

THE NEEDLEWORK AND TEXTILE GUILD OF MICHIGAN



VOLUME 10, ISSUE 7

MARCH 2021

MISSION STATEMENT

The purpose of the Guild shall be to foster the art of needlework and textile arts, encourage high standards of design and technique, and bring together members who will learn, share, teach, and participate, to the fullest extent, in this endeavor. This shall be considered the Mission of the Guild.

FROM THE PRESIDENT

Daylight is longer and it's been warmer and sunnier. Spring may not be far away.

Last month's Zoom program with Al Cote was wonderful. What a pleasure to meet such an innovative and inspirational man who so enthusiastically shares his ideas, techniques, and motivations. In the afternoon we visited with talented Mary Bajcz to see her amazing artwork and studio, where Al joined in the fun and taught a rug making technique. It was an incredible day.

We are returning to Show-and-Tell presentations for our spring Zoom meetings. See page 11 to learn how you can share your artwork at the April meeting.

When using Zoom, remember, you will receive an invitation via email a few days before each event (programs, meetings, workshops, class chats). If you can't find the invitation on the day of the event, no worries. You will receive a reminder invitation early on the morning of that event. It is best to sign into the meeting 15 minutes prior to the start time.

Our website has a new look and ease of navigation to the information about all our activities. A special thanks to Carol Buszek, our webmaster, Eric Page, our webpage designer, Judy Loyd, our graphic designer, and Sharon Mckenna, our communication expert! This has been a huge task and they have done a masterful job. Details about the new website are on page 12.

Our newsletter now has Bonus Pages provided by Judy Loyd. At the end of our newsletters, you will find gorgeous pages filled with color and fashion inspiration. Each month she'll offer new surprises to enjoy.

Our exciting Zoom outreach along with our newsletters, monthly challenges, and webpages have created real interest. We have increased our membership to 79 members and continue to get inquiries on how to join. Welcome to all our new members!

Terrie



MARCH



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From Membership Chair Susan Van Dusen

Hi Everyone - Happy March
Can you believe it? Spring is on the way!

Our membership stands at a whopping 79 new and renewed members, which is wonderful. Thank you all for continuing to support our Guild.

If you are still thinking of renewing or joining for the first time, it's not too late. Terrie is filling in for me while I'm in Florida. Although I have my mail forwarded, it is very, very slow. So just send your check for \$20 (dues fall to half price in January), payable to NTGM, to our President:

Terrie Voigt

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Be sure to reconfirm your address, phone number and email (especially important, since our primary source of communication will be by email).

My best.

~ Susan

LOCATION

St. Stephen's Episcopal Church
5500 N. Adams Road
Troy, MI 48098

NEWSLETTER SUBMISSIONS

sharonmck.ntgm@gmail.com

MORE INFORMATION

www.ntgm.org

Meeting Updates

If it is necessary to make changes in a scheduled meeting, an email message will be sent to the membership no later than 7:00am on the morning of the meeting.

NOTES from the PROGRAM COMMITTEE

Many thanks to Al Coté and Mary Bajcz for a wonderful February lecture and studio visit. What a rich and inspiring day that was! I don't think that any of us could have predicted the broad impact that the Zoom platform would bring to our guild during this crazy year. Thank you all for taking the ride with us. For those of you who were inspired to creativity following Al and Mary's presentations (and I know there have been a few), I have compiled a list of sources for the products and programs that were mentioned that day (see page 13). Remember Al's motto: *Buy everything on the market and **don't** read the instructions!*

- Our **March** meeting is a full one. Early in the meeting, we will be welcoming Julie Booth and Laura Murray to spend a short time chatting about their upcoming lectures and workshops and answering a few questions. I really appreciate that they are taking time from their day to join in and get to know our group a bit better.

Ana Buzzalino will bring her lecture "Creativity in Times of COVID" to our Tuesday meeting. A year into this altered state, it remains a timely and important topic as we fight 'pandemic fatigue'. I'm eager to gain some guidance and inspiration.

Ana's Tuesday afternoon demo "Make Your Quilts Sing with Digital Imagery" will introduce us to the use of Power Point to alter imagery for all your stitching projects. Remember that you don't have to have Power Point installed to participate in the demo class. It will be a good intro to see if you want to explore it further. There are available spots in this workshop for members and non-members.

On Wednesday, we will get our hands dirty with 'Monoprinting without a Press', using Gelli plates and other surfaces to explore paints, textures and random materials to create unique prints that can be utilized in all your fiber creations. A few openings are still available for members and non-members.

- In **April**, Julie Booth will join us from Virginia for her lecture 'Textile Museum Muse Project'. She will take us on a tour of the Textile Museum and some fiber artists' responses to the work there. On Wednesday, she will lead us in her very tactile workshop, 'Talisman Pouches'. There are kits available for this workshop if you don't have everything on hand. A description of the contents of the kit is with the supply list. The kit is \$20 plus \$5 shipping, and you will receive ordering information upon registration. There are spaces available in this workshop for members and it will be opened to non-members on March 15. Invite your friends to join in!
- For the **May** meeting will Zoom into Minneapolis to see how spring is coming along at Laura Murray's house. She will offer a whole new experience in 'Creating the WOW!' where she will combine a slide show and demo of how her Paintstiks practice can transform your fabric and wardrobe. On Wednesday morning, we will work along with Laura in an interactive workshop using Paintstiks in even more applications to create your own unique fabrics. Don't worry if you don't have Paintstiks. Laura is very generously offering a 20% discount on all items in her online store to all guild members from March 1 through May 15. Go to lauramurraydesigns.com and use the discount code **guild21**. Happy shopping!

The Program Committee will be meeting within days of this newsletter to plan June's "Party in the Parking Lot" and to get started on next year's programming. Based on the response to the questions posed in February, Zoom will be our program focus for the winter months with in-person guild activities and local instructors filling in the months where travel and weather are more predictable. There are lots of great ideas and exciting guests to explore to bring us all a creative year. It's going to be fun!!

Stay well.

Kathy Bricker

Program Committee: Sharon Waligora, Judy Loyd, Jeanne Sarna, Nadine Cloutier
and the registration guru, Barbara Skimin

March 2021

March 9

ANA BUZZALINO

“Creativity in Times of Covid”

Ana comes to us via Zoom from Calgary where she is a prolific quilt maker, stitcher and surface designer (anabuzzalino.com) or on Instagram at ana buzzalino). She will be sharing her tips on how to stay creative and motivated in times of stress.



Workshop

“Make Your Quilts Sing with Digital Imagery –
Editing Photos in PowerPoint”

In this afternoon demo class, Ana will show us how to use this readily available (you might already have it!) program to edit photos and text, in preparation for printing onto fabric, paper, or transfer paper. Imagine the possibilities for quilts, garments, and other fiber projects.

[Registration Form](#)

Seats Available: 40

March 2021

March 10

ANA BUZZALINO



Workshop

“Monoprinting without a Press”

In this 6-hour Zoom class on Wednesday, March 10, you will learn to use water-based paint on Gelli plates or other surfaces, using techniques such as masking, multiple drop printing, and color mixing. You will play with textures and random materials to create several pieces that can serve as underpinnings or stand alone as separate works. Grab your apron!

[Supply List and Registration Form](#)

Seats Available: 20

April 2021

April 13 - 14

JULIE BOOTH

“Textile Museum Muse Project”

Julie Booth comes to us via Zoom from Virginia. She is a fiber artist who works in multiple disciplines from dollmaking to hand-stitching to surface design and fabric painting. She is also the author of *Fabric Printing at Home*. Her work has been featured in the 2400 series of Quilting Arts TV, as well as in several issues of *Quilting Arts* magazine. She was also an active member of the Printed Fabric Bee.

Along with a select group of DC metro area fiber artists, Julie viewed and responded to both contemporary and ancient textiles in the Textile Museum Collection. Her discussion of the results of the 6-month long project should be a wonderful opportunity to view a varied collection of art works and fiber artists’ responses to them.



Workshop

“Talisman Pouch”

Design a beautiful hand-stitched pouch to hold a special object (beach stone, crystal or another talisman). Combine layers of fabric cheesecloth, silk sari ribbon, yarns and tulle with hand stitching to create a rich, tactile art object. Add a shell embellishment and a bead closure for finishing touches. Use your own fabrics and embellishment or Julie has kits available in select colors which will include everything (except thread). These will be \$20 plus shipping. Instructions for ordering will be forward upon sign-up for the class.

[Supply List and Registration Form](#)

Seats Available: 20

May 2021

May 11 - 12

LAURA MURRAY

“Creating the Wow!!”

Laura Murray is well-known to many as the Paintstik Queen. She is a prolific quilt and garment maker who personalizes her work with Paintstiks and other surface design techniques. She will be Zooming in from Minneapolis to present a combination slide show of her wonderfully embellished garments and a demonstration of some of her techniques. A lively question/answer opportunity will follow.



Workshop

“Repurposing Your Fabric with Paintstiks”

This interactive class will have you working along with Laura as she demonstrates and teaches even more techniques to show you how to make that “isn’t quite right” into exactly what you need. There will be lots of hands-on opportunities as well as a slide show of numerous different application ideas. Don’t have Paintstiks - or need more? Laura will be offering a generous 20% discount to guild members who want to stock up. Details to follow!



[Supply List and Registration Form](#)

Seats Available: 20

June 2021

June 15 – 16
(tentative)

NADINE CLOUTIER

Workshop

“Natural Dyeing without Chemicals”

Build a journal of dye recipes with corresponding fabric samples of each dye and modifier used in the workshop. This will act as a guide and reference for your future projects.

Learn about local plants, trees, nuts, bark, and spices that offer substantive dye colors, chemical free mordants that modify and provide rich colors, and plants to grow and harvest for your own dye supply. Nadine will go through steps on how to extract and make the dyes from vegetables, fruit, teas and local flowers.

A booklet of dye recipes will be in each kit so the finished fabric samples of each dye, mordant and modifier used can be attached for future reference.



[Supply List and Registration Form](#)

Seats Available: Wait List

Could you be the next Vice-President/Programs? WE NEED YOU!

My tenure as Vice President/Programs (and chair of the committee) is soon winding down - it's been quite the experience for us all! We have learned a lot about this new "normal" that we were thrust into and I think we've come through with flying colors. We have a vibrant and vital Board and Advisory Group in place and that helps make everyone's jobs much easier.

The position of VP/Programs has been exciting and invigorating even with all of its challenges this year. The opportunity to learn about the vast network of fiber artists in Michigan, the US, and Canada, as well as the rest of the world, has taught me much about our fiber world and how to bring it to NTGM. The Program Committee has become a well-oiled machine with a great handle on the various interests of the guild. They will be staying on in their very valuable roles to assist the next chairperson in the choices and organization for upcoming programs. Right now, it is our goal to have next year's program in place to give the next Chair the opportunity to ease in and explore the many avenues that will take the guild into 2022-23. The groundwork for Zoom has been put in place with great success and our registration system is working smoothly. I think that this is the best time for someone to step in with all the resources available and be able to focus more on programming than processes.

The VP portion of this position really gives one a bird's-eye view of the inner workings of the guild as an assistant and advisor to the president, as well as a replacement in the case of the president's absence (or internet glitches!). By working closely with the president (without the expectation of automatically assuming the role in the future), you have the opportunity to work together for the benefit of the guild, assuring a smoothly running meeting whether in person or via Zoom. It is a good partnership that serves the guild well.

So if you are thinking that this might be a good position for you, go for it! You will have a great group to work with and the opportunity to give back to the guild is really fulfilling. Call me or anyone on the program committee if you have questions. I'll be sticking around for a good bit.

~ Kathy Bricker

Board Notes

January Board Meeting Highlights

- Our fall meetings were more than successful, and we can congratulate ourselves for an exciting start to the 2020-21 season! Response to Zoom meetings and classes has been great. Mary Kaye Aukee, the Queen of Zoom, coordinated 26 meetings since we started using it. Participants sign in from all over the country to be part of our Zooming.
- We look forward to enjoying programs in the 2021-22 season. Stay tuned!
- Charity projects being planned, include crocheting sleeping mats from plastic bags and making pillowcases for needy children. Plan to volunteer.
- Keep up the participation in member challenges and Show & Tell. Your name will be added to the box (Remember that from another era?) for a drawing for a free membership.
- The Nomination Committee is looking for volunteers for Treasurer, Membership Chair, and VP-Programs. Consider taking on one of these positions to keep our
- Our photos will soon appear on the website, so we can identify the face that goes with our wonderful art.

The next Board meeting will take place on **March 15** at 10:00am.



a contemporary art quilting group

WHEN: the third Tuesday of the month from September to June
1:00 to 3:00pm
WHERE: via ZOOM, unless otherwise informed
CONTACT: Barbara Gittleman
barbaragittleman@gmail.com
248-568-0573

Motor City Mitten Mission

A Community Service Project Opportunity

The Motor City Mitten Mission is dedicated to helping the homeless, the needy, the sick and those striving for a better way of life while educating, partnering and collaborating with a number of other organizations, schools, churches, clubs and businesses. We do what we do because it's the right thing to do!

NTGM members can help by using recycled plastic bags to make crocheted mats that create a barrier between them and the ground to help retain body heat. The Motor City Mitten Mission site has directions and videos on explaining how to cut the plastic bags, make plastic yarn balls and crochet the mat. When we get back to in-person meetings, those interested can work together to make mats or pillows. But you can help today. Save your plastic shopping bags and perhaps make some yarn balls.

<https://www.motorcitymittenmission.org/mat-pillow-for-the-homeless>

***Marjorie Levine has found a place that will accept and distribute the sleeping mats. She also has a large supply of plastic bags, some in colors, that she is willing to share. Contact her at __.

NEEDLEWORK - A HOLISTIC APPROACH TO STRESS MANAGEMENT

In my occupational therapy class at EMU in the early 1960s, our instructor told us a story about a woman who had a bone fracture that wasn't healing. The doctor referred her to occupational therapy where she learned to knit. Shortly after that her bone began to knit together. Come to your own conclusions...

~ Marjorie Levine

*Creativity is a natural extension
of our enthusiasm.*

~ Earl Nightingale



Submissions DUE by
NOON on **Sunday 7 March**
Send pictures to Judy Loyd at
judyloyd@me.com

April Show and Tell Opportunity

Consider showing a piece of your artwork in April. We are looking for five artists to show/discuss one project each at the April 13 meeting.

4 to 6 detailed photos of the piece, including the front and back, are desired. A photo of the artist, perhaps working in the studio or holding/wearing the project would also be appreciated.

The photos should be in focus, cropped with a minimum of background, and ready to be placed in the PowerPoint format. Emailed photos, in the actual or largest size, to Susan Schwandt by Wednesday, March 31 (swschwandt@comcast.net). Let Susan know the order in which you want to talk about your photos: finished work, details, the order of how it was constructed, etc.



As a Guild, we have found many ways to stay connected and share our art in these times of isolation. But sometimes there is a need for a personal outreach. If you know of someone who would benefit from a note or a phone call, please contact Liz DeVree at lizdevree@gmail.com or _____ or you can contact any other board member with a request or information.

LINKS

- [ZOOM Protocol](#)
- [Facebook Group Page Protocol](#)
- [Workshop Policies](#)
- [Role of the Workshop Assistant](#)

NTGM.org

On February 21, NTGM.org moved to its new home and became an active site hosted by Wix.com. A big Thank-You to Judy Loyd and Sharon McKenna for the new graphics, including a linen-like background and the variety of fiber-related effects seen in the new NTGM font. Not everything is perfectly formatted yet, but our priority has been to have the calendar up to date along with the information about the lectures and workshops.

The member pages are password-protected and contain all the information that was previously included in the yearly printed directories, plus pictures of those members who chose to submit their photos. The password will be sent to all members who are current with their dues, hopefully within the next week. Once access to the member pages is available, please check that all your personal information is correct and use the "Contact Us" button found on the bottom of every page to report any errors you find.

You can continue to register for workshops by printing the form found in your monthly newsletter and mailing that along with your check to Barbara Skimin. You will also see a clickable link under the Events tab which will allow you to fill out the registration form online. We will then send you the instructions for mailing your check for the cost of your chosen workshop.

We encourage you to explore the site, using the tabs and the sub-sections within each category. We feel the site is easy to navigate, but we can set up a ZOOM meeting for members who would like a guided tour – let us know. Over the next month or so we will be adding more photos from recent workshops and the Monthly Fiber Challenges. Thank you for your patience during the construction phase of our new site. We hope you find it worth the wait.

~ Carol Buszek &/or Gardner - Website Coordinator

~ Eric Page Website Designer

www.ntgm.org



The Glen Arbor Arts Center has three, upcoming exhibition opportunities -- and a new project: Creativity Q+A, monthly interviews with practicing artists about process, materials, tools, creativity and the influence of place [Northern Michigan] on their practice. Additionally, we've added some bonus interviews to the Creativity Q+A page: interviews about creative block, and a one-on-one with artist Joan Richmond about her collage-making process. All free and jam packed with great insights.

Calls for Entries here: <https://glenarborart.org/artists-main/calls-for-entry/>

Food Is Art/Art Is Food -- apply on-line through April 15

Creativity Q+A here: <https://glenarborart.org/artists-main/creativity-qa/>

Product Sources from Al Coté and Mary Bajcz

[Zazzle.com](https://www.zazzle.com) for printing on fabric

Battilizer battling and stabilizer from [HoopSisters.com](https://www.hoopsisters.com)

Vector Q app by Imaengine image converter in App Store

Resizeit app - App Store

Bosal Heat Moldable Batting - Amazon

Bosal Stable Batt batting and stabilizer - Amazon

Paverpol textile sculpting medium; bronze - Amazon

Keep Going by Austin Kleon - Amazon or your local bookstore

*Al's motto:
Buy every new
product on the
market and don't
follow the
directions!*



In Memoriam ...

Patricia McGraw



Our members are special to us and we are saddened to hear that Pat McGraw, a longtime member of NTGM, Keller passed away peacefully on Friday, February 12 after a long valiant fight with cancer. After retiring from a career as an elementary school teacher for the Pontiac schools, Pat enjoyed her second career as a painter and fiber artist. She always had a smile and a twinkle in her eye, and we will miss her dearly.

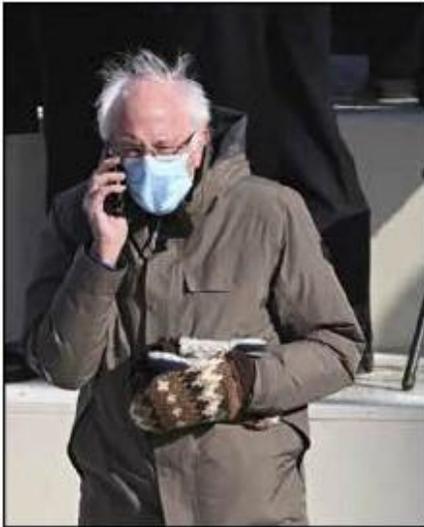
Pat was a wonderful human being. She exuded optimism and cheer and made everyone around her feel at least a little bit happier with themselves because of her faith in us. She was heroic in that she did all this while she suffered.

She was truly a dedicated artist, spending time in classes, workshop retreats and alone time making wonderful art that reflected her life. Her work was generally cheery, open to experience, and very thoughtful- just like Pat.

I treasure the small books Pat made, ever so carefully. I am sorry that I did not make more of an effort to stay in touch throughout the pandemic. I miss my friend. ~Debra Gash

I met Pat in the Michigan Needle and Textile Guild. We would share ideas and talk about our projects. We went to Shpshewana on a shop hop retreat. I remember helping her decide on fabric for an outfit she was going to make. Pat was so sweet and kind. I enjoyed talking with her. She will be missed, and I will always remember her.

~Barbara Gittleman



NTGM EXTRA~Inaugural Wins

WHY GRACE KELLY WAS A KEY INSPIRATION BEHIND MARKARIAN'S INAUGURATION LOOK FOR DR. JILL BIDEN

"I knew I wanted to do something classic and feminine, with beautiful tailoring and structure to make Dr. Biden look strong and confident," designer Alexandra O'Neill tells T&C in this behind-the-scenes look at the process.

*By Oliva Hosken
For Town & Country
January 26, 2021*

On January 20, all eyes were on the Bidens as they arrived at the Capitol for the Inauguration, but no one was watching Dr. Jill Biden more closely than **Alexandra O'Neill of Markarian**. In December, Biden's stylist had reached out to O'Neill about the possibility of designing the First Lady's Inauguration look. "We were given parameters like what silhouettes and colors she likes to wear, but then we were given creative freedom," says O'Neill.

She immediately began researching past inauguration looks as well as what world leaders past and present wore. She channeled Grace Kelly in particular. "Grace Kelly was a big one for me because she was so elegant. Plus she was a blonde, like Jill, which helped with choosing colors. I knew I wanted to do something classic and feminine, with beautiful tailoring and structure to



Markarian founder Alexandra O'Neill



The coat was made in a shade of blue that O'Neill chose because it signified trust, confidence and stability (and because it looked great with Dr. Biden's blond hair).

make Dr. Biden look strong and confident. She's such an impressive, accomplished woman and I wanted that to shine through." The resulting design was a blue coat with a dark blue velvet collar and cuffs worn over a tapered dress with a scalloped skirt, each hand-embellished with Swarovski crystals for a subtle sparkle.

O'Neill and her team had just a month to construct the dress, coat and matching mask. All the clothes are made in New York City's Garment District, and the outfit was personally supervised—and chauffeured—by O'Neill. "We had to do fittings remotely because of Covid-19 and shipping carriers were really overwhelmed. I drove the samples back and forth from D.C. myself to ensure everything went smoothly."

After the final hand-off the week before Inauguration Day, O'Neill waited to see if the Markarian outfit would be selected by Dr. Biden. "I had a good, hopeful feeling, but to see it was really amazing. Not only is she supporting an American designer—and I am so humbled to be a part of this—but she drew attention to the Garment District and the workers here, which are such an important part of New York City."

NTGM EXTRA~Inaugural Wins 2

DR. JILL BIDEN'S INAUGURATION 'GOWN' INSPIRED BY UNITY, DESIGNER HEARST SAYS

"Unity makes strength, and it is needed for the road ahead," Hearst said in a statement.

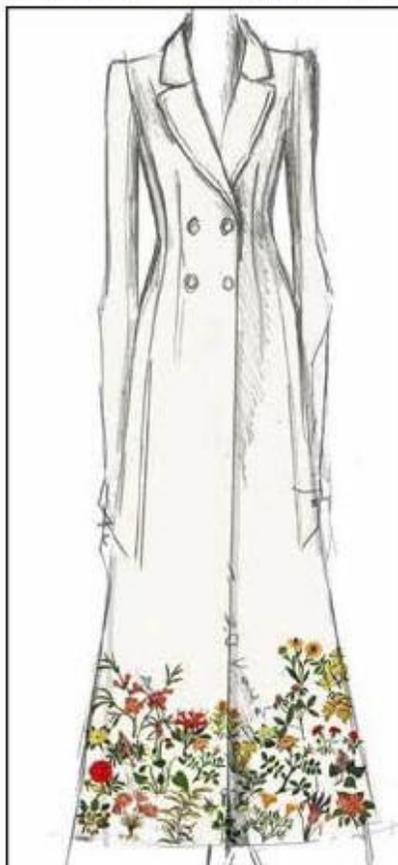
*By Kate Bennett, CNN
January 21, 2021*

The formal dress and matching coat worn by first lady Dr. Jill Biden Wednesday night for inaugural festivities were designed with inspiration from new administration's message of unity, says the designer **Gabriela Hearst**.

In his inaugural address, President Joe Biden repeatedly emphasized his commitment to bringing the country together in the wake of Donald Trump's divisive presidency.

"I've never been more optimistic about America than I am this very day. There isn't anything we can't do if we do it together," Biden said.

Jill Biden's cashmere coat featured embroidered flowers representing every state and territory. Inside of the coat, representing the lifelong calling and service of Dr. Biden as an educator is a hand embroidery on the lining with a quote from Founding Father Benjamin Franklin "Tell me and I forget. Teach me and I remember. Involve me and I learn."



The dress under the coat also featured the embroidered state flowers, placed along the organza bodice and sleeves. The Delaware state flower - the peach blossom - was positioned purposefully above Biden's heart.

The dress and coat will be donated at some point to the Smithsonian's First Ladies' Collection, as most every first lady inaugural gown has been for decades.

Hearst's designs were often worn by Ivanka and Melania Trump over the last four years, even though Hearst was a vocal critic of President Donald Trump's administration and policies. Both Trump women bought Hearst's clothing off the rack.

"She looks great in the clothes which were purchased directly from a retail partner. Unfortunately, her husband's political stands do not align with our core values and belief. I am a woman and I am an immigrant," Hearst said when asked at the time about how she felt about Melania Trump wearing her designs.

In 2017, Hearst revealed a collection inspired by Kamala Harris and Tammy Duckworth and other female politicians. Hearst is originally from Uruguay."

NTGM EXTRA~Inaugural Wins 3



DR. JILL BIDEN'S INAUGURATION EVENING EMSEMBLE

*From Instagram-gabrielhearst
(check out for more!)*

The message of Unity is the main inspiration for the creation of the Ensemble. Unity makes strength and it is needed for the road ahead.

The blooming symbol to represent this message are the federal flowers from every state and territory of the United States of America. The flowers are embroidered into the coat on the hem line in a pattern that rises organically on the side's seams.

On the dress, the embroidery is placed on the silk organza neckline and arms. The body of the dress is constructed in silk wool cady. The Delaware flower is positioned at the heart level of The First Lady, from there, all the other flowers branch out.

The pieces were made entirely in New York City. The Embroidery and Coat were crafted in the garment district and the dress was assembled at the in house studio. Each flower took approximately two-four hours to embroider. Careful placements and color selections were carefully studied for weeks." The materials used were existing available fabrics to minimize the impact on the environment.



NTGM EXTRA~Inaugural Wins 4

EMSEMBLING



#	Qty	Color	Color Name	Color Blend
1	10	221	Dark Grey	14 Wilton
2	4	191	Red	4 Wilton
3	3	1332	DARK Green	2 Wilton
4	10	22	Dark Grey	14 Wilton
5	3	422	Dark Green	4 Wilton
6	5	101	Red	4 Wilton
7	10	22	Dark Grey	14 Wilton
8	3	175	Dark Green	4 Wilton
9	4	110	Yellow	4 Wilton
10	1	221	DARK	14 Wilton
11	1	1847	Dark Green	4 Wilton
12	10	22	Dark Grey	14 Wilton
13	1	227	Yellow	4 Wilton
14	1	306	Dark Red	4 Wilton
15	1	1819	DARK Green	4 Wilton
16	1	1017	Red	4 Wilton
17	4	202	Dark Red	4 Wilton
18	4	202	Orange	4 Wilton
19	2	1332	DARK Green	4 Wilton
20	4	191	Red	4 Wilton
21	4	124	Yellow	4 Wilton

NTGM EXTRA~Inaugural Wins 5



VICE PRESIDENT KAMALA HARRIS' INAUGURATION EMSEMBLES

Vice President Kamala Harris' Inauguration Day outfit packed not only a sartorial punch, but made a strong statement about how she will honor herself, her community and the country through her outfit choices during her time in office.

Harris, the first Vice President to be female, Black and of South Asian descent, chose to wear an outfit by a Black American designer for her swearing-in at the U.S. Capitol. Her double-breasted royal purple coat worn over a matching dress was created by Brooklyn-based designer **Christopher John Rogers**.

"Thank you, Madam Vice President. We are so honored and humbled to have played a small part in this historic moment," Rogers shared on Instagram alongside a photo of Vice President Harris and her husband Doug Emhoff, the first Second Gentleman of the United States. Emhoff wore a Ralph Lauren suit for the historic day.

Harris' concert look was also created by a Black designer, **Sergio Hudson**. The outfit included a black sequined cocktail dress and a floor-length tuxedo coat. She pinned an American flag to her lapel as well.



NTGM EXTRA
Colors of the year*
2021
Yellow & Grey



*PER PANTONE

Pantone's Pandemic Colors for 2021

FROM: ARTNEWS

Written by Kyle Chayka, December 2020

This week, Pantone announced that it had chosen two colors of the year for 2021: **Ultimate Gray and Illuminating Yellow**, a combination of dull, familiar gray and the bright yellow of lemon skin. It's a choice for the past year of quarantine, a time in which we had to insulate ourselves from the world and curl up in monochrome blankets at home:

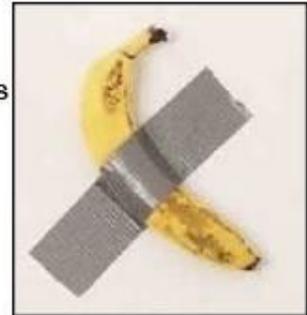
"It's a dependable gray," as Leatrice Eiseman, the executive director of the Pantone Color Institute, told the New York Times.

The gray of cloudy skies, sidewalk cement, comfortable bed linens, gravity blankets, or low-light screens, the color evokes our collective experiences over the past year. It's a depressing summation: During nine months of quarantine, we've certainly arrived at the "ultimate gray," a state of mind — **mush** — as much as the color of a product. Grayness means ambiguity and irresolution. Neither black nor white, it doesn't point toward an ending, just the continuation of an indefinite period. With corona virus cases still mounting in the United States, that's certainly where we're at.



"Illuminated Yellow," the bright, highlighter-yellow color, is the light at the end of the tunnel, the sun rising over a dark landscape, the dawning of hope that comes with the possibility of a vaccine.

Together, the combination looks a lot like Maurizio Cattelan's viral sculpture of a banana stuck on the wall with duct tape, Comedian.



December 2019!

What a time of hope and enthusiasm, when the virus had only just appeared in China and events like Art Basel still seemed possible. In retrospect, Cattelan's sculpture looks like Nero fiddling while Rome burns, the gesture of a decadent society that future historians will cite as being on the very precipice of disaster—if only they knew.

The pairing of yellow and gray is a little bit slapstick: a rubber ducky in a jail cell. The total contrast between the two is absurd, the commercial slickness of the yellow confronting implacable, average gray. Gray is the color of contemplation; it makes us notice things we might not have paid attention to before, standing out amidst the tedium.

2021's color could have been plywood brown, for the material that covered up storefronts during 2020's Black Lives Matter protests. But that's not particularly marketable.

In fact, many people have been buying paint during quarantine, swapping out their wall colors to alleviate boredom. But paint brands I spoke to noticed a marked decline in the popularity of dark gray in favor of more organic colors like light blues and greens, perhaps a wish to bring nature indoors. But gray can provide its own kind of relaxation, offering a space that's neutral both emotionally and physically. The yellow is like an accent wall.

Gray isn't nearly as exciting, but how could the company announce anything else after the past year except that omnipresent, boring shade? **More than anything else, we're looking for a return to normalcy.**

NTGM Does Yellow & Grey

3



ULTIMATE GREY
C38/M29/Y24/K05

An eponymous representation of the color half way between white and black.

Pantone suggested that this gray represents solid and dependable elements, "everlasting" and a "firm foundation."



ILLUMINATING YELLOW
C01/M00/Y79/K00

A very, very bright yellow. Pantone said bright and cheerful, sparkling with vivacity, and imbued with solar power.



"The union of an enduring Ultimate Gray with the vibrant yellow Illuminating expresses a message of positivity supported by fortitude," said Leatrice Eiseman, Executive Director of The Pantone Color Institute. "Practical and rock solid but at the same time warming and optimistic, this is a color combination that gives us resilience and hope."

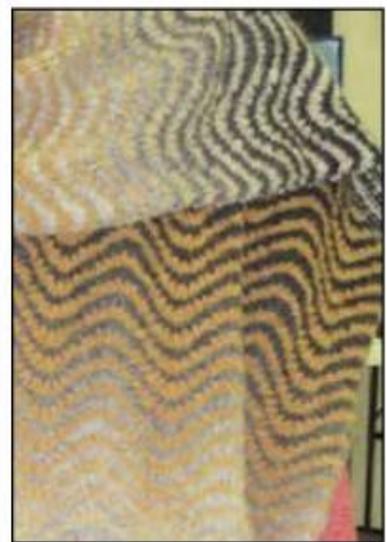
FROM:
MARY KAYE AUKEE

Made this gown 14 years ago for my eldest daughters senior piano recital. She wore three gowns and was totally into vintage. We got the yellow chiffon and beading from a vintage shop. Took the beading off one and put on the new gown. Used several vintage patterns. Chiffon was very thin and some was not able to be used. The other two gowns were easier to make with new fabrics and Vogue Vintage Patterns. Only pure yellow thing I have ever made.



FROM:
CLAUDIA SCROGGINS

The gray/ivory and yellow/gold shawl is the Wiggle Wrap. Saw it displayed in a Suttons Bay yarn shop and had to make one for myself. Made of Kauni wool yarn alternating color stripes. Circa 2014.



NTGM EXTRA ~ Color Yellow 4

Cosmic latte	Cream	Dark goldenrod	Ecu	Flax
Ivory	Jasmine	Jonquil	Khaki	Lemon chiffon
Mindaro	Mustard	Naples yellow	Navajo white	Old gold
Selective yellow	Stil de grain yellow	Straw	Sunglow	Sunset
Flax	Gamboge	Gold	Gold (metallic)	Goldenrod
Lemon chiffon	Lemon-lime	Light yellow	Lion	Maize
Old gold	Papaya whip	Peach-yellow	Pear	Saffron
Sunset	Vanilla	Wheat	Yellow	

FROM: WIKIPEDIA

YELLOW

THE BIOLOGY OF YELLOW:

Autumn leaves, yellow flowers, bananas, oranges and other yellow fruits all contain carotenoids, yellow and red organic pigments that are found in the **chloroplasts** and **chromoplasts** of plants.

They serve two key roles: they absorb light energy for use in photosynthesis, and they protect the green chlorophyll from photo damage.

In late summer, as daylight hours shorten and temperatures cool, the veins that carry fluids into and out of

the leaf are gradually closed off. The water and mineral intake into the leaf is reduced, slowly at first and then more rapidly. It is during this time that the chlorophyll begins to decrease. As it diminishes, the yellow and red carotenoids become more and more visible, creating the classic autumn leaf color.

Carotenoids are common in many living things; they give the characteristic color to carrots, maize, daffodils, rutabagas, buttercups and bananas. They are responsible for the red of cooked lobsters, the pink of flamingos and salmon and the yellow of canaries and egg yolks.

Xanthophylls are the most common yellow pigments and are most commonly found in the leaves of green plants, but they also find their way into animals through the food they eat. For example, the yellow color of chicken egg yolks, fat, and skin comes from the feed the chickens consume.

Bananas are green when they are picked because of the **chlorophyll** their skin contains. Once picked, they begin to ripen; hormones in the bananas convert into gas and enzymes. These start to change the color, texture and flavor of the banana.

YELLOW OCHER

C00/M42/Y83/K20

Or Mars yellow, is a naturally occurring pigment found in clays in many parts of the world. It is non-toxic and has been used in painting since prehistoric times. Ranges from yellow to deep orange or brown.



Yellow Ochre quarry in Roussillon, France

INDIAN YELLOW

C00/M26/Y62/K11

A transparent, fluorescent pigment used in oil paintings and watercolors. It was claimed to have been produced from the urine of Indian cows fed only on mango leaves. It has now been replaced by synthetic Indian yellow hue.

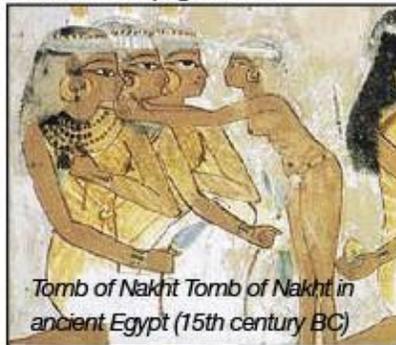


From the historical dye collection of the Technical University of Dresden, German

NAPLES YELLOW

C00/M13/Y62/K02

One of the oldest synthetic pigments. Ancient Egyptians were known to create it. It derived from the mineral bindheimite and used extensively up to the 20th century. It is toxic and nowadays is replaced in paint by a mixture of modern pigments.



Tomb of Nakht Tomb of Nakht in ancient Egypt (15th century BC)

CADMIUM YELLOW

C00/M04/Y100/K00

Has been since the mid-19th century. Because of its toxicity, it may nowadays be replaced by azo pigments. Cadmiums (yellow, orange & red) are artists' favorites and are frequently employed as architectural paints, to add life and vibrancy to renderings.



Yellow cadmium pigment

CHROME YELLOW

C00/M35/Y100/K00

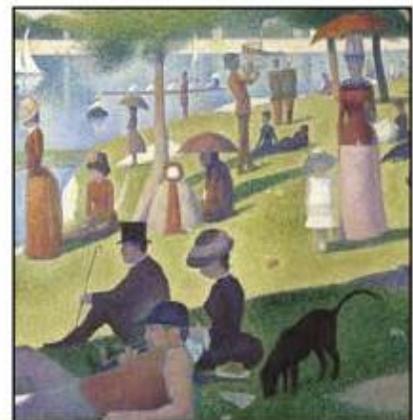
Derived from the mineral crocoite, was used by artists in the earlier part of the 19th century, but has been largely replaced by other yellow pigments because of the toxicity of lead. Also known as School Bus Yellow.



American school bus, painted in dark chrome yellow

ZINC YELLOW

Or zinc chromate is a synthetic pigment made in the 19th century. Georges Seurat used this new pigment in the green lawns of A Sunday Afternoon on the Island of La Grande Jatte (1884–86). He did not know that it would quickly deteriorate and turn brown.



Pigments & Yellow Dyes

6

TITANIUM YELLOW

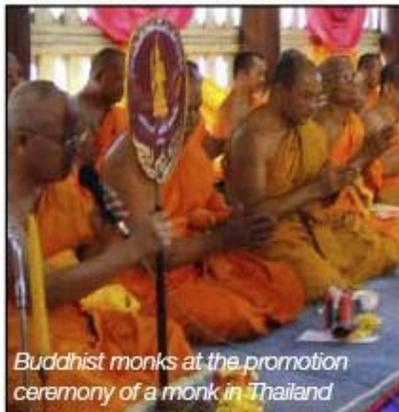
Created by adding small amounts of the oxides of nickel and antimony to titanium dioxide and heating. It is used to produce yellow paints with good white coverage.



GAMBOGE

C00/M35/Y94/K06

An orange-brown resin, derived from trees of the genus *Garcinia*, which becomes yellow when powdered. It was used as a watercolor pigment in the far east from the 8th century. It is used to dye Buddhist monks' robes.



DYES:

TUMERIC

A plant grown in India and Southeast Asia which serves as a dye for clothing, especially monks' robes; as a spice for curry and other dishes; and as a popular medicine. It is also used as a food coloring for mustard and other products.



SAFFRON

Like turmeric, it is one of the rare dyes that is also a spice and food colorant. It is made from the dried red stigma of the *crocus sativus* flower. It must be picked by hand and it takes 150 flowers to obtain a single gram of stigma, so it is extremely expensive.



Saffron probably originated in the Mediterranean or Southwest Asia, and its use was detailed as early as 7th-century BC. It was known in India at the time of the Buddha. Senior Buddhist monks wear robes the color of saffron. While ordinary monks wore robes dyed with Gamboge or Turmeric.

The color of the dyed fabric varies from deep red to orange to yellow, depending upon the type of saffron and the process.

RESEDA LUTEOLA

or dyers weed, yellow weed or weld, has been used as a yellow dye from neolithic times. It grew wild along the roads and walls of Europe, and was introduced into North America, where it grows as a weed. It was used as both as a yellow dye and to dye fabric green, first by dyeing it blue with indigo, then dyeing it with weld to turn it a rich, solid and lasting green. It was the most common yellow dye in Europe from the Middle Ages until the 18th century.



NTGM Does Color Lemon

7

FROM: WIKIPEDIA LEMON & YELLOW

Yellow is the color between orange and green on the spectrum of visible light. Carotenoids give the characteristic yellow color to autumn leaves, corn, canaries, daffodils, and lemons, as well as egg yolks, buttercups, and bananas. They absorb light energy and protect plants from photodamage.

Because it was widely available, yellow ochre pigment was one of the first colors used in art; the Lascaux cave in France has a painting of a yellow horse 17,000 years old. Ochre and orpiment pigments were used to represent gold and skin color in Egyptian tombs, then in the murals in Roman villas. In the early Christian church, yellow was the color associated with the Pope and the golden keys of the Kingdom. In the 20th century, Jews in Nazi-occupied Europe were forced to wear a yellow star. In China, bright yellow was the color of the Middle Kingdom, and could be worn only by the emperor and his household; special guests were welcomed on a yellow carpet.

According to surveys in Europe, Canada, and the United States, yellow is the color people most often associate with amusement, gentleness, humor, and spontaneity, but also with duplicity, envy, jealousy and avarice. In Iran it has connotations of pallor/sickness, but also wisdom and connection. In China and many Asian countries, it is seen as the color of happiness, glory, harmony and wisdom.



LEMON (CRAYOLA)

C01/M00/Y100/K00

Lemon is a pale yellow color, the color of the lemon fruit. The first recorded use of lemon as a color name in English was in 1598



LEMON CHIFFON

C00/M04/Y20/K08

The color lemon chiffon was formulated in 1987 as one of the X11 web colors.



LEMON GLACIER

C01/M00/Y100/K00

The color lemon glacier was released by Crayola in 2009 in the extreme twistable crayons. This color is very slightly greenish looking to the naked eye (just barely detectable)



LEMON MERINGUE

C00/M05/Y23/K04

The source of this color is the "Pantone Textile Paper eXtended (TPX)" color list



LUIS LEMON

C09/M00/Y79/K00

One of Models Own's ice neon polish color



LASER LEMON

C00/M00/Y60/K00

Named by Crayola in 1990



LEMON YELLOW

C00/M00/Y60/K00

Named by Crayola in 1990



BITTER LEMON

C10/M00/Y94/K12

The first use of the color name bitter lemon was in 2001.



CITRON

C00/M06/Y62/K13

The name has been used since the 1920s for an equal mix of orange and green pigments. "Citron" is the French word for "lemon". This dark tone of lemon was formulated for use in interior design and fabric design.



LEMON CURRY

C00/M22/Y86/K20

The source of this color is the "Pantone Textile Paper eXtended"



DEEP LEMON

C00/M19/Y89/K04

The source of this color is the "Pantone Textile Paper eXtended"

HOW TO SQUEEZE THIS 2020 COLOR TREND INTO YOUR FALL WARDROBE... LEMON YELLOW

BY MADELINE FASS VOGUE September 9, 2020

If you add one color trend into your wardrobe this fall, make it the bright, but not quite neon, shade of lemon yellow. The energetic, happy-feeling hue emerged as one of pre-fall's top trends from brands like Versace and Bottega Veneta. It proved it had staying power through the fall/winter 2020 runways.

Optimistic by nature, this standout shade might not be your typical neutral colorway, but lemon is offered in almost every fall wardrobe staple imaginable. Or start with earrings or handbags for just a small drop of color. We could all undoubtedly use an extra dose of positivity this season by way of a cheery pop of LEMON.

