**Statement:**

Initial training was at ‘Farnham’, and the holistic, process-based approach to textiles education has continued to inform working methodologies. A later MA exchange year in Okinawa, provided a deep exposure to vernacular textile cultures and production, and a very real identification of self. It was also the beginning of a lasting, personal relationship with Japan.

Practice broadly combines studio hand weaving and collaborative design for industry. Chief interests are in materials and yarn properties, and work isn’t immediately concerned with pattern or even colour, but explores the regularly unseen aspects of design through the deeper values and potentials of materials, construction and finish.

Studio production work involves exploratory and focused sampling for one-off units or short-runs, where aesthetics steer material ideas into a whole. This work is often speculative, reflecting contemporary cycles of research, or inspiration. Industrial work is centred on fashion fabric developments, demanding a broad, systematic approach of rigorous applied research, based on very specific project focuses.

It is often hard to describe the fruits of personal labour, and the development of ‘product’ can be slow. But, for me, the approach is as important as the outcome. My thoughts about the process of weaving were once beautifully echoed by a Japanese friend, who described “listening to the voices of the materials, and constructing song or story.”

Another likened the development of ideas to the blossoming of the cherry: “The tree won’t flower until it’s absolutely ready. Not until there is just the right temperature in the air, moisture in the earth, and sunlight in the mornings,” “Life and work should develop in the same way, where things are allowed to emerge when the time is just right, when you’re absolutely ready.”

I’d like to think this is reflected in my work, taking time to explore, observing and reinventing, until the cloth tells me when it’s ready and what it’s for.