

Fiber arts legacy

I resisted Home Economics in grade school and high school. It was the mid 60's. I wanted to take shop (I was told that my interest was only because the boys were there . . . partly true). I was rebellious. And besides, my mother wanted me to take it. Again, I was "rebellious."

I really don't cook much, luckily my husband likes to. I resisted sewing for a loooong time. Despite a Kenmore sewing machine for a college graduation gift. I did a little as long as only straight seams were involved; shower curtains, window curtains, an occasional tablecloth, you get the idea.

But now I reflect on how wonderful and lucky I am to have circled back. It is a rainy day in August. I am immobilized from enjoying many fun planned activities with my sister, who is visiting for two weeks, because of an injury. Yet I am perfectly content. We are in the living room, watching the birds at the bird feeder, along with the cats and doing some handwork on different projects. How companionable. How productive. How meditative.

What ever craft you lean to, think of all the extra benefits! Build community and learn new things at a meeting. Feed the senses of sight and touch. Build skills with practice. Explore possibilities with new tools and materials. Laugh (see workshops and meetings reference).

Take up a whole room with a project or a crowded airplane seat – most of our fiber arts are amazingly flexible. Express your feelings. Use your brain (no one told me there would be math in quilting!). Work meditatively or companionably.

This isn't just for girls. It isn't "just a hobby." It IS creativity. Thought. Birth. Refuge. Comfort. Giving. We are so lucky.

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



The space has already been put to use. Valerie created the wall hanging below.

Sewing space in Deerfield

Our new service sewing location is now open! It is called "The Sewing Space" and is located in the basement of the Kingswood United Methodist Church in Deerfield (east of Waukegan Rd at 600 Deerfield Rd). It is a permanent space where 12-15 sewing machines will be set up and ready to go at all times, including two sergers, a couple of embroidery machines, and a beautiful Handiquilter machine that was donated by our very own Barbara Schneider.

The space will be available on a reservation basis, with our service group having a regular date – one or two times per month. The American Sewing



Guild will be using it, as well as a private sewing group in Palatine, and possibly IQI. It will not be open like a storefront, but will be locked to protect our supplies, so time will need to be scheduled with the church. Details to come.

We have had one evening session since being open and we finished several beautiful fidget mats to be donated to a local memory care unit (shown above). The service arm of NSNG donated the money for a fabulous 4 x 8' cutting table and it has already been put to use – two people at a time. NSNG also arranged for the donation of 22 high-end adjustable chairs from Rework Office Furniture.

In the future, we are hoping to maybe open it to groups that might want to rent it for classes or have sessions that might include sewing lessons for youth or others that might be looking for skills to augment family incomes.

We are planning a date in the near future for Guild members to come and see the new space, maybe after our October 8 meeting. This will be a wonderful place to spend some of your free time!

– Valerie Koppenhaver

HYBRID MEETING: Tues, Sept 3 • 9:30 am (CT)

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

• **Felting Artist Marjolein Dallinga – Felt in Form**

FREEBIE TABLE! SERVICE TABLE! SHOW & TELL!

MONDAY MEET-UPS: 9:30 am (CT)

August 26 • Sept 23 • Oct 28

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

Visit our website for programs, workshops, membership and more • www.NSNG.org

Kawandi quilting with Barb Maneck

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

Barb made the lovely placemats that graced the center of our tables at the Summer Potluck. Make your own on Sept 3.

- We will be piecing the top of a 12 x 12" placemat using fabric scraps, embroidery thread and sashiko needles. Hand quilt from the outer edge in using Kantha stitching. All supplies will be provided, but feel free to bring your own scraps. No experience necessary!
- \$10 fee, which will be donated to service.
- Contact Barb Maneck and mini workshop chair, Elizabeth Guillette, to sign up for this workshop, happydragn@yahoo.com, ekguillette@gmail.com



(photo by Debbie De Palma)

Member Challenge due in December

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 of NSNG to enter and vote.

Three winners will receive a certificate to be used in the next year's

NSNG workshop of their choice: 1st place – \$100, 2nd place – \$75, 3rd place – \$50.

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). Deadline for entering the Challenge is **Tuesday, November 26th.**

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



Hyperbolic crochet with Judith Schwab

In-Person MINI WORKSHOP: Tues, Oct 8, 1:00 - 3:00 pm at the Northbrook Library.



Judith's workshop in May was so popular, that she will lead another one on Oct 8.

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

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

Continue to support Days for Girls

Days for Girls (DfG) International is an organization striving to ensure that no one has to miss school or work because they do not have a way to manage their menstruation. NSNG members sew DfG washable, reusable pads, shields with waterproof layers and bags to carry the kits.

If you would like to participate in making items for these kits, please visit the Service Table at the September Guild meeting, where there will be prepared items for you to take home and sew, with printed instructions. These will include flannel liners (the absorbent layer in the DfG kits) and drawstring bags. Some projects require a serger, and others only a sewing machine.

Come join us in making a difference for girls and women!

– Sue Babbs, suebabbs385@gmail.com



Kits were recently distributed to girls at Bevala Gallois Secondary School in Amboasary, Madagascar.



Photos of all projects in the 2023 show are on the Fine Art of Fiber website.

FAOF applications are due in September!

The 2024 Fine Art of Fiber show will be held at the Chicago Botanic Garden's Regenstein Center from 10:00 am - 5:00 pm, November 1 - 3. Current Guild members from NSNG, IQI and WGNS may display one piece in the exhibit (with payment of appropriate fee and volunteer service) as part of their Guild membership. Additional pieces may be exhibited, space permitting. The Garden is a family venue and asks that you keep this in mind regarding the content of your work.

All applications **must be completed online** and are available at the Fine Art of Fiber website, <https://fineartoffiber.org> under Guild Member Forms. Please read the instructions carefully as some of our procedures have changed this year.

Each application must be printed out and returned with a photo of your project and payment. These may be brought to the FAOF table at our Sept 3 meeting.

Exhibit acceptance letters will be sent out by the 1st week of October. At that time, you will be able to sign up for volunteer slots in the exhibit on SignUp Genius. **Please do not try to sign up BEFORE October 1.** Volunteer slots will be available for set-up, white glove, Silent Auction, IQI raffle, and takedown. Descriptions for all these duties are available on the FAOF website under Guild Member Forms.

The **Fashion Show** returns on Friday, Nov 1. Members may submit between 1-5 pieces. You will be responsible for recruiting a model to showcase your piece. We are

NOTE THESE DEADLINES:

- **Sept 3:** Boutique application due
- **Sept 12:** Exhibit application due
- **Sept 15:** Fashion Show letter of intent due to Irene Lambo

very excited for the fashion show to return this year and hope to see many pieces from NSNG members on the runway!

If you are interested in volunteering at the NSNG **Education Table**, please contact Judith Schwab. This is a fun opportunity to share your talents and skills.

Ronna Leibach will be informing Boutique vendors of their acceptance status on a rolling basis. Ronna will assign boutique volunteer times to vendors.

The 2024 show postcard is available online under Guild Member Forms. We will have physical postcards available at the September meetings.

Looking forward to another amazing show! Please address any questions to me or other Guild FAOF committee members:

- Boutique: Ronna Leibach, bows23@gmail.com
- Exhibit: Nona C. Flores, ncflores52@gmail.com
- Fashion Show: Irene Llambo, itlambo@msn.com
- Education Table: Judith Schwab, judithschwab3@gmail.com
- Silent Auction: Gretchen Alexander, gretchen.alexander@sbcglobal.net,
Chris Deering, chris@toldme.com

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

Silent Auction

The Silent Auction is an important element of the Fine Art of Fiber. 75% of the money we raise from items we sell goes straight back to NSNG! This money helps us provide great speakers and other programs for you, our members. The other 25% goes to The Chicago Botanic Garden, the stunning backdrop for our show.

How can you help? It's easy! Just donate new or like-new textile related items – things you have made, or other textile-related items.

These items have sold well in the past:

- Nuno felted scarves and shawls
- Lengths of hand-dyed cloth
- Art quilts - framed or on stretcher bars
- Knitted shawls, cowls, mittens etc.
- Knit baby hats
- Colorful baby or children's quilts
- Cloth baby books
- Doll clothes
- Placemat sets in up-to-date fabrics
- Small zippered bags
- Handmade textiles from other cultures
- Holiday table runners in contemporary fabrics
- Christmas ornaments
- Fabric Advent calendars
- Coffee table books related to textile arts
- Stuffedies, especially repurposed cashmere

Bring your donations to the Sept or Oct meeting and give to Gretchen Alexander or Chris Deering. Each item should have a Silent Auction submission form attached. Please fill it in completely. Download the form here: <https://fineartoffiber.org> under Guild Member Forms.

The Silent Auction Committee thanks you! And, more importantly, NSNG thanks you!!

– Gretchen Alexander and Chris Deering
FAOF Silent Auction Chairs

Fabric donations needed

The RefugeeOne Sewing Studio needs fabric donations! It is looking for apparel fabric by the yard, at least 44 x 36" – cotton is preferred but linen and polyester are also accepted. Thread, zippers, and trims are also accepted.

Thank you for helping equip sewing students as they learn new skills and make new connections. Bring your donations to the Service Table at the Sept and Oct meetings. For more info, visit:

<https://refugeeone.org/our-programs/>



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**

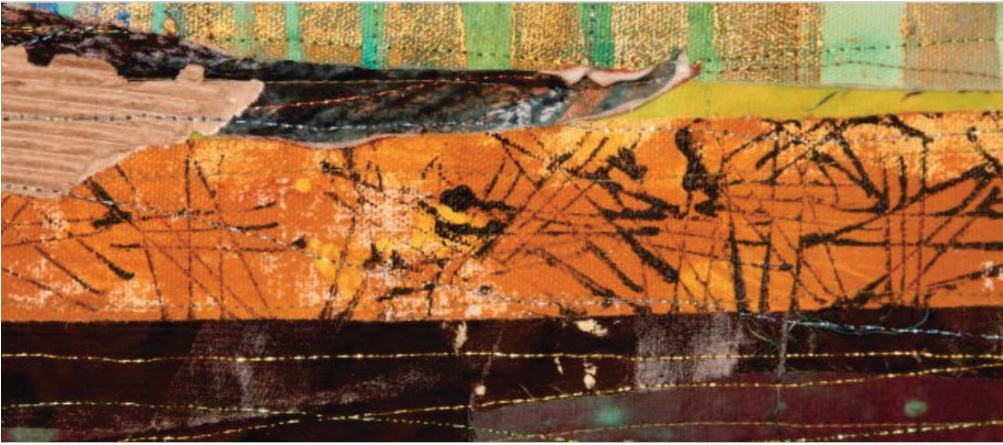
This wet felting workshop is a discovery journey filled with many experiences of modeling different wools and other fibers. We will explore different techniques for sculptural form ideas, with themes like; folding and unfolding, building relief, clamping and binding; all to become more aware of how,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

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

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

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

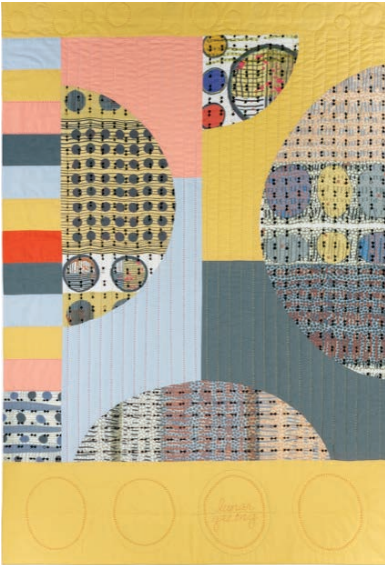
After sample making, the participants will create an individual piece of textile art, using one or more of the variations of the blanket stitch, combined with other stitches and appliqué. Participants can design their own piece, but there will also be several examples for inspiration. There will be both 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 (SEPT 3) • 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 (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 (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

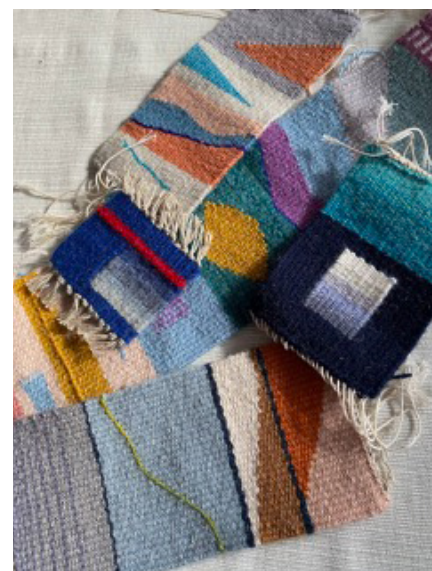
Wed, April 2: 9:30 am – 4:00 pm

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 (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 (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
Sylvia 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
Jan Harrington

nancy@nicholson.net (847) 533-4818
creynolds.fefles.artist@gmail.com
pburns@jbosh.com
sylviadresser@gmail.com
barbszerna@gmail.com
cb_bus@comcast.net
membership@nsng.org
registration@nsng.org
hospitality@nsng.org
happydragn@yahoo.com
couchs12@outlook.com
ekguillette@gmail.com
publicity@nsng.org
lubetcher@gmail.com
gretchen.alexander@sbcglobal.net
webmaster@nsng.org
janqharrington@gmail.com
ncflores52@gmail.com
webmaster@nsng.org
bows23@gmail.com
publicity@nsng.org
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 Oct issue will be sent out in late Sept (Submission deadline: Sept 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