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OOTB Program Lineup 2016/17

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 15, 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, Lead by Sylvia Ralphs-Thibodeau. More information to come

February 19, 2018, Meeting, SAQA Trunk Show will stop in Ottawa, its our only chance to see the show before it is put on display in Nova Scotia. 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 16, 2018, Meeting Esther Bryan will talk about the history of the Quilt of Belonging

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

Saturday, May 5, 2018, Workshop, One day Workshop, Dyeing with Elaine Quehl. more information to come.

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

Playdates

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

Next Playdate:

Monday, January 22, Lead by Sylvia Ralphs-Thibodeau. More information to come

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 Tehcniques 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

Artists Gallery: Call for Member Photos



If you've been to the OOTB website lately you may have noticed the Artists Gallery, a comprehensive listing of all current OOTB members. The goal for the gallery is to feature a profile photo and brief description of interests for each and every member. However, we're a long way off our goal in terms of profile photos! Currently, only one quarter of members have submitted photos. We encourage all members to submit a photo to the gallery. If you're not keen on having a photo of yourself on the site, we would be happy to post a photo of your work instead. Don't worry about the size - we will resize and crop as needed. Please send your photo to Rose Wilson at wilsonrosalie01@gmail.com.

Felt Bowl Using a Balloon

The focus of the Playdate was to create an object (bowl) using felting techniques with a balloon as a basis for each piece. Lynn began the day by discussing her own journey creating felted 3-D pieces and displayed a variety of felted bowls to get our creative juices flowing. She generously provided the basic materials: soap, balloons included merino wool, silk noils, sari silk, and different objects to decorate our bowl.



Beginning with a balloon, set in a soup bowl, participants selected materials from Lynn's, their own stash or other participants who generously shared with the group. To build the bowls, each participant arranged the roving in different piles (by colour), wrapped the roving on the balloon in several vertical and diagonal layers, applied hot water and soap and rubbed to soak the roving. The wrapped balloon was covered in a polyester fabric and pounded on the table to encourage the material to felt together. The bowl was then rinsed under cold water to eliminate the soap and thrown against a hard surface to shock the felt into shrinking further. Some magical products came from that step.

All the members who participate in that Playdate would agree to say; it was very fun, but also challenging. They all loved to learn this new technique. Thank you so much to Lynn.

News from the Communication Committee

Every few weeks for the last two months or so, we have been meeting with various goals in mind. We want to ensure that our website is engaging and reflects who we are as a group, and are working hard to build an Artist Gallery containing info about each of our members. We are also planning the promotion of each of our events and documenting them through creation of an archive on the website for future reference. We are also developing a Communication Plan that will contain our Vision, Mission, Objectives, etc., and exploring other ideas in relation to communication and promotion.

As you must have heard, a lot of local newspapers are folding, something that is forcing us to search for other ways to advertise our events for free! In order to address this situation, we thought of asking your help finding other venues through which we might be able to raise our public profile. Do you know of a magazine, a newspaper and/or a local radio station that might help? Are you familiar with other groups (i.e. retirement residences, art groups, yoga groups, art schools?) who might be interested in knowing more

about us and be invited to our events? Please help us built a database of such contacts and build our connections with the broader community.

We are also seeking help to build this database of contacts, so if you have a little bit (or a lot) of time to spare, please give us a hand for the benefit of all the group and the success of our events!

For inquiries/information, please contact: lorraine.lacroix613@gmail.com

Fibre Fling 7 Rack Card

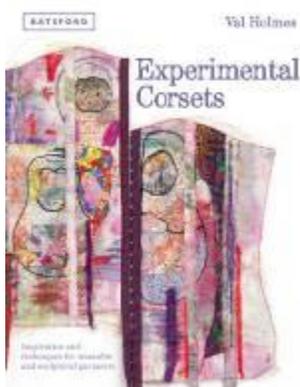
We are preparing for the next Fibre Fling and need art work to include on the rack card. The Pantone colour of the year is Ultra Violet so any pictures that will compliment or contrast the colour will be appreciated, high quality – directly from your camera, I'll fix. Please send them to Helen.gordon@rogers.com



Book and DVD Reviews

Experimental corsets

by Val Holmes - Inspiration and techniques for wearable and sculptural garments. Batsford press.



In this book, Val Homes documents her own approaches and philosophy in creating corsets as art. Beginning with her initial view that such garments are used to explore the feminist view, "making statements about women's confinement and so on." Holme's work went on to discover that much of the work using corsets and

clothing also explores our personal relationship to our bodies, which is complex, stemming from our culture as well as our history.

We are encouraged to explore our own ideas about our bodies and our relationship to the garments that cover them, either in a restrictive or revealing sense. The book goes further than corsets and shows work using other undergarments to create art and art to wear.

Using various mediums from paper to fabric and plastic, examples lead us to use many mediums to work through ideas. This is not truly a project book, but more of a guide to follow the muse to reveal our ideas through the 3-D art of corsets. Underwear is also included in the book, applying the same concepts, as

well as using examples of 2-D art in textiles. Whether a corset could be worn or not becomes part of the process. Miniatures are shown, using delicate fibers, as well as plastic formed corsets.

One thing missing from the book for me, was the lack of examples documenting how beautiful historic corsets are; being extremely precise in their construction, constricting the female form (agreed), yet still worthy of notice. I speak from personal bias here, having studied historic corsetry for many years. Women spent many hours embroidering panels to decorate their stays, which was their own means of expression at the time. It would have been fitting to include some small tribute to the roots of this modern exploration. Using this as a beginning would have thrown this modern work into greater context. After all, feminist ideas do not stand alone, without any reference to the past, so why should a book about the corset as art?

Edwina Sutherland

Get Stuffed: Shape, stuff and stitch

by Maggie Smith



This book has only twenty pages, but there is a lot of new and interesting information on stuffing fabric and surface techniques I was not aware of.

The first ten pages covers; the three types of stuffing (English quilting, Italian quilting and Trapunto quilting),

usual and unusual stuffing materials (the usual ie. fabric and polyester and unusual stuffing materials ie. wool, plaster, wood, wire, polystyrene or wood forms), and applying shapes to a base fabric before stuffing ie. cones, rectangles.

The next four pages covers constructing stuffing shapes (dolls, birds, 3D vessels) using cotton fabric, cording, yarn.colour. The final pages cover surface treatments to create texture on the raised stuffed surfaces.

Reading the book has inspired me to use her surface treatments and try to make stuffed dolls.

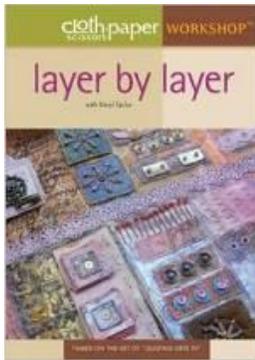
If you ever wanted to try and make stuffed dolls, animals, or 3D vessels, I recommend you borrow this book from our library. The book gives you a good introduction to constructing these shapes.

Maggie includes bibliography and resources information.

Lynn Ruff

Layer by layer: metal, paper, stitch

A Cloth, Paper, Scissors workshop with Beryl Taylor and Pokey (Patricia) Bolton



This workshop was about 60 minutes long and covered a number of interesting techniques and approaches to layering and manipulating mixed media. The workshop begins with preparing a substrate using a base layer of plastic, with muslin placed on top and PDA glue in a 50/50 water mixture used to adhere various layers and craft tissue.

The first section was creating fabric paper and using favourite papers to create a fabric to be stitched. Beginning with the muslin and glue layer, decorative papers such as gift wrap and more layers of glue and craft tissue were applied. In this demonstration, fluid acrylics and quinacridone, watered down, were brushed onto the glued tissue paper. Once the paper was dry, Beryl glued some felt on the back to give it a better feel for stitching.

The second section discusses how to use candy wrappers, plastic and muslin with appropriate glues. There is also a demo of stenciling on commercial fabric, including an example on bringing together fabric paints, sequin waste and commercial fabric, with some batting underneath to provide support. Other topics covered in the workshop including free-motion embellishment and free motion design transfer. The section on soft metal foils was especially interesting, with the focus on layering alcohol inks, foils, stencils and adding colour by using inexpensive nail varnishes.

There is a gallery section with a beautiful art quilt that contains all the elements demonstrated during the workshop. A finished book integrating various elements was another good example of how to produce pieces layer by layer and bring them together.

Beryl's demonstrations and explanations were easy to follow and she explained why certain steps were taken, or what some adjustments were made to some of the materials. Pokey did an excellent job as a facilitator, identifying things viewers might not know, and clarifying Beryl's explanations where necessary. This approach is very helpful to persons new to some of the

techniques and/or with less mixed media experience. This DVD provides some great ideas to incorporate into mixed media, and would be of interest to those new to mixed media or people looking to expand their knowledge base.

Nancy Scott

MQX Quilt Festival

New England - April 11-14, 2018

For the past number of years I have attended the Machine Quilters Exposition in Manchester, New Hampshire, and will do so again this coming year.

While the MQX is primarily focused on quilts and quilters, the stunning show-quality displays and impressive vendors gallery will be of interest to a broad spectrum of fiber artists. The exposition offers classes that range from art, drawing and design, to handwork, piecing, fabric dyeing and machine work, often including hands-on practice using various stand up, sit down and domestic machines. In previous years I have taken computerized quilting classes and this year I am focusing on applique and thread painting.

A six-hour drive from Ottawa, Manchester is a pleasant place in the spring, with ample opportunities to visit commercial enterprises that cater to the fiber arts.

Admission to MQX is \$12, which is good for all show days. There are also a Friday Evening Dinner with Jean Wright (former quilter/seamstress for the exterior blankets on NASA Space Shuttles) on Friday at a cost of \$50.

More information can be found at <http://www.mqxshow.com/MQX/East/Home/index.cfm>

Gudmund Thompson

Conversation with...Madeleine Rousseau



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.

Lorraine asked me to talk about my volunteering in OOTB. About a year after I joined OOTB in 2013, I started volunteering on the Program committee. Connie ten Bruggenkate was leaving and there was a call for a new volunteer in that group. I did not know anyone in OOTB and I saw that as an opportunity to get to know members, like Connie, Lynn Ruff, Véronique Lapierre, Cheryl Brooks and Lynn Keeler. It has been a plus to work with other fibre artists on collective projects, and to develop a sense of belonging. At first, I thought I would try it for one year and see how it goes, and I enjoyed it and continued for two more years. It does not need to be a long-term commitment. Next year, I will not renew for personal reasons, and the spot will be available for someone else who would like to try it and see. I will tell you, Cheryl, Lynn, and Véronique are great fun to work with, so I'd encourage anyone to join the group. I also volunteer to facilitate this chronicle Conversation with.... with Lorraine Lacroix. Lorraine and I alternate months to get one of you to tell us all about your art journey in our monthly newsletter. This has been amazing to discover many members and their passions. Sharing the activity with Lorraine means it is less time-consuming for each of us, and we plan strategies together to get one of you to say YES! We do get a lot of bang for our membership buck and that is because many members volunteer their time and energy to organize exciting projects that we all benefit from. Consider volunteering in 2018!

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



A good book and a warm sweater, Book made from machine-felted sweater & pen & ink calligraphy (2015)

I started doing projects like knitting, needlepoint and rug hooking, embroidery of pillow cases when I was a kid. My mother spent long isolated winter nights in the country doing that, and I wanted to do it too. I am the fourth girl of the family, but somehow I was the first one interested in fibre arts, like mom. I started doing a bit of sewing when I got our children and for Halloween costumes. I really started exploring further all forms of

visual arts about 10 years ago. Now it feels like the house is on fire.

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

Nowadays I am in felting wool. Felting second hand wool sweaters, needle-felting and wet felting. I also love ecoprinting outdoors in the summer. I still like to knit uncomplicated projects in the winter months. Last



Window on Winter, Scenery made from recycled machine felted weather & needle felted calligraphy (2017)

winter I finally completed two needlepoint projects started 25 years ago. These were not out-of-the box projects but I was surprised how sitting in the front of the south facing window in the morning, filling a bit of canvas brought me peace and serenity, as I surrendered to complete these UFOs.

What inspires you?

Tout! Everything! Anything in nature, something someone said that struck a cord, emotions. Talking with others who are passionate about something, anything feeds me as well (I love Show and Tell at OOTB meetings). It is all there nearby- it is just a matter of stopping, observing and reflecting.

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

Images simmer for some time, like in a slow cooker. I start assembling the tools and the materials and notes/sketches I 'cooked', and leave it some place (dining room table??!) for some time. I can walk by that stash every day for a while, with new ideas popping up in my head. Then I start going with the basic vision, which is not all thought through. Then as i go, more ideas come out and it is becoming really fun, and a bit crazy frenzy. The project usually ends up different than originally envisioned. as I let go of some ideas and embrace new ones half way through. it helps me to have a deadline, even a soft one, to complete some pieces.

Tell us about your studio space, and how you organize your supplies.

We have a small 1908 house in Little Italy in Ottawa , narrow and tall, with many small rooms and not much storage space. Now that two of our sons have left the nest, I store some things in their bedrooms. I'd admit that I have art supplies in many rooms of the house. I practice calligraphy, printmaking, book arts and painting, besides textile art and that means al lot of

supplies, tools- paper especially takes up a lot of room. I try to keep supplies and books for one type of art form together on shelves, in clear plastic containers & chest of drawers but things may linger in the dining room for some time when a project is in process. I am lucky that my family does not mind most of time!

Tell us about an artist whose artwork you enjoy very much, or has been an inspiration in your practice
I could not say that one artist stands out really. I love to visit art museums and local artist exhibitions, and be flabbergasted whether it is an impressionist painting or modern installations. It opens lots of doors in my mind- it gives me permission to be me. I can actually feel it. I try to write down some sketches or notes while it lasts. But to answer the question, i could add that German expressionists in the first half of the 20th century fascinate me right on, after visiting the Brucke Museum in Berlin this fall. it is so raw and expressive(!). I am also a japanophile and I find every art form there pretty amazing.



Detail of Low Tide in Baie Comeau, showing beach shells needled felted into the background



Low Tide in Baie-Comeau, wet felting, needle felting and found objects (2017)

Tell us about your current project!

This month I am working with felting to create bowls and festive decorations for the Holidays. I just loved Lynn Keeler's playdate on Balloon wet felting of bowls. Our OOTB playdates are great! I am also taking a

calligraphy course and am working on completing greeting cards and celtic knots in calligraphy on paper. Brewing in the back of my mind is a challenge shared with two friends to create a project using a gelli plate.

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

Visual arts, whether printmaking, drawing and painting, paper making, marbling, calligraphy and book arts are my sandbox.

Any pearls of wisdom or advice for fellow OOTB members?

I'd say, trust yourself and get inspired by others, without comparing yourself -we each have our own journey. Explore & enjoy the creative process, not worrying about the outcome. When an opportunity arises for a show or a challenge, try it, and see what happens.

Madeleine Rousseau

<http://blogdemadoz.blogspot.ca>

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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