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## OOTB Program Lineup 2016/17

**November 1-30, 2017, Show, Canadian Landmarks – Stittsville Library Show**

**November 20, 2017, Meeting** Marilyn White and Patricia Caffrey will speak about the City and Guild program based in England. Members will show and tell their artwork and samples from the Framing Workshop with Marie Anzai. Announcement of the next OOTB challenge.

**November 27, 2017 Playdate,** Make felt bowls using the balloon method. with Lynn Keeler

**December 18, 2017, Meeting,** Informal meeting, Members will show and tell their work and share Holiday themed artwork, homemade decorations and gifts. Members will also show and tell their felt bowls made at the Felt Bowl Making Workshop in November with Lynn Keeler.

**January 16, 2018 Meeting;** Nancy Garrard and Karen Samanski will give a talk about their trip and experience at the Knitting and Stitching show in London, England. Members will show and tell their artwork.

**January 22, 2018, Playdate,** Art knitting & crocheting (non traditional) with Lorie Schinko

**February 19, 2018, Meeting,** Fibre Fling 7 Briefing by Chair, Debra Boyd-Chisholm  
Members will show and tell their artwork.

**March 19, 2018, Meeting,** To be confirmed.

**Saturday, March 24, 2018, Playdate,** Using stencil in your art work with Carolyn Gibbs

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

**April 17, 2018, Meeting** Esther Bryan will talk about the history of the Quilt of Belonging

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

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

## Proposed Exhibition Theme

The Planning Committee, as representative of the larger membership, suggests the following 2018 Exhibition/ Show theme: **Connected By A Thread...**

Size: 11 inches x 14 inches OR 14 inches x 11 inches  
soft or hard mounted  
collaborative projects welcome

The theme is sufficiently specific while at the same time being open enough to spark our imaginations to explore and interpret it as the inspiration muse takes us here and there on our art-making ways. The first submission date will occur for the May 2018 meeting.

By starting work now, OOTB can begin to build a collective body of work that can then be readied for a submission application in Sept and/ or Oct 2018. The May deadline date will provide numbers of preliminary works and give us all time to create more works, if needed, before an official submission is made. Applications to the Mississippi Valley Textile Museum and/ or other City of Ottawa galleries are the initial places we're aiming for.

Please note too that submission pieces will be independently juried when that time comes.

To be very clear about the difference between exhibitions and shows, submissions to OOTB's early spring show, Fibre Fling, scheduled for April 6 & 7, 2018, and the Stittsville Library show in November 2018 are **NOT** subject to any jury process.

Sadly, due to challenging work constraints, Janet Tulloch and Caroline Forcier have withdrawn from co-convening the Exhibitions role. We wish them well with their jobs and their continued art-making.

As one possible new candidate for the co-convening role has stepped forward, two other partners are needed to work on the associated tasks. Please speak to the Co-Chairs, Nancy or Sharon, to find out more about the work of this important team.

## Playdates

Out of the Box has again organized three members' Playdates for the fall and winter of 2017/18. The dates, topics and leader member(s):

### Next Playdate:

**MONDAY, JANUARY 22, Art knitting & crocheting with Lorie Schinko**

This is a course for learning the basic principles of wool width, according to needle size, measurements and creative combinations of yarns. The knitting is only knit and purl - the yarn does the work of making textures and visual stimulation to make one of a kind items. We will learn a **formula of various yarn combinations and needle size**, and how many stitches per inch in order than persons can make a successful customised pattern for cardis, hats skirts and capes. We will discuss including crocheting with knitting for 1 garment, using the formula she will give out to the participants.

### For the next session in 2018:

**Saturday, March 24**, Using stencil in your art work.  
Carolyn Gibbs

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

**Monday, May 28**, Linda Palaisy's Tehniques 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 take place at the Kitchissippi United Church Hall, located at 630 Island Park Drive in Ottawa. There is free parking in designated areas and members can bring a lunch to eat in a communal kitchen. Coffee, tea and milk are provided throughout the day.

Playdate days start at 9:30 am and finish at 3:30pm

The cost of each session is \$10.00 per Playdate or \$25.00 for three. The Playdate leaders donate their time and expertise and allow us to use their materials; therefore, there maybe a small material fee between \$5 and \$10 to replace any materials Playdate participants use.

OOTB policy is that fees are non-refundable but members may find another member or non-member to take their place.

You can register for Playdates at the monthly members meeting or by emailing Veronique Lapierre at [verolapierre1205@gmail.com](mailto:verolapierre1205@gmail.com)

## 2017 Canadian Biennial/Biennale canadienne 2017

National Gallery of Canada/Musée des beaux-arts du Canada, Ottawa

Thursday October 19, 2017 – Sunday March 18, 2018

Jeudi 19 octobre 2017 - Dimanche 18 mars 2018

Review by Janet Tulloch

*"There are no rules. There is no hierarchy."*

– Marc Mayer,

Director and CEO of the National Gallery of Canada at the opening of the 2017 Canadian Biennial, October 18, 2017.

Referring to the works by more than 50 artists mounted in the Temporary exhibitions space adjoined to the Great Hall, Marc Mayer began the evening by citing needlework, stitching, and embroidery as part of the exciting media included in the fourth edition of the Canadian Biennial. Works by Shannon Bool, Ruben Komangapik, Nick Cave, Angela Marston, Kiki Smith and Barry Ace were the most notable for their fibre arts techniques.



Cave's work, "Soundsuit", 2015, is a playful fabric sculpture featuring strung beads, fabric, and metal outfitted on a mannequin, a bouquet of ceramic birds, metal flowers and a gramophone horn growing out of its head. It is a stylish creation that marries the whimsy of surrealist artist René Magritte's paintings to some of the more outlandish outfits displayed on contemporary fashion catwalks. Of interest to OOTB members, Cave's work certainly pokes fun at anyone who still thinks beadwork is an unacceptable medium for serious art. Ironically, it is "Soundsuit" that is the poster child for

the National Gallery's much hyped exhibition. If you are wondering why an American's work is showcased in the NAGC's promotional material, you will have a chance to ask Jonathan Shaughnessy, curator of the exhibition, when he gives his series of talks on the show.



Kiki Smith's monumental tapestry, "Underground", 2012, made of cotton, viscose, wool and dye finds its inspiration from medieval wall hangings and contemporary weaving techniques. Created first as a collage, the work is then photographed and digitally transferred into a wall-sized weaving that resembles an archaeologist's field sketch. In the artwork's stratification, there is a human body in the upper layer, entangled among rabbits and tree roots. The layer below might be etched rocks or protozoa. And below that? Indecipherable remains.



The most painterly of the fibre arts pieces is Shannon Bool's, "The Spinner", 2015, made from cotton, wool, polyester, acrylic, viscose, metal and dye. The work shows a Twiggy-like fashion model, her elongated body dressed in a patchwork of Fall fabric, with her legs

draped over the arm of a chair. It is at once reminiscent of 60's fashion magazines but far more haunting with its shadows, fractured planes of the body, and traces of a spider web in one corner of the image.



Contemporary fibre artists owe much to our indigenous brothers and sisters for maintaining and elevating traditional beadwork and animal fibres to its current artistic zenith. Ruben Komangapik tells the story of one family's starvation and salvation literally on the back of a harp seal skin in his work "Nattiqmut Qajusijugut (the seal that keeps us going)", 2014. The story is encoded in a very contemporary but handmade QR code that takes the viewer to a YouTube video.

Barry Ace cleverly combines glass beads with reclaimed electronic components to create "Healing Dance 2", 2013, a lively colour circle of floral and insect motifs set against a black background ringed by spikes of dyed horsehair. Angela Marston's four "Healing Rattles", 2010, a gift from the Salish Weave Collection of George and Christiane Smyth of Victoria, depict Salish design elements in honour of the four elements Earth, Wind, Fire, and Water as part of her exploration of the symbolism of the number four and the primary forces of nature.

Towards the end of the evening's speeches, curator Jonathan Shaughnessy said there were many themes represented in the show. If he had to pick one consistent idea among the many pieces, it would be the "rethinking [of our] history" through the lenses of different cultures.

[2017 Canadian Biennial](#), features a selection of works recently acquired by the Gallery's departments of Contemporary Art, Indigenous Art, and the Canadian Photography Institute in the last three years.

### **Canadian Landmarks Exhibit at Stittsville Library**

We put up the Canadian Landmarks exhibit at the Stittsville Library on November 1st and it's looking really good. Thanks to everyone who contributed their work. The show will be up until the end of November so

make a date and go and have a look. The library is at 1637 Main Street in Stittsville. The hours are Monday to Thursday 10 am to 8:30 pm, Friday 1pm to 6 pm, Saturday 10 am to 5 pm and Sunday 1 pm to 5 pm. Encourage family and friends to go and have a look too.



Thanks again to Rita Rottman for showing us how you've displayed and hung up pieces in the previous years that you've organized the exhibit! Thank you Suzanne Caron-Richer, Olive Jones, Nancy Leigh-Smith, Nancy Scott and Anne Warburton for helping with hanging up and deciding where things went. And thanks Anne for taking photos for the OOTB Facebook page.



Take down will be on Thursday November 30<sup>th</sup> at 1:00 pm. If you have a piece in the exhibit, you can come and pick it up when we take down the exhibit at 1:00 on November 30<sup>th</sup>. Otherwise I will take the artwork home and you can contact me to pick up from me at my home (613) 820-0122. All leftover artwork will be brought to the December meeting and given to you there.

Connie ten Bruggenkate

### **Conversation with...Spike Minogue – a Former Member**

This chronicle titled 'Conversation with...' aims to discover one of our members. Whether or not you already 'know' the textile artist in question, you will

certainly discover something new about the person. It is hoped that it will inspire you in your own artistic journey.



I first met Spike at a bookbinding course at the Ottawa School of Art in 2013 we both attended. I quickly figured out that Spike's favorite colour was purple, and discovered that her creativity was matched with high technical skills. Her work is always exquisite and original. I love when she tells the story of her name Spike.

Here is it for you: *'Why Spike you ask? Although it is very acceptable now to dye your hair weird and wonderful colours, in the 80s it was not so commonplace. My hair was short, spikey and dark purple. A sales rep at the print shop where I worked walked past me one day and said "Good Day Spike!" It stuck and the rest is history – it is now my legal name.'* Thank you Spike!

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

I started my current journey in the fall of 2011. I saw an article in the newspaper about a bookbinder and I went to a box-making course given by a paper maker and got hooked.



*Example of books Spike made using different bookbinding and decorating techniques*

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

My current textile art consists of paper, cloth and thread used in bookbinding. I used to do needlepoint, macramé and lots of craft sewing - including quilts and leather knapsacks! I have sewn many costumes and clothing – sometimes it was hard to tell the difference between the two, as my mother used to say!

*What inspires you?*

Hard to answer that one – colour is the first answer that comes to mind. I see two or more colours in one place and start to imagine what they could become. Although

my favorites have always been purples and greens, I have started to discover that other colours can make nice things too!

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

Hit and miss is my motto! Not really, but sometimes it does seem that way! I usually have an idea in my head either derived from something I have seen or something that just pops in! Once that initial idea hits, I stick with it. Sometimes it even turns out the way I envisioned it – that is the hit and miss part!

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



*Spike's studio in the country*

I am much luckier than most as I have a dedicated studio. I live in the city but most of my time is spent at my studio in the country – an 1850s log home with a new addition gives me almost 1400 sq. ft. of play space. I probably spend more time organizing and re-organizing my supplies, tools and antiques than I do creating art! Organization is my real forté so it is my go to for relaxation. I am now dabbling into the world of printing having acquired a Vandercook SP15 letterpress to add to my 2 table top presses. This required even more organization to fit the press in the studio — not to mention the space that will be required for lead type and other sundries. My organization method includes many, many, many drawers – from large flat ones for paper and cloth to tiny ones for tools.

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

Many artists inspire me. I am a You-tube junkie when it comes to artists. There are so many out there, now able to show the world what they are capable of, I relish all of them.

*Tell us about your current project!*

At my bookbinding guild monthly meeting we have started a new challenge scheme. Each of us add all the ideas we have for a challenge and one is picked each month. This month's was "block printing". This led me to doing 26 linocuts and creating an alphabet book. The

linocuts were printed on my Vandercook press, the colophon was stamped on with letter stamps and the paper used was high quality cotton paper with a bit of Japanese paper. It started as a small miniature book and grew into a book that fittingly resembled a block.

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

I explore almost all arts, fibre or not. I will try anything once, and continue on if it suits me. This would include paper making, paper decoration – marbling, paste paper, gelli prints, etc. Often I end up right back at books as it seems to be my love, I come from a commercial printing background and I am stuck to it like glue!



*Purple Fuzzy: using spike's own paste paper. Beads and threads*



*Mexican paper: Coptic stitched book using Mexican paper adorned with threads and beads*

*Any pearls of wisdom or advice for fellow OOTB members?*

Never give up! I am 61 years old and I am just starting to feel I can create real art! I have tried all my life so I guess I am a model for that saying!!

Text and photos: Spike Minogue

Facilitator: Madeleine Rousseau

November 2017

### ***Framing Playdate with Marie Anzai***

On October 29<sup>th</sup>, approximately 15 Out Of The Box members attended the Playdate to learn to make canvas frames with Marie Anzai.

Marie discussed and demonstrated the five steps in frame making.

#### **Step 1 The Wood**

Marie discussed the different species and size of wood for making frames, how to measure the wood for cutting and the use of different mitres boxes and saws. At the end of this step, we cut wood using the mitre boxes and saws that Marie and OOB members brought in.

### **Step 2 Canvas**

She talked about the raw canvas she uses, where to purchase the canvas and how to measure and cut the canvas to fit the frame. After the discussion, we each received a piece of canvas that Marie cut for us.

### **Step 3 Gluing and clamping the frame**

There were 3 different types of framing clamps on display. Marie showed us how to use each type. With the 4 pieces of mitred wood Marie gave us, we glued the corners and clamped them together.

### **Step 4 Fitting and stapling the canvas on the frame**

We were shown how to mark the corners of the frame on our canvas, how to staple the canvas to the frame and how to fold over the canvas corners. Marie uses the Cathy Breedyk Law technique to put her canvas on her wood frames. You can find this technique on our web site under resources. I have used the technique and it works beautifully. You can also use this technique when putting fabric on a ready made canvas frame.

### **Step 5 Gesso**

The last step is painting the canvas with gesso.

We all came home with a finished frame. Thank you Marie for sharing your framing expertise with us.

Lynn Ruff

## **Gallery 200**

From Carolyn Andrews

I saw a beautiful exhibit at Gallery 200 in October. It was the work of a Fibre artist by the name of Solange Bellemare. Solange creates work on cotton, silk and linen, which she dyes using two different processes: vegetable printing and dye bath. The fact that these techniques involve plants gives her a connection with the nature that she loves. Gathering plants, playing with colours and welcoming the surprises that arise from the randomness of the process are all part of her artistic approach. The outcome forms the basis of her artworks. These fabric pieces are then reworked with traditional quilting techniques, and finished with various embellishments, such as free-motion embroidery and the integration of craft buttons, wool, silk thread or beads.

I can't believe I have no photographs of her work .

## **Countdown to Cashmere**

I don't know if this will be of interest to OOTB membership or not. Gail is a diligent thrift store

shopper and "rescues" cashmere and other woolen items. She makes sure they are washed and examines them closely for problems. They are all in good condition. Her prices reflect the amount of work she puts into this whole endeavour. Olive Jones

"Hi everyone.

I have three cashmere sales coming up over the next few weeks, so please put them on your calendar and start counting down the days! I've got lots of new stock; dozens of cashmere sweaters of course, as well as some exceptional Nowegian ski sweaters. I've also acquired about a gazillion beautiful scarves and shawls for you. This is the perfect opportunity to pick up reasonably priced Christmas gifts for your family and friends or treat yourself, all at reasonable prices.

### **Champlain Park Christmas Craft Show**

Saturday, November 18: 10:00 am - 3:00 pm

At the Fieldhouse, corner of Clearview and Cowley, off Island Park Drive. Entrance at 149 Cowley Ave.

Payment by cash or cheque at this sale, please.

I will be bringing lots of sweaters and a few other treasures, but if you are specifically looking for scarves, come to the sale next weekend.

Free on-street parking. Free admission.

### **Bring-Your-Friends Sale! Two special days.**

Saturday, November 25, 10:00 am - 4:00 pm AND

Sunday, November 26, 11:00 am - 3:00 pm

75 Breezehill Ave. North, second floor (stairs only). Across the street from Devonshire Public School and the same location as the February 2016 sale.

This is the sale of the season. Sweaters, scarves, handbags, accessories, designer clothes; the lot! This sale is not advertised to the public, but feel free to bring your friends, family, and neighbours. They are more than welcome to come to attend the sale without you, so please pass the word around.

Payment by credit card, cash, or cheque.

The building is well back from the street. There is free parking in the lot at the front or on the street.

### **613 Christmas at Carlton University Fieldhouse**

Saturday, December 2, 10:00 am - 5:00 pm

Carleton University Fieldhouse off Bronson at Sunnyside

This is the perfect opportunity to pick up a few lovely gifts at reasonable prices, or maybe even better; treat yourself! Again, please tell everyone about the sale.

Payment by credit card, cash, or cheque.

613Christmas is being held at a new location this year. It's a bigger venue, so you shouldn't have to wait in line, and there is paid parking available at a nominal fee. As usual, admission is free.

Hope to see you soon at one of the sales!  
Regards,  
Gail Cariou"

### **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
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