

Out of the Box

March 2007 Newsletter

About Us (Mission Statement)

The Out of the Box Fibre Art Group is a cooperative association of artists who are passionate about creating innovative, thought-provoking works of art, and promoting fibre art through exhibitions, education and professional development.

Our membership includes machine and/or hand embroiderers, art quilters, weavers, felters, doll makers, silk painters, appraisers, dyers as well as other needle workers and mixed media and fine artists. Since we are a co-op organisation, we place strong emphasis on activities that support active participation of the membership in the continuing artistic development of all. Our focus in meetings is on sharing art techniques, design ideas, artistic processes and inspiration, as well as our thoughts on the business and critiquing of our art. We come from all walks of life, but are drawn together by our love for texture, colour, and creation in an atmosphere of mutual support and camaraderie.

We meet once a month to share ideas, techniques and inspiration, and from time to time hold open fibre art workshops.

Membership

Membership requires active participation. Our yearly membership fee is \$20.00. Please contact Mary Pal for more information about joining our group. For more details, visit us at www.out-of-the-box.org

Meetings

Meetings are held the third Monday of the month, from 7:15 p.m. to 9:15 p.m. at the **Ottawa Citizen Main Floor Board Room, Baxter Road, Ottawa**. Members participating in the Journal Quilt Project will meet at 6:45 p.m., prior to the regular meeting.

4th Night Salon

Next Meeting: Tuesday, March 27
Irene's Pub, 885 Bank Street
6pm for dinner, 7pm for meeting
Topic: Art & Fear by David Bayles and Ted Orland
See page 5 of this newsletter for more information.

Submission Deadline for the April newsletter is April 2, 2007.

Contacts

Convenor	Neera Huckvale	huckvale@istar.ca
Programs	Joanne Batchelor	joanne.batchelor@sympatico.ca programs@out-of-the-box.org
Secretary	Pat Caffery	caffery@magma.ca
Membership	Mary Pal	marybpal@gmail.com
Treasurer	Meridith Filshie	mfilshie@rogers.com
Web	Cynthia Sanoy	csanoy@rogers.com
Newsletter	Elaine Quehl	EQuehl@hotmail.com newsletter@out-of-the-box.org
Library	Joan Harrison	celloquilter@sympatico.ca
Publicity/Marketing	Karen Goetzinger	quiltopia@sympatico.ca

Dates of Meetings with Program Topics

2007	
January 15	Travel with Fortunée Shugar
February 19	Margaret Vant Erve – Trunk Show
March 19	Heidi Pivnik – Trunk Show
April 16	TBA
May 21	TBA
June 18	TBA
July 16	Open Meeting
August 20	Open Meeting

NEWSFLASH NEWSFLASH NEWSFLASH

Out of the Box Show at the Montreal Centre for Contemporary Textiles

Thanks to Chantal Davignon's promotion of the work of Out of the Box artists, we have been invited to exhibit our work at the Montreal Centre of Contemporary Textiles. More information will follow regarding dates. Let's all get started working on our masterpieces for this show. Thank you Chantal!!

Out of the Box

March 2007 Newsletter

March Program

Members participating in the Quilt Journal program will meet at 6:45 p.m. The regular meeting commences at 7:15.

Agenda:

1. Show and Tell by members
2. **Trunk Show by Rug Artist Heidi Pivnick**
Heidi is a member of Out of the Box and has been a needle artist for 30 years. Ten years ago she fell in love with rugmaking, and now works exclusively in this medium. She is an active member of the Ontario Rughooking Guild as well as an accredited teacher. Heidi has just begun work toward her American accreditation. She teaches in schools across Ontario and the United States and has exhibited and sold her work in numerous shows.
3. Business
 - a) OVQG show
 - b) Other business

Out of the Box Show at OVQG

May 11, 12, 13, 2007

Submitted by Bev Hastings

Theme: Fibre Expressions – Anything Goes

Pieces:

Size: 8-1/2" X 11" or 12" X 12" (no larger)

We will need between 20-40 pieces. The number we hang will depend on the pieces we receive and their size.

Please make sure that there is a hanging rod on your piece so that we can attach it to the grid.

If your art is free standing, requiring an easel, please include it. We will have three or four available to borrow.

ALL PIECES MUST BE SUBMITTED NO LATER THAN May 4th. NO PIECES WILL BE ACCEPTED AFTER THAT DATE. NO EXCEPTIONS.

Work may be submitted to Elena Keen (613-523-2633) or Bev Hastings (613-247-9169) at the April meeting or call to arrange drop off.

If you are submitting a piece and have not handed in a bio, please give one to either Bev or Elena.

Sign up forms will be available at the March meeting. A firm commitment will be appreciated. For insurance purposes please include an approximate value and a sale price if applicable. All sales will be between the artist and buyer with no commission being taken. If you need help pricing your art, helpful sources include:

1. Rita Rottman - Certified Appraiser
2. Notes from Karen Goetzinger's talk to OOTB (Notes from Karen's presentation are available on pages 7-9 of this newsletter.)
3. How to Objectively Price Your Art Quilts. Quilting Arts Magazine, Feb/Mar 2007, Issue 25

NOTE: If you are submitting work to the show we ask that you volunteer at least one shift during the three days. There will be a volunteer sign up sheet at the March and April meetings.

LETS MAKE THIS A GREAT SHOW!

Quilt Journal #5

Organized by Lynne Morin

Source: Quilting Arts Magazine, Winter '03
Issue 12 Pg 24

This month's project is to draw faces but there is a simple way to do this, with the guidance of an article by Bonnie McCaffery. Of course there is a book by this author which goes into much more detail but the article really outlines all the necessary steps!

Supplies

- A photograph of your subject
- An acetate sheet or clear report cover (acetate sheets can be purchased at Loomis and Toles, and clear report covers can be purchased at Staples)
- Permanent black fine point marker (Loomis and Toles)
- Fabric to match skin colour (Robert Kaufman Kona cotton solid colored "Ice Peach" and "Pale Flesh" for light tones; Robert Kaufman's Kona cotton in "Old Peach" or Adobe" for darker skin. Lorraine has the first two at Running Stitch.

Out of the Box

March 2007 Newsletter

- DecoArt So Soft Fabric Paint (art supply stores)
- DecoArt Brush and Blend Extender
- Good quality paintbrushes: round size 3-5, liner size 0, scrubber brush size 3 (art supply stores)
- Cup for water
- Paint palette or white plastic coated paper plate
- Plain white paper towels
- Spray bottle with water
- Sheer tulle
- Fabrics for base hair color, highlights and shadows
- Tear away stabilizer
- Size 80 sewing machine needle
- Invisible thread
- Embellishments of choice

Photography

You need a color photograph of a face in which the details of the face are clearly visible, not blurry or fuzzy. You can enlarge your photo to about 6" x 7" using your scanner or a copy centre.

Guideline Drawing

Place the enlarged color copy under a sheet of acetate or inside a clear report cover and tape it down. Use a permanent black fine point marker and trace onto the acetate the outline of the face, lips, eyes and eyebrows and any other noticeable lines on the nose. As well, shadow and highlight areas and the top of the head and any area underneath hair by approximating the shape of the skull. The eye details should include the iris, pupil, a few lashes and the crease in the eyelid.

Painting

Your fabric should be prewashed and pressed.

The DecoArt so soft fabric paint can be watered down to flow and blend or can be used straight from the bottle on dry fabric to obtain a nice crisp line.

There is no need to heat set after you finish painting.

It is important to use good quality paintbrushes to get the desired effect.

The size 3-5 round brush is for basic painting, the size 0 liner brush for very fine line painting, and a size 3 scrubber brush for dry brush shadowing.

Put a white piece of paper underneath your acetate and have your enlarged color copy nearby for reference. Tape the fabric to the guideline drawing to prevent it from slipping as you work. With a pencil, lightly draw a few reference points such as the top of the head and the base of the neck.

Shading

Dampen the fabric with a spray bottle to help the paint flow. Put a drop of burnt sienna paint onto the palette. Use the round brush and mix in water, diluting the paint quite a bit. Test the color away from the face on the fabric. Add shadows to the face, starting in the darkest areas going to the lightest. The paint will lighten a bit when dry. Carefully lift the fabric from the acetate and place the fabric, paint side down, between two white paper towels and iron until dry. Do not add water from this point on to the paint so it will not flow.

Wipe the acetate sheet with a dry paper towel to remove excess paint. Re-tape the painted face over the guideline drawing, using the drawn reference points to align the image.

Lips

Using a round brush, fill in the lips with a paint color that closely matches the photograph. While the paint is still wet, add a little burnt sienna in the space between the two lips and wherever the lips look a little darker. Use the brush to blend the colors. Add highlights using peach or white and blend.

Nose

Using a very light hand and very little burnt sienna on your round brush, add shadows around the nose using the dry brush technique – which means you load the scrubber brush in paint by dabbing the brush at a 90 degree angle into the paint; remove most of the paint by rubbing the brush on a paper towel. Be sure to use very small strokes, refer to the photograph and guideline drawing for the location of shadows.

Eyes

Add more shading to the eye area with the scrubber brush as you did with the eyes. Paint the white area around the iris using the round brush. There may be shading on the whites of the eyes – a light blue/gray or yellow/brown. Mix a little of the color with white and add these shadows. Paint a ring of black paint around the iris and while the paint is still wet, paint a ring of eye colour inside the black ring. Pick up a bit of whit on the tip of the brush and stroke in radiating lines around the pupil – from the outer black ring inwards. This will blend the colors, creating a multi colored look of the iris. Finally, repaint the pupil with black paint.

Out of the Box

March 2007 Newsletter

Eyelids

Using the liner and fresh burnt sienna paint and a tiny bit of DecoArt Brush and Blend Extender mixed with the paint to help it flow without watering down the color, add the crease in the eyelid and any other defining lines immediately above and below the eye.

Eyelashes and Eyebrows

The eyelash color might be black, brown or a mixture of the two. Determine which way the eyelashes curve in the photograph as they may change direction as they move across the eyelid. You may be only able to paint two or three eyelashes at a time.

The eyebrows are painted in a similar way as the eyelashes. Determine the color and direction and paint only a few hairs at a time.

One of the tricks of portrait artists is to add a small highlight to the eye. Use a tiny bit of whit paint on the point of a clean round brush and just touch it to the eye – the same location in each eye.

Let this all dry completely.

Finishing touches

Now to appliqué the face to the background, add hair and clothing and finish the quilt.

You can add hair by creating fantasy fabric by capturing a variety of embellishments under a sheet layer of tulle and stitching with invisible thread. Place a piece of tear away stabilizer under the background fabric before creating your fantasy fabric. Create a pattern for a base hair shape to cover the skull. Cut out the pattern from a piece of fabric that matches the hair color in the photo and position it on the face. Cut additional fabric to mimic highlights (lighter) and shading (darker) and lay them on top of the base fabric, positioning them in a pleasing arrangement. Add any other embellishments such as cut fabric bits, ribbons, threads and fibers, then cover with tulle (dark is better than light) and pin in place.

Stitch with invisible thread using size 80 needle placing stitches close enough together to hold the cut fabrics and other items in place under the tulle. Do not stitch on the face, just on the hair. Remove the stabilizer.

Yeah, you've done it!

News from our Members

Wendy Foster

"Aquarelle" juried into the Grand National: Fantasy, Kitchener-Waterloo Art Gallery.

Wendy Foster and Elaine Quehl

Please visit our booth at the Ottawa Valley Quilt Guild Show, May 11, 12 and 13. Wendy will be offering Madeira, Yenmet, Superior Rainbow and Bottom Line threads. Elaine will have a great selection of hand-dyed fabrics, including cheesecloth and velvet.

Karen Goetzinger, Carmella Karijo Rother, Wendy Feldberg

Mississippi Valley Textile Museum
Almonte, Ontario
July 31-October 28, 2007

Elaine Quehl

- "Losses" juried into the Sacred Threads show, Reynoldsburg, Ohio. A photo of this quilt will appear in the July/August issue of Quilter's Newsletter Magazine, along with Vikki Pignatelli's article about the Sacred Threads show.
- "Moon Over Naikoon" juried into the Grand National: Fantasy, Kitchener-Waterloo Art Gallery.
- "Opening Act" juried into the National Juried Show, Canadian Quilters Association, Kamloops, B.C.

The Seven Threads Studios

(Cathy Breedyk Law, Susan Clow, Jennifer Hodge, Pat Lemaire, Wendo Van Essen, Kit Vincent)

Showing at Britannia Gallery
Howe St., Ottawa.
May 2007
More details to come.

Fortunée Shugar

1. "Fleeting Moments"

Who: Bill Shugar, photographer and Fortunée Shugar, painter

What: Art Exhibition

Where: HeARTwood gallery
HeARTwood House
153 Chapel Street at Rideau (old JCC)

Out of the Box

March 2007 Newsletter

Parking in rear/ Wheelchair accessible

When: March 1 - March 30, 2007

Gallery Hours: Mon.-Thursday 4 - 6p.m. and Friday 3 - 5p.m

Please call Maureen at 241-5937 if you would like a private viewing outside regular hours.

2. "Wottizit"

Opening Date: March 21, 2007

Juried into the Foyer Gallery, an artist run City of Ottawa Gallery at the Nepean Sportsplex and my opening show will begin March 21st. The name of the exhibition is "Wottizit"...intriguing, no?

Calls for Entry

12th Annual Ontario Juried Quilt Show

The Ontario Juried Quilt Show Committee invites individual quilters, quilting guilds and groups to participate in our 12th annual juried competition. Submission deadline: March 20, 2007

NEW: Open to all residents of Canada.

For more information and an entry form visit

<http://www.quiltcapitalfestival.com/>

Threadworks 2007 **Passions!**

Call for Entry

The Ontario Network of Needleworkers and Wellington County Museum & Archives invites you to enter this juried show of creative needlework.

What stirs your emotions? What do you love?

Perhaps "Passions" makes you think of luscious colours, favourite hobbies, a special mission of some kind, a profoundly held belief, maybe it's your work, or a part of the world, or your partner, or your family, chocolate even.

Shipped entries: Arrange for delivery to Wellington County Museum & Archives (WCM) between April 16 and April 18.

Hand-delivered entries: Will be received on April 19 and 20, between 10:00am and 4:00pm at WCM,

#0536 County Rd 18, between Fergus and Elora, (519) 846-0916.

For more information and an entry form visit:

<http://quelpharts.ca/threadworks/>

Orchid Society Art Gallery

Every year at our annual orchid show we run an Art Show with an adjudicated competition for **orchid themed art**, fine crafts and photography. Last year about 50 local artists displayed their work, and we had everything from wrought iron to oils and acrylics. This year our show is April 28-29 at the Nepean Sportsplex. Exhibitors enter free of charge, and

there is no entry fee for exhibits so we are very artist friendly. Should a piece of work be for sale and find a buyer, we charge a 10% commission. We attract numerous artists and exhibit more than 100 pieces every year (along with about 2000 blooming plants!) The registration form and Art Show information are also posted at www.ottawaorchidsociety.com. Jane Logan, 613-830-9403

Events

4th Night Salon

Next Meeting : Tuesday, March 27 at Irene's Pub 885 Bank Street, 6pm for dinner, 7pm for meeting, Topic: Art & Fear - dealing with what is varyingly called "artist's block," "hitting the wall," "blank canvas syndrome." Recommended reading: *Art and Fear* - Observations on the Perils (and Rewards) of Artmaking by David Bayles and Ted Orland.

4th Night Salon, initiated by Mary Pal, held its first meeting on February 27. The get-together was inspiring, informative and fun. The theme for the evening was Sources of Inspiration. We looked at the work of Jack Shadbolt, Bruce Chatwin and Maggie Grey and had a wide-ranging discussion on: how to transform inspiration into work; how techniques can inspire us; as well as the presence of 'spirit' in work. It was a wonderful evening.

Books :

Photographs and Notebooks, by Bruce Chatwin
Raising the Surface with Machine Embroidery by Maggie Grey

Jack Shadbolt by Scott Watson

How to Think Like Leonardo da Vinci and Work Like Leonardo da Vinci by Michael J. Gelb

Links:

Workshop on the Web:

<http://www.workshopontheweb.com/>

For writing artist's statements:

<http://playdamage.org/market-o-matic/>

Web Rings(just a sampling!):

Contemporary Art Quilts (35 Sites, 2404 Hits)
12/28/2000

Contemporary Art Quilt Web Ring is open to any artist's or gallery's web site that displays contemporary quilted fibre art. Wallhangings, wearable art, or freestanding fibre sculptures are all

Out of the Box

March 2007 Newsletter

included. Each work of art conveys the inspiration of its creator, inspiring and educating the viewer. Artwork can be either for sale or not for sale.

Cyber Quilt (111 Sites, 400 Hits) 07/26/2002

The fabric of this quilt is represented by individual squares of the quilt, which are submitted by women site owners. Each represents one woman. As women from all over the world add to the quilt-the quilt grows. This webbing is ONLY open to women.

Ottawa Valley Quilters Guild presents Quilts 2007 – Celebrate!!

May 11, 12, 13, 2007

The R.A. Center

2451 Riverside Dr., Ottawa, ON

Friday, 10 am – 8 pm

Saturday, 10 am – 5 pm

Sunday, 10 am – 4 pm

Adults \$8, Seniors (65+) \$5, Children under 12

(accompanied by an adult) free. Weekend pass \$10.

Workshops

Workshops with Local Artists

Ottawa School of Art- Winter 2007

Textile Surface Embellishment - Instructor Karen Goetzinger

Each week of this course will explore different media and techniques for adding depth, texture, and interest to the surface of textile pieces. Embellishments will include beading, hand and machine embroidery, repeat mono-prints and the use of found objects.

3 sessions, Saturday March 17 - March 31, 1:30 p.m. to 4:30 p.m.

Contact the Ottawa School of Art to register 613-241-7471 or www.artottawa.ca

Summer Academy of the Arts at Algonquin College

Submitted by Beth Cameron

July 3 – August 3, 2007

Week long workshops and a creativity lecture will be featured. For more information:

<http://www.algonquincollege.com/summerarts/index.htm>

Even if you are not partaking of the Summer Academy series you might want to be aware of the lecture by William Hodge on Wednesday, July 25th, from 7:00 to 9:00, "Developing your Creative Potential":

This lecture will illustrate how you can increase your own creative potential through some practical and functional suggestions. Although this lecture has been directed at the fibre arts, the discussion is suitable for any individual who wishes to extend their creative potential as the information is totally transferable to any creative endeavour. I could barely do his 12 page enviable CV justice in a sentence but William Hodge comes highly recommended and I would be remiss if I didn't point it out to you all!

Algonquin College is considering running a 'craft' series this fall. What they are looking at is 3 to 4 hour general interest workshops that would run on probably a Saturday or Sunday. If you have any ideas please send a proposal along to me at camerob@algonquincollege.com. The individuals who might be dealing with this series are in transition so I will ensure that any proposals are forwarded to the appropriate person.

FibreArt in the Islands

A Creative Retreat for Fibre Artists

April 20, 21, 22

For more information and to register online visit www.seventhreadsstudios.com

St. Lawrence College Summer School of the Arts, Brockville Campus

The members of Seven Threads Studios will be teaching at St. Lawrence College Summer School of the Arts. Most of these week-long fibre art workshops are credit courses applicable to a Fibre Arts Certificate in Quilting. We will be bringing brochures to the Out of the Box meeting when they are ready from the college. To receive a brochure by mail contact the college through their website at www.slc.on.ca

Exploring Fibre with Catharina Breedyk Law

July 23 – 27, 2007

Explore fibre and create a wonderful stretched art piece. We will be using a tree and leaf theme to make a textured contemporary sample. Techniques covered are: a corded tree, a knit leaf, trapunto, echo and channel quilting, weaving with ribbon, some crewel embroidery stitches, 3-D leaves, curved piecing, couched fibre, bobbin work, free motion, beading, paper piecing, and making colours pop.

Out of the Box

March 2007 Newsletter

The sample will be on my website after Feb. 1st.

www.catharinabreedyklaw.com

Workshops with out of town artists

Designing from Nature – Ruth McDowell (USA)

Level: Beginner to Advanced

Date: September 6, 7, 8, and 9, 2007

Cost: \$400.00 for 4 days

Location: to be determined

Course description:

After an initial slide presentation focusing on the translation of images from nature into quilts, Ruth will discuss her machine piecing methods and techniques. Each student will be encouraged to begin their own pieced design, using subjects and techniques attractive to them. Suggested reading: Piecing – Expanding the Basics, C&T Publishing.

Bravo Studios Art Quilt Lecture and Workshop Series

Barbara Olson

Responding to the Surface, 'Nature's Language'

March 23 – 25, 2006

Workshop is full, but there are still spaces in the Friday night lecture.

To register, please contact Jody Taylor at

bravoshow@sympatico.ca

Suppliers

Wendy Foster Threads

Superior Rainbow and Bottom Line threads will soon be available in addition to Madeira and Yenmet.

Superior Rainbows are a 40 wt. high-sheen premium trilobal polyester thread with a one-inch color change interval. For embroidery and quilting.

The Bottom Line appliqué and bobbin thread is designed by Libby Lehman for quilting, embroidery, bobbin, binding, and applique. 50 colors of 60 wt. lint-free polyester. Available in [1,420 yd. spools](#) and [3,000 yd. cones](#).

Picket Fence Fabrics has started spring cleaning in preparation for the upcoming quilt show season.

Until March 31 we are clearing out inventory to make room for new fabrics. (I am really not over-buying--I think the shop is shrinking!) Every bolt is 10 - 50% off the regular price, including new fabrics arriving weekly.

Listed here are just some of the discounts:

Black and whites (40+ bolts) 10 - 20% off

All Neutrals (gray, black, beige, cream, ivory) 25% off

Batiks 25% off

Earth colours (rust orange, yellow, red and brown) 25% off (overstocked)

Blue and Green 25% (overstocked)

Lots of Dots, Stripes and Brights 25% off

Over 100 bolts of "Buy one metre get one free", many already discounted.

We also sell new and interesting products for the fibre artist.

Let me know if you are coming from out of town and I'll put the coffee on. Bring a friend that hasn't been here and receive a free gift.

Hours: Tuesday - Saturday 10:00 - 4:00 (I can open Sunday --call in advance)

Websites

Wendy Feldberg shares the following websites after visiting these galleries/museums in New York City:

[http://www.madmuseum.org/site/c.drKLI1PIIqE/b.1506945/k.3AD7/Radical Lace Subversive Knitting.htm](http://www.madmuseum.org/site/c.drKLI1PIIqE/b.1506945/k.3AD7/Radical%20Lace%20Subversive%20Knitting.htm)

<http://yumuseum.org/index.php?pg=3&enum=34>

For copyright fee images:

<http://www.morguefile.com/>

Pricing Your Work by Karen Goetzing

Thanks to Liane Thiry-Smith for compiling these notes from Karen's lecture.

Disclaimer: (Out of respect for the research and work that Karen did to prepare for her presentation, please note that these are a compilation of notes from that evening and although they capture the essence of what Karen presented they are not necessarily verbatim. Also some gaps were filled in from Kristine Broadhead's notes and I noted some points which were brought up during the discussion

Out of the Box

March 2007 Newsletter

by others and did not think at the time to jot who said what. However, I did get Karen's permission to submit my notes on her lecture to our newsletter. She graciously gave her consent and feedback. I then incorporated her corrections and comments on my notes with along with mine. So having said all this, it is for our group's uses only that I share these notes.)

Points to consider:

1. Recognize your market...is it wall art, wearable art, home décor or?
2. Where is your market buy/sell your type of work? (metropolitan area, small town, foreign country etc.)
3. Location to sell at? -Boutique, gift shop, gallery, craft show?
Boutiques generally buy from you at wholesale and will double your price at a minimum.
Galleries accept your work on consignment; put the work out at the price you put on the piece and then will take 30-60% depending upon the gallery's policy.
4. Research price ranges...see what's selling out there? Take notes, investigate people doing similar things, check out their artist statement...it may give clues as to how/why they price their work)
5. Check out other mediums (paintings, sculpture, mixed media, photography)
6. Work with an appraiser— a trained professional you pay to do all necessary the research. Having your work appraised, by a certified appraiser, may help you discover the fair market value of the piece; what price it can bring at that time, and will also give you insurance value.
7. Be consistent in your pricing. Note you have to be consistent between galleries and any other venues you sell through. Charge the price the gallery or shop is charging...be sure not to undercut the gallery. This would be unethical and undermine your business relationship with your gallery.
8. Business trends will affect prices.
Note: you probably won't get your time back on this! The market will bear what it will bear. So watch the Market.
9. Charge enough to make a profit... Note: you probably won't get your time back on this!
10. Give yourself a 10% cost of living raise each year.

11. Established artists are able to get more.
12. Be sure to ask the gallery what they will do for you for their cut of 35-50% - i.e. openings, ads, promo/mktg, etc.
13. Ask and have a pricing agreement w/seller...what % you will get no matter what they sell your work at.
14. Do not under price yourself.
15. Do not yo-yo your prices...be consistent.
16. Educate your buyer...i.e. Quality fabrics, reputation, name of artist, techniques, design info, material, etc. (Please note that Karen does not recall saying this. Most private buyers and galleries already like your work if they are buying it or representing you. This may be a case of my having jotted down someone else's comments during the open discussion or inserting my own thoughts on the matter.)
17. All this said, remember pricing is never static.

Formulas you can use:

1. Material cost + labour cost (minimum wage 7.75?) + Overhead (includes shipping, repairs, etc) + profit (Cost x 2)
2. Charge by the hour
3. Charge by the square foot...can sometimes be a range depending upon size and/or complexity (i.e. \$225 per sq. ft)
4. Have a price range given degree of difficulty (e.g. Min/large)
5. 25% cost material + 25% design process + 25% labour + 25% expenses & mktg
6. Cost of materials x 3-7
7. Double your price and add 30%...in other words do not under price yourself or undervalue your work. (This was actually tongue in cheek advice given to Karen by a friend who is also a business woman. What she was really saying to Karen was that she was under pricing her work.)
8. Another example mentioned by another member:

Out of the Box

March 2007 Newsletter

Some artists (such as Nancy Crow) have different prices in different cases:

Such as if...

The piece is just done (\$125) or

If... it's been juried into a show (\$200) or

If... it's been awarded a prize (\$250 or more) or

If... the piece is an older piece, price it less and if it's precious, price it more.

Re: #8 (Karen did not have this point in her presentation. Her comment on this point in my notes was if a piece is precious to you the artist; then perhaps it should not be for sale. She believes you have to be consistent in your pricing and yes, the appraised value of a piece will increase if it has received major awards but so will the rest of your work, as an awarded and frequently exhibited artist.

In summation Karen said, "When pricing, take all of these points under consideration. Then find out what formula you are most comfortable with and which one seems to be working for you."

Minutes of the February 19 2007 Out of the Box Meeting

Meeting facilitated by Neera Huckvale
Minutes by Pat Caffery

1. Neera Huckvale opened the meeting by welcoming six guests:

Helen Gordon
Karen Annis
Sharon Collins
Wendy Fraser
Linda Wilson
Carolyn Gibbs

2. The show and tell was very inspiring and all six of our guests participated.
3. The guest speaker, Margaret Vant Erve, shared her journey and showed many slides of her work.
4. Joan circulated two magazines that she is suggesting the library subscribe to when current subscriptions expire. She also reminded delinquent borrowers that their books are due to be returned to the library.
5. Joan advised that the concert is to be held on May 3rd at Centre Point and there will be space for members of OOTB to display their work for sale.
6. Cynthia will be putting the library inventory on the web site.
7. Mary is reading A Whole New Mind and will review it in the next newsletter.
8. Meredith appealed to members to volunteer for the OVQG quilt show in May. Elena volunteered to chair a

committee provided someone else steps forward to act as co-chair. This show is good exposure for OOTB. Discussion followed on what to exhibit. Small items such as the journal pieces (8 ½ x 11) was suggested. All items in the exhibit must be items that have not been exhibited before.

9. Discussion took place concerning the Idiom Quilt. Quilting Arts have not replied to us and the Waterloo deadline is fast approaching. Meredith will work with a group of volunteers to do the necessary work on the Idiom Quilt.
10. Mary presented the idea for a second gathering each month. This will be an inspirational type of gathering and will meet the fourth week of each month. The February meeting will take place at the Arrow & Loom Pub in the Glebe on February 27th at 7 p.m. The name of this group is Fourth Night Salon.
11. Cynthia was thanked for the improvement she has made to the web site.
12. Cynthia asked for new content to place on the web site and suggested photos of show and tell each month.
13. Joanne advised that the Ruth McDowell workshop has a waiting list only.
14. Linda advised that she is offering two workshops: scrap eater and seamless new fabric.
15. The meeting adjourned.