

# SAQA CT Newsletter

*...promoting the art quilt and the artists who create them*

- SAQA CT Regional meeting
- "Welcome News" on Local Color 5
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- SAQA '21 Spotlight Auction
- Wed's @ 10:00 Artistic Discussion
- Contemporary Voices
- Textile Talks
- "The Finish Line" by Christina Blais

**SAQA CT Regional Meeting: March 6, 2021 @ 10:00 am**

**Speaker: Kathy Bagioni on her 14 series**

**"Celebrating Women in the Arts"**

**Topic: SAQA CT Regional meeting**

**Time: Mar 6, 2021 10:00 AM**

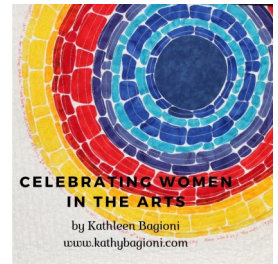
**Join Zoom Meeting**

**[https://us02web.zoom.us/j/82577423371?](https://us02web.zoom.us/j/82577423371?pwd=Ulo5L3BPUWQzanczQIFIZ2VyOXBzZz09)**

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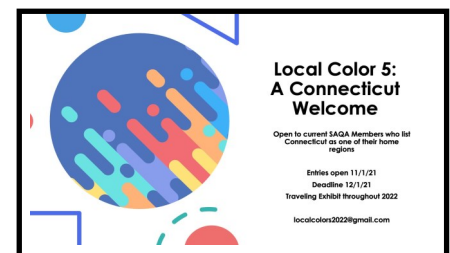
**Meeting ID: 825 7742 3371**

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## **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
  - o MINIMUM = 60" around the perimeter (length of all 4 sides added together)
  - o 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.
  - o 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.
- Check the SAQA-CT blog for a copy of our prospectus

Contact the Exhibition Team if you have any questions about the prospectus or you would like to help out with the show [localcolor2022@gmail.com](mailto:localcolor2022@gmail.com) Kate Themel, Exhibition Manager

## March 2021 Spotlight Artist:

### Lynne Allen

#### What life experiences and skills do I bring into my art-work?

My life is changeable, which is also how I approach art. I was born on an Air Force base in Georgia, grew up in suburban Philadelphia and Bennington, Vermont. I married young, finished college in Vermont, moved to Chicago and then to Indiana where I went to law school, then back to the Philadelphia area before moving to Massachusetts, then Texas and now Connecticut. I spent part of high school working in a VISTA program teaching children with physical and emotional challenges and another semester studying in Belgium. I attended three different colleges before graduating and spent my senior year working in another VISTA program - this time in a food stamp advocacy office. I always thought I would work internationally, but getting married changed those plans. I loved being a lawyer but took a break to be a better parent. That meant learning how to organize my own time for the first time ever - a daunting task. It also gave me time for more volunteer work - in the schools, in politics, and eventually in SAQA. I have been a SAQA Representative (for Texas), served on the Special Events Committee planning conferences, and did a brief stint on the Development Committee.



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

Like all kids, I loved art, but early on an art teacher belittled my work so I veered away from artistic endeavors and focused instead on academics. It has taken years and a lot of soul searching to consider myself an artist.

I always stitched - hand stitching as a child; learning to use a sewing machine in junior high school, and making clothes, but that was just something I did, it did not feel like art. When our daughter was born, I turned to quilting - starting with baby quilts, then bigger projects and also more clothes - wearable art. At 40, I decided to just let go and see what happens. I studied weaving, jewelry making and enamel work. After 7 years I realized that my stitching was also art. I joined SAQA at the request of Katie Pasquini Masopust, who taught the first week-long class I took on design, but I did not get very involved until moving to Texas, where I knew no one and the SAQA community took me in and made me feel part of a family. At 60 I got even more adventurous and undertook a 2 ½ - year course of study in design and art cloth with Jane Dunnewold.



Part of the Words on the Wall series



Doodle Drawing



Tom Tukery (beaded)



## **What do you enjoy most, the process or the results?**

As to pride, I guess I am most proud that I have been creating the designs for most of my work for many years now. I still love making baby quilts. Thinking about the parents and anything they tell me about their child to be provides my inspiration. I design each quilt based on what I know - choosing fabrics that reflect the parents' interests, colors based on their preferences if they tell me, and often using the child's name or initials. I let my mind wander and my imagination go and find a way to celebrate the new life. I also have to think about the best techniques for bringing an individual design to life.



Baby quilt for twins



Baby quilts.....



## **What or who inspires you?**

Some of my work is based on my family and my life - processing the death of my father when I was not yet one; dealing with the isolation of the pandemic - but I am also inspired by music. I am not well educated in that field, but I do respond to lyrics and sound and just go with that. I also look at Calls for Entry and can be inspired to create from that. Not that I always get the piece finished in time for the entry, but that's OK, too. I find it more important to do work I want to do - work that allows me to express an emotion or point of view - even if that means I am less prolific. Lately I have been doing more small pieces - cards for friends and family. That is a new direction for me.



*So, back to changeable* - I like to play with techniques and to mix things up sometimes. I have made cloth mache figures and am thinking about doing more in the 3-D world. Sometimes my work is intricately pieced. Sometimes it is whole cloth with stitched designs. Sometimes it is enhanced by beads or yarns or a sheer overlay or mementos of some kind. Often I use fabric I designed/created specifically for the piece. I probably enjoy the process most. I give away (and sometimes sell) much of the finished work, but I wear the clothes (unless I made them for someone else) and do have my work hanging in our home. I really love SAQA's definition of art quilt - "a creative visual work that is layered and stitched or that references this form of stitched layered structure" - because it gives us the freedom to really explore and push some boundaries, whether our own or the viewer's. It does not require a set number of layers, or a particular edge structure/binding - and the whole idea is to follow your own crazy mind and heart rather than reproduce someone else's design. I have a lot yet to learn, and plan to enjoy the journey and all the people I meet along the way.





# 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!



The 2021 SAQA Seminar explores the source of color; various color theories; what it means to work with color; the science of color; how artists use color; and the history, language, and culture of color through interviews, articles, and interactive exercises. Time is provided for live discussions on the topic along with how you might be incorporating the information into your work. A gallery will accompany each unit. Not a "how-to", this seminar is an exploration of concepts and the experience of color. SAQA Seminar is free but only available to members. ***Get in on the conversation!***

### **Google Arts & Culture Experiment:**

#### ***"The sound of color"***

What if you could hear color?

Explore Vassily Kandinsky's synesthesia and play his pioneering masterpiece, Yellow-Red-Blue, with the help of machine learning.

<https://artsandculture.google.com/experiment/sgF5ivv105ukhAhat>





## Virtual Zahn Gallery

CWA VALENTINE H. ZAHN COMMUNITY GALLERY  
THE GALLERY AT MIDDLESEX HEALTH  
SHORELINE MEDICAL CENTER

Gallery Exhibit Connecticut Women  
Artists, Inc. Council Members  
Present

February 22 - May 14, 2021

Visit the gallery from the comfort of  
your own home at Middle-  
sexHealth.org/

Connecticut Women Artists, Inc.  
(CWA) was established in 1929  
and continues to provide a forum  
for women's artwork. This exhibit  
showcases the work of CWA  
council members and features a  
variety of media and subject  
matter.



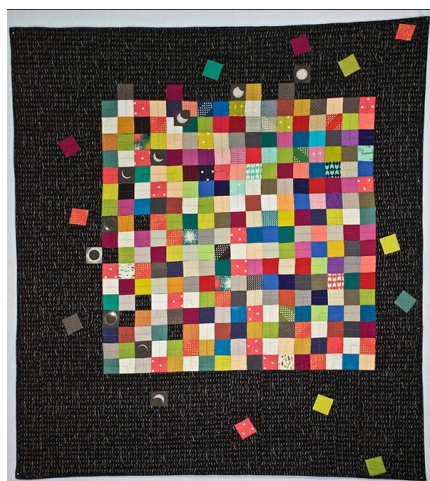
A Message from Diane Cadrain and Carol Vinick  
Co-presidents of Connecticut Women Artists, Inc.

*"We are thrilled to be exhibiting our work in the Zahn Gallery. We hope that you enjoy this curated show that features the works of our council members."*



***"Inches of Stitches" May 2021 Textile Show***

*Stay tuned for details!*



80 @ 80

The Artwork of Phyllis Small

In celebration of turning 80 years old this  
year, Phyllis Small will be exhibiting 80  
artworks, one for each year of her life.

March 20 through May 1, 2021



I have always had a passion for art. I am a fiber artist, combining my  
background in collage and printmaking with the medium of fabric.

My inspiration to create quilts comes from what I see around me every  
day. I find color, shape, and line hard to resist. I love all colors  
and experimenting with the infinite combinations.

Color, shape, line, texture, and especially the feel of fabric, inspire me  
to create. The tug is irresistible; it is the process, as much as the end  
result that I love.

## 2021 Spotlight Auction (Call for Entry)

**Jan 10, 2021 thru Mar 31, 2021**

**Entry deadline: March 31, 2021**

This year, the **Spotlight Auction** will be an online event taking place during the [Oceans Apart Connected by Art Virtual Conference](#) (April 16-24, 2021). This is an opportunity for all SAQA members to have their work showcased to a world-wide audience. You do NOT have to attend the conference to participate (or bid).



Complimentary Colors by Fiona Oxford

SAQA is looking for pieces 6" x 8" (portrait or landscape orientation), which to be displayed in mats with a 4.5" x 6.5" opening and placed in clear cellophane sleeves. The edges of the piece (.75" all around) will be hidden from view in the final presentation. Raw, straight-stitched or zigzag edges are best.

This size of artwork can be quick to make, showcasing your voice and raising funds for the organization which helps us all. Plus, it's your opportunity to collect work made by fellow SAQA members. What a win-win!

### IMPORTANT DETAILS

**March 31:** Deadline to complete [submission form](#). Do NOT send your piece without completing this form!

**April 9:** Final Deadline for artwork to arrive in Ohio (details provide via More Info link below)

**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**



**Mar 3, 2021 10:00 AM : Cat Larrea**



**Mar 31, 2021 10:00 AM**

**Lorraine Turner (Calico Horses)**

On the cover of Quilting Arts magazine

Dec 2020— Jan 2021

Mar 17, 2021 10:00 AM : Tula Pink

Mar 24, 2021 10:00 AM : Bisa Butler

Mar 31, 2021 10:00 AM : Lorraine Turner

<https://us02web.zoom.us/j/81491260938?pwd=WU5RWmxuN0lGdytiZWpxaU4zUIA3QT09>  
Meeting ID: 814 9126 0938  
Passcode: 134342





THE GEORGE WASHINGTON  
UNIVERSITY MUSEUM  
THE TEXTILE MUSEUM



This spring, the GWUM is teaming up with the Textile Society of America to bring you a series of virtual talks with artists who are breaking ground in textile art. The inaugural season of [Contemporary Voices](#) features innovative creators joining us from Brooklyn and Los Angeles — each with a unique practice and perspective.

Born in the American South, [Diedrick Brackens](#) (March 2) works from his studio in Los Angeles. His meticulously hand-dyed and woven textiles of Black figures in mythic landscapes probe ideas of ritual, care, intimacy and survival.

Chilean-born artist [Guillermo Bert](#) (April 6) has explored many creative paths and projects in his decades-long practice, recently collaborating with Navajo, Zapotec and other traditional weavers to create textiles incorporating QR codes. When scanned with a smartphone, each code becomes a portal into the indigenous immigrant experience.

[Ai Kijima](#) (May 4) is a master quilter known for her distinctive, chaotic collages. Born in Tokyo and based in Brooklyn, she uses traditional quilting techniques to painstakingly stitch found materials — from vintage kimonos to garish fragments of pop culture — into evocative cross-cultural patchworks.

All of these programs are free, and you can join from your home via Zoom. Register in advance to get the links and instructions for joining the talks at [Programs | The George Washington University Museum and The Textile Museum | The George Washington University \(gwu.edu\)](#)

# TEXTILE TALKS



<https://www.saqa.com/resources/textiletalks>

**Textile Talks** features weekly presentations and panel discussions from the International Quilt Museum, the Modern Quilt Guild, Quilt Alliance, San Jose Museum of Quilts & Textiles, Studio Art Quilt Associates, and Surface Design Association. The programs are held online at 2 pm Eastern (11 am Pacific) each Wednesday and last approximately one hour. *Preregistration is required and recordings are available.*



## Textile Talks: 3D Expression: Conversations with the Artists

This panel of fiber artists from SAQA Global Exhibition 3D Expression spoke about creating 3D art quilts. Artists included Shannon Dion, Judy Martin, Betty Busby, and Patty Kennedy-Zafred.

# *The Finish Line by Christina Blais*

The Finishing Line will be a monthly article with ideas and how-to's for finishing your art quilt.

Generally, the way you finish your quilt is up to you; in some circumstances, it may be determined by the call for entry. You may be constrained in how you finish your quilt if it must meet a size requirement, and somehow, your quilt is a little too small! Then you are certainly in a bind, so to speak.

Let's begin by discussing what the options are for finishing. It is important to consider what your finishing technique will do to your creation. It can:

- stop the viewer's eye, or not
- distract the viewer, or not
- hide the back of your quilt if you mount it
- add (a little) or subtract width or length
- make your work seem more "quilty" or more "fine arty"

Have a reason for the way  
you have finished your quilt

There is no right or wrong way to finish a quilt, however, I encourage you to have a reason for finishing the quilt in the way that you did. Sometimes stopping the eye can be restful; sometimes not. Some quilts call for mounting, some call for seeming as "quilty" as they can possibly be. Audition finishing methods, and find the right one for your quilt.

Square corners, neat edges, low bulk: let's do it! Here we go!

## **General Suggestions:**

**Make a Notebook** While you are in between projects, you could compile a notebook of samples of different bindings and finishes, perhaps with break-outs of the steps. Include notes. When you are in a time crunch, you will be happy to have a reference.

**Practice before you commit** When trying something new, I make a sample(s) of the binding technique on a quilted sandwich. I take before and after measurements of the sandwich for accurate understanding of the effect the binding will have on the finished dimensions. This is very important if you want a certain look and/or are using stretcher bars, stretched canvas, or have to work to a particular size.

Example: I have a fiber piece in which the background is upholstery fabric, and I wanted to mount the piece on stretcher bars. I was concerned about bulk in the corners, and through working with samples, devised a way to face the work with quilting cotton that was then wrapped around the bars. I cut the work to the exact size, (which could have been scary) and blanket-stitched the facing onto the work. I'll write about this in another edition of Finish Line. **I had to make mock-ups** to ensure what I was doing would technically work, and would have an acceptable appearance.

**Ironing is a big part of successful finishing techniques.** In general, anything that you have sewn should be "pressed as sewn" before doing any other step. Good ironing can help imperfect stitching, but bad ironing or no ironing can detract from great stitching.

Once you've trimmed your quilt you can't put the trimmings back on.



## Bindings that Do Not Take Up Seam Allowance, and/or Can Blend with the Work

### Binding # 1: Rat Tail Bindi

Rat Tail trim is a silky, satin-like cord that is about 2 mm thick. It comes in many colors. In addition to rat tail trim, you could substitute yarn or another cord-like material. The cording is zig-zag stitched onto the raw edge of your quilt. The thread used will affect the final color of the cording.

I once used a camouflage colored cording, with gold thread to zig-zag it on, and it looked very “autumn.” No one could tell the cording started out as camo!

Experiment with the cording and thread color to get the desired effect you want.

This technique will **add** a little bit the overall size of your quilt.

It could be a good choice if the perimeter of your quilt is irregular or curved.



This photo to the right is a detail of the rat tail binding I put on Cross Roads, which I entered into Local Color 4; which had specific size requirements. I got so happy quilting, that I quilted the piece so much that it shrunk significantly! I could not afford to take off a quarter inch on all sides – which is most often required in finishing a quilt. I went to Plan B: the Rat Tail Binding technique, which even added about 3/8 of an inch to the length and width of my quilt. The binding created a small red line around the quilt.

Carol Ann Waugh is the authority on rat tail binding, and this is a link to her video explaining the stitching process. <https://www.youtube.com/watch?v=5Xi2sL8PT-U>

## **Binding #2 Collaged Binding**

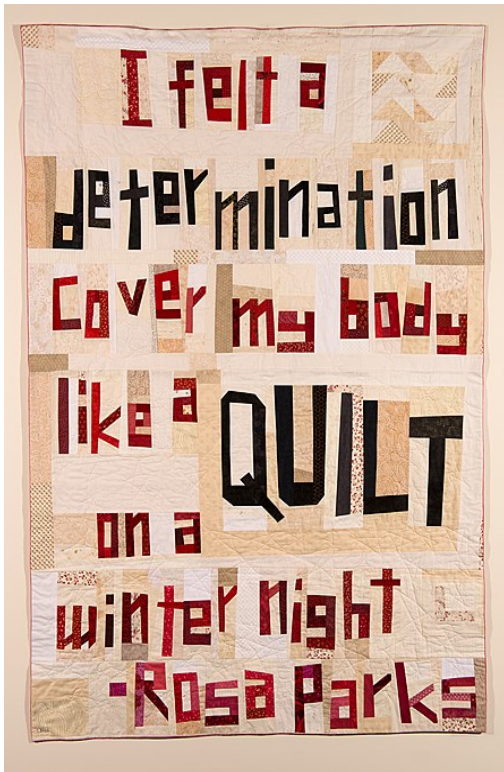
- The second binding technique that does not add or subtract the size of your quilt, and blends with the quilt is the collaged binding.
- The collaged binding was developed by Susan Carlson. If you have a collaged
- background, you can simply continue the collage around the edges. I did this for my collage quilt, American Shad (Local Color 1).



## **To Collage A Binding:**

- Trim the quilted, finished, collaged work to the final size
- Cut fabric pieces in the same hue and value as the background of your quilt using organic shapes – just as you did in the background
- Glue the edges of the fabric piece to the front of the quilt, and then wrap the fabric piece to the back of the quilt, and glue to the back, keeping things smooth and taut.





### Binding 3# Traditional Binding with Significant Roll to the Back

This technique will add a subtle line around your quilt with a binding.

In the Determination quilt, I wanted it to look very “quilty” and to reference traditional quilts as much as possible.

I wanted the eye to stop with a boundary on the quilt

I made a mock-up of the technique before committing.

I sewed on a traditional binding in a rose-pink color.

Ironing is a big part of traditional bindings. Once the binding is machine-sewn on the front of the quilt, press the seam “as it was sewn”. That is, press the stitching line flat, before you do any turning. This is called “setting the stitches” or “setting the seam”.

Seams that are “set” seem to behave nicely. We have enough troubles as it is without seams that are not treating us nicely, so go set that seam!

I then trimmed the seam allowance, and rolled most of the binding to the back of the quilt, (and hand stitched it, as usual) - leaving a scant 1/8 inch of the binding showing on the front.

Setting the seam can take care of tiny puckers,  
and “makes your thread one with the cloth.”

*That is all for this month. April, facings! May: mounting on canvas and stretcher bars. June: Rod pockets and hardware!*