



SURFACE DESIGN ASSOCIATION 2019 BIENNIAL CONFERENCE PRE-CONFERENCE WORKSHOPS

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GENERAL INFORMATION

REGISTER HERE

You can list alternative choices. If your first choice is cancelled due to low enrollment, you can select an alternative or a refund. **Note:** Registration for workshops that have met minimum enrollment will continue until filled.

Cancellation Policy

If you must cancel your participation for personal reasons, send an email to: [Surface Design Association](#) by September 3 to receive a refund. A \$50 administrative fee will apply.

Workshop times: Half Day: 12:30 - 4pm; Full Day: 10am - 4pm

Cost: varies with Workshop

Locations: will be sent after registration confirmation and prior to the conference

Important Dates

June 1: Workshop registration opens to non-conference participants.

August 1: Workshops that don't meet the minimum enrollment of 5 will be cancelled.

September 3: No workshop refunds after this date.

Amy Meissner: GHOST IN THE CLOTH

Description: By combining creative writing with appliqué and traditional embroidery techniques, participants will reveal their voice through cloth in the form of contemporary lettering and handwork. Working with a selection of vintage linens and found objects, participants are introduced to various handwork techniques taken from the garment industry and historic quilting, which can later be applied to the wearable art or art quilt form. Using listing and free writing techniques, the artist will first work with students to honor memory and develop conceptual ideas in their sketchbooks before learning various techniques to work with text, vintage cloth and found objects. Students will complete a 12" x 12" unique work. Instruction suitable for beginning to advanced handwork skills.

Workshop Fee & Materials Fee: \$250/workshop + \$40/materials (Includes disappearing ink pen, letter template material, 3 colors embroidery floss. wool, linen, flannel interlining and/or thin batting, silk thread)

Workshop Type: Wednesday, October 2: FULL DAY - HANDS ON; Up to 12 participants

Techniques covered: Creating and working with letter templates, turned-edge appliqué, reverse appliqué, composition, tailor's hand basting, shisha stitch, hand quilting, hand embroidery, interlining/layering, protecting, updating old cloth by combining with various fabrics

Questions asked of participants / what to bring: Who are you as an artist? What drives your work? How can older cloth/old skills be utilized, honored and viewed as contemporary? How best to honor the memory of the maker? How do you approach your craft with intention? Participants will be encouraged to engage in contemporary craft discussion.

Meissner will provide a short slide show of personal work examples, a selection of embroidered vintage linens from the Inheritance Project and a selection of found objects to choose from. Participants are encouraged to bring personal linens and small, lightweight objects that are meaningful to them.

This is an intimate hands-on work session: the emerging narrative is sometimes emotional, and we will strive to create a safe space for sharing work and thoughts. The artist will provide physical samples as well as images via slides and prints. Participants will achieve various levels of completion and should see this work as an exploration of technique and concept, which will serve future craft-based artistic endeavors.

What to Bring

- Journal/sketchbook + pen + pencil + eraser
- Favorite scissors
- Favorite thimble
- An open heart

About the Artist



Amy Meissner is a textile artist in Alaska. Her award-winning work has shown internationally and nationally in contemporary art exhibitions as well as fiber-related exhibitions such as *Quilt National*, *Quilts=Art=Quilts* and *The Thread Unraveled* in Karachi, Pakistan. She has work in the permanent collection at the Anchorage Museum, the Alaska Humanities Forum, the Alaska Contemporary Art Bank, and in various private collections nationwide.

Her traveling solo exhibition, *Inheritance: makers. memory. myth.*, is a body of work created from a 13-month crowdsourcing effort called The Inheritance Project, a gathering of domestic linens and narratives from over 65 contributors, representing 20 countries and over 20 US states.

The Inheritance Project honors and explores the work of women —literal, physical and emotional — while utilizing this vintage cloth and its inherent histories, mostly unknown.

With undergraduate degrees in textiles and fine art, Amy worked in the garment industry for 12 years, mostly designing and making wedding gowns for an elite clientele. She holds an MFA in Creative Writing, has taught writing as an adjunct at the University of Alaska, Anchorage, and is a senior affiliate editor for the literary journal, *Alaska Quarterly Review*. She lives in Anchorage with her family, embracing the Far North and its ever-shifting extremes.

Meissner has presented this workshop at the Anchorage Museum at Rasmusen Center, a series of 6 workshops, culminating in a public art project funded by the Rasmusen Foundation, “Needle and Myth,” which traveled to 2 museums. The workshop has also been presented at the Colorado Quilting Council and the Alaska Art Education Association’s September 2018 Conference, with a condensed version for Anchorage School District Art Educators.

Kate Anderson: SIMPLY KNOTTED



Knotted Teapot by Kate Anderson

This fun and inspired workshop teaches the simple sculptural techniques of knotting through the process of starting a small bowl form - information covered includes how to begin, increasing and decreasing the core, adding and subtracting colors, and methods to finish. You will also learn creative ways to add patterns, textures and embellishments to make it your own unique vision!

Workshop & \$225 workshop

Materials Fee: \$12 materials (Includes prepared form and thread)

Workshop Type: Wednesday, October 2: FULL DAY - HANDS ON; All skill levels welcome; up to 12 participants

- What to Bring:**
- Scratch Awl - Small wooden handled awl. 4" overall. - Available online at Royalwood for \$4.39
 - 4-ply waxed linen thread - Teacher will have this available for purchase if you don't already have some. Minimum 3-4 colors optimal. (Royalwood carries 4-ply waxed linen.)
 - Scissors
 - Straight pins
 - Any beads or charms or anything with holes that can be put on a thread - optional
 - Something for note taking if desired

Teacher will provide a prepared covered form, 7-ply core thread, instructions

ABOUT THE ARTIST



Kate Anderson, formally trained as a painter, began knotting in 1996 after a workshop at Craft Alliance. Her knotted teapots reference the work of images from the pop era and mid-century cultural icons. Over the past 36 years, she has had extensive professional experience as a gallery director, curator, juror, panelist and workshop leader. Her work can be found in numerous significant private and public collections including the Philadelphia Art Museum, Museum of Fine Art, Boston, Minnesota Museum of American Art, Racine Art Museum, and Muskegon Art Museum, MI. Anderson is a resident of St Louis and will be featured during our Conference Speaker Day's Locally Grown, Nationally Known presentation.

Marianne Baer: MAKING SWEATERS FROM SWEATERS - Hand-stitch and alter felted sweaters to create new wearables



Altered Sweater by Marianne Baer

In this hands-on workshop, we will explore how the textures, patterns, weights of already felted sweaters can be combined to create a new wearable sweater or jacket. Marianne will provide ready to use sweaters to cut and hand-stitch in new, unusual ways. We will go over a variety of embroidery stitches and other methods of connecting pieces together. Experiment and have fun!

Type of Workshop: Wednesday, October 2: FULL DAY - HANDS ON; All Skill Levels Welcome; Up to 8 Participants

Workshop & Materials Fee: **\$225 Workshop**
\$15 Materials (Includes 2 full sweaters, scraps, yarn, buttons, etc.)

About the Artist



Marianne Baer is a resident of the St Louis metro area and maintains a studio and teaching workshop facility there. “As an Artist, I am a fearless creator with a strong, energetic and positive force. I LOVE the process of starting from nothing and making something. I call that Practice!

My artwork and I are continually evolving. For many years, I worked in ceramics, making both functional and non-functional hand-built pieces. I sold my ceramic pieces commercially to Disney (where they ran a line of my dinnerware and various other serving pieces) and in juried art shows and fairs across the country. The clay surface decorations were based on my love of texture and pattern while my deep love of folk art, nature and my years of international travel influence my images.

I continue to advance these ideas by repurposing up-cycled materials, especially old natural fiber sweaters. The evolution from hard clay to soft, warm, colorful, textured fabric was a no-brainer for me. I enjoy the opportunity to re-invent that old sweater or scrap, challenge it and myself to go where I have never gone before; soft wall sculptures, felted jewelry and wearables.

As a working artist and a dedicated teacher, I want to help others tap into their own inner artist and encourage them to experiment without being judged. Practicing trial and error again and again, we can lose our “fear of failure’ and gain self-confidence so we can release that ingrained sense of good or bad. There is no “wrong” in art!

Megan Singleton: SCULPTURAL PAPERMAKING WITH ARMATURES - Papermaking in 3 dimensions using flax, kozo, and abaca



To Rest Without Sinking Installation by Megan Singleton

This workshop will introduce participants to three methods of armature building and three high shrinkage paper making fibers used to sculptural forms. Armature methods explored will include hollow vessel forms using nylon, manipulated wire forms using cold connections, and lashing of bamboo and small sticks. In the afternoon we will cover basic sheet forming techniques and dipping methods using specially prepared pulps of abaca, kozo, and flax to cover our sculptures.

Type of Workshop: Tuesday, October 2: FULL DAY - HANDS ON; All Skill Levels Welcome; Up to 9 Participants

Workshop & Materials Fee: **\$225 Workshop**
\$35 Materials

What to Bring: Needle nose pliers, work gloves, slip resistant shoes



Megan Singleton is a practicing artist and educator in St. Louis, Missouri. Her ecology-based work crisscrosses boundaries of contemporary craft, combining sculpture, installation and hand papermaking. She received her MFA in Sculpture from Louisiana State University and BFA in Photography from Webster University. She actively exhibits nationally and internationally, her work can be found in the collections of the Louisiana Art and Science Museum, the RCW Museum of Papermaking, and among private collections. Singleton holds an adjunct position at Saint Louis University. In recent years she was the recipient of the RAC Artist Fellowship, the Smelser-Vallion Visiting Artist Fellowship in

Taos, NM and was invited to install site-specific mural projects at Brown University in Providence, RI, Lambert Airport in Saint Louis, and the Gaylord Trust Building in Lockport, IL. She has been resident artist at Haystack, Craft Alliance, A Studio in the Woods, Tide Institute and Museum, Doel Reed Center for Art, Kingsbrea Gardens, and the Great Sand Dunes National Park.

[Laura Foster Nicholson](#): **YOUR ART FABRICS IN INTERIOR DESIGN: Learn how to design and prepare your art fabrics for use in home décor**



“Stone Toadstools”, handwoven tapestry, found stools

This full day class will cover making your own art fabrics suitable for uses in interiors, as upholstery, pillows, table linens, etc. What makes a fabric durable? What kind of structure and fiber will work with your ideas? How can you combine found textiles with your own? How do you design coordinates? Where can you have fabric produced digitally (printed or jacquard woven)? We will also address working with interior designers, and online sales sites for arty furniture and home textiles.

Workshop Type: Wednesday, October 2: FULL DAY - mostly lecture based, but with ample time to handle samples, draw, plan, mock up, experiment, and share ideas.

Workshop + Materials Fee: **\$225 Workshop**
\$10 Materials (includes printed information packet and samples)

What to Bring: Notebook, limited drawing materials and laptop or tablet computer with design apps (whichever are most comfortable for students to design with). **Suggestions for suitable apps:** Photoshop is best, but the following will also work: Photoshop Express*, Procreate*, Adobe Illustrator, Kaleidomatic*, Adobe Capture*, Mirrorlab*, Dreamscope* (premium is best but is \$10.99 a month), etc. For beginners, Laura suggests Kaleidomatic for pattern making, or Dreamscope for altering images.

*Free Apps

THURSDAY WORKSHOPS October 3

Ann B. Coddington: SCULPTURAL TWINING - Create inventive sculptural forms with the ancient basketry technique of twining



Dozen Group by Ann B. Coddington

This workshop introduces the basketry technique of twining. Participants will create a sculptural twined form using waxed linen and spring twine. In conjunction with this, we will engage in a discussion on conceptual aspects of contemporary fiber structures. Questions such as these will be addressed in the workshop: What types of forms can be made with twining? What are various methods of starting a twined piece? What are variations on twined stitches? How do artists investigate meaning through fibers? What types of themes are explored in the contemporary fibers field?

Type of Workshop: Thursday, October 3: FULL DAY - HANDS ON; All Skill Levels Welcome; Up to 12 Participants

Workshop & Materials Fee: **\$225 Workshop**
\$25 Materials

What to Bring: Darning needle, awl, various waxed strings, sharp scissors

About the Artist



My artwork borrows the technique twining from the traditional craft of basketry to create a sculptural expression of my beliefs and experiences and how they are sensed by the body. I am intrigued by the process of and differences between feeling and knowing; body and mind. Ineffable memories held by the body are more potent, penetrating and enduring than those in the mind. My forms are actuated by this somatic memory in conjunction with an investigation of the dichotomies: eternal and ephemeral, strength and fragility, masculine and feminine, free and captive, old and young, living and dead.

As the world becomes increasingly technological, my work moves in the opposite direction to the point where now I tie two pieces of string together, bend some sticks, form plaster in my hands, and mold clay. Reducing art-making down to the most elemental means of expression, the simplest creative task challenges and satisfies me. Much of my current artwork pushes back against the world of increasingly complex technologies that, paradoxically, in an effort to connect us, instead separates and isolates us, removing us from authentic experience. The slow building of one stitch upon another exists within an ancient time frame, virtually unexperienced in the contemporary, digital society. My art is my voice, more than my words, and in my work, feeling overshadows knowing.

Ann B. Coddington is a professor at Eastern Illinois University. She has taught at Haystack, Penland and Arrowmont School of Crafts as well as at the LA Basketry Guild, the San Diego Basketry Guild and the Northwest Basket Weavers Conference.

About the Artist



Laura Foster Nicholson is a resident of New Harmony, Indiana and is a textile artist known for her handwoven tapestries. With a BFA from Kansas City Art Institute & an MFA from Cranbrook Academy of Art, she has lectured, taught, & exhibited widely. Laura's artwork is in museum collections, including the Art Institute of Chicago, The Minneapolis Institute of Arts, The Cooper Hewitt National Design Museum of the Smithsonian Institution, the Archives of the Venice Biennale (Italy), and the Denver Art Museum, among others.

Grants & awards include an NEA artist fellowship, the Leone di Pietra prize at the Venice Biennale of Architecture, 3 Illinois Arts Council fellowships, The James R Thompson Award for Excellence in Craft, and a grant from the Graham Foundation for Research in the Fine Arts.

Her design business, **LFN Textiles**, designs ribbons & household textiles, both for her own studio use, and for companies such as Renaissance Ribbons, Crate & Barrel, Land of Nod, Monticello, & others. She also writes about color trending for various print and online publications. Since 2000, she has had numerous commissions for specialty handwoven interiors textiles: upholstery, pillows, jacquard curtaining. See <https://lfntextiles.com/custom-interior-textiles/> for examples of her work. She has created textiles for Monticello visitors' center, (home of Thomas Jefferson), Renaissance Ribbons, Jack Lenor Larsen Textiles, Troy Corporation/Riverwoods Fabrics, and others. She is also an ongoing contributing author of articles on color for PantoneView.com .



Examples of tapestry upholstered armchairs; handwoven tapestry upholstered headboard, pillow sham, and bedspread

Merill Comeau: MINING OUR PERSONAL TO RECOGNIZE OUR UNIVERSAL - Autobiographical Storytelling



“Family of Origin” Installation by Merill Comeau

Drawing on her unique ability to facilitate conversations of meaning and to create positive group experiences, Merill Comeau will teach individual and group methods to mine autobiography which participants will apply and practice as they create a mixed media, autobiographical story collage.

In addition to her solo studio practice, Merill Comeau has extensive experience working with communities facilitating participants' discovery of their unique selves and what individuals have in common with others. In her workshops, parents of young children created mission statements and fabric portraits enabling them to identify their values and faith identities; adults, learned to express themselves through their clothing altering shirts to tell families stories; and artists have formed circles of trust and care to receive critical feedback furthering their artistic practice.

- Workshop Includes:**
- Presentation on and discussion of narrative art
 - Creation of a safe space for sharing
 - Exploratory writing to develop personal narrative
 - One on one and group sharing
 - Group brainstorming
 - Demonstrations of techniques: marking making & applying text
 - Studio time to create a narrative collage
 - Instructions on constructive critique practices
 - Opportunity to practice positive critique
 - Information about various artist groups and guidelines for establishing a group

Type of Workshop: Thursday, October 3: FULL DAY - HANDS ON with PowerPoint presentation, writing exercises, interpersonal sharing, and studio time. Maximum of 10 participants.

Workshop & Material Fees: **\$225 Workshop**
\$25 Materials Other materials will be provided such as: paper, textiles, thread, paint, simple printing methods, and stencils.

What to Bring: Personal materials such as garments, ephemera, mementos, and favorite mark making supplies.

About the Artist



In years of experience of working with community groups to create art, Merrill Comeau has facilitated an artist critique group, demonstrated techniques for multiple arts organizations, and founded and facilitated an artist coaching group. Workshop examples include: a adult weekly mixed media group in her studio, teaching Narrative Garments to students, faculty and community members at Phillips Exeter Academy in New Hampshire, and creating art with youth residing in secure residential treatment facilities for the Massachusetts Department of Mental Health and Massachusetts Department of Youth Services since 2006. Comeau is a resident of Concord, Massachusetts.

Jodi Colella: “MIXED MEDIA EMBROIDERY” – Embroidering Imagery on Paper



art by Jodi Colella

Learn to embroider on the fragile surface of prints, photographs and other works on paper. Using a needle and thread we will add texture, dimension and meaning to favorite imagery. We will begin by creating a paper stitch sampler to become comfortable with techniques before launching into our personal projects. Students will bring a photo, magazine page, poster, or other 2-dimensional paper images to class. We will spend time considering each individual’s design and then stitch it to life. The properties of paper are different from fabric and require adaptations to traditional embroidery methods. I will share my approaches with demos and samples. Projects can be started in class and completed at home. Work of other embroidery fiber artists will be discussed too. Beginner-level experience with embroidery is helpful but not necessary.

Workshop Type: Thursday, October 3: FULL DAY - HANDS ON; All Skill Levels Welcome; Up to 10 Participants

Workshop & Materials Fee: **\$225/workshop**
\$20 materials

- What to Bring:**
- Personal photos, magazine pages, posters, etc.
 - Embroidery needles of various sizes and lengths to accommodate different weights of threads and depths of foundational objects
 - A 3 in. and 5 in. Big Eye needle found at craft stores in the beading department
 - Assorted threads and fibers from your stash

- A portfolio or anything flat to act as a folder in order to transport your in-progress artwork home without damage
- Fabrics for backings and other finishing. Meaningful items of clothing that we can cut to size, fanciful silks, organic fibers... bring what speaks for you
- Assorted embellishments like artificial flowers and collage items
- Tissue paper for sketching
- Pencil and eraser
- Scissors, thimble and other favorite embroidery supplies

About the artist



Jodi Colella exhibits and teaches internationally. She is a member of Boston Sculptors Gallery and a recipient of a 2019 Massachusetts Cultural Council Fellowship Award for Sculpture. Influenced by travel, I draw from historical & cultural experiences to create sculptures that capture the remarkably universal human impulse, from prehistory to the present, of rationalizing purpose & place. Recent work investigates the complex, often entangled qualities of power, emergence & fear – particularly the forces that have historically shaped women's identities and place in society.

Colella also runs Fiber Lab, an independent study group that provides individual instruction, exposure to contemporary art, experimentation with material and technique and a membership to a maker community. Fiber Lab was profiled in the SDA Journal, Fall 2018.

[Jennifer Reis](#): **FROM ART TO ENTREPRENEURSHIP – Business & Branding Skill Sets for Creative Makers**

Description: This half day workshop, 12:30 to 4:00pm explores the following three modules:

1. **Entrepreneurial Mindset Training for Creatives** - Take your creative dreams and articulate them through a wide-angle view of the why, what, how, and for whom of your artistic venture in the marketplace. Using entrepreneurial tools like the Business Model Canvas, S.W.O.T. analysis, value propositions and diversifying revenue streams, participants will learn how to develop their aspirations into an intentional foundation for future success.
2. **Branding Basics: Creating a Clear and Consistent Narrative** - Brand identity is the sum of consistent visuals, narratives, and interactions you provide the external world as a representative of you and your work. Branding for artists can get tricky as the personal is often embedded in the creative work. In this session, participants will go through exercises to generate an inventory of information to be crafted into brand identity along with strategies and tools to communicate it across multiple platforms. Participants will leave with an Origin Story, Personal Mission Statement, and pitching experience.

3. **Developing Your Marketing Portfolio** - Creative makers are often told they need to market their work with little specifics on *the what or how*. This session will go through exactly what marketing is and how to tailor it to an individual's brand, work, and targeted clientele. Marketing assets and collateral like quality visuals and art/product written statements, digital marketing, print promotion, point of sale interactions, and client avatars will be covered in this interactive workshop.

Type of Workshop: Half Day - Lecture, with personal writing and brainstorming;
All Skill Levels welcome

Workshop Fee: \$75

What to Bring: Notebook and pencil

About the Artist



For nearly two decades, Jennifer Reis was on the Creative Entrepreneurship Faculty at Morehead State University. She recently relocated to Virginia, where she operates Make Do Creative Consulting, LLC. Reis has served on the SDA Board of Directors, where she demonstrated the excellent job she does helping artists think strategically.

Reis is also a teaching artist who conducts workshops and lectures on embellished textiles, encaustic painting, and mixed media art at organizations including the Society for Contemporary Craft, Surface Design Association

Conference, John C. Campbell Folk School, Appalachian Center for Craft, Arrowmont School of Arts and Crafts, Craft Alliance, Cleveland Institute of Art, Kentucky Museum of Art and Craft, and the Southwest School of Art. Curatorial work focuses on contemporary art and craft, resulting in over 100 international to regional exhibitions. Her professional activities include:

- Curriculum development, management and delivery of creative entrepreneurship instruction to college and adult learners
- Course Manager/Lead Facilitator of blended/VILT FastTrac Entrepreneurship Education program for Mountain Association for Community and Economic Development
- Certified Trainer, CORE FOUR Business Planning Program
- Facilitator, AIR Institute at Berea College
- Consultant, Kentucky Arts Council and Etsy & arts e-commerce
- Board Member, Surface Design Association
- Recipient of the prestigious Al Smith Fellowship from the Kentucky Arts Council, an award designed to honor high artistic achievement, grants from the Kentucky Foundation for Women, Americans for the Arts, and various exhibition awards
- Works exhibited at Arrowmont School of Arts and Crafts, Appalachian Center for Craft, Kentucky Museum of Art and Craft, National Quilt Museum, Society for Contemporary Craft, and Craft Alliance for Art & Design