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Words of Wisdom

Creative people don't have a mess, they have ideas lying around everywhere.

OOTB Program Lineup 2016/17

March 19, 2018, Meeting, Guest Speaker - Ottawa based Visual Textile Artist, **Vanessa Coplan**, specializes in mixed media painting, drawing and textiles

Saturday, March 17, 2018, Playdate, Using stencil in your art work with **Carolyn Gibbs**

April 6-7, 2018, Show, Fibre Fling 7, Kitchissippi United Church

April 16, 2018, Meeting **Esther Bryan** will talk about the history of the Quilt of Belonging

Monday, April 30, 2018, Playdate, Transfer image with **Lynn Ruff**

Saturday, May 5, 2018, Workshop, One day Workshop, Dyeing with **Elaine Quehl**.

Monday, May 28, 2018, Playdate, Techniques for using scraps and threads to make new fabric and block technique with **Linda Palaisy**.

May 21, Meeting - Members **Nancy Garrard** and **Karen Samanski** will share their experience at the Annual Harrogate Knitting and Stitching Show in the UK. Members show and tell their artwork and their results from the Transfer Images Playdate and the Dying Workshop.

June 18, Meeting - TBA

July 16, Meeting - Members sharing and show and tell.

August 20, Meeting - Members sharing and show and tell.

September 17, Meeting - TBA

October 15, Meeting - we welcome designer, creator and lecturer of Traditional Beadwork, **Naomi Smith**. Members show and tell.

Fibre Fling 7 Rack Card



Fibre Fling 7
 Show & Sale
 April 6th - 7th, 2018

OUT
of the
BOX fibre artists

Kitchissippi United Church
 You are invited to see and purchase creative and innovative works in fibre and mixed media by members of Out of the Box
www.out-of-the-box.org

April 6 - Friday 10 am - 8 pm
 April 7 - Saturday 10 am - 5 pm
 High Tea available on Saturday

Admission \$5.00
 High Tea an additional \$10.00
 A portion of the proceeds will go to:

 **Stephanie Lewis FOUNDATION**
 Kitchissippi United Church
 630 Island Park Drive, Ottawa
 (between Carling Ave and the 417)

Panel Art by:
 Helene Brabant-Lee, Grace Scott-Chapman,
 Helen Corbett, Linda Larkin,
 Elly Hines, Joanne Davis,
 Elaine Sutherland, MaryAnne Travers

Playdates

Out of the Box has again organized three members' Playdates for the winter of 2018. The dates, topics and leader member(s):

For the next session in 2018:

Saturday, March 17, Using stencil in your art work. Carolyn Gibbs

Monday, April 30, Transfer image with Lynn Ruff

Monday, May 28, Linda Palaisy's Techniques for using scraps and threads to make new fabric and her block technique.

What is a Playdate

A Playdate is a date with your artistic self. It is an opportunity for our members to gather, practice art and share ideas. Each Playdate starts with a practice exercise led by an OOTB member. The exercise consists of design, creativity, and techniques that the Playdate leader uses in his or her art. Playdate participants can choose to participate in the exercises or work on their own projects.

Where, How Many, Time and Cost

Playdates are held at the Kitchissippi United Church 630 Island Park Drive, Ottawa. The hall entrance is the second door on the side facing the 417. There is fee parking in designated areas and members can bring a lunch to eat in a communal kitchen. Tea, coffee, and milk is provided.

Six Playdates are organized per year.

Playdates start at 9:30 and finish at 3:30. The cost for each Playdate is \$10.00 or \$25.00 for three Playdates. OOTB policy is that Playdate fees are non-refundable but members may find another member or non-member to take their place. There maybe a small material fee between \$5 and \$10 for specific Playdates for materials a Playdate Leader brings for participants to use.

You can register for Playdates at the monthly members meeting or by emailing Veronique Lapierre at verolapierre1205@gmail.com

Quilt Of Belonging: Link To Backstory



As artists, we all experience encounters with the mystery of creativity – when an idea takes shape and then becomes manifest in material form. The distinctive stories we each tell about our mystery encounters during art-making processes create an unseen backdrop to the artwork itself. In a similar way, the faith backstory that gives life to the stunning *Quilt of Belonging* invites us to pause and reflect on the work and play of creative power.

As Esther Bryan, the *Quilt's* originator, is scheduled to speak at OOTB's April meeting, the following link is an opportunity to learn something more about her story and the *Quilt's* making. Based on an interview and consultation with Esther, Sharon Johnson and Peggy Arnell have written briefly about the welcome and belonging embodied in *Quilt of Belonging*.

<https://www.convivium.ca/articles/esther-bryan's-two-quilts-visible-invisible>

Introduction to Dyeing Fabric

Reminder of Introduction to Dyeing Fabric Workshop with Elaine Quehl

May 5, 2018 10am to 4pm

Routhier Community Center, 172 Guiges St. North Market area (Lowertown)

Parking is free

INTRODUCTION TO FABRIC DYEING (LOW WATER IMMERSION)

Class Description:

Instructor: Elaine Quehl

equehl@hotmail.com

www.elainequehl.com

www.elainequehl.blogspot.com 613-824-8050

Class Description:

This course is an introduction to low-water immersion dyeing using Procion MX fibre reactive dyes for natural fibres. Learn the basics of dyeing and the secret to my saturated colours while dyeing a 12-step colour wheel (earthy or bright) using only three parent dye colours, and then producing 4 fat quarters of multi-coloured fabric. Students will take home 16 fat quarters (total 4 meters) of dyed fabric. Instructions will be provided on rinsing and washing at home.

To register contact Cheryl.brooks50@yahoo.ca

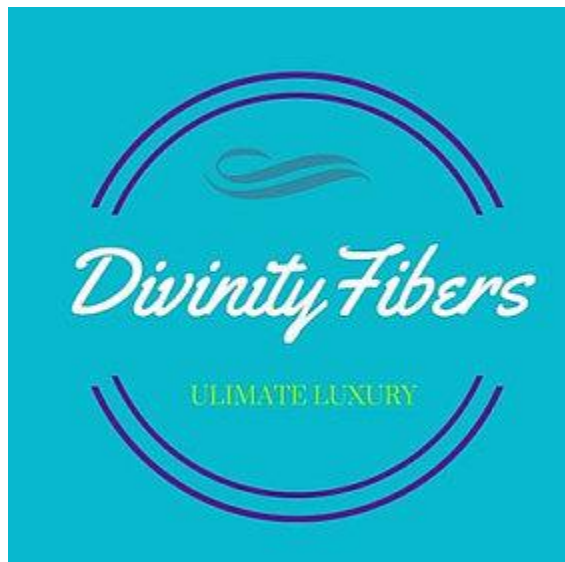
Need Coordinator for OOTB exhibit at Shenkman Centre August.

Need someone to coordinator the exhibit in the exhibit case at Shenkman Centre in August, and recruit volunteers to assist. Includes taking in pictures at the July meeting, and returning them in September. Set-up takes about 3 hours early August, take-down about an hour. Theme for the display is open at this time.

Speak with Anne Warburton for more information.

Canada Beading Supply Events

Sat. April 7, Linda Desbiens will have a trunk show at Canada Beading Supply bringing a selection of silk roving, sari silk, silk cocoons and silk hankies plus some wool roving. Some members may have seen Linda at Fibrefest. If you are interested in wool roving contact Linda through her Etsy shop so that she can bring what you want to see. She has so many beautiful things but she can't bring everything!

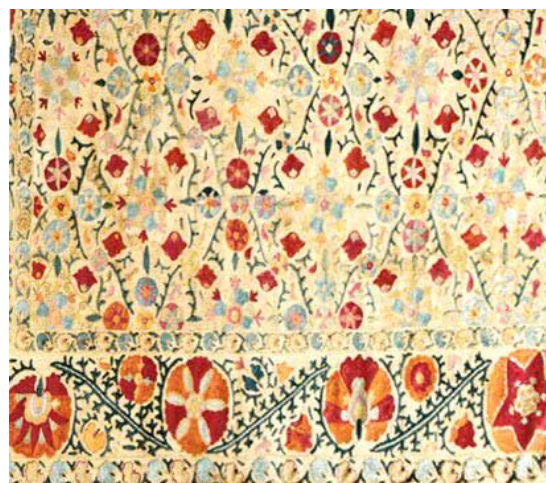


Merino Wool ,Felting ,Weaving and Spinning Supplies

<https://www.etsy.com/ca/shop/DivinityFibers>

Secret Is Out About Suzani

Persian quilt design holds appeal – and not just on beds. This was an article in the Saturday edition of the Ottawa Citizen of March 3, 2018. Graphic, colourful and intricate, suzanis are the Central Asian equivalent of the American quilt. Suzanis were hand-stitched and embroidered with a small tool like a crochet hook (suzan means “needle” in Persian) and were used to cover beds, tables, windows, walls and even horses. They were sometimes used as prayer mats. With solid neutral cotton or silk backgrounds, the defining characteristics of suzanis is their intricately embroidered or appliqued patterns of vines, leaves, flowers, (tulips and carnations) and fruit (pomegranates) applied in rich colors using natural dyes from indigo, pomegranates, walnuts and other organic sources.



The Cape of Empowerment

Pukka Herbs for its Womankind Pukka Campaign teamed up with the incredibly skilled embroidery artist Louise Gardiner, a British designer maker to create a unique, energetic tapestry inspired by nature and in celebration of womankind.

The website <https://www.pukkaherbs.com/your-wellbeing/blog/2017/10/lou-gardiner-partnership/> explains the commission for Pukka Herbs and the YouTube videos give glimpses into the artist and her design process. This includes sources of inspiration, garden visits, discussion about plants, sketching, design boards, and materials.

I enjoyed seeing part of another artist's process in creating a design for a commission and knowing it was completed in a six-month time period is incredible. The cape is amazing – the research, the stitching and the final result. It's definitely worth checking out. One way to do that by going to the OOTB website at 'Focus on Fibre' Links at: <http://www.out-of-the-box.org/resources.html>

From MaryAnne Toonders

In Conversation with ... Debbie Boyd Chisholm



Why did you agree to take on the role of Fiber Fling Convenor?

I first learned about OOTB when I went to Fiber Fling 5 at the invitation of a friend who is a member of the group. The quality, variety and inventiveness of the fabric art that I saw in the show impressed me immensely! Since I had recently retired and was looking for ways to express my

artistic side, I joined OOTB at the next meeting and proudly showed four of my own fabric art pieces at Fiber Fling 6. I agreed to take over as the Fiber Fling show convenor because I knew I had the experience organizing complex meetings and I'm a big fan of the Stephen Lewis Foundation. I also strongly believe that everyone should have the chance to express their creativity, which our group fosters. As a bonus, I've found that working with the other show volunteers and the Planning Committee has given me the opportunity to get to know many of the other OOTB artists better.

When did you start doing textile art, and how did that happen?

I don't know who introduced me to textile arts, but I can't remember a time when I wasn't stitching something. My mother sewed many of our clothes in the 1960s, so I probably started by sewing hems for her. When I was in elementary school, I made a lot of crewel pillows from kits and I remember doing a bargello pillow and a felt applique project in our middle-school home economics class.

I was extremely lucky to attend Canterbury High School, here in Ottawa, because I lived nearby. Although this was several years before Canterbury became a fine-arts school, it already had a very strong 'double-period' arts program. (This gives away my age!) Since my parents insisted that each of their children take a music class, in Grade 9 I learned to play the saxophone. When I demonstrated absolutely no talent for the saxophone, in grade 10 I persuaded my parents to let me take an art course instead. I loved every minute of it and I'm sure they were glad to not have to listen any more to my failed attempts at playing the saxophone! My fondest memories of high school were the many hours that I spend in the pottery and print-making classrooms -- and at graduation, I even won a province-wide award for my artistic efforts.

However, when it came to choosing a career, I took a more practical approach and I became a librarian, because I loved reading and helping others. While I was working, I still continued to knit, crochet, embroider and make cross-stitch gifts for others, primarily from kits, and then I started to design my own patterns. But even these small efforts were set aside when I got married and was busy raising our son while working full time in the federal public service.

What type of textile art have you been doing in your life, and what is your current preferred technique(s)?

Because I was single until I was 41, I had lots of time then to make embroidered, cross stitched and knitted gifts for my many nieces and nephews. Ironically, of

course, I didn't have time to make any of those things for my own son, after he was born.

I only learned about Out of the Box and 'fiber arts' after I retired two years ago. Like so many of us, I went to a Fibre Fling show, and I was totally hooked!

I spent last year learning as much as I could about fibre arts and the many techniques that can be used. It's a little over-whelming, so I decided to pick one and make one project a month. That worked well for the first year, but then I began craving a process that I could really sink my teeth into by taking a longer time to complete it. That's when I made 'Vivian's Girl', my favourite piece to date.



Currently, I am exploring 3-d crocheting – particularly hyperbolic crochet. This started because I've always been interested in sculpture and I also wanted to do something that I could do on my lap in the evening. I started playing with 3-d crochet and then saw some hyperbolic crochet pieces on Pinterest. I started with some wool I had in my stash, then I've moved on to using wire. I'm mainly teaching myself the process at the moment – so I don't know if I'll have any pieces for Fibre Fling, but I'm aiming for the 'Connected by a Thread' challenge show.

What inspires you?

I'm inspired by my endless curiosity about the world (mostly about history and science) and by what I see when I travel. My other hobby is genealogy and my husband is an amateur astronomer, so sometimes these inspire me in my fibre art work.

I am extremely fortunate to have been able to travel widely before I married. I lived in West Africa for a year and I also fulfilled a life-long dream of touring China. Whenever I visit an exotic locale, I prefer to wander through the non-tourist areas and observe the colours and smells of the real life there. I'm also drawn to the fabrics that people wear on the street. In Africa, the colours and colour-combinations were jarring at first, but after a while, I came to love them. I also love oriental art because, at its best, it somehow combines artistic discipline with fluidity and inventiveness.

How do you go from inspiration to completing a piece (your creative process)?

I generally start a piece by choosing a technique that I want to learn or re-use. For example, my first few fiber art pieces that I used after joining Out of the Box was the confetti method that I saw online and watched several youtube videos about. Then I tried it out using some pictures that I found on line as inspiration for the final designs. However, I need to discipline myself to spend more time creating than surfing!

I find that now that I've been focused on creating art over the last few years, I am starting to see creative ideas and finished pieces in my head. This usually happens to me when I've got a bit of 'quite' time, such as while I'm walking the dog, or even while I'm doing my cardio class. My challenge is taking the vision that I see in my head and making it a reality.

Tell us about your studio space, and how you organize your supplies. A few tips to share?

When I retired, I took over the former 'guest room' in our house to use as my office, art studio and storage container. My best advice is to have good lighting, a solid table, and a radio (preferably tuned to CBC one). Since, my office/studio isn't very well organized, I don't have many tips for others. Although, one idea that I've found helpful is to hang a clear plastic shoe bag on the back of my door, inside the room. This holds a lot of art supplies that I can see and access very quickly. I also label re-used shoe boxes on my shelves to let me know which of them hold my stashes of fabrics, beads, etc.



I'm also discovering how great the thrift stores are for picking up inexpensive art supplies and frames. I recently got a big bag of very interesting art wool for \$3 and I once found a bag of wool roving for sale at a ridiculously low price.

Tell us about an artist whose artwork you enjoy very much, or has been an inspiration in your practice

One of my favorite artists is Vincent van Gogh, but there are so many others! I also just discovered that Tiffany did a range of beautiful pottery tiles that I had never seen before.

Tell us about your current project!

When I'm not working on organizing the Fiber Fling show and preparing a few pieces to go in it, I'm trying to do a 3-dimensional crochet piece for the 'Connected by a Thread' challenge. It's inspired by the ancient 'Venus of Willendorf' statuette and I see it as a commentary on society's evolving concept of beauty. At the same time, I'm also working on a more conventional tulip design, which I go back to when I am building my skill sets for the other.



My fiber art favourite projects so far are the picture of a young girl that I did from a photograph by Vivian Mayer and the picture of our dog using the Mary Pal cheesecloth technique. The photograph's story is fascinating (hidden treasures!) and I loved how easy the cheesecloth technique turned out to be, once I figured it out.

Is there any other art form you have explored that complements well fibre arts?

I'll let you know if my background in pottery helps with my 3-d crochet experiments!

Any pearls of wisdom or advice for fellow OOTB members?

I really meant what I said during my talk in February about preparing for Fiber Fling. Since participating in the show last year, I've learned that I am happiest when I do art for myself, not to be recognized by others or to sell my pieces. I'm learning to be less controlled in my designs, to enjoy the process of creativity and to experiment more – and to be comfortable not knowing what will happen next!

Planning Committee

PC Convenor	Sharon Johnson & Nancy Garrard
Programs	Madeleine Rousseau, Lynn Keeler, Veronique Lapierre, Cheryl Brooks
Secretary	Nancy Leigh-Smith
Membership	Val Rochester
Treasurer	Sandy Goldsmith
Web-coordinator	MaryAnne Toonders
Newsletter	Helen Gordon
Library	Rita Rottman
Publicity/Marketing	Lorraine Lacroix
Exhibitions/Shows	Connie ten Bruggenkate, Debbie Boyd-Chisholm, Anne Warburton
Contacts: info@outofthebox.org	