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In The Loop 4

Knitting: From Craft to Couture

26-28 August 2015

University of Glasgow



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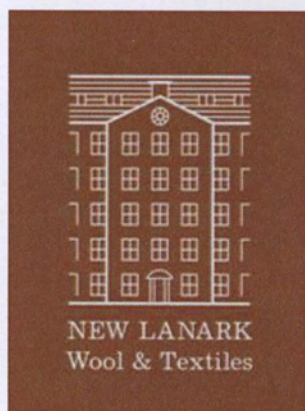
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1. Welcome

A very warm welcome to all participants at In the Loop 4 from the Knitting-in-the-Round team here at the University of Glasgow. We are delighted to collaborate with Linda Newington to bring In the Loop to Glasgow and we hope this event will offer all the positive elements that have been associated with the In the Loop 'brand' with the addition of a Scottish flavour and a Glasgow twist.

'Knitting-in-the-Round' is a Royal Society of Edinburgh funded research network in the School of Humanities at the University of Glasgow. Our aim has been to explore how historical understandings of knit as an economic, creative and cultural practice inform modern and contemporary uses of this textile practice through a series of collaborations with business, heritage, education, tourism and culture and arts. Focusing on hand-knitted textiles in Scotland and drawing on the craft skills and heritage of Scottish knitting traditions, our project has investigated the transformation of knitting from small-scale, home-based craft production to one of Scotland's most identifiable brands and has explored the relationships that knit facilitates: between young and old, across continents, between practitioners and researchers, producers and consumers, in the Scottish and international context.

One element of the project was the appointment of a Knitter-in-Residence at the University of Glasgow, a unique venture which brought knitting into the university in unexpected ways. Drawing on the beautiful designs contained within the university architecture, Susan McComb created a series of bespoke patterns which translate stone and lead into intricate and striking designs in wool. Your conference pack contains a booklet of Susan's patterns so you can knit the University of Glasgow into socks, sweaters and scarves.

Knitting-in-the-Round has also taken on the Commonwealth by knitting all the flags for the Commonwealth Games which took place in Glasgow in 2014, the First World War - we will be 'Knitting for Tommy' 100 years on as a contribution to a First World War trench education project, and we have drawn attention to some of Scotland's knitting heritage in the form of Sanquhar knitting and Shetland lace.

Authenticity, Sustainability and Creativity are our core themes which have allowed us to address some of the big issues within the textile sector today. Knitted textiles have a prominent place in Scotland's creative economy, its textile industry and education, and Scottish material heritage. Today the Scottish textile industry is regarded as at the cutting edge of design and technology and a global player on account of the quality, distinctiveness and design standards of the textiles produced here. Knitted textiles are a key player in this resurgence of the textile sector and, as this conference will illustrate, can be found in all sectors of the market - from craft production to the heights of fashion.

In the Loop 4 will showcase all the best that Scotland has to offer in the field of knitted textiles, from scholarly papers to our marketplace featuring Scottish producers and our Craft to Couture Fashion Show which will highlight many of Scotland's designers and makers. We hope you will enjoy your visit to Glasgow, a city renowned for its sense of style and its love of fashion; a city where a warm knitted sweater will always come in handy.

Lynn Abrams
Marina Moskowitz

2. Programme

WEDNESDAY 26 AUGUST 2015	
Western Infirmary Lecture Theatre	
09.00 – 10.00	Registration
10.00 – 10.30	Welcome and Introductions • Linda Newington, University of Southampton • Lynn Abrams, University of Glasgow • Marina Moskowitz, University of Glasgow
10.30 – 11.15	Plenary 1 Dinah Eastop, 'Innovation in knit design, copyright and online exploration'
11.15 – 11.45	Tea and Coffee
Session 1	Past and Present Making Practices
11.45 – 12.05	Barbara Burman, 'I am very proud of my purse': researching long purses as material culture'
12.05 – 12.25	Jennie Atkinson, 'Sparkle: the use of beads in fashion knitwear past and present'
12.25 – 12.45	Helen Robertson, 'Textile Jewellery – A Sense of Place - Design Evolution in my Own Practice'
12.45 – 13.00	Questions to Panel
13.00 – 14.00	Lunch (own arrangements)
13.00 – 14.00	Barbara Smith and Angharad Thomas, Presentation on 'The Collections of the UK Knitting & Crochet Guild' (Please feel free to bring lunch)
Session 2	Authenticity in Local and Global Contexts
14.00 – 14.20	Annemor Sundbø, 'The Setesdal Sweater'
14.20 – 14.40	Karie Westermann, Reading "The Sarah Lund Jumper": Local Tradition, Global Attention
14.40 – 15.00	Siún Carden, 'Reading Aran knitting: stitches, text and interpretation'
15.00 – 15.20	Linda Newington, 'Knitting tension: authenticity and heritage, inspiration and continuity'
15.20 – 15.45	Questions to Panel
15.45 – 16.15	Tea and Coffee
16.15 – 17.00	Plenary 2: Rosemary Eribé, "'from Craft to Couture" ERIBÉ Knitwear's experience of taking craft into the modern demands of couture'
18.30 – 19.30	Civic Reception at Glasgow City Chambers



THURSDAY 27 AUGUST 2015

Western Infirmary Lecture Theatre

09.00 – 09.30	Day registrations
09.30 – 10.15	Plenary 3 Jonathan Faiers, 'Exaggerated domesticity and extravagant utility: Knitting and the runway'
Session 3	Earning a Living through Knitting
10.15 – 10.35	Lesley O'Connell Edwards, '"I see how knit stockings be sold: there is great buying of them at Evesham": a survey of the knitting industry of wool garments in the late 16th century in England'
10.35 – 10.55	Jade Halbert, 'Dropping stitches, pinching pennies: knitting for money in Easterhouse 1979-1984'
10.55 – 11.15	Questions to Panel
11.15 – 11.45	Tea and Coffee
Session 4	Knitting in the Digital Age
11.45 – 12.05	Ruth Gilbert, 'Whose tradition is it anyway? Authenticity and appropriation in the internet age'
12.05 – 12.25	Alison Mayne, 'Knitted Together: amateur makers weaving connections in online communities'
12.25 – 12.45	Kate Orton-Johnson, 'K2tog – digital/knitting'
12.45 – 13.00	Questions to Panel
13.00 – 14.00	Lunch (own arrangements)
13.00 – 14.00	Poster Session (Please feel free to bring lunch)
Session 5	The Design Process
14.00 – 14.20	Karin Landahl, 'Knitted Knots'
14.20 – 14.40	Amanda Smith and Rachelle Moore, 'Translating the Traditional to the Digital'
14.40 – 15.00	Kari Steihaug, 'Unfinished and useless, remnants, secrets, and a touch of poetry'
15.00 – 15.20	Questions to Panel
15.20 – 15.50	Tea and Coffee
Session 6	Collecting and Collaborating Knitting Culture
15.50 – 16.10	Charlotte Mace, 'The Knitter as Collector: Exploring Contemporary Personal Knitting Collections and Collecting Behaviour'
16.10 – 16.30	Samantha Elliott, 'Celebrating 100 years of Craft; a collaboration between Kingston University students and the Women's Institute'
16.30 – 16.50	Rose Sinclair, 'The Culture club- the place of Women's Guilds, Dorcas Societies and Towns Women's Guilds, as places of making, knitting and cultural capital'
16.50 – 17.15	Questions to Panel
19.00 for 19.30	Conference Dinner

FRIDAY 28 AUGUST 2015	
Western Infirmary Lecture Theatre	
09.00 – 09.30	Day registrations
Session 7	Thrift, Re-Use, and Sustainability
09.30 – 09.50	Lyanne Holcombe, 'Smart Fashions For Limited Incomes: Disseminating Chic for Less Than a Penny A Day in Vogue's 3rd Book of Knitting and Crochet'
09.50 – 10.10	Tom van Deijnen, 'Old Techniques and New Cardigans: a case study in traditional knit repair techniques'
10.10 – 10.30	Tone Tobiasson and Ingun Klepp, 'Local Wool Solving the Conundrum: Knitting our way to a Sustainable Future'
10.30 – 10.45	Questions to Panel
10.45 – 11.15	Tea and Coffee
Session 8	Knitting and Gender
11.15 – 11.35	Roslyn Chapman, 'James Moar: the only male Shetland lace knitter?'
11.35 – 11.55	Tom West, 'Modern Masculinities in Knitting and Crochet'
11.55 – 12.15	Katherine Harrison, and Cassie Ogden, 'Knitting Together Craft and Feminism: Narrative Research with Knitting Groups in North-West England and North Wales'
12.15 – 12.30	Questions to Panel
12.30 – 13.30	Lunch (own arrangements)
12.30 – 13.30	Poster Session (Please feel free to bring lunch)
Session 9	Knitting, Learning, and Reflection
13.30 – 13.50	Jill Rodgers and Grainne Swann, 'Knitting students together: Using hand knitting to improve student retention and wellbeing at University'
13.50 – 14.10	Margaret Sutherland and Niamh Stack, Knitting: 'A Catalyst for Interdisciplinary Learning in Schools'
14.10 – 14.30	Anna Kouhia, 'Examining (the meanings of) knitting through autoethnographic cinematography: a self-reflective journey'
14.30 – 14.45	Questions to Panel
14.45 – 15.30	Plenary 4: Di Gilpin, 'An exploration of abstraction and subversion in the development of hand knit as couture'
15.30 – 17.00	Fashion Show and Closing Reception Closing remarks Lynn Abrams and Marina Moskowitz, University of Glasgow Linda Newington, University of Southampton

Posters

Alice Blackstock, 'The Disappeared'

Johanne Couldrey, 'How has the Scottish Fisher girl's knitting skill been preserved in local consciousness, promoting awareness and engagement with history in East Anglia among new audiences?'

Kandy Diamond, 'Death by knitting: Taking inspiration from an unusual representation of knitters in film, mirroring film-making processes with knit and craft techniques'

Anna Fisk, 'Community Knitting Project 'Knit Wild''

Sue Reed, 'Social pedagogy through embodied practice. An autoethnographic knitting journey'

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3. The Conference Committee

Linda Newington

In the loop 2008 - 2015

Linda Newington is the founder and Director of *In the loop*, a series of five international, interdisciplinary conferences with a focus on the many aspects of knitting. The conferences have resulted in a range of cutting-edge research on knitting with contributions from academics, archivists, curators, designers, knitters, students and alumni worldwide.

- **In the loop 4: knitting from craft to couture** with the University of Glasgow, August 2015
- **In the loop: Study Days - Knitting 1914-2014** with Dr Jonathan Faiers, at the University of Southampton/Winchester School of Art, April 2015
- **In the loop 3.5: making connections** with Hazel Hughson, Shetland Arts at Mareel, Lerwick, July-August 2013.
- **In the loop 3: the voices of knitting** with Dr Jonathan Faiers at the Winchester Discovery Centre, September 2012.
- **In the loop 2: knitting traditions and renewal** with Dr Carol Christiansen at the Shetland Museum & Archives, Lerwick, September 2010.
- **In the loop: knitting past, present and future** with Dr Jessica Hemmings at Winchester School of Art, July 2008.

Linda is also the Head of Library and Archive Collections for Art and Design at Winchester School of Art, a specialist art and design library, part of the University of Southampton Library. Her unique and distinctive approach has been to work with Special Collections located at the School through a range of activities including conferences, events, exhibitions, pop-up libraries, publications, and digital projects.

In 2007 she completed an MA in the History of Textiles and Dress with the Textile Conservation Centre. Her dissertation focused on the image and status of knitting in relation to the Knitting Collections held by the University Library.

She first studied for a BA Fine Art, Painting graduating with a first class honours degree from Winchester School of Art in the 1970s. Having moved to London she obtained a post as a Library Assistant at the British Museum (Natural History) in the Botany Library curating the collection of botanical drawings, paintings and prints. It was during this time she trained as a librarian.

Website/twitter

www.soton.ac.uk/intheloop

[@intheloop3](https://twitter.com/intheloop3)

Recent publications and exhibitions

In the loop: challenging and disrupting the stereotypes of knitting in *Textile: the journal of cloth and culture*, Vol.12, Issue 1, March 2014 (*In the loop* special edition edited by Jonathan Faiers)



Inspiring generations in *Rowan Magazine*, Number 54, July 2013
Knitting 1914-2014, Special Collections Gallery, University of Southampton February – April, 2014
Books by Artists, City Space at the Winchester Discovery Centre, 2013
Print Matters, Special Collections Gallery, University of Southampton, 2011

Lynn Abrams

Lynn Abrams is Professor of Modern History at the University of Glasgow. Her interests in knitting and textiles originated from a research project on the history of women and gender in Shetland which was published as *Myth and Materiality in a Woman's World: Shetland 1800-2000* (Manchester University Press, 2005). An article in *Textile History* examined the place of hand knitting in Shetland women's sense of self. Since then she has collaborated with Marina Moskowitz on a Royal Society of Edinburgh Workshop series, 'Hand Knitted Textiles and the Economies of Craft in Scotland' and the follow up RSE Network 'Knitting in the Round', both of which have identified sustainability, authenticity and creativity as key themes in the relationship between past knitting practices and the uses of that heritage in business, fashion, the museum sector, community activity and everyday practice. She also has research interests in the modern history of women and gender, of masculinities in Scotland, housing and wellbeing in post-war Glasgow and oral history practice and theory.

<http://www.gla.ac.uk/schools/humanities/staff/lynnabrams/>

Marina Moskowitz

Marina Moskowitz is Reader in History at the University of Glasgow, with particular interests in the material culture, landscape, and business culture of the United States. She also has a background in public history, having worked as a museum curator in the US prior to her post at Glasgow. This professional background informs her current interest in the history of knitting, looking 'in the round' at the process of knitting from farm to needles to both commercial and gift exchange of knitted artefacts. She has collaborated with Lynn Abrams on two projects on knitting funded by the Royal Society of Edinburgh: 'Hand Knitting and the Economies of Craft in Scotland' and 'Knitting in the Round.'

<http://www.gla.ac.uk/schools/humanities/staff/marinamoskowitz/>

4. Plenary talks

Dinah Eastop

Innovation in knit design, copyright and online exploration

Evidence of innovation in knit design and commerce is provided by an extraordinary but little known set of archival records: the Board of Trade Representations and Registers of Designs, 1839-1991. These records are held at The National Archives [of the UK government] and contain details of nearly 3 million registered designs. This registration scheme encouraged investment in design by enabling copyright control over both ornamental and useful designs, for many materials and products. The Registers include the written records of design-registration and include the date of registration, the name and address of the person or firm registering the design (within the UK and beyond), and sometimes the name given to the design or product. The designs are represented by a sample of the product or by a drawing, photograph or tracing. The BT Design Register includes samples of knitting, as well as several beautiful watercolours of designs for knitted garments. The written records for each design registered between 1842-1883/4 have been transcribed and made available online. Several designs (including knitted gloves) have been presented online as polynomial texture maps (PTM) which provide a user-friendly way of studying such textured material. This paper introduces the BT Design Register, focussing on knit-related designs (including knitted samples and artefacts) and those who registered them for copyright protection. It will be illustrated with knit-related designs registered by proprietors based in Scotland.



A volunteer examining, and documenting, one of the volumes of the BTDR

<http://blog.nationalarchives.gov.uk/blog/capturing-and-exploring-texture/>

<http://blog.nationalarchives.gov.uk/blog/texture-mapping-part-two/>

<http://blog.nationalarchives.gov.uk/blog/author/deastop/>

Biography

Dinah D. M. Eastop, PhD, FIIC, ACR is interested in the changing roles of textiles and dress, of museum and archive collections, and developments in ICT, and their effects on public access and conservation. Her research focuses on the interplay between the material properties and social attributes of collections. She initiated and leads the Deliberately Concealed Garments Project <http://www.concealedgarments.org/>

Rosemary Eribé

"From Craft to Couture": ERIBÉ Knitwear's experience of taking craft into the modern demands of couture

Rosemary Eribé will talk about the challenges of working with global designers who want the artistic creativity of their hand-knitted garments to be produced identically, in quantity, on time in a professional manner. Is it possible to be an artist, or a craftsman, and yet behave like an efficient, smooth running business that can make a profit?

Biography

Rosemary Eribé has been working with knitwear and knitting for well over 30 years. She is passionate about creating quality knitwear from natural fibres. In 1986, she started ERIBÉ Knitwear, a knitwear design house and manufacturer based in Galashiels, Scottish Borders.



Rosemary Eribé

ERIBÉ have an avid fan-base around the world. You can buy their collections at 200-plus prestigious stores in 17 countries and online. ERIBÉ is now one of the largest hand-knitting companies in Europe. Since 2000, they have been designing hand-knitted garments and accessories, as well as machine-knitted and hand-framed styles. ERIBÉ champion Made in Scotland and currently knit an impressive 87% of our collection in Scotland.

Working together for the benefit of everyone, sustainability and innovation are Rosemary's business ethos. Fostering a community spirit was a revolutionary idea in the male-dominated textile industry of the 1980s, back then companies often worked in isolation and for self-gain. Over the decades, she has worked tirelessly to build a network with factories, spinners, hand-knitters, buyers and customers. Sharing knowledge and resources is extremely important for Rosemary, because she strongly believes that this is the only way this centuries old industry can re-establish itself as a vital Scottish industry.

Jonathan Faiers

Exaggerated domesticity and extravagant utility: Knitting and the runway

Knitting's relationship to high fashion is a complex and often surprising one. Traditionally using the most luxurious wools and cashmeres and knitted in the finest gauges or the most complex of patterns, knitted couture, historically, has centred on refinement. Emulating lace and replicating cobwebs in its gossamer lightness or used as a conservative foil to traditional tailoring; the cashmere sweater and the polite twin set. Occasionally high fashion knitwear has flirted with irony making the occasional foray into the domain of *trompe l'oeil* chic, (one only has to think of Schiaparelli's iconic 'bow' sweaters). Elegance, complexity, and mimicry have long been the hallmarks of knit's appearances on high fashion's runways.



Johan Ku A/W 2011 'The Hole'

More recently we have seen this trend continued by designers such as Julian MacDonald whose early knitted work for Chanel and McQueen, and indeed his own label launched in 1997 earned him the epithet of 'king of the cobweb', a mantle passed onto Mark Fast whose perforated sexualised knits proved such a red carpet hit in the noughties. High fashion tends to prefer its knit to be lace or to be as fine as silk, rather than woolly and enveloping, but the fetishisation of the fine is waning and today's designers are more interested in wool's mass and volume and in its ability to emphasise, exaggerate and transform the body. This paper will discuss the vindication of knit's traditional values of warmth and protection on the contemporary runway and how an exaggerated domesticity and extravagant utility has become the dominant aesthetic of today's most challenging knitwear designers.

Biography

Jonathan is Reader in Fashion Theory, Winchester School of Art, University of Southampton and his research examines the interface between popular culture, textiles and dress. His publications include *Tartan* (Berg, 2008) and *Dressing Dangerously: Dysfunctional Fashion in Film* (Yale University Press, 2013). Recently he has written essays for *Alexander McQueen* (V&A 2015), *Developing Dress History: New Directions in Method and Practice* (Bloomsbury, Nov. 2015) and *London Couture 1923-1975: British Luxury* (V&A, Nov. 2015). In 2014 Jonathan launched *Luxury: History, Culture, Consumption* (Taylor & Francis Routledge); the first peer-reviewed, academic journal to investigate this globally contested term. He lectures and writes widely on textiles, dress and film on topics including *Tweed: Reception and Identity*, *Knitting and Catastrophe* for the special edition he edited of *Textile: Journal of Cloth and Culture* showcasing papers from *In the Loop 3* and *From Rei Kawakubo to Mark Fast: The Void in Knitting, or How Formlessness Shaped Up* for the *Unravel Knitting in Fashion* catalogue and exhibition held at MOMU, Antwerp. He is a founding member of the Winchester Luxury Research Group and the Advisory Committee for the Costume Colloquium, Florence. He is currently working on an edited volume of papers celebrating the anniversary of *In the Loop*.



Di Gilpin

An exploration of abstraction and subversion in the development of hand knit as couture.

I will look at the quiet revolution in perception and understanding that accompanies exploration in hand knit pattern, design and construction when working with designers on couture projects. Using examples from my own experience, working with iconic brands and wonderfully talented designers, such as Graeme Black and April Crichton, I will explore how the complexity of hand knit can be transformative in the creation of a runway collection.



Di Gilpin

Biography

Di Gilpin is the founder and creative director of Di Gilpin Ltd, the hand-knit design studio which has been based in Scotland for more than 30 years.

Di Gilpin studied history and politics at university and started work as a teacher. In 1983, she took a year-off to travel, and arrived on the Isle of Skye with little more than a rucksack containing a tent, wool and knitting needles.

Based in a semi-ruined croft, she spent 18 years on the island. Inspired by the nature, landscape, sea and people around her, she developed her knitting expertise, experimenting with different processes, styles and stitches. With her business growing, she moved to the mainland and established Di Gilpin Ltd.

Her studio today retains the simplicity of her brand's origins. It is a restored 16th century stone outbuilding, known as a bothy, near St Andrews in Fife. Its walls are lined with shelves of cashmere, cotton and linen threads, baskets of Scottish lambswool and rails of exquisitely knitted garments.

Her internationally-renowned brand involves collaborations with designers including Graeme Black, Erdos 1436, Mark Fast, Paul Hardy and Meadham Kirchoff. Di Gilpin has also supplied garments to Topshop Unique, Nike, Cabbages & Roses, Sophia Kokosolakis and Kanye West. The label has a strong following in Japan and North America and is actively expanding into a range of international markets.

With the help of her Production Manager, Sheila Greenwell, Di Gilpin Ltd have recruited 90 home-knitters from all over Scotland for the larger production runs. They use an elite core of knitters, who live within a 15 mile radius, to fulfil special orders, designer commissions and statement collections. A single Di Gilpin piece may take as long as two months to create. As Di says, perfection won't be rushed.

5. Abstracts and biographies by session

Session 1: Past and Present Making Practices

Barbara Burman

'I am very proud of my purse': researching long purses as material culture

For over a hundred years from the mid-late eighteenth century, knitted and netted 'stocking' or 'miser's' long purses were a feature of everyday life for men and women alike, rich or poor. They survive in vast quantities in museum collections but there is surprisingly little research to help tell their story. This paper, based on a future publication, outlines multi-disciplinary approaches that can recover the circumstances of their production and use and explores the intricate relation between money, possession and material culture that they represent.

Biography

Barbara Burman is an independent scholar. Her career spans forty years of teaching and research in art schools and universities, with a focus on the social history of British dress and textiles. Publications include *The Culture of Sewing: Gender, Consumption and Home Dressmaking* and *Material Strategies: Dress and Gender in Historical Perspective*. For her AHRC-funded *Pockets of History* project, she created the exhibition, catalogue and website www.vads.ac.uk and, with Ariane Fennetaux, is now completing the book based on that research, (Ashgate, 2016). She co-curated the exhibition *In the loop: highlights from the Montse Stanley Knitting Collection* at the University of Southampton (2008).

Jennie Atkinson

Sparkle: the use of beads in fashion knitwear past and present

As a fashion knitwear designer for many years I have often incorporated beads into my work. During research for my MA dissertation (Unravelling the Knitting Pattern (RCA 2007) An examination of the introduction of knitting patterns for making fashion garments. I delivered a paper at the first In the Loop conference 2008) I discovered Victorian and Edwardian patterns for beaded bags and purses and often refer to these for inspiration.

Methods and designs of beaded knit and crochet have varied over the years and – like knitting – social imperatives have dictated the intricacy of the designs. Victorian middle-class women who knitted and crocheted as a form of 'accomplishment' produced bags with thousands of tiny beads in complicated patterns. Whereas my designs have to balance the decorative aspect with the time constraints of today's knitters.

In my role as freelance designer, I was recently commissioned by a well-known fashion yarn retailer to design a collection of women's garments and accessories using beads from a manufacturer who often supplies beads for the couture market.

I would like to present a paper which examines the history of the use of beads in knit and crochet, in terms of design and social context and in the present from a personal, design point of view.



Biography

I have worked as a knitwear designer for many years; firstly producing my own label handknit collections which I sold in shops around the world, then more recently designing for magazines and yarn companies. I have published two books of designs; *Beads, Buttons and Lace* (Rowan 2006), and *A Handknit Romance* (Interweave 2012).

In 2007 I graduated from the Royal College of Art with an MA in Design History. I wrote my dissertation on the history of the fashion knitting pattern, from which I presented a paper at the first In the Loop conference.

Since then I have combined knitwear design with my interest in all aspects of fashion and knitting history.

Helen Robertson

Textile Jewellery – A Sense of Place - Design Evolution in my Own Practice

My first inspiration for creating textile jewellery was the fine Shetland shawls created by brides for their wedding. This led to my Classic Collection of Shetland Lace Jewellery.

My attempt to get folk to Look Up to Shetland Knitting led to my creation of the Shetland Lace 'Lookin Up' Lampshades in the Shetland Museum and Archives Restaurant.

This in turn led to 'Hentilagaets' which aimed to celebrate the role of female knitters and crofters of the past by incorporating wire lace knit pieces into a croft fence.

The 'Farlin' project organised through Shetland Arts led to me creating 'Crang' inspired by the poetry of Paula Jennings.

This in turn led to my Beachcombers collection featuring knit bird skull brooches and knit feather earrings. The Beachcombers collection inspired a series of photos staged in the Shetland Landscape.

My latest collection was directly inspired by the geology and cliffs around Shetland and my practice has evolved to feature knitting as a key design feature alongside my increasing metal working skills.

This journey has led to my designs being shown and sold in shops and galleries in Shetland, London and Bergen.

Biography

My memories of growing up are mostly textile ones. My Dad teaching me to knit whilst on holiday beside my Grandparents in Unst. I was 4. I remember smuggling a jar of syrup inside a handknit Fair Isle jumper that my Mam had made when I was 8. Learning knitting at the school was silent but successful and I'd made a 'Lopi' jumper by the time I was 11. Academic study took me away from Shetland but I made 1 and 1/2 'boyfriend jumpers' during my time at college. Home and a tiara commission brought me to wire knitting and the rest I'll tell you about in my presentation.

Session 2: Authenticity in Local and Global Contexts

Annemor Sundbø

The Setesdal Sweater

“A traveller”
in time and distance,
from craft to fashion houses
to museums archives and recycling bin...

A single contrasting stitch has been the main element in an immortal garment, “The Lice Pattern Sweater from Setesdal. A creation for men folk costume in an isolated valley of Norway has survived all fashion waves in almost 200 years and reached far beyond the borders of Norway in modern time.

From the 1950's the design has been very important for the knitting industry economy. Varieties have been copied by the fashion houses around the world. Chain stores have produced large amount in low cost countries and spread the design widely.

Setesdal Sweaters are an identity mark for Norwegians and a national treasure. The authentic style with embroidered linings is still used as National costume. The Lice Pattern Sweaters are worn by young and old just as much as royalties, ski champions as “everybody in the street”.

The elements in the design have a symbolic meaning, with its similarity to Scottish-Shetland- Fair Isle design OXO. Setesdal has a XOX border. Old photographs, historic newspaper articles, and descriptions from local people has guided me to discover exciting cultural history incorporating faith, superstition, politics, and technical inventions.

The design has travelled in time and distance from cultural heritage. It has been a wellspring to draw from, build on, added to, - and therefore kept alive for the future. The Setesdal Sweater is a “traveller” that never will run out of date.

Biography

Annemor Sundbø lives in Setesdal, Norway, in the valley of traditional lice pattern sweaters. Annemor is a textile teacher, designer, non-fiction author and has received Government lifetime grant and Kings Merit Medal. For 26 years she has run a shoddy mill, Torridal Tweed, where products were made of recycled wool.

The storage bins are a knitting treasure trove and reveal the close historical ties between everyday knitting in Norway and traditional knitting in Europe as described in her books:

- *Everyday Knitting, Treasures from a Ragpile.*
- *Setesdal Sweaters The History of the Norwegian Lice Pattern.*
- *Invisible Threads in Knitting.*
- *Knitting in Art.*
- *Norwegian Knitting and Gloves.*

Karie Westermann

Reading "The Sarah Lund Jumper": Local Tradition, Global Attention

In this paper I discuss issues such as tradition, reinvention, ownership, fashion, as well as the wider understanding of 'hand-knitting', as I examine the recent popularity of the 'Sarah Lund' jumper. TV detective Lund wore a hand-knitted, traditional Faroese jumper on the widely popular Danish TV series "The Killing" which spawned fashion trends both in Scandinavia and in the UK. Using Faroese, Danish, and British source material, I look at the semiotic value(s) of the original jumper both in its TV context and its wider (global) reception; the tension between fashion world claiming ownership of the jumper and craft world wanting to recreate it (including the resulting court case of alleged copyright infringements); and, within this framework, I will lead a wider discussion on appropriation and definition of 'traditional knitting'. I argue that the Lund jumper is an example of how 'hand-knitting' (especially the notion of traditional hand-knitting) may be understood in many ways – and how one given object can contain a multitude of often conflicting meanings to various groups. In conclusion, I find that a piece of knitwear may embody a wider conflict within our use and understanding of 'hand-knitting'.

Biography

Karie Westermann was born in Denmark and now lives in Glasgow, Scotland. Her work - which encompasses knitwear design, writing, translation, and teaching - draws strongly upon her Nordic roots as well as her background in literary theory, and combines the practices of craft and storytelling to respond to tradition, culture, and context.

Karie has been featured on STV, and numerous knitting magazines and podcasts. Her collaborators include Rowan Yarns, Susan Crawford Vintage, and The Island Wool Company. She has lent her expertise to Glasgow University, the Danish Cultural Institute, Tramway Arts Centre, and the National Museum of Scotland.

Siún Carden

Reading Aran knitting: stitches, text and interpretation

The densely textured surfaces of Aran knitting seem to invite interpretation. They have been 'read' as identity documents, family trees, references to natural and spiritual phenomena, or even maps. This paper traces the search for meaning in Aran knitting, examining how these stitch patterns have been 'read' in the contexts of tourism, fine art and fashion. As Jo Turney (2013:55) argues, the idea of knitted textiles as communicative media in non-literate societies 'consigns the garments to a preindustrial era of more rural and simple times', situating them in an imagined state of 'stasis'. Thus the ways in which Aran stitches are 'read' sometimes obscure the processes through which they are 'written', whether in terms of individual authorship and creativity, or in terms of their manufacture. Regardless of the historical veracity of claims that particular Aran stitch patterns index features of the social, natural or spiritual worlds, analysing the ways they have been 'read' in the context of comparable textile traditions, other crafts which have taken on 'heritage' souvenir status, and Irish national identity, reveals how Aran knitting has performed broader communicative functions (see Sonja Andrew 2008), which continue to be subverted and elaborated by fine artists, and translated into couture and mass market fashion products.

Biography

Siún Carden is a research assistant at Queen's University Belfast. Having completed her PhD in Anthropology on Belfast's Gaeltacht Quarter in 2010, she works on a Leverhulme-funded project within the QUB School of Planning, Architecture and Civil Engineering, investigating Derry/Londonderry as the UK's first City of Culture. She has presented her ongoing research on Aran knitting at the University of Southampton's *In the Loop 3* (2012) and the University of Birmingham Ironbridge Institute's *Transatlantic Dialogues* (2015). Some of it can be found in 'Cable Crossings: the Aran jumper as myth and merchandise', *Costume* 2014 (48:2).

Linda Newington

Knitting tension: authenticity and heritage, inspiration and continuity

My investigations have revealed that there is tension regarding the ownership of many types of "place centred" knitting cultures and patterns. For example many "classic" images contribute to the dissemination of Fair Isle knitting including – famous explorers, the painting by Stanley Cursiter, royalty, celebrities, and family photographs. Fair Isle as a knitting look and style has been global at least since the Prince of Wales wore a Fair Isle V-necked jumper as part of a golfing outfit in the 1920s. This is well rehearsed so I will look more closely at knitting patterns for children's jumpers in the 1920s to images in *Stitchcraft* from the 1930s to the knitting books of Patricia Roberts in the 1980s and the fashion knitwear of today by Sibling. This type of knitting has persisted and remains of interest to a new generation of hand knitters and contemporary designers. It has also been adapted for mass production and seen in the high street at for example, Marks & Spencer, Gap and Kath Kidston. It is now in many ways a perennial style but what is "strictly Fair Isle" and what is clearly generic?

My paper will recognise the work of Abrams, Christiansen, Hughson and Sinclair in mapping island knitting.

Biography

Linda Newington is the founder and Director of *In the loop*, a series of five international, interdisciplinary conferences with a focus on the many aspects of knitting. The conferences have resulted in a range of cutting-edge research on knitting with contributions from academics, archivists, curators, designers, knitters, students and alumni worldwide.

Linda is also the Head of Library and Archive Collections for Art and Design at Winchester School of Art, a specialist art and design library, part of the University of Southampton Library. Her unique and distinctive approach has been to work with Special Collections located at the School through a range of activities including conferences, events, exhibitions, pop-up libraries, publications, and digital projects.

In 2007 she completed an MA in the History of Textiles and Dress with the Textile Conservation Centre. Her dissertation focused on the image and status of knitting in relation to the Knitting Collections held by the University Library.

Her most recent projects include the exhibition "Knitting 1914-2014" curated by Linda which was held in the Special Collections Gallery at the University of Southampton in 2014. The exhibition was accompanied by two Study Days co-organised with Dr Jonathan Faiers.

Session 3: Earning a Living through Knitting

Lesley O'Connell Edwards

"I see how knit stockings be sold: there is great buying of them at Evesham": a survey of the knitting industry of wool garments in the late 16th century in England

Knitted garments made from wool became common clothing for all levels of society in England towards the end of the 16th century. Caps and hose / stockings are well known, but other items were knitted, too, including mittens and gloves, petticoats and waistcoats, and sleeves. Knitting became an important by-employment for many of the poor – requiring little capital from the knitters, since they only needed yarn and needles; though some merchants traded in knitted garments on a sizeable scale. Knitted stockings became especially common, and it has been estimated that everyone had two or three pairs a year, and maybe 13% of the pauper class were involved in knitting them.

This paper will use both archival and archaeological sources to provide an overview of the garments and their construction and use; and to give a sense of the value of knitted items to their owners, and to others. It will also use archival records to examine the working knitters and the production of items knitted from wool in the period; and look at civic and national government initiatives to exploit and expand the trade in knitted garments, especially as a means of keeping the poor at work.

Biography

Lesley studies the history of knitting in Elizabethan England, using both written sources and archaeological remains. She worked with the Tudor Tailor to produce some of the reproduction knitting patterns in *The Tudor child*. Other major research interests include the lives of working hand knitters in England before the mid-19th century, including teaching knitting; and Victorian knitting books and their authors. She was awarded the Pasold / Museum of London fellowship this spring to study the construction of some of the 16th century knitted items in the Museum. She is the editor of the Knitting and Crochet Guild's magazine *Slipknot*.

Jade Halbert

Dropping stitches, pinching pennies: knitting for money in Easterhouse 1978-1982

In Easterhouse in the late 1970s three women from the same family started knitting for money. First Jean bought a knitting machine, and made jumpers and cardigans to pay the bills. Then Christine bought a machine, and knitted for extra cash, and to make clothes for her children. Then Vivienne, who knitted with the machine and by hand for pocket money, and to learn more about how the designers she was working for were constructing their patterns, with a view to creating her own designs.

Through oral history interviews with each of these women, and analysis of their family photographs, this paper will examine the spread of machine and hand knitting for money among women in Easterhouse in the period. It will argue that peripheral housing schemes provided a fertile environment for this kind of economic activity, which was galvanized by the lack of suitable employment opportunities available to the women living there. It will also seek to align the fashion for machine knitting in the period with the

renaissance of outworking – an almost obsolete practice – among working class women in the late twentieth century.

Biography

Jade Halbert is a PhD candidate at the University of Glasgow, working on her ESRC-funded PhD, 'Marion Donaldson: Fashioning a Phenomenon in Post-War Glasgow'. Her research interests include entrepreneurship in the fashion industry, the mechanics of the rag trade, and the social and economic consequences of the changing fashion system in Britain since the nineteenth century.

Jade has been a curatorial volunteer at Glasgow Museums since 2013. She is currently assisting the Curator of European Costume and Textiles with the upcoming exhibition, *A Century of Style: Costume and Colour 1800-1899*, which opens at Kelvingrove Museum and Art Gallery this autumn.

Session 4: Knitting in the Digital Age

Ruth Gilbert

Whose tradition is it anyway? Authenticity and appropriation in the internet age

Writing about knitting 'traditions' – a problematic term in any case – has become commonplace and while there is some good research there is also a lot of repetition and lack of understanding. Ravelry is full of things people have made from their own or published designs, described for example as 'Fair isle' or 'Kashmiri', that would bewilder the people who live in these places. Does this matter? Is authenticity only a concern for those outside a tradition? Is the way that the work is done part of a tradition or not? Would the specification required to protect a tradition stifle its creativity?

Initially inspired by a question from the floor at the Shetland conference in 2010 about the use of the word 'steek', this paper draws on my interest in the recreation of historical textiles and Jacqui Carey's anthropological study recording the working methods of Miao braiders. It presents a lot of questions, but very few definitive answers, and is intended to provoke discussion about ownership of what UNESCO calls 'intangible cultural heritage'.

Biography

Ruth Gilbert is a hand weaver and textile historian, making modern work and researching and recreating historical cloths. She was awarded an MPhil by the Textile Conservation Centre (University of Southampton) for her thesis *The King's Vest and the Seaman's Gansey: Continuity and Diversity of Construction in Hand Knitted Body Garments in North Western Europe Since 1550, With Special Reference to Armhole Shaping*. The focus of this work is how skills were learned, remembered and taught, and how evidence for this can be deduced from surviving textiles. She is working on a handbook of knitting history.



Alison Mayne

Knitted Together: amateur makers weaving connections in online communities

'Social glue' is used to denote instances where social connections are strengthened through shared experiences, with a specific focus on the actions that cement these relationships (Churchill, 2010). In this paper I will focus on how the experience of knitting from a historical pattern found in the KRL was able to function as a form of social glue in the contemporary context of Stitch 'n Bitch meetings.

The initial aim for re-creating the 1867 shawl pattern was to 'animate' the archive by bringing texts to life, and gain a better understanding of otherwise lost ephemeral multi-sensual aspects of skilled practice (Mills, 2013). This hands-on engagement with archival sources revealed not only the historical context and content of the shawl, but also the ways in which knitting today functions as an activity that can bind us together; strengthening communities and re-valuing otherwise hidden labour. When unexpectedly joined in the re-creation task by comrades from my weekly knitting group, the 'stickiness' of knitting's social glue was brought to the fore as we faced triumphs and tribulations. Together we discovered that knitting the shawl was less about *re-creating*.

Biography

Alison Mayne is an amateur maker in knit and crochet and a doctoral researcher in women's crafting experiences at Sheffield Hallam University. She is undertaking a PhD study into wellbeing and perceptions of personal identity in women who engage in online / offline yarn-craft groups or who make alone. Participants are currently engaged in contributing data through her 'Woolly Wellbeing Research' Facebook group – a generous crafting online community with hundreds of members from around the world. She blogs on academic life on newbieresearcher.wordpress.com, yarn-making on recoveredthreads.wordpress.com and tweets @newbiephd.

Kate Orton-Johnson

K2tog – digital/knitting

Contemporary knitting practices are increasingly merging with web 2.0 technologies. Blogs, podcasts, social networking sites and folksonomies like Flickr and YouTube connect a global community of knitters and provide them with a wealth of resources and support, while dedicated knitting sites such as Ravelry create spaces for distinct forms of digitally mediated knitting. For leisure knitters the emergence of a participatory web culture can reshape their experience of their craft. The material, tactile processes of knitting are integrated with digital practices and the boundaries of knitting are extended as material handicrafts converge with social media. Knitters photograph and blog about their projects and yarns, chat and plan face-to-face knit festivals via forums, search for podcasts to learn new skills, follow 'celebrity' knit bloggers and sell and exchange patterns and yarn via knitting networking sites. This craft-focused life streaming tells stories about individuals' creative processes in ways that allow others to feedback, remake, modify and customize as part of a creative subculture and community. This paper will explore the ways in which digital technologies are being used by 'domestic' knitters to create glocal/global/local connections

and will consider the ways in which knitters are adapting and augmenting their experiences of the craft.

Biography

Kate Orton-Johnson is a Senior Lecturer in Sociology at the University of Edinburgh. Her main research interests articulate around cultures of technology and technologies of culture. She is interested in digitally mediated identities and cultures and recent publications have focused on digital leisure, digital community and craft, Ravelry and digital mediations of knitting and the role of social networking in Higher Education. She recently co-edited a collection *Digital Sociology: Critical Perspectives*. She is a keen knitter and can be found on Ravelry as katyoj.

Session 5: The Design Process

Karin Landahl

Knitted Knots

This research project questions the commonly accepted dichotomy between form and material in the knitwear design process, and explores alternative fundamental geometrical notions that connect action with expression on an elementary level. The exploration is made through the making of garments.

As an alternative to the guiding form principle of the silhouette, the use of invariants was explored as a foundation for knitwear design. The specific invariant used here was the notion of a knot. A framework of rules, based on the theory of knots, guided the processes of designing and making. Sketches and small prototypes were made on a hand knitting machine, before full scale tests were programmed and knitted on an industrial knitting machine.

Outcome is five knitted wearable knots. Each garment-knot knitted in one piece without distinction between inside and outside, making it a construction in one continuous plane.

The use of topological invariants as a guiding principle for the knitwear design process showed to be relevant as it directs a connection between form and material in the acts of making. Furthermore the project opens up for the use of other invariants as guideline in the design process.

Biography

Karin Landahl has a MFA and BFA degree from the School of Arts and Crafts, Gothenburg University Karin Landahl and is currently a PhD student in fashion design at The Swedish School of Textiles, University of Borås, Sweden. She conducts research in the area of fashion design methodology; specialising in the field of knitwear with focus on alternative ways of form-thinking in the design process.

She also lectures and supervises at the fashion and textile design programs on MFA and BFA level at the Swedish School of Textiles. Karin worked as a freelance designer and designer-maker within knitwear before going into teaching and researching



Cultural and national identities are often embedded in knitted textile garments through the use of signatures, patterns and symbols as identifiers of an individual source of person or place of origin. In many areas knitwear continues to be created by hand or hand loomed with such identifiers still apparent, however with the advent of industrialised knitwear capability these signifiers are being lost, reduced or slipping into main stream production versions of the originals.

This research project investigates the current limits of design and replication of traditional knitted garments when produced using three dimensional seamless knitwear technologies. To date seamless knit technology has predominately been used for basic garment shapes, with minimum colour, pattern or texture exploration. Conversely traditional signature garments include multiple colour usage, pattern or textures therefore representing a technical design challenge when translated into seamless whole garments.

This paper describes the findings of this research within a New Zealand context; the locale source for the original garments. New Zealand has a mixed heritage of knitted techniques and traditions brought to the country with the predominantly European early settlers. Over time these knit patterns and stitches have evolved to include native flora and fauna and reflect a unique perspective. This research focuses on methods of adaptation using seamless knitwear technology applied to knitting processes of garments found in New Zealand.

Biography

Amanda Smith is a Senior Lecturer at AUT University, Auckland, New Zealand; Co-Director of the Textiles Design Laboratory and Programme Leader Master of Art and Design. Her research platform is founded on that of: Knitted Textiles, specifically focussing on seamless knitting technologies and its connections with craft histories and digital interfaces. Through practical investigations, limitations as well as advantages can be interrogated opening up new areas of use, application and approaches to seamless knitwear technology. There are currently three main areas to this research platform: Craft/ Digital translations; E-Textile and Health Applications; Cultural Fashion Ecologies, all of which are interconnected through modes of textile making.

Based in Auckland, New Zealand, Rachelle Moore is a lecturer on the Fashion and Textile degree programs at AUT University. Her main areas of interest are technology based with a specific focus on research specialising in seamless knitwear, smart textiles and educational e-resources. Current research projects include collaborative work extending design capabilities of the Shima Seiki seamless knit technology in conjunction with New Zealand museums and the Textile Design and Laboratory. She holds a Master of Design from AUT University, New Zealand.

Kari Steihaug

Unfinished and useless, remnants, secrets, and a touch of poetry

To knit is like a construction, adding stitch upon stitch, new surfaces and forms are created. It has to do with breathing and rhythm, hands and yarn, slow and close.

A knitted garment can encompass everything from daily events to great dramas. It is as though a personal handwriting is embedded in the yarn. If we unravel a well-used knitted garment, we can still see the wavy traces of the stitches and they aren't easily washed away.

I work with remnants, installations, knitting and unravelling, I will talk about my artistic practice, from a space between worn out knitted clothes and unfinished knittings. Choosing to turn to remnants, when you can choose from everything, is an attitude and a way of being in the world. Things taken from everyday life are associated with stories of our collective memory. In addition to the intimate and personal needlework, it's also a political attitude to be part of Community in abundance.

Based on my installation "After The Market» done after Millet's painting «The Gleaners" from 1857, I will talk about then and now, knitting connected to personal and social life.

Biography

Kari Steihaug was a Professor at HDK, Gothenburg, textile department between 2011-2014. She has had several exhibitions in Norway and internationally, among them: Lillehammer Art Museum, *Remnants* Henie Onstad Art Centre, Norway. Luleå Arthall, Sweden. *Cloth & Memory*, UK. NOosphere, New York, Kiel, Charlottenborg Arthall, Copenhagen, 12th International Triennial of Tapestry, Polen 2007. *Art Textiles* Litauen, Latvia, Estland, Bulgaria 2006. Public Collections: National museum of Art, Architecture and Design, Norway, Lillehammer Art Museum, Norway. Copenhagen Art Committee, Denmark. Västra Götalandsregionen, Sweden and others. www.karisteihaug.no

Session 6: Collecting and Collaborating Knitting Culture

Charlotte Mace

The Knitter as Collector: Exploring Contemporary Personal Knitting Collections and Collecting Behaviour

Within the contemporary culture of knitting there exists a distinct type of knitter who not only accumulates knitting related items through the process of making, but in addition to this, who also chooses to actively collect aspects of their craft.

From collecting postcards bearing images of knitting to vintage knitted items, these knitters who create and use their incredible personal collections can be defined as knitting collectors. Furthermore, many of these collections eventually experience a renewed existence as museum, archive and library acquisitions. In their new public capacity these collections continue to function as invaluable resources sustaining the preservation, exploration and understanding of knitting culture.

Yet, despite the clear significance of knitting collectors and their collections, enquiry into the experience of this behaviour, its motivations, uses and subsequent meaning have all been relatively neglected.

The following paper aims to define and understand what it means to be a contemporary knitting collector, and to evaluate the wider significance of this meaning in terms of knitting culture. Through a combination of UK based case studies inclusive of a diverse range of knitting collectors, this paper examines in particular the complex relationships that exist between identity, collecting and making.

Biography

Charlotte Mace works for the Winchester School of Art Library supporting the acquisition of new material for the Knitting Reference Library special collection, and cataloguing the core collections held there. She holds an MSc in museum and heritage studies and has a particular interest in personal collections and their use within institutions. Charlotte is also a keen knitter and crocheter and has been known on occasion to undertake commissions for knitting publications.

Samantha Elliott

Celebrating 100 years of Craft; a collaboration between Kingston University students and the Women's Institute

This innovative project links students with WI members selected from around the country, enabling the sharing of craft skills, intergenerational learning, developing communities of practice, and a broadening of research skills by accessing the Archive held at Denman. The members benefit from an insight into current design practice, and the student's benefit from a wealth of knowledge (both cultural and skills based), with the oldest member involved in the project being 86.

Industry has engaged with the project through sponsorship, with 16 UK spinners agreeing to donate yarn to create the garments.

Many members have not had access to design education, and have welcomed the opportunity to engage with academic practice. Kingston knitwear students are taught on knitting machines including digital knit technology, although students are shown and encouraged to use hand knitting skills this can often be overlooked, this project aims to bring together the two techniques, mixing the old with the new to create something original and innovative.

This project has various platforms for exposure (WI AGM, Royal Albert Hall, Knit and Stitch show, Kingston internal fashion show).

Impact Social and community:

- Bridging the gap between design and craft.
- Providing a fashion platform for otherwise underused and often undervalued skills.

Biography

Samantha Elliott is currently Associate Professor at Kingston University, and has also taught at central St. Martins and the Royal College of Art in London. She has extensive experience in knitted fashion design, having run her own international accessories label and worked with both up and coming and long established designers. She is a published author, most recently (2015) 'KNIT' by Laurence King.

Rose Sinclair

The Culture club- the place of Women's Guilds, Dorcas Societies and Towns Women's Guilds, as places of making, knitting and cultural capital

In Scotland women's networks e.g. Women's guilds, Dorcas Societies, provide another lens to view its rich textile history, by providing insight into social inclusion and exclusion in textiles practices, and the continued resonance of the binaries that can exist therein. The ongoing relationship between Scotland and the Caribbean is today exhibited in the Jamaican telephone directory where more than half the names are of Scottish heritage.

The culture club explores the politics of knitting and textiles using the notion of Bourdieu's 'habitus' to discuss its alternative histories and narratives of textiles, makers networks, embedded in migration, post colonial identities, and social change both in Scotland and the Caribbean.

Prochoska (2006) locates Dorcas societies firmly within a sociological structure, Richmond (2013) as one of a number of support organisations, whilst Harris (1997) discusses the place of the Dorcas societies in laying the foundation for textile and craft education for 'girls'.

Women's Guilds, and Dorcas societies through societal change emerge through migratory practices in both the Scottish front room then re-emerge in the Caribbean front room, located in 'habitus' through the vibrant materiality of craft objects and the practice of the textile practitioner of the Caribbean front room, is articulated and displayed.

Biography

Rose Sinclair is a designer/practitioner/educator, and considers herself a 'multifaceted-designer or hybrid designer', by which she means using and bringing different elements from other design disciplines into her creative practice. She teaches at Goldsmiths, University of London. She is particularly interested in the relationship between the practice of craft, e.g. knitting, and the practice of technology, e.g. the knitting machine and related CAD software, and how as a practitioner, what aspects of the language of the 'analogue' and the 'digital' interface are shared. Her current research explores the relationship between the co-collective and sustainable practice and technology.

Session 7: Thrift, Re-Use, and Sustainability

Lyanne Holcombe

Smart Fashions For Limited Incomes: Disseminating Chic for Less Than a Penny A Day in Vogue's 3rd Book of Knitting and Crochet

This paper examines the emergence of Vogue's 3rd Book of Knitting and Crochet to illustrate how couture was disseminated from the pages of Vogue magazine, into a form of craft and appropriation for those living on limited incomes. In the 1930's publishing houses began to expand to include publication of additional supplements to be sold with their leading magazine titles. For Condé Nast this was a ploy to target the middle class housewife living on reasonable means. The 'Chic For Less Than a Penny a Day' editorial explained to readers that 'knowing what to buy means more than having a big allowance to spend'. Guided by



Vogue, women could look smart in an outfit costing a few guineas, taking inspiration from Paris and London. Seeking to explain how the fashion knitwear supplement was designed to enhance ideals of luxury for everyday women. Creative direction will be used to investigate the adaptation of fashion media and modern female identities during the inter-war period.

Biography

Lyanne is a Lecturer in Contextual Studies at Winchester School of Art, University of Southampton. Her research interests are based upon studies of leisure and luxury in relation to clothing and everyday identities, including the notion of spaces and cultures informed by design historical contexts. She has taught History of Art and Design, Fashion and Textile Design, Graphics and Interior Design students for a number of years and is a member of the advisory panel for the London Transport Museum.

Tom van Deijnen

Old Techniques and New Cardigans: a case study in traditional knit repair techniques

My Visible Mending Programme seeks to highlight that the art and craftsmanship of clothes repair is particularly relevant in a world where more and more people voice their dissatisfaction with fashion's throwaway culture, and are seeking more sustainable alternatives. By exploring the story behind garment and repair, the Programme attempts to reinforce the relationship between wearer and garment, hopefully leading to people wearing their existing clothes for longer, with the beautiful darn worn as a badge of honour.

Specialising in mending knitwear, my repairs often use techniques found in old needlecraft books, "lesson plans" from the time that repair skills were still an essential part of a girl's educational curriculum, and inspecting old darning samplers, such as those found in the archives of the Fries Museum, Leeuwarden, The Netherlands. In this case study I will share how I have used some of these old techniques to visibly repair a contemporary Fair Isle cardigan from the Knitting & Crochet Guild Collection, using its provenance as inspiration.

Biography

Tom van Deijnen is a self-taught textiles practitioner, based in Brighton, UK. He works mostly with wool to create and repair knitted objects. Tom is interested in both sustainability and the rich wool history in Britain, and as a result he explores the boundaries of when the life of a garment starts and ends. By favouring the old and imperfect, Tom highlights the relationship between garment and wearer. A slow craft approach allows him to gain a deep understanding of material qualities and the traditional techniques used for making and mending textiles, which are in constant conversation with each other.

Tone Tobiasson and Ingun Klepp

Local Wool Solving the Conundrum: Knitting our way to a Sustainable Future

KRUS' goal is to improve the market for and the value of Norwegian wool and survey the opportunities for local production in a move towards a goal of sustainability in the fashion sector through increased knowledge of business opportunities and quality improvements throughout the wool value chain. This knowledge is relevant for industry as well as policy makers, and actors both within and outside today's value chains. On a larger scale, we will

be looking at how we can re-establish an understanding of the connection between the raw material and the finished product within the textile and fashion industry, and among consumers. It is critical to understand this connection both to ensure quality products and to reach the market potential for local wool and knitting yarns. To re-establish the understanding of "where clothes come from" is also at the heart of the challenges that the textile industry is facing. We will use knowledge from the shift towards local food appreciation that points towards a change in the understanding of raw materials, quality and origin. (KRUS means "crimp" in English, and is funded by the Norwegian Research Council.)

Biography

Tone Skårdal Tobiasson is a seasoned journalist with a BA in media and sociology from Stanford University. She was editor-in-chief for Norway's leading fashion magazine for a number of years, has written several books and was the main driving force behind the establishment of the NICE (Nordic Initiative Clean & Ethical) project and nicefashion.org. She writes extensively for media, locally and international, on the theme of sustainability. She was instrumental in re-establishing the Textile Panel in Norway, and has facilitated cooperation in the Nordic region with international organizations and initiatives. She is involved in several research and development projects, mainly on wool.

Research professor Ingun Grimstad Klepp wrote her MA and PhD on leisure time and outdoor life at the University of Oslo. She works at SIFO (the Norwegian Institute for Consumer Research) with sustainable textile, clothing, laundry and leisure consumption. She has written numerous articles and books on these themes, and has led a number of research projects on apparel and the environment. She currently works mainly with wool, both with consumption and questions regarding the value chain. The relationship between textiles, social and physical characteristics and how these are woven together is at the core of her interest.

Session 8: Knitting and Gender

Roslyn Chapman

James Moar: the only male Shetland lace knitter?

On the 10th November 1919 Unst resident James Thomas Irvine Moar died at the Combination Poorhouse, Lerwick. His death certificate recorded him as a knitter of lace hosiery. Born in Gutcher, North Yell in 1856 the first known record of James Moar 'knitter' is an 1881 unsolicited letter to a 'Lady', in which he explained he was forwarding the knitted article[s] to her in the hope of procuring a sale. The letter is brief but intriguing. Who is James Moar? What did he knit? Who was the lady and did she buy his knitting? How did he develop and hone his knitting skills to become a lace knitter? Was he the only male lace knitter or are there more patiently waiting to be rediscovered?

In the eighteenth and early nineteenth century while much of Britain acceded to the industrialisation of the textile industries and an increase in male dominated textile production, Shetland retained a hand-knitting industry in which production remained predominantly home-based and conducted almost entirely by women. Using the story of



James Moar as a case study, this paper will examine the role men played in the creation of Shetland knitted lace.

Biography

Roslyn Chapman has just finished her PhD thesis on the History of the fine lace knitting industry in nineteenth and early twentieth century Shetland to the University of Glasgow. An overview of her research has been published in Sarah Laurenson (Ed) *Shetland Textiles: 800BC to the Present* (Shetland Heritage Publications, 2013). Roslyn is project administrator for the University of Glasgow's research project 'Knitting in the Round: Hand-Knitted Textiles and the Economies of Craft in Scotland'. She is also currently working with Dr Carol Christiansen, Curator of Textiles at Shetland Museum on a forthcoming temporary exhibition on Shetland knitted lace in March 2016.

Tom West

Modern Masculinities in Knitting and Crochet

Contemporary knitting and crochet practices remain principally situated and contextualised in relation to the female, the feminine and, regularly, the feminist. The 'targeted' cultural and societal development of the practices presents obstacles in the creation of 'wholly' masculine discourses on contemporary male performance and practice of the crafts on the same terms.

As feminisms were employed to convert knitting and crochet into tools of female emancipation and empowerment, their continuing use created a culture that promoted the practices as 'inherently female'; in many cases, this has become insular and exclusionary, resulting in many contemporary male practitioners standing alone and unbound by a collective crafting identity or 'purpose'. As the number of male practitioners increases, so do the discourses that take place concerning their practices and the ways in which they interact with these and amongst themselves, and in relation to equivalent female practices.

This ongoing research explores how third-wave feminism is gradually being 'positively appropriated' to facilitate masculine discourses on these practices, incorporating and binding male and female practitioners together in parallel discourses on their crafts that complement the dismantling of the gender binary as it has become applied to these.

Biography

Tom West is an independent researcher whose work intersects humanities and the creative industries. They apply transdisciplinary practices from the breadth of their academic experience to research into identity and creative practice, with particular interests in the relationships of this and gender performance, sexuality and queer theory. They also engage with community, enterprise and innovation in supporting and showcasing LGBTQIA creative practice and practitioners.

They are currently engaged with research into how gendered participation in creative practice is articulated, creating both inclusive and exclusive communities, and the identification of parallels between these behaviours in individual creative disciplines.

Katherine Harrison and Cassie Ogden

Knitting Together Craft and Feminism: Narrative Research with Knitting Groups in North-West England and North Wales

This paper will present the findings of recent narrative research with knitting groups in Chester, Manchester and Wrexham in relation to the complex intertwining of domestic crafts and (self-)perceptions of feminism. Knitting is currently undergoing a reinvention amongst young, urban and suburban professional women and has been implicated in the resurgence in popularity of feminism as the fashionable identity politics *du jour*. While feminists of the Second Wave often saw knitting and other domestic work as oppressive drudgery, the personal testimonies of young female knitters today offer a more complex picture of the potentialities of knitting to reconfigure traditional understandings of the relationships between gender and craft. The paper will discuss the dual aspects of contemporary knitting as both a return to a pre-Second Wave idealisation of the home as a fulfilling creative space for women and as a radical feminist rejection of the late-capitalist, patriarchal imperative for women to compete as individuals in a hyper-masculine economic sphere. Drawing on original data derived from recent interviews with female knitters, the paper will interrogate the relationships between knitting and feminism today.

Biography

Katherine Harrison and Cassie Ogden are both Senior Lecturers in Sociology in the Department of Social and Political Science at the University of Chester. They are jointly undertaking funded empirical research with knitters in Chester, Wrexham and Manchester in order to analyse knitters' self-perceptions and the position of contemporary knitting in relation to discourses of (post)feminism, domesticity and the neoliberal self. Katherine Harrison also researches in the area of visual cultural studies and Cassie Ogden researches in critical disability studies and the sociology of the body.

Session 9: Knitting, Learning, and Reflection

Jill Rodgers and Grainne Swann

Knitting students together: Using hand knitting to improve student retention and wellbeing at University

The BA(Hons) Course at Norwich University of the Arts recognises what a stressful place University can be for students especially at the start of their course. The fast pace of learning, meeting deadlines and pressure to settle in to courses and to socialise, can cause stress and anxiety among students already tired from exam challenges at 'A' level and before. Some students view the start of their University course with trepidation, and early problems can result in students dropping out and leaving education.

In response to this Norwich University of the Arts has already established a robust Peer Assisted Learning (PALS) scheme, where year 2 students support year 1 students in their transition to higher education. This project explores ways of using knitting to promote wellbeing amongst new students. Through presenting opportunities for discussion and



sharing, as well as learning, in a non-threatening, non-assessed environment, the project aims to reassure and support students, and promote ownership of their course.

This paper describes the project and will discuss the effect on the 2014 BA(hons) Textiles intake and asks 'Can hand knitting really develop confidence and help retain students engagement with University?'

Biography

Jill Rodgers is a senior lecturer on the Textile Design Course at NUA. Her research is focused on the creation of an Interactive Textile Resource containing handling examples of contemporary textile work aimed at extending experience of textiles and materials through touch. Jill has initiated and taken part in seminars and lectures related to the Resource with a variety of audiences. Jill is also involved in pedagogic projects within the course aimed at enriching the student experience on the course. Jill is also currently working on publishing a blog based on her mother's 1945 wartime diaries. 1945liverpoolgirlsdiary.tumblr.com

Gráinne Swann's is a senior lecturer on the Textile Design Course at Norwich University of the Arts. Her research has been involved with the development of the Contemporary Textile Resource at NUA. She has initiated and taken part in seminars and lectures related to the resource with a variety of audiences, and is particularly interested in developing student engagement with materials and sustainability issues. Gráinne is PAL (Peer assisted Learner) co-ordinator within NUA and has responsibility for developing this programme across the University. She is an active member of the national organisation for PALS and recently hosted the annual PASS/PAL national meeting at Norwich University of the Arts.

Margaret Sutherland and Niamh Stack

Knitting: 'A Catalyst for Interdisciplinary Learning in Schools'

Staff from the Scottish Network for Able Pupils (SNAP) worked with teachers from the Shetland Islands. While working with staff it became apparent that Shetland traditions, and in particular knitting, offered unique opportunities for ensuring challenge was embedded across the curriculum. Understanding Scottish culture, people, history, achievements and language and connecting with Scotland as a place, through our landscape and natural heritage, are important parts of developing a sense of identity, confidence and wellbeing. Through the development of Curriculum for Excellence the opportunity for all children and young people to experience learning and teaching about Scotland in a more coherent, interdisciplinary and consistent way emerged. Knitting offers a unique opportunity to engage highly able pupils in a range of high-end challenging activities. This paper will argue that knitting can move beyond the "craft club" and be used as a tool to develop and enhance learning across the curriculum. It will examine how Shetland's rich cultural heritage in knitting can be the catalyst for developing interdisciplinary learning in Scottish classrooms.

Biography

Dr. Margaret Sutherland lectures in additional support for learning at the University of Glasgow, Scotland. She is the Director of the Scottish Network for Able Pupils and Deputy Director of the Centre for Research and Development in Adult and Lifelong Learning. She has 33 years teaching experience in schools and higher education. She has written in the field of gifted education and is the author of a number of academic papers, chapters and books on

the subject. She has worked across the UK and with staff and students in Tanzania; Malawi; Korea; Virginia, USA; Slovenia; The Netherlands; Poland and Denmark.

Dr Niamh Stack lectures in Developmental Psychology in the School of Psychology at the University of Glasgow and is the Deputy Director for the Scottish Network for Able Pupils also situated in the University of Glasgow (SNAP – <http://www.gla.ac.uk/schools/education/ablepupils/>). As part of her work in SNAP she is involved in supporting professional knowledge exchange partnerships with Scottish Education Authorities through providing continuing professional development activities to teachers focused on gifted development. She is also actively engaged in research and publication activities related to the development and education of children with high abilities.

Anna Kouhia

Examining (the meanings of) knitting through autoethnographic cinematography: a self-reflective journey'

First, my idea was simply to knit a pair of woolly socks and reflect my thoughts and actions in pursuance of knitting; however, the ordinary knitting endeavor turned out an extraordinary, self-reflective journey to knits and purls, mothers and daughters, and subversive and traditional discourses of craft making. Tempted by the arts-based, reflective research methods that emphasize the embodied and messy ways of knowing, I ended up composing a layered autoethnographic short-movie "Craft in my life" based on my experiences as a knitter, young hobbyist craft maker and an academic researcher. On a personal level this scripted, professionally directed and edited fictional short-movie reflects on my meanings and experiences of craft making; on a material level it narrates a story of the yarn wounded into a ball, cast on stitches for knitting and a finally transformed into a pair of woolly socks. Reflection, therefore, means not only (re)interpreting my own experiences, challenging understandings and turning a self-critical eye onto my own authority and agency, but also calling attention to the active status of the material. From a scholarly perspective, the autoethnographic short-movie asks to contribute to the recent resurgence of the popularity of making by enlightening the meanings of knitting from a perspective of the young craft maker. Methodologically, the short-movie project offers new insights on how (meanings of) knitting may be explored and examined through contemporary media and fiction.

Biography

Anna Kouhia is a craft researcher with interests in recreational textile making, hobbyist crafting communities and autoethnographic research methodologies. She is currently finalizing her PhD study on the meanings and shared practices of leisure-time craft making at the University of Helsinki, Finland. She holds an MA in Craft Studies from the University of Helsinki and an MA in Textile Design at the University of Lapland.

6. Posters

Alice Blackstock

The Disappeared

As a child Alice Blackstock had a rocking horse that was made by ex-prisoners. Alice imagined the crimes of the creator: "It could have been a lady *thief* with *filthy hands* and *rotting teeth*!" Now Alice is older she understands the toy was skilfully made in a rehabilitation workshop. What was rehabilitation like twenty-years on? Alice visited Hydebank Wood, a woman and young offenders centre and spoke to a lady who was incredibly cross. Two days prior to Alice's visit all thirty-six of Hydebank's prison rehabilitation officers lost their jobs and identities in the government cutbacks. Their story wasn't in the news despite their efforts to discourage re-offending, particularly within young people whose job prospects are reduced by declaring they are ex-prisoners. Alice knitted all thirty-six because she believes you can't make people disappear, and used the same charcoal grey and off-white yarns representing the black and white stripe associated with prisoners and the check associated with the police. Created on a double-bed knitting machine, the figures explore different fashion techniques, manipulated for textile art. Each face was hand inlaid in a naïve sad face showing the link between this current story and the artist's own story about a children's rocking horse.

Biography

Before Alice Blackstock went to Art College she had an ability to draw. She obtained a first class honours degree in textile art, design and fashion at the Ulster University. A large part of her work for her degree was the application of knit to pre-existing drawing skills. Double bed knit techniques allowed Alice to explore in greater emotional depth subjects that tell a story. Drawing can reproduce people's stories and memories but as knit is a tactile form it gives both physicality and the artists emotional involvement in these stories and preserves them in a new medium.

Johanne Couldrey

How has the Scottish Fisher girl's knitting skill been preserved in local consciousness, promoting awareness and engagement with history in East Anglia among new audiences?

The early 20th century marked the start of the Herring girls' story. The women's ages ranged from 12 years upwards and they travelled by special trains from Aberdeen along to East coast to Great Yarmouth to gut and pack herrings, bringing their songs, stories and knitting skills with them.

The Time and Tide museum in Great Yarmouth has recalled the Herring Girls, using a short film, which involves interviewing local people who remembered their impact. The film states that they were 'singing all the time' how 'bonny' they were and how they worked hard; it recalls how their hands were covered in bandages and remembers them walking about Yarmouth town knitting Fair Isle in different colours.

This poster presentation looks at how the Herring Girls work and knitting continues to inspire artists from many disciplines and describes how the 'Herring girls' stories have been remembered in local consciousness through a variety of art projects.

It also describes a national project 'Follow the Herring' which toured the east coast engaging communities with singing, performing mixed media sculpture and knitting workshops.

Biography

I was born in Essex on a farm. My mother and Auntie were excellent knitters and inspired me to knit. I learnt how to spin yarn from Jacobs sheep and make jumpers from the wool. I have always had a passion for textiles, art and fashion particularly knitting and crochet. I love traditional craft and having completed a BA Hons degree in Textiles and I gained a 1st class degree at Norwich University of the Arts, I have had the opportunity to use my craft skills in a contemporary and creative way. My research report focused on how the legacy and knitting of the Scottish Herring Girls' has been preserved in local consciousness, increasing awareness and engagement within history and the arts?

Kandy Diamond

Death by knitting: Taking inspiration from an unusual representation of knitters in film, mirroring film-making processes with knit and craft techniques

Drawing on this alternative representation of the knitter, as their needles turn from creator to killer in the blink of an eye, gives thought-provoking juxtaposition of the domestic and the violent, showing another facet to the character of knitter.

'Knitter' characters from films spanning 50 years have been studied and analysed, and responses addressing representation, stereotype, film and process have been created in the form of knitted art pieces.

Some of the pieces take the form of anaglyph 3d film posters while others employ hand-embroidery techniques as well as power knit technology, mirroring the past and present techniques of film making from hand-splicing celluloid film reels to digital filming and computer editing. In addition to offering another dimension to the character/stereotype of knitter, this work demonstrates the capabilities of power knitting and related CAD technology through the detailed pictorial and striking visual effects achieved in the pieces.

Viewing the pieces through 3D glasses creates a further interactive experience, engaging the viewer and provoking thought around the possibilities of knitting and its processes, while evoking feelings of nostalgia for days of cinema past.

Biography

Kandy is an artist and designer working primarily with knitted textiles. In 2006, Kandy set up her brand 'Knit and Destroy' with which she has seen international success.

Crafting products that blur the lines between product and art, Kandy has made a natural progression to making non-wearable art pieces as well as products, with work that aims to challenge cultural preconceptions by offering an alternative representation of knitting; creating pieces that are at odds with the embedded stereotype. Kandy also currently lectures in knitted textiles at Bradford College and The University of Manchester.



Anna Fisk

Community Knitting Project 'Knit Wild'

This poster will inform In the Loop conference participants about the Knit Wild project based in the North Kelvinside/Maryhill area of Glasgow. Knit Wild provides woolcraft activities and tuition to local people of all ages, in connection with The Children's Wood group, making woolly items for yarnbombing the North Kelvin Meadow community green space.

The proposed poster will set out the aims of Knit Wild, which are of interest to academic research into contemporary knitting practice. The first aim is to 'spread the joy of knitting, crochet and weaving', and the poster will highlight the positive impact of craft on wellbeing. Knit Wild also aims to bring together people of all ages from across the community, and thus the poster will emphasise how craft is beneficial for social life and community participation. The yarnbombing aspect of Knit Wild is concerned with celebrating awareness of the fascinating and diverse wildlife in the Kelvin Meadow in the midst of the city, by knitting woolly birds, bugs, leaves, flowers, foxes, hedgehogs, and so on. The poster will explore the role of craft in connecting with place and in learning about the world around us.

Biography

Anna Fisk is an early career academic, currently researching craft, spirituality and materiality. In 2012 she gained her PhD at the University of Glasgow, where she currently works as Research Assistant in Literature and Theology. She is also a Learning Support and Development tutor at The Glasgow School of Art. In her spare time, Anna knits (fervently), designs patterns, and coordinates community yarnbombing project Knit Wild.

Sue Reed

Social pedagogy through embodied practice. An autoethnographic knitting journey

Engagement in different geographic localities with materials and knitting, being influenced by phenomenological approaches, have conceived of it as a dynamic process, highlighting the active and unfolding nature of life's learning. I explore these ideas by travelling; both alone and being accompanied in a creative journey which refers to biography, storied knowledge and the use of materials found in-situ. Serendipitous encounters in different locations connect a Rudolf Steiner specialist organisation in England with Scotland, Norway and Spain. My life experiences shape my considerations of how people, nature and material elements may become relational in a process of social and sensory practice, and spiritual impulse.

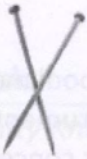
Between 2007 and 2014 I journeyed with people who have diverse skills and capacities: storytellers, craft practitioners, Waldorf teachers, ecologists, academics, family, friends, colleagues. My circular creative journey started in Gloucestershire, I travelled to Derbyshire, Somerset, Yorkshire, West of Norway, East to Oslo, South to Cazorla in Andalusia and visited Orkney before returning to Gloucestershire. My journey includes many modes of physical embodied practice, and different forms of transport.

Biography

Sue Reed has 30 years experience (1984-2015) of facilitating art works; including schools, youthclubs, senior residents, parish council and festival events. Art works are situated in a

Cotswold town along a dismantled railway line and cycle route, fields and woodland, and include materials such as limestone, metal, wood. The process has been instrumental in protecting green spaces from development, raised awareness of participants concerns regarding environmental changes to their shared spaces.

Recent developments, from 2009, has involved facilitating knitting projects through the use of Cotswold and Norwegian fleece, with the aim of widening participation, sharing resources, skills and knowledge.



KNITTING NOTES

This poster will inform in the Loop conference participants of the Knit Wild project. The project is a community-led initiative that aims to bring together people of all ages and abilities to knit and create woolly items for yarnbombing the North Kelvin Meadows.

The proposed poster will set out the aims of the project, which are of interest to academic research into contemporary knitting practice. The project is to 'spread the joy of knitting, crochet and weaving', and the poster will highlight the impact of craft on wellbeing. Knit Wild also aims to bring together people of all ages and abilities in the community, and thus the poster will emphasise how craft can promote social life and community participation. The story-telling aspect of the project is also highlighted with celebrating awareness of the fascinating and diverse wildlife in the North Kelvin Meadows in the midst of the city, by knitting woolly birds, bugs, leaves, flowers, foxes, hedgehogs and more. The poster will explore the role of craft in connecting with place and in learning about the world around us.

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