

Everything is special

In Thornton Wilder’s Pulitzer Prize play *Our Town*, Emily asks if people ever “fully understand” how special everything is. The Stage Manager replies, “maybe saints and poets . . . sometimes.”

He’s right of course, we don’t. But this is the time of year that is traditionally set up to do so. And I try.

Yet, it’s also a time of stress, crass commercialism, WAY too much sugar and impossible comparisons. Instagram perfectly decorated homes that “Are Now.” Magazines with articles on “Ten Incredibly Easy Gifts You Can Make in an Hour That Will Blow Their Mind.” Food shows demonstrate the “20 Holiday Cookies You MUST Bake This Year.” Nope, not in an hour, not in a day, not in my lifetime.

I will never be the person who has handmade gifts for everyone (do you know some people make their own wrapping paper!? Geez!) I have never, successfully, baked even one kind of holiday cookie (think headless and legless gingerbread men). My holiday decorating has been described as “Martha Stewart, with absolutely NO pretensions.” (Maybe it was a compliment?).

But my husband and I will buy Christmas presents for a needy family thru our church program. I will gladly eat others holiday baking. I will enjoy the cheesy seasonal Hallmark Movies. I’ll take time to make something . . . for someone I care about (even if they get it in February).

I am grateful and thankful for many simple things, at least I try to be. And I try to take time to “just be.” Amid all the comings and goings and dazzlings, to just be. I hope you have that time too.

Happy Thanksgiving!

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



One of many wonderful works in the Fine Art of Fiber. See more inside.

Raw edge collage quilt by Jan Aaron

Once I saw the Laura Heine pattern called *Featherweight*, I knew I had to make it. When I graduated from high school, the monies I made at a summer job allowed me to buy a brand new Singer Featherweight so I had my own machine when going off to college. In fact, it was the only one I used for more than a decade. That little gem garnered me an “A+” in my clothing construction project—a black wool winter coat. I still have my Featherweight as well as one belonging to my late mother-in-law. As we quilters know, the machines are truly “workhorses” even though they only sew forwards and backwards. As to the quilt above, I took a collage workshop at Quiltagious in Mukwanago, WI, last summer—just so I could make sense of the Laura Heine pattern. Had a blast at it because I always did like playing paper dolls and all the cutting out of little flowers, etc. reminded me of that play activity.

Holiday Potluck, Tues, Dec 3 • 11:00 am - 1:00 pm

Join us for our in-person annual Holiday Potluck at Gloria Dei Lutheran Church in Northbrook. Doors open at 10:15 am. *Wear your name tag!*

- **Bring a dish to share** – appetizer, main dish, side dish or dessert.
- **Freebie Table! Show and Tell!**
- **Member Challenge** (Details on page 2. Bring your entry by 10:30 am.)
- **Dorset Button mini workshop, 1:00 pm** (Details on page 2)

VIRTUAL MEETINGS:

Tues, Jan 7 • 9:30 am (CT)
Textile Artist Mirjam Gielen

Tues, Feb 4 • 9:30 am (CT)
Quilter Patricia Belyea
Zoom links will be sent beforehand.

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

Grab your FAOF bag

Just in time for holiday gift giving and gift wrapping, FAOF will offer a special on our first ever commemorative souvenir show bag at the December 3rd meeting. The 2024 bag features the Viewers' Choice winners from the 2023 show, including *Rocky*, by me, *Garden Blooms* by Pat Kroth (2nd place) and *Violetta* by Angel Sidor (3rd place). Bags will be \$10 each or 2 for \$15, cash only, please. Were you an early supporter? No regrets! Bring your Square receipt or your honest face to our sales table and you get a free bag for every full priced bag previously purchased. Can't make it to the meeting? Let us know, and we'll make "arrangements." Support NSNG -- buy a bag or 2 and I will not do my infamous "Buy a Bag" dance at the meeting!



Nona Flores and Pat Kroth with the 2024 bag

– Nona Flores

Service Notes for December

The Sewing Place at Kingswood Methodist Church in Deerfield is up and running. Join your NSNG Sister Sewers at 10:00 am Tuesday mornings for conversation and service sewing. There are a variety of projects to choose from and all of the materials and equipment is ready and waiting for you. Candice Rich, Marcia Hartnell, Valerie Koppenhaver, and/or Gretchen Alexander can answer any questions you might have about this lovely service opportunity.

The pillowcases, knitted hats and scarves, and baby and lap blankets NSNG completed and donated to Service were distributed through the Evangeline Booth Salvation Army Shelter in UpTown and San Lucas Church in Humbolt Park. The NSNG items are distributed to agencies across the Chicagoland area. Your efforts make a difference in the lives of others. Thank you for all you do!

– Gretchen Alexander, Service Chair, gretchen.alexander@sbcglobal.net

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. It was a cottage industry done mostly by women.

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 (tapestry #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.

Submit your Member Challenge NOW!

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 10:30 am** to allow

for setup and to be included in voting. Voting will open at 11:00 am and close at Noon when all votes will be counted and Challenge winners determined.

• **Please let Lu Betcher know ahead of the meeting 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



• Contact Valerie Rodelli and Elizabeth Guillette **by Nov 27** to sign up for this workshop: rodvd@icloud.com, ekguillette@gmail.com



Lori Grupp

Color, pattern and texture are my jam, so my heart skipped a beat when I first saw a “tie-tuffet” about 3 years ago. But I hadn’t touched a sewing machine since 8th grade Home Ec and it was not a happy memory. My sister-in-law in Philadelphia is a quilter and was as intrigued with the tuffet as I was. After Fran made one herself, we collaborated on one for me – I designed, she sewed and I assembled. Last Thanksgiving, I started to work on my first Necktie Ottoman. The process of getting from ties to a finished ottoman has SO many steps; thrifting, deconstructing, prepping, interfacing, pattern cutting, sewing, wrapping, stapling, gluing, drilling, etc. Creating that first ottoman was chaotic; now I’ve got a (somewhat) more efficient system.

I tend to approach life with a great deal of intensity but I’ve become very Zen about making ottomans and leaned into the process. I’ve had to, because the fun, “designing” stage (choosing which ties to use) is about 1% of the considerable amount of total time it takes to make one ottoman. I’m expanding my fascination with silk ties into other items and hope to bring those to the Fine Art of Fiber in 2025.

Natasha Lehrer Lewis

It all began with a move to the country, a spinning wheel and two sheep back in 2000! From there, I fell in love with fiber arts – teaching myself to spin, knit, felt and taking weaving classes – quickly falling down the rabbit hole into the wonderful world of wool. In 2006, on a wing and a prayer, and fresh out of high school, I opened Esther’s Place with the dream of providing a creative community that I sought after in my own experience growing up. Now, eighteen years into this adventure, I find joy in the whole process, from the dyeing of the fibers, to designing and making kits and supplies as well as teaching classes on a wide range of fiber arts. In the boutique, I try to bring a little bit of the shop - with some of my own little felted critters, along with lots of supplies to keep all my fiber friends’ creativity fueled! NSNG is such a wellspring of creative camaraderie, it’s a delight to be a part of it!

• Website: www.esthersplacefibers.com



Cynthia Boudreau

Growing up near a seamstress grandmother, I was fascinated by fabrics, and making clothes was always something I enjoyed. As I began art studies at NIU in the 70’s, I learned to weave my own fabric and create clothing and other woven items. Fast forward to nearing retirement and thoughts of how to spend my time creatively led me to Esther’s Place in Big Rock about 13 years ago where I took my first nuno felting class with Natasha Lehrer Lewis. I was completely taken with the process of melding wool and silk together to create fabric! The possibilities of working with wool are so endless, not only clothing, but vessels, wall art and coverings for furniture have evolved over the years. Being part of NSNG and taking workshops – along with the opportunity to show my work at FAOF – has been so very rewarding. I truly value our Guild!



• Esther’s Place is located an hour west of Chicago, 201 W. Galena St. (RT 30), Big Rock, IL. Open year round, Thurs through Sat, 10:00 am - 6:00 pm, the shop features colorful fibers for spinning and felting, needle felting kits, notions and supplies. Also wearable art, hand crafted soaps, hand balms, and loads of creative inspiration. Classes and a tour of the farm just down the road can be arranged ahead of your visit. See our website for more.

Moms and daughters together

Art is Legacy. It is inherently creative, and in the case of my mom (**Barbie Eich**) and me (**Laurie Korte**), creativity is inherited. When we bring together both our imaginations, inspirational ideas and innovative approaches abound. The quote by C.S. Lewis, “Two heads are better than one, not because either is infallible, but because they are unlikely to go wrong in the same direction,” describes our relationship. The quilt you see behind us is titled, *Soar!* Every time we get together, anything is possible. With each other – and all our guild mates at NSNG – we find fun and FLY!



Flowers by **Barbie Eich**
Colorful hand woven and knit petals and trim, hand sewn and machine stitched flowers and appliques using a fabric cutting kit from the Deerfield Public Library.

Daughter and mom guild members **Jenny Ruttenberg** and **Lu Betcher** were two of our Fine Art of Fiber boutique vendors this year. Jenny works with fabric samples originally destined for landfill and turns them into one of a kind tote bags called SampleTotes. Lu uses a combination of deconstructed, leftover, and new yarn to create colorblock knitted cowls and tube scarves.



Linda Norby – in front of her woven cityscape – with her daughter, **Catherine Green**.

I have always loved the art and architecture of Austrian artist, Friedensreich Hundertwasser. My interest was renewed two years ago on a trip to Vienna to meet a close relative that I found on 23andMe. In that trip, I re-visited the Hundertwasser Museum and several of his buildings. Some of Hundertwasser's art is based on cityscapes. I had never woven a cityscape or landscape tapestry or even anything representational, but I like to try new things. Every time I try something new, I learn something new. This tapestry is inspired by Hundertwasser, but not a copy of any of his works. Whether I continue on this path remains to be seen because, as usual, I'm currently trying something new. You'll find out at FAOF, 2025!

We are grateful for all our moms, daughters, friends and family!



Works on left wall: Jennifer Angelo, Sandra Wong Ronkoske and Barb Zerna
Right wall: Sandra Wong Ronkoske, Barb Zerna, Joann Murdock, Jan Harrington, Lezlie Lenz, Karen Jones, Nona Flores, and Joan Bratton

Joomchi with Jiyoung Chung

The pieces in this exhibit show different interpretations of a technique called Joomchi, which is a type of Korean paper-making that dates back 500 years. Water is used to blend the fibers of thin hanji paper (made from the bark of mulberry trees) to create a strong, fabric-like sheet. Although Joomchi was first made as an inexpensive utility fabric, it has grown into an art form, using different techniques to shape and create different textures and shapes.

NSNG has hosted three workshops with renowned Joomchi Artist, Jiyoung Chung. Jiyoung is a teacher of Joomchi and other forms of unconventional collage.

This summer seminar workshop consisted of 4 days of non-stop movement, learning, experimenting and thinking outside the box!
— Barb Zerna

Joomchi sculptural works:

- Linda Tomkow** (top left)
- Joanne Murdock** (top right)
- Karen Jones** (book and pillow)
- JoAnn Baumann** (necklace)
- Maureen Ivy Fisher** (wrist cuffs)
- Frances Krueger-Jackson** (votive)

See next page for work from other NSNG workshops



Silent Auction thank you

The Silent Auction at the 2024 Fine Art of Fiber Show was a grand success thanks to the contributions of members of NSNG, IQI, the Weavers Guild of the North Shore and the wonderful volunteers who handled the booth. The final accounting for the Silent Auction will be available soon.

NSNG Silent Auction contributors include: Ruth Stockdale, Debbie DePalma, Barbara Maneck, Stana Coleman, Debbie Henning, Sylvia Dresser, Nona Flores, Sally McDavid, Karen Jones, Julie Rivera, Shelly Bruocar, Barbie Eich, Cynthia Boudreau, Nancy Nicholson, Susan Sances, Jan Harrington, Anne Goldberg, Sarah Ajlouni, Cheryl Reynolds-Fefles, Rhonda Newman, Lu Betcher, Marcia Hartnell, Gretchen Alexander, Barbara Schneider, Beth Polonsky, Pat Niffenegger, Lori Grupp, Bobbye Weisgerber, Irene Lambo, Ronna Leibach, Linda Tomkow, Penny Schnaubel, Jenny Ruttenberg, Bonnie Retzik, Frances Kreuger-Jackson, Janet Sullivan, and Elizabeth Guillette.

Well done, Ladies.

— Gretchen Alexander

Boutique and sales

This year's boutique brought some new vendors and a wide variety of merchandise! The Fashion show brought in lots of shoppers on Friday! Overall, the volume and number of sales were up but the average sale was less than last year. Preliminary sales reports are \$69,674 from boutique sales and \$5,776.50 in silent auction sales. The FAOF bags, new this year, brought in \$1,690. The preliminary total is 80,088.50, slightly down from 2023 total of 82,723. We have a bit of follow up and will continue bag sales!

Overall, it was a great effort by vendors and FAOF staff and many compliments were received as to the overall quality of the show! Thanks to all who worked so hard!

— Ronna Leibach

**The next Fine Art of Fiber
will be held
Nov 7, 8 and 9, 2025**

House and Home with Anne Kelly

NSNG hosted a workshop in November 2023 with Anne Kelly, an award winning textile artist, author and tutor from Kent, England. Participants created their own house inspired from a favorite home – an ancestral home, a family member’s homes, or one’s own home. A variety of textiles were hand or machine stitched to create a richly embellished unique work of art. Vintage fabrics, embroideries and laces were often used along with contemporary fabrics that suited each person’s home.

– Cynthia Boudreau

Left, from top:

Jan Harrington, Beith House
Cynthia Boudreau, Fox Hollow, Yorkville
Liz Zweiner, Homegrown

Right, clockwise from top:

Nancy Nicholson, Julia’s House, Study One
Nona Flores, 1415 Oakton Street, Evanston
Ronna Leibach, Home on the Hill
Lezlie Lenz, My House and My Yellow Maple Tree
Frances Krueger-Jackson, Auto Home and Garden



Boxes, Boxes, Boxes with Steve Pittelkow

This group exhibit displays the amazing work of students who took Steve Pittelkow’s box making summer seminar workshop in June. Steve has practiced the art of marbling—an ancient technique of decorating paper and fabric-- for over 40 years. He has taught at many book art centers, colleges and universities.

Steve taught two workshops, Paper Marbling and Cartonnage (Boxes). Some students used the paper they made in the marbling class to cover their boxes. Participants received two pre-cut box kits and marbled paper made by Steve. The first was a rectangular

box, the second a beautiful box in the French style with a domed (mansard) top. Students assembled each box, covered it with decorative paper, then embellished it with knobs, feet, beads, etc.



It was such a successful class that most of the students are displaying the boxes they made in class. Everyone started with the same box forms, but as you can see, the same process resulted in a wide variety of stunning boxes. What is even more remarkable, is that this is the first box construction attempted by many of the students.

– Melanie Terasaki

Exhibitors include:

Gretchen Alexander
 Small Box using Hand Marbled Paper, Gretchen’s Mansard Box
JoAnn Baumann
 Dome Box, Rectangle Box
Penny Burns
 Nature Dome
Sylvia Dresser
 All My Marbles are in Here
Nona Flores
 Climbing Vines Box, V-striped Mansard-Roofed Box
Lori Grupp
 Box o’Dots
Dee McKenna
 Rectangular Box (left), Dome Box
Sandra Wong Ronkoske
 Hand Marbled Paper Wrapped Mansard, For Jodi
Melanie Terasaki
 Black and White

Inspiring annual exhibit

Explorations in Fiber Art is a community of fiber artists in northern Illinois/southern Wisconsin who create a body of work each year prompted by an idea or theme. The theme for 2024 is **Inspiration: Narrative, Muse, Metaphor**. Twenty two of our artists – including members of NSNG and Weavers Guild of the North Shore – submitted 2D and 3D fiber art expressing a wide variety of inspirations – some personal stories, some visual expressions of emotions, and some explorations of the world around them. Each year we exhibit at the Fine Art of Fiber, along with one or two other shows in our geographic area.

– Kathleen Cunningham



Nature inspires Ronna Leibach, who created the colorful piece in the foreground called *One View - Two Inspirations*.



Barb Maneck

I have many years of experience with wool fiber as a knitter, but very little as a felter so I read many books before I started to make *Ferdinand*. I used a wet felted dryer ball for the head, needle felting bits of roving onto it and sculpting the face until I had the expression just right. The body began with a wire frame, shaping dryer balls to form his chest, shoulders and hips. Roving was wrapped around his legs and body MANY TIMES, needle felting as I worked. The wire made it easy to shape and position him in his peaceful pose. An oversized tail and delicate horns finish his look. He sits on a hill of roving needlefelted to a wool backing surrounded by felt flowers. He's basking under a cork tree that is knit and braided over wire.



Lu Betcher

Several years ago I came across an article about Diva Zappa, who travels from gallery to gallery knitting an ongoing, multi-textured scarf she calls Emilio. Inspired by Diva, I decided it was time to make my own. *The Long and Winding Scarf* is 26 feet long and knit on size 1 needles, made entirely of leftovers from previous projects. Drawing from my past experience as a doll maker I designed the doll as a representation of me. Her body is hand pieced and hand sewn using a contrast of fabric scraps, sewn at the joints so she is flexible. I lightly drew her face with pencil and then hand embroidered over the sketching. Her hair is a variety of couched yarn scraps, and her vest a felted sweater cuff with an antique ribbon bow and flower for accent.



Kathleen Cunningham

This is a piece in a new series exploring the gestural lines of street-crack repairs and my collaboration with workers whose intentions were to mend and shape the environment. The raw cracks, the surface textures, and the interaction of the painted lines show how the mundane can carry an artistic spirit, and how our surroundings – if reimagined – can tell a story of both repair and creation. The process is mostly digital. I collaged original photos of the street then digitally printed the collage on 100% cotton fabric. I painted lines with acrylic Tar Gel in response to the repair lines, added a polyester felt border, and sewed it together with polyester thread.



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.

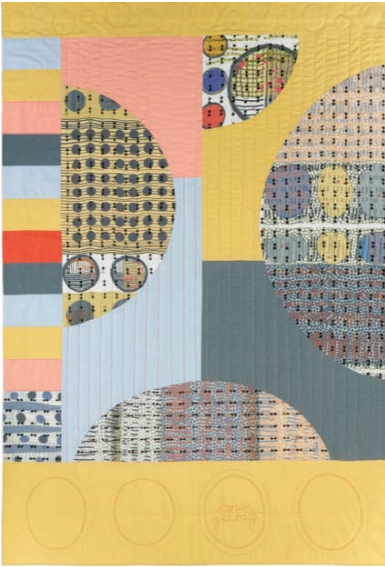


2nd VIRTUAL WORKSHOP ADDED
SAME CONTENT - \$85

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



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



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://chicagoweavingschool.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 • www.nsng.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 • 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 • 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
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Lu Betcher
Gretchen Alexander
Valerie Koppenhaver
Jan Harrington
Nona Flores
Valerie Koppenhaver
Ronna Leibach
Frances Krueger-Jackson
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bows23@gmail.com
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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 January issue will be sent out in late Dec (Submission deadline: Dec 20)

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