

THE CRAFT MOVEMENT

As we renew our interest in handcrafted design, these weavers explain how they have revived one of the world's oldest techniques



MOMOKA GOMI

@momokagomi

Through her training to become a kimono dresser at the age of 17, Momoka Gomi began to appreciate the value of textiles. Fascinated by the combination of creative freedom and mathematical restrictions in weaving, she sought a career as a textile artist. Her second-hand 1960s dobby loom requires no electricity to operate, meaning her fabrics are woven using 100 per cent human power. The slow pace inspired Momoka, and she now creates beguiling cushion covers and long, trailing scarves.

DALIA JAMES

@daliajamesstudio

Coming from a family of makers, Dalia James was encouraged to continue the family tradition of working with her hands. In 2012, after graduating with a degree in textiles, she invested in an eight-shaft Ashford table loom, which has served her well ever since. Keen to explore a more sustainable approach, Dalia introduced bamboo as a new material to work with alongside spun silk. Noting Josef and Anni Albers as some of her influences, her vivid fabrics often experiment with colour and geometric forms.

MAJEDA CLARKE

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After studying textiles and graduating with a First, Majeda Clarke then went on to win the Cockpit Arts/ Clothworkers' Foundation award. An investment in an Arm Loom enabled her to become a viable practice in a modern market, as it has a computer that stores patterns in its memory making lifting the shafts easier. Her background as Bengali born but brought up in Britain influences her style, inspired equally by European aesthetics and by the patterns and enlivening shades seen in traditional Indian motifs.

OCTOBER 2020

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