



Laughter, food and sharing at our annual potluck

I was so pleased to see the great turnout at our holiday potluck on December 5. We feasted on delicious food and treats, shopped at our Member Sale and voted for our favorite piece in the Member Challenge. We enjoyed Show & Tell and laughed at humorous remarks, as shown above.

Barb Maneck made the festive centerpieces and one lucky person at each table got to take it home. Thank you to Barb, Lu Betcher, Elizabeth Guillette and everyone who helped out.

Our Member Sale featured everything from ceramics by Jeanne Reed to catnip mice by Marcia Hartnell. Our talented members brought knit hats and scarves, beaded jewelry and hand made books, vintage items and so much more. We appreciate your talents and sharing your work with us.

The Member Challenge was a big hit and showcased a variety of materials, including plastic! Thanks to all who entered and to Penny Burns for organizing the challenge.

I hope the New Year brings you good health, lots of warmth and laughter, and satisfaction and pleasure from your creativity. See you on Zoom for our January and February meetings.

– Jan Harrington, *NSNG President and Newsletter Editor*



Susan Kenyon crocheted this adorable penguin and dinosaur blanket for her great-grandson.

JAN & FEB MEETINGS WILL BE VIRTUAL ONLY

Tues, Jan 2, 9:30 am (CT)

• Artist Amanda McCavour –
“Dancing with Thread”

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

• Quilter Carolina Oneto –
“Limits and Creativity”

MONDAY MEET-UPS ON ZOOM: Jan 22 and Feb 26, 9:30 am.

For Zoom link, send an email to Susan Couch at meetups@nsng.org

NEW MAY WORKSHOP AND TWO SUMMER SEMINARS!

See pages 9, 10 and 11.

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

Holiday Potluck 2023



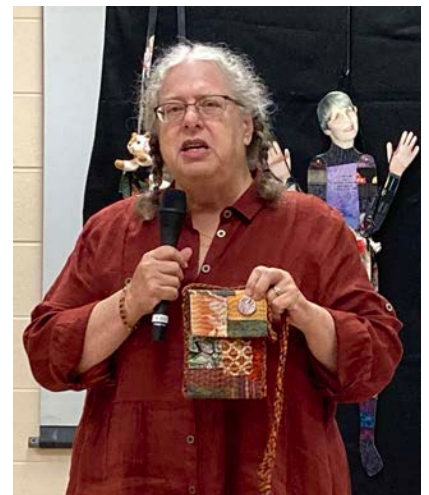
Shelby Ricci (left) and Sally McDavid shared a table with Marla Florio (standing) and Elaine Lim.



Debbie De Palma took photos during Show & Tell. Thank you, Debbie!



Jane Mason brought three samples of her hooked zipper bags.



Sylvia Dresser stitched this Boro Style Bag in an online class with Julie Booth the same week she took our workshop with Anne Kelly in November. Sylvia amused us with her observations of how the two teachers had totally different methods of using the same materials.



Pat Niffenegger (left) brought a treasure trove of vintage quilts and other textiles to our member sale. Sue Babbs also sold items in the sale, including stitched art from Madagascar.



Join us on July 9 for our Summer Potluck!

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.



Marcia Hartnell made this lovely applique piece with purple flowers. She also brought kits for members to take home and make service quilts. Great project for the winter!

Stitched and stuffed with plastic and more

This year's Member Challenge was "It's in the Bag." We had 15 wonderful entries, with delightful interpretations around the theme. There were 55 votes cast. The winners were: 1st place Bobbye Weisgerber (\$100 gift certificate to a future workshop), 2nd place Laurie Korte (\$75 certificate), and 3rd place Judith Schwab (\$50 certificate). Many members asked if they could vote for more than one because the entries were so good! Congratulations to the winners. Let's do it again next year. – Penny Burns, Member Challenge Chair



Penny Burns with Laurie Korte who took second place for "Hellen Hedgehog (aka Hell)."

- The hedgehog project came about from seeing creative works with multiple fabrics being similar in small shape and purpose but otherwise seemingly random, like fish scales, tree leaves, etc. Since I have many packets of fabric charm samples, I decided they could all find a home together and



reduce my stash at the same time. I found a little stuffed hedgehog that my grandfather had given me. A hedgehog looks like a ball of spikes, but cuddlier than a porcupine. I named my new hedgehog Hellen. Nicknamed HELL, not because a hedgehog is a ball of spikes, but because I NEVER want to make another one again. It took over 300 fabric spikes, each handcut, folded, ironed, gathered, and individually stitched on to cover the body. Too many blisters and finger pokes.

I made it a critter cozy which is the home ("bag") a pet hedgehog lives in. I grin that the final embellishment was to handstitch a smile on its face that I swear is a silent snub to me as it saunters out of its "bag" – thus its fitting debut at the NSNG Challenge: "It's in the Bag!"



Third place was awarded to Judith Schwab for "Thank You, Sue."

- The bag has hyperbolic flowers sewn on to a felt backing and then attached to plastic canvas lined with a patterned cotton fabric. I have not made a purse before, or anything other than a knitted garment. It was quite a learning experience!



Stana Coleman used a variety of techniques – ribbon work, rick rack patterns, beading, pom poms, die-cut flowers and yo-yos – to create "Floral."



Bobbye Weisgerber bagged first place for her untitled piece.

- I crocheted the bag out of plarn (plastic yarn). There are balls of plarn inside, as well as frustrated BAG LADIES (cloth figures) due to overwhelming amounts of plastic bags!



"Bags into Bags" by Cindy Oppenheimer. Candy bags and UPC codes were made into cloth and sewn together. Silver bag is made from snack bags cut and woven together inside out.



"Night at the Opera" by Sarah Ajlouni



Cindy Oppenheimer

What do you see?

The design for "Tabula Rasa" was not planned but the result of improvisational quilting techniques taught by Irene Roderick in our Oct 2022 workshop. It was sewn "on the fly" by building smaller sections and arranging them to create the larger piece. The result is a synergy forming unexpected shapes, patterns and even symbols ready for your interpretation and delight.



Mary Beth Michaels

My piece for the Member Challenge was created using my work from our Anne Kelly workshop in November. It is a brightly colored, layered mural of my home and backyard. I included hand embroidered phrases from my original poem on the piece as well. The bag is in the style of a modern Japanese bag. Originally, rice bags were used to hold rice but as time passed, the bags were used to hold special gifts.

The work is titled "Home." My home is a keeper of memories – my special gifts. Nestled inside are five denim hearts, one for each person in my family. On each heart is a stanza from the poem written as an integral part of this piece, a poem of memories. The nature of memories can be happy or sad. Our home holds traditions – some stay – and new traditions are formed. New memories are made. Our home is filled as our family grows – my special gifts.

I so enjoyed the workshop. It was wonderful to learn from Anne Kelly and to work alongside so many talented artists. I had fun making my piece.



Sue Daurio

The birds are fun, I hope someday to have a full collection of Illinois birds! "Red Winged Blackbird" is the top one, "Yellow Chickadees" is below. These were initially applique patterns, but I decided to create them using yarn couching on my long arm. When doing this you need a special yarn-couching foot which has a small hole in the foot where the yarn is fed through, allowing the thread to sew it down as you go. Think of it as an extension of free motion quilting. You can do yarn couching on your domestic machine if you have the right foot (the key is the small hole in the foot). When yarn couching you have a pool of yarn loose on your table and the machine threaded with either invisible thread or a matching thread.

You start at the point that is the furthest back and then move forward. In the chickadees, the purple flowers were couched first, then the leaves and stems behind the birds, then the birds, leaves and stems on the rest of the plant, and finally the ground. This is all done with free motion and different types of yarn.

You don't need a lot of yarn, having scraps is a lot of fun. Different yarns will add different textures, from shiny silks and rayons to fuzzy mohair and other fun fibers, it just needs to fit through that little hole in the foot! It is really easy if you are comfortable with free motion and you have the right foot for your machine.

Very often I will do the quilting first and then the yarn couching over the quilting but not always.

• Send your Show & Tell photos and text to Newsletter Editor, Jan Harrington, janqharrington@gmail.com

"Women Pulling at the Threads of Social Discourse" at the Jewish Museum Milwaukee – until Dec 31st

This small exhibit has enough wonderful pieces to make the trip well worth it. In fact, there is one huge piece that I thought was truly awesome. The artists are from around the world and the work is provocative and creative.

– Judith Schwab



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, 2024: 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

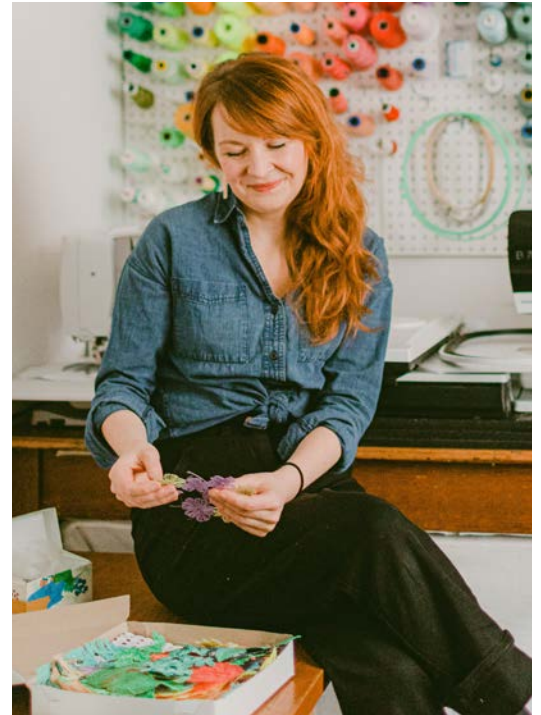
Tues, Jan 2, 2024: 1:00 pm – 4:00 pm (CT)

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

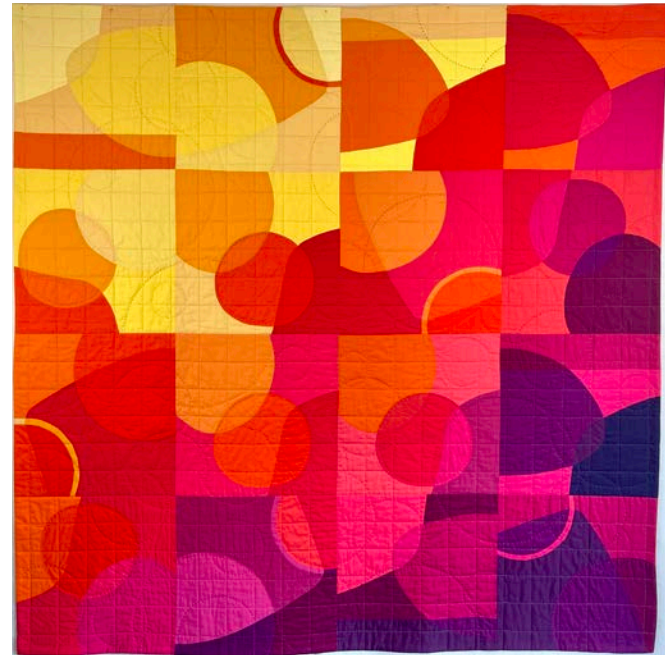
Carolina Oneto trained as an Industrial Engineer and has a Master’s degree in Business Engineering. She worked both in industry and as a university professor for more than 10 years in Chile. In 2010, living in Buenos Aires, she discovered patchwork and studied patchwork and quilting with Cecilia Koppman 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: 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 THESE 2 VIRTUAL WORKSHOPS AT OUR WEBSITE: • www.nsng.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: 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
Wed, March 6: 9:30 am – 4:00 pm
Thurs, March 7: 9:30 am – 4:00 pm

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: 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

Wed, April 3: 9:30 am – 4:00 pm

Thurs, April 4: 9:30 am – 4:00 pm

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 IN-PERSON WORKSHOP AT OUR WEBSITE: • www.nsn.org

Eco Artist Theresa Brown

Theresa Brown is a professional artist whose long art career embraces many areas of the arts. She studied Commercial Art and Printmaking at East Carolina University. Subsequent years in printmaking and graphic design led her to explore the fiber arts. Using many similar skills and accumulated knowledge, she evolved as a hand painter, felter and ecoprinter on natural fibers. She uses natural dyes and low impact synthetic dyes and merges them into unique, beautiful designs on silk, wool, paper and leather.



She turns her transformed work into artisanal clothing, accessories, and art. Her articles and designs in the fiber arts have appeared in international publications such as "No Serial Number" and "Belle Armoire." She has a line of instructional PDF's on ecoprinting techniques and is the first instructor to teach Ecoprinting on Leather in the US. She has been an

instructor at many fiber art shows including Maryland Sheep and Wool Festival, Southeastern Animal Fiber Fest, Carolina Fiber Fest, Kentucky Sheep and Fiber Festival, Michigan Fiber Fest, Wisconsin Sheep and Wool Festival, Southeast Fiber Arts Association, John C. Campbell Folk School and many other venues.

Theresa and her artist husband, Stephen Filarsky, reside in rural North Carolina with their alpacas, chickens and family dogs.

ARTIST'S STATEMENT:

Art, in any form, is all about expanding one's creativity while embracing and experimenting in areas of artistic interest or even need. In my many years of being a professional, thus self-employed, painting artist, specializing in portraiture and the fiber arts, my views on art have changed dramatically over the years.

My collegiate art history courses showed me that the parallels between my reality as an artist and those of past historical artists were similar. My goals shifted into productivity out of necessity. My fiber art began to expand into ecoprinting. I had continued my controlled methods of art in my portraiture to embrace silk painting but the ecoprinting began to open up an artistic area of spontaneous results that I did not realize I needed. In my "other" art, my supplies came from an art store. But in ecoprinting, my supplies were coming from Mother Nature – leaves, weeds, flowers, fresh, dried – and all subjective to the whims of nature and her environment. No guarantees, no "off the shelves" supplies. And it was a freeing experience!

In ecoprinting, everyone starts on a level playing field. There is just the artist, the fabric, Mother Nature and the great outdoors. And honestly, art doesn't get any better than that!

• WEBSITE: <https://www.thesilkthread.com>



Ecoprinting is a form of wildcrafting that embodies the outdoors, printmaking and creativity.

HYBRID LECTURE – Tues, May 7: 9:30 am (CT): Nature's Designs from Leaves and Plants – A Journey into Ecoprinting

Theresa Brown will discuss the basics of ecoprinting (also known as botanical printing) that involves collecting leaves, plants and flowers to imprint images directly upon protein fibers such as silk, wool and silk noil. She will discuss some of the techniques she uses to create beautiful, natural designs and colors. Theresa will share finished products to show the fascinating world of ecoprinting and how nature impacts the final creations.

IN-PERSON WORKSHOP: FEE: \$210

Ecoprint on Silk and Wool – Naturally and in Color

Tues, May 7: 1:00 pm – 4:00 pm

Wed, May 8: 9:30 am – 4:00 pm

Thurs, May 9: 9:30 am – 4:00 pm

Learn how to imprint beautiful plant designs from nature – naturally and in color – on silk, silk noil and wool. Students will learn the techniques of ecoprinting and how to enhance the natural designs and create richly-colored backgrounds on their silks and wool.

At the end of the workshop, students will take home a total of **6 ecoprinted projects** (3 imprinted naturally and 3 in color) and the knowledge to continue ecoprinting from nature's resources. Class is designed to be relaxed as well as beginner-friendly! Ecoprinting is a natural, sustainable art form.

• Fee includes all supplies except for the leaves, plants and flowers you will collect.

REGISTER FOR THIS IN-PERSON WORKSHOP AT OUR WEBSITE: • www.nsn.org



Explore a variety of creative techniques, incorporating holes and stitching (at left), painterly (above) and 3-D sculptural. Or make a functional piece such as the bag below. Jiyoung will assist you one-on-one.

Joomchi Handmade Paper with Artist Jiyoung Chung

We are delighted to welcome back Jiyoung Chung. If you enjoyed her workshop in March 2023, expand your skills and explore creative projects with your Joomchi paper. Intrigued by this process? Join us for a fun four days!

Jiyoung Chung is an internationally known Joomchi artist, painter and freelance writer who teaches and 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.

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. 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.

4-DAY WORKSHOP: FEE: \$290

Joomchi: Why Not!

Tues, June 4: 9:30 am - 4:00 pm

Wed, June 5: 9:30 am - 4:00 pm

Thurs, June 6: 9:30 am - 4:00 pm

Fri, June 7: 9:30 am - 4:00 pm

In this workshop you will learn this unique traditional Korean way of making textured handmade paper by using water and eager hands. The terminology originated from “making a Joomoney (pouch or pocket).” As mulberry paper is worked, the surface becomes stronger and more textural, similar to leather. Joomchi is a new way of creating trays, lanterns, clothing, shoes, purses, and so much more.

• On Day 1, all students will do the same project so that basic techniques can be introduced or refreshed. Thereafter, Jiyoung encourages returning students to bring their own projects or interests to work as independent studies. Some may be interested in 3-D work or more functional projects like bags or clothing. Jiyoung can also



introduce techniques not previously covered in class. She has provided examples of multi-layered (shown at left), holed, sculptural, painterly, stitched and waved work as inspiration for prospective students.

• Workshop cost includes a kit of your choice of several sheets of colored mulberry paper. Additional sheets will be available for sale from the instructor.



REGISTER FOR THIS IN-PERSON WORKSHOP AT OUR WEBSITE: • www.nsn.org



Traditional gelget marbled paper shown above. The red tulip is an example of a flower pattern which will be taught on Day 2 of the marbling workshop. Take one workshop or both.

Samples of fancy boxes made with marbled papers.

Marbling Paper and Box Making with Steven Pittelkow

Steve Pittelkow is returning to NSNG to teach both marbling and boxmaking. Steve has been marbling for nearly 40 years. His interest in marbling stems from a long time interest in book binding. His papers are known for bright colors and precise patterns. Steve has taught previously at the Wells College Summer Institute, the Morgan Conservatory, Cleveland, the Penland School of Craft, the Metropolitan Museum, University of the Arts, Philadelphia, and many other book arts centers and colleges and universities as well as locations in Europe. His papers appear in many collections and are frequently used by book artists.



Bring your own decorative paper or use marbled paper created in the first workshop to make these boxes.

2-DAY WORKSHOP #1: Fee \$270
Marbling to your Heart's Content

Tues, June 18: 9:30 am - 4:00 pm
Wed, June 19: 9:30 am - 4:00 pm

2-DAY WORKSHOP #2: FEE: \$290
Boxes, Boxes, Boxes

Thurs, June 20: 9:30 am - 4:00 pm
Fri, June 21: 9:30 am - 4:00 pm

- On Day 1, you will learn to mix paints, how to prepare paper, and start to familiarize yourself with the process by experimenting with a few fantasy patterns. Next we'll learn about 12 patterns from the "gelget" family and practice these throughout the day.
- On Day 2, after a quick refresher covering Day 1, we'll move to the more difficult, but stunning, chevron family. Patience and a steady hand will be necessary to perfect these beautiful patterns. Finally, we'll delve into the world of floral patterns to get closer to the Turkish origins of marbling. On both days, there will be ample time to perfect your skills.
- There will also be an opportunity to work on at least one fat quarter of fabric in addition to the paper.

- For beginners or more advanced students, we will make a rectangular covered box ornamented with a knob, feet, and even a bit of washi. The result will be a beautiful and useful box suitable for your mantelpiece.
- On Day 2, we'll test the limits of our box making skill with a fancy box in the French style with a curved top, decorated in your own aesthetic. While a bit more difficult, this box is a favorite of all students.
- Kits for future work will be available.

**REGISTER FOR ONE OR BOTH OF THESE
IN-PERSON WORKSHOPS AT OUR WEBSITE:**

• www.nsng.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 Pfingston 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 February issue will be sent out the end of Jan.
(Submission deadline: Jan 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