

## Two in one

11/7/2024 – I should have written this on Tuesday, but it was cold and dreary. . . and election day. I couldn't concentrate. The next day was even drearier.

Jan suggested "write about the Fine Art of Fiber." OK, that's something nice. Then she adds "and something about the Deborah Fell workshop." I could not concentrate solely on either one, but somehow thinking about both leads me to the following reflections.

Fine Art of Fiber is always a delight of color, texture, technique, and experimentation. The works are statements of decoration, ecology, nature, home and comfort. There is whimsy to be found, ancient echoes, storytelling and messaging. FAOF and the art we create is a lighthouse. It illustrates more than we think. I know that from watching people pause and ponder, smile, share a comment with complete strangers, walk away and go back to look again. It's more than "nice."

Deborah Fell, in the Making Marks workshop held in Oct, asked us all to reflect on our first memory of textiles. And what a collection; a pink dress with smocking, a grandmother's hand holding unbelievably soft yarn, a blue taffeta doll's dress.

Also, in the workshop she made us say out loud "I am an artist." It felt pretentious to me, maybe it would to you. We would both be wrong. E. M. Forster writes "A work of Art is the only material in the universe which may possess internal harmony . . . the one orderly product which our race has produced. It is the cry of a thousand sentinels, the echo from a thousand labyrinths, it is the lighthouse which cannot be hidden."

That is true of every piece in the FAOF. I think it's also true of every piece we share in our meetings. It's true of that unfinished project in your sewing room. What you create – whether functional, beautiful, experimental (or all the above) is important. It may be a memory for a loved one. It may be a lighthouse for a stranger.

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



Kim Berry-Rogers with her blue ribbon for *Amari (Courage)*. The other pieces on the wall are *Wetlands Totem* by Chris Deering and *Ravens and Cloud Berries* by Gretchen Alexander. (Photo by Frances Krueger-Jackson)

## Kim Berry-Rogers wins top spots!

The Fine Art of Fiber was held on Nov 1 - 3, 2024, at the Chicago Botanic Garden. Viewers cast ballots for their favorites and chose these 3 winners:

- First Place: *Amari (Courage)* by Kim Berry-Rogers
- Second Place: *My Little Chickadee* also by Kim Berry-Rogers, both pieces quilted by Sue Daurio. (Kim is a member of both NSNG and IQI.)
- Third Place: *Common Bride* by Sue Daurio, quilted by Margaret Solomon Gunn

Photos and details of all three quilts are on page 4. More coverage of the show inside, and in the December issue of this newsletter.

### HYBRID MEETING: Tues, Nov 12 • 9:30 am (CT)

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

#### • Mixed Media Artist Millicent Kennedy –

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

**FREEBIE TABLE! SERVICE TABLE! SHOW & TELL!**

### IN-PERSON HOLIDAY POTLUCK:

**Tues, Dec 3 • 11:00 am - 1:00 pm**

- Dorset Button mini workshop, 1:00 pm (see page 5)

**MONDAY MEET-UP: Nov 25 • 9:30 am (CT)**

Email Susan Couch for a Zoom link, [meetups@nsng.org](mailto:meetups@nsng.org)

Visit our website for programs, workshops, membership and more • [www.NSNG.org](http://www.NSNG.org)

## It takes a village to put on such a fine show

Thank you to everyone who participated in the 2024 Fine Art of Fiber as contributor, vendor, volunteer, voter, buyer and viewer.

- Thank you to our seasoned exhibit organizers: Val Koppenhaver, Edrene Heiss and Sue Sweeney of IQI. You all deserve your own tiaras.
- Thank you to our very hard-working Silent Auction organizers, Chris Deering and Gretchen Alexander, and to everyone who contributed items to support their guilds.
- Thank you to the dynamic Boutique Dream Team at the intersection of art and profit: Ronna Leibach, Pat Rued, Donna Mermel, Lori Grupp, Barbara Peterson and Cindy Heineman.
- Thanks to still-working-a-real-job Frances Krueger-Jackson for coming in early and staying late for several days to shoot the exhibit photographs.
- Thanks to Barbara Peterson for setting up and monitoring SignUp Genius in between everything she had to do for the Boutique.
- Thanks to Irene Lambo and Nancy Cross, of the Weavers Guild of the North Shore, who resurrected the fashion show and made it a hit, and to all their garment designers and volunteer models.
- Thanks to Judith Schwab for organizing another terrific NSNG education table. Who imagined she would recruit the foremost expert in Joomchi from the Philippines?



- Thank you to Cynthia Boudreau, Melanie Terasaki, and Barb Zerna (left) for highlighting the breadth of our NSNG workshops in their beautifully curated group exhibits of House and Home; Boxes, Boxes, Boxes; and Joomchi.
- Thank you to the spouses/partners, children, and friends of members who volunteered throughout

the show, but especially during set up and takedown. Your participation climbing ladders and hauling equipment is much appreciated.

- Thank you to all our volunteers, but special thanks to those who found themselves suddenly volunteered – by me – into filling in for someone missing in action, including: Dee Alexander, Anne Goldberg, Linda Norby, Lu Betcher, and Elizabeth Guillette. The angels smile upon you.
- Finally, thank you to our Chicago Botanic Garden liaison Sarah Harlow who facilitated our requests to so many departments of the Garden.

Start preparing NOW for the Fine Art of Fiber which runs **Nov 7, 8 and 9, 2025**. Exhibit entries will be due Sept 12, Boutique applications due around Labor Day.

– Nona C. Flores, FAOF Steering Committee Chair



Karen Jones talking to visitors about her upcycled garments. Other members of NSNG who participated include the organizer, Judith Schwab, Kathy Downie, Kim Berry-Rogers, Valerie Rodelli, Elizabeth Guillette, Alice Jenks, Jan Harrington, Lisa Ornstein, Barb Maneck and Lu Betcher.

## NSNG education/demo table



Lezlie Lenz brought collage supplies for make and take cards.



Marilyn Graves with her stitched sampler book and applique work.



Cass Hale shared her sashiko and boro stitched samples.



Pat Niffenegger with a variety of hand-stitched quilt blocks.



Penny Schaubel wearing her shirt and ecdyed scarf, pants, and bag.



Garment and scarf made by Joanna Alot



Sunflower jacket and hat made by Cynthia Boudreau



Scarf and gloves made and modeled by Bonnie Retzik

## The runway returns!

The Fine Art of Fiber Fashion Show returned this year. The show was a visually stunning presentation of artists' entries. The runway was abuzz with excitement as the models showcased various fiber techniques. Thank you to all the artists, models, and FAOF staff that contributed to its success. Thank you also to the Weavers Guild of the North Shore, especially Nancy Cross, Virginia Reisner, and Ellen Grenier Bevill, who were such a pleasure to work with. We look forward to continuing the tradition in 2025.

— Irene Lambo, Fashion Show Coordinator



Scarf and hat made by Natasha Lehrer-Lewis. All items in the show were made by Guild members and available for sale in the Boutique.



Jacket made by Pat Rued



Red jacket made by Carol Gildar

Jacket and sweater made and modeled by Donna Bartman-Masini



Aprons made and modeled by IQI member, Nancy Goodman and children

Photos by  
Josh Lambo

## 2024 viewers' choice winners

### • First Place: *Amari (Courage)*

by Kim Berry-Rogers

This elephant was a project I started in a class with Sandra Mollen two years ago. A different collage technique than I have done before. Amari has an immense number of pieces! She is one of the most challenging projects I've ever done but loved making her. I had a piece of fabric I purchased in Botswana just waiting to go on the back. I'm passionate about animals and bringing their struggles to light.



### • Second Place: *My Little Chickadee*

by Kim Berry-Rogers

I started the chickadee in a David Taylor class last year. It was hand appliqué style of collage done from a photo. I had not done appliqué for many years and this was a challenge. Her sweet little face kept me going to the finish line. Sue Daurio and I often collaborate on projects. She understands my weird ideas, passion and concepts so very well! She did a beautiful practice piece to be certain the style would work, and it did. I think this very special background quilting is some of the most beautiful she has ever done. We wanted it to feel like my little bird had stopped for a rest in the preserve among the cattails and wild flowers. I think it tells a beautiful story of exactly that.



### • Third Place: *Common Bride*

by Sue Daurio

I started this quilt over 10 years ago. It was a challenge but I fell in love with this pattern the first time I saw it. Every so often I get this urge for a traditional quilt and this one certainly fit the bill. I finally finished it during Covid. During that time, I saw a post from Margaret Solomon Gunn. Since there were no quilt shows, her main source of income had come to a halt. So I submitted my quilt to her for quilting. This is the only one I have had quilted by someone else, and I'm very lucky it was her. The pattern is Edyta Star by Laundry Basket Quilts, using applique, foundation paper piecing and y-seams.



## *Practical Joy* by Candace A. Rich

This quilt features machine embroidery applique and quilting in the hoop, from designer Sarah Vedeler, Meaning of Life Designs. I used her fabric choices – lovely cheerful pastels and colors! The embroidery designs are in the purchased pattern (website below) and downloaded to the embroidery module. I had recently purchased the embroidery module for my Bernina machine, and used it for the *Silk Hearts* quilt I submitted last year (see photo). I decided *Practical Joy* would be my next embroidery project, and planned to make two to use as bedspreads in my guest room. After the first hooping, which had over 50 thread changes, of the first block, I realized this was going to be a MUCH more labor and time intensive effort than I had anticipated. I regard this as a learning and technical skill-building piece for me, not a creative one. The joy I had was in acquiring these skills and in watching it come together over the 15 months I labored over it. But there will NOT be a second one!! I am on to other projects! Website: <https://www.machineembroideryapplique.com/store>



• MORE PHOTOS AND COVERAGE OF THE FINE ART OF FIBER IN THE DECEMBER NEWSLETTER •

## Dorset buttons with Valerie Rodelli

**In-Person MINI WORKSHOP: Tues, Dec 3, 1:00 - 3:00 pm (after our potluck)**

These traditional adornments, the Dorset button, originated in England in the city of Dorset. They were made mostly for weskits of wealthier men. It was a cottage industry done mostly by women, and young boy runners. The boys ran from the countryside, where the buttons were made, to the clothiers in the city.

On December 3, after our holiday party, there will be a mini workshop on making Dorset button ornaments. There are many patterns for making these, as the picture shows. We will be making them on larger drapery rings, using pearl cotton thread #5 or crochet cotton #10 and some other embellishments – like sequins or beads. We will all make the same pattern similar to the blue snowflake one in the picture. This pattern can be embellished to look like a snowflake or Star of David.

Kits will be provided to participants. Bring basic sewing supplies like needles (tapstry #18, beading), scissors, and any embellishments from your stash.

If you want to do another color and have some Perle cotton in size 5 or crochet cotton #10, you are welcome to use it. You will need about 12 yards. This will be a fun workshop. Depending on your experience and expertise, you may or may not finish during the workshop. Space is limited.

- \$15 fee, which includes supply kit and directions.
- Contact Valerie Rodelli and Elizabeth Guillette to sign up for this workshop: [rodvd@icloud.com](mailto:rodvd@icloud.com), [ekguillette@gmail.com](mailto:ekguillette@gmail.com)

**Share your talents and skills!** If you are interested in teaching a mini workshop, please contact Elizabeth Guillette, [ekguillette@gmail.com](mailto:ekguillette@gmail.com)



**NSNG SERVICE:** For questions about service projects, contact service chair, Gretchen Alexander, [gretchen.alexander@sbcglobal.net](mailto:gretchen.alexander@sbcglobal.net) or Sue Babbs, [suebabbs385@gmail.com](mailto: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 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 Tues, Nov 26th.**

– Lu Betcher, Member Challenge Chair, [lubetcher@gmail.com](mailto:lubetcher@gmail.com)



## NSNG WORKSHOP REGISTRATION INFORMATION & POLICIES

Workshops are in this newsletter and online at [www.nsng.org](http://www.nsng.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](http://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



Cheryl Reynolds-Fefles with others in the Oct mini workshop held at Sunset Foods. Going around the table behind Cheryl: Catherine Quinn, Linda Norby, instructor Judith Schwab, Cary Gaspar, Ivah Urbanski, Beth Polonsky, Karen Jones, Linda Tomkow and Sarah Ajlouni.

## Hyperbolic crochet mini workshop



Judith Schwab led a group of us on a journey into the fascinating world of hyperbolic crochet. She started by explaining the history of the process, then showed us various examples. Judith had many of her crochet pieces on the table where we worked, for us to see and touch. Our group included experienced and less experienced crocheters. Judith was very helpful, walking around, giving guidance, showing examples, and before long, had everyone in the group crocheting. In the short time of the mini workshop, we were able to get a good start on a piece. Judith was very generous with her samples and gave them to participants so that we could study them and continue the work on our own.

– Cheryl Reynolds-Fefles

## Opportunity for Artists

The Illinois Arts Council has partnered with the Capital Development Board's Art-in-Architecture Program to promote an opportunity for Illinois artists to sell their work. Lincoln Land Community College in Springfield, IL, has wall space available for two-dimensional and three-dimensional artwork, with no preference for media, theme, or style. Deadline to apply is Dec 20, 2024.

Here is the website, <https://arts.illinois.gov/>  
Click this link to download the entry form:  
<https://bit.ly/Artist-RFP>

Shared by Joann Murdock



## Ten by Ten Group Exhibition

Julie Rivera and Shelley Brucar each have two pieces in this free show, running now through Jan 12, 2025. Jackson Junge Gallery  
1389 N Milwaukee Ave, Chicago, IL  
<https://j2gallery.com/exhibitions>



*Garden Bliss* is a "landscape" that I created using plants mainly from my dye garden. It's so nice to be able to walk out my back door and pick the plants I need.  
– Julie Rivera



*Discovery* is something new that I'm trying out. It involves pulling warp threads to get texture and dimension, two of my favorite things!  
– Shelley Brucar

## Barbara Schneider

My piece, *Forest Floor, Tree Bark Fragments*, var. 10, (left) was accepted into Quilt National! This is my 8th time, but it never gets old. The opening will be in May, 2025, at the Dairy Barn in Athens, OH.

Send your Show & Tell items to newsletter editor,  
Jan Harrington  
[janqharrington@gmail.com](mailto:janqharrington@gmail.com)

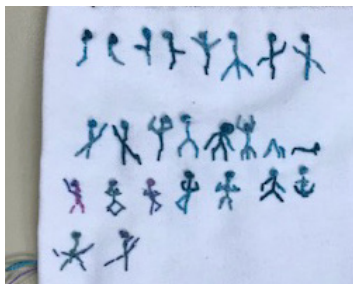


Front: Rachel Murguia (leaning on chair), Joan Bratton, artist Deborah Fell, JoAnn Baumann, Anne Goldberg, Rona Pietrzak. Back: Debra Loftus, Frances Krueger-Jackson, Ronna Leibach, Penny Burns, Cindy Heineman, Julie Rivera, Carole Pearlman, Debby Henning, Lezlie Lenz, Melanie Terasaki, Jil Deheeger, Al Krueger. (Photo by Nancy Nicholson, also in the class)



I love using mixed materials and so was delighted that I could incorporate twigs in a couple pieces. Also it was great to give new life to beloved scraps. That pinkish metallic fabric in the background was left over from bedroom curtain fabric I had scoured the universe for.

– Rona Pietrzak



Yoga alphabet by Ronna Leibach

## Making marks with Deborah Fell

What exactly is Mark Making? Turns out it's a lot of things. Make a new alphabet with stitches. Explore and adapt iconography to give it new meaning. Take an image, make more stitches in a different direction or length; change a color or thread weight. Keep marking it, make it different, make it your own. And so we did – for two and a half days. Marking and making abstract images, surreal landscapes, intimate portraits from an unknown corner of your psyche. Deborah Fell showed us . . . Make Your Mark. Let your mark speak for you any way you want.

– Nancy Nicholson



Here are a few small pieces of mine from this workshop. Deborah was a wonderful teacher, so inspirational, creative and kind. I would love to take another class with her!

– Rachel Murguia

Deborah Fell's workshop was extremely inspirational. There was so much information. I had a hard time getting started, but these pieces are the result of that workshop. I had a piece of painted canvas from years ago, and I kept looking at it and it reminded me of landscapes. And as we all know, it's hard to rip up old work, but I did and these six little landscapes were the result with embroidery on each one. It was a fun and challenging workshop.

– JoAnn Baumann





## 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](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 #1: 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.

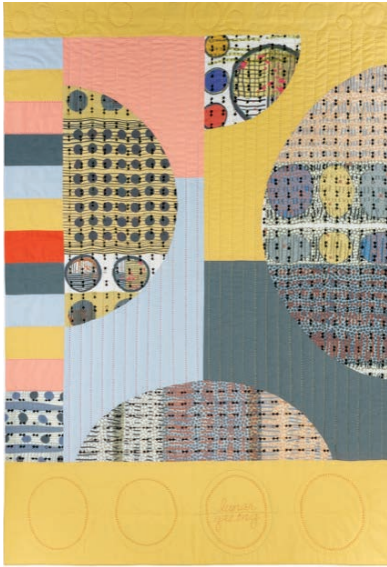
After sample making, the participants will create an individual piece of textile art, using one or more of the variations of the blanket stitch, combined with other stitches and appliqué. Participants can design their own piece, but there will also be several examples for inspiration. There will be both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

**2nd VIRTUAL WORKSHOP ADDED**  
**SAME CONTENT - \$85**

**Tues, Jan 21: 1:00 pm – 4:00 pm (CT)**  
**Wed, Jan 22: 9:30 am – 4:00 pm (CT)**  
**Thurs, Jan 23: 9:30 am – 4:00 pm (CT)**

**REGISTER ON OUR WEBSITE**

**REGISTER FOR THIS VIRTUAL WORKSHOP ON OUR WEBSITE • [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 • [www.nsn.org](http://www.nsn.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 12) • [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,

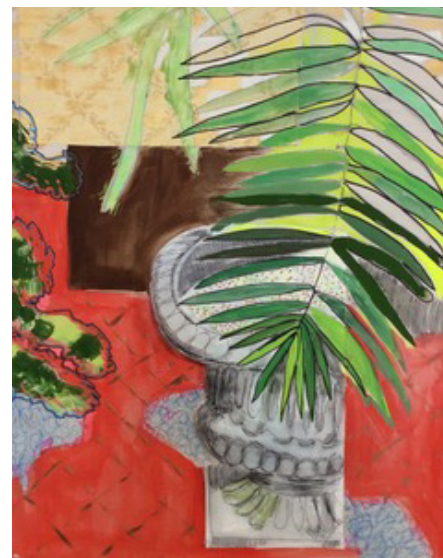


lining the weaving, and mounting it will be demonstrated.

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 (NOV 12) • [www.nsng.org](http://www.nsng.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 12) • [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 will be sent in the fall.

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

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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 the fall. 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 Dec issue will be sent out in late Nov (Submission deadline: Nov 21)**

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!  
**@needleartschicago**  
**#northsuburbanneedleartsguild**

Share your work and stories of interest on our FACEBOOK page:  
**North Suburban NeedleArts Guild**