

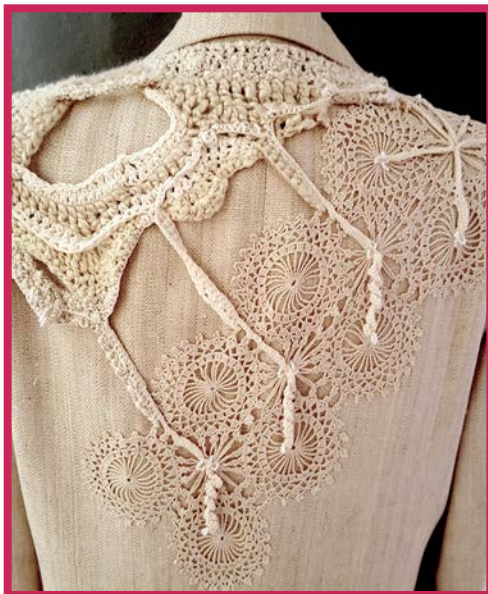
Seeing art

I thought I knew how to look at art. I've taken design and art history classes in school and 10 years of painting classes as an adult. The painting really gave me an appreciation of color and mixing paints, etc. I began to notice all the different shades of green in the trees and how the shadows on snow were really blue or purple.

The recent Matisse workshop with Rosalie Dace brought a whole new level to looking at – and evaluating – art. First of all, she was so knowledgeable about the artist's life and the motivating factors in his work that when she showed us paintings, we had that background to provide context. She pointed out not only color, but linear elements, how objects related to each other and how shapes echoed others in the composition. She even made us see lines and shapes in reflections and on the table around our works in progress.

I almost felt like I got two classes in one: not only an immersive experience in all things Matisse, but a master class in seeing art.

– Luan Wold, *NSNG President*



Susan Lutz Kenyon

This wearable art jacket was created over twenty years ago. It is a man's jacket purchased at Goodwill. The labels inside say it is 100% pure silk, HALSTON, and made especially for Allen's Des Plaines The Tailored Touch. I bought it because the fabric was woven so it would be easy to get a needle and small crochet hook through it. I sewed an old crocheted piece on each of the front pockets and a larger piece over the shoulder continuing onto the back. I then crocheted over and around those pieces, adding some beads, to blend everything all together.

I created a new life for an old jacket with vintage crochet pieces. This is one example of **CREATIVE RECYCLING!** We will vote on the winner of our **MEMBER CHALLENGE** at the March 1st meeting, so be sure to **submit your entry by Feb 20th! Details on page 4.**

NSNG 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**

MONDAY MEET-UPS:

Feb 7: Hand work

Feb 14: Knit and Crochet

Feb 21: Open Topic & Quilting

• **Feb 9 – 10:00 11:30 am:**

Felted Flowers

Virtual Mini-Workshop with
Natasha Lehrer Lewis

• **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:** In Person/Zoom Guild Meeting and lecture by basket maker **Ann Coddington: *Contemporary Basketry***. In-Person Workshop March 1 - 3

• **April 5:** Zoom Guild Meeting and lecture by bead artist **Betty Stephan: *Beaded Collars: Start to Finish***. Virtual Workshop April 6 - 7

• **May 3:** In-Person Guild Meeting and lecture by embroidery artist **Hillary Waters Fayle: *Pursuit of Wonder***. In-Person Workshop May 3 - 5



This stumpwork mirror frame is the sample project I just completed. I had room to stitch my name next to the flower above.

Sue Babbs – Historical embroidery project completed!

Back in January 2013, I joined a three-year-long historical embroidery class, taught by Tricia Nguyen of Thistle Threads. In it we studied the history and design of 17th-century English embroidered caskets (small wooden boxes), which often tell a story or follow a theme. One of my favorite caskets is in the Royal Collection. Check the link below if you want to know more about what I have been studying.

These caskets were mostly stitched by 11-year-old girls as the pinnacle of their lessons. So how hard could it be? My casket project is still to be designed, let alone stitched! I have been waiting to finish all the course materials and sample pieces before progressing with my own design, and am glad that I chose to do so, as I now understand much more of the construction process.

The latter part of the course covered raised embroidery (also known as stumpwork) and a lot of needlelace techniques, which – along with the secret drawers and compartments – were what mainly drew me to the class.

The silk threads were specially commissioned by Tricia Nguyen to replicate the types and colors of threads used in the original pieces. They were quite fascinating to use, in some cases stitching through the center of the tiny coils of silk-wrapped wire to



The piece is covered with raised embroidery and the doors open to reveal the mirror inside.

make loops to apply. She also had historic hinges made for the frame.

The most terrifying part of the course involved gluing paper to the back of the embroidery, placing it upside down on towels and stacking a huge pile of books on top of it all to make sure the glue adhered properly. I was scared that it would flatten all the raised embroidery, but it didn't! I also ended up taking a syringe and inserting more glue later on as I had apparently not been generous enough with the glue!

Tricia encouraged us to add our initials and date to the piece, for future textile historians to know it is a replica of pieces of the period. As my name is short, I was able to stitch it completely rather than just adding initials.

Last month, I finally completed working the final sample in the course – a stumpwork mirror frame. Like many of my longer term projects I started and stopped the

class many times as life took over, so I am very pleased to have completed this part, and am looking forward to the next part of the adventure.

• **Thistle Threads:** <https://thistle-threads.com>

• **Royal Collection:** www.rct.uk/collection/39240/stumpwork-casket



Val Koppenhaver

I made stair-sitting gnomes for the stairway just inside my front door. I found the free pattern online. They were stuffed with recycled fiberfill, with plastic beads at the bottom for stability. These beads are available at most craft stores and are similar to



what was in Beanie Babies! A few were just holiday themed, but the rest were all dedicated to everyone who was going to be there Christmas Day. Mine has the purple hat with thread spools and my husband's has golf balls on his hat. Even my son's girlfriends had their own. They brightened up the front hallway and made people smile to find their own!

Contribute to Show & Tell!

We love to see your projects!
Email images and text to
Newsletter Editor, Jan Harrington,
janqharrington@gmail.com

*And – as always – feel free to share
your work at our Guild meetings.*



Melanie Terasaki

I took a workshop from Leslie Marsh in Paducah, Kentucky, in November. We worked on these two projects. Leslie is scheduled to lead a virtual class (topic to be announced) for NSNG in Feb 2023!

• Leather traveler's journal lined with felt.

The picture on the front of my travel journal is a picture of my grandmother. It is in a pewter frame that we made. We also did all the leaf prints using real leaves (shown above) and used a technique of printing using brayers with water soluble printing inks to get both positive and negative prints. The journal we made is based upon a Midori Journal which are journals that have interchangeable 'pamphlets', that are held together with elastic cords. This allows you the ability to take out the different pamphlets as you fill them.

One of the 3 sections we made was a 2022 calendar. The other pamphlets have misc. papers to journal in, doodle, whatever.

• **Sweatheart Pincushions.** Queen Victoria did not want the soldiers who were recuperating in hospitals to be idle, so she had them make these pincushions, which they sent to their sweethearts. It is made from velvet, and decorative trim. Outside of sewing the velvet, the pearls, beads, trim, etc. are attached by using pins.



Lu Betcher

I knit these two cowls over the past month. I have been focusing on using yarn from my stash, mixed with deconstructed yarn from thrift shop knitted items, and skeins of yarn donated to those same thrift shops. Both cowls are a mix of all 3 categories.

MONDAY MEET-UPS

9:30 - 11:30 am

Feb 7: Hand work

Feb 14: Knit and Crochet

Feb 21: Open Topic & Quilting

Please send an email to meetups@nsng.org to receive a Zoom link to the virtual meet-ups and if you have questions.

Felted Flowers Virtual Mini-Workshop with Natasha Leher-Lewis

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

Join Natasha Lehrer Lewis for a fun virtual **Mini-Workshop!** 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. A Zoom link for the class will be sent to you along with your supplies. **Fee is \$35** payable to Natasha. **REGISTER BY FEBRUARY 1st!**



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.

Treasurer needed for Fine Art of Fiber 2022!

I hope you all enjoyed the 2021 Fine Art of Fiber show last November. The Steering Committee started planning 2022's show last month, but we have a major roadblock. **FAOF needs a new treasurer as of July 2022.** Our current treasurer Sandra Geis generously gave notice 18 months ago but we have not found a member volunteer to take her place. Without a treasurer, we will not be able to have a show.

The FAOF treasurer needs to be able to handle Excel spreadsheets. There is data entry of show expenses and sales, filing of required tax reports, and check writing responsibilities. Much of the treasurer's work takes place from the first week of November through January. For a detailed job description, contact me at ncflores52@gmail.com.

Sandra is willing to train the incoming treasurer, so the sooner that individual can start the better. The Committee meets about 6 times before the show in the beautiful Pullman Room at the Garden or else on Zoom. We have a great group of people from all 3 guilds but none of us have the Excel skills necessary for this particular job. If you do, or if you know of another member who does, and may have an interest in this position, please contact me, Val Koppenhaver or Bill Keller to discuss it further.

— Nona Flores, ncflores52@gmail.com

Creative Recycling Member Challenge due by Feb 20!

The challenge is to create something new by incorporating an item that might get tossed out, thrown in the recycle bin or is "too nice to throw out" but has no use or has been in a box 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.

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 20, 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.

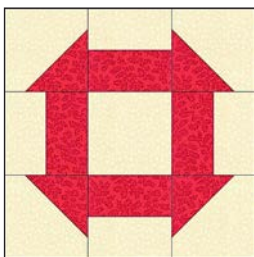
NSNG workshop certificates will be awarded for \$100 First Place, \$75 Second Place, and \$50 Third Place.

— Member Challenge Chair
Susan Kenyon, slkenyon@aol.com

Quilts of Valor

Quilts of Valor is an international organization which awards quilts to Service Members and Veterans who have been touched by war. It says, "thank you for your service and sacrifice in serving our nation." The organization was started by Catherine Richards while her son was serving in the US Army. To date, Quilts of Valor has awarded almost 300,000 quilts to Service Members and Veterans.

You are invited to participate in Quilts of Valor by making the **QOV 2022 Block of the Year – the Floating Churn Dash**. The pattern is available on NSNG's and the Quilts of Valor websites. Send your completed blocks (12.5" square) directly to Quilts of Valor where they will be put together and long-arm quilted. The blocks will fit into an envelope for easy mailing. Choose good quality 100% cotton



fabric appropriate for adults. A Quilt of Valor does not have to be red, white and blue, but patriotic colors are very popular with recipients. Patterns can be of any design suitable for a patriotic theme. Avoid juvenile, gender or branch specific fabrics.

• www.qovf.org/quilt-patterns/

Mail your blocks to:

Quilts of Valor (attn: Block Drive)
208 Harry C Raysor Dr, St Matthews, SC 29135
• Thank you for supporting our Veterans and Service Members. Please contact me with questions and let me know how many blocks you make so we can keep a Guild tally.

– Gretchen Alexander,
gretchen.alexander@sbcglobal.net



Women and girls in Madagascar who have received DfG kits. Harisoa, the assistant head of the DfG Enterprise, is teaching girls how to put the flannel liner into the shield, which snaps around the panties. For more info: www.daysforgirls.org



Days for Girls

For several years now (especially January through May), NSNG members have been sewing Days for Girls (DfG) washable, reusable menstrual hygiene products. We have been primarily supporting the Enterprise in Toliara, Madagascar. As you might have guessed, Covid has prevented flights into Madagascar but I am still gathering kit items at my house ready for when travel opens up again. I am hoping to get a suitcase or two to Toliara at the end of February.

I have fabric cut ready for volunteers to sew at home, along with the necessary patterns and instructions. We can arrange non-contact handover if that is your preference. The drawstring bags and flannel liners are the simplest to make. I would recommend only sewing the shields if you have been part of the service group and already know how to make them. If you have a serger, then you could simply serge the edges of long strips of flannel or round all sides of the fabric cut for bags. Then return them to me for someone else to sew the rest of the product.

• Please contact me if you would like to know more.



– Sue Babbs, suebabbs385@gmail.com

Meals on Wheels: Delivering so much more than a meal

Meals on Wheels has been guided by a single goal since the first known U.S. delivery by a small group of Philadelphia citizens in 1954 – to support our senior neighbors to extend their independence and health as they age. What started as a compassionate idea has grown into one of the largest and most effective social movements in America, currently helping nearly 2.4 million seniors annually in virtually every community in the country. Funding sources for local Meals on Wheels programs vary based on the needs and resources of the community

are made up of federal, state, local and private dollars. This hybrid funding model makes Meals on Wheels a successful public-private partnership that needs to be bolstered to keep up with the growing demand.

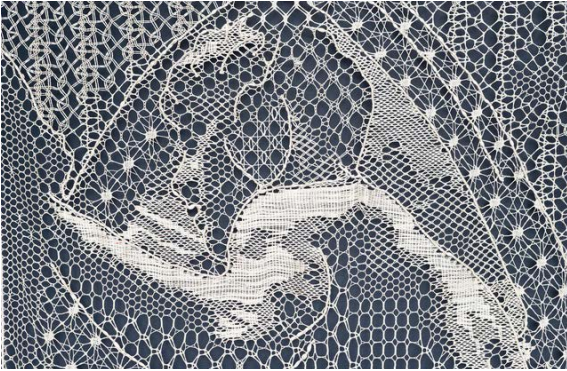
Frequent in-home visits provide unique opportunities to meet nutritional needs, combat social isolation, address safety hazards and provide holistic care. The meals are prepared in commercial kitchens and delivered by volunteers.

You can add a bit of joy and color by creating and donating a placemat to be

delivered with the meal. The placemats should be about 9" by 11" – about the size of a sheet of copy paper. They should be two-sided and washable. This is a great way to use orphan blocks, sample pieces, or UFOs you just can't finish.

• Please send your finished **Meals on Wheels Placemats** in a large envelope (they can be folded) to Gretchen Alexander, 1280 Village Drive, Apt. 131A, Arlington Heights, IL 60004. The placemats will be delivered to Meals on Wheels programs across Northern Illinois.

Thank you for your generosity and caring.



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.

See page 10 for registration information and policies. Visit our website – www.nsng.org – for registration forms and supply lists.

All of our meetings and workshops are Central Time.

SIGN UP TO ATTEND IN-PERSON MARCH MEETING!

Gloria Dei currently restricts our meeting room to a limited number of persons.

The list of attendees will be formed on a FIRST COME, FIRST SERVED basis.

Please contact **Janet Tuzzolino**, jmtuzz@gmail.com, to put your name on the **in-person attendance list**.

Proof of vaccination and proper wearing of a mask will be necessary to gain admittance.

For those members choosing to remain virtual, we plan to also offer the meeting via Zoom.

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/#>

IN-PERSON & ZOOM 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.

See page 10 for registration information and policies. Visit our website – www.nsng.org – for registration forms and supply lists.



IN-PERSON 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.

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!



ZOOM WORKSHOP 1:

Renaissance Tapestry Cuff

***Fee: \$125**

• **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.

ZOOM 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.

• **Website: bettystephan.com**



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

ZOOM WORKSHOP 2:

What's Your Point? Necklace

***Fee: \$115**

• **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.

Deadline to register for these virtual workshops is March 1, 2022!

See page 10 for registration information and policies. Visit our website – www.nsng.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 10 for registration information and policies. Visit our website – www.nsng.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 open for March through May 2022.

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.

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

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



*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 March issue will be sent out in late February.
(Submission deadline is Feb 20)

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

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