

CV

PROFILE

I am a textile designer with deep connections to both traditional crafts and cutting edge digital technologies and am highly skilled in a range of textile techniques. For the last twenty years I've been designing for both designer-maker and industry outcomes, where I've honed my design, communication and problem-solving skills. Now I'm looking for opportunities to extend my creative parameters and have established [Desktop Atelier](#). My current work is a series of digital fabrication textile pieces called 'State of Wonder' which continues my lifelong curiosity about nature and brings together all my experience and abilities. This work explores the intersection of knowledge and imagination – the chaos of discovery.

PROFESSIONAL EXPERIENCE

Lecturer, Bachelor of Arts (Fashion Design), RMIT University, Melbourne

2017

I have delivered digital print and design workshops over a semester for third year fashion design students, focusing on concept development and printed outcomes for fashion collections.

Lecturer, Bachelor of Arts (Textile Design), RMIT University, Melbourne

2004–2016

For thirteen years I was a sessional lecturer, teaching first and third year textile design students. The core role involved delivery of creative design development and printed textile components of the course, including all preparation, lectures and practical demonstrations, assessment and curriculum development. I shared knowledge of fabric structures and properties, trend forecasting, concept development, design textile print processes and techniques. I mentored final year students through the process of design concepts to fully realised outcomes for fashion, homewares and other industry outcomes. Part of my role involved working effectively with relevant administrative, technical and academic staff in the School and across the University. I also delivered textile design and print workshops for fashion students.

Freelance Designer

2005–2013

I have developed original designs to a wide variety of client briefs with fashion, homewares and interiors outcomes. These projects have varied in scale and complexity, and often included engineered prints and layouts for pattern pieces; working on allover fabric prints for both handprinted, factory and digital production, developing colourways, liaising with textile agents and manufacturers (local and off-shore). I have worked to very tight deadlines, and managed budgets and invoicing.

Clients include Leonard St (print for fashion); Vixen (print for fashion and homewares); Jac and Jack (print for fashion); Myer (Vue Home Collection: bedlinen, towels, dinnerware, glassware); Hell's Kitchen Bar (wallpaper design and print); Grace Darling Hotel (wallpaper design and print); Midas (print design for shoes); Sunnyslife (swimwear).

Director / Business Partner, Printink Studio, Melbourne

2005–2011

I was one of three founding members of Printink Studio, creators and printers of fabric for their Tinker range as well as for leading Australian designers in fashion and interiors. This studio experience was invaluable in consolidating what I had learned as an employee in other studios: running a small business, implementation and upkeep of website, planning promotional campaigns, budget management, sourcing fabrics and suppliers, managing and motivating staff and interns to work efficiently and to high standards, establishing and reaching sales goals and maintaining excellent relationships with clients and suppliers. The studio continues to thrive.

Design Assistant / Print Manager, Vixen Australia, Melbourne

2003–2004 and 1996–2000

Vixen Australia was a fashion and homewares label, wholesaling and retailing products using original handprinted fabrics. Vixen's signature was beautiful printed silk; when I was employed there, all fabrics were screenprinted by hand in-house. I worked alongside the director and fashion designer to create prints for each season, developing, making and costing new products. When I returned from working overseas, as print manager I was responsible for fabric sourcing, managing the screen printing sampling and production, and working with the printing team to maintain high standards and efficiency. Georgia Chapman has continued to design under her own name.

Studio Manager, Clarissa Hulse Ltd, London
2000 -2003

Clarissa Hulse is one of the leading lights of the British textile world, and her homewares range is sold through the top department stores. I worked with Clarissa during the first few years of her independent studio, and was responsible for the smooth running of print production. Using my experience at Vixen, I created more effective administrative systems, implementing critical paths, specification sheets and rosters into the studio practice. I also dealt with Italian manufacturers regarding off shore development of all samples and production. I managed and motivated staff to achieve company targets and standards. This experience was invaluable – it was great to work in London and Europe where textile production was more accessible than in Australia, it consolidated what I had learnt at Vixen, and prepared me for later establishing my own studio.

EXHIBITIONS

I started exploring the possibilities of a new art form and began to take part in selected group shows again, including **Fast Fashion: The Dark Side of Fashion** (2017, RMIT Gallery), **The Future is Here** (2014, RMIT Design Hub) and **Convergence: Transforming Our Future** (2013, RMIT Design Hub). From 1996 to 2008, I took part in many group shows including **Fresh!** (1996) where I won the runner-up prize in best contemporary craft graduate exhibition; **From Maker to Market** (1998, Linden Gallery, St Kilda, curated by Suzie Attiwill); **Goodbye Kind World: Souvenirs of the 20th Century** (1999, RMIT Gallery, curated by Kevin Murray, funded by Arts Victoria); **Manfolk** (2008, pop-up gallery at the Carlton Club, curated by Geoff Nees for Melbourne Spring Fashion Week). I had a solo show in 1999: **Inside Out** (First Floor Gallery, Fitzroy) and was a finalist in the Textile Design Young Designer Award in 1997.

PROFESSIONAL SKILLS

I am proficient in designing for all textile print modes, embroidery, sequins and beading. I understand material types (knits, woven and non-woven) and can work within manufacturing realities and constraints. I use sublimation printing, digital printing, laser cutting, embossing and digital die-cutting, and use print techniques with reactive dyes, acid dyes, transfer dyes, print resists, pigments, devoré, flocking and foil. I use Adobe Creative Suite 6 (Photoshop, Illustrator, InDesign) and Microsoft Office (Word, Excel, PowerPoint).

EDUCATION

RMIT University, Melbourne

Bachelor of Arts (Textile Design) 1996 and Masters of Research 2014–ongoing

Ecole Lesage, Paris

Embroidery short courses 2017

REFEREES

Referees available on request