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## Words of Wisdom

“Rules are what the artists break. The memorable never emerged from a formula”. Bill Bernbach

## Program Lineup 2021 - 2022

### Monday, December 13

Christmas Social – Bring a Christmas ornament you have made or inspired you

### Monday, January 17

#### **Elaine Quehl**, A Design Journey

Elaine is a quilt artist, teacher, dyer and designer. She is best known for her dramatic and colourful nature-themed quilt arts featuring luscious foliage (particularly hosta leaves), flowers and trees.

### Monday, February 21

We are inviting a few of our early members to talk about their experiences of Out of the Box years ago and to talk about their artistic journey through the years.

### Monday, March 21

Debbie Boyd-Chisholm will talk about **Fibre Fling**, April 29 and 30, and what we need to do to submit a piece of our work for the show and when to bring and pick up our artwork.

### Monday, April 18

We are focusing this meeting on **wet Cyan printing** on fabric or paper and more details will come.

### Monday, May 16

We are inviting a representative of **Golden Paints** to come about their products, including special products for dyeing on fabric.

### Monday, June 20

The topic this evening will be **Tips and Tricks working with Glues and Adhesives**

## Critiquing your Work

Critiquing our own work can be a means of understanding what is working well, or not working well, and improvements that will help us grow as artists. It is not about fault-finding or judging. We all go through a learning process with our art. The questions below are generic in nature. Add your own questions to this list based on your goals, bearing in mind that our artistic goals can change over time, and that our questions may also change.

When your work is finished, give it some time to just sit, so that you are looking at it with fresh eyes. Sometimes it also helps to look at it from a different perspective, e.g.

- Turn it upside down or sideways
- Hold it up in front of a mirror
- Take a photo – make the photo black & white (this is great to see if you have enough contrast between elements)

Don't compare your work to others. We are all unique and we are all at different stages in our learning. Remember that by critiquing our work, we learn and evolve, and can use what the things that worked in our next piece. Build on your strengths, and practice to improve.

Sometimes when we create, we feel something isn't quite right about the design, but we aren't sure what. The questions below can help us not only critique our work, but also help find solutions to our creative challenges.

## Design Elements – Line, Shape, Texture

- What elements did you use in your design? (line, shape, form, colour, texture, value, space, materials, techniques)
- Which element is dominant?
- Which element is secondary?
- Which elements are lesser?
- Would a “visual bridge” link elements together that are too different right now? (shape, colour, texture, etc.)
- What is the first thing you see?
- Where does your eye go next? What is the dominant direction in the composition?
- Do the lines and/or shapes create stillness or activity?
- Did you simplify the shapes?
- How does the negative space (background) affect the positive space (foreground)?

*Design Elements – Colour, Value*

We haven't talked about these yet in our series but they are planned for the coming months. When you feel challenged in these areas, these questions may help.

- What emotions do the colours evoke? Are the colours expressive?
- Does any colour strike you as being off?
- Did you use warm or cool colours? In the background, in the foreground?
- Is there strong contrast between darks and lights? To add focus or move the eye around?
- Is there a relationship between the elements to help create unity? Colour? Texture? Theme? Style?

*General Design Questions*

- Have you said what you intended to say? What was your original objective?
- What is the most successful part of this picture or project?
- What happened during your decisions-making process?
- Did you learn anything new while working on this piece?
- What single thing would you improve about your design?

Be gentle with yourself. Each project is an opportunity to learn, grow, improve. Some come together easily, others we struggle with. Sometimes it seems there is no rhyme or reason why making art can seem so difficult.

A reminder that the presentations on the design elements of line and on shape & form are in the member's only section of the website – the questions above complement the information presented at the meetings. We'll focus on value and on colour in the next few months.

(The questions above have come from a number of sources, some unknown, some modified when there were several similar questions. Known sources include Arteast Ottawa, Jane Dunnewold, Nita Leland The New Creative Artist, Lyric Kinard.)

Always learning,  
Anne Warburton  
Co-Chair

**Membership**

If you have not already done so, now is the time to renew your membership in Out-of-the-Box. Please remember that everyone needs to fill in the on-line membership form and pay their membership fees; your membership is not finalized until you have completed both tasks. Also remember that you need to be a member of Out-of-the-Box in order to participate in our much anticipated Fibre Fling this coming spring.

The membership form can be found on the Join Us page of the Out-of-the-Box website at:  
<https://out-of-the-box.org/joinus/index.html>

If you prefer not to follow links in the newsletter you may go directly to our website, click on the Join Us section, scroll down the page and hit the link for the Membership Form. It's that easy!

Payment of your \$45 membership fee can be made by sending a cheque to the treasurer or by e-Transfer. For details on how to make your payment please send an email to [Financial.OOTB@gmail.com](mailto:Financial.OOTB@gmail.com)

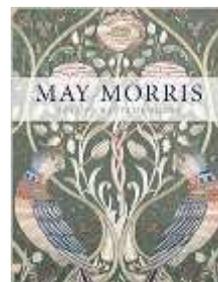
Membership cards were mailed out to those who did not receive them at either the August or September meeting. If you have not received your membership card please send an email to [OOTB.membership@gmail.com](mailto:OOTB.membership@gmail.com), to let Dorothy know and she will send out a replacement.

**May Morris, Arts and Crafts Designer**

*Anna Mason, Jan Marsh, Jenny Lister, Rowan Rain and Hanna Fauby*

*With contributions from Alice McEwan and Catherine White and a Forward by Lynn Hulse*

**A review**



At last May Morris is being recognized as the artist she was and is coming out of the shadows of her very well-known father, William Morris, the 19<sup>th</sup> century designer, maker, poet, writer and political activist. He is considered one of the founders of the Arts and Crafts movement.

In 2017-2018, The William Morris Gallery, in Walthamstow House, in London, had an exhibit of her work in London, England, at the Walthamstow House, the house Morris lived in as a young child.

This book is a beautiful homage to her work.

The first chapter, written by Jan Marsh, and titled, A Well-Crafted Life, is a description of her life. May grew up in a home where art and craft were so much a part of life there. In 1862, she was born in Red House, a house designed by the architect and colleague of the William Morris, Philip Webb. The furnishings and wallpapers were made by Burne-Jones, Rossetti and William de Morgan and others. These artists were going to live together and create a community of artists and artisans. For many reasons, this dream did not last. May and her family lived in homes in central London.

Her mother, Jane Burden, and her aunt, Bessie Burden, taught May to embroider and, along with other friends, they contributed their work to Morris and Company, a interior decorating and furnishings store her father had started.

May studied at National Art Training School, precursor of the Royal College of Art. In 1885, aged 23, she became the Director of the Embroidery Department at her father's enterprise Morris & Co. During this time, she was responsible for producing a range of designs, which were frequently misattributed as her father's work. She ran this department until her father's death in 1896, where she moved into an advisory role.

May Morris was also active in the Royal School of Art Needlework (now Royal School of Needlework), founded as a charity in 1872 to maintain and develop the art of needlework through structured apprenticeships.

May Morris taught embroidery at the LCC Central School of Art in London from 1897 and was head of the Embroidery department from 1899 until 1905, thereafter continuing her association with the Central School as Visitor until 1910. She also taught at Birmingham, Leicester, and Hammersmith Art School.

In 1886, May fell in love with Henry Halliday Sparling (1860–1924), secretary of the Socialist League. Despite her mother's concerns about her future son-in-law, they married on 14 June 1890 at Fulham Register Office. The Sparlings were divorced in 1898, and May resumed her maiden name. In 1907, she founded the Women's Guild of Arts with Mary Elizabeth Turner, as the Art Workers Guild did not admit women.

She edited her father's Collected Works in 24 volumes for Longmans, Green and Company, published from 1910 to 1915, and, after his death, commissioned two houses to be built in the style that he loved in the village of Kelmscott in the Cotswolds.

Her companion at Kelmscott from 1917 until her death was Mary Lobb, a Land Army volunteer in the village.

May Morris died at Kelmscott Manor on 17 October 1938.

After Jan Marsh' biographical article about May's life, each chapter of this book focuses on other aspects of May's craft: Sketches and Watercolours, Wallpapers and Embroidery, Book Covers and Designs, Dress and Costume, and Jewellery and Metalwork. These are informative and interesting!

Each chapter contains pictures of May Morris and then beautiful pictures of her work. The chapter on embroidery and wallpaper is the longest, 95 pages. It is truly a delight to look at the page-size pictures. The pictures of the embroidery come with a description and a list of the stitches used!

I am so glad a friend loaned me the book! Alas, I will have to return it! Will I purchase it or put it on my Christmas list?

Liz Tyrwhitt

### ***Kaffee Fassett***

Of interest to OOTB members, Fruity Knitting, a knitting podcast, an excellent one, just posted an interview on Utube with Kaffee Fassett. it is in two sections. Andrea, the host of this podcast, does excellent research and the interview certainly indicated her research. It was truly a delight to watch it.

On the next episode of the podcast, Kaffe is going to do a tour of his home.

This will certainly be worth watching!

Liz

### ***Orillia Museum of Art and History***

Call for Entries



What:

Create a textile maple leaf in honour of your cultural heritage for a collaborative art project called "Reflections of Ourselves". Many have already signed up; I'm looking for representatives of various groups (see website). Participants will receive an honorarium.

When:

[Register now!](#) Leaves are due Feb 28, 2022

Where:

Inaugural exhibition at [Orillia Museum of Art and History](#) May 28 - September 10, 2022.

More info:

Details and registration are [on my website](#)

Help:

[Let me know](#) if you are interested or have any questions.

Or contact [Kleo Skavinski](#) (Dene from NWT) who is providing support for Indigenous participants.

I have received many wonderful leaves already. Please help me make sure all groups are represented. Thank you for your help.

Tracey Lawko

### ***What is a cyanotype?***

Cyanotype is a printing process and art form that has seen increasing popularity. It has been described as sun printing, and photography without cameras. It is actually an early photographic process (1842) for reproducing documents, photographs, maps and plans. Objects placed on a surface painted with the cyanotype chemicals are exposed to the sun for a brief period. The result is a print with a deep Prussian blue (cyan) background. There are also simple ways to get special effects and different colours by spraying water or things like salt on the surface.

It is possible to buy fabric sheets from Jacquard Products that have been pre-treated with the chemicals but you can also buy the chemical mix if you wish to experiment yourself on paper or fabric.



I have played around with the mix on fabrics and achieved some lovely results. The first photo is made with geranium leaves printed on upholstery weight fabric. The second is a mix of leaves and grasses printed on natural linen to which I added embroidery.



You can buy the Jacquard products directly or they are also available at Wallack's and DeSerres.

### ***Virtual workshop – Fantastic Fusion***

January 26 and February 2, 2022

Sign-up deadline – December 17, 2021

There is only one place still available in this workshop. How about something that looks really complicated but just might be easier than it looks. No sewing is required to create this unique quilt top. All fabric is fused together and then the quilting is what holds it together. Learn to cut with no rulers and create your own original quilt.

This class will teach you how to use fusible web to allow freedom of design.

With basic colour and design principles, Lisa will show us a REALLY SIMPLE technique of cutting and layering fabrics to create designs that would be incredibly difficult using traditional piecing techniques. Once your piece is all together and it's time to move on to the quilting, Lisa will show us how to do improvised quilting and an easy but professional facing technique to finish your quilt.



**Instructor:** Lisa Walton (Australia)

**Location:** Zoom (Virtual)

**Date:** Wednesdays; January 26 and February 2, 2022

**Time:** 6:00 to 9:00 pm both days

**Cost:** \$50 for members of OOTB

**Skill level:** Anyone looking to learn a new technique and have fun

**Minimum number:** 16 participants

**Maximum number:** 22 participants

**Notes:** Preparation of some fabric will be required before class

**Register:** On-line, by sending an email with your name and phone number to [ctgg.workshops@gmail.com](mailto:ctgg.workshops@gmail.com) .

### **Mississippi Textile Museum**

**IN THE MIDDLE OF THE WORLD**  
JUDY MARTIN, PENNY BERENS AND GUEST CURATOR MIRANDA BOUCHARD

**CLOSING RECEPTION**  
**ARTISTS' & CURATOR TALK**  
2 pm Saturday December 18, 2021 via ZOOM

Join us online for an intimate conversation between the artists and guest curator. Q & A period to follow.

Curator Miranda Bouchard and textile artists Judy Martin and Penny Berens will share their thoughts about the intimate process of creating the pieces for this exceptional show through their long-distance collaboration and friendship.

Registration is required: <https://mvtm.ca/mvt2/event-page/middle-of-the-world>

In the Middle of the World at the MVTM closes: December 18, 4PM

3 Rosamond Street East  
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With thanks to the Ontario Arts Council for their support

### **Planning Committee**

PC Convenor	Anne Warburton, Loree Tannett
Education	Nancy Davies, Pam Davy, Crystal Angers, Liz Tyrwhitt, Olivia Chuchryk
Secretary	Andrée Faubert
Membership	Dorothy DeRose
Treasurer	Marilyn White
Web-coordinator	MaryAnne Toonders
Newsletter	Helen Gordon
Facebook/Instagram	Cathy Haley <a href="mailto:haley.cathy@gmail.com">haley.cathy@gmail.com</a>
Library	Nancy Scott
Publicity/Marketing	
Exhibitions/Shows	Connie ten Bruggenkate, Debbie Boyd-Chisholm, Andree Faubert
Contacts: <a href="mailto:co-chair@out-of-the-box.org">co-chair@out-of-the-box.org</a>	

### **Wanted!**

I'm looking for a power cord that will work with a White 'Quilter' sewing machine. Model number 1740. I've learned that it's a fairly generic power cord. If you've got one that you're not using anymore, it would be wonderful as I'd like to give this machine to one of the families that Edwina Sutherland is hoping to help. Let me know! [wendovan@gmail.com](mailto:wendovan@gmail.com)

There is an effort underway to house two afghani families. The men were interpreters for the Canadian military, which made them a target for torture once the military came home. So an airforce officer has brought them to Ottawa.

We'd love to outfit them with a sewing machine or two. If anyone has one to donate, please message Edwina. I'm happy to get it serviced if it needs it.