



*Hand-Knitted Textiles*

*and the Economies of Craft in Scotland*

# Hand Knitted Textiles and the Economies of Craft in Scotland



Workshop 1: Economies and Cultures of Wool

Workshop 2: Economies and Cultures of Knitting (1 June)

Workshop 3: Economies and Cultures of Design (18 October)

Public Study Day: Reinventing Scotland's Woolen Traditions

(19 October)



# Our aims...

- to use hand knitting as a case study of the role of craft in linking individual creativity to economic pursuits
- local design traditions to national heritage
- domestic economies to the creative economy of Scotland.



# Aims of the workshops...

- To situate the history of hand knitting in Scotland as a cultural and economic practice;
- To examine the current contribution of hand knitting in local and national contexts;
- To look at the ways in which Scotland's rich heritage of hand-knitted textiles can contribute to other national industries, such as tourism and fashion.



# Research questions



- How has traditional hand-knitted production in Scotland kept pace with industrialization and mass-produced textiles?
- How has this traditional craft been successfully re-branded for the modern consumer?
- How does hand knitting contribute to Scotland's heritage, as traditional design motifs, such as Fair Isle patterns or Shetland lace, are adopted, adapted, and disseminated through contemporary craft networks?

# And...



- How do international brands and new companies build upon the history of knitted textiles?
- How can a deeper understanding of the history of knitted textiles in Scotland aid the national economy and contribute to national identity?

How might collaborative research of Scottish hand knitting benefit scholarship, public engagement with craft, and economic endeavour?

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# Wool





# Economies and Cultures of Wool



- Production of wool and connection to the landscape is one important strand of Scottish knitting practice
- Scotland can be at the forefront of the promotion of wool as a natural and sustainable fibre

# Economies and Cultures of Wool



- What is the history, and future, of Scottish wool production, from sheep husbandry to spinning and dyeing?
- What is the influence of this Scottish wool heritage on hand knitting?
- How is wool production, and by extension knitting, situated in the Scottish landscape?

# Discussion groups

- A Lynn Abrams
- Katrina **Balmer** Kate **Davies** Nyree **Finlay** Lindsay **Hall** Catherine **Hotchkiss** Frances **Lennard** Kate **Matthis** Valerie **Reilly** Graeme **Small** Kendra **Strauss** Rhian **Williams**
- C Roslyn Chapman
- Amye **Armstrong** Alison **Diamond** Kate **Foster** Oliver **Henry** Kate **Lampitt** **Adey** Francisca **Lucero Juez** Ying Yan **Quek** Fiona **Scott** Catherine **Stevenson** Chrissie **White**
- B Marina Moskowitz
- Jenni **Allison** Elaine **Barr** Sarah **Dearlove** Anna **Fisk** Cynthia **Hardyman** Andrea **Jonsdottir** Kathryn **Logan** Felicity **Maxwell** Frances **Robertson** Donald **Spaeth** Karina **Westermann**
- D Sabine Wieber
- Zoe **Armstrong** Anne **Coombs** Natalie **Fergie** Aynsley **Gough** John **Holland** Christelle **Le Riguer** Mairi **MacKenzie** Rebecca **Quinton** Freya **Sewell** Sally **Stewart**

# Discussion points

- How does the heritage of wool production in Scotland add value to contemporary Scottish textile production (and how is it used in branding)?
- How has the production of yarn fostered a tradition of hand knitting in Scotland?
- How is wool production embedded in the Scottish landscape and how might this connection foster new design trends?
- What are the economic and cultural benefits of wool and textile production?
- What research questions can we take from this workshop?