

# SAQA JOURNAL

STUDIO ART QUILT ASSOCIATES

2022 | Volume 32, No. 1



**INSIDE:** MEET SUSAN AVISHAI • LIGHT THE WORLD •  
JURIED ARTIST SHOWCASE • EXHIBITION MEMORIES •  
SOLO EXHIBITION SUCCESS • E-COMMERCE  
INSIGHTS • INSPIRED: KATHY YORK • HERE, THERE  
& EVERYWHERE • QUILTED PORTRAITS ON TOUR

# IN THIS ISSUE

## FEATURE ARTICLES:

Add e-commerce to marketing toolkit .....	5
<i>Quilted Portraits and More</i> on Tour .....	8
Boost income with print-on-demand vendor .....	11
Featured Artist: Susan Avishai .....	16
Solo exhibition marketing savvy .....	22
Favorite exhibition memories.....	26

## COLUMNS:

Editor's Notes.....	3
Thoughts from the president .....	4
Inspired by connection: Kathy York .....	38

## GALLERIES:

SAQA Global Exhibitions: <i>Light the World</i> .....	14
Member Gallery: <i>Here, There &amp; Everywhere</i> .....	20
Juried Artist Showcase .....	30



## SAQA NEWS

Treasurer's Report .....	24
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In Memoriam: Nancy Erickson, Judith Trager, Judi Warren Blaydon, Lynn Rogers, and Gail Sims .....	37
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## ON THE COVER:

<b>Bobbi Baugh</b> <b><i>Seeing Through to the Light*</i></b> 44.5 x 41 inches   2020
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\*From SAQA's Global Exhibition *Light the World*

## QUICK NOTES

To find out more about SAQA, contact Martha Sielman, executive director, by phone at 860.530.1551, or by email at [execdirector@saqa.com](mailto:execdirector@saqa.com).

Explore varied resources on our website at [www.saqa.com](http://www.saqa.com). Annual membership levels for U.S. and international members, listed in USD, are: Artist/Associate, \$80; Juried Artist, \$145; and Student, \$45 (must present full-time student ID).

Studio Art Quilt Associates, Inc. (SAQA) is a nonprofit organization whose mission is to promote the art quilt. Through exhibitions, resources, publications, and membership, we seek to increase appreciation for the art quilt as a fine art medium and to support our members in their artistic and professional growth.

The *SAQA Journal* is published four times a year. To submit articles or story ideas, contact Diane Howell, *SAQA Journal* editor, at [editor@saqa.com](mailto:editor@saqa.com). Review submission guidelines at [www.saqa.com/journal-submit](http://www.saqa.com/journal-submit).

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# Exhibitions are back! Be it ever so humble, there's no place like a gallery

by Diane Howell

Where do I start?

I'm going to assume you are tired of reading about the travails of putting together a magazine during pandemic times. I will therefore pretend that this issue, featuring different types of exhibitions and a whole bunch of other cool stuff, was a piece of cake. It's not like it was an on-again, off-again concept based on the whims of a deadly virus and the tenuous possibility of venues being closed.

I'll just move on.

The first issue of the year is a great time to present different kinds of exhibitions. They are inspiring, they spur new creativity, and they are just so wonderful. There are many different ways to mount an exhibition, and I love them all.

The all-on-you solo exhibition is a concept that puts viewers on notice that an artist has been hard at work for you. At Susan Allred's *Hold Over Flow* one-person show in Phoenix, Arizona, she created the stunning, three-dimensional works and was an active part of marketing her exhibition to the community. Read Linda McCurry's story on page 22 for details.

Each time you create an installation, it's a brand new exhibition. Fancy that! Familiar pieces are placed into each new setting with inspiration drawn from the venue's walls, floor, ceiling, and signage. Innovative thought reigns in installation work because it is a challenge to make it work—and it always does. Susan Lenz's *Once and Again: Alteration* is covered in my story about favorite exhibition memories on page 26. You'll also read about the power of art to move viewers as well as share the exhilaration artists felt when they received their first acceptance letter.

Phyllis Cullen and Cindy Richard, coauthors of *It's All About the Face*, invited artists in their online forums to create work for a traveling exhibition entitled *Quilted Portraits and More*. Artists from around the world joined forces to create two online exhibitions based on this theme for Mancuso Show Management during the pandemic. But now the event company is touring—physically touring—a third collection. There are still stops on the schedule where you can see the works in person; read

more about the exhibition and see selections from it on page 8.

Another solo exhibition touched on in this issue is *Both Sides Now* by Kathy York. Her collection of twelve, double-sided art quilts premiered at 2021 International Quilt Festival/Houston. Inspired columnist N.K. Quan focused on one piece from this collection, *Plenty to go Around/Scarcity*. The connection between the front and the back of this quilt is strong, and its story is one you will want to read; find it starting on page 38. To make sure you get full views of the front and the back of the quilt, we've made this column two pages long instead of its usual one. We also let the author write a few more words.

What about the other stuff? Kestrel Michaud gives you valuable insight into setting up online storefronts on page 5, and how to evaluate print-on-demand companies on page 11. And our Featured Artist, Susan Avishai, is a seasoned gallery artist; read about her journey on page 16.

I hope you enjoy all of the articles and regular features in this issue. After all, it was so easy to put together! ■

# SAQA's goal is to increase access to member benefits

by Deborah Boschert

In 2019, the SAQA Board of Directors approved a strategic plan that included a goal to "support diversity." Considering what that might look like in terms of programs, community, and exhibitions, we realized we needed to think broadly about diversity, equity, accessibility, and inclusion (DEAI), and what these topics mean for SAQA. Over the last several months, our DEAI actions have included:

- In June 2020, the SAQA Board stated that our core values of integrity, inclusion, excellence, and innovation compelled us to stand with those fighting against racism and injustice. Read the full statement at [saqa.com/voice](http://saqa.com/voice).
- At our 2021 Board Retreat, a visiting artist shared art quilts that explored social justice. A conversation followed about how these topics relate to our personal, professional, and creative lives.
- SAQA reduced some barriers to accessing member benefits by providing closed captioning on video content, offering rebates for prohibitive international shipping expenses, and posting SAQA videos on YouTube so that they are closed captioned in other languages.
- In August 2021, organizational consultant Dina Bailey hosted two workshops for SAQA Board members, committee chairs, regional reps, and staff. Acknowledging that SAQA leaders have different experiences and perspectives, the first workshop was *Building A Shared Vocabulary and Preparing for Change*. The second workshop was *Meeting People Where They Are and Connecting To Today*.
- In September 2021, the SAQA Board approved a set of Community Guidelines which identifies personal expectations of kindness, fairness, honesty, integrity, inclusion, respect, and openness, and states that discrimination is not tolerated. Read the Community Guidelines at [saqa.com/community-guidelines](http://saqa.com/community-guidelines).
- Vice President Mel Beach and I met with committee chairs, regional reps, and staff to discuss the Community Guidelines, review what we learned in the workshops, and talk about next steps.
- In recent months, we have discussed what it means to be an ally, studied glossaries of terms that help us communicate more clearly, and



looked at issues related to financial hardships.

- SAQA now offers Membership Fee Grants and Conference Registration Grants for members or potential members experiencing financial hardships. Hardship is defined as—but not limited to—significant debt, medical expenses not covered by insurance, eligibility for public assistance, responsibility for financial support of dependents, prohibitive exchange rates, or discrimination/disability in employment. Find more info at [saqa.com/grants](http://saqa.com/grants).

I've learned so much through these actions and discussions. I am grateful for the opportunity to grow with SAQA as we navigate this challenging and ongoing process, knowing that SAQA embraces the potential for change. I want to be more aware of the barriers that keep individuals from participating in the programs and communities that benefit many of our members. Part of that means understanding experiences different from my own and being open to changes that will more fully serve SAQA's mission and vision. I hope you'll join me in this endeavor. ■

# First step in online sales is to know what you want to do

by Kestrel Michaud

Thanks to the internet, an artist's market is no longer restricted by physical distance. You can connect—and potentially sell—your art and products to anyone who finds your website, regardless of where your customer is physically located on the planet.

To take advantage of this opportunity requires having a digital store where you can offer items for sale. You need an online shop! The tricky part of setting up an online shop is that there is more than one way to approach e-commerce, the buying and selling of goods over the internet. E-commerce websites come in different styles, each with pros and cons. The style of online shop that is best for you should be determined by what you want your business to be and look like.

In this article, I'm going to cover three types of e-commerce stores: individual branded websites, online retailers, and print companies with marketplaces. The content in this article is information I considered when creating my own online shop. It's intended for individual artists who want to use e-commerce to sell originals, prints, and other merchandise that incorporates your work.

## Personal Brand Website

The most straightforward option is to set up a personal brand website. This is a website that has your logo on it and sells merchandise you make or that has your work printed on it. This is the e-commerce equivalent to a self-branded, brick-and-mortar store. In

**Figure 1**, my little shop has my logo on the sign outside. The two sample products I'm selling, the green shirt and blue mug, are both tagged with

that same logo. The branding is consistent throughout, and all products look like they're coming directly from me, even if I'm using a printer to make and ship on my behalf.

Setting up a personal brand website can be done with an e-commerce store builder service, such as Shopify, BigCartel, Gumroad, BigCommerce, or Squarespace. Another potential option is to integrate e-commerce support to your existing site. If your website is built in WordPress or Wix, both services have optional plug-ins that can be added to support online sales. Shopify Lite lets a user add purchase buttons to any existing website regardless of where it was built or where it's hosted.

- **Having so many options hampers ease of use:** This is the most complicated of the three because

so many options are available. You have complete control over literally every aspect of your web store, but having so much freedom of choice is a lot of work and could lead to decision fatigue.

- **One URL does it all:** Your regular website, portfolio, blog, and store can all be a part of the same site, accessible at the same URL.
- **Traffic is on you:** Because this type of store is not associated with a marketplace, such as Etsy (where multiple artists sell wares), you alone will have to steer online traffic to your store through self-promotion: social media posts, email newsletters, in-person engagements, etc.
- **Customization is front and center:** You have complete control



**Figure 1:**  
Elements of a  
personal brand  
website—it's all  
yours!

over how your shop will look. Through your own site, you can definitely incorporate your personal logo and branding on your shop, products, and packaging. Consequently, your shop will look like a unified business.

- Product variety is unlimited:**

There are no restrictions on what you can sell. You can sell anything you want, although digital items may require a separate functionality, such as a Shopify plug-in.

- You determine prices:** You have full control to set your pricing to whatever you want. You can also offer your own sales, discounts, and promotions.

- Service expense varies:** Most e-commerce shop builder services charge a flat monthly fee and a

standard 2.9 percent payment-processing fee. If you're selling high volume, a flat monthly fee is negligible, but you pay the fee regardless of whether you make a sale. It's worth noting that Shopify has the broadest integration with print-on-demand companies, which is an important part of generating passive income. This topic is discussed in more detail in my article on print-on-demand companies, found in this issue on page 11.

### Online Retailer Format

An online retailer lets individuals set up a storefront to sell their wares within the retailer's digital domain. Etsy is a very well-known online retailer for individuals and small businesses. Another example is GoImagine. Customers have the option of going

directly to the storefront to view everything offered by that seller, or they can use the search feature to browse the marketplace—a pool of every item listed by every storefront set up within that retailer's web infrastructure. Think of it like a department store, as detailed in **Figure 2**. A brick-and-mortar department store sells items from many different brands. Each brand gets its own kiosk or table to display merchandise, and each item is tagged with branded labels. Any customers entering the store can browse all items displayed on every table. All products look like they're coming from their respective brands, even if they're actually being produced by a third party.

- Framework eases setup:** You have complete control over your web store within the retailer's store

**Figure 2:** Elements of an e-commerce website within a marketplace.



Ecommerce Website Type	Ease of Setup	All-in-One	Marketplace	Customized Shop	Personal Branding	Product Variety	Product Pricing	Service Expense
<b>Personal Brand Website</b>	Complicated	✓	✗	✓	✓	Unlimited	Full Control	High Sales: \$ Low Sales: \$\$ <sup>+</sup>
<b>Online Retailer</b>	Medium	✗	✓	To an extent. May depend on subscription tier.	✓	Unlimited	Full Control	\$0* to \$\$
<b>Printer with Marketplace</b>	Easy	✗	✓	✗	✗	Restricted	Restricted	\$0*

builder. Most likely you will be able to upload your own images and copy, but will not be able to change the overall layout.

- **Not an all-in-one operation:**

Your storefront at the retailer will be at a different URL than your main website.

- **Customers can search and shop:**

Because these services are marketplaces, your products can show up in searches queried on the retailer's site.

- **Store design options are limited:**

You will be limited by the retailer's design options. Etsy offers more customization for pricier service tiers.

- **Your branding is present:**

Your logo and branding can appear on your shop, your products, and the product packaging. Consequently, your shop will look like a unified business, albeit one run through the retailer.

- **Inventory choices are yours:**

Etsy has no restriction on products and can integrate with some print-on-demand companies. GoImagine allows any product that is truly handmade (such as original art or prints made locally and hand-packed by the artist).

- **You determine pricing:**

You have full control to set your pricing to whatever you want. You can also offer your own sales, discounts, and promotions.

- **Service expense varies:**

Etsy and GoImagine offer multiple tiers of service. For example, Etsy's first tier has no monthly fee but charges a very steep percentage per transaction (around 8 percent). Higher tiers take a much lower transaction percentage (2.9 percent), but



**Figure 3:** Elements found when wares by varied artists are for sale via a print-on-demand company.

require a monthly fee. Etsy also charges a listing fee per product.

### Print Company with Marketplace Format

Some on-demand print companies also have marketplaces. An artist can create an account with the printer and use the printer's online designer to design products using their artwork. Once finalized, those products appear for sale in the printer's marketplace. Look at **Figure 3**. The green T-shirt and blue mug that were shown in previous examples with my tags on them are still for sale, but now they have PrintHouse's labeling. In addition, there are other mugs and shirts in the same style as my own on display, in different colors (i.e., with different artwork) that were designed by other people.

There are, quite literally, hundreds of on-demand print companies. A few that also have marketplaces are: Fine Art America, Redbubble, CafePress, Spoonflower, Zazzle, Merch by Amazon, and Art of Where.

- **Easier to get started:** Customization options are far more limited. You may be able to customize a

profile, but you will not be creating a full storefront. Setup is therefore quick and easy because there isn't much to do.

- **Format restricted to selling:**

Your items will be for sale through the printer's website, but any other online presence you wish to have is up to you.

- **You help generate traffic:**

Your products can show up in searches queried on the printer's site, but you might not have a profile page and will instead have to direct traffic directly to your product listings by marketing your wares through various means of self-promotion: social media posts, email newsletters, in-person engagements, etc.

- **Customization isn't offered:**

You will be restricted by the printer's design options, which will be far more limited as you will not be designing a full storefront. Your logo and branding will not appear anywhere, unless it's printed directly on the item as part of the design. The label, the tag, the website, and the shipping packaging will have

see "Online Sales" on page 34

# Portrait quilts prove to be lively part of Mancuso events

*Quilted Portraits and More*, an international collection of art quilts, is traveling the popular circuit of large-scale U.S. events produced by Pennsylvania-based Mancuso Show Management.

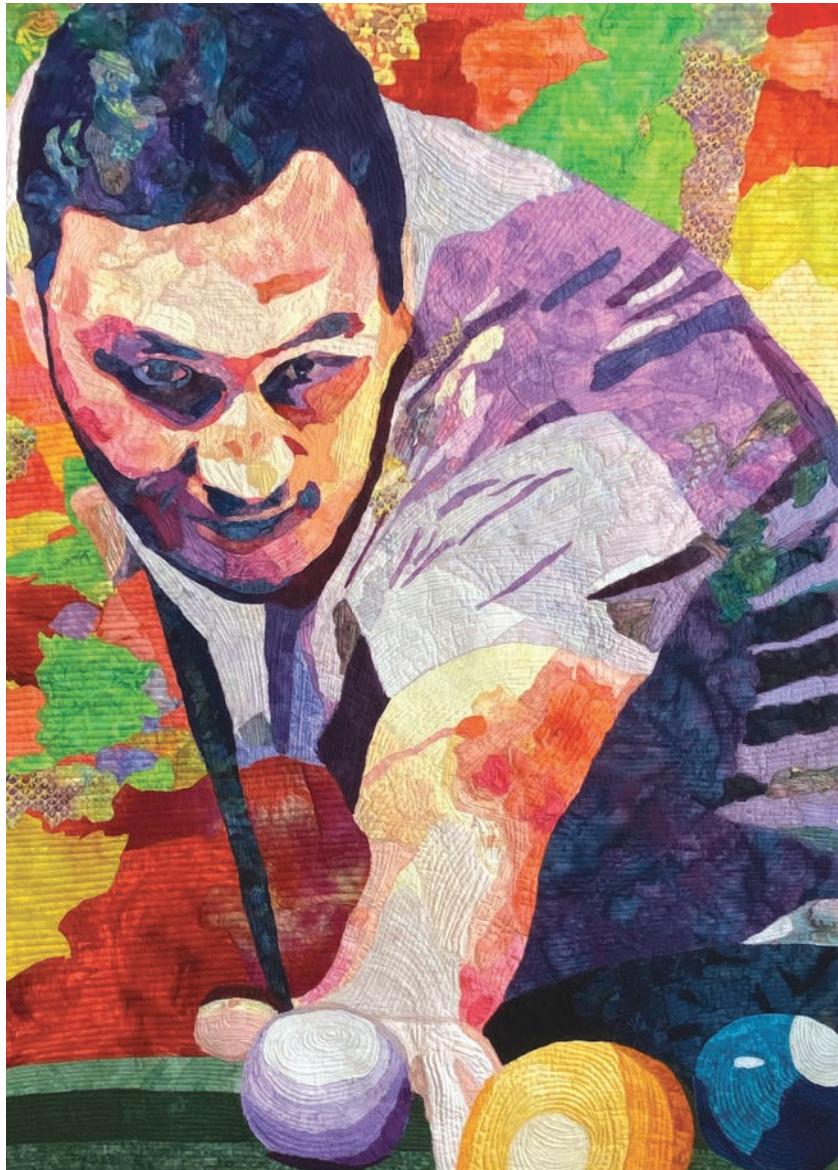
Curated by SAQA members Phyllis Cullen and Cindy Richard, the traveling exhibition showcases faces, figures, people at work and play as

well as pets. The pieces are created in a wide range of styles and techniques. "Our goal is to tell the story behind the face, whether it's personal, historical, or mythological," Cullen says.

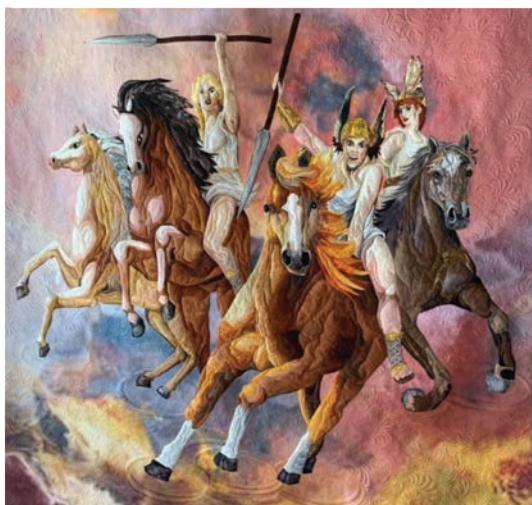
Thirty-two artists from around the world created the pieces for the current collection. They are members of Cullen's and Richard's study/



Cindy Richard  
*Hard at Work*  
30 x 30 inches | 2021



Amy Cavaness  
*Sometimes You're the Ball*  
50 x 35 inches | 2021



Marilyn Belford  
*The Ride of the Valkyries*  
72.5 x 78.5 inches | 2021

critique groups, classes, and their Facebook group, *It's All About the Face*, which has become a universal forum for lively discussion, growth, and inspiration on creating faces in fiber.

"After writing our book, *It's All About the Face*, and forming these various groups, we invited artists [to make work for] two virtual exhibitions



Tina Sommer Paaske  
**Hjørdis**

49 x 45 inches | 2019

Photo by Henrik Nielsen



Sherry Davis Kleinman  
**Puttin' on The Ritz**

33 x 25 inches | 2021

Photo by Steven Kleinman



Linda Steele

**Jack**

48 x 24 inches | 2021



Mary Jane Sneyd

**Bertie and Mac**

33 x 22 inches | 2021



Joanna Ellis  
**My Kitty Kiki**

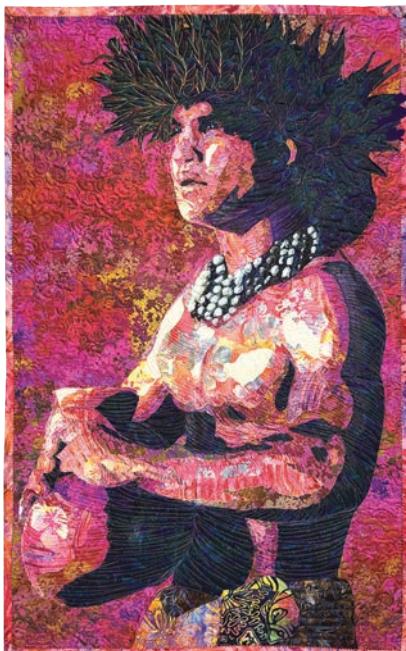
15 x 12 inches | 2021



Arielle Beyaert

*Maman à Cabo de Palos*

21 x 14 inches | 2021



Phyllis Cullen

*Warrior Tradition: Hula Kane*

36 x 22 inches | 2021

for Mancuso online quilt festivals [that took place] during the pandemic. Now that their festivals are live, the current collection was selected. The majority of artists in this exhibition are members of SAQA," says Cullen, who is also a workshop teacher for Mancuso and presented the exhibition concept to the company.

*Quilted Portraits and More* has already been viewed at the Pennsylvania National Quilt Extravaganza in Oaks, Pennsylvania; the Pacific International Quilt Festival in Santa Clara, California; and the Mid-Atlantic Quiltfest in Hampton, Virginia. The collection has two more stops on Mancuso's calendar, both in 2022: Quiltfest Greenville, SC, April 28-30, in Greenville, South Carolina; and Quiltfest New England, August 11-13, in Springfield, Massachusetts. ■

Phyllis Cullen is the SAQA Rep for the Hawaii region and Cindy Richard, in Israel, is a member of SAQA's Europe and Middle East region.

2022

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Two extraordinary keynote speakers will push the boundaries of your imagination. Janet Echelman's body of work involves fibers at an architectural scale that has to be seen to be believed—don't miss her keynote speech, *Taking Imagination Seriously*. Jim Arendt's artwork gives new life to denim in ways that challenge your ideas of how to work with fiber. Jim's keynote address, entitled *Make/Do: How to Craft Fibers that Matter*, lets you journey through his career.

REGISTER TODAY AT: [WWW.SAQA.COM/VIRTUAL](http://WWW.SAQA.COM/VIRTUAL)

# PRINT-ON-DEMAND COMPANIES SIMPLIFY ONLINE SELLING

by Kestrel Michaud

Participating in e-commerce has never been easier, thanks to the rapidly growing print-on-demand (POD) industry. Artists provide their own graphics and artwork, and POD companies shoulder the hard tasks—printing merchandise, storing inventory, handling fulfillment, and managing returns.

In a companion article on page 5 in this issue, I talk about three avenues to set up an online shop: personal-brand website, online retailer, and a printer with a marketplace. The focus of this article is on POD companies that work directly with personal brand websites and online retailers to generate passive income for you, which is an income stream that requires minimal effort on your part to earn and maintain. POD companies offer additional services that make it easy for artists to sell their own products—services that are distinct from printers who sell their own products that just happen to use various artists' designs.

Following is a look at important factors to research to determine what POD company is best for you.

## Store integration

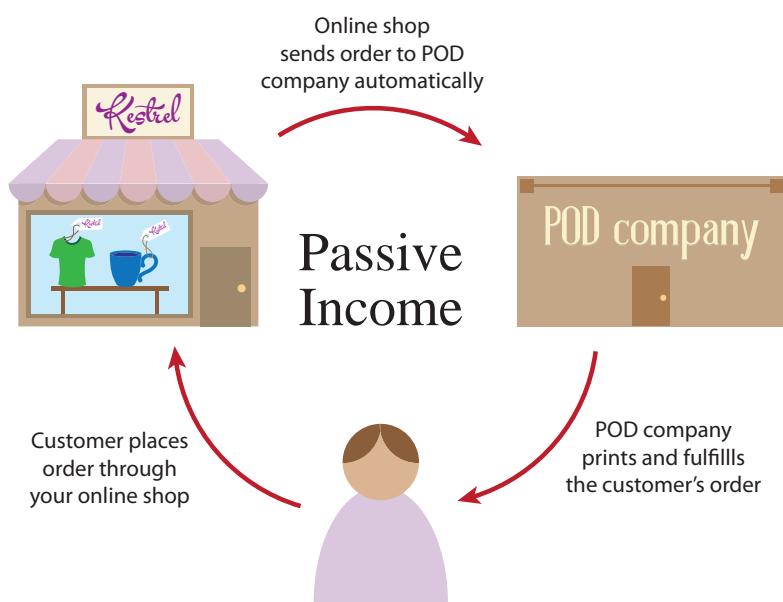
POD companies can integrate with shopping platforms so all sales will be sent directly to the POD company without any interaction from you. The shopping platform is the service that hosts your online shop, such as Etsy or Shopify. Without this “digital handshake”, any sales coming in to your online shop would have to be manually transferred to the POD company. With the digital handshake, you make a sale, collect payment, and that’s it. Your shop sends the order to your POD company for print and fulfillment services. Payment to you and the POD company happens seamlessly through your shop’s payment processor.

The catch is that not all POD companies integrate with all shopping platforms. As a general rule, all POD companies that drop-ship—more on that

in the next section—integrate with Shopify because Shopify is the industry standard e-commerce platform for personal brand websites. Every other shopping platform and POD company will have to be researched on a case-by-case basis.

For example, Printful integrates with nineteen different platforms, including Shopify, Etsy, and Squarespace. Art of Where, on the other hand, only integrates with five platforms: Shopify, Big Cartel, Etsy, WooCommerce, and BigCommerce.

Fine Art America works a little differently from other POD companies. As opposed to integrating directly with a shopping platform like other POD companies do, Fine Art America instead offers a widget that will embed your products on an existing website. There’s no difference in functionality to using an integrated POD company: you will still sell products on a personal-brand website, and the fulfillment of those orders will be handled by the printer. The difference is on the back end: instead of your shopping platform sending order information to your POD company, Fine Art America’s





*This package, which contains a tote bag, demonstrates how a print-on-demand company white-labels Kestrel Michaud's merchandise.*

embedded widget collects all of that data at the time of purchase.

### **Drop-ship**

Drop-ship means fulfillment, and it's a hard requirement for passive income. A POD company that drop-ships will take an order from a third party (such as a shopping platform, or directly placed by you, the artist), custom print single-quantity items, package the order, and ship directly to your customer.

Drop-shipping is the largest differentiating factor from the service offered by printers with marketplaces. Printers with marketplaces are making sales directly on their own platform; they are not taking outside orders. Therefore, while printers with marketplaces do print on demand, they do not drop-ship.

Note: Art of Where and Fine Art America are the only POD companies I've found that have marketplaces and also drop-ship. They are the exception to the rule.

### **White-label**

White-labeling is the term for a POD company using custom branding for products and shipments rather than its own. In other words, a POD company that white-labels will do one or more of the following:

- Print your logo on the outside of the shipping package
- Add an insert that has your logo on it to the inside of the shipment
- Print your logo on the shipment invoice or packing slip
- Add a garment tag with your logo stitched into an article of clothing

White-labeling makes products and packages look like they're coming directly from you, the artist/business owner, even though you never touched or even saw the actual product(s) being shipped.

Of all the POD companies mentioned in this article, Fine Art America is the only one that does not white-label. All orders coming from Fine Art America will have Fine Art America branding, even if you use the widget to embed your Fine Art America shop into your own website.

Store integration, drop-shipping, and white-labeling are the three most important services to look for when assessing a POD company to use in conjunction with a personal-brand website or online retailer. However, there are some other features and qualities to look for.

### **Wholesale discount**

Ideally, a POD company will offer some sort of monetary discount to you, the artist, even for single-quantity custom prints. This will give you the opportunity to add a larger profit margin on each item sale, meaning you'll make more money. Some companies, like Art of Where, offer a drop-ship discount and a larger wholesale discount for orders that reach a minimum quantity. Knowing how much you will be paying per item is necessary in figuring out how much to charge customers for your products.

## **Shipping times and costs**

Knowing the shipping time for items you're selling means knowing how long an item will take to ship as well as how long it will be in the mail. All products made by POD companies are custom printed and, in some cases, custom sewn to order. After all, the fabric with your design has to be printed before being cut and sewn into tote bags or clothing—known in the industry as allover-print clothing. Consequently, it's not uncommon for certain items to take up to two weeks in production *before* shipping. Be up front with your customers so they know what to expect.

It's also very important to know how much to charge for shipping. Some POD companies make it easy and charge a flat rate based on shipping zone. Others charge by total weight or cost of the order. Regardless of how shipping is calculated, it's an expense that will need to be charged at the time of purchase.

## **Multiple printing locations**

POD companies with multiple print centers will direct new orders to the print center located closest to your customer's physical location. This will reduce the amount of time products spend in transit through the mail and help avoid customs delays from crossing country borders. For example, Printhouse.io has seven print centers: California, New York, Canada, Mexico, the United Kingdom, Spain, and Australia. In contrast, Art of Where has one print and fulfillment center in Montreal, Canada.

## **Customer service and policies**

The quality of customer service offered by a POD company may not be a make-or-break factor in your decision on whether to do business with that company, but it's worth knowing what you're getting into. Is the company representative polite? Is the representative in the company headquarters, or is service outsourced to a third-party? What is the response time? One of your customers will inevitably have an issue with an order that requires you to contact

the POD company that fulfilled it. Getting the issue resolved quickly and easily will make your life easier.

Along the lines of customer service, check out the POD company's return policy. Generally speaking, products that were custom-printed to order are not going to be refundable. However, the POD companies I have worked with are all very good about replacing products that had a printing issue or were damaged in transit, provided they are contacted in a timely fashion. Photo proof of the issue may be required.

## **Variety and quality of products**

Some POD companies offer a much broader selection of items than others, and some offer certain items that can't be found anywhere else. There are no limits to how many POD companies you can use, so you may find yourself, as I did, using more than one in order to offer all the products you're interested in selling.

Printhouse.io offers mostly prints (fine art prints, photo prints, wrapped canvases, and wall stickers), but they offer unusual sizes I have not found at other POD companies. Art of Where has a good selection of items, from pillows to apparel and other accessories, but they're also the only POD company I've found that will drop-ship fabric yardage. Printful, Printify, Print Aura, and Fine Art America all offer a wide selection of items. You'll have to look through the product catalogs to see what items interest you.

One last comment is a personal recommendation: order some samples of items before you offer anything for sale to your customers. This will let you assess the quality of the product and see if there are any printing errors that have to be addressed. After all, thanks to white-labeling, it won't be your printer's name on the outside of the box, it will be yours. Make sure the product meets your personal standards and is one to which you're proud to attach your brand. ■

*Kestrel Michaud is a SAQA member who resides in West Melbourne, Florida. You can view her work and read about her classes at [www.kestrelmichaud.com](http://www.kestrelmichaud.com).*

Selections from



This SAQA Global Exhibition explores how light creates and transforms art. With illumination at the heart of this 40-piece collection, it is easy to see shapes created by the interplay of light and shadow.

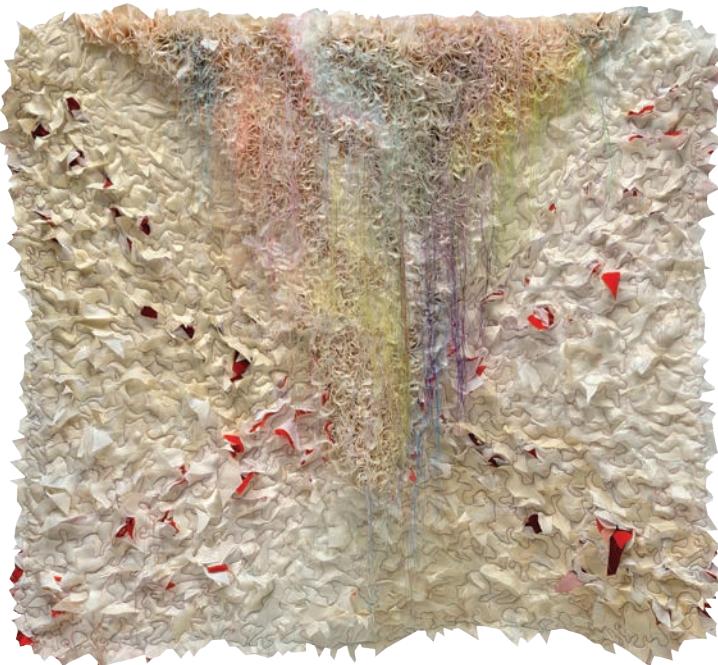
The juror for this 40-piece collection is Jan Myers-Newbury. She is recognized worldwide for pieced quilts that use hand-dyed fabric and employ various techniques, including shibori and color layering. Frank Klein is the exhibition benefactor.

For more details, including artwork, videos, and exhibition schedule, visit [www.saqa.com/lighttheworld](http://www.saqa.com/lighttheworld).

*Note: Contact venues prior to visiting to ensure they are open.*

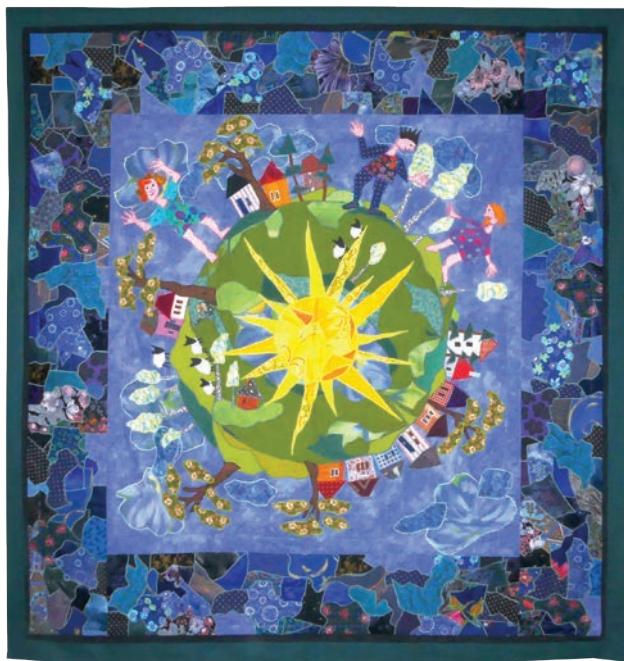


Niraja Lorenz  
**Strange Attractor #8**  
49 x 38 inches | 2015



Chiaki Dosho  
**The Glistening Light**  
40 x 44 inches | 2020

Photo by Akinori Miyashita



Bodil Gardner  
**The Earth is a wonderful place**  
57 x 55 inches | 2007

Photo by Peter Gardner

Anne Bellas  
*vertige/ vertigo*  
46 x 36 inches | 2020



Debra Goley  
*Cacti At First Light*  
40 x 45 inches | 2017



Nancy Woods  
*Symphony of Sound and  
Light Waves*  
40 x 40 inches | 2019

Photo by Ashton Thornhill



Petra Fallaux  
*SeaSpider Mamam*  
43 x 37 inches | 2020

# SUSAN AVISHAI



Photo by B. Bernstein

**Serendipity guides earth-friendly artistic path**

by Cindy Grisdela

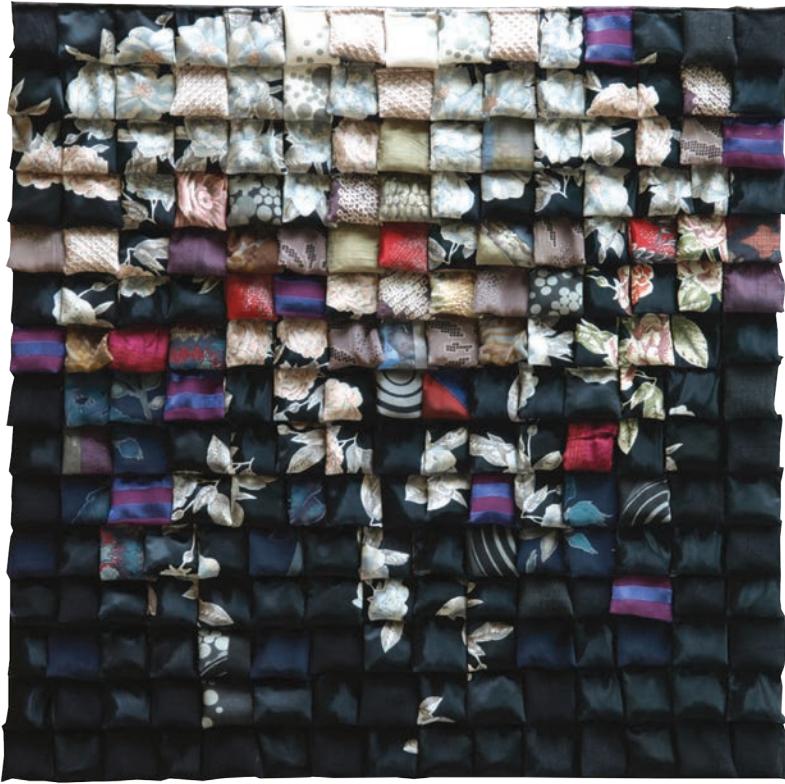
Sometimes inspiration happens out of the blue, and you don't recognize it for what it is until later.

Toronto-based artist Susan Avishai had a career creating realist drawings on paper—working in etching, silverpoint, egg tempera, and colored pencil—as well as illustrating books and magazines. But life events caused her artistic life to diverge onto a new path.

The first event was the loss of her mother in 2012. As the only daughter in the family, it fell to her to deal with her mother's clothing. Her mother was an artist and provided “all the art supplies I could ever want” when Avishai was a child. Although she hadn’t sewn anything in years, she got out her scissors and cut up her mom’s clothing to create *Homage*. “It was poignant to work with fabric that smelled vaguely of her perfume. I felt so close [to her], touching material that had touched her.”

In 2013, Avishai saw an exhibition at the Brooklyn Art Museum of the work of El Anatsui, a Ghanaian sculptor who uses a wide range of materials, including caps and collars from bottles. Avishai saw how the sparkle in the discarded elements created magic in the work.

“How this man could utterly transform something that is [obviously] one thing into something entirely different totally grabbed me.” Avishai



**Homage**

24 x 24 x 2.5 inches | 2012

longed “to find some material, something cheap and ubiquitous, to transform expansively like that.”

The last piece of the puzzle was Avishai’s growing alarm at the textile waste our society produces. “Might it be possible, I wondered, to divert a tiny bit of this clothing waste and make something thoughtful and original with it, like I had with my mother’s garments?”

She began making regular trips to thrift shops, coming home with armloads of men’s shirts, rescued before they were shredded or trashed. She chose to work with men’s shirts because there have a similarity that creates a limited palette. They also conjure the uniform of work, a soft cottony daddy hug, and are redolent of ironing, Old Spice, and sweat. “The fabric held memories of stress or stability, labour and love, much like *Homage* made from my mother’s clothing.”

Avishai deconstructed the shirts, creating piles of cuffs, collars, pockets, and plackets, as well as the

material of the shirt itself. Playing with these pieces and parts gave her ideas on how to put them together into compositions. The collars could become flowers, as they did in *Tulip Row*, where colorful purple collars are stitched together and anchored by blue seams cut from shirt sides. Or buttoned cuffs from various blue shirts could be stiffened to become circular elements that look like escapees from a science textbook, as seen in *Cuff’d*.

*I Want to Bubble with Everyone* is a large-scale piece Avishai worked on in 2020 to give herself a focus during the pandemic. At 8 x 9 feet, it was an enormous undertaking that took a year to finish. She used fabric from deconstructed clothing and designer fabric swatches to create a rich tapestry of bubble shapes that were cut with scissors and hand- and machine-stitched.



**Tulip Row**

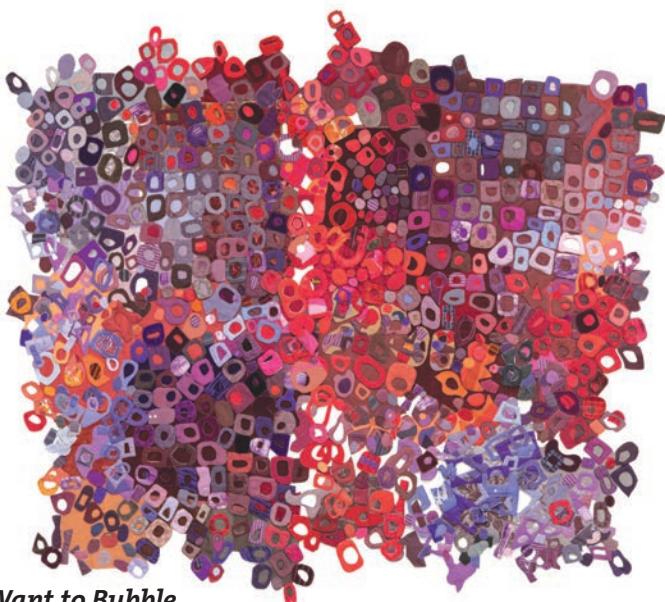
32 x 30 inches | 2014



**Cuff'd**

27 x 24 x 4 inches | 2013

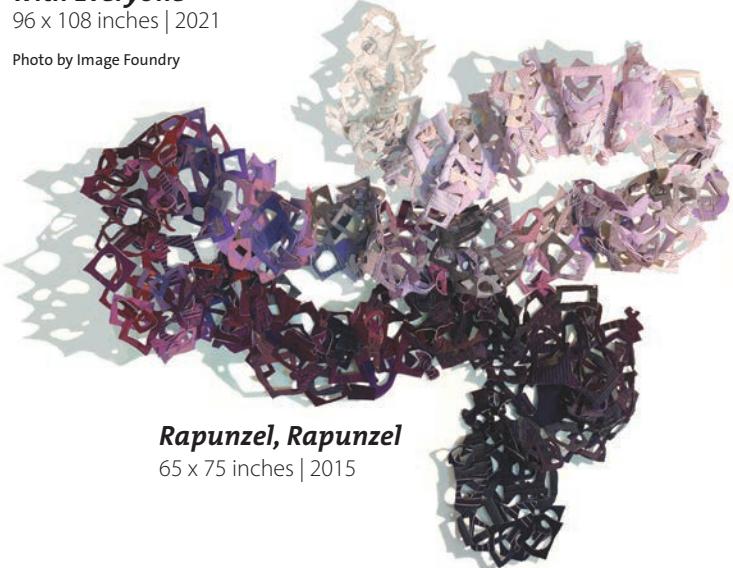
Avishai’s work has a sculptural quality to it that transcends the geometric squares or rectangles of many fiber artists. “The work is more about making something I’ve never seen before from something we see every day.



**I Want to Bubble with Everyone**

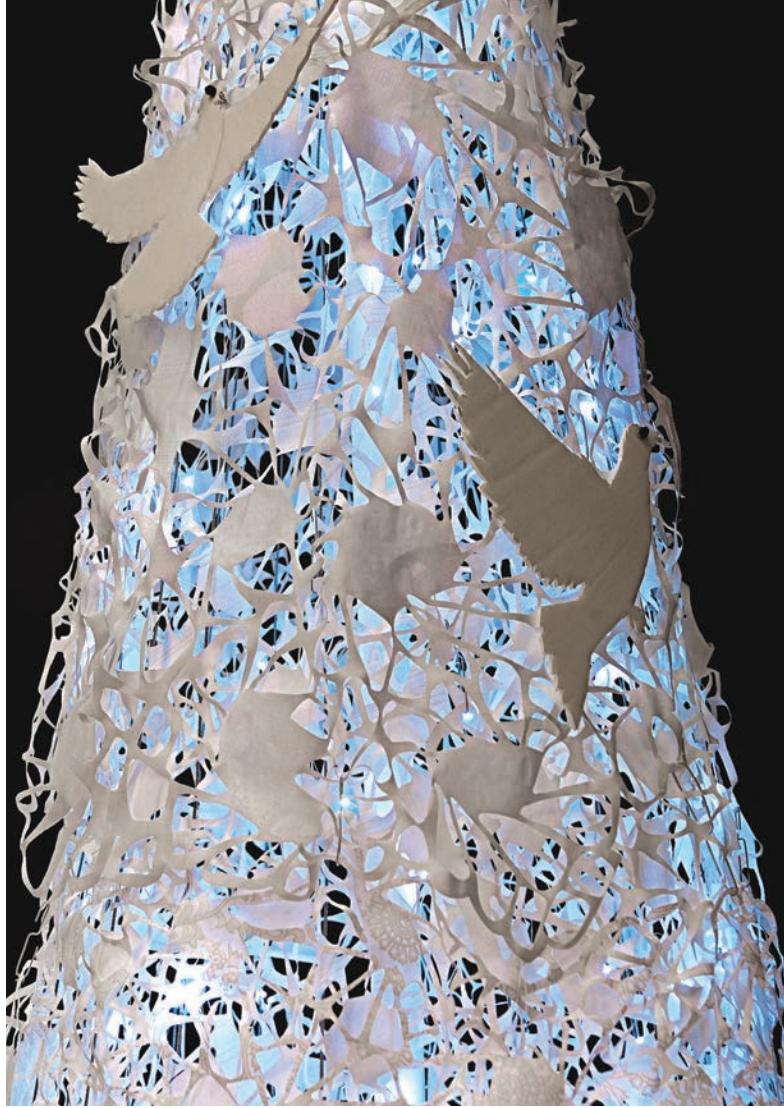
96 x 108 inches | 2021

Photo by Image Foundry



**Rapunzel, Rapunzel**

65 x 75 inches | 2015



**Twice Blessed**

108 x 8 x 38 inches | 2016

Photo by B. Bernstein

Fiber offers itself up for transformation into novel sculptural objects, with holes and folds that can drape or cast shadows, hang from the ceiling, or puddle on the floor."

*Rapunzel, Rapunzel* is a great example of this concept. Made from deconstructed shirts with holes cut into them and then stitched together, it is 30 feet long by 15 inches wide. It hangs from the ceiling and meanders down the wall before coming to rest on the floor, much like the locks of its fairytale namesake.

Avishai works in a light-filled studio in her home in Toronto. She has large windows letting in natural light and a view of the trees from the skylights. Since she doesn't come from a fiber background,

when she first began sewing, she used a vintage Singer sewing machine made in the 1950s that only went forward and backward. In the last few years, however, she purchased a Janome MyStyle100 machine that has a few more bells and whistles. Speaking of her process, Avishai says, "I love the softness of used textiles with the patina of wear. I love the feel of cutting with good scissors, the hum of a sewing machine, the store displays of Gutermann threads."

As she researched where clothing is made and under what conditions, Avishai felt a new mission as an artist. She wanted to become an activist for the awareness of this paradoxical cycle of exploitation and waste. But

getting people's attention is key. In a statement on her website, Avishai explains that, "This is a time of inattentive consumption, and we are quickly outgrowing a fragile world. My diverted stream of garments is infinitesimal in the absolute, but it can spark conversation about transformation, responsibility, and mindfulness."

She had an experience a few years ago that helped her understand the power of using reclaimed materials to create art to inspire people to think about these important issues. *Twice Blessed* was exhibited as part of an event at the Gardiner Museum in Toronto in 2015-16. The piece is a 9 x 4-foot Christmas tree made of deconstructed men's shirt backs



**Medusa**

48 x 14 x 14 inches | 2015

that are hand cut into ethereal shapes. When she visited the exhibition, she heard viewers say they were surprised to realize that her creation wasn't made from imported French lace, as they assumed, but from discarded men's clothing.

Sometimes the inspiration for her pieces comes from the materials themselves, as with *Medusa*. A medley of seams, plackets, and cutouts are attached to an embroidery hoop and cascade downward, the tangle of shapes recalling the hair of the mythological being.

At other times, inspiration is more intuitive. A new piece, *Toronto 2am, December 1983*, was inspired by snowflakes falling outside her window in January 2021. She was transported back to the first few weeks of her daughter's life when she was nursing her infant in the middle of the night and the weather

was similar. "My thoughts jumped between re-experiencing that beautiful time, to wanting to make the event tangible and imaginable for others." She rummaged through her supplies to find crocheted doilies and other materials that were white, lacy, or sparkly. The resulting piece is a cascade of shapes that bring to mind fat flakes of snow.

Avishai has mounted seventeen solo exhibitions and received awards in national and international exhibitions during her career as a quilt artist. She also has work in corporate collections and a museum.

As far as where she sees herself going next, she says "I think I prefer to be surprised. Hopefully I'll recognize it when I'm there."

For more information about Avishai's work, visit her website at [www.susanavishai.com](http://www.susanavishai.com). ■



**I Remember**  
48 x 66 x 3 inches | 2013



**Toronto 2am, December 1983**  
70 x 52 inches | 2021

*Cindy Grisdela is a SAQA Juried Artist who resides in Reston, Virginia. You can view her work at [www.cindygrisdela.com](http://www.cindygrisdela.com).*

# Here, There & Everywhere

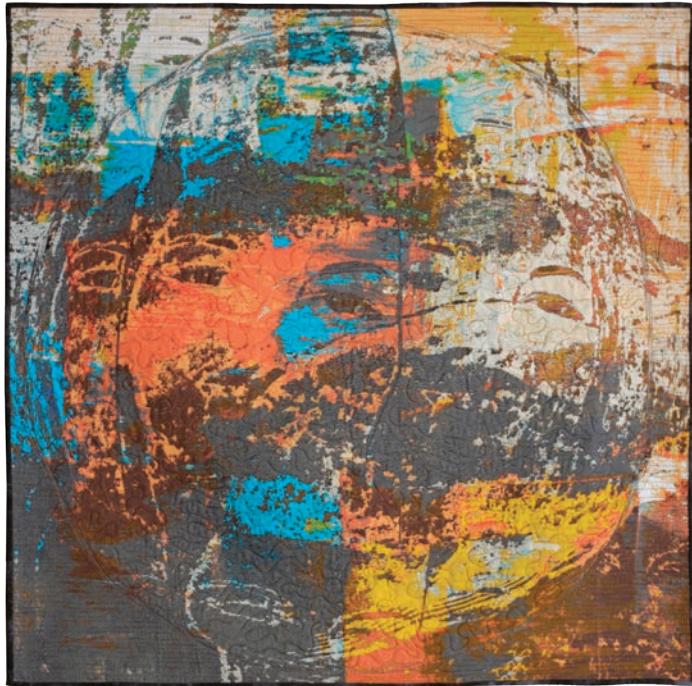
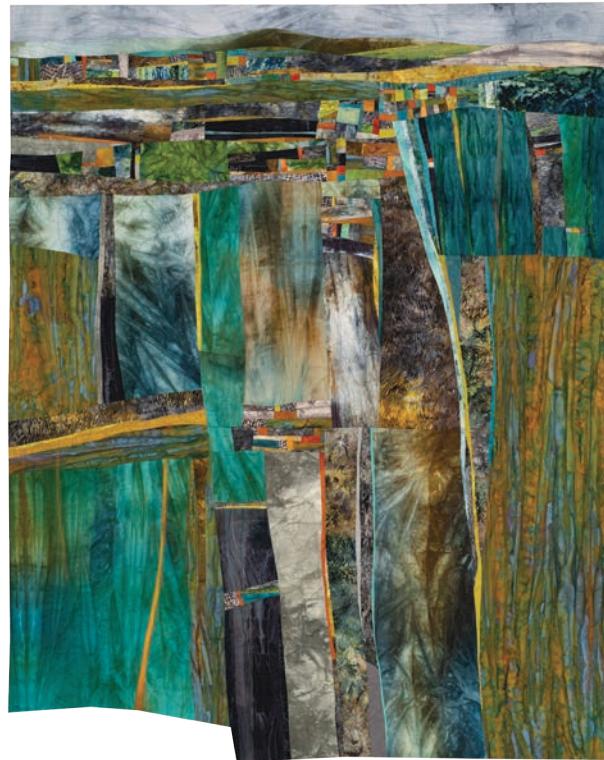
Heather Hager  
*Strolling through Italy*  
28 x 24 inches | 2020



Jean Wells-Keenan

*Vahalla*  
54.5 x 47 inches | 2020

Photo by Gary Alvis



Mary-Ellen Latino  
*The World Is Watching #3!*  
36 x 36 inches | 2020

Photo by Forrest Doud

Jill Kerttula  
*Surrounded in the Great Smoky Mountains*  
31 x 48 inches | 2016



Anat David Artman

*visit to timbuktu*

79 x 62 inches | 2010

Photo by Avi Amsalem



79 x 62 inches | 2010



Karol Kusmaul

*Jacque D*

30 x 36 inches | 2020



Lisa Flowers Ross

*Field Study (U1Z1)*

39.5 x 49 inches | 2018



Dawn Allen

*Beach Cottages*

33 x 55 inches | 2017

Photo by Jeff Bianchine

# Hold Over Flow

## Susan Allred Pours Herself into Hold Over Flow

by Linda McCurry

*Susan Allred's solo exhibition, Hold Over Flow, at Eye Lounge in Phoenix, Arizona, was an artistic and marketing success story.*

Susan Allred is seizing the opportunity to build on her roots in sewing and needlework to explore new territory in fiber arts, all the while using technology to draw attention to her work.

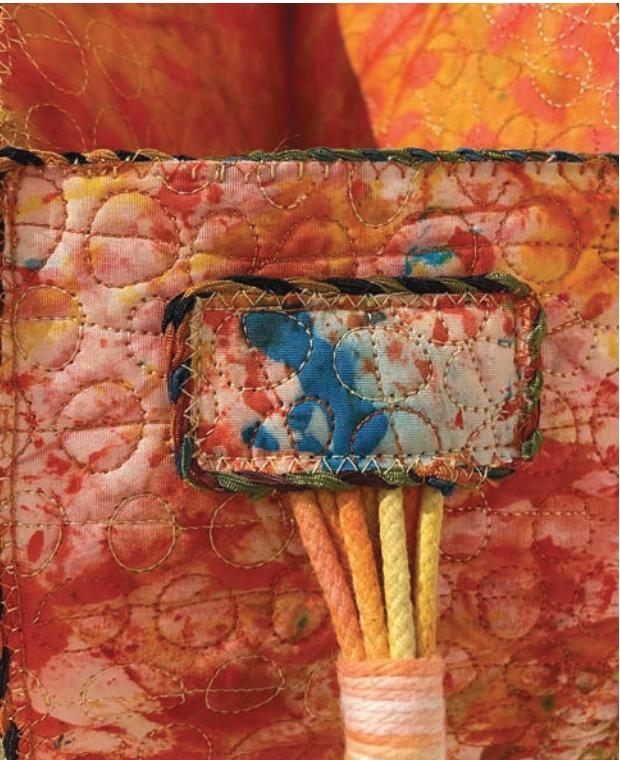
*Hold Over Flow*, her recent solo exhibition at Eye Lounge contemporary art space in Phoenix, Arizona, focused on three-dimensional, quilted-cloth vessels. Allred's exhibition statement explains that the vessels—in this case, pitchers—are made up of three parts: the handle, the belly, and the spout. These components act as "symbols for human desires to be stable, useful, and generous." The vessels explore visual metaphors for receptivity, holding on, and letting go.

Allred displayed her engineering skills when she decided to include human-scaled pitchers in the exhibition along with works that sit

**Equilibrium #1**  
23 x 10 x 5 inches | 2020

comfortably on pedestals. Inspired by slab-rolled clay construction methods, she achieved the delicate balance of shapes that allows the pitchers to stand upright even after attaching their weighty handles. A successful outcome was found in the undulating shapes of the pitchers' sides and the lower positioning of the handles to give them stability. Allred also twisted fibers into rigid, tightly-spun cord that, when set into the seams of the pitchers, added reinforcement to the structures.

Adding uniqueness to Allred's work are her hand-dyed and arashi shibori textiles, created by wrapping and tying fabrics to a length of pipe prior to immersion in the dye solution. The string used to bind the fabric to the pipe acts as a resist, creating unique patterns in the fabric. These fabric creations showcase her innate color



**Equilibrium #1**  
Detail



sense, evident even in her drop cloths that also are incorporated into her vessels. All the fabric panels are heavily quilted in patterns and textures that echo the surface design and add support to the structures.

While much of her earlier three-dimensional work focused on different approaches to women's issues—including new interpretations of women's clothing—she decided to limit her solo show to pitchers to give the show a cohesive feel.

Allred's involvement in the Phoenix art scene started many years ago when she wrote for *Java Magazine*, a local publication focused on Arizona artists and other creative pursuits. She met and interviewed many local gallery owners, artists, entrepreneurs, and influencers in the community. That is also where she first learned about Eye Lounge. She joined its artists' collective in February 2020. Artists are juried into the collective and can remain active members for up to three years. Exhibiting artists number no more than a dozen at any given time, rotating in and out within the three-year time span as desired.

Allred brings added value to her gallery involvement by applying technical skills from her previous careers in journalism and development, including helping Eye Lounge with its website maintenance and social-media platforms. Eye Lounge's twenty-year history has allowed it to build an extensive email list, which proved invaluable when publicizing her exhibition.

Allred used Eye Lounge's social-media tools and her own accounts to construct a winning marketing strategy for her solo show, leveraging Facebook, Instagram, and Twitter. She also updated her personal website, [www.susanallred.net](http://www.susanallred.net), to feature *Hold Over Flow* content. Her photography skills contributed images to publicity materials. She used scheduled posts on the Eye Lounge Facebook page in a run-up to her show and targeted Instagram posts on her personal account to create buzz around her work.

Another marketing vehicle that Eye Lounge employed to support her exhibition was a press release. While this traditional communication tool might be considered old school, it resulted in coverage in several media outlets, including *The Arizona Republic* and on [www.artlinkphx.org](http://www.artlinkphx.org). The online home of ArtLink is noteworthy because it is the organization that runs Phoenix's First Friday Art Walk events, anchored by merchants and galleries on Roosevelt Row, the nickname for the street where Eye Lounge is located. Because of her work for *Java Magazine*, Allred also enjoyed solid network opportunities with the art scene along Roosevelt Row and throughout greater Phoenix.

Allred created a publicity plan for posts prior to the show opening and while the show was running. During week one, she used photos of a single item consistently across her posts to set the stage for the show opening. In week two, she posted installation photos to generate curiosity and, in week three, she introduced herself



Installation view of *Equilibrium #s 2-6*



*Equilibrium #7*  
Detail



### **Tentative Steps Toward Holding Multiple Viewpoints**

18 x 11 x 8 inches | 2021

and her work to her audience. In the fourth week, she provided answers to frequently asked questions about her work and the exhibition.

In terms of frequency, during the lead-up to the opening, she posted nearly every day on either Eye Lounge or her personal platforms. In this manner, she offered up “different pieces of information to make people want to come to see the show.” She emphasizes the importance of using hashtags in Instagram to reach the widest possible audience. She recommends researching hashtags and how to use them and compiling a hashtag list prior to creating

posts. Her posts about the show painted a consistent and compelling message that dovetailed beautifully with her overall Instagram presence. Her Instagram feed, @susanallredstudio, gives followers a glimpse into her creative world. Allred says that her process videos of her untying and unveiling the arashi shibori fabrics are the most popular, as confirmed by the platform’s analytics tool, Instagram Insights.

By all measurable categories, Allred’s solo show at Eye Lounge was a success. Her show resulted in sales of her work and the combined social media strategies with Eye Lounge yielded many new followers and fans. ■

*Linda McCurry is a SAQA member who resides in Gilbert, Arizona. You can view her work at [www.lindamccurry.com](http://www.lindamccurry.com).*

## **Annual SAQA treasurer's report**

The support of our members, through membership dues, donations, and program participation, allows SAQA to thrive. By the end of 2020, our organization had almost 3,700 members worldwide.

The financial data in this report are based on the year ending December 31, 2020, and provide an overview of SAQA’s finances. Due to Covid-19, these numbers were delayed. The numbers below summarize the information filed in SAQA’s IRS Form 990 tax filing for 2020, which is available upon request.

### **2020 Income**

Contributions and grants:	\$479,857
Membership Dues:	\$266,358
Auction Income:	\$128,196
Products and publications:	\$114,603
Conference Income:	\$51,889
Exhibition income:	\$42,411
Other income:	\$20,126
Investment income:	\$10,368
<b>TOTAL:</b>	<b>\$1,113,808</b>

### **2020 Expenses**

Program Expenses:	\$413,348
Printing & Publications:	\$145,801
Management & General Expenses:	\$178,582
Exhibitions:	\$108,005
Fundraising:	\$80,321
Conference & Travel:	\$16,784
<b>TOTAL:</b>	<b>\$942,841</b>

### **Bank/Investment Account Balances**

<i>As of December 31, 2020</i>	
Banking:	\$388,161 *
Investments:	\$293,893
Endowment:	\$283,339
<i>* balance include \$150K EIDL loan paid back in 2021</i>	

Chaired by the treasurer, the finance committee is an advisory body that reviews on a quarterly basis SAQA’s budget and other financial statements. SAQA’s financials are audited annually by an outside accounting firm.

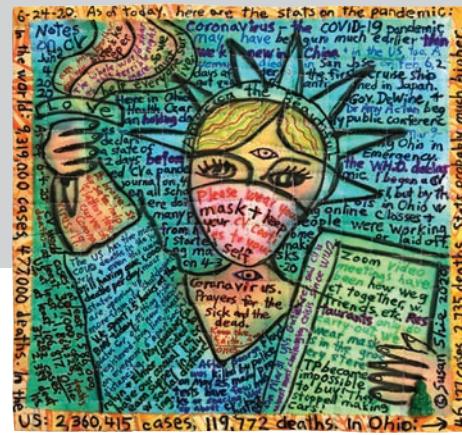
*Respectfully submitted by Gwyned Trefethen, SAQA Treasurer.*



Gabriele DiTota



Bev Haring



Susan Shie

## CALL FOR AUCTION QUILTS!

Two great events—the Spotlight Auction and the Benefit Auction—are coming up. Join in the fun by making and donating a piece to these lively fundraisers.

### SPOTLIGHT AUCTION

Size: 6 x 8 inches

SUBMISSION FORM DEADLINE: March 31, 2022

ARTWORK ARRIVAL DEADLINE: April 15, 2022

AUCTION DATES: April 29-May 7, 2022

Details: [www.saqa.com/spotlight](http://www.saqa.com/spotlight)

### BENEFIT AUCTION

Size: 12 x 12 inches

CALL FOR SUBMISSIONS: April 1-June 30, 2022

ARTWORK ARRIVAL DEADLINE: July 9, 2022

AUCTION DATES: September 9-October 2, 2022

Details: [www.saqa.com/auction](http://www.saqa.com/auction)



Clockwise: Pixeladies, Adriana Speelman, Jayne Bentley Gaskins, Maria Stoller, and Maria Shell

# SAQA members recall favorite exhibition memories

by Diane Howell

Recognition, humor, and powerful emotions are all tied to exhibitions. I asked SAQA members to share their favorite stories about exhibitions, and was overwhelmed with the number of responses—and then overwhelmed by the responses themselves.

For many, getting their first acceptance letter was a validation of artistic merit. For others, creating a piece that evoked strong emotions in viewers was validation of a different kind—the power of art.

The large number of responses—I stopped counting at 100—showed that SAQA members love exhibitions. They love to be in them, they love to visit them, and they love to talk about them. Where else can you overhear honest, funny, and poignant comments about your work?

## First acceptance

Before you hear how that quilt of your dog with the funky yarn couching looks like the dog chewed it (yep, that was me!) you need to be in the exhibition.

Jayne Himsel says that having her piece, *Rush Hour*, accepted into her first juried exhibition was a thrill and a validation. “I put my heart and soul into a piece with the goal of being juried in. When I got the congratulations email, I was grinning for days.”

Sonia Grasvik says that her first juried show was produced by the Association of Pacific Northwest Quilters. “One of my pieces, *The Shirley Temple Wannabe*, received the Judge’s Choice Award from Cathie Hoover. I was over the moon! In celebration, I treated myself to a single diamond

necklace which I wore to the awards ceremony where I was seated next to Cathie. I was totally tongue-tied! I still wear that necklace often.”

Margaret Lowers Abramshe’s first big juried exhibition was SAQA’s *Stories of Migration*, which included her *Stranger in a Strange Land* art quilt. “My husband and I traveled to Washington, D.C., [to see the exhibition], not knowing what to expect. When we walked in, my quilt was on the exhibition postcard. The person greeting me gushed over the quilt. John looked at me and said, ‘Who knew?’ It was the start of my journey.”

Pat Baum Bishop says that the first time she entered a fine art juried exhibition, with her art quilt *Dog Bone*, she received first place. “It meant so much to me that I was competing against painters, sculptors, and photographers—and came out just under Best of Show—thrilling!”

Regina Marzlin was awarded First Prize Viewer’s Choice the first time she entered a piece into a large local quilt show. “My family was looking on as I, gobsmacked and stunned, accepted the ribbon for my art quilt. My kids, six and eleven at the time, looked at me like I was a different person, and my husband pronounced proudly that he was married to an artist now!”

A first rejection from a show where you are usually accepted is a memorable event as well. Lisa Jenni entered and was accepted into *Road to California* for many years. “Then, I got my first rejection. ‘Okay, that’s interesting,’ I said. The following year, I entered the same quilt again ... and it



Jayne Himsel  
*Rush Hour*

36 x 60 inches | 2014

Photo by Tina Hudson Photography



Laurie Fagen

**Eye Contact 1**

5 x 23 inches | 2019

was accepted! So, don't give up, there might be many factors causing a rejection: different pool of competition, different jury, different theme, etc."

### Word on the street

At an exhibition, not everyone knows what the artists look like—and that fact lets artists overhear comments about their art quilts. And what they hear is something else!

When Lisa White Reber's piece, *Impaired*, was in a mostly traditional quilt show, two ladies viewed it with curiosity. It is not a quilt, but an art cloth that is stitch-resisted, dyed with Procion MX dyes, discharged with vat dyes, and distressed by use of an embellisher. "I'm not sure, but I think it's supposed to look like the cat got at it," one lady said.

Comedy abounds, but there are also truly rewarding comments. Kerry Faraone says she frequently doubts herself, but it seems she had no reason to do so when the International Quilt Festival/Houston included the *Inspired by the National Parks* exhibition. Faraone had a work in the collection that honored Black Canyon of the Gunnison National Park. "I was nearby, looking at other works. [A viewer] knew what the park was and announced it before looking at the description card. She said to her friend, 'She nailed it!'"

### Meaningful participation

A large number of respondents mentioned how much they loved being a part of *Sacred Threads*. Laurie Fagen's *Eye Contact 1*, a black-and-white art

quilt, was a closeup of the artist's own eyes. "The theme *Human Eyes: creating a connection* was fun to work on, but I especially loved this exhibition because of the innovative way Sacred Threads displayed them: on tall, four-sided towers of stacking boxes."

Elizabeth Ferry Pekins' first exhibition was at *Sacred Threads*, and it was indeed memorable. As she was leaving, she overheard some women telling their daughters that they could not touch the quilts. "As I came around the corner toward them, I saw that they were all very young. I told them that I had a quilt in the exhibition and that I would let them touch it. As we walked over to my quilt, the girls were giggling and excited. The mommas even lifted some of the littlest ones up because they wanted to touch the top! I spread my cards on the floor and let them each have several. My quilt in that exhibition was about infertility and my struggle to become a mother. I have two children of my own now. It was a great ending for my first exhibition experience to be able to share it with these mothers and their children."

### Ties that bind

Terry Howard Grant recalls that in 2011, the *12 x 12 Challenge Quilts* were exhibited at the International Quilt Festival/Houston. "We were a group of art quilter/bloggers from around the world, organized by Diane Perin for a bit of online fun and friendship. We never expected to write a book, or to exhibit at the most famous quilt events around the

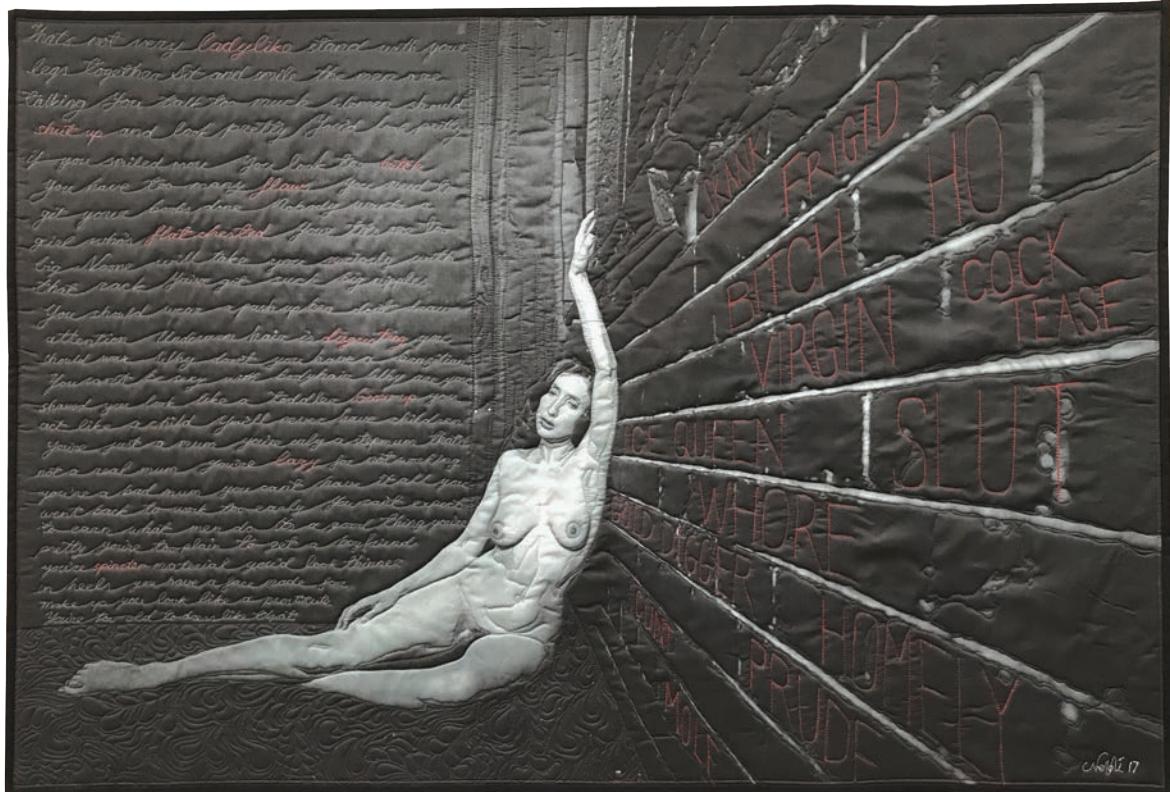


Pat Bishop

**Dog Bone**

41 x 24 inches | 2006

Neroli Henderson  
*Soul Scars  
(Women's Words)*  
26 x 38 inches | 2017



world, but there we were, most of us, meeting in real life for the first time. Our exhibition was stunning and we were treated like rock stars, signing and selling our book, posing for photos, and getting to know friends we already had bonded with from afar. So much laughter and pride and joy in being together! It lives in my heart as an affirmation, not just of the

success of our work and our project, but, personally, for the small decisions that led to that moment, for the work I chose to do, for the people I had surrounded myself with, for the embrace of a community of artists and quilters, and my extreme good fortune in being a part of it all."

Patricia Turner says the rush found through connection with other artists

is what she loves about all-media exhibitions. "Meeting artists who work in mediums so different from mine, and their curiosity about how fiber art is created [makes] me a better fiber artist."

Artist-viewer relationships are fulfilling too. Jill Kerttula had a seven-year-old visit her studio during a First Friday exhibition. "He stood transfixed in front of one of my small pieces. He asked about a million questions about it and how I did it. I asked if he would like it in his room and his eyes became saucers. So I gave it to him. A week later he showed up again with a framed collage that he made for me. Best ever!"

In 1998, Lena Meszaros's quilt, *Distress of a quilter*, was selected for the International Quilt Festival/Houston. "On this quilt, I represented an hourglass, with my life "well sewn" in the upper part, and which falls apart in the lower part; that was the story of my broken life. My address was indicated on the back of the quilt. A little while later I received a postcard: 'Don't worry



Elena Stokes  
*Infinity VI*  
46 x 84 inches | 2015

# Once and Again: Alterations

## Susan Lenz



ma'am. Just turn the hourglass and your life will become as good as the last.' And this person was right!"

### Powerful messages

The power of art was brought home in several memories. Elena Stokes has won many top awards, "but the most moving [experience] was a few years ago at an invitational fiber art exhibition at the Montclair Art Museum in New Jersey. At the opening a woman came up to my piece, *Infinity VI*, and just stared, speechless, on the verge of tears. I don't know what she saw in it, she couldn't explain, but just being there with her in the moment as she experienced it and seeing how it moved her so deeply meant more to me than any award ever could."

An art quilt by Neroli Henderson provided a powerful message for a California viewer. "Someone emailed me after seeing a piece of mine in *Stitch Fetish* in San Francisco. She had gone with a group of close friends, and

apparently one of the friends stood in front of my piece for ages and then started crying. She had always been quite shy and withdrawn. She came out about being abused while standing in front of the piece, and according to the email, was now a completely different person, talking about it freely and [being] much happier. To know it helped her feel better and started the healing was huge. The strange thing is [that *Soul Scars (Women's Words)*] isn't a piece about sexual assault, but about the words we use to describe women and keep them in their place. But I'll always be grateful that piece had that effect."

Marijke van Welzen had an exhibition of her richly colored coats in Luxembourg in 2018, and had a viewer react to them for quite the opposite feeling. "The first morning, a busload of people came in. A tiny old lady started to cry. I was really confused [as to why, because I do not speak French]. Then someone explained she was so emotional

because she had never seen anything so beautiful before."

Politics also evoke strong feelings, but Candace Hackett Shively learned that art can foster great conversation from both sides of the aisle. "I accompanied my piece in a highly political exhibition for just a day. The venue was one that attracted people with very strong opinions about the exhibition. I ended up having several conversations with viewers on both sides of the politics as we agreed that dialogue was important. Since promoting questioning and dialogue was my exact purpose in creating my piece, this was a heartening experience about the power of art—especially political art."

### Installation surprises

Some artists think on a big scale. And their favorite experiences required a lot of gallery real estate to create their favorite memories.

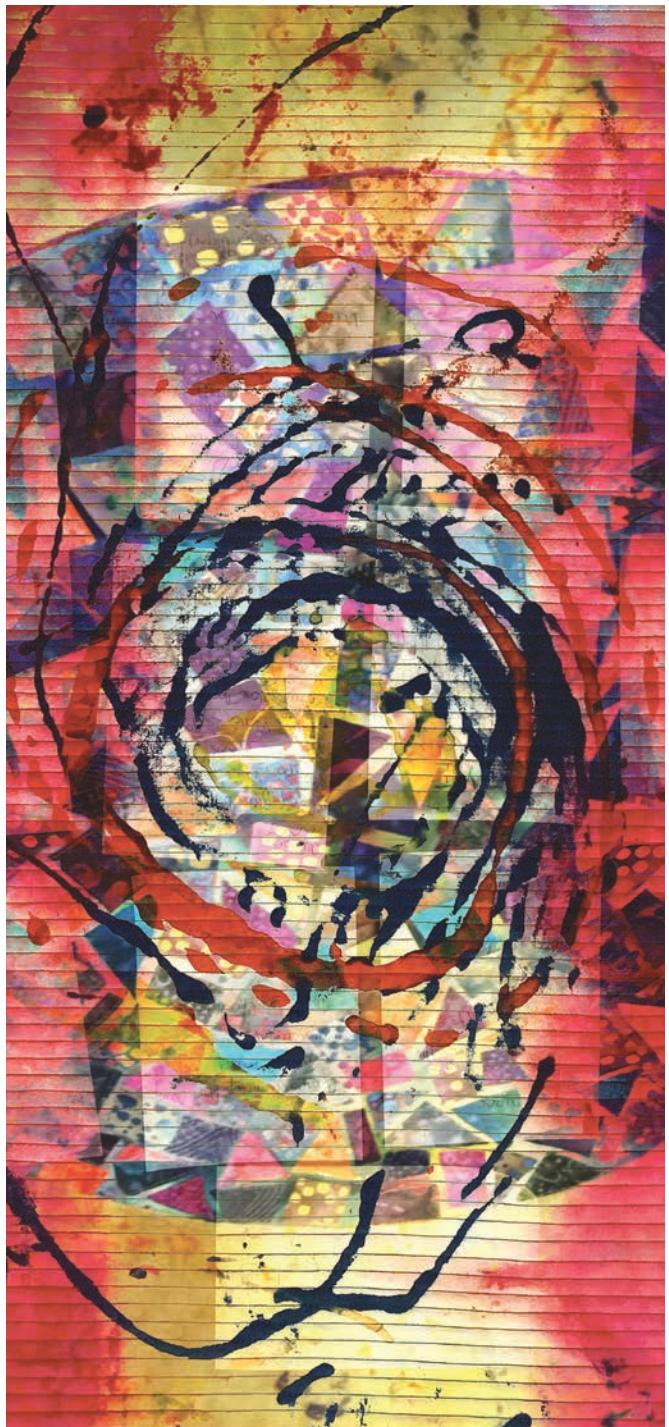
see "Exhibition Memories" on page 36

## JURIED ARTIST SHOWCASE

*Juried Artist Showcase* is a gallery of work produced by artists who have each been named a Juried Artist of SAQA. A Juried Artist has successfully presented a portfolio to the Juried Artist Review Panel. This portfolio includes a selected body of work and documentation showing a professional approach to art.

**Jacque Davis**  
*Dorothy Dreams in Color*

52 x 23 inches | 2020



**Melani K Brewer**

*When The Last Clinic Closes*

37 x 34 x 7.5 inches | 2019

Photo by Matt Horton

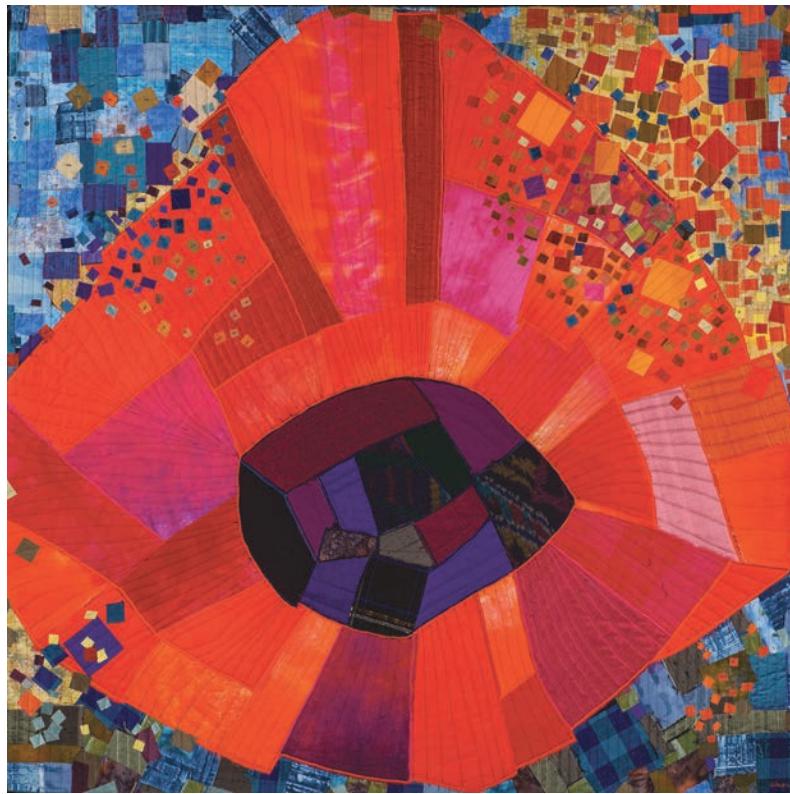
**Yael David-Cohen**  
*Train Map*  
55 x 39 inches | 2019



### Cindy Grisdela

**Kaleidoscope**  
57 x 57 inches | 2018

Photo by Gregory R. Staley



**Sharon Bass**  
*Poppy No. 9, Confetti*  
36 x 36 inches | 2016

Photo by Ken Sanville

# SAQA's donors kept focus on exhibitions in 2021

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*Crossings, detail, Lee Sproull*

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## Online Sales

from page 7

the printer's branding, not yours. It would be entirely possible for someone to purchase an item sporting your artwork and never know you were the artist. Your name won't be hidden, but it also won't be listed prominently and may not appear at all if someone purchases your product through a quick-buy option.

- **Inventory limited:** The products you can sell will be restricted to those products offered by the printer. If you want to sell something else, you'll need to find another printer that offers that item and create an account there.

- **Your payment is controlled by the service:** Each company has its own method of pricing items and paying artists. Some companies do royalties, some let you set your own markups, and some pay the artist a markup, but it's a pre-set amount. The actual dollar amounts will be different between companies as well. You also won't have the ability to offer coupons or sales discounts, plus your items will be automatically affected by any sales the printer runs.

- **Cost to enter is low:** Most of the print companies I researched did not charge a start-up fee or monthly subscription. Instead, they kept a significant portion of the sale price of each item. The typical percentage for retail sales is a 100 percent markup—if an item costs \$10 to make, it should sell for at least \$20. Some of the printers I researched were paying artists less than 10 percent of the markup. Using the previous example, the artist who created the artwork printed on that item would receive \$1 or less from its sale. It is therefore important

to research a printer's payment policy before making a decision.

### Final Thoughts

There's no "best" way to dive into e-commerce. There's only what's "best for you". Do you want your products available all in one place? How much do you want to make from each sale? Do you care whether your brand is attached to your artwork? Do you care whether someone knows you were the designer? Are you looking for the easiest, simplest solution? The answers to these questions will tell you what your best choice is for starting an online shop. ■

Kestrel Michaud is a SAQA member who resides in West Melbourne, Florida. You can view her work and read about her classes at [www.kestrelmichaud.com](http://www.kestrelmichaud.com).

The image features the Surface Design Association logo, which consists of a stylized 'S' composed of horizontal lines. To the right of the logo, the text 'Surface Design Association' is written in a large, serif font, with 'Innovation in Fiber, Art, and Design' in a smaller font below it. A photograph of a quilt by Alisa Banks, titled 'half, 2014', is displayed. The quilt is made of various fabrics and includes handwritten text and a small graphic of a person. At the bottom right of the quilt image, the name 'Alisa Banks' and the year '2014' are visible. On the far right edge of the quilt, there is some faint, illegible text.

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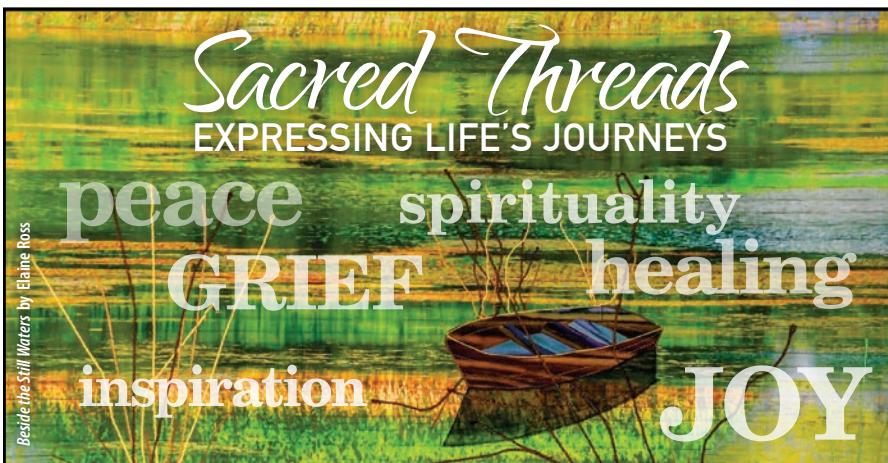
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## Exhibition Memories

from page 29

In 2020, Kacey Cowdery produced an installation work entitled *Four Hundred Million Tons* about ocean pollution. The problem was that it was too large to photograph in the studio, so she asked the Saint Louis Artists' Guild if it could be installed and photographed there. "When they saw it installed, they offered to have it hang for about five weeks!"

Susan Lenz's most recent solo exhibition, *Once and Again: Alteration*, at Central Piedmont Community College in Charlotte, North Carolina, was an educational experience. Four student interns assigned to the space helped the faculty member/gallery manager select work, create the computerized image of how the work would look in the space, the delivery of the work, and the hanging of the work (which included a step-by-step instruction list for measuring the space, the wired distance on the back for framed work, etc.) "They designed the postcards, signage, and wrote the press release. They wrote intake and outgoing condition reports for every piece in the show. They photographed the exhibition and they shared the images with me. They helped take down the work too. They came to the artist talk and had to write feedback. I was treated the way I imagine internationally renowned artists are treated ... so that they could have the experience needed for future employment in the arts sector. I felt honored to be part of the education for future gallerists."

What's your favorite gallery experience? Write it down and savor that moment. It might inspire your next work—or at least keep you from telling tales out of school at the exhibition! ■

Diane Howell is the SAQA Journal editor. She resides in the Phoenix Metro.

## In Memoriam

SAQA members Nancy Erickson, Judith Trager, Judi Warren Blaydon, Lynn Rogers, and Gail Sims recently passed away.

**Nancy Erickson**, the pioneering artist who began making fabric constructions, quilts, paintings, and drawings in the 1960s, passed away on Feb. 7, 2022. Erickson held a degree in zoology as well as an MFA in painting, and much of her work spoke to the dignity and integrity of individual wild creatures, who she viewed as our equals.

Working out of her home base at Dancing Rabbit Studios near Missoula, Montana, Nancy created works that explored relationships among humans and animals as we compete for living space. "All of the quilts point out the importance of community in a future time, and to an acknowledgment of the bears, ravens, cougars, and wolves as powerful elements in life," she stated on her website, [www.artofthequilt.com](http://www.artofthequilt.com).

Erickson was also a supporter of SAQA, her work frequently found in our annual Benefit Auction. Her strength of character, artistry, and positive outlook will be greatly missed.

**Judith Trager**, a longtime resident of Longmont, Colorado, who also lived in Oregon, passed away at her home on Jan. 19 from encephalitis. Judith was a beloved member of SAQA. She served on the Board for six years and was also chair of both the Development and Juried Artists Advisory committees. She also was involved in many exhibitions and was the author of *Rooted in Tradition: Art Quilts of the Rocky Mountain Quilt Museum*.

A note from her family beautifully summed up Judith's outlook on life: "She lived a creative, sparkling, inquisitive life, and had asked that her family and friends celebrate in her memory."

To view Judith's work, please visit [www.judithtrager.com](http://www.judithtrager.com)

**Judi Warren Blaydon** of Milford, Michigan, also passed away in January. Judi was well-known for her beautiful art quilts created using photography. She was the author of *Collage+Cloth=Quilt*, published by C&T Publishing. She was an important part of the art quilt community, an invaluable mentor, and popular lecturer.

You can view her work at [www.judiwarrenblaydon.com](http://www.judiwarrenblaydon.com).

**Lynn Rogers**, of Rio Rancho, New Mexico, lost her battle with cancer on November 11, 2021. A prominent member of the local art community, she was loved for her devotion to her family and music, and was always ready with a smile and a helping hand.

**Gail Sims** of Santa Fe, New Mexico, died on July 26, 2021. Gail was a multitalented fiber artist, notable for her surface design. She experimented with many materials and techniques, perfecting them in unique and wonderful art quilts. She willingly shared her knowledge, often at "play dates" with friends.

Her final quilt, *Tomorrow is Now*, featuring a photograph of Eleanor Roosevelt and the Charter of the United Nations, has been completed by four friends: Ann Anastasio, Renée Gannon, Gale Oppenheim-Pietrzak, and Mary Jo Stipe. It will be exhibited at the William J. Clinton Presidential Library and Museum in Little Rock, Arkansas, this spring.

SAQA extends its condolences to the families and friends of these five talented women.

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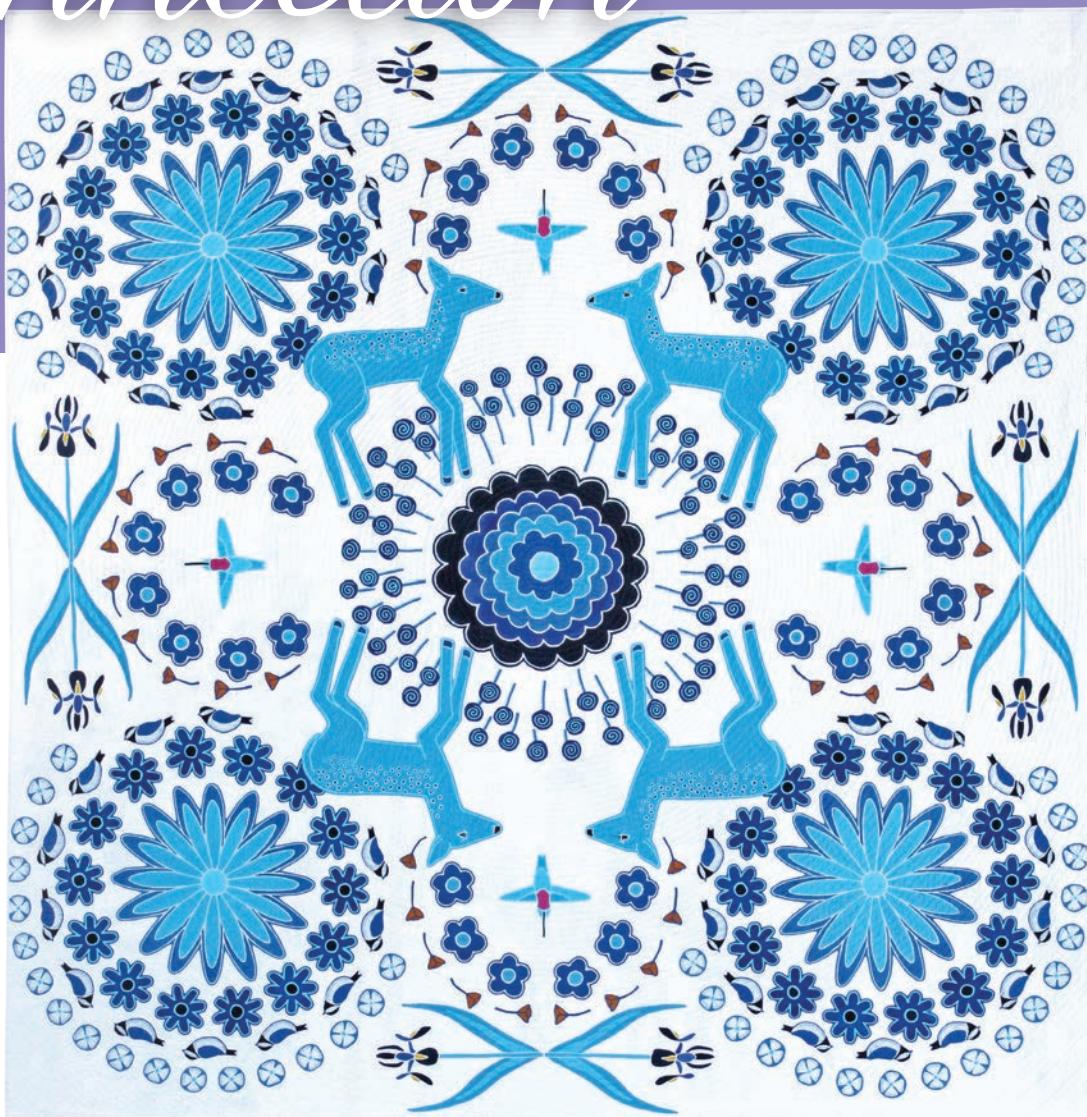
# Connection

by N.K. Quan

In *Plenty to go Around/Scarcity*, Kathy York created a work that explores migration, resource disparity, and racism using unexpected imagery of whimsical fawns.

The piece is part of a collection of double-sided works that York challenged herself to develop to communicate interlocking ideas. The front of *Plenty to go Around/Scarcity* has a traditional, monochromatic color scheme that features fawns in a forest filled with flowers and birds. The calming, peaceful shades of blue and repeating motifs reminiscent of the Dahlia quilt pattern, recall an idyllic time in the land of plenty. The back of the quilt tells a different story. The landscape is desolate, the fawns have darker skin. They see the riches, but the wall will never let them cross to reach those treasures.

*Plenty to go Around/Scarcity* was



**Kathy York**  
*Plenty to go Around/Scarcity* front  
83 x 81 inches | 2020

inspired by events that occurred when it was first conceived—floods of refugees were at the United States's southern border, President Donald Trump was building a wall, and migrant children were being separated from their parents.

"The children who were separated from their parents were a big part of this heartbreak story, so I knew I wanted just the fawns for my subjects."

As with most of her works, the story

she was trying to tell became clearer the longer she worked on it. "I had a lot of time to think about each decision in the design process, including what to put on the back, and how it would meaningfully connect to the front."

To help visualize the quilt's two concepts, she drew each element on tracing paper as they were developed, cut the pieces apart, and moved them around on the floor like a jigsaw puzzle. She felt overwhelmed, but as she



**Kathy York**  
*Plenty to go Around/  
Scarcity back*  
83 x 81 inches | 2020

worked, the idea was born to make the back of the quilt tell an opposite but related story.

"I love this quilt so much, however, I created a work that is difficult to be seen anywhere," York says. That's because it does not fall neatly into quilt show categories, and at 83 x 81 inches, it is too large for most venues—and most venues do not have a method of hanging two-sided art. Plus, entry forms do not allow for photos of both the

front and back of a piece.

"I'm grateful that it was exhibited in its full glory in Houston." *Plenty to go Around/Scarcity* was part of York's twelve-quilt exhibition, entitled *Both Sides Now*, that premiered at the 2021 International Quilt Festival/Houston. A special design that created an area for a hanging tube between the front and back of each quilt allowed viewers to move freely through the space to truly enjoy both sides. Essentially, the top

few inches of each side is finished as if it were an individual quilt, leaving a split for the hanging system.

York has exhibited in museums, art centers, and quilt shows across the United States, and has been a finalist for the prestigious *Quilt National* exhibition in Ohio. She lives in Austin, Texas. ■

N.K. Quan is a Phoenix-based writer and editor.



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