

# The Maker's Story



## Issue Two

Elena Zaycman | Elishia Jackson | Emma Lock | Leah Vivienne  
Domenique Serfontein | Morgan Goodwin | Jessica Ennor | Louisa Schmolke | Sierra Roberts  
Liza MacKinnon | Laure Forêt | Georgie Daphne

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Published by Story Makers Studio  
Instagram: [@story.makers.studio](https://www.instagram.com/story.makers.studio)  
Online: [storymakersstudio.com](https://www.storymakersstudio.com)

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ISSN 2744-6786



Issue One of The Maker's Story magazine was shipped across nine countries, landing on the bookshelves and coffee tables of makers and lovers of creativity alike.

It has been such a joy putting together Issue Two. The pages are filled with wonderful photography and stories told to us from the hearts of the 12 featured creatives.

Our 'cover artist' is Elena Zaycman. From her home studio in Saint Petersburg, Russia, she makes stained glass pieces for the home. The thing I love about these is that you don't have to have a fancy big window for stained glass – just somewhere to sit the colourful pieces. It is such an accessible way to introduce the craftsmanship that we have admired for centuries into the home.

Another thing that has made art accessible in recent times is social media. Take this magazine for example – all of the makers that feature are found by me on Instagram. It's a platform that lets artists share their work with the world. But it shouldn't become the reason for creating, and there are a few things we should be careful with. A number of the makers inside offer their advice on this matter.

From glass making to three-dimensional costumes made from paper, there is a lot to explore in the following pages. So I won't keep you any longer.

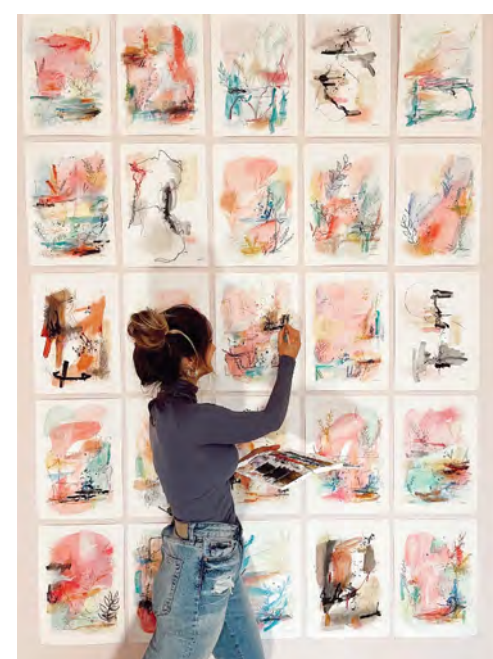
Happy reading!

Cassie xx



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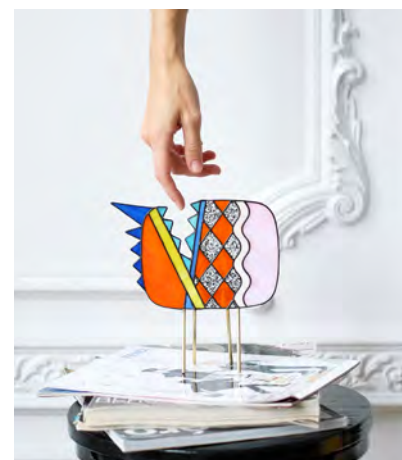
Photography: Natasha Lozinskaya





*Elena Zaycman*

*Stained glass doesn't have to only be admired when looking up at a cathedral, this artist is bringing her fun and colourful creations into the home.*



When we think of stained glass, it's likely that, for most, we think of scenes depicted in churches or maybe entrance doors in traditional homes.

Full-time stained glass designer and maker, Elena Zaycman, used to work in a studio with her sister where they created complex stained glass projects that needed complex installation work into interiors. But in 2017, the artist decided to go in a different direction – creating stained glass pieces that could be added to the interior without unnecessary difficulties.

"I like to work in a small format as it easily enters into a person's life and home – independent, delicate, and unpretentious," says Elena.

The artist uses the Tiffany technique to which she adds some of her own "personal inventions".

"I started with ordinary suspensions, but in the process came up with a unique method of mounting, in which the stained glass part is carefully attached to a stand that can be easily brought into peoples' homes.

"Just recently I came up with another new idea of combining stained glass pieces with plexiglass and I've already put this into practice."

Working from her studio in her hometown of Saint Petersburg, Russia, Elena's inspiration comes from anything and everything. One of her current collections is 'Zoobastik', a colourful and fun assortment of toothy creatures.

"The name Zoobastik comes from the Russian word 'зуб', which reads 'zoob' and means 'tooth'. And the full name translates as 'a nibbler'. I wanted to use the Russian word transliterated into English because, thanks to the z-sound, it is sharp and ringing, and the softened dull sounds at the end make it somehow rounded, just like Zoobastiks themselves – playful and cute."

'Shelley Creatures' is another line of Elena's stained glass creations. For this collection, colours that ordinarily don't play well in the sunlight were chosen, with their saturated colour quality instead being the focus.

"I wanted to go beyond the usual understanding of stained glass in this work, using non-standard materials and unusual forms," says Elena. "I combined the elegance of natural forms, perfect in its imperfection, and the accurately ordered geometry."

In all of the artist's collections, it's easy to see the amount of attention to detail that goes into each and every piece. And this is one of her favourite things about the art.

"I like the process – the assembling process itself and, in general, the whole process from the concept to the moment of shipping the work out to the buyer. I like scrupulousness, the process gives me pleasure."

Since starting her personal stained glass journey in 2017, Elena has had an impressive level of success – even having her face shown in Etsy's 'Featured Shop' series. But this success is something she is trying to not focus on so much at the moment, to instead create pieces that come from the heart and not out of a desire to impress and win over buyers.

"I want to focus on my thoughts, feelings, and the idea of the beauty in the creating process and not on other people's opinions – even positive ones. I know why there was the super success of some works. I know how to repeat it. And that is scary to be stuck in one direction because of all that Instagram love and people's positive attention, which people are eager to get.

"Don't get me wrong here, I am not an exception. But it might become a drug you want more and more and can't stop but can't continue anymore as well. And it's not good for a person to be addicted in any way.

"Creativity is the place where you are meant to be free."

*@hello.elena  
Saint Petersburg, Russia*







## *Elena's glassmaking process*

### **Making process:**

"Before I sit down to draw sketches, the idea already exists in my mind. Firstly, I do sketches by pencil and in this process, the idea may transform into something new, but also remain as it was originally."

"I appreciate precision and clarity; that is why the next steps are moving sketches onto the computer, numbering details, and printing. Then stained glass assembling begins."

### **Assembly:**

- Glass cutting (forming a glass colour palette): "The approximate colour of a work develops in my head in the sketching process, but not an accurate colour scheme of the stained glass piece. The final colour set is defined in the process of glass cutting."
- Grinding, copper foil applying, following soldering, seams patinating (colouring), and some finishing touches.

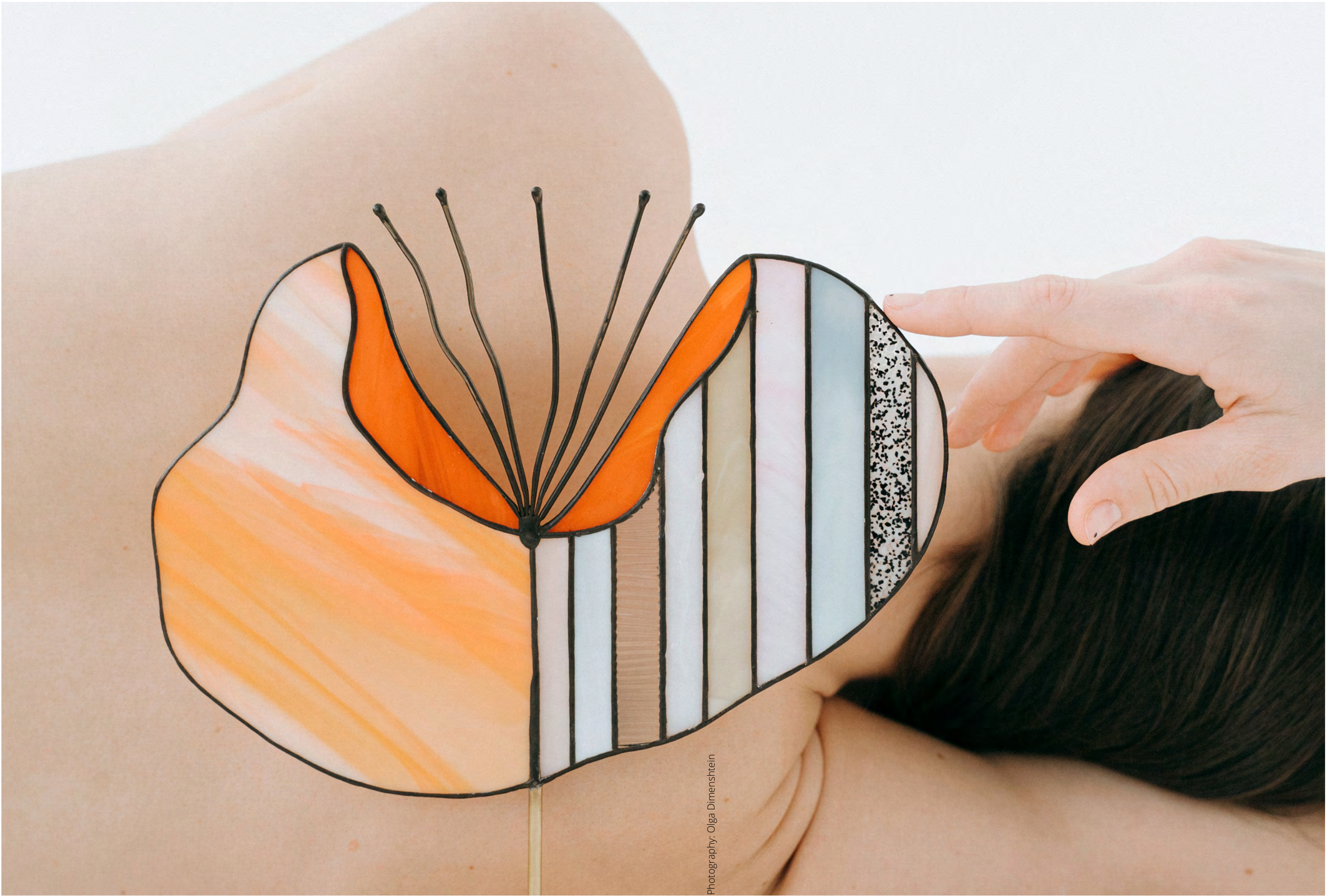
### **Packaging:**

"An essential part of the work is packing. Packing is my 'face', the first customer impression and safety of an item during transportation, therefore I treat it with special attention."



Photography: Kate Snova





Photography: Olga Dimenshtein





## Elishia Jackson

*You can weave a lot into an artwork, and for Elishia Jackson it is the stories of people of cultures other than hers that she likes to explore on the canvas. She then weaves her own story into her handcrafted vases and vessels.*

**H**i Elishia, can you tell us a bit about yourself?

I am a visual artist based in the leafy eastern suburbs of Melbourne. I have drawn and painted for most of my life and have more recently ventured into the world of weaving and basket making. This has completely opened up my creativity and I've especially enjoyed merging my two practices by incorporating weaving into canvas.

**You describe yourself as a 'painter of people'. How did you get started with portrait art and where do the faces of your art come from?**

I started seriously painting at fifteen years old and very quickly realised that there was nothing else that moved me to paint quite like an interesting face. I am especially drawn to people who belong to a culture other than my own, and love to depict them in their traditional dress and adornment. I have always dreamed of roaming the world but have not been able to travel much, so I guess my art is a way that I can mentally visit other places and adopt different perspectives.

I rely heavily on reference photos for my work as my portraits are rich in detail. If I come across a photograph online that especially speaks to me, I will approach the photographer and ask if they mind me using their photograph as a reference piece. So far everyone I have approached has graciously allowed me to do so. I am always so grateful for this, and am sure to credit them when showing my work. I also draw inspiration from vintage and antique historical photographs and love to use them in my charcoal drawings and collage pieces.

**Your woven pieces are stunning and unique. How did you learn to weave?**

I started my weaving journey with coil weaving, which was taught to me by Kristin Olds, a beautiful ceramic artist and coil weaver. At the start of our first lockdown she offered little weaving kits with hand-dyed raffia and a tutorial video. I thought it would just be a nice new thing to learn but didn't foresee how hard I would fall for it! I've been weaving pretty much non-stop since then.

More recently I did an online string bag workshop with basket maker and tutor Lissa de Sailles which introduced me to the technique of twining. Once I got a feel for that, I enrolled in an online course, Form to Freedom - Weaving for Fibre Sculpture



with Harriet Goodall, which has been an absolute dream. There is such a beautiful weaving community out there and there's so much to learn! I'm very grateful to be a part of it.

**Can you tell us about the process of weaving? Where do your materials come from?**

Weaving is a slow and mindful process that gives you space to slow down and be present. One of the beautiful things about weaving is how versatile it is. You can buy your materials or you can forage for them.

I primarily use raffia for my coil weaving, a natural fibre that comes from a palm tree native to Madagascar. It is a beautiful, affordable material that is lots of fun to dye. I also use foraged fibres like Lomandra grass, ivy vines, Cordyline leaves, wild grasses – the list goes on and on.

I use fine paper string for my open weave vases and love to incorporate dried leaves and flowers that I have foraged.

Weaving has rules and patterns but it is also intuitive and allows for great freedom of expression. You can make anything, from beautiful useful objects right through to wild, sculptural artworks.

**What inspires you as an artist?**

The creation found in nature inspires me to create in turn. I am motivated by a desire to capture the faces and emotions found within humankind.

Mostly though, I create because I have to. It isn't really a choice, just something I am compelled to do and must do, in order to be myself and be



*It is a lovely skill to be able to make something both useful and beautiful with your own two hands*

happy. When I create momentum in my work, then inspiration springs from within.

**Do you have any wisdom to share with others who would like to try weaving?**

Start out with something simple like coil weaving. I truly believe anyone can learn how, even those who are not particularly creative. It is a beautiful, mindful practice and teaches you patience. It is a lovely skill to be able to make something both useful and beautiful with your own two hands.

**Do you have a favourite piece that you have created?**

The very first portrait I did from my Omo Valley collection is my favourite. She is now residing in California and I often miss her.

The painting 'Seedpod', another portrait from my Omo Valley collection, is also a favourite. I so enjoyed painting her and creating the frame which is raffia woven into the canvas board.

**Have you experienced any challenges in your creative business that you've overcome?**

I've certainly had ups and downs. It can be very disheartening to invest large amounts of time and heart into a piece or a project and not have it pay off financially.

There's been times when I've had to take a break from selling art in order to reclaim my joy. I also work as an Auslan interpreter so am very fortunate to be able to have another source of income. This has given me the freedom to focus on the creating process rather than the outcome.

*@elishia.jacksonart  
Melbourne, Australia*







## Emma Lock

*Emma is a big believer in finding a community as an artist. We speak to her about her thoughts on this and find out how her impressionistic paintings come into being.*

She describes herself as an introvert, creating away in her two-by-three-metre studio. But Emma says it is still important to her to find a community.

"Being an artist can be quite a solitary practice and way of living. I myself love being alone. However, finding a group of like-minded people, chatting through the questions and doubts, asking for help and offering advice has been really rewarding for me and my practice."

Based in Suffolk, United Kingdom, Emma has always been drawn to abstract and impressionistic work. She'd always dabbled in making and creating, but it was around two years ago that she decided to pick up the paintbrush and take the art seriously.

"I took part in the 100-day project as a means of finding a way back to myself and my art. This is when I first gave abstract painting a go and I have never looked back."

Emma's work often starts by gathering inspiration, reflecting on past work and playing in her sketchbooks until she finds something that she

would like to explore in a new piece or series.

"I find this time to be both satisfying and restful in some ways, but on the other hand it can also be frustrating.

"Then I prep and prime my panels until I have clean white surfaces to work on. I know a lot of artists don't like a white surface to start from as it can be intimidating, but for me it's like a breath of fresh air, it is a sense of a freedom to create anything."

Emma takes in all of her thoughts and ideas and covers the canvas with what inspires her - the organic shapes and textures of nature.

Colours from wax crayons, paint and acrylic ink start to flow and fill to the edges of her artworks.

"And then that's it, I'm lost in the best way possible until I stop painting."

@emmalockart  
Suffolk, United Kingdom





*Leah Vivienne*

*You will find Leah painting with wool in her studio on a small vineyard in Martinborough on New Zealand's South Island. She shares what she loves about textiles and how she went from an admirer, to a maker.*

## Hello, who are you?

I'm Leah, an Irish textile artist living in Martinborough, New Zealand.

## When did you start fibre art?

I studied textile and surface design in university and specialised in printed and woven textiles. I started working with wool during this time but it wasn't until I came to New Zealand years later that I really fell in love with it.

## What is life like for you in Martinborough?

Life is pretty damn good in Martinborough. It's a cute wine town an hour away from Wellington. I'm a bit of a city chick at heart but have over the years found myself settling into my gum boots (welly boots) quite nicely. My partner Alex and I, along with our two cats and four chickens, live a little rural life on a small vineyard. Along with creating textiles I also work with Alex on our wine brand, Drummond Farm. The countryside and vast space was initially something I had to get used to but now couldn't live without. It's been incredibly beneficial to my work.

## What were you doing before you became a 'maker'?

I was managing a gallery in Martinborough and curating exhibitions with some fantastic artists and loved it. I had taken a break from making while I was travelling, but it was after I scored this job that the creative itch needed scratching.

## What do you enjoy most about working with wool?

I love everything about wool – love the way it feels, the way it looks, the smell! I love that wool is natural, renewable, sustainable and that I can use it to create abstract work that often reflects its irregular nature. My work is inspired by my surroundings and viewpoints from long walks. I think it's really cool that I can create work inspired by the land where the fibre I use is grown.

## Can you tell us about your textile classes?

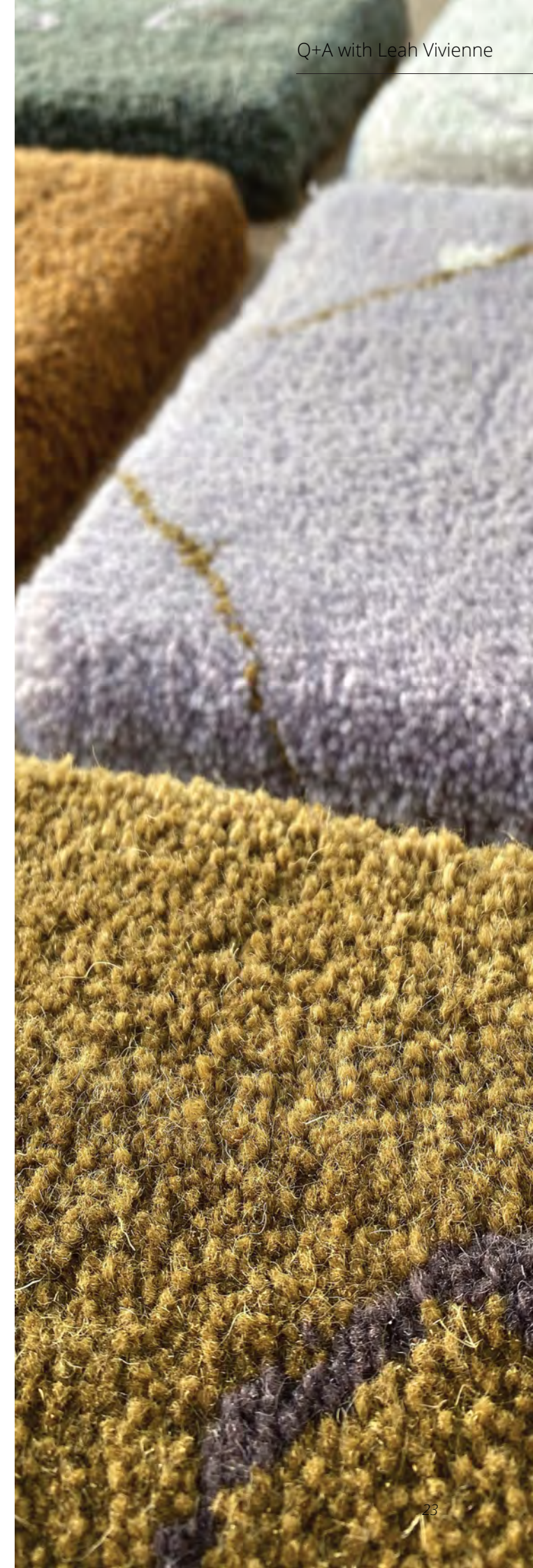
The classes are so fun. They've really turned into hang out sessions with other textile enthusiasts and I've met some absolutely cracking people! That's what I love most about the classes – the people. And obviously sharing my excitement and love for my craft. But mostly the people.

## Do you have a favourite creation in your collection?

My favourite piece to date is a rug I created called 'Sunset on the Rimmys'. It was inspired by a walk up the Remutaka Ranges and it sold at my last exhibition. I remember finishing it and letting out a big "I love it!". Which was pretty cool. I hope it's bringing even more joy to its new owner.

Photography: Lucia Zanmonti

*@leahvivienretextiles  
Martinborough, New Zealand*





## Sharing your work with the real world

Like many creatives, contributing writer Dominique Serfontein is no stranger to knowing the value of social media for small business owners. But it can often be daunting to know how to use it to propel your work forward, while not getting swept up in it all.

We asked Dominique from Ireland-based Maiden Moose to share a few things she has learned along the way.

Words by Dominique Serfontein

As illustrators, it can sometimes feel like we are living with one foot in a deliciously unusual, dreamlike, imaginary world filled with fantastical tales and sweet riddles. Spending time in this make-believe sphere is an important part of our job. It is where we find ourselves and fanciful things like moon-growing flowers, bears that adore cosy jumpers and the occasional sweet old goose-man with a deep love for mist-covered lands.

But then there is the real world that includes things like social media and the admin of running a creative business. All of which is just as important, but not as scrumptious as the creative part of our jobs.

Here I share a few tips on social media for creatives, how you can create meaningful collaborations, and a few things that have helped me along the way.

### Be kind

Perhaps the biggest thing I have learned on social media is to be kind towards others and yourself. Social media is part of the job if you are going to work as a creative; it is a tool that continues to generate an income for most small business owners.

We sometimes forget, but behind each account is a real human taking the time to create things and share stories.

If you are lucky enough you might even meet some of these people and form lifelong friendships. So, if you can, reply to a kind comment, support or share a business page you love and try to just be an overall nice human.

No one is perfect, and as small business owners, we are all just trying our best on social media.

### Collaborations

Something that has also helped my business grow over the past year, is intentional collaborations. I say intentional, because it is important to work with people who inspire you, who you can learn from and who sparks joy in your creative life. A lot of people I have ended up working with have become good friends and role models in my career.

My biggest tip on collaborations is to not be scared to reach out to people whose work you love. Have fun with these collaborations and make things that you are proud of. Be open to learn and live outside of your comfort zone.

### Be consistent

Try to find ways to show up on Instagram that work for you. I am not an advocate of following all the algorithm rules. I do, however, believe you need to do what you can with the time and energy you have available. For some this might mean posting once a week, for others it means being active daily.

The only thing I do know is showing up consistently in some shape or form has helped me secure various opportunities over the years and for this reason I decide to show up with my work and stories.

### Ignore slimy lurkers

Lastly, don't be afraid of slimy lurkers. So often what holds us back to share art on social media or make things, are people who aren't even part of our life. You know what I mean, that old friend that makes you feel unworthy of being your authentic self, or that grumpy old family member that always spoke about how art doesn't matter. Those might be extreme examples, but we all are nervous to be judged by people. Be brave, remove people from social media if you need a safe space to share and create artwork you love.





@maiden\_moose  
Wicklow, Ireland





Photography: Shelby Nicole Photography

## Morgan Goodwin

*Inspiration is something that Morgan Goodwin jumps at whenever it shows itself, and creating on the canvas then becomes like putting together a puzzle.*





*I am a big believer in answering when inspiration calls  
before it decides to move on to someone else*

*@morgangoodwinart | Texas, United States*

### Hello, who are you?

Hi there! My name is Morgan Goodwin. I'm the wife of a dimple-donning hunk, a mother of two precious little girls, and rose-coloured bubble dweller. I'm also a painter of botanicals, figures and brightly-coloured abstracts. I live and paint out of my 1920s craftsman home in New Braunfels, Texas. My work is often described as warm, eclectic, layered, vivid and free-spirited.

### When did you start your creative journey?

Creating has flowed very naturally from my fingertips since childhood. In elementary school my mother enrolled my brother and me in oil painting classes with a petite nun at the nearby convent.

What started as a way to fill time and fight adolescent boredom, actually resulted in kindling a little spark. It was my first immersion into the world of painting and one I felt deeply connected with. I can still recall the smells of that dark little art studio.

From that point on, my heart had a need to create and my parents lovingly encouraged me to explore those talents. It wasn't until much later in life that I felt called to pursue my passion as more than just a hobby. After meeting my saint-of-a-husband and giving birth to both my girls, my desire intensified and I embarked on a mission to do what ignited the biggest fire in my heart: paint.

### What inspires your work?

My work is heavily inspired by beautiful blooms and plants often found at botanical gardens, as well as the bohemian woman. Our home is filled with fiddle figs, staghorns, monstera, orchids and the sweetest smelling herbs.

We're also a big supporter and admirer of the female figure. It's not uncommon to discover a nude sketch we find beautiful displayed candidly. I think it's imperative my girls grow up appreciating their bodies and not being afraid to follow their dreams. If my art can inspire them and/or others to do the same, then I've certainly accomplished a very big goal of mine.

### What is your 'why'?

Painting has always been and will always be my greatest love-language. It is a talent I feel very blessed to have been given and one I intend to stay true to. Art is so very personal and can quickly render a person speechless or provide them with immense emotion. I've had those wonderful experiences and want to create works that will inspire others and provide them with something they feel connected to.

### How do your paintings form? Are they planned before you pick up the paintbrush, or do they evolve naturally?

The majority of my painting is designed cerebrally, usually late at night when I should be

sleeping. I might scroll past an image and find the colours or patterns intriguing and start building and layering a visual inspiration board. It sort of feels like piecing together a puzzle. I'm a big believer in answering when inspiration calls before it decides to move on to someone else who will heed its invitation. I've found my greatest works have come from a place of complete ease, when I'm not intent on creating utter magic and am simply painting to feel the brush move across a canvas.

### What is your favourite medium to work with?

I paint using acrylics and love to add finishing touches with oil crayons. Acrylics give me the ability to work quickly and come in handy with two little ones running around. My eldest very much likes to participate and acrylics make that possible. And I love the added texture that oil crayons bring.

### If you were to pick one artwork you've created as your favourite, which would it be?

My latest favourite is a dark abstract interpretation of a staghorn. I was skimming past an artist I admire who worked with dark colours and stripes and was immediately intrigued. Quirky paintings featuring deep hues are my favourite. Those intense colours also happen to be a challenge for me when it comes to painting so it's not an avenue I take regularly. That piece felt like a pretty big victory.





*I embarked on a mission to do what ignited the biggest fire in my heart: paint*



Photography: Shelby Nicole Photography





Photography: Reuben Ennor





## Jessica Ennor

*There's something special about using threads of cotton and wool to weave together an artwork. And for Jessica Ennor, it is even more special when she can incorporate sustainable, locally-grown flora into her pieces.*

Weaving started as a hobby for Jessica. The spare bedroom in her house that used to be her home office for her admin role is full to the brim with dried flowers.

"Now the walls are storing all my yarn and dried flowers. It's a tiny space, so it is more like a flower cave, especially when I get creating and pull all the flowers down around me."

"I rarely get to create during the day with the kids, I like weaving in the evening when I can sit down with a cup of tea and get in the zone."

"I started adding botanicals into my art at around the time of New Zealand's 2020 Covid-19 lockdown. My first piece was made with flowers from my garden and dried flowers I had saved over the years. Using the stems as weft, woven through the warp strings, I started making colourful, fragrant, floral wall hangings."

Most of the flowers Jessica uses for her woven wall hangings are locally sourced from the Canterbury area in the South Island of New Zealand – such as nearby flower farmers, and growers at the Floral Collective Canterbury.

*Making these types of hangings really excites me*

"They all grow such beautiful, colourful flowers there is no need to ship cheap flowers in or use sprayed and bleached products when the flowers in their natural state are just stunning."

Adding dried wedding flowers to her pieces was something Jessica had also been thinking about, when a bride asked her to do exactly that.

"I had given a lot of thought to creating pieces with wedding flowers but hadn't taken the leap yet when a bride contacted me and asked me to make her a keepsake piece for her home using the flowers from her wedding."

"The piece felt so special when creating it and it really is a special piece that she can now keep for many years to come. With such a special memory attached to the flowers, making these types of hangings really excites me."

With the waste that is often created in the business of weddings, this offers a creative and sustainable way to give bouquets a second life.

Unsurprisingly, as many others will relate to, weaving "quickly became an addition" for Jessica.

"The softness, the texture, the colours... I really enjoy the quiet mindless repetition of weaving, it is very therapeutic but also the creativeness and uniqueness of a piece made from a ball of yarn."

Photography: Reuben Ennor











Photography: Reuben Ennor







Photography: Reuben Ennor



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## Louisa Schmolke

*A move to NYC was on the books for Louisa, but the pandemic kept her feet firmly on the ground. Instead, she finally listened to her passions and picked up the paintbrushes for good.*

Louisa is a Masters of Architecture graduate, with art having always been her number one passion. But it wasn't until March 2020 when she was unable to fly to New York to continue her career in architecture that art really got a step up in her life.

Instead, she stayed in London and is a full-time artist for Foster + Partners, a British architectural design and engineering firm, and runs her own art business on the side.

"I somehow can't believe how much those few days in March has changed my career direction. I am now an artist both in the day and the evenings, which has always been my dream. And of course living in London means I have been able to further educate myself with all the art and galleries surrounding me 24/7."

### Where architecture meets art

Having a background in architecture means that Louisa's practice varies from architectural illustrations and urban sketches, to colourful abstract acrylic paintings.

"I have always tried to incorporate my art into my architectural approach, but I am still toying with how to bring the architectural drawings in with my abstract art."

Louisa feels that this is because she's yet to find her 'style'. But there is always one common thing about her works - black acrylic paint.

"It just screams at me, I love how bold it is. I used it when I began to experimentally monoprint in my bedroom at university. I also love to work with oil, I find it to be the most forgiving."

"I wish I painted more figure painting and I find that's what my eye is always drawn to. Lots of flesh, I love flesh!"

### Getting connected

Part of what has given Louisa such success in her art has been the internet and social media.

"Instagram has definitely been a game-changer for a lot of creatives and small businesses."

"The pandemic meant a lot more people were either sat on their phones, furloughed with spare time and realising they could start up their passion, or unfortunately like me and in between a move which left me technically unemployed and needing to make an income in a new way."

"I found that Instagram meant I could reach far more people than just through friends and family simply sharing my work and thus reaching a global

audience, new clients and customers."

"It's been a very positive experience for me, I find the art and small creatives community on Instagram to be a very fun, vibrant and supportive crowd of people."

That being said, Louisa does think she sometimes spends "far too much time scrolling through other people's art instead of making her own", so she has set herself time limits on the platform.

"I see a lot of the time people are apologising on their social media accounts for not being present or sharing their process. And to that I just think, do what you want to do. Don't feel pressured to keep up with the trends. Artists of days gone by didn't have to self promote. I find that my Instagram and my website are really helpful to me, but if anyone reading this finds it to be too much and too distracting from their practice, then I say focus on the actual art. Sometimes you need to remember why we are all artists and makers and perhaps it shouldn't come down to how good your reel editing is!"

@artsyschmolke  
London, United Kingdom





## Sierra Roberts

*Hyperdetailed portraits with bold colours fill Sierra's Wānaka painting studio. In this Q+A, we find out who the faces on the canvasses are and the influences behind this artist's work.*

### Hello, who are you?

Hello! I'm Sierra Roberts, a 29-year-old painter from Wānaka, New Zealand. I am best known for my hyperdetailed portraits and bold colours but I also dabble in landscapes and most recently a few native birds!

I grew up in Mount Cook and Wānaka which has created a special affinity with the mountains. I spent the best part of 10 years travelling and exploring Australia, Asia, South, Central and North America with an emphasis on exploring the mountains.

I spend most of my time now painting, skiing and running and don't think I'll ever get tired of the incredible surrounding landscape.

**Your 'Backcountry Huts' collection is such a wonderful snippet of the Kiwi lifestyle. Can you tell us a bit about how this collection came about?**

Earlier this year my friend left her job as a lawyer and started a café called 'Scroggin'. Dedicated to mountain huts and the unique way they bring people together, adventures and the constant source of inspiration they give us.

I was asked if I'd like to hang some paintings on her walls and I thought it would only be fitting to have some of the iconic mountain huts around Wānaka to bond people and get them talking about their adventures. The images were sourced from other local adventurers and friends who allowed me to paint and bring their memories to life.

**What has your creative journey been like, when did you start painting?**

I started painting late in high school. Wānaka has a month or two a year of inversion (no sun) which can get a bit depressing, so painting was an outlet for me to enjoy in the sad cloud season. I used to just copy portraits out of magazines or draw friends' pictures.

It was always just a hobby and a bit of fun. When I left high school I studied fine art in between ski seasons in both America and New Zealand and left after receiving a Diploma in Fine Art.

The more I've drawn and painted the more and more passionate I've become about it. I loved learning art history in university (and still do), but really I just wanted to paint. The university wasn't pushing painting as a medium and I was told that "painting is a dying art", so I left feeling very disheartened. I moved to Australia, worked, saved money and went travelling for about eight years (working when needed).

I didn't paint at all during that time. I finally got inspired again after a year in South America. I saw so much incredible street art in Colombia and how it was helping communities, giving people joy and a purpose.

I was a bit lost when I finally came back to New Zealand from this trip and I still didn't know what

*My interest with Frida began as a cultural and style icon, but her harsh honesty in sharing the female experience is what I can't move past*

I wanted to do. But I knew I wanted to paint again. I painted two portraits from photographs I had taken during my travels and sold them both in a local art show as well as winning the Local's Choice award. This was so encouraging.

I left for Alaska to work for half the year, then came back to New Zealand with the sole intention to paint for the other half of the year. This really taught me how hard being a full-time artist would be and how disciplined you need to be while taking the financial strain off. After another stint in Alaska I began painting full-time and the further I get with it the more I love it!

**Travel seems to have played a big part in your work?**

Travelling is a fantastic tool for self development because it extricates you from the values of your own culture showing you how another society can live with entirely different values and function well. This exposure to different cultural values and metrics then force you to re-evaluate what seems so obvious in your own life and consider that perhaps it isn't necessarily the best way to live.

All my first paintings when I came home were based off photographs of incredible people I had met through my travels. I was so in love with the whole world outside of the West. The colours, smells and smiles. Painting helped me relive it and go over what I had learned and still needed to learn. After I ran out of photos, I began merging some together on Photoshop and creating new faces and learning all about the culture I was painting. The best part of all my travels was connection and that's what I try to bring about in my paintings.

**Your portraiture is so detailed and lifelike. This skill must have taken a long time to develop?**

I have been painting portraits since I was 17 and the evolution of them has been very gradual. My main technique is lots and lots of layers. The biggest turning point for my portraits was when I started painting landscapes (last year). They taught me how to really see colour instead of



seeing what your brain tells you you're seeing. Since then the layers and colours for portraits have really changed and in my opinion become a lot more luminous and real.

#### Tell us about your 'Frida' collection.

This collection really started on my last trip to Mexico in 2019. The markets in Central and South America always fascinated me and were my favourite places to spend time. The women are so fun, friendly and feisty! Despite my terrible Spanish we could always understand each other and have a laugh, but I would always wonder what their lives were really like and their families. After visiting Frida Kahlo's house in Coyoacán and learning her story, I became obsessed with the idea of the female experience.

All the portraits in this collection are made up, the idea being that all the women painted are familiar and relatable and you can come up with your own storylines for their life.

The 'Frida' collection is inspired by the delicate and complex identity of Frida Kahlo. Her brutally honest self portraits describe all the love, longing and horror of the female experience. Frida's paintings share the differing ways we can defy the storylines laid out for us by culture. She explores her own struggles of finding her identity through multiple cultures and the margins she felt relegated to.

Working through this series, my fascination with Frida has evolved. My interest with Frida began as a cultural and style icon, but her harsh honesty in sharing the female experience is what I can't move past.

The heartache and losses of the female experience are often met with silence and braved alone. Infidelity. The excruciatingly painful loss of a child/miscarriage/stillbirth/abortion. Change of body, and beauty. Friendships, how they grow or fall away. Jealousy. Motherhood (or absence of). Family. Guilt. Sexual trauma. Watching your parents grow old and pass. Ageing and wisdoms.

These paintings are an embodiment of Frida, as we all are. The silent pain as a right of passage. It lives within our eyes and hearts. The truth bonds us, but silence separates us.

Flowers have long been a celebration of fertility, fleeting beauty and a connection to the natural world. The flowers celebrate femininity in all stages, the fragility of life. The flowers worn upon our head are cause for celebration and the silent sisterhood to which we all belong.

'I paint the flowers so they will not die'.

*The idea being that all the women painted are familiar and relatable*







*The best part of all my travels was connection and that's what I try to bring about in my paintings.*

*@sierrapaint  
Wānaka New Zealand*





## Liza MacKinnon

*Paper and cotton might not seem like the likely recipe for stitching together a dress, but for this artist it is exactly the two things she needs.*

You will find Liza MacKinnon in her studio pouring through paper to find the right sheet for her next project.

Based out of Kansas in the United States' midwest, Liza works in a variety of mediums from illustration and graphic design to sculpture and fibre arts. Her primary focus in the last few years, however, has been historical fashion made from paper. Created from books, maps, letters, photographs and currency, many of the outfits are those of historical figures, some are personalities from fiction and a few are completely abstract.

For years Liza had dedicated her creativity to the likes of ceramics, letterpress, collage, bookbinding, pen and ink. But in 2015 while home from work for an extended period of time, she made one of her first large-scale paper costumes: 'Kansas Antoinette, let me eat cake for 25 dollars a day' (referring to the Kansas law limiting welfare recipients to a \$25 maximum withdrawal of funds per day).

"I have primarily created sculptures based on specific women in history or characters from literature. They have often been show-based – for example, my first show was a collaboration on the topic of Shakespeare. My collaborator and I chose five Shakespeare plays and I created five women and he created the matching

assemblage playbills for each play. For each dress, I used relevant materials, such as pages from the plays, pages from the DSM IV for Ophelia and prints of early Christian icons combined with Middle Eastern painted decorations for Desdemona.

"In other dresses I've explored greater relevance, such as using pages of Karl Marx's Communist Manifesto in a blouse for Frida Kahlo, pages of the Chinese language Wikipedia page about a female Chinese pirate queen from the 18th century, or sewn together tax forms and dollar bills for another Marie Antoinette."

One piece that Liza says she misses seeing every day is a light blue Jane Austen dress made out of pages from Sense and Sensibility.

Her latest pieces have been smaller toddler and doll-sized dresses that sit on hangers. Each piece is named for local historical individuals, something Liza says has been received really well.

For these smaller pieces, they can take between 15 and 25 hours to create, depending on the level of embroidery that is added to them.

For the larger three-dimensional dresses though, a couple of weeks up to a month is needed.

Often people don't realise the

amount of work that goes into this maker's creations, or the fact that they are made from paper.

"Sometimes I go a little crazy with the embroidery and put additional decoration on them just for the joy of creating," says Liza.

"At first viewers are not aware that the garments are made of paper and then after their surprise, they are intrigued by the level of detail and the relevance of the materials used.

"I love what I do and find that I can explore an infinite number of directions within the parameters of historical fashion and paper."

When she isn't making paper costumes, Liza sometimes takes to her family photographs or postcards with needle and thread and embroiders those as well.

Another recent project has been a paper sunflower.

"Our City Chamber of Commerce requested a sunflower made from Lawrence-relevant paper materials and I really enjoyed the research and collection process to make this piece.

"It is about two-feet across, made from vintage photos, maps and letters with a hand-painted base and hundreds of French knots to make the seed bed."





@liza.mackinnon  
Kansas, United States







*All these little questions and connections get  
connected together*

*@laureforet | Belgium*

*Laure Forêt*

*Take another dive into the world of glass with artist Laure Forêt. The drive to solve problems and challenge herself plays a big part in the magic she creates.*

Laure is a visual artist that shares her time living between her two beloved countries, France and Belgium.

It was in art classes as a teenager that Laure found the way that works for her to express herself – beyond words, stepping into the visual side of things.

Since then that way of expression has remained the same. She went on to study at art school, only in her fourth year realising that becoming a professional artist could be an option.

“I never stopped creating.”

Finding plenty of opportunities to show her work, a full-time artist is exactly what Laure went on to become.

“As an artist, the one thing I love a lot is to solve problems. I get images or ideas in my head and I need to find the right way to make them with the correct

technique. In order to solve all my problems, I love to learn new techniques to have more possible answers.”

A recent example of Laure learning a new way of working to solve one of these problems, is micromosaics.

“I saw an art show at Diva (diamond museum in Antwerp) where a few micromosaic pieces were displayed. Next to them was a video explaining the technique.”

Since Laure was already working with glass, she was able to understand the processes behind creating these artworks. But there was still a bit of learning to do.

“I checked a lot of websites, blogs and videos because I was having ideas to try out, and then it is about trying and adapting those to your own needs.

“What I like about micromosaics

is the fact that they are so small, a bit pixellated. It becomes like tiny worlds. So far I have made three pieces and the series is called ‘Cosmos’.”

And it’s all the tiny pieces of this world that inspire Laure and her creativity.

“It is mainly what I experience through my body, inside and on the outside, that inspires me. What’s happening on its inside or at its surface, under the skin.

“How you feel with yourself, and the contradiction of what you feel and what you show, what your body shows and what you want to hide. What’s happening in your organs, in your cells, and things that could be connected or look alike with your surroundings. All these little questions and connections get connected together.”

It seems it is Laure’s technique to connect every bit of her life, and every bit of glass, to create.

*Did you know?*

#### Glass is always moving

It is neither a solid nor a liquid, instead it is actually called an ‘amorphous solid’. This means that if you were to look at the molecules of the glass, you would be able to see that they are moving very, very slowly.

#### It doesn’t start out clear

Glass in its natural form is not clear. The iron content in the molten glass formula must first be reduced to remove its natural

green colouration. Today’s technology means we are able to control the glass making process and refine the end product to achieve different colours or maximum transparency.

#### Glass occurs naturally

There are two forms of natural glass – when lightning strikes sand and as a result of a volcanic eruption. It is found inside volcanoes in the form of the natural stone Obsidian.

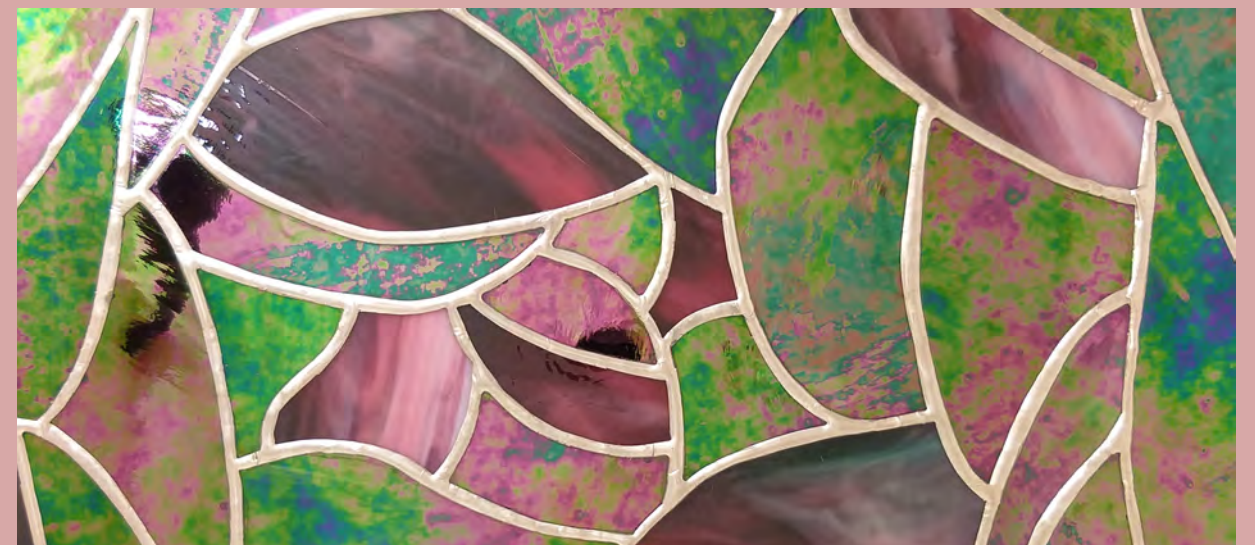
#### In Roman times

In the First Century, the Roman Empire developed the art of

glassblowing. This knowledge then spread across Europe and the Middle East after the collapse of the Roman Empire. By the 17th century, ordinary households in Europe could afford to use glass for their windows.

#### Sticking around

Glass is 100% and infinitely recyclable. That is until one million years down the track when it starts to breakdown if left in an outside environment. Glass can, however, be dissolved with hydrofluoric acid. When it breaks, the cracks move at the speed of about 3,000mph.







Styling: Michelle McIlrath Photography: Ruby Henshall

## Georgie Daphne

*Georgie has had quite the creative journey exhibiting her work solo, designing prints for fashion and homeware brands. But she still finds it difficult to call herself an 'artist'.*





## Hello, who are you?

Hi! I'm Georgie and I am an artist, textile designer and illustrator. I grew up in the south west of Western Australia and moved to Melbourne when I was 21. Twenty years later I'm still here, now with my own little family.

## When did you start painting?

Gosh, I really don't know! Definitely when I was a child. After having my first son I randomly committed myself to doing a solo exhibition at a local gallery. So 2016 and 2017 were the years when I really, really started to embrace being an artist. But I still find it super strange to call myself an artist! I actually studied textile design and became a bedlinen designer for nearly seven years before my first son was born.

## What is your favourite medium to work with?

Gouache! I love the super smooth matt qualities of it. But I'm also starting to love working with acrylics which is a relatively new medium for me.

## Your work is very plant focussed. Have plants always been your favourite source of inspiration?

I grew up on a nine-acre property with a mum who loved to garden. We didn't have television so I was always outside somewhere painting or drawing the flowers, so the answer would be yes!

## What is the process of your artwork. Do you plan them before starting? Are they based on what is sitting in front of you?

I wish I could say that I only paint from my own plants. But there is no way I could grow the kinds of plants I'm interested in painting. In the past it has been very difficult to find good imagery of plants to paint. But if you go search for the hashtags #plantgang #helloplantlover or #urbanjungleblogger on Instagram, the options are endless. But I always ask permission before painting someone else's plant baby.

## Do you have a favourite creation or project that you've worked on?

The designs I did for Dusk four years ago was pretty exciting. And I love how the Tahitian Flower painting turned out. Also some of my earlier paintings I sold were super exciting, mainly because the whole concept of selling paintings to complete strangers was just crazy to me!

## Tell me about your studio, it must be lovely to have a space of your own to create?

I love my little studio! Although it does get a bit crazy sharing the space with my two little boys. It can be rather stressful constantly stopping my youngest (nearly two) from pulling things out of my bookshelf or paint off my desk. This forces me to keep it very organised most of the time. But I love that they get to see what I am up to. I would love to work on some bigger canvasses so I've been figuring out the logistics of that.







@georgie\_daphne | Melbourne, Australia



Photography: Studio Bitsy



# Directory

*A collection of creatives from around the globe doing wonderful things...*



## Abby Lynne Artist

It's easy to see that Abby's artwork brings a lot of joy to both herself and those she creates for. She specialises in live wedding painting. You will often also find her painting murals as well as floral arrangements on records and canvas.

Website: [abbylynneart.com](http://abbylynneart.com)  
Instagram: [@abbylynneartist](https://www.instagram.com/abbylynneartist)



## Alina Buffiere

From her studio by the sea in the Hague, Netherlands, Alina creates abstract pieces often inspired by the landscape around her. Full of pastels, strokes of watercolour and hints of shimmer, Alina's designs capture the beauty of simplicity. Original artworks as well as prints are available from her online store.

Website: [alinabuffiere.com](http://alinabuffiere.com)  
Instagram: [@alinabuffiere](https://www.instagram.com/alinabuffiere)



## Ashley Morales Creative

Using wheel throwing and hand-building techniques, Ashley's clay creations are functional pieces that can be collected and used on a daily basis around the home. Every piece is unique and handmade with love – every imperfection is a beautiful character to be celebrated.

Website: [ashleymoralescreative.com.au](http://ashleymoralescreative.com.au)  
Instagram: [@ashleymoralescreative](https://www.instagram.com/ashleymoralescreative)



## Charlotte Lucy Paints

Charlotte is an Australian artist based in Geelong, Victoria. From her home studio, she paints with acrylics to create pieces that blossom from the canvas. She also creates still life artworks that are a piece of her imagination, giving the artworks a playful, illustrative style.

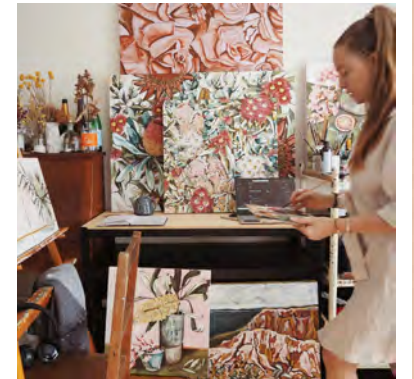
Website: [charlottelucyguest.com](http://charlottelucyguest.com)  
Instagram: [@charlotte\\_lucy\\_paints](https://www.instagram.com/charlotte_lucy_paints)



## Clockwork Faerie

As a hobby sewist in her teenage years, Michelle struggled to find corset patterns for the late Victorian silhouettes she loved best. So she started making them herself. Patterns and custom historical corsetry are available on her Etsy store. She often makes reproductions of museum gowns and costumes from films.

Website: [etsy.com/shop/clockworkfaerie](https://www.etsy.com/shop/clockworkfaerie)  
Instagram: [@clockwork\\_faerie](https://www.instagram.com/clockwork_faerie)



## Emily Day Studio

Emily is a self-taught artist based in inner-city Brisbane who predominantly uses acrylics to paint floral scenes and still life arrangements. Broadly, her work aims to capture and celebrate the 'aliveness' of a moment in time: to encourage both herself as the artist, and the viewers of her art, to be completely grounded in the present.

Website: [studioemilyday.com](http://studioemilyday.com)  
Instagram: [@e\\_milydaystudio](https://www.instagram.com/e_milydaystudio)



## The Pink Studio

Franziska Wiedemann is the face behind handmade jewellery store, The Pink Studio. The brand was founded in 2019 after Franziska studied textile design at the Academy of Fine Arts in Stuttgart, Germany. In addition to pink being the artist's favourite colour, her aesthetics and passion have always been bright, powerful colours and unusual shapes.

Website: [thepinkstudio.de](http://thepinkstudio.de)  
Instagram: [@thepinkstudio.de](https://www.instagram.com/thepinkstudio.de)



## From the Paint Shed

Kate Marshall is the face behind From the Paint Shed. Her paintings are beautiful, bright contemporary artworks that bring joy to the walls they hang on. The Australian artist has always loved to explore colour and design, and this can be seen in her pieces which are often inspired by the Australian landscape.

Website: [fromthepaintshed.com.au](http://fromthepaintshed.com.au)  
Instagram: [@fromthe\\_paintshed](https://www.instagram.com/fromthe_paintshed)



## Hello Chelsart

Chelsea Baker's 'canvases' are nature's by-product. The artist aims to uncover the unseen, discarded treasures in nature that are often overlooked in everyday life. By painting on seedpods, Chelsea's work serves to advocate that there is hidden beauty in nature that can come from unusual and forgotten places.

Website: [hellochels.art](http://hellochels.art)  
Instagram: [@hello.chelsart](https://www.instagram.com/hello.chelsart)





### Jacklyn Foster Art

Jacklyn is an award-winning mixed media abstract artist who creates contemporary, fun and vibrant art. Her work is heavily influenced by the changing seasons in her life, as well as the happenings around her. Jacklyn also teaches intuitive art classes across Australia and mentors emerging artists, helping them on their journey.

Website: [jacklynfosterart.com](http://jacklynfosterart.com)  
Instagram: [@jacklynfosterart](https://www.instagram.com/jacklynfosterart)



### Lina Gordievsky

Inspired by childhood memories of being in nature and the landscapes she sees around her today, Lina's artworks feel like something out of a fairytale. Her work is available in both fine art prints and originals. 'Californian sketches' is her latest collection, graphite on handmade cotton paper depicting landscapes seen on her travels.

Website: [linagordievsky.com](http://linagordievsky.com)  
Instagram: [@linagordievskyart](https://www.instagram.com/linagordievskyart)



### Maiden Moose

Domenique Serfontein is a freelance illustrator based in Ireland. She is deeply inspired by nature, the feeling of nostalgia, earth-like colours and the magic of fictional stories – and this can be seen translated into her work. Domenique's illustrations are often whimsical scenes that encourage viewers to explore these worlds and fuel their imaginations.

Website: [maidenmoosestudio.com](http://maidenmoosestudio.com)  
Instagram: [@maiden\\_moose](https://www.instagram.com/maiden_moose)



### P.M.K.D

After a long career in fashion and interiors, Heidi Koers started her own company – P.M.K.D (Portret Met Klein Draad), which in English translates directly to 'portrait with small wire'. Heidi captures the portraits of loved ones always handmade, made sustainably and fully tailored to your personal wishes.

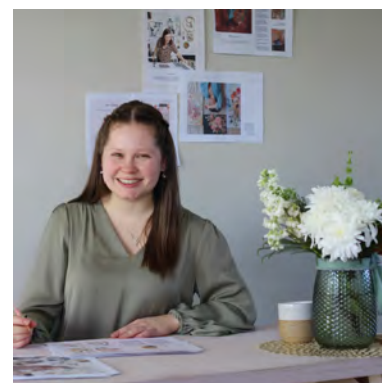
Website: [p-m-k-d.nl](http://p-m-k-d.nl)  
Instagram: [@p.m.k.d.2010](https://www.instagram.com/p.m.k.d.2010)



### Rachael Mayne

You'll often find Rachael Mayne's artworks dotted with flowers across beautiful landscapes. The Auckland artist's works are mainly impressionistic and abstract, inspired from the colours and forms found in nature. She is fascinated by the use of light, layers and texture, and how this can be used to portray depth.

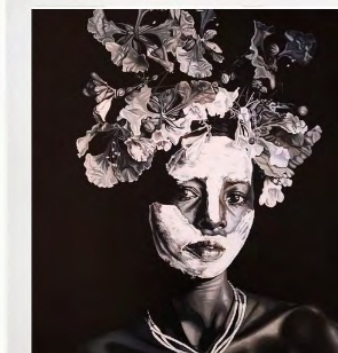
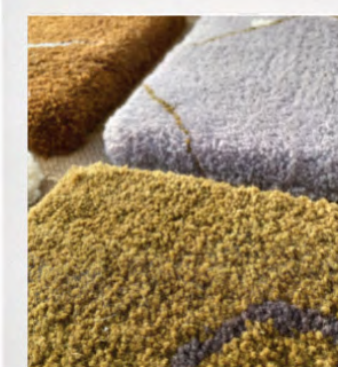
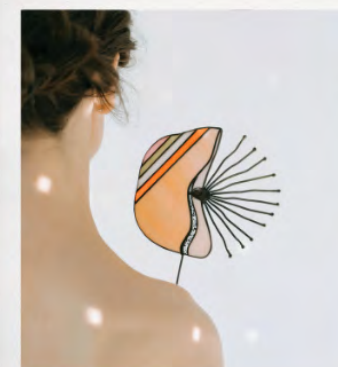
Website: [rachaelmayneart.com](http://rachaelmayneart.com)  
Instagram: [@rach\\_mayne\\_art](https://www.instagram.com/rach_mayne_art)



### The Maker's Story

Every maker has a story to tell, a creative journey to share. And part of being a creative small business is connecting with your audience and customers. There are lots of ways to connect and communicate – that's where the services offered through The Maker's Story come in.

Website: [themakersstory.com](http://themakersstory.com)  
Instagram: [@the.makers.story](https://www.instagram.com/the.makers.story)







The Maker's Story  
Issue Two - December 2021