

Salute to volunteers

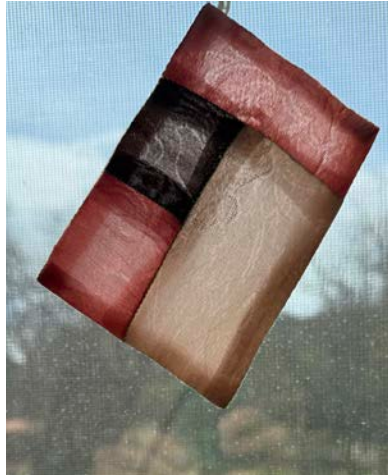
As I write this, it is still April and, you may not be aware, April is National Volunteer Month. This has me thinking about how much our community, and truthfully, our country relies on volunteerism. It is an uncalculatable economic force: PTA's, Hospice volunteers, Meals on Wheels, every church, synagogue and mosque, pet shelters, ESL tutors, city commissioners (at least where I live these are unpaid volunteers), caregivers. The list is endless—and many of you are filling one or more of these rolls!

Closer to home there are the volunteers making this Guild run. Obviously, the Guild's Board, devoting hours you will never see, but benefit from: research and contracting with the amazing artists (years in advance) we enjoy; arranging for the care and feeding of those artists; leveraging the artists among us for mini-workshops so there is always opportunity for creative growth at many levels; paying bills, keeping insurance up-to-date, paying the rent to Gloria Dei, filing taxes; insuring that registration details, web site sign-up, and online payment apps all work together; making the slide shows for coming attractions and getting it all to run at meetings and on zoom; heck, just committing to having hybrid meetings! The professional quality newsletter you are reading now. So many details: Membership Challenge ideation and management, all that goes into potluck events; keeping clean membership data and producing an annual directory; developing relevant projects for service, finding organizations that are thrilled to have our products, maintaining those relationships. Whew! They do a LOT!

There are many non-board volunteer duties: supporting the hospitality efforts for every workshop; assisting in moving chairs and tables for turnover from general meeting to workshop—even when you aren't taking the workshop; spending Tuesday mornings sewing for service at The Sewing Space; welcoming the stranger at meetings so they don't leave a stranger. Showing up; sharing your time, knowledge, and thirst for new creative challenges. Supporting your own creative spirit and that of the person sitting next to you.

How fortunate we are to have a creative outlet, and be part of a community where we all do our fair share to make this community thrive. *Thank you ALL.*

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



I signed up very early for the Bojagi workshop. And it surpassed all expectations I had. Youngmin is such a talented, inspiring and generous teacher and has so much to share about this tradition, innovations and her own journey.

– Anke Meyer, shown with Youngmin Lee. Anke's project at left.

Bojagi with Youngmin Lee

When Youngmin Lee started our April workshop, and asked if anyone was nervous about spending the next two and a half days doing hand sewing, I immediately raised my hand. I have not done a lot of sewing, by hand or machine. But I was intrigued by the beautiful translucency of the fabrics used in the Bojagi process, the historical tradition refined into contemporary

art. And seams that are finished on both sides.

Youngmin was a very patient and encouraging teacher. She always spoke about the work and how it creates happiness. It was a wonderful way to think about the slow, sewing process – making it light, playful, happy, and not a tedious chore.

We learned how to sew the seams, a three-part process. We created small bat-shaped knots, a small fabric decoration. We created dumplings, a way to make fabric sculptural. During class, I was working on and improving my hand sewing skills. I made a bat knot and a dumpling (at left). Now, I will continue to work on my small sample pieces, complete them, and create happiness.

– Cheryl Reynolds-Fefles



More comments & photos on page 2

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

In person at Gloria Dei and on Zoom

Textile Artist Pat Pauly: Challenge Yourself

FREEBIE TABLE! SERVICE TABLE! SHOW & TELL!

Bojagi Workshop with Youngmin Lee



NSNG Bojagi class, April 2026. Seated on floor: Catherine Maxwell, Maggie Weiss. Seated from left, Melanie Terasaki, Youngmin Lee (teacher), Anne Goldberg, Christi Schmitt, Rona Pietrzak. Standing from left: Sylvia Dresser, Linda Tomkow, Jil Levin Deheeger, Janet Tuzzalino, Rachel Murguia, Frances Krueger-Jackson, Mary Beth Michaels, Mary Jo Eckhart, Cheryl Reynolds-Fefles, Michele Wheeler.



Bojagi by Maggie Weiss showing finished seams on both the top and the reverse side, below.



Youngmin told us about the Cherry Blossom Project and also demonstrated making the Mandu. I signed up for the project, received the fabric, and here is my submission (at left)! I was instructed to write my name on the tag before sending it off.
<https://bojagiuk.com/cherry-blossom-project> – Sylvia Dresser



Youngmin showed us how to make these earrings using little fiber pieces.

This class was a wonderful opportunity to learn a beautiful technique. Youngmin was a patient, affirming, and excellent teacher. I loved learning how to create the two-seamed result that eliminates the need for backing fabric to hide raw edges.

– Rona Pietrzak

This was my favorite workshop EVER in the Textile Arts. Definitely worth traveling from Minnesota to learn from Youngmin Lee and work alongside the amazing members of this guild! Thank you for hosting Youngmin Lee!

– Christi Schmitt

Another great year for Service

Congratulations! This has been a banner year of accomplishment for NSNG service projects. You have made a record number of Port Pillows, Days for Girls kit components, Hearts of Love for parents of NICU babies, fidget mats, lap quilts, crib quilts, cat kickers, comfort pillows for distribution by First Responders, crib quilt and pillow case kits: and distributed donated sewing machines large quantities of cloth, and notions to other organizations best able to use them. Under the direction of Valerie Koppenhaver The Sewing Space has become a dynamic center for creation, conversation, camaraderie and NSNG programs.

Your finished projects have been distributed to the pediatric centers of local hospitals, care homes serving low-income senior citizens, pediatric clinics in Chicago and the suburbs, women's shelters, animal rescue agencies, cancer treatment centers, refugee service agencies, maternity centers, women's health centers in Madagascar, and larger social service agencies.

At the May meeting, a variety of kits to "take home to finish" will be available. Please consider picking up a few of these kits to finish up over the summer. Remember "There are always people in need. And you can help!"

Thank you for all you have done and all you will do to help heal the world.
 – Gretchen Alexander, Service Chair,
gretchen.alexander@sbcglobal.net

Fine Art of Fiber – Nov 6, 7 and 8

All 2026 show instructions and application forms go live **July 1 on the FAOF website**. Exhibition applications are due **Sept 12** to Chris Deering; Boutique application forms are due **Sept 2** to Ronna Leibach. If interested and not a current boutique vendor, please email Ronna Leibach at bows23@gmail.com for more information.

• Finishing your piece(s) for the Fine Art of Fiber? Exhibit applicants should consult the **new online guide** under Forms on the Fine Art of Fiber website: "How to Prepare Your Submission to Hang on a Wall in the Exhibit." To sleeve or not to sleeve, what's a facing, what's the big deal about Command strips, why do you want a 4" opening at each end of the sleeve, why did my piece fall off the wall last year, why can't I submit a 5' framed fabric mural to the show? All will be revealed when the

Fine Art of Fiber WEBSITE:
<https://fineartoffiber.org>

guide goes **online May 11**. If you still need help, email Nona Flores, ncflores52@gmail.com or Edrene Heiss, ehaiss@comcast.net

• Spring cleaning? The **Silent Auction** accepts vintage linens and clothing, as well as ethnic textiles and fiber-related items that you may have collected on your travels. Is your coffee table or bookcase collapsing under the weight of the beautiful fiber art books that you own? You loved them all once, now let someone else love them, and benefit your guild at the same time. 90% of sales at the Silent Auction goes to the guild(s) of the member who donated the item. The Silent Auction Form which must be attached to each donated item is now available under Forms on the website. Questions? Contact Gretchen Alexander, gretchen.alexander@sbcglobal.net, or Chris Deering, chris@toldme.com.

• At the May meeting, we will introduce a new show initiative tentatively titled "Meet the Maker: Makers Share their Stories" a PowerPoint presentation that will run continuously in the main exhibit space. This works in conjunction with our docent-led tours which provide guests with one artist's take on half a dozen items in the show. The PowerPoint – organized on the principle of "one artist, one item, one minute" – allows anyone in the exhibit to highlight one aspect of a piece they are showing. Stay tuned. This could bomb big-time.

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

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

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*). Contact Valerie Koppenhaver with questions, koppenhaver@comcast.net

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

Second Fashion Show!

Due to the overwhelming attendance at last year's Fine Art of Fiber Fashion Show, we are pleased to announce the addition of a second fashion show on Friday, November 6th.

This expanded schedule offers a fantastic opportunity to showcase up to six of your wearable art pieces.

Here are the submission options:

- **Standard Participation:** Artists may submit up to three (3) pieces for the 11:00 am show. These garments will also be included in the 12:30 pm show and will be available for sale immediately following the second show.
- **Optional Replacement Submission:** If you wish to showcase a broader range of work, you may submit up to three (3) additional replacement garments for the 12:30 pm show. Garments from the 11:00 am show will be available for sale in the boutique immediately afterward. Replacement garments for the 12:30 pm show will be available for sale upon completion of that show.

We encourage you to take advantage of this opportunity to showcase up to six items.

If you have any questions regarding submissions or entry logistics, please contact Irene Lambo.

Thank you for your continued support and participation!

– Irene Lambo, itlambo@msn.com or

815-378-1901

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



Summer Potluck & Member Challenge

**Tuesday, July 21 • 11:00 am to 1:00 pm
at Gloria Dei in Northbrook**

Come to socialize and meet other members of NSNG.
Participate and vote on the Member Challenge.
Share your projects during Show & Tell.

**The Guild will provide an assortment of
PIZZAS FROM LOU MALNATI'S.**

**Please bring an appetizer, salad, side dish or dessert
and beverage of your choice.**

An email reminder will be sent a few days before.
Volunteers will be needed to help Barb Maneck
with set up (starting at 10:30) and clean up.

FREEBIE TABLE • SERVICE TABLE



IN-PERSON MINI WORKSHOP

Bird Collisions in the Anthropocene with founder Holly Greenberg

• **Tues, July 21, 1:00 - 3:00 pm**

After our Summer Potluck at Gloria Dei

Guild members will have a chance to work with Holly Greenberg and be part of Bird Collisions in the Anthropocene's ambitious mission of raising awareness of the plight of migratory birds.

You will replicate a real bird, using simple 4 to 5-inch pre-made bird bases. These bird bases become canvases for your creativity. All necessary materials will be supplied. The birds can be decorated with colorful fabrics, stitching, ribbons, buttons, sequins, & more, so feel free to bring your own fabric scraps and/or embellishments. Please bring your own (marked) fabric scissors.

You will not be taking your bird home as it will be part of the larger project. All of the artworks will be sewn together into a huge 300-foot-long "carpet" of birds that will travel the country as an educational art installation, raising awareness about the toll of building collisions on our bird populations.

• For more information, visit the website of Holly Greenberg, founder and director of the project (shown above).

<https://www.hollygreenberg.com/bird-collisions-anthropocene>

• A \$10 donation is requested. The Guild will also be making a donation to Bird Collisions in the Anthropocene.

• **Be sure to register if you are interested.** Send an email to Mini Workshop chair, Elizabeth Guillette, ekguillette@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

Unique textile exhibits in Humboldt Park



I highly recommend these incredible exhibits at the **National Museum of Puerto Rican Arts and Culture** in Humboldt Park, 3015 W. Division, Chicago.

One is *Three Generations Interwoven by Lace*, a tribute to the beautiful Puerto Rican tradition of lacework, includes a collection of garments, two videos, and a chance to try your hand at lace making.

The second exhibit, *Abuela's House*, is a colorful love letter to identity, cultural inheritance, craftsmanship, and home. The works combines fabric, stitching, and painting. A third exhibit, *Diasporic Collage: Puerto Rico and The Survival of a People*, considers the relationship between photography and collage.

The museum building is on the National Registry of Historic Places. It and the park are beautiful. Free parking in lot next door and free admission. Closed Sun and Mon. For details, see the website: <https://nmprac.org/>

We had a delicious lunch at La Bruqueña just down the street.

— Linda Norby



• **SHOW & TELL:** We like to see your projects! Show your work at our meetings.

Or send photos and descriptions to Newsletter Editor, Jan Harrington, janqharrington@gmail.com

NSNG WORKSHOP REGISTRATION INFORMATION & POLICIES

Online registration opens May 5 for September, October and November workshops.

Be sure to renew your annual membership online first, so you are eligible to register, at www.nsn.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

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 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

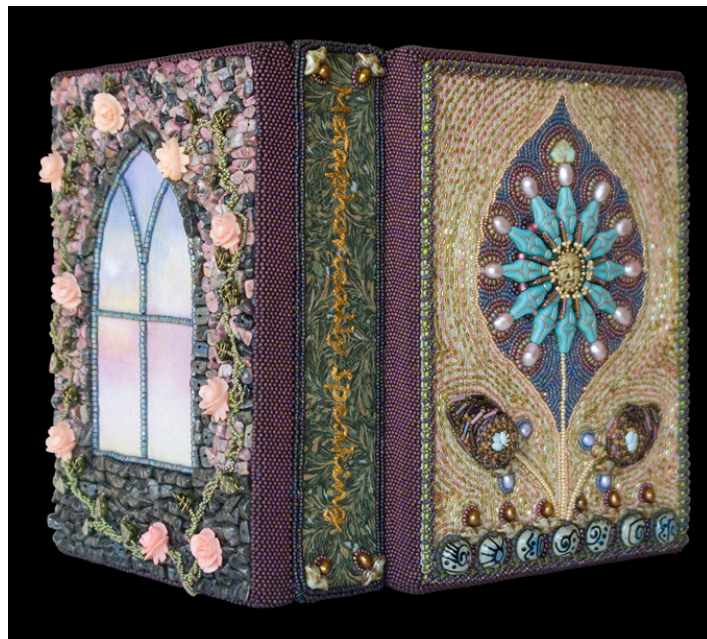


IN-PERSON WORKSHOP: FEE: \$165

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

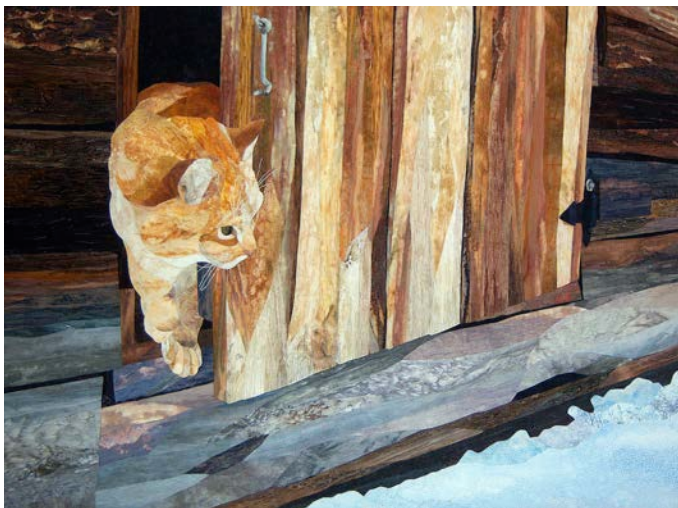
In this mixed-media workshop students begin with a special object of their choosing—a small sculpture, piece of jewelry, shell, stone, photograph, personal symbol, etc.—and then design and build a small, adorned box/frame/reliquary to house the treasured object. Using fabric, bead embroidery, hand stitching, 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

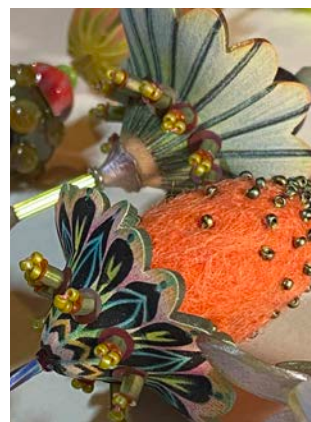
HYBRID LECTURE: Tues, Nov 10: 9:30 am (CT) *Nature as Nurture and Muse*

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.

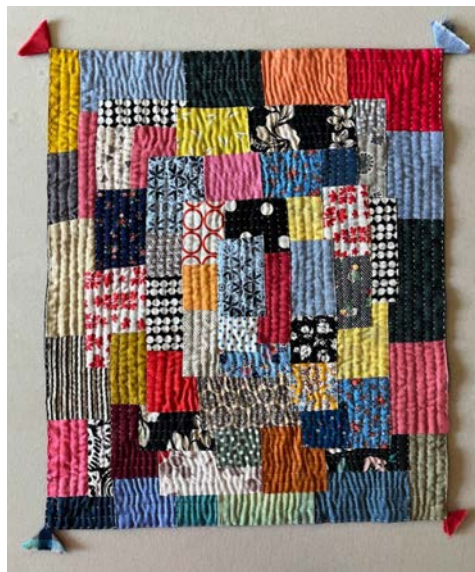
Her presentation includes a slide show of her travels in India as well as her journey as a quilter. The slide show is followed by the trunk show of original quilts. She will share how she connects the dots between the memories of the past and today's creative process.

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.

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

Within The Frame: Improvisational Piecing a Center Medallion

• **May 5: Fall workshop registrations open online at www.nsnsg.org.**

• **May 5, 1:00 to 3 pm: Star Book** mini workshop with Melanie Terasaki

• **Summer Seminar – June 2-5: Lisa Binkley, Embellished Reliquaries**

• **Thurs, June 11, 10 am- 4 pm:** Fishing expedition sew-in at The Sewing Space.

• **July 21: 11:00 am - 1:00 pm** Summer Potluck/Member Challenge

• **July 21: 1:00 - 3:00 pm** *Bird Collisions in the Anthropocene* mini workshop with Holly Greenberg

Meeting Dates for 2026-2027

Details in this newsletter and on our website, www.nsnsg.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.nsnsg.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.nsnsg.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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