

Nature in Art Exhibition. October 2021. "Reflections on Nature A Braiders View "

	Name	Statement	Description	Technique	Yarn
1	Mavis Atkinson	<p>The inspiration for the work came from my love of impressionist paintings. The braid 'Hishi-mon-gumi' has an uneven surface, so provides texture to create the impression of a field. Both braids were woven on the takadai, the same pattern was used but the variety of fibres, mainly silk, created a different look. The 'cornfield' has the same silk throughout, whilst the 'meadow' has a variety of fibres including waste silk from a sari. The lace butterfly has been added for fun and is made of cotton.</p> <p>From Flinders Island, Tasmania.</p> <p>Abalone or muttonfish shells (as they are known in Australia) have a rugged outside and a beautiful iridescent glow on the inside. They are an endangered species and can only be fished in limited numbers, under licence. Small shells are often washed up on the beach and the sea snails provide a snack for the mutton birds and gulls. In the past the shells would have been collected by the local women and made into stunning necklaces. My Grandchildren know I love shells, so collected a few small abalone shells from a beach on Flinders Island which is off the NE coast of Tasmania. I have attempted to capture the iridescent colours of the shells in a simple braid, Taka-aze-gumi woven on a takadai. The braid could easily be used as a belt after the exhibition.</p>	Pollinators Paradise	Takadai	Silk
2			Abalone shell	Takadai	Silk
3	Andrew Blundell		Tree Branches, sageo design	Kumihimo Sasanami, variant	Cotton
4			Against the flow, sageo design	Kumihimo Sawagamagumi	Cotton
5			Torrent, sageo design	Kumihimo Sasanami, variant	Cotton
6	Ian Critchley		By Jove. I eat green cheese	Ridgid Heddle, Kumihimo	Cotton, wool, Lurex
7	Anne Dyer	There are some people in this world who do things the right way and	"Lunch"	Kumihimo and Inkle	Cotton and

		get better at it. There are some who wonder what would happen if they did it wrong, just for the hell of it. Nine times out of ten it doesn't work, but if it starts a new line of thought once in ten tries, they are ahead of the people who always do it right. I am one of these last. My work is technically bad because I never stay on the same method for long, not long enough to acquire skill. That I leave to the people who follow my daft ideas.	12" diameter flower with a long stalk of leaves hanging down, covered with insects.		Wool
8	Jill Edwards		Snowdrop	Ply-Split Braiding	Cotton
9	Celia Elliott- Minty		A charm of goldfinches 1	Multishaft woven band	Mergerised cotton
10			A charm of goldfinches 11	Multishaft woven band	Mergerised Cotton
11			A charm of goldfinches 111	Tablet Weaving	Copper wire, linen cord & beads
12			There's more of them than us	Braiding and twisting	
13	Edna Gibson	<p>Hidden Flowers: Makiko Tada showed me the moves on the karakumidai and I loved it. Traditionally flat braids are used in temples for the elite, as to work karakumi is very time consuming. It is shown as a flat piece of fabric. I was interested to see if 2 and 3 dimensional structures could be made in this way. This piece is worked in 2 layers of threads exchanging levels of threads as required to keep the raised structure.</p> <p>Flower brooch: Makiko Tada designed the Octoplate in 2019 and it is a larger octagonal version of the round foam disc she had previously introduced. This piece was worked in silk using leno and basic weave structures on the Octoplate. The silk is tie dyed purple and white.</p> <p>Organic Shape: This piece was a play piece to see what would happen using irregular moves on the Octoplate using and combination of leno and plain weave structures. I rather like the result and I hope you do also.</p>	Hidden Flowers	Karakumi	Silk
14			Flower Brooch	Octoplate	Silk
15			Organic shape	Octoplate	Metallic thread
16	Beth Hardy	The Zigzag Anda braid was created on the kakadai with DMC memory thread and handmade lamp work glass beads and mounted	Optunia on the Chapaaral	Kumihimo, Zigzag, anda-gumi	DMC memory thread.

		on a piece of weathered cactus skeleton. The dragonfly is a series of square knots made with a Japanese metallic fibre.			Japanese Metallic thread. Imposter Thread. Hand made Glass Beads Swarovski Crystalettes Optunia Cactus wood
17 18	Kay Hawkins	Kay discovered ply-split braiding in 2014 and has been on a fascinating and enthralling braiding journey ever since. She spends much of her (limited) spare time researching and experimenting with braiding and narrow band weaving techniques. She has been able to attend workshops with many of the Braid Society's eminent tutors from around the world. Consequently, she has dabbled in some of the Japanese braiding techniques (Kumihimo on a marudai, karakumidai and ayatakadai), in Japanese, South American and Sami backstrap weaving, and in tablet weaving, inkle weaving, finger loop braiding and lucetting, but the one she keeps coming back to is ply splitting. It has practical applications, such as making strong and decorative girths and belts but, it also allows free-style design and 3D structures which can have a mind of their own, with initial ideas often evolving into something much more intriguing. Kay is currently Chair of the Braid Society.	Seed pod vase Butterfly inspired belt	Ply-Split Braiding Ply-Split Braiding	Silk/linen yarn Linen yarn and feature metal buckle
19 20	Julie Hedges	I enjoy the scope of ply - split braiding to make three-dimensional structures. The technique lends itself to making forms inspired by nature.	Flower 1 Flower 2	Ply-Splitting. 'POT', 'SCOT' & 'PSD' with 4 ply cords	Linen Linen and

21		<p>In each of the flowers, I have used Ply-Split Darning (PSD), Plain Oblique Twining (POT), and Single Course Oblique Twining (SCOT) alongside each other. The three structures are used to develop the organic shapes and vary the quality of the surfaces.</p> <p>In the Rose and Trellis bracelets and small flower dish, I have worked with silk/cotton 3 ply cords, for the roses and cotton 4 ply cords for the trellis.</p>	Flower 3		rayon
22			Flower bowl	Ply-Splitting. 'POT' & 'SCOT' with 3 and 4 ply cords	Linen
23			Rose and trellis bracelets and dish		Silk/cotton and cotton
24	Carol James		Small Curtain	Sprang	Cotton
25	Katoko Kitade	<p>Air tube is made using four paper threads twisted together to make a cord to use in Ply-Split Braiding. The stiff cord helps to shape the tube.</p> <p>I also make tapestries for public facilities.</p>	Airtube	Ply-Split Braiding	Paper thread
26			Necklace	Ply-Split Braiding	Linen & metallic thread.
27			Necklace	Ply-Split Braiding	Silk & Metallic thread
28	Sandy Jessett	<p>My braiding interests are wide - over many years I have attempted most methods of making braids and narrow bands. A major exception was sprang, but thanks to lockdown and to the Braid Society I have remedied that.</p> <p>Earlier this year the Society organised a series of online tutorials and one of the first was a class on sprang taught by Carol James. I found the technique so fascinating that I failed to follow any of the later classes.</p> <p>These four pieces are thus very much the work of a beginner exploring the possibilities of a new technique; they are samplers.</p>	Spring	Sprang	Photo print on canvas with various threads: silk, cotton metallic
29			Summer	Sprang	
30			Autumn	Sprang	
31			Winter	Sprang	
32	Helen Leaf	<p>I work with ply-split braiding and rigid heddle backstrap-style band weaving, drawing from a range of skills and disciplines and sometimes combining weaving with other materials.</p> <p>I spend a lot of time with ancient trees.</p> <p>My pieces express a love of nature, a sense of deep connection, wholeness and balance.</p>	Autumn	Ply-Split Braiding	Wool.
33			Braid for a bundle of rush	Backstrap/ rigid heddle loom	Wool and rush.
34			Oak	Backstrap/ rigid heddle loom	Wool, wood, oak twigs, acorns
35	Val Makin	<p>Nature's rust is an experimental piece using found rusty objects, nails, screw eyes etc. encased in kumihimo braid. Once wrapped the piece was left outside to see how the rust marked the cotton yarn.</p> <p>The old wire cutters were the only catalyst used.</p>	Natures rust	Kumihimo	Cotton Yarn, rusty found objects

36	Averil Otiv	As a botanist, gardener and basket maker this collection of baskets meet all criteria.	Bottle Gourd Net 1.	Perigord Plait	Day Lily
37		The theme is one of naturally inspired containers, small nets/baskets in the shape of gourds or cucumbers.	Bottle Gourd Net 2.	Perigord Plait	Saltrush
38		They are made using the Perigord technique of plaiting, essentially a three element plait, oriented sideways, each row is linked to the previous one. The materials used are very different which adds interest and challenges to their construction. Day lilies, waxed linen, salt rush and Japanese shifu paper have been used. There is one 'odd man out' as far as technique is concerned , the Torcheon lace technique makes a firm open structure which is very useful in basketry.	Bottle Gourd Net 3.	Perigord Plait	Waxed Linen
39			Bottle Gourd Net 4.	Torchon Lace	Japanese Shifu paper
40	Jennie Parry	My creative life changed in 1985 when I learned to use a marudai. Today my relationship with the most sophisticated type of Japanese braiding equipment, the takadai, and now the three level 'Tri Takadai' is deeply rooted, total and passionate. Having spent some years learning the essential traditional techniques, I now relish the opportunity to experiment, explore and develop the vast potential of these most versatile tools. The combining of unusual yarns opens even more doors for me. Structures of plain weave and twill in braid behave differently from those in loom weaving. The addition of leno techniques opens the structures to give an open lacey appearance with wonderful shadows. Once off the takadai, I delight in manipulating these braids into sculptural forms. One braid is not enough to express my emotional responses to natural rhythms, shadows and patterns, so each piece consists of several braids, sometimes just repeating, sometimes mirroring the order of the bobbins. I continue to strive for a simplicity of form, to seek the essence of rhythm and inner oneness that I value and respect in Japanese craftsmanship.	Rain Chains	Takadai braids	Monofilament
41			Winter Birches	Takadai braids & needlelace	Silk
42			Branch Patterns I, II, III, IV	Takadai braids	Silk & Linen
43			Path through the birch trees	Takadai braids	Silk & soluble yarn
44			Snug for a walk!	Sprang	Wool
45	Bridget Paish	1. "Whirlpool" started out from the shape of rolling surf and a wave breaking on the shore but grew into water spiralling downwards with foam at its centre.	Whirlpool	Ply-split Braiding	Linen
46		2. "Ebb Tide" started with a piece of pottery given to me by a friend to display braids on. It reminded me of the patterns formed by	Ebb Tide	Kumihimo	

		currents and led me to trying to depict the myriad colours and shapes formed by the retreating tide.			
47	Aviva Peres	In a bag of yarn, I discovered a pompom toy with a curious cord, a touching reminder of my daughter's plush toys. The colourful threads inspired the creation of new braids in different patterns and thicknesses. A new pompom popped up and the playful braids created " Seeds of a braided flower.	Seeds of a Braided Flower	Tablet weaving and kumihimo	Cotton
48	Susan Read	Satin Bower Bird Nest To woo a female, male Blue Satin Bowerbirds build specialised stick structures, called bowers, which they decorate with blue and shiny objects.	Satin Bowerbird nest	Kumihimo & ply-Split braiding	Wool, fibres & plastic
49			Variation & one mutation	Ply-Split Braiding	Mercedised cotton
50	Maria Letizia Volpicelli		A flowery dream	Tapestry and Kumihimo	Paper and cotton yarn
51	Kathy Williams	Looking at some of my Takadai samples, one of them looked very much like Ivy leaves, so I wandered around the farm with my camera and was amazed by the difference in their size and variety, the colours can be so vivid and shiny as well as quite dull, new leaves and old leaves, large and small, all growing together. I just had fun playing with the designs, each one is individually braided with all the shades of green and brown from my stash of yarns. I used varying amounts and thickness of yarn to make different sizes of leaf. Then I threaded some of the ends onto a Marudai disc to make the stem which was then used as a core for the 'branch'.	Ivy leaves, 1	Kumihimo	Silk, cotton, linen
52			Ivy leaves, 2	Takadai and Marudai	
53	Sacrewell 'Come and Try' Group.	At our February meeting just before the first lockdown in March 2020, we discussed working to a colour theme on our ever popular inkle and highly portable looms. The idea was to make this accessible to anyone, regardless of experience, to work to a	Spring Bands Helen Ainsworth. 1 Janette Matthews. 6 Jennie Parry. 7	Inkle and highly portable looms.	Cotton

		<p>comfortable scale and to make them 1 metre in length. They could be very simple or complex. Several of the group thought this was a good challenge, and we thought that perhaps working to a seasonal colour scheme would be fun. It was pretty equal between Spring and Autumn, but with Spring approaching that seemed the best choice. If successful we thought we would ask about showing it as a group exhibit at the Braid Society exhibition planned for October 2020. We had thought that we could spend sometime planning and perhaps sampling a bit and then at our usual 2 day meeting in May we could bring our inkle looms and get going. Alas, this was not to be. But this whole idea turned out to be a real boost for us as suddenly we faced by lockdown and the sudden cancellation of so many exhibitions, courses and meetings. We set up a WhatsApp group for those taking part and this was so encouraging. In May Susan Foulkes ran a wonderful online course, Fun with Stripes, and that added another dimension, and several of us got totally hooked - whilst still keeping to the Spring theme.</p> <p>The result is this collection of very varied bands made by 7 of us, inspired by Spring: from Goat Willow, snowdrops, bluebells, tulips, apple blossom, daffodils, the presence of so many rainbows drawn by children in support of the NHS. And we think they all combine to express some of the essence of Spring.</p>	<p>Steve Pretty. 3 Meg Tibble. 1 Chris Tucker. 5 Sylvia Winn. 2</p>		
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