

## Treasure Tuesday

I don't like the word "discipline." Truthfully, I've always rebelled against discipline. For exercise (really, you want me to commit to WHAT?!), to eating, to studying (there was an audible sigh of relief when I got my diploma so many years ago). I fight discipline – but even for the good stuff! Like quilting, teaching myself crochet, exploring and experimenting with other fiber arts. All the things I want to do.

One of the many ways the Guild has been good for me is that at least once a month, for most months, I am in the company of other fiber artists who inspire me (i.e., you) and am exposed to new techniques, crafts, viewpoints. It gets me excited, and I come home and start up with new or old projects.

Lately, I've been thinking I need more. A disciplined way for more exposure. And I think I can leverage the treasures of our Guild to get that. On the Tuesdays that there isn't a Guild meeting or a workshop that I'm taking I can go the "The Sewing Space"! The one in Deerfield where Guild service projects happen. It's kind of perfect for an undisciplined, closet introvert, disorganized soul like me. The supplies are all there – organized by project! There are a half dozen or so projects/activities to choose from. Hand work? It's there. Machine work? Not only is it available but so is your choice of machine. Want to try a Brother, a Juki? Have you, like me, wondered what's so special about Bernina? You have several there to try. And more! There's a serger, an AccuQuilt fabric cutter and even a Handi Quilter you can be taught to use.

AND there is companionship of fellow Guild members; good conversation, sharing of knowledge and, last time I was there, HOMEMADE treats! Like I said, kind of perfect.

Maybe I'll meet you there some Tuesday? I'm not going to call it a discipline, though. I may call it "Treasure Tuesday" . . . What do you think?

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



## Mini workshop preview for fall

We are very lucky to have talented members of NSNG teach our mini workshops. Mark your calendars now for our fall offerings. All are held in person the afternoon of our monthly meetings. Details for Sept are on page 14. Others to come.



- Sept 2: Nona Flores – Boro pincushion or mug rug/coaster (*above left*)
- Oct 7: Judith Schwab – Embellished coat using a variety of yarns (*above right*)
- Nov 11: Elizabeth Guillet – Visible mending on garments (*left*)

*Thank you to Elizabeth, our mini workshop chair, for coordinating these!*

## Summer Potluck & Member Sale

**TUESDAY, JULY 15 • 11:00 am to 2:00 pm at Gloria Dei**

Come to socialize and meet other members of NSNG, share your projects during Show & Tell and **SHOP OUR MEMBER SALE** (cash or checks preferred).

The Guild will provide beverages and pizzas from Lou Malnati's.

**Please bring an appetizer, salad, side dish or dessert.**

An email reminder will be sent a few days before. Volunteers will be needed to help Barb Maneck with set up (starting at 10:30) and clean up.

**NO FREEBIE TABLE THIS MONTH!**



**NOTE TO VENDORS:** Please come at 10:30 to set up your space. Each person gets **half of a six-foot table**. Items for sale could be any unwanted stash, finished items or anything you think will be useful for your friends at NSNG. Please bring cash and if you have your own square or any other method of accepting credit cards.

• **Limited spots available!** Contact Elizabeth Guillet, [ekguillette@gmail.com](mailto:ekguillette@gmail.com) with your name, email, phone and brief description of items to be sold.

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

## Fine Art of Fiber • Nov 7 - 9, 2025

We hope to have all 2025 information and application forms for the Exhibit and the Boutique online by July 1, [fineartoffiber.org](http://fineartoffiber.org). Applications for the Boutique are due Sept 2; applications to the exhibit are due Sept 12. Other dates and contact info were listed in the May newsletter.

This is a good time to start organizing group projects for the exhibit, usually featuring pieces from workshops or Guild challenges. Every group must have a minimum of 3 pieces, and must have an organizer who will be responsible for hanging the group pieces on Thursday, November 6, in the space allotted by the FAOF Committee. Submissions for a group have a reduced nonrefundable submission fee of \$5 each, and do not count as the member's #1 piece for the show. Please refer to the instruction sheet for Group Exhibits on the FAOF website for further information.

If you are putting a sleeve on your submission, please keep in mind that we use command strips to hang many pieces (but NOT the large bed-sized quilts and hangings). For the command strips to be effective we need a space of at least 3-4" between the end of the sleeve and the edge of your piece on each side. If you have a small piece, consider leaving a space open at the center for a single command strip. If you have a question about your piece, email me and provide the size (width and length) and approximate weight of your piece.

— Nona Flores, FAOF chair, [ncflores52@gmail.com](mailto:ncflores52@gmail.com)

## NSNG Member Challenge • 2025

This year's theme is **"Everything Old Is New Again."** 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 Dec 2 potluck meeting.** Members in attendance will vote for their favorite entry. You must be a member to enter and vote.



The three winners will receive a certificate to be used in the next year's NSNG workshop of their choice – \$100 First Place, \$75 Second Place, and \$50 Third Place.

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

**Deadline to enter is Nov 17.** Please let Lu Betcher know if you would like to enter the challenge. Include your name, the name and size of the entry, and how you would like it displayed (hung, placed on a table, or free-standing). Once you have completed your piece, please send Lu a short artist statement, with the title of your work, describing how your entry relates to this year's theme. Artist statements are due no later than Nov 24 to allow time for printing.

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

**MONDAY MEETUPS • 9:30 AM**  
**JUNE 23, JULY 28 & AUG 25**

**GRAB YOUR LATEST PROJECT AND  
JOIN US FOR A RELAXED ZOOM  
MEETUP**

**NO AGENDA, JUST CONNECTION,  
CREATIVITY AND COMMUNITY**

**EMAIL MEETUPS@NSNG.ORG  
AND WE WILL  
ADD YOU TO OUR INVITE LIST**

## Come to The Sewing Space!

This is a picture of only SOME of the scent hearts that our members have made in the last few weeks. You can visit our website: <https://thesewingspace.org/> to see other things that have been donated around the area. Click on the IMPACT page. It is also a great little read on how The Sewing Space got started and a way to see if your favorite machine lives there and might enjoy a visit from you!

We are there every Tuesday now through the summer if you want to come and join in. There are lots of things to do that don't involve sewing, if that is not your strength. We always need new laprobes laid out and designed and many things cut. And as Nancy said on page 1 – there are usually treats and coffee!

— Valerie Koppenhaver



## NSNG SERVICE

*Stop by our Service Table at the July 15 potluck to drop off your projects and find more to take home.*

For questions about projects, contact Service Chair, Gretchen Alexander, [gretchen.alexander@sbcglobal.net](mailto:gretchen.alexander@sbcglobal.net)

Join others for service sewing at **THE SEWING SPACE**  
Kingswood United Methodist Church

600 Deerfield Rd. Deerfield • Tues 10:00 am - 2:00 pm  
Contact Valerie Koppenhaver, [valerie@thesewingspace.org](mailto:valerie@thesewingspace.org)





## Julie Rivera and Shelley Brucar at J2 gallery

Julie and Shelley are excited to be part of the current exhibit at the Jackson Junge Gallery. *Tactile Terrain* brings together artists whose work draws directly from the earth providing an experience that invites viewers to slow down and reconnect.

- Julie's piece, *Garden Uncovered*, (above left). Botanical contact print with hand embroidery using the stitches she learned in the Mirjam Gielen's workshop in January.
- Shelley's piece, *There is Still Time*, is a call to protect our coral reefs from the effects of climate change. Altered ecosystem function affects tens of thousands of species of fish, invertebrates, plants, sea turtles, birds and marine mammals that depend on the reefs for sustenance. Materials: Hand dyed and screened cotton and silk and dyed cheese cloth. Small pieces of marbled cloth. Process is fiber collage, adding – and sometimes taking away – to get the desired composition. Inspiration comes from memories of snorkeling in the Caribbean and Hawaii as well as shuffling through images online.
- Exhibit runs through June 29. Jackson Junge Gallery, 1389 N Milwaukee Ave, Chicago. Free and open daily. <https://j2gallery.com/exhibitions/>
- Julie Rivera is also in the Evanston Made Member Exhibit at Evanston Art Center. The show runs through June 30. <https://evanstonmade.org/>

## Stitches of the Soul at Museum of Mexican Art

This inspiring museum is worth the trip to Pilsen. *Puntadas del Alma* (*Stitches of the Soul*) is a collective of women who come together to share stories and create quilts. Through sewing, embroidery, beading, and storytelling—traditionally seen as “craft”—*Puntadas del Alma* challenges the conventional boundaries by redefining their intricate, generationally rooted work as fiber art. In their practice, the lines between craft and art blur, and their creations become powerful expressions of memory, resilience, and shared humanity. This exhibit (*shown here*) runs through Oct 12.



The permanent collection features a wide variety of Mexican art showcasing over 3,000 years of creativity. *The New Awakening* [Huichol mural] is a large impressive work which looks like painted tiles, but is actually thousands of chaquira beads in Campeche wax on plywood. Check out the other special exhibits and the colorful gift shop!

- National Museum of Mexican Art, 1852 W 19th Street, Chicago.
- Free and open 10:00 to 5:00 pm (every day but Monday). Paid parking in adjacent lot. <https://nationalmuseumofmexicanart.org/>

## The Art of Mosaic intro class at NSSC

Get an introduction to the fundamentals of Mosaic Art. You will design and complete a project to take home. The class will meet on **Wed, June 18 and June 25 from 2:00 to 4:30 pm**. All supplies are included in the cost of the class, so you just need to come and have fun! Class will be held at the North Shore Senior Center at 161 Northfield Road in Northfield. Fee is \$169 for members and \$199 for non-members. Call 847-784-6030 to register or for more information.

- If you are not familiar with NSSC, visit their website to see the list of events, lectures, classes and support programs for seniors. Stop in any weekday to visit the center. The current art exhibit features beautiful watercolor paintings and wonderful mosaics by local artists, including Debra Campbell, teacher of the mosaic class.
- <https://www.nssc.org/>

## Free Selvege magazines

Elaine Lim has recently moved and finds herself with too much stuff – including a complete collection of Selvege Magazine – roughly issues 1 to 125. All are in pristine condition. The magazines are in 4 plastic dust free magazine boxes. They are free for the taking but a person must take them all.

They can be picked up in Oak Park (Elaine lives in an elevator building), OR if someone commits to taking the magazines before the Guild potluck in July Elaine believes she can get them to that meeting.

- Perhaps you or someone you know would be interested? Please contact Elaine Lim at 708-769-4938. BONUS: Elaine believes that there are two more copies as her subscription expires in September.

Send items for **Show & Tell** to Newsletter Editor, Jan Harrington, [janqharrington@gmail.com](mailto:janqharrington@gmail.com)  
**Deadline for Sept issue is Aug 20.**





Linda and Frances observing and creating colorful work.

## Meditation and art workshop with Colette Wright Adams

The title was certainly intriguing - *Meditation & Drawing: Looking, to Seeing, to Creating* – and it proved to be so. Not always knowing what to expect, it kept us on our toes but in an easy going way. It was through a series of meditations, walks and painting that the class came together in a most satisfying way. We were instructed in techniques such as doing several quick sketches to get our creative juices flowing. We would have group discussions about our work which was done in a nonjudgemental way (so unlike art school critiques of the past I might add).

– Linda Tomkow



Samples of sketches and watercolor paintings. (Photos by Maggie Weiss and Cheryl Reynolds-Fefles)

## NSNG WORKSHOP REGISTRATION INFORMATION & POLICIES

Be sure to renew your membership online before registering for Sept - May 2026 workshops.

Workshops are in this newsletter and online at [www.nsng.org](http://www.nsng.org). If one is full, put your name on the waiting list. Often a spot opens up.

- Workshop Registration is made available to NSNG members before being made open to the general public.
- Registrants must have a fully paid NSNG membership and a current Participant Agreement on file in order to qualify for the member price for a workshop.
- The number of participants in a workshop is determined by the instructor and is not open to NSNG's discretion.

### Workshop Registration Procedure:

- Space in the workshop cannot be guaranteed or held without payment.

### Registration and Payment:

- Payment is made by credit card online at

our website, [NSNG.org](http://www.nsng.org)

- If the workshop is full, you can request to be put on the waiting list.

### Non-Members:

- A non-member must pay an additional \$20 fee and have a current Participant Agreement on file.

### Waiting List:

- In the event that all spaces in a workshop are filled, a waiting list will be started for that workshop; there is no charge to be on the waiting list.
- A potential registrant on the waiting list will be contacted if a currently registered participant wants to sell their spot.

- The sale must be transacted through the Workshop Registrar. 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





## 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**

**10:00 am - 3:00 pm (CT)**

**each day**

**Workshop is 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

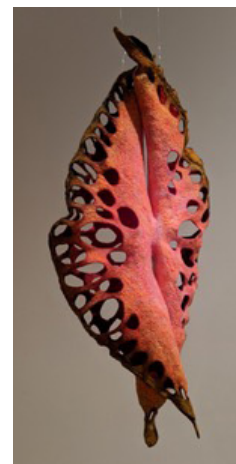
**WORKSHOP: FEE: \$450**

*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)

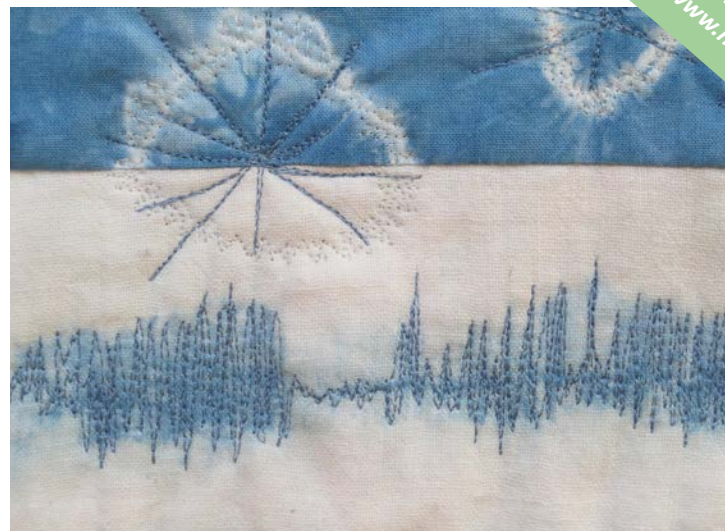
## ARTIST'S STATEMENT:

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.



*"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



## 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.



## 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>



### 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.

### 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,



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.



### ARTIST'S STATEMENT:

I make hand-stitched pictures predominantly working with silk organza layered onto linen. I really enjoy the translucent nature of the silk and the soft color pallet the layering creates. I stitch in a meticulous way often using tiny stab stitches, I change my thread color a lot.

I've been an artist for a long time, but first I was a maker and my process is rooted in the making. Being able to make things has really shaped who I am, it gave me a sense of identity and self-worth as a young person.

I'm interested in the idea that by taking the time to slowly describe someone in stitch, you convey your admiration. Celebrating people who make things by the investment of time in making the work is a quiet, thoughtful act of care and value.

I am interested in all kinds of making and by how expert material knowledge is required for low and high-tech outcomes and how that knowledge is gained through using our hands.

I'm concerned about the position of making in the hierarchy of skills we value as a society and how this is exacerbated by the decline of making in schools.

### 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-

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.

**FEE: \$185**

***“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)**

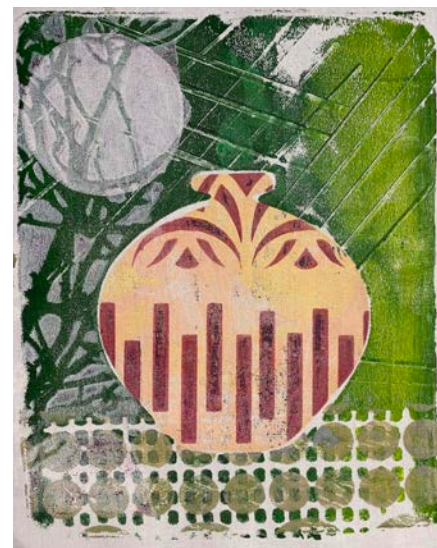
**Wed, Feb: 4: 9:30 am – 4:00 pm (CT)**

**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.



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.

### 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.



### 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.

***"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



## 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, Set-tam 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/>

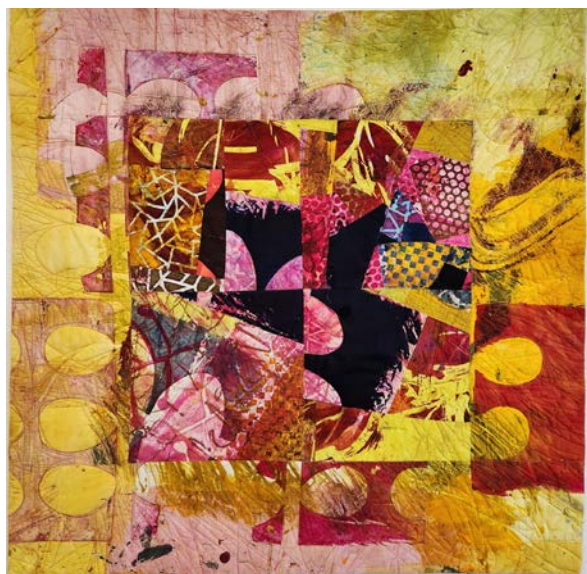


**HYBRID LECTURE: Tues, May 5: 9:30 am (CT)**

### *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 it 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.



## Boro pincushion with Nona Flores

### IN-PERSON MINI WORKSHOP

Tues, Sept 2, 1:00 - 3:00 pm

- Location to be announced.

In this workshop, you will make a 6" square boro-style pincushion, layering fabric scraps using raw-edged applique and running stitch. Teacher will provide fabric for the top and bottom of the pincushion, as well as a large selection of Japanese or Japanese-inspired fabric scraps. Students will need to bring basic sewing supplies: pins, scissors, an embroidery needle with an eye large enough for 12 weight thread or #12 or #8 perle cotton, and an optional glue stick. Students are welcome to bring in their own fabric scraps. In the time provided, students should be able to complete the applique pincushion top, but will need to do the final assembly at home,

The kit provided can also be used to make a mug rug/coaster or the cover of a needle book.

Class size limited to 15

Fee: \$10 (to be donated to the Guild)

- To register for this Sept mini workshop, send an email to Mini Workshop Chair, Elizabeth Guillette AND Nona Flores, [ekguillette@gmail.com](mailto:ekguillette@gmail.com), [ncflores52@gmail.com](mailto:ncflores52@gmail.com)



Details on other fall mini workshops will be in the Sept newsletter which will be sent out at the end of August.

Our membership year ends on July 31, so be sure to renew your membership to receive the Sept newsletter and attend meetings this fall!

<https://nsng.org/membership/>

*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: **Karen Jones**, [souldprod50@gmail.com](mailto:souldprod50@gmail.com)
- **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! No Freebie table in July.**

## NSNG Board • 2025 - 2026

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

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Workshop Registrar	Janet Tuzzolino	<a href="mailto:registration@nsng.org">registration@nsng.org</a>
Hospitality	Rona Pietrzak	<a href="mailto:pietrzakrona@gmail.com">pietrzakrona@gmail.com</a>
Special Events	Barb Maneck	<a href="mailto:happydragn@yahoo.com">happydragn@yahoo.com</a>
Technology Specialist	Susan Couch	<a href="mailto:meetups@nsng.org">meetups@nsng.org</a>
Mini Workshop Chair	Elizabeth Guillette	<a href="mailto:ekguillette@gmail.com">ekguillette@gmail.com</a>
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