

Serious stuff

At a dinner party, weeks ago, someone stated that quilting as a hobby/pastime is second only to guns as a pastime/hobby in the United States. This was made in response to a seemingly innocent questioning of quilting as a serious endeavor. I have not had time (ok, I have not MADE time) to verify this. But it has led to much thought. I, nor anyone else, really understands our national obsession/passion/heritage with guns. We do know it is "serious". To our society, and to those to whom gun ownership is a hobby, pastime, passion.

Is quilting, or any craft, serious? This goes to why we create and to the question of do we need a reason to create? Is creating a luxury? Is it of value, all by itself? Those of us "in the room", i.e., reading this, know the answer.

Creation is a verb, like loving, like breathing. We create to express, to ponder, to communicate, to gift a part of ourselves, to put beauty in the world. It is serious stuff. We will see this at the Fine Art of Fiber this month. We see it at Show & Tell every month. In meeting presentations and in workshops where we see others' visions come into being and what comes forth from our own hands! It is shown in our service projects (we don't make ugly charity quilts!) In all the efforts we put into . . .well, into everything. Yes, serious stuff.

And important stuff; I believe if quilting/fiber arts/crafts became the number one hobby/pastime/passion in the United States we would all be better off. Sara Are writes in her poem/prayer "Letting Go, A Letter To Someone I Love" –

So let go of your fear.

Let go of Perfection.

Let go of busyness as a sign of your self-worth.

And the notion that creativity is a luxury.

Serious stuff.

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



Photo from Fine Art of Fiber 2022 with work by Sarah Evans, Staci Raymond and Joan Bratton. How many years have you been participating? This year's show runs Fri, Nov 7 - Sun, Nov 9, 10:00 am to 5:00 pm each day at the Chicago Botanic Garden. *Bring your friends to see the exhibits and shop at the Boutique.*

Fine Art of Fiber • Nov 7 - 9

A few final reminders about the Fine Art of Fiber: Garden admission is free on Friday, but parking fees apply and advance registration is suggested.

- 1) There are still volunteer opportunities available in several areas including our exciting new docent program, white glove, modelling in the fashion show on Friday, and raffle ticket sales. The SignUp Genius link is on the Fine Art of Fiber website.
- 2) Gretchen is still accepting donations to the Silent Auction through Thurs morning drop off Nov 6. 90% of Silent Auction sales go back to the guild. Please be generous and donate those fiber-related items you have been hoarding for years.
- 3) If you are working set-up or takedown and can bring a 6 foot ladder (or smaller), it would be appreciated. If you are working both, we can store it during the show. Put your name prominently on your ladder.
- 4) Check any work which has been folded for creases. Steam or press them out before bringing your work in.

- 5) If you have volunteered for a 2:30 session at the Silent Auction, be aware that this is an extremely active event involving standing, sorting, and calculating price totals. If you are not able to do this, please change to another volunteer session.
- 6) Please wear your guild nametag when you volunteer.

Looking forward to seeing everyone at the show. Thank you for your participation in sharing your love of the needlearts with the general public.

– Nona Flores, Chair, Fine Art of Fiber
ncflores52@gmail.com

Fashion Show Artists: Irene Lambo will be at the Garden on Wed to receive your garments for the Fashion Show. Include the price tags, care instructions, and the two 5 x 7" information cards (sent to you by Nancy Cross) for each of your pieces. Be sure the text can be read easily by our emcee. Contact Irene with questions at itlambo@msn.com or at 815-378-1901.

HYBRID MEETING: Tues, Nov 11 • 9:30 am (CT)

In person at Gloria Dei and on Zoom

Artist Tonya Lemos – Art That Breathes:

Deepening Our Connection to Plants through Art

FREEBIE TABLE! SERVICE TABLE! SHOW & TELL!

Visit our website for program and workshop info, newsletters, service projects and more –

NSNG.org

Quirky fiber artist in Wisconsin

Rosemary Ollison, self taught fiber artist, has a show at the Wisconsin Museum of Quilts and Fiber Arts through Dec 7 (www.wiquiltmuseum.com).

I find her work personal, individual and intriguing. She works in a variety of materials included clothing. I guess I am particularly drawn to unique art pieces that seem to tell a story. Most pieces are also loud and dramatic - more of my style. Her work is quirky, dramatic and well worth the trip. I am going back and taking more people to see it.
— Judith Schwab



Debra Loftus with the quilt she brought to our October meeting.

Inspiration from a monkey

I would like to share the story behind my latest quilt. One day, I discovered my husband's 1950s baby quilt tucked away in the linen closet. It was in poor condition with many holes and rips, but I was determined to repair and repurpose it. After a thorough wash, the re-usable sections of some of its remaining nine patch blocks hung sadly in the backyard to dry, as I began to consider how to integrate them into a new quilt.

Around the same time, I found an old photo of my favorite childhood toy, a stuffed monkey. This inspired me to draft a paper pattern of "Monkey" during a local drawing class with friends, which I then transformed into a fabric appliqué. It became clear that Monkey and the salvaged quilt pieces were meant to come together in my new quilt.

For the background, I drew inspiration from Christina Cameli's book *Wedge Quilt Workshop*, and decided to create my own vortex pattern. I wanted each wedge shape to be a different size, in order to symbolize the passage of time and its inherent struggles and changes along the way. While using one of Cameli's wedge patterns would have simplified the process, the challenge of assembling unique wedge shapes, while incorporating pieces from the original quilt, was a rewarding endeavor. I also added beads along the bottom for a whimsical touch.
— Debra Loftus



Two works from the "Rosemary Ollison: Know My Heart" exhibition at the museum in Cedarburg, Wisconsin. Open Wed - Sun. A catalog of her work is now available.

NSNG SHOW & TELL

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



Mirka Knaster at Timeless Textiles

Many of us were moved by Mirka Knaster's presentation at our October meeting. She talked about her journey to Poland, to connect with her father's family whom she never met. She took photos of the places – although changed – where they lived before World War II and then where they were imprisoned. No one but her father survived. The photos were printed on fabric and made into a memory book, shown here.

Mirka's work was selected for a "Broken and Repaired" exhibition at Timeless Textiles Gallery in Australia. This center explores and showcases the beauty, wonder and collectability of all forms of fiber art. The website includes inspiring videos of artists talking about their creative process. Go to <https://timelesstextiles.com.au/fibre-artist-talks/> and scroll down to hear Mirka's story. Other artists include Anne Kelly. Mirka also writes a wonderful monthly blog: <https://www.mirkaart.com/blog>

Photos and comments from Mirka's workshop are on page 4.

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, or if you have an idea for a mini workshop that you would like to teach, send an email to Mini Workshop chair, Elizabeth Guillette, ekguillette@gmail.com



Collage affirmation cards & postcards with Lezlie Lenz

IN-PERSON MINI WORKSHOP • Tues, Dec 3, 1:00 - 3:00 pm (after our potluck at Gloria Dei)

We will be cutting, pasting and writing on affirmation cards (samples at right) and postcards (above).

- Please bring a glue stick and a paper cutting scissors.
 - If you have these: small scraps of paper or fabric smaller than 6 inch x 6 inch. Photos and magazine pictures work too.
 - Lezlie will supply: substrates (notecards, postcards, index cards and envelopes), scraps to share, and some photocopies of affirmations.
- Material donation is \$2.00 each. Or if you need a glue stick and scissors – \$4.00.

• To register, send an email to Mini Workshop chair, Elizabeth Guillette, ekguillette@gmail.com and Lezlie Lenz, lezlieart@gmail.com



Member Challenge deadline to enter is Sunday, Nov 17!

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, 2025 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

NSNG Service News

Stop by our Service Table at the Nov 11 meeting, or the Dec 2 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

Join others for service sewing at THE SEWING SPACE



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

MONDAY MEETUP:

Mon, Nov 26 • 9:30 am (CT)

Join others in a relaxed online setting to discuss your projects and chat with other members – hosted by Susan Couch.

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



What a great workshop! Mirka was an organized, thorough and supportive teacher who taught us every step of how to make these delightful books. I look forward to using this technique for many projects! – *Rona Pietrzak*



Class participants, standing, left to right: Instructor Mirka Knaster, Julie Rivera, Sylvia Dresser, Nancy Nicholson, Ann Wachter (new member), Pat Niffenegger, Val Rodelli. Seated: Cass Hale-Daoud, Jeanne Galatzer-Levy (non-member), Candace Rich, Rona Pietrzak

Accordion Book Workshop with Mirka Knaster

Here are my sample pages consisting of botanical prints on fabric and paper. Bottom row: sample pages for a book about my dad; botanical prints, roses, stencil, fused appliqué. Mirka's Accordion Book class was very inspiring. I would take a future class with her. – *Julie Rivera*

Photos by Julie Rivera



This was a great workshop for our group. Mirka outlined the project and gave us many ideas on variations, topics, and techniques to use, and then we each went off in a totally different direction! I already had the idea for my topic, and was able to figure out how to do it using primarily my favorite technique – hand embroidery. – *Sylvia Dresser*



NSNG WORKSHOP REGISTRATION INFORMATION & POLICIES

Registration for March, April and May workshops opens online Nov 11.

Workshops are in this newsletter and online at www.nsn.org. If one is full, put your name on the waiting list. Often a spot opens up.

- Workshop Registration is made available to NSNG members before being made open to the general public.
- Registrants must have a fully paid NSNG membership and a current Participant Agreement on file in order to qualify for the member price for a workshop.
- The number of participants in a workshop is determined by the instructor and is not open to NSNG's discretion.
- Workshop Registration Procedure:**
 - Space in the workshop cannot be guaranteed or held without payment.
- Registration and Payment:**
 - Payment is made by credit card online at

- our website, [NSNG.org](http://www.nsn.org)
- If the workshop is full, you can request to be put on the waiting list.
- Non-Members:**
 - A non-member must pay an additional \$20 fee and have a current Participant Agreement on file.
- Waiting List:**
 - In the event that all spaces in a workshop are filled, a waiting list will be started for that workshop; there is no charge to be on the waiting list.
 - A potential registrant on the waiting list will be contacted if a currently registered participant wants to sell their spot.

- The sale must be transacted through the Workshop Registrar. Workshop registrations are not transferable.
 - If there is no waiting list for the workshop, no refund is available.
 - Supply Lists:**
 - A supply list is available for each workshop on the NSNG website.
 - The supply list and logistics are sent in a reminder email to the workshop participants about a month in advance of the workshop.
- Direct inquiries to Workshop Registrar,
Janet Tuzzolino,
jmtuzz@gmail.com, 847-707-1739

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

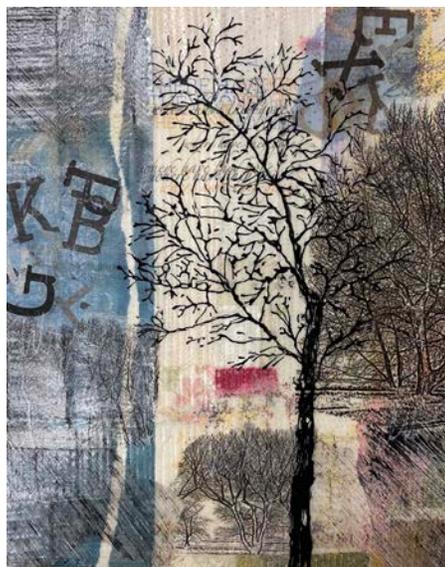
Join me on an inspiring journey through the intersection of architecture and textile art, delving into the captivating world of architectural structures that can serve as a wellspring of creativity for artists. I'll share a glimpse into my own artistic endeavours, unveiling how architecture and its diverse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



Free sewing machines

I have two vintage sewing machines to donate. Both are in working order and come with a cabinet. Both are made of heavy-duty metal and are quite substantial.

- The Sears Kenmore Machine Model (above) 148.231 Serial No. 01164 was my first sewing machine back in the 70's. It was serviced at Linda Z's about a year ago.

- The other machine is a Montgomery Ward Model UHT J1277 Serial No. 47X14480 which was my Mom's. She recently passed and I would like it to go to a good home. I am not sure the last time it was used but Mom took good care of her things.

I do not want any money for either. The only caveat is that whoever wants them must come and pick them up at my home in Long Grove. I am retired and home most days.

- For information, contact Jackie Raucci, jlraucci@comcast.net, 708-768-2234



- **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 Pfingston Rd, Northbrook) unless otherwise noted. **Please park in the back lot** – on the east side of the church – and enter at that door.

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

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

NSNG Board • 2025 - 2026

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

| | | |
|--------------------------|--------------------------------|--|
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| 2nd Vice-President | Al Krueger | akrubear@aol.com |
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| Hospitality | Rona Pietrzak | pietrzakrona@gmail.com |
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