

Permission to be non-productive

I have always said that I have a high tolerance for boredom. And I do. But however high my tolerance there is a limit. In part I start to feel guilty; there is so much to see and do. DO. That is the culprit that nags me. I should be doing something. I should be productive. We all know that feeling from our prime working years, whether in or out of the home. There is always stuff to be done. Not frivolous stuff, either. Stuff that warrants your paycheck or that your family depends on you for. We are used to a contract that demands productivity.

Even though retired from paid employment I still feel that I should be doing something. Something productive. And I had been, even if not engaged in paid employment. Until these last 6 weeks, of first Covid, then recovery from surgery, meant I could not do. Not do anything.

Then I rediscovered some things; an afternoon with a cat napping in my lap. Listening to the radio, not as background while otherwise occupied, just listening. Looking at the accumulated pile of fiber art magazines and books— with no agenda that the contents would serve as prompts for me creating something. Just looking.

There is something of a release to just being. Just observing. To being non-productive. Mind you, I know that “this too shall pass”, but I hope it won’t be forgotten.

Being still has it’s own “depth” and perhaps is sometimes needed to balance all the surface activities.

Try it? What do you think?

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

MARCH HYBRID MEETING:

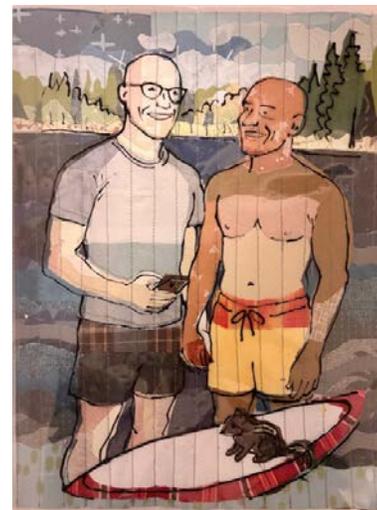
Tues, March 3 • 9:30 am (CT)

Lois Russell – *Yeah ... But Is It a Basket?*

• Freebie Table

• Show & Tell • Service Table

Visit our Website: www.NSNG.org



I appreciated Ana’s creativity and the encouragement she gave us to take what we learn and add our own twists. Thanks to Ana and to NSNG for sponsoring this online program. Well worth the time!
– Catherine Maxwell

Layers of printing and learning

Students in our online workshop with Ana Buzzalino learned how to create acrylic skins and use Gelli plates for monoprinting. They produced some amazing results.

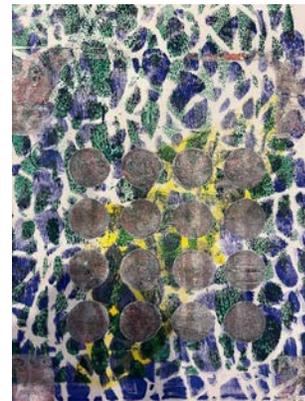
Catherine Maxwell made the two pieces above and shares her process. The quilted and stitched mono print “flower in a vase” was inspired by work Ana shared in her presentation and the simple tight straight line quilting technique she discussed in class.

The line drawing, titled “Vacation on Manitoulin Island: Ed & the Boogie Board,” was done in class using Ana’s technique and recommended products. The application of the line drawing to the quilt required a bit of input from fellow classmates who helped me to remember what Ana taught us. It takes a village, I guess, to make art.



The first day of the workshop was acrylic skins. You paint with acrylics on a piece of plastic, let it dry, paint over it with acrylic medium, let dry, peel it off, then place it on fabric and affix with more medium. I put mine onto pieces that I made in the later workshop.
– Diane Johnson

February Virtual Workshop



The whole process was so much fun. I produced 50 pieces, many of which are from a cleaning pull off the Gelli plate. Every one has great potential to embellish.

– Ruth Stockdale

I loved the workshop and learned so much. Bravo!

– Lori Tilkin

Monoprints and acrylic skins with Ana Buzzalino



Ana was incredibly knowledgeable, patient, encouraging and open! It was really interesting to get a better understanding of Gelli plates! These are multi-layered gel prints; each is one of a kind as no two gel prints are the same.

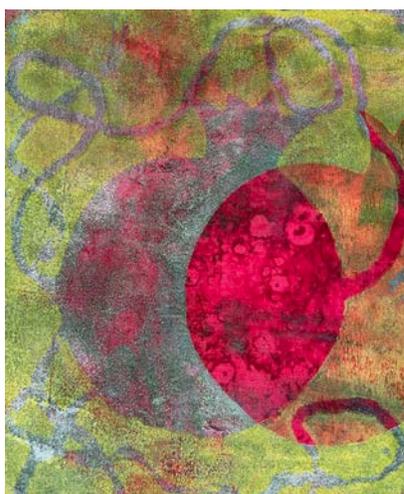
The samples with warm colors that appear more like blocks of color were also done with a gelli plate; Fabric is folded to only allow a small area to be pressed against the gelli plate. Since acrylic paints dry so fast, in just a few minutes it's possible to fold it a different way to add another area of color. With luck I'll add another image in the foreground to those.

– Maggie Weiss



I learned a lot in Ana's class. The possibilities with this technique are truly endless and the class supercharged my creativity. – Al Krueger

• Visit Ana Buzzalino's website and read her blog: <https://www.anabuzzalino.com/>



When I signed up for Ann Buzzalino's class, I was excited to learn about printing on fabric and using a Gelli plate. I had done some mono printing before, but on paper. Ann really made us work, she showed so many techniques. We made our own stamps, stencils, and masks.

I really like how disciplined she is, going back to a print, continuing to work on it, adding another layer, then another, until she is satisfied. I followed along with her demonstrations, but it will take a while for me to absorb all the things I learned. And I still have so many more layers to add to my work.

– Cheryl Reynolds-Fefles

• **SHOW & TELL:** Show us what you make in our workshops or on your own! Bring to a meeting, or send photos and descriptions to Newsletter Editor, Jan Harrington, janqharrington@gmail.com



Days for Girls sewing spree

NSNG members and friends have been busy bees at The Sewing Space making Days for Girls menstrual liners to be shipped to Madagascar in late February. As of Feb. 17, the NSNG group has made 815 regular flow liners and 149 light flow liners, in addition to 302 light flow, 1554 regular flow and 199 heavy flow liners contributed by Kathleen Fields. Thank you to Laine Cobb and her husband Martin Cobb for transporting the liners to the airport. In the photo are some of the members and friends who have been participating: (L to R) Candace Rich, Luan Wold, Marcia Hartnell, Sylvia Herman, and Valerie Koppenhaver. Not pictured are Gretchen Alexander, Sue Babbs, Marcey Pomerantz, Kathleen Fields, and Stella Mah.

– Candace Rich

Join others at THE SEWING SPACE

Kingswood United Methodist Church, 600 Deerfield Rd, Deerfield
Tuesdays, 10:00 am - 2:00 pm (except NSNG meeting days)

The Sewing Space website: <https://thesewingspace.org/>

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

IN-PERSON MINI WORKSHOP

Button and bead mosaics with Marla Florio

• **Tues, March 3, 1:00 - 3:00 pm**

Kingswood United Methodist Church,
600 Deerfield Rd, Deerfield

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, email Mini Workshop chair, Elizabeth Guillette, ekguillette@gmail.com and Marla Florio, mflorio808@gmail.com



IN-PERSON MINI WORKSHOP

Crafty sheep with Natasha Lehrer Lewis

• **Tues, April 7, 1:00 - 3:00 pm**

Kingswood United Methodist Church,
600 Deerfield Rd, Deerfield

Join Natasha Lehrer Lewis for a fun needle felting mini workshop! Create a little 4" tall sheep with curly fleece in your choice of colors, and then bring from home a mini craft for your sheep to hold (or create a heart!). It could be a tiny swatch of knitting, a basket of fabric, or a mini quilt. Or look online for art supply miniatures! Easy project for the felting novice to an experienced felter. Fee is \$25.00 and includes all materials.

• To register, send an email to Mini Workshop chair, Elizabeth Guillette, ekguillette@gmail.com and Natasha Lehrer Lewis, natasha@esthersplacefibers.com



Member Challenge 2026

The theme of this year's 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 21**. 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 setup 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 30**. 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 by July 11, to allow time for printing.

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

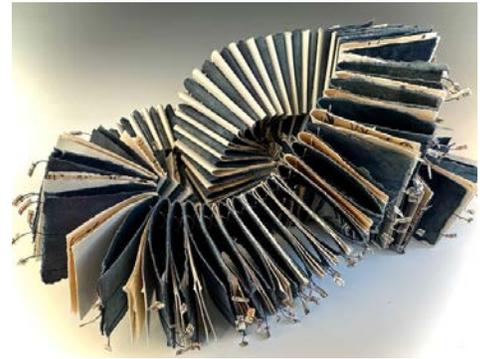




Book as Sculpture exhibit

Debby Henning and Melanie Terasaki have pieces in this show. The Bone Folders' Guild presents "Book as Sculpture". March 3-May 29, 2026, Overture Center for the Arts, Playhouse Gallery, Madison, WI. Opening reception: April 30, 2026. <https://www.overture.org>

Debby Henning on her piece, Frozen Waves: I have always been intrigued by the huge waves that develop on Lake Superior in the winter time. The water has a teal blue tinge to it. This is my effort to replicate that with paper. Hand dyed baking parchment paper.



Slinky book by Melanie Terasaki, which can be manipulated like a 'slinky toy'.

Call for entrees: Spiritual art exhibit

In cooperation with the Liturgical Arts Festival of Springfield (LAFS), the Springfield Art Association (SAA) will host a juried exhibition of liturgical and sacred art as part of the biennial, interfaith Liturgical Arts Festival: Sacred Rhythm/Sacred Pattern in May. All spiritual interpretations, approaches and media are welcome. We aim for an exhibition of work that will support diversity, promote understanding, and foster tolerance.

Open to all artists living in the United States, working in all media. All submitted artwork must explore a spiritual or religious theme. Work must be original and completed in the last three years. Deadline is March 18.

• Link for application and info:
<https://illinoisartistslist.com/sacred-rhythm-sacred-pattern/>



Here is my latest tapestry. I designed and wove it as part of a Mid-Century Modern "refresh" of the living area in my condo.
— Linda Norby

Fine Art of Fiber 101

Since there are many new members in the guild, the Fine Art of Fiber Steering Committee felt that a primer on how you can participate in the show might be helpful.

• What is the Fine Art of Fiber?

It is an exhibition and sale of fiber art by three guilds: Illinois Quilters Inc., NSNG, and The Weavers Guild of the North Shore. The annual show has run for 35 years and is considered one of the preeminent fiber arts shows in the Midwest. You must be a current member of one of these guilds to participate.

• When and where is it?

From 10 to 5 daily, November 6-8, 2026, at the Chicago Botanic Garden's Regenstein Hall, Glencoe, IL. Friday, November 6 will be a free admission day (parking fees apply).

• How can you participate?

1. You can put your work into the Exhibit. Each guild member may exhibit one piece in the show with payment of the appropriate submission fee and in accordance with the Garden's policy that it is a family venue. Additional pieces may be submitted and displayed if space allows. Your piece(s) may be for sale.

2. You can be a vendor in the Boutique. Vendors receive 75% of the cost collected (15% goes to the vendor's guild(s), 10% to the Garden). There is no table fee.

3. You can donate fiber-related items to the Silent Auction. 90% of Silent Auction fees go to the donor's guild(s), 10% to the Garden. Please attach a Silent Auction donation form, available at fineartoffiber.org under Forms, to each piece

4. You can demo your art at the NSNG Education Table and talk about it to interested guests—people love to talk to a maker.



5. You can lead a 20-minute docent tour focusing on a few select pieces of your choice in the show to discuss in depth.

6. You can be a "white glove" volunteer and talk about pieces in the exhibit.

7. You can be a model in the Friday fashion shows wearing beautiful items from the Boutique and Weavers Gallery.

Applications for submission to the exhibit and the vendor Boutique will be available early this summer at <https://fineartoffiber.org/> under Forms. Exhibit applications are due September 12; Boutique applications are due around Labor Day.

Members whose work is accepted into the exhibit and /or the Boutique are required to do volunteer service during the show. Guidelines and requirements for both the exhibit and the Boutique are available at the same time as the application forms.

I will be available to answer questions at the March 3 meeting.

— Nona Flores, Chair,
FAOF Steering Committee

Textile Artist Lois Russell

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

• WEBSITE: <https://loisrussell.com>

ARTIST’S STATEMENT:

I love textiles. I finger fabric in expensive stores. I buy one skein of yarn just because I need to have that color where I can see



it every day. During my lifetime I have knit countless sweaters and blankets, made quilts, felted wool, hooked rugs, tried to weave, sew and darned, and done all sorts of stitching and embroidery. But mostly I have made baskets.

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

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

HYBRID LECTURE:

Tues, March 3: 9:30 am (CT)

Yeah . . . But Is It a Basket?

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



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

– Lois Russell



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

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

IN-PERSON WORKSHOP: FEE: \$170

Coiled Basketry

Tues, March 3: 1:00 pm – 4:00 pm

Wed, March 4: 9:30 am – 4:00 pm

Thurs, March 5: 9:30 am – 4:00 pm

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

Artist Youngmin Lee

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

ARTIST’S STATEMENT:

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

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

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



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

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

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



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

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

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

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

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

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

– Youngmin Lee

Textile Artist Pat Pauly

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

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



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

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

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

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

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



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

Challenge Yourself

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

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

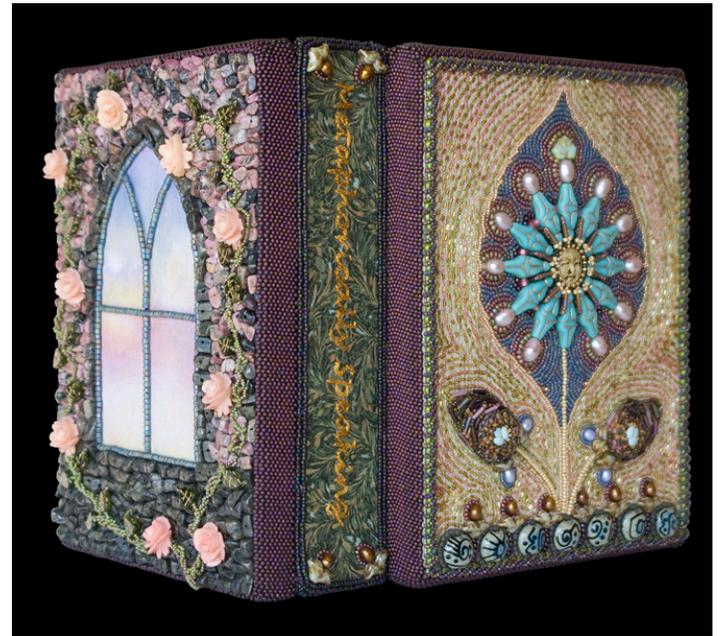


IN-PERSON WORKSHOP: FEE: \$165

Within The Frame: Improvisational Piecing a Center Medallion

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

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



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 Biennia, 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 Pffingston, Northbrook, followed by a 2.5 day workshop. **All are also offered on Zoom**, with January and February meetings and workshops on ZOOM only.

- **March 3: Lois Russell**,
Yeah . . . But Is It a Basket?
Workshop March 3-5: *Coiled Basketry*
- **March 3, 1 to 3pm: Button and bead mosaics** mini workshop with Marla Florio
- **April 7: Youngmin Lee**,
Bojagi, The Art of Wrapping Cloths
Workshop April 7-9:
The Many Faces of Bojagi
- **April 7, 1 to 3pm: Little crafty sheep** mini with Natasha Lehrer Lewis
- **April 7: Membership renewal opens on our website**
- **May 5: Pat Pauly**, *Challenge Yourself*
Workshop May 5-7:
Within The Frame: Improvisational Piecing a Center Medallion
- **May 5: Fall workshop registrations open.**
- **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.nsng.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.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 Pffingston 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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