

We begin again

According to Governor Pritzker, the Covid wave has peaked in Illinois, so we are going ahead with in-person meetings and workshops in March and May at Gloria Dei Church in Northbrook. Holding the lecture there will require limited attendance.

Betty Stephan, our April teacher, has agreed to switch her lecture and teaching to virtual! The lovely beading kits will be delivered to the workshop participants. Take advantage of this opportunity and register by March 1st!

Gloria Dei has Covid guidelines that visitors to their facility must follow, and NSNG requires that all in-person attendees show proof of full vaccination, which the CDC currently defines as being two weeks after the second shot. You will be required to show your vaccine card at the door of the meeting room. Masks are to be worn at all times inside Gloria Dei when not eating or drinking. Due to space restrictions, we will not be having a freebie table at the March meeting.

I look forward to seeing you!

— Luan Wold, *NSNG President*



Barb Maneck

My granddaughter and I really enjoyed the felted-flower mini workshop taught by Natasha Leher-Lewis. Her technique of felting between layers of bubble wrap was amazing!

Years ago I went to Esther's Place in Antioch and learned needle felting. I tried it for a while but after making many wonky birds and stabbing my fingers once too many times, I switched to wet felting. At the farm I also learned how to felt roving into dryer balls and wool "geodes" which can be split open and made into lovely little pincushions. If you've never been to Esther's Place (esthersplacefibers.com) it's well worth the trek. I always leave with a bag of multicolored roving and the excitement of learning something new.

My flower is the one on the hat. Autumn made the orange flower in the vase.

SIGN UP TO ATTEND MARCH 1st IN-PERSON 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, the meeting will also be held on Zoom.

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:

9:30 - 11:00 am

- March 14: Hand work
- March 21: Knit and Crochet
- March 28: Open Topic & Quilting

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

- **March 1:** In Person/Zoom Guild Meeting and lecture by basket maker **Ann Coddington: Contemporary Basketry**. In-Person Workshop March 1 - 3
 - **MEMBER CHALLENGE PRESENTATION AND VOTING!**
 - **NO FREEBIE TABLE AT THIS MEETING!**
- **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

Member Challenge Entries are numbered in the order they were received.



1. Donna Sweeney - *When Jeans Meet Their Fairy Godmother*

Project: Zipper Bag (9 x 12.5")

Recycled Materials: My younger neighbor, Gina, gave me all of her old jeans.

Techniques: Machine sewing, hand embroidery, beading

Materials: Jeans, cotton fabric, large button, felted wool, embroidery thread, beads, zipper

2. Pat Cross - *Hooked Rugs, Blue Pumpkin & Kathi's Eagle*

I use strips of recycled wool in my rugs wherever possible. I "harvest" the wool from suits, pants, skirts, and jackets, primarily obtained from thrift stores. These wools can be used as is, over-dyed, or married with other pieces to blend the colors. Marrying is the process of simmering two or more pieces of wool in a pot of water to bleed the colors together.

Fibers used in rug hooking may also include yarn, nylon, velvet, and silk, etc. All garments are deconstructed, washed and fully dried in a dryer to felt them prior to cutting into strips. Buttons and zippers are also salvaged for other projects.

The red wool line and berries in the Pumpkin rug are from a wool skirt; the background utilized two men's jackets. The blues in the pumpkin were a variety of wool scraps; the stem came from a pair of wool pants.

The browns in Kathi's Eagle came from a various wool garments, while the whites are blended from a variety of scraps. The leaves were hooked from strips utilizing a men's wool Pendleton plaid shirt. Reds and blues were harvested from garments, and the background is actually three separate wool fabrics of slightly varying textures and values.



3. Beth Polonsky - *Remembering Papa*

Mitchell's grandfather was a tailor who escaped czarist Russia when he was 14. He emigrated to England where he met his wife Jenny. They then proceeded to emigrate to the US. He was a tailor and owned his own dry cleaner in the city of Chicago. This wall hanging uses a vest and Jacket he made for my husband while we were dating almost 50 years ago. I deconstructed the pieces using the wool and silk material. I also used the interfacing and lining. The buttons are original; I only repositioned the flat ones. I also detailed the seams of the jacket by exposing them on the right. The buttonholes are his hand stitching. You can see a photo of Papa on the bottom right. Zoom in to see my hand-stitching. I chose to be subtle to emphasize the garments. The garments were secured to the duck cloth (actually an old IKEA curtain from my family room).

4. Barb Eich - *Waterfall*

To keep my hands busy, I knit this fiber hanging using lots of yarn and a variety of knitting needles. This waterfall used long strings of leftovers from my knitted yarns. It is all supported by my tapestry loom.

Comment from my children: "Good thing you had those baskets beneath to catch the downpour from your new waterfall of yarns."



5. Joan Nasiatka - *Recycled Challenge Purse*

I took two pairs of my older jeans and made them into a cross body purse. The center panel is made with 2" woven strips.

More on pages 3 and 4!

All entries will be shown at our meeting on March 1st. Those attending in person will vote on paper ballots. Others on Zoom will cast a vote as instructed during the meeting.
Be sure to attend and vote for your favorite!

6. Debby Henning - Denim Boro Jacket

This jacket is constructed using boro stitching on the two front panels and the back panel. The base fabric is denim, but the additional pieces of different colored fabrics are all scraps that I had on hand. They are from a variety of sources, linen from dyeing projects, pieces of my father's dress shirts, and scraps from previous sewing projects. I basted all the pieces on the base layer of denim for each panel and then I did all the hand stitching free form, I did not draw any lines, I just picked up my needle and started stitching. Each of the panels of boro stitching took about two months. I then had to construct the garment from the pattern. It is made from denim for the base and fully lined with hand made bias tape for edging. It's actually very warm because it is about 3-4 layers of fabric on the panels. It took me about 6 months to complete the whole project. I love the huge double pockets in the front.



7. Regina Telinski - One Man's Trash, Another Mouse's Treasure

I made this mobile out of sticks that fell down from a tree in my backyard. The recycled elements are old buttons, ribbons, and sewing supplies that I found in a box from my mom's closet that had been unopened for 15+ years.

My needlework is represented in 4 mice that I needle felted. The story of the mobile is that these 4 mice are collecting all of the items that humans are no longer using – that may be considered old trash – but to them are little treasures they will use, recycle, and breathe new life into. Each individual mouse and their clothing took over an hour to needle felt and it took about an hour to sew all of the hanging recycled elements together, plus about another hour to assemble. I also needle felted some of the smaller elements like the mini tomato pincushion one of the mice is holding (shown above). I also sewed all of the bows and used thread to hang the smaller elements and yarn to hang the entire mobile. The main techniques I used were needle felting and hand sewing.



9. Penny Schaubel - Winter Leaf Design Hat

Recycled Materials: Vintage 1940's wool coat, cashmere sweater, polar fleece outer ware
Techniques: Wool was washed and cut into pattern size, then Eco dyed with Eucalyptus leaves and buds in a 2 hour rust/vinegar solution. Hat was then embellished with golden rayon thread to emphasize leaves. Hat and polar fleece lining was sewn and assembled. Tassel was sewn with rayon thread and cut, so each strand has golden rayon highlights. Cashmere band cut, sewn and hemmed.



8. Donna Koranek - Picture of Grace

The recycled parts of this doll are the head, which is a pressure gauge; the arms are old curlers; the legs are part of a wooden carpenter's ruler and the skirt is the inside of a car filter. It hangs from an old lamp frame. I used a technique called core spinning and wrapped wire with wool and angelina fiber. The words "Be Badass" were embroidered. The skirt was gathered by drilling holes along the top and threading jewelry wire through the holes. The skirt is flared out by using a canning ring that has been glued underneath. There is a wire frame that forms the shape of the body. The body, the silk-gathered sleeves and the shoes have all been sewn.



10. Valerie Koppenhaver - Leather Purse

This purse was made from a size 3x men's leather coat, and I still have some left! It is from a pattern by Hahns Atelier (hahnsatelier.blogspot.com), who sells the patterns, but only has the directions in the form of a YouTube video, nothing written. I had to change the construction a bit, as I was not going to hand sew the whole thing together and wanted to use my machine. It got a bit tricky towards the end. It has some high density foam attached with leather adhesive on the inside, to help it keep its shape, and the zipper has been stitched through all the layers to make it more stable. All of the hardware is from bags that I purchased at resale shops, including the zipper pull, which was just used straight off the bag it used to own.

12. Camilla Krueger - Oneness of Mankind

Basically everything is recycled from other projects. I was on an organizing spree and came across some little needle-felted heads from long ago. I also found some pinned, but incomplete, roses from leftover nunofelt scraps and a large piece of nunofelt intended for a clothing item.

My thought was to create a wall hanging inspired by a quotation from my faith, "Ye are the fruits of one tree, the leaves of one branch," and to use different colored heads imbedded in the nunofelt roses and hanging from a tree.

I first selected a sturdy piece of cotton fabric given to me by John Marshall. I proceeded to cut out tree sections using the nunofelt piece. These, and the silk fabric between the branches, were fused to the background using Stitch-Witchery and Misty Fuse. Then I worked on my multi-colored heads, stitching them inside the flowers, sprucing them up a bit. With advice from daughter Frannie, I figured out how to create fabric that would go through the printer to create the quotation. Frannie also advised me on using batting and a backing cloth which got stitched together. Finally, I sewed my little figures onto the tree.



The text on the tree reads:
"Ye are the fruits of one tree, the leaves of one branch."
— Baha'u'llah

11. Mary Beth Michaels - Fabric Memory Book

I created a book to celebrate my childhood, called *Leaves from a Child's Garden of Verses: Memories Recycled*. A poetry book on the cover belonged to my Aunt Meg. I imagine her as she read the poems of my childhood, to her daughter, Erin. The opening page of the book features an apple tree – a symbol of family – pieced with a snippet from my dad's shirt.

I hope that the joy and wonder of my childhood is present – I am flying a kite, enjoying the wind and sunshine. In contrast, I am splashing in the rain, another expression of freedom. One page features a handkerchief handed down to me. A trim adorned with Irish shamrocks hints at my heritage (center of left hand page). On the facing page, I recreated a photo of two little girls, cousins reminding me of shared overnights and giggles.

The book is meant to be shared aloud. I wrote a short poem to recite as the pages are turned. For the recycling challenge, I shared only four of the many pages. I found inspiration in the inclusion of my parents' Hawaiian shirts; they brought beauty to my life. Scraps from a gifted sample book bring color to the pages. Leftover fabric from family quilts connect to the stories. Well-loved bits of material, shared by friends, also bring meaning.



13. Julie Rivera - Floral Blues Skirt

I recycled an old pair of men's blue jeans and fabric "blankets" from my botanical printing. The print on the front and back are different. Machine stitching and botanical printing techniques were used.





Collage & Frottage



Experiments: Circles, lines, two-handed drawing



Erasure drawing

Cheryl Reynolds-Fefles – Meditative Drawing Workshop

I attended the four-day drawing workshop led by Pierre Fouché. It was relaxing and energizing, calming and challenging. I had to dig out the drawing supplies in my basement – that I haven't used for quite a while – and get some new supplies (large drawing paper and acrylic inks). I was looking forward to spending time drawing, something that I used to do often, and to use something besides a regular pencil.

Our three hour sessions went by quickly. We started with a meditation, then a drawing experiment related to the meditation. Pierre drew with us. We did collage, then a rubbing from the collage - frottage. We did blind drawing, two handed drawing, ink drawings/paintings, non-dominant hand drawing. We use pencils, charcoal, pastels, ink, oil pastels, colored pencils and

erasers. Always the focus was on our own mark making, being aware of it, thinking about it and reacting to it. While we drew, Pierre would prompt us with "interventions", ways to interact with what we had done on the paper, and taking some kind of action. These actions were a way to extend our personal drawing vocabulary.

We looked at the work of various artists. On the last day, Pierre reviewed all the meditations, prompts and drawing experiments that we did in our four days together. Drawing and meditating as a group, with over 20 guild members, was invigorating. This workshop pushed me to work big, to use a variety of drawing tools and to think of drawing as a calming, centering, no stress activity that doesn't always have to have a finished result.



Donna Sweeney

This is a quilt I just finished. My cousin gave me an old cotton tablecloth. I cut it up into pieces, then looked to see what fabric I had on hand. I decided to frame each square with fabrics that reminded me of the 1930's. My grandmother had many house dresses made of fabrics like these. It was so fun to create something from a tablecloth that was otherwise headed to the trash.

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.



Photo Embroidery

I have the software to convert photos into machine embroidery. If anyone is looking to do that type of work – and do not want to spend money on the necessary software – I may be able to help. I admit I have only used Husqvarna and Pfaff machines (.vip, .pcs. and .vp4), but according to the software, I can create versions for Bernina (.pes and .pec) and Janome (.sew and .jef). I will send you the file that will work best with your machine.

• **Contact me for more information,**
Marilynn Graves, mwggardens@gmail.com

The WasteShed in Evanston

If you like thrifting for creative materials, check out The WasteShed at 1245 Hartrey Avenue, just south of Dempster Street. Donated items include fabric, thread, yarn, buttons, beads, scrapbook, art and school supplies, books and lots more. Even freebies! If you care to donate, contact them first. Closed on Tues and Sunday. It's attached to the Evanston Rebuilding Warehouse. There is also a Chicago location at 2842 W. Chicago Ave.

• **Visit the website:**
thewasteshed.com/

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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.

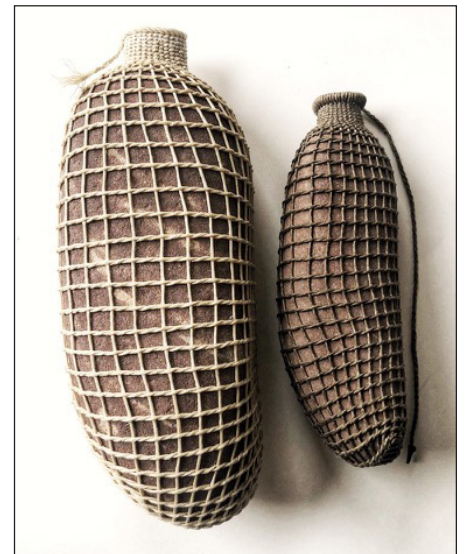
Much of my current artwork pushes back against the world of increasingly complex technologies that, paradoxically, in an effort to connect us, instead separates and isolates us, removing us from authentic experience. The slow building of one stitch upon another exists within an ancient time frame, virtually 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/#>

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 9 for registration information and policies. Visit our website – www.nsg.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 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



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.



* 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 9 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.

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 9 for registration information and policies. Visit our website – www.nsn.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.

President	Luan Wold	847-644-4705	luanwold@gmail.com
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2nd Vice-President	Melanie Terasaki	847-491-6448	granzyme@aol.com
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Treasurer	Cindy Oppenheimer	847-722-9561	cb_bus@comcast.net
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Membership Co-Chair	Dee McKenna	224-381-3609	djbwmck@att.net
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
Member Challenge	Susan Kenyon	847-680-3162	slkenyon@aol.com
Special Events Chair	Tricia Baldwin	847-650-7908	baldwintricia2@gmail.com
Fine Art of Fiber Chair	Nona Flores	847-951-0814	ncflores52@gmail.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 the membership renewal and participation form and mail with a check for \$30 made payable to NSNG. *(The \$50 annual fee is reduced to \$30 for the remainder of the membership year, which ends on July 31, 2022.)*
 - Online: Step 1: Fill out the membership and participation form and email to Cynthia Boudreau.
Step 2: Pay online \$32.00 (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
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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 April issue will be sent out in late March.
(Submission deadline is March 20)**

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

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