

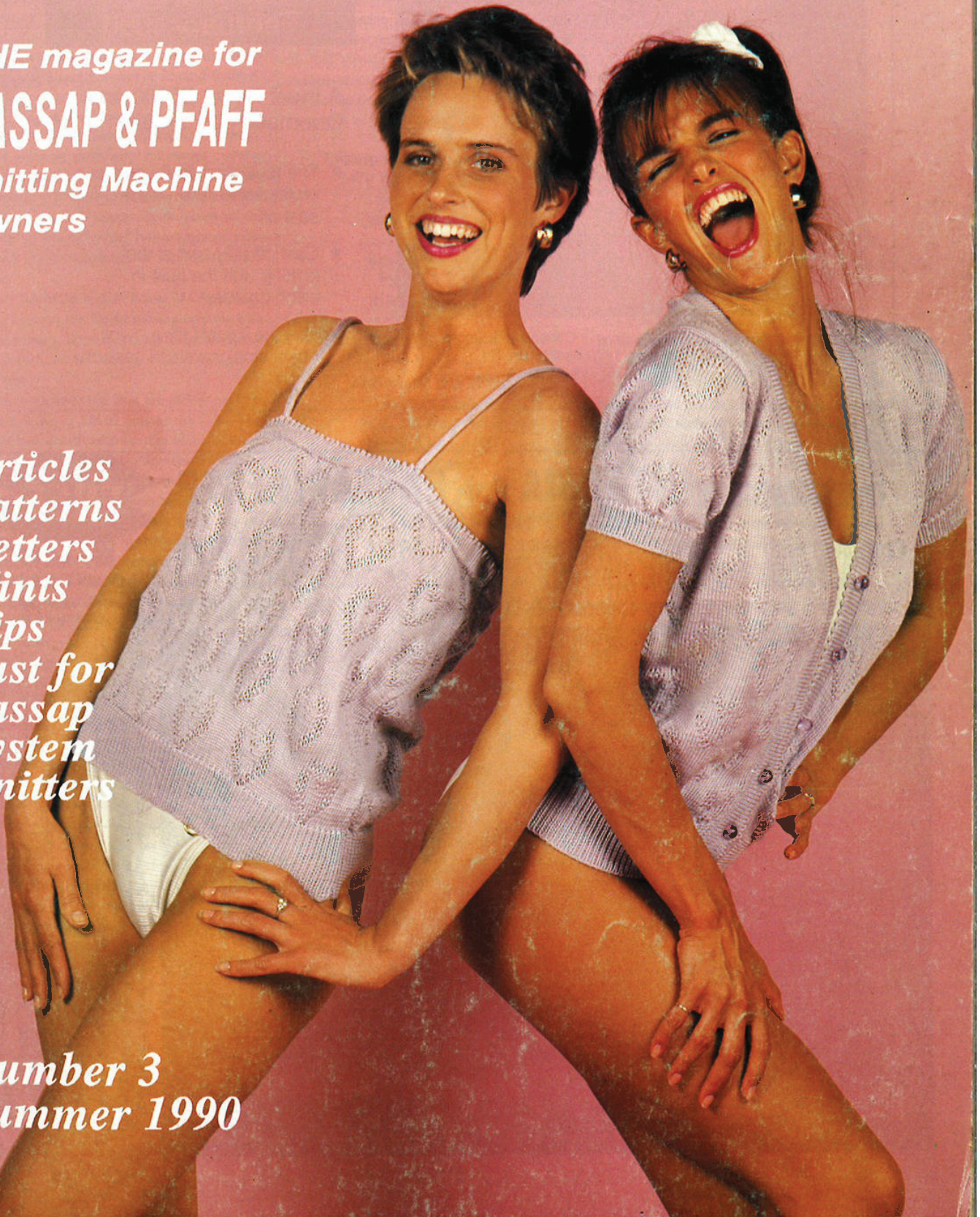
DUET

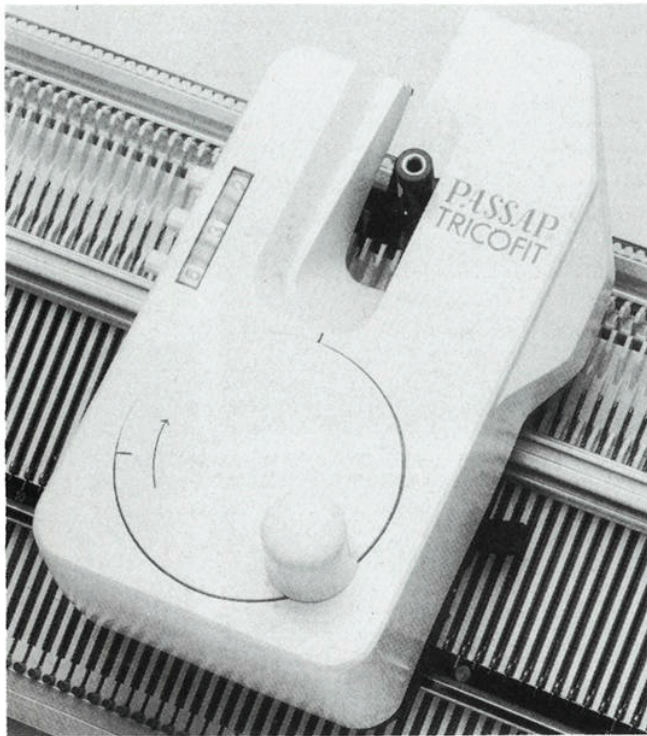
U.K. £3.95
ISSN 0959-8243

THE magazine for
PASSAP & PFAFF
Knitting Machine
Owners

Articles
Patterns
Letters
Hints
Tips
Just for
Passap
System
Knitters

Number 3
Summer 1990





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February 1990

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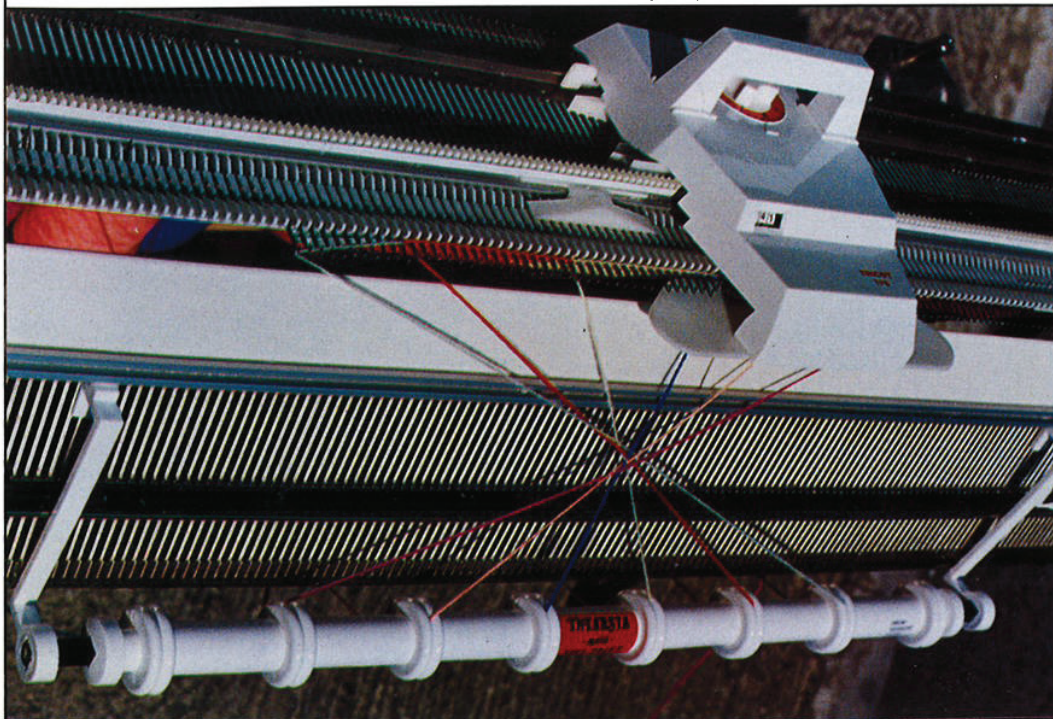
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THE MAGAZINE FOR OWNERS OF ALL PASSAP/PFAFF SYSTEM KNITTING MACHINES WORLDWIDE.

VOLUME 1, NUMBER 3,

Duet is the magazine produced for owners of all Passap/Pfaff knitting machines as the house magazine of the Duet Postal Machine Knitting Club in the U.K., but is sold throughout the world with or without membership of the club. Duet is published by George le Warré/Electronne Press & Publishing four times in any one year, in February, May, August and November. Membership of the Duet Postal Club commences in November of each year and members receive magazines from November to the following October. If you join at any time between these months, you will receive back issues to the previous November and future issues as published to the completion of that membership year.

The Club is the largest Postal Machine Knitting Club in the world dealing entirely with the Passap System of knitting machines manufactured by Madag, of Dietikon, Switzerland.

Subscriptions to the club are £15.00 per year in the U.K., or £24.00 outside the U.K. This price includes air mail postage to any address. Members of the club also have the "Help-line" service, which means that they may write, 'phone or Fax in with their knitting problem and receive help and advice regarding the solution. This service operates from 10am to 9pm, 365 days a year. Problem letters should include a self addressed stamped envelope, and normally receive a reply within 7 days. Fax problems are normally replied to on an overnight basis.

Telephone queries will normally be answered on the spot, but at times you may be given a recorded message with either another number to call, or inviting you to leave your name and number for us to call you back later.

Whether writing, faxing or 'phoning, please remember to have your membership number to hand and quote this when asked. This is so that we can deal with your query quickly.

Non-members may also use the write in help service, but please ensure that you send a self addressed envelope and sufficient postage for the return of your reply. We are sorry but no postage will mean no reply.

No other machine knitting publication offers this comprehensive problem solving service for Swiss Machines and remember, this service is yours to use FREE. You only pay for

the call or mail. There is no charge made for the information we give you.

Membership of the club is open to any knitting machine owner worldwide by writing to the address on this page and enclosing the appropriate yearly fee. The owners of the Duet Magazine & Postal Machine Knitting Club reserve the right to refuse membership to any person or persons without giving reasons at their discretion.

The magazine is also distributed in other countries by the following:-

CANADA

Passap Knitting Machines,
1470 Birchmount Road,
Scarborough,
Ontario, M1P 2G1.

U.S.A.

Bramwell Yarns,
P.O Box 8244,
Midland, Texas,
79708.

AUSTRALIA

Fay Butcher,
94 Notting Hill Road,
Berala 2141,
N. S. W. Australia.

NEW ZEALAND

Doris Paice,
83 Archibald Road,
Auckland 7,
New Zealand.

Write to these addresses for the name of your nearest dealer.

Trade enquiries for distribution in other countries welcome.

Please write to the publisher's address in U.K.

The Club address is:-
7 Flambard Road,
Poole, Dorset,
BH14 8SU, England.

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PRINTED & BOUND BY
Whittle Print - Electronne Press &
Publishing, 5 The Old Yarn Mills,
Westbury, Sherborne, Dorset, DT9
3RQ, England.

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The Editor's Letter

Dear Readers,
Welcome to the the Summer number of Duet.
You will see that with the pattern pages we have used a new layout, to include the Form Programmes with the garment pattern. This has been in response to readers requests and we hope this makes reading the patterns and Programmes quicker and easier. We have three baby patterns and three for children. All of them suitable for either boys or girls. Twenty garment patterns for you this time in all, and the majority have Form Programmes. Raymonde, Pat, Denise and Irene are here as usual with their continuing articles, plus all the usual features.

Those of you who have been readers of the sister magazine to Duet, "Electronne", (for Superba System knitting machines), will have already heard that Electronne Press & Publishing has been taken over by another company. The new company is called Whittle Print - Electronne Press & Publishing and with this takeover, the Electronne Magazine was discontinued. Duet is of course unaffected by the move. In fact readers will notice hardly any difference at all. All the staff on Duet remain unchanged, but there are plans for future improvements and expansion of Duet, which will take place over the coming months.

HELP-LINES

Members please note. These will not operate from 20-5-90 to 21-6-90 inclusive, as I am away for this period at the Passap University, Los Angeles and lecturing for Passap in Canada. (I shall be telling you about this trip in the next issue). The write-in service may still be used of course, but the reply will take a little time. Meanwhile, enjoy your knitting until I see you next time,

George

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§ These patterns have Form Computer Programmes.



Patterns with this symbol at the head are easy to knit.

 **ABBREVIATIONS**
ABREVIATIONS

 **FABRIC**
KNITTED BY
THE METRE
TISSU TRICOT

 **SIZES**
TAILLES

 **ACTUAL**
MEASUREMENTS
DIMENSION ACTUEL

 **FRONT(S)**
DEVANT

 **SKIRT**
JUPE

 **BACK**
LE DOS

 **HANDLE**
DOWN
EN BAS

 **SLEEVE**
MANCHE

 **BAND/WELT**
COTE
OU BANDE DES
BOUTONNIERES

 **HANDLE**
UP
EN HAUTE

 **STITCH**
PATTERN
DESSIN

 **BLACK**
STRIPPERS
ABAISSEURS NOIRS

 **SWATCH**
MEASUREMENT
ÉCHANTILLON

 **BLUE**
STRIPPERS
ABAISSEURS BLEU

 **LOCKS**
LE CHARIOT

 **TRANSFER**
POSITION
POSITION 9 HEURES

 **BUTTONHOLE**
BAND
BANDE DES BOUTONS

 **MACHINE**
MODELS
MACHINE MODELE
5, 80, 6000

 **TRANSFER TO**
FRONT BED
TRANSFÉRER TOUTES LES
MAILLES SUR LA FONTURE
AVANT

 **CIRCULAR**
CAST-ON
MONTAGE TUBULAIRE

 **COLLAR**
COL

 **MAKING UP**
ASSEMBLAGE

 **TRANSFER TO**
BACK BED
TRANSFÉRER TOUTES LES
MAILLES SUR LA FONTURE
ARRIERE

 **COMPUTER**
FORME PROGRAMME

 **NOTES**

 **U100(E)**

 **DECO SETTING**
DECO PROGRAMME

 **ORANGE**
STRIPPERS
ABAISSEURS ORANGES

 **COMPLETED**
GARMENT WEIGHS

 **DESIGNED BY**
CREATION DE

 **RACK LEFT**
A GAUCHE

 **YARN(S)**
LAINE/FILS

 **EASY TO**
KNIT
FACILE

 **RACK RIGHT**
A DROITE

 **ZIG-ZAG**
(RACKING)
CAST-ON
MONTAGE CHEVALÉ

ABBREVIATIONS

alt = alternate
approx = approximately
BB = back bed
beg = begin(ing)
circ = circular (tubular)
cm = centimetres
CoF = cast off
Col 1, 2, 3, 4 = contrast yarn(s)
CoN = cast on
cont = continue
dec = decrease(s)(ing)
Diag = diagram(s)
FB = front bed
ff = fully fashioned
foll = following
g = gram(s)
inc = increase(s)(ing)
K = knit
K/K = every needle rib
Lk(s) = lock(s)
LT = left
mm = millimetre(s)
MT = main tension
MY = main yarn
N(s) = needle(s)
opp = opposite
P = purl
pos = position
pshr = pusher(s)
1/4P = transfer position
RC = row counter reading
RP = rest position
rk = rack(ing)
Rs = row(s)
rel = release
rep = repeat
RT = right
Rib T = rib tension
str = straight
SS = stitch size setting
sts = stitches
stst = stocking stitch
trans = transfer stitches
= working position

CAST ON METHODS

CoRak

Cast on with racking.
DUOMATICS:- K 1 R lks N/N. Rack
1 N to LT. K 1 R lks N/N. RC000.
6000 Cast on 1, 2, 4, 5.

CoCir

Cast on with circular (tubular) rows.
DUOMATICS:- K 1 R lks N/N.
2 Rs lks CX/CX.
K 1 R N/N. RC000
6000 Cast on 3.

NOTES ON KNITTING FROM PATTERN DIAGRAMS

Please read this section carefully before starting to knit. This information will aid you in following the diagram patterns within these pages.

The pattern Diagram method of pattern writing is much favoured by knitters in countries other than Great Britain, and is coming more and more into use for machine knitting in the U.K.

The method used in the diagrams given here is the standard used and developed by Electronne Press and Publishing for Duet Magazine.

To work from a diagram select the garment part you require from the sheet.

The sizes of the part are given in centimetres at the bottom of the diagram along with the number of stitches for the size. Larger sizes are always given in square brackets.

Only the right half of symmetrically shaped parts is shown for each section, and a broken line always denotes the centre of the part. The opposite side is knitted in the same way at the same time reversing the shapings given.

No broken lines on the garment diagram means knit this section as seen on the chart. The number of centimetres, stitches, rows always refers to the **COMPLETE** section, and the size of the part, with ease added.

Each garment section diagram is sub-divided into smaller sections labelled **A, B, C** etc. Always cast on and commence knitting at section **A**. See individual pattern notes for settings/stitch type.

After knitting section **A**, continue with **B, C, D** etc.

At the start of each section you will need to follow the written notes to change something in the knitting, such as increase, decrease, change pattern etc.

Abbreviations and symbols used within the charts are:-

sts = stitches

Rs = rows

patt = pattern

cm = centimetres

- = cast off or decrease

+ = increase or cast on

X = number of times

There are blocks of instructions given at parts of the diagram where shapings occur, such as :-

-1 knit 2 X 2 [1:2:0:2]

-2 knit 2

-3 knit 2

-4 knit 2

-5 knit 2

These are always read from the bottom upwards, so this example means:-

Cast of 5 stitches, knit 2 rows.

Cast off 4 stitches knit 2 rows.

Cast off 3 stitches knit 2 rows

Cast off 2 stitches knit 2 rows.

Decrease 1 stitch knit 2 rows

TWICE.

Decreasings for other sizes are given in square brackets.

Where only one set of figures is shown, this is common to all sizes.

On a symmetrically shaped garment, remember to shape the opposite side at the same time. In the above example, cast off at the right, knit to the

left side, cast off the same number and knit back to the right. This completes the 2 rows, and this shaping instruction.

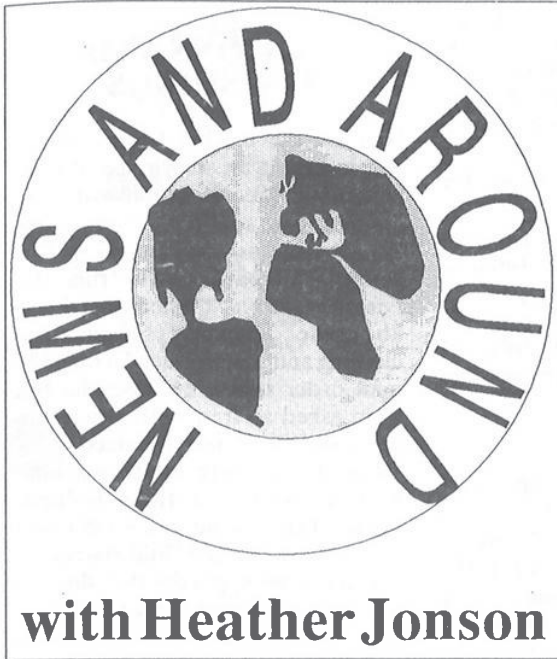
Diagram patterns may appear strange at first to many people, but once you have become used to knitting with them, they can be easier to follow than a conventional written pattern, because you cannot get lost in columns of text. There is no need to make notes of the number of times you have increased or decreased etc. We suggest you cross out each instruction on the chart in pencil as you complete it. This way you will know exactly where you are at a glance at all times.

A Word Of Warning

The stitches, rows etc noted on the charts will only be accurate if you have matched the given tensions exactly. It is essential to make your own tension swatch.

If you find for any reason that you cannot match the tension, follow the centimetre notation, and substitute your own stitches and rows calculated from your own swatch.

Using the Form Computer or Form programme on the 6000 means that you will not need to follow charts necessarily. Many of our patterns have computer programmes, which are reproduced in the magazine courtesy of Madag, Switzerland.



There is such a lot to tell you this time that space is going to be at a premium, so without further delay, straight into the first piece of news.

THE PASSAP/PFAFF 6000

This is a brand new book on the Passap System 6000 electronic machine. Written by Irene Krieger and George le Warré, it is designed to be used in conjunction with the manuals that come with the machine and takes you through all the electronics programmes a step at a time.

Each new step, such as ALTER, ADD etc. is illustrated with diagrams and photographs, so that you can see what you should be doing, as well as what the knitting will look like. Each step also has an exercise at the end of the chapter for you to practice with and the answer accompanies this.

All the main programmes are covered, including the FORM section and there is a chapter on care and home maintenance too, to enable you to keep the machine in tip-top condition. Perhaps the book should be subtitled "The Knitter's Guide To The 6000", as it really does make things plain and easy to follow.

The "Passap/Pfaff 6000" is available now in the U.K. through many yarn shops, or direct from the publishers

via the club address on page 1. The price is £12.00 plus 75p Post & Packing.

In the U.S.A. the book is available from:-

**BRAMWELL
YARNS,
P.O. BOX 8244,
MIDLAND,
TEXAS 79708.**

A new series of books from **Angela Regan and Rita Rubery** is now available from **Bonnies Wools Stockists**, or direct from

**Bonnies Wools,
1273 Bristol Road
South,
Northfield,
Birmingham, B31
2SP.**

MACHINE KNITTERS MEMO PAD

An A4 size volume, with 100 identical pages with boxes for tension (stitch size), stitch pattern details, rib, needle settings, yarn type, yarn colour, amounts, other requirements, neck finish and so on.. In addition to all of these, on each sheet there is a large pre-drawn garment diagram, showing garment parts, ready for you to fill in the stitches rows etc. On the reverse there are further selections of garment shapes and a large blank area with the heading NOTES. A very useful addition in case the knitter wants to make further developments to a stitch of garment type at a later date, as new ideas occur. This book costs £3.95.

MAGAZINE REFERENCE PAD

In A4 landscape format and spiral bound on the narrow edge, this book has pages laid out in a series of boxes in vertical and horizontal columns with the headings, Publication, Date, Pattern, Card, Article, Technique, Advert, Address, Misc. This clever arrangement allows the knitter to make their own index for all magazines and publications, listing items that are of particular

personal interest. When wanting to look up something in a back copy of a magazine, it is then very simple to look up in the Reference Pad for the title, page, article and so on, saving hours of wasted time. This very useful item costs £3.25.

CLUB MEMO PAD

An A5 spiral bound notebook with headings for club, date, speaker, topics, demonstration details etc.

This is useful to have with you at club meetings, workshops and seminars and enable you to make quick, referenced notes of topics and techniques etc. No more having to look for scraps of paper to write out the latest good idea and then arriving home to find that you lost your notes anyway.

Such a good idea and at only £2.25 is a must.

A COLLECTION OF COLLARS & NECKBANDS

by
Rita Rubery

As the title suggests, a book with a wealth of information on collars and neckbands, all contained in a slim A4 size. Not only how to knit, but how to apply the bands to garments is explained, including cut and sew methods. There is even a cutting template for the faint hearted to follow.

This was originally written for the Japanese knitting machines, but there are instructions for double bed machines and Passap System knitters need only follow these.

All in all a useful and informative volume, reasonably priced at £2.95.

For further details of the above four books, contact **Bonnies Wools** or **Angela Regan**, 82 Hardwick Road, Streetly, Sutton Coldfield, B74 3DL.

HELP LINES SERVICE

I have been asked to make a note here that the Help Lines will not be operational from May 19th to June 21st, although the write-in service will continue, mail being answered after 21st June.

The reason for this is that **George** will be in the U.S.A. at the **Passap University** in Los Angeles and afterwards in Canada lecturing for **Passap Knitting**

Machines, Canada. It sounds like a holiday to me, but I am assured that it is all work!

THE PASSAP SYSTEM EXPERIENCE

Later this year, there are plans to run a two and a half day residential workshop and seminar on Passap/Pfaff Duomatics and 6000 machines here in the U.K.

This is to be run and hosted by Duet Magazine and there will be lectures and workshops by many of the people who write for Duet Magazine.

Running from late on Friday afternoon until 5pm on the following Sunday, it would seem to promise something for everyone, from absolute beginners to the more advanced knitters.

Prices and dates have yet to be fixed, so I cannot tell you anything more at the moment on this.

Some of the topics already planned include:

- Three & Four Colour Jacquard
- Cut and Sew
- Twisted & Travelling Stitches
- Blocking & Pressing
- Basic Pattern Writing & Adaptation
- The Deco
- The Form Computer
- Collars & Bands
- Textured Knits
- Yarns, What, How & Why
- Programming the 6000 Machine
- Drawing and Punching Pattern Cards

Further details are available from the club address on page 1, so write in if you are interested in attending this super weekend. It would help too if you could list your preferences of additional subjects for lectures, as there are some times being kept free on the plan for subjects that the majority of course members would like covered.

YARNS

"JANDIS"

From Page Two, 30 Downham Road, Outwell, Wisbech, Cambridge, PE14 8SE, England.

A bright Acrylic yarn in 2/14's thickness that comes in a range of fourteen shades. Very soft and easy to knit with. It behaves well on both single

and double bed work and although the yarn is rather fluffy to look at, this presents no problems with the knitting. The amount of yarn is 770 approximately to 100 grams, which makes it an approximate "3 ply equivalent, so it goes a long way for your money.

We have used this yarn for two garments in this issue of Duet. Belinda, the waistcoat pictured on page 57 and, Amanda pictured on page 10. These both use entirely different stitch constructions, yet presented no problems in knitting.

"CIUFETTO"

This is the latest addition to the range of Italian yarns available from Nina Miklin Yarns, 104 Bidulph Mansion, Elgin Avenue, London W9 1HU, England and we did mention it in the last issue of Duet. This is a synthetic mohair type yarn that is currently available in pale silvery grey, mint green, white, deep burgundy and dark green. We have used this yarn for a garment this time too, Anna pictured on page 9.

Another fluffy and hairy appearing yarn, but caused no problems at all with knitting, even with the peplum that uses a double bed tucking technique. It is so soft and luxurious to the touch and to wear. None of the scratching and itching that some natural mohair yarns can sometimes cause. It is interesting to note that Madag, the makers of the Passap System machines, use this same yarn in some of their model books and now at last we can obtain it here in the U.K. by mail order.

"SIROCCO"

From Forsell Yarns and their outlets. The company have now added a further five shades to the already extensive range of colours. These are Amethyst, Plum, Claret, Tobacco and Moss.

Sirocco is a 3 ply equivalent yarn that is 80% acrylic with 20% wool added, which adds warmth and good handling qualities. It is an ideal yarn for most stitch types, particularly jacquards in two or more colours and double bed textured stitch patterns. Of course it is just as good on single bed work as well. A good all rounder.

NOTIONS AND FINISHINGS

New on the market from Fashion Magic Ltd. is an amazing assortment of items for decorating knitwear. (For some ideas see Knit Something Simple in this issue of Duet).

Michelle Huberman who runs the company, is the author of a book about decorative techniques for clothing and has produced a range of mail order items, because she has been asked so frequently where the items she uses can be obtained.

Of particular interest to machine knitters would be the Appliqué Paints. These come in a good range of colours, including Gold and Silver, which can be applied either directly to the fabric from the bellows shaped bottle, or the paint may be thinned with water and applied with a brush for a finer finish. Not only is this paint stretchable when dry, it is also a glue, so sequins, beads, tiny mirrors or small decorations may be fixed into place with it.

Other things in the range include some lovely iridescent fish, shell and seahorse ornaments, polyester flowers and butterflies, sequins, diamante stones as well as mixed bags of leather and exotic skins. A starter pack, which includes something of everything, is available for £9.99.

These types of things are often hard to find in our local stores, so it is good to know that they are available by mail order.

Normally, the full colour catalogue is £1.50, but as a special offer to Duet readers this will only cost 75 pence, providing you mention Duet Magazine when you order the catalogue.

Write to Fashion Magic Ltd., 105/107 Clarence Road, London E5 8EE, or telephone 081-985-0774 for credit card sales.

For readers who reside outside the U.K. we suggest you write first for availability etc. of the goods and mail order details for your country.

That is all I have space for this time, but I look forward to bringing you news of interesting things next time.

D10305; "ANNA" Ladies Top With Peplum

5, 80, 6000



George le Warré.



Up to 97[104]cm Bust.



104[112]cm.



NINA MIKLIN Ciufetto, synthetic Mohair Type. 1 Cone Silver Grey = MY, 100 g White = Col 2.



40 sts = 156mm, 40 Rs = 108mm, measured over stst. 40 Rs 2X2 rib = 70mm.



Stocking stitch. Peplum using self made card given. Waist welt cabled from Diags given.



Page 3.



375 g Size 97cm.



Combining a K/K setting for the peplum, cabled 4/4 rib for welt & stst gives a shaped garment without actually shaping. The purl side of the fabric is used as the right side.



A. CoCir K/K MY. Set for patt as Diags. *St Patt A Tech 139*. K to RC24 in patt.

B. K in K/K. *St Patt B 102* to RC40.

C. Trans sts to 4X4 rib. *St Patt C 100* but note needle setting as *Diag. K* & cable as charts to RC68.

D. Trans all sts to FB. *St Patt C*. K as chart.

E. Dec & K as chart.

F. Dec & K as chart. CoF.



A. As Back A.
B. As Back B.
C. As Back C.



D. As Back D.
E. As Back E.
F. Divide work. Place LT sts onto BB Ns. K & dec as chart.
G. K & dec as chart.



KNIT 2 ALIKE.
A. CoCir 2X1 MY. SS4.5/4.5 K 80 Rs. CoF.

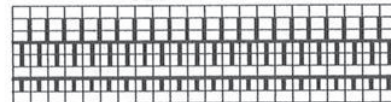


A. CoCir K/K 134[144]Ns. K as Back A & B. RC40. Lks CX/CX SS 5/5 K 10 Rs circ. Leave on machine.



Join RT shoulder seam. Open beds. With right side uppermost place 0.5 cm neck edge between beds. Push BB Ns through work. Close latches. Push BB Ns back so that just tips show through work. Close beds. Trans FB sts to BB Ns. Bring work to hang over FB. CoF with bound edge CoF across BB Ns.
Join LT shoulder seam & collar seam. Set in sleeves gathering to fit. Sew welt to lower sleeve edge, gathering sleeve to fit. Join side & sleeve seams. Give very light steaming. Do not press.

SECTION A



SECTION B



FB PUSHERS 6000 ONLY SECTION C



FB PUSHERS 6000 ONLY SECTION D

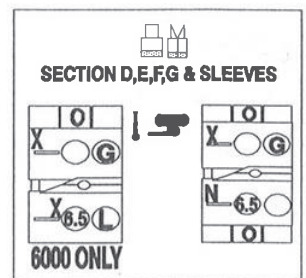
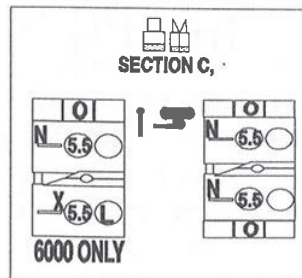
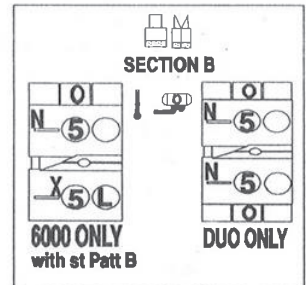
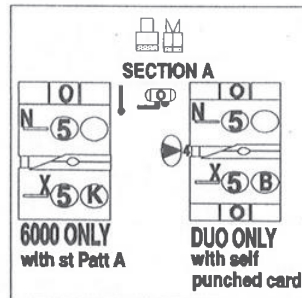
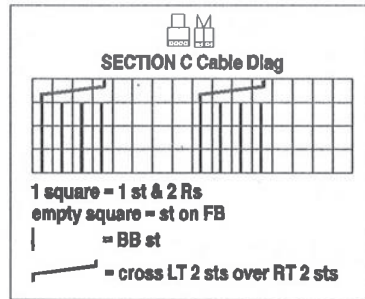
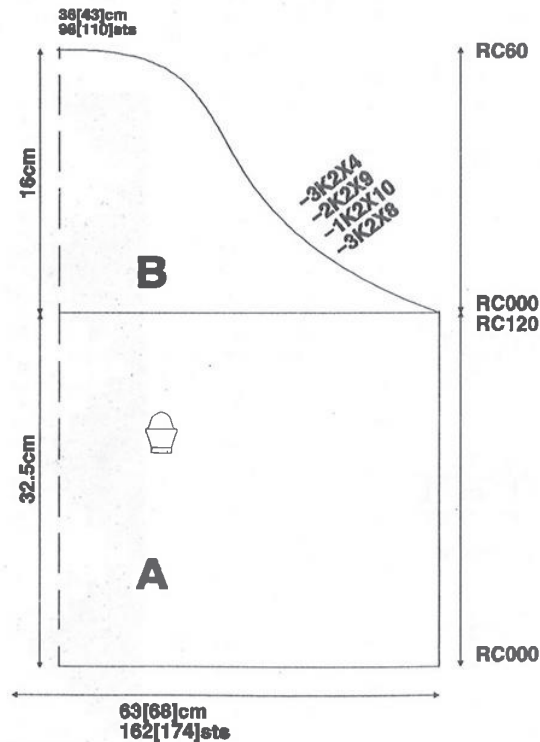
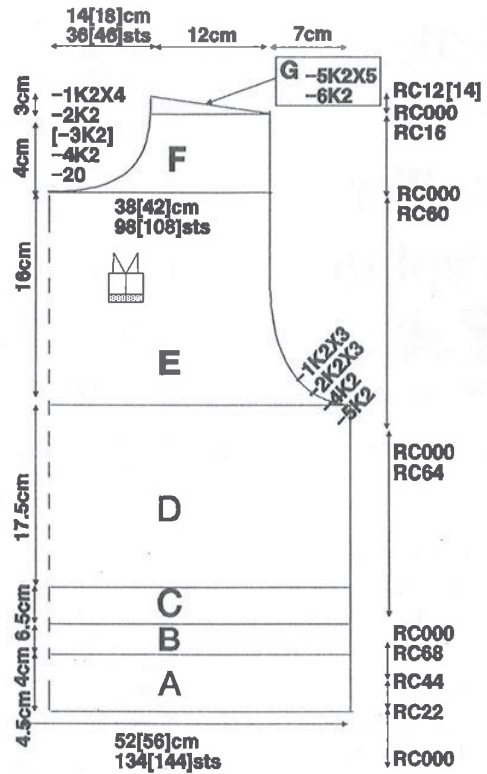
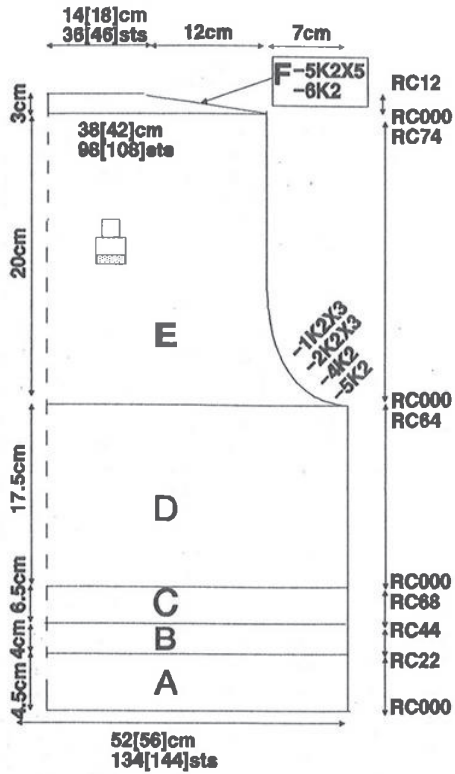


FB PUSHERS 6000 ONLY

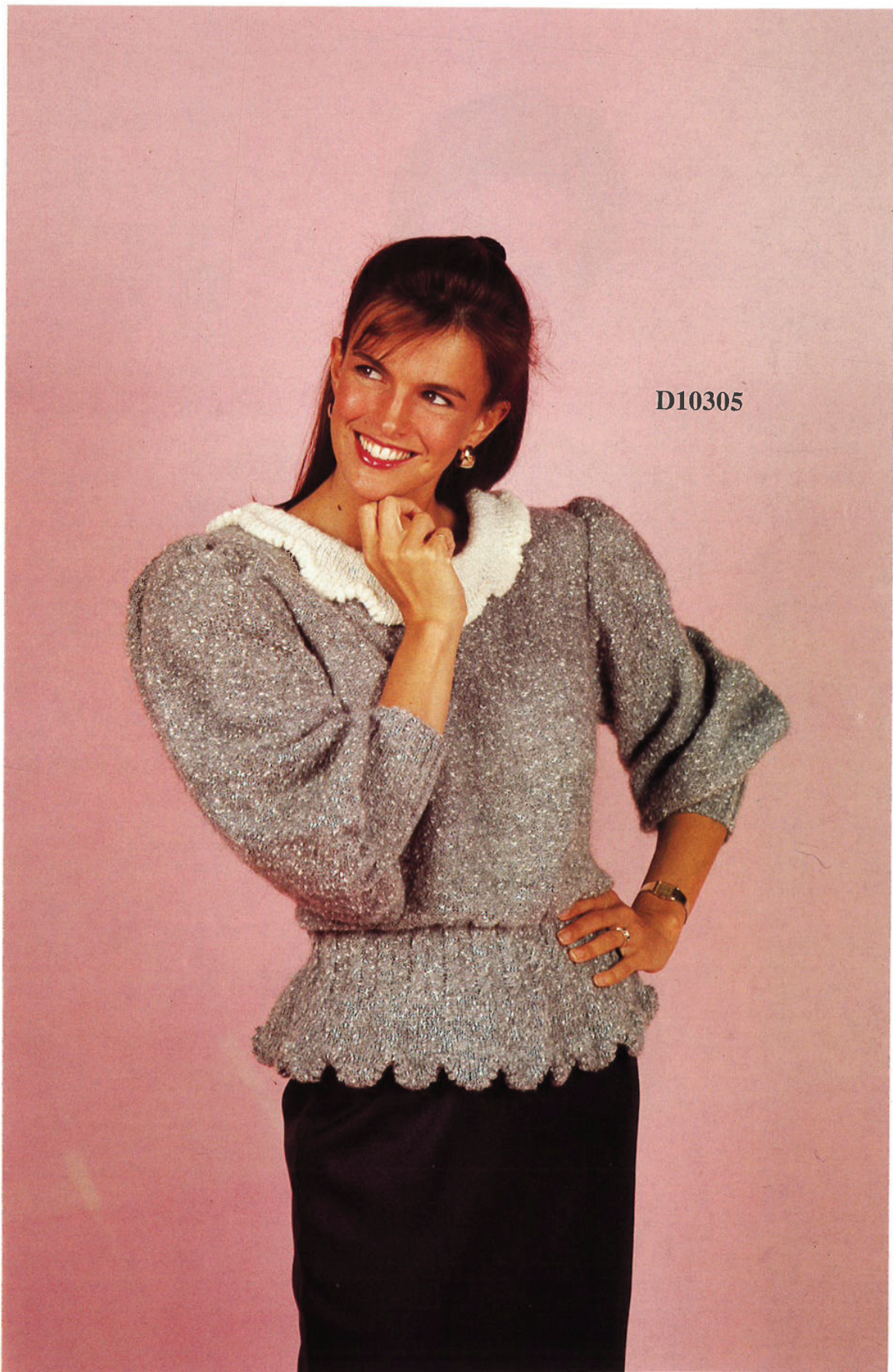


	97 cm	104 cm		97 cm	104 cm
1	108	108	1	108	108
2	144	144	2	144	144
3	A	A	3	A	A
4	B	B	4	B	B
5	144	156	5	144	156
6	3	3	6	3	3
7	3	3	7	3	3
8	195	195	8	195	195
9	C	C	9	C	C
10	7	7	10	7	7
11	11	11	11	11	11
12	38	38	12	38	38
13	144	156	13	144	156
14	88	96	14	88	96
15	(2)	(2)	15	(2)	(2)
16	19	18	16	19	18
17	55	55	17	55	55
18	(3)	(3)	18	(3)	(3)
19	234	235	19	106	107
20	7	7	20	7	7
21	128	128	21	128	128
22	178	187	22	178	187
23	189	130	23	189	130
24	131	189	24	131	189
25	155	131	25	155	131
26	7	164	26	7	164
27	20	7	27	20	7
28	190	20	28	190	20
29	155	190	29	155	190
30	71	156	30	0	156
31	184	70	31	0	0
32	131	176			
33	153	178			
34	162	179			
35	155	146			
36	7	7			
37	128	1			
38	0	0			

	97 cm	104 cm
1	108	108
2	144	144
3	A	A
4	B	B
5	147	162
6	3	3
7	3	3
8	38	38
9	147	160
10	3	3
11	3	3
12	33	34
13	59	59
14	(3)	(3)
15	107	107
16	191	191
17	137	135
18	1	128
19	191	191
20	131	135
21	3	3
22	191	191
23	139	137
24	2	2
25	188	190
26	133	136
27	0	0

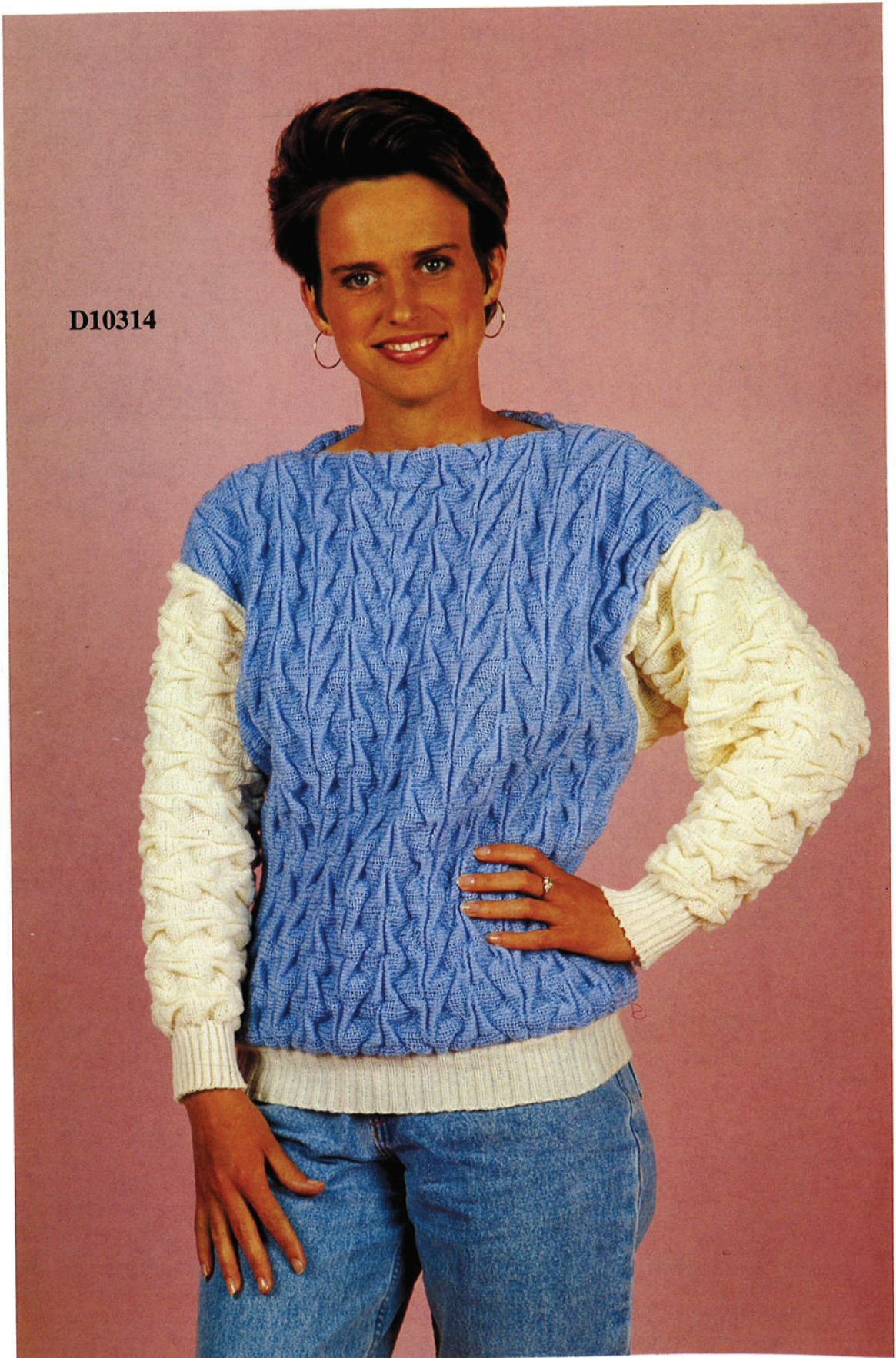


SLEEVES
Needle Diag Section D. Locks as
Lock Diag Section D,E,F,G



D10305

D10314



D10314: "AMANDA" Pintuck Sweater

5, 80, 6000

George le Warré.

82[90:98]cm Chest/Bust.

100[108:118]cm. Bust Chest.

PAGE TWO "Jandis" 2/14
Brushed Bright 100% Acrylic
1 Cone Sky = MY. BRAM-
WELL DuoMagic 1 Cone
Cream = Col 1.

40sts = 156mm, 40 Rs =
40mm, measure over pintuck
patt. 40 Rs rib = 72mm.

Pintuck from card given. *St
Patt A* = 1363 Tech 253. Welts
2X2. *St Patt A* = 103.

Page 3.

500g, Size 88cm.

Sideways knit garment. Lower
welts applied on completion.

A. CoCir K/K CoN 2. MY. Set
for patt as Diags. *St Patt A*. K
as chart. CoF.

A. As Back A.

A. CoCir Col 1 2X2. CoN 4. K
as chart.

B. Trans all sts for K/K. Set for
patt as Diag. *St Patt A*. K in
Col 1 & inc as chart. CoF.

A. CoCir Col 1 2X2. CoN 4,
110[120:130]sts. K 72 Rs.
Trans sts to FB, CoF.
Knit second welt as above.

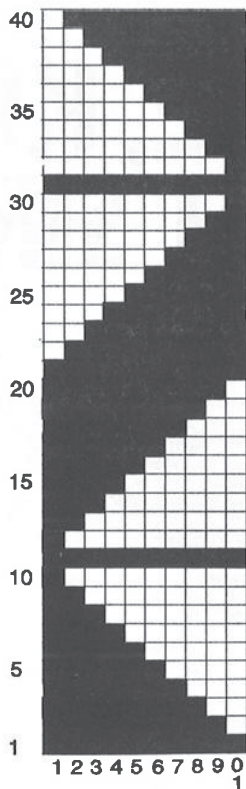


Fold top 2.5 cm of back & front
to inside, slip st down. Join
shoulder seams leaving centre
1/3rd open. Sew in sleeves.
Attach ribs to lower edges. Join
side & sleeve seams. Do not
press.

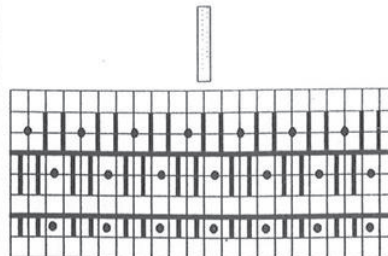


	82 cm	90 cm	98 cm
1	66	66	66
2	186	186	186
3	A	A	A
4	B	B	B
5	120	120	120
6	63	63	63
7	(3)	(3)	(3)
8	38	38	38
9	120	120	120
10	63	63	63
11	(3)	(3)	(3)
12	54	58	62
13	82	90	98
14	(2)	(2)	(2)
15	0	0	0

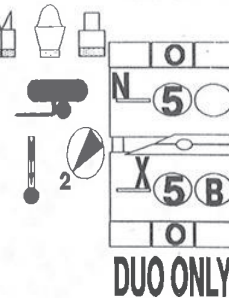
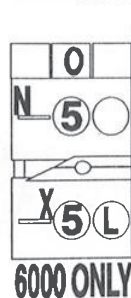
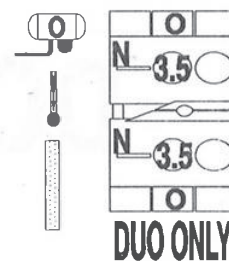
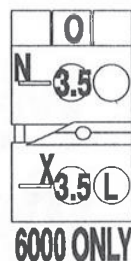
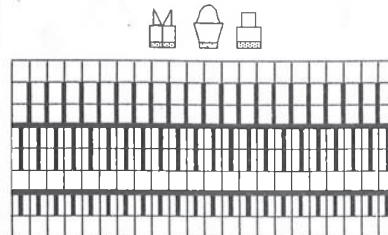
	82 cm	90 cm	98 cm
1	62	62	62
2	186	186	186
3	A	A	A
4	B	B	B
5	56	58	60
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	7	7	7
11	16	16	16
12	38	38	38
13	122	124	126
14	3	3	3
15	3	3	3
16	41	39	38
17	59	59	60
18	(3)	(3)	(3)
19	97	97	97
20	6	6	6
21	0	0	0

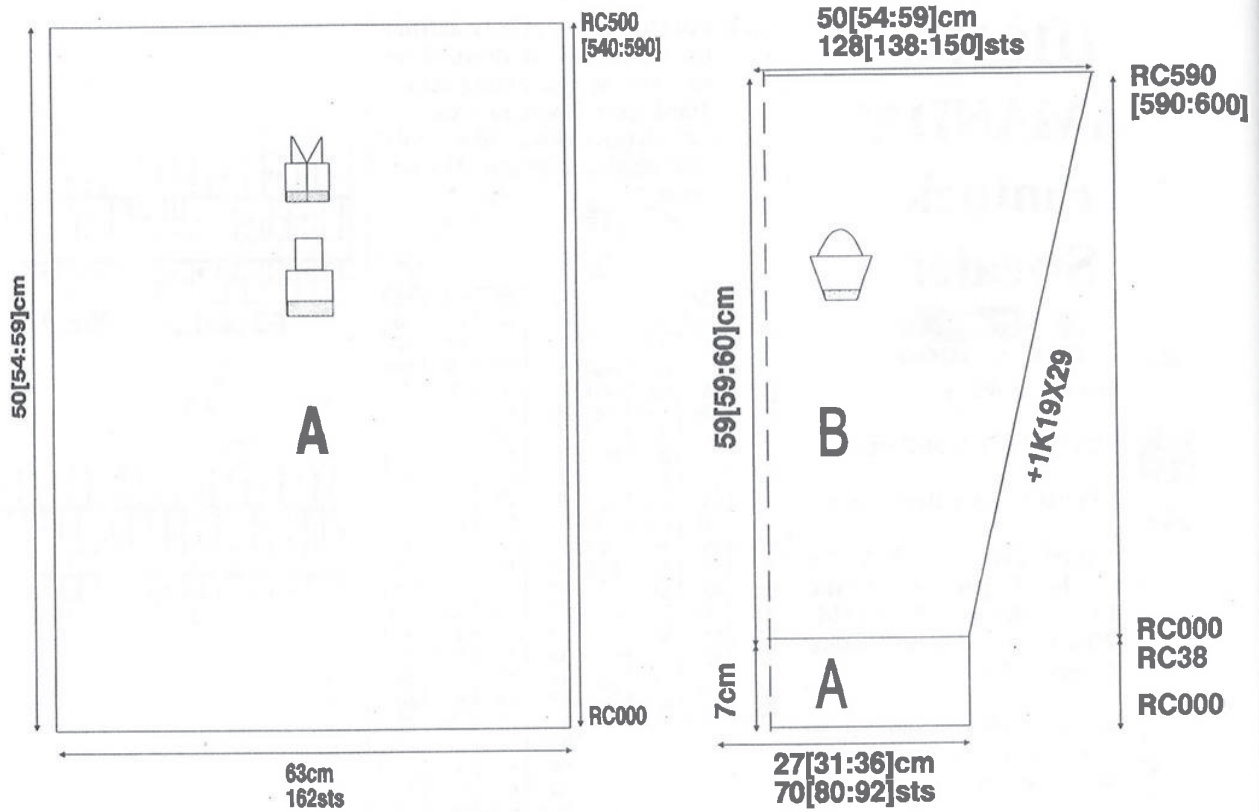


Repeat design 4 times on
Deco card width

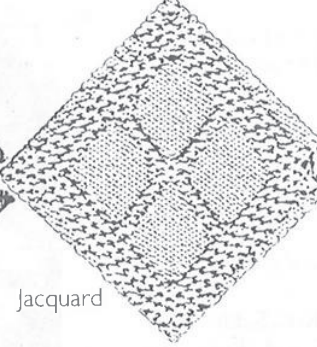
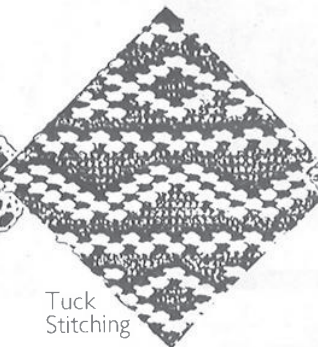
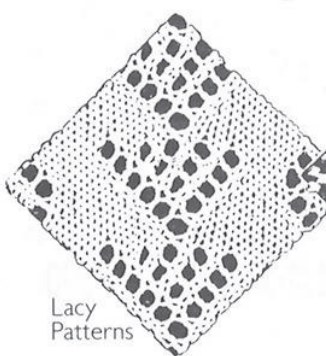


FB pushers 6000 only





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Because it knits like a 3-ply, Sirocco is ideal for lacy patterns, tuck stitching, Jacquard and Fairisle. It also makes Sirocco a good choice where colour changes are necessary. And it makes Sirocco a very economical yarn because it goes further.

Sirocco comes in 400g cones, is fully

machine washable and is available in an attractive range of colours. It is particularly well suited for use on Duomatic and other double-bed machines.

Sirocco. The versatile and economical addition to the Forsell range of quality yarns. A book of 3-ply patterns for Sirocco is available at Forsell stockists.

Forsell

T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG



D10309; CLAIRE

Camisole Sun Top



5, 80, 6000



Margaret Robertson.



88[92:97:102]cm Bust.



96[104:109:114]cm Bust.



DENYS BRUNTON Chique
100% Acrylic. Lilac, shade
CQ3, 1 X 350g Cone = MY.



40 sts = 140mm, 40 Rs = 105
mm, measured over release
patt. 40 Rs Rib = 60mm.



Release lace patt from card
given. 6000 CoN 1, rib = st patt
A, Tech 101. Release patt = st
patt B, Tech 256.



Page 3.



125 g Size 92cm.



St Patt for 6000 automatic.
DUOMATICS 2 Rs both
locks, 2 Rs front lock only.
This forms the release lace.



A. CoCir. 1X1 MY as Diag. K
as chart.

B. Trans all sts to BB. Set for
patt. K as chart.

C. Trans all sts to BB. Set for
PICOT EDGE BANDS
Ns BB black strippers SS5.5
MY K 14 Rs.

Trans alt sts to adjacent Ns.
Leave empty Ns in WP.

K 1 R SS 8.

SS 5.5 K 14 Rs.

Open beds. Pick up 1st R stst
& hang onto Ns.

CoF.

STRAPS



CoCir 4 Ns FB & BB. Lks
CX/CX SS 5.5/5.5. Black
strippers. K to RC 580. CoF.
Repeat for second band.



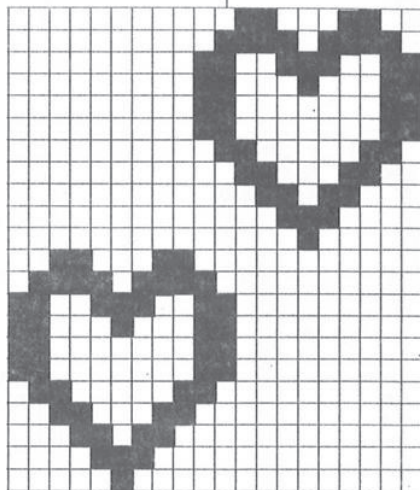
steam all parts to size.

Join side seams.

Thread elastic through picot
edging. Close Picot edge
seams.

Attach straps to back & front.

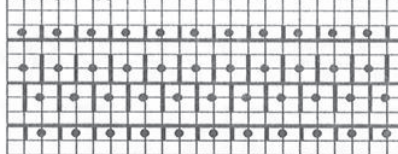
Give final light steaming.



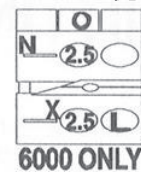
DECO

Repeat X 2 on width
X 3 on length

Block &



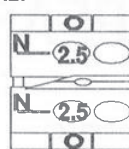
PUSHERS 6000 ONLY



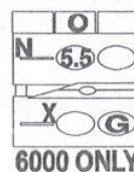
6000 ONLY



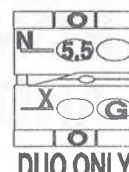
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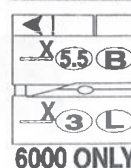
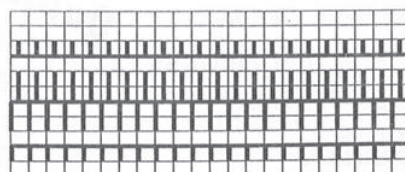
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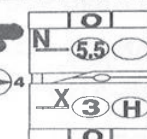
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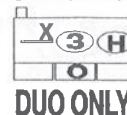
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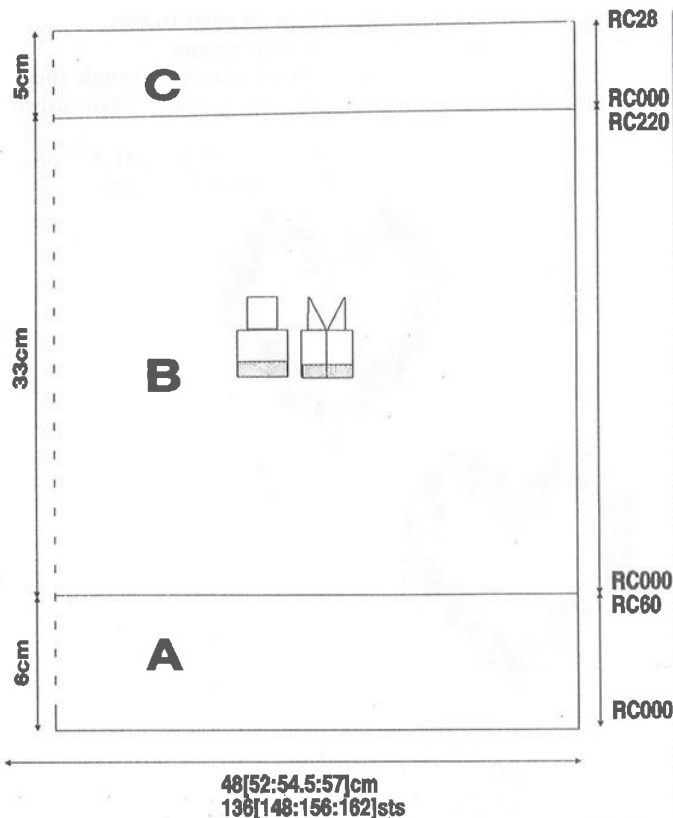
6000 ONLY



2 Rs as above
2 Rs Front Lks only



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3 PLY ACRYLIC

3/14'S COTTON

MOSAIC 4 PLY

SABLE CREPE

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AND NEAREST
STOCKISTS LIST**

D10310; "FRANCES" Short Sleeved Cardigan



5, 80, 6000

Margaret Robertson.



88[92:97:102]cm Bust.



96[104:109:114]cm Bust.



DENYS BRUNTON Chique
100% Acrylic. Lilac, shade
CQ3, 1 X 350g Cone = MY.
6 Buttons.



40 sts = 140mm, 40 Rs = 105
mm, measured over release
patt. 40 Rs Rib = 60mm.



Release lace patt from card
given. 6000 CoN 1, rib = st patt
A, Tech 101. Release patt = st
patt B, Tech 256.



Page 3.



250 g Size 92cm.



St Patt for 6000 automatic.
DUOMATICS 2 Rs both
locks, 2 Rs front lock only.
This forms the release lace.



A. CoCir. 1X1 MY as Diag. K
as chart.
B. Trans all sts to BB. Set for
patt. K as chart.
C. Dec & K as chart.
D. Dec & K as chart. CoF.



A. As Back A & chart.
B. As Back B & chart.
C. Dec & K as chart.
D. Dec & K as chart. CoF.



A. As Back A & chart.
B. As Back B & inc & K as
chart.
C. Dec & K as chart. CoF

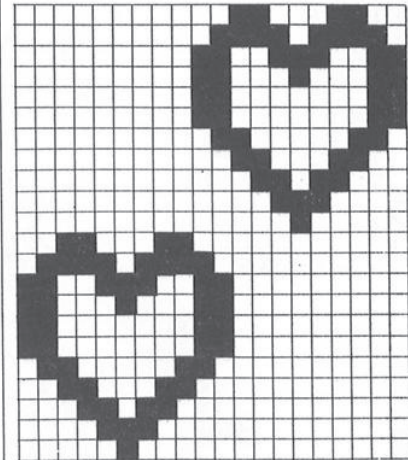
PICOT EDGE BANDS

Knit 1 plain & 1 with button-
holes.

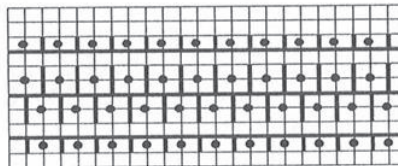
CoN 180 Ns BB black strippers
WY SS4. 6000 CoN 6. Tech
100. SS5.5 K several Rs. MY SS
5.5 K 14 Rs. Trans alt sts to
adjacent Ns. Leave empty Ns
in WP.K 1 R SS 8. SS 5.5 K 14
Rs. Open beds. Pick up 1st R
sts in MY & hang onto Ns.
CoF. Knit buttonhole band as
above but making 6 button
holes on RC7 & RC22, over Ns
3, 4, 5: 19, 20, 21: 35, 36, 37: 51,
52, 53: 67, 68, 69: 83, 84, 85;
counted from RT edge.



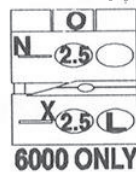
Block & steam all parts to size.
Join shoulder seams.
Set in sleeves.
Join side & sleeve seams.
Sew bands to fronts using mat-
tress stitch, CoF edge to front
edge.
Join bands at centre back.
Sew on buttons. Sew button-
hole edges together.



DECO
Repeat X 2 on width
X 3 on length



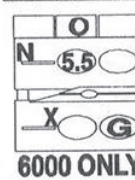
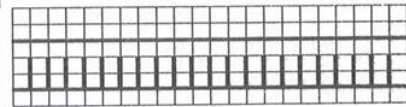
PUSHERS 6000 ONLY



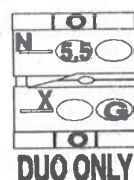
6000 ONLY



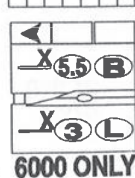
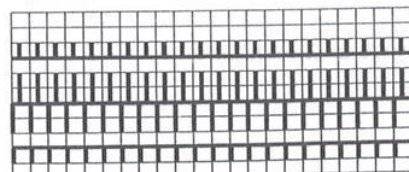
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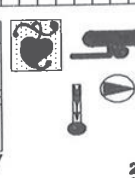
6000 ONLY



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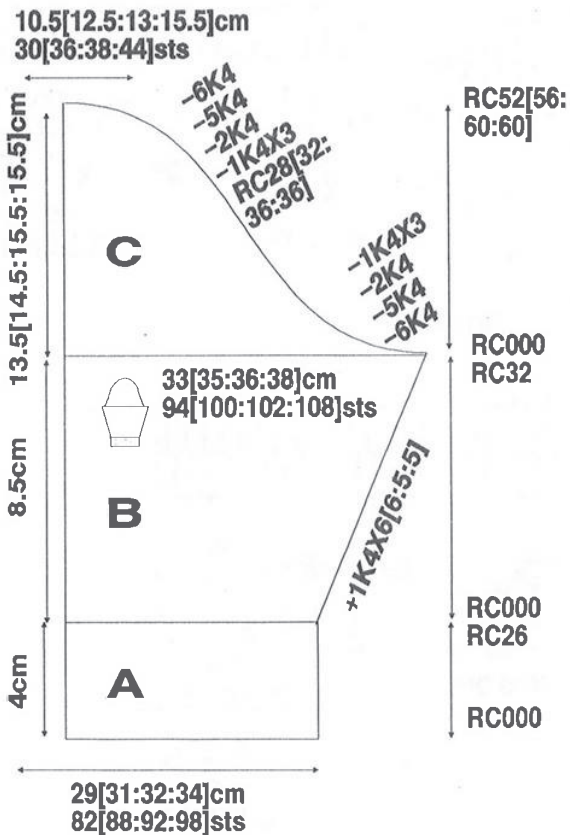
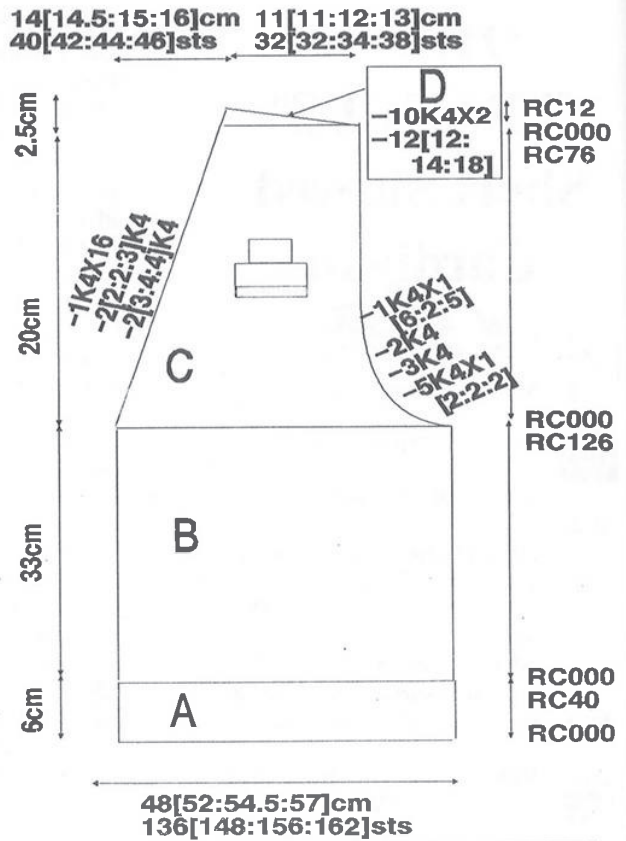
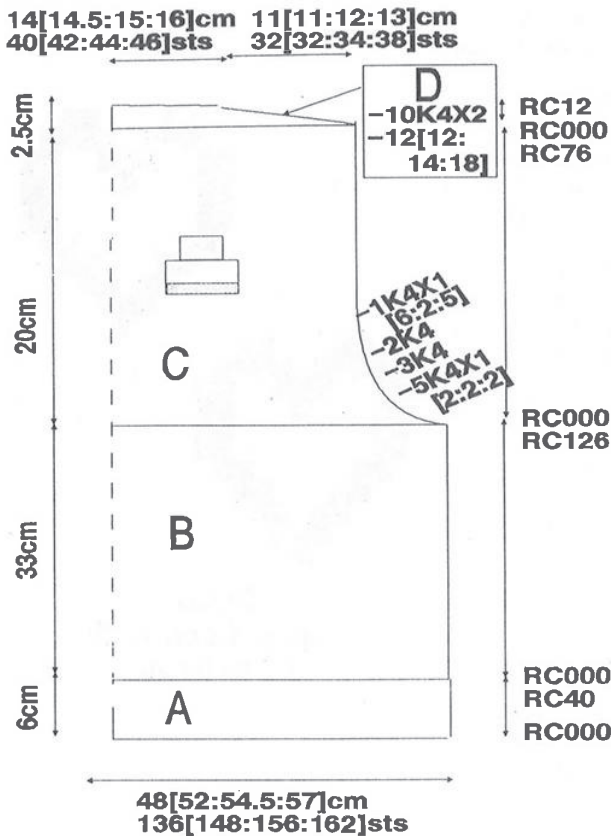
6000 ONLY



2 Re as above
2 Re Front Lks only



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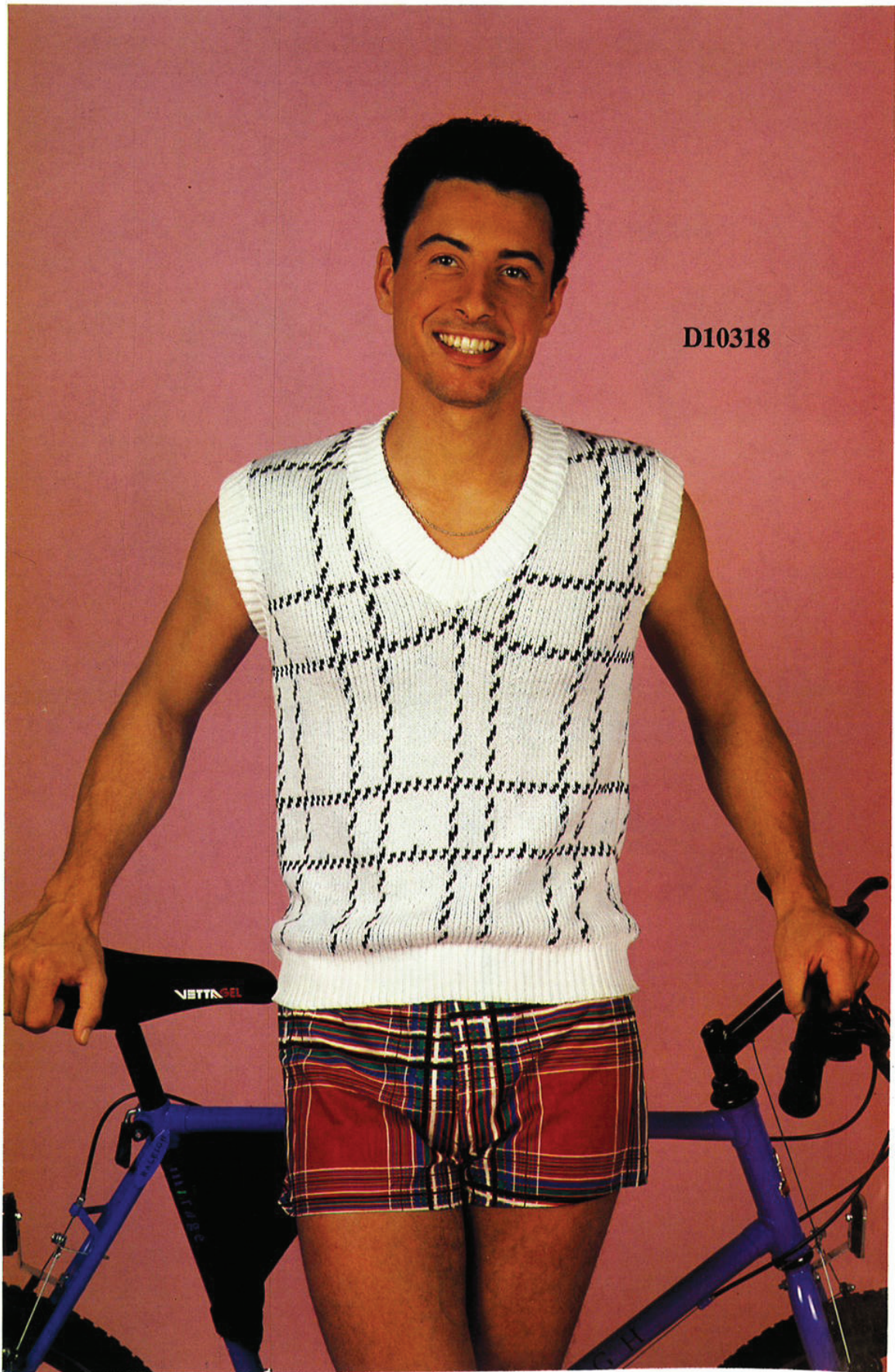
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D10309

D10310





D10318

 **D10318;**
"PATRICK"
Sleeveless
Cotton Slipover



George le Warré.



88[92:98]cm Chest.



97[104:111]cm chest. Length 63cm.



BONNIE COTTON 100%
Pure 3/14's Cotton. 1 Cone White (100) = MY, 1 Cone Black (119) = Col 1.



40 sts = 128mm, 40 Rs = 54mm, measured over jacquard. 40 Rs Rib = 70mm.



Jacquard with card given. See Diag. 6000 CoN 4, st patt A = 103, st patt B = reader, Tech 182.



Page 3.



275g Size 88cm.



Wash, dry & press swatch before measuring. This garment may be made knitting 2 backs & cutting neck shaping.



- A. CoCir 2X1 MY. K as chart.
- B. Fill all empty Ns with P loop from opp bed. Set for patt as Diag. K as chart.
- C. Dec & K as chart.
- D. Dec & K as chart. CoF.



- A. As Back A.
- B. As Back B.
- C. As Back C.
- D. Divide work. K RT side first. Note Deco R number. RC number. Take LT BB & FB pushers within blocking rail. K & dec as chart.
- E. Dec & K as chart. CoF. Repeat C & D for RT side bringing pushers to work.

KNIT 2

CoCir 2X1 MY, 180 Ns. SS2.5/2.5. K 60 Rs. Trans all sts to BB. CoF.



RT & BACK BAND.

CoCir 2X1 180 Ns MY. SS 2.5/2.5. K 60 Rs. Trans all sts to BB. CoF.

LT BAND.

CoCir 2X1 84 Ns MY. SS 2.5/2.5. K 60 Rs. Trans all sts to BB. CoF.

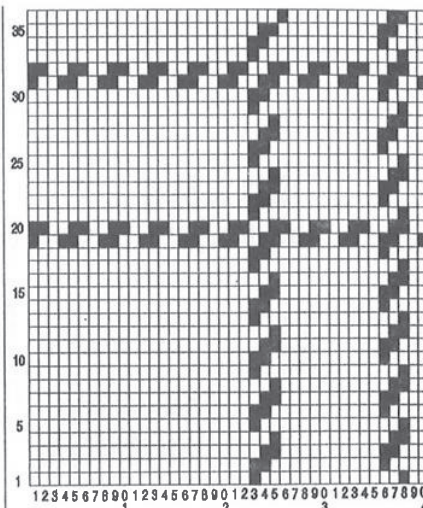


Wash & dry all parts. Press Back & Front excluding welts. Join RT shoulder seam. Attach RT/Back collar backstitching CoN edge to outside garment. Attach Lt band in same way. Join at V, Join shoulder seam and band. Fold collar band in half to inside, stitch down.

Attach armbands in same way. Join side seams. Steam press excluding bands.



	88	92	98	M	88	92	98
	cm	cm	cm		cm	cm	cm
1	128	128	128	1	128	128	128
2	169	169	169	2	168	168	168
3	A	A	A	3	A	A	A
4	B	B	B	4	B	B	B
5	116	126	132	5	116	126	132
6	3	3	3	6	3	3	3
7	3	3	3	7	3	3	3
8	195	195	195	8	195	195	195
9	C	C	C	9	C	C	C
10	7	7	7	10	7	7	7
11	5	5	5	11	5	5	5
12	38	38	38	12	38	38	38
13	116	126	132	13	116	126	132
14	96	104	108	14	96	104	108
15	(2)	(2)	(2)	15	(2)	(2)	(2)
16	29	28	27	16	29	28	27
17	63	63	63	17	63	63	63
18	(3)	(3)	(3)	18	(3)	(3)	(3)
19	106	107	107	19	234	235	235
20	3	3	3	20	3	3	3
21	153	161	169	21	153	161	169
22	162	153	161	22	162	153	161
23	191	145	153	23	191	145	153
24	129	191	191	24	129	191	191
25	1	129	128	25	1	129	128
26	7	1	128	26	7	1	128
27	20	7	7	27	20	7	7
28	187	22	25	28	187	22	25
29	142	187	187	29	142	187	187
30	0	143	144	30	67	143	144
31		0	0	31	191	67	67
				32	143	191	191
				33	29	145	145
				34	0	32	34
				35		0	0

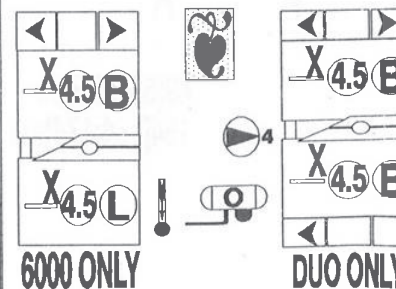
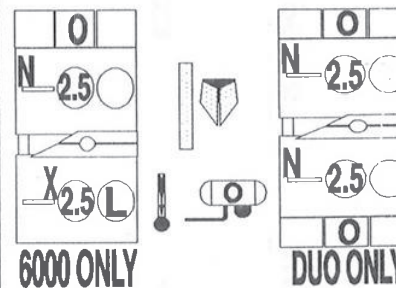
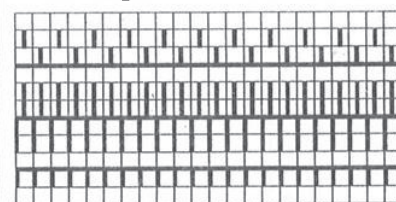


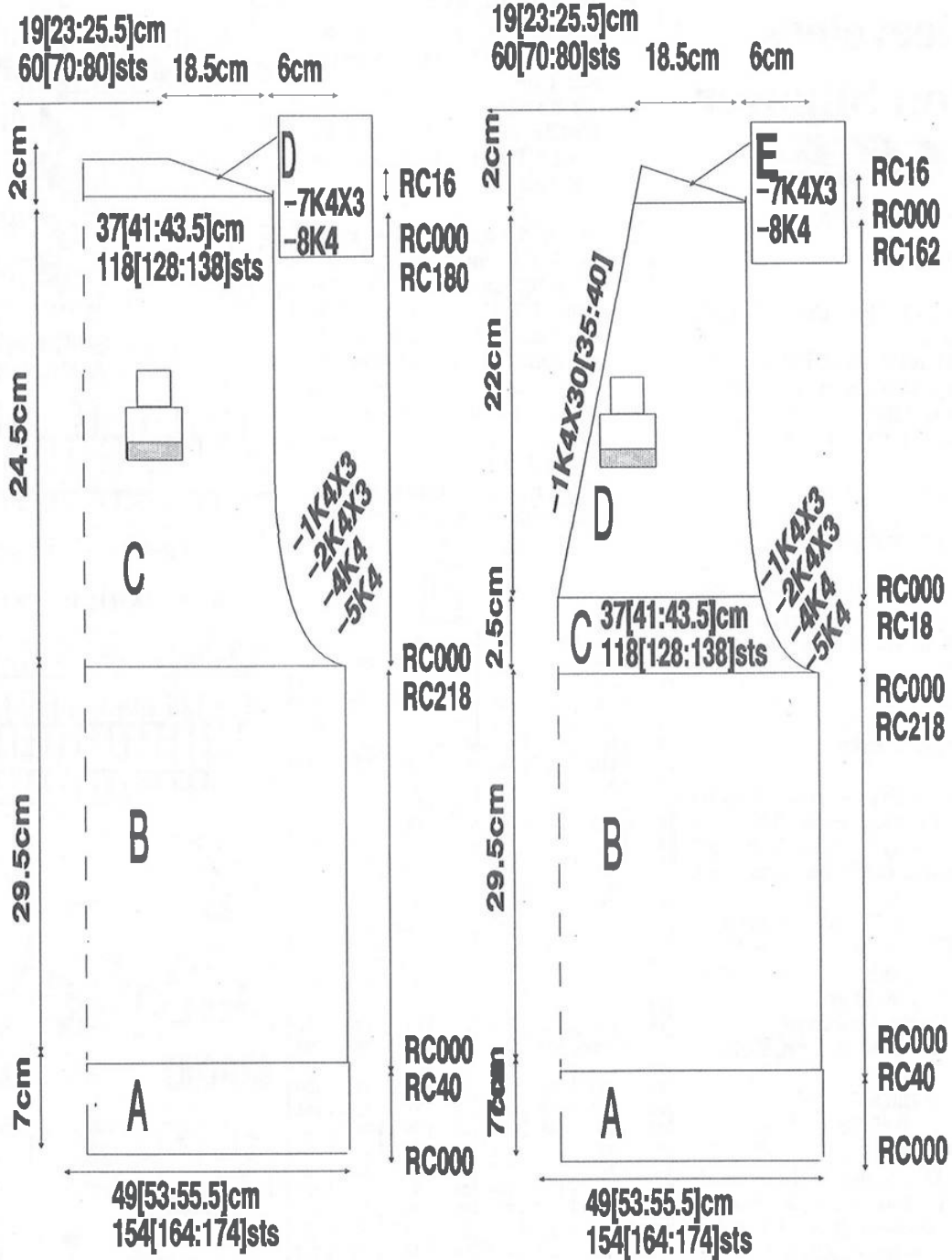
DECO & READER CARD WELTS & BANDS



FB pushers 6000 only

JACQUARD PATTERN





LOOKING AT LONGSTITCH

with

Pat Coulston

Long Stitch" is a lovely fabric, firmer than a Knit/Knit and more dense than stocking stitch. It creates a flat piece of knitted fabric which is neat and keeps it's shape in wear.

The long stitch formation is a two row sequence, produced by both beds knitting in one direction and, one bed only knitting in the opposite direction.

A fairly thin yarn is best, for example "3 ply", as thicker yarns such as "4 ply" and over, whilst giving a good fabric, can be a little too stiff on the alternate rows when both beds are knitting.

Choosing the correct stitch size for long stitch is vital. Too low or small a stitch size and the fabric will be hard and stiff like a board. Too high or large a stitch size and the stitches in work will be very loose and untidy.

To see how this long stitch works and is knitted, cast on over about 60 needles, both beds and knit a few rows on N/N using Bramwell DuoMagic. Stitch size approximately 4.25/4.25, orange strippers.

Set the back lock to N and front to CX. Knit 1 row to the left.

Both beds knit.

Knit 1 row to the right. Note that only the back bed knitted.

Change the settings to back CX front N.

Knit 1 row to the left. Only the front bed knits.

Knit 1 row to the right. Both beds knit. You can try these settings in 4 ply type yarn, but will feel how difficult this is, especially over all the needles.

6000 OWNERS

You can either knit this as described above, or use techniques 116 and 117. Technique 116.

Knit 1 row to the left, front bed only knits.

Knit 1 row to the right, both beds knit. Technique 117.

Knit 1 row to the left, both beds knit.

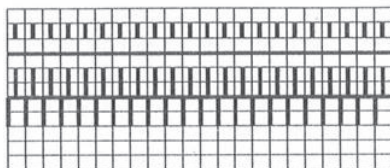
Knit 1 row to the right, back bed only knits.

You can knit the samples below without the console if you wish. Just use the back bed for the pushers and dial setting and the front bed on N.

ALL MACHINES.

In the CX setting, pushers are inactive and cannot be used - the longstitch is quite automatic. The Dial setting DX is similar to CX in every way, except that it operates with pushers. DX may be used instead of CX when selected needles or a pattern is required.

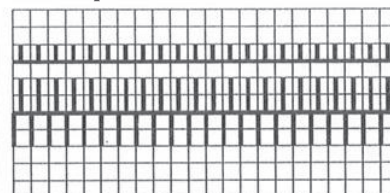
Arrange needles as Diagram 1.



Col 1. DX/N Knit to the left. Front bed only knits.

Knit to the right. Front bed knits and all the needles on the back bed tucked.

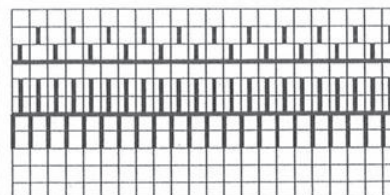
Now arrange needles as Diagram 2 with all pushers in WP.



Col 2. DX/N Knit to the left. Front bed only knits.

Knit to the right and now both beds knit.

Rearrange the pushers as Diagram 3.



Col 1. DX/N knit 1 row. Only the front bed knitted. Knit 1 row and note that alternate needles on the back bed tucked. (i.e. the needles with a pusher knitted, those without a pusher tucked).

If you continued in this setting using pushers, you would begin to get a pile up of stitches on the tucking needles, so an arrow key is used.

Arrow keys change the pusher positions from rest to working and vice versa, when you knit in the direction of the arrow. Left arrow key when you knit to the left, right arrow key when knitting to the right and both arrow keys together, every row.

Press the left arrow key.

DX/N still use the 1 X 1 pusher setting on the back bed. Change to Col 2, (helpful to see the tuck stitches clearly).

Knit 2 rows. Note which needles tucked on the back bed, (i.e. those without a pusher).

Col 1 Knit 1 row - only the front bed knitted, but the pushers on the back bed changed position. So when you knit back to the right you will use the other pushers that were previously in rest position, but have now been brought up to work. This makes alternate needles operate, hence preventing a build-up of loops.

The pusher arrangement also makes an interesting fabric in it's own right. Like longstitch, but thicker. A higher stitch size on the DX side, (one whole number higher), prevents the fabric "rolling".

SHAPING IN LONGSTITCH

Increasing

a. At both ends of the work, bring up 1 extra needle under the edge springs. Knit 4 rows and the increase is complete. This method is fine, although it does leave little loops at the edges of the work. To prevent this, try the following:-

b. Bring up to WP 1 needle each on the front right and back left beds, knit

2 rows. Bring forward to WP 1 needle each on the back right and front left beds. Knit 2 rows. This method also uses 4 rows to complete the increase.

Decreasing

At both ends of the work and on both beds, transfer the end stitches one needle inwards to the adjacent needles. Make sure that the empty needles are put back to NWP, or they will pick up yarn and knit again.

Casting off

Transfer the required number of stitches from the front bed to the back bed needles. Knit by hand the edge stitch.

Bring the empty needles on the front bed up to WP and take the stitch you just knitted by hand off the back bed needle, around it's opposite front bed needle and hang it onto the next full back bed needle.

Continue knitting back bed stitches off by hand and taking them around the front bed needles before replacing them on the next back bed needle, for the required amount.

Return the front bed needles to NWP and the now empty back bed needles. This method of casting off prevents the cast off tightening up across the edge and is sometimes known as a "hung bound cast off".

Neck shaping

Transfer the centre front bed needles to the back bed that are to be cast off. Cast these stitches off with a separate length of yarn.

Using a Nylon cast-on cord, (sold for single bed machines), or a length of strong contrast yarn, knit the front bed needles down to NWP by hand. Repeat with the back bed stitches.

A tip I had from a friend is to put a length of clear adhesive tape over the latches of these needles, which prevents them moving whilst the remaining needles knit.

Knit the right side of the shaping, gently pulling down by hand under the beds to start with. (You could also hang an edge claw weight here, such as those provided with the U100 and U100E). This helps the needles next to the cast off knit properly.

To knit the second side. Remove the tape, if used. Pull on one end of the

cord or contrast yarn to bring the stitches back into the needle hooks, the repeat on the opposite bed. Knit this side to match the first, reversing shapings.

You may also use decker combs for this, but often the number of stitches is too many for the eyelets available, so unless you have several combs to accommodate the number of stitches, the above technique is very useful. It is often called "KNIT BACK" or "KNIT DOWN".

Going From A Welt To Longstitch

a) 2x2 (handle down) rib.

Cast on in rib, and knit as many rows as required. Locks at the right.

Rack once right round. Bring up empty needles to wp. CX/CX Knit 3 rows.

Rack back and bring up left back bed needle and front right hand needle to get needles and the edge needles correct for an every needle rib. (K/K) Continue to knit.

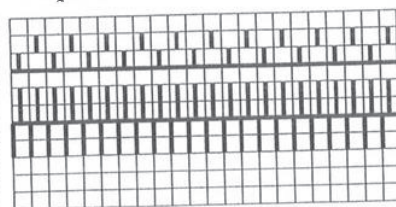
A 1x1 rib is a little flimsy to use, unless an extra strand of yarn can be added to the rib yarn.

b) narrow edging. Orange strippers, cast on in CX/CX method, and increasing st. size by 0.5 every two rows knit about 4 rows only. Locks at the right, set for, and go straight into long stitch.

c) as in b above, but knit more CX/CX rows. Change to black strippers after about 4 rows until the CX/CX cast on edge is complete.

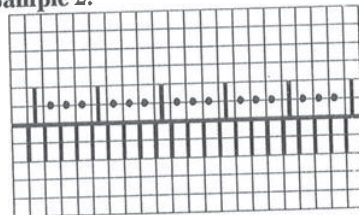
A Few Samples To Try

Sample 1.



DX/N SS 5.75/4.75 (This will prevent the fabric rolling). Knit in one colour only. Note the finished fabric has a textured feel.

Sample 2.

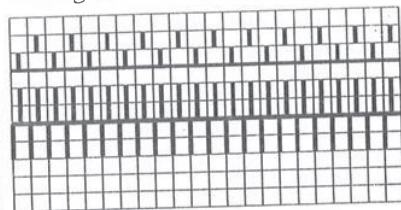


Re-arrange needles 3x1 SS4.5/4.5 and black strippers: N/N K6 rows CX/CX K2 rows, repeating this 8 row sequence.

You can bring in a second colour, by knitting:- Col 1.N/N K6 rows Col2 CX/CX K2 rows.

Sample 3. Hand selection in longstitch.

Arrange needles and pushers:-



Cast on and knit a few rows.

Set for BX/CX. Change colours every 2 rows, knit about 8 rows.

Col.1 about to knit, return both end pushers marked to NWP.

K4 rows.

Repeat, again putting end pushers in WP at each end to NWP, every 4th row.

Note, where the pushers are returned to NWP, those needles knit plain, but only in the main colour.

When only 2-3 pushers are left in the centre, knit about 6 rows, and then start, from the centre, bringing up end pushers, in pattern, to WP, on both sides, every 4th row until all are back in original position.

Note when the work is removed from the machine the pattern created, and also on the reverse side of the work, is shadowed and there are two different types of fabric.

TRANSFER LOCKS

Do you own a transfer lock - ie, a U70, U80, U100E or U100, but do not, or cannot use it? If so, now is the time to get it out, clean it up and read on!! Turn it upside down and with clean tissue, or a soft cloth, clean it well (it's

probably dusty!) Then, with some oil on a soft cloth, rub well the inside of the channels and over the metal and plastic parts.

The U80, U100 and U100E have a metal rod which must be inserted correctly into its socket. See your manual for the diagram.

Although, the U80 and U100(E) can be used for various types of transfer, this time we are just going to concentrate on a 1x1 rib, going into stocking stitch. We will be looking at a different technique in each issue.

Knit the final row of the rib at one whole stitch size larger than the rib. (When you get more used to this piece of machinery, this is not always necessary). Also, two weights are provided, use one on each end of the work whilst transferring.

On the U80 and U100(E) there are numbers, 1-5. Different numbers are for the various techniques. For today's technique, 1x1 rib into stocking stitch, use no. 4.

Use a good tempered 4ply acrylic for practice - not a hairy or fancy yarn - when you improve and are happily transferring, then change back to your fancy yarn.

Cast on and knit at least 30 rows in a 1x1 rib. Knit the last row, from left to right at one whole st. size higher.

You are going to transfer the sts from the front bed, to the empty needles on the back bed. So, bring to WP, all the necessary back bed empty needles. Put the edge springs to the sides.

Place the transfer lock on the right hand side. For the U80 and the U100(E), make sure it is properly 'clicked' on. Move it slightly backwards and forwards to make sure. Look for the arrow on top of the lock which must face towards the knitting. Another tip on the U100(E), is that the stitches to be transferred always go from the writing to the blank side of the lock. Also note on the top of the U100(E) there are two more arrows on the lock also indicating the direction in which the stitches are to be transferred.

The racking handle is up (in a 1x1 rib)

Turn this a quarter turn anti-clockwise. Bring right out 2 empty needles on opposite beds. The stems of these needles must just slide past one

another. They must not touch, nor have a gap between them. When the racking handle is in the correct position, this is how these two needles should be. For the first six or more times you use the carriage, check the needles. You will soon become familiar with the exact correct position for your machine. Make sure you return these needles to NWP.

For the U70, firmly grasp the black knobs, and go firmly across. For the U80 and U100(E) just take it across firmly and smoothly. It is however essential, that you press down firmly (not heavily) at the beginning of the transfer or else the lock will skid across the needles!

All the sts will land on the opposite bed. HOWEVER, sometimes when you are new to this, you get some misses in that you get some dropped stitches. NOT to worry as practice will make perfect. Pick these stitches up with the orange hook tool and place them on their appropriate needles. Rack the handle back up to the top and then continuing in clockwise direction, put it DOWN, leave the needles where they are, N/N knit about 10 rows.

Turn the racking handle in anti-clockwise direction three quarters of a turn, finishing in the exactly correct position you selected for the first time.

This time, there are no empty needles too bring up, so just take the lock across. Rack back. Remember to put the stitch size down for the 10 rows and increase it on the final row before transfer. Keep doing this, until you become proficient - and you will. You will also find you have a nice pattern!

Cast on in 1x1 rib again, but this time, put the transfer lock on to the left side of the work, and the sts will be transferred from the back to the front bed. Bring up empty needles on front bed and proceed exactly as above, but this time the sts will all transfer to the front bed.

Continue to practice this side. Note on removing the work from the machine, the 'pattern' is on the opposite side of the work than when transferring front to back bed.

If stitches continue to drop, check the

position of the racking handle - it may be that you need to alter it, just slightly.

The end needles sometimes drop - if this continues, transfer just the end two with the double ended bodkin. Don't be frightened of your transfer lock. Provided you do everything correctly, it is just that you must practice to get a smooth but firm action, whilst taking the lock across.

It may be that you do jam the lock going across. Don't panic, it happens to us all sometimes. Just remove the metal rod (U80 & U100(E)) and lift the lock from the work, freeing it from the needles.

Why on earth did the stupid thing do that, you will ask yourself. Usually, the 'stupid thing' is you and not the lock! Did you do the last row at a higher stitch size?

Did you rack?

Have you bent needles or latches? More likely for the U80 and U100's, are you on the correct number?

Are you a beginner using a fancy or difficult yarn?

Are you sure the carriage is going in the correct direction?

Did you press the carriage down firmly enough when first going across?

If you have a bent or damaged needle or latch, the stitch will always drop. If you find you have to replace a needle, remove the retaining bar and chop off the needle head with a strong pair of pliers before removing it. Failure to do this, can mean that the hook of the needle gets caught in the long spring that runs all along the inside of the bed. When returning a needle in its place, open the latch before returning it.

If you own one of the transfer locks and don't use it at all, or not much, do practice. There are some wonderful patterns that can be created with these accessories.

That is all for this time. See you again soon.

Best wishes,

PAT COULSTON.



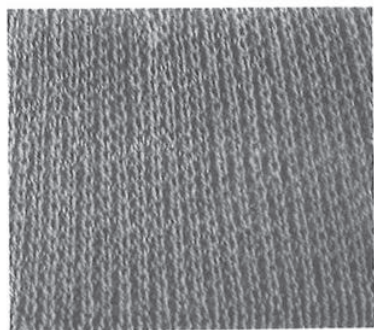
Sample a



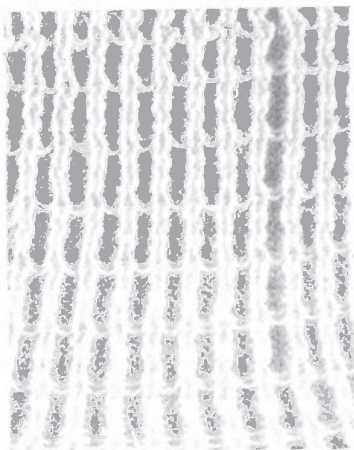
Sample b



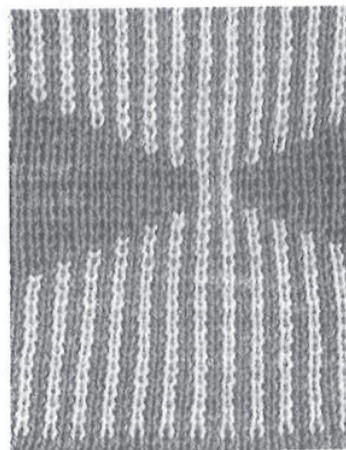
Sample c



Sample 1



Sample 2



Sample 3



Sample 4



Sample for Diag 2



Sample for Diag 3



Dear George,
First of all let me say how pleased I was to receive my copies of Duet. It has certainly lived up to expectations and more.

It is a great boon to someone like myself who lives out in the wilds and has no contact with other knitters.

I have had my Duomatic for about four years and, after going through the instruction book, never really got to grips with it. Time being the main reason. However, last April I went on a one week course, knowing that later in the year I was going to take early retirement. I actually retired in the middle of October and have since made several sweaters, two suits, a three quarter length jacket, a couple of cardigans and a waistcoat.

My husband, who thought he was going to see more of me once I had retired, has joined the ever growing ranks of Knitting Machine Widowers!!

I have a question concerning knitted skirts. In a book I have, it recommends not using 100% acrylic yarn, however, I bought a knitted suit, (did I hear you say traitor?), which was quite expensive. This was knitted in 100% acrylic and has a ribbed skirt. It says on the instructions, "Do not iron", which I understand, but it must have had a very good steam, as it retains its shape beautifully. Can you explain how this is done?

Wouldn't it be stretched at the blocking stage. Some books that I have read say "kill" the yarn to obtain the correct swing etc. Can you explain all this? I get terribly bemused when it

comes to blocking anyway. I have made a very good blocking board, as recommended in one magazine and I have a steamer, but never seem to get the same finish as a professional.

I was also delighted to see form computer programmes included in the magazine and I look forward to the next issue.

Yours sincerely,
Kathleen A. Allvey,
Sussex, England.

Dear Mrs Allvey,
Thankyou for you interesting letter. I am pleased that you like Duet and hope that you also find the ongoing improvements helpful as well.

It is nice to hear that you are now more at home with your Duomatic. It sounds as though you have been very busy indeed, of late.

As to your queries on acrylics, skirts and steaming.

Acrylic is a very useful fibre, that is used extensively in the textile industry. As a man made fibre, it is one of the best and most versatile, but like most things, has it's limitations. The main one of these is that it has a relatively low melting point. This is the reason that we are advised not to iron, steam press or hot wash garments made from this fibre.

When acrylics first start out in life, they are in a liquid state. This is forced through tiny nozzles, or spinarets and, as the liquid comes out, it solidifies into a fine filament. If you looked at this under a magnifying glass, it would appear like fishing line. To make this more like a natural fibre, waves, or "crimp" is put into the fibre, making it take on a springy concertina shape. These "permanent waves" are set in using heat and is sometimes called "loft", (ever seen yarns labeled "High Loft, or High Bulk? This is why). The fibres are then spun into a yarn ready to knit, or another process.

As all the "body" in the yarn is set in with heat at a relatively low temperature, it is logical that if you apply heat again, the "body", (supplied by the "permanent wave process"), will be removed, and the fibres return to their original shape.

For this reason, a sweater in acrylic washed on a hot wash "grows" to an

enormous size. The same thing happens if it is ironed or steam pressed, for the same reasons.

As explained, the bulk is added by crimping as a fairly low temperature, so if you keep any further treatments to below this temperature, all will be well. So you can apply gentle heat in the form of steam, from a distance of about 25 centimetres for a short period. This will not be enough to let the crimp drop out, but will be enough to "set" the stitches so as to make them hold their shape. I steam all acrylics this way and it work beautifully.

This is how your skirt was probably treated. Once the stitches are set into shape they will hold it as long as the fabric is not overheated. So the answer is yes you can make skirts from acrylics, but remember not to treat them wrongly. It is also sometimes a good thing to knit the fabric on a slightly tighter stitch size than normal to help retain the shape in wear.

Occasionally garments made from acrylics are deliberately made to drop the crimp from the yarn, by steaming for longer. Skirts particularly can be treated this way, and this is known as "killing" the yarn. The garment is knitted too small in the first place, normally, so that when the steaming takes place, the yarn makes it grow to the required size. The skirt is usually held by the waist and weighted evenly at the hem, then steamed so that the stretch is evenly applied. There are skirt steaming kits available on the market for just this process. Once treated this way, it will retain the shape and size well.

All garments should be blocked out to size before assembly. It make such a difference to the finished article. A blocking board and steamer or steam iron are all that are needed. We have an article in this issue to explain how this is done for all types of yarns and garments and I hope this helps you and the many other knitters who have difficulty with this.

I am glad that you find the form computer programmes useful. This time we have more than ever.

Best wishes,
George.

Dear George,
I have just received my second issue of Duet and am pleased to say that I liked it better than issue 1, patternwise I mean.

I have been the proud owner of a 6000 since last November, although I do have a Japanese machine, my husband decided to buy me the 6000, I was over the moon. But, when I had it all set up, I didn't use it until the beginning of March and in fact, I was petrified of it.

I had been having so many problems and broken so many needles on my other machine, even after six years of machine knitting and using it almost every day. I took one look at the 6000 and thought I would never learn it and as I said, I was afraid of it.

My husband said, "Now look here, I didn't buy an expensive machine for you to sit and look at. I want you to get on and learn how to use it"

I literally froze. He had been trying the computer out while I had been working on the other machine and I was thrilled when he came up with a little motif and some little bits of knitted patterns.

I looked at his bits of knitting, said they were great and sneaked back to the single bed machine. However, he made me start to use the 6000 and things were coming up on the console, while I sat there for hours pressing this and pushing that, wondering why all this fuss before you can even get a garment started and suddenly, it all fell into place.

Within a few days I had learned a lot about the console and was using it like an expert. I still have a lot to learn, but at least I know how to start a garment off!

After about the third evening of practice, (my husband was on a night shift), I decided to try a pattern and came up with a super back and two fronts of a beautiful red cardigan, with bobbles on. I was thrilled to pieces and very proud.

I began to gain confidence and decided to try to put twenty stitch patterns into the computer and make a samples swatch. Lo and behold, I got nineteen of them. All beautiful patterns, one after the other. One of them didn't "take". I don't really un-

derstand why.

Although I haven't actually completed a garment yet, I will soon. It is an absolutely super machine. So any other new 6000 owners out there, persevere. When you see a piece of knitting come off the machine, it will give you encouragement. I just wish Duet was monthly instead of quarterly, because it is very hard to find patterns for the Passap System, apart from the model books.

Another thing I would like to mention, is that one night when I was using the machine, (about five hours trying to learn the computer), the display kept flickering. I thought I had broken something, or the machine had broken down. Every time I put my hand near the machine, it kept acting funny, or the screen went blank. My husband was on nightwork as usual and I was at a loss to understand what was going wrong. So I 'phoned the help line. I had never dreamed that the problem may be ME, but you said that it sounded as though the console was suffering from static electricity and asked if the machine was on a nylon carpet.

I have to say it sounded a load of rubbish, but I did as you suggested. Took off my rubber soled slippers, left the machine for a while and then tied a length of wire round one leg, (my machine doesn't have wheels), and tied this to the radiator pipes. I do suffer with static electricity and often get little shocks when I touch things, so it sounded worth a try.

My son and husband had never experienced the problem, only me and when I went near the machine, it went haywire. Well crazy as it sounds, it works. The machine works beautifully now, so if any other 6000 owner out there is experiencing the computer display ing what looks like Morse code, or continually keeps going blank, you could have the same problem as me. Try the remedy I was given, it may work for you too.

Well, this letter may too long to print for the magazine, but please pass on your tip for getting rid of static.

Yours sincerely,

Rosina Lock,
London.

Dear Mrs Lock,

By now I am sure that you have done much more on your machine. I know that the static problem has been experienced by some other knitters as well as yourself, so we have included that section of your letter. Yes, the solution does sound a load of rubbish and very "Heath Robinson". The static needs to be earthed away from you before you touch the machine, or it will earth through the console, upsetting the electronics as it does so.

I have to say that it is not the commonest problem, but never the less exists.

Another electrical problem that can very rarely occur, is voltage variation. This causes "peaks and troughs" in the electrical supply. To a small degree, most electrical supplies are affected by this and the 6000 is more than able to cope with it at all times. Very, very rarely, if there is a large surge in the supply, it can cause a problem with the console. This usually happens only if you live near a large factory or heavy electrical industrial plant for example. When something is switched off, it causes a surge in the power supply, a little as though you turned on a tap and put your finger over it partially blocking the outlet. When you release your finger the water gushes out for a second, then settles down. The machine can often cope with this too and you would be unaware that it had even happened. But one time in a million, it could have an effect.

There is a little accessory called a surge protector that is sold in computer shops for use with home computers. This plugs into the socket at the wall first and you plug into this. It removes the surge if and when it happens, smoothing out the electrical supply. Necessary for computers, but not normally for the 6000. But, if you live near heavy plant or factories and have suffered with electrical supply problems, it could be the answer. I do have to emphasize that for 99.99% of users, this is completely unnecessary. The machine is well able to cope with normal voltage variations and is built to accommodate them, but if you are one of the very few whose electrical supply is af-

fectured by surges, it is worth a try. (If you are affected by these surges, your TV will probably show it up by, acting strangely, or the radio, lights and other electrical appliances). It is only a last resort and surge protectors are NOT needed to operate the 6000, so no need to waste money on something that will have no real purpose.

The reason the machine did not knit your 20th pattern, is that although you can programme 26 in all, it will depend very much on how big each of the patterns is. The console has a large, but finite, memory. If you fill this memory with the first few patterns, it cannot hold any more. So your first nineteen took up all the available memory and it threw away the last one. It was unable to hold it with all the rest.

This is another thing that happens only rarely. After all, how often do you want to knit a garment with twenty-six different stitch patterns?

I am glad that you are progressing with the machine. I often wish that other knitters who are a little scared of the machine would do as you have done. The only way to conquer that initial fear of the machine is to use it. Then you discover that although it has a computer, it doesn't have a mind. You are the boss and it can only do as you tell it. A knitting machine is a good friend, but like making friends with people, it takes a little time to get to know each others little foibles. There will be disagreements in most friendships, but they usually survive these and go on to become even stronger. You appear to have made friends with your machine and I hope it is a friendship that lasts a lifetime.

Best wishes,
George.

WANTED

**ELECTRIC MOTOR
FOR DUOMATIC 80.**
Please Telephone
Julia Harris
0934-628805

YARN SUPPLIERS INFORMATION

ADELAIDE WALKER
Regina Mills, Gibson Street,
Bradford,
West Yorks., BD3 9TT.

AMBERYARNS
Greendale Mills,
Windhill,
Shipley, W. Yorks.,
BD18 1QB.

U.S.A.
Juniper Inc.
P.O. Box 432, Islip Terrace,
New York.
Tel: 516-277-1576.

CANADA
Diamond Yarn,
9697 St. Laurent,
Montreal, Quebec.
Tel: 388-6188.

BONNIES WOOLS
1273 Bristol Road South,
Northfield,
Birmingham, B31 2SP.
Tel: 021-475-1691.

BRAMWELL YARNS
Unit 5, Metcalf Drive,
Altham Lane, Altham,
Accrington, BB5 5TU.
Tel: 0282-79811.

U.S.A.
Westrade Sales Inc.,
P.O. Box 8244, Midland,
Texas, 79708.

CANADA
Westrade Sales Inc.,
2711 No 3 Road, Richmond, B.C.
V6X 2B2.

DENYS BRUNTON YARNS
Moorland Mills, Law street,
Bradford Road,
Cleckheaton,
West Yorks,
BD19 3QR.

FORSELL YARNS
T. Forsell & Son Ltd., Blaby Road,
South Wigston, Leicester,
LE8 2SG.

NINA MIKLIN YARNS
104 Bidulph Mansion,
Elgin Avenue, London, W9 1HU.
Tel: 071-286-1532.

PAGE TWO (JANDIS)
30 Downham Road,
Outwell, Wisbech,
Cams., PE14 8SE.
Tel: 0945-772483.

METRIC CONVERSION CHART (Conversions to the nearest figure)

INS	CM	INS	CM
1	2.5	31	79
2	5	32	81
3	7.5	33	84
4	10	34	86
5	12.5	35	89
6	15	36	91
7	17.5	37	94
8	20	38	97
9	23	39	99
10	25	40	102
11	27.5	41	104
12	30	42	107
13	32.5	43	109
14	35	44	112
15	37.5	45	114
16	40	46	117
17	42.5	47	119
18	45	48	122
19	47.5	49	124
20	51	50	127
21	53	51	129
22	56	52	132
23	58	53	135
24	61	54	137
25	63.5	55	140
26	66	56	142
27	68.5	57	145
28	71	58	147
29	73.5	59	150
30	76	60	152

KNIT SOMETHING SIMPLE

with

IRENE KRIEGER

Hello again,

It seems like only yesterday that I was sitting at my kitchen table writing for Duet number 2 and here I am again. Before I go any further, I would like to thank all of you who took the trouble to write or 'phone to ask if it was me modeling my dress "Going Dotty" in the last issue. Well spotted - it was, (and indeed still is) me.

At the photo session for the issue, they realized that my dress was missing, so rather than hold things up, it was decided to use one of the photos that was taken previously for the Passap/Pfaff 6000 book, published last month by Electronne Press.

For this summer issue, I have designed a garment aimed mainly at the mid-teenagers but, with perhaps a few adjustments, could be suitable for any age group and any occasion. I have called the design Charlotte after a close neighbour, who I kept in mind whilst designing. As you can see from the diagram, it is a very simple tunic style top, which can be made on all Passap System double bed machines. The yarn used was 2 ends of an acrylic 2/30's.

This is often a yarn that many knitters seem to have oddments of cones left over from previous projects and this style takes 350 - 400 grams of the light colour and approximately 300 - 350 grams of the darker colour.

I have deliberately made the tunic "over-big", with extra long sleeves, as this is how these tunics are being worn, usually over a tight fitting pair of leggings or cycle shorts, but it would look nice over a pair of trousers, culottes, or even a nice flowing skirt. The sizes are given as small, medium and large, so you will need to look up the measurements on the diagram to find which size would suit your requirements.

Before we go on to the pattern, I would like to start you thinking about ways that this style could be changed or varied. Lengthening would make it into a dress and shortening would make one of the currently very fashionable cropped tops. For every centimetre in length, you will have to add or subtract eight rows. Change the length only between the bottom edge and the top zig-zag, i.e. do not change the depth of the armhole, as this means that you would also have to change the shape of the sleeve head.

If the width needs altering, for every two centimetres, you will have to add or subtract five stitches. If the under-arm shaping is to remain as given, check that the garment will fit correctly across the shoulders. This is more likely to be a problem when scaling down, (making smaller), than when scaling up, (making bigger).

Changing the colour would change it's "mood" completely. If made in pink and lilac, it becomes a softer looking garment which might make a very suitable maternity smock. Made in cream and tan with conventional ribbed welts, cuffs and neckband, it becomes a sweater that a man could easily wear. If you choose three separate colours instead of mixing two, as I have done, a whole range of possibilities opens up. Lime, tan and black, (or purple) would give a Mexican feel which is very popular for 1990. Navy, maroon and cream are the colours of Provence for a more classic French look.

A cautionary word about colours here. If you intend to mix two colours as I have done, choose colours which are not too con trasty. Black and white, or red and white seem like a good idea, but when one end of each is used together, it can look very "dirty". Black and grey, or red and pink would be a much better choice.

When one end of each colour is knitted together as one yarn, the effect is likely to be uneven, as sometimes one, then the other colour, shows to the front. There is no way to avoid this, unless you use a yarn twisting machine first to twist the two yarns together. I actually like the patchy effect, because I find that it balances out in the eye, but if you don't like it, you can minimize it by stacking the cones one above the other on a vegetable rack or a cardboard carton with a hole in the top. You thread the yarn from the lower cone up through the centre of the upper cone. As the two yarns wind off, the top yarn will twist around the lower one. It is a very loose twist and the effect will still be slightly patchy. Experiment and, if you are not happy, you should use three separate colours.

There are of course ways of changing the design by changing the jacquard pattern. The zig-zags could continue all the way up to the armhole, or the bottom could be left as I have designed it and the yoke section could be zig-zagged. By changing the pattern to a wave shape, using jades or greens and studding the garment with the lovely sea horses mentioned in the News Section of this issue, a totally different effect would be achieved. Round off the zig-zags, substitute the purple with a rich burgundy, edge the fairisle with gold appliqué paints (News Section) and you will have a stunning evening top with an Indian influence.

As you can see, once you begin to think about it, this design can be adapted in so many different ways. I haven't even mentioned adding sequins, beads, lace, leather thonging, tassels, studs or fabric paints.

Further into this article, I am going to explain a very quick way to shape

shoulders. Unfortunately, it cannot be used on the Duomatic S, because it required back bed pushers, but I have included conventional shaping instructions for those of you with the Duo S.

Before starting to knit the garment, you will need to wind off some yarn from each cone, because two ends of yarn are used throughout. I would suggest that you don't wind off too much at a time. For one thing, the yarn being so fine it takes ages and, secondly, for the main part of the knitting one end of each colour is used, so you will be able to take the yarns directly off the cones. Altogether you will need the two original cones, one big ball of each colour and a second smaller ball of the zig-zag colour.

To avoid confusion, I am calling the colours light, medium and dark. Light is the yoke colour, medium the two colour mixed together and dark is the zig-zag colour. Thread the two ends of light into the left hand feeder (Col 1) and an end from each of the balls of dark into the second feeder from the left (Col 2). Keep the cone of dark to one side for the moment. It is only Col 1 which will be rethreaded. Two ends of dark will always be Col 2.

As usual, the instructions that follow are written out very fully, but all the information is also contained within the charts and diagrams. If you are unsure about tackling any part of the design, it might be a good idea to have a little practice run, so that you will be confident when it comes to making the garment. You will find that each section, e.g. shaping the shoulders, is written separately, to make it easier for you to follow.

I do hope that you enjoy knitting this design and that I have given you lots of ideas for adapting it. If you have any other ideas, I would be pleased to hear about them. You can write to me at the club address, which is on page 1 of this issue. Enclose a photo if possible, as this always helps.

Until next time,
IRENE

D10303; "CHARLOTTE" Tunic Top With Zig Zag Motif


5, 80, 6000



Irene Krieger.



Small, Medium, Large.



103[108:114]cm Chest/Bust.
70[74:78]cm long.



BRAMWELL 2/30s Acrylic.
350-400g LIGHT, 300-350g
DARK



40 sts = 156mm, 40 Rs =
48mm, measured over patt.



Jacquard from card given &
Diags. CoN 2. St Patt A from
card. Patt After 8 Rows. Rep
Rows NO. Rep Sts ENT. Tech
183. St Patt B from card. Rep
Rows NO. Rep Sts ENT. Tech
183.



Page 3.



600g Medium size.



Lock & Console row counter
may not always agree. In every
case where a RC number is
given, it refers to the LOCK
row counter.



MAKE 1.

A. Bring up 132[138:146] FB Ns
& the same number on the BB.
Using LIGHT (Col 1) and SS 3/3,
make tubular cast on (CoCir) by following 6000 computer instructions or,
Locks N/N K 1 Row. Locks CX/CX
& Knit 2 Rows. Locks N/N Knit 1
Row. Cast on complete.

All Machines. Set locks as Diag for
jacquard. 6000 Engage st patt A.
RC000. Using LIGHT (Col 1) only,
knit to RC8.

DUOMATICS Engage Deco.
Make first Zig Zag:- With Col 1 in the

lock, set the colour changer to change
from Col 1 to Col 2 alternately.

Starting with Col 1, knit 2 rows Col 1
& 2 rows Col 2 alternately until RC28.
With Col 1 in lock, break off wound
off ball of LIGHT from Col 1 and tie
in the cone of DARK. Pull through
until 1 end LIGHT and 1 end DARK
can be seen in the eyelet in the lock.
MEDIUM is formed and this is now
Col 1.

Beginning with Col 1 MEDIUM, knit
2 rows Col 1 and 2 rows Col 2 alternately
until RC52. All FB pushers
should be in the upper working position
(UWP). The first zig zag is complete.

B. ALL MACHINES Leave beds &
Locks as they are. DUOMATICS Dis-
engage Deco.

Knit in Col 1 MEDIUM only to
RC320[344:368].

Make second Zig Zag:

6000 Engage St Patt B & return lock RC
to 320[344:368]

DUOMATICS Engage Deco.

ALL MACHINES

Set colour changer to change Col 1 &
Col 2 alternately.

Beginning with Col 1 MEDIUM, knit
2 rows Col 1 & 2 rows Col 2 to RC
340[364:388]. With Col 1 in the lock,
break dark yarn in Col 1 and tie in the
large ball of LIGHT. Pull through so
that 2 ends of LIGHT are in the eyelet
making Col 1.

Beginning with Col 1, work 2 rows Col
1 & 2 rows Col 2 alternately to
RC364[388:412]. All FB pushers
should now be in upper working position
(UWP).

DUOMATICS Disengage Deco,
leave beds & locks as they are.

ALL MACHINES

Second zig zag is now complete.

Continue with Col 1 LIGHT only. K
4 rows. RC 368[392:416]. Cast off
(CoF) 12 stitches at the beginning of
the next 2 rows. Be sure to put the
relevant FB pushers out of work behind
the blocking rail, or they will
make the needles knit again. Knit to
RC576[608:640]. The lock will be on
the RT.

Shoulder shaping for 6000 and
DUO80 or 5, (NOT DUO S).

This type of shaping will not work
with all stitch patterns.

It will only work with those where N or BX is used on the back bed and front beds. *In the case of the 6000, it will work as above for the back lock, but only with LX on the front lock.* The machine "slips over" the needles with pushers in the lower working, or rest position. If a BX pattern is being made with the back bed, it is necessary to put the back bed pushers to be held down into the blocking rail as for the front bed. It is not sufficient to put them into the lower working position as we will be doing for this design.

Prepare the machine for shoulder shaping as follows:-
Bring to upper working position one back bed pusher for every needle working. Set the back lock to BX.
Shape shoulders.

*Move end 5 BB pushers on the LT to lower position. Put end front bed pushers on LT behind the blocking rail. Knit 1 row. Move end 5 pushers on the RT BB to lower working position. Move end RT FB pushers to behind the blocking rail. Knit 1 row *. If you look at the work you will see that the machine has ignored the stitches where the pushers were down or within the rail, so you are knitting short rows. Repeat from * to * 2 more times. 15 stitches are now held at each end.

6000: *Be sure to clear the edge of your work with the locks at each row, or you will get an error message.*

Now repeat from * to * 3 time more, but this time moving only 4 pushers each time. There will now be a total of 27 stitches being held at each end of the work. Locks will be at the RT. Break the yarn. Pull the end still attached to the work down between the beds to prevent it catching. Set the locks to N/N & knit 2 rows over all the stitches. Cast off (CoF) loosely.



MAKE 1.

Work exactly as for the back, but stopping at RC500[532:564].

Divide the work for the neckline as follows:-

Using a length of waste yarn or nylon cord, knit back all the FB stitches on

the left of centre so that their needles are in non-working position, (NWP). Put their pushers behind the blocking rail. Using a separate piece of yarn, repeat with back bed stitches at the LT of centre.

6000. *Take note of the RC number showing in the Console display. Alter the width of the needle selection so that the LT needles is set to needle number 1 (L.ND -1 RT.ND can remain as is.*

ALL MACHINES.

Knit 1 row. Cast off (CoF) 4[6:6] stitches at LT, (centre of knitting). Knit 4 rows.

Cast off (CoF) 3[3:5] stitches at LT & knit 4 rows.

Cast off (CoF) 2 stitches at LT & knit 4 rows, 3 times in all.

Decrease (dec) 1 stitch at the LT and knit 4 rows, 12 times in all. RC569[601:639]. **DUO S ONLY**, knit to RC576[608:640].

ALL OTHER MACHINES knit to RC575[607:639] only.

Prepare machine for shoulder shaping by holding (short rowing) as explained for Back. (Hold 5 stitches on RT as explained & knit 2 rows) 3 times in all. (Hold 4 stitches on RT as explained & knit 2 rows) 3 times in all. N.B. No stitches should be held on the LT other than those at LT of centre which are being held by waste yarn. Set locks to N/N & knit 3 rows. Loosely cast off (CoF).

6000 *Note row counter number in display.*

DUO S shoulder shaping.

Cast off (CoF) 5 stitches & knit 2 rows, 3 times in all. Cast off (CoF) 4 stitches & knit 2 rows, 3 times in all. Cast off (CoF) remaining stitches.

Return stitches held on waste yarn to working position. Bring to upper working position (UWP) the front bed pushers for these needles.

DUO 80 & S set beds & locks as Diagram.

6000 *Alter the width of the needle selection so that the machine will knit & select over the needles now working. Deduct the RC number that was showing when the work was divided. e.g. 400[532:564] from the number showing after casting off the first side, 590[622:654] & tell the computer to go back as many rows to pick up the pattern once again. After the SX/GX rows,*

the FB pushers should be in upper working position (UWP).

ALL MACHINES.

Return row counter number to 500[532:564]. Shape second side of neck as first, but reversing shaping instructions. It will not be necessary to knit the first row before casting off for the neck. *Therefore, the lock row counter will read one row less than shown in the 6000 display.*

After neck shaping, knit to RC576[608:640] to begin the shoulder shaping.

DUO S. You will need to knit an extra row to be able to begin casting off at the LT shoulder.

ALL MACHINES.

Shape shoulder as before, but holding/casting off on LT instead of RT. Finish as for the first side.



MAKE 2.

Bring up 50[50:55] FB needles & the same number of BB needles. Make a cast on and first zig zag over these needles exactly as for the Back. RC52 Continue as for the back with Col 1 MEDIUM, but shaping the sleeves as follows:-

Increase 1 stitch at each end of the work & knit 8 rows, 35[35:38] times in all. RC332[356:356]. 120{126:131} needles working on FB. Continue to RC364[380:396]. Make second zig zag exactly as given for the Back. With Col 1 LIGHT only, knit 4 rows. RC412[428:444].

6000 & DUOMATIC 80.

Prepare machine for shaping by holding as given for the Back. Shape sleeve head.

Hold 3 stitches at end opposite lock, both beds and knit 1 row, 14 times in all. 21 stitches are being held at each end. Hold 4[4:5] stitches at the end opposite the locks, both beds & knit 1 row, eight times in all. 37[37:41] stitches are being held at each end of the work.

Set locks to N/N. Knit 2 rows & cast off (CoF) loosely.

DUOMATIC S.

Cast off (CoF) 3 stitches at the beginning of the next 14 rows. Cast off (CoF) 4[4:5] stitches at the beginning of the next 8 rows. Cast off (CoF)

remaining stitches.



MAKE 1.

Bring up 102[112:122] needles on the FB & the same number on the BB. Bring up a pusher for each working needle on the FB. With LIGHT, make a cast on as for Back (CoCir).

Set locks N/N, knit 2 rows.

6000. Engage stitch patt B.

DUO 80/S Set locks and beds as shown in Diag. Engage Deco.

ALL MACHINES.

RC000. Using LIGHT as Col 1 and DARK as Col 2, knit 2 rows of each alternately to RC20. Exchange 1 end of LIGHT in Col 1 with 1 end of DARK, so that MEDIUM (1 end of each) is now in Col 1. Beginning with Col 1, work 2 rows Col 1 & 2 rows Col 2 to RC44. All FB pushers will be in the upper working position, (UWP).

DUO 80/S.

Disengage Deco but leave locks & beds as they are.

ALL MACHINES.

Knit with Col 1 MEDIUM only to RC100. Cast off (CoF) loosely.



Block out to size and gently steam all garment parts. Never let the weight of the iron rest on the work.

With right sides facing, join front shoulders to back shoulders.

Set in sleeves matching centre of sleeve head to shoulder seam.

Join short edge of collar. Pin on edge of collar to neck opening, matching collar seam to centre back. Ease as necessary. Stitch into place. Fold collar in half to inside and catch cast off edge down to neckline.

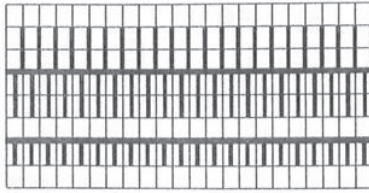
Steam all seams.

Join underarm seams from hem to cuff, matching zig zags.

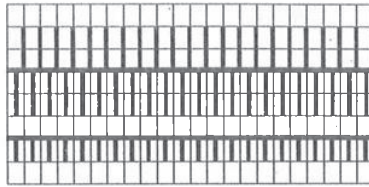
Stitch in all ends.

Steam underarm seams.

TUBULAR CAST ON



FB PUSHERS 6000 ONLY

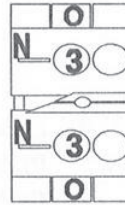


TUBULAR CAST ON

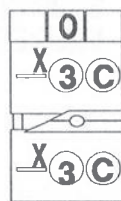


1 ROW

6000 ONLY

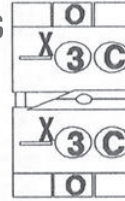


DUO ONLY

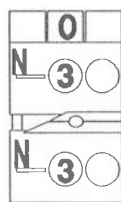


2 ROWS

6000 ONLY

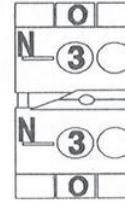


DUO ONLY

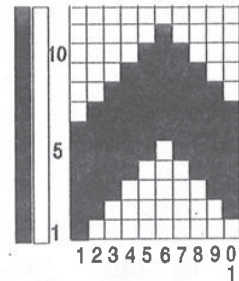


1 ROW

6000 ONLY

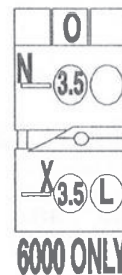


DUO ONLY

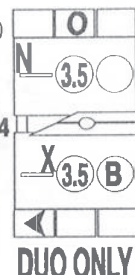


Duomatic, punch design 4 times across width. Repeat, minus last empty row 5 times length.

JACQUARD



6000 ONLY

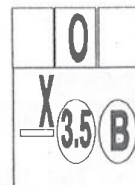


DUO ONLY

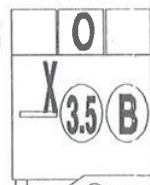
1st ZIG ZAG
2 Rs LIGHT 2 Rs DARK
X5
2 Rs MEDIUM 2 Rs DARK
X6

2nd ZIG ZAG
2 Rs MEDIUM 2 Rs DARK
X5
2Rs LIGHT 2 Rs DARK
X6

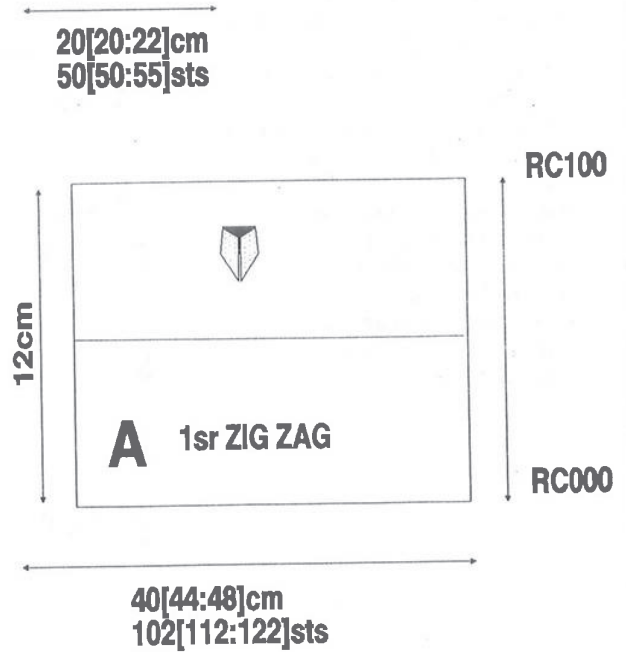
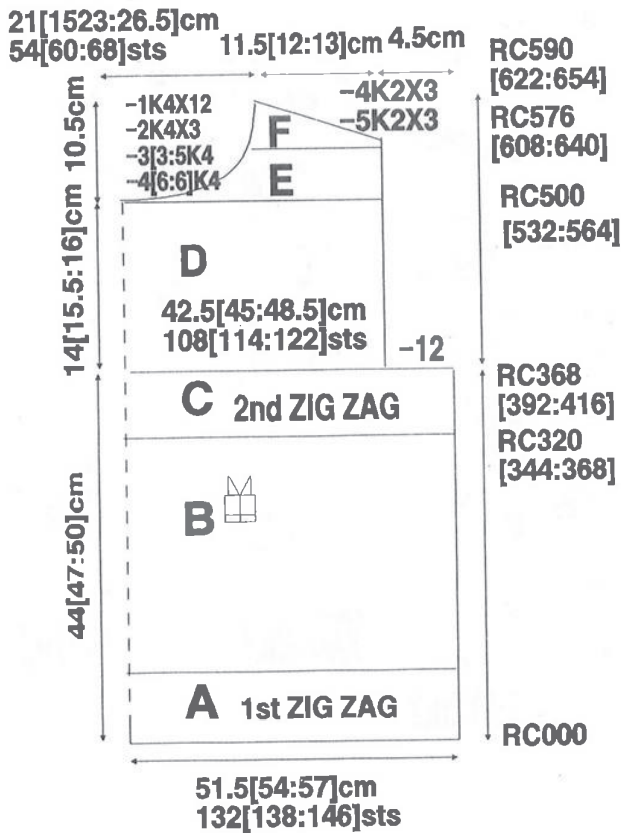
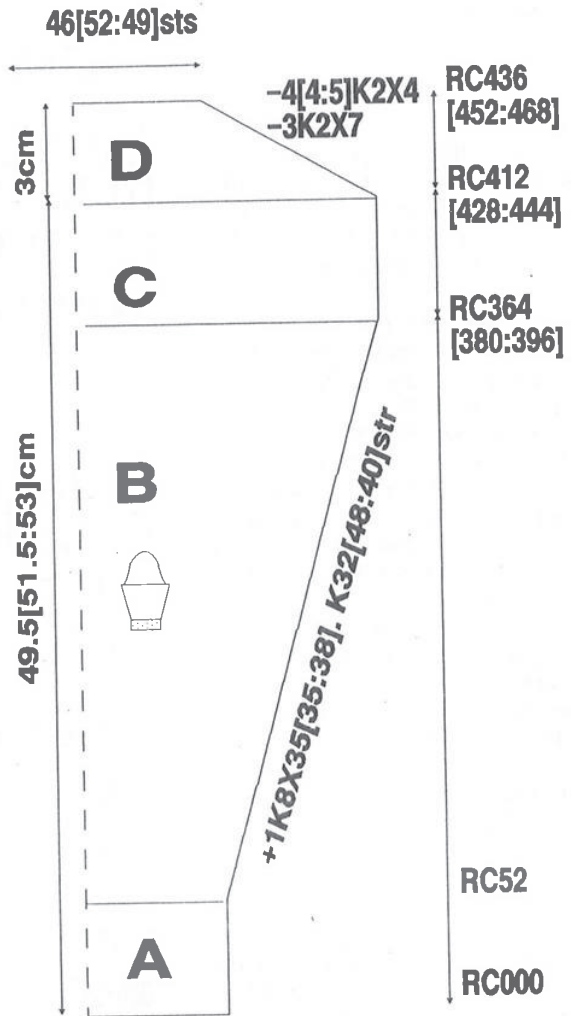
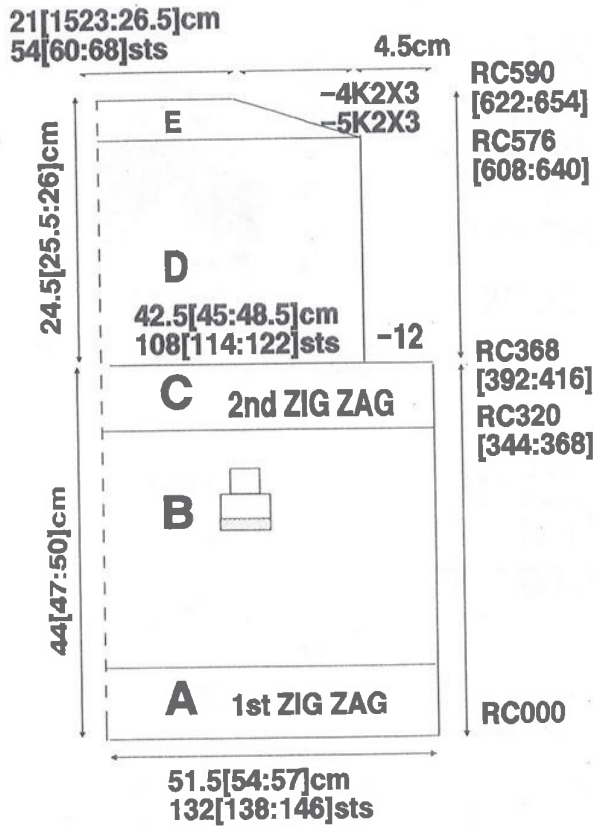
SHORT ROW SHAPING

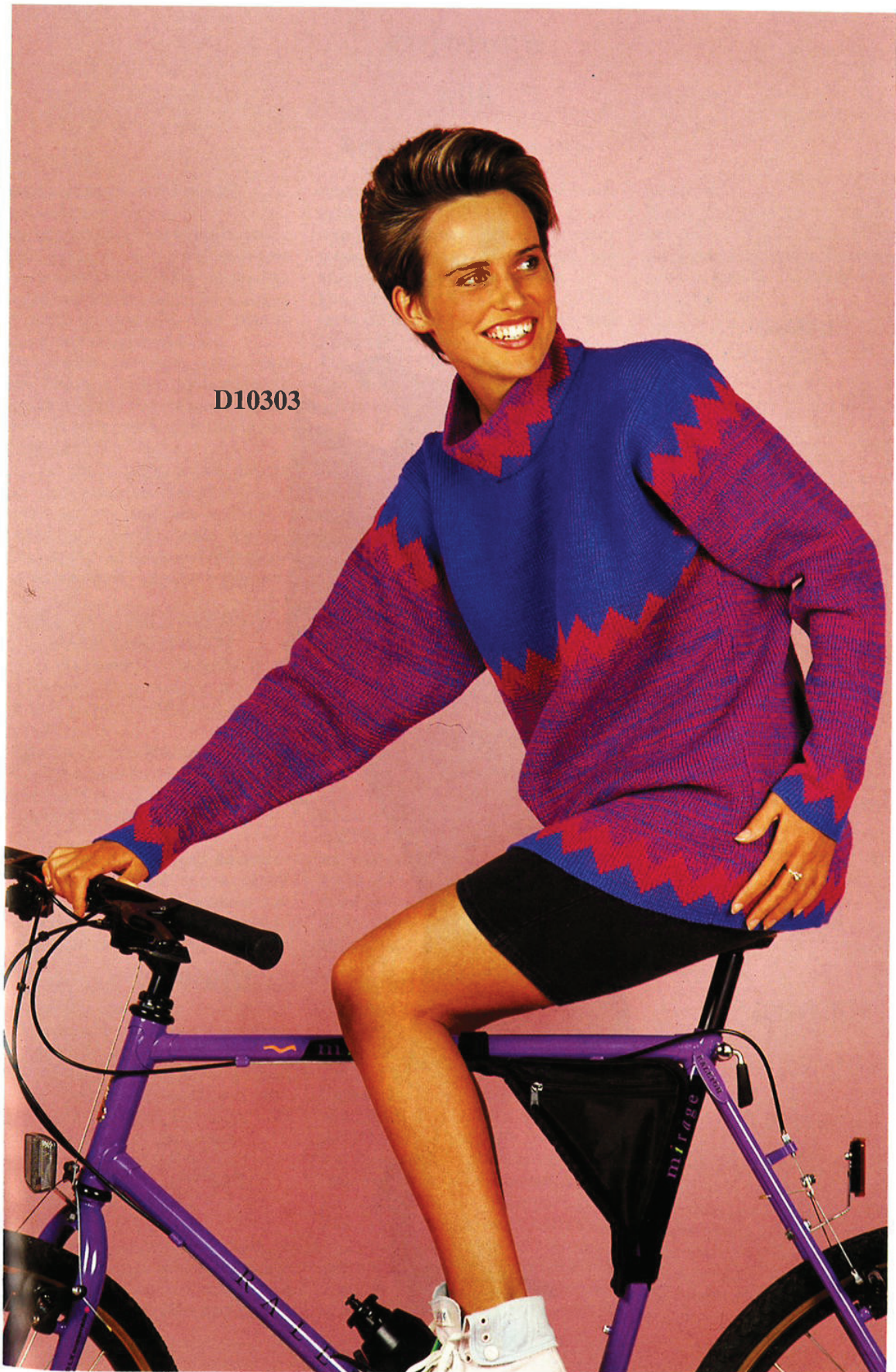


6000 ONLY

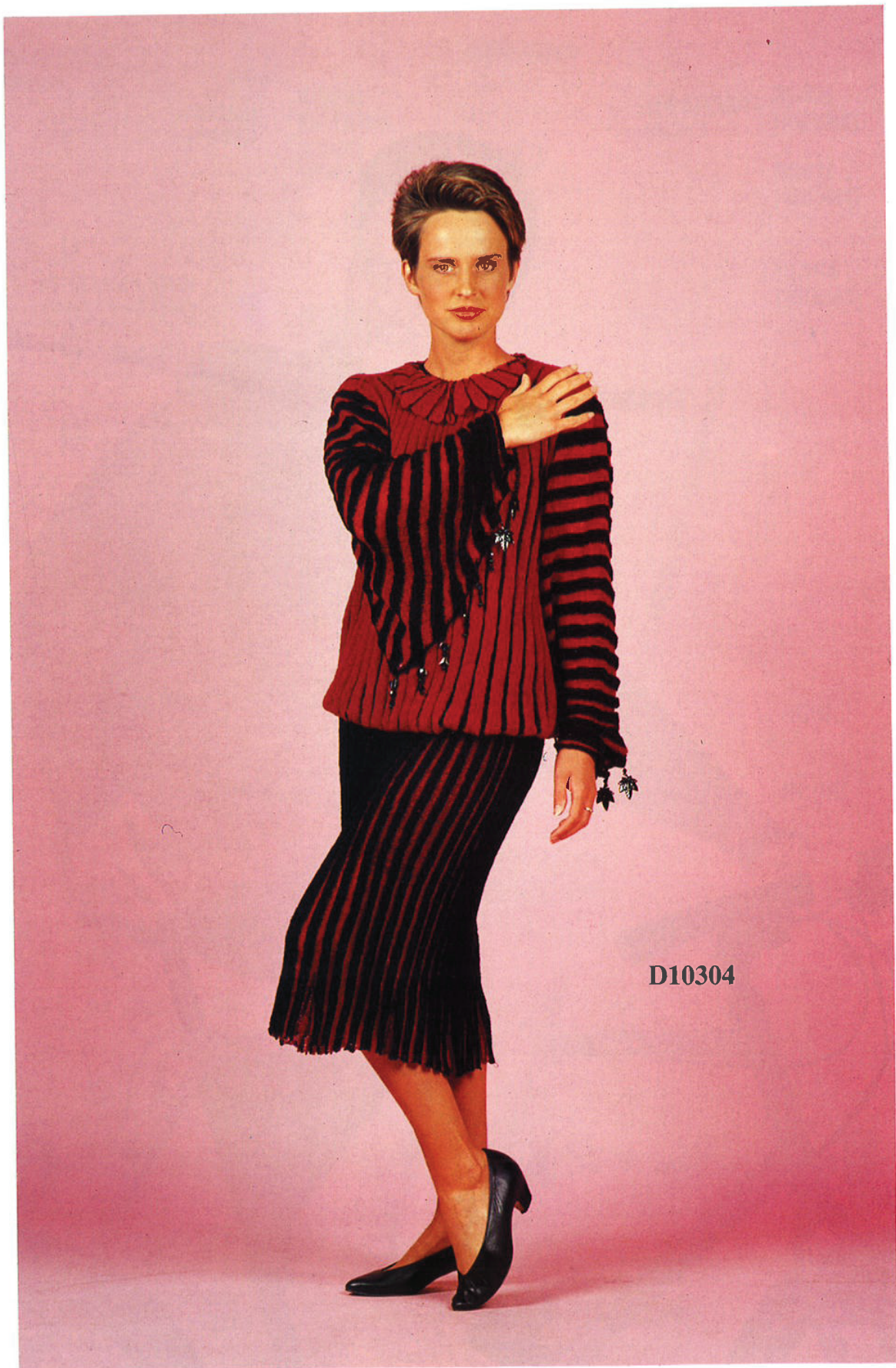


DUO ONLY





D10303



D10304

CUT'N'SEW

with

Raymonde Chessum

Bonjour knitters of the world!

It's Raymonde calling.

This time we are going to make a very simple garment, with a different sort of sleeve and this is going to change the appearance dramatically. Look at the outfit on page 34. The sleeves make it extravagant and chic.

There are two garments, a top and a skirt. The top looks predominantly red with blacker sleeves and the skirt predominantly black with red in the background.

Both are made using a thin poodle type yarn such as Bonnies Savoy Poodle, or you may use a thin industrial type poodle yarn. We are going to play the thick and thin game in stocking stitch, easy for beginners.

WHAT YOU WILL NEED TO MAKE THIS OUTFIT

2 cones of poodle yarn in RED. Bonnies Savoy is 80% Acrylic and 20% Nylon. 2 cones of the same yarn in BLACK.

A Passap System knitting machine. We will use only the back bed for this. Some waistband elastic. Decorative beads.

This time we do not need measurements because this will fit a dress size 10 to 20, but you MUST make a tension swatch to determine the tension compatible with the yarn you are using.

If you are using the yarn suggested, try stitch size 5 to 6. Use the back bed of the machine on N, black strippers and the front lock on GX. You will need to change the stitch size of course if you choose a different yarn. Experiment until you are happy with the feel and look of the fabric.

TO MAKE THE TENSION SWATCH

For the mainly RED look.

Make a single bed cast on on the back bed with waste yarn over 100 needles and knit several rows. Change to 2 ends of red yarn together and knit 12

rows. Now change to 1 end of black yarn and knit 6 rows. Continue this 18 row sequence until the row counter reads 100. Change to waste yarn and knit several rows, then release.

For the mainly BLACK look do the same as above, but 2 ends black and 1 end red.

The garment is knitted sideways, so you must consider the number of pleats knitted in the length for your width. You can have as many pleats as you wish, or as few as you prefer. The more pleats in the garment, the less the pleats will open out and consequently the dominant colour will be the one on the top pleat, (made of 12 rows of double yarn).

The length of the garments will be determined by the number of stitches you cast on. Measure the WIDTH of the sample in centimetres and make a note of this. Divide the measurement by 100, (the number of stitches) and this will give you the size of one stitch. Take the required skirt length measurement in centimetres, then divide this by the size of one stitch. This will then give you the result, which is the number of stitches to cast on. For this simple garment though, we will be knitting over the whole width of the machine, so you will only need to work out the length as above if you want to shorten the pieces a great deal.

HOW TO KNIT THE SLEEVES

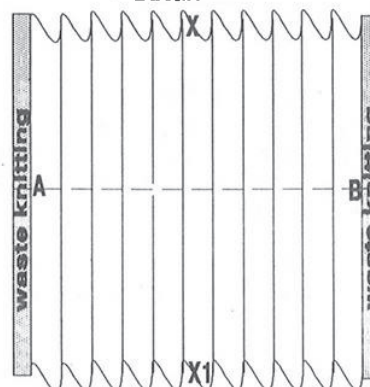
Once you know the right tension, that is to say stitch size necessary to accommodate 2 ends of yarn together, you can knit a piece for the sleeve. Each sleeve is made out of a rectangle of knitting, which will be the width of the machine. The length of your arm will determine the number of rows to knit, plus ease. Each rectangle must start and finish with waste yarn.

The knitting is very elastic because of the pleat construction, you must judge the effect you want and knit more or less pleats. The two rectangles, one for each sleeve, must be

identical.

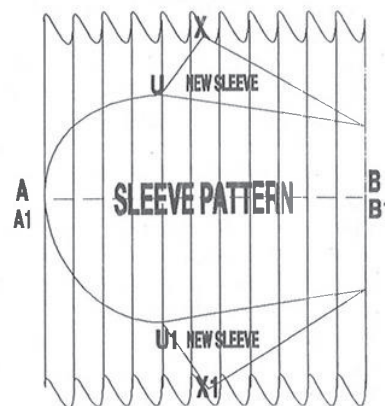
When you have knitted them, mark the centre of each as in Diagram 1, width and length as in Diagram 1 and mark points X, X1, A and B as in the Diagram.

DIAGRAM 1



Take your sleeve pattern as in DUET 2, page 23, Diag 5. Mark the middle A1 B1 and apply it to the rectangle, matching A1 with A and B with B1. Trace a line from underarm U to X and from under arm U1 to X1. This is the pattern of the new sleeve. Proceed in the same way for the second sleeve. Diag 2.

DIAGRAM 2



Trace with tailor chalk around the new shape of the sleeve and with a sewing machine, make a zig zag stitch over the chalk line in order to keep the knitting firm and in good condition when cutting with scissors. If you

do not own a zig zag machine, a straight stitch will do. Cut out the shape carefully, about 1 centimetre outside the stitching.

Now machine the underarm seam of each sleeve on the right side. You'll have to trim slightly the surplus knitting and recover the seam allowance with a row of crochet stitches, followed by a row of scallop stitch on which you can hang beads of any kind. The beads are not only decorative, but their weight keeps the shape of the wing sleeves in position instead of them shriveling up and looking ragged.

NOW THE TOP

It is absolutely plain. This bodice, going from shoulders to hip is made of plain stocking stitch without any increase, decrease or cut. The only difference with the skirt is the colour. It is more dominantly red, so knit this section with 2 ends of red yarn for 12 rows and 1 of black for 6 rows. Calculate how many pleats, (sections of 18 rows), you need for the front width and this will determine the number of rows to knit. You must knit two sections, one for the front and one for the back.

Start with waste yarn and knit the number of pleats required, then finish on waste yarn.

Again this is sideways knitted with 2 ends red and 1 end black. The yarn change takes place at the hip level, not the top. We need to keep the neck end neat to use as the collar.

You can knit with no shaping and gather the pleats in at the top when making up, or alternatively, you can shape the top edge using BX and pushers for holding to shape each black section of the pleat by placing all pushers in WP for the first 2 rows black. On LT side place 20 pushers to rest position, knit 4 rows. Place all pushers in WP, change yarn and knit 12 rows red. Repeat this as many times as necessary over your length of knitting. Make both pieces the same.

When the top sections are knitted. Machine the side seams, remembering to leave the armhole open and remove the waste yarn. Zig zag over the edges. Alternatively, you could graft the side seams by hand. This

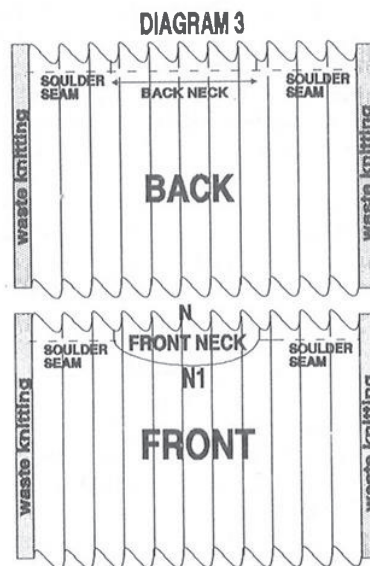
does give a better finish. Pick up the armhole stitches onto a length of smooth yarn threaded into a blunt tapestry needle, around the front and back.

SHOULDER SEAMS AND NECKLINE

Determine the width of your shoulder line and machine the shoulder seams at each side. Then, with tailor chalk, trace a wide neckline between the shoulders as in Diag 3. With a fine crochet hook and thin shirring elastic, make a single crochet stitch around your chalk line. This will give the right dimension for your neck. Make another row of crochet around the neck for strength. Do make sure the depth of the neck is sufficient for comfort.

Make a row of crochet around the hem line of the top. You can enclose a stronger elastic in this too, so that it keeps it's shape.

The back neck crochet line is about 2 centimetres below the edge. This will form a standing back collar. The front section above the crochet will fall forwards around the neck and form a scalloped edge. This front part only should be pressed over a thick piece of cardboard and wadding, using steam or a damp cloth.



THE SKIRT

This is predominantly black. Knitted sideways and straight on the whole width of the machine. The skirt on Page 34 is made of 8 panels. Each panel contains 6 black pleat sections separated from the next panel by a 6 row red section, but at the base of this red section, there is a design in the shape of a V within the red section rows at the hemline. This give a bit of flare to an otherwise straight skirt. It is made by short rowing in the red section immediately after the 6th black pleat. Make this V within the red stripe as follows.

Back lock BX throughout. Pusher for every needle in WP. Knit 2 rows. All pushers except 25 at LT to rest position. Take 1 end black yarn into lock, knit 2 rows.

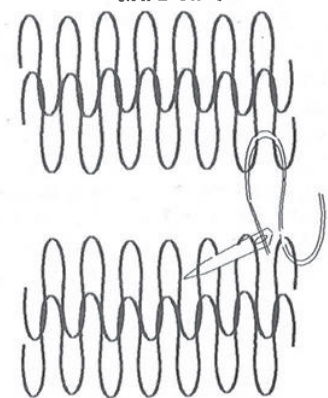
Change to 1 end red. Place inside 5 pushers to rest position, knit 2 rows. Change to black. 5 inside pushers to RP, knit 2 rows.

Repeat these sections until there are only 5 needles knitting, then reverse, bringing pushers to WP until you have knitted back to 25 needles knitting.

Change to red yarn and knit 4 rows. This completes the V and you can now carry on with the next panel.

When you have finished the 8 panels, end the knitting on waste yarn so that the two edges may be grafted forming the seam.

GRAFTING



Crochet the waist edge with several rows of elastic, enclosing waistband elastic.

Your outfit is complete and I must say Au Revoir until next time!

RAYMONDE.

D10319; "LISETTE" White Baby Jacket



Jessamy Jones.



44[50]cm Chest.



48[54]cm Chest.



BRAMWELL 4 ply. 100%
Acrylic, 100 Grams White.
7 buttons.



40 sts = 170mm, 40 Rs = 55
mm, measured over release
pattern. 40 Rs Rib = 80mm.



Release lace with card given.
Patt 1114, Tech 256.



Page 3.



50 Grams.



Release lace garment.
6000 Technique 256.
Dromatic as Diags.



A. CoCir 2X1 MY. K as chart.
B. Trans all sts to BB. Set for
pattern as Diags. K str.
C. Dec & K as chart. CoF.



A. As Back A & chart.
B. As Back B & chart.
C. As Back C & chart.
D. K & dec as chart. CoF.



A. CoCir 2X1 MY, K as chart.
B. As Back B. Inc as chart.
C. K str & CoF.



CoCir K/K 50[55] MY RC000.
Set lks CX/CX, SS 5/5. KRC10
Open beds, place front with
right side of work up over BB.
Push BB Ns through work

0.5cm below edge. Close beds.
Trans FB sts to BB Ns. Close
latches, push Ns down until tips
only show through work. Fold
work over to hang down over
FB. CoF with bound cast off
over BB Ns. Remove from
machine.

Repeat for second front.



As for front bands but CoN over
60[64] Ns & K to RC16. Attach
in same way as front bands.



Join shoulder seams. Set in
sleeves. Attach collar band.
Sew on pop fasteners to bands.
Sew buttons over pop fasteners.
Give light steaming. Do not
press.

	44 cm	50 cm		44 cm	50 cm
1			1	36	36
2	36	36	2	60	60
3	60	60	3	A	A
4	A	A	4	B	B
5	B	B	5	80	80
6	160	174	6	3	3
7	3	3	7	3	3
8	3	3	8	195	195
9	195	195	9	C	C
10	C	C	10	7	7
11	7	7	11	5	5
12	5	5	12	38	38
13	38	38	13	80	88
14	160	174	14	3	3
15	3	3	15	3	3
16	3	3	16	14	20
17	14	20	17	25	32
18	25	32	18	(3)	(3)
19	(3)	(3)	19	229	229
20	101	101	20	2	2
21	2	2	21	184	184
22	184	184	22	135	135
23	135	135	23	7	7
24	7	7	24	43	49
25	43	49	25	72	73
	0	0	26	184	184
			27	133	135
			28	161	161
			29	146	146
			30	183	183
			31	5	5
			32	7	151
			33	3	5
			34	0	3
			34	0	0

	44 cm	50 cm
1	36	36
2	60	60
3	A	A
4	B	B
5	106	114
6	3	3
7	3	3
8	195	195
9	C	C
10	7	7
11	5	5
12	99	99
13	63	63
14	129	131
15	15	15
16	38	38
17	122	134
18	3	3
19	3	3
20	11	17
21	20	26
22	(3)	(3)
23	97	97
24	2	2
25	0	0

TOP

DECO DESIGN Repeat 8 times across width
& 8 times in length when punching card.

2 ROWS

2 ROWS

6000 ONLY

BB PUSHERS 6000 ONLY

DUO ONLY

6000 ONLY

RIBS & WELTS AS "EMILY" DIAGS PAGE 38

D10320; "EMILY" Pink Baby Sweater



Jessamy Jones.



50[54]cm Chest.



60[64]cm Chest.



BRAMWELL 4 PLY 100%
Acrylic. Sugar Pink 200
Grams. Velcro™ strip for fas-
tenings.



40 Sts = 120mm, 40 Rs =
54mm, measured over slip
patt. 40 Rs Rib = 55mm.



Slip patt from card & Diags
given. 6000 Patt 1364 Tech 170.



Page 3.



125 Grams Size 50cm.



This textured slip pattern does
contain very small floats on the
reverse, but too small to catch
tiny fingers.



A. CoCir 2X1 MY as Diags. K
as chart.

B. Trans sts to FB. Set for patt
as Diag. K as chart.

C. Trans sts for 1X1, K as chart
CoF.



A. As Back A.

B. As Back B.

C. Divide. K RT side first as
chart. K LT side reversed.

D. Trans sts for 1X1. K as chart
CoF.



A. As Back A.

B. As Back B, inc & K as chart.
CoF.



Fold neck shaping section of
collar in half to inside. Slip
stitch down. Attach Velcro™ to
shoulder flaps, lapping back
over front. Set in sleeves.
Join side & sleeve seams.
Give very light steaming. Do not
press.



	50 cm	54 cm		50 cm	54 cm
1	80	80	1	80	80
2	152	152	2	152	152
3	A	A	3	A	A
4	B	B	4	B	B
5	78	82	5	78	82
6	3	3	6	3	3
7	3	3	7	3	3
8	194	194	8	194	194
9	C	C	9	C	C
10	6	6	10	6	6
11	38	38	11	166	166
12	78	82	12	78	82
13	3	3	13	3	3
14	3	3	14	3	3
15	25	26	15	25	26
16	29	30	16	29	30
17	(3)	(3)	17	(3)	(3)
18	98	98	18	70	70
19	69	69	19	168	168
20	1	1	20	188	188
21	0	0	21	129	129
			22	155	
			23	7	
			24	1	
			25	98	
			26	69	
			27	1	
			28	0	

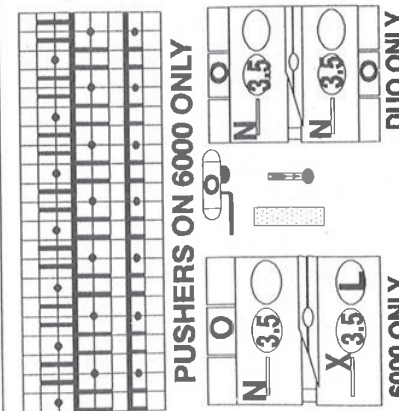
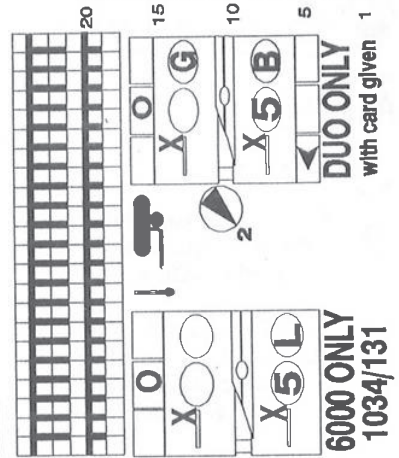
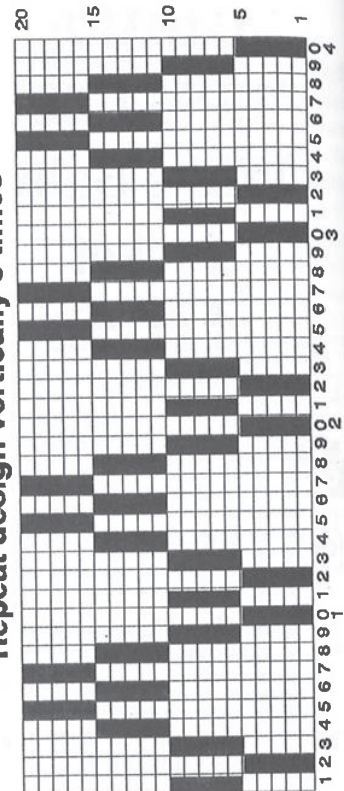
	50 cm	54 cm
1	80	80
2	152	152
3	A	A
4	B	B
5	36	40
6	3	3
7	3	3
8	194	194
9	C	C
10	6	6
11	38	38
12	64	68
13	3	3
14	3	3
15	17	18
16	21	22
17	(3)	(3)
18	97	97
19	5	5
20	0	0

FLASHING
or
REFER
FIGURES

3
DIVIDE
WORK

7
ARRANGE
FOR 1x1 RIB

DECO CARD
Repeat design vertically 3 times



D10321; "JONATHAN" Baby Play Suit



Jessamy Jones.



To suit baby 6 to 9 months old.



Length 57[70]cm.
Chest 52[60]cm.



AMBERYARNS Academy 4
ply, 100% Acrylic. 1 Cone Pink
shade 31 = MY, 1 Cone
Green shade 49 = Col 1.



40 sts = 150mm, 40 Rs =
60mm, measured over tuck
patt. 40 Rs Rib = 80mm.



2 colour tuck patt from card
given. 6000 1034, Tech 131.



Page 3.



125 Grams Size 57cm.



This garment opens at the
back. Also required 0.5cm
width elastic for ankles,
Velcro™ for back fastening.



**Knit 2 Sections Reversing
Shapings.**

- A. CoCir MY 2X1. K as chart.
- B. Trans sts to FB. Set for patt & K as chart.
- C. Dec & K as chart.
- D. Divide work. CoF centre sts as chart. K RT side.
- E. K & dec as chart. CoF.
- F. Return to correct patt R. K in patt as chart CoF.



- A. As Back A.
- B. As Back B. K as chart CoF.



Knit 2. Hold back against
machine to estimate sts re-
quired. CoCir MY K/K. SS 5/5

Lks CX/CX K to RC32.
LksN/N K 2 Rs. CoF.

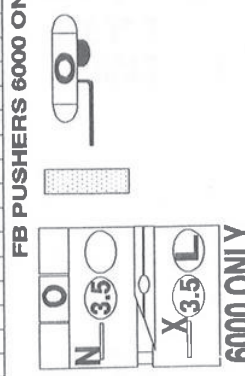
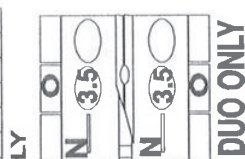
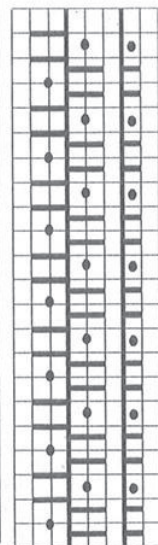
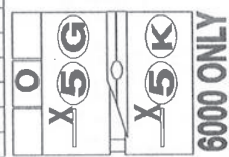
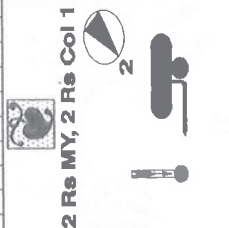
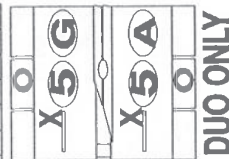


CoCir as Bands. Lks CX/CX SS
5/6. K to RC52. K 2 Rs N/N.
Trans sts to FB. CoF.



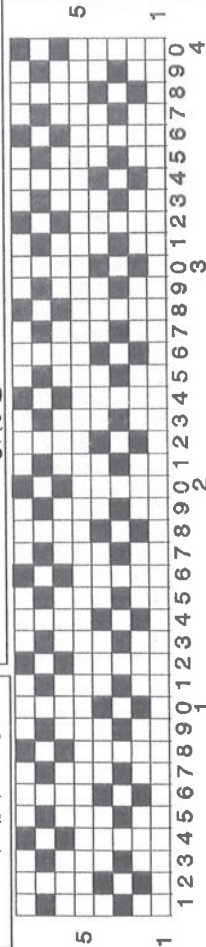
Join centre front seam. Set in
sleeves. Join sleeve seams.
Attach bands to back opening
using backstitch. Sew on
Velcro™ fastenings. Attach
collar using backstitch to out-
side of garment, with opening at
back.

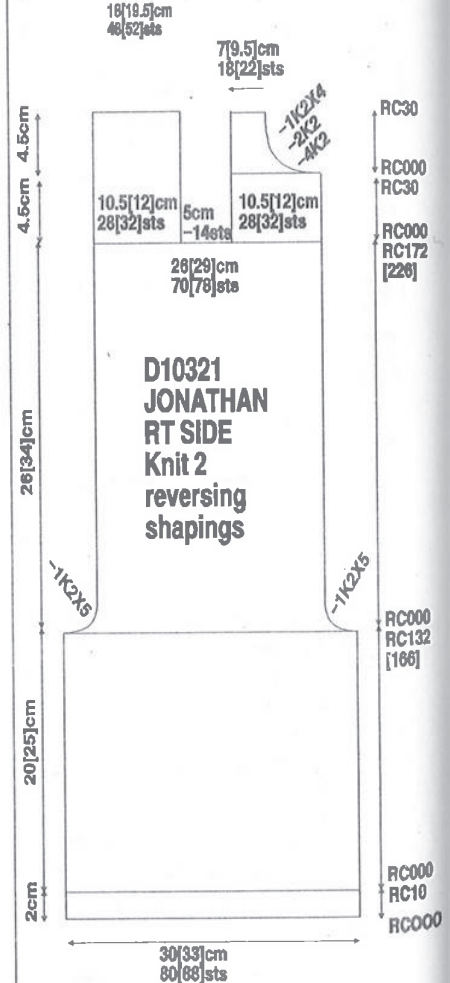
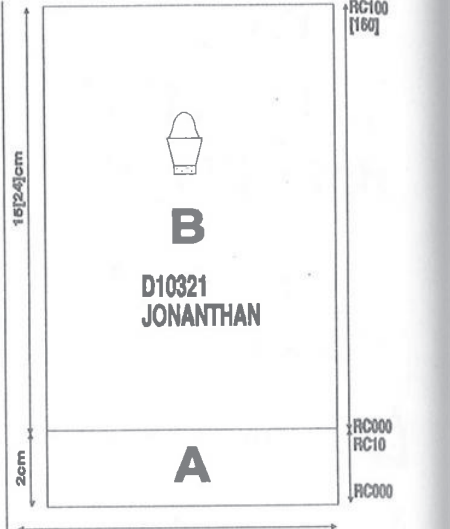
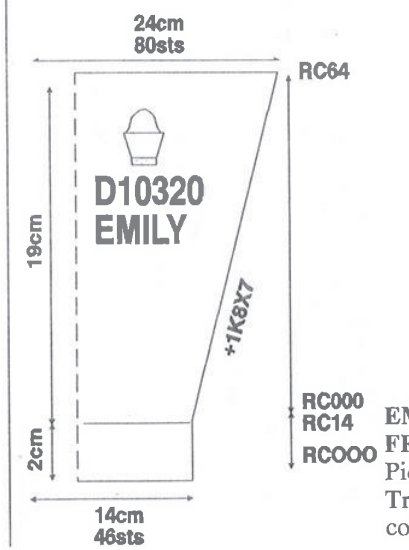
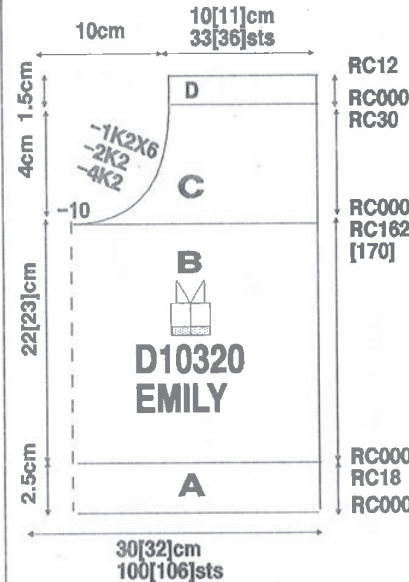
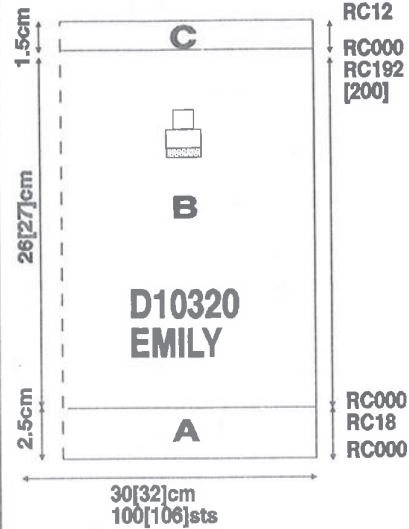
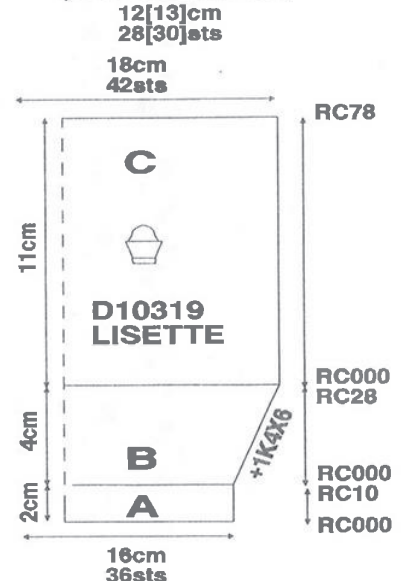
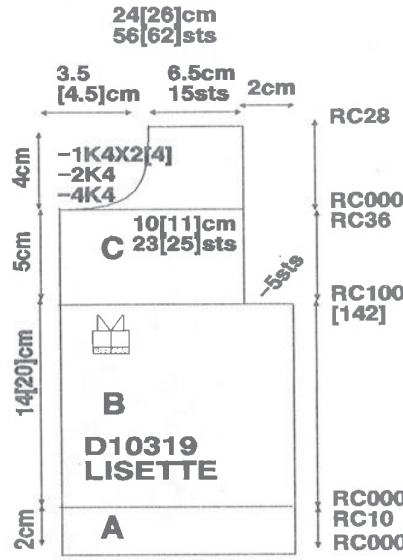
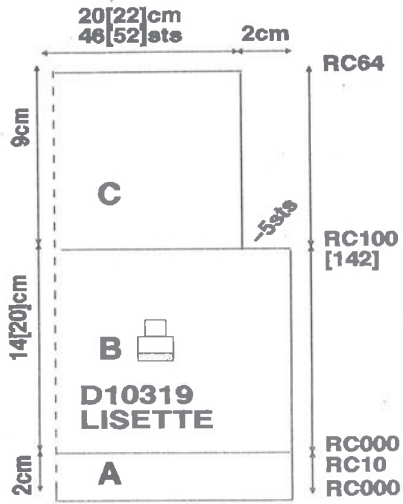
Sew 0.5 cm elastic to inside of
ankle welts to fit loosely.
Give very light steaming.



	57 cm	70 cm		57 cm	70 cm
1	48	48	1	48	48
2	96	96	2	96	96
3	A	A	3	A	A
4	B	B	4	B	B
5	126	138	5	76	82
6	3	3	6	3	3
7	3	3	7	3	3
8	194	194	8	194	194
9	C	C	9	C	C
10	6	6	10	6	6
11	38	38	11	38	38
12	126	138	12	76	82
13	3	3	13	3	3
14	3	3	14	3	3
15	20	25	15	15	24
16	57	70	16	20	26
17	(3)	(3)	17	(3)	(3)
18	98	98	18	97	97
19	178	178	19	2	2
20	155	171	20	0	0
21	38	38			
22	108	116			
23	3	3			
24	3	3			
25	25	34			
26	57	70			
27	(3)	(3)			
28	99	99			
29	71	71			
30	2	2			
31	12	14			
32	66	66			
33	7	7			
34	12	14			
35	69	69			
36	180	180			
37	164	182			
38	167	166			
39	1	5			
40	3	99			
41	99	71			
42	71	3			
43	3	35			
44	31	0			
	0				

NB.
If you require to
lengthen this
pattern, add
only half the
number of extra
cm required.





EMILY D10302
FRONT CENTRE COLLAR
Pick up sts from curve onto FB. K 1 R SS5.
Trans to 1X1. K 12 Rs SS 3/3. CoF. Join front collar seams.

D10320



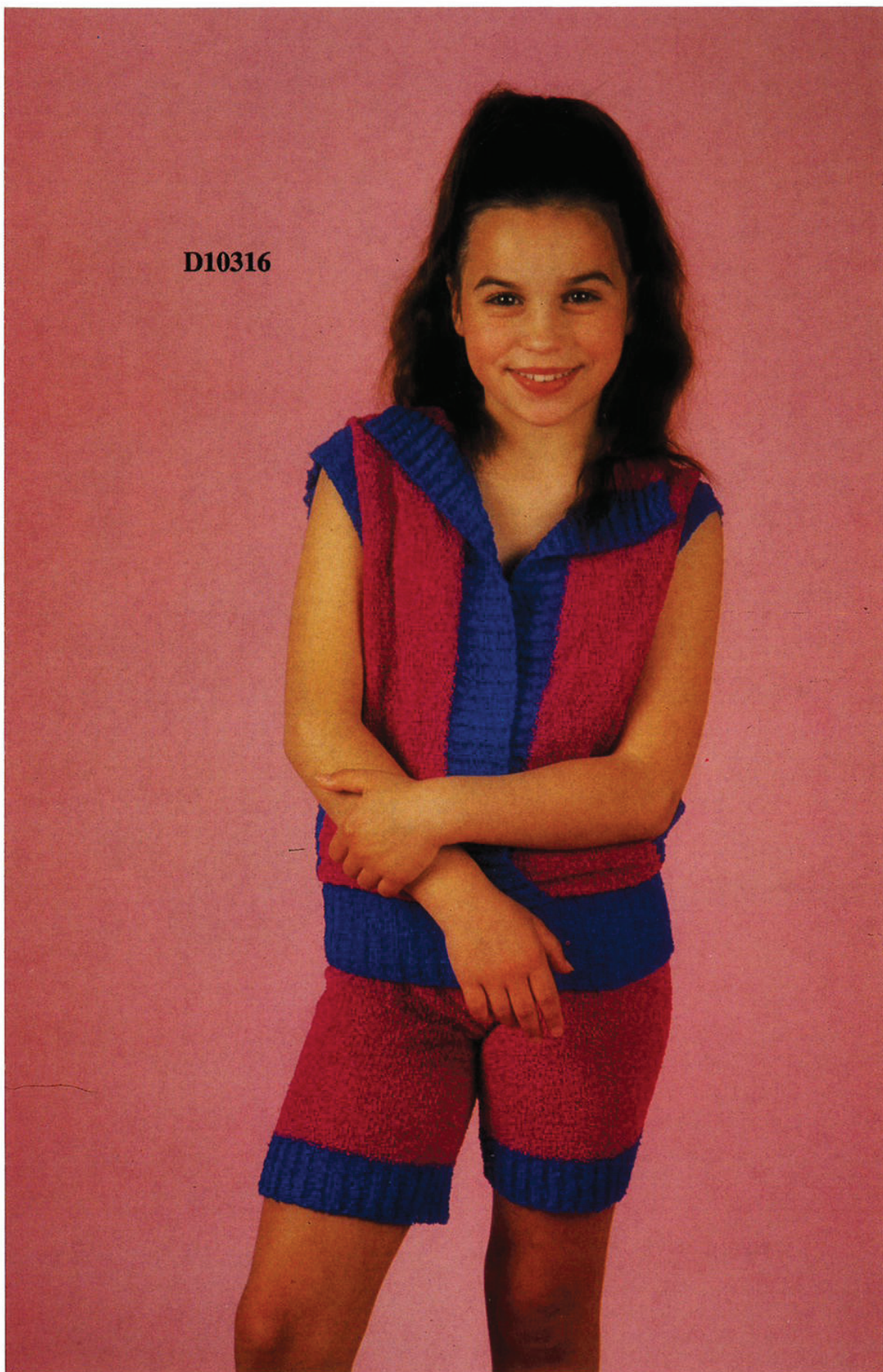
D10321



D10319



D10316





D10315;
"CYCLO" Childs
Cycling Top,
D10316;
"VELOCETTE"
Matching Shorts



George le Warré.



TOP 64[68:76]cm Chest.
SHORTS Waist up to
64[68:76] cm. Length 40cm.



TOP Chest 70[74:82]cm
SHORTS Waist 70[74:76]cm.



BONNIES Savoy Poodle.
80% Acrylic 20% Nylon. 1
Cone Pink (Shade 132) =
MY. 1 Cone Blue (Shade
313) = Col 1.



40sts = 140mm, 40Rs =
70mm, measured over stst.
40 Rs Rib = 60mm.



Stocking stitch & 2X1 rib.



Page 3.



TOP 100g Size 64 cm.
SHORTS 100g Size 64cm.



Top consists of 3 rectangles
of fabric, with applied waist
welt.



A. CoCir 2X1 Col 1. CoN 4.
K as chart. *St patt A.*
B. MY. Trans all sts to FB. *St*
patt B. Tech 100. Lks as
Diags. K as chart.
C. Trans sts for 2X1. *St Patt*
A. K in Col 1 as chart. CoF.



A. As Back A & charts.
B. As Back B & charts.
C. As Back C & charts.



A. As Back A.
B. As Back B & charts.
C. Dec & K as charts.
D. K as charts. CoF.



KNIT 1
CoCir Col 1 2X1 156 Ns. K 40
Rs rib *St patt A.* CoF.



TOP
With knit sides facing, attach
both fronts by joining shoulder
seams, leaving centre third
open for neck.

At lower edge, lap front side
welts over back welts, sew to
PINK section. Sew back welt to
inside to **PINK** section.
Starting at LT side, sew welt
around lower edge, easing to
fit. Join welt side seam.

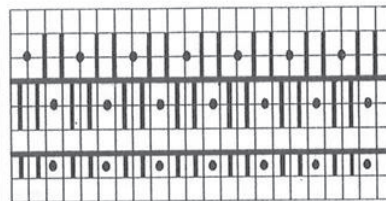
SHORTS
Join centre front & back seam.
Join leg seams. Turn top 4cm
to inside. Slip stitch down
enclosing waist elastic.



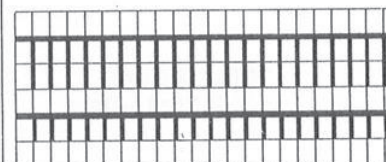
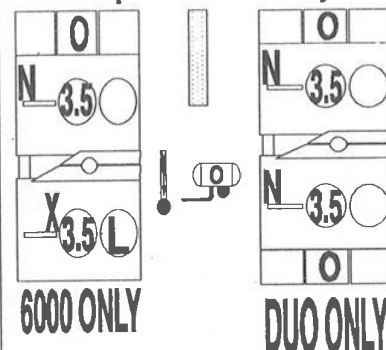
	64 cm	68 cm	76 cm
1	96	96	96
2	148	148	148
3	A	A	A
4	B	B	B
5	110	122	132
6	3	3	3
7	3	3	3
8	106	106	106
9	71	71	71
10	65	65	65
11	3	3	3
12	7	7	7
13	14	18	18
14	153	153	153
15	145	162	179
16	158	158	158
17	7	7	7
18	30	34	38
19	0	0	0

**FLASHING or REFER
FIGURES**

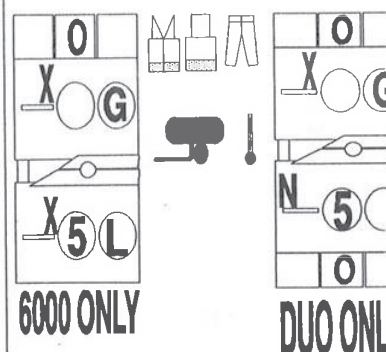
- 7 Trans from 2X1 to stocking
stitch.
- 5 cast off.

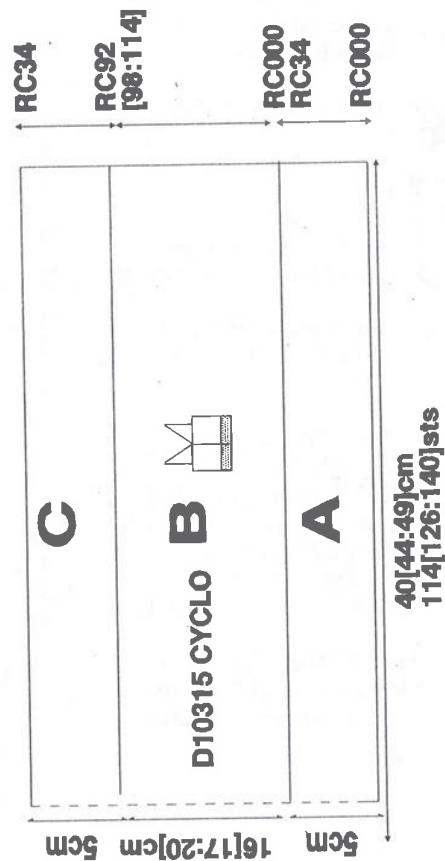
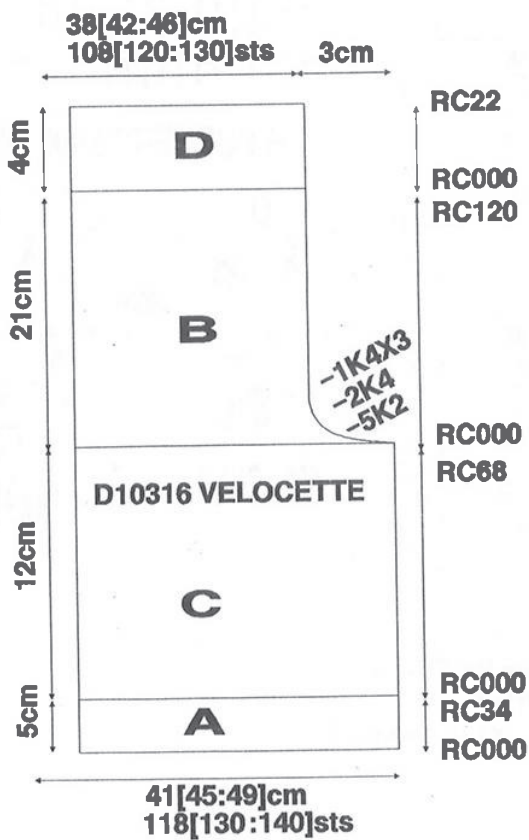
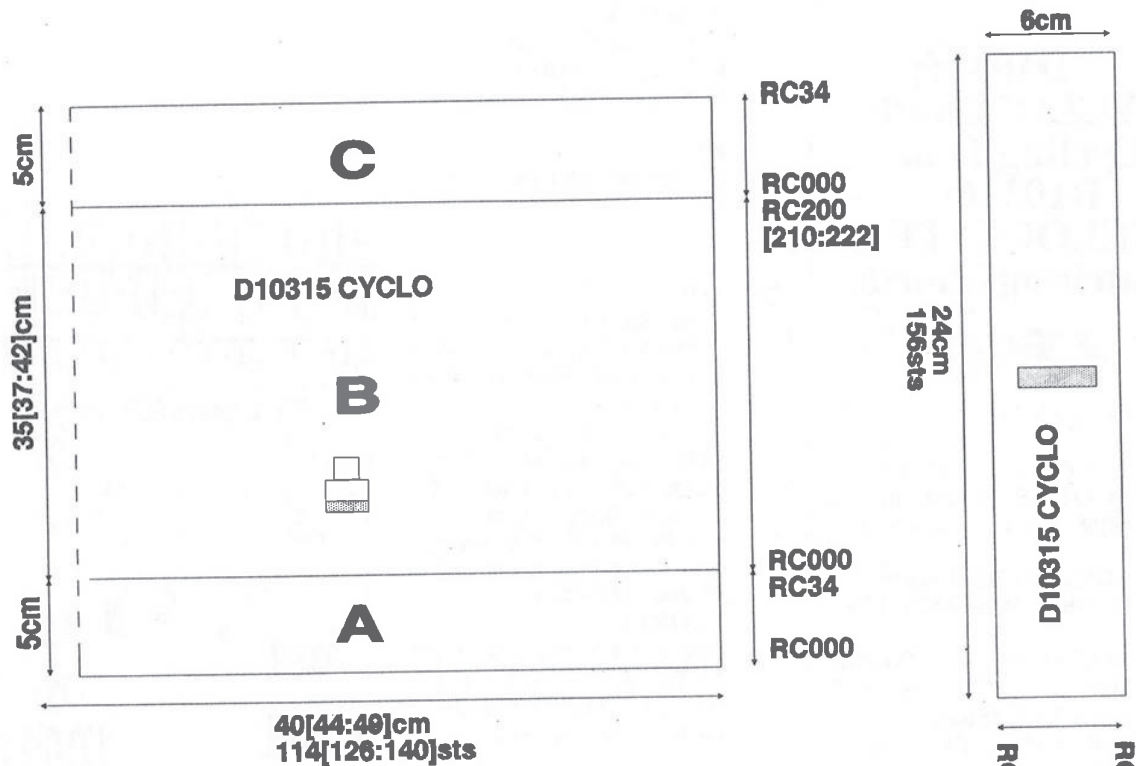


FB pushers 6000 only



FB PUSHERS 6000 ONLY





EXPERIMENTING ON THE DUOMATIC

with

Denise Musk

At the beginning of the last article in Duet 2, an attempt was made to produce a paneled fabric with a different pattern in each section.

The design idea for one panel was not successful. It looked fine on the face side, but had a lot of floats, which produced a bulky fabric.

A cable, or chevron effect was required which would not add too much bulk. The combined use of the slip stitch (BX) setting and the tuck stitch setting (AX), is very effective, but the familiarity with one stitch setting can restrict the avenues of exploration with another.

There are not many row restrictions when knitting slip stitch, but there is a problem with the floats.

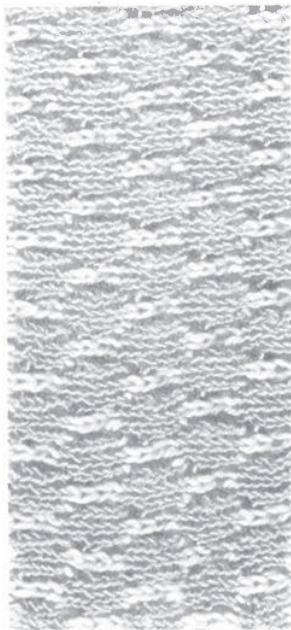
There are restrictions on the number of rows which can be knitted on the tuck setting, because a loop of yarn is held in the needle hook for a number of rows, determined by the punchcard. These loops prevent the knitted section being pushed down between the beds out of the way of the strippers, but there are no floats to cause untidy effects on the purl side of the fabric. It is this characteristic that is of use in this instance. Too many rows of tuck would increase the bulk of the fabric and take us back to square one.

Whilst experimenting, I realized that four rows of tuck produced a textured pattern which was more prominent on the purl side.

The panels created so far, have their main pattern interest on the knit side. A tuck stitch technique from years ago using thick and thin yarns produced a pattern on the knit side of the fabric.

I tried this out and it proved to be quite attractive.

See Sample 1.



SAMPLE 1

Different thicknesses of yarn have already proved to be successful in previous samples, (Duet 2, page 11), but this time the yarns are reversed.

i.e. the patterned rows are knitted in a thicker yarn which could be textured. The resulting fabric was not stable enough to be combined with panels already designed, but it proved to be the trigger for another technique.

Weaving with elastic is a useful way of giving stability and flexibility to a fabric.

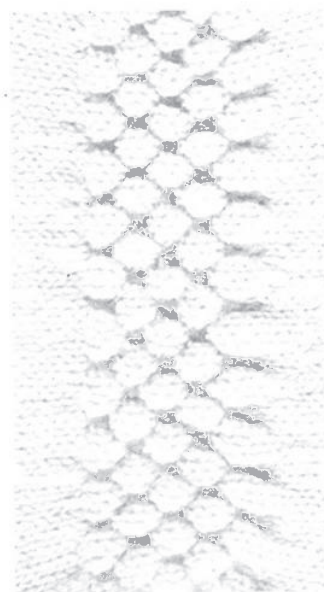
However, knit-weaving in the machine knitting sense, is not possible on the Passap System. The elastic would have to be knitted rather than woven, to keep it under tension and prevent it from returning to its natural length and withdrawing from the fabric, causing it to fall apart!!

Why not knit the extra stocking stitch rows with elastic?

I used Lycra.

The thick yarn was again used for the pattern section. The resulting fabric has possibilities, but the Lycra yarn is not very stable.

See Sample 2.



SAMPLE 2

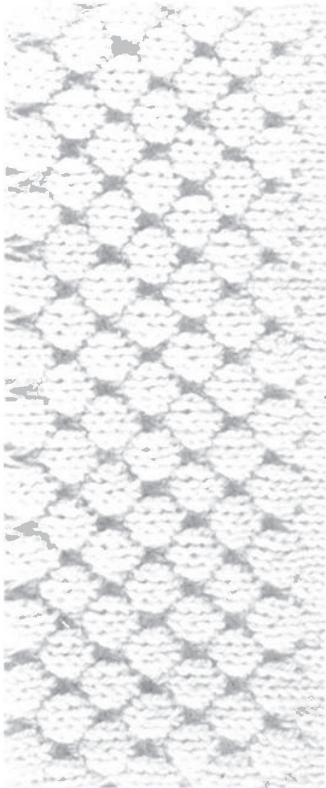
There is a lot of strain on the Lycra yarn and if used in a garment, there is the possibility that the elastic will wear out before the background yarn. Not a practical proposition.

The introduction of stocking stitch rows to the pattern card has widened the design possibilities and enabled us to use the knit side of the fabric as the right side.

The next step is to find a way of using the Lycra to further emphasize the texturing, with out losing fabric quality.

Knitting the Lycra together with the main yarn proved to be the answer.

See Sample 3.



SAMPLE 3

This type of fabric could be used as decorative cuffs. The elastic will prevent the fabric from over stretching.

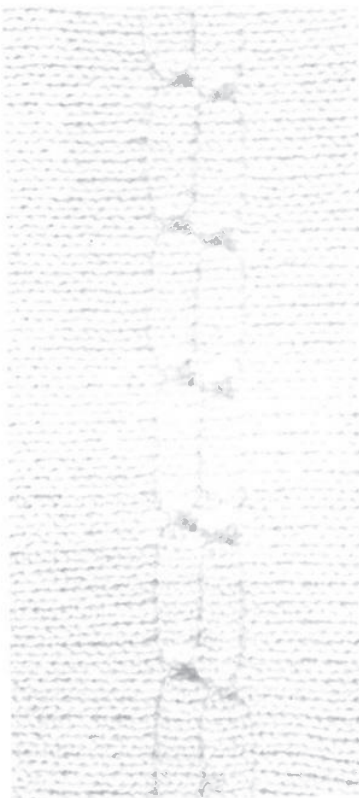
The discovery of that simple addition of two stocking stitch rows to a punchcard can totally alter the effect the stitch, has long been known. The introduction of elastic to those rows increases the design possibilities. When these rows are knitted with the elastic, the pattern becomes even more interesting on the knit side, so this technique is ideal for our purpose.

The original sweater which inspired this series of experiments had cables placed at intervals across the garment. As the combination of cables and lace were the things which attracted me to it, we shall concentrate on the cables. The lace effect was developed in the last article. The

fabric is to be used sideways, therefore ordinary cables are not feasible, but knitting two rows of stocking stitch in main yarn with elastic, should enable us to make a mock cable panel.

Taking a standard four ply stitch size and the fact that many cable patterns require ten rows of knitting between each stitch transfer, the mock cables could be seven stitches across to produce a similar size cable, to one knitted in the conventional way.

See Sample 4.



SAMPLE 4

A longer cable would require more rows to produce a similar effect and this has been done with Sample 5.



SAMPLE 5

Because the tuck stitch sections are offset by only one or two stitches, an illusion is created that the stitches have been transferred. Barbara Walker, in her splendid book, "Charted Knitting Designs", includes lots of cables with textured centres. Using the elastic technique, it should be possible to expand on this theme.

See Sample 6 overleaf.

YARN SELECTION

The use of elastic in stocking stitch rows thickens the yarn. A four ply type cotton will be thick in its own right without the addition of multiple rows of tuck stitch, plus a strand of elastic. In the samples in Duet 2, the fabric was lightened by the addition of a 2/30's cotton between the tuck rows. With the addition of elastic, care must be taken that, a, the elastic is strong enough to pull



SAMPLE 6



SAMPLE 7



SAMPLE 8



SAMPLE 9

in the yarn chosen to allow the pattern to be clearly defined, b, the elastic is not too strong, so as to cause a loss of pattern definition.

As a general rule, cones of Lycra are useful up to a three ply thickness. Shirring elastic works very well with a four ply yarn.

Sample 7, 8 and 9 indicate some of the ways in which the colour and thickness of a yarn can be changed to alter the pattern effects. Play around with these ideas and those from previous articles.

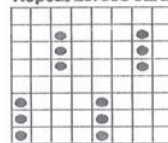
Next time, I intend to discuss how to use these decorative panels.

Happy knitting!

DENISE.

USE FOR SAMPLE 1

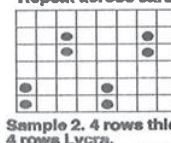
Repeat across card



6 rows fine yarn
2 rows thick yarn

USE FOR SAMPLE 2 & 3

Repeat across card



Sample 2. 4 rows thick
4 rows Lycra.
Sample 3 4 rows thick
2 rows thick + Lycra

USE FOR SAMPLE 4

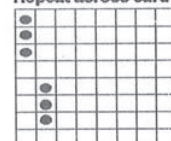
Repeat across card



2 rows thick + Lycra
4 rows thick

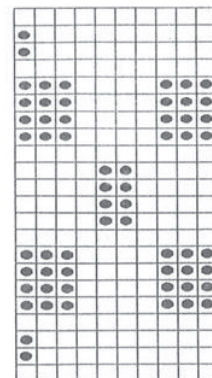
USE FOR SAMPLE 5

Repeat across card



2 rows MY + Lycra
6 rows MY

USE FOR SAMPLE 6

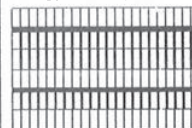


2 rows MY + Lycra
4 rows Col 1
2 rows Col 1 + Lycra } ← AX

8 rows Col2
2 rows MY
6 rows Col 2
2 rows MY
6 rows Col 2 } ← BX

2 rows Col 1 + Lycra
4 rows Col 1
2 rows MY + Lycra } ← AX

NEEDLE ARRANGEMENT
USED THROUGHOUT



TENSION SWATCHES WHAT, HOW AND WHY

with

George le Warré

One of the most frequently asked questions by machine knitters is, "How do I make a tensions swatch correctly. Mine are always wrong."

The answer is that there are as many methods of knitting a tension swatch as there are machine knitters. All of them right and all of them wrong, in someone's eyes.

It is no wonder that there is so much confusion, with many people recommending differing methods as the "best" one. Some involving special pieces of equipment, counting stitches and rows and so on and so forth.

We knitters on the Passap System machines are very lucky, in that the method that has been tried and tested by Madag, (the company that actually manufactures our machines in Switzerland), over many years and it WORKS. Not only does it work for stocking stitch and all the single bed derivatives, but for all double bed fabrics, textured and lacy fabrics, in fact any knitted fabric that you care to mention or dream up. This is not unfortunately true of the methods involving rulers, or those that include knitting "marker stitches". They can go somewhat awry on certain fabrics such as racking and four colour jacquard.

Methods that involve counting stitches are apt to be inaccurate too. For the simple reason that with more complex stitch constructions, the whole system is very prone to human error and the eyesight not being what it perhaps always was!

The Passap System method is and has always been, the 100 stitches and 100 rows method.

This means that you cast on and knit over 100 stitches, then knit 100 rows in your chosen stitch pattern. You can release the swatch on waste yarn, or cast off. It makes life easier to release

on waste, but some knitters cast off. Both are correct.

In practice, because almost always you will need a welt, hem or border of some description, it is quickest to cast on in the stitch set up for the welt/hem, knit 50 rows in this, then transfer into your main stitch pattern. At the end of 100 rows, change to waste yarn, knit several rows and release.

Now, I can almost hear the wails of "You only knitted 50 rows of welt", "Why knit all that when 50 X 50 and double it would do?", But why does the 6000 manual say a swatch is 40 X 40, if you tell us that Madag use 100 X 100?"

Well, as I said, there are as many methods of knitting a swatch as there are knitters. Even using the same method!

In answer to the first question. Knitting 100 rows of welt is often time consuming and wasteful of yarn. Knitting 50 rows and doubling the measurement obtained is quicker, more economical and just as good.

This also answers the second question too. Yes, in practice 50 X 50 and doubling the measurement is fine.

But what about the 40 X 40 swatch that both the 6000 and the Form Computer require? Does this mean that we need to knit two swatches. One 40 X 40 and one 100 X 100?

No it doesn't. You see a 40 X 40 swatch used as the basis for all Form Computer programmes, is really a derivative of the 100 X 100 method and you need only knit the 100 X 100, or 50 X 50 and double the measurement, (unless you use the form test on the 6000, and this will knit 40 X 40). Some people are quite happy making 40 X 40 swatches, but if the pattern is large, it is difficult to get an overall idea of what the design will look like. In this case there is nothing to stop you knitting 80 X 80 or 120 X 120 and

dividing the measurements by 2 or 3. But there really is an easier way.

Knit your 100 X 100 swatch and measure in in CENTIMETRES.

Take these measurements and multiply them by 4. The result is the measurement of a swatch 40 X 40 in MILLIMETRES. For example, a 100 X 100 swatch measures 14 centimetres wide, by 8 centimetres long. Multiply 14 by 4 and the result is 56 millimetres wide for a 40 X 40 swatch. 8 multiplied by 4 is 32. So the 40 X 40 swatch would be 32 millimetres long. Two measurements, one for the written patterns in the Model Books that quote 100 X 100 swatches and one for the Form Computer that uses a 40 X 40 swatch, all from the same knitted swatch. There is also nothing wrong in knitting this 50 X 50 and doubling the measurements first, as long as you measure really accurately.

Nothing could be simpler, could it? Unless figures confuse you.

For this reason, we have given you a chart to follow, with measurements in centimetres in **bold type** for a 100 X 100 swatch, with figures in *italics* next to them for the 40 X 40 swatch measurement. This, we hope will make things a little more painless by the removal of the arithmetic.

All you need do is take your measurements for 100 stitches in centimetres and 100 rows in centimetres. Find these in the centimetre column and the figure to the right will be the 40 stitch or row measurement in MILLIMETRES.

Please remember to use a metal or plastic ruler to take measurements. Tape measures are often hopelessly inaccurate, as they tend to stretch with age and those that are natural fibre based, stretch or shrink a small amount with the weather and local humidity!

Having got the actual size and meas-

urements out of the way, we should talk a bit about how a swatch is treated when it is removed from the machine.

The first thing to do with all swatches is to stretch them as hard as you can lengthways. Yes, I know this sounds a bit drastic, but it really is necessary. You see, when the knitting is on the machine, it is distorted widthways due to the spacing between the needles. This is not peculiar to the Passap System. It applies to all machines. To remove this distortion and to allow the stitches to take on their final formation, we need to pull lengthways to close up the stitches.

Some stitch patterns look nothing like the illustrations until this lengthways pull is done, racking and double bed textures in particular. If you feel that this over stretches the fabric a little, gently pull sideways to what you feel is the correct look for the fabric, but don't overdo this. Next, what sort of treatment does the yarn need. Do we have to wash it to remove spinning oil, or to shrink it? Does it need pressing? Is there any other treatment we are going to give the final garment, such as steaming? If the answer to any of these is yes, (and it almost certainly is for at least steaming), then we must do exactly the same thing to the swatch first, before measuring. So perform the fabric treatments and then allow the swatch to rest for at least four hours. This is to allow the stitches to relax and set into their final format.

Suppose we didn't do this treatment of the swatch and measured after four hours. Would it make a difference. The simple answer is yes. Imagine knitting a swatch in a cotton yarn. Now some cottons are liable to shrinkage in the wash. So if you measure and knit from an unwashed swatch, all will be well until you wash the actual garment. If the yarn is going to shrink, it certainly will and your garment could end up several sizes too small! This is perhaps a dramatic example, but all yarns change with steaming, pressing and so on. So it makes sense to minimize the differences between your swatch and the finished garment before you start to knit. Next time, we will talk more on *matching* tension swatches.

40 X 40 SWATCH SIZES IN MILLIMETRES FROM A 100 X 100 SWATCH

Figures in **BOLD** type 100 X 100 in CM.

Figures in *italics* = 40 X 40 swatch in *MILLIMETRES*

5	20	19	76	33	132	47	188
5.25	21	19.25	77	33.25	133	47.25	189
5.5	22	19.5	78	33.5	134	47.5	190
5.75	23	19.75	79	33.75	135	47.75	191
6	24	20	80	34	136	48	192
6.25	25	20.25	81	34.25	137	48.25	193
6.5	26	20.5	82	34.5	138	48.5	194
6.75	27	20.75	83	34.75	139	48.75	195
7	28	21	84	35	140	49	196
7.25	29	21.25	85	35.25	141	49.25	197
7.5	30	21.5	86	25.5	142	49.5	198
7.75	31	21.75	87	35.75	143	49.75	199
8	32	22	88	36	144	50	200
8.25	33	22.25	89	36.25	145	50.25	201
8.5	34	22.5	90	36.5	146	50.5	202
8.75	35	22.75	91	36.75	147	50.75	203
9	36	23	92	37	148	51	204
9.25	37	23.25	93	37.25	149	51.25	205
9.5	38	23.5	94	37.5	150	51.5	206
9.75	39	23.75	95	37.75	151	51.75	207
10	40	24	96	38	152	52	208
10.25	41	24.25	97	38.25	153	52.25	209
10.5	42	24.5	98	38.5	154	52.5	210
10.75	43	24.75	99	38.75	155	52.75	211
11	44	25	100	39	156	53	212
11.25	45	25.25	101	39.25	157	53.25	213
11.5	46	25.5	102	39.5	158	53.5	214
11.75	47	25.75	103	39.75	159	53.75	215
12	48	26	104	40	160	54	216
12.25	49	26.25	105	40.25	161	54.25	217
12.5	50	26.5	106	40.5	162	54.5	218
12.75	51	26.75	107	40.75	163	54.75	219
13	52	27	108	41	164	55	220
13.25	53	27.25	109	41.25	165	55.25	221
13.5	54	27.5	110	41.5	166	55.5	222
13.75	55	27.75	111	41.75	167	55.75	223
14	56	28	112	42	168	56	224
14.26	57	28.25	113	42.25	169	56.25	225
14.5	58	28.5	114	42.5	170	56.5	226
14.75	59	28.75	115	42.75	171	56.75	227
15	60	29	116	43	172	57	228
15.25	61	29.25	117	43.25	173	57.25	229
15.5	62	29.5	118	43.5	174	57.5	230
15.75	63	29.75	119	43.75	175	57.75	231
16	64	30	120	44	176	58	232
16.25	65	30.25	121	44.25	177	58.25	233
16.5	66	30.5	122	44.5	178	58.5	234
16.75	67	30.75	123	44.75	179	58.75	235
17	68	31	124	45	180	59	236
17.25	69	31.25	125	45.25	181	59.25	237
17.5	70	31.5	126	45.5	182	59.5	238
17.75	71	31.75	127	45.75	183	59.75	239
18	72	32	128	46	184	60	240
18.25	73	32.25	129	46.25	185	60.25	241
18.5	74	32.5	130	46.5	186	60.5	242
18.75	75	32.75	131	46.75	187	60.75	243

BLOCKING & STEAMING MADE EASY THE DUET WAY

with George le Warré

Many knitters say they have problems with "Blocking and Steaming" garment parts, prior to assembly. Some knitters say that they never do this and never have. Others meticulously pin out each separate part and steam, only to find that the edges of the sections have a scalloped effect where the pins were.

There are many different methods of blocking, but the one that is generally accepted is pinning out to shape and size with stainless steel or brass pins, placed at about one centimetre intervals around the edges, then applying steam and/or pressing, according to the yarn type, and waiting for the fabric to dry.

Nothing wrong with this at all, but it can be time consuming and leave the scalloped edges I mentioned previously.

Why block at all? Well, the difference between a well blocked garment and one that has not been blocked is rather like a suit that has come straight from the cleaners and one that you have spent several nights sleeping in. A good dressmaker would never assemble a garment without pressing all the seams whilst going along at each stage and blocking is the knitters equivalent of this. It gives a very professional finish and "sets" each individual stitch, so the garment will hold its shape perfectly.

I can understand why knitters try to avoid blocking. Partly because of the reasons given previously, such as time and wiggly edges, but also because with the vast array of differing yarn types available, it could be difficult to know what is the correct treatment for each fibre type. There is also the commonly held opinion that you cannot steam man made fibres. This is not true. You can, but need to know what you are doing.

When I first started machine knitting, I was a definite "non-blocker". Couldn't see the point in it, but at the same time, was disappointed in the finish of many garments. Whilst they were being knitted, all was well, but

things seemed not to have the professional look that I was after. Then I tried blocking out the garment parts to shape and size. After a few disasters, I had it worked out, but was always plagued with scalloped edges, no matter how closely I placed the pins. So I decided to find a way that would do away with pins and cloths marked out in squares. (Some of these often shrink or stretch, I discovered anyway, making the measurements worse than useless).

The method I devised over fifteen years ago and have taught for a long time is easy, save hours of precious knitting time and, more important, it works every time, on any yarn and any garment, giving a finish that is better than the pin method.

Before I begin describing the equipment and how to make it, a word about yarns and fibre types.

Yes, all yarns can be blocked and steamed by this method. This includes all the currently available man made yarns.

The reason is that we are going to use steam, or water vapour, not great heat and pressure to set the size and shape. So any type of knitted fabric can receive this treatment. No more spreading garments under wet cloths and waiting for days for them to dry. This never seemed to work for me, as I was either too impatient to wait for the cloth to dry, or forgot about it for days and found that the dog had made a nice bed out of cloth and garment for the odd afternoon nap. By the time I had remembered and gone back to look, the whole lot was not worth looking at. So this method never found much favour in my household, (except with the dog, who thought it was a lovely idea to have new beds spread out in the corner of my workroom especially for her use!) As there is no pressure, or very little, (definitely no "ironing"), and very minimal heat involved, acrylics, wool, mixtures, viscose, cotton and all other yarns are safe.

THE EQUIPMENT YOU WILL NEED

For once, you are not going to have to spend a fortune on accessories and equipment. Most of what is needed will be found at home, or will cost you very little to buy.

1. A piece of Melamine faced chipboard or plain blockboard about 120cm X 92cm (4 feet X 3 feet), in size. The sort that is often used for cupboard shelving is ideal. If you need to buy this, it really is quite inexpensive.
2. A very old hairy woolen blanket. It **MUST** be wool, acrylics will not grip the knitting as it is too soft and will flatten in use.
3. 5 metres (yards) of black millinery elastic. Sometimes called hat elastic.
4. 5 metres (yards) of 2.5cm (1 inch) waistband elastic.
5. A handy man's steel tape measure. (NOT an ordinary tape measure. They stretch and/or shrink with age).
6. About 24 brass or stainless steel dressmaker's pins. NOT glass headed.
7. A square synthetic bathroom sponge covered in plain white cloth. An old clean handkerchief is ideal. A new sponge is best, but a used one will do in a pinch.

Fold the hairy old blanket into three or four and cover the board with it. Turn the edges to the back of the board and nail into place. Stretch the blanket as taught as possible when you do this.

Make two loops of both the millinery elastic and the waistband elastic, large enough to go around the board lengthways. Make two more loops of each elastic to go around the board widthways. Tie each one to form a circle. Four black ones and four white ones. Place them around your board. Make another couple of extra loops of white elastic, if you have enough to spare. Not essential, but useful at times.

You now have your blocking and measuring board ready to use.

HOW TO USE THE BOARD

The vertical and horizontal black elastics are measuring guides for garment parts and used in the following way.

Let us suppose you want to block out a piece of knitting 80cm X 80cm. Place one horizontal elastic parallel with the top of the board. Use the steel tape to measure down 80cm. Place the second black elastic exactly parallel at this point. Now place one of the vertical black elastics parallel with the long edge of the board and measure across 80cm from this. Place the second vertical black elastic at this point. The black elastics now mark an area exactly 80cm X 80cm. Place one edge of your knitted fabric to one vertical line and place one of the vertical white elastics over it. Roll the fabric across and pull until it reaches the opposite black elastic. Anchor it with the other white vertical elastic. Repeat this process for top and bottom. The knitting is now held at exactly the correct size and shape. No pins necessary and no wavy edges!

Now the fabric is ready to steam. If you have a steamer, so much the better, but it is not essential. A steam iron will do. Use the board in a semi-vertical position. Sounds odd, but it works well and if you are using an ordinary steam iron, it makes "pressing" the fabric impossible. It will not emit steam when held vertically.

Hold your iron in the normal ironing position, so that it blows steam out from the vents. Start at the lower edge of the knitting and spray steam over the fabric quickly and evenly from a distance of about 10 to 15cm, (4 to 6 inches).

Take the cloth covered sponge and pat the fabric gently all over. You can omit this part for welts and textured patterns, or for acrylics. Only the water vapour has touched the fabric and because it is held vertically on the board, the heat from the iron has a minimal effect.

Welts, ribs etc can all be steamed this way if you do it by holding your sponge by one end and using it to gently "slap" the fabric. This is what tailors call "banging the steam in". Banging in this instance is an exaggeration. More a gentle flip with the

sponge, but it does the same thing and sets the welt in place.

Allow the knitting to cool and dry. The hairy blanket combined with the elastics, hold the knitting in place while this happens, so when removed the section is exactly right in size and shape.

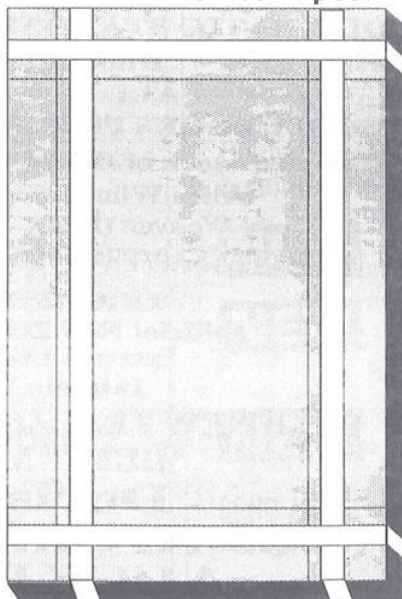
"But what about sections that aren't square?", I hear you ask.

This is where the pins come into play. Pin the black elastics to the shape and size required and continue as above. The extra white elastics are used to hold curves and diagonals. Otherwise proceed as for a square shape. With practice, any shape can be accommodated and steamed in this way.

If garment parts are too wide or long for the board, fold them in half, but remember not to pat the fold, or you will set in a crease.

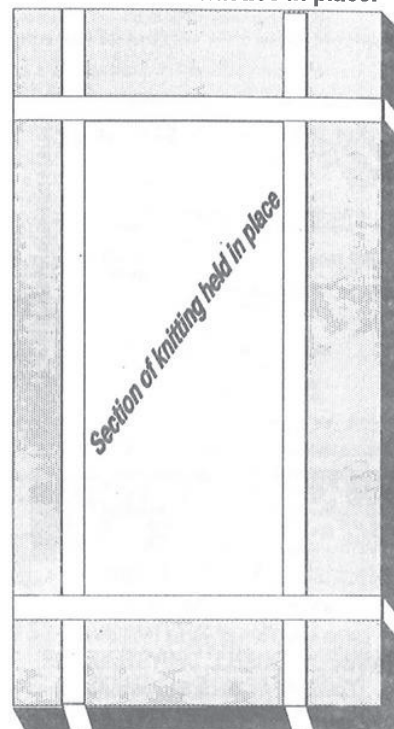
As I said before, a steamer is not essential for this method, but it is a big help. As many of these devices come with additional nozzles and attachments for stripping wall-paper, carpet cleaning and so on. It may be worth buying one between yourself and your partner. Joint use, knitting use on some days and home improvement use on other days!

Board covered with blanket.
Black & white elastics in place.



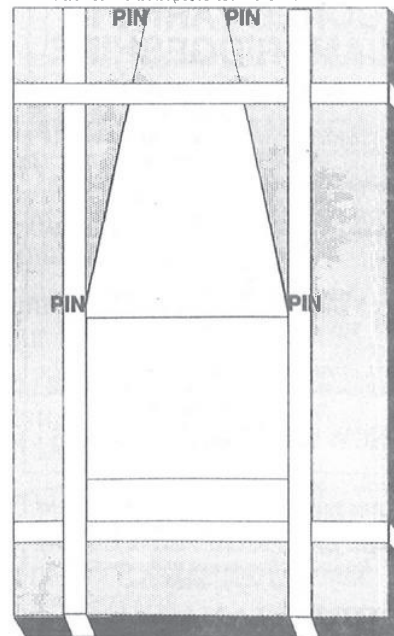
THE FINISHED BOARD

Board covered with blanket.
Black & white elastics in place.



BLOCKING A SQUARE SECTION

BOARD WITH SHAPED SECTION
PINS HOLD IN BLACK ELASTICS TO SHAPE



BLOCKING A SHAPED SECTION

ADVERTISEMENTS

To advertise in this section of the magazine, contact Rosemary McDermott on 0266-771901. Display, semi-display and classified rates on application.

PFaff E6000
TUITION KNITTING HOLIDAY
Full Accommodation and Meals

5 Days tuition, plus any knitter on this holiday who decides to purchase a machine from us will receive £150.00 off the list price. THERE IS NO OBLIGATION TO PURCHASE

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**KNIT-INN
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See the
PFAFF[®]

electronic 6000
The world's most advanced home knitting machine.

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DUOMATIC STANDARD (Parts & accessories)

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Complete stock of Deco Cards 1 - 180. Blank Cards.

Alice Wilmshurst Passap Journal.
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The Viking Loom

School of Machine Knitting

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Workshop every Thursday 1-3pm.
Pfaff knitting club 3rd Thursday in each month.
- OPEN TO ALL -

**Why not have a day out in the ancient City of York.
Plenty to do for all the family, whilst you visit us.**

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ALSO DMC AND ANCHOR THREADS
TAPESTRIES, COUNTED
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renowned for its softness.

We carry a large stock and endeavour to
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Over 230 shades in various thicknesses,
including 1 ply Cobweb for fine machine knitting.

Send £1.50 which can be used with first order
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The Machine Knitter's Paradise!



NEW YARN

In our knitting club last month I was talking to my friend about the beautiful knitting she is now producing. She told me that it is all down to the yarn that she recently discovered for her double bed.

She heard about this yarn called Jandis which is just right for the Jacquard that she likes to knit. She says that it is a 2/14 brushed bright acrylic which means that she can knit all those nice patterns written by Grace Hayward and published in Profitable Machine Knitting for her Electronic 6000.

It would seem that Jandis is suitable for all types of knitting and produces garments that can be relied upon for wear and comfort. Her customers know that they can throw the garments into the washing machine and finish the process in the tumble dryer without worrying. There are 30 beautiful colours to choose from. All the girls in the club are going to try it. I think the next time I go down to the knitting centre I am going to buy some to use on my machine.

JANDIS

2/14 BRUSHED BRIGHT ACRYLIC

A SPECIAL YARN FOR ALL TYPES OF KNITTING ON
SINGLE OR DOUBLE BED INCLUDING
TUCK AND JACQUARD

Jandis is machine washable, can be tumble dried
and comes in 30 fashion colours.

Jandis is available from an increasing number of yarn
stockists, but if you have any difficulty in finding one near
you, write to:

**page
two**

30 DOWNHAM ROAD,
OUTWELL, WISBECH,
CAMBS PE14 8SE

Telephone:
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WE ALSO OFFER DAY/RESIDENTIAL WORKSHOPS FOR
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-- TOP QUALITY - BOTTOM PRICE --

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NEW 100gm cones available in every
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ABOUT DUET

A magazine with patterns and information on techniques, use of the machine etc., is something that we at Electronne Press & Publishing have been thinking about for many years and the need for such a publication was obvious for all to see.

Passap System knitters have for many years been "left out in the cold" so to speak, with very few patterns appearing in other publications for "our" knitting machines. The problem was to decide what format a publication should take. Should it be patterns only, a mixture of articles and patterns, or what?

In January 1989 we came to the decision that what was really needed was something that would be a little of everything, for all Passap System knitters, however new or experienced they may be.

If possible we also wanted to include Form Computer Programmes for designs and Madag of Switzerland

have kindly given permission for us to use these.

We hope eventually to have Programmes for all designs featured, but this will be in the future.

As well as a magazine, we felt that knitters on this system should have some form of backup. So we decided to run a "Help" service alongside.

If you join the DUET Postal Club, you will receive the Help-Line telephone and Fax numbers, for a quick reply to your problems. You may also write in for advice etc. Readers who are not members may only write in.

There is no charge for any of these services, but letters must contain a return envelope and sufficient return postage, otherwise we will be unable to reply.

It is not necessary to become a member of the "DUET" Postal Machine Knitting Club to receive the magazine. Many knitting machine

dealers now stock copies of issues as published, at the retail price of £3.95. However, to make sure of your copy, do ask them to reserve it for you on a regular basis.

In the U.S.A. the magazine is distributed by Bramwell Yarns, whose address is on page 1.

For Canadian knitters, the magazine is distributed by Passap Knitting Machines, whose address is also on page 1 of this magazine. Write to either of these addresses for details. Information regarding Australia & New Zealand also appears on that page.

We hope you like this issue of the magazine and are pleased to welcome you as a DUET Magazine reader.

We have some interesting items lined up for you next time too. See you then.

George le Warré,
Editor.



**King
Cole**

FOR ALL YOUR
MACHINE KNITTING
NEEDS 1989/1990

NEW



NEW

*Anti-Tickle
Wool* **2 PLY**

SUPERSPUN SUPERWASH

100% Wool in 15 superb shades. Ideal for double bed machines. Available on 250g cones.

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luxurious yarns at
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D10312; "BELINDA"

Ladies Waistcoat



5, 80, 6000



George le Warré.



88[96:104:116]cm bust.
Length 65[66:66:66]cm.



108[116:122:136]cm Bust.



PAGE 2, Jandis 100%
brushed bright acrylic, 2/14s.
1 Cone lemon = MY, 1 cone
White = Col 1.



40 sts = 160mm, 40 Rs =
53mm, measured over patt. 40
Rs rib = 72mm.



Two colour tuck according to
Diags. 6000 CoN 4, Rib st patt
A 103, tuck = st patt B 266.



Page 3.



225g Size 88.



Semi-automatic pattern on all
machines. 6000, col change not
displayed, change col when
display changes for back lk.



A. CoCir MY 2X1 & K as
chart. 6000 CoN 4. St Patt A.
B. Set for patt. 6000 st patt B.
K changing cols 4Rs MY, 2Rs
Col 1, as chart.
C. Dec & K as chart.
D. Dec & K as chart. CoF.



A. As Back A.
B. As Back B.
C. Dec at neck edge & K as
chart.
D. Dec & K as chart.
E. Dec & K as chart. CoF.



Join shoulder seams. CoCir
K/K MY 180 Ns. SS 5/5, black
strippers. RC000. Lks

CX/CX. K to RC 24.

Open beds. Lay front right
side up over BB. Place front
edge over BB Ns. Starting at
centre back & ending at lower
edge of welt, push BB Ns
through work 0.5 cm above
edge.

Close BB N latches. Close
beds enclosing edge. Trans all
FB sts to BB Ns.

Bring work to hang over FB.
CoF across all BB Ns with
bound off cast off, by hand.

Repeat for second side. (Band
join at centre back).

Make armbands in same way
over 140 Ns.



Join side seams.

Join all band seams.

Steam welt out to same meas-
urements as main garment.

Give final light steaming. Do
not press.



	88 cm	96 cm	104 cm	116 cm
1	84	84	84	84
2	152	152	152	152
3	A	A	A	A
4	B	B	B	B
5	142	151	162	180
6	94	102	112	124
7	(1)	(1)	(1)	(1)
8	195	195	195	195
9	C	C	C	C
10	7	7	7	7
11	2	2	2	2
12	38	38	38	38
13	142	152	162	180
14	88	96	104	116
15	(2)	(2)	(2)	(2)
16	31	30	29	29
17	65	66	66	66
18	(3)	(3)	(3)	(3)
19	108	108	109	110
20	7	7	7	7
21	5	5	5	5
22	162	170	170	170
23	154	154	162	162
24	164	164	154	154
25	175	183	164	164
26	3	3	175	175
27	7	7	3	3
28	30	32	7	7
29	191	191	35	35
30	156	159	191	3
31	128	128	160	191
32	0	0	128	160
33			0	128
34				0

	88 cm	96 cm	104 cm	116 cm
1	84	84	84	84
2	408	408	408	408
3	A	A	A	A
4	B	B	B	B
5	71	76	81	90
6	94	102	112	124
7	(1)	(1)	(1)	(1)
8	195	195	195	195
9	C	C	C	C
10	7	7	7	7
11	2	2	2	2
12	183	183	183	183
13	77	77	77	77
14	71	76	81	90
15	88	96	104	116
16	(2)	(2)	(2)	(2)
17	31	30	29	29
18	65	66	66	66
19	(3)	(3)	(3)	(3)
20	69	69	69	69
21	191	191	191	191
22	139	140	141	141
23	65	69	72	75
24	7	7	7	7
25	128	128	128	128
26	108	108	109	109
27	7	7	7	7
28	5	5	5	5
29	162	170	17	17
30	154	154	162	162
31	164	164	154	154
32	175	183	164	164
33	3	3	175	175
34	7	7	3	3
35	30	32	7	7
36	191	191	35	38
37	156	159	191	191
38	128	128	160	160
39	0	0	128	128
40			0	0

Flashing (Refer) 7 = Continue
knitting.

ALL COMPUTER PROGRAMMES

A = mm 40 Rs.

B = mm 40 sts.

C = mm 40 Rs rib/welt.

(1) = cm hip/sleeve width to CoN.

(2) = cm bust/sleeve width.

(3) = cm total length.

Left column figures for reference
only.

FLASHING (REFER) FIGURES

1 = sts to CoN.

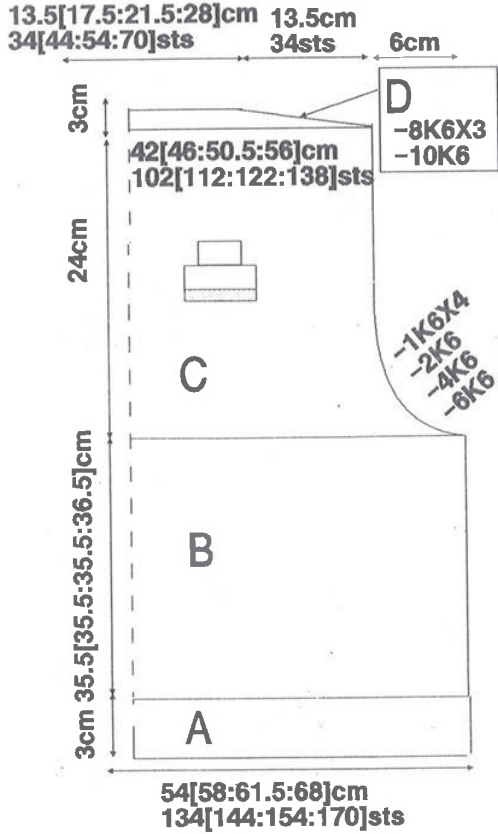
2 = change to st patt.

3 = divide work.

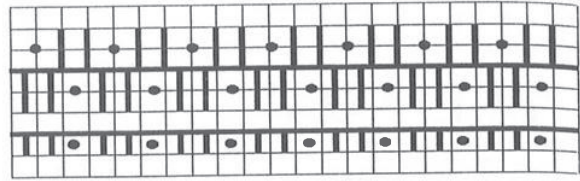
4 = first part comple.

5 = end on knitting.

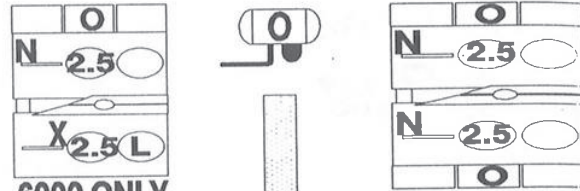
Other figs, see individual patterns.



RC24
RC000
RC186



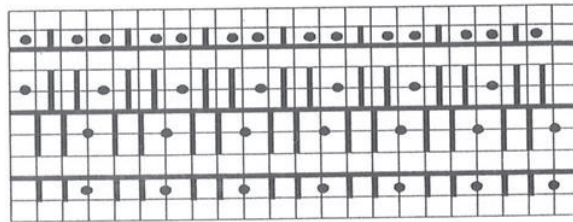
FB pushers 6000 only



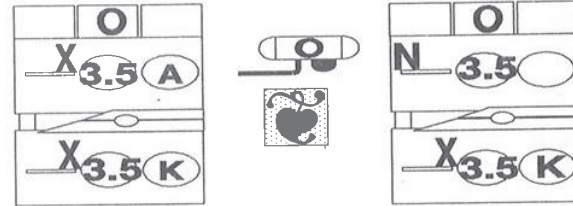
6000 ONLY

DUO ONLY

RC000
RC270
[270:
270:
282]



6000 ONLY

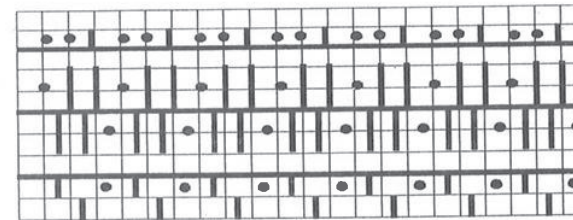


4 ROWS

2 ROWS

Rack as displ.
Col change see Notes.

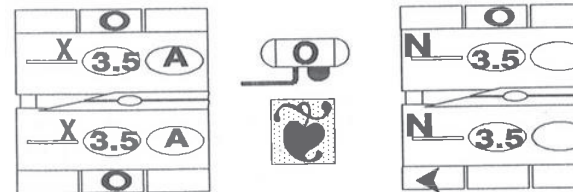
RC24
RC000
RC186



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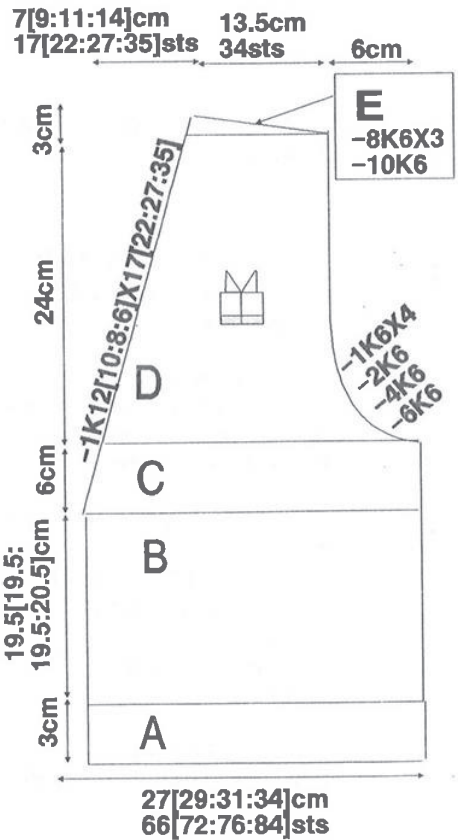
RC000
RC48

RC000
RC150
[150:
150:
156]

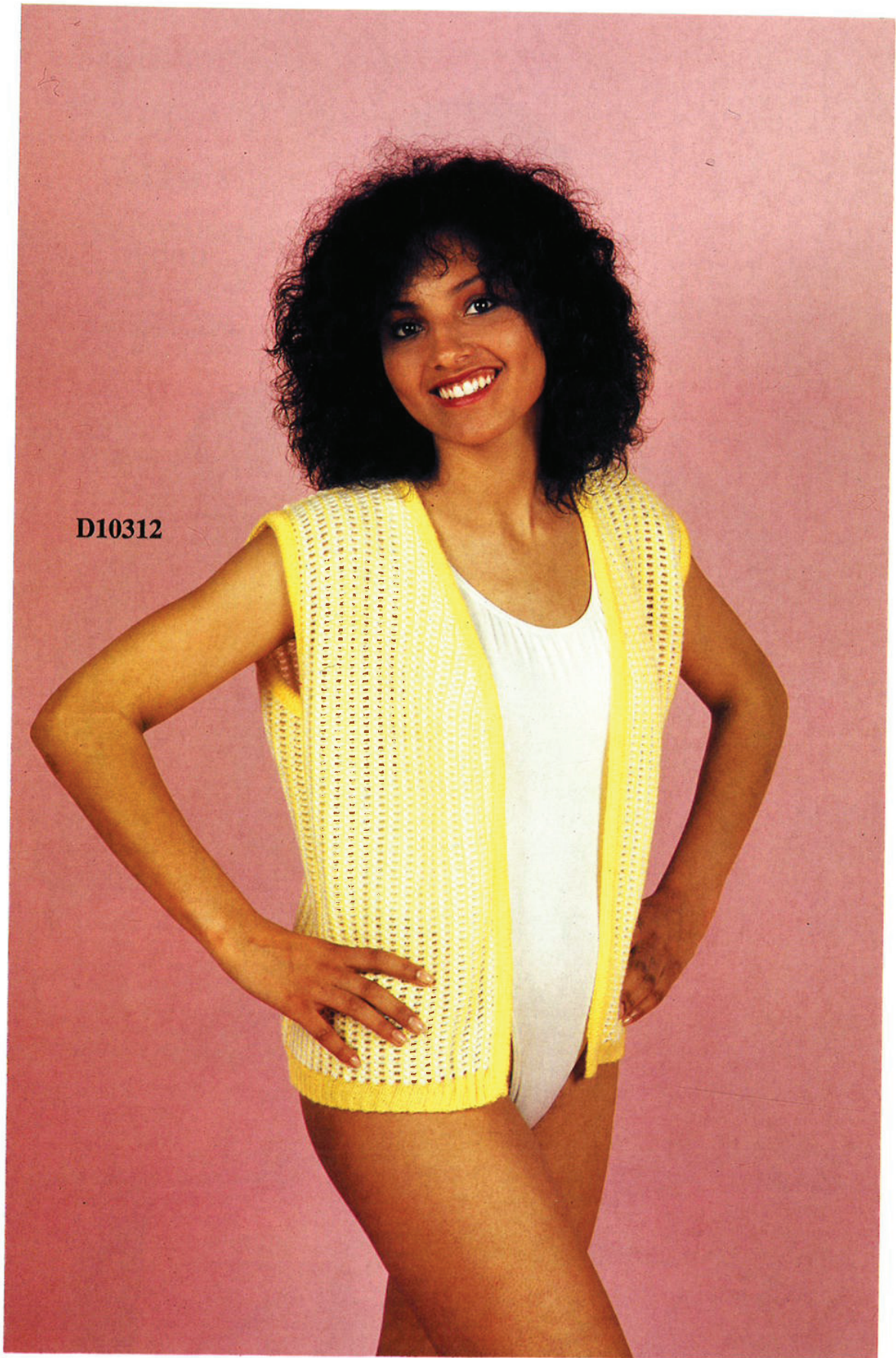


4 ROWS MY

2 ROWS Col 1



RC000
RC16
RC000



D10312



D10307

D10308

D10307; "ADRIAN" Man's Jacquard Sweater

5, 80, 6000



Kathleen Haynes.



97[102:106]cm Chest.



108[112:116]cm Chest



FORSELL Sirocco 80% Wool, 20% Acrylic. 1 Cone Navy = MY, 1 Cone Mist = Col 1.



40 sts = 115mm, 40 Rs = 57mm, measured over jacquard. 40 Rs rib = 72mm.



From self made card given. 6000 patt B Reader Tech 183.



Page 3.



490g Size 102cm.



Welts K in 2 ends MY. Black strippers recommended.



A. CoCir 1X1 MY. CoN 1. K as chart. *St patt A = Tech 101.*
B. Fill all empty Ns with P loops from opp Ns. Set for patt as Diag. *St patt B.* K as chart.
C. Dec & K as chart.
D. Dec & K as chart. CoF.



A. As Back A.
B. As Back B.
C. As Back C.
D. Divide work. K RT side first. Note pattern row number. Dec & K as chart.
E. Dec & K as chart.
Return patt to noted R. Dec & K as chart reversing shaping for D & E.



A. As Back A.
B. As Back B, K & inc as chart.
C. Dec & K as chart. CoF.



CoCir 1X1 150[160:170]Ns. K 42 Rs SS 3.5/3.5 lks N/N. Bring all Ns to WP. *Lks N/GX. Handle down. SS 4.5/4.5, K 4 Rs. Lks GX/N. Pull loop yarn down between beds. K 4 Rs*. Change to WY. Rep from * to *. K 2 Rs N/N. Rel.

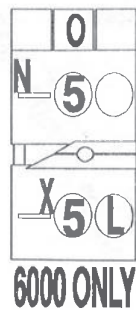
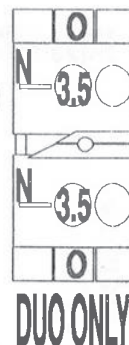
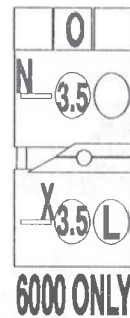
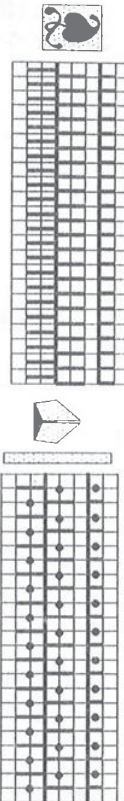


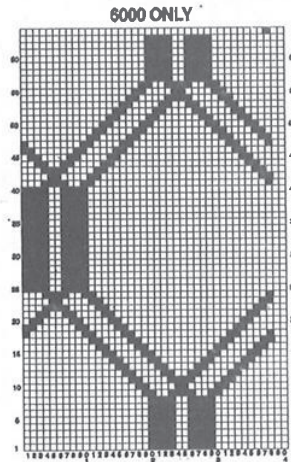
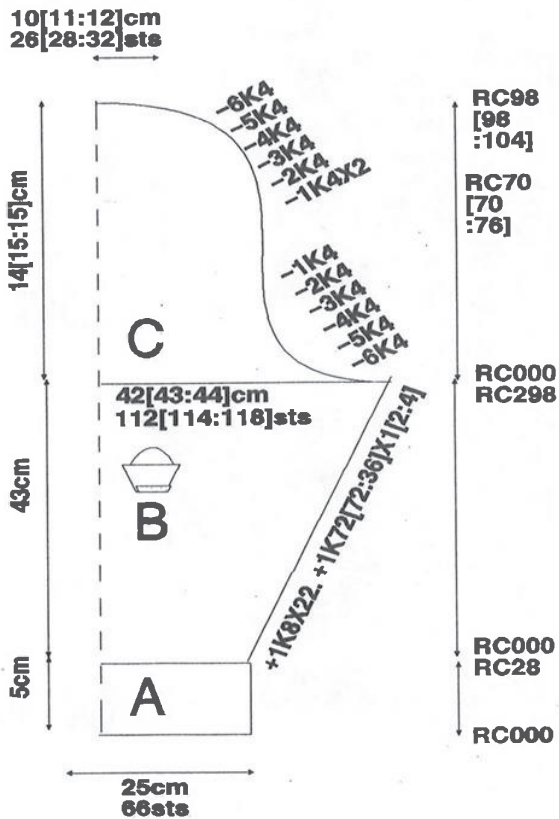
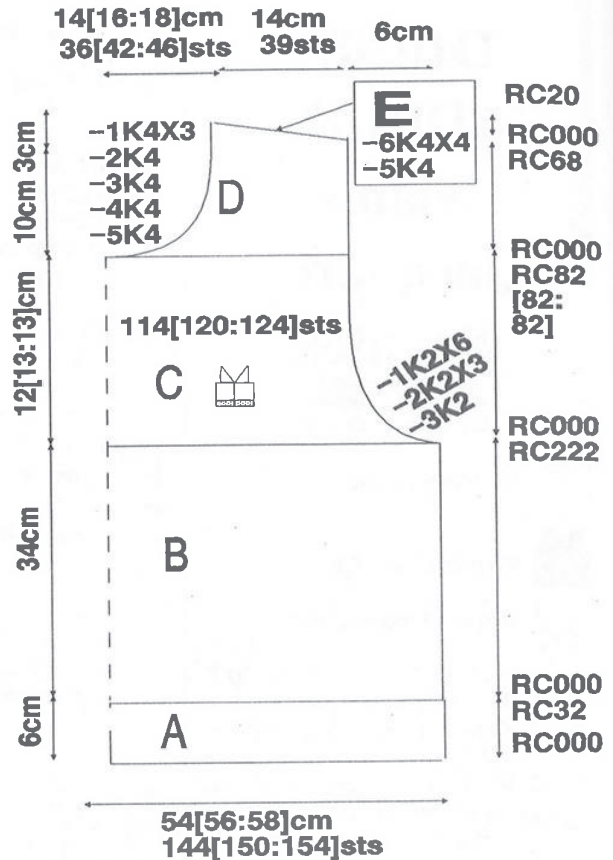
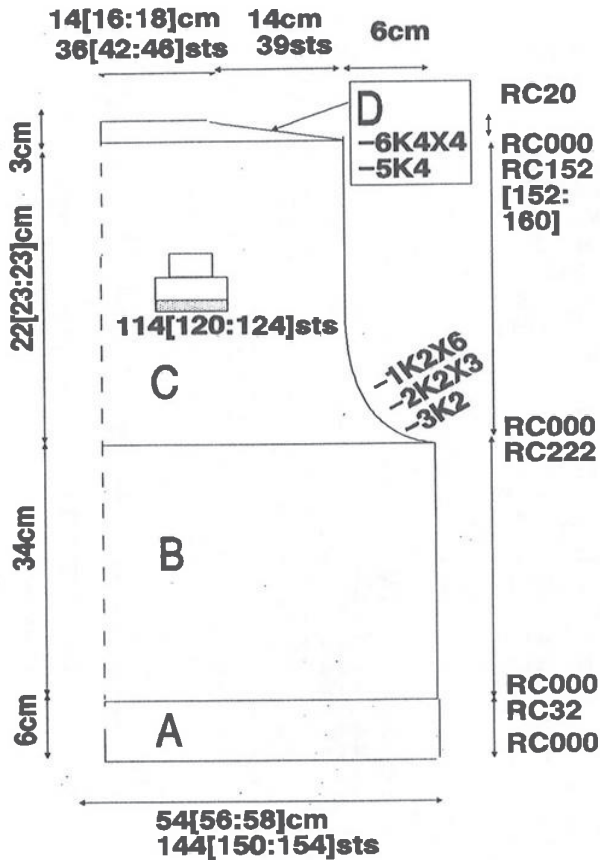
Join shoulder seams. Attach collar backstitching through open loops of MY to outside of garment, unravelling WY as you go. Slip stitch open loops to inside, enclosing edges. Fold collar in half to inside. Slip stitch into place.
Sew in sleeves. Join side & sleeve seams. Give light steaming. Do not press.



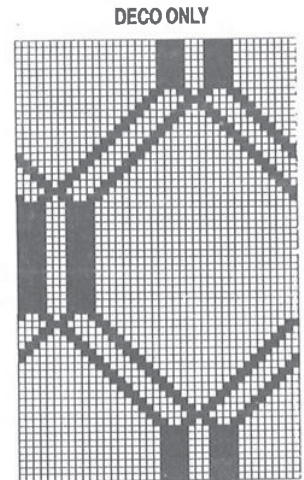
	97	102	106		97	102	106
	cm	cm	cm		cm	cm	cm
1	101	101	101	1	101	101	101
2	161	161	161	2	161	161	161
3	A	A	A	3	A	A	A
4	B	B	B	4	B	B	B
5	135	140	146	5	135	140	146
6	108	112	116	6	108	112	116
7	(1)	(1)	(1)	7	(1)	(1)	(1)
8	195	195	195	8	195	195	195
9	C	C	C	9	C	C	C
10	7	7	7	10	7	7	7
11	7	7	7	11	7	7	7
12	38	38	38	12	38	38	38
13	135	140	146	13	135	140	146
14	96	100	104	14	96	100	104
15	(2)	(2)	(2)	15	(2)	(2)	(2)
16	30	30	30	16	30	30	30
17	65	66	66	17	65	66	66
18	(3)	(3)	(3)	18	(3)	(3)	(3)
19	105	106	106	19	234	235	235
20	7	7	7	20	7	7	7
21	1	2	1	21	1	2	1
22	169	169	169	22	169	169	169
23	162	153	161	23	162	153	161
24	155	162	162	24	155	162	162
25	7	146	146	25	7	146	146
26	159	7	7	26	159	7	7
27	190	160	161	27	191	160	161
28	155	190	190	28	155	191	191
29	0	155	157	29	128	155	157
30		0	0	30	70	128	128
				31	177	70	70
				32	178	177	177
				33	179	178	178
				34	155	179	179
				35	7	164	164
				36	3	7	7
				37	0	2	3
				38	0	0	0

	97	102	106
	cm	cm	cm
1	101	101	101
2	161	161	161
3	A	A	A
4	B	B	B
5	70	73	73
6	28	29	29
7	(1)	(1)	(1)
8	195	195	195
9	C	C	C
10	7	7	7
11	5	5	5
12	38	38	38
13	105	108	110
14	42	43	44
15	(2)	(2)	(2)
16	40	41	41
17	62	63	64
18	(3)	(3)	(3)
19	110	108	108
20	5	4	3
21	169	177	161
22	153	161	145
23	145	162	183
24	191	191	4
25	131	132	191
26	3	4	138
27	191	191	132
28	131	132	189
29	131	132	131
30	188	179	153
31	129	177	161
32	153	0	0
33	169		
34	0		





DUOMATICS ONLY
Move Card Reader 7
needles to the left of bed
centre, to centralize
pattern



6000 ONLY
ALTER POSITION of
patt to LEFT, 5 sts

D10308; "JANE" Jacquard Sweater



5, 80, 6000



"Jasmine".



88[92:97]cm Chest/Bust.



92[97:102]cm.
Length 60 cm.



ADELAIDE WALKER Fine wool, approx 1414 metres = 100g. 275g Brown = MY, 175 Fawn = Col 1.



40 sts = 146mm, 40 Rs = 52mm, measured over patt. 40 Rs rib = 68mm.



Tucked jacquard using card 86 given. 6000 st patt B = Reader & Tech 189& Diag.



Page 3.



350g Size 88cm.



2 ends MY for all welts/bands. Very light, warm sweater. The tuck construction on the BB makes the fabric very elastic. Garment has cut'n'sew neckline.



A. CoRak MY, 1X1 as charts. 6000 CoN as CoRak on page 3. St patt A = 101. K as chart.



B. Fill empty Ns on BB only with purl loop from opp N. Set for jacquard patt K as chart.
C. Dec & K as chart.
D. Dec & K as chart. CoF. Repeat for front.



A. CoRak as Back. K as Back A & chart.
B. As Back B. Inc & K as chart. CoF.



130[140:150]Ns 1X1. CoCir

MY. Orange strippers, handle up. SS 3.75/3.75. K 40 Rs. 6000 CoN 1. K 40 Rs st patt A. Fill all empty Ns with purl loop from opp N. Black strippers. SS 5/5. CX/CX K 2 Rs. Lks N/GX K 5 Rs. Lks GX/N K 5 Rs. Lks CX/CX. K several Rs WY. Rel.



Make cut neckline on front 8[9:9]cm deep in even curve. Join RT shoulder seam.

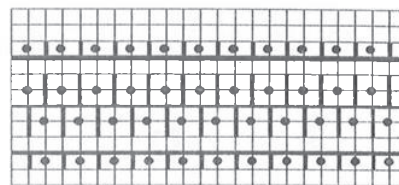
Backstitch through open loops of collar envelope to outside of garment, unravelling WY as you go. Slip stitch open loops of inside envelope to inside garment, enclosing cut edges.

Join LT shoulder seam.

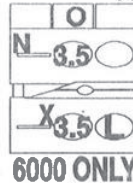
Join side & sleeve seams.

Fold welts in half to inside & slip stitch into position.

Give light steaming, do not press.



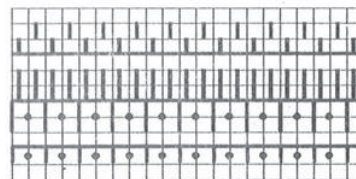
PUSHERS 6000 ONLY



6000 ONLY



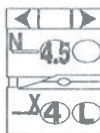
DUO ONLY



6000 ONLY



2 ROWS



2 ROWS

DUO ONLY



2 ROWS

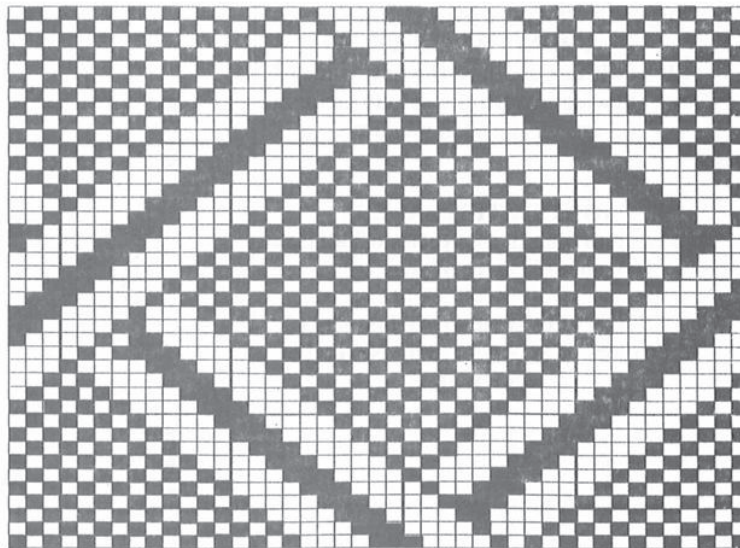


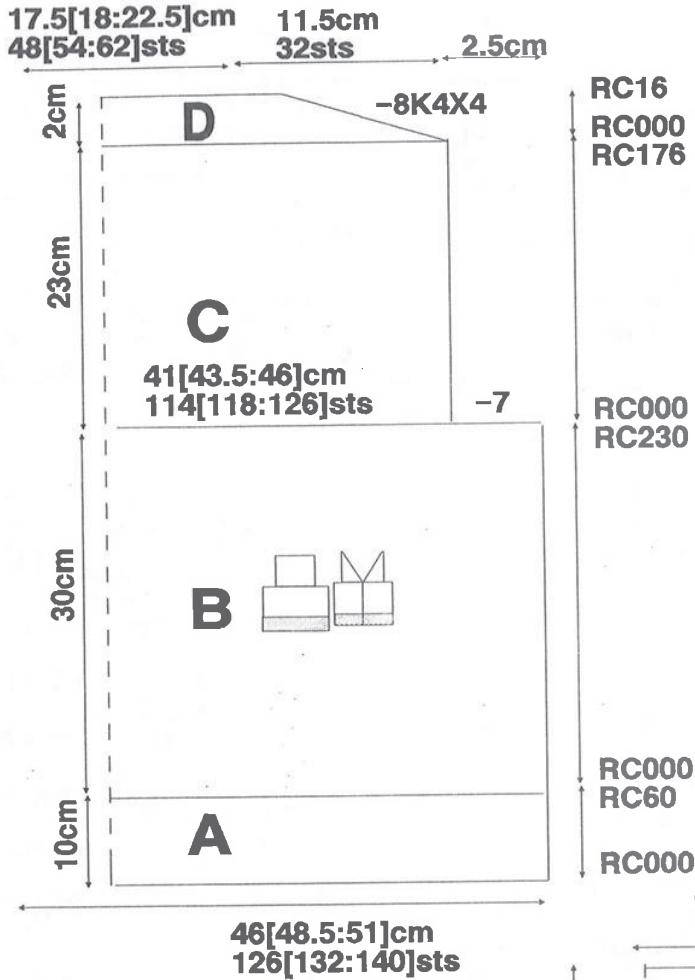
2 ROWS

6000 OWNERS
Note Needle Diagram and lock setting differs from that given for Technique 189 in the Instruction Manual, page 158.

DUOMATIC OWNERS
Jacquard A1 as shown in Deco Book 101-330, page 74.

CARD 86 COURTESY OF MADAG

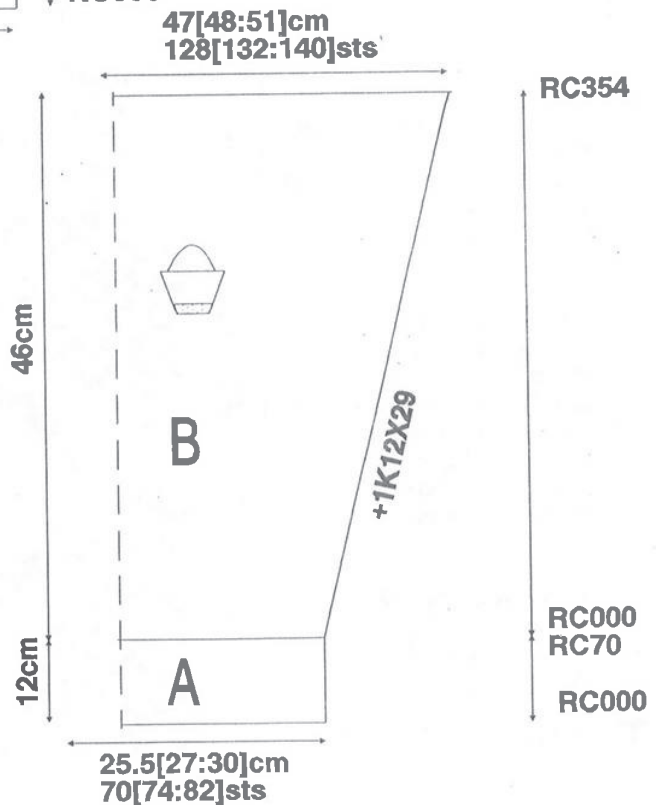




DENNIS COOK, ("MISTER KNIT"),
FROM THE U.S.A.
will be with us again in the next issue of
Duet, showing beautiful 4 colour jacquard
design on the 6000 machine.

HINTS & TIPS PAGES
will be returning in the Autumn/Fall issue
too, so make sure of your copy.

DUET is published on the last day of
February, May, August and November
each year.



D10311; "ANGUS" Man's Twisted Stitch Sweater

5, 80, 6000



George le Warré.



88[96:104]cm Chest.



97[106:114]cm Chest. Length
62cm.



BRAMWELL DuoMagic
100% Acrylic. 1 Cone White
= MY.



40 sts = 185mm, 40 Rs =
124mm, measured over patt.
40 Rs rib = 80mm.



Patt created by moving sts on
BB according to Diag given.
FB knits stst at all times.



Page 3.



450g Size4 104cm.



Follow Diags given for twist-
ing and trailing stitches. You
will need 2 single, 2 double 2
triple and a single 5 eyelet
tool. This design is called
"FERN LEAF & TRELLIS"
& is taken from "Knitting In A
Twist", a new book of cabled
and trailing stitch patterns by
George le Warré, due for pub-
lication in November 1990.



A. CoCir 2X1 MY. K as Diag
& chart.

B. Trans all sts to FB. Trans sts
& P loops to BB Ns as Diag.
Kas chart.

C. Dec & K as chart. Trans all
BB sts to FB, CoF.



A. As Back A.

B. As Back B.

C. As Back C.

D. Divide work. Mark chart at

last row knitted. Work on RT
side first. K & dec as chart.
Trans all BB sts to FB, CoF.
Repeat for second side, revers-
ing shaping. Start foll Diag from
row above noted position.



A. As Back A.

B. As Back B, but working from
sleeve transfer Diag.
K & inc as chart.

C. Trans appropriate sts to FB.
CoF noted sts. K as chart.

D. Dec at Lt side & K as chart.
Second sleeve, K reversed.



CoCir 2X1 MY 104[114:124]
SS3.5/3.5. Lks N/N K 80 Rs. Lks
CX/CX Black strippers. SS 5/5
K 10 Rs. WY K 10 Rs Lks N/N
K 2 Rs, release.



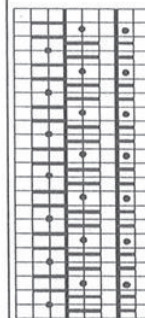
Sew saddle sleeves to back &
front. Sew sleeve/shoulder
seams. Starting at LT back
seam, attach collar backstitching
through open loops to outside gar-
ment, unravelling WY as you go. Slip
st inside of envelope to inside gar-
ment. Join collar seam. Fold collar
outside. Slip stitch into place. Join
side & sleeve seams. Give very light
steaming. Do not press.



	88 cm	96 cm	104 cm
1	60	60	60
2	152	152	152
3	A	A	A
4	B	B	B
5	128	140	150
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	7	7	7
11	18	18	18
12	38	38	38
13	128	140	150
14	88	96	104
15	(2)	(2)	(2)
16	25	24	23
17	62	62	62
18	(3)	(3)	(3)
19	102	102	102
20	7	7	7
21	8	8	8
22	184	184	184
23	128	131	133
24	7	7	7
25	86	89	93
26	0	0	0

	88 cm	96 cm	104 cm
1	60	60	60
2	152	152	152
3	A	A	A
4	B	B	B
5	88	90	92
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	7	7	7
11	21	21	21
12	105	105	106
13	63	63	63
14	153	155	159
15	123	123	127
16	7	7	129
17	13	13	7
18	184	184	13
19	188	190	184
20	7	7	193
21	39	40	7
22	67	67	43
23	191	191	67
24	139	141	191
25	2	2	145
26	66	66	5
27	7	7	66
28	2	3	7
29	0	0	5
30			0

	88 cm	96 cm	104 cm
1	60	60	60
2	152	152	152
3	A	A	A
4	B	B	B
5	128	140	150
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	7	7	7
11	18	18	18
12	38	38	38
13	128	140	150
14	88	96	104
15	(2)	(2)	(2)
16	25	24	23
17	62	62	62
18	(3)	(3)	(3)
19	230	230	230
20	7	7	7
21	8	8	8
22	184	184	184
23	128	131	133
24	7	7	7
25	86	89	93
26	71	71	71
27	160	168	176
28	178	178	178
29	175	175	175
30	3	3	3
31	159	159	159
32	2	2	2
33	2	2	2
34	0	0	0



FB pushers 6000 only



BB NEEDLES AS TRANS CHARTS



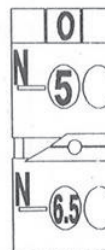
6000 ONLY



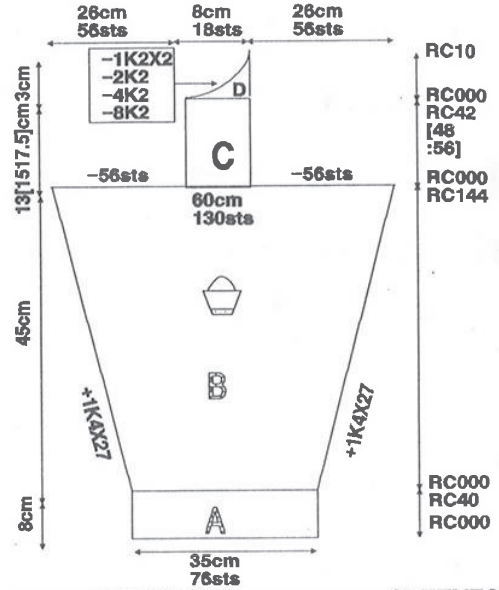
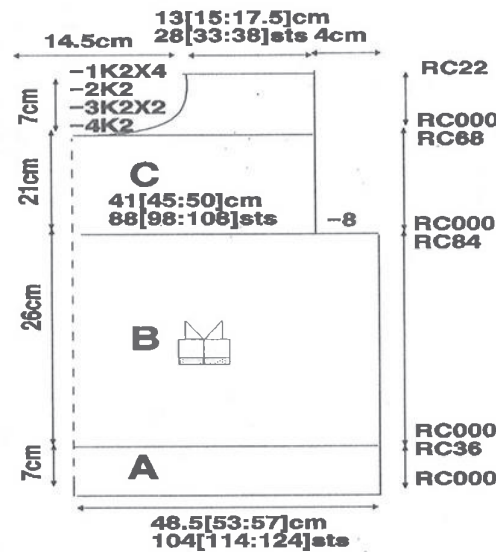
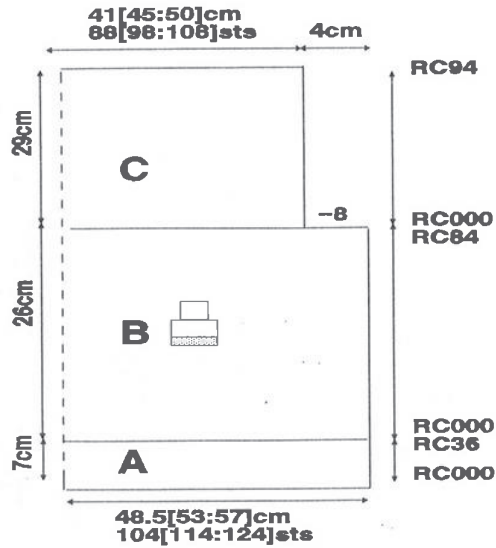
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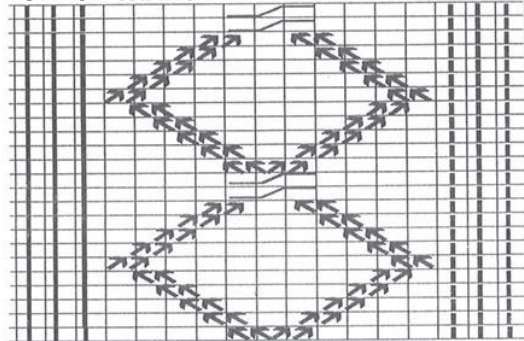
6000 ONLY



DUO ONLY

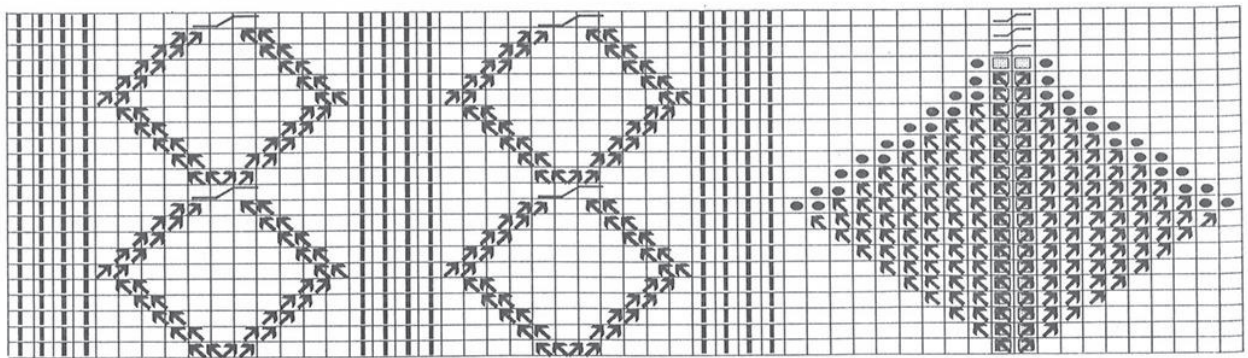


STITCH TRANSFER CHART FOR SLEEVES



- STITCH ON BACK BED
- TRANS BB STITCH TO LEFT
- TRANS BB STITCH TO RIGHT
- TRANS BB STITCH TO FRONT BED
- TRANS PURL LOOP FROM FB TO BB
- CROSS LEFT STITCHES OVER RIGHT STITCHES
- CROSS RIGHT STITCHES OVER LEFT STITCHES

FERN & TRELLIS STITCH TRANSFER CHART FOR BACK & FRONT

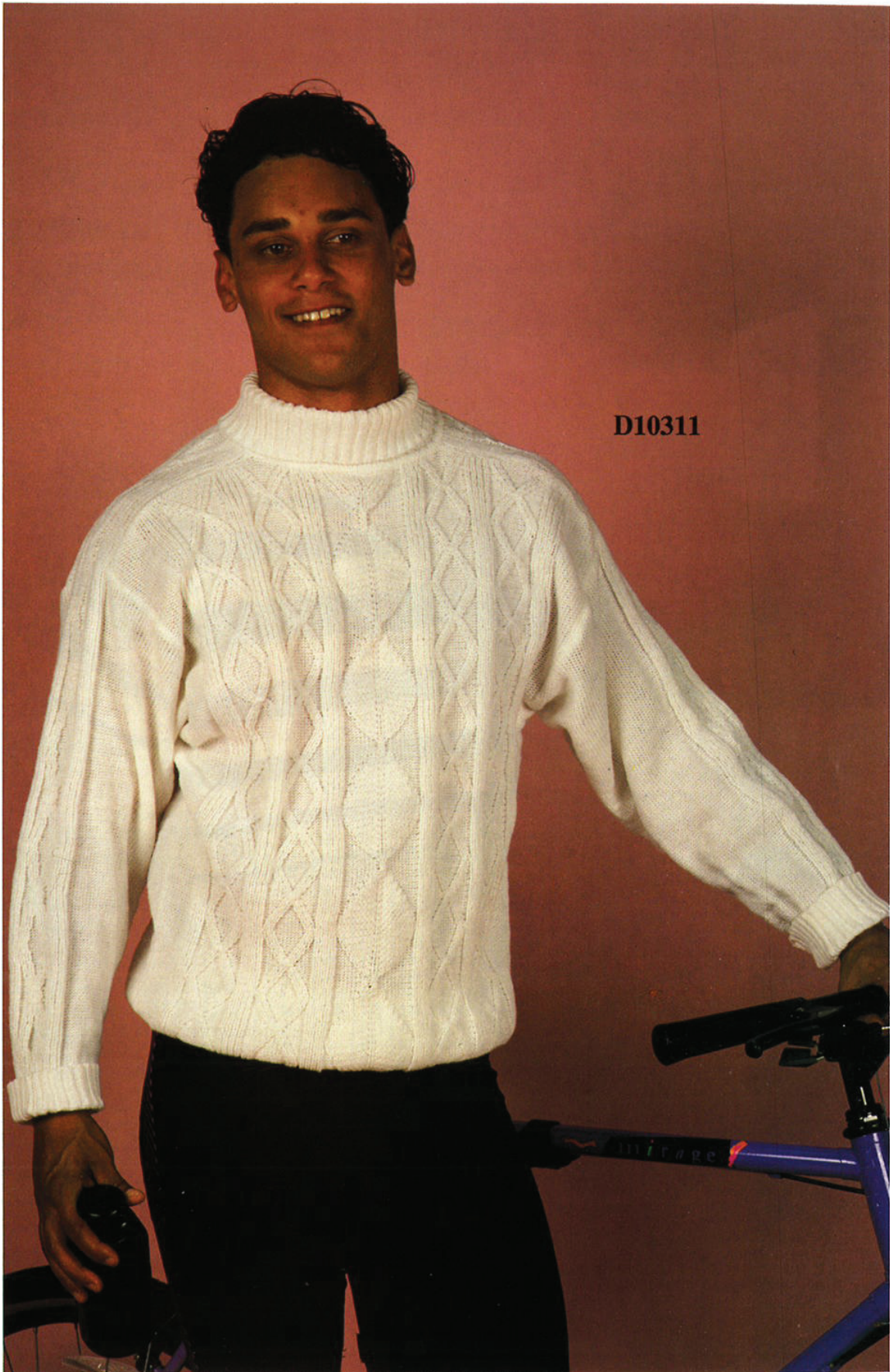


REPEAT THIS SECTION AT RIGHT OF FERN LEAF

N.B.

1 SQUARE = 1 STITCH & 2 ROWS ON DIAGS

- STITCH ON BACK BED
- TRANS BB STITCH TO LEFT
- TRANS BB STITCH TO RIGHT
- TRANS BB STITCH TO FRONT BED
- TRANS PURL LOOP FROM FB TO BB
- CROSS LEFT STITCHES OVER RIGHT STITCHES
- CROSS RIGHT STITCHES OVER LEFT STITCHES



D10311



D10317



D10317; "BERNI"

Child's Striped Tee Shirt



5, 80, 6000

George le Warré.



60[64:70:74]cm Chest.



68[74:80:84.5]cm Chest.
Length 46[48:51:55]cm.



BRAMWELL DuoMagic.
100% Acrylic. 1 Cone White
= MY, 1 Cone Royal = Col 1.



40sts = 150mm, 40Rs =
112mm, measured over stst.
40Rs rib = 80mm.



Stocking stitch with Col 1
stripes as sequence.



Page 3.



100g Size 68cm.



Stripe sequence. 10 Rs MY
between all Col 1 stripes. Col
1 stripes 2Rs, 4Rs, 6Rs, 8Rs,
10Rs. All remaining Col 1
stripes consist of 10Rs. Back
section C folds over to front
forming yoke.



A. CoCir 2X1 MY. 6000 CoN
4, st patt A = 103. K as chart.
B. Trans all sts to FB. K in stst
as Diag, charts & colour se-
quence, starting with 10Rs
MY. 6000 st patt B = 100.
CoF.



A. As Back A.
B. As Back B.
C. Divide work. CoF centre
sts. K in Col 1 as chart. CoF.



A. As Back A.
B. As Back B. CoF.



CoCir 1X1 92[100:108:1120]
Col 1. Lks N/N K 4 Rs. MY K
12 Rs CoF.



Sew Back sections C to top of
front. Set in sleeves. Join side &
sleeve seams.

Attach band starting at RT,
over shoulder, around back op-
posite shoulder & front. Join
band seam neatly.

Darn in ends on inside. Give
light steaming.

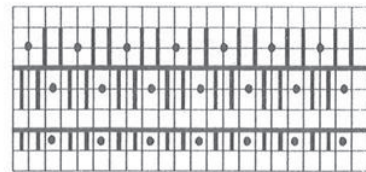


	60	64	70	74
1	68	68	68	68
2	128	128	128	128
3	A	A	A	A
4	B	B	B	B
5	106	116	125	132
6	3	3	3	3
7	3	3	3	3
8	99	99	99	99
9	71	71	71	71
10	66	66	66	66
11	9	9	9	9
12	195	195	195	195
13	A	A	A	A
14	7	7	7	7
15	14	14	14	14
16	38	38	38	38
17	106	116	125	132
18	3	3	3	3
19	3	3	3	3
20	28	30	33	36
21	46	48	51	55
22	(3)	(3)	(3)	(3)
23	226	226	226	226
24	7	7	7	7
25	29	32	32	37
26	68	68	68	68
27	184	184	184	184
28	143	143	144	145
29	7	7	7	7
30	14	17	17	22
31	0	0	0	0

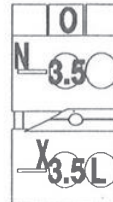
	60	64	70	74
1	68	68	68	68
2	128	128	128	128
3	A	A	A	A
4	B	B	B	B
5	81	88	94	100
6	3	3	3	3
7	3	3	3	3
8	99	99	99	99
9	71	71	71	71
10	66	66	66	66
11	13	16	19	22
12	18	18	18	18
13	95	95	95	95
14	A	A	A	A
15	7	7	7	7
16	14	14	14	14
17	97	97	97	97
18	4	4	4	4
19	0	0	0	0

M	60	64	70	74
1	68	68	68	68
2	128	128	128	128
3	A	A	A	A
4	B	B	B	B
5	106	116	125	132
6	3	3	3	3
7	3	3	3	3
8	99	99	99	99
9	71	71	71	71
10	66	66	66	66
11	9	9	9	9
12	195	195	195	195
13	A	A	A	A
14	7	7	7	7
15	14	14	14	14
16	38	38	38	38
17	106	116	125	132
18	3	3	3	3
19	3	3	3	3
20	23	25	28	31
21	46	48	51	55
22	(3)	(3)	(3)	(3)
23	98	98	98	98
24	7	7	7	7
25	8	8	8	8
26	0	0	0	0

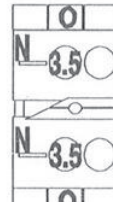
2 = Continue Knitting Rib.
8 = Continue in stocking stitch.



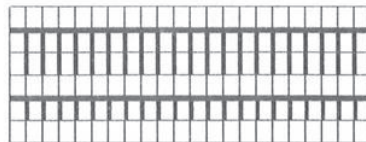
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FLASHING FIGURES

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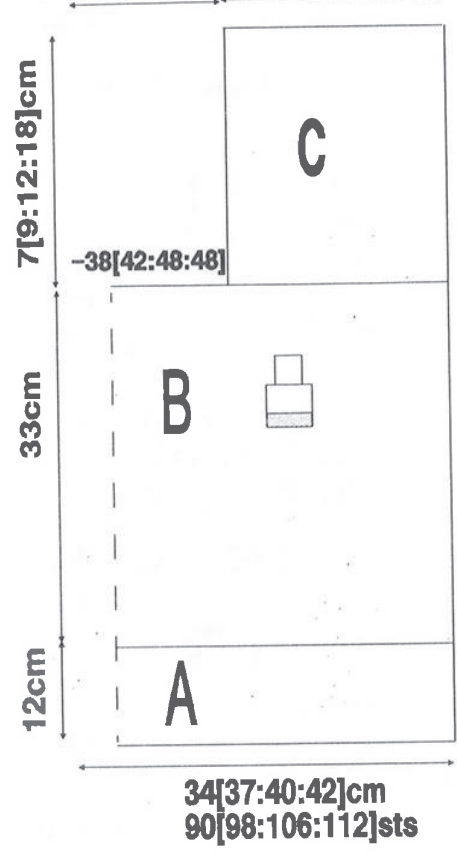
£500

Tel: 091-2524967

3 Links Ave,
Whitley Bay,
Tyne & Wear.

14[16:18:18]cm
38[42:48:48]sts

10[10.5:11:12]cm
26[28:29:32]sts

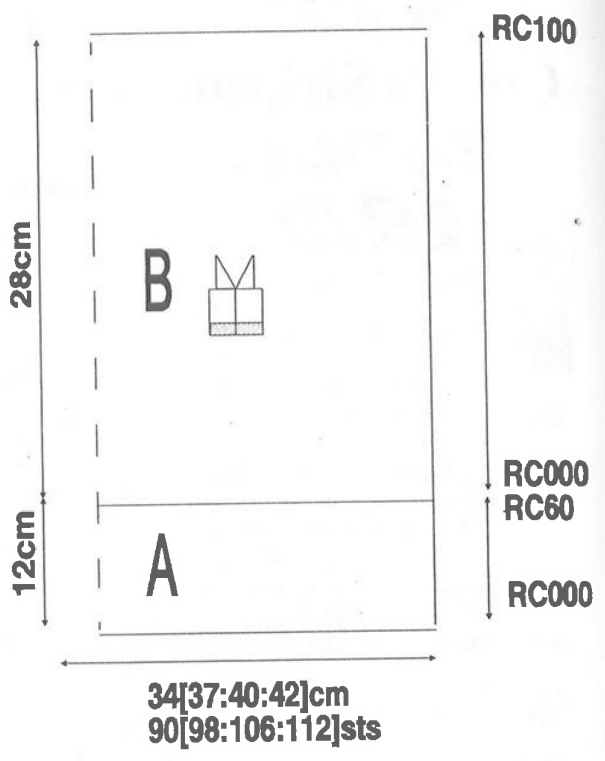


RC26
[32
:42
:64]

RC000
RC118

RC000
RC60

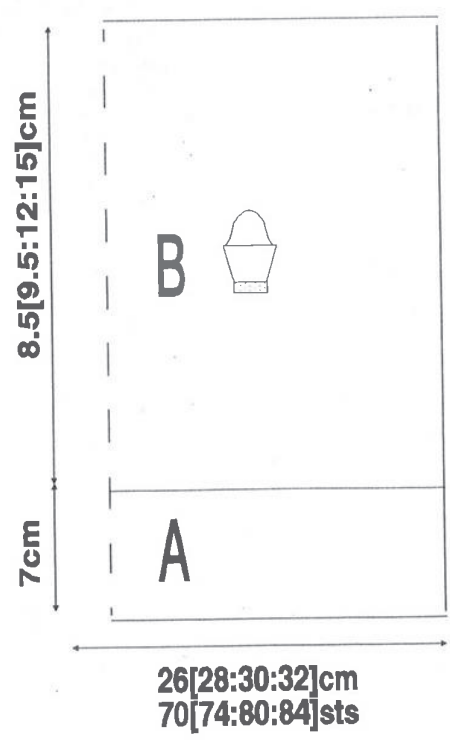
RC000



RC100

RC000
RC60

RC000



RC30
[34
:42
:54]

RC000
RC36

RC000

☺ **D10301**
"MARINA" &
D10302
"TULA"
Jacquard
Sweaters



Premier Punchcard Designs.



86[92:97:102]cm Bust/Chest.



100[106:110:115]cm Bust/Chest.



BRAMWELL 4 ply Acrylic 1 Cone MY. BRAMWELL High Bulk Acrylic 2/30's 1 Cone Col 1. See yarn note.



40 sts = 164mm, 40 Rs = 45mm, measured over jacquard patt. 40 Rs rib = 64mm.



Jacquard using card(s) given. 6000 Cast on 1. Tech 101. Patt from reader with Tech 180.



Page 3.



800g size 102cm.



1 end 4 ply yarn & 2 ends 2/30's used for jacquard. 1 end 4 ply used for all ribs/welts. Neckline either shaped or cut & sew.



A. CoCir 1 X 1 MY. K as chart.
B. Push up empty Ns to WP. K 2 Rs CX/CX SS 5/5 MY. Set for patt. Lks as Diags. K as Diags & charts.
C. Dec as charts for shoulders. CoF.



A. As Back A.
B. As Back B.
C. Dec as chart for neck shaping working on RT side & placing all sts LT side onto length of WY & Ns & pushers in NWP.
D. Dec shoulders as charts. CoF. Rep C & D on opp side, reversing shapings.



A. As Back A.
B. As Back B inc as charts. CoF.



CoCir 1X1 MY 112 [116: 120: 128]. Lks N/N SS3/3 Orange strippers. K to RC60. Trans all sts to BB. K 2 Rs Black stipers N/GX SS 4/4. CoF.



Join shoulder seams. Attach collar sewing CoN edge to outside of garment. Fold in half to inside & enclose edges. Slip st down on stst Rs. Set in sleeves. Join side & sleeve seams. Give final light steaming. Do not press.



	86 cm	92 cm	97 cm	102 cm
1	24	24	24	24
2	120	120	120	120
3	A	A	A	A
4	B	B	B	B
5	160	174	186	200
6	88	96	105	114
7	(1)	(1)	(1)	(1)
8	136	136	136	136
9	C	C	C	C
10	7	7	7	7
11	27	27	27	27
12	71	71	71	71
13	2	2	2	2
14	27	27	27	27
15	65	65	65	65
16	67	67	67	67
17	38	38	38	38
18	160	174	186	200
19	82	90	98	107
20	(2)	(2)	(2)	(2)
21	33	33	33	33
22	60	60	60	60
23	(3)	(3)	(3)	(3)
24	101	101	101	101
25	7	7	7	7
26	114	114	114	114
27	191	191	191	191
28	167	172	178	182
29	5	5	5	5
30	0	0	0	0

	86 cm	92 cm	97 cm	102 cm
1	24	24	24	24
2	120	120	120	120
3	A	A	A	A
4	B	B	B	B
5	160	174	186	200
6	88	96	105	114
7	(1)	(1)	(1)	(1)
8	136	136	136	136
9	C	C	C	C
10	7	7	7	7
11	27	27	27	27
12	71	71	71	71
13	2	2	2	2
14	27	27	27	27
15	65	65	65	65
16	67	67	67	67
17	38	38	38	38
18	160	174	186	200
19	82	90	98	107
20	(2)	(2)	(2)	(2)
21	33	33	33	33
22	60	60	60	60
23	(3)	(3)	(3)	(3)
24	229	229	229	229
25	7	7	7	7
26	114	114	114	114
27	191	191	191	191
28	167	172	178	182
29	5	5	5	5
30	76	76	76	77
31	168	176	176	184
32	188	188	188	128
33	128	129	129	188
34	182	182	182	129
35	183	183	183	182
36	1	1	1	183
37	167	167	175	1
38	3	3	3	183
39	183	183	175	3
40	14	14	14	183
41	7	7	7	14
42	13	14	14	7
43	0	0	0	16
44				0

FLASHING FIGURES

9 = End of welt
8 = Continue knitting

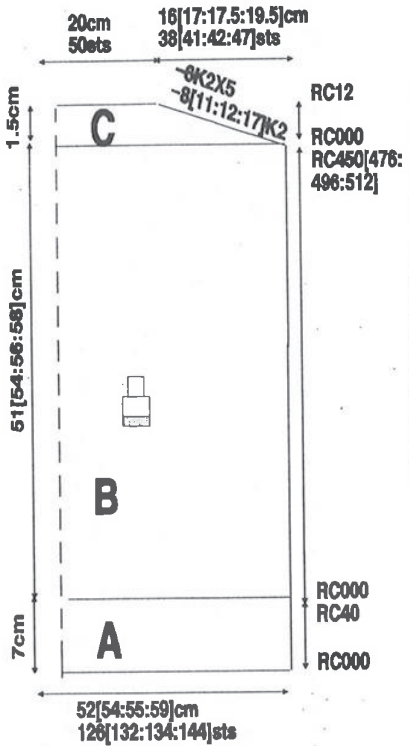
	86 cm	92 cm	97 cm	102 cm
1	24	24	24	24
2	120	120	120	120
3	A	A	A	A
4	B	B	B	B
5	124	127	130	134
6	3	3	3	3
7	3	3	3	3
8	38	38	38	38
9	166	174	180	186
10	3	3	3	3
11	3	3	3	3
12	40	41	40	39
13	58	59	60	60
14	(3)	(3)	(3)	(3)
15	101	101	101	101
16	7	7	7	7
17	1	1	1	1
18	191	191	191	191
19	163	165	167	168
20	16	16	16	16
21	0	0	0	0

YARN NOTES

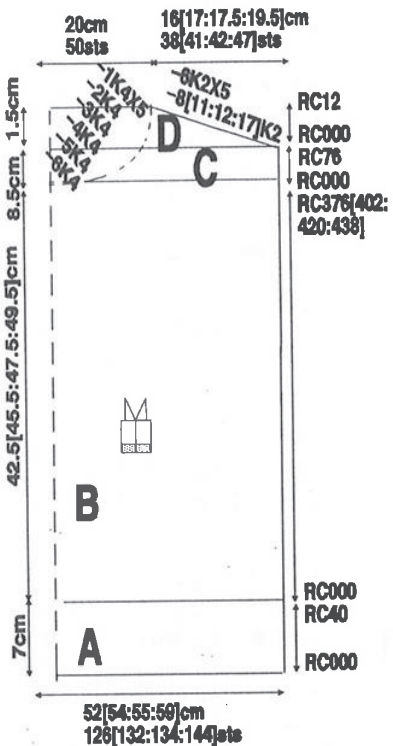
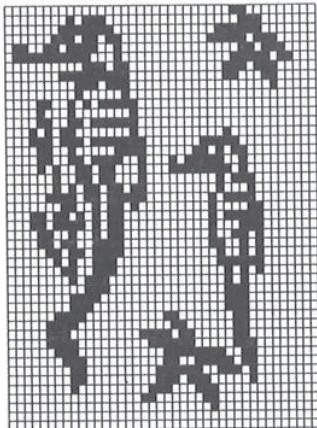
D10301
"MARINA",
use Shade 444, 4 ply
as MY & "Bottle"
2/30s as Col 1.

D10302 "TULA",
use Shade 416, 4 ply
as MY & "Dark
Brown" 2/30s as Col
1.

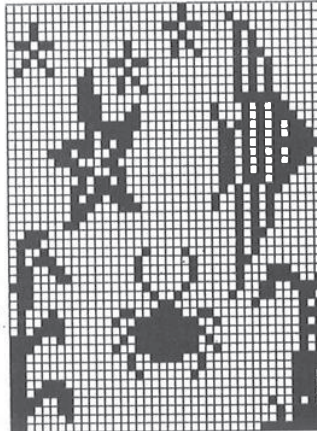
DUET MAGAZINE
Summer 1990



"MARINA" CARD 1



MARINA CARD 2



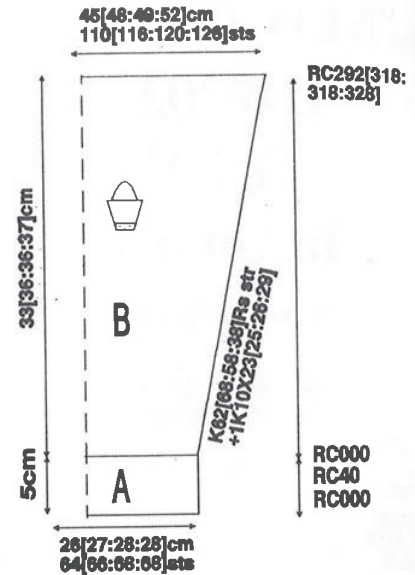
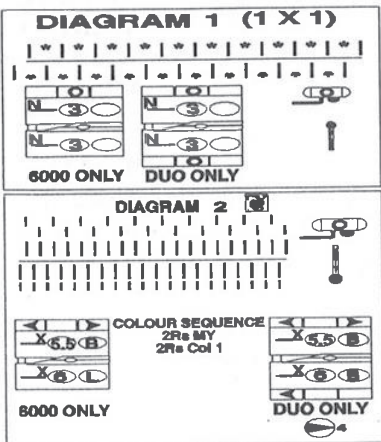
D10302 "TULA"

6000 Machines
Make cards from this design. Use all settings as for "Marina".

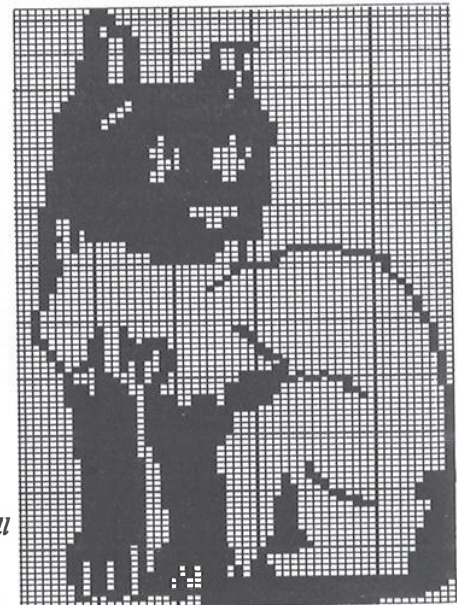
DUOMATICS

Knit by intarsia method, hand selecting pushers according to chart. Lock setting as shown. Deco not required.

Zig Xag design from own Deco card, 6000 1009 mirrored, or hand select pushers. May be knitted in Col 1, or oddment of other yarn.



"TULA" INTARSIA CHART



Cards reproduced courtesy of
**PREMIER PUNCHCARD
DESIGNS,**
Station Workshop,
Blackburn Road, Rotherham,
S61 2DW, England,
who supply many ready made
designs of all types. Send 70
pence for illustrated list &
FREE design.

D10306; "MUFFIN" Jacquard Sweater

6000 ONLY



Helen Coward at "WOOLLY PULLY".



88[92:97]cm Chest/Bust.



102[106:110]cm Chest/Bust.



PAGE TWO Jandis 100% brushed bright Acrylic. 1 Cone Navy = MY, 1 Cone Sky = Col 1.



40sts = 152mm, 40Rs = 4mm measured over jacquard. 40 Rs rib = 72mm.



CoN 1. St patt A = 101. St patt B = 180, st patt C = reader with cards given, Tech 180.



Page 3.



450g Size 97cm.



Front K using st patt C. Arms & Back st patt B only.

PROGRAMMING
PROGR ENT
ERASE ENT
CAST ON 1 + ENT
ALL ST PATT NO
ST PATT A 101 + ENT
ALTER NO
ENLARGE POSITION NO
TEST NO
ALL ST. PATT NO
ST. PATT B 180 + ENT
ALTER NO
ENLARGE POSITION NO
ALL ST. PATT NO
ST. PATT C • ENT
READ CARDS IN AS
MARKED A, B, C as shown on
Page 129 of Manual.
ALTER NO
KNIT. TECH 180 + ENT

ENLARGE POSITION NO
TEST NO
ALL ST. PATT ENT
FORM ENT

Enter Form Programme. (For a full range of sizes, see Form Computer Book II).

L. ND Confirm Ns shown with ENT

R. ND Confirm Ns shown with ENT

START CAST ON

Knit Back, Front and sleeves according to Form & Display for lock, needle settings, inc, dec and colour changes.



Knit collar band foll Band Programme St patt A, MY.

Join raglan seams. Attach neck-band back stitching through CoN edge to outside of garment. Fold in half to inside. slip stitch down.

side & sleeve seams. Give light steaming.

1	80
2	100
3	A
4	B
5	4
6	1
7	x
8	8
9	4
10	1
11	x
12	6
13	6
14	y
15	0

x = width of band.
y = height of band

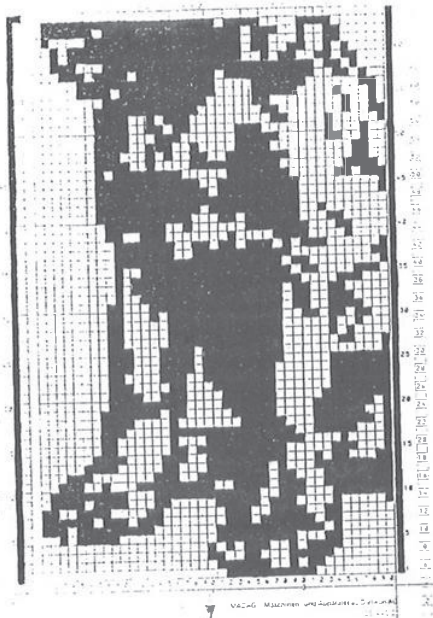
	24	0	0
1	88	92	97
	cm	cm	cm
2	108	108	108
3	184	184	184
4	A	A	A
5	B	B	B
6	110	116	120
7	88	92	96
8	(1)	(1)	(1)
9	195	195	195
10	C	C	C
11	7	7	7
12	38	38	38
13	110	116	120
14	88	92	96
15	(2)	(2)	(2)
16	26	26	26
17	60	61	61
18	(3)	(3)	(3)
19	100	100	100
20	152	152	152
21	191	191	191
22	159	161	163
23	171	173	173

	88	92	97
	cm	cm	cm
1	108	108	108
2	184	184	184
3	A	A	A
4	B	B	B
5	110	116	120
6	88	92	96
7	(1)	(1)	(1)
8	195	195	195
9	C	C	C
10	7	7	7
11	7	7	7
12	38	38	38
13	110	116	120
14	88	92	96
15	(2)	(2)	(2)
16	26	26	26
17	60	61	61
18	(3)	(3)	(3)
19	228	228	228
20	152	152	152
21	191	191	191
22	154	156	158
23	165	167	167
24	67	68	68
25	176	184	184
26	162	128	128
27	164	162	162
28	0	164	164
29		0	0

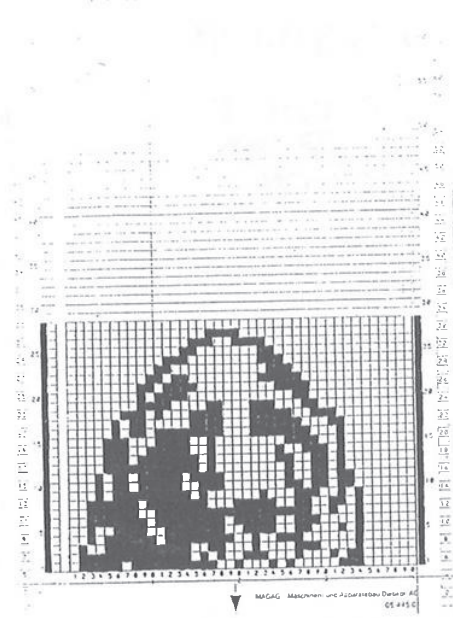
	88	92	97
	cm	cm	cm
1	108	108	108
2	184	184	184
3	A	A	A
4	B	B	B
5	54	56	56
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	7	7	7
11	7	7	7
12	38	38	38
13	100	102	106
14	44	46	48
15	(2)	(2)	(2)
16	31	31	31
17	69	70	70
18	(3)	(3)	(3)
19	98	98	98
20	4	4	4
21	152	152	152
22	67	67	67
23	191	191	191
24	159	161	163
25	171	173	173
26	71	71	71
27	191	191	191
28	154	156	158
29	165	167	167
30	184	184	184
31	131	129	129
32	162	162	162
33	164	164	164
34	0	0	0

D10306 "MUFFIN" CARDS

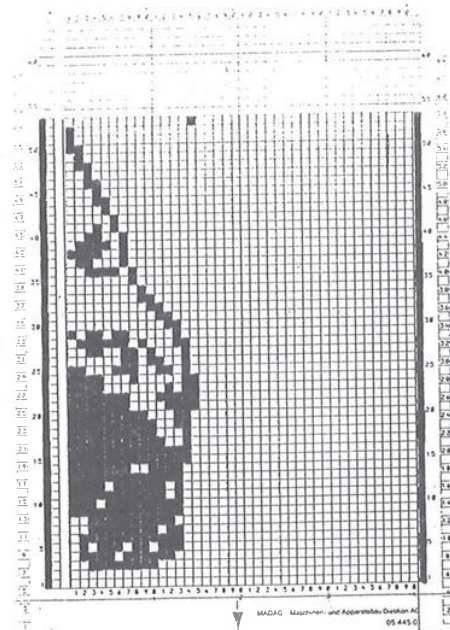
READER CARD A



READER CARD B



READER CARD C



NEW from "WOOLLY PULLY" E6000 PATTERN CARDS BOOK 1

10 very large motifs, including:
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We will be reviewing the WOOLLY PULLY book and the PREMIERPUNCHCARD DESIGNS new Duomat Plotter, (the companies who supplied the patterns shown opposite), in the next issue of Duet. *Ed.*



D10306

D10301

D10302

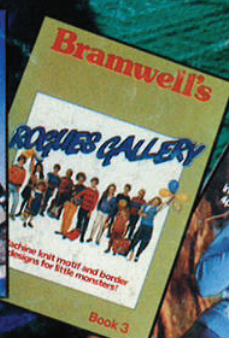
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- Bramwell Silky ● Instant Fair Isle
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- Double Knit ● Opal ● Artistic
- Tweedknit ● Shetland
- Zodiac ● Ivette
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