SURFACE PATTERN
DESIGN GUIDE

HOW TO EXHIBIT AT SURTEX PLUS EXPERT ADVICE FROM LILLA ROGERS, CLOUD9 FABRICS, LIBERTY ART FABRICS, TENEUES PUBLISHING, PRINT & PATTERN, SEW MAMA SEW, LOTTA JANDOTTER, SPOONFLOWER AND MORE!
Dear Readers,

When it comes to decorated surfaces, more is definitely more—especially for folks who derive their livelihood from creating patterns for such things as fabric, stationery and interior decor. This special digital edition of our Surface Pattern Design Guide profiles 100 artists who work at making our world a prettier place through their art. The Guide also features tips and advice from industry experts representing companies such as SURTEX, Liberty Art Fabrics, Cloud9 Fabrics, Spoonflower and teNeues Publishing. The creators of popular blogs Print & Pattern and Sew Mama Sew offer their insights. Lotta Jansdotter—one of my personal heroines—shares her tips on living a life full of pattern.

JANINE VANGOOL
publisher, editor, designer

This expanded digital edition of our Surface Pattern Design Guide is available as a free download to help promote the amazing talent of our readers and to provide valuable industry advice to those hoping to break into a career in surface pattern design.
It has been an exciting time for designer Jan Avellanita: not only was Jan's art chosen for the cover of the UPPERCASE Surface Pattern Design Guide and featured within, but with Windham Fabrics spotted her work in UPPERCASE, she was asked to develop a fabric collection with them. We are thrilled for Jan and honoured to have played a part in Jan’s success—just a month after this issue was released!

CONGRATULATIONS, JAN! WE’RE SO HAPPY TO HEAR THAT YOU’LL BE PARTNERING WITH WINDHAM FABRICS! WE’D LOVE TO KNOW MORE ABOUT YOU. WHERE DID YOU GROW UP? WHAT WAS YOUR CHILDHOOD LIKE? DID YOU GROW UP IN A CREATIVE FAMILY?

I was born and raised in Honolulu, Hawaii, the third of three daughters to my parents—second generation Japanese Americans. My childhood was was…rough. My mother had a love of fashion and sewing and father—who’s father—came from a long line of accomplished artisans and artists. He also has a love for color and beautiful handwriting, the kind that you don't find anymore. But anyway, I didn't discover my own way to the arts until I was in college. I'm a late bloomer!

WHAT WAS THERE A MOMENT IN YOUR LIFE WHEN YOU REALIZED THAT YOU WANTED TO PURSUE BEING AN ARTIST?

Yes, there was. At 12, I was asked to develop a surface pattern collection for UPPERCASE magazine and then at 17, I was asked to design a fabric collection for Windham Fabrics. It’s been an exciting time for me. I’ve always loved creativity and art, but I never thought I’d be able to make a living doing it. I’m so grateful for the opportunity to share my art with the world.

HOW DID YOU FIND OUT ABOUT THE OPPORTUNITY TO PARTNER WITH WINDHAM FABRICS?

Mickey Krueger, President of Windham Fabrics contacted me after seeing my artwork on the UPPERCASE Surface Pattern Design Guide cover. He said that he was interested in developing a fabric collection with me, and we followed up with a couple of phone calls. My first thought was, “Oh, yeah, right,” because they’re just so passionate about their craft and it was amazing to have them recognize my work.

DOES LIVING ON AN ISLAND MAKE YOUR FEELING ISOLATED IN ANY WAY? HOW DO YOU FIND OR PARTICIPATE IN INVITATIONS…ER…A FEW (HUNDRED) TIMES, AND WHAT ARE THE SURROUNDINGS INSPIRE YOU?

I love Hawaii. I love the beauty and majesty of the landscape. I love the weather and the ocean. I’m inspired by the colors of the sky and the waves. I love the way the light changes throughout the day and the way the sun sets over the mountains. I’m also inspired by the people I encounter. I feel like I’m surrounded by creativity and artistry here.

WHAT IS YOUR DAILY LIFE LOOK LIKE?

Well, it’s a bit unconventional. I work two part-time jobs, so my day looks something like this:

12:30 pm – 2:00 pm: Lunch break.

1:00 pm – 3:00 pm: I cook dinner and eat breakfast, get myself ready for work.

3:00 pm – 5:00 pm: Teaching part-time classes and one-on-one art lessons.

5:00 pm – 7:00 pm: I do the majority of my studio work. Embroidery and stitching.

7:00 pm – 10:00 pm: My husband and I go out, we go to bed.

10:00 pm – 11:00 pm: I fall asleep in my studio. Annoyed! (You’re welcome.)

WHERE DID YOU GROW UP? WHAT WAS YOUR CHILDHOOD LIKE? DID YOU GROW UP IN A CREATIVE FAMILY?

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WHAT DOES YOUR DREAM PROJECT LOOK LIKE?

My dream project is to be able to travel. Through the wonders of the Internet, I've been able to connect with artists and designers from all over the world, and now I realize there are so many of us out there. Having a fabric collection with Windham Fabrics is a dream come true.

WHAT STORY IS MUSICAL INCEPTION FOR YOU?

I think it was during my time in college, I was introduced to the concept of music. I've always loved music, but it wasn't until I was in college that I really started to explore it. I started writing music and experimenting with different sounds. It was a very freeing experience.

WHAT WAS THE INSPIRATION FOR YOUR ANIME EXHIBITION?

I think the inspiration for my anime exhibition came from my love of animation. I've always been drawn to the way that animation can capture the emotion of a moment or a story. I wanted to create something that was both joyful and thought-provoking, something that would connect with people on a personal level.

WHAT IS YOUR FAVORITE ARTIST IN YOUR COLLECTION?

I think my favorite artist in my collection is the one who's work I'm most proud of. I think it's the one who's work I've put the most time and energy into. I think it's the one who's work I've poured my heart and soul into. I think it's the one who's work I've been able to connect with.

WHAT IS YOUR FAVORITE BOOK OR MOVIE?

I think my favorite book is The Great Gatsby. It's a book that I've read many times and I always find something new to learn from it. I think it's a book that really speaks to the human condition.

WHAT IS YOUR FAVORITE COLORS?

I think my favorite colors are blue and green. I love the way that they make me feel. I love the way that they make me think. I love the way that they make me feel alive.

WHAT IS YOUR FAVORITE FOOD?

I think my favorite food is sushi. I love the way that it tastes and I love the way that it makes me feel.

WHAT IS YOUR FAVORITE SPORT?

I don't really follow sports, so I'm not sure. I think maybe soccer is my favorite. I think it's a sport that's fun to watch and it's a sport that's fun to play.

WHAT IS YOUR FAVORITE HOLIDAY?

I don't really celebrate holidays, so I'm not sure. I think maybe New Year's is my favorite. I think it's a time to reflect on the past year and to look forward to the new year.

WHAT DO YOU LOOK FOR IN A PARTNER?

I think it's important to have a partner who's supportive and who's passionate about the same things. I think it's important to have a partner who's ready to share your life and to help you navigate the ups and downs of life.

WHAT IS YOUR FAVORITE THING TO DO?

I think my favorite thing to do is to travel. I love the way that travel can open your eyes to new things and to new experiences. I love the way that travel can make you feel alive.

WHAT IS YOUR FAVORITE WAY TO SPEND A DAY?

I think my favorite way to spend a day is to sit on the beach and listen to the waves and the sound of the ocean. I love the way that it makes me feel.
MICKEY KRUEGER
WINDHAM FABRICS

Finding new talent is an important part of Mickey Krueger’s role as president of Windham Fabrics. In addition to discovering Jan Avellana through the UPPERCASE Surface Pattern Design Guide, participants Erica Hite and Sara Franklin will also be working with Windham—and Mickey says he’s talking with several more!

WINDHAM FABRICS IS THE QUILT COTTON DIVISION OF A LONG-RUNNING FAMILY-BUSINESS MILL, BAUM TEXTILE MILLS WHICH WAS FOUNDED IN 1955. WITH A CORPORATE HISTORY SPANNING SO MANY DECADES—AND CHANGES OF FASHION—HOW DOES WINDHAM BALANCE TRADITIONAL OFFERINGS WITH CONTEMPORARY DESIGNS?

Traditional designs and their history are of particular interest to me. My office is filled with 19th century document fabric and looks that offer some of the most stunning surface designs. Like in fashion design, the tastes of those buying our fabrics evolve and change over time. We deal with trends and changes in the mood of the marketplace the same way an other creative company. Considering our depth in designers and their varied styles, sometimes we follow those trends, and sometimes we buck them. We like to think that no matter what the season is, Windham will have something that attracts them.

WHAT ARE THE HALLMARKS OF A BEST-SELLING DESIGN?

In this business, where we constantly ask ourselves, but have yet to find a clear answer. Because of the nature of our business we are designing for so many end uses, which makes answering this question even more difficult. When considering traditional vs modern designs there are some basic differences in the foundational of what is popular. But even considering designs for the same audience we have seen what we think are home run hits, and some designs become best sellers.

WHAT IS THE BEST PART OF YOUR JOB?

Although I do not consider myself an artist, but I love the design process. We work with so many designers, and the way our collection develops is different for each designer. It is always satisfying to see a well done collection receive critical as well as commercial success. This is best when the collection comes from a designer who might not be well known within our industry.

WHAT QUALITIES DO YOU LOOK FOR WHEN SOURCING NEW DESIGNERS OR SURFACE PATTERN DESIGNS?

We are in constant push with business issues, and a variety of needs. As a result we are always looking for designs that mesh something that we don’t already have. I support the designers that I look for are those who are true to their own aesthetic, but can still stay within the “family” of what we know our customers will find pleasing. While I am not afraid of taking chances with designers, I am still running a business and must prudently consider what we think will sell. For this reason I like to get my sales and design experts involved in the selection process because everyone brings something unique to the table.

ARE THERE SPECIFIC TRENDS IN COLOUR OR MOTIFS THAT YOU HAVE NOTICED THAT ARE EITHER EBBING OR EMERGING?

I keep seeing clean lines, and simple motifs with generous use of negative space. With the help of the internet design proliferates very quickly. As a result artists, (and end users), pick up on trends very quickly which can lead to a kind of sameness. As a result artists, (and end users), pick up on trends very quickly which can lead to a kind of sameness in design. The best designs come from those artists who can lend a uniqueness to a trend that separates them from the rest.

WHAT IS YOUR ADVICE FOR FOLKS HOPING TO BREAK INTO FABRIC DESIGN OR TO HAVE THEIR WORK LICENSED?

Always be true to your own aesthetic, but don’t take it for granted the needs of your client, (or potential client). Be flexible, and be fast. If you are targeting a specific industry, learn a little about that market place, and present your designs in a way that the client will best understand in their own language.

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FABRIC INSIDER
A rt buyers and licensees from around the world converge to discover unique, cutting-edge surface designs, original art and design resources at SURTEX. Held every spring in the Jacob K. Jacobs Convention Center in New York City, SURTEX is the only business to business marketplace of its kind in the world. For surface designers wanting to break into the industry, it is seen as the ultimate goal. If you’re looking to make new contacts, learn about the latest trends in art and surface design, or licensing your artwork and expand your business, then it all starts at SURTEX.

EDUCATION

An integral component of SURTEX is its conference component. This conference includes a diverse range of sessions led by industry experts covering everything from monetizing art and design to license/ licenser relationship to product development, digital trends and legal strategies.

EXPOSURE

The SURTEX event directory is a valuable reference tool for buyers, available on-site, as well as online throughout the year. At the press centre, exhibitor press kits are displayed for key media, who are eager to see and report on the latest new designs and trends. During the show, all exhibitors are included in press and social media outreach and in the official show e-newsletter distributed to 40,000 subscribers from the art and design community. Exhibitors can promote their business and services through the online marketplace and SURTEX + You Tube channel. There are additional fee-based services to get even more out of SURTEX.

NETWORKING

The show is all about making connections. Off the convention centre floor, there are other networking events where exhibitors meet with industry colleagues and professionals. The SURTEX Cruise on the Hudson River takes place on opening night and gives exhibitors a chance to unwind, as well as meet with buyers and show attendees in a relaxed environment. Artists and designers can also meet with each other at the exhibitor Happy Hour at the end of the second day.

As you can see, SURTEX isn’t just a booth space in a big convention centre. From booth set-up guidance to effortless marketing support, to meeting the right contacts to buy or license your designs and the valuable educational and networking opportunities, SURTEX is a business-to-business marketplace of its kind in the world. For surface designers wanting to break into the industry, it is seen as the ultimate goal. If you’re looking to make new contacts, learn about the latest trends in art and surface design, or licensing your artwork and expand your business, then it all starts at SURTEX.

CONTACTS

More than 6,000 attendees go to SURTEX every year, seeking the perfect original art and design for their next bestselling product. They come from a mix of industries, including textiles, wall coverings, home furnishings, floor coverings, greeting cards, stationery, housewares, toiletries, paper products, beauty, packaging and giftware, making SURTEX the most important trade show all about surface pattern.

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Where art and commerce meet in one massive trade show all about surface pattern.

NATALIE ALEXANDER

natalexdesigns.com

I am a graphic and surface designer with a love of color and pattern and the way light interacts with them. My love of interiors and color combined with a passion for pattern design started a long time ago. I have been designing commercial products since I was a student. My works have been featured in many publications and exhibitions around the world. I have been fortunate to work on a variety of projects ranging from interior design to surface pattern design for textiles and wallpaper. My designs are inspired by nature, art, and the beauty of everyday objects. I strive to create work that is visually engaging and meaningful to the viewer. I am continually searching for new ways to express my ideas through my designs, and I enjoy experimenting with different materials and techniques to achieve the desired effect. My work reflects a love of color, pattern, and texture, which is evident in my designs, which are often playful and whimsical. I am always looking for new challenges and opportunities to grow as a designer. I am passionate about my work and enjoy sharing my designs with others through my blog and social media channels. I believe in the power of design to inspire and create a sense of connection between individuals and the world around them. My goal is to create work that is meaningful, engaging, and inspiring to those who encounter it. I strive to make a positive impact on the world through my designs, and I hope to continue to grow and develop as a designer, both personally and professionally. I am constantly learning and growing as a designer, and I look forward to the opportunities that the future brings.

STUDIO ALIQUE

studioalique.com

I am a surface pattern designer with a love of color and pattern. I work with a variety of materials and techniques to create bold, vibrant designs that are both beautiful and functional. My designs are inspired by nature, art, and the beauty of everyday objects. I strive to create work that is visually engaging and meaningful to the viewer. I am continually searching for new ways to express my ideas through my designs, and I enjoy experimenting with different materials and techniques to achieve the desired effect. My work reflects a love of color, pattern, and texture, which is evident in my designs, which are often playful and whimsical. I am passionate about my work and enjoy sharing my designs with others through my blog and social media channels. I believe in the power of design to inspire and create a sense of connection between individuals and the world around them. My goal is to create work that is meaningful, engaging, and inspiring to those who encounter it. I strive to make a positive impact on the world through my designs, and I hope to continue to grow and develop as a designer, both personally and professionally. I am constantly learning and growing as a designer, and I look forward to the opportunities that the future brings.

ZOE ATTWELL

zoeattwell.com

I am a surface pattern designer based in London, England. My design style is mostly hand drawn, abstract and playful. I love to design from the 1970s, greyscale patterns and Scandinavian design and to the joyful and abstract. My first range of book sets, which includes cushions, tea towels, note books sets, greeting cards and acrylics, launched at Home London in January 2014. My patterns are happy and cheerful and designed to bring fun and colour to your home.

KATE AUSTIN DESIGNS

kateaustindesigns.com katelovescolour.com

I am an artist and designer from Toronto, Canada. My work is bold and graphic with an emphasis on fun, color, and pattern. I have a love for all things vintage and I enjoy using my camera, searching for old, beaten-up signs and intricate metal railings to photograph. My designs are usually a fusion of ideas from diaries, photographs and drawings. I work in bright, saturated colours to create bold graphic designs, often inspired by nature and the seasons. I’m always taking photographs and I draw every day, in one of the many sketchbooks I carry with me. My work has been featured in a number of publications and exhibitions. I have designed an entire hotel room!

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Lilla Rogers is a multi-talented dynamo. She founded and leads the phenomenally successful Lilla Rogers Studio, through which she and her agents represent about three dozen brilliant artists. She’s also an accomplished illustrator and a published author and has her own craft line, Ruby Violet.

Lilla teaches an online course called Make Art That Sells (MATS), which I took the first time through in late 2013 (the next session of classes goes from March 31 to May 5, 2014, and again from October 20 to November 22, 2014). Like so many of my fellow MATS students, I aspired to be an exhibitor at SURTEX in the near future, and I want to be sure I get the best return on my investment of time and money. So, who better to ask for advice than this amazing artist/businesswoman/mom-preneur? Lilla was kind enough to sit down with me and dish on why she’s been an exhibitor at SURTEX and how she’s changed over the years since her first exhibit in 2007.

INTERVIEW BY JOANNE HUS

WHAT ARE THE UNIQUE ADVANTAGES OF EXHIBITING AT SURTEX?

First of all, we get a lot of leads at SURTEX! The following takes two artists full months working full-time to catch up! Second, nothing can replace face-to-face human connections. SURTEX is a great opportunity to see many of our clients in person, and to make new connections as well. It’s also a time when exhibitors get to see our artists, most of whom are located far from the agency. In a way, it’s like a corporate vacation, where our staff members and our artists get to share some time together. And we love New York in the spring. Of course, the trend reports, educational seminars, and the concurrent shows at the Javits Center are still in full swing. The National Stationery Show is great for trend shopping. The International Contemporary Furniture Fair is a must for the most exciting trends. And I love the new Creative & Lifestyle Arts Pavilion, it’s so much fun!

The biggest reason we go to SURTEX is the opportunity to connect with the movers and shakers in the industry. I lined up several interviews with creative directors and creative VP’s for my MATS course while at SURTEX, and recreated our studio environment for the Global Talent Search there, too.

Lilla is fond enough to sit down with me at her gorgeous studio in Arlington, Massachusetts, and dish on why she’s been an exhibitor at SURTEX for eight years and counting, and how best to prepare as an exhibitor.

WHAT’S THE BEST WAY TO PREPARE AS AN EXHIBITOR AT SURTEX?

The first year, walk the show as an attendee. Talk to artists in their booths. Check out the quality of the work and the quantity of work they’re showing. Note the design of their booths. Stop at agents’ booths. Ask. See what kind of art they represent, think about where your work might fit in. Bring your business cards or postcards, samples of your work, and a mini presentation folder. If you’ve got a small trade show business card size or some other smaller sample, use it to leave behind. (See below for more suggestions about speaking with exhibiting artists and agents.) After you walk your first show, assess what you learned.

HOW DO YOU KNOW IF YOU’RE READY TO EXHIBIT AT SURTEX?

You don’t have to be a perfect artist, but you do need several things to ensure the best possible outcome. First, it’s a portfolio-building course in my MATS course, which will teach you how to create work that sells in different markets. Although there’s no magic number of pieces you should have, I’ll offer some advice on how to prepare for an upcoming SURTEX show. I should contain lots of icons and patterns, and show tons of variety and energy. In fact, the last day of SURTEX, I’d advise you to have a simple form to fill out, to make your follow-up easier. Have a simple form to fill out, to make your follow-up easier. Have a simple form to fill out, to make your follow-up easier. Have a simple form to fill out, to make your follow-up easier. Have a simple form to fill out, to make your follow-up easier. Have a simple form to fill out, to make your follow-up easier. Have a simple form to fill out, to make your follow-up easier. Have a simple form to fill out, to make your follow-up easier. Have a simple form to fill out, to make your follow-up easier. Have a simple form to fill out, to make your follow-up easier. Have a simple form to fill out, to make your follow-up easier.

WHAT ELSE WOULD YOU SAY ABOUT THE POTENTIAL EXHIBITOR?

"This is such an exciting time! Opportunities are so abundant!"

Lilla Rogers

HOW TO SPEAK WITH ARTIST AND AGENT EXHIBITORS AT SURTEX

Most people are happy to share their advice and experience, but be sensitive about what’s going on. If an artist or agent is speaking with a potential buyer, come back later. Likewise, if a potential buyer stops by while you’re speaking with the exhibitor, excuse yourself promptly and come back later. Feel free to ask exhibitors how the show is going for them. Exchange business cards, and ask if it would be all right to contact them after the show, to talk more about their publishers and what they’re looking for. Ask if there would be a convenient time frame in which to reconnect with them—exhibitors have a lot of follow-up to do since they get back to their offices and studios! Always send a thank-you card. If you don’t hear back immediately, but good manners go a long way. And don’t even think about bringing your portfolio! It’s a sure way to blind people who have invested a lot in exhibiting at SURTEX, not to mention that it’s against SURTEX rules. ©

WHAT’S THE MEANING OF SURTEX RULES?

Surprised rules—don’t bring your portfolio, don’t ask people to sign your portfolio, don’t ask them to give you anything, don’t do anything that would make someone feel uncomfortable. It’s all about knowing the rules and not exceeding them.

JAN AVELLANA

JANAVELLANA.COM Blog.janavellana.com

I am a mixed media artist and illustrator with a passion for art, writing and seaside adventures with my family. After a long hiatus, I’ve been re-kindling my passion for art, writing and seaside adventures with my family. After a long hiatus, I’ve been re-kindling

ELLEN LUCKETT BAKER

ELLENLUCKETTBAKER.COM

I am a designer, writer and blogger from Atlanta. I design for the Japanese fabric company Kokka and blogs about crafts and sewing at The Long Thread. She is the author of The Long Thread. She is the author of 3, 2, 1, Sew and Dish on why she’s been an exhibitor at SURTEX

EMILY BALSLEY

EMILYBALSLEY.COM BLUESTARINK.ETSY.COM

Emily Balsley is an illustrator and designer living in the freshest new work for their products. Each year we pick up the design of their booths. Stop at agents’ booths, and dish on why they’re an exhibitor at SURTEX. She brings them to the computer, finishing them digitally. She loves colour and pattern, and is inspired by vintage lace, mid-century design and children’s picture books.

SMALL LEAVEN

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HERACITY.COM

I am a small business owner, artist and writer. I believe in shining a bright light on innocence and joy, and that lifting people’s spirits moving forward. I believe in shining a bright light on innocence and joy, and that lifting people’s spirits moving forward. I believe in shining a bright light on innocence and joy, and that lifting people’s spirits moving forward. I believe in shining a bright light on innocence and joy, and that lifting people’s spirits moving forward. I believe in shining a bright light on innocence and joy, and that lifting people’s spirits moving forward.
My path to a career in surface pattern design was winding, but every step of the way was critical. I studied fine art and was taught to create balanced compositions and to balance my use of colour. I discovered the world of surface pattern design in my current job as a stationery designer.

Inspired by vintage textiles, storybooks and scientific illustration, Rebecca Bischoff started her own studio after nearly a decade as an in-house surface and product designer. Her designs often begin with a pot of ink and a brush or nib pen. Rebecca’s line of textiles for Robert Kaufman Fabrics, Blythe, debuted in 2013, and she will be releasing new collections at SURTEX 2014, booth 650. Rebecca lives and works in Ann Arbor, Michigan.

Sara Berrenson is a surface designer with a serious passion for pattern. She works primarily in gouache and watercolour, adding hand and computer illustration. Her collections include charming novelty prints mixed with playful florals and geometrics. Drawing inspiration from nature, interior design and fashion, her style is contemporary, colourful and fresh. On the weekends you can find her scouring flea markets for cute knick-knacks and vintage fabric. Sara specializes in designing for home decor, gifts and apparel.

Tammie Bennett loves creating patterns with bright colours and bold graphics. Her patterns have an optimistic and youthful quality. She is inspired by her children’s art, running on trails, vintage children’s books and candy shops. She will be showing her work at SURTEX, at booth 651.

I’m Ine Beerten but I’m also known as Zesti. I’m a Belgian surface pattern designer with a love of bold colours and simple, strong graphics with a playful touch. Zesti stands for “with great enthusiasm and energy, having joy for life,” and I hope those qualities are visible in my work and life. I’m a member of the Forest Foundry, a global art collective with seven other wonderful artists. Please visit us at booth 726 at SURTEX.

Lesley Barnes uses her colourful illustration and moving image work to tell stories. Her animations have shown in competition at film festivals around the world and have won a number of awards. As an illustrator, Lesley has worked for clients such as the V&A Museum, the Victoria and Albert Museum of Childhood, the Glasgow Film Festival, Puffin Books, Random House, Yee-ha! Belle and Sebastian, Condé Nast and the Sunday Times Style magazine. She has even designed official Post-it notes!
LAURA BUCHANAN

Laura Buchanan is a surface pattern design studio located in Melbourne, Australia. Drawing from her visual and graphic design background and years of industry experience, Robyn creates patterns that are a mix of hard-drawn and digital graphics, and designs are consummately appealing: modern, colourful, fun and energetic.

SURTEX: AGAIN, PLEASE?
During the planning for SURTEX 2013, I experienced a strange brew of emotions: a healthy portion of confidence, a side of doubt and a blend of hope and fear. But after the big show was over, if I had to choose one word to describe the experience, it would be: “Wow!”

GO BIG OR GO HOME
When I decided to do SURTEX, I tried to gather as much information as I possibly could. I read blogs, bought books, listened in on SURTEX webinars and spent way too many hours on LinkedIn, then pored over all that information through a filter and started to design my whole presentation. My career has been in graphic design, so to put that kind of effort into my own business, I was challenged to create things that I’d never done before. I designed a trade show booth, a press kit and promo videos. I had fabrics printed, made a lookbook and added in publications. I decided that if I was going to do it, I had to do it headfirst. When it was all over, I was so happy to see the whole process.

SO MAYBE IT’S OKAY TO OBSESS?
I can’t tell you how many nights I lay awake in bed worrying that I wasn’t doing enough. I was building an epic checklist for months. But during set-up, I felt like a magician pulling rabbits out of my hat. Do you have any safety pins? people asked! Of course! How about scissors? Two sets! Tape? Do you want duct, Scotch or double-sided? I was pretty hard on myself, and never let myself believe that if I was going to do it, I had to go all the way. During set-up, I felt like a magician pulling rabbits out of my hat. Do you have any safety pins? people asked! Of course! How about scissors? Two sets! Tape? Do you want duct, Scotch or double-sided? I was pretty hard on myself, and never let myself believe that if I was going to do it, I had to go all the way.

AND NICE TO MEET NEW FRIENDS, TOO
I met so many warm, lovely, giving people and left with a full heart. I met tons of friendly, fellow exhibitors, and some of my design crushes, who are as lovely as they are talented. I met Helen Dor dick, Lila Rogers, Tracy Walker, Alanna Cavanagh and the aforementioned Helen Dardik, Lilla Rogers, Tracy Walker, Alanna Cavanagh and the rest of my design crushes, who are as lovely as they are talented. They were a direct result of SURTEX. I met so many new products in the works, including gift wraps, wrapping paper, gift boxes and create beautiful flower arrangements and floral and gift wrap sets. Tape? Double-sided? It was important for practical reasons, but it was also important to be able to give me a break and put ads in publications. I decided that if I was going to do it, I had to do it headfirst. When it was all over, I was so happy to see the whole process.

AFTER THE SHOW
When I left, I was so happy about how it went, but the real verdict of a successful show is the aftermath. One thing people tell you is that you need to consider the show an investment in your future, and to be aware that the results may not be seen until you’ve exhibited a few times. Everyone’s experience is different but I feel really fortunate to say that I entered seeing the results of the show right away. That was the year my business had a direct result of SURTEX, I met some of my dream clients as well as companies that I didn’t know existed. As a direct result of SURTEX, I have lots of new products in the works, including gift wraps, wrapping paper, gift boxes and create beautiful flower arrangements and floral and gift wrap sets. It’s been an incredible year full of hard work, but I can’t wait to do it all again!

Elizabeth Olwen

Elizabeth Olwen is a Toronto-based surface designer. Inspired by pastoral beauty, folklore and romance, her work evolves by the steady creation of something beautiful behind each step she takes. Elizabeth creates beautiful, fresh, modern geometrics and non-scan prints. She has a growing collection of licensees and products available in the market, working with companies like Gresham, Madison Park, Greetings and Holiday, Scottish Design, Haven and vintage fabrics and a rapidly growing fanbase around the world.

elizabetholwen.com
Joanne Cocker is a textile and surface pattern designer who loves everything patterned and fun. Based in Stockport in the UK and with over 14 years experience in the industry, she works with companies on a freelance basis as well as working on her own designs and brands. She loves to create stories around her designs and enjoys creating imaginative pieces. Hand drawing a lot of her designs, she then adds texture and patterns for her own unique style.
ALISSE COURTER
alissecourter.com
Alisse Courter is a Brooklyn-based artist specializing in all-over prints in unique colour combinations. Working mostly digitally, she creates florals, novelty prints and geometrics that would be at home on stationery, home goods or anywhere else you can imagine. She is fairly new to the licensing world and will be showing at SURTEX for the first time this year at booth 744.

ALLISON COLE
allisoncoleillustration.com
bangbangyourethread.etsy.com
Allison Cole is an artist, teacher and full-time illustrator working out of a small bungalow in Providence, Rhode Island. She graduated with a BFA from the Rhode Island School of Design and has worked with such clients as Target, Papaya, Gakken/Madpuppy, Madison Park Greetings, Keek, The Land of Nod and Camelot Fabrics. Allison’s work spans many different illustration markets, including editorial, publishing and licensing. She is represented internationally by Lila Rogers Studio.

ELIZABETH COFFEY
moyodirectory.com/elizabethcoffey
Draw, stamp, scribble, paint, stencil, photograph, stitch, collage. I love to explore the many ways to make a mark, and to incorporate the results in surface patterns. I received a BFA from Virginia Commonwealth University and work from my studio in Richmond, Virginia. Designing surface patterns is the perfect marriage between my careers as a graphic designer and multimedia artist. My design style is sophisticated, clean and modern, but with a funky, hand-rendered twist.

CLOUD9 COLLECTIONS

ENCHANTED
BY MICHELLE ENGEL BENCJSKO

GREY ABBEY
BY ELIZABETH OLWEN

BARK & BRANCH
BY ELOISE RENOUF

Michelle Engel Bencsko is the co-founder and design director at Cloud9 Fabrics. Cloud9 Fabrics uses only 100% certified organic cotton in the manufacturing of their base cloths and uses eco-responsible, low-impact dyes for printing and dying. Cloud9 Fabrics is committed to bringing beautiful and unique fabrics to the home sewing marketplace and places a strong emphasis on the distinction of their artists, designers and licensing partners.

cloud9fabrics.com

top 10 tips

to stand out in a sea of portfolio submissions, here are some tips to developing eye-catching fabric collections.

1. Define your style. Variety of style may show flexibility but doesn’t evince uniqueness.

2. Master your tools. Whether pen and ink or Illustrator, be thorough and consistent in your discipline.

3. Show sincerity. Work that is inspired from within is revealing and captivating.

4. Express through colour. Evolve a mood that supports a theme.

5. Go deep and explore. Elaboration on theme, colour and/or technique shows passion.

6. Think big and small. Scale prints up and/or down to balance and contrast.

7. Pay attention to lines. The quality, texture, thickness and colour of a line punctuates, defines and unifies (as can a line’s absence).

8. Embrace negative space. The areas where there is nothing are just as important as those where there is something.

9. Be original. Creative minds are often on the same wavelength, but even the most timeworn ideas can appear fresh. Be aware of trends that may be passe and promote your inventive ideas.

I live in Kassel, Germany, where I work as a freelance artist, arts pedagogue and publisher. Besides my work as an illustrator, I create surface pattern designs for paper goods, home textiles and stage costumes. Together with two friends I run the independent publishing house Rotopolpress for graphic storytelling. Our range of products focuses on comic and illustration books, but also includes art prints, paper games, postcards, calendars and hand-printed sketchbooklets.

Carolyn Friedlander

Carolyn Friedlander is an illustrator and surface pattern designer living in California. She specializes in mixed-media digital art, from pen and ink drawings, watercolors and recycled paper textures. Inspired by nature and general quirkiness, she sees the world around her as an ongoing illustrated panorama. These patterns are the result of her A Pattern a Day project. When she’s not designing patterns or greeting cards for her card line Paper Loop, she’s most likely dreaming about Hawaii.

Sara Franklin

Sara Franklin is an illustrator and surface pattern designer living in California. She specializes in mixed-media digital art, from pen and ink drawings, watercolors and recycled paper textures. Inspired by nature and general quirkiness, she sees the world around her as an ongoing illustrated panorama. These patterns are the result of her A Pattern a Day project. When she’s not designing patterns or greeting cards for her card line Paper Loop, she’s most likely dreaming about Hawaii.

Ellie Fidler

Ellie Fidler is an artist and designer. She has designed large-scale tapestries for major corporations in Canada and the USA, including TV Guide, the State of California and Intel. She has an MFA in mixed media digital art, from pen and ink drawings, watercolors and recycled paper textures. Inspired by nature and general quirkiness, she sees the world around her as an ongoing illustrated panorama. These patterns are the result of her A Pattern a Day project. When she’s not designing patterns or greeting cards for her card line Paper Loop, she’s most likely dreaming about Hawaii.

Susan Driscoll

I am a freelance surface pattern designer and illustrator. I createpatterns and illustrations for numerous markets, including stationary, home, gift, textiles and apparel. I will be exhibiting at SURFTEX 2014 as part of the Dotty When Studio is booth 834. The studio is four freelance designers creating mixed media digital art, from pen and ink drawings, watercolors and recycled paper textures. Inspired by nature and general quirkiness, she sees the world around her as an ongoing illustrated panorama. These patterns are the result of her A Pattern a Day project. When she’s not designing patterns or greeting cards for her card line Paper Loop, she’s most likely dreaming about Hawaii.

Silvia Dekker

Silvia Dekker has been working as a pattern designer and illustrator for over 20 years. She is known for her work for the European department store HEMA, designing artwork for the home and children’s wear departments. Other clients include Flow magazine, Target, H&M, Bloomingdale’s, Lilly Pulitzer, Fabri Fiber and terraswee. She lives in a small town close to Amsterdam in the Netherlands and is represented by Lilla Rogers Studio.
As associate editor at teNeues—an international publisher of high-quality calendars, books and stationery with offices in New York, London and Paris—Victorine Lamothe offers her tips on how to make a good impression.

1. **Invest in a Good Website.** Whenever someone emails me with a portfolio submission, the first thing I do is go straight to their website. It usually takes me about 20 seconds to decide whether or not I’m interested, so having a top-notch site is a definite plus. Try to make it stand out visually, and organization is also a must. Many artists have websites that are difficult to navigate, which is a big turn-off.

2. **Follow Up.** Editors are flooded with queries every day. If I haven’t heard back from you, it’s usually because I’ve been too busy or distracted. It doesn’t hurt to follow up about a week after submitting your portfolio. Following up also shows that you’re dedicated to working with me.

3. **Research.** I can’t tell you how many times I’ve received submissions with work that just isn’t our style. Before sending your portfolio, do your research. Check out other products that the publisher has done in the past. Take a look at your artwork and judge whether or not it’s appropriate to send to a particular publisher.

4. **Variety, Variety, Variety.** When submitting your illustrations for review, the more the better. Many publishers license multiple products with the same artist, and variety is key. If you only do floral patterns, you’ll only get floral orders. Many publishers license multiple products with the same artist, and variety is always a good thing.

5. **Provide Feedback.** I look at my inbox every day. I try to respond to something else. Showing versatility is a good thing.

6. **Be Polite.** The sooner is the better, but there are many people out there who don’t know how to communicate courteously and professionally. If someone is impolite, the chance of me not wanting to work with them automatically skyrocket. Nobody wants to work with an unpleasant person.

7. **Don’t Be Afraid to Ask Questions.** Is there a licensing proposal point that you don’t understand? Is the process not completely clear to you? Don’t be afraid to send questions to your editor. It shows me that you’re thorough and care about your work.

8. **Persistence.** Are you having trouble breaking into the stationary industry? Just throw it in. Query every single publisher you can think of. Follow-up with them and then do it all over again.

9. **Be Careful About What You Post on Social Media.** One of the first things I do when vetting a new artist is google them. If a public Facebook page with drunken photos or a Twitter account with inappropriate tweets pops up, that shows me that you don’t care about your professional image on the Internet.

10. **But Be Active on Social Media.** Create a professional blog, Facebook page or Instagram account. It absolutely helps. You can show me how you share your work and provide opportunities to share knowledge, which is important to my creative process, but so is function. Creative alliances provide opportunities to share knowledge, which helps round out my work as an artist and designer.

**TOP 10 TIPS**

**VICTORINE LAMOTHE, ASSOCIATE EDITOR, TENEUES**

**ECOJOT**

**CAROLYN GAVIN**

carolyn@ecojot.com  designergypte.apsquarespace.com

Carolyn Gavin lives in Toronto, Canada, with her husband Derek, daughter Lily and English Bulldog Ziggy. Growing up in South Africa, Carolyn has warm memories of a life filled with exotic culture, rich imagery and intense contrast. All of this filters into Carolyn’s work. She designs for her recycled paper company Ecojot and freelances through her agent Life Rights Studio. Carolyn has worked on a variety of projects, including her fabric collections, scrapbooking and packaging.

**AMPERSAND DESIGN STUDIO**

**MORGAN GEORGE & CARRIE KIEFER**

ampersanddesignstudio.com

Morgan George and Carrie Kiefer are pattern designers, graphic designers, shop owners and the curators of the Lifestyle blog Ampersand Design Studio. After holding various positions at Hallmark Cards, Morgan and Carrie followed their dreams and left their corporate jobs to start their studio in 2009. Since then, Ampersand’s modern, happy and uniquely colourful designs have been produced on textiles, stationery, home accessories, tech accessories, wall art and clothing/fashion.

**NATALIE GERBER**

nataliegerber.ca

As an artist, designer and producer I create functional design for everyday living. Craftsmanship is important to my creative process, but so is function. I combine my love for illustration, surface design and hand-printed fabrics with consummate material choices and in-studio practices. My studio focus is textile and cultural collaborations. Creative alliances provide opportunities to share knowledge, which helps round out my work as an artist and designer.

**MUFFIN GRAYSON**

muffinGrayson.com  muffinGrayson.etsy.com

My name is Pauline Grayson, but everyone calls me Muffin. I am two parts wife and mama, three cups graphic designer, two tablespoons cookie addict and one teaspoon baking queen. I am a lover of life, my quirky husband, two gorgeous littles, living in 2322, finding joy in the moments and making awesome art. Its especially all things little and sweet and cute, and so passionate about creating delicious designs and patterns for those hungry for art!
Petra Hofmann is a pattern designer from Germany. She has a degree in graphic design and worked several years as a packaging designer before recently starting her own label. She’s a lover of travel and music, where her inspiration comes from. Her process begins with putting pen to paper. She says that variety is the spice of life, and my designs are a celebration of this old adage—I enjoy experimenting with style and motifs, while developing fun, fresh colourways is the common thread and the driving force behind my work.

Samantha Hahn is a New York-based illustrator working with a range of clients, from the Paris Review, Vogue Nippon and Galison, to Anthropologie and Chronicle Books. She’s known for her feminine watercolours and vibrant surface pattern designs. She pens the blog Maquette and can also be found on Pinterest and Instagram.
My designs reflect an appreciation of colour, found in world culture using creative drawing techniques. My surface design brand is called HayJayOH.

hayjayoh.com

HA YLEY HOLDEN

HAYJAYOH

hayjayoh.wordpress.com

/ UPPERCASE

EXPERT ADVICE

IS THE REPEAT SUBTLE?

There will always be a repeat when designs are printed on fabric, but the more subtle it is, the better. Sewists and quilters shouldn’t have to think about whether or not to buy something at a quick glance, every once in a while I find a design that, if I love it,wish the artist knew about whether or not to buy something at a quick glance, every once in a while I find a design that, if I love it, I wish the artist knew about. I love a design but wish the artist knew about it. I love a design but wish the artist knew about whether or not to buy something at a quick glance, every once in a while I find a design that, if I love it, I wish the artist knew about.

OVER THE PAST 10 YEARS I’VE BEEN BOTH A RETAIL AND PASSIONATE CONSUMER OF SEWING FABRIC. ALTHOUGH I CAN TYPICALLY MAKE A DECISION AS UPSET OR SIDEWAYS OR UPSIDE DOWN? HOW WILL THE DESIGN READ IF IT’S CUT FOR A VARIETY OF PROJECTS? DOES IT INSPIRE?

Sewists and quilters are passionate about print and colour—there are artists and fabrics in other medium. There is something they love more than something beautiful and unique that inspires them to create. They have a certain, or we say quasi-intrinsically know that you see it, but you’re always keeping an eye out for it. Great textiles inspire creativity in other makers, and that’s a beautiful thing.

Expert Link is the mastermind behind the popular sewing community Sew Mama Sew. With 10 years of industry experience, Kristin is able to work with designers, manufacturers, publishers, shop owners, authors and bloggers to publish unique, high-quality tutorials, industry news and sewing inspiration every day. sewmamasew.com

KRYSTIN LINK

SEW MAMA SEW

Over the past 10 years I’ve been both a retail buyer and passionate consumer of sewing fabric. Although I can typically make a decision about whether or not to buy something at a quick glance, every once in a while I find that I love a design but wish the artist knew more about sewing and quilting. Here are 10 questions to consider if you’re trying to market your designs to the sewing industry.

1. **HOW WILL THE DESIGN READ IF IT’S CUT AND SEWN SIDEWAYS OR UPSIDE DOWN?**

   The thing that makes textiles different from other surfaces is that they will be cut up, and in some cases even torn three-dimensional shape. Although quilters and sewists do use one-directional fabric, it’s much easier to work with designs that don’t need to be cut upside down or sideways when turned down different directions. Tossed, or two-way, repeats work best for most sewing projects.

2. **ARE THE COLOURS GOING TO COORDINATE WITH OTHER FABRICS?**

   Although apparel sewists often buy their fabrics on a project-by-project basis, retail sewists and quilters are well-known for building up a stash, or a ready supply of small cuts of many fabrics that they’ll pull from time to time depending on work. A beautiful print might be the inspiration for a new project, but quilters will often have to their stash for coordinating or complementary, supporting fabrics. It’s wonderful if new fabric collections introduce beautiful emerging colours, but if they also include familiar colours from the past few years it’s even better.

3. **ARE THERE OPPORTUNITIES TO PRINT ON STRATEGY FABRICS OR WORN OVER CURVES?**

   Most modern apparel fabrics have a list of stretch to them, and all humans look the same curves, whether it’s a print is being designed specifically for quilting or not, it helps to consider how it will look when stretched over a round baby belly, a ponytail or elbow, or waist.

4. **IS IT A COLLECTION, ARE THERE COORDINATING DESIGNS TO SUPPORT THE FEATURE PRINTS?**

   Although craft sewists and quilters are drawn to screen graphic designs, a large percentage of what they actually buy are "blenders," or supporting prints that can complement a variety of feature fabrics. Often geometric, sometimes tone-on-tone and usually small scale, coordinating blenders in a variety of colors can make the difference between a good fabric collection and one great.

5. **ARE THE ILLUSTRATIONS ON-TREND?**

   From owls to hedgehogs to fox to deer, quilters and sewists are looking for designs that can complement a variety of feature fabrics. Although craft sewists and quilters are drawn to screen graphic designs, a large percentage of what they actually buy are "blenders," or supporting prints that can complement a variety of feature fabrics. Often geometric, sometimes tone-on-tone and usually small scale, coordinating blenders in a variety of colors can make the difference between a good fabric collection and one great.

6. **WILL THE DESIGN WORK IF IT’S REPEATED ON THE FABRIC?**

   Printed fabric is the very popular economy block by an excellent example of a quilt designed for fussing cutting. Fussing cutting is the practice of cutting around a design element on a piece of fabric in order to frame it exactly the way they want. This type of work is typically done on fabric by a fabric designer, but the more subtle it is, the better.

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8. **IF IT’S A COLLECTION OF PRINTS, DOES IT TELL A STORY OR STORY OF A MOSAIC?**

   Great fabric designers often develop their collection around a central theme, so the prints are either conceptually, indeed the sea, things, the night sky, and stylistically related (tie-dye, batik, watercolor, modernist art). Sewists and quilters will buy it (a stack of small cuts) of a complete fabric collection, not just for the individual prints but for the story or mood of the group as a whole.

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10. **DOES IT INSPIRE?**

    Sewists and quilters are passionate about print and colour—there are artists and fabrics in other medium. There is something they love more than something beautiful and unique that inspires them to create. They have a certain, or we say quasi-intrinsically know that you see it, but you’re always keeping an eye out for it. Great textiles inspire creativity in other makers, and that’s a beautiful thing.

Little Miss Shabby, have been popular with sewists for nearly 100 years. A great fabric designer often develops their collection around a central theme, so the prints are either conceptually, indeed the sea, things, the night sky, and stylistically related (tie-dye, batik, watercolor, modernist art). Sewists and quilters will buy it (a stack of small cuts) of a complete fabric collection, not just for the individual prints but for the story or mood of the group as a whole.

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Coming from the world of illustration, Judy Kaufmann has recently opened up new horizons into the world of illustrated patterns, creating contemporary, innovated, eclectic and unique artworks, designed for any kind of surface.

I’m an English print designer in Rome. I worked in New York for 12 years, eventually co-owning and running a design studio specializing in womenswear and paper product design. My work is heavily influenced by my years in the fashion industry. I love harmonious, wearable colour and vintage-inspired imagery. I’ve worked with many leading retailers and have been featured on Print and Pattern blog numerous times. I’ll be exhibiting at SURTEX in 2014.

Zoe Ingram is a surface designer and illustrator with an honours degree in printed textile design. Her work has been described as design with a twist, lush, colourful, elegant, playful and organic. Zoe loves colour and often uses hand lettering, layering and textures in her work. Her clients include Robert Kaufman Fabrics, Midwest-CBK, Quarry Books, American Greetings and IKEA. Zoe won an international talent search and is now represented by Lilla Rogers Studio. SURTEX booth 307.

Francesca Iannaccone uses bright colour palettes, layered textures and sharp, clean graphics with a mid-century influence, breaking down the detail into shape, colour and pattern. Zoe loves hand-drawn and digital elements, as well as natural and found textures. As well as designing and licensing her work for publishing, Francesca sells her prints and cards from her online shop and to retailers in the UK and abroad.

Khristian is a colour and pattern expert whose bold designs cover an eclectic range of styles. She loves to play with ideas of hard and soft, light and dark, and feminine and masculine. She delivers colour-tossed, modern work with a touch of romance and edge. Her work has been featured in ELLE DECOR, Real Simple and HGTV Magazine. She contributes to Better Homes and Gardens and her clients include 3M, The Land of Nod and Blend Fabrics.

Jill Howarth is a freelancing mom of three, living near Boston. My background is in graphic design. I’m passionate about hand lettering, children’s products and surface pattern design. I stumbled into a career in illustration as an art director at Hasbro Toys, embellished collateral and product packaging with drawings. Requests for my illustrations began to come in, and before long I was doing more drawing and less layout design, and I loved it!
JOY LAFORME
DESIGN & ILLUSTRATION
joylaforme.com
I’m a designer and illustrator from New York with a passion for colour and design inspired by nature and life. I have a Master’s degree in Design from Savannah College of Art and Design, and my journey through this industry has been teaching me what the industry needs, and how I can fit into it. I’ve learned that I have a natural ability to see life in print and pattern, which has opened up a passion in me.

STEPHANIE KUBO
stephaniekubo.com
stephaniekubo.tumblr.com
I am a freelance illustrator currently living and working in Brooklyn, New York. I work in various media, most of which find their way into my pattern designs. Recently, the patterns I have been working on focus on nature and ambiance. I enjoy creating patterns that evoke a certain feeling or atmosphere rather than draw attention to one particular element in the design. I want to allow the eye to travel around.

TABULA ROSI
JANNA KRUPINSKI
www.tabula-rosi.de
Tabula Rosi is the alter ego of Janna Krupinski, a German-based graphic designer with an obsession for all things fun and colourful. After working as an art director in advertising agencies for several years, she is now working as a freelance designer. On her blog Tabula Rosi, started in 2012 as a playground for her creative endeavours, she shares her craft and sewing projects as well as her passion for designing colourful fabrics and fun illustrations.

SUDENMARJA
MARINKE KIVIMÄKI
sudenmarja.fi
I am a graphic designer and illustrator from Finland. We have a little letterpress studio in our home and we make lovely letterpress cards with a brand called sudenmarja. Very often the pictures from our sudenmarja cards later become patterns. The basis of my illustrations and prints is bringing happiness and joy. The inspiration for my work comes from everyday life: family, nature, home and children. I get new energy and new ideas from the forest.

JOSEPHINE KIMBERLING
josephinekimberling.com
facebook.com/JosephineKimberling
“Inspiring happiness through pattern and paint” is the mission of Josephine Kimberling’s Lifestyle Brand, which specializes in surface pattern and painted artwork. Josephine is inspired by flowers and animals, as well as the gorgeous patterns and colours that come down the runway. Her artwork collections offer a unique combination of fashionable pattern, brand-right designs and commercial appeal, which contributes to creating compelling product lines for a wide range of categories.

WENDY KENDALL
wendykendalldesigns.com
dottywrenstudio.com
Wendy Kendall is a freelance surface pattern designer based in Staffordshire, England. With an obsession for home interiors, she has over 12 years experience working for UK home textile manufacturers. She has developed her own unique style, combining hand drawn, quirky designs with fine textures and pattern fills, and her simplistic, clean design elements have withstanding guidelines and repeats. She is exhibiting at SURTEX for the first time this year at booth 834.

SUDENMARJA
EMMA MAWSTON, HEAD OF DESIGN
LIBERTY ART FABRICS

Emma Mawston has been working with the famed British institution Liberty of London for more than twenty years. As head of design, she is the eye that is in charge of creating prints for both fashion and home fabric lines. Working with her team as well as freelance artists—and access to an archive of prints dating back to the 1870s—the prints that Liberty produce are part of an important heritage of textiles. Emma shares the ten hallmarks (plus a bonus eleventh) of what makes a classic Liberty print.

1. Be inspired by and love what you do.
2. Team work
3. Come up with original briefs for design and colour that blend effortlessly with Liberty’s heritage.
4. Research
5. Have hand-drawn and painted art work.
6. Have an amazing archive.
7. Have creative digital and hand repeat work.
8. Be constantly pushing the boundaries of both screen and digital printing.
9. Feedback
10. Understand the way print works on both the body and in interiors.
11. Create designs that are timeless.

LIBERTY PRINTS FROM TOP TO BOTTOM:
- ASAKA BY HINA AOYAMA
- WINDRUSH BY HELEN MUSSELWHITE
- WILD FLOWERS BY SU BLACKWELL

BECOME A CLASSIC

EMMA MAWSTON, HEAD OF DESIGN
LIBERTY ART FABRICS

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GABRIELA LARIO Designs
GABRIELA LARIO
sise@larioinfo.com
Gabrielalarios.blogspot.co.uk

I am a London-based pattern designer and illustrator producing designs for international clients, including fashion and lifestyle companies, fabric companies, wallpaper and wall art. I obtained an MA from Camberwell College of Arts in 2007 as an Alban scholarship awardee. My art depicts imaginative, fun and colourful illustrations inspired by childhood experiences in my native country of El Salvador and my love for nature and story tales.

SUSSE COLLECTION
SUSSE LINTON
suse.co.uk

I am a designer based in London. I create surface pattern designs and illustrations that are applied to fashion fabrics, home ware and paper products, with the intention of adding fun to everyday objects and bringing happiness into the world. I love to work in different media, including embroidery, paint and the computer. My inspiration comes from many everyday things, from travel to vintage graphics to colour. My mission is to add fun to your day.

ASHLEY LOTECKI
Ashley Lotecki grew up on the Canadian Prairies, where extremes of weather encouraged excessive make believe and art creation. From here, an enthusiastic passion for design was the logical progression. Ashley’s style is fluid, asymmetrical and quirky. She enjoys creating whimsical pieces that give a sense of movement and life, often inspired by childhood memories and antique objects. In 2013, Ashley started her own freelance design studio with a focus on illustration and surface pattern design.

TOP 10 TIPS
EMMA MAWSTON, HEAD OF DESIGN
LIBERTY ART FABRICS

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UPPERCASE / 23
UPPERCASEMAGAZINE.COM
Dawn Machell is a freelance designer and illustrator from West Yorkshire in the UK, specialising in the baby and children’s markets. Her quirky but cute designs have appeared on a wide range of products, including apparel, stationery, nursery interiors, greeting cards and toys. Dawn enjoys using Illustrator and Photoshop, and also applies free-hand and collage/mixed media. She will be showing at SURTEX for the first time this year with the Dotty Wren Studio.

Lizzie Mackay is a freelance designer from Somerset in England. She has been designing for over 15 years with an established background in childrenswear print and is now embracing other areas of surface pattern, including greeting cards, wall art, books and fabrics. Last year, Lizzie and three other designers came together to form Dotty Wren Studio to showcase their work, and they will be exhibiting at SURTEX this year at booth 854. Come and say hello!

Holly Maguire is an illustrator based in Bristol, UK, with a big passion for surface pattern and textiles. Her work tends to include detailed yet playful and bright imagery and is inspired by vintage design, packaging, fashion and popular culture. They often feature elements of nature and food, as well as everyday objects.

Masha Manapov is a multi-discipline designer and illustrator based in Tel Aviv, working on commissions with local and European clients. After receiving a Bachelor of Design, Masha has exhibited and published her work in various print and online publications worldwide. Her work focuses mostly on print and press media, specializing in conceptual, colourful and textured imagery. Recently, she launched her online shop of paper products and designed goods.

Michelle Manolov is a freelance textile artist and surface pattern designer, an enthusiastic photographer and a blogger who loves colouring in whilst exploring the world. Designing patterns and illustrations is her passion. By combining her love of textures and decorative motifs (from florals to geometric design, dancing bunnies to colourful birds), she is happy to spend many an hour drawing and doodling from her studio in Bavaria, working for a diverse range of companies.

Gina Martin is a Kansas City-based illustrator and surface designer. After working as a designer for Hallmark Cards, she started her own business as an independent designer. Since then, she’s been fortunate to collaborate with some of the biggest names in the retail, fabric, gifts, tabletop and social expression industries. Gina’s colourful and happy collections are inspired by her love of all things vintage as well as folk art and traditional crafts.
SARA CASTRO MONTEIRO
saracastromonteiro.com
I'm a textile and surface designer with a passion for drawing since I was a very young child and I'm happy to say that I'm still going strong. Throughout the years, I've been perfecting my craft and evolving as an artist and I'm amazed at how much growth each year brings. Creating art brings me so much joy and hope it brings the same joy to its recipients! I have a special love for anything related to stationery and gift wrap.

TRACY MATTOCKS
tracymattocks.com
I'm an illustrator and designer. I've been passionate about drawing since I was a wee child and am happy to say that I'm still going strong. Throughout the years, I've been perfecting my craft and evolving as an artist and I'm amazed at how much growth each year brings. Creating art brings me so much joy and hope it brings the same joy to its recipients! I have a special love for anything related to stationery and gift wrap.

PAPER_HOUSES
Mhairi McDowall
mhairimcdowall.moyodirectory.com
Mhairi McDowall is a Scottish surface pattern designer. Both her mother and grandmother made their own clothes and loved to cross-stitch. Setting Mhairi on a creative path, her home surroundings in Scotland and man-made structures are strong influences on her designs. Mhairi has her own label, Paper_Houses, creating colourful designs with a soft geometric style. Mhairi believes that colourful patterns add an electric hit to your life that encourages you to be bold.

AMANDA MCgee DESIGNS
Amanda McGee
amandamcgagedesigns.com
Amanda McGee is a designer and illustrator based in Ohio who creates art that is bright and cheerful, inspired by vintage and retro styles, whimsical, cute and joyful. She creates digitally and using traditional media, drawing and painting by hand. "I am fond of hand knitting adore vintage textiles, love creating craft templates and enjoy sewing. My favourite place to sketch and develop ideas is in the comfort of my light-filled sun room, with a strong cup of coffee!"

JIM MEZEI DESIGN
Jim Mezei
jimmezei.com
I'm an illustrator and designer from Stratford, Ontario. I often work with relief prints when creating patterns because I love the subtle differences you get when you print by hand. These little imperfections and the process really keep me going back to it and experimenting with how I can manipulate the medium.

MIRDINARA
Dinara Mirtalipova
mirdinara.com
Dinara Mirtalipova is a Uzbek girl and a self-taught illustrator and pattern designer. She seeks inspiration in fairy tales, folklore, native songs and traditional ornaments. With a love of travel and adventure, Dinara found herself in snowy Ohio, where she lives with her husband and their daughter. Her best inspirations come at night. She closes her eyes and immediately patterns flourish in front of her. She keeps a sketchbook on her night table to catch these ideas before they disappear.

AMANDA MCgee DESIGNS
Amanda McGee
amandamcgagedesigns.com
Amanda McGee is a designer and illustrator based in Ohio who creates art that is bright and cheerful, inspired by vintage and retro styles, whimsical, cute and joyful. She creates digitally and using traditional media, drawing and painting by hand. "I am fond of hand knitting adore vintage textiles, love creating craft templates and enjoy sewing. My favourite place to sketch and develop ideas is in the comfort of my light-filled sun room, with a strong cup of coffee!"

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have a strong love of detail and passion for design. Much of that art comes in the form of fabrics. Previously, I had worked for a startup that allowed people to publish and sell their own books. Creating a similar service that would allow people to create and sell their own fabric was attractive to me. For an Internet geek like me, it seemed that she should be able to use the web to design her own fabric. I still think of the typical customer as someone like my wife, who is not a professional designer but loves to make things. She’s messed around with creating her own designs, but also buys fabric from the marketplace for surface designs—most recently a horse design on organic cotton knit to make a blanket for our dog. We also serve customers who run small businesses making and selling things through Etsy or through boutique shops or services. There’s also the many talented artists from all over the world who have been drawn to fabric design through Spoonflower. We still see a lot of the chevron, arrow, triangle trend in surface designs, with lots of grays and muted, almost pastel, colours—popular both in fabric and in wallpaper. As a long-term trend, wallpaper is still on the upswing, especially in the US, where it has generally been much less popular than in Europe. Last but not least, whales are now cool.

How did Spoonflower begin?
Spooflower was my wife’s idea. Six years ago, I was an Internet consultant who knew nothing about sewing or fabric or textile design. My wife, Kim, on the other hand, was someone who loved fabric and making things. She decided to make new curtains for our den, and as she searched for the perfect material, mentioned how cool she thought it would be if she could design her own fabric. For an Internet geek like me, it seemed that she should be able to use the web to design her own fabric. Previously, I had worked for a startup that allowed people to publish and sell their own books. Creating a similar service that would allow people to create and sell their own fabric was attractive to me.

How has Spoonflower grown and evolved since the original vision for the company?
Spooflower evolved from a proof-of-concept site in our first year that simply allowed people to get their own fabric designs into a global marketplace and that allowed independent artists to sell their surface designs on different materials. This was a major change, and in our own way paralleled the market-changing shift that transformed—and continues to transform—industries like the music and video industries. Just as video consumers now expect to be able to watch any movie they want, fabric buyers are starting to expect to be able to buy whatever design they want, on whatever fabric they need. Want dachshunds on organic cotton? Choose between 80 different dachshund fabric designs. Want to cover a chair with zombie twill? Go to Spoonflower and scroll through pages of options. Spoonflower has also grown to offer wallpaper and gift wrap, in addition to fabric. The shop section of our website is probably the largest marketplace for surface designs by indie designers anywhere in the world.

How many yards of fabric are typically produced by Spoonflower in a day?
We produce over 2,000 yards of fabric per day.

Who is the typical Spoonflower customer? Is there such a customer?
I saw that a recent challenge was created by a physician. All kinds of people use Spoonflower to design fabric. I still think of the typical customer as someone like my wife, who is not a professional designer but loves to make things. She’s messed around with creating her own designs, but also buys fabric from the marketplace for specific projects—most recently a horse design on organic cotton knit to make a blanket for one of our daughters. We also serve customers who run small businesses making and selling things through Etsy or through boutique shops or services. There’s also the many talented artists from all over the world who have been drawn to fabric design as a medium, partly because of the success of vintage art being submitted by people who are just good scavengers of old artwork, use instead of “vintage,” we might try “vintage gadgets.” Having said that, most contest themes we choose have strengths and draw out of ideas. I’m proud to say that we’ve held close to 300 weekly design challenges at this point and have yet to repeat a theme. The biggest challenge is not in coming up with new ideas but coming up with ideas that balance accessibility with our desire to inspire original work. “Vintage” is a fun idea, for example, but at this point we know that if we did a contest with that theme, the likely result would be a lot of people submitting vintage artwork as actual vintage art being submitted by people who are just good scavengers of old artwork. We see an opportunity for Spoonflower to be the perfect material, mentioned how cool she thought it would be if she could design her own fabric. For an Internet geek like me, it seemed that she should be able to use the web to design her own fabric. Previously, I had worked for a startup that allowed people to publish and sell their own books. Creating a similar service that would allow people to create and sell their own fabric was attractive to me. For an Internet geek like me, it seemed that she should be able to use the web to design her own fabric. Previously, I had worked for a startup that allowed people to publish and sell their own books. Creating a similar service that would allow people to create and sell their own fabric was attractive to me. For an Internet geek like me, it seemed that she should be able to use the web to design her own fabric. Previously, I had worked for a startup that allowed people to publish and sell their own books. Creating a similar service that would allow people to create and sell their own fabric was attractive to me.
WHAT MAKES A SUCCESSFUL DESIGN?

I think what makes fabric designs successful is texture, which is ironic given that we sell fabric over the Internet, where it’s impossible to feel the texture. But in digital design—just as in the brick-and-mortar world, where the texture of fabric is a primary factor—texture is one of the things that makes a surface design stand out. You can see this in the work of Holli Zollinger (spoonflower.com/profiles/holli-zollinger), one of Spoonflower’s most successful designers. Her artwork is not flashy and her colours, from a digital standpoint, are quite simple and restrained, but she really incorporates texture successfully into color and pattern in a way that is beautiful and pleasing. The other sorts of designs that are successful, at least in commercial terms, are niche subjects—like my outlier examples of dachshund fabric and zombie fabric. Those are narrow and specific subjects, which also means that while they may not have huge demand, they are easily located by people searching on Google. Because the competition is so limited, they can often sell successfully in the marketplace.

HOW DO YOU DEAL WITH COPYRIGHT ISSUES?

I’ve mentioned Holli Zollinger, who is terrifically popular. The Dutch artist Deborah van de Leijgraaf (spoonflower.com/profiles/leijgraaf) has won a number of Spoonflower’s annual contests. Annelie Hervi (spoonflower.com/profiles/mrshervi) is another popular designer who has won some contests. Athena Harvi (spoonflower.com/profiles/hervi) is another great designer. There are many. You can browse some of our bestsellers by visiting our main shop page.

WHAT MAKES A SUCCESSFUL DESIGNER?

I think what makes fabric designers successful is their ability to begin careers as surface pattern designers. Having said that, surface pattern design is a pretty hard way to make a living, but it’s a nice way to augment your day job.

CAN YOU SHARE SOME CUSTOMER SUCCESS STORIES?

Laurie Wixbrum, the author of Mastering the Art of Fabric Printing and Design, is a successful designer who has created Spoonflower with her husband to help create designs. These are a great way to try out a new fabric, which is great way to try out a new fabric, but also a great excuse to try your hand at fabric design for the first time. We’re also looking to add a non-vinyl, peel-and-stick, removable wallpaper to our wallpaper lineup.

TELL US ABOUT THE SPOONFLOWER BOOK.

We’re very excited about the Spoonflower book, which is scheduled to launch in the fall from SSGH/Melanie Falick Books. It is the result of collaboration with writers and contributors from within the Spoonflower Community. The book will offer an introduction to designing your own fabric, in the context of a series of about 30 projects, from personalized quilt tags to a pillow in the shape of your own pet. The techniques are meant to allow even a novice to create across the many fields of surface design, pattern and projects themselves range from the sort of thing you could do with a kid to complex ideas that are sure to inspire even veteran designers.

I’M THRILLED TO SEE WALLPAPER, GIFT WRAP AND OTHER ITEMS AVAILABLE. WHAT OTHER PRODUCT OFFERINGS ARE IN STORE?

This year we’re continuing to roll out new fabrics, including a line of technical fabrics from synthetic fibers that are really lovely and versatile. The colour on the new fabric is just terrific. Every couple of months we’re planning to hold a 24-hour promotion, a Free Swatch Day, during which anyone can get a printed swatch of any of our fabrics for free, which is a great way to try out a new fabric, but also a great excuse to try your hand at fabric design for the first time. We’re also looking to add a non-vinyl, peel-and-stick, removable wallpaper to our wallpaper lineup.
Susy Pilgrim Waters’ work has some of these qualities: a little edgy but a bit classic, minimalist and over the top, compulsively decorative, layered, exploratory and colourful. It is tried and tested. Susy has worked extensively with publishing, magazines and surface design companies.

Jillian Phillips

Jillian Phillips is a designer based in the south of England, where she lives with her miniature dachshund Bertie. She designs artwork and prints for kids’ clothing, stationery, books and fabric. She loves to travel and soak up as much inspiration as she can! Her all-time favourite city is Tokyo, which is why she visits once a year. In 2008 she met Lilla Rogers and shortly after was signed up as one of her artists.

Amy Peppler Adams

After 20 years as a graphic designer, Amy Peppler Adams turned her focus to pattern and surface design. Working under the name Penny Candy, she has licensed fabric collections with Riley Blake Designs. Her work has been featured in books and magazines in the US and internationally. A kid at heart and an avid collector, Amy is inspired by anything vintage or nostalgic, particularly from her 1970s and ’80s childhood. She lives with her husband and son in Seattle.

Eminé Ortega

I am a NYC textile/surface pattern designer with a background in designing prints for fashion and home furnishings. I was classically trained in hand painted design at the Fashion Institute of Technology and in Rome, Italy. My patterns are an expression of my love of colour. I am inspired by natural, organic shapes and in particular by the beauty of flowers. My designs usually begin as original drawings or paintings that are then digitally enhanced. They are sold and licensed worldwide.

Jessica Nielsen

Jessica Nielsen is an illustrator and surface pattern designer who loves to make bold and bright coloured designs. She finds inspiration from shapes and colours in nature, which she translates into her signature graphic style. Her work often features patterns with a background in design and print for fashion and home furnishings. She is classically trained in hand painted design at the Fashion Institute of Technology and in Rome, Italy. Her patterns are an expression of her love of colour. She is inspired by natural, organic shapes and in particular by the beauty of flowers. Her designs are digitally enhanced and sold worldwide.

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AMY SCHIMLER-SAFFORD
amyschimler.com
Amy Schimler-Safford studied fibre arts and textile design at Massachusetts College of Art and Design, and Rhode Island School of Design. She has been a designer for over 15 years, selling and licensing her pattern designs to a variety of clients in the apparel, home furnishing, stationery, fabric and children’s product industries. “My whimsical style incorporates my love of colour and texture. I feel extremely privileged to do what I love everyday.”

KATHKATH STUDIO
KATHRYN PLEDGER
kath-kath.com
KathKath Studio is the collaboration between textile designer Kathy Schicker and graphic designer Kathryn Pledger. KathKath Studio designs and produces unusual and trendsetting designs for fashion, interiors and lifestyle products. Their main area of expertise is surface pattern design for digitally printed products, including fashion accessories and home furnishing products. KathKath Studio launched ESCAPE, their high-end silk scarf and accessories collection, in late 2013.

MARSHA ROLLINGER
equinoxart.com
Marsha Rollinger enjoys creating artwork in many different styles and media under her studio name, Equinox Art & Design. Finding inspiration everywhere, Marsha’s designs range from sophisticated and textural to playful and whimsical. She is currently developing a wide variety of new pattern collections for the surface and textile design markets and is also available for commission work and collaborations. Marsha’s portfolio can be viewed at equinoxart.com, where she has artwork available for purchase or licensing.

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LAUREN ROLWING
laurenrolwing.com
Lauren Rolwing is a freelance illustrator. Some kind people have described her works as being in the vein of 80s pop graphics, but modern and refined. Her influences range from the designers Paul Rand and Ikko Tanaka, to fashion by KENZO, to the films of Jacques Tati. In addition to illustration, she also has a ceramic line named Laundrymat, inspired by her clumsiness. She drives a yellow MINI Cooper S and has three cats named Cora, Amelia and Cricket.

KARIN RÖNMARK
karinronmark.se
Patterns can be like doorways into parallel universes—places of whimsical beauty and fantasy. For me, patterns are a way of telling small stories and exploring exciting themes, like how simple bulbs can grow the most amazing tulips or how animals spend their time in hibernation. I’ve worked as a freelance illustrator since 2010, doing my own creative projects and commissions for magazines, books, advertising and design. I have a Master’s in Illustration from the Storytelling program at Konstfack, Stockholm.

ANDREA PIPPINS
andreapippins.com
Andrea Pippins is an artist and designer with a passion for making others smile with her work. Using techniques like stamping and drawing, Andrea reinterprets her inspirations from many global cultures into designs that reflect her keen interest in rich hues, textural materials and mixed patterns. In her work, Andrea embraces colour, texture and scale with a fearless hand, offering a unique perspective in the hopes of inspiring others to enjoy the beauty of bold surface designs.

KOBY ROLLINGER
KOBYROLLINGER.COM
Koby Rollinger enjoys creating artwork in many different styles and media under her studio name, Equinox Art & Design. Finding inspiration everywhere, Marsha’s designs range from sophisticated and textural to playful and whimsical. She is currently developing a wide variety of new pattern collections for the surface and textile design markets and is also available for commission work and collaborations. Marsha’s portfolio can be viewed at equinoxart.com, where she has artwork available for purchase or licensing.

LAUREN ROLWING
laurenrolwing.com
Lauren Rolwing is a freelance illustrator. Some kind people have described her works as being in the vein of 80s pop graphics, but modern and refined. Her influences range from the designers Paul Rand and Ikko Tanaka, to fashion by KENZO, to the films of Jacques Tati. In addition to illustration, she also has a ceramic line named Laundrymat, inspired by her clumsiness. She drives a yellow MINI Cooper S and has three cats named Cora, Amelia and Cricket.

KARIN RÖNMARK
karinronmark.se
Patterns can be like doorways into parallel universes—places of whimsical beauty and fantasy. For me, patterns are a way of telling small stories and exploring exciting themes, like how simple bulbs can grow the most amazing tulips or how animals spend their time in hibernation. I’ve worked as a freelance illustrator since 2010, doing my own creative projects and commissions for magazines, books, advertising and design. I have a Master’s in Illustration from the Storytelling program at Konstfack, Stockholm.

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**AGNES SCHUGARDT**

Born in Poland and raised in Canada and New York State, Agnes Schugardt was educated at the Academy of Art University in San Francisco and the Fashion Institute of Technology in New York State, Agnes Schugardt was educated at the Academy of Art University in San Francisco and Academy of Art University in San Francisco. She graduated with a BFA in Fashion Design from Studio Berçot in Paris with a BFA in Fashion Design from Studio Berçot in Paris and a Master of Fine Arts degree in Textiles. Heavily influenced by the folk art and textiles of her own heritage as well as from her travels and patterns with bright and happy colours.

**LINDA SOLOVIC STUDIO**

Linda Solovic is a surface pattern designer and character illustrator based in Iowa in 2004 with an MFA in Painting and Drawing. Linda Solovic is a surface pattern designer and character illustrator based in Iowa in 2004 with an MFA in Painting and Drawing. She is a member of Creatives to Watch and a graduate of the University of Iowa in 2004 with an MFA in Painting and Drawing. She is a member of Creatives to Watch and a graduate of the University of Iowa in 2004 with an MFA in Painting and Drawing. I create art in my studio nearly every day. In my free time if I am not at a flea market or an estate sale I can usually be found making quilts, covering furniture with found objects or making plushies. Inspiration for my artwork is not the old masters. I find inspiration in cutting, drawing, painting and printmaking, anchoring my work in the handmade. I embrace the beauti- ful imperfections that come with those methods.

**GRETA SONGE DESIGNS**

Greta Songe is a surface pattern designer and illustrator. She is a member of Creatives to Watch and a graduate of the University of Iowa in 2004 with an MFA in Painting and Drawing. Greta Songe is a surface pattern designer and illustrator. She is a member of Creatives to Watch and a graduate of the University of Iowa in 2004 with an MFA in Painting and Drawing. I am a native of South Louisiana and a resident of Coralville, Iowa. I graduated from the University of Iowa in 2004 with an MFA in Painting and Drawing. My pattern designs are colorful, playful and then character-driven. My process includes lots of paper cutting, drawing, painting and printing, anchoring my work in the handmade. I embrace the beautiful imperfections that come with those methods.

**TOP 10 TIPS**

1. **STUDY AT UNIVERSITY OR COLLEGE.** This will give you not just the technical education but also the opportunity for work placements and internships. Consider art school if you want

2. **TAKE AN E-COURSE.** These days you can learn surface design via the Internet through an e-course. This is ideal if you don’t have the time and budget for full-time education. I just need a refresher or need to study from home. The courses set briefs with helpful deadlines and run competitively, which can provide structure and the perfect motivation (recommand: Michael Taylor’s The Art and Business of Surface Pattern Design and Lisa Bogjon’s Make Art That Sells).

3. **CREATE A WEBSITE.** Today, your portfolio needs a web presence. It is essential that clients and potential employers can see your work online and see a selection of designs to under- stand your style. Make sure your email address is clearly placed on the page so that people can contact you easily, and make sure your images don’t take a long time to load as busy clients may become frustrated and give up. Sites such as Blogger, Behance, Wix, Weebly, the links to make a website and a short blurb about what you have that are suited to the handmade for serious artists working with. It could be anything from inviting them to check out your online portfolio to a project package with your designs. Your name and how you got online without a big budget or lots of tech knowledge.

4. **KEEP YOUR WORK SAFE.** Never upload high-res images online as they can be used illeg- ally. Add your name to your images, either with graphics or a watermark (as long as it isn’t too obvious). If you send digitized images to clients, blogs or com- panies, make sure your name is in the file name. People may pin your designs on Pinterest, which can disassociate your name from your work. If this happens, leave a comment to properly credit your work.

5. **APPROACH BLOGS.** Publicity, or knocking on doors, is a great way to get your work seen by potential customers. I have heard from many designers who have received com- missions as a direct result of being featured on Print & Pattern. Target blogs with good-readership numbers or a style you like. Send them good quality images, but not high-res. Too big a file may not get through or will put off bloggers who do not want to download large files. Just send them a decent size that will show your work in its best light. Along with a website link and a short blurb about what you have

6. **TARGET COMPANIES.** Contact companies you like and others that have always dreamed of working with. It could be anything from inviting them to check out your online portfolio to a project package with your designs. Your name and how you got online without a big budget or lots of tech knowledge.

7. **CREATE A PORTFOLIO.** It is time you have physical portfolio now that you get noticed by new clients or companies. Use prints of prints that are be sorted and arranged in groups during a meeting rather than getting them several folders. You can also print your own fabric samples with websites like Spoonflower.

8. **THINK ABOUT YOUR MARKET.** Create designs that are commercial but interesting. It sounds obvious, but think about the market in which your designs could be used. Imagine the customers who will buy the designs in the store. Your work should be in the style you would like to see a selection of designs to under- stand your style. Make sure your email

9. **START SELLING.** If you have physical products you can sell such as art prints and greeting cards, even if they couldn’t afford to have their own website. A Weebly.com or a Wix website or any website. It is worth joining a “vis- it the real thing” website like Etsy or Not on the High Street. Companies keep an eye on these websites to spot new, emerging artists. If you want to sell surface design via the Internet through an e-course. This is ideal if you don’t have the time and budget for full-time education. I just need a refresher or need to study from home. The courses set briefs with helpful deadlines and run competitively, which can provide structure and the perfect motivation (recommand: Michael Taylor’s The Art and Business of Surface Pattern Design and Lisa Bogjon’s Make Art That Sells).

10. **ATTEND TRADE SHOWS.** If you want to sell surface design yourself or have an agency do it for you, then it pays to visit a trade show like SURTEX or Printsource, Spring Fair or Heimtextil at least once. That way you can see a selection of designs to understand your style. Make sure your email address is clearly placed on the page so that people can contact you easily, and make sure your images don’t take a long time to load as busy clients may become frustrated and give up. Sites such as Blogger, Behance, Wix, Weebly, the links to make a website and a short blurb about what you have
Dieuwertje van de Moosdijk is an Amsterdam-based print designer and illustrator. Her designs are based on handmade motifs: either painted, sewn or drawn. She even uses wood, waste materials and her mother’s dressing gown (!) in her patterns, which gives each design an authentic character. Working from her garden studio she can’t help but use nature as the key source of inspiration. Among her clients are brands like Oilily (children’s clothing) and Flow magazine (illustrations).

Gloria Urech is one of Spain’s most colourful bespoke print designers and the head behind Gukuuki, a highly creative surface design studio based in the UK offering stunning collections of colourful contemporary prints and supplying clients worldwide. Influenced by different cultures and art techniques, Gloria’s designs and contemporary prints are a feast of colour. They are inspired by nature, as well as textiles, surfaces and the way we live with colour.

German native Maike Thoma is a freelance fashion and surface pattern designer based in Switzerland. She loves to draw and play with colours. Her style is graphic/abstract with hand-drawn elements, and she creates depth with her designs.

Rachael Taylor is a fun and energetic surface pattern designer, illustrator and author. She has several years of industry experience in a variety of fields. Her work is extremely popular with the press and has even made several appearances on television. In addition, Rachael is the co-founder of Make It In Design and the acclaimed online e-course The Art and Business of Surface Pattern Design. Rachael is also regularly hired to deliver seminars and lectures around the UK and USA.

Nicole Tamarin is a design and illustration team and the founders of They Draw and Cook and They Draw and Travel. When things get a little stressful, Salli relaxes by creating patterns while listening to Philip Glass or Olafur Arnalds. She switches back and forth from digital work to her favourite gooped-up ink pen from college days. Salli never tires of drawing food, decorative florals and snowflakes!
1. Take walks in nature. Patterns and repeats are everywhere, natural forms repeating themselves over and over. If you can, stay in it for a while.

2. Take walks when you are in New York City. Patterns and repeats are everywhere.

3. Dance the two step—it has a nice repeat and it couldn’t be more fun (it’s even more fun with a great dance partner!). I also love to dance the Swedish schottis.

4. Do some block printing. Patterns happen almost automatically when you print with a stamp.

5. Buy some really nice pens and paper (my favourite pen is the Pentel Sign Pen). Sit down, start drawing and see what comes out. Keep drawing, and see what comes out now. Keep going.

6. To help with tip #5, enjoy a Manhattan made with rye. I’ve made some of my best patterns after a drink.

7. Doodle while on the phone!

8. Visit the Victoria and Albert Museum in London for endless inspiration (vam.ac.uk).

9. Pinterest is also pretty darn awesome for patterns inspiration.

10. Make quilts.

Lotta Jansdotter’s designs are like little plants, working their way through cracks in the sidewalk. Things of simple beauty that bring relief to the urban landscape. Unstoppable creativity that thrives in unexpected places. Lotta’s work is about her life, and life is her inspiration. Her genius lies in exploring the beauty of everyday things: drinking coffee from a pretty cup, writing notes on a hand-printed card, dressing your child in the clothes you made them. Slowing down and minding the details. But that doesn’t mean being precious about it. Lotta’s products are functional and practical and her projects are approachable and easy. Making life better is the result.

Lotta’s aesthetic is deeply rooted in the Scandinavian landscape. She was born on Åland, a small group of islands in the archipelago between Sweden and Finland. Her Swedish heritage is also apparent in her pragmatic and self-sufficient approach to design. Can’t find what you want? Make it! Don’t know how? Learn it! Lotta takes the basic craft skills she learned as a child—such as potato printmaking and simple sewing—and stretches them into sophisticated tools. Lotta’s designs may be steeped in artisan traditions and a DIY spirit but the homespun aspect ends there. Her look is sleek and urban and her products are created for a busy city life.
Barbara Chotiner is a designer, illustrator and coffee lover. She runs bz designstuff, a freelance art and design studio located just outside Philadelphia, where she creates whimsical, sophisticated and modern designs for local and national clients. She sees her work as a combination of order, rules and repetition and English (fluid, random and free). She is inspired by city life (her first love is NYC), funny little flowers and taking out excessive amounts of children’s books from the library.

IZA PEARL DESIGN

Melissa Ybarra is the creative force behind the surface pattern design studio Iza Pearl Design. Melissa creates colourful, explosive florals and fun, fanciful patterns. Her art has landed on a vast array of products ranging from housewares and gifts to tabletop and stationery goods. With her art, she hopes to remind the world that life always has a fun, fanciful side and that you’re never too old to play—be it with colour, your food or your friends.

ANGE YAKE

Ange Yake is a Canadian-based surface designer with a love for pattern. Her style is a mix of modern and organic and her designs often incorporate bold colours, geometrics and texture. Her work is influenced by elements in nature, industrial architecture and surface textures. She loves creating marks with found objects and sketching with different mediums, and manipulating these digitally to create patterns. The patterns she produces are suitable for use on all kinds of products.

MELISSA WATTS

Melissa Watts is a freelance surface pattern designer and creative based in the UK. Interiors, apparel and paper goods. Contemporary, geometric, floral and abstract. Anything goes! She has a love for bold colour and pattern, and marries her original ideas and artwork with computer manipulation to generate eye-catching patterns. Her inspiration is taken from many sources, and she keeps an eye on the latest trends. Her designs are suitable for use on all kinds of products.

WATIETS

WATIETS combines the design skills of Chris van Middendorp and Sarah Pieterse. We have curious minds and work to translate our wonders into designs. WATIETS is a Dutch wordplay meaning “why something what,” a phrase related to curious young children, who make all sorts of clever observations. We’re proud to keep hold of this inquisitive phase, and we have adapted this mindset into our daily work. This constantly helps us explore possibilities, be intuitive and stretch our boundaries.

ANKE PANEK

Anke van der Meer is a Dutch illustrator, graphic designer and surface designer who makes creative, sweet designs to inspire and make you smile. She studied graphic design at de Eindhovense School (2004-2008) and St. Joost (2008-2012). “I have a great weakness for pattern designs. I think half of my closet is filled with dots, stripes and sweet patterned clothes!”

BZ DESIGNSTUFF

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MARIMEKKO’S ICONIC UNIKKO PATTERN TURNS 50

The designers featured in our Surface Pattern Design Guide all aspire to create work that is lasting. One can look to the Finnish company Marimekko and its classic Unikko pattern for confirmation that pattern design can indeed make a significant impact on culture.

THE STORY OF FORBIDDEN FLOWERS

In 2014, Marimekko celebrates the 50th anniversary of its most iconic print, Unikko (poppy), with special colourways, limited edition products and celebratory anniversary activities. The story of Unikko began in quite an unusual way. It was born in 1964 after Marimekko’s founder Armi Ratia had publicly announced that Marimekko would never print floral patterns. Armi thought that flowers were more beautiful in nature than on fabric. On the other hand, she wanted to create something new that would suit the needs of modern life instead of florals, which already dominated the world of textiles.

However, designer Maija Isola paid no heed to Ratia’s decree and—perhaps inspired by the poppies growing in her yard—painted red poppies along with an entire series of floral patterns in protest. Unikko looked new, graphic and distinctive, and once Armi saw it, she immediately included the design in Marimekko’s collection where it has been ever since, symbolising the power of expression and inspiring people to follow their heart and free their creativity.

Since its introduction, Unikko has been seen in hundreds of different colourways and on products from tableware to bags, and from sneakers to the livery of a Finnair airplane. Whether at the height of flower power in the 1960s or in our current times, Unikko has always reflected an easy-going attitude towards life. Over the years the pattern has become a symbol of Marimekko.

unikko.marimekko.com

BOOKLIST

PRETTY INFORMATIVE READING

THE PRINTED SQUARE: VINTAGE HANDKERCHIEF PATTERNS FOR FASHION AND DESIGN
Nicky Albrechtsen, Harper Design

MAIJA ISOLA: ART, FABRIC, MARIMEKKO
P.E. Ziola

1950S FASHION PRINT
Marie-Fayg Bankier

PRINT & PATTERN
Marie Perkins, Laurence King

PRINT & PATTERN KIDS
Marie Perkins, Laurence King

FIELD GUIDE TO FABRIC DESIGN
Ken Right, Dash Books

YERA: THE ART AND LIFE OF AN ICON
Susan Sad, Abrams

I JUST LIKE TO MAKE THINGS
Linda Rogers, Quarto

HEATHER ROSS PRINTS
Heather Ross, Melanie Falick Books

MASTERS THE ART OF FABRIC PRINTING AND DESIGN
Carrie Mahon, Chronicle

PATTERN
Claire Kiely, Conran

THE ENGLISH ARCHIVE OF DESIGN AND DECORATION
Sue Reid, Eric Newton

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THE ENGLISH ARCHIVE OF DESIGN AND DECORATION
Sue Reid, Eric Newton
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