

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 organization, 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.

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.**

Contacts (apologies if any of the following is inaccurate)

| | | |
|-------------|---------------------------------|--|
| PC Convenor | Joan Harrison | celloquilter@sympatico.ca |
| Convenor | Rotates | |
| Programs | Francis Taylor Nancy Garrard | programs@out-of-the-box.org frances_taylor@sympatico.ca ngarrard@crookedstick.com |
| Secretary | Marie Anzai | marie@anzai.com |
| Membership | Elena Keen | keen1@sympatico.ca |
| Treasurer | Open | |
| Web | Wendy Fraser | wfraser@sympatico.ca |
| Newsletter | Helen Gordon Jean Gerster | helen.gordon@rogers.com adma456@yahoo.ca |
| Library | Joan Harrison Rita Rottman | celloquilter@sympatico.ca ritarottman@sympatico.ca |
| Workshops | Joanne Batchelor | joanne.batchelor@sympatico.ca |

Submission Deadline for the October Newsletter is February 6, 2008.

Dates of Meetings with Program Topics

Check the web site for the most up-to-date information

| 2008 | Role | |
|---------|------------------|---|
| Jan 10 | Main Event | Linda Palaisy: Improving your creativity by getting the most out of your sewing machine |
| | Show & Tell | |
| Feb 16 | Main Event | Theme of love, romance and eroticism for Valentine's Day either as a group show/exhibit or for show and tell in February -- a big show and tell announced ahead of time and possibly a demo (e.g. making hearts using an embellisher and cookie cutters). |
| | Show & Tell | |
| Mar 16 | Main Event | Roth McDowell show and tell: 7 participants from OOTB will show the work that resulted from taking Ruth's class |
| | Show & Tell | Empty |
| Apr 20 | Main Event | Adele Sciortino: Doll making and fibre manipulation – more details to come |
| | Show & Tell | Empty |
| May 18 | Main Event | Wabi Sabi: Fibres, classes, dyeing spaces. Wabi Sabi is a new wool shop on Wellington Street |
| | Show & Tell | Empty |
| Jun 15 | Main Event | Lianna van der Bellen: Japanese Art |
| | Show & Tell | Empty |
| Jul 20 | Main Event | A Teacher from Algonquin's Summer School of the Arts |
| | Show & Tell | Empty |
| Aug 17 | Joanne Batchelor | Annual garage sale and social at Maki House |
| Sept 21 | | |
| Oct 19 | | |
| Nov 16 | | |
| Dec 21 | | |

Really Bad Weather & Meetings

If there is any weather condition that makes travel risky, members will be notified by e-mail by 4:00 pm the afternoon of the meeting. If you do not have email or cannot access email at work, please partner with someone who has access. Members should NOT call the Citizen for this information as nobody there would have it. (They lend the facility to organizations free of charge and do not want any involvement in administrative matters).

February 16th Meeting

Inspiration word for February's OOTB Challenge: Heart
From *Nancy Garrard*

You are invited to create fibre art using any media, size and shape you want that is inspired by the word "heart". Feel free to interpret "heart" as broadly as you like. You could be inspired to use it as part of a love and heart theme or use the lyrics of a song or poem with this word to inspire your creations. Or you could go in other directions – heartbreak, heart and soul, follow your heart, young at heart, etc. Go "heartfully" into this challenge! Bring your finished (finished whenever in the past) or barely started project to the February 16th meeting. Be prepared to explain your sources of inspiration, your techniques and your interpretation of your piece. There will be prizes and encouragement for all.

I look forward to explore new creations with everyone in this new year...as OOTB continues to grow and redefine itself, I hope everyone will take a moment to reflect on not only what they want from membership but also on how they can contribute to the 2009 OOTB meetings.

Are we all busy creating pieces for our "Heart" February challenge? I have finished my piece! Well, not literally, but it is in my head....now to get it onto fabric. This brings me to an important question for members:

Joan Harrison

Summer Academy of the Arts

To dispel rumours I am hearing about the Summer Academy of the Arts, this is to inform you that there will be a Summer Academy in the summer of 2009 at Algonquin College. Further, the plan is to have it bigger and better than ever. The rumour that I will not be coordinating the program this coming year is true. However, my manager who has vacated the managerial position has taken it on. Her name is Laura Daub and I am happy to pass it over to someone as competent as Laura. I will be sure and pass on details to everyone as they become available. I can hardly wait myself. **Beth Cameron**

Call for entry: from Elizabeth Piccolo

This is an invitation to take part in a group show at a local or regional gallery in 2009 on the theme of **Water**. I am looking for up to 4 textile artists with two dimensional, gallery quality mounted or framed works. While I can prepare the exhibit proposal, each participant is asked to do their fair share for the show in some way- helping to get gallery space, publicity, hanging pieces, opening reception, or closing. This exhibit aims to explore the sheer physicality

of water (a celebration of this liquid medium), your personal reactions to/ reflection on water, or a social perspective on water conservation and use. It is a chance to showcase works other than quilts (since these have several other outlets) so no quilts or art quilts will be considered. You can reach Elizabeth at (613) 231-4682 for more information. Please submit expressions of interest to Elizabeth **by January 20** at yksolutions@yahoo.ca. Include your artist statement/ exhibit history, how you relate to this theme, plans for your works for the show, and a photo of at least one piece on this theme.

Exhibits of Interest

From *Meredith Filshie*

Textile Museum, Toronto, On

www.textilemuseum.com

Two exhibits which could be of interest to OOTB members are:

THE CUTTING EDGE is about building garments. Several lectures and a workshop look interesting. On until July 7, 2009.

WHEN WOMEN RULE THE WORLD - JUDY CHICAGO IN THREAD. Begins Feb. 11 until Sept 7, 2009. There are several opportunities to interact with the artist (for a price!). One tour seems particularly interesting: "A Needleworker's Tour" on Feb. 13 at 2:00pm.

The museum is also looking for FABRIC donations for their "MORE THAN JUST A YARD SALE". The review of last year's sale was intriguing. It is scheduled for Fri. May 29 and Sat. May 30, 2009.

Book Revue

Not all your eggs in one basket but lots of baskets filled with lots of eggs

By *Jean Gerster*

Carrol Michels has been a career coach and artist advocate for more than thirty years and wrote the book "How to survive as an artist: Selling yourself without selling your soul", the 6th edition of which is due out in February 2009. Michels, who says she originally wanted to be a fiction writer, studied journalism and also spent close to ten years as a sculptor creating many public art pieces and exhibiting internationally. She explains that she was motivated to become a career coach because of what she perceived to be many negative and unfair practices in the art world.

Examples which she sites are high sales commissions, dealers charging artists to look at artist portfolios, negative competition among artists and the failure of art schools to provide business training to students. She says she wrote the book when she first started out as a career coach because she found that there was almost nothing published to help artists market their work effectively.

In the book she discusses topics which range from the practical matters of writing resumes and artist statements, even if you have no formal art training and have never previously shown your work, to marketing your art on the internet, to more psychologically based subjects, such as artist self-esteem and paranoia, and its relationship to marketing art. The book also contains a resource rich appendix including information on everything from *Artist-in-Residence Programs* to *Website Design*. The appendix is also organized and updated on a website created by Michels called [Artist Help Network](#).

What I enjoyed about this book is that the author attempts in every chapter to demystify the art world as well as the various tasks involved in marketing art. She promotes the idea of artists taking charge of situations that they don't like and seeking out success in the art world by understanding how the art world functions. She counsels that the success of an artist is not based on a special relationship with someone in the art world, such as a curator or a dealer, but in her ability to close windows when things are not working and to be ready to open other windows which may be more profitable. Michels is also admittedly not a big fan of art dealers and believes that the more an artist actually gets out and physically meets the art appreciating and art buying public directly, the better it will be for everyone. She counsels artists to cast your nets wide and to make sure that your art is in front of lots of different people, thus the notion of not all your eggs in one basket, but lots of baskets filled with lots of eggs.

Related links:

[Artist Help Network](#)

[The author's website](#)

Online lists of other art marketing books

<http://www.artbizcoach.com/resources>

<http://www.carollmichels.com/bookrecommendations.htm>

<http://www.artmarketing.com/books/>

Upcoming Workshops

From *Joanne Batchelor*

1) Workshop: Printing with Found Objects

Teacher: Rayna Gillman

Date: April 8th and 9th, 2010

Time: 9:00 to 4:00

Location: to be determined

Level: All levels

Cost: \$200.00 (2 days)

Course Description: A fresh look at surface design as the starting point for an art quilt. We will stamp and screen print, using textile inks and such materials as freezer paper, newsprint, paper towels, and textured items from around the house or the hardware store. Working experimentally, you will come away with your own unique fabric to use in your work.

2) Workshop: Scrap Eater and more

Teacher: Linda Palaisy

Date: February 22, 2009 OR April 5, 2009

Time: 9:00 to 4:00

Location: Maki House (Ottawa West)

Level: All levels

Cost \$30.00 (based on minimum 10 participants)

Course Description: Full day workshop with three techniques - The Scrap-Eater technique (using up all your scraps making a new piece of fabric), The Seamless Piecing technique (joining all the left over fabric that was too narrow to be pieced together in the Scrap-Eater technique, and the Crumb Fabric technique as well - time permitting).

SCRAP-EATER -- This technique uses up all those little pieces and strips of fabric that are too small to use for other techniques without a lot of tedious template cutting and fitting and still having lots of bits of fabric left over. The student will be shown several different approaches to colour combinations and then final setting of this new fabric. At the end of this process there is virtually no fabric left that can be pieced together in the regular 1/4-inch seam method plus a new piece of fabric results that can be used in any way that you would use a pieced section of fabric. This will give the emotional joy of having created something that evolved unplanned in front of you, plus more space and less guilt to go shopping for more fabric. You also have a new serendipitous piece of fabric to work with. All those little bits of thread left on spools that are just too much to throw out and too little to complete a project with can also be used in the piecing of this technique thus also cleaning up the thread stash. Then you can go shopping for thread too.

SEAMLESS PIECING -- This technique lets you join fabric with out the bulky double thickness that happens with regular seams. A zig zag sewing machine with at least an elastic stitch (also called a multi-stitch zig zag stitch or serpentine stitch) is needed to do this technique. If your sewing machine has 4 or more

different stitches it probably has it. This technique used up all those long narrow ribbon-like pieces that are too narrow to stitch together in the regular way. It can also be used to create striking designs using specifically cut strips of fabric or even ribbons. The resulting fabric looks very intricately pieced but really was not hard to put together at all. Very impressive effects result from this technique very useful for fine detail or wearable art. Again students will be shown several different samples of work created using this technique and the effects of different colour use applied to this process.

CRUMB FABRIC -- This technique is really a recycling process. It will turn thread and bits and minuscule pieces of fabric into new fabric. This technique can also use dryer sheets (preferably washed to reduce gumming up of your sewing machine) and any other thin sheets of fibrous material as a base to stitch the new fabric to. This technique is fun and an excellent way for new free motion artists to practice their movement of the fabric. Because there is no specific stitch placement required to hold this together it is a random workout of free motion movement that can get the new free motion student past that beginner learning hump of moving the fabric instead of the sewing machine moving it for you. After a few pieces of this technique free motion sewing will be second nature to your thinking of the sewing machine and then you are ready to focus on more detailed used of this form of stitching on the sewing machine. To work this technique you will need a machine embroidery hoop (a 10 or 12 inch good quality wooden machine embroidery hoop is ideal and a free motion foot for your sewing machine). If you have not done free motion before check your manual to see what is required for your machine. I do have various feed and other techniques to get most machines up and running in free motion mode if you do not have the required pieces or information.

If you are interested in either of these workshops please contact Joanne Batchelor at joanne.batchelor@sympatico.ca or call 613-226-1854. Payment will be accepted at the January meeting.

Registration at January meeting.