

## A salute to Service

For at least 25 years, members of NSNG have donated their time and talents to Service Projects. I'd like to recognise and thank the following:

- Everyone who has participated, from those who donated fabric and supplies – to those who have spent hours and hours washing, ironing, cutting and sewing – to those who delivered the completed items to the many organizations we help.
- Sue Babbs, who leads our branch of Days for Girls. NSNG has supported this worthy cause for more than eight years and will continue to do so.
- Gretchen Alexander for being our Service Chair since 2020.
- Jeanette Page, who graciously opened her home in Northbrook to service sewing for many years. This group included Marcia Hartnell, Candice Rich, Bettie Westcott, Nancy Calandra, Cindy Oppenheimer, Pat Niffenegger, Marcey Pomerantz and many others. As Jeanette prepares to sell her home, Gretchen and others have gathered our materials and will move them into our new space.
- Valerie Koppenhaver, who is instrumental in starting a new chapter for our service team. She is working with a church in Deerfield to create a space which we will share with other service sewing groups. (See page 2 for details)

To get involved, contact Gretchen or visit our website for ideas.

– Jan Harrington,  
NSNG President & Newsletter Editor



September 3 - 6, 2024

Marjolein Dallinga • *Discovery through Felt - Sculptural Felting*



November 12 - 14, 2024

Millicent Kennedy • *Printing and Painting Fabric with Indigo and Iron*



October 8 - 10, 2024

Deborah Fell • *Perfectly Imperfect Mark Making*

## Workshop preview for the coming year

From felting, to painting, to quilting and stitching, to weaving and more – Cheryl Reynolds-Feffles, our 2nd Vice President, has scheduled a fabulous assortment of creative artists and techniques for September through May 2025 programs. Scroll through pages 8 - 14 inside this newsletter and note the dates on your calendar. A video presentation of these programs and workshops will be presented at our meeting on Tues, April 2nd.

Online registration will open on May 7th for September, October and November workshops. Be sure to renew your annual membership online (after April 2) so you are eligible to register, at [www.nsn.org](http://www.nsn.org)

### HYBRID MEETING: Tues, April 2 • 9:30 am (CT)

In person at Gloria Dei (please park in back lot) – or join us on Zoom

• **Quilter Joe Cunningham** – *My Life In Quilts*

Freebie Table! Service Table! Show & Tell!

### MONDAY MEET-UP:

April 22, 9:30 am (CT)

For Zoom link, email Susan Couch at [meetups@nsng.org](mailto:meetups@nsng.org)

VISIT OUR WEBSITE • [www.NSNG.org](http://www.NSNG.org)

for information about programs, workshops, service projects, membership, newsletters and more.

## A new chapter for Service

Sometime in the next couple of months, we will be opening up a new space for the service arm of NSNG. The Kingswood United Methodist Church of Deerfield has given us the opportunity to use two rooms in their facility (600 Deerfield Rd, just east of Waukegan Rd) as a permanent sewing area, with the primary focus on service sewing.

The space will be shared with several other groups and will include 9-13 sewing machines set up, a couple of sergers, and a large cutting table with a batting dispenser attached to make it easy to layer our items. We plan to have areas set up around the room to facilitate assembly of lap robes for wheelchair folks, fidget mats for dementia folks, cat kickers and dog beds for local animal shelters and all of the projects that OUR service group works on, including Days for Girls. There will be plenty of room for fabric and donation storage, and an area to kick back and listen to the hum of machines!

Currently, new locks are being put on the doors and new paint on the walls. We are calling it "The Sewing Space" but are open to other suggestions.

I know our service folks are anxious to get moved in and started, but we want the space to be clean and safe before we move in our equipment and supplies, so, be patient – we will keep you all in the information chain!

– Valerie Koppenhaver

## Days for Girls project

Days for Girls (DfG) is an international project to provide washable, reusable menstrual supplies to under-served women and girls.

Thank you to everyone who took DfG items at the March meeting. Please return completed items to Sue Babbs or Gretchen Alexander at the Service Table at the April meeting. Sue will have flannel liners (the absorbent layer in the DfG kits) for you to take home and sew:

- Strips of flannel which need straight-line stitching on a regular sewing machine only.
- Strips of flannel which need serging, before straight-line stitching on a regular sewing machine.

Mother Theresa said –

***"I alone cannot change the world, but I can cast a stone across the waters to create many ripples."***

We invite you to join in creating ripples to improve the lives of women and girls in the world. *(As long as you don't create ripples in the fabric! Grin!!)*

– Sue Babbs

## Beware of online scams!

Shelley Brucar recently had her Facebook account hacked and false stories were posted. If a post looks suspicious, it probably is. If you see a post or get an email asking for money or prepaid gift cards, delete the email and do not respond.

## Spiral-wrapped beads with Elizabeth Guillette



**In-Person MINI WORKSHOP: Tues, April 2, 1:00 - 3:00 pm at Northbrook Public Library.**

Learn how to use wire to capture a bead or rock in a pretty spiral. We will also make head pins to secure beads within the spiral. With this technique you will be able to create bracelets, pendants, necklaces and earrings, or use as an embellishment on other projects. Wire, beads and tools will be provided. You are welcome to bring your own beads or rocks.

- Contact Elizabeth Guillette NOW to sign up: [ekguillette@gmail.com](mailto:ekguillette@gmail.com)
- \$15 fee, payable to Elizabeth Guillette.

## Hyperbolic crochet with Judith Schwab

**In-Person MINI WORKSHOP: Tues, May 7, 1:00 - 3:00 pm at Northbrook Public Library.**

Hyperbolic crochet stitches create a kale-like structure. It's easy, great fun with no rules – just imagination. Beginning level uses any and all basic crochet stitches. Bring yarn that is easy to work with, preferably medium ply, and a corresponding crochet hook. Extras will be available if needed.

- Contact Judith and Elizabeth to sign up for this workshop, [judithschwab3@gmail.com](mailto:judithschwab3@gmail.com), [ekguillette@gmail.com](mailto:ekguillette@gmail.com)
- \$10 fee, which will be donated to service.



## NSNG Slate for 2024 - 2025

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

- President: **Nancy Nicholson**
- 2nd Vice President: **Penny Burns and Sylvia Dresser**

Appointed positions:

- Member Challenge Chair: **Lu Betcher**
- Tech Specialist (new position): **Susan Couch**

All members attending the General meeting on May 7, both in person and on Zoom, will vote on this slate of nominations. Position changes will take effect after the May 21, 2024, Board meeting.

– Nominating Committee:  
Elizabeth Guillette and Liz Zweiner

***You are welcome to bring a friend to a meeting!***



Lois Russell guided us through the process of twining with waxed linen thread at our March workshop. Most participants are holding their own baskets. From left: Linda Tomkow, Barb Zerna, Lois Russell (with one of her many 'bubble' baskets), Penny Burns, Cynthia Boudreau, Frances Krueger-Jackson, JoAnn Baumann and Joyce Pugh.



From left: Jan Harrington, Sylvia Dresser, Karen Jones, Lois Grupp, Donna Koranek, Lois Russell, Luan Wold, Judith Schwab and Helene Beckman. Lois brought many samples, and spools and spools of waxed linen threads.

## Basketry twining workshop with Lois Russell



Thank you, Lois, for providing the ready-made bases to get us started. Frances chose brown and Linda went with yellow.



Works in progress by Luan (left) and Penny. The long 'spokes' coming out of the top are finished off and tucked inside to create a lining, as you can see in Luan's finished basket above.



Detailed instructions for creating patterns were included in our handout. Each project started with the same base, but all are unique to the maker. Twined baskets above by JoAnn (left) and Donna.

## NSNG WORKSHOP REGISTRATION INFORMATION & POLICIES

Workshops are in this newsletter and online at [www.nsng.org](http://www.nsng.org). Renew your membership before registering for Fall 2024 workshops.

- 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.

### Workshop Registration Procedure:

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

### Registration and Payment:

- Payment is made by credit card online at

our website, [NSNG.org](http://www.nsng.org)

- If the workshop is full, you can request to be put on the waiting list.

### Non-Members:

- A non-member must pay an additional \$20 fee and have a current Participant Agreement on file.

### 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.

- 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](mailto:jmtuzz@gmail.com), 847-707-1739



## 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)

**THIS WORKSHOP IS FULL. WAITING LIST AVAILABLE ON OUR WEBSITE: • [www.nsn.org](http://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.

**THIS WORKSHOP IS FULL. WAITING LIST AVAILABLE ON OUR WEBSITE: • [www.nsn.org](http://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.nsong.org](http://www.nsong.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**

- 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.

**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**

- 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](http://www.nsng.org)



## Felting Artist Marjolein Dallinga

Marjolein Dallinga was born in the Netherlands where she studied Fine Arts. She moved to Montréal, Canada, in 1989 to pursue her art career through making art books and jewelry. While raising a family, her creativity led her to toy making and teaching art classes. This led her to discover felting, and she now works in this medium. The world-renowned CIRQUE DU SOLEIL became interested in Marjolein's work, and for many years she has experimented with felt for their costume design while also creating final products for their shows. Marjolein has her own company, Bloomfelt.com, and works from her studio with sewing and dyeing rooms. She has taught felting for fifteen years in North and South America, Europe, and Australia. Last year she won three awards for her costumes made for the WOW (World of Wearableart) in New Zealand.



• **Website:** <https://www.bloomfelt.com/?lang=en> (with links to social media)

### HYBRID LECTURE – Tues, Sept 3: 9:30 am (CT): *Felt in Form*

Marjolein Dallinga will tell us about her journey as an artist with the medium of felt and about felt art in general.

*It is from the dance of conflicting emotions that creativity and art are born. Though sculpture is usually perceived as static I see it more as movement, the movement of wool from fibers into felt. And as long as there is movement there is life.*

– Marjolein Dallinga



### IN-PERSON WORKSHOP: FEE: \$370

*Discovery through Felt - Sculptural Felting*

**Tues, Sept 3: 1:00 pm – 4:00 pm**

**Wed, Sept 4: 9:30 am – 4:00 pm**

**Thurs, Sept 5: 9:30 am – 4:00 pm**

**Fri, Sept 6: 9:30 am – 1:30 pm**

This wet felting workshop is a discovery journey filled with many experiences of modeling different wools and other fibers. We will explore different techniques for sculptural form ideas, with themes like; folding and unfolding, building relief, clamping and binding; all to become more aware of how, and why, we want to use this medium. This workshop is inspired by the idea that we have to allow ourselves to discover new ways of creating with wool.

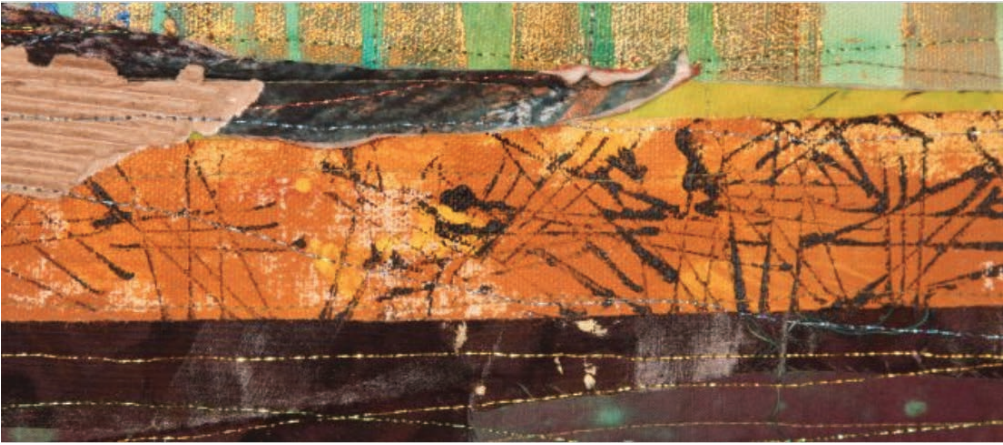
We will play with the processes of shortening, thickening, tightening, shrinking and other transformations of felted surfaces. Focus will be on how color changes in the felting process and how different layouts and felting methods change form and shapes.

This wet felting workshop is experimental and playful. We will do several different sculpting techniques and projects.

Some wet felting experience required.

REGISTER FOR THIS WORKSHOP ON OUR WEBSITE (AFTER MAY 7) • [www.nsn.org](http://www.nsn.org)





## Quilter Deborah Fell

Deborah Fell is a full-time studio artist committed to the quilt medium. Deborah's art focuses on abstract, organic shapes while using surface treatments such as dyeing, painting, photography, and reclaimed materials. She has been a professional educator for over 30 years. Deborah obtained a Master's degree from Northern Illinois University as well as graduate work at University of Illinois, University of New Hampshire, and a fellowship at Northwestern University

In 2012 Deborah started teaching art quilt related courses at the University of Illinois through OLLI program. She also taught in Tokyo in 2019 and Australia in 2023. Deborah's art quilt won the Quilts Japan Prize in Visions 2018. She is also honored to have won the Award of Excellence in Quilt National 2023.

• **Website:** <https://deborahfell.com/> (with links to social media)

### ARTIST'S STATEMENT

Why do we make art? Specifically, why do we make quilts? In describing my work to a group of young artists, while doing a residency at the Vermont Studio Center, I was asked why I make art quilts. I make art quilts because it is cheaper than the co-pay to the local psychiatric facility. Nobody got it. Creating art allows me to navigate between point A and point B. The world presents us with often impossible situations. Whether those situations are at the global level or at a deeply private level, art allows me to understand things for which there is no control. The combined use of cloth, thread, paper, paint, dye, and stitching sings beautiful music.

Art gives me hope and strength to believe in myself and keep going, even when it seems hopeless. Holding cloth and thread allows me to have control in my tiny corner of the world. Creating art is my strategy to get through those impossible times.



### HYBRID LECTURE –

**Tues, Oct 8: 9:30 am (CT):**

*Thank You, Edward Hopper*

Deborah Fell will trace her 30-year journey as an artist and educator.

### IN-PERSON WORKSHOP: FEE: \$235

*Perfectly Imperfect Mark Making*

**Tues, Oct 8: 1:00 pm – 4:00 pm**

**Wed, Oct 9: 9:30 am – 4:00 pm**

**Thurs, Oct 10: 9:30 am – 4:00 pm**

This retreat-like workshop focuses on slowing down and relishing in the process rather than product. Supplies needed are minimal and no machine is necessary. Learning to celebrate imperfection is a prevailing theme. Small compositions will be created with an emphasis on how to use the hand stitch as a major design mark making element. So, grab a bag of fabric scraps and your favorite hand sewing tools, and jump on board. This is not a technique workshop where you learn how to hand stitch. The focus is on using the stitch line as mark making on cloth and learning to color outside the lines. The stitch marks are the brush strokes that make the composition complete. Students will explore personal mark making preferences, with the power of parallel play in groups.

- No sewing machine
- Willingness to color outside the lines
- All levels; no experience necessary

### Choices for the final project include:

- Making a banner
- Create 9 small compositions that relate to each other
- Make a book
- Make a sculpture

**REGISTER FOR THIS WORKSHOP ON OUR WEBSITE (AFTER MAY 7) • [www.nsn.org](http://www.nsn.org)**



## Mixed Media Artist Millicent Kennedy

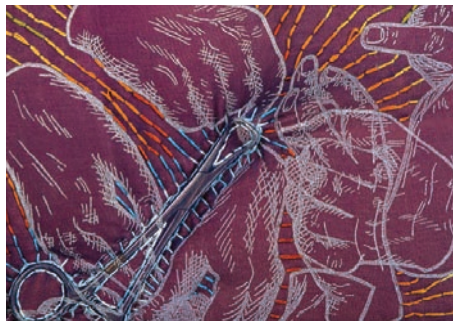
Millicent Kennedy’s (they/them) practice is interested in how we archive a physical world in flux. Utilizing print, natural dyed textiles and found objects, their work as a whole is interested in connecting two or more things that could seem separate or worn away from one another. Like dyeing and mending, the alchemy is in the labor and material itself, that lead to transformation. They received a Bachelor’s Degree from Northeastern Illinois University and MFA from Northern Illinois University where they were awarded the Helen Merritt Fellowship.

They’ve received solo exhibitions from Belong Gallery, SXU Art Gallery, Roman Susan and Parlour and Ramp, as well as site specific installations with Charles Allis Art Museum, Terrain Exhibitions Biennial, and Purple Window Gallery. They have received artist residencies with Roman Susan, Terrain Exhibitions, Awakenings, Lillstreet Art Center, and is currently in the Bridge Program at Hyde Park Art Center. They also serve as the Director at NEIU’s Fine Art Center Gallery and teach at Northern Illinois University. Their studio is based out of Chicago.

• **Website:** <https://www.millicentkennedy.com> (with links to social media)

### ARTIST’S STATEMENT

My practice is an exercise in and exploration of labor. Through small, repeated hand labors of printing, sewing, and box making, I embellish, reference and reimagine objects of mass production, labor history and pre-digital production methods. Discarded objects of the recent past, become the site for alchemy and archive through dyeing, mending and embroidery. The work is both death shroud and archived material, often housed in custom made boxes. These hand labors become the through line or connecting stitch that repurposes our world full of broken and neglected objects and ties them back to the human hand.



### HYBRID LECTURE –

**Tues, Nov 12: 9:30 am (CT):**

*To Stitch Is to Hold: Printed Images and Found Objects*

Through dye, print, found objects and slow stitch Millicent Kennedy’s art practice holds objects and the subject matter inspired by the built world. Ranging in scale and context, their work often responds to specific places, stories and histories. In this lecture they will reflect on inspiration, and research that has directed their investigation of materials and the handwork of natural dye, screenprint and hand stitching.

### IN-PERSON WORKSHOP: FEE: \$245

*Printing and Painting Fabric with Indigo and Iron*

**Tues, Nov 12: 1:00 pm – 4:00 pm**

**Wed, Nov 13: 9:30 am – 4:00 pm**

**Thurs, Nov 14: 9:30 am – 4:00 pm**

In this hands-on workshop, students will make and use an indigo vat, as well as clay resist that can be used to create images on cloth. Students will also be introduced to methods of using tannins and ferrous on cloth which will make clear dark marks. The resulting fabric samples can be sewn through easily as dye does not affect the porousness of the cloth.

**REGISTER FOR THIS WORKSHOP ON OUR WEBSITE (AFTER MAY 7) • [www.nsn.org](http://www.nsn.org)**



## Textile Artist Mirjam Gielen



Mirjam Gielen is a Dutch textile artist creating organic embroidery. She is inspired by nature, especially by its patterns, colours and textures. She lifts aspects of what she sees in nature to create a new, often imaginary image. Her preference for natural colours prompted her to start eco dyeing and eco printing. The depth and beauty of the colours these techniques give are the main reason but she also feels that if nature is her main source of inspiration, her practice should be respectful of that nature.

Mirjam has no formal education in (textile) arts but learned first from family members and later by taking classes from renowned textile artists.

She started her career as a textile artist while writing books for children and young adults. Making ‘wordless’ art with threads and fabrics turned out to be the ideal way to refresh her brain in between chapters and double her creativity. Over the years this practice grew into something more serious.

Her favorite techniques are embroidery and crochet, often applied intuitively. The stitch process is in many ways an organic process in the slow development of the stitches on the fabric and the way they adapt and respond to their environment (the fabric) and each other. She aims to have a sustainable practice and chooses to work with natural dyes, organic fabrics and threads, and/or reclaimed materials as much as possible.

Sharing her work, process, knowledge and experience with others, through social media and digital platforms, is what makes her happy.

• <https://www.etsy.com/shop/MirjamTextiles>; [instagram.com/mirjamtextiles/](https://www.instagram.com/mirjamtextiles/)



### VIRTUAL LECTURE – Tues, Jan 7: 9:30 am (CT):

#### *Organic Embroidery – Taking Your Cue from Nature*

The lecture will show an overview of Mirjam’s work and an insight into the characteristics of organic embroidery. She will talk about how natural patterns can be recreated in stitch and how the stitch process in turn mimics natural processes.

### VIRTUAL WORKSHOP: FEE: \$85 *The Versatility of the Blanket Stitch in Organic Embroidery*

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

In this workshop participants will explore the versatility of the blanket stitch. First by making a sample piece with several variations on the blanket stitch in a free style.-

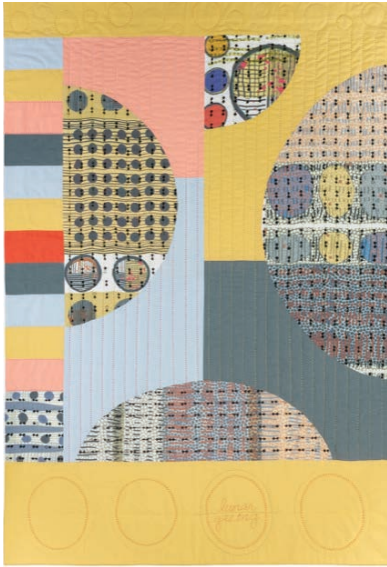
This will help to experience the possibilities of this stitch and at the same time to feel at home with a free, organic style of stitching. Central in this sample will be the honeycomb stitch, a variation of the blanket stitch that is not very well known. It is ideal to replicate natural patterns.

After sample making, the participants will create an individual piece of textile art, using one or more of the variations of the blanket stitch, combined with other stitches and appliqué. Participants can design their own piece, but there will also be several examples for inspiration. There will be both freedom and guidance fitting to the needs of the participants. Participants will mount the finished piece either in an embroidery hoop or around stretcher bars.

*My work expresses my connection to and fascination for nature. It creates new imagery that is not specific to a certain life form, but is about life in general, so about us all.*

– Mirjam Gielen

REGISTER FOR THIS VIRTUAL WORKSHOP ON OUR WEBSITE (AFTER SEPT 3) • [www.nsn.org](http://www.nsn.org)



## Quilter Patricia Belyea

At the age of 53, Patricia Belyea made her first quilt out of old clothes from Goodwill. Once started, Patricia worked on quilting projects during every waking hour when she wasn't at her day job. Five years after making her first quilt, she quit the corporate world to become a full-time quilter.

While raising a family, Patricia and her husband hosted eight homestay students from Japan. On one of her many trips to Japan to visit their "kids," Patricia discovered vintage yukata cottons. She started playing with these hand-dyed fabrics with graphic patterns and luscious colors. They were ideal for making gorgeous quilts. At first, Patricia bought a few bolts of yukata cotton for her own pleasure. But she didn't stop. Before long, she had the largest collection of yukata cotton outside of Japan. With more Japanese textiles than she could use in a lifetime, Patricia founded Okan Arts.

Today, Okan Arts is led by Patricia and her youngest daughter Victoria. They import textiles from Japan, host creative learning events, and lead quilting and textile tours to Japan.

With a life full of creativity and quilting, as well as a love of Japan, Patricia revels in sharing her stories and expertise with others.

• **Website:** <https://okanarts.com/>  
(with links to social media)

### ARTIST'S STATEMENT

The fabric made me do it! Once I got involved with the act of cutting apart fabric and sewing it back together, I was hooked. A bona fide treasure hunter, I discovered vintage Japanese yukata cotton on my travels. These luscious hand-dyed cottons, with lyrical patterns, were perfect for quilting. But I didn't want to cut the fabric up into small squares, rectangles, and triangles. Instead, I innovated two ways to add curves to my quilt compositions – Complex Curves and Inserted Curves.



**VIRTUAL LECTURE – Tues, Feb 4: 9:30 am (CT):**  
*The Unknowing of Creativity*

Patricia Belyea shares her creative approach to developing new ideas for original quilt designs. Leapfrogging from one compositional concept to the next, Patricia takes you on a journey of exploration with her newest series of quilts—*Big Grids with Inserted Curves*—made with vintage Japanese yukata cottons and other global fabrics.

**VIRTUAL WORKSHOP: FEE: \$125**  
*Creativity & Complex Curves*

**Tues, Feb 4: 1:00 pm – 4:00 pm (CT)**

**Wed, Feb 5: 9:30 am – 4:00 pm (CT)**

**Thurs, Feb 6: 9:30 am – 4:00 pm (CT)**

Being able to add complex curves to your quilt designs is like being given keys to the universe. It opens up so many possibilities for inspiring new directions in your quilts.

In this online workshop, Patricia teaches you how to add curved piecing to your quilt designs. You start by making one 18" complex curved block. You move to making three more blocks to complete a 36" square Quadrant Quilt.

To finish your quilt top, Patricia shows you a precise trimming technique. Then you add sashing for a final touch.

The workshop challenges you to think creatively as you learn new skills.

**REGISTER FOR THIS VIRTUAL WORKSHOP ON OUR WEBSITE (AFTER SEPT 3) • [www.nsng.org](http://www.nsng.org)**



## Weaver Natalie Boyett

Natalie Boyett is a visual artist who works in two and three-dimensional media. She is the founder and head instructor of The Chicago Weaving School, where she teaches the art and craft of handweaving. The school is celebrating its 20 years of ongoing loom weaving classes and basketry workshops. With a Master of Fine Arts in Fiber from The School of the Art Institute of Chicago, as well as a friendly supporter of her local weaving guilds, Natalie enthusiastically embraces the full spectrum of weaving practices from “high art” to lovingly handmade dishtowels. Her goal is to make you self-sufficient, confident, and in *flow* with your creative practice.

• Website: <https://www.natalieboyett.com/>  
<https://chicagoweavingsschool.com/>

### HYBRID LECTURE – Tues, March 4: 9:30 am (CT):

#### *Tradition Inspires Exploration*

The forms, motifs, and techniques of traditional fiber crafts are taught and passed from generation to generation and become expressions of a culture. Fiber artists will often take these traditional forms as the starting point of an evolving exploration of individual expression. Natalie Boyett’s lecture will present an overview of fiber art of the past fifty years whose seeds begin with craft and tradition. Using individual artists as examples, Natalie will talk about their process of discovery and show the steps that led to their unique visions.



**IN-PERSON WORKSHOP: FEE: \$250**  
*Ribbed Constructions: Classic and Wild*  
Tues, March 4: 1:00 pm – 4:00 pm  
Wed, March 5: 9:30 am – 4:00 pm  
Thurs, March 6: 9:30 am – 4:00 pm

Participants will have time to weave two forms: a traditional egg basket, and a sculptural weaving, both using the classic ribbed construction. Starting with an introduction to ribbed constructions, very small versions of both traditional and non-traditional forms will be worked on. After working on ribbed constructions, participants will be able to choose to make the classic basket one day, and the sculptural basket the other, or they may choose to spend more time focused on one basket.

*I weave cloth that intersects the monotonous heartbeat of pattern with the skips and mutations of growth. Once off the loom, I want the cloth to do what cloth naturally does: wrinkle, gather, bunch, drape, soften, absorb, harden. It is stretched, folded, stitched and pleated. It hangs, it wraps, it puffs. It breathes--with no other agenda than to carry the energy of its formation.*  
— Natalie Boyett

REGISTER FOR THIS WORKSHOP ON OUR WEBSITE (AFTER NOV 1) • [www.nsn.org](http://www.nsn.org)

# Tapestry Weaver Nancy Crampton

Nancy Crampton has been teaching since 1983 and was head of the Fiber Department at the Kalamazoo Institute of Arts for nine years. She teaches workshops at art centers, weaving conferences and guilds, including Convergence 2018 and 2024, and twice a year at John C. Campbell Folk School in North Carolina.

Her work focuses on rugs and tapestry, and is represented in public and private collections. She has participated in national wholesale and retail shows and is represented by several galleries. She is active in the Weavers Guild of Kalamazoo, Arts Council of Greater Kalamazoo, Michigan League of Handweavers, Signature Artists' Cooperative and the American Tapestry Alliance.



### ARTIST'S STATEMENT

For much of my work, the technique of tapestry has been my main interest, both as wall pieces and used as rugs. It is like magic to weave parallel rows of yarn and make the viewer see curves and shapes.

The idea for a piece can come from a combination of colored yarns, words from a phrase or poem or from the requirements of a commissioned piece. I enjoy the challenges involved

in weaving a piece for a particular location. I love the way colors interact with each other. It is fun to find yarns that complement the colors I have in my mind.

I collect yarns in colors I find exciting, colors that often have no proper name. Yarns are not like paint - you can't mix them together to get a new color. You must either buy them, dye them yourself or place them next to each other so they interact.

• Website: <https://www.nancycramptondesigns.com/>

### HYBRID LECTURE – Tues, April 1: 9:30 am (CT):

#### *Hard and Soft, Fifty Years of Tapestry Weaving*

From the beginning of my weaving journey, tapestry has been my love. I would enjoy sharing a selection of my work with you. My work has varied from flat pieces hung on the wall to covering a footstool, woven purses influenced by Georgia O'Keefe and constructed designs.

In the past few years, I have added polychrome enameled copper pieces to my designs and have collaborated with my husband to use his hand-forged iron to hang the weavings.

### IN-PERSON WORKSHOP: FEE: \$170

#### *Beginning and Continuing Tapestry Weaving*

Tues, April 1: 1:00 pm – 4:00 pm

Wed, April 2: 9:30 am – 4:00 pm

Thurs, April 3: 9:30 am – 4:00 pm

In this workshop, students will learn the basic tapestry joins and techniques of shading using different colors of weft threads.

You will use copper-pipe frame looms supplied by the teacher, or the students' own adjustable-tension frame loom (such as Mirrix) to weave a sampler. Several warping styles will be demonstrated and used.

Discussions will include designing, color choices, and various ways of making a cartoon (or plan for the tapestry) and how to transfer the design to the warp threads. Finishing techniques,



lining the weaving, and mounting it will be demonstrated.

There will be opportunities to use watercolors and colored pencils to help with designing.

• No prior weaving experience is necessary. Fee includes warp and weft yarn for sampler, use of the pipe loom, and handouts.

REGISTER FOR THIS WORKSHOP ON OUR WEBSITE (AFTER NOV 1) • [www.nsn.org](http://www.nsn.org)



## Artist Colette Wright Adams

Colette Wright Adams received a BFA in visual art from the University of Michigan, Ann Arbor, then moved to Chicago where she completed a MFA at the School of the Art Institute of Chicago in painting. She has worked professionally for 40 years in Chicago primarily as a painter and drawer. Colette has an active practice as a curator and is the founder and former director of the Uptown Arts Center. She has also created a number of art & community projects.



### ARTIST'S STATEMENT

My artistic journey is deeply rooted in exploring the relationship between humans, the natural world and the profound connection between them.

"We are immersed in a field of undifferentiated matter from which our senses gather bits of information..." serves as a philosophical foundation for me as an observational artist. Focusing on trees and botanicals, my perception of the world is a selective process, where I filter and interpret the sensory information around me. Often, I unearth patterns in nature. Some are obvious and others are hidden. A regular part of my art practice is meditation and meditative walking.

### HYBRID LECTURE – Tues, May 6: 9:30 am (CT):

#### *The Observational Artist: Approach, Practice and Tools*

From Representational to Abstract painting, artists have interpreted what they see, feel and experience in the world around them and within themselves.

Someone once asked Colette Wright Adams, "What inspires you as an artist?" She looked out at the clouds that were forming that day and said, "The sky..." and then added, "and everything between it and me." It was then Colette realized she would call herself an observational artist.

In this lecture, Colette will discuss her journey as an observational artist. She will share how she uses meditation and mindfulness in her art practice and how focusing on being present and aware in the moment has heightened her observational skills.



### IN-PERSON WORKSHOP: FEE: \$155

*Meditation & Drawing:*

*Looking, to Seeing, to Creating*

**Tues, May 6: 1:00 pm – 4:00 pm**

**Wed, May 7: 9:30 am – 4:00 pm**

**Thurs, May 8: 9:30 am – 4:00 pm**

A series of workshops will use meditation, visioning, drawing, collage, and watercolor. Based in part on observation and part on intuition, our activities will stimulate and cultivate our innate sense of creativity. Although you may work in another medium, these workshops can help you release images, approaches and ideas that are unique to you.

- **Approaching Drawing:** A group meditation featuring exercises with a variety of mark-making tools and materials.
- **Visioning and Intuitive Collage:** A long visioning meditation with music and story.
- **Approaching Drawing 2:** An engaging process incorporating meditation, hand-relaxing techniques and traditional observational skills. Black

and white drawing from life and from photos emphasizing composition, using pencil, charcoal, marker, and ink.

- **Transcending Still Life with Watercolor:** We will abstract a set-up still life by choosing geometric forms: circle, square, triangle, etc, to represent the objects and paint with a limited palette of yellow, red and blue watercolor.

- **Folded Book:** Participants will create small, folded books using imagery based on the art created during our time together in Intuitive Collage and Approaching Drawing.

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

## 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 May issue will be sent out the end of April  
(Submission deadline: April 18)**

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

## WEBSITE: [www.nsng.org](http://www.nsng.org)

Post your projects on INSTAGRAM!  
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