

ROWAN

KNITTING & CROCHET
Magazine Number 56

Digital Edition





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designers

marie wallin • martin storey • lisa richardson
kaffe fassett • sarah hatton • brandon mably
vibe ulrik • gemma atkinson • carlo volpi
galina carroll • grace melville
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contents

stories

4. Wilderness
A warm and wonderful collection of women's and men's knits with a Scottish influence, inspired by the breathtaking landscapes of Glencoe in Scotland.

48. Craftwork

Inspired by traditional craft in a celebration of colour, pattern and texture, this lovely collection was photographed in a beautiful Arts and Crafts house.

98. Essentials

A collection of the key shapes and textures on trend, designed into simple, easy to wear styles that compliment the season's ESSENTIAL looks.

features

44. WW1 Knitting
To mark the centenary of the start of the First World War, this feature examines the importance of hand knitting for the troops.

90. A Colourful Home

An exclusive colourful interiors collection by the Rowan design team. 

96. Lisa Richardson

A brief look into the amazing world of Rowan designer Lisa Richardson.

114. Sanquhar Knitting

A look into the history of British hand knitted glove making. 

118. Love Alpaca

Interesting facts about Alpaca.

120. How To

A simple to follow guide to two handed colourwork knitting.

regular features

119. Travel Journal

Interesting information on the location for WILDERNESS.

122. What's new

Our seasonal review of current and forthcoming publications.

124. Rowan online

A preview of 13 exclusive patterns, view the collection online to download the FREE exclusive patterns available to members

www.knitrowan.com

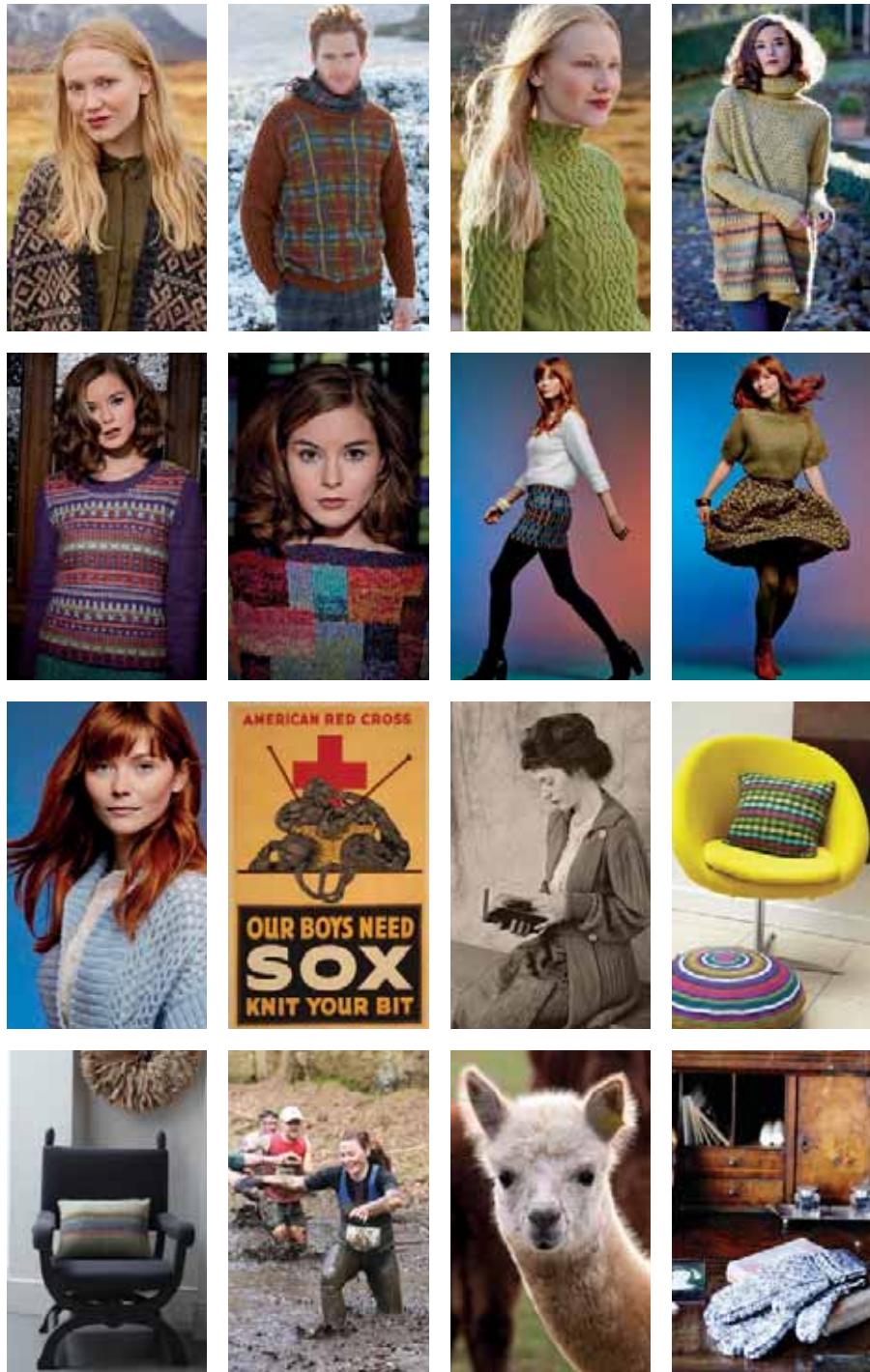


Click on the  symbol where it appears for a link to further information.

DOWNLOAD

Click on the download button where it appears to download the pattern PDF

editors letter



Rowan Magazine 56 sees the design team head to Scotland in search of the dramatic landscapes and wide open spaces that inspired the Wilderness collection. I find the beautiful textures, tartans and plaids reassuringly comforting amidst the austere, wintry countryside. I am assured it was very cold in Glencoe, but well worth the effort when you see the spectacular images. I hope you agree.

For the second story, Craftwork, the team moved further south to the Scottish borders and a traditional Arts and Crafts house, one of my favourite periods of architecture, this story see's the designers using our new Mohair Haze yarn. The soft striped and graphic garments are echoed in the wood panelling and stained glass windows of this beautiful and impressive house.

I hope you all find something you like and will enjoy knitting or crochet, my list always grows for all the long winter evenings.

Kate Buller
Rowan Brand Manager





w i l d e r n e s s

is inspired by wide open, dramatic and wild landscapes and the colours found within. WILDERNESS is a warm and comforting collection of women's and men's knits with a Scottish influence throughout - not just the beautiful landscape but also in the plaid, cable and fairisle patterning.



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- her
Felted Tweed Aran
Brandon Mably
£115

craggie

- him
Cocoon
Marie Wallin
£164







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Rowan Fine Tweed

Lisa Richardson

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Rowan Fine Tweed

Marie Wallin

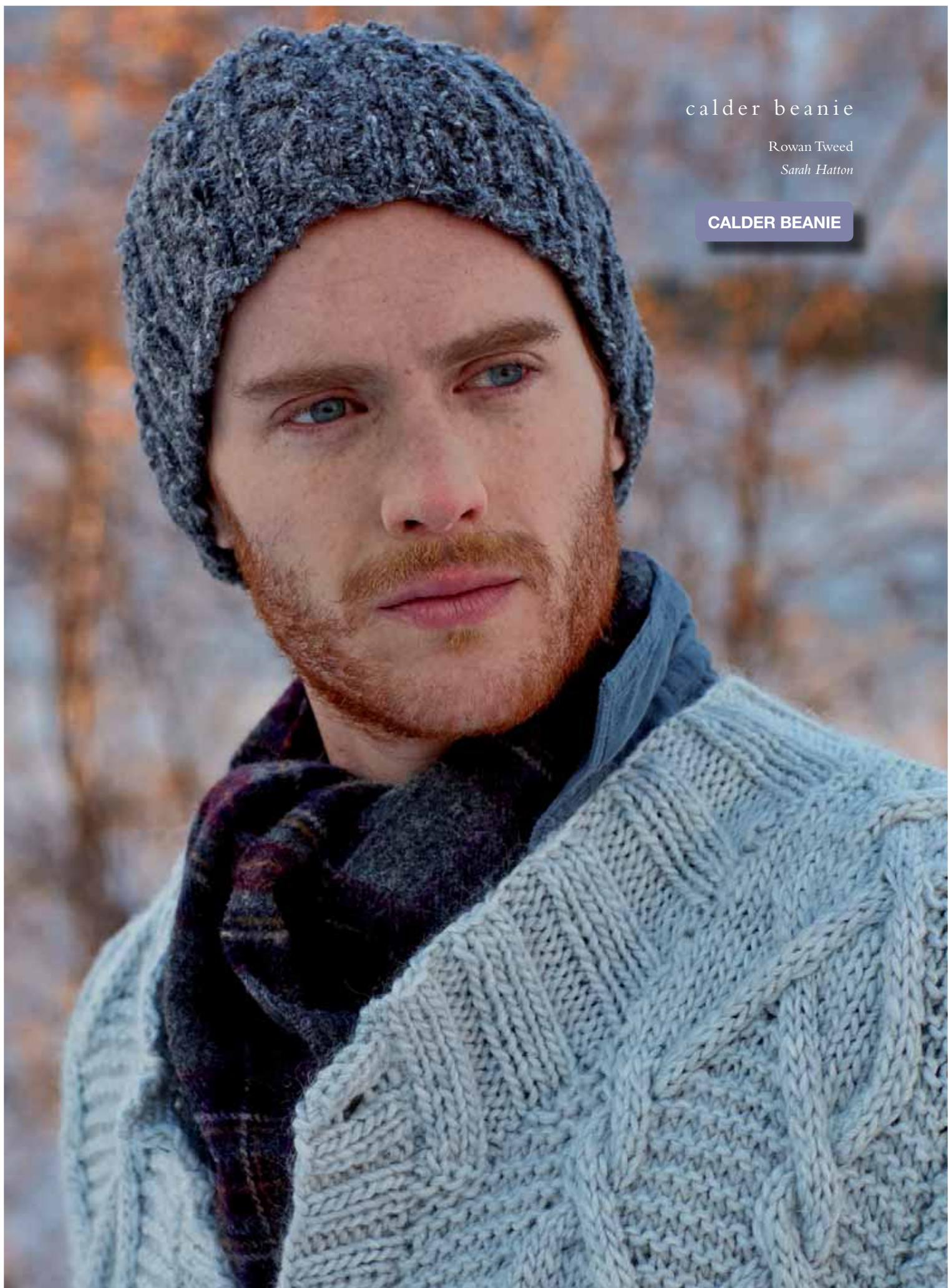
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172







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Rowan Tweed

Sarah Hatton

CALDER BEANIE







bowie

Rowan Fine Tweed

Sarah Hatton

BOWIE





fergus

Felted Tweed Aran

Martin Storey

171





ness

Rowan Tweed, Colourspun

& Frost

Marie Wallin

• 124









roan

Rowan Tweed & Colourspun

Martin Storey

• 176



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Rowan Tweed

Martin Storey

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Marie Wallin

• 116





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118





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Lisa Richardson

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Lisa Richardson

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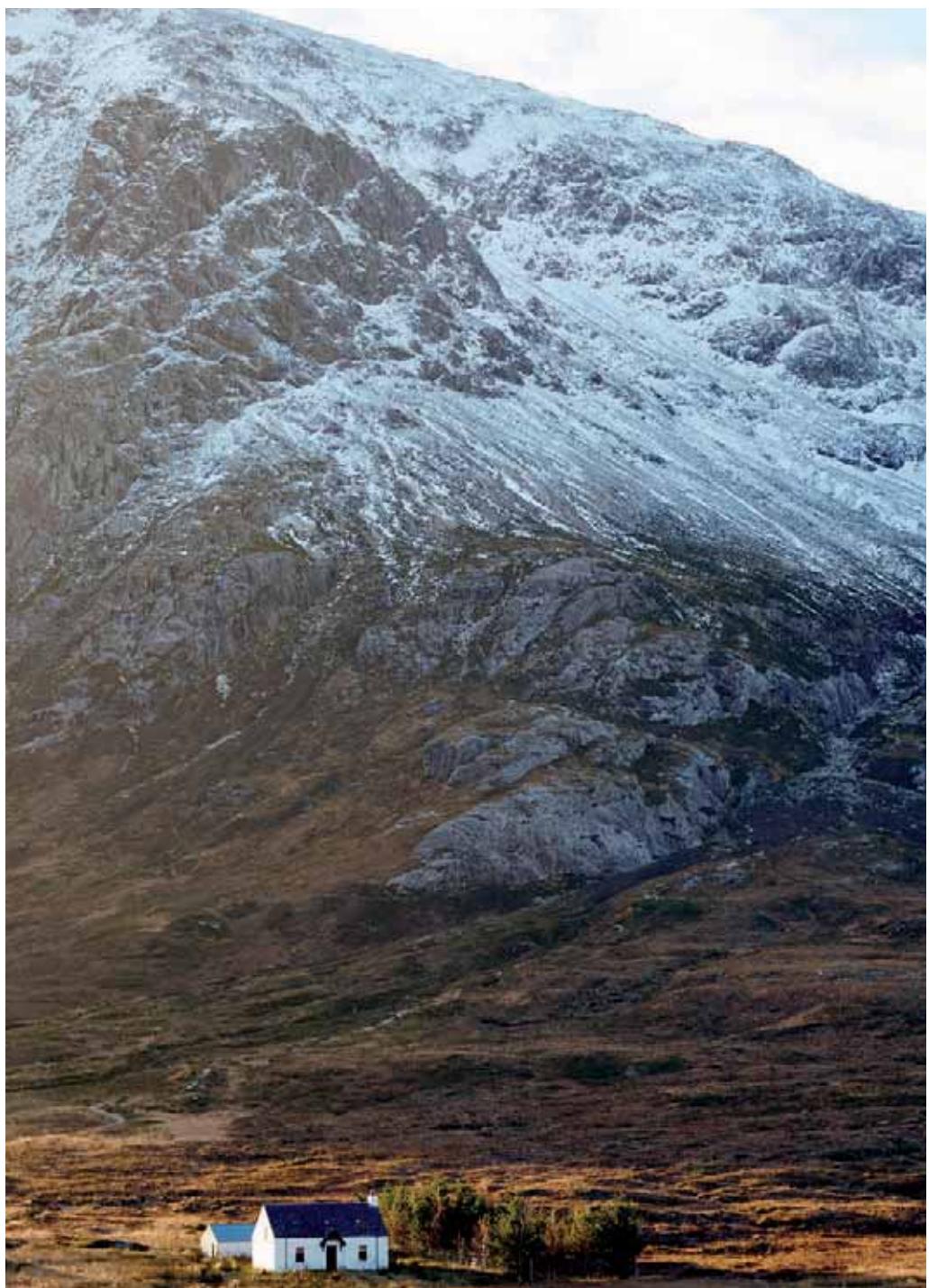
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Vibe Ulrik

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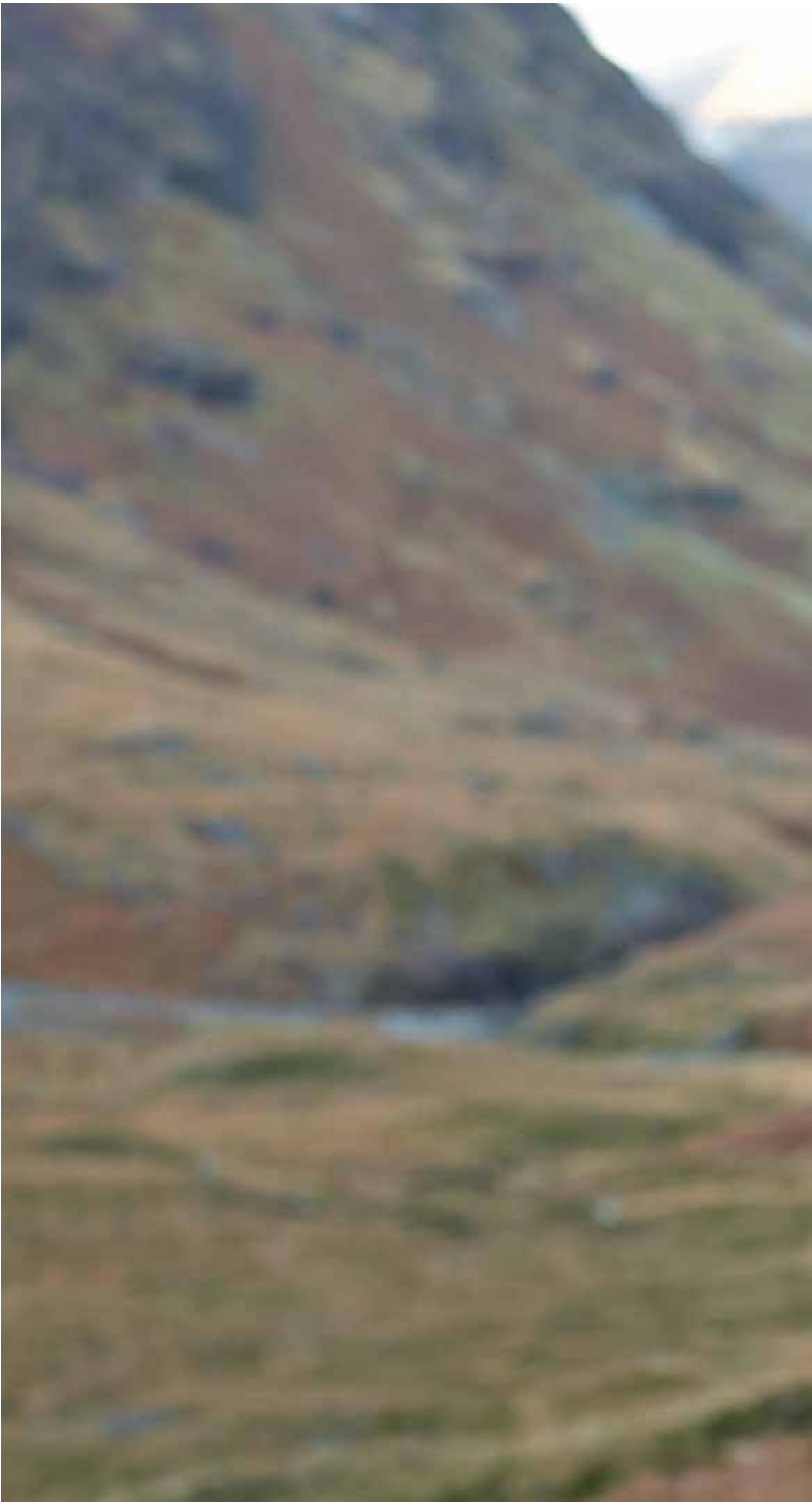
Felted Tweed Aran & Frost

Lisa Richardson

139



Photographer: Peter Christian Christensen. **Styling:** Marie Wallin. **Hair & Make Up:** Frances Prescott (One Make Up) **Art Direction:** Marie Wallin.
Models: Viivi Kapanen (Zone Models), Alexander MacKenzie (Select Mens Model Management). **Location:** Glencoe, Argyll, Scotland.
Many thanks to the Scottish Ladies Climbing Club for the use of Blackrock Cottage and to the National Trust for Scotland Glencoe & Dalmess.







01. Army of Women Workers. Fancy Needlework Illustrated.

02. Beehive Booklet 18. Field & Hospital Comforts.

03. Knit Your Bit propaganda poster for the American Red Cross

04. Bed-ridden wounded knitting for therapy at Walter Reed Hospital, Washington, D.C. Harris & Ewing, ca. 1918. US National Archives

the first world war and knitting

by K. L. Bevan

“When you go home, tell them of us and say,
for your tomorrows these gave their today.”

John Maxwell Edmonds

The ‘War to end all wars’ was only 100 years ago but there are few people alive who remember it. By the time of WWII my own grandfather was in the Home Guard, but in the first ‘Great War’ he was one of the youngest to sign up. His regiment, the Argyll and Sutherland Highlanders wore traditional kilts and before he died he told me that his mother knitted him some bloomers to keep him warm underneath – he was too embarrassed to wear them. My great-grandmother was not alone in knitting for her son at the front. Women knitted for their husbands, brothers and sons sending parcels with their regimental number hoping that they would find their destination. As the war continued knitting for the troops became a point of national duty.

This was not the first time that knitting had been associated with war. It started with Lord Raglan who, on losing an arm at the battle of Waterloo, asked his tailor to devise a more comfortable sleeve style that we still use today. People were accustomed to knitting for the soldiers in the Crimea who were not resourced to survive the harsh winter of the Ukraine. Lord Cardigan famously allowed his men to wear jumpers under their uniforms, which with no lapels, could not be seen inside their jackets but kept them warm nevertheless. By the time of the Battle of Balaclava in 1854 people were making and sending helmet-liners, though they weren’t known as *balacabras* until sometime later.

In fact knitting supplies for army uniforms was a staple of the UK textile industry. Berets or *bonnets* are still knitted and fulled in Ayrshire, Scotland, with their distinctive checkered head-bands and red *torrie* or pompom on top. Stewarton, near Kilmarnock is still known as the ‘Bonnet Toun’, and regimental berets, all meeting with stringent Ministry of

Defence requirements of course. Stockings and socks for the troops were made by the thousands in the knitting mills in Leicestershire and elsewhere and before that knitted by hand in the Dales. During the Seven years war, 1756–1763 boot hose was supplied by hand-knitters in Dent at 2 guineas a pair.

The Red Cross and the Guilds

It was industry shortages that prompted the call for volunteers to help make up the difference. Queen Mary answered the appeal from Lord Kitchener in September of 1914 to supply 300,000 pairs of socks and 300,000 woollen belts for the use of the troops by the beginning of November. The Queen and the London Needlework Guild spearheaded the campaign of the British Red Cross Society and St John Ambulance Association, putting the request out in all the daily papers.

“The Queen asks the women of the Empire to assist her to make this offering to the troops”. All clothing was to be sent to Friary Court, St James Palace. The target was not only met but exceeded and by November 1918 there were 630 branches of the re-named *Queen Mary’s* Needlework Guild and a membership of over 1million in the UK alone.

Trench hose and other patterns

Regulation patterns were produced for sewing uniforms as well as knitted garments. The British Red Cross produced its own pattern booklet including woollen belts, not something we pick up in the accessories aisle these days. They were an all-in-one cummerbund arrangement known as *body belts*, “So useful for preventing colic” according to the Western Daily Press in 1915. They were particularly good for keeping the back and kidneys warm and thought to prevent cholera. There are other items in the pattern

books that are unfamiliar to us now. Trench stockings were recommended to be soaked in linseed oil to make them water-resistant and protect soldiers from trench foot. Each soldier would have a rationed three pairs of socks every six months, but these would wear out quickly. *Puttee* were the straps that were wrapped around the ankles, much like gaiters, and the *puttee stocking* looks much like a leg warmer with a spiral, designed to go underneath. Published by Maud Nicol – an American nurse who was injured and stranded in London – the pattern is spelt out over eight long pages. Other favourites were chest protectors, fingerless mittens for gunners and rifleman’s mittens with an open trigger finger. The cap and muffler combined in the official Red Cross pattern book was an ingenious double-cloth scarf that could be turned inverted to make a hat at one end.

By 1917 there were regular updates in the newspapers of what was required by each appeal and more importantly who had donated what. Speed was of the essence and “double-knitting” two pairs of socks or sweaters at once was one way to keep up with production and to be seen to be doing ones duty.

Most of the patterns from this time are not attributed though one designer is named: Marjory Tillotson. She was a designer at Baldwins in Halifax (later to merge with Patons in 1920) and went on to design throughout WWII and beyond. The spinners who produced the yarn were also quick to respond to the cause. Women’s Weekly was a regular supplier of patterns and most of the major producers contributed to the genre. However the quality of the work was not always consistent and much allegedly had to be unpicked. New knitters were not to be discouraged and large knitting bags were carried everywhere conspicuously. The

Red Cross produced their own branded knitting bags, while Vogue magazine advocated using their glamorous covers to decorate your own. Some women were so feverishly productive that they contracted *knitting neuritis*, or repetitive strain as we call it today. "The only treatment is to give up knitting indefinitely", said a London physician.

Short Supplies

All knitting and crochet had to be completed in regulation colours of khaki or drab for the army and of course navy for the Navy. Yarn was in short supply and there was controversy over the use of valuable resources for home knitting when it was needed for the textile industry. Wool was distributed by the Red Cross who needed to see ration cards and the number of the group that you were volunteering for. It was insisted that 'Only wool of good quality should be used'.

Response depended on what region you were in. Some regions like Devonshire, knitted specifically for the 1st and 2nd Devons. Notices were placed in local papers and open letters included short patterns. One letter in the Aberdeen Journal, 3 Oct 1914, asked school children to make wash cloths:

"Now is the chance for the little children to do something 'for the soldiers.' Get a ball of cotton and two fairly thick wooden pins, cast on 40 stitches and knit three finger lengths of plain knitting, cast off and fix a loop of tape with a red cross at the top. These cloths are much appreciated because they can be dried so easily and last for months. Now then children, let us have 200 of them for the 'Needlework Guild' before the end of next week."

The International Red Cross were instrumental in organizing the drive for comforts in other countries too. The Red Cross, or Roten Kreuz, also had campaigns in Germany. One commentator noted in the Daily Mail (Oct 27, 1914)

"The whole of feminine Germany is at present occupied in making socks and mittens and comforters for the men at the front. This habit of knitting has now become so prevalent that it is something of a disgrace for a woman to sit idle in tramway-car or train when with her knitting needle she might be helping the heroes of the Fatherland...

In Berlin you will see these tricoteuses, modern style, on every hand."

Women's work

Some members of society were pleased to see women returning to the work-basket rather than asking for suffrage. One woman Mary MacArthur, questioned all this making for nothing, which was undermining the earning power of women. Her work with the Unions promoted the meagre earning capacity of the professional textile workers who were undermined by this influx of volunteer labour. The great majority of women were working in munitions factories and jobs vacated by men often in dangerous roles. The Munitions Act of 1915 meant no one could leave their post, however poor the working conditions, so MacArthur encouraged women to stay in the factories and knit for the troops instead of working until their conditions were improved. Queen Mary herself was aware of the need not to step on the toes of industry and was anxious to place as much work as possible through the Central Committee for Womens' Employment, encouraging women who could afford it to pay others to make their contributions.

Knitting machines and grafting toes

Knitting machinery was not unusual at this time and socks would be turned on an 84 needle hand-turned sock machine. These were circular machines with hooks at the top, not unlike a modern knitting frame. The socks would be taken off the looms with open toes and these would be stitched up later as a seam. It is this seam that irritated the toes of walkers and soldiers when the hand-knit pattern was published by the Red Cross was not specific about the toe joining method to be used. However, a later pattern for a spiral sock was published by Vogue magazine in July 1918. Called 'The Kitchener Heelless sock' it contained instruction for grafting the toes for a smoother join, forever after known as Kitchener stitch.

Men knitting, POW and recuperation

Earl Kitchener of Khartoum was allegedly a knitter himself and it would not be unusual for a military man to be a knitter. Soldiers would have a *hussif* or 'housewife' sewing kit to sew and darn their uniforms, especially socks. The majority of knitting seems to have taken place in prisoner of war camps where time was plenty. Chaplain to the forces the

Rev. B. G. O'Rorke wrote in the Daily Mail, July 1915, about his time as a POW in Germany.

"During the winter evenings idle fingers made busy with knitting-needles. Highlanders kept themselves supplied with stockings and other officers knit their own socks... Some who had been brought up on the theory that the deft use of a needle was a feminine accomplishment espied holes in their garments with real delight for the pleasure of darning or patching them. Though it must be owned that many of the darns and most of the patches supported the above theory, there were specimens of needlework and delicate fancywork which were real monuments of masculine genius."

Hospitals where the many injured were recuperating were also hotbeds of handiwork. It was recognised that knitting was a productive and healing pastime for soldiers who had been sent back from the fighting.

Tell them of us

This community film to mark the centenary of the outbreak of the First World War in 2014 is the story of Thimbleby village War Memorial in Lincolnshire. It follows two brothers, Robert and William Crowder, whose story is told from the perspective of the home front based on letters, memoirs and family photographs. The film follows life in the village as they coped without the able-bodied men during the war years, knitted for the troops and as they receive the news from the battle front, a story both specific and universal.

Pauline Loven, one of the organisers and costume designer, put out a call online for volunteers to knit replica clothing of the period for the actors and was overwhelmed with the generosity of the knitting community.

"I speculatively tweeted for volunteer knitters, not expecting any response, but was inundated with offers from some of the most brilliant and generous knitters one could hope to find!"

Rowan have supported the project by supplying some of the yarn for this 'army of knitters' and you can see some of the fantastic garments reproduced here. This project gives an insight into the clothing that people were making at home as well as the

05. Tell Them of Us; Sailor collar cardigan knitted by Sheila Cunnea from an US pattern c. 1916-18. Photography by John Bennett.
 06. University of Washington student Geraldine Gilbert 'double-knitting', Seattle, 1918 (Photography: Webster & Stevens)



comforts they made for soldiers. It also illuminates the generosity of an international network of volunteer knitters who helped both then and now.

Some inspiring knitting verses

Knit knit knit
 for the nights will soon be cold
 Knit, knit, knit,
 For their worth is more than gold,
 Scarves and mufflers and belts,
 Belts and mufflers and scarves.
 Sleeping under the star-lit dome,
 Boys will dream of the folks at home.

W. H. Tanner (Burnley News 24 Oct 1914)

The Knitting Women, Kathleen Norris

We are the knitting women; weaving swift
 Our webs of olive drab and navy gray;
 We are the women, keeping thought away
 By this new work of love, this eager gift
 Through which our men, facing the bitter fighting
 Under the stars of far and foreign lands,
 Shall know that still a million women's hands
 Uphold them in the darkness and the night.

We are the knitting women; weaving swift
 Our webs of olive drab and navy gray;
 We are the women, keeping thought away
 By this new work of love, this eager gift
 Through which our men, facing the bitter fighting
 Under the stars of far and foreign lands,
 Shall know that still a million women's hands
 Uphold them in the darkness and the night.

(The Evening Independent, US, May 17 1918)

Further reading

Fighting on the Home Front: The Legacy of Women in World War One By Kate Adie
 Susan Strawn; *Knitting America*
 Richard Rutt, *A History of Hand-knitting*
No Idle Hands: The Social History of American Knitting,
 Anne L. Macdonald
 Tell Them of Us, Lincolnshire Heritage Filmakers,
www.wagscreen.co.uk/

Rowan and Katy Bevan would like thank
 Dr Barbara Smith and the Knitting and Crochet
 Guild for their help in researching this feature.
www.kcguild.org.uk/

A typical pattern

- the Kitchener heel-less sock

Cast on 60 sts, 20 each on 3 needles,
 K2 p2 rib for 4 ins,
 K straight for 6 ins,
 K2 p2 rib for 8ins, knit plain for 3 ins
 Toe
 K1 k2tog, k to end. At third stitch from
 end k2tog and k last stitch off.
 Narrow in this way on each needle.
 K6 rows plain, then another narrowing
 round.
 K5 rows plain, then a decrease round
 4 plain, then another decrease round
 3 plain. Cont until 3 stitch left.
 Break thread, knit stitch and pull through
 Using darning needle weave back and
 forth to close opening.

c r a f t w o r k

is inspired by traditional craft in a celebration of pattern, colour and texture. CRAFTWORK is an elegant and feminine collection heavily influenced by the Bauhaus and Arts & Crafts movement.



heike

Felted Tweed Aran

Martin Storey







martina

Chenille & Kidsilk Haze

Carlo Volpi







franziska

Felted Tweed
Galina Carroll

angelika

Mohair Haze, Kid Classic

& Alpaca Colour

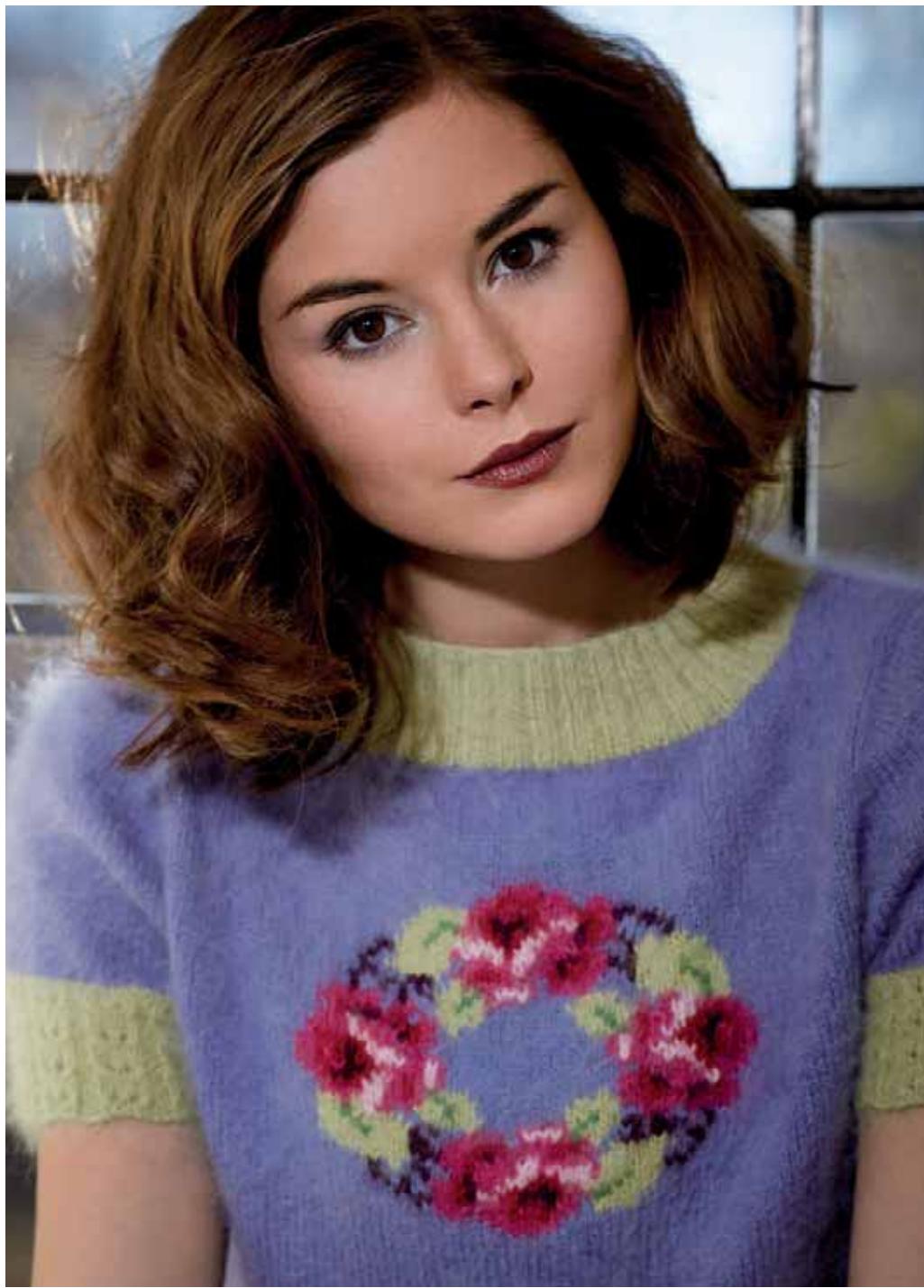
Marie Wallin



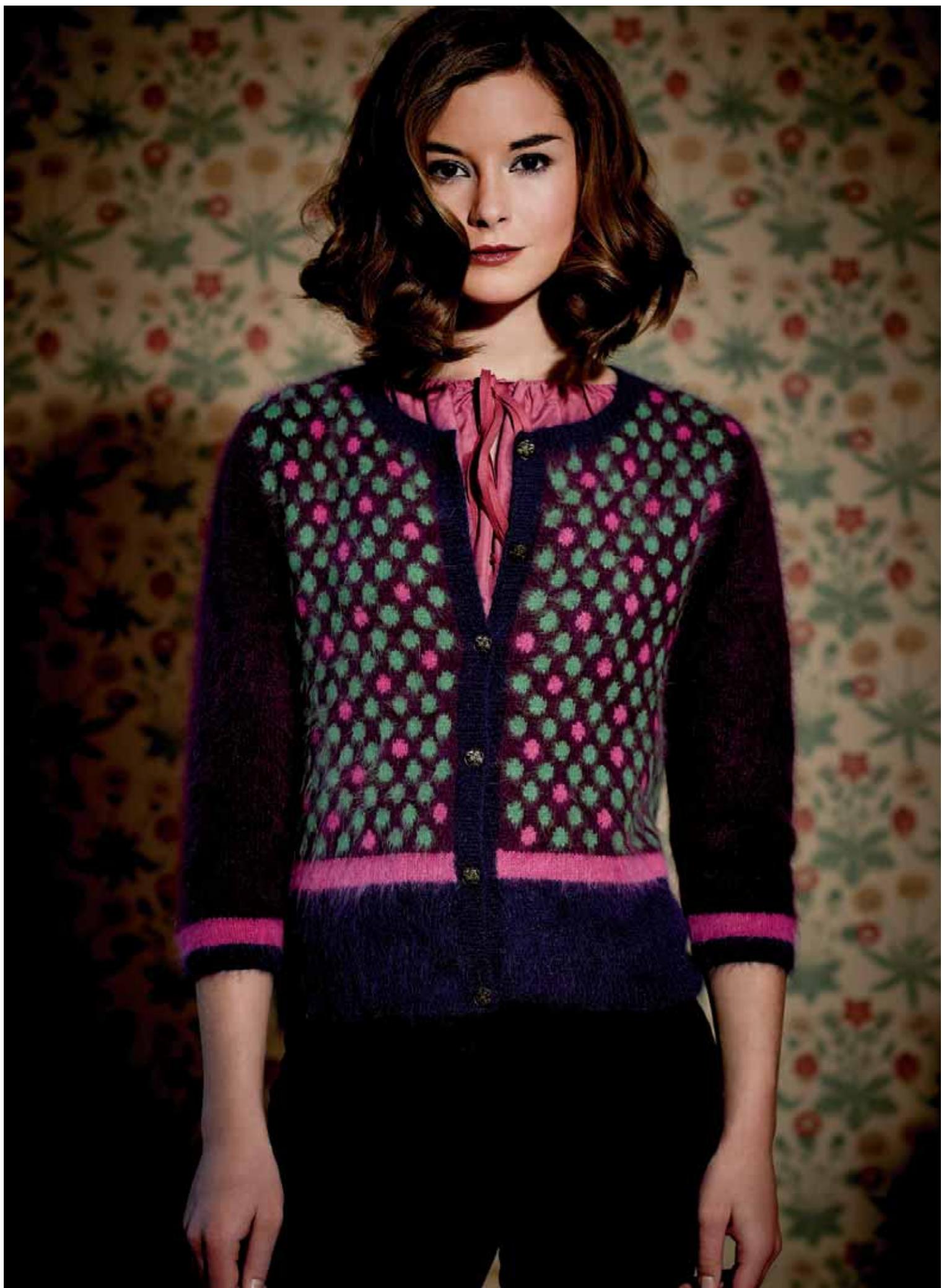


lea

Mohair Haze
Martin Storey





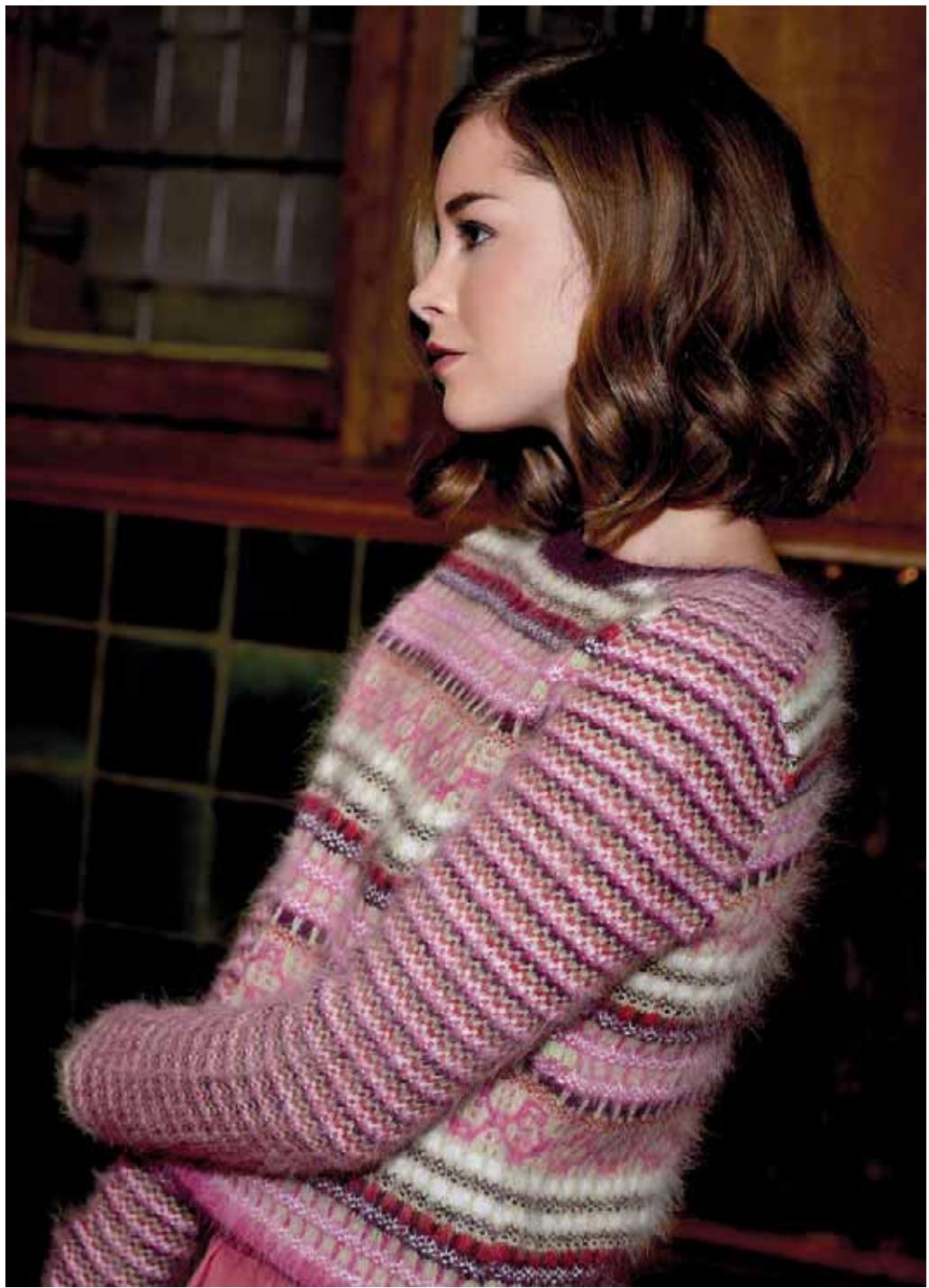




birgit

Mohair Haze

Sarah Hatton



karolin

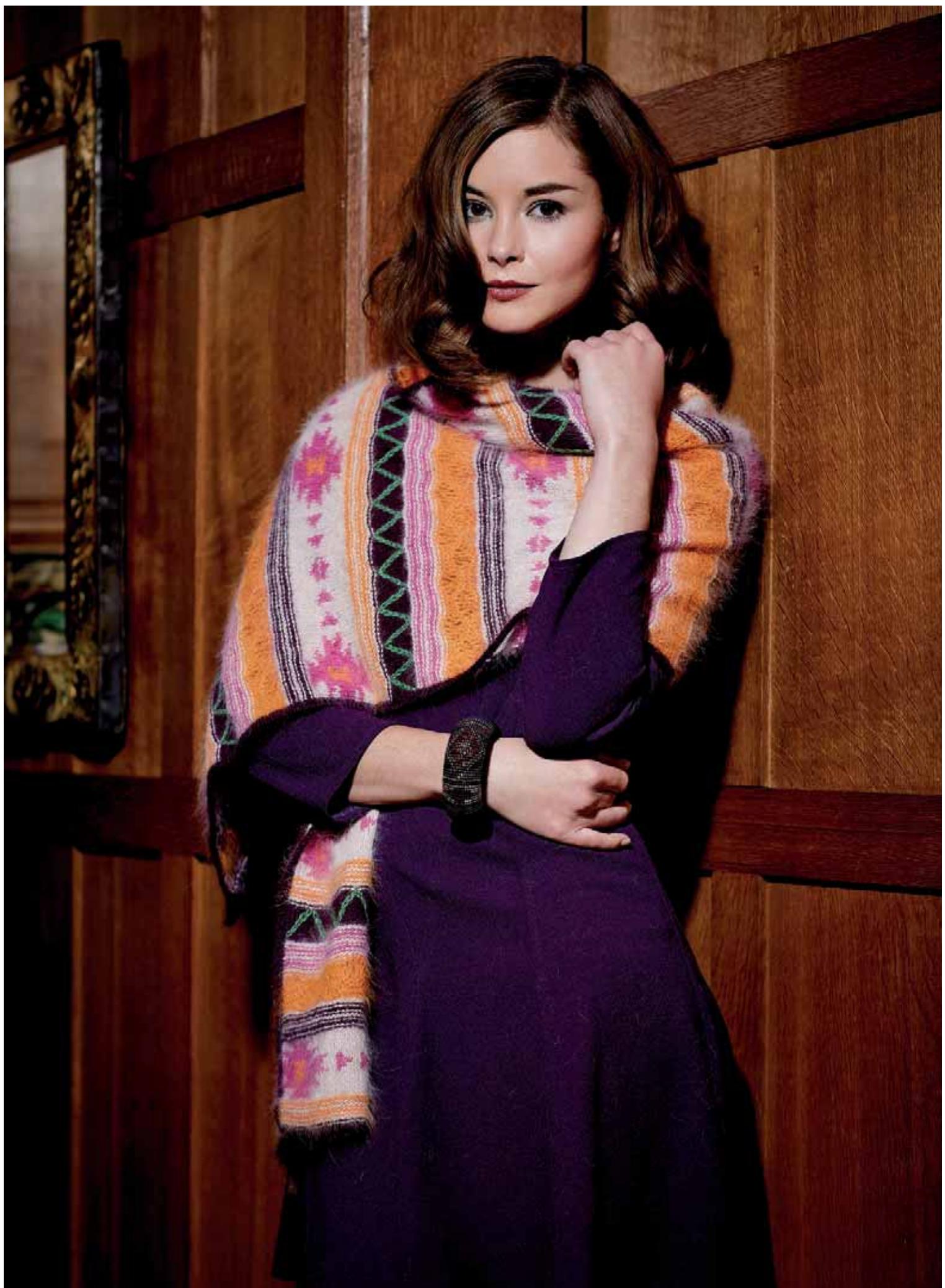
Mohair Haze
Lisa Richardson





isolde wrap

Mohair Haze
Gemma Atkinson









gisela

Kidsilk Haze

Gemma Atkinson





f r i e d a

Mohair Haze
Martin Storey

FRIEDA





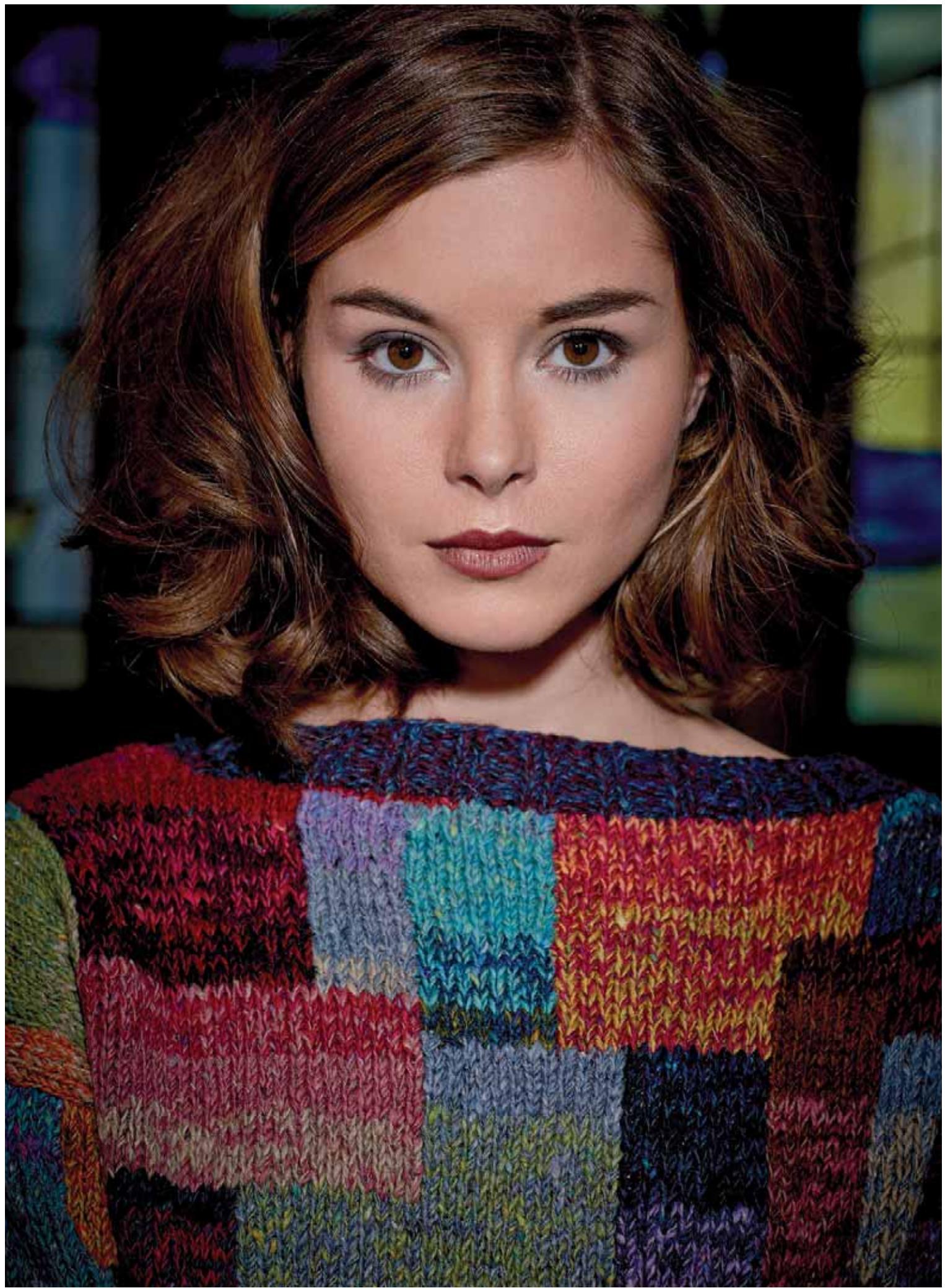
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Kid Classic
Marie Wallin





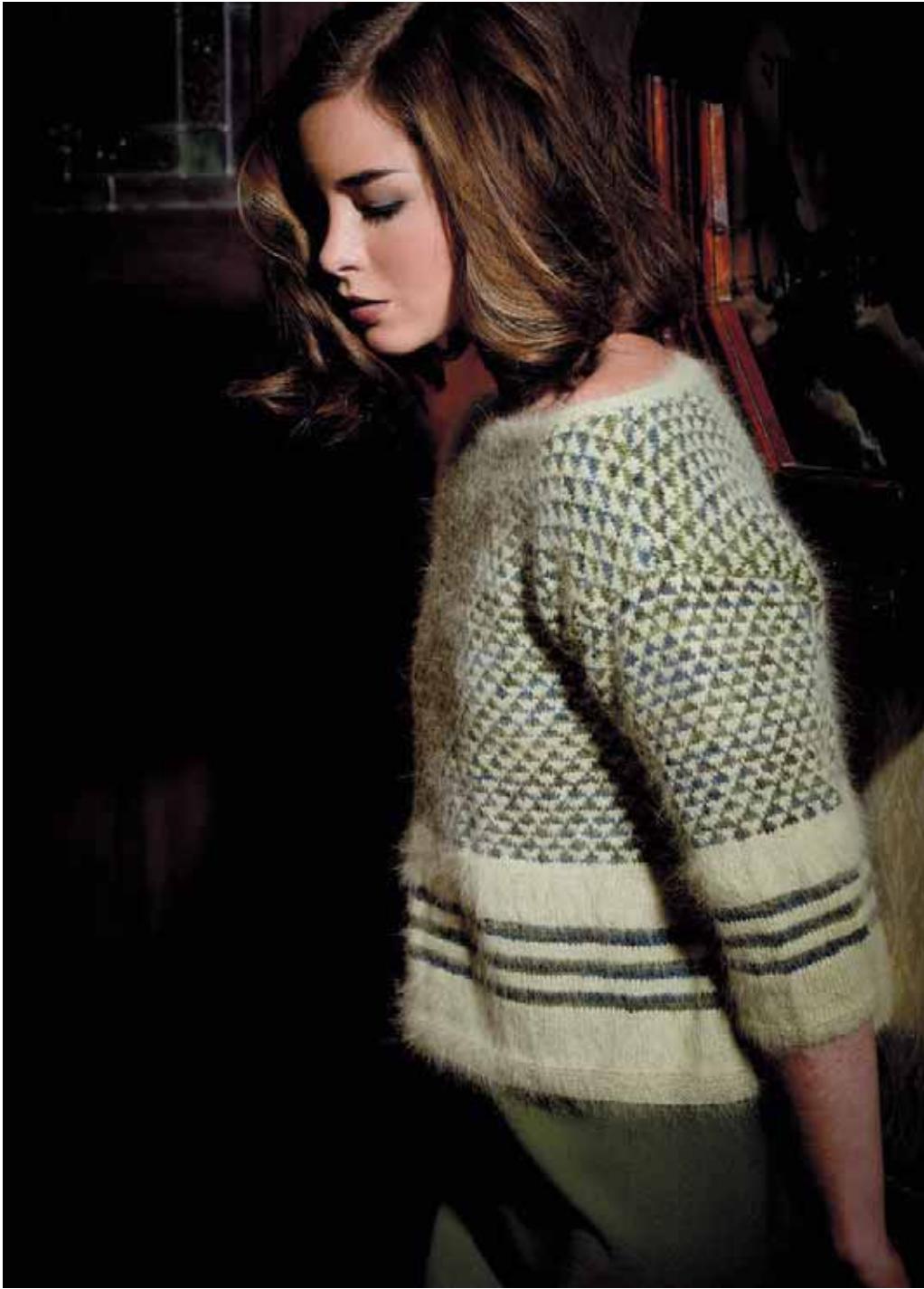






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Rowan Fine Tweed
Kaffe Fassett



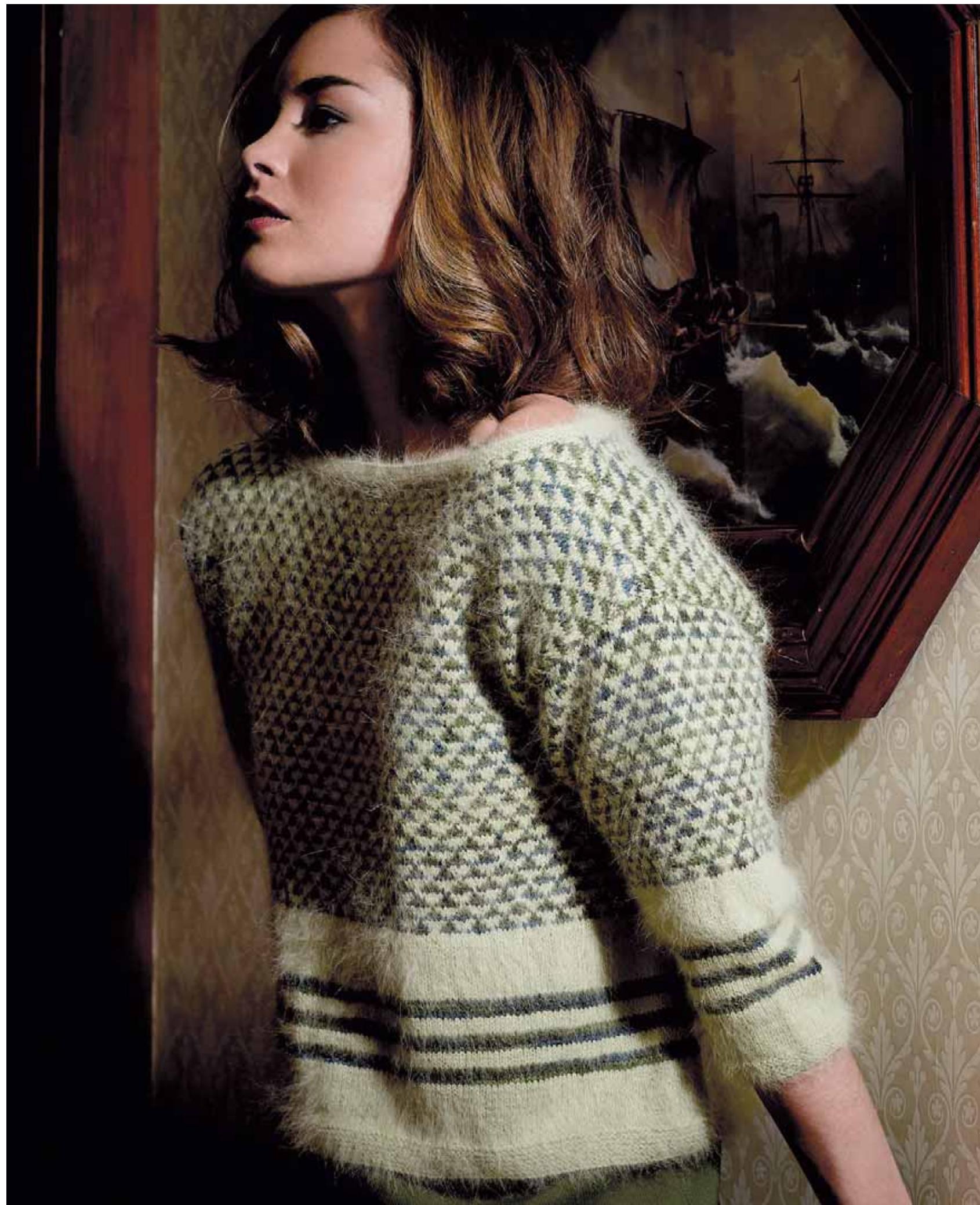
yvonne

Mohair Haze & Fine Art

Grace Melville

YVONNE







ulrika

Kidsilk Haze & Fine Art
Lisa Richardson





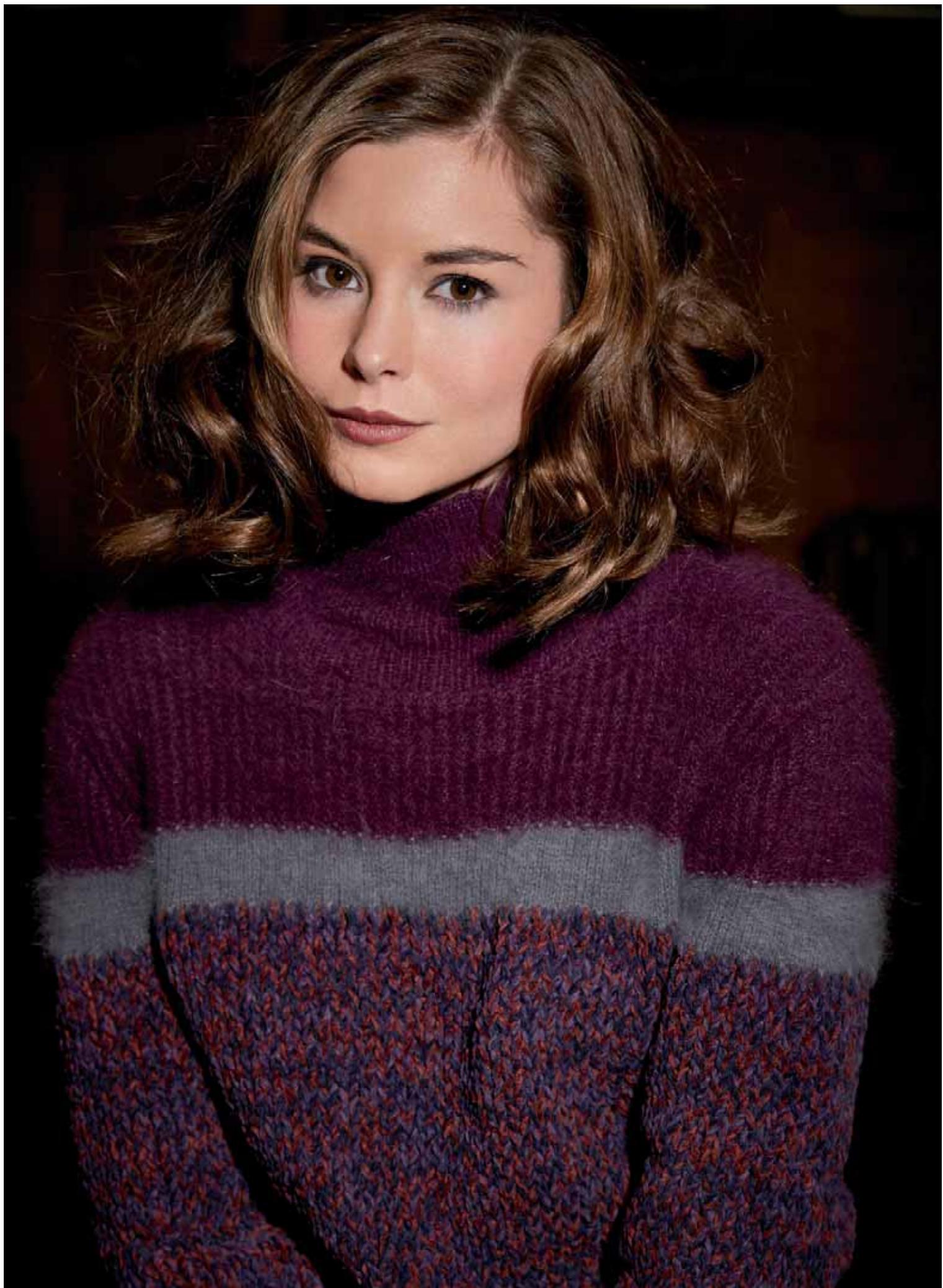


tanja

Felted Tweed

Kaffe Fassett







anja

Chenille & Mohair Haze

Marie Wallin





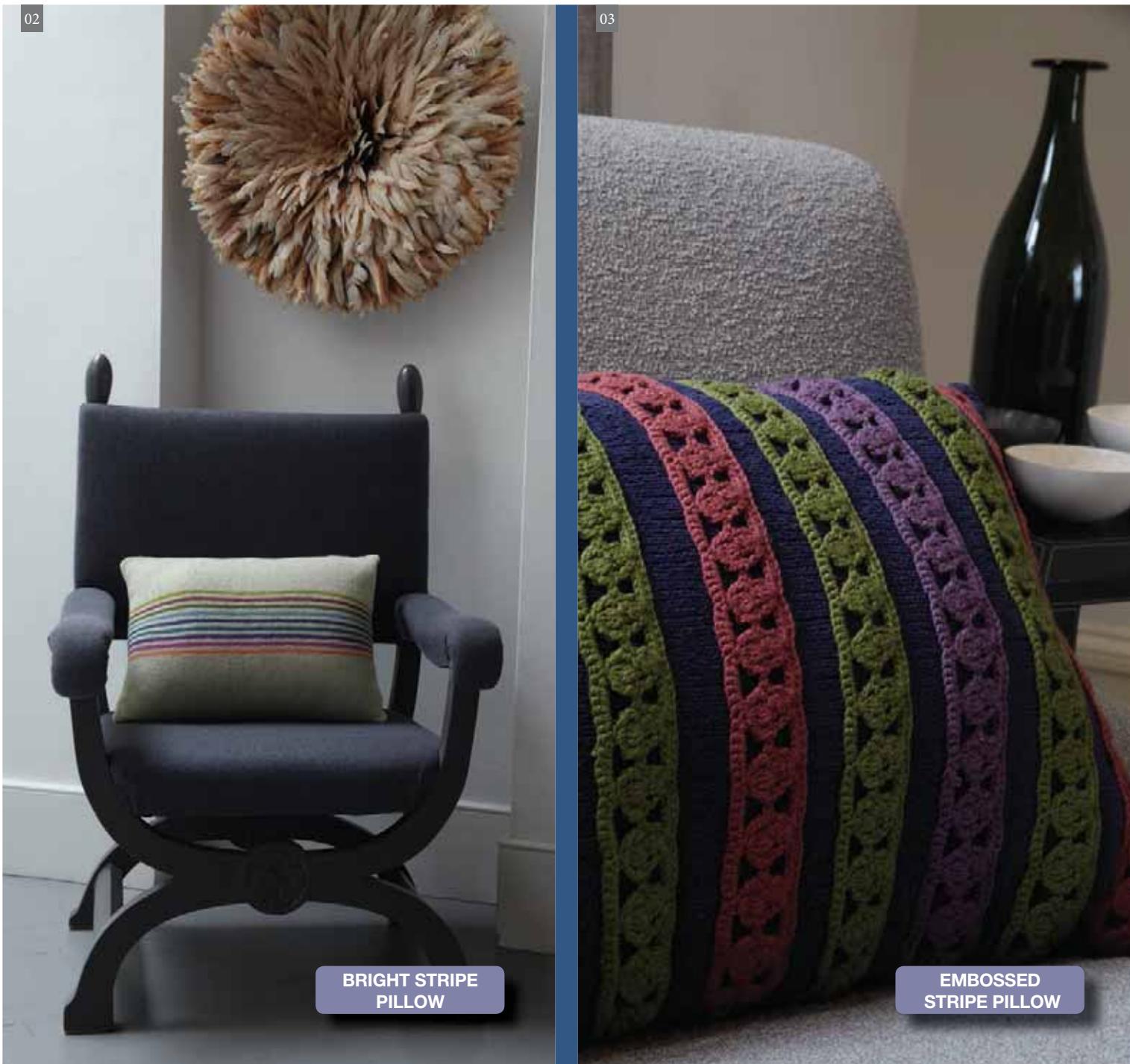
Photographer: Peter Christian Christensen. **Styling:** Marie Wallin. **Hair & Make Up:** Frances Prescott (One Make Up) **Art Direction:** Marie Wallin.
Model: Elle Joslyn (Elite London). **Location:** Maplehurst House, Galashiels, Scotland. Many thanks to Linda & Derek Chapman for their kind hospitality. www.maplehurstguesthouse.co.uk

Knitted home interiors have been popular for several seasons especially in plain and neutral shades, but now colourful pieces are becoming increasingly popular. Using Pure Wool Worsted, Wool Cotton and Chenille the Rowan design team have responded to this trend by designing this wonderful collection of home knits that will add a splash of colour and drama to any home.

a colourful home

Photography by Sheila Rock
with art direction and styling by Marie Wallin.





01. The Colourful Home Collection.

02. Bright Stripe Pillow by Gemma Atkinson using Wool Cotton.

03. Embossed Stripe Pillow by Marie Wallin using Chenille and Wool Cotton.

04

DOT STRIPE
CUSHION



04. Dot Stripe Cushion by Martin Storey and Bright Stripe Circle Floor
Cushion by Lisa Richardson, both using Pure Wool Worsted.

05. Diamond Texture Cushion by Sarah Hatton using Wool Cotton.

05

DIAMOND TEXTURE
CUSHION



06. From left to right:

Triangle Squares Cushion by Martin Storey using Pure Wool Worsted, Origami Flower Cushion by Lisa Richardson using Chenille, Embossed Stripe Cushion by Marie Wallin using Chenille and Wool Cotton. In the foreground: A close up detail of the Woven Stripe Bed Runner by Marie Wallin using Chenille.





07. Origami Flower Cushion detail.
08. Woven Stripe Bed Runner.
09. Triangle Squares Cushion.

Lisa Richardson

by Margy Cockburn



“I’m pretty good with a sledge hammer... and I quickly realised there was no point messing round with coats of Nitromors, that only an electric planer would do.” Lisa Richardson, she of the zephyr light, open-work, crochet sweaters in Kidsilk Haze and lace shrugs in the supremely delicate blend of wool and softest silk that is the Fine Art yarn, is sitting opposite me, sipping a carrot juice, and quickly putting paid to any preconceptions I had about the artistically ethereal life of a top Rowan designer.

Lisa, this year celebrating ten years working with Rowan, has spent most weekends, for about the same period of time, coming to grips (in every sense of the word) with an old weaver’s cottage in the Pennines. She’s knocked down walls, got far too intimate with horse hair plaster, learnt the precise twist and pull that locks together Push Fit plumbing joints (she hopes – the plumber is yet to visit and turn on the water!), and realised just how many coats of white gloss it takes to masque the thick brown paint Victorians were wont to use on their wood work.

And it gets worse. If she’s not knocking down walls then she is looking for the deepest, stickiest puddle of mud she can find, preferably over-strung with barbed wire and under-laid with slimy stones and sharp rocks, and launching herself straight into it. No....really! She’s a not-so-secret ‘Mudder’ and the carrot juice and temporary sugar embargo are just part of keeping her body fit enough to face the challenges she sets it. Lisa does, for a pastime, what many would prefer not to encounter in their nightmares.

Last year she went cross-country skiing in Norway, spent Christmas camping in a snowy Glencoe, ran

a 5k race dressed as a turkey on Boxing Day and would have seen in the New Year in a bothy in the Welsh Mountains had the weather not turned just a bit too treacherous. She points out she was armed with a bottle of champagne so it was not to be an entirely Spartan experience. This year she is competing in the British Military Fitness Major Event in Leeds: “The UK’s most friendly obstacle race! Leopard-crawl through a muddy ditch, launch yourself into a darkened trench filled with ice...roll, duck, jump and weave your way through Edmund’s Electric obstacle, see if you can escape from the bog....” You get the idea. She got a new mountain bike for Christmas, is learning how to do front crawl without gasping and has just completed a ‘Leader in Running’ qualification so she can encourage others to get active.

So... a knitwear designer?

“People do laugh sometimes when I tell them what I do. People in the business may think things have moved on but there is still quite a stereotype around people who knit. I really want to challenge that.” I assure her she is doing quite well.

“I think I learnt how to take risks from my Dad – he put up aerials and, at six, I was often up on the roof helping him. My Mum is the complete opposite but, although she doesn’t acknowledge it herself – because she can’t paint a portrait – she is very artistic and has a great eye for colour and knowing what will look good.”

So maybe there’s an explanation for why Lisa refuses to fit into any boxes. She has never wanted to specialise – at school she signed up for five “A” levels, from religious studies to maths and art, but couldn’t take exams in all because there simply wasn’t enough time. Post-school there was a period as a gym instructor then she bought a six-month, round-the-world-ticket and took off, visiting Malaysia, Indonesia, Australia,

New Zealand and Thailand. When she got back she signed up for a City and Guilds course in Advanced Tailoring and applied for a job with Rowan as an admin assistant.

“I’m good at travelling, it really suits me, and I haven’t given up yet. I don’t think of myself as a settled person but I’m so happy doing what I do at the moment that I’ve got no plans to take off any time soon.

“I’ve always made things – my Gran taught me to knit and crochet – but I started at Rowan doing homeware, not knitwear at all. Working there you are surrounded by yarns, and people creating amazing things with them, and I was soon finishing off and doing bits of embroidery to help out. Then I got asked to crochet a cardigan and it just went from there. I don’t think there’s a job at Rowan I haven’t done; I’m probably quietly pushy.

“Anyone can have a go at designing. It’s probably best to start with an existing design and alter the pattern just a little bit but, once you know how things go together, you can quickly work out which parts have to stay the same and where you can make changes – increase the length here, change the sleeve cap there. And inspiration comes from everywhere; I never really switch off. Anyone I spend time with has to get used to being dragged into a shop to see precisely how something is tied at the back, or stopping halfway up a mountain because there’s a perfect scene unfolding. I went to an Islamic Art exhibition in London the other week and their geometric designs work perfectly with knitwear so that will come in useful sometime.”

The currently being ‘so happy’ may have something to do with the fact that her job at Rowan has such a broad remit. “People may think designers spend their life drawing pretty pictures but nothing could be further from the truth.” She

starts to list what a typical day looks like as we nibble on a pre-dinner naan, and she is still going when we get to the post-prandial coffee.

“It can work several ways but often we are given an overall look for a season and then the designers chose yarns, textures and colour ways, produce a series of sketches and, with the yarn, tension and exact measurements, they go off to the pattern writers. It’s my job to manage the writers and checkers, who are all freelancers, to make sure they properly interpret the designers’ ideas and everyone is singing from the same hymn sheet.” Lisa has developed the uncanny knack of reading a pattern and seeing it immediately in 3-D. And, like Bill Gates with a spread sheet, she can scan through pages of instructions and go straight to any mistake. Just as well because it is Lisa, officially entitled ‘Designer and Pattern Editor’, who has overall responsibility for making sure anything that goes out under the Rowan name is perfect.

“Once the in-house design team has made a decision about which garments will go in the

magazine and brochures, the designs are knitted up and there’s photo shoots to be organised (Lisa art directs and styles most of the brochure shoots). That involves casting and hiring models; finding locations with the right feel and booking them; briefing photographers and make-up artists; buying the clothes and accessories for the shoot; raiding the cache of shoes just behind my desk or the stock of jewellery and racks of garments we’ve collected in the yarn store at the mill.

“I’ll turn up at the shoot with tear sheets (the bits of inspiration torn from magazines or printed out from the internet) that capture a mood, a position or a great bit of lighting. I usually work with the same photographer and make-up artist so I know they can deliver.

“Another part of my job is keeping in contact with Rowan customers and answering any queries they may have about the patterns. I’m always knitting swatches to experiment with new yarns and stitches. And, of course, I work on designs.” She hasn’t even begun to mention the incidental

jobs. When I joined her at her latest choice of location – The Ragged School Museum in London’s East End (it backs onto the Regent’s Canal, and was once home to the largest of Barnardo’s free schools for the poor) she was bending over a Victorian desk looking pretty professional with an iron.

There’s one job, though, she clearly avoids – tidying her desk. Nominated several years running for having ‘The Messiest Desk’, this year she finally won the award outright and is totally unrepentant. It’s just another of those contrasts that she embodies – snuggly warm softness with sharp tailoring, a traditional sweater put with something surprising, a tip of a desk but a gimlet eye for pattern details – it all fits perfectly.

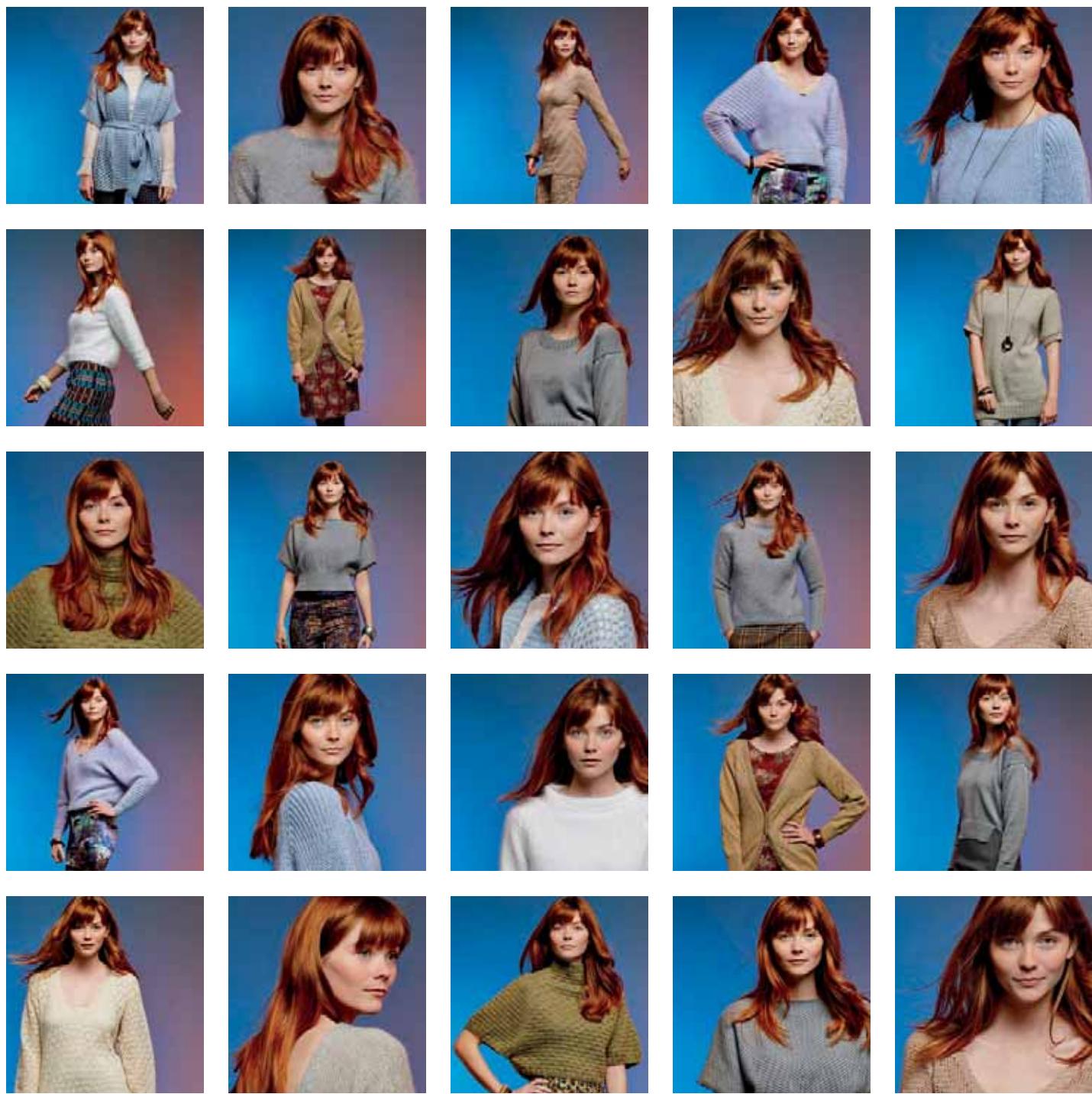
So, looking ahead, where do you want to be five years from now? There’s a smile and an instant response: “I know I’ll still be enjoying the work. But perhaps in a house with hot water and central heating.” Amen to that.



01. Christmas in Glencoe. **02.** Competing in British Military Fitness Major. **03.** Ulrika – one of Lisa’s designs from Craftwork.



follow Lisa on Facebook



essentials

is a collection of the key shapes and textures on trend, designed into more simple, easy to wear styles that will complement the season's ESSENTIAL looks. Using a soft neutral and pale colour palette, this is the 'must have' collection of the season.



the openwork

wrap top

melody

Kid Classic

Martin Storey

128



muse

Kidsilk Haze

Vibe Ulrik

• 143

the slim

crew

rhyme

Mohair Haze

Grace Melville

119



the wide to

narrow top

the crochet
slim tunic

SONG

Fine Lace

Julia Frank

157





the slouchy
sweater

verse

Pure Wool DK

Martin Storey

• 138



stanza

Mohair Haze

Sarah Hatton

• 146

the neat
boat neck

prose

Pure Wool 4Ply

Heather Dixon

149

the long line
cardigan





the split
welt sweater

drama

Pure Wool 4Ply

Martin Storey

178



the lace
tunic dress

symphony

Fine Lace
Lisa Richardson
140

lyric

Pure Wool 4Ply

Marie Wallin

• 126

the
textured
crop



poetry

Kid Classic

Marie Wallin

• 123

the conceal
& reveal
tunic top





ballad

Kid Classic

Sarah Hatton

122

the textured
crop funnel





Photographer: Peter Christian Christensen. Styling: Marie Wallin. Hair & Make Up: Frances Prescott (One Make Up) Art Direction: Marie Wallin. Model: Jodie Tucker (Bookings Models)



01. Hand knitted gloves in the Sanquhar pattern (Photography by Angharad Thomas)

02. Patons and Baldwin's pattern for Sanquhar gloves (Knitting and Crochet Guild Collections)

03. Selbuvotter book and gloves knitted by Angharad Thomas (Photography by Angharad Thomas)

04. The Old Hand Knitters of the Dales and Dales gloves (Knitting and Crochet Guild Collections. Photography by Angharad Thomas)

sanquhar knitting - a british glove knitting tradition

by Dr Angharad Thomas

Knitted gloves in traditional local patterns originate in several areas of Britain, notably Sanquhar in south-West Scotland and the Yorkshire Dales. Sanquhar and Dales gloves, with their intricate two colour designs are still knitted throughout the world and inspire new designs. Dr Angharad Thomas tells her personal story of exploration and discovery:

I'm a hand knitter, teacher and knitwear designer and my friends keep an eye out for interesting things for me. In the 1980s one of those interesting things was a pair of extraordinary patterned gloves. They are hand knitted from very fine wool, perhaps 3ply or finer, red and grey, knitted in the round on very fine needles.

According to the friend who gave them to me, the gloves belonged to an aunt of hers who lived in the Yorkshire Dales. Because of their provenance I thought these were 'Dales' gloves, which I had seen illustrated in Marie Hartley and Joan Ingilby's 'Old Hand knitters of the Dales' and they were exhibited in the 'Knit Two Together' exhibition in Bradford in 1983. A visitor got in touch to say that these were gloves like those knitted in Sanquhar, a small town in Southern Scotland, and that the pattern was called 'the Duke', dating back to the eighteenth century. She also sent me a pamphlet she had published containing Sanquhar patterns and illustrations of garments. I subsequently came across a pattern for Sanquhar gloves published by Patons and Baldwin's in the 1950s. More research followed, including visits to see gloves in collections, but then my interest lay dormant for many years.

While struggling to write up my PhD thesis, I decided to knit something complicated and small

as a diversion. A pair of kilt hose was one solution, gloves were another. Spurred on by the purchase of a book about Norwegian gloves and mittens, *Selbuvotter* by Terry Shea, and a remark by my daughter about how cool it would be to knit lots of gloves, I made a start. The Glove Project was born! I have knitted, travelled, visited collections and made friends while collecting information, images and artefacts.

The history of these gloves is difficult to trace. They may ultimately be derived from those made in the Middle Ages for members of the clergy or aristocracy often in sumptuous materials such as silk and gold thread. Colour patterned knitted gloves appear occasionally over the centuries but are rare; Richard Rutt in *History of Hand Knitting* mentions and illustrates the Sture gloves, dated 1565 and Lord Howick's gloves, dated 1833.

There are a few gloves in collections, though. During my knitting researches in the 1980s, I visited the Rachel Kaye-Shuttleworth textile collection at Gawthorpe Hall and found knitted gloves there labelled as 'Dent' gloves. I still have my notes from that visit; 'Black/white gloves with initials RBKS and UJKS, like those in *Old Hand Knitters of the Dales*'. Gloves from the collection of Hartley and Ingilby, the authors of *The Old Hand Knitters of the Dales* can now be found in the Dales Countryside Museum, Hawes, North Yorkshire. The Wordsworth Trust in Grasmere has a small number of Dales type gloves, including one dated 1846. In Scotland, the Tolbooth Museum in Sanquhar has a display about its eponymous gloves and the Dumfries Museum also has some on display. The Future Museum on-line collection is an excellent source with many pairs of gloves and accessories illustrated from these collections. The collection of the Knitting & Crochet Guild (KCG) of the UK has examples of both Sanquhar

and Dales gloves. The Sanquhar gloves include three pairs most likely knitted in Sanquhar to order, with personalised initials around the cuff, while another pair in the Sanquhar Duke pattern was knitted by the donor's sister for their mother, possibly from the Patons and Baldwin's pattern illustrated. The KCG is also extremely fortunate to have one of the few surviving pair of gloves thought to have been knitted by Mary Allen who lived in the Yorkshire Dales village of Dent.

My research suggests that all the extant gloves from the Yorkshire Dales were knitted by Mary, and possibly her mother before her. At the most, about a dozen pairs of gloves of this type can be found in British collections. The KCG pair has a diamond pattern up the back of the hand but two other variations have been found; all three are shown in the diagram.

Are the Yorkshire and Sanquhar gloves linked? This is a question I asked myself thirty years ago and am still trying to answer. It seems that there could have been links between Yorkshire and Sanquhar; both were centres of lead mining and there was also cattle trading between the Yorkshire Dales and southern Scotland. As people moved for work or with livestock, patterns and knowledge of techniques of the glove knitting could have been disseminated.

The knitted patterns in the glove fabrics are made using two colours of yarn in small repeats, often producing similar patterns to those found in the locally woven cloth. The simplest is a seed stitch, consisting of alternate rows of alternating colours. Other patterns use this as a background for small motifs, of which the most common is 'Midge and Flea' found in both Sanquhar and Dales gloves. Pheasant's eye patterns are similar. The Duke pattern from Sanquhar is said to have

come into existence after the local landowner, the Duke of Buccleuch, enclosed his lands, these being reflected in the grid or dambrod, that forms the basis of the pattern. There are several alternative fillings for the grid patterns with names such as Glendyne, Rose, Trellis and Cornet.

Sanquhar gloves continue to be knitted to this day, both in Sanquhar itself and around the world. *A' the Arts*, the town's arts centre, sometimes has hand knitted gloves in the Duke pattern for sale and other Sanquhar-related goods including hats and head warmers, key rings and greetings cards. It is possible to order gloves or mittens with personalised initials.

The Sanquhar group on the knitters' online resource, Ravelry, has members in the UK and elsewhere in Europe including France, Germany, Holland and Belgium, Denmark, Norway and Sweden. Further afield, the USA and Canada, Australia, New Zealand, Korea and Japan are also represented. Members of this group knit Sanquhar gloves and socks and also knit 'Dales' or Mary Allen gloves.

Personally, I continue this style of glove knitting. Designing and knitting gloves in the British tradition is great fun once you have honed the craft skills needed for knitting them. I began by knitting all the Sanquhar patterns and a 'Dales'

pair. By then I was altering and adapting patterns and designing my own. Being limited to two colours is a strict discipline, as is the limit of about four or five stitches for one colour. More than this and the floats become too long to be practical. These gloves presented a technical challenge as I was not used to knitting with such fine yarn and on such small needles although I was familiar with two colours in the row and knitting in the round. I always knit both gloves of a pair at once, with the knitting 'inside out' as this ensures that floats do not pull tight. I used to knit gloves and socks on four needles but I have now moved to using two circular needles which enables an even division of the stitches for the front and back of the hands.



**SANQUHAR
GLOVES**

05. British Gloves by Angharad Thomas

06. Sanquhar gloves and other items from A'the Airts, Sanquhar (Photo: Angharad Thomas)

07. Angharad knitting gloves (Photo: Barbara Smith)



The internet is a massively useful resource in finding the patterns, needles and yarns. Historically, pure wool was used, although very old gloves are thought to have been knitted in a wool and cotton mixture called 'drugget'. From the 1950s Sanquhar gloves were knitted in Paton's Nylox when that was available and are now knitted in 3 ply sock yarn which is ideal as it is hard wearing although the colours are limited. Although 3 ply pure wool or wool mix can be hard to source, vintage yarns are suitable and four ply can be also used. My first pairs were knitted in 3 ply machine knitting wool but now I use a variety of yarns including vintage 3 ply, contemporary fine yarns, sometimes used double, sock wools, baby wool, and generally whatever's to hand. I like the slight texture produced when yarns of slightly different weights are used.

The small scale of the glove provides a perfect vehicle for exploring design ideas and colour combinations. I like to design and work in sets, sometimes for friends in their colour choices, sometimes inspired by places, or by traditional

fabrics, like the pair that were derived from woven Welsh woollen flannels. Current work is a group of three, one still in progress, inspired by the Welsh countryside. Other sets in the planning stages may explore colour mixing, words or slogans. There is no limit to the possibilities for variation. They are a fugue or haiku for the knitter.

References and further resources:

Scottish Rural Womens Institute for patterns:
www.swri.org.uk/ForSale/Miscellaneous.htm

Sanquhar group on Ravelry:
www.ravelry.com/groups/sanquhar-knitting-group

Future Museum collection online for images of gloves and accessories:
www.futuremuseum.co.uk/collections/life-work/key-industries/textiles/sanquhar-knitting.aspx

Angharad's blog:
www.knittinggloves.wordpress.com/

For Patons and Baldwin's pattern no 87 as a PDF contact the Knitting and Crochet Guild:
collections@kcguild.org.uk

Collections

Dales Countryside Museum, Hawes.
www.yorkshiredales.org.uk/outandabout/see/dcm

Gawthorpe Hall collection.
www.gawthorpetextiles.org.uk

Books

Richard Rutt, *History of Hand Knitting*, 1987,
Batsford, London
Hartley and Ingilby, *Old Hand Knitters of the Dales*, 1951,
Dalesman, Clapham

(Angharad Thomas thanks the Board of the Knitting and Crochet Guild for permission to use items from the collection and Guild colleagues for their support).

love... alpaca

by Marie Wallin



This season we champion the properties of the beautiful fibre, ALPACA. This soft, warm and luxurious fibre is a major component in three of our new yarns for the winter season – ROWAN FINEST, FAZED TWEED and BRUSHED FLEECE. It is also a key component in many of our other core yarns – Fine Art Aran, Fine Lace, Alpaca Colour, Frost, Felted Tweed, Felted Tweed Aran, Lima,

Lima Colour, Alpaca Cotton, Alpaca Chunky and Tumble.

Alpacas are one of the camelid species, closely related to the Llama and there are two types of alpaca: the Huacaya and the Suri alpaca. These cute, gentle and submissive animals are responsible for producing some of the silkiest and most versatile fibres found in nature. Alpaca is a specialty fibre that is described as being stronger than mohair, smoother than silk, softer than cotton and sometimes as fine as cashmere.

Alpaca facts

- Alpacas were domesticated by the Incas over 6000 years ago and were raised exclusively for their exquisite fleeces.
- Alpacas were also used as pack animals.
- Alpaca fibre is like sheep's wool but is actually warmer and less itchy. It is lacking in lanolin and is therefore hypoallergenic.
- Alpaca fibre does not require scouring prior to spinning.
- Like sheep's wool, alpaca is naturally flame retardant.
- Alpaca fibre comes in over 20 natural hues ranging from black to brilliant white with browns, fawns, rose greys and charcoal grey in between.
- There are two types of alpacas, the Suri and the Huacaya. The Suri has fibres that grow long and forms silky dreadlocks. The Huacaya has a woolly, dense crimped fleece and has an appearance of a teddy bear.
- The finest type of Alpaca is called Royal Alpaca and only 1% of the world's total alpaca production can be classed as being Royal.
- Royal alpaca is determined by the finest of the fibre. Normally the fibres are less than 19 micron in thickness and is therefore supersoft and lighter and warmer than cashmere.
- There are approximately 3 million alpacas in South America.
- Alpacas are also successfully bred in North America, Australia, Britain, New Zealand, South Africa, China, Norway, Sweden and Denmark.
- Alpacas are a small and very gentle animal making shearing easy.

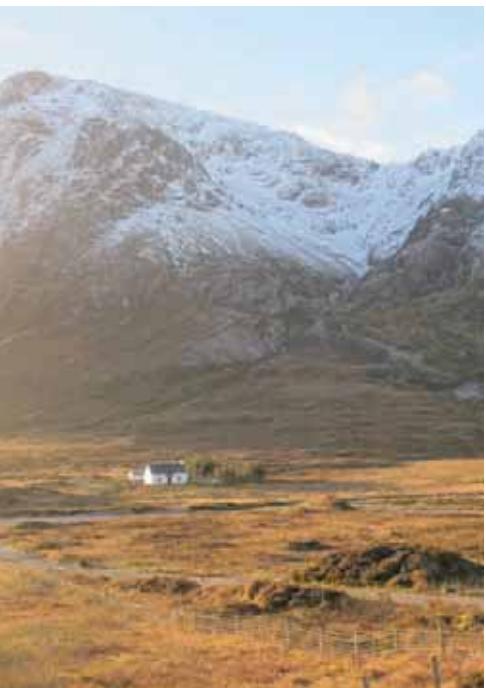
References:

The British Alpaca Society
www.bas-uk.com

1. Alpaca

travel journal

by Marie Wallin



Wilderness location

Glencoe is one of the most magical and awe inspiring places I have ever been to. The best aspect of art directing the photography for the Rowan Magazine is the opportunity to visit some amazing locations and meet some wonderful people, Glencoe is one such location and is the breathtaking backdrop to our stunning Wilderness collection.

Glencoe is located in the west of the Scottish Highlands within the district of Argyll and Bute. This national park is internationally famous for its stunning landscapes and its natural and cultural heritage. It's a place of towering, spectacular brooding hills, diverse and rare wildlife and of a famous yet tragic event in Scotland's history.

'The Massacre of Glencoe' has often been portrayed as a tale of severe clan rivalry between the MacDonalds and the Campbells. The massacre occurred on the 13th February 1692 when the majority of the MacDonald clan were brutally killed by the Campbells.

Glencoe is very popular with many visitors including mountaineers and hill walkers. There are over 20 Mountains & Munroes to explore within the national park, with over 49 miles of mountain footpaths to 'get away from it all'.

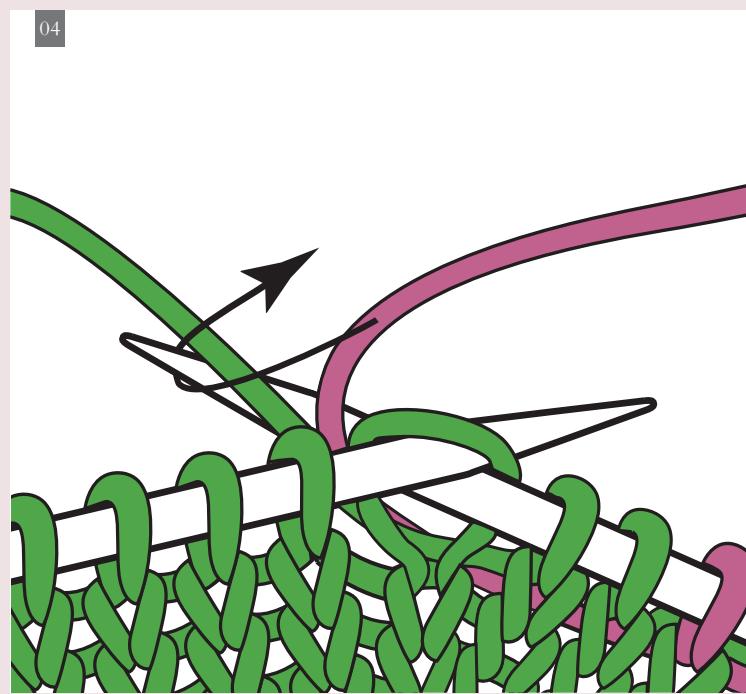
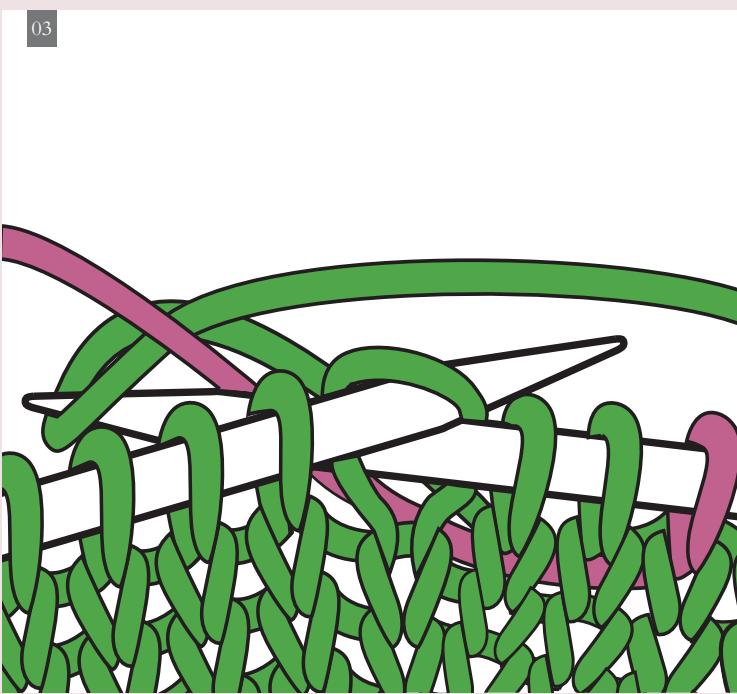
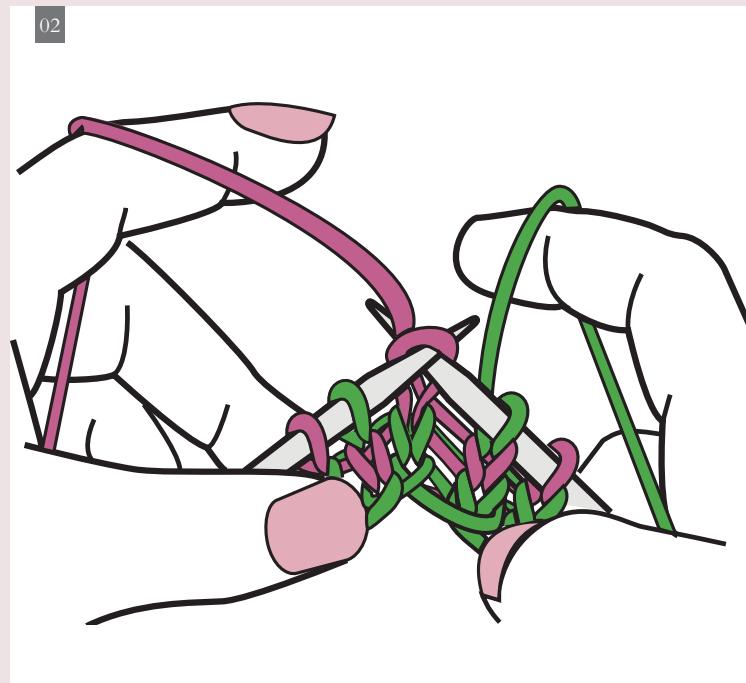
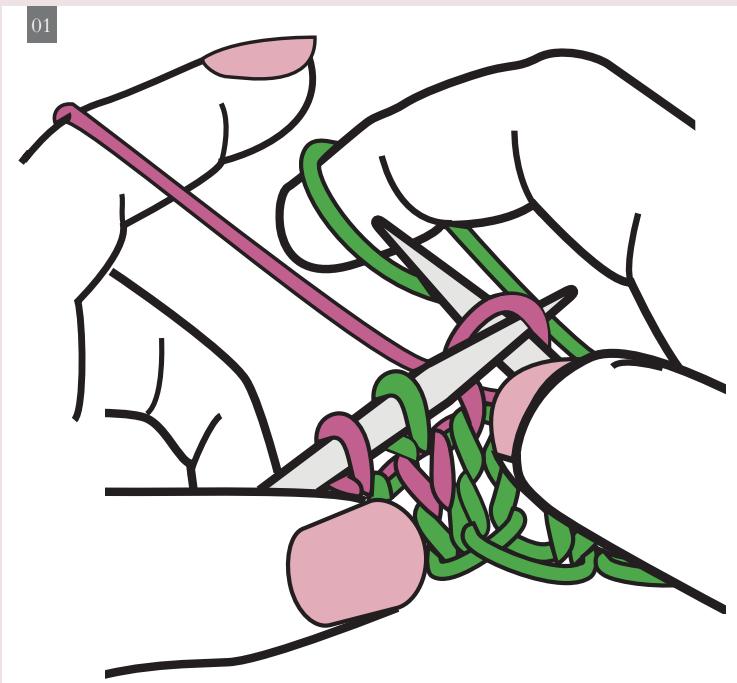
If you ever have the chance to visit Scotland then I urge you to put Glencoe on your itinerary, it truly is one of the most beautiful places in the world.

The Rowan crew stayed at the Clachaig Inn, Glencoe (www.clachaig.com)

More information about Glencoe can be found on www.glencoe-nts.org.uk



View on-location Movie



01. English stitches

02. Continental stitches

03. Trapping continental held yarn

04. Trapping English held yarn

two-handed fairisle technique

by Ann Kingstone

'Fairisle' is a style of 'stranded' knitting produced in the Shetland Isles. Yarn used in a row or round is carried behind any stitches that are worked in another colour. This results in the wrong side of the knitting being entirely covered in horizontal strands of yarn. These are often referred to as 'floats' because the yarn is 'floating' behind the knitting.

Traditionally knitters living in the Shetland Isles work fairisle knits in the round, rarely using more than two colours in one round. Most keep both colours in their left hand throughout, knitting entirely in the 'Continental' style. When making a stitch they use the right hand needle point to 'pick' the required yarn up from the left hand.

However, the majority of knitters in the UK and US learned to knit in the 'English' style, holding yarn in the right hand. When making a stitch they 'throw' the yarn around the needle point. To work fairisle in this manner is somewhat laborious. It is difficult to separate out one yarn to throw around the needle point if two yarns are being held at once in the right hand. It is easier to only hold one yarn at a time, dropping it to pick up the other yarn every time the stitch pattern switches between the two colours. This is very slow though, and can lead to many yarn tangles.

If you are an English style knitter, I instead recommend that you hold one yarn in each hand to knit fairisle. Hold the main colour (MC) yarn as for English style knitting, ie in the right hand. Hold the contrast colour (CC) yarn as for Continental style knitting, ie in the left hand. Holding both yarns at once in this manner knit all MC stitches in the English style, and all CC stitches in the Continental style.

Because the majority of stitches in stranded colourwork are MC stitches, you will primarily knit in your accustomed English style.

The beauty of this method is that it is unnecessary to let go of either yarn when working with the other yarn. It also prevents tangles; with one yarn always to your left and the other yarn always to your right, tangles do not occur.

With little effort most knitters find that two-handed fairisle technique soon feels comfortable and speedy. It is therefore widely practised.

Trapping Floats

If a yarn float spans a distance of more than 4cm/1½" it is wise to 'trap' it behind a stitch, ie fasten it into the knitting. Overlong yarn floats can cause uneven tension and are prone to catch on fingers or toes. In two-handed fairisle technique it is relatively simple to trap floats without letting go of either yarn.

As the continental held yarn tends to do most of the floating in stranded colourwork, the first trapping method shown is the one you will use most often. Luckily it happens to be the simplest of the two methods!

You will rarely need to trap the English held yarn.

English Stitches

- 1) Insert the point of the working needle into the stitch.
- 2) With the right hand wrap/throw the yarn around the point of the working needle, taking it under the needle from behind.
- 3) Draw the yarn back through the stitch, dropping the stitch from the passive needle as you do so.

Continental Stitches

- 1) Insert the point of the working needle into the stitch.
- 2) Use the needle point to hook/pick up the yarn from the left hand, taking the needle behind the yarn from above.
- 3) Draw the yarn back through the stitch, dropping the stitch from the passive needle as you do so.

Trapping Continental Held Yarn

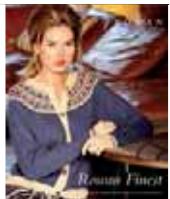
- 1) Insert the working needle into the next stitch.
- 2) Take the working needle point under the continental held yarn from the left side of it.
- 3) Wrap the English held yarn around the needle point and draw it back under the continental held yarn.
- 4) Complete the stitch in the normal manner with the English held yarn.

Trapping English Held Yarn

- 1) Insert the working needle into the next stitch.
- 2) Wrap the English held yarn around the working needle as though you are going to make the stitch with it.
- 3) Then pick up the continental held yarn as usual when knitting with it.
- 4) Now unwrap the English held yarn.
- 5) Complete the stitch in the normal manner with the continental held yarn.



view more tutorials on our YouTube channel



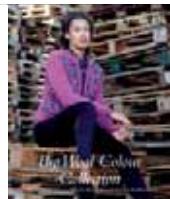
Rowan Finest

In this lovely collection of knitwear pieces for women, Sarah Hatton has designed 14 beautiful and elegant knits all using the new Rowan Finest yarn.

Rowan Finest is available from Rowan stockists from 15th July 2014.

Order Code: ZB159

View the collection online www.knitrowan.com



Rowan Big Wool Colour Collection

Featuring 13 garment and accessory designs by Lisa Richardson, this bright, fun and colourful collection features the new Big Wool Colour yarn as well as the ever popular Big Wool.

Rowan Big Wool Colour Collection is available from Rowan stockists from 15th July 2014.

Order Code: ZB160

View the collection online www.knitrowan.com



Rowan Brushed Fleece

Martin Storey has designed a stunning collection of his trademark cabling and stitch textures to showcase the new Brushed Fleece yarn. This warm and comforting collection of 16 designs for both women and men will be perfect to keep cosy during the long winter months ahead.

Rowan Brushed Fleece is available from Rowan stockists from 15th July 2014.

Order Code: ZB161

View the collection online www.knitrowan.com



Rowan Fazed Tweed

Designed by Marie Wallin, the lovely Fazed Tweed collection showcases 16 easy to wear garment and accessory designs in the new Fazed Tweed yarn.

Rowan Fazed Tweed is available from Rowan stockists from 15th July 2014.

Order Code: ZB162

View the collection online www.knitrowan.com



Rowan Big Accessories

This fun, easy to knit and easy to wear collection of 15 projects for women and men is designed by the Rowan design team using the new Fur yarn as well as the lovely Alpaca Chunky, Tumble and Thin 'n'Thin yarns.

Rowan Big Accessories is available from Rowan stockists from 15th July 2014.

Order Code: ZB163

View the collection online www.knitrowan.com



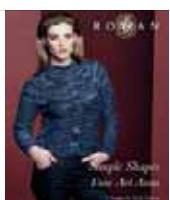
Rowan Simple Shapes Lima

Lisa Richardson has designed 8 simple and very wearable garments using the beautiful Lima and Lima Colour yarns.

Rowan Simple Shapes Lima is available from Rowan stockists from 15th July 2014.

Order Code: ZB164

View the collection online www.knitrowan.com



Rowan Simple Shapes Fine Art Aran

Sarah Hatton has designed a collection of 8 easy to wear designs knitted in the colourful and hand painted Fine Art Aran yarn.

Rowan Simple Shapes Fine Art Aran is available from Rowan stockists from 15th July 2014.

Order Code: ZB165

View the collection online www.knitrowan.com



Lakeland Marie Wallin

Designed by Marie Wallin, Lakeland is a celebration of British heritage wear. Using Rowan's British Sheep Breeds Chunky and Rowan Fine Tweed, this beautiful collection of 10 garment and accessory designs and 4 interior designs reflect the character and authenticity of the British yarn and the spectacular Lakeland scenery.

Available from Rowan stockists from 1st August 2014.

Marie Wallin Designs

ISBN: 978-0-9927978-1-2

Price: £14.99



COMING SOON

Knitted Modern Classics for Babies
with added special techniques
by Chrissie Day

COMING SOON

Knitted Modern Classics for Babies

Chrissie Day has created a classic selection of baby knitting with sizing from birth to 18 months in easy to knit projects in soft comfortable yarns.

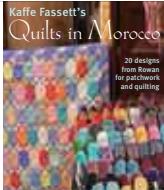
Little Handknits for Babies is available from Rowan stockists from 1st August 2014

Quail Publishing

ISBN: 978-0-9927707-2-3

Price: £9.95

what's new

<p>COMING SOON</p> <p>10 SIMPLE PROJECTS FOR COSY HOMES WITH HELPFUL TECHNIQUES</p> <p>COMING SOON</p> <p>10 Simple Projects for Cosy Homes Sarah Hatton</p> <p>The latest in the 10 simple book range features easy to knit comfy throws and cushions as well as quick and easy smaller projects.</p> <p>Available from Rowan stockists from 1st August 2014 Quail Publishing ISBN: 978-0-9927707-3-0 Price: £7.95</p>	<p>COMING SOON</p> <p>the knit } generation 7 designers - 15 knitted accessories with techniques Curated by Sarah Hatton</p> <p>COMING SOON</p> <p>The Knit Generation curated by Sarah Hatton</p> <p>We asked seven of the designers we are most excited about at the moment to create a collection of 15 cosy winter accessories.</p> <p>Available from Rowan stockists from 1st August 2014 Quail Publishing ISBN: 978-0-9927707-1-6 Price: £14.00</p>	<p></p> <p>Brilliant Knits: 20 designs in generous sizes Martin Storey</p> <p>If you're looking for a great choice of real size knits, then this is the book for you this season. Martin Storey has designed a collection that showcases a wonderful range of shapes, colours and textures that will add a bit of panache to your wardrobe.</p> <p>Available from Rowan stockists from 1st August 2014 Berry & Bridges ISBN: 978-1-907544-89-7 Price: £15.99</p>
<p></p> <p>Easy Little Fairisle Knits Martin Storey</p> <p>In this jewel-like collection of 13 fairisle patterns, Martin Storey brings his masterly touch to a delightful range of beautifully simple designs for women and men.</p> <p>Available from Rowan stockists from September 2014 Berry & Bridges ISBN: 978-1-907544-87-3 Price: £9.99</p>	<p></p> <p>Quilts in Morocco Kaffe Fassett</p> <p>Kaffe's new collection, photographed in the old quarter of Fez in Morocco. Showcases 20 quilts featuring the current range of Kaffe Fassett fabrics. With illustrated instructions and general patchwork know-how section.</p> <p>Available from Rowan stockists from 1st August 2014 Berry & Bridges ISBN 1-907544-88-0 Price: £18.50</p>	<p></p> <p>Knitwear in Fashion – Chanel to Westwood 19th Sept 2014 – 18th Jan 2015</p> <p>An exhibition of inspirational vintage fashion knitwear from the 20th century. Highlights include designs from Chanel, Bill Gibb, Comme des Garçons, Vivienne Westwood and Julien MacDonald.</p> <p>The Fashion and Textile Museum, London Admission charge will apply. www.ftmlondon.org</p> <p>Image: Gold pleated top knitted in metallic yarn, designed by Diane Leslie, c.1970. © Fashion and Textile Museum/C20 Vintage.</p>
<p></p> <p>Horst: Photographer of Style 6th Sept 2014 – 4th Jan 2015</p> <p>This autumn the V&A will present the definitive retrospective of the work of Horst P. Horst (1906–99), one of the 20th century's master photographers. The exhibition will include Horst's best work from surreal still lives to portraits of Hollywood stars as well as fashion photography.</p> <p>The Victoria and Albert Museum, London www.vam.ac.uk</p> <p>Image: Mainbocher Corset, 1939, Horst P. Horst, © Conde Nast/Horst Estate.</p>	<p></p> <p>Wedding Dresses 1775 – 2014 3rd May 2014 – 15th Mar 2015</p> <p>This exhibition will trace the development of the fashionable white wedding dress and its treatment by key fashion designers such as Charles Frederick Worth, Norman Hartnell, Charles James, John Galliano, Christian Lacroix, Vivienne Westwood and Vera Wang.</p> <p>The Victoria and Albert Museum, London www.vam.ac.uk</p> <p>Image: Embroidered corded silk wedding dress made after a Paquin Lalanne et Cie Paris model by Stern Brothers, New York 1890. © Victoria and Albert Museum, London.</p>	<p></p> <p>Red hound for Dogs: Knitted Dog Jumper Kits</p> <p>After 3 years of successfully selling beautifully made dog clothing, our knitted dog jumper kits were launched in 2013. Using Rowan yarn, the tried and tested designs are proving to be very popular with dog loving knitters!</p> <p>www.redhoundfordogs.com Also available from www.notonthehighstreet.com/redhoundfordogs</p> <p>Image: Classy Cable Blue</p>

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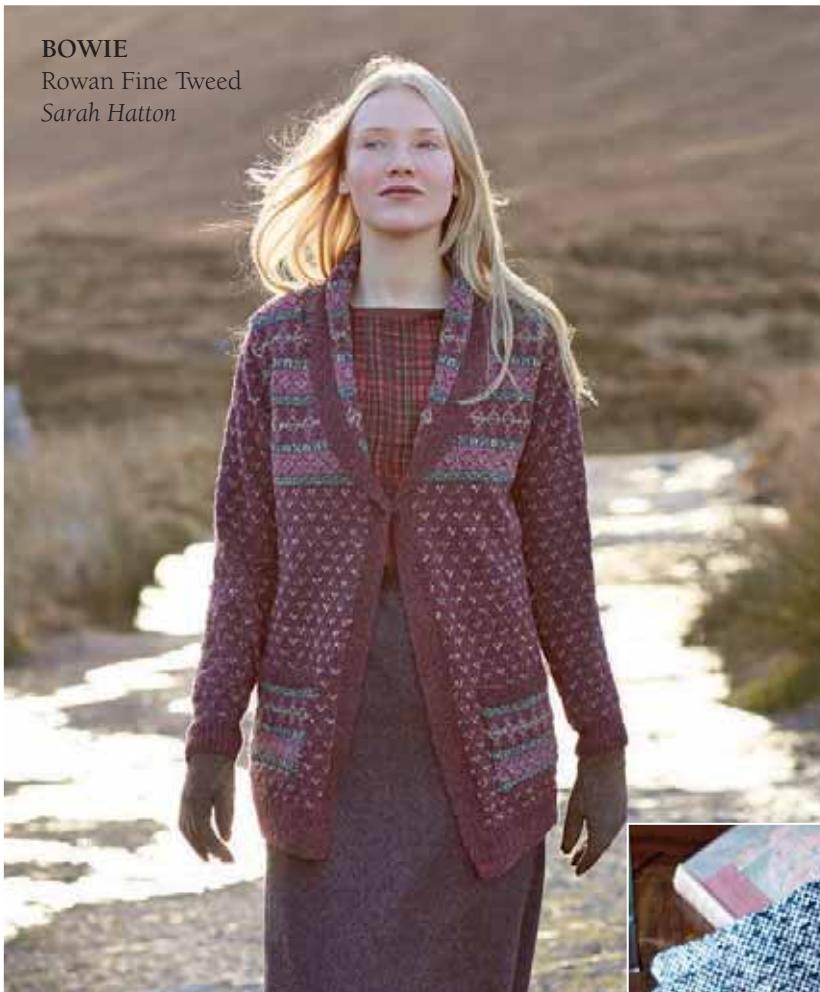
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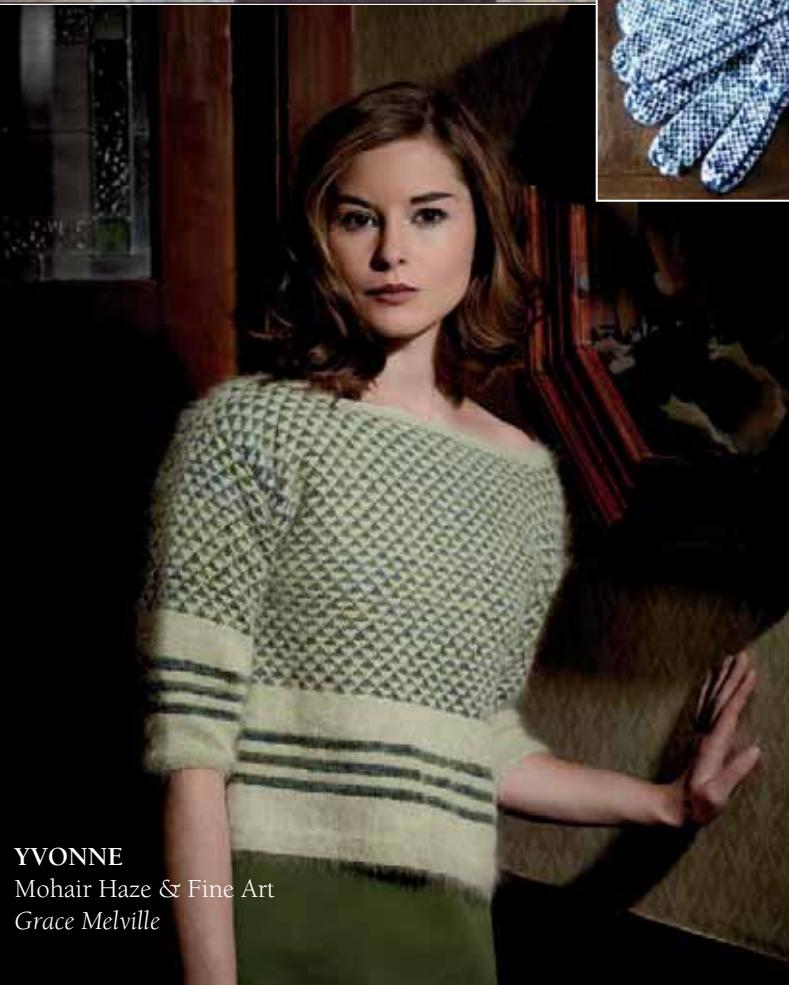
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