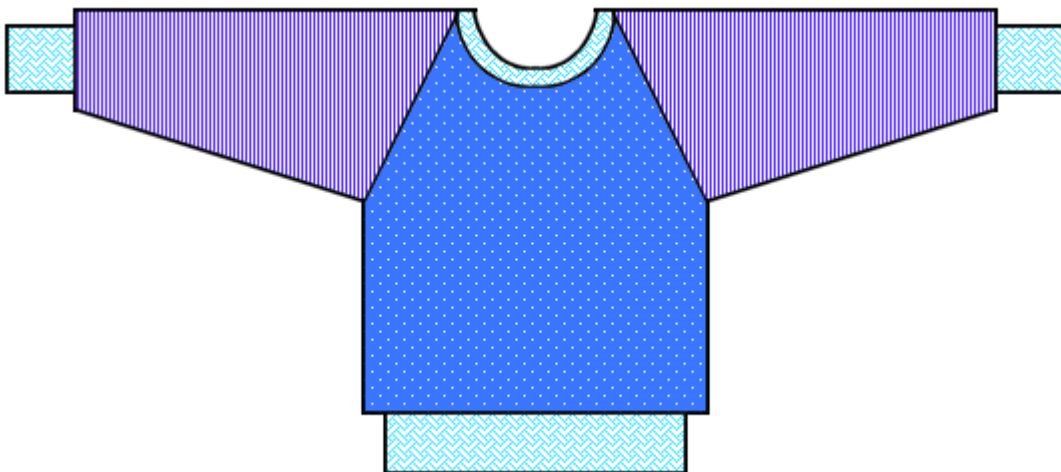


# Long Buckby Machine Knitters

## Special edition Newsletter

During the shutdown caused by the coronavirus pandemic, Long Buckby Machine Knitters will issue special editions of our newsletter. This can be found on the website and will be issued monthly.

# April 2021



From the Editor

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Welcome to this April edition, and the second year of virtual club newsletters. Hopefully, we will be back to meeting in the real world before long, but now we are just emerging from lockdown, so need to be patient and wait to see what happens.



This edition is focused on combining elements in designs. Many of our members practise other crafts, too, and we can use them in combination to great effect - and we will get unique designs from such fusions.



After several months without machine knitting for a variety of reasons, I have used quick project to get back into it - and have a very small and quick pattern to offer - a Wrist Pouch. I thought it would be perfect for the spring and summer, when we might be out and about a bit more: it enables the wearer to carry a key and a card, if not a bit more, without carrying a bag. Not my original idea, but the pattern is new.

And there is a machine knitting contribution from member Liz, who has managed to recreate the Aran look using regular tuck patterns. She has spent many hours researching and developing the idea and has been generous enough to share it with us. I will try it myself one day. If anyone else has ideas, complex or simple, please do get in touch.



Stay safe!  
Lynda Fiendley

## Combinations

Not old-fashioned underwear, but a different look at textile design! Combining parts of a garment or item, whether they are all made in the same way, as in conventional garment design, or by using different patterns, materials, or construction, has been in fashion for a few years, is worth trying.

### Combining Yarns

#### Hand Knitting and Crochet

My first introduction to modular design was with hand knitting and is sometimes called patchwork knitting or modular knitting. I had lots of adventures with this, and some can be found on [our website](#):

which takes you to the hand knitting section, with some patchwork knitting patterns and instructions for knitting a mitred square.

I also knitted three jackets from the front cover pattern of this book <https://www.ravelry.com/patterns/sources/swing-swagger-drape-knit-the-colors-of-australia/patterns>



I think the best part of this kind of knitting is that you can create a piece without seams, if you plan. You are joining on by picking up

stitches all the time. The next best thing is using lots of leftover yarn. On the left is an example of a patchwork waistcoat I knitted in one piece, in the middle of construction.

And another on the right in finished form:



<https://www.ravelry.com/patterns/library/y-842-ladies-jacket> Shows a different way of achieving the patchwork look.

A similar technique is freeform crochet, and this is one of many articles on the theme <https://cypresstextiles.net/2019/05/29/freeform-crochet-basics-the-ultimate-beginners-guide-featuring-abstract-blocks-and-much-more/> and this link <http://www.knotjustknitting.com/freeform/> describes the process for knitting and crochet.

Still on hand knitting, this article describes how you can achieve really good effects by using two different yarns together:

<https://skeino.com/blogs/news/knitting-one-project-with-different-yarn-weights>

And you can, of course, combine different stitch patterns within the same piece in crochet and knitting.

But by now you may well be wondering about where machine knitting comes into this - and I have spent many hours thinking about how to do something similar on the machine. It is harder to plan lots of different directional pieces on the machine, and someone else may well have ideas about that, but the machine excels in other areas, so why not stick to them?

## Machine Knitting

One strength of machine knitting is that you can combine yarns in various ways quite easily:

Even with manual patterning machines, you can easily knit *stripes* - either with regular repeats, or with random colour changes; for the latter, more time is needed to change the yarn feed, but it is still worth a go [with punchcard and electronic machines, you can use colour changers to speed the process]

*Fair Isle and multicoloured tuck and slip patterns* can also be used to good effect.

*Knitweave* is a good way to introduce textured yarns or heavier yarns. This is the [Fringed Cowl](#), combining a very fine yarn woven with a fine boucle.



*Plating* is also good for combining yarns; two yarns are used, with one predominantly on the purl side, the other on the knit side. There will be subtle mixing, however, and, especially with tuck patterns, and colourful pattern effect. You can also change one of the yarns periodically for interesting effects

And there is always the possibility of *combining several strands of finer yarn* to create a thicker one - various methods are available.

✘ Knit yarns together through different yarn feeders - you may get odd effects, such as striping, as the yarns randomly appear on the surface - I think this is better for combining yarns in similar colours, possibly with different textures.

- ✂ Use a Twisting Yarn Stack <https://haguedirect.co.uk/hague-twisting-yarn-stack/> or create your own alternative with large flowerpots or equivalent. You need to be able to bring your yarn up through the second yarn cone. I find this no better than the previous option, but others do use it.
- ✂ Use a yarn twister e.g., the electric one from Hague, or a Daruma Yarn Twister. Again, I have had limited success with this. Part of the issue for me [as a spinner] is that you are adding twist to balanced yarns, which means you are making them unbalanced. To combine them well involves too much twist. But again, others have managed it!
- ✂ Not another method, but a weaver noted that the more yarns you combine in this way the better - over 3 is best.
- ✂ Thrum balls - Thrums are lengths of waste yarn or ends. You can knot them together to make a longer length of yarn, then knit or weave them for interesting effects. Try using this weaver's knot technique to join them <http://jennybellairs.blogspot.co.uk/2010/01/fast-pictorial-guide-to-weavers-knot.html> I have successfully knitted yarn on the machine with knots in it, as long as I go slowly at the point of the knot - however, I am offering no guarantees as to the success of this. You may prefer to weave thrum balls!

## Combining Stitch Patterns

Lots of knitters already do this by starting and finishing garments with ribbing, while knitting the main part in another stitch pattern.

But it is possible to vary the stitch pattern within the body of a garment to good effect. The very dated, but still useful, and free 🖱! Brother fashion magazines feature many garments with mixed stitch patterns

<http://machineknittingetc.com/brother-knitting/patterns-and-magazines/brother-fashion.html> to download your copies.

If you also combine this technique with a variation of yarn combinations, you have an endless variation of designs already.

<https://alessandrina.com/category/machine-knitting/lace/> has an interesting article on mixing lace patterns and Fair Isle, including some punch card patterns.

One pattern which combines knitweave and tuck to great effect is the Iris Bishop Kaleidoscope shawl. The picture shows one I knitted for a GMK exhibition in 2015. And her Evolution jacket is another example.



A handknit design with a combination of stitch patterns of sorts is [here](#): It would be quite easy to adapt the idea into a fresh design.....

## Combining Fabrics

From my point of view, this is where it all gets really interesting.

As I have stated before, my early interest in machine knitting was stimulated by the possibility of making my own fabric. I still see machine knitting in terms of that, so I like the idea of combining my crafts in garments.

<https://www.pinterest.com/melissawalpole/combining-knitting-with-fabric/>

links to a 'board' of garments made like this but combining knitted fabric with knitted fabric is a similar technique.

Former member Lynn showed us a jacket made with 'cut and sew' with a difference: she knitted various pieces of fabric with different yarns and patterns, then pieced them together to make a unique garment.



## Sewing together

One useful website on this topic is this

<https://www.pollywoggles.ca/blog/wovens-knits-sewing-them-together> and it also describes the structure of different fabrics, which is important to understand when combining.

This link is to a page of links, which makes a comprehensive guide to joining pieces of knitting and crochet <https://www.knittingparadise.com/user-page?upnum=3707>

<https://www.learn2knit.co.uk/knitting/joining.php>

shows three different ways of joining knitting - grafting, backstitch and mattress stitch

<https://brooklyntweed.com/pages/seaming-101>

has a good explanation about seaming different directions of knitting together.



Club member Margaret produced this winning jacket entry to our annual competition by knitting in strips, then joining them on the machine with an adaptation of the worm edge cabling technique.

## Joining knitting to other fabrics

You can use:

- woven fabric to edge knitting

<https://www.ravelry.com/patterns/library/mothers-jacket> is an example of using ribbon to edge knitting, and this is a repurposed cardigan I made using handwoven fabric as an edge:



- crochet to edge knitting - I do this all the time, and there are lots of different edges to choose <https://www.thesprucecrafts.com/free-crochet-edging-patterns-978644> has a few free ones, as does this site <https://www.allfreecrochet.com/Tutorials/Crochet-Borders-and-Edging-Patterns> . Be aware that US crochet terms differ from UK ones, but you can still use the patterns by 'translating' the terms <https://crochetdreamz.com/2017/09/us-to-uk-crochet-conversion-chart.html> shows you how - it is really simple, there aren't that many terms anyway.

It is probably best as a beginner to use a stable yarn, not too fine. If you use one that 'splits', like, for example, Yeoman Panama, it is very difficult to form stitches well.

If you can't stand the idea of crocheting, but want to imitate the look <https://alessandrina.com/2017/06/07/crochet-meets-machine-knitting->

[techniques-working-with-chains/](#) describes how to emulate crochet edgings on the machine

- knitting to edge woven fabric - in particular, I have read about using narrow strips of machine knitting, e.g. 10 stitches, as a bias binding substitute. You could leave one needle out of work in the centre to make a natural fold. I cord would be similar and could be used for a decorative edge. Or you can add features to woven projects e.g roll collar, or whole sleeves.
- Crochet can be useful for joining together [the link above also has some of this]. Anne Lavene uses crochet to link her elements really effectively together in her [designs](#).

If you are not already into crochet this link might get you started <https://www.hobbycraft.co.uk/get-started/crochet>. If you want to use it to make edges or seams, you really only need the basics.

- woven fabric elements with knitted elements e.g., knitting bodice with fabric skirt, or woven collar with knitted cardigan
- knitted or crochet elements within fabric parts e.g., central panel in knitted lace or crochet.

<https://fabriclady3.blogspot.com/2013/05/radical-combination-of-knits-wovens.html>

is about combining woven and jersey fabric, really, but some ideas are relevant to machine knitting e.g. using machine knitting for parts where you want stretch, but woven fabric in others.



Casting on using commercial lace edging: this is a simulated version, but we have demonstrated this before at meetings, and have a pattern using it in this [newsletter from 2016](#).

You need a lace edging with clear holes - stretch is ideal. You then hook the lace on the needles, before starting to knit. Definitely better to practise first, but it is fairly easy.



And, if you want to 'cast on' with another type of fabric, you can always edge that with a row of double crochet, which then becomes the edge to hook on to your needles.....



## Patchwork

Not as most people know it [with regular shaped pieces], but more like mosaic with textiles [or dry stone walling].

This section is about using or reusing smaller pieces of fabric, woven or knitted, to make larger pieces and then to use them in new creations.

And when I use handwoven fabric, it can easily be substituted with knit weave. Although the latter stretches more, it behaves in a similar way to my Saori-woven fabric.

I am taking the Japanese craft of Boro as inspiration, but not following it slavishly! These three links give you a taste of the craft:

<https://www.vam.ac.uk/articles/make-your-own-japanese-boro-bag>

<http://discardedcloth.com/how-to-create-a-japanese-boro-inspired-piece-of-cloth-with-this-boro-stitching-tutorial/>

[Boro Inspired Sashiko Stitching](#)

which grew out of the need to reuse textiles because of poverty: nowadays we should be doing these out of concern for the environment!

And you will note that they all include traditional hand stitching, Sashiko. I have no intention of doing this [or even skill!] so I will do as much as possible on the sewing machine.

I was inspired by this article [Boro Inspired Reversible Loop Bag](#) which describes a modern take on the old Japanese craft.

I decided to recycle bits of old knitting, scraps of handwoven and anything else I could find to make a bag. I chose this pattern:

<https://swoonpatterns.com/shop/summer-festival-sling-bag/>

If you wish to get the pattern, you will need to register on the site, but the pattern is free.

In the end, I used leftover scraps from my jacket [below in projects] to make the body of the bag, and bits of knitted socks for the pockets. I am used to piecing together fabric in my Saori weaving projects, so just used the same overlapping technique to join them, [overlap the pieces with right sides uppermost, one on top of the other] with a straight machine stitch over the top to secure them. I did use my overlocker quite a bit, but a zig zag stitch would do an adequate job, too.



## Planning a project

I am sure most knitters are better than me at planning a machine knitting project. I tend to pick a pattern and just start. I have lots of adventures like this, some successful, others not so. But I am always learning.

For combination projects, it is wise to engage in a bit more thought. Factors to consider include:

The usuals

- Pattern
- Stitch Pattern
- Yarn

Plus

- Colour matching: if you are using 'natural' colours many in the weaving fraternity would say you can't go wrong. Unfortunately, if, like me, you prefer bright [garish?] shades, it is better to use colour theory to inform your choices [probably true in any case].

<https://www.colormatters.com/color-and-design/basic-color-theory> explains the basics

<https://mycolor.space/> allows you to choose colours, then makes a colour scheme



- Fabric matching - the consideration here is about weight mainly - combining heavy fabric with fine knitting, or vice versa, would lead to problems - or might be a design feature - your choice, but still something to consider
- Joining method - as above, and it could be an overt part of the design or something to hide
- And for me - will I wear it? [I have spent many hours making garments, which I know I will never wear - why? As a challenge, I think, but I am now thinking of reducing waste. I will recycle some of it though.

And consider, if you mix woven with knitted fabric, which parts of the garment you would like to stretch - knitting is useful for these parts. Sometimes woven fabric will hang better though.

## Projects

This month I have hand knitted another pair of socks and finished the jacket I planned last month: the pattern plan was in the last newsletter, but I did modify it along the way. Apologies for the poor photography, which was done as a selfie on my phone - it also meant that, although I straightened out the front between shots, the collar moved while I was retreating - every time!



The central photo, taken without me as a model, shows the back length a bit better, and the colour is probably a bit more accurate.

Everything went well with this project - except - the armhole shifted with the weight of the bottom section, which left me with too small sleeves. Luckily, I was able to cut new ones. I have modified the pattern to compensate, but I am happy with the rest. I did the fringing on the edge by sewing a double holding line on the machine then unravelling the weaving. My next intention is to do this at least partly in machine knitting..... And then, if I have a working pattern, I will publish it.

This was a real Covid project: I started last spring in the first lockdown, spinning some merino/silk blended tops on my new Ashford e-spinner [a present to myself!]. I decided that my spinning was not great for knitting, so used it in a 9 metre warp on my Saori loom, which also was not straightforward, as the warp threads were inclined to tangle. But I managed to finish the fabric by the autumn, and have only just completed the garment. But this was all good for me, as I tend to rush things - at least I had time for reflection.

And the next project was actually machine knitted .....



## Wrist pouch pattern

Size 8 inches circumference by 10 inches approximately

Tension 6 on standard gauge

4 ply yarn [cotton/Panama would probably be best]

Cast on 60 stitches and knit a 10 row folded hem.

Knit 100 rows

Cast off.



Fold and stitch to make tube - 60 stitches circumference



Turn to wrong side.



Fold in top edge to about 4 inches



Fold in bottom edge to slightly overlap the top edge.  
Stitch at sides of tube where the top edge meets the bottom edge.



Use as a wrist pouch to store keys, cards etc when out without a bag.



This is it in action: my RAC card fits easily into it - of course, I would fold up the hem part to hold it firmly!  
And here is a hand knit version I made earlier - much shorter.



## Stitch Patterns

A change to the usual: this time Liz Convey shares with us her mock Aran cable technique.



Many thanks to Liz for sending this in: she will bring in samples for members to see in person when we can meet again!!!!

She also sent me an explanation about the why and how she chose this method:

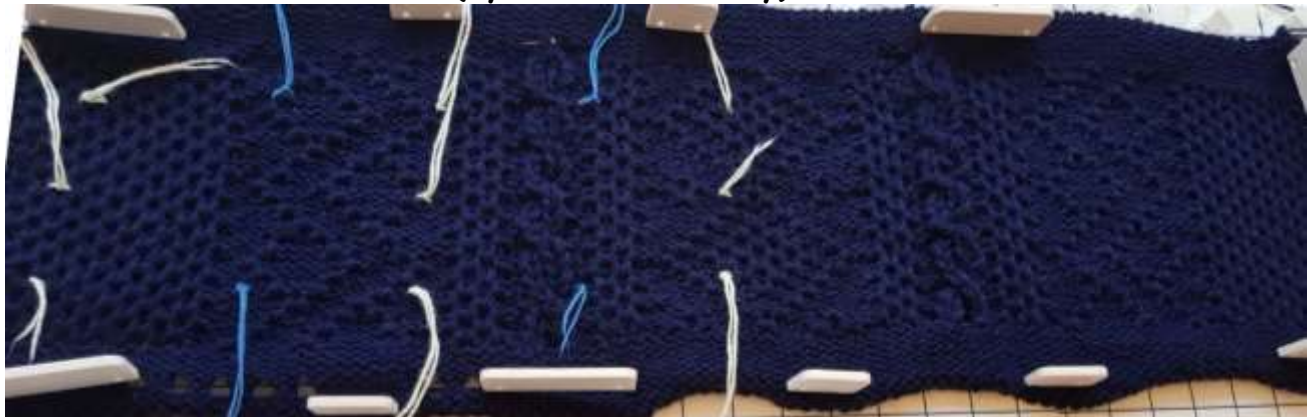
*A brief summary of the background to my article and swatch:*

*I love tuck stitch textures and wanted to knit something that looked like Aran, with a cable on the textured/tuck side but without hours of \*hand manipulation sat at the machine.*

*\*I have a disability (in my right hand/arm) and severe arthritis in both of my hands so I find a lot of hand manipulation awkward and I also need to use motors on my machines. This meant that I wanted to do the main knitting 'automatically' and find a way of doing the cables without causing a lot of pain in my hands - I quite enjoy doing a little 'hand finishing' that I can 'pick up and put down' if needed, sitting in an armchair. The 'method' I've documented can be done on the machine once the piece is finished or, as I prefer, after removing everything i.e. off the machine and 'sitting more comfortably'.*

*I literally spent months searching the internet, books and magazines to find a way of doing a cable on the 'tuck' side of knitting. I didn't want to 're-invent the wheel' but I couldn't find anything I was happy with - I'm thinking of the mock cables that I tried. I even tried reforming all of the stitches and cabling 'traditionally' but that took WAY too long and hurt my hands. After trying various swatches that I wasn't happy with, by the time I finally arrived at 'my method', I had used nearly 1Kg of yarn up.*

## Tuck 'Aran' - Cable Tutorial (by Elizabeth Convey)



2 x Shamal\* DK knitted at T 5.2 on a Brother 270 chunky/bulky electronic.  
(\*80% acrylic, 20% wool)

Complete pattern downloaded to the knitting machine using Brotherlink4 Cartridge cable.

The above swatch used 97 needles and comes up quite wide but the size could be adjusted by varying the width of the outside panels, knitting at a lower tension or using a single strand of Shamal and reducing the tension accordingly or knitting on a standard gauge machine with a little adaptation of the pattern. The pattern is a 24 row repeat.

This cable technique can be done on the machine or off the machine when the piece is finished. The photos below show it being done off the machine because that's the way I found easiest.

Many tuck patterns could also be used successfully to 'mimic' Aran. The **Stitch World** patterns used for this swatch (and modified to suit) were: 268, 271, 300

Stitch patterns were modified in DesignaKnit (DAK).

'Cables' formed by including columns of 6 'plain/knit' stitches - 4 stitches for the cable plus 1 stitch either side.

2x2 rows of alternating selecting/non-selecting stitches used for sides and to separate 'aran' patterns.

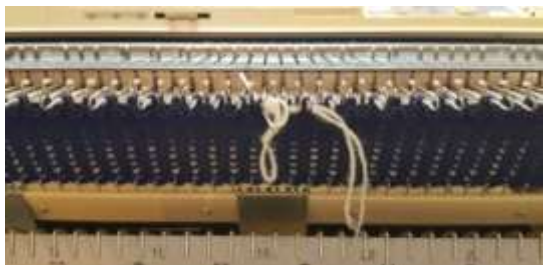


**PREPARATION STARTS ON THE MACHINE BEFORE KNITTING:**

Tension - holes = T 5 ..



Cable sts marked on bed with a \*china graph pencil (\*easy to wipe off)



'Cable Lifeline' - Before 1<sup>st</sup> pattern row



Both bottom 'cable lifelines' through stitches on the row before knitting the 1<sup>st</sup> pattern\* row (\*shown already selected but not knitted).



Top/end cable 'lifelines' (not needed if finishing on the machine after last row of cabling).



Drop (cable) sts on top 'lifeline' from needles

## OFF THE MACHINE - MAKING THE 'CABLE':



RIGHT: Safety pins (or use paper clips etc) to mark sets of cable rows, stitch holders to hold sts, latch tool, bodkin to ease unravelling rows. LEFT: Jeweller's magnifying glasses - not essential but useful. Drop the 1<sup>st</sup> & 2<sup>nd</sup> stitches in the 'plain/knit' column. These unravelled stitches will be 're-knitted'/latched to form the cable. Unravel 8 rows, mark with safety pin/clip



. Unravel 8 more rows, mark with another safety pin/clip.



Continue unravelling & marking with pins/clips etc. every 8 rows. (The number of rows can vary but need to be consistent for 'marking' and latching up).





1<sup>st</sup> pattern row/row above the bottom 'lifeline'.

By 'marking' the rows with a pin or clip (kept in place by hooking or pinning to the knitting), you can keep track of where you should be when latching up (it gets very 'loopy' towards the top when latching) & it's easier to spot mistakes. Unravel down to



On the right of the unravelled column, pick up the 1<sup>st</sup> & 2<sup>nd</sup> sts from 'lifeline' onto latch tool, behind latch.



Pick up 2 rows and pull through sts - repeat 3 more times



On 4<sup>th</sup> latched row (8 knitted/unravelled rows) transfer the 'large' stitch to a stitch holder.



Hook stitch holder onto the 1<sup>st</sup> safety pin (or paperclip etc) to the right of the column. This holds the stitch in place and stops it falling off the stitch holder.



Start unravelling 3<sup>rd</sup> & 4<sup>th</sup> stitches from the top 'lifeline'



'Mark' every 8<sup>th</sup> unravelled row with pin or clip as before.



Continue unravelling and marking down to 1<sup>st</sup> pattern row/row above the bottom 'lifeline'.



Pick up the stitches from the 'lifeline' onto latch tool, behind the latch.



On the left of the 'column', latch 2 rows at a time as before, 4 times in total (8 knitted/unravelling rows).





Unhook stitch holder from pin/clip on right side of cable and cross in front of the stitch on the latch tool i.e. taking the stitch holder (plus stitch) from right to left. Hook stitch holder onto pin/paperclip on left side of cable. Continue to latch every 2 rows, 4

times in total, now taking the yarn from the right side of the unravelled rows. Place the latch tool stitch onto another stitch holder and hook it onto the next pin/clip on the right of the column.



Return to the stitch holder with the 1<sup>st</sup> latched/large stitch, now on the left.

Pick the stitch up on the latch tool - remove the stitch holder.



On the left of the column, latch every 2 rows, 4 times (the next 8 knitted/unravelled rows).

Latched on the left



Remove the right stitch holder from the pin/clip and cross in front of the latch tool stitch and hook on the next pin/clip on the left. Take the latch tool stitch over to the right.



Clip the stitch holder onto the next pin/clip on the left.



On the right, latch up another 4 times as before (8 knitted/unravelled rows).



Place the stitch from the latch tool onto a stitch holder and hook onto the next pin/clip on the right.



Return to the stitch holder on the left and slip the stitch onto the latch tool.



Remove the stitch holder and latch stitches another 4 times as before on the left. Remove the right stitch holder and cross in front of the latch tool and hook it onto the pin/clip on the left. Take the latch tool + stitch over to the right.

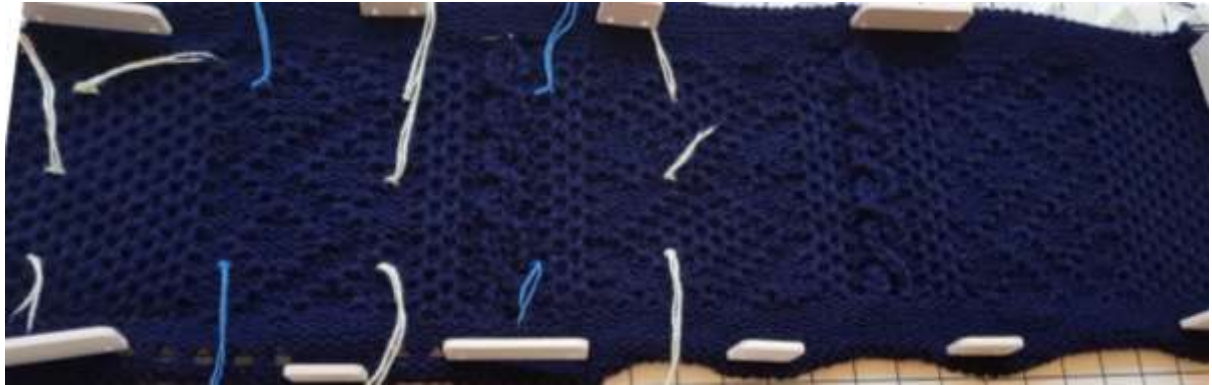
Continue the latching and crossing as above until all of the unravelled rows have been 'knitted' into a 'cable'.





Remove the pins/clips

'Tease' the 'cable' stitches into shape.



## Suppliers

These are still operating an online supply

[www.wools.co.uk](http://www.wools.co.uk) - Uppingham Yarns

<https://yeoman-yarns.co.uk/> Yeoman Yarns

<https://www.yarnoncone.co.uk> Yarn on Cone

and this one deals in recycled fibres <https://www.iinouiiio.com/>

## Other information

Sally Butcher has a [Kalamunda Crafts](#) page on Facebook. Sally is an inspiring machine knitter, with lots of ideas and videos to keep you busy! And now she has her own YouTube channel

[https://www.youtube.com/results?search\\_query=sally+butcher+machine+knitting](https://www.youtube.com/results?search_query=sally+butcher+machine+knitting) which is well worth a visit. Well done, Sally, a marvellous resource.

<http://handymachineknitting.libsyn.com> is a regular podcast

<http://knitwords.blogspot.com/> is a blog

## And Finally

I would like to involve others in this newsletter, so please let me know of anything I can include

[Administrator@longbuckbymk.com](mailto:Administrator@longbuckbymk.com) is my club email address.