

The Braid Society Twenty-fifth Anniversary Exhibition 2018
Gallery 3, The Gateway Education and Arts Centre, Shrewsbury, England SY1 1NB

09 October – 16 November 2018

The Braid Society is an international society of textile enthusiasts, founded in 1993 in UK. Our passion is 'narrow wares' - a wonderful array of small textiles including, kumihimo, ply-split braiding, tablet weaving, inkle weaving, backstrap weaving, loop manipulation, sprang, fingerweaving, lucet, passementerie and more. This is an open exhibition and 25 of our members have submitted over 60 pieces of work showing a variety of techniques.



List of Exhibitors and exhibits

The exhibits are not for sale, but some of the makers may take commissions.
To contact exhibitors, please leave a note in the visitor's book or contact
juliehedges49@gmail.com

Please do not touch the exhibits

There are samples on show that may be handled

For Gallery use only

Name		Title - Technique - Materials used and description
Mavis Atkinson	1	“Out of the Quotidian” . The braids, in cotton, acrylic and biron, were made on the marudai. When planning any project we all produce lots of samples while we strive for the effect we hope to achieve. My challenge was to use a selection of rejected samples (including a ceramic mistake) and create an interesting wall hanging that was ‘out of the ordinary’
Sue Batley	2 3	‘A silver nutmeg and a golden pear’ . Ply-Split braided using ‘Goldfingering’ chained knitting cotton made into 4 ply cords. Sea Creature . Ply-Split braided in 4 ply mercerized cotton cords
Ann Brammer Following retirement, after a career in medicine, I have been able to pursue my interest in a range of hand making skills and have become increasingly involved in multimedia work. I particularly enjoy ‘painting’ with yarn and fibres, working in three dimensions and working with unusual materials.	4 5	Mediterranean Menu 11 Mixed yarn in fill gap technique with wooden beads. An Embellished carrying bag Mixed yarn for the fill gap braids. Silk fabric with silk organza lining from Vietnam. Purchased Turks Head beads and Gutermann beads.
Jacqui Carey Jacqui Carey is a maker, teacher, author and researcher of braids, having specialized in the subject since graduating from a degree in woven textiles in 1985. Her work as a practicing craftsperson is known worldwide, and she shares her knowledge through teaching and numerous publications. More information can be found on her website www.careycompany.com	6 7	"Jo's jacket " (because a coat was too ambitious) - made from demonstration odds and ends that have built up over the years." Kumihimo done on a marudai. "Kumihimo translates as the “coming together of threads”. Whilst I am fascinated with the myriad of potential products, for me the real essence of kumihimo lies in its making. In the quiet rhythms, I can explore the intangible, interlacing the felt and the physical. Vessel for the important things in life Wire, beads and stones. Each vessel is a moment of mediation, a container for the important things in life such as love, compassion, gratitude, joy..."
Europa Chang Dawson	8	Hanging . Tibetan variation on clove hitched fabric in cotton. This knotted structure produces a fabric in which both sides are alike, but the motifs are mirror-imaged and the colours are counterchanged. The original piece came from Tibet and the motifs on it are all religious symbols. It was on loan to The Pitt Rivers Museum in Oxford. As far as I have been able to ascertain, these knotted pieces were made exclusively for use in monasteries and temples. I deduced the technique from photos sent to me by Rodrick Owen but decided against making a copy of the piece as I didn’t know the meaning of the symbols depicted. Instead, this piece uses the same structure but shows figure of eight knots.

Karen Clarke	9	Pear. Ply-split braided with 4 ply cotton cords
Ian Critchley	10 11	Quiver belt for archery. Tablet woven in cotton with leather back and brass buckle. Bag. Tablet woven in double knitting cotton with rayon lining
Anne Dyer A notorious Jack-of -all-Trades. Flitting from craft to craft, learning enough to try doing all the wrong things known as “ upside down and under water”. In between, she founded Westhope Craft College, wrote several books on aspects of crafts never before tackled, founded a dynasty of Westhope Jack Russells, and runs a smallholding and 200 acres of forestry.	12 13	The Return of the Owl. The macramé owl was one of the great cliché’s of the 20 th century. It has returned, in a different form, a side issue to beaded macramé jewellery. Between these two happenings, a lot of interesting things have happened in the world of braids. Lampshade with Sprang swag. Sprang and macramé knotting in cotton and lurex
Jill Edwards	14 15 16	Neckpiece. 4 ply cotton cords. Ply-Split braiding and kumihimo, made at a workshop with Barbara Walker in April. Key Fob. Ply-Split braided in cotton Seed Head. Ply-Split braided in linen
Celia Elliott - Minty I have been weaving and braiding for about 30 years and I am particularly interested in structure. Tablet weaving is for me the most fascinating, especially since it has a long history, possibly dating back to the Bronze Age. Each piece I create requires careful planning and execution, which appeals to my approach to projects, tying in with my career as a (now retired) scientist. However, when I start to actually weave a piece I still get surprises, some more welcome than others! I have been active in the Braid Society for several years and I am currently Membership Secretary.	17 18	Descending Complexity. Tablet woven in cotton using the vacant hole technique Hydrocybe nigrescens (blackening wax cap) Ply- Splitting in Linen on crochet base

<p>Susan Foulkes Susan J Foulkes is an experienced weaver who has focused her research on the woven patterned bands from around the Baltic region. She enjoys sharing her love of band weaving with others through teaching, writing articles and her blog at durhamweaver64@blogspot.co.uk</p>	<p>19 20</p>	<p>Warp faced plain weave crios. Woven in wool based on a 1918 design from Inishmore, Aran Islands.</p> <p>Warp faced plain weave crios. Woven in wool based on a 1946 design from Inishmore.</p> <p>The crios, (plural criosanna) is a simple woollen belt in warp-faced plain weave. The pattern is made by the order of the warp ends. There is no pattern pick up. The weft is a single colour and is hidden by the closely packed warp ends. It is finished with short plaits either at each end or with a fringe at one end and plaits at the other.</p> <p>Susan has written an article 'Aran Islands Criosanna: the making of a tradition' in Strands Issue 25- 2018, the journal of The Braid Society</p>
<p>Edna Gibson Edna has always had an interest in the construction of, and teaching textiles and she began Japanese braiding 34 years ago and still finds it fascinating. She visited Japan 3 times to learn kumihimo with Makiko Tada; successfully obtained the Teaching certificates for Temari from the Japanese Temari Society and to teach karakumi. She now specialises in Karakumi and finds unusual ways of working it. She is a Founder member and has been President of the Braid Society</p>	<p>21 22 23</p>	<p>Diamonds. Karakumi. 240 silk ends and 12 metallic thread ends</p> <p>Leaves. Karakumi. 240 silk ends and 400 metallic thread ends. Leaves made separately and added in during the braiding.</p> <p>Variations on a theme. Kumihimo plate. Zig-zags, random zig-zags, leno. Metallic threads.</p>
<p>Di Hannah</p>	<p>24 25</p>	<p>Interlocking Circles. Ply-Splitting. POT crossing planes. 16/2 linen made into 4 ply cords.</p> <p>Blue Bloom. Ply-Splitting, POT, SCOT, PSD. 16/2 linen made into 4 ply cords</p>
<p>Kay Hawkins I have been braiding since attending a Braid Society Try Braiding Day at Westhope College in 2014. I have since had the opportunity to explore several techniques – Japanese kumihimo and karakumi, South American pick up and supplementary weft weaving, Sami band weaving, tablet weaving, ... but ply-splitting was the technique that first took me to that Try Braiding Day and the precision and infinite possibilities of this technique continue to fascinate me.</p>	<p>26 27 28</p>	<p>Burden basket or <i>kiaha</i> (inspired by burden baskets made by the Pima peoples of New Mexico) Ply-splitting. A mix of POT and SCOT. 4-ply cords in cotton/linen/silk yarn, plus timber ring, beads and dowels.</p> <p>Tumpline or <i>Namlo</i> . A strap worn around the head to support heavy loads carried on the back by peoples in Tibetan and other cultures, made slightly longer to use as a backstrap for a backstrap loom. Ply-split darning in 3-ply hemp cords.</p> <p>Tartan “sporrán-style” bag. Inspired by the colours of the Scottish Highlands on a winter’s afternoon. Ply-split bag in POT with a ply-split darned tubular handle. 2-ply cords in merino wool in lights and darks, plus bag clasp</p>

<p>Julie Hedges Julie has been researching the Indian technique of Ply-Split Braiding, used traditionally for animal harnesses, since 1991. She has developed it to make wearable and sculptural pieces in a variety of yarns. She has taught and exhibited in the UK, Europe, USA and India. She has published four books on 'Ply-Split Braiding. Julie is a founder member and currently 'Chair' of The Braid Society. For information go to www.juliehedges.co.uk</p>	<p>29 30 31 32 33</p>	<p>Series of Spiral serpent forms and neckpiece. Ply-Split braided in cotton and silk</p> <p>Cylinder. Ply-Splitting in 4 ply linen cords</p> <p>Dish. Ply-Splitting in 4 ply linen cords</p> <p>Hexagon flower vessel Ply-Splitting in 4 ply linen cords and 2 ply water hyacinth cords</p> <p>Hexagon bowl Ply-Splitting and twining in 4 ply linen and water hyacinth cords</p>
<p>Anna Hurwitz</p>	<p>34 35</p>	<p>Reptilian eye. Kumihimo on the karakumi dai. Rayon and coloured copper wire</p> <p>Sandals. Kumihimo on the marudai. Vegetables - 6 aubergines and 1 pumpkin braided with metallic threads and other fibres</p>
<p>Sandy Jessett Sandy is a long time active member of the Braid Society who has been on the Council and in The Chair.</p>	<p>36 37 38</p>	<p>“The Result of Diane’s Challenge” For several years I have enjoyed occasional meetings with fellow Society members interested in braiding on the Takadai. From time to time we have been issued with “challenges”, encouraging us to explore outside the constraints of the standard structures. Diane Watanabe gave each of us a package of silk –8 “ropes” black and 1 space-dyed. We were permitted to divide the length and allocate the threads as we wished, but required to use it all, and forbidden to add any extra yarns. I chose to vary the number of threads on each bobbin, so that some elements are fine and some much thicker. The central braid of this hanging is the result. However, I have now cheated and added the black braids each side, and a marudai braid to hang</p> <p>“In Memory of Jan” Jan Rawdon Smith served as Chairman of the Society, and was the moving spirit behind the Exhibition “Braids and Beyond” which celebrated our 10th Anniversary in 2003, so it is appropriate to remember her in our 25th year. After her death her family invited some braiding friends to select yarns from her “stash”, and I have used the pack of silk I chose to make this obijime. I cannot match Jan’s fine work, innovation, and attention to detail, but I have been thinking of her as I work.</p> <p>A Bag Ply-Split Braiding results in a very strong structure, particularly suited for bags, and I have made several over the years. I selected the colours for this one to go with a particular outfit. I intended to use patterns from a girth pictured in Peter Collingwood’s “The Techniques of Ply-Split Braiding” (see Plates 34 & 89), but this proved too difficult for me, so I had much more fun inventing my own.</p>

<p>Pippa Le Roux</p>	<p>39 40 41</p>	<p>The Dryad Peacock. Tablet woven in blue and white cotton</p> <p>Pouch. Karakumi is a Japanese braid I recently learned and should be woven in silk to make a sash. I enjoy using the bobbins as I used to make lace. I am fascinated how the diamonds are formed. One system for the top and another for the bottom half. This bag is woven in basic double kitting Acrylic yarn to see if I could work a wider piece. It would have been better woven in silk. I then made it into the inevitable little bag!</p> <p>Flower. Ply - split braiding. This started with a green hexagon bowl in canelle cotton cords. Then another for the interior in various shades of pink silk cords. I was stuck as to how to finish. Julie suggested that the petals and leaves could be moved to curl in or out.</p>
<p>Averil Otiv Averil is a botanist and teacher by training and regularly teaches basketry, weaving and braiding, growing her own plant materials for basket making. She gives talks and workshops around the UK and belongs to the Basketmakers Association. For the Braid Society, Averil organises the Annual Travelling Show.</p>	<p>42 43</p>	<p>Three small bags. Ply-Split braided in 4 ply linen cords</p> <p>Thumbprint Necklace. Ply-Split braided in 4 ply cotton cords</p>
<p>Bridget Paish Bridget is on the Council of the Braid Society and currently in charge of the annual 'swaps' (Exchange of samples)</p>	<p>44 45</p>	<p>Carpet Slippers. Inkle Woven in wool carpet yarn</p> <p>Earrings. Braided on a marudai in silk.</p>
<p>Jennie Parry Jennie was a founder member of The Braid Society of which she was President from 1996 - 2001. She began to make kumihimo in 1985 with Catherine Martin, then Rodrick Owen and later with Makiko Tada, and from the early 1990s, has included all 5 pieces of Kumihimo equipment. Her particular passion is for takadai. She is a teacher and exhibits nationally and internationally. She was awarded a Theo Moorman Trust for Weavers Bursary in 2012 for the purchase of a three level takadai.</p>	<p>46 47 48 49</p>	<p>Bubbling Water. Takadai, 5 braids, triaxial leno in paper & monofilament</p> <p>Ripples near the Shore. Takadai, 3 braids & woven background in spun silk, paper & bamboo</p> <p>Let there be Light. Takadai, 6 braids & woven background in silk, paper, metallic & bamboo.</p> <p>Seven braids a gliding. 7 takadai braids in silk and paper</p> <p>The majority of my creative energy is spent using the takadai. It is the largest of the traditional Japanese kumihimo equipment, and offers many possibilities for innovative oblique interlaced structures, especially when using unorthodox yarns that retain their form and distortions when complete. In combining paper, monofilament, silicon, lycra with high twist silk and linen - all very untraditional - I still strive to create braids of beauty and form. One braid is not enough: I like to make a series of braids that will curve and distort to express my feelings towards nature's rhythms of wind, water, growth and form. The repetition creates new patterns, rhythms, textures and shadows.</p>

<p>Aviva Peres</p>	<p>50</p>	<p>Mrs Lavender's Jacket using ten different textile techniques. It is a tiny knitted jacket that serves as a cover to a half a sachet of lavender. The light sachet keeps the jacket standing (from underneath) " When I was a child, my dear mother used to knit and sew clothes for my doll Ninette. Even my old teddy bear wore a warm jacket at that time, to hide the few worn out patches. Such sweet and touching attentions remained unforgettable and inspired my piece. It was fun to use as many techniques as possible in a single entry. I had to choose a subject on top of which about ten textile skills could be used. A miniature knitted jacket provided the answer with braided modern decorations that were enhanced by embroidered dots. Knotted buttons of purple linen just added a touch of 'all handmade'. For a "chic" look, a woven scarf served as a colourful accessory and a tablet woven necklace completed the outfit. A pendant of Indian oblique finger weaving and a macramé pin were necessary for a stylish look. Discreet stitching (sewing) was generously used and a twisted hanging device was added to lift the exhibit. No time was left for a crocheted shoulder bag and Mrs Lavender will have to manage without.</p>
<p>Marge Quinn Marge was a long time member of The Braid Society member, who died in January 2017. She taught and demonstrated at many events with enthusiasm and a great sense of humour. Ply- splitting became her passion and she always had some interesting new creations to pull out of her bag.</p>	<p>51 52 53 54 55 56</p>	<p>Ply - Split braided tea pot 4 ply linen cords Ply - Split braided jug 4 ply linen cords Ply - Split braided cylinder 4 ply linen cords Ply - Split braided vessel 4 ply linen cords Ply - Split braided bag 4 ply linen cords Group of shell like shapes. Ply-split braided in cotton cords</p>
<p>Barbara Walker Barbara is a keen ply-splitter, weaver and braider, and finds interlacements of all sorts fascinating. She is member of Northwest Designer Craftsmen and her work has been exhibited internationally. She has taught in US, UK and Canada. She is the author of Supplementary Warp Patterning: Turned Drafts, Embellishments & Motifs (2016), Ply-Splitting from Drawdowns: Interpreting Weave Structures in Ply-Split Braiding (2012), She lives in Salem, Oregon, USA.</p>	<p>57</p>	<p>Paracas 11 Linen, cotton and viscose cords. The lightest color cords have silver viscose threads in them for added sparkle. It also has half and half cords. Four cords are half red and half black to allow for the lines of red. The black half of the cords are part of the black background surrounding motifs.</p>

Beverley Weaver. USA	58	Purple Haze #1 - Ply-split braided Basket Cotton fabric, cotton and silk yarns. Hand dyed.
Lesley Willcock	59	Water Lily. Ply-Split braiding in linen. I was experimenting with the Ply Splitting technique of Sarakatsani during a workshop when I saw the potential for a 3D piece representing a water lily. The cords were wound from multiple ends of fine linen which allowed a very gradual transition in colour from purple through pink to white.
	60	Underwater I, II, III, IV & V. Mobile of 5 braids. This series of 3D takadai braids was inspired by images of underwater plants and weeds – helped by my overactive imagination! They are all a variation of double braid, or single to double, using multiple strands of silk and nylon monofilament.
Kathy Williams	61	3D Ply-Split vessel. 4 ply linen cords. This is my first venture into 3D ply-splitting. It was started at a workshop with Julie Hedges in Aldbourne and finished off at home. I did so enjoy making this vessel.
	62	Bella's Bridle. Ply- Split Braiding with mercerised cotton. I have wanted to make a bridle for my horse for a very long time now and had a lot of problem solving to do. Where to get the buckles etc; so I decided to make it a decorative bridle with lots of tassels and just used 1 buckle. To attach it to the bit I made 2 holes then split the braid in two, 1 end through each hole and tied them in a knot with tassels. The throat lash is a separate braid and the brow band is made in two pieces with a 'fly fringe' tassel. The finished braid is a little too stretchy for my liking so this one is a 'decorative only' piece. I will persevere though and make a working model.