

Creative variety is key

I've been thinking about my style as a Maker, for lack of a better term. I know there are people who work on one project, finishing it before moving on to the next one. Some people have a couple of things in process at a time, possibly because one step needs time to dry or otherwise percolate for a while before proceeding. And then there are people like me, who have MANY things in process at the same time.

I always have at least one knitting project underway. A hat on the needles for my son is almost finished. I also need to lay out a shawl which I finished up a while ago and look for a few dropped stitches and fix them. I also have sewing/quilting projects, one of them a bed size quilt I made years ago and have a bit more hand quilting yet to do, and one a throw size that I want to quilt with big stitch quilting. Sometimes I wonder if I will ever finish up one or both, or if they would be better off in someone else's hands (maybe the Freebie Table?).

Then there are the pieces I've started in various classes – I really like the wall quilt I made in Cindy Grisdel's class during the pandemic, and I want to finish it up with some embroidery and other kinds of embellishment. And the list goes on ...

Last summer, though, I found myself in a state of uncertainty and I really needed something very simple to work on (should have finished that hand quilting, right??) – so I took out a printed sashiko panel which was very peaceful to stitch as I only had to follow the marks already on the fabric.

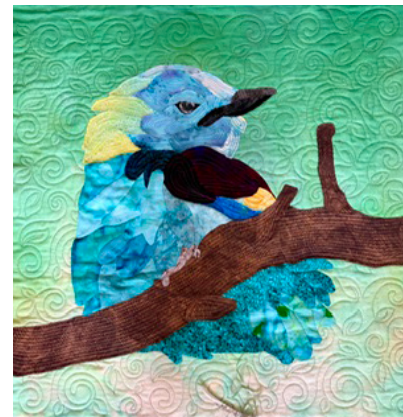
The moral of this story, if there is one, is that I know I need to have a variety of things to work on, to fit my mental state at the moment. For me, it's another kind of Self Care, to fit my favorite pastime to what my mind needs just then. I suspect I am not alone in this.

On another note entirely, I have begun wondering about what are the most effective ways to publicize our Guild. Frances Krueger-Jackson has been handling our publicity efforts for several years, and I would love to have her energies directed into what actually works for us – but I suspect we don't really know. I will be bringing this up at the next Board meeting. We might send out a survey to see what brought YOU to the Guild, and see if people have any ideas we have not yet entertained. For myself, I went to the Fine Art of Fiber in 2014 for the first time, and the rest is history.

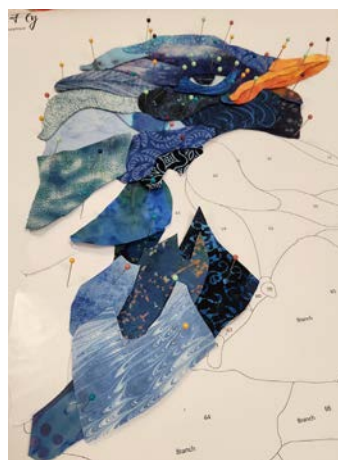
– **Sylvia Dresser, Co-President,**
sylviadresser@gmail.com



The class was great and David was an incredible teacher! Left photo shows my full bird pinned down, quilting almost done above. – *Cindie Rogers*



Appliqué birds taking flight



David Taylor's class was one of the most engaging workshops I've ever taken. He managed to make learning incredibly fun while keeping things warm, encouraging, and down-to-earth. You couldn't ask for a better instructor.

– *Karen Grage*

More photos on page 2!

If you thought David Taylor was entertaining at our Sept meeting, you should have spent 2.5 days with him in our workshop! The 24" bird pattern he distributed was simplified to about 66 appliqué pieces – down from 120 since his last class using this pattern had all commented "fewer pieces!" We also got a comprehensive written guide which summarized and illustrated the lecture/demos on his appliqué process. Lots of shared fabric scrap piles to draw from so we could find that "perfect piece." We took David to Quilters Heaven where he bought fabric to take home and fabric to share, so we actually got to watch him take cut fabric away from Maureen (the owner) and fold it in his particular way to make it "stroke-able" when stacked.

Everyone brought their own color bird reference picture, and they were all different, so we hope to have a gorgeous aviary on display at next year's Fine Art of Fiber.

– *Nona Flores*

HYBRID MEETING: Tues, Oct 6 • 9:30 am (CT)

In person at Gloria Dei or on Zoom

Textile Designer Ren LaDassor • Moss as Muse

FREEBIE TABLE! SERVICE TABLE! SHOW & TELL!

Polymer Clay Mini Workshop • 1:00 pm (See page 5)

September Workshop



David told us that he would seem to be ignoring us if he thought we were doing well, so every time he stood behind me, I thought, "Oh no, what am I doing wrong?" But it wasn't that bad, he only questioned a few of my choices. He was very supportive. Here is my Blue Jay. — Diane Greening



Diane Johnson is moving the pieces to the backing fabric. Her bird is a Nicobar Pigeon (*Caloenas nicobarica*), which is famous for its bright and glittering feathers.



Bird in progress during workshop by Val Koppenhaver

David Taylor got everyone looking at fabric completely differently, looking for an area of the cloth that had the shading you desired for the bird. Besides that, I found myself laughing often. He's hilarious. He should be a stand-up comedian!

— Cindy Heineman



Most of the participants of the *Feathered Friends: Pictorial Appliqué* class in September: On the floor, from left: Mary Bowler, Catherine Maxwell, Kim Berry-Rogers. Standing, from left: Cindy Heineman, Jane Healy (in blue), Sue Daurio, Carrie Dodd (in back), Sue Fishbein, Mary Beth Michaels (behind Sue), Diane Johnson, Cindie Rogers, Al Krueger, Marilynn Graves, Diane Greening, Cindy Oppenheimer, Penny Burns, Karen Grage, instructor David Taylor with his finished class example, Val Koppenhaver.



David's class was exciting and fun. He used humor to great effect and kept us engaged. I wish the class project, our bird, were just a bit simpler as I could not work fast enough with selecting, cutting, and ironing the fabrics to get all pieces in place and ready to sew. This is where my bird, Andy Rooney, is today.

— Catherine Maxwell



As a beginner appliqué quilter, I learned so much from David. He led the workshop with a nice balance of discussions/demonstrations and creative work time. While he is definitely an entertaining instructor, he is also a very focused, generous and encouraging instructor. I plan to take another workshop with David in the future, as there is so much to learn from his experience and wisdom. My bird is pinned and ready for the transfer process to a background (winter blue sky with what looks like snowflakes).

— Marilynn Graves



I loved the workshop. I had been wanting to take a class with David for years and this was a perfect opportunity.

— Jane Healy



Colorful bird in progress by Penny Burns

Tell your story and showcase your work

By the Numbers: There are 224 submissions to the exhibit, 164 individual entries, and 60 (!) entries from groups. Some of the more unusual entries are garments, cushions, woven baskets, tunnel books and fish. Lots and lots of fish. (Puzzled about those fish—come see the Catch of the Day group.) Approximately 1/3 of the entries are for sale at prices ranging from \$90 to \$4500, so bring your credit card to the show.

As I write this, the Hanging Committee is preparing to meet to determine where everything will go. Please keep in mind that we aren't judges—as long as your submission is in accord with the Garden's policy of a family-friendly environment, we'll show it as long as there is space to display it.

We plan to email acceptance letters with pin-to-entry forms and drop-off information during the first week of October. If you submitted entries and have not received an email by October 10, please contact me.

Acceptance to the exhibit requires **volunteer service** as detailed in the show instructions. SignUp Genius describes all volunteer activities briefly. Please read these descriptions and be sure you can fulfill any requirements before signing up. SignUp Genius is open on our website: <https://fineartoffiber.org>.

I would like to encourage those who submitted work to the exhibit to participate in the "Meet the Makers: Artists Tell Their Stories" slideshow which will run continuously throughout the weekend in Nichols Hall. This is an opportunity for you to expand on the brief explanation that is on the wall next to your piece. You can write about—for example-- the technique(s) used, your experience in a workshop, why you participated in a challenge, a family story related to your piece, even why you chose to participate in the show. Guests love it when artists "talk" about their work.

Boutique vendor slideshow

Are you vending in the Boutique at this year's Fine Art of Fiber? We want to feature you! Before the main Fashion Show kicks off in the auditorium on Friday, November 6th, we will be running a special slideshow spotlighting our talented vendors. This is a fantastic opportunity to get your work in front of the entire audience before the models hit the runway.

How to submit your work:

What to send: A high-quality photo attachment of your work.

What to include: Your full name and your Guild membership (NSNG, IQI, or Weavers Guild of the North Shore). Email your submission to Irene Lambo at itlambo@msn.com or Nancy Cross at nmcross@mac.com.

Submission Deadline: **Friday, October 16th**

• If you have any questions or need more details, please feel free to reach out to me. Thank you for helping us make this year's show spectacular!

— Irene Lambo, itlambo@msn.com



Black and white quilts at last year's Fine Art of Fiber. The hanging committee spends a lot of time organizing these displays.

Requirements for the Meet the Makers slideshow:

- 1) The piece you submit must be included in the 2026 Exhibit.
- 2) 1 submission per person
- 3) The deadline for submission of the materials listed below is **Monday, October 12.**

In the body of an email sent to ncflores52@gmail.com, include the following:

- 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 **Silent Auction** chairs Gretchen Alexander, Chris Deering and Jeanne Reed are taking submissions through November 5, and guild meetings are a great time to drop off your donations. They'll even have some blank submission forms at the meeting on Oct 6 for your convenience. Support NSNG; remember that 90% of your Silent Auction item sale price goes directly back to our guild.

Questions, comments, and complaints may be emailed to me.

— Nona Flores, ncflores52@gmail.com



Plays the Thing, by Pat Kroth is on display at the Overture Center.

Fiber Art events and exhibits in Madison, WI

- *The Great Stuff Continuum* exhibit features work by Pat Kroth and mosaic artist, Hilary Christensen, runs through Nov 29. Reception: Fri, Oct 2, 5:00 - 8:00 pm. Artists' Talks: 6:00 pm. Overture Center for the Arts, Gallery I, 201 State St. Madison <https://www.overture.org/engage/galleries/>
- The Textile Center of Madison, 1702 South Park St, features several exhibits, including *Nothing New*, textile artworks created from upcycled, recycled, and repurposed materials. Now through Nov 14. Reception Fri, Oct 2.
- Textile Treasure Sale: Oct 9, 10 and 11 <https://www.textileartsmadison.org/exhibitions-events>
- Pat Kroth also has work at the Art Lit Lab 10th Anniversary Exhibit, through Nov 7, 111 S. Livingston, Madison. <https://artlitlab.org/events/10th-anniversary-retrospective>

Fiber Art Divas show in Naperville

- The Fiber Art Divas annual show of original fiber art runs Oct 13 - 30 at the Naperville Fine Art Center & Gallery, 508 North Center St. in Naperville. Artist Reception: Sun, Oct 18, 2:00 - 4:00 pm at the Fine Art Center. All are welcome to come and meet the artists, view the exhibit and learn from demonstrations of fiber art techniques. Tues - Fri 10:00 am - 5:00 pm; Sat: 10:00 am - 4:00 pm
- www.napervilleartleague.com

Quilters needed!

- WANTED. Someone to hand quilt a queen-size quilt. The maker died before it was finished and her husband would like to have it finished. Fee is negotiable. Contact Nancy Nicholson, nancy@nicholson.net, and she will put you in touch.
- A quilting group in Winnetka makes quilts to donate to Project Linus. They do the patchwork, add the batting and back, but need someone to do the machine quilting. The quilts are no larger than crib size. If you are available to volunteer, please contact Jody Smith. She lives in Northbrook and can arrange for pick up and drop off, hopefully nearby.
- Jody's email: flynn2smith@aol.com

ARTIST STUDIO TOUR

OCT 3 & 4, 2026 • EVANSTON, IL



#10 Julie Rivera, 1618 Dempster St.
Saturday 10/3 • Open hours: 12-5p
evanstonmade.org

EVANSTON
made.

Plan your visit to tour artist studios across Evanston on Oct 3 and 4. I am participating on Sat, Oct 3, 12:00 - 5:00 pm at 1618 Dempster St.

Six years ago I started to plant indigo. Now I grow 10 different plants I use to dye my textiles. It's quite lovely to envision a design and then go pick the plants I need to create it. I love seeing the butterflies and bees that my plants are supporting too. Hope you can stop by.

A tour map with list of artists is available at Shop Evanston Made, 822 Dempster St. and online at the Evanston Made website: <https://evanstonmade.org/2026-studio-tour/>

— Julie Rivera



If you enjoyed making birds with us in July, or wish you had, stop by the Bird Collisions in Anthropocene new studio at 234 Sherman, Evanston. Sun, Oct 4, Noon - 4pm

- The WasteShed in Evanston is closed and will reopen in Edgewater.

• <https://www.birdcollisionsproject.org>

IN-PERSON MINI WORKSHOP WITH SANDY FRYDMAN

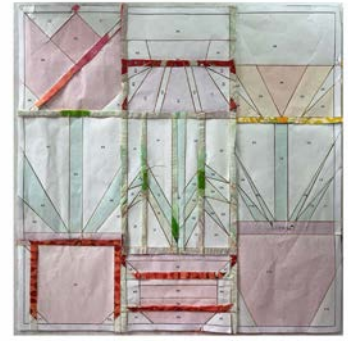
Polymer Clay Focal Beads

• Tues, Oct 6, 1:00 - 3:00 pm

Kingswood United Methodist Church, 600 Deerfield Rd, Deerfield
Free parking in lot across the street

Create simple canes from polymer clay that are combined for more complex canes. The cane idea is similar to the designs in millefiori glass. A single cane can be combined to make more complicated designs for focal beads, pendants, earrings or buttons. Making canes is easy to learn for beginners and advanced students will be challenged by more complicated designs.

• Fee is \$10 and includes all supplies. You will have several beads to take and bake at home.



• For more information and to **reserve your place** in either mini workshop, send an email to Mini Workshop chair, Elizabeth Guillette, ekguillette@gmail.com

• **Policies below pertain to our monthly Guild Workshops**

IN-PERSON MINI WORKSHOP WITH KAREN GRAGE

Mastering Foundation Paper Piecing: From Fundamentals to Fine Details

• Tues, Nov 10, 1:00 - 3:00 pm

Kingswood United Methodist Church, 600 Deerfield Rd, Deerfield
Free parking in lot across the street

Whether you're taking your first steps in Foundation Paper Piecing (FPP) or sharpening existing skills, there's always a fresh trick to discover! In this hands-on workshop, we'll be stitching a potted flowers block while we tackle the nuances of FPP—from positioning odd-angle pieces and managing directional fabrics to aligning and joining sections seamlessly.

There will also be a demo exploring freezer paper piecing techniques so you can compare methods.

Bring a fat quarter of your favorite background fabric and either scraps for your flowers or dive into our fully stocked scrap bins.

• Fee is \$10 which will be donated to The Sewing Space

NSNG WORKSHOP REGISTRATION INFORMATION & POLICIES

Register for our workshops online at our website: www.nsng.org

• Workshop Registration is made available to members of the North Suburban NeedleArts Guild (NSNG) before opening 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 fees are not refundable** unless workshop is canceled by NSNG (see also Waiting List).

• **Workshop registration is not transferable** (see also Waiting List).

Non-Members:

• A non-member must pay an additional \$20 workshop fee and have a current Participant Agreement on file.

Workshop Registration Procedure:

• Space in the workshop cannot be guaranteed or held without payment.

Registration and Payment:

• Payment is by credit card on the website, **NSNG.org**

• If the workshop is full, you can request to be put on the waiting list.

Waiting List:

• **Workshops are not transferable.**

• **The sale of a participant's workshop spot must be transacted through the Workshop Registrar.**

• A "Wants to Sell" list is maintained by the registrar – this is the **ONLY** way for a registrant to sell a spot (this list is made up of paid registrants who have contacted the registrar wanting to sell their spot).

• 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 (on the *Wants to Sell* list) wants to sell their spot in the workshop.

• If there is no waiting list for the workshop, no recourse is available.

Supply Lists:

• A supply list is available for each workshop on the NSNG website.

• The supply list and logistics information are sent in a reminder email to the workshop participants about a month in advance of the workshop.

Cancellation/Refund Policy:

Refunds are only given if a workshop is canceled by NSNG (see Waiting List for only other option).

Direct inquiries to Workshop Registrar,
Luan Wold, luanwold@gmail.com

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

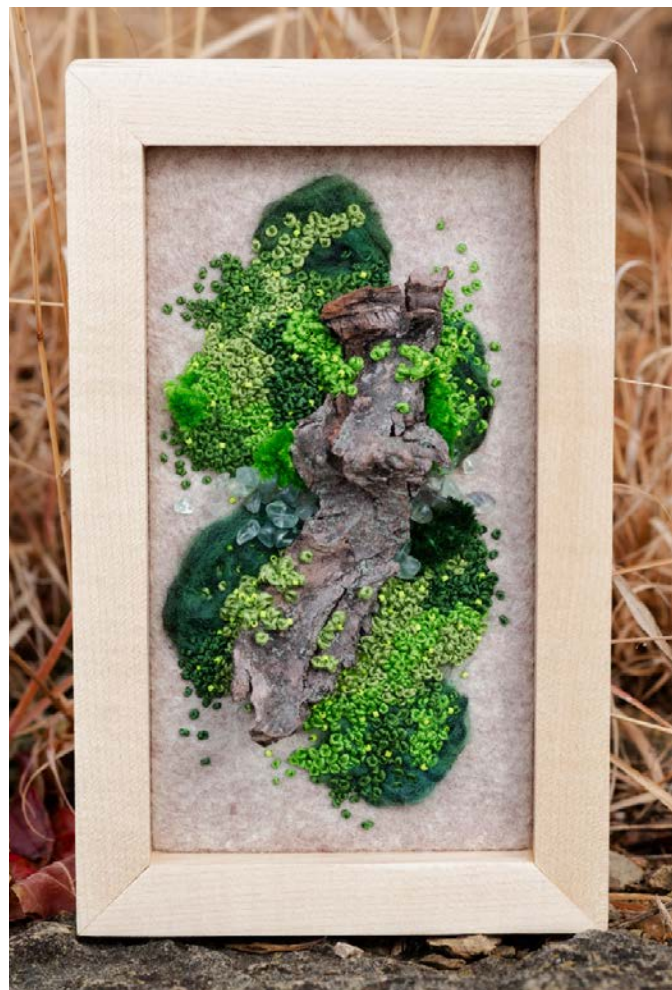


textile artist, graphic designer and costume designer.

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 applique, 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."

• 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.

For Your Information

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.



THE SEWING SPACE

Join us to work on projects such as port pillows, pillowcases, lap robes, quilts, and other small items. Come any time, stay as long as you wish, and enjoy fellowship and treats. Questions? Contact Service Chair, Candace Rich, glasspath48@gmail.com

Kingswood United Methodist Church

600 Deerfield Rd, Deerfield

Tuesdays, 10:00 am - 2:00 pm

(except NSNG meeting days).

- Contact Valerie Koppenhaver with questions about The Sewing Space, valerie@thesewingspace.org
- The Sewing Space website: <https://thesewingspace.org/>

2026 - 2027 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.

Details in this newsletter and on our website, www.nsng.org

- Oct 6, workshop Oct 6-8
- Oct 6, Polymer clay mini workshop
- Nov 10, workshop Nov 10-12
- Nov 10, Paper piecing mini workshop
- Dec 1: Holiday Potluck & Member Sale
- Jan 5, 2027, virtual workshop Jan 5-7
- Feb 2, virtual workshop Feb 2-4
- March 2, workshop March 2-4
- April 13, workshop April 13-15
- May 4, workshop May 4-6
- July 20: Summer Potluck & Member Challenge

• **NEWSLETTER:** The NSNG newsletter is published monthly (except for July and Aug) and sent digitally to all members a few days before each meeting. It is also available on our website, www.nsng.org. A Zoom link for our meetings will be sent with the newsletter. Send submissions for Show & Tell and other articles by the 3rd week of the previous month to Newsletter Editor, **Jan Harrington**, janqharrington@gmail.com.

• **MEMBERSHIP:** Annual membership dues are \$52. Our membership year starts on Aug 1 and ends the following July 31. **If you have a change of address, phone or email address**, contact Membership Chair: **Karen Jones**, souldprod50@gmail.com

• **MEMBERSHIP DIRECTORY:** A digital directory will be sent to all members in the fall. It includes names and contact info for members, calendars, by-laws and other information about NSNG. Updates will be made as needed. **It is for your personal use only!**

• **WEBSITE & FACEBOOK:** Our website – www.nsng.org – includes info about programs and workshops, service opportunities, and more. Registration for workshops and membership renewals are all done on our website. Share your work and stories of interest on our **FACEBOOK** page: North Suburban NeedleArts Guild.

• **MINI WORKSHOPS** are taught by NSNG members. If you are interested in teaching a class, contact Mini-Workshop Chair: **Elizabeth Guillelte**, 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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Nancy Nicholson

nancy@nicholson.net 847-533-4818

sylviadresser@gmail.com 847-945-6095

akrubear@aol.com

pietrzakrona@gmail.com

jil2462@gmail.com

creynolds.fefles.artist@gmail.com

cb_bus@comcast.net

souldprod50@gmail.com

luanwold@gmail.com

cboudreau391@gmail.com

happydragn@yahoo.com

ekguillette@gmail.com

publicity@nsng.org

lubetcher@gmail.com

glasspath48@gmail.com

webmaster@nsng.org

janqharrington@gmail.com

ncflores52@gmail.com

webmaster@nsng.org

bows23@gmail.com

publicity@nsng.org

nancy@nicholson.net