

SMART goals 2026

Smart goals are Specific, Measurable, Achievable, Relevant and Time-bound.

Another year past. Time for reflection. Time for setting goals. This year for me has had some accomplishments, eating better, drinking less, finally scheduled knee surgery. I even cleaned out . . . books I won't read a second time, clothes that don't fit (see accomplishments above), and fabric I don't like and can't imagine why I purchased in the first place.

Even after cleaning out, a lot remains; projects started in Guild workshops (some during Covid times) and fabulous fabric! However, most of the fabric was bought without a specific project in mind, but because it was just too lovely, fun, or different from any other fabric I own (or maybe in the whole wide world?). But I do need to find their purpose . . . I have enough books, patterns and periodicals that I should be able to, right? So, there is hope for the unfinished project gems and fabrics of unmet potential.

My goal is to have a year not of accumulating stuff but of using the inspiration in my closet. A year of establishing a regular "making" practice with the same care and sense of importance as building a health practice.

The result should be that this time next year will show a drastic reduction of fabric inventory and increase in finished quilts. A step towards that accountability will be to finally bring something to our member's Show & Tell (hopefully before December '26). I invite you to join me in your own adaptation of this for your own goal.

Regardless, I wish us all a year that can afford us creative time and peace of mind.

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

JANUARY VIRTUAL MEETING:

Tues, Jan 6 • 9:30 am (CT)

British Textile Artist Emily Jo Gibbs

Summer Seminar • June 2-5

Embellished Reliquaries with Lisa Binkley

• Details on page 11

Website: www.NSNG.org



Lu Betcher announcing the 3 artists who tied for 3rd place in our "Everything Old is New Again" Challenge – Barbie Eich, Judith Schwab and Mary Beth Michaels.

Member Challenge and Potluck



Kim Berry Rogers took 1st place for *What Treasures Lie at the Forest Floor?*
Joann Murdock created *Re-Imagining Aunt Sally's Table Linens* (above).

• See page 2 and 3 for more!



A big thank you to Barb Maneck for organizing the Holiday Potluck and making the centerpieces. One lucky winner at each table took home the fabric vase based on a rice bag and adorned with a poinsettia and lights. Members brought desserts galore – and so much more. Alice Jenks wearing her festive attire.



Ellen Gradman
Mr. Friedland's Ties



Tie for 2nd place: Karen Jones – *Euphony, harmony. . .and All That Jazz and Val Rodelli – Traditional Embroidery with a Modern Twist*



Thank you to Susan Couch for taking all the Member Challenge photos!



Jeanne Reed
Yo Ho NeedleArts Lasses



Sarah Ajlouni – *A Failed Project Can Be Re-Worked Into Victory*

Creativity on display at annual challenge

This year's challenge took old to new in a variety of unique directions. A jazzy portrait made from a father's ties; discarded socks turned into adorable monsters; a deconstructed, abandoned freebie table knitting project came back to life as a beautiful, knitted vest.

I am constantly blown away by the diverse way in which our members share their creative gifts when given a challenge.

"The best show yet!" echoed as I walked

with the voters past the boards and tables filled with imagination. For me, all the shows are the best, all the entries are winners.

Having the opportunity to encourage others to use their creativity in a variety of ways year-to-year has truly been a gift. I would like to thank all those who participated this year and hope to see you all return – as well as other members – in our next challenge.

– Lu Betcher, Member Challenge Chair



*Mary Beth Michaels – *The Music of Her Hands*



*Judith Schwab
Granny Does Granny



Penny Burns
Mid-Century Modern Pillows

* Third place winners.

More photos on page 3



*Barbie Eich and her daughter Laurie Korte – *Sock Monsters*

Theme for 2026 – It's a Small World

The theme of our next Member Challenge is "It's a Small World".

Use your favorite technique to create something around this theme, keeping the size of your 2D entry to 12 inches X 12 inches, or your 3D entry to 12 Inches square. All hanging pieces should have a sleeve and rod or some other means of attaching to the display board hooks. If your piece sits on a table and requires an easel or some type of stand you must provide these.

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 annual **Summer Potluck, July 21st, 2026**. Members in attendance will vote for their favorite entry. You must be a member to enter and vote.

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 potluck no later than 10:00 am to allow for set-up and to be included in voting. Voting will open at 10:30 am and close at noon when all votes will be counted and Challenge winners determined.

Deadline to enter is **June 30th, 2026**. Please email Lu Betcher 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 entry, describing your work. Artist statements are due no later than July 11th, 2026, to allow time for printing.

– **Lu Betcher, Member Challenge Chair,**
lubetcher@gmail.com



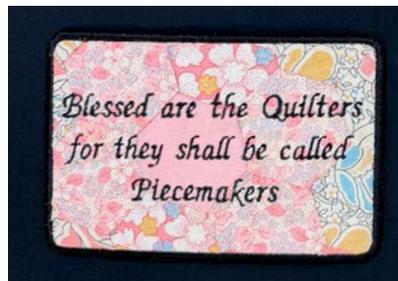
Lori Tilkin
Breathe & Balance jacket



Karen Grage
Grandmother's Postcards



Leslie Lenz – *Everything Old is New Book*



Postcard by Karen Grage



Jan Harrington – *A Tiskit, A Taskit*



Elizabeth Guillette
Scrap to Fab jewelry

Thank you to Lu Betcher for organizing, displaying and encouraging our members to join the Challenge!

NOTE: The annual Member Challenge will now be held at our Summer Potluck. The Holiday Potluck will include the Member Sale, just in time for holiday gifting.

Indispensable people behind the scenes

We start planning for the 2026 Fine Art of Fiber show this month, but I thought it was a good time to highlight what Committee members have accomplished since we reopened in 2021 after our Covid hiatus.

• **Boutique:** Ronna Leibach, Donna Mermel, and Lori Grupp spearheaded an important major upgrade of equipment (notably I-pads and scanners), WiFi connectivity, and procedures to improve the vendor and guest experience in the Boutique, ending the notebook inventory system and long lines at checkout. Point that scanner at the barcoded item and watch the magic happen! As Co-Treasurers, Donna and Lori implemented new systems that led to faster payouts to vendors and the guilds. Lori has also been able to pull all sorts of analytical financial and statistical data, giving us very comprehensive show-end reports. Pat Rued assigns, organizes and spearheads the set up and take down of the boutique. Barbara Peterson is an integral part of the boutique team, doing her magic behind the scenes!

• **Exhibit:** Lori Grupp and Val Koppenhaver designed online submission forms for the exhibit and boutique. The exhibit form feeds into a data sheet which was previously filled out manually by Chris Deering which was not only timesaving but also eliminated any ambiguity due to handwriting.



View from My Window weaving by Linda Norby

Linda Norby initially set-up the Sign-Up Genius system for volunteers which has been re-set, maintained and monitored by Barbara Peterson, who added slots for fashion show

models and docents this year, widening the volunteer opportunities for members.

Lu Betcher designed a new pin-to-entry form which she sent out with exhibit acceptance emails this year.

We've encouraged group exhibits (workshop or challenge projects) by halving the submission fee for these pieces.

The Weavers Guild of the North Shore, which has maintained a relatively independent status at the show, has organized a dedicated educational space within the exhibit for the last 2 years. The 2025 exhibit organized by Jeanne Reed showed several types of looms and the kind of work they produce. Nancy Cross also represents WGNS on the Committee.

• **Fashion Show:** Irene Lambo and Nancy Cross restarted the popular fashion show two years ago after the 3 long-time organizers retired. Irene and Nancy have streamlined the process to simplify the experience for the models and vendors. After this year's show, you couldn't move in the Boutique for the crowds of buyers. Irene and Nancy also restructured the pre-show video to include pieces for sale throughout the entire show.



Julie Rivera organized the Explorations in Fiber Arts exhibit "It's a Wrap! — Protect, Embrace, Envelop."



Group exhibit from the Complex Curves workshop with Patricia Belyea (Feb 2025): Clockwise from top left, Nona Flores, Debra Loftus, Chris Deering, Al Krueger and Ronna Leibach.

• **Docent program:** Judy Friedman designed, organized and provided training for a guild member-led docent tour program beginning in 2025. In its initial year, she had a cadre of enthusiastic volunteers, and reviews from guests who took the tour have been very positive.

• **Education Table:** Lu and Barb Maneck restarted the NSNG Education table when we could meet without masks. Judith Schwab now organizes it, and it has become so popular that there is a waiting list of members eager to demonstrate their work.

In addition to the innovations, committee members maintained responsibilities that keep the show going every year. Edrene Heiss is not only our institutional memory, she is the Queen of Walls—we have nearly 50 individual wall spaces to hang pieces on, and Edrene knows them all. Edrene is also tireless in greeting visitors and passing out Viewer's Choice ballots during all 3 days of the show. Sue Sweeney organizes the check-in and check-out process for pieces in the exhibit. Chris Deering and Gretchen Alexander have been the stewards and organizers of the Silent Auction for longer than they care to remember; this year they were ably assisted by Cheryl Paras and Dee Alexander.

Val Koppenhaver maintains our website; this year, she and her son Jeremy assisted Frances Krueger-Jackson with show photography. Our Chicago Botanic Garden liaison Sarah Harlow smooths our way with Garden procedures and staff, who are always helpful and cooperative during the show. We value our partnership with Explorations in Fiber Arts (formerly Women's Journeys in Fiber) for the special exhibit which has been organized by EIFA member Julie Rivera for the last couple of years.

Every year we thank our many show volunteers without whom the show would not go on. It would also not go on without the work of these committee members; I invite you all to join me in thanking them for their dedication.

— Nona C Flores,
FAOF Committee Chair



Lynn Michaels art quilt

In the past I collected moose (only funny ones) until they started taking over my house! Now I keep only the artsy ones. My sister Wendy, who lives in Georgia and has been doing quilting and machine embroidery (Quilts of Valor) was here helping me take care of our mom and decided to teach me how to quilt! The moose would never have been finished without her help! In return, I taught her how to crochet, backwards. . .she's left handed!

She's back in Georgia now and I have lots of started projects. Now that I'm on my own, I didn't think they'd get done but the Guild has been a great inspiration and renewed my enthusiasm to complete. . . my quilting, crocheting, photography. . .something!

Quilts Japan exhibit in Cedarburg, Wisconsin

The Wisconsin Museum of Quilts & Fiber Arts is pleased to present *Quilts Japan: The 17th Annual Quilt Nihon*. This exhibition features the most extraordinary and innovative works from the biennial competition of the Japanese Handicraft Instructors' Association (JHIA). JHIA sponsors the largest international quilt contest in Japan and one of the most prestigious in the world. This year's exhibition features award-winning and notable works, including entries from the competition's newest category, miniature quilts. **On view now through March 8, 2026.**



Hours, Wed – Sat: 10:00 am – 4:00 pm, Sunday: Noon – 4:00 pm
• N50W5050 Portland Rd., Cedarburg, WI
<https://www.wiquiltmuseum.com/>

SHOW & TELL

Show us your work during our ZOOM meetings in Jan and Feb.
Or send photos and descriptions to Newsletter Editor,
Jan Harrington, janqharrington@gmail.com

MONDAY MEETUP:

Mon, January 26 • 9:30 am (CT)

Join our monthly meetup hosted by Susan Couch.
Share your latest projects in an informal chat.

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

IN-PERSON MINI WORKSHOP

Button and bead mosaics with Marla Florio • Mar 3

• **Tues, March 3, 1:00 - 3:00 pm**

Kingswood United Methodist Church, 600 Deerfield Rd.

Gather up your buttons and beads and bring them to the March mini workshop. We will use buttons and beads to stitch a mini mosaic or jewelry pin. Highlight a favorite button or two. Create a fun collage with lots of colors and shapes. Please bring thread, needles, and fabric backgrounds, (optional embroidery hoop) along with your buttons and beads. Marla will provide lots of supplies too. Fee is \$10.00, which will be donated to the Guild.



- To register, send an email to Mini Workshop chair, Elizabeth Guillette, ekguillette@gmail.com and Marla Florio, mflorio808@gmail.com

Have an idea for a mini workshop?

We encourage members to share their talents by teaching a mini workshop. Email Elizabeth Guillette with questions, ekguillette@gmail.com

Join others for service sewing at THE SEWING SPACE in Deerfield

Kingswood United Methodist Church, 600 Deerfield Rd.

Tuesdays from 10:00 am - 2:00 pm

(except for NSNG meeting days)

The Sewing Space website:

<https://thesewingspace.org/>

- For questions about service projects, contact Service Chair, Gretchen Alexander, gretchen.alexander@sbcglobal.net

Do you know that we have a FACEBOOK page? Share your work and stories of interest.

Search North Suburban NeedleArts Guild on Facebook and ask to join.



Textile Worker Emily Jo Gibbs

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

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

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

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

A Career in Making

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



VIRTUAL WORKSHOP:

Illustrative Pictures, Working with Silk Organza and Hand Stitch

Tues, Jan 6: 1:00 pm – 4:00 pm (CT)

Wed, Jan 7: 9:30 am – 4:00 pm (CT)

Thurs, Jan 8: 9:30 am – 4:00 pm (CT)

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

FEE: \$185

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

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

– Emily Jo Gibbs

Artist Ana Buzzalino

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



aspects of history with an impact on our culture today.

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

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

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

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



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

From Blueprint to Thread: Architecture as Inspiration

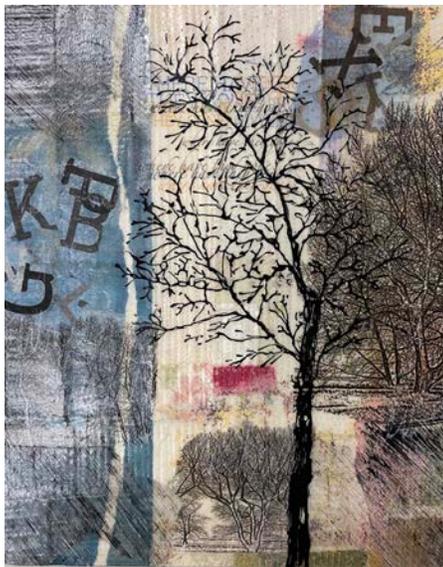
Join me on an inspiring journey through the intersection of architecture and textile art, delving into the captivating world of architectural structures that can serve as a wellspring of creativity for artists. I'll share a glimpse into my own artistic endeavours, unveiling how architecture and its diverse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

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

Tues, Feb 3: 1:00 pm – 4:00 pm (CT)

Wed, Feb 4: 9:30 am – 4:00 pm (CT)

Thurs, Feb 5: 9:30 am – 4:00 pm (CT)



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

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



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

Textile Artist Lois Russell

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

• WEBSITE: <https://loisrussell.com>

ARTIST’S STATEMENT:

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



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

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

HYBRID LECTURE:

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

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



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

– Lois Russell



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

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

IN-PERSON WORKSHOP: FEE: \$170

Coiled Basketry

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

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

Artist Youngmin Lee

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

ARTIST’S STATEMENT:

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

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

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



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

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

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



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

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

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

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

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

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

– Youngmin Lee

Textile Artist Pat Pauly

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

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



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

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

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

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

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



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

Challenge Yourself

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

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

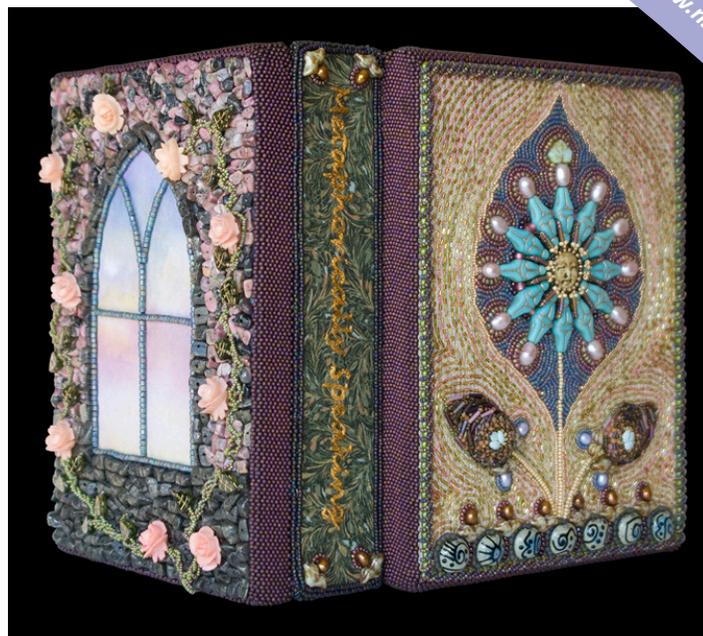


IN-PERSON WORKSHOP: FEE: \$165

Within The Frame: Improvisational Piecing a Center Medallion

Tues, May 5: 1:00 pm – 4:00 pm
Wed, May 6: 9:30 am – 4:00 pm
Thurs, May 7: 9:30 am – 4:00 pm

Sew improvisationally-made fabric and make 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.



Embellished Reliquaries with Artist Lisa Binkley

Lisa Binkley has had a life-long passion for working with fabrics, threads, beads, and her hands, and she has maintained an active fiber art studio since 2000. Lisa has taught fiber art workshops throughout the U.S. since 2007 and also teaches internationally. Her award-winning artwork has been selected for national and international exhibitions including those of the American Quilters' Society, the International Quilt Association, CraftForms, Crafts National, QSDS, Wisconsin Artists Biennial, and many others. Lisa and her artwork have been featured on local and national television and in internationally distributed books and magazines. Her art is represented in public, private, and corporate collections. Lisa loves sharing her passion for fiber art and beads through her artwork, classes, and lectures. She and her husband, artist Ed Binkley, have two young-adult children. Lisa and Ed live in the woods of Madison, Wisconsin, with their big fluffy dog.



A NOTE FROM LISA –

“It is such a treat for me to be returning to teach again for NSNG. In the nearly 20 years I’ve been teaching I’ve had the privilege and delight of teaching a variety of topics for the Guild over many years. You truly are the benchmark for what guilds can be — filled with creative, caring, energetic members who work in a wide array of media and who bring enthusiasm, fearless creativity, and good humor to your work and workshops.

My Embellished Reliquaries workshop is very dear to me because much of my own artwork has been in this mode. I love the mix of media we use, the artistic and engineering/architectural challenges that come with working in 3D and in this way, and the personal meaning that each artist can bring to what they create.

I’m really looking forward to this time together in June!”

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

IN-PERSON 4-DAY WORKSHOP:

Embellished Reliquaries

FEE: \$310

Gloria Dei Lutheran Church, 1133 Pflugston Rd, Northbrook

Mon, June 2: 9:30 am – 4:00 pm

Tues, June 3: 9:30 am – 4:00 pm

Wed, June 4: 9:30 am – 4:00 pm

Thurs, June 5: 9:30 am – 4:00 pm

In this mixed-media workshop students begin with a special object of their choosing—a small sculpture, piece of jewelry, shell, stone, photograph, personal symbol, etc.—and then design and build a small, adorned box/frame/reliquary to house the treasured object. Using fabric, bead embroidery, hand stitching, paint, and dimensional embellishment techniques, each student creates her/his unique reliquary from a wooden cigar box, acrylic paints, and a wide variety of fiber art materials. This workshop is open to students of all levels of hand stitching experience.

These supplies are provided:

- Small, hinged, wooden cigar box (about 7" w x 8" h x 2" d)
- Foam core for building structural detail within boxes
- Glue, acrylic paints and sandpaper
- Detailed booklet with color illustrations



Samples of student projects.

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.

2026 CALENDAR

NSNG Meetings are held at 9:30 am (CT) on Tuesday mornings at Gloria Dei Lutheran Church, 1133 Pfingston, Northbrook, followed by a 2.5 day workshop.

All are also offered on Zoom, with January and February meetings and workshops on ZOOM only.

• **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 7: Youngmin Lee,**
Bojagi, The Art of Wrapping Cloths

Workshop April 7-9:

The Many Faces of Bojagi

• **May 5: Pat Pauly, Challenge Yourself**
Workshop May 5-7:

Within The Frame: Improvisational Piecing a Center Medallion

• **Summer Seminar: June 2-5:**

Lisa Binkley, Embellished Reliquaries

• **July 21: Summer Potluck/Member Challenge**

Meeting Dates for 2026-2027

Artists and workshops will be announced in the April newsletter

- Sept 1, workshop Sept 1-3
- Oct 6, workshop Oct 6-8
- Nov 10, workshop Nov 10-12
- Dec 1: Holiday Potluck/Member Sale
- Jan 5, 2027, virtual workshop Jan 5-7
- Feb 2, virtual workshop Feb 2-4
- March 2, workshop March 2-4
- April 13, workshop April 13-15
- May 4, workshop May 4-6
- July 20: Summer Potluck/Member Challenge

• **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, www.nsn.org. 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.nsn.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.

President	Nancy Nicholson	nancy@nicholson.net (847) 533-4818
1st Vice-President	Penny Burns	pburns@jbosh.com
1st Vice-President	Sylvia Dresser	sylviadresser@gmail.com
2nd Vice-President	Al Krueger	akrubear@aol.com
Secretary	Cheryl Reynolds-Fefles	creynolds.fefles.artist@gmail.com
Treasurer	Cindy Oppenheimer	cb_bus@comcast.net
Membership	Karen Jones	souldprod50@gmail.com
Workshop Registrar	Janet Tuzzolino	registration@nsng.org
Hospitality	Rona Pietrzak	pietrzakrona@gmail.com
Special Events	Barb Maneck	happydragn@yahoo.com
Technology Specialist	Susan Couch	meetups@nsng.org
Mini Workshop Chair	Elizabeth Guillette	ekguillette@gmail.com
Publicity Chair	Frances Krueger-Jackson	publicity@nsng.org
Member Challenge	Lu Betcher	lubetcher@gmail.com
Service Chair	Gretchen Alexander	gretchen.alexander@sbcglobal.net
Webmaster & Social Media	Valerie Koppenhaver	webmaster@nsng.org
Newsletter Editor	Jan Harrington	janqharrington@gmail.com
Fine Art of Fiber Chair	Nona Flores	ncflores52@gmail.com
FAOF Committee	Valerie Koppenhaver	webmaster@nsng.org
	Ronna Leibach	bows23@gmail.com
	Frances Krueger-Jackson	publicity@nsng.org
	Jan Harrington	janqharrington@gmail.com
Past President		