

President's Musings

That is why I've always loved funky rustic quilts more than elegant and maybe lovelier ones. You see the beauty of homeliness and rough patches in how they defy expectations of order and comfort. They have at the same time enormous solemnity and exuberance. They may be made of rags, torn clothes that don't at all go together but somehow can be muscular and pretty. The colors are often strong, with a lot of rhythm and discipline and a crazy sense of order. They're improvised, like jazz, where one thing leads to another, without any idea of exactly where the route will lead, except that it will refer to something else maybe already established, or about to be. Embedded in quilts and jazz are clues to escape and strength, sanctuary and warmth.

– "Stitches: A Handbook on Meaning, Hope and Repair" by Anne Lamott



I started quilting about a year before I retired in June 2019. I joined NSNG at the suggestion of fellow member, and first quilting instructor, Sarah Evans. I attended two meetings and one workshop and then along came Covid. If ever there was a time of "rough patches" that defied "expectations of order and comfort," 2020-2022 was it!

NSNG was a lifeline for me. I am an introvert who can play extrovert when absolutely necessary, so two years of Zoom meetings and workshops were perfect for me. Over time, I recognized some faces on the screens. I took advantage of offerings and took creative risks in the safety

of my own home. The Guild provided opportunity of studying with artists from all over the United States as well as places as far away as South Africa and Australia.

When the Guild came back to in-person meetings I was a little apprehensive; no more the safety of the mute and stop video buttons. But in-person meetings turned out to be low-key and fun. In-person workshops were amazing. This Guild is full of talented people in a huge variety of disciplines and a wide range of expertise. I am continually overwhelmed at what Guild members are accomplishing, yet I have never been made to feel inadequate or like I don't belong in the room.

This is such a Guild strength—extraordinarily talented people who are also generous in spirit. It is because of that that I said "yes" the first time asked to be on the Guild's Board and now to being Board President. I've sat next to recognized artists in a workshop and had them ask "can I show you an easier way to do that?" [yes, please]. I've seen potlucks where the tables are overflowing with treats and the room with good cheer. I've been part of the room change over from general meeting to workshop where everyone grabs a chair or helps move a table – whether or not they are taking the workshop – to help set up.

This is a wonderful group of people who offer opportunities for community, for creative growth, artistic exploration, and skill building. I and everyone on your Board is dedicated to preserving that. For you.

Come to meetings. Take a long or mini workshop. I think you will find what Anne Lamott describes as "clues to escape and strength, sanctuary and warmth."

– Nancy Nicholson, NSNG President, nancy@nicholson.net

Summer Potluck Tuesday, July 9

Join us at Gloria Dei for our Summer Potluck. The Guild will provide quiche in a variety of options. **Please bring an appetizer, salad, side dish or dessert.** We will also have a **Freebie Table.**

- **11:00 am** - Arrive and socialize
- **11:30 am - 12:30 pm:** Lunch
- **12:30:** Show & Tell (*see below!*)
- **1:00 - 3:00 pm:** Sit and stitch your own **NAME TAG.** We will have some supplies, but feel free to bring your own. This is an opportunity to share ideas, materials and offer help to others to create a name tag.
- **An email reminder will be sent a few days before.** We will need some volunteer to help Barb Maneck with set up (starting at 10:30) and clean up.

Cicada Show & Tell



Do the cicadas inspire you? Bring your creative projects to the **Summer Potluck for Show & Tell!** Lezlie Lenz is working on her cicada at our Joomchi workshop. See more on page 2.

MONDAY MEET-UPS

June 24 • July 22 • August 26

To receive a Zoom link from Susan Couch, email meetups@nsng.org

VISIT OUR WEBSITE

www.NSNG.org



Front, from left: Cass Hale-Daoud, Joan Bratton, Jiyoung Chung, Maureen Fisher Rivkin
Back: Melanie Terasaki, Rona Pietzark, Cheryl Reynolds-Fefles, Lezlie Lenz, Barb Zerna, Joann Murdock

Joomchi with Jiyoung Chung

“One of the best classes ever! Jiyoung taught us basic tools on the first day and we just flew along after that. I took this class on a whim and so glad I did!”

– Rona Pietzark

“It was great fun to spend four days with this group! I enjoyed making new friends who were individually so talented. The welcoming spirit and sense of community revved me up to become a member of NSNG! It was a lovely first time experience!”

The Joomchi class was exceptional! The instructor was so generous in sharing her knowledge with this ancient art. It’s such a doable craft. The fun part was coming in the morning and seeing what resulted from the day before. During the day, we were scurrying about working on our projects – and overnight – the projects came to fruition! So fun!”

– Sandy Wong Ronkoske



“Jiyoung was such an inspirational teacher – always so giving. I loved this workshop and can’t wait until she comes back again.”

– Jo Ann Baumann



Karen Jones presented a thank you card to Jiyoung Chung, signed by participants of the workshop. Karen made the envelope by cutting up this piece of Joomchi made by Sue Babbs.



“The Joomchi workshop was sooo much fun! I think everything was magical! I mostly love learning how to let go of the pesky need to control outcomes! Also, I enjoyed the group immensely!”

– Karen Jones



Front: Jan Harrington, Jo Ann Baumann, Jiyoung Chung, Jennifer Angelo, Nona Flores
Back: Frances Krueger-Jackson, Renae Rebechini, Linda Tomkow, Karen Jones, Sandy Wong Ronkoske, Sue Babbs, Cindy Heineman



Textile Tours of Paris

Is Paris on your tour itinerary? Lucky you. Luckier you if you can include one of Rebecca Devaney's 3-hour textile tours of Paris. The haberdashery tour winds through the Sentier district visiting shops filled with the finest French ribbons, threads, buttons, and notions while Rebecca tells you about French haute couture and its supporting trades from the 18th century on. (Who knew that France gives an annual award to the best ironer in France. Rebecca does, and she has met him.)

During the flea market tour Rebecca guides you through the labyrinth of Paris's oldest marche-aux-puces to shops featuring vintage clothing, textiles, and notions. (Want to know where the cogniscenti get their vintage wear during fashion week? Rebecca will show you, and explain how the workmanship on a dress justifies its price.)

My friend MJ and I did both tours in April and had a blast. Of course we came home with treasures. It was also an education in using the Paris metro system to get to the meeting places.

Rebecca Devaney is a textile artist, researcher and teacher who came to Paris to study embroidery at the Ecole Lesage in 2017 and never used her return ticket to Ireland. She has worked as a freelance embroiderer at several of the major couture "names." Her first job was massaging feathers – the few feathers selected out of big sacks as suitable for haute couture use must be fluffed over a steamer and each individual strand massaged. She was very happy to learn she was allergic to feathers. The first dress she worked on was for Beyoncé. She is absolutely charming, passionate about her subject, and very knowledgeable. She does miss Irish butter.

For those of you going elsewhere, check out Rebecca's city textile guides. NYC just came out, and I used her Venice guide on my recent trip as well.

—Nona Flores

• www.textiletoursofparis.com

Thank You from President Jan Harrington

My two-year term as NSNG President came to an end at the May 7 meeting. As a thank you from the Board, I was presented with a lovely orchid by Nona Flores, Elizabeth Guillette and Luan Wold (above). I was thrilled to also receive this beautiful scarf made by Pat Rued! I asked Pat to describe her process: First the main piece was pole wrapped and dyed. After the reactive dyes were rinsed out, the surface design was printed directly from leaves with acrylic fiber paints. (Photos by Valerie Koppenhaver).

• **Pat Rued** will be at the Geneva Art Festival, Geneva IL, July 27-28; The Wine and Art Walk at the Morton Arboretum, Lisle, IL, August 17-18; The Naperville River Walk, Sept 21-22; The Door County Wearable Art Show, Baileys Harbor, WI Oct. 5-6. And, of course, the Fine Art of Fiber Boutique, Nov 1-3. Visit her website for more: <https://patrued.com/home.html>

EVANSTON MADE MEMBER GROUP SHOW

1717 CENTRAL STREET EVANSTON, ILLINOIS

MAGGIE WEISS

JUNE 1-28 2024

EVANSTON MADE ART CENTER

• **Maggie Weiss** and **Julie Rivera** have work in the current member show at the Evanston Art Center, 1717 Central Street. Check out the website for info about other art events in Evanston: <https://evanstonmade.org/>

“PULP” and “Deconstructing Paper”

The Art Center of Highland Park, 1957 Sheridan Road (closed on Sundays) June 21 – August 10

• Two exhibits celebrating the power of paper and interesting ways to push its boundaries and surfaces. **Melanie Terasaki** has a piece in the PULP exhibit. <https://theartcenterhp.org/up-next/>

“Take the Shirt off My Back”

Skokie Public Library, 5215 Oakton Street June 1 - August 15

• To create the 35 quilts in this exhibit, members of the Chicago Modern Quilt Guild were asked to find used shirts and create quilts using them. The goal for this challenge was to raise awareness and promote sustainability and repurposing. <https://skokieliibrary.info/events/exhibits/>

“25 Million Stitches: One Stitch, One Refugee”

Wisconsin Museum of Quilts & Fiber Arts, Cedarburg, WI. Now through July 28.

• The exhibit is an artistic statement from the international community about human displacement, immigration, and solidarity. The stitches are bound to 407 muslin banners. **Barbara Schneider** highly recommends this show: “It is amazing, stunning, meaningful. If you can find time to go, GO!!!!” Visit the website for info about the museum and a video documentary about the project and installation: <https://www.wiquiltmuseum.com/exhibits>

2024 Fine Art of Fiber update

- Watch for an email announcement when the entry forms are available on the website, fineartoffiber.org. Try out our new electronic forms and bring your comments to Val Koppenhaver, Ronna Leibach, Lori Grupp and Nona Flores at the NSNG potluck on July 9.
- **Sept 2:** Boutique application deadline. Submit form to Ronna Leibach.
- **Sept 12:** Exhibition deadline. All submission forms/photos/checks must be received by Chris Deering.
- **Fashion Show to return on Friday, Nov 1!** Irene Lambo is working with the Weaver's Guild to bring the fashion show back to the Fine Art of Fiber! Members may submit 3-5 of their favorite pieces to show off. They will be responsible for recruiting models for their garments. More information to come. Please contact Irene with questions, itlambo@msn.com
- **Nov 1 -3:** Fine Art of Fiber at the Chicago Botanic Garden.
– Nona C. Flores, Fine Art of Fiber Chair, ncflores52@gmail.com



Mini Workshop - Knit a Star with Barb Maneck

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

Learn how to knit a 5-pointed star, which can be used as an ornament or embellishment. It is helpful to know how to cast on. We will be using knit, knit 2 together and passover stitches. Supplies will be provided.

- Contact Barb Maneck and mini workshop chair, Elizabeth Guillette, to sign up for this workshop, happydragn@yahoo.com, ekguillette@gmail.com
- \$10 fee, which will be donated to service.

Share your talents and skills! If you are interested in teaching a mini workshop, please contact Elizabeth Guillette, ekguillette@gmail.com

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.

Member Challenge

The Member Challenge theme for 2024 is "Home Is Where the Heart Is." 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 created within the past two 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 December 3rd 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 First Place, \$75 Second Place, and \$50 Third Place.

All Challenge entries must be at the meeting no later than 10:00 am to allow for setup and to be included in voting. Voting will open at 10:30 am and close at 11:30 am when all votes will be counted and Challenge winners determined.

Please let Lu Betcher know if you would like to enter the challenge. Include your name, the name and size of the entry, and how you would like it displayed (hung or placed on a table).

– Lu Betcher, Member Challenge Chair, lubetcher@gmail.com



NSNG WORKSHOP REGISTRATION INFORMATION & POLICIES

Workshops are in this newsletter and online at www.nsg.org. If one is full, put your name on the waiting list. Often a spot opens up.

- 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

- 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, 847-707-1739



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

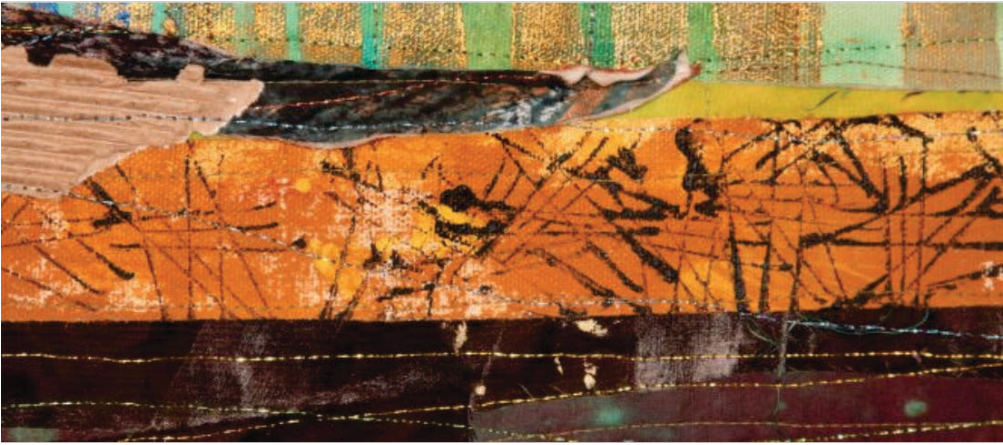
This wet felting workshop is a discovery journey filled with many experiences of modeling different wools and other fibers. We will explore different techniques for sculptural form ideas, with themes like; folding and unfolding, building relief, clamping and binding; all to become more aware of how, 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 • www.nsng.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 • www.nsng.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 • www.nsng.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.

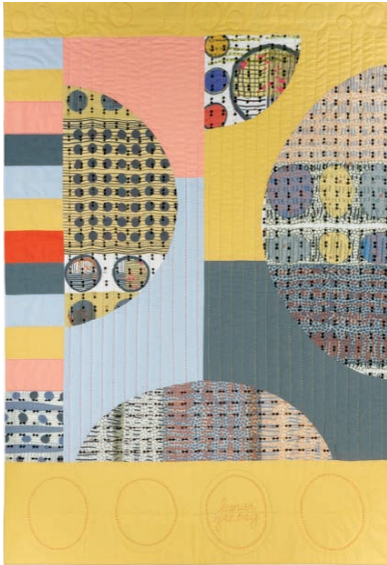
After sample making, the participants will create an individual piece of textile art, using one or more of the variations of the blanket stitch, combined with other stitches and appliqué. Participants can design their own piece, but there will also be several examples for inspiration. There will be both 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.nsong.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



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

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,

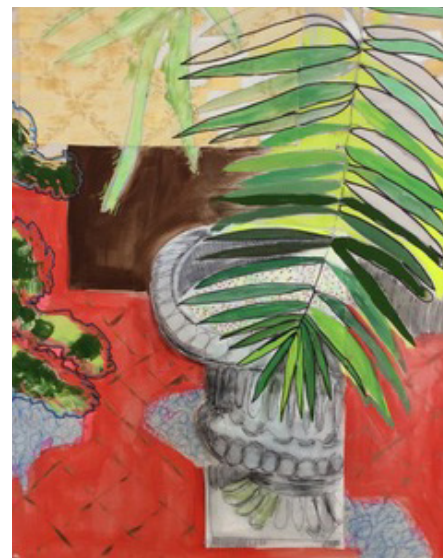


lining the weaving, and mounting it will be demonstrated.

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



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

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 will be sent out in October. Please contact our Membership Chair, Susan Sances, to update your photo or other information.

President
1st Vice-President
2nd Vice-President
2nd Vice-President
Secretary
Treasurer
Membership
Workshop Registrar
Hospitality
Special Events
Technology Specialist
Mini-Workshop Chair
Publicity Chair
Member Challenge
Service Chair
Webmaster
Newsletter Editor
Fine Art of Fiber Chair
FAOF Committee
Past President

Nancy Nicholson
Cheryl Reynolds-Fefles
Penny Burns
Syvia Dresser
Barb Zerna
Cindy Oppenheimer
Susan Sances
Janet Tuzzolino
Rona Pietrzak
Barb Maneck
Susan Couch
Elizabeth Guillette
Frances Krueger-Jackson
Lu Betcher
Gretchen Alexander
Valerie Koppenhaver
Jan Harrington
Nona Flores
Valerie Koppenhaver
Ronna Leibach
Frances Krueger-Jackson
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janqharrington@gmail.com

FOR YOUR INFORMATION

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

• **MEMBERSHIP:** Annual membership dues are \$52. Our membership year starts on Aug 1 and ends the following July 31. **If you have a change of address, phone or email address,** contact Membership Chair: **Susan Sances**, membership@nsng.org

• **MEMBERSHIP DIRECTORY:** A digital directory will be 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 Pflugston 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!**



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 Sept issue will be sent out in late August (Submission deadline: Aug 15)

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