

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 12
Autumn/Fall 1992

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INTERNATIONAL
THE magazine for
PASSAP System
Knitting Machine
Owners

Volume 4, Number 12

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THE EDITOR'S LETTER

Dear Readers

Once again we are at the end of a subscription year. It hardly seems possible that we are now going into our fourth year of publication. A subscription renewal form is on the last page of this issue. (If you don't want to cut your copy, please use a plain sheet of paper and copy the details.) Duet International continues to evolve and develop as time goes by. The biggest difference you will have noticed in this and the last issue, is that now virtually every garment pattern has its own Form Programme. This, of course, is a big plus as I know that many of you rarely, if ever, use a written pattern but prefer to follow the Form Instructions. Also, it builds up your library of Form Programme shapes for use with your own stitch patterns and swatches.

I know that many knitters are disappointed that the Passap System University 1992 has been postponed until next year. This was a decision that was taken during my recent illness. I was also disappointed in many ways, as I look forward to this event. However, there are two plus points. We shall have a Passap System University in 1993 and Mona Early and Sally Hall, who were to teach for us this year, are still visiting the UK at the end of November. They will be teaching two one-day seminars at Caffle Crafts, Clevedon, near Bristol. So if you are interested, see the advertisement on page 3.

Finally, I would like to take this opportunity to send my sincere thanks to all the Passap System knitters throughout the world, who took the time and trouble to send their good wishes to me whilst I was recently in hospital, or convalescing. I have had so many cards, faxes, telephone messages, flowers etc. that I can hardly believe it. I really am deeply touched and very grateful. Thank you everyone. At a time when I was very low, your good wishes really did mean so much.

Best wishes



**ONE DAY
SEMINARS**
 by
**MONA EARLY
&
SALLY HALL**
 of
PASSAP USA
 on
**28TH & 29TH
NOVEMBER 1992**

**GUEST
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





















FC D.1201 - Multicolour Jacquard Sweater	62
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FC These patterns contain Form Computer and/or Form Programmes.

BRACKETED FIGURES IN FORM PROGRAMMES

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

Symbols, Abbreviations And Notes

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

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

KNITTING FROM DIAGRAMS

All garment parts are shown as charts, which are drawn to shape, although not necessarily to size & scale. Symmetrical shapes are shown only as a right half. The broken line always denotes the centre of the part. The opposite side of the garment part is knitted simultaneously, in reverse. If there is no broken line, the part shape is as shown, with no reversal of shapings.

Each garment part is divided into sections; A, B, C, etc. Always cast on & commence knitting at A. Written instructions within the pattern give instructions for each section, A, B, etc.

The size of each section is given in CENTIMETRES at the bottom & left side of the charts. Needles/stitches are quoted at each section where necessary. The number of needles is always the number of needles & spaces, counted on the front bed only, unless stated otherwise in a pattern.

Shapings, increases, decreases are noted in blocks, which are read from the **bottom to the top**. e.g.

-2K2

-3K2

-4K2

is read as "Cast off 4, knit 2 rows. Cast off 3, knit 2 rows. Cast off 2, knit 2 rows".

All figures in brackets always refer to larger sizes where appropriate. Figures without brackets refer to ALL sizes. Row count numbers refer to the manual counter on the lock, which must be set to 000 at the end of each section, unless otherwise stated.

Results will only be as accurate as your tension swatch measurement. It is essential to match those given exactly, and to use the yarns specified. Yarn substitutions may not give accurate results, and recalculation of the pattern(s) by the knitter may be necessary.

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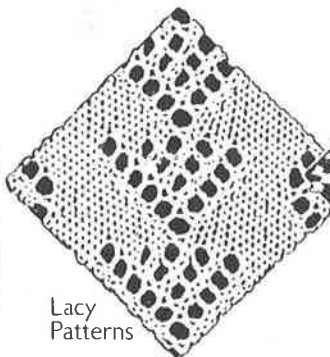
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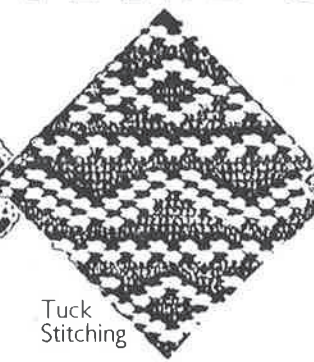
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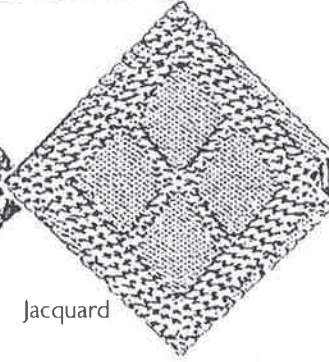
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Sirocco is the 80% Acrylic, 20% Wool yarn from Forsell.

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

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ABOUT YARNS



SYNTHETIC, or "MAN-MADE" FIBRES

This is a relatively new term for what was at one time often referred to as "artificial fibres". This term was used for any fibre that was not of natural origins, such as wool, silk, cotton etc., and most of all for the first man-made fibre "Artificial Silk", or Art Silk as it was often named. We know the descendants of this now as Rayon, Viscose etc. and they are not really totally a synthetic or man-made product, as their original components are cellulose from wood pulp, cotton waste and so on. So this group of fibres should not perhaps be called synthetic at all, as they are somewhere in between a natural fibre and a man-made fibre. Maybe the term "reconstituted fibres" would apply here!

Before we go any further into the realms of chemistry and the history of this group of fibres, I should point out that many people consider that any fibre that is man-made has by virtue of this very fact, to be inferior to all natural fibres. This is not of course true. All fibres have their own advantages and disadvantages, natural and man-made, and to say that the man-made fibres are just inferior imitations of the natural fibres is very silly. All fibres and yarns have their place, and excel in certain ways, or are poor in other ways. It is a case of making the correct choice of fibre for the job in mind at the design stage.

ACETATE FIBRES

The history of modern man-made fibres goes back just over one hundred years to 1885, when a Frenchman named Hilaire de Chardonnet made a highly inflammable nitrocellulose based fibre. It is worth commenting here that another name for nitrocellulose is guncotton, and has uses in the explosives industry. His product was often called Chardonnet, or Art Silk.

In 1892 a group of three men, Cross, Bevan and Beale in England discovered a method of producing viscose rayon, and went on to patent their method of producing cellulose acetate in 1893.

Both acetate and viscous rayon use cellulose as the basic material, which is acted upon by various acids and chemicals, before being dissolved and then forced out through very fine nozzles called spinarets. In fact almost exactly what is done by the silk worms with their liquid silk to form solid silk fibres.

It was not until the 1920's that these fibres began to make an impact on the fashion world, and were used a great deal for both under and outer garments.

Acetate fibres have been with us a long time, and there are constantly newer and improved types coming onto the market. In recent years, the majority of these fibre types have been of the "modified viscose" variety. As far as we machine knitters are concerned, the acetate fibres we encounter for the most part, are mainly

as blends with other fibres, such as a wool and acetate blend which is often known as "woolray". The percentage of acetate to wool varies with the brand of yarn, and the properties required from the resulting yarn. One of the main properties imparted to the yarn is that the fabric has great stability and holds its shape well, particularly pleats, and retains a crisp appearance.

Recently there has been greater use made of acetate fibres for making shiny yarns for machine knitting. These are the "ribbon" or "tape" yarns that have been popular for the last few years, which are in fact knitted tubes of fibre that are then pressed flat to make the ribbon that we knit into either complete garments, or use to accent areas of knitting in other fibres.

Acetate may be blended with the other fibres to give an overall matte appearance, or a shiny lustrous look, depending on what is required. There are many trade names for acetate fibres, including:- Sarille, Vincel, Darelle, Evlan, Tricel, etc.

Most acetates and acetate blends should be washed gently at a low temperature, (some acetate fibres are particularly weak when wet), and presses if necessary with a medium iron.

POLYAMIDES

The next stage in fibre development came during the 1930's as a result of research in the USA and Britain. This was what is correctly called

Polyamide, but maybe to us laypersons better known as Nylon. The companies involved in this development were Du Pont and I.C.I. There is an interesting story that relates that the name for this fibre is a combination of the N Y from New York, and the LON for London were used as the component parts to make the name NYLON. How true this is I cannot say and although I have heard it from many sources, I have never actually seen it in any publication as fact, or been able to verify it. Possibly it is just one of those pretty tales that has "grown up" all on it's own.

The basis of nylon is either coal tar or oil. This is acted upon chemically in many ways to produce the final "polymer", or plastic substance that is then melted and forced through microfibre spinnerets to produce the fibre we know. One of the first uses of this new wonder fibre was for the production of ladies stockings, which interestingly enough became to be known as "nylons" over a period of years. The uses of nylon are now so many that it is not possible to list them. As far as knitting is concerned, we now never if ever, come across a 100% nylon knitting yarn, as we did in the 1960's.

Those of us who were knitting at this time will remember the garments. The yarn knitted up well, and was very tough and strong. The problem was that the resulting garment was often very stiff and could almost stand up on it's own without the wearer inside it! Another problem was that although the garment may keep the wearer warm, it was too warm. Nylon does not "breathe" and inside a nylon sweater, the wearer soon became hot and sticky, or even wringing wet. A case of using the fibre not to it's best advantage. Nowadays, we find nylon added to other fibres to make a blend that has qualities not found in the main fibre. A good example of this is a wool/nylon blend used for knitting socks, where a percentage of nylon will be added to wool to give greater strength and durability to the final yarn. In another example, a nylon filament thread will often be used as the "carrier" or "binder" yarn in high quality kid mohair yarns. Here the nylon is as continuous filaments

twisted to hold the mohair in place and to form a strong yarn from an inherently weaker fibre. Their percentage by weight of the nylon may be as little as two percent to achieve the desired result. You may find that nylon is used in this way with other fibres too, and is listed as a small percentage of the fibre on the cone or ball band.

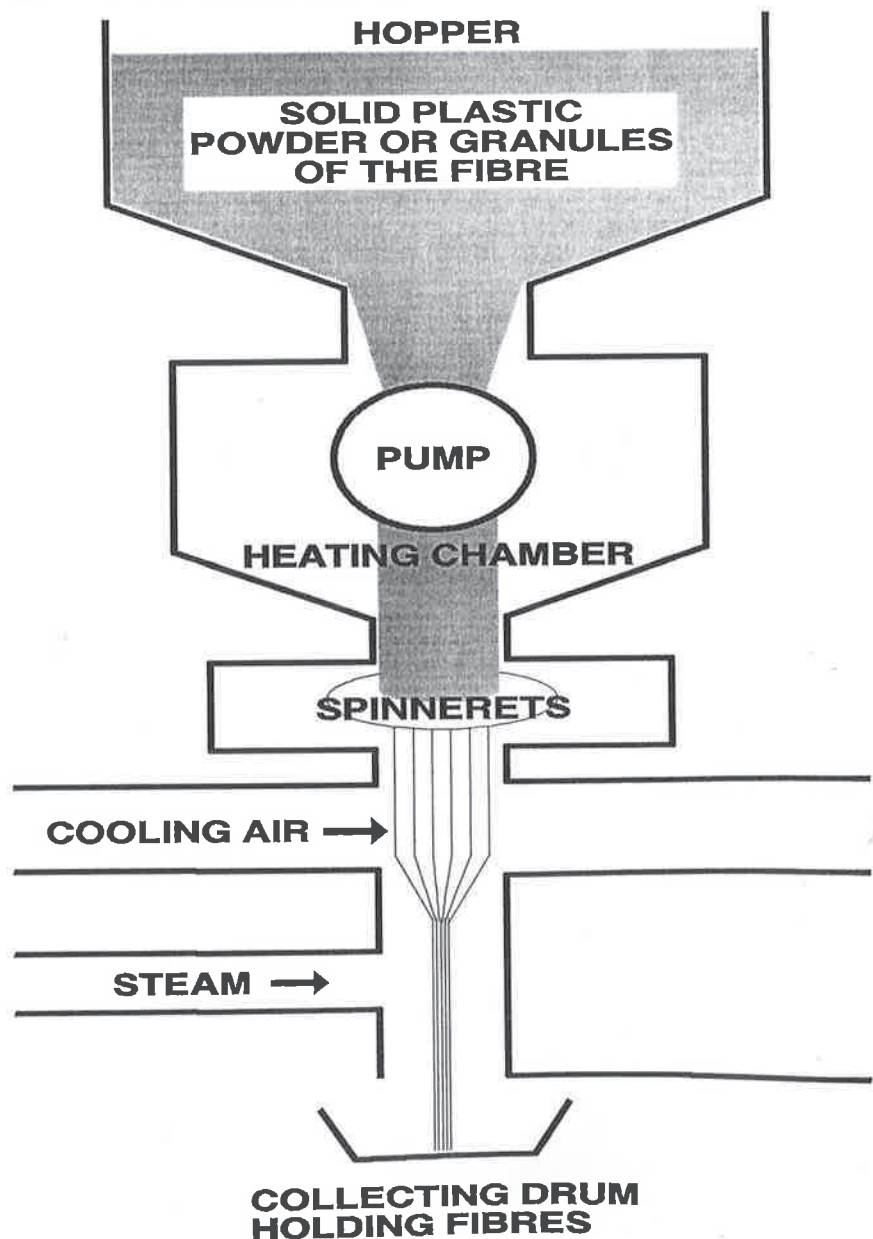
Nylon, as part of a blended yarn, should be washed and cared for as the main constituent fibre of the yarn. e.g. in a kid mohair yarn, wash as for the mohair by hand in warm water.

POLYESTER

Polyester was the next fibre to make it's appearance. The first one being discovered in Britain in 1941, and was given the name Terylene. This is based on products of the petroleum industry, and made into fibres in the same way as nylon, by being melted and forced through spinnerets.

The main uses of polyesters is as blends with other fibres for household goods, poly-cotton for sheets etc., as well as many other uses in the home and industry. It is not found very frequently in knitting

MELT SPINNING OF MAN-MADE FIBRES



yarns, but occasionally is incorporated into blends with other fibres.

ACRYLIC

Now we come to the fibre that is sometimes known as the "great pretender", acrylic. This is made from by-products of the petroleum industry, and is a powdery resin until dissolved in a spinning solution and then forced through spinnerets to make the resulting fibre.

Acrylics have become very popular as a knitting yarn, as they are the ones that mostly resemble the qualities of wool in their warmth and softness of handle. In common with most other man made fibres, they do not absorb moisture. Acrylic fibres may be produced, and spun or treated to resemble almost any other fibre or yarn type, which is why they have earned the name the great pretender. It is possibly the most commonly found type of man made yarn that the knitter will encounter. There are many trade names, including:- Acrilan, Courtelle, Orlon, Dralon, etc.

Acrylics are in the "easy care" class of fibres. They are good tempered in washing and dry quickly. No acrylic fibre should be washed or dried at a temperature above forty degrees Celsius, as heat may affect the fibre or fabric.

Acrylics are often termed "High Bulk" or "High Loft" acrylic, or alternatively "Bright" or "Relaxed" acrylic. These are terms used in the method of fibre and yarn production which not only affect the feel, look and wearability, but also the care of the garment, as we shall see in the following paragraphs.

When a man made fibre is produced, it is normally as a "mono-filament" fibre. That is as one long continuous length of a single thread. Much like a length of fishing line, but of course much thinner. Most fibres used for knitting yarns are not spun from mono-filament fibres, but from short length made by chopping up these long fibres into what is known as a "staple" fibre. The information and diagrams show the basic methods of production. Certain fibres require variations of this, but the model shown illustrates methods used.

Most of the acrylic yarns are made by the high bulk method, where the fibres are heat treated to make them crimped, then cut into short lengths. The resulting "staple" fibre is spun in the same way as wool, usually on the worsted method, as shown in the first of this series of articles.

The crimp is set into the fibre by heat at a relatively low temperature. The crimp adds bulk and helps the yarn trap air, making the garment warm in wear. It follows that if the yarn is exposed to heat at the same, or higher temperature that was used to impart the crimp, the crimp will fall out of the yarn. This is exactly what happens if you wash acrylic garments at a high temperature, or heat them with a hot iron. The crimp falls out of the fibres, and the yarn lengthens again. The garment also "grows".

Some acrylics, called "bright" are spun either from yarn that is not

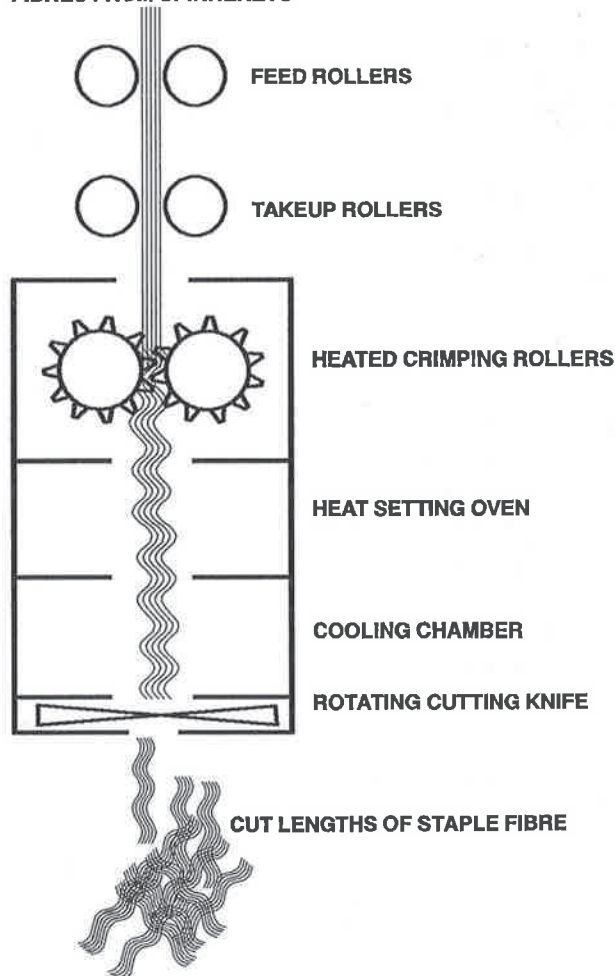
crimped, or yarn that has had the crimp deliberately removed, or been "relaxed" as it is known. These yarns have considerably less give than bulked yarns, and often have a shiny finish, hence the name "Bright acrylic". These are often used where the fabric is required to hold its shape well. e.g. for a knitted skirt. Probably one of the most commonly seen of these types of yarn is Bramwell Silky, which is a 2/30's bright acrylic type yarn.

Knowing a little of how the fibre is made helps with the care of the garment, also some of the limitations the yarn may have.

The search goes on in many laboratories for the "perfect" fibre, and new yarns appear all the time, making us knitters very fortunate in the choice of our raw materials in the shape of knitting yarns.

PRODUCING A STAPLE HIGH BULK FIBRE

FIBRES FROM SPINNERETS



D1202 Jacquard Patchwork Sweater



5, 80, 6000



Anne Mortlock, England.



97[107]cm Bust/Chest.



108[118]cm Chest/Bust.



BRAMWELL2/30's acrylic.
1cone Navy = Col 1, 1 cone White = Col 2.



BACK & FRONT
40sts = 146mm 40Rs = 43mm
OR 100sts = 440mm 100Rs = 107mm, measured over patt.
SLEEVES
40sts = 190mm 40Rs = 40mm
OR 100sts = 475mm 100Rs = 100mm, measured over patt.
ALL PARTS
40Rs K/K rib = 70mm. 40Rs 1X1 rib = 85mm.



Ribs in K/K, collar in 1X1.
E6000 Cast on 2, patt as Programme Tech with 187.1
DUO Patt as cards given using motif pins. NB This will not be identical to E6000 patt & photo. Areas between motifs will be single colour, not striped.



Page 4.



535g Size 107cm.



DUO & E6000 versions NOT IDENTICAL. All yarns are taken 2 ends together at all times, i.e. Col 1 = 2 ends Navy, Col 2 = 2 ends White. For optional cut & sew neck K two backs & cut neckline shape.



A. CoCor K/K Col 1 as Diag 1, K chart.
B. Set for St Patt A & as Diag 2. K as chart.

E6000 PROGRAMME		KNIT TECH : 187.1 : ENT	
CAST ON : 2 : ENT	DIRECT : ENT	ENLARGE POS : ENT	
ALL ST PATT : NO	COL REV : ENT	CM? : NO	
ST PATT A : 1154 : ENT	DIRECT OK : ENT	↑ 160R : ENT	
ALTER : ENT	ADD : NO	↔ 40STS : ENT	
DIRECT : ENT	KNIT TECH : 187.1 : ENT	POSITION : ENT	
COL REV : ENT	ENLARGE POS : ENT	PATT AFT R0 : ENT	
DIRECT OK : ENT	CM? : NO	TO R/L0 : 20 : - : ENT	
ADD : NO	↑ 160R : ENT	IN PATT AT R0 : ENT	
KNIT TECH : 187.1 : ENT	↔ 40STS : ENT	↑ REP R0 : NO	
ENLARGE POS : ENT	POSITION : ENT	↔ REP ST : 40 : ENT	
CM? : NO	PATT AFT R0 : 0 : ENT	ALL ST PATT : NO	
↑ 160R : ENT	TO R/L0 : ENT	ST PATT D : 1100 : ENT	
↔ 40STS : ENT	IN PATT AT R0 : ENT	ALTER : NO	
POSITION : ENT	↑ REP R0 : NO	KNIT TECH : 187 : ENT	
PATT AFT R0 : 28 : ENT	↔ REP ST : 40 : ENT	ENLARGE POS : NO	
TO R/L0 : 20 : - : ENT	ALL ST PATT : NO	ALL ST PATT : ENT	
IN PATT AT R0 : ENT	ST PATT C : 1154	FORM : ENT	
↑ REP R0 : NO	ALTER : ENT	Enter Form Programme here.	
↔ REP ST : 40 : ENT	DIRECT : ENT	START CAST ON	
ALL ST PATT : NO	COL REV : ENT		
ST PATT B : 1153 : ENT	DIRECT OK : ENT		
ALTER : ENT	ADD : NO		

	ALL	97cm	107cm		97cm	107cm
	1	43			1	43
	2	176			2	176
	3	A			3	A
	4	B			4	B
	5	64			5	123
	6	3			6	3
	7	3			7	3
	8	195			8	195
	9	C			9	C
	10	135			10	135
	11	186			11	186
	12	38			12	166
	13	118			13	123
	14	3			14	3
	15	3			15	3
	16	41			16	58
	17	3			17	3
	18	3			18	3
	19	0			19	71
					20	185
					21	129
					22	191
					23	131
					24	137
					25	135
					26	23
					27	0

C. Set for St Patt B. K as chart.
D. Set for St Patt C. K as chart.
CoF loosely.



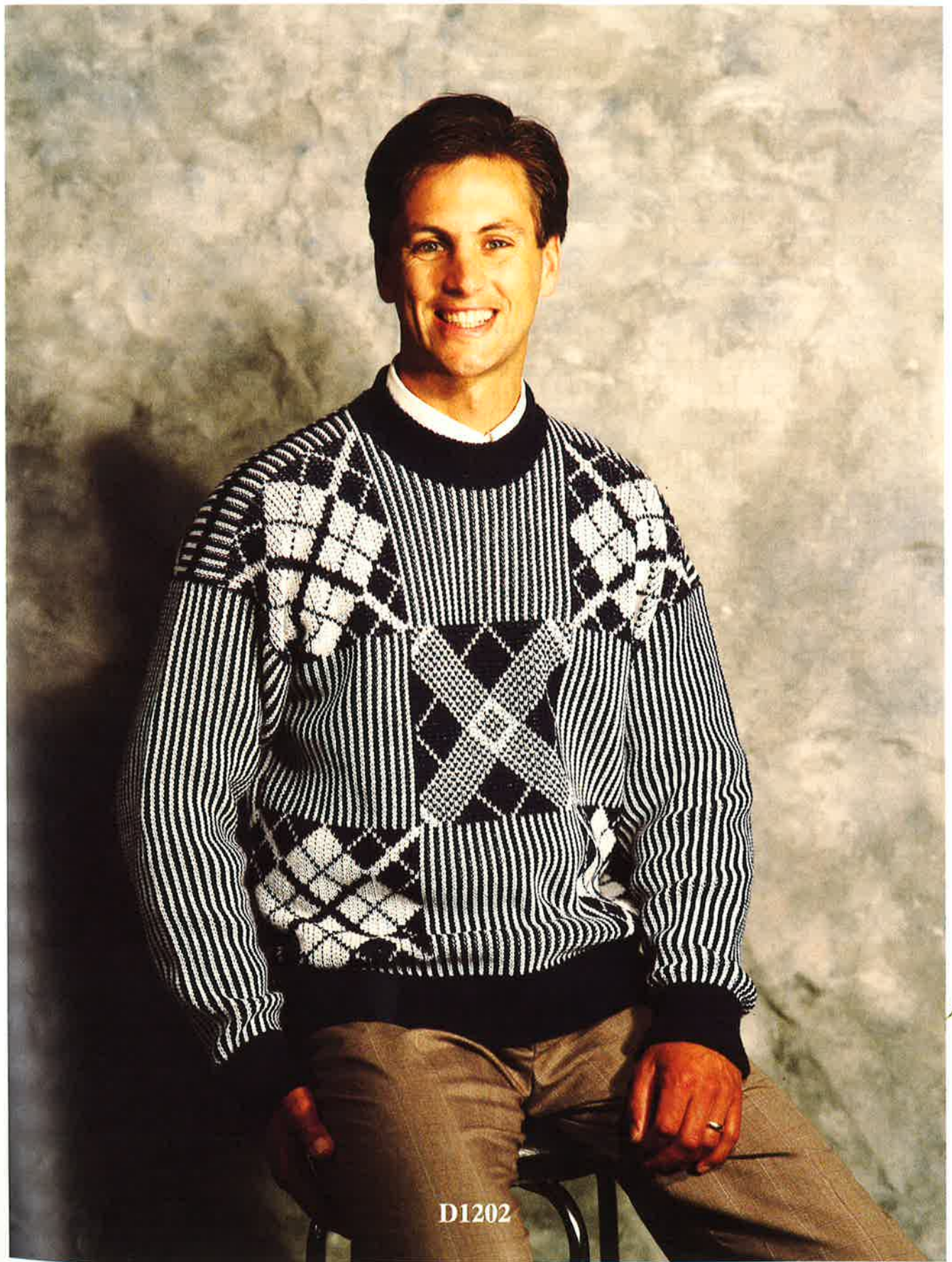
A. As Back A.
B. As Back B.
C. As Back C.
D. As Back D.
E. Divide work placing Lt side pushers out of work. K Rt side first as chart. CoF.
Return Lr side pushers to work
K Lt side reversing shaping
CoF.



A. As Back A. K as chart.
B. Set for St Patt D & as Diag 2. K & inc as chart. CoF.



CoCir 1X1 Col 1 as Diag 3. Lks 1.5/1.5 K 1R. Lks CX/CX 2.25/2.25 K 2Rs. Lks N/N 2.75/2.75 K 1R. RC000. K to RC36.



D1202

Lks CX/CX Black strippers SS 5/5 RC000.
K to RC14. WY Lks GX/N K 12Rs. Lks N/GX K 12 Rs. Rel.



Block & steam all parts to size & shape. Turn all ribs in half to inside & slip stitch into place. Make cut neckline if not shaped on machine.
Join Rt shoulder seam. Attach collar by backstitching through open loops to right side of garment, unravelling WY as you go. Slip stitch inside of band envelope to inside of garment

unravelling WY as you go, enclosing neckline edges.
Join Lt shoulder & collar seam. Fold collar in half to inside & slip stitch into place.
Sew in sleeves. Join side & sleeve seams. Give final light steaming.

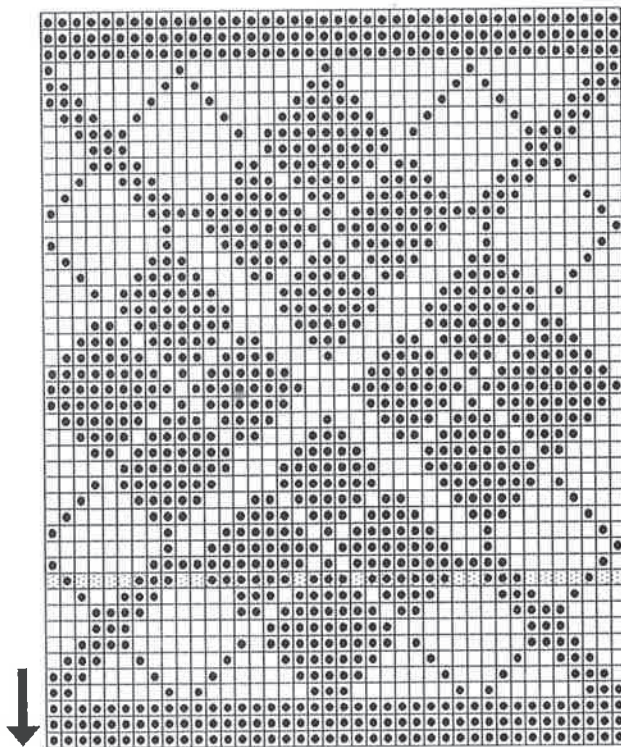
DUO VERSION

NB Because of the way the Duo operates, the areas of fabric between pattern blocks will be plain colour, not stripes.
Back & Front
A. As main instructions.

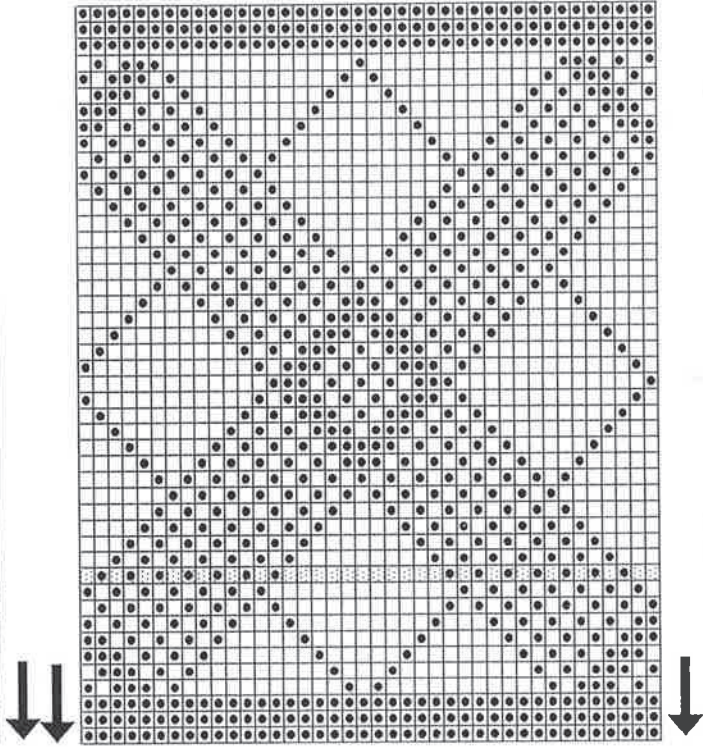
B. Place Lt edge of card reader under N 21 at Rt & use card 1 given. Place position pins under N20 Rt, 20Lt. K once through card.
C. Place reader with card 2 at centre of bed. Place position pins thus:- 1 outside work at Rt, one above Rt & Lt edges of reader. K once through card.
D. Position reader & pins as B. K to end of part.

Sleeves

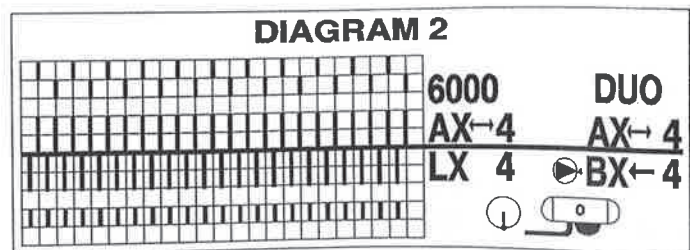
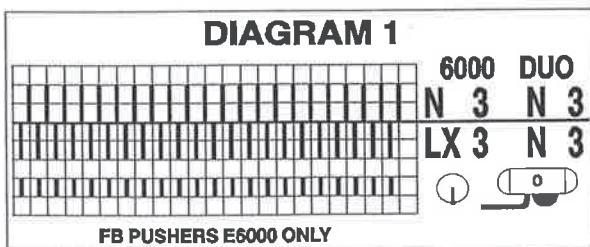
A. As main instructions.
B. Set as Diag 4. K & inc as chart. CoF.

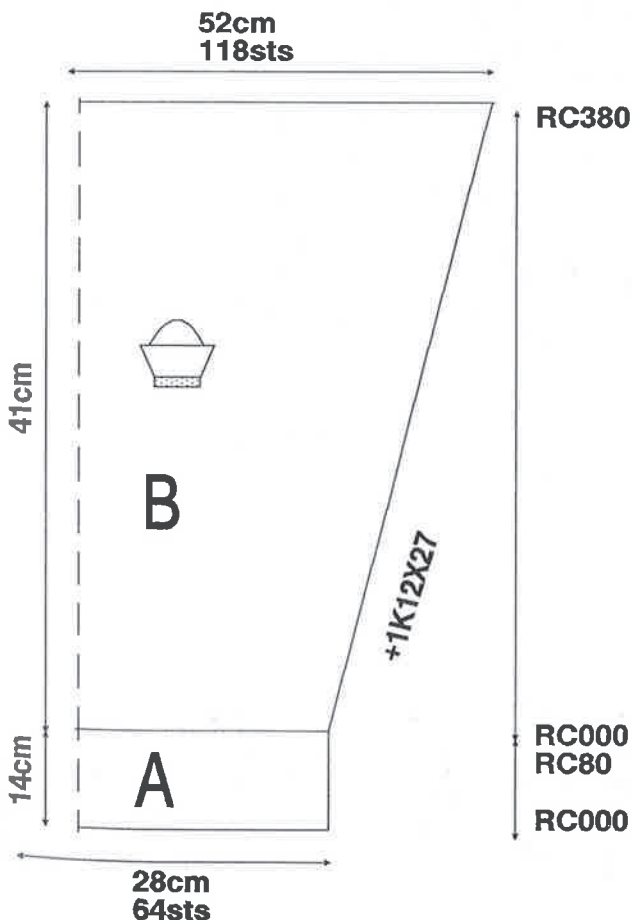
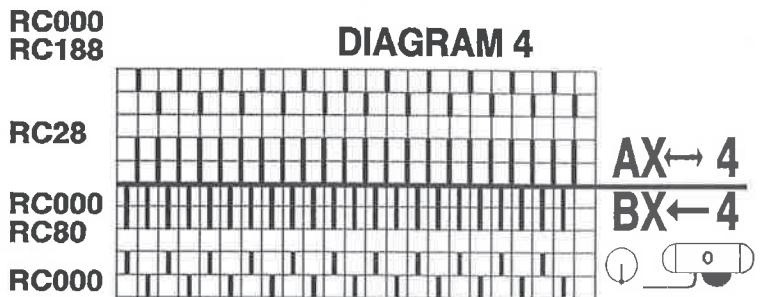
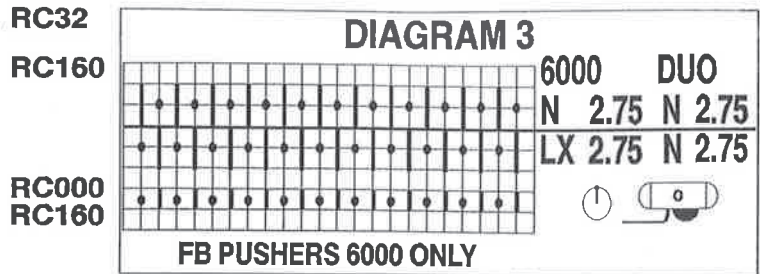
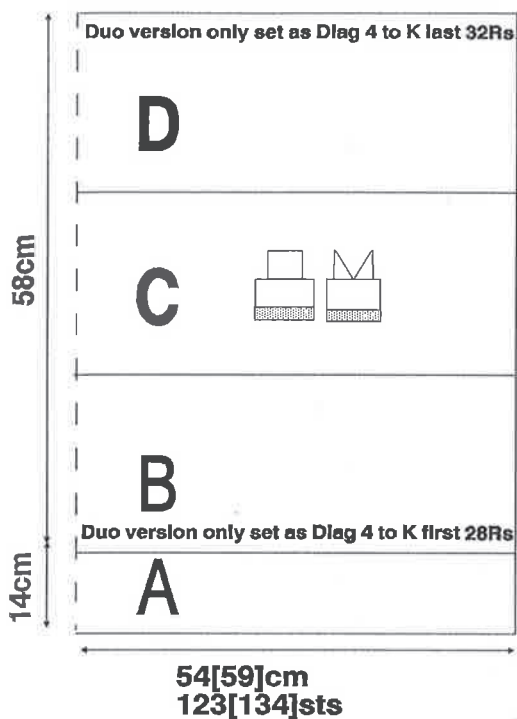


DECO CARD 1



DECO CARD 2





MILES OF YARN

St. Neots Knitting & Sewing Machine Centre
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CREATION 6

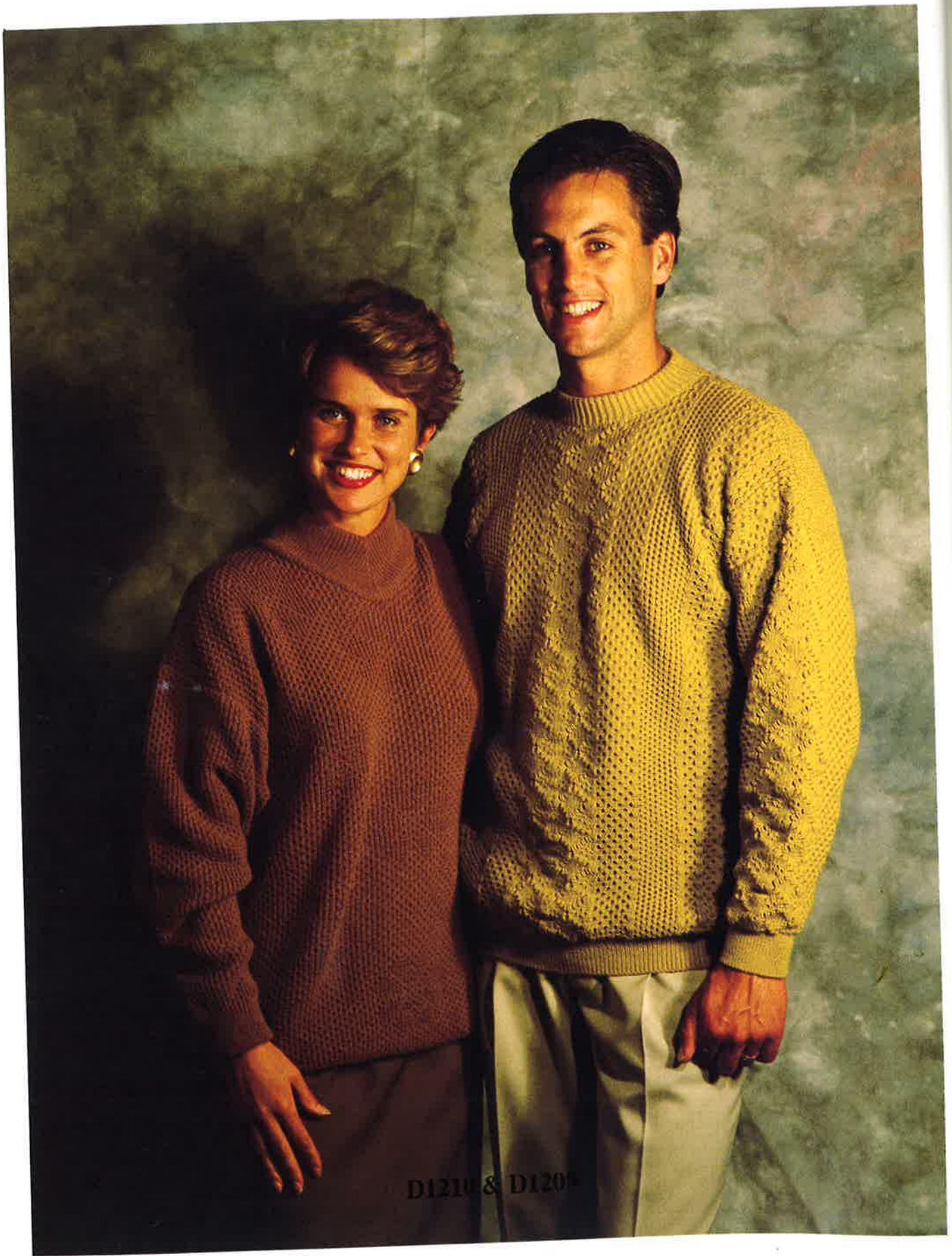
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D1210 & D1205

CREATING WITH CREATION 6

by Irene Kreiger for Pfaff (Britain)

For this issue, I decided to look at what Creation 6 can do from a slightly different angle. Most of us, myself included, are so excited about the way it can deal with colours that we have not had time to think about what else it might be able to do for us by way of single colour work.

For those not lucky enough to have Creation 6, you can still make this pattern with the E6000 but you will have to copy the card from the graph provided.

Once again, I have worked with a built-in pattern, number 1223 and changed it to something that is suitable for tuck stitch. Pattern 1223 is a large, stylised daisy-type flower, which in the normal way would not be suitable for a tuck stitch pattern. With fine yarn, you could certainly use it, but it would not look like much because the pattern would bunch up in the area of the petals. To make it suitable for tuck, I have had to change it slightly and I also had to do a little cheating with the technique number.

What I wanted was a technique that would tuck first on the black squares and then on the white ones before advancing on to the next row of the graph. This is like using an arrow key on the back lock but with automatic pusher selection. There is no technique for this in single colour work, but technique 186, being a two colour jacquard technique, does reverse the pushers in the way that was wanted.

You may well think that if you are knitting the background and motif in the same colour, you will get no pattern at all showing - and you would be almost right! In fact, though you are

eventually tucking on all the needles across the bed for the same row of the pattern, the stitches are not being tucked in the same rows of knitting.

CINNABAR

Whilst the background stitches are knitting for two rows, the motif stitches are tucking and vice versa. Where the changeover occurs, a ridge forms and makes the shape of the motif show up. This effect is extremely subtle and does not always show up in a photograph which can have the tendency to deaden knitted fabric.

In order for the petals to stand out, the background needed a bit of texture which was achieved by making it Bird's-eye tuck. To get this effect, all that is needed is to colour alternate squares in the sections that were originally white.

Anyone who has tried to do this on a reader card will know that it is not as simple as it sounds. One slip of the pen or a momentary lapse of concentration and the pattern doesn't match up any more. This is where Creation 6 came into its own. Colouring a square only involves a click with left hand button of the mouse, erasing is a click on the right.

Make the pattern as follows:-

Bring pattern 1223 on to the screen from the E6000 menu. Working from

around the black areas outwards, colour alternate squares of the background.

Once you have finished the pattern, test it by setting it to repeat all over. I can almost guarantee that you will have two stitches together in places - I did. Of course, you won't now because I will have told you what to avoid. The reason that there are two stitches together is that once it is loaded on to the screen, the background white squares will disappear.

I had gaily 'Bird's-eyed' everything between and around the flowers but had forgotten about the single row of white squares to the left and on the bottom. * *

If you are going to have alternate squares coloured, you have to start on one colour and finish on the other. Therefore one repeat of the whole pattern must have an even number of rows in each direction. By leaving out these single rows, one repeat was no longer an even number of stitches and rows and so two black squares came together. Of course, two white ones also came together, but the black ones tend to stand out more.

If the pattern does not repeat perfectly, use the 'last step to undo' facility by clicking over the eraser twice with the left hand mouse button. This will take you back to the single repeat and you can make any necessary corrections. Once you are satisfied, store the pattern under a suitable file name. Be sure to frame the pattern exactly. It should be 40 x 40 and you can check this by looking at the read out at the bottom of the left hand icons.

CINNABAR

When you are choosing a colour for your design, be sure to choose a 'clean' colour. Tuck shows up because of the way the lumps and bumps throw shadows. If the yarn is made up of several colours such as a heather effect, this confuses the eye and the pattern will not show up so well.

Those of you who know my work, will know that I am not that keen on dropped shoulders. However, in this case, because the pattern really needs as big an area as possible for it to show, a dropped shoulder is the best. This way the pattern is not broken up nor is the eye distracted by the shoulder seam. I have kept everything plain for the same reason.

The use of knit/knit welts is rather unusual because normally they would

not be elastic enough to pull the garment in. However, due to the widening effect of tuck stitch, we need to work over less needles anyway. This is a loose casual style, so knit/knit becomes an option. As it will have to stretch and the cast on will not show anyway, I have used the simple racking cast on.

I am rather pleased with the effect of the collar. Initially, I thought of just a plain polo neck but this would have had to have been in either 1x1 or 2x1 rib which would not have matched the welts. If I had used knit/knit, it would have been too bulky. By putting a shaped collar on to a shallow V, the bulk has been eliminated but the effect of a high collar maintained.

Irene Kreiger

DON'T FORGET

IT'S SUBSCRIPTION TIME!

It hardly seems possible that we're going into our fourth year, so once again, it's subscription time. We've included a renewal form on the last page of this issue, so please complete and return it as soon as possible to be sure of your next copy of

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D1210 Tuck Stitch Sweater



6000 ONLY



Irene Krieger for Pfaff(Britain)



86[96:106]cm Bust/Chest.



108[118:128]cm Bust/Chest.



CHRISTIANA Braemar 80% acrylic 20% wool, 2/30's. 1[1:2] cones Gold = Col 1.



40sts = 235mm 40Rs = 43mm
OR 100sts = 588mm 100Rs = 108mm, measured over double bed tuck pattern.
40Rs K/K rib = 73mm.



Adapted pattern 1223 with Creation 6 as given in article. Technique 186 modified as Diag 2. Ribs Cast on 3 & as Diag 1.



Page 4.



425g Size 866cm.



Two ends yarn used together at all times throughout. RC on console & lock will not always agree. RC numbers noted are for LOCK RC. For smallest sizes, wind approx 225g yarn from cone before starting & take both ends together. This garment has a cut & sew neckline.



A. CoRak as Diag 1 Col1. K as chart.

B. Arrange as Diag 2 & St Patt A. K as chart. CoF.



A. As Back A.

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

E6000 PROGRAMME																																																																																																																																																																																																																																																																									
PROG : ENT ERASE : ENT CAST ON : 3 : ENT ALL ST PATT : NO ST PATT A : Pres unlabelled key plus 0 PC START Press any key on PC keyboard ALTER : NO						KNIT TECH : 1866 : ENT ENLARGE POS : NO TEST : NO ALL ST PATT : ENT FORM : ENT Enter Form Programme here START CAST ON : ENT																																																																																																																																																																																																																																																																			
	86cm			96cm			106cm				86cm			96cm			106cm																																																																																																																																																																																																																																																								
1	43	43	43	73	73	73	1	43	43	43	73	73	73	2	235	235	235	145	145	145	2	235	235	235	145	145	145	3	A	A	A	A	A	A	3	A	A	A	A	A	A	4	B	B	B	B	B	B	4	B	B	B	B	B	B	5	92	100	109	110	121	130	5	92	100	109	110	121	130	6	108	118	128	3	3	3	6	108	118	128	3	3	3	7	(1)	(1)	(1)	3	3	3	7	(1)	(1)	(1)	3	3	3	8	195	195	195	102	102	102	8	195	195	195	102	102	102	9	C	C	C	191	191	191	9	C	C	C	191	191	191	10	135	135	135	130	130	130	10	135	135	135	130	130	130	11	172	172	172	13	13	13	11	172	172	172	13	13	13	12	38	38	38	63	63	63	12	38	38	38	63	63	63	13	92	100	109	130	130	130	13	92	100	109	130	130	130	14	108	118	128	14	13	13	14	108	118	128	14	13	13	15	(2)	(2)	(2)	0	0	0	15	(2)	(2)	(2)	0	0	0	16	60	63	666				16	60	63	666				17	71	74	77				17	71	74	77				18	(3)	(3)	(3)				18	(3)	(3)	(3)				19	0	0	0				19	0	0	0			



Block & steam all parts to size & shape, with the exception of all K/K sections.

Mark neckline as shown on chart. Stitch around marking using suitable stitch on sewing machine, or by hand.

Make cut neckline.

Join shoulder seams.

Join shaped edges of collar.

Pin cast off edge off collar to outside of garment, matching collar seam to point of V and centre back collar to centre back neck.

Back stitch through CoF edge to garment.

Fold collar in half to inside and slip stitch cast on edge into position, enclosing cut neckline edges.

Match centre top sleeves to shoulder seams. Sew in sleeves. Join side and sleeve seams.

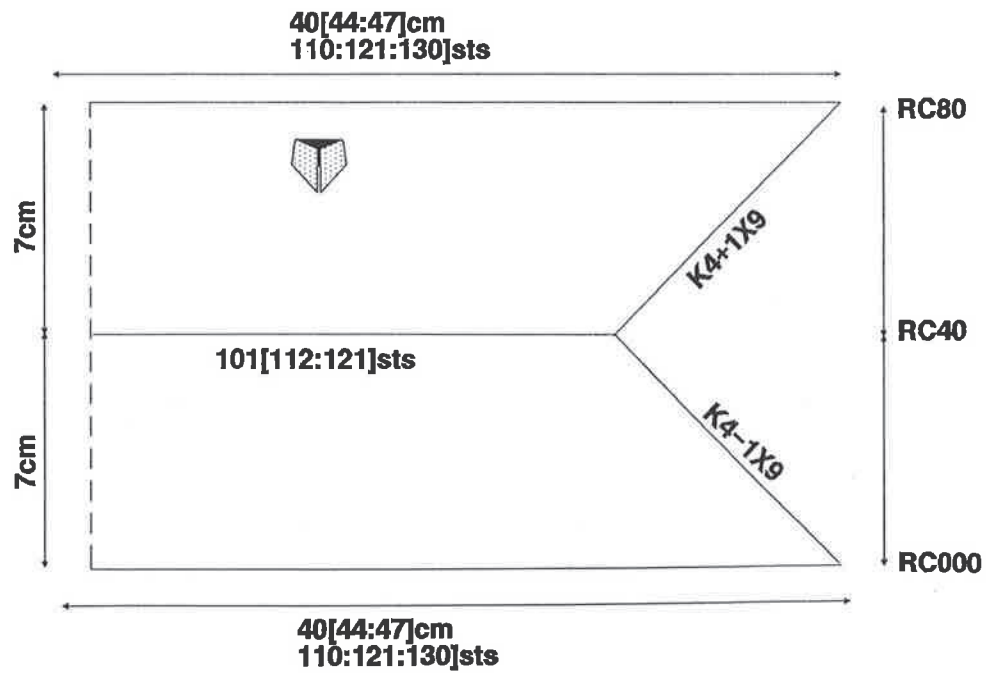
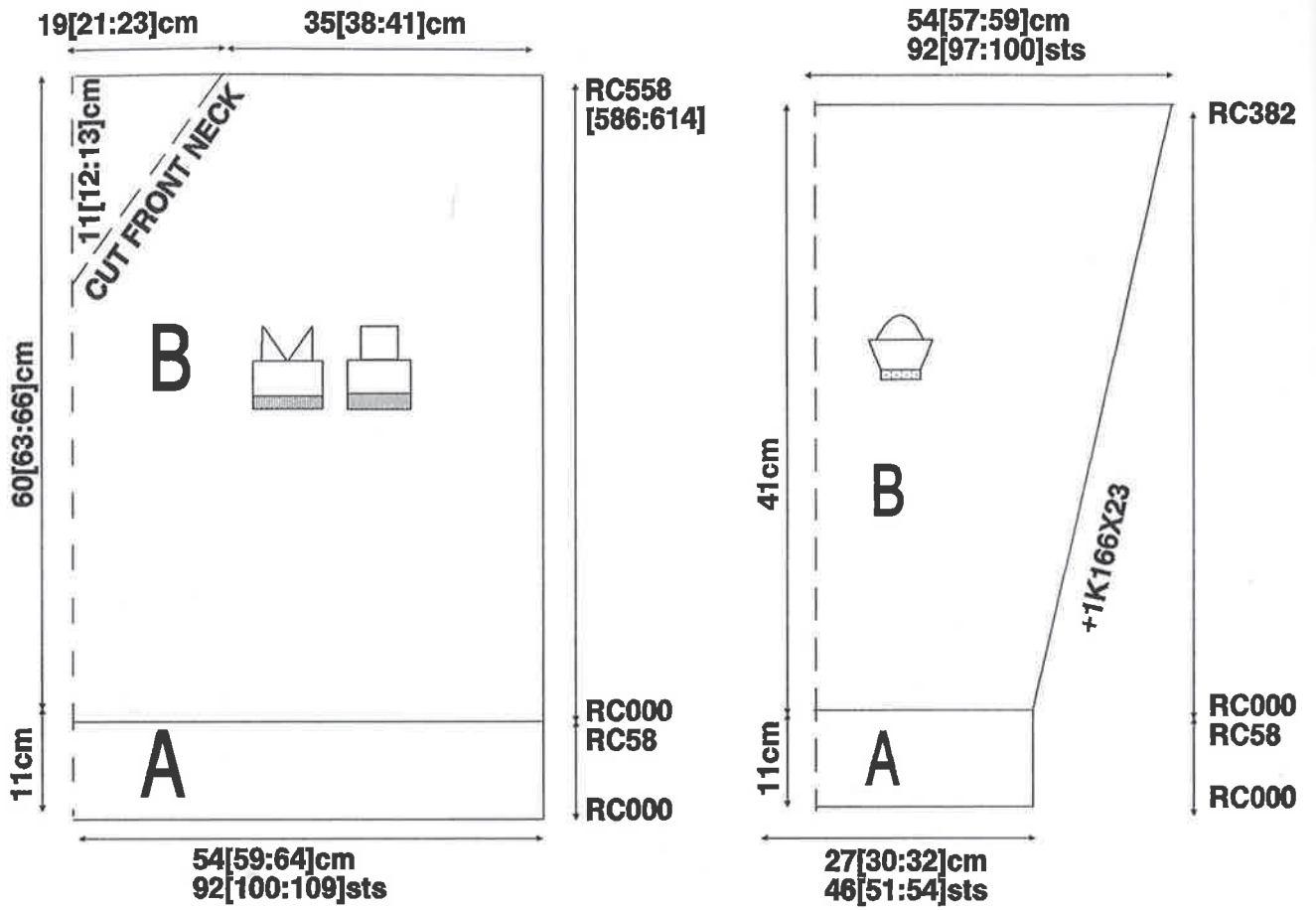
Fold K/K ribs in half to inside and slip stitch into position to first tuck row.

Steam seams avoiding K/K areas.



A. CoRak as Diag 1 Col 1. K & dec as chart.

B. K & inc as chart. CoF.

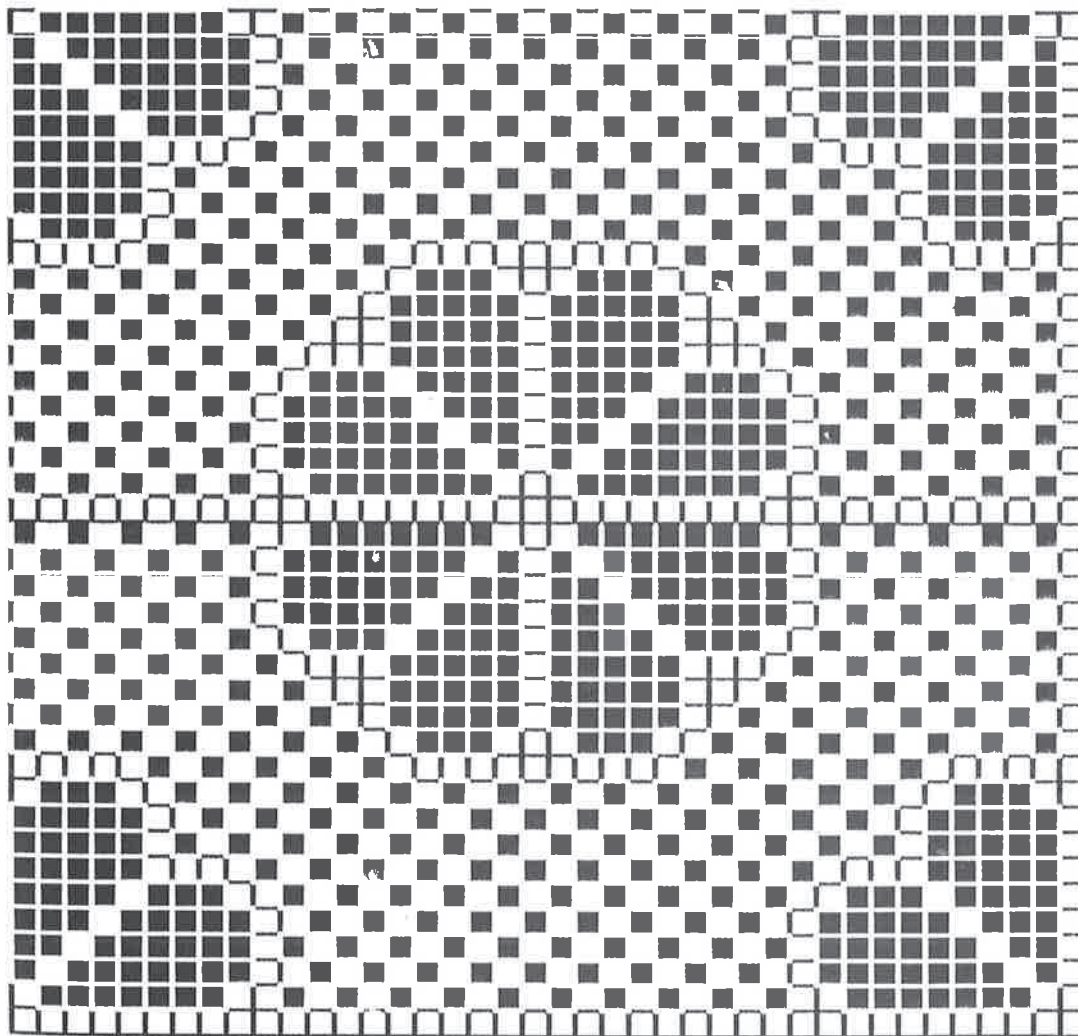


CINNABAR

DIAGRAM 1



DIAGRAM 2



CANADA

CALLING

Dear Fellow Knitters

I know that you haven't forgotten the spectacular coat shown on the front cover of Duet No 4 and I'm sure that you remember the name of its creator. Well, I have a surprise for you; Alicia Niles has been working ever since on the pattern book.

At Husqvarna White, we're pleased to announce the publication of the A.A.N. Designer Collection by Alicia Niles, innovative designs and techniques for the knitting machine.

Each pattern book has five sensational garment designs, bursting with all the colours of the rainbow. Included are step by step instructions for blending yarns and threads. All of the garments can be knitted using a double bed jacquard technique and are constructed with a unique cut and sew technique that creates a finish that is as beautiful inside as outside and with no bulky seams! You'll find there are great hints and tips for fashionable details such as covered buttons, decorative seam tape and blooming knitted roses for a delicate finishing touch.

I went to a fashion show where Alicia presented two of the garments and, like her Egyptian coat, they were breathtaking. The audience came alive when Alicia's garments were shown.

They are spectacular and when you've seen them, you just want to go home and start to knit. I'm convinced that only a machine like the Passap and Alicia's talent can produce such results.

Alicia, thank you very much for sharing your special designs with us - I know you make a lot of people very happy!

Alicia's pattern book is available in Canada from Husqvarna White. To get your first copy, please contact your nearest Passap dealer, or contact me on (416) 759-4486.

Sarnia Sew & Knit from Sarnia, Ontario has a workshop on Passap once a month. Please contact Deidre on (519) 542-6122 for more information.

I join everyone at Passap Canada in wishing George well. Happy knitting until next time.

NEW FROM CANADA

THE A.A.N. DESIGNER COLLECTION

by Alicia Niles

It is rare these days for a pattern book to devote the whole of its contents to the art of Cut and Sew. The A.A.N. DESIGNER COLLECTION Innovative Designs and Techniques for the Knitting Machine by Alicia Niles is one such. This pattern book comes from Canada and gives the most comprehensive detail of making garments using the cut and sew method.

First, to get started you are given details on what yarns to use, the techniques for blending the colours and how to wind the various balls needed to knit the garments. Now you may think that winding yarn into smaller cheeses is elementary and everyone knows how to do it. Well, this idea is a first for me and I am sure to a great many of you, the results are spectacular and the variations in colour very good indeed. Here you have an excellent way to use up part cones of yarn. The type of yarn you use, is left to you. You can, therefore, mix and match to your heart's content.

There are five patterns in this book, and the punchcard and pattern sheets

used are given. The garments are put together with knitted seam tapes and the instructions and lengths for these are given also. There are some embellishments on one or two of the garments in the form of roses and the instruction on how to knit these is also included. Buttons are also made for use on the garments and there is a simple method for making these from a length of knitted strip.

The art of good cut and sew is good steaming and blocking. Instructions are given for this part of the work. The first thing you will notice when you come to the patterns is that you do not have any tension figures given. You are told to knit a sample and use the tension with which you are comfortable. Every machine is different in some particular or another, and probably you know what tension will suit you anyway. If you don't, just knit a sample and find out what 'feel of fabric' you like. You don't want it too thick or thin.

Pattern 1 is a Ladies Swing Coat from 36 inch to 46 inch chest. You are directed to the pattern used and then to the amount of fabric you will need to knit, in this case, it is the full width of the bed x 36 inches of the diamond stitch design and the full width of the bed x 6 2/3rd yards of the Celtic swirl pattern, 14 1/2 yards of straight grain tape and 4 1/2 yards of bias tape.

Having knitted the fabric, you block and steam it ready for cutting and sewing. You are now given the details of the actual cut out pattern, sizes etc how the pattern pieces are applied to the fabric and their placement. You can now set about cutting the garment out and putting it together. I have no doubt that the appeal of this

book will be to those people used to dressmaking, although I do not see that the techniques of Alicia Niles will be off putting to those not so adept. The details given are very good and easily followed.

There are five patterns - the Ladies Coat already referred to, a Ladies Cardigan, a Child's Coat and hat, a Ladies Pullover and hat and a Patchwork tunic which reminded me of one I knitted some years ago when I used up a large number of tension squares. (My variation of Joseph's Coat!) Indeed in this book you are advised to keep your odds and pieces because you can make up hats and muffs from them. These fabrics can be knitted on Passap/Pfaff Duo.80 or E6000 machines and also 24 stitch punch card machines with Jacquard facility.

If you are interested in this book, you should write to Alicia Niles at 984 Queen Street West, Toronto, Ontario, Canada M6J 1H1, for price and postage details or the address opposite if you live in Canada.

Andy Levick

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D1205 Pheasant Intarsia Sweater



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, approx 4403 metres = 100g. 1 cone Royal Blue = Col 1. Small amounts Black, White, Tan, Dark Brown, Beige, Mauve, Yellow, Emerald Green, Pale Green, Scarlet. In appropriate thickness yarns. The Tan in the original is 4 ply mohair, giving a "feathery" effect.



40sts = 143mm 440Rs = 101mm OR 100sts = 358mm 100Rs = 253mm measured over stst. 40Rs rib = 83mm.



Ribs 1X1. Cast on 1 Back, front, sleeves in stst, Tech 100. Front intarsia from chart given using the Picto intarsia lock.



Page 4.



490g Size 91cm.



Work intarsia using Picto lock for fronts following colour charts given. If using Form Programme:- On E6000 front prog will not be used. Knit front as chart. On Duomatic the Form computer may be advanced manually by pressing key 3 after each pass of the Picto lock. The yarns for the intarsia need not be exact matches for thickness. Colours may be made by twisting several ends of thinner yarn together to achieve individual shades.

CAST ON : 1 : ENT
ALL ST PATT : NO
ST PATT A : 100 : ENT
ALTER : NO
ENLARGE POS : NO

E6000 PROGRAMME

TEST : NO
ALL ST PATT : ENT
FORM : ENT
Enter Form Programme here.
START CAST ON

	91cm	96cm	102cm		91cm	96cm	102cm
1	101	101	101	1	101	101	101
2	143	143	143	2	143	143	143
3	A	A	A	3	A	A	A
4	B	B	B	4	B	B	B
5	134	140	148	5	134	140	148
6	96	100	106	6	96	100	106
7	(1)	(1)	(1)	7	(1)	(1)	(1)
8	195	195	195	8	195	195	195
9	C	C	C	9	C	C	C
10	135	135	135	10	135	135	135
11	131	131	131	11	131	131	131
12	38	38	38	12	38	38	38
13	134	140	148	13	134	140	148
14	96	100	106	14	96	100	106
15	(2)	(2)	(2)	15	(2)	(2)	(2)
16	33	33	35	16	33	33	35
17	60	62	65	17	60	62	65
18	(3)	(3)	(3)	18	(3)	(3)	(3)
19	229	229	229	19	101	101	101
20	191	191	191	20	191	191	191
21	141	141	141	21	141	141	144
22	133	133	133	22	133	133	133
23	135	135	135	23	135	135	135
24	20	23	25	24	20	23	25
25	71	71	71	25	98	98	98
26	185	185	185	26	189	189	189
27	131	131	131	27	149	151	151
28	191	191	191	28	0	0	0
29	133	134	135				
30	130	130	130		91cm	96cm	102cm
31	135	135	135	1	101	101	101
32	3	3	3	2	143	143	143
33	98	98	98	3	A	A	A
34	189	189	189	4	B	B	B
35	149	151	151	5	64	67	67
36	0	0	0	6	3	3	3
				7	3	3	3
				8	195	195	195
				9	C	C	C
				10	135	135	135
				11	131	131	131
				12	38	38	38
				13	101	106	109
				14	36	38	39
				15	(2)	(2)	(2)
				16	41	41	41
				17	59	59	60
				18	(3)	(3)	(3)
				19	38	38	38
				20	31	31	34
				21	3	3	3
				22	3	3	3
				23	13	14	15
				24	3	3	3
				25	3	3	3
				26	0	0	0

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

A. As Back A.
B. Trans all sts to BB. K fol intarsia chart given with Picto lock.
C. Dec & K as chart & intarsia chart with Picto lock.
D. Dec & K as chart & intarsia chart with Picto lock. CoF.



A. As back A.

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

C. K & Dec as chart. CoF.



Join Rt shoulder seam. Hold neck edge against FB to assess number of Ns. CoCir 1X1 ove Ns Col 1. SS 4/4 K 26Rs. Lks GX/N. Trans all sts to FB. Black strippers. K 4 Rs SS7. Wy K several Rs & rel.

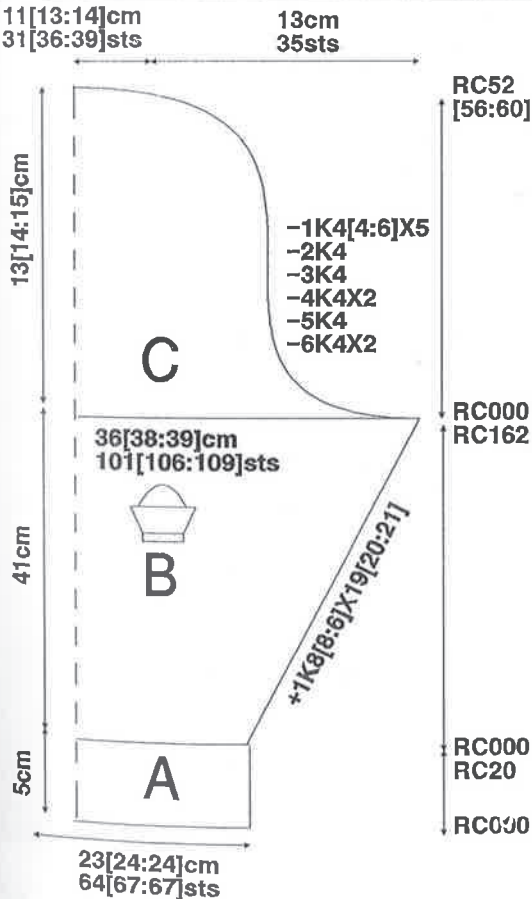
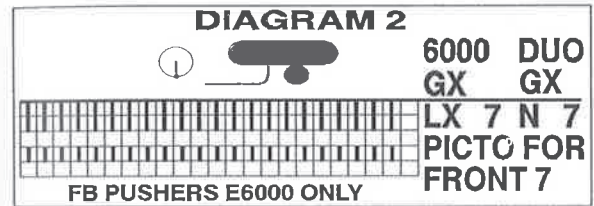
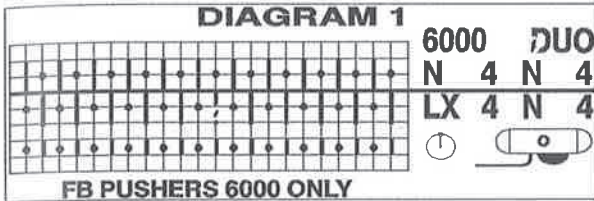
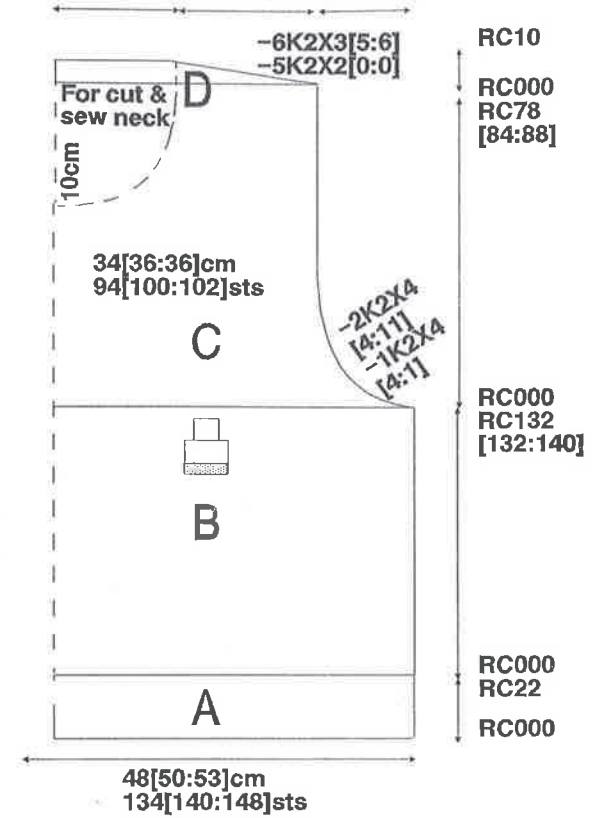


Block & press all parts to size and shape. Attach band to neck edge unravelling WY as you go.

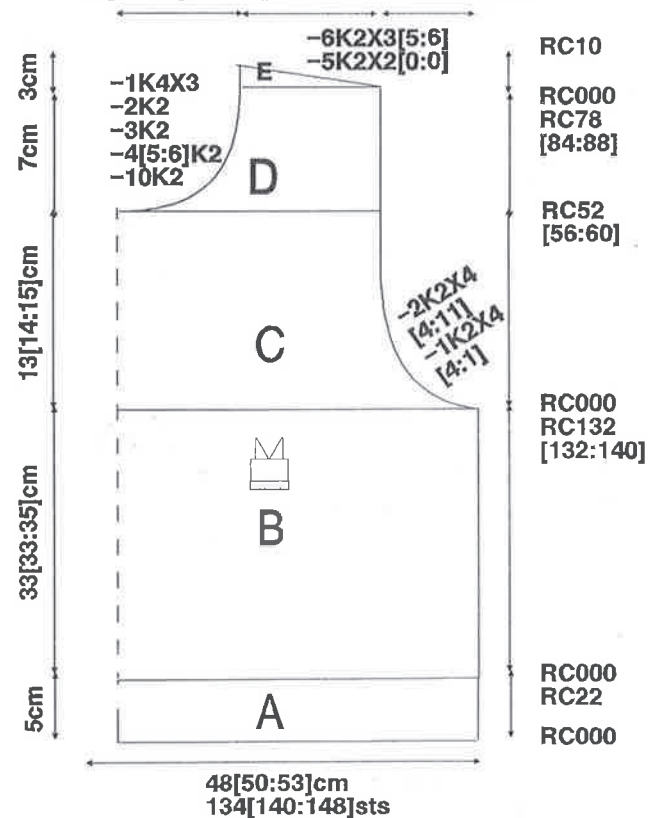
Join Lt shoulder & band seam. Fold band in half to inside & catch down enclosing neck edge.

Sew in sleeves. Join side & sleeve seams. Give final light steaming.

14[14:15]cm 10[11:11]cm 7[7:8]cm
38[40:42]sts 28[30:30]sts 20[20:23]sts



14[14:15]cm 10[11:11]cm 7[7:8]cm
38[40:42]sts 28[30:30]sts 20[20:23]sts



180 rows

CENTRE
↓

110 sts

PHEASANT

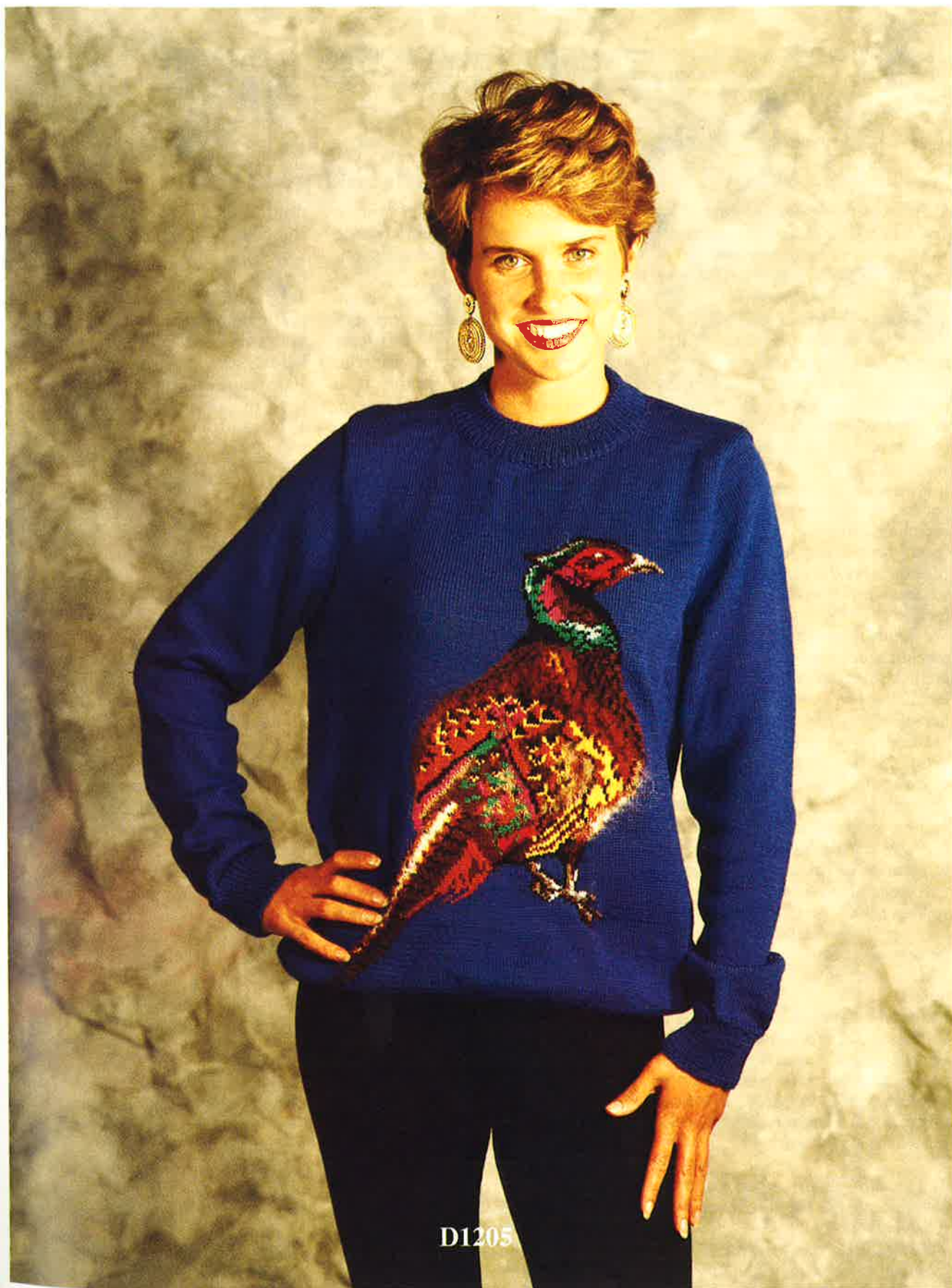
- BLACK
- WHITE
- DK. BROWN
- RUST
- BEIGE
- DK. RED
- LT. RED
- GOLD
- LT. GREEN
- DK. GREEN
- PURPLE



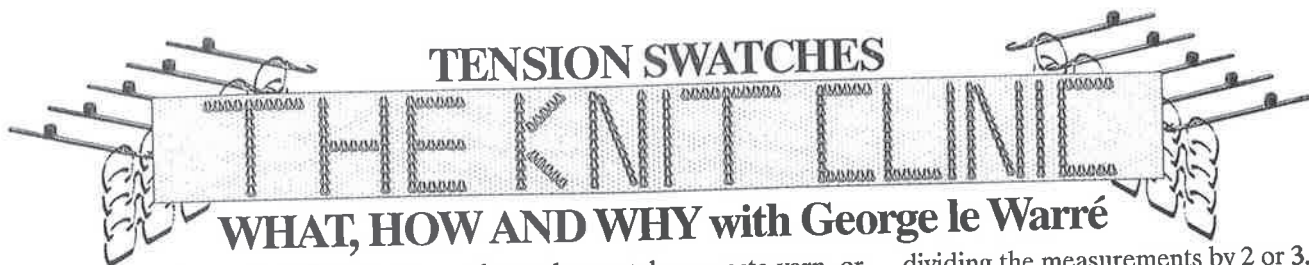
D1205 Intarsia Chart

PHEASANT

↑
CENTRE



D1205



WHAT, HOW AND WHY with George le Warré

Many readers have asked for this article to be reprinted from Duet numbers 3 & 4, as those issues are now out of print. So here is a revised version.

One of the most frequently asked questions by machine knitters is, "How do I make a tensions swatch correctly. Mine are always wrong." The answer is that there are as many methods of knitting a tension swatch as there are machine knitters. All of them right and all of them wrong, in someone's eyes.

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

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

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

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

This means that you cast on and knit over 100 stitches, then knit 100 rows in your chosen stitch pattern. You can

release the swatch on waste yarn, or cast off. It makes life easier to release on waste, but some knitters cast off. Both are correct.

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

Now, I can almost hear the wails of "You only knitted 50 rows of welt", "Why knit all that when 50 X 50 and double it would do?",

But why does the 6000 manual say a swatch is 40 X 40, if you tell us that Madag use 100 X 100?"

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

In answer to the first question. Knitting 100 rows of welt is often time consuming and wasteful of yarn. Knitting 50 rows and doubling the measurement obtained is quicker, more economical and just as good. This also answers the second question too. Yes, in practice 50 X 50 and doubling the measurement is fine.

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

No it doesn't. You see a 40 X 40 swatch used as the basis for all Form Computer programmes, is really a derivative of the 100 X 100 method and you need only knit the 100 X 100, or 50 X 50 and double the measurement, (unless you use the form test on the 6000, and this will knit 40 X 40).

Some people are quite happy making 40 X 40 swatches, but if the pattern is large, it is difficult to get an overall idea of what the design will look like. In this case there is nothing to stop you knitting 80 X 80 or 120 X 120 and

dividing the measurements by 2 or 3. But there really is an easier way. Knit your 100 X 100 swatch and measure in in CENTIMETRES.

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

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

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

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

Having got the actual size and measurements out of the way, we should talk a bit about how a swatch is

treated when it is removed from the machine.

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

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

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

40X40 SWATCH SIZES IN MILLIMETRES FROM A 100X100 SWATCH

Figures in **BOLD type** 100X100 in CM

Figures in *italics* 40X40 swatch in MILLIMETRES

5	20	19.25	77	33.5	134	47.75	191
5.25	21	19.5	78	33.75	135	48	192
5.5	22	19.75	79	34	136	48.25	193
5.75	23	20	80	34.25	137	48.5	194
6	24	20.25	81	34.5	138	48.75	195
6.25	25	20.5	82	34.75	139	49	196
6.5	26	20.75	83	35	140	49.25	197
6.75	27	21	84	35.25	141	49.5	198
7	28	21.25	85	35.5	142	49.75	199
7.25	29	21.5	86	35.75	143	50	200
7.5	30	21.75	87	36	144	50.25	201
7.75	31	22	88	36.25	145	50.5	202
8	32	22.25	89	36.5	146	50.75	203
8.25	33	22.5	90	36.75	147	51	204
8.5	34	22.75	91	37	148	51.25	205
8.75	35	23	92	37.25	149	51.5	206
9	36	23.25	93	37.5	150	51.75	207
9.25	37	23.5	94	37.75	151	52	208
9.5	38	23.75	95	38	152	52.25	209
9.75	39	24	96	38.25	153	52.5	210
10	40	24.25	97	38.5	154	52.75	211
10.25	41	24.5	98	38.75	155	53	212
10.5	42	24.75	99	39	156	53.25	213
10.75	43	25	100	39.25	157	53.5	214
11	44	25.25	101	39.5	158	53.75	215
11.25	45	25.5	102	39.75	159	54	216
11.5	46	25.75	103	40	160	54.25	217
11.75	47	266	104	40.25	161	54.5	218
12	48	26.25	105	40.5	162	54.75	219
12.25	49	26.5	106	40.75	163	55	220
12.5	50	26.75	107	41	164	55.25	221
12.75	51	27	108	41.25	165	55.5	222
13	52	27.25	109	41.5	166	55.75	223
13.25	53	27.5	110	41.75	167	56	224
13.5	54	27.75	111	42	168	56.25	225
13.75	55	28	112	42.25	169	56.5	226
14	56	28.25	113	42.5	170	56.75	227
14.25	57	28.5	114	42.75	171	57	228
14.5	58	28.75	115	43	172	57.25	229
14.75	59	29	116	43.25	173	57.5	230
15	60	29.25	117	43.5	174	57.75	231
15.25	61	29.5	118	43.75	175	58	232
15.5	62	29.75	119	44	176	58.25	233
15.75	63	30	120	44.25	177	58.5	234
16	64	30.25	121	44.5	178	58.75	235
16.25	65	30.5	122	44.75	179	59	236
16.5	66	30.75	123	45	180	59.25	237
16.75	67	31	124	45.25	181	59.5	238
17	68	31.25	125	45.5	182	59.75	239
17.25	69	31.5	126	45.75	183	60	240
17.5	70	31.75	127	46	184	60.25	241
17.75	71	32	128	46.25	185	60.5	242
18	72	32.25	129	46.5	186	60.75	243
18.25	73	32.5	130	46.75	187	61	244
18.5	74	32.75	131	47	188	61.25	245
18.75	75	33	132	47.25	189	61.5	246
19	76	33.25	133	47.5	190	61.75	247

Now we have looked at tension swatches and what to do with them after knitting and before measuring, to obtain an *accurate tension swatch*. One that would work for both the computer, writing or adapting your own patterns, and one that would allow you to make an assessment of how the stitch pattern looked over a fairly large piece of knitted fabric. As I said, the swatch that is best suited to this is the 100 stitches by 100 rows size.

But what happens when we see a pattern and would like to match the tension stated, to knit the garment exactly as shown? Does this method work for this too?

Well, the answer is yes, provided that the original pattern was written for the Passap System in the first place. In this case the stitch size dial numbers will correspond to those on your machine, either before or after, Model Book Number 26.

With the introduction of the Duomatic 80, the tension dial setting was changed slightly, in that the numbers on Duo 80 and 6000 are set one half a number **HIGHER** than on the Duomatic 5, (the pink machine). In other words, what was stitch size 4 on the Duo 5, is stitch size 4.5 on the Duo 80 and the 6000.

DUOMATIC 80 & E6000 MACHINES

If you are knitting on a Duo 80 or 6000 and using the patterns in Model Books from 26 onwards, (with yellow or blue instruction pages), the stitch sizes quoted are the ones to use. Using these machines and Model Books from 1 to 25, (pink instruction pages, and yes, some knitters are lucky enough to have a complete set!), you will need to set the stitch size one half a number **LOOSER** than that stated in the pattern.

DUOMATIC 5 (PINK) MACHINES (with or without Deco)

If you are using a Duomatic 5 (pink) machine, for all Model Books after 26, you must set the stitch size one half a number **TIGHTER** than stated

in the pattern. For patterns from Model Books number 1 to 25, the stitch size will be as given.

The first thing to take into consideration, is that to match a tension, you **MUST** use the same yarn that was used for the original, or one of the same fibre type and metreage to 100grams weight, or alternatively, the same count number. If you do not do this, then you really stand very little chance of doing of matching. Sometimes, even using the same yarn, but in a different colour will make sufficient difference to the tension, that a perfect match is not possible. This generally happens if the original was in a pale colour, and you choose a dark one. Colour and dye really can affect the yarn quite dramatically in weight and knitting.

Before we start to get into the whys and wherefores of this, let us say that we are using the exact yarn as used in the original.

Surely we should now be able to just knit the garment and not bother with a swatch. This unfortunately is not the case.

Like people, every machine is different in very small ways, and the stitch size is one of them. What is 4 on one machine may be 3.75 or 4.25 on another.

The knitting tension will also vary with the knitter. Different knitters on the same machine can produce different tension swatches in the same stitch pattern and yarn! The same knitter can come up with different swatches using the machine by hand, or with a motor. These differences are very small indeed, but are there, nonetheless.

Up to now, the whole thing of tension swatches possibly sounds so daunting and impossible, that it is no wonder that many knitters are very put off by it. The important thing to remember is that it is *you* using *your* machine that counts. So it is the swatch that *you knit* that matters. It need not be a chore fraught with traps and pitfalls, and should be an enjoyable and integral part of the knitting process.

All patterns contain a recommended stitch size for a specific yarn. What all us knitters have to remember, is that this stitch size that has been quoted, is a *guideline only* and is meant as a starting point. It is the one that the garment designer used on a particular machine to obtain the result that you see.

What the tension swatch part of any pattern is really saying is,

"I used this stitch size, and liked the result. If you want to repeat my design, then this stitch size should be somewhere around the correct point, for the yarn I used".

It is not written in stone, to be adhered to at all costs. So please get away from the idea that the number quoted in the pattern is the only one that can be used.

Now, let us suppose that we are using the yarn that was used in the original and the same machine, and want to match a swatch that used stitch size 4 on the back bed and 4 on the front bed. How do we now go about making a tension swatch?

Firstly, knitting a 100X100 or 40X40 swatch is entirely up to you. As we discovered previously, 100X100 is the more accurate, but the 40X40 method can be more economical on yarn.

Cast on over the appropriate needles in the rib setting required for the garment and knit 40 rows at **HALF A NUMBER** less than stated.

Knit 4 rows waste yarn and repeat the swatch at a **QUARTER** less than the number stated.

Repeat the 4 rows waste yarn and 40 row sections for the **EXACT NUMBER**, a **QUARTER**, and one **HALF** numbers **MORE**.

Transfer to the required needles setting for the pattern and knit 20 rows in waste yarn in the stitch pattern. This area is just to separate the rib from the main knitting.

Now knit separate sections of the main stitch pattern at **HALF**, **QUARTER LESS** than the number stated. One at the number stated, then one each at a **QUARTER** and a **HALF** more.

Knit 20 rows in waste yarn and cast off.

What you now have is not a swatch, but a tension length. Have ready 10 swing tag labels, with the appropriate stitch sizes noted on them and attach these to the swatch length at the appropriate places, so that you have a permanent record.

Pull the whole thing hard lengthways and leave to rest for four hours, or overnight is best.

Should the yarn require any special treatment, such as washing or steaming etc., do this before attaching the swing labels.

A novel way that I use sometimes for yarns that need washing, is to transfer stitches in the waste yarn before the main knitting to adjacent needles, so leaving holes in the work. The number of holes denotes the stitch size. So four holes on the left means stitch size 4. If I need to use quarters and halves, I make these holes on the right side of the swatch length. So four holes on the left and three on the right, means stitch size 4.75.

If the stitch pattern is one of those that is very similar on both the right and the wrong side, then mark the left side of the waste yarn by placing a short length of contrast yarn in the left edge needle at one point during knitting the length. Then you will always know which is left and right. This method works very well on most stitch types and is very useful. I cannot claim that it is my invention, it has been around for years, and is used by many people on many makes of machine. I cannot now even remember who first showed it to me, but it has been very useful and much used on swatch lengths that need washing or further treatment before measuring. I still attach my swing tags afterwards when the swatch is ready for measuring, as I find these so easy to see and read. Also, you need somewhere to write the measurements anyway, and these tags are better than scraps of paper that may get lost.

Now measure each of your five rib swatches, and five main stitch pattern

swatches, as we did previously. Write the results on the swing tags.

If you are going to match the tension for rib and main pattern, then one of the five swatches for each will be the exact measurements. You have used all the logical stitch sizes around that which was recommended, to obtain a good result. Making swatches outside these parameters is not really a feasible exercise. It is unlikely that this would result in matching the tension mentioned.

In other words, if you are going to match the tension, it will be somewhere within these five swatch sections. If not, then you will not match up exactly and it would really be a waste of time trying further.

This method works for trying a yarn match as well. If you are using a substitute yarn of what you feel is the correct type, use the method above to find a match for making the design in different yarn.

Obviously you cannot always match every swatch to every garment pattern and stitch pattern. The old favourite is the one about the new knitter who spent hours making swatches for a classic set in sleeve pattern, and could never find a tension match.

After using all the yarn on swatches, she was told by a knitting friend that you cannot match a tuck stitch swatch to a stocking stitch pattern.

We probably have all tried this sort of thing

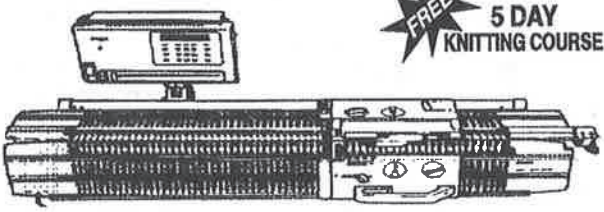
when first starting to use a knitting machine. I know I did, and this was one of the things that could easily have put me off making tension swatches. The hours of pointless work and frustration were enough to try the patience of a saint.

We have now learned that if a match is not made somewhere in the five swatches for the main pattern, then the answer will be in either rewriting the pattern, or using the Form Computer programmes to make the garment. Neither of these options is terribly difficult, but probably the easiest is to use the Form Programme, as this will allow almost any swatch to be used as the basis for virtually any pattern shape.

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D1206 Salmon Intarsia Sweater

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, approx 4403 metres = 100g. 1 cone Pale Blue = Col 1. Small amounts Black, White, Cream, Pink, Beige, Lavender, Fawn, Yellow, Pale Green, Scarlet. In appropriate thickness yarns.



40sts = 143mm 440Rs = 101mm OR 100sts = 358mm 100Rs = 253mm measured over stst. 40Rs rib = 83mm.



Ribs 1X1. Cast on 1 Back, front, sleeves in stst, Tech 100. Front intarsia from chart given using the Picto intarsia lock.



Page 4.



490g Size 91cm.

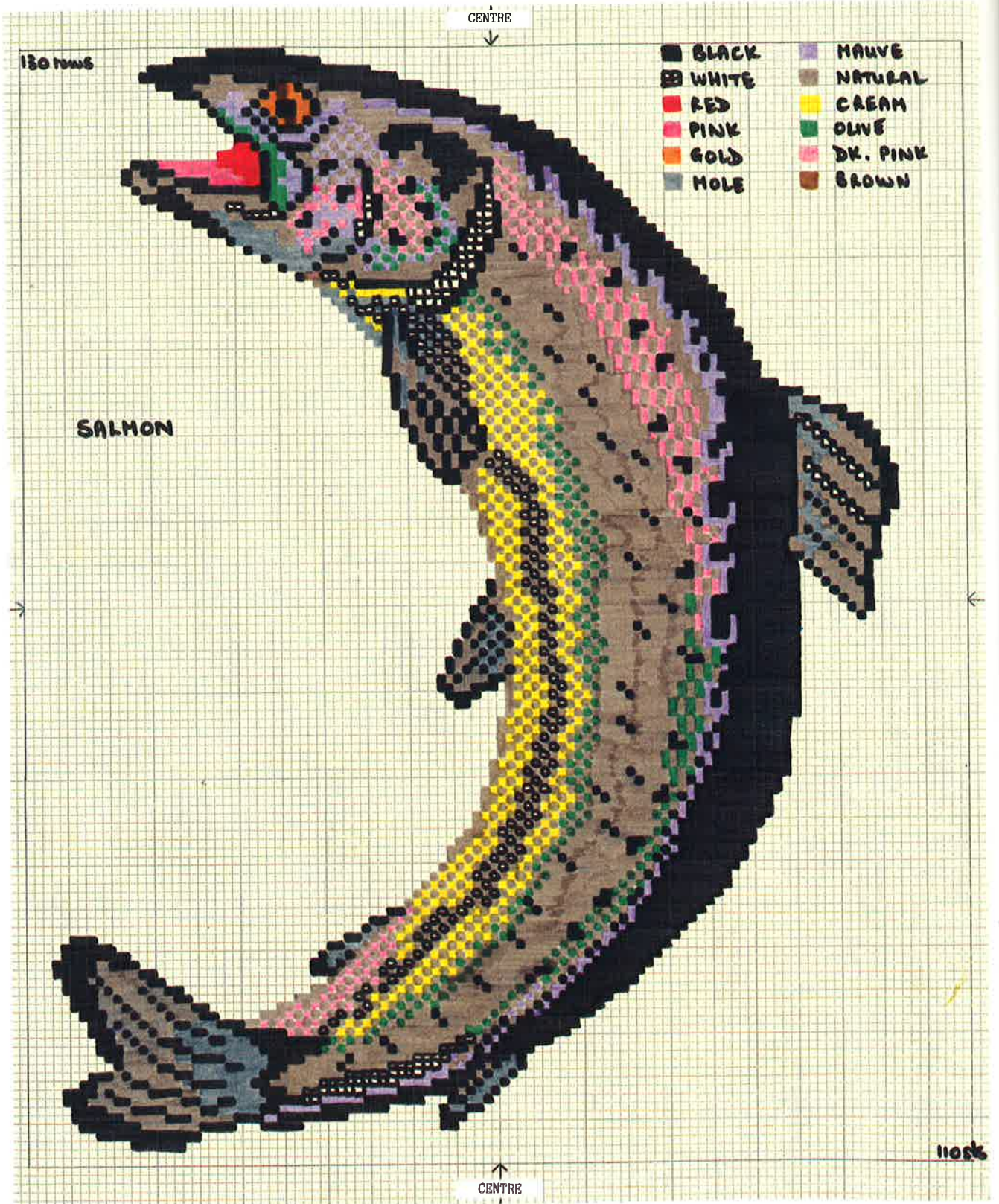


Work intarsia using Picto lock for fronts following colour charts given. If using Form Programme:- On E6000 front prog will not be used. Knit front as chart. On Duomatic the Form computer may be advanced manually by pressing key 3 after each pass of the Picto lock. The yarns for the intarsia need not be exact matches for thickness. Colours may be made by twisting severall ends of thinner yarn together to achieve individual shades.

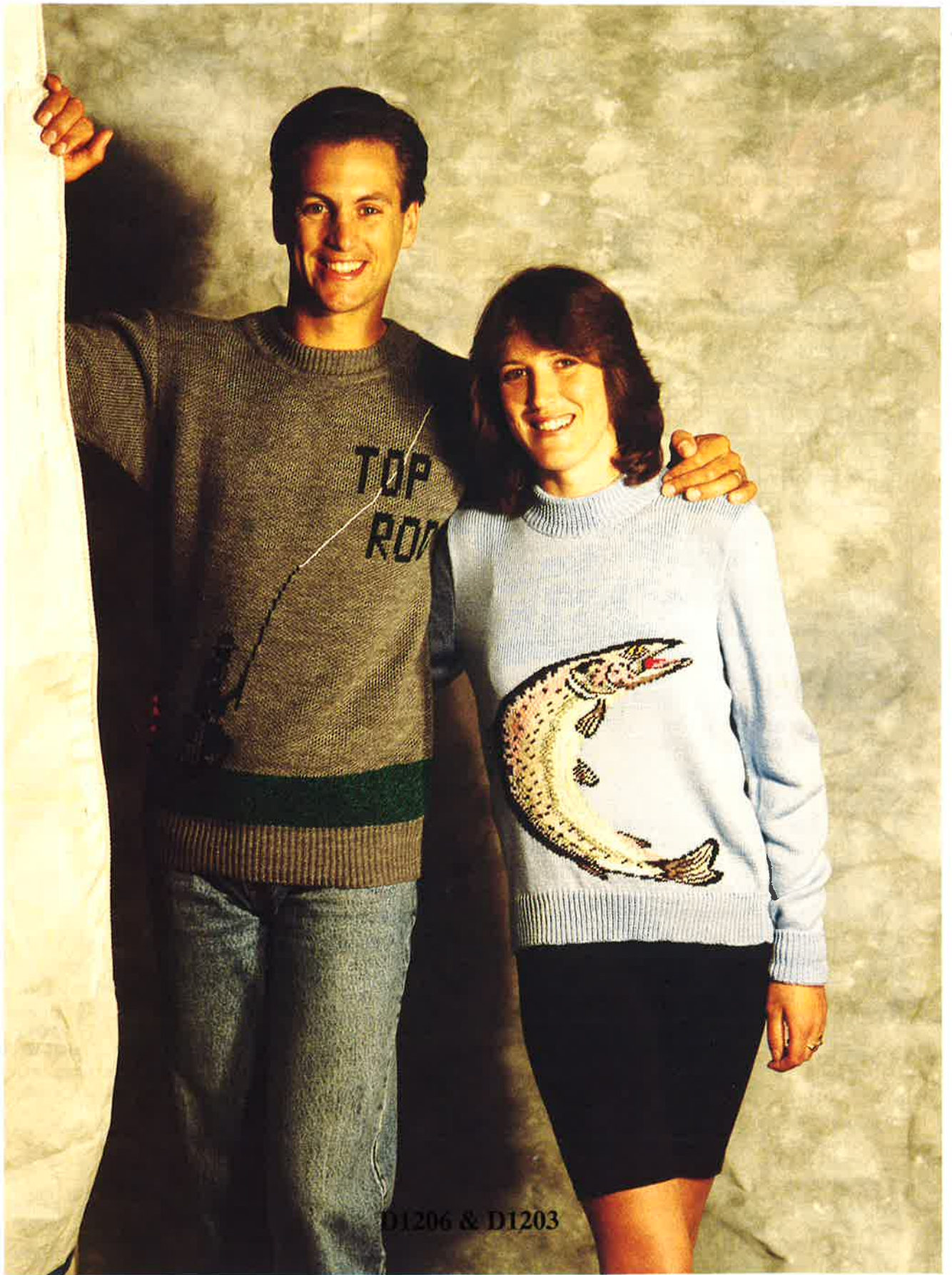
E6000 PROGRAMME											
CAST ON : 1 : ENT ALL ST PATT : NO ST PATT A : 100 : ENT ALTER : NO ENLARGE POS : NO						TEST : NO ALLL ST PATT : ENT FORM : ENT Enter Form Programme here. START CAST ON					
	91cm	96cm	102cm		91cm	96cm	102cm		91cm	96cm	102cm
1	101	101	101	1	101	101	101	1	101	101	101
2	143	143	143	2	143	143	143	2	143	143	143
3	A	A	A	3	A	A	A	3	A	A	A
4	B	B	B	4	B	B	B	4	B	B	B
5	134	140	148	5	134	140	148	5	134	140	148
6	96	100	106	6	96	100	106	6	96	100	106
7	(1)	(1)	(1)	7	(1)	(1)	(1)	7	(1)	(1)	(1)
8	195	195	195	8	195	195	195	8	195	195	195
9	C	C	C	9	C	C	C	9	C	C	C
10	135	135	135	10	135	135	135	10	135	135	135
11	131	131	131	11	131	131	131	11	131	131	131
12	38	38	38	12	38	38	38	12	38	38	38
13	134	140	148	13	134	140	148	13	134	140	148
14	96	100	106	14	96	100	106	14	96	100	106
15	(2)	(2)	(2)	15	(2)	(2)	(2)	15	(2)	(2)	(2)
16	33	33	35	16	33	33	35	16	33	33	35
17	60	62	65	17	60	62	65	17	60	62	65
18	(3)	(3)	(3)	18	(3)	(3)	(3)	18	(3)	(3)	(3)
19	229	229	229	19	101	101	101	19	101	101	101
20	191	191	191	20	191	191	191	20	191	191	191
21	141	141	141	21	141	141	141	21	141	141	141
22	133	133	133	22	133	133	133	22	133	133	133
23	135	135	135	23	135	135	135	23	135	135	135
24	20	23	25	24	20	23	25	24	20	23	25
25	71	71	71	25	98	98	98	25	98	98	98
26	185	185	185	26	189	189	189	26	189	189	189
27	131	131	131	27	149	151	151	27	149	151	151
28	191	191	191	28	0	0	0	28	0	0	0
29	133	134	135								
30	130	130	130								
31	135	135	135								
32	3	3	3								
33	98	98	98								
34	189	189	189								
35	149	151	151								
36	0	0	0								
					91cm	96cm	102cm		91cm	96cm	102cm
1				1	101	101	101	1	101	101	101
2				2	143	143	143	2	143	143	143
3				3	A	A	A	3	A	A	A
4				4	B	B	B	4	B	B	B
5				5	64	67	67	5	64	67	67
6				6	3	3	3	6	3	3	3
7				7	3	3	3	7	3	3	3
8				8	195	195	195	8	195	195	195
9				9	C	C	C	9	C	C	C
10				10	135	135	135	10	135	135	135
11				11	131	131	131	11	131	131	131
12				12	38	38	38	12	38	38	38
13				13	101	106	109	13	101	106	109
14				14	36	38	39	14	36	38	39
15				15	(2)	(2)	(2)	15	(2)	(2)	(2)
16				16	41	41	41	16	41	41	41
17				17	59	59	60	17	59	59	60
18				18	(3)	(3)	(3)	18	(3)	(3)	(3)
19				19	38	38	38	19	38	38	38
20				20	31	31	34	20	31	31	34
21				21	3	3	3	21	3	3	3
22				22	3	3	3	22	3	3	3
23				23	13	14	15	23	13	14	15
24				24	3	3	3	24	3	3	3
25				25	3	3	3	25	3	3	3
26				26	0	0	0	26	0	0	0

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

- A. As Back A.
 B. Trans all sts to BB. K fol intarsia chart given with Picto lock.
 C. Dec & K as chart & intarsia chart with Picto lock.
 D. Dec & K as chart & intarsia chart with Picto lock. CoF.



D1206 Intarsia Chart



D1206 & D1203



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

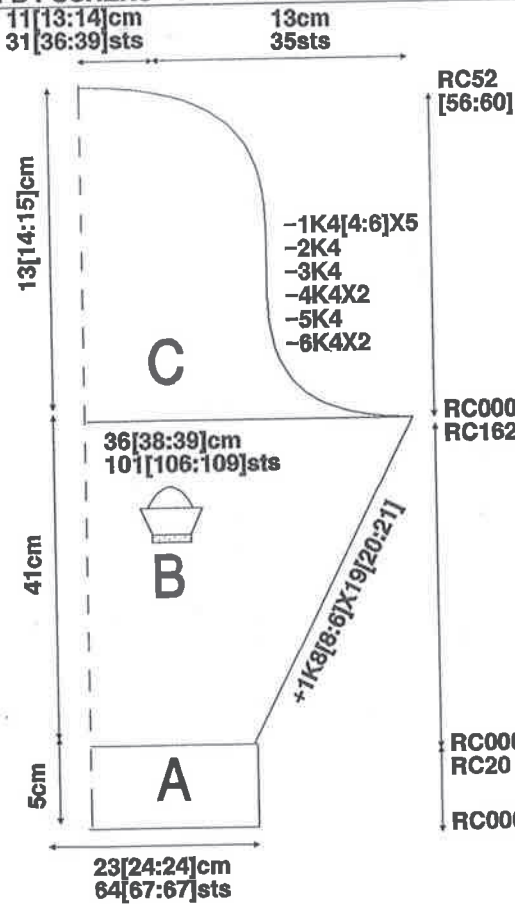
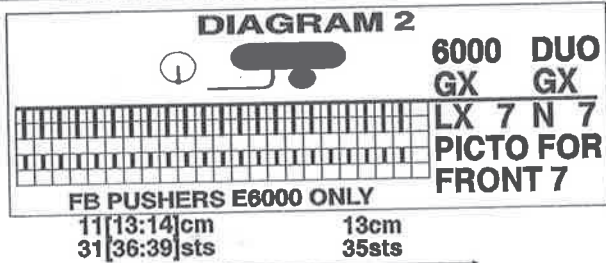
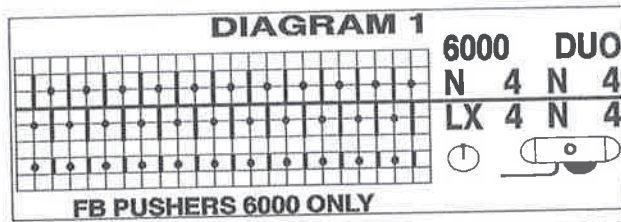


Join Rt shoulder seam. Hold neck edge against FB to assess number of Ns. CoCir 1X1 over Ns Col 1. SS 4/4 K 26Rs. Lks GX/N Trans all sts to FB. Black strippers K 4RsSS 7 . WY K several Rs & rel.

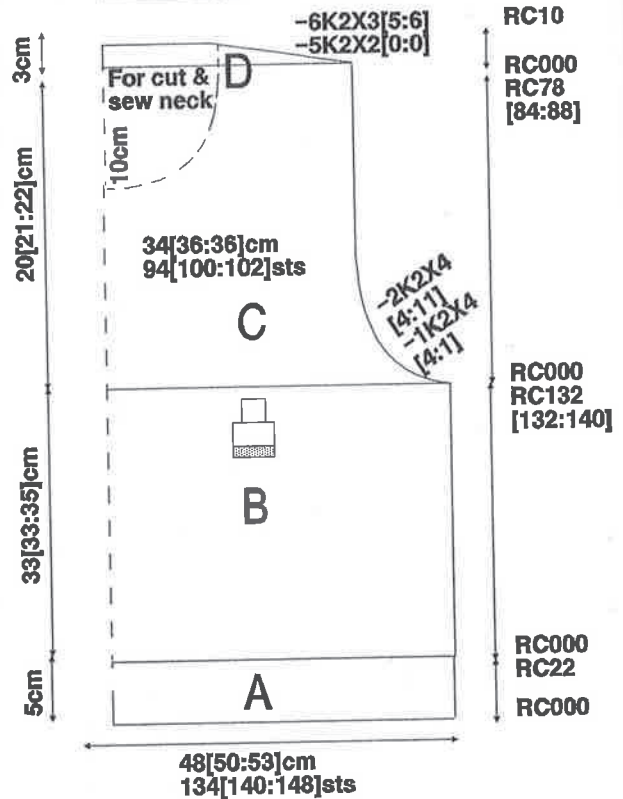


Block & press all parts to shape & size. Attach band to neck unravelling WY as you go.

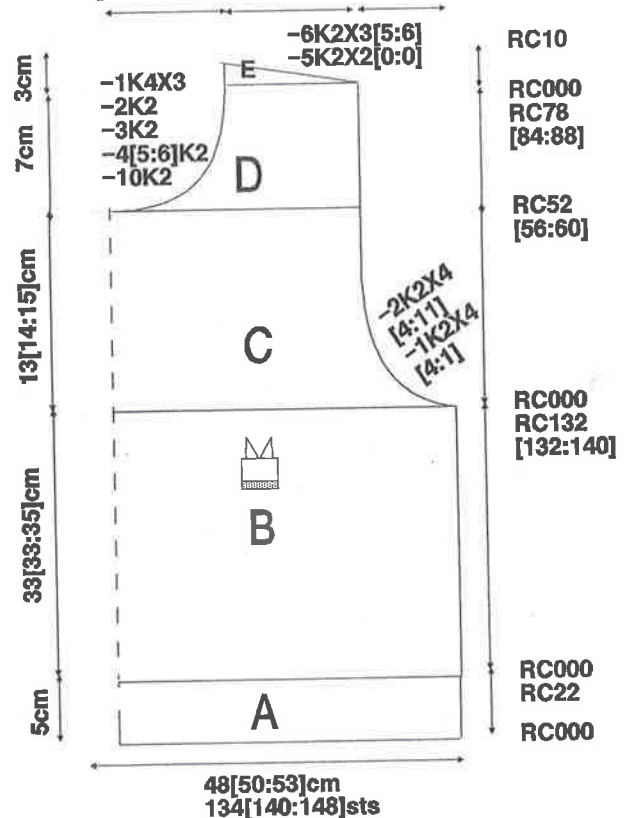
Join Lt shoulder & band seam. Fold band in half to inside & catch down enclosing neck edge. Sew in sleeves. Join side and sleeve seams. Give final light steaming.



14[14:15]cm 10[11:11]cm 7[7:8]cm
38[40:42]sts 28[30:30]sts 20[20:23]sts



14[14:15]cm 10[11:11]cm 7[7:8]cm
38[40:42]sts 28[30:30]sts 20[20:23]sts



D1203 Jacquard Fishing Sweater



5, 80, 6000



Alice Cartwright, England.



87[97:107:112]cm Chest/Bust.



100 [110:122:132] cm Chest/Bust.



BRAMWELL 2/30's acrylic, 100% HB acrylic. 1X500g cone Grey 2 ends together = Col 1, 1X500g cone Emerald, 1X500g cone Black. 1 end Emerald with 1 end Black + Col 2, 2 ends Black = Col 3. Small amounts of White & Red for embroidery.



40 sts = 160mm 40Rs = 45mm OR 100sts = 400mm 100Rs = 113mm, measured over jacquard. 40Rs rib = 80mm.



1X1 ribs & bands as Diag 1, Cast on 1. Jacquard with card(s) given & as Diags 2 & 3. Tech 180.



Page 4.



475g Size 97cm.



Yarn taken 2 ends together throughout pattern. 3 ends together for ribs & bands. Neck may be cut & sew or shaped, as desired. Fishing line and fishing float are embroidered after knitting using white & red yarn.



A. CoCir as Diag 1 Col 1. K as chart.
B. Set as Diag 2 *St Patt A*. Col 2 only. K as chart.
C. 2Rs Col 1 2Rs Col 3. Set as Diag 2, *St Patt A* K as chart.
D. Cont in Col Sequence as before, *engage St Patt B*.

E6000 PROGRAMME	
PROG : ENT ERASE : ENT CAST ON : 1 : ENT ALL ST PATT : NO ST PATT A : 180 : ENT ALTER : NO TEST : NO ALL ST PATT : NO ST PATT B : ● : ENT Read in card 3a ALTER : NO ENLARGE POS : ENT CM? : NO ↑ R36 : ENT ↔ STS 27 : ENT POSITION : ENT PATT AFT R0 : ENT TO R/L -0 : 40 : - : ENT IN PATT AT R0 : ENT ↑ REP R0 : NO : ENT ↔ REP ST0 : NO : ENT ALL ST PATT : NO ST PATT C : ● : ENT Read in card 3b ALTER : NO ENLARGE POS : ENT CM? : NO ↑ R 40 : ENT	↔ STS 27 : ENT POSITION : ENT PATT AFT R0 : 24 : ENT TO R/L -0 : 40 : ENT IN PATT AT R0 : ENT ↑ REP R0 : NO : ENT ↔ REP ST0 : NO : ENT ALL ST PATT : NO ST PATT D : ● : ENT Read in card 3c ALTER : NO ENLARGE POS : ENT CM? : NO ↑ R132 : ENT ↔ STS 40 : ENT POSITION : ENT PATT AFT R0 : ENT TO R/L -0 : 40 : - : ENT IN PATT AT R0 : ENT ↑ REP R0 : NO : ENT ↔ REP ST0 : NO : ENT ALL ST PATT : NO ST PATT E : ● : ENT Read in card 1 ALTER : NO ENLARGE POS : ENT CM? : NO ↑ R220 : ENT
	↔ STS 40 : ENT POSITION : ENT PATT AFT R0 : ENT TO R/L -0 : 40 : - : ENT IN PATT AT R0 : ENT ↑ REP R0 : NO : ENT ↔ REP ST0 : NO : ENT ALL ST PATT : NO ST PATT F : ● : ENT Read in card 2 ALTER : NO ENLARGE POS : ENT CM? : NO ↑ R100 : ENT ↔ STS 40 : ENT POSITION : ENT PATT AFT R0 : ENT TO R/L -0 : 40 : ENT IN PATT AT R0 : ENT ↑ REP R0 : NO : ENT ↔ REP ST0 : NO : ENT ALL ST PATT : ENT FORM : ENT Enter appropriate Form Programme for garment part here. START CAST ON : ENT START POS : ENT

Place Deco reader with Lt side under Rt N 1. Attach Deco, card 3. K once through first fish. Disconnect Deco. K as chart without Deco.

E. Engage *St Patt C*. K as chart. Place Reader with Rt edge under N 1 Lt. Attach Deco. K once through second fish. Disconnect Deco K as chart.

F. Engage *St Patt D*. K as chart. Place Reader with Rt edge under N 10 Rt. Attach Deco. K once through third fish. Disconnect Deco K as chart. K as chart to end. CoF.



A. As Back A.
B. Engage *St Patt E*. K 2Rs Col 2, 2 Rs Col 3. as chart. Place reader with Rt edge at N 1 Lt Card 1. K 2Rs Col 2, 2 Rs Col 3. as chart.
C. Change to Rs Col 1, 2Rs Col 3. K as chart.
D. Engage *St Patt F*. Cont in Col Sequence. K as chart. Place Reader with Lt edge under N 1

Rt. Card 2. Cont in Col Sequence K as chart.

E. As Diag 2. K as chart. CoF.



A. As Back A.
B. Set as Diag 2. K 2Rs Col 1, 2Rs Col 3. K as & inc as chart. CoF.



Join Rt shoulder seam. Make cut neckline. Present neckline to FB of machine to assess Ns required. CoCir Col 1 as Diag 1 over these Ns. Lks N/N orange strippers, SS 3/3, K 40Rs. Trans all sts to BB. SS 5 Lks N/GX black strippers. K 4Rs. Change to WY K several Rs & rel.

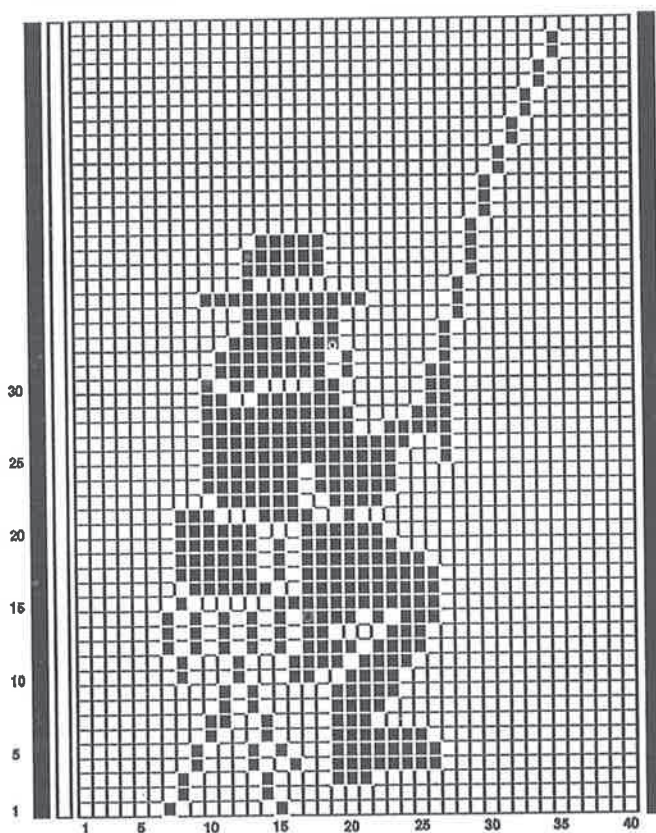


Backstitch through open loops of collar to outside of garment, unravelling WY as you go. Join Lt shoulder & collar seam. Fold band in half to inside & slip stitch enclosing edges. Sew in sleeves. Join side & sleeve seams. Give final light steaming.

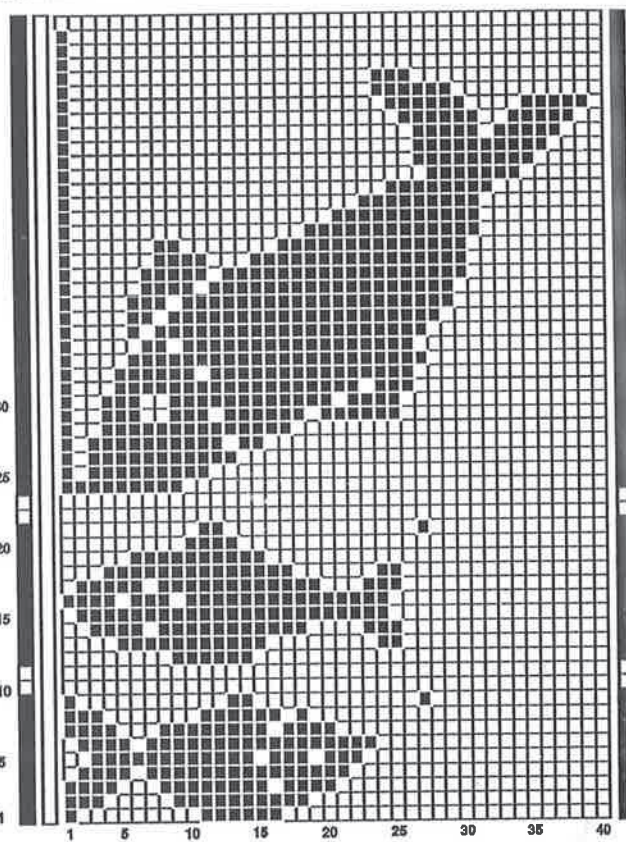
	87cm	97cm	107cm	112cm
1	45	45	45	45
2	160	160	160	160
3	A	A	A	A
4	B	B	B	B
5	125	138	153	165
6	3	3	3	3
7	3	3	3	3
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	156	156	156	156
12	38	38	38	38
13	125	138	153	165
14	3	3	3	3
15	3	3	3	3
16	61	63	66	66
17	3	3	3	3
18	3	3	3	3
19	0	0	0	0

	87cm	97cm	107cm	112cm
1	45	45	45	45
2	160	160	160	160
3	A	A	A	A
4	B	B	B	B
5	70	70	70	70
6	3	3	3	3
7	3	3	3	3
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	156	156	156	156
12	38	38	38	38
13	140	140	140	140
14	3	3	3	3
15	3	3	3	3
16	40	40	43	43
17	3	3	3	3
18	3	3	3	3
19	0	0	0	0

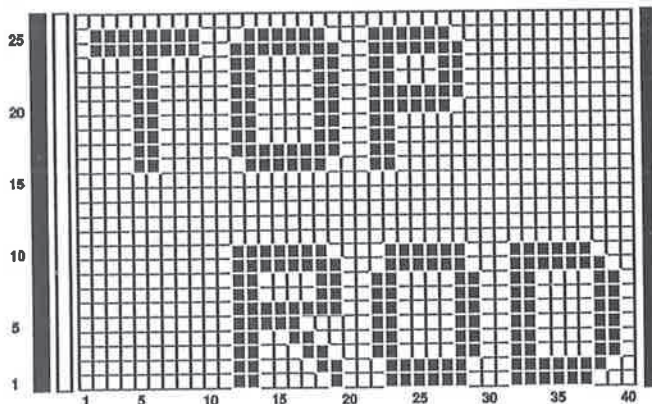
E6000 CARD 3 BELOW
3a BOTTOM
3b MIDDLE
3c TOP

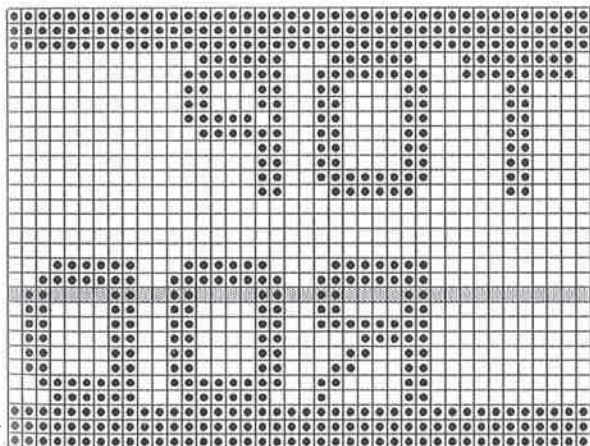
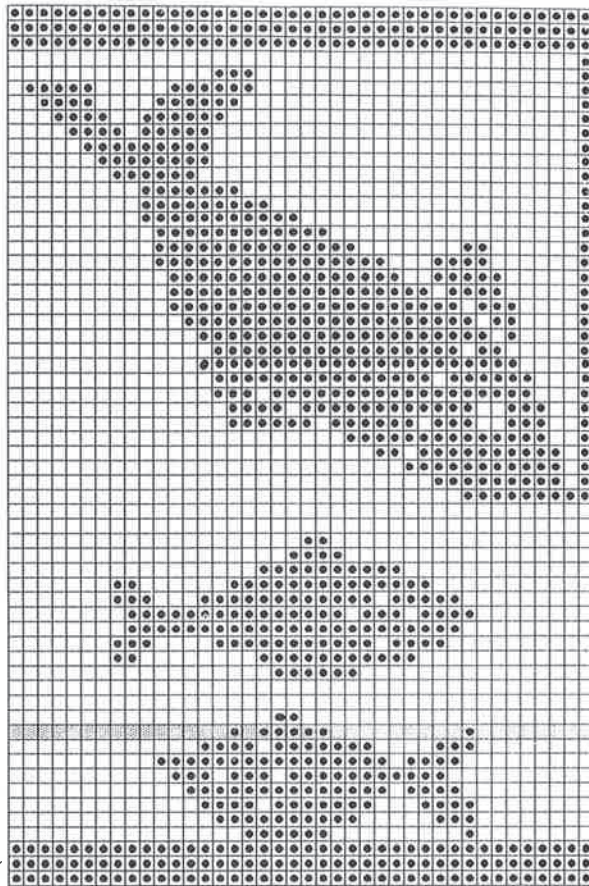
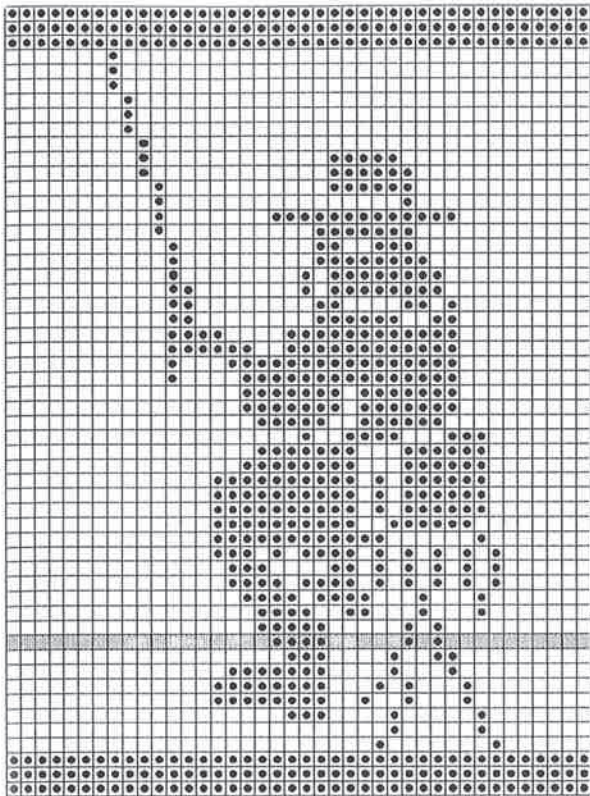


E66000 CARD 1
ABOVE



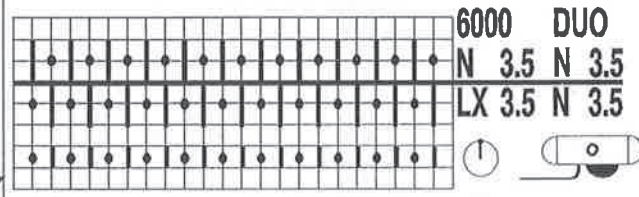
E66000 CARD 2 AT
LEFT





DECO CARD 1 ABOVE LEFT
 DECO CARD 2 BELOW LEFT
 DECO CARD 3 ABOVE RIGHT

DIAGRAM 1



FB PUSHERS 6000 ONLY

DIAGRAM 2

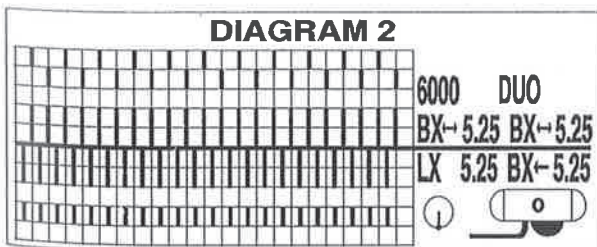
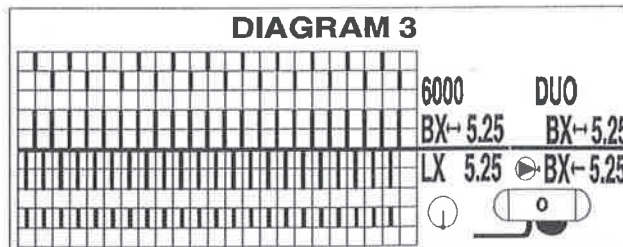
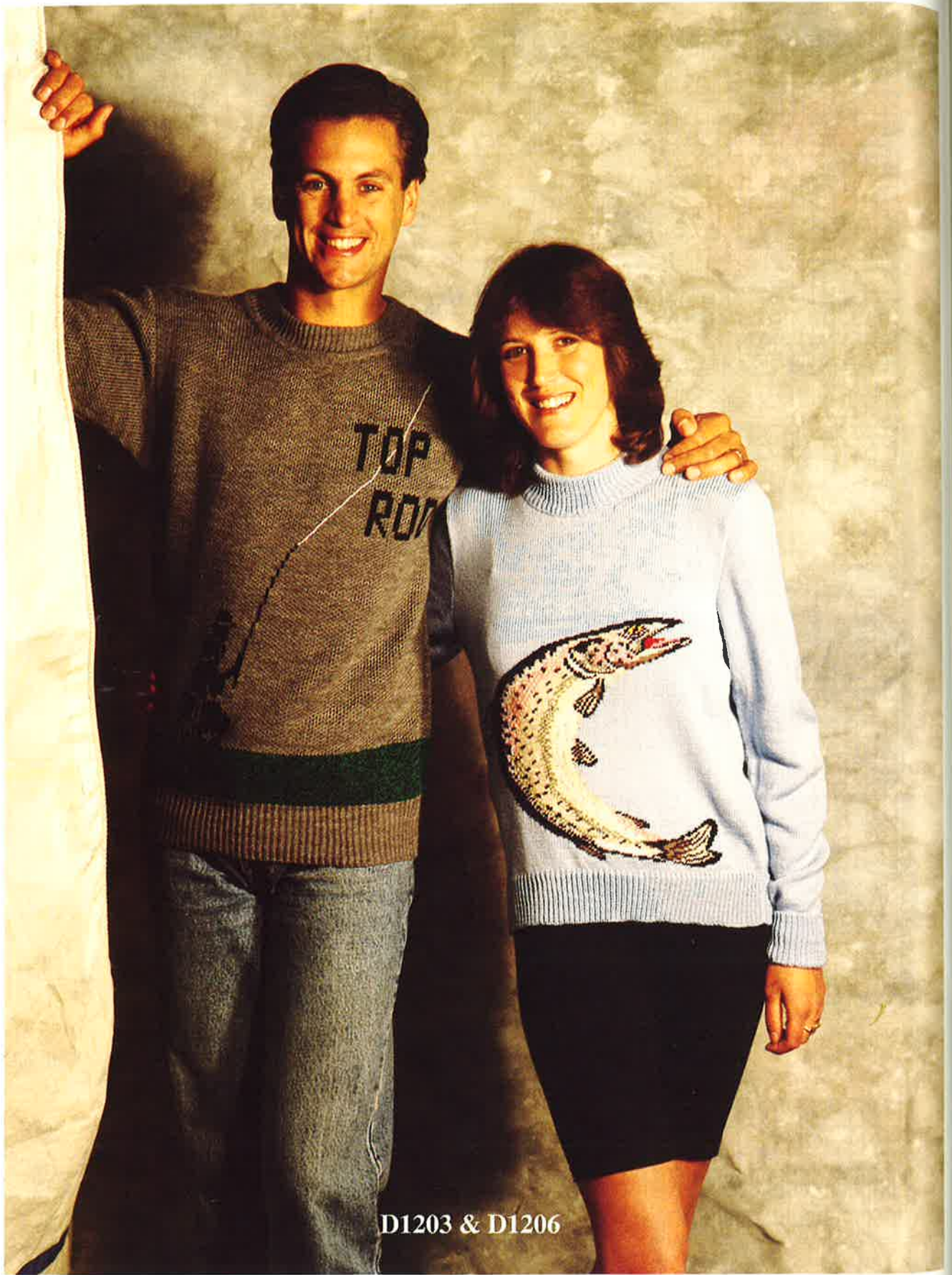
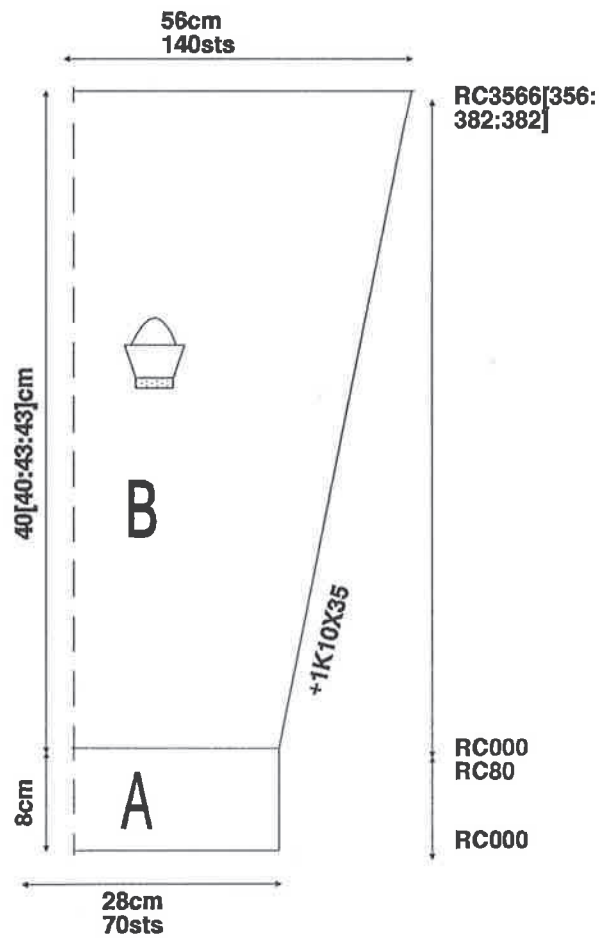
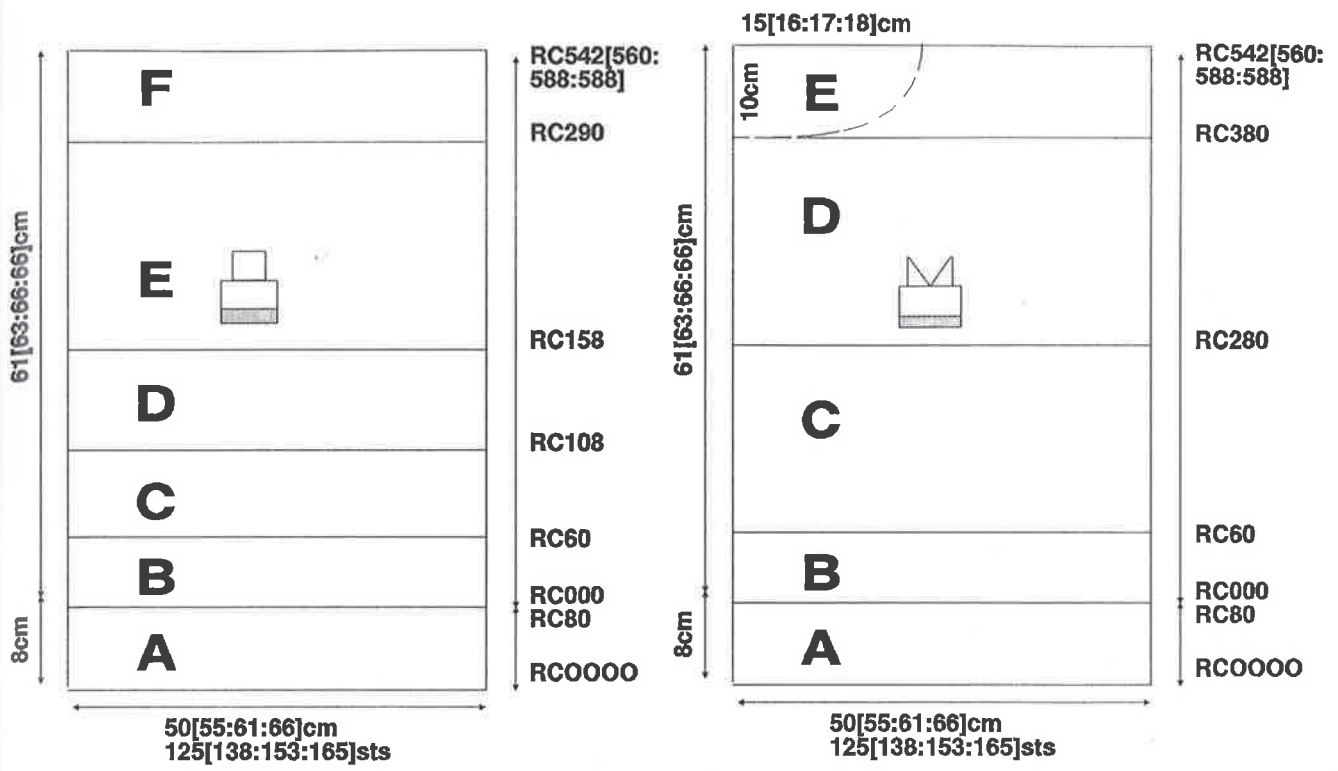


DIAGRAM 3





D1203 & D1206



D1204 Mauve Jacquard Sweater



5, 80, 6000



Kathy Haynes, England.



92[102:112]cm Bust.



104[112:120]cm Bust.



DESIGNER YARNS
Merino/Lambswool 2/18's.
Approx 900 metres per 100g.
1 X 500g Azure = Col 1,
1 X 500g Deep Purple = Col 2,
1 X 500g Dark Sapphire = Col 3.



40sts = 180mm 40Rs = 42mm
OR 100sts = 450mm 100Rs =
105mm, measured over 3 Col
jacquard. Rib 40Rs = 74mm.



3Col jacquard with card(s)
given & *Diag 2 Tech 199*. Ribs
2X1 as *Diag 1 Cast on 4*.
Please note: E6000 version pat-
tern 80sts wide & Duo version
40sts wide, therefore are NOT
identical.



Page 4.



450g Size 102cm Bust.



Yarns taken single through
eyelet at all times. Col se-
quence = 2Rs Col 1, 2Rs Col
2, 2Rs Col 3 throughout patt.
E6000 & Duo versions not
identical, see above. Front
neckline may be shaped or cut
& sew.



A. CoCir 2X1 Col 1 as *Diag 1*.
K as chart.
B. Set for St Patt A as *Diag 2*. K
as chart.
C. Dec & K as chart.
D. Dec & K as chart. CoF.

E6000 PROGRAMME		(For sleeves only enter one of the foll 72[60;48])
PROG : ENT	ADD : NO	↑ REP R0 : ENT
ERASE : ENT	KNIT TECH : 199 : ENT	↔ REP STS0 : NO : ENT
CAST ON : 4 : ENT	ENLARGE POS : ENT	TEST : NO
ALL ST PATT : NO	CM? : NO	ALL ST PATT : ENT
ST PATT A : ● : ENT	↑ R102 : ENT	FORM : ENT
Read in card 1	↔ ST40 : NO	Enter Form Programme
ALTER : ENT	↔ X : 2 : ENT	here for appropriate
DIRECT : NO	↔ ST 80 : ENT	shape.
ADD : ENT	POSITION : ENT	START CAST ON : ENT
ADD WHAT : ● : ENT	PATT AFT R0 : ENT	
Read in card 2	TO R/L 0 : ENT	
ALTER : NO	IN PATT AT R0 : ENT	
3 COL : ENT		

	92cm	102cm	112cm		92cm	102cm	112cm
1	42	42	42	1	42	42	42
2	180	180	180	2	180	180	180
3	A	A	A	3	A	A	A
4	B	B	B	4	B	B	B
5	116	124	133	5	116	124	133
6	3	3	3	6	3	3	3
7	3	3	3	7	3	3	3
8	195	195	195	8	195	195	195
9	C	C	C	9	C	C	C
10	135	135	135	10	135	135	135
11	149	149	149	11	149	149	149
12	38	38	38	12	38	38	38
13	116	124	133	13	116	124	133
14	3	3	3	14	3	3	3
15	3	3	3	15	3	3	3
16	34	34	34	16	34	34	34
17	3	3	3	17	3	3	3
18	3	3	3	18	3	3	3
19	101	101	101	19	229	229	229
20	191	191	191	20	191	191	191
21	130	133	135	21	130	133	135
22	130	134	135	22	130	134	135
23	135	135	135	23	135	135	135
24	84	87	93	24	84	87	93
25	99	99	99	25	71	71	71
26	191	191	191	26	185	185	185
27	152	151	153	27	129	131	131
28	7	7	7	28	191	191	191
29	0	0	0	29	131	131	132
				30	137	137	137
				31	135	135	135
				32	23	23	23
				33	99	99	99
				34	191	191	191
				35	152	151	153
				36	7	7	7
				37	0	0	0



A. CoCir 2X1 Col 1 as *Diag 1*.
K as chart.
B. Set for St Patt A as *Diag 2*. K
as chart.
C. Dec & K as chart.
D. Divide work for neckline.
Work on Rt side first, place all
Lt pushers out of work. K &
dec as chart.
E. Dec & K as chart. CoF.
Return Lt side pushers to work
& complete reversing shaping.
CoF.



A. As Back A.
B. As Back B & inc as chart.
C. Cont in patt Dec as chart.
CoF. Make second sleeve the
same.

	92cm	92cm	92cm
1	42	42	42
2	180	180	180
3	A	A	A
4	B	B	B
5	62	64	67
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	135	135	135
11	145	145	145
12	38	38	38
13	91	96	100
14	3	3	3
15	3	3	3
16	43	43	43
17	3	3	3
18	3	3	3
19	104	104	104
20	191	191	191
21	136	136	138
22	143	144	144
23	135	135	135
24	15	18	19
25	191	191	191
26	136	136	137
27	143	144	146
28	0	0	0

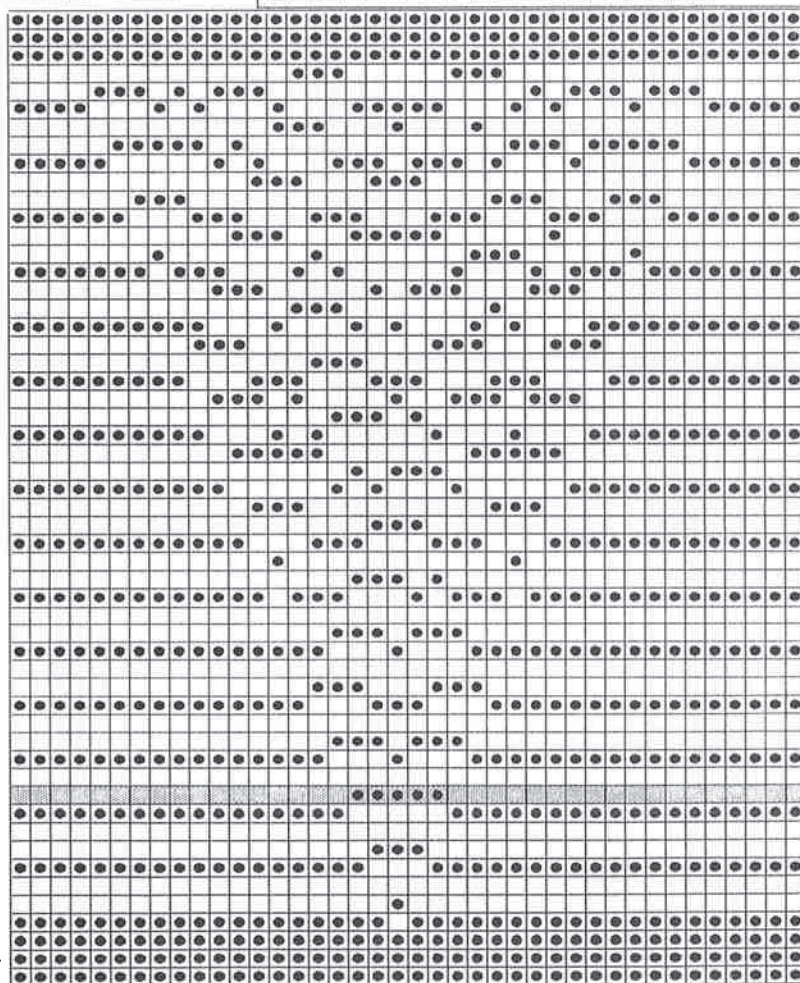
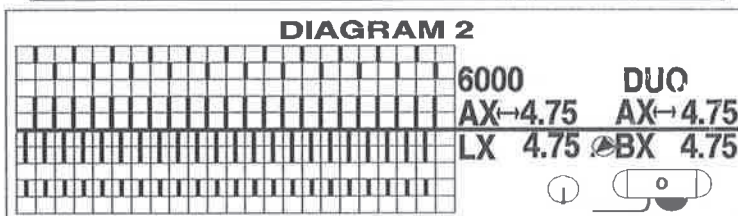
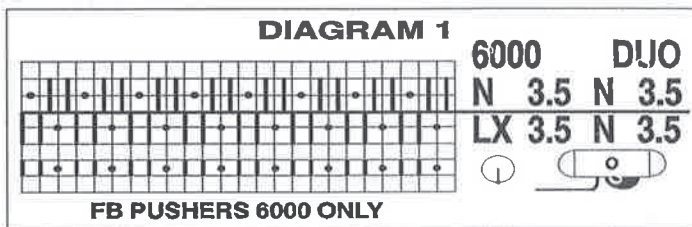


CoCir 2x1 Col 1, 146sts. RC000.
Lks N/N SS 3.5/3.5 K 30Rs.
Trans all sts to BB. Black strip-
pers. Lks N/GX SS 5. K 4Rs.
Change to WY. K several Rs &
rel.

Attach collar backstitching through
open loops to outside of garment.
Join Lt shoulders & collar seam.
Fold collar in half to inside & slip
stitch into position, enclosing neck-
line edges.
Sew in sleeves.
Join side & sleeve seams.
Give final light steam pressing to
finish.



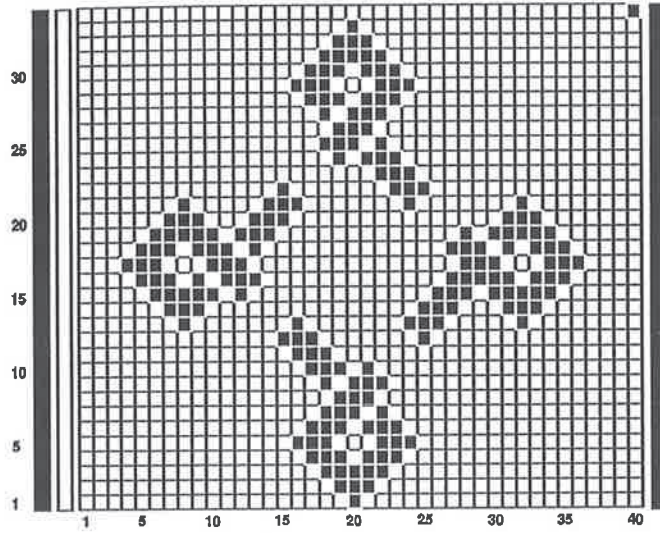
Block & press all parts to size
& shape, except ribs.
Join Rt shoulder seam.



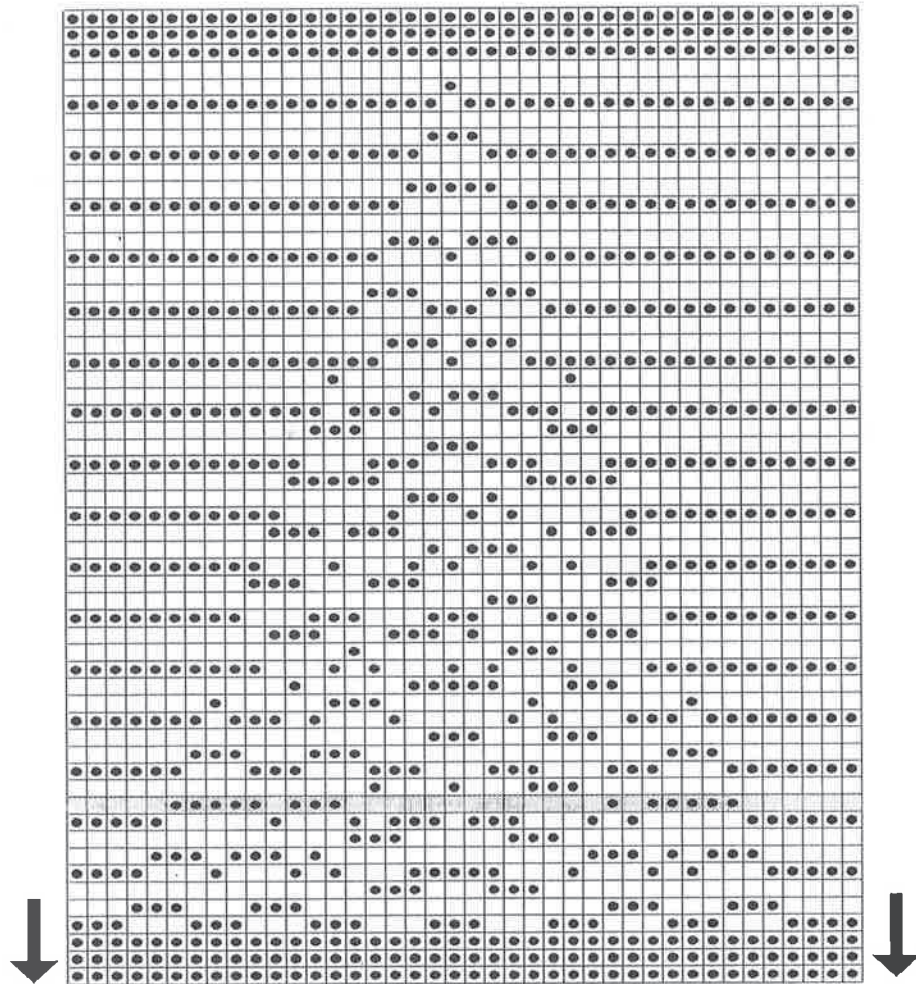
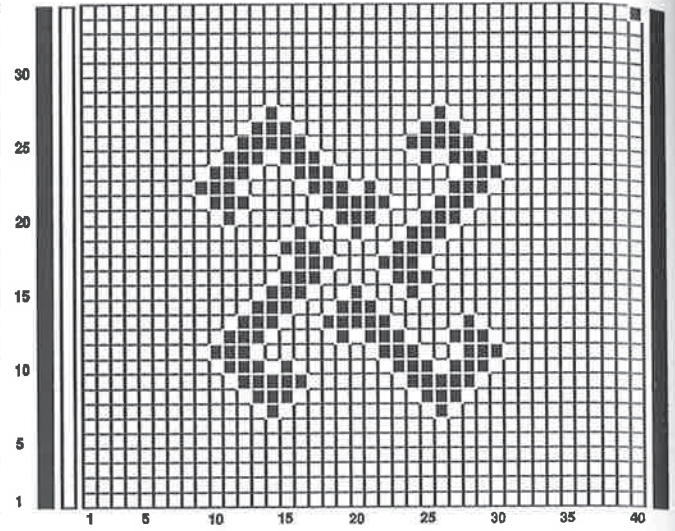
DECO CARD 1



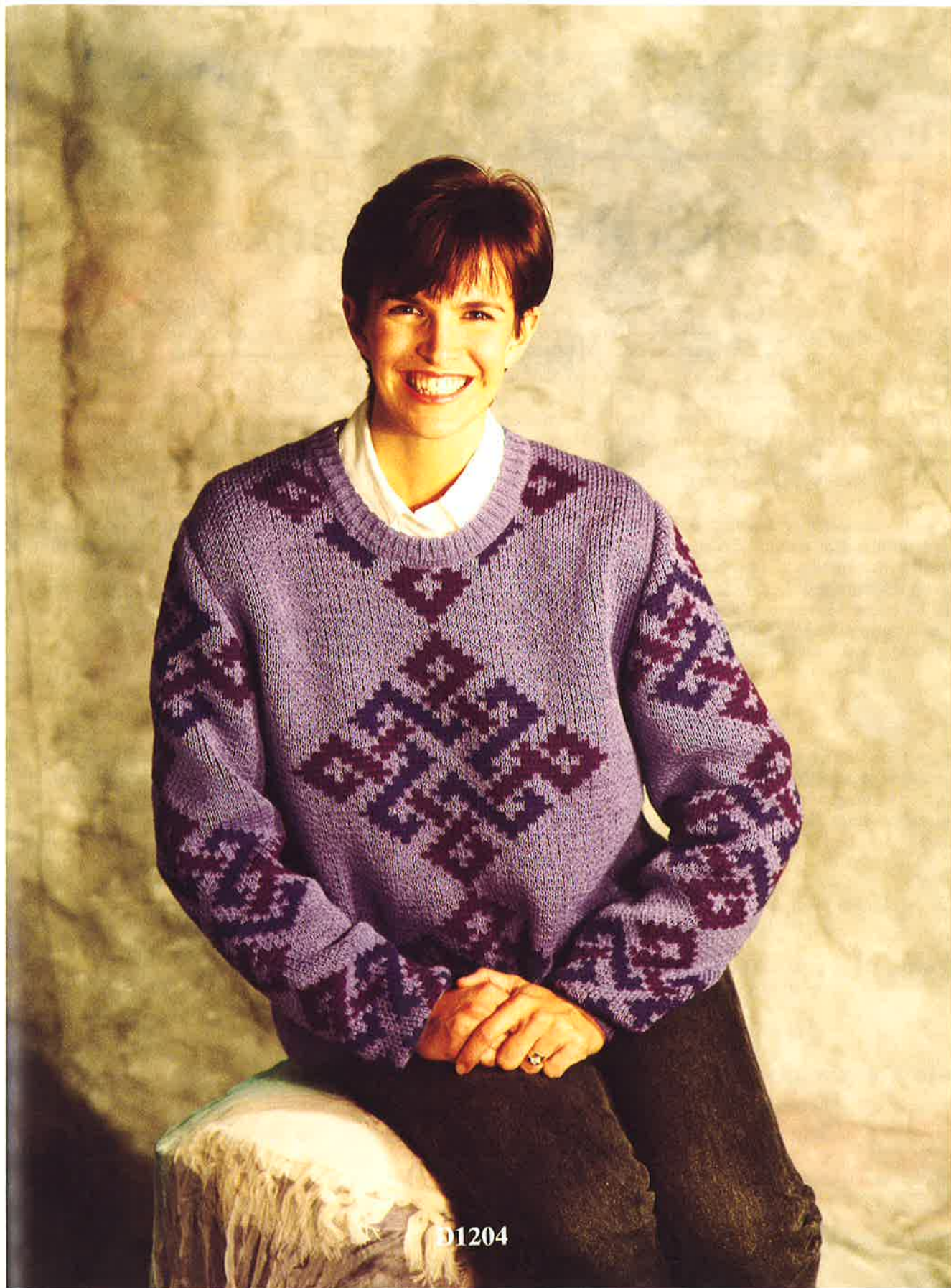
E6000 READER CARD 1



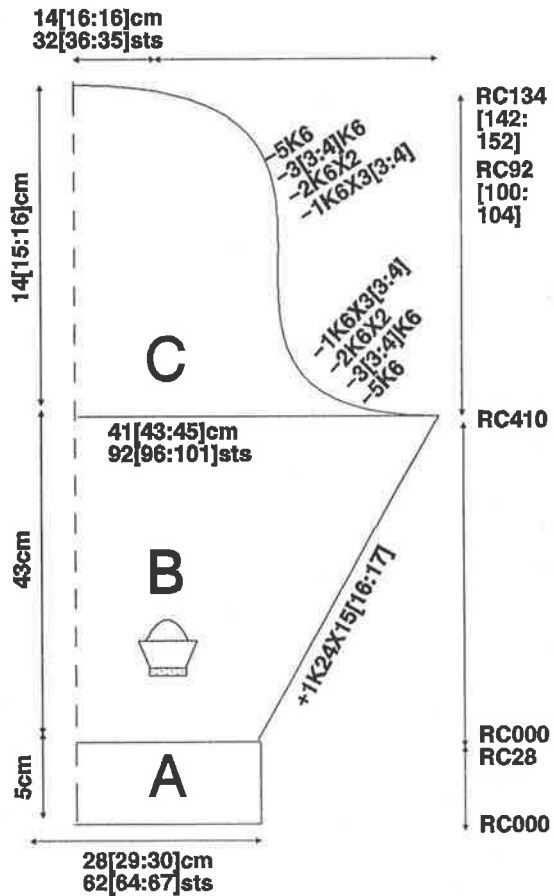
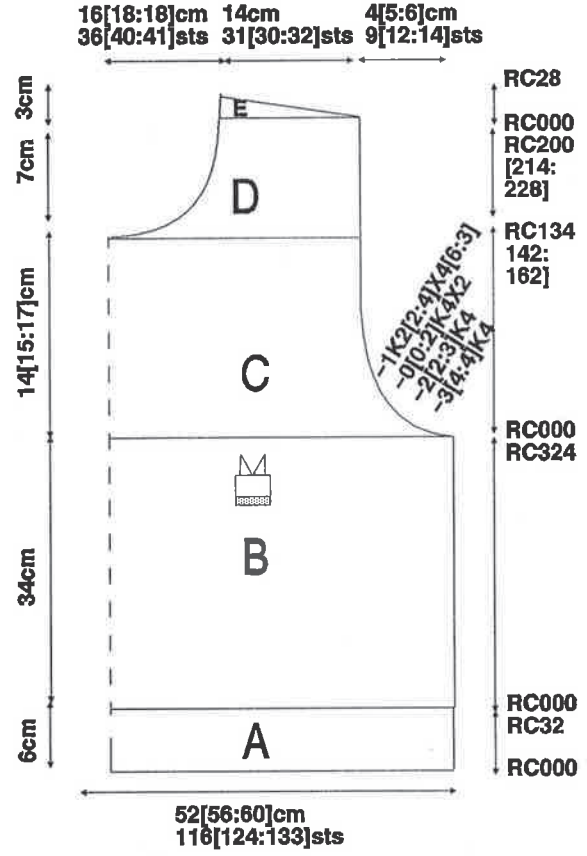
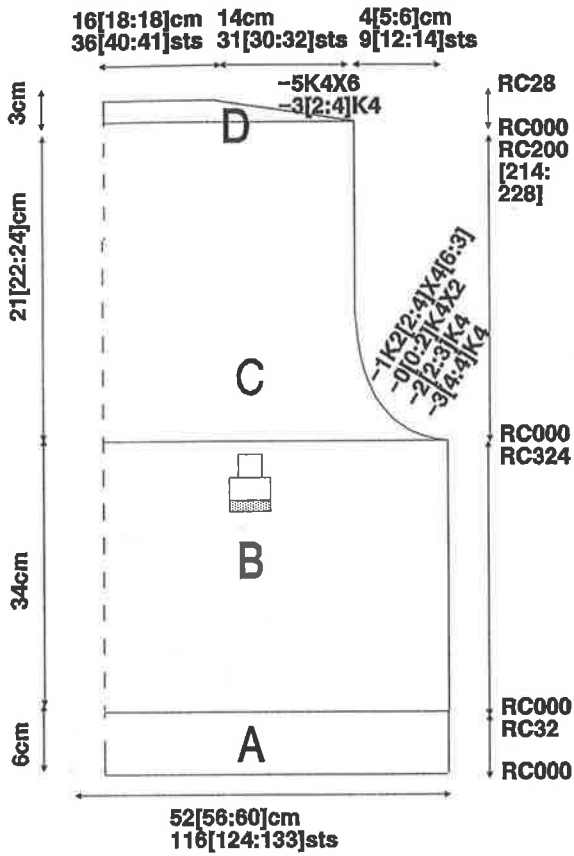
E6000 READER CARD 2



DECO CARD 2



D1204



PAT COOK

TRANSFER LACE EDGINGS

As garments with lace edgings are very fashionable at the present time, I thought you might like to try doing some true lace on your Passap/Pfaff machines. It really does not matter which machine you have, as there is no Deco or computer involved.

I wouldn't advise you to attempt a whole garment using this technique unless you are blessed with the patience of a saint. However, working a border over only a few stitches, or the lower edge of a garment for just a few rows can be well worth the trouble.

WHAT THE SYMBOLS MEAN

o = a stitch upon a needle.

\ = the stitch is transferred to the left leaving the empty needle in Working Position.

/ = the stitch is transferred to the right, thus leaving the empty needle in Working Position.

2 = two stitches are on the needle after the transfer has taken place.

* = put empty needle back into Non Working Position after the transfer has taken place.

EXAMPLES

Before each transfer row, you will have stitches on every needle.

02\0 = Using the single eyelet tool, transfer the second stitch in from the right edge on to the third stitch leaving the empty needle in WP.

On samples 2 and 3 of the SIDEWAYS KNITTED BORDERS, the two edge stitches at the right hand side are moved out one place bringing a new needle into WP at the right edge. They are then moved back in, putting the empty needles at the right edge back in Non Working Position. If you look at Sample 4 of SIDEWAYS KNITTED BORDERS and at Samples 1 and 2 of VERTICAL EDGINGS, you will see a sequence of symbols similar to this: - /002200\ . They mean that the first three stitches at the left have to be moved over to the right by using the three pronged eyelet tool, thus ending with two stitches on the fourth needle and with the first needle empty and in Working Position. The first three stitches at the right are moved over to the left in the same way.

The rule is that if the / or \ sign is followed by a 2 then a single stitch is moved on to its neighbour.

If the / or \ sign is NOT followed by a 2, a multi-transfer is to take place involving all the stitches up to the next symbol 2. (Remember there is a stitch on the \ sign needle before it is transferred.)

If you look at the following sample: - /002200\ , you will see that there are eight needles involved and the symbols are showing you what the work will look like when you have finished the transfer. Remember that the \ and / signs are stitches until you transfer.

In the above sample you need the three prong tool. Now look carefully

at this sample: - /000002200000\ . You would need to transfer six stitches in at either end so will need to use your three pronged tool twice - moving over first stitches 4, 5 and 6 (in from the edge) and then the outer three stitches 1, 2 and 3. The third stitch will fill the empty needle left by stitch 4.

It is really very easy once you get the hang of it but to help you further, I have drawn little arrows over the top of each symbol to so that you can see the direction of the transfers. I have linked the arrows together when a multi-transfer must take place. You should find it easy to follow.

CASTING ON

Before we can do any knitting, we must be able to cast on. This is very tricky when working single bed, so I feel I must include some suggestions to make the single bed cast on easier for you.

METHOD A - most suitable for sideways knitted edgings.

Bring up the number of needles you require on both beds.

Orange Strippers.

Stitch Size approximately 2 on both locks.

Both locks set to N.

Using waste yarn - knit one row from right to left.

Set back lock only to GX. Stitch Size 2½ on front lock.

Stitch Size 2½ on front lock.

Knit one row to the left.

Drop all the back (or front) bed stitches.

Stitch size for main knitting on the front (or back) lock depending on which bed you are going to be working. See NOTES at the end for some tips.

Knit several rows in waste yarn, then knit one row with knitting cord. Knit two rows with main yarn. You are now ready to start your pattern. When the pattern knitting is complete, knit a few rows with waste yarn and then strip off work from the machine. The seams can now be grafted together as you have open stitches at the beginning and end of the edging. Do not remove the waste yarn until the edges have been grafted.

METHOD B - suitable for vertical or sideways edgings.

Work as for Method A until the row has been knitted using the knitting cord. Bring a pusher to WP for every alternate needle. If you have an E6000 machine, you MUST leave the non-working pushers down at the very bottom or they will knit. Duo owners can set pushers to a one up - one down sequence.

E6000 machines - front lock to LX.
Duo 80 machines - front lock to BX (no arrow keys).

Using main yarn and Stitch Size 2, knit one row from right to left.

Front lock to N (all machines) and Stitch Size 4.

Knit one row left to right.

Stitch Size for main knitting and knit two rows. You are now ready to begin pattern knitting.

YARN

When you are hand-tooling, the yarn you choose to work with is important. Strands of yarn together will make

your task much more difficult so choose a 4-ply cotton or a firm 4-ply acrylic.

If you decide to use acrylic yarn, it is advisable to knit at a much tighter tension than you would normally use - for example 5½. This will make the knitting very firm and it can then be lightly steam pressed to give a lovely finish to your lace work and your garment.

SIDEWAYS KNITTED EDGINGS

SAMPLE 1 - sideways chevron.

Cast on over 20 stitches single bed.

Transfer as given in Step 1 below and then knit two rows. Keep transferring and knitting the two rows of Step 1 until RC shows 12. You can alter the width of the chevron by knitting more rows to make it wider or less rows to make it narrower.

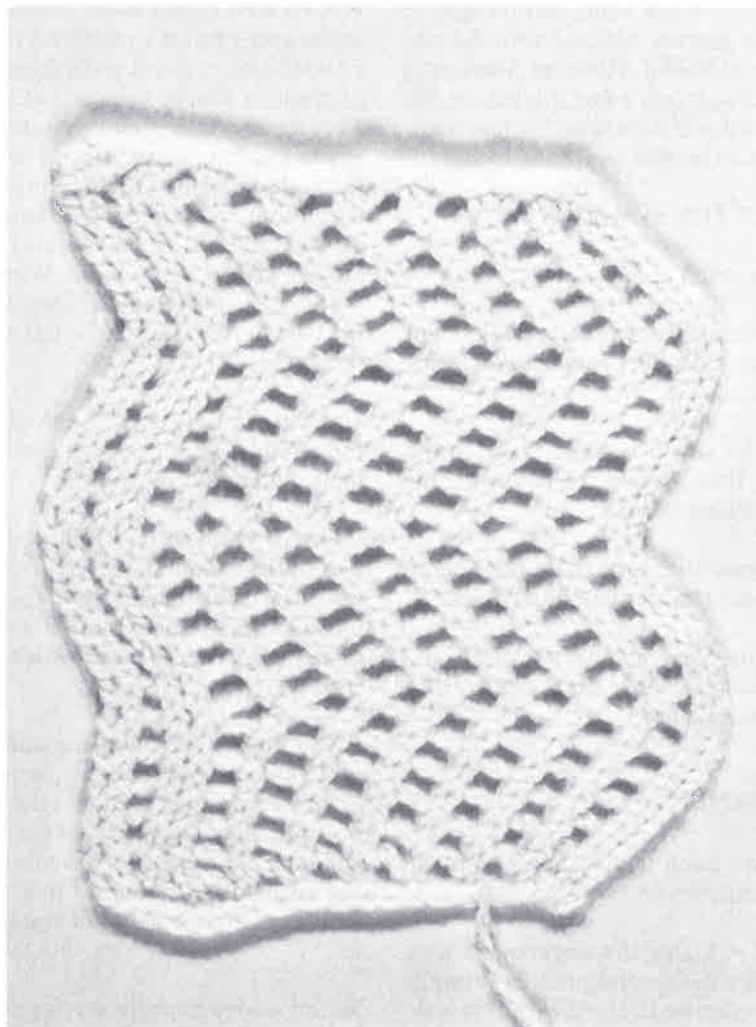
STEP 1 = 02\002\2\2\2\2\2\0 - knit two rows x 6.

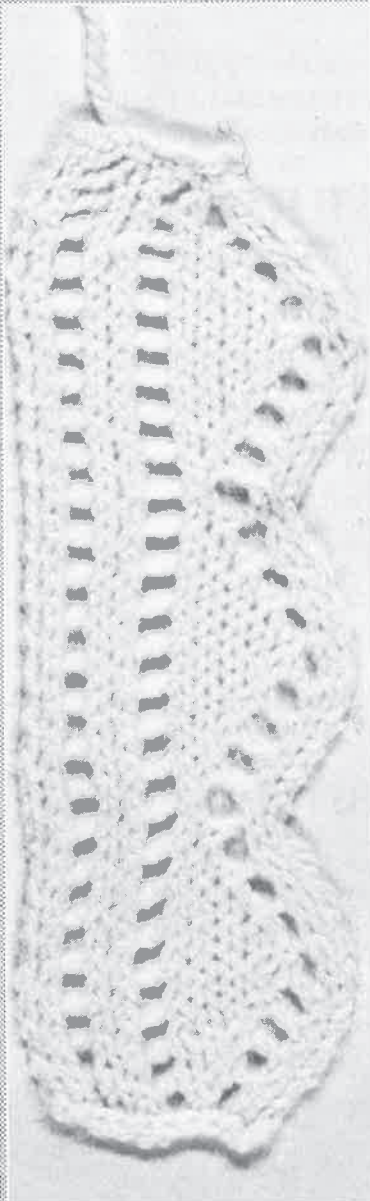
Now transfer as Step 2 until RC shows 12 (or however many rows you decided to do for Step 1).

STEP 2 = 02\000/2/2/2/2/2 - knit two rows x 6.

Keep repeating Steps 1 and 2 alter-

SAMPLE 1





SAMPLE 2 - Cast on over 9sts single bed. Start from the **BOTTOM** of the chart and work upwards, knitting 2 rows after transferring the sts.

9= $0 \overbrace{2} \backslash 0 \overbrace{2} \backslash \overbrace{2} \backslash \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

8= $0 \overbrace{2} \backslash 0 \overbrace{2} \backslash 0 \overbrace{2} \backslash \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

7= $0 \overbrace{2} \backslash 0 \overbrace{2} \backslash 0 0 \overbrace{2} \backslash \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

6= $0 \overbrace{2} \backslash 0 \overbrace{2} \backslash 0 0 0 \overbrace{2} \backslash \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

5= $0 \overbrace{2} \backslash 0 \overbrace{2} \backslash 0 0 0 0 \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

4= $0 \overbrace{2} \backslash 0 \overbrace{2} \backslash 0 0 0 0 \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

3= $0 \overbrace{2} \backslash 0 \overbrace{2} \backslash 0 0 0 \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

2= $0 \overbrace{2} \backslash 0 \overbrace{2} \backslash 0 0 \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

1= $0 \overbrace{2} \backslash 0 \overbrace{2} \backslash 0 \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

0= 0 0 0 0 0 0 0 0 0 - cast on 9sts and K2 rows

Repeat steps 1 to 9 (18 rows) for the length desired.



SAMPLE 3 - Cast on 6 sts single bed. Start from the **BOTTOM** of the chart and work upwards, knitting 2 rows after transferring the sts.

11= $0 \overbrace{2} \backslash \overbrace{2} \backslash \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

10= $0 \overbrace{2} \backslash 0 \overbrace{2} \backslash \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

9= $0 \overbrace{2} \backslash 0 0 \overbrace{2} \backslash \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

8= $0 \overbrace{2} \backslash 0 0 0 \overbrace{2} \backslash \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

7= $0 \overbrace{2} \backslash 0 \overbrace{2} \backslash 0 \overbrace{2} \backslash \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

6= $0 \overbrace{2} \backslash \overbrace{2} \backslash \overbrace{2} \backslash 0 0 \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

5= $0 \overbrace{2} \backslash 0 \overbrace{2} \backslash 0 0 \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

4= $0 \overbrace{2} \backslash 0 0 0 0 \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

3= $0 \overbrace{2} \backslash 0 0 0 \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

2= $0 \overbrace{2} \backslash 0 0 \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

1= $0 \overbrace{2} \backslash 0 \overbrace{0} \overbrace{0}^*$ - K2 rows x 1

0= 0 0 0 0 0 0 - cast on 6sts and K2 rows

Repeat steps 1 to 11 (22 rows) for the length required.



SAMPLE 4 - Cast on over 20sts single bed. Work from the bottom of the chart upwards knitting 2 rows after transferring the sls.

10= 0 2 \ 0 2 \ 2 \ 2 \ 2 \ 2 \ 2 \ 0 / 2 0 - K2 rows
 9= 0 2 \ 0 0 0 0 / 0 0 0 0 2 2 \ 0 / 2 0 - K2 rows
 8= 0 2 \ 0 0 0 0 / 0 0 0 0 2 2 0 \ 0 / 2 0 - K2 rows
 7= 0 2 \ 0 0 0 / 0 0 0 0 2 2 0 0 \ 0 / 2 0 - K2 rows
 6= 0 2 \ 0 0 / 0 0 0 0 2 2 0 0 0 \ 0 / 2 0 - K2 rows
 5= 0 2 \ 0 0 / 0 0 0 2 2 0 0 0 0 \ 0 / 2 0 - K2 rows
 4= 0 2 \ 0 0 / 0 0 2 2 0 0 0 \ 2 \ 0 / 2 0 - K2 rows
 3= 0 2 \ 0 / 0 0 2 2 0 0 0 \ 2 \ 0 0 / 2 0 - K2 rows
 2= 0 2 \ 0 / 0 2 2 0 0 0 \ 2 \ 2 \ 0 / 2 0 - K2 rows
 1= 0 2 \ 0 / 2 2 0 \ 2 \ 2 \ 2 \ 0 0 / 2 0 - K2 rows

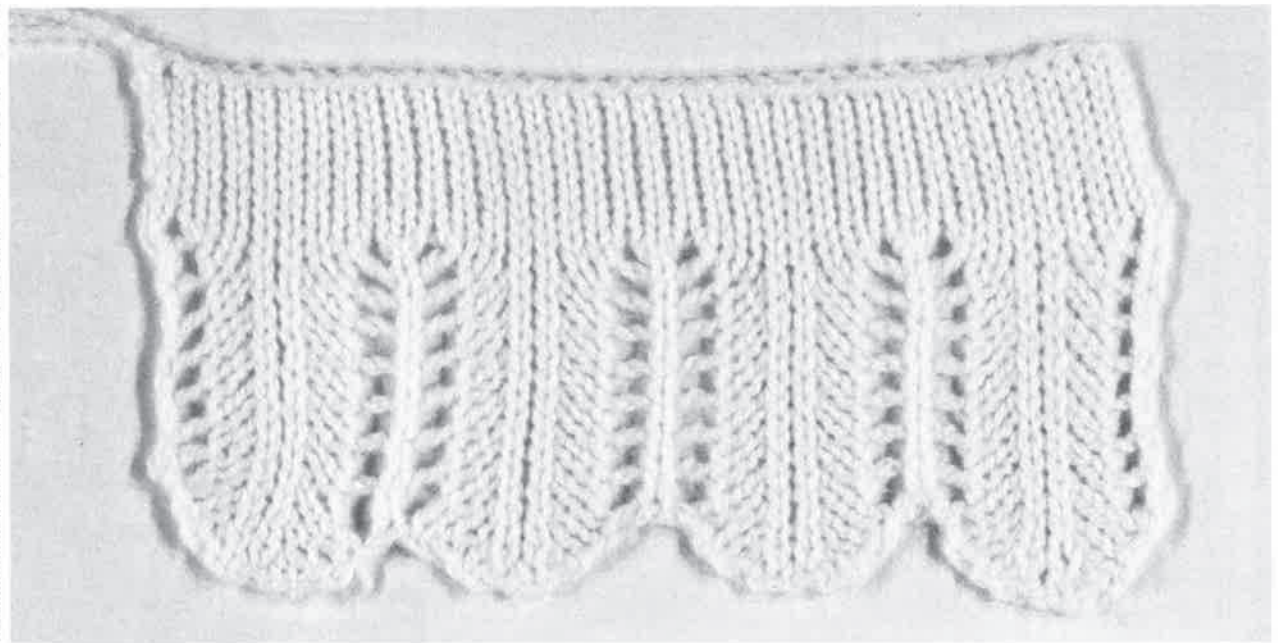
Repeat steps 1 to 10 (20 rows) for length desired.

VERTICAL KNITTED EDGINGS

SAMPLE 5 - make a single bed cast on in multiples of 9sts + 1 extra st at the righthand edge only to enclose the repeat - shown in (). The bold underlined symbols show one repeat.

0 / 0 0 2 2 0 0 \ 0 / 0 0 2 2 0 0 \ (0) - K2 rows

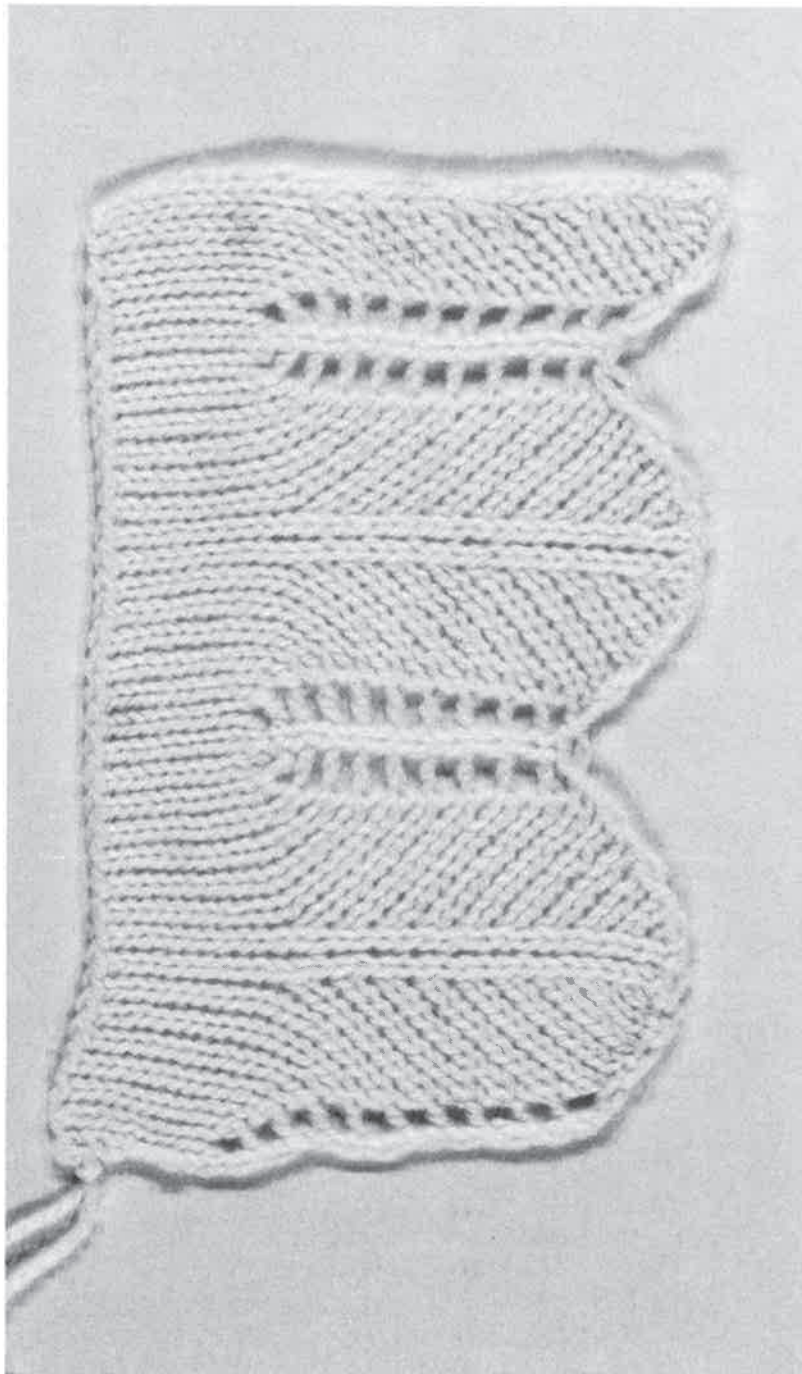
Repeat the above 2 rows for the depth required.



SAMPLE 6 - make a single bed cast on in multiples of 15sts + 1 extra st at the righthand edge only to enclose the repeat - shown in (). The bold underlined symbols show one repeat.

0 / 000002200000 \ (0) - K2 rows

Repeat the above 2 rows for the depth required.
Continue in stocking stitch.



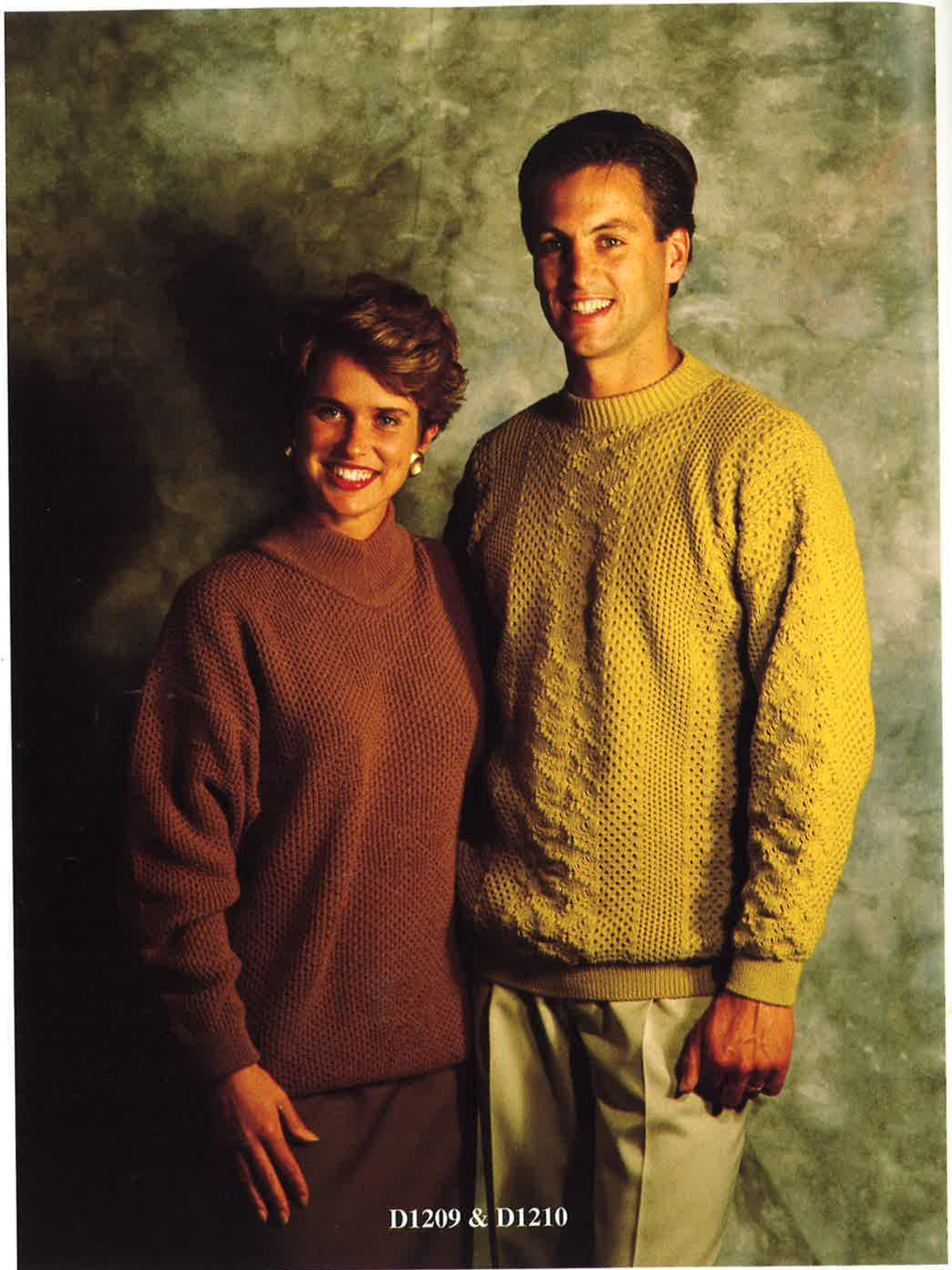
Keep repeating Steps 1 and 2 alternately until you have knitted the required length.

NOTES

During my experimentation with lace edgings, I discovered that it was much easier to knit the sideways edgings on the back bed. Once I had done about four rows, I could drop the front bed and hang a couple of small weights on the knitting. Then I found that I could knit with the front bed dropped. This meant that I could see the knitting and the pattern as it was forming - which was a great help. The fact that you can knit on the back bed, with the front bed dropped, could be very useful for other types of knitting - but the work **MUST** be weighted. I used two small claw weights from another machine.

If you decide to knit vertical lace on the back with the front bed dropped, then you will need to make sure that your work is weighted evenly right across the full width. You could use a comb and weights from a Japanese machine (if you have them), or try threading a fine hand knitting needle across the knitting and hanging the weights from it.

Once you have completed the edging, remove the weights and bring up the front bed to continue in stocking stitch.



D1209 & D1210



D1209 Tuck Stitch Sweater



5, 80, 6000



Linda Calverley, England.



86[97:107]cm Chest/Bust.



96[108:116]cm Chest/Bust.



CHRISTIANA Braemar 80% acrylic 20% wool 2/30's. 2 X 500g cones Dune = Col 1.



40sts = 216mm 40Rs = 65mm
OR 100sts = 540mm 40Rs = 163mm measured over tuck pattern. 40Rs rib = 63mm.



Double bed tuck pattern using card(s) provided & Diag 2 Tech 138. Ribs 1X1 as Diag 1, Cast on 2.



Page 4.



700g Size 96cm.



Use THREE ends of yarn through eyelet together throughout.

Neckline may be shaped on the machine, or cut & sew method. The latter is perhaps easier for inexperienced knitters.

E6600 & Duo versions are not identical, although very similar.



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

B. Set for St Patt & as Diag 2. K as chart. CoF.



A. As Back A.

B. As Back B except CoF.

C. Place Lt pushers out of work. K Rt side first. K & dec as chart. CoF. Return Lt pushers to work. K Lt side as Rt reversing shapings.

PROG : ENT
ERASE : ENT
CAST ON : 2 : ENT
ALL ST PATT : NO
ST PATT A : • : ENT
Read in card.
ALTER : ENT
DIRECT : ENT
F-E3 : ENT
DIRECT OK : ENT

E6000 PROGRAMME

ADD : NO
KNIT TECH : 138 : ENT
ENLARGE POS : NO
TEST : NO
ALL ST PATT : ENT
FORM : ENT
Enter here the programme for the appropriate part.
START CAST ON : ENT



A. As Back A.

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



CoCir 1X1 as Diag 1 in Col 1. Lks N/N SS 3/3 K 48Rs. WY K several Rs & rel.



Steam parts to size & shape. Do not press. Join Rt shoulder seam. Attach collar backstitching through open loops to outside garment. Join Lt shoulder & collar seam. Fold collar in half to inside & catch down enclosing neck edges. Sew in sleeves. Join side & sleeve seams. Give final light steam to finish.



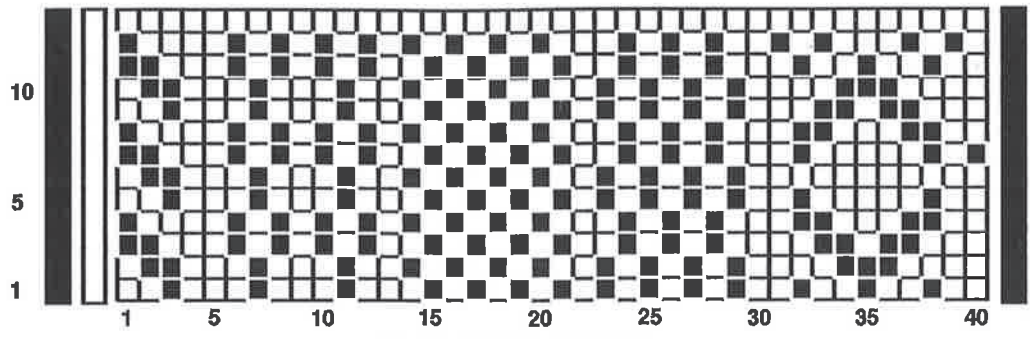
	86cm	97cm	107cm
1	65	65	65
2	216	216	216
3	A	A	A
4	B	B	B
5	50	50	50
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	135	135	135
11	136	136	136
12	38	38	38
13	93	94	96
14	3	3	3
15	3	3	3
16	44	45	46
17	3	3	3
18	3	3	3
19	0	0	0



	86cm	97cm	107cm
1	65	65	65
2	216	216	216
3	A	A	A
4	B	B	B
5	89	100	107
6	96	108	116
7	(1)	(1)	(1)
8	195	195	195
9	C	C	C
10	135	135	135
11	136	136	136
12	166	166	166
13	89	100	107
14	96	108	116
15	(2)	(2)	(2)
16	64	64	64
17	69	69	69
18	(3)	(3)	(3)
19	71	71	71
20	185	185	185
21	128	128	128
22	191	191	191
23	131	131	131
24	128	128	128
25	135	135	135
26	138	138	138
27	0	0	0

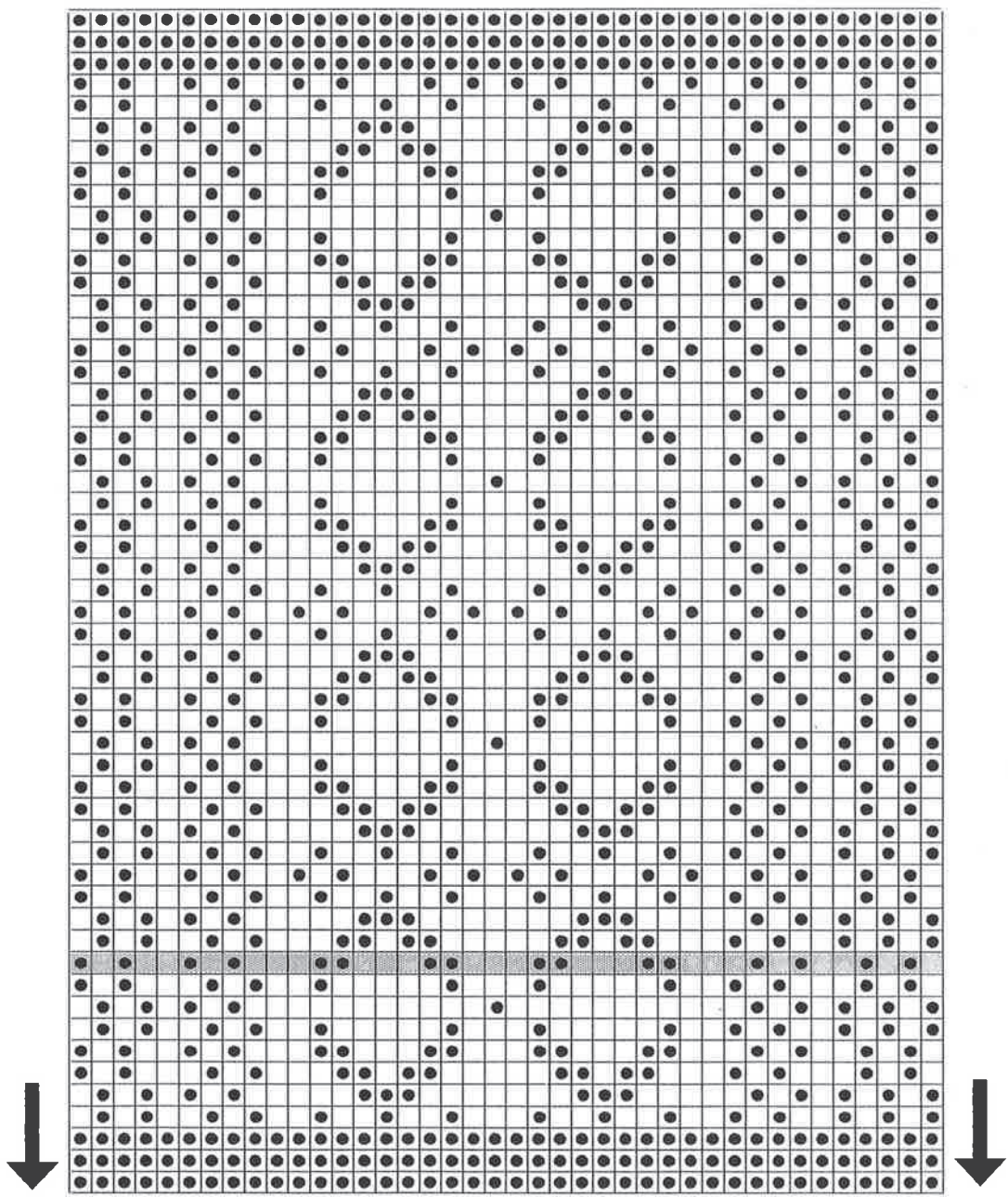


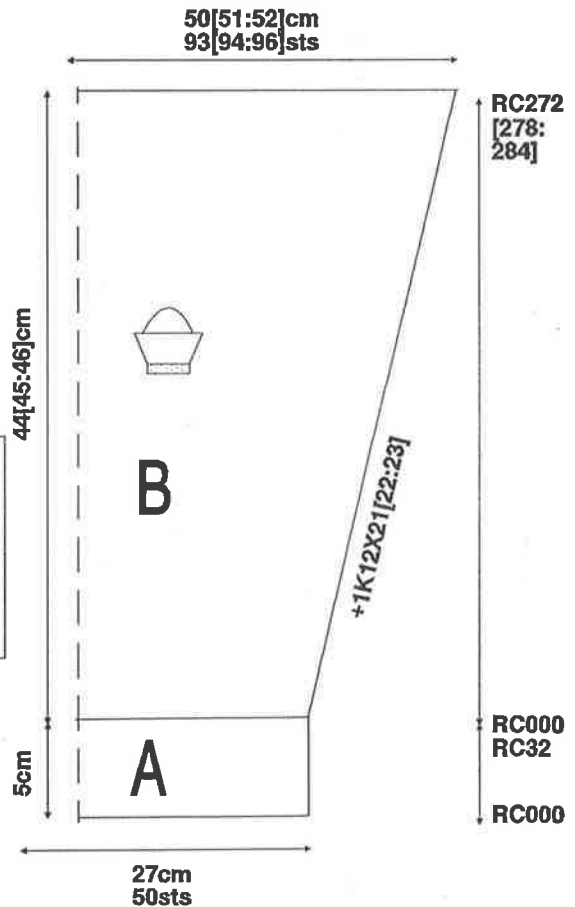
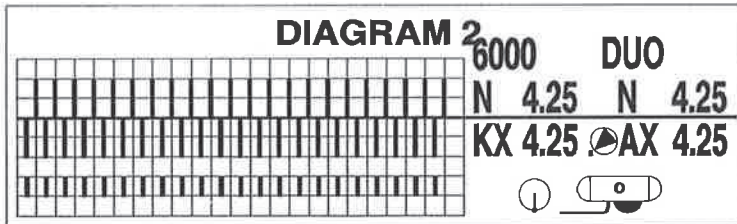
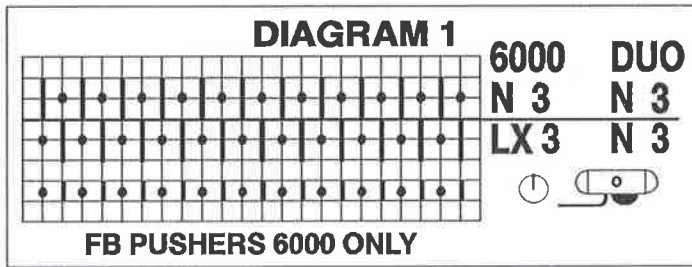
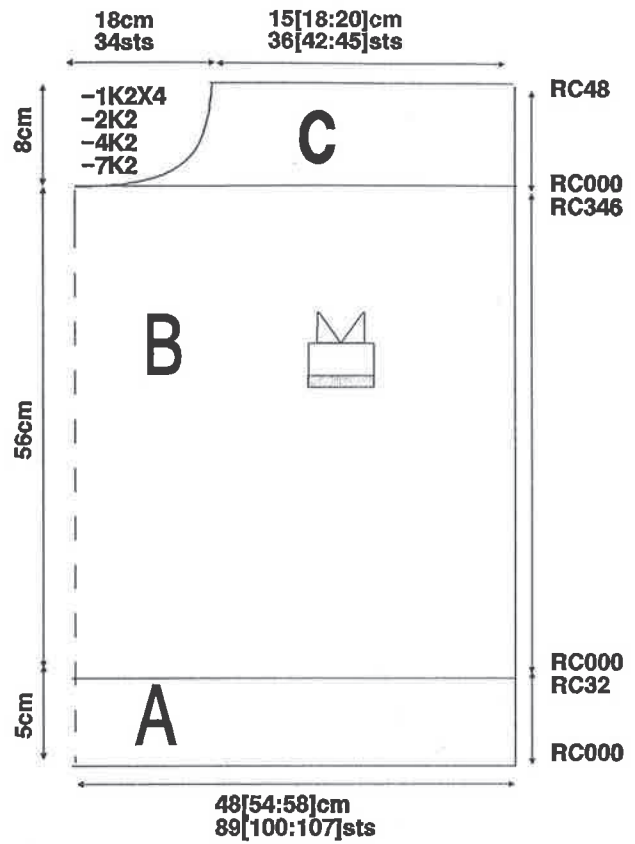
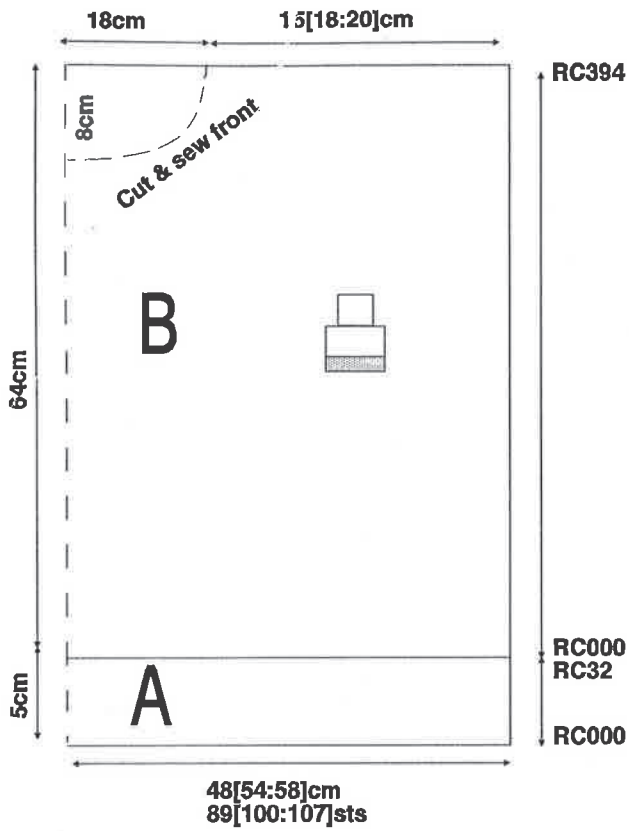
	86cm	97cm	107cm
1	65	65	65
2	216	216	216
3	A	A	A
4	B	B	B
5	89	100	107
6	96	108	116
7	(1)	(1)	(1)
8	195	195	195
9	C	C	C
10	135	135	135
11	136	136	136
12	166	166	166
13	89	100	107
14	96	108	116
15	(2)	(2)	(2)
16	64	64	64
17	69	69	69
18	(3)	(3)	(3)
19	69	69	69
20	185	185	185
21	128	128	128
22	191	191	191
23	131	131	131
24	128	128	128
25	0	0	0



E6000 CARD ABOVE

DECO CARD BELOW





HELLO FROM NEW ZEALAND

DORIS PAICE

Hallo Knitters,

I am just back from the Bramwell Anglo/American Expo and what a wonderful event this is proving to be. Whilst it was an occasion for all machine brands it was good to see Passap so well represented, both in the commercial side and the tutorial.

The Expo was not without its drama. After returning from a walk in the city we arrived back at the hotel, the venue for the occasion, only to find there were several fire engines in attendance, and many guests outside the main entrance. Apparently a transformer had blown on the third floor and the place was filled with smoke. 500 guests were evacuated. The things we go through for our knitting! Neville and Tony Bramwell and their many loyal supporters did a wonderful job under the circumstances. Did I hear mention there might be a 3rd Anglo/American Expo? What a wonderful help these international events are, it is great to get ideas from other countries - getting back home and trying them all out is another story. Time always seems to be in short supply.

Seems I left the country at a good time. The weather was bad enough before I left. It was lovely to leave the rain behind - two dry days in August in Auckland - and it was still raining when I got back. The South Island has been breaking all records with snow storms, with big losses in sheep and lambs, so those of you who love New Zealand lamb, and knit with pure New Zealand wool, may have to pay more in the future.

A small hint for those of you who use a crochet cast off across the two beds. With the stitch size on the largest size, keep your edge springs on each of the edge stitches back and front, but on the back bed put three or four empty needles into working position on the left. Pull the knitting down from below to stop it jumping off the needles and take the locks across from right to left. You will find that these empty needles will pick up a loop. You will also find that the last two stitches will remain the same size as the other stitches and not be distorted and pulled tight, making it relatively simple to crochet through right to the end. After crocheting the yarn through the last stitch just unhook the spare yarn from the extra empty needles.

Another hint for a slit opening at the front neck of a stocking stitch jumper. Divide work and place pushers under right hand side. Lock BX. Handle down. Bring up 3 pushers and 3 needles back bed at edge of proposed opening.

AX,
4 rows AX T 4
BX T 6
2 rows N/BX
4 rows AX/BX
2 rows N/BX and so on.
Reverse for other side.

COME ALONG YOU NEW ZEALAND KNITTERS - HOW ABOUT SOME HINTS!

Sincerely

Doris Paice

JACQUARD WORKSHOP

A day workshop for jacquard will be held on November 19th for Passap/Pfaff Duomatic and E6000 knitters at the following venue:-

**The Machine Knitting Centre,
27 Beechwood Drive,
Thornton Cleveleys FY5 5EJ.
Telephone 0253 853481.**

**Write or 'phone for full details
of this and other courses.**

D1207 Jacquard Tab Front Sweater



5, 80, 6000



Kathy Haynes, England.



92[100:108]cm Chest/Bust



104[112:120]cm Chest/Bust.



BRAMWELL Duomagic 100% acrylic. Approx 270 metres = 100g.

1 X 500g Aran = Col 1.

FORSELL Sirocco 80% acrylic 20% wool. Approx 316 metres = 100g.

1 X 400g Moss = Col 2, 1 X 400g Gold = Col 3.



40sts = 38mm 40Rs = 38mm
OR 100sts = 333mm 100Rs = 95mm, measured over 3 col jacquard.
40Rs rib = 75mm.



3 Col jacquard with cards given & Diag 2. 2X1 ribs as Diag 1. Cast on 4, St Patt A with card & Tech 195.



Page 4.



450g Size 100cm.



NB E6000 & Duomatic versions are not identical. Electronic pattern repeat is 14 sts doubled to 28, Duo version is 20 sts. The overall effect is however very similar. A cut & sew neckline is easier to knit in this type of stitch than garment shaping. In this case knit 2 backs & cut neckline.



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

B. Set for St Patt A as Diag 2. K as chart, 2Rs Col 1, 2Rs Col 2, 2Rs Col 3.

PROGRAMME : ENT		E6000 PROGRAMME	
ERASE : ENT	CAST ON : 4 : ENT	ADD WHAT : ● : ENT	↔ STS 14 : NO
ALL ST PATT : NO	ST PATT A : ● : ENT	Read In card 2	↔ X : 2 : ENT
Read in card 1	ALTER : ENT	ALTER : NO	OUTLINE : NO
DIRECT : NO	ADD : ENT	3 COL : ENT	POSITION : NO
ADD : ENT		ADD : NO	ALL ST PATT : ENT
		KNIT TECH : 195 : ENT	FORM : ENT
		ENLARGE POS : ENT	Enter Form Programme here.
		CM? : NO	START CAST ON : ENT
		↑ R 90 : ENT	

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

D. K & dec as chart. CoF.

Dec 1 st both ends & K 4 until only 2 sts remain CoF.



A. As Back A.

B. As Back B & inc as chart.

C. Dec & K as chart. CoF.



Block & steam parts to size & shape. Cut neck shaping.

Place & stitch tab into position at centre front. Join Rt shoulder seam. Attach collar band to outside of garment backstitching through open loops unravelling WY as you go. Join Lt shoulder seam & collar seam. Fold band in half to inside & stitch into position, enclosing cut edges. Sew in sleeves. Join side and sleeve seams. Sew in button at centre tab if liked. Give final light steaming.



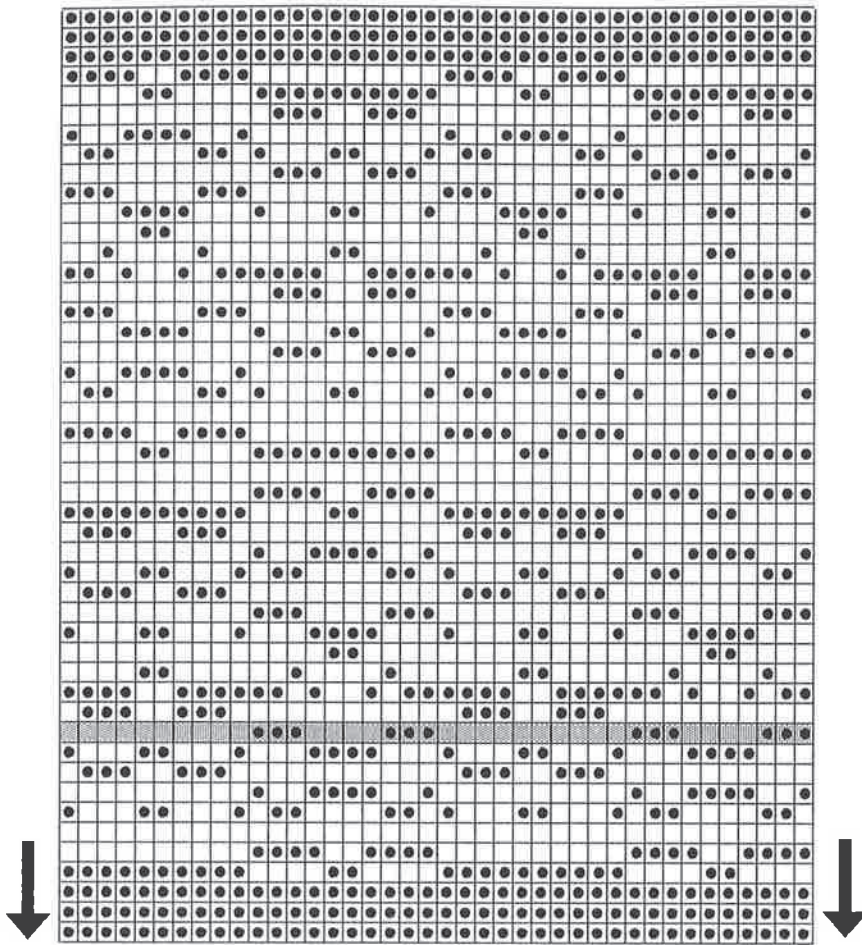
CoCir 2X1 155sts. Lks N/N SS 3.5/3.5 K 34Rs. Trans all sts to BB, black strippers. Lks N/GX SS 5 K 4Rs. WY K several Rs & CoF.

TAB

CoCir K/K Col 1, 10sts. RC000 Lks N/N SS 3.5/3.5 K to RC50.

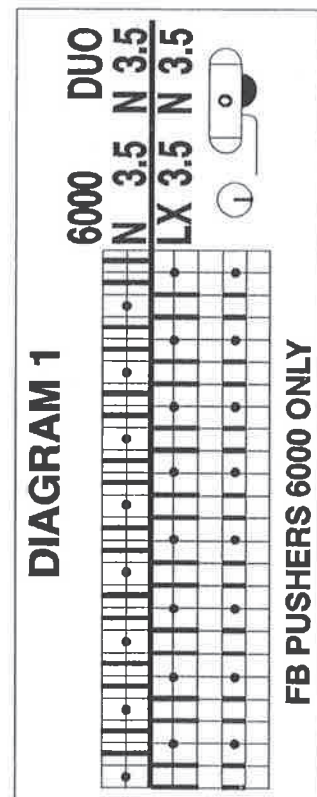
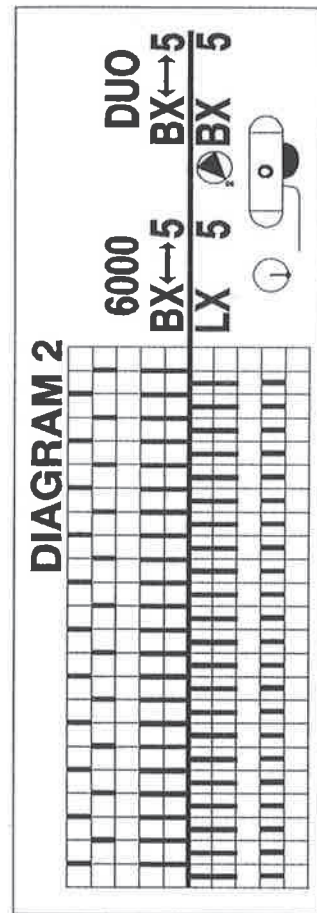
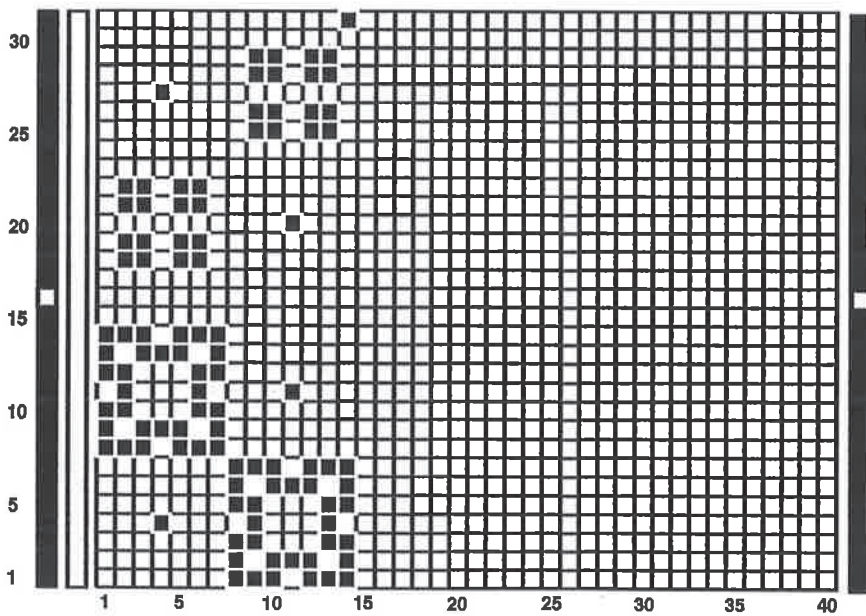
	92cm	102cm	107cm
1	38	38	38
2	133	133	133
3	A	A	A
4	B	B	B
5	156	168	180
6	104	112	120
7	(1)	(1)	(1)
8	195	195	195
9	C	C	C
10	135	135	135
11	152	152	152
12	38	38	38
13	156	168	180
14	104	112	120
15	(2)	(2)	(2)
16	34	34	34
17	64	66	67
18	(3)	(3)	(3)
19	101	101	101
20	191	191	191
21	136	136	142
22	157	157	157
23	135	135	135
24	67	78	83
25	99	99	99
26	191	191	191
27	160	160	163
28	9	9	9
29	0	0	0

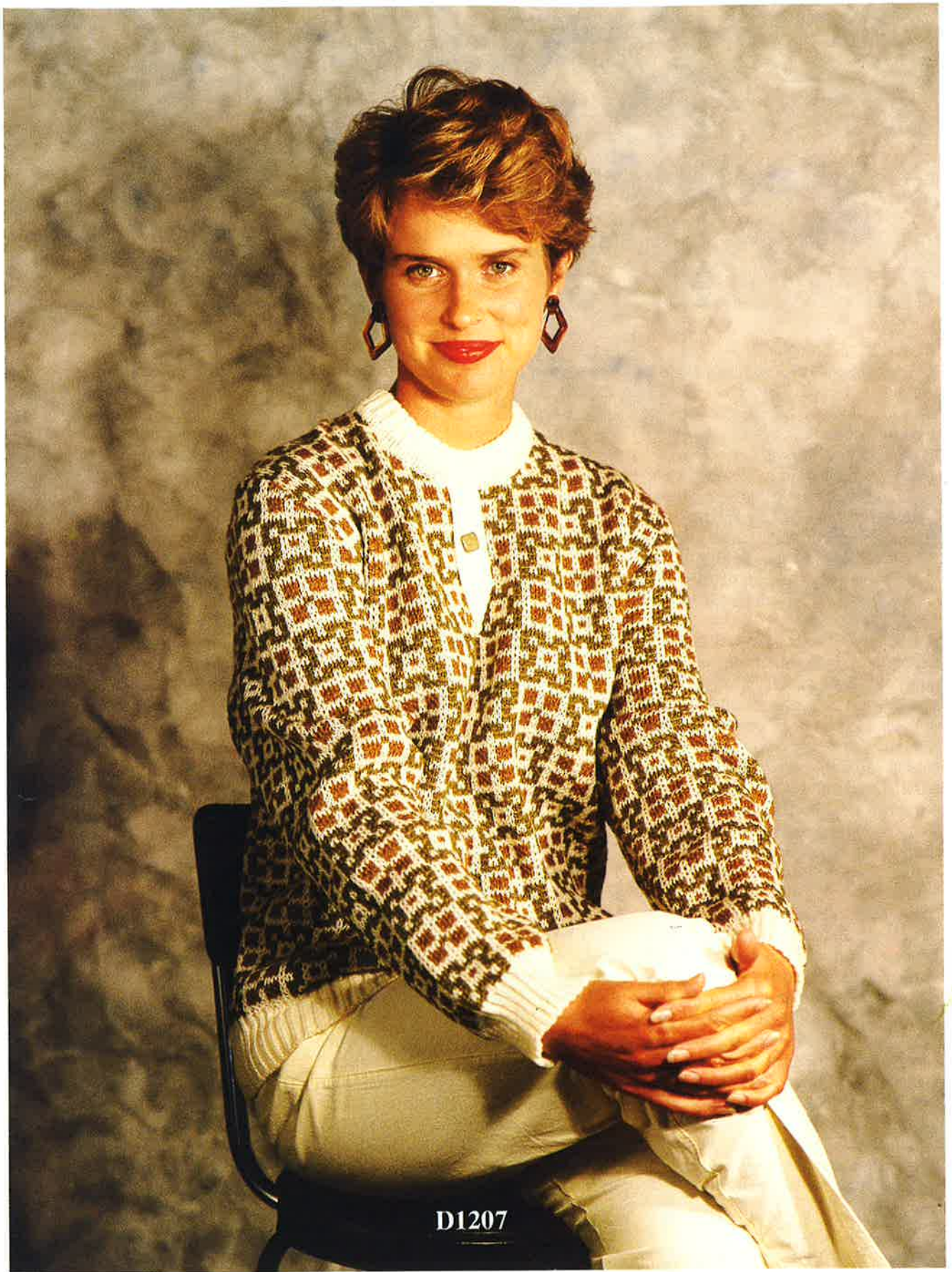
	92cm	102cm	107cm
1	38	38	38
2	133	133	133
3	A	A	A
4	B	B	B
5	84	87	90
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	135	135	135
11	147	147	147
12	38	38	38
13	123	129	135
14	41	43	45
15	(2)	(2)	(2)
16	43	43	44
17	61	62	65
18	(3)	(3)	(3)
19	104	104	104
20	191	191	191
21	148	149	148
22	143	147	149
23	135	135	135
24	17	20	21
25	191	191	191
26	148	148	148
27	143	147	149
28	0	0	0



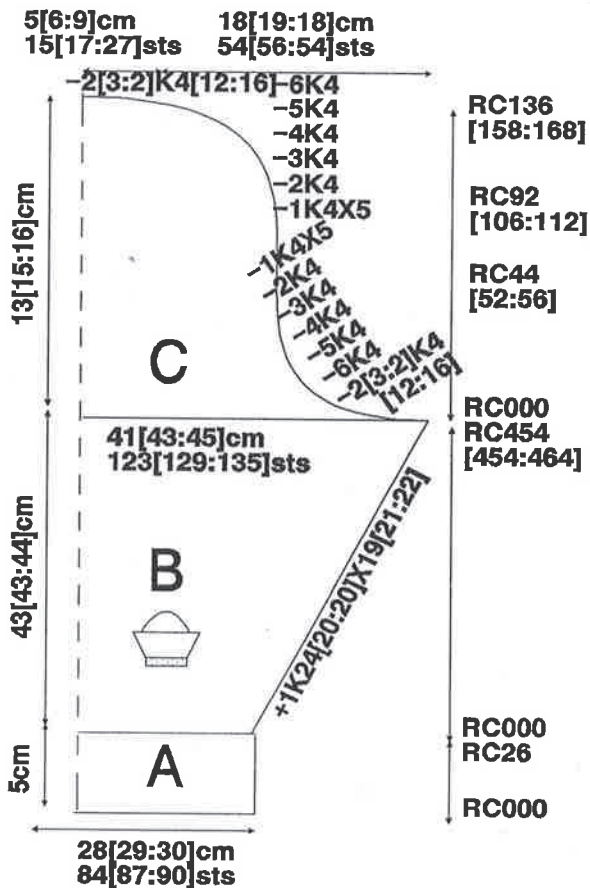
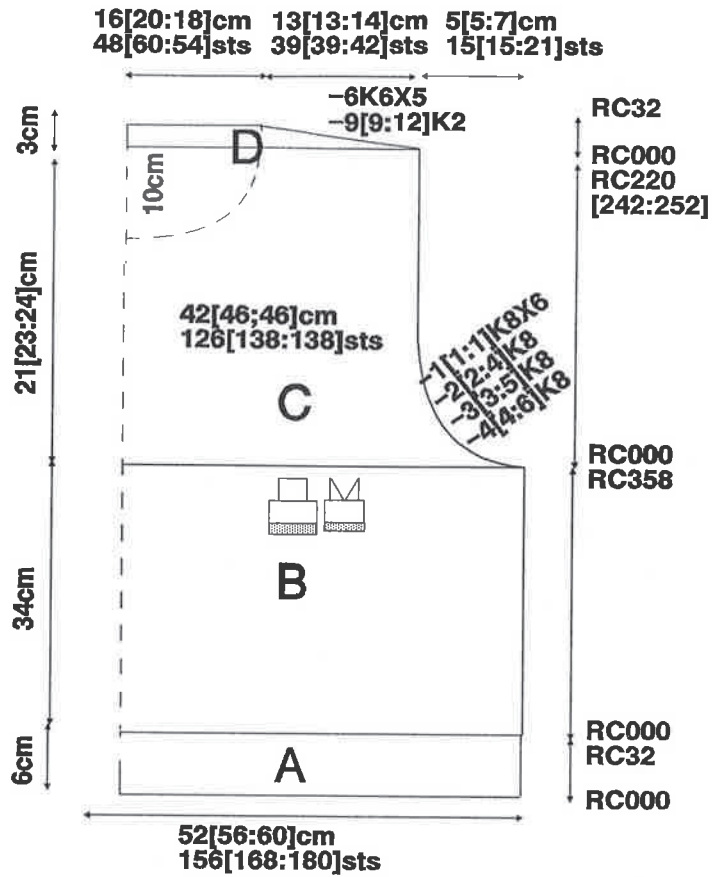
DECO CARD ABOVE

E6000 CARD 1 ROW S 1 - 15 BELOW
E6000 CARD 2 ROWS 17 - 31 BELOW





D1207



Jean Boshoff sends GREETINGS FROM SOUTH AFRICA

Here we are in the middle of our Winter and very cold it is today: the sun is shining but nevertheless there is a chilly wind blowing, so unless one is sitting in the car or in a sunny room, it is COLD!! Our climate conditions vary considerably - according to the area.

Winter in Natal - especially at the coast, tends to be milder than elsewhere. In fact, the Southern coast of Natal is very popular for Winter holidays, as it is usually warm enough to swim in the sea. Down in the Cape however, during the Winter, the wind blows and the rain falls! Here in the Transvaal, the sun shines, no rain falls and it tends to be very chilly. Large parts of the country, at present, are drought stricken, as very little rain fell during the Summer. The sun blazed down scorching the crops and drying out the earth.

Last time, I mentioned that I should like to tell you a little about South Africa, so having dealt briefly with the climate, let me now tell you about the people. This information is some four years old, but I don't imagine that things have changed all that much since then!

The area of South Africa is 1 123 226 sq km. The population ratio, is nearly 5 million white people to 28 million black people.

The most widely spoken language is Zulu spoken by 6.16 million people, followed next by Afrikaans spoken by 4.701 people and then comes Khosa

spoken by 2.791 million people and finally English, spoken by 2.480 million people. The above figures are for 'mother tongue' languages. There are also ten African languages commonly spoken in this region, the two most widely spoken being those mentioned above. Here endeth the potted geography lesson, now to matters knitting.

The most wonderful device has been developed and patented by ELNA S.A. It is the COMPUCOLOR and is the brainchild of Mr. Wally Schwim, who is the Technical Services Manager, Electronic Services Division of Elna/Passap.

The Compucolor Mk 11 project was started in about 1989 and makes machine knitting even more automatic than before. The actual unit is slightly smaller than the console on the Electronic 6000, but is somewhat similar in appearance, having ten numeric keys and six additional keys as well as a display readout window. It is attached to the back of the machine roughly in the place previously occupied by the Accessory 11A which is no longer required as its function is incorporated into that of the Compucolor. The Compucolor allows programmed sequential knitting. It can be programmed with up to 24 programmes - each with up to 16 sequences.

To give a simple example, it can be programmed to knit stripes of different widths choosing different colours according to personal specification,

i.e. W number of rows colour 2, X number of rows colour 4, Y number of rows colour 3, Z number of rows colour 1 and so on. The total number of rows programmed will be knitted automatically as programmed. There is also a programmed pause to allow for setting up the next pattern sequence, SX GX etc. There is a built in fail safe device which will stop the machine, should an eyelet not be correctly picked up.

Wally Schwim has developed another ingenious electronic device called the 'Electro-Stop'. This is similar in function to the yarn brake, but is more sensitive. You have all probably noticed that if your yarn breaks or runs out, although the motor stops almost immediately, the stitches beneath the locks do often part company with the needles and have to be picked up or the work recommenced altogether. Not any more - if one has the Electro-Stop! This accessory stops the motor straight away if any part of the tension arm touches any part of the thread guide and so even a knot will straight away stop the motor. One does have to adjust the tension carefully so as not to have the motor stopping frequently because the tension on the arm is too strong, but if this is done then one is well away. The Electro-Stop can be used with or with the Compucolor, as the one is not dependent on the other. This is all that space will allow for this time, so I'll wish you all goodbye until we chat next time.

Jean

D1208 Jacquard Slipover

5, 80, 6000



Edward Taylor, England.



82[87:92:97]cm Chest/Bust.



86[94:102:108]cm Chest/Bust.



DESIGN DESIGN 2/24's
100% Merino Wool, approx 1200 metres per 100g. Shade numbers in brackets. (See Colour Sequence Chart for Col 1, 2 etc).150[150:200:200]g Black (704), 50[50:100:100]g Lilac (230), 50g of each of the foll:- Deep Green (90), Emerald Green (170), Heather (245), Dusky Pink (379), Fawn (300), Flesh (380), Light Grey (192), Medium Grey (195), Sand (7702), Light Brown (288A).

ROWAN Fine Cotton Chenille
85% cotton 15% polyester, approx 320 metres per 100g. 50g shade 381, Bran.

Small amounts of Silver & Gold metallic thread for crowns in pattern. (Optional).



40sts = 125mm 40Rs = 60mm
OR 100sts = 313mm 100Rs = 150mm, measured over jacquard. 40Rs rib = 43mm.



Cast on 2. 2X1 ribs as Diag 1. 2 Col jacquard with card(s) given & Diag 2. Tech 179.



Page 4.



280g Size 92cm Chest/Bust.



E6000 & Duo version are not identical, as 6000 uses single row knit for each row of card, (Tech 179). Duo does not do this. However, resulting garments are very similar.

CAST ON : 2 : ENT
ALL ST PATT : NO
ST PATT A : 1100 : ENT
ALTER : NO
KNIT TECH : 181 : ENT
ENLARGE POS : ENT
CM? : NO
↑ RB : ENT
↔ STS 2 : NO
↔ STS X : 2 : ENT
↔ STS 4 : ENT
POSITION : NO
ALL ST PATT : NO

E6000 PROGRAMME

ST PATT B : ● : ENT
Read in card B
ALTER : ENT
DIRECT : ENT
COL REV : ENT
DIRECT OK : ENT
ADD : NO
KNIT TECH : 179 : ENT
ENLARGE POS : NO
ALL ST PATT : NO
ST PATT C : ● : ENT
Read in cards C1 & C2
ALTER : ENT

DIRECT : ENT
COL REV : ENT
DIRECT OK : ENT
ADD : NO
KNIT TECH : 179 : ENT
ENLARGE POS : NO
ALL ST PATT : ENT
FORM : ENT
Enter Form Prog here for appropriate garment part.
START CAST ON : ENT
START POS : ENT

COLOUR SEQUENCE CHART

Col 1 = 2 ends Black throughout. * Add metallic yarn at this RC & remove at next RC

ST PATT	RC	COL 2
A	000	170/90
	018	230/230
	126	192/195
	030	230/230
	038	170/90
B	000	702/288A
	014	Chenille
	027	702/288A
	043	Chenille
	058	702/288A
C	000	230/230
	022	170/90
	067	195/192*
	090	230/230
	119	245/380
	134	245/300
	147	245/379
	162	702/288A*

2 ends of yarn used together throughout, (except the chenille which is single end), as Col Sequence chart.



A. CoCir 2X1 as Diag 1. Set as Diag 2 & for St Patt A. K as chart & Col Sequence to RC56. Lks N/N Handle down. K 2Rs Col 1.

B. Set as Diag 3. St Patt B. Insert card B into reader, attach Deco. K as chart & Col Sequence to RC72.

C. St Patt C. Insert card C into reader. K as chart.

D. K & dec as chart.



	82cm	87cm	92cm	97cm
1	60	60	60	60
2	125	125	125	125
3	A	A	A	A
4	B	B	B	B
5	138	150	163	173
6	86	94	102	108
7	(1)	(1)	(1)	(1)
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	141	141	141	141
12	55	55	55	55
13	139	139	139	139
14	138	150	163	173
15	86	94	102	108
16	(2)	(2)	(2)	(2)
17	30	30	30	30
18	3	3	3	3
19	3	3	3	3
20	101	101	101	101
21	191	191	191	191
22	139	141	143	145
23	139	139	139	139
24	135	135	135	135
25	52	52	52	52
26	99	99	99	99
27	191	191	191	191
28	142	146	150	154
29	3	3	3	3
30	0	0	0	0

E. K & dec as chart. CoF.



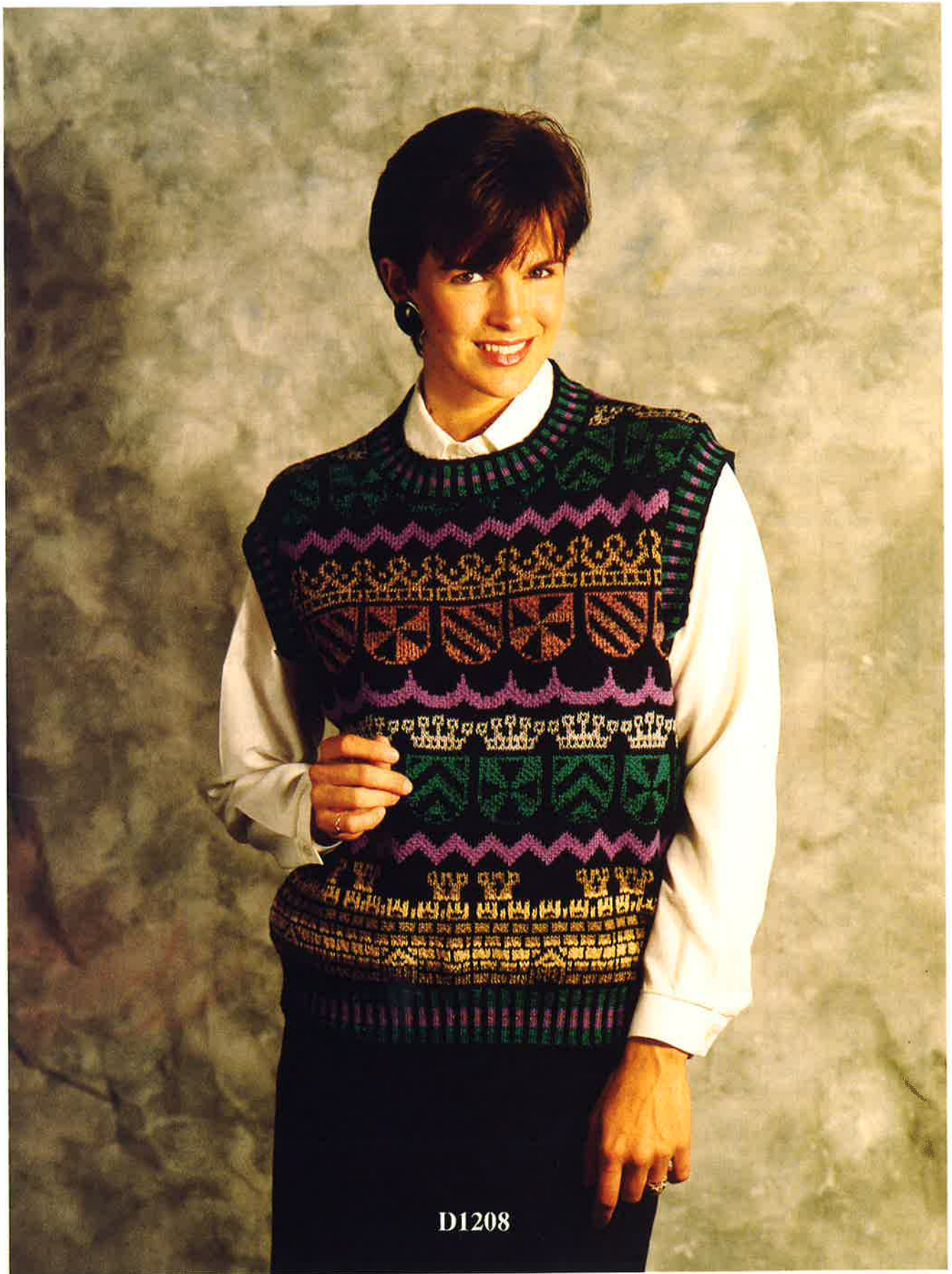
A, B, C, D, K as Back.
E. Divide work. K Rt side first, place all Lt pushers out of work. K & dec as chart.

F. K & dec as chart. CoF.

Return Lt pushers to work. K Lt side reversing shapings. CoF.



CoCir 148Ns as Diag 1, Col 1. K in St Patt A, as Diag 2 as foll:- At RC000 Col 2 170/90. At



D1208

RC14 Col 2 230/230. At RC22 Col 2 170/90. K to RC30. Handle down, Lks N/N K 1R. Trans all sts to BB.

Join Rt shoulder seam. With wrong side work facing you, rehang neck edge on BB Ns. K 1R by hand Col 1. CoF.

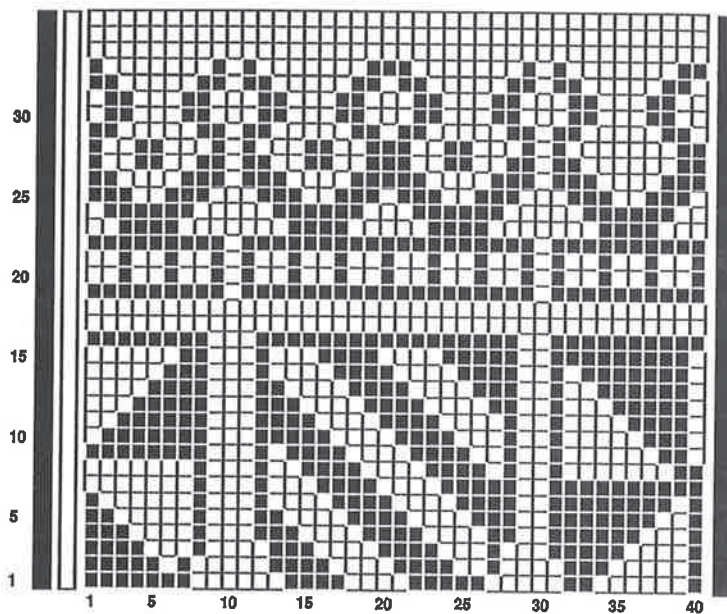


CoCir Col 1 as Diag 1 over 156Ns. K as for collar.

Join Lt shoulder. Rehang armhole edge of garment with wrong side facing you onto Ns. K 1r by hand & CoF. Repeat for second band.

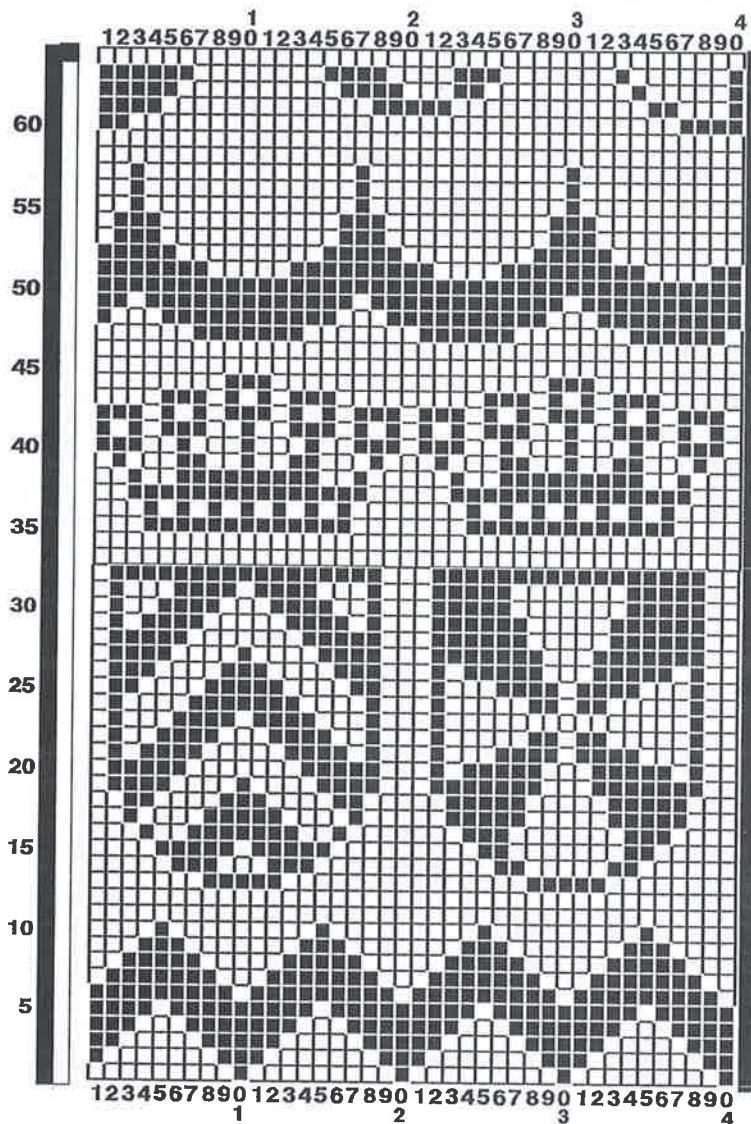


Block & press parts to size & shape, avoiding ribs & bands. Join side & armband seams. Give final light pressing.

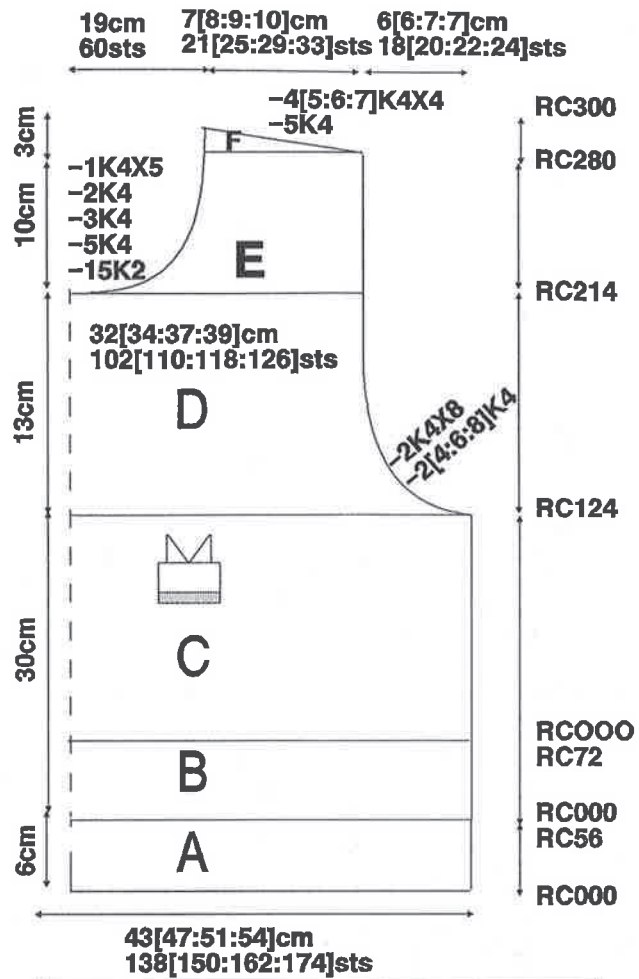
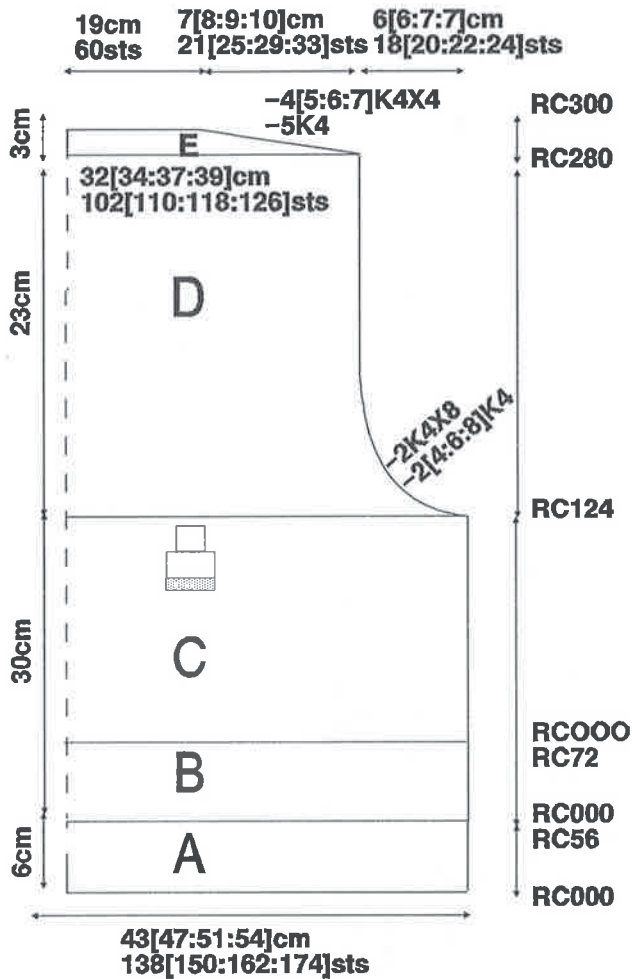


	82cm	87cm	92cm	102cm
1	60	60	60	60
2	125	125	125	125
3	A	A	A	A
4	B	B	B	B
5	138	150	163	173
6	86	94	102	108
7	(1)	(1)	(1)	(1)
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	141	141	141	141
12	55	55	55	55
13	139	139	139	139
14	138	150	163	173
15	86	94	102	108
16	(2)	(2)	(2)	(2)
17	30	30	30	30
18	3	3	3	3
19	3	3	3	3
20	229	229	229	229
21	191	191	191	191
22	139	141	143	145
23	139	139	139	139
24	135	135	135	135
25	52	52	52	52
26	71	71	71	71
27	185	185	185	185
28	136	136	136	136
29	191	191	191	191
30	136	136	136	136
31	138	138	138	138
32	135	135	135	135
33	8	8	8	8
34	99	99	99	99
35	191	191	191	191
36	142	146	150	154
37	3	3	3	3
38	0	0	0	0

AT FLASHING FIGURE (REFER) 8, ENGAGE STITCH PATTERN C ON BACK & FRONT



CARD C1 LOWER. CARD C2 TOP



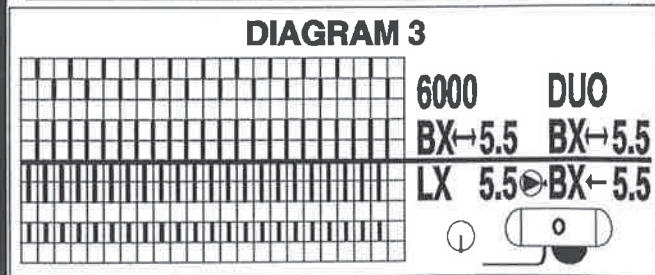
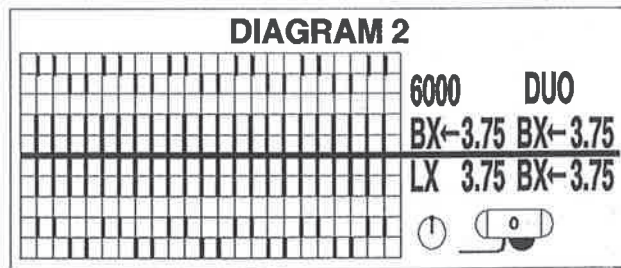
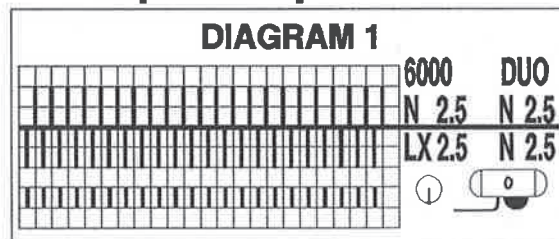
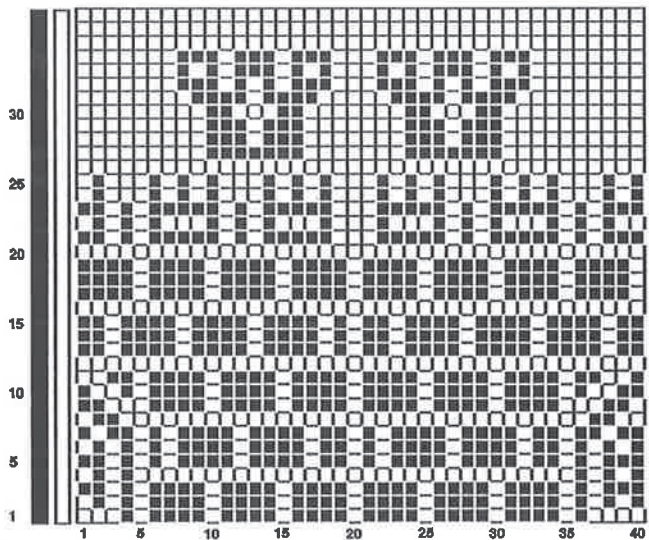
DECO CARDS

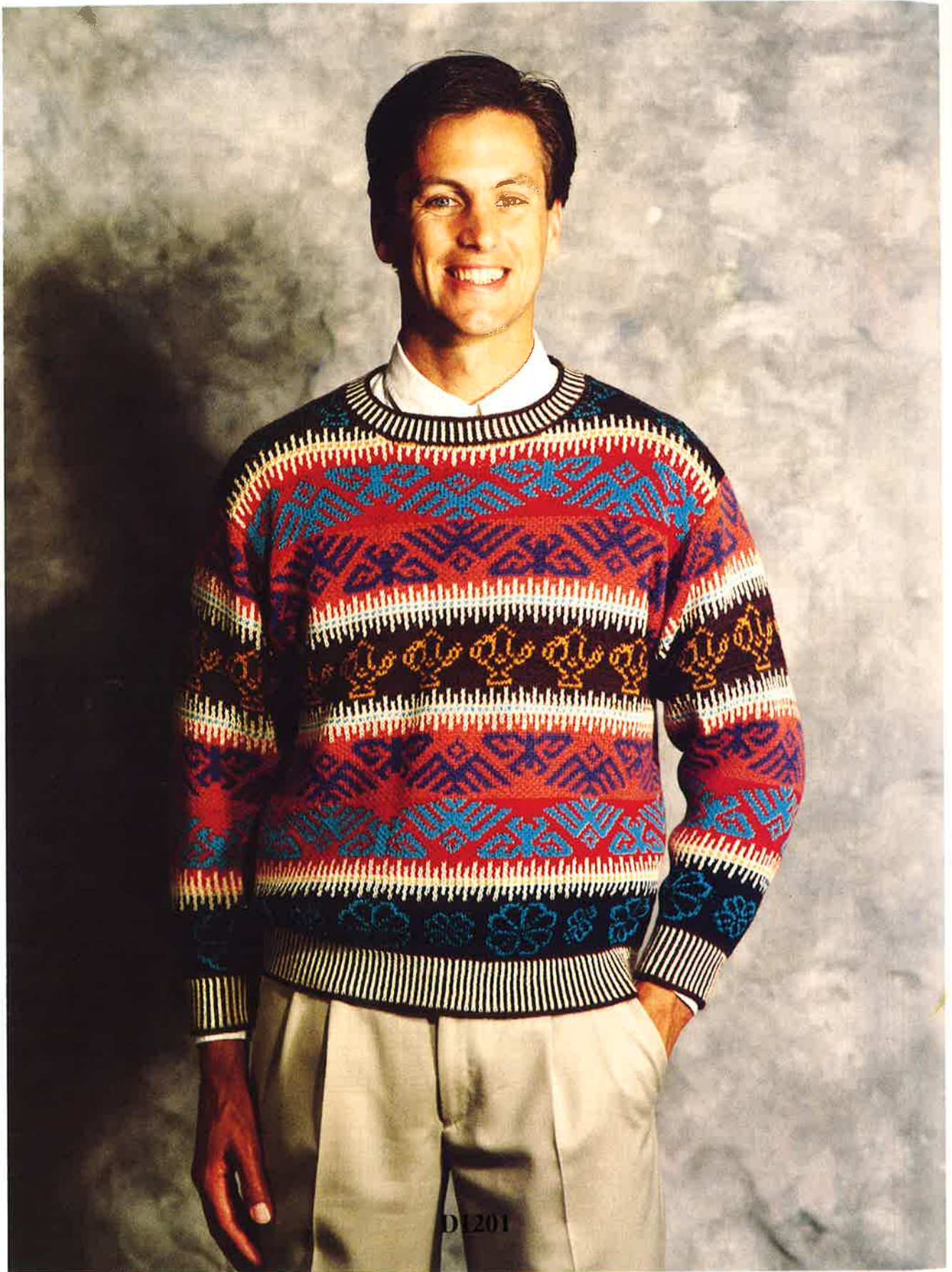
Copy from grid of E6000 cards as shown.

Card B is as shown.

Join card C1 & C2 as one pattern for card C.

READER CARD B BELOW





DI201

D1201 Multicolour Jacquard Sweater



6000 ONLY



Edward Taylor, England.



82[87:92:97]cm Chest/Bust.



88[92:102:110]cm Chest/Bust.



DESIGN DESIGN 2/24's Botany (Merino) wool, approx 1208 metres per 100g. 100g each of the foll. Shade numbers in brackets:- Dark Brown (747), Brown (795), Pale Lemon (50), Cream (763), Orange (10), Turquoise (400), Blue (100), Navy (613). 50g each of the foll:- Scarlet (705A), Cherry (735). NINA MIKLIN YARNS 50g 2/30's lambswool Golden Yellow (71). See Colour Sequence Chart for Col 1, 2 etc.



40sts = 126mm 40Ts = 59mm OR 100sts = 515mm 100Rs = 148mm, measured over jacquard patt. 40Rs rib = 46mm.



Multicolour effect jacquard obtained by changing the yarns and yarn mixes in yarn eyelets. See Col Sequence Chart. Pattern from cards given Tech 179.



Page 4.



475g Size 92cm.



All yarns used 2 ends together at all times according to Col Sequence Chart. This design uses Tech 179 as a double bed tech. Arrange Ns & pushers as Diag & use orange strippers. N.B. If your machine has the Creation 6 chips installed in the console, you will not need to select colour reverse option.

CAST ON : 2 : ENT
ALL ST PATT : NO
ST PATT A : 1100 : ENT
ALTER : NO
KNIT TECH : 181 : ENT
ENLARGE POS : NO
TEST : NO
ALL ST PATT : NO
ST PATT b : ● : ENT
Read in catd B1
ALTER : ENT
DIRECT : ENT
COL REV : ENT
DIRECT OK : ENT
ADD : ENT
ADD WHAT : ● : ENT
Read in card B2
ALTER : ENT
DIRECT : ENT
COL REV : ENT
DIRECT OK : ENT
3 COL : NO
DIST R 0 : ENT
DIST STS : NO : ENT
ADD : ENT
ADD WHAT : ● : ENT
Read in card B3

E6000 PROGRAMME

ALTER : ENT
DIRECT : ENT
COL REV : ENT
DIRECT OK : ENT
3 COL : NO
DIST R 0 : ENT
DIST STS : NO : ENT
ADD : ENT
ADD WHAT : ● : ENT
Read in card B2
DIRECT : ENT
COL REV : ENT
DIRECT OK : ENT
3 COL : NO
DIST R 0 : ENT
DIST STS : NO : ENT
ADD : ENT
ADD WHAT : ● : ENT
Read in card B3
DIRECT : ENT
DIRECT OK : NO
COL REV : ENT
DIRECT OK : ENT
3 COL : NO
DIST R 0 : ENT
DIST STS : NO : ENT
ADD : ENT

ADD WHAT : ● : ENT
Read in card B4
DIRECT : ENT
COL REV : ENT
DIRECT OK : ENT
3 COL : NO
DIST R 0 : ENT
DIST STS : NO : ENT
ADD : ENT
ADD WHAT : ● : ENT
Read in card B3
DIRECT : ENT
COL REV : ENT
DIRECT OK : ENT
3 COL : NO
DIST R 0 : ENT
DIST STS : NO : ENT
ADD : NO
KNIT TECH : 179 : ENT
ENLARGE POS : NO
ALL ST PATT : ENT
FORM : Enter Form Programme for appropriate part here.
START CAST ON

COLOUR SEQUENCE CHART

One end of each colour as shown. Where both numbers are the same, take 2 ends of this shade together.

R C	COL 1	COL 2
ST PATT A	ST PATT A 747+795 Through-out	ST PATT A 50+763 Through-out
ST PATT B	ST PATT B 613+613	ST PATT B 400+400 50+763
000		
042		
053	NM 71	
056	705A+735	
067		400+400
107		100+100
108	10+10	
147		50+763
160	400+400	
165	747+795	
178		NM 71
214		50+763
225	400+400	
232	10+10	
243		100+100
281	705A+735	
282		400+400
322		50+763
333	NM 71	
340	747+795	
351		400+400
390		50+763



	82cm	87cm	92cm	97cm
1	59	59	59	59
2	126	126	126	126
3	A	A	A	A
4	B	B	B	B
5	140	149	162	175
6	3	3	3	3
7	3	3	3	3
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	141	141	141	141
12	38	38	38	38
13	140	149	162	175
14	3	3	3	3
15	3	3	3	3
16	36	33	31	28
17	3	3	3	3
18	3	3	3	3
19	100	100	100	100
20	185	185	185	185
21	137	137	137	137
22	135	135	135	135
23	60	68	77	85
24	99	99	99	99
25	191	191	191	191
26	143	149	153	162
27	5	5	5	5
28	0	0	0	0

	82cm	87mm	92cm	97cm
1	59	59	59	59
2	126	126	126	126
3	A	A	A	A
4	B	B	B	B
5	140	149	162	175
6	3	3	3	3
7	3	3	3	3
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	141	141	141	141
12	38	38	38	38
13	140	149	162	175
14	3	3	3	3
15	3	3	3	3
16	36	33	31	28
17	3	3	3	3
18	3	3	3	3
19	228	228	228	228
20	185	185	185	185
21	137	137	137	137
22	135	135	135	135
23	60	68	77	85
24	71	71	71	71
25	185	185	185	185
26	136	136	136	136
27	191	191	191	191
28	136	136	136	136
29	130	130	130	130
30	135	135	135	135
31	17	17	17	17
32	99	99	99	99
33	191	191	191	191
34	143	149	153	162
35	5	5	5	5
36	0	0	0	0

D. Dec as chart, cont on patt & Col Sequence. CoF.



Push up 148Ns & pushers as Diag 1. CoCir Col 1 as Back. Set for St Patt A. K as ribs to RC24. Handle down Lks N/N, K 1R Col 1. Trans all sts to BB, K 1R.

Join Rt shoulder seam on Back & Front. With wrong side facing you hang neck edge onto Ns. CoF all sts together.



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

D. Divide for neckline. Work on Rt side first. Place all pushers at Lt out of work. K & dec as chart.

E. Dec & K as chart. CoF. Return Lt side pushers to work. K Lt side D & E as Rt, reversing shapings. CoF.



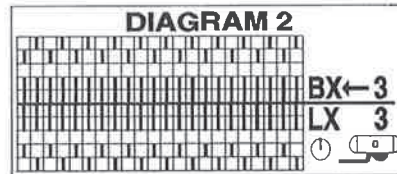
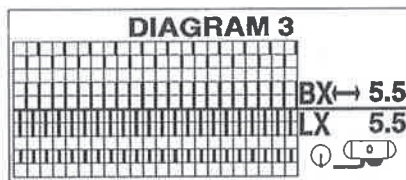
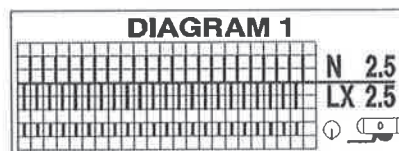
Block & steam all parts to soze & shape.

Join neckband & Lt shoulder seam. Sew in sleeves.

Join side & sleeve seams. Give final light steaming.



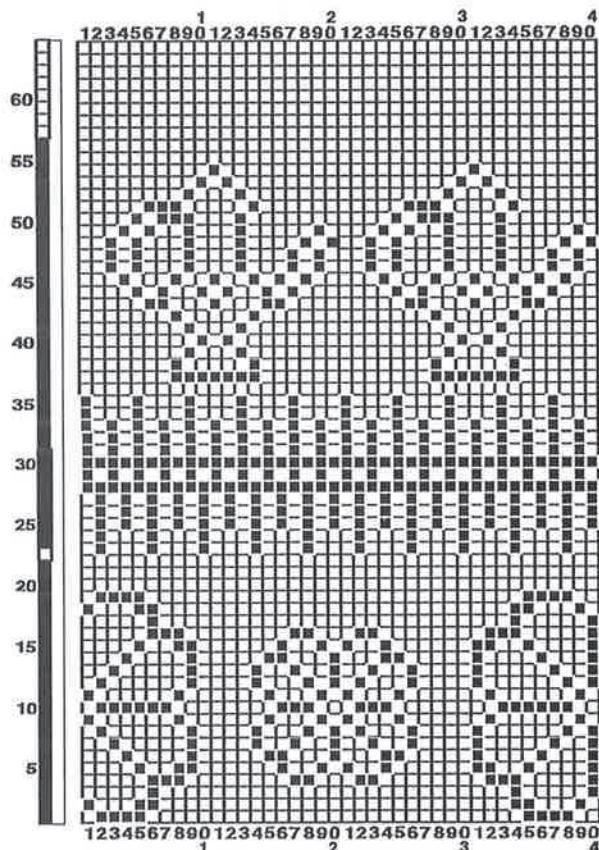
A. As Back A.
B. Set for St Patt B. K & inc as chart & Col Sequence. CoF. Repeat for second sleeve.



	82cm	87cm	92cm	97cm
1	59	59	59	59
2	126	126	126	126
3	A	A	A	A
4	B	B	B	B
5	60	63	67	70
6	3	3	3	3
7	3	3	3	3
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	141	141	141	141
12	38	38	38	38
13	127	143	159	175
14	3	3	3	3
15	3	3	3	3
16	42	42	42	42
17	3	3	3	3
18	3	3	3	3
19	0	0	0	0

ST PATT B
CARD B3

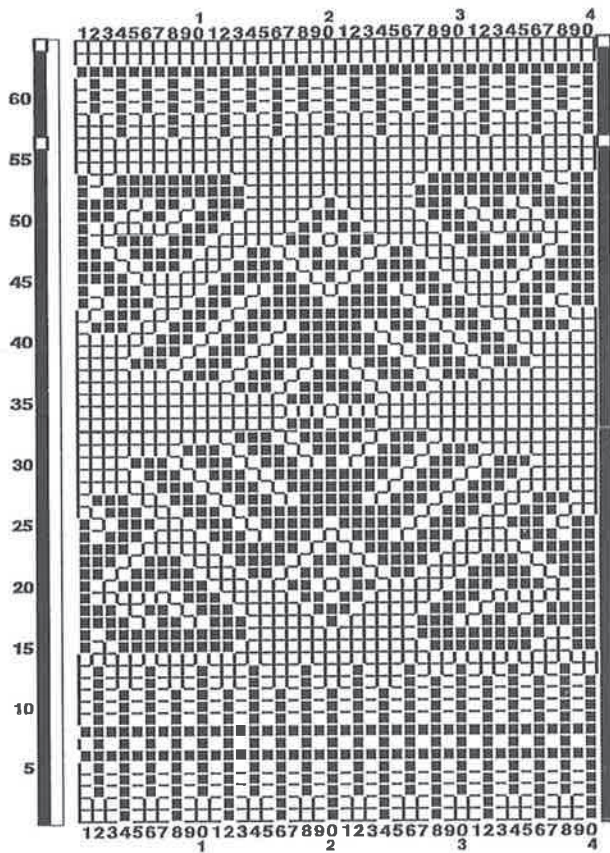
ST PATT B
CARD B1



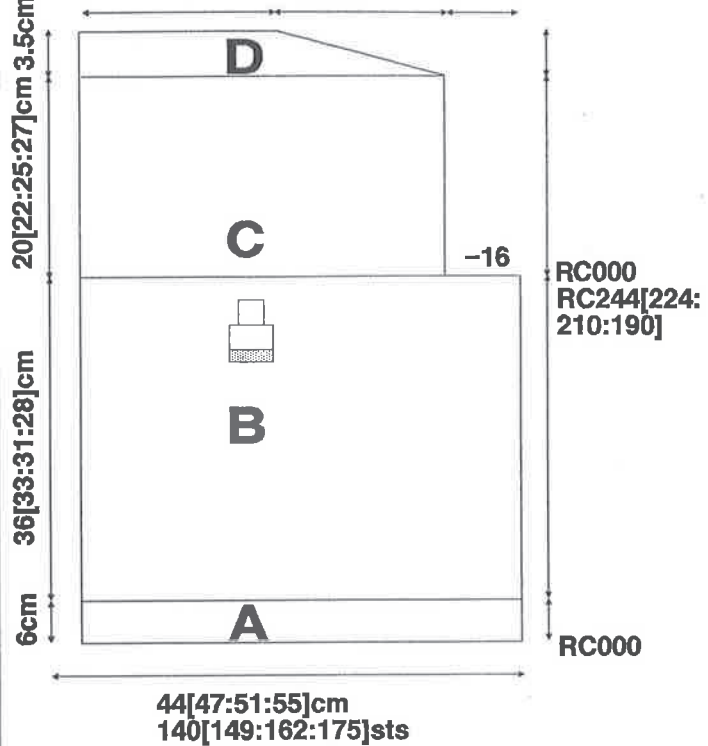
A. CoCir as Diag 1 Col 1. RC000. Set for St Patt A as Diag 2. K 2Rs Col 1 2Rs Col 2 as chart in Patt to RC50. Lks N/N Col 1 K 2Rs.

B. Set for St Patt B as Diag 3. K in Patt & Col Sequence as chart.

C. Dec & cont as chart & Col Sequence.

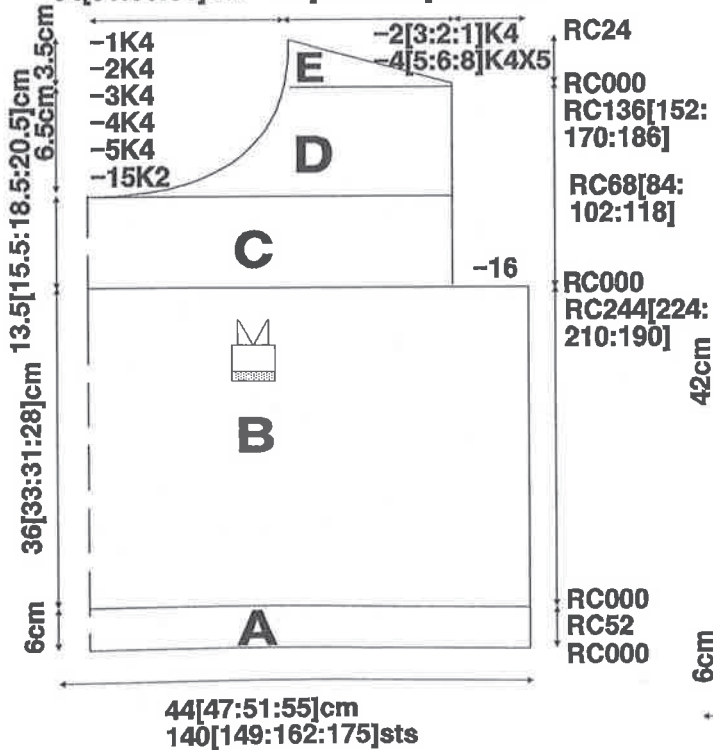


20[19:21:19]cm 7[9:10:13]cm 5cm
 64[61:66:61]sts 22[28:32:41]sts 16sts

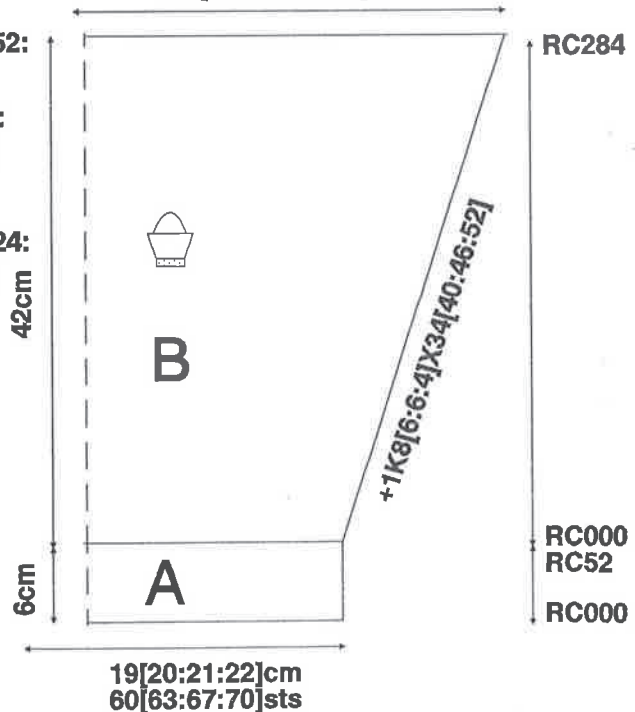


LOWER PATT = B2, UPPER PATT = B4


20[19:21:19]cm 7[9:10:13]cm 5cm
 64[61:66:61]sts 22[28:32:41]sts 16sts



40[45:50:55]cm
 127[143:159:175]sts



NEWS FROM THE U.S.A.



WITH MONA EARLY

Dear Passap System Knitters

How many of you have seen Passap's newest product, the Topjet Vario ironing system? It is making a sensational debut here in the States. What a great product!!

I have always been a purist in the past with regard to the care and handling of anything that a member of my family wears, whether in public or in my home. My mottoes have always been, 'If it has to be ironed, don't buy it', and 'If the instructions recommend ironing, it is because the clothing manufacturer owns stock in an iron company! The real instructions are - remove from dryer immediately after dryer stops tumbling. I have hated ironing with a passion since I had to sprinkle my clothes, stuff them in plastic, wait and then stand over that wobbly ironing board before they dried out or mildewed. Because of ironing, I wasted many valuable junior high school hours that could have been spent studying ... or cleaning my room ... or just being a joy to my parents in numerous other ways. I did my best to get out of it; I burned myself, I left the darned thing on while the family went out, I scorched lovely brown triangles on various pieces of clothing but I still had to iron my clothes!

In an effort to make up for all of that wasted time and effort, I gave up ironing when I moved into my own place. That was 25 years ago. The truth of the matter is, I have no idea where my old iron is. I hope it has melted into a lump somewhere and will never torture me again. (God bless the person

who invented wash-and-wear fabrics.) After moving, it must have been unpacked because I unpacked every single box. My iron's picture has been on a milk carton for five years. No... it wasn't this last move in November, but the one before that, in 1987.

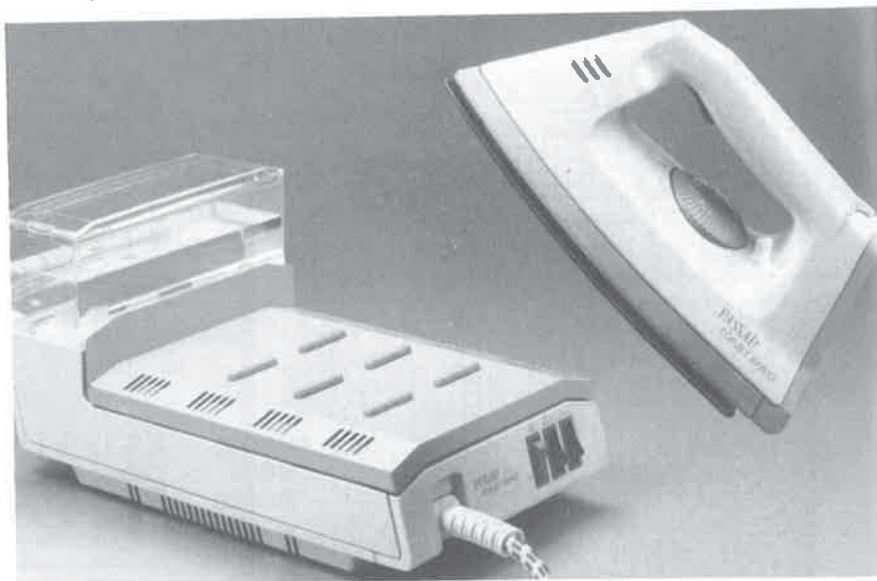
My orderly, comfortable, almost-but-not-quite-boring-life has now been reorganised. The Passap Topjet Vario has moved into my home and taken over. It is with great reluctance that I tell you this: I IRONED MY TEE-SHIRTS AND JEANS and guess what, I'll do it again and again! My iron has taken up residence in the living room and is visible from the door!

As knitters we *need*, not 'should have', a Passap Topjet Vario iron. I recently knitted up several new samples for Passap USA's new dealer training classes. It was amazing how

much steam the Topjet produces. The samples were steamed and ready to go in record time. If you doubt the necessity of steaming and/or pressing your knits, go to your nearest Topjet dealer and ask them to steam half of several swatches you have knitted. You will be amazed when you compare the steamed half to the original half.

It is with great conviction that I encourage all of you to properly steam and/or press your knits, all of them! If you are one of us knitters who keeps going to classes so that you will be able to produce those beautiful, professional looking garments, but never quite comes up with the missing puzzle piece, proper fabric care may be the only aspect you are ignoring. Steaming and/or pressing truly makes all the difference in the world.

Race 'ya to the ironing board!





AUSSIES - "DOWN UNDER" ANZIES - "DOWN UNDER"

Hi there!

In the last issue, I told you that I was in Tasmania which is the only 'off-shore' state we have in Australia ... just like Hawaii is an 'off-shore' state in the USA. During this trip, I was fortunate enough to be given an official guided tour of Coats Patons (Australia) Limited in Launceston. Coats Patons is the largest spinning mill we have in Australia and it produces good quality wool for both hand and machine knitters.

I found this mill VERY interesting and its history as well. The initial excavations were started in the early 1920s and the only method they had of undertaking such work was to use teams of bullock, drawing ploughs.

Originally, an Englishman, James Baldwin, started up his own wool business in Halifax, England in 1785 and a competitor, John Paton, started his own spinning works in Scotland in 1814. Their successors combined their resources to form the Company of Paton & Baldwin Limited and decided to go abroad to establish a mill in Australia.

Launceston was chosen because it had many attributes similar to England - the gentler climate, a good supply of soft water, no labour shortage and a constant source of cheap electricity.

Back in 1922, all the concrete was mixed by hand and the local brickworks and foundries were kept busy supplying the materials needed to complete the buildings. Imagine,

200,000 square feet of floor area - and all the concrete mixed by 'hand'. Then, in ten short years, the factory had to be expanded by another fifty per cent.

The expertise came to Australia from the English and Scottish factories and these people, in turn, trained the locals in wool spinning.

During World War Two, the plant ran almost non-stop keeping up with the demands of the military. When the war ended, they resumed their production of top-quality yarns. Today, they also include in their range a proportion of other animal and synthetic fibres which are very popular.

This mill is the largest spinning mill in the Southern Hemisphere and processes Australian and New Zealand wool from the raw material to the finished yarn. About 1.6 million kilos of yarn are produced annually.

The whole process of scouring, carding, combing, drawing, spinning and plying the yarns to a required thickness is simply amazing.

The next step is preparation for dyeing and moth-proofing. The yarn is then wound on to either cones or balls, labelled, packed and prepared for despatch by air to mainland Australia and other countries of the world.

The principal products of Coats Patons today are high-class hand-knitting wools in balls. Their coned yarns are designed for machine knitters and all yarn is moth-proofed. Some

qualities are 'Patonised' (a shrink-resistant finish) and others are shower-proofed or made water-repellent.

All testing of the various yarns is done on the premises and is carried out on two Duomatic machines fitted with short motors. These machines are still performing perfectly.

If you are travelling to Tasmania, I recommend that you give them a call and book a fascinating guided tour.

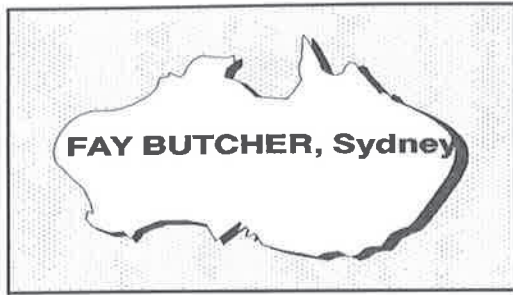
FIRST AUSTRALIAN PASSAP UNIVERSITY 1992

At the time of writing, this event was held last weekend - the 18th and 19th July. There were over 100 registrations with only a few people obliged to cancel. The weekend went exceptionally well and, according to the responses in our critique form, everyone enjoyed it all.

We had two overseas visitors and a lot of visitors from interstate which was very pleasing. Many people travelled for several hours from the country areas of New South Wales, giving us a good cross-section of people from all over Australia, as well as our Sydney-siders.

The variety of topics was enormous, and they were well demonstrated thanks to the true professionalism of the team of 'Creators' who were the instructors for this event.

The standard of knitting was very high indeed, whether the garments were worn during the day by those attending classes or shown at the



Fashion Parade.

UNI-REFERENCE BOOK

A few copies of the Reference Book of Creators' Notes are still available as I write. There are 157 pages in this book and it weighs just under 500g. The cost is A\$25.00 per copy plus A\$5.00 postage and handling anywhere in Australia. Overseas: as applicable. Please advise despatch: Airmail, Econ. Air, Seamail. Order from Fay Butcher. Overseas Visa cards are accepted.

These people attending have urged us to continue with this concept so I'm pleased to tell you that the next

Passap Uni will be :-

SECOND AUSTRALIAN PASSAP-UNI 1993 GOLD COAST, QUEENSLAND, AUSTRALIA

The venue will be advised when confirmed and the dates will probably be in July 1993, but will be confirmed later.

The co-ordinator is Mrs Trudy Sehmish, 16a Young Street, Southport, Queensland 4215, Australia. Next year there will be more 'Creators', so the Uni in Queensland should be much bigger than the first one. We would love to see as many

people from overseas as possible join in with us to make this a much more memorable occasion. I am sure that many more interstate visitors will come along, too, as soon as the word spreads.

What better venue could there be than the wonderful Gold Coast of Australia where the winter weather is always 'perfect'.

If you are visiting Australia, or travelling interstate in April 1993, then you would be most

AUSSIES - "DOWN UNDER" UNZIES? - "DOWN UNDER"

welcome to attend the Sem

inar in Adelaide, South Australia on the 17th, 18th and 19th April, 1993.

Further details are available from Jan Durden, 22 Ellythorpe Avenue, Hectorville, South Australia 5073. Telephone: (08) 337-2702.

If your planned visit embraces 1994 - we have WESTKNIT '94 to offer: a three day Seminar to be held on the last weekend in September 1994. This Seminar will be in Perth, Western Australia. We'll let you have further details as they come to hand or contact Liz James, P.O. Box 369, Midland, Western Australia 6056. Telephone: (09) 274-2273.

TOOLS FROM DOWN UNDER

Do you have trouble 'marking' certain areas on your needle bed, when making sideways knitted skirts for instance? If you have a real problem getting rid of those 'unwanted markings' on your needle bed because the graduations are different for the next skirt and the old markings can't be eliminated, fear no more! We have some lovely 'Golden Pushers' which will take the hassle out of marking your needle bed forever more.

The Golden Pushers are for both Duomatic machines and the E6000, so please specify which machine you would like them for when ordering. Some people start off with six and others go for ten. They are an ideal gift too!

These special 'Golden' Duomatic pushers cost A\$1.95 each and 'Golden' E6000 Round Pushers cost A\$1.95. Airmail Postage is extra and the pushers are readily available from

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PAT COULSTON

HAVE YOU TRIED KNITTING PLEATED SKIRTS?

They are very easy after you understand a few basic principals and in this article, we'll work out how to design a skirt for a personal fit.

Firstly, what do we mean by 'a pleated skirt'? At the risk of being corrected - and I am sure I will be - I'm going to talk about my interpretation of the phrase, so my apologies to those who do not agree with me. I think my Oxford Dictionary describes it very well and is worth noting. It says 'a pleat is a band to triple thickness on garment, made by folding the material on itself - and that is exactly what we are going to do.

A length of material is knitted from hem to waist which, when removed from the machine, falls naturally into pleats. At the waist, the material is folded back on itself, so that there are three thicknesses to go into the waistband. This can be a little bulky in a waistband, so we need to take steps to eliminate some of the bulk and reduce the thickness, but still leave ourselves with a pleated skirt.

YARN

This is important for your first attempt because you want it to work for you and not cause problems. You can, of course, use many different varieties of yarn - both natural and man-made to achieve some superb effects. If you look back in Duet No.4, you will find a super Jacquard skirt from Doris Paice, New Zealand.

For the skirt in this article, I have used two strands of fine acrylic. You could use one strand of Hobby plus one strand of Silky (or something similar). Later, you can use this type of pattern, using 2-ply or 3-ply fancy yarns in either acrylic, pure wool or mixes.

I find that some yarns, especially if they are a bit silky, knit much better with a little even weighting. I once used an excellent yarn from Uppingham Yarns, which was a Viscose. Without weights, it lifted off the needles, even with blue strippers and gave me all sorts of problems. However, when I used the comb and weights, the problems disappeared. For those of you who do not know how to use a comb and weight, here are some instructions.

Combs and weights are supplied by Passap but you can use those supplied with Japanese machines if you have them. If I'm using the latter, I attach a piece of cord at both ends of the comb on to which I hang my weights. This makes life so much easier when putting on the weights.

DUOMATICS OR MANUAL E6000 METHOD. Use the usual stitch sizes that you do for normal circular method casting on because the racking method cannot be used for this.

Stitch Size 0/0, knit one zig-zag row. Remove the wire from the comb then bring it up between the beds until the teeth of the comb can be pushed up between the zig-zag row. Push back the wire and release the comb so the wire falls on to the zig-zag row. Remove Strippers. Stitch Size $3\frac{1}{2}/3\frac{1}{2}$, lock on CX/CX, K 2 rows.

Using N/N, K 1 row. Now the cast on is complete, put one weight at both ends of knitting. Remove strippers. Continue to knit.

E6000 METHOD Select cast on method No.2 and knit the first zig-zag row. Insert the comb as described above.

Using CX/LX, knit 2 rows. Using N/LX, knit 1 row and continue as above.

The method is exactly the same as the Duomatic description, it is only the dial settings which are different.

Never leave the weights on if you walk away from the machine - for example, to answer the 'phone. Remove them and replace them when you start to knit again. It's also useful to remember that if you have to leave your knitting, you can put the comb up on your chair to take the weight off the knitting.

When the comb reaches the floor - and it will frequently - here's what to do. First of all, remove the weights but do not take out the wire, then roll the comb around the knitting and away from you, stopping when the holes of the comb are at the top. Return the weights, hooking them into the holes towards you (a simple form of counterweighting) and you'll find that this holds the comb firmly in place.

Your completed skirt will be made from a number of panels - usually between two and six - which are joined together and put on to a waistband or basque.

Here are some considerations to be taken into account.

1. What type of pleat do I want?

You can have narrow pleats with a 5x1 needle arrangement, wide pleats with a 12x1 needle arrangement or you can use any number between these two.

2. How should I arrange the needles?

Arrangement of end needles to allow for neat sewing up in pattern is important. You will also need to know how to cast on and go straight into a chosen pleat pattern. You will need to know your hip and length measurements and how to work this out to give the stitches required and the rows to be knitted.

I'm sure you're asking some of the following questions:- How do I knit the waistband or basque? How do I sew up neatly in pleat pattern? Is steaming really necessary? Let's try and answer all these relevant points.

What type of pleat do you want?

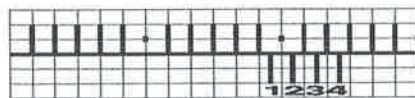
The method of arranging the needles is the same for all widths. Have the handle down. Bring up the required number of needles on the back bed. (If 140, then 70 left and 70 right of centre.) Starting at the centre, leave 5 needles in Working Position and take one needle back to Non Working Position at either side. Repeat this all the way across, like this:-



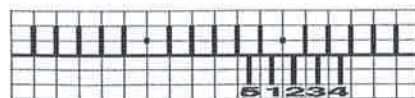
Now arrange the front bed needles. Start again towards the middle, opposite a needle in Non Working Position and bring up two needles opposite each needle out of work, (called 1 & 2).



Bring up two more needles at the right of these two (called 3 & 4).

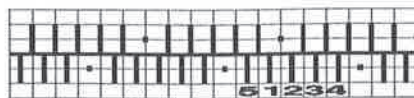


Then bring up one needle to the left (called 5).



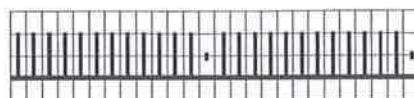
This gives you 5 needles. Leave one out of work on both sides and bring

up blocks of 5 needles, all the way across both beds. (Don't worry about the ends at the moment.)

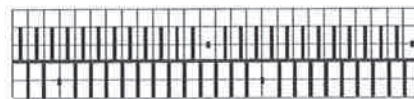


12x1 WIDE PLEAT

Following the same procedure, arrange the needles required for pattern and return one needle both sides of the centre 12 to Non Working Position. Repeat this all along in blocks of 12.



On the front bed bring up two needles at centre opposite an empty needle then bring up two needles to the right and eight needles to the left of them, which makes up the required number (12). Leave a needle out of work both sides, then bring up blocks of 12 all the way across both sides. This is how you can arrange the needles, for this type of skirt for any width you choose.



To arrange end needles to enable rib pattern to be continuous.

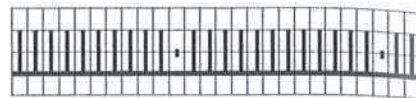
5 x 1

After the last block of five needles at right, bring up two more after the needles in Non Working Position and then go to the other end and bring up three needles (after the Non Working Position needle). This gives a total of five needles.



12 x 1

After the last block of 12 needles at right, bring up two more needles after the Non Working Position needle then go to the other end and bring up ten needles (after the Non Working Position needle). This gives a total of 12 needles.



To add extra needles at both ends for a neat seam

5 x 1 pleat

Arrange as usual then add one extra needle at both ends.

12 x 1

Arrange as usual then add one extra needle at both ends.

When you bring up the extra needle on the back bed, you should also add a needle to the front bed arrangement as well. The back bed calls the tune, the front bed just keeps in pattern allowing the end stitches to be on the back bed. The problem that now arises is that you may not have the correct number of needles that you need for the pattern. Here you have to cheat a little and arrange the number of blocks of 5, 7, 9, 12 and so on to the nearest number you can. In this type of pattern, a few stitches more or less do not make a great deal of difference.

To cast on and transfer into rib pleat pattern

(once you have worked out the needle arrangement)

a) Bring up the required number of needles in an every needle rib (K/K). Knit the zig-zag, two circular rows plus one more row.

b) On the back bed, count the centre 5 needles* and transfer a stitch both sides of this block, to the next needle (not across the beds) and leave that empty needle in Non Working Position. (*This number will vary according to the size of pleat you are knitting.) After transferring the stitches, check - and check again - that all needles not required are safely and firmly in Non Working Position. If one creeps up and gets knitted in, your pleat will be completely ruined.

PATTERN FOR SKIRT

A swatch must be made to know how many stitches and rows have to be knitted. Knit a mini swatch to find out

what Stitch Size you have to use. Cast on in waste, in an every needle rib (K/K), not the pleat pattern) and knit a few rows. Using the main colour, start at a stitch size much higher than you would normally use and then knit about ten rows. Using Col 2, knit two rows. Using main colour, decrease Stitch Size by one dot and knit about ten rows. Using Col 2, knit two rows. Using main colour, decrease Stitch Size again by one dot and knit about ten rows. Continue like this, decreasing the Stitch Size by one dot for each block of ten rows and separating each block by two rows of Col 2. Stop when the knitting gets a bit stiff. Remove work from machine, stretch it and see which block of ten rows you like best. You want a well formed stitch, without it being loose, or too tight (a real Politicians remark!!). Write down in your notes the Stitch Size you have chosen. You must be very strict about this.

MAKE A TENSION SWATCH over 100 sts and 100 rows in the Stitch Size you have selected. Start with waste knitting and transfer stitches into the pleat pattern. For knitting the swatch don't worry at all about the edges being in a correct rib pattern. Finish off with at least two inches of waste knitting.

STEAMING THE SWATCH

Lay the swatch on a table or smooth, flat surface in the pleat formation. Tidy it up, making the pleats straight. Hold an iron, on full steam, above the swatch allowing the steam to penetrate the knitting. **DO NOT** at any time, allow the iron to rest on the work. When the swatch is cool, it can then be measured. Measure in cm, the width and length of the actual swatch. (Do not include the waste knitting.) Let us suppose 100 stitches measures 20 cm in width and 100 rows measures 42 cm in length.

Divide 100 by 20. ($100 \div 20 = 5$)
This means 1 cm = 5 stitches.
Divide 100 by 42. ($100 \div 42 = 42$)
This means 1 cm = 42 rows.

You will do exactly the same as this, but put in the figures that you get, having measured your own swatch.

They will not be the same as those I've given here.

YOUR MEASUREMENTS

Measure your own hips in cm (or get an enemy to do it so that you don't get a friendly result!) and write it down. Let us suppose it is 102 cm. You'll need some ease - about 10 cm overall is a start. For this example, therefore, you need 112 cms. Some people like more ease, some prefer less. Whether you knit two or more panels, will depend on the result of the swatch.

Information Gathered

Width needed = 112 cm
5 sts = 1 cm
4.2 rows = 1 cm

If we have two panels, they would each be 56 cm (half of 112 cm). Multiply 56 by 5 and you get 280. This is far too many stitches for one bed because we haven't enough needles! Let us divide our width of 112 cm into four panels.

$112 \div 4 = 28$.
 $28 \times 5 = 140$. (This is a much better solution because we can manage 140 needles on one bed.) So, we need four panels of knitting, each one about 140 stitches wide. (This means you count 140 on the back bed; the front bed stitches are not counted.) I want the finished length to be 79 cm. However, the waistband will be 3 cm, which means I need 76 cm in length. $76 \times 4.2 = 319.2$ rows - that is 320 to the nearest whole number. You are now almost ready to start to knit. You know how many stitches to cast on, how many rows to knit and how to arrange the needles to make the pleats. Remember that you are going to knit four panels and they must be identical.

When you come to knit the panels, be very careful to do exactly the same thing in each panel. For example, one dot difference in the Stitch Size will make the whole panel too large or small and you will not be able to use it.

I suggest that you 'mark' the end stitches on every 50th row. To do this - break off short lengths of contrast

yarn and with the latch tool, hook a piece on to the knitting and tie it to the end stitch or loop at both ends. This will be a great help for sewing up, and enable you to match the panels exactly.

SOME THING CAN GO WRONG:-

You may knit the panels in different Stitch Sizes by mistake.

A needle that should have been in Non Working Position creeps up and knits all the way. The edges may not knit neatly and that will make sewing up very difficult. (This is often due to lack of weighting.)

You may forget to reset your Row Counter to 0 at the beginning, so the length of panel is wrong or you may start off with the wrong number of needles. It sounds stupid, but is easily done.

Keep in mind the following tips:-

1. Try to roll the comb and rehang the weights on the same number row for each panel.
2. Never leave work weighted when you are not knitting. Even if you stop for a 'phone call or cup of coffee, remove the weights and put the comb on your chair.
3. Knit one panel and measure it before knitting the others. If something has gone wrong with your figures, now is the time to put it right, before you knit the other panels.

In the next issue of Duet, we'll work on the waistband or basque and talk more about steaming. I'll also show you some other needle arrangements, giving different pattern pleats. So all you have to do now is plan - work things out and choose the yarn; knit the mini swatch and then the proper swatch; take the measurements, calculate the number of needles required and rows to knit; decide on the needle arrangement and you are away!!

Enjoy your knitting.

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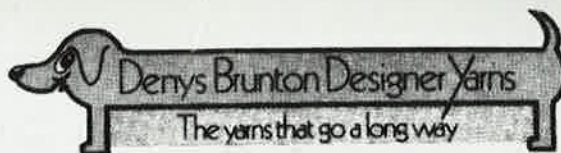
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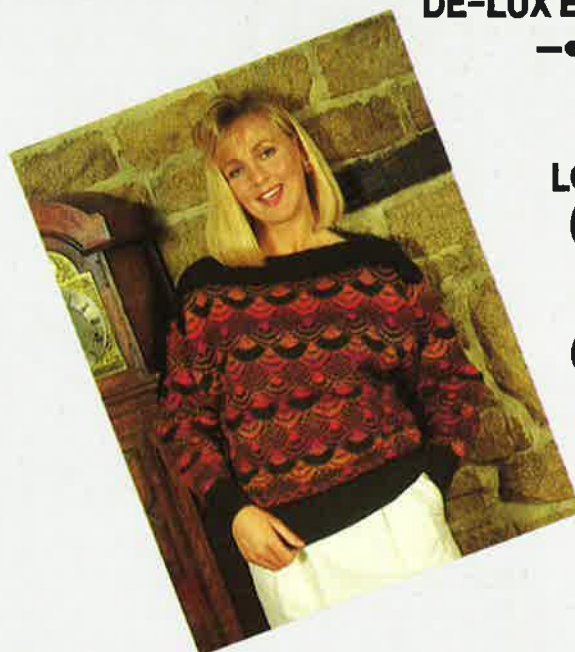
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U.S.A. Sole Importer: Bramwell Yarns, P.O. Box 8244, Midland, Texas 79708, U.S.A. Tel: 915 699 4037

Canadian Sole Importer: Westrade Sales Inc., 2711 No.3 Road, Richmond B.C. V6X 2B2, Canada. Tel: 604 270 8737

Australian Sole Importer: Tessa B Knits, 98a Norma Road, Myaree, Fremantle, W. Australia. Tel: 9 330 3433

Nederlands excl. importeur and Belgian Sole Importer: M+M Nederland, Molendwarsstraat 66, 7391 ZS Twello, Holland. Tel: 05712 71362

German Sole Importer: M+M International, Postfach 1347, 3078 Stolzenau, Germany. Tel: 05761 3282