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CAMP POM POM



ANDI SATTERLUND

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NADYA STALLINGS

VIOLA AT JOHN ARBON



£9.50



Hello campers! Ready to get your walking boots on and follow the Pom Pom trail?

This issue marks our one year anniversary! Summer 2012 was our first issue, and one year later we are so happy to still be here, bringing you knits, drinks, eats, stories and occasionally pom poms. Hooray! Cake for everyone! So what's new? You may or may not have noticed our website has changed, and now features a shop where you can buy subscriptions, and e-copies of all our back issues, including Issues 2 and 3. Check us out! All grown up!

Much like intrepid explorers following a mossy mountain path, we have been following the trail of great designs for our summer camping issue. We have plenty for you, whether you are camping in the great outdoors, or building a blanket fort in the great indoors! We have a classy retro ric-rac top brought to you by Andi Satterlund, two outdoorsy designs from the very outdoorsy Caitlin ffrench and a great 60s style cardi by Nadya Stallings. And if that wasn't enough to pack up in your canvas rucksack, we have a foxy little neckerchief from Meghan Jackson and a deliciously light and glamorous shawl by Beth Kling to throw over your shoulders while you watch the sun rise. Lastly we will make sure your nights are as comfortable as your days – British camping always involves wrapping up warm when the sun goes down - an excellent excuse to whip up a pair of toasty socks.

'But what about our waning sugar levels from all the tent pitching?' we hear you say! Don't worry, we have provided the perfect treat to keep spirits high; s'mores brownies! Great for campfires and campfire songs. Everyone knows it's easier to sing when you are full of sugar. And these brownies aren't just any old sugary confection, they are a perfectly balanced selection of the finest campfire goodies! When the embers are dying down, and it's too dark to knit, you can curl up with your torch under your blankets and read all about the wonderful world of Emily Foden at John Arbon Textiles, and ponder the artistic world of crafty tattoos.

So wherever you are, whether you are camping, glamping, knitting or just sitting in a small patch of sunshine on your doorstep, happy summer! Pom on!

xxx Pom Pom

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MTAINTAIN MOSS SHAWL

by Beth Kling

Every girl needs a camel and silk blend, lace-edged shawl to throw over her shoulders in the chilly morning hours of a day at camp, no? Designed by one of our all-time fave shawl designers, Beth Kling, both the shape and the ridge-and-furrow texture are inspired by glaciers' transformation of the earth's surface. The striking but un-fussy lace is geometric rather than flowery, balancing out the sumptuousness of the yarn.

.....

Knit in Skein Queen Oasis Grande • Pattern on p 37







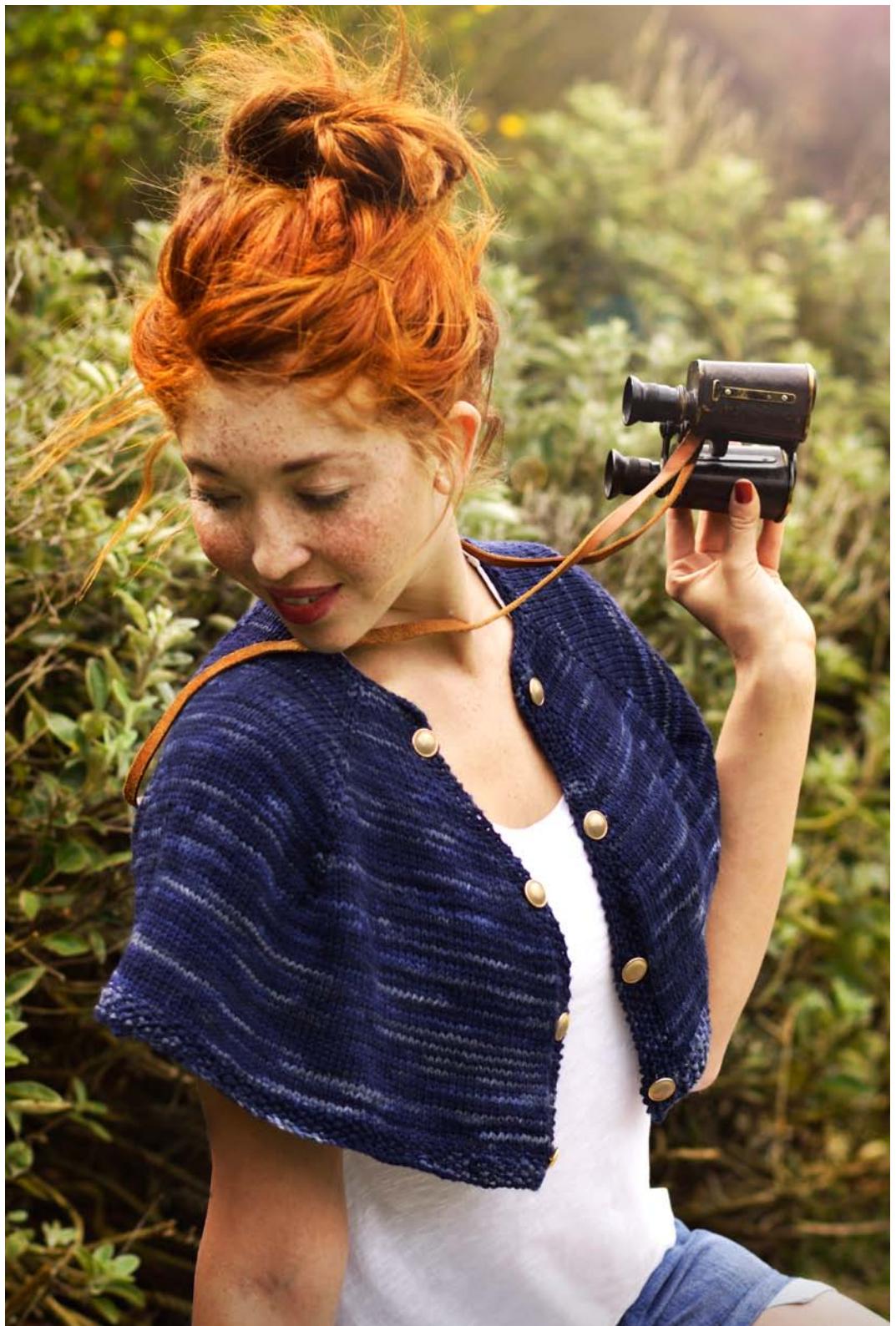
RIVERINE PULLOVER


by Andi Satterlund

When flipping through vintage fashion books, this flattering, capped sleeve shape shows up again and again on everything from t-shirts to dress bodices to sweaters. The retro, faux sleeves are paired with a cropped, snug fit to make the perfect flirty summer top.

Knit seamlessly in the round and finished with a three needle cast off, this is a deceptively simple project that's perfect to take on any summer adventure.

.....
Knit in Quince & Co Chickadee • Pattern on p 39



12



BIRDING CAPE



by *Caitlin ffrench*

Perfect for wandering in the woods in search of rare birds, or over a dress at a summer evening party, this cape is quite the versatile little minx.

It's designed by woodland regular Caitlin ffrench, who harvests dyes in the forests near her home in Vancouver, Canada. The expanse of stocking stitch and a simple moss trim mean you can play around with a semi-solid yarn without it getting lost; the decorative buttons can be put to use by drawing two together with some pretty cord.

.....
Knit in Northbound Knitting Superwash Merino Worsted • Pattern on p 41

13



FIREWOOD SHAWL


by Caitlin ffrench

Our second stunner from Ms ffrench, the Firewood Shawl is made up of the summer colours we don't immediately think of - warm, woodsy, campsite colours that make us go all gooey on the inside like a s'more. This shawl is no girly, lacy affair; no, it's rugged enough to chop wood in, and cosy enough to keep you warm on a chilly morning with your tin mug full of coffee. Oh, and it wouldn't look amiss on the outdoorsman in your life either.

.....
Knit in Sweet Georgia Yarns Superwash Worsted •
Pattern on p 43







FIELDWORK CARDIGAN



by *Nadya Stallings*

If 'glamping' is your summer activity of choice, look no further than this lovely 60s inspired cardigan from Nadya Stallings. The lace stitch pattern reminds us of pinecones and fir trees, which can only be good, surely, and we love the 'Parent Trap' vibe this one gives off. It would look equally delightful over a dress or with high-waisted rolled up jeans - your level of glamp is up to you.

.....

Knit in Yarn Love Diana • Pattern on p 45





SLY NECKERCHIEF



by Meghan Jackson

Sly is a foxy little scarf, featuring a simple chevron lace and an unusual asymmetrical shape. One end tucks into the other to keep this lightweight wear-everywhere accessory in place.

We love it as a grown-up take on the scout's kerchief like our model Natasha is wearing it here, or with a simple button-down shirt for glamorous Grace Kelly style. If you go the Grace route, try it in a slinky yarn like Lioness Arts' Exquisite Sock.

.....
Knit in The Uncommon Thread Tough Sock •
Pattern on p 49



CAMP & TRAIL SOCKS



by Lydia Gluck

Cosy, soft and toasty-warm, these socks put us in mind of a summer day's dusk, preparing to settle down next to a campfire ready to share s'mores and ghost stories. British summer evenings can be notoriously cool, so best to snuggle up warm in simple and slouchy merino wool socks.

They're knit in the gorgeous new yarn featuring colours blended by Emily Foden (of Viola Yarn fame) at her new home at John Arbon Textiles in Devon. (More from Emily on p 26.) Being a very new yarn, we were lucky enough to nab these skeins at the Unravel Knitting Festival this year; if you'd like to get your hands on your own, it will be available at Woolfest in Cumbria at the end of June and on the John Arbon website soon after. A very lovely alternative is John Arbon's Knit by Numbers range.

.....

Knit in John Arbon Textiles Viola • Pattern on p 52







A DAY IN DEVON

Text & photos by Emily Foden

Emily Foden of Viola Yarn lets us in on her idyllic new life working at John Arbon Textiles, a world of antique spinning machines, beautiful Exmoor countryside and wading through piles of fluff. We're ready to trade places with her.

A year ago I was in my dye studio in east Toronto, playing around with colours and mailing yarn to knitters all over the world. If anyone had told me that I would be living in Devon and working at a wool mill in a year's time, I would have told them they had me mixed up with some other Emily. The decision to embark on this adventure was a quick one, and all the pieces fell into place so easily that it often still feels like a dream. In the span of just a few weeks, I went from craving adventure to applying for a visa and preparing to head off for England. When friends asked what I wanted to do exactly, I had a difficult time giving them a clear answer, but what I knew for sure is that I've always felt drawn to England. The countryside, history, culture, even the notoriously bad weather held an allure with me, and still does.

This idea of finding work in a textiles-related job lead to a conversation with Ce Persiano (the fabulously talented

dyer behind The Uncommon Thread). Ce suggested that I contact John and Juliet of John Arbon Textiles, a small company making yarn and socks here in Britain from British fibre. It sounded perfect! After a few e-mails with the lovely Juliet, the arrangements were made: I would come to Devon and work in their mill with John's impressive collection of antique worsted spinning machines. The next two years of my life seemed to be laid out before me, exactly the adventure I had been seeking. Since arriving last May, I have been happily immersed in the worsted spinning process. I could not have anticipated the amount of skill, patience and knowledge that goes into spinning. Every day at the mill is a new learning experience - even if the day's lesson is identifying the source of an ominous clanking or clattering emanating from a machine. The machines are various ages, ranging from the early 1900s to 1980s, that John has lovingly rebuilt from bits and pieces. He knows them inside and out, and can often be found tinkering with gears, making adjustments or retrieving a lost pair of spectacles from the inside of a gill box, though that's only happened once. For anyone who's ever wondered what it's like working in



an antique wool mill with a group of people who equal my devotion to wool and natural fibres, I've laid out an example of a day in the life of John Arbon Textiles. It's a sanctuary for antique machinery, hub of elite fibre knowledge and my extended family - all nestled into one of the most beautiful places in Britain. I'm pretty lucky.

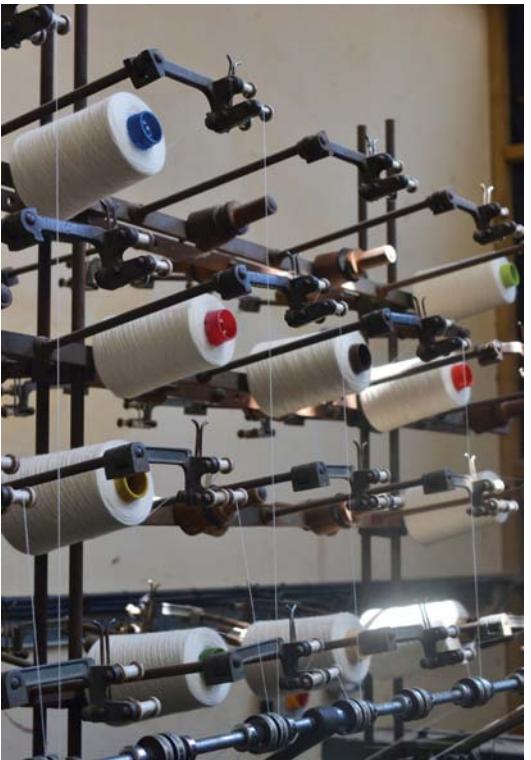
8:30 am John and I set off for the mill. My North Devon home, Lynton, is about an hour's drive from the mill in Uffculme. I've learned that this is a rather long commute for the English, though it's quite average by Canadian standards. The drive should be great knitting time for me, but I often find that I am unable to tear my eyes away from the beautiful Exmoor scenery that is flying past the van's windows - it's a constantly changing palette of all of my favourite colours! Driving across the moor we usually encounter sheep, cattle and wild ponies under the massive and ever-changing sky. Some mornings, the mist is so thick that ponies and cars on the road ahead seem to appear out of nowhere. Other times, the low light trickles over hills and valleys for miles in every direction. Every day is different, but all are beautiful.

9:30 am We arrive at the mill to find Sara already hard at work. She comes in early and gets Butler, the spinner,

started straight away. The spinner has 24 heads, each whirring away, drafting roving into a fine strand as it is twisted onto a tube. The first time I saw the spinner in action, I thought of my little Susie Pro back in Toronto and laughed at how efficient I thought my spinning was! Tea is constantly brewed, which I've discovered is essential through the chilly winter months, as the old Victorian building we inhabit is cold and damp at the best of times. Before I arrived in England, I was a staunch coffee drinker. I now fully understand the necessity for tea.

10:00 am Sara, John and I work away on our own jobs throughout the day. I am often carding, gilling, making rovings or skeining. The carder is a formidable machine; it's the size of 2 cars end to end and is composed of gigantic spiky rollers. Scoured fibre is fed into the hopper at one end and emerges from the other in a fluffy, cotton candy-like strand. Carding cleans out a lot of short fibre, vegetable matter and other foreign bits from the fibre and because of this it also makes a big mess. First thing in the morning, I can often be found sweeping out the mountains of waste that have collected on the floor from the previous day's carding.

10:30 am The carder needs a bit of time to warm up



before it's ready for work, so it's onto another task while I wait. There are two gill boxes at the mill that comb fibre with tiny pins, aligning and strengthening it with each passage. I tend to use Ralph the gillbox. Ralph is big and loud, but as John says, it's quite pleasing to see the contrast of soft and delicate fibre pouring out of giant, clattering steel jaws. Gillling is also a great opportunity for blending different fibres or colours together. John and I are developing a range of yarns that take advantage of Ralph's colour blending abilities. It's a Viola and John Arbon Textiles collaboration, combining John's yarn and mechanical know-how with my Viola colour sensibilities. We're calling it dry dyeing, because the finished yarn comes out a heathered and complex colour. As close as you can get to hand dyeing without the steamy pots.

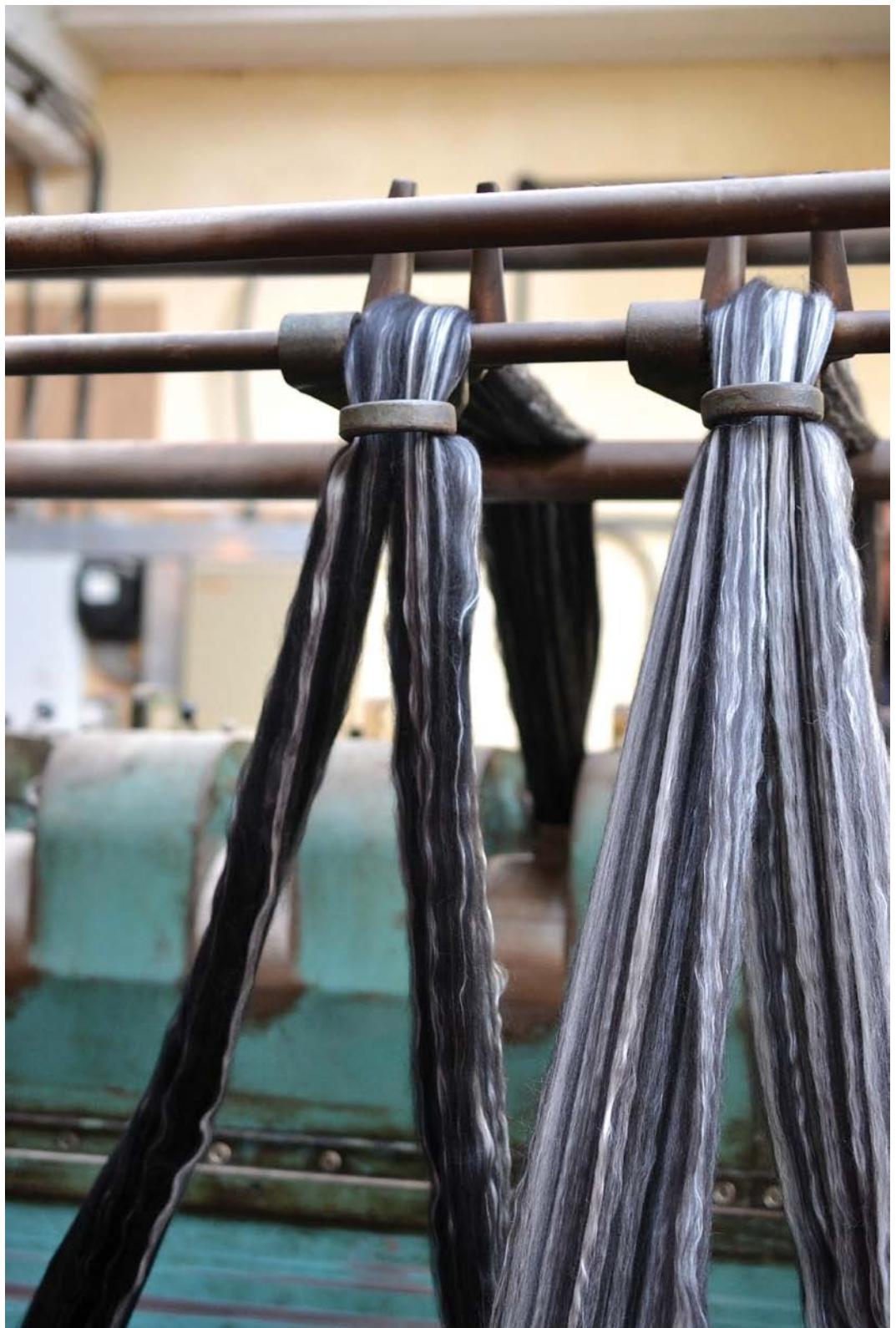
1:00 pm Lunch is a lovely pause from the noise. On dry days we sit outside next to the little river that flows alongside the mill. It's one of the only times in the day that the three of us can take off our ear protectors and relax our watch on machines. Most days we are visited by kingfishers, robins and jackdaws; some lucky folks have even seen an otter. Sara, John and I are all food lovers and the time passes too quickly as we compare lunches, last night's curry, roasted veg and some leaves with a Dorset Knob on the side (these are little bread balls that have

become infamous because of their silly name).

2:00 pm By now, the carder will be warmed up, so I set about preparing fibre for the first leg of it's journey. I spray down the locks of fibre with conditioner, hauling it out of its bale in giant fistfuls, to ensure that they pass through the carder static free. I always end up knee-deep in a mountain of soft, fluffy locks thinking of how jealous my knitting and spinning friends would be if they knew what I was up to.

Meanwhile, in the front room, Sara is hard at work coning and folding. The coner takes freshly spun singles off the tube they were spun onto and winds them onto a cone. Sara has mastered this job - there's plenty of opportunity for yarn to wrap around racing machinery - and has no trouble keeping an eye on the ten heads. I still find it quite difficult. While coning, Sara will also have the folder running (it's called Boyd). Here, yarn that she just coned will be folded onto a bobbin and into a 2, 3 or 4 fold finished yarn.

At the same time, John is likely to be busily preparing rovings for the next days' spinning. The finished tops that have come out of one of the two gill boxes need to be drafted down before they can be spun. This happens on Drucila the draw box first, and then Percy, the roving frame. Both machines combine two ends of fibre into one



as they draft fibre into a thin sliver and then even thinner roving. Once the rovings are finished, I help John set up the spinner for Sara to start again the next morning.

3:00 pm The last step in the process is skeining. I find skeining quite satisfying for exactly that reason; neatly tying off skeins and packaging them to be sent off to their new homes feels just like sewing up the last seam of a cardigan. The skeiner is a fantastic machine that winds about 40 skeins at a time. It spins round so quickly that I've learned to stand back and keep my fingers clear. When a bobbin runs out in the middle of a skein, the splicer comes into action; it's a little hydraulic mechanism that invisibly joins the old and new bobbins together and trims any ends at the same time. I love the splicer, wish I had it for all my knitting projects!

Once skeining is finished I ring Juliet, who is hard at work at the John Arbon Textiles shop in Lynton, to let her know the yarn is ready. She spends her days at the shop processing and preparing orders and holding down the administrative side of the business.

4:00 pm John and I usually finish up our day's jobs around now and sweep down the clouds of fibre that have accumulated from the days work (there are always a lot!). Recently, we have been putting in some later nights as preparations are underway for a knitting show. We will

work late often in the next couple of weeks to ensure that yarn and tops are stocked up for the show.

Each day at the mill is different, but what remains the same is the great feeling every crafter knows when they can say, 'I made that'. I am an obsessive maker; show me any material and I'll be scrambling to get in there and create something from it. All of us at John Arbon Textiles share that passion, and we each have a hand in turning those big bales of fibre into yarn and cosy socks.

Worsted woolen mills used to be an important part of England's industry and economy, but in a world where so much manufacturing is outsourced, and knowledge of materials and production is fading away, John Arbon Textiles is holding strong to its English roots. The road has not always been easy, but the result is something very special and quite rare.

By the time you are reading this, the mill will have moved from Uffculme to South Molton, and hopefully a few new machines will be added to the team (rest assured, they will not be 'new'). The move into a larger and more efficient space will be a challenge, but will offer so many exciting new opportunities - not least of which is our proximity to the Kenniford pork truck in Mole Valley across the street! But seriously, look out for new socks and yarns, including some of those colours I've been blending. ☺

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Beautiful Natural Fibres

Yarns & Textiles

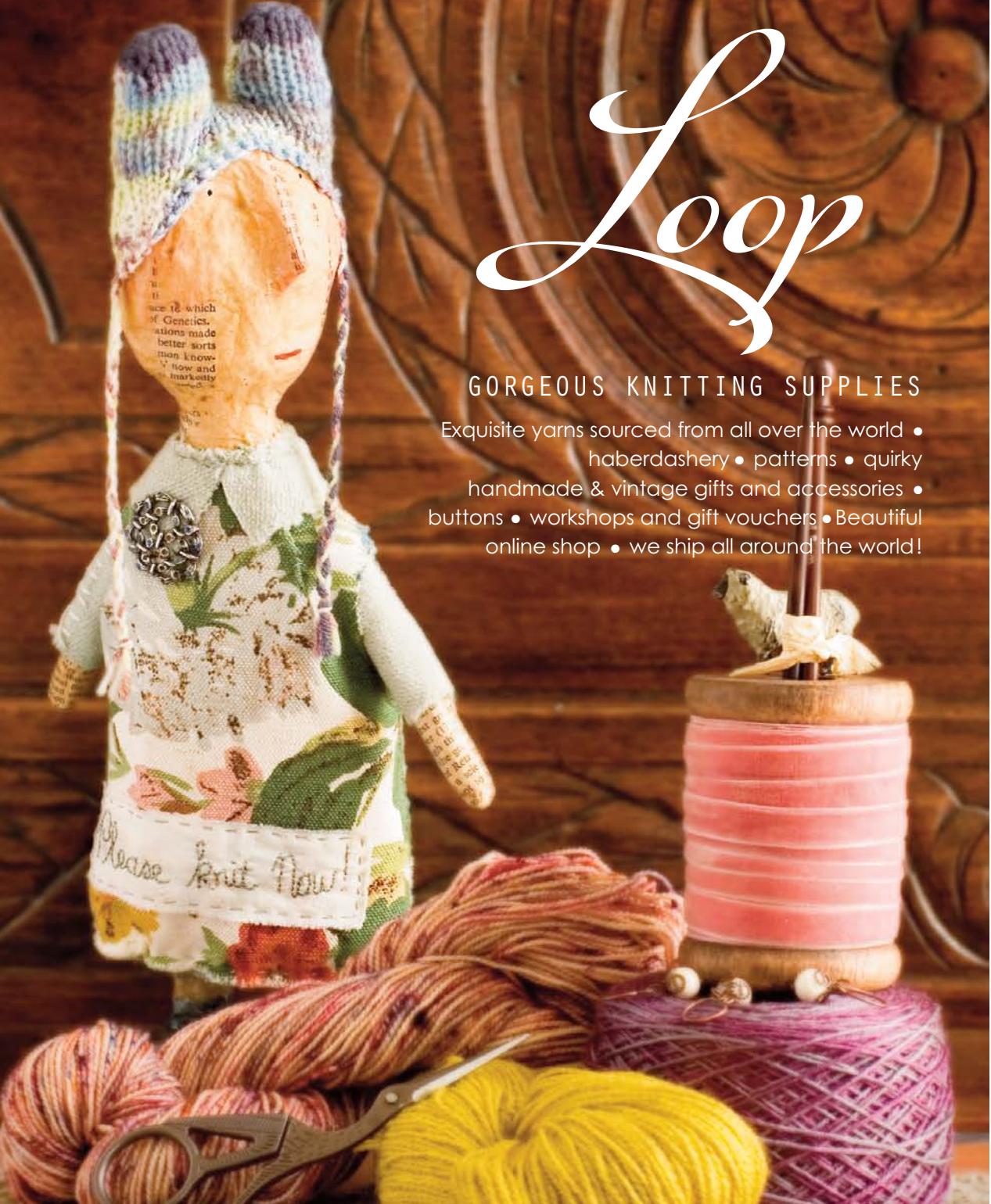
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Abbreviations

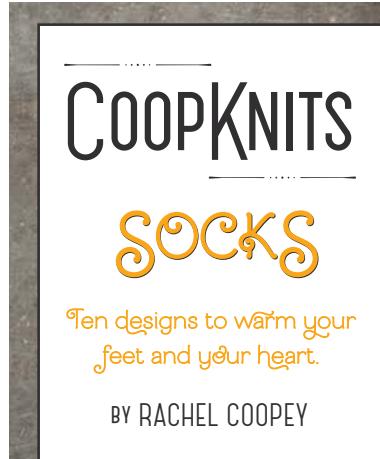
A lot of the patterns in this issue use yarns from independent producers and dyers, which aren't available everywhere. If you want to substitute another yarn you'll want to consider the thickness of the yarn, fibre content and suggested needle size. We do of course encourage you to use yarns local to you!

There are also instructions about blocking for each of the patterns. We think blocking is a really important part of the knitting process; for the best finish, be sure to knit and block a test swatch to make sure you've got the right tension, and block your project once it's finished. This usually means soaking the item and then laying it out to dry flat, using pins or blocking wires when necessary.

ABBREVIATIONS

approx: approximately
beg: begin(ning)
CC: contrast colour
CDD: slip 2 sts together as if to k2tog, k 1 st, pass slipped sts over
cm: centimetres
cont: continue
dec(d): decrease(d)
DPN: double pointed needle
 foll: following
inc(d): increase(d)
k: knit
k2tog: knit 2 sts together
kfb: knit front and back of same stitch
m: marker
M1: make 1 st (increase)
MC: main colour
meas: measures
p: purl

p2tog: purl 2 together
patt: pattern
PM: place marker
pwise: purlwise
rem: remaining
rep: repeat
rnd(s): round(s)
RS: Right Side
(outer part of garment)
sl: slip (purlwise)
sl m: slip marker
ssk: slip, slip, knit
sssk: slip, slip, slip, knit
St st: stocking st
st(s): stitch(es)
WS: Wrong Side
(inner part of garment)
wyif: with yarn in front
yd: yard
yo: yarn over



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Mountain Moss Shawl

Row 6: Sl 1wyif, move yarn to back; k5, p3, k2.
Row 7: K2, yo, k1, [yo, ssk] twice, k3, ssk. 12 sts
Row 9: K2, yo, k3, [yo, ssk] twice, k2, ssk. 13 sts
Row 11: K2, yo, k5, [yo, ssk] twice, k1, ssk. 14 sts

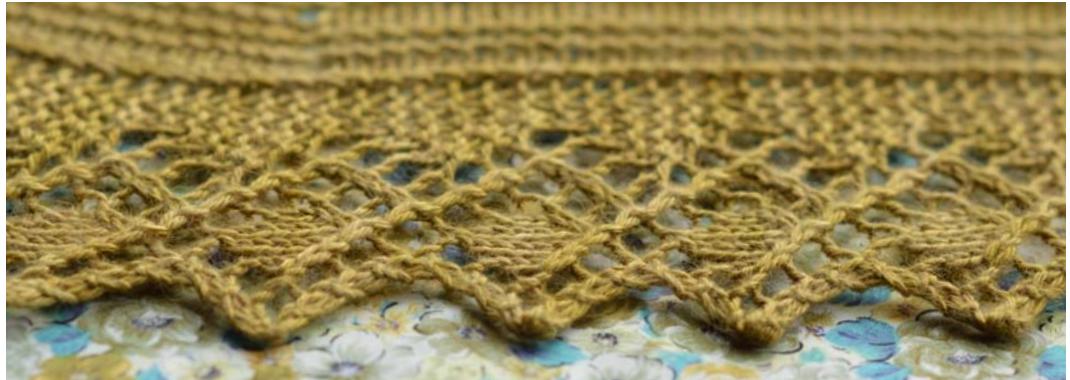
Mountain Moss Pattern Chart

 RS knit, WS purl	 RS purl, WS knit
 ssk	 k2tog
 yarn over	 slip purlwise with yarn in front
 sssk	





Mountain Moss Shawl



Row 12: Sl 1 wyif, move yarn to back; k2, p9, k2.

Pattern

Garter Tab Cast On

With crochet hook and scrap yarn, chain 10 sts.

With main yarn and needles, pick up and k 2 sts through the back of the chain. Knit 7 rows with main yarn. Rotate work 90° counter-clockwise and then pick up and k 1 in each of the 3 garter bumps along the edge of the piece.

Unzip the crochet chain to expose the 2 live sts at the cast-on end of the tab, then pick up and k these 2 sts. 7 sts on the needles

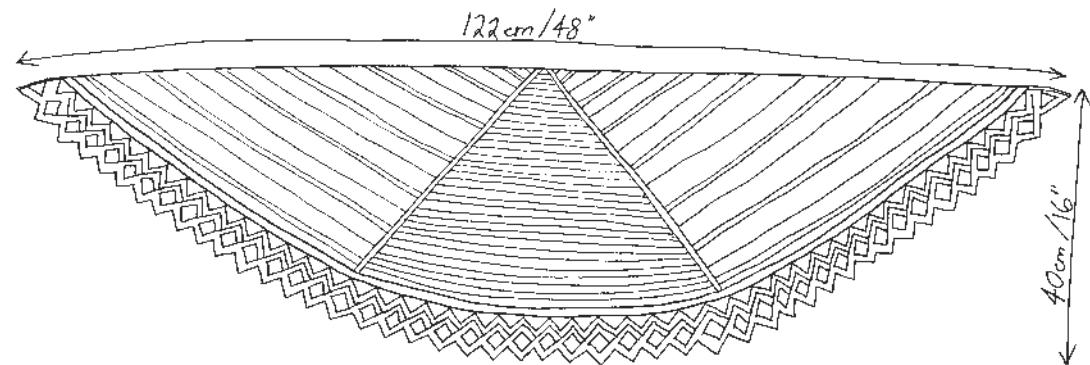
Body

Set-Up Row (RS): K2, yo, k1, PM, yo, k1, yo, PM, k1, yo, k2. 4 sts inc'd

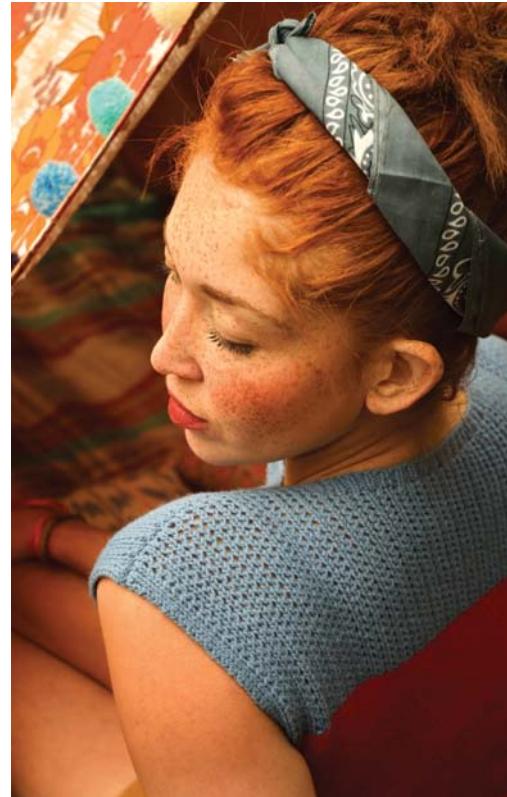
Rows 1 & 5 (WS): K2, yo, p to first m, sl m, k to next m, sl m, p until 2 sts rem, yo, k2. 2 sts inc'd

Rows 2, 4, 6, 8, 10 (RS): K2, yo, k to first m, sl m, yo, k to next m, yo, sl m, k until 2 sts rem, yo, k2. 4 sts inc'd

Row 3, 7, 9 (WS): K2, yo, k until 2 sts rem, yo, k2. 2 sts inc'd



Riverine Pullover



Notions:

2 stitch markers, scrap yarn, darning needle

Stitch Glossary:

1x1 Rib (in the round)

Rnd 1 (RS): *K1, p1, rep from * to end.

Rep Rnd 1 for pattern.

Pattern

Body

With MC, cast on 144 (160, 172, 180, 204, 228) sts. Join for working in the round being careful not to twist. PM to mark beg of rnd. Work in 1x1 rib until garment meas 10 cm / 4".

Marker Placement Rnd: K72 (80, 86, 90, 102, 114), PM, knit to end.

Knit 6 (8, 8, 4, 4, 4) rnds.

Inc Rnd: *K1, M1, k to 1 st before m, M1, k1; rep from * to end. 4 sts inc'd

Rep Inc Rnd every 6 (9, 6, 4, 4, 4)th row 8 (7, 8, 11, 11) more times. 180 (192, 208, 228, 252, 276) sts

Knit 13 (12, 12, 14, 11, 8) rnds.

Rib Placement Rnd: * [K1, p1] twice, k to 4 sts before m, [p1, k1] twice; rep from * to end.

Rep Rib Placement Rnd 3 more times.

Front

Separation Row (RS): [K1, p1] twice, k to 4 sts before m, [p1, k1] twice, turn. Remove markers and place rem sts on scrap yarn. 90 (96, 104, 114, 126, 138) sts

Row 1 (WS): [P1, k1] twice, p to last 4 sts, [k1, p1] twice.

Row 2 (RS): [K1, p1] twice, k to last 4 sts, [p1, k1] twice.

Rep Rows 1-2 6 (6, 6, 6, 7, 7) more times. Break MC. Join CC and work Row 1 once more.

Lace Row 1 (RS): [K1, p1] twice, k1, *yo, ssk, k1; rep from * to last 4 sts, [p1, k1] twice.

Lace Row 2 (WS): [P1, k1] twice, p1, *yo, p2tog, p1; rep from * to last 4 sts, [k1, p1] twice.

Rep Lace Rows 1-2 17 (18, 19, 20, 21, 24) more times.

Neckband Row 1 (RS): [K1, p1] twice, k1, [yo, ssk, k1] 7 (8, 9, 10, 12, 14) times, [p1, k1] 19 (19, 20, 22, 22, 22) times while working yos tbl, p1, [yo, ssk, k1] 7 (8, 9, 10, 12, 14) times, [p1, k1] twice.

Neckband Row 2 (WS): [P1, k1] twice, p1, [yo, p2tog, p1]



Riverine Pullover



6 (7, 8, 9, 11, 13) times, yo, p2tog, k1, [p1, k1] 19 (19, 20, 22, 22, 22) times, p1, [yo, p2tog, p1] 7 (8, 9, 10, 12, 14) times, [k1, p1] twice.

Rep Neckband Rows 1-2 once more.

Neck Cast Off: [K1, p1] twice, k1, [yo, ssk, k1] 7 (8, 9, 10, 12, 14) times, cast off 38 (38, 40, 44, 44, 44) sts, p1, [yo, ssk, k1] 7 (8, 9, 10, 12, 14) times, [p1, k1] twice. 26 (29, 32, 35, 41, 44) sts rem for each shoulder.

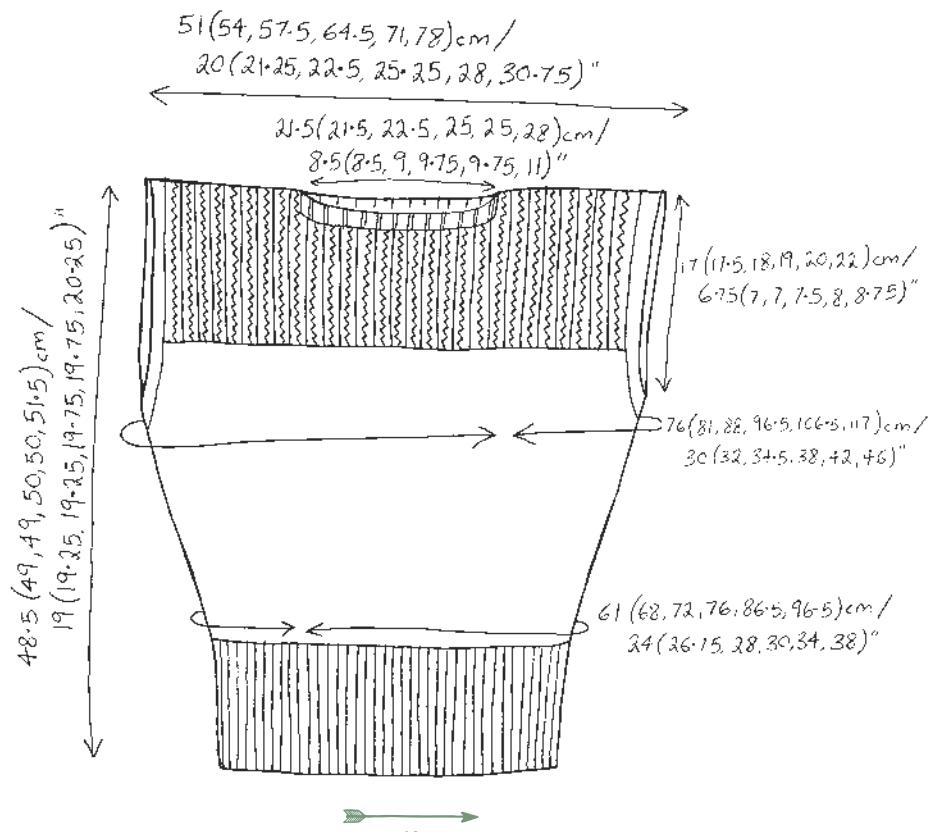
Place shoulder sts on scrap yarn.

Back

Remove Back sts from scrap yarn, place on needles and work as for Front.

Finishing

Turn garment inside out, and match up RS of Front and Back. Transfer sts from scrap yarn onto needles. Using CC and third needle, use three-needle cast off to join shoulders (see tutorial on p54). Block to measurements and weave in ends.



Birding Cape



Sizing & Measurements:

One Size. Neck Circumference - 40.5 cm / 16"
Bottom Circumference - 175 cm / 69"

Length from collar to bottom edge - 14" / 35.5cm

Yarn:

Northbound Knitting Superwash Merino Worsted
(100% superwash serino; 100 g = 200 m / 220 yd),
2 skeins, Colour shown: Conjure

Gauge:

20 sts & 24 rows = 10 cm / 4" in Stocking st

Needles:

Size 5.5 mm / US 9 – 60 cm / 24" circular
Always use a needle size that will result in the correct gauge after blocking.

Notions: 4 stitch markers, darning needle, 8 decorative brass buttons



Birding Cape

Pattern

Cast on 67 sts.

Row 1 & 3 (RS): *K1, p1; rep from * to last stitch, k1.

Row 2 (WS): *K1, p1; rep from * to last stitch, k1.

Row 4 (WS): K1, p1, k1, p1, k1, PM, p5, PM, p12, PM, p23, PM, p12, PM, p5, PM, k1, p1, k1, p1, k1.

Inc Row 1 (RS): [K1, p1] twice, k1, sl m, *k to 1 st before m, kfb, sl m, kfb; rep from * 3 more times, k to m, sl m, [k1, p1] twice, k1. 8 sts inc'd

Next (WS) Row: [K1, p1] twice, k1, p to last 5 sts, [k1, p1] twice, k1.

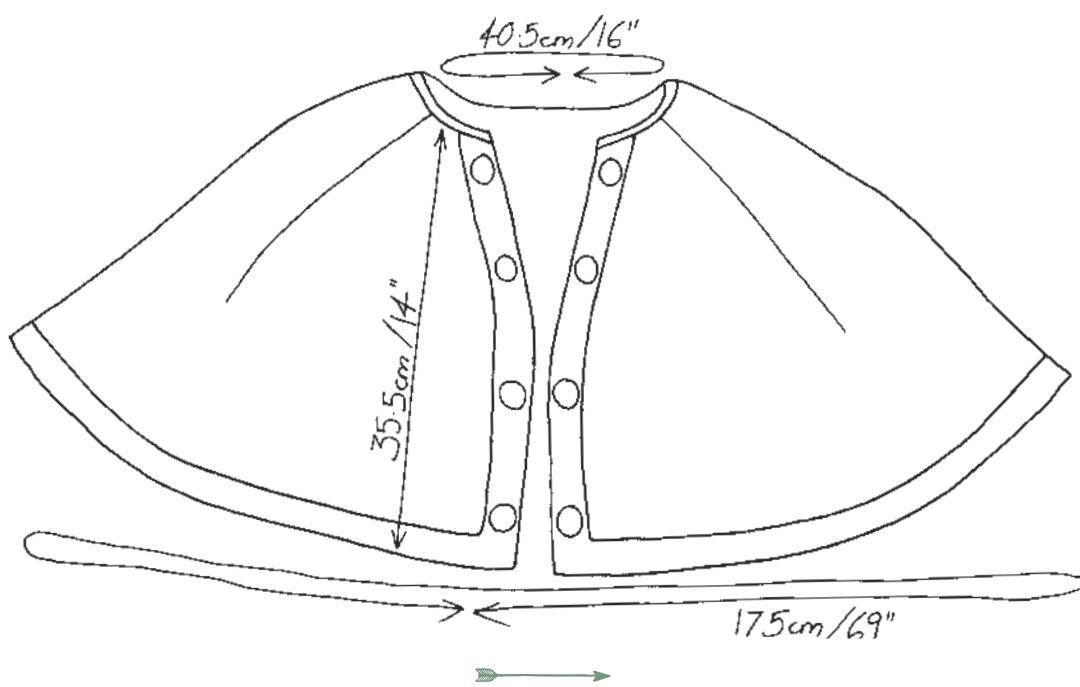
Rep the last 2 rows 20 more times. 235 sts

Body

Body Row 1 (RS): [K1, p1] twice, k to last 4 sts, [p1, k1] twice.

Body Row 2 (WS): [K1, p1] twice, k1, p to last 5 sts, [k1, p1] twice, k1.

Rep Body Rows 1&2 15 more times.



Firewood Shawl



Size & Measurements:

One size. 52 cm / 20.5" deep by 132 cm / 52" wide

Yarn:

Sweet Georgia Yarns Superwash Worsted (100% superwash merino; 115 g = 182 m / 200 yd), 3 skeins (1 of each colour)

Colours shown:

A- Goldmine, B- Oxblood, C- Slate

Gauge:

18 sts & 24 rows = 10 cm / 4" in Stocking st

Needles:

Size 5 mm / US 8 – circular 60 cm / 24" or longer

Always use a needle size that will result in the correct gauge after blocking.

Notions:

4 removable stitch markers, darning needle



Firewood Shawl

Pattern

With A, cast on 17 sts. Place 4 markers: after 3rd and 5th sts from each end of shawl.

Row 1 (RS): K1, p1, k1, sl m, kfb, kfb, sl m, [k1, p1] 3 times, k1, sl m, kfb, kfb, sl m, k1, p1, k1. 4 sts inc'd

Row 2 (WS): K1, p1, k1, sl m, p to m, sl m, [k1, p1] 3 times, k1, sl m, p to m, sl m, k1, p1, k1.

Rep Rows 1-2 30 more times. 141 sts

Change to B

Rep Rows 1-2 twice. 149 sts

Change to A

Rep Rows 1-2 4 times. 165 sts

Change to B

Rep Rows 1-2 13times. 217 sts

Change to C

Rep Rows 1-2 4 times. 233 sts

Change to B

Rep Rows 1-2 twice. 241 sts

Change to C

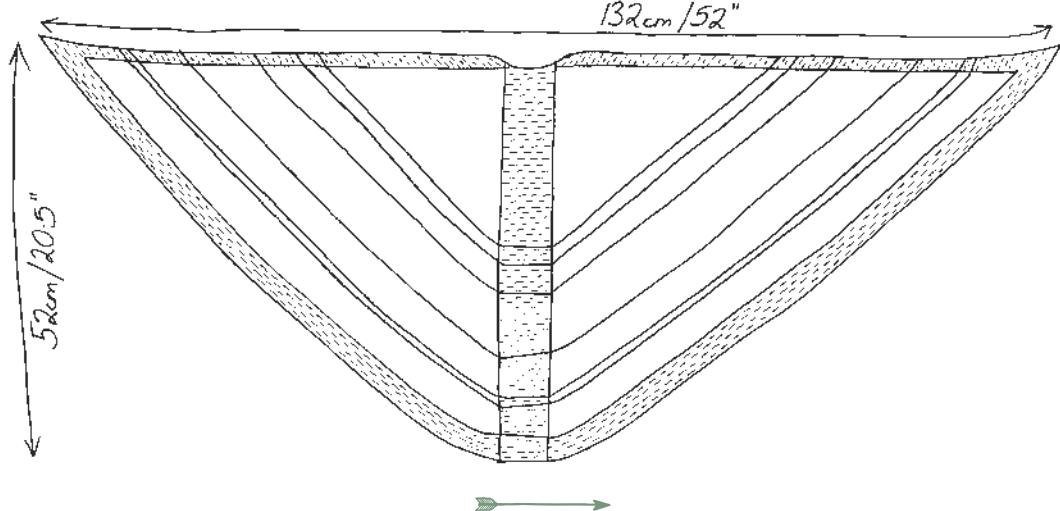
Rep Rows 1-2 13 times. 293 sts

Finishing

Row 1 (RS): K1, p1, k1, sl m, kfb, [k1, p1] 69 times, kfb, sl m, [k1, p1] 3 times, k1, sl m, kfb, [p1, k1] 69 times, kfb, sl m, k1, p1, k1. 4 sts inc'd

Row 2 (WS): K1, p1, k1, sl m, p2, [k1, p1] 69 times, p2, sl m, [k1, p1] 3 times, k1, sl m, p2, [p1, k1] 69 times, p2, sl m, k1, p1, k1.

Cast off loosely. Block and weave in ends.



Fieldwork Cardigan

Notions:

aprox 3 m / 3 yd scrap yarn, two 2 cm / .75" buttons

Stitch Glossary

Wave Lace Pattern

Row 1 (RS): Sl 1, p3, *yo, ssk, k2, p3; rep from * to last st, p1.

Row 2 and all even rows (WS): Sl 1, *k3, p4; rep from * to last 4 sts, k3, p1.

Row 3: Sl 1, p3, *yo, k2, k2tog, p3; rep from * to last st, p1.

Row 5: Sl 1, p3, *k2, k2tog, yo, p3; rep from * to last st, p1.

Row 7: Sl 1, p3, *ssk, k2, yo, p3; rep from * to last st, p1.

Rep Rows 1-8 for patt.

Sizing & measurements:

Sizes 1 (2, 3, 4, 5, 6) 76 (86, 96, 106, 116, 126) cm / 30 (34, 38, 42, 46, 50)" – measured **under bust** with no ease, allowing bust approx 2.5 cm / 1" ease.

Yarn:

Yarn Love Diana (100% Superwash Merino Wool, 113 g = 330 m / 360 yd, 2 (3, 3, 4, 4, 5) skeins

Colour shown: Dryad

Gauge:

21 sts & 24 rows = 10 cm / 4" in Wave Lace Stitch Pattern on larger needles

Needles:

3.5 mm / US 4 – circular needles, 122 cm / 48" length

3.25 mm / US 3 – straight or circular needles (for working cuffs only)

Always use a needle size that will result in the correct gauge after blocking.





Fieldwork Cardigan

Keeping patt correct, work shapings as follows:

Cast off 7 (6, 6, 6, 5, 5) sts at the beg of foll 9 (12, 14, 4, 18, 17) RS row. 24 (15, 10, 70, 4, 16) sts rem

Cast off 6 (5, 5, 5, 4, 4) sts at the beg of foll RS row. 18 (10, 5, 65, 0, 12) sts rem

Cast off 6 (5, 5, 5, 0, 4) sts at the beg of foll 3 (2, 1, 13, 0, 3) RS rows. Fasten off.

Front Right Panel

Work as for Back LEFT Panel up to [**]. Cont in Wave Lace patt until work meas 8 (9, 11, 11.5, 13, 14) cm / 3 (3.5, 4.25, 4.5, 5, 5.5)" from last cast on row.

Keeping patt correct, work shapings as follows:

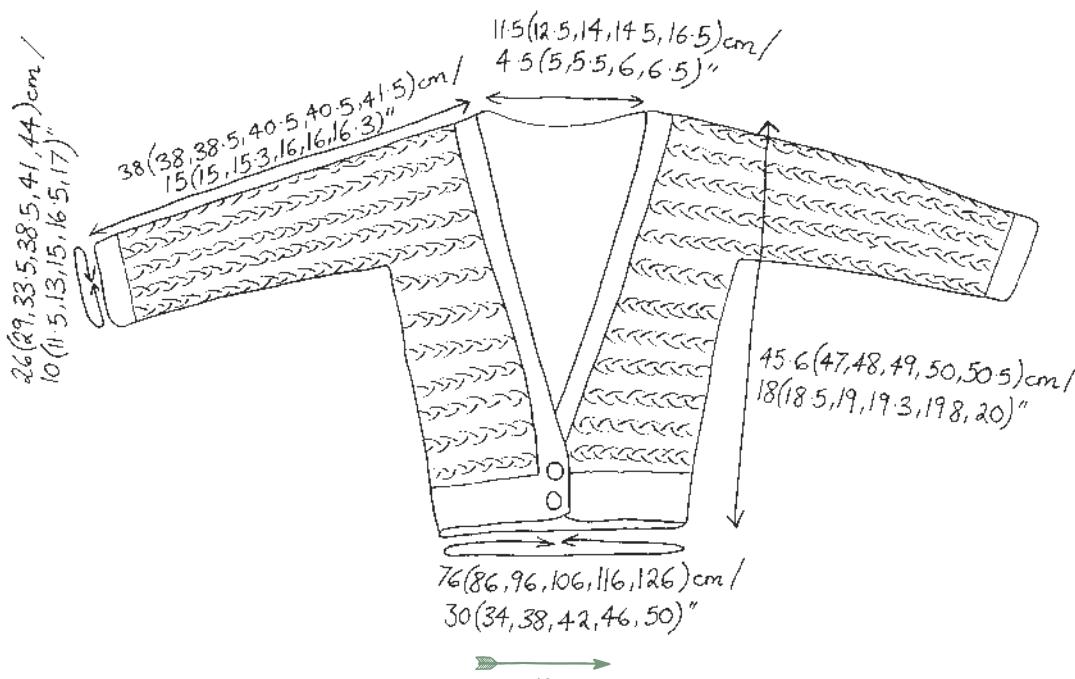
Cast off 7 (6, 6, 6, 5, 5) sts at the beg of foll 9 (12, 14, 4, 18, 17) WS row. 24 (15, 10, 70, 4, 16) sts rem

Cast off 6 (5, 5, 5, 4, 4) sts at the beg of foll WS row. 18 (10, 5, 65, 0, 12) sts rem

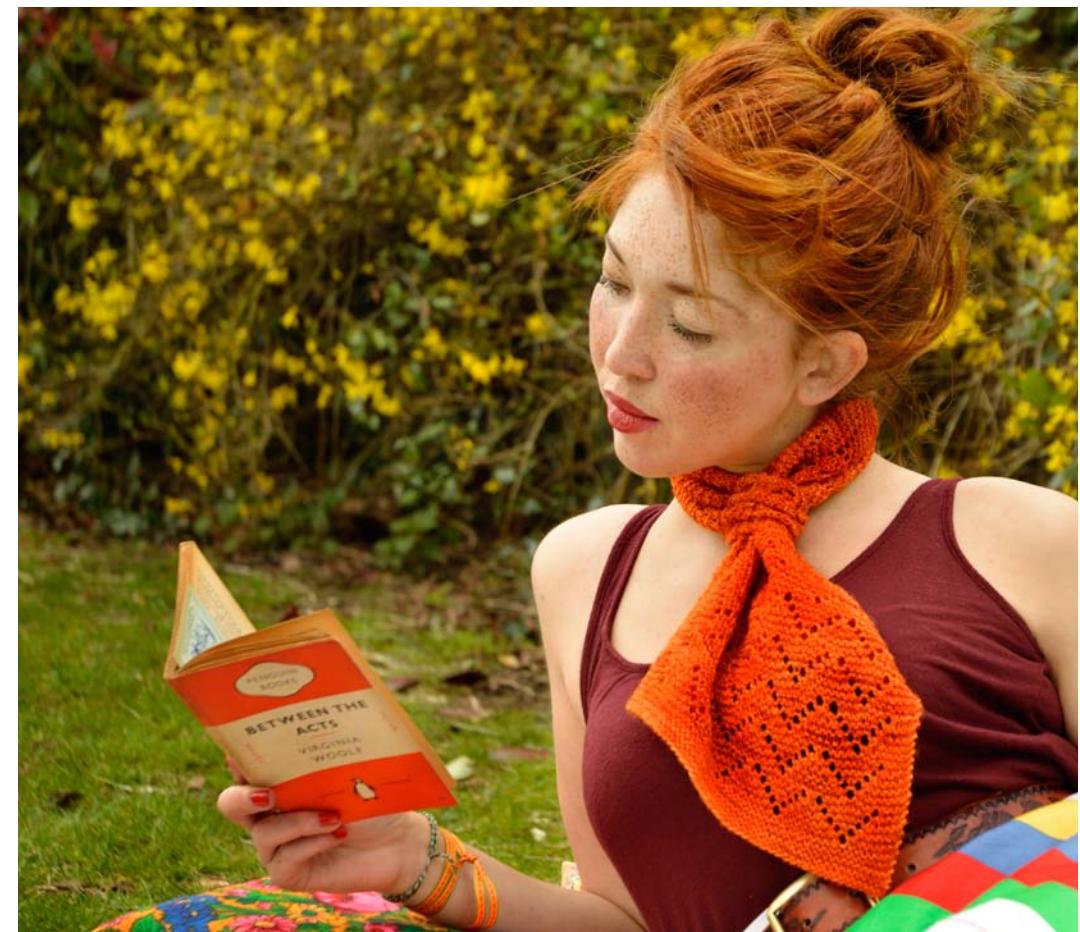
Cast off 6 (5, 5, 5, 0, 4) sts at the beg of foll 3 (2, 1, 13, 0, 3) WS rows. Fasten off.

Finishing

Block each panel to measurements. Using Kitchener Stitch and with RS facing, graft both Back panels together at centre back.



Sly Neckerchief



Sizing & Measurements: 57 cm / 22.5" long by 28.5 cm / 11.25" wide

Yarn: The Uncommon Thread Tough Sock (80% BFL wool, 20% nylon, 100g = 366 m / 400 yd), 1 skein

Colour shown: Citrus Peel

Gauge: 24 sts & 28 rows = 10 cm / 4" in Garter st

Needles: Size 3.25 mm / US 3

Size 3.25 mm / US 3 DPNs

Always use a needle that will result in the correct gauge after blocking.

Notions: darning needle

Notes: Gauge is not critical for the success of this project, but finished measurements and yardage requirements may vary with changes. To wear, place inside angled corner around neck and pull lowest hanging point of square through keyhole. Scarf looks best when the upper corner of square remains inside the keyhole, gathering the scarf.

Stitch Glossary

Chevron Stitch Pattern

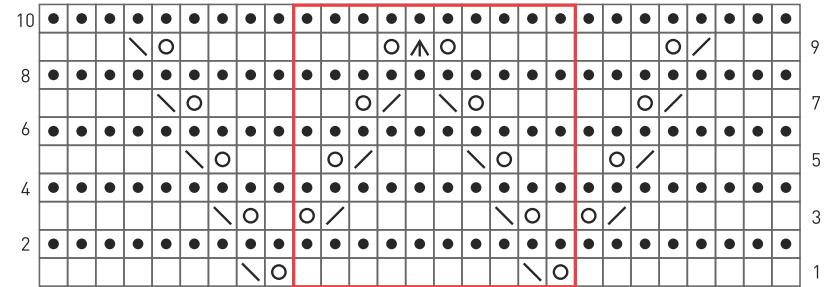
Row 1 (RS): K8, *yo, ssk, k8; rep from * until 9 sts rem, yo, ssk, k7.

Row 2 and all WS Rows: Knit.



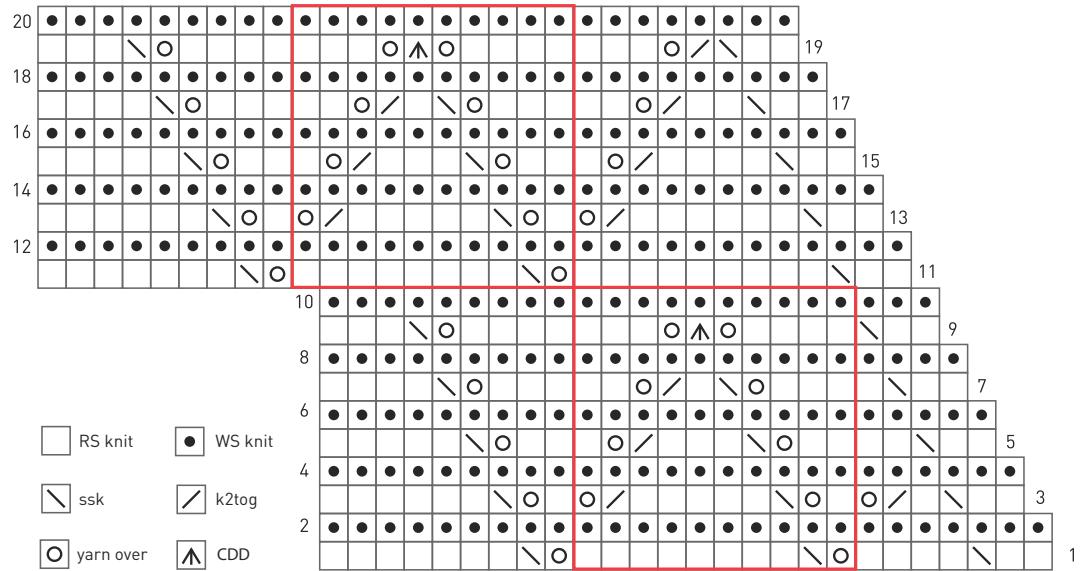
Sly Neckerchief

Chevron Stitch Chart



10
9
8
7
6
5
4
3
2
1

Chevron Decrease Chart



Row 3: K6, k2tog, yo, *k1, yo, ssk, k5, k2tog, yo; rep from * until 9 sts rem, k1, yo, ssk, k6.

Row 5: K5, k2tog, yo, k1, *k2, yo, ssk, k3, k2tog, yo, k1; rep from * until 9 sts rem, k2, yo, ssk, k5.

Row 7: K4, k2tog, yo, k2, *k3, yo, ssk, k1, k2tog, yo, k2; rep from * until 9 sts rem, k3, yo, ssk, k4.

Row 9: K3, k2tog, yo, k3, *k4, yo, CDD, yo, k3; rep from * until 9 sts rem, k4, yo, ssk, k3.

Chevron Decrease Pattern

Row 1: K2, ssk, k4, *yo, ssk, k8; rep from * until 9 sts rem, yo, ssk, k7. 1 sts dec'd

Row 2 and all WS Rows: Knit.

Row 3: K2, ssk, k1, k2tog, yo, *k1, yo, ssk, k5, k2tog, yo; rep from * until 9 sts rem, k1, yo, ssk, k6. 1 st dec'd

Row 5: K2, ssk, k2, *k2, yo, ssk, k3, k2tog, yo, k1; rep from * until 9 sts rem, k2, yo, ssk, k5. 1 st dec'd

Row 7: K2, ssk, k1, *k3, yo, ssk, k1, k2tog, yo, k2; rep from * until 9 sts rem, k3, yo, ssk, k4.

Row 9: K2, ssk, *k4, yo, CDD, yo, k3; rep from * until 9 sts rem, k4, yo, ssk, k3. 1 st dec'd

Row 11: K2, ssk, k9, *yo, ssk, k8; rep from * to end. 1 st dec'd

Row 13: K2, ssk, k6, k2tog, yo, *k1, yo, ssk, k5, k2tog, yo; rep from * until 9 sts rem, k1, yo, ssk, k6. 1 st dec'd

Row 15: K2, ssk, k4, k2tog, yo, k1, *k2, yo, ssk, k3, k2tog,



Sly Neckerchief

Decrease Section

Cast off 30 sts, sl resulting st back to left needle. 27 sts Work Rows 1-20 of Chevron Decrease Pattern.

Neck

Resume work in Chevron Pattern, rep 5 times or longer if desired, then rep Rows 1-9 once more.

Keyhole

Row 1 (WS): Using a DPN, *k1, yo; rep from * until 1 st rem, k1. 53 sts

Do not turn. Slip work to other end of needle. Using another DPN and needle used for body of scarf, *Sl 1 st to working needle held towards RS of work, sl 1 to DPN held towards WS of work; rep from * to end. Set 26 DPN sts on hold. Cont working foll row with 27 live sts on working needle only.

Work Chevron Pattern in full 3 more times.

Finishing Instructions

Using Kitchener st, graft live sts to those held on DPN on the WS of work. Block to measurements.

Weave in ends.



yo, k1; rep from * until 9 sts rem, k2, yo, ssk, k5. 1 st dec'd

Row 17: K2, ssk, k2, k2tog, yo, k2, *k3, yo, ssk, k1, k2tog, yo, k2; rep from * until 9 sts rem, k3, yo, ssk, k4. 1 st dec'd

Row 19: K2, ssk, k2tog, yo, k3, *k4, yo, CDD, yo, k3; rep from * until 9 sts rem, k4, yo, ssk, k3. 1 st dec'd, 27 sts

Pattern

Using long-tail method, cast on 67 sts.

Body

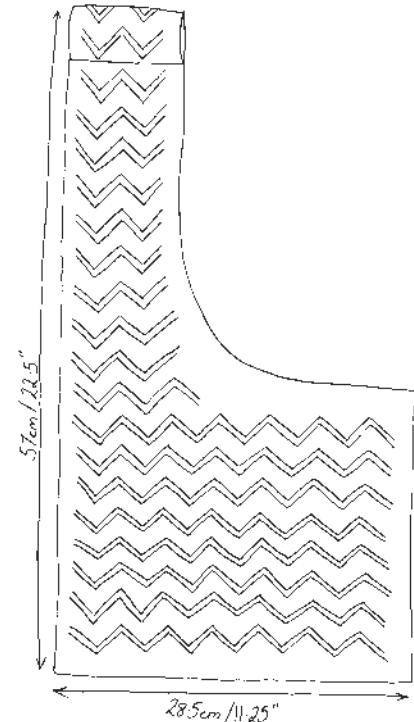
Work in Garter st for 9 Rows. Beg work in Chevron Pattern, rep in full 7 times.

Decrease Set-Up

Dec Set-Up Row 1 (RS): K30, PM, work Row 1 of Chevron Pattern.

Row 2 and all WS Rows: Knit.

Dec Set-Up Rows 3, 5, 7, 9: K to marker, sl m, work corresponding Row of Chevron Pattern.





Camp & Trail Socks

Sizing & Measurements: Sizes 1 (2) - To fit average woman's (man's) foot 21.5 cm / 8.5" (24 cm / 9.5") circumference around foot, length is adjustable. 30.5cm/ 12" from bottom of heel to top of leg.

Yarn: John Arbon Textiles Viola (100% merino wool, 100g = 250 m / 273 yd), 1 ball of each colour.

Colour shown: Unpredictable (MC) and North Sea (CC)

We used approx 183 m / 200 yd of each colour (366 m / 400 yd total)

Gauge: 24 sts & 34 rows = 10cm or 4" in Stocking st



Camp & Trail Socks

Needles: 3.5 mm / US 4 – circular 80 cm / 40" or longer if using magic loop technique OR DPNs

Always use a needle size that will result in the correct gauge after blocking.

Notions: scrap yarn in a contrasting shade, darning needle

Notes: This sock is knitted top down, with an afterthought heel, which will be completed before the toe is finished. We have done things in this order so that you can try the sock on with a heel before finishing your toe, and that way it is much easier to make sure it will fit you (or a lucky recipient!).

Pattern

With MC, and holding two needles together as one, cast on 60 (66) sts using long tail cast on. Pull one needle out so the sts sit on just one needle. Join to work in the round, making sure not to twist sts.

Rnd 1: *K2, p2; rep from * to end of rnd.

Rep Rnd 1 19 more times (approx 6 cm / 2.25"). Break off MC.

Join CC and work 20 rnds of St st (knit every rnd).

Join MC and work 1 rnd of St st.

Next rnd (Dec rnd): K2, k2tog, k until 4 sts rem, ssk. 58 (64) sts

Work 18 rnds of St st. Break off MC.

Join CC. Work Dec Rnd, work 19 rnds of St st. Break off CC. 56 (62) sts

Join MC and work 1 rnd of St st. Work Dec Rnd, work 1 rnd of St st, rep Dec Rnd, work 7 rnds of St st. (10 rnds of MC worked). 52 (58) sts

Afterthought Heel Placement Rnd:

Left sock: Using scrap yarn, k26 (29), then, using MC, k to end.

Right sock: K26 (29), then, using scrap yarn, k to end. Cont with MC, work 10 rnds of St st. Break off MC.

Both socks: Join CC and work 20 rnds of St st.

You should now have 6 blocks of colour, 3 in each colour.

Place sts on a piece of scrap yarn. You will now work your afterthought heel, and then come back to finish your toe.

Heel

Place 52 (58) sts on needles (see tutorial on p 55), and remove scrap yarn. (NB sts must be divided evenly between both needles)

Set-Up Rnd: *K 26 (29) sts to end of first needle, pick up and k one st in gap between needles, rep from * once. 54 (60) sts

Knit 1 rnd. (NB: If you have a high arch you can knit more rnds here to make the heel deeper)

Dec Set-Up Rnd: PM, k27 (30) to end of needle 1, PM, k13 (15). PM for new beg of rnd - this marker does not have any dec's in following rnds.

Rnd 1: *K to 2 sts before m, CDD (moving m and placing it after dec); rep from * once more, k to end of rnd. 4 sts dec'd

Rnd 2: Knit.

Rep Rnds 1 & 2 three more times - 38 (44) sts rem
Rep Rnd 1 seven times - 10 (16) sts rem

Divide sts evenly between 2 needles and graft tog with Kitchener st. (See Issue 3 of Pom Pom for a tutorial.)

Toe

Place 52 (58) sts back on needles and divide evenly. With MC, work St st until foot measures 6 cm / 2" less than desired length (e.g. for a woman's UK size 6 work 7 rows of St st before moving on to begin decreases)

Set-Up Rnd: PM, k26 (29) sts to end of needle 1, PM, k13 (15). PM for new beginning of rnd - this marker does not have any dec's in following rnds.

Rnd 1: *K to 2 sts before m, CDD (moving m and placing it after dec), rep from * once more, k to end of rnd. 4 sts dec'd

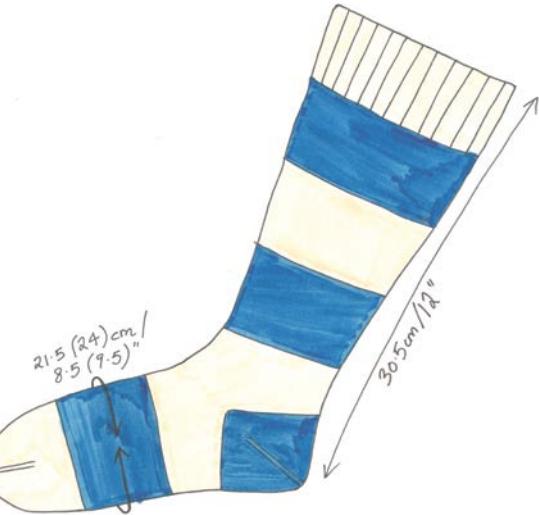
Rnd 2: Knit.

Rep the last 2 rnds 4 (5) more times. 32 (34) sts rem
Rep Rnd 1 3 more times. 20 (22) sts rem

Divide sts evenly between 2 needles and graft together using Kitchener st.

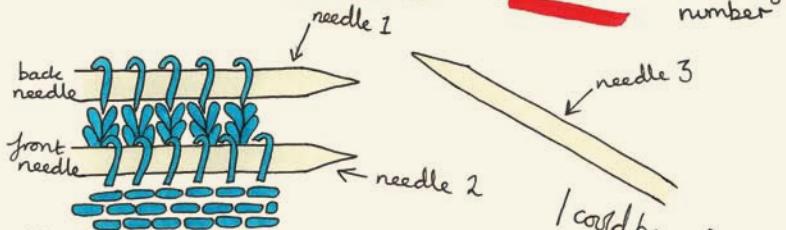
Finishing Instructions

Wash gently and dry flat. Weave in ends.

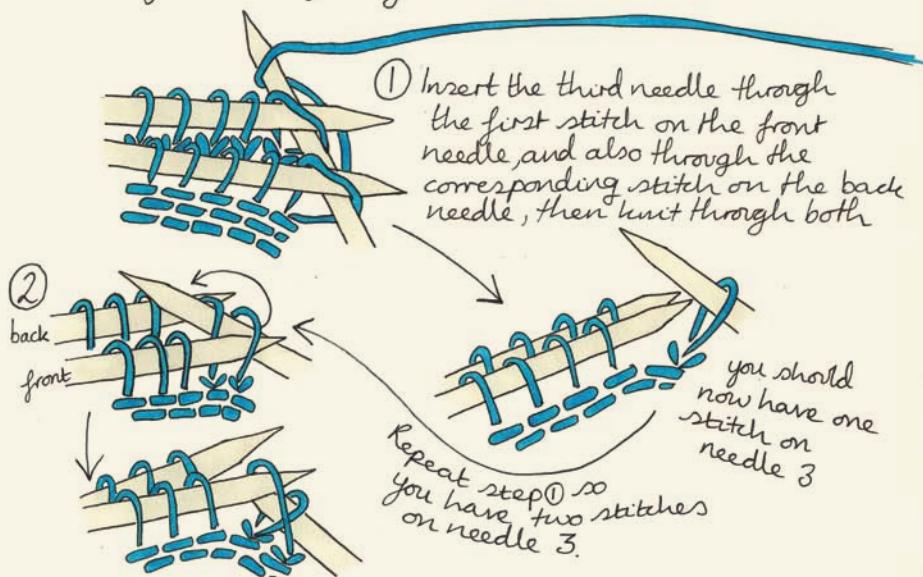


Three Needle Bind Off (cast)

3 is the magic number



Begin with an even number of stitches on two needles, held with right sides facing inwards



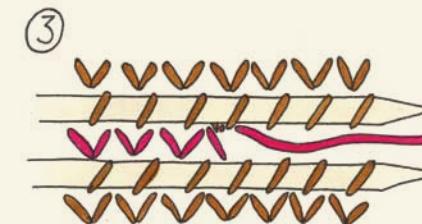
Now use the tip of needle 1 or 2 to lift the first stitch over the second (like you would with a normal cast off)

Repeat steps ① & ② until only one stitch remains. Pull yarn through last stitch to fasten off

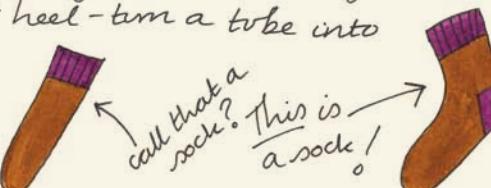
Afterthought Heel

oops! where's the heel?

So you have knitted most of your sock, now time to knit a heel! Place the stitches above and below your scrap yarn back on your needles as follows:



Once the scrap yarn is removed you can begin working your heel - turn a tube into a sock!





S'MORES BROWNIES



by *Rebecca Litchfield*

These brownies allow you to invoke the warmth and romance of a campfire at any time, inside or out. Not only that, but they are a cinch to make, giving you all the goodness of the classic American s'mores treat, without the worry of burning your fingers or getting melty marshmallow over your favourite handknits. They're a great gift to take along to a party, and will keep for several days wrapped up at room temperature.

The trick with these is to use the crunchiest/crispiest biscuits (or graham crackers to you non-Brits!) so they maintain their crunch in baking, if you're feeling extra indulgent you can use chocolate covered biscuits! Also, invest in good quality butter if you can as it is the backbone of a truly rich brownie.

Makes 12 large or 24 bite-sized brownies.

250g unsalted butter
500g light muscovado sugar
5 large eggs
large pinch of salt
1 tsp vanilla extract
100g plain flour
120g cocoa powder
100g crunchy biscuits (or graham crackers) of your choice
12 large marshmallows (or 24 small)

Grease and line a 20 by 30 cm (8" by 12") tin with parchment paper.

Pre-heat the oven to 180C / 350 F and place a rack in the centre.

Melt the butter in a pan over a gentle heat and then leave to cool slightly, while you prepare the rest of the mixture.

Break the biscuits up into pieces (quarters or eighths depending on how large they are). Not too small as you want to be able to get clear chunks of biscuit in your brownies.

With an electric mixer or handheld electric whisk, whip the sugar and eggs together until pale, thick and almost doubled in size. Add the salt and vanilla extract and whip for 30 seconds more.

Whisk the flour and cocoa together, and then add to the egg mixture, whipping gently to combine. Add the melted butter in a stream, whipping as you go. Scrape down the sides of the bowl to make sure it's all mixed in together. Then gently stir in your biscuits, being careful not to crush them further.

Pour the batter into the prepared tin and smooth as much as possible. Then squish the marshmallows into the mixture at even intervals. You're aiming for one marshmallow per brownie if using large marshmallows.

Bake for 30 mins. The marshmallows should have bubbled up and caramalised. The centre should be just set, and a toothpick should come out sticky, but not covered in raw batter. If in doubt underbake! They will firm up in the fridge, and no-one likes an overdone brownie.

Leave to cool (if you can bear it!). Cut and enjoy whilst wrapped up on a summer evening in front of the campfire.

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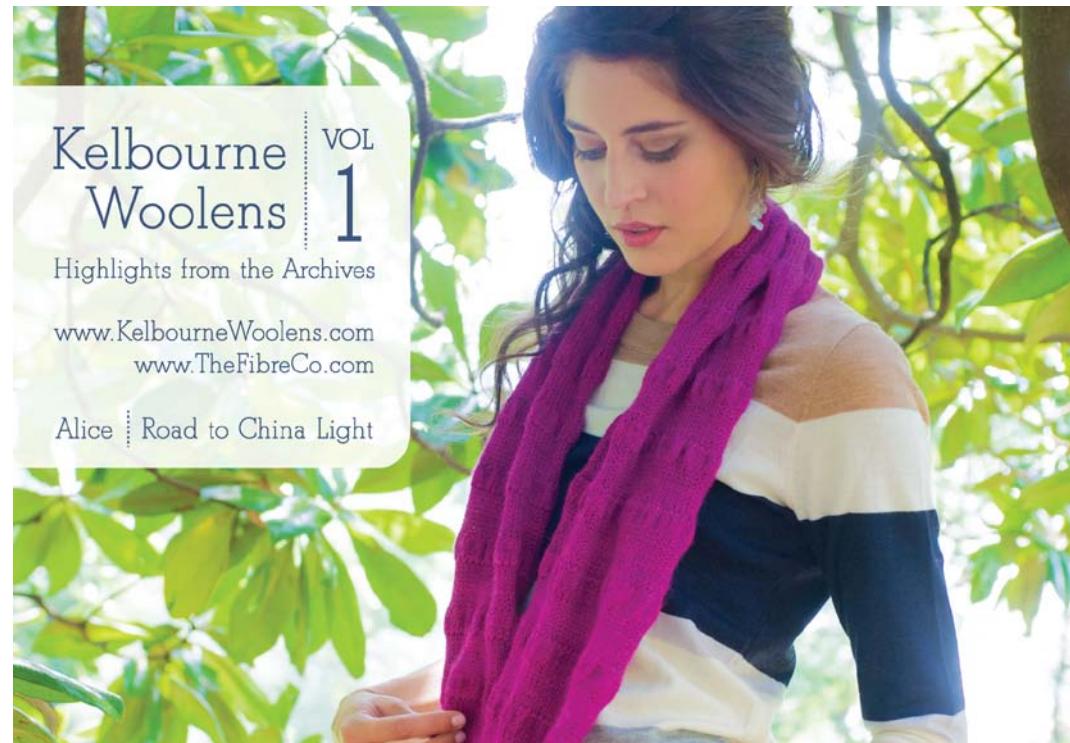
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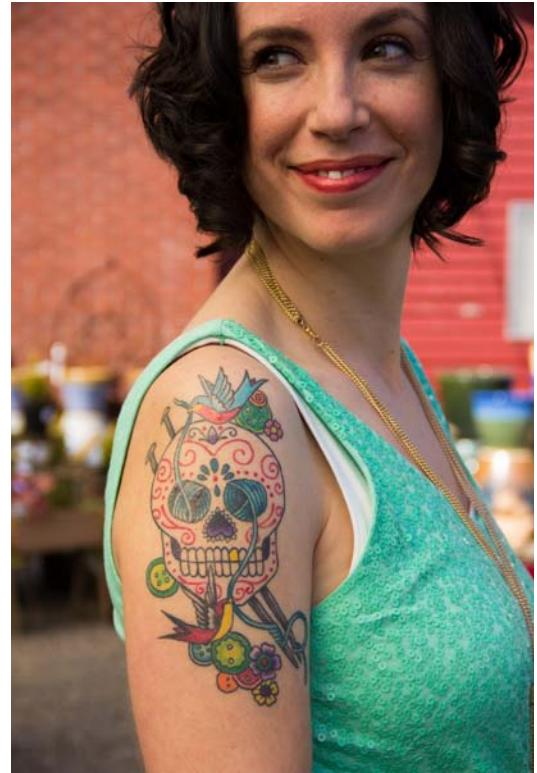


Photo courtesy of Arlin ffrench



Photo courtesy of Woolly Wormhead

Clockwise from top left: Sonia Ruyts' passion for craft shines through on her shoulder; Caitlin ffrench has many craft-themed tattoos including this one of a spool of thread; Woolly Wormhead sports her own personal care labels on her back where a care label would be located on an actual garment.



SOME CRAFTY INK

*Meghan Fernandes digs deep
to find out whether it's a good idea to mark
yourself with knitting for life*

Being a bit of a straight arrow, tattoos inspire both awe and absolute terror in me. I loathe to use the term 'goody two-shoes', so we'll just call me 'wise beyond my years.' (Right? Right.) So when my husband started doing things like emblazoning the face of his favourite (and in his mind, greatest ever) dead folk-country singer on his shoulder while in Nashville, and commemorating our marriage by inking a design with the lyrics to a Nick Cave song played at our wedding on his forearm, I was intrigued. Something about taking symbols of things you are passionate about, and carrying them with you for life, seemed so romantic to me. Could it be this by-the-book girl was considering a tattoo?

So, as I do, I got to researching. Obviously one of my biggest passions in life is knitting, but the thought of getting a craft themed tattoo didn't immediately conjure up positive images for me. Illustrations of balls of yarn with the needles sticking out are adorable on tote bags and coffee mugs, but my body? I wasn't sure. I decided I would make it my mission to dig out the best and most

beautiful crafty tattoos I could find, to better my own decision-making process.

It turns out I started in the right place. Anyone who's seen photos of Caitlin ffrench (whose patterns grace pages 12 and 14 of this magazine) will know she's a girl who's not afraid of some ink, and she's got some beautiful ones. It helps that she also happens to be married to a talented tattoo artist, Arlin (aplustattoos.com). I decided to ask Caitlin and Arlin how they feel about crafty tattoos. Unsurprisingly, their feelings are overwhelmingly positive. On her arm, Caitlin has a thimble, scissors, sewing needles piercing a rose, a yarn ball and a spool of thread and she says she still has room for more! She's also got alchemist symbols that represent the mordants she uses in natural dyeing, which I think is an especially lovely idea. Arlin did most of them and has done craft-themed tattoos for other people as well. He says he enjoys doing them because, 'The people are generally interesting. They are makers of things.' Caitlin then reinforced the ideas that have drawn me into this whole tattoo thing: 'They



Left: Caitlin's scissor tattoo, with a thimble just in view. Right, top: Arlin and Caitlin ffrench. Right, below: Collagraph prints by Amy Twigger Holroyd.

are markers of time, and I think that putting images of the things we are passionate about on our bodies pays homage to the craft and to ourselves.' When you put it that way, it's difficult to argue with.

A little bit more digging around, and I was introduced to the lovely Woolly Wormhead, hat designer extraordinare (woollywormhead.com). She has a textile-inspired, but very unusual tattoo - clothing label care symbols, just below her neck, where an actual care label would be. This is just the kind of clever, simple thing I think I'd want in a tattoo. I asked Woolly how she came up with the idea. 'Textiles are a thing of wonder; not just from a craft point of view but also a technical science one. I've immersed myself in studying the varying aspects of it all my life, it's become second nature. The symbols in the tattoo are personal ones, based on the care symbol system and they represent me: 1. hand-wash only, 2. no bleach/chemicals, 3. dry flat and 4. do not iron. It felt appropriate to label myself with my own specific care needs! I like how personal Woolly's tattoo is, and begin to think designing something personal and unique to you is key. Woolly agrees you're less likely to regret it if you design your own. She's also got a handy tip: draw the tattoo out on yourself with a kohl pencil first to check scale and placement - a clever way to try your tattoo on for size before going under the needle.

My journey into the craft tattoo world then brought me to Sonia Ruyts, the cheerful and charming owner of the yarn shop Stash in Oregon (stashlocal.com). I happened to see a photo of Sonia wearing a sleeveless dress on her blog and thought I spied a crafty tattoo just in view

on her arm. I got in touch and lo and behold, it was indeed a knitting-themed bit of artwork. She decided to get hers because 'For me, knitting and playing with yarn is so much more than a hobby; it is a way of life, a way of believing in the potential of life, and a way to satisfy my creative urges.' How lovely. Sonia also brought up another aspect of tattoos that was really starting to resonate with me - tattoos as markers of a time and place in life. She got her first tattoo when she was just 16 and her mother 'unbelievably' agreed to take her to a tattoo parlour for her birthday. She says that first tattoo, a tiny set of dolphins, was 'Very sweet, very teenage.' Looking back now, Sonia doesn't regret it: 'Many of my tattoos are so indicative of where I was in life at that the time. I have another commemorating a miscarriage, as well as a couple other just-for-fun pieces from my 20s. They all evoke vivid memories or me, almost in the same way looking at photographs from the same time period would.' Funny that, I feel the same way when I look back at pieces I've knitted, and I love the idea that a tattoo - and especially a fibre-related tattoo - would reflect that. Sonia's craft tattoo (a sugar skull with yarn ball eyes, knitting needles, vintage buttons and 2 swallows) is all colour and fun, and from my correspondence with her, it seems a happy expression of who she is today.

Speaking with these creative people, people I respect, I was beginning to feel more comfortable with the idea of marking myself for life. I then came across Jenn Small, a tattoo artist whose Tumblr, littlejennsmall.tumblr.com, was pretty inspiring. Who better to speak to than a crafter and tattoo artist, I thought! Jenn, like everyone I'd

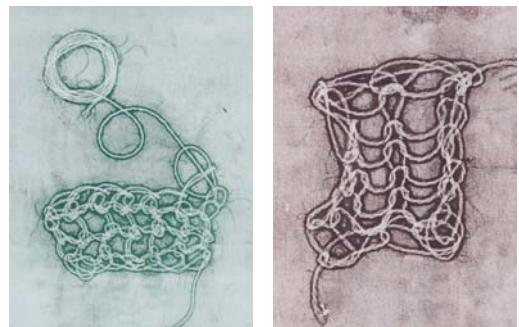


been in touch with already, is a Maker with a capital M. 'I'm one of those people who has to create, and I need to have something tangible to see for my daily efforts,' she says. Jenn's never had the chance to do a knitting tattoo on a client yet, but right now she's working on a flash sheet of craft themed tattoos and I can't wait to see them. She has one of her own though, that she says is an homage to her maternal lineage. 'It has a Victorian lady and features a black-capped chickadee with an embroidery needle in its beak. The thread makes an embroidered design on the lady's lapel. My mom, grandma, great grandma and great great grandma all did/ have done various types of needle crafting.' As a tattoo artist herself, I figured Jenn would be pretty down with the best kind of tattoos to get. I asked her what her ideal crafty tattoo would be like. 'Somthing simple, bright, colourful, maybe with a witty saying - I love puns! I've most recently drawn a tattoo design of a crochet hook with a banner that says "Feelin' so fly like a G6." (This is a riff on a lyric from a song by The Far East Movement and the size G6 crochet hook.) I love that Jenn feels comfortable enough with tattoos to be able to have a little fun with them, but I'm not sure I'm quite there yet.'

At this point I had accumulated quite a bit of food for thought. I could do it, yes, but what would be the right tattoo for me, and my goodness, where would I put it? Mooching around Google Images for a while I found some other clever ones: a simple rendering of knitted chart symbols; a favourite quote from Virginia Woolf, 'Knitting is the saving of life.' But those clever tattoos were other people's, not quite mine. Then I came across

a couple of beauiful images - collagraphs of knitted and crocheted swatches made by knitwear designer and textile artist Amy Twigger Holroyd (keepandshare.co.uk). They are absolutely gorgeous and simple and timeless - could they be the images I've been waiting for? Before you jump the gun, no, this story doesn't end with a trip to the tattoo parlour and a picture of my newly inked wrist. But it could happen. One day, there might be an occasion I want to mark, or the bug will just finally catch me. Now at least I know it would be something I'd never regret. ↗

Do you have a crafty tattoo? Advice for those considering it? Tell us your story by getting in touch via Twitter, Facebook, Ravelry or emailing us at contact@pompommag.com



Images courtesy of Amy Twigger Holroyd

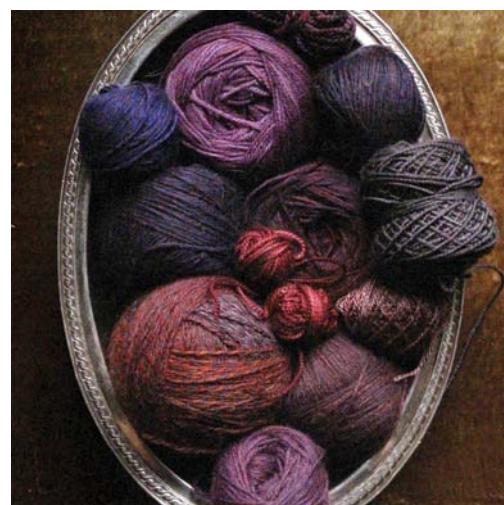


A PLACE FOR EVERYTHING



Is your yarn stash packed away in boxes? Do you dream of having all your lovingly bought skeins on display as if you owned your own private, miniature yarn shop? Rochelle Eisenberger found this armoire (far left) when she was supposed to be looking for bunk beds. 'It was the first piece of furniture I have ever fallen in love with,' she says. We're in love too!

Jennifer Fabian, knitter and milliner (strangehours.com) keeps her stash nicely tucked away but still very much on display in an antique haberdashery cabinet (near left, top). She divides them by fibre content (tweeds together, alpacas together, etc.) and then tidies scraps into beautiful bowls. We're dreaming of walking by one of our own bowls of yarn, picking up a ball like an apple, and letting inspiration take us where it will... ↗





HAPPY CAMPERS



Camp Pom Pom is brought to you by these lovely contributors.
Think of them as your scout guides through the knitted wilderness.

Andi Satterlund • Riverine Pullover, p 10

Andi Satterlund started knitting to entertain herself while indulging in her second favourite pastime: movie watching. She now draws on film and television as a source of inspiration for her knitting designs. When she's not knitting, Andi spends her time running her blog and working as the associate editor for Cake Central Magazine. untangling-knots.com

Beth Kling • Mountain Moss Shawl, p 6

Beth began designing and publishing patterns in 2010. The realisation that she could make modifications to patterns in order to suit her (admittedly sometimes quirky) tastes and preferences quickly gave way to designing her own pieces. She is continually inspired by the seemingly innumerable ways knits, purls, yarn overs and cables can be combined, and loves to experiment with new shapes for shawls. When she's not working or knitting, she can generally be found hanging out with her menagerie (two cats, two retired racing greyhounds, one husband), reading, drinking wine or watching something geeky or well written on TV. ravelry.com/designers/beth-kling

Caitlin ffrench • Birding Cape, p 12 & Firewood Shawl, p 14

Caitlin ffrench is a fibre artist living in Vancouver, Canada. She is a knitwear pattern designer, and naturally dyes fibres with both exotic dyes and plants that she harvests from the surrounding Cascadian land base. Caitlin spends most of her time in the woods harvesting dyes, and also rides all sorts of bicycles. She goes on these adventures with her partner, who also works with her to make sculptural assemblages. She is terrible at keeping secrets, and will tell you all of hers. www.willtellyouallofoursecrets.com

Emily Toden • A Day in Devon, p 26

Emily was born and raised in Toronto, Canada, but now makes her home in the middle of nowhere - a farmhouse on Exmoor in north Devon. When she is not knitting or spinning, Emily can be found baking, sewing, drawing, walking, reading and daydreaming. Occasionally she even manages to write a blog post about her adventures! To see what she's up to or get in touch, visit violaandthemoon.blogspot.com

Meghan Jackson • Sly Neckerchief, p 20

Meghan Jackson is a knitwear designer and mother with more ideas and yarn than she can knit in a lifetime. Find her on Ravelry at ravelry.com/designers/meghan-jackson

Nadya Stallings • Fieldwork Cardigan, p 18

Nadya was born and grew up in the beautiful Ural Mountains of Russia and was curious about needlework from her very tender school years. Nadya moved to the US in 2002 to be with a great American guy with whom she lives in northeast Ohio. She started writing her knitwear designs in 2009 when she was laid off and hasn't spent a day without designing since. nadyasdesigns.weebly.com

Rebecca Litchfield • S'mores Brownies, p 56

Rebecca is a book-obsessed baker who dreams of building a jam empire from a farm shop on a small holding. For now, she's holding out with her cats, her lovely handsome man, a cup of tea and Test Match Special. atno98.blogspot.co.uk



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