

Enjoy the process

A process is a series of steps and decisions which are carried out in order to achieve a particular result. We all have our own way of working on projects. Some enjoy following a pattern step by step to replicate the design.

Others, like me, prefer improvisation, letting the project direct the result. I am inspired by color, design and how they interact with each other. Sometimes I get stuck in a decision, should I do this or that, often over thinking a detail that doesn't really matter in the end. I should just trust my instincts.

Which process works best for you? Have you tried switching it up?

I recently found a very comprehensive website, Creative Whimsy, that shares stories and creative journeys of makers, including many of our past speakers such as Debbie Maddy and Irene Roderick.

Improv quilt artist Cindy Grisdella explains her process:

"My take on improvisation is no patterns, no templates, and no rules, except the self directed guidelines I set for myself at the outset to give some structure to my work. I engage in a dialogue with my design, so each decision about color, line, and shape influences the next in an organic way. I ask "what if?" a lot and try to always push my designs to be better, not settling for the first solution that presents itself. Many of my pieces start out with a pile of scraps and an idea."

• Check out this website for inspiration in Quilting, Embroidery, Beading, Sewing and much more. <https://createwhimsy.com>

– Jan Harrington

NSNG President and Newsletter Editor



to the viewer and the lightest values furthest away.

The finished quilt, titled *Debris #1: Tornado*, was on the cover of *Curated Quilts* magazine issue 21 on Negative Space and displayed at the Fine Art of Fiber (left).

Bill Keller

The photo above shows my working composition on the right, with the scaled up version on the left. I cut random shapes out of black fabric and place them on my design wall. These get moved around and substituted until an interesting, cohesive design emerges. That design is then "abstracted" by altering the shapes through shrinking, stretching, bending, exaggerating and warping. It is then scaled up to the target size and values are swapped in to create the sense of depth. All the fabrics are cut out and placed on the design wall before any sewing happens. The darkest fabrics (values) are the shapes closest



HYBRID MEETING (In-Person & Zoom):
Tuesday, March 7, 9:30 am (CT)
FREEBIE TABLE • SHOW & TELL
 Paper Artist Jiyoung Chung
"Joomchi and Beyond"
(Details on page 5)

MONDAY MEET-UPS on Zoom
9:30 - 11:00 am (CT)
March 14: Hand Work
March 21: Knit and Crochet
March 28: Quilting and Open Topic
For info and to get Zoom link, email meetups@nsng.org

Thank you to all who entered our “Generations” Member Challenge. Projects were displayed and voted on at our Dec potluck. The next challenge will be announced in May by Penny Burns, member challenge chair, and will be due at our Dec meeting. Here are the three winners who received gift certificates for future workshops.



Julie Rivera - 1st place for “I can see the resemblance”

Every time my mom introduces us, the response is, “I can see the resemblance...” This piece is about familial ties between me and my artistic mom. The images reflect childhood memories of Honey Lake, Barrington, where I grew up.

The background cloth is my botanical printed fabric. The faces were hand embroidered using old photographs of me and my mom. The cattails, stones and flowers were appliqued using fusing and stitching.

I sell my botanically printed, naturally dyed and indigo pieces – including wall art, yardage, scarves, aprons and vintage linens – at the Fine Art of Fiber boutique. If you would like to read about my printing process, check out the article on me in the Dec 19 issue of the *Evanston RoundTable*: <https://evanstonroundtable.com/2022/12/19/art-making-art-julie-rivera-jean-cunningham-column/>



Gretchen Alexander 2nd place for “A legacy in handkerchiefs and names”

My grandmothers were first cousins who grew up in the small coastal village of Chester, Nova Scotia. My Robinson and Zinck grandmothers, mother, and aunts enriched my life and character by their gifts of unconditional love, examples of courage and resilience, lessons in craft, and life stories of perseverance and adventure.

Handkerchiefs were important items of personal attire for women in my family. A “Lady” always had a fresh hankie to start her day. Fancy occasions required two hankies: one “For Show” and one “For Blow!” Treasured for their fine embroidery, patterns, and color, hankies were often birthday, holiday, and love token gifts. The hankies were my inheritance, and include hankies in their original gift boxes, frayed and torn “For Blow” hankies, and hankies embellished with tatted edges, applique, and embroidered sweet notes.

One side of this piece (above) features my loved ones in “For Show” mode. The “For Blow” side (detail below) shows my “Lady Loves” as they lived out their lives as teachers, nurses, care givers; constrained by societal mores, courageous, and loving.



Barb Zerna 3rd place for “Offshoots”

I love all types of fiber art, but my favorite is definitely Macrame. This particular piece is freeform, using natural cotton string and rope, knotting intuitively to form patterns going in and out, ending with open fringe, which almost look like they can grow into something completely new.

Stitch Sampler Copper Bracelet Mini Workshop with Sandy Frydman

Tuesday, March 14, 2023 • 9:30 am - Noon

In-Person at Northbrook Public Library (1201 Cedar Lane)

CLASS DESCRIPTION: Create a copper bracelet using metal, wire, thread and beads. After preparing the metal rectangles, you will punch or drill holes. Then, add thread and beads to create a stitch sampler on the metal components. Finally, you will assemble the components into a bracelet. You may also make a pair of earrings.

Provided: All metal components, small beads, needle and thread. I will also provide tools to borrow and share during the class.

Optional materials to bring: Needles, thread and beads (8/1 or 11/1), in your color scheme and size, if desired. Choose embroidery or sewing thread and a needle that will fit through the beads you choose.

Optional tools: These are tools we will use, if you choose to bring your own.

- 1-2 flat-nose or rosary pliers to open and close jump rings
- Jewelry hole punch or Dremel-like tool with very small drill bits
- Emery boards
- Scissors to cut metal and thread snips



Registration is open for
Summer Seminar,
June 6 - 9, 2023.

A Kaleidoscope Playdate
with Quilter Edrene Heiss
(Details on page 8)

Visit our website:
<https://nsng.org/>

Board nominations for 2023 - 2024

The Nominating Committee would like to present the following slate for the upcoming election:

- Treasurer: Cindy Oppenheimer
- Secretary: Barb Zerna
- 2nd Vice President:
Cheryl Reynolds-Fefles
- Hospitality: Rona Pietrzak
- Membership: Susan Sances

The following elected Board members will continue in their positions:

- Special Events - Tricia Baldwin
- Publicity - Frances Krueger-Jackson
- Member Challenge: Penny Burns
- Mini Workshops: Elizabeth Guillette
- Workshop Registrar: Janet Tuzzolino

In this year's elections, the Board is also proposing an amendment to the Bylaws: The Sentence "No officer shall serve in the same office in consecutive terms" will be removed from Article III, Section 1.

All members attending the May General meeting (May 2nd), both in person and on Zoom, will vote on this slate of nominations. Position changes will take effect after the May 16, 2023 Board meeting.

– Nominating Committee:
Sylvia Dresser and Valerie Rodelli

*If you can't take the April workshop with Sarah Chapman,
this is great opportunity to try working with metal.*

Register for this MINI WORKSHOP.

Send an email to Sandy Frydman and Elizabeth Guillette,
ssfrydman@gmail.com, Ekguillette@gmail.com

FEE: \$15.00. Space is limited to 15 participants

Make check out to Sandy Frydman and mail to
4151 Ridgeland Ln, Northbrook, IL 60062
847-275-4336

*Since I will be purchasing materials on your behalf with the funds collected,
refunds will be unavailable. Thank you for your commitment.*

MINI WORKSHOPS

are taught by NSNG members.
If you are interested in teaching,
contact Mini-Workshop Chair:

Elizabeth Guillette,
ekguillette@gmail.com



Beth Polonsky

I made this quilt for my brand new great niece Charlotte (Charlie) who was born December 21. The background is hand dyed fabric with applications of commercial fabric on top. I also sent her some onesies that I dyed in a NSNG dye class that I made for my granddaughter about 11 years ago. Ironically the appliques on the onesies are the same as this quilt I made for Charlie. I enjoyed making this quilt – the first really good piece I made since Covid.



Judith Schwab

I recently finished this knitted shawl using my typical bright color palette. It is from a pattern (no longer available) “Borrowed” from part of a Steven West pattern in West Knits Best Kits. I used garter stitch and short rows.

We love to see your projects!

Bring them to **SHOW & TELL** at our meetings
or send to me for the newsletter.

Describe your inspiration and process.

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

NSNG WORKSHOP REGISTRATION INFO & POLICIES

- Workshop Registration is made available to NSNG members 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:

- Space in the workshop cannot be guaranteed or held without payment.

Registration and Payment:

- Payment is by credit card on the website, NSNG.org
- If the workshop is full, you can request to be put on the waiting list.

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 currently registered participant wants to sell their spot

in the workshop.

- The sale must be transacted through the Workshop Registrar.
- If there is no waiting list for the workshop, no refund is available.

Supply Lists:

- A supply list is available for each workshop on the NSNG website.
- The supply list and logistics are sent in a reminder email to the workshop participants about a month in advance of the workshop.

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



Writer, Painter and Joomchi Artist Jiyoung Chung

Jiyoung Chung is an internationally known Joomchi artist, painter and freelance writer who shows her works nationally and internationally. She has developed an innovative method for utilizing a traditional Korean method of papermaking called Joomchi into contemporary art form.

Jiyoung (BFA, Painting from RISD, and MFA, Print/Media from Cranbrook Academy of Art) has had numerous solo shows in Korea, USA, Australia, France, Finland, Romania and UK. In 2010, she curated the International Korean/American Joomchi show for European Patchwork Meeting in France, which later toured in Korea and in the US. She authored a 'How-to' book titled, "Joomchi and Beyond." In 2012 she was awarded a "Award of Excellence" by the American Craft Council/Baltimore show and the Adrianna Farrelli Prize, "Excellence in Fiber Art," Philadelphia Museum of Art Craft Show.

She has taught Joomchi at various institutions such as the Rhode Island School of Design (RISD), Univ. of Minnesota, Penland School of Craft, Arrowmont School of Craft, Haystack School



of Craft and Snowfarm, among many others.

Joomchi is a 500 year old Korean paper-making technique that uses water to seal several layers of thin handmade paper together to form a single strong sheet. Jiyoung Chung has brought her unique artistic sensibility to this medium. Her colorful and rich textural paper collages read as poetic statements or narratives and have an appealing cloth-like texture. Chung likes to think of the Joomchi paper-bonding process as 'air stitching,' or 'capturing the whispers of womens' stories' in the layering of the papers.

She finds Joomchi-making both an expressive and a meditative process.

The layering process of Joomchi has significance for Chung – "It's like life," she says, "Through hardships we become stronger, just as the paper does. In the process of breaking down and forming new bonds, the paper becomes stronger." – excerpt from "Joomchi & Beyond" by Jiyoung Chung.

• No website at this time.

HYBRID LECTURE (In-Person & Zoom):

Tuesday, March 7, 9:30 am (CT)

Joomchi and Beyond

This lecture offers participants the opportunity to become acquainted with its history, practice and role in Korean society, as well as reinterpreted adaptations into contemporary art form; surface design, collage, new way of drawing, wearable, unconventional body ornament or sculptural object: 2-D & 3-D either functional or fine art oriented.

IN-PERSON WORKSHOP: *Why Not Joomchi* FEE: \$200

Tues, March 7: 1:00 pm – 4:00 pm (CT)

Wed, March 8: 9:30 am – 4:00 pm (CT)

Thurs, March 9: 9:30 am – 4:00 pm (CT)

In this workshop you will learn how to make this unique Korean traditional way of making textured handmade paper by using water and eager hands. The terminology originated from "making a Joomoney (pouch or pocket)." It creates strong and textural surfaces. As it is worked, the surface becomes more elegant like leather. It can be made into self-standing or suspended sculpture. Joomchi is a new way of creating trays, lanterns, clothing, shoes, purses, etc.

REGISTER FOR THIS WORKSHOP ONLINE AT OUR WEBSITE: www.nsn.org

Artist Sarah Chapman

A studio jeweler and educator for over twenty-five years, Sarah Chapman's professional background is a hybrid of academic, studio art, and education studies at Northeastern Illinois University combined with an ongoing love for self-directed exploration of metalsmithing through research and workshops.



Sarah grew up in Chicago and currently lives and works in Minneapolis.

Chapman makes hand-fabricated metal jewelry (shown below), aesthetically merging the industrial and natural worlds with an emphasis on functionality. Each piece is carefully

considered and built, from the initial design process, to roller-printing patterns onto sheets of metal, using different techniques for forming, and finally, to incorporating stones and oxidizing the final pieces of jewelry.

While Chapman's work continues to be inspired by architecture and by nature as architect she is currently exploring forms and building processes of ancient sea vessels and the vast colors, forms and shapes of jellyfish and other sea creatures.

• Website: www.chapmanmetals.com



*** HYBRID LECTURE (In-Person & Zoom):**
Tuesday, April 11, 9:30 am (CT)
Constructing Time and Place

Sarah Chapman will discuss how the limitations of time and place formed the foundations of her art practice and the evolution of her body of work. Early teaching experiences introduced and reinforced the idea that it is possible to create thoughtful well-made art with limited tools and a limited workspace. Sarah will also talk about key experiences in places/spaces that have inspired past bodies of work and continue to inspire her current work.



*** IN-PERSON WORKSHOP:**

Hydraulic Press: Metal Sampler Quilt **FEE: \$345**

Tues, April 11: 1:00 pm – 4:00 pm (CT)
Wed, April 12: 9:30 am – 4:00 pm (CT)
Thurs, April 13: 9:30 am – 4:00 pm (CT)

Through a combination of demonstration and practice, this fast-paced workshop will introduce participants to creating form and texture in metal with the hydraulic press to create a "sampler quilt." Participants will learn how to achieve results not easily accomplished with any other methods by using the hydraulic press to experiment with techniques such as embossing, pillowing, bending and die-cutting. Participants can display their sampler quilt as a sculptural metal wall hanging. We will discuss how these techniques can easily be used to create wearable pieces as well.

Workshop participants will learn to utilize mechanical or "cold connections" that require just a few tools and no soldering. Cold connections will be used to "piece" our metal quilt together, fasten metal layers to one another, and incorporate found objects like beads and shells. We will cover several categories of cold connections such as wire wrapping, mushroom rivets, tube rivets, stitching, staples, and using miniature nuts and bolts. Patina chemicals will also be available.

While this is an introductory level workshop, some fundamental metalwork experience is recommended. Skills needed to satisfactorily complete the project include the ability to use a jeweler's saw frame and prior experience with filing metal.

*** APRIL MEETING AND WORKSHOP LOCATION:**

First Congregational Church of Wilmette, 1125 Wilmette Ave, Wilmette, IL 60091

REGISTER FOR THIS WORKSHOP ONLINE AT OUR WEBSITE: www.nsn.org



Textile Artist Barbara Schneider

Barbara Schneider began a second career as a textile artist in 1996 when she discovered the pleasure of working with cloth, paint, dye and thread. Her interest in the Japanese concept of Wabi-Sabi strongly influences all of her art. Her current work is exploring aspects of conservation and environmental issues. She has an extensive background in surface design and teaches as well as exhibits nationally and internationally. Her artwork is in many private and public collections including the International Quilt Center, the National Quilt Museum and the McHenry County College permanent collection. Her studio is at The Starline Factory in Harvard, IL.



a series of twenty-seven hand-stitched artworks, each piece based on a particular McHenry County Conservation District site. (Boger Bog Conservation Site – shown below). Ultimately all of her series are about reflection – whether physical, mental or emotional. It is what she does throughout her work process as well as what she hopes viewers do as they look at the completed work.

• Artist’s Statement:
My on-going interest in the Japanese concept of Wabi-Sabi, finding beauty in things that are imperfect, impermanent and incomplete is at the core of all of her artwork. I like to capture the essence of images made of light and movement, images that are infinitely variable. What does the eye see? What does the camera see? What does the mind see?

Barbara is an amazingly accomplished artist, and has completed many series including: “Observations: Walking in Wonder” –

• **Websites:** www.barbaraschneider-artist.com; www.artclothnetwork.com; saqa.com

HYBRID LECTURE:
Tuesday, May 2, 9:30 am (CT)
Walking in Wonder: Observation, Creativity and Nature

Barbara’s current work is focused on creating art that explores nature, conservation and the environment. The lecture will take you for a ‘walk’ through the development of several projects. She will show how she makes use of observation to create large, shaped artwork that take us deeper into nature or that give you a better understanding of the environmental changes that have changed Illinois over the past two centuries. The work helps her understand the natural world in new ways. She hopes you will see with new eyes at the end of the presentation.

IN-PERSON WORKSHOP: *Creativity Through Nature: Shaping Dimensional Artwork*

FEE: \$245

Tues, May 2: 1:00 pm – 4:00 pm (CT)

Wed, May 3: 9:30 am – 4:00 pm (CT)

Thurs, May 4: 9:30 am – 4:00 pm (CT)

The workshop will concentrate on teaching a variety of techniques using Fosshape and Lutrador to create dimensional artwork. We will also explore a limited number of other materials that can be shaped, sewn, painted and formed in various ways.

During the workshop, Barbara will be creating rocks and tree bark fragments as a way of demonstrating techniques. You may want to do the same or follow your own ideas for creating nature based dimensional shapes or something else entirely.

You will learn to create supports for your work, various ways of shaping the Fosshape with heat, stitching, burning, stretching and anything else you can think of.

We will also paint, stitch, and add other elements to finish the work in various ways.

REGISTER FOR THIS WORKSHOP ONLINE AT OUR WEBSITE: www.nsn.org



Are you a fan of Edrene's kaleidoscope quilts? Here is a sampling of designs that can be made during the 4-day workshop, June 6 - 9, 2023.

A Kaleidoscope Playdate with Quilter Edrene Heiss



Come and play Kaleidoscopes with Edrene Heiss. A longtime exhibitor at the Fine Art of Fiber, Edrene's kaleidoscope quilts elicit "oohs" and "aahs" and always raise the question: "How does she do that?" Here's your chance to see how it's done, and to do it yourself!

In this four-day workshop you will unlock the mysteries of bilateral symmetry and use it to create beautiful kaleidoscopic art pieces using Edrene's super-simple construction techniques.

"Paula Nadelstern taught a kaleidoscope seminar at NSNG in 2010. I absorbed her design principles but spent the next decade developing ever simpler ways to make lovely kaleidoscopes. Now I am eager to share these techniques with you. Only the simplest sewing skills are required, but your unique artistic vision is a must. I look forward to seeing your completed kaleidoscopic art at the Fine Art of Fiber!"
— Edrene Heiss

Description of 4-day workshop to be held at Gloria Dei Lutheran Church

- On Day 1 (June 6), we will start with an overview of the kaleidoscope process and design principles. We will play with bilaterally symmetric fabrics to explore their potential, and build the gridded "trellis" foundation for our kaleidoscopic wedges. A kit of suitable fabrics (sufficient to make 2-3 scopes) will be provided, but you will have ample opportunity to mix and match from my stash and yours. You will see of samples of my completed and in-progress work to study. On each day, I will bring additional samples for you to review.
- On Day 2 we will construct our first kaleidoscopes and consider the relationship between the scope and its background. Along the way, I will introduce you to such techniques as the Victorian lepidopterist stab, the flip, and the MAD fold-in.
- Paula Nadelstern's motto is "More is More," so on Day 3 as we continue construction of additional scopes, we will also think

about embellishments. Do you like crystals, beads, couched yarns, or fabric paints? All are welcome.

- On our last day together, as we finish our kaleidoscopes, I will bring my latest in-process project so we can play with the composition of a large, multi-scope art piece. We will also talk about final assembly, quilting and finishing.

IN-PERSON WORKSHOP:

***A Kaleidoscope Playdate* FEE: \$215**

Tues, June 6: 9:30 am – 4:00 pm (CT)

Wed, June 7: 9:30 am – 4:00 pm (CT)

Thurs, June 8: 9:30 am – 4:00 pm (CT)

Fri, June 9: 9:30 am – 4:00 pm (CT)

REGISTER FOR THIS WORKSHOP ONLINE AT OUR WEBSITE: www.nsg.org

President	Jan Harrington	847-965-6935	janQharrington@gmail.com
1st Vice-President	Melanie Terasaki	847-491-6448	melanieterasaki@me.com
2nd Vice-President	Nancy Nicholson	847-533-4818	nancy@nicholson.net
Secretary	Sylvia Dresser	847-945-6095	sylviadresser@gmail.com
Treasurer	Cindy Oppenheimer	847-722-9561	cb_bus@comcast.net
Membership Co-Chair	Cynthia Boudreau	630-240-9445	cboudreau391@gmail.com
Membership Co-Chair	Dee McKenna	224-381-3609	djbwmck@att.net
Workshop Registrar	Janet Tuzzolino	847-707-1739	jmtuzz@gmail.com
Hospitality (<i>Acting</i>)	Luan Wold	847-644-4705	luanwold@gmail.com
Mini-Workshop Chair	Elizabeth Khoodikians-Guillette	708-386-6004	ekguillette@gmail.com
Publicity Chair	Frances Krueger-Jackson	773-784-8766	fran@franniesfelts.com
Member Challenge	Penny Burns	312-590-1646	pburns@jbosh.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
FAOF Assistant Chair	Valerie Koppenhaver	224-522-3000	koppenhaver@comcast.net
FAOF Assistant Chair	Bill Keller	773-610-7005	bkforge@sbcglobal.net
Newsletter Editor	Jan Harrington	847-965-6935	janQharrington@gmail.com
Service Chair	Gretchen Alexander	847-257-2507	gretchen.alexander@sbcglobal.net
Webmaster	Valerie Koppenhaver	224-522-3000	koppenhaver@comcast.net
Past President	Luan Wold	847-644-4705	luanwold@gmail.com

FOR YOUR INFORMATION

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

- **MEMBERSHIP:** Annual membership dues are \$52. Our membership year starts on Aug 1 and ends the following July 31. As of Feb 1, the membership fee for new members is \$32 for the remainder of the year (through July). **If you have a change of address, phone or email address,** contact Membership Co-Chair: **Cynthia Boudreau**, Cboudreau391@gmail.com
- **MEMBERSHIP DIRECTORY:** A digital directory was sent to all members in October. It includes names and contact info for members, calendars, by-laws and other information about NSNG. Updates will be made as needed. **It is for your personal use only!**
- **MINI WORKSHOPS** are taught by NSNG members. If you are interested in teaching a class, contact Mini-Workshop Chair: **Elizabeth Khoodikians-Guillette**, ekguillette@gmail.com
- **IN-PERSON EVENTS AND WORKSHOPS** are held at **Gloria Dei Lutheran Church** (1133 Pflingston Rd, Northbrook) unless otherwise noted. Please park in the back lot, east of the church, unless you need access to the handicapped parking in front.
- **GUESTS ARE WELCOME:** Guests and friends are free the first time they attend, after which they must join the Guild to continue attending.
- **FREEBIE TABLE:** Members may bring in fiber-related items they no longer need. **PLEASE take home any unclaimed items!**



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.

Our April issue will be sent out the end of March (Submission deadline: March 20)

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

WEBSITE: www.nsng.org

Post your projects on INSTAGRAM!
@**needleartschicago**
#**northsuburbanneedleartsguild**

Share your work and stories of interest on our FACEBOOK page:
North Suburban NeedleArts Guild