

# Handmade crafts from around the world



A thought..  
an idea....  
and an image  
begins to take  
shape

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There was always the familiar hum of an industrial sewing machine in our family home when I was growing up.

My mum was a dressmaker, and she also did outwork for a men's shirt-making company, earning just 20 cents per shirt.

She would sew hundreds of them.

Even then, it felt like hard, undervalued work.

But she was incredibly skilled. She could look at a dress, cut a pattern from it, and recreate it so it fit perfectly.

She made wedding dresses for members of her Samoan community, spending hours carefully hand-stitching beads and lace trim with patience and precision.

mum on the right, my sister and a friend  
in our backyard in Ponsonby, Auckland



On weekends, her close friends and family would gather—sharing food, laughter, and their craft.

They would talk as they worked, exchanging stories, problems, and quiet wisdom. It was more than just making things; it was a space of connection and healing.

I rarely stayed to watch or take part. I would slip away to be with my friends, not realising what I was missing. Looking back, I wish I had spent more time sitting with them. I would have learned so much.

But something must have stayed with me, because I have come to love crafting myself.

Women gathering to share skills, stories, and care for one another is a tradition that stretches back through generations. In these simple acts of making, there is meaning, comfort, and quiet strength.

This little ebook is a tribute to all the mothers and women who shared their craft, their time, and their love—and, in doing so, helped make sense of the world.

There is something deeply spiritual in the act of making.

It can soothe the mind, settle the body, and gently restore the spirit.

Sometimes, a simple handmade piece can offer comfort in a way nothing else can.

You may notice... there are a few gentle questions woven through these pages.

There's no need to answer them.

They come from an approach called Clean Language... a way of noticing what's already there... without needing to change it or get it right.

You can simply read them and see what happens.

My thrift shop haul, getting ready for another project



# Sashiko- Japanese embroidery



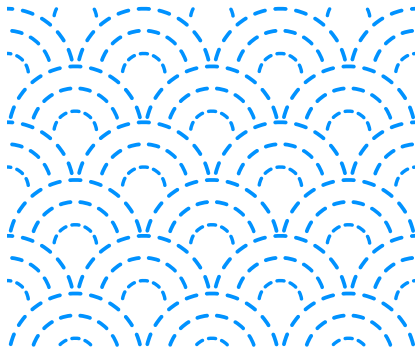
# Sashiko embroidery

In the domestic sphere of Edo-period Japan, women were responsible for the maintenance and creation of the family's clothing.

During the long, harsh winters—especially in northern regions like Tohoku—women would gather to stitch together, reinforcing garments and quilting layers of fabric to provide much-needed warmth.

This communal practice was not only a practical necessity for survival but also a vital social activity, allowing for the sharing of patterns, techniques, and stories.

While men wore the finished garments for labor, the intricate labor of the “little stabs” was a cornerstone of female domestic life and craftsmanship.



There's something about repetition...  
the quiet pull of thread through cloth...  
where the mind begins to loosen...  
and the hands take over.

Sashiko began in rural Japan...  
as a way to repair and strengthen worn fabric.  
Cloth was layered.  
Stitched.  
Reused.

What began as necessity...  
became something quietly beautiful.

There's no need to rush.  
Repetition does something subtle.  
It softens the thinking mind...  
and allows something quieter to come forward

And as it softens the thinking mind.. allowing  
something quieter to come forward.  
what kind of something is that something?

“The hands will solve a mystery that the intellect  
has struggled with in vain.”

*C.J Jung*

And somewhere between one stitch  
and the next...you may notice...

you're no longer trying to get it right.  
You might begin to follow the thread...  
instead of leading it.

*And as you begin to follow the thread,  
where could that thread be going?*

You might change the pattern halfway through...  
without deciding to.

There's no fixed outcome.  
You could use colour instead of tradition.  
You could break the symmetry.  
You could begin again at any point.

And in doing that...  
something unexpected  
may begin to take shape.

## **A small note:**

Sashiko needles are often longer than standard needles,  
so take care with your hands as you stitch.

If you're working for longer periods...  
pause occasionally...  
and allow your hands to rest.



## You'll need:

A needle

Cotton thread (traditionally white or indigo)

Fabric (dark cloth works well to begin)

A simple pattern... or none at all

## To begin:

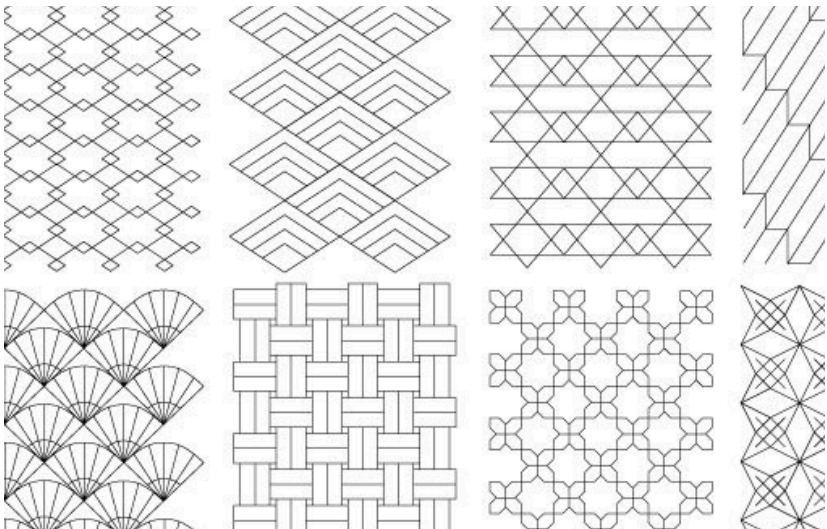
Draw a pattern... or let one emerge.

Use a simple running stitch.

In... out... in... out...

Keep your spacing even... or don't.

Let your hands find a rhythm  
that feels natural.



# *Incense sticks - India*



# Women's Role and Empowerment in the Incense Industry

The incense industry in India has historically been, and continues to be, a significant source of employment and empowerment for women, particularly in rural and semi-urban areas. The labor-intensive nature of hand-rolling agarbattis has made it an accessible livelihood, often performed from home, thereby providing crucial financial independence to countless women

Women's Association (SEWA) have been instrumental in providing job security, fair wages, and a collective voice to women involved in the incense trade



There's something about scent...  
how it reaches you...  
before you've had time to think.

Incense has been used in India for centuries...  
in homes... temples... quiet spaces...  
not just for fragrance... but to mark a moment.  
To begin something, or return.



It doesn't ask you to analyse...  
or understand. It moves directly...  
to memory... to feeling.  
And as you work... you may notice...  
a preference emerging.  
One scent feels grounding.  
Another... softer. Another... unfamiliar.

Some are sensed.  
You might blend oils... or keep them simple.  
You might return to the same scent...  
again and again. Or change it... each time.  
There's no right combination

*And you're drawn to the same scent.  
and as you're drawn to the same scent,  
is there anything else about that 'scent' that  
you're drawn too?*

Only what draws you... in this moment.  
And when you light it...  
you may notice... the space feels different.  
Not because anything has changed...  
but because something... has shifted.

## You'll need:

Incense sticks (or a simple base like makko powder if exploring further)

Essential oils (such as sandalwood, rose, or lavender)

A small bowl

A dropper or spoon

Your hands

Place your incense sticks in a bowl.  
Add a few drops of oil... slowly.

Turn them gently...  
allowing the scent to settle.  
There's no need to rush this.  
Let the fragrance build...  
in its own time.



How Is Agarbatti Made?  
Step-by-Step Process  
Explained



A small note:

Essential oils can be strong...  
so a few drops are enough to begin.

Work in a ventilated space...  
and avoid direct contact with skin if undiluted.

If exploring traditional incense methods...  
take time to understand the materials used  
and their cultural significance.



# Batik Indonesia



Women have been the heartbeat of Batik for centuries, serving as the primary creators, innovators, and entrepreneurs.

Historical Role: The Noblewoman and the Artisan  
Historically, Batik-making was considered an essential accomplishment for Javanese noblewomen.

It was a meditative process that required patience and precision.

These women developed complex motifs like Kawung and Parang

In rural villages, Batik provided a vital source of supplemental income for women between agricultural cycles



There's something about working with wax...  
the way it resists...  
and reveals... at the same time.

Batik has been practiced in Indonesia for  
centuries... often by women...  
working slowly... carefully...  
layering pattern onto cloth...  
one line at a time.

Hot wax is applied... to protect parts of the fabric...  
while colour is added around it.  
What is covered... remains.  
What is open... changes.



## ***You'll need:***

Fabric (cotton works well)

Wax (or a simple substitute like glue for beginners)

A tool for applying wax (traditional: canting tool, or  
a small brush)

Dye or fabric paint

A surface to work on

## **To begin:**

Apply wax to the areas you want to protect.

Let it cool slightly.

Then add colour...

around the waxed sections.

Allow it to dry...

and if you wish... repeat in layers.

Each stage reveals something new.

There's a rhythm here...

but it asks for patience.

You can't rush the layers.

You can't see the final result...

all at once. And yet...

something is forming...

even when it's not fully visible.

*The unseen process of becoming...  
how much of what takes shape...  
does so beneath awareness. C.J. Jung*

And as you work...you may notice...  
you're holding a picture in mind...  
while allowing it to change.  
You might follow a traditional pattern...  
or create your own.

You might leave spaces... or fill them.  
You might stop halfway...  
and see something entirely different emerging.  
There's no fixed outcome.

*And as you see something entirely different  
emerging, is there anything else about  
that?*

Only a process... that reveals itself  
layer by layer And perhaps...  
what is protected...  
and what is allowed to change...  
begins to matter in a different way.

## A small note:

If working with hot wax... take care to avoid burns and work on a protected surface.

For a simpler approach... glue can be used as a resist instead.

Traditional batik patterns can carry cultural meaning...

so if you're inspired by them...

it's worth taking a moment to learn their origins.



**Maori weaving**  
**Aotearoa**



## ***Māori Weaving – Harakeke***

Weaving was almost exclusively a female pursuit, deeply entwined with the spiritual world.

Skilled weavers were said to belong to Te Whare Pora (The House of Weaving).

- Te Whare Pora: This was not just a physical building but a state of being. Novice weavers were initiated through karakia (prayers) and ceremonies to ensure their minds were receptive and their memories retentive.
- Hine-te-iwaiwa: She is the principal goddess (atua wāhine) of weaving and childbirth.

As the guardian of the female arts, she embodies the connection between the creation of life and the creation of woven treasures.

In the past, female children were often dedicated to her at birth.

There's something about working with fibre...  
the way it bends...  
but doesn't break.  
You don't force it.  
You follow it.

Harakeke (New Zealand flax)  
has long been used in Māori weaving...  
to create baskets, mats, and bindings for  
everyday life.

Traditionally... it was often practiced by women...  
with knowledge passed down...  
through observation... through doing.



**You'll need:**

*Flax leaves - Harakeke*

*Scissors*

*Water (to keep fibers flexible)*

*A flat surface*

**To begin:**

*Cut your strips evenly.*

*Soften them slightly if needed.*

*Start with a simple over-under pattern.*

*One over... one under... and repeat.*

*Let your hands find the rhythm.*

*If it tightens too much...*

*loosen it, If it slips... adjust gently.*

*Working with fibre asks for balance.*

*Too much tension... and it resists.*

*Too little... and it loses form.*

*And somewhere in between...*

*something begins to hold.*

*You may notice...your hands adjusting...*

*without thinking. Tightening here.*

*Softening there.*

The psyche seeks balance...  
not perfection. And as you weave...  
you may begin to feel that balance...  
rather than try to create it.

*And as you feel that balance,  
where do you feel that balance?*

*You might follow a pattern...  
or change it halfway through.*

You might use different materials...  
different widths... different directions.

There's no need to get it right.  
Only to notice...what happens  
when you work with something...  
instead of trying to control it.

And perhaps...what you're creating...  
is not just the weave.

### **A small note:**

If harvesting harakeke... it's important to learn the  
correct tikanga (protocol)...  
including how and where to cut...  
as the plant is considered a living taonga (treasure).

# *Tapa Cloth Samoa*



## *Tapa cloth 'Samaon siapo'*

The history of Pacific tapa cloth is deeply woven with the skill and cultural authority of women. For centuries, women have been the primary artists and transmitters of this living art form, which is traditionally known as ngatu (Tonga), siapo (Samoa), or masi (Fiji).

While men often cultivated and harvested the paper mulberry trees, the complex transformation of bark into cloth has belonged to women.

The Process: Women strip the inner bark, soak it, and beat it with grooved wooden mallets. This expands the fibers into thin sheets, which are then felted or glued with starch to create larger pieces.

The Decoration: Women apply natural dyes (brown, black, red) using carved bamboo stamps, rubbing tablets (kupesi), or stencils (often cut from banana leaves or modern X-ray

The history of Pacific tapa cloth is deeply woven with the skill and cultural authority of women. For centuries, women have been the primary artists and transmitters of this living art form, which is traditionally known as ngatu (Tonga), siapo (Samoa), or masi (Fiji).

Beyond mere craft, tapa cloth is a vessel for female knowledge, history, and identity.

- Ceremonial Significance: It is essential for life-cycle rituals (births, marriages, funerals) and was historically used for clothing and bedding.

*Turtle tapa created by my son Robert from paper when was  
10years old  
RIP my beautiful boy*



There's something about working with bark...  
the way it softens... with time...  
and repeated touch.

In Samoa, tapa cloth—known as siapo—has long  
been made by women... working together...  
beating... layering... shaping...  
*transforming bark into cloth.*

*It's not rushed. It's done in rhythm...  
often alongside others...  
where sound... movement... and conversation...  
become part of the process  
The bark is softened...  
spread... and joined.  
Then patterns are added...  
not just for decoration...  
but for meaning.*



## ***You'll need (simplified version):***

Paper or thin fabric (to represent bark cloth)

Natural dyes or paint (brown, black, earthy tones)

A sponge, brush, or simple stamping tool

A flat surface

To begin:

Prepare your surface.

If using paper... you might gently crumple and smooth it... to create texture.

Apply color in soft layers.

Add pattern... repeating shapes... lines... marks.

Let it build slowly.

There's no need to fill every space.

This is not just about the final piece.

It's about the rhythm...the repetition...

the gradual forming of something from very little.

And as you work...you may notice...

a quiet steadiness emerging.

*And as you notice a quiet steadiness emerging, is there anything else about that 'quiet steadiness' emerging?*

You might repeat a pattern...  
or change it as you go.  
You might leave areas untouched...  
or layer over them again.  
There's no fixed design.

Only what begins to appear...  
through your hands. And perhaps...  
what you're part of...is something  
that has been done many times before...  
and is still unfolding.

**A small note:**

Traditional tapa making is a skilled and culturally  
significant practice...  
often done in community and passed through  
generations of women.

This simplified version is a way to explore the  
feeling of the process...  
while respecting its origins. If you're inspired...  
you might take time to learn more about siapo  
and its meaning within Samoan culture.

*Mexican otomi  
embrodery*



The colorful, whimsical patterns of Otomi embroidery, known locally as Tenangos, are among the most recognizable symbols of Mexican folk art.

Originating from the Sierra Oriental region of the state of Hidalgo, this tradition is more than just a decorative craft; it is a testament to the resilience of the Indigenous Otomi people and the collective power of women's groups who transformed a local necessity into a global cultural phenomenon.

Otomi embroidery serves as a rich visual language, with each piece telling a story through its intricate designs. Otomi women, the primary artisans, freehand draw patterns inspired by pre-Hispanic cave paintings and the natural world around them.

Common motifs include local fauna (deer, birds, mythical creatures), flora (flowers, vines), and cosmological symbols (stars), all imbued with deep cultural and spiritual significance.

Through their needlework, these women act as custodians of Otomi history, traditions, and worldview, passing down ancestral knowledge and artistic techniques through generations

There's something about colour...  
how it draws the eye...  
before you've had time  
to decide what you're looking at.

Otomi embroidery comes from the  
Otomi people of Mexico...  
where women have long stitched bold  
patterns... animals... plants... shapes...  
woven together across fabric.

Each piece tells something...  
not always a clear story...  
but something felt.



## **You'll need:**

Fabric (light cotton works well)

Embroidery thread (bright colours or tones you're drawn to)

Needle

A simple design (or let one emerge)

Embroidery hoop (optional)

## **To begin:**

Draw a simple shape...

or begin without one.

Thread your needle.

Start with basic stitches...

following the outline...

or creating one as you go.

Let colour guide you.

There's no need to plan it all in advance



This is a different kind of rhythm.  
Less structured... more expressive.

You choose a colour... then another...  
and something begins to form  
between them.

You may notice...  
you're drawn to certain shapes...  
certain combinations...  
without knowing why.

*And as you're drawn to different shapes,  
is there anything else about different shapes?*

And as you stitch...  
you may find...  
you're not deciding everything.  
Some parts become bold.  
Others softer.  
Some shapes repeat...  
others appear only once.

You might fill the space...  
or leave areas open.

You might follow symmetry...  
or let it move freely.  
There's no single pattern to follow.  
Only what begins to take form...  
through colour...  
through movement...  
through your hands.

And perhaps...  
what you're creating...  
is not just the image...  
but a way of seeing  
what's already there.

A small note:

Traditional Otomi designs often carry cultural  
and regional meaning...  
so if you're inspired by specific patterns...  
it's worth taking time to learn about their origins.  
For your own piece...  
simple shapes and colours are more than  
enough to begin

# Macramé – Knotting & Pattern



The precise origins of macramé are often traced back to the 13th century with Arabic weavers who used knotting techniques to secure the loose ends of woven textiles, creating decorative fringes

. The Arabic word “mikrama” (مكرمية), meaning towel, veil, or ornamental fringe, is believed to be the etymological root of “macramé”

Macramé’s journey from ancient functional knotting to a celebrated art form and a tool for modern economic empowerment is a testament to its enduring appeal and versatility.

Throughout this history, women have been the primary custodians and innovators of the craft, shaping its development, enriching its cultural significance, and harnessing its potential for personal and collective advancement.

The threads of macramé are, in essence, the threads of women’s creativity, resilience, and empowerment.

There's something about tying a knot... pulling it  
gently into place...  
and feeling it hold.

Macramé has been practiced across many  
cultures...  
but became widely known through women  
creating...  
wall hangings... plant holders...  
and decorative pieces for the home.  
Often made in quiet moments...  
repeating the same knots...  
again... and again.



You'll need:

Cotton cord (or any soft rope or string)

Scissors

A wooden stick, ring, or branch (to anchor your work)

A place to hang or hold it steady

To begin:

Cut several lengths of cord.

Attach them to your anchor point.

Begin with a simple knot...

left over right...

then right over left.

Pull gently. Then repeat.

Let your hands learn the movement.

There's a rhythm here...but it builds slowly.

Each knot holds the next.

Each movement...

adds to the structure.

*And as each movement adds structure,  
what kind of movement, is that movement?*

You may notice...

your hands begin to move  
without needing to think through each step.

Patterns forming... not all at once...

but through repetition...

until something recognisable appears.

*And as the pattern begins to form, does it  
have a size and a shape?*

You might follow a guide...  
or change direction halfway through.

You might tighten some knots...  
and leave others loose.

There's no fixed outcome.

Only a series of small decisions...  
that begin to connect.

And perhaps...what you're creating...  
is not just the pattern...  
but a sense of something holding together.

## **A small note:**

When working with cord...  
take care not to pull too tightly for long periods...  
as this can strain the hands.

If using natural fibres...  
you may notice slight fraying—this is part of the  
texture.

my macrame curtain



# Natural dyeing



# The Enduring Legacy of Natural Dyes

For millennia, before the advent of synthetic dyes in the mid-19th century, humanity harnessed the vibrant colors of nature—from plants, minerals, and insects—to adorn textiles. This ancient practice, deeply intertwined with human civilization, showcases an early mastery of natural chemistry.

## A Modern Resurgence

The era of natural dyes began to wane with William Henry Perkin's accidental discovery of Mauveine in 1856, ushering in the age of synthetic dyes. This shift largely sidelined traditional natural dyeing knowledge.

However, today, natural dyes are experiencing a resurgence. Driven by a growing global interest in sustainability and a desire to reconnect with historical craftsmanship, these ancient coloring methods are finding new relevance in modern fashion and textiles.

# Natural Dyeing – Colour from the Earth

There's something about colour...  
when it comes from the earth...  
it feels different.  
Softer... less fixed... more alive.

For centuries...

people have used plants, roots, and minerals...  
to colour cloth. Onion skins... leaves...  
flowers...each one releasing something...  
when given time.



## **You'll need:**

Fabric (natural fibres like cotton or linen work best)

Plant materials (onion skins, leaves, tea, flowers)

Water

A pot (not used for food)

A heat source

## **To begin:**

Fill a pot with water. Add your plant materials.

Let them simmer... slowly...

until the colour begins to release.

Place your fabric into the liquid. Leave it...

and allow the colour to find its way in.



This is not immediate. It takes time...  
for something to appear.  
And even then...you don't fully control  
what the final colour will be.  
Some areas deepen. Some remain lighter.  
Some tones shift... as they dry.

You may notice...a sense of waiting.  
Not doing... just allowing.

Transformation...  
is something that cannot be rushed...  
only supported.

You might try different plants...  
different lengths of time...  
or return to the same process...  
and find it changes.

*And as you think about trying different plants,  
what thoughts were you thinking just before that?*

There's no exact formula.  
Only a relationship, between material...  
time... and attention.

And perhaps...what you begin to trust  
is not the outcome...but the process itself.

## **A small note:**

Some plant materials can stain surfaces or skin...  
so it helps to work in a protected space.

Use a separate pot for dyeing...  
and allow time for the fabric to dry fully  
before judging the final colour.





# Mixed media journalling



## Ancient Echoes and Early Inspirations

The concept of combining visual imagery with a narrative—the core of mixed media journaling—can be traced back to the very dawn of human creativity.

Cave Drawings: the earliest “mixed media” expressions appeared on cave walls. These were not merely drawings; they were narratives that utilized the texture of the rock (a physical medium) combined with pigments from earth, charcoal, and minerals. They served as a communal “journal” of survival, ritual, and observation.

Leonardo da Vinci’s Notebooks: Perhaps the most famous precursor is Leonardo da Vinci. His notebooks were masterclasses in mixed media before the term existed, blending scientific diagrams, anatomical sketches, and personal reflections. He treated the page as a laboratory for both the mind and the eye

# The Modern Craft Form: The Digital and DIY Renaissance

The transformation of mixed media journaling into a widespread craft form occurred rapidly over the last few decades, fueled by a desire for tactile expression in an increasingly digital world.

These images were kindly given to me to use by my grandson Sean Brennan. They were taken from his journal of his Trip around Thailand



Artists began to move away from the structured, photo-centric style of scrapbooking toward a more freestyle, expressive “art journal.

Today, mixed media journaling is defined by its lack of rules. It is a “recent” craft form in its accessibility and community, but it carries the ancient human impulse to leave a mark—both visual and verbal—on the world.

Thailand 2026 Sean Brennan



There's something about a page...  
when it begins to hold more than one thing.  
An image... a mark...  
a few words...and something starts to gather.  
This way of working isn't tied to tradition...  
but it carries something just as meaningful.  
Moments... observations... fragments of  
experience...placed together...  
over time.

Thailand, Sean Brennan 2025



## **You'll need:**

A notebook or loose pages  
Images (your own drawings, photos, keepsakes,  
or pieces cut from magazines.

A pen or pencil  
Thread and needle (optional)  
Glue (if layering)

## **To begin:**

There are no rules  
You start with whatever comes to mind.  
It might be an image

Something that draws your attention.  
then see what comes next.

Maybe some words...maybe not.  
a stitch or two?.

You might add something... or leave space.

*And when you start to draw that image, is there  
anything else about that image?*

There's no need to make sense of it.

This is not about telling a story.  
It's about allowing something to be held...  
just as it is.

You may notice...  
how the image changes...  
when something is placed beside it.

Or how a single word...  
can shift what you see.

Jung spoke of the dialogue between inner and  
outer worlds...  
how something begins to take shape...  
when it is given form.

And as you return to the page...  
over time, you may begin to see connections...  
that weren't clear at first.

You might continue this... adding to the same  
page...or beginning another.

There's no final version to reach.

Only a series of moments...held together.

And perhaps...something of yours...

begins to appear...

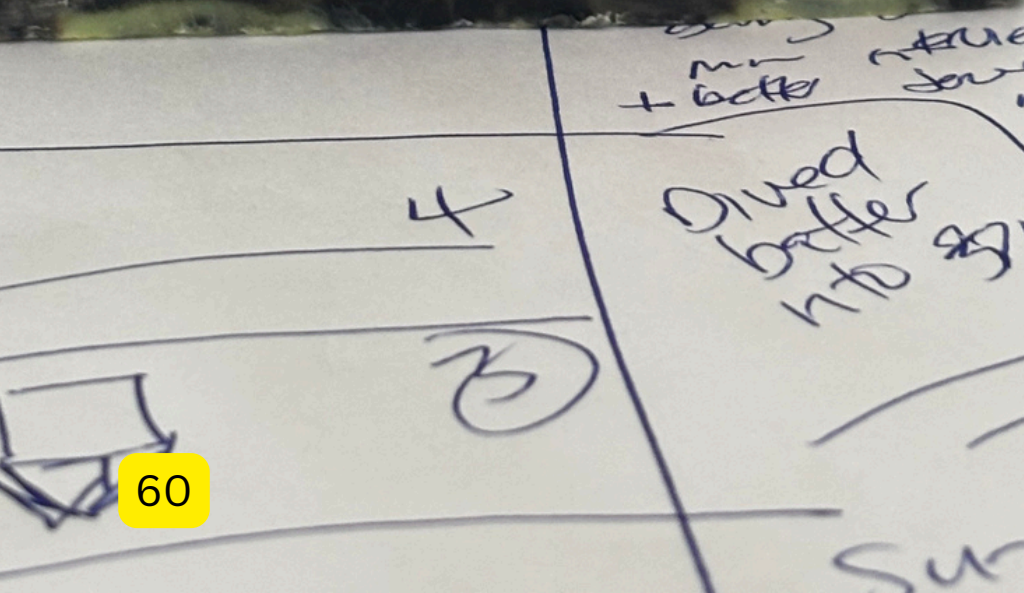
in a way that didn't need to be planned.

A small note:

.

This can be as simple or as layered as you like...  
there's no right way to combine these elements.

# cold pressed soap making



# Origins of Soap Making

The history of soap making can be traced back to ancient civilizations, with the earliest known evidence suggesting its existence around 2800 BCE in Babylon

Archaeological findings, such as clay tablets from ancient Babylon, describe a soap-like substance made from animal fats and wood ash

While the exact purpose of these early concoctions is debated, it is believed they were initially used for cleaning textiles rather than personal hygiene

Later, the Romans are often associated with the legend of Mount Sapo, where animal sacrifices led to a mixture of animal fat and ash washing down into the Tiber River, creating a cleansing substance

These early forms of soap were a testament to ancient ingenuity, laying the groundwork for the development of modern soap and its widespread use in hygiene and sanitation.

# Cold Process Soap Making

There's something about combining elements...  
that don't seem to belong together...  
and watching them change. Oil... water... lye...  
each one separate, Until they're not.

Cold process soap making has been practiced for  
generations...  
a slow transformation...  
where something quite raw...  
becomes something gentle.



You'll need:

- Oils (such as olive, coconut, or others)
  - Lye (sodium hydroxide, colorants, essential oils)
  - Water. A heat-safe container
  - A stick blender (or a way to mix thoroughly)
  - A mould
- To begin:

Carefully mix the lye with water...  
allowing it to heat... and then cool.

Warm your oils separately.  
Then bring the two together.

*And as you bring the two together, notice  
the contradiction; oil and water, hot and cold  
and as you notice, is there anything else about  
notice?*



As you mix...the colours and fragrances,  
you create a pattern, a swirl.

The texture changes. It thickens.  
Reaching a point... where it begins to hold.  
This is often called trace...the moment  
you can see...  
that something has shifted.

Then pour it into a mould...and wait.  
This is not immediate.  
It takes time...for the process to complete...  
for the soap to cure...  
for something usable to emerge.



Transformation is a process... not an event.  
Something that unfolds... often unseen...  
before it becomes clear. And as you work...  
you may notice...  
there's a point where you can no longer rush it.

You can prepare. You can combine.  
But then...you have to allow.

You might experiment with different oils...  
different colours...different shapes.  
Or return to the same simple process...  
and find...it becomes something new each time.

There's no need to perfect it.  
Only to notice...what happens...  
when separate elements...  
are given time  
to become something else.

*And when separate elements are given  
time to become something else,  
is there any thing else about 'something else'?*

Thank you for reading my humble offering.

This final craft is soap – a small reflection of something I love to do, and a metaphor for Clean Language, a practice I gently draw on when I'm facilitating in my work as a Hypnotist

I hope you've enjoyed this journey through craft, creativity, and quiet noticing.

And if it feels right, I'd love to see you at one of my ***Art of Healing***  
***Zoom gatherings...***

where we meet, chat, and craft –  
supporting our health and wellbeing together.

The final few pages is a soapy ditty to make you  
smile

dedicated to my Clean Language Community  
in The UK

(thank you Pam Ayres)

## If Only I Could Get Clean...

(A small soap-based exploration in the spirit of Clean Language)

If only I could get clean,  
I thought at three a.m. one night,  
While others joined the Zoom in England  
Fresh-eyed, awake, and bright.

Down here in sleepy Aotearoa  
Where dawn arrives too soon,  
I chase epistemological metaphors  
While yawning at the moon.

They speak of landscapes forming,  
Of metaphors that grow,  
Of tacking subtle movements  
Only seasoned cleaners know.

“What kind of clean is clean?” they ask,  
“And where does clean begin?”  
And I sit there stirring soap oils  
Wondering what’s happening within.

Because soap, you see, starts messy —  
Just oils that disagree,  
Until a careful meeting happens  
Between lye... and possibility.

You don't command the mixture,  
You don't insist or shove,  
You simply hold conditions  
And watch it change enough.

It thickens without arguing,  
It settles in its way,  
Developing and maturing change  
Long after pouring day.

And isn't that our practice?  
No fixing, pushing, scheme —  
Just following the client gently  
Into their metaphorical dream.

“What happens next?” we quietly ask,  
“And is there anything else?”  
While meaning starts assembling  
All by its metaphorical self.

Sometimes insight traces lightly,  
Sometimes nothing’s seen,  
Yet underneath, like curing soap,  
Transformation’s working clean.

So here’s my humble offering  
From student far away –  
A bar of cold-pressed curiosity  
For cleaners at play.

May your metaphors lather softly,  
May your landscapes feel just right,  
And may developing awareness  
Emerge both day and night.

Because learning isn't distance,  
Nor hours spent online –  
It's noticing what's happening  
Where soap... and self... align.

And if only I could get clean –  
Perhaps I already am...  
Just slowly curing, quietly changing,  
exactly as I am.

Written and created by Sally Price  
with the assistance of AI tools

