be introduced to a variety of strategies to use drawing media and drawing techniques as a focal point for meditation, or as a supplemental haptic element to inform breathwork and body meditations. Each session will consist of a couple of drawing meditations. After each meditation, you’ll be given an opportunity to embellish on the results of that session, or to start a new drawing informed by the meditation and technique. This will be an opportunity for you to really slow down and to discover (or rediscover!) the simple joy of mark-making, and an aspect of creativity that is often underestimated - the play instinct.

You will learn to suppress the ego in your explorations of drawing media in order to invite your intuition to guide your creativity. This is no easy task! but a willingness to invest some time, and an open attitude to “see where this goes” will be rewarded with improved confidence in drawing, and a simple meditation “toolkit” that is useful in many other areas in your life.

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Basket Maker Ann Coddington

Ann Coddington is an internationally known studio artist, professor, and graduate coordinator at Eastern Illinois University Art Department. She has conducted numerous workshops and participated in various artist residency programs across the country and will teach in Australia in 2022.



Her work was featured in the book, *Rooted, Revived, Reinvented, Basketry in America*.

Artist's Statement: My artwork borrows the technique *twining* from the traditional craft of basketry to create a sculptural expression of my beliefs and experiences and how they are sensed by the body. I am intrigued by the process of – and differences between – feeling and knowing; body and mind. Ineffable memories held by the body are more potent, penetrating and enduring than those in the mind. My forms are actuated by this somatic memory in

conjunction with an investigation of the dichotomies: eternal and ephemeral, strength and fragility, masculine and feminine, free and captive, old and young, living and dead.

As the world becomes increasingly technological, my work moves in the opposite direction to the point where now I tie two pieces of string together, bend some sticks, form plaster in my hands, and mold clay.

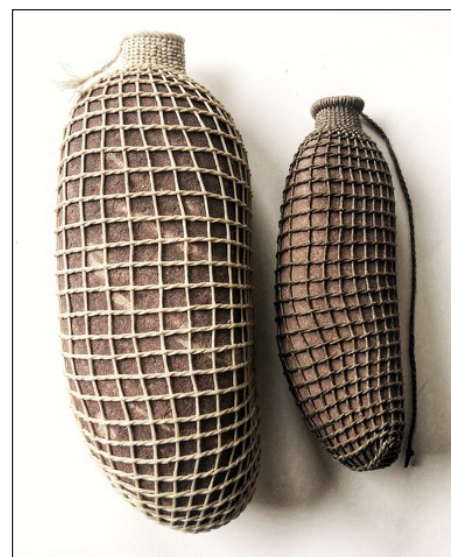
Much of my current artwork pushes back against the world of increasingly complex technologies that, paradoxically, in an effort to connect us, instead separates and isolates us, removing us from authentic experience. The slow building of one stitch upon another exists within an ancient time frame, virtually un-experienced in the contemporary, digital society. My art is my voice, more than my words and in my work, feeling overshadows knowing.

Website: <https://ux1.eiu.edu/~abcoddington/portfolio/#>

LECTURE: Tuesday, Mar 1 • 9:30 am

Contemporary Basketry

Professor Ann Coddington will present a lecture on the origins and history of the fiber art movement, and how the field of contemporary basketry emerged in the 1960's. She will also discuss her work in relation to the movement.



WORKSHOP:

Sculptural Basketry

FEE: \$270

- **Tue, Mar 1:** 1:00 - 4:00 pm
- **Wed, Mar 2:** 9:30 am - 4:00 pm
- **Thurs, Mar 3:** 9:30 am - 4:00 pm

Students will explore basketry as a sculptural medium capable of expressing ideas and carrying meaning beyond utilitarian aspects of traditional basketry. The workshop will focus on twining, and other processes such as netting, looping, and random weave. Together, you will share, discover, connect, interact, play, create, and have fun. Open to all skill levels.

“Reducing art-making down to the most elemental means of expression, the simplest creative task challenges and satisfies me.”

– Ann Coddington

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Bead Artist Betty Stephan

Betty Stephan's beading classes are focused on learning but at the same time are relaxed and a lot of fun! Her years of beading and teaching experience and the detailed, illustrated instructions provide the guidance needed to finish her beautiful class projects. She has



won numerous international awards for her bead embroidered collars including Bead Dreams, Bead Star and Battle of the Beadsmith. Betty's work has been published in many books and magazines.

Betty teaches throughout the year, from Detroit to France – and anywhere in between! When not travelling or designing jewelry in her Western New York studio, Betty and her husband travel around the country in their little teardrop camper - fully equipped to bead as she goes!

LECTURE: Tuesday, April 5 • 9:30 am

Beaded Collars: From Start to Finish

Betty Stephan has created more than 100 large beaded collars (see sample below) over the years - each of them one-of-a-kind. She will present images of many of these in her slide presentation, as well as snap shots of people trying them on at art shows. Although the collars are large, it is important to Betty that they be wearable- and these photos are examples of that.

Betty will also present process pictures illustrating the creation of these pieces – from the gathering of components to the many “trial and error” layouts, as well as discussing pitfalls. Amusing background stories about the collars will fill out the lecture.

She will bring samples of her beadwork as well as jewelry kits for sale before and after our Guild meeting.

• Website: bettystephan.com



WORKSHOP 1:

Renaissance Tapestry Cuff *Fee: \$160

• Wed, April 6 9:30 am - 4:00 pm

Using an embroidered ribbon as a base, this bracelet is easy and fun to make. Flowers woven with a combination of shaped beads are attached to the base. Then, using the ribbon as a pattern, it is embellished with bead embroidery. Some of the design on the ribbon shows through, giving this cuff an intricate and textured look without being difficult. The edging is embellished with Super Duo beads and seed beads. The beautiful “slide on” clasp gives the cuff a seamless appearance. The class will cover how to attach a ribbon to a base, then embellish it with both bead embroidery and bead weaving. Various bead embroidery stitches will be covered, as well as creating a unique edging embellishment. There will be lots of bead embroidery tips shared also.



* Workshop fees include one bead kit and set of instructions. Class participants will be contacted and choose a colorway beforehand.

WORKSHOP 2:

What's Your Point? Necklace *Fee: \$150

• Thurs, April 7 9:30 am - 4:00 pm

Bead embroidery forms this smallish pendant necklace. It uses 2 different bezel techniques, and mixes several sizes and shapes of beads. A woven neck chain completes the necklace.

See page 13 for registration information and policies. Visit our website – www.nsg.org – for registration forms and supply lists.

Artist Hillary Waters Fayle

Hillary Waters Fayle received a MFA in Craft/Material Studies from Virginia Commonwealth University, and a BFA from Buffalo State College. She is an Assistant Professor and directs the fiber program at Virginia Commonwealth University and has previously taught at Penland School of Craft (NC), the Appalachian Center for Craft (TN), the Mediterranean Art & Design Program (Italy), and Yasar University (Turkey). Her work has been widely exhibited



and was recently on view at the Visions Art Museum in CA, the Lamont Gallery in Exeter, NH and Hashimoto Contemporary in NYC. Her work is in the permanent collections of the Burchfield Penney Art Center in Buffalo, NY, the Kalmthout Arboretum & Botanical Gardens in Belgium, The US Embassy in Sri Lanka and public installation in collaboration

with the AKG Museum can be seen year round in Buffalo, NY.

Artist's Statement: I believe there is a strong relationship between the land and our interior landscapes. When we are connected to the land, we're connected to ourselves, and one another. I bring together materials and processes that express the union of humanity and the physical world. Whether stitching, drawing, planting seeds, or harvesting, my hands echo the gestures made by thousands of hands over thousands of years and I feel connected to the lineage of people working with textiles, plants and the land.

• **Website:** www.hillarywfayle.com



LECTURE: Tuesday, May 3 • 9:30 am
Pursuit of Wonder

Artist Hillary Waters Fayle, most known for her embroidery on botanical materials, will walk us through her journey and inspirations. Fayle's practice is grounded in sustainability and focuses on the connection between people, plants and the land. This talk will offer a sneak peek into her conceptual motivations and process. Learn about how she chooses and prepares her materials, which techniques are most effective, and the variety of ways her designs evolve with the ultimate goal of offering a sense of wonder.



WORKSHOP:

Embroidering the Unexpected

Fee: \$195

- **Tues, May 3:** 1:00 - 4:00 pm
- **Wed, May 4:** 9:30 am - 4:00 pm
- **Thurs, May 5:** 9:30 am - 4:00 pm

In this course we'll be walking through some ideas on how to choose an interesting or unexpected material to embroider on. Materials hold meaning in our lives, and by introducing an unexpected material for a thread to interact with, you can really change what your work is saying and how you relate to it. We'll go over steps to prepare these materials for stitching and how to transfer sketches or designs onto a chosen object or material. We'll experiment with lots of different types of non-traditional materials and by the end of the course you'll have stitchwork samples on a collection of unexpected or unusual materials of your choice. No matter your level of experience, this workshop should provide an exciting challenge.

“Stitching, like agriculture, can be functional – a technical solution to join materials/a means of survival – or, both can be done purely in service of the soul, lifting the spirit through beauty and wonder.”

– Hillary Waters Fayle

See page 13 for registration information and policies. Visit our website – www.nsg.org – for registration forms and supply lists.

NSNG Workshop Policies & Registration Information

The 2022 Winter/Spring Workshop Registration Form is available on our website: NSNG.org

Registration is now open for Jan through May 2022. *Thank you for your patience.*

Direct all inquiries to Workshop Registrar – Janet Tuzzolino, jmtuzz@gmail.com, 847-707-1739

- Workshop Registration is made available to NSNG membership before being made open to the general public.
- Registrants must have a fully paid NSNG membership and a current Participant Agreement on file in order to qualify for the member price for a workshop.
- The number of participants in a workshop is determined by the instructor and is not open to NSNG's discretion.

Non-Members:

- A non-member must pay an additional \$20 fee and have a current Participant Agreement on file.

WORKSHOP REGISTRATION PROCEDURE:

- Prior to registering for the workshop of one's choosing, it is best to contact the Workshop Registrar to be certain there is an open spot in the class. Even so, this can change quickly, as others sign up.
- **Space in the workshop cannot be guaranteed or held without payment.**

Registration Form:

- The registration form is on the website or available from the Workshop Registrar
- The online form is fillable and printable. The registrant needs to fill out the form and send it to the Workshop Registrar either by mail or email.
- If a printer is not available to the registrant, the Workshop Registrar can mail a hard copy, upon request. This will result in a delay in registration and available space may be filled prior to receipt by the Workshop Registrar.

Payment:

- Cash: in person only
- Check: in person or by mail to the Workshop Registrar
- Credit Card:* in person or the Workshop Registrar will notify the Treasurer and a Square invoice will be sent to the registrant. Once the payment has been received, the Treasurer will notify the Workshop Registrar that payment has been made.

**A processing fee, (percentage of the charge), will be included in the credit card payment.*

Supply Lists

- Supply lists and logistics information are sent out about a month in advance of the workshop.

Waiting List:

- In the event that all spaces in a workshop are filled, a waiting list will be started for that workshop; there is no charge to be on the waiting list.
- A potential registrant on the waiting list will be contacted if a registrant wants to sell their spot in the workshop.

Reimbursement:

- In the event that all spaces in the workshop were filled between the time when the member checked availability and payment was made, the Workshop Registrar will contact the registrant.
 - If the payment was made by check, the check will be returned to the registrant or destroyed, per the registrant's instructions.
 - If the payment was by check and included payment for multiple workshops, a new check or credit card payment for the correct amount must be issued by the registrant. The original check will be returned to the registrant or destroyed, per the registrant's instructions. While waiting for the new payment, the remaining workshop registration(s) will be considered "paid" and the registrant's spot(s) will be held. If new payment is not received within a reasonable period of time, the spot(s) will be released.
 - If the payment was made by credit card, the Treasurer will issue a credit card refund.

Refunds:

- **NSNG does not issue refunds if the registered participant chooses not to, or is unable to, attend the workshop.**
 - The registrant may sell their spot to the next person on the waiting list for that workshop.
 - **The sale must be transacted through the Workshop Registrar**
 - Contact the Workshop Registrar, who will notify the waiting list member(s), in order, that the spot is available to purchase and to whom payment should be made.
 - Once contact information has been shared, it is the responsibility of the currently registered participant to get payment and notify the Workshop Registrar that payment has been received.
 - Registration is complete, once payment has been made to the original registered participant, and the registration form and current Participant Agreement is on file.
 - In the event that there is no waiting list for the workshop, no refund is available.

President	Luan Wold	847-644-4705	luanwold@gmail.com
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Workshop Registrar	Janet Tuzzolino	847-707-1739	jmtuzz@gmail.com
Mini-Workshop Chair	Elizabeth Khodikians-Guillette	708-386-6004	ekguillette@gmail.com
Publicity Chair	Frances Krueger-Jackson	773-784-8766	fran@franniesfelts.com
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NSNG Membership Information

In order to register for workshops and to receive newsletters & Zoom links for meetings, your membership must be current.

- **APPLY FOR MEMBERSHIP:** Contact membership co-chair Cynthia Boudreau for an application or download one from our website. Submit your membership application:

- By Mail:

Print out membership renewal and participation form and mail with a check for \$50.00, made payable to NSNG.

- Online:

Step 1: Fill out the membership and participation form and email to Cynthia Boudreau.

Step 2: Pay online \$52.00 (Yes, there are 2 steps)

- Photo update for our directory:

If you want to add or update your photo, it must be emailed as a jpg to Cynthia (printed photos cannot be submitted).

- New Information:

If there is any NEW information, please check the box to let us know what has changed - address, phone, email, etc.

- **MEMBERSHIP DIRECTORY:** The annual digital directory includes names and contact info for all members, calendars, NSNG By-Laws and other information about our Guild. The 2021-2022 directory was sent out with the October newsletter. Updates are sent as needed.

- Please contact Cynthia if you have a change of address, phone or email address.

– Membership Co-Chair, **Cynthia Boudreau**,
30W391 Pinehurst Drive, Naperville, IL 60563
Cboudreau391@gmail.com, 630-240-9445

NSNG

*Loose Ends &
Gathered Threads*

The newsletter of the North Suburban NeedleArts Guild is published monthly (except for the summer). A digital copy is sent out via email a few days before each meeting. It's also available on our website.

**The January issue will be sent out in late Dec.
(Submission deadline is Dec 18)**

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

WEBSITE: www.nsng.org

INSTAGRAM:

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#northsuburbanneedleartsguild

FACEBOOK:

North Suburban NeedleArts Guild