

## Spring cleaning

Spring cleaning time, in Chicago that gives you lots of leeway. Is it first spring, second spring, fake spring, real spring or spring that is really summer?

Whichever, spring cleaning my studio/office, especially, involves a lot; a less than merciful review of WIP's (works in progress), culling fiber arts magazines with the question "am I really going to ever read this (again)? [answer, no], moving furniture. Whew.

Spring (even fake spring) is also a time of renewal and clearing out old, no longer useful, thoughts.

I have heard others wonder if Guild membership is an indulgence. What if I "only" go to meetings and don't take classes? Lots of the classes are not "what I'm interested in." I don't want to buy new material I may not use again. I am being so self-indulgent. Heard them all. Said them all. All can be valid, but it's the last one, the self-indulgence statement, that is over-arching to all the other statements. And that bothers me.

We indulge people we love. An indulgent gift is nice to receive. We tell friends that they "deserve" to indulge themselves. Yet self-indulgence somehow sounds pejorative. Self-indulgence is really self-care, and self-care is good, even necessary. Good for us, those around us and, I will argue, good for our world.

I am looking forward to next year's speakers. I know I will always learn a new transferable technique, process or way of looking at things. I'm deciding which classes to take, including at least one that isn't what I'm typically interested in. I will meet new people at meetings and in classes—**always the very best benefit of membership.**

Do your own spring cleaning of old thoughts. Indulge yourself.

— Nancy Nicholson, NSNG President,  
[nancy@nicholson.net](mailto:nancy@nicholson.net)



Chusen dyeing in the studio of Mr. Takahiro Ninoseki. Nona Flores and Melanie Terasaki wet folded layers of fabric prepared with rice resist. Then dye is poured over the fabric; the rings segregate a 2nd color dye from the first color poured. The finished piece (shown below), is ready to be rinsed and dried.

## Tour of Japan with Nona and Melanie

*Ohayo gozaimasu* – or *konnichiwa* – if you are reading this after noon!

Melanie Terasaki and I travelled to Japan this March to join NSNG's February workshop teacher Patricia Belyea for this year's Okan Arts Cherry Blossom tour of the textile arts in the Kyoto area. Okan Arts tours support master practitioners and adherents of traditional textile arts as well as introducing its participants to a wide array of Japanese foods and cultural experiences ([www.okanarts.com/pages/tours](http://www.okanarts.com/pages/tours)).

Tours are based in the elegantly comfortable Hotel Okura and do daytrips largely via a small bus. Our 16-person tour was very well organized and participants were well-cared for by our 3 hosts – we had a really good time.

Okan Arts tries to arrange a hands-on workshop and a cultural experience for each of the 10 full days of the tour.

On our first morning we plunged into yuzen dyeing, painting designs on cloth through stencils for a pillow cover, the



technique used for many kimono designs. Other workshops included persimmon dyeing a tenugui cloth; shibori indigo tie-dye of a furoshiki wrapping cloth (with a demo on how to wrap various

objects); chusen dyeing (poured dye on layers of cloth stenciled with rice resist); weaving a 3-ply silk coaster on a large floor loom; a woven sashiko coaster, a mini-wagasa or parasol workshop; and roketsu dyeing where wax resist is painted

*Continued on next page*

### HYBRID MEETING:

*In-Person at Gloria Dei, and on Zoom*

**Tues, May 6 • 9:30 am (CT)**

Artist Colette Wright Adams

*The Observational Artist: Approach, Practice and Tools*

### SUMMER POTLUCK

### & MEMBER SALE:

**Tues, July 15 • 11:00 am**

Sign up at the May meeting if you would like to sell your fiber art, or supplies of interest, to our members.

Visit our website for program info and more • [www.NSNG.org](http://www.NSNG.org)



Master dyer Toro Shimomura has been indigo dying for over 30 years. From left: Closeup of a tied silk piece ready for dyeing, Toro unwrapping the dyed piece, and with the finished cloth.

## Tour of Japan with Nona and Melanie

*Continued from page 1*

on cloth through a stencil and then indigo dyed. Many of the workshops and demos were led by masters in their field.

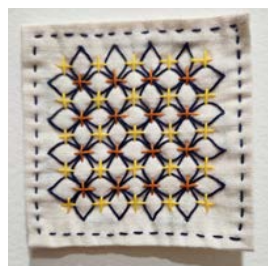
Cultural experiences included several specialty museums (historic tenugui cloths, raku pottery, woven silk brocade masterpieces); Nara Park with its famous herd of deer and the Todaiji Temple with its Great Buddha statue; the 10,000-vermillion gates of the Fushimi Inari Shrine, and the Golden Pavilion, as well as a traditional tea ceremony in a Zen Buddhist temple. We took the Shinkansen or bullet train for a short ride to Nagoya to visit Arimatsu, birthplace of shibori.

One of the trip highlights was the Kobo-San Flea Market which is held the 21st of every month on the grounds of the historic Toji Temple in Kyoto. It's HUGE, selling everything from bonsai plants to old books, antiques, used textiles, clothing from repurposed textiles, novelties, dog harnesses, samurai swords, housewares—you get the idea.

We were allotted 3 hours for shopping, and I was not alone in believing that this would not be enough time. At one point I looked at Melanie and said, "We've been here almost half an hour and we're not even 50 feet away from the entrance." Second-hand silk kimonos in beautiful condition for 1000 yen, less than \$7! Believe it or not, I was shopped out in 90 minutes, and went to the temple gardens to chill where I was finally rewarded with a small grove of cherry



Parasol girls. The mini wagasa workshop – Japanese style umbrella, made at Hiyoshiya, a 160-year-old business specializing in Kyoto umbrellas made out of washi paper and bamboo. Right: A flea market vendor showing us her boro pants.



Woven sashiko on a prepared (dot-gridded) linen taught by Ms. Kazue Yoshikawa of SASHIKO.LAB.



trees in full blossom. Much of our trip had been snowy or rainy, so that even the statues of the Seven Sages at one temple were wearing bright red knitted scarves and hats!

Yes, shopping was a big part of our Japan experience both in Kyoto and Tokyo where we spent 5 days before taking the bullet train to Kyoto. During the tour we were introduced to small traditional businesses (like Misuyabari, a 360-year-old family business that once sold handmade sewing needles to the imperial family; Itoroku, a legendary thread dealership founded in Kyoto in 1870; and Ecrin, with its million buttons) which thrive despite the presence of large all-purpose textile stores like Nomura Tailor.

— Nona Flores

## Shopping resources

Here are some websites of notable and uniquely Japanese fiber shops. Some have mail order opportunities.

- **Nuno:** In the Roppongi district of Tokyo, known for its innovative fabric technology and designs. Ready-made clothing and accessories as well as some yardage are available. [www.nuno.com](http://www.nuno.com)

- **Aizen Kobo:** Naturally fermented pure Japanese indigo dye shop and retail store tucked away behind the Nishijin Textile Center in a historic building. The Utsuki family pivoted from generations of intricate brocade nail-weaving to indigo dyeing at the end of WWII at the request of the leader of the Kyoto Mingei (Folk Art) Movement which sought to revive traditional crafts headed for extinction. [www.aizenkobo.jp](http://www.aizenkobo.jp)

- **Nomura Tailor:** A Japanese Vogue, though MUCH better. Main store in Kyoto's main shopping district; small branch in the shopping mall. <https://nomura-tailor.com/>

- **Misuyabari:** Its needles, pins with novelty heads, sewing kits, etc. are available in the US through Etsy and Brooklyn Haberdashery.

- **Itoroku:** <https://itoroku2525.com>

- **Ozu Washi:** Traditional Japanese washi paper store in Nihonbashi, Tokyo, since 1653 (Edo period). Hands-on papermaking workshops available; sign up in advance. <https://www.ozuwashi.net/en/>

- **Itoyo Stationery Store:** Flagship store in the Ginza area of Tokyo (with a branch in Kyoto), 8 floors of creative tools and materials related to writing, handicraft, and home dec. <https://www.ito-ya.co.jp>

### For traditional handmade Japanese papers in Kyoto:

- **Morita Wagami:** In business since 1927, <https://wagami.jp/en/#shop>

- **Kyoto Rakushikan:** A shop inside the Museum of Kyoto complex [https://www.bunpaku.or.jp/en/visitor\\_guide/shop/rakushikan/](https://www.bunpaku.or.jp/en/visitor_guide/shop/rakushikan/)

- **Kamiji Kakimoto,** which has the traditional persimmon soaked, smoked stencil paper, <https://www.kamiji-kakimoto.jp>



## 2025 Member Challenge

This year's theme is **"Everything Old Is New Again."** Use your favorite technique to create something around this theme.

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 Dec 2 meeting.** Members in attendance will vote for their favorite entry. You must be a member to enter and vote.



The three 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 meeting 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 11:30 am when all votes will be counted and Challenge winners determined.

**Deadline to enter is Nov 17.** Please let Lu Betcher know 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 work, describing how your entry relates to this year's theme. Artist statements are due no later than Nov 24 to allow time for printing.

– Lu Betcher, Member Challenge Chair, [lubetcher@gmail.com](mailto:lubetcher@gmail.com)

## Days for Girls (DfG) Bags for Toliara

I am going to Toliara, Madagascar, again this summer, so have been very busy packing these rolling duffles ready for the trip. Many of these items have been stored since Covid waiting for people to travel to Toliara again.

Every item was counted before being packed – for customs purposes – and also to let the women in Toliara what they need to sew to make complete kits from what we are sending.

We have made an amazing number of sewn items:

1162 cloth bags, 390 short shields, 220 XL shields, 2375 short flannel liners, 467 XL flannel liners, 242 lightflow liners

Thank you to everyone who stitched them! The women in Toliara will be paid to sew the remaining items to complete kits from what we are sending, and are very glad to have the work!

All of us who volunteer for DfG thank the individual members and the Guild for responding to our concern regards expenses in delivering our hard work to the recipients. Your quick understanding and responses have guaranteed the coverage of our costs. It is a real blessing to not have to worry about this, and I am so thrilled to have this stress removed!

– Sue Babbs, [suebabbs385@gmail.com](mailto:suebabbs385@gmail.com)

## Slate of Officers for 2025-26

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

- 2nd Vice President: **Al Krueger**
- Membership: **Karen Jones**
- Secretary: **Cheryl Reynolds-Fefles**

All members attending the NSNG General Meeting on May 6, both in person and on Zoom, will vote on this slate of nominations. Position changes will take effect after the May 20, 2025, Board meeting.

– Nominating Committee: Barbara Peterson, Cheryl Reynolds-Fefles, Judith Schwab & Linda Tomkow

## Fine Art of Fiber - Nov 7 - 9, 2025

We are starting our six-month countdown to this year's Fine Art of Fiber show at the Chicago Botanic Garden, Nov 7 - 9, from **10:00 am to 5:00 pm**. Friday, Nov 7 is a free admission day at the Garden, so plan to load up those SUVs with show attendees (parking fees still apply).

All Guild members are eligible to put one or more pieces into the exhibit with payment of the appropriate fee. Those members interested in a group show – such as work completed for a Guild workshop – should start organizing group members now.

Instructions and application forms for the exhibit and the boutique will be available on the FAOF website ([fineartoffiber.org](http://fineartoffiber.org)) early in summer. The form for Silent Auction items is available now, and items may be brought in to Gretchen Alexander and Chris Deering at Guild meetings.

- Here is a brief calendar of key dates:

**Sept 2:** Applications to the Boutique due to Ronna Leibach

**Sept 12:** Applications to the Exhibit due to Chris Deering

**Sept 25:** Early inventories due for the Boutique

**Oct 3:** Late inventories due for Boutique

**Oct 14-16:** Distribution of Boutique tags and barcodes

**Nov 5:** Set up for the Boutique

**Nov 6:** Drop off and set-up for the exhibit starting at 9:00 am

**Nov 6:** Sneak Peek sale at the Boutique for Garden employees, set-up volunteers and anyone fortunate to be at the Garden from 2:00 - 4:00 pm.

**Nov 7 - 9:** FAOF show – Many volunteers will be needed!

**Nov 7** at 11:00 am: Fashion Show

Contact info:

Questions, about the exhibit, contact me,

Nona Flores: [ncflores52@gmail.com](mailto:ncflores52@gmail.com)

Chris Deering: [chris@toldme.com](mailto:chris@toldme.com)

Boutique, Ronna Leibach: [bows23@gmail.com](mailto:bows23@gmail.com)

Fashion Show, Irene Lambo: [itlambo@msn.com](mailto:itlambo@msn.com)

**NSNG SERVICE:** Stop by our Service Table at the May meeting to drop off your projects and find more to take home.

For questions about projects, contact Service Chair, Gretchen Alexander, [gretchen.alexander@sbcglobal.net](mailto:gretchen.alexander@sbcglobal.net)

- Join others for service sewing at **THE SEWING SPACE** in Deerfield at Kingswood United Methodist Church, 600 Deerfield Rd. every Tuesday from 10:00 am - 2:00 pm (except NSNG meeting days). Contact Valerie Koppenhaver, [koppenhaver@comcast.net](mailto:koppenhaver@comcast.net)

## Tapestry Weaving with Nancy Crampton



We all learned to appreciate tapestry weaving during our April workshop. The process is slow, but meditative. Instructor Nancy Crampton, Joan Bratton, Diane Greening. Back: Jeanne Reed, Frances Krueger-Jackson and Helene Beckman.

In addition to teaching the weaving techniques, Nancy showed us how to use watercolors to create an image reference for a future tapestry.



Completed blue project by Diane Greening. Jeanne Reed is weaving the weft over and under the warp threads. Placing paper behind the warp makes it easier to see the wool yarn being passed through.



Nancy Crampton (holding one of her framed tapestry samples), Anke Meyer, Jan Harrington. Back: Chris Deering, Sue Miller, Bonnie Retzik and Mariola Dudzicka. Most of us used weaving looms made by Nancy's husband. I took mine home!

## NSNG CALENDAR

- May 6:** Hybrid meeting and in-person workshop with Colette Wright Adams
- June 3-6 and June 16-20:** Summer Seminars (see page 6)
- June 23, July 28 and Aug 25:** Monday Meetups on Zoom
- July 15:** Summer Potluck and Member Sale
- Sept 2:** Hybrid meeting and in-person workshop with Jen Weber
- Oct 7:** Hybrid meeting and in-person workshop with Mirka Knaster
- Nov 7 - 9:** Fine Art of Fiber
- Nov 11:** Hybrid meeting and in-person workshop with Tonya Lemos
- Dec 2:** Holiday Potluck and Member Challenge
- Jan 6, 2026:** Virtual meeting and workshop with Emily Jo Gibbs
- Feb 3:** Virtual meeting and workshop with Ana Buzzalino
- March 3:** Hybrid meeting and in-person workshop with Lois Russell
- April 2:** Hybrid meeting and in-person workshop with Youngmin Lee
- May 5:** Hybrid meeting and in-person workshop with Pat Pauly

## NSNG WORKSHOP REGISTRATION INFORMATION & POLICIES

Be sure to renew your membership online before registering for Sept - May 2026 workshops.

Workshops are in this newsletter and online at [www.nsng.org](http://www.nsng.org). If one is full, put your name on the waiting list. Often a spot opens up.

- 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](http://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](mailto:jmtuzz@gmail.com), 847-707-1739





## Artist Colette Wright Adams

Colette Wright Adams received a BFA in visual art from the University of Michigan, Ann Arbor, then moved to Chicago where she completed a MFA at the School of the Art Institute of Chicago in painting. She has worked professionally for 40 years in Chicago primarily as a painter and drawer. Colette has an active practice as a curator and is the founder and former director of the Uptown Arts Center. She has also created a number of art & community projects.



### ARTIST'S STATEMENT

My artistic journey is deeply rooted in exploring the relationship between humans, the natural world and the profound connection between them.

"We are immersed in a field of undifferentiated matter from which our senses gather bits of information..." serves as a philosophical foundation for me as an observational artist. Focusing on trees and botanicals, my perception of the world is a selective process, where I filter and interpret the sensory information around me. Often, I unearth patterns in nature. Some are obvious and others are hidden. A regular part of my art practice is meditation and meditative walking.

### HYBRID LECTURE – Tues, May 6: 9:30 am (CT):

#### *The Observational Artist: Approach, Practice and Tools*

From Representational to Abstract painting, artists have interpreted what they see, feel and experience in the world around them and within themselves.

Someone once asked Colette Wright Adams, "What inspires you as an artist?" She looked out at the clouds that were forming that day and said, "The sky..." and then added, "and everything between it and me." It was then Colette realized she would call herself an observational artist.

In this lecture, Colette will discuss her journey as an observational artist. She will share how she uses meditation and mindfulness in her art practice and how focusing on being present and aware in the moment has heightened her observational skills.



### IN-PERSON WORKSHOP: FEE: \$155

#### *Meditation & Drawing:*

#### *Looking, to Seeing, to Creating*

**Tues, May 6: 1:00 pm – 4:00 pm**

**Wed, May 7: 9:30 am – 4:00 pm**

**Thurs, May 8: 9:30 am – 4:00 pm**

A series of workshops will use meditation, visioning, drawing, collage, and watercolor. Based in part on observation and part on intuition, our activities will stimulate and cultivate our innate sense of creativity. Although you may work in another medium, these workshops can help you release images, approaches and ideas that are unique to you.

- **Approaching Drawing:** A group meditation featuring exercises with a variety of mark-making tools and materials.
- **Visioning and Intuitive Collage:** A long visioning meditation with music and story.
- **Approaching Drawing 2:** An engaging process incorporating meditation, hand-relaxing techniques and traditional observational skills. Black

and white drawing from life and from photos emphasizing composition, using pencil, charcoal, marker, and ink.

- **Transcending Still Life with Watercolor:** We will abstract a set-up still life by choosing geometric forms: circle, square, triangle, etc, to represent the objects and paint with a limited palette of yellow, red and blue watercolor.

- **Folded Book:** Participants will create small, folded books using imagery based on the art created during our time together in Intuitive Collage and Approaching Drawing.

**SPOTS AVAILABLE! REGISTER FOR THIS WORKSHOP ON OUR WEBSITE • [www.nsng.org](http://www.nsng.org)**



## Paper Cloth with Anne Kelly

In this exciting 4-day Zoom workshop with artist, author and tutor Anne Kelly, you will be starting with some samples to learn the technique of combining paper and cloth, culminating in the designing and making of a folding book form, a covered box or a wall hanging based on a favourite place close to home or further afield. All materials used in the class are readily available and you will be able to dip into your stash of fabric and ephemera to create a series of unique and treasured pieces. Anne will share samples of her own work on Zoom.

Travel, memory and collections remind us of places we have been or would like to visit. Make a personal and meaningful repository – a folding book or a hanging of a special place (actual or imagined). Working from techniques explored in her book 'Textile Travels,' Anne will be using printing, fabric collage, fabric and paper lamination, hand and machine stitching.



You will be aiming to complete a smaller 3D and a larger hanging piece during the course. You may cover an existing cardboard or thin wood box, and make other small samples.

Look through your collections, selecting old and new pieces of fabric, ephemera and

decorative paper to use for your pieces. It is helpful to decide on a theme or place and color scheme before you choose your materials. Sewing machines are helpful but not necessary.

- Anne Kelly is a member of the Embroiderers Guild, the European Textile Network and a member of the Crafts Council Directory. Her large mixed media textile embroideries are exhibited and collected in the UK and internationally. Her five books for Batsford are widely collected and studied.

- WEBSITE: [www.annekellytextiles.com](http://www.annekellytextiles.com)

### 4-DAY WORKSHOP

**ON ZOOM: FEE: \$105**

*Paper Cloth with Anne Kelly*

**Tues, June 3 - Fri, June 6**

**10:00 am - 3:00 pm (CT)**

**each day**

**Workshop is on Zoom only.**



## Beyond Resist felting with Marjolein Dallinga

Following Marjolein's well-received workshop with NSNG this fall, we have invited her to return for further adventures!

This 5-day workshop, *Beyond Resist*, will deepen the consciousness about experiences learned from sculpting with wool and other fibers. Explorations will allow us to become more aware of how and why we want to use this medium. This workshop is inspired by different ideas on how to make three dimensional sculptures, making form from conceptual, intuitive and sensual sources.

We will explore different techniques for creating sculptural form, with themes like folding and unfolding, building relief, clamping, and binding. We will play with the processes of shortening, thickening, tightening and shrinking and other transformations of the felted surfaces. From our playful experiences, new discoveries occur when we work with this surprising medium of wool. *Some wet felting experience required.*

- Marjolein Dallinga was born in the Netherlands, studied Fine Arts and moved to Montreal, Canada, in 1989. Marjolein came upon the art of working with sheep's wool and became fascinated with the art of making felt, working with her hands. Marjolein has been teaching the art of sculptural felting worldwide. Studio 42 is Marjolein's textile art studio located in the Laurentians, Quebec, Canada.

- WEBSITE: [bloomfelt.com](http://bloomfelt.com)

### 5-DAY IN-PERSON

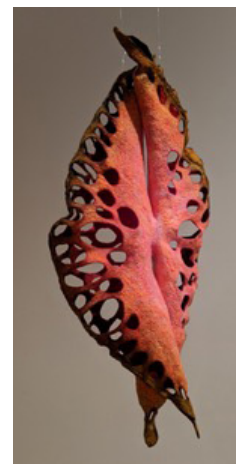
**WORKSHOP: FEE: \$450**

*Beyond Resist – sculptural felting with Marjolein Dallinga*

**Mon, June 16 - Fri, June 20**

**9:30 am - 5:00 pm each day**

- Kingswood United Methodist Church, 600 Deerfield Rd, Deerfield



**NOTE: New location for this workshop!**

**REGISTER FOR THESE WORKSHOPS ON OUR WEBSITE • [www.nsng.org](http://www.nsng.org)**



## Temari Artist Jen Weber

Jen Weber has been a fiber arts addict since the early 2000s. Her background in mathematics heavily influences her love of patterns in all of her pursuits. While she teaches weaving, spinning, and dyeing, her true passion of Japanese temari was discovered in 2011. Jen is an active member of various weaving and fiber arts guilds, Complex Weavers, and the Japanese Temari Association (JTA), with



whom she is a certified teacher (Shihan). Her original creations have been featured in numerous exhibitions, including the Akita National Temari Competition in Japan, in which she was awarded the Governor's Prize in 2019.

Jen is always looking to expand her own knowledge of fiber-related fields, but above all, her passion is for teaching. She strives to make

"heavy" topics understandable for all of her students, and to provide them with the techniques and skills necessary to continue exploring their fiber passions. Her pet peeve is hearing people say they "can't do something" before they even try, and her mission is to spread the addiction of fiber arts. Oh... and she REALLY loves bunnies.

• WEBSITE: [www.cleverbunnystudio.com](http://www.cleverbunnystudio.com)

### HYBRID LECTURE: Tues, Sept 2, 9:30 am (CT) *All About Japanese Temari*

Come and learn all about the ancient craft of Japanese temari (embroidered thread balls). Find out about the history and development of this unusual art, right up to its present day prevalence both in Japan and around the world. The secrets of what is actually inside these lovely creations will be revealed, as well as what they are used for and how they are made. You'll learn about some of the different geometries and patterns that are unique to this craft. Best of all, you'll get to see oodles of examples. There will be plenty of time for questions, so bring your curiosity and get ready to fall in love with the amazing art of Japanese temari!



### IN-PERSON WORKSHOP: FEE: \$260 *Introduction to Japanese Temari*

**Tues, Sept 2:** 1:00 pm – 4:00 pm  
**Wed, Sept 3:** 9:30 am – 4:00 pm  
**Thurs, Sept 4:** 9:30 am – 4:00 pm

Come explore the ancient Japanese art of temari – beautiful embroidered balls. Students begin with a prepared ball and dive immediately into the fun of creating geometric designs with pearl cotton and simple stitches. During the two and a half days, participants learn all the fundamentals of the craft: how to wrap and prepare the balls for stitching, marking for different designs, stitching basics, and layered and woven design fundamentals. Temari is a perfect medium to explore bold color choices, and students will be encouraged to work with color combinations out of their artistic comfort zone.

• All supplies are included, and students will be provided with enough materials and patterns to complete four unique temari, and instructions for two bonus projects to complete on their own. DMC pearl size 5 cotton will be used for stitching, so if students wish to bring additional colors for their projects, they are welcome to.

*Jen Weber believes strongly that creativity and proficiency grow best in a relaxed and fun atmosphere, so be ready to have some fun.*



## Artist Mirka Knaster

Mirka Knaster creates 2-D and 3-D pieces in a non-representational style using textiles, paper, and other materials in a studio overlooking the Pacific Ocean. Her award-winning work has been exhibited internationally and is in private collections. As an independent curator, she has highlighted artists from other cultures and such issues as immigration and plastic pollution.



Born along the Adriatic Sea and educated in the U.S., she earned degrees in three cross-cultural fields. Worldwide adventures deeply inform her sensibility and exploration of art. Nature, East Asian aesthetics, 20th-century abstract art, and meditation practice are her most significant influences and inspirations.

Mirka approaches the creative process as an open-ended improvisation. Pieces emerge intuitively, even serendipitously, as a communication through color, texture, line, shape, space, and pattern. Whatever materials she works with, it is the process of composing, making, and marking that ignites her curiosity and joy. Along the way, she embraces and celebrates the surprises.

Mirka is one of the founders of Korean Textile Tours, a former board member of the Textile Arts Council, Fine Arts Museums, San Francisco, a member of various fiber art groups, and has taught in the U.S. and Korea.

• WEBSITE: [www.mirkaart.com](http://www.mirkaart.com)

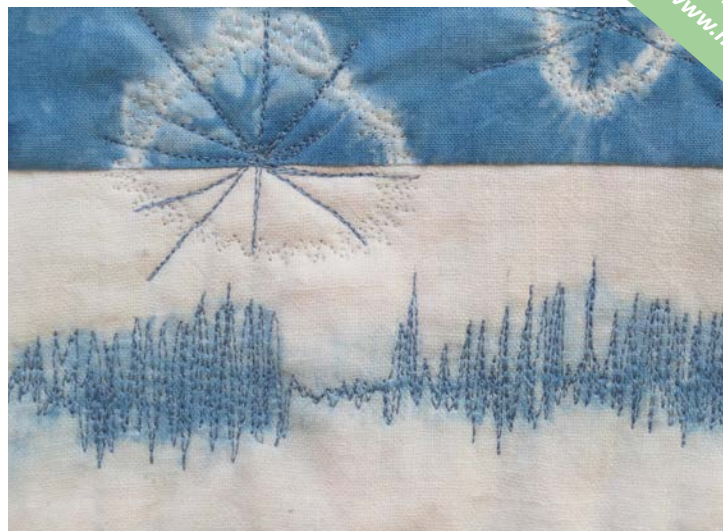
### ARTIST'S STATEMENT:

Environment exerts a profound influence as I witness, with awe, how the ever-changing light transforms the colors and textures of land, sea, and sky from dawn till nightfall. The movements, sounds, and hues of water are integral to my sensibility. I'm drawn to the simplicity and universality of geometric shapes and flow lines wherever I look. I observe that space is as important as form, if not more so.



*"Art offers us moments of now, in which we let go of the past and the future, let go of the constant stream of data rushing through us."*

— Mirka Knaster



### HYBRID LECTURE: Tues, Oct 7: 9:30 am (CT) *Family as Creative Inspiration*

Creativity often feels like such a mysterious process. How do ideas emerge? Where does inspiration come from? How does an artwork begin and then unfold into a series? And how does what we create take on meaningfulness?

Mirka will speak to these questions through the various experiences and challenges that have led her work to become more and more personally and universally relevant over time. She is now at the point of focusing on what she considers will likely be the most meaningful project of her life—her family's history—and thus her most fulfilling endeavor.

The presentation will include examples of how the creative process can evolve and invite the audience to consider what is meaningful for them to pursue and how they might go about it.

### IN-PERSON WORKSHOP: *Stitching Your Passion: A Fiber Accordion "Book" of What's Important to You* FEE: \$245

Tues, Oct 7: 1:00 pm – 4:00 pm

Wed, Oct 8: 9:30 am – 4:00 pm

Thurs, Oct 9: 9:30 am – 4:00 pm

What piques your interest: Playing with color and patterns? Preserving memories? Telling your family's history? Recording your travel adventures? Addressing important causes? An accordion "book" made with textiles is a fun way to creatively pursue those interests.

We will turn 2-D pieces into 3-D artwork that will showcase what engages your attention. We will make "pages" (panels) using a stiff interfacing onto which we fuse the fabrics and embellishments that best

narrate the themes we explore.

The front of the panels can be enhanced with stitching, beads, buttons, photos, bits of lace, ribbons, yarn, small twigs, leaves, coins, and other mementos. Fusing fabric or handmade paper to the back of the panels can hide the stitches. Machine- or hand-sewing joins the panels together so they can fold closed or open like an accordion. Bamboo skewers, fine dowels, knitting needles, or chopsticks will make them stand on a shelf, table, mantel, window sill, or pedestal in various configurations like a fiber sculpture. Let your imagination roam freely among the possibilities.



## Artist Tonya Lemos

A life long environmentalist and plant person, Tony(a) Lemos is a biophilic, process based conceptual artist who works at the intersection of art and herbalism. Her work centers around nature, wellbeing, creativity, connection and co-existence. She believes art and creativity to be an integral part of the healing process.

Presently her work includes eco-printing, photopolymer printmaking as well alternative photography methods, often combining mixed media and found objects into artist books. She likes to explore symbolism from her ancestry (Greek/Middle East) and her deep connection to her present sense of place on Pocumtuc/Nipmuc territory, Ashfield/Conway, MA. She believes there to be such healing when we connect (art+health) materials to place, and has found by using materials from a particular place to help establish a relationship with it.



She currently runs Blazing Star Herbal School and teaches at conferences all over New England including The Arnold Arboretum at Harvard University, the New England Botanical Gardens and The Provincetown Art Museum.

• WEBSITE: <https://linktr.ee/TonyaLemosArts>



### HYBRID LECTURE: Tues, Nov 11: 9:30 am (CT) *Art That Breathes: Deepening Our Connection to Plants through Art*

Throughout history, women have drawn inspiration from the natural world as a primary source for their creative expression, and have incorporated elements like landscapes, plants, animals, and natural phenomena into their work across various mediums and styles. Working with plants in one's art practice is a way in which we can deepen our understanding and partnership with plants and the natural world which can lead to feeling more rooted and a deeper sense of place and inner understanding of interconnectedness between people and their environment.

We will also survey some pioneering artists who drew inspiration from the natural world such as Hildegard Von Bingen, May Morris, Anna Atkins, Maria Sibylla Merian as well as a few contemporary artists creating unique works.

### IN-PERSON WORKSHOP: *Cyanotype Papers and Embellished Tunnel Book* FEE: \$175

Tues, Nov 11: 1:00 pm – 4:00 pm

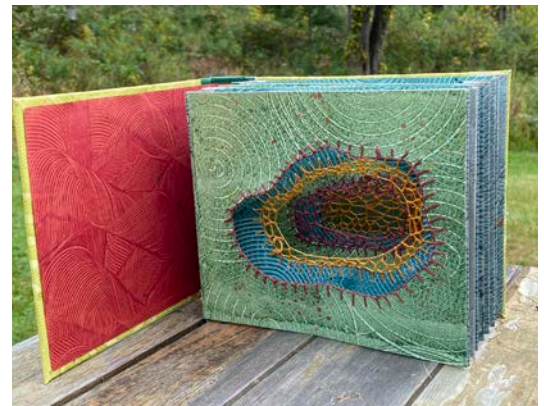
Wed, Nov 12: 9:30 am – 4:00 pm

Thurs, Nov 13: 9:30 am – 4:00 pm

• Cyanotype is a photographic process that uses iron based chemicals, sunlight, and water to create uniquely blue images. This course will focus on both traditional and experimental methods of cyanotype (camera-less photography), covering a variety of approaches to explore the possibilities of this historic process through an experimental lens. In this class we will explore botanical cyanotypes both wet and dry methods.

Each participant will have the opportunity to create multiple prints, which may be used to create art, collage, greeting cards, wall hangings, bookmarks and artist books.

• A Tunnel Book is a unique type of artist book in which the pages are viewed as if looking through a window, or a "tunnel" and often incorporate paper cuts. These structures are great for creating visual narratives – when you look into a tunnel book,



you are looking through an opening into a 3D world. The book is made up of layers of pages or panels that are parallel to each other. The completed pages are attached to accordion folds or concertina binding by hinges, which allows the book to be folded up or opened up for viewing. There are several options for hard and soft covers. In this class we will embellish our "windows" with simple embroidery!

*"To simply slow down and enjoy the process of creating something handcrafted is a healing process."* – Tonya Lemos



## Textile Worker Emily Jo Gibbs

Emily Jo Gibbs is a British artist who has established an international reputation for her delicate textiles. In her current practice Emily creates hand-stitched portraits and still lifes with a graphic quality, observing the quiet beauty of the overlooked, and gently advocating "The Value of Making" by creating work that celebrates the skill, dexterity and the creative problem solving of people who make things. Projects include Connected Cloth, The British Textile Biennial 2021, Portrait of a Chinese textile worker making silk organza (above).

Emily has received significant critical acclaim and examples of her work are in The Victoria and Albert Museum, The Crafts Council Collection and The Museum of Fine Art, Houston. She is a member of Contemporary Applied Arts, The 62 Group of Textile Artists, and is a Fellow of the Royal Society of Arts. Between 1993 and 2006, Emily made luxury handbags.

• WEBSITE: <https://www.emilyjogibbs.co.uk/>

### VIRTUAL LECTURE: Tues, Jan 6: 9:30 am (CT)

#### *A Career in Making*

Emily Jo Gibbs has established an international reputation for her hand-stitched textiles, observing the quiet beauty of the overlooked. She specializes in layered appliqué, creating portraits and still-lives with a pared back aesthetic. This talk is about her career in making – from high end handbags to portraits.



### ARTIST'S STATEMENT:

I make hand-stitched pictures predominantly working with silk organza layered onto linen. I really enjoy the translucent nature of the silk and the soft color pallet the layering creates. I stitch in a meticulous way often using tiny stab stitches, I change my thread color a lot.

I've been an artist for a long time, but first I was a maker and my process is rooted in the making. Being able to make things has really shaped who I am, it gave me a sense of identity and self-worth as a young person.

I'm interested in the idea that by taking the time to slowly describe someone in stitch, you convey your admiration. Celebrating people who make things by the investment of time in making the work is a quiet, thoughtful act of care and value.

I am interested in all kinds of making and by how expert material knowledge is required for low and high-tech outcomes and how that knowledge is gained through using our hands.

I'm concerned about the position of making in the hierarchy of skills we value as a society and how this is exacerbated by the decline of making in schools.

### VIRTUAL WORKSHOP:

#### *Illustrative Pictures, Working with Silk Organza and Hand Stitch*

Tues, Jan 6: 1:00 pm – 4:00 pm (CT)

Wed, Jan 7: 9:30 am – 4:00 pm (CT)

Thurs, Jan 8: 9:30 am – 4:00 pm (CT)

Create layered collages – abstract or figurative – that exploit the qualities of semi-transparent material. This is a hand-stitch class. Experiment with layering translucent fabric to change the col-

**FEE: \$185**

or and tone. Learn how to cut accurate shapes, overlap pieces to build areas of different colors and tones, examine how the layers are built up and the work is stitched together. You will look at stitching for construction and stitching for decoration and how the two interplay. Work from your own drawings, photographs or collage.

***"I now make work that reflects how proud I am to be a member of a creative community of people who make things."***

– Emily Jo Gibbs



## Artist Ana Buzzalino

Ana Buzzalino is a creator, maker, fibre and mixed media artist, surface designer, teacher and lecturer. Her love of layers and texture combine in her original work. She achieves results using a combination of different surface design techniques. A lot of her work for the past few years has used



aspects of history with an impact on our culture today.

Ana's work has won numerous awards at national and international shows. Her work has been accepted into the Festival of Quilts in the UK where she won an honorable mention, Quilt Canada where she's won several awards

and the International Quilt Festival in Houston where she won 1st prize in Abstract in 2017 and a third prize in Abstract in 2019.

Ana writes articles for Quilting Arts Magazine and A Needle Pulling Thread among others. She has made several appearances in Quilting Arts TV. She was also invited to appear in The Quilt Show in 2022. She is currently teaching online from her studio in Calgary, Alberta.

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



**VIRTUAL LECTURE: Tues, Feb 3: 9:30 am (CT)**

*From Blueprint to Thread: Architecture as Inspiration*

Join me on an inspiring journey through the intersection of architecture and textile art, delving into the captivating world of architectural structures that can serve as a wellspring of creativity for artists. I'll share a glimpse into my own artistic endeavours, unveiling how architecture and its diverse features have become a boundless source of inspiration for my own work.

**VIRTUAL WORKSHOP: Acrylic Skins and Monoprinting: From Basics to Sophistication FEE: \$135**

**Tues, Feb 3: 1:00 pm – 4:00 pm (CT)**

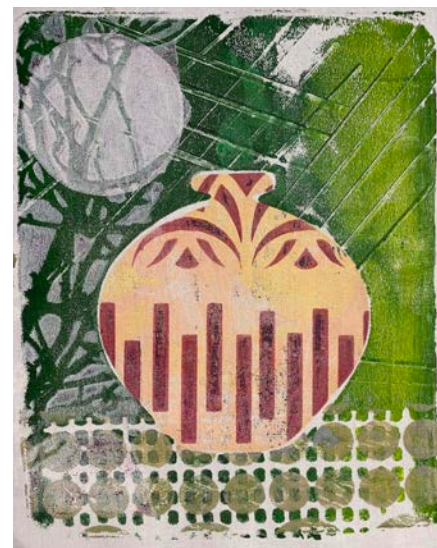
**Wed, Feb: 4: 9:30 am – 4:00 pm (CT)**

**Thurs, Feb 5: 9:30 am – 4:00 pm (CT)**



In this workshop, you will learn to create acrylic skins (shown at left) to use in your work. These require few supplies and are fun and addictive to make and will add an element of surprise and interest to your artwork: quilts, sketchbooks, painting, collages, etc. Part of this workshop will be a demo on different products you can use to prepare the acrylic skins, how to finish them and how to apply them to your work.

• Monoprints combine the spontaneity of printed paints and fabric, creating a surface that is unlike any other. It is the most painterly method among the printmaking techniques. No two prints are alike. Students will learn to use water-based paint on Gelli Plates or other surfaces, utilizing various techniques: masking, multiple drop printing, colour mixing, etc. Students will play around with textures and random materials to create several pieces that can serve as underpaintings for future work or stand alone as a body of work. The first part of the class will be spent making rubbing plates to use in the monoprinting process.



*"Creativity isn't always about PRODUCING. Sometimes, it's about being, sitting with the process, enjoying the materials, and letting the work unfold in its own time." – Ana Buzzalino*



## Textile Artist Lois Russell

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

• WEBSITE: <https://loisrussell.com>

### ARTIST'S STATEMENT:

I love textiles. I finger fabric in expensive stores. I buy one skein of yarn just because I need to have that color where I can see it every day. During my lifetime I have knit countless sweaters and blankets, made quilts, felted wool, hooked rugs, tried to weave, sew and darned, and done all sorts of stitching and embroidery. But mostly I have made baskets.



That does not make me special. Humans have made baskets for thousands of years. To my mind the first basket was a cupped hand with the fingers intertwined. They made them with whatever they have handy: cedar bark in Alaska; bamboo in Japan; discarded telephone wire today in South Africa.



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

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

### HYBRID LECTURE:

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

*Yeah . . . But Is It a Basket?*

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



### IN-PERSON WORKSHOP: FEE: \$170

*Coiled Basketry*

**Tues, March 3: 1:00 pm – 4:00 pm**

**Wed, March 4: 9:30 am – 4:00 pm**

**Thurs, March 5: 9:30 am – 4:00 pm**

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

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

– Lois Russell



## Artist Youngmin Lee

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

### ARTIST'S STATEMENT:

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

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

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



### HYBRID LECTURE: Tues, April 7: 9:30 am (CT)

#### *Bojagi, The Art of Wrapping Cloths*

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

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

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

Tues, April 7: 1:00 pm – 4:00 pm

Wed, April 8: 9:30 am – 4:00 pm

Thurs, April 9: 9:30 am – 4:00 pm

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

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

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



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

– Youngmin Lee



## Textile Artist Pat Pauly

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

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



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

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

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

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

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

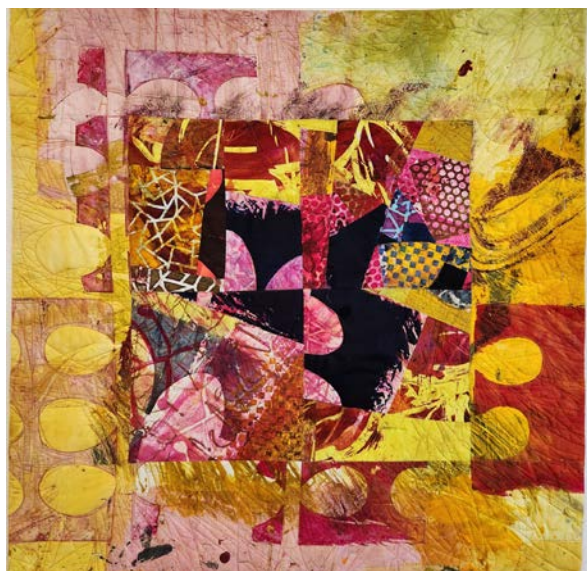


**HYBRID LECTURE: Tues, May 5: 9:30 am (CT)**

### *Challenge Yourself*

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

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



**IN-PERSON WORKSHOP: FEE: \$165**

*Within The Frame: Improvisational Piecing a Center Medallion*

**Tues, May 5: 1:00 pm – 4:00 pm**

**Wed, May 6: 9:30 am – 4:00 pm**

**Thurs, May 7: 9:30 am – 4:00 pm**

Sew improvisationally-made fabric and make it 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.



## NSNG SHOW & TELL

Share your projects and announcements about exhibits and events of interest to our members. Bring your work to our in-person meetings, or send photo and description to Jan Harrington for this newsletter.



### Barbara Schneider

My piece, Forest Floor, Tree Bark Fragments, var. 10 will be part of the **2025 Quilt National exhibit at the Dairy Barn Arts Center in Athens, OH**, starting May 23 and going through Labor Day weekend. I am thrilled to be included again. Details about the show at <https://dairybarn.org/quiltnational/>



### Madalena Santos Reinbolt

Judith Schwab visited the American Folk Art Museum in NYC and enjoyed the textile works and oil paintings by Brazilian artist Madalena Santos Reinbolt. Her large-scale embroideries are made from hundreds of vibrant colored threads, which the artist referred to as quadros de lã ("wool paintings"). This exhibit ends on May 25, but you can read about this artist, and others at the website, <https://folkartmuseum.org/exhibitions/>

*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.*

- **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. 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](mailto: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: **Susan Sances**, [membership@nsng.org](mailto:membership@nsng.org)
- **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](http://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](mailto: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 • 2024 - 2025

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

President  
1st Vice-President  
2nd Vice-President  
2nd Vice-President  
Secretary (acting)  
Treasurer  
Membership  
Workshop Registrar  
Hospitality  
Special Events  
Technology Specialist  
Mini Workshop Chair  
Publicity Chair  
Member Challenge  
Service Chair  
Webmaster & Social Media  
Newsletter Editor  
Fine Art of Fiber Chair  
FAOF Committee

Past President

Nancy Nicholson  
Cheryl Reynolds-Fefles  
Penny Burns  
Sylvia Dresser  
Cheryl Reynolds-Fefles  
Cindy Oppenheimer  
Susan Sances  
Janet Tuzzolino  
Rona Pietrzak  
Barb Maneck  
Susan Couch  
Elizabeth Guillelte  
Frances Krueger-Jackson  
Lu Betcher  
Gretchen Alexander  
Valerie Koppenhaver  
Jan Harrington  
Nona Flores  
Valerie Koppenhaver  
Ronna Leibach  
Frances Krueger-Jackson  
Jan Harrington

[nancy@nicholson.net](mailto:nancy@nicholson.net) (847) 533-4818  
[creynolds.fefles.artist@gmail.com](mailto:creynolds.fefles.artist@gmail.com)  
[pburns@jbosh.com](mailto:pburns@jbosh.com)  
[sylviadresser@gmail.com](mailto:sylviadresser@gmail.com)  
[creynolds.fefles.artist@gmail.com](mailto:creynolds.fefles.artist@gmail.com)  
[cb\\_bus@comcast.net](mailto:cb_bus@comcast.net)  
[membership@nsng.org](mailto:membership@nsng.org)  
[registration@nsng.org](mailto:registration@nsng.org)  
[pietrzakrona@gmail.com](mailto:pietrzakrona@gmail.com)  
[happydragn@yahoo.com](mailto:happydragn@yahoo.com)  
[meetups@nsng.org](mailto:meetups@nsng.org)  
[ekguillette@gmail.com](mailto:ekguillette@gmail.com)  
[publicity@nsng.org](mailto:publicity@nsng.org)  
[lubetcher@gmail.com](mailto:lubetcher@gmail.com)  
[gretchen.alexander@sbcglobal.net](mailto:gretchen.alexander@sbcglobal.net)  
[webmaster@nsng.org](mailto:webmaster@nsng.org)  
[janqharrington@gmail.com](mailto:janqharrington@gmail.com)  
[ncflores52@gmail.com](mailto:ncflores52@gmail.com)  
[webmaster@nsng.org](mailto:webmaster@nsng.org)  
[bows23@gmail.com](mailto:bows23@gmail.com)  
[publicity@nsng.org](mailto:publicity@nsng.org)  
[janqharrington@gmail.com](mailto:janqharrington@gmail.com)