

The year ahead

This is always a confusing time of year. Days are longer (yea!). Temps in one day may range from 43 degrees to 70 degrees (crazy making). It's coming up to the end of Guild programming (only not really) and we get a sneak preview of what's to come.

We still have two months of general programming: Youngmin Lee's Bojagi workshop and Pat Pauly's Improvisational Piecing of a Medallion. . . but we also have an amazing Summer Seminar (I think of it as Summer Intensive; intense creativity and intense fun) with Lisa Binkley making Embellished Reliquaries AND an afternoon Fishing Expedition "sew-in" AND the July Potluck with the Member Challenge AND a mini workshop. It does NOT feel like things are winding down.

We'll also be renewing our annual memberships and trying to decide which workshops to take for the 26/27 program year. Penny Burns and Sylvia Dresser have given us an amazing year of programs. It will be hard to top, but Al Krueger is showing himself up to the challenge! It is going to be hard to make choices!

But do take one—or more—workshops; both the 2.5 day programs and the mini-workshops offered throughout the year. These are all ways to stretch your creative muscles, learn new techniques and get to know other Guild members.

We all know one or two names and faces; make this a year to know one to two more. Of all the benefits the Guild offers I really do think this is the biggest, and most productive, benefit. Knowing other Guild members. So this year make goals of learning, and using, a new skill and getting to know at least one new (new to you anyway) member. You and the Guild will be stronger for it.

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



September 1 - 3, 2026

David Taylor

Feathered Friends: Pictorial Applique



October 7 - 9, 2026

Susan Lenz

One Woman's Trash Transformed

Upcoming artists and workshops



November 11 - 13, 2026

Gayle Crosman Moore

A Marriage of Shrink Plastic and Wool - Exploring Texture, Style, Form

Enjoy reading about the artists, their creative journeys and class descriptions on pages 8 -15 of this newsletter. I've prepared the pages so you can click on their website link to learn more. A video presentation of these programs and workshops will be presented at our meeting on Tues, April 7.

Thank you to our team: Al Krueger for coordinating these fine artists, Janet Tuzzolino for overseeing the workshop registrations and preparing the supply lists; Valerie Koppenhaver for posting on our website and Cindy Oppenheimer for taking care of the pricing and finances.

• **Online registration will open on May 5th** for September, October and November workshops. Be sure to renew your annual membership online, starting April 7, so you are eligible to register, at www.nsn.org

HYBRID MEETING: Tues, April 7 • 9:30 am (CT)

In person at Gloria Dei and on Zoom

Artist Youngmin Lee: Bojagi, The Art of Wrapping Cloths

FREEBIE TABLE! SERVICE TABLE! SHOW & TELL!

March Workshop - Coil Baskets with Lois Russell



I had such a good time with Lois's coil baskets. Using the wire as a structure to give it an unusual shape was really exciting for me. — Jo Ann Baumann



Our basket makers sure had fun! Front Row, from left: Lynn Michaels, Jo Ann Baumann, Lois Russell (teacher), Dee McKenna, Lori Tilkin. Back Row: Jil Levin Deheeger, Mary Jo Eckhart, Didi Skidmore, Judith Schwab, Carole Pearlman, Susan Nadis, Penny Burns, Sylvia Dresser. (Photo by Frances Krueger-Jackson, who also participated)



I want to say how much I enjoyed learning coil basket weaving with Lori Russell. Her class was a lot of fun and the group was totally engaged and working hard to master the technique. The variety of beautiful work that came out of the class amazes me!

— Lori Tilkin



Ordered some other materials to try some different ones. It was a great workshop!

— Lynn Michaels



I never knew that basket making has a Zen quality (once I pushed through the initial anxiety of not knowing what I was doing!) As a new member, taking a class is a wonderful way to meet people!

— Didi Skidmore



A delightful week spent with Lois and the NSNG members, weaving, inspiration and generous sharing. Pure JOY!

— Carole Pearlman



As a first time basket maker, I so appreciated all the 1:1 time Lois made available. A very delightful instructor and person. So glad I could take the class.

— Marilyn Graves



Enjoyed getting to know some fellow fiber artists and exploring coiling from a wonderful master of her art!

— Susan Nadis



I made the little one at the workshop and had so much fun, I then made the bigger one. Both are with yarn.

— Jil Levin Deheeger



I loved it and it looks like I have found a new craft and have bought more supplies already.

— Judith Schwab





A green sewing space

Our volunteers have been busy sewing charity lap robes, pillowcases, and quilts. We celebrated St. Patrick's Day with green cake (yum!) and incorporating green fabric into our projects. We always enjoy companionship and tasty treats while we do good works, and we invite you to join us! We meet on Tuesdays (except Guild meeting days) any time from 10:00 am -2:00 pm at Kingswood UMC in Deerfield at 600 Deerfield Rd. Hope to see you there.

— Candace Rich

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



IN-PERSON MINI WORKSHOP

Crafty sheep with Natasha Lehrer Lewis

• Tues, April 7, 1:00 - 3:00 pm

Kingswood UMC, 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

Fishing Expedition sew-in

There are still seats available for the fishing expedition on **Thursday, June 11**, from Noon - 4:00 pm at The Sewing Space, Kingswood United Methodist Church in Deerfield. We will be sewing Kristin Rauch's sardine pillow pattern which is available for download from her Woolly Petals



Etsy shop for \$6. Several design options are available. We will use the sewing machines at The Sewing Space, so you do not need to bring your own. This is not a workshop

or class--there is no formal instruction, just sewing among friends with a lot of advice flying around the room. And maybe treats?

The cost will be between \$5 and \$10--cost will be prorated among participants to raise a \$100 donation to be divided between the church and NSNG service.

If interested, email Nona Flores at ncflores52@gmail.com for details.

— Nona Flores

IN-PERSON MINI WORKSHOP

Star book with Melanie Terasaki

• Tues, May 5, 1:00 - 3:00 pm

Kingswood UMC, 600 Deerfield Rd, Deerfield

A Star Book is a fun structure to either decorate as you like or as a book for photos, thoughts, etc. It functions as a book or can be displayed as a 'star'.

All supplies are included: precut bookboard, cover paper, & cardstock, PVA, double stick tape, waxed linen thread, and ribbon for closure. Please bring a bookbinding awl, scissors for cutting paper (not fabric), 2 large-eyed needles, bone folder, pencil, metal ruler. I will have extra to borrow, if needed. Fee is \$20.00.



• To register, send an email to Mini Workshop chair, Elizabeth Guillette, ekguillette@gmail.com and Melanie Terasaki, granzyme@aol.com

**ONLY
1 SPOT
LEFT!**

Fiber Festival!

Fiber Festival!

It's a brand new show for the Chicago area and will include all things to do with fiber: embroidery, quilting, knitting, etc. The festival runs May 1-3 in Rosemont along with their trade show which is held after. There are classes, demos and about 250 vendors. I will be one of the exhibitors, selling my embroidery kits.

<https://fiberfabriccraft.com/>
— Kathleen Field

Join us at...
**Fiber+Fabric
Craft Festival**

May 1-3, 2026 • Classes Begin April 30

Donald E. Stephens Convention Center
in Rosemont, IL

www.fiberfabriccraft.com

Peeps exhibition at the Racine Art Museum

This annual show inspired by Peeps is one of my favorites of the year. It runs from Apr 1-18. The museum is open Wed through Sat, 10:00 am -4:00 pm. The fabric works, paintings, sculpture, and work made of Peeps are beautiful, clever, funny and the pun names are a riot. If you don't know RAM, it is a craft museum in Racine, WI, with a large and wonderful collection. An Indigenous Baskets show runs through Apr 18 and a Papercutting exhibit runs through Oct 3.

<https://www.ramart.org/>

—Judith Schwab

Slate of Officers for 2026 - 2027

The Nominating Committee would like to present the following slate of new officers for the upcoming election:

- President: **Sylvia Dresser and Nancy Nicholson**
- 1st Vice President: **Al Krueger**
- 2nd Vice President: **Rona Pietrzak and Jil Levin Deheeger**
- Workshop Registrar: **Luan Wold**
- Hospitality: **Cynthia Boudreau**
- Service: **Candice Rich**

All members attending the NSNG General Meeting on May 5, both in person and on Zoom, will vote on this slate of nominations. Position changes will take effect after the May 19, 2026, Board meeting.

– Nominating Committee:
Rona Pietrzak, Valerie Rodelli and Maggie Weiss

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

Fine Art of Fiber Boutique – Nov 6 - 8

The Fine Art of Fiber Boutique is made up of vendors from the North Suburban Needle Arts Guild and the Illinois Quilters, Inc. This year's show is Fri, Nov 6, Sat, Nov 7 and Sun, Nov 8. Boutique vendors set up on Wednesday, Nov 4.

Although space is limited, members can apply to the boutique through the online registration which begins in July. There is no registration fee. Each vendor needs to submit an inventory of their items by October. There is no minimum or maximum amount of items to sell in the boutique. Full sized quilts are sold in the exhibition area. The boutique staff will provide bar codes and tags for the vendors to attach to their items. There is a central checkout so vendors do not need to be at their booths during the show. The vendors are required to work one volunteer shift. They receive 75% of their sales from the show - with 10% going to the gardens and 15% going to the guild.

Please consider joining us! If you have questions, concerns or just want to chat, email Ronna Leibach at bows23@gmail.com.

–*Ronna Leibach*

NSNG WORKSHOP REGISTRATION INFORMATION & POLICIES

Online registration will open on **May 5th** for September, October and November workshops.

Be sure to renew your annual membership online, starting April 7, so you are eligible to register, at www.nsng.org

- 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**

- 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 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.

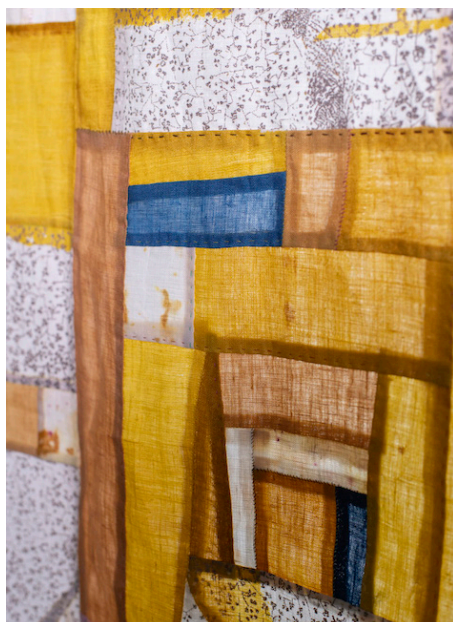
• WEBSITE: <http://www.youngminlee.com/>



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

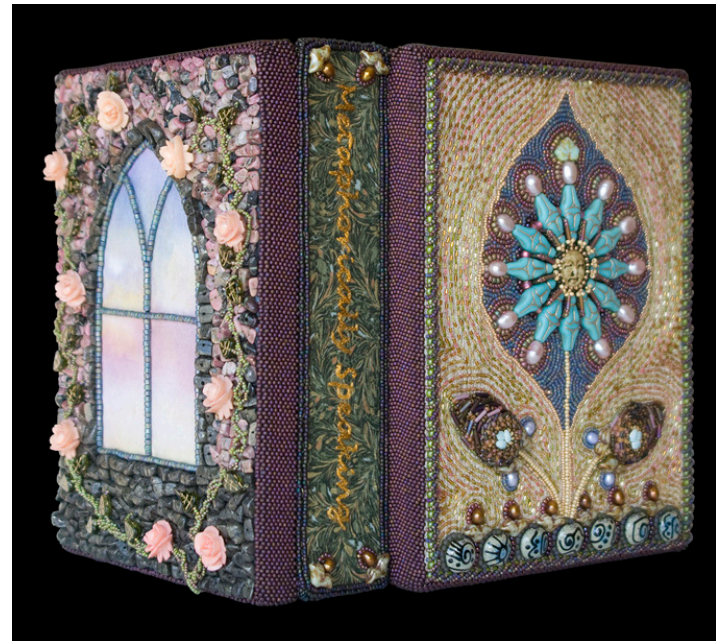
Within The Frame: Improvisational Piecing a Center Medallion

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.



Artist David Taylor

David Taylor was born in Peterborough, NH, and currently resides in Fort Collins, CO. He has been the recipient of the Fairfield Master Award for Contemporary Quilting from the International Quilt Association (2006, 2014), the Brother Wall Machine Workmanship Award from the American Quilters Society (2008), the Director's Award at Road to California (2022), and a two-time Best-of-Show winner at IQA's Spring Festival in Chicago (2007, 2008), among others. His art quilts hang in numerous private collections.



David 'semi-retired' from his career as a computer graphic artist in July 2009. Since that time, he has enjoyed teaching his appliqué and quilting techniques throughout the world. He has logged more than 300,000 actual flight miles (twelve times the circumference of Planet Earth), journeying to 47 of these United States, five countries, three continents, and 1,000 quilt shops (well, maybe not a thousand - but close).

• WEBSITE: www.davidtaylorartquilts.com

HYBRID LECTURE:

Tues, Sept 1, 9:30 am (CT)

50 Years of Pictorial Appliqué

A natural storyteller, David Taylor will share images of his pictorial appliqué quilts with humorous anecdotes about each one and his creative process. This oral history of the progression from his first quilt top (made in high school) to his current master works some 50 years later, will keep the audience in stitches.

IN-PERSON WORKSHOP:

Feathered Friends: Pictorial Appliqué

FEE: \$135

Tues, Sept 1: 1:00 pm – 4:00 pm

Wed, Sept 2: 9:30 am – 4:00 pm

Thurs, Sept 3: 9:30 am – 4:00 pm

The focus of this class is to rethink the traditional appliqué process. We will create highly detailed images by using simple shapes and by letting fabric create texture to give the image a "painted" effect using a layered appliqué technique.



"I breathe, so I buy fabric.

Because I have fabric, I make quilts.

Because I need to buy more fabric,

I sell all of my quilts.

It's a vicious cycle."

– David Taylor

Studio Artist Susan Lenz

Susan Lenz is a professional artist who uses needle and thread for self-expression. She works to articulate the accumulated memory in discarded things, seeking a partnership with her materials, their purposes, values, and familial associations.

For Susan’s Found Object Mandala series, she uses multiples of seemingly mundane items - paper clips, keys, bottle caps, buttons, nails, plastic spoons, and old clock parts are combined with dominoes, film reels, old toys, and holiday decorations. These and so many other- often vintage items -



are receptively hand stitched into meditative patterns on sections of old quilts, bringing an extraordinary new life to otherwise everyday things.

Susan’s work has appeared in national publications, numerous juried exhibitions, and fine craft shows. Her solo installations have been mounted all over the country including the Mesa Contemporary Museum of Art and

as far away as the Festival of Quilts in Birmingham, England. Her work is in the Textile Museum in Washington, DC, and the McKissick Museum in SC. Susan is represented by the Grovewood Gallery in Asheville, NC.

ARTIST’S STATEMENT:

Generally using needle and thread for self-expression, I work to articulate the accumulated memory inherent in discarded things. I seek a partnership with my materials, their purposes, values, and familiar associations. Memory, universal mortality, and personal legacy are central themes. Vintage and recycled materials are combined with meticulous handwork and self-guided, free-motion machine embroidery.

• WEBSITE: <http://susanlenz.com/>



“I am drawn to textiles for their tactile qualities and often make work that is meant to touch – and be touched.” – Susan Lenz

HYBRID LECTURE: Tues, Oct 6: 9:30 am (CT) *Found Object Mandalas*

Susan started stitching her found object mandalas during the pandemic. It was her way to deal with a changing world and adapt to virtual opportunities that replaced in-person exhibitions and events. For Susan, using multiples of seemingly mundane objects puts into perspective the abundance of life. Susan will share the process she employs from finding the unique items to mounting the finished stitching.

IN-PERSON WORKSHOP: *One Woman’s Trash Transformed* FEE: \$335



Tues, Oct 6: 1:00 pm – 4:00 pm
Wed, Oct 7: 9:30 am – 4:00 pm
Thurs, Oct 8: 9:30 am – 4:00 pm

This workshop is aimed at the transformation of found objects and materials – following the popular mantra: Recycle, Reduce, Reuse. Demonstrations and materials will be provided including:

- 1) Transforming wooden thread spools into holiday ornaments
- 2) Tagging old keys with inspirational words/phrases and fitting them into shadowbox frames
- 3) Zigzag stitching neglected yarn into cording and fiber vessels

- 4) Cutting up Susan’s older artwork and/or other 2D art into greeting cards
- 5) Using scraps of fusible-backed fabrics to fill pre-cut mats and
- 6) Creating a Found Object Mandala.

Time will be spent on individual critiques and open discussions on inspiration, professional development, and the working life of a studio artist. Susan’s thirty-year background as a certified custom picture framer will enhance the workshop. Materials and use of equipment are included. Participants are encouraged to bring a few non-precious keepsakes and other small items to include in your projects.



Artist Gail Crosman Moore

Gail Crosman Moore is an award-winning multi disciplinary artist, bringing many years of experience and education, both as a teacher and student. Her BFA from Mass College of Art was in art education, which allowed her to explore the entire spectrum of the visual and tactile arts, and to build a love of surface, form, texture and color that transcends any one media. She has taught students of all ages and abilities, and has a wide following of admirers who are willing to cross disciplines to work with her.



Her work has been recognized and awarded through publication in many trade magazines including *Ornament*, *Beadwork*, *Bead and Button*, *Lamagga*, and several books have included her work in felt, glass, metals and paper. Awards include Saul Bell, 2009, an ART Grant and invitations to teach abroad which include trips to Japan, Switzerland, Netherlands, Denmark, Great Britain, Lithuania and the Bahamas.

Seeds, pods, bones, cocoons, shells, cells and eggs; the evidence of lives previously lived or in the process of becoming, are some of what capture her attention and drive her to interpret the forms that embody the essence of emergence, evolution and potential.

Although Gail's work has spanned many different fields and materials, a lifelong obsession with the essential, ancient seed pod has informed her work in all media. Whether she is painting, hammering, folding, sewing, or working in fire, it doesn't matter what materials are in her hands – it's certain that the varied forms of the Pod, the vessel of life, will emerge.

• WEBSITE: www.gailcrosmanmoore.com

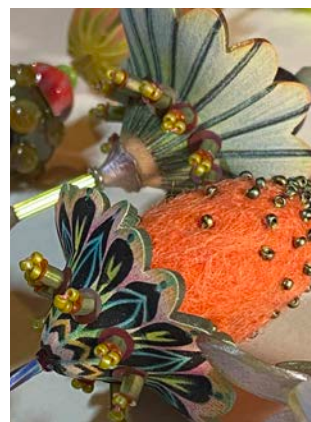
HYBRID LECTURE: Tues, Nov 10: 9:30 am (CT) *Nature as Nurture and Muse*

Gail's lecture is series of images of her inspirations, followed by the work generated through influence. There is a richness on many levels regarding Gail's rudimentary forms of inspiration. Pods, eggs, seeds and seashells serve to hide, conceal and protect a vulnerable interior as it offers unseen potential: opening doors to hope, beauty and mystery. Gail's pieces come from a place where biology and botany might meet time travel.

IN-PERSON WORKSHOP:

*A Marriage of Shrink Plastic and Wool –
Exploring Texture, Style, Form* **FEE: \$250**

Tues, Nov 10: 1:00 pm – 4:00 pm
Wed, Nov 11: 9:30 am – 4:00 pm
Thurs, Nov 12: 9:30 am – 4:00 pm



In the workshop, we will be exploring two materials in particular: wool and shrink plastic. Our job will be to explore both materials, changing the shape of plastic using molds and holding wool in shape with gelatin. In keeping with our "commitment to embroidery" we can create holes in the plastic before shrinking, letting us sew through them.

• Gail will supply all materials.

It's the yin-yang, push-pull, hard-soft, shiny-matte, cold-warm dichotomy that intrigues her and calls her to juxtapose many different materials.

Textile Artist Mirjam Gielen

Mirjam Gielen is a Dutch textile artist creating organic embroidery. She is inspired by nature, especially by its patterns, colors and textures. She often creates new, imaginary images derived from what she sees in the natural world. Her preference for natural colors



prompted her to start eco dyeing and eco printing. Mirjam finds that the randomness of eco prints results in a surface that invites intuitive stitching and encourages a dialogue with the fabric.

Mirjam started her career as a textile artist while writing books for children and young adults. Making “wordless” art with threads and fabrics turned out to be the idea way to refresh her brain in between chapters and double her creativity. Over the years this practice grew into something more serious.

Sharing her process, her knowledge and experience with others makes her happy.

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• WEBSITE: www.patreon.com/cw/mirjamtextiles

A note from Mirjam to NSNG:

“I loved working with your group in January, 2025. There was a lot of enthusiasm, but also mutual support and a relaxed atmosphere. Even though we were many miles apart, it was easy to connect. I was overwhelmed by the creativity and inventiveness of the members. They created unique pieces that showed how quickly they absorbed the workshop and could translate that into personal interpretation. I’m looking forward very much to stitching together again.”



VIRTUAL LECTURE:

Tues, Jan 5: 9:30 am (CT)

The Benefits of Hand Embroidery: What You Put into It and What You Get Out of It

There is a lot to tell about hand stitching being beneficial for your well being in many aspects (quite a bit of scientific research), but there can be the other side like your inner critic holding you back, past experiences, feeling in competition with others, etc. Mirjam will address both sides, from personal experience.



VIRTUAL WORKSHOP: *Versatility of the Running Stitch* FEE: \$65

Tues, Jan 5: 1:00 pm – 4:00 pm (CT)

Wed, Jan 6: 9:30 am – 4:00 pm (CT)

Thurs, Jan 7: 9:30 am – 4:00 pm (CT)

In this workshop participants will explore the versatility of the running stitch. First by making a sample piece with several variations on the running stitch in a free style. This will help to experience the possibilities of this stitch and at the same time to feel at home with a free, organic style of stitching. Central in this sample will be the stacked running stitch, a variation of the running stitch that is used in Indian Kantha stitching. With this stitch you can create organic patterns reminiscent of ripples in water or sand on the beach, but also tree bark or the patterns of animal skins like zebra.

We will create a small triangular scent



bag together, decorated with running stitch in one of the variations from the sample.

After that we will stitch on a felt dryer ball with the stacked running stitch but if participants want to use this stitch on something else, a piece of clothing for instance, that is also a possibility.

Beading Artist Heather Kingsley-Heath

Heather Kingsley-Heath is a British artist with a background in design, and a long-standing passion for the handmade. Heather explores the creative possibilities of both beadwork and textiles,



often combining many techniques into mixed media creations.

Known for her distinctive use of color, texture, and form, she combines her continuing research of traditional craftsmanship; with a contemporary aesthetic to create pieces that are both intricate and contemplative. Heather has developed a practice rooted in tradition and imagination, inspiring others to discover the creative potential of beads and textiles as art forms. She continues to explore how materials,

process, and meaning intertwine in the language of making.

Based in the United Kingdom, her work is exhibited, published, and taught internationally.

• WEBSITE: <https://heatherworks.co.uk/>

VIRTUAL LECTURE: Tues, Feb 2: 9:30 am (CT)

The Interaction of Influence in the Works of Gustav Klimt

As an introduction to the workshop “Sublime Geometry,” the lecture explores the work of Gustav Klimt, the influences and the narrative which surrounded the artist both in his studio and in the wider context of the period in which he lived.

Taking influence as a theme, and the complexities of interaction, influence and the slightly more controversial cultural appropriation, we explore the wider concept of how inspiration from the past can be used as a tool to generate contemporary work in an honest and original way.



VIRTUAL WORKSHOP:

Sublime Geometry FEE: \$45

Tues, Feb 2: 1:00 pm – 4:00 pm (CT)

Wed, Feb 3: 9:30 am – 4:00 pm (CT)

Thurs, Feb 4: 9:30 am – 4:00 pm (CT)

First created as a masterclass for the Beadworkers Guild in the UK, this is a workshop to explore inspiration and interpretation with seed beads.

There are several layers to the class, which takes students on a journey through the thought processes and experiments that take a source of inspiration into finished contemporary beadwork To develop an understanding how to use source material, Klimt’s use of pattern and colour in his portraits provide discussion points for symbolism, and layered meaning.

The interpretation of color from one medium to another, examines four Klimt portraits to provide both motif and color inspiration. Color work includes creating a color palette, and how to distribute color to enhance the beaded shapes.

The beading is a series of flat beaded shapes, with further inspiration for how to create, plan and combine them. The shapes can also be linked, or used to make three dimensional forms.

The resolution is to create new beadwork from the information gathered. I supply step by step instructions for several shapes and techniques and students will be able to copy a class sample or create their own combinations.

For students to gain maximum enjoyment from the class, a basic working knowledge of beading with seed beads and thread is required. Techniques are explained with step-by-step diagrams for each of the beadwork shapes.

“I work with beadwork and textiles to explore how materials can tell stories. A story has many layers: the simple delight in a delicious combination of colors and textures; the meaning attached to a particular element; a response to an event, place, object or relationship.”

– Heather Kingsley-Heath

Textile Artist Jennifer Reis

“I create embellished textile assemblages that investigate the ornamentation and armoring of female bodies sited in a Catholic aesthetic. My work marries traditional sewing, embroidery and embellishing techniques and materials with found objects to create decorative, iconic objects that exist as female power figures. The textile works are all hand-sewn and beaded, created through a slow-art process. The creative act is a meditative process of hand stitching and beaded, echoing traditional liturgical garment embellishment.



My work concerns the female form as an ornamented and empowered form existing within a ritualized context. As an artist, my point of view is inspired and informed by fashion, feminism, and a Catholic aesthetic rooted in my upbringing as a German-American. Fashion has been a constant personal and socio-cultural interest of mine from a very young age.

Designers/artists like Alexander McQueen and Iris Van Herpen epitomize the concept of fashion as both armor and decoration that inspire me. Feminism is embedded as I intend to create images of the feminine as beautiful warrior.

Being exposed to German Baroque religious architecture, art, and iconography as a young person has influenced the excessively embellished and iconic format consistently utilized as visual forms in the body of work. The intention of the works is to exist in the world as objects of beautiful power.”

Currently, Jennifer Reis is a professor at UNC-Greensboro and is on the teaching roster of the Virginia Commission for the Arts.

• WEBSITE: www.jenniferannreis.com/



HYBRID LECTURE: Tues, March 2: 9:30 am (CT) *Domestic Unrest: Embellished Textiles and Mixed Media Works*

Textile and mixed media artist Jennifer Reis will give a lecture on her process, concepts, and inspirations that inform her body of work centering around female imagery and social commentary.

IN-PERSON WORKSHOP: *Embellished Textile Collage* FEE: \$215

Tues, March 2: 1:00 pm – 4:00 pm • Wed, March 3: 9:30 am – 4:00 pm • Thurs, March 4: 9:30 am – 4:00 pm



Textile art practices – including art quilting – are increasingly incorporating the unlimited potential of using mixed media to enrich and enliven through unique surface design. In this class, embellished textile techniques applique, quilting, thread and bead embroidery, and utilizing photographic images are just a few of art textile techniques students will learn and incorporate into projects.

Students will create two primary projects: 1) a technique sampler, and 2) a self-directed artwork utilizing textile surface design skills.

Through the technique sampler, students explore how to utilize textile techniques to create fine art objects, and will learn the following skills: hand sewing, traditional and raw appliqué, hand embroidery techniques, hand beading and embellishing with traditional and non-traditional materials, shi-sha mirror and sequin application, individual consultation on basic principles of color and composition, and presentation of finished artwork.

Students will then develop, design, and create personalized mini textile artwork.

Artist Pat Baum Bishop

Pat Bishop is a mixed media artist using paint, fabric, an iron and a sewing machine, whose work is mostly abstract. She teaches, lectures and exhibits in fine art and fiber art exhibits. She has written articles for numerous publications and has appeared on Quilting Arts TV, TheQuiltShow.com and TextileArtist.com.

She has been making art and sewing all her life, now living in Shawano, WI. She gets much of her inspiration from nature and her work is a reflection of her interest in nature preservation and a desire to use her art as a way to preserve memories.



ARTIST'S STATEMENT:

Working with textiles gives results that can be challenging and pleasingly unpredictable which feeds my desire to be a problem solver. Being out in the woods, near the water, investigating plants, trees, birds and other living creatures feeds my creativity. My work is not exactly planned, though there is a feeling that I'm trying to express. Simplicity and abstraction are my driving forces. Use of texture, simple shapes and color are integral to my process.

One very true description of my work by Mary Carson of TextileArtist.org states "simplification isn't just an abstract art technique. It's her superpower! Pat's art quilts truly prove less is more, and her ability to combine limited details with bold colours and shapes packs a serious punch."

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• WEBSITE: www.patbishop.info/

HYBRID LECTURE: Tues, April 13: 9:30 am (CT)

Creative? Me? Yes you are!

I will talk about how we are all creative but don't recognize it as creativity. In this trunk show I will point out how problem solving is basically using your creativity to come up with different solutions. It seems I am always trying to solve problems along the way. Whether our creativity shows itself in how we dress, how we decorate our home, how we talk to others, cooking and gardening, it all takes creativity. I will give tips on how to encourage the creativity within each of us.



IN-PERSON WORKSHOP:

Abstraction Distraction

FEE: \$140

Tues, April 13:	1:00 pm – 4:00 pm
Wed, April 14:	9:30 am – 4:00 pm
Thurs, April 15:	9:30 am – 4:00 pm

In this class you will learn what abstract is and how to think abstractly. Expand your creativity with no quilting rules or rulers. This is not a class for perfectionists, come with an open mind and a sense of adventure. Fusing is our main technique, completed with machine quilting, which can be free motion or not.

We will explore different ways of starting your abstract creations and will focus on "simplification" as one method to get

your juices flowing. You can take it from there in any direction you choose. My goal is to remove the fear of failure and help you be successful.

We will talk about methods of quilting, and finishing and mounting your piece.

Quilter Sujata Shah

While growing up in India, rich colors, hand woven textiles and hand-crafts were part of Sujata Shah's daily life. She learned to appreciate the irregularities and imperfections of handmade crafts. Her instinctive ability to work with colors and textures combined with education in graphic design has helped her develop a unique style as a quilt designer.



Sujata is an award-winning quilter and designer. She finds inspiration in the rich handmade tradition of her home country, India, the quilts of Gees Bend, Indian and American utilitarian quilts, and African textiles.

As a calligraphy major, she believes that each handmade craft has a stamp of the maker. Through her book, *Cultural Fusion Quilts*, she introduced free-form blocks,

an abstract interpretation of traditional quilt blocks to reflect her theory.

Talking about the process of finishing quilts, she says, "I find hand stitching therapeutic and nourishing to the soul. I rarely have a plan before the start of a quilt. Designing a quilt is an evolving process. I believe as the quilt evolves, I simply become the instrument in the making of that quilt."

• WEBSITE: <https://therootconnection.blogspot.com/>

"Through my quilts I remain connected to my past, my culture and heritage. The more I hand stitch, stories of my daily life get stitched into my quilts."

– Sujata Shah



HYBRID LECTURE: Tues, May 4: 9:30 am (CT)

The Root Connection – My Journey as a Quilter

Join Sujata as she shares her quilts and talks about her daily life as a quilter. How somewhere during the making of each quilt, whether it is the fabric selection, constructing the quilt top, or finishing the quilt by hand, she ends up writing stories in stitches.

Her presentation includes a slide show of her travels in India as well as her journey as a quilter. The slide show is followed by the trunk show of original quilts. She will share how she connects the dots between the memories of the past and today's creative process.

IN-PERSON WORKSHOP: *Improv Patchwork – Free Form Blocks and Kawandi* FEE: \$265

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

Improv Patchwork: This workshop invites students to explore and construct a series of free-form blocks in a variety of sizes. You'll learn Sujata's layered cutting and organic piecing method—a process that's unique, fast, and fun. By the end, each student will take home at least six well-constructed blocks, which can become a small sampler quilt or evolve into an art quilt featuring one of the blocks from class. Along the way, we'll dive into the origins of these designs, the stories behind the quilts, and Sujata's approach to color and texture.

Students will also be encouraged to develop their own techniques further, carrying these ideas into future improv works. This class is as much about inspiration and discovery as it is about hands-on construction.



Kawandi: Sujata will also teach how to create a Kawandi (at left), a utility quilt made by the African diaspora/Siddi community of India. A spool of thread and a needle, a few scraps and mindful stitching combined with a simple technique are the only elements needed for this age-old art of quilting.

Learn the step-by-step process and unique way to make a quilt. Through the experience of true improvisational process, we will discover how to harmonize our minds and bodies with the rhythm of stitching. Explore different ways of personalizing a quilt, to breathe easy, and write your own stories in stitches.

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.

- **April 7: Youngmin Lee**, *Bojagi, The Art of Wrapping Cloths* Workshop April 7-9:
The Many Faces of Bojagi
- **April 7, 1 to 3 pm:** *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.**
- **May 5, 1 to 3 pm:** *Star Book* mini with Melanie Terasaki
- **Summer Seminar – June 2-5:** Lisa Binkley, *Embellished Reliquaries*
- **July 21: Summer Potluck/Member Challenge**

Meeting Dates for 2026-2027

Details on pages 8 - 15 of this newsletter and on our website, www.nsng.org

- 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 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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