

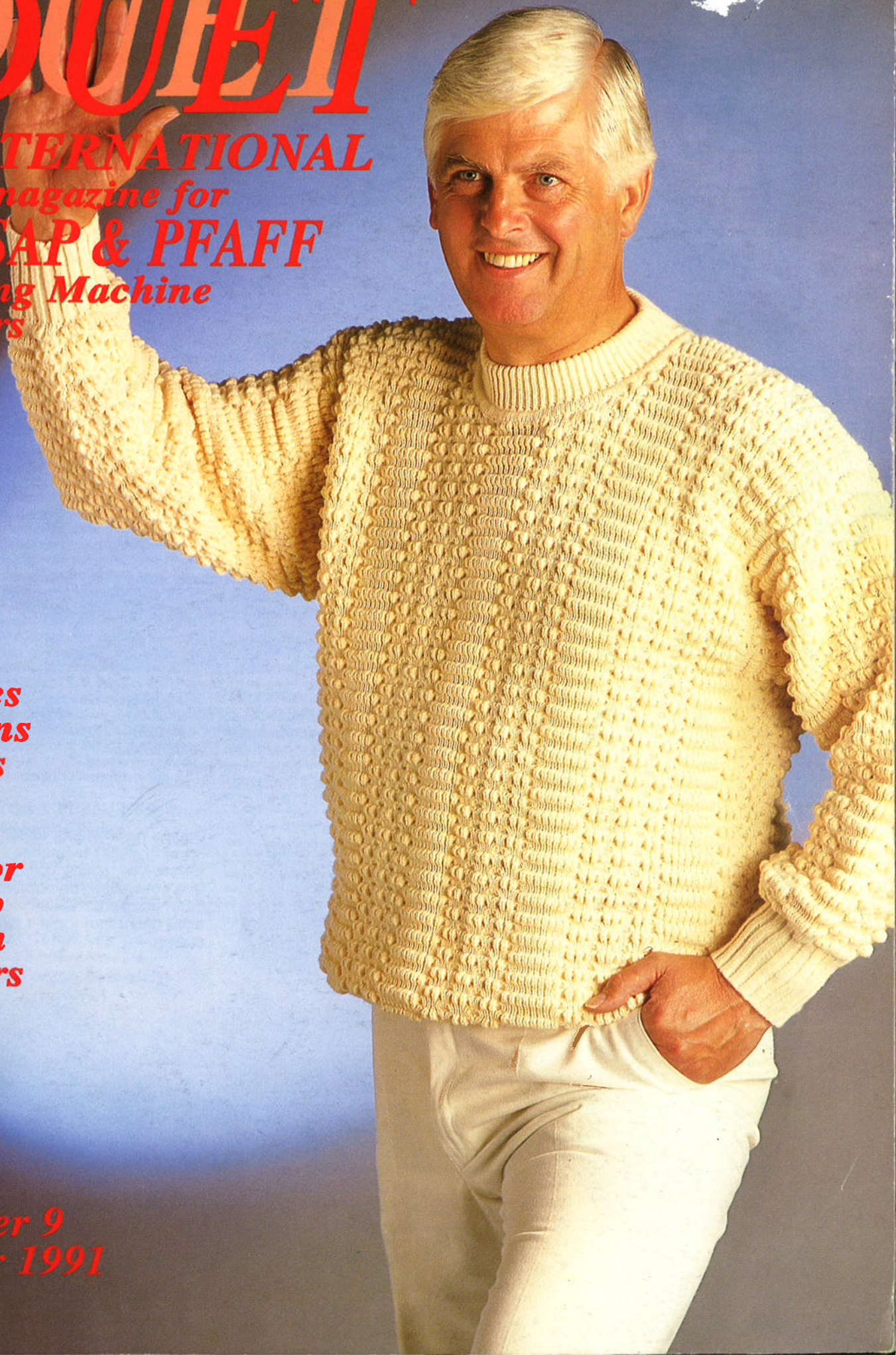
# DWET

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**INTERNATIONAL**  
*THE magazine for*  
**PASSAP & PFAFF**  
*Knitting Machine*  
*Owners*

*Articles*  
*Patterns*  
*Letters*  
*Hints*  
*Tips –*  
*Just for*  
*Passap*  
*System*  
*Knitters*

*Number 9*  
*Winter 1991*



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# **DUET**

**INTERNATIONAL**  
*THE magazine for  
PASSAP System  
Knitting Machine  
Owners*

## **Volume 3, Number 9**

DUET Magazine is published on the last day of February, May, August and November each year by George le Warré and Whittle Print Electronne Press. The magazine is available from all good Passap system dealers throughout the U.K. or on direct subscription from the publishers. U.K. subscriptions are £16.00 per year, including mailing, or £30.00 overseas, via Air Mail. Subscriptions all run from November to the following October and if you subscribe between those times you will receive back issues to the previous November and future issues to the completion of that year, as published. DUET is the largest circulating independent magazine dealing entirely with Passap System knitting machines manufactured by Madag, Dietikon, Switzerland.

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## **The Editor's Letter**

**Dear Readers,**

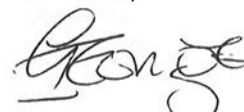
This issue, number 9, of Duet International sees the start of our third year of publication, and we can promise that we have a great deal in store for you all during the coming twelve months. Patterns, articles, hints, tips, and so on.

You may notice that we have changed some of the ways that things are shown within the patterns, starting with this issue. For instance, the way that the E6000 and Deco cards are drawn and printed. This should make reading and copying the cards much easier, as each square is now shown individually, rather than as a black area within the card grid. Much as we would like to show cards full size, which would make copying even easier, space will just not permit this, particularly with some designs that can take several cards.

However, as an additional service to our readers we will provide full size A4 printouts of cards for designs from this issue onwards, on request. To obtain these printouts, send £1:00 in the U.K. or £2:00, in *Sterling currency only* if outside the U.K., regardless of the number of cards in the design, per set of cards. Remember to quote the design number, e.g. D30905, the issue number of the magazine, type of card required, (either Duomatic or E6000), and to include your own name and address. (E6000 users should note that these cards are not intended to feed directly into the card reader of the machine).

All that remains for me to say is that all of us here at Duet International hope that you have a very merry Christmas, and a very peaceful and happy New Year.

Best wishes,



George le Warré.

# THE PASSAP SYSTEM EXPERIENCE 1992

- New hotel venue, right on the beach, with indoor pool etc.!
- TWO & A HALF DAYS  
November 27th - 29th 1992.
- New topics & more lecturers, in 10 purpose built conference suites within the hotel.
- Designated "hands-on" sessions bookable in advance, and "workshops" in special practical rooms. Lecture rooms are in a separate area of the hotel to workshop rooms, to avoid any noise interference.
- No need to bring your machine, or yarns.
- Lecture notes printed & bound into one soft cover volume for each person.
- Carry case, notepads, pens, pencils etc. ALL PROVIDED.
- Hotel accommodation, all meals from lunch on Friday to tea on Sunday included. (Non-resident rate available on request).
- "Open" times each day for questions etc. in a special room.
- NOT sales orientated. This is a learning seminar.

For advance booking form, (no deposit required until May 1992). please send a stamped and self addressed envelope to:-

Susan Loader (1992 Seminar),  
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§

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## PATTERNS
































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! Denotes an "easy knit" garment  
FC These patterns contain Form Computer and/or Form Programmes.

### BRACKETED FIGURES IN FORM PROGRAMMES

- (1) = cm Hip/Sleeve width at cast on
- (2) = cm Bust/Sleeve width
- (3) = Total length

# SYMBOLS, ABBREVIATIONS AND NOTES

|   |   |   |  |   |   |   |  |
|---|---|---|--|---|---|---|--|
|  | <b>BLACK STRIPPERS</b><br>ABAISSEURS NOIRS  |  | <b>HANDLE DOWN</b><br>EN BAS   |  | <b>EASY</b><br>FACILE                       |  | <b>ACTUAL MEASUREMENTS</b><br>DIMENSION ACTUEL |
|  | <b>BLUE STRIPPERS</b><br>ABAISSEURS BLEU  |  | <b>HANDLE UP</b>   |  | <b>MAKING UP</b><br>ASSEMBLAGE              |  | <b>SIZE(S)</b><br>TAILLES                      |
|  | <b>ORANGE STRIPPERS</b><br>ABAISSEURS ORANGE  |  | <b>TRANSFER POS</b><br>POSITION 9 HEURS                              |  | <b>BACK</b><br>LE DOS                       |  | <b>STITCH PATTERN</b><br>DESSIN                |
|  | <b>DECO SETTING</b><br>DECO PROGRAMME   |  | <b>RACK 1 POS LEFT</b><br>UN TOUR<br>À GAUCHE                        |  | <b>FRONT</b><br>DEVANT                      |  | <b>SWATCH SIZE</b><br>ECHANTILLON              |
|  | <b>FORM COMPUTER</b><br>FORME   |  | <b>RACK 1 POS RIGHT</b><br>UN TOUR<br>À DROITE                       |  | <b>SLEEVE(S)</b><br>MANCHE                  |  | <b>GARMENT WEIGHT</b>                          |
|  | <b>WITH FRONT</b><br>LOCK ALONE<br>TRAVAILLER<br>UNIQUEMENT<br>AVEC LE<br>CHARIOT AVANT |  | <b>RACK 2 POS RIGHT</b><br>DEUX TOURS<br>À DROITE                    |  | <b>RIB or BAND</b><br>COTE                  |  | <b>YARN(S)</b><br>LAINE/FLS                    |
|  | <b>LEVER POS FOR</b><br>U80/U100/100E<br>POSITION DE MANETTE<br>D'U80/U100/U100E        |  | <b>TRANSFER TO</b><br>BACK BED<br>TRANSFÉRER D'AVANT<br>À L'ARRIÈRE  |  | <b>BUTTONHOLE BAND</b><br>BANDE DES BOUTONS |  | <b>FABRIC YARDAGE</b><br>TISSU TRICOT          |
|   |   |  | <b>TRANSFER TO</b><br>FRONT BED<br>TRANSFÉRER D'ARRIÈRE<br>À L'AVANT |  | <b>COLLAR</b><br>COL                        |  | <b>MACHINE(S)</b>                              |

|             |                     |       |                      |       |   |
|-------------|---------------------|-------|----------------------|-------|---|
| alt         | alternate           | K/K   | every needle rib     | st(s) | stitch(es)  |
| approx      | approximate(ly)     | Lk(s) | lock(s)              | stst  | stocking stitch   |
| BB          | back bed            | Lt    | left                 | trans | transfer  |
| beg         | beginning           | mm    | millimetres          | WP    | working position  |
| circ        | circular (tubular)  | N(s)  | needle(s)            |       |   |
| cm          | centimetres         | NWP   | non-working position | CoCir | Cast on with circular rows. (Tubular cast on)**                           |
| CoF         | cast off (bind off) | opp   | opposite             |       |   |
| Col 1,2,3,4 | colours 1, 2, 3, 4, | P     | purl                 | CoRak | Cast on with racking**  |
| CoN         | Cast on             | pos   | position             |       |   |
| cont        | continue            | psh   | pushers              |       |   |
| dec         | decrease(s)         | 1/4P  | transfer position    |       | **For instructions on cast-on methods, please see your instruction manual |
| Diag        | diagram             | RC    | row count reads      |       |   |
| FB          | front bed           | rk    | rack                 |       |   |
| ff          | fully fashioned     | R(s)  | row(s)               |       |   |
| foll        | following           | rel   | release              |       |   |
| g           | gram(s)             | Rt    | right                |       |   |
| inc         | increase(s)         | SS    | stitch size          |       |   |
| K           | knit                | str   | straight             |       |   |

## KNITTING FROM DIAGRAMS

All garment parts are shown as charts, which are drawn to shape, although not necessarily to size & scale. Symmetrical shapes are shown only as a right half. The broken line always denotes the centre of the part. The opposite side of the garment part is knitted simultaneously, in reverse. If there is no broken line, the part shape is as shown, with no reversal of shapings. Each garment part is divided into sections; A, B, C, etc. Always cast on & commence knitting at A. Written instructions within the pattern give instructions for each section, A, B, etc. The size of each section is given in CENTIMETRES at the bottom & left side of the charts. Needles/stitches are quoted at each section where necessary. The number of needles is **always** the number of needles & spaces, counted on the front bed only. Shapings, increases, decreases are noted in

blocks, which are read from the **bottom to the top**. e.g. -2K2  
-3K2  
-4K2 is read as "Cast off 4, knit 2 rows. Cast off 3, knit 2 rows. Cast off 2, knit 2 rows". All figures in brackets always refer to larger sizes where appropriate. Figures without brackets refer to ALL sizes. Row count numbers refer to the manual counter on the lock, which must be set to 000 at the end of each section, unless otherwise stated. Results will only be as accurate as your tension swatch measurement. It is essential to match those given exactly, and to use the yarns specified. Yarn substitutions may not give accurate results, and recalculation may be necessary.

# D30901 ARAN LOOK SWEATER



**5, 80, 6000**



Anne Marsh, England.



87[92:97:102:107:112]cm Chest.



97[102:107:112:122:132]cm Chest. Length 75cm (adjustable).



BRAMWELL 2/30s High Bulk Acrylic. 2 X 500g Arran = Col 1, 3 ends together. Plus knit-in elastic for ribs & bands.



40sts = 261mm, 40Rs = 57mm, 40Rs rib = 72mm. 100sts = 653mm, 100Rs = 143mm, 100Rs rib = 180mm.



Ribs & Bands 1X1 rib. St Patt A double bed tuck with card(s) given. See Diags. Cast on 1. St Patt A reader card. Tech 138.



Page 3.



800g Size 112cm Chest.



3 ends of yarn used throughout. Use Blue Strippers, or orange strippers with comb and weights. Knit-in elastic taken through eyelet with yarn for ribs & bands. Cut & sew neck. This is a very elastic fabric, knit garment to body measurement.



A. CoCir K/K Cast on 2, as Diag 1, Col 1. K as chart.



B. Bring up all empty Ns. 2Rs CX/CX SS 4.75/4.75 Set for St Patt A as Diag 2. K as chart.



C. Dec as chart. Cont in Patt as chart. CoF. Repeat for front.



A. CoCir as Diag 3. K as chart. B. Set for Patt A & trans sts as for Diag 2. K in Patt & inc as chart. CoF.



CoCir 1X1 Col 1 150sts. Lks N/N SS 4.75/4.75 orange strippers. K 40Rs. Lks CX/CX SS 5/5 Black strippers. K 10Rs. WY K several Rs & release.

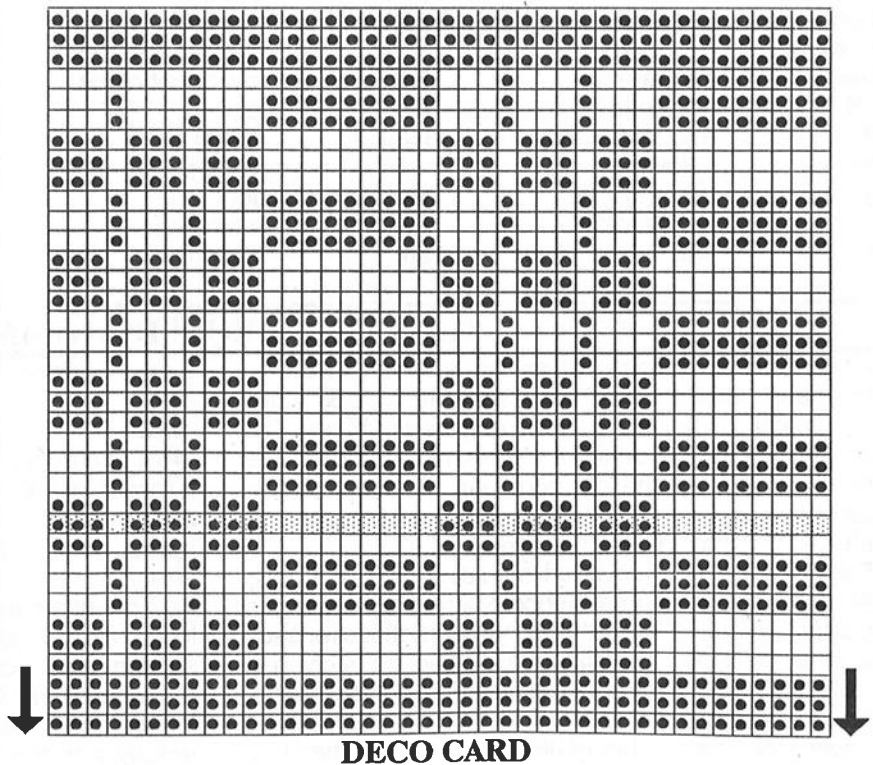
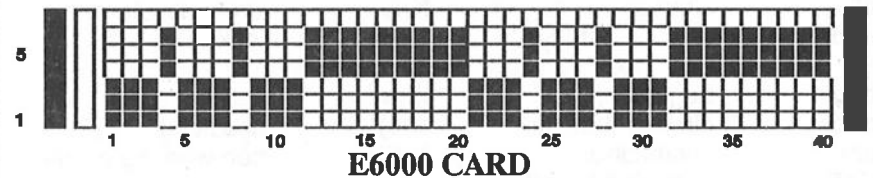


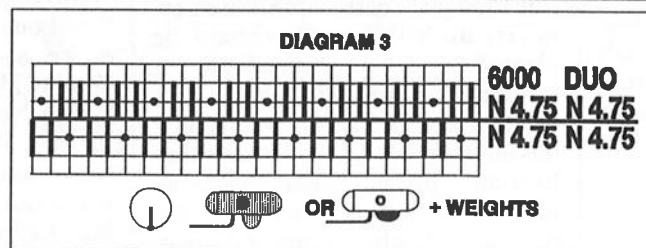
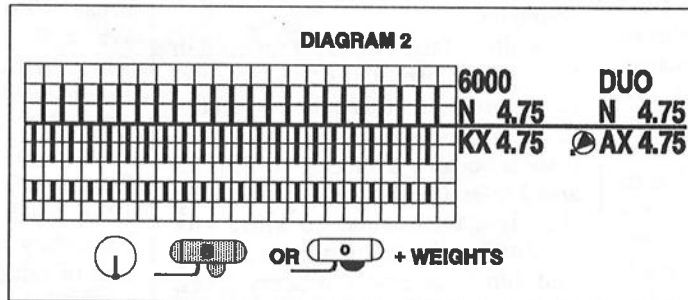
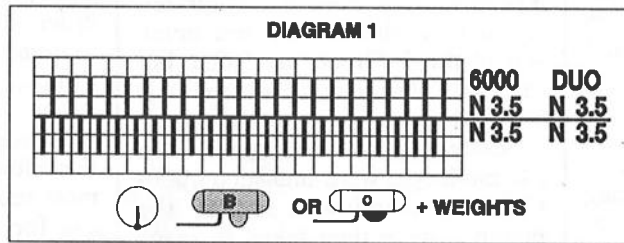
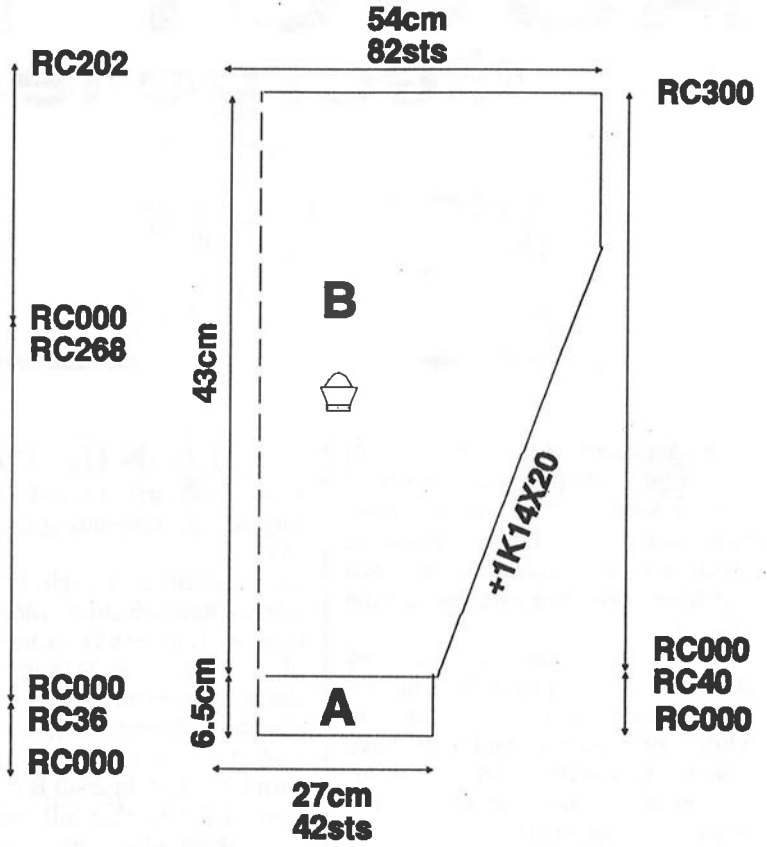
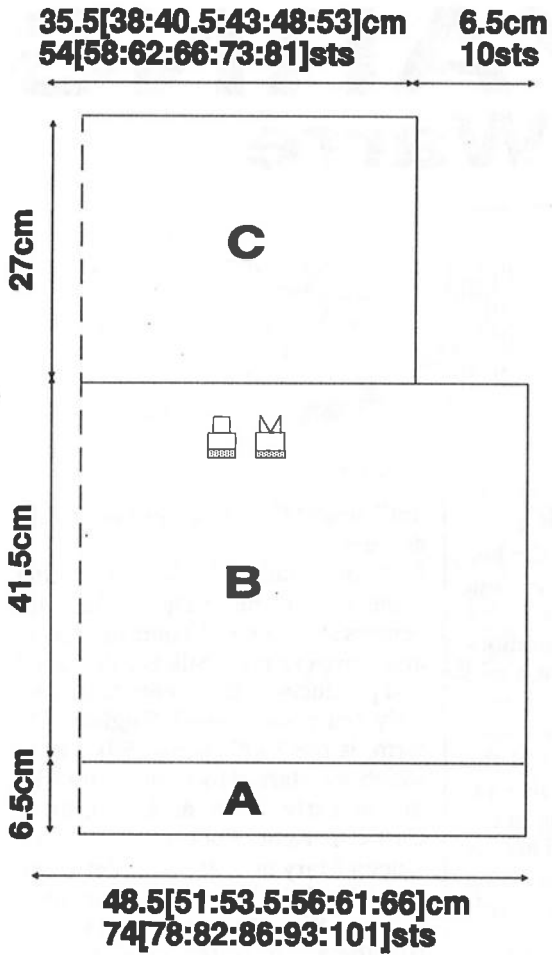
Make cut neckline 10cm deep on front & 2cm deep on back.

Join Rt shoulder seam. Attach collar starting at open shoulder seam, backstitching through open loops of collar to outside of garment, unravelling WY as you go.

Slip stitch second side of envelope to inside of garment, enclosing cut edge & unravelling WY as you go.

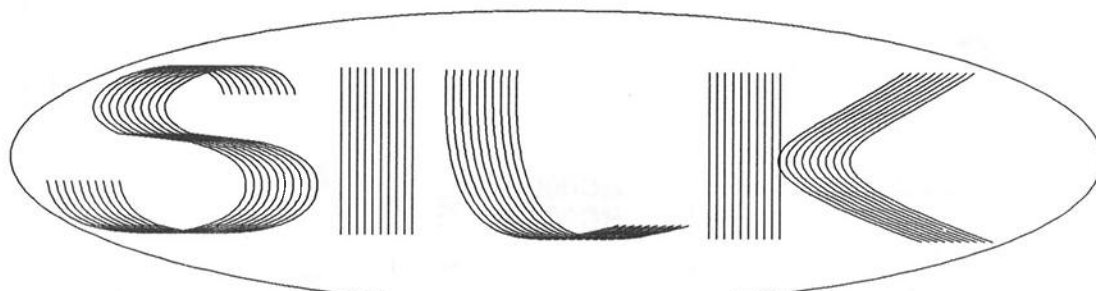
Join Lt shoulder & collar seam. Fold collar in half to inside & slip stitch into position. Sew in sleeves. Join side & sleeve seams. Do not press.





# ABOUT YARNS

## George le Warré



In this series about the raw materials we knitters use, (the yarn), we have already seen how one of our most commonly used fibres, wool, is produced and spun into the yarn which we make into garments on the machine.

This time, we are taking a closer look at a fibre with a production history going back thousands of years, and whose production methods have changed very little, apart from automation at certain stages, over the years. The fibre is SILK.

In recent years, there has been an increase in the yarns and designs available for knitting with silk, and it is once again becoming a very popular knitting yarn. As with all things, fashion trends change, and everything comes around again and again. The current trend for knitting with silk yarn is only the latest of many. The big difference this time around, is that the yarns are easier to use on a knitting machine because they are often coned, and are produced with the knitter in mind. In addition, there are now many more silk and silk blend yarns available to us than ever before. The cost is currently proportionally less than ever before, making this luxury yarn available to all knitters. No-one is going to pretend that silk is an inexpensive yarn, but weight for weight and length for length it can often work out at very little more cost per garment than for the same garment made in a top quality yarn of another fibre type.

### SILK IN HISTORY

Let us look first at a little of the history of this fascinating and ancient fibre.

The first reference to silk is traditionally in Chinese history, where it is said that the Empress Hsi-Ling-Shi, wife of the Emperor W'ang, not only started sericulture, (breeding of the silk moth larvae etc.), but also invented a loom for the weaving of the yarn into cloth in 2640 B.C. There is also evidence that silk production was taking place even before this date.

These fabrics were highly prized throughout the orient, and much sought after in Greece and Rome, but the secret of sericulture was a closely guarded secret which was kept successfully until around 300 A.D., when silk moth eggs were smuggled out of China in a hollow cane, and the methods were then taken to many countries.

Sericulture farms were set up even in Europe to breed the "silkworms" which produced this queen of all the fibres. Patronised by French royalty, it soon became a success in France, and James I of England was among the first enthusiast to start silk production in England, decreeing that ten thousand mulberry trees, (the food plant of the silk moth caterpillar, or "silkworm"), should be planted throughout the land. He unfortunately chose the slow growing, and less suitable black mulberry, and this attempt failed, as did many other later attempts, until John Heathcote of Tiverton, set up a successful filature in 1825, which remained active

until almost the end of the nineteenth century.

In France and Italy the silk rearing projects were more successful, with centres at Lyons and Tours in France, and Lucca in Italy. Silk is still reared and produced in these countries. The only truly successful English silk farm, is the Lullingstone Silk Farm, which was started by Lady Hart Dyke in the early 1930s at Lullingstone Castle in Kent. Following a visit by Queen Mary in 1936, an order came in for English silk for the Coronation robes of King George VI and Queen Elizabeth. After the war, another order for silk to be made into the wedding dress and train of the then Princess Elizabeth. From this time, it has been a tradition to supply English silk produced at Lullingstone Silk Farm for royal occasions. One of the most recently memorable being the silk for the fabric of the wedding dress of Princess Diana, Princess of Wales.

The Silk Farm moved to Hertfordshire in the nineteen fifties, where it ran successfully for twenty years, until the death of Lady Hart Dyke in 1975. It was to have closed in 1977, but it was felt by Robert and Rosemary Goodden that the tradition of education etc. should not be allowed to fade away. For this reason, they bought it, and it now runs ever more successfully as part of Worldwide Butterflies at Compton House, Near Sherborne, Dorset. Further details of times of opening etc. will be found at the end of this article. It is a rather strange quirk of history that Lullingstone Silk Farm should

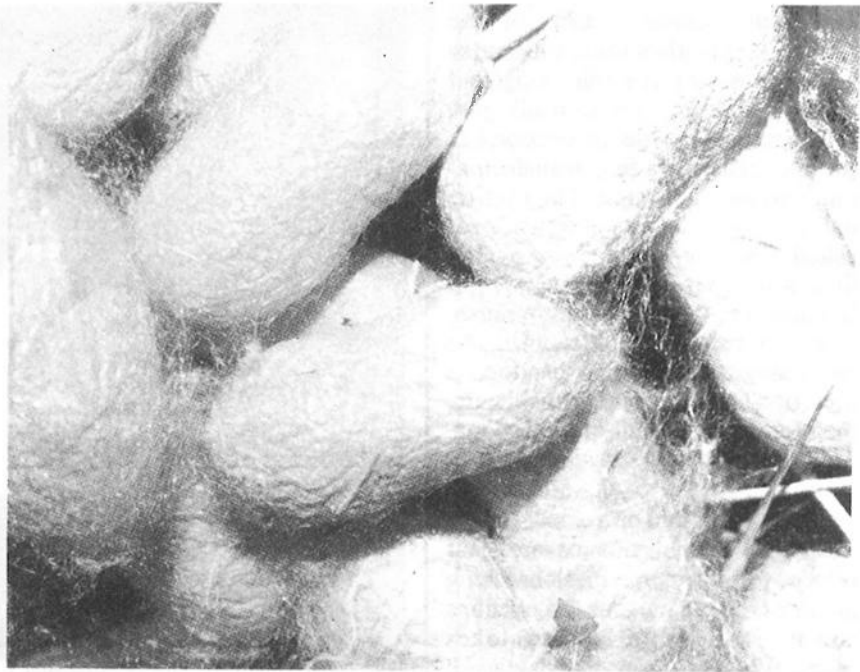


have found a new home in Sherborne, as for almost a hundred years prior to 1950, this town had been the home of one of England's successful silk weaving mills. This has now sadly ceased the production of silk fabrics, and now manufactures glass fibre fabrics in a new, ultra-modern mill. The old silk mill lay dormant for many years until it was divided into smaller units, and let to light industry, one of which is our own printing works at 5 The Old Yarn Mills, where Duet International is produced. So you see, even your magazine has connections with silk! (I well remember this particular area in the 1950s which, prior to housing glass fibre yarn production machinery, was home to several Swiss Rütli silk weaving looms. Noisy, but wonderful to watch!)

### HOW SILK IS MADE

Silk fibre comes from the cocoon of several species of moth. The most usual being the Bombyx Mori, a moth that is no longer a wild species, but has been in domestication for thousands of years.

The eggs are incubated as soon as mulberry leaves, the caterpillars food plant, are available. These caterpil-



### Silkworm Cocoons

lars, known more often as silkworms, have a voracious appetite. The silkworms hatched from one ounce of eggs will consume one ton of mulberry leaf during their lives!

The silkworms when first hatched are very small, and black in colour. They are kept in trays where strips of cut up mulberry leaves are placed three or four times a day, and the trays are cleaned at the same intervals. The humidity and temperature are important to development, and so that the leaves do not dry out.

As the silkworms grow, they shed their skins several time during their lifetime, and are by now a pale greyish colour. When moulting is about to take place, they stop eating, and rest for a day. When the silkworm has reached the final stage of growth, it ceases feeding, and starts to wander, looking for a place to spin a cocoon.

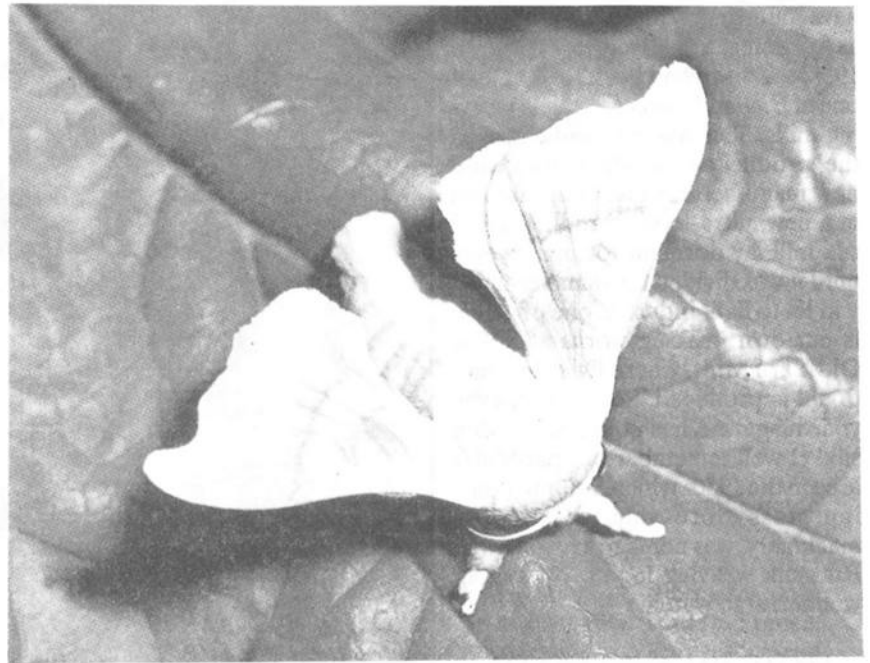
At this point, wood wool, twigs, straw, or specially constructed brushes are placed in the trays for the silkworms to find anchorage points for their cocoons. The silkworm exudes drops of liquid silk from glands at each side of the head, "spinnerets", and attaches this to the chosen anchorage. Now the silkworm moves it's head in a figure of eight motion, spinning out the silk to form the cocoon. Spinning the cocoon takes approximately three days continuous work, with no rest, and the result is an egg shaped structure, about the size of a pigeon's egg.



### Silkworms Feeding

The whole cocoon consists of one continuous length of fibre, which may be up to two or three miles long, and is gummed together with a silk gum called seracin. Inside the cocoon lies the chrysalis, awaiting transformation into an adult moth. The outside of the cocoon consists of fluffy fibres called floss, and at the centre, the fibre is very papery.

If allowed to take its natural course, after approximately a month, the moth would hatch, and produce a secretion to dissolve the seracin gum, then force its way out of the cocoon. This damages and breaks the continuous silk fibre, so either the cocoon is unwound or "reeled" before this time, or the cocoons are heat treated to prevent the moth hatching at all, which means that the cocoons can be stored until reeling takes place. Where cocoons are damaged, or the moths have hatched, the cocoons are pulled apart and the fibre carded and spun in the same manner as for wool. (See Duet International No. 7 for spinning methods). The floss and other waste silk is also spun in this way. The yarn produced is not as lustrous of such good quality as reeled silk, but does have qualities all its own.



**An Adult Bombyx Mori Silkmoth**

### **REELING SILK**

Because the silkworm produced seracin gum to hold the cocoon together at the same time as the silk

fibre, the cocoon is quite hard, and without some treatment, it cannot be unwound, or "reeled". To soften the seracin, the cocoons are placed in boiling water for several minutes, and the end of the fibre is picked up with a semi-revolving brush. Once the ends are found the cocoons are removed from this bath and placed in another bath of warm water. This ensures that the seracin remains soft at this point. The single fibres from eight cocoons are taken together through nozzles to make a standard thickness of 20/22 denier. There is no twist imparted to the fibres, but on its passage through this process the threads cross, forming a "croisure", to help the seracin gum fuse the fibres together into one yarn, and to remove the water, before the silk is wound onto creels. At this stage, the fibre feels hard to the touch, but becomes softer when de-gummed in a later stage of manufacture. In the photograph you can see the brush that finds the ends at the middle left of the picture. The cocoons are in a bath below the operators hands, with the nozzles in front of her, and above. The silk yarn is taken through these and above her head to the revolving creels behind her.



**Reeling Silk From The Cocoons**

It is interesting to note that the seracin gum needs to be softened and partially removed to start the process, and silk fibre needs this same seracin to complete the reeling. Silk has tremendous natural strength, and a silk thread of the same thickness and length as one of steel is three times stronger. It also has great elasticity, being able to stretch from twenty to twentyfive percent, and recover. This resilience in one of the reasons that silk is naturally crease resistant. It is also very soft to touch, and has wonderful draping qualities.

The silk fibre from silkworms hatched from just one ounce of eggs would encircle the word five times, and this gives an indication of the fineness of the fibre.

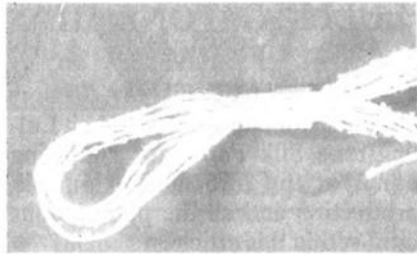
Silk is also one of the warmest fibres, with great insulating qualities. Garments and sleeping bags filled with silk floss are often chosen by those in very cold environments, such as antarctic explorers etc. in preference to any other type.

## TYPES OF SILK

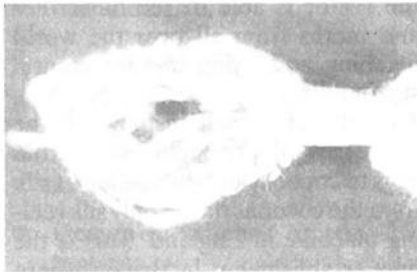
There are several species of caterpillar that produce a silk cocoon in addition to the Bombyx Mori described above. The Giant Atlas moth and its relatives, and some others reared in India. These caterpillars do produce silk, although not of the same type. Frequently the cocoons cannot be reeled, and so the silk is of the "spun" type, made along the lines of spinning wool of cotton. Much of the yarn sold for knitting is of the spun silk type, from the Bombyx Mori and other species. Often the yarn will be a mixture of fibres, such as silk/wool, silk/cotton, silk/camel hair, and so on, bringing the qualities of the silk fibre to the yarn in addition to those of the complimentary fibre.

100% silk yarns may be:-

- **SILK NOIL**, made from the floss and other waste from reeling, imperfect or hatched cocoons. This is sometimes called **TUSSAH**, **TUSSORE**, **TASSAR** silk, with varied spellings.



- **NUBBY SPUN SILK** The slubs and nubs are a deliberate process in spinning the carded silk fibres giving accentuated texture to the yarn.



- **TASSAR SILK FLAMMÉ SPUN** Produced from the wild silk moths of India and China of the Antheraea species. This is a coarser yarn that often varies in thickness, giving interesting textural effects to the resulting fabric.



- **SEWING/EMBROIDERY THREAD** An even yarn, usually of spun silk.

Yarns made from spun silk are often less lustrous or shiny than those made from reeled silk. Reeled silk knitting yarns are almost impossible to obtain, and are also rather expensive when available.



## KNITTING YARNS

There are now many spinners offering silk and silk blend yarns to the domestic knitter. All of the yarn currently available is of good quality, but just because the word silk appears on the label, it does not mean that the yarn will be suitable for your purpose. As with all knitting projects, you need to give thought to the requirements of the finished article, before making a start. Silk will add warmth and strength. Also, as silk takes dyes almost better than any other fibre, colour is an important factor. Rich jewel tones of great intensity and depth are obtainable in silk as in no other yarn.

Silk can add lustre to an otherwise matte finish yarn, but some types have little or no lustre at all, for example some of the silk noil yarns. I have a cone of yarn that I have used during fibre lectures for many years, and it always fools everyone. It looks like dirty grey dishcloth cotton, suitable only for the most unadventurous knitting. It is in fact an unbleached and undyed silk noil yarn that when knitted up gives a wonderful fabric, that drapes beautifully, and give a superb surface texture to a stocking stitch garment.

Silk, or silk blend yarns will hold their shape particularly well, due to the resilience of silk. They will also be crease resistant for the same reason. Sometimes silk is blended with another fibre for just this reason. e.g. a silk/linen blend.

Some of the silk and silk blend yarns that are now available to us are:-

- 100% spun silk. A lustrous smooth yarn in wonderful colours in a 2/12 thickness.
- Silk Noil. Matte finish yarn in many thicknesses and colours.
- Nubby Spun Silk. Textured and semi-lustrous in thicker yarns.
- Tussah or Wild Silk. Many thicknesses and colours in smooth semi-lustrous finish.

- **Silk/Wool Blends.** Varying amounts of either fibre in many thicknesses and colours, bringing the qualities of both fibres together in one yarn.
- **Silk/Cotton.** As above.
- **Silk/Mohair.** A very lustrous yarn. Soft, warm and very colourful.
- **Silk/Cotton/Acrylic.** A matte finish yarn of great strength and novelty textured finish.

There are many, many more available, and more coming onto the market at frequent intervals. The problem is that everyone thinks of silk as a luxury yarn that is only for ladies wear, and so do not use silk for other knitting projects. This is just not the case. As we have seen, silk is not always shiny, it adds many qualities all its own to any garment, not the least strength and warmth, so is the ideal fibre where these qualities are of importance.

True most men would not appreciate a shiny silk sweater for the appearance. But make the same sweater in one of the matte finish yarns, or a silk blend yarn, and he would be among the first to comment on its warmth, durability, and resistance to creasing and crushing.

### CARE OF SILK

Silk is a natural fibre, and as such does have particular needs for its care. Wash with pure soap, or dry clean. A brief whiz in the spin dries will do no harm, but never tumble dry, or dry in direct sunlight, but allow to dry naturally in the shade. Iron with a cool iron, not steam, on the wrong side.

Treated kindly and with respect, a garment made from silk will outlive the wearer, and be handed on to your grandchildren.

## LULLINGSTONE SILK FARM

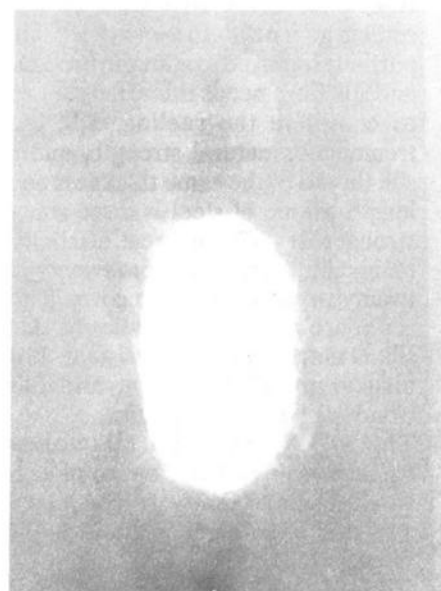
I would like to thank Mr. Robert Goodden for allowing me to visit Lullingstone Silk Farm, for supplying much of the information on silk production and all the photographs used within this article.

Lullingstone Silk Farm is part of Worldwide Butterflies, Compton House, Near Sherborne, Dorset, and is open to the public from April to October, 10am to 5pm daily. As well as the silk farm, there are areas where the visitor is able to see butterflies and moths from all over the world hatching and flying in very natural surroundings.

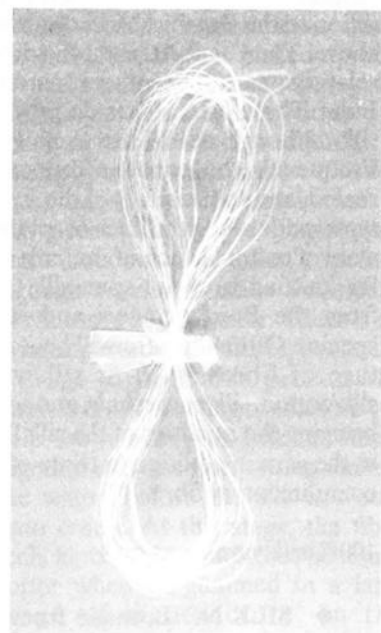
The silk farm itself displays all the processes of producing silk, from eggs to cocoon, and the reeling of silk from the cocoons on the only silk reeling machine in England. This is the only establishment in Britain where this is all on display, and is of great value to the textile student and knitter alike.

So if your holiday takes you near this delightful place next year, do visit. But also allow plenty of time, as the hours just slip past when you become engrossed in the world of butterflies, moths, and silk. One last word, please note that Lullingstone Silk Farm does not produce silk yarns for sale, but produces reeled silk, which is made into yarns and fabrics by specialized craftspersons based in other areas. The silk farm working exhibits are for information and educational purposes only. However, you may purchase information and educational packs on the production of silk, including cocoons and silk samples. There are also silk scarves and ties available, as well as mounted butterflies, moths and other insects, books, and gifts. Plus coffee and wonderful home-made cakes in the tea shop.

Compton House is situated on the main A30 road between Sherborne and Yeovil, and is well signposted to Worldwide Butterflies.



**A Cocoon Of The Bombyx Mori From Lullingstone Silk Farm**



**A Miniature Skein Of Lullingstone Reeled Silk**

# CREATION 6

with  
Hélène Napaul from Switzerland

Creation 6 is a paint programme for knitting that was launched in 1991, and is useful whether you use the Picto, Vario, Duomatic, or E6000 machines. It will of course only "drive" the E6000 direct, but may be used for designing for any of the machines, with patterns printed out onto paper.

The programme is written so that no previous computer knowledge is necessary. I speak from personal experience!!!

Memories of your art classes at school are best forgotten. Use the scanner, and scan in a logo from your daily paper, or from the children's favourite storybook. Modify, and hey presto - an exclusive design is born!

All the stored yarns is your cupboards, black plastic bags etc., awaiting the appropriate exclusive design can now come into use!

Mix your own colours on the screen to match your own yarn shades. This will enable you to see exactly how these colours influence the design before you even knit a stitch, and allow you to make changes if necessary.

Position the motif onto your garment shape, (self drawn with your chosen swatch measurement and technique), before transferring to the E6000.

## Features included in Creation 6

- Draw on screen corresponding to the width of the needle beds. (180 pixels).
- Draw on the normal drawing screen, or magnify the screen to draw stitch by stitch.
- Draw perfect circles, ovals, squares, rectangles.
- Use any E6000 pattern, (already stored in the Creation 6 memory).

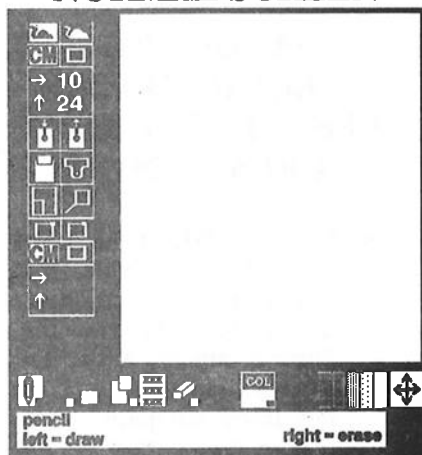
- Include text.
- Reduce or enlarge parts, or all of the design.
- Work with either an opaque or transparent background.
- Cut and paste.
- Rubber stamp.
- Make direction changes.
- Make a single repeat into an all over design.
- Design in stitches or centimetres.
- Design according to the gauge of your test swatch.
- View the proportion of the pattern as it will appear when knitted with the technique you have chosen.
- Adjust the height of the pattern with one easy step to allow for proportion changes due to knitting technique.
- See co-ordinates, in pixels or centimetres, of where you are drawing.
- Erase one pixel, everything in a frame, everything outside a frame.
- Create custom palettes.
- Replace or exchange colours.
- Identify a colour used weeks ago to re-use the same shade.
- Scan pre-drawn designs.,
- Store designs and/or palettes.
- Make a printout of a design.
- Transfer the design directly from the computer to the E6000 console memory.

## HARDWARE REQUIRED TO EFFICIENTLY RUN CREATION 6

- The PC MUST be 100% I.B.M. PC compatible. (If in doubt, ask your computer dealer for confirmation. Some computers are sold as I.B.M. compatible, but are not 100% compatible, also certain makes must be AT, not XT).
- Disc operating system MUST be MS-DOS version 3.00 or above, or DR DOS 5.0
- PC MUST have two serial interfaces to connect the ELECTRONIC 6000, and to connect a serial mouse, or one serial interface only if the PC has a separate BUS-interface for a Microsoft mouse. Any of the following mice are supported by Creation 6: GENIUS, LOGITECH, MICROSOFT, MOUSE-SYSTEM, DEXXA.
- PC MUST have at least one free expansion slot to insert a scanner card if the use of a hand scanner, (optional), is foreseen.
- PC MUST have a 5.25" or 3.5" double density (360 Kb or 720 Kb) floppy disc drive.
- PC MUST have a VGA or SuperVGA monitor, and a hard disc drive.

## USING THE CREATION 6 PROGRAMME

### NORMAL SCREEN



The above screen display appears when you select "designing patterns" from the menu.

### NORMAL DRAWING AREA

The normal drawing area is the white area at the centre of the screen.

### PIXELS

Pixels are tiny squares, (the name is derived from the term "picture cell"), from which the drawings are built up. A pixel is the smallest possible mark that you can draw.

One pixel on the drawing area corresponds to one square on the pattern sheet of the E6000, or one punched hole in a punchcard for the Deco.

The normal drawing area is 180 pixels wide, which enables you to select every needles on the front bed of the E6000. The height of the normal drawing area is 154 pixels.

### ICONS

Icons are situated at the bottom and on the left of the drawing area. They are boxes with symbols, making up the icon strips.

For example, "Click on pencil" refers to the activation of the icon displaying the pencil by quickly pressing the left mouse button once. The icon current-

ly activated appears with a white background and black symbol, to enable you to know exactly which icon is currently active.

### DIALOGUE BOX

The dialogue box is situated horizontally at the bottom edge of the screen. The first line of the dialogue box displays a brief text explaining the meaning of the icon which is currently active

On the second line you normally read:

"L..... R....."

"L(ef) and R(ight)" refer to the left or right mouse button, followed by a brief description of what happens by pressing either of the two mouse buttons.

(Use of the mouse is described on page 10 of the Instruction Manual).

### POP-UP MENUS

Pop-up menus show additional choices available in a particular icon. Each icon displaying a small square in the lower right-hand corner has a pop-up menu.

To get into a pop-up menu, click on the appropriate icon with the right mouse button.

The pop-up menus display additional icons related to those on the normal screen, but don't all appear due to lack of space.

### MOUSE

#### MANIPULATION

If your particular mouse has three buttons, the central button has no function, and is inactive with Creation 6.

### THE LEFT MOUSE BUTTON IS FOR

- Yes or Confirm
- Click on icons outside the paint area
- Drawing inside the paint area

### THE RIGHT MOUSE BUTTON IS FOR

- No
- If outside the paint area, to call up a pop-up menu
- If inside the paint area, to vary the size of a rubberband box
- To fix the rubberband box corner
- To release the rubberband box
- To vary lines, circles, ovals, rectangles

### SOME OF THE MORE FREQUENTLY USE EXPRESSIONS

#### CURSOR

The cross that appears on the screen is called the cursor. The cross is manipulated by the movement of the mouse. Explained more fully on page 19 of the instruction manual.

#### TAP

Click and release the mouse button.

#### DEPRESS

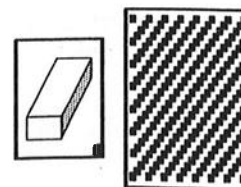
Click and hold down the mouse button whilst carrying out a function.

#### DRAGGING

Moving the mouse whilst holding the left mouse button down continuously to carry out a function. Explained more fully on page 23 of the Instruction Manual.

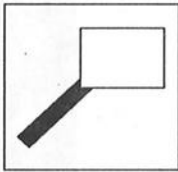
#### CLEAR SCREEN

See page 25 of the manual. Click on clear screen icon in the pop-up menu. This action will clear the whole drawing area.



## MAGNIFY

The magnify function allows a section of the drawing area to be seen in "close-up" as individual pixels. This makes for easier viewing and working at certain times. For a fuller explanation see page 24 of the instruction manual.



### EXERCISE 1

#### Use icons:-

- Pencil + the pop-ups within pencil (Page 34 - 38)



- Geometrics + pop-ups (Page 34 - 38)
- Paint Pot (Page 39)
- Colour Palette (Page 540)\*
- Clear Screen (Page 54)
- Undo (Page 50)

\*The palette is one continuous strip holding 256 colours, which are numbered 0 to 255. As not all the colours can be shown at once, the palette strip is divided into 32 sections, each holding 8 colour bars.

If you click on the lower half of the icon COL with the left mouse button, then the colour sequence displays the next 8 colours.



If you click on the upper half of the icon with the left mouse button, the first sequence is showing the first 8 colour bars.

"Undo the last step" See the dialogue box.

The "last step" means everything you have done

with the icon that was clicked on last. NOTE: When working with colours with Paint Pot, click on icon every time you have filled in a portion of your design to avoid undoing everything should the need arise to use "Undo".



a. Draw a picture using the pencil, and the icons from the sub-menu in pencil, i.e. horizontal, diagonal, vertical, and different pencil widths.



b. Use colours from different colour sequences.

c. Clear screen.

d. Draw with Geometric and name the picture using the keyboard.

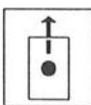


e. Fill in colours using Paint Pot.

### EXERCISE 2

#### Use the icons to perform the following functions:-

- Retrieve from memory (Page 84).
- Enlarge/reduce & pop-ups (Page 40).
- Individual direction changes (Page 47).
- Rubber stamp (page 44).
- Cut and Paste (Page 45).
- Cut & Paste with Lasso (page 45)



a. Retrieve pattern numbers 1163 to 1170 inclusive and place them on the drawing area.

b. Rearrange the scene using cut & paste, rubber stamp, and direction changes.



c. Enlarge the house and tree using opaque mode

icon. This will include the background as well as the coloured areas.



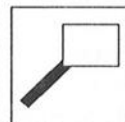
d. Reduce the tree using transparent mode icon. This does not reduce the background, only the coloured areas.

### EXERCISE 3

#### Use icons:-



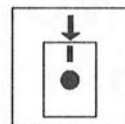
Scanner (Page 90)



Magnify (Page 66)



Paint Pot (Page 39)



Store (Page 77)

Page numbers in brackets refer to the page numbers in the Creation 6 Instruction Manual.

## THE SCANNER

If you have purchased a scanner for use with the Creation 6 Programme, you will need to install it with the SETCREA disk from your package. Hand held scanners are the most popular for use with Creation 6.

Your scanner will be activated by the scan icon



If there is no scanner installed, this icon is inactive.

Notice that this icon has a square in the lower right corner, denoting that

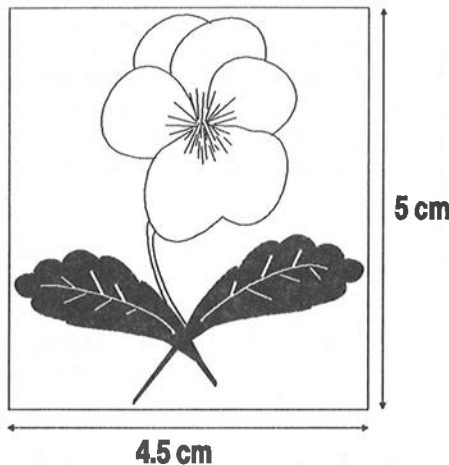
there is a pop-up menu that may be used with the scanner.

You may scan photographs, line drawings, text etc. into the drawing area.

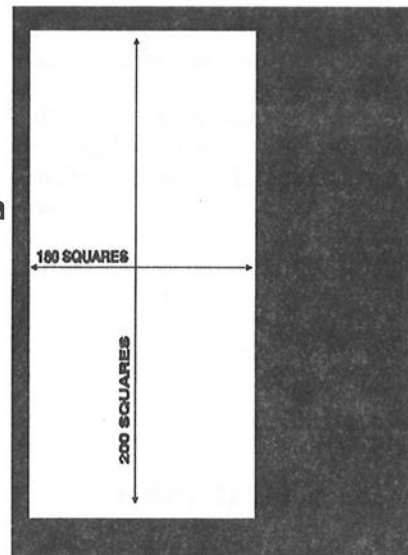
The colour currently active in your palette will be the colour the scanner will use for the picture. It is important to remember to set the dots per inch button on the scanner itself to the same number as that selected in SETCREA when installing.

The size of the picture to be scanned may be varied with the scanner pop-up menu settings. For the normal hand held scanners, this example shows the size of picture that will fill the whole design area, and needle bed. A picture may be re-scanned without clearing the screen first.

If the picture that you have scanned is bigger than 154 squares high, move



the visible section of the maximum drawing area using the directional arrows.



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Dear Readers,

Although I was not able to be present at the Passap System Experience, those that were have told me that what many of the knitters present felt is that there is a great need for small classes and lectures on an almost one to one basis on many aspects of Passap System knitting, in addition to the large annual Experience. With this in mind, Duet International staff have put together a short programme of very small class sessions on some of the main topics that it would appear knitters feel they would like. Numbers have been kept deliberately small so as to allow each person as much individual attention as possible at all times.

## DUET CLASSES & TUITION

Starting in January 1992, Duet International will be commencing a series of classes and tuition sessions specifically for Passap/Pfaff knitters. These sessions will be either one or two days in length, depending on the subjects, and all run from 10am to 5pm on a Saturday and/or Sunday. The tutors will be specialists in the subjects taught, and class numbers strictly limited so that there will be ample time for as much one to one tuition as possible. There is no need to bring a machine, as these will be provided, but for certain classes involving the E6000, you will need to bring your E6000 console with you.

The following is a list of subjects covered so far, but there are plans to add more as time goes on. All classes are held in Poole, Dorset, and include coffee, lunch, and tea on class days, but exclude accommodation.

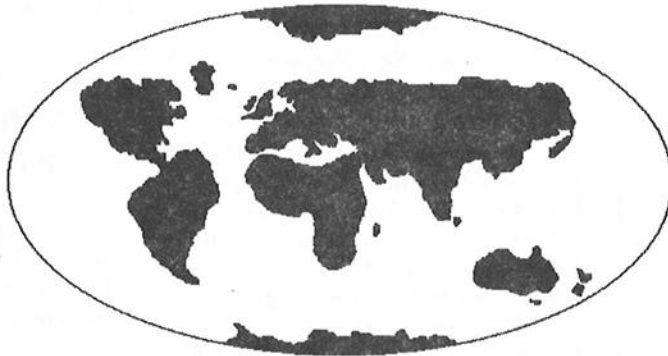
Lists of hotels giving special weekend rates, and guest houses will be sent on request.

It is not possible at the moment to book these classes by telephone, so for further information, please write to the Editorial Office, 7 Flambard

Road, Poole, Dorset, BH14 8SU, enclosing a stamped self addressed envelope for your reply. We will then send you a list and booking form.

### Design & Knit

A TWO DAY class covering the elements of designing for a machine knitted project, specifically orientated towards the Passap System machines. Learn where to look for inspiration, and take this idea, and develop it for a pattern/design. Then translate it into knitted fabric, using various machine techniques to make the design a reality. A short session with the Creation 6 software is included in this class, but please note



## NEWS & AROUND

### Heather Jonson

that this is not a Creation 6 tuition session.

Tutors for this class are Loraine McClean for the design section, who is well known for her superb teaching methods in this field, and George le Warré for knitting techniques.

Places are limited to six persons, and the classes take place on a Saturday and Sunday. Class fee is £58.75 per person for the weekend.

Dates: January 18th & 19th 1992, and February 29th and March 1st 1992.

### Creation 6 Tutorial

A ONE DAY class giving the knitter a good working knowledge of the software programme itself, and some basic computer operating skills. During the day you will learn how to use all parts of the programme, scan-

ner, printer etc., and to download patterns large and small into the console, and then knit. This includes the use of the new Autocolor accessory. This is very much a "hands on" class, and is limited to four persons.

Class fee is £35.25 per person. Tutor, George le Warré.

Date, February 1st 1992. Further dates sent on request.

### Passap System Knitting for the New Knitter

A ONE DAY class. Learn the basics of Passap System knitting on Duomatic and/or E6000 machines.

From the many ways of casting on, to knitting through many of the pattern types and stitches. How to use the machine in ways you thought not possible, and make it your best friend. The use of pattern cards, pushers, lock settings and some of the accessories. Making a swatch and how to use it. A "hands on" class, limited to four persons.

Class fee is £35.25 per person. Tutors Pat Coulston and George le Warré.

Dates on request.

### Machine Main- tenance

A ONE DAY class. How to care for and maintain your Passap System machine at home. A very comprehensive day covering everything from replacing a needle correctly, to a complete home service. (This does not include service & repair of the E6000 console, which should always be done by a qualified service engineer). Participants may bring their own machine if desired, but this is not a necessity. Limited to six persons. Class fee £35.25. Tutor George le Warré. Dates on request.

### U100E

A ONE DAY class. Learn to use the U100E transfer lock correctly for the creation of different stitch types, as well as for the rapid transfer of stitches for "normal" knitting. Care & maintenance of the accessory, as well as "hands on" tuition. For E6000 and

Duo 80 knitters. Limited to 4 persons. Class fee £35.25 per person. Tutor Pat Coulston.

### **Duomatic Deco**

A ONE DAY class. How to use the Deco and punch cards not only correctly, but to their full potential for all types of knitting. Includes making the Deco and card reader select for patterns wider than 40 stitches, and how to copy large E6000 designs onto Deco cards. Programming for 3 & 4 colours within a row, making punchcards etc. A "hands on" class limited to 6 persons. Class fee £35.25 per person. Tutor George le Warré.

### **Lace**

A ONE DAY class. How to create some of the most delicate and interesting patterns in lace formations on the E6000 and Duomatic machines. Lace is one of the stitch types that many Passap System knitters feel is "difficult", but this class will show you that it is one of the most interesting, and once understood, simple stitch formations. A "hands on" class limited to four persons. Class fee £35.25. Tutor Pat Coulston.

### **Accessories**

A ONE DAY class. The use of the accessories for Passap System machines, including the Tricofit, Picto, U70 & U100E, Colour Changer, Autocolor, Form Computer and E6000 Form programme etc. Includes some "hands on" and limited to eight persons. Class fee £35.25 per person. Tutors Pat Coulson & George le Warré.

### **Cables & Aran Type Stitch Patterns**

A ONE DAY class. How to create twisted stitch and travelling stitch patterns, both manually and in conjunction with the Deco or Console. From the most basic to very complex looking designs. None of them are difficult to achieve once you know how, and the possibilities are almost limitless. A "hands on" class limited to 6 persons. Class fee £35.25. Tutor George le Warré.

### **A Garment From A Swatch**

A ONE DAY class. Learn how to make your own patterns, or adapt written ones for hand or machine knitting to your own stitch swatch, then create an entirely new garment! This class will show you how even the most complex of garment shapes is easy to create on the machine, just using your swatch as a base. Any stitch type and any yarn, it does not matter. A class with some "hands on" work at the machine limited to eight persons. Class fee £35.25 per person. Tutor George le Warré.

### **The 1991 Passap System Experience**

Once again the Passap System Experience proved a very popular event. This time not only with knitters from the U.K., as we had knitters attending from Australia, South Africa, the U.S.A., and Andorra. Also tutors from overseas, Mona Early from Passap USA, Gene Bailey from Philadelphia, and Héléne Napaul from Madag in Switzerland, in addition to Eileen Metcalf, Loraine McClean, Pat Cook, Pat Coulston, and George le Warré. The weekend was a very full one, with lectures from 9am to 5 pm on both Saturday and Sunday, with a Fashion Show on Saturday evening. Garments from the Edward Taylor Jacquard Collection, Passap USA Collection, Gene Bailey Designs, and future issue of Duet International were shown, and met with a great reception.

The Experience has now outgrown the venues used for the last two years, as many knitters were disappointed in that there were not enough places for everyone who wanted to attend. With this in view, Susan and George are now looking at a larger hotel, with its own large conference and classroom facilities in a different area of Poole, which should fit the bill, in that with more classrooms which are under the same roof, it will be possible to offer more places, but with smaller classes. Also, I believe that the planning of definite "hands on only" sessions is in progress, with certain classrooms dedicated to knitting only. These ses-

sions will be pre-booked in advance. I also know that there were far more applications for the 1991 Experience than there were places, and we do hate to disappoint people. So for the 1992 Experience, we are already offering advance booking forms. These are obtainable from the Editorial Office on receipt of a stamped self addressed envelope. No deposit is payable until May 1991, when you will be sent the full brochure with description of lectures, hotel etc., but the advance booking will hold your place and avoid any disappointment, as the Experience does fill up quickly, with very few places left by the end of June. The 1992 Experience is planned for the end of October, beginning of November 1992.

### **City & Guild Machine Knitting Course For Passap/Pfaff Users**

The first of its kind offering the 790-1-10 Machine Knitting and 790-1-01 Design Element entirely for Passap System knitters only. The course is designed for Passap System knitters who have a good basic understanding of their machine, and to provide the knitter with all the theoretical knowledge and practical abilities required to fulfil the syllabus as set by the City & Guilds. By the end of the course students will be capable of designing to a set brief, researching sources of inspiration, and producing garments of a very high standard as required by industry.

The length of the course is two years, with classes held from 10am to 4pm on one weekend every two months at Kingston Maurward College, Dorchester, Dorset. There is B & B accommodation nearby for those attending from further afield. The cost of the course is £180.00 for the first year, and participants should allow for additional materials such as yarns, files, books, etc.

Course tutors are Angela Gordon & George le Warré, the knitting element. Loraine McClean, the design element.

Further details from Mrs A. Gordon 29 St. Helens Road, Sandford, Wareham, Dorset, BH20 7AX. Tel 0929 551073.

# D30904 JACQUARD SWEATER



**5, 80, 6000**

CX/CX SS 3/3 K 2Rs. N/N SS 3.25/3.25 K 1R\*.

Set for St Patt as Diag 2. K as chart in St Patt.

C. CoF at each side as chart. Cont K in St Patt as chart CoF.

*E6000:- St Patt C Tech 187, but foll Diags 4, 5, 6, 7 for changes in Col & back lock settings.*

C. Cont in patt & Col sequence K str. CoF. Repeat for second sleeve.



Teresa Gruszecka-Curson, England.



92[97:102]cm Chest/Bust.



104[110:116]cm Chest Bust. Length 61[62:63]cm.



**BRIER HEY** Angora Look 80% Courtelle/20% Nylon, 1X400g cone Black = Col 1, 525 metres/100g.

**BRAMWELL** Hobby 2/30s 83% acrylic/17% Nylon. 1 cone each of the foll: Shade BR 3 Electric Blue = Col 2, Shade 809 - Silver = Col 3.



**BODY PARTS:**

40sts = 148mm, 40Rs = 46mm, OR 100sts = 370mm, 100Rs = 115mm.

**SLEEVES:**

40sts = 189mm, 40Rs = 57mm, OR 100sts = 472mm, 100Rs = 142mm. Measured over jacquard patt after leaving to dry under damp cloth. 40Rs rib = 90mm.



1X1 ribs/bands as Diag 1. Cast on 1. Body parts jacquard as Diag 2, *Tech 180*. Sleeves as Diag 3, *Tech 187*.



Page 3.



1 end each Col yarn used for jacquard throughout.



A. CoCir Col 1 as Diag 1 & charts. K as chart.

B. Bring empty Ns to WP, fill with purl loop from opp bed N.



A. As Back A.

B. As Back B.

C. As Back C.

D. Divide work taking all Lt side pushers completely out of work. Note pattern row number. K Rt side first. K & dec as chart. CoF.

Return Lt side pushers to appropriate pos, and return to noted patt row number. K Lt side as chart, reversing shapings.



A. CoCir as Back A & Diag 1. K as chart.

B. As Back B to \*. Set as Diag 3. *E6000 St Patt B = Tech 187*. Duomatic:- Set, K, & inc as Diags 4, 5, 6, 7, keeping colour sequence correct. This forms the St Patt. ALL K & inc to RC 16.



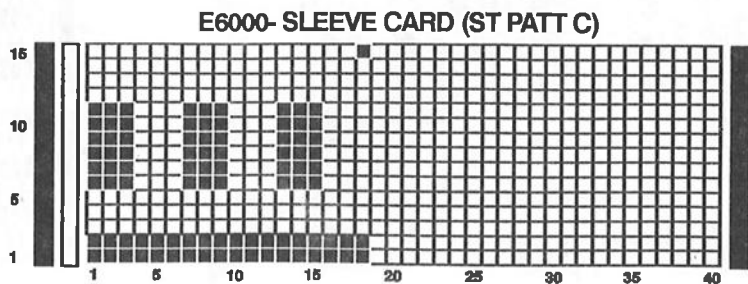
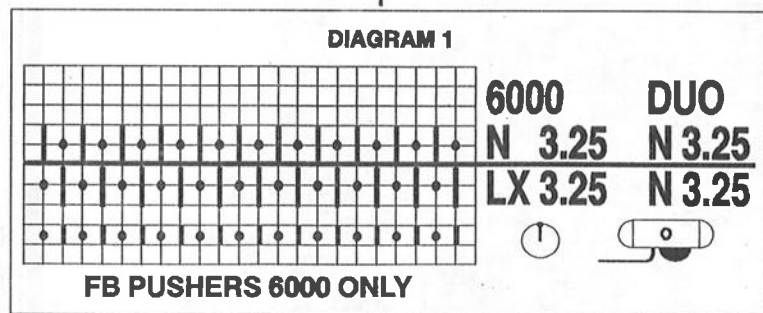
CoCir Col 1, 132 Ns K/K 1R N/N SS 2.5/2.5, 2 Es CX/CX SS 4.25/4.25 RC003. Handle up, CX/CX SS 4.75/4.75 K to RC13. SS 5/5 K to RC 23. SS 5.25/5.25 K to RC33. Lks N/N Handle down SS 4.5/4.5 K 1R. Lks CX/CX Handle up SS 5.5/5.5 K to RC41.

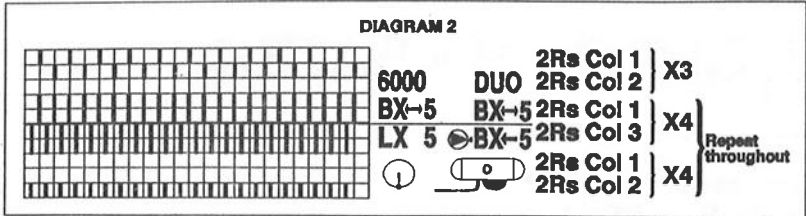
WY K several Rs & rel.



Block parts to size & shape & leave to dry under damp cloth. Join shoulder seams. Sew in sleeves. Join side & sleeve seams ensuring that stripes match.

Attach collar backstitching through open loops to outside of garment first, unravelling WY as you go. Slip st second side of envelope to inside of garment. Give very light steaming if liked.

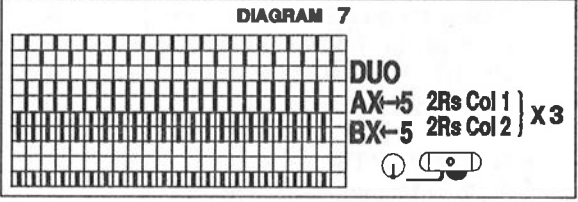
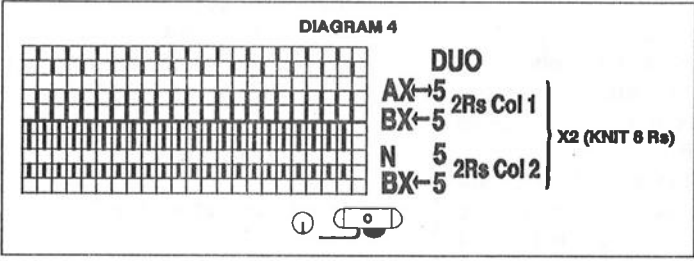
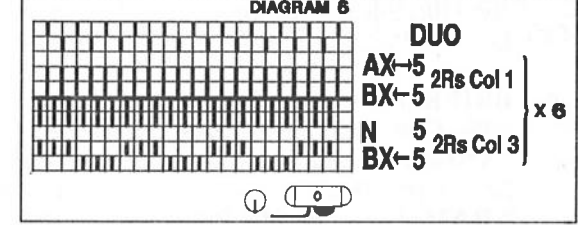
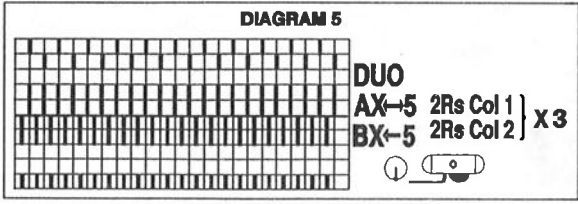
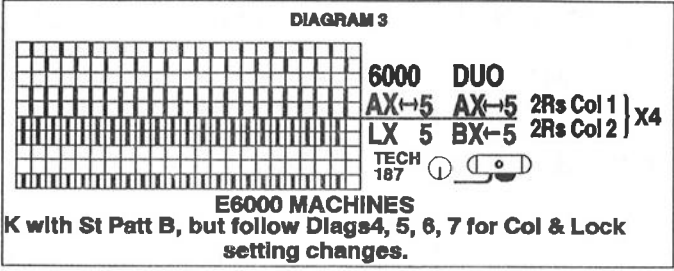




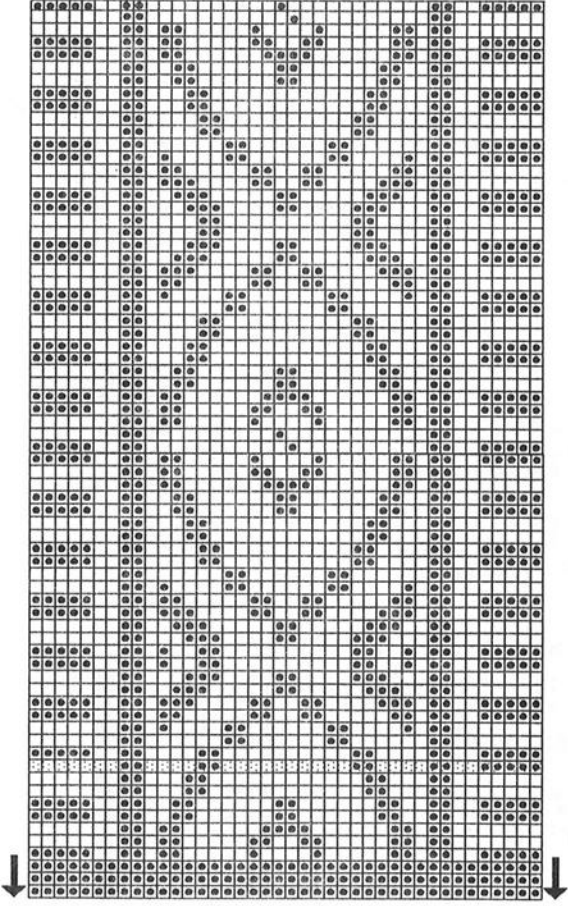
**SLEEVE PATTERN**

DUOMATIC:- As Diag 3 for 16Rs, then follow Diags 4, 5, 6, 7 throughout. This forms the pattern.

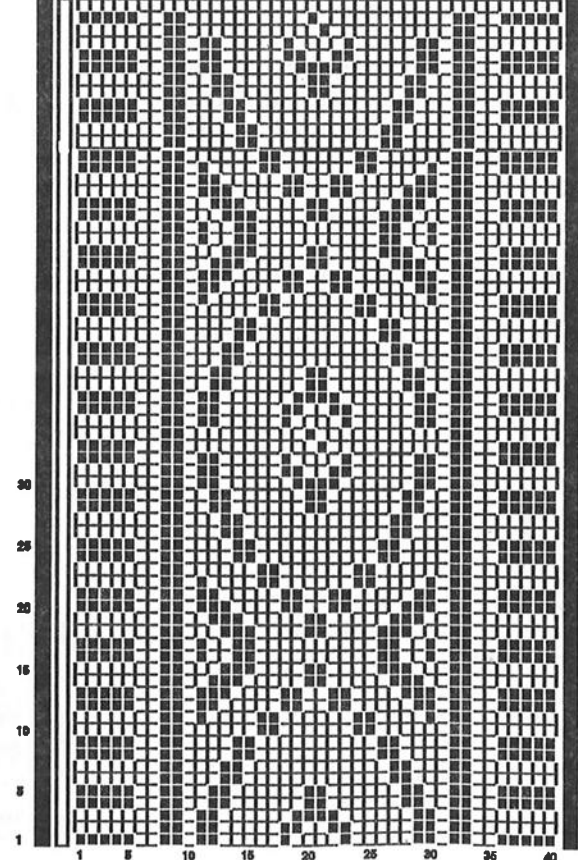
E6000:- St Patt B for 16Rs, then St Patt C card, but follow Diags 4, 5, 6, 7 for BACK LOCK settings, Col changes, & number of rows to knit.

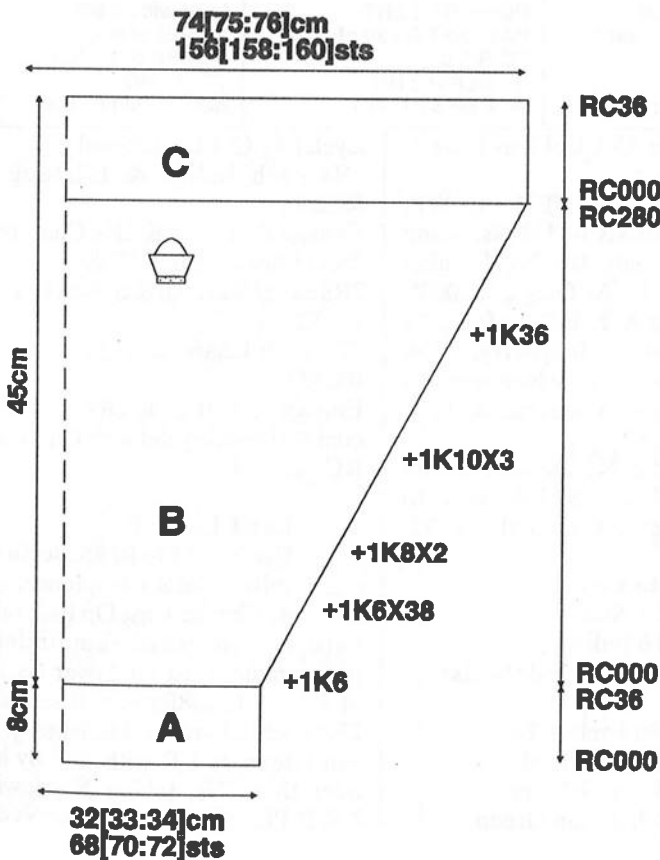
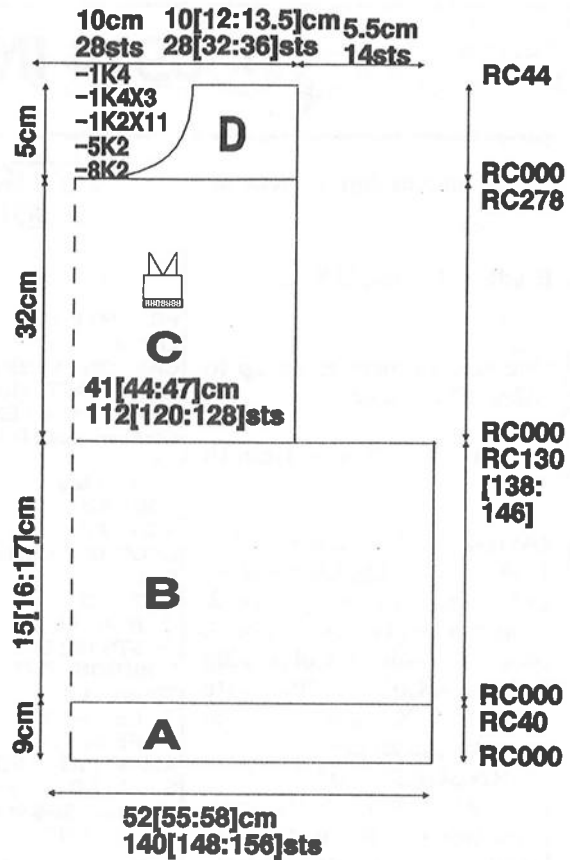
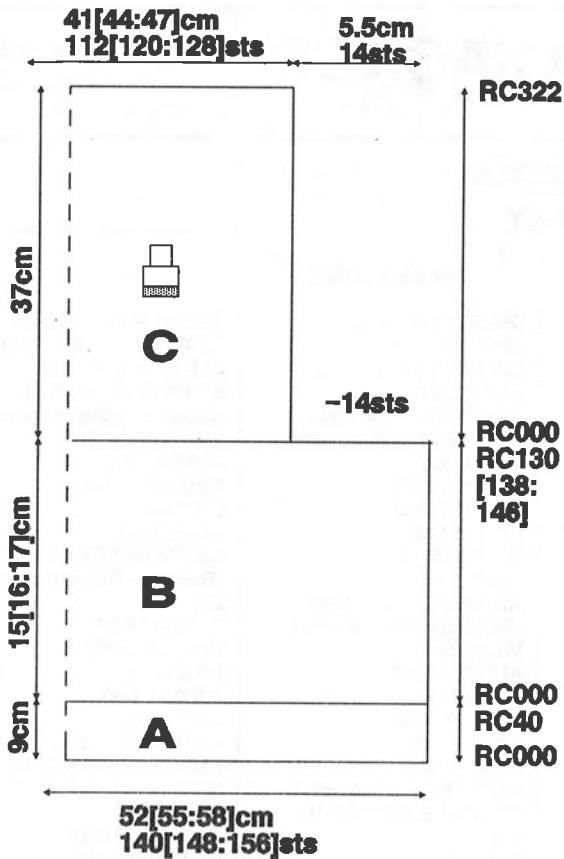


**DECO CARD BACK/FRONT (ST PATT A)**



**E6000 BACK/FRONT (ST PATT A)**





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# D30914 INCA JACKET

N.B. This is not a design for beginners



6000 ONLY



Bradley Designs, U.S.A.



One size garment to fit up to 102cm Chest/Bust.



127cm Chest/Bust. Length 72.5cm.



JAGGERSPUN 2/8 Heather 100% wool. 240g Charcoal = Col 1, 120g Hollyberry = Col 2, 240g Sylvan Green = Col 3, 240g Edelweiss = Col 4, 120g Indigo = Col 5, 120g Slate = Col 6. 1 X 72cm open end heavy weight zipper.

### YARN SUBSTITUTIONS

Any 100% wool 2/8s thickness yarn, (approx 403 metres per 100g), in appropriate colours.



2 Col jacquard 40sts = 152mm, 40Rs = 44mm OR 100sts = 380mm, 100Rs = 110mm.

3 Col jacquard 40sts = 152mm, 40Rs = 29mm OR 100sts = 380mm, 40Rs = 73mm. 40Rs rib = 47mm.



2 & 3 Col jacquard as Diags. Tech 180 & 195. Ribs 1X1.



Page 3.



1350g.



Mark edges for pocket placement as shown on chart.

### FIRST COLOUR SEQUENCE

Thread eyelets as follows:-

1. Col 1 CHARCOAL
2. Col 2 HOLLYBERRY
3. Col 3 SYLVAN GREEN
4. Col 4 EDELWEISS (Off white)

### PROGRAMME

PROGR : ENT  
 ERASE : ENT  
 CAST ON : 1 : ENT  
 ALL ST PATT : NO  
 ST PATT A : ● : ENT  
 (Reader - read in sheet 2A)  
 ALTER : NO  
 ADD : NO  
 KNIT TECH : 180 : ENT  
 ENLARGE POSITION : ENT  
 CM? : NO  
 ↑ R 36 : ENT  
 ↔ STS 18 : ENT  
 POSITION : ENT  
 TO R/L : 0  
 ↑ REP. R : NO  
 ↔ RE STS : 0  
 ALL ST PATT : NO  
 ST PATT B : ● : ENT  
 (Reader - read in sheet 1)  
 ALTER : ENT  
 DIRECT : : ENT  
 DIRECT OK : ENT  
 ADD : ENT  
 ADD WHAT? : ● ENT  
 (Reader read in sheet 1 second time)  
 ALTER : ENT  
 DIRECT : : ENT

DIRECT OK : ENT  
 DIST R0 : NO  
 DIST STS : 4  
 ADD : ENT  
 ADD WHAT? : ● ENT  
 (Reader read in sheet 1 thrd time)  
 ALTER : ENT  
 DIRECT : NO  
 DIST R : NO  
 DIST STS : 4  
 ADD : ENT  
 ADD WHAT? : ● ENT  
 (Reader read in sheet 1 fourth time)  
 ALTER : ENT  
 DIREC : NO  
 DIST R) : NO  
 DIST STS4  
 ADD : NO  
 KNIT TECH : 180 : ENT  
 ENLARGE POSITION : ENT  
 CM? : NO  
 ↑ 220 : ENT  
 ↔ 168 : ENT  
 POSITION : ENT  
 PATT AFT R : 20 : ENT  
 TO R/L 0  
 ↑ REP R. : NO  
 ↔ REP STS : NO

ALL ST PATT : NO  
 ST PATT C : 180 : ENT  
 ALL ST PATT : NO  
 ST PATT D : ● : ENT  
 (Reader - read in sheet 2A)  
 ALTER : ENT  
 DIRECT : ENT  
 DIRECT : : ENT  
 ADD : ENT  
 ADD WHAT? : ● ENT  
 (Reader - Read in sheet 2B)  
 ALTER : ENT  
 DIRECT : ENT  
 DIRECT : : ENT  
 3 COL : ENT  
 ADD : NO  
 KNIT TECH : 195 : ENT  
 ENLARGE POSITION : ENT  
 CM? : NO  
 ↑ R 108 : ENT  
 ↔ STS 9 : ENT  
 POSITION : ENT  
 TO R/L : 4 : ENT (for LT front will be 80)  
 ↑ REP R 0  
 ↔ REP STS : NO  
 TEST : NO  
 ALL ST PATT : ENT



A. CoCir 1X1 Col 2 as Diag 1. K as chart.



B. Push empty FB Ns to WP.

Trans BB sts to FB Ns. Hang cast on edge onto BB Ns, forming heavy double rib. As Diag 2 RC000\* Engage St Patt A. K 36Rs as foll. 2Rs each Charcoal & Hollyberry, RC4. 2Rs each Charcoal & Sylvan green to RC32. 2Rs each Charcoal & Hollyberry to RC36. Engage St Patt B. K 260Rs as foll. 2Rs each Sylvan Green & Edelweiss to RC 136. 2Rs each Charcoal & Edelweiss to RC176.

### Change Cols In Eyelets To:

Eyelet 2 - Col 5, Slate  
 Eyelet 3 - Col 6 Indigo  
 2Rs each Slate & Edelweiss to RC256.

### Change Cols In Eyelets To:

Eyelet 1 - Col 1, Charcoal  
 Eyelet 2 - Col 2 Hollyberry  
 Eyelet 3 - Col 3, Sylvan Green

Eyelet 4 - Col 1, Charcoal  
 2Rs each Indigo & Edelweiss to RC296.  
 Engage Patt A & K 2Rs Charcoal & 2Rs Hollyberry to RC300.  
 2Rs each Charcoal & Sylvan Green to RC328.  
 2Rs each Charcoal & Hollyberry to RC332.  
 Engage St Patt C. K 2Rs each Charcoal & second eyelet with Charcoal to RC582. CoF.



### LEFT FRONT

Use Ns Lt 1 to Rt 85. Begin with Initial Colour Sequence.

A. Change Cast On to 2, taking care not to erase remainder of programme! Cast on 2 over Ns 1 - 9. St Patt D K 108Rs in foll sequence. 2Rs each Charcoal, Hollyberry, Sylvan Green. K 1 R with WY by hand over these Ns, taking Ns down to NWP. Place pushers of these Ns com-

pletely out of work. Tape N bases so they will not pull up.

**Change Cast on to 1 on console, taking care not to erase programme!**

**B.** CoN over Ns 10 to 85, and work as for Back A & B to \*. Bring Ns & pushers 1 - 9 on both beds to WP, remove tape.

**C.** Engage St Patt A & K 2Rs each Charcoal & Hollyberry. RC4

K 2Rs each Charcoal & Sylvan Green to RC32.

K 2Rs each Charcoal & Hollyberry to RC36.

Engage St Patt B. K 2Rs each Sylvan Green & Eidelweiss to RC136.

K 2Rs each Charcoal & Eidelweiss to RC176.

**Change Cols In Eyelets To:-**

Eyelet 2 - Col 5, Slate.

Eyelet 3 - Col 6, Indigo

K 2Rs each Slate & Eidelweiss to RC256.

K 2Rs each Indigo & Eidelweiss to RC296.

**Change Cols In Eyelets To:-**

Eyelet 1 - Col 1, Charcoal

Eyelet 2 - Col 2, Hollyberry

Eyelet 3 - Col 3, Sylvan Green

Eyelet 4 - Col 1, Charcoal

Engage St Patt A. K 2Es each Charcoal & Hollyberry to RC300.

K 2Rs each Charcoal & Sylvan Green to RC328.

K 2Rs each Charcoal & Hollyberry to RC332.

K Ns 1 - 9 with WY taking Ns down to NWP. Place corresponding pushers completely out of work. Tape N bases as before.

**D.** Engage St Patt C. K 2Rs each Charcoal in eyelet 1 & Charcoal from eyelet 4, to RC582. CoF 60sts at Rt side of bed with Charcoal yarn. K 2Rs Charcoal RC584. K by hand with WY over Ns 10 - 25 & remove on decker combs.

**E.** RC000. Bring Ns & pushers 1 - 9 to WP removing tape.

Engage St Patt D. K 2Rs each Charcoal, Hollyberry & Sylvan Green to RC810. Place Ns & pushers 1 - 9 to NWP as before.

**F.** RC000. Cast on 2 with Charcoal over Ns 26 - 63 (38 sts). RC000. Engage St Patt C. K with Charcoal to RC288.

**G.** Bring Ns & pushers 1 - 9 to WP removing tape. Engage St Patt A.

K 2Rs each Charcoal & Hollyberry to RC292.

K 2Rs Charcoal & Sylvan Green to RC320.

K 2Rs Charcoal & Hollyberry to RC324.

K 2Rs Charcoal. RC326. CoF 81 sts.



**RIGHT FRONT**

Use Ns Lt 1 - Rt 85 & reverse shapings.

Change Parr A R/L to 4, Patt B R/L to 85, Patt D R/L to 80. Begin with Initial Colour Sequence. Use 1 less BB pusher on Rt edge than used for Lt front.

**A.** Worked over Ns 77 - 85.

**B.** Rib worked over Ns 1 - 76.

**C.** Worked over Ns 1 - 85.

**D.** Worked over Ns 1 - 76.

**E.** Worked over Ns 77 - 85.

**F.** Worked over Ns 23 - 163 after inc will be 5 - 76.

**G.** Worked over Ns 5 - 85.



Widest N setting = Lt N 65 & Rt N 65.

**A.** CoCir as Diag 1 Col 1. K as chart.

**B.** As Back B to \*. RC000. Engage St Patt A. Inc as chart. K 2Rs each Charcoal & Hollyberry to RC4.

K 2Rs each Charcoal & Sylvan Green to RC32.

K 2Rs each Charcoal & Eidelweiss to RC36.

Engage St Patt B. K 2Rs each Sylvan Green & Eidelweiss to RC136.

K 2Rs each Charcoal & Edelweiss to RC176.

**Change Cols In Eyelets To:-**

Eyelet 2 - Col 5, Slate

Eyelet 3 - Col 6, Indigo

K 2Rs each Slate & Eidelweiss to RC256.

K 2Rs each Indigo & Eidelweiss to RC296.

**Change Cols In Eyelets To:-**

Eyelet 1 - Col 1, Charcoal

Eyelet 2 - Col 2, Hollyberry

Eyelet 3 - Col 3, Sylvan Green

Eyelet 4 - Col 4, Eidelweiss

Engage St Patt A. K 2Rs each Charcoal & Hollyberry to RC300.

K 2Rs each Charcoal & Sylvan Green to RC328.

K 2Rs each Charcoal & Hollyberry to RC332.

2Rs Charcoal. RC334, CoF.

**POCKETS ON BACK**

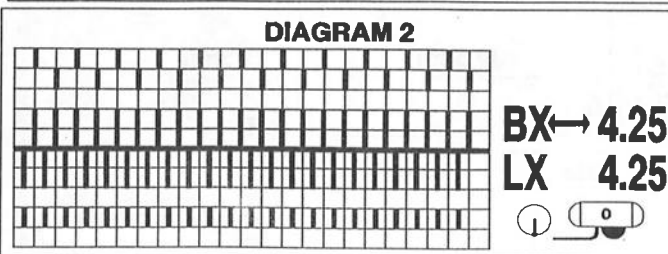
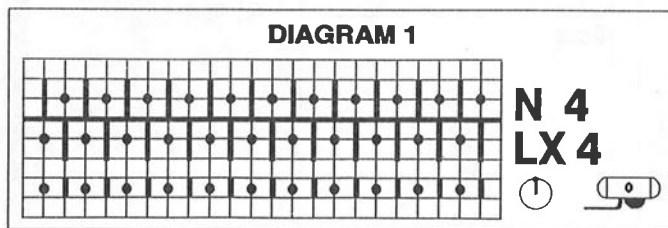
Console off. Pick up on FB Ns with right side facing you, 40 sts between markers. Col 3 black strippers Lks GX/N SS 6 K 1 R. SS 7 K 49 Rs CoF. Rep on opp side.

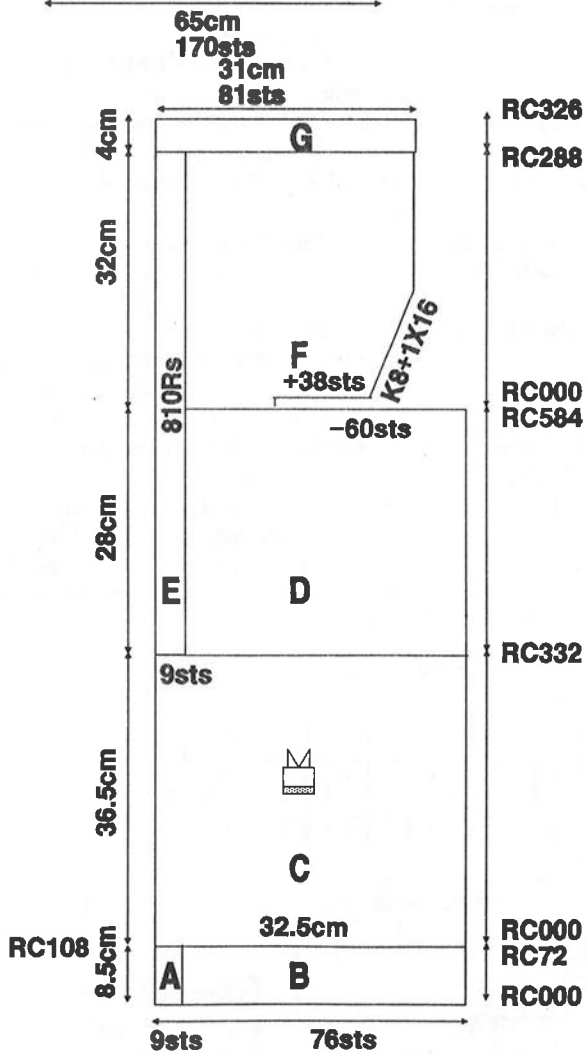
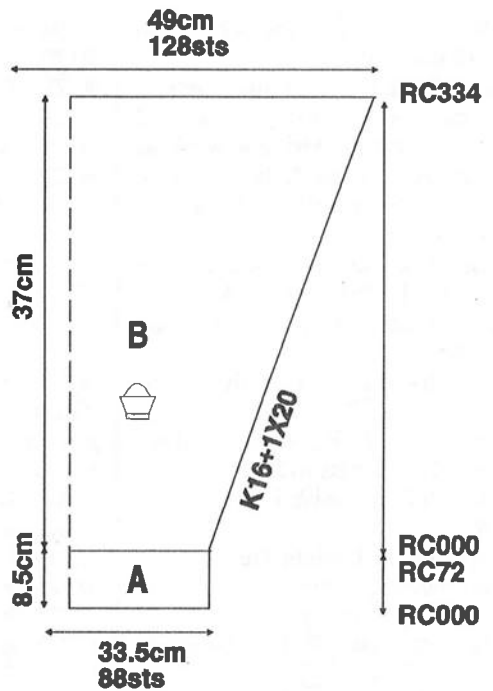
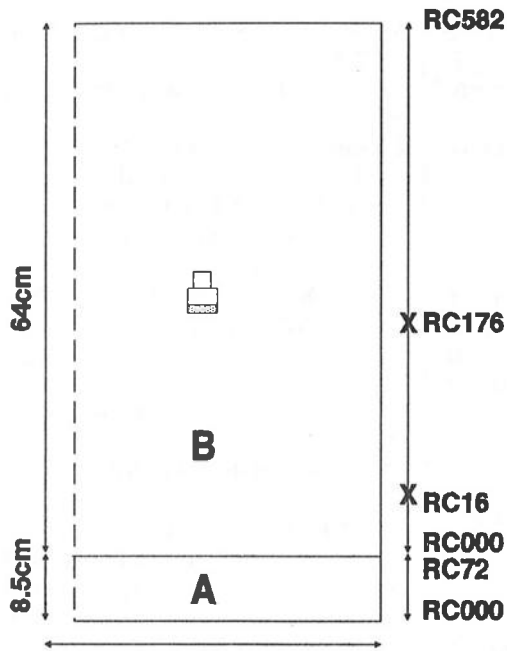
**POCKET TRIMS ON FRONT**

Console off. With right side facing pick up 35 sts between markers onto FB Ns. Black strippers GX/N SS 6 K 1 R Col 3. SS 7 K 19 Rs. CoF.

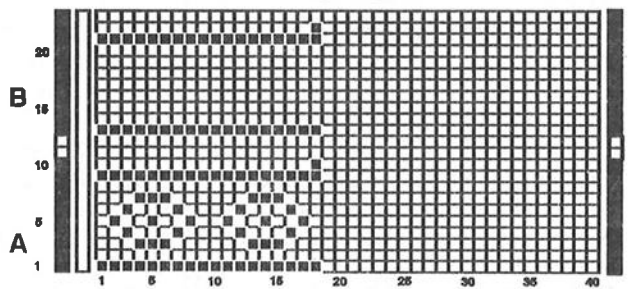


Block & steam press all parts to shape & size. Sew front rib to front edge on both fronts, & sew front bands to fronts. Pin then hand sew zipper into place. Join shoulder seams. Sew top and back hood seam. Sew neck edge of back to neck edge of hood easing fullness. Fold front pocket trims to inside & stitch down. Sew sleeves to body. Sew sleeve seams. Sew side seams above & below pocket openings. Sew pocket to inside of fronts. Steam press all seams.

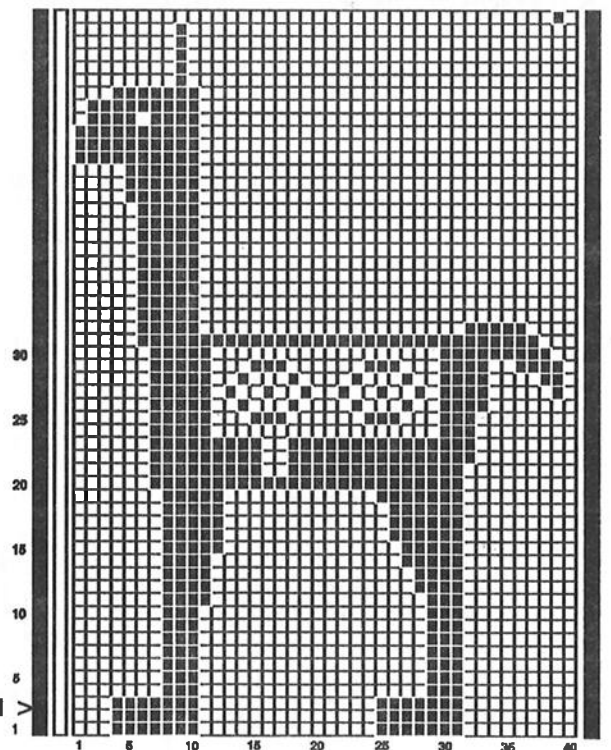




READER SHEET 2



READER SHEET 1







D30914 INCA JACKET

Bradley Designs U.S.A.



D30909 BLUE TOP

Laura Haynie

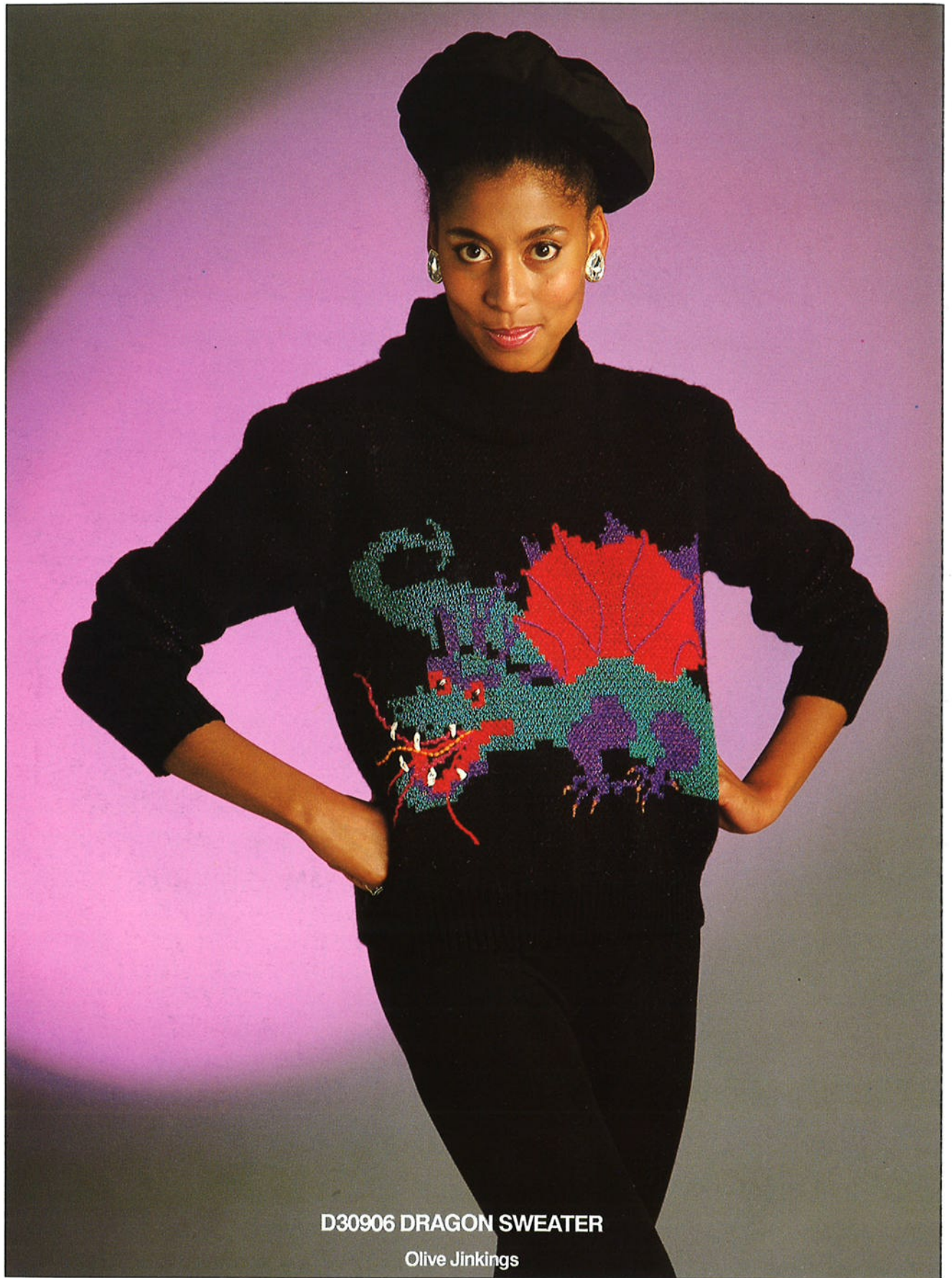
D30904 FAIRISLE SWEATER

Teresa Gruszecka-Curson



**D30902 PURPLE EVENING DRESS**

Laura Haynie



D30906 DRAGON SWEATER

Olive Jinkings

# OLIVE JINKINGS PICTURE KNITTING

Many of the 6000 owners I know have not yet used FORM or the READER. Without exception, they are people who previously owned, or still own, a Duomatic. They tend to treat the 6000 in exactly the same way. I was not able to do that. Although I possessed a double bed machine, that was the only similarity. The rest was different and new and exciting so I had to have a go at everything. Only after I had decorated the walls with scores of swatches of pictures, patterns and fancy stitches, did I actually knit a garment. Even then I was left with a long list of things I must try, to find out if they are possible or if they are effective. The 6000 is a great incentive for living till at least 100! "Hang on till you've done everything on the 6000" will take pretty much the same time as "Hang on till you've seen the world."

The greatest joy, to me is the READER. Intarsia pictures look lovely but they are troublesome, tiring and time-consuming, so why bother, when with the 6000, the READER and the 4 colour changer, we can knit pictures in 4,5,6,7, 8 and more colours automatically - with only three cards - and have the picture involving no colour changing.

The Dragon sweater on page 29 is a good one to start with. Just feed in the cards and away you go. "Ah yes," says some of you, "and there's the rub! The screen keeps throwing those error messages at me - 106, 107, 108 and 109." When I first used the READER, for a 4 colour peacock, had no trouble at

all. I did many more pictures, working my way up to 8 colours - still no trouble. I suppose I became too sure of myself - everything started going wrong, but the numbers that popped out at me were 106 and 108.

I'm sorry to tell you that the computer LIES. If you have already fed the cards through the computer, as I had, then you know that the squares ARE coloured in correctly. If the computer allows you to get to row 22 the first time, then you roll the card back to 1, and the computer stops you at row 6, then you know that the card IS in straight since 6 was accepted the first time. If this happens to you, then you can be sure that the error should really be 107 - YOU HAVE MOVED THE READING KNOB TOO QUICKLY.

The speed at which you move the knob should be steady and slow, taking a whole second to get from one side to the other.

By the way, I do advise you to purchase two more plastic reader sleeves and studs. If the three cards are in their sleeves ready, before

you start programming, it makes for a more relaxed attitude and they are less likely to get damaged if you are not in a rush in the middle of it all. When you are programming, think carefully when you reach the display, POSITION.

.....Remember to make allowances for any embroidery, etc., which will come below the knitted picture, but still leave room above the picture for the type of neckline you desire.

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But what about drawing the picture in the first place? I have for many years enjoyed composing pictures, to use in adventure programs, on the computer screen, and my husband wrote a programme allowing me to use a 40 by 64 grid. There are many other such programmes on the market.

A quicker way is to use the "Colour Made Easy" sheets which can be obtained from Duet Magazine. (They actually cost less for 12 than I paid for the packs of 10 Reader cards). In the case of tracing paper and the photocopied grids which you can use for working out your picture, but cannot feed into the scanner. The "Colour Made Easy" sheets are as good as tracing paper and can even be placed over the material if you fancy the design on Great Aunt Jane's tablecloth. Make sure the edges are held firm so that the sheet does not move while you are tracing.

To hold the cards firmly in the pattern sleeve, George tells me of an excellent method. Buy some Artist Draft-

ing Tape, cut off little strips, and attach these to the four sides of the sheets. These hold the sheets in exactly the correct position, and you do not have to use the little red studs. You MUST only use this tape, and not any other type.

Using Technique 207, which I prefer for picture knits (stitch 5 in 3ply, 4.5 in 2ply and 4 in 1ply yarns), the length of the stitch is greater than the width so you need to ENLARGE using sts x 2 to get your picture in the right proportion. A picture 40 squares wide will use 80 needles. If you want a picture wider than 40 squares, draw it standing on its head, like my dragon, then ALTER (TURN 90DEGREES) to get it the right way round.

Give your picture balance. One tall creature like a flamingo will fill the centre stage and you need a little landscape on either side to give it background and add extra colour to the white, pink and red of the bird.

A polar bear on an ice-floe is improved by using alter giving two bears facing each other on an ice-floe of 160 needles with the doubled ice bergs and pink tinted clouds in the background. Shading on the bears will give you more colour.

Draw some trees and buildings by a river, silhouetted against a sunset. alter it, then turn the whole thing upside down. Your picture will be twice as wide and twice as long and will

look as if the trees and sky are reflected in the river. A few shiny beads on one tree plus its mirror image, plus the reflections (4 trees alto gether) will look as if tiny fruit are catching the glow of the sunset.

If you have copied a picture from another source, try to match the colours as closely as possible or you may be disappointed, unless you would like to be adventurous and try for a different effect, but remember, Willow Pattern, for instance, is not really Willow Pattern if you change the colour scheme.

My dragon is on a black background because I think it looks more striking and dramatic that way.

If, like me, you find it difficult to knit and sew in black, try swapping the four colours around using green or magenta for the background.

You must leave red as colour 3 since this is used for the tongue and mouth as well as the under side of the front wing.

You may prefer a different colour entirely for the background but remember that your new colour will also be used for the eyes and inner ears.

It would look just as dramatic on a white background but the eyes and inner ears would have to be embroidered in black, and the outline of the teeth in black. The other colours could remain the same or the 2nd colour could become black for the body and the 4th colour could be green and gold.

My background was Duomag 3ply. The dragon is in Celandine Spangles which is 2 to 3ply.

What a help the FORM is!

Just knit your tension swatch with waste yarn at both ends, take it off the machine, roll it length wise into a sausage, pull, leave to rest then measure. Enter the resulting figures into the Form programme, and away you go! It is as easy as that.

I hope that you enjoy experimenting with picture knitting, and try a few of the tips I've given here. It really is great fun.

# D & S

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# D30906 DRAGON SWEATER



6000 ONLY



Olive Jinkings, England.



92[97:100]cm Bust/Chest.



104[108:112]cm Bust/Chest.



BRAMWELL Duomagic 100% acrylic 270 metres = 100g. 1 cone Black = Col 1. BRAMWELL 2/30 acrylic Black, small amount for ribs, see notes. CELANDINE Spangles 80% acrylic 20% glitter nylon, 800 metres = 100g, 100g Green, shade 15 = Col 2, 100g Red, shade 10 = Col 3, 100g Magenta, shade 18 = Col 4.



40sts = 130mm, 40Rs = 35mm OR 100sts = 325mm 100Rs = 88mm, measured over jacquard patt. 40Rs rib = 70mm.



Cast on 4. 4 Col jacquard with cards given & Tech 207. Collar Cast on 1 & Tech 101.



Page 3.



450g Size 100cm Bust/Chest.



Ribs & collar K with Col 1 plus 1 end Bramwell 2/30's. Remove this extra yarn before K patt. Cut & sew neckline.



A. CoCir 2X1 as Diag 1. Col 1 plus 2/30's. K as chart. Remove 2/30's yarn.



B. Fill all empty Ns with purl loop from opp bed Ns. Set for St Patt A & as Diag 2. K 2Rs each Col 1, 2, 3, 4 throughout.

C. K & dec as chart in patt.



## PROGRAMME

|    | 92<br>cm | 97<br>cm | 100<br>cm |
|----|----------|----------|-----------|
| 1  | 101      | 101      | 101       |
| 2  | 161      | 161      | 161       |
| 3  | A        | A        | A         |
| 4  | B        | B        | B         |
| 5  | 130      | 134      | 140       |
| 6  | 104      | 108      | 112       |
| 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 | 130      | 134      | 140       |
| 14 | 92       | 96       | 100       |
| 15 | (2)      | (2)      | (2)       |
| 16 | 29       | 29       | 29        |
| 17 | 62       | 63       | 64        |
| 18 | (3)      | (3)      | (3)       |
| 19 | 106      | 106      | 106       |
| 20 | 7        | 7        | 7         |
| 21 | (1)      | (1)      | (1)       |
| 22 | 177      | 177      | 177       |
| 23 | 161      | 161      | 169       |
| 24 | 162      | 162      | 162       |
| 25 | 146      | 146      | 146       |
| 26 | 7        | 7        | 7         |
| 27 | 156      | 158      | 159       |
| 28 | 189      | 189      | 190       |
| 29 | 152      | 154      | 155       |
| 30 | 0        | 0        | 0         |



## PROGRAMME

|    | 92<br>cm | 97<br>cm | 100<br>cm |
|----|----------|----------|-----------|
| 1  | 101      | 101      | 101       |
| 2  | 161      | 161      | 161       |
| 3  | A        | A        | A         |
| 4  | B        | B        | B         |
| 5  | 68       | 68       | 70        |
| 6  | 27       | 27       | 28        |
| 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 | 88       | 90       | 95        |
| 14 | 35       | 36       | 38        |
| 15 | (2)      | (2)      | (2)       |
| 16 | 38       | 37       | 38        |
| 17 | 59       | 59       | 60        |
| 18 | (3)      | (3)      | (3)       |
| 19 | 106      | 106      | 105       |
| 20 | 3        | 3        | 3         |
| 21 | 169      | 161      | 169       |
| 22 | 153      | 162      | 162       |
| 23 | 191      | 191      | 191       |
| 24 | 131      | 131      | 139       |
| 25 | 10       | 10       | 14        |
| 26 | 190      | 190      | 173       |
| 27 | 129      | 129      | 145       |
| 28 | 179      | 179      | 169       |
| 29 | 161      | 161      | 0         |
| 30 | 0        | 0        | 0         |

## KNIT PROGRAMME

CAST ON : 4 : ENT  
 ALL ST PATT : NO  
 ST PATT A : ● : ENT  
 Read in card 1  
 A  
 B  
 ALTER : ENT  
 DIRECT : ENT  
 E→m : ENT  
 ADD : ENT  
 ADD WHAT : ● : ENT  
 Read in card 2  
 C  
 ALTER : ENT  
 DIRECT : ENT  
 E→m : ENT  
 3 COL : ENT  
 ADD : ENT  
 ADD WHAT : ● : ENT  
 Read in card 3  
 ALTER : ENT  
 DIRECT : ENT  
 E→m : ENT  
 4 COL : ENT  
 KNIT TECH : 207  
 ENLAR POS : ENT  
 CM? : NO  
 ↑ R 40 : NO  
 ↑ 2 : ENT  
 ↔ STS 63 : NO  
 ↔ 2 : ENT  
 POSITION : ENT  
 PATT AFT R : 80  
 TO R/L : ENT  
 IN PATT R 0 : ENT  
 ↑ REP R 0 : NO : ENT  
 ↔ REP ST : NO : ENT  
 ALL ST PATT : ENT  
 FORM : ENT  
 Enter from prog  
 START CAST ON

D. K & dec as chart in patt. CoF. Repeat for front.



A. CoCir as Back A. K as chart. B. Fill empty Ns & set for Back B. Engage St Patt A, but K in Col 1 throughout. Inc as chart. C. Cont in patt & dec as chart. CoF. K second sleeve as first.

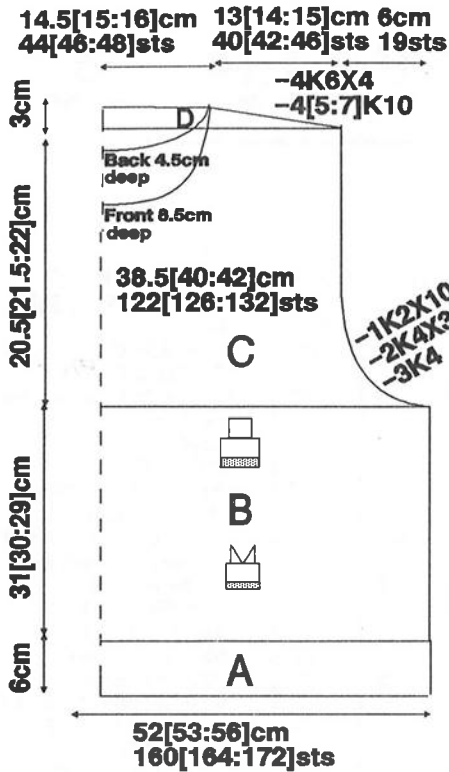


Cast on 1. CoCir 1X1 Col 1 without 2/30's. 134 Ns. Lks N/N SS 2.5/3 K 80Rs. Trans all BB sts to FB CoF. K second part as above.



Block & steam parts to size. Embroider dragon with 3 white teeth in each jaw, 4 white or silver sts in each eye, 4 bronze or gold claws on each foot. Additionally, you may like to embroider stemstitch ribs on

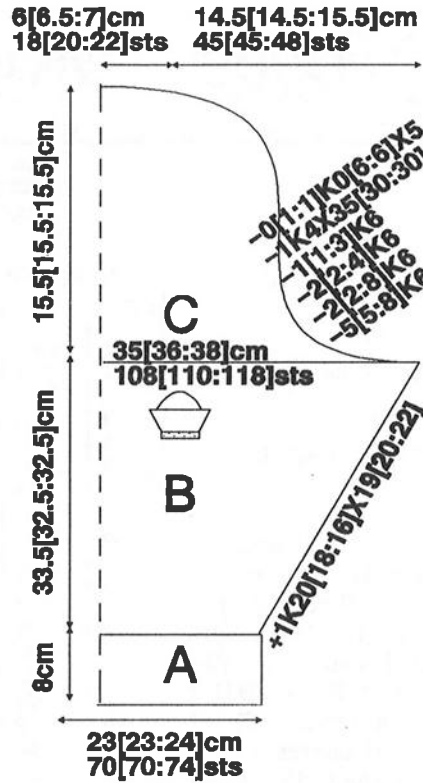
underside of wings, black sts in each nostril, red & orange flames from throat, add beads as sparks etc. Gold & silver sequins or paillettes may be sewn around the base of the dragon as his "hoard" if liked. Mark back & front necklines, cut out. Join shoulder seams. Attach collar to outside of garment. Fold in half to inside & attach enclosing cut edges. Collar should fall at centre front in cowl shape. Join side & sleeve seams. Give final light steaming to neaten seams.



RC34  
RC000  
RC236  
[246:  
252]

RC000  
RC354  
[344:  
332]

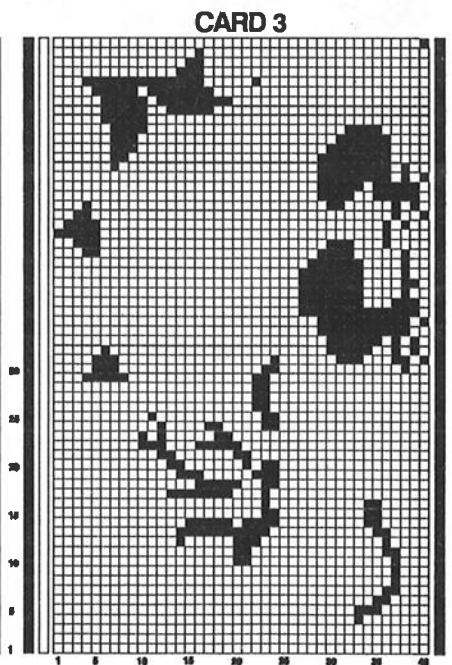
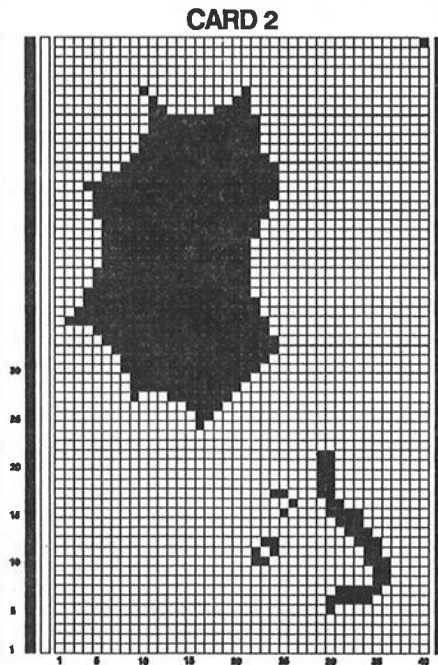
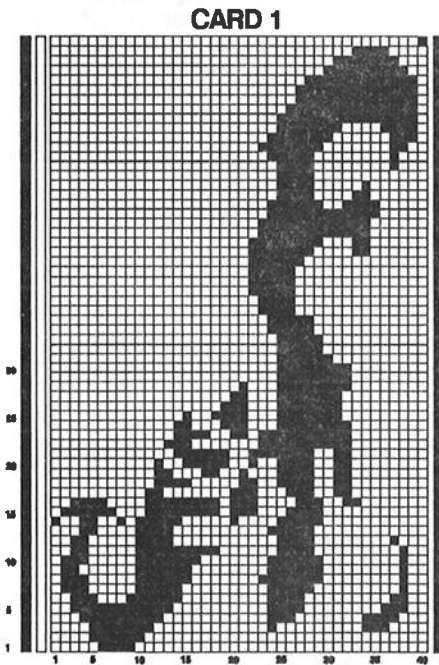
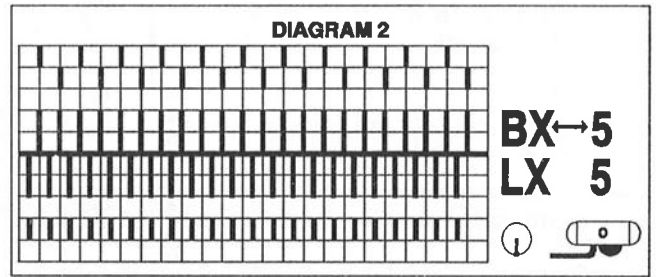
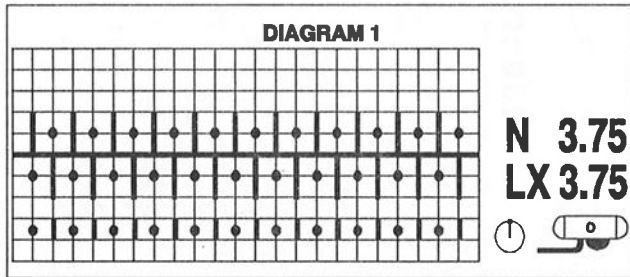
RC000  
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RC000



RC164  
[178:  
178]

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RC382  
[376:  
372]

RC000  
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RC000





# APPLIQUÉ WITH A DIFFERENCE

## Pat Cook

Appliqué is the art of applying one fabric to the surface of another in a decorative way. This can obviously take many forms, but the one I would like to tell you about involve applying a stable fabric, (that is - a fabric which does not stretch, such as satin, cotton, linen etc.), to a non-stable fabric such as knitting.

### IMPORTANT POINTS

You will need a sewing machine with a swing needle. A drop feed, (darning facility), is a plus, but not essential. But of course appliqué can also be done by hand.

The knitted garment on which you are going to put the appliqué **MUST** be able to be steam pressed. If you are using wool or cotton, you should have no problem.

If you want to use acrylic yarn, then the way to overcome this problem is to knit the garment on a very tight stitch size. The knitting should feel stiff and hard when it comes off the machine. Use a steam iron on the coolest steam setting to steam lightly, and press the knitting on the wrong side.

You must knit a swatch and steam press before measuring so that you can knit a garment of the correct size. As you knit each piece, steam and press to size before putting on the neck, joining the shoulders and setting in the sleeves. Leave the side and sleeve seams open so that you can lay the garment out flat to apply the appliqué.

Before we get down to the method for attaching the fabric to the knitting, let us look at which fabric to use, and what we can do to it.

### DESIGNING

Designing is a word that can create an immediate negative response such as "I can't do that"! With appliqué ANYONE can create something special.

You don't have to be able to draw. You don't have to be good with colour.

To digress for one moment - a design is after all only one persons taste. A successful design is one persons taste and idea that appeals to the masses. If you make something up yourself, and it gives you pleasure, then YOU have **DESIGNED** something worthwhile.

### DESIGN METHOD A

This method makes use of fabrics which have a pattern on them. The idea is to cut out part of the pattern from the fabric and use it as an appliqué design. There are some rules to follow in choosing a pattern.

**DONOT** choose a very small pattern. (A small appliqué is **VERY** difficult to work with until you are experienced).

Choose a fabric which is not too flimsy and not too heavy.

Choose a pattern that picks out the colour of the garment, although this is not essential.

Look at other appliqué garments in shops and learn from them.

To begin with, try to choose a pattern that is not too complex in shape.

Curtain fabrics can provide really beautiful flowers to use that are not too small. Look for oddments at reduced prices. Curtain fabric for childrens' rooms can provide characters like Snoopy, Mutant Turtles, Bart Simpson, and toys, trains etc., all in a size that will be easy to cope with. For those of you who knit for profit, one length of fabric can provide appliqués for many garments, and the garments need only be plain stocking stitch.

Design ideas to make jumpers even more special - brightly coloured stripes on ribs for a childs jumper - shell or lace edgings on a ladies

jumper - subdued stripes on ribs for men.

More ideas for men - choose a fabric in subdued colours with a small design, such as a paisley or geometric pattern. Use it to appliqué saddle shoulders and elbow protectors. Pick out some of the colours, and use these to knit several stripes at the bottom of the front, back and sleeves. Appliqué a diamond shape of the fabric above the stripes on the front.

### DESIGN METHOD B

This method uses totally plain fabric, so the kind of fabric used is **VERY** important. For a ladies jumper with flowers as the subject, satin is very beautiful. The sheen of the satin is offset by the matte finish of the knitting. It is always very successful when the satin is the same colour as the knitting, or very close in shade. White on white - pale blue on pale blue, or a slightly darker or paler blue. The closeness of the appliqué colour and the colour of the knitting allows the difference in the nature of the two fabrics to come into its own.

A few tiny beads, or pearls sewn into the centre of flowers completes the effect, and the result is a garment that can be worn for any occasion.

As your skill with the sewing machine increases, the next step is to add some simple machine embroidery to the appliqué, such as stamens in the centre of a flower, and a few veins radiating out into the petals. But these could also be done by hand.

For a completely different effect, try cutting out simple shapes - diamonds, squares, circles etc., in brightly coloured linens or cottons, and scattering them over a plain jumper or even over a jumper knitted in a tiny all over repeat pattern in two basic colours such as navy and white, or black and white. The possibilities are endless.

## DESIGN METHOD C

In this method, you actually paint your own motif to use as an appliqué, with fabric paint. This can be quite a task if you use ordinary fabric paint, but I have found a paint that is very easy to use called DEKA.

With Deka, you paint your motif onto drawing paper, ordinary sketch pad paper does very nicely. Then you iron the motif onto your fabric. (The best results are obtained if the fabric is white, or a pale colour). This is very useful when you wish to reproduce a motif more than once, as you then just paint over it again without having to draw it all out. The colours look quite dull as you paint onto the paper, but they iron off bright and clear. They can be mixed to produce other colours and shades, just as ordinary paints. With this method, you can take advantage of patterns in books and pictures by copying or tracing them and then colouring them in. Any pencil work you do while drawing, will not reproduce on the fabric. A child's colouring book could take on a whole new meaning - you could colour in using Deka paint and iron straight down onto the fabric - no drawing required at all!

## DESIGN METHOD D

I suppose you could call this method the ultimate in appliqué. This is a combination of machine of hand embroidery with fabric painting. I use this mainly for flowers, and it does take quite a bit of practice. However, do not be put off, it is not as difficult as you might think. Control is the key. I use the sewing machine needle as a pen to draw the outlines of the flowers, the stamens in the centres, the veins in the petals and the leaves. Mainly, I work on satin.

**STEP 1** - paint your motif on paper.

**STEP 2** - iron down onto the fabric. Make sure that the motif is not near the edges of the fabric.

**STEP 3** - stretch the fabric with the motif in a TAMBOUR FRAME. (A Tambour Frame can be obtained from any craft or embroidery shop. It consists of two wooden or plastic rings which fit inside each other, the outer one being adjustable. I prefer

wood to plastic). They come in varying sizes. Choose a medium size, approximately 8 inches in diameter.

Lay the smaller of the two rings on a table or worktop. Protect the surface of your table with newspaper to avoid accidental scratching. Lay the fabric, WRONG side uppermost over the ring, positioning the motif as you do so. The motif may be larger than the ring, so position it so that the part where you wish to start embroidering is encompassed by the ring. Then release the adjustment on the larger, outer ring so as to allow it to fit over the smaller ring and fabric fairly tightly. Tighten the outer ring and stretch the fabric until it sounds like a drum when the fabric is tapped. The right side of the motif should be at the bottom of the frame when it is turned over, (the sides of the frame as the sides of a dish, the fabric and motif right side up as the bottom of the dish).

**STEP 4** - thread the sewing machine with the colour thread you require for the drawing you wish to do. For example - yellow or gold for the flower centre, a toning thread for the colour of the petals, or green for drawing the leaves. I use shaded thread quite a lot, as these give light and shade to your drawing.

**STEP 5** - drop the feed on your machine for darning. This means that the rough toothy bits, ("feed dogs"), which help the fabric through the feed under the needle, disappear under the needle plate.

**STEP 6** - set the stitch size on your sewing machine to 0.

**STEP 7** - remove the foot from the machine, leaving just the needle.

**STEP 8** - place the tambour frame with the fabric at the bottom, under the needle. The knack is to keep the fabric and frame firmly seated on the flat bed of the machine while moving the frame freely in the necessary directions to enable the needle to sew the embroidery.

Try to relate the speed of the machine with the speed at which you need to move the frame. The faster you move the frame, the larger the stitch. The slower you move the frame, the smaller the stitch. Obviously you must practice on something which does not matter until you get the hang of it.

The upper tension may need adjusting - this is trial and error, as each machine will behave differently.

If you find that you are struggling, but you don't want to give up, try joining a night class for machine embroidery where you will get expert help.

As part of the drawing process, I outline, (especially when using a fabric like satin which tends to fray at the edges), the motif with two rows of machining very close together. I can then cut out the motif close to the machining, and have a fairly stable edge.

Having now achieved an appliqué motif using these methods, we can go on to actually attaching the motif to the garment.

## APPLYING THE APPLIQUÉ

There are several methods of doing this. The main problem that must be overcome is putting a fabric that does not stretch, onto a fabric which does, without causing it to distort.

### METHOD 1

There is now available in the shops a special pack for appliqué, which is a fine fabric which melts when heat is applied and this bonds the appliqué to the garment. It is very good in that it holds the appliqué firmly in position, and makes it much easier for you to finish the edges in satin stitch. However, there are drawbacks. It makes the motif very stiff, and it tends to give a bubbly surface. But it is well worth a try to see how YOU feel about the result.

### METHOD 2

This method involves actually outlining the motif with satin stitch before cutting it out, so that it is complete before you apply it to the knitting. You can either hand stitch it in position, or bond it with bonding fabric available for appliqué work.

### METHOD 3

If the material you are using for the appliqué does not easily fray, cut out your motif. If the fabric does fray, then

machine two rows of stitching, or backstitch a single row by hand, round the motif to stabilize.

Cut out the motif close to the stitching. Carefully position and pin the motif in place on the garment. Hem stitch, whip stitch, or use a small blanket stitch round the edges of the motif by hand, to hold it in place on the knitting. Thread your machine with a toning thread or colour desired. Set the machine for a very close satin stitch using quite a wide swing. Try to keep most of the stitch on the material, letting only the smallest possible amount of the stitch go into the knitting. Only guide the fabric, do not stretch it. Sew round the edge of your appliqué.

When you become more adept at this, if your machine will allow you to operate the stitch width by hand, try reducing the width of the satin stitch as you come in towards the centre of the flower, so that the stitching comes to a point. Turn the work around, and beginning with the point, machine outwards, widening the stitch as you go until full width again for round the petal. This gives a very pleasing and professional look.

When the motif is sewn onto the knitting, I sometimes sew a circle of narrower satin stitch round the centre of each flower. When your appliqué is finished, give it a gentle steam press. **REMEMBER** - if you don't have a sewing machine, or one that isn't

suitable, you can do the appliqué by hand.

### FOOT NOTE

Another use for the fabric painting, which I found to be very popular, was painting a motif and ironing it onto a plain white sweat shirt or tee shirt. I then picked out the outlines using the sewing machine as a pen. This added that "special something". If you can't manage the machine embroidery, try doing it by hand. This also works just as well on the front or back of a blouse or shirt.

With this year drawing rapidly to a close, we have to look at what activities the Aussies have planned for 1992.

So.....WHAT IS NEW IN 1992?

January - The

Machine Knitters of Western Australia Seminar, featuring Diane Bennett, U.K., and local workshops.

February - The New South Wales Machine Knitters Assn - Workshops with Diane Bennett.

April 21-23 - The New South Wales Machine Knitters Assn - Workshops with Kathleen Kinder U.K.

June 6-8 - The Machine Knitters of Victoria Inc - Seminar including Dennis Cook U.S.A.

July 19-19 - "The Creators" present the First Australian Passap University 1992, featuring Dennis Cook U.S.A.

Anyone requiring further details of these events can contact me at 94 Nottingham Rd, Berala, N.S.W. 2141 The First Australian Passap University 1992

This idea was born from the Training Course on Creation 6. The people who attended decided to form a group and call themselves "The Creators", and stage a seminar in 1992. This will be devoted to the Passap Knitting System, and has already attracted the attention of people from all over the world.



AUSSIES - "DOWN UNDER"

WAZZIES - "DOWN UNDER"

### The Release Stitch Tool

This is a tool which release stitches from the front bed when taken from right to left. It works in the same way as taking the front lock of the

Duo 80 across alone, and on both machines. Normally, you need to knit 2 rows with both locks, uncouple the locks and take the front lock across alone, the re-couple the locks. This releases the front bed stitches. Of course on the E6000 this cannot be done, as the console will give an error message. With the release stitch tool, there is no need for this, just take from left to right and the stitches are released. This is a boon for carpet stitch on the E6000.

Another use for the tool, is to release the stitches that have been cast off, but held on the needles, as with the Tricofit, or that you have cast off by hand. The tool always releases all the stitches cleanly, without any problems. It costs A\$32.00 including airmail postage, and is available from me at the address on this page.

Until next time, I hope you have a wonderful Christmas all over the world in your Winter Wonderland, whilst we bask in our Summer, and temperatures of up to 100 degrees on Christmas day, with hot dinners and Christmas puddings!

I have it on good authority that the seminars and workshops conducted in Australia are as good as any staged anywhere in the world. I believe that the standard is only as good as the preparation and research carried out by the tutor. So many of our tutors are continually researching and updating their knowledge which shows in their work.

On this occasion, The Creators have come together with a new "mix" of ideas, to make this a highly successful and rewarding event.

The first Passap University will be staged in Sydney, but it is planned that it will move around the Capital Cities of Australia as an annual event, so that as many people as possible will be given the opportunity to attend, as well as increase the tutoring team.

### Tools from "Down Under"

Most of you will know that the Australians are a very inventive lot, and they have come up with various tools and accessories which have made our knitting life so much easier.

# USING THICKER YARNS ON PASSAP SYSTEM

## Del Dunnigan, Canada

The thickest yarns I have seen working well using every needle for stockinette stitch on the Passap machines, is a sports weight yarn, (approximately a 3/8's or D.K.), with a stitch size as high as 7 or 8.

Knitting with heavier yarns will require the cast on combs and weights, as the strippers tend to lose their downward push effect when stitch sizes are as high as 7 or 8.

It is possible to knit on every other needle when knitting heavier weight yarns, but this of course cuts you down to 90 needles maximum, which may be fine for a child's garment, but not for a larger adult.

Because of the possibility of programming pushers to knit alternate needles on both beds on Passap System machines, we can explore many varieties of stitch structures that work well with hand knitting slub type, and heavier weight yarns, as well as the more conventional ones.

First, we will look at these yarns used for single, or front bed knitting. (E6000 users follow the appropriate instructions).

### SPORT WEIGHT (D.K.)



Same settings for both  
Duomatic & E6000 Machines

### HEAVIER YARNS (SLUB, CHENILLE, KNITTING WORSTED ETC.)

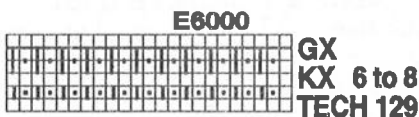


Same settings for both  
Duomatic & E6000 Machines

If you need a rib to start this fabric, the following is a good one to use. Tubular cast on for a 3X1 rib.



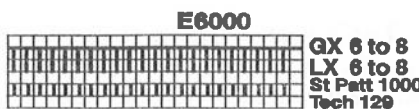
Transfer to every other needle set up, and continue in stockinette stitch. This fabric will not be super wide, but we can add width by using a tuck stitch pattern.



STITCH PATTERN • READER

Note how much wider this is than the plain knitting.

**SPORTS (D.K.) SLUBS & CHENILLE**  
These yarns are often considered as chunky yarns. They can be knitted on every other needle as long as the machine has been set to knit alternate needles - never 2 side by side.

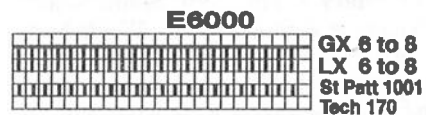
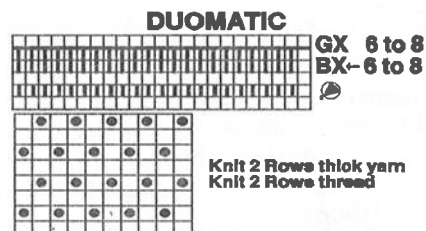


The console will say KX, but set to LX instead

a. Every other needle is programmed with pushers to knit alternating each row. For this technique, we need to

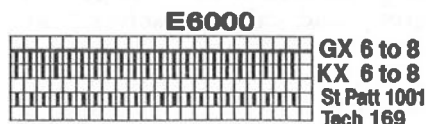
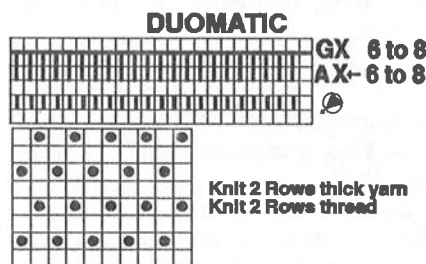
choose a matching or complimentary very fine yarn, such as a heavy cotton or rayon sewing thread. 2 rows are knitted with the heavy yarn, followed by 2 rows with the very fine yarn. The effect is an attractive weaving look.

b. A similar alternate needle selection, with a more open look. 73 N.B. It is important that the rows of unpunched holes on the card will be knitting the fine yarn rows.



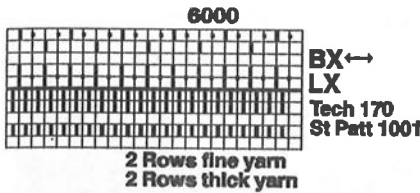
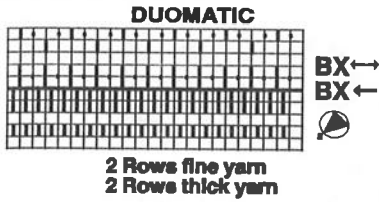
St Patt 1001 starts with a blank row. Therefore, you must start with 2 Rows thread. Knit 2 Rows thread, 2 Rows thlok yarn

c. An alternate needle selection tuck. The same pattern as 3b, but the front bed is set to AX instead of BX.

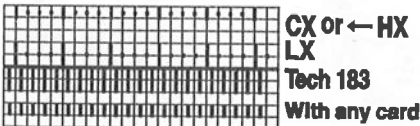
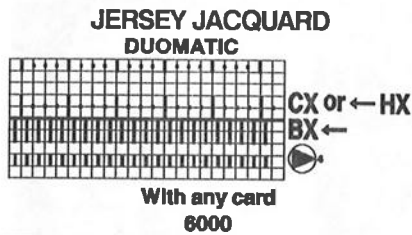


St Patt 1001 starts with a blank row. Therefore, you must start with 2 Rows thread. Knit 2 Rows thread, 2 Rows thlok yarn

Now let us turn to double bed knitting with thicker yarns. We will use the same pattern card for the Deco and E6000 pattern as for the last single bed designs, but with the beds and locks set as follows.



Remember that the blank pattern rows must be knitted with the very fine yarn.



This fabric is so named because it is very close to single bed fairisle. Floats have never been my favourite thing, and I guess the major reason for my buying a Passap.

Put up 1 needle, miss 4 on the back bed, and use the following settings according to the yarn you are using. CX with no pushers, means that the back bed needles will knit every second row. HX, left arrow key, and pushers, means that the needles knit every fourth row. If a stitch is to hold for 4 rows, it needs to be a large one, so use as large stitch size on the back lock as you can, without having the stitches hop off the needles. With proper back bed stitch size and a small front bed design, the vertical line will be minimized, and hardly shows. The back looks neat, your floats enclosed in a grid.

**MODIFIED WEFT  
DUOMATIC**



Any card

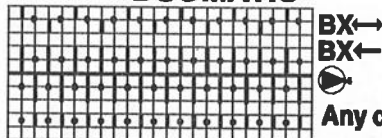


Any card

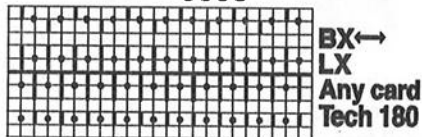
Because all the needles knit, but not as often, this is suitable 73 for a moderately heavy yarn. This technique will have floats between the fabric layers, which will restrict the stretch. A good fabric for skirts or coats.

The following three techniques you may be familiar with, although you may never have tried them for anything thicker than a 2 or 3 ply yarn. Fine 4 ply weights will knit every needle, and knitting worsted weights etc. using every other needle.

**BIRDSEYE FOR KNITTING  
THICKER YARNS  
DUOMATIC**



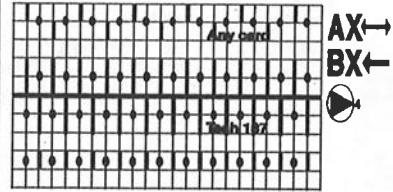
6000



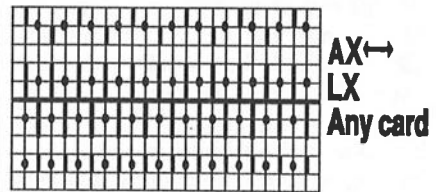
Because only every other needle actually knits in any one row, it is possible to knit this fabric in heavier weight yarns, but the fabric will be quite stiff, depending on the yarn. Remember, you do not have to use yarns of the same weight. Varying the weight and textures of the yarns can produce interesting fabrics. For heavier yarns, you will need to use every other needle in a 1X1 rib set up, and program your Deco or E6000 card accordingly. For Deco cards on every other hole, with a maximum repeat of 20 on width. The E6000 users can enter any card, and double the width of the pattern to achieve the same effect. Be sure that the needles

used correspond with the holes or squares programmed!

**TUCKED BIRDSEYE FOR  
THICKER YARNS  
DUOMATIC**

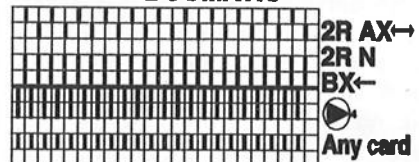


6000

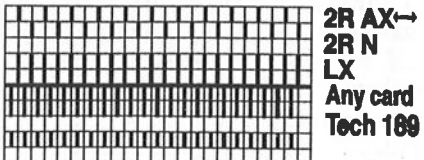


This technique knits one needle, and tucks the next on the back bed. It is a variation of birdseye jacquard, but in effect produce a softer fabric. Because of the tuck, we can produce a wider fabric, which is always a concern when working with every other needle. The tucked effect is especially interesting when one heavy, and one lighter yarn is used. Many patterns in Model Book 43 used 1 slub thicker yarn, and 1 very fine yarn.

**VARIATION ON TUCKED  
BIRDSEYE  
DUOMATIC**



6000



The secret here is that the N rows on the back bed are knitted with a very fine yarn to clear the heavy loops. Of course, the fabric will have lots of show through. Both these last two techniques have a look of tapestry when one slub yarn in combined with one of cotton thread weight.

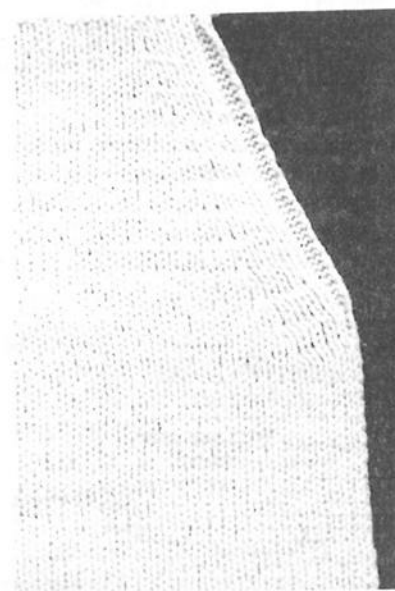
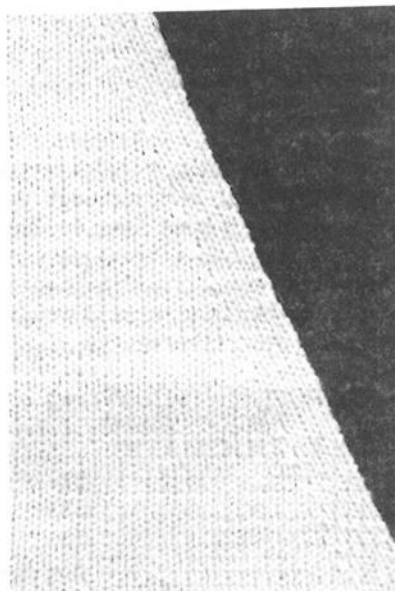
# Nice 'n' Easy

We looked at many types of raglan decreasing which were mainly for use with single bed work in the last issue. This time, we are continuing this same theme, but carrying it over into double bed knitting, as well as looking at some other increases and decreases.

The normal practice on Passap System machines is that whatever you do on the front bed, is repeated on the back bed as far as increasing and decreasing goes, with only the front bed needles noted in most patterns, and this is fine for most types of work that involves a K/K, or every needle rib setting. But there are times when we even break this rule so as to obtain different, or decorative effects as we shall see later.

Let's start with something that is really easy, a straightforward raglan decreasing in a K/K fabric where both locks are set to N. We are going to decrease 1 stitch every fourth row, using the five decker tool. Knit four rows, locks at the right. Pick up the end five stitches from the front bed onto the decker tool, and move them one stitch in. Repeat with the back bed stitches, then knit four rows. As you can see, it is just the same as for working on the single bed fabric, except that everything we do on the front bed, we must copy on the back bed. This will give you a straightforward fully fashioned decrease, with a nice wide decrease section that will look good when sewn into a garment. See sample 1

An adaptation of this method is one that I often use when I want the whole of the fully fashioned decrease area



Left, Sample 1 Right, Sample 2

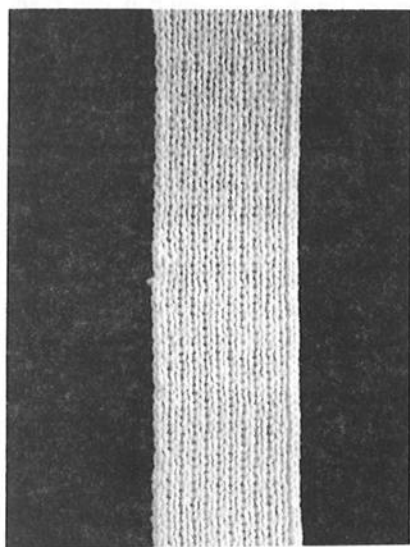
to show. Normally, when sewing the decreases together on a raglan, you will lose one stitch from both edges in the seam. So that instead of a total of ten stitches showing, you have only eight. Working in the following way, you will end up with all ten decrease stitches showing on the face of the garment, but more importantly, the seam itself will be less bulky. Bulky seams are often a fault with double bed fabric raglans.

Knit in the normal way the point where the decrease is to start. Make the first, second, and third decrease **ON THE FRONT BED ONLY**, leaving the back bed knitting on the number of needles before decreasing. From the fourth decreasing onwards, decrease on both beds, as for the previous sample. You may need

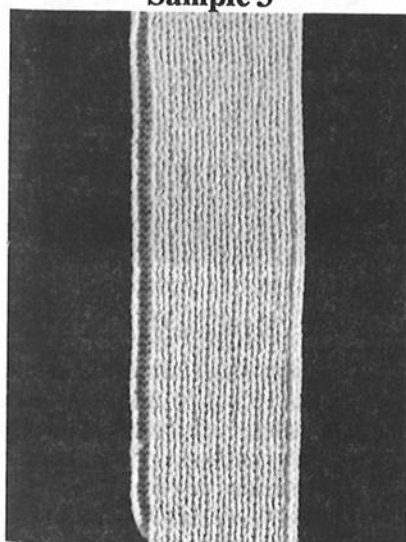
to hang an edge claw weight at the side of the work to ensure that these edge stitches knit off correctly. The result is a decrease that looks just like the first sample, but with the addition of a narrow section of stocking stitch at the very edge, as shown in sample 2. This is the part which will now be sewn to its counterpart to make the seam, allowing all the decrease stitches to show on the face of the garment, and because this is single bed knitting in this area, the seam will be less bulky.

This technique of knitting a narrow stocking stitch portion at the edge of the knitting has other applications as well as the one shown above. It is particularly useful for edging bands and collars. For a band in K/K, cast on the required number of stitches

for the band width, plus three extra at the right edge. After the cast on, transfer the three extra stitches at the right hand edge to the back bed, and hang a claw weight under these needles. Now knit the band just as usual and cast off, or remove on waste yarn. The narrow stocking stitch section curls in on itself, and gives a very neat edge to the band, which is slightly raised above the surface of the rest of the work. It not only looks good, but is very functional too, in that it forms a very even, strong edge that is unlikely to pull or catch, as a normal edge may do.



Sample 3

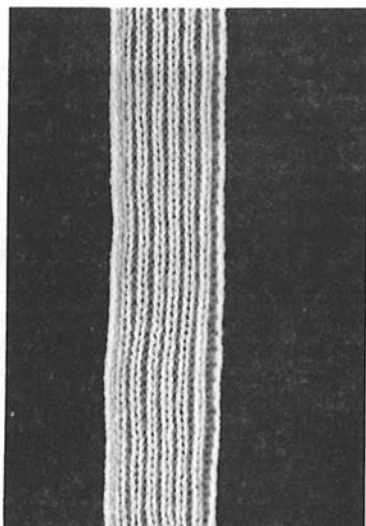


Sample 4

You can also knit this same band with the stocking stitch section at both edges. In this case one edge forms the band edge as above, and the other the "sewing-up" selvedge, which will give a less bulky seam where the band is joined to the garment. See sample 4

The same technique works for rib bands as well. The example shown here is a 1X1 band. To make the cast on, push two additional needles in 1X1 setting into working position on the front bed, and one in between these two on the back bed. After the cast on, transfer the two additional front bed stitches to the back bed. Hang edge claws, and continue knitting the band as usual.

These types of band are particularly

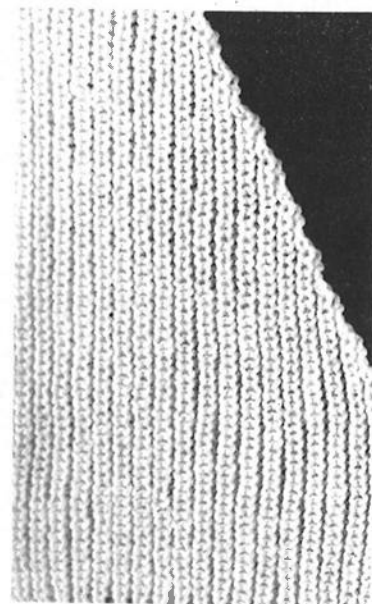


Sample 5

useful where you intend to sew in a zip fastener, as the rolled edge is firmer than the normal edge, makes a perfect edge to edge closure, and is also less likely to become caught in the zip than K/K or ribbed edges.

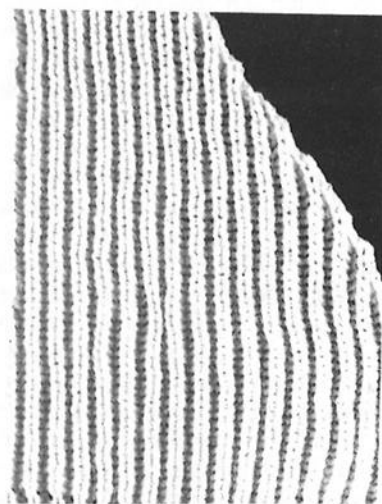
To turn back to our decreases, many knitters find difficulty with decreasing in fisherman's rib stitch types, (and not only new knitters either, I had difficulties with this for years). The problem arises when a decrease has to be made when there are stitches and tuck loops on the needles. In half fisherman's rib, (where one bed is set to EX and the other to N), the problem is not too difficult to overcome. All you need to do is make the decreases only on the

rows where both beds have knitted. This happens on every alternate row, so working the decreases in with this is not too big a problem.



Sample 6

Sample 7 is a 1X1 half fisherman's rib, with decreases worked with the single transfer tool. Remember that we always count only the front bed needles and spaces. So making decreases in a 1X1 setting is slightly different, although no more compli-

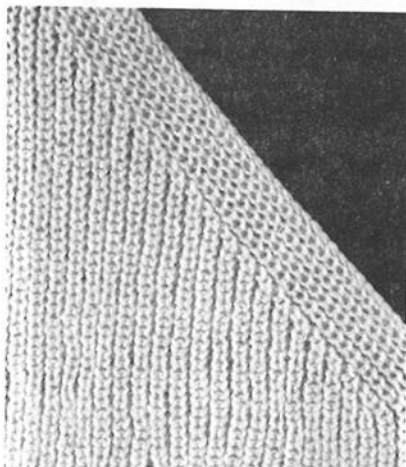


Sample 7

cated. This is a case where what we do on the front bed, is NOT repeated on the back bed. The reason is that if we decreased one stitch on both beds, we would have in fact decreased TWO stitches instead of one. (I have done this many years ago when I was first learning, and could not see why the garment I was making was totally misshapen). So in this case, what we do is take the edge stitch and transfer it to the next working needle in, and in a 1X1 setting, this is the needle on the opposite bed. So transfer with the double ended eyelet tool, or "bodkin". This will not give you a fully fashioned decrease of course, but a straightforward edge needle decrease. To make a fully fashioned decrease in 1X1 fisherman's rib, work as follows:- If you pattern states decrease one stitch every two rows, knit four rows, then make a decrease with a multiple decker tool on both beds. Simple, and a way around the problem. It works for any number of rows between decreases. All you need to do is double the number of rows between decreases, then make a fully fashioned decrease on both beds, which means you have decreased two stitches.

The problem of decreasing tuck loops is a little more pronounced in full fisherman's rib, where all needles in working position knit and tuck one row alternately on both beds. With a little thought, and forward planning, this is easily solved. With both beds set for fisherman's rib, the edge needles on one or other bed will always carry a stitch and a loop, so we have to find a way to get rid of the tuck loops one or other bed at the point where we need to make the decrease. Luckily for us, this is remarkably easy, all we need to do is set the back bed on both Duomatic and E6000 machines to FX. FX is a fisherman's rib setting too, but one that operates with pushers. So we will need a pusher for every needle in work. Pushers that are in the lower position will always knit normal fisherman's rib in just the same way as the EX setting. Pushers that are in upper position will always make their needles knit every row. So here is the solution. Place pushers under the edge needles, (whether one, two, three,

five, depending on the type of decrease you wish to make), on the back bed only, and set the back lock to FX. The front bed needles in fisherman's rib always knit when taking the locks to the left, and tuck when taking the locks to the right. As we want to make decreases on needles that do not contain tuck loops, we will need to always make the decreases when the locks are at the left. As this is every alternate row, working out decreases in multiples of two rows is easy. Remember to change the back bed pusher settings at each decrease, or the whole pattern will be wrong! See sample 8



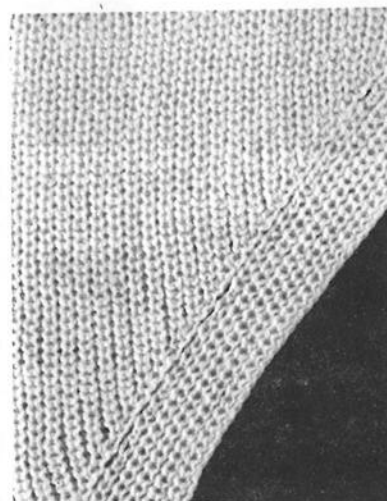
**Sample 8**

Working decreases on all double bed work can be made in one or other of the above ways, but it should be remembered that making fully fashioned decreases in double jacquard and many of the textured pattern stitch types, is virtually a waste of time and effort because the fully fashioned shaping will almost always not show up in the finished fabric. In these cases it is better to make simple edge stitch decreases, and let the patterning in the fabric stand alone and speak for itself.

Now let's turn to raglan increasings in the fabric types that we are looking at.

In many ways, these are no more difficult than the decreases, but a little more time is involved. For a standard edge stitch increase, it is of course possible to just push up an extra needle on both beds when knitting with both locks on N, and this will be fine, but it is not often that we would wish to use this, as the number of times we knit in this way are quite limited. Fully fashioned increasing is done by moving the edge stitches out by one needle with a multiple decker tool, (either 2, 3, 5 etc.), and then picking up the purl loop from the adjacent needle to fill the empty needles left in working position. This will give a satisfactory result, but a better finish is obtained if you take the purl loop from the back bed stitch and hang it on the empty front bed needle, and the purl loop from the front bed stitch and hang it on the back bed needle. This closes the fabric up as the stitches are crossed on the beds. See sample 9

Fisherman's rib increasings in K/K



**Sample 9**

and 1X1 are made in exactly the same way, remembering to make the increasings when both beds have knit stitches only on them in the case of half fisherman's rib. For full fisherman's rib, set the back lock and back pushers for FX as described for decreasing, and work the increases

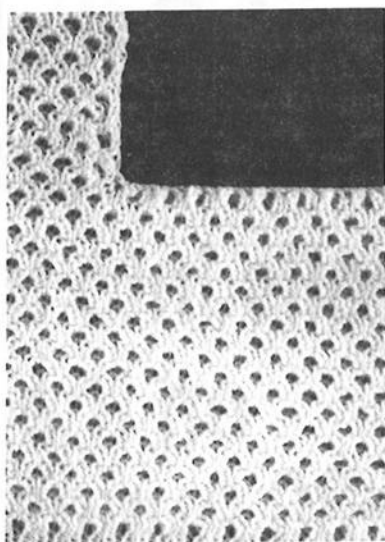


either fully fashioned or edge stitch only on rows where the front bed contains only knit stitches. Remember to reset the back bed pushers and bring out an additional pusher at every increasing.

Now how about casting off a large number of stitches at a given point within double bed work? The easy way is to transfer all the front bed stitches required to the back bed, and then cast these off in one go together. There is nothing wrong with this method for most types of garment, but problems can arise when the opening you are making by this casting off of many stitches needs to be rather elastic and stretchy. A cast off made by taking back and front bed stitches together can often be too tight for this. The answer is very simple - make a cast off in rib formation. This is not difficult, and with practice, gives a nice elastic cast off edge that will need no further finishing.

In the sample shown, the stitch pattern is a double bed tuck, and I have cast off twenty stitches at the right in the following way. Push the edge needle up until its stitch and any tuck loops fall behind the latch. Take the yarn in the feeding eyelet into the hook of the needle, and pull the needle down forming a new stitch. Pick up this stitch on the double ended eyelet tool, and transfer it to the front bed. To make sure that your cast off is not made too tightly, hook the stitch also into the needle that it was removed from on the back bed. This stitch is now held on both a front bed and a back bed needle. Push up the front bed needle containing this stitch so that the stitch falls behind the latch. Place the yarn in the hook and pull the needle down forming a new stitch. Pick up this stitch onto the double eyelet tool, and transfer it to the next back bed needle. There is no need to anchor this, or following stitches in the same way that the first stitch was anchored. Continue knitting single stitches and transferring to the opposite bed needles until all the required stitches are cast off. Push up the end needle that is anchoring the fabric so that the stitch falls behind the latch, and take the needle down

to non-working position. Return all empty needles and pushers to non-working position, and continue knitting. Your cast off is complete, and has an inherent elasticity, as well as a good finish.



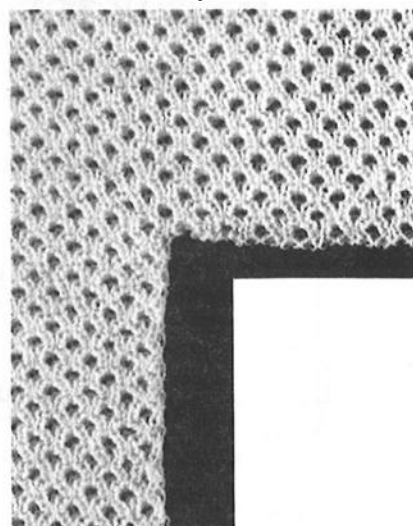
**Sample 10**

Having seen how to get a good elastic cast off of many stitches, what about the old chestnut of casting on a large number of stitches within a section of knitting? This is a problem that can arise quite frequently when knitting from published patterns etc., and one that has almost as many solutions as there are knitters. Over the years, I must have tried out almost all the permutations of ways of achieving this, but have ended up using the following method nearly every time. I am not saying that this is the best, or only method, but the one that suits most types of knitting, and the one that suits me the best. Like everything else, it takes a little practice to become proficient and fast, but it is worthwhile.

Look at the garment pattern **BEFORE STARTING TO KNIT**, and see the number and position of the additional stitches required. This method can be used for single bed, or any double bed needle set up, so I call it "universal". Before starting to knit the garment part, for single bed work, make a 1X1 cast on in the main colour yarn, at a stitch size one number less than for stocking stitch, over the number of needles required. That is 1 row locks N/N, 2 rows CX/CX, 1 row N/N.

Transfer the front bed stitches to the back bed empty needles. Take a decker comb and transfer these stitches off onto the comb. Place the metal sealing strip onto the ends of the eyelets, and remove the comb from the machine. Knit your garment part up to the point where the extra stitches are to be cast on. It is a simple matter now to hang the cast on stitches from the decker comb onto the needles. Remember that you will have to have the lock at the **LEFT** of the knitting if the increase is on the right, and on the **RIGHT** of the knitting, if the increased stitches are at the left. Otherwise you will have a long loop of yarn across the knitting where you joined the stitches on.

For most double bed work make a K/K cast on in the same way, but leave the stitches on their front and back bed needles. Take them off onto two decker combs. One for the back bed, and one for the front bed. Work as described above, but hanging the new stitches onto needles of both beds at the appropriate point. If your double bed needles set up for the main stitch pattern in other than K/K, make the cast on as for the main rib of the garment, and take off onto decker combs. Rehang at the appropriate point, then transfer stitches into the required setting. Remember to bring pushers into working positions if they are in use on either or both beds, and continue knitting. The additional stitches will have a perfect cast on, and it works every time!



**Sample 11**

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# D30908 JACQUARD BABY TOP



5, 80, 6000



Linda Calverley, England.



43[51]cm Chest.



46[54]cm Chest. Length 28.5cm



**BRAMWELL Duomagic**  
100% acrylic 270m = 100g approx. 1 cone Aran = Col 1, 1 Cone Puffin Blue = Col 2.  
2 Buttons.



40sts = 153mm 40Rs = 33mm,  
OR 100sts = 382mm 40Rs = 83mm. Measured over jacquard pattern.  
40Rs rib = 60mm.



1X1 ribs/bands as Diag 1. Cast on 1, St Patt A 2 Colour jacquard from card(s) given. Tech 180, as Diag 2. St Patt B as Diag 3, 102.



Page 3.



100g Size 43cm Chest.



This pattern compliments the childrens Hippo sweater featured in Duet International No. 8. This is a simple pattern suitable for beginners on Duo or E6000 machines.



**A.** CoCir 1X1 Col 2 as Diag 1. K in Col 2 as chart.  
**B.** Bring all empty Ns to WP, rack 1 pos to Lt. Lks CX/CX K 2Rs. Rack 1/2 pos to Rt. Set for St Patt A & as Diag 2. K as chart 2 Rs Col 1 2Rs Col 2. **DUO ONLY** At RC74 Place positioning pins under N 20 Lt & 20 Rt plus 1 positioning pin past last N at Rt to knit single

## E6000 PROGRAMME

CAST ON : 1 : ENT  
ST PATT A : ● ENT  
Reader. Read in pattern sheet  
ALTER : NO  
ENLARGE POSITION : ENT  
CM? : NO  
168 R : ENT  
27 STS : ENT  
POSITION : ENT  
PATT AFT R0 : 74 : ENT  
TO R/L : ENT  
↑ REP R : NO  
↔ REP STS : NO  
ALL ST PATT : NO  
ST PATT B : 102 : ENT  
ALL ST PATT : ENT  
START CAST ON

motif. Engage Deco & cont K as chart with 2Rs Col 1 & 2Rs Col 2.  
C. St Patt B as Diag 3. K as chart in Col 1. Make buttonholes on R 7 over

Ns 10 & 11 from each edge. Cont as chart. CoF.



**A.** As Front A.  
**B.** As Front B, but omit motif.  
**C.** As Front C, but omit buttonholes.

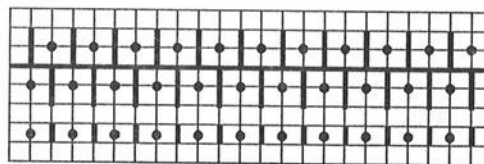


**A.** CoCir as Diag 1 Col 2. Cont as chart in Col 1.  
**B.** As Back B. K & inc as chart. CoF.



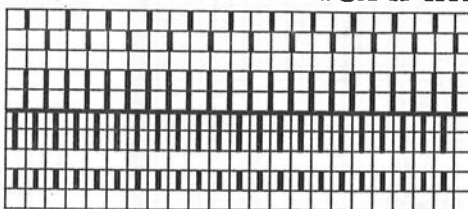
Overlap front C over back C at shoulders. Sew in sleeves. Join side & sleeve seams. Attach buttons to match buttonholes.

## DIAGRAM 1



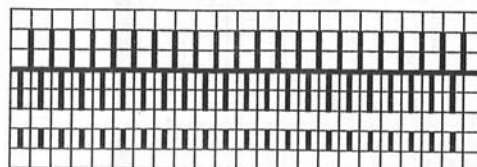
FB PUSHERS 6000 ONLY

## DIAGRAM 2



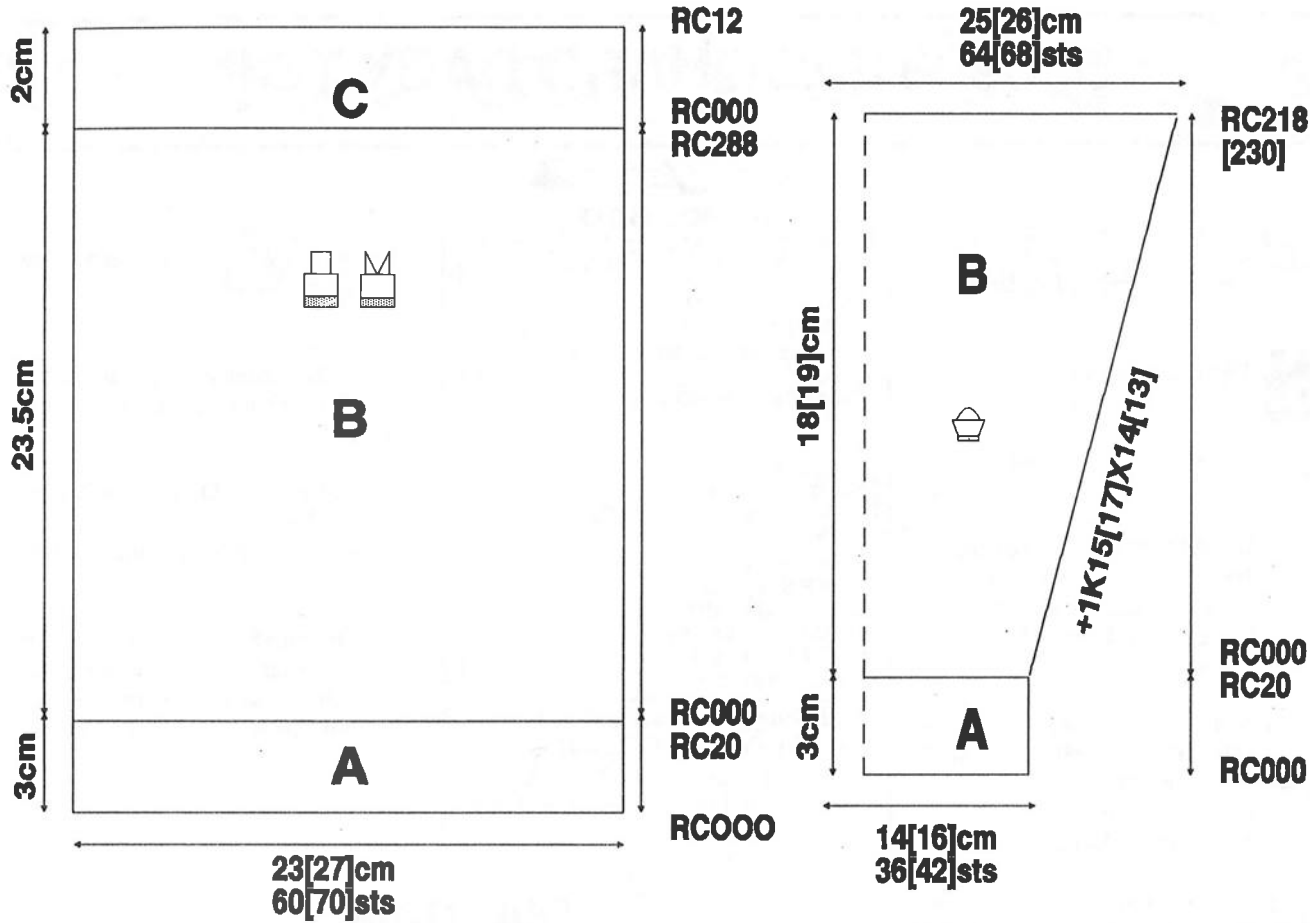
6000 DUO  
BX→4 BX→4  
LX 4 BX←4

## DIAGRAM 3

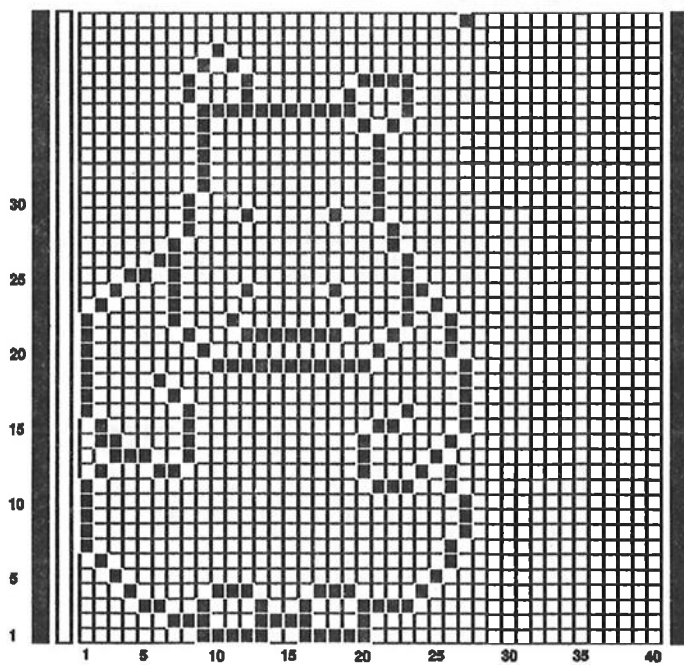


6000 DUO  
N 4 N 4  
LX 4 N 4

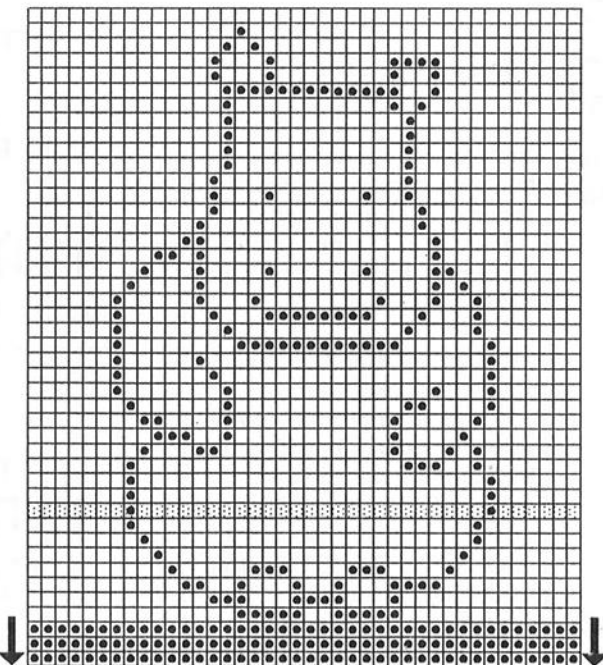
FB PUSHERS 6000 ONLY



E6000 CARD



DECO CARD



# D30903 EVENING TROUSER SUIT



5, 80, 6000



Angela Gibson, England.



Jacket 91cm Bust.  
Trousers one size fits all.



Jacket 107cm, Length 80cm  
Trousers 180cm waist which is designed to be gathered in.



**WORTH KNITTING** Silky Crepe 100% acrylic. Approx 403 metres = 100g 4 x 500g Cones Jade = Col 1  
**BRAMWELL** Silky 100% bright acrylic 2/30's. Small amounts Jade 2 ends = Col 2, Cream 2 ends + 1 end fine gold metallic **CELANDINE** Glitters shade Gold = Col 3.



40sts = 135mm 40Rs = 85mm  
OR 100sts = 338mm 100Rs = 213mm, measured over stst after steam pressing.



Stocking stitch as Diag 1a & 1, Cast on 6, Tech 100. Cuffs longstitch jacquard as Diag 2, Cast on 2, Tech 185, with cards given.



Page 3.



Trousers 650g, Jacket 835g including scarf.



Jacket bands & all cuffs are knitted separately & applied after knitting garment.



A. CoN as Diag 1a. Cast on 6, Col 1.  
B. K as Diag 1 & chart.  
C. Dec & K as chart. CoF.



A. CoN as Back A.  
B. Inc & K as Diag 1 & chart.  
C. K as chart.  
D. Dec & K as chart. CoF.

Repeat reversing shapings for second front.



A. CoN as Back A.  
B. As Back B K & inc as chart.  
C. K as chart.  
D. K & dec as chart. CoF.  
K second sleeve as first.



## CUFFS (Knit 2)

A. CoCir K/K 100sts Col 2.  
B. Set for St Patt A as Diag 2 & card 1. K 56Rs in Patt, 2Rs Col 2 & 2Rs Col 3. Trans all sts to BB. CoF loosely.

## EDGE BAND

A. As Cuffs but 22sts.  
B. As Cuffs B & using card 2. DUO, use position pins to centre patt on needles as for single motif. E6000 St Patt B, card 2. K approx 2400 Rs. WY K several Rs & rel.

## SCARF

A. As Back A but 160sts.  
B. K 716Rs stst & CoF.

## SCARF BANDS

A. CoCir K/K Col 2 160sts.  
B. Set for St Patt A as Diag 2 & card 1. K 56Rs in Patt, 2Rs Col 2 & 2Rs Col 3. Trans all sts to BB CoF loosely. Repeat for second band.



Block & steam press all parts to size & shape.  
Join cuffs to sleeves with mattress stitch or crochet. Join bands to scarf in the same way.  
Join shoulder seams. Sew in sleeves easing as necessary. Sew side & sleeve seams. Attach jacket band with backstitch or crochet starting and finishing at centre back neck. Unravel WY & graft band seam. Sew scarf to shoulder & neck seam, with centre of scarf matching centre back band seam.

**E6000 PROG**  
CAST ON : 6 : ENT  
ALL ST PATT : ENT

**E6000 PROG BANDS**

CAST ON : 2 : ENT  
ALL ST PATT : NO  
ST PATT A : ● : ENT

Reader. Read Ion Card 1

ALTER : NO  
KNIT TECH :185:

ENT

ENLARGE POS: NO  
TEST : NO

ALL ST PATT : NO  
ST PATT B : ● : ENT

Reader. Read in card 2

ALTER : NO  
KNIT TECH :185:  
ENT

ENLARGE POS:  
ENT

CM? : NO  
↑ R : ENT

↔ STS : ENT  
POSITION : ENT

PATT AFT RO : ENT  
TO R/L : ENT

IN PATT AT RO:ENT  
↑ REP R O : ENT

↔ REP ST : NO  
ALL ST PATT : ENT

FORM : NO  
L ND : 11 : - : ENT

R ND : 11 : ENT  
START CAST ON

## TROUSERS

A. CoCir 1X1 as Diag 3. K as Diag 3 & chart.

B. Trans all sts to FB. Set as Diag 1 & K as chart.

C. K & dec as chart. CoF.

Knit 2 parts as above, then 2 more with reversed shapings.

## GUSSET

A. CoN as Jacket Back A 3sts. RC000

B. Inc 1 st both ends & K 4Rs 18 times. RC72.

C. K 8Rs str. RC80.

D. Dec 1st both ends & k 4Rs 18 times. RC152. CoF.

## TROUSER CUFFS (Knit 2)

A. CoCir K/K 100sts Col 2.

B. Set for St Patt A as Diag 2 & card 1. K 56Rs in Patt, 2Rs Col 2 & 2Rs Col 3. Trans all sts to BB. CoF loosely.

## DRAW-CORD

CoCir 3sts each bed Col 1. Lks CX/CX SS 4/4. Black strippers. K to length required. CoF.



Block & steam press all parts to size & shape. Join side seams.  
Join centre front & back seam, inserting gusset at centre.

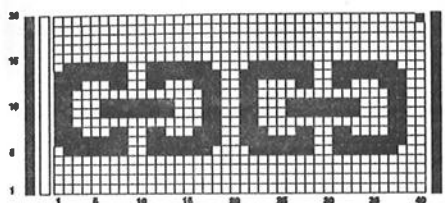
Attach trouser cuffs to legs as for sleeve cuffs.

Join inside leg seam.

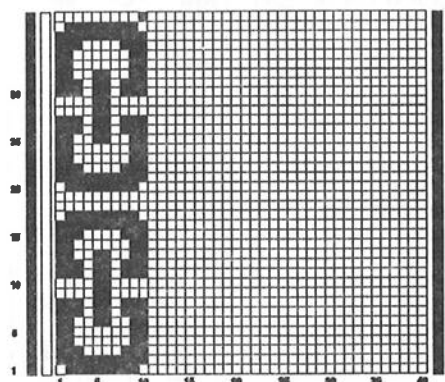
Fold 1X1 section at waist in half to inside & slip st down, leaving centre front opening for draw cord.

Insert draw cord.

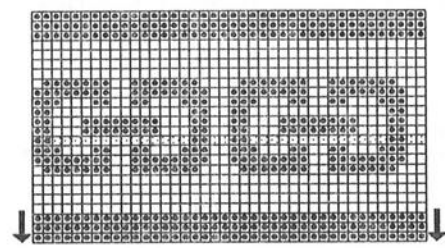
Give seams light steam press.



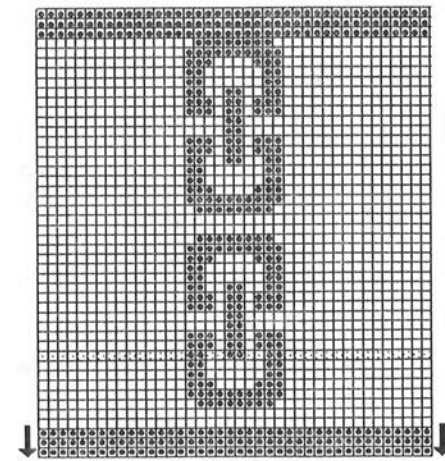
E6000 CARD 1



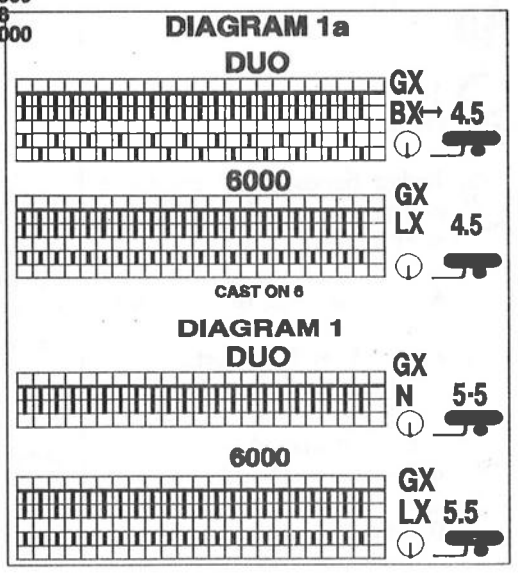
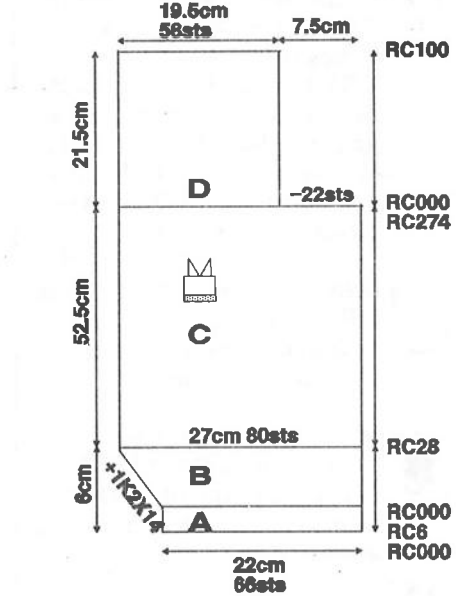
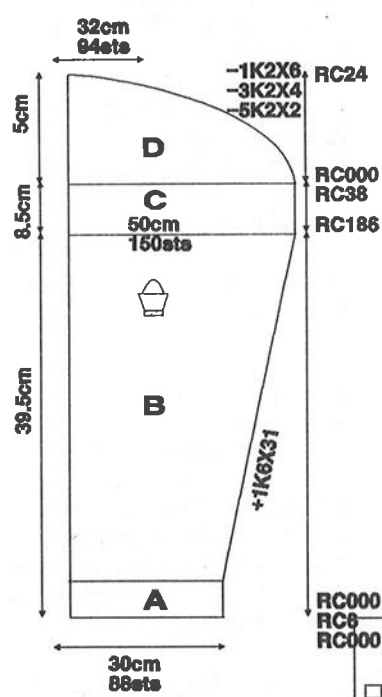
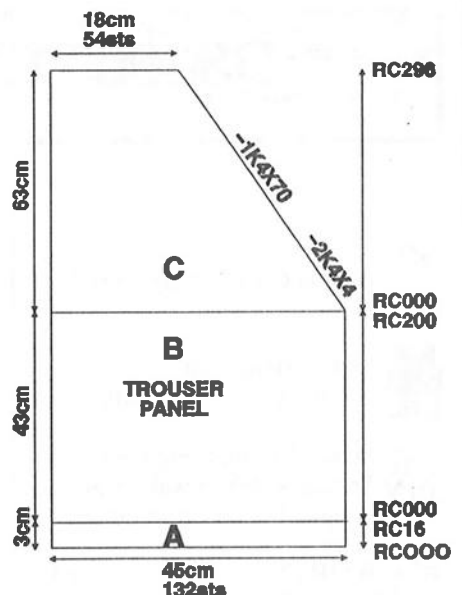
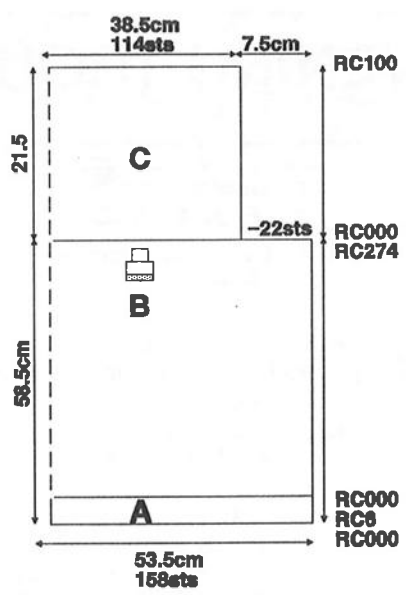
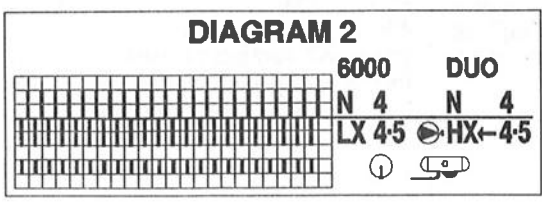
E6000 CARD 2



DECO CARD 1



DECO CARD 2



# D30903 JACQUARD SWEATER



5, 80, 6000



Teresa Gruszecka-Curson,  
England.



86[92:97]cm Bust.



98[107:116]cm Bust



YEOMAN YARNS Fifty-Fifty  
3 ply. 50% wool, 50% acrylic,  
900 metres = 100g. 1 x 350g  
cone Cream - shade 99 = Col 1,  
1 x 350g cone Mallard - shade 83  
= Col 2.



40sts = 181mm, 40Rs = 48mm,  
OR 100sts = 452mm, 100Rs  
= 120mm. Measured over jac-  
quard after leaving swatch to  
dry under damp cloth.  
40Rs rib = 76mm.



Ribs & bands 1X1 as Diag 1 &  
notes. Main parts 2 Col jac-  
quard as Diag 2 & with cards  
given. *Cast on 1. St Patt A & E*  
= 187. *B, C & D from cards &*  
*Tech 187.*



Page 3.



360g Size 97cm Bust.



Ribs & collr worked with 2 ends  
of yarn in each Col.



A. CoCir as Diag 1 Col 2, see  
notes. K 4Rs Col 2 SS 3/3. K rib  
in Col 1 as chart. K 5Rs Col 2.



B. Set as Diag 2 for jacquard.  
Fill empty Ns with purl loop  
from opp bed Ns. Handle  
down. 2 Rs CX/CX, 1R N/N.  
DUOMATIC K without Deco  
to RC28.

*E6000 St Patt A*

All machines K with Col 2 only  
to RC28. RC000

## E6000 PROGRAMME

CAST ON : 1 : ENT  
ALL ST PATT : NO  
ST PATT A : 187 : ENT  
ALTER : NO  
TEST : NO  
ALL ST PATT : NO  
ST PATT B : ● : ENT  
Reader. Read in card 1  
ALTER : NO  
KNIT TECH : 187 : ENT  
ENLARGE POSITION : NO  
ALL ST PATT : NO  
ST PATT C : ● : ENT  
Reader. Read in card 2  
ALTER : NO  
KNIT TECH : 187 : ENT  
ENLARGE POSITION : NO  
ALL ST PATT : NO  
ST PATT D : ● : ENT  
Reader. Read in card 1 again  
ALTER : NO  
KNIT TECH : 187 : ENT  
ENLARGE POSITION : NO  
ALL ST PATT : NO  
ST PATT E : 187 : ENT  
ALTER : NO  
ALL ST PATT : ENT  
FORM : NO  
L ND : 54[58:64] : - : ENT  
R ND : 54[58:64] : ENT  
START CAST ON

C. DUOMATIC Insert card A  
& connect Deco.

*E6000 St Patt B.*

All machines:-

K 2Rs Col 1 & 2Rs Col 2 to  
RC72. Reset RC to 000.

D. DUOMATIC Deco card B.

*E6000 St Patt C.* All machines:-  
K as chart to RC28. Reset RC  
to 000.

E. Cont in patt. K & dec as chart  
to RC124. Reset RC000.

F. DUOMATIC Deco card A  
*E6000 St Patt D.* K in patt to  
RC72. RC000

G. DUOMATIC Remove  
Deco, pushers as Diag 2. *E6000*  
*St Patt E.* K with Col 2 only to  
RC14.

H. Divide work. K Lt side first  
as chart. CoF. Repeat for Rt  
side, reversing shaping. K front  
exactly as back.



A. As Back A & chart.

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

C. As Back C. K & inc as chart.

D. As Back D. K & inc as chart.

E. As Back E. K & inc as chart.

F. As Back F. K str as chart.



\*CoCir 1X1 using 2 ends Col 2,  
114sts. Lks N/N SS 3.5/3.5 K  
4Rs. Col 1 K 14Rs.

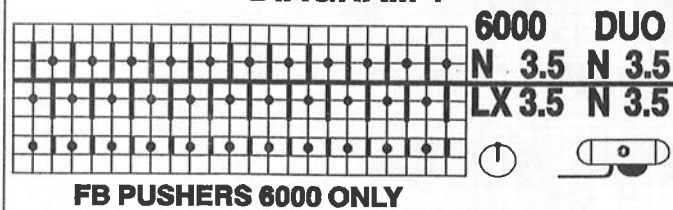
Col 2 K 8Rs. Col 1 K 14Rs. Col  
2 K 4Rs. SS 4.5/4.5 K 1R.

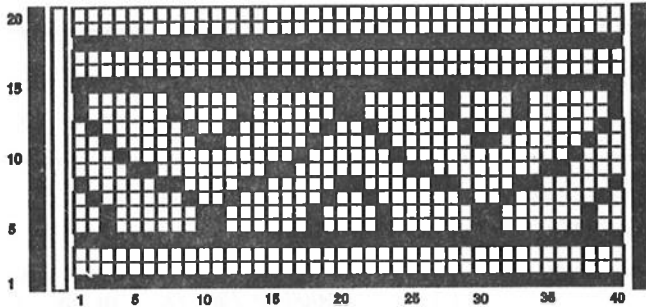
Trans all sts to BB. Black strip-  
pers Lks N/GX SS 5. K 1R to  
Rt. Hang back neck edge sts  
with right side facing you onto  
Ns. 2sts per N. K 1R SS 5.25  
carefully. CoF\*. Repeat from \*  
to \* for front.



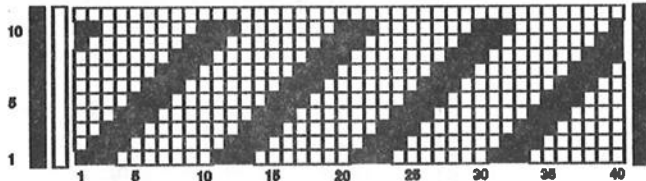
Block all parts to size & shape.  
Join shoulder & collar seams.  
Sew in sleeves. Join side &  
sleeve seams. Fold collar in half  
to inside. Slip stitch down. Give  
seams very light steaming to  
neaten.

## DIAGRAM 1

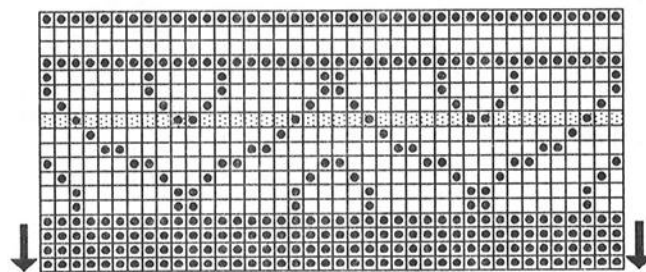




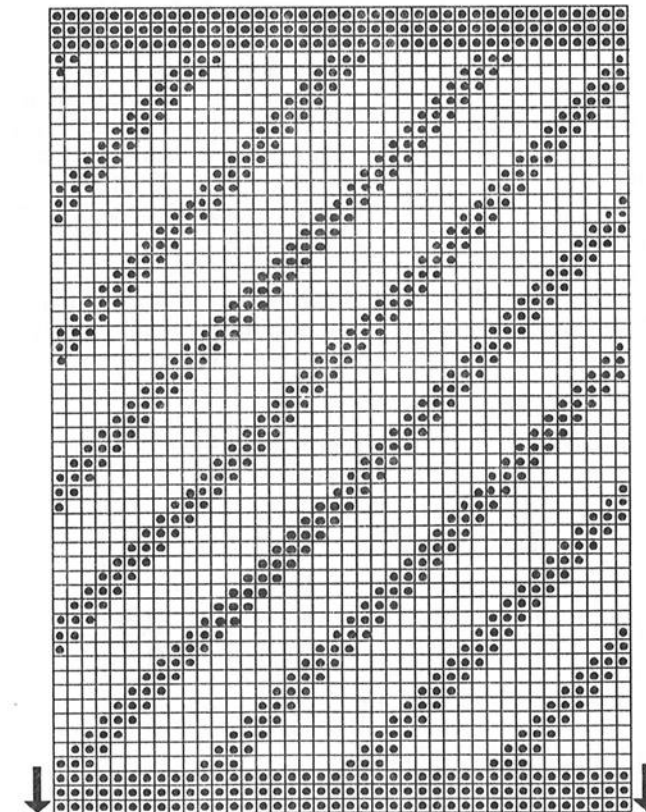
E6000 READER CARD 1



E6000 READER CARD 2

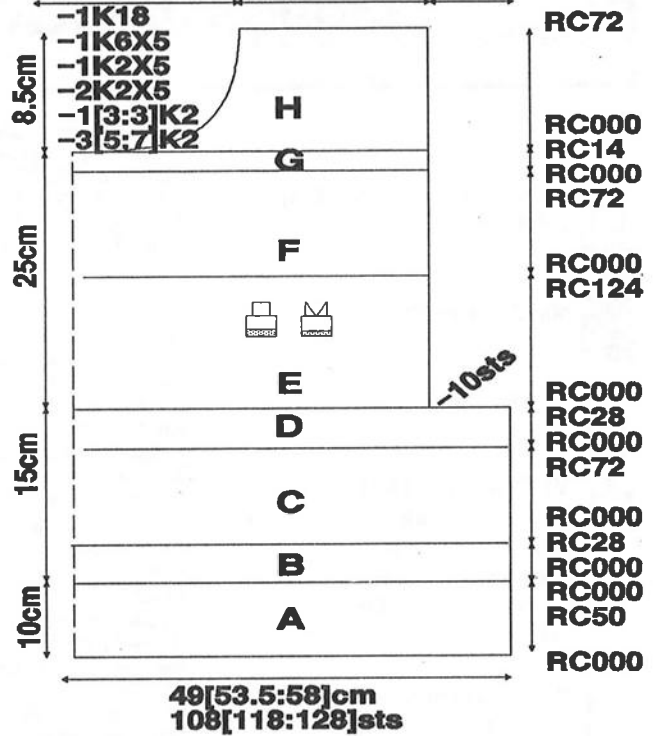


DECO CARD 1

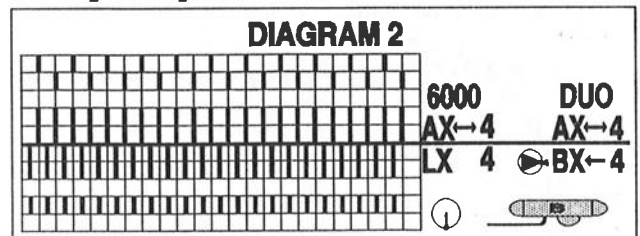
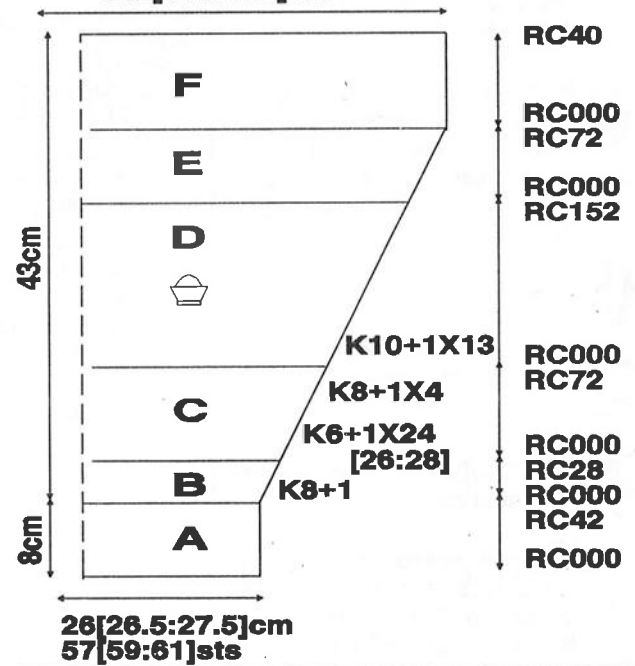


DECO CARD 2

23.5[27:29]cm 8[8.5:10]cm  
52[60:64]sts 18[19:22]sts 4.5cm



64[66:58]cm  
142[146:150]sts







**D30903 JADE EVENING SUIT**

Angela Gibson

**D30905 JADE/WHITE FAIRISLE SWEATER**

Teresa Gruszecka-Curson

D309007 BABY BLANKET

Jo-Anne Teodor

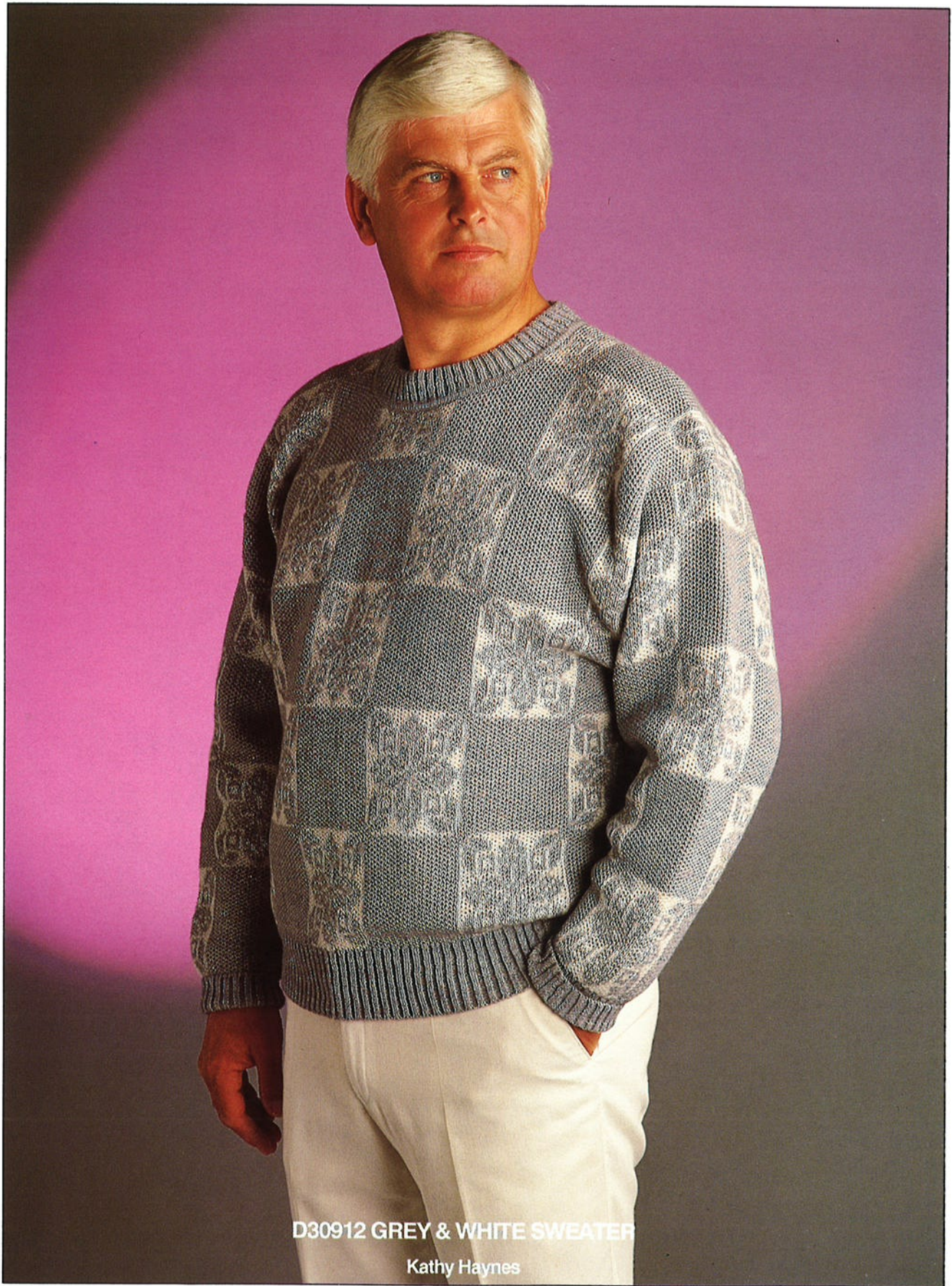


D309008 HIPPO BABY TOP

Linda Calverley

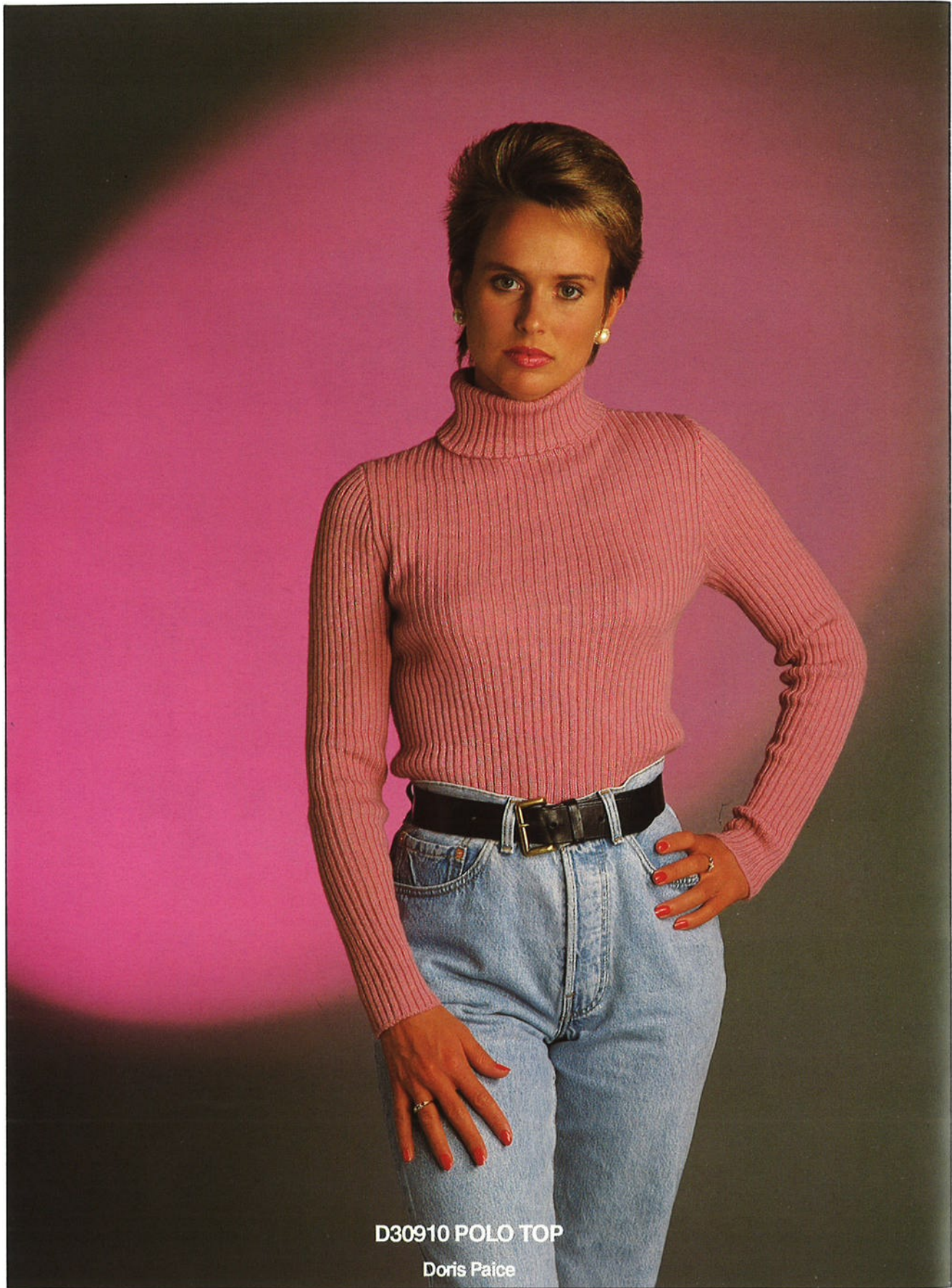
D30911 CHILD'S OUTFIT

Barbara Jones



D30912 GREY & WHITE SWEATER

Kathy Haynes



D30910 POLO TOP

Doris Paice

# D30910 POLO TOP



**5, 80, 6000**



Doris Paice, New Zealand.



To fit size 87 to 97 Bust. One size pattern.



97cm Bust.  
Length 52cm.



Any 2/24's yarn, approx 1208 metres = 100g. 2 ends together throughout = Col 1.



40sts 108mm, 40Rs = 75mm, OR 100sts = 269mm, 100Rs = 75mm. Measured over slightly stretched 2X1 rib patt.



2X1 rib throughout as Diag 1. E6000 users no need to switch on console.



Page 3.



275g.



This is a one-size garment & is intended to be tight fitting. For adapting to larger sizes, use 3 ends of yarn.

Polo collar K with back & front, not attached later.



A. CoCir 2X1 as Diag 1 SS 3.5/3.5 with Col 1 30Rs. SS 4/4 K as chart

B. Dec & K as chart.

C. Dec & K as chart.

D. Lks as Diag 2. K as chart.

E. Lks as Diag 1. K as chart. K last R SS 8/8. WY K several Rs & rel.



A. As Back A.

B. As Back B.

C. Lks as Diag. (short row knitting). Pushers at Lt & centre 24 within rail. Pushers out of BB & FB rails for those Ns working on Rt side only. K & dec as

chart, taking pushers down within rail for decs. Wrap yarn into adjacent N at neck edge whilst short rowing to avoid holes in work.

D. Dec & K as chart & cont neck shaping.

E. Place Rt 74 pushers within rails. Work on Lt side dec & K as chart.

F. Dec & K as chart & cont neck shaping.

G. As Back D.

H. As Back E.



A. As Back A, 30Rs SS 3.5/3.5, then SS 4/4. K & inc as chart.  
B. Dec & K as chart. CoF.



Block & gently steam all parts. Crochet CoF through large sts of last R on polo.

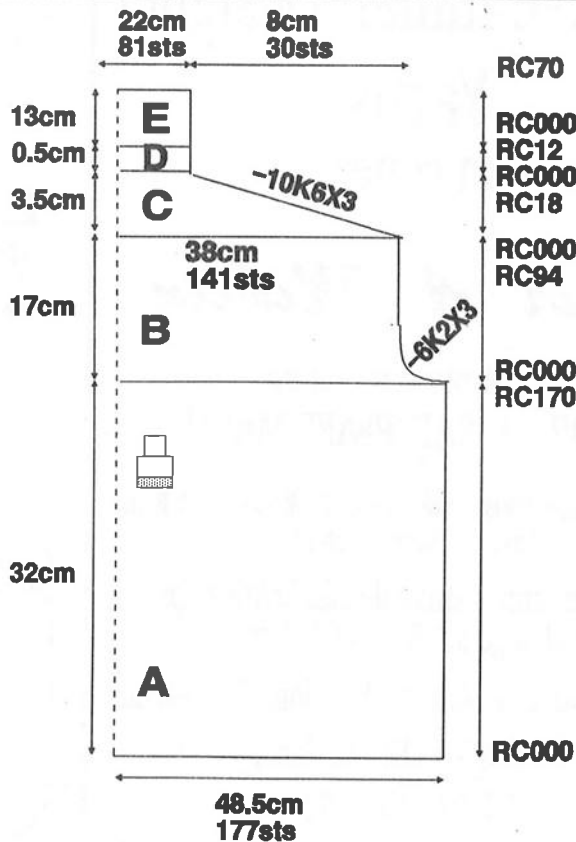
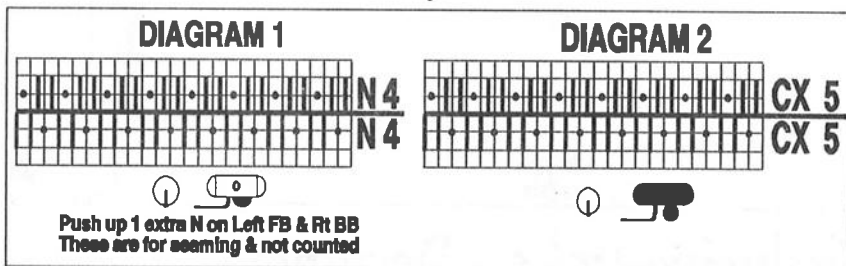
Remove WY.

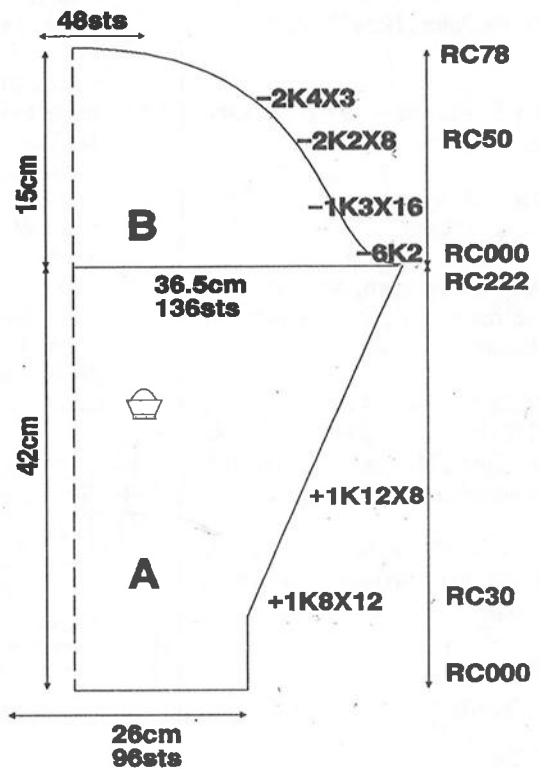
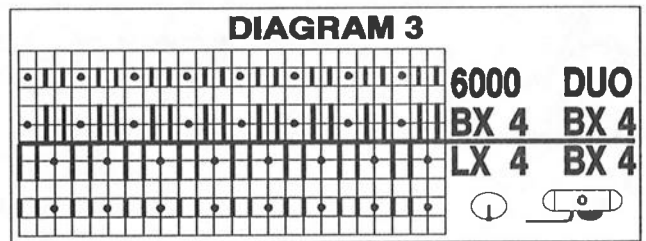
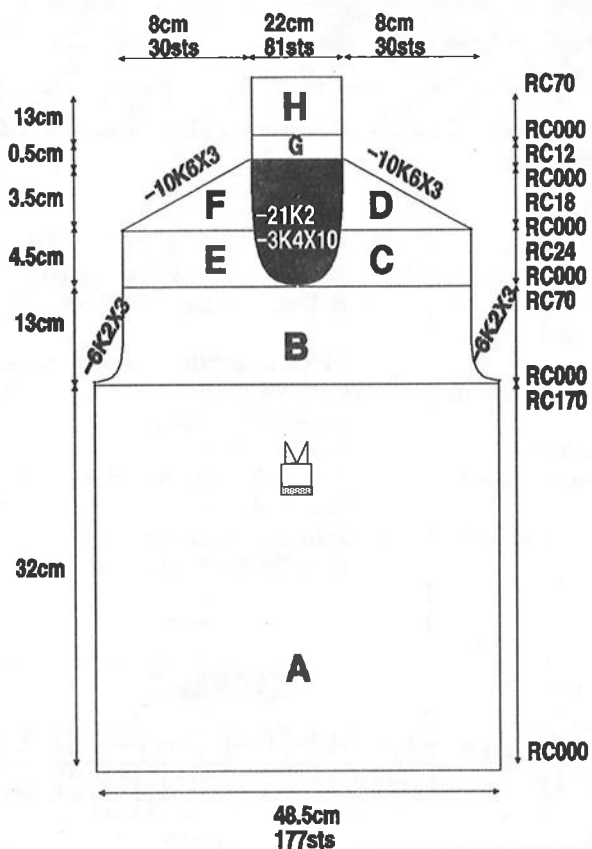
Join collar & shoulder seams.

Sew in sleeves.

Join side & sleeve seams.

Give final light steaming.





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SY7 0LS

# D30912 GREY & WHITE SWEATER



5, 80, 6000



Kathy Haynes, England.



92[97:107]cm Chest.



98[110:118]cm Chest.



BRAMWELL Ivette 3 ply 70% acrylic 30% wool. 1 cone Dove Grey = Col 1, 1 cone White = Col 2.



40sts = 144mm 40Rs = 43mm, OR 100sts = 360mm 100Rs = 108mm. Measured over jacquard. 40Rs rib = 70mm.



2X1 ribs & collar as Diag 1. Patt = birdseye jacquard with card(s) given & as Diag 2. Cast on 4. St Patt A with card. St Patt B with card. Tech 180.



Page 3.



530g Size 107cm Chest.



E6000 & Duomatic versions are NOT identical. Cut & sew neckline.



## KNIT TWO THE SAME

A. CoCir 2X1 Col 1 as Diag 1. K as chart.



B. Fill all empty Ns with purl loops from opp Ns. Set as Diag 2. K in jacquard.

E6000 K 108 Rs in each St Patt A, B, C etc. 2Rs Col 2, 2Rs Col 1.

Duomatic Insert card & K as chart. 2Rs Col 1, 2Rs Col 2.

C. Cont in Patt & dec as chart. CoF.



A. As Back A.

B. As Back B but K & inc as chart.

## E6000 PROGRAMME

CAST ON : 4 : ENT  
ALL ST PATT : NO  
ST PATT A : ● : ENT  
Reader. Read in card  
ALTER : ENT  
COL REV : ENT  
DIRECT OK : ENT  
ADD : NO  
KNIT TECH : 180 : ENT  
ENLARGE POSITION : ENT  
POSITION : ENT  
PATT AFT R0 : ENT  
TO R/L 0 : ENT  
IN PATT AT R0 : ENT  
REP R : NO  
REP ST 0 : 27 : ENT  
TEST : NO  
ALL ST PATT : NO  
ST PATT B : ● : ENT  
Reader. Read in card  
ALTER : ENT  
COL REV : ENT  
DIRECT OK : ENT  
ADD : NO  
KNIT TECH : 180 : ENT

ENLARGE POSITION : ENT  
POSITION : ENT  
PATT AFT R0 : ENT  
TO R/L 0 : - : 27 : ENT  
IN PATT AT R0 : ENT  
REP R : NO  
REP ST 0 : 27 : ENT  
ALL ST PATT : NO  
ST PATT C : ● : ENT  
AS PATT A  
ALL ST PATT : NO  
ST PATT D : ● : ENT  
AS ST PATT B  
ALL ST PATT : NO  
ST PATT E : ● : ENT  
AS ST PATT A  
ALL ST PATT : NO  
ST PATT F : ● : ENT  
AS ST PATT B  
ALL ST PATT : ENT  
FORM : NO  
L ND : 69[76:82] : - : ENT  
R ND : 69[76:82] : ENT  
START CAST ON

C. Cont in patt K & dec as chart. CoF.



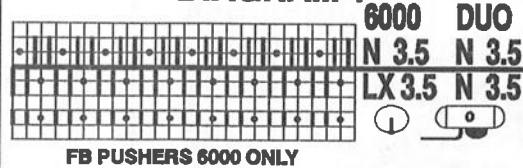
CoCir 155 sts 2X1 Col 1. SS 3.75/3.75 RC000. Lks N/N K to RC10. SS 3/3 K to RC20. SS 3.75/3.75 K to RC30. Push all empty Ns to WP. Lks CX/CX K 2Rs. Lks N/N K 1R.

Black strippers. GX/N SS 4.5/4.5 K 5Rs. Pull down loop of yarn between beds. Lks N/GX K 5Rs. Change to WY. K 2Rs. Lks N/N K several Rs & rel.



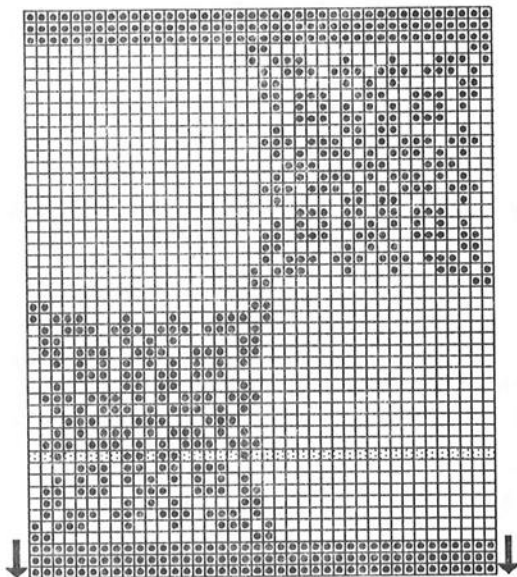
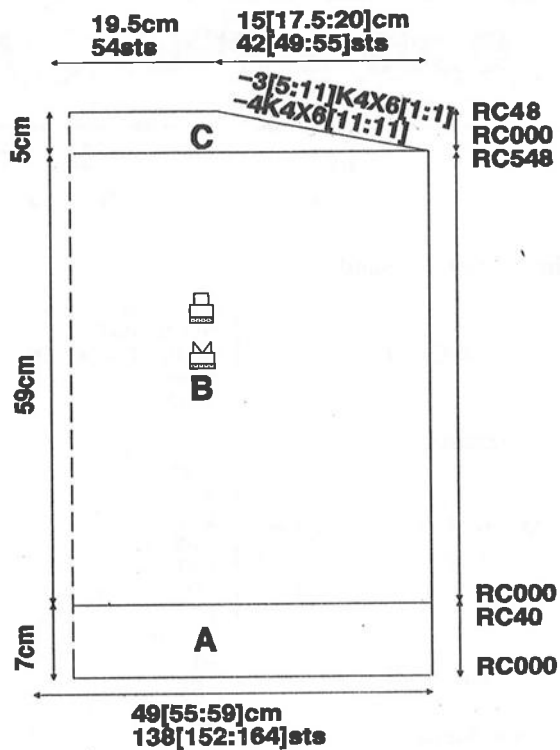
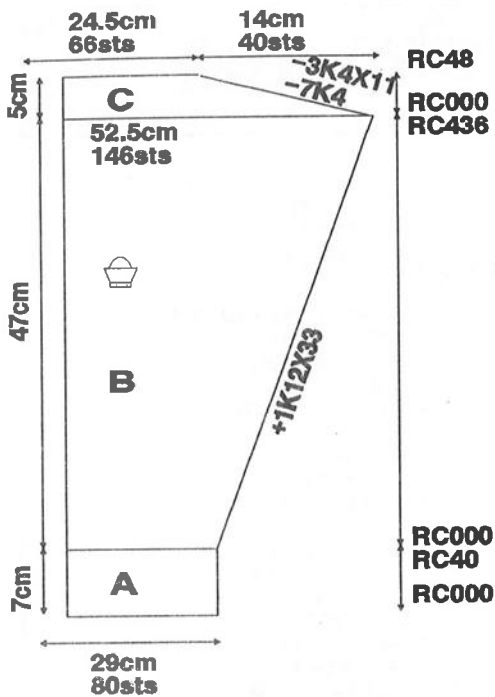
Block & steam all parts to size & shape. Join shoulders. Mark & cut front neckline in even curve 13cm deep. Back neck 2cm deep. Backstitch collar to outside of garment stitch by stitch, unravelling WY as you go. Slip st inside of envelope to inside of garment enclosing cut edges. Fold collar in half to inside & slip st into position. Sew in sleeves. Join side & sleeve seams. Give final light steaming.

## DIAGRAM 1

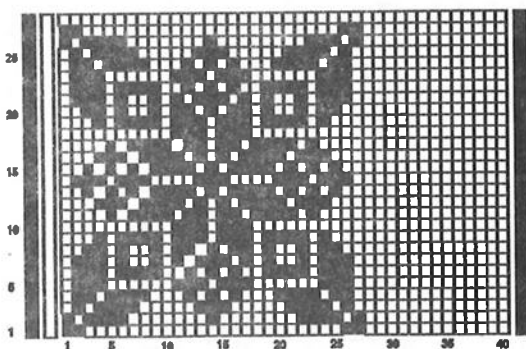


## DIAGRAM 2





DECO CARD



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# D30911 CHILD'S OUTFIT



5, 80, 6000



Barbara Jones, England.



Up to 57cm Chest. Age 3 to 4.



Top 66cm Chest. Trousers 50cm waist. Length 48cm.



**BRAMWELL 2/30's 100% acrylic.** 1 cone Saxe Blue = Col 1, 75g Red = Col 2, 50g Bottle Green = Col 3. Elastic for waistband. Purchased motif



40sts = 144mm 40Rs = 69mm, OR 100sts = 360mm 100Rs = 172mm. Measured over longstitch & longstitch jacquard. 40Rs rib = 40mm.



Ribs 1X1, *Cast on 1.* Longstitch as Diag 1 St Patt A Longstitch as Diag 2 *Tech 116.* St Patt B Longstitch jacquard with card(s) given & Diag 3 *Tech 185.*



Page 3.



Top 160g, Trousers 115g, Hat & Mitts 65g.



2 ends yarn used together throughout for each Col. Top has cut & sew neckline. Ribs all K twice finished length & folded in half to inside & stitched into place.



A. CoCir as Diag 1 Col 2. K as chart K 2Rs Col 2 & 2Rs Col 3. Trans all sts to FB.  
B. Push all corresponding BB Ns to WP & arrange as Diag 2\*. K as chart Col 1 in St Patt A\*\*. C. Dec & cont as chart. CoF.



A. CoCir 1X1 as Back A.  
B1. As Back B to \*.

Work now in 3 sections.

Knit all sts at Lt [Rt] side & Ns 1 to 4 on Rt [Lt] side individually by hand onto nylon cord, taking Ns down to NWP. Work on Rt [Lt] side Ns only. St Patt B & Diag 3. K as chart 2Rs Col 1 & 2Rs Col 3. K once through motif, then cont as Diag 2, & Col 1 only.

C1. Dec & K as chart. CoF.

B2. Bring sts from Lt edge to Lt N 5 to WP. St Patt A & Diag 2, Col 2. K as chart

C2. Dec & K as chart 8Rs Col 3, 8Rs Col 1. CoF.

## CENTRE SECTION

D. Return centre 8 Ns to WP. Use 4 ends Col 3 Lks GX/N SS 6. Black strippers K 4Rs. Make cable by crossing centre two groups of 3 sts on next & every foll 6th R. K approx 120Rs total. WY K several Rs & rel.



A. CoCir 1X1 as Back A. K as chart.

B. As Back B to \*. K & inc as chart.

C. Cont str. CoF.

Repeat for second sleeve.



## COLLAR BAND

CoCir 1x1 Col 2 as Diag 2 110Ns. K 2Rs Col 1 & 2Rs Col 3 ending with Col 3. Push all empty Ns to WP. GX/N black strippers SS5.5/5.5. K 6Rs. Lks N/GX K 6Rs. Lks CX/CX WT K several Rs & rel.

## SHIRT COLLAR

CoCir with 4 tubular Rs Col 1 in K/K over 71Ns. Lks N/N SS 2.75/2.75. K 40Rs. Trans sts to BB. Crochet CoF.



Sew front 3 sections together with mattress stitch. Block & gently steam all parts to size & shape. Mark & cut front neckline 13 cm wide & 7 cm deep on

front. 2cm deep on back. Join Rt shoulder seam.

Back stitch collar band to outside of garment unravelling WY as you go. Slip st inside of envelope to inside, enclosing cut edges. Join Lt shoulder & band seam. Fold band in half to inside & slip stitch down. Sew shirt collar to inside by CoF edge to lower edge of collar band, starting & ending at centre front. Sew in sleeves. Join side & sleeve seams. Fold ribs in half to inside & slip stitch down. Sew on sun motif & embroider sun-rays. Give final light steaming.

## TROUSER LEG (Knit 2)

A. CoCir & K as Back A & chart.

B. As Back B to \*\*.

C. Dec & K as chart.

D. Trans sts for 1X1 as Diag 1. K as chart 2Rs Col 2, 2Rs Col 3. CoF.



Block & gently steam parts to size & shape. Join centre front & centre back seams. Join inside leg seams. Fold ribs on lower edge in half to inside & slip st down. Fold waist rib in half to inside & slip stitch down leaving opening for elastic. Thread elastic & finish seam. Give final light steaming.

## HAT

CoCir K/K Col 2. RC000. Lks N/N SS 3.25/3.25 K 2Rs Col 2, 2Rs Col 3 to RC60.

Lks EX/N SS 3.25/3.25 K 30Rs Col 1, 8Rs Col 2, 8Rs Col 3.

Tran sts for 1X1. Handle up Lks EX/N K 48Rs reducing SS by a quarter every 12Rs. Lks N/N K 1R. Thread length of yarn through sts & remove from machine. Join seam. Pull length of yarn to gather crown

of hat. Fold rib in half to outside.

**MITTENS (Knit 2)**

A. CoCir K/K Col 1 over 31Ns. SS 2.75/2.75 K 24Rs. RC000.

B. Lks EX/N SS 3.25/3.25 K to RC14.

C. At Lt, take 14sts (7BB & 7FB) onto WY or nylon cord. K several Rs on these Ns by hand & rel.

D. Using length of Col 1, CoN by hand over these same 14Ns. Total 31Ns in WP. K Col 1 to RC30. K 2Rs Col 2 & 2Rs Col 3 to RC38. K 2Rs Col 2. Col 1 K to RC70.

E. Take sts at Lt of bed onto long loops of nylon cord, taking Ns down to NWP. (Knit-back technique). K on Rt side of bed only.

Dec 1st both ends & K 2Rs X 4. CoF remaining sts.

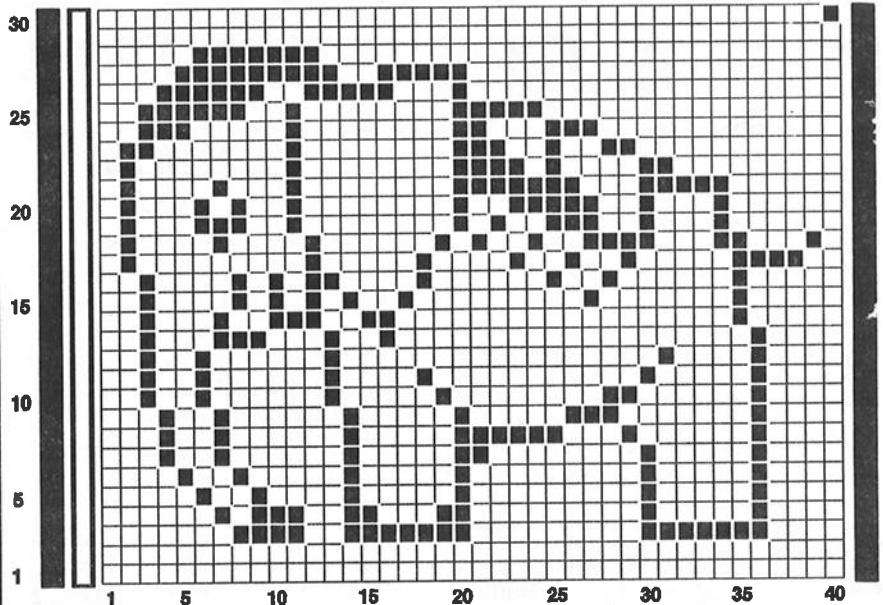
F. Return Lt side sts to Ns & K dec 1 st every 2 Rs X 4. CoF.

**THUMB**

With wrong side of work facing you, rehang the 14 thumb sts (7 from CoF & 7 from CoN) onto BB Ns. K 1R Col 1 N/N. Trans sts to K/K. Lks EX/N SS 3.25/3.25 Col 1. K36Rs. Lks N/N K 2Rs. Thread length of yarn through sts & remove.



Pull yarn at top of thumb to gather & fasten. Sew up side seam & thumb seam. Join top seam.



E6000 CARD (An adaptation of Deco card 13)

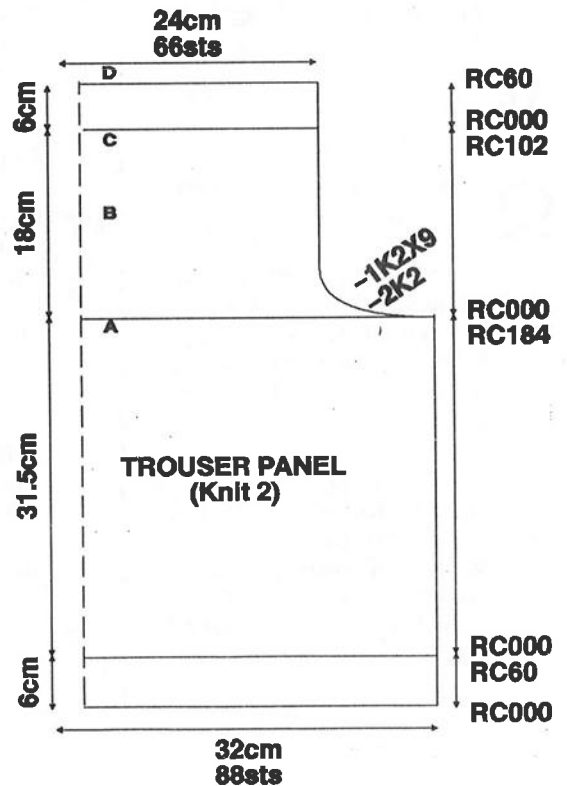
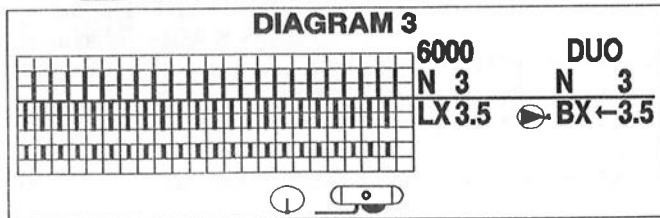
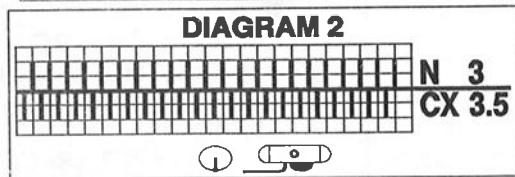
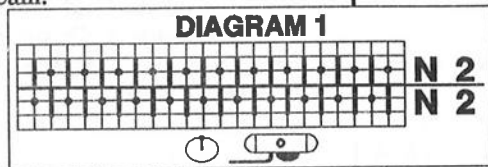
DECO - USE CARD 13 FROM BASIC SET

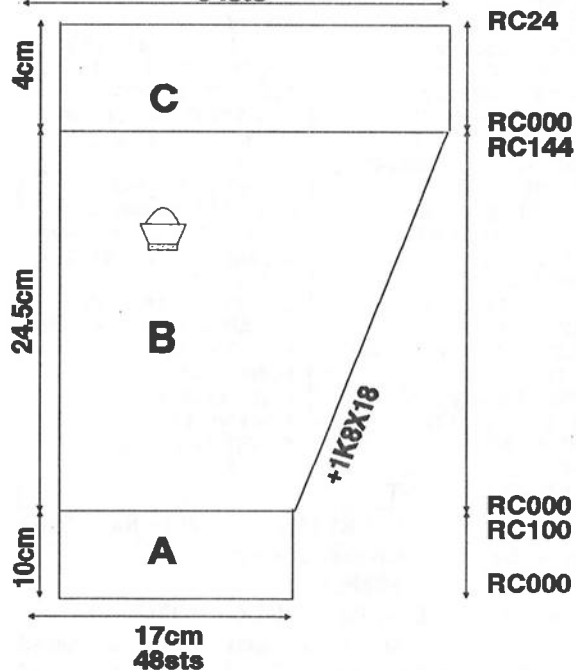
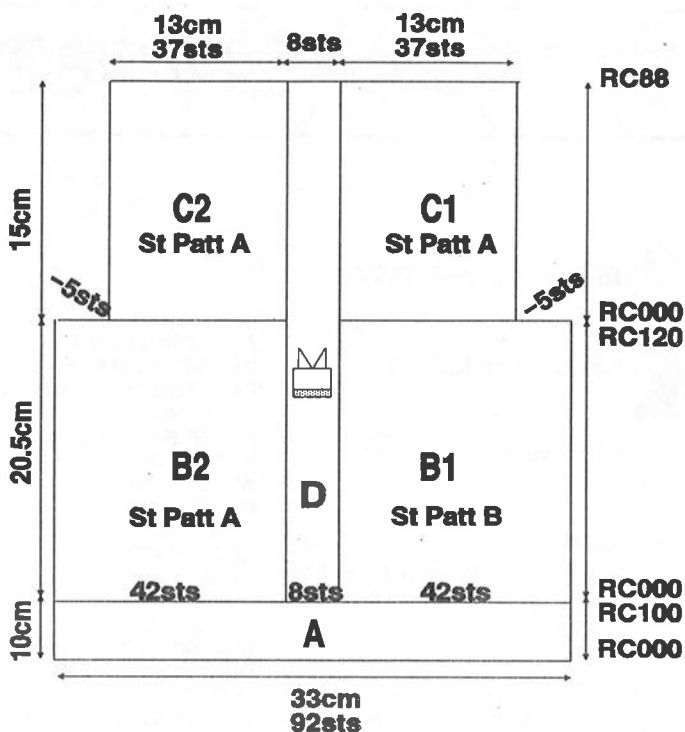
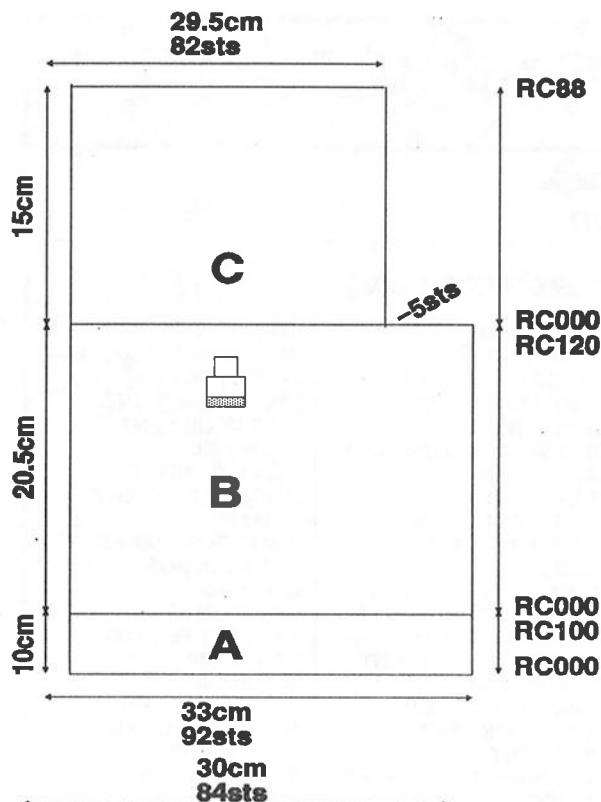
**E6000 PROGRAMME**

CAST ON : 1 : ENT  
ST PATT A : 116 : ENT  
ALL ST PATT : NO  
ST PATT B : ● : ENT  
Reader. Read in card  
ALTER : ENT  
DIRECT : NO  
ADD : NO

KNIT TECH : 185 : ENT  
ENLARGE POSITION : ENT  
STS 40 : ENT  
POSITION : ENT  
IN PATT AFT R0 : ENT  
TO R/L : 24 : ENT  
IN PATT AT R0 : ENT  
REP R0 : NO : ENT

REP ST 0 : NO  
ALL ST PATT : ENT  
FORM : NO  
L ND : 50 : - : ENT  
R ND : 50 : ENT  
START CAST ON





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# D309007 BABY BLANKET



5, 80, 6000



Jo-Anne Teodori, U.S.A.



One size blanket.



80cm wide, 139cm long.



BRAMWELL 4 ply 100% acrylic. 1 cone 316 Pale Blue = Col 1, 1 cone 344 Yellow = Col 2.



40sts = 175mm, 40Rs = 70mm, OR 100sts = 438mm, 100Rs = 175mm. Measured over jacquard before steaming.



The stitch pattern you choose is according to personal taste. Here, Jo-Anne has used trains for a little boy & incorporated the name Nicholas. Any name may be built from the E6000 letters, or by using the alphabet card as a guide for the Deco. Cast on K/K as Diag 1, Cast on 2. Plain areas as Diag 2, Tech 188. Motifs as Diag 3 & Tech 188.



Page 3.



485g.



Blue strippers may be helpful, or use cast on comb & light weight with orange strippers. Any motifs may be positioned on the blanket. The instructions are for the blanket shown in the photograph.

**DUOMATIC HAND SELECTION**  
K with Deco attached. Hand select pushers where indicated, (maximum 20 at a time), K 2Rs Col 1, 2Rs Col 2. Re-select from next row on card 2. Repeat from \* to \* through patt.

## E6000 PROGRAMME

CAST ON : 2 : ENT  
ALL ST PATT : NO  
ST PATT A : 188 : ENT  
ENLARGE POSITION : NO  
TEST : NO  
ALL ST PATT : NO  
ST PATT B : 1159 : ENT  
ALTER : ENT  
DIRECT : NO  
ADD : ENT  
ADD WHAT? : 1160 : ENT  
ALTER : ENT  
DIRECT : NO  
3 COL : NO  
DIST R 0 : NO : ENT  
DIST STS 0 : 0 : ENT  
ADD : ENT  
ADD WHAT? : 1160 : ENT  
ALTER : NO  
3 COL : NO  
DIST R 0 : NO : ENT  
DIST STS 0 : 0 : ENT  
ADD : ENT  
ADD WHAT? : 1160 : ENT  
ALTER : NO  
3 COL : NO  
DIST R 0 : NO : ENT  
DIST STS 0 : 0 : ENT  
ADD : ENT  
ADD WHAT? : 1160 : ENT  
ALTER : NO  
3 COL : NO  
DIST R 0 : NO : ENT  
DIST STS 0 : 0 : ENT  
ADD : ENT  
ADD WHAT? : 1160 : ENT  
ALTER : NO  
3 COL : NO  
DIST R 0 : NO : ENT  
DIST STS 0 : 0 : ENT  
ADD : ENT  
ADD WHAT? : 1160 : ENT  
ALTER : NO  
3 COL : NO  
DIST R 0 : NO : ENT  
DIST STS 0 : 0 : ENT  
ADD : ENT  
ADD WHAT? : 1160 : ENT

ALTER : NO  
3 COL : NO  
DIST R 0 : NO : ENT  
DIST STS 0 : 0 : ENT  
ADD : ENT  
ADD WHAT? : 1160 : ENT  
ALTER : NO  
3 COL : NO  
DIST R 0 : NO : ENT  
DIST STS 0 : 0 : ENT  
ADD : NO  
KNIT TECH : 188 : ENT  
ENLARGE POSITION : NO  
ALL ST PATT : NO  
ST PATT C : 1159 : ENT  
ALTER : ENT  
DIRECT : E→E : ENT  
DIRECT OK : ENT  
ADD : ENT  
ADD WHAT? : 1160 : ENT  
ALTER : ENT  
DIRECT : E→E : ENT  
DIRECT OK : ENT  
3 COL : NO  
DIST R 0 : NO : ENT  
DIST STS 0 : 0 : ENT  
ADD : ENT  
ADD WHAT? : 1160 : ENT  
ALTER : ENT  
DIRECT : E→E : ENT  
DIRECT OK : ENT  
3 COL : NO  
DIST R 0 : NO : ENT  
DIST STS 0 : 0 : ENT  
ADD : ENT  
ADD WHAT? : 1160 : ENT  
ALTER : ENT  
DIRECT : E→E : ENT  
DIRECT OK : ENT  
3 COL : NO  
DIST R 0 : NO : ENT  
DIST STS 0 : 0 : ENT

ADD : ENT  
ADD WHAT? : 1160 : ENT  
ALTER : ENT  
DIRECT : E→E : ENT  
DIRECT OK : ENT  
3 COL : NO  
DIST R 0 : NO : ENT  
DIST STS 0 : 0 : ENT  
ADD : NO  
KNIT TECH : 188 : ENT  
ENLARGE POS : ENT  
CM? : NO  
POSITION : ENT  
PATT AFT R 0 : ENT  
TO R/L : 40 : ENT  
IN PATT AT R 0 : ENT  
REP R 0 : NO : ENT  
REP STS : NO : ENT  
ALL ST PATT : NO  
ST PATT D : Enter as for St Patt B to \*\*  
ADD : NO  
KNIT TECH : 188 : ENT  
ENLARGE POSITION : NO  
ALL ST PATT : NO  
ST PATT E : Read in letters to build name using ADD etc.  
ALL ST PATT : NO  
ST PATT F : Insert as for all of St Patt B, but reversing each patt as added.  
ALL ST PATT : NO  
ST PATT G : 188 : ENT  
ENLARGE POSITION : NO  
ALL ST PATT : ENT  
FORM : NO  
L ND -90 : ENT  
R ND 90 : ENT  
START CAST ON

A. CoCir as Diag 1 with Col 1.

B. Set as Diag 2 & St Patt A. K as chart.

C. Set as Diag 3 & St Patt B.

DUOMATIC Insert Deco Card 1, & place reader at centre bed.

Place 1 position pin to Rt of knitting, 1 under Rt N80, also 1 under Lt N60. Arrange pushers at Lt of Lt N60 by hand according to Deco card 2. K as chart.

D. St Patt C. DUOMATIC reverse deco card 1 in reader. Place reader so that Rt edge is under Rt N60. Place position pin at Rt of knitting, 1 under Rt N 60, also 1 under Lt N1. Hand

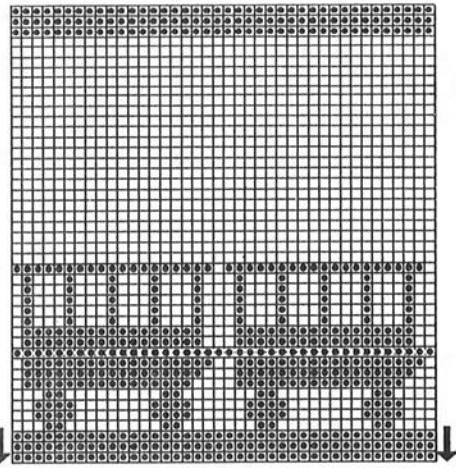
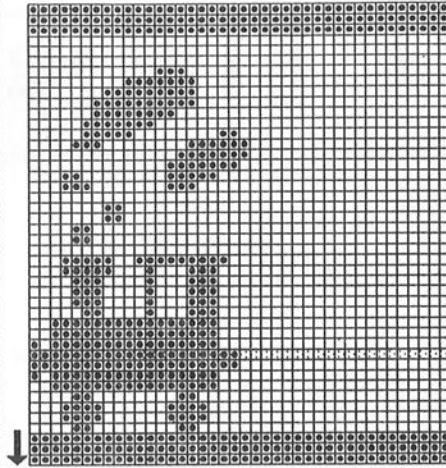
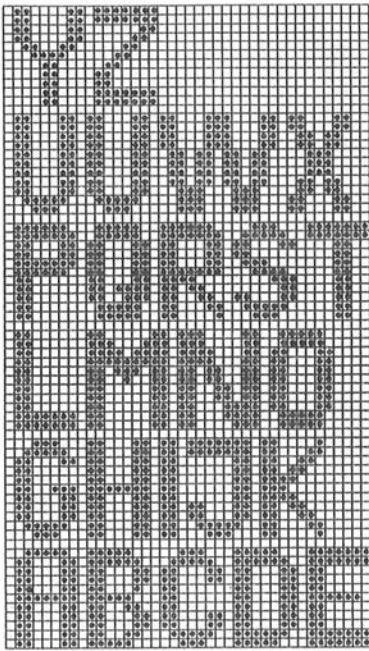
select Rt 1Ns 61 to 80 by hand from Deco card 2, reversed.

K as chart.

E. St Patt D. DUOMATIC

Insert Deco Card 1 right way round into reader. Reader still positioned under Rt N60. Place position pin to Rt on knitting, 1 under Rt N60, 1 under Lt N20. Hand select pushers Lt21 to Lt40 by hand from Deco Card 2, not reversed. K as chart.

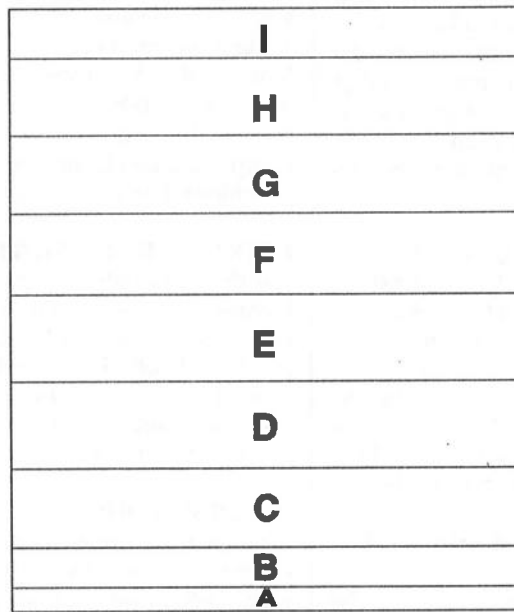
F. St Patt E. DUOMATIC Insert card with name motif. Place reader at centre bed. Place position pin to Rt of knitting, 1 under Rt of motif, and 1 under Lt of motif.



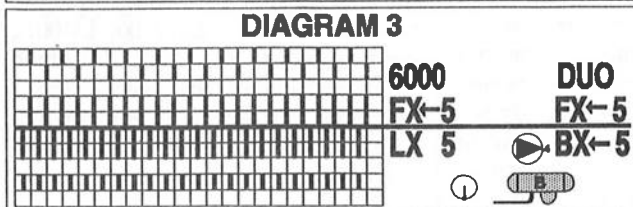
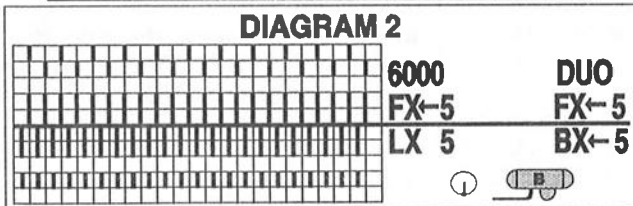
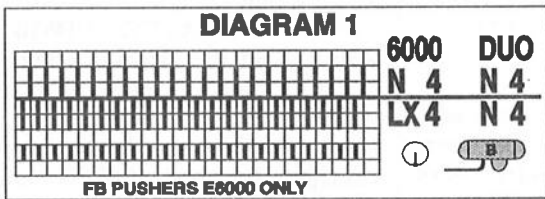
K as chart.  
 G. Set as Diag 2. *St Patt F*.  
 K as chart.  
 H. Set as Diag 3. *St Patt G*.  
 DUOMATIC Insert Deco Card 1 reversed into reader. Place reader with Rt edge under Rt N50. Place position pin to Rt of knitting, 1 under Rt N50, and 1 under LtN70. Hand select Ns Rt51 to 70 by hand from Deco Card 2, reversed.  
 K as chart.  
 I. Set as Diag 2. K as chart. CoF.

Give light steaming to finish.

139cm



RC796  
 RC774  
 RC822  
 RC526  
 RC478  
 RC326  
 RC174  
 RC22  
 RC000



80cm  
 180sts

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# PAT COULSTON

## LACE KNITTING

I have recently been having great fun knitting LACE, on the Duomatic and E6000, by hand selection, Deco cards and built-in or self drawn patterns. Never let it be said that the Passap System does not do good lace work - this is quite untrue. It may take just a little longer than some machines that do "one action" lace, but not a great deal longer than Japanese made machines that use a separate lace carriage.

### HAND TOOLING LACE

In the simplest form, this is just done by transferring a stitch to the adjacent needle, leaving the empty needle in working position, and knitting two rows, thus leaving a hole in the fabric. Try it for yourself. Cast on, either single bed method on the back bed, or knit a rib, and transfer the stitches to the back bed.

Main stitch size. Black strippers, knit two rows.

Transfer every alternate stitch to the needles at their left. Knit two rows. Transfer every alternate stitch to the needles at their right, knit two rows. Continue in this manner, and you will get a very wide open lacy pattern.

Try a little pattern.

1. Transfer every tenth stitch to the left and knit two rows.
2. On each side of these needles, (that you transferred from above, Transfer one stitch to the left, and one stitch to the right. Knit two rows.
3. Repeat as for above, and knit two rows.
4. Repeat row number one instruction.

You can therefore build up for yourself shapes, diamonds, triangles, flowers with stems, etc., etc.

### KNIT IN BEADS

These can be used without problems on the Passap System machines, and you could for example, place a bead in the centre of the little lace flowers you just made above.

To knit the bead in

You need either a very fine crochet hook, or a little bead transfer tool that is available from many mail order companies, and from Hague Linking Machines. I will describe both ways.

### CROCHET HOOK METHOD

Put the bead onto the crochet hook. Remove the stitch on the single eyelet tool. The crochet hook goes into this stitch, and pulls the stitch through the bead. Place the eyelet tool back into the stitch, and rehang the stitch back onto its original needle.

### BEADING TOOL

If you use the fine beading tool, look on page 45 of Duet International number 8 for instructions on its use. Also, on this page is a super pattern for a beaded jumper, which you can also use for a little hand transfer lace, making a little lace flower around each bead.

Before you knit the row, just make sure that the bead is pushed down flat. If you get problems, and the locks do not want to knit over the bead, (if perhaps the yarn is a little thick), remove the working stripper for just one row.

Incidentally, there is a firm called Fred Aldous Ltd., PO Box 135, 37 Lever Street, Manchester, M60 1UX, who supply the most wonderful range of handicraft materials by mail order, including knitting beads. These can also be purchased from this company by the half kilo assorted beads for around £13 to £14, which, if several knitters club together, makes them very inexpensive indeed.

Now to lace knitting using the transfer lock, with either Deco or 6000.

Before you even think about knitting lace, you **MUST** give your transfer lock a light oiling. Turn it upside down and look at the channels in which the needles run. Put some Belodor Oil onto a cloth, (NOT a tissue, this disintegrates and the bits will gum up the needle channels), or better still, a child's paintbrush, and oil the channels.

Here are several other hints and tips that will help you when knitting in lace.

1. All the needles and pusher must be in good working condition, clean and lightly oiled.
2. Most yarns are suitable, 3ply to 4 ply, although if this is your first garment in lace, avoid some of the hairy yarns, as they may not always run smoothly.
3. A little **EVEN** weighting is beneficial. If you have the Passap or Pfaff cast on combs, then these are ideal. You usually do not have to use weights, only the comb.

### TO USE THE CAST ON COMB

Row 1. Knit the zig-zag as normal. Bring the cast on comb up between the beds, remove the wire, push the comb up through the zig-zag row, and reinsert the wire. Pull the comb downwards.

Rows 2 & 3. Remove the strippers. Knit two rows CX/CX as normal. Row 4. Knit one row N/N. Only then replace the strippers.

4. If you are using the cast on combs for knitting lace, the metal rod in the transfer locks U80, U100, U100E, can be removed, (not the U70), which prevents any of the lace stitches "catching". However, if you are not using the cast on comb, you **MUST** leave the rod in place.

5. Tension swatches are essential.

6. A little table or similar placed next to you on the right of the machine is helpful, so that you can place the transfer lock down on the table whilst you knit the two rows. The transfer lock is now handy for you to pick up and use again. If you are lucky enough to have the motor, then you can knit two rows using the foot control, and leave the transfer lock in your lap.

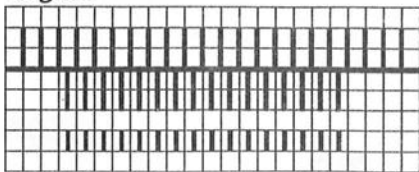
7. Start with the rib of your choice. Transfer the stitches to the back bed, Main stitch size, black strippers, and knit two rows before commencing the lace pattern.

8. Practice to get the racking position exactly correct. Remember that to achieve this, you **MUST** turn the racking handle three quarters of a turn in an anti-clockwise direction. If you do not do this, the transfer lock may well not transfer stitches correctly. Handle down, bring a needle on both beds out as far as they will come. Rack to the transfer position, the needle stems should just miss each other, with a hairs breadth between them. They must not touch. Once you have the racking lever in the correct position prior to knitting lace, you do not need to return it to it's original position - it stays put all the while you are knitting.

9. If you are using stranded, or several ends of yarn together, make sure that all the strands have transferred. Sometimes one strand refuses to go where it should, and you have to lift it up onto the needle.

10. A light steaming of the work on completion sets the stitches, and helps the fabric to lie flat.

11. Leave about 3 to 4 needles and pushers out of work at each edge on the front bed. This means that these needles and pushers are not working, and therefore you do not have holes at the edges of your work where you will want to sew up. As shown in the diagram below:-



12. The stitch size needs to be a little tighter on the front bed, so that the stitch that is made on every second

row after the transfer is cleanly formed.

13. Put the colour changer out of action, so that you do not accidentally come across the beds with an empty bobbin and drop the lot!!!

Press the metal flap beneath the colour changer, and bring down the bobbin carrier to out of work position. Now the colour changer is in the "neutral" position, and even if you take the locks right into the colour changer, nothing will happen, as the bobbin cannot spring up. To return the bobbin in use to the colour changer, press the key under the empty bobbin carrier, and pull the large silver coloured hook at the right of the colour changer to the right. This will flick up the bobbin carrier into the take up position ready to receive the bobbin.

14. You can leave the edge springs on the end needles on the back bed all the time, as there will never be any stitches to transfer to these needles. Remove the front edge springs completely from the bed.

15. Watch the "slack" as you knit across the two rows. You may have to sometimes take up the slack manually before knitting to avoid looping at the edges.

16. Deco. Bring up pushers on the front bed, (except the edge ones as previously noted), and insert the card into the reader on row 1. Bring the Deco across the bed from left to right, and attach to the lock. Set to number 2.

E6000. Programme in the pattern required, and do the programming SX/GX rows etc.

Both machines. Knit one row. You will note that the back bed will have knitted every stitch, whilst the front bed makes loops only over selected needles. Knit another row. The back bed once again knits every needle, and the front bed selected needles once again knit, this time forming a complete stitch.

Make sure the racking handle is in the correct position. Place the transfer lock on the beds at the right of the machine, with the lever set to number 4. Take smoothly across to the left.

One disadvantage of lace on the Paspap System is that you cannot knit over more than 70 needles each side.

(Although with the optional bed extension plates at the left, you can now go up to 85 needles at the left). This is unfortunate, but the transfer lock will not fit onto the beds if more needles are in work. However, lace does incline to "stretch" outwards, and often you will not need more than the number of needles possible. In the simple pattern given in this article, the largest size only needs 69 needles at each side of the bed.

E6000 owners can use the patterns from the pattern book pages 122 - 128 and Technique 280.

Duomatic owners can use Deco cards, plus the special lace cards available.

It should also be said that almost any pattern card for either machine is capable of knitting lace, although obviously some are more suitable than others.

Always start and finish a garment part with two rows of stocking stitch.

Now let's knit a simple garment with a lace pattern.

The first thing that has to be done, is to make a tension swatch. I have chosen Bramwell 4 ply acrylic, as it is so easy to work with, but as long as you can match the tension, any yarn can be used for this pattern.

Cast on with a waste yarn over 40 needles in K/K, and knit several rows. Alternatively, you can cast on over 70 needles, and place needle 21 at each side out of work. This can make measuring easier for some people.

Transfer all the front bed stitches to the back bed, but leave the front bed needles in work.

Set the machine for the lace pattern, making sure that there is a pusher in non-working position beneath every front bed needle, and knit 40 rows in lace with your main yarn.

Change back to waste yarn, and knit about 30 rows plain knitting and release from the machine. Steam the swatch very lightly, and allow it to cool and rest before handling and measuring.

My swatch measured 40sts = 160mm, 40Rs 11.5mm measured over lace pattern after steaming.

Now let's knit a very simple lace pattern garment. This is a very easy garment to knit, and you can choose any lace stitch pattern you like, providing you have made a swatch as above first.

Garment size:- 85[90:95:100]cm Bust. Finished measurement:- 95[100:105:110]cm Bust. Length 64cm including the welt, which may be 1X1 or 2X1 rib. E6000 cast on 1 or 4.

You will require 1 cone of Bramwell 4 ply for the garment, = Col 1.

### FRONT & BACK

A. CoCir Col 1 in 1X1 or 2X1. SS approx 4, Knit as chart.

B. Transfer all sts to back bed. Black strippers. Locks N/GX & SS approx 5.5/4.5 Knit 2 rows.

Make sure you have less needles and pushers on the front bed, as described earlier.

Set for lace knitting. DUOMATIC set locks to N/BX & left arrow key. Deco card in reader & Deco set to 2. E6000 St Patt A programmed in, (your chosen lace pattern), & Tech 280.

Knit as chart. End with 2 rows N/GX & cast off.

### SLEEVES

Knitted from the top downwards.

A. Cast on as chart. RC000. Set for lace pattern and knit 34 rows straight. B. Continue in lace pattern & decrease 1 stitch both ends of the next & every following 20th row to RC186. Knit 2 rows plain knitting N/GX. Waste yarn & knit several rows, then release.

### CUFFS

CoCir 1X1 or 2X1 according to taste. Knit 40 rows. Transfer all the stitches to the back bed. Main stitch size & locks N/GX, knit 1 row. With the wrong side facing you, rehang the stitches from the last row in Col 1 of the sleeve onto the back bed needles distributing the sleeve stitches evenly over the needles. Some needles will have 2 stitches, others 3. Cast off across these needles, & remove the waste yarn. Repeat for second cuff & sleeve.

Steam all the garment parts, except the ribs.

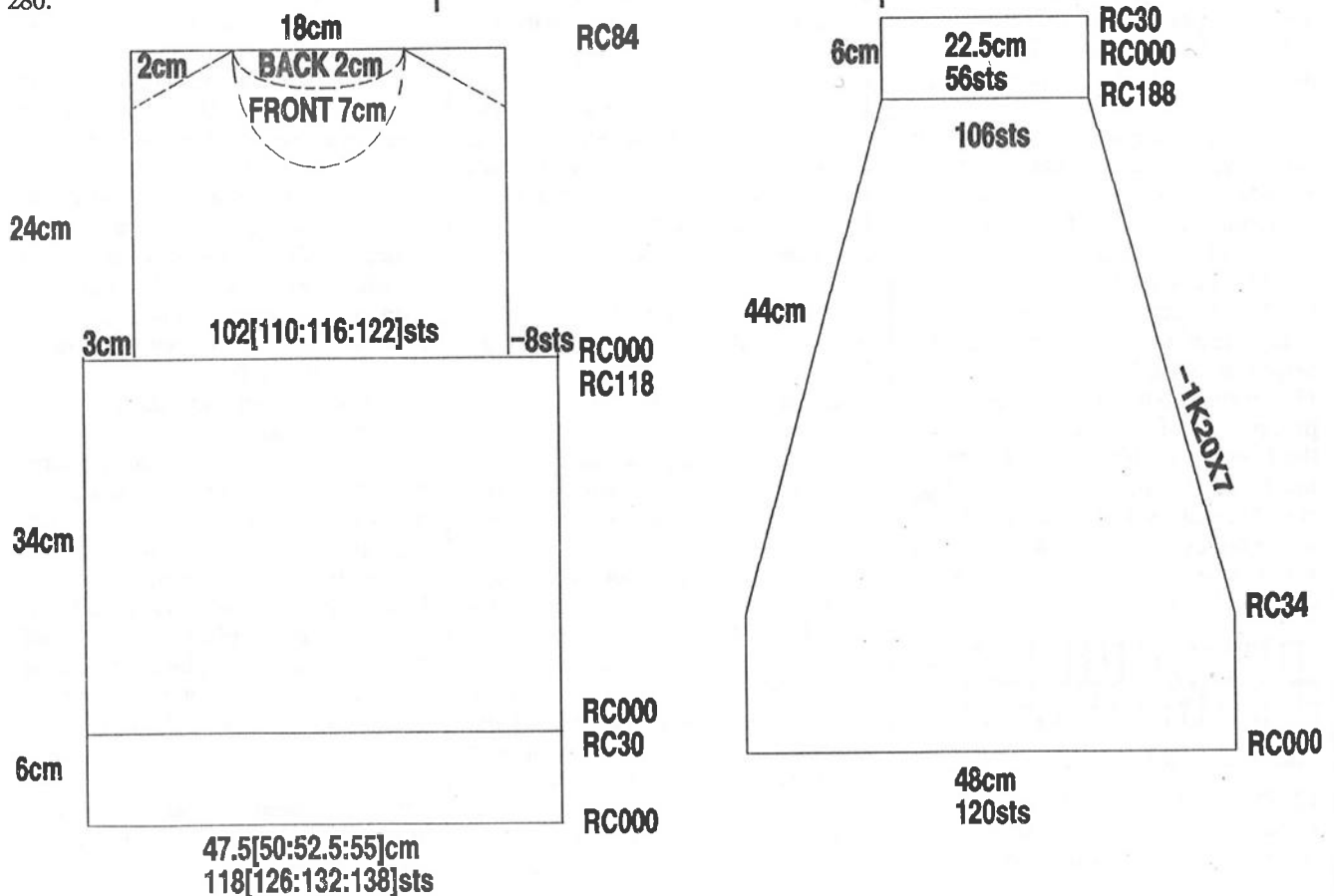
Mark out the neck & shoulder line as shown on the chart. Sew, then cut the neck. Pin back & front together with right sides in. Sew along the diagonal marked lines, which are the shoulder seams.

(The little flaps of fabric left are caught down on the inside on completion of the garment). Join the right shoulder seam.

### NECKBAND

Lay the neckline against the machine to estimate the number of stitches required. Do not stretch the knitting. Over this number of needles, make a tubular 1X1 or 2X1 cast on. Knit the depth of neckband required, and cast off. Do not latch or crochet cast off, but a conventional cast off that is fairly loose.

Join the second shoulder and neckband seam. Sew in the sleeves, & join the side & sleeve seams. Your simple lace garment is completed. Best wishes until next time.





# D30909 BLUE TOP



5, 80, 6000



Laura Haynie, U.S.A.



To fit up to 102cm Bust.



122cm Bust. Length 41cm adjustable.



BRAMWELL 4 ply 100% acrylic, OR, NOMIS 3/15's 100% acrylic. 1 cone Royal Blue = Col 1.



40sts = 164mm, 40Rs = 95mm, OR 100sts = 410mm 100Rs = 238mm, measured over embossed pattern.  
40sts = 148mm, 40Rs = 100mm OR 100sts = 370mm, 100Rs = 250mm, measured over stst. 40Rs rib = 90mm.



Ribs 1X1 as Diag 1. Cast on 1. Raised, or embossed pattern from card(s) given using Diag 2 & U100, or U100E, or U80, or U70. St Patt A + Tech 117. Sleeves stst as Diag 3.



Page 3.



375g.



Whilst knitting the patterned parts, beds remain in transfer position, (handle turned to this ANTI-CLOCKWISE). All pushers & Ns in WP on FB. Turn colour changer off. Remove FB edge springs. Cast on over Ns 89 Lt & 60 Rt. This will allow space to place the transfer lock in position at Rt of beds, even with only 2 Col changer attached.

**PATTERN:- DUOMATIC**

Place card reader under N14Lt

Place position pins under Ns Rt 65, Rt53 & Lt84.

## E6000 PROGRAMME

CAST ON : 1 : ENT  
ALL ST PATT : NO  
ST PATT A : ● : ENT  
Reader. Read In card  
ALTER : NO  
KNIT TECH : 117 : ENT  
TEST : NO  
ALL ST PATT : RNT  
FORM : NO  
L ND : 90 - : ENT  
R ND : 60 : ENT  
START CAST ON

1. K 2R.
  2. Place U100 to Rt of knitting setting
  5. Take across bed to Lt. Remove U100. FB sts transferred to BB.
- Repeat steps 1 & 2.  
**PATTERN:- E6000**
1. K 2Rs.
  - 2 Place U100E at Rt side setting 4. Pass across beds to Lt. Remove U100E. FB sts transferred to BB.
- Repeat 1 & 2.



**KNITTED AS ONE PIECE**



A. CoCor 2X1 as Diag 1 with Col 1. K as chart.



B. Trans all sts to BB. Set for patt as Diag 2. K as chart in transfer embossed patt using trans lock. See notes).

Trans sts for 1X1 rib as Diag 1, K as chart. CoF.



A. CoCir 1X1 as Diag 1, Col 1. Ns 65 Lt & 65 Rt. K as chart.

B. Trans all sts to FB as Diag 3. K & inc as chart.

C. K as chart, CoF.

Repeat for second sleeve.



Block and steam all parts to size & shape. Fold body section in half lengthways. Mark & cut neck opening as chart.



Rehang neckline 0.5cm from cut onto machine. Half onto BB Ns & half onto FB Ns.

Lks CX/CX SS 7/7 Black strippers, handle up. K to RC100. Change to WY. K several Rs & rel.



Fold neckband in half to inside. Slip stitch through open loops to catch down unravelling WY as you go enclosing cut edges. Sew in sleeves. Join side & sleeve seams. Sew in shoulder pads if required. Give final light steaming.

DIAGRAM 1

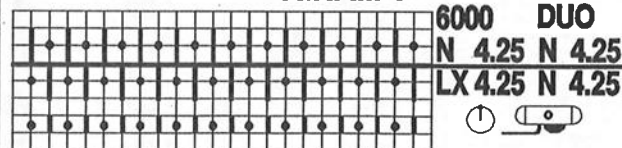


DIAGRAM 2

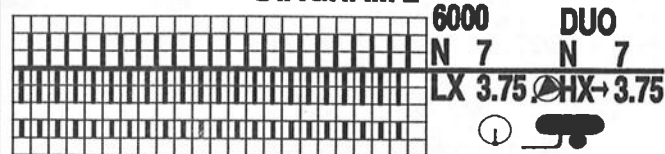
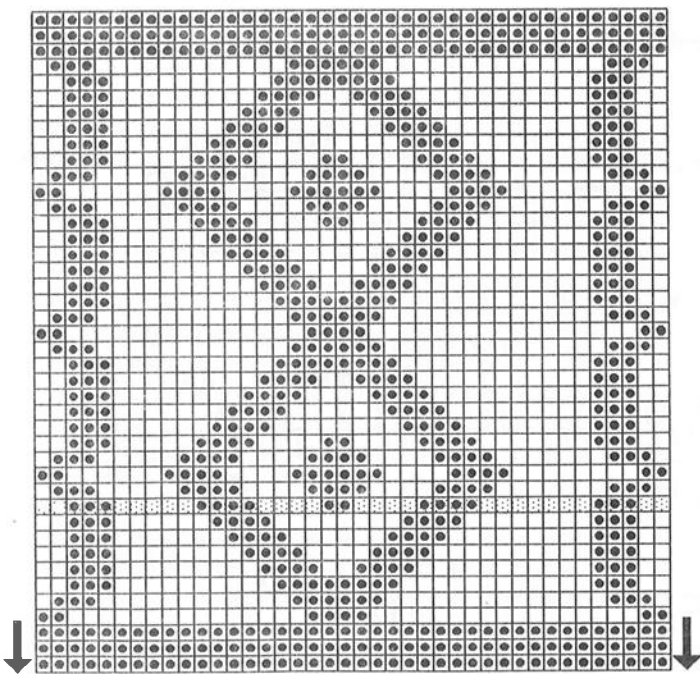
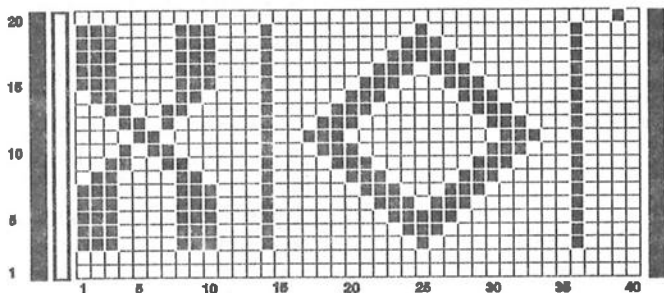
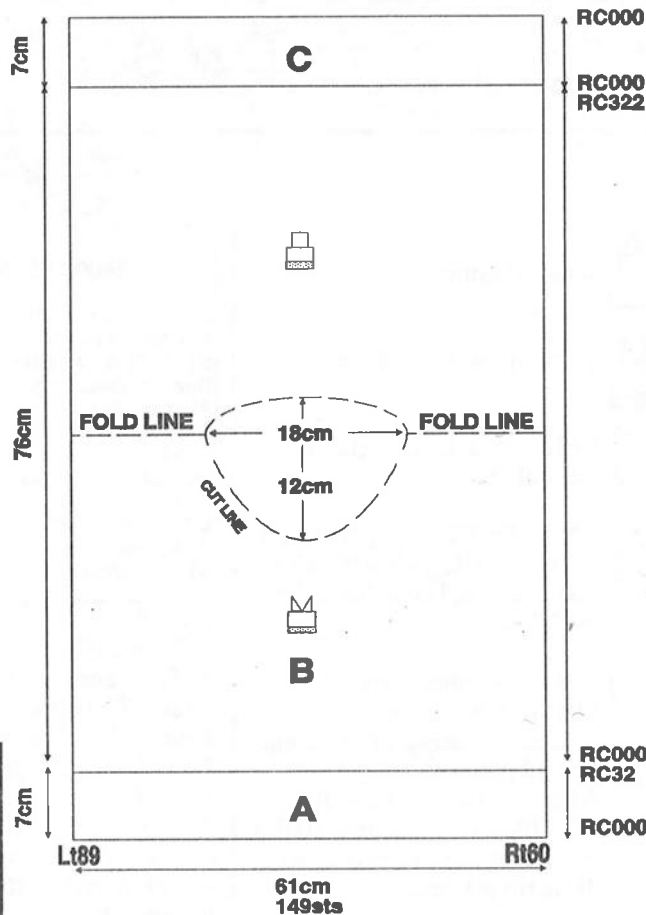
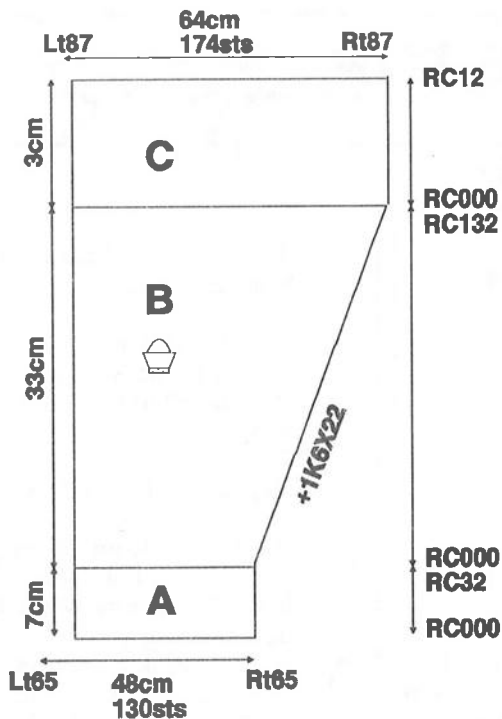


DIAGRAM 3





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# NEWS FROM THE U.S.A.



## WITH MONA EARLY

### Dear Readers,

There are so many activities going on, that I hardly know where to begin! It seems appropriate to begin with a big thankyou to all British Passap System knitters that made Gene Bailey and me feel so welcome during the Passap System Experience at the end of October. I know that these words will not be read for several weeks, but I just returned from this new and fun experience one week ago today, and that lovely warm feeling of excitement still lingers fresh in my mind. George has already invited me to return next year..... it didn't take me long to get up off my knees and say that I would love to come back.

Passap USA will be well represented at the **Technical and Design Forum**, sponsored by The Machine Knitters Source magazine at Reno, Nevada, on January 20th, 21st, and 22nd 1992. We will be busy with a Passap USA booth, as well as many classes.

The Passap Garment Collection now has four garment designs available for purchase through Passap USA, with several more on the way over the next year. Those who attended the Passap System Experience in England were treated to a sneak preview of five of the coming attractions.

The Creation 6 Basic Instruction Book that was mentioned in Duet International number 8, is up and running. It has 130 illustrations with easily followed written instructions to walk you through each of the basic Creation 6 icons. Please keep in

mind that this book deals with the basic functions, and does not include optional hardware instruction, such as the scanner and printer.

Another new book that is available now, is **The Form Computer Collection**. This is a book containing 375 Form Computer programmes compiled by Victoria Kearney of Passap USA, with a tutorial chapter by Susan Miller on how to get the best from their Form Computer on the Duo 80, or Form on the E6000. Also included are knitting and finishing notes for garments. The collection is grouped according to women's, men's, and children's garments, and further sub-grouped into types of garment. To knit a man's jacket, just turn to the Jacket/Car-

digan section, select the appropriate style, enter the programme, and begin knitting. To make things even simpler, almost every programme has the corresponding schematic diagram and notes on the same page. The Book retails at \$39.95 in the U.S.A., and it should be available in the U.K. through Duet International in 1992, so U.K. readers watch the Duet pages for more information.

The Passap USA dealer training has recently been updated, and one of the papers included for our new dealers is a checklist for using the Tricofit. I really love my Tricofit, but find my memory sometimes needs a reminder of how to use it. I hope you find the checklist as helpful as I do.

### TRICOFIT CHECKLIST

|  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. LOCK IN CORRECT POSITION<br/>....LEFT OR RIGHT SIDE</li> <li>2. EDGE SPRINGS<br/>....OUT OF THE WAY</li> <li>3. ROW COUNT TRIP CAM<br/>....OUT OF THE WAY?</li> <li>4. EYELET<br/>....PROPERLY ENGAGED IN TRICOFIT?</li> <li>5. NEEDLE SET-UP<br/>....EMPTY NEEDLE?<br/>.... WRAPPED NEEDLE?</li> <li>6. HASH MARKS<br/>....LINED UP PROPERLY?</li> <li>7. MAIN LEVER (ON LEFT)<br/>....DOWN/OFF TO LOCK ON NEEDLE BED<br/>....UP/ON TO CHAIN STITCHES<br/>....DOWN/OFF TO REMOVE FROM NEEDLE BED</li> <li>8. FIRMLY LOCKED ON NEEDLE BED?<br/>...."CATCH" IN DOWN POSITION</li> </ol> | <ol style="list-style-type: none"> <li>9. YARN<br/>....UNDER DECKER NEEDLE?</li> <li>10. TRICOFIT POSITION<br/>....DECKER NEEDLE OVER EMPTY NEEDLE?</li> <li>11. YARN TENSION<br/>....LOOSE ENOUGH FOR YARN TO FLOW THROUGH DISCS?</li> <li>12. FIRST THREE NEEDLE LATCHES<br/>....OPEN?</li> <li>13. STITCH RELEASE LEVER<br/>....UP = STS ON NEEDLES<br/>....DOWN = STS RELEASED</li> <li>14. STITCH COUNTER<br/>....RESET?</li> </ol> <p>FOR CASTING ON:-</p> <ol style="list-style-type: none"> <li>15. NEEDLES IN PLACE?<br/>....TO RECEIVE STITCHES</li> <li>16. LOOP<br/>....IN FIRST NEEDLE?</li> </ol> |
|--|---|

# HELLO FROM NEW ZEALAND

## DORIS PAICE

### Hello Knitters,

For this issue, I have a delightful contribution from Avice Whitehead of Auckland.

"It is a wonder that I don't get much knitting done, with disruptions like this to contend with?"

*Bad apples may not be our cup of tea,  
But in my garden I can see  
Two blackbirds dining out in style.  
And really, it would make you smile,  
An apple so far gone to waste,  
Must have an apple cider taste.  
But taste aside, the result I find,  
Compares to humans full of wine.  
With wobbly wings and distended belly,  
Tottering around on legs of jelly.  
Beaks wide open but no sound,  
A prey to any cats around.  
And when they finally settle down,  
Under a bush low on the ground  
Hung over really are the words  
I would use for those two birds."*

Back to the serious business of knitting, and Avice has a hint which could be the answer to your problem.

"I purchased two cones of yarn to make a suit, and was progressing favourably when the first cone ended. It was only then, that I realized that the second cone was two strands, and not one. To complete my project, I had to separate the strands, so set up two winders, and commenced. Naturally, it wasn't long before the yarns coming off the cone started to twist rather badly, and to continue would have been impossible. It occurred to me, that if I turned the cone "end over end" it would still twist, but in reverse. So I proceeded in this way, turning the cone each time the twist became too much. It was highly successful, and did not take the hours that I had first imagined."

### KNITTED IN POCKET ON A STOCKING STITCH GARMENT

This is very similar to the pocket in the Passap ABC Book, but the ribbed hem at the top of the pocket does not have to be sewn down after the knitting is completed, making it a neater finish.

Do a sample from the instructions given, then adjust the number of stitches and rows to suit your own garment.

Cast on in 2X1

Knit 20 rows rib.

Transfer all the stitches for stocking stitch on the back bed.

Knit 30 rows stocking stitch.

In the centre, push up 23 pushers. Push down every third pusher to lower position.

Handle up.

Transfer stitches from the back bed needles which have pushers in lower position, to front bed needles.

Push up an additional front bed needle to the right of each one with a stitch.

This completes the set up for a 2X1 rib.

Handle down.

Front bed stitch size 2 sizes smaller than the back bed.

Locks on N/N

Knit 10 rows across all needles.

Hold down a loop of yarn.

Locks BX/N and knit 10 rows.

Transfer all front bed stitches to the back bed.

Lower the bed.

Hang the loops from the first row of rib onto the corresponding back bed needles.

Push all the pushers to working position.

Locks BX/GX

Knit 50 to 60 rows for the depth of the pocket.

Hold down a loop of yarn.

Continue to knit the garment.

Sew the pocket sides on completion of the garment part.

Regards until next time,

Doris.

CANADA

CANADA

Dear Fellow Knitters,

This summer, I was very lucky to be able to go to Europe for my holidays. Besides visiting my family and friends in France, I took the opportunity to visit Dietikon for two days training on Creation 6 at the Passap factory.

It was fantastic to be able to go to Madag, and to have the chance to be trained on the new Creation 6 software by H el ene Napaul. (It was very nice to see her again).

Creation 6 is the software package that can be used with a 100% I.B.M. compatible computer for pattern designing on your PC screen, and then transferring your design straight to the E6000 console. (The Creation 6 communicates direct with your console via the special cable).

I am not very familiar with computers, and I was a little bit concerned by this, but believe me, it is so simple! And I was able to create my own designs. I was so amazed at myself. Creation 6 is so friendly to use, and if I can do it, so can anybody!

In addition, I saw the new Autocolor which is now on the market. Autocolor is a completely automatic four colour changer that can be fitted to either the Duomatic 80, or the E6000 machines.

Both Creation 6 and Autocolor are now in stock in Canada. Contact your nearest Passap dealer, and have a demonstration on these new products. You will be impressed! If you need more information, don't hesitate to contact John Stam at Husqvarna White at (416) 759 4486.

We have two more Passap dealers in the province of Ontario:  
Astri Merritt and Ida Volkar from A & I Sewing Machines in Bancroft.  
Teresa Sureras of Kawartha Sew & Serge in Peterborough.  
Welcome to the team. I am very happy to have you on board.

I know that you have all been enjoying Anne Blaiklock's articles on appliqu e on knit, and she is again working hard on some more articles to keep you up to date on combining knitting and sewing together.  
Thankyou to all of you who contacted me to tell me how much you appreciate this information.

Well, it is time for me to leave you for this issue. Everyone here at Husqvarna White is joining me in wishing you all a Happy Holiday, and Happy Knitting.

Best wishes,

*Monique*

Monique Chevassu.

# D30902 PURPLE DRESS



5, 80, 6000



Laura Haynie, U.S.A.



86[90:94]cm Bust.  
96[100:104]cm Hips.



88[94:98]cm Bust.  
Length 146cm (adjustable).



**BRAMWELL** Silky 100% acrylic, 1602 metres per 100g. 1 cone Purple, 1 cone Black.  
**Rania** 80% acrylic 20% nylon, 686 metres per 100g 1 cone Purple. 1 end each purple & black Silky + 1 end purple Rania = Col 1. Purchased beaded motifs of your choice.



**Section A:**  
40sts = 165mm 40Rs = 65mm,  
OR 100sts = 412mm 100Rs = 162mm.

**Section B:**  
40sts = 200mm 40Rs = 82mm,  
OR 100sts = 500mm 40Rs = 205mm.

**Sections C, D, E:**  
40sts = 240mm 40Rs = 93mm,  
OR 100sts = 600mm 100Rs = 233mm.



2X1 rib throughout, as Diag 1, but note changes in SS within patt. Instructions identical for Duo & E6000. No need to use electronics or cards.



Page 3.



g Size 94cm.



Elegance need not be synonymous with difficulty. This garment is knitted in just two identical sections. The dress may be made shorter by knitting fewer rows in section

E, or even turned into a sweater by omitting section E altogether.

The fabric being 2X1 rib, is very elastic, therefore very little "ease" allowance is made in the pattern.

Cast on made with 3 ends Black Silky, then change to Col 1.



**A.** CoCir 2X1 as Diag 1 & Notes.

**B.** SS 4/4 K as chart, placing markers at each end on RC224.

**C.** Inc & K as chart, place markers at each end at RC420.

**D.** K as chart. Place markers at each end at RC540.

**E.** SS 4.5/4.5 K str as chart. Change to 3 ends Black silky. SS 8/8 K 1R. Crochet CoF. Repeat for second section.



Block & steam both sections to size & shape.



Sew centre front seam from lower edge of skirt to centre neck. Sew centre back seam from halfway up skirt length to centre back neck. This will leave a walking opening. Sew sleeve seams from cuff to markers.

Attach beads round entire neckline, & position beaded motifs on front neckline as shown in photograph. Give final light steaming.

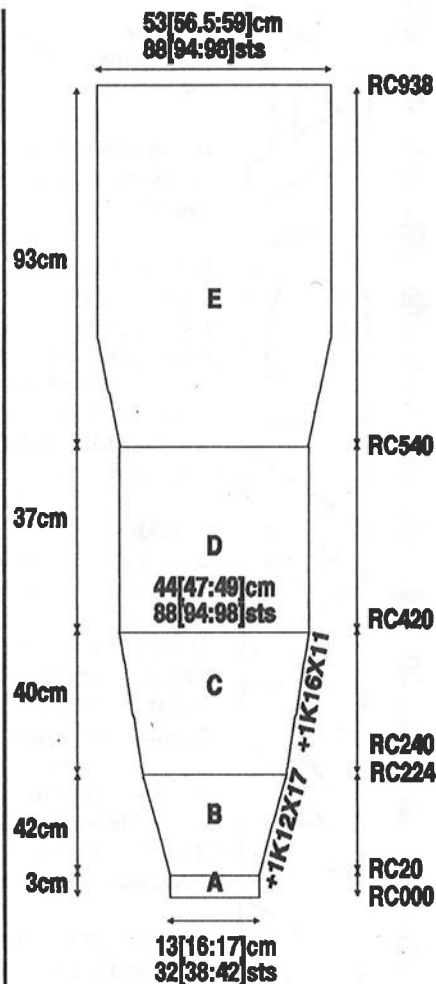
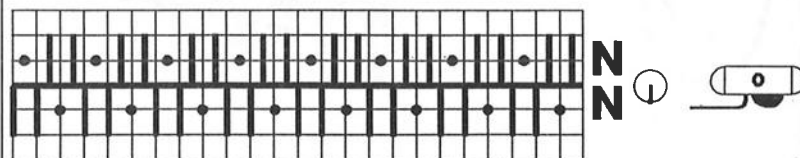
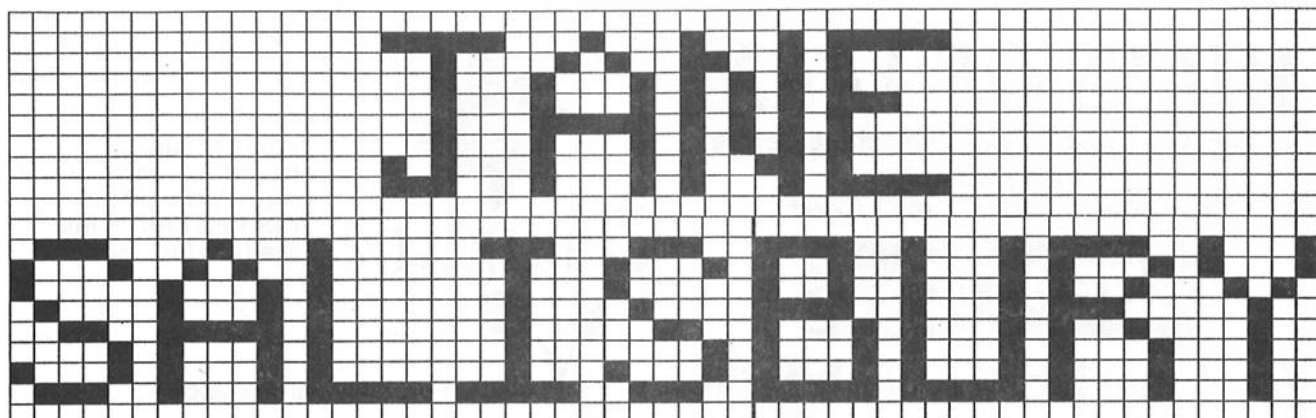


DIAGRAM 1



STITCH SIZE VARIES. SEE NOTES IN PATTERN SECTIONS.



In my last article, I described how to do intarsia knitting with different colours. Now I would like to take that a step further, and create different textures, using an assortment of yarns. This can give a picture a completely new effect, and bring to life something that may otherwise be flat and dull. Do not be afraid to experiment.

Some yarns that you may think impossible to go together are really quite easy when you actually come to knit them. Intarsia knitting with the Pictolock is quite a straightforward method, and providing you keep an eye on your tension, you will be surprised at what you can actually knit with.

It is advisable to keep the thicknesses of the yarns that you are using within a design as similar as possible. This does not necessarily mean that they all have to be of the same "ply". Different types of yarn are different thicknesses, and you will find that some double knitting, (sport weight), yarns can be knitted on the same stitch size as that used for 4 plys, (worsted). Some 4 plys the same as 3 plys etc.

Do try yarns that have their own "character" - hairy yarns for a fur effect, mohair yarns to simulate feathers, and silky mercerized cottons for a sheen.

Chenille is a very good yarn for creating a fur effect - it has a nice "fuzzy" feel. I have used this in my red stag design that is shown in the photograph, and it does seem to make the stag "stand out" more.

Tweed mixtures are very good colours for creating fur or feather effects - it takes off the "plain" look, and tends to look more like individual hairs. A very light coloured tweed is excellent for using in a design such as a fish, where the different colours give a "scaly" effect, especially if mixed with a shiny yarn such as a viscose rayon or bright acrylic.

Mohair is another good yarn to use, but it gives a better effect if it is used in smaller quantities. Too much mohair can give

a "smudged" look, and take away the sharpness of the different colours. White mohair is ideal for the feathers on a bird - just enough to show the downy feathers at the base of a wing, or the lower end of the breast. I find that if you pop the mohair yarn into a clean plastic bag and place it in the refrigerator for half an hour, it makes it easier to knit on the machine, as the cold will have condensed the hair down. It will fluff up again after it

has been knitted.

If a shiny look is required, many mercerized cottons have that silky look, and these are usually available in a whole range of thicknesses. You can also buy 100% silk for machine knitting, which gives a lovely exotic look and feel. But again, it looks better in small quantities.

As I mentioned earlier about mixing different yarns, I have bought a ball of double knitting silky look yarn, that is an acrylic and nylon blend, and am

# J & R

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using this on a pheasant design at present. It is a thin double knitting, and it knits in easily with the other yarns. The texture is somewhat firmer, but it does not alter the overall tension of the garment.

Another "expensive" look to your knitting can be added by using angora - this is a really soft yarn, that gives a luxurious finish.

Extra dimensions can also be added to your picture after the knitting is completed. Pom-poms can be made and sewn on as rabbit tails, Small french knots can give a raised spotted effect, and how about using a fine, clear hemming thread, or very thin nylon fishing line for whiskers. The opportunities are endless.

The initial outlay for different types of yarns may seem to make your first garment a little expensive, but do remember that the actual intarsia design does not take much yarn. So these yarns will probably last you for months! You can play around with

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them for different effects to find out which ones you like to use the best for particular effects.

After spending your time creating your knitted picture, it is always worthwhile taking extra care when washing the garment. Many modern yarns are machine washable, but when you are mixing yarn and fibre types, I find it is safer to hand wash. Many biological powders and detergents contain substantial amounts of "optical brighteners", (agents which make the fabric appear whiter), and these will whiten, or lighten any cream, or pastel shades. So try to use a mild soap powder, or your own shampoo! Also, be careful; not to dry your garments in strong, direct sunlight, as this can also fade your picture, and with some fibre types, even change the colour.

I hope that this encourages you to experiment with different yarns - it is all a case of trial and error, but it is great fun. I believe that intarsia should be bold and bright, and different textures can add new dimensions.

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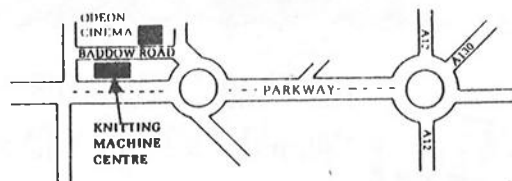
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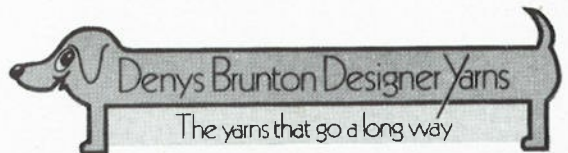
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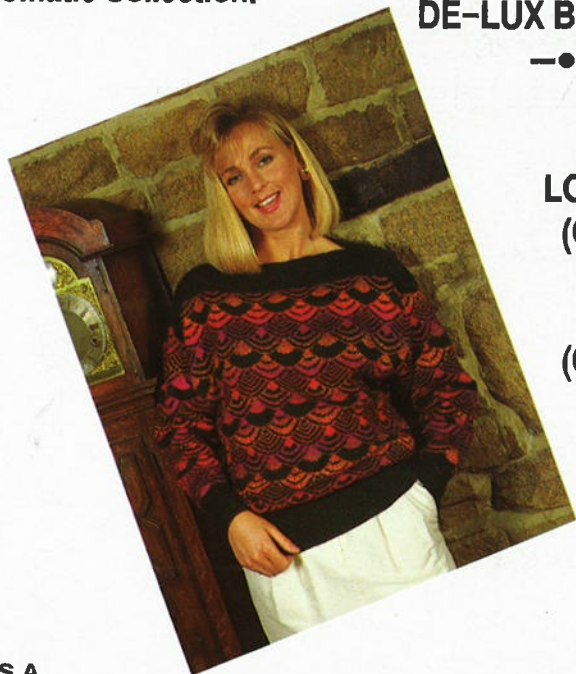
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