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## In Like a Lion...

TKGA was founded in 1985 with the vision to unite knitters from across the country. Since then, many changes have taken place including a name change to The Knitting Guild Association. In this issue we pay tribute to Janet Johnson Stephens. She has been a guiding member for many of these years. Read about our own TKG legend in the pages that follow.

The TKG KAL is two months strong. We've got photos of January's winners in this issue. We have been witness to some beautiful projects!

Susan Day, whom many of us know as suzehil on [ravelry.com](http://ravelry.com), sent in a beautiful story about the Mother Bear Project. Don't be surprised if a knitted bear becomes part of your knitting queue after reading about this wonderful cause.

We're also running our first contest! We will be giving away a copy of *Argyle Fox*, an adorable children's book. To find out more, see page 8.



# TKGA Legend: Janet Johnson Stephens

By Leslie Gonzalez

Janet Johnson Stephens has been a part of TKGA for as long as I can remember. She's been involved in the yarn and knitting industry for over 40 years. Her influence in TKGA can be felt today in many of our traditions and class offerings.

## Education and Training

Janet began her career studying Art. She received a B.A. in Special Studies in Textiles and Communications at Ursuline College. She did graduate studies in Art History at Cleveland State University and attended both the Cleveland Institute of Art and Case Western Reserve University.

Following her passion, she concentrated her efforts in the area of fiber arts. She received APNR/TNNA Teacher Certification for all levels of knitting and design.

She attended classes at both TKGA and Stitches conventions. She has also been lucky enough to attend seminars with Elizabeth Zimmermann.

## A Vanguard for Knitting Instruction

Janet has been teaching fiber arts for over 45 years!

After attending her first TKGA conference in 1986, Janet began teaching at the conference the next year. Her first classes in those early years were Pattern Drafting and Alterations.

Recognizing the need and desire of knitters to further their skills, Janet was ready step in to fill this need. She continued to add to her class offerings and taught knitters and crocheters at all levels. She expanded her class venues to include adult education programs, schools, and yarn shops. She taught at the YWCA and Girl Scouts of America. She offered seminars in Knitting Design and Finishing for the national convention of Midwest Weavers, Embroiderers' Guild and area TKGA chapters.

She served as an advisor to yarn shop owners on teaching methods while working as a sales representative for Phildar, Inc.

Janet was on the forefront for introducing knitting as a fiber art at the university level. She has lectured on historic knitting in both England and America for colleges and other organizations.

## Competition and Judging of Knitted Work

Janet is well known for her accomplishments in the area of knitting competitions. She has served as a judge in all areas of needlework and was active in setting up demonstrations and competitive events. All in all she has awarded over 400 ribbons since she began judging in 1967. These include 25 Best of Class and Show awards in knit, crochet, and stitchery at state and county fairs.



Her most notable contribution in the area of competition has been to pass on her knowledge by training others as needlework judges. She has written many articles on judging needlework for both *Threads* and *Knitting World* magazines.

Janet created the TKGA Correspondence Course, Certification for Knitting Judges, which she administered for many years. The class was later taught by Carol Singletary and is currently taught by Suzanne Bryan.

In 1998 Janet co-authored the book, *The Blue Ribbon Manual of Competitive Needlearts Events*, with Donaleve S. Poduska. The book remains the main resource for the Knitting Judges Certification course today.

## Publications

Janet has been a prolific writer. Over forty years she has authored more than 200 articles which have appeared in *Cast On*, *Piecework*, *Threads*, *Knitting World*, *WorkBasket*, *McCall's Needlework and Crafts*, *Machine Knit America*, *Crafting Traditions*, *The Knitting Calendars*, and The British Knit and Crochet Guild's *Slip Knot*.

Her book, *The Blue Ribbon Manual of Competitive Needlearts Events*, is invaluable to both Knitting Judges and competitors. It includes advice on planning events as well as responsibilities for both judges and competitors. She also authored *All These Toys (From One Basic Pattern)*, currently out of print.

"The enthusiasm of dedicated knitters has not changed, nor has the enjoyment of both the process and the product. The giving nature of knitters is still there with charity knitting and gifts, as is the pride in creating something beautiful." - Janet Johnson Stephens' observations on TKGA's 25th anniversary in 2010.

(continued next page)

## Janet Johnson Stephens (continued)

### Contributions to Community

From 1992-1993, Janet served as President of the Northcoast Knitting Guild where she is still an associate member. She belongs to the Association of Knitwear Designers (AKD), where she served as the first Jurying Chair, and was Curator of Textiles for the Mayfield Township Historical Society. She is the current Historian for the North Georgia Knitting Guild and a member of five other needlework guilds.

### TKGA Thanks You Janet!

Janet has generously shared her knowledge and expertise with TKGA for over 40 years. She sat on the TKGA advisory board until its recent dissolution. In 2010 at TKGA's 25th Anniversary celebration, Janet was recognized as one of the Silver Starters, one of TKGA's early pioneers.

Her support and contributions to our Guild have been numerous, and in 2013, Janet was presented with an Honorary Lifetime TKGA Membership at the Conference in Concord, NC.

Janet continues to stay in touch with Executive Director, Arenda Holladay, and is excited that TKGA has moved into a new era. We are lucky to have her by our side as we venture forward.



In 2013, Janet was presented with an Honorary Lifetime TKGA Membership by then Executive Director Penny Sitrer.

Below is an article written by Janet in 2002. The advice is still relevant today.

## PRIZE WINNING KNITS ...or How to win Ribbons at the Fair

By Janet Johnson Stephens

Jan Stephens has judged many events over the years and has also won hundreds of competitions and ribbons. Jan will shortly present a Judging correspondence course available exclusively for TKGA members who wish to become knitting judges. Contact TKGA for further information.

People seem to be competitive by nature. We grow up with the attitude that we should always try to do our best. It is only natural then that many knitters want to enter their work in competitive events, such as national competitions, state or local fairs, and so on.

Entering your knitted articles into competitions makes you want to learn more about your craft. You increase your interest in sharing by acquainting people with your hobby. This can encourage others to want to learn to knit.

As a judge and event planner, allow me to share some advice and suggestions which could make your experiences run more smoothly and successfully. Since all events and fairs have their unique traditions and guidelines, you will need to adapt this advice to be compatible with the events you plan to enter.

First of all, do your homework. Attend some needlework shows and fairs in your area. Carefully observe the type and quality of knitting entered, and mentally compare it with your own work. Be objective, difficult as that may be! Imagine yourself as the judge and see if you can agree with her decisions regarding the awards. You can learn a lot by careful observation.

When possible, get a copy of the entry rules or a premium book so that you can see what categories are listed. This will help you decide what to enter, whether something already in your inventory of work, or something else you will need to make. Of course, you will also need an updated set of rules or premium book for the year you enter. There may be changes in various categories from time to time, but at least you will be familiar with the general procedures.

In planning what you want to enter, first read the rules carefully and follow them to the letter. If the category states: "baby garments, three-piece set," don't enter a sweater and bonnet. If you have made multi-piece matching sets, you might split them up and have entries in several different categories.

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## PRIZE WINNING KNITS (continued)

If you have to pre-register, make sure you do so on time. If you are responsible for putting the item in the correct category, check it carefully. Many lovely items, of prize-winning quality, are disqualified because they are entered incorrectly.

When asked to affix your own tag or label, make sure you get the right label attached to the right piece.....sound elementary? I wish I had a dollar for every item I've seen mislabeled, and hence, disqualified!! Also, don't use straight pins. Either attach the label with neat thread ties, or use a safety pin. The judge will also thank you. These little details are important.

In many instances, you must make arrangements to deliver and pick up your items at a designated time and place. Don't misplace your claim-checks and be on time. Many fairs require that your items be on display during the entire event or you will forfeit your premiums. There is usually a nominal entry fee, which pays for ribbons and premiums. If you have any questions, you should be able to get advice from the fair office or the show committee, and by all means, ask! A wrong decision on your part could cost you an award.

There is no true way to second guess a judge! Hopefully, the chosen judges are experts in knitting, not honorary people or experts in other crafts. You may or may not be able to find out the identity of the judges and their qualifications, or if the event has the same judges every year, or rotates.

This is a little like Russian roulette so don't even consider trying to make something in your concept of "the judge's favorite color or style of knitting." Use your personal choices and hope that they are compatible. A good judge should not be influenced by colors or styles which are not his/her personal favorites. I once had a baby afghan fail to win a ribbon at one fair because it was in bright colors, and the judge awarded ribbons only to those baby items made in pastel colors. I entered that same afghan in another fair a few weeks later and won overall best of show in knitting. Some things are beyond your (and my) control.

Here are some things that you can control which will make your items present themselves well. They must be immaculate and not show signs of wear. Many garments come in with coffee stains on them or their fibers have become "pilled" from many launderings. Fairs have different rules on age of garments, but if allowed to enter an older, worn item, at least make sure it looks like new.

Workmanship is very important. Most judges feel that the weakest area in competition garments is in finishing and final presentation. Seams, buttonholes, and trims should be very neatly done. All loose ends should be carefully woven in, no knots showing. Strive for even stitch tension in all your knitting. Color changes should be made without leaving a

hole. Linings, zippers and other embellishments should be neatly and carefully attached. Colors and design should be in balance. Your items should be properly blocked so that they look crisp but not squashed. The wrong sides should be as carefully presented as the right sides.

Now that you have researched the event, followed all the rules, and done your very best in creating the items you plan to enter, let's look at your emotions. When you knit a treasure, you put a lot of yourself into it. It is your creation, almost like one of your children. We don't like to have our children criticized, even when warranted!

Please be philosophical if your item does not receive a ribbon or award you thought it deserved. Try to find out why and use the information as a learning experience. Hopefully, the event has hired a judge who will allow everyone to watch and make comments as he/she performs the judging, or at least one who will write suggestions and comments about each item on the attached cards.

If neither is available, make this suggestion to the event planners for next year's event. It's a poor judge who doesn't want to share her comments with those who entered. If you receive no advice from the judge, try to observe and compare the items you competed against. Sometimes it is very difficult to judge items which are so close in quality, and possibly one small detail or technique may be the deciding factor. Also, since judges are human, a different judge may appraise your work differently. Please don't feel that the judge "didn't like" your work. Judges usually admire most of the items entered; however, only so many ribbons are awarded at each event. Not everyone can go home with an award.

Once you get "fair fever" you will learn how to deal with the excitement of winning ribbons and overcoming disappointment if you don't receive what you expected. There's always the next event... another judge...a new work of art designed by you.

Keep improving your technique and creativity and keep sharing your work with your community; then you will always be a winner and help to keep the craft alive and flourishing.

Many thanks to Janet Johnson Stephens for sharing this advice for those knitters who would like to be in the ribbons.

For those members interested in becoming a Knitting Judge, Suzanne Bryan is now carrying on Janet's tradition. The Knitting Judges Course is currently 50% off. But hurry, the sale ends in April.



# Program News

## Master Hand Knitting

### Do You have Directions Dated 4/8/16?

There are a few knitters working to the first set of updated directions that were issued in 2016. If you are working to this set of directions, your work will be accepted as if the directions were dated 5/10/16.

The major changes to the directions were made to the General Information packet. At this time, we took the opportunity to fix some typographical errors and make some minor clarifications. No changes were made to any of the required work.

You may request the 5/10/16 directions, free of charge, until May 10, 2017, but none of the work will have changed.

To summarize: If you have the 4/8/16 directions, you have the following timelines to work from your set of directions:

Level 1: 12 months from 11/1/2016

Level 2: 18 months from 11/1/2016

Level 3: 24 months from 11/1/2016

If you need longer than these timelines, you will need to check for any updates that would have been made after 5/10/2016, and work to those; and when you are ready to submit, there will be an extension fee applied.

On the other hand, the General Information Packets have undergone several changes since 5/10/16 to accommodate necessary changes that needed to be made as TKGA transitioned. The packets are always available at no charge and can be downloaded directly from the [TKGA.org](http://TKGA.org) website. You must be signed in. Click Member Resources → Knitting Resources → Information Packets → Choose the level you are working on.

### Encouragement Group Welcomes New Member

We are pleased to welcome Gerdina (Diana) Schwab to the MHK Encouragement Group. We know her better as [Gerdien](#) on Ravelry. She will be contacting some of you shortly to lend a listening ear and offer advice for tackling the program. Many thanks to Diana and all the wonderful Master Knitters volunteering time to guide those following in their footsteps.

## Hand Knitting Certification Courses

### Knitting Judges Certification

This is the final month to sign up for the Certification for Knitting Judges correspondence course at 50% off.

The [TKGA Certification for Knitting Judges](#) correspondence course will guide you through the process of becoming a certified knitting judge.

Upon completion of the course the student will be designated a Certified Knitting Judge, and his/her name will be included in the [list of qualified knitting judges](#) on the TKGA website and will appear in *Cast On*.

## Machine Knitting Correspondence Courses

The Machine Knitting Correspondence Course Programs that were available last year can now be found on the TKGA website under Correspondence Courses. There is a third course for beginning knitters on the non-PASSAP, single bed machines that is in production.

The current courses and their content are below:

### [Starting Out Machine Knitting on the PASSAP](#)

This course is designed for the owners of the double bed PASSAP knitting machines: the DM5, DM80 and the E-6000. It will take you from looking at what appears to be a complex piece of machinery to making a sweater. From there you are only limited by your imagination. By making swatches and experimenting with different techniques, you will learn the names and functions of the machines, how to thread them, the meanings of the lock settings and how they change the appearance of the fabric, how to increase and decrease, make simple eyelets and buttonholes, create necklines, knit Fair Isle and much more. By the time you finish the course you will have more confidence in your machine knitting; and you will have created a lap robe (or baby blanket), a Treasure bag, and a sweater. The course comes with a quick reference section that will enable you to find a technique without having to page through the whole course. The instructor for the course is Katharine Seaman.

### [Learning the Secrets of the PASSAP E-6000 Console & How to Program It](#)

The PASSAP Console course for the PASSAP E-6000 will provide you with all of the information necessary for you to become comfortable with the E-6000's electronic console. The course is designed for the knitter familiar with the basics, but it does have an introductory portion that covers the details. This section is not as comprehensive as the Beginner's Course. The PASSAP Console course will cover the console and its parts and their uses, how the console interacts with the locks, how the lock settings work and their meanings. It continues by teaching how to program the console and how to read and understand the stitch pattern book. You will be making swatches of the different patterns in the book and comparing them. The course also covers the Alter Program, and the Form Program as well as how to perform the hand techniques necessary for your design, such as increasing, decreasing, dividing the knitting, and seaming stitches. The two projects that are necessary for the successful completion of this course are an afghan with multiple patterns and a sweater created using the Form Program. The instructor for the course is Katharine Seaman.

# Join the Fun! TKGA's KAL

By Leslie Gonzalez

Our KAL is about to enter its third month. Under the leadership of Mary Beth Jacobs, we have been having a lot of fun working on fun knitting, or as it's known in our group, "civilian" knitting.

Pictured below are January's winners. Cheri Jones ([CherJ](#)) won for her [Citrus Treasures Socks](#) worked in Cascade Yarns Heritage Solids & Quatro Yarns. Celia McAdams Cahill, who chose the winner, loved the colors and the complex color work. Cheri won two skeins of [Neighbor Fiber Co. Cobblestone Sock](#) yarn. (Enough for the Untwined Socks in the Winter issue of *Cast On*.)

Pat Aires ([paires](#)) won for her [Hue Shift Afghan](#) worked in Knit Picks Brava Sport. The project came out beautifully and the drive to finish on time was inspiring. Pat won a copy of Kyle Kunnecke's *Urban Knit Collection*.

March 2017 KAL Prompt

## LUCK!

- 1) **Good Luck Charm** - Make a talisman to wish someone well.
- 2) **Pot of gold** - Try something new to you... a new type of garment, a new type of knitting, a new stitch pattern, a new yarn, a new designer... Just go for it, you'll be full of luck.

### Congratulations Cheri and Pat!





# Get Involved!

## Mother Bear Project

By Susan Day

Mother Bear Project began in 2003 when Amy Berman, a non-knitter in Minneapolis, read about the terrible plight of African children affected by HIV/AIDS. Not only were hundreds of thousands of South African children orphaned and/or infected, thousands were victims of the myth of the “virgin cure” – that having sex with a virgin, including infants and toddlers, would cure men of AIDS. The article noted that South African police were asking for items to help comfort these children. Amy was so horrified by this report that she felt a tremendous need to do something to bring some level of comfort to these children. She recalled that her mother had knit bears for Amy’s two children, using an English pattern that women had knit for children sent away for safety during World War II. Those bears were loved by her own kids, so Amy started with the idea of sending a bear to one single child. Her mother taught her to knit the bear and soon friends and friends of friends were meeting at Amy’s home to knit bears. After an article about this effort was published in her hometown newspaper, she soon had 3,000 requests for the pattern!

Mother Bear Project has become Amy’s life’s work. The bears are given unconditionally, offering comfort, hope and love to children who have never owned a toy. Knitted and crocheted bears have been sent to Amy from every state and from more than 30 countries. Each month, three dedicated groups in the Twin Cities meet to sew hearts on every one of the 1,000 or so newly received bears prior to packing them for the journey halfway around the world. Amy’s plan to send a single bear to comfort a child has grown into a 501(c)(3) non-profit that has now distributed more than 130,000

bears to children in emerging nations, mostly in Sub-Saharan Africa. Amy has noted “I want these children to know that someone half a world away is thinking about them. Whether these bears are a big thing or a small thing, it’s something. If everyone could just do something, the world would be a much better place.”

The original bear pattern has evolved into two patterns for knitting (flat, and in-the-round) as well as two for crochet, one of which is seamless. From these patterns, bear makers use their own ideas to create unique bears, plain and fanciful. There is an active, supportive Ravelry group ([Mother Bear Project](#)) that inspires and encourages all bear makers. Every month features a new theme to help knitters’ creative juices flow. The majority of bear makers become truly committed to this cause, not only because we see the need, but because Amy does not take for granted the bear makers who make it all possible. Every week or so, she posts pictures of children with their bears on the Mother Bear website. It is so rewarding for us to see all of the photos of children holding their new friends, but the “bear sighting” of one’s own work in the arms of a child is really exciting!

I became aware of Mother Bear Project in January 2014 and have since completed 43 bears. While I knit for other charity projects, this is where my heart truly lies. To join other Mother Bears, go to the website: <http://motherbearproject.org/pattern.html> to buy a pattern. While you’re there, click on Photo Gallery to see why we are all so dedicated.

### Evolution of a Bear

Left: My knitter friend, Janet  
Center: Janet Bear on my front porch  
Right: Janet Bear with her forever friend



# Argyle Fox

Written & Illustrated by Marie Letourneau  
([MarieLetourneau.com](http://MarieLetourneau.com))

Tanglewood Publishing ([tanglewoodbooks.com](http://tanglewoodbooks.com))/  
March 14 2017

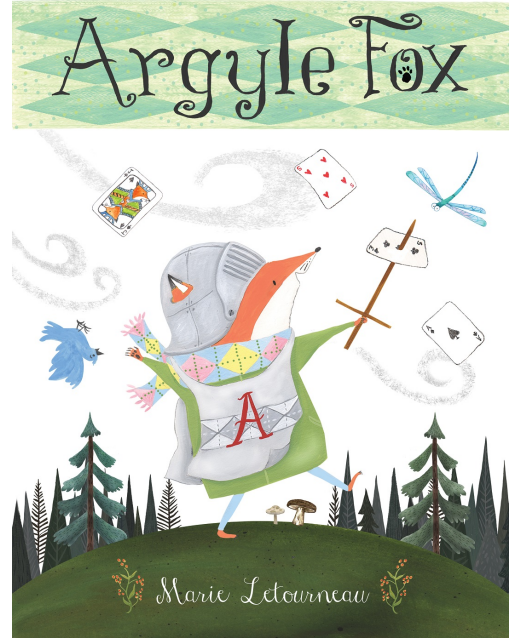
Ages 4-7  
\$17.99 - Hardcover  
ISBN: 978-1-939100-09-2

**Argyle Fox**, with his signature style, wants to play outside on a springtime day, but the wind is wreaking havoc with his fun and games. As soon as he builds a card tower, climbs into a giant spider web, or takes up his pirate sword, here comes the wind: Wooosh!

Mama Fox tells grumpy Argyle that if he thinks long enough, he will come up with something to do. Following his mother's suggestion and inspired by her knitting, he works all the pieces of his day together and creates the perfect solution.

Argyle's story shows that failure is often a path to success and celebrates perseverance, creative thinking, and an old-fashioned springtime activity.

**Marie Letourneau** is a full-time illustrator and graphic artist, with a BA in Fine Arts from Hofstra University's New College on Long Island. Marie illustrated *Is a Worry Worrying You?* and *The Tiptoe Guide to Tracking Fairies* and was the author and illustrator for *The Mice of Bistrot des Sept Frères*. She and her family live in Farmingdale, NY.



## We are giving away a copy of *Argyle Fox* to one lucky TKG member!

To enter to win a copy of the book, look for our [Argyle Fox thread](#) in our Ravelry group and then comment on the benefits of knitting with and/or for children. You can also include your own photos of children knitting with you or on their own. Do not post copyrighted material. Limit one post per person. If multiple posts are made by a participant, the first post will be used as entry in the drawing. You can edit your comments up to the closing time.

Comments can be posted until May 26, 12 noon EST. The winner will be randomly selected and announced on June 1 on both Ravelry and in K2TOG.

K2TOG reserves the right to publish any and all comments made on the contest thread. If you post a photo, you can grant permission in the post along with the photo for us to use your photo in an upcoming issue of K2TOG. You must be a member in good standing to be eligible for prizes.



# We're In This Together

## Guilts and Groups: From Group to Guild

By Laurie Chochinov

Hand knitting has a very interesting history. Creating garments with sticks and strings began as a necessity. With the advent of knitting machines during the Industrial Revolution, reliance on hand knitting for all our warm clothing and accessories dwindled. Over time, knitting by hand slowly moved from profession to hobby.

One thing that's been consistent over the centuries has been that hand knitters enjoy being in the company of others. These could be family members, local knitting circles, faith-based groups or, in recent years, coffee aficionados. If you look around your local knitting store, coffee shop or library, you are bound to see a few hand knitters getting together. The biggest hand knitting group of all is Ravelry. At the same time, there has been an increased interest in hand knitting guilds as a place to meet and learn.

So what is the difference between a group of hand knitters and a hand knitters' guild? Let's start with definitions. According to the Oxford Dictionary, a group is "a number of people located, gathered or classed together." This means when knitters are sitting in a coffee shop they could be considered a group of coffee drinkers, a group of knitters, a group of talkers or even a group of texters. Hand knitting groups tend to be casual gatherings of people who enjoy each other's company. The location of these get-togethers may vary, depending on where space is available. The timing may change from week to week depending on the hand knitters' personal lives. Usually there is no agenda for the get-together. If someone needs help with a project, they depend on the expertise of their friends.

Guilds, on the other hand, have a different definition and therefore a different purpose. The same Oxford Dictionary defines a guild as "an association of people for mutual aid or the pursuit of a common goal." It is the pursuit of a common goal that makes a hand knitting guild different from a group of hand knitters.

The first goal of a hand knitting guild is to share knowledge for the improvement of the knitters' skills. The guilds in the 16th century had the same purpose. They required a six-year apprenticeship before a knitter could be considered for master knitter status. This enabled the apprentice to learn a craft and the techniques he would need to make a living as a knitter. Twenty-first century guilds do not require an apprenticeship, but they do provide learning opportunities through regular programs, workshops, and special events.

A second distinction between a group and a guild is the formalization of the membership. Guilds have an identified membership base and frequently will charge a membership

fee. A guild is open to all hand knitters in the community and usually is not affiliated with any organization (community centre, faith community, yarn store, etc.). Meetings are held regularly and have set agendas. The leadership of the guild normally is made up of member volunteers.

Guild membership can include other benefits. Many guilds have resource libraries available for members. Some negotiate point-of-sale discounts with local vendors. Others hold juried knitting competitions open only to members. Newsletters and websites provide information about ongoing activities in the region. Regular Show & Tell events let members learn more about knitting projects that could interest them. It is the formalization of all these activities which distinguishes a guild from a group.

So how can a group become a guild? I think the first requirement is a commitment from all participants to move beyond being a knitting circle. The goal should be to create a stand-alone organization. This means agreeing that there will be regular meetings with programming designed to improve knitting knowledge and skills. It means that membership is open to anyone with an interest in hand knitting. It means a commitment by the members to help the guild grow as a destination for local knitters interested in enhancing their skills and making new friends. Members have to accept the responsibilities of running the guild, such as organizing meetings, developing programs, finding speakers, preparing newsletters, maintaining membership lists, and developing a library. This should lead to membership growth and a self-sustaining organization.

The Knitting Guild Association (TKGA) has resources available to help groups become guilds or to support guilds looking to become bigger and more self-sustaining. Here you can find suggested programming, recommendations for organizational structure, and a set of generic By-Laws.

Some think of knitting as a solitary activity. However, my experience has been that knitters enjoy meeting, chatting, and learning with each other. While groups of hand knitters will always be part of our knitting community, there is a great deal to be gained from a hand knitting guild. I encourage all knitters to consider going from group to guild. You won't regret it.

**Laurie Chochinov is the President of the Ottawa Knitting Guild and a Certified Master Hand Knitter since 2012.**

# Yarn Basics

## What is Superwash Wool?

By Sharon Levering

Superwash wool: wool yarn that is machine washable and therefore, will not felt.

Each hair of wool is made up of scales. Felting occurs when these scales bind together. The superwash process prevents the scales from binding in one of 2 ways. Some superwash wools are given an acid bath that removes the scales. Or the yarn can be coated with a polymer or resin; this is essentially a protective coating for the yarn to prevent felting. A yarn can be treated with either or both methods to become superwash.

Nevertheless, excessive heat (from a washing machine or dryer) can damage the protective coating and lead to felting. So superwash wools should still be washed in cool water and dried flat.

Also keep in mind that superwash wools tend to stretch a little more than normal because the scales of the yarn cannot bind together. So it's especially important to do a swatch to see how your yarn will stretch.

Note that not all washable yarns are superwash. This is because superwash is a patented process. Washable wools that are not superwash may have very different washing and drying instructions, so follow the label directions.



Learn more about yarn and the history of wool on our website — —  
[Have You Any Wool Parts 1 and 2](#)  
 by Ava Coleman

Links:  
[Part 1](#)  
[Part 2](#)



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