

A fresh start

It's been many (MANY) years since September meant back-to-school, for me personally. But I still get that New Year, New Opportunities, New ME mentality. To be honest, I also get that new start feeling New's Year Day, Epiphany, Rosh Hashanah, Mahayana (Buddhist New Year), Naw Ruz (Bahai), Hijri (Islam), Uganda (Hindu), Chinese New Year and Summer Solstice. . . well, you get it.

But here it is September and for all of us it's time for new pencils, new rotary blades, yarn, needles, etc. Plus a fresh start that goes beyond the material things.

Remember the smell of new textbooks? The anticipation of diving into new subjects or maybe finally mastering the pluperfect and present perfect tense?

We have that again, but without all the pressure. This September we have the opportunity to use our creative talents and inclinations in a new way. Guild workshops offer new techniques, perspectives, and totally new applications that we can use in our fiber arts practice. We meet new teachers, new friends and re-connect with old friends. It's exciting, full of promise.

So pick and choose from all the amazing offerings, or register for them all!!

Best of all? No tests! No grades! Just fun and learning for the simple joy of it.

MARK YOUR CALENDAR! In November we will have our general meeting on November 11 (and the workshop November 11-13). The regular meeting date (first Tuesday of the month) is Election Day, please vote!

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

HYBRID MEETING:

Tues, Sept 2 • 9:30 am (CT)

In person at Gloria Dei or on Zoom

Temari Artist Jan Weber –
All about Japanese Temari

FREEBIE TABLE! SERVICE TABLE!
SHOW & TELL!



Donna Koranek's beautiful hand-built boxes are covered in marbled paper, Venetian paper and fabric. Her jewelry is made from cut and polished cabochons wrapped in sterling silver wire.



Karen Jones' pillow collection – *A Little Comfort* – spreads positive messages to comfort the mind, heart and spirit.

Member sale at summer potluck

Our NSNG potluck in July included several of our talented members selling hand-made work as well as supplies. A big thank you to Barb Maneck and Lu Betcher for organizing the potluck, and to Elizabeth Guillette for overseeing the vendors.



Joann Murdock demonstrated how to use her motorized Clemes drum carder (which is for sale). She blended wool, viscose, and baby camel fibers to create colorful batts for felting.



Valerie Rodelli sold fabric bundles and other items. This home ironing press is good for quilt blocks and ironing larger amounts of fabric, placemats, etc. and is still available.

Visit our website for program info and more • www.NSNG.org

Reminders and news about FAOF

- Exhibit applications are due to Chris Deering by **Sept 12**. Please remember that completed exhibit applications require both an online application and a physical mailing/delivery of the check, photos, and application printout to Chris.
- Hanging sleeves for bedsize quilts and wall hangings can use the rod pocket instructions on our website. Sleeves on smaller quilts and wallhangings must leave at least 3" between the edge of the piece and the sleeve in order to accommodate the length of the Command strip used to hold the piece to the wall. Framed pieces require a wire.

VOLUNTEER INFORMATION: Vendor and exhibit entrants are required to do volunteer service as part of their acceptance.

• **SignUp Genius for those in the exhibit will open Sept 22**, and the link will be provided on our website at that time.

• In addition to our usual volunteer duties (set-up, takedown, white glove, Silent Auction table, raffle ticket table, IQI education table) we have two new options for volunteers this year.

1) Models in the Friday fashion show get credit for one volunteer slot. Model volunteer session is 9:00 am - Noon, Friday, Nov 7.

2) Participants in our new docent initiative get credit for one volunteer slot (see info at right).

• Ronna will assign volunteer slots to Boutique vendors.

• The show postcard will be available on the FAOF website.

NOTE: Friday, November 7 is one of the Chicago Botanic Garden free admission days for Illinois residents (parking fees apply).

Pre-registration for tickets is encouraged at www.chicagobotanic.org and can be done up to 2 months in advance. FAOF show

volunteers always get free parking and admission – just tell the attendants you are working the show. Drop-off and pick-up of show materials also does not require admission and parking.

– Nona Flores, FAOF chair, ncflores52@gmail.com

FAOF Fashion Show, Fri, Nov 7

Wearable Artists: We hope you have been busy this summer creating fabulous garments to showcase in this wonderful event on **Fri, Nov 7 at 11:00 am**. The application is now online, along with the Fashion Show Participation Guidelines. **Entry forms must be submitted by August 31.**

Forty pieces were submitted from NSNG in 2024, and we look forward to increased participation this year. We will bring back an auditorium pre-fashion show slide presentation to highlight the items available from the vendors in the boutique and weavers' market to include items not on the runway.

And let's not forget our fabulous models who walked the runway. We need you too! Volunteers must wear all black including black slacks or black tights. Sign up will be available on the Fine Art of Fiber website in the Volunteer section.

Thank you all, in advance, for your continued support and participation! Please feel free to reach out to me with any questions.

– Irene Lambo, itlambo@msn.com



WANTED: New Fine Art of Fiber Volunteer Docents

TEXTILE TALKS

Fulfill your FAOF Volunteer Hours. Share your passion with visitors in 20 or 30-minute guided tours of your favorite fiber art works on display.

VOLUNTEER DOCENT REQUIREMENTS

- **Attend the Docent Orientation** on Sneak Preview Day, Thursday, Nov 5, 2:00 - 3:30 pm, including training, suggested script, and interactive practice for you to design a custom fiber arts tour.
- **One-hour shift** during which you will lead visitor groups at assigned tour times.
- For more information, contact Judy Friedman: judyfriedman61@icloud.com or 847.533.8789

NOTE: Your attendance at the Docent Orientation is required (no exceptions). Volunteer through the link on SignUp Genius.

FAOF Boutique information

Boutique applications are being accepted through Sept 2.

If you have never participated, but have goods you would like to sell, now is the time to apply! The boutique is unique in that there is no application fee - a percentage of your earnings goes to NSNG, the Chicago Botanic Garden and show costs.

Set up time is **Wed, Nov 5, 2:00 - 6:00 pm**. All items will have a bar code tag - so there is no need to be there all three days to "sell your wares." Volunteer hours (one time shift) are required.

Large quilts are sold in the exhibition area - all other items will be in the boutique! We have a great team to assist you and will be at the Sept 2nd meeting to answer questions.

– Ronna Leibach, bows23@gmail.com

All forms and information are available on the website:

<https://fineartoffiber.org> under Guild Member Forms.

Donation request for Silent Auction

The Silent Auction is an important element of the Fine Art of Fiber, as the Guild gets 75% of all sales. Donate new or like-new textile related items – things you have made, or other textile-related items. Bring your donations to the Sept or Oct meeting and give to Gretchen Alexander or Chris Deering. Each item should have a Silent Auction submission form attached (available online). Please fill it in completely. *Thank you from The Silent Auction Committee and NSNG!*

– Gretchen Alexander, gretchen.alexander@sbcglobal.net and
Chris Deering, chris@toldme.com

Education/Demonstration tables

We have two tables at which to demonstrate our skills at the Fine Art of Fiber. There are 3 sessions on Friday, Saturday and Sunday: 10:00 am -12:30 pm, 12:30 pm - 2:00 pm and 2:30 - 5:00 pm. *Please email me at to sign up.* Choose a time and tell me what you are going to demonstrate – slots are already taken, so sign up early. This participation counts as your volunteer requirement. I have done this before, and it's fun. Attendees are interested and often ask lots of questions. You can pass out your business cards, but not sell.

– Judith Schwab, judithschwab3@gmail.com



Sue Babbs met with the women who sew kits for Days for Girls to discuss the new Freedom Kits.



Maggie Simmons and Sue handed out DfG kits to girls in the Amboasary Church. They are given a new kit every 3 years.

Visit to Madagascar with Days for Girls' Kits

Once again, many thanks to NSNG and individual members for your support of the work with women and girls in Toliara, Madagascar. Not only do you make many of the Days for Girls (DfG) washable reusable menstrual kit items, but you also funded getting them to Toliara. So thank you, thank you, thank you from me – and from the girls and women in Toliara.

I went to Madagascar in July with four travelling companions, including my long-time friend, Maggie Simmons. We had an exhausting, but exhilarating trip, visiting schools, churches, three Women's Centers, mangrove restoration and more. Amongst other things, we brought 13 rolling duffles of DfG supplies – most of which had been sewn by members of NSNG – including: 1561 cloth drawstring bags, 5316 DfG shields and 3175 DfG liners.

I raised funds to pay the women in Toliara to sew the other items needed to make complete DfG kits from what we sent. So far 2128 regular size kits, and 111 heavyflow kits have been assembled, with more sewing of the outstanding kit parts planned in the near future.

Since March, we have been discussing, with the women in Toliara, the idea of developing the Diocese's own menstrual kits, which will be called Freedom Pads. This has evolved from feed-



Women packing Days for Girls kits at a Women's Center in Toliara.

back from the women on improvements they wanted to make to the DfG kits, which work better for girls than for women. After discussion with Candace Rich, Kathleen Field, Gretchen Alexander and Chris Deering, I developed new patterns for longer products (to reduce leakage), and suggested that the women sample different backing fabrics. Many years ago DfG replaced plastic bags with sewn waterproof bags in kits, but still kept large drawstring bags to contain everything. So I also devised smaller, neater bags, using less fabric. These will be made in two sizes, one for girls' kits and one for women's kits.

The women tested the various new products over the intervening months, and came to the meeting on Thursday morning to report on what they had discovered. Various further improvements were discussed, and will be sewn and tested, until everyone is satisfied with the new Freedom Pads. It was wonderful to be able to talk freely with the women and hear their feedback, and feel that we are moving towards a better product. Once all the testing is completed, we will be moving to sew Freedom Pads on NSNG service days at The Sewing Space in Deerfield.

– Sue Babbs, suebabbs385@gmail.com

• To learn more about Days for Girls, visit the website: <https://www.daysforgirls.org/>



Visit the SERVICE TABLE at the Sept 2nd meeting

Drop off your projects and find more to take home. For questions, contact Service Chair, Gretchen Alexander, gretchen.alexander@sbcglobal.net

Join others for service sewing at THE SEWING SPACE in Deerfield

Kingswood United Methodist Church, 600 Deerfield Rd.
every Tuesday from 10:00 am - 2:00 pm (except NSNG meeting days)
Contact Valerie Koppenhaver, valerie@thesewingspace.org

Tapestry Exhibit in Chicago

View the tapestry, *Burnt Earth*, by Nancy Crampton (NSNG artist from last April) at this exhibition. *The American Tapestry Biennial XV*, sponsored by the American Tapestry Alliance, is on display now through September 26, at the Epiphany Center for the Arts. This juried exhibition showcases contemporary hand-woven tapestry art from artists across the US, exploring the medium's artistic possibilities. The center is also a performing arts venue and has other rotating art exhibits. Gallery hours, Wed - Sat: 5:00 - 8:00 pm (Arrangements can be made for other viewing hours, see the website.)

Epiphany Center for the Arts

201 S. Ashland Ave, Chicago
<https://epiphanychi.com/your-visit/>

Fiber Art Divas in Naperville

The Fiber Art Divas annual show, *Elements of Innovation*, runs October 14 – Nov 1, 2025, at the Naperville Fine Art Center and Gallery. The member challenge is "Upcycle" and the Divas have invited the Chicago Modern Quilt Guild as guest exhibitors. Their challenge is "Take the Shirt Off My Back," featuring recycled fabric.

Naperville Fine Art Center and Gallery

508 North Center St, Naperville
 Tues - Fri: 10:00 am - 4:00 pm
 Saturdays: 10:00 am - 5:00 pm



Esther's Place in Big Rock

• **Fall Open House on Saturday, Sept 20, 10:00 am to 4:00 pm.**

Farm Tour starts at 1:00 pm to see the sheep (meet at Esther's place). Visit the farmstand to pick out produce and a favorite pumpkin. Make a felted pin and enjoy tasty goodies.

Celebrate World Wide Spin in Public Day. Bring your spinning wheel or craft project and drop in for our sit and stitch, and shop local indie-dyers' trunk shows! Check out the vintage tractors, rides, food, craft show and more.

• Shop for yarn, fiber, felting supplies, gifts, and more at Esther's Place, owned by NSNG member, Natasha Lehrer Lewis. Thurs, Fri and Sat: 10:00 am to 6:00 pm

Esther's Place, 201 W. Galena St (RT 30), Big Rock, IL
<http://www.estersplacefibers.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



Huge Sale of Quilter's Stash in Skokie

Sept 12 - 14, and Sept 19 - 21, 10:30 am to 5 pm • 8242 Lawndale Ave, Skokie



More than a thousand yards of top quality quilting fabric. 1,000-plus fat quarters as well as vintage and feedsack fabrics, batting, threads and notions. Quilt fabric priced at \$5/yard, fat quarters 10 for \$10. Sale will be on driveway and garage, level ground, no stairs or pets. Lots of street parking. Can help carry bags and boxes. Cash or Zelle accepted.



Wisconsin Museum of Quilts and Fiber Arts in Cedarburg, WI

Know My Heart features the complex textile oeuvre of Milwaukee-based artist Rosemary Ollison. In her eighties, Ollison has been making art in her home environment for thirty years. She collects glass, leather, bracelets, beads, bones, and jewelry and repurposes them into sculptural works of art. This exhibition will be Ollison's first-ever solo museum exhibition. On view now through Dec 7, 2025.

Hours, Wed – Sat: 10:00 am – 4:00 pm, Sunday: Noon – 4:00 pm

• N50W5050 Portland Rd., Cedarburg, WI <https://www.wiquiltmuseum.com/>

MONDAY MEETUP: Mon, Sept 23 • 9:30 am (CT)

Join others in a relaxed online setting to discuss your projects – hosted by Susan Couch.

• To receive a Zoom link, email meetups@nsng.org

Boro pincushion with Nona Flores

IN-PERSON MINI WORKSHOP

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

• Kingswood United Methodist Church
600 Deerfield Rd, Deerfield

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 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, send an email to Mini Workshop Chair, Elizabeth Guillette AND Nona Flores, ekguillette@gmail.com, ncflores52@gmail.com



Knitted coat with Judith Schwab

IN-PERSON MINI WORKSHOP

Tues, Oct 7, 1:00 - 3:00 pm

• Meet at Judith's home in Wheeling

This coat may be crocheted or knitted using garter stitches. No shaping, just 3 rectangles and sleeves. We will talk about my process, not a project class. If you want to bring yarn do so; we'll talk about how to choose. The coat uses a large amount of yarn, up to 2,000 yards of different sizes and types: ribbon, eyelash, solids, variegated and cloth torn into strips. I think the greater the variety, the more interesting the



coat although I have one in black and white with a splash of red. We will meet at Judith's house in Wheeling at 1:00 pm after the meeting. If you talked to Judith at the July meeting, please confirm.

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

• To register, send an email to Mini Workshop Chair, Elizabeth Guillette AND Judith Schwab, ekguillette@gmail.com, judithschwab3@gmail.com

NOTE: Mini workshops are independent from our other NSNG workshops.

Visible mending with Elizabeth Guillette

IN-PERSON MINI WORKSHOP • Tues, Nov 11, 1:00 - 3:00 pm

• Kingswood United Methodist Church, 600 Deerfield Rd, Deerfield



If you have a stain or a hole in your sweaters or any other clothing item, don't discard them. Bring them to the November mini workshop and we will mend them with yarn, embroidery floss, thread, tapestry needle, and crochet hook to create a new wearable item. A darning egg or mushroom will come in handy.

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

• To register, email Elizabeth Guillette, ekguillette@gmail.com

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.nsg.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.nsg.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, 847-707-1739

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

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!



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



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.

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.

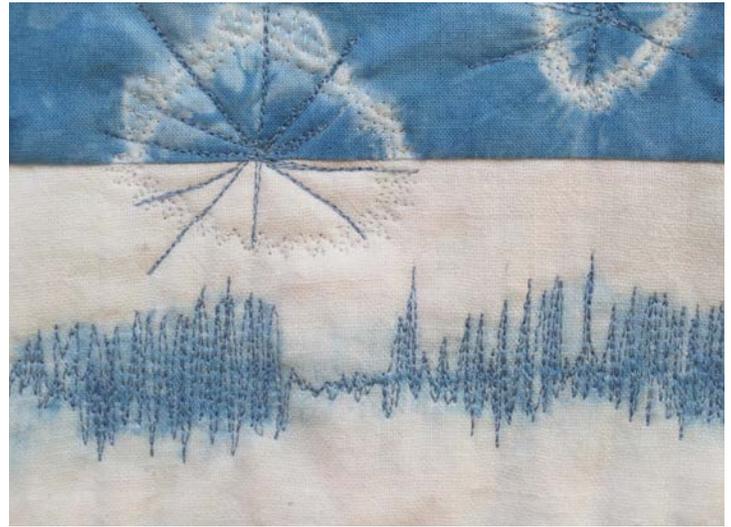
Mirka approaches the creative process as an open-ended improvisation. Pieces emerge intuitively, even serendipitously, as a communication through color, texture, line, shape, space, and pattern. Whatever materials she works with, it is the process of composing, making, and marking that ignites her curiosity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

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.



“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

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>

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

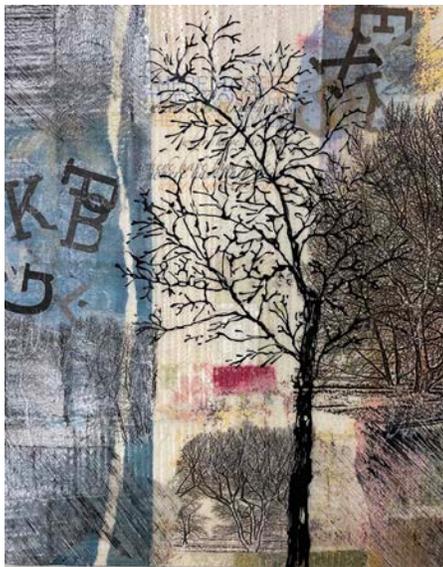
Join me on an inspiring journey through the intersection of architecture and textile art, delving into the captivating world of architectural structures that can serve as a wellspring of creativity for artists. I'll share a glimpse into my own artistic endeavours, unveiling how architecture and its diverse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

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.

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

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



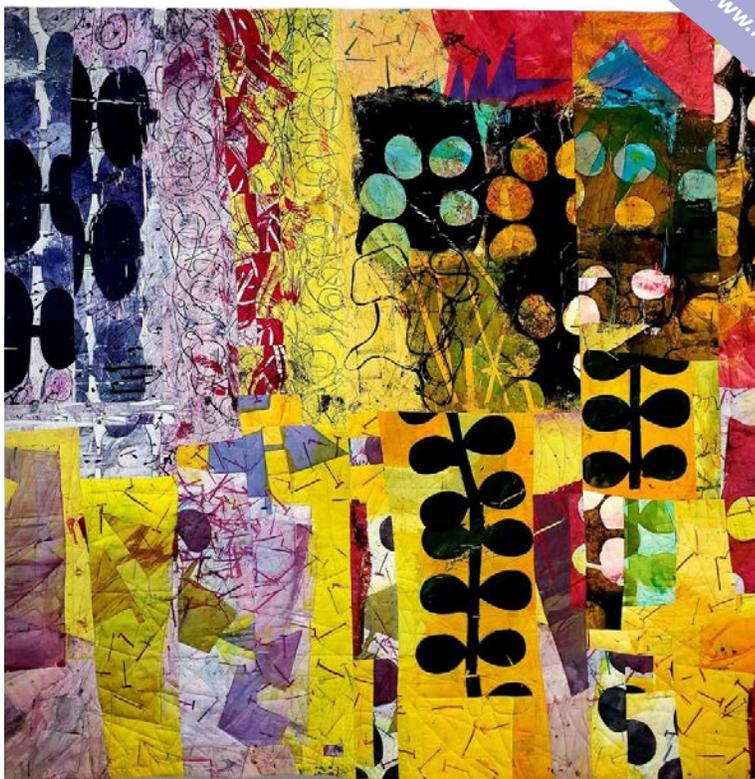
combinations. Her work is in both private and public collections.

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.

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.

2025-2026 CALENDAR

NSNG Meetings are held at 9:30 am (CT) on Tuesday mornings at Gloria Dei Lutheran Church in Northbrook, followed by a 2.5 day workshop. All are also offered on Zoom, with January and February meetings and workshops on Zoom only.

- **Sept 2: Jen Weber,**
All About Japanese Temari
Workshop Sept 2-4: *Introduction to Japanese Temari*
- **Oct 7: Mirka Knaster,**
Family as Creative Inspiration
Workshop Oct 7 - 9: *Stitching Your Passion: A Fiber Accordion "Book" of What's Important to You*
- **Nov 11: Tonya Lemos,**
Art That Breathes: Deepening Our Connection to Plants through Art
Workshop Nov 11-13: *Cyanotype Papers and Embellished Tunnel Book*

• Dec 2: Holiday Potluck and Member Challenge

- **Jan 6, 2026: Emily Jo Gibbs,**
A Career in Making
VIRTUAL Workshop Jan 6-8:
Illustrative Pictures, Working with Silk Organza and Hand Stitch
- **Feb 3: Ana Buzzalino,** *From Blueprint to Thread: Architecture as Inspiration*
VIRTUAL Workshop Feb 3-5:
Acrylic Skins and Monoprinting: From Basics to Sophistication
- **March 3: Lois Russell,**
Yeah . . . But Is It a Basket?
Workshop March 3-5: *Coiled Basketry*
- **April 2: Youngmin Lee,**
Bojagi, The Art of Wrapping Cloths
Workshop April 2-4:
Bojagi, The Art of Wrapping Cloths
- **May 5: Pat Pauly,** *Challenge Yourself*
Workshop May 5-7:
Within The Frame: Improvisational Piecing a Center Medallion

Summer Seminars in June 2026 to be announced.

• **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.

• **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

• **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 – 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

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

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

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