

# BOND

M A G A Z I N E



★ *KNITWEAR DESIGNING*

★ *7 NEW PATTERNS*

★ *KEN CHARLES PROFILE*

Summer 1989



2





# Our View

There was a time when you could pop out of doors, feel the chill, feel the wet and know instinctively that you were in the middle of a British summer.

Today, though, the world seems to be turning upside down and back again.

But at Bond Magazine we are hoping that wherever you are the sun will shine long enough, and the wind will blow gently enough, to justify some of the delightful summer ideas we have in this issue.

Fashion editor Anne Chapman has come up with an encouraging mix of patterns for the Bond newcomer and the accomplished knitter. There's a nautical theme, pretty pastel colours and good use is made of some cool cotton yarn.

Next month the industry's major trade-only exhibition, Needlecraft, is staged at Brighton and Bond will be reporting on it. In the meantime, we have been talking to Britain's top retailers. Stitches '89, the fast-growing exhibition being held at Birmingham, and our report is featured this time.

So Bond is looking forward confidently, in spite of what the experts have described as the slump which devastated the European home-knitting industry last year when ready-made sweaters were popular.

If there was a downturn of interest last year we didn't notice it among Bond owners and the news from Paris this year is that ethnic fashions made home are back in favour.

That means that demand for bright colourful yarn, and lots of it, will be stored. So it could be a sunny summer for yarn producers and Bond knitters, whatever the weather!

## ABBREVIATIONS

<b>K</b>	= knit
<b>P</b>	= purl
<b>St(s)</b>	= stitch(es)
<b>WY</b>	= waste yarn
<b>CR</b>	= carriage on right
<b>CL</b>	= carriage on left
<b>RS</b>	= right hand side
<b>LS</b>	= left hand side
<b>Beg</b>	= beginning
<b>Sl</b>	= slip next stitch onto needle
<b>Rem</b>	= remaining

<b>cont</b>	= continue
<b>dec</b>	= decrease
<b>inc</b>	= increase
<b>fol alt</b>	= following alternate
<b>FWP</b>	= forward working position, stitches just behind open latches
<b>NWP</b>	= non working position
<b>WP</b>	= working position
<b>HP</b>	= holding position
<b>KP</b>	= keyplate

In order to give instructions for those readers who prefer hand knit ribs as well as those who prefer Bond knit ribs, the following is a

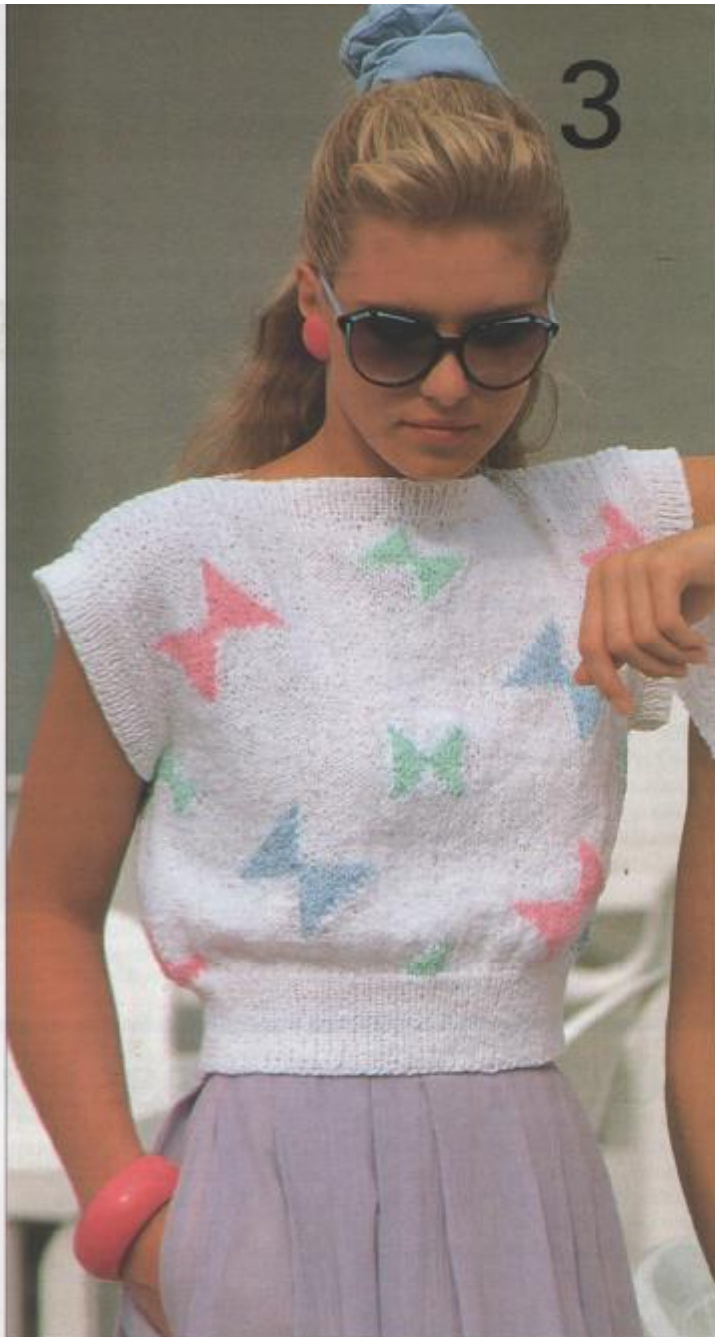
guide to assist knitters with either method.

### HAND KNIT RIBS

Cast on the same number of stitches as given in the pattern, using the open edge cast on method. Knit several rows in waste yarn before following the pattern from the end of the ribbing instructions. When the garment pieces have been completed on the Bond, place the first row of loops in main yarn onto a knitting needle (See pattern for needle size). Work in k1, p1, rib for the required length and then cast off in rib.

### BOND KNIT RIBS


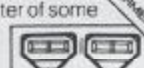
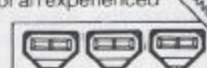
Using the closed edge cast on method for rib, cast on the same number of stitches as given in the pattern leaving every 3rd needle in non-working position. Knit the required length for rib then convert to rib using the latchet tool.



# Contents

Page No	
4	Exam successes
4	Exhibition Focus
5	Letters Page
6	Readers' Ideas
7	Ken Charles Profile
7	Young Knitters Club
8	Postal Patter
8	Knitting Course Dates
8	Bond Patterns
8	Catharine's Poem
9	100 Club
10	Knitting News
13	Patterns
22	Knitwear Designing
23	Book Reviews
24	Stitches Guide
25	Summer Sweater
26	Bouncing Bunnies
27	Rosemary Worths Hints & Tips
28	Adventure in Lace
29	Cindy's Stitch Cards

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 Inside Back: Sweater in Sirdar Seafarer  
 Back Cover: Striped Top in Sunbeam Floret

Very easy – Suitable for beginners		BEGINNERS
More difficult – Suitable for a knitter of some experience		INTERMEDIATE
Quite complicated – Suitable for an experienced knitter		ADVANCED



# Kent pupils (and their teacher) find **Classic** way to exam success

Using a Bond can be fun – and also educational, as pupils at the Invicta Girls Grammar School in Maidstone, Kent, have found out.

The school has two Bond Classics which are used as part of the new GCSE textiles course, and the pictures show just how quickly the girls have mastered the machines. Although they are still very much at the novice stage, their flair and creativity is already showing.

Their teacher, bubbly Penny Renn is herself a Bond knitter, and was so pleased with her own Bond that when she was appointed as head of textiles at Invicta School two years ago she introduced the use of knitting machines into her courses.

"When I first came to the department it was very traditional, based mainly on needlework," said 33 year old Penny, "I have introduced all kinds of textiles and the machines that go with them – we have overlockers and sewing machines in addition to our two trusty Bonds. Because I am a Bond knitter myself I can inspire my

pupils by showing them the garments that I have made."

Although the Midland Examining Board does not specify that a knitting machine should be used as part of the Textiles GCSE it encourages as wide a range of subjects as possible.

As part of their GCSE, Penny's class have to provide three pieces of course work using different textiles, one of which can be done on the Bond if they choose.

"I don't try to influence their choice of project at all" said Penny, "But most of my students have a go on the Bond during the two year course – the kids love it."

Much to Penny's disappointment, there is no facility for knitted garments at all on the A level syllabus, but she hopes that eventually that might change.

And it's not just the pupils who like the Bond. At parent evenings Penny's display is always very busy as interested Mums and Dads take a closer look at the Bond.



The GCSE Bond knitters and their teacher, left to right, Sarah Dawes in a blue jumper decorated with sequins, Lorraine Hewitt in a tangerine jumper from a pattern recommended in Bond Magazine Issue 8 and their teacher Penny Renn, herself a Bond knitter.



A demonstration by Alison Clark, sales support manager, at the NEC Birmingham exhibition Stitches '89. Right: The Bond stand at the exhibition.

## Getting our message across

It was all hands to the machines when the Bond team took part once again in Stitches '89, the trade show at the National Exhibition Centre, Birmingham in mid-February.

Hundreds of retailers from all corners of the knitting and sewing industry attended the three-day show and kept up an unrelenting flow of visitors to the Bond stand.

For director Morham White and his colleagues it was a chance to ensure that retail outlets everywhere are up to date with Bond products to pass on to our users.

Morham told us: "A large number of our stockists are now committed to carrying a wider range of accessories and pattern books than in the past. That makes it easier for readers to be in a position to purchase the new and exciting products in the retail shops."

Both the Classic and Elite machines were shown to the trade by Morham and the other Bond team members, national sales manager Lauren Chambers, Sue Smith and Alison Clark.

Stitches, the most influential trade show in the needlecraft business, is

celebrating its fifth year and has proved so popular that it will be held twice a year from now on. The next show is to be staged this autumn at the N.E.C.

The February show attracted no fewer than 220 exhibitors and organisers were also able to announce a completely new show, Sewing for Pleasure, the first major national exhibition of its kind in Britain. It caters for tens of thousands of people whose hobby lies in one way or another with needle and thread.







## ROSEMARY WORTH'S Letters Page

"Welcome to my letters page—please send me your letters on any BOND queries you may have. I will answer all your letters, many will be printed to help other BOND users."

Rosemary Worth  
BOND's Knitting Advisor

Dear Rosemary,

I am an experienced Bond knitter, and have the extra weights advised for my Elite; but I have a problem with mohair: 2 or 3 stitches fall off the needles at each end of the row.

Mrs Parry, East Ham, London

Dear Mrs Parry,

There are several things you should check:

Loosening of yarn, caused by not being held taut at the edges can cause dropped stitches; or the "yarn stops" may not be adjusted precisely for the yarn you are using. You may need to push them further inwards. Are you pulling the yarn from the centre of the ball? I have noticed recently that some Bond knitters are having difficulties with mohairs, if they pull the yarn from the outside of the ball. It seems that the hairs on the mohair are 'against the grain' of the knitting, and with added static electricity in the wintertime, this aggravates any tendency of the hairs to interfere with the action of the latches on the needles, flipping them closed, and causing dropped stitches. (This is further aggravated if the yarn is not held taut at the beginning of the row, as the hairs then have even more room to 'play about in')

If the mohair yarn is on the fine side, like kid mohair, or some of the so-called 'standard-gauge' mohair now available on cones, this would also cause unknitted stitches at the ends of rows. Using claw weights can overcome this problem, and move them upwards every 5-6 rows.

Dropped stitches at the end of a row could indicate that the carriage is skidding too fast past the last few stitches; or the "yarn stop" is grabbing the yarn too soon (move it outwards);

Or you do not have sufficient yarn pulled from the ball to knit the whole row, and you are allowing the carriage to pull the

yarn out. If the yarn pulls tight, it knits tight, or not at all.

Dear Rosemary,

I have a problem with chunky yarn knitted on every other needle on my Elite. I left it to rest for two hours, but ladders were left in the knitting.

Mrs Shew, Lancaster.

Dear Mrs Shew,

You are right to knit chunky yarn on every other needle on your Elite, but if you find there are ladders in the knitting, then it sounds to me as though you have left out an important operation. . . . when the knitting is first released from the needles, roll it into a sausage-shape, and give it several strong tugs lengthways. This will settle the stitches, and remove the ladders, quite magically! You can then leave the knitting to rest for several hours or overnight, and then treat as normal: blocking or pressing, etc.

Dear Rosemary,

I bought a Bond early in December, and got on fine with straight-forward knitting. However, I have got more ambitious, and would like to knit my own designs, but I have come across problems which I do not know how to solve, and would like your advice, please.

1. I would like to know how to balance the other half of the hem if I wish to begin my knitting on the lefthand side of the Bond, in order to add more stitches, up to No. 100, on the right-hand side?

2. In my own design, in order to keep stripes vertical, I am involved in knitting 50 stitches on the lefthand side for a row or two, and then increasing to make a V-neck, up to 100 stitches. This involves weighting the new stitches, which do not start on the cast-on hem. How?

3. Having got to the other side of the shoulder, and removing 27 stitches for the armhole, could these stitches

be placed in holding position, until the rest of the knitting, up to the side seam, is complete?

Mrs C E Wheeler, North Walsham, Norfolk.

Dear Mrs Wheeler,

Congratulations on your innovation, and best wishes for the success you will shortly be experiencing in designing your own garments!

In balancing the hem, when you cast on the lefthand side, I would centre the hem on the stitches you start with initially and rehang the hem at intervals, as the increase line causes the hem to become ineffective along that edge. Another way would be to hang the hem centred on the D mark, but to push the rods through to the side where the stitches are, centering the rods on the stitches you start with, and moving them back towards the centre of the Bond as you increase the stitches. However, if you intend to increase a lot of stitches, for example, double what you start with, then rehang the hem will probably be necessary.

When rehang the cast-on hem you will need to start with a closed-edge cast-on, or several rows of waste yarn, or you will need to thread a contrast-coloured thread through all the open loops at the beginning of the knitting. Leave all the stitches on the needles, and push all needles into holding position (full forward), with the stitches falling behind the latches.

Remove the elastic (or nylon cord) holding the hem to the knitting. Hang the hem on the needles, which are ready and waiting, as you would if you were just starting, centering the hem on the needles. Place the elastic or nylon cord in the open hooks of the needles, clips on the end, fold over the hem, push hem back until elastic or nylon cord falls behind latches; ensuring that all latches are open, push the needles into the correct (forward) position, and continue knitting.

You could use claw weights for a while, to delay having to rehang the hem if you wish. This is useful when increasing on a sleeve, particularly a dolman-style, moving them up often as the knitting progresses. This may have to be as often as every 4 rows or so. This method may work in your case as the claw weights can be hooked into the stitches just below the edge needles, and they stretch the knitting, easing the strain, and allowing the needles to

move. However, if the knitting is so long that it reaches the floor, then the hem must be rehung.

You could leave your armhole stitches in holding position, but as you have a fair bit of knitting to do afterwards, you will find that the hem becomes less effective, again because it is not being permitted to do its job correctly. I would compromise by taking the armhole stitches off on a thread, and pushing the rods through the hem to balance it. You can continue removing stitches onto the thread whilst shaping the dolman, and then replace them all onto the needles and cast them all off together when you have finished.

Dear Rosemary,

Is there any way of making just the BUST area of a sweater bigger? My daughter needs a jumper with 42" bust, and so many of your patterns only go to 40", but she does not need a bigger neck or bigger shoulders, nor longer in the underarm to shoulder. Also, how do you do a V neck by doing each side at the same time? At what stage do you change to the second ball of yarn? The needles pop out before you are over the first side!

Mrs Joyce Warren, Happisburgh, Norfolk.

Dear Mrs Warren,

It is possible to make the bust area larger on a sweater, but you must also understand that if the sleeve and armhole are not to be altered in size, then additional decreasing will be necessary. For example if you add an extra 5 stitches on each side of a garment, then you have these five stitches to decrease in the armhole, invisibly, as it were.

Look at the pattern, to where it tells you to decrease, after the point where you cast off several stitches to start the armhole. It probably says something like "decrease one stitch at the beginning of the next 6 or 8 rows." In this case you could decrease 2 stitches each time, using a fully-fashioned way, otherwise the armhole will be made larger, and the sleeve will not fit correctly.

To knit two sides of a neck at the same time, with 2 balls of yarn, you should change the yarns when the last stitch on one side has just been knitted. You do not need to worry about the needles on the other side coming forward, but ensure that the new yarn is in the correct position in the carriage before it reaches them.



**READERS'**  
**IDEAS**  
**PAGE**

★ **Don't forget**

☆ We give £5 for every new idea or technique published

☆ £10 for new stitch with instructions and diagrams published.

**Needle Positioning Cards**

To simplify lifting these cards, I have stuck some insulating tape (Sellotape would probably do just as well) on the tops of the cards, as shown in the drawing. The length A to D is 5ins. and the parts A to B and B to D stick to

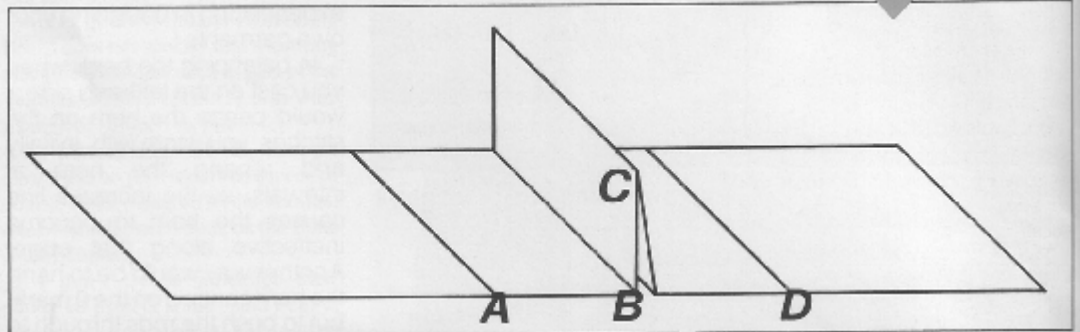
the card, and the double thickness B to C sticks together to act as the lifter. Some knitters with arthritic fingers might find it easier to lift the cards with these handles attached.

Mrs. E. Thomas, Maesteg, Mid Glamorgan

**Sleeve Tops**

When knitting sleeves, on the last row before casting off, I put a marker of different coloured yarn in the knitting, at the 'O' position on the needlebed, to mark the centre of the sleeve top. This makes it easier to match up with the shoulder seam when sewing up the garment.

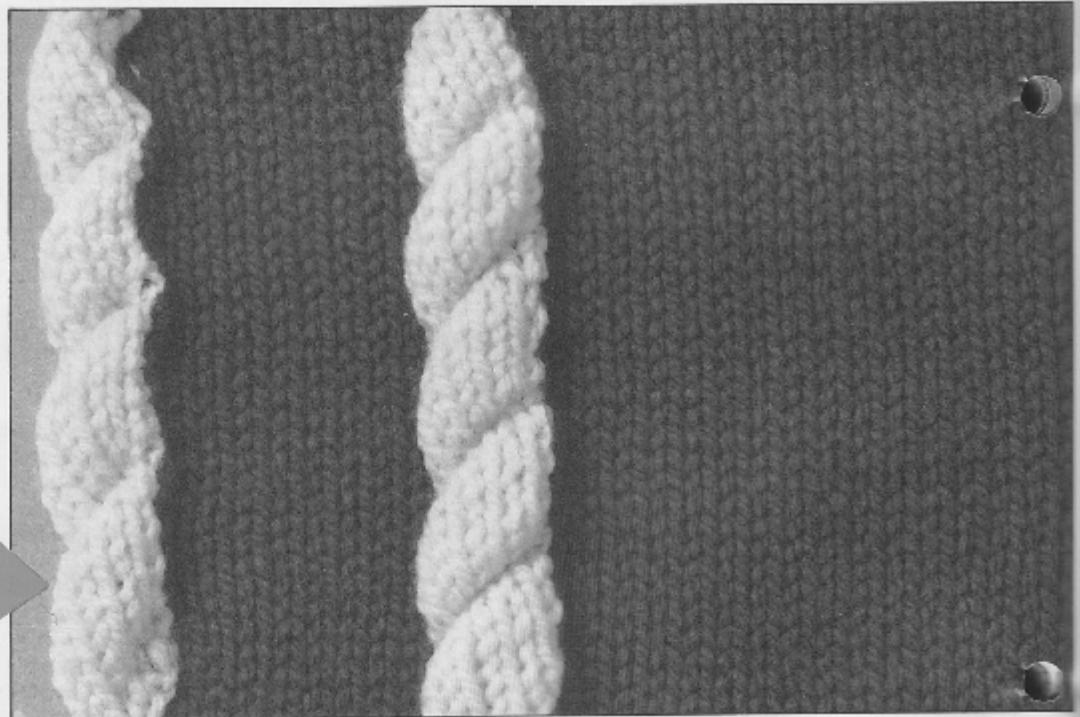
Mrs. June Kelly, Marlow, Bucks.



**Keyplate Numbers**

To make keyplate numbers more easily visible, I have stuck small numbered labels (obtainable from any good stationer) over the figures on each keyplate, using a different coloured label for each keyplate.

Mrs. E. Thomas, Maesteg, Mid Glamorgan

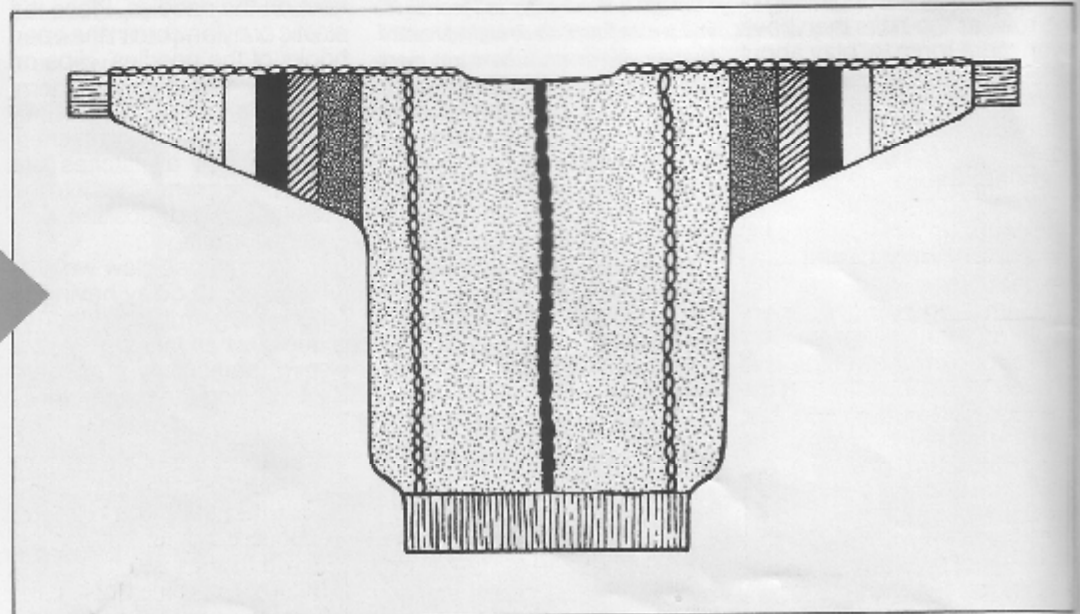


**Cable Trim or Edging**

This trim or edging is a great conversation opener, during my Bond demonstrations at a department store, as many people have not been able to work out how it is done! Most think it was stitched on after knitting the main garment. Here is my method: 1. Sew a line of tacking yarn down the garment where the trim is to be added. 2. Push 6 needles to holding position. 3. Pick up 6 stitches, in front of the tacking line, and place onto the needles. Hang a claw weight below the needles. 4. Push the needles back to forward working position, and knit 10 rows. 5. Push needles to holding position and pick up 6 more stitches along the tacking line. Return needles to forward working position and knit 10 more rows. 6. Repeat step 5 until trim is completed. Cast off, and stitch down free end.

Here is a drawing of the sweater I made using this trim. The pattern for the sweater was a simple drop-shoulder shape, which I worked out from a tension sample. Sleeves were knitted down from the armhole, and the neckline has a picot edge. I made the sweater in mohair, with trimmings in royal blue, cerise, green, black and white.

Mrs. Mary Roberts, Brockworth, Glos.





# Prize-winner Ken bursting with ideas

KEN CHARLES learned to knit as a youngster while spending many hours in an air raid shelter during the wartime blitz on London.

But it was not until a back injury cut short his career in the building trade five or six years ago that he turned that boyhood interest into his true vocation.

Today, 56-year old Ken is making heads turn in the knitting world with his stunningly original designs. And Bond Knitting have been quick to sign him up as a demonstrator.

"Sometimes," says Ken with a chuckle, "I'm a bit of a hermit. Once I get going with my designing and knitting I just don't have time for anything else. In fact, I don't know where the time goes when I'm knitting."

It was his success in winning the Clothes Show television award a year ago that put Ken in the public eye and he will never forget the thrill of that achievement.

"I had never experienced anything like it," says Ken. "They staged the final in a university at Coventry and as I sat awaiting the announcement my heart was pounding. It felt like it was in my throat."

Ken won a £400 holiday voucher plus a set of silver needles on a wooden stand and a packet of needles in a leather case. It was due reward for an outstanding design and knitting achievement.

Contestants had to work on an Olympic Games theme and Ken's

entry was an extraordinarily colourful and bold sweater with the Olympic rings entwined and the flags of competing nations displayed all over the sweater, including down each arm.

"Those rings were a nightmare," says Ken, smiling wryly at the thought of the many hours work involved. "First off I took 10 hours before realising that I had it wrong. Then an architect friend said he would help by drawing them on graph paper and ended up spending four hours to get them exactly right!"

"When I realised just what a challenge it was I had to knit the whole thing. It would have been OK to darn or sew on the emblem but I wanted to do the job properly."

The sweater was designed like a coat, with a zip, pockets, piping and a double thickness lining. He used Rowan Designer Double Knit for the garment itself and Botany for the knitted lining. It beat several thousand entries for the contest.

London-born and raised, bachelor Ken worked with his brother in the building trade until the injury that ended his site working days. "I was flat on my back for three months," says Ken, "and after that I had a tough time just sitting round and wondering how I would get on with my life."

"Then I started knitting again and it was something I could cope with. I wanted to sell what I made but soon realised that if I really wanted to make a selling impact, then I would have to



Getting that "hands-on" feeling when he visited Bond headquarters at Witney recently is award-winning designer Ken Charles. Welcoming Ken to the Bond team is regional manager Sue Smith.

learn to design. So I got hold of all books and programmes I could find and started to work with a computer."

Now Ken is looking forward to demonstrating the Bond, a system he has always admired for its simplicity and user friendliness. He also has plans to open a wool shop in Camberwell.

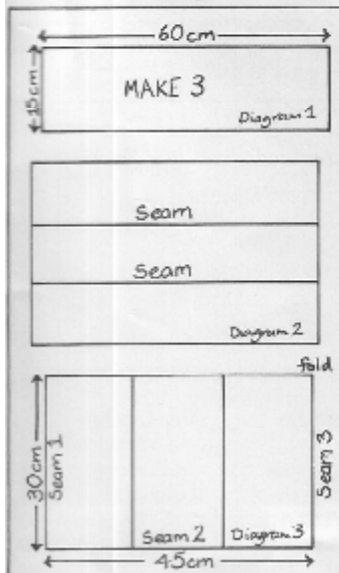
How does he think up his designs? Ken laughed. "When I was visiting the Chelsea Craft Fair," he says,

"some students asked me where I found my inspiration. 'M and S' I said, and some of them didn't realise I was joking."

"Seriously, though, I'm thinking about design all the time. Anything can spark off an idea and I just jot it down then and there whether I'm in the street, on a bus, in a train, anywhere."

That's Ken Charles. A real inspiration to all knitters.

## Young Knitters Club



Hello everyone,

You will see we are still without a club name. This issue of the Magazine has to be on its way to press before you have had time to send in your ideas. That means there is still time for more suggestions and by the next issue we should be using our own name.

I want to hear what you are all doing, write and tell me how long you've been Bond knitting, what kind of things you have made and

### Cushion Cover

Make 3 strips 15cm wide by 60cm long (see diag. 1). Sew strips together lengthways (see diag. 2). Fold fabric in half with the right side on the outside (see diag 3), and sew seams 1 and 2. Insert cushion pad and sew final seam 3.

which machine you use, the Classic or Elite, and you will be enrolled as a full member of the Club.

I will try to have a project for you to work on in each issue. This time it's a very simple idea that will help you develop your sense of colour. Being able to use colour well is most important in creating exciting garments. Colours that look good on their own don't always 'work' well together. The only way to really be confident with colour is to experiment. I want you to gather together as much yarn as you can in small quantities — you will find anyone who knits has lots of bits around! Lay colours next to each other and see how they look, then knit them up into strips about 15cm wide. You will be surprised sometimes to find a colour knitted looks quite different than it did in the ball.

While you are playing with colour I would like you to make some striped squares about 15cm x 15cm, which can be collected together and sewn into blankets. Blankets are needed by Oxfam for its refugee camps and centres. If you will all send at least one square, and hopefully many more, I will have them sewn up and they will be presented to Oxfam on your behalf. If possible we will arrange for the member who sends in most squares to make the presentation on behalf of you all.

Next time we will have news of members, a competition and another project for you to develop your skills.

Until then, keep knitting!

*Cindy*



# POSTAL CLUB



Two of our most enthusiastic supporters have launched a Postal Club for Bond Owners.

Jackie Fairfield from Tring in Hertfordshire and Jan Shoemsmith, who lives in Camberley in Surrey, told us of their plans at the end of last year and now a nationwide response has led to the club being started with 40 members.

Jan tells us that it works like this: "The Postal Club takes the form of postal circles of 10 ladies in each, plus Jackie and myself. We send a folder on by post from member to member and each one contributes something e.g. hints, tips, pattern ideas, samples of stitches or yarns, anything in fact of interest to other Bond users.

"By the time the folder has done a complete round it contains quite a lot of information, hints, pleas for help etc."

Jackie and Jan belong to each circle

and co-ordinate the hints and ideas and pass them on.

"As the only cost to everyone is the postage, it is quite inexpensive," says Jan.

"We insist that no-one keeps the folder more than three or four days so a complete round takes about eight weeks. The folder, therefore, arrives about six times a year so is something to look forward to in between the quarterly Bond Magazine."

Jackie, incidentally, has also started up her own separate Bond pen-friend corner with owners here and overseas.

Any reader wishing to join the Postal Club can contact Mrs Jan Shoemsmith at 3 Oakfield Road, Hawley, Camberley, Surrey GU17 9GA (tel 0276 32420) or Mrs Jackie Fairfield at 41 Lower Ickneild Way, Marsworth, Tring, Herts HP23 4LN.

## Anita's Dates

The Classic and the Elite are two of the simplest to use knitting machines on the market. Yet sometimes do you wish you could get together with other Bond knitters to compare ideas, improve techniques and learn new stitches?

Now you have the opportunity. Bond Knitting are launching a series of courses at their head office in Witney, Oxfordshire, where you will be able to have extra personal tuition.

The courses will be under the expert guidance of Anita Bentley, who has been with the company since 1983. Anita, who is an experienced trainer and Bond knitter, has run many courses in London and the Home Counties.

There will be a basic fancy stitch course which will cover Fair Isle, cable, intarsia, weaving and lace. In addition, there will be a course on creative knitting which will include such stitches as lace tuck, brick stitch, strip knitting, bobbles and many others. The courses will be run for both the Classic and the Elite.

Each afternoon will run for two hours, and the cost will be £8 per person. So if you would like to come along with your Bond let Anita know.

Listed below are the dates and times of courses. If you would like to attend

please write, stating first and second choices of day, to Bond Knitting Systems Limited, 79 High Street, Witney, Oxfordshire OX8 6LR. Please include your name, address and telephone number and a cheque or postal order made payable to BOND KNITTING SYSTEMS.

Please remember to bring your own Bond for the afternoon.

### Dates of courses:

#### CLASSIC:

##### Basic fancy stitch courses:

Monday 5 June  
Tuesday 20 June  
Monday 3 July

##### Creative knitting courses:

Tuesday 6 June  
Monday 19 June  
Tuesday 4 July

#### ELITE:

##### Basic fancy stitch courses:

Monday 12 June  
Tuesday 27 June

##### Creative knitting courses:

Tuesday 13 June  
Monday 26 June

All courses start at 1.30 p.m.

## THE LAMENT OF A BOND SUPERVISOR

Catharine Jones, Regional Manager, has recently moved lock, stock-and-Bond to Scotland. She worked for Bond as a regional manager in the South East. Here is a light hearted account of her upheaval in verse.

There was a young lady from Bond,  
Who was plunged in the slough of despond,  
When her husband said "Kate,  
Don't get in a state!  
But we're going to live near a pond".

"I have taken a job with GA,  
So we're going to live near the Tay.  
We must pack up our sprog,  
The cats and the dog,  
Ane hie us awa' (that's 'away')."

"The New Year will find us in Perth,  
A beautiful place on this earth.  
And as for your job  
There's no need to sob,  
Of stockists there won't be a dearth!"

So she packed up her home in a van,  
And set off to follow her man.  
Took her Bond and her wool,  
Till the lorry was full,  
And into the car they did cram.

Now farewell every stockist and store,  
We've attempted to sell Bonds galore!  
Thanks for coffee and tea,  
And your kindness to me,  
Keep up the good work - I implore!

And farewell O thou M25,  
I have managed at least to survive.  
At times there's been panic,  
And my steering's been manic,  
As through the jam I've attempted to drive.

So if you have a Bond in Dundee,  
And the carriage you can't seem to free,  
Don't get in a state,  
And jump on the keyplate,  
Just bring all your troubles to me!

Catharine can be contacted at Brooklinn Mill,  
Blairgowrie, Perthshire PH10 6TB  
Tel: 0250-3090

## BOND PATTERNS

Look out for these Bond patterns in forthcoming magazines:

- Pins & Needles*, May.  
Summer evening top in Emu yarn.
- Machine Knitting News*, May.  
Ladies sweater with floral bands in Sirdar Classical DK.
- Good Housekeeping*, June.  
Child's crown and anchor sweater in Sirdar Wash 'n' Wear Double Crepe.
- World of Knitting*, June.  
Ladies jacket in Robin Fascination Chunky.

- World of Knitting*, July.  
Ladies brick pattern sweater in Robin Diamante.
- Essentials*, July.  
Bond instructions for hand knit baby cardigan in Sunbeam First Edition.
- Machine Knitting News*, September.  
Ladies mini dress in Sirdar Classical DK.





# 100 CLUB

## Nice returns for busy knitter

Kath Payne used to work for the Inland Revenue – but now as she watches her knitting business thrive it's her own money she's keeping her eye on – not other peoples'!

She'd been knitting as a hobby for as long as she can remember, so when she left work to have Natasha (now nearly two) she bought a Bond and started to build up a stock of knitted garments in preparation for starting her own business.

1987 saw the start of Websters Woollens, specialising mainly in mohair jumpers. In just two years 29 year old Kath now has a team of hand knitters working for her, and employs two agents to organise knitwear parties.

"Mohair is definitely the way forward for me" said Kath: "I use Bond mohair patterns very successfully, and I am now going more into designing my own patterns and working to commissions from customers."

Kath knits on average about four jumpers a week on her Bond, and will use her 100 Club discount to buy a much longed for Ribber.

Having an active toddler, running a house and a business is not easy, and Kath is full of praise for her husband Luchio. He's converted the loft of their home in Bristol into a workroom and is happy to look after Natasha in the evenings whilst Kath knits.

At the moment she is working on a jumper commissioned by a man who wanted to buy his wife a special jumper to match the designs and colours of her ski suit.

And this year for the first time, Kath's Webster Woollens had a stand at the Southern Knitting Exhibition in Bristol, alongside all the big names in knitting including Bond, and we were delighted to have the opportunity to meet her.

**KATH PAYNE**



Kath's biggest fan, two-year-old Natasha.



Our newest 100 Club member, Kath Payne, stands by to help customers on her stand at the recent Southern Knitting exhibition in Bristol. On the right, two of the jumpers she has produced on her Bond.



### Do you qualify?

Calling all prolific knitters – do you make more than 100 garments a year on your Bond? If you do then you could qualify for our 100 Club – an exclusive group of Bond knitters who enjoy special discounts on Bond products.

To join the 100 Club write to Bond Knitting Systems Limited, 79 High Street, Witney, OXON OX8 6LR, outlining briefly how many items you have knitted. Please include a daytime telephone number.



# KNITTING NEWS...KNITTING

## PATONS SUMMER COLLECTION

Here is a selection made from the fabulous range of new hand knit leaflets produced by Patons for Summer 1989. They all feature the very popular Patons Supersoft DK yarn which knits beautifully on your Bond.

For further information on which local shops stock these leaflets contact: Patons & Baldwins Limited, P.O. Box, Darlington, County Durham. DL1 1YQ Tel: 0325 381010



## NEW FROM PANDA

The new range of children's prints from Panda are so bright and colourful they are guaranteed to brighten up any toddler's outfit or nursery accessories.

Prints of sailing boats, ducks, trains and letters of the alphabet are printed on white satin ribbon in primary colours and are washable.

Also new is The Shoe People character ribbon range which is based on the books and TVAM series

created by James Driscoll. The characters are inspired by a range of footwear such as PC Boot and Gilda Van der Clog, which come to life and live in the magical world of Shoe Town.

For further information on which local shops stock these ribbons contact: Selectus Limited, The Uplands, Biddulph, Stoke-on-Trent ST8 7RH Tel: 0782 513316



## BUTTON UP

Coats Leisure Crafts Group is now distributing a phenomenal range of 2000 tubed buttons produced by Europe's largest button manufacturer, Union Knopf.

Buttons are not just a fastener: they can transform ordinary household items into very decorative objects; add individuality to a chain-store shirt

and what better way to add fun to a child's outfit than through the use of appealing buttons?

For further information on which local shops stock these buttons contact: Coats Leisure Crafts Group Limited, 39 Durham Street, Glasgow G41 1BS Tel: 041 427 5311



## A NEW DIRECTION FROM SIRDAR

'Themes and Variations' is the title of a new publication from Sirdar which is aimed directly at the teenage market, but with the subtle difference in that each of the 24 hand knit designs contained in it are easy to knit and can be produced by the teenager herself. The book has been produced by Marie Catt, the Sirdar sponsored student on the MA Knitwear and Knitted Fabric Design Course at Trent Polytechnic.

Every one of the designs featured can be easily and quickly knitted on your Bond but do remember to make a tension square first.

For further information on which local shops stock this book contact: Sirdar plc, Flanshaw Lane, Alverthorpe, Wakefield, West Yorkshire WF2 9ND Tel: 0924 371501





# KNITTING NEWS...KNITTING NEWS

## DESIGNER KNITS

Christian de Falbe's Handknitting Collection No 6 contains a variety of designs evocative of 30's Hollywood starlets, off screen.

The book includes some lovely floral and cable designs as well as simple, classic styles for the less experienced knitter. Shown here is a selection of designs which could easily be adapted for knitting on your Bond.

For further information on which local shops stock this book, contact The Handknitting Company Limited, Sunderland House, Sunderland Street, Macclesfield SK11 6JF Tel: 0625 610039



## KNITTING FOR MONEY

Last November the BBC series Bazaar devoted a whole programme to knitting which, among other things, talked about knitting for profit.

Each episode is accompanied by a free leaflet which viewers can send off for, and the leaflet from that edition has a comprehensive, but straightforward article on Machine Knitting for Money.

It covers all aspects of turning your hobby into a business, dealing with topics including how to choose your market, and where to sell your work.

For the price of a stamp, new knitters who are thinking of using their Bonds to bring in a bit of extra money may find this leaflet useful.

To get a copy of the leaflet which accompanied Programme 7 send a large stamped addressed envelope to Bazaar, BBC Television, London W5 2PA, clearly stating that you would like leaflet 7.

## STENCIL COLLECTION

Stencilling has enjoyed a wonderful revival during recent years, especially in interior design. New from Newey is a range of stainless steel stencils which are specially designed for use when decorating smaller items like patchwork, quilting, stationery and kitchenware.

There are twelve designs in the range, including a teddy bear, fruit basket and bird of paradise all of which are easy to use.

For further information on which local shops stock these stencils contact: Newey, Sedgley Road West, Tipton, DY4 8AH Tel: 021 522 2500



## CONFIDENCE WITH THIS DESIGN AID

Anyone who has hankered after designing their own garments but didn't have the confidence or knowledge to draw the pattern, will love the Machine Knitter's Design Board, £15.50 plus £2.60 postage and packing from The Machine Knitter's Company PO Box 10 Cowbridge South Glamorgan, CF7 7VY.

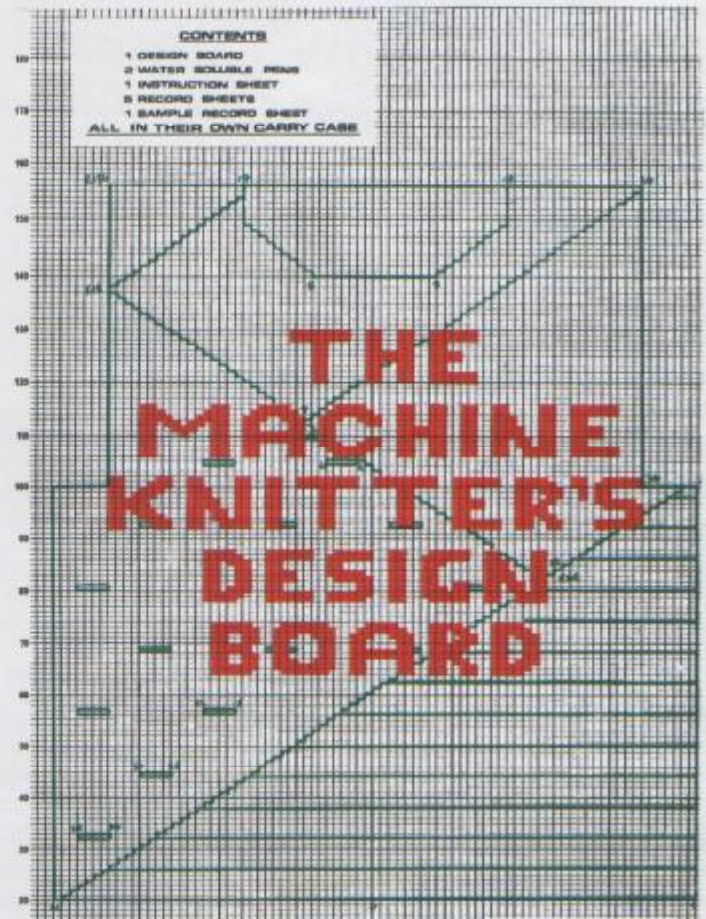
This large, wipe clean design board is already marked with stitch proportioned rectangles which are numbered in blocks of ten to represent the 200 stitches on the Bond and 320 rows.

Working from a tension square and known measurements, the outline of the garment is drawn stitch for stitch and row for row on the Board. As the garment then appears to scale on the Board, whatever is drawn or placed within that shape, when knitted, will be reproduced exactly as required.

Patterns from books and magazines can be transferred to the board with carbon paper, so even knitters who can't draw will be able to design.

Hand knitters too will benefit from the Board - difficult to read small charts can be copied onto the Board to make for easier intarsia.

The Machine Knitter's Design Board pack includes the Board with full instructions, two water soluble pens, and five record sheets.









# Sleeveless Top in Sirdar Seafarer

# 1

## MEASUREMENTS

To fit bust sizes	30	32	34	36	38	40 ins
	76	81	86	91	96	102 cm
Depth of armhole	9	9	9	10	10	10 ins
	23	23	23	25	25	25 cm

## MATERIALS

Sirdar Seafarer DK 50 g balls  
 4 4 4 5 5 5  
 1 pair of 2 3/4mm (No 12) needles for hand knit ribbing.  
 3 buttons

## ABBREVIATIONS

See page 3.

## TENSION

Use Elite Keyplate 5 to give 19 sts and 29 rows to 10cm measured over stocking stitch.

## NOTES

See page 3 for Bond knit rib instructions but we recommend that the button and buttonhole bands are knitted by hand.

## BACK

Using the open edge cast on method and WY, cast on 80(86,90,96,100,106) sts and k several rows ending with COR. Change to main yarn \*. K 76(76,76,72,72,72) rows. COR.

### Shape Armholes

Cast off 6 sts at beg of next 2 rows. Dec 1 st at both ends of next 5(8,10,11,13,16) rows. 58(58,58,62,62,62) sts. K 45(42,40,43,41,38) rows. COR.

### Shape Neck

Using a separate length of main yarn, cast off the centre 12 sts and push empty needles back to NWP. Push the 23(23,23,25,25,25) needles on LHS into HP and cont on the 23(23,23,25,25,25) sts of RHS only using gripper weights at each end of row. Dec 1 st at neck edge on next 7 rows. 16(16,16,18,18,18) sts. K 7(7,7,9,9,9) rows without shaping. Cast off. Leave 2 sts at completed RHS hooked on to keep weighted hem hanging level. Push LHS needles back to WP. COR. Work LHS to match RHS reversing shaping.

### Ribbing

With wrong side facing, place the open row of sts in main yarn onto a 2 3/4mm needle. Work in k1, p1, rib for 6cm. Cast off loosely in rib

## FRONT

Work as for Back to \*. K 68 rows. COR

### Divide for Front Opening

Using a separate length of main yarn, cast off the centre 4 sts and push empty needles back to NWP. Using a darning needle, thread the 38(41,43,46,48,51) sts on LHS onto a length of WY and remove from needles, leaving last 2 sts hooked on to keep weighted hem hanging level. Cont on the 38(41,43,46,48,51) sts of RHS only. K 8(8,8,4,4,4) rows. COR.

### Shape Armhole

Cast off 6 sts at beg of next row. K 1 row. Dec 1 st at armhole edge on next 5(8,10,11,13,16) rows. 27(27,27,29,29,29) sts. K 20(17,15,18,16,13) rows. COL.

### Shape Neck

Cast off 4 sts at beg of next row. Dec 1 st at neck edge on next 7 rows. 16(16,16,18,18,18) sts. K 31(31,31,33,33,33) rows. COR. Cast off.

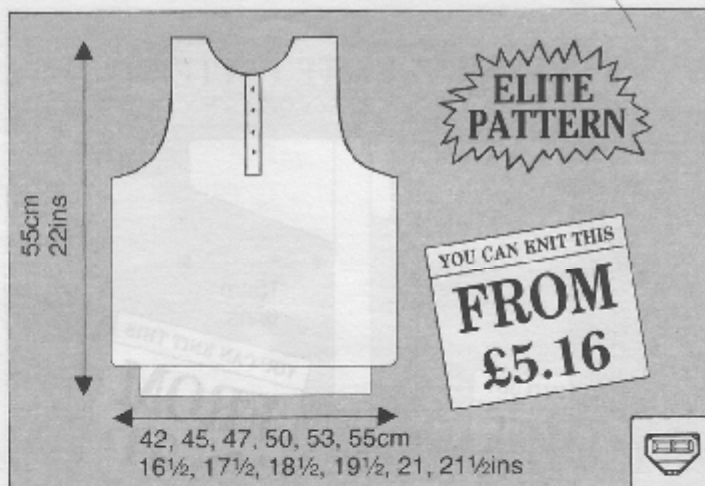
Leave 2 sts at completed RHS hooked on to keep weighted hem hanging level. Return LHS sts back onto needles. Remove WY. COR. Work LHS to match RHS reversing shaping.

### Ribbing

Work as for Back.

### Buttonhole Band

Using 2 3/4mm (No 12) needles, cast on 7 sts and work 4 rows in k1, p1, rib. Next row: Rib 3, cast off 2 sts, rib 1. Next row: Rib 2, cast on 2 sts, rib to end. Cont in rib until work measures 5cm from last buttonhole, ending on wrong side. Repeat the 2 rows of buttonhole. Cont in rib until work measures 4.5cm from last buttonhole ending on wrong side. Leave these sts on a st holder.



### Button Band

Work as for buttonhole band omitting buttonholes. Leave sts on a st holder.

### Neckband

Join both shoulder seams. With right side facing, using 2 3/4mm needles, rib across 7 sts of buttonhole band, pick up and k 35 sts evenly along right side of front neck, 12 sts evenly along right side of back neck, 13 sts from centre back, 12 sts evenly along left side of back neck, 35 sts evenly along left side of front neck and rib across 7 sts of button band. 121 sts. 1st row: Rib to end. 2nd row: Rib 3, cast off 2 sts, rib

to end.

3rd row: Rib to last 4 sts, p1, cast on 2 sts, rib to end. Work 2 more rows in k1, p1, rib. Cast off in rib.

### Armbands (make 2 alike)

With right side facing, using 2 3/4mm needles, pick up and k 115(115,115,121,121,121) sts evenly all round edge of armhole. Work 5 rows in k1, p1, rib. Cast off in rib.

## TO MAKE UP

Sew up side and armband seams. Sew buttonhole and button band into position and attach buttons to correspond with buttonholes.

# Sweater with Anchor Motif in Patons Cotton Supersoft DK

# 2

## MEASUREMENTS

To fit bust sizes	30-32	34-36	38-40	ins
	76-81	86-91	97-102	cm
Depth of armhole	8 1/4	9	9	ins
	21	22.5	22.5	cm

## MATERIALS

Patons Cotton Supersoft DK 50gm balls  
 Colour A (white) 4 5 5  
 Colour B (blue) 2 2 3  
 1 pair of 3 1/4mm (No 10) needles for hand knit ribbing and  
 1 pair of 4mm (No 8) needles for garter st borders if required.

## ABBREVIATIONS

See page 3.

## TENSION

Use Classic Keyplate 1 or Elite Keyplate 5 to give 20.5 sts and 29 rows to 10cm measured

over stocking stitch.

## NOTES

- For Bond knit rib instructions see page 3.
- An extension kit is required for the 2 largest sizes, if you are using a Classic.



## CLASSIC & ELITE PATTERN



### BACK

Using the open edge cast on method and WY, cast on 93(107, 123) sts and k several rows ending with COR. Change to B and k 4 rows. Using the intarsia technique, work the 8 rows of chart 1, placing pattern from centre st outwards. Using A, k 2 rows. Using the Fair Isle technique and different lengths of yarn for each anchor motif, cont to work in pattern from chart 2, placing pattern from centre st outwards\*. Work until 108(114, 120) rows have been completed from chart 2, ending with row 28(34, 40). Car on right.

### Shape Shoulders

Keeping pattern correct, cast off 8(10, 12) sts at beg of next 4 rows. Cast off 9(10, 13) sts at beg of foll 2 rows. Cast off rem 43(47, 49) sts.

### Garter Stitch Border

With right side facing, place the open row of sts in B back onto 87(101, 117) needles, placing 2 sts onto one needle 6 times evenly across. Using B, k 2 rows. Convert the last row of sts to garter st. K 1 more row. Cast off.

### FRONT

Work as for Back to \*. Work until 90(96, 102) rows have been completed from chart 2, ending with row 10(16, 22). COR.

### Shape Neck

Using a separate length of A, cast off the centre 27(31, 33) sts and push empty needles back to NWP. Push the 33(38, 45) needles on LHS into HP and cont on the 33(38, 45) sts on RHS only. Keeping pattern correct, k 1 row. COL. Dec 1 st at neck edge on next 8 rows. 25(30, 37) sts. K 9 rows without shaping.

### Shape Shoulder

Cast off 8(10, 12) sts at beg of next and the foll alt row. K 1 row. Cast off rem 9(10, 13). Leave 2 sts at completed RHS hooked on to keep weighted hem hanging level. Push LHS needles back to WP. COR. Work LHS to match RHS reversing shaping.

### Garter Stitch Border As Back.

### SLEEVES

Using the open edge cast on method and WY, cast on 69 sts and k several rows ending with COR. Change to B and k 4 rows. Work the 8 rows of chart 1, placing pattern from centre st outwards. Using A, k 2 rows. Cont to work from chart 3, placing first motif over centre st and working one motif 15 sts apart on either side. AT THE SAME TIME, inc 1 st at both ends of next and every foll 3rd(alt, alt) row until there are 85(93, 93) sts, working extra sts into pattern. Once chart is complete, cont using A only. When incs have been completed, k 6(5, 5) rows without shaping. Cast off.

### Garter Stitch Border

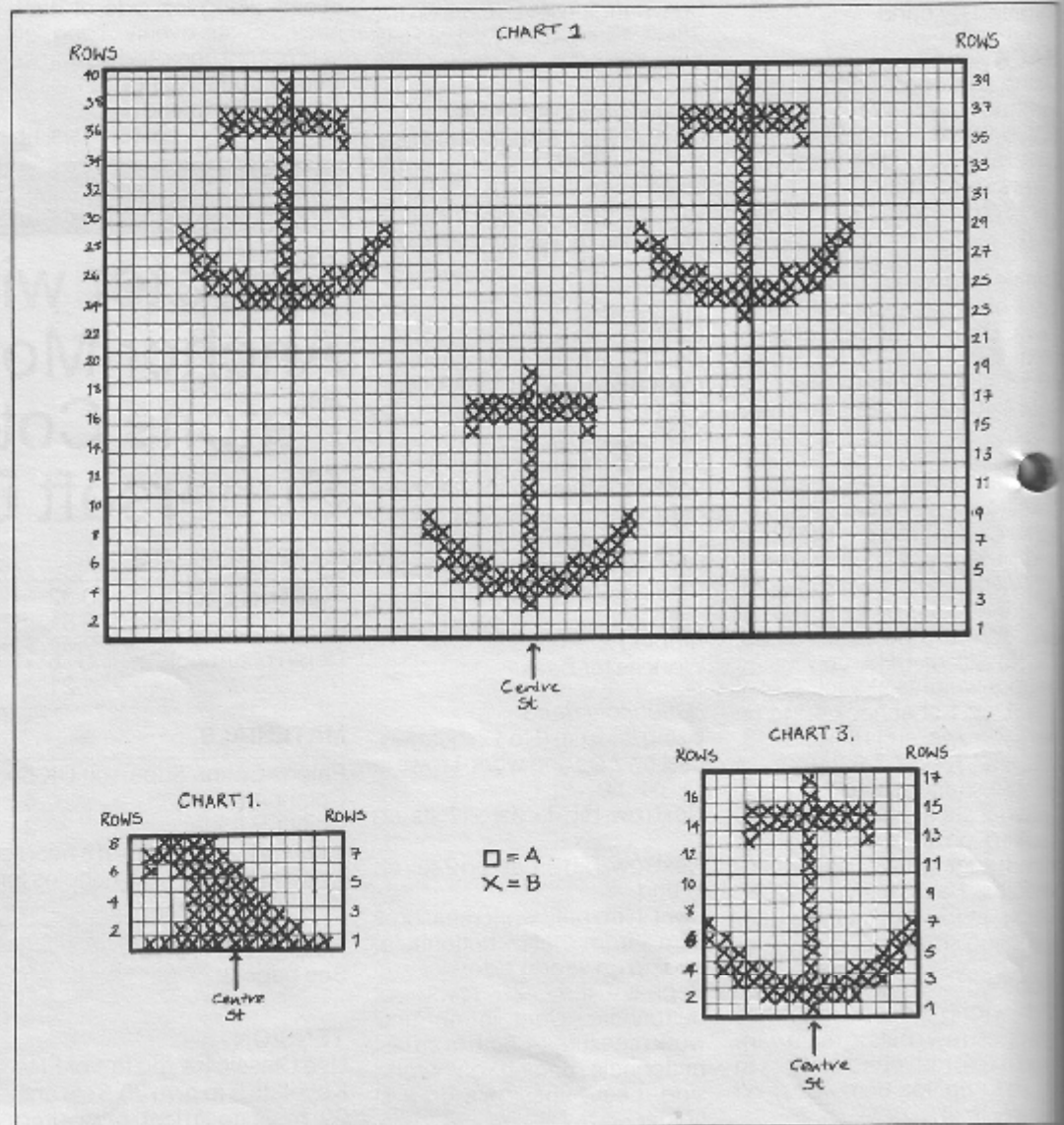
With right side facing, place the open row of sts in B onto 65 needles, placing 2 sts onto one needle 4 times evenly across. Using B, k 2 rows. Convert the last row of sts to garter st. K 1 more row. Cast off.

### Neckband

Join right shoulder seam. With wrong side facing, stretch neck edge along needle bed and estimate the number of needles required for neckband. Hook up and place onto needles the first and last 3 sts around neck edge, now pick up and place evenly onto needles all sts in between. Using B, k 1 row slowly (or manually). Using a darning needle thread every 3rd st onto a length of WY and remove from needles. Push empty needles back to NWP. K 7 rows. Convert to rib using the latchet tool. Cast off.

### TO MAKE UP

Join rem shoulder seam and edges of neckband. Set in sleeves with centre at shoulder seam and outside edges 21(22.5, 22.5)cm down on back and front. Join side and sleeve seams.





# Summer Top with Geometric Pattern in Hayfield Carnival Plain

## 3

### MEASUREMENTS

To fit bust sizes	28-30 71-76	32-34 81-86	36-38 ins 92-97 cm
Depth of armholes	8 21	9 23	10 ins 26 cm

### MATERIALS

Hayfield Carnival Plain DK 50gm balls  
 Main Colour (MC) 4 4 5  
 1 ball each of Contrast Colours A, B and C.  
 1 pair of 3 1/4mm (No 10) needles for hand knit ribbing if required.

### ABBREVIATIONS

See page 3.

### CONSTRUCTION

Use Classic Keyplate 2 or Elite Keyplate 6 to give 20 sts and 26 rows to 10cm measured over stocking stitch.

### NOTES

i See page 3 for hand knit rib instructions.

ii An extension kit is required for the largest size, if you are using a Classic.

### BACK AND FRONT (alike)

Using the closed edge cast on method and MC, cast on 85(95,105) sts leaving every 3rd needle in NWP. K 28 rows. Convert to rib using the latchet tool. Using the intarsia technique, work the 88 rows of

chart. COR. \* Using a darning needle, thread every 3rd st onto a length of WY and remove from needles. Push empty needles back to NWP. Change to Keyplate 3 (or 7) and k 10 rows. Convert to rib using the latchet tool. Cast off.

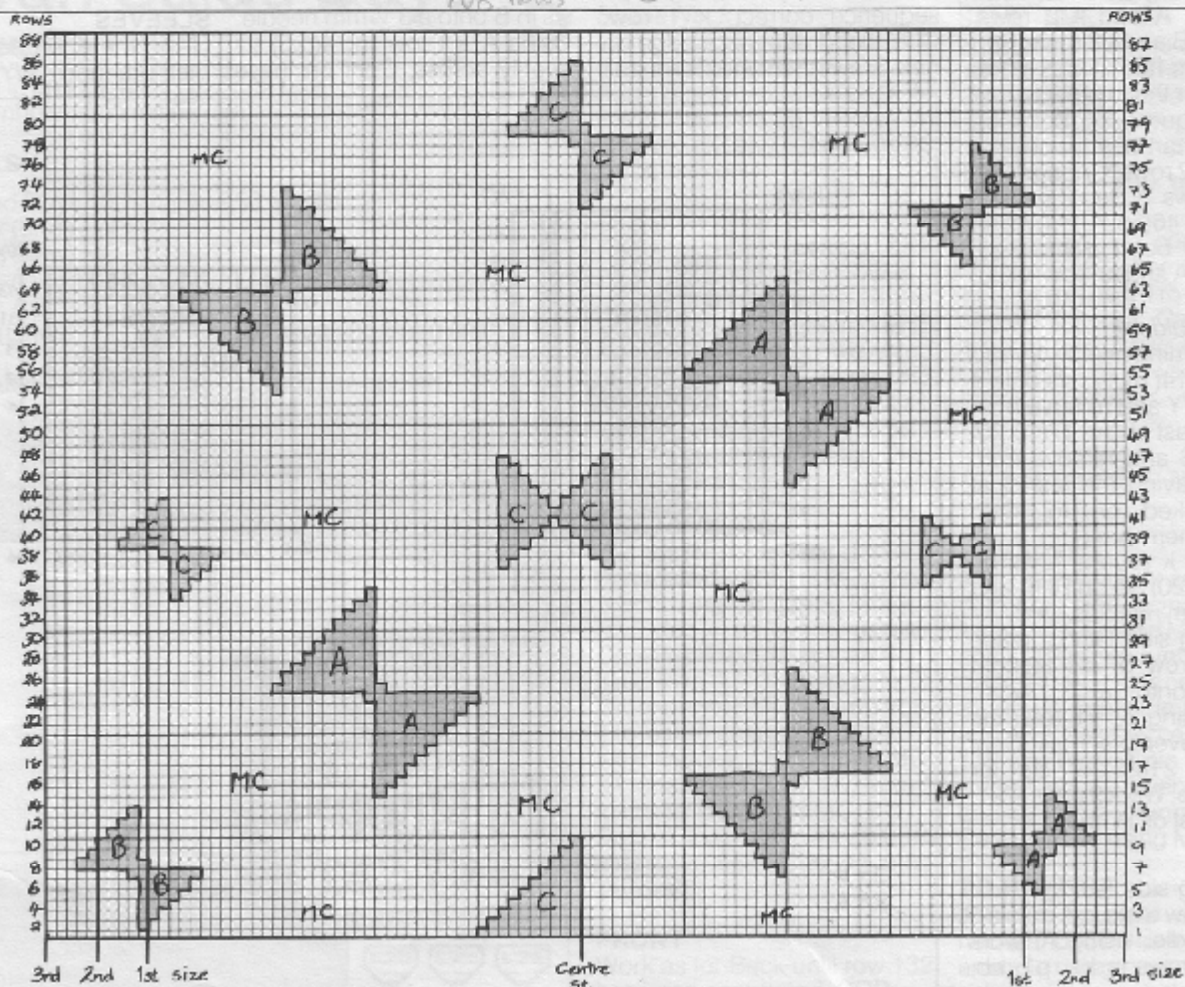
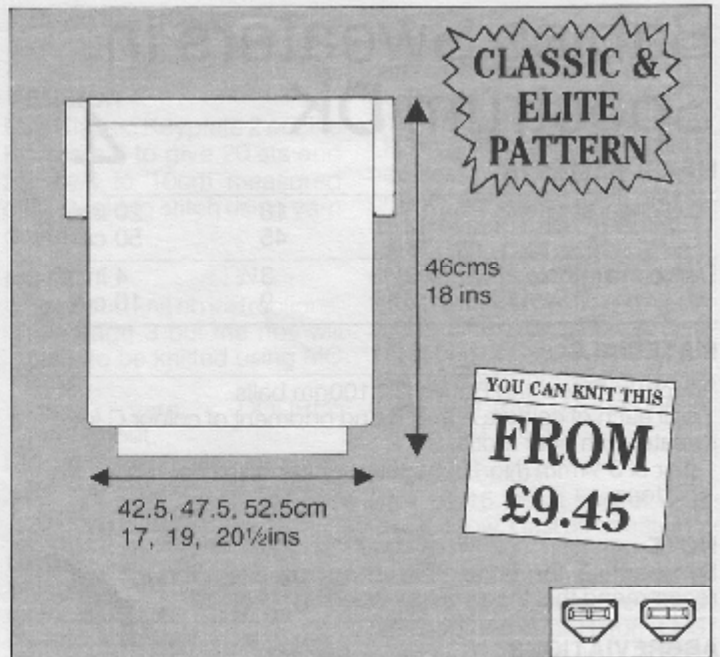
### Armbands (both alike)

Join both shoulder seams as required. Place WY markers 21(23)26 cm down on back

and front of each armhole edge. With wrong side facing, pick up and place onto needles as many sts as possible evenly between front and back markers. Using MC, k 1 row slowly (or manually). Work as for Back and Front from \*.

### TO MAKE UP

Join both side seams and edges of armbands.





# Babies Sweaters in Spectrum DK

# 4

## MEASUREMENTS

To fit chest sizes	16 40	18 45	20 ins 50 cm
Depth of armhole	3¼ 8	3½ 9	4 ins 10 cm

## MATERIALS

Spectrum Bouncing Babes DK 100gm balls  
1 ball each of colours A and B and oddment of colour C for sweater with bear motif.  
1 pair of 3 ¼mm (No 10) needles for hand knit ribbing.  
3 buttons

## NOTE

See page 3 for Bond knit rib instructions although we recommend that the shoulder opening is knitted by hand.

## ABBREVIATIONS

See page 3.

## TENSION

Use Classic Keyplate 2 or Elite Keyplate 5 to give 20 sts and 28 rows to 10cm measured over stocking stitch.

## BACK

Using the open edge cast on method and WY, cast on 48(52,57) sts and k several rows ending with COR. Change to A and k 2 rows. Change to B and k 2 rows. Rep these 4 rows 1(2,4) times more. Using either the Intarsia or Fair Isle technique (See Book 5), work the chart of your choice. Using B, k 2 rows. Change to A and k 2 rows \*. Rep the last 4 rows until 48(58,70) rows in total have been completed. Change to A and k 1 row. COL.

## Shape Shoulders

Using a darning needle, thread the centre 14(16,17) sts onto a length of WY and remove from needles. Cast off the 17(18,20) sts on LHS and remove from needles leaving the last st at edge hooked on to keep weighted hem hanging level. Using WY, k several rows on rem 17(18,20) sts on RHS and remove from needles.

With wrong side facing, place the open row of sts at right shoulder onto a 3 ¼mm needle. Using A, k1 row, inc 4(5,5) sts evenly across. Cont on these 21(23,25) sts for shoulder rib. Work 9 rows in k1, p1, rib. Cast off in rib.

## Ribbing

With wrong side facing, place the open row of sts in A onto a 3 ¼mm needle. Using A, work 10(12,12) rows in k1, p1, rib. Cast off in rib.

## FRONT

Work as for Back to \*. Rep the last 4 rows until 30(42,54) rows in total have been completed ending with 2 rows B. COR.

## Shape Neck

Using a darning needle thread the centre 6(8,9) sts onto a length of WY and remove sts from needles. Push the 21(22,24) needles on LHS into HP and cont on the 21(22,24) sts of RHS only. Keeping stripe sequence correct, k 1 row. COL. Dec 1 st at neck edge on next 3 rows then one st on foll alt



row, 17(18,20) sts. K 8 rows without shaping. Cast off.

Leave 2 sts at completed RHS hooked on to keep weighted hem hanging level. Push the 21(22,24) needles on LHS back to WP. COR. Keeping patt correct, dec 1 st at neck edge on next 3 rows then one st on foll alt row. K 3 rows more. Using WY, k several rows on rem 17(18,20) sts and remove from needles. With wrong side facing, place the open row of sts in B onto a 3 ¼mm needle. Using A, k 1 row, inc 4(5,5) sts evenly across. Cont on these

21(23,25) sts for shoulder ribbing. Using A k 3 rows in k1, p1, rib.

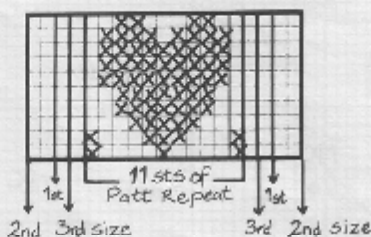
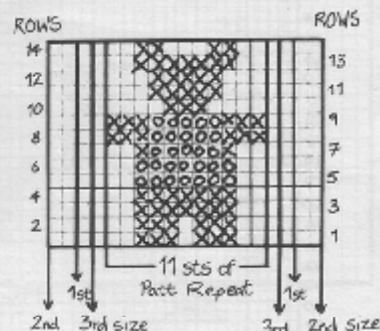
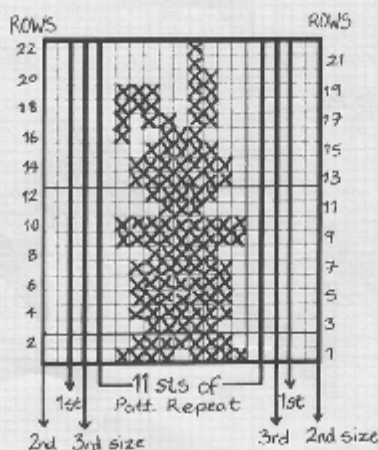
Next row: Rib 5, cast off 2 sts rib until there are 7(8,9) st right-hand needle after casting off, cast off next 2 sts, rib to end. Next row: Rib, casting on 2 sts over cast off sts. Work 3 more rows in rib. Cast off in rib.

## Ribbing

Work as for Back.

## SLEEVES

Using the open edge cast on method and WY, cast on



□ = B  
x = A



36(40,44) sts and k several rows. Change to A and work throughout in stripes of 2 rows A, 2 rows B until 26(32,38) rows in total have been completed. Cast off.

#### Cuffs

With wrong side facing, place the open row of sts in A onto a 3 ¼mm needle. Using A k 1 row, dec 5(7,9) sts evenly across. 31(33,35) sts. Work in k1, p1, rib for 10(12,12) rows. Cast off.

#### Neckband

Join right shoulder seam. With right side facing, using 3 ¼mm needles and A, pick up and k 13 sts down left front ribbing and neck, k across the 6(8,9) sts of centre front inc 2(1,2) stsevenly across, pick up and k 13 sts up right front neck, k across 14(16,17) sts of back

neck inc 2(1,2) sts evenly across, pick up and k 7 sts evenly across edge of back shoulder ribbing. 57(59,63) sts. Work 3 rows in k1, p1, rib. Next row: Rib 3, cast off next 2 sts, rib to end. Next row: Rib, casting on 2 sts over cast off sts. K 2 more rows in rib. Cast off loosely in rib.

#### TO MAKE UP

Fold back shoulder rib under front rib and sew together at side edge. Set in sleeves with centre at shoulder seam and outside edges 8(9,10)cm down on back and front. Join side and sleeve seams. Attach buttons to back shoulder rib to correspond with buttonholes. Embroider faces of rabbits and bears. If required make small bows from ribbon and sew to rabbits as illustrated.

#### ABBREVIATIONS

See page 3.

#### TENSION

Use Classic Keyplate 2 or Elite Keyplate 6 to give 20 sts and 28 rows to 10cm measured over stocking stitch using yarn double.

#### NOTES

- i For Bond knit rib instructions, see page 3 but the ribs will have to be knitted using MC only.
- ii Use yarn DOUBLE throughout.
- iii An extension kit is required for this garment, if you are using a Classic.

#### BACK

Using the open edge cast on method and WY, cast on 130 sts and k several rows ending with COR. Change to MC. Using the intarsia technique (See Book 5), work throughout from chart. Cont until row 72 has been completed. COR.

#### Shape Armholes

Cast off 3 sts at beg of next 2 rows and 2 sts at beg of foll 2 rows. Dec 1 st at beg of next 2 rows. 118 sts. Cont to work in pattern from chart until row 148 has been completed. COR.

#### Shape Neck

Using a separate length of MC, cast off the centre 48 sts and push empty needles back to NWP. Push the 35 needles on LHS into HP and cont on the 35 sts of RHS only.

#### Shape Shoulder

Keeping pattern correct, cast off 16 sts at beg of next row. K 1 row. Cast off remaining 19 sts. Leave 2 sts at completed RHS hooked on to keep weighted hem hanging level. Push LHS needles back to WP. COR. Keeping pattern correct, k 1 row. Work LHS to match RHS reversing shaping.

#### Ribbing

With wrong side facing, place the open row of sts in MC onto a 3 ¼mm needle. Using MC, k 1 row, dec 4 sts evenly across. Cont in striped rib as folls: Next row: K1, \* Change to D, p1, change to MC, k1, rep from \* to last st, change to D, p1. Next row: K1, \* Change to MC, p1, change to D, k1, rep from \* to last st, change to MC, p1. Repeat these 2 rows until rib measured 6cm. Cast off in rib using MC.

#### FRONT

Work as for Back until row 132 has been completed. COR.

#### Shape Neck

Using a separate length of MC, cast off the centre 24 sts and push empty needles back to NWP. Push the 47 needles on LHS into HP and cont on the 47 needles of RHS only using gripper weights at each end of row. Keeping pattern correct, k 1 row. COL. Cast off 5 sts at beg of next row and 3 sts at beg of foll alt row. K 1 row. Cast off 2 sts at beg of next row. K 1 row. Dec 1 st at beg of next and the foll alt row. 35 sts. Cont in pattern from chart until row 148 has been completed. COR.

#### Shape Shoulder

Cast off 16 sts at beg of next row. K 1 row. Cast off remaining 19 sts. Leave 2 sts at completed RHS hooked on to keep weighted hem hanging level. Return LHS needles back to WP. COR. Keeping pattern correct, k 1 row. Work LHS to match RHS reversing shaping.

#### Ribbing

Work as for Back.

#### SLEEVES

Using the open edge cast on method and WY, cast on 48 sts and k several rows ending with COL. Change to MC and k 1 row. COR. Work throughout in pattern from chart and, AT THE SAME TIME, inc 1 st at both ends of the 4th and then every foll 3rd row until there are 102 sts, working extra sts into pattern. Cont without shaping until row 100 has been completed. COR.

#### Shape Top

Keeping pattern correct, cast off 8 sts at beg of next 2 rows, 3 sts at beg of next 4 rows, 4 sts at beg of foll 2 rows. Cast off 5 sts at beg of next 2 rows and 6 sts at beg of foll 2 rows. Cast off remaining 44 sts.

#### Cuffs

Work in striped rib as given for Back.

#### Neckband

Join right shoulder seam. With right side facing, using 3 ¼mm needles and MC, pick up and k 22 sts down left side front neck, 24 sts across centre front, 22 sts up right side front neck and 48 sts across centre back. 116 sts. Work 3 cm in k1, p1, striped rib as given for Back ending with a wrong side row. Cast off in rib using MC.

#### TO MAKE UP

Join left shoulder seam and neckband. Sew sleeve top into armhole using backstitch. Join side and sleeve seams.

# Anjou Sweater by Annabel Fox in Rowan Salad Days

# 5

#### MEASUREMENTS

One size, to fit up to a 42ns (107 cm) bust.  
Depth of armhole 10 ½ ins (27 cm).

#### MATERIALS

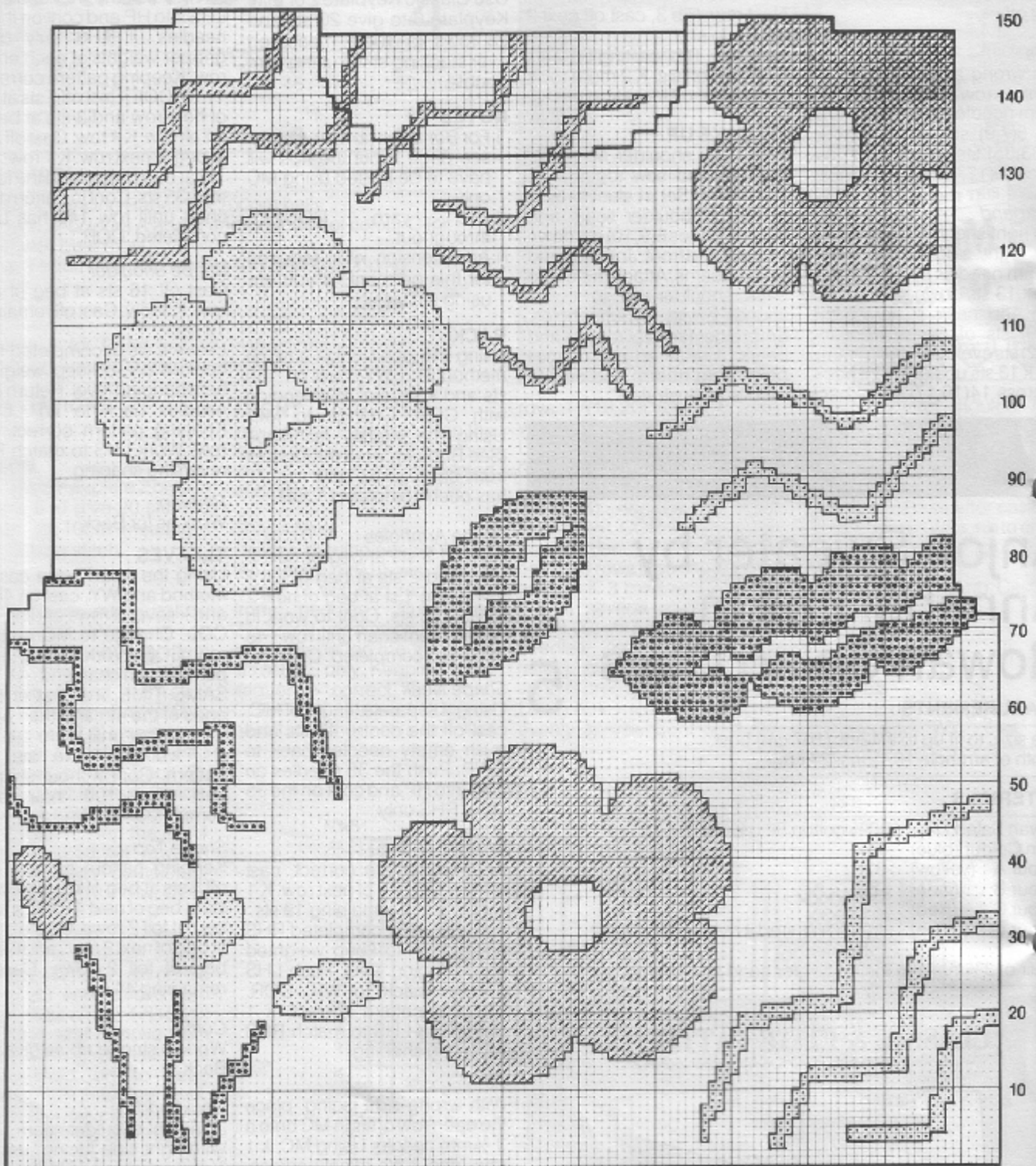
Rowan Salad Days 100% cotton 50 g balls  
Main Colour (blue) 11  
Colour A (yellow) 3  
Colour B (jade) 2  
Colour C (Red) 2  
Colour D (Linen) 1 (not required if making Bond knit ribs).

1 pair of 3 ¼mm (No 9) needles for hand knit ribbing.





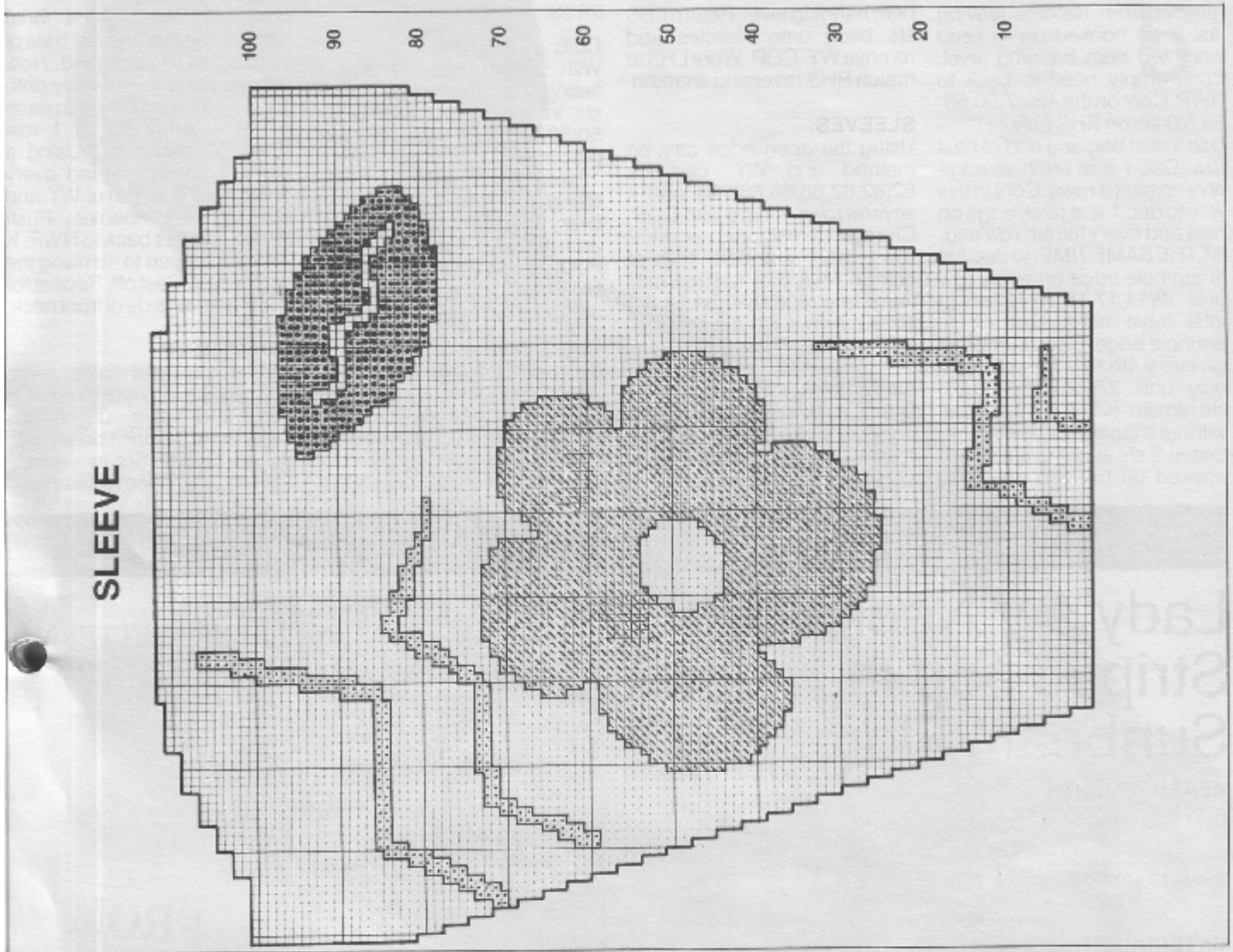
# BACK AND FRONT



- = MC (BLUE)
- / = A (YELLOW)
- = B (JADE)
- = C (RED)

NOTE: If you require full size copies of these charts, please send an A4 size SAE to Penny at Bond Knitting Systems (address on p. 3).





# Man's V Neck Sweater in Sirdar Seafarer

# 6

## MEASUREMENTS

To fit chest sizes	38	40	42	44	46	48	ins
	97	102	107	112	117	122	cm
Depth of armhole	9½	9½	9½	10	10	10½	ins
	24	24	24	25	25	26	cm

## MATERIALS

Sirdar Seafarer DK 50g balls  
 10 10 11 11 12 12  
 1 pair of 3 ¼mm (No 10) needles for hand knit ribbing if required.

## ABBREVIATIONS

See page 3.

## TENSION

Use Elite Keyplate 5 to give 19 sts and 29 rows to 10cm measured over stocking stitch.

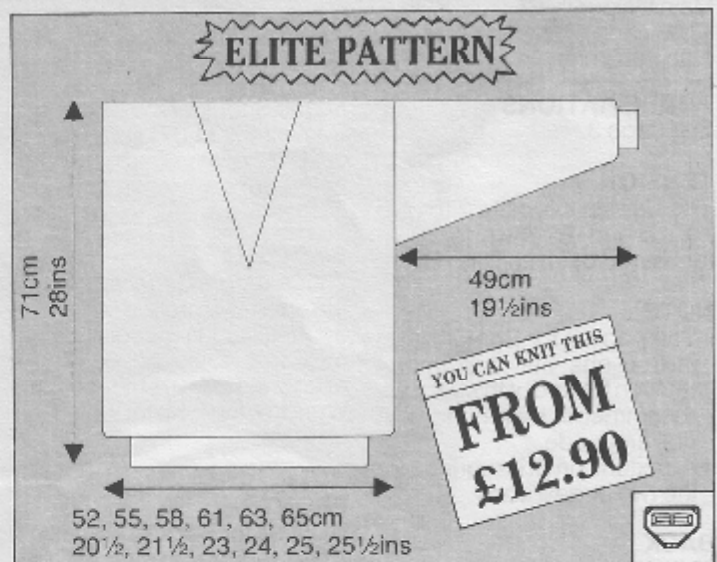
## NOTES

1 See page 3 for hand knit rib

instructions.

## BACK

Cast on 100(104,110,116,120,124) sts using the closed edge cast on method, leaving every 3rd needle in NWP. K 26 rows. Convert to rib using the latchet tool. K 118(118,118,114,114, 112) rows. COR.



## Shape Armholes

Cast off 5 sts at beg of next 2 rows \*. Dec 1 st at both ends of the next 7(9,12,13,15,17) rows. 76(76,76,80,80,80) sts. K 61(59,56,59,57,57) rows. COR.

## Shape Shoulders

Cast off 22(22,22,23,23,23) sts

at beg of next 2 rows. Cast off remaining 32(32,32,34,34,34) sts.

## FRONT

Work as for Back to \*. COR. *Divide for Neck* Using a darning needle, thread the 45(47,50,53,55,57) sts on LHS onto a length of WY and



remove from needles leaving last 2 sts hooked on to keep weighted hem hanging level. Push empty needles back to NWP. Cont on the 45(47,50,53,55,57) sts on RHS only.

Dec 1 st at beg and end of next row. Dec 1 st at armhole edge only on next 3 rows. Cont in this way to dec 1 st at neck edge on next and every foll 4th row and, AT THE SAME TIME, to dec 1 st at armhole edge on every row until 12(14,17,18,20,22) sts in total have been cast off at armhole edge. Cont to dec 1 st on every 4th row at neck edge only until 22(22,22,23,23) sts remain. K 7(7,7,7,9) rows without shaping. COR. Cast off. Leave 2 sts at completed RHS hooked on to keep weighted

hem hanging level. Return LHS sts back onto needles and remove WY. COR. Work LHS to match RHS reversing shaping.

### SLEEVES

Using the open edge cast on method and WY, cast on 62(62,62,66,66,66) sts and k several rows ending with COR. Change to main yarn and k 2 rows. Inc 1 st at both ends of next and every foll 13th row until there are 80(80,80,84,84,84) sts. K 17 rows without shaping. COR.

### Shape Top

Dec 1 st at both ends of next and every foll alt row until 36 sts rem. K 1 row. Cast off 2 sts at beg of next 4 rows. Cast off rem

28 sts.

### Cuffs

With wrong side of sleeve facing, place the open row of sts in main yarn back onto 50(50,50,54,54,54) needles, placing 2 sts onto one needle 12 times evenly across. K 1 row. Using a darning needle, thread every 3rd st onto a length of WY and remove from needles. Push empty needles back to NWP. K 25 rows. Convert to rib using the latchet tool. Cast off.

### Neckband

Join right shoulder seam. With wrong side facing, stretch back neck and right side neck along needle bed and estimate the number of needles required for this section of the neckband.

Hook up and place onto needles the first and last 3 sts of this section of neckband. Now pick up and place evenly onto needles all sts in between each group of edge sts. K 1 row slowly (or manually). Using a darning needle, thread every 3rd st onto a length of WY and remove from needles. Push empty needles back to NWP. K 7 rows. Convert to rib using the latchet tool. Cast off. Repeat for remaining left side of front neck.

### TO MAKE UP

Join remaining shoulder seam and edges of neckband. On neckband, sew up bands together at 'V' point neatly with mitred corner. Set in sleeves. Join side and sleeve seams.

# Lady's V Neck Striped Top in Sunbeam Floret

# 7

## MEASUREMENTS

To fit bust sizes	32-34 81-86	34-36 86-92	36-38 ins 92-97 cm
Depth of armhole	8¼ 21	8¾ 22	9 ins 23 cm

## MATERIALS

Sunbeam Floret 50 g balls  
Main Colour (MC) 3 3 4  
1 ball each of contrast colours A and B  
1 pair of 3mm (No 11) needles for hand knit ribbing

## ABBREVIATIONS

See page 3.

## TENSION

Use Classic Keyplate 2 to give 19 sts and 25 rows to 10cm measured over stocking stitch.

## NOTE

i See page 3 for Bond knit rib instructions but due to the uneven texture of this yarn we recommend that hand knit ribs are made.

ii An extension kit is required for the two largest sizes.

## BACK

Using the open edge cast on method and WY, cast on 92(104,110) sts and k several rows ending with COL. Change to MC and k 1 row. COR. Cont in stripes as follows: \* 8 rows A, 8 rows MC, 8 rows A, 8 rows MC, 6 rows A, 6 rows MC \*\*. Rep from \* to \*\* once more but using B instead of A. K 6 rows B, k 2(6,6) rows MC. COR.

### Shape Shoulders

Cast off 29(34,37) sts at beg of next 2 rows. Cast off rem 34(36,36) sts.

### Ribbing

With wrong side facing, place the open row of sts in MC onto a 3mm (No 11) needle. Using MC, k 1 row, inc 5(7,7) sts evenly across. 97(111,117) sts. Work in k1, p1, rib for 4cm. Cast off in rib.

## FRONT

Work as for Back to end of first stripe sequence using A. COR.

### Divide for Neck

Using a darning needle, thread the 46(52,55) sts on LHS onto a length of WY and remove from needles leaving last 2 sts hooked on to keep weighted hem hanging level. Push empty needles back to NWP. Cont on the 46(52,55) sts of RHS only



working second half of stripe sequence using B. K 1 row. COL. Dec 1 st at neck edge on next row and every following 3rd row until 29(34,37) sts rem. K 2(3,3) rows without shaping. Cast off.

Keep 2 sts at completed RHS hooked on to keep weighted hem hanging level. Return LHS sts back onto needles. COR. Work LHS to match RHS reversing shaping.

### Ribbing

Work as for Back.

### Neckband

Join right shoulder seam. With right side facing, using 3mm needles and MC, pick up and k 46(48,48) sts evenly down left front neck, pick up and k 1 st at centre front neck, pick up and k 46(48,48) sts up right front neck then pick up and k 37(41,41) sts across back neck. 130(138,138) sts.

Next row: K1, \* p1, k1, rep from \* to within 2 sts of centre front st, p2 together through back loop, p centre st, p2 together, end.

Next row: Rib to within 2 sts of centre front st, k 2 together, k centre st, k 2 together through back loop, rib to end. Rep last 2 rows twice, then work the first row again. Cast off in rib decreasing as before.

### Armbands (make 2 alike)

Join rem shoulder seam and edges of neckband. Place WY markers 21(22,23) cm down from shoulder seam on back and front at each side edge. With right side facing, using 3mm needles and MC, pick up and k 93(99,105) sts evenly between markers. Work 7 rows in k1, p1, rib. Cast off in rib.

### TO MAKE UP

Join side seams and ends of armbands.







# DESIGNING YOUR OWN KNITWEAR Part One

by Cindy Huxley



Make wrappings to see how different colours work together.

Begin by gathering ideas for your fabrics and garment shapes. You will learn to look at everything around you with a new eye, and will see shapes and colour combinations where you never noticed anything of interest before. You must also learn to always record what you see—otherwise a good idea will be lost for ever. Everyone has their own way of doing this, mine is to keep a sketchpad and pencil always in my bag, and also a small pocket camera—which I have found invaluable.

Where do you begin to collect material? First and obviously it is wise to study knitwear on sale in shops. Look carefully at the colour, texture, style. Did a sweater catch your eye from the other side of a store—if so ask yourself why? Make a note of what particularly appealed to you. Did you notice it because you thought it was awful—then note what you don't like about it. Knowing what you don't like what doesn't 'work' for you is as important as knowing what does, and can save you from making mistakes.

Ideas for colour and shape are everywhere. In town a shop window display may be a blaze of dramatic colour, on a country walk a twisted tree or knotted bark may suggest a pattern or texture, on the beach a sea worn rock or sea anemone may start a whole train of thought. These things are quick and easy to record with the camera. If you don't have the camera then make a sketch.

There are many other sources that you don't have to go far to find. I find Sunday colour supplements and women's magazines a great source of material. Learn to look at pictures and advertisements in a new way, studying colour combinations and looking for hidden shapes, shapes that might form part of an abstract pattern on an intarsia sweater. When you spot something that excites you cut it out and stick it on a page of white A4 paper. Other rich sources of material are postcards, paintings,

fabrics. In fact almost anything around you will have possibilities if you learn to recognize them.

As soon as you begin to collect ('ideas material') you need to organise it in some way. I keep two simple Resources files, one with pages of ideas for Colour and Shape the other for Garment Styles. This latter with all these clever features I have noticed on garments in shops or fashion magazines. I like to have the Colour and Shapes pages loose in a folder so that I can take them and flick through them, shuffling them about. However you decide to file them make sure they are easily available and useful to you.

The next step is knowing your yarn and what it will do. We are all familiar with those shelves of yarn, the exciting range of colour and texture and the over-riding temptation to buy something that looks wonderful on the shelf. Be warned there is a gap between those shelves of yarns and a successful finished garment—and it's not just a tension gap! It's a knowledge gap. Just how will that beautiful red fluffy yarn look when knitted? How will that lovely sparkly thing with sequins knit on the Bond? Will this yarn mix with that? The only way to know is to try it, and if you buy enough yarn for a jumper and it doesn't work then you are going to be very disappointed.

The answer is to experiment with a single ball before investing in a quantity. Knit several swatches on different keyplates, consider the texture, the handle of the yarn, if you intend to work a pattern with it, then do a swatch of pattern. If the yarn comes up to expectations then you are away. The time spent on these swatches will not be wasted. Make a record of everything you have learnt and file it for future reference. I use index cards for this.

Mark the samples with a number—use plain tie-on labels, and keep it for reference.

If you are not familiar with the idea of designing your own knitwear, and most British knitters aren't, then I hope this series of articles will open up a new and interesting aspect of your craft. The written patterns that we normally work with are fine as far as they go, but how much greater is the satisfaction of having an idea, planning and executing it, and finally wearing a garment that is uniquely yours.



Make swatches of your ideas for future use.







Keep a scrap book of interesting ideas and details.

As a Bond knitter you will already have acquired a lot of spare yarn, begin now to make test swatches with yarn, work plain stocking stitch swatches, cable and fair isle swatches, and record and file them. They are not tension squares, they are simply to increase your knowledge of yarn, and to provide a useful source of reference.

Experiment with washing, pressing and steaming swatches. Generally follow instructions on the ball band but remember that some yarns that cannot be pressed can be steamed, and this will often change their character, sometimes for the worse! On the other hand a harsh acrylic can become soft and pliable after steaming. Experiment and record your results, and you will have gained valuable future knowledge.

Now is the time to learn about using colours together. The old rules about colour have long gone, and these days if you like it and it works for you then it is right. You still need to find out what you do like and what works best. The colour may drain another when placed next to it, and completely change the tone. Try to

keep your stock of yarn in full view on shelves, and move it around from time to time, this will give you a variety of colours together. When you have decided on colours for a garment wind them on a yarn card. This is a piece of card about 2" x 6", wind lengths of yarn round the card, and juxtapose colours that will be used together in the garment - this will give you a good idea of how well they will work together. If you are not certain then knit small swatches, overlap them and pin them up on a wall that you pass often. Only when you are sure about your choice should you begin to work with them.

I hope you now have lots of enthusiasm, and will by the next issue have collected a lot of ideas, increased your knowledge of yarns and colours and be ready to design your own first garment. Next time we will make a basic diagram pattern from a body block, and look at creating textured fabrics. Later we will cover adapting the basic pattern to many exciting shapes, and adding those special finishing touches to your garments.

# BOOK REVIEWS

by the Editor

**TRAVELLERS' YARNS** by Sue Bradley (Sidgwick and Jackson £15.95)

This beautifully produced book by one of Britain's leading knitwear designers, travels through the continents, picking out typical garments from each part of the world.

The 1989 spring and summer fashion look is 'smart ethnic' - gone are the days of kaftans and beads - and a wander through this book provides all sorts of interesting sketches and tips on colour and style. Almost all the patterns are Bondable, most use DK, mohair or chunky yarns.

There are quite a few Fair Isle style patterns in glorious rich yarns, but

even if you do not knit many of the garments as they stand, the book makes an invaluable reference tool for ethnic pattern stitches. For instance there are geometric, stylistic animals in the South American section, Nordic Fair Isle patterns, middle European flower patterns and Aboriginal animal shapes - so you can really go to town on original designs.



**ROWAN YARNS TENTH ANNIVERSARY PATTERN BOOK** (£2.95)

A unique collection of stylish hand knits by six British designers including Kaffe Fassett, Edina Ronay and Sasha Kagan creatively photographed can be found in this limited edition celebratory booklet.

Any knitter interested in Rowan Yarns will enjoy reading all about Rowan's history and the company's philosophy.

Experienced Bond knitters will find several of the 11 patterns can be adapted because they are in Fair Isle and picture knit techniques, but the expertise level may be too high for most home knitters.

• Please note that Rowan Yarns' telephone number in our last issue was incorrect. It should be 0484-681881.



## GETTING TOGETHER

Dear Editor,

I have just bought my Bond, and would like to start up a club in my area with people who have a Bond and would like to exchange ideas.

Mrs R Cuttell, Autumn Lodge, Chapel End Way, Stanbourne, Nr Halstead, Essex

## Competition News

Talk about popular! The competition we ran in the Spring Bond Magazine has brought a fantastic response with entries flooding in right up to the closing date in March.

We shall be announcing the result and prizewinners in our next issue and there will be another competition for the autumn.

A big vote of thanks to all you keen Bond competitors!



# ALADDIN'S CAVE OF FABRICS, STITCHES, PATTERNS

Review by Rosemary Worth

The Harmony Guide to Machine Knitting Stitches (Fair Isle, Tuck Stitch, Slip Stitch, Motifs, Weaving, Lace, Tuck Lace and Cables). A full colour collection of hundreds of stitches suitable for most makes of knitting machines. Published in 1988 by Lyric Books Ltd. (96 pages). Cost: £4.95.

The Editor of the Bond Magazine asked me to review this book from the point of view of a Bond knitter, and to write about a half-column. I think this is going to be rather more than that (and I hope she doesn't mind too much!), because the book is such excellent value: there are 332 different fabrics, stitches or patterns illustrated; and this is more than enough to keep any knitter busy for a very long time. Not only that, but virtually all of these can be done by Bond knitters, though some will take more time than others, either to knit, or to figure out what is the equivalent Bond procedure.

This book is complementary to my "301 Knitting Hints & Tips", which is more of the beginner's guide to techniques and fabric types. The Harmony Guide is a comprehensive collection of stitches and fabrics, and can be used by any fairly competent Bond knitter, once a few basic points are established.

I will try to give here a key to help Bond knitters unlock the 'code' of the punchcards used by owners of automatic knitting machines, so that almost any book of punchcard designs will then be available to you. Never again will you be unable to think of what sort of fabric to knit! There will always be a huge storehouse of patterns to give you ideas for your next creation.

Automatic punchcard knitting machines are limited to a stitch or design repeat of 24 needles, so each punchcard is 24 squares wide. A punched hole selects a needle to do a job, like the second colour in Fair Isle, and a blank space is a needle not selected, like the background colour in Fair Isle. Other stitches, like tuck stitch, work in the opposite way: a hole selects a needle to knit, but a blank stops the needle from knitting, and it just keeps a loop over the needle.

## Introduction

The 8 pages of introduction are worth reading, as they not only give basic machine knitting techniques, most of which apply to the Bond, but they will also tell you more about how to 'read' the punchcards, which is really quite an easy process, as we shall see.

(N.B. the open cast-ons illustrated there do NOT apply to the Bond).

## Fair Isle

Forty three different patterns are illustrated, in full colour, and each has its own punchcard. Bond knitters should read these punchcards just as though they are graphed charts, like the ones used in the Bond pattern books and Magazines. All are possible on the Bond, though a few will have fairly long floats across the back of the work, because most punchcard knitting machines are designed to knit finer yarns, where stitches are smaller, and therefore floats not so long as they would be in heavier yarns.

I would not generally advise using a pattern that has floats longer than 5 stitches, unless you are prepared to take the trouble to weave in the floats as you knit, as instructed in our basic Bond instruction booklets, and Hint No. 205 in my "301 Knitting Hints & Tips" book.

## Motifs

Twenty four motifs are given, and most are for children, though a golfer is included, which would be useful for Dad's Christmas present! Again, you just read the punchcard as though it was a graphed chart. The book does not give details of how to bind the edges of a motif, and this would have been helpful, I thought. Bond knitters can find this instruction in Hint No. 204 of the "301" book.

## Tuck Stitch

Forty four tuck stitch patterns are given, and many are multi-coloured tuck stitches, which are often easier to do than Fair Isle stitches, and give a more interesting fabric into the bargain; though there are quite a lot of the textured purl-side tuck stitches too. Bonders should ignore the instructions given for "non-automatic" machines in this section, as they do not apply to the Bond.

To reach the punchcards, the punched holes are ordinary knitted stitches, and the blank spaces are needles which are to be brought to Holding Position on the Bond, to make the tucks. The number of vertical blanks indicates the number of rows to be knitted before the Holding Position needles are returned to Knitting Position. The stitches in the photos illustrate the versatility of this one punchcard, which can be used for textured, single-colour knitting, or multi-coloured tuck knitting.

## Tuck Lace

Nineteen lovely tuck lace patterns are provided, with some very clear diagrams showing the needles in non-working position, and those tucking. The instructions also suggest using finer yarns than usual for these pretty stitches, and I am strongly tempted to try a 3 or 4 ply yarn on the Bond Classic, to see if it will provide an airy summer fabric. (I will report back on this in a future issue!).

## Slip Stitch

There are 42 patterns given here, again including many multi-colour ones. This stitch can be slow to produce on the Bond, but it is often well worthwhile, as some lovely corded effects can be produced on the purl side of the knitting; and multi-coloured slip stitch is probably no slower to do than Fair Isle. Each hole on the punchcard is a needle that is to be brought to Holding Position; knit one row, and then return each needle to Knitting Position, letting the float drop below the needle.



## Weaving

Forty eight weaving patterns give a whole library of interesting effects, all on the purlside. On the Bond you should weave the yarn over the needles illustrated by the holes in the card, and under the needles illustrated by blanks. Pulling up of weaving floats, and knitting into the work is also graphically presented.



## Cable Panels & Patterns

Thirty nine in all, and as cabling is a manual technique, no punchcards are involved, and all can be done on the Bond. Read the excellent instructions at the beginning about leaving needles in non-working position on each side of the cable to ease knitting after crossing the stitches. Remember that cabling is often easier with a wool yarn, rather than a synthetic fibre yarn, as wool usually stretches and bounces back better than the man-made types. The chart diagrams showing the crossings of the stitches are clear, and should become a standard for illustrating cabling.



## Lace

Simple Lace (section IX). There are 37 simple lace patterns, and if you study the punchcards you will see that each line has an arrow at the lefthand end. In this section this indicates the direction of the stitch transfer; and every row on the punchcard indicates that you must knit a row on the machine. Nothing could be easier, and these are as easy to read as a Bond lace chart.

BUT Possible Pitfall No. 1: The arrows are not next to the row to which they refer! They refer to a row 5 rows below where they appear! So the first 5 arrows on the lefthand side refer to the 5 rows at the TOP of the card! This is a wicked ploy by a Lace Knitting Troll to keep the lace patterns secret! Take it slowly, and all will be clear.





# One-Piece Summer Sweater

Here is a lovely idea for an easy-to-make summer sweater which has been sent to us by Bond Magazine reader Donna Welch.

## MEASUREMENTS

To fit sizes	small	medium	large
Actual measurement	36	37	39½ ins
	92	94	100½ cm
Back length	23½	23½	23½ ins
	60	60	60 cm

## MATERIALS

Any yarn suitable for Classic Keyplate 4 which gives the required tension, such as a lightweight chunky, or why not use two strands of a thin cotton yarn together.

## ABBREVIATIONS

See page 3.

## TENSION

Use Classic Keyplate 4 to give 14 sts and 18 rows to 10cm measured over stocking stitch. This sweater is made in one piece.

## METHOD

Using the closed edge cast on method, cast on 64(66,70) sts leaving every 3rd needle in NWP. K 14 rows. Convert to rib using the latchet tool. COR. K 60 rows (or desired length).

### Shape Sleeves

Cast on 12(12,15,15) sts at beg of next 2 rows. 88(90,100) sts. K 6 rows.

### Shape Neck

Push the 44(45,50) needles on LHS into HP and cont on the 44(45,50) sts on RHS only using gripper weights at each end of row. K 1 row. Dec 1 st at neck edge on next and every foll 3rd row until 36(37,40) sts

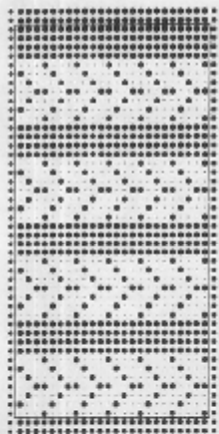
rem. Cont until 32 rows have been worked since commencement of Shape Neck. Push these needles into HP and return needles on left back to WP. COR. Work left side to match right, reversing shaping. Return all needles back to WP. Using a separate length of main yarn cast on 16(16,20) sts over centre needles and re-hang weighted hem. K 38 rows.

### Shape Sleeves

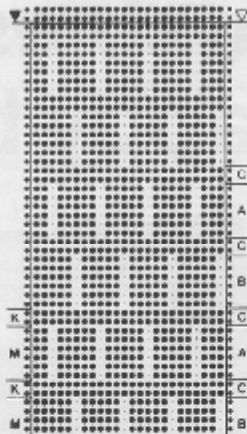
Cast off 12(12,15) sts at beg of next 2 rows. 64(66,70) sts. K 60 rows (or desired length). Using a darning needle, thread every 3rd st onto a length of WY and remove sts from needles. Push empty needles back to NWP. K 14 rows. Convert to rib using the latchet tool. Cast off.

## TO MAKE UP

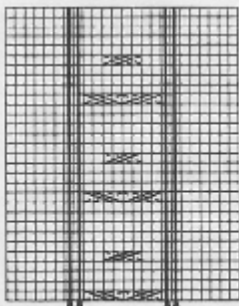
Sew up side and underarm seams. Work a row of single crochet around neck edge.



Textured slip stitch

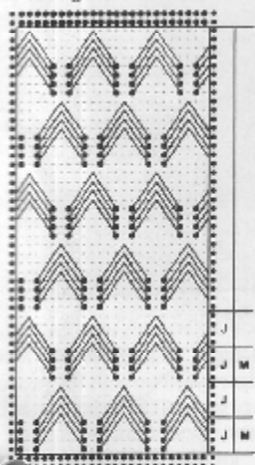


Two-coloured slip stitch

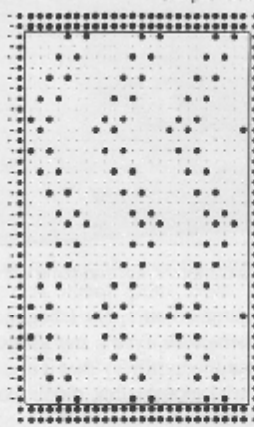


Cable

Weaving



Simple lace



## Complex Lace & Fancy Lace (Sections X & XI)

The 35 patterns in this section are more difficult to read, but the photos of the lace will help a lot. You may prefer to transfer the information onto a piece of graph paper before starting to knit. You will find that your chart will be a lot shorter than the punchcards, as each row on the punchcard does not necessarily mean a knitted row. Remember, as stated in the "301" book, complex lace means using a multi-pronged transfer tool, and therefore Bond knitters are at an advantage, as several rows of transfers on the punchcard may be achieved by a Bond knitter in one movement of a multi-pronged tool.

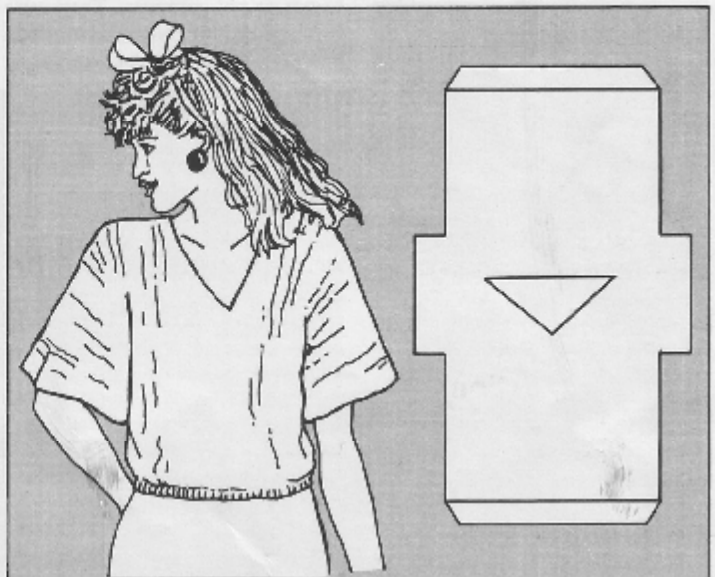
The U-shaped arrow indicates where 2 rows are knitted, and the straight arrows indicate stitches to

be transferred. Start at the bottom of the card, and transfer the stitches in the order they are presented on the card, then knit the 2 rows when you get to the U-shaped arrow.

BUT Possible Pitfall No. Two: This is like Pitfall No. 1, but the magic number is 7.

If you have survived the Possible Pitfalls in the Lace Quagmire, you have confounded the Lace Knitting Trolls, and you are now fully equipped to produce exquisitely lovely lace on your Bond.

We are very grateful indeed to Lyric Books Ltd. for generously permitting us to reproduce some of the punchcards from the book, and for lending us the photographs to illustrate this article. We understand that a second volume of "The Harmony Guide to Machine Knitting Stitches" will be published very soon, and we look forward to using that volume on our Bonds as well.





# Candace plucks business bounty from her happy bunnies



Remember the old saying . . . from fluffy little rabbits mighty knitwear businesses grow!

Well, perhaps we have exercised a little editorial licence on that one but there is no doubt that our transatlantic yarn this issue is an outstanding success story.

Just nine years ago Candace Carter, who lives in Ontario, became one of the first Bond customers in Canada.

Apart from her Bond, knitting enthusiast Candace had four angora rabbits, a pedal spinning wheel . . . and, she says, a lot of enthusiasm.

Today, Candace Angoras is a thriving business with a full team of spinners, knitters, weavers and a professional dyer. Sadly, the rabbits themselves have moved on because the fibre is now produced by angora breeders who harvest the angora fibre under an agreement with the company.

"In the beginning," says Candace, "I did everything myself. I raised the rabbits, harvested the angora fibres by hand-plucking, handspun the fibres into yarns, designed and knitted the one-of-a-kind garments."

Candace realised that she could not compete with commercial angora products in volume or strictly on price, so she made superior quality her objective.

"I read that hand-plucking was an outdated method of wool removal that was used before the invention of electric clippers," says Candace. "Although it produced a superior product it was now too labour-intensive. So I hand-plucked my rabbits because, at the time, I couldn't afford the \$200 for an electric clipper!"

Candace soon discovered that customers were delighted with her products. "My clients kept coming back and referring friends and relatives to me because my angora products did not shed. All commercially-produced angora yarns and garments shed clouds of tiny, prickly, irritating bits of angora fibres everywhere."



Angora grows much like the fur of other animals such as cats and dogs. Hand-plucking is the process by which only the long, ready-to-shed coat of the angora rabbit is carefully removed by hand, a process that does not hurt the rabbit.

Plucked angora fibres are far superior to clipped fibres because plucked fibres are longer on average and have no short pieces to fall out of the yarn once it has been spun.

Candace Angoras handspin and pre-shrink its yarns. Handspinning puts greater amount of twist into the yarn, making it stronger and ever more shed resistant.

"Early on," says Candace, "I only had the natural colours of the rabbits to use in my garments. They were lovely shades of cream, fawn, taupe and grey but my clients kept asking



Candace Carter . . . fun and fame with her fur business.

for brighter colours. So I began to experiment with dyeing my yarns. I found out the hard way that it can be quite a tricky operation, much more difficult than wool or silk."

Finally, Candace turned to a professional dyer, a graduate of textile dyeing from a school of textile design overseas.

Candace Angoras does very little custom work now. Main products are

several types of high quality hand-spun angora yarns in both 100 per cent angora or in wool or silk blends; a line of angora sweaterkits (with hand or Bond knitting instructions customers need to specify) and of crochet sweater kits.

These kits are also available as ready-made angora garments. Most sales are mail-order which is good news for Bond users in the UK. So, for further information, please write to:

Candace Angoras,  
49 Bassett Blvd,  
Whitby, Ontario,  
Canada L1N 8N5.





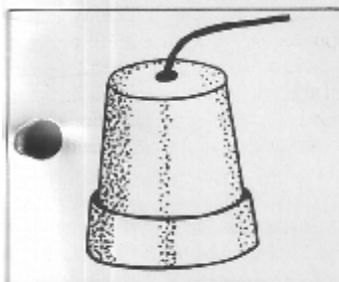
# Hints & Tips

## De-Fuzzer, or Shaver for Sweaters

I received a small gadget for Christmas which has proved quite invaluable in resurrecting old sweaters that have been consigned to the rag-bag (or for gardening or decorating) because they have become pilled and fuzzy. It is a small battery-operated shaver, which will remove pills and fuzz very effectively. You will find it offered for sale in many of those little mail order catalogues, for about £6. I used it on several very elderly pairs of gloves, and one particularly old pair now looks as good as new, though it is 70 years old!

## Plant Pots

Here is a nice idea, which was told to me by John Allen, and which works so well that you will have to admit that the best ideas are the simplest. If you have any large clay plant pots, they will make excellent 'tamers' for balls of yarn. Simply turn the pot upside down, place the yarn under the pot, and bring the end of the yarn through the hole in the base (which is now at the top). The weight of the pot prevents the yarn from bouncing around all over the table or floor.

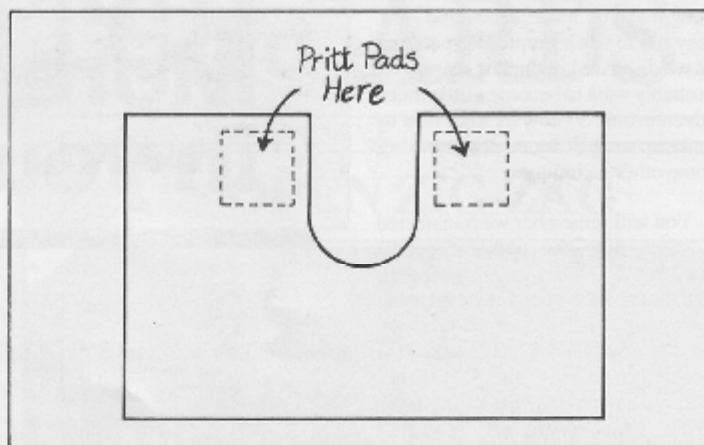


## Plug for the Book!

I have received several requests recently for details on how to do bobbles, and so am providing the following details. You will find this information in my little book "301 Knitting Hints and Tips", which costs £5.95 (plus 50p p&p). The book was written originally for owners of the Bond Original, but most of the information contained covers fabric and stitch effects which are possible on all Bonds (Original, Classic and Elite). Many Bond owners have found it helpful in discovering techniques and to get them going on knitting new and different fabrics, as well as the traditional ones.

## A Hint to rest the Ribber

I have heard from several owners of Bond Ribbers who have had trouble getting the lower edge of the bracket to hold the Ribber when dropping it slightly to pick up a missed stitch. I have devised a little piece of cardboard, cut out to fit round the shank of the thumb screw, and which sticks up about 1" above the piece of the bracket on which the Ribber will rest when dropped. It can be attached to the bracket with Pritt-pads, or double-sided adhesive tape. This drawing is the actual size.



## Bobbles

These are also known as Raised Knots, or Clusters, and they are one of the favourite ways of decorating an Aran-style garment. They are most often associated with those other popular Aran shapes, like cables and diamonds. They stand out well against a plain background, and can be worked on the knit or purl side of the fabric, depending on which side is to be the outside of the garment. They can be the same colour as the main fabric of the garment, or a contrasting colour. Bobbles can be placed in clusters, like a bunch of grapes, or in groups to look like flowers; or they can be mixed with cables or lace for heavy textured surfaces.

**Method:** Using a spare length of yarn, main or contrast colour as required, knit 2 or 3 stitches by hand from left to right, knit the same 2 or 3 stitches again from right to left. Repeat these last two steps. Pick up the original 2 or 3 stitches onto the needles, and knit the next row slowly. The bobble will now be on the knit side of the garment. Snip 2nd length of yarn, and return to main yarn. You can use the single-prong transfer tool to poke it through to the purl side after the knitting is finished.

**Variations:** You can, of course, make bobbles by using more than 2 or 3 stitches on your Bond, though if you increase the width of the bobble you will also have to increase the length (i.e., knit more "rows", by repeating the 2 steps in the method); i.e., for a 4-stitch bobble, 6 rows might be better, to give height and bulk as well as width. A fairly large bobble may need to be attached to the knitting at the sides, to prevent holes forming, so when you have knitted slightly less than half of the "rows", in the bobble, wrap the yarn, at the beginning of the next two "rows", behind the latch of the neighbouring needle.

After the knitting has been removed from the Bond, the 2 ends of the yarn used to knit the bobble can be tied together on the wrong side of the work. If the bobble is a particularly



large one, and needs to be neatened and rounded, wind one end of the yarn round the base of the bobble, poke the end to the back of the knitting, tying off with the other end of the length of the yarn.

**Separate Bobbles:** You can knit a bobble separately, by doing a closed-edge cast-on, hanging a claw weight, and knitting a few rows, then releasing it from the Bond, and turn it so that the purl side is facing outwards. Cut the thread, and run the end through the open stitches and the cast-on edge, and then hang on the needles in the appropriate position, if you want it on the purl side, if you want it on the knit side, you will have to take, say, 3 stitches off the needles on a transfer tool, hang the bobble on the needles and then put the stitches back on the needles. The ends of the yarn should be darned through to the back of the work, knotted and finished off neatly.

**Lozenge-Shaped Bobbles:** These are knitted separately, as above, and sewn on afterwards, or knitted in as mentioned. Start with a slip knot on one needle. Knit 1 row by hand, increasing to 3 stitches by putting the loop below on the righthand needle and wrapping the yarn round the lefthand needle. Knit 1 row. Increase again to 5 stitches in the same way, and knit 2 rows. Decrease 1 stitch at each end of the next row and knit 1 row. Repeat until 1 stitch remains. Snip yarn and thread through open stitches. Attach in appropriate place as required.

**Use a Freezer Tie:** When making bobbles, the original stitches can be more easily replaced onto the needles if a plastic tie (such as those used to fasten freezer bags, or bin liners) is inserted through the stitches before they are knitted. The bent ties can later be used to hook the original stitches back onto the needles.



Now that you have discovered how easy it is to work simple lace patterns as we discussed in the last issue, you probably want to become a little more adventurous! So now let's see how to make up some different designs using some other techniques.

You will remember we transferred a stitch onto the adjacent needle (making 2 stitches on that needle), and the hole was completed when you have knitted across and made a loop on the empty hook. However, the needle containing the 2 stitches doesn't have to be next to the hole. What happens if we "shuffle" several stitches sideways so that the extra stitch lies a few needles away from the hole? Well, the answer is we can get some very interesting patterns. As an example, look at Sample 1 for Horseshoe Lace, which is a traditional Shetland pattern. The chart illustrates how the stitches are moved across inwards onto a central needle which in this case contains 3 stitches. Here the pattern starts by

moving the 6 stitches on either side of the central needle, then 5, then 4 and soon up to 1 stitch, and I think you will agree that the effect created by this is most effective.

In Sample 2, for a pretty Leaf Pattern, the sequence is reversed for the first part of the design. So we are moving stitches outwards starting with 1 stitch and progressing up to 5 stitches. We then come back to the centre by transferring stitches onto the adjacent needle, finishing with 3 stitches on the central needle. A line of leaves would make an attractive border design, or for an all-over pattern place alternate repeats

between the previous repeats as illustrated.

There is of course no reason why lace shouldn't be mixed with other knitting techniques, and you could add in some extra interest with strategically placed bobbles for example. Embroidery is another way to personalise a design. In Sample 3, I have added 2 x 2 stitch cables every 6 rows between what is a very simple 6 stitch x 6 row lace pattern. The original pattern worked as an all-over lace is pretty, but I feel the cables make it a little different, and you can have lots of fun working out variations for yourself.

So what else is new this time? There are the cable crossover symbols, which you probably recognise anyway, and the other new symbol is the 3 stitches on one needle—the central needle already has a stitch and one is transferred from the left, and the other from the right. Again the number of the lefthand side, e.g. 2 indicates the number of rows to be

knitted. I think the rest you already know from the last Magazine.

### Tips for new knitters.

Here are a couple of tips. When you are transferring more than one stitch (as in Samples 1 and 2), try to use combinations of the multi-pronged transfer tools. If you are a new knitter, then you might find at first you feel awkward trying to transfer more than one stitch at a time, but you should persevere as it is a great time-saver. For 5 stitches use the 3-pronged and the 2-pronged tools, for 4 stitches use the 2-pronged twice etc. Also when moving stitches in two or more stages in this way, first move the block of stitches containing the end stitch which will be the equivalent of the 2 (or 3) stitches on one needle, and then transfer any remainder across to make the hole. If you make the hole first, there is no space to hang the stitches onto. So on row 1 of Sample 1, with a 3-pronged tool move the 3 stitches immediately on the left of the central stitch, across onto the central stitch. Then move the remaining 3 stitches to make the hole.

# More Adventure in your Lace

by Rosa Postance

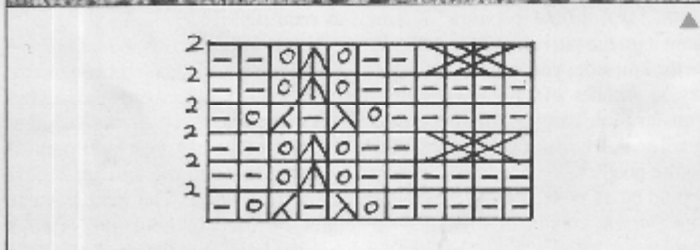
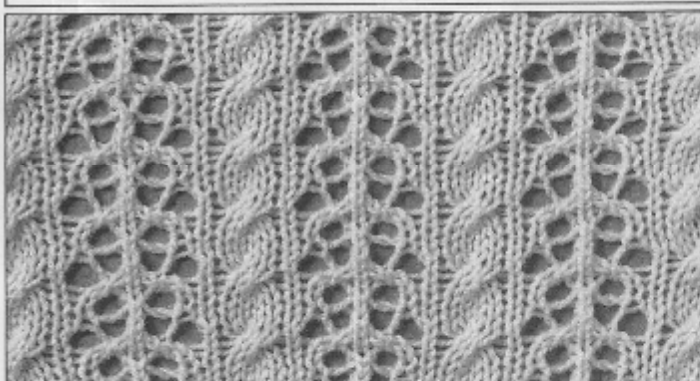
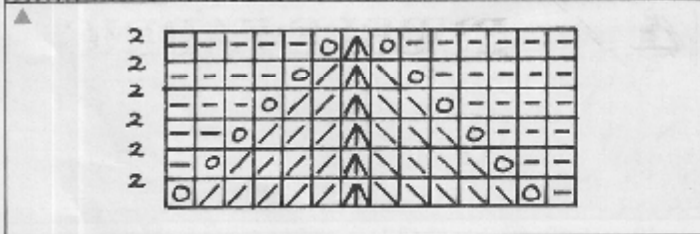
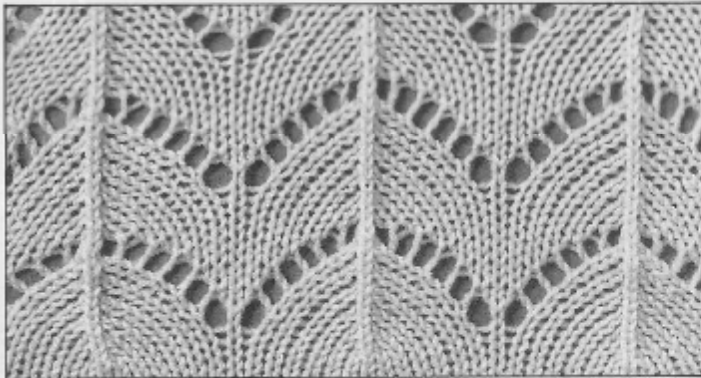
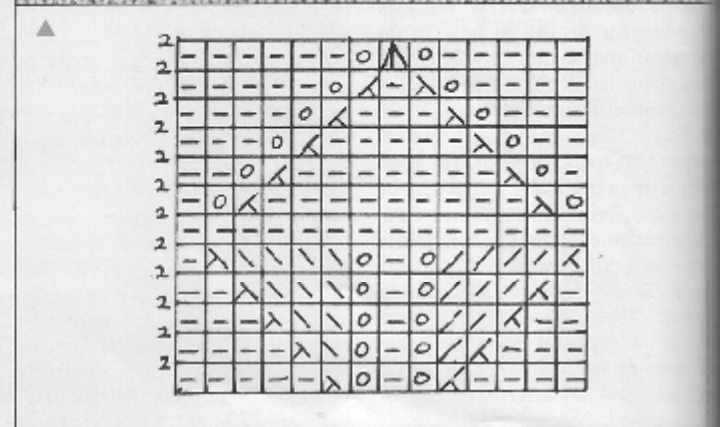
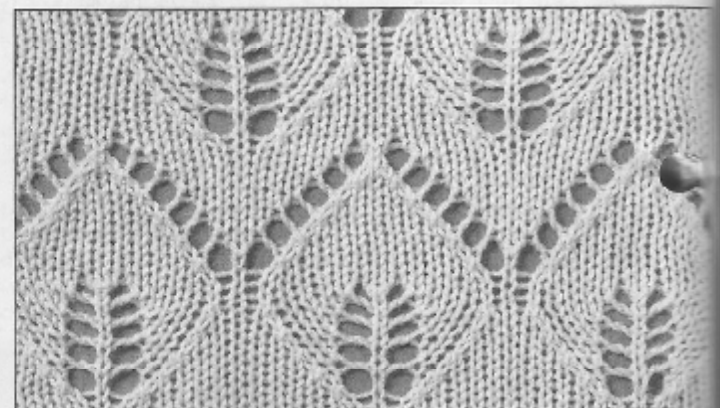


Diagram 1 top left.  
Diagram 2 bottom right.  
Diagram 3 bottom left.





# CINDY'S STITCH CARDS

**1** GEOMETRIC LACE PANEL



**2** OPEN ZIG-ZAG



**3** DAISY LACE PANEL



**4** BUBBLE FABRIC





# CINDY'S STITCH CARDS

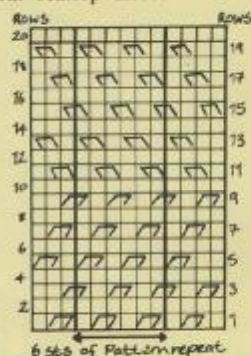
## 2 OPEN ZIG-ZAG

Pattern repeat: 6 stitches and 20 rows + 2 end stitches.  
Work from chart.

### KEY

- ↗ Using two prong transfer tools move two stitches to the right, leaving empty needle in working position with latch open.
- ↖ Using two prong transfer tool move two stitches to the left, leaving empty needle in working position with latch open.

NOTE This stitch produces a fabric with a zig-zag side edge. When putting back and front sections of a garment together ensure the seam edges interlock correctly before sewing up. If the fabric is used for a lacy slip-over top the armhole edges can be finished with a row of double crotchet round the natural 'scallop' affect

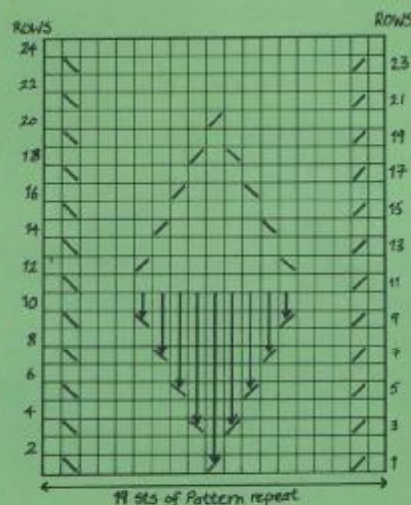


## 1 GEOMETRIC LACE PANEL

Pattern over 19 stitches and 24 rows.  
Work panel from chart.

### Key:

- ↗ Transfer stitch to needle on right leaving empty needle in working position with latch open.
- ↖ Transfer stitch to needle on left leaving empty needle in working position with latch open.
- ↓ Row 10 – knit the row then convert marked stitches to purl. Release stitch from needle, ladder down to 'hole' and latch back up.



## 4 BUBBLE FABRIC

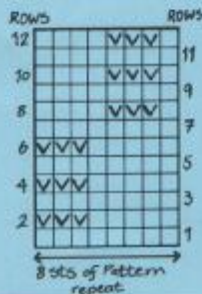
Pattern repeat 8 stitches and 12 rows plus 2 end stitches.  
Follow chart for placement of bubbles.

### KEY:

∨ – Work long stitch as follows.

1. Needles to holding position. – HP 2. Knit slowly along row as far as first set of HP needles. 3. \*When yarn is taken up by needle immediately to right of HP needles catch hold of yarn with latch tool and pull to the right to form a loop. When the latch tool is level with the ninth needle to the right of the HP needles the loop will be long enough. Hold the yarn until the first needle to the left of the HP needles has knitted. Release loop.\* Repeat \*-\* along row.

4. Use the long loops of yarn to knit the HP needles back to non-working position, creating sets of long stitch along the row. 5. Use the three prong transfer tool to hold the loops down and slide the needles back to working position. 6. Knit the row slowly, holding the long stitches down with the three prong tool, or the right index finger as the carriage passes over them.

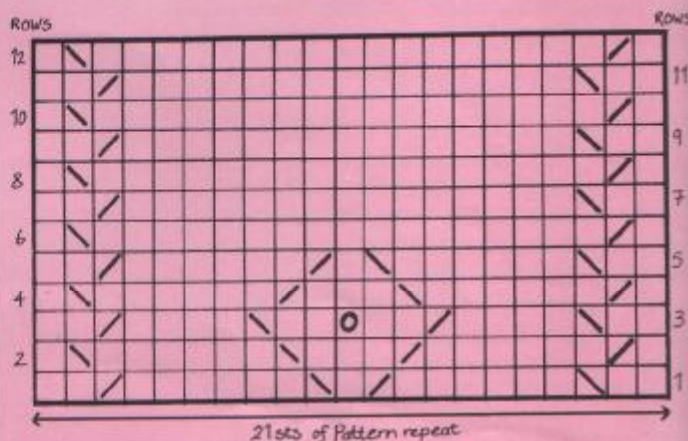


## 3 DAISY LACE PANEL

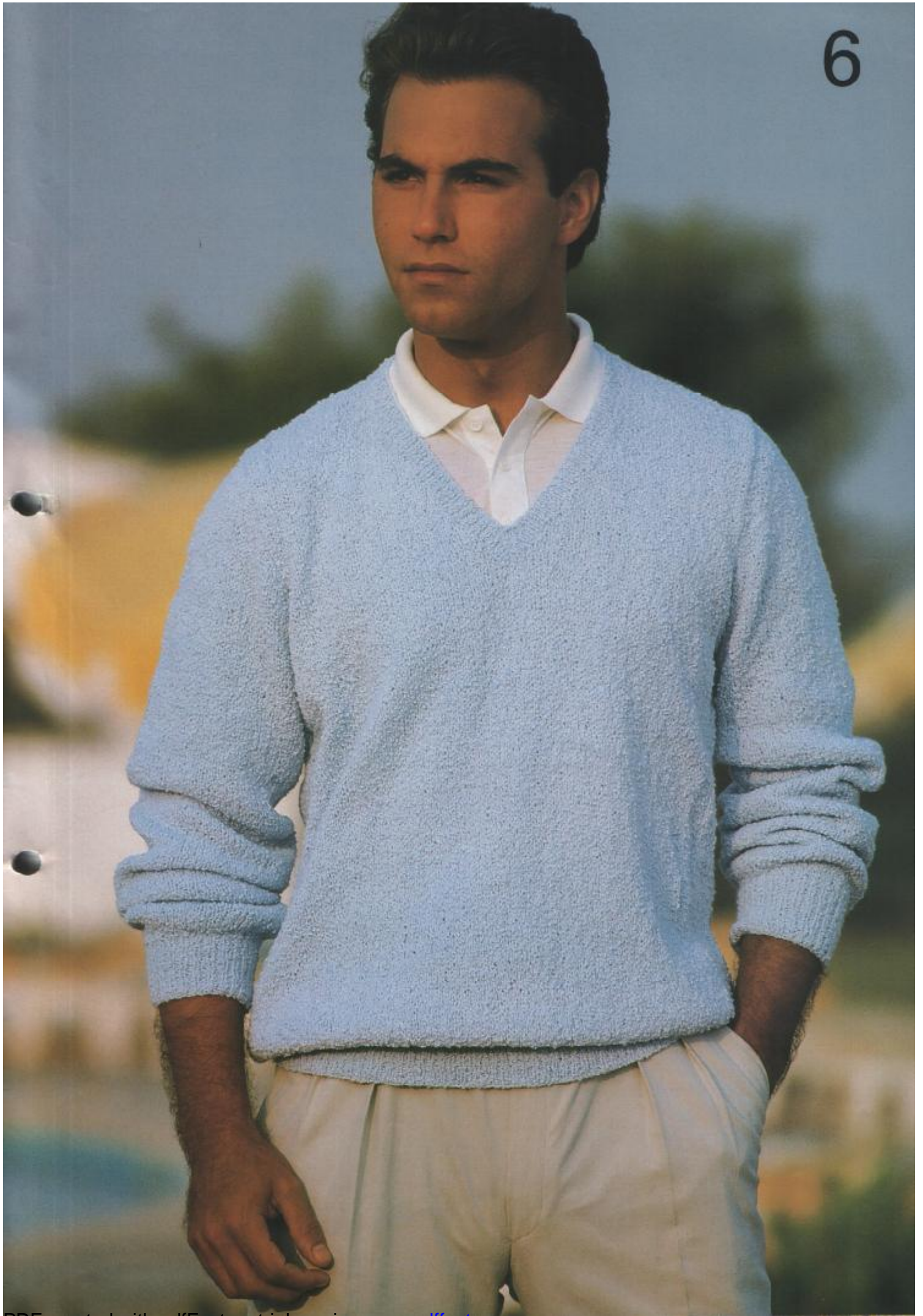
Pattern over 21 stitches and 12 rows.  
Work panel from chart.

### KEY:

- ↗ Transfer stitch to needle on right, leaving empty needle in working position with latch open.
- ↖ Transfer stitch to needle on left, leaving empty needle in working position with latch open.
- Place bead on stitch after knitting row.









7

