

DWEEET

U.K. £3.95
ISSN 0950-8243

INTERNATIONAL
THE magazine for
PASSAP & PFAFF
Knitting Machine
Owners

Articles
Patterns
Letters
Hints
Tips -
Just for
Passap
System
Knitters

Number 19
June 1994

George LeMurré



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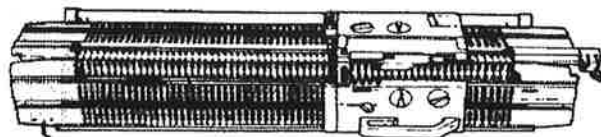
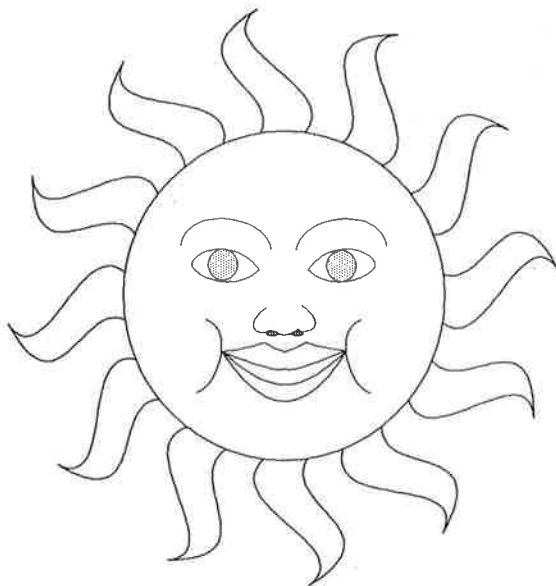
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FORM COMPUTER PROGRAMMES
All patterns contain Form Computer
and or Form Programmes unless
otherwise stated.

**ASTERISKS WITHIN FORM
PROGRAMMES**

- * = cm Hip/Sleeve width at cast on
- ** = cm Bust/Sleeve width
- *** = Total length

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DUET

INTERNATIONAL

THE magazine for
PASSAP System
Knitting Machine
Owners

Volume 5, Number 19

DUET International is published four times a year during and for the following months:- December, March, June and September.

The magazine is available from all good Passap System dealers throughout the U.K. or on direct subscription. U.K. subscriptions are £16.00 per year, including mailing, or £30.00 overseas, via Air Mail. Subscriptions all run from December to the following November and if you subscribe between those times you will receive back issues to the previous December and future issues to the completion of that year, as published.

Duet International is the largest circulating independent magazine dealing entirely with Passap System knitting machines manufactured by Madag, Dietikon, Switzerland. All readers may use the Help services of the magazine by writing, or Faxing their knitting problems to the sales address or Fax number below.

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The Editor's Letter

Dear Readers,

Once again, we in the Northern hemisphere are eagerly awaiting the summer. Or in Britain, what often passes for summer, as it can be that it occurs on one or two particular days in June, and if you blink you are likely to miss it! In other years, we are lucky enough to have a summer that goes on for many weeks. Perhaps this lottery of summer is part of the charm of Britain. Anywau, one way or the other, the calendar tell us that this is it!

We have some more interesting articles for you again this time. Pat is here with her question and answer session. Sally is back, this time talking about drafting curved armholes and set in sleeves.

Iren continues her series on working with Creation 6, and we have a newcomer to our group - Jeanne Oneacre. Jeanne hails from Atlanta, Georgia and is very well known for her teaching in the Passap circles in the USA, as well as having her own company selling knitting publications etc. She starts off this time telling us about

knitted trousers and pants. A thing that many knitters would like to attempt, but are perhaps a little worried about, as if knitted wrongly, or the wrong style chosen, can turn out to be an absolute disaster. Jeanne tells us how to avoid this.

All the usual contributors are here too from all over the world, reminding us that the Passap System knitting family is truly a worldwide community.



























There are some very interesting patterns too of course, for all machines, Duomatic, E6000 and Creation 6. The Poppies sweater is perhaps particularly reminiscent of an English summer meadow. And many of the garments this time are knitted in cotton yarns, which continues in popularity all over the world.

I look forward to seeing you again next time, in issue 20, which is due for publication on 30th September 1994.

Best wishes,

George LeMurre

SYMBOLS & ABBREVIATIONS

	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)				
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.

Irene Krieger

for PFAFF (Britain)

I don't know if it just my imagination, but there seems to have been an awful lot of golf on the television just lately. Whenever I am waiting for my programme to come on, someone is there hitting a golf ball, or talking about someone else hitting a golf ball. As you might have gathered, the game itself leaves me cold. I know I always have the option to turn off or switch channels, but at the end of a long day it can be hard to muster the energy to stretch for the remote control. I use the opportunity to check out the knitwear, and golfers really do seem to have distinctive knitwear.

Recently, one of the long days mentioned earlier was spent running a workshop on Creation 6, and I suppose that is why the functions I am using in this issue were fresh in my mind. The curved line is great fun to play with, but I have never been quite sure what to do with it. For some time now, I have had the feeling that curved shapes reminded me of something, but until I made the association with golf, I have never been quite sure what. Now I know. The flowing random shapes remind me of the sand traps or bunkers. I hope any machine knitting golfers will forgive me if I have got the terminology wrong!

With this in mind, I thought it might be fun to design a golf sweater. In the brief time that I have been studying golf knitwear, a trend seems to have emerged. Golfers seem to like strong colours, big single motifs, and fairly "thin" knitting. i.e. a fine fabric. For my design, I set out to fulfill these criteria. For the big motif, given that it was not going to be intarsia, my choices were single bed fabric, or jacquard. Single bed fabric was never really a contender because of the floats, so that left jacquard. To fulfill

the need for brightness, I decided to work with at least three colours, (though this design is easily adaptable for four, as you will discover as you read on). To achieve a fine fabric in three colour jacquard, you really have to work with a fine yarn or loose tension, preferably both. On the basis that if you can afford to play golf, you can afford to go for the best, I have used a two-ply pure wool, though there are many fine yarns in wool and acrylic mix that would also do a very nice job.

One of the problems of using fine yarns can be to get the necessary width of fabric off the machine. Tuck stitch has a widening effect as we all know, and by using a tuck setting on the back lock, a wider fabric results. However, the standard techniques that use tuck on the back bed tend to have the effect of breaking up the front bed stitches into a birdseye effect. To minimize this, I have adapted technique number 198. 198 is a Fisherman's rib technique, meaning that the stitches only tuck for one row, followed by a row of plain knitting. The Fisherman's rib is selective, i.e. it uses pushers, so only the alternate stitches are tucked. The right side of the fabric is much more flat than it would have been had I used the equivalent tuck stitch technique of 196. When you get a moment, try the two out and you will see what I mean.

If you are going to make this sweater, or adapt my idea, I suggest that you work "backwards" as I have done. The normal way, we create a stitch pattern and then set about working out a garment shape that will show it off. In this case, I decided on the garment shape and knitted the tension swatch before I had even begun on the stitch pattern. This is for a very good reason. In

order to know how big to make the motif, you need to know how many stitches and rows you have to play with, and the only way you are going to know all of this is to knit the tension swatch and do the calculations. Incidentally, my motif on the garment is probably a bit smaller than you would want to make yours. I have done this deliberately so that there is a better chance that all of it will show when the garment is photographed. Do not attempt to copy my design exactly, which would be quite hard work. Instead, have some fun creating your own unique motif.

Having worked out how many stitches and rows are needed for the front, you can now work out the maximum size your motif could be. There is very little point in making it the full width because a lot will be lost under the arms and equally, it would look rather strange if it went all the way from welt to neck. I work on the basis of about half the width plus a bit. If using 120 stitches for the front, the motif could safely be about 65 to 70 stitches wide, which would give around 25 stitches clearance at the side seams. When working out the height, it is best to ignore the neck section and just work with the rows that are left. If you were to make the motif just over half the rows, once the neck section is removed, the pattern would be sitting to high and would look rather strange and badly balanced. Once you know how many rows of knitting you have available for the motif, you must divide that number by six for three colour jacquard, or eight for four colour jacquard, to get back to the number of rows on the Creation 6 grid.

The first step is to make a box the maximum motif size to work inside.

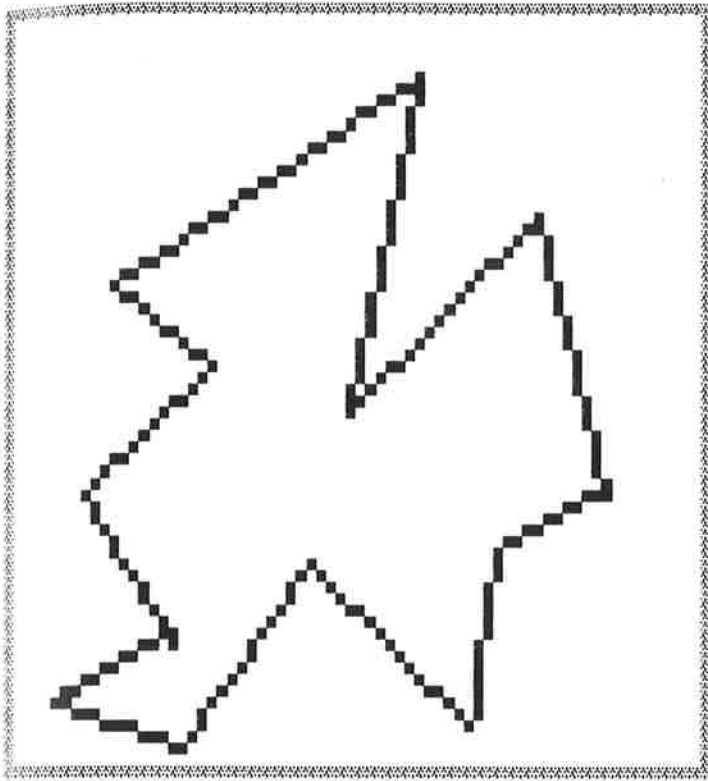


Diagram A

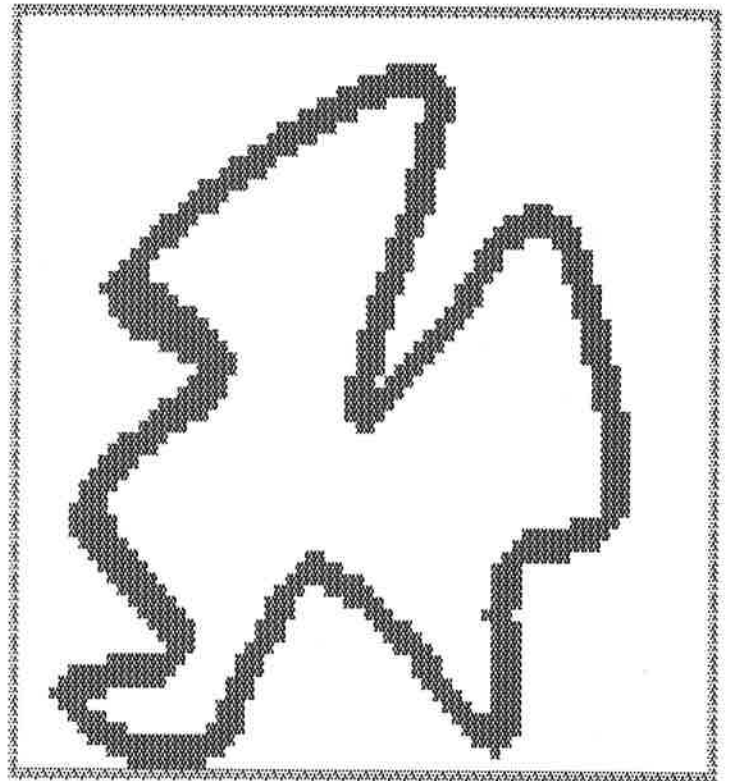


Diagram B

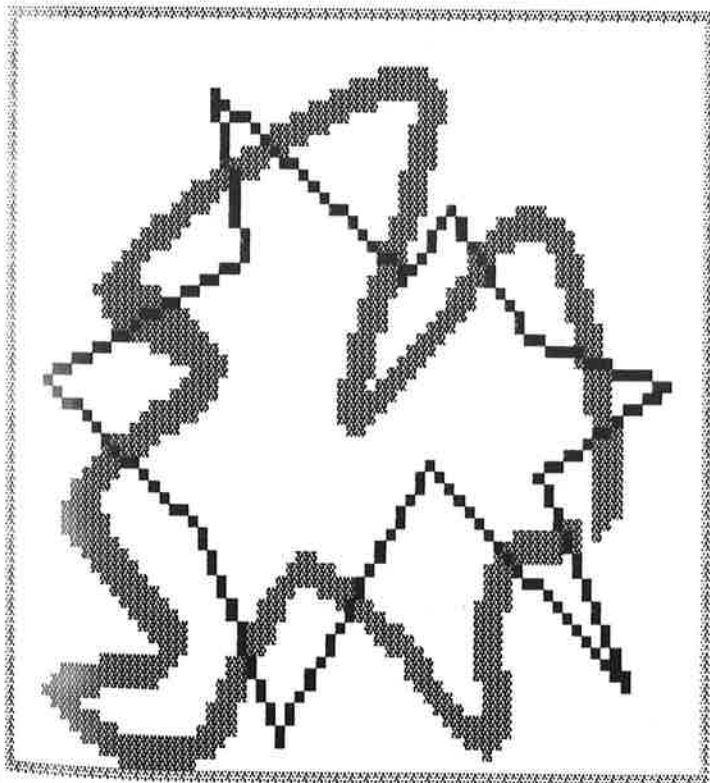


Diagram C

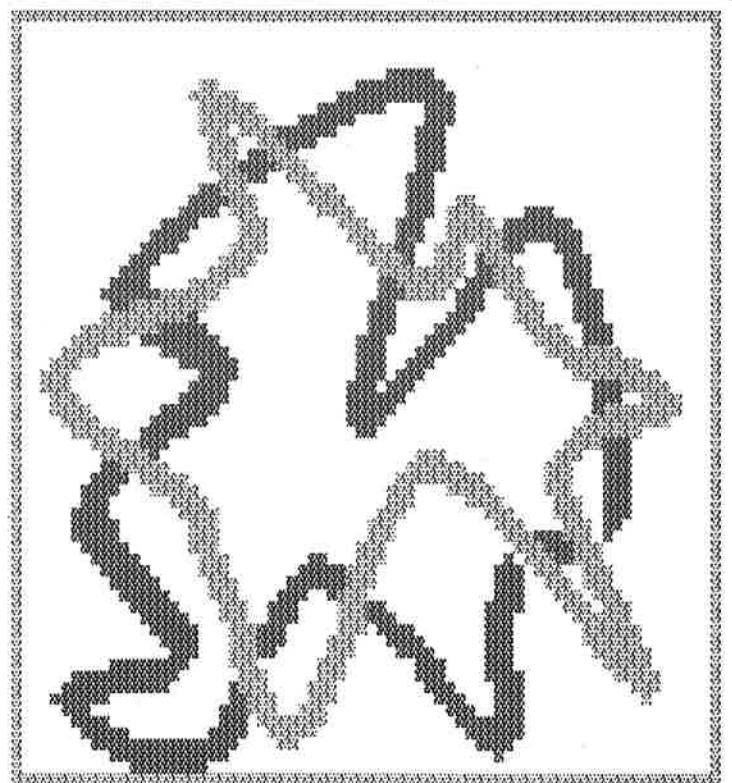


Diagram D

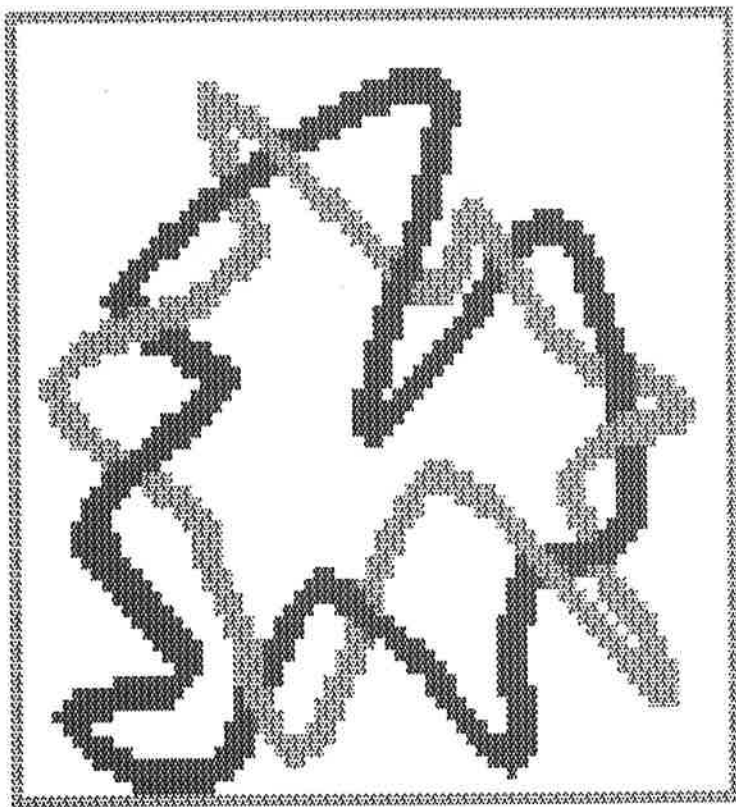


Diagram E

That way, you cannot make the pattern too large. Choose a colour that you will not be using for the motif and click on the circle icon with the right hand mouse button. This will bring up the pop-up menu. Choose the box with the left hand mouse button and make your box in the drawing area. You can read the dimensions of the box in the lower set of icons on the left. Remember that you want the full size of the motif inside the box. The dimensions you read include the width of the line that forms the box. i.e. if you want 40 stitches by 40 rows within the box, the read out in the icons would have to be 42 by 42.

The next step is to lay down the first "bunker". With the right hand mouse button, click on the pencil icon to bring up the pop-up menu. The pattern will look better if there is some substance to the shape, so click on the medium thickness icon, which will give you a line that is three squares wide. The click on the curved line icon, which is the second one from the right. It is important that you click in this order, because once you click onto any of the icons in the top row, you are immediately returned to the

main screen. If you do not select the line 73 thickness first, you will not be able to do it afterwards. Click onto the chosen first motif colour so that the line will automatically be in that colour.

Put the cursor into the box, and click with the left mouse button. Be sure that it is the left button that you use. Each of the buttons has a different function when making a smoothed line and first you must lay down the general outline which requires the left button. The first click fixes the first point. If you move the mouse now, you will find that a line joins this point to the cursor and no matter where you go, you cannot escape this line. Another click fixes the next point and so on. Continue in this manner, eventually joining the lines. Your screen should show something like my Diagram A. This is a little worrying, because despite working with a medium curved line in a colour, the screen will show thin black lines, and straight ones at that! Don't worry, because as soon as you click on the right mouse button, the computer will automatically smooth out the lines, thicken them up and make them

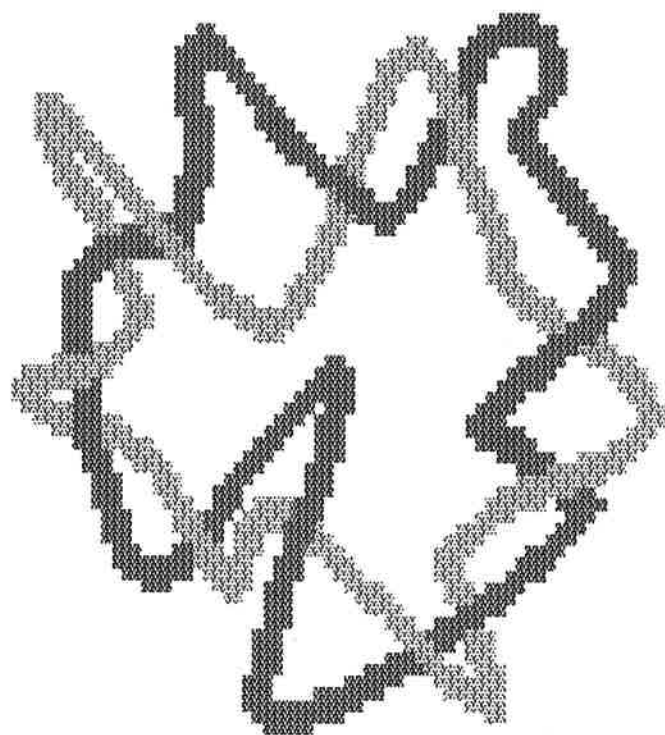


Diagram F

the colour you wanted. Diagram B shows the result. If you are not happy with what you have got, double click on the eraser icon with the left mouse button to undo the shape, and try again. It is a good idea to keep away from the edges of the box, so that once curved, the shape does not go over the lines. Remember the box shows the maximum you can have for the motif. You can always have it smaller.

Now choose another colour and repeat the process for the second "bunker" - Diagrams C and D. A word of warning here. If you think you may need to undo the second shape, (and it is very likely that you might), you cannot just click on the eraser icon as explained above. "Last step undo" undoes everything you have done since selecting the icon, which in this case would undo the first shape as well. In order to keep the first shape, when you are happy with it, click onto any other icon, except colour and magnify and then reselect the medium curved line. Now if you undo, you will only lose anything drawn since you selected the line the second time. If you wanted to make a four colour pattern,

you would have to draw another shape in a third colour in the same way before continuing.

Now it is time for a little editing. I wanted my shapes interwoven for a more three dimensional look. To achieve this, I needed some of the lines of the first colour to go over those of the second. See Diagram E. This is not at all difficult. All you need to do is click onto the pencil icon with the left mouse button and select the first colour. On the magnified screen, choose a point where the two colours cross, then square by square, replace the second colour with the first at the intersection. If you want the weaving to work out exactly, i.e. always alternately under and over, you can make sure this happens by making the lines of the second shape cross over the lines of the first shape an uneven number of times. I'll leave you to work out how to intertwine a four colour pattern!

Now it's time for a little fine tuning, getting rid of odd stitches here and there to improve the flow of the lines. You can also change sections that are too big or too small. Before you make any changes however, I would suggest that you save the pattern. That way, if you make any changes that you are not happy with and it is too late for "last step undo", you can always try again. Once you are happy with the pattern, save it under a suitable file name. Frame the pattern tightly and remember that you do not want any of the original box to be included.

Finally a word about the choice of colours. As golf was invented in Scotland, I have chosen colours that are reminiscent of the colours of the moors and their wild heathers, but any colour scheme would work well. However, the colours of the motif must be of roughly the same brightness of colour value, otherwise one will stand out more than the other. If I had used the maroon as my background colour and green and mus-

tard for the motif colours, the green would have disappeared into the maroon, and the mustard would jump out at you, making an unbalanced pattern.

The yarn I have used is Forsell's 2 ply pure wool, which comes on 250 gram cones. A considerable amount more of the background colour is used than of the other two, which are mostly knitted on the back bed only. By making the sleeves in the motif colours, the yarn usage is evened up and it does mean that you will not have to break into a second cone of the main colour.

So that the thickness of the ribbing is more equal to the thickness of the jacquard, two ends of yarn were used together for the ribbed sections. Before beginning, it will be necessary to wind off a small quantity of each colour to provide the second end.

I hope you enjoy your own exclusive golf sweater.

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AUSSIES - "DOWN UNDER"

FAY BUTCHER

YAZZIES - "DOWN UNDER"

Hello Again!

It seems no time since I last wrote to you, but in the meantime, we have been very pleasantly visited by Denise Musk from the UK.

For the first time in New South Wales our Machine Knitting Association arranged that we here in Sydney would be able to have a weekend retreat and to think of nothing but knitting for a choice of two to three days.

Well that was fabulous! There were upward of seventy ladies who had registered and we had a great time. The venue was quite unique insofar as we were all guests of the Sisters of Charity Convent and our overnight accommodation was similar to that of the nuns themselves. It was all very comfortable and the nuns made us so welcome.

Denise took us through her notes on the Saturday and our minds were boggling by the end of the day.

Saturday evening we relaxed with the Fashion Parade after a delicious evening meal. The ladies paraded knitwear dating back from the 50s, 60s, 70s, 80s and 90s.

After all the ooohing and aaaahing about all the garments and the different "styles" being shown off, they took us into the next century - which looked like something straight out of Star Wars.

The whole evening was a huge success and I know that Denise enjoyed it just as much as we did. Even the nuns had a great night looking on at so much self entertainment coming from such a large group of ladies.

On Sunday, Denise gave us more of her knowledge and kept up the pace all day with a wide variety of her ideas and know-how.

So much could be covered readily as it was arranged for a video camera to be in attendance for the two days. With two large monitors on either side of the classroom, it gave everybody "the best seat in the house" and everyone was able to remain seated without any disruption to the lecturer.

Quite a large number of those attending came from our Country areas and it was great to see so many familiar faces one only gets to see at seminars, or if I visit their area to do a workshop etc. Several of the ladies had to return to their homes on the Sunday evening, as they had many hours of travel ahead of them. I returned home myself, but only to pick up a machine so I could join in the next day

I returned on Monday for the "hands-on" Workshop on skirts which Denise conducted and which I thoroughly enjoyed. Just watching so many people knitting swatches and sample pieces of skirts on so many different kinds of machines in the one room was experience in itself - not to mention the noise!

After all that excitement and the packing up to come home again, back to reality that there is always plenty of work waiting to be done

I would like to thank the Hon. Secretary of the NSW MKA, Mrs Margaret Sturrock - as the idea of a Tour of Australia by Denise Musk was hers,

and mainly due to her splendid organizing ability that this came to fruition.

Denise also visited most of our other States and, from what I have heard, they all enjoyed having her there. Denise was able to visit some of our Country areas where our knitters are known for their hospitality, so I am sure she had a good time.

MELBOURNE SEMINAR

I first met Denise Musk at the Melbourne Seminar as she was their special guest for this big event.

It was a good Seminar, with lots of specials in yarns and accessories to buy. There was a gala dinner on the Friday night, attended by almost everyone booked into the seminar itself.

The Fashion Parade was staged a little differently to the normal running of such events, where they called up say ten ladies, (and gents), at a time, who paraded their garments - and then they had a break.

All of this was done DURING dinner courses so that everyone was able to see the garments at their leisure.

The weather on Saturday was perfect - sunny and warm! Sunday was another story - cold, rainy and windy! This only became a problem because the lecture rooms were in separate buildings to the dining room and exhibition hall and having to make you way across the campus without any shelter became a real "art" in not getting wet. Nevertheless, it was a huge success thanks to the voluntary com-

mittee, who do all the very hard work to present these seminars to their members.

Somewhere down the track, it may be possible in the future for all the State Associations to get together and roster the State-wide Seminars, so as not to double up in the same year.

A preliminary meeting has already taken place in Melbourne along these lines and it will take a bit longer to actually get negotiations under way where each State accepts this idea.

There would be other benefits to this "Roster System", as every Association would have the opportunity to tap into the very best tutors in Australia to present to their State. It would also bring the opportunity to settle on a common fee commensurate with the professional standing of the tutors. This would ensure that the level of teaching would remain at the high standard at which it is now, and continue on from there.

I am sure that the dealers who support all the Seminars so loyally each

year, would welcome some organized roster so that they can make their own arrangements to continue to support the Associations with plenty of notice.

I think it is a sign of the times and a scheme which I hope comes into being in the not too distant future.

Next time, I will try to bring you some news about some of the wonderful "home-grown" yarns we have "Down Under".

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HELLO FROM NEW ZEALAND

DORIS PAICE

Hello Knitters,

We seem to be enjoying an extended summer, but with cooler mornigs and evenings. Definitely knitting weather. How I wish I could get back to my machine. Knitting is on the back burner for a while, as I take on the distributorship of Passap machines in New Zealand.

This involves far more paperwork that I imagined, but it is all beginning to take shape. I now have to cope with shipping agents, customs etc. Waiting for shipments seems to take forever - that is always the case when one is anticipating something new for our wonderful machine. Fay Butcher from Sydney and I work very closely together.

I was waiting for my first lot of parts, tools, books etc. to arrive after being notified by Fay that it was on it's way. The shipping agent had been informed and I was sitting impatiently waiting for something that seemed rather slow in getting here. On enquiry, I was told that yes, the goods had arrived here in New Zealand, but no, they hadn't left the airport. On asking the reason for the delay, I was

told that because the shipment contained books, it had been sent to the Pornographic Section of the Customs Department, and was awaiting clearance from there! I had a fit of the giggles on the phone. I conjured up a picture of all these knitters sitting at their machines furtively turning over the pages of their books, looking for something other than knitting instructions. I thought knitting was a serious business, but it is evidently not without it's humourous side.

It is interesting to note that often readers of magazines such as this one, that are not published in their own country, perhaps do not realize that because of things such as the above, and the sometimes apparently crazy shipping routes that sometimes seem to send things via the moon, it can take up to three months for publications to arrive at their home, even when packages are sent by air. We have known of publications sitting waiting for customs clearance for several weeks! Ed.

A KNITTING WARNING

This was something unusual that happened to me and would affect only knitters owning the E6000, the T601 stand, the Swingbox and a motor with a foot control. I had finished knitting for the day and switched off at the wall, pulled the swingbox around and placed it neatly under the machine. The next day, I switched on at the wall, but did not bring the swingbox around. Unbeknown to me, when I swung the box around the night before, it sat on top of the foot control and pressed it down. This meant that as soon as I switched on at the wall, the motor started immediately. Could

have been dangerous! I should of course have disconnected to motor from the locks. We learn something every day.

Another small hint for Duomatic knitters - If pushers are being used for pattern work and an error has been made and the pushers end up in the reverse position to that which is required, i.e. those in working position should be in rest position and vice versa, just separate the locks, put the front lock to GX and the left arrow key down. Run the front lock across the bed and back again. Let the machine reverse the pushers for you instead of fiddling about manually. Adjust the row counter, reset the lock and attach to the back lock, then continue knitting.

For those who like to punch their own Deco cards from the diagrams in the Deco Pattern Book 101 - 330. Get the pattern photocopied using an enlarge facility. It is then much easier to see. This would also apply to many of the card patterns in Model Books. A lot easier than straining your eyes!

Happy Knitting, Doris.

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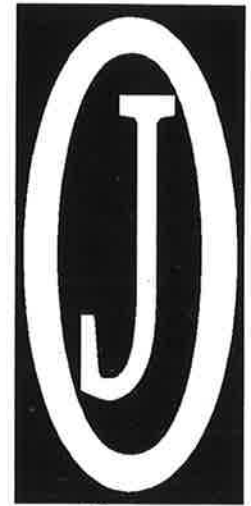
by Irene Krieger
Doris Paice

83 Archibald Road,
AUCKLAND 7,
NEW ZEALAND.

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Jeanne Oneacre



KNITTED PANTS & TROUSERS

The Planning and Preparation

Knitted pants have become quite popular in the last year. Before a well fitting, eye appealing pair of pants may be knitted, some essential steps must be followed.

Knitted pants that are well fitted are comfortable, attractive and very feminine. After the introduction of our new book, "Form Computer Pants For Everyone", Victoria Kearney and I discovered just how much people wanted to knit these garments. In this series on knitted pants, we will cover style choices, yarn selection, measuring for a correct fit and the process of knitting the finished garments.

Style Selection

In choosing a pant style for yourself, or anyone you may be knitting for, consider the following suggestions and comments:-

- Tight pants show off your shape.
- Loose pants are good for both thinner and heavier bodies.
- The most flattering pants of all are what we Americans call trousers. They are fuller so they do not show "lumps", and have lots of vertical lines, lending a taller, slimmer appearance.
- True trousers have slanted pockets, fly front and tucks or pleats.
-

- Modified trousers have tucks or pleats, or pockets, or a fly front, but have fewer vertical lines, so art less slimming.
- Plain front pants have less camouflage value.

These are of course just some of the suggested guidelines if you are undecided as to which style you wish to knit.

Yarn Selection

Yarn selection is one of the most common questions that we hear when one has decided to knit pants. I have used dress yarns such as Woolray and Venesian, which are both a 70% wool and 30% rayon blend, and Woolway, which is a wool and acrylic blend. The approximate yardage of these is 2250 to 2500 yards per pound/500grams. These yarns, or an 80% wool and 20% rayon should work well. Acrylics with a nylon or rayon binder fibre will prove more stable than 100% acrylic. We used Yeoman "Grigna", which is an acrylic and rayon blend, to knit a pair of evening pants and a pair of dress pants. Both styles were quite attractive when completed, and were highly complimented when worn.

In actuality, almost any yarn that knits well may be used for pants, if the swatch is knitted and prepared correctly for measuring. One feature absolutely necessary is that the yarn must be able to withstand pressing with an iron. Just steaming will not suffice. Ironing will be necessary to set the stitches and crisply shape the pants.

Preparation

If you choose to knit pants from our Form Pants book, (or any other pattern), the proper preparation of your swatch will assure a good fit. Use these guidelines and you will have pants that fit well and hang to the length that you intended them.

- Knit your swatch/sample at least 80 stitches wide and 80 rows long.
- Use a "snug" or tight tension on the yarn as it passes through the tension mast.
- Use a small stitch size - one that knits without difficulty and is more compact.
- Stretch the swatch hard lengthwise and allow the sample to rest for at least 24 hours before blocking.
- Press and block the sample and allow it to dry completely before handling.
- Pin or hang the swatch, making sure the upper edge is straight. I use a wooden trouser hanger, one that clamps over the cuff or hem to hold the trousers, so hang my sample. Allow the sample to hang for forty-eight hours or more. This will allow for the pulling in and lengthening of the stitches and will compensate for any vertical elongation and horizontal narrowing of the stitches before the garment is knitted.

These steps will assure that the finished garment will not "grow" and become more narrow as it is worn.

The Correct Fit

While the sample is hanging, we continue on to the features that establish a correct fit.

- Pants should be large enough in the waist and hips to provide comfort in movement, and hide any "bumps".
- The waistline lies at the natural waistline, and is parallel to the floor whether standing or sitting.
- There is no bagginess in the back.
- There are no wrinkles in the thigh area.
- The pants should fit smoothly from the waist to the crotch.
- The crotch must be high enough to prevent sagging, but low enough for comfort in movement.
- The crotch curve conforms to the crotch area of the body without pulling.
- The front crease falls straight, perpendicular to the floor and is halfway between the side seam and the inseam. If the style includes pleats, the crease is a continuation of the outside fold of the major pleat.
- The side seam hangs straight, perpendicular to the floor, and is in the middle of the leg, visually bisecting the body.
- The pants legs are balanced with the fabric evenly distributed around the leg.
- Hem lines will vary with the style, but should extend to the top of the heel in the back.

Measurements Needed

Accurate measurement of the body is essential for well fitting pants. It is best to have another person, a very "good friend", to take your measurements, as bending and turning will distort the body and the measuring tape. A fibreglass measuring tape will not stretch and will measure more accurately. Measurements should be taken over the undergarments you normally wear.

There are two horizontal, (circumference), and three vertical, (length), measurements needed for knitted pants. Follow these steps, with the related diagram, writing down the precise measurement. Do not cheat or hedge - this will affect the outcome of the garment.

- Tie a narrow elastic or string around the natural waistline. The elastic or string should be snug, not tight. Stand with the weight evenly distributed on both feet, feet slightly apart. Relax and assume your natural posture.
- Measure the waist circumference as marked by the elastic or string. See Fig 1.



Fig 1

- Measure the hip circumference at the fullest part of the hip, the point where the seat is fullest, as viewed from the side. See Fig 2.

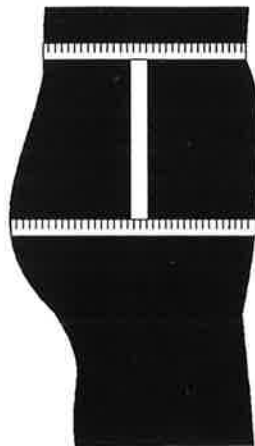


Fig 2

- Sit on a straight or flat surface with knees bent at rightangles. Measure the crotch depth at the side, from the waist marker down over the hip and straight down to the surface you are sitting on. See Fig 3.



Fig 3

- Measure the inseam length by placing the tape on the inside of the leg, at the crotch, and straight down the inside of the leg to just below the ankle bone. See Fig 4.

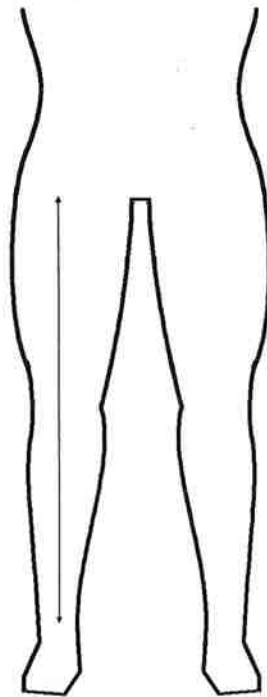


Fig 4

- Measure the side seam length from the bottom of the waist marker to just below the ankle bone on the outside of the leg.

This measurement should equal the sum of the crotch depth and the inseam length. See Fig 5.



Fig 5

	Waist	Hip	Crotch Depth	Inseam	Side Seam
Body Measurement					
Ease Needed					
Body + Ease Measurement					
Pattern Measurement					
Adjustment Needed					

When all these measurements are completed, the next important step is to write them down. Remember, if you are planning to knit pants with any Form Programme, or with programmes from the *Pants For Everyone* book, the measurements must be in centimetres.

The chart given above for measurements may be used as a guide for your measuring data.

Next time we will discuss garment ease, pant length considerations and adjusting the Form Programmes for the pants to individual specifics.

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GREETINGS FROM SOUTH AFRICA

with

Jean Boshoff

We are now experiencing what many people think is the most pleasant time of the year weatherwise. Warm to hot days, but the bliss of coolness in the early morning and in the night.

We have recently returned from our annual visit to Somerset West and Gordon's Bay, in the beautiful Cape, where our two children live. My six year old granddaughter and I were in the sea at seven in the evening on the day of our arrival, but the rest of the family were too fainthearted, claiming it wasn't warm enough!

Whilst down here, I spoke to one of our Duet subscribers who lives in Cape Town, and whom I met at last year's machine knitting seminar. We enjoyed renewing our acquaintanceship and, of course, speaking about knitting.

My son took us to visit the "Dombeya" Farm knitting, handspinning, dyeing and weaving workshop. This is to be found on the Stellenbosch wine route, off the main road, between Somerset West and Stellenbosch. The farm is situated on the foothills of the beautiful Helderberg mountain. We saw the raw wool being carded, then spun. The spinning wheels, although individually operated, were electrically powered and, so looked rather different. The action of the operator was rather similar though, just lacked the treadle action.

The yarn was dyed using natural dyes - and what a magnificent array of colours. The garments on display had all been hand knitted, with exquisite matching and mixing of shades. Some of the yarns were suitable for machine

knitting, particularly for the "bulky" knitters.

What really fascinated me though, was the weaving. The looms looked so complicated. I cannot recall having seen weavers at work with what were comparatively fine yarns. I did see some carpet weavers in Venda some years ago, but I don't think it was the same. The speed at which these weavers passed the shuttle through the warp was amazing - and the footwork! It looked like an organ being played! Whilst we were there, a tour group came through and I heard English and Irish voices amongst them.

The South African situation is rather "wobbly", (for want of a better word), at present, with no-one able to predict accurately what the future holds. For this reason nothing, as far as I am able to ascertain, has been arranged by way of workshops on a national, or even provincial scale, more is the pity. Clubs though, are still going strong and the usual small workshops and demonstrations are still being held at the local level.

Our annual Klerksdorp Show was held at the end of February, two months early, because of the current situation, which was rather unfortunate as far as our knitting club exhibition was concerned. The weather was absolutely scorching and few of the visitors were interested in winter wear! Garments which did have a lot of appeal though, were short sleeved tops lavishly decorated with lace, beads and appliqué work.

A week before the time of writing, we went up to visit the Rand Easter

Show and, it was excellent to see the new Passap motors, with their own small consoles linked to the main console. It was an opportunity for me to chat to those "in the know" from the various knitting machine companies, and especially my friends from Elna/Passap.

I had planned to mention the formula I use when calculating stitches and rows from a test square in this issue of Duet International, which is different from that used in the comprehensive article in Duet International number 17.

Not being very bright from the mathematical angle, I am a staunch member of the "KISS" society - "Keep It Simple Sweetie"!

I make my test square using as many stitches and rows as the mood takes me. Usually quite a good length and width. The most important thing here, is to note exactly how many stitches and rows make up the test square, otherwise you're lost before you start! It doesn't matter whether the stitch pattern is one, two, three or four colours - **NOTE THE ROWS ON THE ROW COUNTER**. Treat the test square as you would the finished garment, then measure it carefully and make a note of the measurements. The formula I then use is as follows:-

Width required multiplied by the number of stitches in test square, divided by the width of the test square.

Required length is calculated in the same way, but of course then it will read

Length required multiplied by number of rows in test square, divided by the measurement of the test square length.

Sleeve calculations are a little more complicated, but remain quite simple thus:-

Cast on 60 stitches. Increase to 102 stitches over length of 604 rows. i.e. Increase 42 stitches in total, which in turn means 21 increases made at each side of the sleeve.

Calculate these as follows:

604 rows divided by 21 increases = 28.76

You then need to know exactly what is $21 \times 28 = 588$.

$604 - 588 = 16$ rows over. So:

16 X increase 1 stitch each end of every 29th row = 32 stitches and 464 rows.

5 X increase 1 stitch every 28th row = 10 stitches and 140 rows.

Total of 21 stitches increased each side = 42 stitches in 604 rows knitted. Voila! a perfectly shaped sleeve with even increases. The above figures are used merely as a "for instance", because figures have to be used to illustrate the method clearly.

Finally, I have a quick pattern which a friend uses with great success and which she has given me permission to quote here. It is a sleeveless top, made using one end of any 2/30's yarn.

I haven't made it up myself, but have seen several that Daphne has made. They sell very well at bazaars.

These instructions are for a medium size.

Cast on 100 stitches for rib, using two or three ends of yarn.

Rib either 1X1 or 2X1 as desired and knit between 30 and 50 rows at stitch size 3.5.

Remove two ends of yarn, leaving one end only.

Bring all the needles to working position.

Change to stitch pattern number 1065, knitting technique number 137 and knit 432 rows at stitch size 3.5

Knit two rows N/N and cast off. Knit two pieces alike for back and front. Make up by sewing up shoulder seams for 11 centimetres.

Sew up sides, leaving 18 centimetres open for armholes.

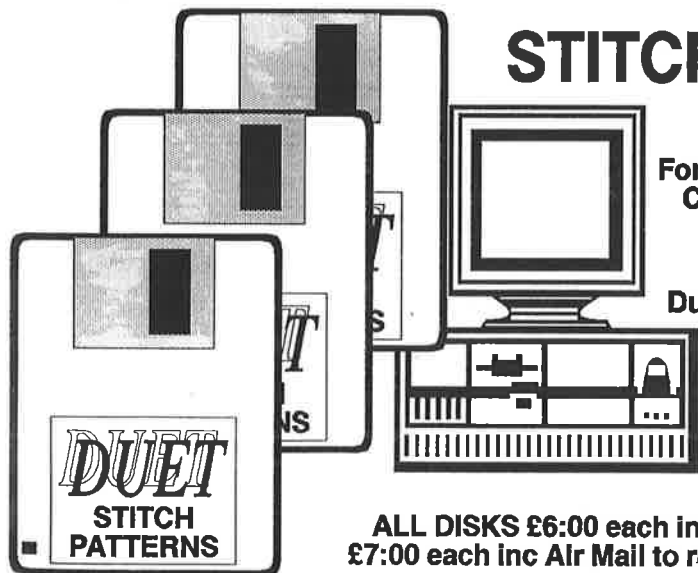
Approximate length 55 centimetres. Approximate width 58 centimetres.

Do not steam. The number of stitches given is for front bed only of course, back bed needles will be used accordingly.

Goodbye until next time,
Jean

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SALLY HALL

OF

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DRAFTING AN ARMHOLE AND SET IN SLEEVE

There are two ways in which you can draft an armhole for your sweater fabric. One way is to copy a ready made garment.

Find a soft surface, such as a bed or sofa and place the garment on top of a sheet of paper, (newspaper works well). Using a pin, prick the outline of the armhole opening through the garment and paper. When you have finished following the armhole shape, remove the garment. Cut along the perforation made by the pin-pricks. Then, while looking into a mirror, hold the paper pattern up to your body to see how it looks. If you need to make any adjustments, now is the time to do it.

To ensure that you have made no mistakes on your paper pattern, cut the pattern out of an old sheet, or some inexpensive fabric. When the cutting is finished, place the fabric on your body to see how it fits. If you are happy with the results, the pattern is ready for the knit fabric.

The second way is a custom fitted armhole. A custom fit armhole takes a little longer to make, but the results are worth it.

Before we can begin, we must take some measurements. You will find the list of measurements needed in the box given on the right.

When planning to use this cut and sew technique, it is wise to plan ahead and knit only the width and height needed for the garment. By deciding these measurements in advance, you will not have to cut and sew the side seams or shoulder seams.

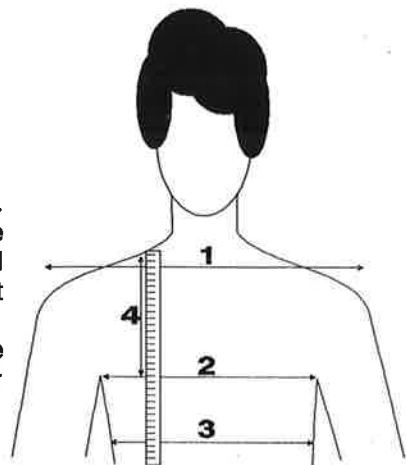
The width is determined by taking your bust or hip measurement and dividing it in half.

To determine the total length of the garment, have a friend measure down the centre of your back, following all the curves. It is very important to follow all the curves to eliminate the possibility of the garment being too short.

To determine the neck opening, refer to the article in Duet International number 18, "Making a Neck Template".

MEASUREMENTS REQUIRED

1. Shoulder to shoulder.
2. Upper chest - Back & Front.
3. Chest/Bust.
4. Armhole depth.
 - a. Tuck a ruler (A) under your arm.
 - b. Hold a tape measure at the base of your neck, allowing it to fall straight down. (Do not push it to the side of the bust).
 - c. Using another ruler, (B), create a 90 degree angle to the ruler (A) under your arm. (This ruler will be laying over the tape measure). The measurement on the TAPE is your armhole depth.



The shoulder width will be determined by the upper chest measurement and the opening of the neck.

The standard shoulder drop or shoulder slant is one inch, one and a half centimetres. I have found that in the majority of places this drop works well.

If you feel that your drop is less than this, make the adjustment accordingly.

If you feel that your shoulder drop is greater, add a shoulder pad to the garment.

I have also had the experience of fitting someone when each shoulder has a different drop. If this is the case with you, two different size shoulder pads can be very effective.

In Diagram A, you will need to add your own measurements. It will be helpful to you if you have a dressmaker's curve to draw the curved lines, but it is not necessary.

The only supply needed to make this pattern is a large piece of paper. Pattern paper is good, newspaper will also work well.

First fold the paper in half lengthways. Now measure down from the top of the paper to the armhole depth, (number 4 in the Measurement Box). Mark the paper.

Next we must mark the Upper Chest, (number 2 from the Measurement Box). Divide measurement number 2 in half, find the centre of the armhole depth measurement.

Place a line out to the edge of the armhole, as shown in the diagram.

Divide the chest/bust measurement, (number 3), in half and draw a line from the centre of the paper to the outside edge, at the base of the armhole base line, (number 4).

Draw a line for the shoulder slant if desired.

On the outside edge of the shoulder, draw a line straight down to the bust, (number 3).

Divide this line by a third as shown in the diagram.

Create a triangle using the lower third and the outside edge of the bust line, (number 2).

Divide the DOTTED triangle line in half.

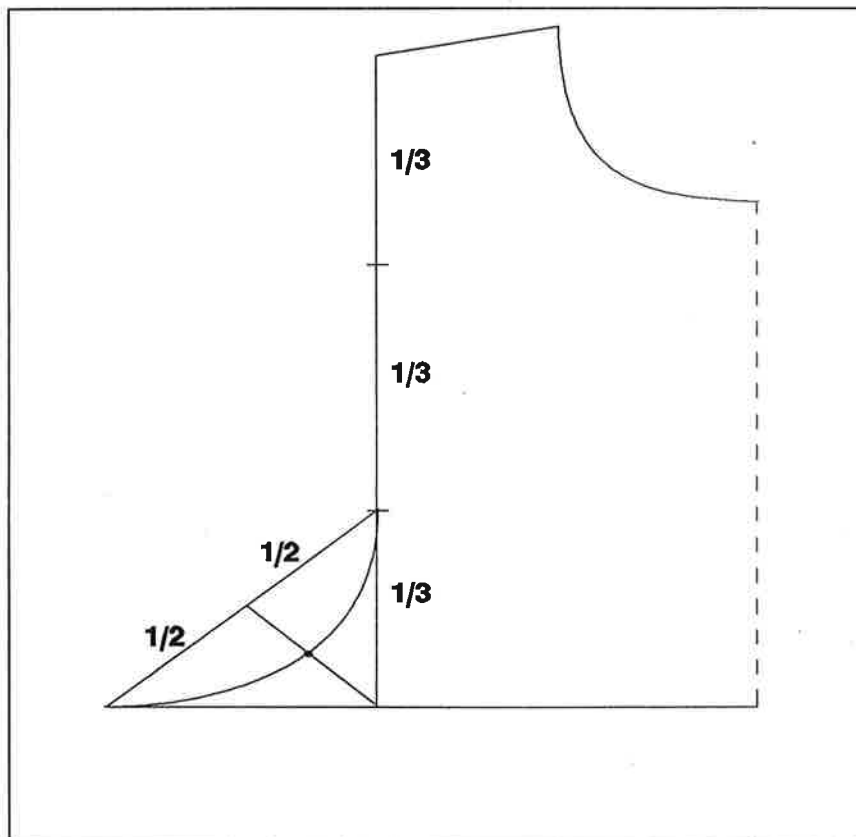


Diagram A

Now draw a line from the corner of the armhole depth to the halfway mark of the triangle. Divide this line in half.

Draw a curve freehand or with a dressmaker's curve as shown in the diagram.

SLEEVE MEASUREMENTS REQUIRED

- 1 Upper arm at the fullest part.
- 2 Sleeve Cap Depth-
 - a. Tie a string around the upper part of your arm. Be sure the string is straight, and under your arm.
 - b. Measure from the top of the arm at the shoulder to where the string is on your arm. In most cases this measurement will be 5 to 6 inches, or 12.7 to 16.2 centimetres. The thinner the arm, the longer the sleeve cap.
- 3 Sleeve length- Measure from the top of your arm at the shoulder to the wrist bone. Bending your elbow slightly.
- 4 Wrist - fold your hand into a fist, tucking your thumb inside.

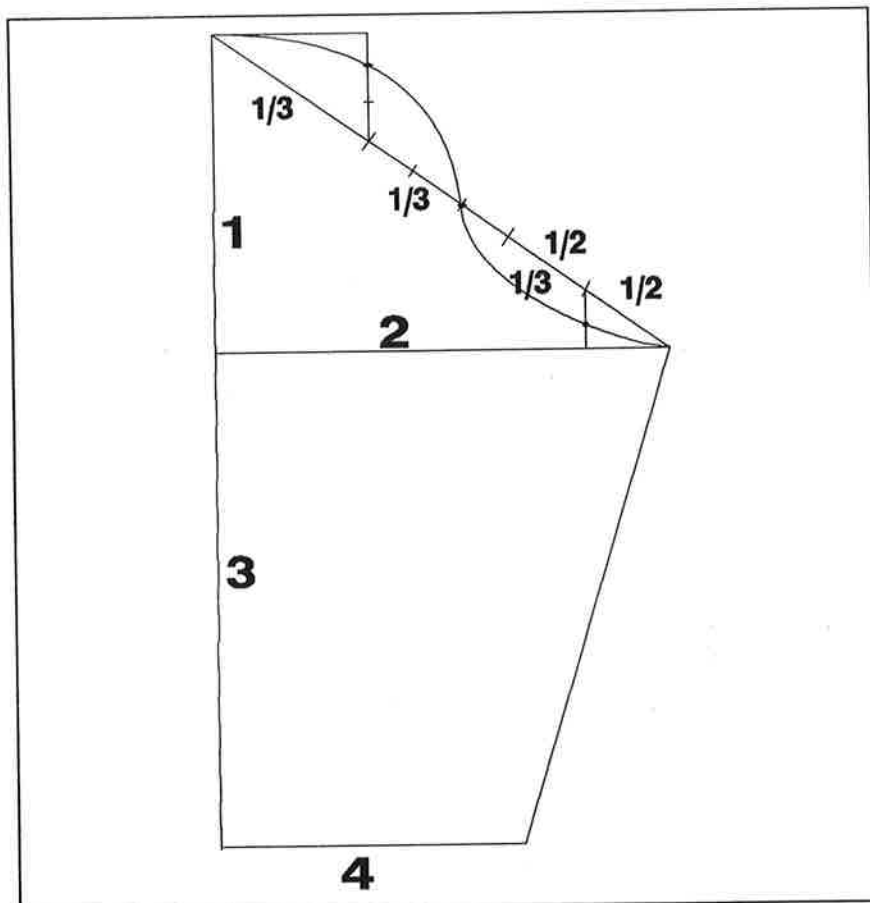


Diagram 2

To draft a sleeve cap to use with the above armhole you will need to take some more measurements. The measurements are listed in the box below.

To begin drawing the sleeve you will need a piece of paper half the width of the upper arm and the total length of the arm.

Begin by measuring from the top of the paper to what is the sleeve cap depth. (Number 2).

Divide the upper arm measurement in half and add one inch or one and a half centimetres for ease. (There will be a total of two inches or three centimetres of ease in the sleeve).

Draw a line at the base of the sleeve cap depth, (Number 2), to the under arm edge of the sleeve, (Number 1). Connect the two open lines to create a triangle as shown in the diagram. Divide this line into thirds.

Working from the top of the sleeve cap down, create a second triangle using the top one third of the line divided earlier.

Divide the outside line created in the triangle in half.

Now create a small triangle at the base of your sleeve cap using the halfway point in the last section of the large triangle as shown in the diagram.

Divide this triangle in half.

Looking at the diagram, place dots on your sleeve cap as illustrated.

Connect them by using a dressmakers curve, or draw the curve freehand.

For a fuller sleeve cap draw the top of the sleeve cap wider.

To finish the sleeve, measure beginning at the top of the sleeve cap to the bottom of the sleeve, (number 3).

Divide the wrist measurement in half. Ease is not necessary but can be added for a fuller sleeve.

Draw a line at the bottom of the pattern, (number 4).

Connect the underarm to the bottom of the sleeve.

To determine the width of the fabric, measure the fullest part of the pattern

at underarm. (Don't forget to double this measurement).

To determine the length of the fabric, measure the total length of the sleeve. To be sure your sleeve cap will fit into the armhole properly, measure the armhole opening.

Following the curve, begin at the shoulder and work the tape measure down to the underarm.

Record this measurement on a scrap of paper.

Now take the sleeve pattern and follow the curve of the sleeve cap.

Beginning at the centre of the sleeve cap and work the tape measure around the outside of the cap to the under sleeve.

This measurement should be the same, or a little larger than the armhole opening. If this is not the case, go back over your measurements and each of the steps in the pattern draft. After all the checks have been made and everything works out okay, it's time to cast on and knit according to your swatch measurement.

Have fun and if at first you don't succeed, try, try again.

Until next time,

Sally.

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CANADA

Greetings fellow Passap Knitters everywhere, from Joan Frost and Ella Tanner of Joella Knitworks in sunny British Columbia, Canada - where liquid sunshine streams from the sky almost every day. Ella, a native of British Columbia, (with the webbed feet to prove it), insists it never rains! Ha!

Marg Empey of Marg's Knitting Machines, 5123 Dundas Street West, Etobicoke, Ontario, (a suburb of Toronto), held her annual seminar on April 8th, 9th and 10th. This jump into spring featured Alicia Niles of Toronto, Terryl Hollins of California, Nomi Mumeret and Ko Riding of Washington D.C.

Once again, Creation 6 and computer designing stole the show. Alicia Niles presented a Design in Colour course, which she taught using Stitch Painter, a knitting design programme from Cochinille Design Studio. Alicia is now Knitting Products Manager for Husqvarna-White, the Passap distributor in Canada.

On Saturday night there was an inspiring fashion show. Marg and Alicia sponsored a contest for design school students. All the prizes were won by Sheridan College of Toronto students.

The first prize winner modeled her own design in the fashion show. This talented student won a Studio LK150 machine, donated by Husqvarna-White. (*This is a Japanese single bed machine, Ed*).

Other prizes included a one and a half pound cone of Woolray donated by Marg.

Terryl Hollins wore Alicia's wonderful Egyptian coat. Remember it? It was the stunning cover garment of the Autumn/Fall 1990 issue number 4 of

Duet International. The coat has been a real prize winner for Alicia, including the Grand Prize in the North American High Fashion Knit Contest.

Marg finds that there is a very big interest in computerized knitting machines and all the marvelous computer programmes available to knitters today. What a big change from the early days! She feels that the computer opens the door of creativity for young designers and allows a lot of versatility. Many punchcard machine owners are seriously considering upgrading to a computerized machine.

Statistics showed Marg that 65% of the participants were attending their first seminar. This shows that there is a sincere desire for knowledge out there. Knitters from as far away as Newfoundland attended this event.

What else has happened in Canada? From one of our subscribers in Montreal, we received notice of two weekend seminars which have already taken place. Seminar starved North Americans could also have attended the **Atelier de Construction en Textile** in Montreal, Quebec. (The Atelier is a college level textile design school, where students learn to weave, dye, machine knit, etc., all taught in French, except for guest instructors).

Catherine Macdonald informs us that Alicia Niles was invited for a week with the students and a weekend workshop open to the public. She covered fabric design and construction, (using the Passap), and demonstrated the techniques that are described in her book "A.A.N. Designs", using samples of some of the same Passap produced fabrics and others.

They are very well described in the book and easy to follow, but it was nice to see the work in action.

The best part for me was getting hands on with the computer Programme "Stitch Painter". It is extremely simple and fascinating to use.

There was another design workshop in mid April, again at the Atelier. Rachel McIlenny came for a week with the students and a weekend with folks like me. She specializes in design based on ethnic influences. This is a favourite of mine and I've collected quite a bit of background and many designs over the years.

Regine Mainberger, the director, is doing what she told us she would last year - bringing in outside influences to give students another perspective.

So, what have the Western Canadian knitters to look forward to? Guess we have to do some traveling. By the time you read this, there will have been a mass migration to San Francisco. Local knitters are knitting special outfits to flaunt at Passap University. We hope it will not be a "moving", (as in earthquake), occasion!

Marilyn Ranson, the organizer of the Okanagan-Similkameen club in the interior of B.C. tells us that members have decided to start wearing their knits to club meetings. Do knitters everywhere "save" their knits for special occasions, or is it just a problem in the laid-back west? A few years ago, Seija, (no-one seems to know her surname), a machine knitting pattern designer, moved to the area. Since then, many of the Club members have been attending her weekly classes and have produced a marvelous wardrobe of knits - including pants!

CALLING

This enthusiastic group has metamorphosed under Seija's influence.

This Issue's Tip

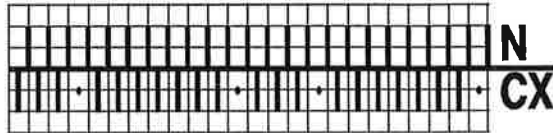
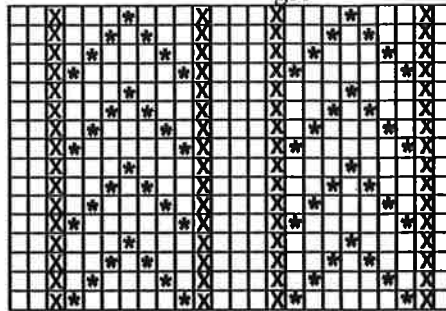
Our tip this time comes from Irene Cook, of Burnaby, B.C. Her E6000 hiccupped one day, (maybe it was static - who knows), and all the usual clearing techniques didn't work. She could get as far as PROGRAM on the display, but couldn't advance from there. Finally, she pressed the "R" button, which took her right back to MEMO, and then proceeded as normal. This cleared everything up, but she did have to reprogramme the pattern she was knitting of course.

Everything Old is New Again

For our club meetings in May, I (Joan), was casting about for interesting stitches to knit without punch cards. I came across the two Stitch Pattern Books, which used to come with the old pink Passap, or Duo 5 as it is also known. (I never had one, I was too young - honest!) It is full of unusual stitches. This is one of our favourites. This pattern requires a

nice crisp cotton with a very hard twist. I used a four ply for my sample. Cast on for full needle rib, (K/K), then arrange the stitches as per diagram.

You might want to make yourself a reader sheet or punchcard, (however, be careful Duo knitters, and plan your columns carefully, it is hard to get an even 40 stitch width repeat.



X = front bed needles out of work.

* = transfer front bed stitch to adjacent needle and leave needle in working position.

Knit two rows and repeat.

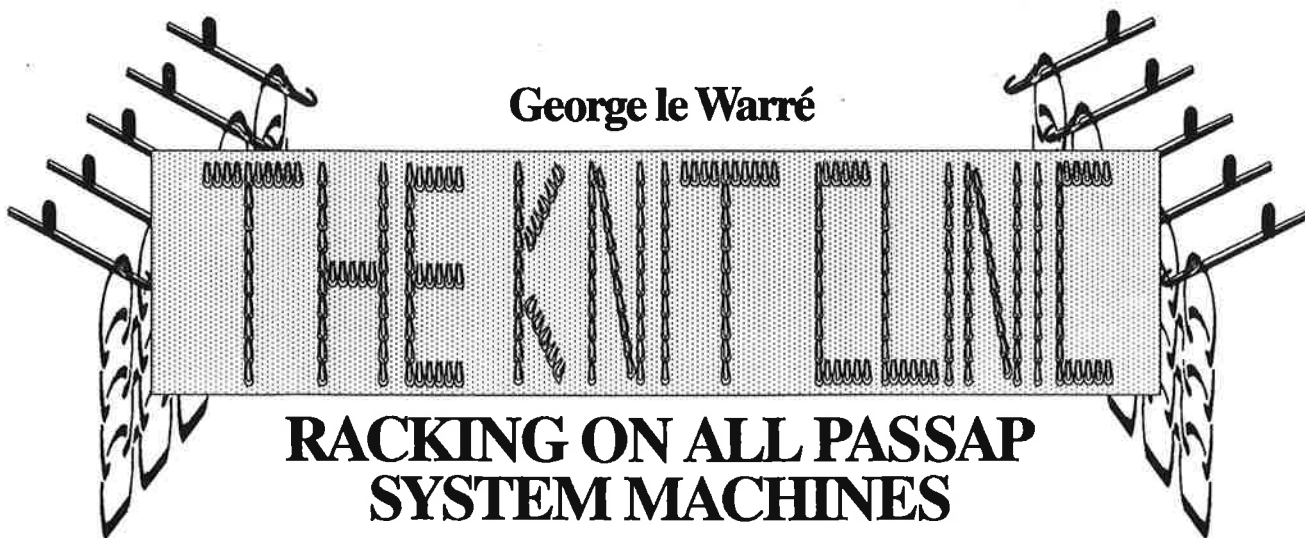
I made my sample on the Duo and had no trouble keeping track of the pattern without a card). You may vary the number of stitches between the columns of lace. You would probably want only two columns up the front of a cardigan, or to use this for wristbands, hems, collars or front bands.

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RACKING ON ALL PASSAP SYSTEM MACHINES

One of the most interesting forms of patterning that is available on our knitting machines, is unfortunately, one of the most neglected - Racking.

First of all, what exactly is racking? It is the act of moving the back or front bed needles and the stitches they contain, sideways across the stitches and needles of the opposite bed, before knitting the next row(s) of fabric. Usually this is done in some sort of a set sequence, but it is possible to make random racking patterns in some types of work. All double bed stitch types can be racked, but some are more successful than others, and produce wonderful effects.

Racking can be every row, every two rows, every three, four, five rows and so on. The sequence depends very much upon the pattern that is required. You can also rack one, two, three four, five, or six needles at one time, and to the left or right. In practice, it is not as complex as this at first may sound and, there is a little preparation to do before starting some of the patterns that require racking more than three needles in either direction, but we will come to that later.

First of all, let's start with something really simple, quick and easy, that shows a good result without too much physical or mental effort!

It will not matter whether you are knitting on a Duomatic 5, Duomatic 80, or an E6000 electronic machine. We are going to work mostly without any patterning to start with. When we come to samples that require patterning, explanations will be given for each machine type.

Cast on in a basic 1X1 rib, just as you would for a garment, over about 60 needles.

(Remember here that 60 needles means 60 FRONT BED needles and spaces, because the normal thing on Passap System machines is to count front bed needles only. The back bed needles are arranged to correspond). You can make any cast on that you like, either with circular rows, or a racked cast on, as shown in your instruction manual.

Knit about 20 rows in a straightforward 1X1 rib, remembering to obey the needle rule, that is - "First needle at the left on the front bed, last needle at the right on the back bed".

At the finish, locks will be at the right, and the handle up of course, as normal for this type of rib.

Locks set both to N/N. The stitch size will be that appropriate for the yarn you are using, e.g. about 4/4 if you are using yarn such as Bramwell Duo-Magic, slightly looser than for a normal rib.

Set the row counter to 000 and knit two rows. Now turn the racking handle one complete turn to the right, clockwise. It should end up being in the up position once again. As you do this, notice that the racking indicator at the left hand side of the front bed also moves to the right, to show you that this is the direction that you have racked. Very useful if you are knitting with a racking pattern, and are interrupted. You can always see which direction you last moved the bed.

Also at the left, on the top of the front bed are some figures, 3 to 0 and to 3 again. On the back bed there is an arrow pointing to one of the numbers

The normal knitting position is with this arrow aligned to the 0.

This indicator shows the number of spaces or positions that have been racked. There are six positions in all, and if starting with the bed in normal knitting position where both are aligned centrally, there will be three racking positions to the left, and three to the right available. It is normal to start most racking patterns, or patterns that will involve some racking from the start or central position. There are patterns that need you to rack the bed completely in one direction or the other before starting to cast on, but these are always noted in the instructions. These patterns involve racking more than three positions in one direction at the same time, or in sequence. So it is necessary to have the number of positions available at the beginning. It is possible with the bed racked either completely to the right, or completely to the left, to rack six positions consecutively. This allows a very wide "swing" to the pattern.

It is normal when racking to make complete turns of the racking handle in one direction or the other, so that the handle ends up in the position it started. It is very rare that you will be asked to make a half turn with the handle when making a pattern.

Knit two rows, and turn the racking handle to the left, anti-clockwise. Knit two rows, rack to the right. Knit two rows and rack to the left. Continue in this way for about fifty rows in all. This will give you enough knitted fabric in your sample to be able to see what is happening to the actual fabric construction when you remove it from the machine.

Most rib settings allow you to make racking patterns within the rib itself. The golden rule is to always make a complete turn of the handle each time, as if you don't, the needles will end up in a position where they are directly opposite each other, and crash into needles on the opposite bed when you knit the next row.

A racked rib in the way described here can not only add interest to an otherwise very basic garment, but also has the advantage of "tightening" the rib, and making it hold its shape more firmly. This effect can be useful where a tight ribbed section is required, or a rib that is required to hold its shape well, such as on children's garments.

Now let's look a little further, and explore this method of working more fully.

As already explained, racking can be utilised with almost any rib, but can be used to produce patterns in its own right. Push up all the empty needles between those that you have in working position on the machine. Turn the racking handle to the down position, and knit about twenty rows in a contrast colour yarn to separate the first sample from the next one.

Set the locks as follows:-

Back EX, Front N. Repeat the knitting and racking sequence used for the first sample of knit two rows, rack one to the right. Knit two rows and rack one to the left. Because the stitch type you are now using is a half fisherman's rib, the resulting fabric will be different in construction, and have a different appearance. Knit about sixty rows and follow the sample again with twenty rows knitted in a contrast yarn with the locks set to N/N.

Now set both locks to EX, and using your main yarn, repeat the swatch. Once more the appearance will be different. Both these last swatches are basic racked fisherman's rib, and are sometimes called swung English rib.

There are many racking patterns based on the EX lock settings, with either one or both locks set to EX. It

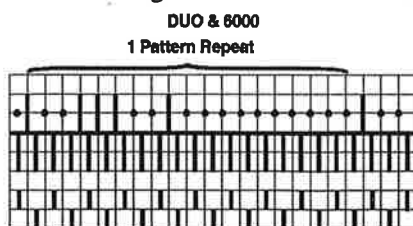
is a very very useful stitch setting that has been much used in combination with racking to produce many interesting and attractive patterns, either alone, or in combination with patterning with pushers. If you look in your instruction manual and stitch pattern books, (the optional extra stitch pattern book for the Duomatic machines, or the E6000 pattern book), you will find many such designs.

Utilizing racking, it is very easy to include extra design elements into the fabric whilst the front bed is creating a pattern on its own. A good example of this is a single bed tuck pattern created on the front bed. This technique works for all such patterns, but the example here is one that is very easy. The front bed will knit an every other needle tuck pattern for two rows, and then alternate to tucking on the needles that knitted on the previous two rows. This is often known as honeycomb pattern when knitted just on the front bed.

On your knitted sample, transfer all your back bed stitches to the front bed, and knit twenty rows in stocking stitch using black strippers and stitch size 5 for DuoMagic yarn, locks set to GX/N.

Place a pusher into position under every front bed needle and set into 1 up and one down formation for the Duomatics. Pushers all in working position for the E6000, and enter Technique 130 as a stitch pattern. Locks set to Duo N/AX and left arrow key, E6000 N/KX, and stitch size 5 on all machines.

On the back bed, push up the centre 3 needles to working position, leave 2 spaces at each side of these, and push up one needle each side. Leave 10 needles out of work and repeat. The needle setting looks like this:-



On 6000 machines FB pushers all in WP. Selected into pattern by electronics.

Diagram 1

Now rack the bed three complete turns to the left, ending with the handle down. This will give us six racking positions available to the right. Fill the empty needles in working position on the back bed, with stitches transferred from the front bed. All front bed and back bed needles that are in working position now have stitches. It is important that you only fill the back bed needles AFTER racking to the starting position. If you forget this, the bed will not rack all the way to the left.

This pattern will be worked in multiples of four rows, so it is not difficult to remember the sequence. It may be useful to make a note of the row counter numbers and rackings for your own use, and then cross them out as you work, if this is your first attempt at a racking pattern.

Set the row counter to 000.

**Knit 4 rows, rack once to the right.

Repeat five more times. RC24.

Knit 4 rows without racking. Repeat

twice more. RC36.

Knit 4 rows and rack once to the left.

Repeat five more times. RC60.

Knit 4 rows without racking. Repeat

twice more. RC72.**

Continue in this sequence repeating from ** to ** throughout to knit this pattern for about RC288. This will give you a sample that is large enough to see the whole effect of the pattern, which is known as "the Tucked Snail Trail". See Sample 1.

Try using this basic technique with needles in work in varying groups on the back bed, whilst knitting other tuck stitch patterns, and try different racking sequences. Rack one to the left, knit 8 rows four times, etc., to make your own individual designs. The only thing to watch is that it is best when arranging your back bed groups of needles, to make sure that during the racking sequence, the back bed needles do not end up more than one or two spaces beyond the edges of the knitting on the front bed, as this can sometimes cause problems with stitches dropping at the edges of the work.

Although many racking patterns shown in manuals and stitch pattern books only involve the use of one col-

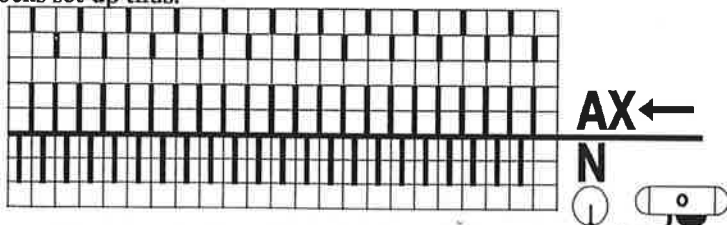
our, and rely on texture for their pattern effect, it is also entirely possible to use racking methods in multi-colour work. To illustrate this, perhaps the most simple way is to show you how to make a very easy two colour pattern that also contains some racking.

This is easily achieved directly following the last sample. You will need a second colour in feeding eyelet two, and leave the settings for the honey bomb pattern on the front bed exactly as they are. In this pattern, we are going to make the snail trails that appear over the tuck stitch work in the second colour. The base fabric of tuck stitch will of course be in two colours.

The difference is that the back lock is only going to knit with colour two, so that this forms the contrast pattern. So place a pusher into working position under each of the needles in your groups on the back bed and, set the back lock to BX with the left arrow key depressed. The knitting and racking sequence is exactly as before, except that you will need to knit two rows colour one, then two rows colour two through. It is as easy as that! See Sample 2.

Let us now look at some more very simple, but very effective racking patterns. These are all simple to produce and can make lovely garments.

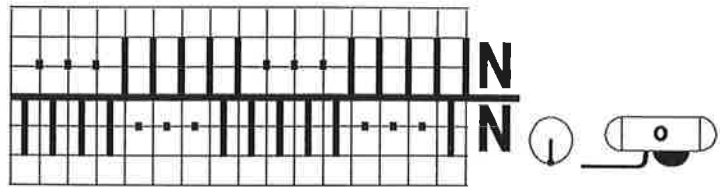
Sample 3 is made using the needles and locks set up thus:-



K2Rs 1 X2
K2Rs 1 X2
Diagram 2

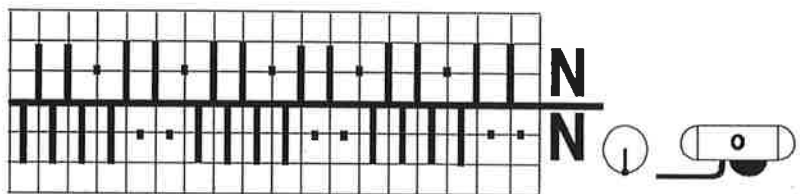
This is an "all-over" racking pattern that is probably best used for jackets or other outer garments, as it can be very thick. Consequently it is also very warm in wear.

Sample 4 is a lighter weight fabric made with the setting given below:-



K2Rs 1 X2
K2Rs 1 X2
Diagram 3

This makes very good fabric that is useful for sweaters etc., as does Sample 5 made using this setup:-



K2Rs 1 X2
K2Rs 1 X2
Diagram 4

Sample 6 is a much lighter fabric again, being almost entirely stocking stitch based, with just a small, delicate pattern made with back bed needles and an FX setting, as shown in Diagram 5.

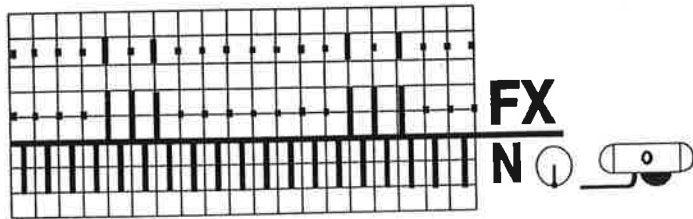
Sample 8 is a more complex appearing design, with a more "fluffy open" texture. It is made as shown in Diagram 7.

So far we have looked mainly at racking only in combination with plain ribbing, tuck and EX or FX stitches, but this is not the limit. It can also be used with almost every lock setting to a greater or lesser degree. Let's look now at combining it with a pin tuck type of knitting.

We will still use the two colours, although it may be made with only one colour if you wish. Before starting, make sure that the bed is racked to the left as far as it will go.

Sample 7 is a much closer knit pattern, although once again it is mainly stocking stitch based. This is particularly good for skirts and jackets. The setup for this is shown in Diagram 6.

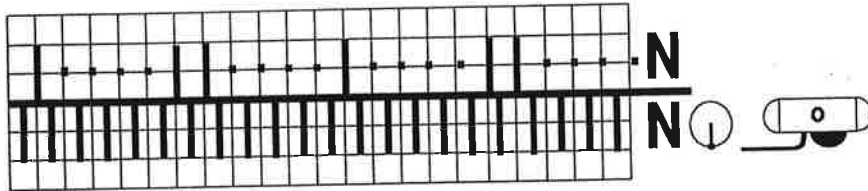
Black strippers. *Set both locks to N/N and knit two rows in colour one. Set the front lock to GX and the back lock to N, knit eight rows colour two, and then rack 6 places to the right. Locks N/N, knit two rows colour one. Front lock GX, knit eight rows colour



K2Rs ① X2

K2Rs ① X2

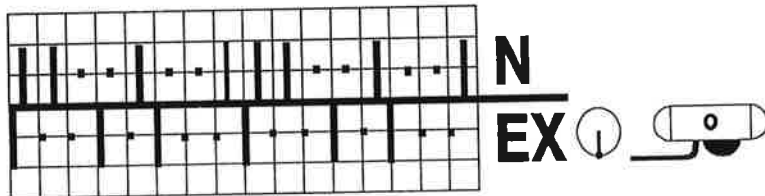
Diagram 5



K2Rs ① X2

K2Rs ① X2

Diagram 6



K2Rs ① X2

K2Rs ① X2

Diagram 7

two, and rack six places to the left*. Repeat from * to *. This will give you a racked pin tuck where the racking has the effect of tightening the stocking stitch with the pin tucks, as well as adding a slight herringbone effect to the look of the fabric.

It is also worth experimenting further with this, as many interesting effects can be obtained by changing the number of positions racked, number of rows knitted etc.

Still using a pin tuck type fabric construction and black strippers, it is also possible to make pin tuck racking in two, three, or four colours within one row. The front bed will be knitting the jacquard fabric as a single bed fairisle, complete with "floats". Then after a number of rows, both beds are set to knit with the locks on N/N for two rows to seal up the pitucks, and en-

close the floats within this. Because this type of jacquard has floats within the pin tucks, it has an almost "padded" feel and weight, making a very firm and bulky material. The sample shown was made by knitting four colour jacquard with a very simple card shown here:-



Set the Duomatic locks to GX/BX with no arrow keys. Bed racked completely to the left before making a normal tubular cast on, *then knit with two rows colour one, two rows colour two, two rows colour three, two rows colour four. Repeat this to row counter 80. Rack four positions

to the right. Locks N/N and knit two rows*. Repeat the eighty rows jacquard and rack in the opposite direction, then knit two N/N rows. The fabric builds quite slowly, but is ideal as non-elastic cuffs and bands for garments knitted in a conventional four colour jacquard technique. The fabric is shown in Sample 9.

Another very interesting application of the racking technique is for use within double jacquard fabrics. This may not at first be an obvious choice, but used with care and thought, can add a whole new dimension to knitting in two or more colours. We will look first at a simple two colour birdseye jacquard, where the locks of the Duomatic are set to BX with both arrow keys on the back bed, and BX with the left arrow key on the front bed. This corresponds directly to technique 180 on the E6000 machine. Choose any pattern that you like, and knit in the colour sequence of two rows colour one, then two rows colour two, just as normal. What you are going to add, is a racking in between each colour change. So knit as follows. Two rows colour one, rack one position to the right. Two rows colour two, rack one position to the left. Repeat this sequence the whole time, and knit a fairly long length of fabric. It will not at first be too obvious what is happening to the stitch structure, but on closer examination, you will see that the racking has had the effect of closing up the birdseye effect, so lessening the "grin through" of the colours showing through the main background knitting. This can be very useful in two, three and four colour work, particularly where you want to

knit a single motif on a plain background, but avoid the colours showing in the background as much as possible.

Using racking is also a very easy method of producing edgings and braids for finishing garments, or

bands for jackets that are edge to edge with no buttons. For the band shown here, make a normal tubular cast on with twenty front bed and twenty back bed needles.

Knit 2 rows N/N and rack one position to the left until you come to the point where you have racked completely to the left.

**Locks GX/N, black strippers, and stitch size appropriate for stocking stitch in the yarn you are using.

Knit ten rows, then rack four positions to the right.

Locks N/N. Knit two rows.

Locks GX/N, knit ten rows and rack four positions to the left.

Locks N/N, knit two rows.**

Repeat from ** to ** throughout. The effect is almost like that of having knitted a rouleau edging for the garment.

See Sample 10.

This little edging can also be adapted to making all sorts of decorations. For instance "daisies". The knit and racking sequence is exactly as above, but use only ten needles on each bed.

Use a "three ply" type yarn, such as Bramwell DuoMagic, with stitch size 5/5.

Knit ten repeats, and then a few rows in a contrast yarn and release.

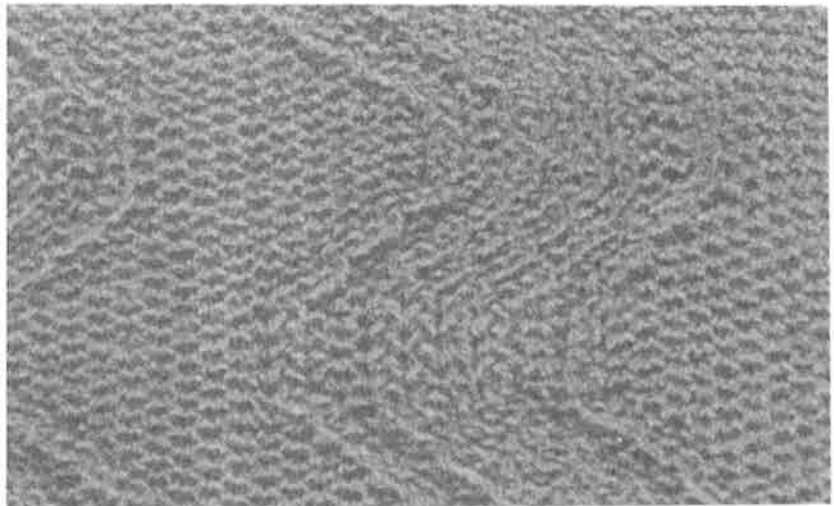
The fabric will automatically want to form a circular shape on itself.

Unravel the waste yarn and stitch the two ends together and you have the daisy shape.

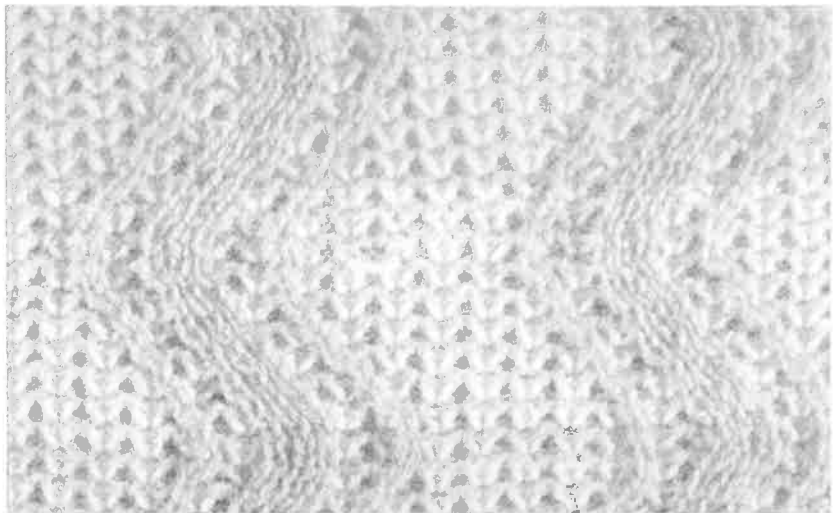
Knit a contrast colour centre and stitch on, and you have a flower to apply to any garment as a very pretty trimming. See Sample 11.

So as you can see, racking is a very versatile technique, that is capable of knitting far more than just zig-zag patterns that most knitters assume it is what it is all about.

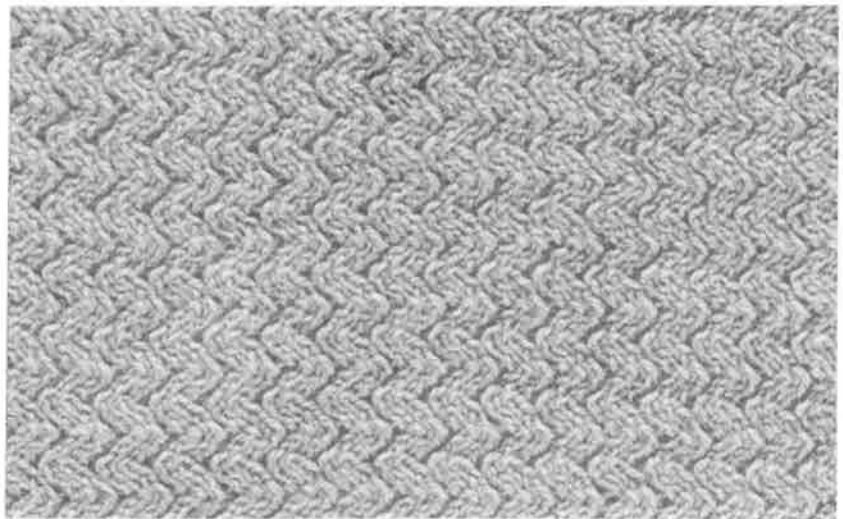
Try experimenting with it and see what you can come up with. There are thousands of patterns just waiting to be "discovered"!



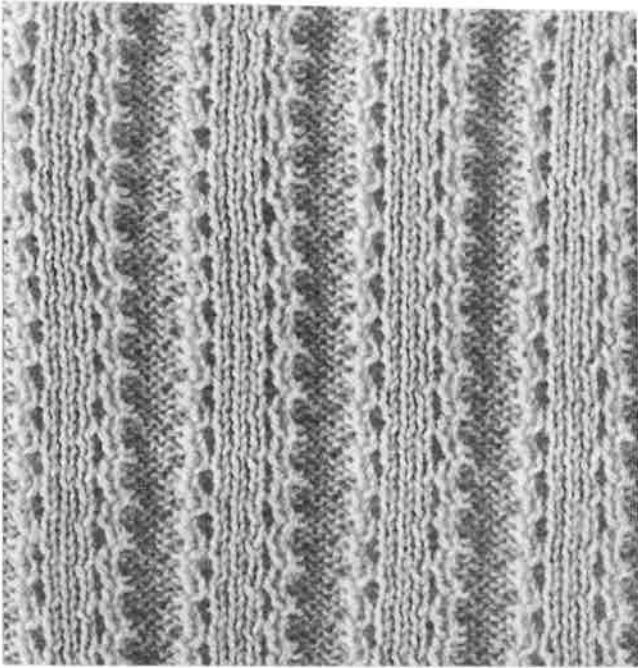
Sample 1



Sample 2



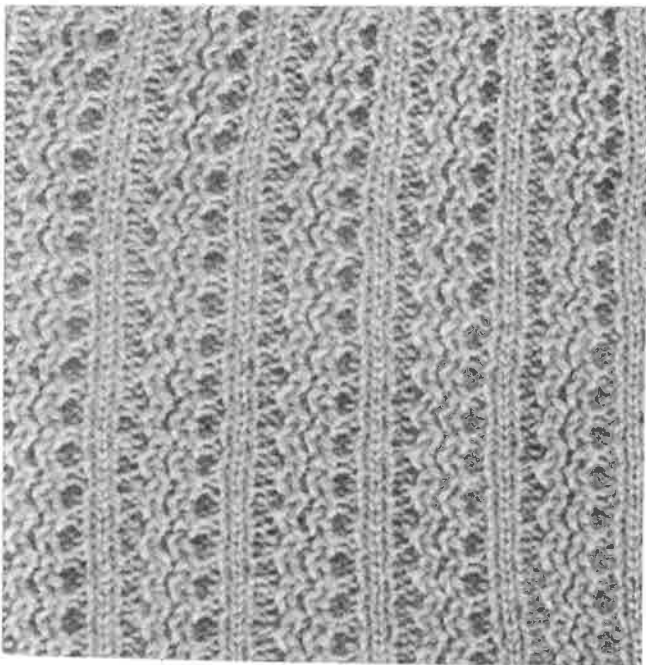
Sample 3



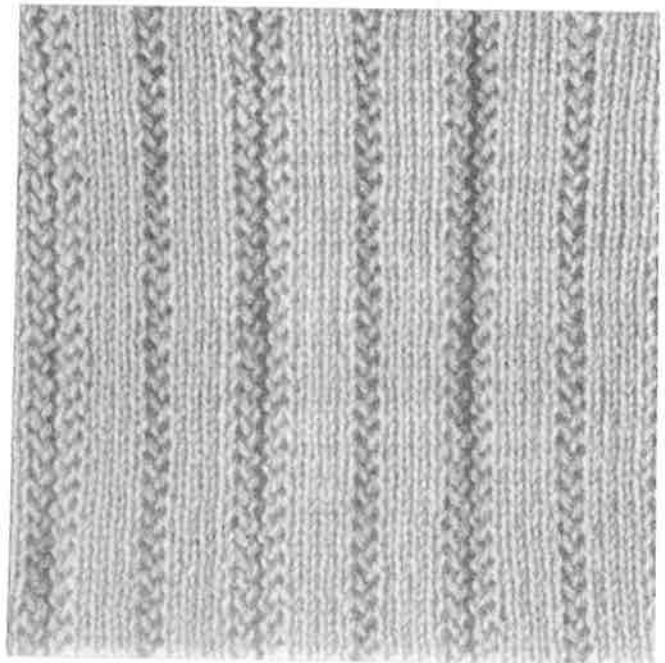
Sample 4



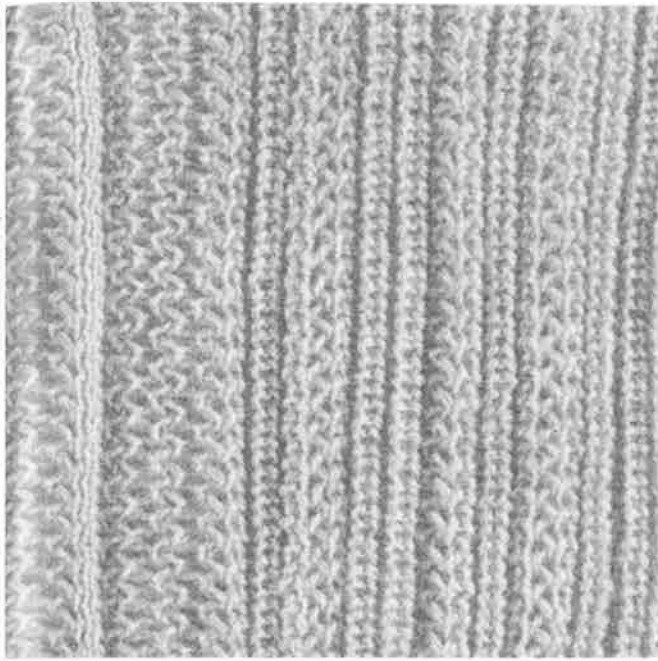
Sample 6



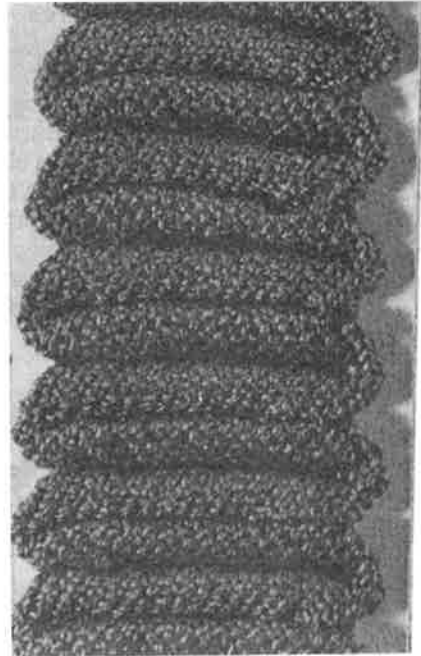
Sample 5



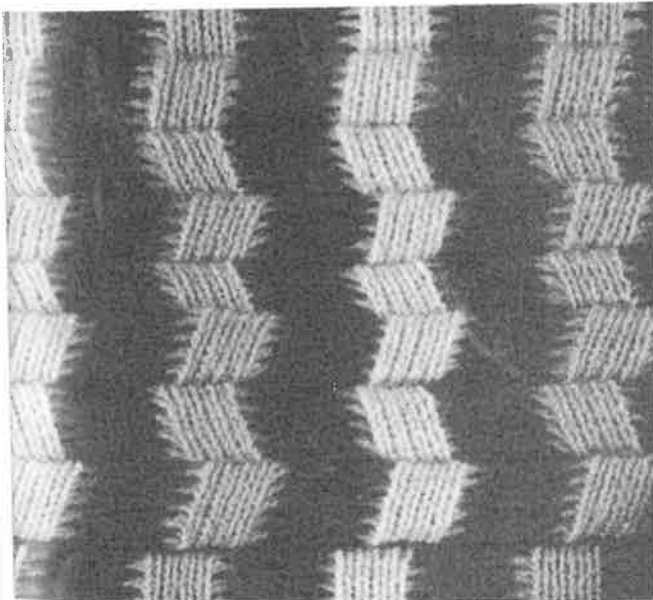
Sample 7



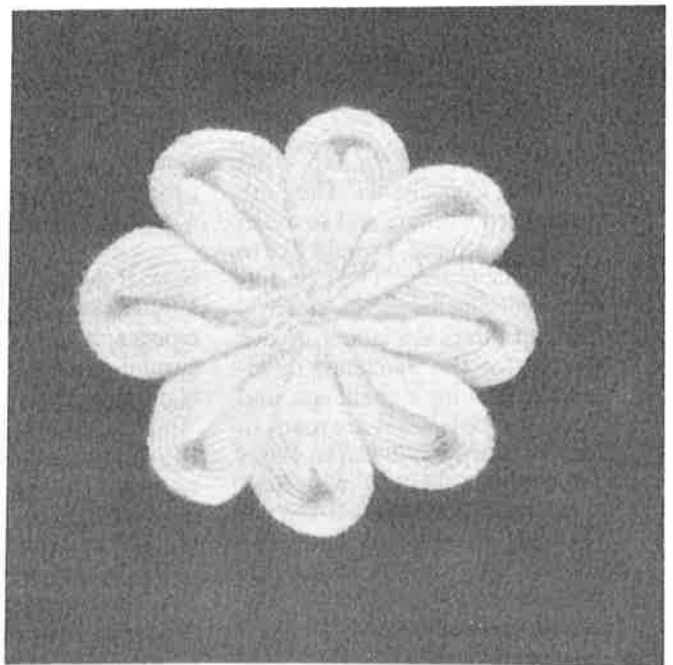
Sample 8



Sample 10




Sample 9




Sample 11

**Dear Duet Passap System Knitters,**




You are expecting to hear some news from the States, right? I can't figure it out, but the scuttlebutt just doesn't seem to be beating a path to my door this quarter. The only news I have is the quarterly Passap USA New Dealer Training on August 22 through 28.



By the time you read this, Passap University 1994 will be a fading memory, except to the over-worked staff. Some of which may be starting those tranquilizers ordered by their physician.



Since there is no exciting news to dwell on this issue, I would like to chat a while about the Passap USA Knitting Consultants. They are such hard workers and so much fun to be around, I would like to sing their praises. The Consultants working for the Passap System machines is a labour of love - love for the machines themselves, love for a challenge, and love of people. They are ready to take telephone calls from dealers and knitters who have purchased patterns that are not knitting as expected, and solve them. They are wonderfully versed in all of Passap's products, and can teach classes at a moments notice, and they must



have some good farm stock in their genes, because they work like mules during Passap University. After the 1993 University, there were still five of us packing up equipment to return to the office when everyone elses automatic coffee pots were warming up. Trust me, this is not an exaggeration. My deepest gratitude to each and every one of you. You are so special. I'm so lucky to have such hard-

Dealer Training Course", I wrote "New Dealer training Course". That one too was not flagged by the spell check. Isn't language wonderful and fun? If my fingers try to send a message different than the one coming from my brain again, I will let you know. And please, don't lick your right mouse button, or the left one either.

Speaking of licking, I must share another fun thing with you. When I sent a form to Passap University instructors, one of the items stated, "For health or religious reasons, I require the following special dietary considerations". A most delightful retired Passap USA Knitting Consultant,,

Janice Hill, responded: "M & Ms". (I hope you have these in other countries. They are little chocolate drops covered in a candy shell that melts in your mouth, but not in your hand. They used to available in little single serving packages - come to think of it, they still are, but now they weigh two pounds!).

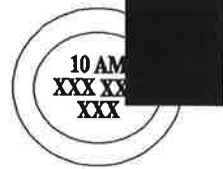
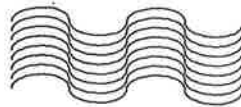
Until next time, best wishes,

Mona

from the USA with MONA EARLY

working, fun people around - especially during the stress of such a large seminar. You are terrific!

Now, if there is still some room, I must share my two favourite typographical errors. One was in a training script I was doing. The text was something like this, "To see the pop-up menu, lick the left mouse button". Of course, the computer programme's spell check feature did not recognize it as a misspelled word and let it get by. The other one was in an article referring to a dealer training session. Instead of writing "New



PROBLEM POSTBAG

with

Pat Cook

Although machine knitting is relatively quick compared with handknitting, many hours are spent producing a finished garment. If the finished product does not turn out to be the correct size, then a great deal of disappointment and frustration is felt. I received a 'phone call from a very upset lady with just this problem.

The problem stemmed from the fact that she was using pure WOOL for the first time. The garment was a jacket and the finished product did not achieve the correct size, no matter how carefully the tension swatch was measured. After knitting three jackets all of which turned out to be too long and too narrow, she 'phoned me for help.

I remembered having the same problem myself many years ago, when I first tried knitting with wool. I was almost put off using wool altogether, until I realized that whatever the yarn is, it's characteristics have to be taken into consideration.

Working With Wool

Wool has what I call a "snappy" characteristic. Think of a wool rib - it snaps together and is very springy, holding a very good tight welt. This characteristic does not only apply to the rib - it applies to the main stitch used for the body of the garment as well! This is why more stitches are needed to achieve a given width using wool, than when using cotton or acrylic or a wool mixture. No matter

how much the knitting is pulled widthways - pinned out and pressed - wool will have an overwhelming desire to close back together. This then creates a further problem. As the stitches close together, they naturally become longer as they become narrower!

Realizing these problems has still not explained why a carefully measured tension swatch did not produce a garment of the correct size! Well, there is another characteristic pertaining to wool - it weighs much heavier than acrylic.

All of us I think are used to using acrylic or an acrylic mix and, because of this, we tend to treat a swatch knitted using wool in the same way as a swatch knitted with acrylic. This is where the fundamental problem lies.

Think of the finished garment - in this case a longer length jacket. The jacket is going to take quite a lot of yarn in pure wool, probably over a kilo! This is going to be "hanging" on the person when worn. The weight of the garment is going to pull the jacket down as it is worn. The characteristic of wool is to be long and narrow anyway! The end result can be disappointing unless careful consideration is applied before knitting.

Unfortunately, there is no "magic formula" which can be applied to overcome this problem. This is where you begin to become an "experienced"

knitter through trial and error. But if you apply sensible thinking, you should minimize considerably on the error side!

Here are some of the methods I use to combat the problem.

The Tension Swatch

I always knit a much longer swatch than normal.

WASH the swatch before measuring and DON'T try to persuade the swatch to be wider than it wants to be. Steam and press the swatch before measuring, but remember that a large piece of knitting will want to "pull in" far more strongly than a smaller swatch - therefore you may achieve a widening of your swatch that will NOT be achievable on the garment piece.

Stitch Technique

The kind of stitch that you choose for the garment can greatly influence the behavior of wool.

Birdseye

E6000 - Technique 180, 195 or 207, (using 2, 3 or 4 colours in a row) - and BX with both arrow keys on the back lock.

Duo 80 - BX on the front lock with the left arrow key depressed, or no arrow key if using more than two colours in a row - and BX with both arrow keys on the back lock. Deco on 4 for two colours in a row or 2 for three or four colours in a row.

This stitch elongates in a very alarming way, but can be combated using AX with both arrow keys on the back lock instead of BX. This works for both the E6000 and Duo.

Because AX is a TUCK, the knitting is increased in width and reduced in length.

If the main stitch pattern is a SINGLE COLOUR TUCK STITCH (This does not apply to the birdseye technique using AX) - knit a VERY much longer swatch and pull the swatch lengthways gently after washing. Dry the swatch hanging, not flat.

It might even be necessary to reduce the length of the garment by a centimetre expecting the finished garment to drop. This is because a lot of wool, and therefore a lot of weight, will be in a tuck stitch garment causing it to drop, even though tuck stitch tends to go wider and shorter. It will depend on the amount of tucks per stitch on how heavy the garment will be. The crunchier the fabric, the more it will tend to drop!

Single Bed Fabrics

These will not need as much yarn and therefore will not be as heavy and the problem will not be nearly as severe as with double bed fabric. Therefore, it might be worth considering knitting a jacket in a single bed technique.

Before attempting to do this, do a thorough check on your Black Strippers for rough edges and gouges and keep checking after each garment piece, as they are easily damaged and can cause the yarn to break. It is also advisable to knit quite slowly.

Working With Cotton

Cotton has very different characteristics. Where wool is "snappy", cotton is "floppy". It does not make a good rib. Therefore when considering what kind of garment to knit using cotton, it might be a good idea to knit something which does not require a tight rib - such as a tunic or coat.

Bear in mind also, that cotton is quite heavy and can tend to "grow" in width as well as length!

Here again a large swatch is necessary so that its characteristics have a chance to influence the swatch.

Wash the swatch before measuring, as some cottons tend to shrink. When the swatch is dry, steam iron it on the wrong side.

I have discovered that using fine elastic when knitting a rib is NOT good. The rib becomes horribly stiff and the elastic is not strong enough to give any kind of "hold" to the rib.

I have noticed that manufacturers are using elastic on the cast on row only, and this nips the very bottom of the garment in.

From unpicking the cast on row of one of these garments, I think the elastic, (which is quite strong - and not the very fine type), is used as the yarn for the first zig-zag row. The main yarn is then used for all the subsequent rows.

I cannot give advice on using silk or angora yarns, as I have never been able to afford to use them! The rule is to take note of how the yarn behaves and work accordingly.

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Dear Duet International,
 Many knitting magazines never seem to address my E6000 problems, (though I'm sure there are many more). Here's one of them.

I wanted to knit half tubular, open at the right, with a slub cotton yarn I had taken a fancy to. I started on the sample and got into a mess straight away trying to follow those 8 and 12 row cast-ons in the manual. I had no idea what stitch sizes to use, so I skipped that problem by doing an ordinary tubular cast on in waste yarn with a few extra CX rows, going through the 108 selection routine and just continuing in my main yarn. I had raw stitches of course, but that didn't matter at this stage - I might not even like it when I see it knitted up. But I did like the result and planned the garment. It would have a trim applied to the bottom edge later - and that brought me back to the cast-on problem.

I had found, doing the sample, that the yarn behaved better with some weight on, (because of the slubs in it, I suppose), but claw weights didn't hold evenly on the double fabric. So, I wanted a simple manual cast on before I put the console on for 108, (didn't want the cast on rows on the row counter), and I wanted to use the comb and weights. I browsed through my stack of magazines for an hour. Nothing on knitting tubular - period. My Duomatic 80 manual however; had just the cast on I wanted, but it needed pushers and BX with the left arrow key on the front bed and I can't do that on the E6000. I sleep on it and wake up next morning inspired!

I cast on with waste yarn in 1X1 rib, hanging the comb as usual after the N/N row, but do a few extra CX rows. I change to my main yarn, set the lock to GX/N, stitch size 2 and knit a row on the front bed. With the lock at the left, I change setting to N/GX and knit a row on the back bed. I put up all the in between needles and set the stitch size for my main knitting. The yarn end is on the back bed now, so I leave the lock setting at N/GX and do another row on the back bed. With the lock at the left I change to GX/N and knit across the front bed ... Eureka!, I have cast on! I turn on the console, go through the selection routine for 108. (I knew from my sample that knitting would start on the front bed), and I'm up and away with just what I wanted.

Later, when I take the knitting off the machine, remove the comb and cut away the waste knitting, I realize I can achieve the same result on my sample by putting a running thread through the first knit row of raw stitches ... Oh well, there is always more than one way to skin a cat! This may all seem like pretty basic stuff to other Passap knitters,

but I'm very much on my own and have consumed many a frustrating hour with other problems. I buy magazines that advertise for instance, an article on "everything you ever needed to know about your linker", only to find that it tells me nothing much that isn't in the instruction manual anyway, and there's another \$6.00 down the drain. My nearest dealer is a two hour drive away, or a long distance 'phone-call and I am not convinced she knows the machine that much better than I do! Duet is the greatest help of course - not always infallible, but then who is!
 Yours truly,
 Winifred Andreasen, USA.

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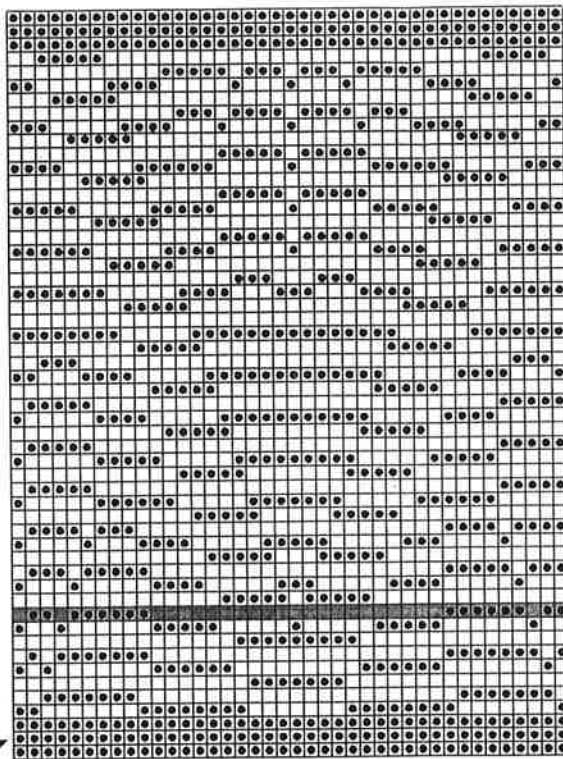
Dear Duet,

Recently, I saw a jacket that had been bought in a local store with a type of pattern I had never seen before. It was a raised diamond shape, such as we might knit with N/HX and the transfer lock. The difference being that the diamond had a complex two colour jacquard pattern standing out from a border speckled in the same two colours, just as if a three colour pattern had been knitted without the third colour. In which case, perhaps it could be done on the Duomatic 80. I looked for a suitable pattern and found one in Duet issue 2, model D10206. This is a flower set in a diamond shape. I drew this out on squared paper, leaving the diamond border blank. This border seemed a little narrow and I thought perhaps it would not stand out enough. So, I widened the diamond border from three to five stitches.

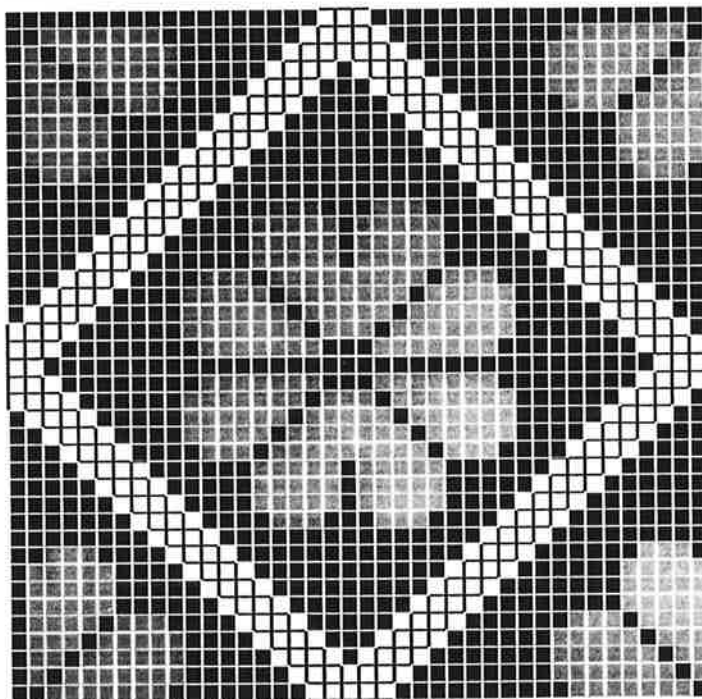
To transfer this to a punchcard, divide the punchcard into series of three rows. One row for colour one, one for colour two and one for the pusher selection for the transfer lock. The Deco will be set to 2 and no arrow keys depressed on the front lock. The pattern is transferred and punched on the card just as if the diamond shape was to be in a third colour.

Cast on in double bed K/K using a four ply type yarn and stitch size 5.5 on both locks. Set the back lock to AX, both arrow keys and pushers arranged in one up and one down setting. On the front bed a pusher under every needle in work. Lock set to BX and no arrow keys. Deco set to 2. Beds set in transfer position throughout. *Knit two rows colour 1, two rows colour 2. Disconnect the Deco and take it from right to left and back again. Reconnect to front lock. With U100E set to 5, take it across the beds from right to left*. Repeat from * to * throughout. The two colour jacquard pattern is knitted and the diamond frame is transferred from front to back as appropriate, creating a raised or embossed jacquard pattern. The row counter and Deco card numbers will not agree, so I turned the card over and numbered the blank side to correspond with the row counter.

I hope this will be of interest to other readers, I enjoyed experimenting.
Mr. G. W. Jackson, England.



First Deco Card. Line 1 = Black on original. Line 2 = Grey on original.
Line 3 = White on original.
Therefore THREE lines on Deco card = ONE line on original design.



Original Pattern



D1902



D1903



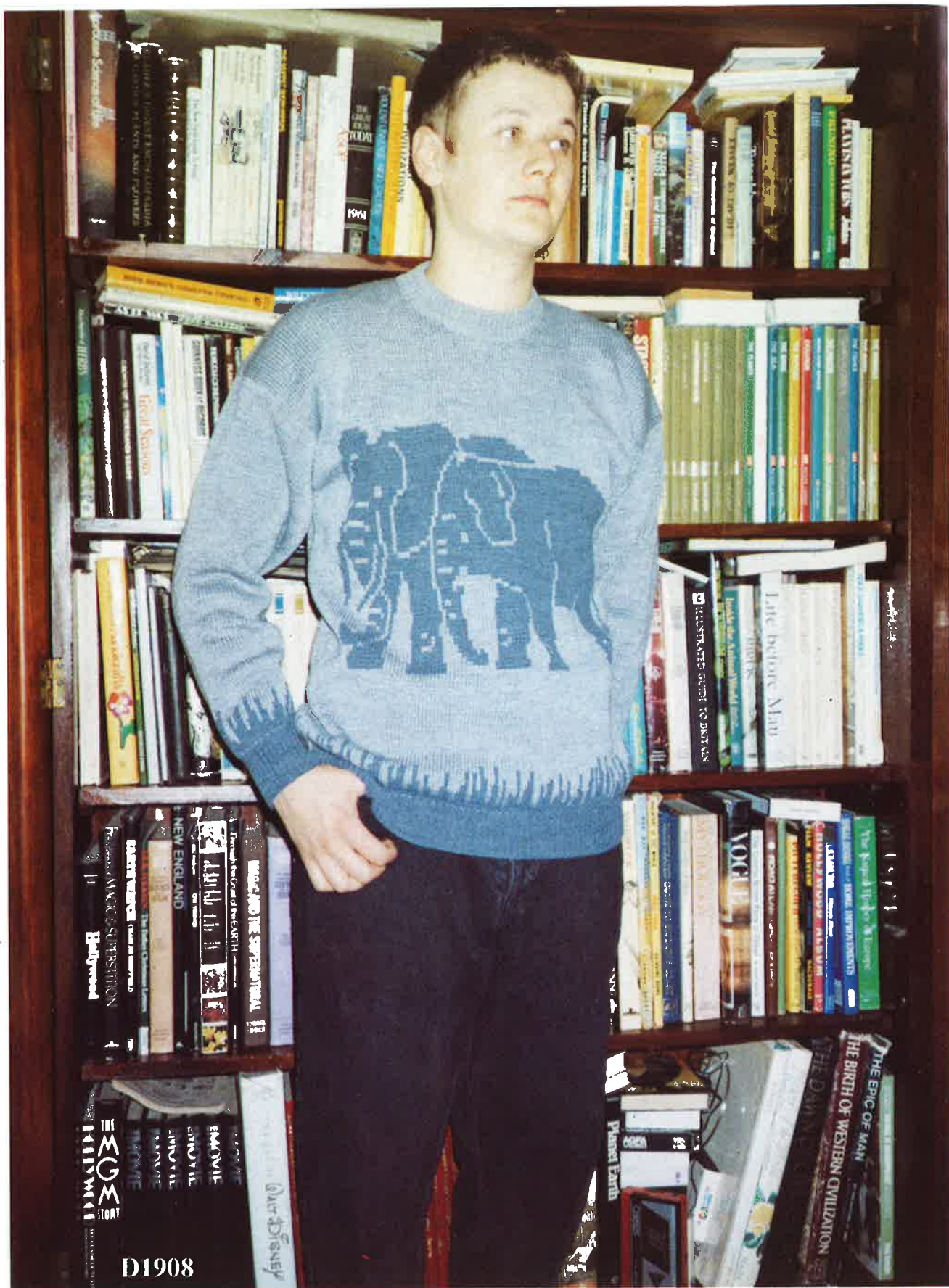
D1904



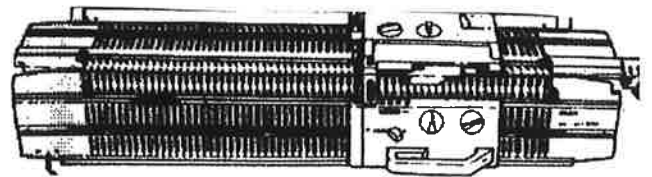
D1905







D1908



D1906 Jacquard Sweater

Designed by Linda Calverley, England

Pictured on Page 38



5, 80, 6000



86[92:97:102:107]cm Chest.



103[108:113:118:123]cm Chest.



Any 2/30's yarn. 500g Cream = Col 1, 500g Grey = Col 2.



40sts = 153mm 40Rs = 37mm
OR 100sts = 383mm 100Rs = 93mm,, measured over jacquard pattern.
40Rs 1X1 rib = 70mm.



Jacquard using cards given & as Diag 2. Ribs as Diag 1.
Cast on 1, Tech 180.



Page 3.



460g Size 92cm Chest.



Two ends yarn taken together for each colour throughout.
Neck shaping by cut & sew method as shown on chart.



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



B. All Ns to WP. Rk 1 pos to Lt. Lks CX/CX K 2Rs. Rk half pos to Rt, (handle now down).

Set as Diag 2 & for St Patt A. K 2Rs Col 1 2Rs Col 2 as chart.

C. Set for St Patt b. K 2Rs Col 1 2Rs Col 2 as chart. CoF. K second piece as back for front.



A. As Back A.

B. As Back B & inc as chart.

C. As Back C & inc as chart.
CoF

E6000 PROGRAMME		
PROGR : ENT	KNIT TECH : 180 : ENT	KNIT TECH : 180 : ENT
ERASE : ENT	ENLARGE PO : NO	ENLARGE POS : NO
CAST ON : 1 : ENT	TEST : NO	ALL ST PATT : ENT
ALL ST PATT : NO	ALL ST PATT : NO	FORM : ENT
ST PATT A : ● : ENT	ST PATT B : ● : ENT	Enter Form Programme here for appropriate part.
Read in card 1	Read in card 2	START CAST ON : ENT
ALTER : NO	ALTER : NO	

CoCir 1X1 Col 1 123sts SS 3/3
Lks N/N K 44Rs Change to WY
K several Rs & rel.

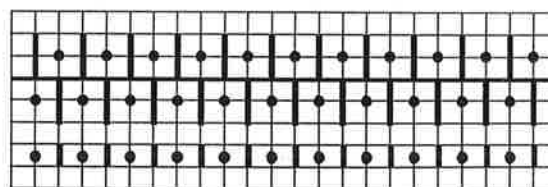


Block all parts to size & shape, leaving under damp cloth until dry. Make cut & sew neckline as shown in chart. Join shoulder

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

	86cm	92cm	97cm	102cm	107cm		86cm	92cm	97cm	102cm	107cm
1	37	37	37	37	37	1	37	37	37	37	37
2	153	153	153	153	153	2	153	153	153	153	153
3	A	A	A	A	A	3	A	A	A	A	A
4	B	B	B	B	B	4	B	B	B	B	B
5	60	60	63	63	65	5	136	141	149	154	162
6	3	3	3	3	3	6	86	92	97	102	107
7	3	3	3	3	3	7	*	*	*	*	*
8	195	195	195	195	195	8	195	195	195	195	195
9	C	C	C	C	C	9	C	C	C	C	C
10	135	135	135	135	135	10	135	135	135	135	135
11	164	164	164	164	164	11	164	164	164	164	164
12	38	38	38	38	38	12	38	38	38	38	38
13	131	136	141	144	149	13	136	141	149	154	162
14	3	3	3	3	3	14	86	92	97	102	107
15	3	3	3	3	3	15	**	**	**	**	**
16	42	43	44	45	46	16	53	53	55	57	59
17	50	61	62	63	54	17	61	61	63	65	67
18	***	***	***	***	***	18	***	***	***	***	***
19	0	0	0	0	0	19	0	0	0	0	0

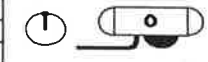
DIAGRAM 1



6000 DUO

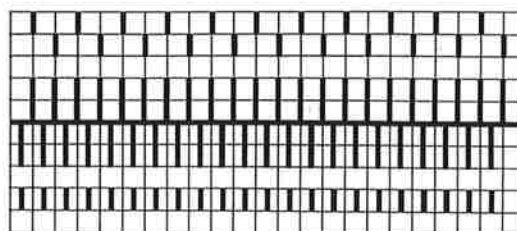
N 3 N 3

LX 3 N 3



FB PUSHERS 6000 ONLY

DIAGRAM 2

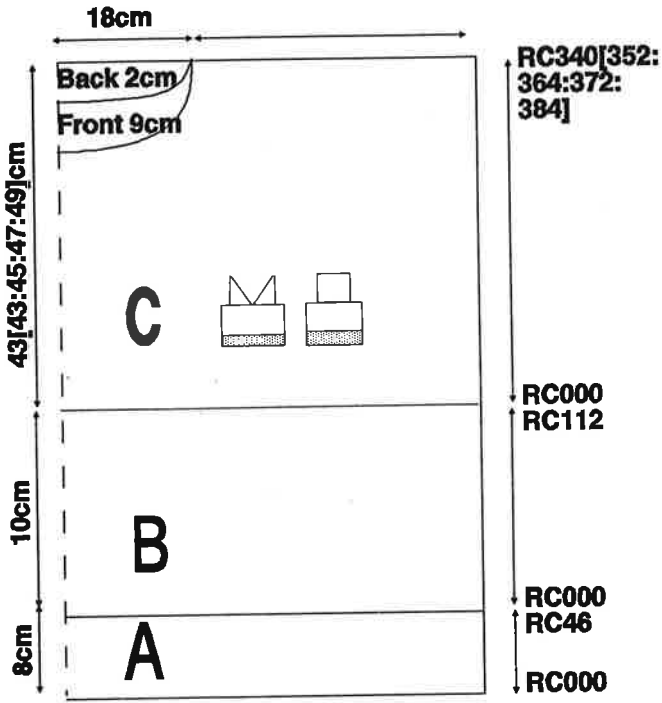


6000 DUO

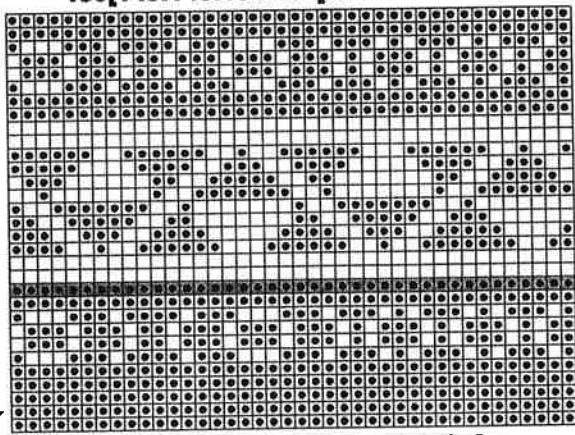
BX ← 4 BX → 4

LX 4 BX ← 4

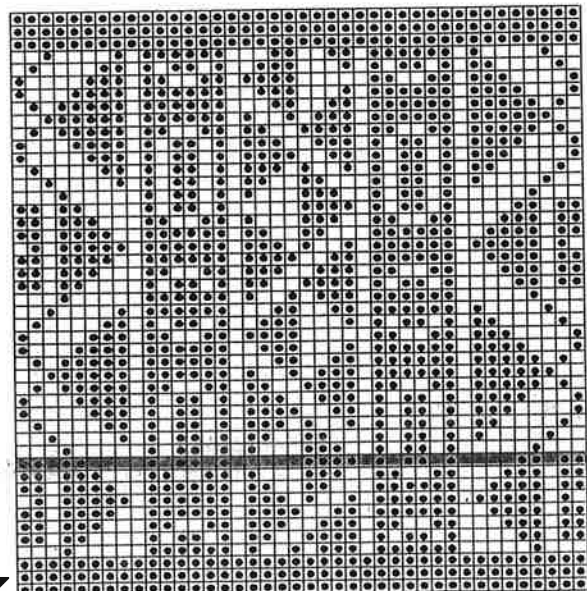




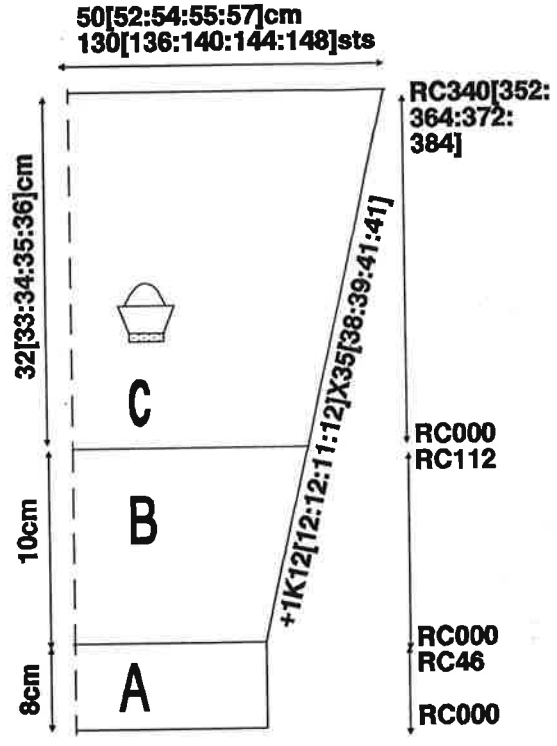
52[54:57:59:62]cm
136[140:148:154:162]sts



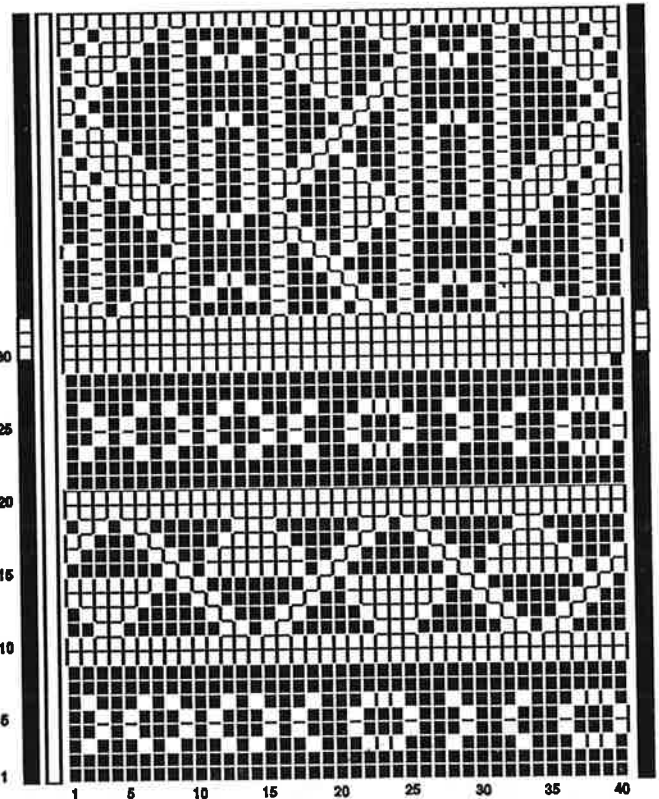
Deco Card 1 Above, Card 2 Below



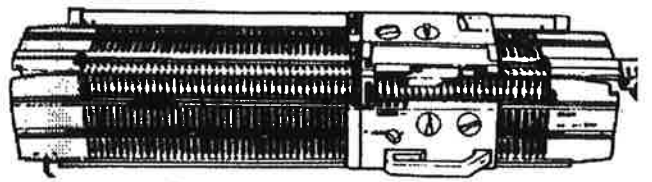
Duet International



23[23:24:24:25]cm
60[60:62:62:64]sts



Card 1 Bottom, Card 2 Top



D1905 Jacquard Music Sweater

Designed by Betty Manwaring

Pictured on Page 37



5, 80, 6000



86[96:106]cm Chest/Bust.



92[104:114]cm Chest/Bust.



3 ply 100% acrylic approx 760 metres per 100g.
500g Black = Col 1,
500g White = Col 2.



40sts = 153mm 40Rs = 65mm
OR 100sts = 383mm & 100Rs
= 163mm, measured over jac-
quard patt.
40Rs rib = 58mm.



2 Col jacquard patt using cards
given & as Diag 2. 2X1 ribs as
Diag 1. *Cast on 4, St Patts with
Tech 183.*



Page 3.



300g size 86cm Chest/Bust.



Yarns used singly throughout.
Cut & sew version may be
made by knitting two parts with
back programme & cutting
neckline. Duomatic & E6000
versions are NOT identical.

DUOMATIC Place position
pins each side of reader & one
pin to RT of last needle knit-
ting on front bed to isolate
motif when using cards for
back & front.



A. CoCir as Diag 1 Col 1. K as
chart to RC41.

B. Push up all empty Ns. Lkx
CX/CX K 2Rs. Lks N/N K 1R.
Set for st patt A & as Diag 2. K
2Rs Col 1 & 2Rs Col 2 as chart.
C. St Patt C cont in 2 Cols as
chart.

E6000 PROGRAMME	
PROG : ENT	↔ REP STS : NO : ENT
ERASE : ENT	KNIT TECH : 183 : ENT
CAST ON : 4 : ENT	ALL ST PATT : NO
ALL ST PATT : NO	ST PATT C : ● : ENT
ST PATT A : 183 : ENT	Read in card 2
ALTER : NO	ALTER : NO
ALL ST PATT : NO	ENLARGE POS : ENT
ST PATT B : ● : ENT	CM? NO
Read in card 1	↑ R76 : ENT
ALTER : NO	↔ STS 40 : NO
ENLARGE POS : ENT	↔ STS X : 2 : ENT
POS : ENT	↔ STS 80 : ENT
PATT AFT R0 :	POS : ENT
12[24:24] : ENT	PATT AFT R0 : ENT
TO R/L : ENT	TO R/L : ENT
↑ REP R0 NO : ENT	IN PATT AT R0 : ENT
	↑ REP R0 : NO : ENT
	↔ REP STS : NO : ENT
	KNIT TECH : 183 : ENT
	ALTER : NO
	Read in card 3
	ALTER : NO
	ENLARGE POS : NO
	KNIT TECH : 183 : ENT
	ALL ST PATT : ENT
	FORM : ENT
	Enter Form Programme here
	START CAST ON : ENT

D. Set for St Patt A & K as chart.
CoF.



A. CoCir as Diag 1 Col 1. K as
chart to RC41.

B. Push up all empty Ns. Lkx
CX/CX K 2Rs. Lks N/N K 1R.
Set for St Patt B & as Diag 2.
K 2Rs Col 1 & 2Rs Col 2 as
chart.

C. St Patt C cont in 2 Cols as
chart.

D. St Patt A. K as chart.

E. Divide work.

K Rt side first. K & dec as chart.
CoF.

K Lt side reversing shapings.
CoF.



A. As Back A.

B. As Back B but using St Patt
D. K in 2 Cols & inc as chart.
CoF.



(No electronics required)

Push up 134[146:152] Ns on FB
& arrange for 2X1 rib. Place
pusher under every working N
on BB. Col 1. Lks N/N SS 2.5/2.5
K 1R. Push up all empty Ns to
WP on BB. Lks CX/CX SS 3/3
K 2Rs. Lks BX/NK 24[26:28]Rs
Push up empty Ns on FB. Lks
CX/CX K 2Rs. Lks N/N K 1R.
Lks GX/N SS 5/5 Black strip-
pers. K 5Rs. Pull down loop of
yarn between beds. Lks N/GX
K 5Rs. WY K 2Rs. Pull down



Block & steam all parts to size
& shape.

Join shoulder seams. Make cut
& sew neckline as shown on
charts if using this method.
Backstitch right side of neck-
band to outside of garment
through open loops, unravell-
ing WY as you go.


Slip stitch inside of band to in-
side enclosing edges.


Sew in sleeves.

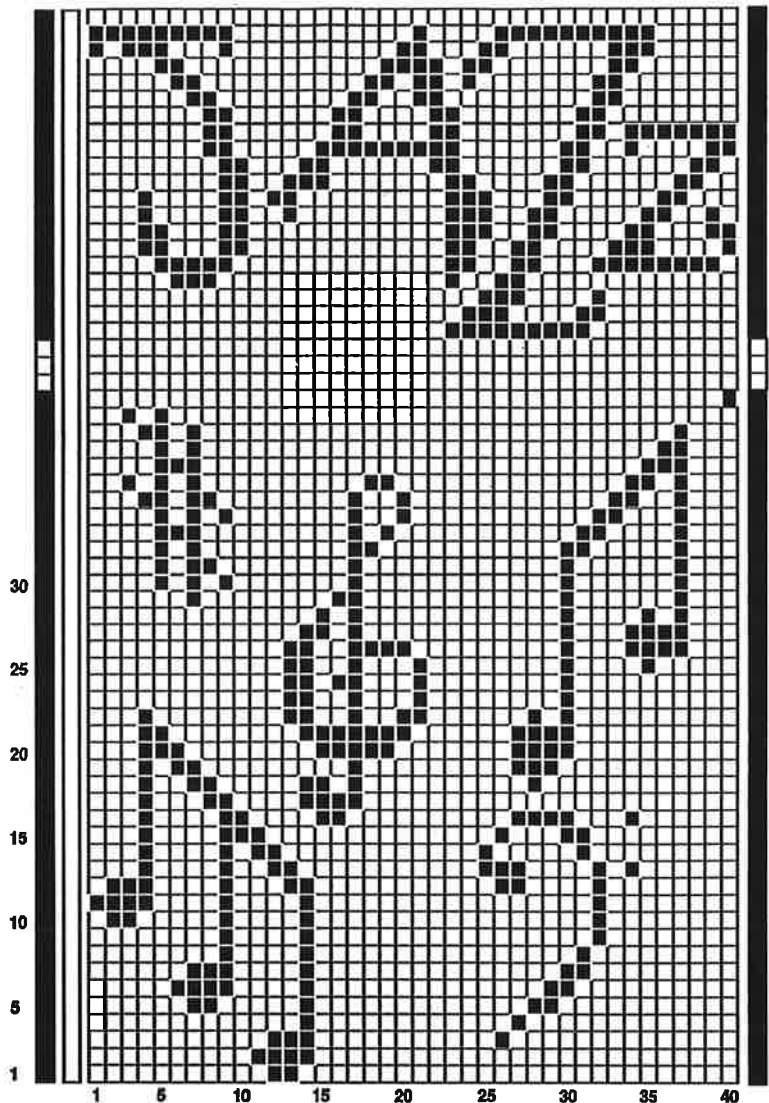
Join side & sleeve seams.

Give final light steaming.

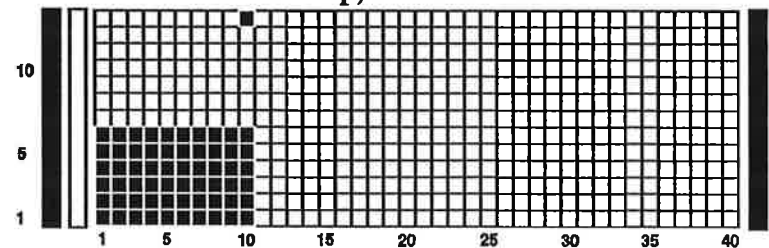
	86cm	96cm	106cm
1	65	65	65
2	153	153	153
3	A	A	A
4	B	B	B
5	120	136	149
6	86	96	106
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	139	139	139
12	38	38	38
13	120	136	149
14	86	96	106
15	**	**	**
16	54	60	66
17	60	66	72
18	***	***	***
19	0	0	0

	86cm	96cm	106cm
1	65	65	65
2	153	153	153
3	A	A	A
4	B	B	B
5	120	136	149
6	86	96	106
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	139	139	139
12	166	166	166
13	120	136	149
14	86	96	106
15	**	**	**
16	54	60	66
17	60	66	72
18	***	***	***
19	72	72	72
20	177	177	177
21	169	169	169
22	153	153	153
23	153	153	153
24	145	145	145
25	173	173	173
26	135	135	135
27	138	140	141
28	0	0	0

	86cm	96cm	106cm
1	65	65	65
2	153	153	153
3	A	A	A
4	B	B	B
5	58	63	65
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	135	135	135
11	139	139	139
12	38	38	38
13	97	110	123
14	3	3	3
15	3	3	3
16	39	41	43
17	45	47	49
18	***	***	***
19	0	0	0



Card 2 Top, Card 1 Bottom



Card 3

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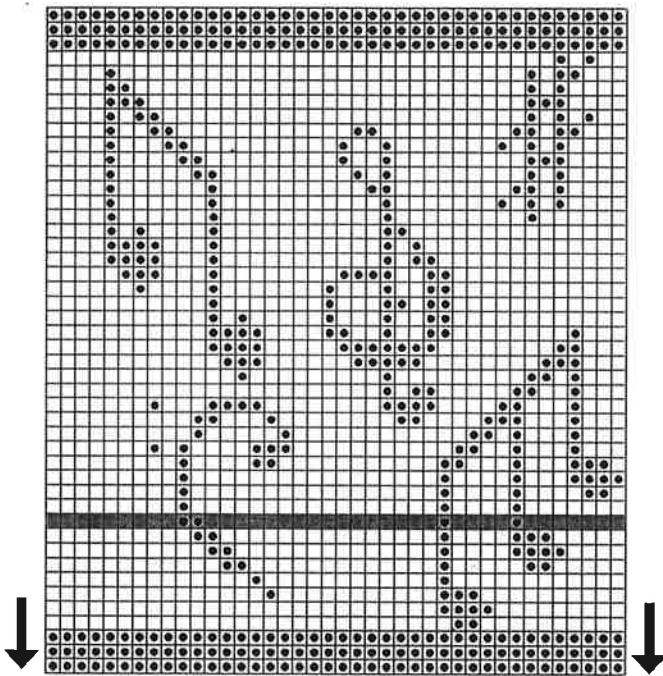
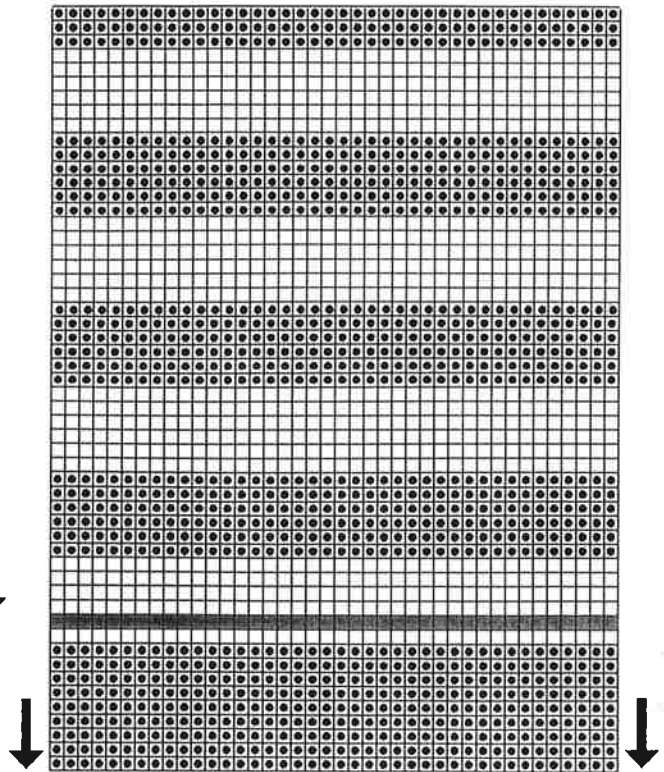
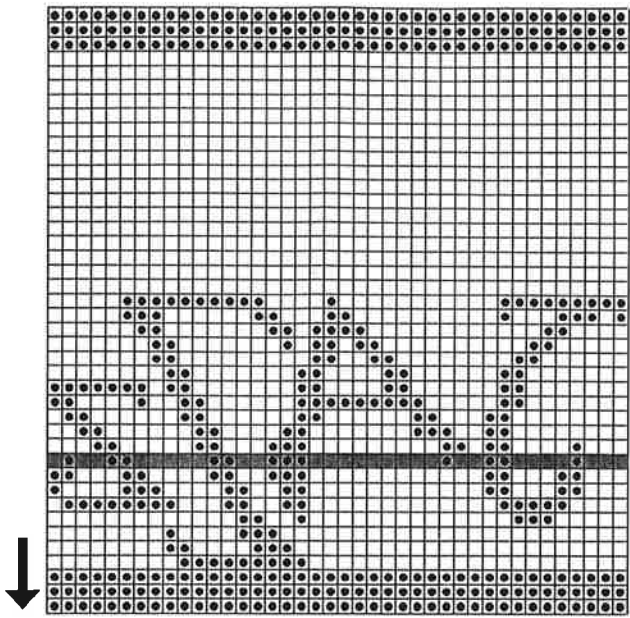
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from the Shetland Isles

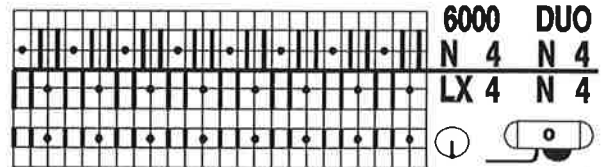
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 (SHETLAND WOOL BROKERS) LTD.,
 LERWICK, SHETLAND.



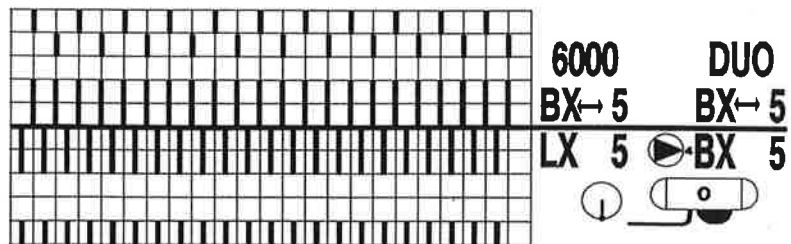
DECO CARD 1 BOTTOM LEFT
 DECO CARD 2 TOP LEFT
 DECO CARD 3 TOP RIGHT

DIAGRAM 1

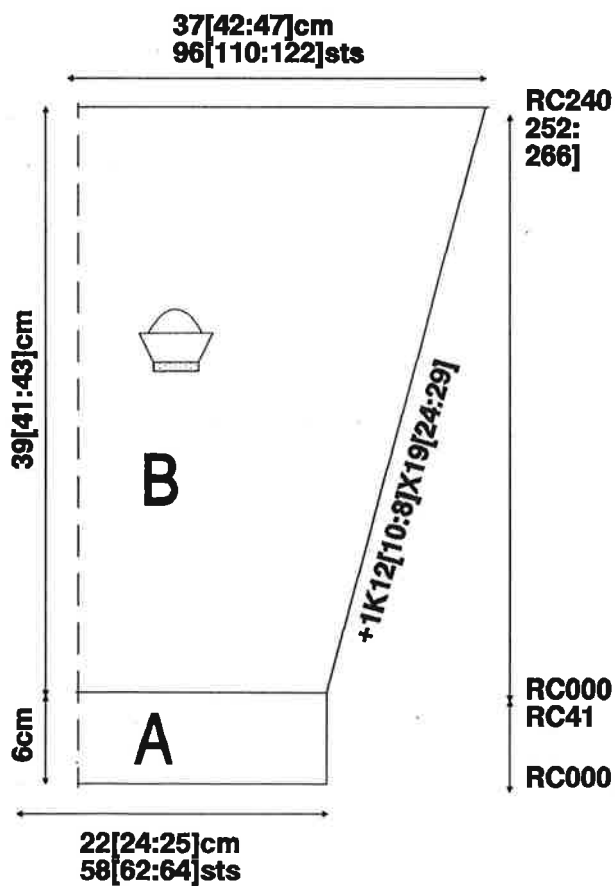
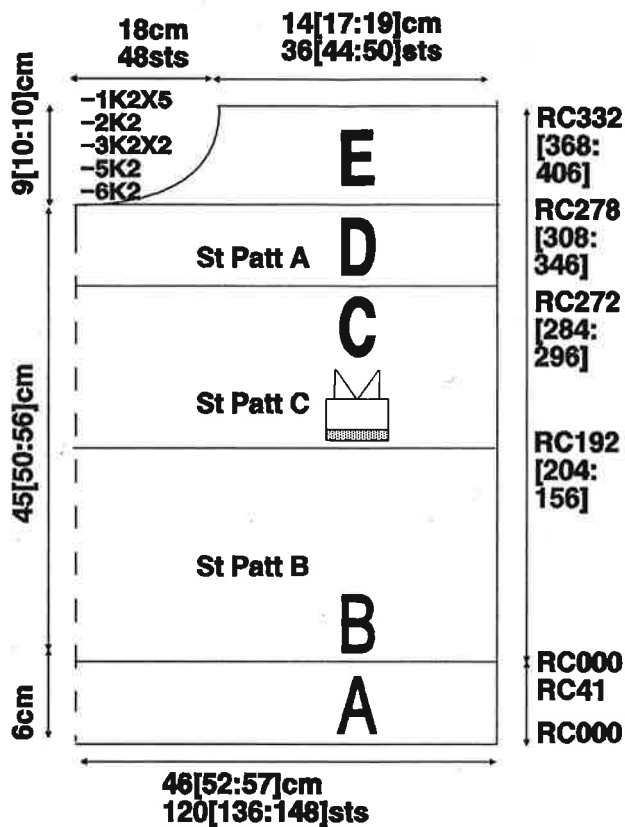
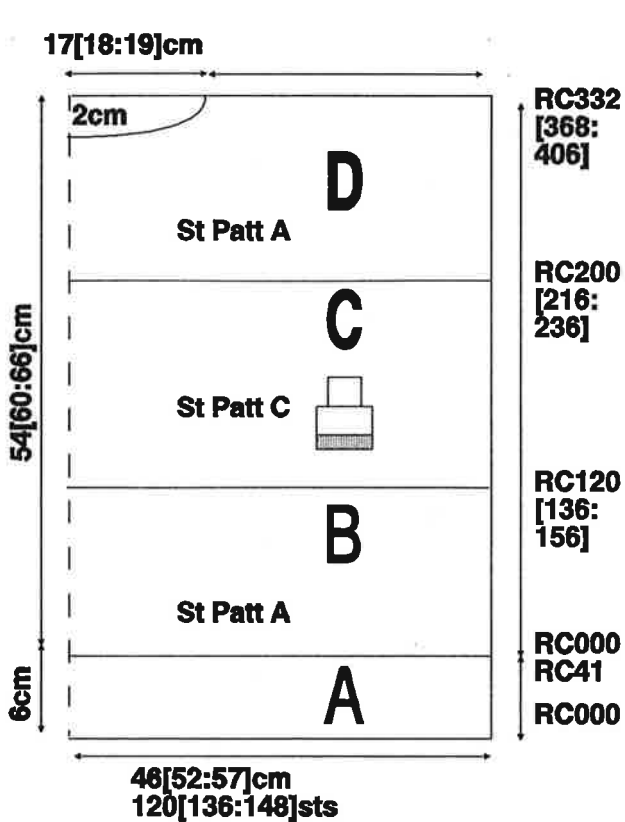


FB PUSHERS 6000 ONLY

DIAGRAM 2



DUOMATIC St Patt A
 As above without Deco & LT arrow key depressed



THE DROPPER

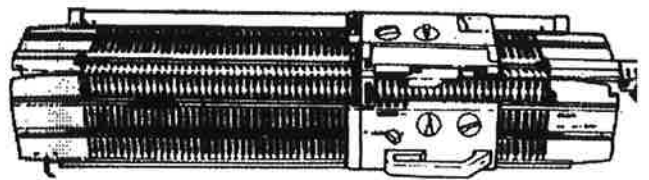
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Price £13:50 + 50p P&P in U.K.
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DUET INTERNATIONAL,
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Dorset DT9 3RQ,
England.



D1903 Poppies Sweater

Designed by Kathy Haynes
Pictured on Page 35



5, 80, 6000



82[92:102]cm Bust.



92[102:112]cm Bust.



Bramwell Duomagic 100% acrylic. Approx 270 metres per 100g. 1 cone Baby Blue = Col 1.

Bramwell 2/30's acrylic, 1 cone each of the foll:- Dark Green = Col 2, Red = Col 3, Mustard = Col 4, Black = Col 5.



40sts = 125mm 40Rs = 28mm
OR 100sts = 313mm 100Rs = 70mm, measured over 4 Col jacquard patt.
40Rs rib = 55mm.



4Col jacquard using cards given & as Diag 2. Ribs 2X1 as Diag 1. Cast on 4 St Patt A Tech 207.



Page 3.



385g Size 92cm Bust.



Form Programmes are given for back and front, although it is possibly easier to knit two backs and make a cut & sew neckline.

All yarns used singly throughout.

Duomatic & E6000 versions are identical.



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

B. Lks CX/CX Bring all empty Ns both beds to WP. K 2Rs. Lks N/N K 1R. Set for St Patt A & K 2Rs Col 1, 2Rs Col 2, 2Rs Col 3, 2Rs Col 4.

E6000 PROGRAMME	
PROGR : ENT	DIRECT : NO
ERASE : ENT	3 COL : ENT
CAST ON : 4 : ENT	ADD : ENT
ALL ST PATT : NO	ADD WHAT? : ● : ENT
ST PATT A : ● : ENT	Read In card 3
Read In card 1	ALTER : NO
ALTER : ENT	4 COL : ENT
DIRECT : NO	KNIT TECH : 207 : ENT
ADD : ENT	ENLARGE POS : ENT
ADD WHAT? : ● : ENT	CM? NO
Read In card 2	↑ R 504 : ENT
ALTER : ENT	↔ STS 40 : ENT
POS : ENT	PATT AFT R0 : ENT
	TO R/L : 20 : ENT
	IN PATT AT R0 : ENT
	↑ REP R0 : NO : ENT
	↔ REP STS 0 : ENT
	ALL ST PATT : ENT
	FORM : ENT
	Enter appropriate Form Programme here for part to be knitted.
	START CAST ON : ENT

C. Change to Col 5 in eyelet 4 & cont as chart.

D. DUOMATIC Cont in plain 4 Col patt with card using striped rows only from row nine and above.

E6000 Cont in 4 Col as chart.
Dec as chart. CoF.



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

	82cm	92cm	102cm
1	28	28	28
2	125	125	125
3	A	A	A
4	B	B	B
5	147	163	179
6	82	92	102
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	164	164	164
12	166	166	166
13	147	163	179
14	82	92	102
15	**	**	**
16	55	55	55
17	62	62	62
18	***	***	***
19	71	71	71
20	177	177	177
21	161	161	161
22	153	153	153
23	162	162	162
24	164	164	164
25	135	135	135
26	197	197	197
27	38	38	38
28	42	42	42
29	3	3	3
30	3	3	3
31	1	1	1
32	3	3	3
33	3	3	3
34	0	0	0



	82cm	92cm	102cm
1	28	28	28
2	125	125	125
3	A	A	A
4	B	B	B
5	74	74	74
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	135	135	135
11	164	164	164
12	38	38	38
13	131	141	147
14	3	3	3
15	3	3	3
16	35	35	35
17	41	41	41
18	***	***	***
19	0	0	0



	82cm	92cm	102cm
1	28	28	28
2	125	125	125
3	A	A	A
4	B	B	B
5	147	163	179
6	82	92	102
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	164	164	164
12	38	38	38
13	147	163	179
14	82	92	102
15	**	**	**
16	55	55	55
17	62	62	62
18	***	***	***
19	38	38	38
20	42	42	42
21	3	3	3
22	3	3	3
23	1	1	1
24	3	3	3
25	3	3	3
26	0	0	0

B. Lks CX/CX Bring all empty Ns both beds to WP. K 2Rs. Lks N/N K 1R. Set for St Patt A & K 2Rs Col 1, 2Rs Col 2, 2Rs Col 3, 2Rs Col 4.

C. Change to Col 5 in eyelet 4 & cont as chart.

D. DUOMATIC Cont in 4 Col patt without card, Lt arrow key on FB depressed when using Col 1 only. E6000 Cont in 4 Col as chart.

E. Divide work. Work on rt side first. Dec & K as chart.

F. Dec as chart. CoF.

Return Lt side to work K & dec as Rt side reversing shapings. CoF.



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

B. Lks CX/CX Bring all empty Ns both beds to WP. K 2Rs. Lks

N/N K 1R. Set for St Patt A & K 2Rs Col 1, 2Rs Col 2, 2Rs Col 3, 2Rs Col 4. K & inc as chart.

C. Change to Col 5 in eyelet 4 & cont K & inc as chart.

D. DUOMATIC Cont in 4 Col patt without card, Lt arrow key on FB depressed when using Col 1 only. E6000 Cont in 4 Col as chart. CoF.



Push up 158Ns & arrange for 2X1 rib. Col 1. Orange strippers. Lks N/N SS 2.5/2.5 K 1R. Lks CX/CX K 2Rs Lks N/N SS 3/3 K 1R. SS 4/4 K 10Rs/ SS 3.5/3.5 K 20Rs SS 4/4 K 10Rs. Lks CX/CX Bring all empty Ns to WP. K 2Rs Lks N/N K 1R. SS5/5 Black strippers. Lks GX/N K 4Rs. Pull loop of yarn down between beds. Lks N/GX K 4Rs. Repeat last 8Rs with

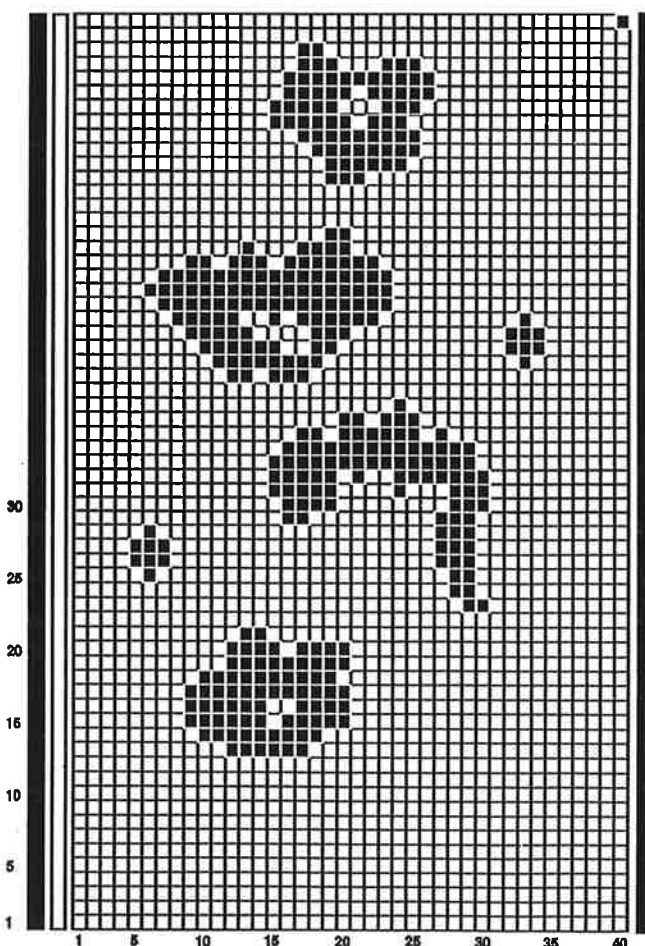
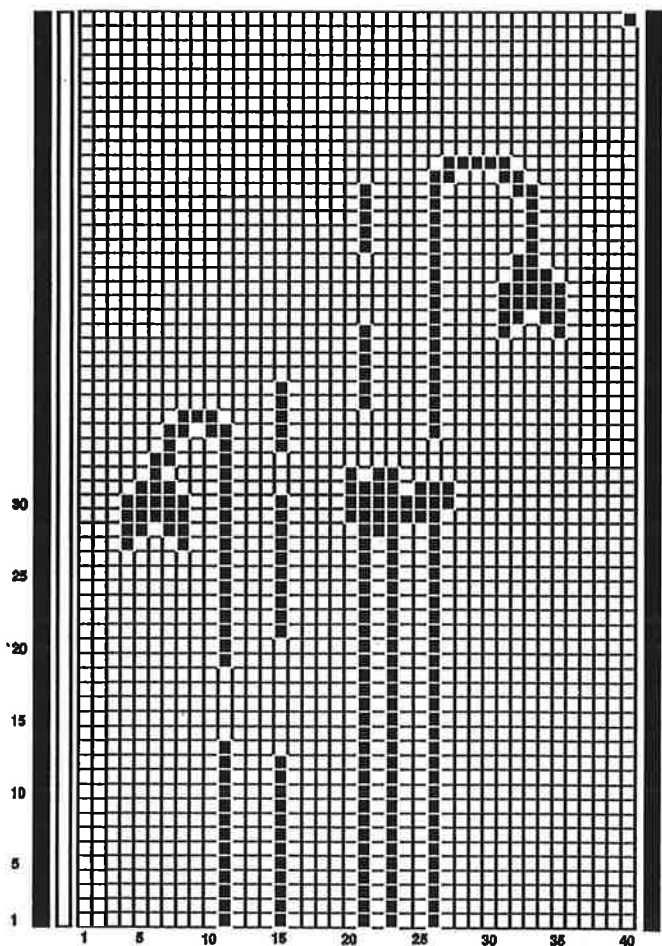
WY. Orange strippers Lks N/N K 4Rs WY & rel.

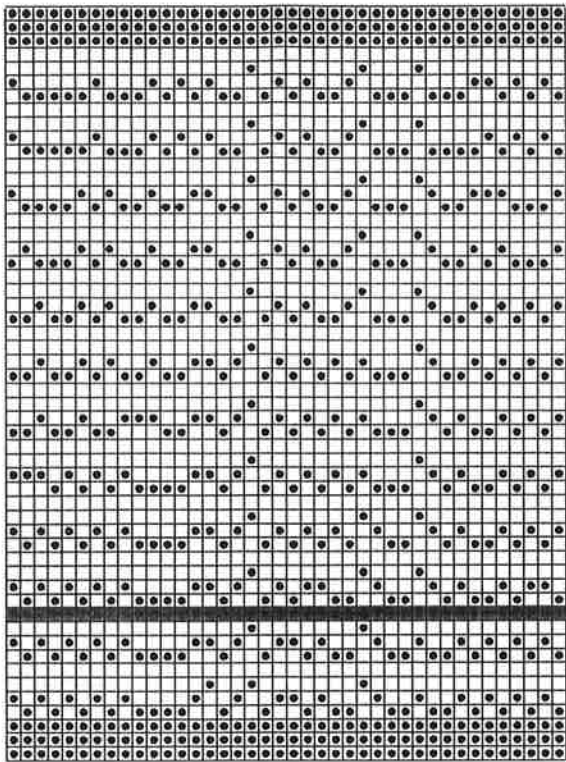


Block & steam all parts to size & shape. Arrange neckband into circle & steam stst section only. Join Rt shoulder. Make cut & sew neckline if using this method. Attach band backstitching through open loops of band to outside of garment, unravelling WY as you go. Slip stitch inside of envelope to inside of garment, enclosing edges & unravelling WY as you go. Join Lt shoulder seam and band seam. FGold band in half to inside & slip stitch down. Sew in sleeves. Join side & sleeve seams. Give final light steaming.

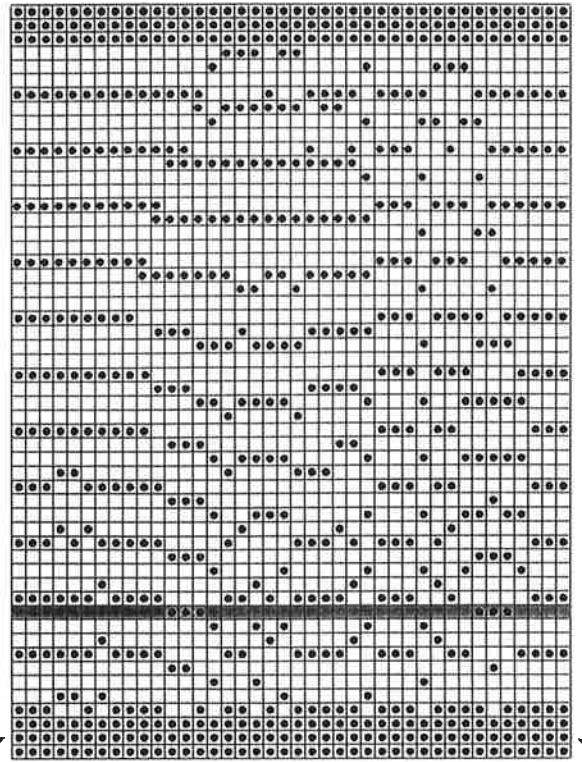
E6000 Card 1

E6000 Card 2

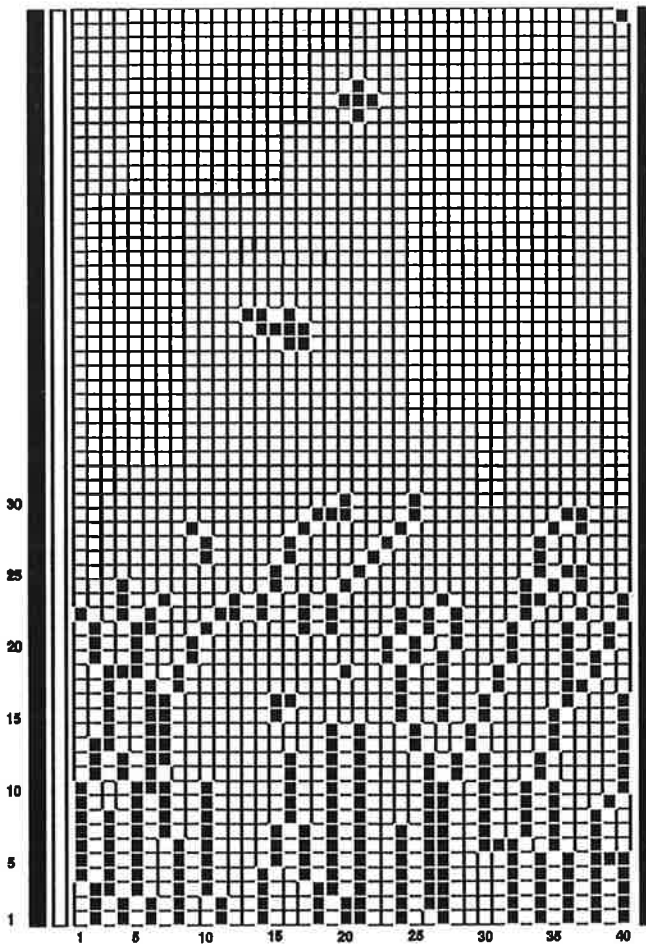


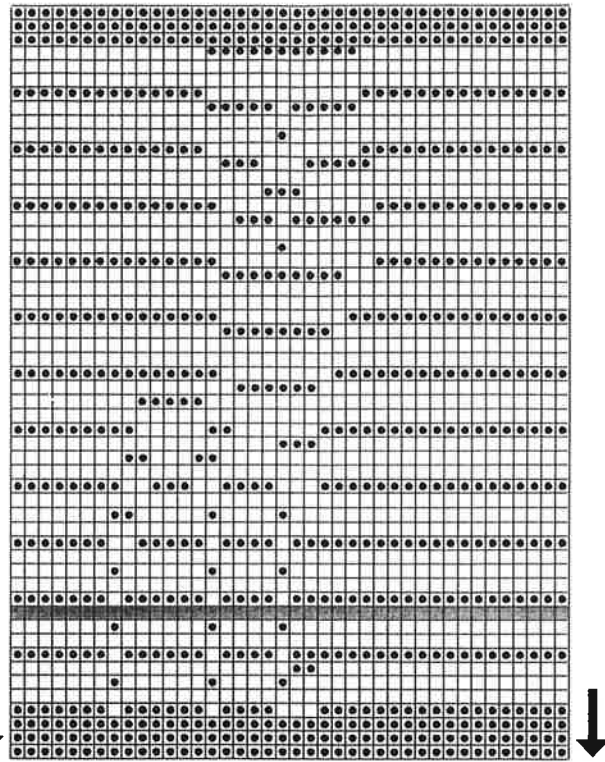
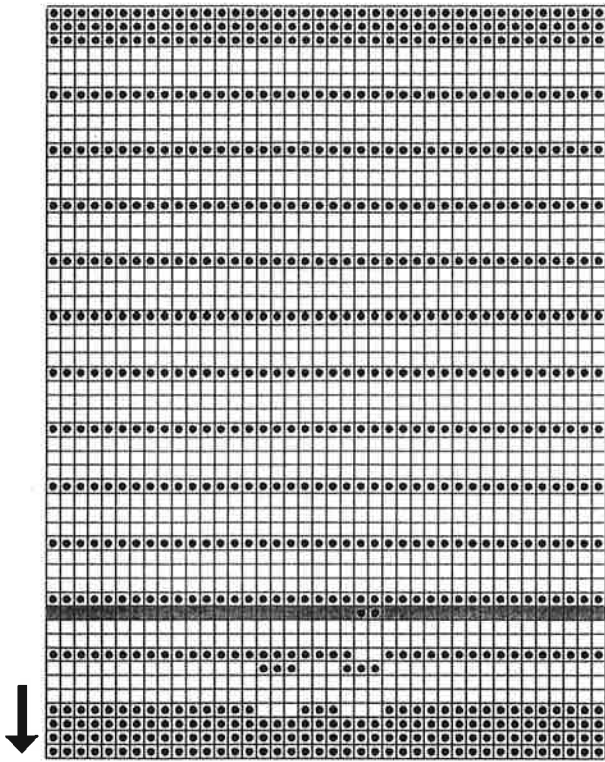


E6000 Reader Card 3



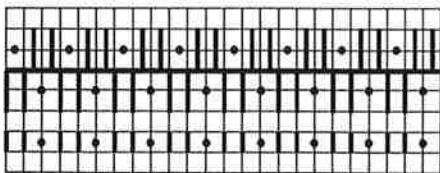
Deco Cards
Card 1 Top Left
Card 2 Bottom Right
Card 3 Top Right



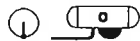


Deco Cards
 Card 4 Bottom Right
 Card 5 Top Right
 Card 6 Top Left

DIAGRAM 1

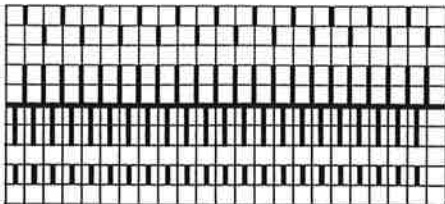


6000 DUO
 N 3.5 N 3.5
 LX 3.5 N 3.5

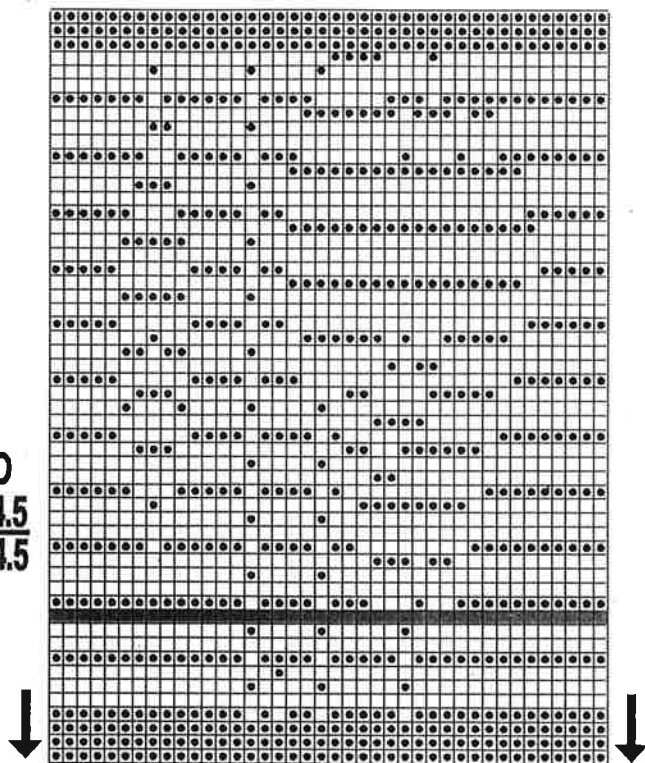


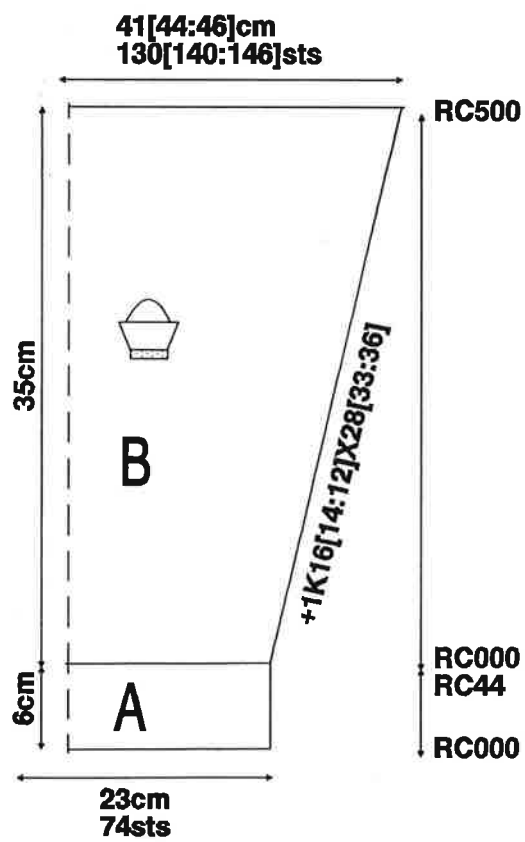
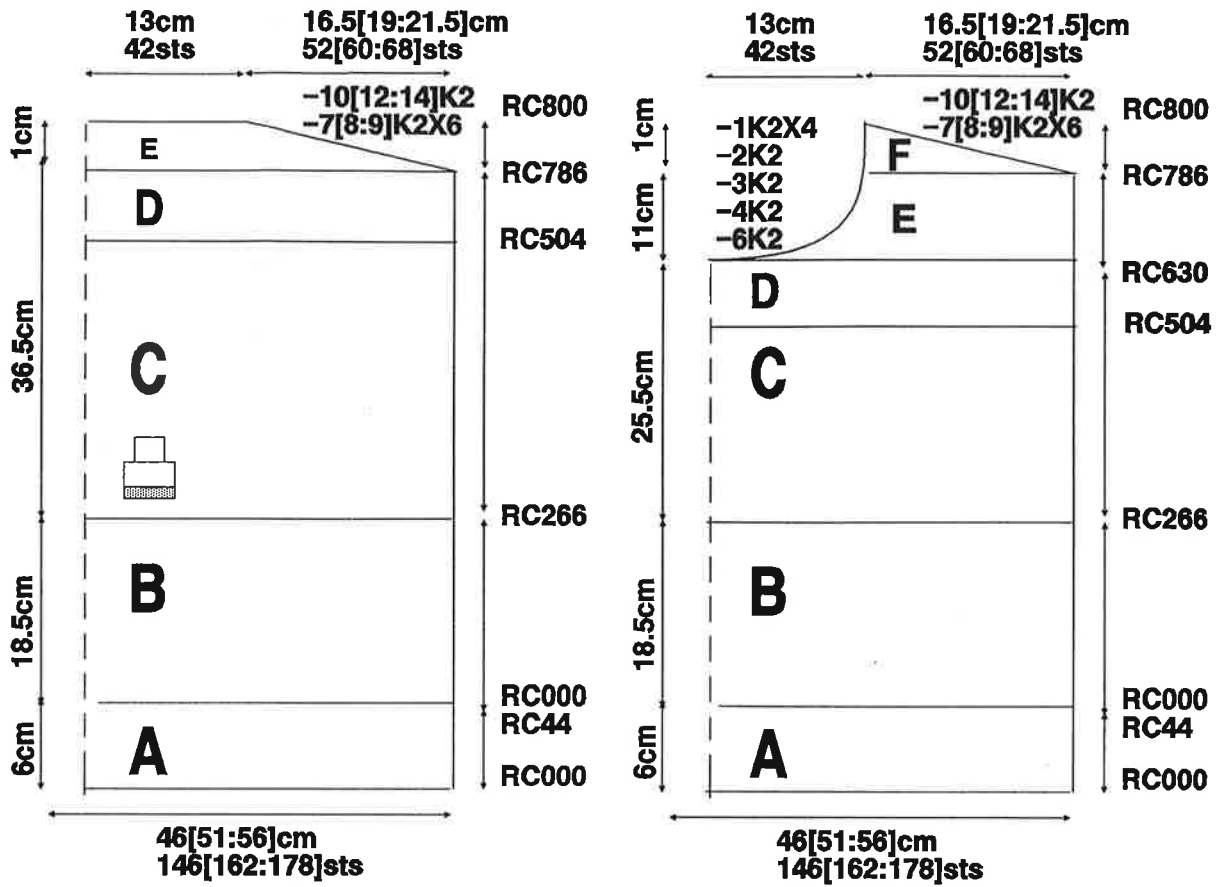
FB PUSHERS 6000 ONLY

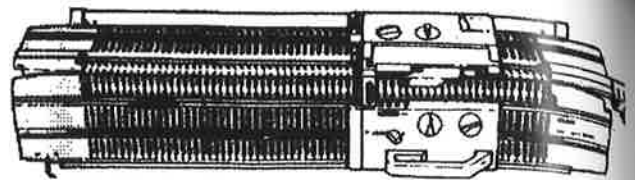
DIAGRAM 2



6000 DUO
 BX ← 4.5 BX → 4.5
 LX 4.5 BX 4.5







D1907 Jacquard Suit

Designed by Teresa Gruszecka Curson

Pictured on Page 39



5, 80, 6000



Top 82[92:96]cm Bust.
Skirt 88[92:98]cm Hips.



Top 92[100:108]cm Bust
Skirt 96[102:112]cm Hips.
Length 78cm excluding band.



Bramwell Hobby 83% acrylic
17% nylon & Silky 100% ac-
rylic. 2X500g each Black = Col
1, 500g each Red = Col 2, 500g
each Peacock = Col 3.
Waist length 1 inch wide elastic.



Top:- 40sts = 164mm 40Rs
= 44mm OR 100sts = 410mm
100Rs = 112mm, measured
over jacquard pattern after
steaming and leaving to dry.
40Rs hem = 30mm.
Skirt:- 40sts = 80mm 40Rs
= 48mm OR 100sts = 200mm
100Rs = 120mm, measured
over pattern after steaming &
allowing to dry.



Top:- jacquard pattern using
cards given & as Diag 2 with
Col sequence chart.
Hem as Diag 1. Cast on 8. *Patt
Tech 180.*
Skirt:- as Diag 5 & card given for
E6000 & Tech 180. Cast on as
Diag 4. *Cast on 2.*



Page 3.



Top 570g, Skirt 670g Size 92cm
Bust & Hips.



1 end Hobby & 1 end Silky
taken together for all parts. ex-
cept for Top neckband & skirt
waistband, where 2 ends of
Hobby were used as main yarn.
Duomatic & E6000 versions
identical. Original knitted on a
Duomatic 80.

E6000 PROGRAMME		E6000 PROGRAMME	
PROGR : ENT	KNIT TECH : 180 : ENT	KNIT TECH : 180 : ENT	KNIT TECH : 180 : ENT
ERASE : ENT	ENLARGE POS : NO	ENLARGE PO : NO	ENLARGE PO : NO
CAST ON : 8 : ENT	TEST : NO	ALL ST PATT : ENT	ALL ST PATT : ENT
ALL ST PATT : NO	ALL ST PATT : NO	FORM : ENT	FORM : ENT
ST PATT A : ● : ENT	ST PATT B : ● : ENT	Enter Form Programme	for appropriate part here
Read In card 1	Read In card 2	START CAST ON : ENT	START CAST ON : ENT
ALTER : NO	ALTER : NO		

	82cm	92cm	96cm
1	45	45	45
2	164	164	164
3	A	A	A
4	B	B	B
5	61	63	68
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	135	135	135
11	130	130	130
12	38	38	38
13	115	117	122
14	3	3	3
15	3	3	3
16	41	41	44
17	43	43	46
18	***	***	***
19	0	0	0
1	45	45	45
2	164	164	164
3	A	A	A
4	B	B	B
5	112	122	132
6	82	92	96
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	130	130	130
12	166	166	166
13	112	122	132
14	82	92	96
15	**	**	**
16	47	50	53
17	49	52	55
18	***	***	***
19	75	75	75
20	185	185	185
21	128	129	130
22	179	179	179
23	182	182	182
24	175	175	175
25	131	131	131
26	150	150	150
27	140	140	140
28	142	142	142
29	143	143	143
30	129	129	129
31	0	0	0



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

B. Transfer sts for patt as Diag 2. Set for St Patt A. K 2Rs Col 1, 2Rs Col 2 as Col Sequence Chart. K as chart.

C. Divide work. K Rt side first. Make note of pusher pos & lk RC number. Note Deco card number in reader. Cont in Patt & Col Sequence Dec as chart. CoF. Repeat for Lt side, returning lk RC number to noted number, Deco card to noted number, reversing shapings.



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

B. Transfer sts for patt as Diag 2. Set for St Patt A. K 2Rs Col 1, 2Rs Col 2 as Col Sequence Chart. K as chart.

C. Divide work. K Rt side first. Make note of pusher pos & lk RC number. Note Deco card number in reader. Cont in Patt & Col Sequence Dec as chart. CoF. Repeat for Lt side, returning lk RC number to noted number, Deco card to noted number, reversing shapings.



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

B. Transfer sts for patt as Diag 2. Set for St Patt A. K 2Rs Col 1, 2Rs Col 2 as Col Sequence Chart. K & inc as chart. CoF.



CoN as Diag 3 & Notes over 88[90:92]Ns for Back, or 106[108:110]Ns for Front.

K 1R RC000 SS 6 K 8Rs. SS 5.75 K 8Rs. SS 5 K 4Rs. SS 7 K 1R. SS 5 K 5Rs. SS 5.75 K 8Rs. SS 6 K 8Rs. RC42. Trans all sts to BB SS 5.25 Lks N/GX K 1R.

With right side facing you hang neck edge of back or front evenly onto BB Ns. SS 5.5 K 1R. Cast off.



Block & steam all parts to size & shape. Leave to dry. Join shoulder seams & neckband seams. Fold neckband in half to inside & slip stitch in position. Sew in sleeves. Join side & sleeve seams. Give final light steaming.

Colour Sequence Chart for Top

RC	COL 1	COL 2
28	Black	Red
28	Black	Green

Knit THREE panels alike for sizes 88 & 92cm hips & FOUR panels for size 98 hips. Add an extra needle & pusher to both sides of work on both beds for seam allowance.

CoCir as Diag 4 - 1R N/N SS2/2 2Rs CX/CX SS3.25/3.25

1R N/N SS 3.5/3.5

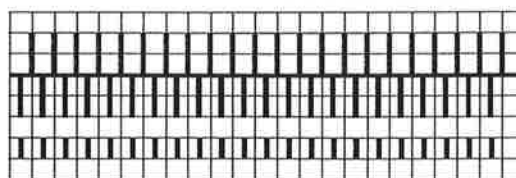
Transfer sts as Diag 5. K 2Rs Black 2Rs Red throughout. Engage St Patt B. Insert marker every 100Rs to ensure even seam matching

RC000. K to 152 Rs SS 5/4.75

K 152 Rs SS4.75/4.5

K 180 Rs SS 4.5/4.25. K 152 Rs SS 4.25/4. RC636. Push empty BB Ns to WP. Transfer all sts to BB. K 1R SS 5.25 lks N/GX very slowly. Trans every alt st to adjacent Ns. K 1R SS 5 very slowly. WY K several Rs & rel. Pull panels lengthways to remove distortion & leave to rest.

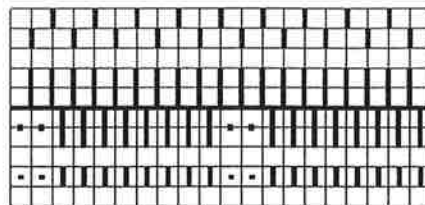
DIAGRAM 1



6000 DUO
CX 5.25 CX 5.25
LX 5.25 CX 5.25



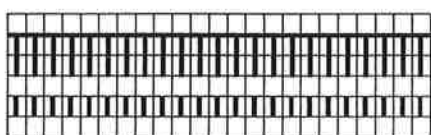
DIAGRAM 2



6000 DUO
FX → 4.5 FX → 4.5
LX 4.5 BX ← 4.5



DIAGRAM 3

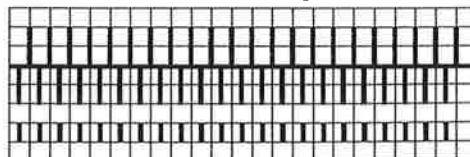


GX
N



Cast on by hand with E-wrap method.
Lock at LEFT. Knit 1 row by hand.
Knit 1 row slowly SS 5.25 to Right.
Follow SS instructions in pattern.

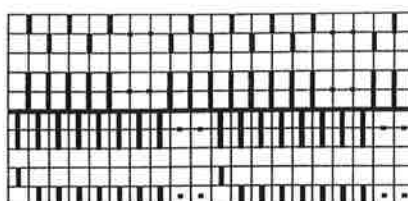
DIAGRAM 4



FB PUSHERS E6000 ONLY



DIAGRAM 5



6000 DUO
BX ↔ BX ↔
LX BX ←



Stitch sizes as given in Pattern

Block & steam panels to size & shape.

WAISTBAND

Add total number of sts for all panels for size used, (3 for first 2 sizes), & divide total by 2. Add 2 sts.

This is the number to CoN for half the band.

With right side of work facing you, hang last quarter of sts from one panel onto BB Ns, then one whole panel onto BB Ns as centre panel.

Then first quarter of sts onto BB Ns from third panel at Rt side.

For largest size hang sts of two panels evenly onto BB Ns.

Lks N/GX Black strippers.

K 16Rs SS 5.

K 1R SS6.5

K 17Rs SS5.

RC34.

WY K several Rs & rel.

Size 1 & 2 - Hang rem sts of two side panels in such a way that there will be a centre back seam & repeat.

Largest size, repeat for second half of waistband.



Fold waistband in half to right side & backstitch through open loops into position unravelling WY as you go. Leave ends of waistband open.

Insert wooden poles through waistband & hang skirt in suitable place, (i.e. doorframe), to steam.

Cover with plastic bag & steam skirt to required length. Leave to dry for 48 hours.

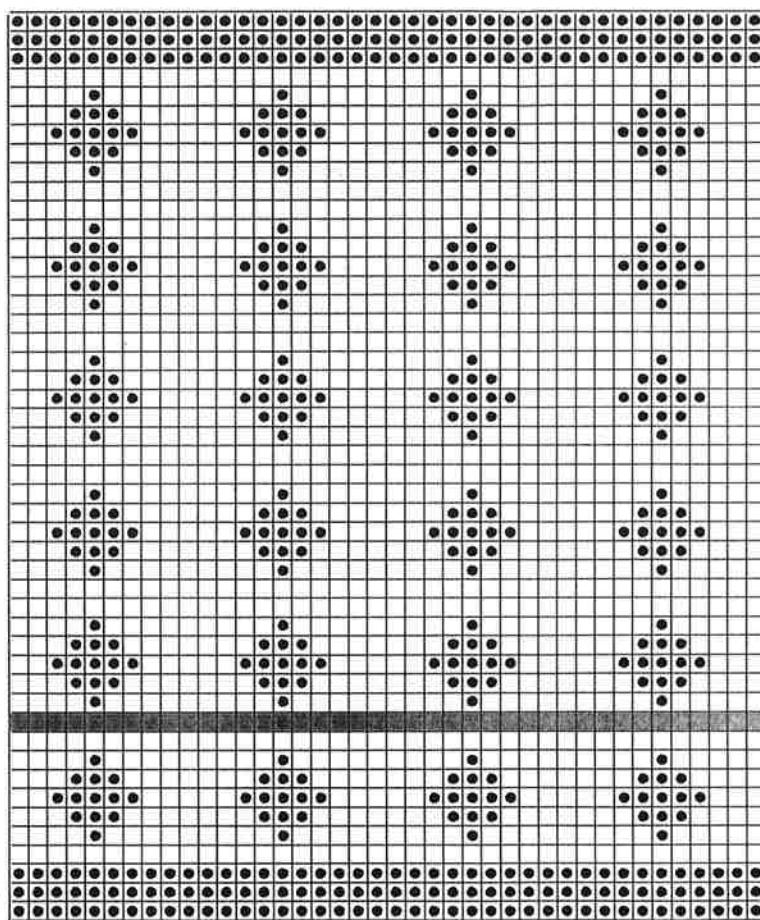
N.B. skirt will drop a few more cms after steaming.

When dry, insert waistband elastic, secure & finish off-waistband edges.

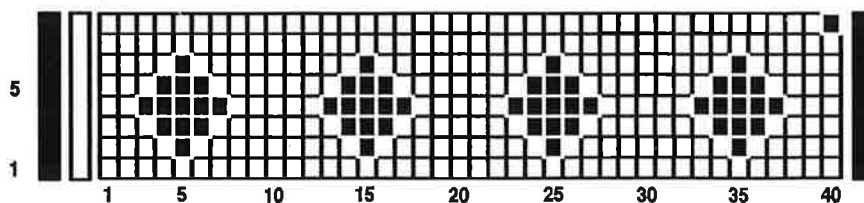
Mattress st seams.

Give final light steaming & leave to dry completely.

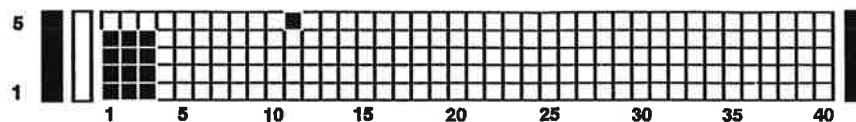
Deco Card for Top

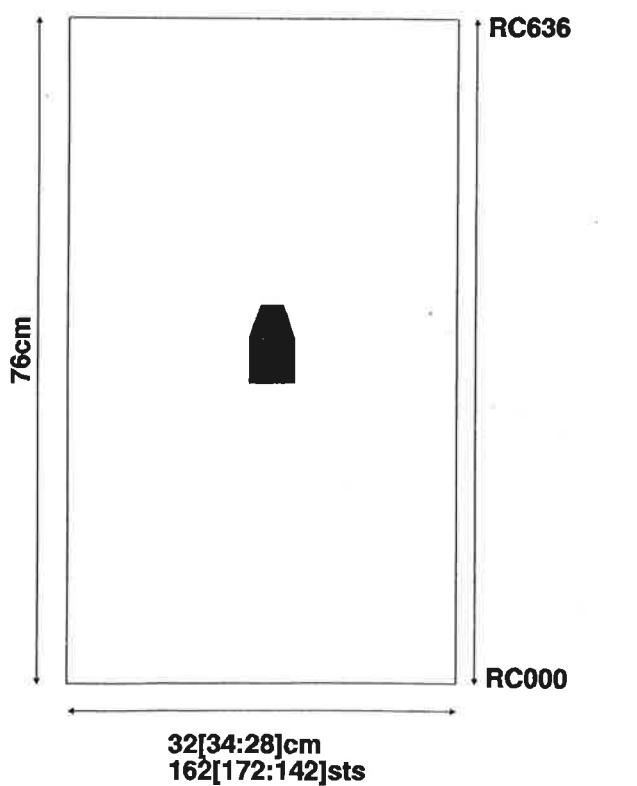
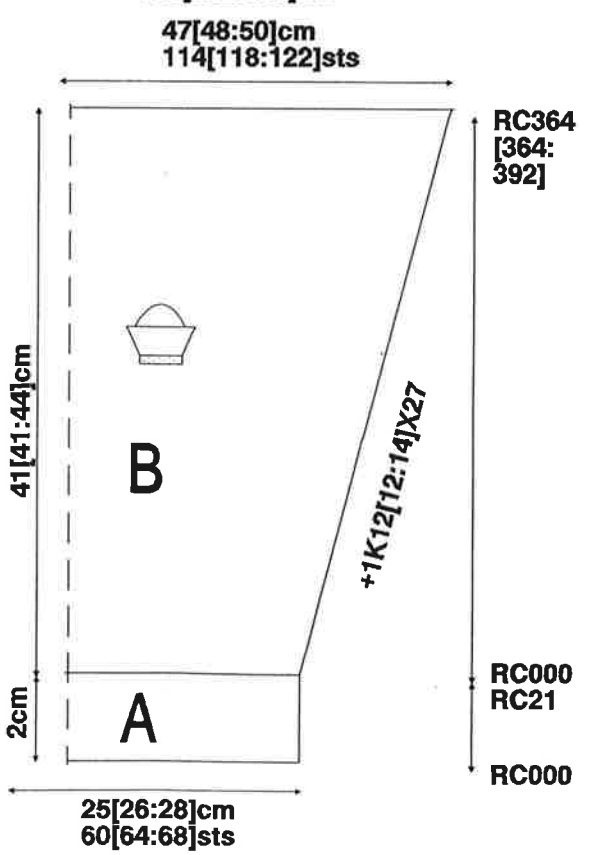
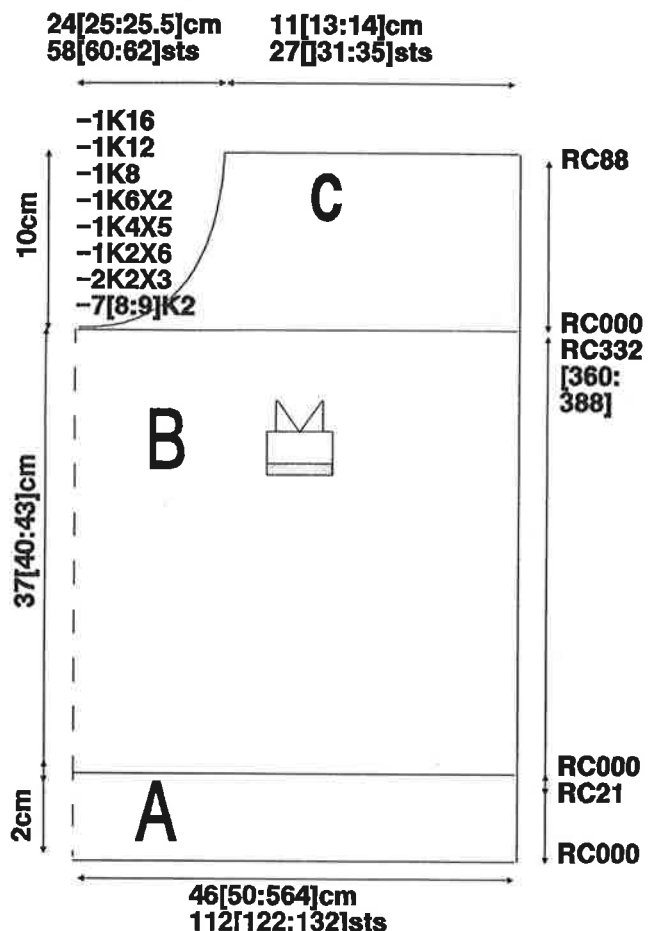
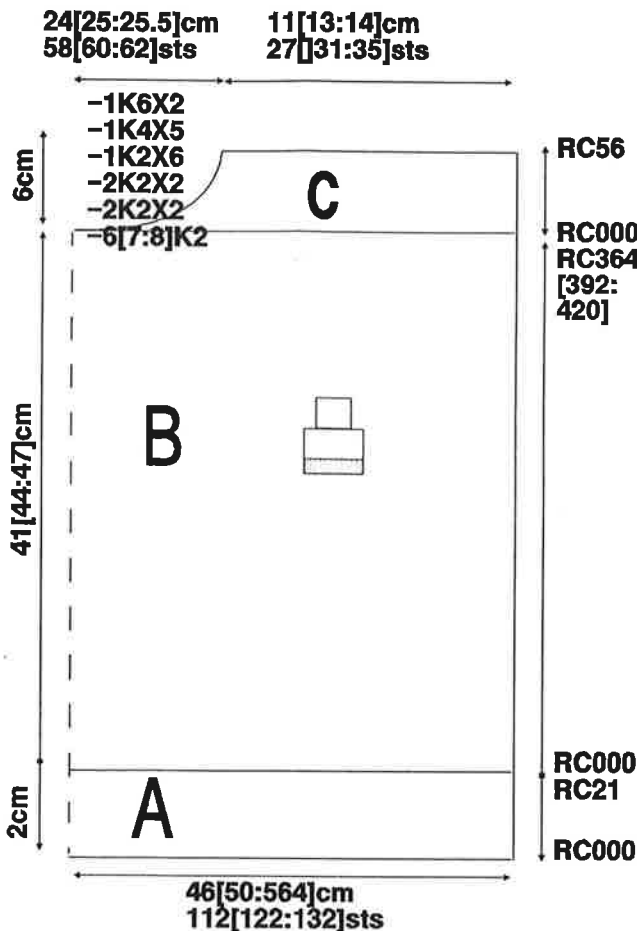


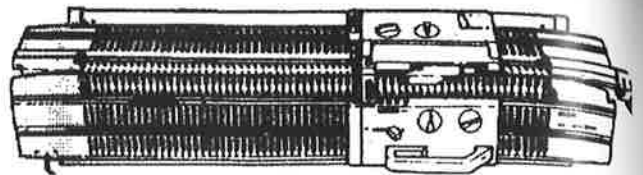
E6000 Reader Card for Top



E6000 Reader Card for Skirt pattern







D1902 Child's Triceratops Sweater

Designed by Kathy Haynes

Pictured on Page 34



6000 ONLY



66[71:76]cm Chest.



72[76:82]cm Chest.



Any 2/30's yarn.
150g Beige = Col1,
50g Bottle Green = Col2,
50g Rust = Col 3,
50g Olive Green = Col 4,
50g Grey = Col 5.



40sts = 132mm 40Rs = 32mm
OR 100sts = 330mm 100Rs
= 80mm, measured over 4 Col
jacquard patt.
40Rs Rib = 57mm.



4 Col jacquard patt using cards
given. Ribs 2X1. Cast on 4 patt
Tech 207.



Page 3.



210g Size 71cm Chest.



Col 1 used 2 ends together
throughout. All other colours
yarn used single ends.

Form programme given for
front, but it may be found easier
to knit 2 backs & make cut &
sew neck shaping.



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

B. Set as Diag 2 & for St Patt A.
K as chart 2Rs Col 1, 2Rs Col
2, 2Rs Col 3, 2Rs Col 4. CoF.



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

B. Set as Diag 2 & for St Patt B.
K as chart 2Rs Col 1, 2Rs Col
2, 2Rs Col 3, 2Rs Col 4. to

E6000 PROGRAMME	
PROGR : ENT ERASE : ENT CAST ON : 4 : ENT ALL ST PATT : NO ST PATT A : ● : ENT Read In card 1 ALTER : ENT DIRECT : NO ADD : ENT ADD WHAT? : ● : ENT Read In card 2 ALTER : ENT DIRECT : NO 3 COL : ENT ADD : ENT ADD WHAT? : ● : ENT Read In card 3 ALTER : NO 4 COL : ENT KNIT TECH : 207 : ENT ENLARGE PO : ENT CM? : NO ↑ R 128 : ENT ↔ STS 40 : NO ↔ STS X : 2 : ENT	↔ STS 80 : ENT POSITION : ENT PATT AFT R 0 : 40 : ENT TO R/L:14-:[17-: 21-]:ENT IN PATT AT R 0 : ENT 1 REP R 0 : NO : ENT ↔ REP STS 0 : NO : ENT TEST : NO ALL ST PATT : NO ST PATT B ● : ENT Read In card 4 ALTER ENT DIRECT : E→w : ENT DIRECT OK : ENT ADD : ENT ADD WHAT : ● : ENT Read In card 5 ALTER ENT DIRECT : E→w : ENT DIRECT OK : ENT 3 COL : ENT ADD : ENT ADD WHAT : ● : ENT Read In Card 6 ALTER ENT
	DIRECT : E→w : ENT DIRECT OK : ENT 4 COL : ENT KNIT TECH : 207 : ENT ENLARGE POS : ENT CM? : NO ↑ R 272 : ENT ↔ STS 46 : NO ↔ STS X : 2 : ENT ↔ STS 92 : ENT POSITION : ENT PATT AFT R 0 : ENT TO R/L 0 : 8:[11:15]:ENT IN PATT AT R 0 : ENT ↑ RE R 0 : NO : ENT ↔ REP STS 0 : NO : ENT ALL ST PATT : NO ST PATT C : 207 : ENT ALL ST PATT : ENT FORM : ENT Enter Form Programm for appropriate part here START CAST ON : ENT

RC120. Change Col in feeding
eyelet 4 from Col 4 to Col 5.
Cont in patt as chart.
C. Divide work . K Rt side first.
Dec & K as chart. CoF.
Replace Lt side & K as Rt side
reversing shapings.



Push up 125Ns & arrange for
2X1. Place pusher under every
BB N in WP. Rack 1 pos to Lt.
Col 1 Lks N/N SS 2.5/2.5 K 1R.
Push up all emty Ns on BB to
WP. Lks CX/CX SS 3/3 K 2Rs.
Lks BX/N Rk once to Rt. K to



A. CoCir as Diag 1 Col 1. K as
chart.
B. Set as Diag 2 & for St Patt C.
K & inc as chart 2Rs Col 1, 2Rs
Col 2, 2Rs Col 3, 2Rs Col 4. CoF.

	66cm	71cm	76cm
1	32	32	32
2	132	132	132
3	A	A	A
4	B	B	B
5	109	115	124
6	66	71	76
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	146	146	146
12	38	38	38
13	109	115	124
14	66	71	76
15	**	**	**
16	36	40	43
17	40	44	47
18	***	***	***
19	0	0	0

	66cm	71cm	76cm
1	32	32	32
2	132	132	132
3	A	A	A
4	B	B	B
5	109	115	124
6	66	71	76
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	146	146	146
12	166	166	166
13	109	115	124
14	66	71	76
15	**	**	**
16	36	40	43
17	40	44	47
18	***	***	***
19	70	70	70
20	169	169	177
21	161	161	161
22	182	182	182
23	155	164	164
24	135	135	135
25	175	174	174
26	0	0	0

RC26. Push up all empty Ns on FB.

Lks CX/CX K 2Rs.

Lks N/N K 1R.

Black strippers.

Lks GX/N SS5/5 K 4Rs.

Pull down loop of yarn between beds.

Lks N/GX K 4Rs.

Change to WY * repeat last 8Rs once.

Lks N/N orange strippers

K several Rs & rel.



Block & press all parts to size & shape.


Form neckband into a circle & press WY & last Rs in stst only. Mark & make cut & sew neckline if using this method.

Join shoulder seams.

Attach neckband backstitching through open loops to outside of garment, unravelling WY as you go.

Slip stitch inside of envelope to inside of garment unravelling WY as you go, enclosing neckline edges.

Join neckband seam. Sew in sleeves. Join side & sleeve seams. Give final light press.

	66cm	71cm	76cm
			
1	32	32	32
2	132	132	132
3	A	A	A
4	B	B	B
5	67	67	73
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	135	135	135
11	146	146	146
12	38	38	38
13	127	139	145
14	3	3	3
15	3	3	3
16	23	26	29
17	3	3	3
18	3	3	3
19	0	0	0

Reader Card 4 Bottom Left, 5 Top Left, 6 Top Right

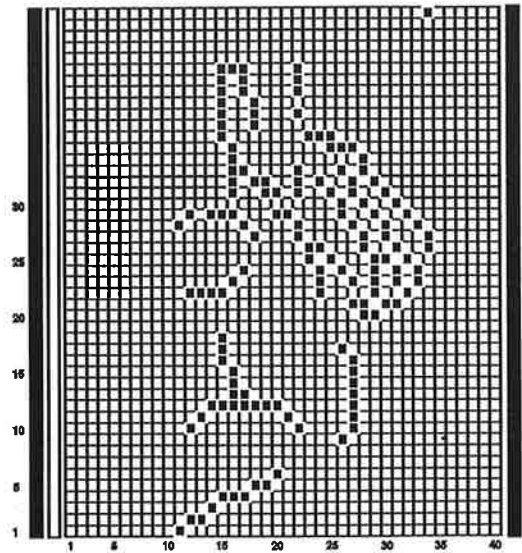
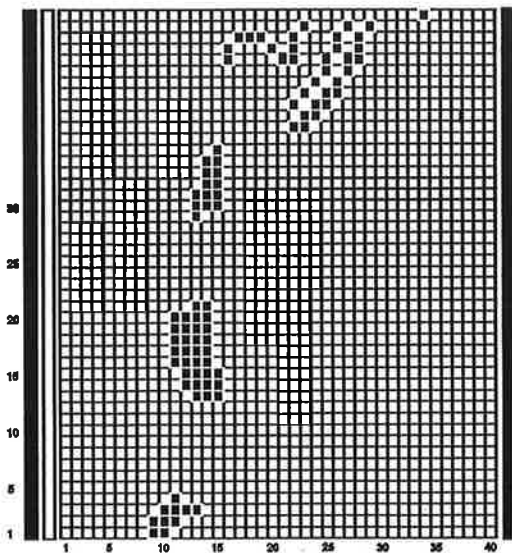


DIAGRAM 1

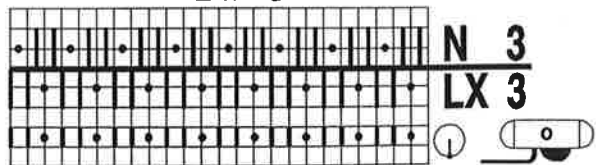
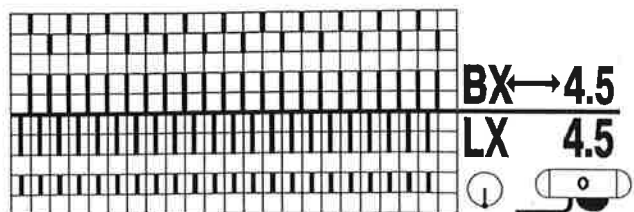
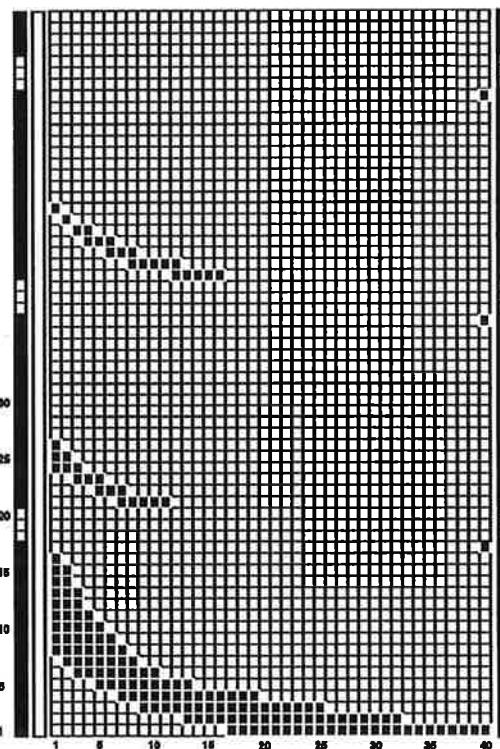
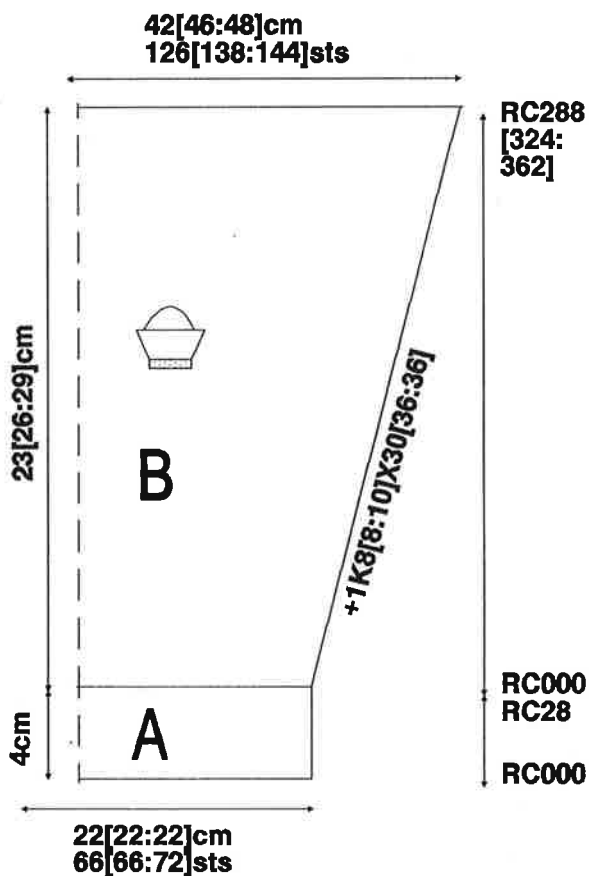
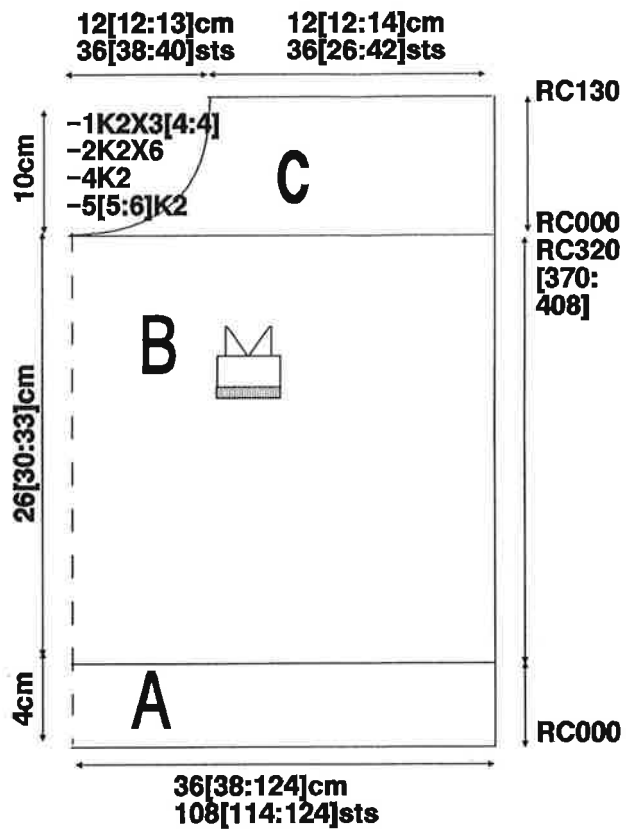
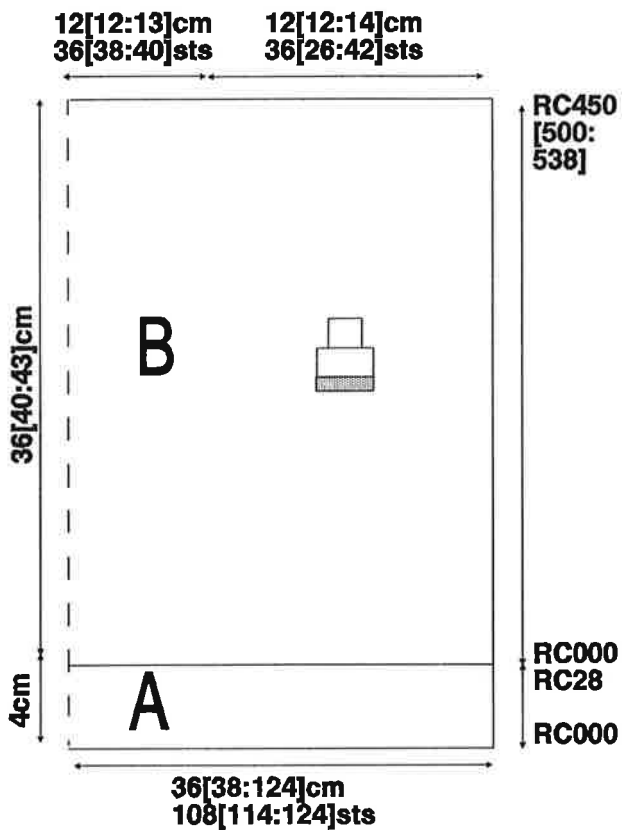
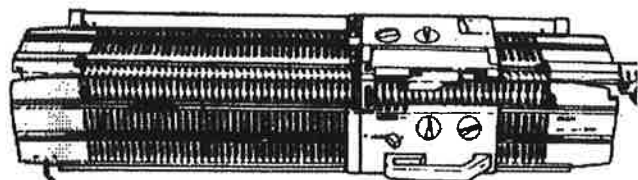


DIAGRAM 2





Reader Card 1 Bottom
Reader Card 2 Middle
Reader Card 3 Top



D1904 Geometric Sweater

Designed by Teresa Gruszecka Curson

Pictured on Page 36



5, 80, 6000



86[97:102]cm Chest/Bust.



96[104:112]cm Chest/Bust.



Brockwell Mercerised 100% Cotton, 3X2/16s Count.
1X450g Blue Slate = Col 1
1X300g Pale Peach = Col 3
Brockwell Plain 100% Cotton 3/8's Count.
1X200g Terracotta = Col 2.



40sts = 170mm 40Rs = 50mm
OR 100sts = 425mm 100Rs = 125mm, measured over jacquard pattern after washing, drying & pressing.
40Rs Hem = 34mm.



Jacquard from cards given with Diag 2 & as Colour sequence chart. Hems as Diag 1. *Cast on 8 Patt Knit Tech 188 but with revised BB Lk setting as Diag 2.*



Page 3.



765g Size 97cm Chest/Bust.



Duomatic & E6000 versions are identical. Original created on a Duomatic 80. All yarns used singly throughout. To make a cut & sew version from Form Programme, alter the Back Programme as follows: Line 12 enter 38 instead of 166. Line 19 enter 0, this will cut out all neck shaping on this programme. Knit two sections the same & cut necklines.



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

B. Set for St Patt & as Diag 2.

E6000 PROGRAMME		
PROGR : ENT	KNIT TECH : 188 : ENT	ALTER : NO
ERASE : ENT	(Note altered back Lk setting as Diag 2)	ENLARGE POS : NO
CAST ON : 8 : ENT	ENLARGE POS : NO	ALL ST PATT : ENT
ALL ST PATT : NO	TEST : NO	FORM : ENT
ST PATT A : ● : ENT	ALL ST PATT : NO	Enter Form Programme
Read in Card	ST PATT B : 188 : ENT	Here for appropriate part
ALTER : NO		START CAST ON : ENT

K in Colour Sequence as chart.
C. Divide work. K Rt side first. Cont in Col Sequence & dec as chart. CoF.
Return Lt side to work & repeat as Rt side reversing shapings.



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

B. Set for St Patt & as Diag 2.

K in Colour Sequence as chart.
C. Divide work. K Rt side first. Cont in Col Sequence & dec as chart. CoF.

Return Lt side to work & repeat as Rt side reversing shapings.



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

B. Set for St Patt & as Diag 2.

K & inc in Colour Sequence as chart.

C. Remove Deco & card. Ns & Lks as Diag 3. *Set for St Patt B.* Cont K as Colour Sequence & inc as chart. CoF.



CoN K/K 142[146:150] Ns Col 1. Lks N/N SS 2.5/2.5 K 1R Lks CX/CX SS 4.25/4.25 K 2Rs. Black strippers. RC000. SS 6/6 K 22Rs. SS 5.75/5.75 K 22Rs. SS 5.25/5.25 K 17Rs. RC61. Change to WY K several Rs & rel.

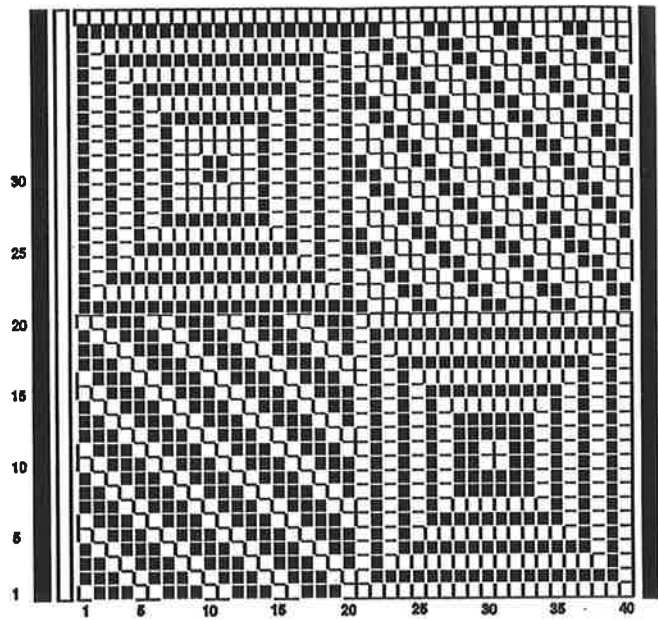
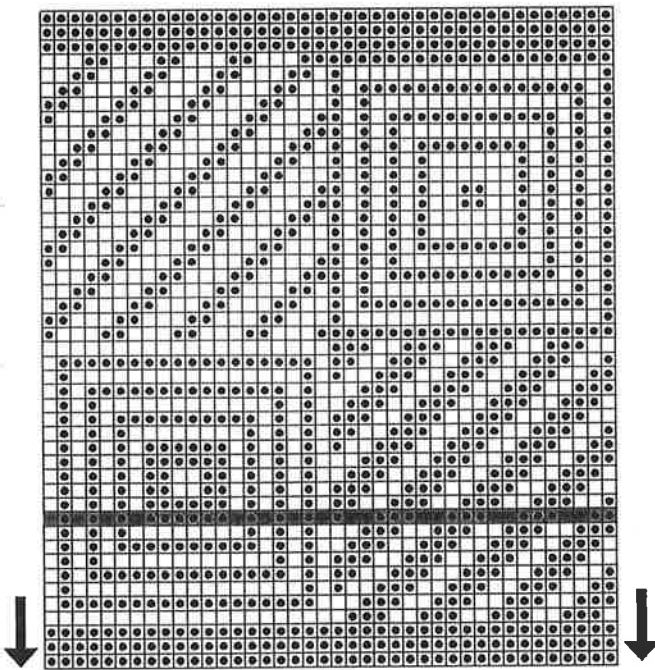


Wash all parts & dry. Block & press to size & shape. Leave to dry completely. Join Rt shoulder seam. Attach neckband backstitching through open loops to outside of garment, unravelling WY as you go. Slip stitch inside of envelope to inside of garment, unravelling WY as you go, en-

closing neckline edges. Join Lt shoulder seam. Sew in sleeves. Join side & sleeve seams. Give final light pressing.

	86cm	97cm	102cm
1	50	50	50
2	170	170	170
3	A	A	A
4	B	B	B
5	61	61	66
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	135	135	135
11	129	129	129
12	38	38	38
13	118	120	125
14	3	3	3
15	3	3	3
16	45	46	48
17	47	48	50
18	***	***	***
19	0	0	0

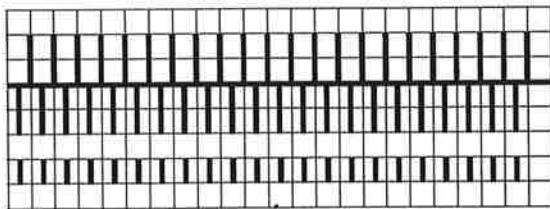
	86cm	97cm	102cm
1	50	50	50
2	170	170	170
3	A	A	A
4	B	B	B
5	113	122	132
6	86	97	102
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	133	133	133
12	166	166	166
13	113	122	132
14	86	97	102
15	**	**	**
16	55	58	68
17	58	63	73
18	***	***	***
19	69	69	69
20	185	185	185
21	130	131	132
22	169	169	169
23	146	146	146
24	148	148	148
25	0	0	0



COLOUR SEQUENCE CHART Rep *to*

Back & Front ROWS *1-8 9-16* Sleeves ROWS From RC81	2 ROWS Col 1 Col 1 Col 3	2 ROWS Col 2 Col 3 Col 1
--	---	---

DIAGRAM 2

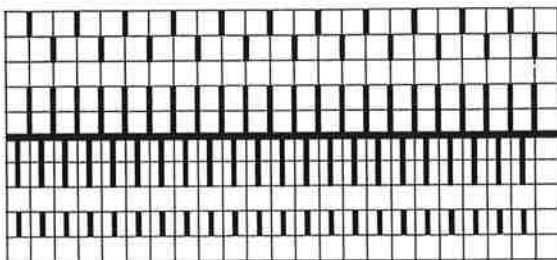


FB PUSHERS 6000 ONLY

**6000 DUO
CX 5.5 CX 5.5
LX 5.5 CX 5.5**



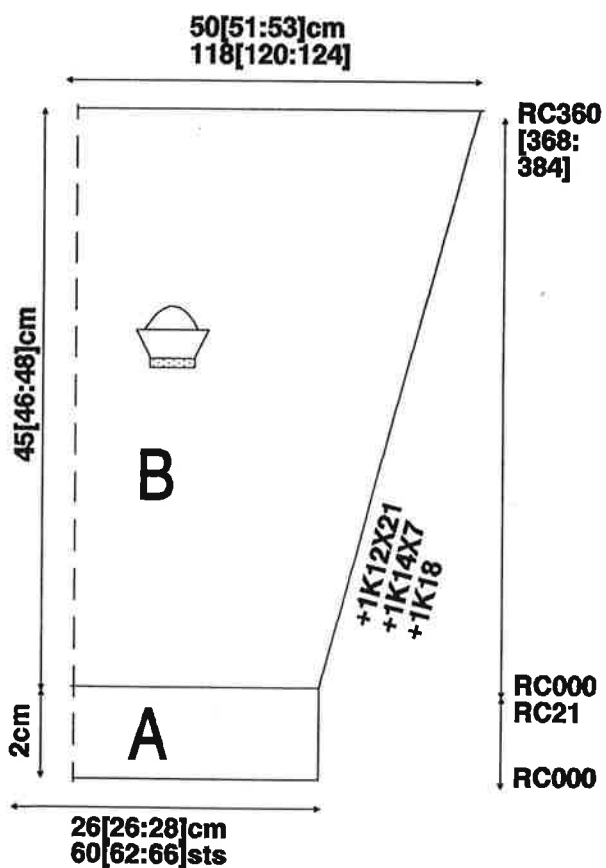
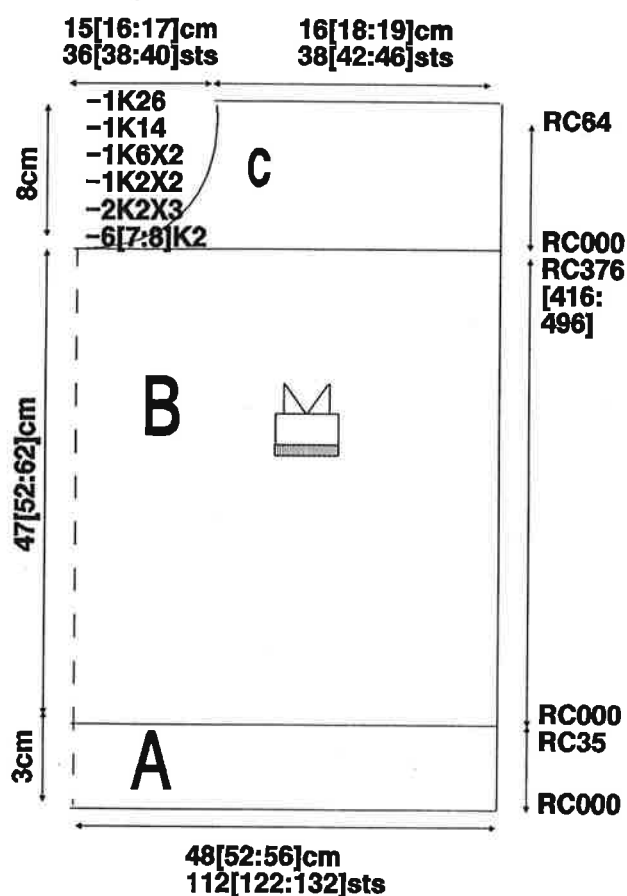
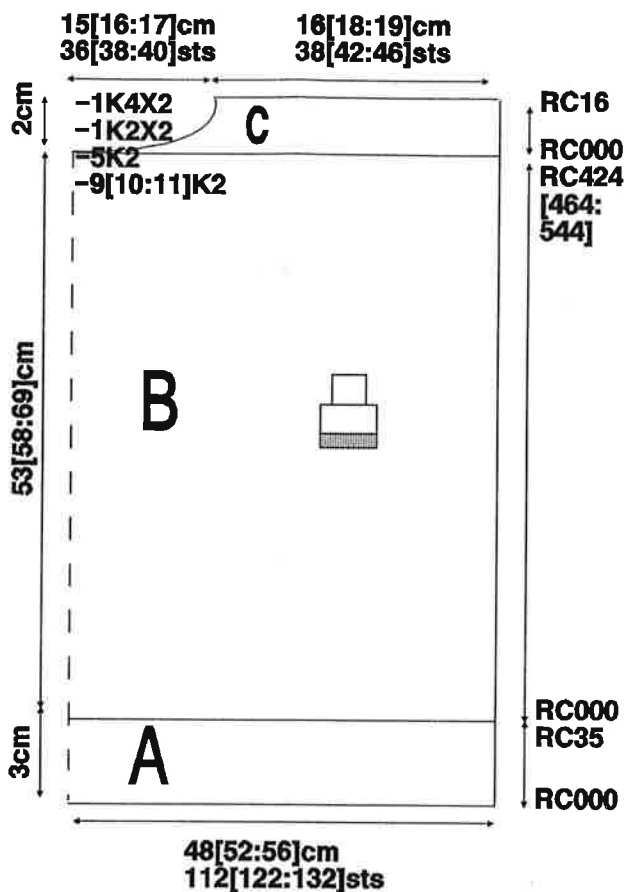
DIAGRAM 2



**6000 DUO
FX→4.5 FX→4.5
LX 4.5 BX←4.5**



	86cm	97cm	102cm
1	50	50	50
2	170	170	170
3	A	A	A
4	B	B	B
5	113	122	132
6	86	97	102
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	133	133	133
12	166	166	166
13	113	122	132
14	86	97	102
15	**	**	**
16	55	60	70
17	58	63	73
18	***	***	***
19	72	73	73
20	177	185	185
21	179	128	129
22	146	179	179
23	150	146	146
24	143	150	150
25	128	143	143
26	143	128	128
27	134	143	143
28	0	134	134
29		0	0



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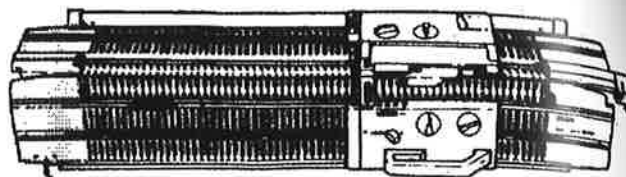
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D1908 Elephants Sweater

Designed by Linda Calverley

Pictured on Page 40



6000 ONLY



92[96:101:107:112]cm Chest.



112[112:116:120:126]cm Chest.



Bramwell Duomagic 100% acrylic. Approx 270 metres per 100g.

1X500g Calgary Grey = Col 1.
1X500g Dark Grey = Col 2.



40sts = 167mm 40Rs = 52mm
OR 100sts = 418mm 100Rs = 138mm, measured over jacquard patt after resting & steaming.
40Rs Rib = 55mm.



Jacquard using cards given & as Diag 2, Tech 183. Cast on 1.



Page 3.



420g Size 96cm Chest.



Neckline made by cut & sew method.



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

B. All Ns to WP Rk 1 pos to Lt. Lks CX/CX SS 3/3 K 2Rs. Rk 1/2 position to Rt, handle now down. Set for St Patt A & as Diag 2. K 2Rs Col 1 2Rs Col 2 as chart. CoF



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

B. All Ns to WP Rk 1 pos to Lt. Lks CX/CX SS 3/3 K 2Rs. Rk 1/2 position to Rt, handle now down. Set for St Patt A & as Diag 2. K 2Rs Col 1 2Rs Col 2 as chart to RC noted.

E6000 PROGRAMME

PROG : ENT
ERASE : ENT
CAST ON : 1 : ENT
ALL ST PATT : NO
ST PATT A : ● : ENT
Read In card 1
ALTER : NO
ENLARGE POS : ENT
CM? : NO
↑ R 48 : ENT
↔ STS 40 : ENT
POSITION : ENT
PATT AFT R 0 : ENT
TO R/L : ENT
IN PATT AT R 0 : ENT
↑ REP R 0 : NO : ENT
↔ REP STS 0 : ENT
KNIT TECH : 183 : ENT

ALL ST PATT : NO
ST PATT B : ● : ENT
Read In card 2
ALTER : ENT
DIRECT : NO
ADD : ENT
ADD WHAT? : ● : ENT
Read In card 3
ALTER : NO
3 COL : NO
DIST R 0 : NO : ENT
DIST STS : 0 : ENT
ADD : ENT
ADD WHAT? : ● : ENT
Read In card 4
ALTER : NO
3 COL : NO
DIST R 0 : NO : ENT

DIST STS : 0 : ENT
KNIT TECH : 183 : ENT
ENLARGE POS : ENT
CM? : NO
↑ R 220 : ENT
↔ STS 105 : ENT
POSITION : ENT
PATT AFT R 0 : ENT
TO R/L : ENT
IN PATT AT R 0 : ENT
↑ REP R 0 : NO : ENT
↔ REP STS : NO : ENT
ALL ST PATT : ENT
FORM : ENT
Enter appropriate form programme for part here
START CAST ON : ENT

C. St Patt B. K 2Rs Col 1 2Rs Col 2 as chart. CoF.



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

B. All Ns to WP Rk 1 pos to Lt. Lks CX/CX SS 3/3 K 2Rs. Rk 1/2 position to Rt, handle now down. Set for St Patt A & as Diag 2. K & inc 2Rs Col 1 2Rs Col 2 as chart. CoF.



CoCir 121[121:121:127:127]sts
1X1 Col 1 as Diag 1 K 48Rs.
WY K several Rs & rel.



Steam & block all parts to size & shape.

Make cut & sew neckline shaping as shown on chart.

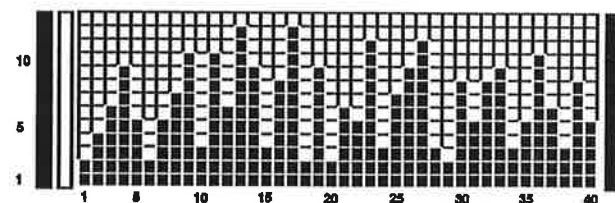
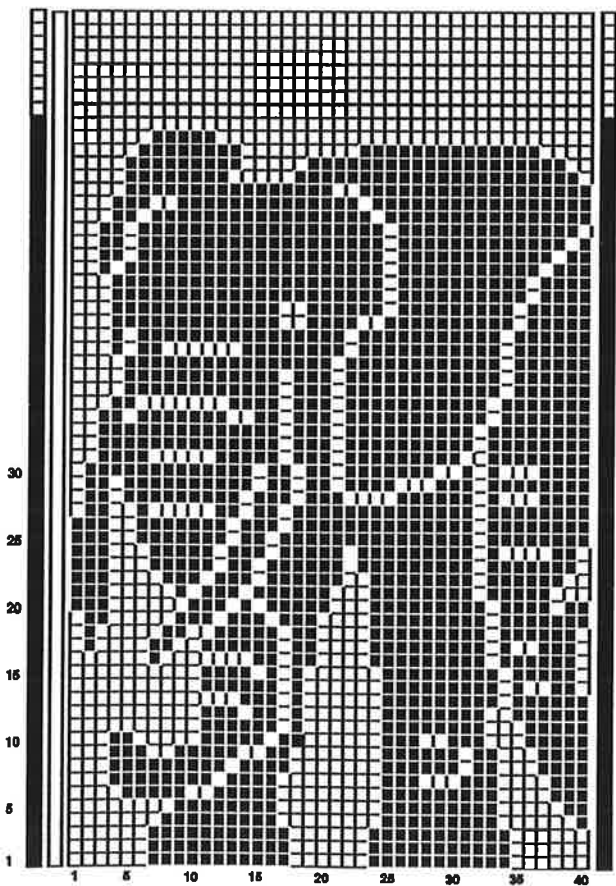
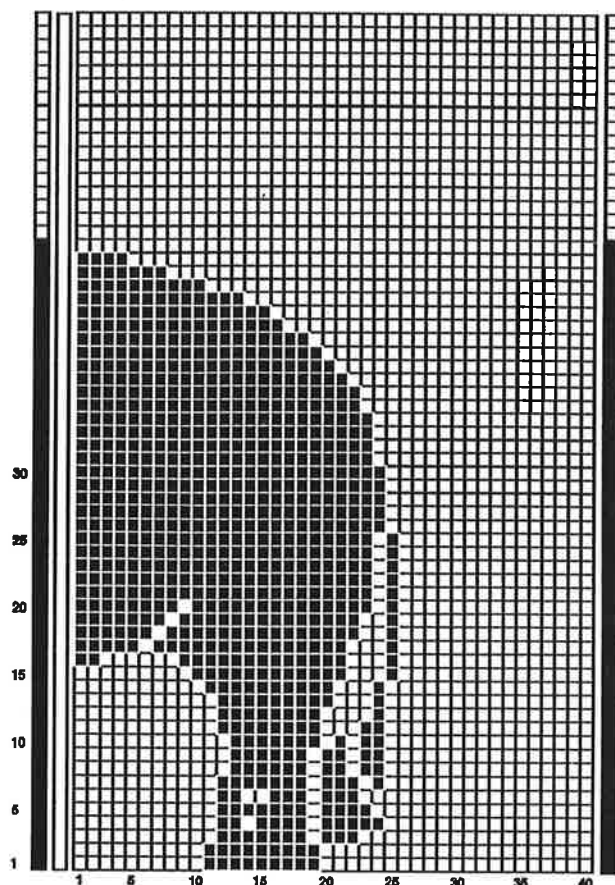
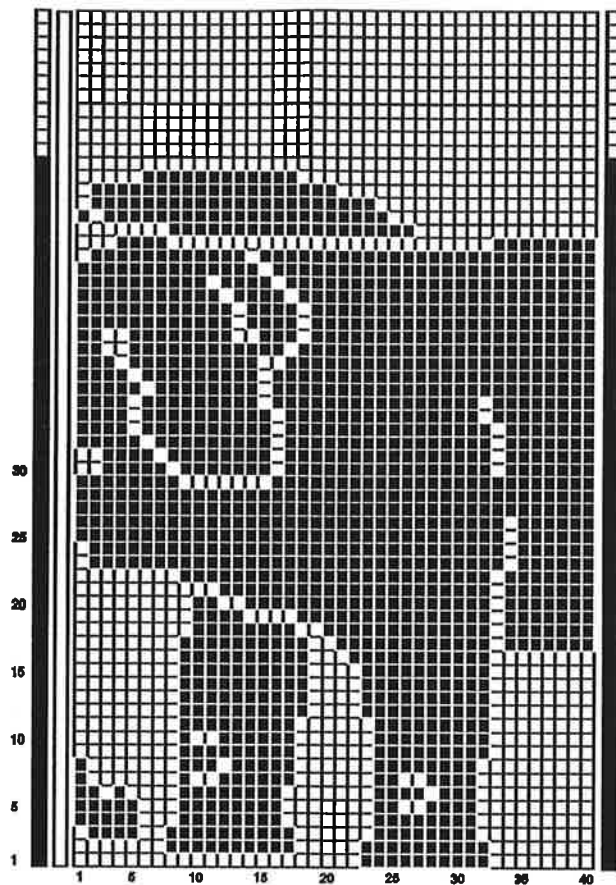
Join Rt Shoulder seam.
Attach collar backstitching through open loops to outside of garment, unravelling WY as you go.

Join Lt shoulder & collar seam.
Fold collar in half to inside & slip stitch down.

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

	92cm	96cm	101cm	107cm	112cm
1	52	52	52	52	52
2	167	167	167	167	167
3	A	A	A	A	A
4	B	B	B	B	B
5	62	65	65	67	67
6	3	3	3	3	3
7	3	3	3	3	3
8	195	195	195	195	195
9	C	C	C	C	C
10	135	135	135	135	135
11	144	144	144	144	144
12	38	38	38	38	38
13	120	122	125	127	129
14	3	3	3	3	3
15	3	3	3	3	3
16	43	44	45	46	47
17	49	50	51	52	53
18	***	***	***	***	***
19	0	0	0	0	0

	92cm	96cm	101cm	107cm	112cm
1	52	52	52	52	52
2	167	167	167	167	167
3	A	A	A	A	A
4	B	B	B	B	B
5	134	134	139	144	151
6	92	96	101	107	112
7	*	*	*	*	*
8	195	195	195	195	195
9	C	C	C	C	C
10	135	135	135	135	135
11	144	144	144	144	144
12	38	38	38	38	38
13	134	134	139	144	151
14	92	96	101	107	112
15	**	**	**	**	**
16	63	65	65	67	68
17	69	71	72	73	74
18	***	***	***	***	***
19	0	0	0	0	0



Reader Card 2 Bottom Left
 Reader Card 3 Top Left
 Reader Card 4 Top Right
 Reader Card 1 Bottom Right

DIAGRAM 1

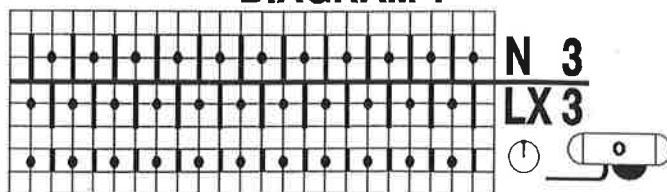
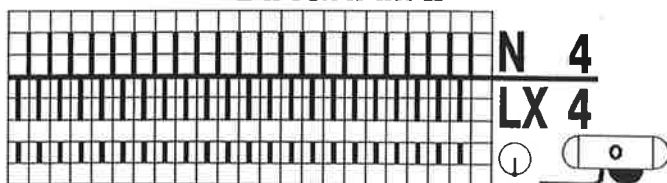
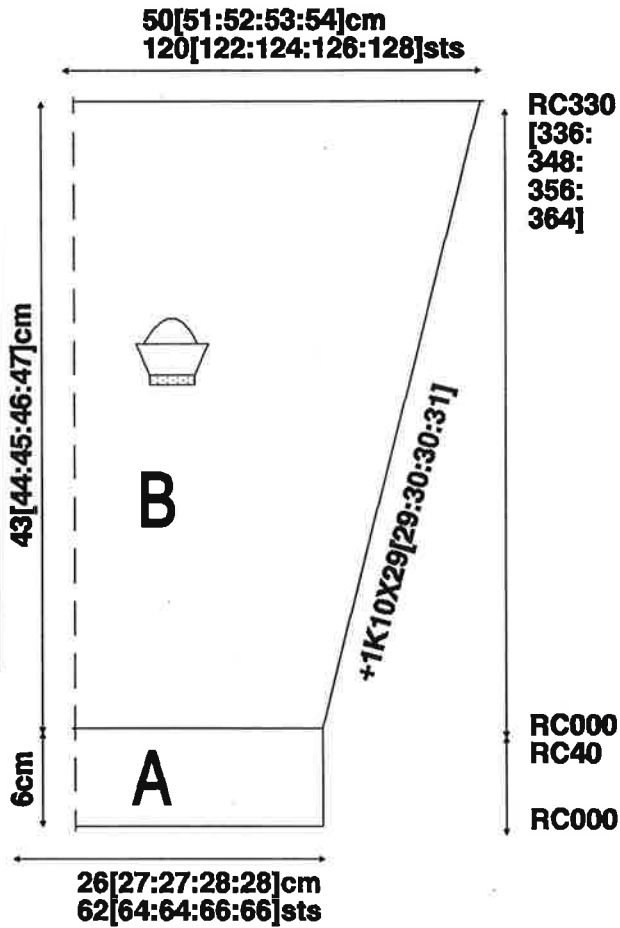
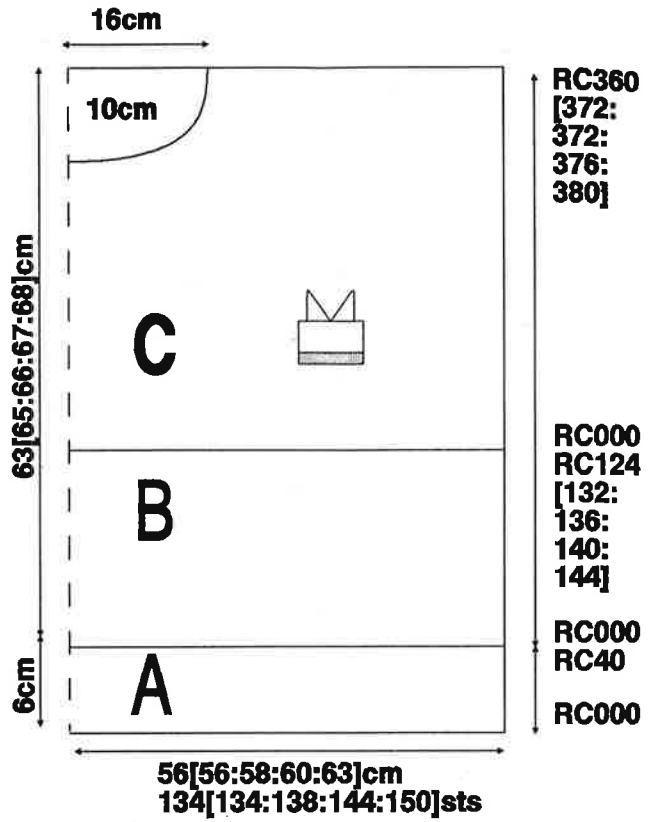
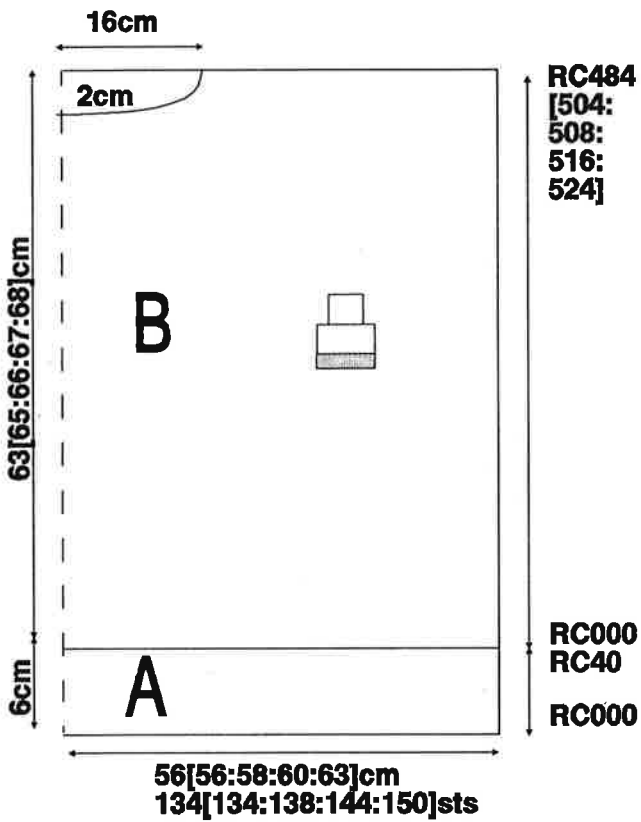
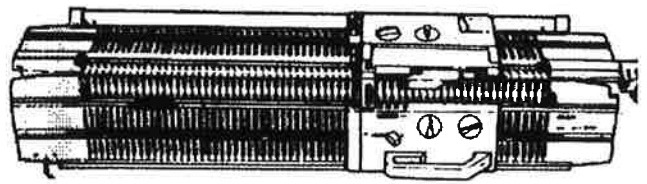


DIAGRAM 2





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D1901 Creation 6 Sweater

Designed by Irene Krieger for Pfaff Britain

Pictured on Page 33



6000 ONLY



96[106:116]cm Chest.



105[114:125]cm Chest.



Forsell 2ply Pure New Wool
Approx 903g per 100metres.
1X250 cone of each of the foll:-
Old Gold = Col 1,
Terracotta = Col 2,
Deep Olive = Col 3.



40sts = 183mm 40Rs = 32mm
OR 100sts = 458mm 100Rs
= 80mm, measured over 3 Col
jacquard. 40Rs rib = 30mm.



3 Col jacquard using self drawn
design from Creation 6, or disk
available as advertised on page
7, & as Diag 2 Knit Tech 198,
but note altered lock settings.
Cast on 4 as Diag 1.



Page 3.



410g Size 106cm Chest.



Before beginning, please read
accompanying article on page
4. Make & measure tension
swatch of St Patt A. Use these
measurements to calculate the
maximum size of the motif as
described in the article. Calcu-
late row at which pattern is to
commence & note this down.
Note altered setting used with
Tech 198. For sleeves, order of
yarns is changed to form
stripes. Rethread as instructed.
Unless otherwise instructed,
order of colours is always as
given above. RC numbers
noted are always as lock RC.
Cut & sew neckline garment.

E6000 PROGRAMME		
PROGR : ENT	ALTER : NO	↑ REP R0 : NO : ENT
ERASE : ENT	ENLARGE POS : ENT	↔ REP STS 0 : NO : ENT
CAST ON : 4 : ENT	CM? : NO	KNIT TECH : 198 : ENT
ALL ST PATT : NO	The display here tells you	ALL ST PATT : ENT
ST PATT A : 198 : ENT	the height and width in sts	FORM : ENT
ALTER : NO	& Rs of your patt.	Enter appropriate Form
ENLARGE POS : NO	POSITION : ENT	Programme for part re-
TEST : NO	PATT AFT R0 : ENT	quired here
ALL ST PATT : NO	TO R/L -0 : ENT	START CAST ON : ENT
ST PATT B : Patt from PC	IN PATT AT R0 : ENT	

A. CoCir as Diag 1 Col 1.
RC000. K 2Rs Col 1, 4Rs Col 2,
4Rs Col 3, 2Rs Col 1, 6Rs Col 2,
6Rs Col 3, 2Rs Col 1, 8Rs Col 2,
8Rs Col 3 RC42.

Bring empty Ns to WP.
Lks CX/CX K 2Rs.
B. Engage St Patt A.
K in 3 Cols to required noted
row for start of motif.
Release Lt arrow key on BB.
Engage St Patt B.

Press Lt arrow key on BB.
Turn Lk RC back 2 rows.
Cont as chart in St Patt B.

C. Dec & K as chart



D. Dec & shape shoulders as
chart. CoF.

A. CoCir as Diag 1 Col 1.
RC000. K 2Rs Col 1, 4Rs Col
2, 4Rs Col 3, 2Rs Col 1, 6Rs
Col 2, 6Rs Col 3, 2Rs Col 1,
8Rs Col 2, 8Rs Col 3 RC42.

Bring empty Ns to WP.
Lks CX/CX K 2Rs.
B. With Olive as Col 1, Gold as
Col 2, Terracotta as Col 3 work
St Patt A K & inc as chart.

	96cm	106cm	116cm
1	32	32	32
2	183	183	183
3	A	A	A
4	B	B	B
5	57	61	68
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	135	135	135
11	165	165	165
12	38	38	38
13	81	87	96
14	3	3	3
15	3	3	3
16	30	32	34
17	3	3	3
18	3	3	3
19	105	106	106
20	177	177	177
21	133	133	133
22	183	191	191
23	157	128	129
24	191	163	169
25	132	191	191
26	220	132	132
27	183	220	220
28	139	183	183
29	0	139	139
30		0	0

	96cm	106cm	116cm
1	32	32	32
2	183	183	183
3	A	A	A
4	B	B	B
5	116	125	138
6	96	106	116
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	165	165	165
12	38	38	38
13	116	125	138
14	96	106	116
15	**	**	**
16	30	32	34
17	67	71	74
18	***	***	***
19	108	108	108
20	177	177	177
21	133	133	133
22	183	191	191
23	157	128	128
24	143	163	163
25	130	151	159
26	135	139	148
27	244	135	135
28	191	241	238
29	141	191	191
30	133	146	152
31	163	136	136
32	0	0	0

At RC noted, change to original threading & K & inc as chart for 78Rs.

C. Dec & K as chart. Thread Terracotta as Col 1, Olive as Col 2, Gold as Col 3. Continue to K & dec as chart with this Col order. CoF.



Block & steam all parts to size & shape. Allow to dry completely. Mark neckline as shown on chart. Make cut & sew neckline by your preferred method. Join Rt shoulder.



Bring 100[110:120] Ns to WP & arrange for 2X1. Using Col 1 CoCir. RC000. Lks N/N SS 3.5/3.5 K to RC18. K 4Rs Col 2, 2Rs Col 1, 6Rs Col 3, 2Rs Col 1, 6Rs Col 2. Trans all sts to BB.

With wrong side of garment facing up, lay garment over BB with edge to be enclosed just hanging over BB Ns. With orange tool, pull BB Ns through work just above stitching. Manually knit each N using yarn from Lk. Carefully fold work forward so that it hangs over FB. Cast off sts using latch method.



Join second shoulder seam, continue stitching into neckband. Fold band in half to inside and catch down. Steam band, stretching as necessary so that band lies flat. Sew in sleeves matching centre of sleeve cap to shoulder seam. Join side & sleeve seams. Stitch in all ends. Steam press all seams.

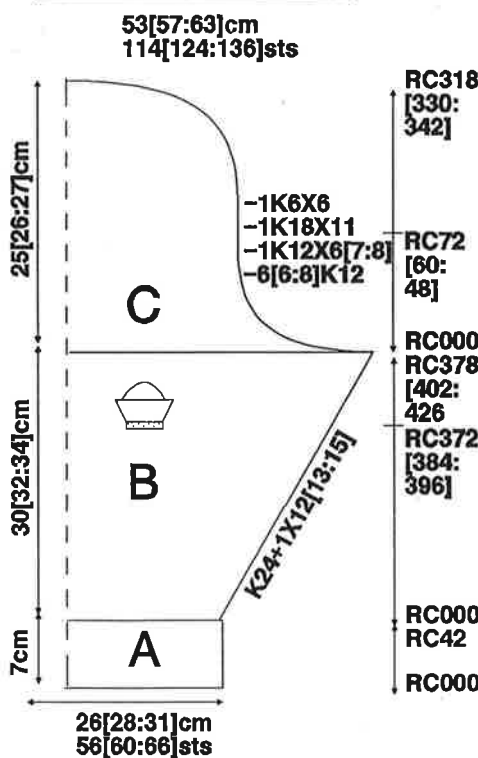
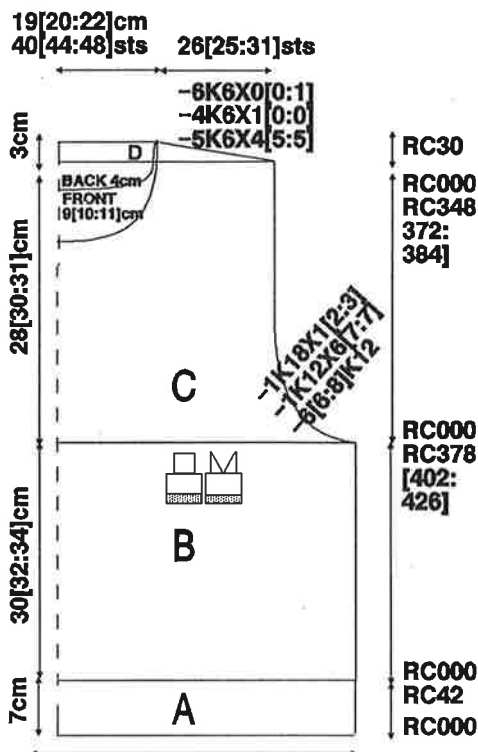


DIAGRAM 1

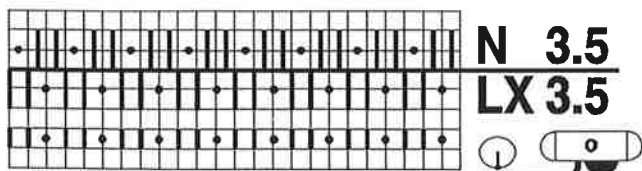
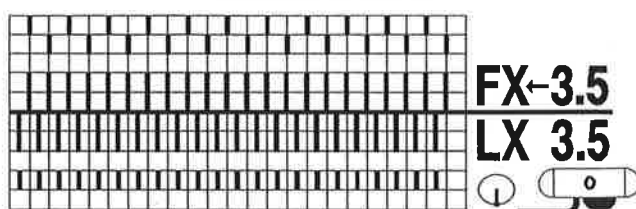
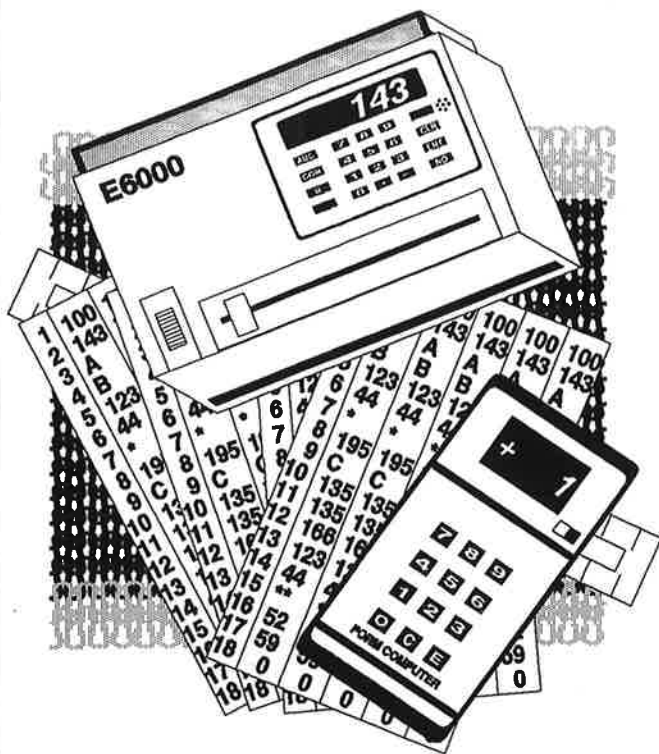


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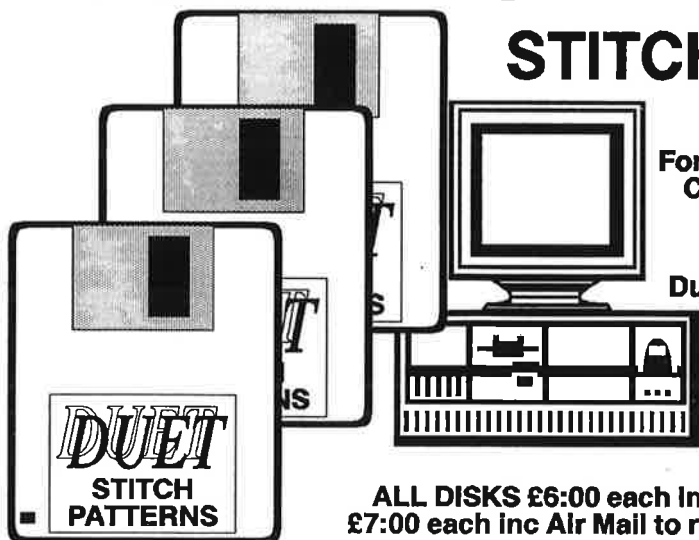
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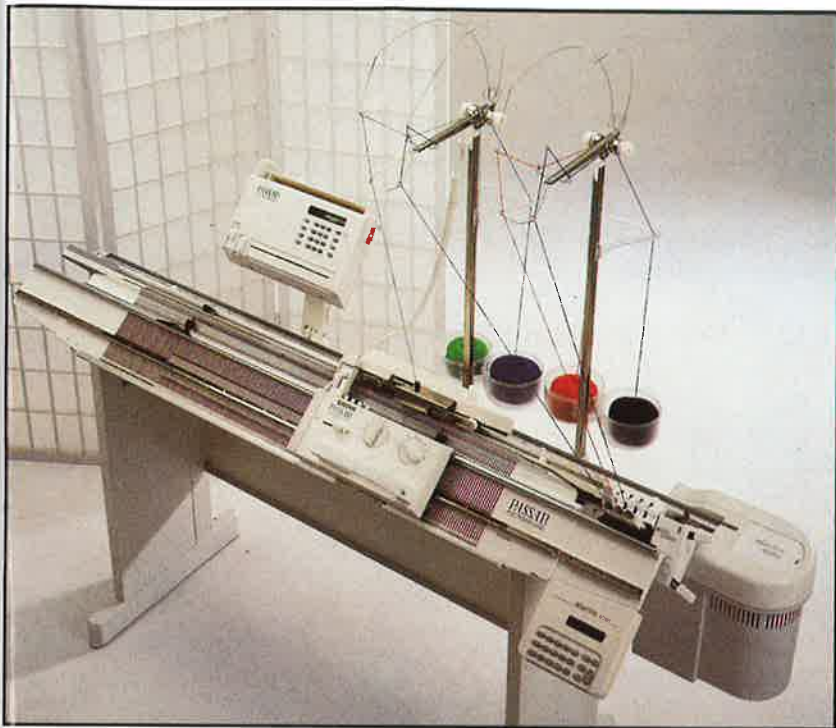
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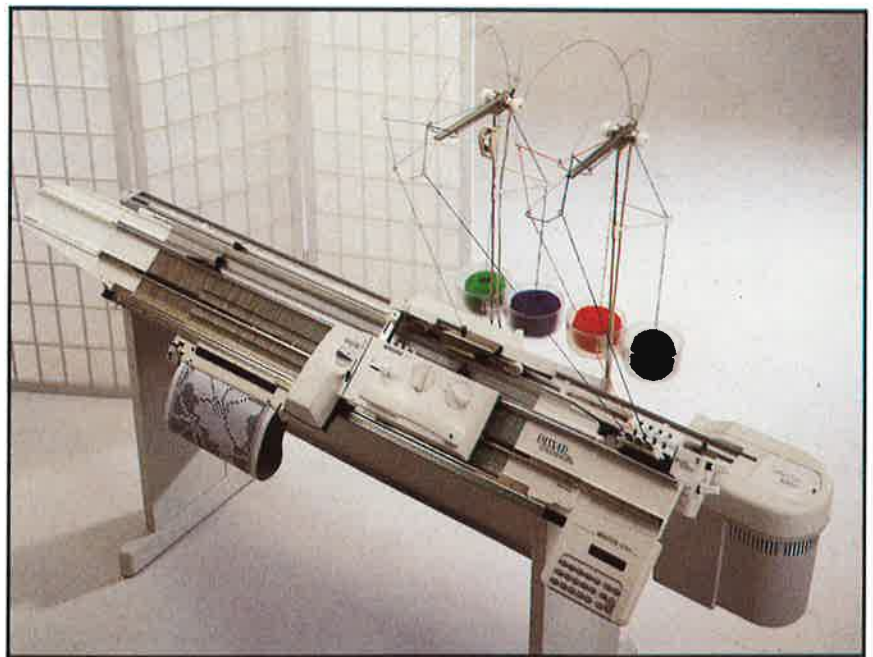
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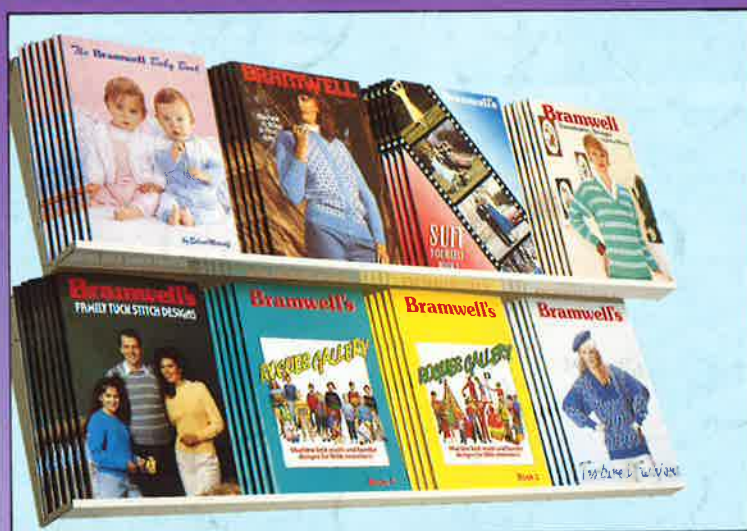
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