

DUET

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INTERNATIONAL

*THE magazine for
PASSAP & PFAFF
Knitting Machine
Owners*

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

*Number 8
Autumn/Fall 1991*





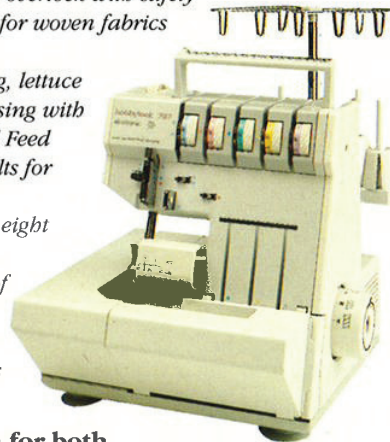
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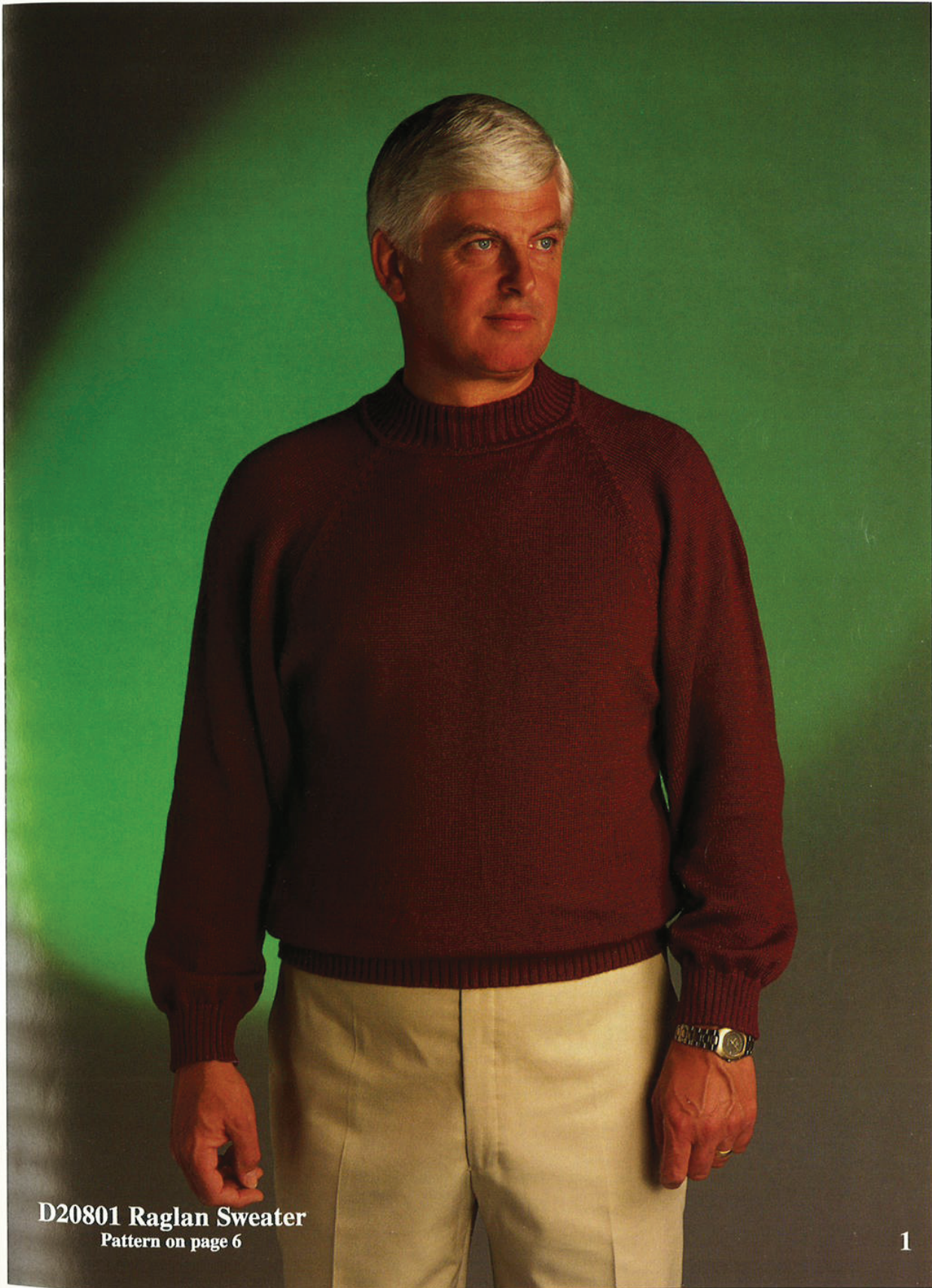
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D20801 Raglan Sweater
Pattern on page 6



**D20815 Child's Jacquard
"Hippo" by Linda Calverly**
Pattern on page 59

**D20806 Child's Jacquard
"Faces" by Linda Calverly**
Pattern on page 61

DUET

INTERNATIONAL
*THE magazine for
PASSAP System
Knitting Machine
Owners*

Volume 2, Number 8

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The Editor's Letter

Dear Readers,

This issue of Duet International magazine completes our second year of publication. We are now two years old, and such a lot has happened in that two years. We have seen several new accessories for our machines, such as the Tricofit, Picto, Autocolor, and now the Creation 6 package. I am sure we all look forward to the years ahead, and wonder what other new and marvellous things could possibly be in store for our machines! We seem to have reached the ultimate already. But I also seem to remember thinking exactly this when I had the first four colour changer fitted to my pink Duomatic twenty years ago, never dreaming that machine knitting would move on to even greater things, such as Deco, Form Computer, electronics etc., that have now become part of all our knitting lives.


































Among the patterns included in this issue, we have several that are intended for definite beginners, such as the raglan sweater featured within the Nice 'n' Easy section. A good classic garment, but also one that can be "dressed up" into something different by those knitters who are more experienced. Perhaps by using one of the more complex raglan decreasing methods shown in the article.

We continue our series on yarns and fibre types, and all your favourites are here again, plus two newcomers:- Anne Blaiklock from Canada with appliqué, and Jane Salisbury from Scotland talking Picto Intarsia. Both starting series on their specialities. Look out for beautiful appliqué designs in future issues, and Jane's wonderful wildlife intarsia pictures, starting on page 21 of this issue.

We are all looking forward to the next year of Duet International, and we have some really exciting things lined up for you in the coming months. See you in October.

Best wishes,

SYMBOLS AND ABBREVIATIONS

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

YARN NOTES

For accurate results, you must use the yarn specified. If you wish to substitute, then use a yarn of the same thickness and fibre type. Thickness is denoted by "count", e.g. 2/28's, or by yards/ounce metres/100grm. If you substitute yarns with a totally different fibre content, i.e. use cotton instead of lambswool, the resulting garment will not be accurate in sizing. It is also important to remember that the colour of the yarn will slightly affect the tension swatch size, so knitting a swatch is essential, even if you are not substituting yarns. Also remember that all machines vary slightly. Stitch sizes given are intended only as a starting guide to knitting your own personal swatch.

KNITTING FROM DIAGRAMS & CHARTS

alt	alternate
approx	approximate
BB	back bed
beg	beginning
circ	circular
cm	centimetre
CoF	cast (bind) off
Col 1,2, 3,4	Colours 1, 2, 3, 4
CoN	cast on
cont	continue
dec	decrease(s)
Diag	diagram(s)
FB	front bed
ff	fully fashioned
foff	following
g	grams
inc	increase(s)
K	knit
K/K	every needle rib
Lk(s)	lock(s)
LT	left
mm	millimetres
N(s)	needle(s)
NWP	non-working
	position
opp	opposite
P	purl
pos	position
pshr	pusher(s)
1/4P	transfer position
RC	row counter
RP	rest position
rk	rack
R(s)	row(s)
rel	release
str	straight
SS	stitch size
st(s)	stitch(es)
stst	stocking stitch
trans	transfer
WP	working position
CoRak	Cast on with racking
CoCir	Cast on with circular rows

Please read this section carefully before commencing to knit from charts

The pattern writing method used within DUET utilizes all the Paspap/Pfaff pictograms from the Model Books by permission of Madag, Switzerland, as well as our own for yarn, weight and so on. These symbols are not difficult to read and are logical. All garment parts are shown drawn to shape, *but not necessarily to scale*. Symmetrical shapes are shown only as the right half of the part. A broken line always denotes the centre of the part. The opposite side of the shape is knitted at the same time, in reverse. If there is no broken line at the left, this means that the part is drawn complete and the shape seen in full.

Each garment section is sub-divided into smaller sections A,B, C etc. Always cast on and commence knitting at A, and continue through B, C and so forth. At the start of each section there are written instructions for that section within the pattern. The size of each section is given in centimetres at the bottom and left side of the chart. Needles/stitches are quoted at each section where necessary. The number given is always the number of needles and spaces

counted on the **FRONT BED ONLY**, in line with Madag's Model Books, unless otherwise stated in the pattern notes.

Shaping, increasings, decreasings are noted in blocks. These are **ALWAYS** read from the **bottom to the top**. e.g. **-1K2 X 2[1:2:0:2]**

-2K2

-3K2

-4K4

is read as

Cast off 4 and knit 4 rows.

Cast of 3 and knit 2 rows.

Cast of 2 and knit 2 rows.

Decrease 1 and knit 2 rows **TWICE**, [or once, none, twice], depending on the size followed.

Instructions in italics always refer only to 6000 electronic machines.

N.B.

Patterns will only be as accurate as your tension swatch and measurements. It is essential to match the swatch exactly and use specified yarns, or close substitutes of the same fibre type. (See Yarn notes above).

Alternatively, use Form Computer programmes and the yarn and stitch pattern swatch of your choice.

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CONTENTS

EDITORIAL

NICE 'N' EASY Raglan decreasing.....	8
NEWS & AROUND Heather Jonson.....	53
THE KNIT CLINIC George le Warré.....	35
PAT COOK Technique 179 (E6000).....	12
NEWS FROM THE U.S.A. Mona Early.....	41
PAT COULSTON Programming.....	15
CANADA CALLING Monique Chevassu.....	51
HÉLÈNE NAPAUL.....	56
ABOUT YARNS George le Warré.....	27
HELLO FROM NEW ZEALAND Doris Paice.....	58
ANNE BLAIKLOCK Appliqué on Knit.....	18
JANE SALISBURY Picto Intarsia.....	19

PATTERNS

! FCD20801 Raglan sweater.....	6
! FCD20802 Fisherman Knit Sweater.....	29
D20803 Ladies Slipover.....	37
D20804 Jacquard Sweater.....	39
D20805 Eagle Intarsia Sweater.....	21
D20806 Child's Jacquard Sweater.....	59
D20807 Ladies Peach Suit.....	63
D20808 Wildcat Intarsia Sweater.....	21
D20809 Man's Jacquard Sweater.....	43
D20810 Beaded Sweater.....	45
D20811 Ladies Grey/Green Suit.....	68
D20812 Blue & White Jacquard Sweater.....	66
! FCD20813 Tweed Look Sweater.....	31
D20814 Man's Navy/Red Jacket.....	33
! FCD20815 Child's Jacquard Sweater.....	61

! 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

D20801 RAGLAN SWEATER


5, 80, 6000



George le Warré.



80[84:88:92:97:102:108:112]
cm Chest/Bust.



94[98:102:106:110:118:122:126]
cm Chest/Bust.



NINA MIKLIN "Roma" 100%
Pure Lambswool, 2/30s (Ap-
prox 1510 m per 100g). 450g
Tan, shade No. 58 = Col 1. 3
ends yarn taken together at all
times.



40Rs = 100mm, 40sts
= 104mm, measured over stst
after steam pressing. 40 Rs rib
= 85mm.



Stocking stitch with 2X1 ribs &
bands as diagrams. CO 4, St
Patt A = 100.



Page 4.



450g Size 108cm.



Col 1 = 3 ends of yarn taken
together at all times through
single tension mast & feed
eyelet. Raglan decreases
made with 5 decker tool, (op-
tional choice of method &
tool. See "Nice 'n' Easy" fea-
ture on page 8 of this issue).



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

B. Trans sts & set lks as Diag 2.
K as chart.

C. CoF & k with decs as chart
(Make decs according to
choice with 1, 2, 3, 5 decker
tool).



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



A. As Back A.
B. As Back B & inc as chart.
C. As Back C.
D. Dec at Rt & K as chart. CoF.
Knit second sleeve reversing
shapings.



CoCir 2X1 Col 1,
134[140:146:151:157:169:174:
179]sts. Cast on 4. K 59Rs in
rib. K 1 R rib SS 4.5/4.5. Fill all
empty Ns with purl loop from
opposite bed N. Handle up.
Black strippers. SS6/6. RC000.
Lks CX/CX. K to RC8. WY K
to RC 16. Lks N/N SS 4/4 K
several Rs & rel.



Block & press all parts to size,
do not press ribs. Press circular
rows section only of collar. Join
all raglan seams except back
left, with mattress stitch. Starting
at back left seam, attach collar band
with back stitch though open loops to
outside of garment, unravelling WY
as you go. Slip stitch second section
of envelope to inside of garment. Join
left back and collar seam. Fold collar
in half to inside & slip stitch down.
Give seams final light steaming.



	80 cm	84 cm	88 cm	92 cm	97 cm	102 cm	108 cm	112 cm
1	108	108	108	108	108	108	108	108
2	184	184	184	184	184	184	184	184
3	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B
5	102	106	110	116	120	128	132	136
6	80	84	88	92	96	104	108	112
7	(1)	(1)	(1)	(1)	(1)	(1)	(1)	(1)
8	195	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C
10	7	7	7	7	7	7	7	7
11	7	7	7	7	7	7	7	7
12	38	38	38	38	38	38	38	38
13	102	106	110	116	120	128	132	136
14	80	84	88	92	96	104	108	112
15	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)
16	27	27	27	27	27	27	27	28
17	63	63	64	65	66	68	69	70
18	(3)	(3)	(3)	(3)	(3)	(3)	(3)	(3)
19	100	100	100	100	100	100	100	100
20	152	152	152	152	152	152	152	152
21	191	191	191	191	191	191	191	191
22	159	160	162	164	165	167	168	169
23	175	175	177	178	180	184	186	186
24	0	0	0	0	0	0	0	0

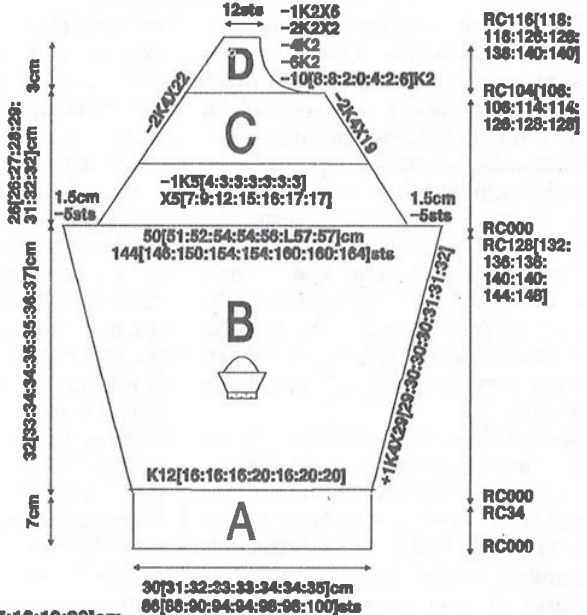
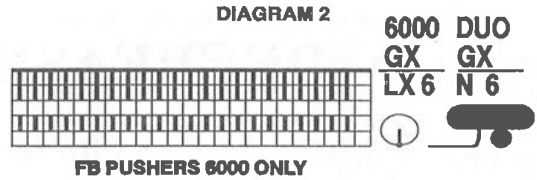
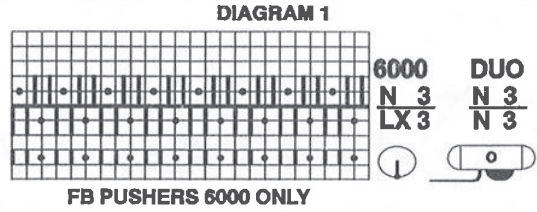
	80 cm	84 cm	88 cm	92 cm	97 cm
1	108	108	108	108	108
2	184	184	184	184	184
3	A	A	A	A	A
4	B	B	B	B	B
5	102	106	110	116	120
6	80	84	88	92	96
7	(1)	(1)	(1)	(1)	(1)
8	195	195	195	195	195
9	C	C	C	C	C
10	7	7	7	7	7
11	7	7	7	7	7
12	38	38	38	38	38
13	102	106	110	116	120
14	80	84	88	92	96
15	(2)	(2)	(2)	(2)	(2)
16	27	27	27	27	27
17	63	63	64	65	66
18	(3)	(3)	(3)	(3)	(3)
19	228	228	228	228	228
20	152	152	152	152	152
21	191	191	191	191	191
22	154	155	157	159	160
23	169	169	171	172	174
24	67	67	67	68	67
25	168	176	176	184	176
26	146	146	146	128	162
27	158	158	158	146	158
28	0	0	0	158	0
29				0	

RONT PROGRAMME CONTINUED

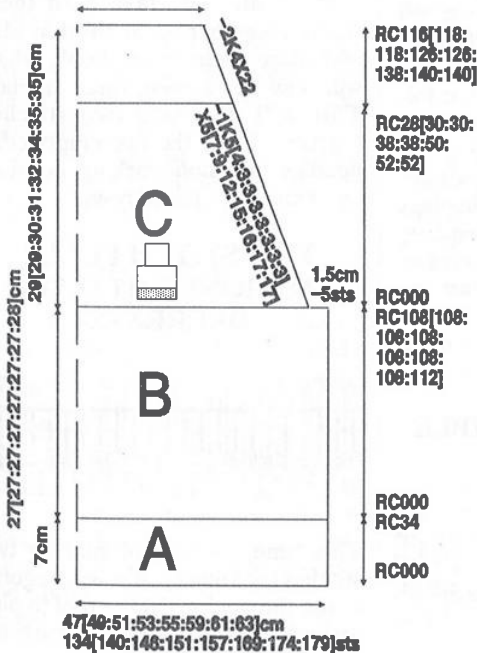
	102 cm	108 cm	112 cm
	108	108	108
	184	184	184
	A	A	A
	B	B	B
	128	132	136
	104	108	112
	(1)	(1)	(1)
	195	195	195
	C	C	C
	7	7	7
	38	38	38
	128	132	136
	104	108	112
	(2)	(2)	(2)
	27	27	28
	68	69	70
	(3)	(3)	(3)
	228	228	228
	152	152	152
	191	191	191
	162	163	164
	178	180	180
	67	67	67
	168	176	168
	162	162	178
	182	182	182
	0	0	0

	80	84	88	92	97	102	108	112
	cm	cm	cm	cm	cm	cm	cm	cm
1	108	108	108	108	108	108	108	108
2	184	184	184	184	184	184	184	184
3	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B
5	66	68	72	72	72	74	76	76
6	3	3	3	3	3	3	3	3
7	3	3	3	3	3	3	3	3
8	195	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C
10	7	7	7	7	7	7	7	7
11	7	7	7	7	7	7	7	7
12	38	38	38	38	38	38	38	38
13	108	110	114	116	118	120	122	124
14	40	42	44	46	48	52	54	56
15	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)
16	30	31	32	32	33	33	34	35
17	70	71	73	74	76	78	80	81
18	(3)	(3)	(3)	(3)	(3)	(3)	(3)	(3)
19	98	98	98	98	98	98	98	98
20	4	4	4	4	4	4	4	4
21	152	152	152	152	152	152	152	152
22	67	67	67	67	67	67	67	67
23	191	191	191	191	191	191	191	191
24	159	160	164	164	165	167	168	169
25	175	175	177	178	180	184	186	186
26	72	72	72	72	72	72	72	72
27	191	191	191	191	191	191	191	191
28	154	155	159	159	160	162	163	164
29	169	169	171	172	174	178	180	180
30	184	184	184	184	184	184	184	184
31	131	131	131	131	131	131	131	131
32	186	186	186	186	186	186	186	186
33	133	133	133	131	131	129	129	129
34	164	164	164	164	164	164	164	164
35	0	0	0	0	0	0	0	0

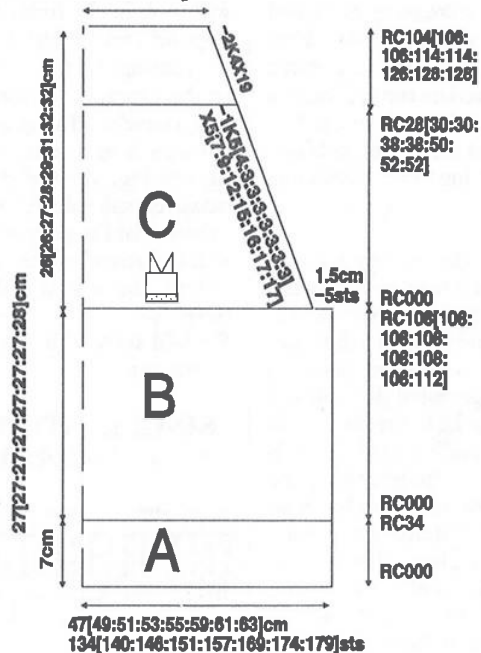
Follow EITHER Form Programme or charts, as patterns are not identical and will result in slightly different garment shapes.



8[10:10:11:12:14:15:16]cm
28[28:30:31:32:34:35:35]sts



12[14:14:15:16:19:20]cm
38[40:42:43:47:53:58:59]sts



Nice 'n' Easy

DECREASING STITCHES

with George le Warré

The more that one learns about knitting on Passap System machines, the more we come to realize that there are so many ways of doing some of the very basic knitting manoeuvres. Decreasing stitches is just one such basic technique. There must almost be as many ways of decreasing the number of stitches that are on the needle beds, as there are knitters, and in this section we are going to be looking at some of them. Starting with the most common and basic forms, to some very unusual and decorative versions.

None of these methods is necessarily new or innovative, but it often helps to have instructions for several methods available in one place, rather than having to look through manuals, books, and various other places for a method that isn't used every day. Some of the more decorative versions of decreasing are ideal for "dressing up" a very plain stocking stitch garment, to add that extra something that makes the garment a bit more special, and even the simplest and most basic methods can prove quite daunting to very new knitters.

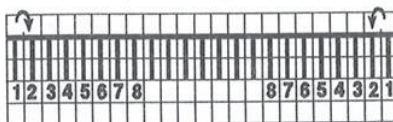
Put very simply, decreasing stitches does exactly what it says, reducing the number of stitches and needles working on the machine, to make shapings and/or openings in garment parts, so that the finished garment fits well and looks good. To make the reduction in the number of needles working, it is necessary to move stitches using the machine's transfer, or eyelet tools, so that two or more stitches are placed on certain needles, the empty needle(s) moved out of work, before knitting the next row. It is the way in which this movement takes place that

will give plain or decorative results. We should also consider the suitability of the type of decrease for the fabric that we are knitting as well. Sometimes, if the fabric is ornate, or patterned itself, it would be a waste of time and effort to make elaborate decreases, as they will not show within the finished fabric. We also need to take account of the frequency of rows knitted between decreasing stitches. This is normally dictated by the pattern that is being followed, but is not necessarily a fixed item, and may be adjusted within reason, without changing the overall garment design. For example, if your knitting pattern calls for one stitch to be decreased every two rows, it is also entirely possible to decrease two stitches every four rows, three stitches every six rows, or four stitches every eight rows. How this will look in the finished knitting will depend very much on the method of decreasing used.

In the examples of methods that follow, I have used a raglan shape, as this shows a large amount of knitting and decreasing. Most of the methods are however suitable for other shapings as well. For the purposes of sampling, knit two rows between each decrease, unless otherwise stated in the instructions.

We will start with the simplest of all decreases.

SINGLE STITCH SIMPLE DECREASE



Using the single decker tool, pick up the end stitch from the last needle at the left. Transfer the stitch to the second needle at the left, so that this needle now carries two stitches. Place the now empty first needle into non-working position. Repeat at the opposite side, and knit the required rows.

DOUBLE DECREASE



This is very similar to the previous decrease, but this time, pick up the stitch from the last needle at the left, then also pick up the stitch from the next needle left. Take both these stitches together to the third needle, and place them in the hook, which will now be carrying three stitches. This will decrease two stitches together. Place the two empty edge needles into non-working position, and knit the required rows.

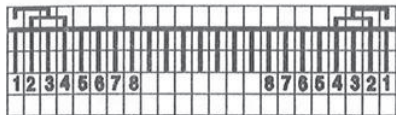
TWO STITCH FULLY FASHIONED (ITALIAN) DECREASE



This time, instead of placing two stitches onto one needle, we are going to use the double decker tool to pick up both end stitches at the same time.

Place these stitches onto needles 3 and 4 as shown, and this will decrease two stitches at one time. Alternatively, you may place the stitches onto needles 2 and 3, and this will decrease 1 stitch only. The choice is yours. One of the advantages of decreasing two stitches, (placing these stitches onto needles 3 and 4), is that decreasing is done more quickly, and that you can double the number of rows between decreases where only one stitch at a time should be decreased. For instance, if a pattern asks you to decrease 1 stitch every row, by decreasing two, you can knit 2 rows between decreases.

THREE STITCH



This time, pick up the stitches on needles 1, 2, and 3 with the triple decker tool. Place the stitches onto needles 2, 3, and 4 to decrease one stitch, and knit 2 rows. Now pick up stitches 1, 2, and 3 and place these stitches onto needles 3, 4, and 5, to decrease 2 stitches, and knit 4 rows. Pick up stitches 1, 2, and 3 and place them on needles 4, 5, and 6 to decrease 3 stitches, and knit 6 rows. Place empty needles in non-working position.

With all these three types of triple tool decreasing, we have made the same amount of decreases within the required number of rows, but lessened the amount of hand work necessary, by doubling stitches decreased and the rows between decreases.

Decreasing three stitches at one time is about the limit to fully fashioned decreasing of this type. Decreasing more at one time by the fully fashioned method can look very untidy in a garment, whether you use 2, 3 or 5 decker tools. However, later we shall be looking at a method of decreasing more than three stitches within one row. But let's look first at more fully fashioned decreases that will give us a wider fashioning section. The advantage of this is that when the garment is sewn together, the fully

fashioning is more pronounced, and more of a feature of the design. Narrow fashioning, such as that made with the double decker tool, can become indistinct or lost within the seam.

FIVE STITCH



This gives a good finish, and is often the most suitable for medium weight yarn garments.

Using the five decker tool, pick up stitches 1 to 5, and rehang them on needles 3 to 7. You have made a two stitch decrease, so now knit four rows before making the next decrease.

EIGHT STITCH



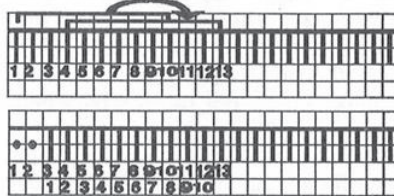
Very similar to the last method, and worked in the same way. But you will need to use either a combination of the three and eight decker tools, or use eight "prongs" of the decker comb. Move stitches 1 to 8 onto needles 3 to 10 and knit four rows. Don't forget to move the empty needles to non-working position.

BIAS DECREASE



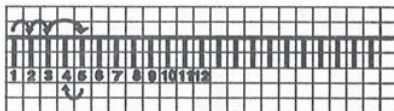
This is similar in many ways to fully fashioned decreasing, but gives a very pronounced "bias" area to the edges of the knitting. There are many ways of doing this, and I have shown you two here. First using the decker comb, pick up the edge 10 stitches. Move these to needles to 12, leaving

two empty needles at the edge of the knitting. Take needle 1 down to non-working position, but fill needle 2 with the purl loop from the back of stitch 3. Knit one row. Because you are in fact only decreasing one stitch per row, you will need to do this very frequently. So an alternative method is also shown here.



Take stitches 1 to 10 onto the decker comb, and move them to needles 4 to 13. Place needles 1 and 2 into non-working position, but fill needle 3 with the purl loop from the back of stitch 4. Knit 2 rows.

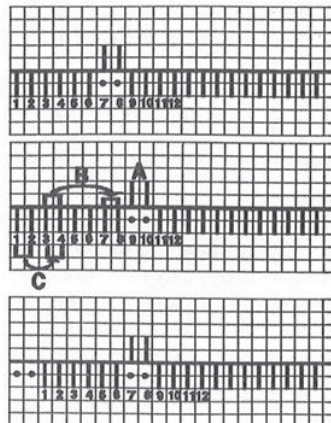
CABLE DECREASE (1)



One of the simplest and prettiest methods of adding that certain "something" to a raglan decrease, is to make cabled decreases. There are two shown here of the many variants that exist.

Using the single decker tool, take stitch 5 to needle 4, then stitch 3 to needle 5. Use the double decker tool to take stitches 1 and 2 to needles 2 and 3. Place empty needle in non-working position, and knit two rows.

CABLE DECREASE (2)



This one is more complex to work, but is really worth the effort on that special, otherwise plain garment.

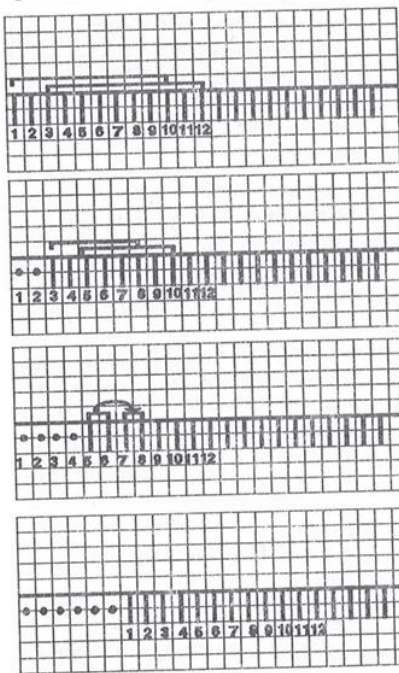
First set up the needles and stitches as shown in the top diagram, by transferring stitches 7 and 8 to the back bed. This will give a ribbed effect beside the cable, which will accentuate the twisted stitches. Knit a few rows.

A. Transfer stitches 9 and 10 to the back bed. Place front bed needles 9 and 10 in non-working position. With double decker tool, transfer back bed sts 7 & 8 to BB needles 9 & 10.

B. Using 2 double decker tools, transfer stitches 1 & 2 to needles 3 & 4, at the same time stitches 3 & 4 to needles 7 and 8, crossing over needles 5 & 6. Place needles 1 and 2 in non-working position.

Your new needle arrangement now looks as the bottom diagram. Knit 4 rows.

ARROWHEAD DECREASE



This is the method I mentioned at the beginning of this section, whereby it is possible to decrease several stitches within the same row, without the result looking messy. There are of course many ways of making arrowhead decreases, this is just one way, that will allow you to decrease 6 stitches in one row, and knit 12 rows between decreasing. So as well as being a timesaver, it is very decora-

tive. Not necessarily suitable for all garments. But on the right sweater can look stunning.

Using the decker comb, pick up the stitches from needles 1 to 10, and move them to needles 3 to 12.

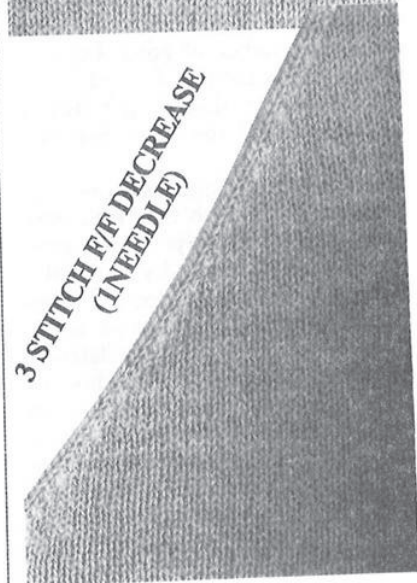
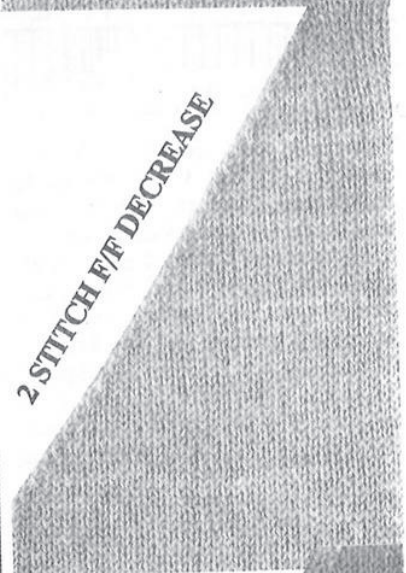
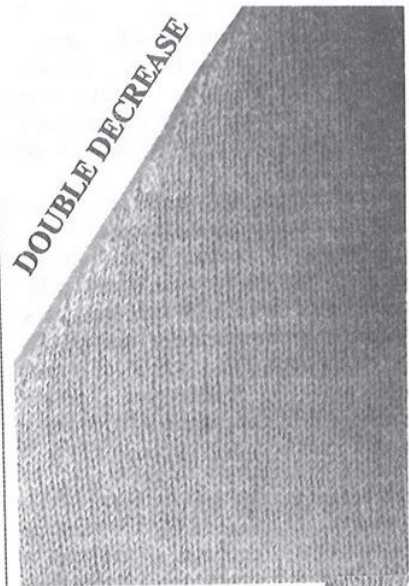
Pick up stitches from needles 3 to 8, and move them to needles 5 to 10.

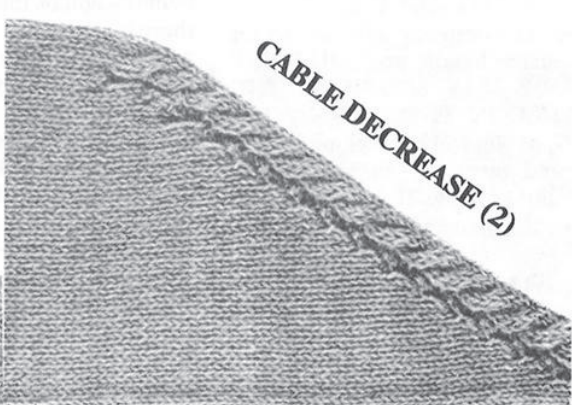
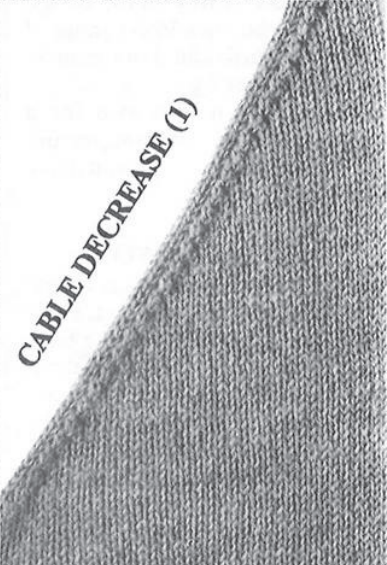
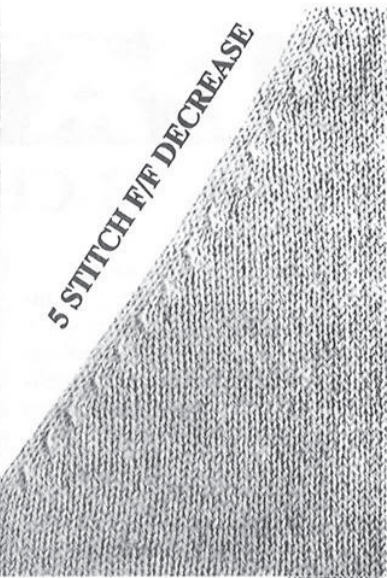
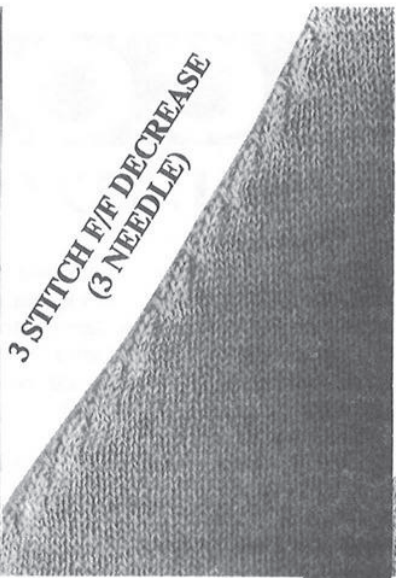
Pick up stitches from needles 5 and 6, and move them to needles 7 and 8.

Needles 7 to 12 each now has two stitches.

Place all empty needles into non-working position, and knit 12 rows before making the next arrowhead decrease.

Next time, we shall be looking at more decreasing methods, as well as increasings and other interesting things that are really very basic in concept, but lend themselves to enhancement, making a simple technique into something that becomes a decorative feature.





PAT COOK

USING TECHNIQUE 179 ON THE 6000E

Dear Knitters - here I am again. Technique 179 is one of the most interesting of the two-colours- in-a-row stitches. Perhaps many of you will not realize the true potential of this technique. There are three important points that you need to know.

NUMBER ONE

The technique knits as all the Japanese machines do - just one row of knitting to one row on the design chart. This opens up a VAST range of patterns for you to knit. For example, if you see a chart for a dog that you really like, but it is drawn for a Japanese electronic machine, technique 179 means that you can knit it too, just as shown.

NUMBER TWO

If you use the technique as instructed by the computer, you will get TERRIBLE floats, (strands) on the back of the knitting. But, the computer is really a simple soul, and has absolutely no idea what you might be doing on the back bed. This means that you can set the back bed in any number of ways to deal with the floats, while the computer happily knits technique 179 on the front bed, none the wiser.

NUMBER 3

When the computer tells you to set the racking handle up, **YOU MUST IGNORE THIS, AND LEAVE THE HANDLE IN THE DOWN POSITION**, as you will be working double bed, and not single bed as the computer thinks you will be. If you put the handle up, the needles will crash!

TO PROGRAMME TECHNIQUE 179

PROG - ENT
ERASE - ENT
CAST ON - Enter the number of the chosen cast on
ALL ST PATT - NO
ST PATT A - ENT

READER - Place the pattern sheet into the pattern sleeve and clip into position. Put the pattern sleeve into the reader, and wind until your start row number appears in the cut out window. Read in the card until
ALTER - ENT
DIRECT - ENT - Answer NO to all questions until
COL REV - ENT
DIRECT OK - ENT
ADD - NO
TECH - 179 - ENT

NOTE The computer will not allow you to ENLARGE with this technique, but will allow you to use the POSITION facility.

KNITTING WITH TECHNIQUE 179

To show you what technique 179 can do, I have used one of the designs from my Brother : Silver/Knitmaster punchcard pack for children.

Sample A is knitted in stocking stitch with the floats of the contrast colour only caught on every fifth needle on the back bed. The main colour is automatically sandwiched in behind the reverse side of the knitting, and is very neat - Sample B.

Because only the contrast colour is being caught on the back bed needles, there is almost no visible interference with the right side of the knitting, and the pattern looks very good indeed. The firm structure of the fabric, in comparison with normal stocking stitch, enables the knitting to be lightly steam pressed from the back, through a DRY cloth, to give a very professional finish, even to acrylics. The main yarn used for the stocking stitch samples was Uppingham Yarns repeatable 4 ply acrylic, which is excellent, stitch size 6 on the front lock, and stitch size 2 on the back lock. If you use finer yarn, then reduce the stitch size on the front lock, but not the back lock. DON'T try to use very thin yarn for this particular setting.

Use several ends together if necessary.

Space the needles on the back bed - every fifth needle into working position, (NOTE, the last needle on the right may not space evenly, but this does not matter as long as there is a needle in working position at the edge of the work - see diagram1), leaving the rest of the needles trapped in the rail.

Each working position needle on the back bed must have a pusher in upper working position.

Back bed lock setting BX with the left arrow key depressed.

Follow the instructions on the console to set the front lock, but remember to keep the handle in the DOWN position.

Use black strippers as instructed.

Knit 2 rows background colour, and 2 rows contrast colour.

When you knit the first 2 rows of background colour, the needles on the back bed will not knit. The back bed needles will only knit the contrast colour rows. Release the cast on threads as soon as possible.

The stitches on the back bed may look as though they will not knit through properly, but the 2 rows of the background colour pushes them down. However, keep an eye on the last needle at the right on the back bed, as at first it may need a little help to knit until the knitting is progressing. Use edge springs.

If you intend to use your design as a border, transfer the back bed stitches over to the front bed, putting the back bed needles and pushers into non-working position, before continuing in plain stocking stitch. Do this also when you reach the end of all-over patterning, before casting off.

It is a good idea to increase the stitch size of a border by 1/4. e.g. stocking stitch size 5 and 3/4, patterned border

stitch size 6, with stitch size 2, or slightly larger, on the back lock.

You will notice that on **Sample A**, the horse is in proportion, and is beautifully small, which is important for childrens' garments, which are small and can be easily overpowered by a large motif.

Sample C shows the same motif knitted using the same yarn and stitch size as sample A, but using technique 183, which is the normal 2 colour stocking stitch setting. As you can see, it stretched the design vertically out of proportion, and is large and clumsy in comparison.

Sample D shows 179 knitted with all the needles on the back bed in working position, as for an every needle rib. (See diagram 2).

The back bed setting is N, no pushers are necessary. This time the yarn is thinner, a 2 ply, and the stitch size on both locks 3 and 1/4. As this is a true double bed fabric, use orange strippers. You will find that the fabric is much lighter than for a double bed setting, and the motif stays dainty and small, and in proportion.

179 is programmed in exactly the same way as given earlier, just remember - **HANDLE DOWN - ORANGE STRIPPERS** instead of the instructions given by the console.

Sample E shows the same motif knitted with the same yarn and stitch size, but using technique 183. Again, the motif is out of proportion and larger.

Sample F shows 179 knitted with the popular birdseye setting on the back bed - a pusher for every working position needle, arranged in a one up, one down sequence. Back lock BX with both arrow keys depressed, (see diagram 3). The yarn is a 2 ply, and the stitch size on both locks 3. Again remember - **HANDLE DOWN - ORANGE STRIPPERS**.

Sample G shows the same motif using the same yarn and stitch size, but knitted with technique 180.

So many times I have heard 6000 knitters complaining that they cannot

find stitch patterns for their machine, or that they have to buy a whole magazine just for one pattern. Well, usually it is the stitch pattern that a garment is knitted in that catches your eye. The actual garment shapes are often very basic. Using technique 179 means that you can use any stitch pattern that has been drawn for any machine, enabling you to knit stitch patterns from any source. Use the Form or Form Computer programmes for garment shapes and sizing, in conjunction with the charts and diagrams.

That's all for now. Next time, I shall be showing the DUO 80 knitters the potential of using the Deco unattached to the lock, and how a similar effect to technique 179 can be achieved on a DUO 80.

Happy one-seven-nining,
Pat.

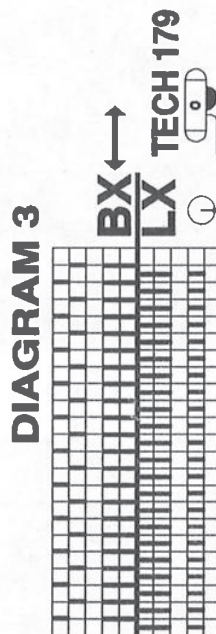


DIAGRAM 1

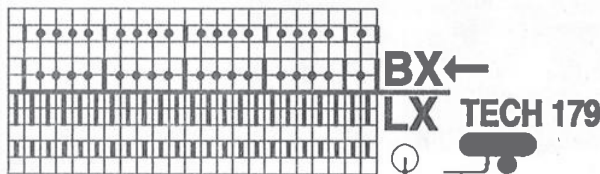
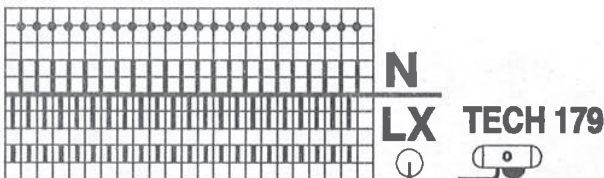


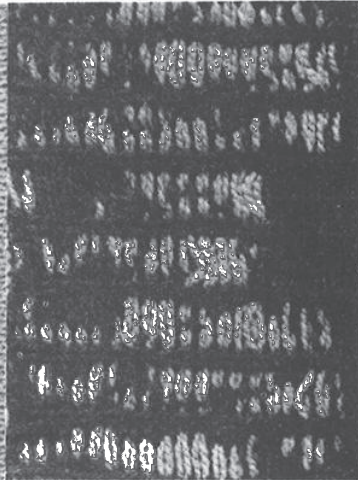
DIAGRAM 2

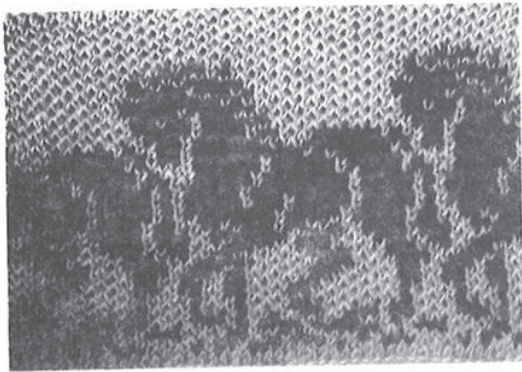


SAMPLE A

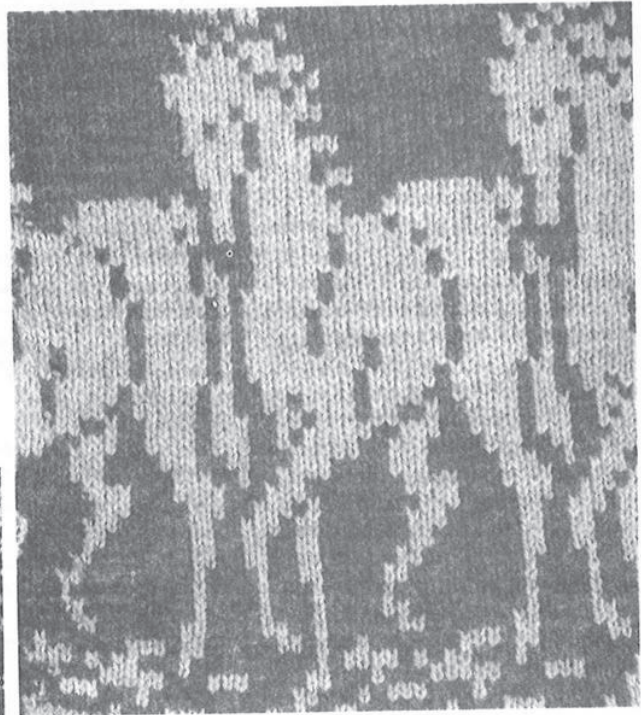


SAMPLE B

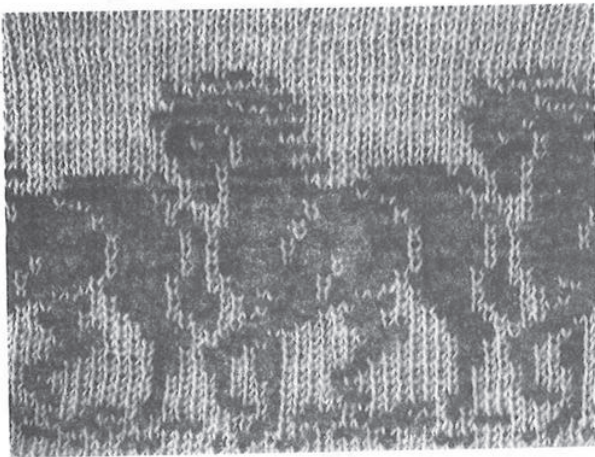




SAMPLE F



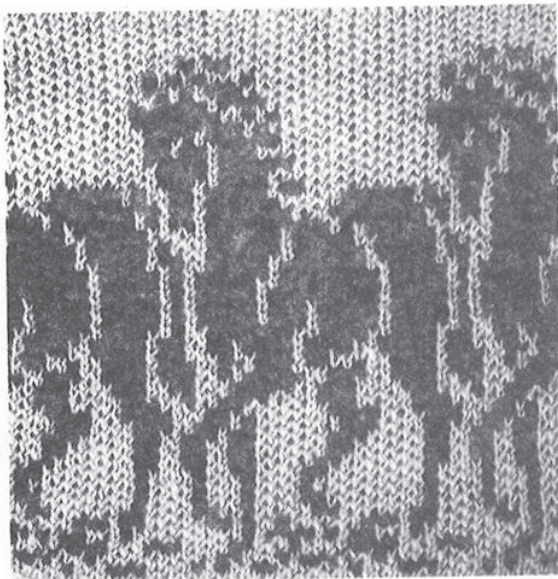
SAMPLE C



SAMPLE D



SAMPLE E



SAMPLE G

PAT COULSTON

PROGRAMMING

USING THE "NECKBAND" PROGRAMME

Have you tried using the "neckband" programme as shown in the instruction manual on page 87? And have you tried using it to knit whole garments? This was the method used in Duet International Issue 6, Spring 1991, for the Cat & Mouse sweater by Alice Cartwright.

Suppose you want to knit just a basic drop shoulder sweater shape, with a cut and sew neckline, using stitch pattern 1306, and technique 187.

We will also assume that the chest/bust measurement is 100cm, (with ease), and the length required 54cms from the top of the welt to the shoulders.

Using the neckband programme, this shape is very easy, and you do not have to enter lots of numbers for the form programme, as you usually do. The neckband programme is very short.

Make a tension swatch, (no - there is no way of by-passing this!), for the garment you wish to knit, and measure in millimetres, as usual. My measurements, using the "TEST", and for the purpose of this sample, were:-

Rows 55mm

Sts 195mm

Work out the finished length you require from the top of the welt to the shoulders. Mine was 54cm. Turn to page 87 of the E6000 manual, and note the two rows of figures. On the left numbers 1 - 15 in a column, and to the right of these, the column of figures for the Form.

When FORM is shown in your console display, the figures that appear in the boxes opposite 1, 2, 3, etc., are the ones that you need to enter. Box 1, enter 80. Box 2, enter 100. Boxes 3 and 4 are the measurements of your swatch. Rows first, 55 in this sample, then stitches, 195 according to our

sample. Continue to enter the figures shown against the numbered boxes, until you come to box 7. Enter here 50, half the measurement of your bust/chest size, which must include ease.

At box 8 enter 38, box 9 enter 4, box 10 enter 1. Exactly as shown in the printed programme.

At box 11 you will need to enter the same 50. This is once again half your chest/bust size, plus ease. It is necessary to enter this at both box 7 and 11 in this case.

At box 12 enter 6, box 13 enter 6.

At box 14, enter the length in centimetres from the top of your rib, to the top of the shoulders, which in this sample case was 54cm.

Finally enter 0 at box 15, and press ENT. The zero always tells the computer that you have finished entering a programme.

The console will take you through the figures once again, to allow you to check that all is correct.

The message WAIT is now displayed, whilst the console sorts out the figures and makes the necessary calculations.

Then START CAST ON will be displayed, so press ENT.

REV SHAPING - NO

FORM TEST - ENT

L. NDS - 51 - ENT

R. NDS - 51 - ENT

RC 0 - ENT

RC392 - ENT

END - ENT

This means that for my tension swatch, and my measurements, I need to cast on 102 stitches. (102 stitches on the front bed, and 102 stitches on the back bed. The back bed "shadows" the front bed for number of needles in this case), and knit 392 rows in pattern.

This method of entering the same measurements in boxes 7 and 11 will give you the same number of stitches all the way up. If, however, you wish the top of the knitting to be wider

than the bottom, e.g. for a sleeve, enter a smaller number in box 7, and a larger number at box 11. This will show increases as you knit upwards.

Should you wish the top to be narrower than the bottom, then enter larger number at 7 and a smaller number at 11. This can be useful, but remember that the increases or decreases will be worked out evenly over the whole length of the knitting length you have entered. It is also a really useful way of calculating the number of stitches needed to cast on, and the rows to knit for a garment without having to use your own brain power! The welts are of course not included, so must be knitted to the length that you require before going into the main knitting in stitch pattern A.

When using any Form, or Form Computer programme, other than the neckband, do remember that when entering a number for the hips or bust/chest width, you may only enter a number that is the same or larger than the number that appears immediately above the empty box in question. You may never enter a smaller number. The programme will always refuse this if you try. Remember too, that if you make the hip size a few centimetres larger, you should add the same amount to the chest/bust, or you will get a very sharp decreasing as you knit upwards, and vice versa if you increase the bust and not the hips.

It is also important to remember that if you increase the length of a garment, that the increase in length always comes after the welt, and before the armhole shaping. Never within the armhole to shoulder length.

PROGRAMMING WORDS & LETTERS

At our knitting club the other day, one of the ladies was wanting to write a title across the front of a garment.

The wording was to be "RIDING ACE" - so perhaps for those of you who have not tackled something like this, we should go through it now.

We used the lettering from the pattern book on pages 145 and 146. Most of the letters are 8 by 12, although some are a little smaller. If you count up the space needed for RIDING ACE, you will see that it takes up to 66 spaces, which includes the 2 spaces needed for the gap between the two words. Note that on the left of every letter there is a blank line. This is supposed to be there, and means that the letters can be used as they are without running into each other. You can if you wish have bigger spaces between the letters, as you will see when we come to put in the 2 spaces between the two words. Choose the technique. Let us say a two colour jacquard, number 183. Switch on the console.

PROGRAMME - ENT
ERASE - ENT
CAST ON - 2 - ENT
ALL ST PATT - NO
ST PATT A - 1197 - ENT (this is the R)
ALTER - ENT
DIR - NO (we do not want to change the direction of the letter)
ADD - ENT
ADD WHAT? - 1188 - ENT (this is the I)
ALTER - ENT
DIR - NO
3 COL - NO
DIST R0 - ENT (Page 50 of manual. We do not wish to place the letters one on top of the other)
DIST ST - 0 - ENT (you must add a figure here, even if it is only a 0, or you will only get the first letter programmed)
ADD - ENT
ADD WHAT? - 1183 - ENT (this is the D)
ALTER - ENT
DIR - NO
3 COL - NO
DIST R0 - NO - ENT
DIST STS - 0 - ENT
ADD - ENT
ADD WHAT? - 1188 (this is the I)
Continue exactly like this entering every pattern number for each letter. 1193 (N), and 1186 (G)
Now we come to the next word, where we want two spaces between riding, and ace. The spaces are always added

to the left of the new pattern being entered.

ADD - ENT
ADD WHAT? - 1180 (this is the A)
DIR - NO
3 COL - NO
DIST R0 - NO - ENT
DIST STS - 2 - ENT (note the change from 0 & ENT before)
ADD - ENT
ADD WHAT? - 1182 - ENT (this is the C)
Continue to enter the E as for the C. When the E has been entered, up comes the **ADD**. Answer **NO** here, and up comes **KNIT TECH**. Enter 183 and **ENT**
ENLARGE - ENT
This can be a little confusing, as we are not going to enlarge our pattern. But all the other alterations to patterns come under the **ENLARGE** section. i.e. centring and repeating.
CMS - NO

^ ROWS - ENT This is the number of rows we will knit
STS - 66 - ENT This figure of 66 is the one we worked out. This facility is invaluable, because here you can see quickly if it is your own calculation that is wrong, or if you have programmed incorrectly. Remember that the console is never wrong - like a calculator.
POS - ENT Look at page 63 in the manual, which gives the five things about a pattern that we can alter if we wish.

PATT AFTER R 0 - ENT We wish to start the pattern at row 1. If we had selected 4, then the pattern would have started there.
TO R/L - ENT We want the words in the centre of our knitting.
IN PATT AT R 0 - ENT We want to start at the beginning of our lettering, and not halfway through.

^ REP R 0 - NO - ENT No, we do not wish our pattern to be repeated vertically, but to come next to each other.
REP STS 0 - NO - ENT We do not wish our pattern to repeat, but appear as a single motif of RIDING ACE.
Test and continue in the usual way to enter the rest of your instructions.

When knitting this, or any garment with a single motif, and you want plain knitting surrounding the motif, you have to think about the texture of the whole fabric. What you cannot do, is to knit in K/K, (technique 102), then go into the pattern using technique 180 at the point where the pattern will be. This will give you two different

types of knitting, and will look most odd. If you look at the sample, you will see that the background texture is the same all the way up the knitting. For the plain areas above and below the lettering, technique 115 was used, changing colours every two rows, so that the main colour only knits on the front bed, but not the contrast colour.

Try these patternings out for yourself; it really is great fun. Do not worry if you get mistakes with your lettering first time. e.g. letters next to each other when there should be a space between them etc. Unfortunately, once you have used **ALTER** within programming, you cannot check what has been done originally. The console just shows **ST PATT A** with an *. It does however come up **ENLARGE**, so you can enter this again if you need to. This is good in one way, in that it saves time if you have to whiz through the whole programme, but annoying when you want to check it. If in doubt, it is best to reprogramme the whole thing again. When entering lots of patterns as above, it is best if you write down the numbers and instructions, as they are above. Whilst you are learning, this will save you time in the end, and you cannot miss bits out.

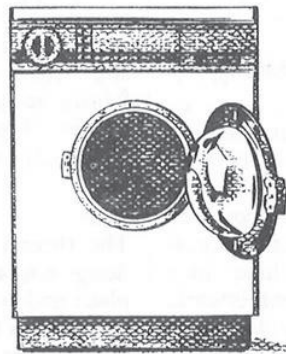
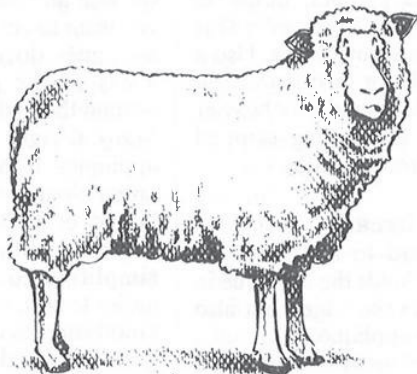
ALTER & ENLARGE

Another exercise that is fun to do, and helps you learn and understand the **ALTER** and **ENLARGE** facilities, is to use patterns 1159, the engine, coupled with the carriages, pattern 1160. Why not programme them in and knit them for yourself, to see what happens? You enter the figures exactly as you did above, putting in first 1159 for the engine. Then put in 1160 twice to get two carriages. Remember you must **ALTER**, not the direction, but **DIST R - NO - ENT**, plus **DIST ST 0 - ENT**, (unless you want a gap between the carriages). For **ENLARGE**, your **^ ROWS**, using technique 183 will be 152, and stitches will be 59. Note that you get the figure 152 for the rows, because that is the height of the longest pattern, the engine, 38 rows X 4. Using **ALTER** and **ENLARGE** opens the door to so many variations of the original pattern, and this is just what we have done today.

Pat

RIDING FACE

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ANNE BLAIKLOCK

AN INTRODUCTION TO APPLIQUÉ ON MACHINE KNITS

All of us involved in knitting and sewing obtain a great deal of satisfaction from creating a "one of a kind" garment. Appliqué is a technique of stitching one fabric to another in pleasing designs, arrangements, and colours. It is an easy and fun way to transform a knitted garment into a "one of a kind" masterpiece.

Early appliqué was done by hand, but today it is quickly and easily done on the sewing machine. With a little practice, you will soon stitch beautiful appliqué designs and add your own special look to garments.

Setting up your sewing machine

You will need a sewing machine in good running condition. If your machine has not been serviced lately, be sure to have it checked over by your dealer, and serviced if necessary. The most simple machine with a zig-zag stitch is suitable for this work. Traditionally, machine appliqué has been done with satin stitch. This is a closely spaced zig-zag, that can be of a variety of widths. You need to be able to set your stitch length so that the stitches are closely spaced, and no appliqué fabric shows between the stitches.

Presser feet

It is important to select the correct foot for your appliqué work. You will need a foot with a tunnel, or groove, on the underside. This tunnel allows the satin stitch to feed smoothly under the foot, without piling up and prevents the stitching from being flattened.

Although a regular zig-zag presser foot could be used, a transparent embroidery foot, or an open toe appliqué foot will produce better results, and allow you to see what you are stitching.

Reduce the presser foot pressure on your machine slightly, to allow manoeuvrability as the work moves under the foot.

Needles

For best results, use a new needle for every appliqué project. Schmetz brand is a high quality needle that works well in most machines. Use a size 12/80 needle for medium weight fabrics, and a 14/90 needle for heavier weight. If you are getting skipped stitches, try a stretch needle.

Thread

The thread used to appliqué your design not only holds the appliqué in place and covers the edges, but also embellishes the appliqué.

Today, there are many beautiful and decorative threads available for machine stitching. Decorative threads are usually used only in the needle. For a shiny satin stitch, use a rayon machine embroidery thread such as Sulky, which is available in a wide selection of beautiful colours. For an interesting effect, try one of the new metallic threads.

Cotton embroidery thread, which is finer and softer than regular sewing thread, will give a matte look and a flatter finish to the satin stitch.

If you are new to appliqué, you may want to use a thread colour to match your appliqué fabric, as it will help

hide the sewing imperfections. To attract the eye, use a contrasting thread colour.

Use cotton thread in the bobbin in a colour to match your knitted garment.

Design

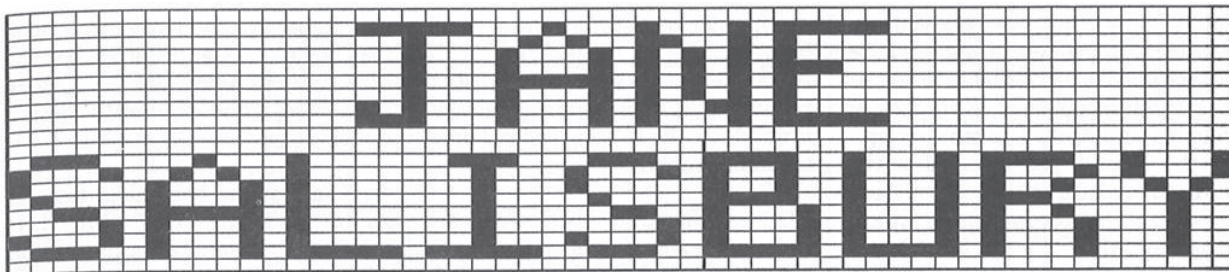
It is important to select an appliqué design that will work with the basic design of your garment. Remember that the appliqué will be the centre of interest on the garment. Decide on the size and basic shape of the area you want to cover. Keep in mind that appliqués do not show up well on areas of the garment that curve around the body.

Many designs can be adapted for appliqués. If the design is smaller or larger than you want, it can be enlarged or reduced in a photocopy machine. Many designs can be simplified to make the appliqué easier to sew.

Good sources of design are artwork, greetings cards, calendars, fashion magazines, children's colouring books, craft books, etc. Try planning some geometric shapes - rectangles, squares, triangle, circles and so on. Or choose one basic shape and vary the sizes. Overlap some pieces. Keep in mind that simple design lines are often the most effective.

In future issues, we will be exploring fabrics and various appliqué techniques, as well as some finishing touches. The possibilities are endless!

Anne



INTARSIA KNITTING

I moved to the north of Scotland in 1988, when my husband was invalided out of the Fire Service. We had fallen in love with Scotland during our 12 day cycle ride from Lands End to John O' Groats, and had dreamt of living here in the wild loneliness. It was after my husband's accident that we had purchased a small cottage at Strathy Point - a remote and windy place situated out on the far north coast, halfway between John O' Groats and Cape Wrath. It is a beautiful area, far away from "every-day" life. Our nearest shops are a 52 mile drive away!

I have always dabbled with artistic things, even when my children were small - I had tutored on knitting machines at evening classes, and have used many makes and models. I progressed up to the Passap System, and once I had mastered it, refused to change to anything else.

As I have quite a bit of spare time in the Far North, especially in winter, when it is dark at 3pm, and not light until after 9am next morning, I found myself experimenting with picture knitting, i.e. Intarsia.

Always having been fond of birds and animals, and with the wildlife here, (ranging from stoats to wildcats), have tried to capture them in oils, a hobby that I have enjoyed for many years. I had the idea of trying to "transfer" my paintings into knitwear, and so set about designing my paintings onto graph paper to enable me to knit them.

I find the easiest way is to use one square of the graph paper to one stitch and one square to one row. Then I roughly sketch the outline with a pencil onto the paper. The ideal size I have found, is 110 stitches by 130

rows. This enables the design to be incorporated into any size garment, from a 32 inch to a 44 inch chest, if using four ply yarn. This also give me a choice of round or V neck shaping, raglan sleeve, set in sleeve, and of course, your own choice of whether you want the design on the back or the front of the garment. I tend to prefer the design on the front, as after all the effort put in, it's nice to see it all the time!

After sketching in pencil, I begin to fill in each square with the different colours to make up the design. I find felt tip pens are the easiest, if used lightly, as the squares of the graph can still be seen under the colours. Also, by blocking in the colours, you can see what the picture will look like when it is finished. So if you want to make any alterations, you can do this before you start knitting, and not be disappointed after you have completed the garment.

Once I am satisfied with the design, I cover it with a clear adhesive film. This means that I can then cross of each row with a wax pencil, (such as Chinagraph), as it has been completed, to make following the chart easy. It also has the advantage that the chart will wipe clean for future use, if required.

Intarsia knitting is NOT difficult, but it IS time consuming. When I first started experimenting, I thought I would never get the hang of it. But I persevered, and now I thoroughly enjoy it. It seems extremely fiddly to begin with, but everything eases with practice. I first used an intarsia lock of a different make to Passap/Pfaff, as the Picto was not then on the market. Although the lock was adequate, I did find that it would occasionally jam

completely, entailing a lot of unnecessary unraveling. I thought that it was to do with the type of yarn I was using, or the stitch size, but it was neither of these. As soon as the Picto was available, I purchased one, and since that time have had no trouble with jamming problems whatsoever - I am still using the same type of yarn and stitch size. Therefore, if you are going to purchase an intarsia lock, I do recommend the Picto. A little more expensive, but well worth it!

A small accessory that is very useful, and is obtainable from stockists, is the "yarn brake". This fits onto the front bed of the machine and allows the strands of different yarns to be kept separate, and at the correct tension. I would never knit without one.

Always knit the section of the garment that is incorporating the design on the back bed of the machine. When you have decided where to place the design, remove the main lock and attach the Picto lock. Full fitting instructions are supplied with the Picto. Fit the front bed needle covers supplied with the Picto, and attach the yarn brake to the front bed. The front bed covers stop any yarn entanglements.

Sort out the colour yarn that you need for your design, and wind off several small balls of each colour. I find that it is easier to wind yarns into small round ball by hand, about one inch in diameter, as they roll easier, and do not pull tight when you are moving the lock across the row.

The important thing to remember about intarsia knitting, is that you should never carry yarn across the back of the knitting. You must always have one ball of yarn for each section of every colour. You can bend this

rule slightly if for example you are knitting bird feathers, when you have 1 stitch in colour 1, 2 stitches in colour 2, 1 stitch in colour 1, 2 stitches in colour 2, etc. Here you can overlap - but be careful, you must allow the yarns to be slack, or the lock will jam. I would never recommend overlapping more than two stitches. Therefore, if you have one ball of yarn to each section of each colour, there are obviously going to be a lot of balls of yarn used for each row. For example, I have ended up with 5 balls of rust, 4 balls of brown, 8 of black, 4 of green, and 6 of yellow!

Each time you start a section of colour, join in a new ball, and when that section is finished, the yarn is broken off. This does leave many ends to be sewn in afterwards, but it must be done this way, so that you get a "flat" picture when the work is finished.

As you are knitting the design, adjoining colour yarns must be crossed over

each other so as to prevent a small hole forming in the knitting. This seems fiddly to start with, rather reminded me of lacemaking, but if it is not done, the knitting will not hold together properly.

The manufacturers instructions say to lay the balls of yarn on the floor, but I do not find this a good method. After I have clipped the yarns into the yarn brake, I lay the balls on top of the brake so that they are leaning loosely against the front bed. I then find it much easier to pick them up and cross them round one another. Also by the balls being round, they roll easily and so do not jam as I move the Picto across the bed.

Do remember that any design you knit will come out in reverse to your graph. Obviously this is not a problem unless your design incorporates figures or letters.

It is also very important to finish off the garment properly, and sewing in all those loose ends is a very fussy job.

I find it best to sew in the ends around the edge of each appropriate section of colour, as when the finishing is completed, it does not pull the design out of shape.

As I said at the beginning, Intarsia knitting is TIME CONSUMING. It took me four solid days to knit the wildcat motif, and another day to sew in the ends. But when you have finished, it is a great feeling to know that you have designed and knitted it yourself. I do hope that you enjoy knitting intarsia as much as I do, and that you may like to try one of my designs.

Best wishes,

Jane.

Two of Jane's designs are featured in this issue, with her original working charts in colour. The "Wildcat" and the "Eagle". Look out for more of her wonderful picture designs in future issues of Duet International. Ed.

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D20805 & D20808 INTARSIA



5, 80, 6000

Jane Salisbury, Scotland.



91[96:102]cm Chest/Bust.



98[103:109]cm Chest/Bust.



YEOMAN "Sport" 4 ply 100% pure wool. Count 2/8's.
 WILDCAT Teal 1 cone = Col 1, small amounts black, white, dark green, light green, pink, red, gold, rust, brown, fawn.
 EAGLE Red 1 cone = Col 1, small amounts black, white, grey, rust, brown, gold, light yellow, fawn.

40sts = 143mm, 40Rs = 101mm, measured over stst. 40Rs rib = 83mm.



Stocking stitch, with intarsia design from charts given.



Page 4.



380g Size 91cm.



Work intarsia using PICTO lock on garment front from charts given. 1 square on charts represents 1 row and 1 stitch. Place design centrally on front, or according to your choice.

- A. CoCir 1X1, cast on 1, as Diag 1. K as chart.
- B. Trans all sts to BB.* Set as Diag 2. K as chart.
- C. Dec & K as chart.
- D. Dec & K as chart. Remove sts on WY.



- A. As Back A.
- B. As Back B to *. Position PICTO. K as chart placing design in centre of work & following intarsia chart on page



- 23 for Wildcat, or 26 for Eagle. Complete part using PICTO and Col 1.
- C. Shape neck as chart using 1 end for each side & PICTO.
- D. Dec & K as chart.

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



Join Rt shoulder seam. Pick up sts from back neck, & front neck shaping onto BB. Col 1 lks N/GX SS 6, K 1 R. Trans sts as for Diag 1, (1X1). K 25 Rs, lk at Rt. WY K several Rs & rel.



Block & press all parts to size, except ribs & bands. Sew in all loose ends of intarsia area neatly & securely. Join Lt shoulder seam. Fold neckband

in half to outside. Backstitch through open loops unravelling WY as you go. Sew in sleeves. Join side & sleeve seams. Give final light steaming.

N 7 for front
GX PICTO 7



DIAGRAM 2

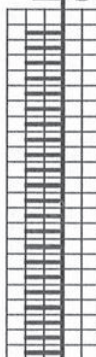
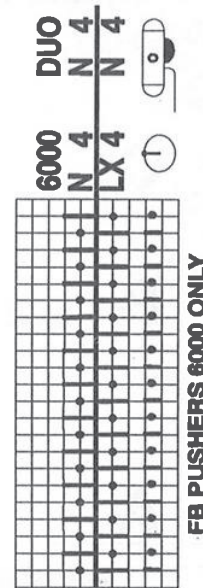


DIAGRAM 1



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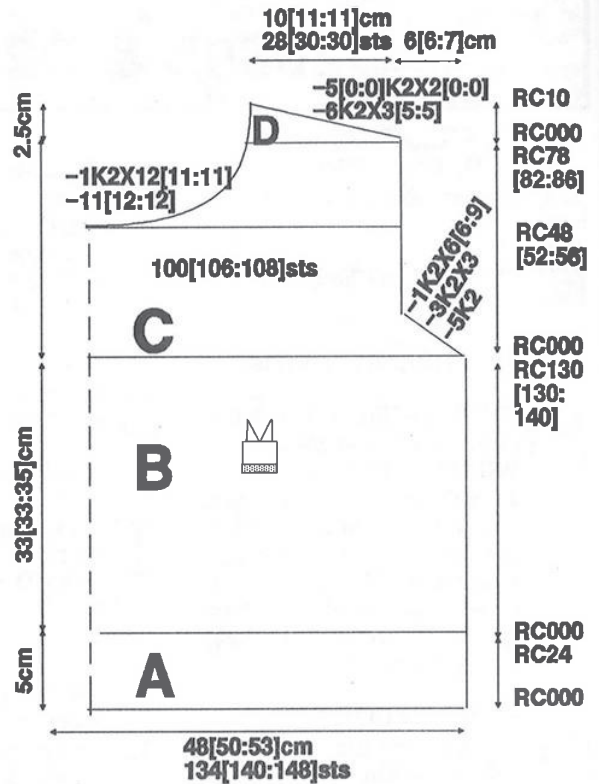
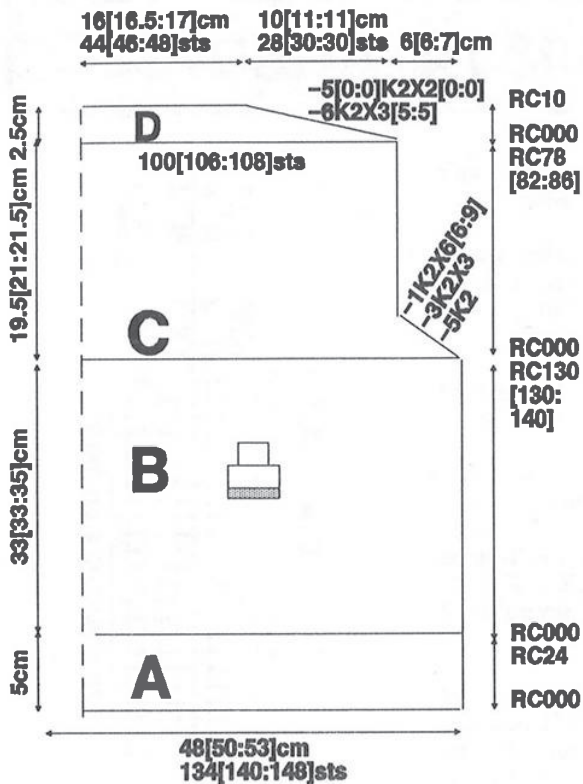
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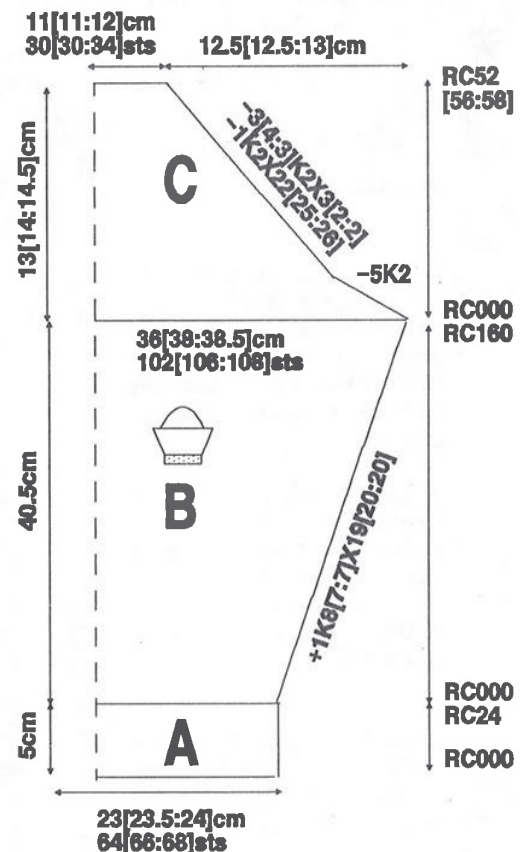
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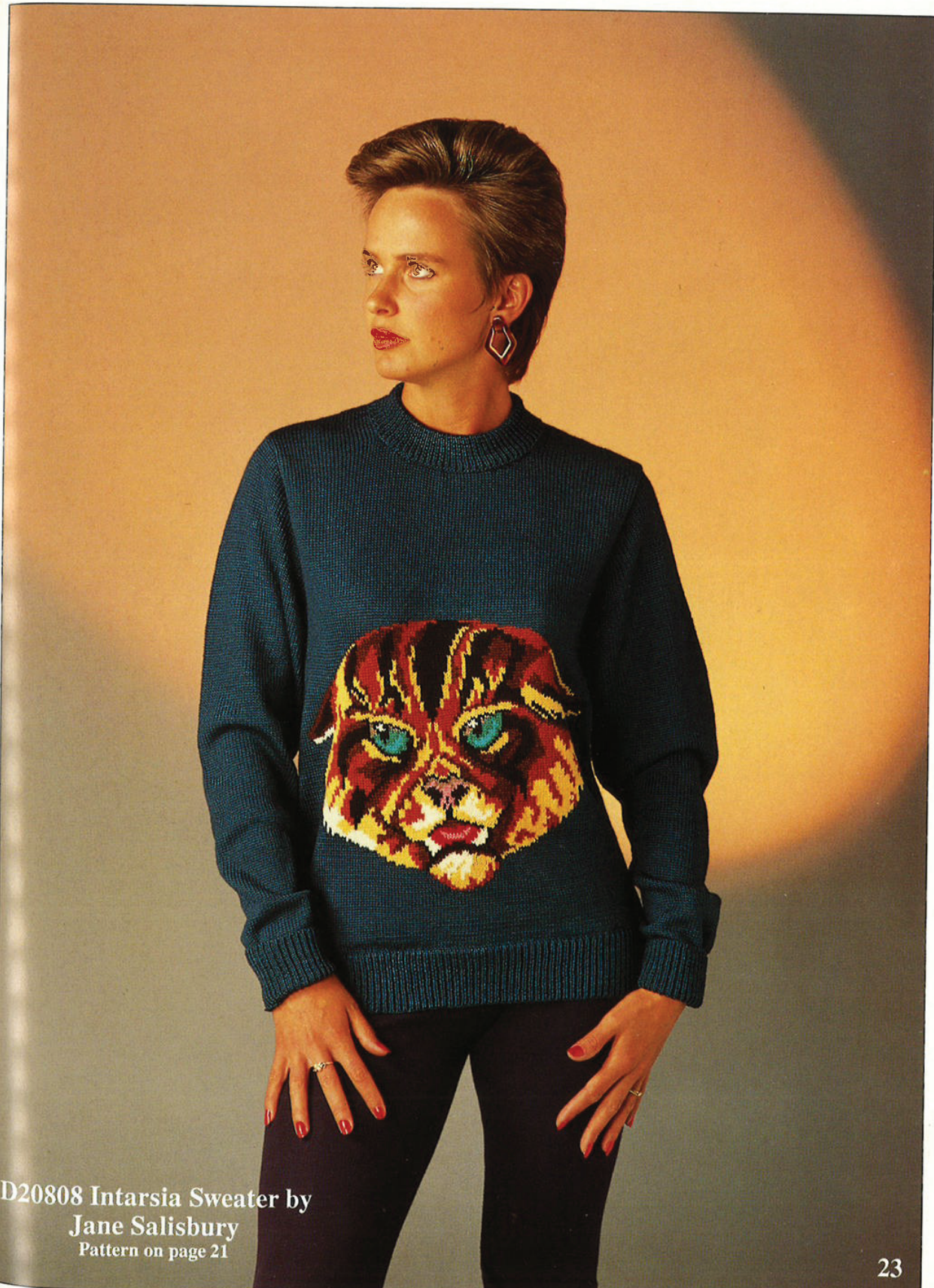
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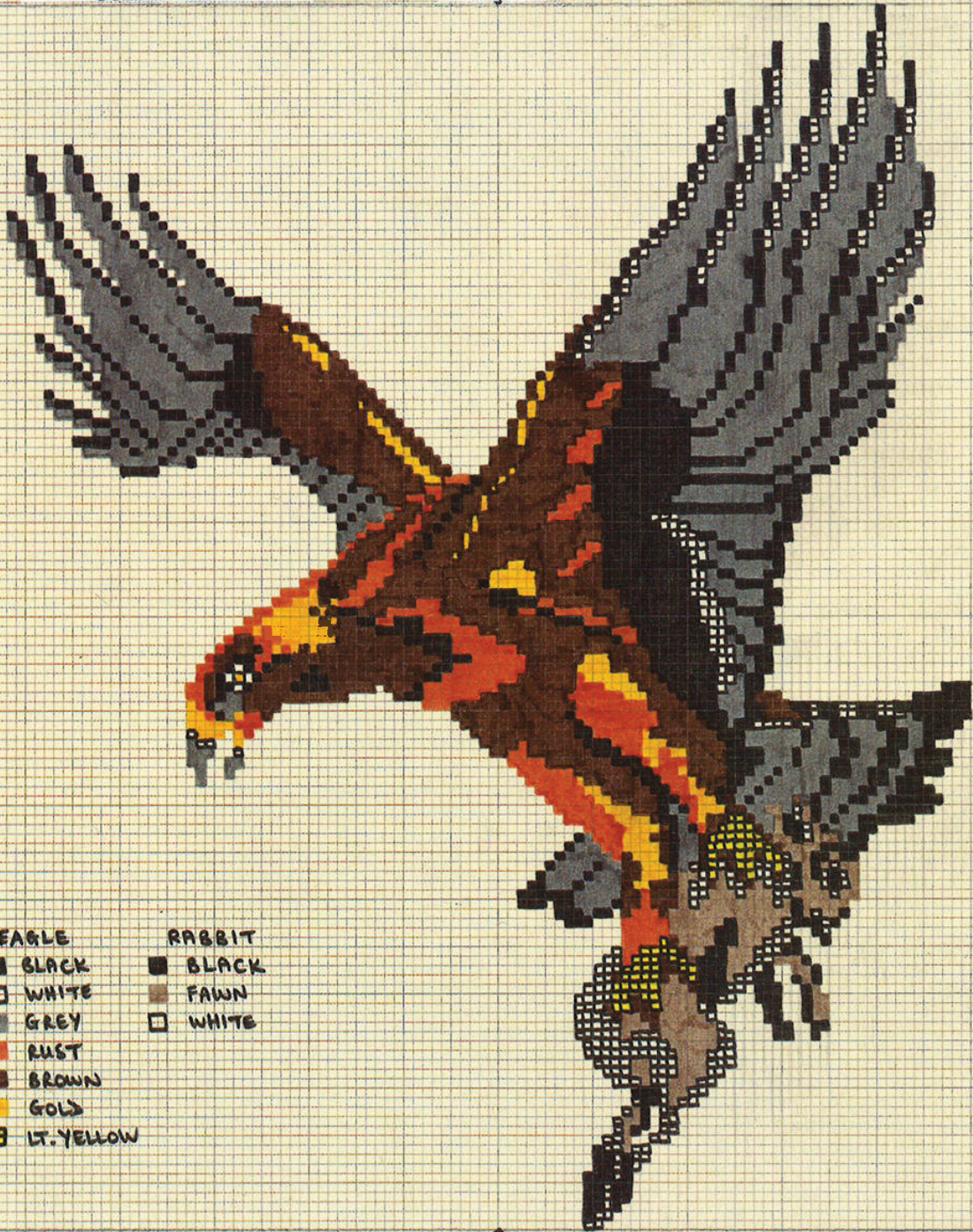


D20808 Intarsia Sweater by
Jane Salisbury
Pattern on page 21

INTARSIA CHART FOR D20805
GOLDEN EAGLE

CENTRE

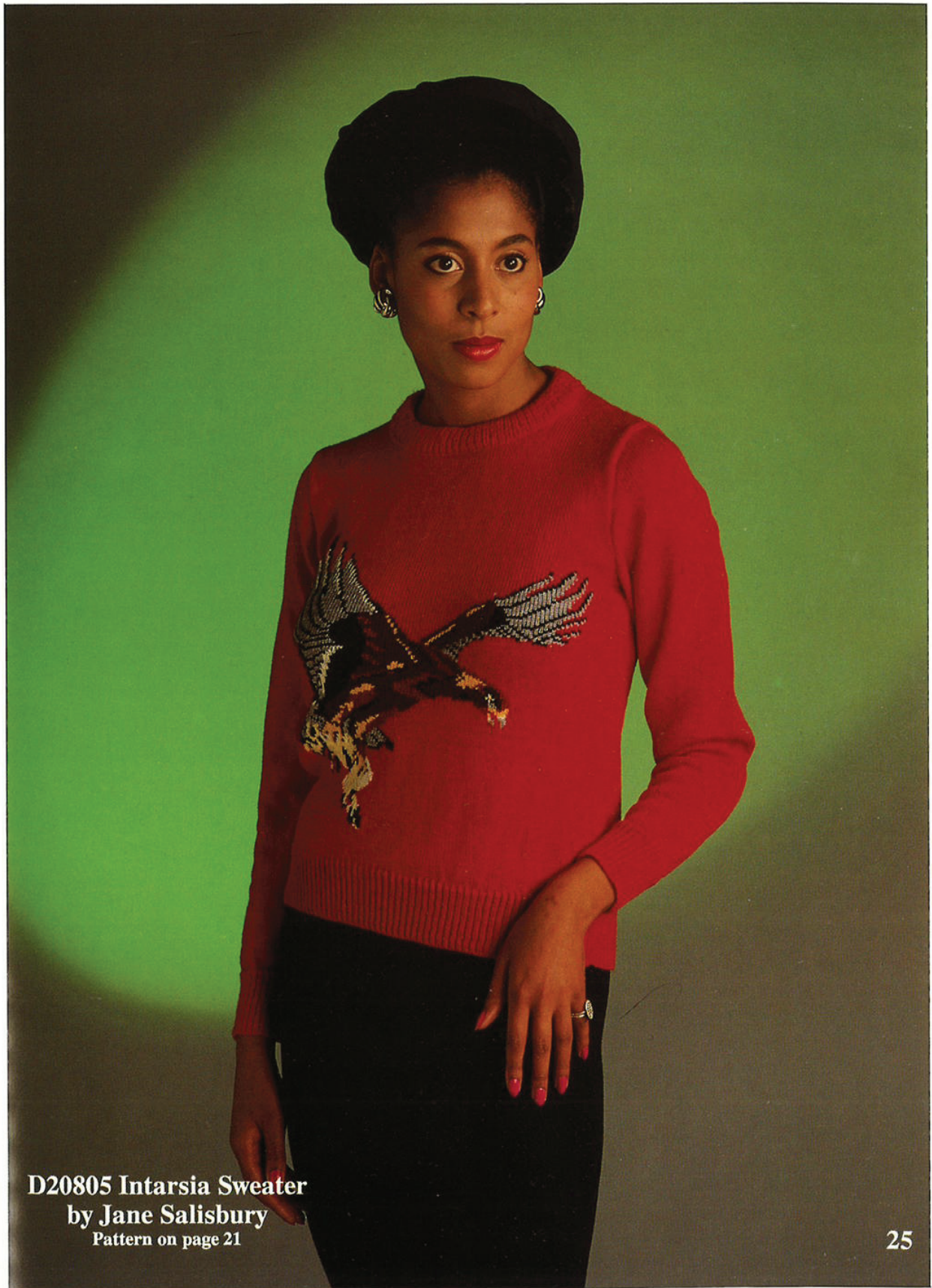
110805



- | EAGLE | RABBIT |
|--------------|---------|
| ■ BLACK | ■ BLACK |
| □ WHITE | ■ FAWN |
| ■ GREY | □ WHITE |
| ■ RUST | |
| ■ BROWN | |
| ■ GOLD | |
| ■ LT. YELLOW | |

↑
CENTRE

110805



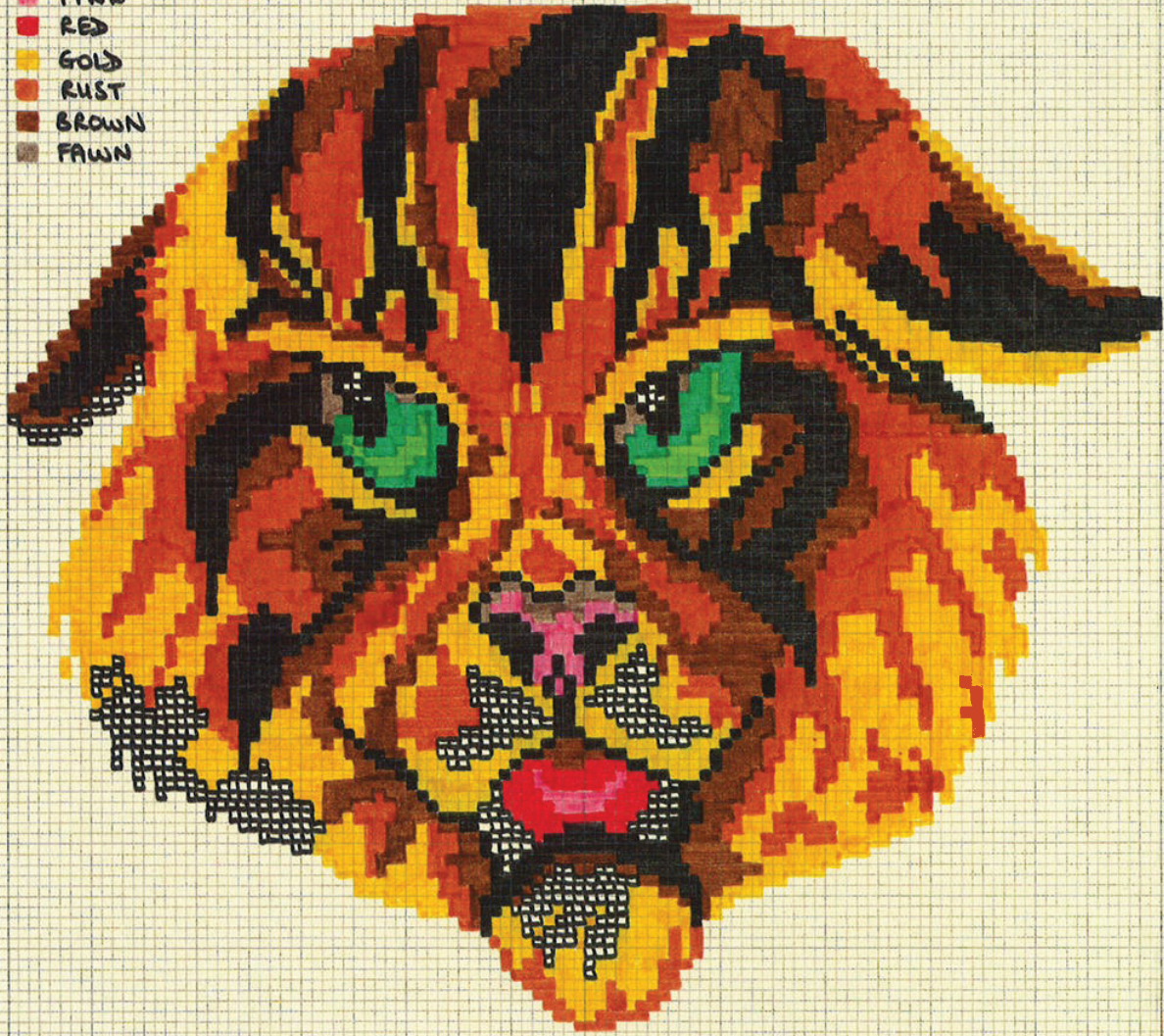
D20805 Intarsia Sweater
by Jane Salisbury
Pattern on page 21

CENTRE

INTARSIA CHART FOR D20808
WILDCAT

130 rows

- BLACK
- WHITE
- DARK GREEN
- LIGHT GREEN
- PINK
- RED
- GOLD
- RUST
- BROWN
- FAWN



↑
CENTRE

110 sts

GEORGE LE WARRÉ

Last time we looked at how yarns are spun from fibres to make yarns for us to knit on our machines. Now it is time to look more closely at the various fibre types, the yarns made from them, and their uses. This time we will concentrate on what is probably the oldest, and most popular knitting fibre - WOOL.

We all know that wool always comes from a sheep. Only fibre grown by a member of the sheep species may be called wool. All other animal fibres grown as an overcoat are always called "animal hair". Also, it happens that as wool has been such a popular knitting fibre for so many years, that the name wool has often come to be synonymous with knitting yarn. People say "wool", when they really mean yarn. We have all heard someone or other refer to their favourite acrylic yarn as "acrylic knitting wool". It is not really that important, as long as we do know the difference between wool and other fibres.

There are so many names attached to the word wool, that it can be a little confusing to some knitters. Lambswool, Merino wool, Botany wool, 100% wool, Shetland wool, Pure new wool, Woolmark wool - the list goes on and on. But they all have one thing in common. They all are made of wool, which was originally grown by a sheep. Not all sheep produce wool that is suitable for spinning into knitting yarns. In fact, of all the sheep breeds that exist, a remarkably small percentage of them produce a fleece that is made into knitting yarn, and even then not all the fleece may be used for this purpose. It is normally the breeds that produce a fleece that has a well "crimped" "staple" from 3 to 7 inches long, with very little "kemp". Crimp is the way a wool fibre looks close too. The more crimp it is, the more crimp. So crimp means wavy. Kemp is another name for hair. If a fleece contains a lot of kemp, it is

hairy and course. Not what is needed for knitting.

The kemp content in a fleece is affected by breed, weather conditions, diet and so on. Even breeds that naturally grow relatively kemp free fleeces will grow more kemp if kept in wet areas or conditions. The kemp is grown to shed water from the sheep's coat.

Staple is another name for fibre length. So short staple fleeces have short fibres, long staple long fibres. Usually spinners quote an average staple length for a fleece, or a breed type fleece.

WOOL FIBRE



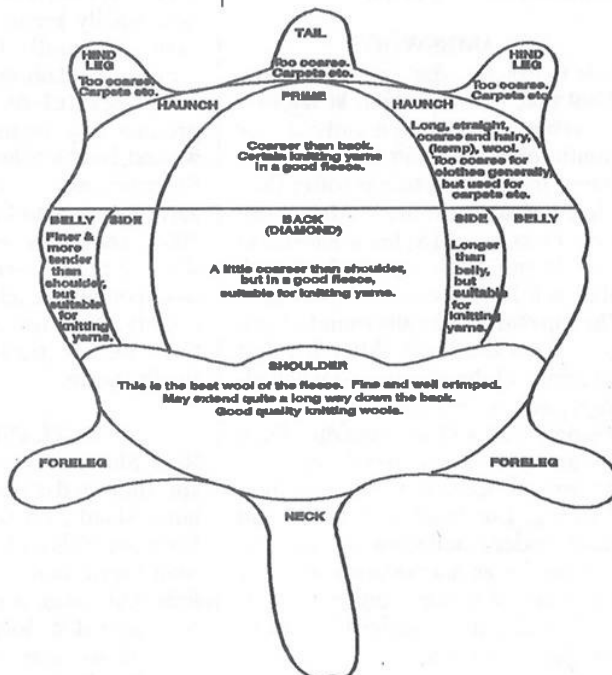
A wool fibre seen under a microscope is wavy, and has interlocking scales all the way up it's length, rather like tiles on a roof. It is the wavi-

ness, "crimp", and the scales, that allow wool to be spun so well. The crimps and scales grip each other when spun to form a continuous yarn.

Much of the wool that is made into knitting yarn comes from a type of sheep known as a crossbred.

This means that a variety of sheep with desirable wool properties have been crossed together to produce a sheep that grows fleece that will meet the properties required of the spinner and knitter. These frequently have one of the "Down" sheep breeds in their ancestry, such as Dorset Down, Hampshire Down etc., who naturally produce a well crimped and relatively kemp free fleece.

In late spring or early summer, the sheep are shorn of their fleeces. This is a specialized job that entails very hard and hot work. Each fleece is shorn from the sheep in one piece, and then rolled up in a special way, ready to be packed and sent off to be marketed and then sorted, as the first process is called. Sorting is exactly what it sounds like. Each fleece is unrolled and divided up into sections which are suitable for a particular use. An unrolled fleece looks something like this:-



Each area of the fleece has a name, and the wool from these areas a specific use. As we are here only deal-

ing with knitting yarns, we will only look at a crossbred fleece in this respect. As we can see, there are certain parts that are of no use for knitting at all. The legs and tail, "britch", wool is much too coarse, so is often incorporated into yarns for carpets, where the hard wearing properties of kemp will be an asset.

The best part of the fleece is the shoulder, which is fine, well crimped, and not usually hairy.

The back, or "Diamond" is next best, and in a really good fleece, may be almost as good as shoulder.

Belly and Side are usually a little longer than back and shoulder, and more tender, but often incorporated into knitting yarns.

Prime comes from the lower end of the back and is coarser, but may be used for certain knitting yarn types in a good fleece.

Haunch is too coarse for knitting generally, but is used for carpet yarns. So you see, even with a very large and heavy fleece, the amount that can be made into knitting yarn is really only about half, or slightly more.

SOME WOOL TYPES

Now let's look at some of the special wool types, and see just what the names mean. First of all:-

LAMBSWOOL

This is exactly what the name says. Wool taken from a lamb at it's first shearing, often when only a few months old. It is softer than the adult fleece, just as baby hair is softer than adult human hair. It is often more tender too, as well as being shorter in fibre length. Only one end of each fibre will have a cut, the lower end. The top end is naturally rounded as it grew from the lamb. After it's first shearing, all the sheep's wool will always have two cut ends, one top, one bottom, and will be coarser. Each sheep will only produce one lambswool fleece in it's life, the first shearing. Lambswool is softer and more tender when spun into yarn, so may not be as hardwearing as other wool yarns. But this is outweighed by the fact that it is wonderful to wear, very light but warm.

MERINO WOOL (BOTANY WOOL)

These two names are used in different parts of the world for one and the same type of wool. That which comes from the Merino sheep. This grows a naturally virtually kemp free fleece that is soft, long and silky. The fibres are well crimped and have fewer scales than other breeds, making them soft and lustrous. This makes very high quality knitting yarns that are soft, warm, and harder wearing than lambswool. The disadvantage is that "pilling" can occur on the surface of knitted fabrics with this yarn.

PURE NEW WOOL, VIRGIN WOOL, WOOLMARK WOOL

This title on the label means that the fibres contained in the yarn are 100% new wool. It does not denote a specific type of wool from a breed, but may be added to other titles, such as merino, lambswool etc. Woolmark is a sign of the International Wool Secretariat, and is often combined with their logo for pure new wool.

100% WOOL

This means that the fibres are 100% wool in the yarn, but some of them may be recycled wool. This does not necessarily mean inferior quality yarn, frequently the reverse. The recycled wool fibres are often from an unsuccessful dye or yarn type produced by the mill. These are not wasted, but bleached, re-carded with the new wool, and spun up into a new yarn. It may not of course be labeled 100% pure new wool, but is 100% wool. Not all yarns labeled 100% wool contain recycled fibres, and it is important to remember this. Even those that do are still of a very high quality normally.

SHETLAND WOOL

Real Shetland wool comes from a specific breed of sheep from the Shetland Islands, off the north coast of Scotland. This is often plucked rather than shorn, and is wonderfully soft, light and warm. It comes in a variety of natural colours, from white through to red-brown and grey-black, as well as dyed colours. Also in a wide variety of thicknesses from "cobweb" thin yarn to Aran weight. Some of the

yarns labeled "shetland" are not in fact from these sheep at all, but are spun from other breed fleeces, or blends, to give an overall effect and look of a shetland type of yarn.

WOOL PROPERTIES

Warm to wear in winter, cool in summer because wool will absorb body moisture, leaving the skin feeling cool. In winter, a thick loose knit may feel very warm because the fibres absorb moisture from the damp air. In doing this they actually generate heat. The structure of a knit fabric traps a great deal of air, which acts as a good body insulator. Wool takes dyes very well, so is obtainable in a multitude of colours. It will spin very thin, or very thick, as well as into many special types of yarn, such as crepe, boucle, etc. An elastic fibre that retains shape well. Resilient and comfortable to wear. Does not burn easily and only catches fire with difficulty. Washes well and retains most dyes well.

Some disadvantages are that some people cannot wear wool next to the skin as they find it irritating. Poor washing will lead to shrinkage and/or felting. (This is because the scales on the fibres lock together and cannot be unlocked). Not normally machine washable, unless special wash programme, or the yarn is specially treated. e.g. Superwash.

CARE

All wool knitwear is best washed by hand, using either soft soap, or a proprietary brand of detergent made specifically for wool. Wash and rinse water should be at the same temperature to avoid fibre shock, which may lead to shrinkage. Gently squeeze fabric in suds. Never rub or wring, this will cause felting. Rinse thoroughly to remove all soap. Last rinse may be a fabric conditioner if liked. Ordinary hair conditioner is one of the best to use! If you live in a hard water area, add one tablespoonful of vinegar or lemon juice to last rinse. This will avoid limescale clinging to, or dulling the fabric. But test a small area of the fabric first with this. Some dyes may react with the weak acid and change colour.

More about yarns and fibre types next time.

D20802 FISHERMAN RIB SWEATER

 **5, 80, 6000**



Alma Spriggs, England.



88[92:97:102]cm Bust.



98[102:108:112]cm Bust.



DENYS BRUNTON
 Magicolor 100% Acrylic. 506
 metres per 100g. 1 X 340g cone
 Dark Red = Col 1.



40sts = 140mm
 40Rs = 52mm measured over
 patt with swatch slightly
 stretched widthways.
 40Rs rib = 100mm.



Half fisherman's rib according
 to Diag 2. Ribs & bands as
 Diag 1.



Page 4.



300g Size 97cm.



Stretch swatch slightly
 widthways before measuring.
 This is a very elastic fabric.
 Cut and sew neckline. Gar-
 ment knitted using the neck-
 band programme. See Pat
 Coulston's article, page 15.



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



B. Set as Daig 2. K as chart.
 CoF. Rep for front.



A. As Back A.
 B. As Back B. K & inc as chart.
 CoF. Rep for 2nd sleeve.



CoCir 1X1 as Diag 1,
 140[146:152:160]sts. K 60Rs.
 Fill empty Ns with purl loops
 from opp Ns. Lks CX/CX SS

5/5. RC000 K to RC 8. WY K
 several Rs & rel.



Make cut neckline in front as
 chart. Join Rt shoulder seam.
 Attach collar to back & front
 neck, backstitching through
 open loops to outside, unravel
 WY as you go. Slip stitch inside
 of envelope to inside garment
 enclosing cut edges. Join Lt
 shoulder & collar seam.
 Sew in sleeves. Join side &
 sleeve seams.
 Give final light steaming.

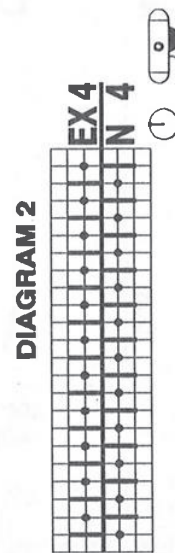
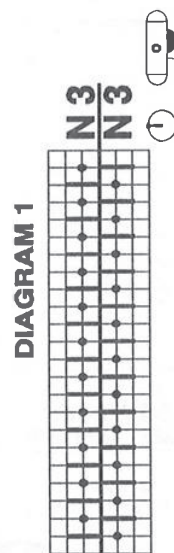


NOTE

	88	92	97	102
	cm	cm	cm	cm
1	80	80	80	80
2	100	100	100	100
3	A	A	A	A
4	B	B	B	B
5	4	4	4	4
6	1	1	1	1
7	49	51	54	56
8	38	38	38	38
9	4	4	4	4
10	1	1	1	1
11	49	51	54	56
12	6	6	6	6
13	6	6	6	6
14	54	54	54	54
15	0	0	0	0

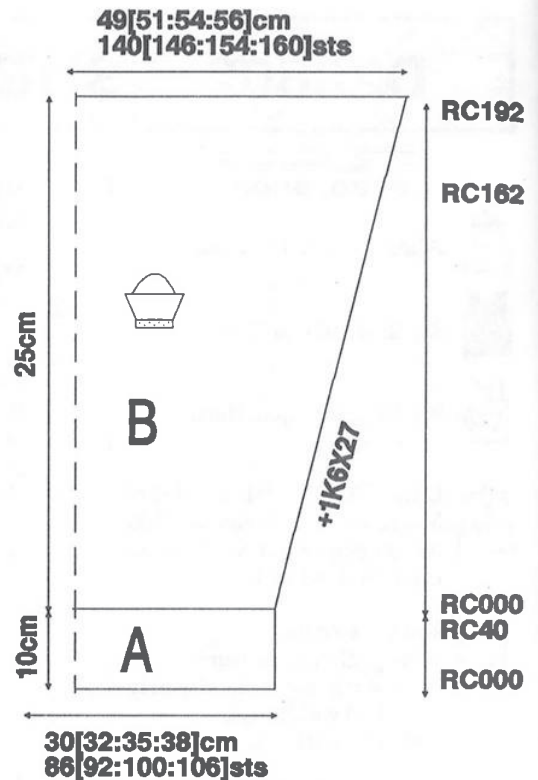
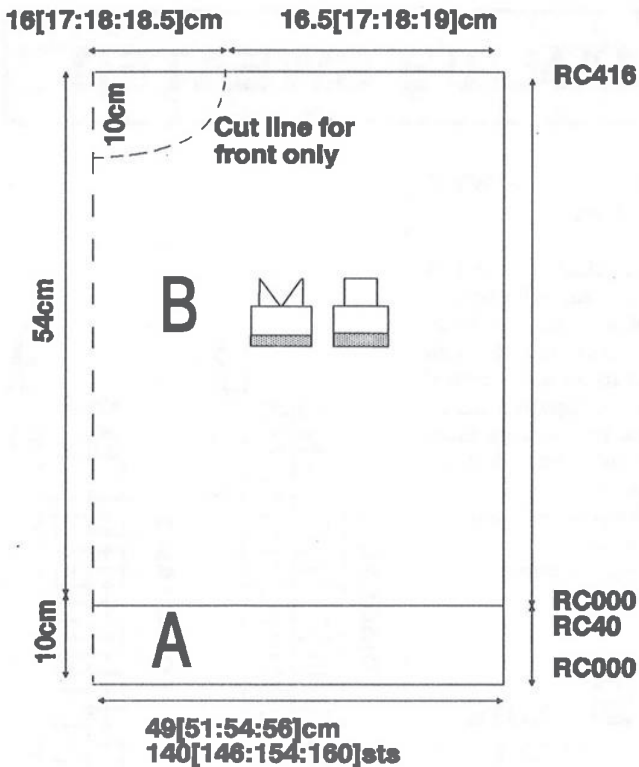
	88	92	97	102
	cm	cm	cm	cm
1	80	80	80	80
2	100	100	100	100
3	A	A	A	A
4	B	B	B	B
5	4	4	4	4
6	1	1	1	1
7	30	32	35	38
8	38	38	38	38
9	4	4	4	4
10	1	1	1	1
11	49	51	54	56
12	6	6	6	6
13	6	6	6	6
14	25	25	25	25
15	0	0	0	0

Form Programme does not contain
 rib information. Ribs must be
 knitted first. See article page 15.



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D20813 TWEED LOOK SWEATER

5, 80, 6000



88[92:97:102:107]cm Chest Bust.



100[104:108:112:116]cm Chest Bust.
Length 61[62:63:64:65]cm.



MANY A MICKLE Black Welsh 2 ply & White Welsh 2 ply. 1 cone each. 450 metres per 100g. 1 end each taken together throughout = Col 1.



40sts = 138mm 40Rs = 95mm, measured over stst after washing & pressing.
40 Rs rib = 78mm.



Stocking stitch with 2X1 ribs. 2 ends of twisted yarn give the tweed effect.
Cast on 4. St Patt A 100.



Page 4.



350g Size 97cm.



1 end of each colour taken together throughout. To make yarns twist, stand 1 cone above the other on twisting yarn stack, or box with hole in the lid. Thread lower yarn through centre of upper cone, then take both yarns together.



A. CoCir 2X1 as Diag 1. K as chart.
B. Trans all sts to FB. Set as Diag 2. K as chart.
C. Dec & K as chart.
D. Dec & K as chart. CoF.



A. As Back A.
B. As Back B.
C. Dec & K as chart.
D. Divide work. Set as Diag 3. K & dec as chart, holding with pushers.
E. Dec & K as chart.



Rep for second side reversing shapings.

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

C. Dec & K as chart. CoF. Rep for second sleeve.



CoCir 1X1 Col 1, 144[150:156:162:168]sts. Lks N/N SS 4/4. K 80 Rs. CoF.



Wash, dry and block all parts to size. Do not press welts, collar. Join Rt shoulder seam. Attach CoF edge of collar to neckline with backstitch, right sides together. Join Lt shoulder. Join collar seam using mattress stitch. Sew in sleeves. Join side & sleeve seams. Give light steam pressing.



	88	92	97	102	107
	cm	cm	cm	cm	cm
1	101	101	101	101	101
2	161	161	161	161	161
3	A	A	A	A	A
4	B	B	B	B	B
5	124	130	134	140	144
6	100	104	108	112	116
7	(1)	(1)	(1)	(1)	(1)
8	195	195	195	195	195
9	C	C	C	C	C
10	7	7	7	7	7
11	7	7	7	7	7
12	38	38	38	38	38
13	124	130	134	140	144
14	88	92	96	100	104
15	(2)	(2)	(2)	(2)	(2)
16	29	29	29	29	29
17	61	62	63	64	65
18	(3)	(3)	(3)	(3)	(3)
19	106	106	106	106	107
20	7	7	7	7	7
21	1	1	1	1	1
22	168	177	177	177	177
23	161	161	161	169	169
24	162	162	162	162	153
25	146	146	146	146	145
26	7	7	7	7	146
27	154	156	158	159	7
28	190	190	190	191	161
29	150	152	154	155	191
30	71	71	71	128	155
31	177	177	161	71	128
32	161	161	153	161	71
33	153	153	153	153	169
34	162	162	162	178	161
35	155	155	164	162	153
36	7	7	7	146	162
37	1	2	1	7	164
38	0	0	0	3	7
39				0	3
40					0

	88	92	97	102	107
	cm	cm	cm	cm	cm
1	101	101	101	101	101
2	161	161	161	161	161
3	A	A	A	A	A
4	B	B	B	B	B
5	124	130	134	140	144
6	100	104	108	112	116
7	(1)	(1)	(1)	(1)	(1)
8	195	195	195	195	195
9	C	C	C	C	C
10	7	7	7	7	7
11	7	7	7	7	7
12	38	38	38	38	38
13	124	130	134	140	144
14	88	92	96	100	104
15	(2)	(2)	(2)	(2)	(2)
16	29	29	29	29	29
17	61	62	63	64	65
18	(3)	(3)	(3)	(3)	(3)
19	234	234	234	235	236
20	7	7	7	7	7
21	1	1	1	1	1
22	168	177	177	177	177
23	161	161	161	169	169
24	162	162	162	162	153
25	146	146	146	146	145
26	7	7	7	7	146
27	154	156	158	159	7
28	190	190	190	191	161
29	150	152	154	155	191
30	71	71	71	128	155
31	177	177	161	71	128
32	161	161	153	161	71
33	153	153	153	153	169
34	162	162	162	178	161
35	155	155	164	162	153
36	7	7	7	146	162
37	1	2	1	7	164
38	0	0	0	3	7
39				0	3
40					0

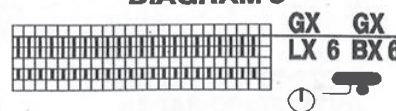
DIAGRAM 1



DIAGRAM 2

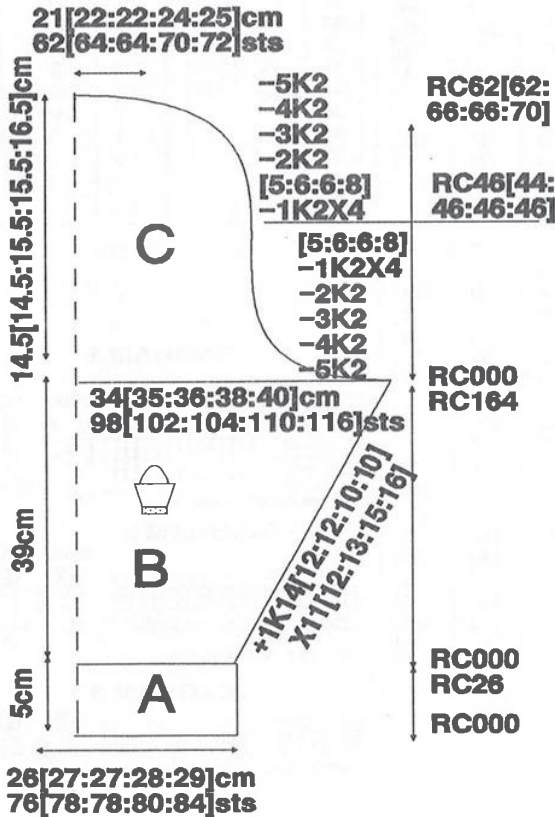
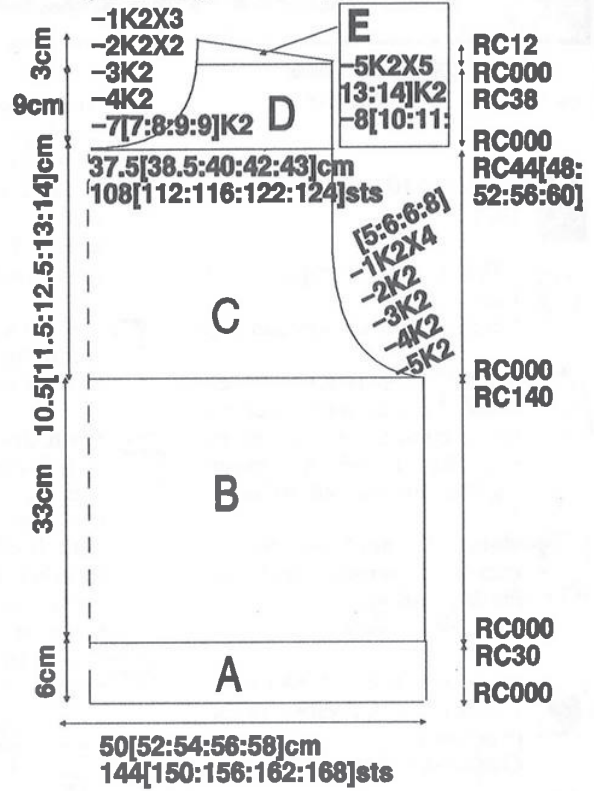
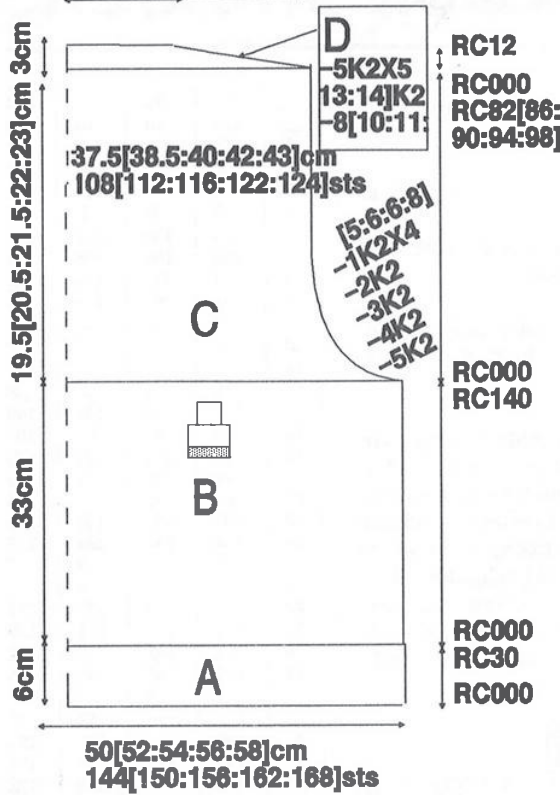


DIAGRAM 3



14.5[14.5:15:16:16]cm 11.5[12:12.5:13:13.5]cm
42[42:44:46:46]sts 33[35:36:38:39]sts

14.5[14.5:15:16:16]cm 11.5[12:12.5:13:13.5]cm
42[42:44:46:46]sts 33[35:36:38:39]sts



	88 cm	92 cm	97 cm	102 cm	107 cm
1	101	101	101	101	101
2	161	161	161	161	161
3	A	A	A	A	A
4	B	B	B	B	B
5	65	68	68	70	72
6	26	27	27	28	28
7	(1)	(1)	(1)	(1)	(1)
8	195	195	195	195	195
9	C	C	C	C	C
10	7	7	7	7	7
11	5	5	5	5	5
12	38	38	38	38	38
13	86	88	90	95	100
14	34	35	36	38	40
15	(2)	(2)	(2)	(2)	(2)
16	38	38	37	38	37
17	59	59	59	60	60
18	(3)	(3)	(3)	(3)	(3)
19	105	106	106	105	106
20	3	3	3	3	3
21	161	169	161	169	169
22	162	153	162	162	153
23	191	191	191	191	145
24	132	131	132	139	191
25	10	10	10	14	137
26	180	190	190	173	14
27	179	129	129	145	173
28	161	179	179	169	179
29	0	161	161	0	153
30	0	0	0	0	0

D20814 MAN'S NAVY & RED JACKET



5, 80, 6000



Kathy Haynes, England.



100[108:116]cm Chest.



106[114:122]cm Chest. Length 72cm.



CHRISTIANA YARNS 1 cone Braemar 80% acrylic 20% wool 2/30's, Navy = Col 1. 1 cone Chateau 80% acrylic 20% wool 2/30's, Barberry = Col 2. 2 ends Col 1 together, & 2 ends Col 2 together.



40sts = 158mm 40Rs = 72mm measured over patt. 40Rs rib = 67mm



2 Col jacquard as Diags with card given. 2X1 welts. K/K band. Cast on 4. St Patt A Reader, tech 183.



Page 4.



Use 2 ends Col 1 together, and 2 ends Col 2 together throughout. 4 matching buttons required to finish.



A. CoCir as Diag 1, Col 1. K as chart.
B. Lks CX/CX K 2 Rs. Lks N/N SS 4/4 K 1 R.
Set as Diag 2. K in Patt as chart.
C. Dec & K as chart. CoF.



A. As Back A.
B. As Back B.
C. Dec & K as chart.
D. Dec & K as chart. CoF. Rep for 2nd front reversing shapings.



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

C. Dec & K as chart. CoF. Rep for second sleeve.

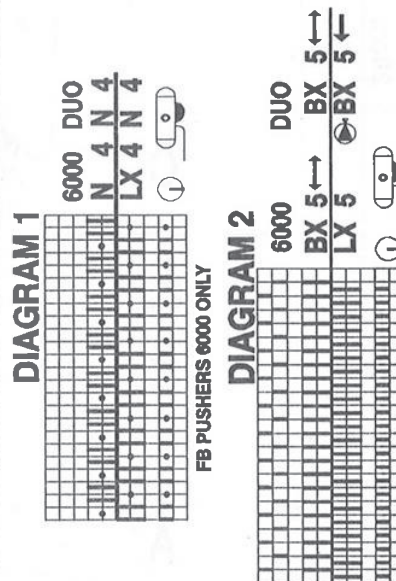


BAND

CoCir Col 1 K/K 8 sts FB & BB. Lks N/N SS 4/4. K 750 Rs, making buttonholes over centre 2 Ns at R 4, 28, 71, 114. WY K several Rs & rel.

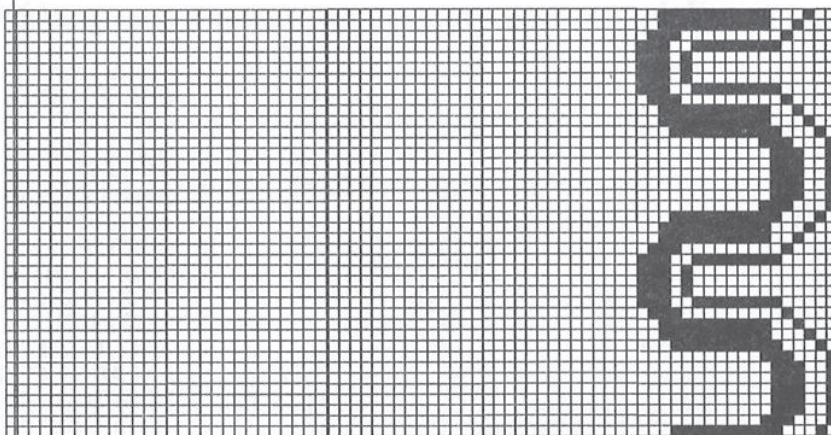


Block all parts to size. Join shoulder seams. Sew in sleeves. Join side & sleeve seams. Attach band with mattress stitch, starting with CoN edge to Lt front. Unravel excess band & CoF with latch tool. Sew on buttons to match buttonholes. Give final light steaming. Do not press.

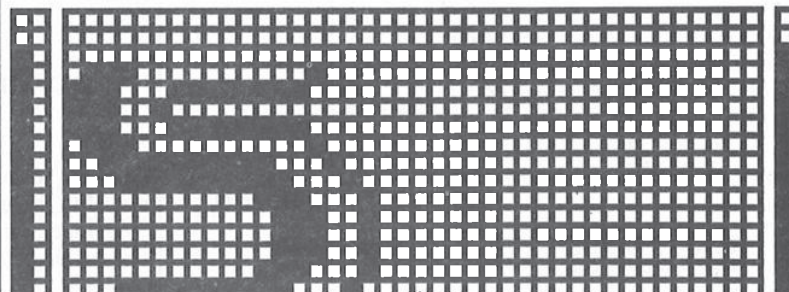


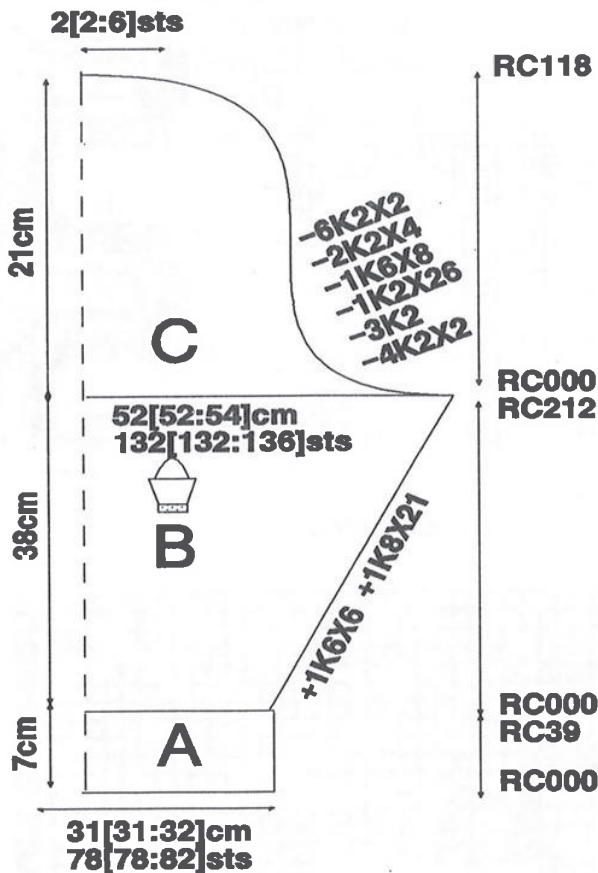
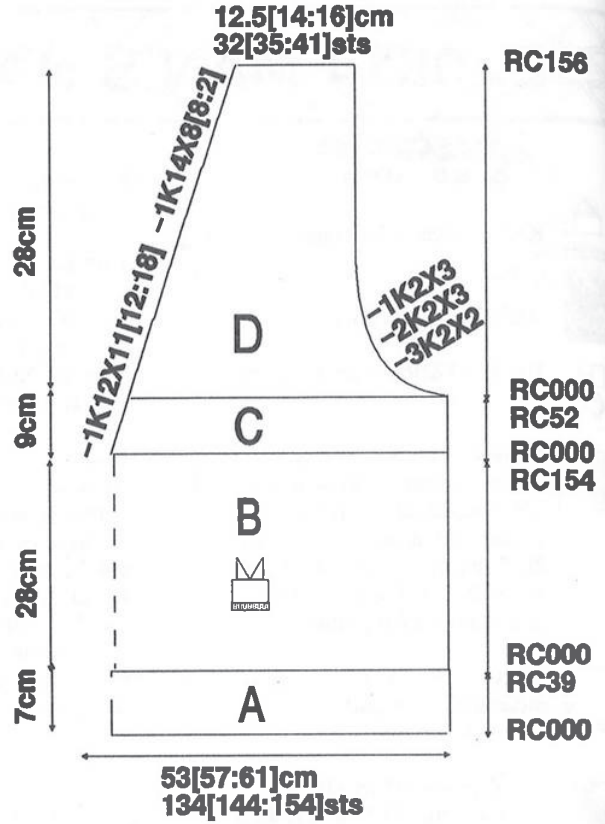
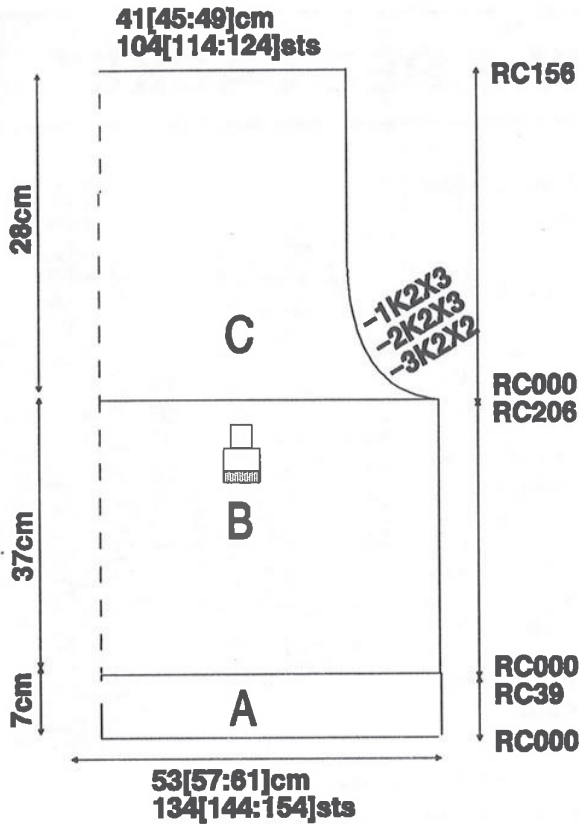
DECO CARD

Note: Pattern not identical to E6000 & photograph



E6000 CARD





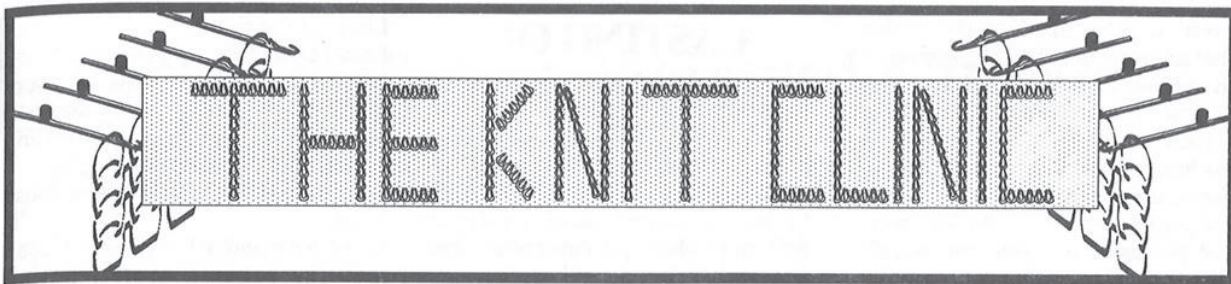
6000 PROGRAMMING

- PROG - ENT
- ERASE - ENT
- CAST ON - 4 - ENT
- ALL ST PATT - NO
- ST PATT A - ● - ENT (Reader)
- Read in pattern card
- ALTER - ENT
- DIRECT - ENT
- E→m - ENT
- DIRECT OK - ENT
- ADD - NO
- KNIT TECH - 183 - ENT
- ENLARGE POSITION - ENT
- POSITION - ENT
- ↑ REP. R 0 - 68 - ENT (Back/front) NO (Sleeve)

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PATTERN CARDS

One of the most annoying things that can happen, is that just as you are about to knit a patterns swatch from one of your pattern cards, whether it is on the E6000 or the Duo 80, is that you cannot find the correct card. You know that you have it, but where did you put it last time it was used?

I know that most of us are tidy knitters, but on the odd occasion, we do put things away in the strangest of places sometimes! One of the best ways I have found of keeping cards clean, safe, and in some sort of order, is to place them in individual plastic sleeves. The sort that are sold for use in offices, with an opening at the top, and a set of perforations down one side, to enable them to be kept in a ring binder, or lever arch file. These are called plastic filing pockets, and the size you need is A4, which will hold either an E6000 reader sheet, or a Deco card. For those who live outside Europe, it may be that you find this size is not available. The nearest to this is 8.5 inches by 11 inches, and this is perfectly adequate. Place each card in a single pocket, and then keep them all together in a binder.

My own collection of sheets and cards is now so big, that I have filled several lever arch files, and I have to say that looking for a particular card is now almost a pleasure, rather than a chore.

You can also place separator cards in the files, making several sections. Possibly one section each for border patterns, animal designs, flower designs, small repeat designs, and so on. I keep separate lever arch files for cards that are used specifically for jacquard, tuck, double bed slip, etc. The plastic pockets are quite strong, and last well, but it is often best to buy them in bulk from a stationary, or

office supplies store, as they will be less expensive packaged hundreds, rather than in fives or tens as they often are in High Street shops. There are also colour coded pockets available, with the perforated side in different colour plastic.

Whilst on the subject of cards, I should perhaps mention that the reader sleeves for the E6000 do wear after some time in use, and get very "scratchy" on the clear plastic surface. This can occasionally cause the reader to misread your design by reading a heavily worn area as part of the pattern. These reader sleeves do not last forever, and are relatively inexpensive to replace, so it is worth keeping a spare in hand, just in case. If the one you are using is badly worn, it is almost certain that the day you want to use it, and it causes trouble, will be the day that the shops are closed!

The Deco Punch for punching Deco cards will also wear with time and use. If you should find that when you are punching out a pattern, you begin to get ragged holes, or difficulty in punching, then it is likely that the punch has become blunt. The easy way to sharpen it up again is to take a sheet of fine sandpaper, and punch several holes in this. First with the sand side up, then with the sand side down. This will sharpen up the punch, and remove any snagged edges from the metal. Your punch will be as good as new again!

Still on the subject of pattern cards, it is interesting to remember that all cards will make all sorts of different patterns. For instance, a Deco card that is designed for a three or four colour pattern, with all the rows punched out for separate colours,

will often knit a very interesting double bed tuck design in a single colour. Or, knit it in two colours only, one of which could be a random dyed yarn. The result will not be at all what the card would knit in more colours, but some very interesting random designs can be made this way.

On the E6000 similar effects can be made by entering a different technique to the one specified. For instance enter technique 219 with a normal two colour card, and knit in two colours. Instead of the design as shown on the card, a random pattern will emerge.

Enter technique 222, which is a double bed fisherman's rib in three colours, with a normal 2 colour card. Knit in two colours and a random design appears. Set the front lock to KX and knit in one colour and the design changes yet again. The possibilities are almost endless.

MORE PUSHER PROBLEMS

Not really problems, more lack of understanding sometimes. We have had several letters here at the office regarding starting to knit with the E6000, and how some new knitters are surprised that sometimes front bed pushers behave in the way that they do.

The most common is that when making a cast on with Cast On 1, all needles and pushers are in working position for the first row GX/SX from right to left. As the locks pass over the needles, the pushers are arranged in a one up and one down formation. Fine so far. The confusion seems to arise in that this is the place where the Console displays ND _ _ _ . What it is also asking you to do, is place needles which do not have a pusher in the upper position down to non-working

position. Also to place the pushers that are now in lower position, down to the out of work position. This is described in the manual on page 94. If you do nothing with the needles and pushers at this stage, when you knit the next GX/SX row to the right, all the pushers will come back to working position, bringing the needles with them. This will of course make a cast on that is not 1X1, and if you try to knit with this there will be problems.

A similar problem arises with some knitters who have graduated to the E6000 from a Duomatic, and want to make the cast on manually, rather than follow the console. Nothing wrong with this at all, and it is entirely acceptable. BUT, if you do work this way, you need to ensure that the needles you select for the cast on will be the same ones that the console will select as working needles. If not, what happens is that after making your manual cast on, switching on the console and pressing the ABC button for stitch pattern A, (which is the rib in this case), when CAST ON is flashing, the console wants to work on the needles that you have carefully placed into non-working position. The needles that you are working on are the ones that the console wants to not work. The short way around this whole problem, is either let the console do all the work, and you follow instructions, or you do all the work as regards the cast on and rib. Not a mixture of the two. If you want to make a manual rib, fine. But programme the Console to start with stitch pattern A which will be your main stitch pattern after the rib, say a double bed jacquard. This way you can make your cast on and rib manually. Switch the console on at completion of this, and at the point where CAST ON flashes, press button A. You will still need to make the two rows in GX/SX to align the pushers for the pattern, but at least have all the correct needles and pushers working.

CASTING ON

Another problem that many knitters have written to us about, is how to obtain a really good tight cast on edge that is not wavy at all. I have to say first of all that the problem of a wavy edge to the cast on, particularly on Passap System machines, is more often than not yarn related, rather than the machine being at fault. The weightless Passap System makes most yarns make a cast on that is fine, but there are always exceptions to every rule. There are also many solutions to the problem. So many, that I am only going to give a couple here, as to give all the possibilities would fill volumes.

Method 1

Make the first row of the cast on, (the zig-zag row), stop.

Take a nylon ravel cord, (this may be purchased from your local knitting machine dealer), drop one end of the cord down between the beds at the left side of the work. Drop the other end down at the right side of the work. Make sure that the section of cord between the beds, over the zig-zag row it taught by gently pulling on both ends of the cord.

Make the rest of the cast on, and let go of the cord.

Continue knitting the garment section, leaving the nylon cord where it is, trapped within the cast on.

Treat the garment section in the way necessary for finishing, e.g. washing etc.

Now pull both ends of the nylon cord together, and pull on the garment part in the opposite direction. This will close up the cast on edge.

Pull the nylon cord out from one end, and the result is a nice neat, non-wavy edge. This method works best with natural fibre yarns.

Method 2

A little more involved, but works well on all yarn types, including man-mades.

Using waste yarn, make a normal cast on in the required set-up.

Knit several rows. Black strippers. Knit 2 rows CX/CX on a loose stitch size.

Locks at the right.

Locks GX/N.

Insert either a nylon cord, or a very thick buttonhole twist smooth polyester thread into the feeding eyelet, about 2 metres in length.

Knit to the left on the same loose stitch size.

Insert a second nylon cord or thread into the feeding eyelet, having removed the remainder of the first one. Locks N/GX.

Knit to the right.

Thread the machine with your required yarn, and make the normal cast on, and continue to knit in the normal way.

On completion, treat the garment parts in the way necessary, (washing etc.). Pull out the nylon cords from one end, one at a time. The waste knitting will drop off, and you will be left with a perfect cast on edge.

If you are using the polyester thread, you can snip this close to the stitches at each end before pulling out, and this makes the job easier. Also, it is essential that if using a nylon cord that this is perfectly clean. Any dirt or oil on the cords will be transferred to your knitting when pulling out, and this will then be almost impossible to remove. A good reason for using the polyester thread, as a new piece is used for every cast on.

There are hundreds more methods of performing this process, but these are the two that I often use.

Maybe you have a favourite method. If so, why not write and tell us about it so that we can pass it on in the pages of the magazine?

This is all there is space for this time, but remember that we are always pleased to hear from you on the Help Line, either by letter, Fax, or telephone. If you are telephoning, occasionally you may hear a recorded message either asking you to leave your name and 'phone number so that we can call you back, or giving you an alternative number to call. Answering machines are not the most pleasant of beasts to talk to I know, but at least they enable us to keep in contact on those occasions when the office is closed. But please wait until after the tone to speak, or your message will not be recorded.

D20803 Ladies Jacquard Slipover

5, 80, 6000



Linda J. Calverley, England.



81[86:90]cm Bust



86[90:94]cm Bust



CHRISTIANA YARNS

"Braemar" 80% acrylic 20% wool 2/30's, 1 cone Oyster = Col 1, "Chateau" 80% acrylic 20% wool 2/30's 1 cone Emerald = Col 2, 1 cone Pinot Red = Col 3.



40sts = 118mm, 40Rs = 23mm measured over jacquard pattern.



3 colour jacquard from design given. *Tech 195.*



Page 4.



140g Size 80cm.



Welts, arm and collar bands use 2 ends Col 1 together. 3 col jacquard use 1 end each col yarn. Neckline is cut & sew.

E6000 PROGRAMME

CAST ON - 1
ST PATT A ● - ENT (Reader. Read in sheet 1)
ADD ● - ENT (Reader. Read in sheet 2)
ALTER - NO
3 COL - ENT
ENLARGE POS - NO



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



B. All Ns to WP. Rack 1 place to LT. Lks CX/CX SS 3/3, K 2Rs. Rack 1/2 position to Rt. Set Lks as Diag 2. K & inc in patt as chart. CoF.



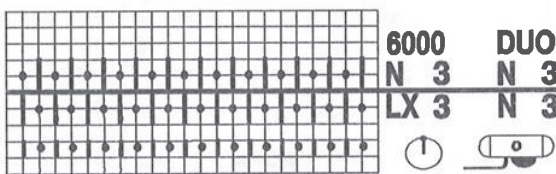
K 3 alike. CoCir 1X1 SS 3/3 Col 1, 144 sts. K 26Rs.

WY K several Rs & rel.

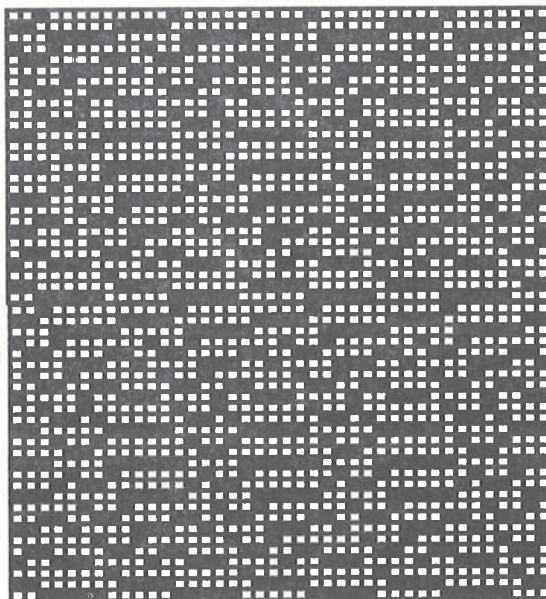


Block all parts to size and shape. Make cut neckline as chart. Join shoulder seams. Attach neckband by backstitching through open loops of band to outside of garment, unravelling WY as you go. Fold band in half to inside. Slip stitch enclosing cut edges. Join side seams. Attach armband by same method as neckband. Give final light steaming.

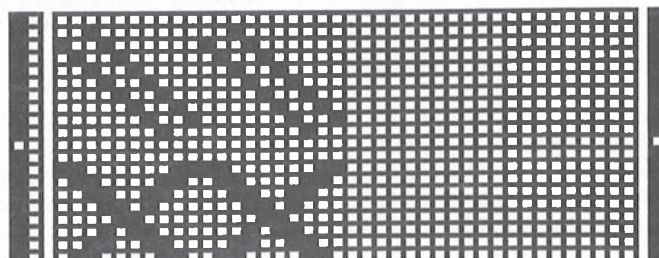
DIAGRAM 1



FB PUSHERS 6000 ONLY

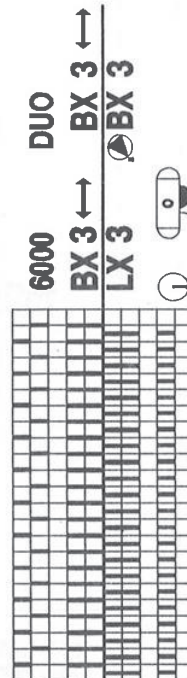


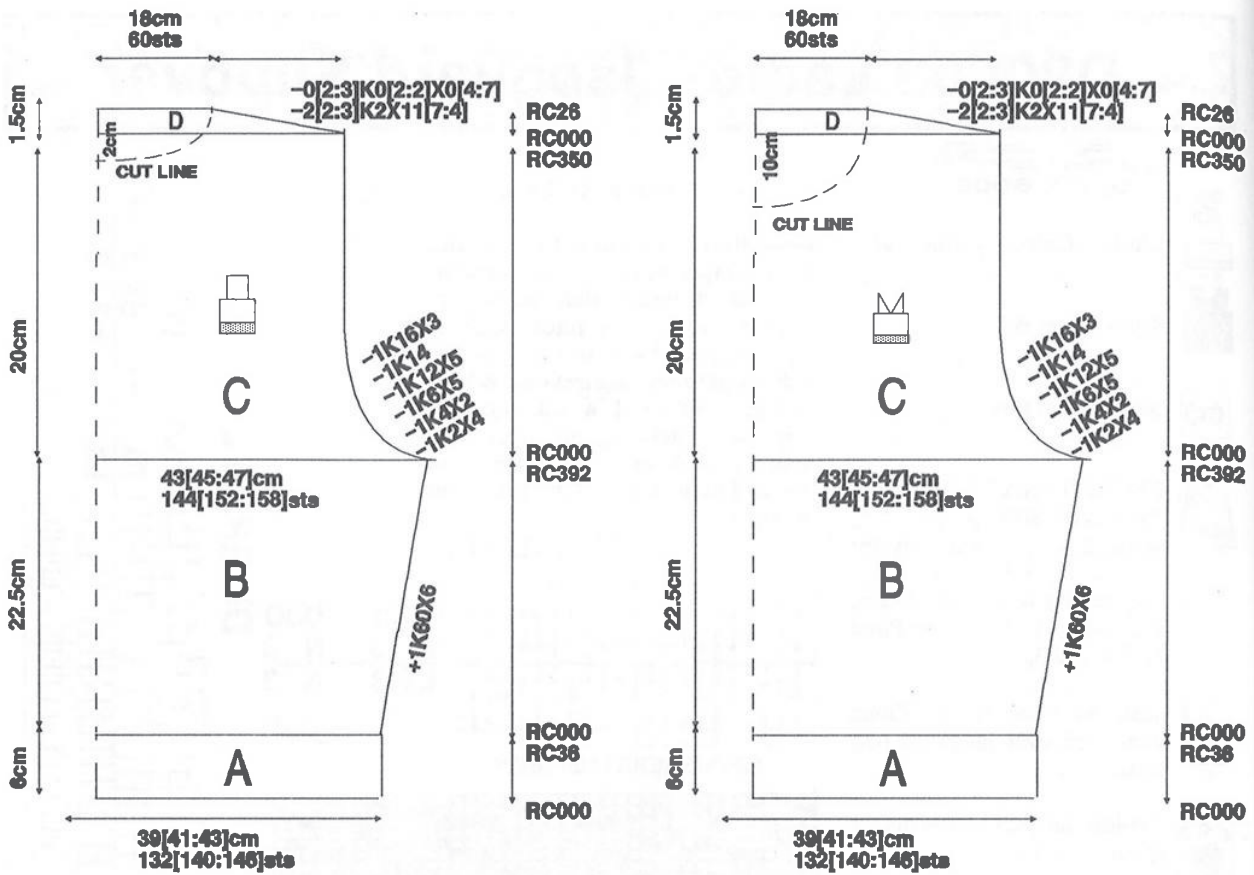
DECO CARD



E6000 PATTERNS
PATTERN 2
PATTERN 1

DIAGRAM 2





2/12's MERINO WOOL - 100% Merino Wool 3000 yds
S-T-R-E-T-C-H C-O-T-T-O-N 99% Cotton 1% Lycra 2800 yds
SWEET ALICE 100% Rayon 2200 yds

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D20804 Ladies Jacquard Sweater



5, 80, 6000



Linda J. Calverley, England.



81[86:90:94]cm Bust.



95[100:105:110]cm Bust.



CHRISTIANA YARNS

"Braemar" 80% acrylic 20% wool 2/30's Oyster 1 cone = Col 1. "Chateau" 80% acrylic 20% wool 2/30's Emerald 1 cone = Col 2, Pinot Red 1 cone = Col 3.



40sts = 126mm, 40Rs = 24mm measured over pattern. 40Rs rib = 70mm.



3 Col jacquard from card(s) given and Diags. *Tech 195.*



Page 4.



300g Size 86cm.



Ribs & band 2 ends Col 1 together. Main patt 1 end each col in sequence. Cut & sew neckline.



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

B. All Ns to WP. Rack 1 position to Lt. Lks CX/CX SS 3/3 K 2Rs. Rack 1/2 position to Rt, (handle down). Set for patt as Diag 2. K 2Rs Col 1, 2 Rs Col 2, 2 Rs Col 3 & inc as chart. Repeat for front.



A. As Back A, but Col 1.

B. As Back B inc as chart. CoF.



CoCir 1X1 as Diag 1 Col 1, 150sts. SS 3/3 K 42Rs in this sequence:- 16Rs Col 1, 10Rs Col 3, 2Rs Col 2, 2Rs Col 3, 12Rs Col 1. WY K several Rs rel.



Block all parts to size. Make cut neckline as charts.

Join shoulder seams. Attach collar band backstitching through open loops to outside of garment, unravelling WY as you go. Fold band in half to inside & slip stitch into position enclosing cut edges. Sew in sleeves. Join side & sleeve seams. Give final light steaming.

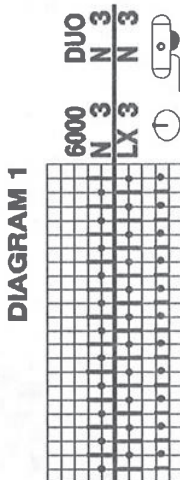


DIAGRAM 1

FB PUSHERS 6000 ONLY

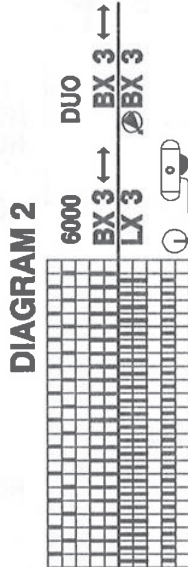


DIAGRAM 2

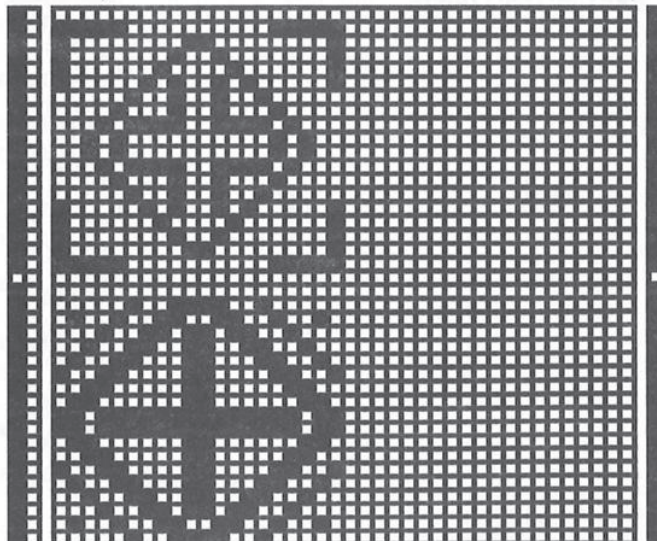
	81	86	90	94
	cm	cm	cm	cm
1	80	80	80	80
2	100	100	100	100
3	A	A	A	A
4	B	B	B	B
5	4	4	4	4
6	1	1	1	1
7	44	47	49	52
8	38	38	38	38
9	4	4	4	4
10	1	1	1	1
11	48	50	53	55
12	6	6	6	6
13	6	6	6	6
14	50	50	50	50
15	0	0	0	0

	81	86	90	94
	cm	cm	cm	cm
1	80	80	80	80
2	100	100	100	100
3	A	A	A	A
4	B	B	B	B
5	4	4	4	4
6	1	1	1	1
7	25	25	25	25
8	38	38	38	38
9	4	4	4	4
10	1	1	1	1
11	45	46	48	51
12	6	6	6	6
13	6	6	6	6
14	39	39	39	39
15	0	0	0	0

PLEASE NOTE

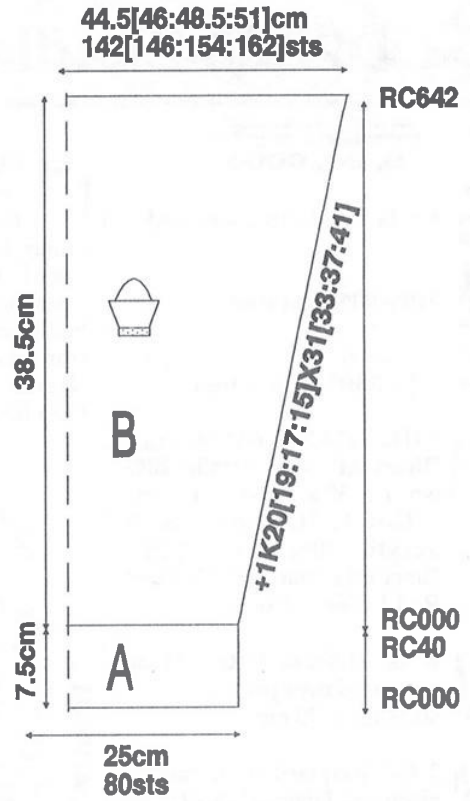
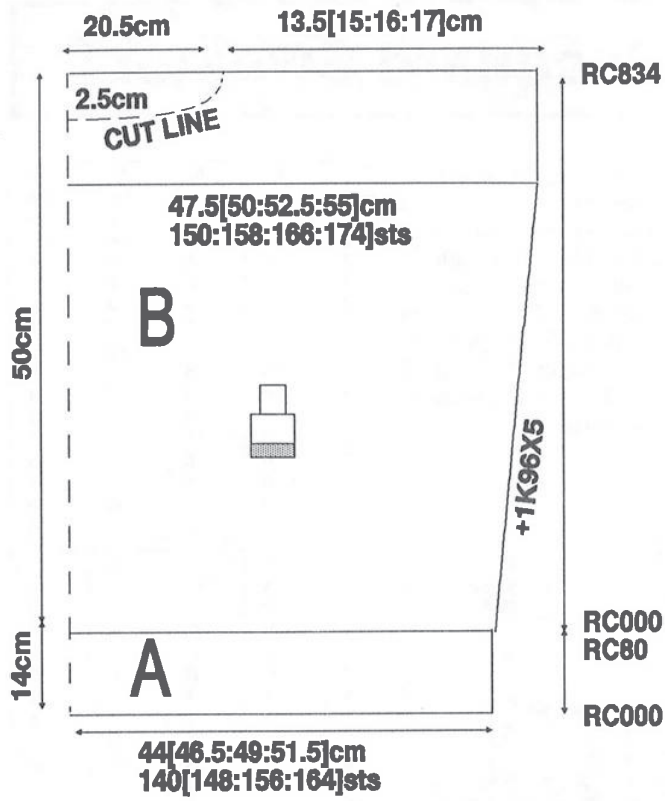
Form programmes do not contain rib information. Knit ribs first from charts.

E6000 SHEET

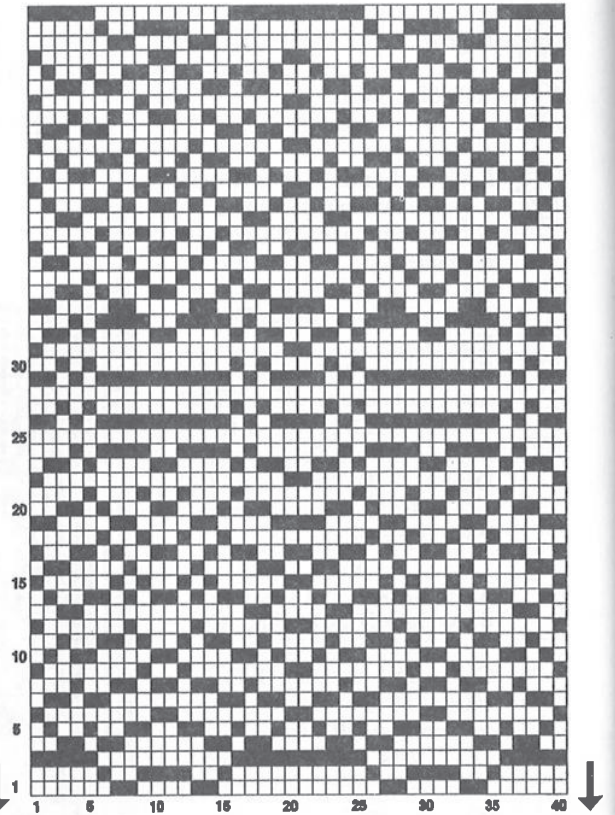
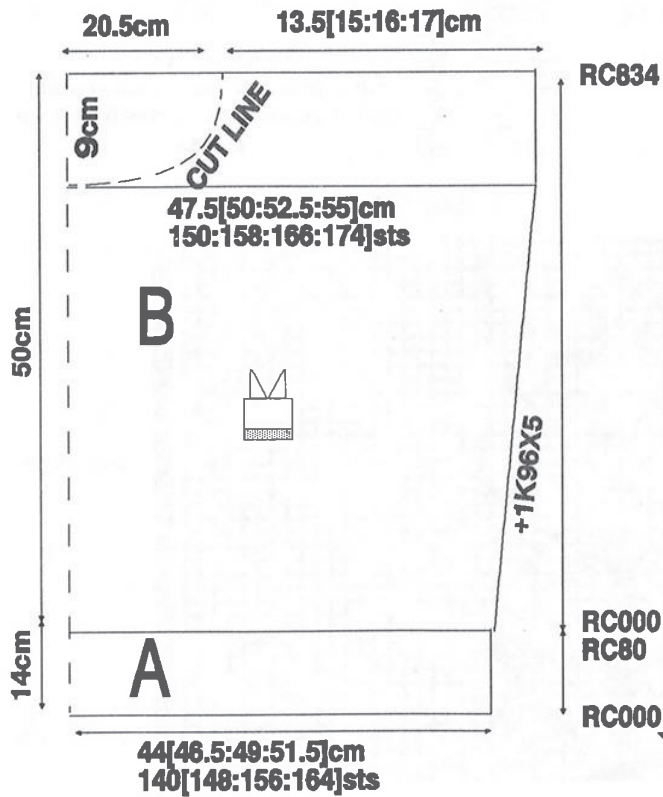


PATTERN
2

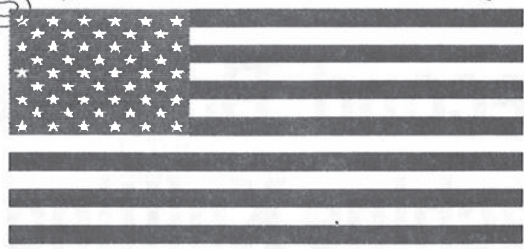
PATTERN
1



DECO CARD



NEWS FROM THE U.S.A.



WITH MONA EARLY

Passap Garment Collection

Passap USA has developed some new and exciting products for Passap enthusiasts. The Passap Garment Collection was introduced in the USA at Passap University 1991 in Washington D.C. Two Passap Collection garments were available as a sneak preview to those attendants who registered for Laura Haynie's classes. Laura designed and wrote two patterns to teach at the University, which were published in a limited quantity for her students.

One pattern is a ladies two-piece suit. It is professional in appearance, yet feminine for the impeccably dressed woman. It is knit in stockinette stitch, using techniques for the E6000 or Duo 80 knitting machines. The long sleeved, V-neck jacket has set in sleeves. The straight skirt features a side kick pleat.

Laura's second Passap Collection garment is a wrap cardigan for either ladies or men. It is a Navajo Indian design for the E6000 knitting machine.

Even before the patterns were available for the general public, we were receiving requests for these two patterns.

Two additional Passap Collection garments, which were not available at Passap University, are also available for purchase at this time. One is a three piece double-breasted suit by Sally Hall. The long sleeved jacket has a crew neck and set in sleeves, and is a double bed fairisle, (jacquard),

pattern for either the E6000 or Duo 80. The matching slightly flared trumpet skirt is knit in stockinette stitch. The outfit is completed with a matching beret.

The last pattern to be introduced at this time, is a split skirt by - ME, Mona Early. I first wore the skirt at the 1989 Passap University in Cleveland, Ohio. Those of you who attended may remember that Edith Stucki, Madag's Senior Instructor, was scheduled to introduce Passap's newest product, the Vario knitting machine. Unfortunately, Edith became very ill, and the lucky soul who was asked to replace her at the last minute was.... you guessed it, ME. I'm not sure how good a job of it I did introducing the Vario, but the split skirt that I wore during that presentation was a big hit, and I have been pestered for the pattern ever since that time.

Being the highly organized person that I am, I was unable to locate my pattern scratches for quite some time. They reappeared a few months before the Passap Garment Collection was conceived, and became part of that project. The split skirt is knit in stockinette stitch, and is very easy to knit. Even the waistband and hem are suitable for beginners. The pleats at the centre front provide for a good fit and comfort.

The Passap Garment Collection patterns are available through authorized Passap Dealers, and Passap dealers throughout the world are invited to carry these patterns, along

with their complete Passap line. If your dealer does not carry the Passap Garment Collection, they may be ordered directly from Passap USA. Please write to:-

**Passap USA, 271 West 2950 South,
Salt Lake City, Utah 84115, USA.**

The cost of each pattern is \$5.00 plus shipping and handling, in US currency. Shipping and handling within the continental U.S. is \$1.00.

Approximate shipping and handling outside continental U.S. is \$2.50. For further information call Passap USA on (801) 485 2777.

CREATION 6 ALERT

Passap USA now has a basic instruction book for using the Creation 6 programme. It contains approximately 100 illustrations with step by step instructions on how to use the various functions within the Creation 6 software programme. Because it is a basic instruction book, optional Creation 6 hardware, (such as use of a scanner or printer), is not covered. The book includes several grid designs and how to use them in a sweater with respect to the knitting technique used.

That's all for now. Till next time.

Mona.

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D20809 Simple Jacquard Sweater

5, 80, 6000



Alice Cartwright, England.



92[97:102:107]cm Chest/Bust.



102[107:112:117]cm Chest/Bust. Length 65cm.



BRAMWELL 2/30's acrylic. 1 cone Navy = Col 1, oddments (approx 35g each) Green, Red, Blue, Grey, Pink, or any colours of your choice. 2 ends yarn used for each Col in patt.



40sts = 149mm, 40Rs = 64mm measured over patt.
40Rs rib = 91mm.



Double bed jacquard with card(s) given and Diag 2. Cast on 1. Tech 183.



Page 4.



450g Size 92cm.



3 ends Col 1 used together for ribs & bands. 2 ends Col 1 together, and 2 ends each contrast Col together used throughout for patt. Cut & sew neckline. Colour Sequence

- 32Rs Pink
- 40Rs Green
- 36Rs Red
- 32Rs Blue
- 24Rs Grey
- 32Rs Pink
- 32Rs Green
- 40Rs Red
- 36Rs Grey
- 32Rs Blue
- 24Rs Green



A. CoCir 1X1 Col 1 as Diag 1. K as chart.
B. Set as Diag 2. K in Patt. 2Rs Col 1, 2Rs contrast Col as sequence. Col 1 in eyelet 1 throughout. K as chart. CoF.



A. CoCir 1X1. K as Back A & chart.
B. As Back B. K & inc as chart.
C. Trans sts for 1X1. Col 1 K as chart. CoF.



CoCir 1X1 Col 1, 136[144:150:156]sts. Lks N/N SS 3.25/3.25. K 60Rs. Trans all sts to BB. Lks CX/CX. Black strippers SS 5/5 K 8Rs. Green K 4Rs. WY K several Rs & rel.



Block all parts to size. Make cut necklines as chart. Join Rt shoulder seam. Attach neckband backstitching through open loops to, outside of garment unravelling WY as you go. Slip st through open loops to inside, enclosing cut edges. Join Lt shoulder & band seam. Fold band in half to inside, slip stitch into position. Fold 1X1 section at sleeve head in half to inside. Slip stitch. Sew sleeves to back & front with folded 1X1 sections on outside of garment. Join side & sleeve seams. Fold ribs in half to inside, slip stitch down. Give final light steaming.

DIAGRAM 1

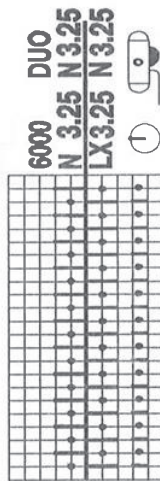
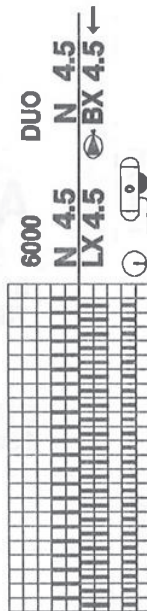
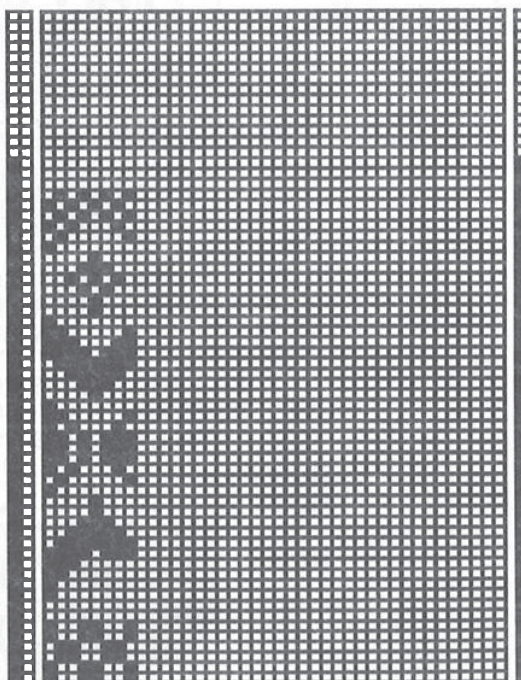


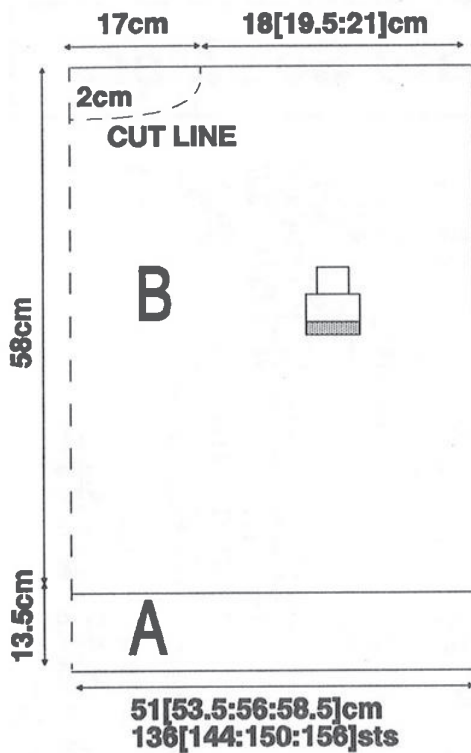
DIAGRAM 2 FB PUSHERS 6000 ONLY



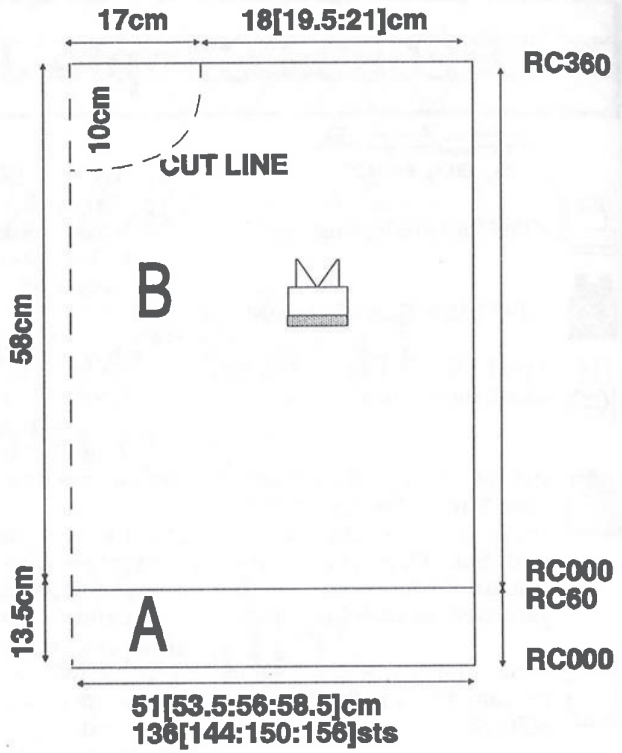
E6000 & DECO CARD
DUO 80 users punch design 5 times across card width in total, ignore Rt & Lt columns.
Start with 2 rows punched. Leave 2 rows not punched above last pattern before punching the 2 joining rows.

E6000 PROGRAMMING
CAST ON 1 - ENT
ALL ST PATT - NO
ST PATT A - ● - ENT
(Read in card)
ALTER - NO
KNIT TECH - 183
ENLARGE POSITION - NO
TEST - NO
ALL ST PATT - ENT
FORM - NO
LND - enter num as chart
R. ND - enter num as chart
START CAST ON





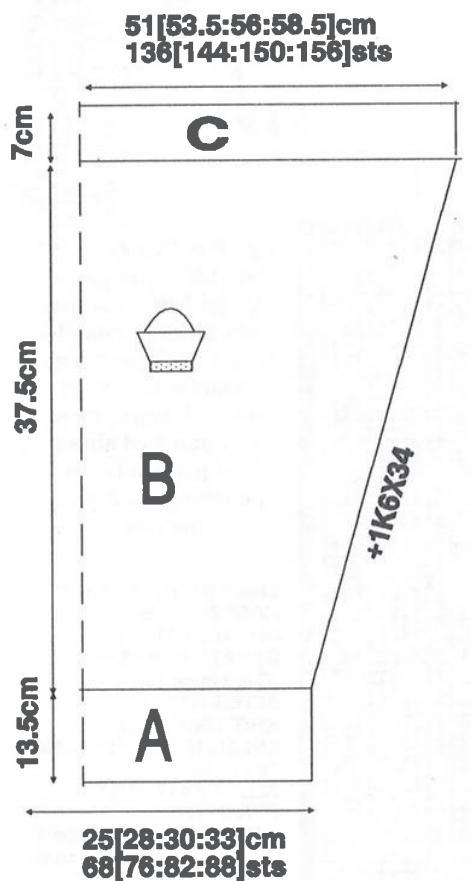
RC360



RC360

RC000
RC60
RC000

RC000
RC60
RC000



RC30

RC000
RC232

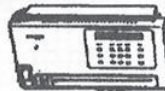
RC000
RC60

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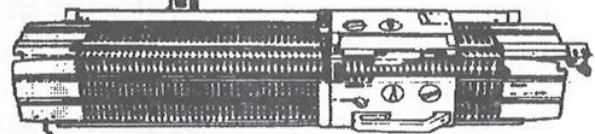
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D20810 Ladies Beaded Sweater

5, 80, 6000



Marge Foster, U.S.A.



85[90:95:100]cm Bust.



95[100:105:110]cm Bust.
Length 65[67:67:67]cm.



BRAMWELL 4Ply 100% acrylic. 1 Cone "Blonde" + 1 end gold metallic thread (e.g. "Lurex") = Col 1. 2[2:3:3] pkts 140 count 5.5mm gold glass beads.



40sts = 150mm,
40Rs = 110mm, measured over stst. 40Rs rib = 80mm.



1X1 ribs, *Cast on 1*. Stocking stitch, *Tech 100*, with glass beads knitted in as instructions.



Page 4.



340g Size 95cm Bust.



Stocking stitch garment, with glass beads inserted on front only as foll:- Bead placed on every 10th st counted from Lt. Remove st onto beading tool. Thread bead onto tool. Slip bead off tool onto stitch. Replace stitch onto Nd. A little weight will assist in knitting. Second R of beading, place bead on every 10th N, starting from N 5 at Lt. Alternate these two Rs. On beaded Rs, remove Lt stripper on 1st row from Rt to Lt. Replace stripper after K this row. This avoids damaging strippers. Cut & sew neckline.



A. CoCir 1X1 Col 1 as Diag 1. K as chart.
B. Trans sts to FB. Set as Diag 2. K as chart, beading every 10th R, (see notes). Omit beads from neck area. CoF.



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



Make cut neckline. Join Rt shoulder seam. CoCir 1X1 Col 1, 120Ns. SS 4/4, Lks N/N, K 30Rs. Trans all FB sts to BB. Open beds. Hang CoN edge onto FB Ns. Lay garment right side up across BB. Push BB Ns through neck 0.5cm below cut, evenly. Close beds. Trans all FB sts to BB. Manually K across all BB Ns, pulling each stitch well down. Flip garment over to hang over FB. Latch CoF all BB Ns.



Join second shoulder & collar seam. Sew in sleeves. Join side & sleeve seams. Give final light steaming.

DIAGRAM 1

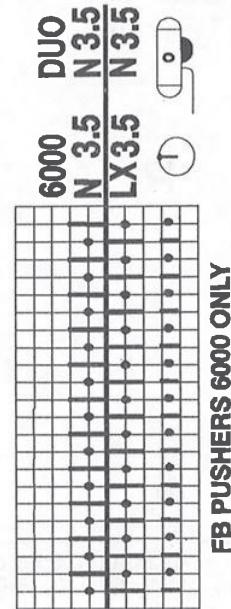
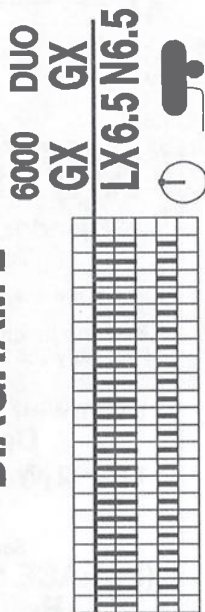
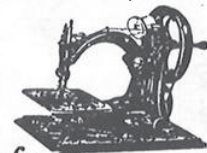


DIAGRAM 2



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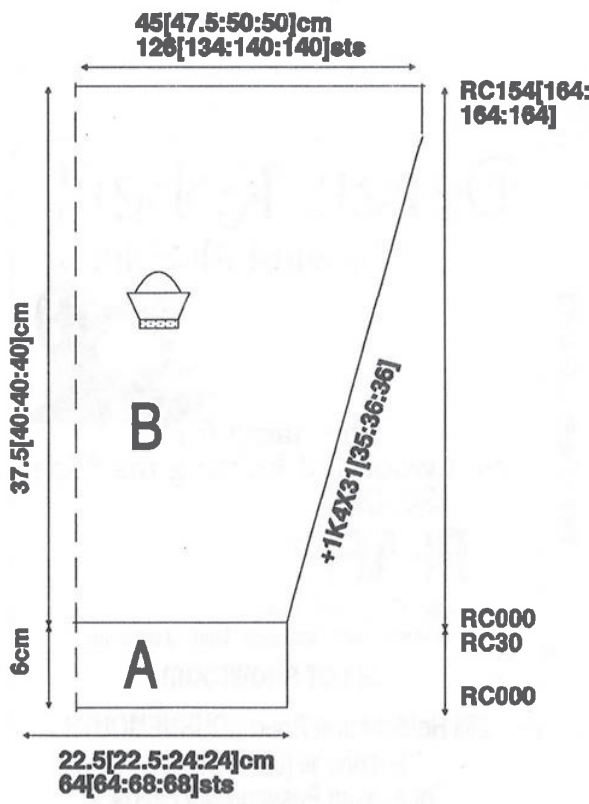
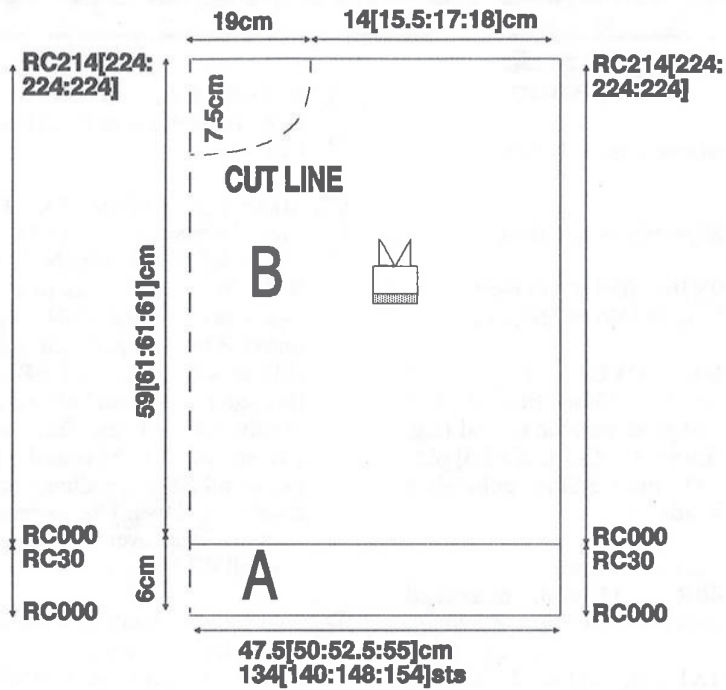
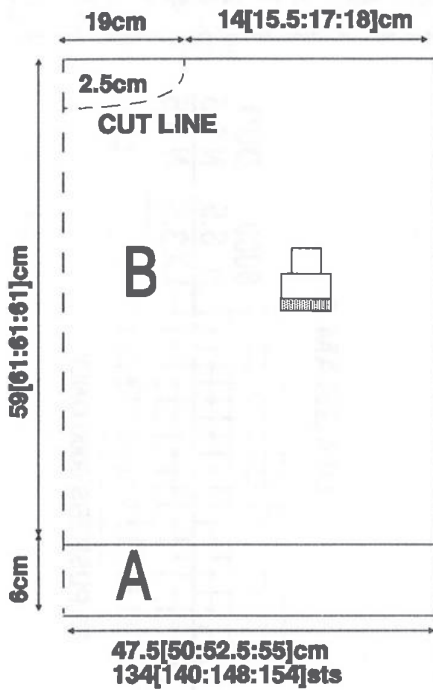
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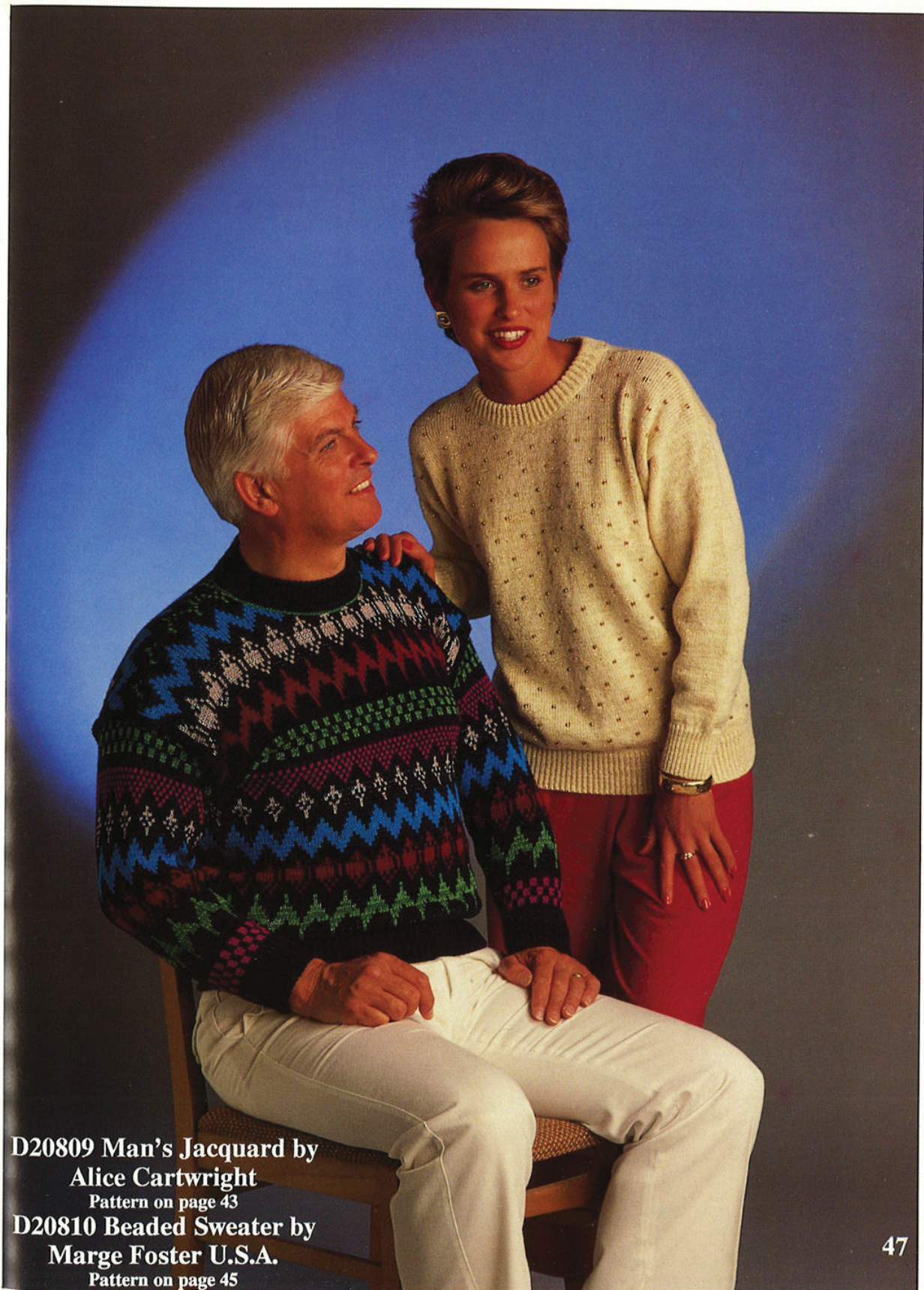
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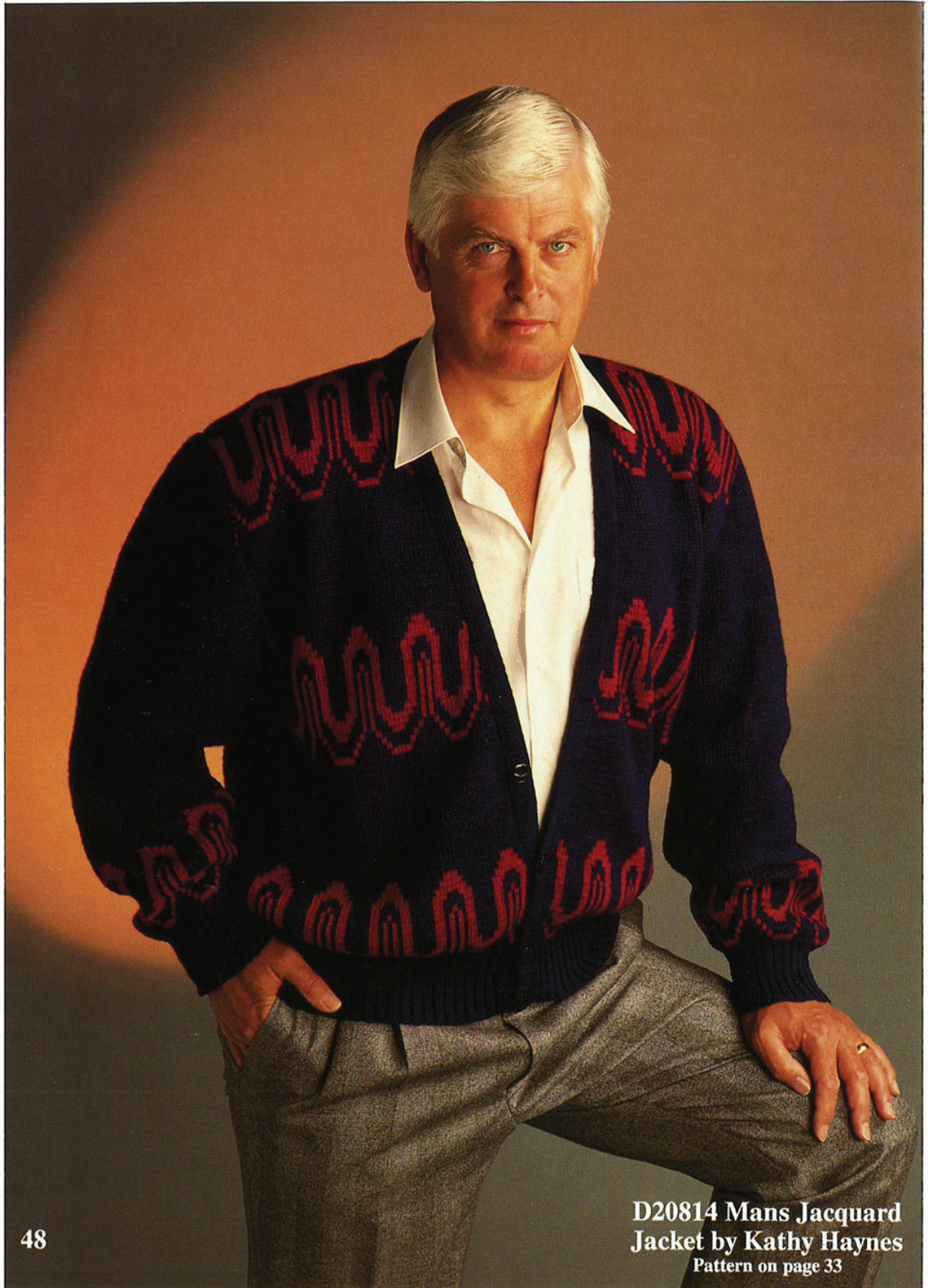


**D20809 Man's Jacquard by
Alice Cartwright**

Pattern on page 43

**D20810 Beaded Sweater by
Marge Foster U.S.A.**

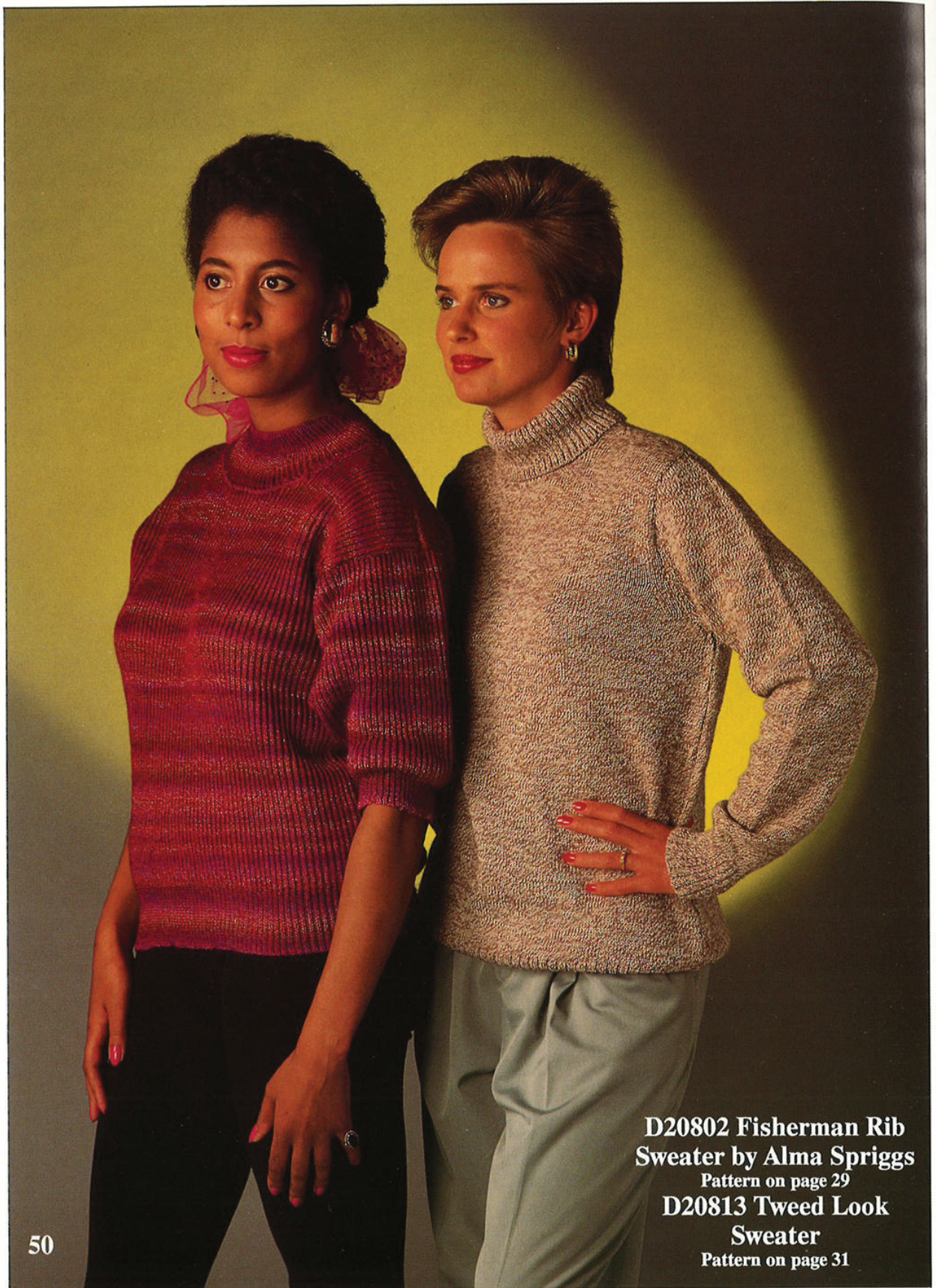
Pattern on page 45



D20814 Mans Jacquard
Jacket by Kathy Haynes
Pattern on page 33



D20803 Jacquard Slipover
by Linda Calverley
Pattern on page 37
D20804 Jacquard Sweater
by Linda Calverley
Pattern on page 39



**D20802 Fisherman Rib
Sweater by Alma Spriggs**
Pattern on page 29
**D20813 Tweed Look
Sweater**
Pattern on page 31

CANADA

CALVIN

with
MONIQUE CHEVASSU

Dear Fellow Knitters,

Our Spring and Summer has been a very busy time for knitters in Canada. In May, we had a visit from George le Warré, giving seminars across Ontario. I had the pleasure to be the one to welcome George on his arrival at Toronto airport, and furthermore, to work with him for a week, with our Passap dealers.

Knitting Seminars took place at our dealers', and included topics from George, Anne Blaiklock, John Stam, and myself. There was a lot to choose from: Yarns, Color & Design, Cut & Sew, Use of the Linker, Picture Knitting, Appliqué on Knit, etc. More than 200 people were present at the seminars, and the most common comments were,

"I learned so much", "There wasn't time for me to see everything, "When is the next seminar?"

Through our very busy schedule, (driving from one venue to the next at night), I had the chance to sit in on George's topic of "Color & Design". I was most impressed. George has a fantastic way of presenting it, so simple to understand. I learned a great deal, and if you ever have the opportunity to see this, go for it! You'll be glad you did.

Another topic that caught everyone's attention, was "Appliqué on Knit" from Anne Blaiklock. Anne is a freelance educator for Husqvarna-White in the Sewing Machine Department. Her workshop was dynamite and very well presented. You will have already seen that George was "on the ball" in that Anne is now a regular contributor to Duet International, writing a series on Appliqué. Welcome Anne to the Duet International family!

I was very sorry to see George leave at the end of the week, but he had other seminars to go to in the U.S.A., finishing with Passap University in Washington D.C. Before he left he told me that Canada is among his favourite countries to visit, and how pleased he was to have had the chance to meet all our Passap Knitters again. I was so pleased to hear this, even though I put him hard to work every day. All of us in Canada hope to see George again next year.

I am looking forward to talking to you again in the Winter issue of Duet International. So until then,

Au Revoir,

Monique

ANNOUNCING A NEW BOOK FOR ALL PASSAP SYSTEM KNITTERS

JACQUARD by Edward Taylor

**A Beautiful book containing many original garment designs
by Edward Taylor. Illustrated in full colour, with patterns.
All these designs are charted for the E600 machines and many for the Duo 80.**

**All sorts of jacquard types are included, 2, 3 and 4 colour,
as well as various garment types for ladies, gents and children.**

**All the original garments were made using NINA MIKLIN ITALIAN DESIGNER YARNS.
An additional computer disk will also be available containing all the designs ready
for loading direct into CREATION 6.**

PUBLICATION DATE: November 1st 1991.

**Available after this date from Duet International Magazine,
5 The Old Yarn Mills, Westbury, Sherborne, Dorset, U.K. DT9 3RQ.
or**

**PASSAP USA, 271 West 2950 South, Salt Lake City, Utah 84115, U.S.A.
FAY BUTCHER, 94 Nottingham Road, Berala, N.S.W. 2141, Australia.
DORIS PAICE, 83 Archibald Road, Auckland 7, New Zealand.
and from many good Passap/Pfaff dealers.**

**The book also contains additional chapters on the use of colour in design, designing,
and knitting techniques by George le Warré.**

§

Come and see the book, and some of these wonderful garments at the two previews:-

§

**On the Nina Miklin stand at the The National Knitting Exhibition at the N.E.C.
Birmingham, October 18th - 20th 1991**

§

The Passap System Experience, in Poole, Dorset, on October 26th & 27th 1991

§

**See at first hand the colours, the textures, the beautiful yarn combinations, and see
how easy they are to knit, especially with the optional extra Creation 6 Pattern Disk!**

§

**The book price is £12.95 in the U.K., plus £1.25 P & P.
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write to the importer for your country)
Available only after November 1st 1991**

§

Dear Passap System Knitters,

Once again, I have a lot to tell you about, so I will get on with it straight away.

BOOKS

First of all, two new publications that are intended for hand knitting from Anaya Publishers Ltd., 3rd Floor, Strode House, 44-50 Osnagurgh Street, London NW1 3ND.

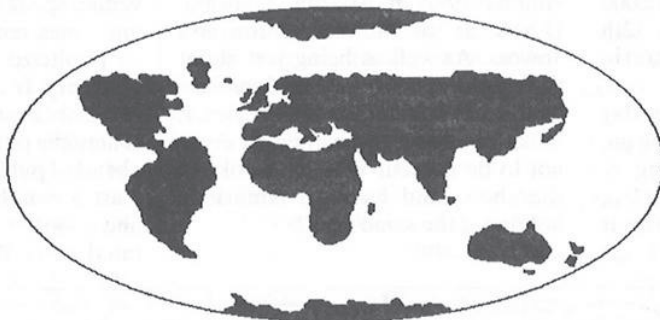
"**THE ORIGINAL ANNABEL FOX**" has 80 colour pages showing the author's colourful and highly wearable designs for all members of the family, from 1 to 90 years of age. All are executed in the range of beautiful yarns by Rowan, who are promoting the book through their retail outlets and stockists worldwide. This is Annabel Fox's first hardback book, and follows two Rowan Pattern Books exclusively devoted to her work, "Rowan Children, and "Annabel's Collectables". All her designs reflect a highly creative and original skill in blending colour with design, in which the charm of ethnic influence is sometimes apparent. The price of this book is £19.99 in the U.K.

The second book is called "**THE KIM HARGREAVES COLLECTION**"

also priced at £19.99, to be launched on the 16th September 1991. This book features 30 exclusive patterns for handknitted jackets, sweaters and waistcoats for men as well as women, created by Kim Hargreaves, Rowan's resident designer. The book contains more than 80 full colour photographs, reflecting the fresh and appealing style of hand-knit designs for which the author is well known. Designs range from country and casual wear to sophisticated evening tops. All are executed in Rowan's natural yarns.

The forward to this book is by Kaffe Fassett, author and designer of knitting books, and he states that Kim is an exciting designer with a rare boldness of design and a flair for rich colour combinations.

Look out for these two volumes in your local store. Although both for handknitting, and not directly allied to machine knit, I know that many of our readers, myself included, are also handknitters who enjoy a quiet evening with two needles in front of the fire sometimes, making handknitted



NEWS & AROUND

Heather Jonson

garments. These books will certainly be an inspiration to you. Even if you don't handknit are worth having on your shelves just to see the wonderful colour and design ideas they contain.

Now to a book that is definitely machine knit, and Passap System at that!

"E6000: CARD READER and JACQUARD TECHNIQUES"

written and published by Kathleen Kinder at £7.95.

In this book, Kathleen goes to great lengths, and explains in detail how techniques may be entered into the E6000 machines by way of the reader cards. This is something that I know many E6000 users have wondered about, and have wanted the "how to" information. As Kathleen herself says in the introductory remarks - "there is no "secret" about the system, but the firm was reluctant to put into general circulation an approach to design

that their customers could find frustrating. There is a great deal of "do-it-yourself" involved in marking cards for reader techniques".

Yes there is, but having read and understood Kathleen's book, this now comes within the grasp of all those who wish to use this facility on the machine. The book contains a wealth of information on the "how-to" and the "what-if" aspects of this technique, as well as an explanation of exactly what squares on the card mean what in respect of the resultant knitting technique.

The content at first appeared to me a bit on the highly technical side, but once I had started reading, I became more and more absorbed, and wanted to try out some of the techniques etc. described. It really is not as difficult as you may at first think, particularly if you follow Kathleen's detailed guidance.

For further information on this book, contact: Kathleen Kinder, Valley View, Giggleswick, Settle, North Yorkshire, BD24 0AB.

SEMINARS

There are some interesting developments on the Seminar scene to tell you about this time.

Our own seminar,

The Passap System Experience is to be held on 26th and 27th of October 1991 at the Poole Arts Centre, Poole, Dorset. This is a residential weekend, with all hotel accommodation, lectures, professional fashion show, etc. held within the same Dolphin/Arts Centre complex.

We have tutors coming from abroad this year, (Hélène Napaul from Madag Switzerland, Gene Bailey will be giving a masterclass on creative cut & sew, and we are hoping that Mona Early will be able to join us from Passap U.S.A.), as well as "home-grown" well known tutors such as Eileen Metcalfe from Bramwell, Pat Cook, Pat Coulston, and George le Warré.



AUSSIES - "DOWN UNDER" AUSSES - "DOWN UNDER"

With a population of just over 17 million people, and a country which is almost the size of the U.S.A., (or fits very nicely into the size of Europe, minus Russia), and climates that range from Tropics, Sub-tropics, Deserts, Snowfields, etc., it's no wonder that most of the people who live here are coastal dwellers.

Life in Australia is quite varied, like it's climates. Aussies have a great love of sport, and all kinds of recreational activities. This is enhanced by the wonderful blue skies, and lots of lovely sunshine. Crafts play an important role in the life of the Aussie too. Knitting is no exception, and especially machine knitting. The standard of work produced by Machine Knitters in Australia is second to none, and many people who visit us are surprised at the high level of expertise displayed by those talented knitters who sell or display their work.

The average knitter works well and presents his or her work in a most professional manner. Beginners can improve their skills by learning from others willing to share their knowledge. A lot of this knowledge is found in the Knitting Clubs which are sprinkled throughout the States of Australia. Not only is it a learning experience to attend a Knitting Club generally, but one can get a warm felling of camaraderie. We do have colleagues who teach the craft of machine knitting, and these are well patronized.

In addition, we have several Machine Knitting Associations throughout Australia, (there are 6 States, and 2 Territories which make up the country). The aim of these Associations is to "... promote the craft of machine knitting...". This is achieved by staging Seminars and Workshops with tutors of the highest level, to educate knitters eager to become more proficient at their own skills.

Primarily, it is these organizations that are in a position to provide overseas tutors to come to Australia to share their knowledge.

In the past we have been visited by Susannah Lewis, (U.S.A.), John Allen, (U.K.), Raymonde Chessum, (U.K.), Joanna Nelson, (U.K.), Dennis Cook, (U.S.A.), Noela Vause and Judith Barrack, (N.Z.), with Jodie Raymond and Norma Sweet being part of a touring group from the U.S.A. In 1992 we look forward to visits from Kathleen Kinder (U.K.), Doris Paice (N.Z.), and another visit from Dennis Cook (U.S.A.). So you see, people do love to come and visit us...!

Besides this merry band of visiting knitters, we have some very talented Aussies, who make excellent tutors and lecturers. This is reflected in the high standard of knitwear entered in competitions and seen at Fashion Parades.

Seminars have been going on in Australia for the past 10 years. The very first Seminar in Australia was staged in Adelaide, South Australia in 1981. Since those early days, Seminars and Workshops have come a long way with the assistance of today's technology, both for tutor and student. Electronic knitting machines have been eagerly accepted by the knitters, which has opened up a whole new world.

Video cameras form an integral part of today's tuition, where EVERY person attending the video class has the "best seat in the house". Video tapes are also invaluable in the learning process these days.

Seminars are generally held in some kind of educational faculty, where several classrooms are available, with an auditorium or hall attached for general assembly. This is in contrast to some overseas countries, where Seminars are held in big hotel com-

plexes - but you have to cater for whatever your market demands.

OUR FUTURE WITH KNITTING MACHINES

The world-wide recession has not missed Australia - we have been solidly in the grip of it for a long time now, but the good news is ... it can't last!! When the market picks up again the machine knitters will still be there with the same thirst for knowledge, and looking to the future to see what is coming.

These days, Australians have to rely on overseas publications such as Duet International to keep us informed about new products, and what is going on elsewhere.

Just think, with home computers now linking to the Passap Electronic 6000 using Creation 6 - it is almost mind boggling that, in two and a half years since the E6000 was released here in Australia, we have come so far so quickly! The future of machine knitting does look rosy because our younger generations are coming through with computers in their homes and schools as part of the norm. These people will reach into the craft of machine knitting to express their own creativity, and the average age of machine knitters will become much younger.

With the world getting smaller each day with the help of better and faster communications, knitters are being brought together even more. Since the miracle of the telephone, which we have come to take for granted as part of everyday life, the communications now offered to us have developed in leaps and bounds. With Fax machines sending letters and documents in a matter of seconds, satellite communications to make better reception possible with both telephone and fax impulses, video hook-up systems and even electronic mail. Using these systems, we can now talk to each other anywhere in the world, as often as we like, utilizing telephone, modem and home computer. Such wonderful technological advances - where will it all end?

Till next time ...

Fay.



A PORTRAIT OF THE ENTERPRISE "MADAG AG"

Knitting has often always been a woman's domain, but the creators of the tools were often men, probably as they had more time available as they were not passing their time knitting!

The first real home knitting machine was first shown to the public at the National Exhibition "Landi" in Zürich, Switzerland, in 1939. It's creators were a gentleman called Ernst Luchsinger, together with an immigrant from Hungary.

Who was Ernst Luchsinger? He and his brother, Kaspar, were running a cotton import-export business from Zürich and Amsterdam. As a graduate in engineering, he devoted his young years to the development of technical science.

The big interest shown by the public in the home knitting machine encouraged Ernst Luchsinger to go into production. Together with a carpenter and an unemployed waitress, the very first home knitting machines were produced, first in a village called Uster, then later in Zürich. The carpenter was necessary as the knitter was mainly made from wood. Already the machine carried the name PASSAP.

PA - Patent
S - Schnell (fast)
S - Strick (knit)
AP - Apparate (Apparatus)

The exact name of this machine was the **PASSAP STA 120**, and it was of course, a single bed machine. The needles on the machine had no latches, only hooks. A wooden comb with exactly the same number of comb needles looking like nails was necessary when knitting. The basic knitting texture on this machine was garter stitch. The stitches had to be pulled over the comb needles, then rehung. The needle gauge was already 5 millimetres.

The number of Passap STA 120 machines sold in Switzerland only was 1939 - 30 pieces;
1940 - 289 pieces;
1941 - 298 pieces.

Around 1942, the business was transferred to Poststrasse, Dietikon, where it resided until 1987, when another major move brought it to it's present location, Lerzenstrasse, Dietikon.

Passap Export was founded in the year 1946, and the demands for machines were mainly from the neighbouring countries such as Luxembourg, Germany, Belgium, and France. A total of 22,000 machines of this type were manufactured.

By 1954 55,00 knitting machines were sold, built mainly from wood to begin with, which was later replaced with combs made from metal.

The biggest innovation for the domestic machine happened in 1954, with the arrival of the latch needle, the use of strippers, and a machine with a metal body, all products manufactured by Passap.

This was the Passap M201.

1955 is remembered for the introduction of the "Border Bed", now known to us as the ribber, that enable both knit and purl stitches to be made within the same row.

Between 1954 and 1969 the competitors made their presence felt, and in 1958 Passap launched the **Passap Automatic**.

A single bed machine with an automatic yarn feed. The needle gauge was 4 millimetres, and for the first time, man made materials were used in it's manufacture. By 1968 100,00 pieces were sold.

In 1959 the Duomatic range was born. The "Golden Era" as staff members called it. Many employees followed their own duties during the day, such as sales, accounting, office workers, product trainers etc., only to help on the assembly lines in the evening so as to keep up with the demand.

For the endurance of the DUO System we have to thank the many accessories that can be added to the basic machine, making it the truly modular system.

Automatic 2 colour changer, later the automatic 4 colour changer, the motor, transfer locks U70, U80, U100, U100E, the Passap Jac, (used to select pushers for patterns prior to the Deco), the Alinea to align selected pushers, the Deco punchcard system, the Forma charting device, the Form Computer to use with pre-calculated shapes, the Tricofit cast off cast on device, the Picto intarsia lock, the Autocolor fully automatic 4 colour changer, Creation 6 for designing on a home computer, enabling designs to be sent directly to the knitting machine.

In 1965 the Passap enterprise changed into a privately owned limited company, MADAG AG.

MA - Maschinen und Apparatebau
D - Dietikon
AG - AG (Company).

Several new machines were developed and marketed. To name a few of the more important ones:-

1962 - PASSAP 12 a double bed machine without pushers.

1964 - PASSAP 8/90 a double bed machine with 8 needles per inch (3mm gauge approximately).

1966 - PASSAP COMBI a single bed machine with a ribber as an optional extra, using combs and weights.

1968 - PASSAP 20 a single bed machine with pushers.

1974 - PASSAP SELECTA a single bed machine.

1975 - PASSAP 22 an extended version of the PASSAP 12.

1984 - TAPIMATIC a rug making machine

1986 - PASSAP GOLDIE a single bed plastic bodied machine (known in the U.K. as Swissknitter).

During the 50 years of Passap history, the development of the E6000 was certainly the most costly project. Both financially and in time. The research team were confronted with

numerous problems from conception to the birth of this baby, but the knowledge gained from this will undoubtedly be the base for further development in the field on electronic home knitting machines. The Console Dialogue system, (now available in 12 languages), has proved to be the key to easy learning. The Duomatic and E6000 range are often the bridge between domestic and industrial knitting machines.

In the year 1978, Luchsinger Handelsgesellschaft sold the Madag shares to Superba S.A., a business concern based in Alsace, France, with it's main offices in the city of Mulhouse. Together with it's daughter companies of Passap AG, Switzerland, PMI in the U.S.A., and Passap S.A. in France, the company is looking after approximately 50 countries, sometimes supplying the machines under the name PFAFF.

With the knowledge and expertise that the company has gained in the last fifty or so years, with all the ups and downs of world economy, we all look forward to the next 50 years of Passap Knitting.
See you next time.

Hélène.

Dietikon



HELLO FROM NEW ZEALAND DORIS PAICE

Hello Knitters,
As I write this, we are experiencing one of the coldest winters for many years. The coldest place has been Otago in the South Island, with minus 21 Celsius for days on end, enabling enthusiasts for ice-skating, curling etc., to enjoy their sport to the full. The Shotover River near Queenstown was frozen over for the first time in a hundred years. The TV news that we saw showed a countryside of indescribable beauty. The farmers may not have thought so. Some of their sheep were frozen to the ground, and had to be forcibly pulled away, leaving some of their fleece with the ice. No doubt those knitters in the coldest areas will have their knitting machines working flat out producing pure woollen garments.

Our Annual Machine Knitting Festival is now over. The Auckland Area did a wonderful job and the event was a huge success. For those who like facts and figures, and also to give an indication of the size of

the Festival that takes two years in the making --- The attendance was 1448 knitters, (this does not include members of the public attending on open days). We had 10 tutors covering 53 workshops over 4 days. Each tutor had a helper, (these helpers worked on a shift system and were invaluable to the tutors). 383 knitters booked for the 10 different bus trips in and around Auckland. The competition entries came to 668. These were judged by 8 trained judges, (we had so many entries, our normal number of 6 judges was not enough). The judges - one from the North Island and one from the South Island at each of the four tables, worked for four full days from 7:30am to 10:00pm together with 14 stewards on a roster system, to get the garments judged in time for the display, which had to be ready for the official opening on the Thursday. Nearby Motels were block booked and 220 of the knitters were staying in these. The remainder were billeted, or local knitters living near enough to travel by car.

The Festival is for knitters with all types of machine, and 1991 is our 19th, and I have attended every one. This must be something of a record - or perhaps I am showing my age ...

Workshop subjects included Welts, Cuffs, Neckbands & Strappings, Jacquard on Brother, Double bed work on Brother, From the Sheep's Back (Spinning and Machine Knitting), Fine Yarns, Twist, Twirls & Cables (guest tutor from Australia), Creative Techniques, Appliqué, Babywear, Finishing, and last but not least - the Passap

Machine & Accessories, with myself as tutor.

We had a "Machine Evening". All machines were represented, including Duomatics and E6000, and this was an informal discussion around the machines.

The week's activities culminated in the cup and prize presentations, and a super dinner. The venue was the Conference and Dining facilities at the Avondale Racecourse.

The bus tours included such diverse trips as a Sugar Refinery, City Highlights, Auckland by Night, Factory Shops, Western Scenic, Dolls' Museum, Historic Homesteads, Craftshops, Macadamia Nut Farm, Alexandra Park Raceway - Night Trotting.

New Zealand knitters extend a warm welcome to overseas visitors who would like to attend future festivals. June 1992 will be at Palmerston North, (North Island). June 1993 Christchurch, (South Island). Look forward to writing to you again next time,
Doris.

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D20815 Child's "Hippo" Sweater


5, 80, 6000



Linda J. Calverley, England.



56[61:66]cm Chest.
Length 40.5[42:46]cm.



60[69:74]cm Chest.



BRAMWELL Duomagic
100% acrylic 270metres per
100g. 1 cone "Aran" = Col 1, 1
cone "Hot Pink" = Col 2.



40sts = 153mm, 40Rs = 33mm
measured over jacquard patt.
40Rs rib = 82mm.



2 Col jacquard from card(s)
given & according to Diag 2. *St*
Patt A, Tech 180.



Page 4.



180g Size 56cm.



Cut & sew neckline.
E6000 PROGRAMME
CAST ON - 1
ST. PATT A - ● - ENT
(Read in sheet)
ALTER - NO
KNIT TECH - 180
ENLARGE POS - NO
ST. PATT B - 180



A. Cocir Col 1 as Diag 1. K as
chart.



B. All Ns to WP. Rack 1 pos Lt.
Lks CX/CX K 2Rs. Rack 1/2
pos Rt (handle down). Set as
Diag 2, St Patt A. K as chart
2Rs Col 1, 2Rs Col 2. CoF size
56cm only.

C. St Patt B, (not required for
size 56cm), K as chart. CoF.



A. As back A & chart.
B. As Back B. K & inc as chart.
C. St Patt B. K as chart CoF.



CoCir 1X1 Col 1, 114sts. SS
3/3. K 46Rs. WY K several Rs
& rel.



Block all parts to size. Make
cut neckline as charts. Join
shoulder seams. Attach neck-
band backstitching through open
loops to outside of garment, unravell-

ing WY as you go. Fold band in half
to inside. Slip stitch down enclosing
cut edges. Attach sleeves. Join side &
sleeve seams. Give final light steam-
ing.

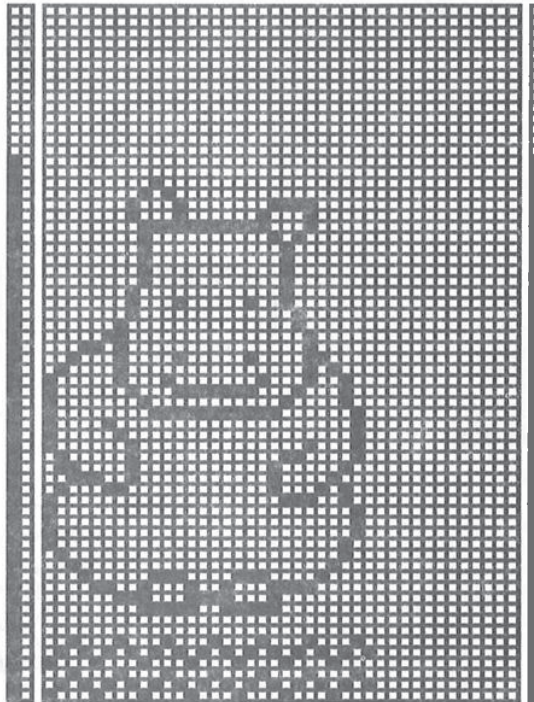
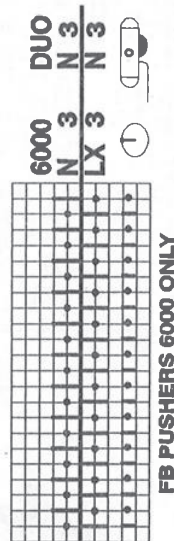


DIAGRAM 1



Note: Duomatic & E6000 designs will not be identical

DUOMATIC ONLY

ST PATT B = as Diag 2 without Deco & card.

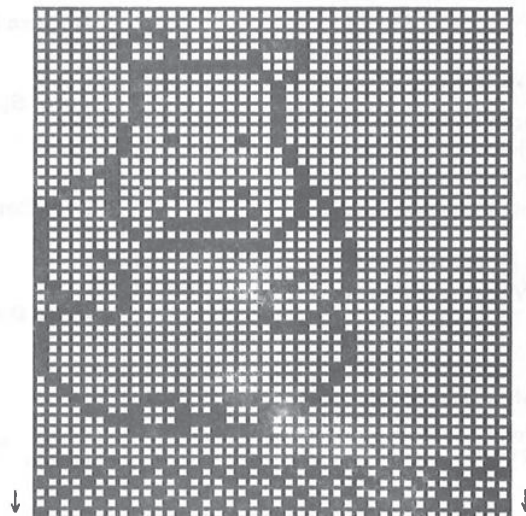
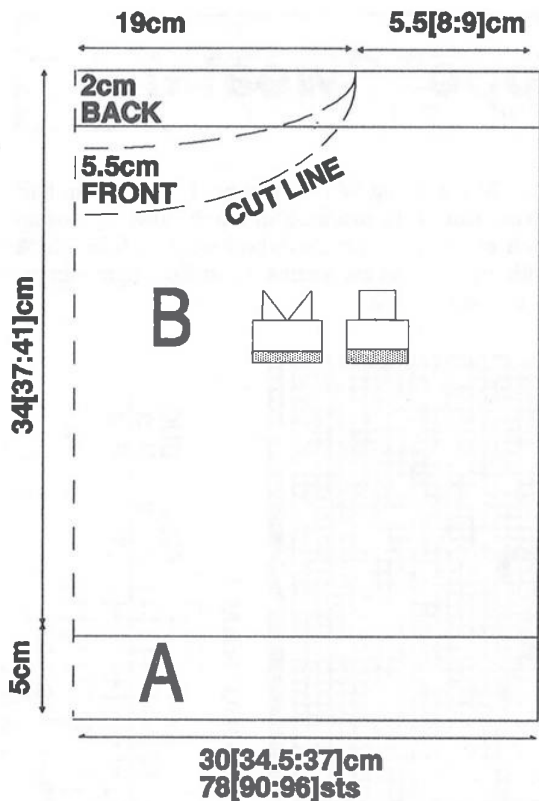


DIAGRAM 2





RC000[34:84]

RC000
RC414
(size
56cm
cast
off)

RC000
RC34
RC000

32[35:36]cm
84[92:94]sts

RC132
[146:
170]

RC000
RC218

RC000
RC48

RC000

29[30:32]cm

+1K17[15:15]X20[24:25]

7cm

17cm
44sts



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D20806 Child's "Faces" Sweater



5, 80, 6000



Linda Calverley, England.



61[66:71:76]cm Chest.
Length 70[75:80:85]cm.



70[75:80:85]cm Chest.



FORSELL Scirocco 3 ply.
80% acrylic 20% wool 790
metres per 100g approx.
1x400g cone Black = Col 1,
1x400g cone Dusky Pink = Col
2.



40sts = 168mm, 40Rs = 32mm
measured over jacquard patt.
40Rs rib = 55mm.



2 Col jacquard from Diags &
card(s) given.



Page 4.



180g Size 66cm.



Cut & sew neckline.

E6000 PROGRAMME

CAST ON - 1 - ENT
ST. PATT A - ● - READER

Read in sheet

ALTER - ENT

DIRECT - [→] W

ADD - NO

KNIT TECH - 180

ENLARGE POS - NO



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



B. Bring all Ns to WP. Rack 1
pos to Lt. Lks CX/CX K 2Rs.
Rack 1/2 pos to Rt, (handle
down). Set as Diag 2. K in patt
2Rs Col 1, 2Rs Col 2, as chart.
C. Dec & K as chart. CoF.



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



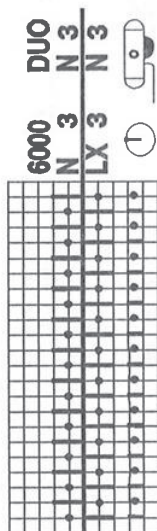
CoCir 1X1 Col 1, 114sts. Lks
N/N SS 3/3. K 42Rs. WY
several Rs & rel.



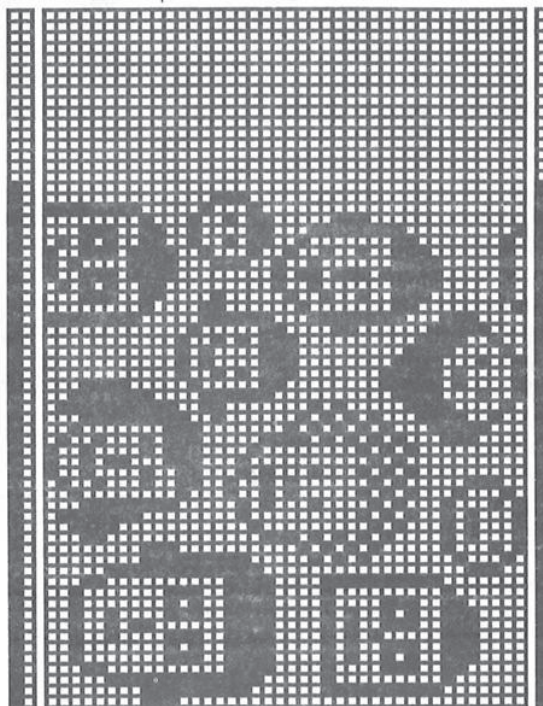
Block all parts to size. Make
cut neckline as chart. Join
shoulder seams. Attach neck-
band to outside by backstitching
through open loops unravelling WY

as you go. Fold band in half to inside,
slip stitch down, enclosing cut edges.
sew in sleeves. Join side & sleeve
seams. Give final light steaming.

DIAGRAM 1



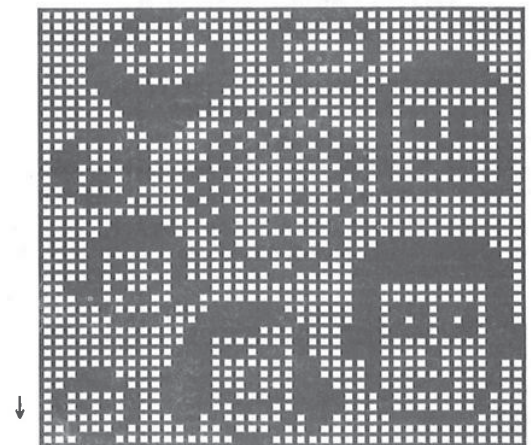
FB PUSHERS 6000 ONLY

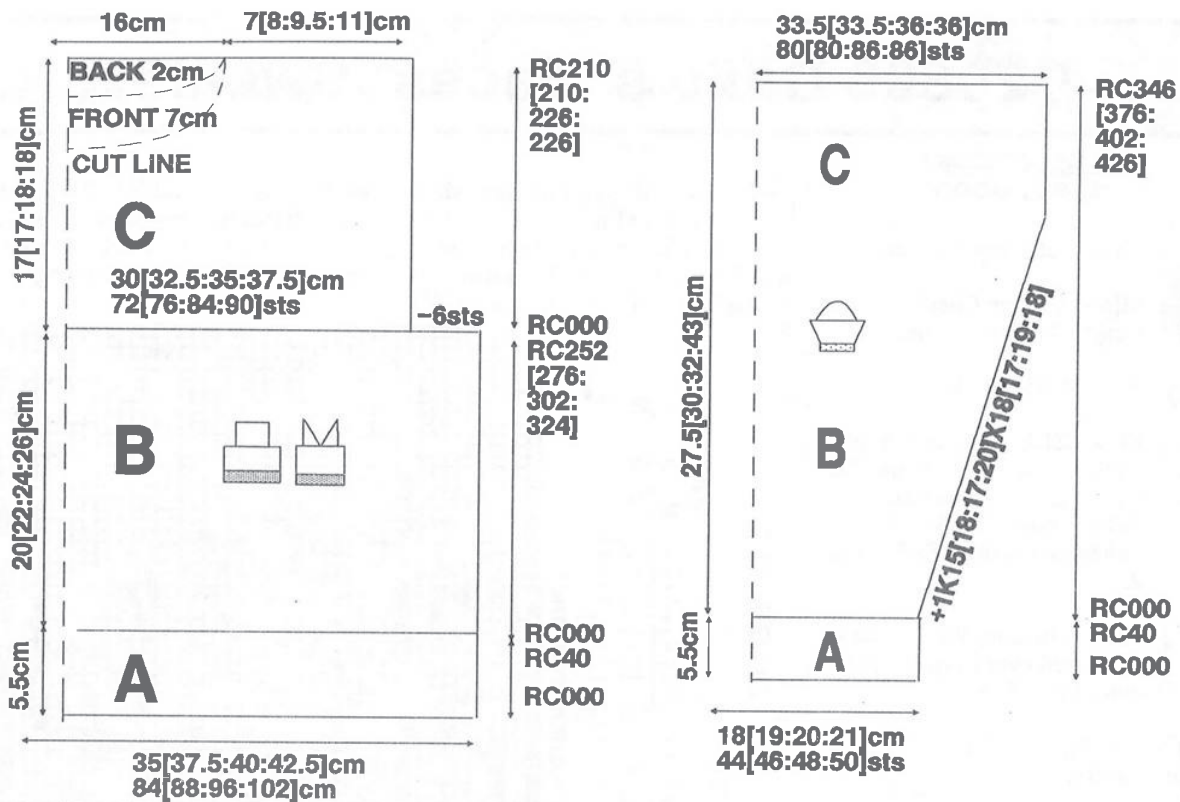


Note: E6000 & Duomatic designs are not identical.
Duo design is an adaptation of the E6000 design and
will not appear as shown in the photograph.

DECO CARD

DIAGRAM 2





YARN INFORMATION

BRAMWELL YARNS

F. W. Bramwell & Co. Ltd.,
Unit 5, Metcalf Drive, Altham Lane,
Altham, Accrington, BB5 5TU.

Tel: 0282 79811

AUSTRALIA

Tessa B Knits, 98a Norma Road,
Myaree, Freemantle, W. Australia.

CANADA

Westrade Sales Inc.,
2711 No 3 Road, Richmond, B.C.

V6X 2B2

U.S.A.

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

CHRISTIANA YARNS

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Coquitlam, B.C. V3K 4X8
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Medina, Ohio 44258

&

North West Knitting Supplies
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Hebden Bridge, W. Yorks,
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31 High Street, Kibworth,
Leicester, England. Tel: 0533 792351

D20807 Ladies Peach Suit



6000 ONLY

PICTURED ON FRONT COVER. THIS IS NOT A BEGINNERS GARMENT.



Sharon Nani, U.S.A.



To fit up to 86.5[102]cm Bust. Length 61[66]cm. Skirt 81-86[91.5-96.5:101.5-106.5]cm Hips. Length 66[68.5:68.5]cm.



Top 142[142]cm wide, 30.5[32]cm deep. Skirt 96.5[106.5:116.5]cm Hips.



GENE BAILEY "Sweet Alice" rayon bouclé. 340g Mandarin shade = Col 1. Silver Lurex 1/69's, 2 ends together = Col 2, (Top Only). UKI 8/12's cotton, Peach shade, 1 end = Col 3, (Top Only). This yarn = Col 2 for skirt.



Top "Blister jacquard": 40st = 148mm, 40Rs = 27mm. 2 Col Jacquard 40st = 138mm, 40Rs = 74mm. 40Rs rib = 102mm. Skirt tuck patt 40sts = 160mm, 40Rs = 57mm.



Top, 3 Col Blister jacquard from card(s) given, Tech 206 & 2 Col jacquard, St Patt 1161 Tech 183. Skirt single bed 2 Col tuck St Patt 1001, Tech 131.



Page 4.



Top 640g, Skirt 480g Size 86.5cm Bust.



Comb & weights are necessary for knitting this garment. Mark garment parts with contrast yarns at point marked X on charts.

PROGRAMME

CAST ON - 2 - ENT
ALL ST PATT - NO
ST PATT A - ● - READER
Read in card 1A lines 1 - 47
ALTER - ENT
DIRECTION - NO
ADD - ENT
ADD WHAT? - ● - ENT

Read in card 1B lines 1 - 47
ALTER - NO
3 COL - ENT
ADD - NO
KNIT TECH - 206 - ENT
ENLARGE POSITION - ENT
CM? - NO
11R 564 - ENT
STS 40 - ENT
POSITION - ENT
PATT AFT ROW 0 - 48 (for small) 84 (for med/large)
PATT AFT 48 (84) - ENT
RO R/L 0 - 28-E
TO R/L-28 ENT
11REP R 0 - NO - ENT
<-> REP STS 0 16 E
<-> REP STS 16 E
TEST - NO
ALL ST PATT - NO
ST PATT B - ● - ENT
Read in card 1A 63 lines
Continue to answer as St Patt A with these changes
DIRECT - ENT
E→m - ENT
DIRECT OK - ENT
ADD WHAT? ● - ENT
Read in card 1B 63 lines
ALTER - ENT
DIRECT - ENT
E→m - ENT
DIRECT OK - ENT
11R 756 ENT
PATT AFT R 0 - ENT
TO R/L 0 - 50 ENT
TO R/L - 50 ENT
<-> REP ST 0 60 ENT
<-> REP ST 60 ENT
ALL ST PATT - NO
ST PATT C
Programme as A except:
PATT AFT ROW 0 ENT
ALL ST PATT - NO
ST PATT D - 1161 - ENT
ALTER - NO
KNIT TECH - 183 - ENT
ENLARGE POSITION - NO
ALL ST APPT - ENT
START CAST ON



UPPER YOKE (KNIT 1)

A. CoCir Col 1, Ns as Diag 1. Use comb & weights. Set for St Patt A. K as chart marking at X, (see notes).
B. Set for St Patt B. K as chart marking at X.
C. Set for St Patt C. K as chart. CoF.

LOWER BODY (KNIT 2)

A. CoCir Col 1 CAST ON 4. Use 2 ends Lycra yarn with Col 1. Remove Lycra. K to RC24.

B. Set Ns as Diag 2. Lks CX/CX K 2Rs. RC000.

St Patt D. K 2Rs Col 1, 2Rs Col 3 as chart. CoF.

SPECIAL NOTE

Upper Yoke: Patts A & C are identical except A has solid rows before the motif, and C has solid rows after the motif. St Patts A & C are just the first 47 lines of Patt B, just draw cards for Patt B. To programme A & C cover side columns of card at appropriate level with white removable correction tape, or white paper.

To isolate motifs in 3 Col blister in Tech 206, some manual work must be done. In order to get 2 motifs at the cuff line, they had to be spaced 16Ns apart. This would cause part of a repeat as the arm widened. To eliminate this repeat, partial manual resetting of pushers must be done for Patts A & C as foll:- Tech 206 patt repeat for FB is K2Rs Col 1, K2Rs Col 2, K8Rs Col 3. Whrn K the 2Rs Col 1, put all pushers to Rt & Lt of Ns 50-50 into WP. This will make them K in Col 1. When you K the 2Rs Col 2 & 8Rs Col 3 put all pusher to Rt & Lt of Ns 50-50 to rest pos. Follow BB instructions as console. This centres and allows motifs to be K only on centre 100 Ns for Patts A & C.



CUFFS (KNIT 2)

Handle down. 50[54]BB & FB Ns to WP. Lower FB. Rehang cuff edges on BB Ns evenly. Raise FB. Lks N/N SS3/3 Orange strippers. Hang heel grips, (claw weights). K 1R. Lks CX/CX SS 3.5/3.5. K 2Rs SS 4/4 K2Rs. Lks N/N K 2Rs. Trans sts for 2X2 rib. K to RC 32. Lks CX/CX. Add 2 ends Lycra yarn to feeding eyelet. K3Rs. Remove Lycra. Lks N/N SS 7/7 K1R. WY K several Rs & rel. Latch tool CoF on last R Col 1.



NECKBAND (KNIT 1)

CoCir 2X2 179Ns Col 1. Lks N/N SS 4.5/4.5, K10Rs. SS 4/4 K 4Rs. SS 3.5/3.5 K4Rs. SS 4/4 K4Rs. SS4.5/4.5 K9Rs. Ls at Lt. Trans all sts to FB. Black strippers GX/N SS 5. K1R. WY K several Rs & rel.



UPPER YOKE PREPARATION

Mark & overlock (serge) before knitting bands. From each cuff end mark a straight line 18cm in height, Mark a straight line from this point to the lower body placement marks for your size, Make neckline template from paper, and use to mark neck. Cut and overlock (serge) by the method of your choice. **This stitch pattern unravels very easily - make sure all the marked lines are secured properly.**

Lightly steam, do not press, upper yoke & lower body. Cut parts to shape as charts. Attach neckband backstitching through open loops to outside of garment, unravelling WY as you go. Fold band to inside, slip stitch into place enclosing cut edges. Attach lower body sections to upper yoke sections. Sew side and sleeve seams.



KNIT 6 PANELS

A. CoCir Col 1 Cast On 4. K as chart.

B. Trans all sts to FB. K 2Rs RC000. Set for St Patt 1001 Tech 131. Diag 3. Short row hem as foll:-

Trans all sts Lt of N16[18:22] to BB. Take corresponding FB Ns & pushers out of work. K 1R. (Always remember to wrap the last N to avoid a hole in the work, and always pass Lks over full width to avoid console error messages). Trans all sts Rt of N16[18:22] to BB. Take corresponding FB Ns & pushers out of work. K 1R. **On the opposite side to the Lk, trans 3sts from BB to FB. Move FB corresponding pushers into work & place in pattern. K1R. Wrap last N on same side as Lk.** Rep from ** to ** until all sts are back on FB. RC22.

C. K & dec as chart in patt. WY K several Rs & rel.

WAISTBAND

Knit side of fabric is the right side. Join all panels together except final seam. Rehang 3 gores onto BB Ns. Racking handle up. Trans sts to 1X1. Col 1 + 2 ends Lycra in eyelet. Orange strippers. Hand tension Lycra to stretch. Lks N/N SS3.5/3.5. K53Rs. Remove Lycra. SS8/8 K1R. WY K several Rs & rel. Latch tool CoF. Rep for remaining 3 gores. Join remaining seam & waistband seams.

DIAGRAM 1

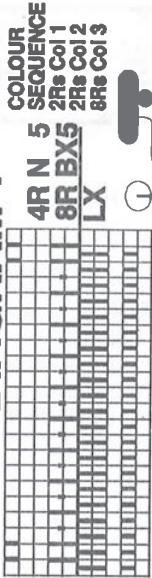


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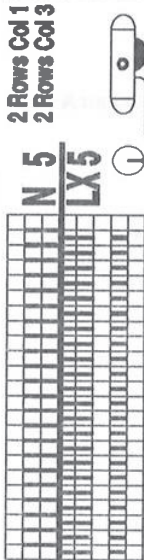
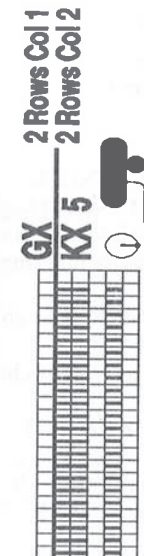
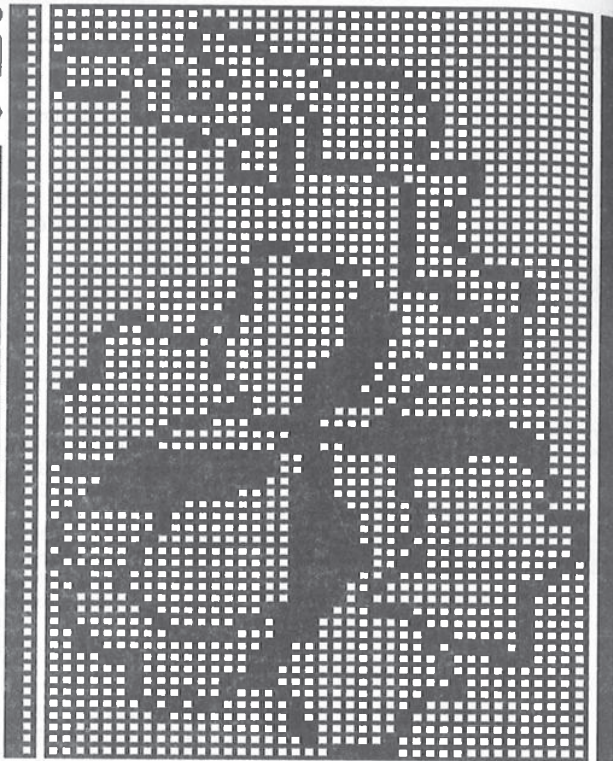


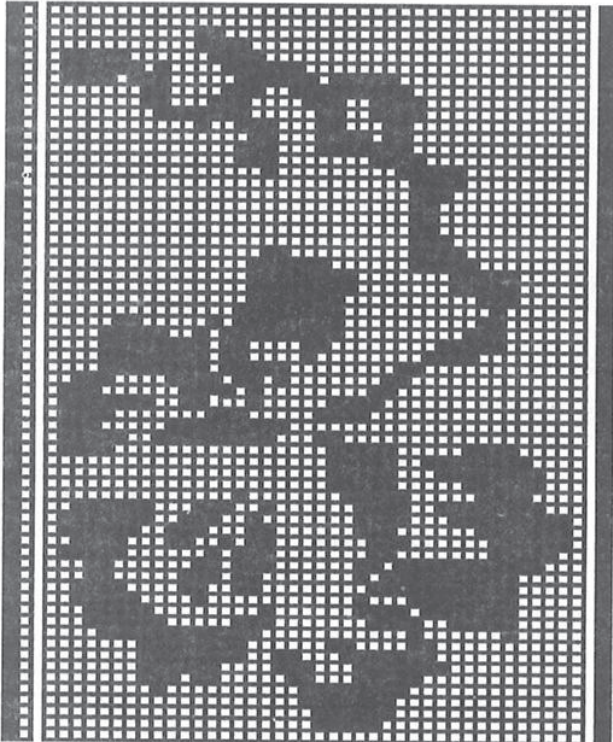
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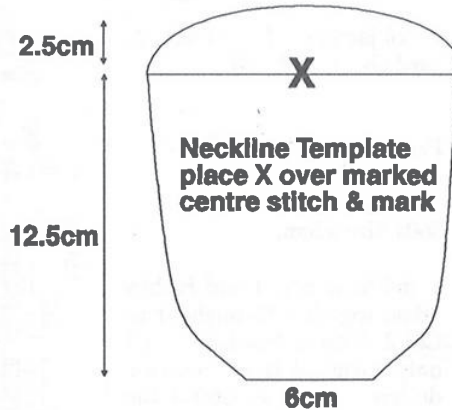
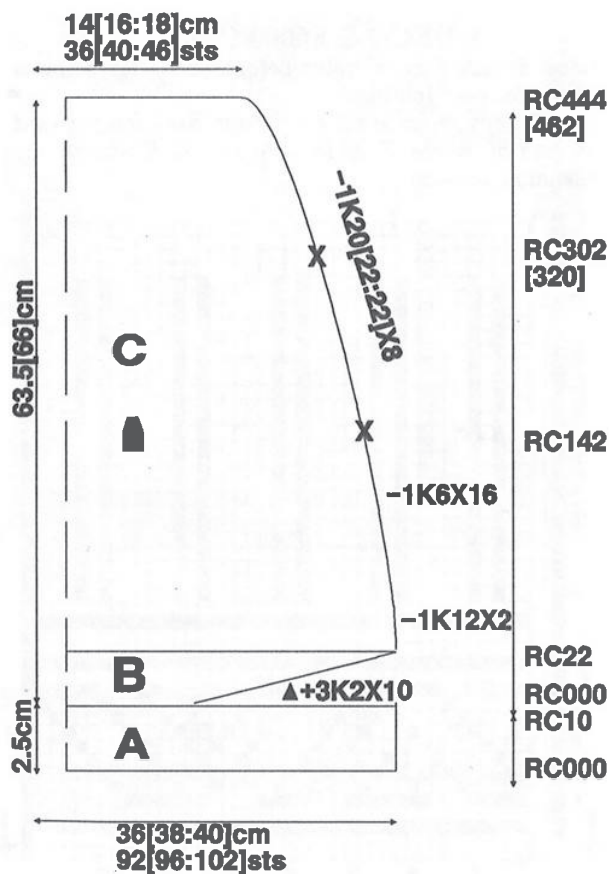
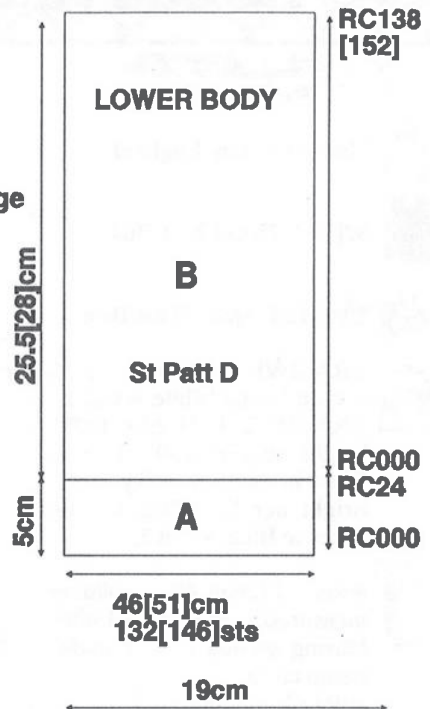
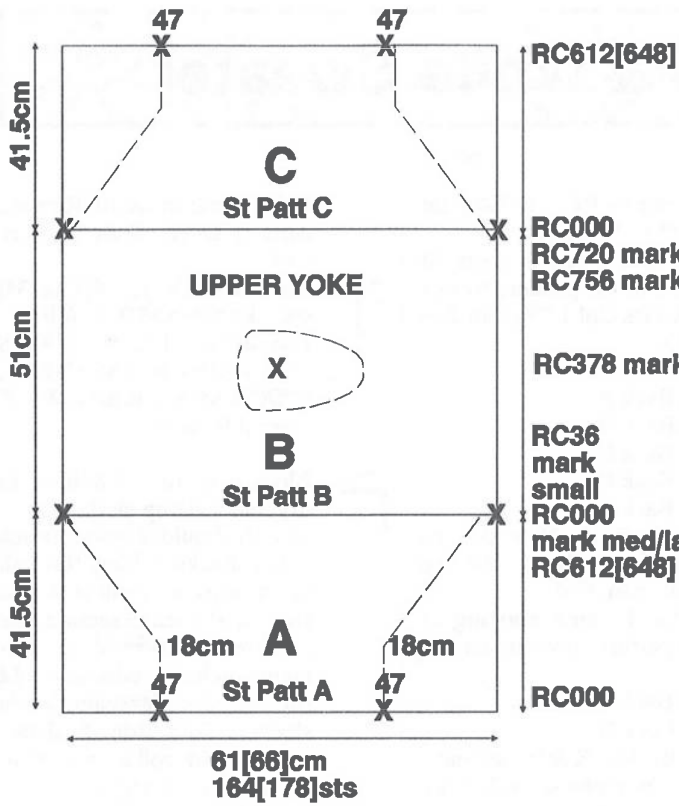


CARD 1A



CARD 1B





D20812 Blue & White Sweater



5, 80, 6000



Teresa Curson, England.



92[97:102]cm Chest/Bust.



108[112:116]cm Chest/Bust.



BRAMWELL Artistic 100% acrylic 1 cone White = Col 1.
BRAMWELL Hobby 100% bright acrylic 2/30's 1 cone Electric Blue + Silky 100% bright acrylic 2/30's 1 cone Electric Blue = Col 2.



40sts = 172mm, 40Rs = 48mm measured over jacquard after leaving swatch to dry under damp cloth.
40Rs rib = 72mm.



2 Col jacquard from Diags & card given. *Tech 188.*



Page 4.



860g Size 92cm.



1 end Silky plus 1 end Hobby taken together throughout as Col 2. Ribs & bands in Col 1 only. Original is a Duomatic design. If K on an E6000, the design will not be identical to that shown in photograph.



A. CoCir 2X2 Col 1 as Diag 1. *Cast on 4.* K as chart.
B. Set for st patt as Diag 2. *St Patt A.* Fill all empty Ns with purl loop fom opp Ns. K in Col 1 ONLY throughout. K as chart.
C. K in patt 2Rs Col 1 2Rs Col 2 as chart.
D. Dec & K in patt. At RC14 **remove Deco Unit & card. All FB pushers to rest pos. K2Rs Col 1, 2Rs Col 2. Reinsert card, attach Deco. K

as before to RC**170.Repeat from ** to ** RC76.
E. Remove Deco & card. *St Patt B.* All FB pushers to rest pos. K 2Rs Col 1 2Rs Col 2 to end. CoF.



A. As Back A.
B. As Back B.
C. As Back C.
D. As Back D.
E. As Back E.
F. Divide work. Note pattern row number. K Rt side first dec & K as chart. CoF.
Rep for Lt side starting at noted pattern row number.



A. As Back A & chart.
B. As Back B.
C. As Back C. K & inc as chart. Make Deco change at RC 162 instead of 170.

D. K in patt to RC10. Remove card & Deco. K as Back E. CoF.



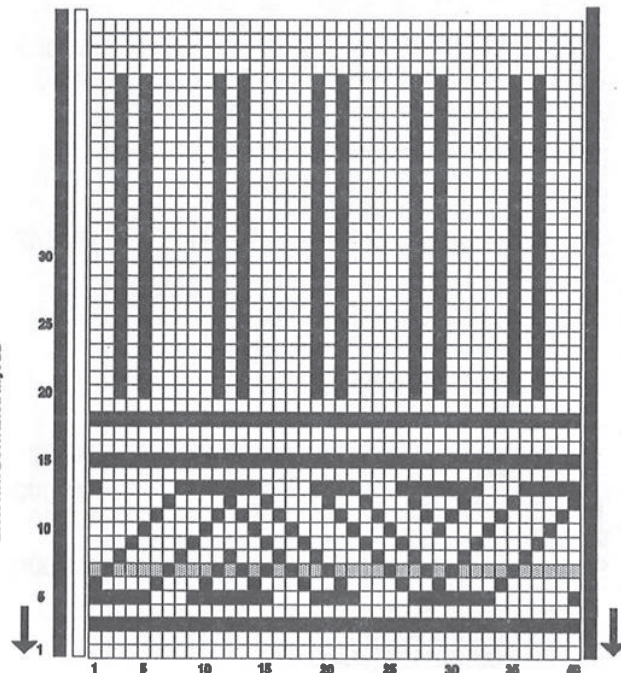
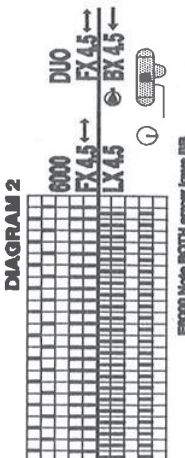
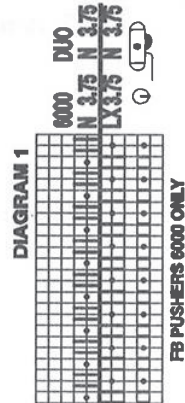
CoCir 2X1 Col 1, 126[130:134] sts. Lks N/N SS3/3. K 76Rs. Handle up, Lks CX/CX SS 2.5/2.5 K2Rs. N/N SS 3/3 K1R. CX/CX SS 5/5. K 8Rs. WY K several Rs & rel.

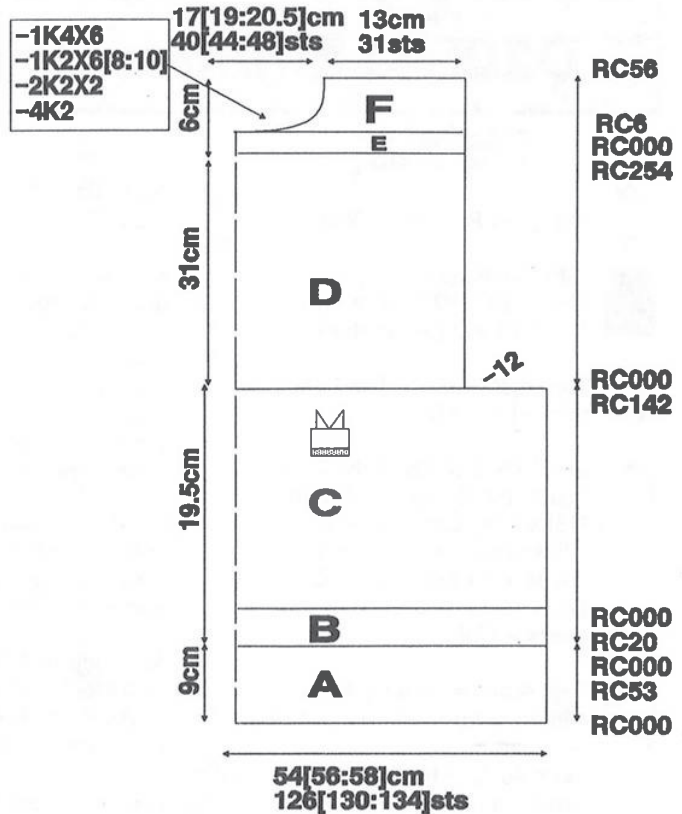
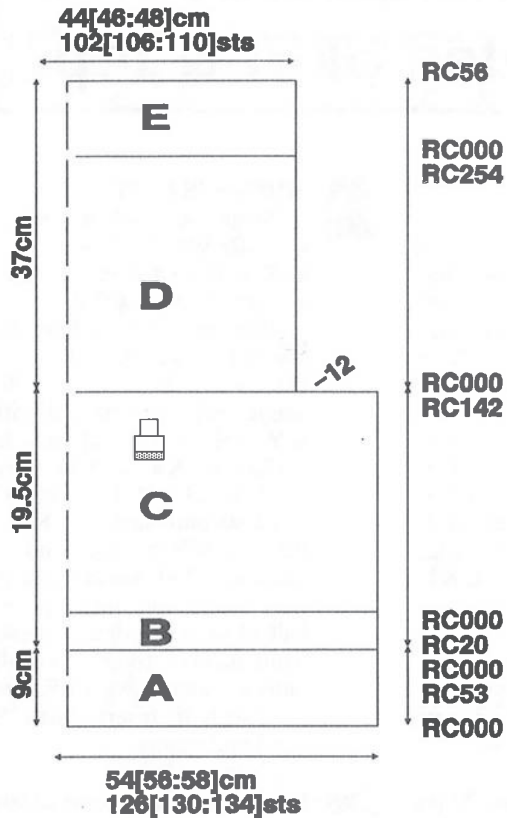


Block parts to size & leave to dry under damp cloth. Join Rt shoulder seam. Attach collar backstitching through open loops unravelling WY as you go. Slip stitch second side of envelope to inside of garment, enclosing edges. Join Lt shoulder & collar seam. Sew in sleeves. Join side & sleeve seams. fold collar in half to outside.

DECO & E6000 CARD

Deco. Punch 3 rows holes before and after squares shown for card joining.
E6000. Copy design as shown. 4 empty rows at top of card are part of pattern. Read in as *St Patt A.* K without any alteration, as chart.





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TOTAL SHADES	633



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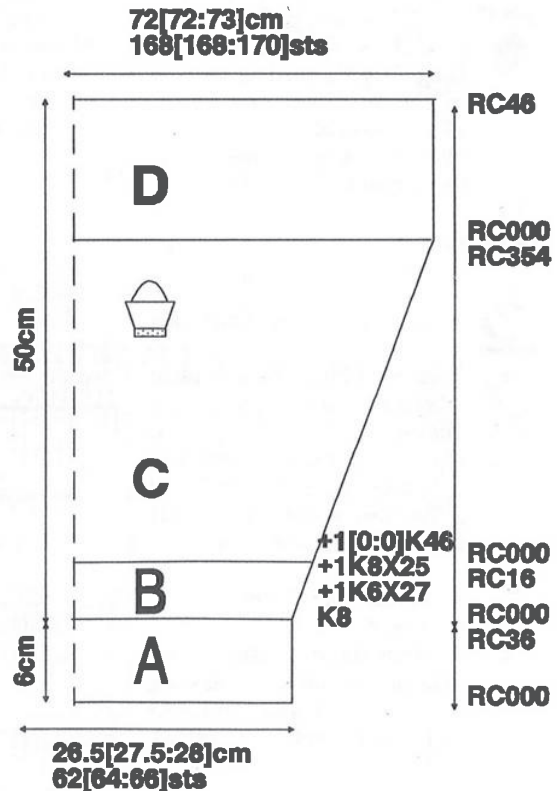
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D20811 Shadow Pleated Skirt & Top



5, 80, 6000



Margaret Robertson, Wales.



88[92:97:102]cm Bust.
Skirt 92[97:102:107]cm Hip.
Length 73cm (adjustable).



Top 96[102:107:112]cm Bust.
Skirt 112cm Hips.



DENYS BRUNTON "Fantasia" 100% acrylic 2-3 ply. 2[3]X350g cones shade F10 (Pink/Green mix) = Col 1. "Denfine" 100% acrylic 2/30's Dark Grey shade 2[3]X250g cones = Col 2.



Top: 40sts = 131mm, 40Rs = 46mm, measured over 2 Col tuck patt.
Skirt: 40sts = 166mm, 40Rs = 24mm, measured with pleats closed, AFTER steaming & stretching.



Top 2 Col tuck patt. *St Patt A 1004 Tech 133. Duomatic* as Diag 2, with card given. All machines: 4Rs 1 end Col 1, 4Rs 2 ends col 2. Skirt st st, 6 Rs 2 ends Col 1, 6Rs 1 end Col 2.



Page 4.



Top 275g Size 88cm. Skirt 540g



Purl side of both tuck & pleat fabrics used as right side. Tuck fabric, 1 end Col 1, 2 ends Col 2. Pleat fabric, 2 ends Col 1, 1 end Col 2. Ribs 3 ends Col 2. To shorten skirt cast on 3sts less for each cm shorter.



A. CoCir 2X1 3 ends Col 2. *Cast on 4. K as Diag 1.*
B. Trans sts to N setup shown in Diag 2. *St Patt A.* Lks as Diag 2 & K as chart. 4Rs Col 1, 4Rs Col 2. (See notes for yarns). CoF.



A. As Back A.
B. As Back B.
C. CoF centre sts as chart. *Note RC number on console. Duo*, note Lk setting at this point. All machines, note yarn in use. Place Lt sts to hold using "knit-back" taking Ns down to NWP using length of WY. FB pushers out of work on corresponding Ns. Rt side, K in patt as chart. CoF. Return sts to Ns at Lt. *Return to noted R.* Duo, set Lks as noted. Ensure yarn noted now in eyelet. K Lt side as Rt. CoF.



A. Single bed CoN as Diag 3 with 4Rs Col 2. *Cast on 6.*
B. As Back B. K in tuck patt. CoF. Rep for 2nd sleeve.



Join shoulder seams. Make shell crochet around neckline. Crochet around CoN edge of sleeve 2 ends Col 2 yarn with single crochet for 2.5cm. Finish with shell edging crochet. Sew in sleeves. Join side & sleeve seams. Give final light steaming. Do not press.



SIDEWAYS KNIT
A. Single bed CoN as Diag 3 with 4Rs WY. *Cast on 6.*
B. K as Diag 4 & chart. Place marker at edge RC920.
C. Pick up Col 1 sts from 1st row onto same Ns. CoF.
WAIST BAND (K 2)
Single bed CoN on BB with WY 138[150:160:176] sts. Lks N/GX SS 6, K several Rs. 1 end Col 1, K 20Rs. Pick up 1st R in Col 1 sts onto same Ns. K 1R. Remove WY leaving band on machine. With wrong side of skirt facing you, pick up one half of skirt at edge of pleats from marker to join, evenly onto waistband Ns. CoF. Rep for 2nd half. Insert elastic & join band seams.



Hang skirt from w/band. Steam to required length. Ensure hem and pleats are even. Use proprietary skirt steaming kit if liked. Allow to dry & cool thoroughly to set before further handling.

DIAGRAM 1



FB PUSHERS 6000 ONLY

DIAGRAM 4

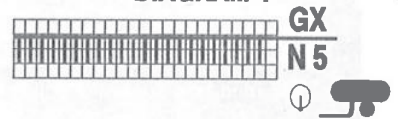


DIAGRAM 3



DIAGRAM 2

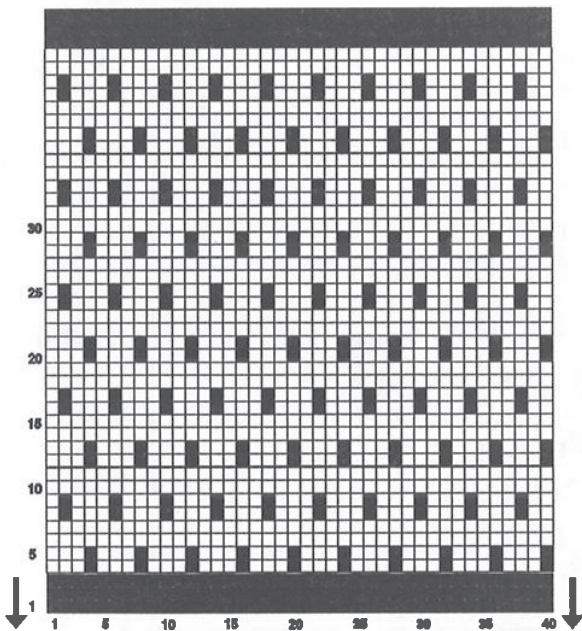
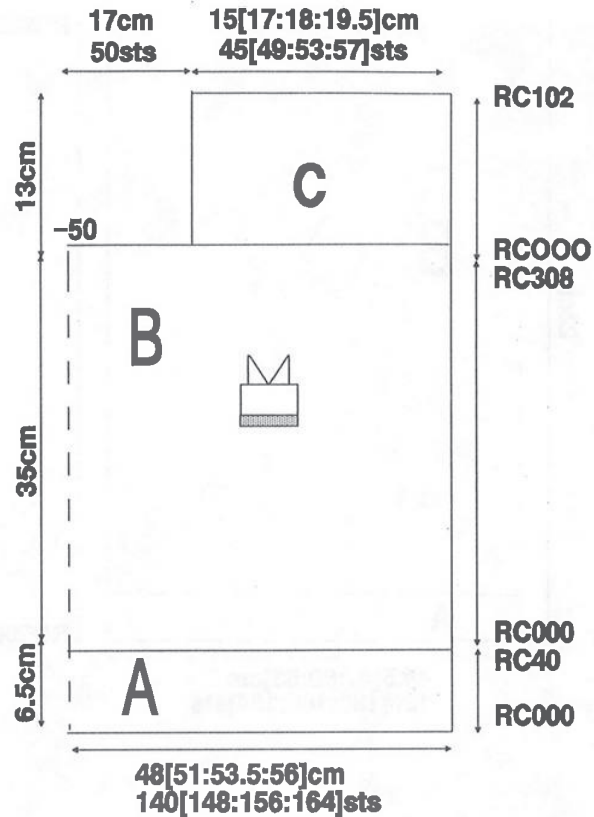
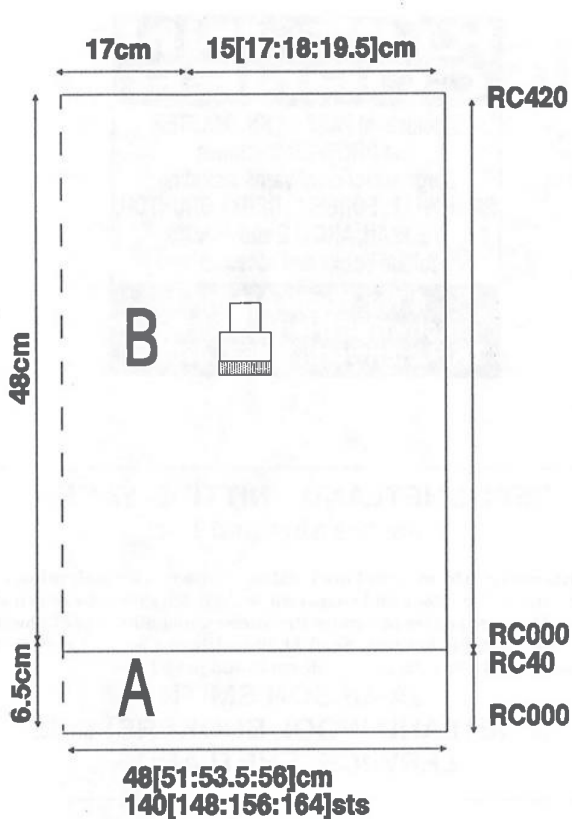


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DECO CARD

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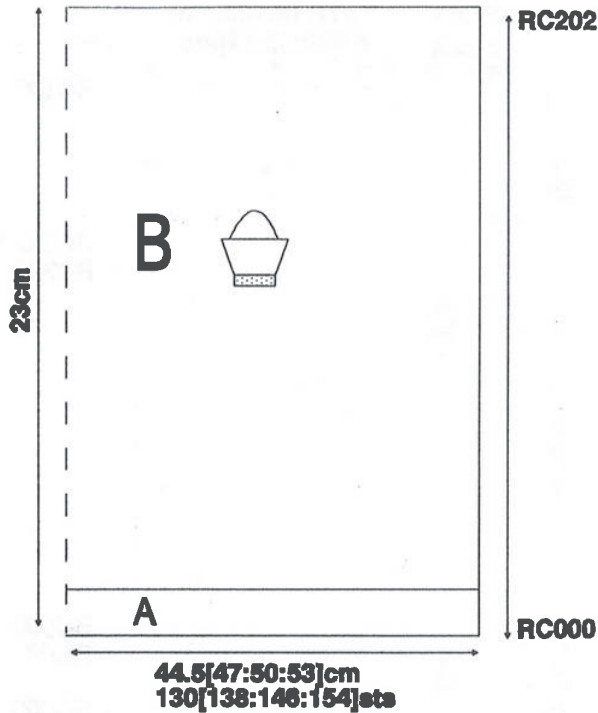
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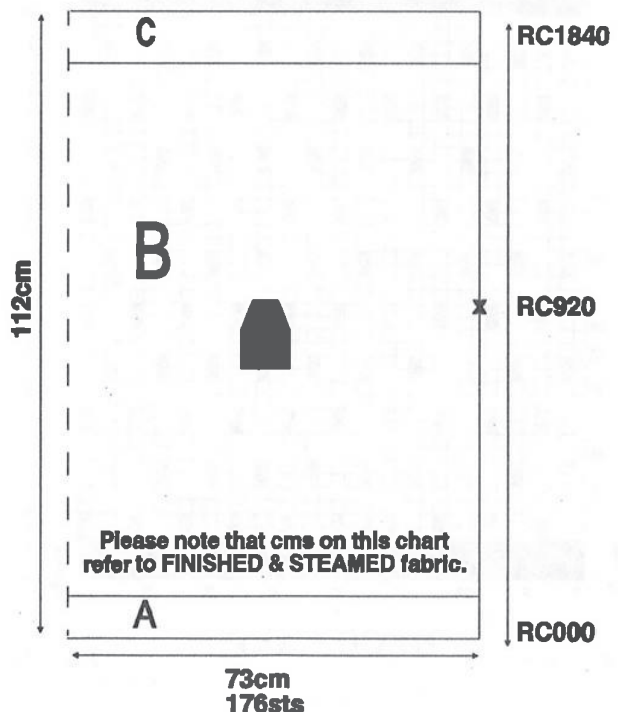
1 to 4 ply equivalent
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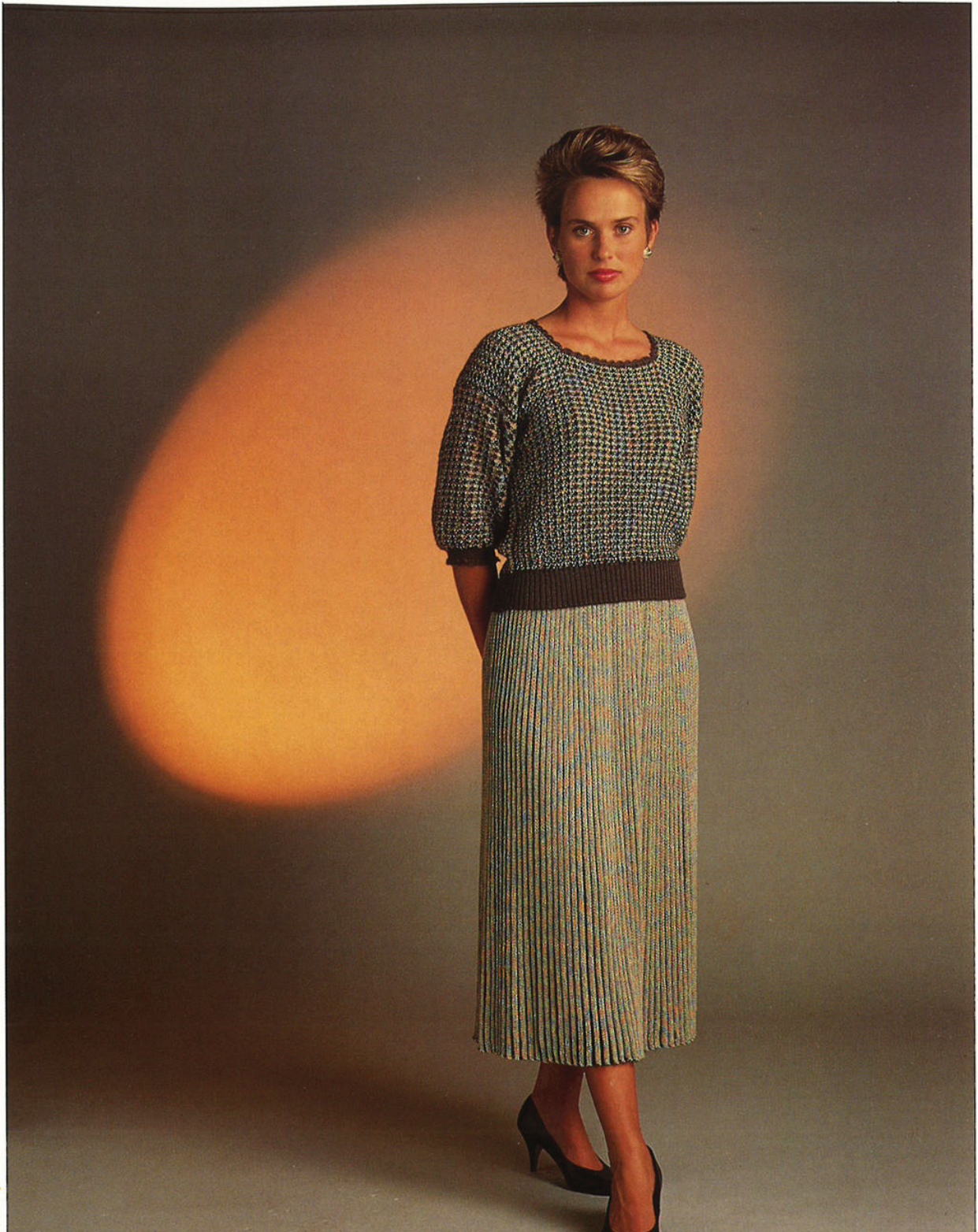
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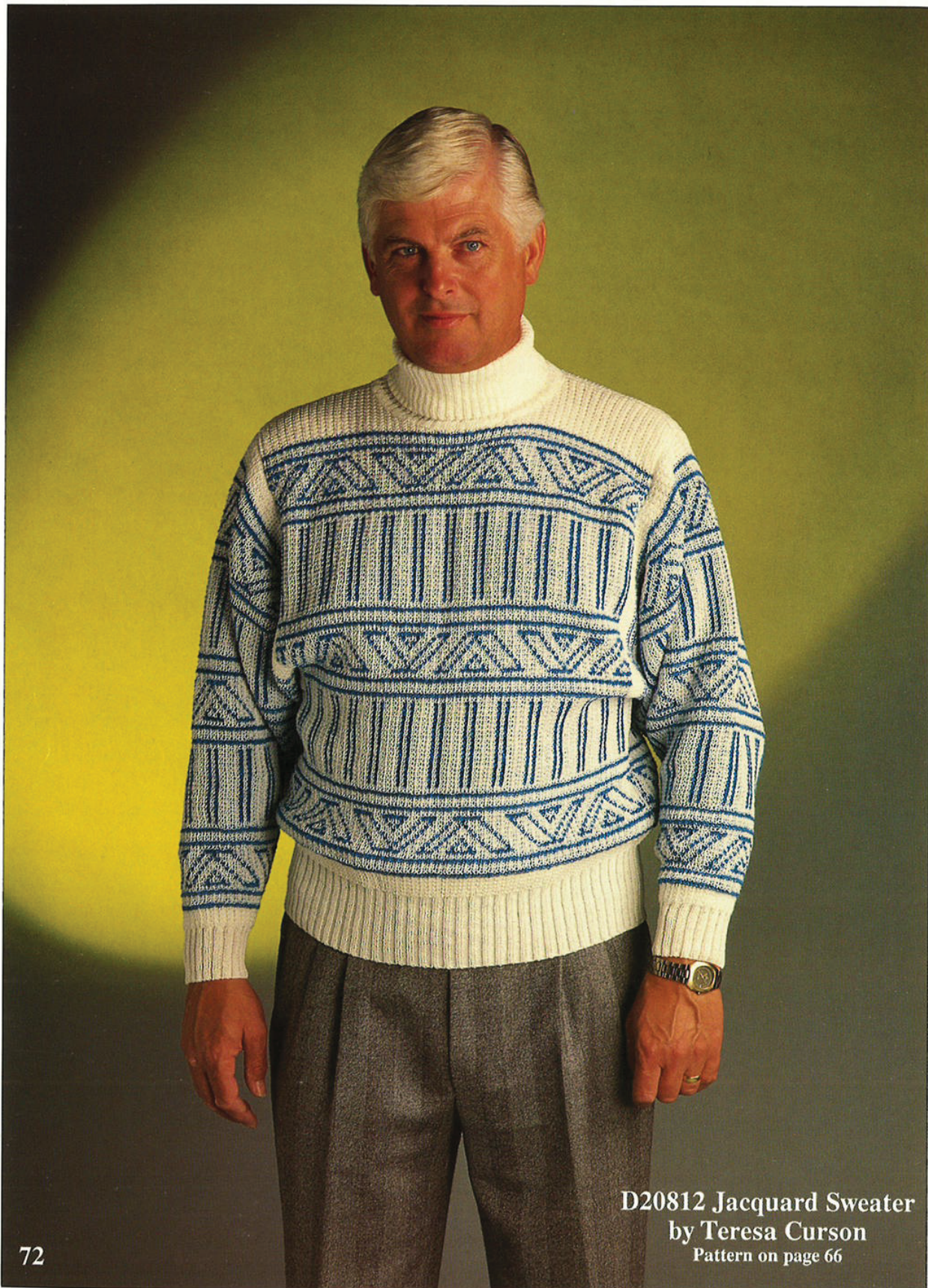
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**D20811 Ladies Suit by
Margaret Robertson**
Pattern on page 39

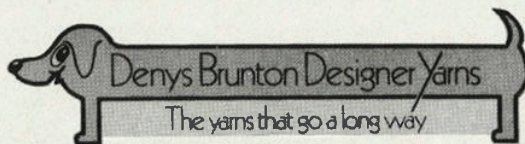
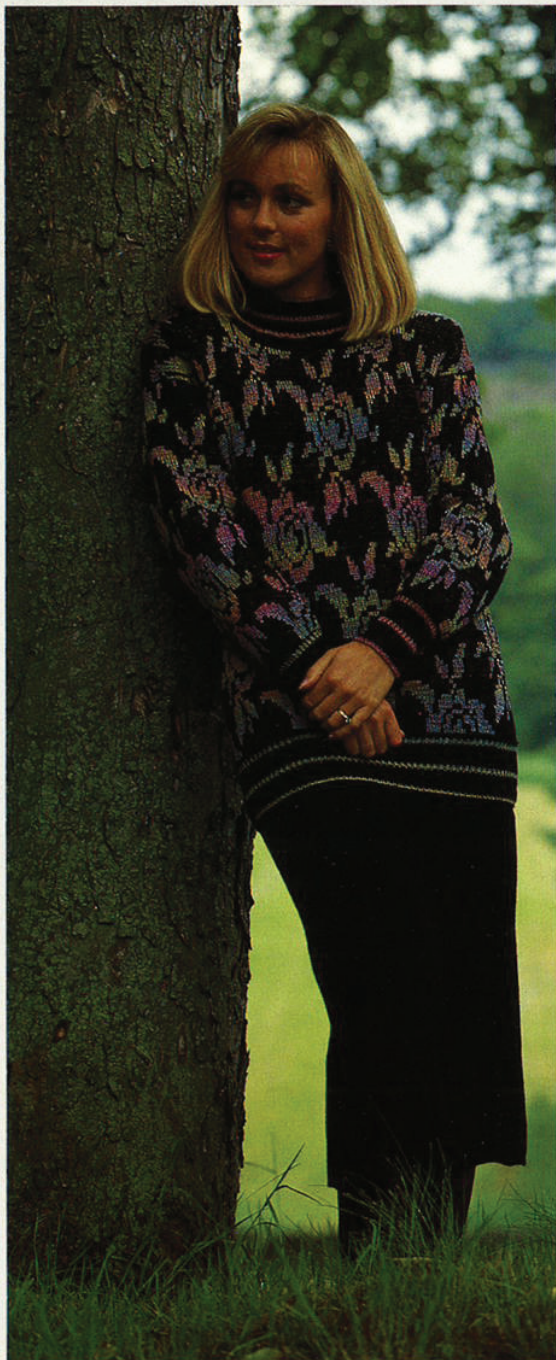


D20812 Jacquard Sweater
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