

# KNIT *RESOURCEFULLY*

FOR KNITTING REMIXED  
PLATT HALL, MANCHESTER



28 JULY 2012  
JANE SARKAR

- PART 1 Why knit with old nylons?
- PART 2 Some background and influences

## **My journey of understanding the pros and cons of natural and man made fibres**

- I started designing in 1983 and used 100% natural yarns for comfort and breathability and with the very strong belief that natural was the best. The story of a dress bought by Platt in 1983 and my own evolution in ethical sourcing is in Part 2 of this PowerPoint.
- Having had an opportunity to explore the technology behind textiles a little, I realised that there are indeed great attributes to man-mades. Whilst naturals are biodegradable and nylons and polyesters are not, they are nevertheless able to dry very fast - which is why swimwear is nylon. Such garments do not use water wastefully when being washed. - they dry fast, Additionally they do not need the electric energy of ironing to iron out cotton creases!
- In terms of sustainable practice, with the pros and cons of man-made v natural, it is worth now bearing in mind that as the global population gets bigger, the ability to produce natural fibre competes with land for food and also shelter; polyesters and nylons which are oil based, is running out and highly polluting, but can be produced very cheaply and quickly and all year round, Naturals rely on weather and climate change has produced havoc with cotton harvests in recent years and extreme shortages have resulted in high prices.
- There is scope to see man -mades in a new way if we consider some creative recycling - hence re-using nylon and knitting resourcefully and enjoying the process and being grateful that we can.

# PURPOSE - Exploring NYLON

- This session focused on using materials such as nylon hosiery, which are oil based, indisposable and will not biodegrade and so should have a “2nd life”.
- Such materials are accessible at low cost or even for free in our “austere” times.



- A material used in a new way gives rise to a new creativity. Nylon and use of blended fibres within hosiery can offer functionality in making knitted pieces, as it is strong, long lasting and washable.
- Knit does not have to be restricted to clothing, bags, mats, cushion covers can be made as well- this Saturday a mobile phone cover was created as well as the beginning of some outlandish “Goth” leggings!

## A little bit of history for nylon

- WALLACE CAROTHERS - An organic chemist and inventor of nylon. Post depression of 1929 created silk shortages and an alternative was required.



- DUPONT NEMOURS the company Carothers worked for went public and announced nylon in 1938 and showed ladies hosiery at the New York fair 1939. Tragically in 1937, Carothers committed suicide after life long depression.
- QUALITIES OF THE FIBRE fishing nets, cords, toothbrushes are all made with this strong, silky fibre as well as hosiery. It has the ability to be “hydrophobic” ‘water-hating’ and therefore be significantly advantageous in being waterproof and also insect proof, yet dyeable in a full range of colour and very lightweight.
- TEXTURES Nylon fibre can be manipulated to be super shiny or more dull, it has great versatility as a fibre to be made thick or thin, long or short, unlike natural fibres such as cotton or wool where the growth is naturally limited.

# BEAUTY OF OLD THINGS

## Hosiery is:

- SPARE + EASY TO ACCESS
- Its in your closet
- NYLON - UNBIODEGRADABLE + UNDISPOSABLE - MADE FROM OIL + NEEDS RECYCLING AND REINVENTION!
- MANY INTERESTING QUALITIES AS A FIBRE
- Stretchy, springy, and thermoplastic
- DISCOVER WHAT ARE ITS ATTRIBUTES, AESTHETICS AND USEFUL FEATURES BY SIMPLE EXPERIMENTING - stretching, cutting different lengths, cutting the fabric in different directions, size of needles, using large loops of fabric and very tight loops, fraying the fibres can produce some very delicate edges like ragged petals.

## Starting to knit hosiery

- KEEP IT SIMPLE - START WITH SMALL STITCH SAMPLES
- Cast on 25 stitches using large and also small needles and feel what the “yarn” is doing. Try to consider its very stretchy quality, its sheerness along with strength
- EXPERIMENT CREATING YOUR OWN YARN
- Your tight can be cut in long lengths from the top to toe. You can also cut in circular methods around the leg, in varying widths. It is easier to cut with the scissors this way.
- YOU CAN CREATE
- Medley of colour and mixes of texture. You can fair isle and cable.
- You can even experiment with heat-setting - see following slides.

**A really useful website in manipulating fabrics and more**

- <http://thecreativediarist.com/2010/01/31/fibre-workshop-heat-pleating-with-synthetic-fabrics/>



# the creative diarist.

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### Hello:

*the Creative Diarist* is a digital sketchbook of sorts. A place where I can document my work and processes, visual research, the inspiration I get from other artists, and my thoughts and ideas. I experiment with a number of practices including, but not limited to; mixed media, video projections, stitch, alt. photography and lomography.



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- 112,015 hits

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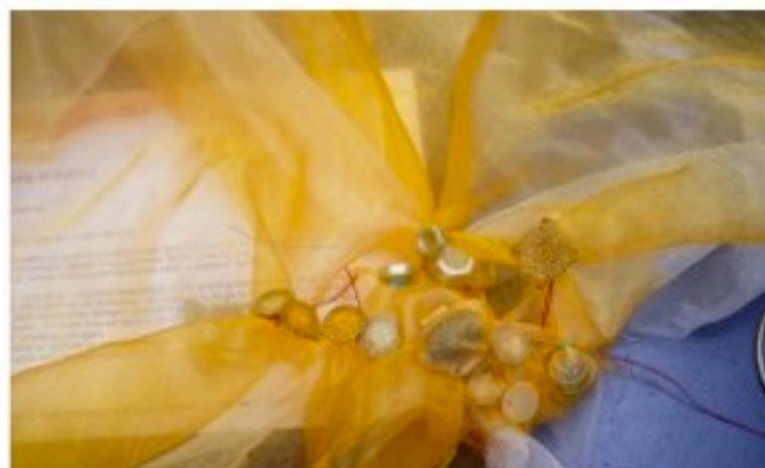
[Creating Textures using Stitch & Paint](#)  
(Inspired by rust) →

JANUARY 31, 2010 · 5:04 AM

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## Fibre workshop: Heat pleating with synthetic fabrics.

☆☆☆☆☆ [Rate This](#)



Thermoplastics; refer to types of substances that have the property of softening at higher temperatures, specifically applied to true synthetic fibres. Shaping can be 'baked' into these fabrics, whose thermoplastic properties have a 'memory' for heat.

### SPONSOR LOVE:



### feature shoot

INSPIRING PHOTOGRAPHERS SINCE 2008



WWW.FEATURESHOOT.COM

### METRO

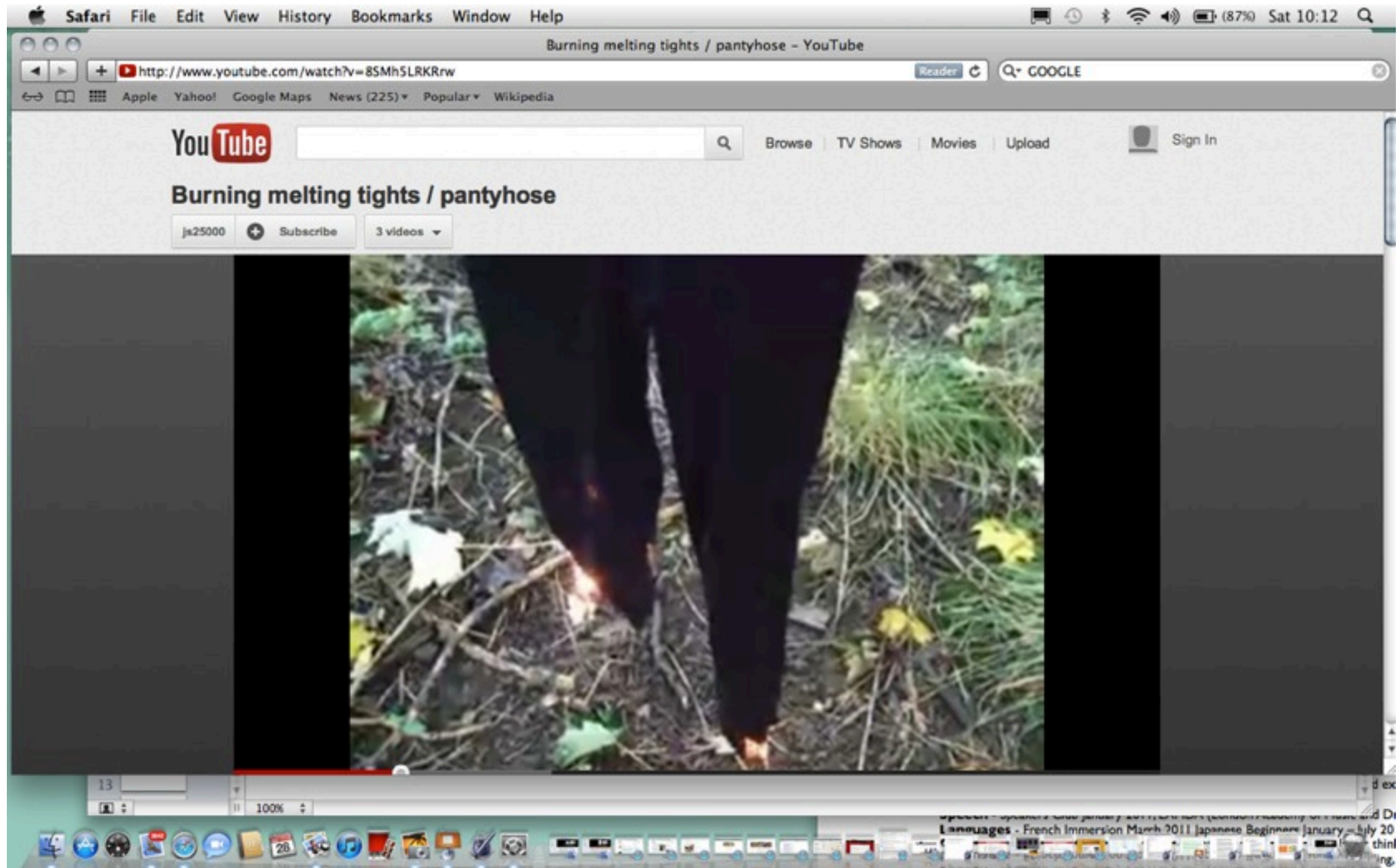
### Mixed Media & Photography





<http://www.youtube.com/watch?v=8SMh5LRKRrw>

BEAR IN MIND BURNING TIGHTS IS DANGEROUS AND CAN BE TOXIC  
DO NOT EXPERIMENT WITH SMALL CHILDREN



NYLON WILL DISAPPEAR UNTIL THERE IS NOTHING LEFT...

File Edit View History Bookmarks Window Help

Burning melting tights / pantyhose - YouTube

http://www.youtube.com/watch?v=8SMh5LRKRrw Reader ↻ Q- GOOGLE

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- ONCE YOU ALLOW YOURSELF TO EXPERIMENT YOU START TO APPRECIATE POSSIBILITIES.
- YOU CAN ALSO FIND HAPPY ACCIDENTS
- AND MIX OTHER FIBRES + DISCOVER NEW QUALITIES FOR EXAMPLE IN COTTON AND WOOL MIXES
- DONT WASTE WHAT'S IN YOUR DRAW!

## INSPIRATIONS

- **REFERENCES FROM PLATT HALL**
- THERE ARE SOME GREAT INSPIRATIONS HERE! BE ENCOURAGED TO VISIT AND OBSERVE SHAPE, COLOUR, TEXTURE, DETAILS CLOSE UP AND APPRECIATE UP FRONT THE GARMENTS
- SEE THE NEXT SLIDE FOR PLATT'S ONLINE REFERENCE. CHECK THE INDEX FOR THEMES, THERE IS EVEN RECYCLED FASHION!



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## Our other venues

### Gallery of Costume

Gallery of Costume reopened

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The Collection

Collection Themes

Designers

Dressing Up, Dressing Down

Clothes for Work

Recycled Fashion

Sexuality

Materials and Making

Close Up

Sports and Leisure

## Collection Themes

Print page

Have you ever wondered what Victorian women wore for cycling or playing tennis? Can you guess the connection between a wetsuit and a 1980s clubbing outfit? Find the answers in themes below.



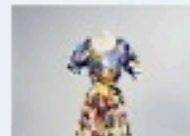
Designers >



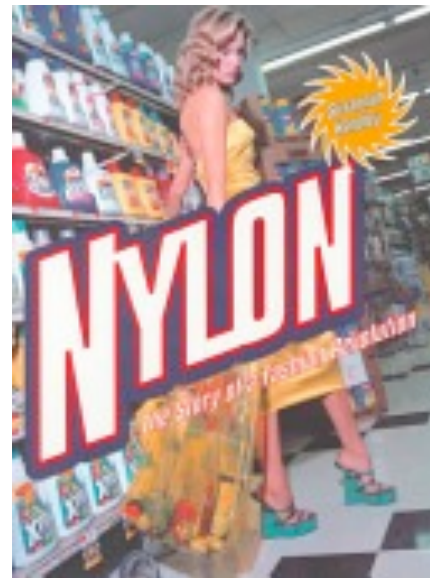
Dressing Up, Dressing Down >



Clothes for Work >



FOR THOSE OF YOU WHO ARE SUPER KEEN TO FIND OUT MORE ON NYLON, THERE IS ONE DEDICATED BOOK, VERY WELL ILLUSTRATED.



- Susannah Handley 2000
- AND ALSO SEE
- <http://www.mytights.com/gb/hosieryadvice-nylon-history/>

## **FINALLY** Part I ends and begins with you

- The great thing about this project is that it is totally new. I will be working on a particular body of work, over the next few months, aimed to be very experimental and hopefully push some boundaries, but it will be fascinating to know what everyone else will get created from this simple material! Do keep in touch with Kate Day at Manchester City Art Galleries to let her know as she kindly arranged the session and your work is everybody's rewards.
- You can also email me as well as it would be very nice indeed to swop stories and tips, and if you wish to be on a "round robin" email to openly communicate what the inspirations and challenges are - and spin a few yarns...keep us in stitches... it will "keep a whole thing goin'"! :) [janecamellia@gmail.com](mailto:janecamellia@gmail.com)



## PART 2

- This part of the PowerPoint is aimed to give you something of my journey in exploring the world of knitwear in both natural and man-made materials and then some of my inspirations. I hope it might be helpful in opening up new possibilities for you.
- I felt by attempting to understand the constraints and possibilities of a fibre - it possible to push our creativity forward in new ways. No need perhaps to be as technical and scientific in your explorations as I wanted to, but appreciating new aspects in very simple ways, can be very exciting.

# **BACKGROUND**

## A little about me....

I trained in fine art, knitwear and have aimed to do sustainable textile research  
I have worked across fashion including fashion retailing + marketing + lecturing.

The dress below was purchased in 1986 by Platt after a very unusual fashion event  
*Off the Rails*, where a variety of designers' work was used to inspire choreography,  
rather than the choreography inspiring the costume. The event was a select cutting  
edge showcase of contemporary fashion.



1986

My work used all natural yarns. It contained 100% linen, linen/cotton and 100% raw silk weaving yarns, very difficult to knit with - and a Yorkshire wool. A high proportion of the yarns were hand dyed. The design literally grew in this dress from bottom to top - it was not pre-planned. It is called *In the Mind's Eye*, and part of a series called *Ancient and Modern*, inspired by antiquity, myths and legends. Traditional natural fibres combined with modern technology of creating knit, but the design of the dress was quite intuitive, rather like the spontaneous action of available within painting., which had been my original background.

I used an electronic machine in order to have a more spontaneous "drawing" experience, however knitting such large patterns, thick weights of yarn and inelastic weaving yarns and yarns such as cotton, silk and linen which had no elasticity proved very slow! In addition the pieces used a tremendous amount of raw material, much of which existed in floats on the back of the knit and I felt perhaps there could be ways of ensuring less waste of those floats, but it took many years before realising how I could do this. It also took many more years before I really understood the positives and negatives of both natural and man-made.



**Sleeveless dress.** Knitted in a variety of horizontal panels, most of which are fair isle in a variety of depths ranging from 4cm to 63cm. Unhemmed at base. 10" slit at the centre front.

There is a small twist which is knitted in at the sides. at the hem, which itself is left simply to roll up, following its natural incline.

The right shoulder is knotted together whilst the left is twisted and fastened with sewn on silver coloured buttons.

The centre bodice is decorated with a fair isle panel in turquoise, orange, green and cream which has been irregularly sewn onto the bodice and decorated with two silver coloured buttons.

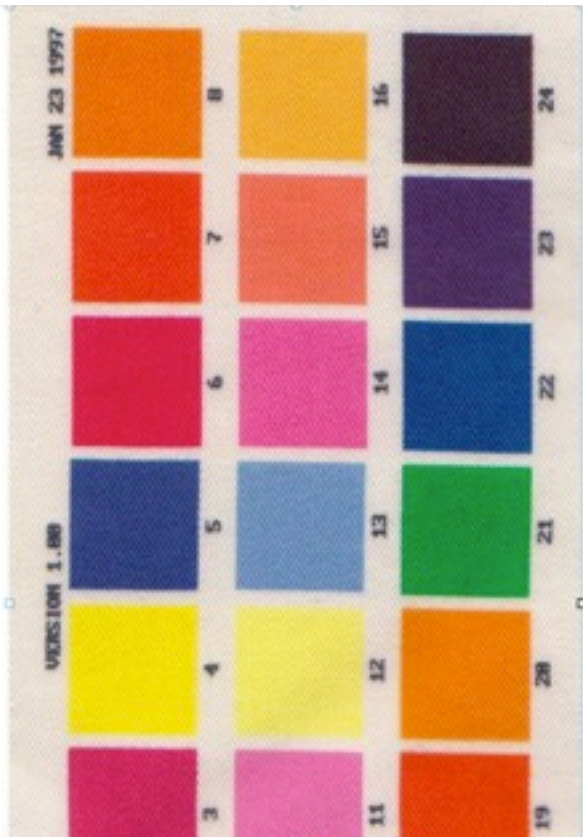
The back was designed to be different to the front.

*Gallery of English Costume , Plattfields .*

*Permanent Collection 1986*

## 1997 - Present - Creating “biofashion”

Searching for the ideal sustainable textile



I found 3 new technologies offered answers to saving floats and fibre, but also less dyestuff, less water and energy. Lyocell fibre, nonwoven fabric and ink jet technologies could also be compatible and potentially save pollution, time, but importantly offer greater creativity.

I experimented on *Tencel* -the brand name for ‘lyocell’ a new man-made but natural fibre, originally produced by Courtaulds, but now owned by Lenzing, Austria. I used the latest ink jet technology by Stork, and was able to liaise with their Head Office in Holland, as there was less than 4 machines in ink jet technology in the UK.

The base fabric is very unusual in that it is nonwoven like paper or leather, and unlike knitted or woven fabrics, this structure can offer the planet great savings in fibre and with it precious resources such as water and energy.

Unlike knitted or woven garments, the strength of the fabric is not so strong and the use can be limited, however this fibre and substrate (cloth) is soft and very strong. The fibre is also very vibrant on colour and therefore can use much less dye. In addition, the fibre is produced by an exceptional method of state of the art technology, which recycles the chemicals and also saves pollution in the ground, air and water and so very environmentally friendly.

The print designs were inspired from creating new life from very little. The upper design originally considered the imbalance of resources from the 7 plagues which affected Egypt in the Old Testament - hence the scarab beetle. The lower tree design shows a tree growing from another tree, in the desert, originally inspired from a window of St Francis in a Spitalfields church, London.

## **INFLUENCES FROM PECULIARITIES..... RAW AND NATURAL**

- BLEACHED + TATOORED BONES, STONES + DISHWASHED LOBSTER SHELLS

KEEPING 3 YEAR OLD HAIRY COCONUTS TO SEE WHAT HAPPENS

My own creative habits are culturally moulded from my Anglo-Indian background. My Indian father was very waste conscious for cultural as well as economic reasons and my mother a pillar of English elegance. Having been brought up in a country of enormous diversity and fascinating contrasts, my father learned to be grateful for everything. He could be inventive with what appeared to be waste, but actually was the next useful resource. This definitely applied to dinner bones and stones from the beach. It was my father, to my mother's fine taste disgust, who introduced me to the pleasures of charity shops. Oxfam could have been a household name - but not one that would be ever be found in my mother's very English wardrobe.

This all has had its hereditary defects... as well as saving bones, I now use my kitchen like a mini lab, where my dishwasher is a machine in experimenting with shells and bones for what maybe 6 months in continual wash n' dry just to see how they change. One fruit bowl became a dedicated shrine to a hairy coconut, it had more hair than a monk, but on keeping it for three years - its inner oils just quietly seeped out, oiling nicely the bowl it was in.....

These items have a sensory set of qualities for me, they change their physical and chemical being and thus their textures and handle, and I am able to use that inspiration.



## FOUND INFLUENCES FROM THE ZEITGEIST

My own references for inspiration can be very abstract. I have a very keen interest in trends forecasting, which means exploring the political, economic, society, technologies, environment, religion, culture and everything which may change to create major waves in our lifestyle. Events and happenings appear to meet strangely together and form “patterns of coincidence”.

Here are a collections of references and thoughts in visual and written expression which are connected to the early part of our Millennium. which I have called the Millennium Feast and for me has two main trends. The first is connected to nature and power of man - the natural and the superman - which I have called “supernatural” This short period to 2008 was a renaissance manifested in art and design, exploration in new technologies created some extraordinary new materials and concepts

There are two main references - 1. the physical world of the “super-natural” is the trend of light which I called “de-light” .This explores the patterns of coincidence I found in white light and halos between buildings, interiors, fashion, laser cutting and the fast exciting colour of light shows, shop windows and neon lighting.

The second trend is “unconventional matters” . From the late 1980s, old political structures gave rise to new dictats and was reflected in a new global mobility and urban lifestyle, and again, a hybrid of creativity sometimes using traditional methods combined with computer aided abilities. These are only my influences. There are plenty for you to consider - always start with what interests you, let it guide you.

## Everyday influences

READING, VISITING EXHIBITIONS, TRAVEL, + BEING VERY AWARE OF CURRENT AFFAIRS, EXPLORING AS MUCH AS POSSIBLE, AS WELL AS CONVERSATIONS WITH ALL KINDS OF PEOPLE, ARE ALL IMPORTANT STIMULI. THIS ALL HELPS TO KEEP MY FOCUS BOTH FRESH, RELEVANT WITH A SENSE OF PERSPECTIVE ON THE WORLD.

THE FOLLOWING ARE OBSERVATIONS OF THE MILLENNIUM, PRE-2008, AND FINANCIAL CRISIS WHEN THE WORLD WAS A LITTLE MORE INDULGENT- HENCE IT IS CALLED THE MILLENNIUM FEAST

Feel free to use these visuals to inspire your own ideas... it would be good to see how you may use them!



The Millennium has been a hybrid of man made + **natural**. It became **Super** and **natural** using

- Surprising Materials, shapes and textures
- Manipulation of patterns
- Influence of technology
- The superpower of Nature

# Trends I – A New Physicality

## Technology + tools can bring new shapes and manipulation

New technologies were manifested through laser cutting, but in terms of shape, this allowed designers to explore both the loose organic as well as geometry and symmetry. There seemed to be a new meaning of space + light.

The following Ivron monastery windows, Hyatt building, Stella McCartney interior and Commes des Garçons dress were all conceived at the same time taking circles, light and a new airiness within their structure.

They defined themselves through a lack of substance in delicate use of materials and light to redefine what was really there, hence the new physicality and which this inspiration I called “de-light”

tHe PhYsical . . . } dE-LiGht {

# Paper Cut, Projection, Digital Prints

Nikos Alexiou – Monastery of Iviron – Madrid 2003/04



# Paper Cut in Fashion

## Commes Des Garçons – Japan

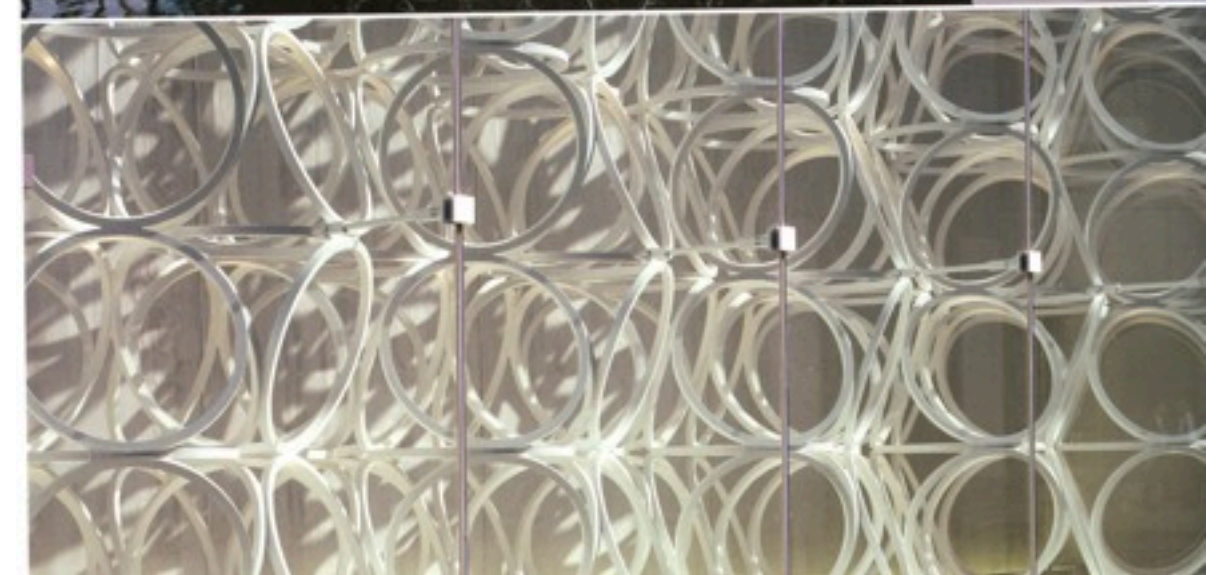
Traditionally paper or papyrus garments worn in Japan revealed status in the 15<sup>th</sup>/16<sup>th</sup> centuries – now a paper and nylon technology allowed a stronger fabric





# Use of different textural qualities to give high sensory experience from reflective surfaces

Jun Aoki – Hyatt Regency Hotel – Osaka 2003/04









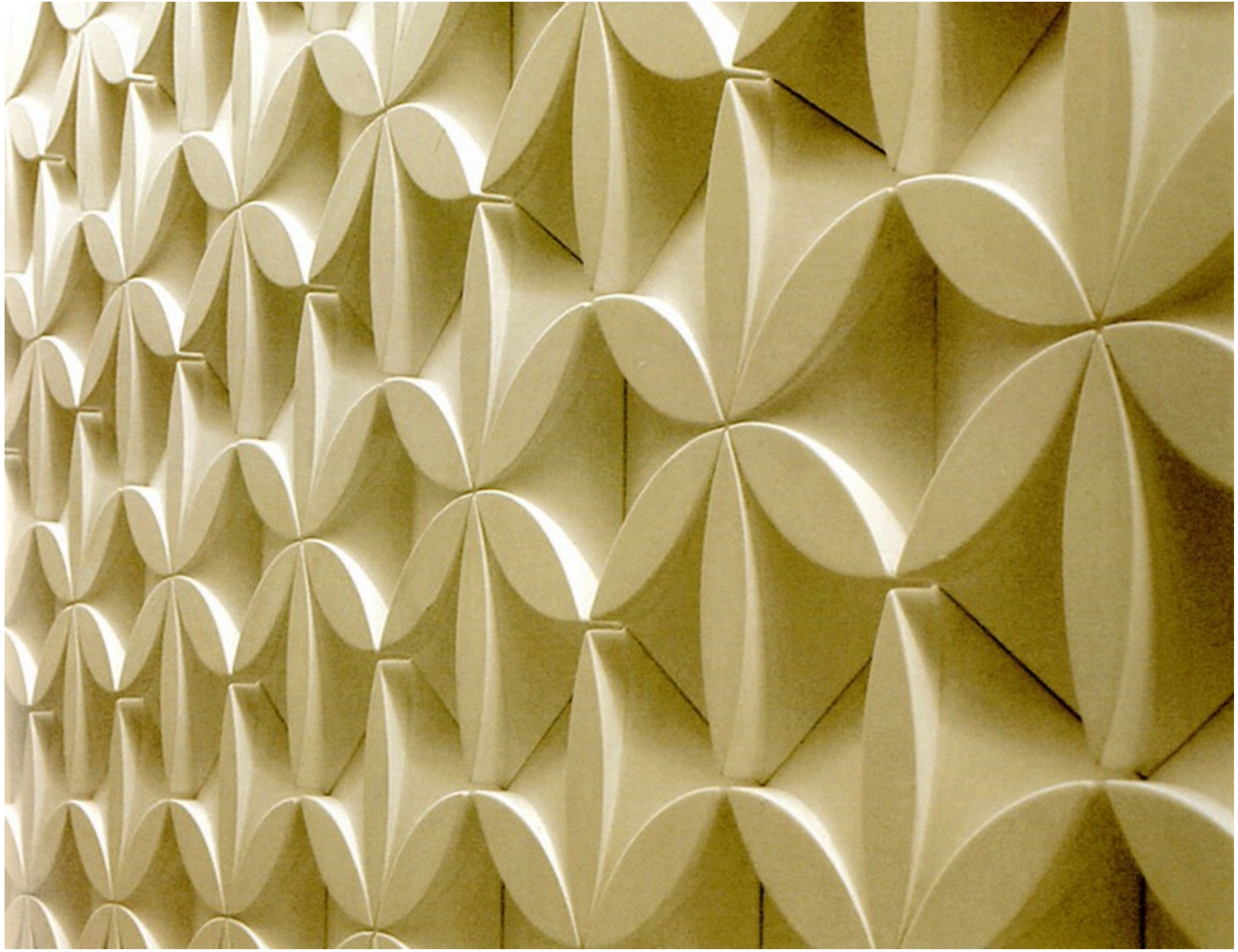




Creating a sense of Place - tactile qualities further define brand values and identity - softer feminine but innovative exclusive treatment in Stella McCartney's retail outlet.

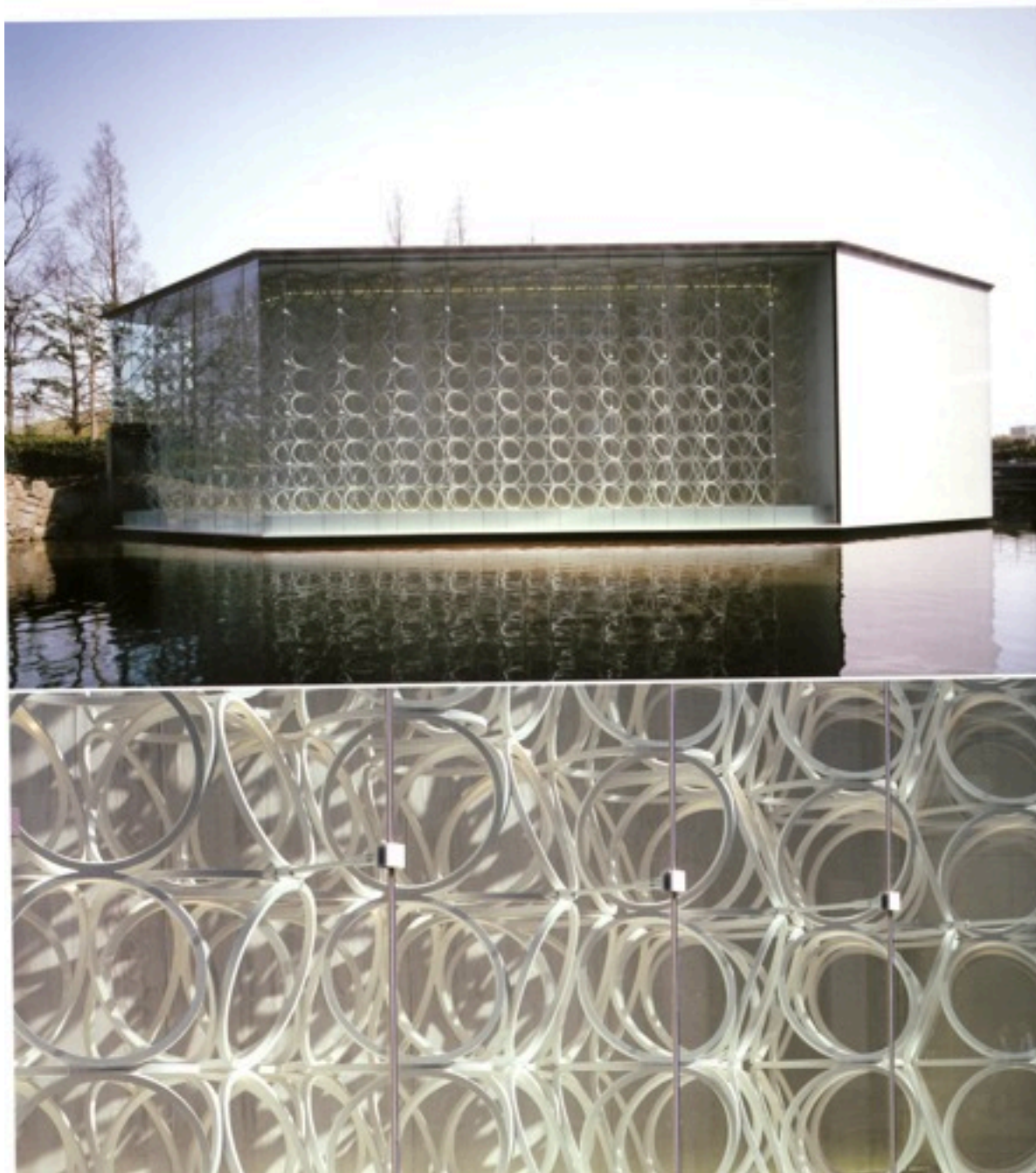






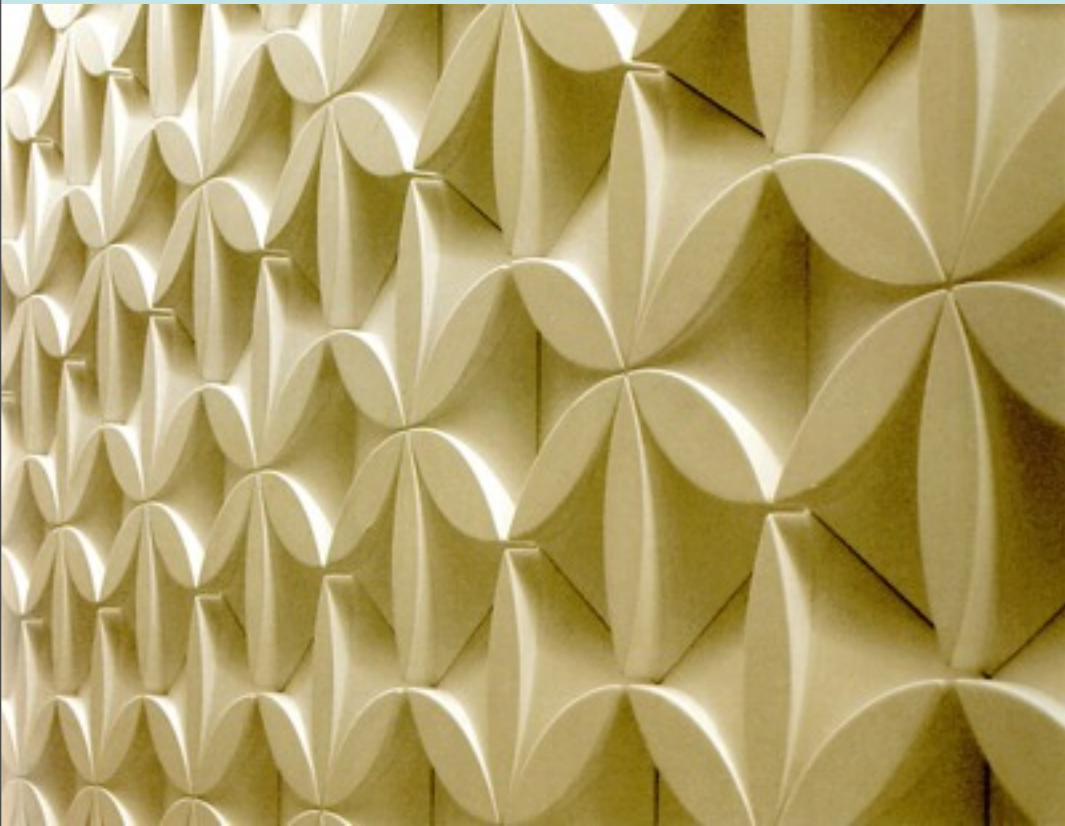


Organic, and structured, delicate yet solid, traditional but new, created for man, but at one with nature from the Hyatt, Japan (left). With Commes des Garçons (right), the dress was inspired by traditional papyrii like dress of the 15th century Japanese aristocracy and then translated into 20th century Tyvek. What is interesting on these two designed products is the similarity in use of circles, transparency, and lack of solid material in creating their definition and letting the light in.





The use of **light** on surfaces has been a strong trend on Millennium design including the Millenium dome(o2 building, London) top right. Coincidences/patterns are everywhere!

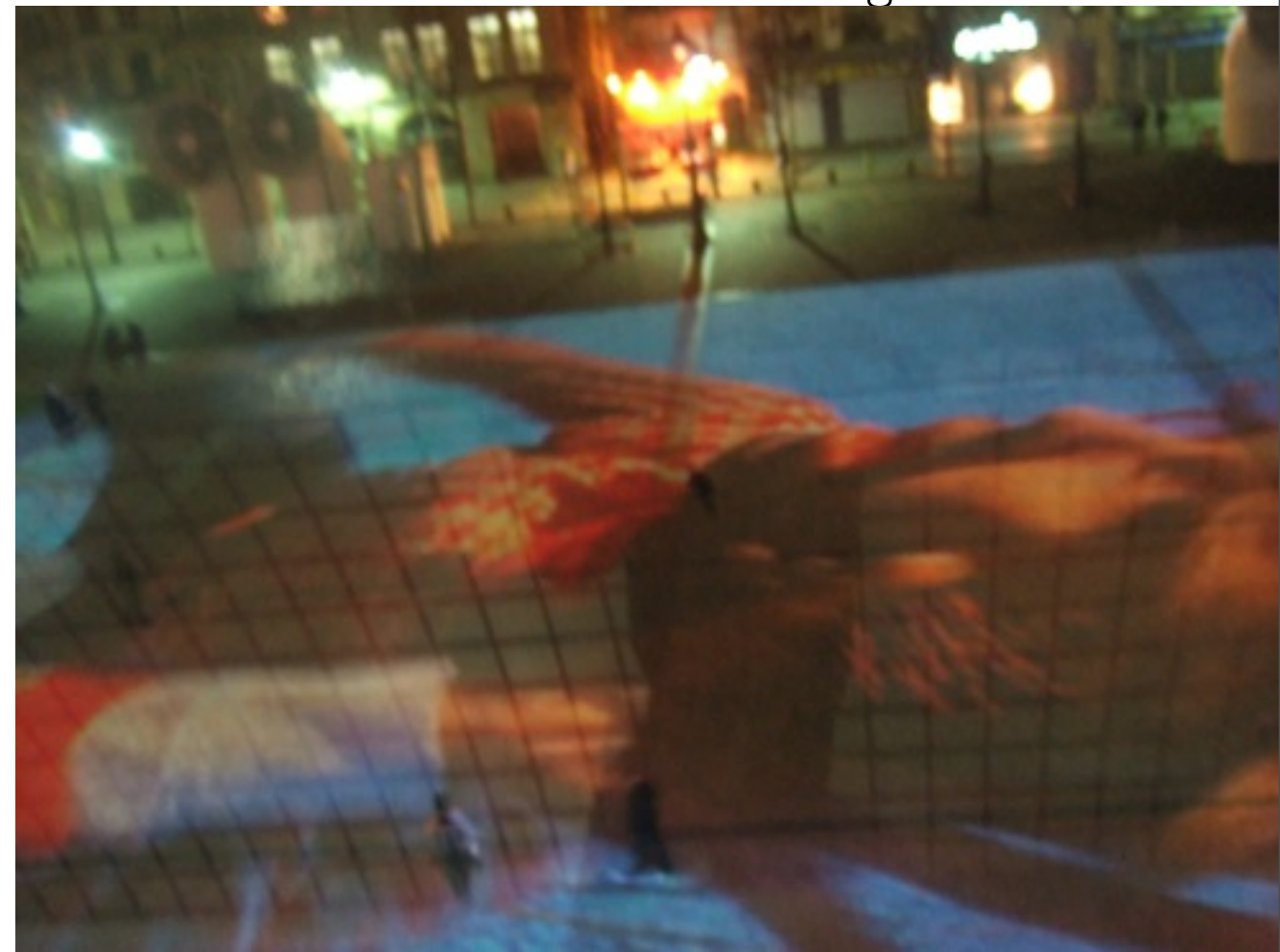




# Technology creating art for the community

Pompidou Centre, Paris, February 2007.

This in contrast was a very fast moving projection show in Paris, brilliant and exciting at night, standing in the middle of the pavement you could almost feel part of a vortex through its racey movement. The images quickly evolved into others. It was like dreaming!











## Eiffel Tower and the Garden of Love..

A tower of light, a garden of fibre optics, a dusky sky... Yet another reference to light, see how the neon tubes planted in the Garden of Love on the bottom right, deflect from the delicate white magnolia blossom against the dusky sky. Hence those flowers have an unreal, futuristic quality about them as they appear to fluoresce. Nice contrast to the golden lighting of the Eiffel Tower and the wintery, dusky sky.







**Qualities**...Light can be reflected, glow, it can be soft and for some reason in the fashion cities of London and Paris, at exactly the same time...it was round, bubbly and light, playful and enchanting in totally different places....

**The Zeitgeist** -Could it be destiny for two cities to meet in this way?



Bubbles – Light, Shine, Luminescence and Air –  
Burberry, Regent Street, London Spring 2007(left) - fabulous reflections  
Passage Jouffrey, Paris, Spring 2007 (right) - delicate luminescence



## Trends 2. Unconventional Matters

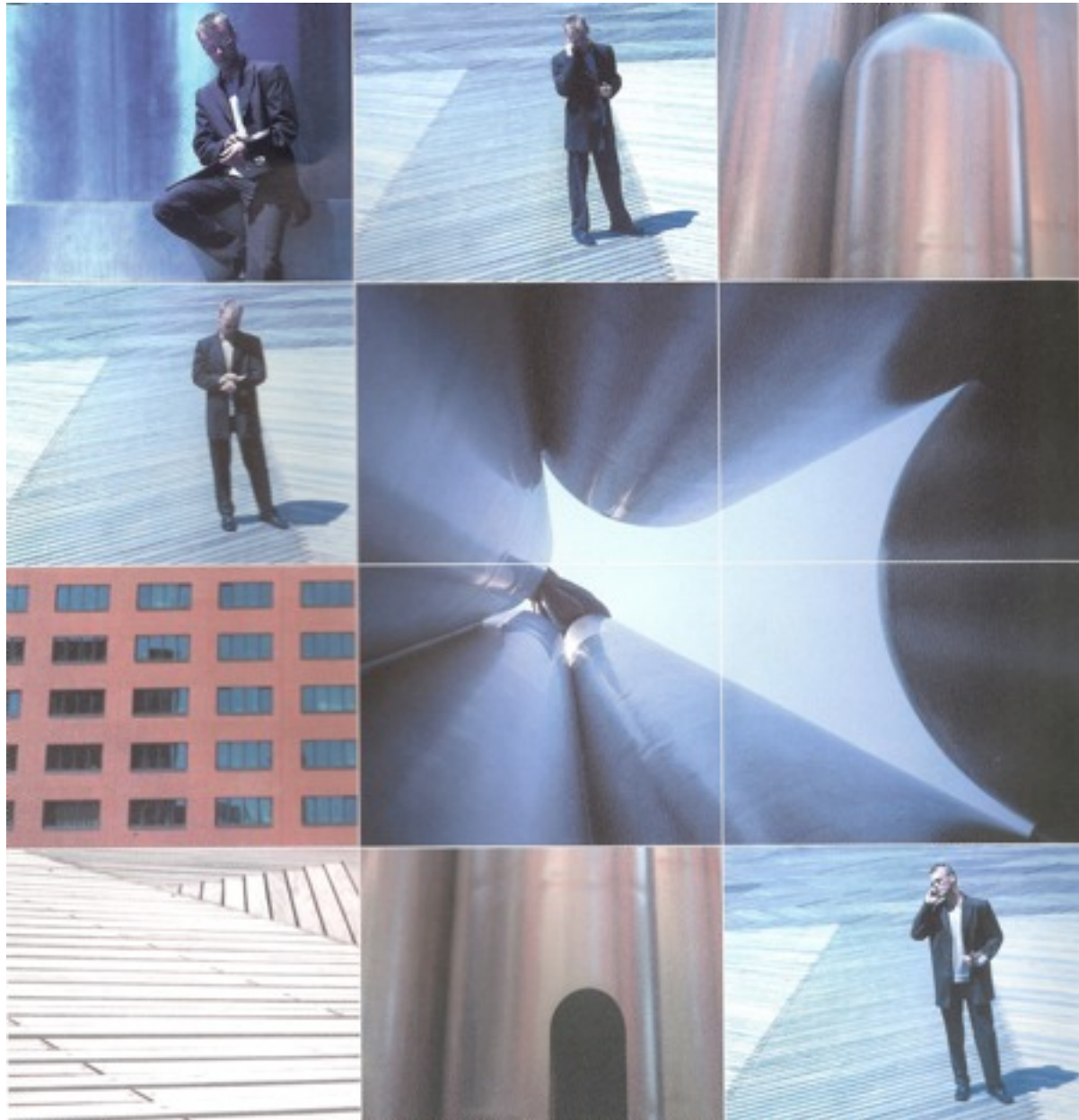
During the late 1980s and early 1990s, our political structures shifted globally. For me, everything that happens around us is important to note to see how it will affect our lives and how we need to respond. Culturally, the breakdown of old order into new ideas has offered amazing new opportunities. The world wide web has empowered our abilities to travel distance and space. This evolution has taken on new dimensions with new ideals and systems.

- Old orders breaking up – new thinking – a new mentality – shifting trends
- Berlin wall – USSR – China – new markets
- Mobility – increasing populations – new social ideals and needs – work and life on the move – security, acceptance, tolerance



# Global urban lifestyle in this new order

increased the needs for remote communication and the need to react more quickly on the move. Note the integrated electronic device woven within the hostess jacket on the right where she can converse with her captain and see at a glance the seat formation of the passengers and their meal requirements.

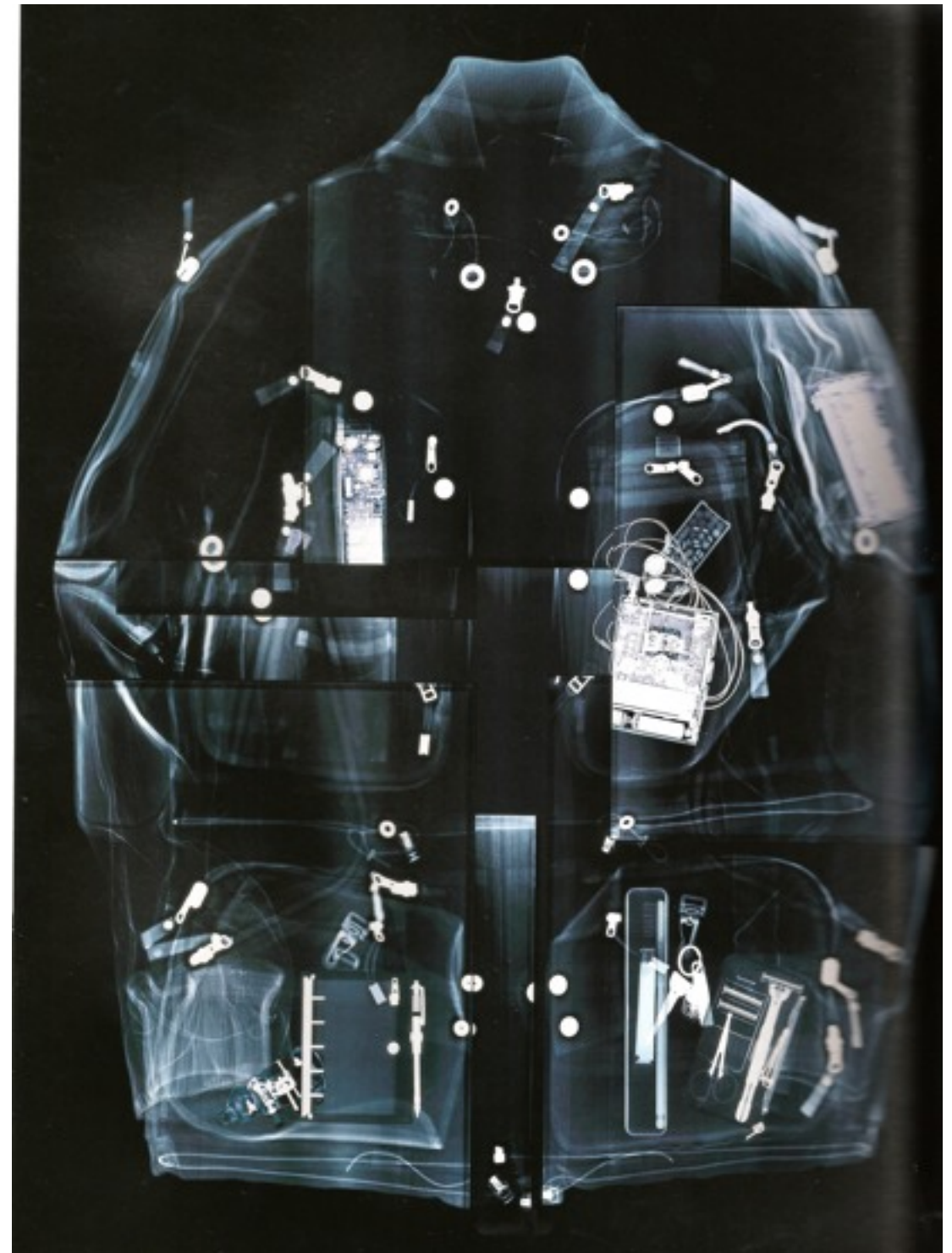
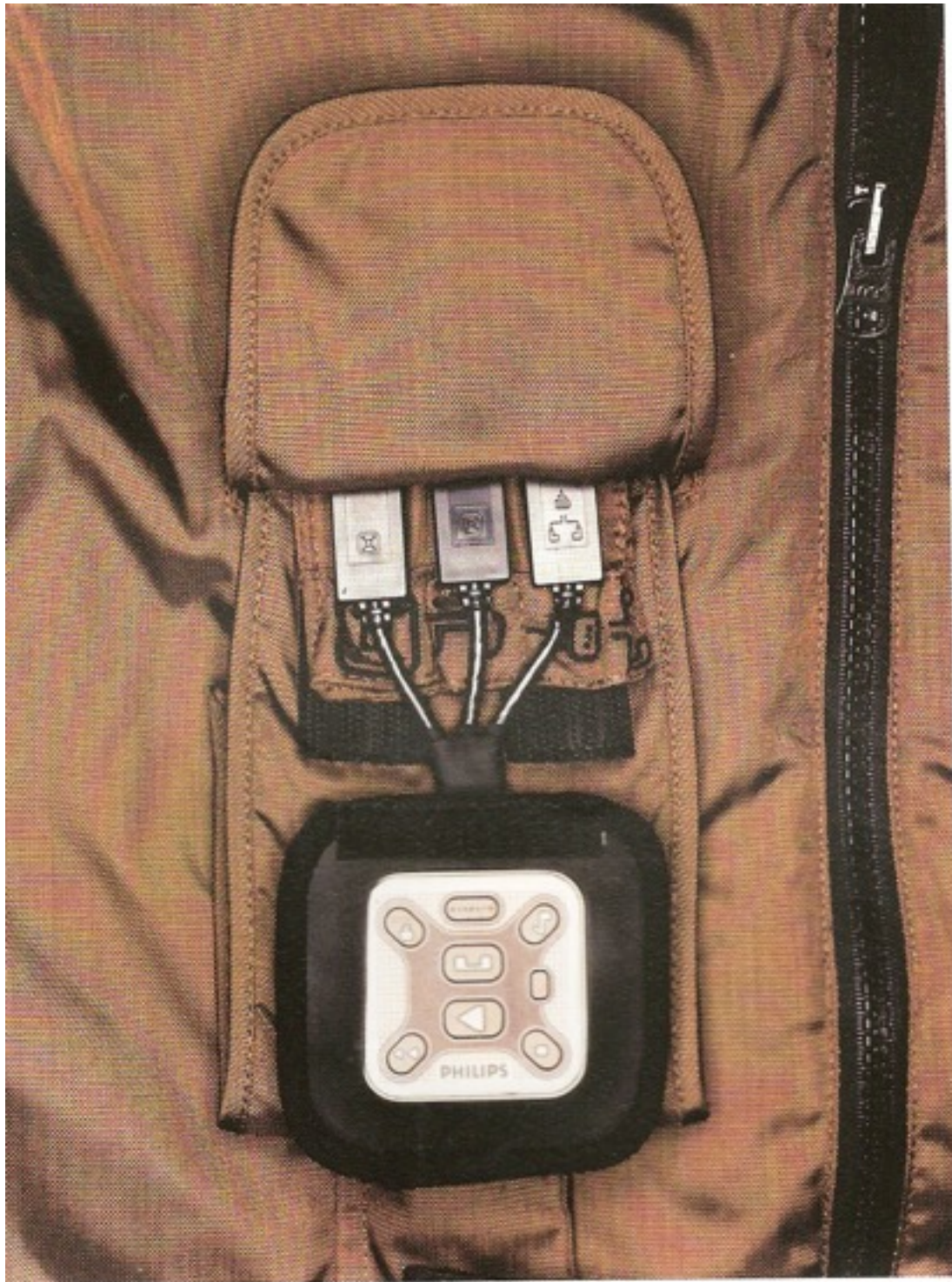




# Mobility + Travelling + Technology - early days

Philips Levis soft touch remote key pad

Issey Miyake travel suit





# CP Company's Transformable Jacket

Walk to the mountain in your coat and sit at the top for the view, or more realistically in the UK sit in the garden in the UK on your chair; but come back in the house 5 minutes later wearing it as a coat as it starts to rain.



1.9a



1.9b



1.9c



# Lucy Orta's "Habitent"

Could this be a solution for the homeless?

One lady on Saturday commented that her father had to use a coat which almost had to function in this way, so necessity is definitely the mother of invention.





# Materials and shapes - geometric to totally organic

This combination of sophisticated architecture + festival is very much a Millenium Feast

**David Best - Temple of Honor Black Rock City, Burning Man 2005**

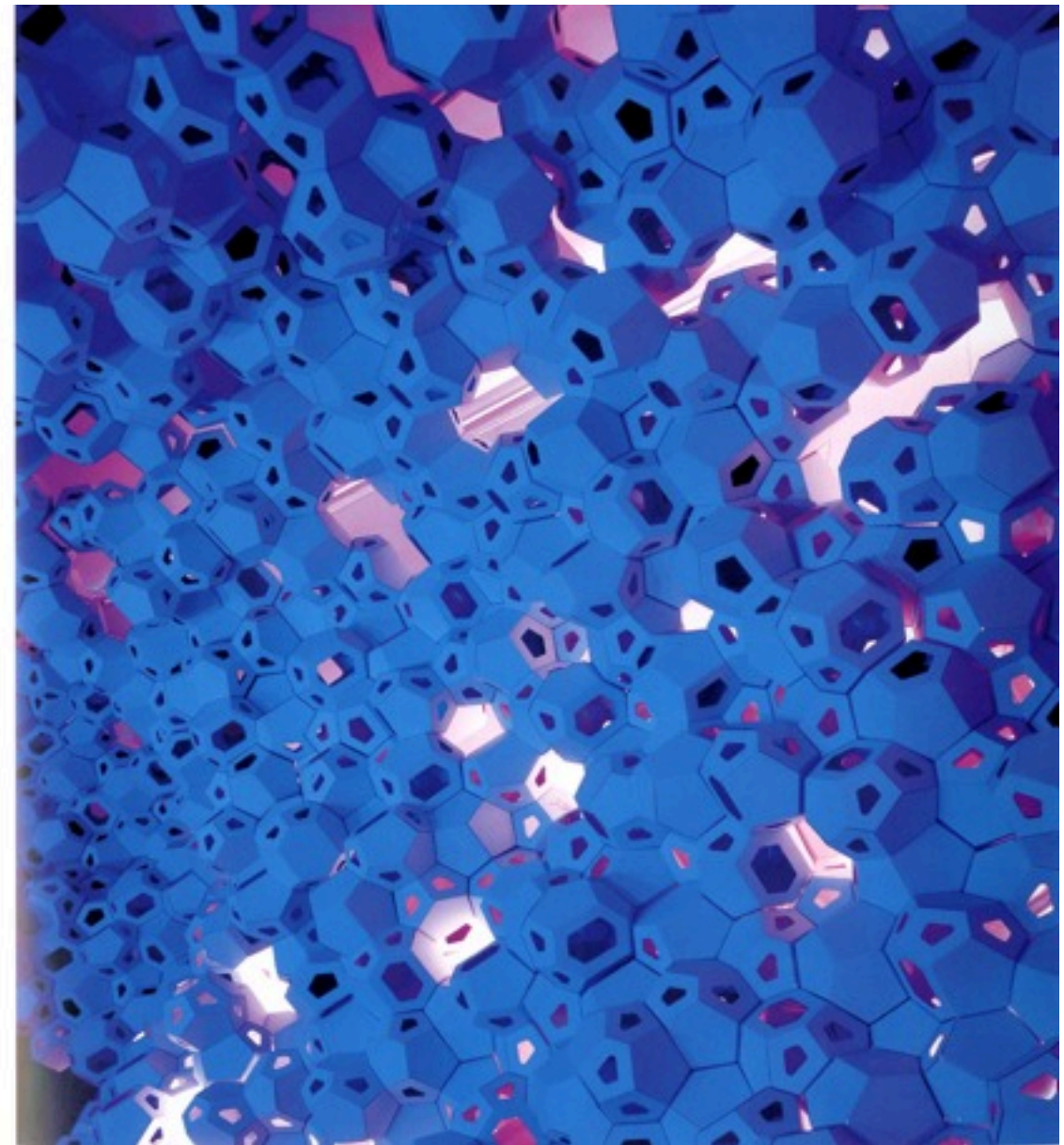




# Digital Origami, Sydney

## Chris Bosse 2007

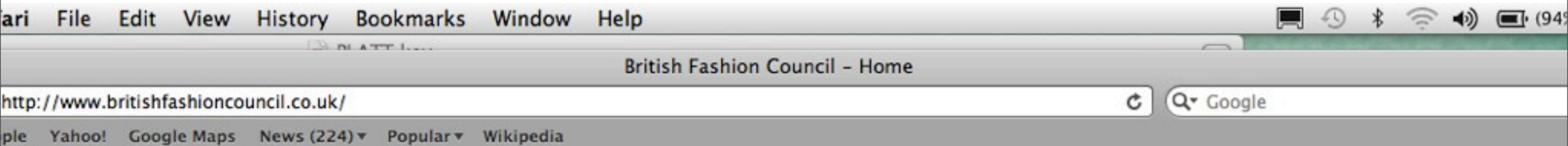
Originality can sometimes be a combination of the old into the new, here origami meets light in sculptural effect in this amazing interior tunnel concept. Like Temple of Honor, its use of latest technologies and materials is typically experimental of latest 21st century design





Finally if you are a budding fashion /textile designer or simply wish to know more how the industry works in the UK this is for you

<http://www.britishfashioncouncil.co.uk/>



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## Initiatives for Designers

SUPPORT AND RESOURCES FOR DESIGNERS AT EVERY STAGE OF THEIR CAREER, INCLUDING ONLINE APPLICATION FORMS FOR OUR SCHEMES.

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## **END NOTES**

- **CAREER TRAIL...ADVICE...REFERENCES**

## EDUCATION

- FOUNDATION COURSE@HOUNSLOW
- FINE ART@MEDLOCK FINE ART CENTRE, MANCHESTER
- MACHINE KNITWEAR@MANCHESTER
- TEXTILE TECHNOLOGY + TEXTILE ENGINEERING@BOLTON + HUDDERSFIELD
- PGCE @CROYDON

CONTINUED PROFESSIONAL DEVELOPMENT

- SALES +SALES MANAGEMENT@ST HELENS, MANCHESTER
- VARIOUS BUSINESS + MARKETING COURSES

# lecturing, mentoring, sales, retail, design

- VARIOUS INSTITUTIONS
- Loughborough University, Croydon College, Birmingham Institute of Art and Design, London Metropolitan Business School, European School of Economics.
- Visiting lecturer, validation and external examiner, Singapore, Delhi, Chicago, Richmond Virginia, Bangkok, Dublin and fashion expert for UCAS for the Fashion Retail Academy in London
- Mentoring for small businesses. Worked in key stores such as Harrods, Peter Jones, Laura Ashley, Caroline Berry. Sold collections to Harrods, Harvey Nichols, Liberty. UK Sales Manager, Floor Sales Manager for Fenwick
- I worked extensively in fashion in premium and luxury areas across design, retail and wholesale for over 20 years. During the early 1990s I was also part of a partnership of a designer womenswear store in Manchester' Royal Exchange key labels from the Paris, London and Milan catwalk such as *Azzedine Alaia, Christian Dior, Myrene de Premonville, Dolce e Gabbana, Alberta Ferretti, Rifat Ozbek, Joseph, Ben de Lisi.* Media: *Vogue, Elle, Marie Claire, Cosmopolitan, The Face, Manchester Evening News, BBC Independent, Sunday Telegraph, Daily Mail, Mail on Sunday, Executive Woman*
- I also established my own contemporary knitwear label which I had for nearly 6 years before the **designer boutique.** Design and sales to quality designer independents in the UK and costume design Permanent collection in Gallery of English Costume 1986; Artist of the Month National Museum of Wales, Cardiff 1985; Resident Designer - Gallery of English Costume, Manchester City Art Galleries | Press: Various including *Elle, City Life, The Guardian, Manchester Evening News,*
- Founding member of Manchester Artists Studio Association
- Local and global inspiration- Birmingham Midlands Institute, and Dimbola Lodge, IOW - committee member



## **PROFESSIONAL MEMBERSHIPS**

If you are considering a career in art and design, whether in industry or creative, networking and relevant knowledge is crucial.

Textile Institute (Chartered) UK 1997

Design Management Institute USA 2008;

Fashion Group International UK 2009;

Luxury Society 2010

Futurists Society USA 2009; Institute of Direct and Digital Marketing 2012

Materials Research Society USA 2009; Bioneers USA 2008; Net Impact USA 2011

## RESEARCH INTEREST

**Sustainability - Biofashion - (The viability of ink jet printed nonwoven lyocell);**

**Customer Insight analysis on the luxury fashion industry**

SOME ENCOURAGEMENT

WHEN CREATIVITY MAY NOT ALWAYS FEEL THAT WAY

## SKILLS AND ATTRIBUTES I HAVE FOUND INVALUABLE

### PATIENCE AND OPPORTUNISM

- BE PREPARED TO TAKE TIME WITH YOUR SKILLS. UNDERSTAND THE IMPORTANCE OF TIME FOR OTHERS. BE REALISTIC WITH WHAT IS HAPPENING AROUND YOU AFFECTING YOUR WORK.

### FLEXIBILITY

- FASHION IS VOLATILE . GET TO UNDERSTAND HOW PEOPLE ARE INSPIRED FROM YOUR WORK, RATHER THAN AIMLESSLY PANDERING TO A MARKET. UNDERSTAND WHAT THE *ZEITGEIST* IS

### LIFE HAPPENS

- BE PREPARED TO RIDE THE WAVES. USE YOUR CREATIVITY IN DEALING WITH PEOPLE, LISTEN TO WHAT THEY SAY. BE GRATEFUL FOR ADVERSITY, FOR THE CHALLENGES - AS WELL GOOD TIMES.

## **CAREER**

.....doesn't exist without encouragement and exposure

**but take a breath to be critiqued**

- In early days...locally, The Green Room, writer Clive Hopwood, Manchester Contemporary Dance Theatre, Geese, Manchester City Art Galleries, Miles Lambert from Platt, National Museum Cardiff, Bath Museum, Bill Harpe from The Guardian, City Life's Caroline Auty, encouraged creativity.
- In London store buyers Harvey Nichols, Harrods and media offered insights. Amalgamated Talent, amongst other new London designer collectives offered a spirit of competition, standards and inspiration.
- Sum of experiences, luck, being in the right place at the right time offers personal progress and perspective. Take stock of where you are in order to assess how to move on.





# **DONT STOP LEARNING!**

## **Take advantage of every opportunity**

### VARIETY

- **MANY MUSEUM AND GALLERY AND TRADE EXHIBITIONS, CONFERENCES, TRADE SHOWS, EVENING CLASSES, COURSES TO KEEP UP TO DATE WITH INDUSTRY, LEGISLATION, RETAILING - NOT JUST ART AND DESIGN.**

### EXPLORE EVERYTHING

- **FROM PAINTING TO PRODUCT; CULTURE TO CULTURE; ANTIQUITY TO TECHNOLOGY.**

### BE CURIOUS AND PERHAPS ALSO FURIOUS!

- **SOCIETY, RELIGION AND POLITICS AND OUTER SPACE ARE ALSO INTEGRAL TO OUR WORLD AS WELL**

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# EVERYTHING IS INSPIRATION

- **LOTS OF FREE STUFF ALL AROUND!**
- CONVERSATIONS + OBSERVATIONS, BUT IF YOU'RE SERIOUS, FIND WAYS TO **RECORD YOUR INSPIRATIONS AND INFLUENCES**
- **GET INTO USING THE WRITTEN WORD** TO STIMULATE YOUR INDIVIDUAL AND DEEP THOUGHT PROCESSES.
- **DON'T BE AFRAID TO EXPERIMENT** - THERE IS NO RIGHT OR WRONG WAY OF DOING ANYTHING - (AS LONG AS IT DOES NOT HARM!)

## **BOOKS we like...**all available from Amazon

- **WE THINK- MASS INNOVATION NOT MASS PRODUCTION**
- **I MISS MY PENCIL - (GENERAL BOOK ON DESIGN)**
- **FUTURE PAPERS - (ETHICAL FASHION)**
- **THE YELLOW PAGES**