

Start of a new year

September! End of summer and beginning of fall (well, maybe); another new school year begins, and consequently, many other schedules as well. Sometimes I think that September is the real start of a new year, not January 1.

Our program year starts with the September workshop. A year full of promise; learn new skills and/or techniques, look at a familiar art practice in a new way. Hear something you thought you knew in a different voice and see it in a new light.

Many hands create the new year. Al Krueger has carefully lined up artists and programs to appeal to our Guild's many varied interests. He locked up the schedule, gathered photos, descriptions, biographies. He makes the program video that you will see each month and sends the needed information to Jan Harrington. Jan creates the pages for the newsletter that contain all the information you need to inform your program selection; then passes the information to Valerie Koppenhaver for posting on our website and our Facebook pages. Luan Wold tracks registration and waitlists; formats and distributes supply lists to participants. Cindy Oppenheimer reviews the costs and figures the pricing of workshops (more challenging than usual with the volatile costs of travel). Cynthia Boudreau arranges hotel stays, transportation to the workshop and meals for our artists. LOTS of thought and effort go into making programs a good experience for artists and for you. We rely on each other to do our part. We also lean on each other and pitch in when there is a snafu.

Canceling the previously announced October workshop was an unavoidable snafu (only two people registered – it happens). Programming is set over a year ahead of time, but people stepped up. Board members past & present had suggestions and checked schedules. New contracts were written, marketing materials gathered for the newsletter, web site and video presentation, new registration was set up with information and pricing. IN 3 WEEKS!

Your Board may be exhausted, but once again everyone pulled together and we have an AWESOME new school year full of promise. Thank you to all who pulled this together. And to everyone – enjoy this new year.

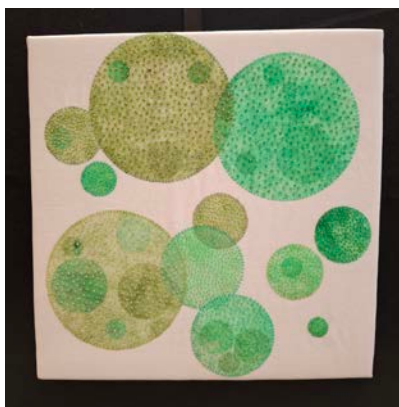
– Nancy Nicholson, NSNG President,
nancy@nicholson.net



Tied for First Place! *Feeling Small in a Big World* by Cindy Oppenheimer (above) and *A Small Summer Day* by Judith Schwab (left).

Member Challenge Winners

More photos and full story on Page 2



Second Place: *Volvox* by Al Krueger



Third Place: *Forest Floor* by Cynthia Boudreau.

HYBRID MEETING: Tues, Sept 1 • 9:30 am (CT)

In person at Gloria Dei or on Zoom

David Taylor • 50 Years of Pictorial Appliqué

FREEBIE TABLE! SERVICE TABLE! SHOW & TELL!

OCTOBER UPDATE:

Textile Artist, Ren LaDassor, will present *Moss as Muse* at our Oct 6 meeting. Sign up now for her workshop, *Sculptural Moss Embroidery*, on Oct 6-8.

• Details inside and on our website, <https://nsng.org>

Member Challenge 2026



Challenge Participants: Karen Grage, *The Permanence of the Written Word*; Beth Polonsky, *50 Is Golden*; Julie Rivera, *Hope* and Candace Rich, *Thumbelina's Scrap Quilt*



Jane Mason, *Petite Autumn Glen with Orange*; Lezlie Lenz, *It's My Small World*; Anne Goldberg, *One Cat Short of Crazy*; Marla Florio, *Yerkes Size Small*; and new member Pam Shanley, *Why Fiber Art?*



First place: Judith Schwab with *A Small Summer Day*. Tied with Cindy Oppenheimer, who could not attend.



The Earth in Stitches by Linda Norby



Widow's Weeds by Nona Flores

Reflections on It's a Small World – Celebrating creativity and community



I never cease to be amazed by the imaginative responses that emerge from a simple one-line idea in my head. Witnessing how this idea travels through everyone who participates in the Challenge not only inspires me but also captivates those who slowly walk past each entry. Whether the stories are short or long, each one carries meaning and offers a deeper appreciation of the work presented.

I would like to extend my heartfelt thanks to all 15 members who entered the Challenge this year. As I say every year, you are all winners, and it warms my heart to see your continued willingness to share your creativity with the community.

Special thanks go to Karen Jones and Penny Burns for their assistance with setup this year, and to Jan Harrington for her photography.

I eagerly anticipate our next Challenge, which will be announced at our meeting on Sept 1, and take place at our Dec 2 potluck. I encourage everyone to participate and contribute their unique ideas.

— Lu Betcher, Member Challenge Chair

Thank you to Barb Maneck for another successful and well-attended Summer Potluck.



Second place: Al Krueger with *Volvox*



Third place: Cynthia Boudreau with *Forest Floor*

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

Mini Workshops



Nancy Nicholson with Holly Greenburg. Linda Tomkow made a Rose-Breasted Grosbeak.



Display of tagged birds from previous workshops.

Bird Collisions of the Anthropocene mini

On Tuesday, July 21st, right after the Guild's summer potluck, thirty-six Guild members gathered for a very special mini workshop. The workshop had three key ingredients for a perfect afternoon: good company, good cause and an opportunity for free form creativity. An added bonus was that all supplies were provided!

Holly Greenburg of Evanston-based Bird Collisions of the Anthropocene told us about her project to create 10,836 cloth birds representing birds killed in collision with Chicago skyscrapers. When all birds are created it will be a carpet of birds the size of a football field.



Each participant was given a cloth bird body, a photo of a specific bird "killed by skyscraper" (Baltimore Oriole, Red-Wing Blackbird, etc.) and it's identifying number, corresponding to the real dead bird. We were directed to piles of scrap fabrics, already separated by color, and instructed to create (decorate) our bird. When done each bird was wrapped in a label with the participant's name, the bird type, bird identifying number, when and where created.

The finished birds were, as expected, varied in styles from naïve and primitive to sophisticated and highly detailed.

• If you would like to learn more about Bird Collisions of the Anthropocene go to <https://www.hollygreenberg.com/homepage>. The program is always needing more soft bird bodies made and a free pattern to do so can be found at <https://www.hollygreenberg.com/bulk-birdmaking>

— Nancy Nicholson



Cheryl Reynolds-Fefles with her female Red-Winged Blackbird.



Thank you to Nancy and Frances Krueger-Jackson for the photos and to Julie Rivera for arranging this bird experience.



IN-PERSON MINI WORKSHOP WITH CASS DAOUD

Sacred Threads: Grief, Spirituality and Healing

• Tues, Sept 1, 1:00 - 3:00 pm • Fee: \$15

Kingswood United Methodist Church, 600 Deerfield Rd, Deerfield

We will be making cloths which will be dedicated to people we have lost and/or cloths for healing either for ourselves or others. The cloths are to be hung either outside similar to prayer flags or can be hung indoors. We will enhance them with stitching, Milagros, and beads. If we have time we will have a dedication of the cloths. We will name the person we are honoring and what they meant to us. If we have created a cloth for healing we will discuss who we are dedicating this cloth to as well as any information we are comfortable sharing about the healing. All materials will be supplied.

• To register, send an email to Mini Workshop chair, Elizabeth Guillette, ekguillette@gmail.com and Cassandra Hale-Daoud, haleart@hotmail.com If you are interested in teaching a mini workshop, please contact Elizabeth.

"The time has come, the Walrus said, to talk of many things, Of shoes and ships and sealing wax, and The 2026 Fine Art of Fiber!"

Deadlines loom: **September 2** for applications to the Boutique (to Ronna Leibach), **September 12** for hard copies of applications with photos for the Exhibit (to Chris Deering). The FAOF Steering Committee plans to get Exhibit acceptance letters and Pin-to-Entry forms out by email before the October Guild meeting.

• **SignUp Genius** opens September 12 for volunteer signups. Volunteer requirements for those participating in the Exhibit are detailed in the show instructions. Remember that volunteering as models in the fashion show and as docents in the Artist-led tours count as 1 required volunteer session as does volunteering at the guild education tables. Volunteering for set-up on Thursday, November 5 counts for 2 sessions. SignUp Genius describes all volunteer activities briefly. Please read these descriptions and be sure you can fulfill any requirements before signing up.

• **Show postcards** (shown here) will be available at the September guild meeting; we will also have packets of postcards for members to drop off at various fiber-related stores. A digital version of the postcard



is available on the FAOF website. This year's postcard is stunning, and we thank the designers at the Chicago Botanic Garden for their artistry.

• Requirements for those who would like to be included in the "Meet the Makers: Artists Tell Their Stories" slideshow which will run continuously throughout the weekend in Nichols Hall.

- 1) The piece you submit must be included in the 2026 Exhibit.
- 2) One submission per person
- 3) The deadline for submission of the materials listed below is **Mon, October 12**.
- Email Nona at ncflores52@gmail.com, and include the following in the body of the email:
 - 1) Your name as you want it to appear in the slideshow
 - 2) Your Guild membership(s)
 - 3) The name of your piece (NO "Untitled")
 - 4) What it is (i.e. baby quilt, wall hanging, woven scarf, book, bowl, fish etc.)
 - 5) Size in inches
 - 6) Technique(s) used
 - 7) Pattern/designer (if any)
 - 8) Names of any collaborators (i.e. longarm quilter)

9) In 75 words or less, tell your story about the piece

To this email, attach 3 photos, labelled as indicated:

- 1) Your headshot, labelled Lastname_Firstname
- 2) Your piece, labelled Lastname_Firstname_Title
- 3) Your detail shot, labelled Lastname_Firstname_Detail

When I get your email, I will send you an acknowledgement of receipt which will indicate if any required material is missing and if your photographs are OK for use in the PowerPoint.

• Our hardworking **Silent Auction** organizers Chris Deering, Gretchen Alexander, and Jeanne Reed remind you to bring your submissions to the September and October guild meetings. Absolute last day for submissions is Thursday set-up, November 5. Nothing will be accepted during the run of the show. Please attach a Silent Auction form (available under Forms at fineartoffiber.com) to each item. Support your guild(s) – 90% of Silent Auction payments goes back to the guild(s) of the donor!

Questions, comments, complaints to:
ncflores52@gmail.com

– Nona Flores, Fine Art of Fiber Chair.

Runway Alert: Apply for the FAOF Fashion Show!

Our legendary Fashion Show returns to the Chicago Botanic Garden on Friday, November 6th! Because last year's show packed the auditorium, we have added a second show to the lineup.

- **Artists:** We are calling all wearable artists – both returning faces and new talent – to join us. You can now submit up to 6 garments (with the option to swap pieces between the two shows for maximum exposure).
- **Models:** We need you to bring these wearable arts to life!
- **Deadline to apply: August 31st.**

Don't miss out! Visit fineartoffiber.org to submit your application form today. For questions, email Irene Lambo (itlambo@msn.com) or Nancy Cross (nmcross@me.com).

We can't wait to see your work shine! See you on the Runway!
– Irene Lambo, itlambo@msn.com



Demonstrate your work at our Education Table

The Fine Art of Fiber has two tables dedicated to educating attendees about the North Suburban NeedleArts Guild. We need 18 volunteers to demonstrate their craft and to provide information about NSNG. There are three time slots on Friday, Saturday and Sunday:

10:00 am -12:30 pm, 12:30 pm - 2:00 pm and 2:30 - 5:00 pm.

In addition to educating and demonstrating, think about doing a make and take. I've participated for several years and it's fun and interesting for us, as well as attendees both children and adults. You may pass out cards but not sell.

Email me (or find me at a meeting). Tell me what you are demonstrating and the time and day you would like. This participation counts as your volunteer requirement.

Sign up early: it's a popular volunteer job.

– Judith Schwab, judithschwab3@gmail.com

All forms and Sign-Up Genius are on the Fine Art of Fiber website: <https://fineartoffiber.org> under Guild Member Forms.



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

Textile Artist Ren LaDassor

Ren LaDassor has worked in the textile industry for over 30 years. She has worked in TV, Film and Broadway and now the majority of her time is spent on textile art. She is an Arkansas native and earned her BFA in costume design from the University of North Carolina School of the Arts. She then spent her 20s working in New York City. She now lives in Madison, Wisconsin, and works as a



textile artist, graphic designer and costume designer.

Ren's body of work uses fiber and wood to capture intimate portraits of the random perfection of nature. She strives to manifest the perfection of a woodland scene and lock it into a permanent art form, in a way a photograph cannot. Influenced by her home in the University of Wisconsin Arboretum in Madison, she looks out over the forest every day, watching it morph, blossom, thrive and fade. Using wood from felled trees, driftwood or other forest detritus, she creates

preserved specimens of nature. The artistry is finding the balance between the regular and irregular. Her goal is to recreate the messy chaos of wooden decay and plant growth and she encourages the viewer to look closely and witness every stitch.

• INSTAGRAM: <https://www.instagram.com/morethansheseams>



HYBRID LECTURE: Tues, Oct 6: 9:30 am (CT) *Moss as Muse*

Ren's lecture will focus on her career in the fiber arts beginning in television and Broadway in the highly collaborative arts, to solo artist, and now back to collaborative arts as a teacher. It will include anecdotes of how her art came to be and getting to know her art through the naming process. Stories of public reaction to her art will also be included.

IN-PERSON WORKSHOP: *Sculptural Moss Embroidery* FEE: \$200



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

In this workshop, we will explore the process of making sculptural moss embroidery. Everyone will start with one of Ren's kits and will then spend time together as a group combining embroidery floss, roving, beading and real wood to create a unique bed of moss. Technical knowledge of color theory and practical sewing techniques will be covered. Bring small sharp scissors and embroidery needles.



"Creating the perfect embroidered leaf can be beautiful, but misses the glorious imperfections of nature."

– Ren LaDassor



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.

• 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.

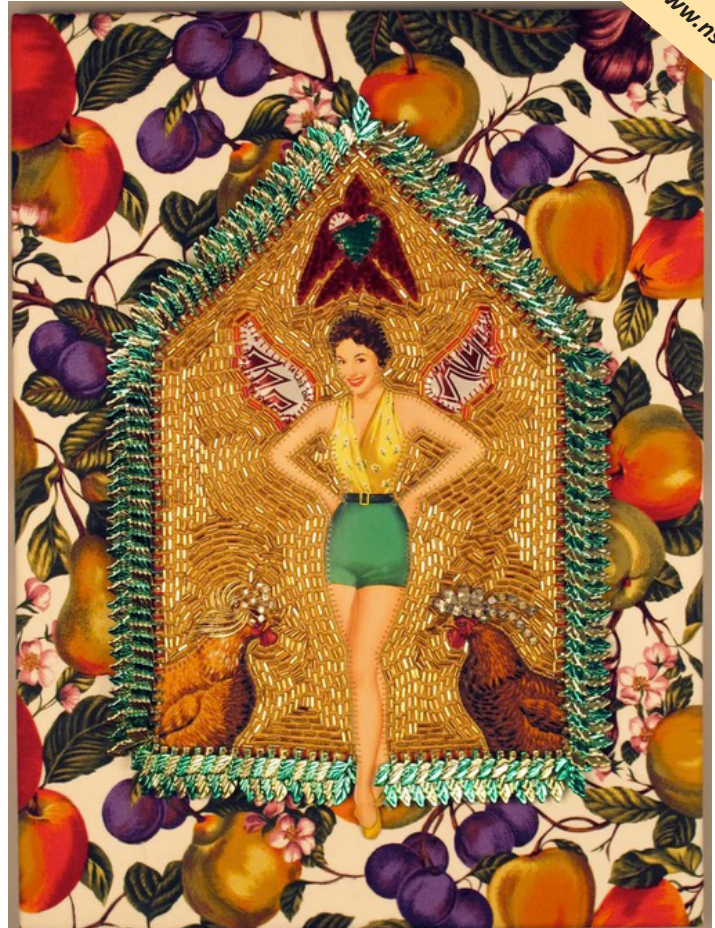
My work concerns the female form as an ornamented and empowered form existing within a ritualized context. As an artist, my point of view is inspired and informed by fashion, feminism, and a Catholic aesthetic rooted in my upbringing as a German-American. Fashion has been a constant personal and socio-cultural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

Meeting Dates for 2026 - 2027
Details in 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

Key Dates for Fine Art of Fiber:

Sept 2: Applications for the Boutique are due to Ronna Leibach

Sept 12: Individual and group applications for the Exhibit are due to Chris Deering.

Sept 12: SignUp Genius opens for volunteer signups.

Oct 12: Deadline to submit your info for "Meet the Makers: Artists Tell Their Stories" slideshow

Nov 4: Drop-off and set-up for the Boutique

Nov 5: Drop-off and set-up for the Exhibit

Nov 6 - 8: Fine Art of Fiber Show

• **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 • 2026 - 2027

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

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