



Debby Henning demonstrated hand-sewn book binding at the education table. Elizabeth Guillette made wire-wrapped jewelry. Debby and Elizabeth also participated in the boutique.

Members sharing their skills

I really enjoyed visiting the education table at this year's Fine Art of Fiber, Nov 3-5. Members of NSNG demonstrated a wide variety of creative skills while talking to visitors about NSNG.

Thank you to Lu Betcher and Barb Maneck for coordinating the volunteers – and to all who participated!

- **Friday:** Lezlie Lenz – Collage artist trading cards;
Barb Zerna – Free form macrame;
Barb Maneck – Knitting with thrums;
Lu Betcher – Knitted silken straw scarf;
Marilynn Graves – Felting and hand embroidery;
Valerie Rodelli – Dorset buttons.
- **Saturday:** Judith Schwab – Hyperbolic crochet;
Susan Sances – Thread painting & free motion quilting;
Kim Berry-Rogers – Surface embroidery/stumpwork;
Penny Schaubel – Fabric dying with leaves;
Debby Henning – Hand-sewn books;
Elizabeth Guillette – Wire-wrapped jewelry.
- **Sunday:** Elizabeth Guillette – Shibori, natural dyes;
Joan Nasiatka – Knitted doll dress and scarf;
Kathy Downie – Needle-turn applique;
Nona Flores – Hand-stitching yo-yos;
Alice Jenks - Jewelry making;
Beth Polonsky – Peyote beading with pony beads.

– Jan Harrington, *NSNG President and Newsletter Editor*



Lu Betcher and Barb Maneck checking out the the education table on Friday. Marilyn Graves showcased felting and hand embroidery, including these felted stitched balls. Valerie Rodelli shared the history of Dorset buttons while showing the process of making them.



Holiday Potluck – December 5!

Join us in person for our annual Holiday Potluck at Gloria Dei Lutheran Church. **Please bring a dish to share.** The event will start at **10:00 am** and feature:

- **Member Sale** – Please bring cash and your checkbook!
- **Member Challenge** - Vote for your favorite.
- **Show & Tell** – Show us your latest project!

Hope to see you there! Details on next page.

Visit our website for information about lectures, workshops, challenges, service projects, membership, newsletters and more: www.NSNG.org

Socialize & shop at our potluck – Dec 5

Join us in person for our annual Holiday Potluck at Gloria Dei Lutheran Church in Northbrook. (Please park in the back lot on the east side of the church.)

- **Bring a dish to share** – appetizer, main dish, side dish or dessert. A stove and microwave is available if your dish needs to be reheated.
- Bring your projects for the **Member Challenge** (see below) and **Show & Tell**.
- **COME AT 10:00 AM** and shop the **Member Sale!** (NO FREEBIE TABLE)
Please bring cash and your checkbook to shop for yourself and others.

LIST OF GUILD MEMBERS AND WHAT THEY WILL BE SELLING:

- **Sue Babbs** – Crocheted hats, knitted shawls, bobbin lace jewelry and some antique fabrics
- **Alice Jenks** – Jewelry, specialty needles and threads.
- **Jeanne Reed** – Ceramic pieces.
- **Marcia Hartnell** – Scrubbies, phone holders and catnip mice.
- **Candace Rich** – Beadwoven and bead embroidered jewelry.
- **Pat Niffenegger** – Vintage feedsacks, dyed linens and a few old quilts.
- **Linda Tomkow** – Knitted scarves.
- **Barb Maneck and Lu Betcher** – Knitwear.
- **Julie Rivera** – Vintage Molas, textiles from Mexico and Guatemala, baskets, czech glass and specialty beads
- **Frances Krueger-Jackson** – Scarves
- **Joanne Murdock** – Wool felt and fine straw hat bodies, ready for shaping and decorating.
- **Liz Zweiner** – Fabric, wool, kits, notions and a few handmade items.
- **Melanie Terasaki** – Hand made books and jewelry.



Alice Jenks is teaching Helene Beckman how to make a beaded bracelet during her October mini workshop at the Northbrook Library. Four other Guild members participated. More mini workshops to come in the spring. (Photo by Debbie De Palma)

2024 Summer Seminars

Mark your calendars! Details for these will be in the January newsletter.

- **June 4 - 7:** Jiyoung Chung, joomchi or Korean paper felting. Option of working in 2D or 3D; prior students may work with Jiyoung on independent project.
- **June 18 - 21:** Steven Pittelkow, marbling on paper (2 days) and paper box making, Cartonnage (2 days).

May quilting class on Zoom

Marge Tucker, our September lecturer and workshop teacher, will teach a 6-hr Zoom class on Saturday, May 18, 2024, from 9:30-4:00 pm CST on "Contemporary Quilting with Your Walking Foot." Cost is dependent on the number of students but will not exceed \$70. If interested, please contact Nona Flores, ncflores52@gmail.com



Member Challenge 2023

"It's in the Bag!" is this year's Member Challenge. Use your favorite technique to create something around this theme. All work submitted should be the submitter's original design (no kits, commercial charts, etc.) and should have been completed within the last 2 years. Work that has been previously exhibited at Guild functions is discouraged. Entries must have a fiber element. **Your project will be displayed at our Dec 5 meeting** and members in attendance will vote for their favorite entry. You must be a member to enter and vote.

NSNG workshop certificates will be awarded for \$100 - 1st Place, \$75 - 2nd Place, and \$50 -3rd Place. *Certificates must be redeemed for one of the next year's workshops.*

- **Please let Penny Burns know if you will enter this challenge.** Include your name, the name of the entry, and how it should be displayed (hung or on a table).

– Penny Burns, Member Challenge Chair, pburns@jbosh.com

THE SOCIAL FABRIC Corner

By Debbie De Palma

Needle artists are undoubtedly experts on the social, mental/physical health benefits of engaging in the creative activities that fall under the needle arts umbrella. Needle arts enhance creativity, improve focus, concentration, eye-hand coordination, critical thinking and math skills. They help you stay active and social – relieving stress and connecting you with peers and those from other generations. Those who do not engage in needle arts activities may be unaware of these benefits.

Others may be curious but may have never learned how to use a needle and thread. This curiosity is leading to a resurgence of interest in needle arts. That's where the Guild comes in, or could come in (if we want to reach out to the curious).

I took the liberty of tentatively reserving a **large display case for the month of March, 2024, at the entrance of the Northbrook Public Library for a display about needle arts and NSNG.**

I am hoping that a couple Guild members will join me in designing a display that will describe the many benefits of sewing, knitting, crocheting, quilting, weaving, etc., and show samples of the beautiful and functional pieces that our Guild members create.

We can also highlight the various service projects that our members support. In addition to opening the door to the splendors of needle arts for adults, we may help open the door to intergenerational experiences that will bring children, adults and elders together to share and to create. And we might attract needle artists in the community to assist with our service projects and/or join the Guild.

- If you are interested in helping with this project (or lending your work for the display), please contact me at ddepalma92@gmail.com or 847-840-7135.



Jan Harrington joined Judith Schwab (hyperbolic crochet) and Susan Sances, who demonstrated thread painting and free-motion quilting, at the education table. The quilts behind us are (from left): “Red Frenzy” by Barbara Peterson, “Mostly Amish” by Jan Aaron and “My Happy Quilt” by Rhonda Newman.



Nona Flores

“Rocky” is adapted from a photo I took at the Morton Arboretum. He was my project in a class I took with Susan Carlson on layered glued applique at Woodland Ridge (Wisconsin) in Sept 2022. He’s named for the cartoon flying squirrel though he’s missing the helmet and goggles. Sue DiVarco did the custom longarm quilting.

Quilts galore and so much more

The 2023 Fine Art of Fiber exhibit included 182 pieces by 72 members of NSNG and IQI (Illinois Quilters Inc.). This year’s exhibition included not only quilts and other fiber art wall hangings, but also garments, basketry, embroidery and lacework. We also reinstated the NSNG education tables and the children’s Scavenger Hunt with great success.



Viewers’ Choice Awards went to “Cheeky Rascal (Rocky)” a multi-colored raw-edge applique squirrel by Nona Flores (first place), “Garden Blooms” a machine stitched improvisation made from torn hand-dyed fabrics by Pat Kroth (2nd place), and “Violetta” a hand-applied and machine pieced and quilted quilt in shades of purple by Angel Sidor (3rd place). Frances Krueger-Jackson photographed all pieces in the exhibit. These will be posted on the Fine Art of Fiber website later in December.

Preliminary sales numbers are higher for most sales areas; total sales numbers are approximately \$82,749 vs. the 2022 final number of \$72,028. Boutique sales came in at \$73,495, higher than the 2022 number of \$68,863. The Silent Auction, primarily items by members of NSNG and WGNS (Weaver’s Guild of the North Shore), brought in approximately \$6,500 vs. \$4,665 in 2022.

Members are encouraged to plan ahead for the 2024 show which takes place Friday-Sunday, November 1-3. Exhibit submissions will be due Sept 12; Boutique applications will be due Sept 1st.

A big thank you to everyone in the Guild (and their helpers) who volunteered at FAOF in any capacity – we couldn’t put the show on without your help!

– Nona Flores, Fine Art of Fiber Chair, ncflores52@gmail.com



Shelley Brucar chats with a visitor about her free-form hand-woven piece, “Carmines Sunset.” The hand-woven tapestry below, “Bloodlines,” is by Pamela Penney, who used hand spun and hand dyed yarn, embellished with beads and fabrics.

Bizarre Botanicals by the Crazy 8s

The Crazy 8s Group was formed ten years ago when eight NSNG members decided they wanted to work on improving their bead embroidery skills together. We have come to cherish each other's creativity and have deepened our friendships. We each have quite different styles, favorite materials, and methods of working. We highly recommend getting together in this way. Seven are shown here.

Bizarre Botanicals "grew" from the idea of those flipbooks we had as kids, where you could mix and match heads, bodies and legs to make unusual people or creatures. As we were exhibiting at the Botanic Garden, it seemed obvious to focus on plants, rather than people. The choice of plant, methods, and materials were at the creator's discretion. After selecting a method of display (shoe racks!), the size was determined to fit the stands and we agreed the basic layout so that each of the 3 sections could be rotated to create humorous new plants – our Bizarre Botanicals.

– Sue Babbs



Beth Polonsky

"I Plant for Pollinators" (above left) was inspired by my own yard. I grow what my neighbors think are weeds. My mantra is "a weed is just a plant you don't want. I want it all." Original design guided by Jane Sassaman, NSNG Summer Seminar 2022.

Rhonda Newman

"Bright Blooms" (above right) was started with a pattern from All People Quilt. I used hand-felted and other wool which I slowly hand embroidered, making up stitches as I filled each part of the flower. The hand stitching brought me hours of enjoyment.



Liz Zweiner

"My Corona Flower" (above on the left) provided a welcome mental escape from the stress and fears of Covid lockdown. Working collaboratively, even from a distance, with this group of artists and friends kept loneliness at bay. The flower is machine appliquéd and embellished with commercial botanic fabric.

Sue Babbs

"Purple Adenium" (above right) is a sub-Saharan desert rose. The stem is made of bobbin-lace over felted cat fur. The flowers are needle lace. The lace leaves are machine embroidered. Beading techniques were used on the insects. On the stem of the adenium is a beaded giraffe-necked weevil which is endemic to Madagascar and an imaginary beetle made from a cabochon bought in Madagascar.

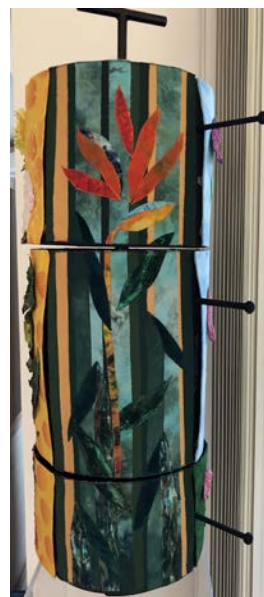


Valerie Rodelli

"The Misunderstood Dandelion" (above left): I wanted to celebrate the lowly overlooked dandelion. I used a copyright-free pattern, thread painting, water soluble stabilizer and beading to embellish my three-dimensional happy dandelion.

Mary Jo Eckhart

"Jolly Green Carotte a la Jennifer" (above right) was inspired by needlepoint root vegetables by Jennifer Riefenberg. My upsized carrot is made from Fosshape which was formed around pvc pipe, painted and embellished with threads. The earth strata is a sampler of needlepoint stitches. The sky is a bargello pattern worked in silk.



Shelley Brucar

"in Flight" The Bird of Paradise stands for happiness, love, freedom, joy, opportunity, and good fortune. Its flower brings to mind a bird in flight and thus, it is also believed to represent the ability to soar above worldly troubles. Hand-dyed fabric, free-form machine quilting.

Sarah Evans

This is my favorite make to date. The pattern of the quilt top is simple. “Raspberry Cuddles” is my version of a Trip Around the World made with an 8-step colorway of Cherrywood Fabrics, paired with a creamy dreamy Peppered Cotton. I love the colorway, and the feel of the Cherrywood, but the real standout of this quilt is the FMQ. I densely quilted in the cream colored squares and less dense in the



Cherrywood squares. The quilting paired with a wool batting makes a luscious texture of repetitive flat spaces and puffy areas. After the FAF it went back on my bed – low lighting in the bedroom made the quilting POP and it took my breath away.

I have a blue version of this top that’s made with larger squares that finish at 3" instead of 2" that is yet to be quilted. It will have a different quilting motif, but I’ll use a similar approach to create dramatic textures. All the quilt tops that come through my studio give me opportunities to find ways to pair the quilting to the top. Many times it’s an alchemy that takes something rather simple to an extraordinary place.

I teach at Lillstreet Art Center and Evanston Stitchworks. I also long arm for others, digital pantographs and some custom work.



Jil Levin Deheeger

This quilt was a gift for my son and daughter-in-law, for their wedding – over 10 years ago! I had FINALLY understood paper piecing and really loved how the technique lends itself to crisp lines and color play. And now, after more than 20 quilts later, I FINALLY feel able to begin entering the show. What took me so long?



Kim Berry-Rogers

I like to use many different techniques and usually plan things out in my head. I will occasionally do a rough drawing and always write notes so I can remember what my plan was! Occasionally, I just let it evolve. I try to add something fun or unexpected to my projects. Nature, wildlife and the sea are my very favorite subjects.

Onslo, my horse, is fabric collage from a photo. The cardinal was collage and embellished with wool and embroidery. A favorite new method is painting my picture and adding embroidery.

The hummingbird was painted directly on white cotton fabric from a photo and then heavily embroidered, leaving certain areas of painted fabric exposed including the background. Quilting for all three pieces is by Sue Daurio.



Barbie Eich

“Textured Tapestry” is my original design hand woven on a Leclerc Gobelin tapestry loom. I used many assorted earth tone yarns and fibers. Nature inspires my art – tree bark, leaves, even shades of colors in dirt. Every direction you look has detail and design to explore. Always look closer.



The boutique leadership team (from left): Barbara Peterson (assistant boutique chairperson), Ronna Leibach (boutique co-chair), Donna Mermel and Lori Grupp (co-treasurers). Not pictured are Pat Rued (boutique co-chair) and Cindy Heineman (assistant boutique chairperson). *Thank you to all the vendors and volunteers who helped to make the boutique a success!*

Penny Schaubel

I have been selling at the boutique since 2012. I started with hats which evolved from applique to felting then to Eco Printing. By 2021 I had successfully developed a reliable way of printing with leaves on fabric and upcycled sweaters for hats. By 2022, I



I shifted to printing mostly garments, which is my current focus. I have been studying with Nicola Brown in Ireland since 2020. I utilize the pot as mordant technique, which is a 100% Eco friendly sustainable process. I still print sweaters to use in making hats, but now I print scarves, shawls and garments, using an aluminum pot, iron objects, copper pipes and vinegar water to

coax amazing mordanted prints from tannin rich leaves. Bundles are rolled in my garage or kitchen, then boiled or steamed in my garage on a 1930's camp stove.

This process reinforces my love of gardening, rummaging, upcycling and being sustainable. I am finding it very rewarding teaching and now I offer limited classes to those interested in learning a sustainable process from June through October.



Irene Lambo

I have always enjoyed making. I am inspired by nature, especially loving flowers. Felting has been my most recent passion. I love the sculpting ability of wool and the blending of colors to replicate those found in nature. Wearable art brings me joy, hence my passion for creating jewelry and artful clothing.

I am delighted to be a part of this wonderful Guild again. I was a member of the Guild for a brief time, then relocated to the south, only to return in late 2022 – missing my grandchildren and the midwest. Reaching out to rejoin the Guild was one of the first things I did upon my return. The endless creativity and expertise, along with the kindness of the members inspires me to continue down my path of making.



Linda Tomkow

I do wet felting in my textile practice. I love color and use it liberally in my work. I started making neckwarmers and now I'm expanding into lidded vessels and 3D wall hangings. I find it wonderful to be able to make these objects. I also handknit colorful scarves.



One of our new members, Maureen Fisher Rivkin, stopped by the education table on Sunday. Kathy Downie displayed needle-turn applique pieces and Nona Flores made fabric yo-yos.



Linda Norby organized the online Sign-Up Genius to coordinate volunteer shifts for the Silent Auction and the 3-day exhibit. She is standing in front of just a few of the many contributions.



Kathie Downie

In February 2020 I had foot surgery leaving me stuck on the couch and then Covid was announced in March, so I joined Sue Spargo virtual event for 90 days of stitching. Yes – all the wool, cotton, thread, and bead supplies were in my magical closet and this project really made my time fly. Detail of “90 Days of Mindful Stitching Sampler” shown above.

Successful Silent Auction

The 2023 FAOF Silent Auction was a grand success thanks to the generous donations of our NSNG members. Contributors to the Silent Auction include Lu Betcher, Barbara Maneck, Melanie Terasaki, Sue Babbs, Stana Coleman, Susan Sances, Pat Niffenegger, Kim Berry-Rogers, Barb Zerna, Linda Norby, Jeanette Norby, Debbie De Palma, Camilla Krueger, Barbara Schneider, Ruth Stockdale, Elizabeth Guillette, Donna Sweeney, Rona Pietrzak, Anne Goldberg, Joan Bratton, Linda Zizzo, Valerie Koppenhaver, Debby Henning, Beth Polonsky, Cynthia Boudreau, Carol Gildar, Gretchen Alexander, Sheila Hirsh, Sarah Ajlouni, Ronna Lieb-ach, Arlene Rubin, Rhonda Newman, Marcia Lee Hartnell, Carol Goldstein, Bobbye Weisgerber, Lori Grubb, Kathleen Field, Penny Schaubel, and Mary Libby Neiman.

Donations included a wide variety of items: pillows, jackets, pot holders, books, table toppers, wall hangings, jewelry, hats, socks, scarves, cell phone holders, weavings, pin cushions, hand dyed fabric, novelty birds and cloth balls, a teddy bear, cashmere “monsters”, purses, gift bags, art quilts, wall hangings, sewing kits, scissor fobs, fabric collages, thread painting, antique wall hangings, ornaments, pocket carriers for tea bags, homespun fabric, gloves, and shawls.

The funds raised by the Silent Auction are used to underwrite the costs of speakers, workshops and service projects.

Silent Auction co-chair, Chris Deering, and I wish to thank all the volunteers who assisted at the Silent Auction during the FAOF. Your efforts were greatly appreciated.

**With many thanks,
Gretchen Alexander and Chris Deering**

NSNG Service: If you have questions about service projects, contact service chair, Gretchen Alexander, gretchen.alexander@sbcglobal.net or Sue Babbs, suebabbs385@gmail.com with Days for Girls.

Theme: TREES: HABITAT • ROOTS • GROWTH

• Explorations in Fiber Art is a group of fiber artists who collectively create a body of work that represents a chosen theme. Each artist then creates a work that evolves from their individual perspective or inspiration. Explorations in Fiber Art grew out of Women's Journeys in Fiber Art founded by Janette Gerber in 1998. We are a group of women artists from Chicagoland or southern WI and many are members of the Weavers Guild of the North Shore, The North Suburban NeedleArts Guild, or the Illinois Quilters Inc. We exhibit mostly in the Chicago/WI area, including the current project revealed during the Fine Art of Fiber show at the Chicago Botanic Garden.



Barb Zerna "Cherry, Plum, Peach and Damson."

This piece represents my interpretation of a Buddhist concept from the 13th Century. It is especially relevant now, when so many people are struggling with self-identity. As each tree lives, it fulfills its own unique role. Each of us should do the same. We each have our own unique personality, distinct nature and character. Our lives are worthy of respect. We each have a mission and a way of life that is ours alone. We needn't try to be like anyone else.

• Each "tree" was made separately, using cotton string and rope. The technique was macramé free-form, so the shape came from pulling and knotting and braiding it into the desired shape. I added beads and wire to represent lights and lanterns. The rhinestone lizard was just a lucky find.

Donna Koranek "Leaf Pile"

This piece was inspired by an internet video of a golden retriever who took great joy bounding into the biggest pile of leaves he could find. This pup, however, looks a bit more like my dog. I



like to find entertaining videos and jokes online. When the world is, quite literally, burning down – I need to be reminded that there is still joy, kindness and love in the world. Even when it's sparked by a goofy dog.

• This piece was created with a combination of needle felting and painted Fosshape, which can be heated and molded, perfect for making the leaves.



Jeanne Reed

"Willow, Crabapple and Pine – Three Old Friends Reincarnated."

I must leave my lovely old house near the lake. Most of all I mourn life without my garden — that little patch of this Earth that has belonged to me for 50 years. Here we raised children and vegetables and took on the perennial garden challenge = somethings always blooming from April until November. These three friends stood guard providing color, shade and grace.

• These three chairs are constructed using twigs from each of these trees, which grow in our backyard. Pictures depicting each tree were painted on loosely woven white fabric using Jacquard dye and textile color products for natural and synthetic fabrics. The images were overstitched using crewel embroidery yarn. Crewel yarns are fine two-ply twisted worsted (wool) yarns.



Melanie Terasaki

"Ginkgo."

Ginkgo trees, also known as maidenhair trees, are native to China. They are 'living fossils' and may live for more than a thousand years.

The inspiration for my piece are the uniquely shaped leaves that turn a beautiful yellow in the fall. The bottom "loose" leaves represent what happens when a specific temperature occurs – all the leaves seem to suddenly fall.

• Each leaf is made from two pieces of paper that were individually cut, dyed, and glued together sandwiching a piece of wire. The veins were created by using a stylus tool to 'draw' each vein.



Artist Amanda McCavour

Amanda McCavour is a Canadian artist who works with stitch to create large-scale embroidered installations. McCavour holds a BFA from York University where she studied drawing and a MFA in Fibers and Material Studies at Tyler School of Art in Philadelphia, PA. McCavour shows her work in galleries nationally and internationally with recent solo exhibitions in Ottawa (ON), Virginia Beach (VA) and Vancouver (BC). She has received numerous awards and scholarships from the Ontario Crafts Council, The Canada Council for the Arts, The Handweavers and Spinners Guild of America, The Ontario Society of Artists, The Surface Design Association and The Embroiderers Guild of America.

• **WEBSITE:** www.amandamccavour.com (with links to social media)

VIRTUAL LECTURE – Tues, Jan 2, 9:30 am (CT): *Dancing with Thread*

In this lecture, Amanda McCavour will share a range of embroidered sculptures and installations. McCavour sees the sewing machine as a tool to draw with thread and she will describe the way that she uses this tool to create a wide range of pieces. McCavour will share works in process and describe some of the design work that goes into each piece giving a behind the scenes look at her art practice.

VIRTUAL WORKSHOP: FEE: \$80

Experimental Surfaces

Tues, Jan 2, 2024: 1:00 pm – 4:00 pm (CT)

Wed, Jan 3, 2024: 9:30 am – 4:00 pm (CT)

Thurs, Jan 4, 2024: 9:30 am – 4:00 pm (CT)

Use your sewing to create lines and dynamic textures, focusing on constructing stitched and mixed media surfaces. In this workshop, we will use machine embroidery and one type of water-soluble stabilizer in a variety of ways to create lace-like structures where stitch holds the piece together. Along with threads, experiment with combining an assortment of materials like plastics, papers, and yarns to create a variety of samples exploring different texture and colour combinations.

In this two and a half day workshop, you'll learn the basics of how to work with two types of water-soluble fabric (Sulky Solvy® & Sulky Fabri Solvy®) and some special ways to use materials. We'll look to scraps of fabric, yarn, wool, threads, ribbons and paper, and collage these elements together with stitching.



ARTIST'S STATEMENT:

In my work, I use a sewing machine to create thread drawings and large-scale installations. By sewing into fabric that dissolves in water, I can build up stitched lines on a temporary surface. The crossing threads create strength so that when the fabric is dissolved, the thread drawing can hold together without a base. With only the thread remaining, these images appear as though they would be easily unraveled and

seemingly on the verge of falling apart, despite the works raveled strength. I am interested in thread's assumed vulnerability, its ability to unravel, and its strength when it is sewn together.

Through an exploration of line and its 2D and 3D implications, stitch is used in my artwork to explore various concepts such as connections to home, the fibers of the body and more formal considerations of thread's

accumulative presence. I explore embroidery's duality- its subtle quality versus its accumulative presence and its structural possibilities versus its fragility. Through experimentation and creation within my studio, I continue to investigate line in the context of embroidery, drawing and installation.



THIS WORKSHOP IS FULL. WAITING LIST AVAILABLE ON OUR WEBSITE: • www.nsn.org

Textile Artist Carolina Oneto

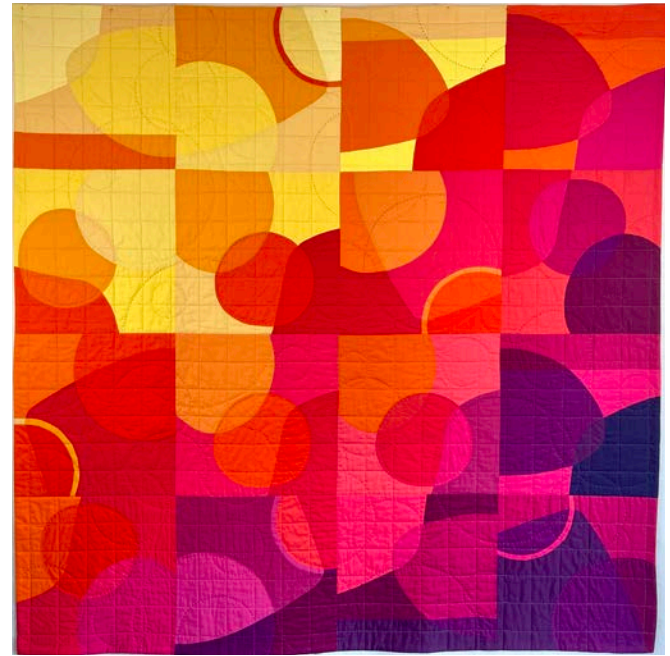
Carolina Oneto trained as an Industrial Engineer and has a Master’s degree in Business Engineering. She worked both in industry and as a university professor for more than 10 years in Chile. In 2010, living in Buenos Aires, she discovered patchwork and studied patchwork and quilting with Cecilia Koppman and Teresita Leal, two internationally famous Argentinian quilt artists. In 2016, Carolina returned to Chile and studied “Interaction of Color” at the art school of the Catholic University of Chile. This study marked the development of her work that she is known for today. Stong interaction of colors is always a relevant part of each of Carolina’s quilts.



Carolina’s quilts have been exhibited in many Quilt Festivals around the world, including Paducah Quilt Week, Quiltcon, Festival of Quilts in Birmingham, Houston Quilt Festival, European Carrefour du Patchwork, Fiberart International, Schweinfurth Art Center, Festival do Patchwork Gramado and Floripa Quilt Festival (both in Brazil). Additionally, her work has been featured at art centers and galleries in Europe, USA and Chile.

Carolina currently lives in São Paulo, Brazil. There she has her own studio, from where she continues creating and developing her art and teaching that WE ARE ALL CREATIVE.

• WEBSITE: <https://carolinaoneto.com/>
(with links to her blog and social media)



VIRTUAL LECTURE –

Tues, Feb 6, 2024, 9:30 am (CT):

Limits and Creativity

It may be counterintuitive, but limits are essential to creativity. Limits allow us to create connections, to avoid paralysis from too many choices and to get a deeper understanding of our medium. In this lecture Carolina will talk about what kind of limits we can use to empower our own creative process.

CHOICE OF 2 VIRTUAL WORKSHOPS – SIGN UP FOR ONE OR BOTH!

VIRTUAL WORKSHOP #1: FEE: \$50

Curves and Transparencies

Wed, Feb 7: 9:30 am – 3:00 pm (CT)

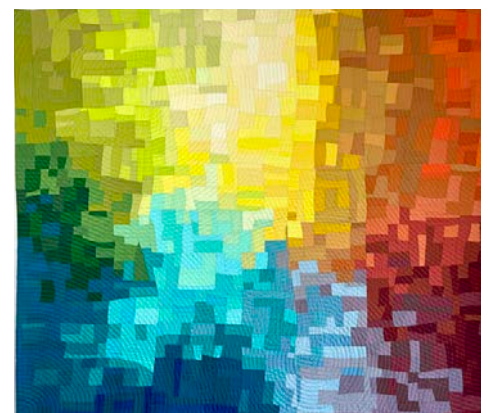
Carolina will talk about Color Theory and how to create a Color Transparency effect with fabrics. Carolina will also teach you how to cut complex and curved shapes from fabrics and to how join these curved shapes by machine. Using this knowledge participants will design and construct their own unique mini quilt top.



VIRTUAL WORKSHOP #2: FEE: \$65 *Watercolor Quilts*

Thurs, Feb 8: 9:30 am – 4:00 pm (CT)

In this workshop Carolina will teach her process to create a “Watercolor Quilt.” First there will be a discussion about Color Theory, the chromatic circle and the 3 variables of color. Then Carolina will guide you through the process of choosing fabrics to create a beautiful transition with colors (like painting with watercolors!). She will teach the process, step by step, to create a “watercolor quilt.” This workshop will provide you with new techniques and color theory knowledge that will allow you to feel confident designing, cutting, and sewing in an improvisational way – but with some rules – to create beautiful movement in your quilts.



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

Textile Artist Lois Russell

Lois Russell’s fiber work reflects her history as a basket maker. She teaches nationally, and has won numerous awards including Category Winner in Excellence in Fiber 2016. Her work has been featured in Fiber Art Now and several books on fiber arts including 500 Baskets. In 2021 she was honored with a Lifetime Achievement Award by the National Basketry Organization. Her work is in private collections and is represented at the Racine Art Museum, Fuller Craft Museum and the Kamm Collection. Russell has served on the boards of the National Basketry Organization and of CERF+ and is currently on the boards of the Boston Society of Arts and Crafts and Penland School of Crafts.

ARTIST’S STATEMENT:

I love textiles. I finger fabric in expensive stores. I buy one skein of yarn just because I need to have that color where I can see it every day. During my lifetime I have knit countless sweaters and blankets, made quilts, felted wool, hooked



rugs, tried to weave, sewn and darned, and done all sorts of stitching and embroidery. But mostly I have made baskets.

That does not make me special. Humans have made baskets for thousands of years. To my mind the first basket was a cupped hand with the fingers intertwined. They have made them with whatever they: cedar bark in Alaska; bamboo

in Japan; discarded telephone wire today in South Africa. There is no end to the possibilities when it comes to making a basket. The rich traditions of basket making from around the world provide many possible architectures and countless fiber techniques. Baskets are an invitation to play with shape, color and texture.

I can’t know what my work will be about for other people, but I hope it will provoke something, that it will be a starting place for an emotion or a thought. And, missionary that I am, I hope it will convert them to being artists in their own way, always looking for what is beautiful and interesting, perhaps where they least expect it. And I hope it will make them appreciate, even briefly, how wonderful and complex the world is.

• Website: <https://loisrussell.com>
(with links to her blog and social media)



HYBRID LECTURE – Tues, March 5, 2024, 9:30 am (CT): *From There to Here: A Life of Fiber*

Lois Russell grew up in a family that made things, all the time and everywhere. If you were female in her family, that meant you made things with fiber. In this talk Russell will (try) to trace how this heritage has played out in her life moving her from making doll clothes to exhibiting internationally.

IN-PERSON WORKSHOP: FEE: \$190 *New Uses of an Ancient Technique*

Tues, March 5: 1:00 pm – 4:00 pm (CT)

Wed, March 6: 9:30 am – 4:00 pm (CT)

Thurs, March 7: 9:30 am – 4:00 pm (CT)

Basket making is an ancient craft and today’s artists are using its techniques to create sculptural pieces that challenge the definition of “basket.” This workshop will focus on one technique, twining. Using colorful waxed linen thread students will learn basic twining,



creating designs with two colors and how to make a base and control the shaping of a basket. Students can expect to finish one small basket (2 inches) and to begin another. The materials kit includes a base for the first basket and all the waxed linen you need. Students only need to bring a pair of sharp scissors.

THIS WORKSHOP IS FULL. WAITING LIST AVAILABLE ON OUR WEBSITE: • www.nsn.org



Artist Joe Cunningham

Joe Cunningham has been a professional quilt artist since 1979. He has written essays on the subject for museum catalogues, books and magazines. His book, "Men and the Art of Quilting" was the first book on its subject. In 2009 he received a grant to study with the Gees Bend quilters in Alabama. In 2010 he was artist in residence at the De Young Museum in San Francisco, which purchased one of his quilts for its permanent collection. Joe travels throughout the country and internationally to give lectures and workshops on quilt making.

His ten books on quilt making include the first biography of a living quilter, the first book on men who make quilts ("Men and the Art of Quilting,") and a definitive book on marking quilts for quilting called "Quilting with Style," published by AQS. He has been seen on the PBS series Craft in America, the HGTV series "Simply Quilts with Alex Anderson," as well as "The Quilt Show" with Ricky Tims and Alex Anderson, and others. Cunningham has performed his musical quilt show, "Joe the Quilter," for guilds and theaters nationwide. His latest book is "Joe Cunningham Quilts," a collection of his quilts from the last 15 years.

Joe Cunningham has been invited to give lectures in museums and colleges including the DeYoung Museum, University of Michigan, the Chicago Art Institute, the Shelburne Museum, and the International Quilt Study Center and Museum, The National Quilt Museum and the San Jose Museum of Quilts and Textiles and others

• **WEBSITE:** <http://www.joecunninghamquilts.com/>
(with links to his social media)



HYBRID LECTURE –

Tues, April 2, 2024, 9:30 am (CT):
My Life In Quilts

Joe Cunningham will tell the story of how he got started quilting in 1979 and how he progressed to the quilts in his current style.

IN-PERSON WORKSHOP: FEE: \$195
On the Edge

Tues, April 2: 1:00 pm – 4:00 pm (CT)
Wed, April 3: 9:30 am – 4:00 pm (CT)
Thurs, April 4: 9:30 am – 4:00 pm (CT)

In this workshop Joe Cunningham will introduce participants to several of his favorite improv techniques and one of his favorite compositional devices. In the first 1/2-day session Cunningham will introduce the techniques and provide time to get comfortable with them. The second day starts with a design exercise that will lead to your design for the entire project. Using the Cunningham's techniques, students will complete the workshop with a mid-size quilt, about 48" square, and plenty of new ways of working.

"I make quilts to be positive existential objects, that will look and feel like something that can warm you against the coldness of the universe."

– Joe Cunningham (from his website)

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

Textile Artist Felice Dahlhausen

Fabric has always been a part of Felice Dahlhausen's life. She grew up with a grandmother and mother who sewed clothing and could put together an outfit in no time at all. Her father was in the textile business in Manhattan, and Felice would sometimes go into the city with him on Saturdays.

Felice received her BFA at Kent State University in Ohio and spent thirty-two years as a high school art teacher; teaching drawing, painting, photography and graphic design. She had received great satisfaction in teaching and in exposing her students to varied art experiences and possible career options.

As much as Felice loved teaching, at retirement she made the decision to devote time to her own learning and fibre art. While she had always quilted she now had time to explore new possibilities with fabric and thread; creating art quilts instead of bed quilts.

• **WEBSITE:** <http://www.felicequilt designs.com>
(with links to social media)

ARTIST'S STATEMENT:

Felted wool combined with cotton fabrics and embroidery stitches are my chosen materials. My goal is to strengthen my artistic work and learn new techniques that will provide growth in the skills I use. I have recently explored Indigo Shibori and printed dyeing techniques and have included those fabrics in current work. I enjoy hand appliqué as well as pieced work but always include added stitches for texture and pattern. I use Appliquick® tools to form the shapes I appliqué.

I love sharing the creation processes with others as much as creating the works. To that end I have created patterns for others to use and welcome opportunities to teach techniques with student design driven compositions. Additionally, participating in an art quilt group has been wonderful for constructive criticism and building friendships. I highly recommend it!

Nature is my main inspiration; however, I have started to venture into abstract pieces. I live in NE Ohio and enjoy taking in the insect and plant life at our pond and perennial garden. All colors are intriguing to me and I spend a great amount of time planning the colors to use in my pieces. I tend to start louder with color, then quieter, but have also created with a monochromatic color scheme using texture and shape to define the subject matter.



HYBRID LECTURE – Tues, May 7, 2024, 9:30 am (CT):

Adding Color with Texture and Stitches

Felice will talk about her discovery, inspiration, and development as a textile artist. In presenting her varied projects, she will further discuss her processes, resources and materials used.

IN-PERSON WORKSHOP: FEE: \$155 *Create a Vase of Flowers*

Tues, May 7, 2024: 1:00 pm – 4:00 pm (CT)
Wed, May 8, 2024: 9:30 am – 4:00 pm (CT)
Thurs, May 9, 2024: 9:30 am – 4:00 pm (CT)

Using Felice's pattern shapes for vases and flowers, you will be guided through the design and wool appliqué process. It will be your choice to add some cotton accents with instruction given. Dahlhausen teaches using Appliquick tools but those who already do needle turn or the starch method may



do that instead. Students designs will be lightly fused to the background and whipstitched in place. Decorative embroidery stitches will be taught. On day two you will learn and create embellishment stitches to add detail, color, and texture. The finished size is 12" x 16." Everyone's finished work will be different.

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

NOTE:

The email addresses in this newsletter are for your personal use only so members can contact each other.

A DIGITAL MEMBERSHIP DIRECTORY

with names and contact info for all members was sent out in October. Please contact our Membership Chair to update your photo or other information.

President	Jan Harrington	janqharrington@gmail.com (H) 847-965-6935 (C) 847-736-6861
1st Vice-President	Nancy Nicholson	nancy@nicholson.net
2nd Vice-President	Cheryl Reynolds-Fefles	creynolds.fefles.artist@gmail.com
Secretary	Barb Zerna	barbszerna@gmail.com
Treasurer	Cindy Oppenheimer	cb_bus@comcast.net
Membership	Susan Sances	membership@nsng.org
Workshop Registrar	Janet Tuzzolino	registration@nsng.org
Hospitality	Rona Pietrzak	hospitality@nsng.org
Special Events	Barb Maneck	happydragn@yahoo.com
Mini-Workshop Chair	Elizabeth Guillette	ekguillette@gmail.com
Publicity Chair	Frances Krueger-Jackson	publicity@nsng.org
Member Challenge	Penny Burns	pburns@jbosh.com
Service Chair	Gretchen Alexander	gretchen.alexander@sbcglobal.net
Webmaster	Valerie Koppenhaver	webmaster@nsng.org
Newsletter Editor	Jan Harrington	janqharrington@gmail.com
Past President	Luan Wold	luanwold@gmail.com
Fine Art of Fiber Chair	Nona Flores	ncflores52@gmail.com
FAOF Committee	Valerie Koppenhaver, Ronna Leibach and Frances Krueger-Jackson	

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. **If you have a change of address, phone or email address,** contact Membership Chair: **Susan Sances**, membership@nsng.org

• **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 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** – on the east side of the church – and enter at that door.

• **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!**

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.

Our January issue will be sent out the end of Dec (Submission deadline: Dec 18)

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