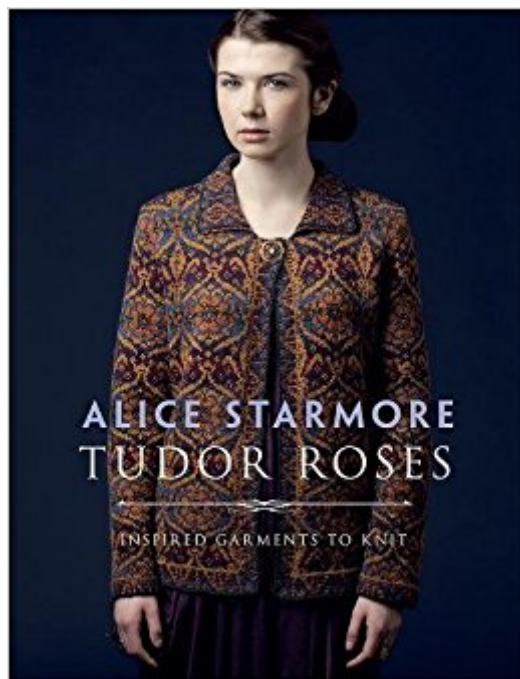


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# Tudor Roses



## Synopsis

"It is the perfect blend of fashion, photography, English history, and knitting!" — Petals to Picots "A gorgeous book filled with classic-looking sweater patterns." — Canary Knits Featuring new and reimagined garments based on the original edition published in 1998, this volume of Tudor Roses presents gorgeous knitwear inspired by the historical female figures of the Tudor Dynasty. Through garment design, Alice Starmore and her daughter Jade tell the stories of fourteen women connected with the Tudor dynasty. They weave a narrative around the known facts of their subjects' lives using photography, art, and the only medium through which the Tudor women could leave a lasting physical record in their world—needlework. Tudor Roses includes fourteen patterns for sweaters and other wearables that follow the chronological order of the Tudor dynasty. A different model portrays each of the Tudor women, from Elizabeth Woodville, grandmother of Henry VIII, through Mary, Queen of Scots. The stunning design and photography appeals to knitters seeking designs that offer an attractive balance of historic and modern elements.

## Customer Reviews

An acclaimed textile designer, author, artist, and photographer, Alice Starmore is a native of Scotland's Isle of Lewis. Starmore has taught and lectured extensively throughout Britain, Europe, and the United States. She has written 16 books and countless magazine articles. Dover has previously published her acclaimed Aran Knitting and her classic Book of Fair Isle Knitting, which introduced Americans to the popular traditional technique. Tudor Roses: A Personal Statement by Alice Starmore It is not the business of women to govern kingdoms but of men. These words were spoken in 1483, not long before the 330-year reign of the Plantagenet dynasty came to a violent end at the Battle of Bosworth. The words are ironic because that bloody conclusion, and the resulting foundation of the Tudor dynasty, were events engineered by women with courage, shrewd statecraft and a steely sense of purpose. Yet they are barely remembered: eclipsed by their male contemporaries. The chroniclers of the time were men, as were the portrait painters. High-born women were encouraged in only two activities—needlework and the production of male heirs. My daughter Jade and I decided to tell the stories of fourteen women connected with the Tudor dynasty: women who in some way made a stand and chose their own paths—for good or ill. If these renaissance women were not allowed to write their own stories, and their painted portraits were often idealised, how could we know what they were really like? That is the question we sought to answer in creating Tudor Roses. Our approach was to put ourselves in their place; to stand in their shoes; to blend history and imagination; to weave a narrative around the known facts of their

lives. We planned to deliver this narrative in a unique manner, using not just writing but photography, art and the only medium through which our subjects could leave a lasting physical record in their world – needlework. A Tudor chronicler wrote of the "pain, labour and diligence the tailors, embroiderers and goldsmiths took both to make and devise garments for lords, ladies, knights and esquires ..." This is the model we chose to emulate. I designed and made garments never seen in knitting before, full of meaningful details, carefully constructed to evoke character. Jade undertook fourteen photoshoots, using a different model to play each of our Tudor subjects. The evocation of character was considered when constructing the photographic sets, as each of our dramatis personae has her own distinct colour scheme, designed to project an aspect of her personality and story. We both took pains to balance the historical with the modern; the garments I created are eminently wearable today, while Jade's photographs are in the style of renaissance portraits but have a contemporary twist. As a final detail, we enlisted students of silversmithing at City of Glasgow College to produce Tudor-themed jewellery that can be worn by modern women. The result is a unique book that transcends the traditional knitting market. Tudor Roses will appeal to aficionados of art photography, of history, and of fabric and costume. It is also a volume for book-lovers, classically designed on a page size that allows unstinted white space. Jade and I are grateful to Calla Editions for granting such a generous canvas on which to paint our joint vision. Finally, Tudor Roses will also appeal to students of life's ironies. The last character portrayed in the book is Mary, Queen of Scots, the granddaughter of Margaret Tudor. Her needlework survives to this day, and the craft gave her solace during many years of imprisonment prior to her execution in 1587. She was beheaded but won posthumously because it was her son who became James I of England when the line of Henry VIII fizzled out. In July of 2013, in London, a boy was born to worldwide media attention; he is destined to become King George VII and it is through Mary that he takes his dash of Tudor blood. From back across the centuries, our shrewd stateswomen can allow themselves a wry smile.

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