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Words of Wisdom

“Colour is my day-long obsession, joy and torment”
Claude Monet

Program Lineup 2023- 2024

Playdate on Bookmaking – date tbd

January Playdate - January 22
Manipulating Fabric Techniques

Andree Faubert, Val Rochester, and Lynn Ruff are organizing the playdate. At the November Meeting, there were manipulating fabric techniques samples that we will be demonstrating at the Playdate.
Lynn Ruff

February 19 meeting – Fibre Fling Info (Zoom Only)

March 18 meeting – Film Night

April 15 meeting – Favourite Tools

May 3-4 - Fibre Fling

May 20 meeting – Guest Speaker – Alice Vander Vennen

May 21 - Workshop with Alice Vander Vennen

June 17 meeting – Book Arts, Presentation by Wendy Feldberg

July 15 meeting – Giveaway night, plus an activity

August 19 meeting – A possible field trip

News from Wendo and Sandy

We’re excited to take on the co-chair position for the next year.

Also, with so many new members, it’s going to be wonderful getting to know each other.

The January 15th meeting will be on zoom. The zoom link will be sent on Sunday evening.

Nancy Garrad will be sharing what she learned about Earth Pigments from the Fibre Arts Take Two course (Claire Benn) she attended.

We have decided not to participate in the Calligraphy Society’s open house since it is not a public event.

We will be participating in Rockland Community Garden’s, Gardening Trade Show & Community Event on Sunday, March 3rd. We’ll have a table and will promote OOTB and sell some of our art. The theme is gardening, and the trade show will run from 10 am to 5 pm. If you are interested in participating, please let us know.

Show and tell...what are you working on. ...what new techniques are you playing with?

Here’s to a creative 2024!
Wendo and Sandy

Can you Help?

We need some volunteers to help with Education and the monthly program:

- Organize and run playdates – ideas for playdates, collecting the fees, deciding location & room setup etc.
- Set up some new challenges for us.
- Help with planning the program each month (we have a list of possible ideas but are also open to new ideas) – recruiting speakers, deciding layout of the room etc.
- Organize some workshops – the ideas are already in place, just need someone to help organize dates, book our location, and another someone to help with promotion and registrations.

No worries if you don’t have ideas – there are plenty of those floating around. And of course, if you do have ideas, those are most welcome too. You may have suggestions we haven’t thought of.

Manipulating Fabric Playdate

Date: Monday, January 22, 2024

Place: Kitchissippi United Church
630 Island Park Drive

Time: 9:30am to 3:30pm

Cost: \$25.00 paid by cash, cheque or E transfer

Andree Faubert, Val Rochester and Lynn Ruff will be demonstrating 3 manipulating fabric techniques. Following each demonstration, you will be able to practice the technique and do a small project. These techniques can be done with a needle and thread or sewing machine. Two weeks before the Playdate a list of materials and instructions will be emailed to you. You can still register for the Playdate.

Please come for a fun day with your fellow Out of the Box members.

To register email Lynn Ruff at lynnruff02@gmail.com

February Art sale at Chez Lucien

During February, OOTB members have the opportunity to display art for sale on the 'art wall' at Chez Lucien, 137 Murray St, Ottawa. The theme for this show is, "Fibre Art: A Sustainable Art form". The show will run from February 1st, until February 29th. At the time of this writing, there is still room available for a few more submissions, but space is filling up quickly. Anyone interested in entering a piece of art for sale, please contact Wendy Chaytor (chaytor.wendy@gmail.com) to put your name on the list. Detailed setup information will be sent in a follow-up email to all participants. Please note that all art submitted for this show MUST be for sale and remain on display until the end of the show.

Teaching opportunities!

I hope everyone had a great holiday season, but now we're back to business. I am the workshop coordinator for the Mississippi Valley Textile Museum's Fibrefest. We're looking for teachers! if you're a teacher and/or if you know a teacher who you'd like to take a class from please let me know. I'm changing it up this year to include sewing and other fibre related workshops that people might want to take. Workshops will run from Sept 4-8, 2024

Wendo

Preserving and Using Leaves in Embroidery

Ruth Mills

Part 1: Preserving the Leaves

I was introduced to preserving leaves for embroidery at an online event (Fibre Potpourri) hosted by the Calgary Guild of Needle and Fibre Arts in the fall of 2021. The

session focused on autumn leaves. We chose leaves in shapes and colours that we liked and were instructed to immerse them in a solution of one part glycerine – available at pharmacies – to two parts water. It takes a bit of mixing to distribute the glycerine evenly into the water. I used a long, shallow, plastic container with a well-sealing lid that was large enough to allow the leaves & stems to lay flat and be submerged in the solution. I had several layers of leaves in the shallow container; to make sure that the glycerine solution was evenly distributed, I inverted the container from time to time. I let them soak for about two weeks in the covered container in a cool, dark place. I put them in the fridge the first year to prevent them from going mouldy, but I stored the container in a cool dark location the second year with no negative results. This year, I got very busy and forgot about them, so they soaked for at least two months in a cool dark place in my studio! I was afraid they might have been mouldy, but they don't look too worse for wear.

When I felt they had soaked long enough, I poured the solution off and rinsed them lightly.



Then, I arranged them on double thickness of paper towels and let the water be absorbed by the paper Towel.



I stacked layers of paper towels and leaves and covered them with two layers of paper towel and left them to dry for a couple of weeks. I left them stacked until I was ready to stitch them. Note: The colours of the leaves will often change from what they looked like when I chose them, and the glycerine solution may be quite dark after soaking.

I believe the tricks to success are in the leaf selection and preparation for soaking. I select leaves that are still on the tree as they are still a bit live and have a better ability to absorb through capillary action the glycerine solution. The ones that have fallen from the tree have already started to dry out. A suggestion that was demonstrated during Fibre Potpourri was to clip the end of the stem off to give the leaf a fresh surface from which to absorb the solution. I did that on some leaves, but I left on the ends of some as I liked the look. I can't say if there was much difference in absorption.

The leaves that are waiting for me to use are still relatively supple. However, they are still all VERY fragile and will tear easily when stitched.

Next year, I plan to use proper blotting paper that does not have the strong acidity level of paper towels to remove the harmful effects of acidic conditions on the leaves.

Part 2: Working up the Design.

I selected the materials I was going to use for the various components – wool felt padding, check purl and rococo gold cord for acorn hat, pearl purl and gilt kid leather for acorn body, 3 ply gold twist to outline the leaf and a variety of metal and glass beads to embellish the leaf.

I established the placement of the leaf and the acorn, drew the pattern of the acorn onto tissue, transferred it to the framed-up tussah silk, and marked the placement of the leaf on the fabric. The leaf was then set aside until the acorn was finished.

To work up the design, great care must be taken at all times to protect the leaf from damage. I did as much stitching as possible before I attached the leaf. Had that not been possible, I would have pinned tissue paper over the stitched leaf to protect it. In this case, I was able set the leaf aside and work the acorn first.



Then, I positioned the leaf and, with a very light touch, began anchoring it in place with a fine filament brown polyester thread. I began by couching the stem in place and then worked around the perimeter of the leaf, making small stitches perpendicular to the leaf edge about 1 cm apart. I couched 'X' stitches across the end of each point, but not through the leaf.



This step had to be executed with a light and gentle hand to prevent the leaf from tearing or breaking off any of the tips or even the spiky 'hairs' at the ends of the tips (I'm sure there are proper names for these leaf parts, but I don't know them).

I couched a row of gold twist around the whole leaf a short distance from the leaf edge and added a loop flourish at the end of each point for added decorative effect.



The ends of the twist were plunged to the back and secured discretely at the base of the stem before beads were randomly placed along the leaf to enhance it and hold it flat against the fabric.



Autumn: Wind Swept 2023 [Seasons Series]



The whole design was covered with tissue paper during the mounting and framing steps.

Examples:



Ginkgo 2022



Oak and Gold 2023

Planning Committee

PC Convenor	Wendo Van Essen, Sandy Goldsmith
Education	Liz Tyrwhitt
Secretary	Cheryl Ford
Membership	Andrée Faubert
Treasurer	Marilyn White
Web-coordinator	MaryAnne Toonders
Newsletter	Helen Gordon
Facebook/Instagram	Cathy Haley haley.cathy@gmail.com
Library	Nancy Scott
Publicity/Marketing	Louise Dalonzo
Exhibitions/Shows	Connie ten Bruggenkate, Andree Faubert, Wendy Chaytor, Madeleine Rousseau, Sally Rutherford, Wendo Van Essen, Sandy Goldsmith
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