

## Board updates

Each spring we announce a slate of officers to be elected at our May meeting. The NSNG Board reflects our community at large; we organize, manage, guide and adapt to the best of our ability. Some recent examples:

2nd VP is responsible for researching, scheduling and issuing contracts for the “next” calendar year. A general sigh of relief is heard when the last contract is signed, video presentation made, and information finalized for the newsletter and website. Then the 2nd VP can relax. Usually. Except Sylvia Dresser and Penny Burns had done all that when a program change had to be made, and they did so (including a new video) within a week!

While on vacation in Japan, Nona Flores handled sudden unexpected changes for the June workshop (now to be on Zoom).

Hospitality Chair, Rona Pietrzak was put out of commission when she was hit by a car while walking. Immediately, Cheryl Reynolds-Fefles and Luan Wold took over hospitality arrangements for our March – May programs.

Cindy Oppenheimer has a new full-time job, yet continues as Treasurer, attends our Zoom Board meetings and drops off checks/documents before general meetings on her way to work.

The Sewing Space thrives. Service Chair, Gretchen Alexander, and Valerie Kopenhagen have added a partnership (Refugee One) and new service projects, including flannel hearts for incubator babies.

These are some highlights. These people constantly impress. They, like you, are truly wonderful; I am proud to be part of this community.

*Thank you.*

– Nancy Nicholson, NSNG President,  
[nancy@nicholson.net](mailto:nancy@nicholson.net)



September 2 - 4, 2025

**Jen Weber**

*Introduction to Japanese Temari*



November 11 - 13, 2025

**Tonya Lemos** • *Cyanotype Papers and Embellished Tunnel Book*



October 7 - 9, 2025

**Mirka Knaster** • *A Fiber Accordion “Book” of What’s Important to You*

## Workshop preview for the coming year

From Japanese Temari, to monoprinting, to improv quilting, and more – Sylvia Dresser and Penny Burns, our 2nd Vice Presidents – have scheduled a well-rounded assortment of creative artists and techniques for September through May 2026 programs. Scroll through pages 7-14 inside this newsletter and note the dates on your calendar. A video presentation of these programs and workshops will be presented at our meeting on Tues, April 1st.

• **Online registration will open on May 6th** for September, October and November workshops. Be sure to renew your annual membership online, starting April 1, so you are eligible to register, at [www.nsg.org](http://www.nsg.org)

### HYBRID MEETING:

*In-Person at Gloria Dei, and on Zoom*

**Tues, April 1 • 9:30 am (CT)**

Tapestry Artist Nancy Crampton,

*Hard and Soft, Fifty Years of Tapestry Weaving*

### MONDAY MEETUP:

**Mon, April 22 • 9:30 am (CT)**

Need help with a project? Join our monthly meetup hosted by Susan Couch.

• To receive a Zoom link, email [meetups@nsg.org](mailto:meetups@nsg.org)

Visit our website for program info and more • [www.NSNG.org](http://www.NSNG.org)

## Easy Kumihimo Bracelet with Cindy Heineman

**IN-PERSON MINI WORKSHOP, Tues, April 1, 1:00 - 3:00 pm**

• Kingswood United Methodist Church, 600 Deerfield Rd, Deerfield

Using satin threads and beads, you will learn how to make an easy Kumihimo bracelet, learning to braid, how to apply beads, and how to glue a magnetic clasp properly. The kit will include a round Kumihimo disk, Fray checked satin threads, 8/0 beads prestrung on bead thread with Fray Checked ends, a clasp, and epoxy or e-6000 glue, and instructions.

- FEE: \$10.00 for the complete kit.
- To register for this April mini workshop, send an email to Mini Workshop Chair, Elizabeth Guillette AND Cindy Heineman, [ekguillette@gmail.com](mailto:ekguillette@gmail.com), [cindyheineman@gmail.com](mailto:cindyheineman@gmail.com)



## Slate of Officers for 2025-26

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

- 2nd Vice President: **Al Krueger**
- Membership: **Karen Jones**
- Secretary: **Cheryl Reynolds-Fefles**

All members attending the NSNG General Meeting on May 6, both in person and on Zoom, will vote on this slate of nominations. Position changes will take effect after the May 20, 2025, Board meeting.

– Nominating Committee:

Barbara Peterson, Cheryl Reynolds-Fefles,  
Judith Schwab and Linda Tomkow

## Copper Bracelet with Sandy Frydman

**IN-PERSON MINI WORKSHOP, Tues, May 6, 1:00 - 3:00 pm**

• Northbrook Public Library, 1201 Cedar Lane

Create a copper bracelet using metal rectangles, wire, thread and beads. After preparing the copper rectangles, you could make holes, add thread and beads to create a stitch sampler on the copper. Or you may choose to apply texture to the copper. Finally, you will assemble the components into a bracelet.



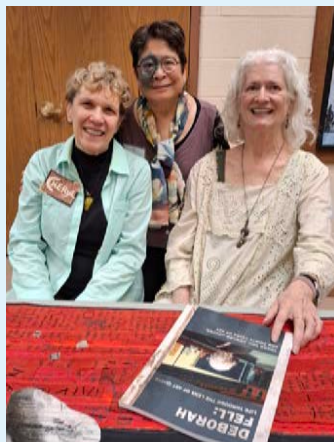
**Provided:** I will provide all materials, including all metal components, small beads, needle and thread. I will also provide tools to borrow and share during the class.

**Optional materials to bring:**

- Needles, thread and beads (8/1 or 11/1), in your color scheme and size, if desired. Choose embroidery or sewing thread and a needle that will fit through the beads you choose.
- 1-2 flat-nose or rosary pliers to open and close jump rings
- Emery boards

- Jewelry hole punch or Dremel-like tool with very small drill bits
- Scissors to cut metal and thread snips
- FEE: \$15.00. Space is limited to 15 participants. (Since I will be purchasing materials on your behalf with the funds collected, refunds will be unavailable. *Thank you for your commitment.*)
- To register for this May mini workshop, and make payment arrangements, send an email to Mini Workshop Chair, Elizabeth Guillette AND Sandy Frydman, [ekguillette@gmail.com](mailto:ekguillette@gmail.com), [ssfrydman@gmail.com](mailto:ssfrydman@gmail.com)

## Deborah Fell will be missed



Upon hearing the news that Deborah Fell passed away on March 9, Nona Flores commented, “Deborah was a big personality before she became ill, and even when she taught last fall, she was so optimistic.” Nona with Deborah and Cheryl Reynolds-Fefles at our October meeting before the Mark Making workshop.

## Spring service notes - keep on sewing!

Thank you for taking kits at our meetings. Please bring them back as soon as you have finished them. We will have more, including the premie hearts at the next meeting! Take a look at the website for more opportunities at: <https://nsng.org/community-service> or come sew with other members at The Sewing Space.

Sue Babbs and Kathleen Fields recently joined us at The Sewing Space, to “shop” from our selection of cottons to complete more Days for Girls projects. We shared about 100 yards of all different colors to make both bags and shields, with the thought that they will be in Madagascar by the end of the year. This is the eighth year that NSNG has supported this group and many women have benefitted from your generosity.

## NSNG SERVICE INFO

- 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.
- The Sewing Space is in Deerfield at Kingswood United Methodist Church, 600 Deerfield Rd. Open every Tuesday from 10:00 am - 2:00 pm (except NSNG meeting days). Contact Valerie Koppenhaver with questions, [koppenhaver@comcast.net](mailto:koppenhaver@comcast.net)



Natalie Boyett with JoAnn Baumann.



What a happy bunch of basket makers! Front: Cheryl Reynolds-Fefles, Sylvia Dresser, Dee McKenna, Chris Deering, JoAnn Baumann. Back: Sheila Schaffer-Hirsch, Debra Loftus, instructor Natalie Boyett, Linda Norby, Penny Burns, Pat Niffenegger, Gretchen Alexander and Marilyn Fowler.

Chris Deering is shown below working on her project during our March workshop. (Photos by Linda Norby and Cheryl Reynolds-Fefles.)



Works in progress by Pat Niffenegger (above) and Cheryl Reynolds-Fefles.



## Ribbed Constructions with Natalie Boyett

On March 4 - 6, NSNG members attended "Ribbed Constructions: Classic and Wild," taught by Natalie Boyett, owner of The Chicago Weaving School.

Our skill levels ranged from "beginner (never made a basket before)" through "some experience," and "advanced," but we were all excited to begin a new adventure.

Natalie is an excellent teacher and a very friendly, engaging person. She explained each step carefully and gave the instruction in appropriate segments. She never overwhelmed us and was always extremely patient in helping each of us at each step. The wealth and variety of materials she brought was amazing. She brought traditional materials and lots of other natural options, as well

as all of the tools needed.

On the first day, we started a traditional egg basket to learn the basic techniques. After completing that, we were free to make another basket, the same or different, or experiment with the new skills to make a "wild construction." Natalie was always available with praise, ideas, and technical help.

There was an abundance of socializing and snacks. Several of us went to dinner at Lazy Dog in Northbrook on Wednesday evening. It was a great opportunity to get to know Natalie and how she started and runs The Chicago Weaving School. This was a fun, inspiring, and productive workshop!

— Linda Norby

## NSNG WORKSHOP REGISTRATION INFORMATION & POLICIES

Workshops are in this newsletter and online at [www.nsn.org](http://www.nsn.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://www.nsn.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. Workshop registrations are not transferable.

- 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

# 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

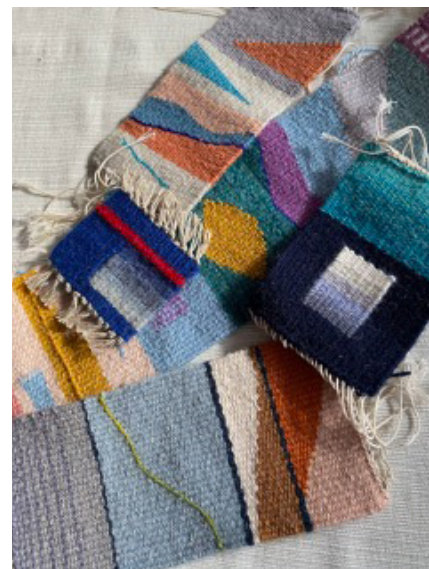
Wed, April 2: 9:30 am – 4:00 pm

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.

**SPOTS AVAILABLE! REGISTER FOR THIS WORKSHOP ON OUR WEBSITE • [www.nsn.org](http://www.nsn.org)**



## Artist Colette Wright Adams

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



### ARTIST'S STATEMENT

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

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

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

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

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

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

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



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

#### *Meditation & Drawing:*

#### *Looking, to Seeing, to Creating*

**Tues, May 6: 1:00 pm – 4:00 pm**

**Wed, May 7: 9:30 am – 4:00 pm**

**Thurs, May 8: 9:30 am – 4:00 pm**

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

- **Approaching Drawing:** A group meditation featuring exercises with a variety of mark-making tools and materials.

- **Visioning and Intuitive Collage:** A long visioning meditation with music and story.

- **Approaching Drawing 2:** An engaging process incorporating meditation, hand-relaxing techniques and traditional observational skills. Black

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

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

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

**SPOTS AVAILABLE! REGISTER FOR THIS WORKSHOP ON OUR WEBSITE • [www.nsn.org](http://www.nsn.org)**



## Paper Cloth with Anne Kelly

In this exciting 4-day Zoom workshop with artist, author and tutor Anne Kelly, you will be starting with some samples to learn the technique of combining paper and cloth, culminating in the designing and making of a folding book form, a covered box or a wall hanging based on a favourite place close to home or further afield. All materials used in the class are readily available and you will be able to dip into your stash of fabric and ephemera to create a series of unique and treasured pieces. Anne will share samples of her own work on Zoom.

Travel, memory and collections remind us of places we have been or would like to visit. Make a personal and meaningful repository – a folding book or a hanging of a special place (actual or imagined). Working from techniques explored in her book 'Textile Travels,' Anne will be using printing, fabric collage, fabric and paper lamination, hand and machine stitching.



You will be aiming to complete a smaller 3D and a larger hanging piece during the course. You may cover an existing cardboard or thin wood box, and make other small samples.

Look through your collections, selecting old and new pieces of fabric, ephemera and

decorative paper to use for your pieces. It is helpful to decide on a theme or place and color scheme before you choose your materials. Sewing machines are helpful but not necessary.

• Anne Kelly is a member of the Embroiderers Guild, the European Textile Network and a member of the Crafts Council Directory. Her large mixed media textile embroideries are exhibited and collected in the UK and internationally. Her five books for Batsford are widely collected and studied.

• WEBSITE: [www.annekellytextiles.com](http://www.annekellytextiles.com)

### 4-DAY WORKSHOP

**ON ZOOM: FEE: \$105**

*Paper Cloth with Anne Kelly*

**Tues, June 3 – Fri, June 6**

**9:30 pm - 4:00 pm (CT) each day**

**Workshop now on Zoom only.**



## Beyond Resist felting with Marjolein Dallinga

Following Marjolein's well-received workshop with NSNG this fall, we have invited her to return for further adventures!

This 5-day workshop, *Beyond Resist*, will deepen the consciousness about experiences learned from sculpting with wool and other fibers. Explorations will allow us to become more aware of how and why we want to use this medium. This workshop is inspired by different ideas on how to make three dimensional sculptures, making form from conceptual, intuitive and sensual sources.

We will explore different techniques for creating sculptural form, with themes like folding and unfolding, building relief, clamping, and binding. We will play with the processes of shortening, thickening, tightening and shrinking and other transformations of the felted surfaces. From our playful experiences, new discoveries occur when we work with this surprising medium of wool. *Some wet felting experience required.*

• Marjolein Dallinga was born in the Netherlands, studied Fine Arts and moved to Montreal, Canada, in 1989. Marjolein came upon the art of working with sheep's wool and became fascinated with the art of making felt, working with her hands. Marjolein has been teaching the art of sculptural felting worldwide. Studio 42 is Marjolein's textile art studio located in the Laurentians, Quebec, Canada.

• WEBSITE: [bloomfelt.com](http://bloomfelt.com)

### 5-DAY IN-PERSON

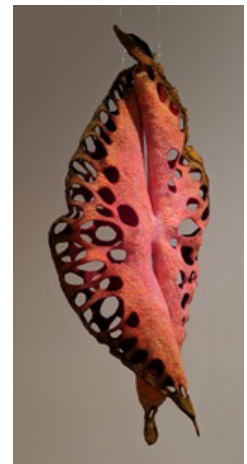
**WORKSHOP: FEE: \$450**

*Beyond Resist – sculptural felting with Marjolein Dallinga*

**Mon, June 16 – Fri, June 20**

**9:30 am - 5:00 pm each day**

• Kingswood United Methodist Church, 600 Deerfield Rd, Deerfield



**NOTE: New location for this workshop!**

**REGISTER FOR THESE WORKSHOPS ON OUR WEBSITE • [www.nsng.org](http://www.nsng.org)**

## Temari Artist Jen Weber

Jen Weber has been a fiber arts addict since the early 2000s. Her background in mathematics heavily influences her love of patterns in all of her pursuits. While she teaches weaving, spinning, and dyeing, her true passion of Japanese temari was discovered in 2011. Jen is an active member of various weaving and fiber arts guilds, Complex Weavers, and the Japanese Temari Association (JTA), with



whom she is a certified teacher (Shihan). Her original creations have been featured in numerous exhibitions, including the Akita National Temari Competition in Japan, in which she was awarded the Governor's Prize in 2019.

Jen is always looking to expand her own knowledge of fiber-related fields, but above all, her passion is for teaching. She strives to make

“heavy” topics understandable for all of her students, and to provide them with the techniques and skills necessary to continue exploring their fiber passions. Her pet peeve is hearing people say they “can’t do something” before they even try, and her mission is to spread the addiction of fiber arts. Oh... and she REALLY loves bunnies.

• WEBSITE: [www.cleverbunnystudio.com](http://www.cleverbunnystudio.com)

### HYBRID LECTURE: Tues, Sept 2, 9:30 am (CT) *All About Japanese Temari*

Come and learn all about the ancient craft of Japanese temari (embroidered thread balls). Find out about the history and development of this unusual art, right up to its present day prevalence both in Japan and around the world. The secrets of what is actually inside these lovely creations will be revealed, as well as what they are used for and how they are made. You'll learn about some of the different geometries and patterns that are unique to this craft. Best of all, you'll get to see oodles of examples. There will be plenty of time for questions, so bring your curiosity and get ready to fall in love with the amazing art of Japanese temari!



### IN-PERSON WORKSHOP: FEE: \$260 *Introduction to Japanese Temari*

**Tues, Sept 2:** 1:00 pm – 4:00 pm  
**Wed, Sept 3:** 9:30 am – 4:00 pm  
**Thurs, Sept 4:** 9:30 am – 4:00 pm

Come explore the ancient Japanese art of temari – beautiful embroidered balls. Students begin with a prepared ball and dive immediately into the fun of creating geometric designs with pearl cotton and simple stitches. During the two and a half days, participants learn all the fundamentals of the craft: how to wrap and prepare the balls for stitching, marking for different designs, stitching basics, and layered and woven design fundamentals. Temari is a perfect medium to explore bold color choices, and students will be encouraged to work with color combinations out of their artistic comfort zone.

• All supplies are included, and students will be provided with enough materials and patterns to complete four unique temari, and instructions for two bonus projects to complete on their own. DMC pearl size 5 cotton will be used for stitching, so if students wish to bring additional colors for their projects, they are welcome to.

*Jen Weber believes strongly that creativity and proficiency grow best in a relaxed and fun atmosphere, so be ready to have some fun.*

# Artist Mirka Knaster

Mirka Knaster creates 2-D and 3-D pieces in a non-representational style using textiles, paper, and other materials in a studio overlooking the Pacific Ocean. Her award-winning work has been exhibited internationally and is in private collections. As an independent curator, she has highlighted artists from other cultures and such issues as immigration and plastic pollution.



Born along the Adriatic Sea and educated in the U.S., she earned degrees in three cross-cultural fields. Worldwide adventures deeply inform her sensibility and exploration of art. Nature, East Asian aesthetics, 20th-century abstract art, and meditation practice are her most significant influences and inspirations.

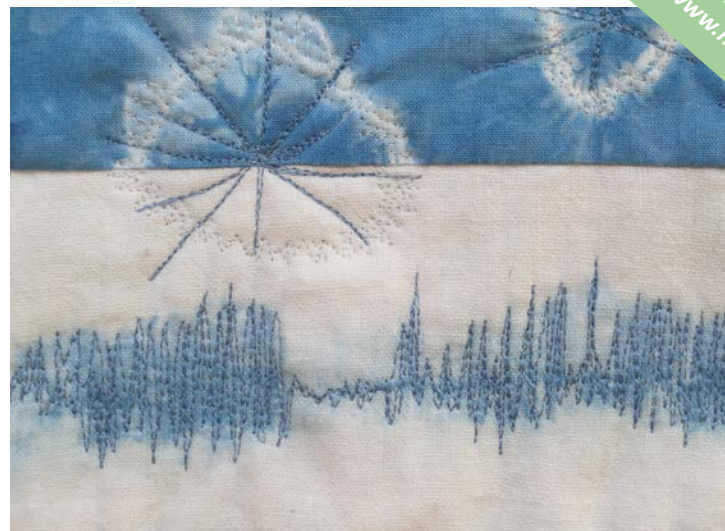
Mirka approaches the creative process as an open-ended improvisation. Pieces emerge intuitively, even serendipitously, as a communication through color, texture, line, shape, space, and pattern. Whatever materials she works with, it is the process of composing, making, and marking that ignites her curiosity and joy. Along the way, she embraces and celebrates the surprises.

Mirka is one of the founders of Korean Textile Tours, a former board member of the Textile Arts Council, Fine Arts Museums, San Francisco, a member of various fiber art groups, and has taught in the U.S. and Korea.

• WEBSITE: [www.mirkaart.com](http://www.mirkaart.com)

### ARTIST'S STATEMENT:

Environment exerts a profound influence as I witness, with awe, how the ever-changing light transforms the colors and textures of land, sea, and sky from dawn till nightfall. The movements, sounds, and hues of water are integral to my sensibility. I'm drawn to the simplicity and universality of geometric shapes and flow lines wherever I look. I observe that space is as important as form, if not more so.



### HYBRID LECTURE: Tues, Oct 7: 9:30 am (CT) *Family as Creative Inspiration*

Creativity often feels like such a mysterious process. How do ideas emerge? Where does inspiration come from? How does an artwork begin and then unfold into a series? And how does what we create take on meaningfulness?

Mirka will speak to these questions through the various experiences and challenges that have led her work to become more and more personally and universally relevant over time. She is now at the point of focusing on what she considers will likely be the most meaningful project of her life—her family's history—and thus her most fulfilling endeavor.

The presentation will include examples of how the creative process can evolve and invite the audience to consider what is meaningful for them to pursue and how they might go about it.



### IN-PERSON WORKSHOP: *Stitching Your Passion: A Fiber Accordion "Book" of What's Important to You* FEE: \$245

Tues, Oct 7: 1:00 pm – 4:00 pm  
Wed, Oct 8: 9:30 am – 4:00 pm  
Thurs, Oct 9: 9:30 am – 4:00 pm

What piques your interest: Playing with color and patterns? Preserving memories? Telling your family's history? Recording your travel adventures? Addressing important causes? An accordion "book" made with textiles is a fun way to creatively pursue those interests.

We will turn 2-D pieces into 3-D artwork that will showcase what engages your attention. We will make "pages" (panels) using a stiff interfacing onto which we fuse the fabrics and embellishments that best

narrate the themes we explore.

The front of the panels can be enhanced with stitching, beads, buttons, photos, bits of lace, ribbons, yarn, small twigs, leaves, coins, and other mementos. Fusing fabric or handmade paper to the back of the panels can hide the stitches. Machine- or hand-sewing joins the panels together so they can fold closed or open like an accordion. Bamboo skewers, fine dowels, knitting needles, or chopsticks will make them stand on a shelf, table, mantel, window sill, or pedestal in various configurations like a fiber sculpture. Let your imagination roam freely among the possibilities.

***"Art offers us moments of now, in which we let go of the past and the future, let go of the constant stream of data rushing through us."***

– Mirka Knaster



# Artist Tonya Lemos

A life long environmentalist and plant person, Tony(a) Lemos is a biophilic, process based conceptual artist who works at the intersection of art and herbalism. Her work centers around nature, wellbeing, creativity, connection and co-existence. She believes art and creativity to be an integral part of the healing process.

Presently her work includes eco-printing, photopolymer printmaking as well alternative photography methods, often combining mixed media and found objects into artist books. She likes to explore symbolism from her ancestry (Greek/Middle East) and her deep connection to her present sense of place on Pocumtuc/Nipmuc territory, Ashfield/Conway, MA. She believes there to be such healing when we connect (art+health) materials to place, and has found by using materials from a particular place to help establish a relationship with it.

She currently runs Blazing Star Herbal School and teaches at conferences all over New England including The Arnold Arboretum at Harvard University, the New England Botanical Gardens and The Provincetown Art Museum.

• WEBSITE: <https://linktr.ee/TonyaLemosArts>

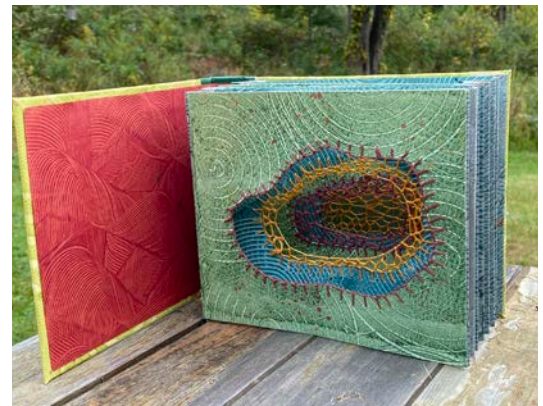
**IN-PERSON WORKSHOP:** *Cyanotype Papers and Embellished Tunnel Book* **FEE: \$175**

**Tues, Nov 11: 1:00 pm – 4:00 pm**  
**Wed, Nov 12: 9:30 am – 4:00 pm**  
**Thurs, Nov 13: 9:30 am – 4:00 pm**

• Cyanotype is a photographic process that uses iron based chemicals, sunlight, and water to create uniquely blue images. This course will focus on both traditional and experimental methods of cyanotype (camera-less photography), covering a variety of approaches to explore the possibilities of this historic process through an experimental lens. In this class we will explore botanical cyanotypes both wet and dry methods.

Each participant will have the opportunity to create multiple prints, which may be used to create art, collage, greeting cards, wall hangings, bookmarks and artist books.

• A Tunnel Book is a unique type of artist book in which the pages are viewed as if looking through a window, or a “tunnel” and often incorporate paper cuts. These structures are great for creating visual narratives – when you look into a tunnel book,



**HYBRID LECTURE: Tues, Nov 11: 9:30 am (CT)**  
*Art That Breathes: Deepening Our Connection to Plants through Art*

Throughout history, women have drawn inspiration from the natural world as a primary source for their creative expression, and have incorporated elements like landscapes, plants, animals, and natural phenomena into their work across various mediums and styles. Working with plants in one’s art practice is a way in which we can deepen our understanding and partnership with plants and the natural world which can lead to feeling more rooted and a deeper sense of place and inner understanding of interconnectedness between people and their environment.

We will also survey some pioneering artists who drew inspiration from the natural world such as Hildegard Von Bingen, May Morris, Anna Atkins, Maria Sibylla Merian as well as a few contemporary artists creating unique works.

you are looking through an opening into a 3D world. The book is made up of layers of pages or panels that are parallel to each other. The completed pages are attached to accordion folds or concertina binding by hinges, which allows the book to be folded up or opened up for viewing. There are several options for hard and soft covers. In this class we will embellish our “windows” with simple embroidery!

***“To simply slow down and enjoy the process of creating something handcrafted is a healing process.” – Tonya Lemos***



## Textile Worker Emily Jo Gibbs

Emily Jo Gibbs is a British artist who has established an international reputation for her delicate textiles. In her current practice Emily creates hand-stitched portraits and still lifes with a graphic quality, observing the quiet beauty of the overlooked, and gently advocating “The Value of Making” by creating work that celebrates the skill, dexterity and the creative problem solving of people who make things. Projects include Connected Cloth, The British Textile Biennial 2021, Portrait of a Chinese textile worker making silk organza (above).

Emily has received significant critical acclaim and examples of her work are in The Victoria and Albert Museum, The Crafts Council Collection and The Museum of Fine Art, Houston. She is a member of Contemporary Applied Arts, The 62 Group of Textile Artists, and is a Fellow of the Royal Society of Arts. Between 1993 and 2006, Emily made luxury handbags.

• WEBSITE: <https://www.emilyjogibbs.co.uk/>

**VIRTUAL LECTURE: Tues, Jan 6: 9:30 am (CT)**

### *A Career in Making*

Emily Jo Gibbs has established an international reputation for her hand-stitched textiles, observing the quiet beauty of the overlooked. She specializes in layered appliqué, creating portraits and still-lives with a pared back aesthetic. This talk is about her career in making – from high end handbags to portraits.



**VIRTUAL WORKSHOP:**

### *Illustrative Pictures, Working with Silk Organza and Hand Stitch*

**Tues, Jan 6: 1:00 pm – 4:00 pm (CT)**

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

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

Create layered collages – abstract or figurative – that exploit the qualities of semi-transparent material. This is a hand-stitch class. Experiment with layering translucent fabric to change the col-

**FEE: \$185**

or and tone. Learn how to cut accurate shapes, overlap pieces to build areas of different colors and tones, examine how the layers are built up and the work is stitched together. You will look at stitching for construction and stitching for decoration and how the two interplay. Work from your own drawings, photographs or collage.

***“I now make work that reflects how proud I am to be a member of a creative community of people who make things.”***

– Emily Jo Gibbs

# Artist Ana Buzzalino

Ana Buzzalino is a creator, maker, fibre and mixed media artist, surface designer, teacher and lecturer. Her love of layers and texture combine in her original work. She achieves results using a combination of different surface design techniques. A lot of her work for the past few years has used



aspects of history with an impact on our culture today.

Ana's work has won numerous awards at national and international shows. Her work has been accepted into the Festival of Quilts in the UK where she won an honorable mention, Quilt Canada where she's won several awards

and the International Quilt Festival in Houston where she won 1st prize in Abstract in 2017 and a third prize in Abstract in 2019.

Ana writes articles for Quilting Arts Magazine and A Needle Pulling Thread among others. She has made several appearances in Quilting Arts TV. She was also invited to appear in The Quilt Show in 2022. She is currently teaching online from her studio in Calgary, Alberta.

• WEBSITE: <https://www.anabuzzalino.com/>



## VIRTUAL LECTURE: Tues, Feb 3: 9:30 am (CT)

### *From Blueprint to Thread: Architecture as Inspiration*

Join me on an inspiring journey through the intersection of architecture and textile art, delving into the captivating world of architectural structures that can serve as a wellspring of creativity for artists. I'll share a glimpse into my own artistic endeavours, unveiling how architecture and its diverse features have become a boundless source of inspiration for my own work.

## VIRTUAL WORKSHOP: *Acrylic Skins and Monoprinting: From Basics to Sophistication* FEE: \$135

Tues, Feb 3: 1:00 pm – 4:00 pm (CT)

Wed, Feb 4: 9:30 am – 4:00 pm (CT)

Thurs, Feb 5: 9:30 am – 4:00 pm (CT)



In this workshop, you will learn to create acrylic skins (shown at left) to use in your work. These require few supplies and are fun and addictive to make and will add an element of surprise and interest to your artwork: quilts, sketchbooks, painting, collages, etc. Part of this workshop will be a demo on different products you can use to prepare the acrylic skins, how to finish them and how to apply them to your work.

- Monoprints combine the spontaneity of printed paints and fabric, creating a surface that is unlike any other. It is the most painterly method among the printmaking techniques. No two prints are alike. Students will learn to use water-based paint on Gelli Plates or other surfaces, utilizing various techniques: masking, multiple drop printing, colour mixing, etc. Students will play around with textures and random materials to create several pieces that can serve as underpaintings for future work or stand alone as a body of work. The first part of the class will be spent making rubbing plates to use in the monoprinting process.



*“Creativity isn’t always about PRODUCING. Sometimes, it’s about being, sitting with the process, enjoying the materials, and letting the work unfold in its own time.” – Ana Buzzalino*

# Textile Artist Lois Russell

Lois Russell’s fiber work reflects her history as a basket maker. She teaches nationally, and has won numerous awards including Category Winner in Excellence in Fiber 2016. Her work has been featured in Fiber Art Now and several books on fiber arts including 500 Baskets. In 2021 she was honored with a Lifetime Achievement Award by the National Basketry Organization. Her work is in private collections and is represented at the Racine Art Museum, Fuller Craft Museum and the Kamm Collection. Russell has served on the boards of the National Basketry Organization and of CERF+ and is currently on the boards of the Boston Society of Arts and Crafts and Penland School of Crafts.

• WEBSITE: <https://loisrussell.com>

### ARTIST’S STATEMENT:

I love textiles. I finger fabric in expensive stores. I buy one skein of yarn just because I need to have that color where I can see it every day. During my lifetime I have knit countless sweaters and blankets, made quilts, felted wool, hooked rugs, tried to weave, sew and darned, and done all sorts of stitching and embroidery. But mostly I have made baskets.



That does not make me special. Humans have made baskets for thousands of years. To my mind the first basket

was a cupped hand with the fingers intertwined. They made them with whatever they have handy: cedar bark in Alaska; bamboo in Japan; discarded telephone wire today in South Africa.

### HYBRID LECTURE:

**Tues, March 3: 9:30 am (CT)**  
*Yeah . . . But Is It a Basket?*

Over the past 75 years, basketry techniques have been adopted (hijacked?) by artists who have used them to make objects that are more sculptural than functional. Discussions of this evolution have called into question what a basket “is” and whether definitions and preconceived notions help or hinder creativity in fiber as well with work in other materials. This presentation will take a look at how basketry has evolved. And how it hasn’t.



**“There is no end to the possibilities when it comes to making a basket. Baskets are an invitation to play with shape, color and texture.”**

– Lois Russell



The rich traditions of basket making from around the world provide many possible architectures and countless fiber techniques.

I can’t know what my work will be about for other people, but I hope it will provoke something, that it will be a starting place for an emotion or a thought. And, missionary that I am, I hope it will convert them to being artists in their own way, always looking for what is beautiful and interesting, perhaps where they least expect it. And I hope it will make them appreciate, even briefly, how wonderful and complex the world is.

**IN-PERSON WORKSHOP: FEE: \$170**  
*Coiled Basketry*

**Tues, March 3: 1:00 pm – 4:00 pm**  
**Wed, March 4: 9:30 am – 4:00 pm**  
**Thurs, March 5: 9:30 am – 4:00 pm**

Participants will learn the basics of coiled basketry: how to start, make a design, create a shape and, of course, how to finish up. Although we will work mostly with closed coiling (and you will learn what that means) we will also experiment with some open coiling techniques.

# Artist Youngmin Lee

Korean-born artist Youngmin Lee holds a master’s degree in fashion design and a bachelor’s degree in clothing and textiles. She has presented numerous workshops, classes and demonstrations on Korean arts and crafts around the Bay Area in California and many other places. Recently she has demonstrated her Bojagi and Maedub at the Asian Art Museum in San Francisco as a part of an Asia Alive Program. She also has participated in Oakland Museum’s Lunar New Year celebration with her Bojagi and Maedub artworks.

**ARTIST’S STATEMENT:**

Textiles hold history, and they have the power to initiate conversation about culture, tradition, time, and memory. I appreciate the beauty that comes from the long, slow process of hand stitching, which is a meditative act for me. I constantly practice stitches on the surface of fabrics and think about the invisible labor done by women throughout time.

I use a variety of materials to make items that both reflect modern aesthetics and embrace traditional techniques. This represents my identity as one living in two cultures; bojagi is my interpretation of my cultural heritage and tradition. I create through a spontaneous and improvisational process, using various materials, from new bolts of fabric to reclaimed textiles.

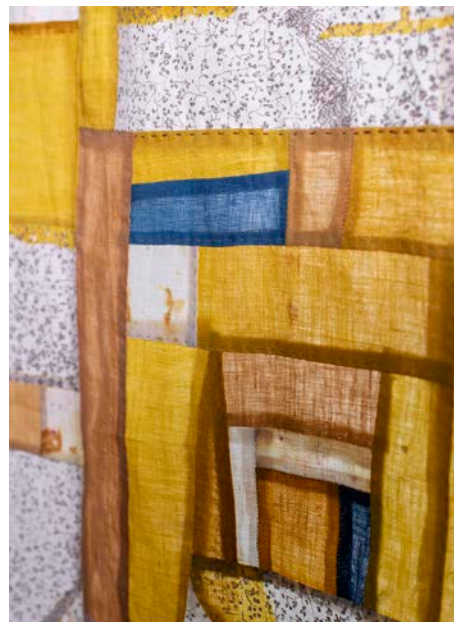
• WEBSITE: <http://www.youngminlee.com/>



**HYBRID LECTURE: Tues, April 7: 9:30 am (CT)**  
*Bojagi, The Art of Wrapping Cloths*

Bojagi (Korean Wrapping Cloths) are pieced together from small scraps of cloth. It is the most unique form of Korean textile art. Bojagi occupied a prominent place in the daily lives of Koreans of all classes. They were used to wrap or carry everything from precious ritual objects to everyday clothes and common household goods and also to cover food. It is also strikingly contemporary: the designs and colors of bojagi remind one of the works of modern abstract artists.

Bojagi can be described as a true form of abstract expressionism. Youngmin Lee will talk about Bojagi during this lecture and show her Bojagi works after the lecture.



**IN-PERSON WORKSHOP: *The Many Faces of Bojagi* FEE: \$240**

**Tues, April 7: 1:00 pm – 4:00 pm**  
**Wed, April 8: 9:30 am – 4:00 pm**  
**Thurs, April 9: 9:30 am – 4:00 pm**

In the past, Jogakbo, patchwork Bojagi, was made with leftover remnants of fabric from other projects. Using Korean traditional techniques such as Gamchimjil, Settam Sangchim and Ssamsol, Youngmin will teach basic Jogakbo construction in this workshop. Bojagi construction involves

hand stitching, which can be very relaxing. While working on your Bojagi, wish for the happiness and well-being of the recipient of your finished bojagi.

During the workshop, Youngmin will show how to use many small pieces of ramie fabrics, silk organza and Korean silk gauze to create a geometric patterned Bojagi. The finished project will have a unique composition of different shapes, lines and texture.

*“I start this organic process by putting small fragments together, and the Bojagi and I both grow as I work many imperfect stitches together with my wishes for happiness.”*

– Youngmin Lee

# Textile Artist Pat Pauly

Known for her improvisational technique, Pat Pauly uses bold color and unusual juxtapositions of printed and painted fabric in her work. Her frequent lectures and workshops on contemporary art quilts carry the same qualities as her work – energized, spontaneous, and definitive.

Her textile work – which began in the early 1980s, and was first accepted in Quilt National '83 – has continued to be seen in major exhibitions. Her fiber art's distinction uses strong abstracted natural forms and complex color



combinations. Her work is in both private and public collections.

With a degree in art, and graduate work in design and fine art, Pat chose fiber art as the perfect amalgam of construction, painting and printmaking. She has taught

throughout the United States, Canada, and Australia, in design and surface design. Pat's work is also widely published, and she has appeared in Quilting Arts televised segments.

If not teaching, she is found in her studio in Rochester, NY, where she has the best advantage of being surrounded by great artists as well as the beauty of the Finger Lakes.

• WEBSITE: <https://www.patpauly.com/>

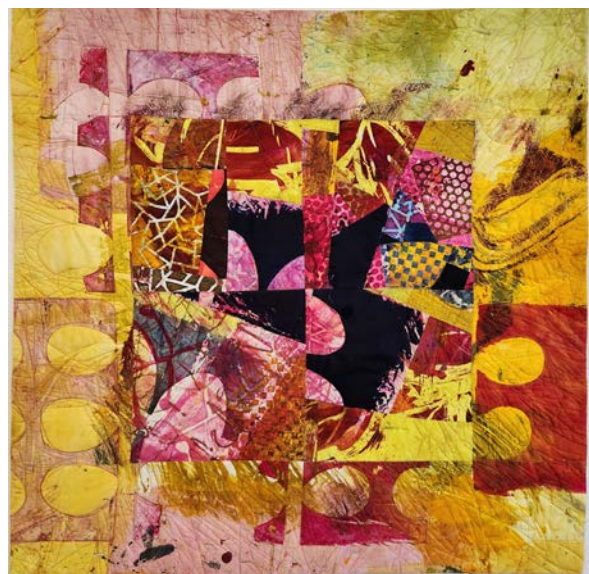


**HYBRID LECTURE: Tues, May 5: 9:30 am (CT)**

## *Challenge Yourself*

The art quilt world is full of bizarre ways to tease out work through themes, fabric choices, or (worst) deadlines. Take a look at how Pat Pauly embraces a challenge, sees a design decision, and comes up with a solution no one else would think to make. And be sure to take notes on how to use a challenge to turn obtuse ideas into your own successful quilts.

*“The unexpected harmony or discord of an evolving design fascinates me, and this organic construction is an integral part of my creative process.” – Pat Pauly*



**IN-PERSON WORKSHOP: FEE: \$165**

## *Within The Frame: Improvisational Piecing a Center Medallion*

**Tues, May 5: 1:00 pm – 4:00 pm**

**Wed, May 6: 9:30 am – 4:00 pm**

**Thurs, May 7: 9:30 am – 4:00 pm**

Sew improvisationally-made fabric and make either disappear or be highlighted as it is set in a background. With simple methods for scrambling fabric improvisationally with curves, thin lines, and angles, we'll make a center that will be supported by a framework for a center medallion composition. Work with color, scale, and value is an important feature in bringing the composition to balance. Bold, graphic prints are a useful tool in piecing improv work, as they offer more shapes that maintain the images brought forth, so they are encouraged to be used in this class. It's a great way to use one-of-a-kind prints.

## NSNG SHOW & TELL

Share your projects and announcements about exhibits and events of interest to our members. Bring your work to our in-person meetings, or send photo and description to Jan Harrington for this newsletter.



## THE ART OF MY LIFE EXHIBIT IN EVANSTON

Maggie Weiss recommends the current exhibit, "The Art of My Life" by Leslie J. Riley, a former member of NSNG. Her work is an exploration of pattern, design and interactions of form to create the illusion of multi-layered surfaces. Several large quilts and a remarkable variety of gorgeous, detailed prints and mixed media are on view – **now through May 6** – at Noyes Cultural Arts Center, 927 Noyes St, Evanston.

## BABY LOCK SERGER FOR SALE

Debby Henning is selling a Baby Lock Evolution 8 Thread Serger. Technology features include: ExtraordinAir threading, automatic thread delivery system, pure lighting with 3 LED lights, and full featured differential feed with 2 to 1 ratio for gathering and 3 to 4 ratio for stretching. Also features an exclusive wave stitch and reverse wave stitch options; serging options from 2-8 threads, chain/cover stitch functions with single, double, triple cover stitch; and overlock stitch functions to seam and encase edges. Flatlock stitch functions for seaming and decorative effects, automatic rolled hem stitch function.

This serger was purchased in March of 2018, but is barely used. Asking \$2,000.

• Contact [debby.henning@mac.com](mailto:debby.henning@mac.com) if interested. I could bring it to the next NSNG meeting if you are interested.

*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.*

• **NEWSLETTER:** The NSNG newsletter is published monthly (except for July and Aug) and sent digitally to all members a few days before each meeting. It is also available on our website. A Zoom link for our meetings will be sent with the newsletter. Send submissions for Show & Tell and other articles by the 3rd week of the previous month to Newsletter Editor, **Jan Harrington**, [janqharrington@gmail.com](mailto:janqharrington@gmail.com).

• **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](mailto: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!**

• **WEBSITE & FACEBOOK:** Our website – [www.nsng.org](http://www.nsng.org) – includes info about programs and workshops, service opportunities, and more. Registration for workshops and membership renewals are all done on our website. Share your work and stories of interest on our **FACEBOOK** page: North Suburban NeedleArts Guild.

• **MINI WORKSHOPS** are taught by NSNG members. If you are interested in teaching a class, contact Mini-Workshop Chair: **Elizabeth Guillette**, [ekguillette@gmail.com](mailto:ekguillette@gmail.com)

• **IN-PERSON EVENTS AND WORKSHOPS** are held at **Gloria Dei Lutheran Church** (1133 Pfingston Rd, Northbrook) unless otherwise noted. **Please park in the back lot** – on the east side of the church – and enter at that door.

• **GUESTS ARE WELCOME:** Guests and friends are free the first time they attend, after which they must join the Guild to continue attending.

• **FREEBIE TABLE:** Members may bring in fiber-related items they no longer need. **PLEASE take home any unclaimed items!**

## NSNG Board • 2024 - 2025

**NOTE: The email addresses in this newsletter are for your personal use only.**

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