WHERE WOMEN ORDANIE ORDANIE

INSPIRING WORK SPACES OF EXTRAORDINARY WOMEN



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CREATED BY JO PACKHAM







QUESTIONS WITHOUT ANY ANSWERS... ANSWERS WITHOUT ANY QUESTIONS.

Or, is it just simply...questions and their answers? Is it the right question with the wrong answer, the wrong question with the right answer or hopefully, the right question with the right answer?

It all sounds so basic and yet, is so very difficult. It is sometimes impossible...to know for sure which is which...right or wrong. And then, of course, the rightness and wrongness of the questions and the answers can vary depending on the person, the time and the place. It is almost a miracle that we ever get either the answers or the questions right!

What I think I know for certain is that as creatives, we often have more questions and more answers than most...simply because that is our passion; to ask the same question only to search for a different answer or know one of the correct answers and instead, create a new question. But sometimes this kind of "creativity" can be stressful, time-consuming and costly on so many levels. We spend our lives in a world filled with new questions and unknown answers, and vice versa.

So, in this era of mindfulness, quiet and slow living, how exactly do we ask so many questions and seek so many answers so that we can begin to live a life that is more peaceful, rewarding and content?

Here are a few questions that will elicit a very different response from each of you, but hopefully, it will help all of us create a life that generates the right questions and the right answers in the right time, to allow us to live the life we dream of:

THE IMPORTANT QUESTIONS CANNOT BE ANSWERED...OR CAN THEY?

I do believe that all questions, deemed important or not, do have answers...maybe just not the "right" or "wrong" answers. You have to decide for yourself at the time the question arises and with the circumstances facing you, which is the best answer for you to the given question. Which answer will solve the problem, face you in the right direction, and help you reach your goal with the right amount of invested time, work and dedication?

LIFE IS A MARATHON, NOT A RACE...ISN'T IT?

Life itself is a marathon, which is defined as a long-lasting or difficult task. When you actually think about it, life is made up of a series of races which are defined as a competition with another or with yourself, to see which way is the fastest to successfully achieve an objective. So, yes, we have to say that life is definitely a series of individual races that make our life a marathon. It is how we prepare for the race and then run or swim or sail or climb to the finish line that makes the difference.

CAN I SAY "NO" WITHOUT FEELING GUILTY OR SELFISH?

Yes, you can say "no," says Lady Gaga (who is a household word and a self-made millionaire). She agrees with a countless number of counselors, doctors and psychiatrists in that we all must stop feeling obligated to say "yes" and do that which everyone asks or demands of us. If the ask is just wrong for you, for whatever reason, then say "no". Do not feel guilty because finally, you are going to take control of yourself, your time and your life! You are never obligated to do anything for or with anyone, and whatever is best for you, at any given time, will ultimately be best for someone else as well.

IS BEING MENTALLY STRONG AS IMPORTANT AS BEING PHYSICALLY STRONG?

In some cases, it may be more important, but you really should set goals for both. Do not pay more attention to one aspect of strength over the other! Why? Because physical strength affects "everything" we can or cannot do and the manner in which we do it. But, according to Amy Morin in INC'S Today's 5 Must Reads (November 8, 2019), mental strength, or mental muscles as she refers to them, are essential.

It has been said that knowledge is finding or having the right answer, that intelligence is asking the right question at the right time, and that creativity is the way in which you conduct your research.

Just a thought to remember \dots there are years that ask questions and years that answer.

A. Mental strength will **REGULATE YOUR EMOTIONS.** Everyone's every day is filled with emotional highs and lows. A major component of being successful is controlling your reactions to these inevitable ups and downs. Knowing how to calm yourself down, face your fears and cheer yourself up is key to successfully navigating these challenges.

Mental strength will **HELP YOU KEEP GOING**...even when you are ready to give up.

SELF DOUBT. We all have it—the doubts about what we are doing and why—but being mentally strong will help you make better decisions about if and when there is actually the right time to keep going, change direction or stop completely. I often ask myself, "Was continuing this dream the right decision, or was I just too stupid to know when to quit?"

COURAGE. It takes confidence to step outside of your comfort zone or to face your fears. Being strong mentally will help you make the best decision, regardless of the circumstances.

LEARN FROM YOUR MISTAKES. A big ego makes excuses for mistakes and gladly gives the blame to someone or something else. Being mentally strong leads you to look for explanations, accept responsibility and learn from your mistakes, which turns the misstep into an opportunity and can be a key to growth that will help you succeed.

BOUNCE BACK. Everyone faces setbacks and failures, but if you truly understand that failing is part of a necessary process to growth and success, then with good mental strength, you are always one step closer to your goal.



WHERE WOMEN CREATE

INSPIRING WORK SPACES OF EXTRAORDINARY WOMEN®

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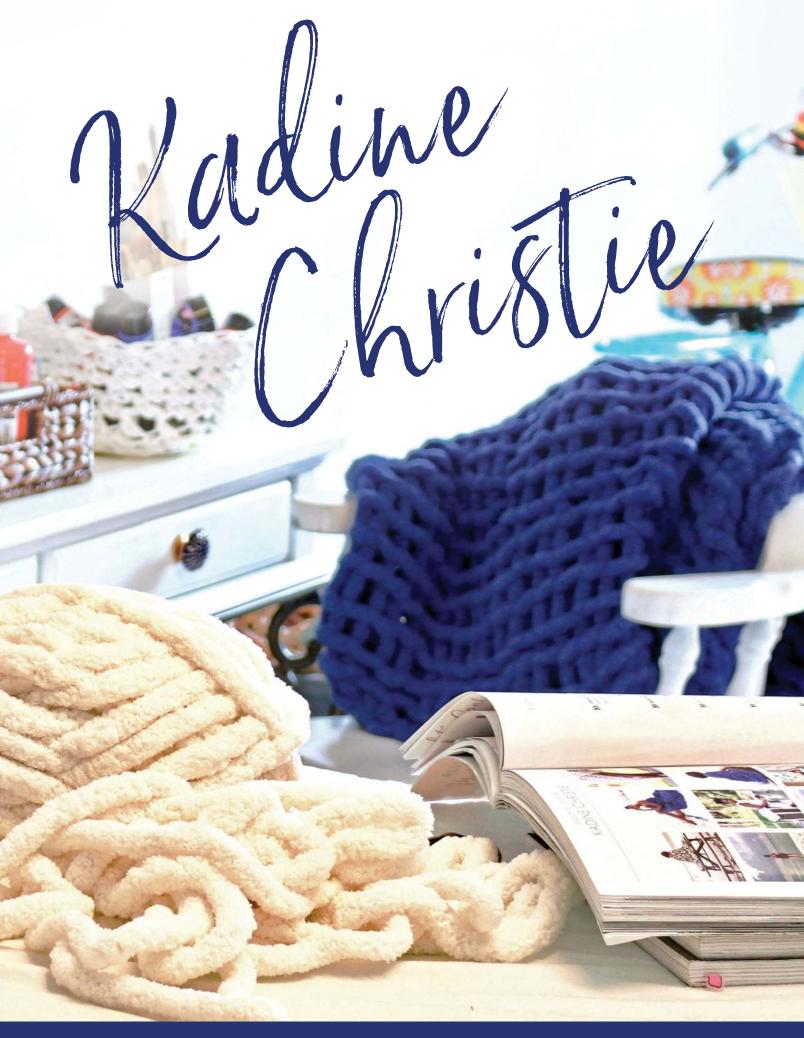
On the Covers





London Kaye





like a mosaic,

broken and bound to create a meaningful and colorful masterpiece—my studio is a collection of tiny pieces of myself. I created it with colors, objects and textures that feed my senses. It is a place to feast my eyes on my creations—a basket woven with disregarded rope, a box painted in hues of blues, the first blanket I made draped over my chair and another being knitted on the table. My studio is a place to strike a match and inhale the essence of jungle gardenia, as well as, a space to turn the volume up and let the music flow through me like yarn through my fingers. My studio is an Elysian space—a magical invi-

tation to knit and purl several skeins of yarn into a wholesome, luxurious blanket.

My studio serves as my breathing and healing space. At the mere thought of opening its door, I fill my sternum with the wonder of breath. Breathing centers me and so does something as simple as the eucalyptus and mint soap I use to wash my hands before I touch the yarn. The process of knitting, the stir-

ring of my heart and the movement of my hands is my meditation. It is also a prayer, with a twist. Only after I've been knitting for a while, after intentional silence, do I utter words from my lips. Sometimes, the silence whispers a new pattern and in response, I say, "Ah! Wow! OK," which is my version of Amen.

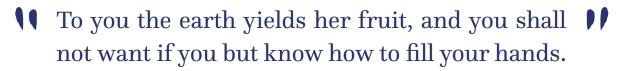
I pray because a few years ago, after suffering from chronic pain for over ten years, I was finally diagnosed with Endometriosis and Adenomyosis. As a result, I had a hysterectomy at the age of 33. During this time, with the sweetest intent, people asked what they could do to help, but their questions left me weary, with additional things to think and worry about. When a friend simply offered to knit me a prayer shawl, I was relieved. The idea of someone intentionally praying and sending out positive thoughts while they knitted me a gift appealed to my sentimental side; wearing a shawl, however, didn't and instead, I asked my friend to knit me a pair of prayer socks. A few weeks after surgery,

she gifted me a fine pair of hand-knitted red socks with three buttons on the side. I LOVED them!

I returned to my routine slowly, and the first day back to church, instead of meeting with my regular Sunday school class, I walked in the direction of the older women knitting in the parlor. They welcomed me, taught me how to select yarn and hold my needle.

to select yarn and hold my needle. They taught me how to knit, purl and pray. It's been five years since my first lesson, and I am still knitting, and I still have my prayer socks. They have a few holes with varying colors of threads from my stitching them together, but they continue to keep my feet warm. They remind me of a time someone intentionally prayed for me—for my surgeon, my children, my husband, my health and recovery.







means calling myself back from pesky thoughts of the past and out from the illusions of the future. I call myself back to this moment.







GROWNING UP,

I lived in a beautiful home designed by A. Quincy Jones for Joe Eichler, a 20th century real estate developer known for his distinctive, residential mid-century modern style homes. I was raised under the influence of my parents who were designers and artists. My father, Matt Kahn, was a designer, painter and a professor of design and art at Stanford University, and my mother, Lyda Kahn, was an accomplished weaver. During the 1950s and 60s, they were both design consultants for Joe Eichler. They were also art collectors who had a deep love of ethnographic art. My parents collected African, pre-Columbian, American and Asian art.

We regularly searched for local design and craft and explored the lives of artisans within cultures around the world, from Cambodia in the 1950s to Europe and Mexico. I traveled with my parents every four years to Italy where my father taught art and art history in Florence. At home, every engagement was celebrated with visual joy. From milestone occasions to routine details; the way we wrapped gifts, decorated eggs at Easter, carved pumpkins for Halloween or set the dinner table.

Creatively, I learned a lot from my father. A fundamental lesson I learned from him is that "treatment is content" When you celebrate the material, the process and purpose of the piece, you get content.

My folks would have supported any life choice my brother and I might have made, but creative work was the direction we both took. I pursued a career as a designer and Ira, my brother, became a fine art photographer.

The spirit of a piece is born in the material and technique used to make it.





came to beadwork because my mother had a collection of bead crochet necklaces in vibrant colors that were made in Greece. She wore them every day. I loved them and wanted to learn how to make them. I took a class at a local bead shop thinking bead crochet would be a hobby, but it developed into something more.

I left my family's home to attend Stanford and, after graduation, worked at the San Francisco offices of the architecture firm Skidmore, Owings and Merrill. While there, I was able to explore my interest in pattern through the development of building exteriors, paving pattern, interior design and architectural graphics treatments. I started to see design as a kind of mosaic where numerous smaller units could come together to create a whole piece that would progress and change over a larger composition.

Afterwards, I went to work in water feature design for a company called WET. Our team created one-of-a-kind installations worldwide with scale and design that had never been seen before. Our installations included the Los Angeles County Music Center, the fountains at the Bellagio in Las Vegas, Nevada, along with many others comprised of hundreds and thousands of units, combining jets of water and light to create a larger, singular, kinetic water expression.

In 2016, I moved from San Francisco, California to Jacona, New Mexico, just outside Pojoaque and lived in a home designed by Mary Reeves (a local architect with an understanding of indigenous materials and craftsmanship who uses products natural to the area of Northern New Mexico). It is a modern house made with a variety of tactile and sensual materials. When I saw it, I was hooked. Elements that seem incompatible have complemented each other in this home. I think of it as a quilt of adobe, steel, stone, wood and glass. The house is also beautifully sited on a pond with pastureland and the Jemez Mountains in the distance. It is lovely and tranquil, and the environment lends much inspiration to my work.

Since 2004, I have used a range of materials—from glass to stone, fiber and metal—to create woven and crochet beadwork, which I refer to as beaded cords. Japanese seed beads and often gemstones combine in my work to construct a larger mosaic. The linear character of these beaded cords lends itself to transition, and the variety of color and texture in my work offers the opportunity to create endless pattern and progression. My work is intended to be flexible, allowing the wearer to double, triple, tie and wrap the work to suit any preference.









he necklaces I make are at least 110 mm long and have no break, so their progressions are continuous. Color and pattern can morph as the piece's linear pattern evolves. The animation comes from the wearer's movement and the way light engages with the gems that embellish each piece.

For the past couple of years, I have been focusing on new patterns to comprise my abstract mosaics. I'm living in a less ordered, less predictable, softer place. Being in Jacona requires me to look at patterns that seem random and organic, even though they aren't and can't be. It's the nature of the crochet process to work in a grid, but within that system, I want to create work that is more implicit, mysterious and visually unpredictable. It's a delightful challenge.

There is a mathematical loveliness within my bead crochet, which incorporates a series of numbers that fall into place. I don't have a literal mathematical formula that I follow, but I often notice a structured elegance and logic in a pattern that was never intended.

I'm continuously inspired by the idea of contrast, such as rustic beach pebbles next to fine diamonds. I take inspiration from color, and I love opposites coming together. The 1.5 mm beads I use allow for interesting mixes.

Every piece I create is defined by the person who wears it; it is the wearer who completes the piece when they make it their own.

WISE WORDS

"Design is the art of bringing the mind, heart and hands closer together."

- MATT KAHN

I can create a rich neutral mosaic by mixing vibrant opposites, so some of my work will combine complementary colors like red and green or yellow and purple. At any distance, the eye mixes these colors, resulting in a much richer neutral than if I were to simply use a monochromatic gray. I also use combinations in a given color group: Warm, cool, bright and dull blues mix beautifully for example. I love quiet color as well, and it supports vibrantly colored gemstones.

There are aspects of bead crochet that, because of its scale, don't read clearly. I would like to one day create a series of works on paper that show the hidden patterns in a larger scale, not diagrams or duplications of the bead crochet pieces but drawings in pencil and ink that are more like responses to the crochet. I would also like to create a series of works on paper that would pair well with the bead crochet for a future exhibition.

Overall, my work does not carry a specific message. Instead, I enjoy various themes in a series of pieces or in the subject of an exhibit that I work to develop with Ivan and Allison Barnett, co-owners of Patina Gallery. The seasons throughout the year often inspire certain colors and stones. Summer is usually vivid and utilizes more saturated color; winter is often more metallic. Fall, here in New Mexico, is different than in the Bay Area. Here, the colors of autumn are distinct and inspire themes of their own.

My father used to say, "Design is the art form that is incomplete until it is engaged." The bead crochet technique provides gifts, and one of them is how tactile and supple the cords are. They are very strong, but soft to the touch, very comfortable and wearable.



More On Claire

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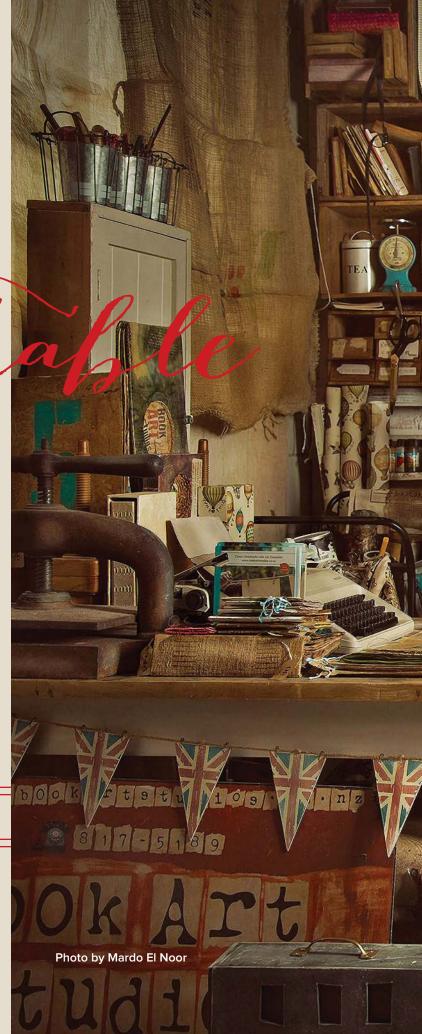
135 oust

Liz Constable—an inspiring book artist—writes, teaches, lives and creates in New Zealand where words, paper, dye and all sorts of found objects are turned into one-of-a-kind books. Recipients of her work are treated to a visual feast often with a surprise or two, or three. Extending creative boundaries ensures Liz's art practice remains fresh and interesting. Building creative communities, online and off, allows her to indulge in her love of networking.

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Photography by Jason Burgess







first real experience with creativity was a bead curtain at the age of 12. Despite a commission for another one, they weren't my thing. What I enjoyed most was drawing words letter by letter as I sounded them out (e.g., Disconnect becomes disconnect becomes would feature strongly in my first self-published book, *One Small Drop* decades later.

In 1988, I emigrated from Manchester, UK to the lush shores of New Zealand. Creativity took a backseat while I was busy running several businesses and raising my daughter. Then, one day I discovered a handmade book crafted by textile artist, Allie Snow. I was captivated.

This was the creative outlet I'd been searching for without even knowing it. My hobby moved rapidly from the dining room table to the garage. An empty nest a few years later was the catalyst to take another step and my business, Book Art Studios, was born. At the time, it was considered unprofessional to work from home (especially in a garage). I was self-conscious about that until two executives from Coca Cola visited me there. They didn't bat an eyelid. That experience changed my perception and landed me a commission with an iconic brand, elevating my fledgling art business to include corporate clients.



Upcycling is a major part of my practice. No raw material is too sacred. I'm not the sort of person to keep their best china in a cupboard for special occasions. Always looking to include little things that may otherwise go unnoticed, I love plunging into an idea with one-of-a-kind materials, repurposing and giving things a new lease of life.

I make art that's characterful, bespoke, has a use and stirs an emotional response within the purchaser. When I work on commissions, an idea may be given to me, but often, one simply manifests. When I mail my finished books, I ensure packaging is tied in with the concept. It works, as people write to tell me they spent ages just looking at their parcel before opening it. Creating anticipation and delight in receiving a book is all part of the experience.

In 2015, to celebrate my 50th birthday, I challenged myself to climb a creative Mount Everest. I self-funded a trip to the Frankfurt Book Fair to exhibit a collection of handmade books alongside *One Small Drop*. To make an impact among the 7,000 exhibitors, I designed a stand where visitors felt like they were stepping into one of my handcrafted books. It was so very different from the slick commercial strategies of the other exhibitors, and the response was electric. People were noticeably excited. Somehow, I carried one bulging suitcase, because that's all I could afford, across the world.

A meeting at the fair with Austrian Publisher's Freya Verlag resulted in a contract to write a how-to book for the German market, called *DIY Notizbüchlein*. I still marvel that I managed to write a guide for an unknown audience and translated it into a language I don't speak. In 2017, a New Zealand publishing house, Little Island Press, published an English version entitled *DIY Notebooks Made Easy*.

This whole experience reaffirmed to me that anything was possible. I came home and excitedly wrote myself a synopsis of this incredible adventure:

Don't be afraid to experiment.

Say yes to creative projects, even when you have no idea how they might be achieved.

Be open to where experiences take you and be prepared to change direction as necessary.

Don't let a lack of funds stop you from epic adventures.

FIND A WAY.







My next challenge was finding a new home with an adjacent creative space large enough for me to work in and also to run a range of bookmaking/paper dyeing workshops. The place I finally found was NOT love at first sight. The whole property had been neglected and mistreated. My future studio, a garage with a workshop attached, was deep with dust, stunk of diesel and had graffiti-fogged draughty window panes. After months of elbow grease and some refurbishments, the studio now works like magic, drawing people in. It's a play-space where people feel nurtured, calm and connected. Sometimes I sense a collective sigh, an "I'm home" feeling.

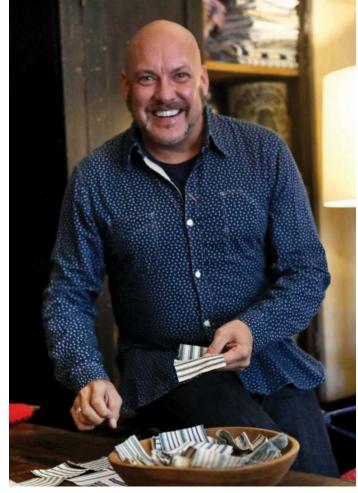


JASON PARKER COUNCE



Jason Parker Counce was born and reared in Nashville, Tennessee—a rare breed of Nashvillian; one who actually grew up in the city. In his world, he wears many hats: interior designer, antique dealer and folk artist. Many things, but mostly his point of view and his admiration for all things home & garden helped to inspire his company, Dirt Home & Garden. Jason began his career as a self-taught folk artist. Before college, he gained a strong following by creating folk art pieces for shows. His design for the pumpkin-head doll earned him admittance into the Museum of American Folk art in New York City.







was fortunate to grow up in Hermitage, Tennessee, just outside of Nashville. Beside Andrew Jackson's Hermitage estate was my grandfather's family farm with fields of produce and flowers. My mother told me there used to be a historic log home on that site where she grew up, right next to the old oak tree where we had our swing.

I cannot recall a time when I was not making something. As soon as I could get up on a chair, my grandmother taught me to cook, sew, garden, paint, sculpt, throw pottery and quilt. I even helped her restore a vintage car. Looking back at it, I think learning all of these skills allowed me to become the well-rounded individual I am today.

Viewing the world creatively has continually given me my initiative. Being the best person you can be, in any capacity, makes you and the world a better place in which to live. Creating, for me, involves the physical act of fabricating or transforming items. It was instilled in me at such an early age that I find it better to make what I need than to simply purchase it in a store. The result is also more unique. That is why I started making folk art; recreating and repurposing from cloth, wood, tin and clay that puts a smile on your face.

I tend to look back at history to find my inspiration. I like all things Americana whether it is an old flag, hand-stitched quilt or vintage painted furniture. I'm known for using antique fabrics, particularly old ticking. Being located in "Music City," I am able to find creativity in many forms for added inspiration. There is a community that hosts galleries and shows that promote all types of artists. I'm involved with several antique and farmhouse shows, which allow me to see the people enjoy what we present. Shoppers also help to promote us by buying unique items to take home and enjoy.

I have been told that I am regularly reinventing myself; keeping up with the latest trends. I sometimes feel like I have come up with the newest "it" item, but the public just doesn't yet know it. I feel it is important to keep up with trends but to approach them with one's unique point of view.





s everyone knows, your studio is a place to create and experiment. I started out with what I definitely required: a table for my sewing machine, cupboards for supplies and baskets to hold finished and unfinished products. Most of all, I need a place to store all of my "stuff". It has definitely changed over the years. I've learned to not hold on to everything. As every artist and dealer knows, there is a very fine line between collecting and hoarding. Sometimes, it is time to move on and get rid of old art supplies like glitter and pipe cleaners. I find donating to art programs at churches and schools to be very rewarding.

Over time, I have figured out how to group like items together for easier storage and location. A stack of graduated suitcases hide lots of items and look good. An old wooden cupboard with open shelves becomes a storage space for antique folded fabric. Even using a cart that moves around easily while working on projects helps at times.

There is never enough space, and this in itself can be a big challenge. I am usually creating several items at once, so it's basically factory work with several tables set up to work like an assembly line. I am known for making all sorts of holiday items. If I am working on ornaments, get out of my way—as there are literally dozens to be made!

It is also important to stick to your triedand-true items. Surround yourself with things that inspire what you make. I have an iron bed that was mine as a child set up as a daybed. It is covered in quilts and pillows that I've made out of antique cloth—reinforcing my love for Americana.

I get my biggest sense of accomplishment when I complete each show and season, creating new and exciting items for homes. Looking into the future can be as simple as what you find on hand; which can dictate your creativity. For this reason, I surround myself with fabrics and antiques that can easily inspire and serve as the basis for the next "Aha" moment!



CARVED JOY

My sister was going through an old jewelry box that belonged to my great grandmother. She told me that she found something in there that she knew I would want. I was thinking it would be a piece of jewelry, but it turned out to be a small carved wooden pumpkin-head folk art toy. I look at it in my workroom every day, and it brings back fond memories of my great grandmother and the time spent in the small store she owned. This is the most special item in my studio; something that not only reminds me of my great grandmother but also reminds me why I love what I do every single day.



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To make and makeover things are the essence of an artist.

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More on Jason

Instagram: @DirtHomeAndGardenTN



Stacy lives in Gillette, New Jersey with her husband, children and two naughty, but loveable, kitties. She has a long background in art and design, majoring in art in high school and attending The School of Visual Arts in Manhattan. Stacy has been an artist and textile designer, selling her art since the 90s. She enjoys working in her studio, teaching, baking and cooking and pretends to have her own cooking show when no one is watching.





IS PROMINENTLY REFLECTED IN MY ARTWORK.

I remarried four years ago, sold my home and moved to Morris County, New Jersey (about 25 miles outside of Manhattan) with my husband, Julian, and our blended family. Our house is situated on an acre of property that backs onto the Great Swamp National Wildlife Refuge. It is known for its wonderful wildlife viewing and nature walks. There is something very magical about having a studio so close to the outside; I watch the world go by and feel the energy that surrounds me.

I grew up about an hour away from Morris County in Brooklyn, New York, with a traditional Italian American family; both of my parents are of Italian heritage. I have one younger brother, Joey Mazzarino, who is a writer, puppeteer and director. Even though I only have one brother, I was lucky enough to have grown up surrounded by lots of extended family members and was very close to my paternal grandfather, Joe (who died at the age of 96) and my maternal grandmother, who I feel is my soul mate. My grandmother, Dorothy, was very ahead of her time, wearing pants in a time when most women wore dresses and getting a job when most women were staying home to raise a family. Unlike her sisters who were homemakers, my grandmother worked at Lord &

Taylor in the city. One of my favorite stories she used to tell was how she and her brother would go to the speakeasy and line up their drinks at last call. She was a bit of a trailblazer. I dream of her frequently and feel her with me always.

Growing up, I was also close to my uncle who used to regularly take my brother and me to the toy store. I would typically buy a new box of Crayons, a little notebook or a coloring book. My love of paper goes way back, and there is nothing like the smell of a brand new box of Crayola's, except maybe the smell of Play-Doh! I also fondly remember sewing sock animals with my grandmother. They were very primitive with button eyes and little hats. When my grandmother died, I found some of the puppets we made—she had kept them for all those years!

I find beauty in little things, like the way colors fade into each other, the smell of a department store perfume counter or the packaging on a bottle of wine. I pay close attention to details, regularly viewing the world through a creative lens. I often feel as if I am part of a movie, walking among the movie set of life, of course, with music playing in the background. I enjoy the energy of nearby New York City, as it is like nowhere else in the world, and readily feeds me to create, whether it be with flowers, music, texture, weather or cooking, etc.



"WE CAN DO NO GREAT THINGS, ONLY SMALL THINGS WITH GREAT

Mother Teresa

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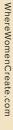
I don't know if my art is truly definable, as I am sometimes all over the place because there are so many different mediums that I enjoy, but in terms of style, bright colors and a childlike joy are common attributes. I was a preschool teacher for many years, and I got a lot of inspiration from my little ones—children are true artists.

I have some of my favorite pieces in my studio. I love antiques and vintage things, such as my ornate lamps, which were in my grandmother's house since before I was born. I love the ship lapped walls and use them as a backdrop for hanging my paintings. I have to be surrounded by my favorite things, as this makes me happy and helps me create. We are doing a home renovation in a few months, and my studio will be moved to

a different part of my home. I only hope it brings me as much inspiration as this space does now.

You don't need a big space to create. Not everyone has the luxury of a big area, and there may be other obstacles to work through as well. My porch is not heated or cooled so in the winter it can be a bit of a challenge, but when the sun is strong, even in bad weather, I can get a few hours in my studio. If not, I just move to the dining table. In the summer, I run the risk of my pastels and crayons melting. Wherever you create, just carve out a little section for yourself—a space at the dining table, poolside, under the covers of your bed, wherever you feel most comfortable. Often times during the night, I have one of my many sketchbooks in bed with me, while I draw out ideas or doodle.







are the most prized possession in my studio. I have so many, and I like to surround myself with them. They are a glimpse into my thoughts and moods, and each one tells an artistic story of where I was creatively at the time.





Sometimes though my mind stops, and I feel burnt out creatively. I used to get upset with myself when this would happen; however, I have learned to be at peace with that feeling. I use this time to be productive in another way; I turn on a podcast and prep my canvases, paint colorful backgrounds for future projects or cut out papers for collage work. My advice to others is to not fight that burned-out feeling; just go with it and before you know it, inspiration will strike again!

Just make sure when inspiration does strike that you have all of your favorite supplies easily accessible, so when the mood strikes, you are ready to create. My motto is, have art supplies, will travel. There is nothing more frustrating than having to start looking for your materials before you can create; it's a definite hindrance to your creativity. During the summer, I spend lots of time down the shore with my parents, and I always have a little case packed with my favorite supplies. I never travel without them!

For years, I have been seeking to find other creatives. The internet was initially a great way for me to find other like-minded artists and creators. This is where I met Lisa Kettell, a leading expert in the creative arts industry, and we have become really good friends. There is now a whole new world of creative people at my fingertips, many of which I have found through magazines.

I am currently a Director of Children's Ministries, and I give back by teaching adult and children's art classes. It's a great way to get to know the people in the congregation. Donating time to my community is very important to me. I have been a Cub Scout leader, Girl Scout leader, foster parent, class mother, an active member of the P.T.O. and soup kitchen volunteer. I think this has helped make me into the woman I am today. As Maya Angelou says, "I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel." Offering time to such organizations not only makes me feel good but often helps others feel good as well. Always make people feel good!



Angelic-Bond

The postcard on the top of my inspiration board is of a famous angel portrait by Giovanni Battista Fiorentino called "Angel Musician." It was given to me with a written note on the back from my daughter when she was little. Since she was a baby, every time she would come across this painting in a book, she thought it was me. I suffered complications during her birth, and we both almost died. It was quite a miracle we both survived, and from it, we share a special bond. That angel is a reminder of the miracle of her life and melts my heart that she saw me in that angel.



More On Stacy

Instagram: @StacyCakes13
Etsy: @Shop/StacyCakes





A pioneer of contemporary figuration, she began showing her work in the East Village circa 1985 and has since participated in countless private and public exhibitions around the US and Europe. Her imaginative folkloric sculptures are, in a sense, worldly—yet, simultaneously, grounded on very familiar real-life forms and creatures. Subtle, layered variations in gradient color choices bring her fictitious characters to life. Judy is represented by the Nancy Hoffman Gallery in New York. Judy studied sculpture at Yale and Skowhegan and received a master's degree in art history from the Institute of Fine Arts, NYU. She also guest lectures at schools and museums.

Curated by Sandra Evertson



with sculpture.

With a bachelor's degree in art, I knew I would have to learn a trade to support myself. Since my background was in science, I found I was perfectly prepared to study art conservation, which I did at NYU, receiving an MA and certificate in that field.

an artist and a doctor. That turned out to be unrealistic. I continued to take biology classes, but by my sophomore year, I had fallen in love

I stayed in New York and have loved it for over 30 years in the thick of culture, museums and motivated creative types. Starting out, I worked like a maniac—three days per week restoring modern and contemporary art, and four days doing my own old-fashioned looking sculpture. In the late 1980s, I also worked for no pay as an artist's assistant, ghost sculpting clay figurines. I rented my first studio around 1990 and slowly began to show and sell my work. I was able to retire completely from art conservation by 2005. Now, I teach figure modeling at the New York Academy of Art, a grad school that teaches traditional skills in service of contemporary art.



My studio is a classic urban white loft with a bank of windows, worktables and a sink. I work in daylight by the windows, listening to the radio, usually in solitude, though sometimes, an intern or two work with me. My new favorite device is a hydraulic lift table that saves me from some of the contortions of reaching different spots as I work. I love that studio, but commercial rent in Manhattan is getting so expensive that I may soon join the stream of New York City artists moving production upstate, where I have a house.

The kind of work I make relates to my personal experience and education. As a feisty young child, I felt strongly that girls deserved as much respect as boys, and I fought against gender roles. In intellectual terms, I'd say I am concerned with life's challenges, insecurities and rewards as they relate to societal expectations and biological drives. Of course, those themes are way too broad, so I have to find specific images that slice into some of them.

Since my work is all about the human experience, it made sense to gravitate toward the human image. However, when I was starting out, figuration was pretty tired. To be a figurative sculptor is to compete with thousands of years of great works, and everyone was bored with the modernist nude. If I had gone to art school, I couldn't have pursued the figure, so it was fate that I studied art history and conservation.

To break into the art world in this unfashionable genre, I knew I had to do something new with it. I wanted intimacy, realness and frankness about our animal nature. Eventually, I mined my art conservation education, repurposing a gothic or renaissance style of painted carvings, as you'd see in Old Catholic churches. I took famous characters from the art and mythology of various cultures. Exposed and vulnerable, the figures were like our inner child trying to be the grown-up we aspire to be.

66

As individuals playing roles, the figures embody the way we project our expectations onto others or feel the pressure of others' expectations.

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PROCESS

COES

SOMETHING

LIKE THIS:

I choose a character and pose from the past that might have an interesting read currently. Once I have a completed image in mind, I might make a little model in clay, or just start shaping the clay like a pinch pot. I usually work from photos that I have taken or found to incorporate the surprises of form that are in nature. I start from the bottom and work my way up, firing bottom sections before continuing higher if it's a big piece. I can get something looking identifiable pretty quickly. Then, I let the clay stiffen to leather hard, and I carve it so that the surface and outlines are organized into curves without losing the likeness. It takes weeks or months before those curves lock into a rhythm that has the feeling I'm looking for.

After a piece is fired and assembled, I paint it with casein. I use many layers built up to get a translucent, skin-like quality. I try to use color in a way that simulates lighting and also conveys underlying flesh and bone. The color is important to how the piece looks, but it does veil my true passion, which is the magical power of the geometry that animates the form far more than anatomy or likeness.

MY SECRET S that while finishing a piece to that point can be very tedious, towards the end, I am dying to get the work over with. But, as I work with my hands I have plenty of time and brain left to consider the next project and to tinker with images in my head. Those curving outlines I imagine and eventually make real are a great

visual pleasure to me, both as anticipation and reward.

Strangely, a finished piece becomes its own thing—I no longer control its meaning, even to myself. For example, the relationship between the individual I channel and the role he or she plays can be a surprise. The way an appropriated pose looks to a contemporary viewer might be different than I expected. Reactions to my work vary. In the absence of clothing cues, people bring their own issues and attitudes to the body. I think contemporary art reveals people to themselves.

My subjects, at first, were small children, and then, got older. More mature subjects beckoned as I became interested in portraying the inner workings of mind and body more directly. That's how I started with my surrealist work. Surrealism historically was not just about being kooky; it was about expressing psychological truths. My first scaled up surrealist creatures were part of an installation called "Snow White and the 7 Sins." Snow White was a beautiful unconscious adolescent. The sins were creatures that might populate the dreams of a girl in the scary transition to womanhood. They were harsh and funny. Then came "Out of Water." I continued combining a human figure with expressive creatures that commented on her nature. It was inspired by the Babylonian creation mythology that began with the mixing of waters. The emergence of divine life from muck has a mystery to it that echoes the mystery of life forming out of chemistry in the early earth. My general theme was our connection as humans to more primitive things.

My next installation will be "Eve in the Garden." Eve is human, the tree and everything else is surrealist. I am trying to get to issues with the surrealist plants: reproduction, competition and predation—aspects of the flesh that cross with our spiritual nature in complicated ways. But, the images will still have to make simple sense.

As for the artists' role in society, in ancient times artists collectively described their real and spiritual world in human terms. They portrayed the proper order of society, rendering nature and its' relation to divinity and civilization. They presented heroes who defined beauty, honor, courage and recorded dramatic or important events. They decorated usable things that connected to the realms of nature, imagination and practicality. Contemporary artists try to break out and share an individual way of seeing. If you are a lucky artist, your attitude resonates with others; your work gets snown and considered. I want my work to touch people intimately. I want to reveal preconceptions, to show how compassion and truth coexist. Collectively, artists still accomplish what the ancients did, voicing the culture of our time and maybe even showing us the future.





Fiona Howard has been designing textiles for over 30 years. If you live in the UK, Europe or the USA, chances are you have something in your home featuring one of her designs. Her clients read like a pedigree directory of the best design houses in home furnishings and textiles— from Sandersons (England's oldest furnishing fabric company) to Crate & Barrel, the Chicago emporium established in the 60s—she makes beautiful designs affordable.



commute to work is a few steps across the garden of our lovely Californian home. It's often buzzing with hummingbirds in the early morning as I walk barefoot across the dewy grass with my first coffee of the day to open the studio windows.

I have worked in many places in my life—London, Cape Town, Brighton and Los Angeles—and can work almost anywhere. Whenever I'm travelling, I always have a sketchbook and pencils in my bag. However, my studio is a magical place where I can bring all of my ideas together and create without interruption. It is full of inspiration and wonderful smells; of oil paints and sharpened pencils. I have shelves of inspiring books and piles of my sketchbooks, fabrics and colour inspiration, which I've collected over the years. My vintage plan chest contains handmade papers from Nepal and Japan, coloured samples, design off-cuts and my collection of textile and wallpaper designs.

My studio space is a converted garage. Originally, it was musty and dark, and I was very concerned it wouldn't be light enough. So, I found two large, vintage, industrial windows, put in skylights and painted everything white, including the floor. Now, everything is bathed in natural light. Colour is such an integral part of my design work, so an abundance of light is crucial. It also lifts my mood. The minute I walk into my studio in the morning, it recharges my batteries and puts a smile on my face.

My studio space is a creative heaven infused with potential, waiting for me to open the door.







the large windows look out onto a garden filled with inspiration. I am continually amazed at the plants, which grow in California with their Dr. Seuss-like quality. Enormous pink and orange

flowers bursting from trees and bushes attract extraordinary butterflies, and the walls are decorated with dancing shadows. Occasionally, a flying, iridescent, green beetle will land on my desk. On the weekends, if I'm not working in my studio, I am planting in the garden creating a

future floral reference for my designs.



studied printed textiles at Middlesex University in London in the 8os. In those days, no one designed on a computer. We learned to draw out the design by hand, translate it into a repeating pattern and then onto screens. We matched the coloured dyes for our fabrics by eye and followed recipes to mix the correct ingredients. It was a very hands-on, messy but magical process, printing with silk-screens on huge print tables and watching our designs come to life on fabrics, sheer silks and rich velvets.

I am still in love with the printing process, but now, I print my designs onto paper by creating lino cuts. I design the artwork by hand, which is translated further down the line onto wallpapers or home furnishings. Today, most design work is created digitally, a faster process in an age, which is consumed by speed. I still believe, however, that the traditional methods produce the most beautiful results. The imperfections are the characteristics of something made by hand. The flaws are qualities, which become its beauty. You can discern the hand of the maker, the touch and the process.







When I'm involved in a design, I often carry on working well into the evenings and can be frequently found in my studio on the weekends as well. I realize that I am a complete workaholic, while at the same time, I do not really consider what I do to be work. I thrive on design and am lucky to do what I love and make a living from it.

In 2018, I launched my own wallpaper collection and now, I am busier than ever: creating designs, sampling colours, marketing and advising clients. It is wonderful to have that connection with my customers, to help them with decorating ideas and see them so happy with the way wallpapers make their homes into spaces they love.

My studio doubles as a gallery space to display my wallpaper collection. Twice a year I hang lengths of all my wallpapers around the walls and open my studio for the day, serving food and drinks. It's a lovely informal way to showcase the collection and a great way for people to see large lengths of wallpaper in situ. Then they can discuss their decorating projects and leave with a selection of samples. At the same time, I also lay out my desk to display the process from the initial sketch through lino-cutting to the finished print. Seeing the origin of the wallpaper and its transformation from pencil sketches to a finished product tells a story, which makes it so much more interesting and helps people to feel involved in what they are buying.

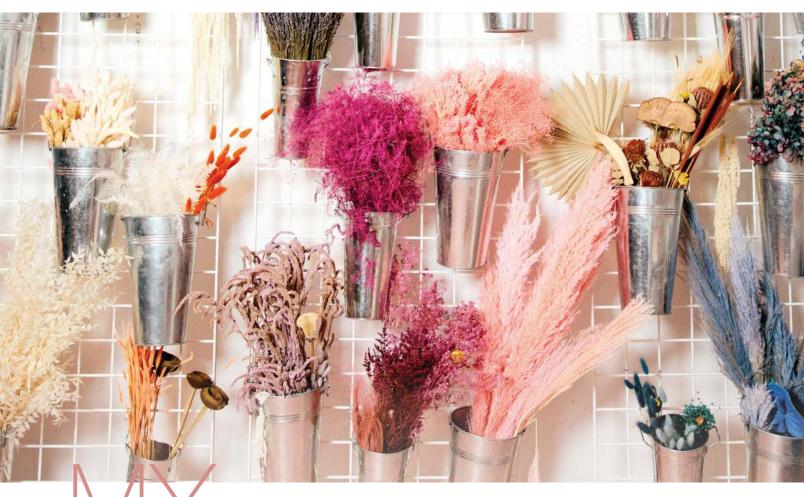
As well as catching up with friends at these semi-annual events, I have met many wonderful people. People have come from all over; some who follow my design work on Instagram, others who've just dropped in with decorating ideas and curious neighbors just wondering what goes on in my studio. It's a great day, and everyone seems entranced by the studio space.







KELSEA OLIVIA is a floral designer and creative director based in New York City. Whether it's sourcing blooms and botanicals from flower markets at dawn or opening up her home in Harlem to host and gather with friends, there's never a dull moment with Kelsea. Being a wild-hearted entrepreneur since childhood, she manifested East Olivia Creative to fulfill a lifelong dream.



career as a creative began after I decided to leave my ten-year career in the music industry. I simply woke up one day completely burnt out and totally uninterested in continuing my current career path. It was such a strange experience. If anyone had told my younger self that I would have lost interest, passion and drive to pursue a successful life in the music business, I would have thought they were insane. But, just like that, the magic was gone. Truth be told, I was exhausted. I loved music so much, though I had placed too much emphasis on the need for validation within the industry, and ultimately, that pulled me far from what had first attracted me to working in music in the first place. I realized that pull to work in music was connection and community.

Brené Brown says, "Connection is why we are here." And, I find that statement to be at the root of motivation for all of

my personal and professional endeavors. I closed my chapter with music because I no longer felt connected to it, to myself or to others while doing that work; the magic I had felt was lost. This all happened when I was in my late twenties, newly married, and living in NYC, yet, despite my career crisis, I felt I should have still been able to be happy. I had married a partner whom I love and loved me well, who was also extremely driven and passionate. We had moved to NYC for him to complete his graduate degree at Columbia—pretty exciting stuff. While I knew I was so lucky and privileged in many ways, I truly felt lost. Depression and anxiety set in, and I remember the long sleepless nights and the late mornings where the simple act of getting out of bed felt nearly impossible. Who was I without music and without my friends and network that I left back in Los Angeles? Where would I go from here? How do I start over now?

First things first—I had to deal with my depression. Finding the right support can be daunting, but without our health (mental or physical) we don't have much to give—especially to ourselves. I began the long journey of addressing my mental health and found the proper support to begin healing and to feel like I was motivated enough to start looking for what was next for me career-wise.

As I looked ahead at what I could do for work and began exploring the possible options, I remembered

how much I enjoyed the creative aspect of putting together our wedding. I had worked with a dear friend and talented designer, Ruthi, to bring all of the personal and meaningful parts of my relationship with James, my fiancé, to life in a visual way for our wedding. The process of Ruthi creating a color story, a mood board, designing our invitations and even supporting with the decor and other visual details were creatively so exciting to me. It wasn't so much the wedding aspect as it was the creative process that truly ignited something new for me.

In my departure

from music, I decided to lean a bit more into this creative landscape, and with some great advice from Ruthi, I set off to just try out some more creative endeavors to get my feet wet. I took off to Oregon and put together a photoshoot on a friend of a friend's farm with some incredible women—and to this day, I still love this photoshoot! Sometimes, it can be cringe-worthy to look back at my previous work, but I am still pretty proud of this one. Working on this photoshoot solidified that I wanted to continue to pursue photo and prop styling, and I did just that.

At that time, I also decided to go back to school. I applied to The New School and was accepted to a liberal

arts program where I would have the freedom to cater my courses to my interests. I applied for a job at BHLDN, Anthropologie's wedding line, as I thought it would be a creative environment to work in while I was taking classes. While I enjoyed going back, my time at the New School was cut short as I really began to enjoy and grow quickly with BHLDN and Anthropologie.

While I worked there, our bridal shop often needed flowers, and I was lucky enough to have the opportunity to choose and arrange what we put in the shop. At the

> time, a now-mentor of mine saw my interest in florals and botanicals and continued to give me more and more opportunities to work with these items within the visual layout of both the BHLDN and Anthropologie stores. The support and encouragement I received from this leader had an immense impact on me, and I attribute so much of the spark that set my floral design career alight to her.

> During this time, I became familiar with the New York City Flower Market—which really is just a street—on 28th between 6th and 7th Avenues. It

is here that I fell head over heels, drunk in love with flowers. I've been to many markets in the US and a few internationally, yet New York City is still my favorite. The vendors on this bustling street are brilliant at sourcing the most unique, special ephemeral beauty you can imagine. This market is the heartbeat of my creative process. I always start here—looking in the storefronts for something I've never seen before or just for the perfect bunch of peonies or garden roses.

As often happens in large corporate companies, priorities for Anthropologie's bridal brand began to shift, and the creative position I held was removed overnight,









becoming solely an operational role. I was so discouraged, but from that disappointment, East Olivia was born. I moved brands and worked for Anthropologie for a few more years, but decided to pursue prop and floral styling on the side as a freelancer. I took a role at Anthropologie Rockefeller Center as a part of their visual merchandising team where the hours were brutal with a 7 am start...often 6 am...and sometimes, even 5 am! This was necessary so that all new products could be set in the store well before the retailer doors opened. This meant, though, that I got out of work much earlier than a traditional 9-5 and thus began my long path of moonlighting while working full time.

My time as a visual merchandiser, plus having the opportunity to work with florals and botanicals across all of our NYC stores laid the foundation for my understanding as a floral designer and creative director. I am not traditionally trained as a florist, but I sort of love that about my journey. It gives me a unique perspective on floral design, though of course, not being traditionally trained comes with its very hard on-the-job learns too!

About two years ago, I noticed that this women's conference, Create & Cultivate, was coming to NYC. I, being the shameless person that I am, sent them a cold call email. I said, "Hello! I love what you are doing. Do you need any flowers for your event? I would love to be involved if you haven't already partnered with someone else." The Create & Cultivate team responded pretty quickly, and to my delight, they were interested in working with me! I thought they might want some arrangements, something simple, yet I could not have been more off base! They asked for an eightfoot-wide by ten-foot-high suspended floral installation, and to be clear, I had never done anything like that before; however, I did not let that stop me. I figured...I know plenty of intelligent creative engineer types (thank you Anthropologie!), and between that and my floral design skills, I should be able to make this happen. The installation was an absolute success, and to this day, is still shared all over Pinterest, Instagram etc.



that when we are surrounded by beauty, we are at ease; and when we are at ease, we can truly connect with ourselves and with those around us.

After that first large-scale installation, I was hooked and since then, my company has grown to now having completed over 150 installations and still counting. After that project, it still took a few more years of steady moonlighting while keeping my full-time job at Anthropologie to build my company to the point where I could step away. I even hired my first full-time employee before I let myself quit! I never wanted to have to compromise and take clients whose work I wasn't passionate about doing. I figured if I wasn't desperate for money, I wouldn't take projects I did not like. It's worked out pretty great so far, and we now have four employees and are growing.

I feel so grateful that I work with ingredients that inspire me daily and that I get to hire talented, intelligent women who

do the same. I think for anyone reading this story, however, I need to share that arranging flowers and making beautiful things is dirty work. We work long hard hours; I start at the flower market at dawn and sometimes, our installations are done throughout the night.

Each day, however, I get to see so many beautiful things and so often I get to be an integral part of creating a beautiful environment for others to enjoy. The growth of my business continues to motivate me. Knowing that my work has any small part in making it possible for people to connect has been the greatest joy of creating.

More On Kelsea

EastOlivia.com

Instagram: @EastOlivia





She now lives in the countryside of West Yorkshire in Holmfirth where she paints pictures that incorporate her love of ceramics, pattern, flowers and landscape. Her paintings have a pleasing, naive quality with areas of detail that capture the essence of the ceramic and flowers depicted. There is a timeless quality to her work. Debbie George exhibits in galleries all over the UK.

DEBBIE GEORGE was born in 1970 in Nottinghamshire.

MY

mum was my earliest artistic inspiration. She was taught in the sixties at Corsham College by Howard Hodgkin, and Rosemary and Clifford Ellis. When I was growing up, our house was full of paintings and antiques, and we often spent weekends going to antique fairs or flea markets. This is where I get my love of collecting from. I have one sister and one brother, and we are all artists in our own way. My sister is an illustrator, and my brother is a furniture designer.

My early years were spent in Gloucestershire until the age of seven. Around the age of eight, I started drawing the family cats (there were nine!). I used to carry a sketchbook with me at all times and drew the things around me. Art is the only thing I ever wanted to do, apart from when I was six when I wanted to be a nurse; I am still interested in all things medical.

We moved to Nottinghamshire later where I lived until I went to University. I have always lived in the countryside; even the University I chose was set in the parkland. Nature is a big influence on my work; I like to surround myself with flowers, plants and animals.

I now live and work in the picturesque Yorkshire town of Holmfirth, in West Yorkshire. I am really lucky to be in such a beautiful part of the country. The studio looks out towards the Pennines, and I can see sheep and cows. My love of the countryside, whether that be a simple back garden, rolling fields, beaches, mountains, or a stately home is unsurpassed.





I think as I get older, I realise that so much of me as an artist comes from my mum, though she allowed me to discover this myself and follow my own path. I have been drawing and painting since I can remember, and my love of pottery and ceramics began at school. I actually wanted to be a potter and began my course at Uni with that in mind, but after a few months, I switched to fine art. I think this now comes through in the subject matter of my paintings; I paint vessels now instead of making them.

I find my ideas and inspiration from all over: books, magazines, vintage furniture and houses, gardens, pottery, interiors and of course, flowers. Much of my creative inspiration also comes from my vast collection of ceramics, which are mainly vintage

or antique and are often childhood pieces. Ceramics are featured in every painting, along with flowers and the landscapes of Scotland and Cornwall. I also enjoy drawing landscape art on holidays, so sometimes those landscapes appear in the distance in my paintings.

I now paint every day. Even if I am on holiday, I am sketching flowers and views, or looking for new plants or pieces of pottery to use in a painting.



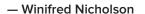


I've been painting cups and other ceramics since college in 1991, and a few years ago, I started to introduce book covers into some paintings, as I was inspired by the beautiful patterns of vintage books—especially King Penguin and Picture Puffin children's books. It started when I discovered some music books with amazing covers in a local charity shop. I researched the designer (Stephen Russ) and found out coincidentally that he taught my mum at college in the sixties.

I also occasionally include quirky vintage items in my paintings, such as lead animals or broken pieces of pottery. The ceramics that I put in my paintings—cups, jugs and bowls etc.—are mostly taken from examples that I own or from reference photographs. Occasionally though, I combine elements, sometimes sourced from books, textiles or other ceramics, to create a unique object which exists only in my paintings.

I paint on MDF panels, and I begin by applying three coats of Gesso. I refer to my sketchbooks for ideas and then, draw out the image in pencil. I use acrylic paint which I build up in layers, and I scratch lines around certain areas of the painting with a sharp blade. I then rub paint into these marks. I use sandpaper to rub areas and rags to take colour away. I like the fact that there is a random element to the result even when I try to control it.

I like painting flowers—
I have tried to paint many things in many different ways, but my paint brush always gives a tremor of pleasure when I let it paint a flower.















I have a dedicated studio, which is in the garden and in winter, it gets pretty cold, so I light my wood burning stove. The studio has old, vintage furniture filled with junk shop finds and some of my pottery collection. There are also wooden horses, dried flowers, plates, books, feathers, birds' eggs and potted plants. The walls are lined with cupboards full of vintage treasures and collected nature finds: shells, feathers, bird nests, broken pottery and pebbles.

I have an amazing view from the studio out across hills, so I often sit and look out at the changing light. I can only work when I am on my own, so I have to put aside a large chunk of time when I won't be disturbed. I sometimes like to listen to audio books, but more often than not, I work in silence.

Being a painter gives me the freedom to be in control of my own time, and it is great to be able to take a spontaneous trip to a new town or exhibition or go out drawing when I feel like it, though as my work becomes more saleable, I am finding my spare time is shrinking rapidly as I juggle commissions and prepare new paintings for upcoming exhibitions. I am proud though of forging a successful career and running a busy household with three children, and all of the demands that are involved with that.

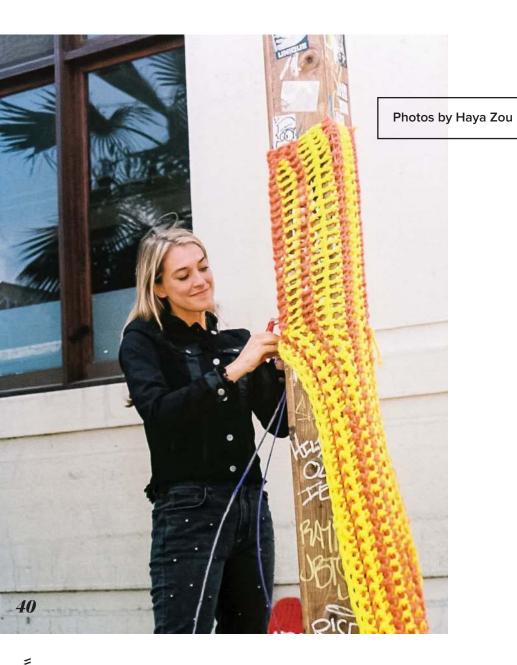


More On Debbie

DebbieGeorge.co.uk
TwoArtisansAtHome.bigcartel.com
Instagram: @DebbieGeorgeArtist







LONDON KAYE, a street artist based in Los Angeles, California, utilizes a unique use of crochet to create art pieces made entirely of yarn in public spaces, bringing smiles to communities around the world. Most of London's pieces are hung on fences in public areas. They have been spotted in cities ranging from New York to Rome, as well as, Mexico City. As her career has expanded to collaborating with international brand names such as Disney, Red Valentino and Miller Lite, London has not stopped making art for the streets.





I did well in school and received a full scholarship to New York University for dance. Due to my previous injury I knew dance was not going to be my career, but I knew it would be a great way to get to New York and have an incredible college experience. I did not crochet much while at school, but I still had yarn and crochet hooks around.

After graduation, I had no idea what to do with my life, so I decided to get a job and then figure it out. I worked at the Apple store on 14th Street and 9th Avenue selling iPhones and computers. Everyday was filled with new customers and characters looking to get their Apple questions answered. I enjoyed having a steady paycheck and the other perks that come along with working for a big company, but something was missing. About this time, I heard Steve Jobs' famous graduation speech given at Stanford University where he

focused on the importance of finding what you love. This stuck with me, and I decided to give that a shot; I began watching Ted Talks, writing in a journal and making lists of the things I truly love...crocheting was always at the top of the list. At the time, I was still making scarves and had a basic website where people could purchase what I made but nothing more than that.

One night when I was working late, like magic, an artist by the name of Olek came into the store. She had a wild crochet bag unlike anything I had ever seen. I did not know who she was, but before she left I asked for her name. Immediately after she was out of sight, I jumped on a computer and Googled her name. Through one article and then another, I stumbled upon something I had never heard of before—yarn bombing. Yarn bombing is when you take a piece of knit or crochet and wrap it around an object in a public space.



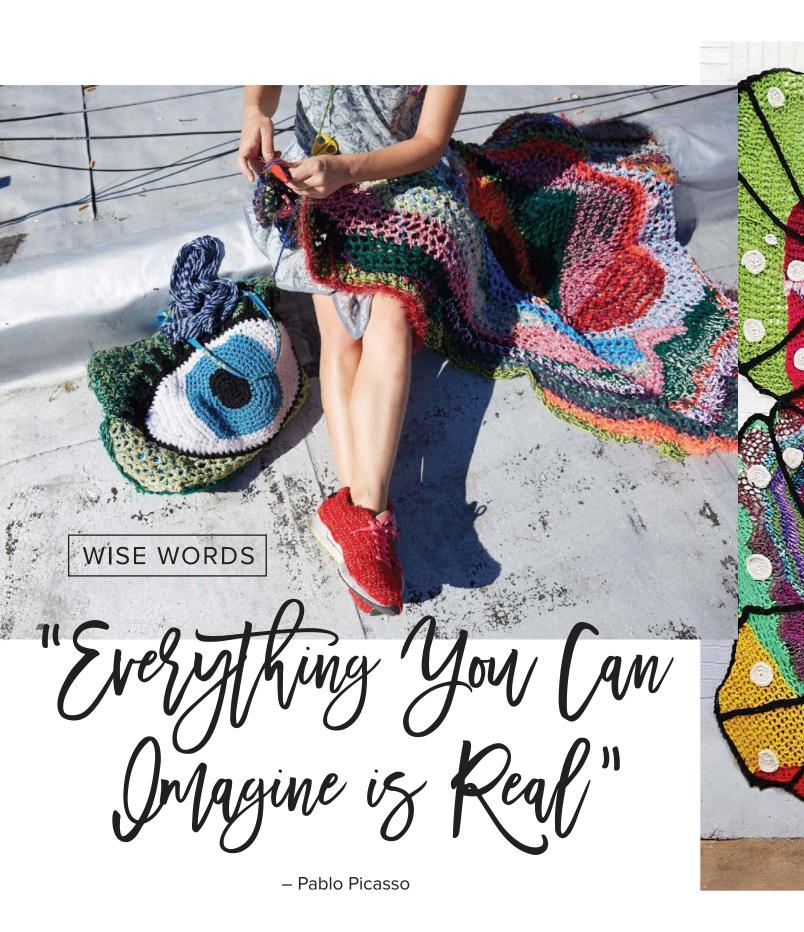
CROCHET WITH LONDON KAYE

is a book I wrote with creatives of all kinds in mind. It is full of projects for beginning and advanced crocheters along with an entire section dedicated to photos of my past yarn bombs meant to inspire people to crochet outside the box.

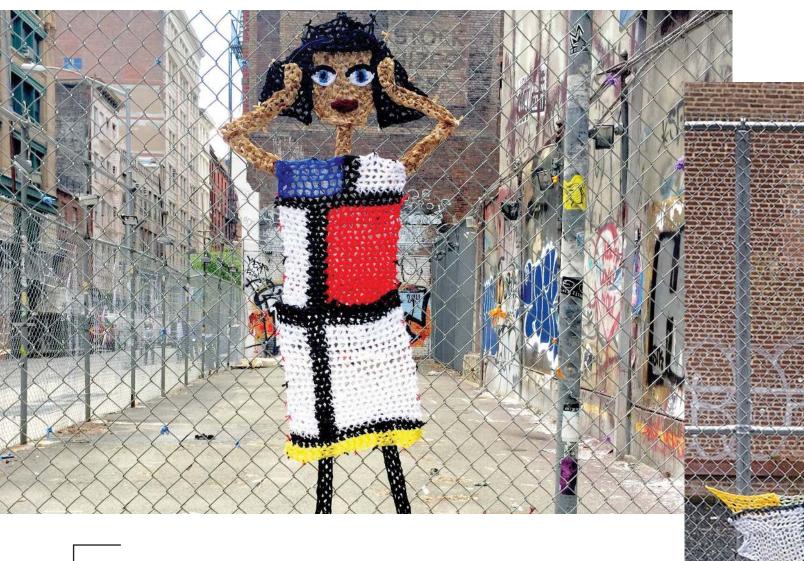


PROJECTS AND IDEAS TO YARN BOMB YOUR LIFE







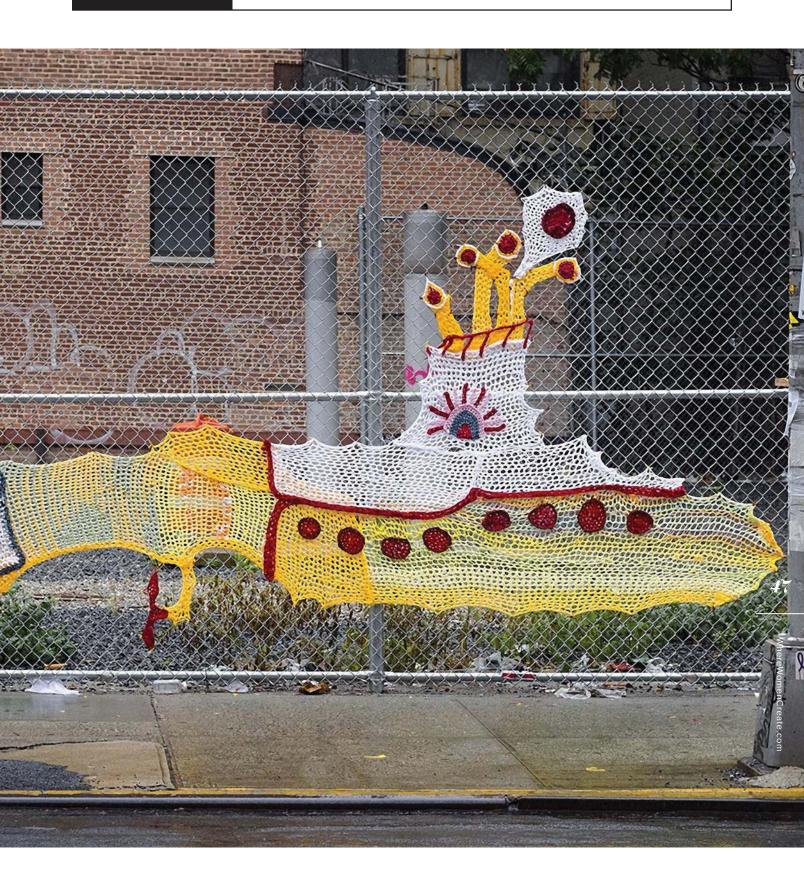


The very next morning I was so excited to give it a try! I took a scarf I had made and wrapped it around a tree outside of my apartment in Bed-Stuy, Brooklyn. It was April of 2013 and not much yarn bombing had ever been done. Instagram was still in its infancy, but I decided to make an account and give myself a challenge: Every day for 30 days, I would put something outside and leave it there for people to enjoy. I would crochet before work, after work, during lunch breaks and through the night. It was a fun time because I was teaching myself to crochet and making street art at the same time. I expected these pieces to get taken down or ruined by the weather, but the opposite happened. Right from the start, my neighborhood embraced it and started calling me the crochet queen.

Before I knew it, I not only completed the 30-day challenge, but I made it to 50 days.

During this time, I developed my own style and had the opportunity to work with a designer at New York Fashion Week. More opportunities continued to come my way, and after a year and a half, I was able to quit my job. I crocheted a billboard in Time Square for Miller Lite Beer and have been a fulltime artist and entrepreneur ever since. I have since worked for Disney, NBC, Gap, Starbucks and so many more incredible brands. I now also have a line of yarn in craft stores nation wide with Lion Brand yarn and have received a patent for an original crochet hook design I invented.

My best advice to others is to find what you love and don't stop doing it, because good things will follow.











MARY C. KENNEDY and her husband, Richard T. Keit, live and work in the winsome town of Ojai, California. Together they own RTK Studios, have six kids, three grand-kids, two cats and one semi-dependable vehicle. Mary creates art tiles and art with tiles to keep her out of bars and bingo parlors!







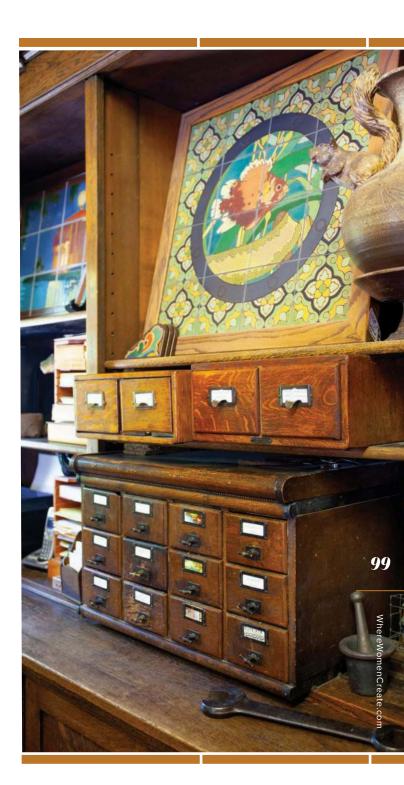
I LOVE STARTING PROJECTS.

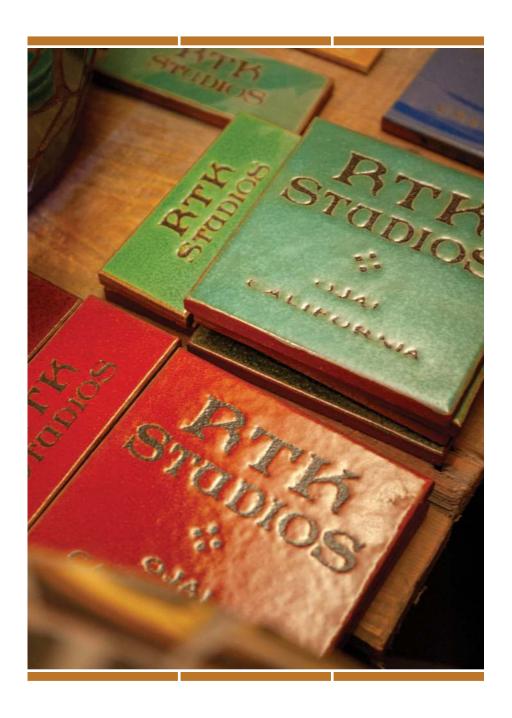
I love finishing projects. Then somewhere in-between, I get antsy. I want the destination but don't necessarily like the journey. I keep getting new ideas, and I want to do them all NOW. My husband thinks I'm not very patient. He's a detail guy—lots and lots of details, expanded further by even more details of the details. I'm already thinking eight projects ahead while he's still talking about the first. I get it...I get it! Slow and steady wins the race.

I don't mind the work; it's fun and builds bone density. And, I don't mind the mistakes. They're inevitable and oddly seem to happen all at once. Presumably, the unlikeliness of hitting the bull's eye over and over would happen all at once as well. Nonetheless, my passion is to make things beautiful whatever amount of time or effort it takes but when working with ceramic tile, that beauty can be dang near close to everlasting.

Countless creative paths led me to produce architectural ceramic art tile at RTK Studios (which offered the bonus of a super hunky boss-man!). My husband, Richard, started RTK Studios in 1979. After many solicitations to join him making tile, in 1990 I succumbed. We are a good team!

Raising kids gave way to all kinds of wacky artsy opportunities: wild birthday cakes, cheap yet cool Halloween costumes and Christmas tree decorations, with their annual abstractions. Our holiday cards and gifts were mostly handmade. Throughout the years, we also compiled books of our family escapades, adventures and bumbles.









During one incarnation, I was an avid quilter. I absolutely loved the graphic blocks of patterns and colors and their repetition. Because of this, with nary a thought, I jumped heart first into making tile! I caught the clay bug and have ever since had a kiln and lump of clay regularly ready.

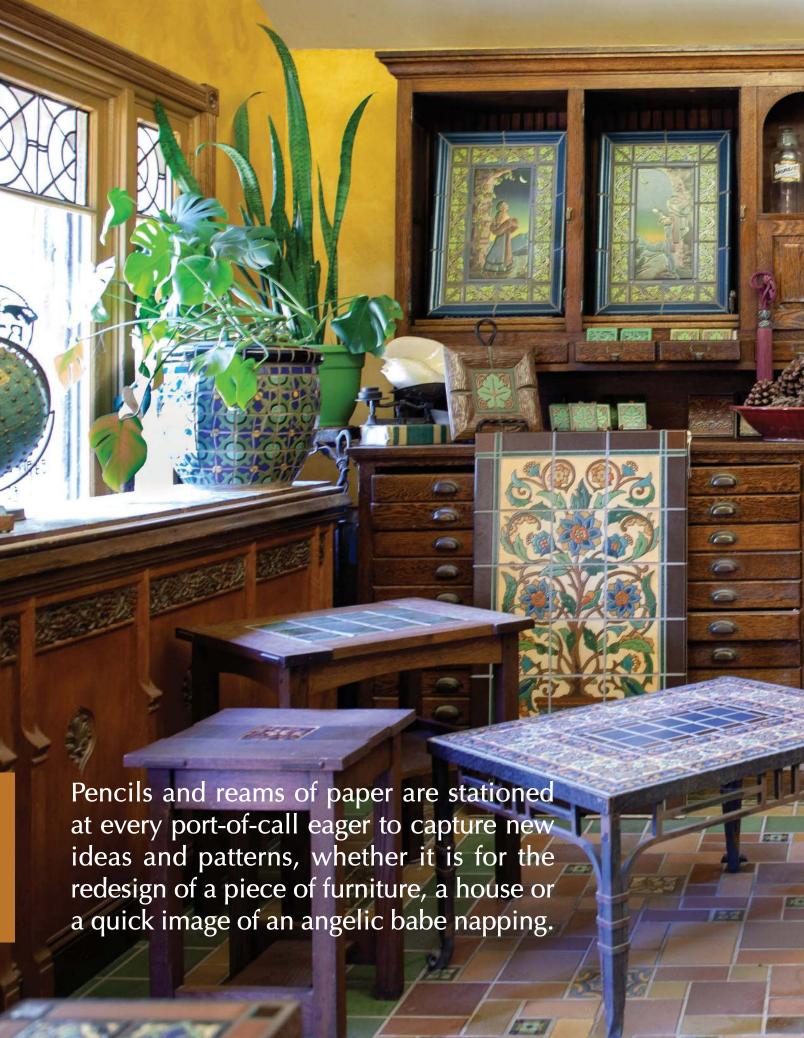
Fast-forward 29 years (40 for Richard) and the boxes of tile are much heavier now. Ol' Sparky the kiln sits out there chugging away with its endearing ticks and twitches. Our stalwart, though quite arthritic, tile saw is still surprisingly eager in all its duct-taped glory. And, two much older tile makers are commiserating with the lot. Yet, finally, the glazes are starting to behave, as are our clients who are loyal and wonderful (for the most part).

We will be breaking ground on the neighboring property, adjoining the two lots which will allow us to more than double the size of the studio. The long-awaited super studio will give us a grown-up place to "Show & Sell" in addition to providing the coveted indoor "acreage" desperately needed to dismantle the burgeoning shed-city we currently have out back.

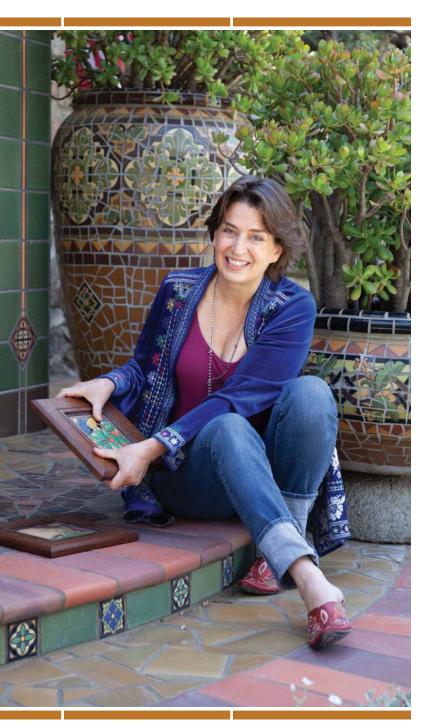
Neither of us has given a thought to a "Plan B" or anything resembling retirement for that matter. We'll be going down with the ship on this one or at best be floated out on a tile shaped iceberg.

I really do love the work. I love designing tiles and designing with tiles. I'm thankful to be passionate about creating a level of craftsmanship with all the subtle nuances of beauty that we both strive to attain in this art form.





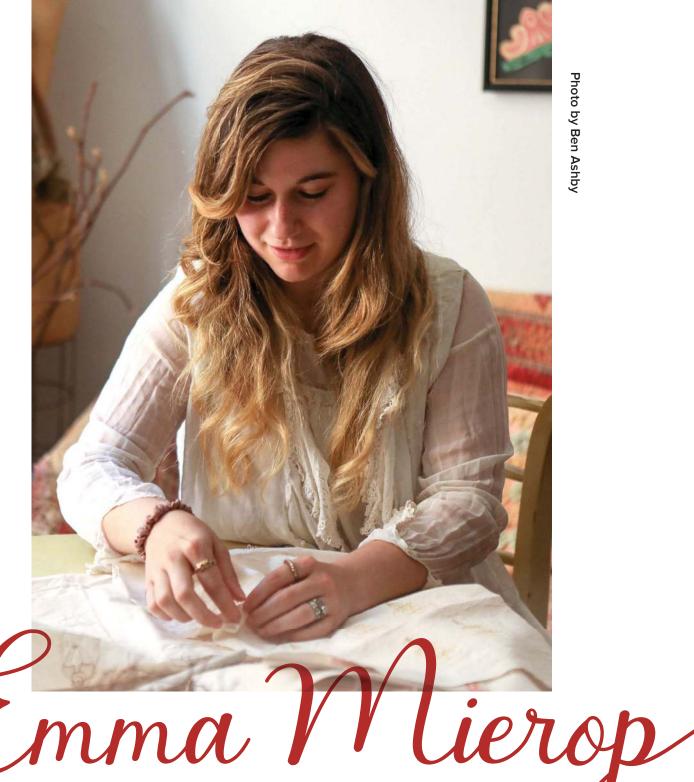






More On Mary
RTKStudios.com & MaryCKennedy.com Facebook & Instagram: @Mary.C.Kennedy.7





Emma Mierop is a twenty-six-year-old, self-taught machine embroidery artist, doll maker and illustrator based in the New Jersey/ New York City area. She has been working for the past seven years at Parcel in Montclair, New Jersey. Outside of the shop, Emma is active with her base of private customers, in retail craft shows and with online sales. She also creates dolls and decorative items for wholesale clients both nationally and internationally.



For as long as

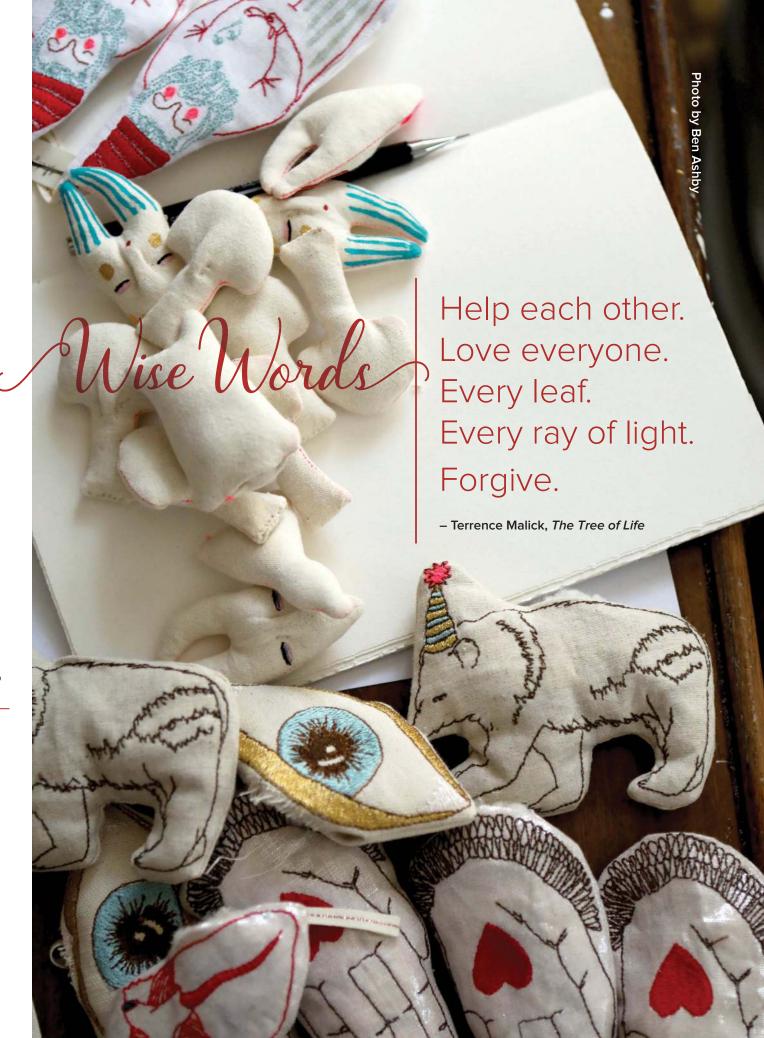
I have ever known, I have always had an itch to create things with my hands. My entire family tree branches off into different directions of artistic backgrounds. I remember looking at my father's back as he sat at his easel restoring antique portraits; my mother at her drafting table; and little me—always holding any kind of handiwork project I could get my hands on growing up. Being the only child of two fine artists, the desire to explore new creative outlets was extremely important to me.



Drawing was definitely my first love and strength. I have always enjoyed the process and end results of creating a drawing. It is very meditative for me. While I enjoyed drawing as a childhood hobby, I began taking it much more seriously in high school. My sophomore year of high school was the beginning of an extremely difficult phase in my life, and at that time, I discovered that my love of illustration could not only be about concentration and rendering, but also a tool of communication with my inner self. I believe that was the time when my identity began to come out on paper, and I was in the early stages of developing my own unique style.

I would often turn to my mother's mother, Buffy, for a great deal of creative inspiration. A true eccentric bohemian, she was very adventurous with her fashion choices, collections and spiritual beliefs. To me, she was always rather mysterious and secretive. My grandmother's favorite sister, Mary, was a master seamstress and pattern maker. She designed and sewed her own clothing. When Mary had passed, my grandmother preserved her creative belongings as an untouched shrine of sorts, in a very small room within my grandparents sprawling home. As a little girl, when I first discovered this previously unexplored room, I felt instantly transported to another life; another world where I felt I truly belonged. It was a small room brimming with vintage fabric remnants, antique pattern making tools, sewing equipment and endless other fibrous materials. I immediately fell very deeply in love and wanted a part of this new magic!





Over the years leading up to my grandmother's passing, she slowly donated her sister's materials and tools to me in little bits at a time until eventually, I inherited everything. I use these tools and materials in my current work daily, in moderation of course. When Buffy began passing these belongings off to me, I began to focus more of my energy onto the vast world of textiles and soft sculpture rather than drawing. I was regularly enchanted by stop-motion and Russian animated films when I was little. The movements and expressions of the characters were inspiring and equally haunting. I longed to create my own characters by learning to sew dolls and learn about textiles. I wanted to learn how three-dimensional patterns were constructed and how to use that information to make fabric sculptures or simple soft toys.

At sixteen, I was lucky enough to find a job at a gorgeous fabric store that had just opened in Montclair. I worked there for seven years until the owner relocated and closed her doors. She carried the most beautiful lines of fabrics, and I gained nearly all of my machine and garment sewing skills from my years working there. During the last couple of years, the owner brought in sewing and embroidery machines for sale. That was where I was introduced to the world of high tech sewing and embroidery machines and all the endless things they were capable of.



When I happen to observe someone light up with curiosity and wonder when looking at my work, I am assured that I am fulfilling my purpose as an artist in life.

Being introduced to these machines was an amazing milestone for me creatively because I suddenly had access to tools that could combine my love for illustration and fiber arts. I loved the idea of being able to create illustrated characters that could be translated into embroidery. Once I began practicing and familiarizing myself with these machines,

I became more comfortable with the idea that this art form I loved so dearly could become a potential business for me.

I love to experiment with my art and try different things. But, my favorite things to make are consistently decorative pieces that have a bit of an ageless quality to them—characters that can be suitable for a nursery or a home office. Prior to purchasing my embroidery machines, I was already practicing the art of free motion embroidery or thread painting as some call it. Some one-off pieces I manually free motion embroider, whereas other designs are programmed into the machines automatically. Working with the embroidery machines can be very satisfying, as well as, frustrating. They require quite a bit of concentration and practice.

I never expected to end up where I am now creatively. But, I am truly overjoyed to say that I am enjoying this phase of my life thoroughly. Creating a routine for myself balanced between my personal work and my job, managing Parcel (a shop on Bloomfield Avenue in Montclair), provides me with a huge deal of creative nourishment and assignments that allow me to channel my artistic skill sets every day. I am so grateful for the beauty around me and that my work brings joy and happiness to others. And, I am eternally grateful that my life is structured with endless inspiration, encouragement, and most importantly, real magic.





TAMARSO





HECHNER

Photography by Ben Ashby





If we start way back,



After working as a fashion stylist and fashion editor for many years, **TAMAR SCHECHNER** took an inspiring journey across the seas from Tel Aviv to Vermont to set off on a whole new successful career designing jewelry at the age of 50.

I was born in NYC and moved to Tel Aviv as a toddler. Both of my parents were artists—my mother a painter and my dad an architect (who also designed the very modern house we lived in). Growing up, my life was filled with culture, art, design, color and textile.

Moving back and forth from NYC and Long Island, where I spent my summers, to my school years in Tel Aviv gave me the gift of feeling I belonged in two worlds. After serving two years in the army (in Israel everyone goes to the army), I moved back to NYC and attended Parsons School of Design, majoring in communication design. I continued to live in NYC for five years and eventually moved back to Tel Aviv.

I was always very attracted to the fashion world, and once back in Tel Aviv, I started working as a fashion stylist. After a few years, I started working as a fashion editor and creative director, which I did for over 20 years.

I was, however, always torn between my love for Israel and the dream my husband and I had of moving to and living in Vermont. I dreamt that one day we would pack up and move. As the years went by, we realized if we didn't move soon, we never would. Our three sons were growing up, and we decided as a family to be adventurous and just do it!

In July 2005, we packed up our home in Tel Aviv, said goodbye to family and friends and moved to a small Vermont village. I was 47 at the time. Most people thought we were crazy, but we wanted to experience something else—a different life, a simpler life; a country life.

The first year was brutal. I went from living a crazy busy lifestyle of a fashion editor with all the bells and whistles including fashion and cover shoots, worldwide fashion shows and non-stop being the center of attention to a screeching halt. It was a giant adjustment, and I felt as if I had fallen through the earth. It was very scary at first, but I kept reminding myself that this was our dream—living in Vermont with a big garden, a lovely house, four beautiful seasons, peace and quiet, and a dreamy place for our three boys to grow up in.





Wise Words

"You are never too old to set another goal or dream a new dream"

— C.S. Lewis

I had believed I would find creative work right away and dreamed of working in interior design, which I dabbled in back home in Israel, but Vermont proved to be a very difficult place for this. Most people were heavily into DIY, and I couldn't find enough work, so while waiting for clients, I started making jewelry. I had to start from scratch and taught myself everything by reading and watching tutorials. I then heard about Etsy which was in its baby stages so I decided to open a shop on their platform, which quickly became my full-time job.

Luckily, at the time, everything I made sold, which was so encouraging! Color became the key feature of my jewelry line, Nest Pretty Things, and is what continues to separate us from others, allowing us to stand out and be unique. I am very attracted to color and love to find unusual color combinations.

As I started to be creative again, my whole world changed, and I remembered why we made the decision to move. I felt I was now finally getting a grasp of my life again. It was the best decision I ever made. The change of career also enabled me to work from home and spend more time with my three boys.



Our jewelry remains affordable, fun and romantic with a Five solution of Boho, from our from our from our from our solution.

WHERE WOMEN CREATE | ISSU

Five years ago, when my youngest kiddo left for college, we moved the business to a beautiful studio in downtown Burlington.—just 10 minutes away from our home. My husband came on board a year later when we launched our website and started working with retailers. The studio is in an old warehouse building that was converted into a studio and office spaces, where we have an amazing cafe and a gallery in the lobby. We are just one block away from the lake where I love taking breaks and stretching my legs.

Now, 13 years into the business, I have a thriving jewelry retail and wholesale career in my business, Nest Pretty Things. We sell to countless shops around the USA and also recently started selling in Japan.

Whenever people ask me how I had the courage to move and start a new career at this late age, I realize I just kept thinking about the alternative—and, most of all, I wanted a change. I wanted to become my own boss and not work for anyone else. I wanted to experience a different way of living. Both my husband and I feel like citizens of the world now; we love to travel, explore new places and spend time in a place and not just pass through.

Now at 61, instead of winding down like most of my friends, we are in full business mode. I still do all my own social media, branding and of course all my designs, and we still make all our jewelry to order, but we now have a wonderful team of three workers. In our near future, we are planning on creating shopping events in the studio and expanding our sales to more shops around the world.

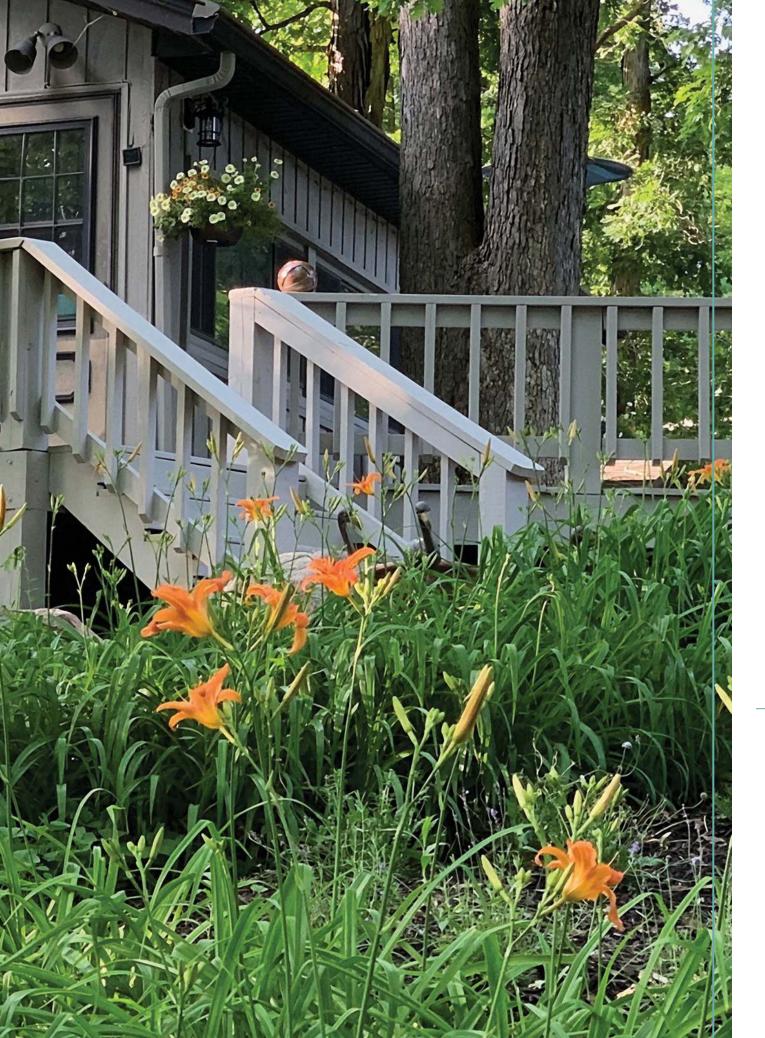


More On Tamar

NestPrettyThings.com
Instagram: @NestPrettyThings









BEKI VANMETER is a mixed media artist and faux finisher living in central Illinois. She loves taking and teaching art workshops all over the country and faux finishing. Traveling is also a great source of inspiration. If she isn't traveling or visiting family, you will find her up on a ladder faux finishing or in her studio creating and working on her next project.

LOOKING AROUND MY STUDIO,

surrounded by what might appear, as chaos to some, is a play-ground for creativity. Paint Junkies, the name of my studio, came about by doing just that.

We recently bought a house on a lake that has a separate cottage, which I use as my studio. This has been a game-changer for me. At the least, it has kept my house clean. I went from having art projects and sample boards strewn all over the house to having one fabulous, contained space.

My studio is a happy home to hundreds (my husband might say more) of different paint/creative products that at any given time can spark an "aha!" moment of inspiration.

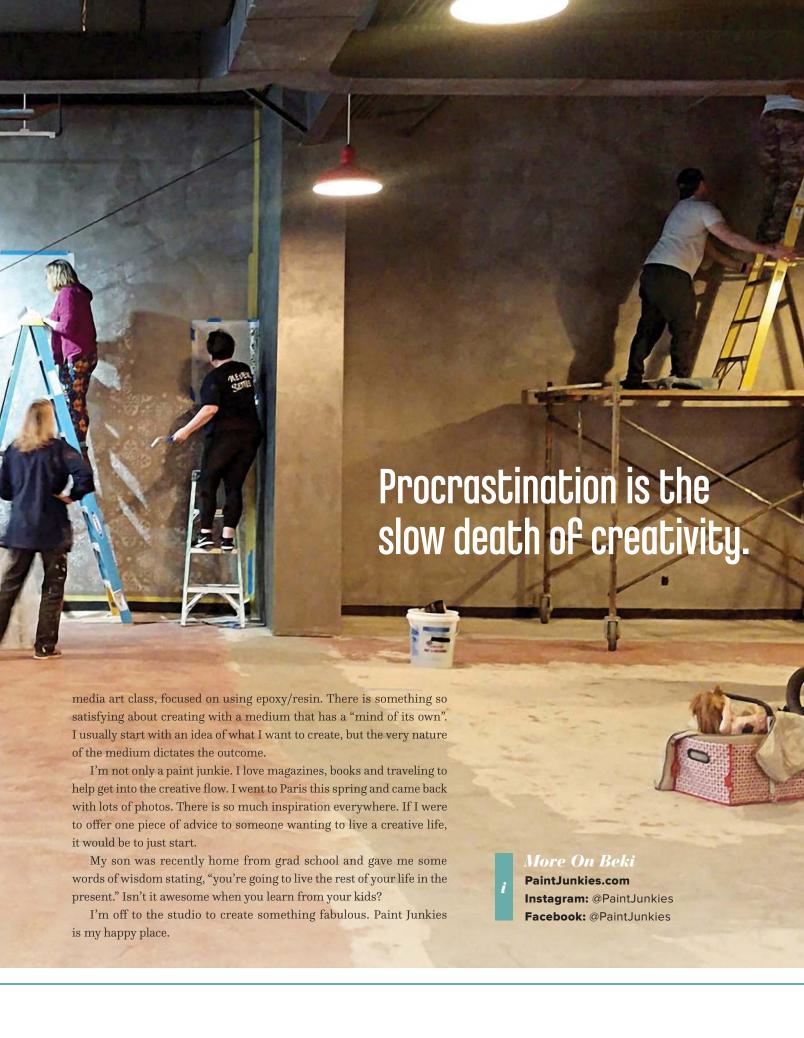
I grew up in Southern Indiana, one of six kids. My mom was a stay-at-home mom and an artist. I remember being in awe of a painting she did of a black stallion that I found while exploring the attic. The most artistic thing I had done as a kid was to take (forced) piano lessons, of which I am now very grateful. My artistic journey advanced much later while working as a general contractor in Indiana building spec homes and loving the final steps of choosing all of the fun stuff (cabinets, carpet, paint).

When my husband, Kevin, was offered a new position in Decatur, Illinois, we jumped on the opportunity for him and that allowed me to be a stay-at-home mom to our two fabulous children, Hannah and Lincoln. When my children were of school age, I worked for a short time selling real estate. I met someone who knew a lady that did decorative paint finishes, thus reigniting my love of design, texture and color from my general contractor days. I stumbled into my current career of faux finishing, and I am so glad that I did.

"When things go wrong, don't go with them."

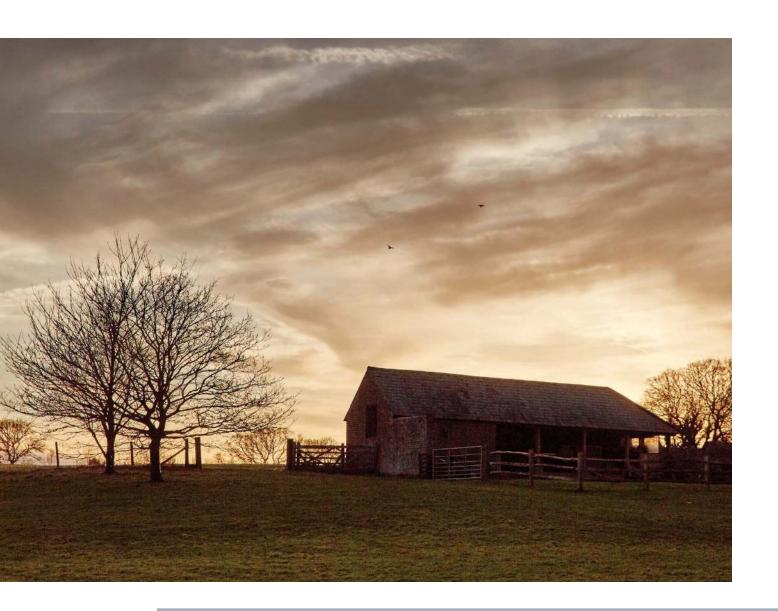












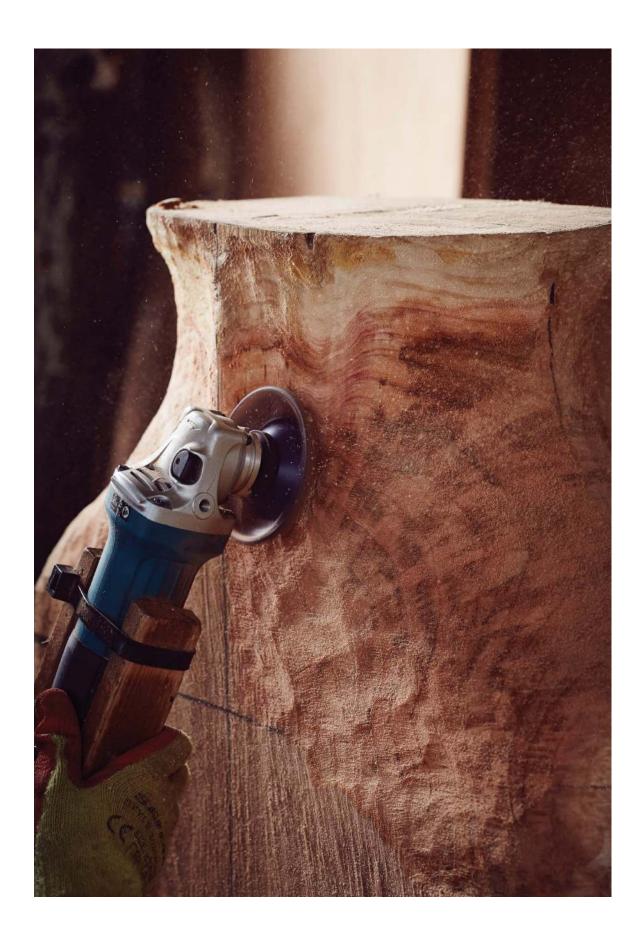
GRADUATED

with a degree in painting from Brighton University in 1994 and have since worked for myself, focusing on wood and elemental making. I started with a Princes Trust Youth Loan and have had studio spaces in Cyprus, Colchester and London. As a family, we moved to Eastbourne four years ago; the rural studio location gives me the creative freedom I had craved.

My studio space is a former sheep barn, built in the 1900s and surrounded by open fields and meadows. I generally work outside, even in the winter, as there is so much dust and woodchip flying everywhere.

Working with local wood, every piece is different and has its own unique lineage, character, flaws and features, like a living fossil. I look at the raw lumber and question what is inside: what shapes, form and orientation.







THE PROCESS OF MAKING IS VERY PERSONAL.

It's just you, the material, your environment, background thoughts and techniques, all in the moment. It becomes your life. With the manifestation of a physical object, I want to evoke a visceral, physical connection.

The marks I make in the wood are so subtle. They look as if they could have occurred naturally; this sense of humanity within the natural world is the narrative I am looking for. Only a few pieces get close to that for me.



















DESIGNER, **MAKER AND ANTIQUE ENTHUSIAST**, Lisa Wine, creates vintage-inspired home decor, jewelry and artwork from her home studio, a short distance from Vancouver, B.C., Canada. She has worked in the apparel industry for over twenty years as both a designer and product developer and continues working in the industry today. With a desire to expand her creative interests beyond apparel she launched her online business, Lisa Wine Studios in 2010.





My creative journey



started in junior high with a home economics course where I enjoyed learning to sew. I continued taking sewing classes in high school and now have a good laugh when I look back at some of the outfits I made and wore during that time.

I grew up in a family of six near the small town of Bentley, Alberta, Canada and when I wasn't doing chores on the family farm, I loved watching fashion shows on TV and sketching the latest designs. This led me to move to Richmond, B.C. after high school to study fashion design and technology at Kwantlen Polytechnic University.

After graduation, I started working with a local clothing company sourcing garment trims and working with local factories. A year later, I was promoted to the designer position and began designing sportswear sold in ski resorts across North America. It was a small company, and this meant I was doing a wide variety of tasks including designing, sourcing materials, making patterns, and at times, shipping orders. Unfortunately, after fifteen years with the brand, the company faced financial troubles and eventually had to lay off all of their employees.



wise words





While out of work and searching online for a job, I stumbled upon Etsy. I knew I had always wanted to do something creative on the side, and this looked promising. I love vintage home décor so, after much researching and planning, I launched my Etsy shop with offerings of handmade decorative pillows with vintage style graphics and ring bearer pillows made out of vintage lace. I was thrilled when I sold my first ring bearer pillow to a woman from Versailles, France for her wedding.

My kitchen table was where I cut out and printed my fabrics, and a small table in my bedroom was where I did my sewing. Even though I lived in a small space for many years, I didn't let it limit my creativity. I also sold vintage clothing and was regularly thrift shopping for new finds. Although this was fun and creative, it wasn't enough to pay the bills.

After several months, I landed a new job as an apparel technical developer for a large company, which entailed working with designers and developing garments with local and overseas factories. It involved trips to Asia and Central America to visit factories and textile mills, which was a great learning experience. I still worked and built up my Etsy shop on the weekends, and to expand my creative skills, I also took weekend classes in oil painting, photography and digital media.







A few years ago I became a homeowner and was excited to create workspaces away from my kitchen table. Today, my den is where I have my sewing table with a shelf I built and metal baskets full of lace, doilies and fabric scraps. Vintage lace is a favorite of mine, and I like to keep it visible and not hidden in a drawer. I have a separate office space with many art books, magazines, vintage dress forms and an inspiration board I made from an old dresser mirror. I surround myself with the things I love, including many antiques throughout my home that inspire me. My friends tell me my home looks like a museum.

I first started collecting antiques in my mid-twenties and started with Coca-Cola collectibles, but now I collect items such as

old worn books, tins, vintage alarm clocks and old photos. I enjoy checking out vintage markets, antique shows and thrift stores and like to repurpose items such as silverplated teapots, dolls and vintage bottles. One of my favorite pieces is my antique dress form from the early 1900s. I had it shipped from Chicago to the nearest pick up point at the US border as the seller would not ship directly to Canada. When I picked it up and brought it across the border, the customs officer saw it in my back seat and asked, "What is that thing?" After explaining to him that the body lying in my back seat was an antique dress form that was used for making clothing he simply said, "well that's cool" and sent me on my way.

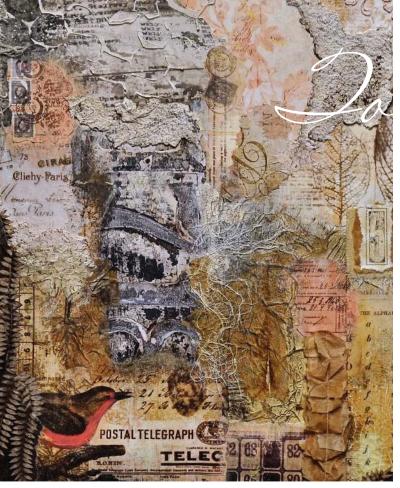






Dreasure

This old photo of my great grandparents and their family from 1906 is a favourite personal photo of mine. I love all of their hats, and the girls in matching plaid dresses look adorable.





stay creative

I like learning new crafts and techniques rather than sticking with just one particular form of art; however, everything I make will always have a vintage look to remain cohesive. Not long ago, I taught myself how to solder and started making vintage style jewelry. I took a workshop from a local artist and a silversmith course to improve my technique. A desk in my den, which I've had since I was a teenager, serves as my jewelry making area with an array of small little drawers for storing jewelry parts. I also make leather cuffs and necklaces with vintage metal badges that used to be on the hats worn by transport drivers for identification. Items like this have history and a story to tell, which intrigues me.

My latest creative interest is the world of mixed media art. In late 2017, I discovered a four-day event in Vancouver called the Eastside Culture Crawl where hundreds of local artists open their art studios to the public. Exploring these studios was very inspiring and led me to sign myself up for a mixed media painting class for several months, as well as, a five-day workshop with a textile artist. This opened up a whole new world of creativity for me and inspired me to expand my creative space, whereby I converted my garage into an art studio. I wanted a space where I could create a mess and simply close the garage door. In this new space, I have created several mixed media paintings, which can be found throughout my home.

A common element in my artwork is crackle medium, which creates that wonderful aged look. To complete my artwork pieces I like to use old antique frames, which are a piece of art on their own. I am also exploring art journaling using ephemera, vintage lace and textiles such as linen and rust dyed cotton. I find mixed media art both relaxing and challenging at the same time; an idea may seem easy, be quite difficult to execute yet finally all come together at the end, which is very rewarding. What the future holds for me is continuing to explore mixed media art and whatever sparks my interest along the way. The creative possibilities are endless!



More On Lisa

LisaWineStudios.com Etsy: @LisaWineStudios Instagram & Facebook: @LisaWineStudios





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GREW UP

sitting on the fender of a Minneapolis Moline tractor bottle-feeding runt piglets, ear tagging calves and breaking steers. I spent my summers cooking for farmhands, eating warm tomato sandwiches with my brothers, digging potatoes, swimming in the pond and napping under a willow tree. I still live in this same county where I grew up, now managing my farm and woodland. Our house sits on the edge of a lake, surrounded by oaks, pines, hollyhocks and hydrangeas—a place of solace that I love dearly.

Most of the members of my family were entrepreneurs. Call it stubborn or call it hardheaded independence; it's just built into my DNA. My mother made art dolls, and her sewing studio was in my bedroom. Most nights I'd nod off to sleep listening to the whirring of her old Kenmore. Myjob was to turn doll arms and fill them with stuffing. She and my grandmother would host a private show in the woods around the holidays. It was by invitation only, but women would sneak in and strip the place bare.

My drive to create has changed over the years. I used to lock myself up in a little playhouse in the backyard and paint my little heart out, just to try to escape from reality. As I got older and started a family, I created out of necessity as young families on a budget sometimes do. In 2012, my husband was diagnosed with cancer and passed away three years later. I struggled to create over the next few years, as my husband was my biggest fan and greatest supporter. Without him, what was I?

Then one day a family friend asked me to alter some of his clothes to fit him; he'd lost his arm in an accident. I cried the entire time I was stitching away. Grief is a funny thing. It brings out something inside of you that is raw and real. Slowly I started making and quickly realized I was making to mend my heart.

Six years ago, in my hometown, I co-founded a handmade and vintage market—A Day in the Country. Finding and connecting with other inspiring souls, as well as, assisting them with an outlet to showcase their passions means the world to me and is the premise for our market. As a handmade maker, it can be frustrating to be a part of a show or market and compete with reproductions and mass-produced items. Our market strives to bring authentically handmade products to our attendees. It's a two-day event in the fall, with amazing makers both local and from afar. We incorporate make-and-take projects and also get children involved by teaching skills like embroidery and crochet. Keeping these gentle arts alive by passing them on to younger generations and sparking their creative spirit is very important.





Take your work to a place that changes your perspective and opens your mind.



Creative magic doesn't always have to happen inside your studio, no matter how much of a sanctuary it is to you. Inside your house, above the garage, or off your property in a rented warehouse, wherever it may be, find a place that is easily accessible that you want to escape to. I incorporate aspects into my studio that invigorate all of my senses. Sturdy wood furniture helps me feel grounded, windows lend fresh air and provide a beautiful view and a comfortable chair provides a place to relax when the need arises. Plenty of storage and a place for everything help tremendously. French doors allow me to be closed off from the rest of the house but still keep an eye on my children. Stations for each project with an easy flow help me stay organized and on task. I maintain a mood board filled with magazine clippings, sketches, photos, ideas and goals.

Setting up my studio properly has given me a workspace to clear my mind and find my purpose again; learning to use that raw sadness to look inside myself and find my authentic gifts and what really matters in life. I no longer create just to make inventory—I create to heal.



More On Bessie

Besserina.com Instagram: @Besserina



Ben Ashby

A Kentucky-based adventurer and lifestyle photographer with a love of makers, overly complicated coffee, and the everchanging American landscape, Ben Ashby launched lifestyle community "Folk" while still in college.

Website: FolkLifestyle.com Instagram: @FolkMagazine Ben's photography: Jason Parker Counce, Stacey Mazzarino Currie, Emma Mierop, Tamar Schechner, Bessie Zinz



Sunday Hendrickson

Sunday Hendrickson came to photography through the back door...she began in the Big Apple, eventually art directing for Ladies Home Journal, Modern Bride magazine, and accounts like Arpege and Gucci, then came to Los Angeles. She raised her kids (Mad Dog and Manhattan Rose) as a stylist and field editor for Country Living, Family Circle, This Old House, Coastal Living, and others. She spent too much time explaining her vision to photographers, then thought, "Oh wait, I can do this!" So she got her own camera, and now thinks her last challenge will be taking pole-dancing lessons with her daughter.

Website: SundayStock.net Instagram: @SundayOhSunday Sunday's work: Mary Kennedy



Jason Burgess

Reportage photographer Jason Burgess, is something of a professional maverick. When not behind his camera, you will find him writing travel stories for magazines and web content for corporate clients. During the summer, he will most likely be road-tripping around New Zealand showing off the country of his birth to overseas visitors. Jason lives in a rainforest overlooking the twinharbor city of Auckland, a landscape known to Maori people as "the place of one hundred lovers."

Website: BurgsEyePhotos.blogspot.com Instagram: @BurgsEye Jason's photography: Liz Constable



Portraiture has for a long time been a great passion in my photographic work. I've always been fascinated by other people, by their stories and what inspires them. The narrative and story have always been important in my personal work and now a lot of my commissioned work focuses on the creative individual. I love to discover how people create and balance that with making a living, for that's where I find myself as well. So, whether it's in the stories, the short films, or the portraits that I make, I hope you'll find some essence of the individual and the passion that drives them.

Website: Narratives.co.uk

E-mail: Features@Narratives.co.uk

Alun's photography: Debbie George,

Nic Webb



Lindsey Elaine Kirk

Lindsey is a central Illinois metalsmith and jewelry designer but dabbles in many subjects, including photography. She has a passion for creative marketing, small art-based businesses and community. You can find her on social media sharing DIY jewelry repair hacks and promoting shopping small or at the farmer's market with her dog and husband (coffee in hand).

Instagram: @LindseyElaineKirk @TheLaurelAndTheLinden Lindsey's photography: Beki VanMeter



Michele Muska

Michele lives in North Central, CT on a pretty patch of land where she loves to garden and throw parties for her family and friends. She is a fiber artist, photographer, author and maker. Michele enjoys teaching her craft and connecting like-minded people together but loves the fact that she is better known for her pies!

Website: LolaRae.com Instagram: @MicheleMuska Michele's work: Kaye London



Ontonio Christie

Ontonio Christie is a man of many talents. He is a graphic and web designer, a fine artist specializing in acrylic and canvas, an associate pastor at Fairhope UMC and only when asked, he is his wife's, Kadine, photographer. He enjoys a strong cup of coffee, a good work out, and anytime he gets to hang out with his childhood sweetheart.

Website: HappyLifeMediaGroup.com Instagram: @OntonioChristie Facebook: @Ontonio Christie Ontonio's photography: Kadine Christie



Jen O'Connor

Jen O'Connor lives a handmade life. In 2000, she left behind a career organizing urban markets in her hometown of New York City to cultivate her own business, Earth Angels Studios, managing a talented group of female artists and selling their creations as she raised her kids in Orange County, New York. Earth Angels Studios is a well-recognized source for contemporary folk art and a trendsetter in the handmade industry with a large gallery in Warwick, NY, an on-line shop and a calendar of appearances and events. Jen also works as a consultant, providing business development services and coaching artful entrepreneurs. Jen enjoys sharing her expertise as an editor, photographer and columnist for the WWC magazines.

Website: EarthAngelsStudios.com Instagram: @JenEarthAngels Jen's work: Emma Mierop



Sandra Evertson

Former model turned artist, author, and designer. Sandra is the creator of RELICS & ARTIFACTS® Matte Resin Craft Blanks. Her first book Fanciful Paper Projects (Sterling/Chapelle 2005) shifted paper crafting, bringing ephemera art of the page lending a 3-D quality. Several titles followed including contributing the best seller that started the WHERE WOMEN CREATE franchise. She's a contributing editor to WWC magazine, has designed several stamp lines exclusive to Stampington & Co. and now partnered with RubberMoon on a curated collection of fine art stamps.

Website: SandraEvertson.com Instagram: @SandraEvertson.com Sandra's work: Judy Fox, Claire Kahn



Ali Heath / Narratives

Ali Heath is a freelance stylist and journalist with a background in corporate creative roles, before trading as an antiques dealer. She has worked as an interiors writer for 13 years, writing about home spaces, interiors, antique dealers, makers, creatives, shopkeepers, interior designers and lifestyle businesses.

Website: Narratives.co.uk E-mail: Features@Narratives.co.uk Ali's work: Nic Webb



Patina Gallery

Patina Gallery is in the heart of the historic art district in downtown Santa Fe, New Mexico. Now in its 20th year, the gallery is one of the most inspiring destinations to exhibit and promote handmade jewelry and art. Patina's intention is to sustain the soulsand lives of its artists, friends and patrons through authentic caring, loving and compassionate attention in an environment that stimulates all the senses.

Website: Patina-Gallery.com Instagram, Twitter, Pinterest, Facebook: @PatinaGallery Patina Gallery's photography: Claire Kahn



Sylvie Rosokoff

Sylvie is a New York-based event, wedding and portrait photographer with a background in book publishing who loves confetti, cats and colors. Her work has been featured on Vogue.com and by the Tribeca Film Festival, Brides Magazine and NPR, among others.

Website: SylvieTheCamera.com Instagram: @SylvieTheCamera Email: Hello@SylvieTheCamera Sylvia's photography: Kelsea Olivia

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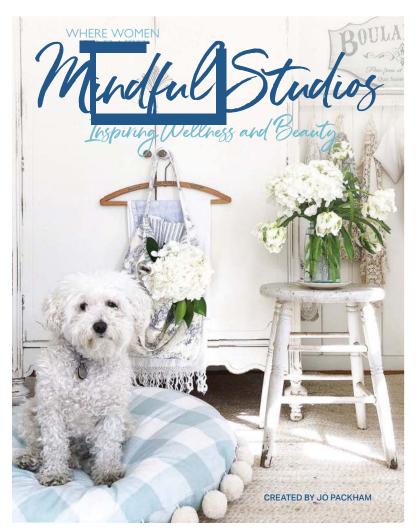




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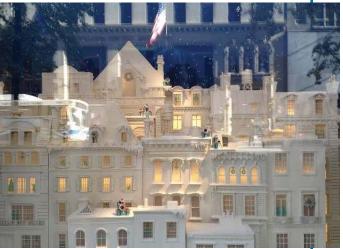
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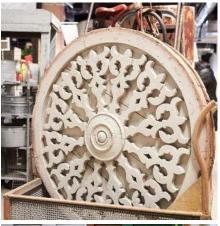
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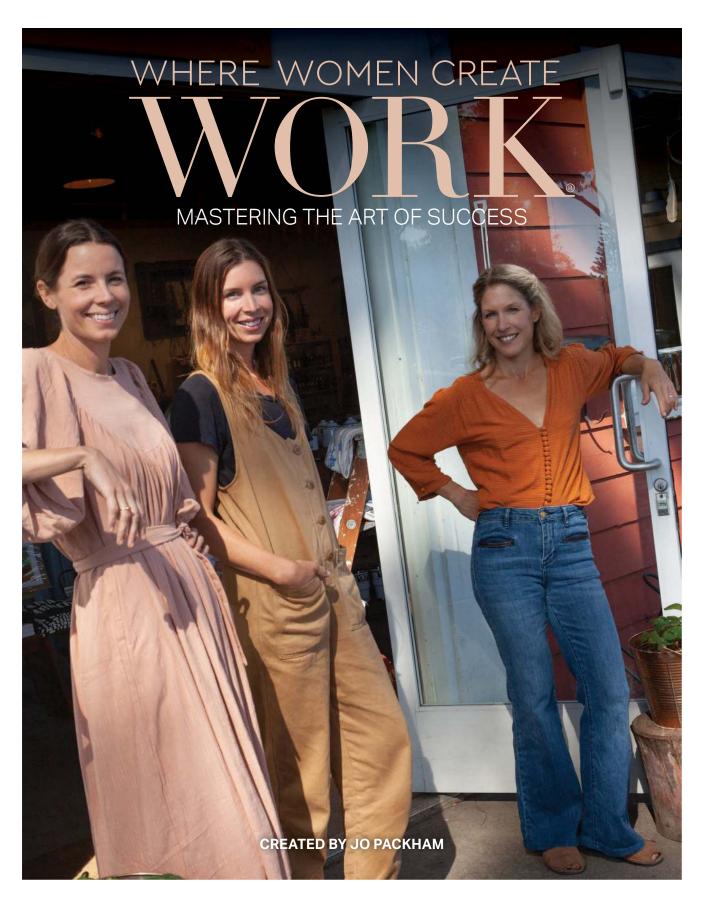
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