

Table of Contents

<i>Words of Wisdom</i>	1
<i>Programs/Workshops:</i>	1
<i>Stittsville Library Show</i>	1
Books provide inspiration for fibre art in exhibit	1
<i>Significant Connections</i>	2
<i>Marvelous marbling</i>	2
<i>Meetings</i>	4
<i>Planning Committee</i>	4

Words of Wisdom

The aim of every artist is to arrest motion, which is life, by artificial means and hold it fixed so that a hundred years later, when a stranger looks at it, it moves again since it is life. ~William Faulkner

Programs/Workshops:

December 16, 7:15pm – How do you promote your work? Member Show and Tell of cards (greeting, business, etc.) and promotional materials.

2014:

January 20, 7:15pm – Book artist Mary Kritz

February 17, 7:15pm – Member demo

February 28, Due date for 12x12 Colour Wheel Challenge, year 2 (turquoise, sun yellow or black and white with choice colour)

March – 12x12 Colour Challenge on show at Wabi Sabi

March 17, 9:30am-3:30pm – Member Playdate

March 17, 7:15pm – 'Button Lady' Evelyn Davies

April 4-5 – Fibre Fling 3 Show & Sale of members' work

April 21, 7:15pm – Recap of Fibre Fling and member show & tell

May 19, 9:30am-3:30pm - Member Playdate (Wendo Van Essen, felting exercises)

Stittsville Library Show

Books provide inspiration for fibre art in exhibit

John Curry, Metroland

Stittsville News

By John Curry

News -It's an art exhibit drawing its inspiration from the first sentence of a book. So what better place to be displayed than at the ArtSpace Wall Gallery at the Stittsville branch of the Ottawa Public Library.

That's why the exhibition of creative art using the medium of fibre, done by members of the Out Of The Box Fibre Artists group, is currently on display at the

ArtSpace Wall Gallery and will continue to be until the end of November.



Helen Gordon, right, a member of the Out Of The Box Fibre Artists group, stands with some of the group's work which is on display at the ArtSpace Wall Gallery at the Stittsville branch of the Ottawa Public Library

With the theme "First Lines," each piece of art displayed depicts the first sentence or line from a book. It can be any interpretation of that sentence or line and any fibre art technique could be used. The only stipulation was that the art could have no side longer than 24 inches.

And just what kinds of inspiration did these artists find in the first sentences or phrases in books? Well, Meredith Filshie turned to the novel by English author Edward Bulwer-Lytton published in 1830 about Paul Clifford's dual life as a criminal and a gentleman, using its famous opening phrase "It was a dark and stormy night - the rain fell in torrents -...." For her piece called "Driving."

Artist Lynn Ruff turned to Ernest Hemmingway's 1929 novel "A Farewell To Arms" and its first sentence "In the late summer of that year, we lived in a house in a village that looked across the river and the plain to the mountains." "A Farewell To Arms," which was set in the Italian campaign of World War One, was Hemmingway's first best seller.

The book's first line was the inspiration for Lynn Ruff's piece called "An Italian Village Home."

But this exhibition by the Out Of The Box Fibre Artists could also be considered to be right at home at the library because several pieces in the exhibit, found in the display cabinet at the ArtSpace Wall Gallery, were books - yes, books. There is a handmade book with secret Belgian binding and also Anne Warburton's handmade book in the Japanese stab stitch style as well as Marie Anzai's stitched book with handmade papers and fibres.

So this exhibition "First Lines" was truly a display of fibre art that fits in so well with being displayed in a library.

A total of 17 members of the Out Of The Box Fibre Artists have displayed at least one apiece in the exhibition, displaying a wide range of styles, materials and techniques.

This is the third time that the Out Of The Box Fibre Artists have held an exhibition of their artwork at the Stittsville library.

Among the artists displaying work in this "First Lines" exhibition are Frances Taylor, Meredith Filshie, Nancy Garrard, Helen Gordon, Marie Anzai, MaryAnne Toonders, Sharon Collins, Juanita Sauve, Lynn Ruff, Margaret Dunsmore, Patricia M. Gordon, Connie ten Bruggenkate, Diane Bowman, Doreen Meyer, Anne Warburton, Rita Rottman and Suzanne Caron-Richer.

Out Of The Box Fibre Artists was founded in 1997 as 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.

Members include machine and hand embroiderers, art quilters, weavers, felters, doll makers, silk painters, dyers, mixed media and other fibre artists.

The focus in Out Of The Box Fibre Artists meetings is on sharing art techniques, design ideas, artistic processes and inspiration.

Members are drawn together by a love of texture, colour and creation in an atmosphere of mutual support and camaraderie. The group meets on the third Monday of the month.

For more information about the Out Of The Box Fibre Artists group, check out the website www.out-of-the-box.org

Significant Connections

On January 20, artist Karen Goetzinger will be speaking to us briefly about an exciting community art project she has been invited to create in partnership with the AOE Arts Council at the Shenkman Arts Centre to mark the 5th anniversary of the Centre.

"Significant Connections" is a community collaboration that will bring together and involve many people of many ages, cultural backgrounds, and skill levels. The finished work will be made up of hundreds of individual origami shapes assembled to make a large scale installation. Every individual shape will represent the contribution of each community member and becomes a symbol for the

idea that no contribution to your community is too small—even the smallest origami shape is needed to complete the project. The entire finished artwork will be a metaphor for the connections and contributions we make, large or small, as we work and communicate with each other.

Karen will be sharing with us how you can be a partner in this exciting project.

Below is a link the to AOE site that describes the project and also to a couple videos.

<http://www.artsoe.ca/en/about/community.aspx>
<http://www.youtube.com/watch?v=qijNuEBBh9w>
<http://www.youtube.com/watch?v=RbVhtTOUhto&feature=youtu.be>

Wishing you a very Merry Christmas! See you in the new year.

Karen

Karen Goetzinger

www.karengoetzinger.com

www.facebook.com/ArtistKarenGoetzinger

Marvelous marbling

Doreen Meyer

A little paint and a light touch can go a long way when you're creating designs on a floating surface. When Rita suggested a workshop on Alternative Marbling with Elin Noble, I knew it would be an interesting opportunity to pick up new skills. But, I really didn't expect it to be the most relaxing fun that I'd had at a workshop in years.



Artist/instructor Elin Noble uses a homemade whisk to gently spatter acrylic marbling paint onto the surface of a mix of methyl cellulose and water.



A cotton cloth treated with alum is carefully 'dropped' onto the surface to pick up the acrylic paint design in monoprint fashion



Designing with a toothpick: what you see is what you get onto your cloth.



The monoprinted cloths are rinsed in cool water, then hung to dry completed. Noble's process is to let the cloth air dry completely for at least a month depending on conditions. Then, the cloth is gently rinsed again to remove as much alum as possible

Yes, there is the technical stuff to consider: The cotton cloth has to be pre-treated in an alum soak and air dried just two weeks before use as alum eats into the fibres.

Pre-washing the fabric, even if it is cotton prepared for dyeing, is necessary. I hadn't done this with my cotton and my resulting prints are paler than Rita's. Marbling is a chemical reaction and pre-treatment of the cotton is essential to get the paints to pick up properly. After printing, the rinsed pieces need to hang wet to completely air dry and 'cure' before they are rinsed again.



Using a pipette to gently add droplets creating design rings.

But, Noble's instruction and process made it all very easy. We used a cut down cardboard box covered with a white plastic garbage bag as a tray. This is extremely efficient. The exhausted liquid is poured off into the drain, and then the paint that has dropped onto the tray bottom is easily contained in the white bag for garbage disposal.



Noble is a master at knowing how to float the paint and create complicated designs.



This design continues to evolve with careful placement of lines using a toothpick.

Our marbling paints, acrylics, were from a small kit produced by Pro Chemical. It contained a small bag of methyl cellulose and bottle of ammonia, which are mixed with water to make up the floating solution poured about an inch or so deep into the tray. Noble prefers the cellulose mix to carrageenan because the unused methyl cellulose mix can be kept and doesn't develop mould (Noble has kept her excess solution for one year at room temperature).



A piece of cotton with added paper resists is used to create more design interest

Learning how to get the paint gently onto the surface does require a light hand. Otherwise, the paint immediately drops to the bottom of the tray where it cannot be picked up by fabric. Creating specific designs, such as traditional Turkish marbling, does require expertise and years of practice. But, serendipity and play can also produce spectacular results.

For two novices, it didn't take long for Rita and me to become lost in our own creations and time slipped by easily during the two workshop days. Noble said she often uses marbling as a meditative break from other

more stressful creative pursuits. I found watching the designs evolve in the tray as relaxing as watching clouds form into imaginative shapes. It is pure, addictive fun.



Rita Rottman's marbled samples, some using acrylic inks which produced more vibrant colours



Doreen Meyers dried marbled samples

There are many YouTube videos on marbling, which are interesting. Most are about marbling on paper, a similar process. Quilting Arts also has a good DVD workshop, Marbled Fabric Surface Design, by Jo Fittell, who uses carrageenan. For more on workshops with Elin Noble, see www.ElinNoble.com.

Meetings

Meetings are normally 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.

Submission deadline for the January 2014 Newsletter is January 12 at 5:00 pm.

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 for a nominal fee and do not want any involvement in administrative matters).

Planning Committee

PC Convenor	Sally Rutherford & Nancy Garrard
Programs	Marie Anzai, Doreen Meyer, Wendo Van Essen Lynn Ruff, Connie ten Bruggenkate
Secretary	Meredith Filshie
Membership	MaryAnne Toonders
Treasurer	Sandy Goldsmith
Web-coordinator	Anna Wagner-Ott
Newsletter	Helen Gordon
Library	Rita Rottman
Publicity/Marketing	Rebecca Dufton
Shows	Rita Rottman & Meredith Filshie
Contacts: info@outofthebox.org	

Canada Beading Supply
Est. 1984

Your dreams. Our beads. We help!

Great selection of Gemstones,
Precious Metals, Books,
Tools, Display Aids.

NEW Online store
www.canbead.com

210 Colonnade Rd. S. Unit 12B
Ottawa, ON
800-291-6668/613-727-3886

 <p>Yarn Forward Encouraging Your Creativity</p>	
<p>581 Bank Street at Pretoria Ave. For Yarn, Sewing Machines & Sergers Tel (613) 237-8008</p>	<p>474 Hazeldean Road Kanata For Yarn and Fibres Tel (613) 831-8027</p>

