

April 2021

# SAQA CT Newsletter

## SAQA CT Regional Meeting

May 1st, 2021 @ 10:00 am

Join us for a *virtual* panel discussion on Critique Groups

Panelists: Kate Themel, Lina Lawall and Susan Millen

*The creative process can be a solitary practice when artists self-critique. Honest comments about issues that artists wish to have critiqued can reawaken inner creativity as members of a critique group learn to trust in each other.*

*Our panelists have participated in a critique group for several years and are willing to share their perspectives on what it has meant to their art.*

*Consider joining a SAQA CT critique group. Additional SAQA resources on critique groups are listed on page 6 of this newsletter.*

*Please send your questions to KNutley1223@gmail.com in advance of the May 1st meeting to be included in the discussion. Time for additional Q & A will be available time permitting.*

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Meeting ID: 883 3819 3338    Passcode: 864306

- SAQA CT Regional meeting
- Wed's @ 10:00  
Artistic Discussion
- Spotlight Artist:  
Catherine Whall Smith
- Gallery 53 Textile Show  
"Inches of Stitches"
- "Welcome News" on Local  
Color 5
- SAQA CT 2021 Retreat
- Friday Happy Hour!
- SAQA Virtual Gallery  
Program
- Member News
- SAQA Critique group  
resources
- 2021 SAQA Conference
- 2021 Spotlight Auction
- "The Finish Line"  
by Christina Blais



Irene Roderick

Juried Artist Member  
(JAM)

Austin, Texas

**Artistic Discussion: Google the artist's work and join in the discussion. Have a favorite textile artist? Make a suggestion for us to explore!**

**Time: Wednesdays @ 10:00 am**

April 7, 2021	10:00 am	Irene Roderick
April 14, 2021	10:00 am	Karen Schultz
April 21, 2021	10:00 am	Ruth McDowel
April 28, 2021	10:00 am	Danielle Gori Mantenelli

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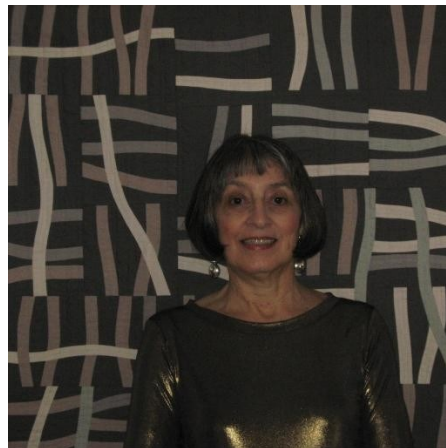
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# Artist Spotlight is on Catherine Whall Smith

## What life experiences & skills do you feel you bring into your artwork?

I found my calling! – It's 1969 and I introduced myself as "Miss Whall", this was not where I thought I would end up as a "Clothing & Textile" Major from the University of New Hampshire. My goal at that time was to live and work in New York City at a Fashion or Textile Company. - - I did that, but only lasted 4 months. THINK – 1969 in NYC – you get the picture. So instead for 6 years I enjoyed being a Home Economics teacher at Hartford High School in Hartford, CT. I loved my teen-age students – they were so assured and willing to try most anything! I too was happy to fulfill their wishes. Years later after working as a Home Economics Consultant for the State Department of Education, I completed my career at UConn in the Dean's Office of the Neag School of Education. Once again I was working with young adults aspiring to be teachers – what could be better. Plus I was using my organizational skills that is also key to how I organize my art. One piece at a time.



## Where do you do most of your artwork?



I've moved my "studio space" throughout our home in Chaplin, CT. Sometimes in the front hall sometimes in the back hallway landing. It mostly depended on how many of our 3 children were still at home. Finally, after taking a Nancy Crow workshop over 10 years ago, I moved permanently into the 3<sup>rd</sup> floor empty bedroom. It had a great view, and wonderful light. When I returned home from the NC workshop I immediately called our young carpenter and he was able to build multiple cubbies on one wall so that I could store my fabrics by color in plastic containers to keep them safe from any mice that might still be living in a part of the attic. With Nancy's encouragement we carted away 3 large 4x8 styrofoam panels from that workshop, I still use them today. This space has served me well. It's quiet, private and no one likes to go up the steep steps – except for my two Grand-Girls. Before Covid the first thing they wanted to do on any visit was to do "some pinning" in the studio.

## What are you most proud of when it comes to your artwork?

As an artist, I enjoy being in the moment, so I am most proud of my weekly BLOG that I started at the beginning of the Covid Pandemic in 2020. Here is the link to my Home Page; <https://catherinewhallsmith.com> and a list of my BLOG posts. I also completed 13 pieces in my "Hay. . . Keep Your Distance" series.

Acceptance of your fiber art always makes one proud so being accepted into The New Britain Museum of American Art Juried Members show in 2013; 2015; and 2016 helped to solidify my journey as an Artist. My Shows and Publication link will give you an idea of where I have shown since 1983. <https://catherinewhallsmith.com/portfolio/juried-shows-and-publications/>



"Hay . . . KeepYourDistance #1#2"

CWSmith.AllRightsReserved



Transfusion#3

CWSmith\_AllRightsReserved



Transfusion EarlyStages

CWSmith/AllRights Reserved



"Transfusion" details

CWSmith.AllRights Reserved



## Which do you enjoy more: the process or the results?



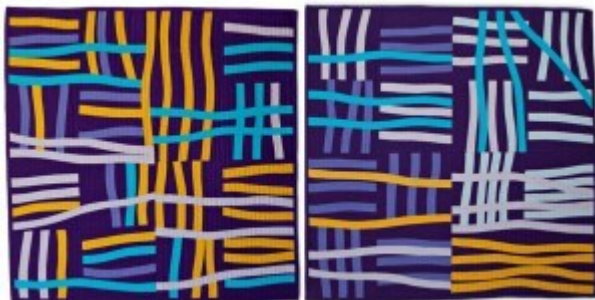
"TRANSFUSION" at Hartford Framing Gallery

## What/Who inspires you?

I have to include Nancy Crow - besides her amazing artwork and use of color, her work ethic is something to aspire to. But I would also like to add all of the members of SAQA and especially SAQACT. I still remember a small group of members meeting in a member's home more than 20 years ago. There were no Art Fiber shows - so each one of us persevered to have our "quilts" included in art shows. There were of course "rejections" but so many of you just kept at it, and at it - to where we are today. Kudos to all of you!!!!



CWSmith\_Hand Quilting on the BACK SIDE



"Gold Hay #6" (60Hx60W)  
CWSmith.AllRightsReserved

*"My favorite way to define a shape is with a simple line. This line enables me to explore the spaces created where line meets line or lines overlap lines. I strive to challenge the viewer's eye with the pairing of shapes and lines that create motion and juxtapositions that result in vibrant quilts. These lines are the voice in my quilts."*



OutdoorStudioCWSmith



**PARTS SERIES** - These 12 x 12 mounted ready to hang fiber art are duplicate sections of larger pieces in the "Transfusion" series.



## Inches of Stitches Textile Show

### May 2021

**Eligibility:** All entries must be “Ready to Hang”. There are no size or date restrictions. Mounted or sculpture in fiber is accepted. Artwork does not have to be for sale. A 30% commission will be taken on sold items. Price on Request (POR) and Not For Sale (NFS) are acceptable entries. For further information about the show, call the Gallery at (203) 235-5347. ACAM assumes no responsibility for loss or damage sustained to any piece at any time. Every reasonable effort will be made to prevent damage or loss. Your signature signifies your agreement with the terms above.

**Entry fee:** \$15 for 2 entries - (No date or size restriction)

**Delivery dates & times:** Friday, April 30<sup>th</sup>, 2021 12 – 4 pm and Saturday, May 1<sup>st</sup>, 2021 10 – 2 pm.

**Reception:** Saturday, May 8<sup>th</sup>, 2021

**Pick-up:** Friday, May 28<sup>th</sup>, 2021; Saturday, May 29<sup>th</sup> 2021

**Contact Information:** Sandy Goodyear at GALLERY 53 / [gallery53ct@gmail.com](mailto:gallery53ct@gmail.com) / 203.235.5347

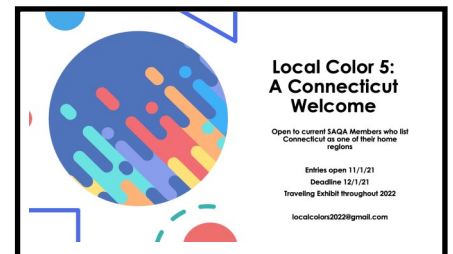
53 Colony Street / Meriden, CT 06451

**OPEN:** Friday: 12- 4; Saturday: 10 - 2

**Directions & hours:** <https://www.gallery53.org/direction-and-hours.html>

## **Local Color 5: “Welcome News”**

**Reminder:** *you must be a current member of SAQA to participate.  
Log into your account and check your renewal date.*



- Size requirements for 2D work are as follows
  - MINIMUM = 60” around the perimeter (length of all 4 sides added together)
  - MAXIMUM = the SHORTER side of the artwork cannot exceed 40” for 2D work (this is so that the quilts can be rolled together and fit into a vehicle for transport). The longer side has no MAX.
  - If your quilt is framed or mounted on canvas, it is considered 2D work. For MIN/MAX use the dimensions of the CANVAS/FRAME, not the actual artwork
- 3D Artwork (such as garments or sculpture) do not have a MIN/MAX size requirement. However, the work we can exhibit will need to fit within the space and display limitations for each venue. When entering your 3D work, please include a photo showing the proper installation, on a wall, pedestal or floor
- If your work cannot be rolled you MAY be required to store or transport your work between venues.
- All 2D work must have a 4” wide hanging sleeve attached to the back. It is highly recommended that artists use a split sleeve or notched sleeve, so that the work can be hung from the ends or from the middle. However, a single sleeve is acceptable.



## **SAQA CT 2021 Retreat is on!!!**

SAQA CT RETREAT:

*Are we out of the woods so that we can go into the woods?*



Covid-19 looks like it could be on the wane, and restrictions on in-person gatherings are loosening. The SAQA CT Annual Retreat will be in-person this year, from Friday, November 12 to Sunday, November 14, at The Incarnation Center, Ivoryton, CT.

The retreat event will follow the guidelines of the CDC and the State of Connecticut when the retreat begins. This may mean limiting the number of people who can assemble based on facility size, wearing masks, and continuing to maintain social distancing.

There will be a generous cancellation / refund policy if you register for the retreat and then later feel that it is better for you not to attend.

The retreat committee, reps and past attendees put their heads together about the possibility of making parts of the retreat accessible via Zoom. It was pointed out that the remote location of the retreat center yields spotty, at best, internet connectivity. At this time, we are not considering offering formal, scheduled, remote access to the retreat, as we are not confident adequate internet service will be available during the weekend. However, folks staying home who have a friend attending the retreat can join the in-person retreat by having their friend bring their own device and Zoom or Facetime them in.

(Please know that in the meantime, there are plenty of opportunities to connect with your fellow SAQA members - every Wednesday at 10:00 am there is a Zoom call where artistic trends and artists in the art quilting world are spotlighted, and every Friday at 5:00 we gather for "Happy Hour" for an hour or so, for friendly chit chat and show and tell! All SAQA members are welcome to join those two meetings)

The cost for SAQA members for the retreat is \$225.00 which includes two nights lodging and six meals. Non-SAQA members are also invited to join us, for a fee of \$250.00.

The Incarnation Center has beautiful walking trails, and a fire pit right outside our lodge. Everyone gets a table for working on their project.

Give your creativity a much needed boost by unplugging!

*Join SAQA CT Happy Hour each Friday at 5:00 pm via Zoom!*

Meeting ID: 366 373 1263    Passcode: 153388

<https://us02web.zoom.us/j/3663731263?pwd=c01LOEFxWGtoZDdPajFSTngybEV6UT09>





### **Art critique session challenges, encourages SAQA members**

Mary Vaneecke and other Arizona SAQA members share what they learned during a group critique session. Just as importantly, the session placed art quilts in front of a decision maker who did not know much about our medium.

<https://www.saqa.com/art-critique-session-challenges-encourages-saqa-members>



### **Jane Dunnewold Critique Session**

In this video, Jane Dunnewold shares expert advice with artists Merran Phillips, Martha Phair Sanders, and Ree Fagan. Dunnewold's critiques focus on specific technical advice and offer wisdom on how to push successful pieces even further. She also emphasizes the usefulness of journaling to clarify an art piece's message.

<https://www.saqa.com/jane-dunnewold-critique-session>



### **Critique Series - Arturo Alonzo Sandoval**

In this 3-part video critique, Arturo provided three different artists with helpful insight about their artwork. Participants included Bobbe Nolan, Jean Sredl, Donna J Stalaboin.

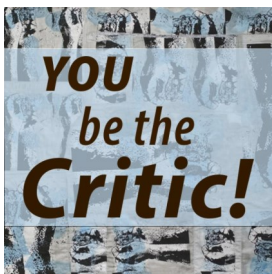
<https://www.saqa.com/critique-series-arturo-alonzo-sandoval>



### **Critique Series - Sandra Sider**

In this 3-part video series, Sandra Sider provides three different artists with helpful insight about their artwork. Participants included Lorna Morck, Carolina Oneto, and Arja Speelman.

<https://www.saqa.com/critique-series-sandra-sider>



### **You be the Critic! (Education Committee) - 2019**

In 2019, the SAQA Education Committee worked to bring you a series all about critique. In this special session, the audience critiqued the work of three SAQA volunteers. Getting and giving critiques can be a powerful tool for artistic growth... Volunteer participants were Diane Powers Harris, Margaret Phillips, and Susan Callahan.

<https://www.saqa.com/members/member-benefits/you-be-critic-education-committee>



### **You be the Critic! (Education Committee) - 2020**

The SAQA Education Committee hosted a live critique opportunity where attendees were offered the opportunity to give feedback to our critique volunteers: Diane Núñez, Johnnie McKenzie, Daniela Tiger, and Teresita Leal. Getting and giving critiques can be a powerful tool for artistic growth. Concepts discussed included balance/composition, contrast/relationship, workmanship, and color.

<https://www.saqa.com/you-be-critic-education-committee-2020>



# OCEANS APART

## CONNECTED BY ART

SAQA VIRTUAL CONFERENCE • 2021 OCEANIA

Registration is now open!!

No matter where you live, you've got something special to look forward to!

The silver lining in our COVID cloud is finding a virtual world where we can network and share as never before. This includes our annual SAQA conference which will be held online from April 15-25. This format will allow us to intimately showcase a region on the other side of the world from where our conferences have traditionally been, enriching both hosts and attendees. Plus, you will have opportunities to connect and network like never before!

## 2021 Spotlight Auction: online event

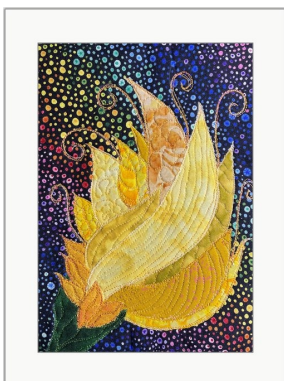
Apr 15 – 25, 2021

The [Spotlight Auction](#) is an annual event that takes place at every SAQA conference. Donated pieces are sold through a silent auction at the conference banquet. But now it's gone virtual and everyone can bid!

This year, the **Spotlight Auction** will take place during the [Oceans Apart Connected by Art Virtual Conference](#) (April 15-25, 2021). You do NOT have to attend the conference or even be a member to participate! All proceeds will help support SAQA programs.



"Sandpiper"  
By Lisa Ellis



"Nightflower"  
By JoAnne Hoffman

Unlike the Benefit Auction, Spotlight auction pieces start low and the highest bidder at the end of the auction wins! We will again be using Handbid as the auction platform. More details on the bidding process will be available soon.

The auction will open for bidding for all pieces on Thursday, April 15 at 2pm EDT. The opening bid for each piece is \$20 with \$10 bidding increments. Pieces will be divided up in 4 different sections, each with a different ending time on Sunday April 25 - 2pm, 4pm, 6pm, and 8pm (all times EDT).



## SAQA Virtual Gallery Program

Both [SAQA Global Exhibitions](#) and the Virtual Gallery Program feature exceptional member art exhibitions. Global Exhibitions have been, and will continue to be, hosted in premiere brick-and-mortar venues around the world. The Virtual Gallery Program, made possible by SAQA's new website, offers members an additional opportunity to present their work to the public.

The Virtual Gallery Program enables SAQA to share the breadth and depth of art quilting with a new, digital audience via exhibitions crafted exclusively for online viewers.

- develop an exhibition concept or theme
- create an enticing call for entry
- answer questions from members
- build a compelling exhibit from the chosen images and statements submitted
- write a curator's statement to accompany the online exhibit.

- **Now accepting applications for Virtual Gallery Curators!**

**Questions?** Please contact [virtualgallery@saqa.com](mailto:virtualgallery@saqa.com)

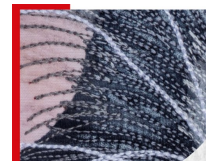
## SAQA CT's Member News



**Laurie Russman's** article, "A Technical Lesson by Laurie Russman" is in the recent issue of Simply Moderne magazine. Laurie tells us that it's the written version of the video session she presented to SAQA CT members on Procreate/digital cutters.



First published in 2015, Simply Moderne has a finger on the pulse of modern and contemporary quilting. Released four times a year, the magazine delights readers with the freshest designs in quilting by leading modern quilters. You'll also find 13 unique quilt patterns in each issue to make at home.



Several SAQA-CT members are also members of CT Women Artists, and now, four of them have been admitted into CT Women Artists' upcoming Members' Juried Show: Diane Cadrain, Margaret Phillips, Catherine Smith, and Carol Vinick. CT Women Artists would like to invite everyone to the Covid-safe outdoor reception for this show, at the ART League of New Britain, 30 Cedar St., New Britain, on Saturday, April 17, from 1 to 3 pm, with a rain date of Sunday the 18th, also from 1 to 3 pm.

**CWA.**  
Connecticut Women Artists, Inc.  
**2021 Annual Members' Juried Show**  
Saturday, April 17 - Friday, May 14, 2021  
**Art League of New Britain**  
20 Cedar Street, New Britain, CT 06052  
**Opening Reception & Awards Ceremony**  
Saturday, April 17, 1-3 pm  
**Closing Reception**  
Friday, May 14, 6-8 pm  
**Juror of Selection & Awards**  
Roxanne Stachalek, Executive Director of West Hartford Art League  
For our Prospectus, go to [www.ctwomenartists.org](http://www.ctwomenartists.org) or [www.onlinjuriedshows.com](http://www.onlinjuriedshows.com) to enter  
**Deadline for entry is Sunday, March 14 before 12 pm**



# The Finish Line

Christina Blais

A funny thing happened on March 8 on the SAQA Members Only Facebook page. Right after last month's article about a quilt that finishes too small, someone wrote the following:

I'm having a lot of anxiety right now. I had planned to face my art quilt for our regional show. It's suppose to be 20 x 20. It's done and I'm ready to square up and the width is barely 20 1/4. I didn't allow for quilting shrinkage and I was limited by my piece of dyed fabric. I knew it would be close but now I can't face it. So I'm left with binding which I hate. Any suggestions to ease my anxiety right now? I've looked at so many binding tutorials (and I have bound a couple projects but I didn't have to worry about the size.) and it seems to be causing me more anxiety. Help!!

(I find her choice of words "*but now I can't face it*" a great pun!)

And here is a sampling of responses. I have not tried these out; would like to know what you think:

\*Organza binding is the way to go. Don't stress over a fraction of an inch.

\*A doubled strip of tulle in a suitable color (or neutral gray) can make a nice over edge binding. Stitch from top, turn to back, stitch in the ditch from the top through all layers, then trim the tulle close to the stitching on the back. Neat and unobtrusive. I've also done similar edging with lace and novelty trims. Or the zigzag edging, though I have not been able to master that one myself. It looks great when it works.

\*I do the Sue Benner zigzag edging quite often. It is great for smallish quilts.

\*When I have a piece that is too dense with multiple layers and it can't turn, or I run short of fabric, I match the binding to the piece and it disappears.

\*I have a tutorial online on how to make a matched binding, so that the image goes all the way to the outside edges...this may be a solution for you. You can find it here:

<https://coursecraft.net/c/matchedbinding>

*And on another finishing note,*

Laurie Russman shares with us that Quilting Daily has a video download with Susan Brubaker Knapp on finishing techniques. Here is the link for that if you would like to check it out

<https://www.quiltingdaily.com/product/fabulous-finishes-video-download/?query=susan%20brubaker%20knapp%20fabulous%20finishes>

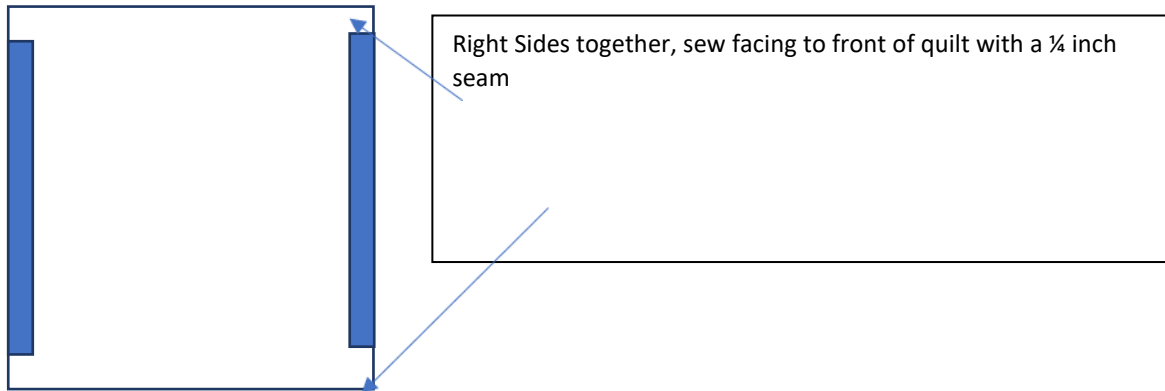
Read on for How to Face a Quilt.

1.

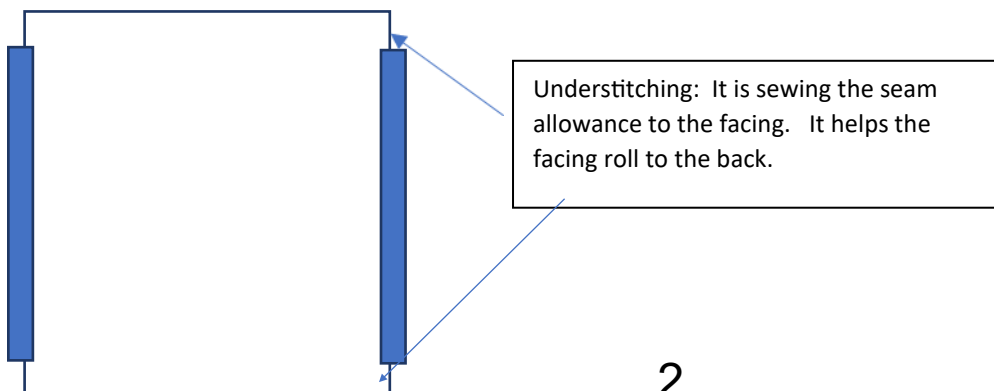
## How To Face a Quilt

No bulk, especially at the corners, and nice and neat!

1. Cut facing strips about 2.25 inches wide by a few inches more than the perimeter of the quilt. Note: The side facings will be about 2 inches shorter than the sides, and the top and bottom facings about 2 inches longer. I don't like to measure, so I just cut long at first.  
Pro Tip: Match the facing to the predominate color on the side of the quilt. This may mean you are cutting four different strips.
2. Press  $\frac{1}{4}$  inch on long side to the back of the fabric to make a finished edge
3. Lay facing down on the two vertical quilt sides, raw edges aligning, and trim, as necessary, leaving the facing about 1 inch short on each end of quilt



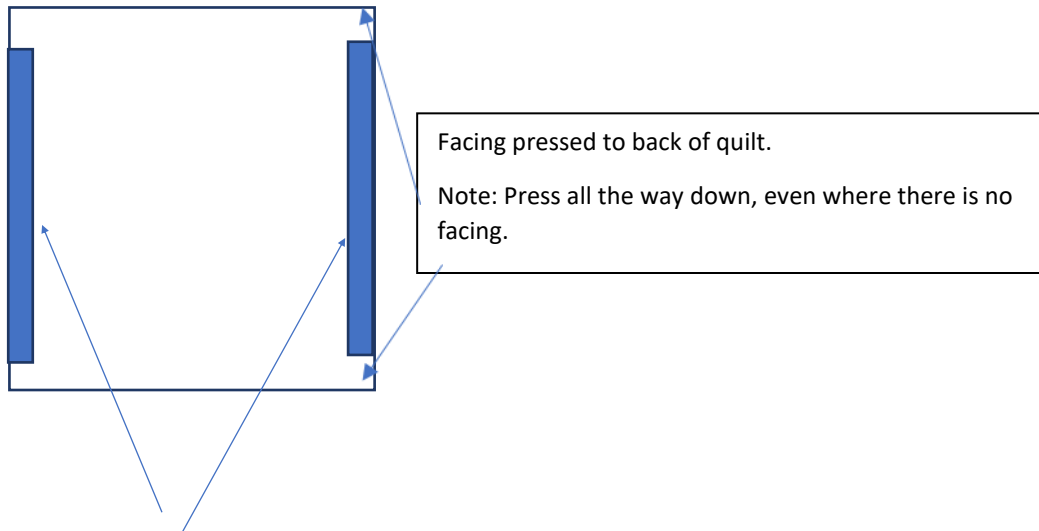
4. Sew at .25 inches.  
Pro Tip: Press it as sewn. This is called setting the seam.
5. Press facing out from the quilt; pressing seam allowance toward facing, understitch to each vertical side



2.



6. Press facing to back, rolling the top of quilt *slightly* toward the back. **Press facing and the seam allowance all the way down the quilt, including the part that has no facing.**

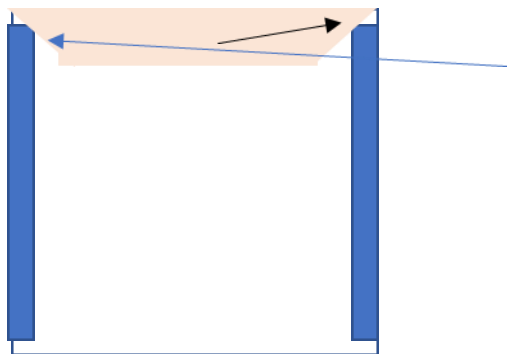


7. Slip stitch the folded edge of the facing in place. Halfway finished!
8. Prepare top and bottom facings by cutting them about an inch longer than the edge of the quilt. I like to have extra that I can trim later.
9. Sew the top and bottom facings to quilt at .25 inches along the **entire** bottom and top of the quilt, opening up the seam allowance (that you just pressed down). Press as sewn, and understitch as you did before.
10. This is important, and no one else says this. Put a dab of glue (I like Aleen's Tacky Glue) on the seam allowance (that you pressed closed, then opened to sew on the bottom and top facings,) and secure with a binder clip or paper clip to hold. This will make the hand sewing finishing a lot easier. Put the glue only on the quilt seam allowance part, not on the facing.

### 3.



11. When the glue is dry, press the facing to the back of the quilt, and maneuver the excess at the ends toward the center of the quilt. It can make a nice miter. Trim away anything underneath that is adding any bulk. Slip stitch in place.



This top facing is exaggerated. It will line up with the side facings. You can miter the facing by simply folding/tucking.

Slip stitch facing down on all edges.