

DWET

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INTERNATIONAL
THE magazine for
PASSAP & PFAFF
Knitting Machine
Owners

Articles
Patterns
Letters
Hints
Tips –
Just for
Passap
System
Knitters

Number 20
September 1994

George LeWarré



D2003

D2002

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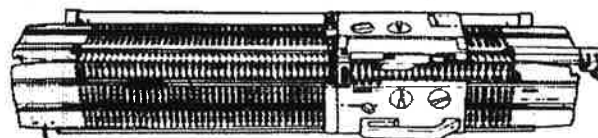
VOLUME 5

ISSUE 20

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Please see page 67 for further details and new subscription form.

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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
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Volume 5, Number 20

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The Editor's Letter

Dear Readers,

Well, we are now five years old! It hardly seems possible that it is five years ago that the first issue of Duet appeared. How time flies, and what changes have happened in that time, not the least to the accessories available to us for our machines!

One of the latest changes you will see in this magazine, is that the pattern cards are now reproduced in a much larger format than before, where possible. This is in response to readers requests. You remember that in issue 18 we asked for your opinion on whether you would like pattern cards to be printed on the old quarter page size, or full page where possible. Well, the response was almost 100% in favour of the larger size format. So in this issue we have complied for most cards.

This issue completes a subscription year for readers in the U.K. and Europe and you will find your subscription renewal form at the end of this magazine. Readers in Canada, South Africa, the USA and New Zealand
































PLEASE, PLEASE note that we are *unable to accept direct subscriptions from you*. You will need to either renew your subscription with your dealer, or with the importer named on this page. This will be easier for you in the long run and ensure that you receive your copy regularly. Overseas readers not resident in these named countries can renew their subscription in the usual way. A good point to note is that we have not increased the subscription rates, these have remained fixed at £16:00 U.K. and £30:00 overseas including airmail delivery, even though the postage rates have increased tremendously.

All that remains for me to say is that I look forward to meeting you again in the next issue.

Best wishes,

George LeWarré

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/U100/100E		TRANSFER TO BACK BED TRANFÉRER D'AVANT À L'ARRIÈRE		BUTTONHOLE BAND BANDE DES BOUTONS		FABRIC YARDAGE TISSU TRICOT
			TRANSFER TO FRONT BED TRANFÉRER D'ARRIÈRE À L'AVANT		COLLAR COL		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	CoRak	Cast on with racking**
dec	decrease(s)	1/4P	transfer position		
Diag	diagram	RC	row count reads		
FB	front bed	rk	rack		
ff	fully fashioned	R(s)	row(s)		**For instructions on these cast-on methods, please see your instruction manual.
fol	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)

One of the sad things about an English summer, is that it is no sooner here, than on the way out again. I have been closing my mind to the evenings becoming shorter, but last night the weatherman on the TV mentioned it, so I cannot pretend it isn't happening. The summer is a quieter time for me as far as shows and lectures go, so it is the time that I use to work on my own products, restock the sample case and knit something for myself.

Along these lines, I thought it would be nice to make something to cheer myself up during the long grey winter, something to remind me of the summer perhaps. What can be more summery than a clear blue sky. And what sets a clear blue sky off better than a brightly coloured hot air balloon? My only problem is that I am not much of an artist, but with a bit of thought and planning, I was able to use built in facilities of Creation 6 to get the effect I was looking for. The finished pattern has lots of potential, and not just for garments. I think it would make an unusual wall hanging, car rug, or even a cot blanket. In fact I was so pleased with the results that I have included the pattern on my new Pattern Disk Collection Two, which is one of the other things I have been working on in the summer. Send a stamped self addressed envelope to 19 Merton Hall Gardens, London SW20 8SN for more information.

Anyway, getting back to the picture. The first thing to decide was how big to make it. At this stage, I was thinking in terms of a large motif for a

garment and from experience, I know that I need roughly one hundred and twenty stitches for something for myself. Different yarns and knit techniques add or subtract stitches, so sometimes I might need one hundred and thirty and sometimes only one hundred and ten, but one hundred and twenty is a good average for me to work with. Experience also tells me that I will need about eight hundred rows in four colour work, which of course translates to one hundred rows on the Creation 6 grid. That would be the size of the garment and the picture has to fit within that. It needs space all around it. There

needs to be clearance at the sides otherwise parts of it would disappear under the arms and at the top, bits could be chopped off by the neck shaping. If there is going to be space at the top, there also needs to be space at the bottom so that the whole thing appears balanced. My box on Diagram A encloses an area one hundred rows deep and one hundred stitches wide. The lines on the outside indicate where ideally I would like the main part of the pattern to be placed. In effect, I am working with the full length of the garment, but not the full width, because I have allowed for some armhole shaping. Of course, if

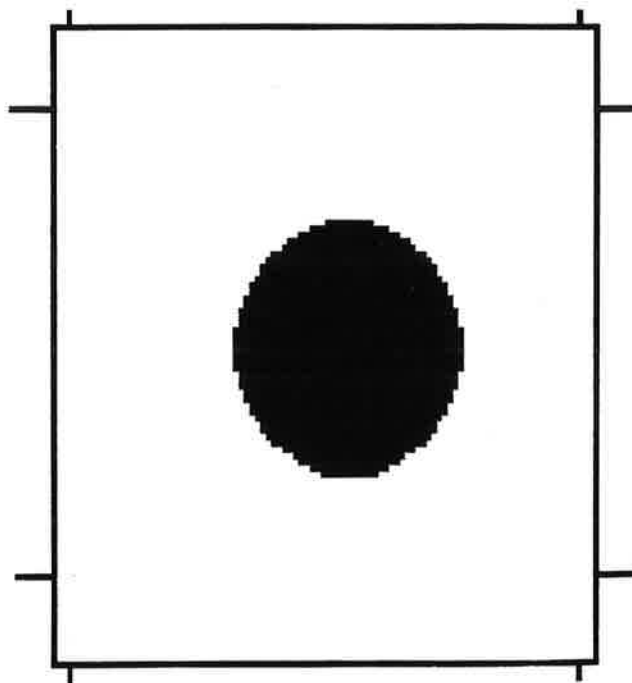


Diagram A

you are sufficiently organised and have knitted a tension swatch, you can make the necessary calculations and design onto the full size of the garment right from the word go. The main element of the picture is the big balloon and this was easily drawn using the circle icon. There is likely to be some elongation of the pattern when knitted, but that's what I wanted anyway, so it was alright to use the circle. Had I wanted a circular balloon when knitted, I would have had to calculate the size needed, (using a tension swatch), and then use the flattened ellipse of the appropriate size. I had already decided on a red balloon, so the circle was filled with red to give the solid mass you see in Diagram A.

I could have been left as a one colour balloon, but I rather liked the idea of vertical stripes. Once again, these were easy enough to achieve by using the ellipse icon in the pop up menu of the circle. It was simple enough to keep the top and bottom lined up with the red circle and just change the width, until I had what I wanted. This was filled with yellow, and then another, narrower red ellipse was superimposed to give the look of vertical stripes. See Diagram B.

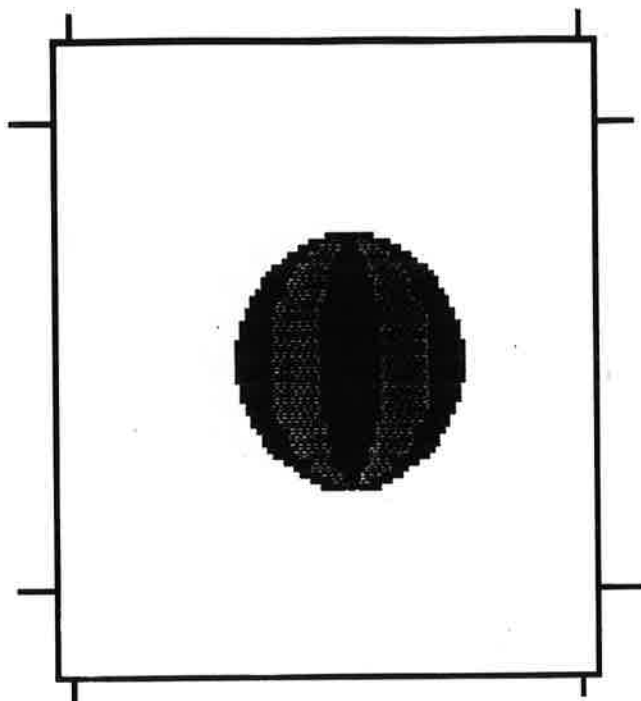


Diagram B

The gondola is just a filled rectangle placed under the balloon and the ropes were added using the diagonal line icon in the pop up menu of the pencil. I had to be very careful to ensure that my balloon and gondola were symmetrical and rather than fid-

dling about trying to get sets of ropes exactly the same, but mirrored with the diagonal line icon, it was easier to use it for one set and just copy the second set stitch for stitch in the magnified screen, mirroring as I went along. See Diagram C.

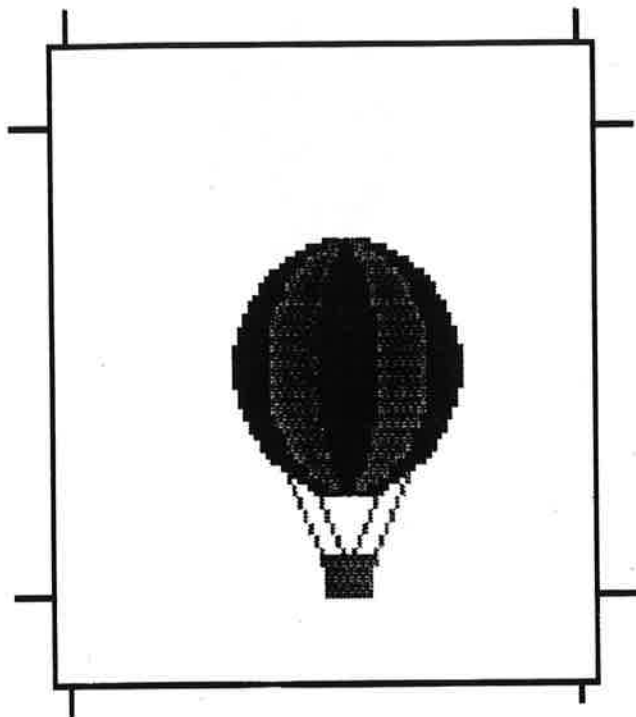


Diagram C

My balloon looked rather lonely all by itself, so I gave it some company. By making the second balloon smaller and not so detailed, I mimicked what the eye would see in real life. The brain assumes that the two balloons are the same size, so the other one must be a long way away and my picture is given the illusion of depth. To add more interest, the second balloon is yellow with red stripes. See Diagram D.

At this stage, my picture was technically finished, but still looked incomplete. One thing is that it is slightly off centre, which is easily rectified. But then the big balloon would be slap bang in the middle of the garment, which is not such a good idea, given the shape. It would look like a target. One solution might have been to add yet another balloon, smaller still, but I felt that this might have been too much of a good thing. Whilst drawing a tiny balloon would have been easy

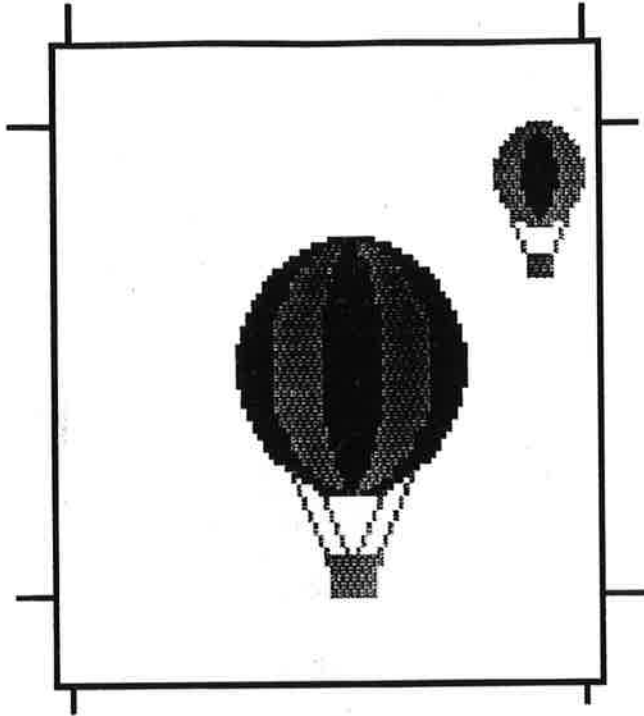


Diagram D

enough, the gondola would have only been a few stitches and without ropes, (too thick even at one stitch wide), might have looked like mis-patterning. I had already used up all of my four colours, so unless I placed it very carefully, the balloon would have had to be yellow or red, (no room for stripes), and introducing another colour for such a small area was not such a good idea. I know it sounds perverse, but a few fluffy white clouds only make a blue sky look bluer. That still left me with the problem of five colours instead of the permitted four, but changing the gondolas, (which were originally brown), to yellow, I freed a colour for the clouds. My clouds were drawn freehand using the pencil icon and I just experimented until I felt that the shape was balanced. After all, there is no right or wrong shape for a cloud! See Diagram E.

Grey clouds are definitely not summery, so to get a better idea of the finished effect, I changed the background colour to blue, (what else), and the clouds to white. There was no need to save the whole of the pattern within the black box, because the top, bottom and side sections are just blue

background which will come automatically when the pattern is knitted as a single motif. By framing the picture part of the pattern tightly as you can see in Diagram F, not only am I saving space in memory of the computer, but I am also making position-

ing easier to work out when knitting a garment. The machine will position the pattern as a whole and if there are twenty plain rows at the bottom, these will be counted as part of the pattern. If I told the machine to begin the pattern after eighty rows, the balloon itself will not start until I have knitted two hundred and forty rows - one hundred and sixty for the twenty rows at the bottom of the pattern and eighty that were programmed in. By framing the pattern tight when saving, placing is simpler because you can deduct the number of rows for the pattern from the total number of rows needed and knit half this number before the pattern starts and half after it is completed.

That completed the pattern designing part, but I still had to think about a garment to put it on. I decided on a body warmer on the basis that for about ten months of the year, my body is in need of warming! The only difference between a body warmer and a slipover, (or tank top if you were around in the sixties), is that a slipover is usually worn over a thin garment such as a blouse or shirt and then under a jacket, whereas a body warmer usually goes over something

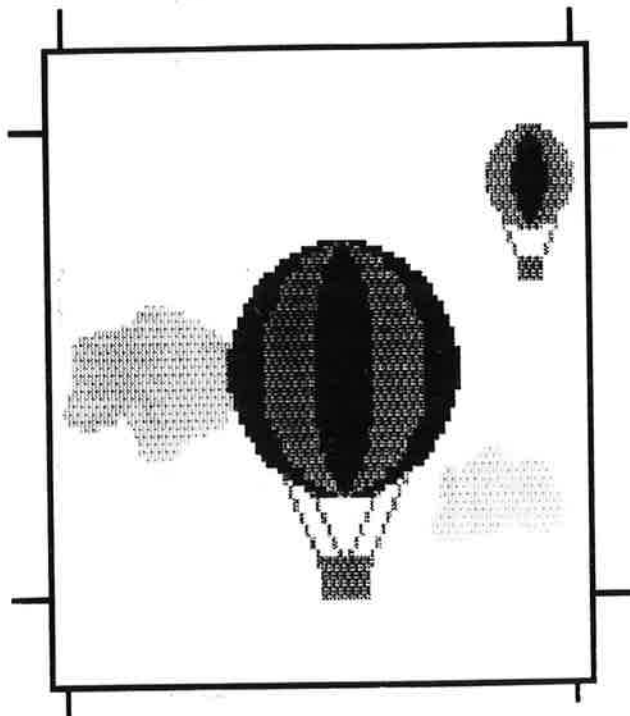


Diagram E

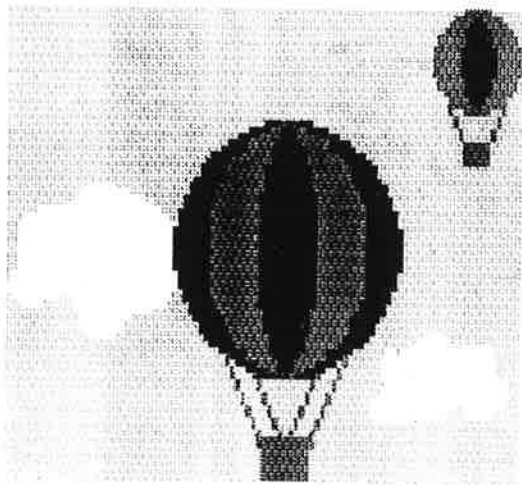


Diagram F

bulky like a sweater. A slipover is a firm fitting garment in fine fabric, whereas a body warmer needs to be more loose fitting and can afford to be a lot bulkier. Slipovers usually have a scooped out or V neckline, so as not to interfere with the collar or neckline treatment of whatever is under them, but with a body warmer emphasis is on stopping the cold getting in, so the neckline is usually quite high. Similarly, slipovers often have cut away armholes to reduce bulk, whereas body warmers tend to be wider in this region.

As you already know if you follow my articles, I am not so keen on dropped shoulders, unless the design really calls for it. So I have designed this garment with some armhole shaping, though it is still quite wide across the shoulders. If you prefer, you can decrease more stitches at the armhole to make the garment smaller across the shoulders, but be careful that you don't chop off part of the small balloon. Instructions are given for shaping as you knit, but as you have to get the sewing machine or overlocker out to make the neckline, you might prefer just to knit straight up and shape the armholes using cut and sew methods.

Finally for this issue, I would like to make a small but important point. A certain amount of show through of other colours is unavoidable when knitting jacquard fabric. With four colour jacquard, it is colour four that shows the most. To knit this pattern as shown, Creation 6 will read blue as Col 1, yellow as Col 2, white as Col 3 and red as Col 4. Obviously red is not the best choice to be showing through a blue sky. However, all is not lost because you have the opportunity of changing the order of the col-

ours when transferring the pattern to the console. When the menu asks if the colour sequence is OK, say NO with the right hand mouse button. You will then have the chance to change the order. Just swap red and white so that white is now colour four. This will make no difference at all to the position of the colours within the pattern - you won't suddenly have red clouds - but it will make a difference to the finished look of the garment. To compare it to using reader cards, as it has been saved, the blue and the yellow bits would be on card one, the white bits on card two and the red bits on card three and the cards would be superimposed in that order. By changing the colour sequence when downloading, it is as if you read in card one, then card three, followed by card two. The pattern is still all there, but the order of threading must be changed.

Until the next issue,
Irene.

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GREETINGS FROM SOUTH AFRICA

with

JEAN BOSHOFF

Perhaps I should now call this "Greetings from the "New South Africa". Instead of four provinces as before, we now have nine, and instead of two official languages, (the second of which I have never been able to master, much to my regret), we now have eleven official languages, the thought of which really boggles my mind! The weather too seems to have changed, as this winter has been the coldest on record for this area. However, I guess whatever government is in power cannot be blamed for this!

I think I mentioned last time that "after the election" became a watchword and no-one made any plans, but now the elections have come and gone, there is still not much on the go, certainly as far as the machine knitting world goes. Perhaps that is not really fair comment, as the knitting clubs from whom I hear, some on a regular basis and others only occasionally, do seem pretty active with workshops and demonstrations on all aspects of machine knitting. Particularly in favour at present, seem to be the various ways of applying decorations of one kind and another to knitwear.

The Passap head office in South Africa have however organized two five day workshops in Johannesburg, one of which was in August and a second to follow in October, and covering a wide range of knitting machine related subjects under twenty-nine headings, and ranging from appliqué to yarns. There really does seem to be

something for everyone and all types of Passap machines, and it does include that very important subject of how much one can do in the technical field of machine maintenance. This of course is especially useful for those living in "out of the way" places.

As far as local activities go, we in our area have started an E6000 discussion group. Not a club as such, no fees or anything like that, we just get together in one or another's house, and throw ideas about, and discuss problems peculiar to our machines. In this way we have a lot of useful input which is shared.

Summer is now almost upon us and the days are already very hot, and so once more those resolutions are being made to get on with Winter knitting, to be well prepared. Don't we all say that every year? It is also time to get on and try those patterns or ideas which there wasn't time for during the very busy knitting season. Recently, I had a problem with my motor, well not the motor itself, but the metal bracket on the back lock through which the plastic piece fits to connect the motor to the machine. This piece broke, at the narrow neck part. I had lots of work to do and neither the Pfaff or the Passap agents locally were able to help me, no spares in stock. It is not a part that breaks very often of course, and as it is amazingly expensive it is only ordered when required and takes a week or so to arrive! My resourceful husband "made a plan" and took the two pieces to an engineering work-

shop nearby, where they brazed the pieces together, he smoothed it off, and I am still using the same part. It not only saved considerable expense, but valuable time as well. But what an effort the time I worked without the motor, my arms ached with the unaccustomed effort, but I imagine I improved the tone of my pectoral muscles, so everything has a good side!

I have found that many folk do not like using the Form Computer, especially when it comes to necklines in jacquard patterns. Also the 40 stitches and 40 rows test square tends not to be very accurate sometimes, being so small.

Let me refer you back to Duet issue 5, page 58, George's article in which he gives this valuable piece of information,

"You only need to knit a 100 X 100 swatch. Measure this in CENTIMETRES and multiply the result by 4. The answer will be the measurement in MILLIMETRES for a 40 X 40 swatch".

The Form Computer is now able to help those of us who hate to calculate our own stitches and rows.

Enter the information into the Form Computer for the design you are going to knit, right up to the end of each part of the programme. e.e. back, front, sleeves etc. Then when you get to the "Form Test" sequence at ENT and write down as you go through, the instructions the Computer gives you regarding stitches,

rows, shaping. You can leave out the neck shaping, but nevertheless, write down the total number of rows for each garment part. You can then knit the garment to the size you require and do a cut and sew neckline. The Form Computer has done the calculations for you! So it is a very useful tool after all.

Here is a pattern I find very useful for making a plain straight skirt very quickly.

Take one end Calypso, (Hobby is very similar). one end bright acrylic, (silky), and one end of Drima polyester sewing thread. Use these three ends together in one eyelet. You will need a small quantity of waste yarn. Cast on over all needles, both beds. Locks N/N SS 3.5/3.5

Racking or tubular cast on, it doesn't matter.

Knit a few rows N/N then change locks to CX/CX SS 4.5/4.5 and knit two rows.

Change to black strippers and increase SS to 5/5 Knit a few more rows with waste yarn and then change to main yarn. RC000.

Knit straight to RC600.

Shape hips:- Decrease one stitch both ends of both beds every 12 rows four times.

Then decrease one stitch both ends on both beds every 10 rows twelve times. (32 decreases over 168 rows). Change back to waste yarn, knit a few rows, then change back to orange strippers and knit a few rows N/N SS 3.5/3.5 and release from machine.

A separate piece can be knitted for the waistband and added on with an elastic insertion, or extra rows can be knitted onto the main part of the knitting. Or, and this is by far the nicest way:-

Knit two pieces.

Put 108 needles on both beds into WP, using main yarn, locks N/N SS 3.75/3.75 Take locks to left to form zig-zag. Remove strippers and rack one full turn to the left. Knit one row. Hang comb and three weights. Turn racking handle one full turn to the right and knit one row.

If you wish to line the skirt, follow the next step which will make flap to allow you attach a lining. Omit this step if you don't want to line. Both

locks N/SS 3 orange strippers and knit 6 rows.

Change locks to GX/N Black strippers SS 5.25 Knit 40 rows on front bed. (Watch to see that all the needles knit off properly).

Locks N/N SS 4/4 Black strippers knit 1 row to left.

Change locks to GX/N SS 5.25 Knit 5 rows on front bed. Lock is at right. Pull a loop of yarn down between the beds to allow the two flaps to open when sewing to skirt.

Set locks to N/GX and knit 4 rows on back bed. Lock at right.

Change to waste yarn and knit a few rows, (I do about 20), on each bed as above, the knit 4 rows N/N to close the flaps. Release from the machine. This allows the insertion of 2,5 cm wide non-curl elastic.

To make up. Steam press main part of the skirt very well. The fact that it has been knitted in tubular allows you to keep the back and the front very even when pressing.

Undo the waste yarn at the bottom and overlock the lower edge. Turn up hem as required.

Undo the waste N/N rows at the top of the skirt, NOT the waste CX/CX row yet.

Place the skirt over the ironing board so that the one hip shaping is uppermost and press well, the bulge will disappear. Turn the skirt around on the board and repeat on the opposite hip shaping.

The waist band is now attached either by linker or back stitch each side stitch by stitch by hand.

Attach lining to flap. (Use that half-petticoat which is still good, but the elastic of which has lost its elasticity). The waistband I have given is taken from Carmen Reuter's "It's Magic!" skirt book, and I thank her for giving me permission to use it here.

The stitches and rows I have given, give a width of 57.5 centimetres at the hem and 41 cm at the waist and a 72 cm length without waistband.

A final hint. When increasing or decreasing, put one edge spring on the last needle to which you have to increase or decrease. That way you don't have to keep counting.

Until next time -

Goodbye - Tot Siens - Tsamaya Senthe.

That's the equivalent of goodbye in three official languages!

Jean.

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CANADA

Greetings fellow Passap Knitters around the world from Joan Frost and Ella Tanner, of Joella Knitworks

As we are writing this column, it is summer here in B.C. and we have been having heat wave after heat wave - too hot to knit!. See Joan - it does do other things than rain in B.C.! Maybe the heat is why we haven't any serious knitting news to report! That doesn't mean we are not thinking about knitting. All the fashion reports say that knits are going to be BIG this fall and winter, and we are busy knitting in our heads. Ah well, this is a great time to reflect on various knitting construction techniques and their applications. It seems we can often think of a "new" use for an application only to find that someone else has already discovered it and perhaps has even done a better job. Perhaps we need to have a "Stop me if you have heard this one" heading for our column.

One such technique that comes to mind, is the method used for the waistbands on skirts. When we first started knitting on Passap, we faithfully followed the instructions for waistbands in the Model Books. These instructions generally called for either knitting the waistband separately, or transferring stitches to reduce bulk. They then instructed you to knit the depth of the band, remove the stitches onto waste yarn, fold the band in half, and hand stitch it down. A lot of extra work, we thought. Instead, we borrowed a technique we used for creating a single bed hem as in our notes in Duet International issue 18, March 1994.

For example, when knitting section D of skirt pattern 5723 in Passap Model Book 57, their instructions are to transfer every third stitch to the ad-

jacent needle and push the empty needles out of work. You are then told to knit 20 rows and remove on waste yarn. Instead, after transferring every third stitch, we bring up the corresponding needles on the back bed, and with the racking handle down and orange strippers, (we sometimes cheat and leave the black strippers in), we reduce the stitch size to 4/4 and knit one row at N/N With the lock at the left, we then reduce the stitch size to 1 on the back bed. (This is still because the needles are still pulled down a little by the cams of the lock, even if set to GX. It will also prevent stretching of the back bed stitches and make the first row easier to knit). Change the locks to GX/N with black strippers, knit 20 rows. Transfer the back bed stitches to the front bed and cast off. (Ella uses the Tricofit). Now the waistband is complete with the exception of sewing up the side seams after the elastic has been inserted.

If the pattern calls for a 1X1 needle set-up, as it could after knitting a 1X1 rib yoke at the top of a pleated panel, we simply but the back lock on GX and the front on N. Increase the stitch size to half a stitch size number smaller than single bed, change to black strippers and continue for the required number of rows. Transfer the back bed stitches to the front bed and cast off.

We may sometimes knit the last row from right to left with N/N and use the zig-zag cast off between the two beds, but we find the holes created by the stitches that were on hold less noticeable if all the stitches are transferred to the front bed before casting off.

If the skirt has gathered or pleated sections that require rehangng onto the machine over a reduced number

of needles, we will rehang onto the back bed, then bring the corresponding needles on the front bed, knit one row N/N and continue to knit the required number of rows for the band with the locks on N/GX. Knit one row N/N and make a zig-zag cast off, or transfer front bed n = stitches to the back bed and cast of as usual.

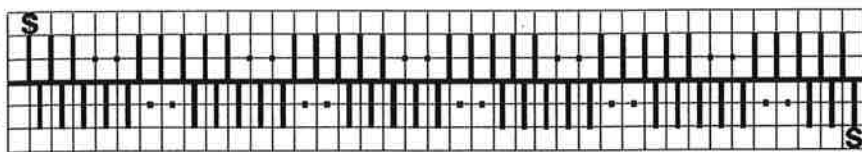
Yet another method, (if you can stand it), that could be used after hanging half of the skirt onto the back bed, is to knit one row N/N and continue knitting the back half of the waistband by knitting 7 rows with the locks on N/GX SS 6.5/1 Pull down a loop of yarn. Knit the front half of the band by knitting 8 rows with the locks on GX/NSS 1/6.5 Knit one row to the left and zig-zag cast off. Depending on the weight of the yarn you are knitting with, you may find 7 rows on one bed may be too many to knit smoothly. Another way of doing this would be to thread up the second eyelet with the same yarn, (as though you were going to knit intarsia), then knit 2 rows on the front bed with eyelet one and 2 rows on the back bed with eyelet two. Make sure that the yarn is not crossed as you want the waistband to be open for the elastic.

Since knits are going to be so popular this fall, we hope you will find these tips useful. We find them great time savers. We are including the following pleated skirt pattern for your winter wardrobe. Joan uses it for her clients and it is flattering for all sizes. Please note that in the needle diagrams "s" on the outer stitches denotes the seaming stitch, so only include those at the far right and left sides.

CALLING

5 X 2 Pleated Skirt

Three panels knit an average size, (up to 44 inch hip), and is 75cm long.



With locks BX/N SS 3/3 K 20Rs. Transfer back bed stitches and loops to front bed needles. Put up all needles on back bed N/N SS 2/5 K 1R. Latch tool off.

CORRECTION

In the June issue of Duet International, (number 19), we said our tip was from Irene Cook. Sorry Irene Lock - guess gremlins gave you a new last name!

Best wishes

Joan & Ella

Yarn: 2 Ply Mercerised cotton or 2 ply wool.

Stitch Size: 3.5/3.5 Locks N/N 1 Panel (left N90 to right N87), = 42cm, 1cm = 4.84 rows.

Tubular cast on for full needle rib. Orange strippers, K 1R N/N SS 1.5/1.5 Insert cast on combs and weights, remove orange strippers. Locks CX/CX SS 2.5/2.5 K 2Rs. Finally K 1R N/N SS 3.5/3.5 Transfer

stitches across beds according to diagram given.

Knit straight locks N/N SS 3.5/3.5 to RC324. Remember to reinsert orange strippers after about 6 rows.

Transfer to 1X1 rib across beds. Knit 30 rows SS 3/3 Locks N/N.

Waistband. Put up empty needles on back bed. K 1R SS 3/3 Put pushers under the back bed needles containing stitches, (NOT LOOPS).

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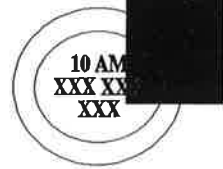
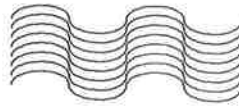
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PROBLEM POSTBAG

with

Pat Cook

Knitting After A Long Break

It has been an unusually hot summer this year, at least where I live! Even less knitting done than usual I would think. This might be the reason for the sudden flurry of 'phone calls all from people with a similar knitting problem - their knitting keeps falling off the machine!! I know just how frustrating this can be - it happens to me too.

In each case the problem was minor and I began to realize that for many of you, knitting stops in the summer months. The children are on holiday, the weather is warmer, of course you don't want to knit! But now with the children back at school and definitely cooler weather, you start to think about warm sweaters. With time to yourself if you are lucky, it's knitting time again.

You have probably not even looked at your machine for some months. You are fired with enthusiasm and keen to produce something quickly. Hence the silly little mistakes that end up with a jam or a tangle, or the knitting on the floor. If I haven't knitted for a while, I also forget what to do. In other words, we get "rusty"! It takes a while to remember everything we learned from bitter experience last autumn and winter.

It is a good idea to give your machine a thorough clean and oil after it has

been idle all summer. Check your strippers for gouges that could rip the yarn, or rough patches that could gradually wear through yarn. Check that the orange stripper springs are in good order. You should be able to press the blade in and it should spring out again firmly. Don't just check the wheels of the black strippers, check the blades too. These are replaceable if necessary.

To avoid problems, write yourself a checklist and tape it to one of the knitting masts. Double check everything before you start to knit!

Have you set the stitch size?

Have you set BOTH locks correctly?

Is the Deco set correctly?

Are the pushers all in the correct position on the back bed?

Are the correct strippers in the locks - are they in the locks at all?

E6000 owners, Pause and check before the GX/SX rows without yarn.

So many times I have taken the locks across without setting the levers to X!

Keep your instruction book close to hand at all times. It is a good idea to read through it, just to refresh your memory. Above all, don't expect to knit anything quickly, or it might take you twice as long.

New Knitters

Many knitters on Passap System machines have been, or still are, owners of Japanese machines. Strangely enough, these are the new knitters most likely to have the MOST prob-

lems. Indeed, this was myself a number of years ago. I was reminded just the other day when a friend of mine from a machine knitting shop rang me in despair. A gentleman knitter was having difficulty in coming to terms with the Passap because he was trying to apply his years of experience on a Japanese machine, to the Passap This is what I did myself and after the first two weeks, I could cheerfully have thrown the Passap out of the window! In fact it was positioned right in front of the window and a good push would have sent it crashing into the garden - it was close!!! It was fortunate that I have a very tenacious nature when it comes to getting to grips with things new, I just will not be beaten. So, I went into another room for a good think. When I stopped and gave myself time for serious thought, I realized that the problem was my own attitude and not the fault of the machine - I was still thinking Japanese machine.

Because the two types of machine operate in entirely different ways, you must pretend to yourself that you have never had a knitting machine, and literally start afresh. What is really easy on a Japanese machine can be difficult on a Passap, and what is easy on a Passap can be really hard on a Japanese machine!

The gentleman was having problems with neckbands in particular and was trying to put them on in the Japanese way. He didn't realize how simple circular rows are on the Passap, and was transferring stitches across to finish off with single stocking stitch, thus

leaving the raw edge exposed on the inside. He was then puzzled as to how to conceal the mess the raw edge left! The moral is to re-think your attitude and take on board all the different ways of doing things, instead of trying to make the Passap work the same way as a Japanese machine. So put a checklist on the mast of both your machines. It can be confusing when you use both. My list is permanently on my Silver, (Studio), as this is the machine that I use only occasionally and I have always forgotten even how to cast on by the time I get a chance to use it. My advice is to use your new Passap as much as possible for the first few months, just using your Japanese machine occasionally to keep your hand in. This will give you the opportunity to really get to grips with the workings of your Passap.

Grin Through

One of the most common complaints I hear from Passap knitters is about "grin through". This is when the contrast colours being used show through the background colour of the fabric. It is most noticeable when using three or four colours in a row. I am surprised by the number of knitters who are totally put off colour knitting by this, and only use their Passap for plain slip or tuck knitting. What a shame when three and four colours knitting is one of the most wonderful features of the machine, and "grin through" is so easily avoided. The secret is yarn tension. Fine yarn should be used for jacquard work - 2/30's is about right. Poor quality yarn should not be used, as you will never get a good result, so it is definitely false economy. The BACKGROUND colour yarn should be used two strands together and a single strand of each of the contrast colour yarns. This gives a fabric not too thick and not too fine. The two strands of the main colour fill in the background nicely, eliminating the "grin through".

Another helpful factor is to use a tightish stitch size so that the knitting itself feels a bit stiff when it comes off the machine. A good steam and light

press on the wrong side will then relax the knitting into a lovely soft fabric, without any floppiness. A yarn with a percentage of wool in it also helps. I am very pleased with the Harmony Yarns I am using at the moment, as they contain 50% anti-tickle wool and give a very good result. The wool content holds a good rib and also contributes to holding the main fabric. It also gives tuck stitch a nice "bouncy" texture.

Problems With Needles And Pushers

Finally - I have had several calls about pushers straightening themselves and causing mispatterning. This seems to be prevalent on the back bed. In my experience this is almost always caused by a needle or pusher being too stiff, although occasionally a pusher can be too loose. It only needs one needle or pusher to be not operating correctly to cause several or even all of it's neighbours to misbehave.

Check every pusher first in the offending area. If a pusher is found either difficult to move or flopping loosely about, then remove it and flex it gently. Replace it in the channel to see if the problem is cured. If not, flex, (bending it very gently), it again, until the pusher behaves as the others. If this does not cure the problem, discard the pusher and fit a new one.

If all the pushers seem okay, then look at the needles. Push each one right up and right down.

If one seems to be stiff, then examine the needle channel. These can spring inwards and narrow the passage for the needle, preventing it from operating properly. In this case, the channel will have to be replaced.

My out-knitter had another problem. The locks had a crash with the motor running and several of her needle channels had acquired dents in them. This also prevented the needles from operating. As the locks pushed across and the needles were pushed against the sides of the channels, they stuck in the dents and jammed up the knitting. If you have only one or two dented channels, try filing them smooth until the needles run when pusher against the offending side of the channel. Several, or badly dented channels will need replacing.

If all your pushers and needles are okay and still your pushers are straightening out, then it could be a fault in the lock. Good luck for your winter knitting, Pat.

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Jeanne Oneacre



Knitted Pants, Selecting A Size And Adjusting The Programme

Last issue, we reviewed the selection of a pants style, choosing yarns for the project, features of a good fit and the actual process of measuring the body. Now all the needed information has been acquired and recorded, we need to talk about ease and length specifics before we can determine the size we need to knit.

Ease

The choice of a size is based on the body measurement plus the garment "ease" needed. Ease is the difference between body size and pants size. There are three aspects of ease to consider.

Comfort ease

Which is defined as the minimum ease allowed for movement and is usually 5 centimetres, (two inches), in the hips and 2.5 centimetres, (one inch), in the waist.

Design Ease

Adds to or subtracts from the comfort ease standard to create a fashion look. For example, knitted leggings may have as little as 1.5 centimetres, (5/8ths on an inch), of ease in the waist, to 6 - 8 centimetres, (2 1/4 - 3 inches), in the hips and 2 to 2.5 centimetres in the crotch depth. Knitted evening pants may have an ease of 2.5 centimetres in the waist, 7.5 to 38 centimetres, (3 to 15 inches), in the hip and 2 to 4 centimetres in the crotch depth.

Personal Preference

Is another important point to consider. This is the amount of ease you like, in the way you like your clothes to fit and the amount of ease you find comfortable.

In general I allow 6 to 8 centimetres in hip width and 2 centimetres in the crotch depth.

Length

Pants length varies according to fashion. Fashion dictates length by stating that

- Narrow pants legs must be shorter in length.
- Narrow pants may be longer in the back.
- Straight leg pants can touch the top of the shoe in the front.
- Wide leg pants can go to the floor.

There are some additional considerations to remember in determining length. Length varies with the height of the shoe. Cuffs, (turn-ups), may visually shorten the leg because they are a horizontal line near the bottom of the leg. Even though fashion shows a shorter length, the longer the pants leg, the longer the legs appear. As with knitted skirts, knitted pants may hang a little longer than your calculated length. If you knitted a large swatch and allowed it to hang for some time before measuring, your calculated length will likely to be ac-

curate. Do not add ease to the side seam/total length of your pants. If the pants go to the floor, add only the length needed to reach the floor, no more.

Waistband Widths

The waistband figures prominently in the look of the garment. The width of the waistband is largely determined by the figure type. The average waistband is 3.5 centimetres in width. Short waisted figures should try narrow bands, 1.5 to 2.5 centimetres in width, a contour band and facing, and consider wearing long tunics, vests and cardigans etc. with pants to elongate the waist. While longer waisted figures should try wider waistbands or wide belts with pants.

Choosing A Size

After adjustments for ease have been calculated and added to the body measurement, the size to knit may then be determined.

Each pant piece in the Form Pants Book has a chart on the page adjacent to the Form Programme for that piece. This chart gives the measurements for the finished piece in each size given. For example, (refer to the charts in this article), the hip measurement for the front piece of size 36 is 26 centimetres, (10.2 inches), and the hip measurement for the back

MEASUREMENTS OF THE FINISHED PIECE - FRONT										
	INCH	INCH	INCH	INCH	INCH	INCH	INCH	INCH	INCH	NCH
INCH SIZE	32	34	36	38	40	42	44	46	48	52
WAIST	7.2	8.4	8.6	9	9.7	10.2	11	11.5	11.8	11.8
HIP	9	9.8	10.2	11	11.8	12.5	13.4	13.7	14.2	16.2
CROTCH DEPTH	10.3	10.3	10.3	10.3	10.3	10.3	10.3	10.3	10.3	10.3
INSEAM LEG	26.8	26.8	26.8	26.8	26.8	26.8	26.8	26.8	26.8	26.8
SIDE SEAM LEG	37	37	37	37	37	37	37	37	37	37
HEM	7.8	8.5	8.5	9	9.7	10.2	11	11	11.8	13
	CM	CM	CM	CM	CM	CM	CM	CM	CM	CM
CM SIZE	81	86	91.5	96.5	101.5	106.5	112	117	122	132
WAIST	18	21	22	23	25	25	28	29	30	33
HIP	23	25	26	26	30	32	34	35	36	41
CROTCH DEPTH	26	26	26	26	26	26	26	26	28	28
INSEAM LEG	68	68	68	68	68	68	68	68	68	68
SIDE SEAM LEG	94	94	94	94	94	94	94	94	94	94
HEM	21	21	22	23	25	25	28	28	30	33

MEASUREMENTS OF THE FINISHED PIECE - BACK										
	INCH	INCH	INCH	INCH	INCH	INCH	INCH	INCH	INCH	NCH
INCH SIZE	32	34	36	38	40	42	44	46	48	52
WAIST	8.6	9	9.5	10.2	10.6	11.4	11.4	11.8	12.2	13.4
HIP	9.5	10.2	11	11.8	12.2	13.4	13.7	14.2	14.5	16.2
CROTCH DEPTH	10.3	10.3	10.3	10.3	10.3	10.3	10.3	10.3	10.3	10.3
INSEAM LEG	26.8	26.8	26.8	26.8	26.8	26.8	26.8	26.8	26.8	26.8
SIDE SEAM LEG	37	37	37	37	37	37	37	37	37	37
HEM	8.2	8.6	9	9.8	10.2	11	11.4	11.8	12.2	13.5
	CM	CM	CM	CM	CM	CM	CM	CM	CM	CM
CM SIZE	81	86	91.5	96.5	101.5	106.5	112	117	122	132
WAIST	22	23	24	26	27	29	29	30	31	34
HIP	24	26	28	30	31	34	35	36	37	41
CROTCH DEPTH	26	26	26	26	26	26	26	26	26	26
INSEAM LEG	68	68	68	68	68	68	68	68	68	68
SIDE SEAM LEG	94	94	94	94	94	94	94	94	94	94
HEM	21	22	23	25	26	28	29	30	31	35

piece in size 36 is 28 centimetres, (11 inches). As two pieces of each the front and back will be knitted, the sum of the front and back hip measurement, which is 54 centimetres, (21.1 inches), is doubled for the measurement for this size - 108 centimetres, (42.4 inches). If the sum is the same as the body measurements with added adjustment for ease, this is the size that should be knitted. If the sum is too large, choose a smaller size and repeat the process of adding the front and back pieces together. If the sum is too small, go to a larger size and repeat the process. There is no capability to alter the width of the programmes, so it is very important to select the correct size to knit. As you can see, the choices for sizing are great.

All the patterns in the Form Pants Book are not the same finished size in the different styles. For example, I may knit a 34 for myself in one style and need to knit a 36 in another style. Please check the finished measure-

ments of each piece as you prepare to knit.

Adjusting Length

Once the size to knit has been determined, it is then possible to alter the length. Remember "Total Length" throughout this step. All pants in the Form Pants Book are programmed short, intentionally. This was necessary to work within the limits of the programme length, 49 numbers, and to include all the needed shaping. As a result, most of the pants cannot be shortened in the areas of possible adjustment, the crotch depth and the inseam length.

Adjustments for length may be made in either the crotch depth or leg, (inseam), length or both the crotch depth and leg length. Refer again to the charts in this article.

Measurements of the finished piece. The programmed length for the crotch depth is 26 centimetres, (10.3 inches). The programmed length for

the inseam is 68 centimetres, (26.8 inches).

Using your measurements and added ease needed, determine how much, if any, you need to add to the crotch depth and leg length. Jot down the additional amount needed in each length. Remember, we will be adding the additional length needed to the **total length** of the piece.

In the styles knitted from the hem to the waist, the adjustment for leg length will be made first, then the adjustment for the crotch depth will be made. In styles knitted from the waist to the hem, the reverse will be done - the crotch depth adjustment will be made first, followed by the adjustment to the leg length. Each programme style denotes the place in the programme by ##, for these adjustments, on the page adjacent to the programme, just above the measurements of the finished piece tables. At that place in the programme, the number 93 or 94 will appear just

1	32
2	68
3	118
4	•
5	•
6	64
7	3
8	3
9	67
10	63
11	137
12	37
13	66
14	31
15	37
16	38
17	83
18	3
19	3
20	1
21	93
22	•
23	67
24	191
25	130
26	94
27	69
28	63
29	138
30	18
31	175
32	70
33	38
34	86
35	3
36	3
37	1
38	93
39	•
40	67
41	191
42	134
43	122
44	66
45	175
46	122
47	0
48	
49	

above the • that represents the insertion of your adjusted number.

Before we go through the steps of adjusting the Form Programme, let us assume that you need to add 2 centimetres to the crotch depth and 10 centimetres in the leg length. We will work through the steps using the programme given here.

Numbers 3 and 4 are for the swatch information as usual with the Form Computer and Form Programme. Assume that this is a pants style knitted from hem to waist.

Line number 21 is the first adjustment area. We will make the adjustment in the leg length by adding the additional 10 centimetres needed in length to the **total length** programmed - 93. The number we insert for the leg length adjustment is 103.

Line number 38 is the second adjustment area. We will make the adjustment in the crotch depth by adding the additional 2 centimetres needed to the **total length** of 93. The number we insert for the crotch depth adjustment is 95.



One size is readily adjusted for all figures in that size. Once the size to knit is determined, all else that is required is to add the length adjustments needed to the **total length** of the piece.

In the next issue, we will cover hem methods and suggestions, crease methods, shaping methods used, pants with pockets, pocket finishing, blocking, pleat formation, seaming and finishing those great knitted pants!


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NEWS

Dear Knitters,

As the weather is cooling, Passap USA is preparing for our chilled bodies to send a message to our brains that, "We need warm woollies to wrap our frigid bodies in". But, as machine knitters, we also put the demand on ourselves to make our warm woollies with fabulous fibres and gorgeous colours.

The Passap USA office has organized eight trunk shows, with assortments of our best garments, including coats, jackets, dresses and sweaters that are reserved by dealers throughout the United States for fall tours. Trunk shows are always exciting, because the garments can be seen up close, and none of the details that a picture cannot capture are lost.

Hopefully, all of you have some type of Passap knit Club, or gathering where you can meet with fellow knitters. When you have finished each of your 1994-95 winter garments, take them in to your club and share them with other knitters. You may not have a lot of garments to share, but the excitement of first hand observation is still there.

Passap workshops are a must for busy Passap- dealers. The busier the dealer is, the more they seem to be able to do for their customers. The following are just a few of the knitting workshops that have been held in the United States during the past few months. Kathe Keck

was in O'Fallon, Illinois, Barbara Corley was in Raleigh, North Carolina, Teryl Hollins was in several locations in Michigan, Sally Hall in Greencastle, Indiana, and Susanna Lewis in Dallas, Texas.

Passap USA POEM, (embroidery machines and design software), customers are having great fun this season. We have a major upgrade for our embroiderers that not only improved the appearance of the

around the colour perimeters are all that is necessary to assign stitches. Then click "sew" and the POEM stitches the design on your company shirt. Of course, if we want to take the easy way, there are hundreds of ready to sew designs available.

Passap USA dealer training is scheduled for the beginning of November. We are already signing up new dealers to attend. This is always an enjoyable time and I am looking forward to meeting the eight ladies I have only met through telephone conversations. The only difficult part is fitting all of the Passap samples that I want to share in my luggage without overextending the closures.

If you have lost contact with your knitting machine, or have let your ardour cool, I encourage you to renew your acquaintance with the knitting machine. Remember that you have a machine that can knit up hats, afghans, mittens and scarves for people less fortunate than you are. There are thousands of children and adults in the world who need a few minutes of your time to help keep them warm through the winter. So pull out those yarn scraps that are too good to throw in the trash, but too small to knit a complete garment, and bring a smile to a shivering face.

Best wishes until next time,

Mona.

from the USA with MONA EARLY

programme, but made installation easier. PLUS, now we can change the spacing between rows of stitching in designs that are ready to sew if we need more or less covering on the fabric.

The really excited POEM enthusiasts however, are the first time buyers, They were able to purchase the POEM with advanced software at a substantial savings during the fall promotion. After seeing hundreds of fashionable garment on the rack with gorgeous embroidery, we are now able to sew our own. And for those of us who like to stitch our own designs or logos, mouse clicks traced

NEWS



AUSSIES - "DOWN UNDER"

FAY BUTCHER

WIZZIES - "DOWN UNDER"

Hello Again Everyone!

Well, it certainly has been an exciting time DOWN UNDER over the past couple of months. Firstly, there was the New Zealand Festival, which I was fortunate enough to attend in late June in Hamilton, New Zealand. I was very impressed by the high standard of garments submitted for judging and ultimate display, and even more impressed by the fact that Passap garments won the "lion's share" of the prizes..... It didn't matter what the category was, Passap was in there loud and strong, which was very gratifying and made me feel very proud of the people who knit on Passap machines and are prepared to put their work to the test of being judged and on open display.

Then we had some days at an Arts and Crafts Fair here in Sydney, where the craft of machine knitting was on "display", with both knitted garments and on-demand demonstrations. There was a lot of interest in watching a knitting machine actually working, and the garments on show brought forth many enquiries. It certainly was an eye-catcher to those who thought that machine knitting was "dead, as you never - see - them - in - the - shops - any - more".

Hot on the heels of this event came our third Australian Passap University 1994, held in the Albury-Wodonga area. The town of Albury is a border town between the states of New South Wales and Victoria and it certainly is a thriving metropolis. Our Passap Uni was held in the Carlton Hotel and the management could not do enough to be of assistance to us. It was basically the first "live-in" Uni that we have been able to have and certainly was the biggest Uni we have

staged so far. There were about 160 people registered and just on 200 people attended the Gala Dinner and Fashion Parade on the Saturday evening. Considering our large country and small population, it was a great effort for so many people to come along and share the weekend with us. I must say that the standard of knitwear at this Fashion Parade was excellent, with garments being paraded by both ladies and men. A moment of frivolity was thrown in here and there, with the "Stripper" music played by the band as she made her way down the catwalk and her antics almost brought the house down. Towards the end of the parade, one of our more "sedate" knitters decided to show off some leg - which revealed that she had knitted, and was wearing, some long-line "Knickers" and this antic just about stole the show.... It was a fantastic fun night and a memorable one.

All in all it was a superb weekend and, from the comments on our critique form, the majority of people really had a ball. The credit of course must go to the Coordinator, Dorothy Burke and her Treasurer, Margaret Gillet, who did a splendid job together.

The weather was fairly cold, but it was nice to be in such warm air-conditioned premises for most of the time. It wasn't until one stepped out for lunch that you realized how cozy it was in the hotel.

People came from all over Australia and we were pleased to welcome eight ladies from New Zealand too. All of this tells me that there is a very big need out there for these events, and provided that we are able to keep the cost at a reasonable level, people

will keep on responding in this manner.

Copies of our Passap University Reference Book for 1994 "may" still be available at the time of writing. If you would like a copy, please contact me, or the new Coordinator, (below), immediately, as stocks are limited. The book contains some 227 pages of information, which I am sure you would enjoy working through and reading generally.

Next year, the 4th Australian Passap University 1995 will be held in our National Capital, Canberra A.C.T. Already, plans are well in hand and I am sure that this venue will be just as popular as the one in Albury. Anyone wanting further information can contact me direct, or our new Coordinator: Mrs Coral Brett, 6 Priestly Place, Florey, A.C.T., 2615, Australia and we will be very happy to send you further information and Registration Forms.

Currently, we have our spring Stitches & Crafts Show on, which happens at the end of August every year. This is an enormous exhibition of all kinds of crafts - not the least of course - Machine Knitting. We usually have a couple of Fashion Parades each day during the four day event of Fashion Knitwear made on any of the Passap range. These types of Parade certainly bring home the message to the general public that "Machine Knitting is alive and well".

The models of course are the machine knitters themselves, wearing their own creations which they are "happy" to parade. "Happy" of course after being pressed into service as volunteers and overcoming nerves and they generally end up enjoying it all. These people relate to the general

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public so well because they are not professional models and have the same figure problems as everyone else. The models come in a range of ages, sizes and figure shapes, which makes all the difference to the audience.

This year, the interest has been terrific. Whilst you here the stories all the time about having a machine under the bed, or I used to have one of those, but couldn't get it to work, or, my mother had one and she couldn't

use it, and so on

This year, people seem to be so interested in machine knitting for their own sake and can readily see the advantages of what a knitting machine could do for them. So the response has been very positive, which is very reassuring to everyone involved in this industry.

Visitors To Australia In 1995

If you are planning a trip to Australia, why not make it at a time when one of our Seminars or Universities is scheduled to take place? Next year we have:-

"WESTKNIT 95" - 3 days - 30th September to 2nd October 1995 in Perth, Western Australia

4th Australian Passap University 1995 - 2 days - probable dates 31st July to 1st August 1995, depending on venue dates available, in Canberra, Australian Capital Territory

Australians always look forward to visitors and I know you will be made welcome if you visit our shores. Until next time..... Fay.

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HELLO FROM NEW ZEALAND

DORIS PAICE

Hello Knitters,
How the months fly by. Everyone has been working towards our Annual Festival - and here we are - it's come and gone. As always, it was a great event, made more so because of our overseas visitors. We had three visitors from Perth, Western Australia, one from Tasmania, one from England, and also Fay Butcher, our Passap importer from Sydney.

Fellow Passap Knitters will be pleased to know that Passap scooped the pool with all the prizes they won. Jennifer Potts from Tauranga won four cups for one garment! The Wool Board Cup, The Most Creative Garment, The Designer Trophy and the cup for the most points awarded for any garment in the competitions. This garment was a full length coat, with hood and included many designs of native New Zealand flowers and birds. It was a work of art, and I think I should mention here that it was

done on a "pink" Passap, (also known as the Duo 5), four colours in a row, all hand selected!

I understand that there were about three hundred and fifty entries in the competitions and I can only wonder at the cleverness of so many knitters.

As usual, we had tours, and I like to see some of the countryside which surrounds the venue of the Festival. The weather was ideal in some ways. We had hard frosts with ice on the windows, but the blue skies that came with the frosts were beautiful. My first day was a disaster. The tour included several antique shops in one of the smaller towns we went through. On entering one of the shops, one of the expensive plates on a stand beside the door decided to slide down off the stand, where it crashed into some glass shelves, and in turn crashed into some cups and saucers, smashing them on the way. I swear I never touched a thing. I was in the wrong place at the wrong time. I'm frightened to go into antique shops now, and not just because I might get taken for one of the antiques! Other tours around Hamilton included craft shops, gorgeous hand spun and dyed yarns, factory tours, candy museum, gardens and hot-houses, the Waitomo Caves, and a river cruise on the longest New Zealand river, the Waikato, also a trip to the Waihi gold mines.

We had ten workshops, each of three hours duration, covering a wide range of subjects - dying, skirts, garter bar, lace on the Passap, knitting for summer, home decor, added features

which included cross stitch, appliqué, braids beading etc., adapting hand knitting patterns, going back to basics, and simply bulky. Something to inspire everyone, whatever their machine.

Fashion Parades were cut down to two this year, the Make and Model and the Supreme Fashion Award, with professional models, which was won by a Passap knitter who won the four cups for the same garment.

A small tip - I was in a hurry for a basic jumper to go with a fairly elaborate outfit. I grabbed a pattern in several sizes and mistakenly followed the wrong size. It was too small. I knitted a long strip in K/K rib, about two inches wide and long enough to from wrist up to underarm and continuing down to the waist. I knitted another one the same and sewed them in. The jumper is a perfect fit and is "different", but with a pleated skirt and a four colours in a row jacket it looks a treat and I feel good in it.

See you next time. Happy knitting,
Doris.

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SALLY HALL

OF

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Drafting A Pattern & Knitting The Fabric

In Duet issue number 18, we created our own customized neck template. In Duet issue 19, we drafted an armhole and set in sleeve. If you haven't already done so, and have these copies available to you, get them out and draft a pattern. If drafting paper is not available to you, newspaper works very well. Begin by following the steps to draft an armhole. Your pattern should look similar to Diagram A, minus the neck shaping. The next step is to create your neck template and place it on your pattern draft. The only information lacking is the overall length of the garment.

To determine the length of the garment, you need to take two measurements. I suggest you request the helping hands of a friend, as your arms should be hanging at your sides for these measurements to be taken.

The first measurement taken is from the base of the neck to the desired length of the garment.

Holding the tape at the base of the neck, begin following the tape down the centre of your back, including every curve or hollow of the back. DO NOT hold the tape at the base of the neck and pull the tape straight down to determine the length. This will result in a garment that is approximately 2 inches, (5 centimetres), shorter than the desired length.

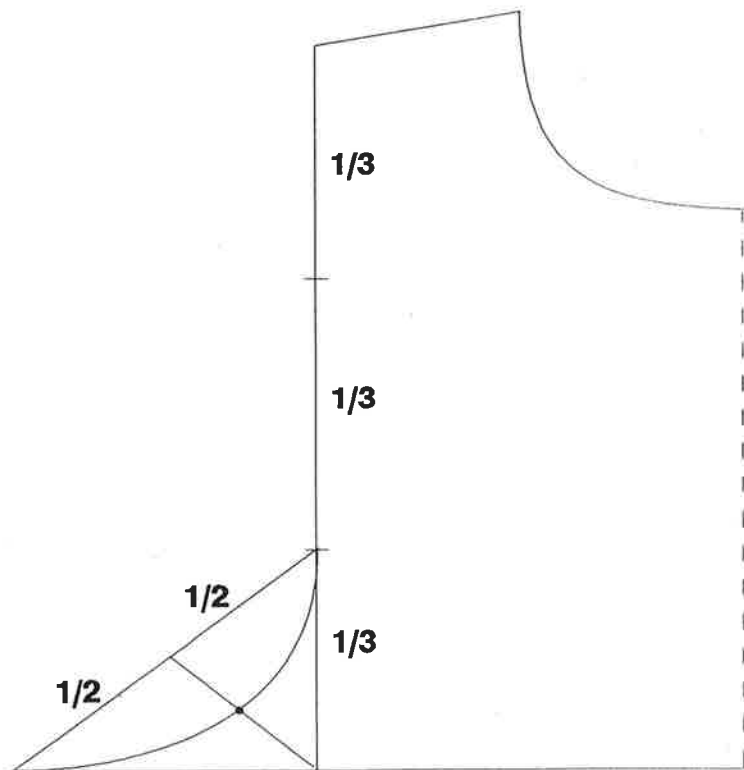


Diagram A

Record this measurement on a piece of paper, as it will be added to the second measurement. The second measurement is the back neck depth. It is taken point A, (at the side of the neck), to point B, (the base of the back neck). Refer to Diagram B. This is done in the same fashion as the front neck depth, as explained Duet

issue 18. Again, you will need to seek out a friend's helping hands. Add the first and second measurements together for the total length of the garment. Complete the rest of your pattern by drawing these measurements on the pattern paper. Draw your sleeve and your pattern will now be ready for testing. If you are uneasy

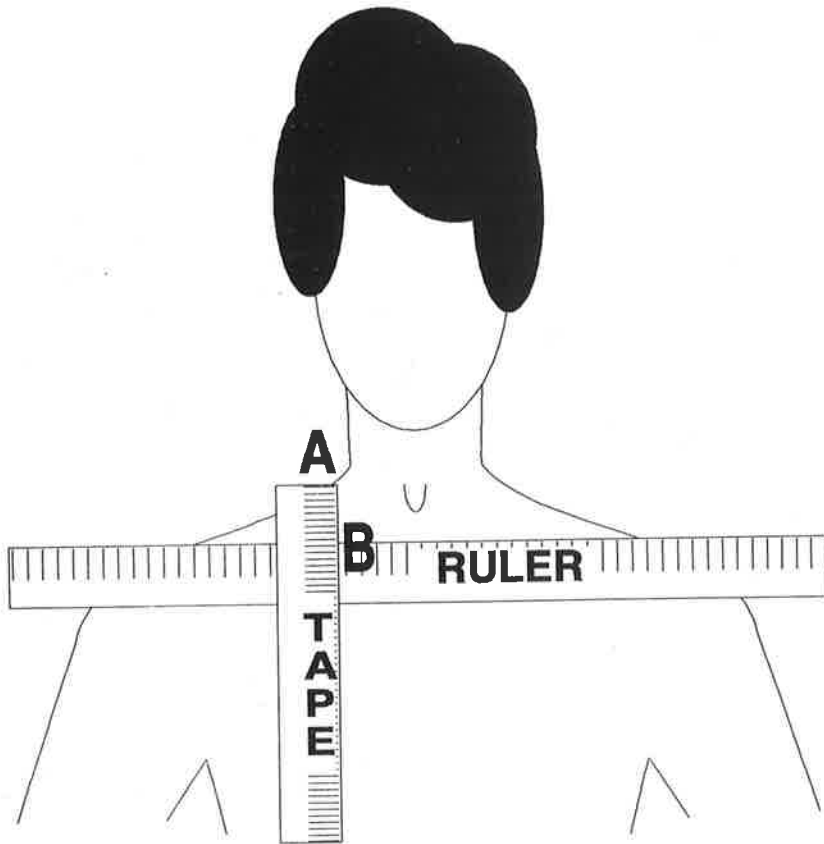


Diagram B

about your pattern drafting skills, you can cut the pattern out of some inexpensive knit fabric, sew it together and see how it fits. (Please keep in mind that the fabric you knit will probably have more "give" than the fabric you used to test the pattern).

The next step is knitting the test square for our fabric. You may knit whatever test square works best for you. Let the test square rest before measuring, usually four to five hours minimum. If you are planning to wash the garment as opposed to dry cleaning, it is best to block, then wash the test square for a second time before measuring.

Measure the test square and calculate the number of stitches and rows to one inch or one centimetre. To determine the number of stitches to cast on, measure the pattern width and multiply by the test square measurement. To determine the number of rows to knit, measure the height of the garment and multiply by the test square measurement.

Cast on and knit only the stitches needed to knit the width of the garment. The only part of the fabric that needs to be cut is the armhole and neck opening.

When determining the width to knit for the sleeve, measure the fullest part of the sleeve. If you do not want to cut and sew the side seams of the sleeves, find the length of the sleeves and calculate the increases to the underarm. Mark the underarm with a marker yarn and continue to knit to the top of the sleeve. Only the sleeve cap will need to be cut out to shape with this method.

It's time to take the step and give it a try. If you feel like you are going to fail before you even start, I challenge you to find a little girl who will be patient while you measure and give her your first successful in the world of pattern drafting.

Have fun and be creative.

Until next time,

Sally

J & R

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This time we have news of several new products for Passap System knitters that are now available. First for the owners of the E6000 and Creation 6 software.

PATTERN DISKS Collection 2 by Irene Krieger

As Irene herself says, at long last work is finished on her second disk of patterns for the E6000. The patterns are on the disk in both CUT format for Creation 6 and PCX format for use with other knitting programmes. Knitters with Creation 6 will be able to use the patterns directly from the disk, but knitters with other systems may need to import them first and change them to the format their programme uses.

An important feature, (and one that Irene spent a great deal of time getting right), is that the disk comes with a full colour printout of the patterns, which also gives the pattern sizes. This should make choosing an appropriate pattern easier for the knitter. The disk contains twenty original patterns under the titles of Allover, Border, Ethnic and Pictures. From these twenty original patterns, I have created variations, so the disk actually contains thirty-four patterns. The disk is available direct from Irene Krieger at 19 Merton Hall Gardens, London SW20 8SN, England. The price is £7:50, which includes inland postage within the UK.

In case you are wondering what happened to Collection One, we will have more information on this in 1995.

Selection 2

More Creation 6 patterns are now available from Passap in Switzerland. Their Selection 2 disk contains all the patterns used for garments in Model Books 56, 57 and 58, seventy-two patterns in all. The set comes with both a 3.5 inch disk and a 5.25 inch disk so that whatever size your floppy drive is, you have the correct disk. There is also a comprehensive book with all the patterns illustrated and their sizes in squares wide and high mentioned below each one. Plus each one has a

numerical name, e.g. S2-5617, denoting the Model Book and number. S2 means Selection 2. 5617 means Model Book 56, design 5617. So you can relate the design you see in the book to a completed garment in the Model Book. This is particularly useful. When you look at the designs on screen, they are shown in the colours used for the Model Book garments. Selection 2 should now be available from your local dealer. As prices are different from country to country, enquire from your local dealer for the price where you live.



NEWS & AROUND

ACCESSORY CATALOGUES

Now for something for All Passap System knitters, E6000 and Duo 80.

Jeanne Onacre, who as you know writes a column in this magazine, has one of the most comprehensive catalogues for Passap accessories that we have seen. It contains Instructional Videos, (which are also available in Pal-Secam format for the UK and Europe). Books and Booklets, Patterns on Audio Cassettes, Patterns with Diskettes, Designs on Diskettes, Computer Programmes, Tools & Accessories. The catalogue is over 40 pages long and one of the most helpful sections, is the one giving information on the Authors and designers, telling you who they are, what they do and a little about their personality.

Orders can be placed in writing by mail, or by telephone between 4pm and 7pm US Eastern Standard Time, (outside these times you will be speaking to an answering machine). Jeanne's company accepts Visa and MasterCard, (which is Access in the UK). Use the same number to re-

quest a copy of the catalogue, which is a catalogue that is well worth having.

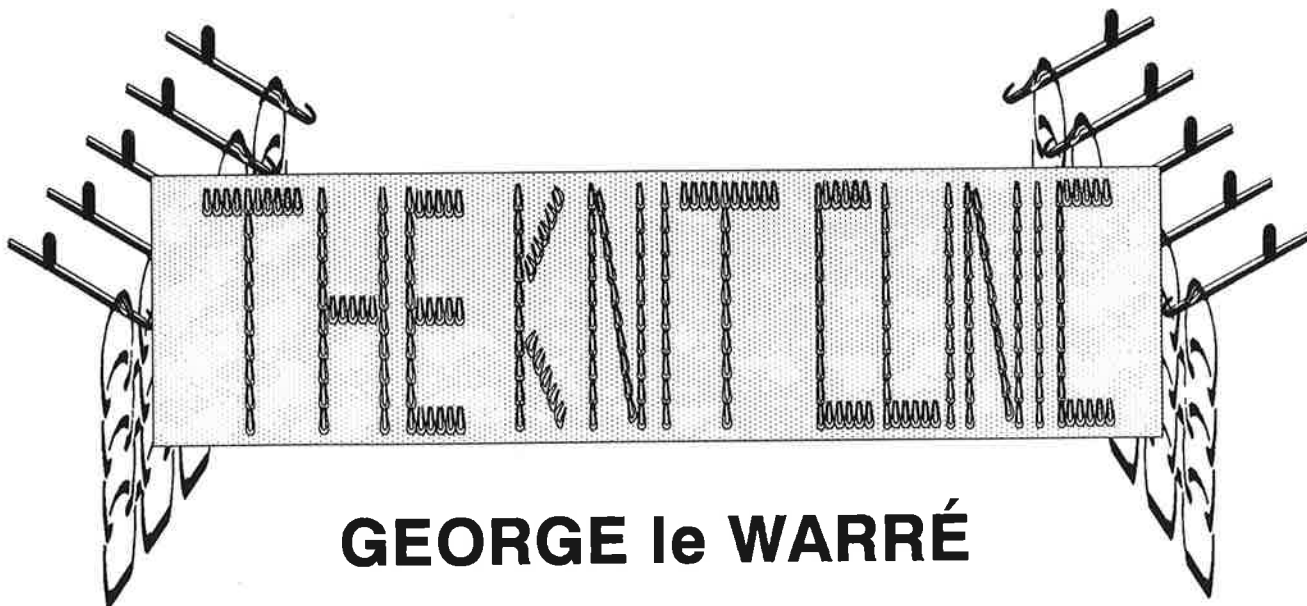
BOOKS

Artika Designs have produced two further booklets of stitch patterns, "Fabrics for Felting" and "Special Effects", both of which are suitable for all forty stitch repeats, electronic and punchcard, and twenty-four stitch repeat machines. Not designed specifically for the Passap System, but the adaptations for this system are good, giving appropriate row count instructions etc.

"Fabric For Felting" contains a collection of textile designs created specially to be used for felted fabrics, where design shapes are softened and refined through the felting process. As well as the designs themselves, there are two reference sections. The first explains the different combinations of knitting and felting techniques which can be used to create surface texture like bobbles and puffed up areas. The second is a guide to the different applications for felted fabrics. Different combinations of knitting and felting techniques with yarn thickness produce completely different fabrics and these in turn are suitable for anything from a floaty jacket to a rug. This book contains nine stitch pattern card designs.

"Special Effects" is an innovative collection of textile designs for knitters wishing to experiment with a variety of different all-over effects from fake leopard, lion, giraffe and zebra skin designs, to paint effects like stippling, sponging and rag rolling. There are also some shading stitch patterns, which create fabric which gradually merges from dark to light and from one colour to another without changing yarns at all. This book contains eleven stitch pattern card designs.

Both books are spiral bound with a glossy colour cover. The both cost £4:95 each, including UK postage. For further information, please send SAE to Artika Designs, 41 Dundonald Road, London NW10 3HP, England. Tel & Fax 081 968 3315.



GEORGE le WARRÉ

Borders, Ribs & Welts

Have you ever stopped to think that one of the things that is probably given the least thought as far as design goes with most garments is the rib or welt? All too frequently we see wonderfully designed garments, with superb stitch patterns that have been started out with what amounts to a boring old 1X1 or 2X1 rib. Sometimes, at a pinch, we may be lucky and see that the garment starts with perhaps a tubular hem instead of a rib. But generally, the "border" as it is often called, is given very little attention, if any, and suffers greatly from a distinct lack of being part of the overall design of the garment.

There are so many ways that the border can be part of, complimentary to, or contrasting to the main garment design, that it is rather puzzling as to why this important part of all garments is almost ignored. Is it that most knitters want to get on with the nitty-gritty of the garment, perhaps feel that it is not important, or what? But it is such a pity to see lovely designs ruined by a boring old welt that has nothing in common with the overall design of the garment, but is "functional", in that it gets stitches on the appropriate needles, and holds the edge in place.

The border needs as much thought in design as the stitch pattern, yarn, shape and size. The whole look of a design can be "lifted" into something special by paying just a little attention

to detail in this area. First of all, what is the border for?

- 1. To get the required number of stitches onto the machine to start the garment.
- 2. To hold the cast on edge in place without the stitches "running".
- 3. To hold the shape of the following fabric, either at the width of the following fabric, or to pull it in slightly for a more conforming body fit.
- 4. To add interest to the overall look of the design.
- 5. To appear to be part of the overall design.
- 6. To bring in further colour or texture interest to the garment.
- 7. To make an aesthetically pleasing start or end to the piece of knitted fabric.

It is the last four items that are frequently ignored, or dismissed as not necessary.

In this article, we are going to be looking at some ways of not only casting the stitches on and making a border that fulfills items 1 to 3, but also that will take into account items 4 to 7. Then we will hopefully be able to make garments that don't look just utilitarian, or that the welt is almost an afterthought.

Firstly, we have to ask ourselves a few questions. Do we want the border to "hold in" the knitting, e.g. a rib, or do

we want it to just start the knitting without any pull-in, just holding the shape of the fabric. The answer to this will determine whether we use a ribbed basis, or a hem basis for the border.

Secondly, do we want the border to appear be a definite section of it's own, or to blend in with the overall pattern of the garment. The answer to this question will determine whether we change needle setups for border and main knitting, or patterning, or colours.

A little thought and attention to these questions will change your whole outlook on borders, and also show you that the choices for this section of garment knitting are absolutely enormous. There are times when the choice of border is almost common sense. For instance, it is unlikely that you would start a sweater knitted in 1X1 Fisherman's rib, in a 2X1 or 3X3 ribbing. It is much more likely that you would use a straightforward 1X1 plain rib, probably without any patterning at all, but possibly with colour variations or changes. Alternatively, it is hardly likely that you would choose to start a plain stocking stitch A-line skirt with a tight 2X1 rib. As I said, common sense will often dictate the overall decision for many garments. It is when we are knitting patterned or garments using more than one colour that the choices become wider.

Probably one of the easiest ways to accentuate a plain rib in a plain garment, is to use contrasting colours for sections, such as the cast on rows, or the final two rows, or both. This has the effect of "enclosing" the rib in a box and making it more obvious as a separate section of the garment.

Sample 1

Which is in 1X1 rib, followed with 1X1 Fisherman's rib as the main stitch pattern.

One of the easiest methods of adding interest to a plain rib, is by cabling sections of the ribbing. This can be as simple, or as complex as you like and the variations are almost unlimited.

Sample 2

Shows a basic 1X1 rib, with needles 2 and 3 cabled every four rows. Needles 1 and 4 are left just knitting. Knit four rows, then cross stitches on needles 2 and 3 all the way across the rib. repeat every four rows. Relatively simple to do, but not necessarily the fastest pattern to make.

Sample 3

Shows another cabled rib, this time a 2X1. The cast on is exactly as for a normal 2X1 rib, then the stitches are transferred as **Diagram A**, and the cables worked every eight rows by crossing the stitches from needles aa over stitches bb. Needles marked x on the back bed are put into work on row 8 only, then the loops are released prior to crossing the stitches to give enough ease to allow the crossing. The overall effect is far more pronounced than Sample 2.

Almost any type of cable can be worked into almost any border. The secret is to make it compliment the main overall design. A very complex cabled border is wasted on a totally plain stocking stitch garment, but on the other hand is completely lost on a four colour jacquard design sweater. Common sense and experience will soon show you what "works" and what doesn't.

Tuck stitch can add a lot of texture to a ribbed border.

Sample 4

Shows a 2X1 rib than has a tuck pattern added. The needle and lock setting is as **Diagram B**.

Notice that this setting also gives a very interesting scalloped edge to the cast on.

Sample 5

Shows a variation of the last sample. The lock settings and knitting are as **Diagram C**.

Notice that in this sample, the way the tuck has affected the rib, is to distort the stitches so as to be almost like a cable of sorts.

Both of these samples use a straightforward tubular cast on.

Something to be aware of when utilizing a tuck setting, is that the rib will frequently be far looser and have less "pull in" than a conventional rib. Therefore, care is needed in the choice of tuck rib to be used with the following stitch pattern. It is possible sometimes that the rib could be wider than the main stitch pattern! This does apply to all patterned borders, so be warned - test your patterned borders with a section of the pattern that is to follow to make sure that all will be well.

Now let us move on to using colour in the border. This is often something that many knitters almost do not consider at all, or dismiss as "too complicated" to knit. It is no more complicated than knitting any stitch pattern, I promise you. It does need a little thought as to what the finished garment is to look like, as with all other patterned ribs or hems. We will start with the simplest coloured rib of all, a 1X1 two colour rib.

Sample 6

Arrange the needles and pushers as **Diagram D**.

Cast on with a straightforward tubular cast on in colour 1. Now following the settings shown in the diagrams,

knit with 2 rows colour 1 and 2 rows colour 2. The end result will be a two colour vertically striped rib. This type of border often works very well with two colour jacquard garments, as it brings the border far more into the design, rather than sticking out like a sore thumb as a lump of single colour fabric, either in colour 1 or colour 2.

When it comes to a 2X1 rib in two colours, there are two main ways of producing this. One that is perhaps fairly obvious and the other that is less obvious, but in fact gives a better result.

Sample 7

Is made using the more obvious method of production. Cast on with a 2X1 setting with a tubular cast on, (cast on 4), then set the needles and pushers as shown in **Diagram E**. Knit two rows colour 1, two rows colour 2. It gives a conventional rib setup to the needles, but the colours knit on alternate groups of needles. While you are knitting this sample, look at what is happening on the needles. The yarn knits two adjacent needles on the front bed, then two needles on the back bed. It then skips two needles on the front bed and knits the next two, and so on, leaving long loops of yarn between the beds where alternate needles are not knitted. The second colour of course knits on the needles that did not knit the first time, but also leaving long loops between the beds. The loops between the beds is the reason that this type of two colour rib is less elastic than you would perhaps expect. It is also liable to lose its elasticity unless looked after carefully when washing etc.

Sample 8

Shows what looks like a 2X1 rib as well, but this is knitted with the less obvious method. It is in fact a 2X2 rib knitted on an every needle setting, which you would think would give a loose, floppy rib that would be wider than the main stitch pattern fabric. But this is not the case. Because of the way the colours knit and the fabric production, it is an elastic ribbed fabric that holds it's

shape well. It is not as elastic as a one colour "normal" rib, but a hundred times more interesting.

To knit this cast on in a tubular cast on over all needles both beds in colour 1, then set the needles and locks as **Diagram F**.

Make sure you have the pushers arranged EXACTLY as shown, or the pattern will not work. Knit two rows colour 1 and two rows colour 2. Notice while you are knitting that the loops of yarn passing from one group of two needles to the next that the loop is far shorter this time. This is why the rib is more elastic and holds it's shape well.

Now let us consider a rib that has a full "pattern", i.e. the same overall jacquard pattern as the main garment. This is entirely possible, and there is no real reason why the rib of any garment should not be made in this way. It may not always be desirable, but there are garments where it really looks good - ski wear for instance.

There is a little preparation before this can be done successfully, because if you just knit the rib with the punch-card or electronic pattern as it is, you will end up with only part of the pattern knitting. This is because you are knitting the rib with certain needles out of work on both beds, e.g. 1X1 or 2X1 perhaps. So we need to change the pattern so that we do not lose these sections. For both the types of rib mentioned, we need to expand the main pattern by 100% in width. This is easier with the E6000 as it can be done in the ENLARGE section of the programme. Change the pattern in the following way:-

ENLARGE POS : ENT.

CM? : NO.

The display will tell you how many rows long the pattern is, answer **ENT**. Now the display shows the number of stitches wide the pattern is.

Answer **NO**.

The display shows **X1**, enter **2** and **ENT**.

The display will now show you the revised pattern width.

Sample 9

Shows a 1X1 rib in a stitch pattern given as card 1. For this rib, the design was expanded as above for the E6000. If you are knitting with a Duomatic, you will need to punch a second card. This is shown as card 2.

Cast on 1X1 in tubular cast on as normal. Set the needles and locks as **Diagram G**.

Knit two rows colour 1, two rows colour 2 throughout the rib. At the end of the rib, change to the main stitch pattern, which is the standard pattern on card 1, and knit two colour jacquard as normal.

Sample 10

Is a 2X1 rib, knitted as sample 9 but using **Diagram H**.

The pattern is still only doubled in width, even though this will not give an exact pattern. The pattern lost is not sufficient to blur the overall design and make it unrecognizable.

Now let's look at a hem for a change.

Sample 11

This is one that I'm sure you have either seen used, or used yourself many times. It is the scalloped edge. There are several ways of actually setting the machine and/or electronics to make this work. The way I have done this here, is to cast on in K/K using colour 2.

Set as **Diagram I**, making sure that the pushers are right down within the rail on both beds. Knit the required number of rows, (I knitted sixteen), then set both locks to N and continue. The result is a nicely shaped scallop. This can be used to start many garments, skirts, tunics, jackets etc. Make sure that you knit a sample of this hem AND a sample of the main stitch pattern above it, as it is often the case that the hem can be wider than the main pattern. This is the main drawback with this hem. If this is the case, try reducing the stitch size for the hem.

Sample 12

Shows another scalloped edge, but this time in two colours and in a ribbed format. This is ideal as the start to a two colour 1X1 rib on a special garment, or where a normal scalloped edge would come out wider than the main stitch pattern.

Make a 1X1 tubular cast on in colour 1, then set as **Diagram J**.

Make sure the noted pushers are completely within the rail out of work. Knit two rows colour 1 and two rows colour 2. Do this for 16 to 20 rows, then return the non working pushers to work. Continue either in a two colour rib, or transfer into main stitch pattern. I find this is a very interesting start to a 1X1 two colour rib, that makes it something really different.

This time we have concentrated very much on ribbed borders. Next time we shall be taking a closer look at non-ribbed hems and ways of starting a garment with no discernible cast on rows, and some really neat skirt hems and bands.

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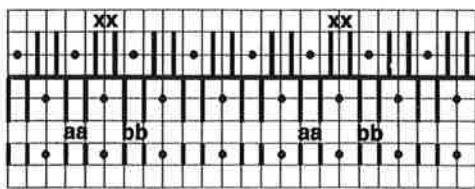
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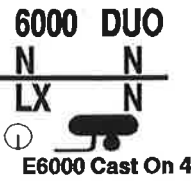
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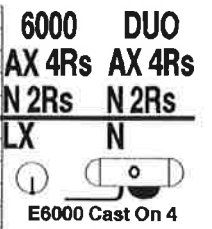
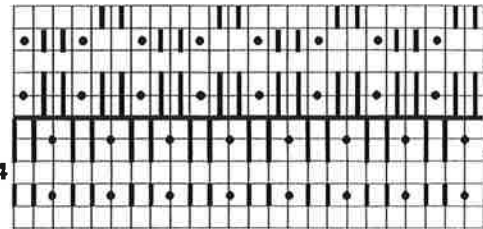
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FB PUSHERS 6000 ONLY



E6000 Cast On 4

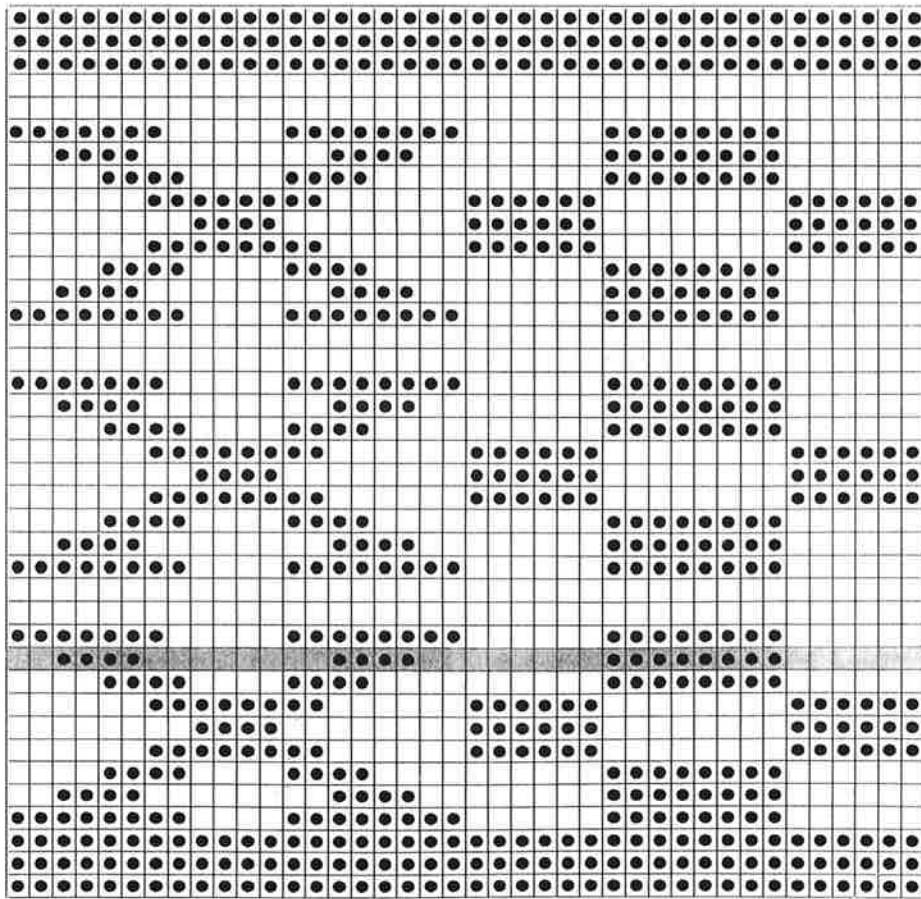
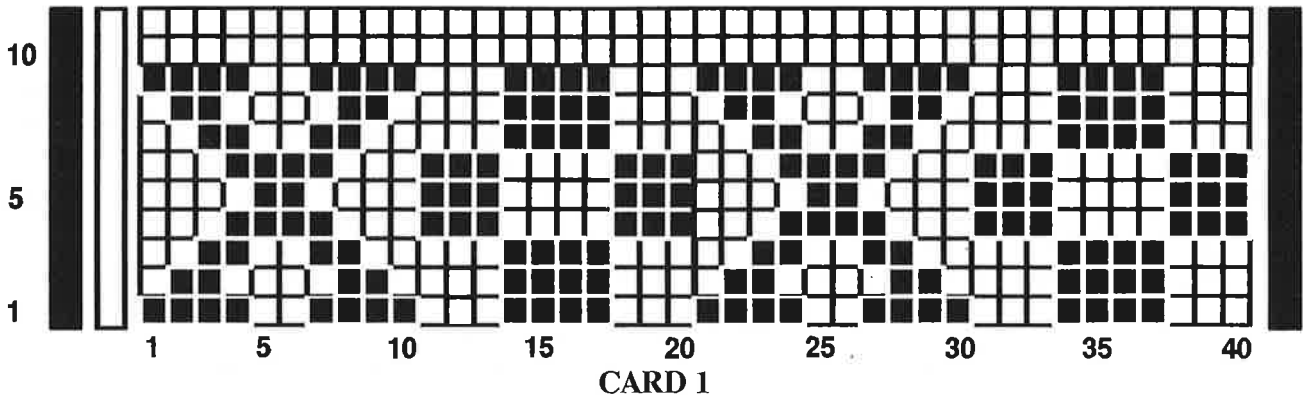


E6000 Cast On 4

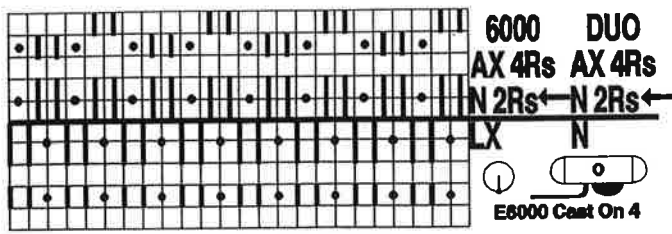
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Diagram A

Diagram B



CARD 2



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Diagram C

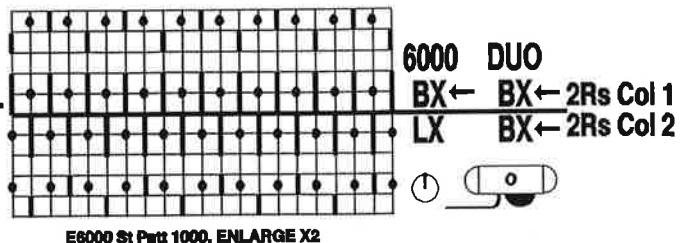


Diagram D

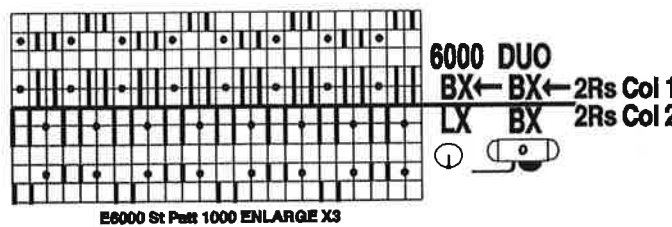


Diagram E

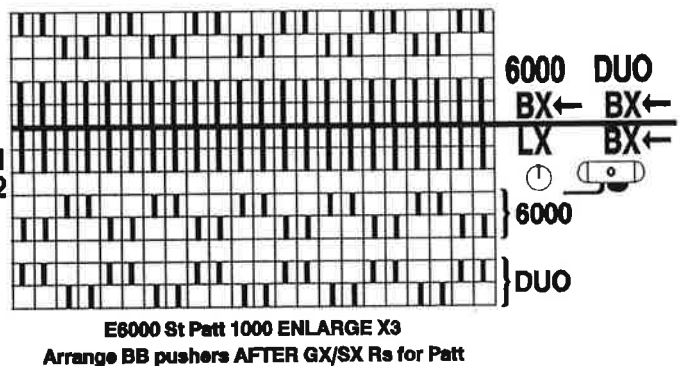


Diagram F

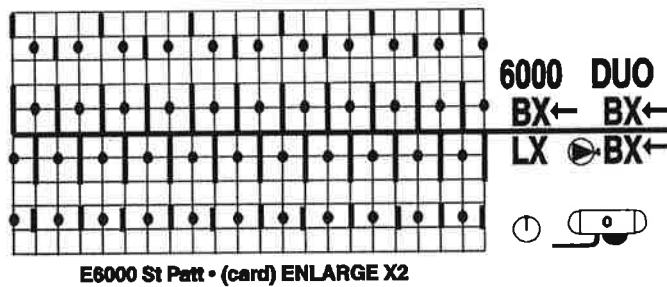


Diagram G

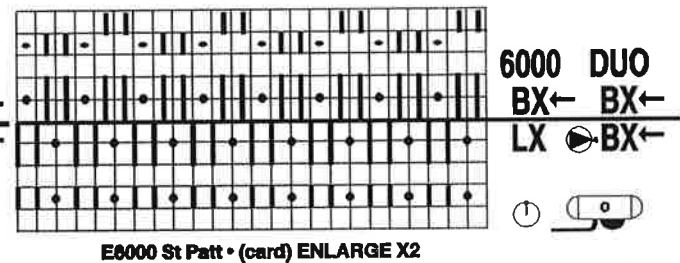


Diagram H

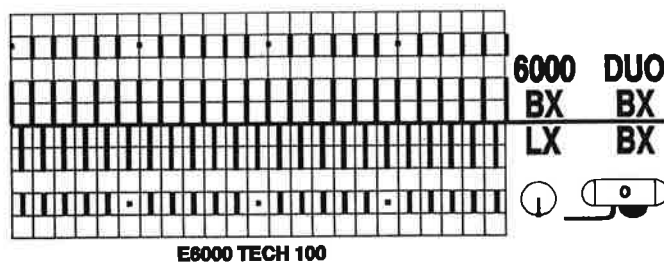


Diagram I

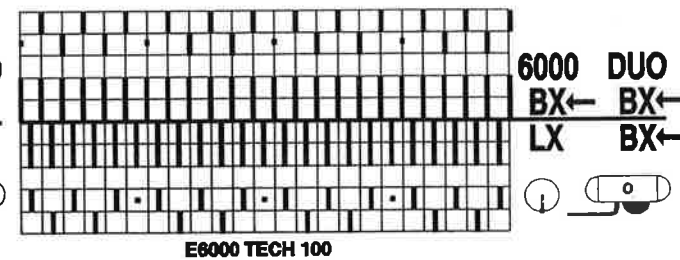
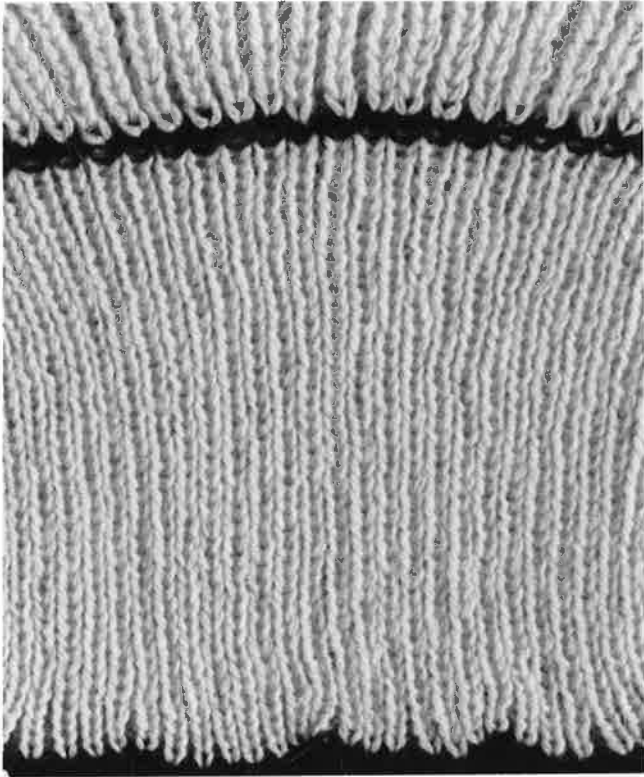
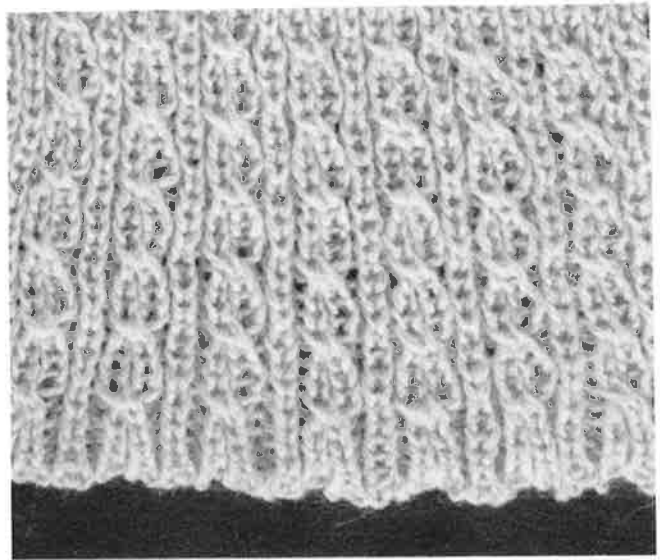


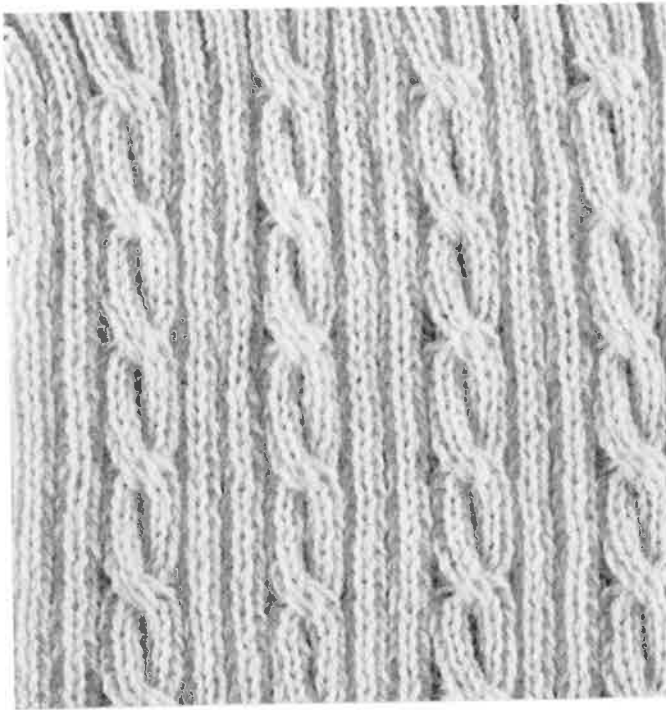
Diagram J



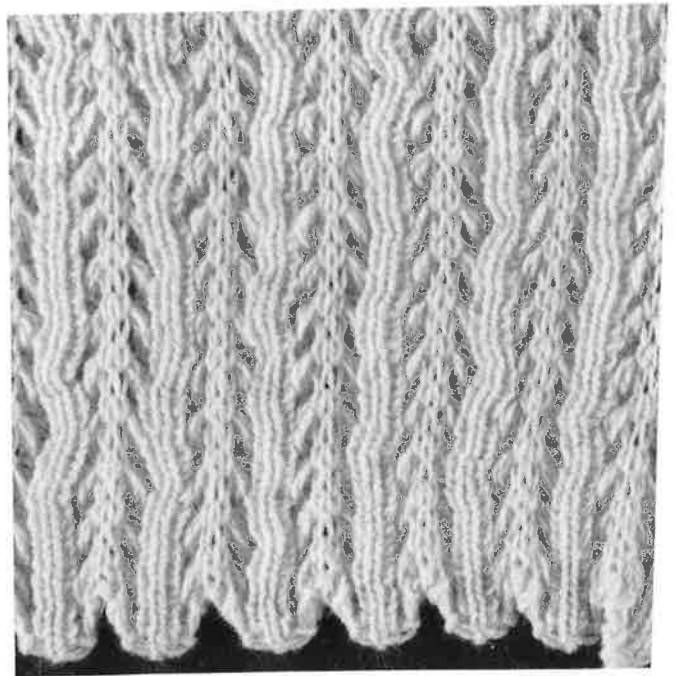
Sample 1



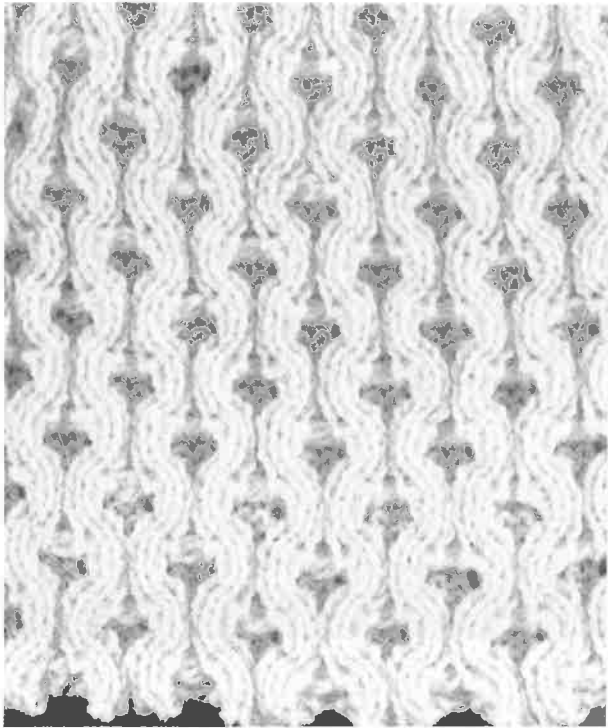
Sample 2



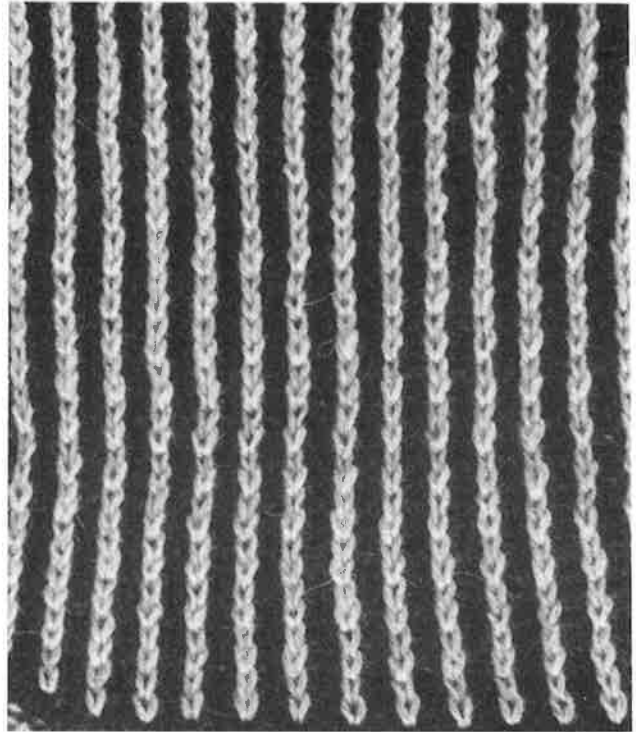
Sample 3



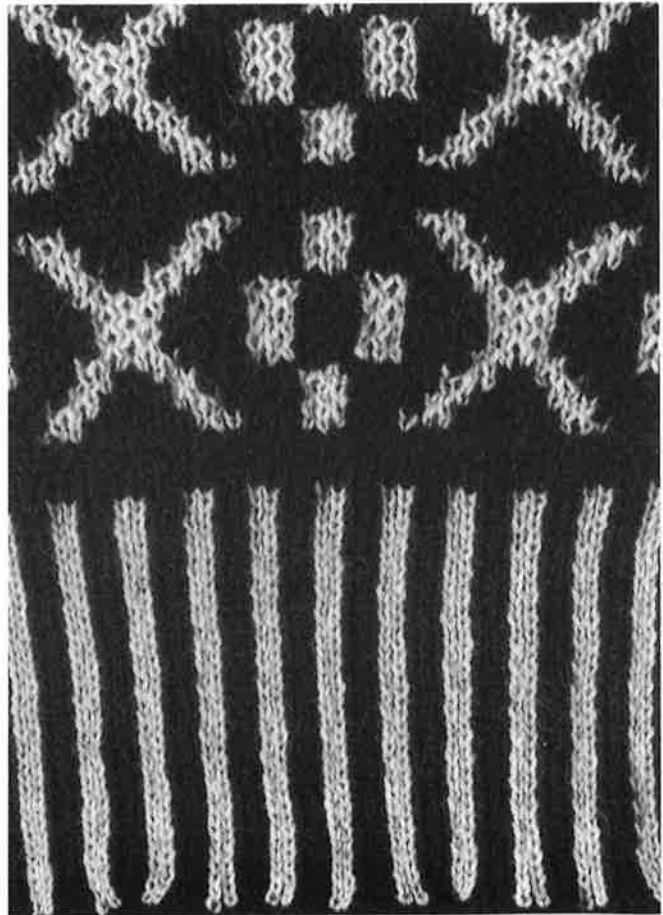
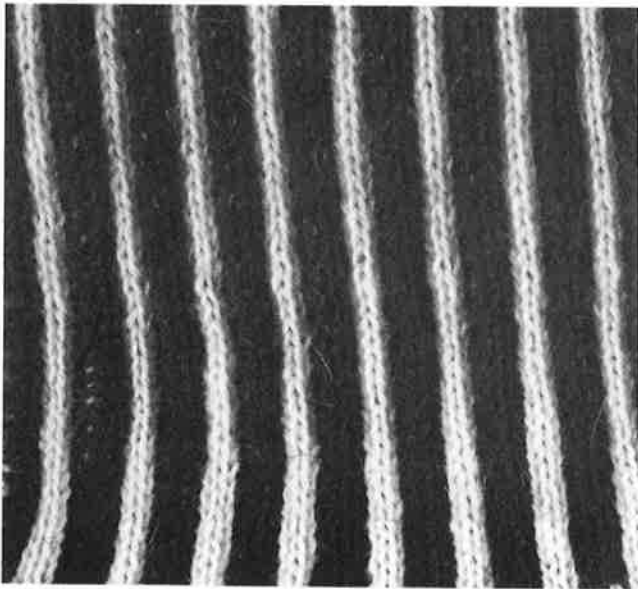
Sample 4

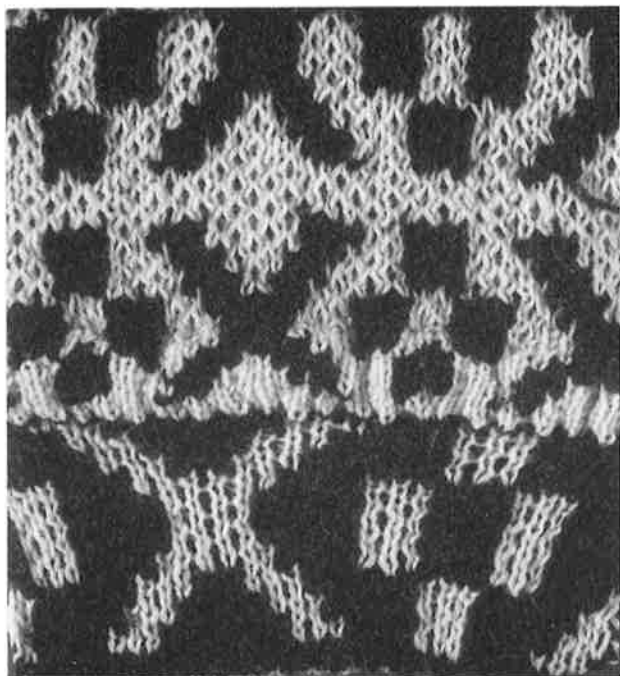


Sample 5

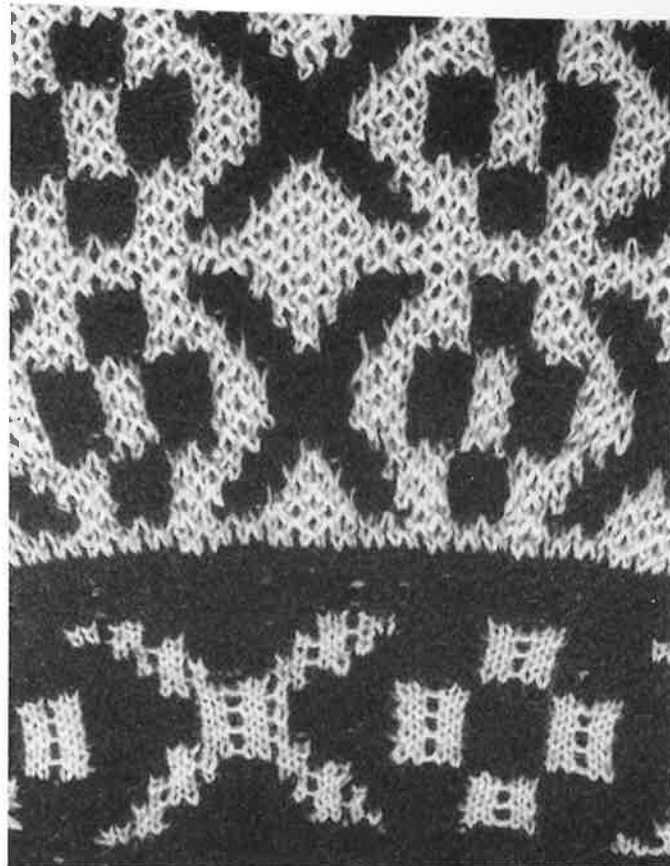


Sample 6

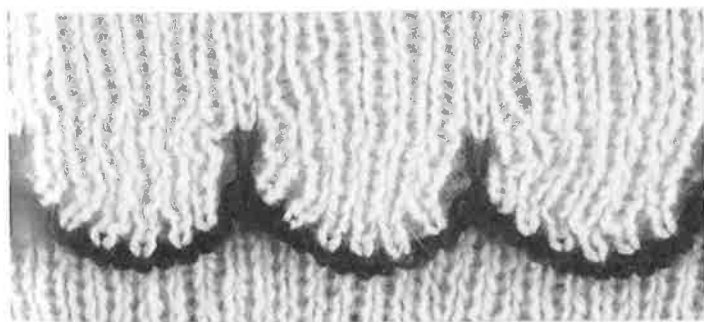




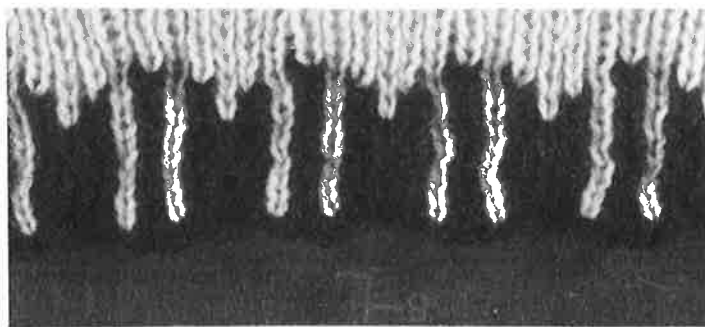
Sample 9



Sample 10



Sample 11



Sample 12



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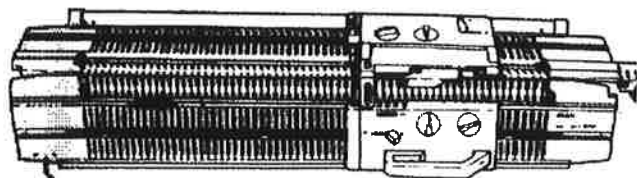
D2008

D2004





D2007



D2001 Balloon Design Body Warmer

Designed by Irene Krieger for PFAFF Britain

Pictured on Front Cover



6000 ONLY



91[101:111]cm Bust.



108[119:129]cm Bust.



BRAMWELL Duomagic 100% acrylic Approx 270 metres per 100g. 1 cone each of Baby Blue = Col 1, Egg Yolk = Col 2, Grenadier = Col 3, White = Col 4.



40sts = 174mm 40Rs = 30mm
OR 100sts = 435mm 100Rs = 75mm, measured over 4 Col jacquard. 40Rs Rib = 66mm.



Stitch pattern as described in article on page 4, using diagrams given. Knit Tech 210 BUT please note changes as shown in Diag 2. Rib Cast On 4 as Diag 1.



Page 3.



340g Size 101cm Bust.



The lock row counter and console row counter numbers will not always agree. Where a row count number is given, this ALWAYS refers to the lock row counter.

There is no exact technique number that corresponds to that used. Enter 210 and change lock settings as shown in Diagram 2.

Before starting, make design within Creation 6 and save. Then transfer to console. The front is knitted with the design & the back with technique only.

E6000 PROGRAMME		
PROGRAMME : ENT	KNIT TECH : 210 : ENT	↔ REP STS 0 : NO : ENT
ERASE : ENT	ENLARGE PO : ENT	ALL ST PATT : NO
CAST ON : 4 : ENT	CM? : NO	ST PATT B : 210 : ENT
ALL ST PATT : NO	POSITION : ENT	ALTER : NO
ST PATT A : Press un-	PATT AFT R 0 : 96[112	ENLARGE POS : NO
labeled key & 0 on con-	:120] : ENT	ALL ST PATT : ENT
sole, then any key on	TO R/L : ENT	FORM : ENT
computer.	IN PATT AT R0 : ENT	Enter Form Programme
ALTER : NO	↑ REP R 0 NO : ENT	START CAST ON : ENT



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

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

C. Dec & K as shown, K as chart. CoF.



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

B. Set for St Patt B, (Tech 210 only), as Diag 2.

K in 2Rs Col 1, 2Rs Col 2, 2Rs Col 3, 2Rs Col 4.

C. Dec & K as shown, K as chart. CoF.

With right sides together, join Front and Back at shoulder seams.

Join short edge of neckband. With wrong side of neckband to right side of garment, pin neckband to neckline, matching seam to centre back. Stitches held on WY should be just beyond line of machine stitching. Back-stitch into last row of stitches in MY, unraveling WY as you go. Fold band in half to inside & stitch down enclosing edges.

Apply armbands in the same way.

Join side seams.

Fold welt in half to inside and slip stitch down into position.

Give final light steaming, avoiding ribbed sections.

ARMBANDS

(Knit 2 alike)

CoCir 2X1 as Diag 1 Cast on 4. Col 1, 120[126:132]sts. K 40Rs. Trans all sts to FB. Black strippers Lks GX/N SS 5.5 K 2Rs. Change to WY K several Rs & rel.

NECKBAND

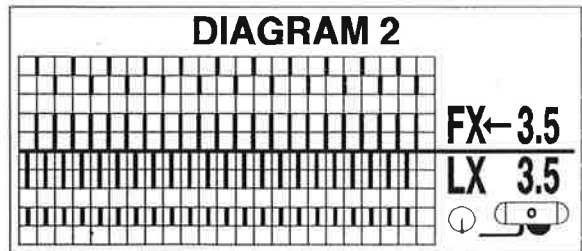
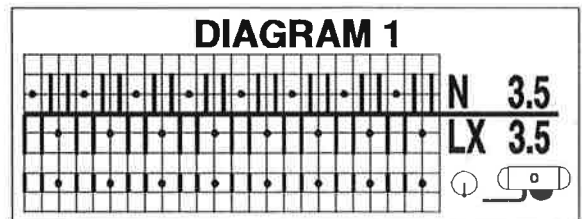
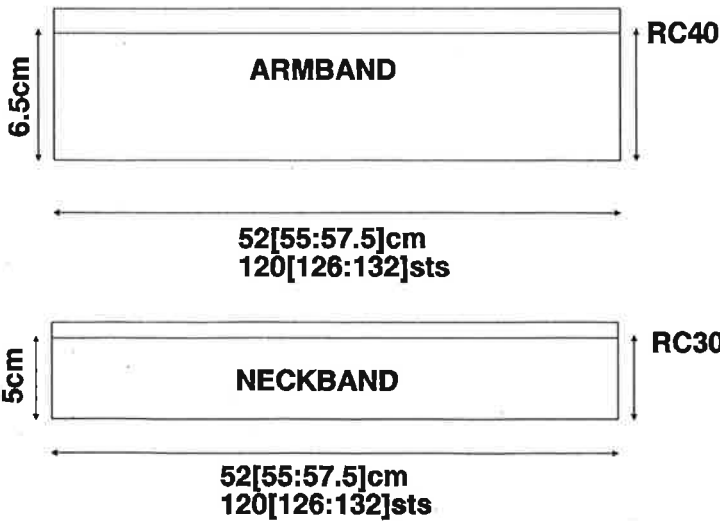
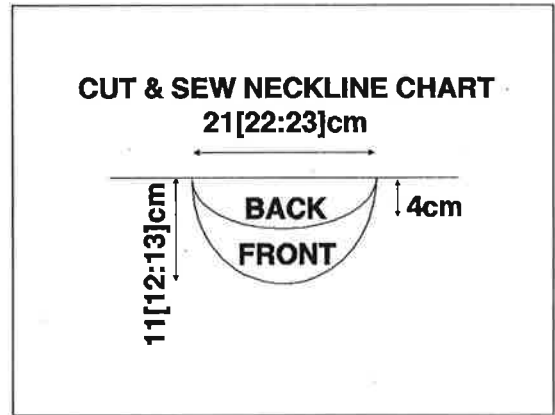
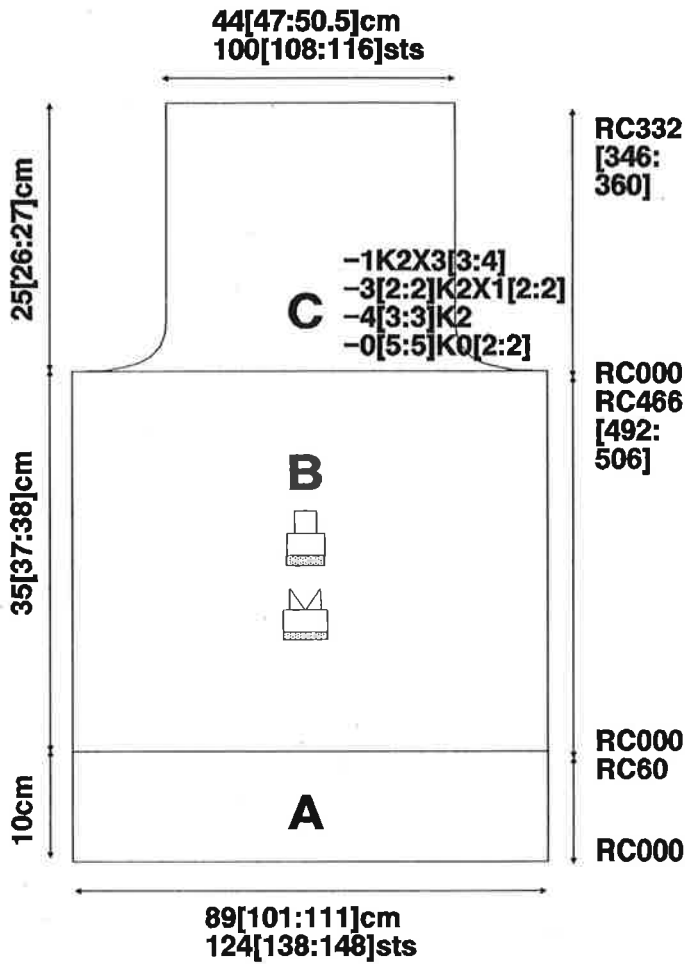
(Knit 1)

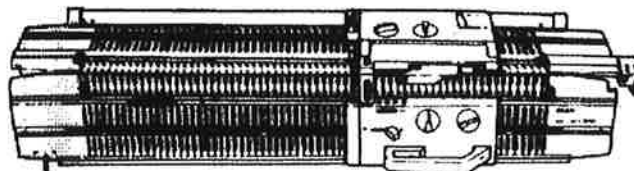
CoCir 2X1 as Diag 1 Cast on 4. Col 1, 120[126:132]sts. K 30Rs. Trans all sts to FB. Black strippers Lks GX/N SS 5.5 K 2Rs. Change to WY K several Rs & rel.



Block out to size and steam front and Back. Mark neckline on piece as shown on chart. Cut out & sew with overlocker or appropriate stitch on a sewing machine. trim away excess fabric if using a sewing machine.

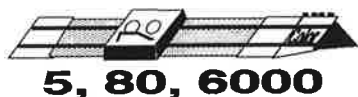
	89cm	101cm	111cm
1	30	30	30
2	174	174	174
3	A	A	A
4	B	B	B
5	124	138	149
6	89	101	111
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	187	187	187
12	38	38	38
13	124	138	149
14	89	101	111
15	**	**	**
16	35	37	38
17	70	73	75
18	***	***	***
19	102	104	104
20	161	169	169
21	153	153	153
22	153	145	145
23	135	145	145
24	255	155	164
25	155	135	135
26	0	255	255
27		160	166
28		0	0





D2009 Man's Racking Pattern Jacket

Pictured on Page 35



5, 80, 6000



97[102:107:112:117:123]
cm Chest.



108[112:118:122:128:134]
cm Chest.



JAGGERSPUN Heather
100% Pure New Wool 2/8's 451
metres per 100g, Delft = Col 1
2 x 1lb cones. Alternative
yarns:- any 2/8's wool.



40sts = 230mm 40Rs = 85mm
OR 100sts = 575mm 100Rs
= 213mm measured over racking
pattern after washing.
40Rs rib = 90mm.



Rib 2X1 (*Cast On 4*), as Diag 1.
Main pattern racking pattern
as Diag 2. (*Tech 100 revised as
Diag*).



Page 3.



670g Size 123cm Chest.



This racking pattern is one that
was featured in the article on
racking in issue 19 of Duet.
The front is made using cut &
sew methods. Knit two backs &
cut the front neck shaping from
one, then split the piece in half
up the middle. this is not as
difficult as you may think! The
bands & neckline are added on
the machine, without any sew-
ing.



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

B. Arrange as Diag 2. K with
racking following instructions
on Diag, as chart.

C. Dec & cont as chart.

PROGRAMME : ENT		E6000 PROGRAMME					
ERASE : ENT		ST PATT A : 100 : ENT		ALL ST PATT : ENT			
CAST ON : 4 : ENT		ALTER : NO		FORM : ENT			
ALL ST PATT : NO		ENLARGE POS : NO		Enter Form Programme			
		TEST : NO		START CAST ON			
		97cm	102cm	107cm	112cm	117cm	123cm
D. Dec & cont as chart. CoF.							
Knit second piece the same to make into two fronts.		1 85	85	85	85	85	85
		2 230	230	230	230	230	230
		3 A	A	A	A	A	A
		4 B	B	B	B	B	B
		5 94	97	103	106	111	117
		6 97	102	107	112	117	123
		7 *	*	*	*	*	*
		8 195	195	195	195	195	195
		9 C	C	C	C	C	C
		10 135	135	135	135	135	135
		11 137	137	137	137	137	137
		12 38	38	38	38	38	38
		13 94	97	103	106	111	117
		14 97	102	107	112	117	123
		15 **	**	**	**	**	**
		16 31	31	31	30	30	30
		17 68	69	71	71	72	74
		18 ***	***	***	***	***	***
		19 103	103	103	103	104	104
		20 185	185	185	185	185	185
		21 130	130	130	130	130	130
		22 135	135	135	135	135	135
		23 183	186	188	193	195	200
		24 161	177	161	169	185	185
		25 190	190	190	190	128	130
		26 139	139	145	145	190	190
		27 0	0	0	0	145	145
		28				0	0
Mark neckline on one back section & mark centre line of part. Cut & machine stitch raw edges, or cut & sew with an over- locker, (serger).							
FRONT BAND Present front cut edge to needle scale on FB to ascertain number of Ns required for band. CoCir K/K over these Ns Col 1. Lks CX/CX Black strippers. SS 5/5. RC000. K to RC40. Lks N/N SS 4/4 K 1R. Lks CX/CX SS 5.5/5.5 RC000 K to RC8. Open beds. Take RIGHT FRONT. With right side of fabric up- wards, place over BB with cut edge 1cm over BB Ns. Push BB Ns through work, ensuring that the line is even across whole of piece.		1 85	85	85	85	85	85
		2 230	230	230	230	230	230
		3 A	A	A	A	A	A
		4 B	B	B	B	B	B
		5 57	57	59	59	61	61
		6 3	3	3	3	3	3
		7 3	3	3	3	3	3
		8 195	195	195	195	195	195
		9 C	C	C	C	C	C
		10 135	135	135	135	135	135
		11 137	137	137	137	137	137
		12 38	38	38	38	38	38
		13 96	99	103	110	113	120
		14 3	3	3	3	3	3
		15 3	3	3	3	3	3
		16 34	35	35	35	36	37
		17 46	47	47	47	48	49
		18 ***	***	***	***	***	***
		19 38	38	38	38	38	38
		20 96	99	103	110	113	120
		21 3	3	3	3	3	3
		22 3	3	3	3	3	3
		23 5	5	5	5	5	5
		24 3	3	3	3	3	3
		25 3	3	3	3	3	3
		26 0	0	0	0	0	0

Make sure edges of work are within the edge needles. Close latches & push Ns down.

Close beds ensuring edge of front is pushed down between beds. Transfer all FB sts to BB Ns one at a time, pulling BB Ns down hard after transfer.

Flip section over to lay across FB. Cast off BB Ns knitting stitch by stitch by hand, using yarn from lock. DO NOT attempt to use latch cast off. This will ruin the look of the attachment of the band.

BUTTONHOLE BAND

CoCir K/K over same Ns as button band. Col 1.

Lks CX/CX Black strippers. SS 5/5. RC000. K to RC20. Make 6 buttonholes over 4 Ns on both beds evenly across work. Make first one at RT & LT 6 stitches from edges. Cont K to RC40. Lks N/N SS 4/4 K 1R. Lks CX/CX SS 5.5/5.5 RC000 K to RC8. Open beds. Take LEFT FRONT. With right side of fabric upwards, place over BB with cut edge 1cm over BB Ns.

Push BB Ns through work, ensuring that the line is even across whole of piece.

Make sure edges of work are within the edge needles. Close latches & push Ns down.

Close beds ensuring edge of front is pushed down between beds. Transfer all FB sts to BB Ns one at a time, pulling BB Ns down hard after transfer.

Flip section over to lay across FB. Cast off BB Ns knitting stitch by stitch by hand, using yarn from lock. DO NOT attempt to use latch cast off. This will ruin the look of the attachment of the band.



Join shoulder seams.

Present neckline to FB needle scale to ascertain number of Ns required, including front bands.

CoCir 2X1 over these Ns Col 1.

Lks N/N SS 4/4 RC000. K to RC40. Push up all empty Ns. Lks CX/CX K 2Rs. Lks CX/CX SS 5.5/5.5 RC000 K to RC8. Open beds.

With right side of fabric upwards, place garment over BB with neckline 1cm over BB Ns.

Push BB Ns through work, ensuring that the line is even across whole of piece.

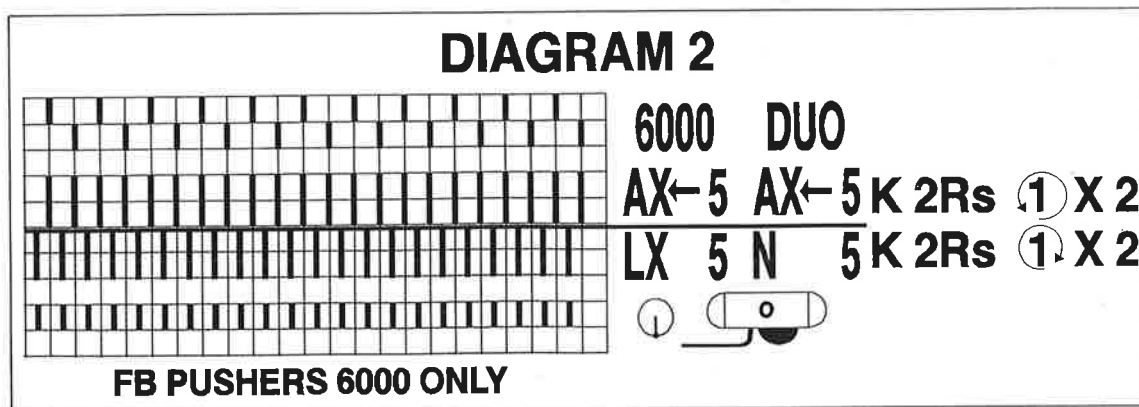
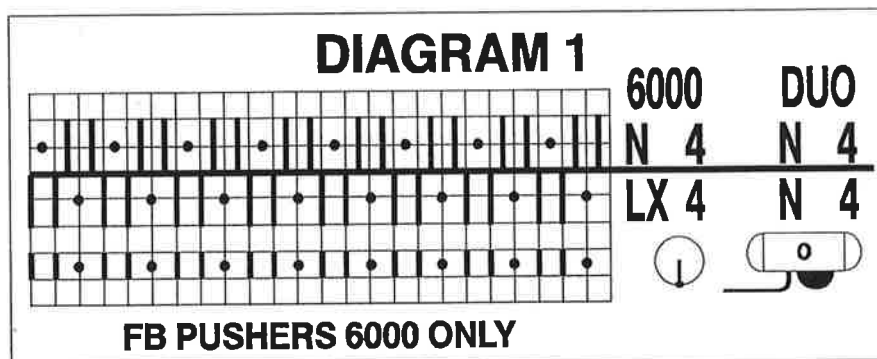
Make sure edges of work are within the edge needles. Close latches & push Ns down.

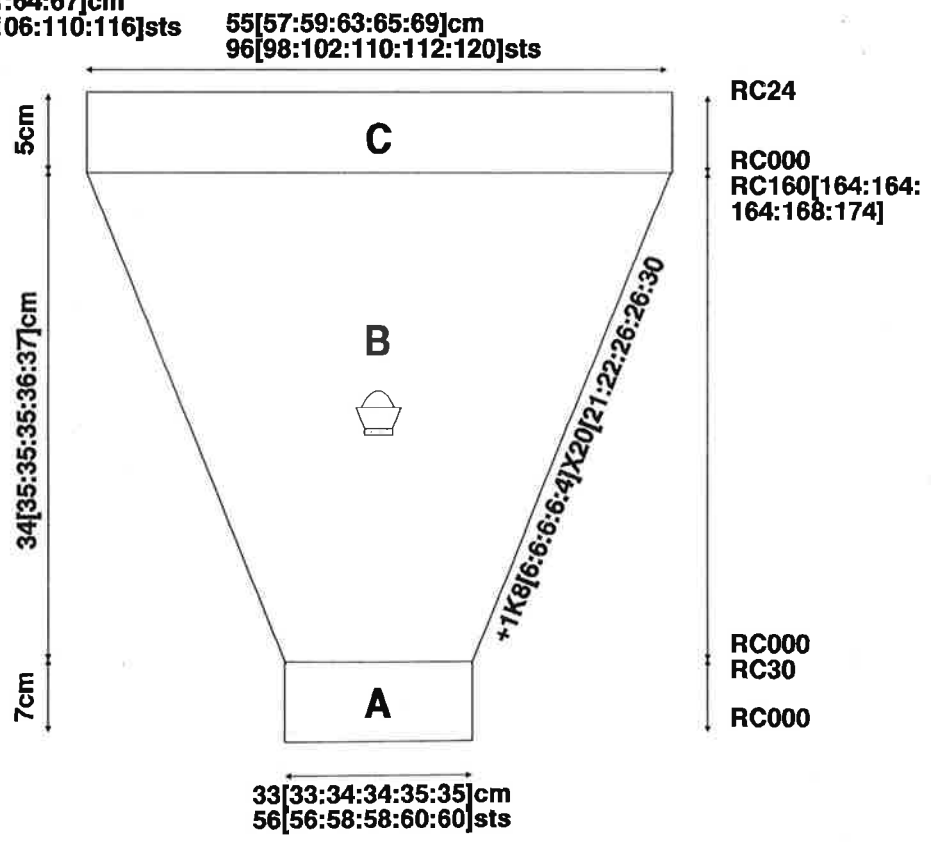
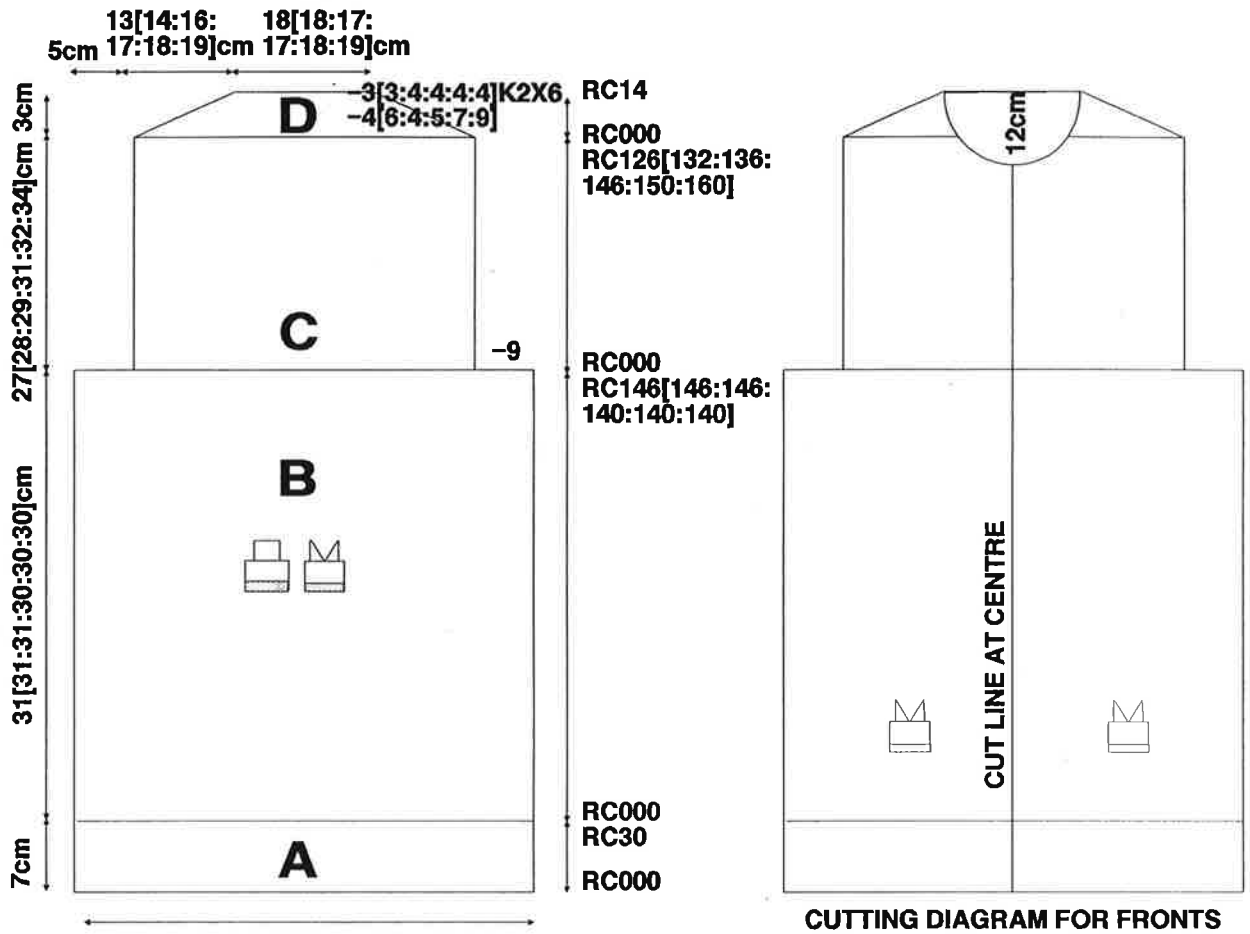
Close beds ensuring edge of front is pushed down between beds. Transfer all FB sts to BB Ns one at a time, pulling BB Ns down hard after transfer.

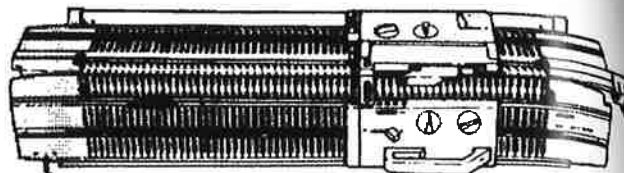
Flip section over to lay across FB. Cast off BB Ns knitting stitch by stitch by hand, using yarn from lock. DO NOT attempt to use latch cast off. This will ruin the look of the attachment of the band.



Sew in sleeves. Join sleeve & side seams. Sew on buttons to match buttonholes. Fold neckband in half to inside & slip stitch down into position. Join neckband edge seams. Wash complete garment. Dry flat. Block & lightly steam press to size & shape, avoiding rib sections and not lowering iron onto fabric as this would flatten the stitch pattern.







D2006 Ladies 2 Colour Waistcoat

Designed by Hannah Roussel
Pictured on Page 35



5, 80, 6000



86[90:94:98:102:106]cm Bust.



96[100:104:108:112:116]cm Bust.



BRAMWELL Duomagic 100% acrylic approx 270 metrese per 100g. 1 cone Black = Col 1.
DENYS BRUNTON Magicolor 100% acrylic approx 300g per 100g 1 cone Green/Mauve mix = Col 2.



Fronts:- 40sts = 140mm 40Rs = 42mm OR 100sts = 350mm 100Rs = 105mm, measured over 2 Col jacquard.
Back:- 40sts = 150mm 40Rs = 90mm measured over ribbing slightly stretched.



Fronts in 2 Col jacquard as Diag 2 & using Deco card given. *St Patt A 1224 Tech 180*. Back as Diag 2 in 2X1 rib in Col 1 only & as Diag 1. *Cast on 4*.



Page 3.



220g Size 98cm Bust.



Front edges and neckline bound with tubular bands made in several sections, as described.
If you wish to make a cut & sew version, use the Back Form Programme, altered to lengthen it to allow for the points thus:-
Enter 57[58:58:59:60:61] on line 13, & 67[68:68:69:70:71] on line 14. Then cut fronts to size

PROGRAMME : ENT	E6000 PROGRAMME	FORM : ENT
ERASE : ENT	ST PATT A : 1224 : ENT	Enter appropriate Form Programme here
CAST ON : 4 : ENT	ALTER : NO	START CAST ON : ENT
(Change to Cast On 2 for front)	KNIT TECH : 180 : ENT	
ALL ST PATT : NO	ENLARGE POS : NO	
	TEST : NO	
	ALL ST PATT : ENT	

& shape as chart given for front. When measuring swatch for 2X1 ribbing for Back, stretch it widthways by about 25% to obtain a true reading.



A. CoCir as Diag 1 Col 1. H as chart.
B. Dec & cont as chart.
C. Dec & cont as chart. CoF.



A. CoCir K/K Col 1. Set for St Patt as Diag 2. K in 2 Col jacquard inc as chart.
B. Cont in jacquard K str.
C. Dec & cont K in jacquard as chart.
D. Cont in jacquard dec as chart. CoF.
Repeat for second front reversing shapings.

lock to make knitted cast off. **DO NOT ATTEMPT LATCH CAST OFF**. This will not work properly, and spoil the look of the band**. Repeat for second front from ** to **. Repeat from ** to ** for shorter lower edges on both fronts. On this band, enclose the edge of the longer band in the tubular section.

Front Bands

Repeat from ** to ** making band on each front.

Back Neck Band

Repeat from ** to ** across neck section of back.



Block & steam both fronts, paying particular attention to ensuring bands lay flat. Join shoulder seams. Join side seams. Give final light steaming.

Lower Bands

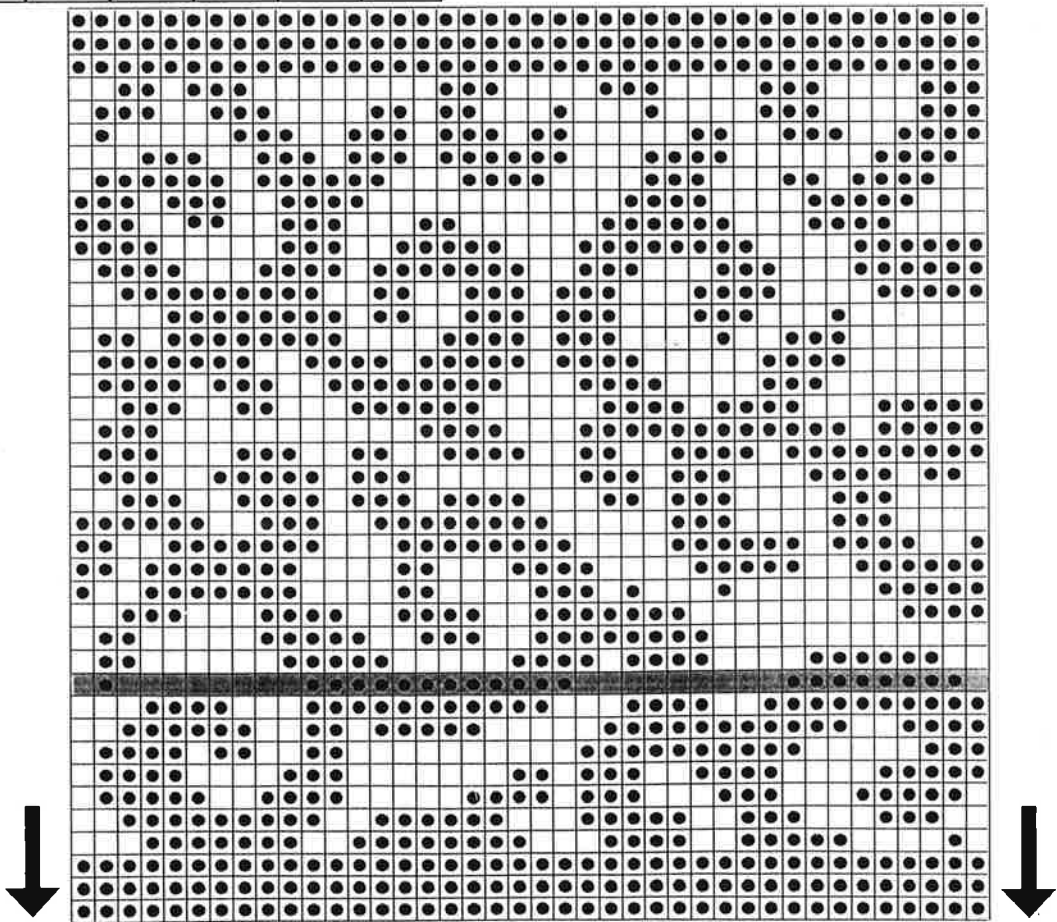
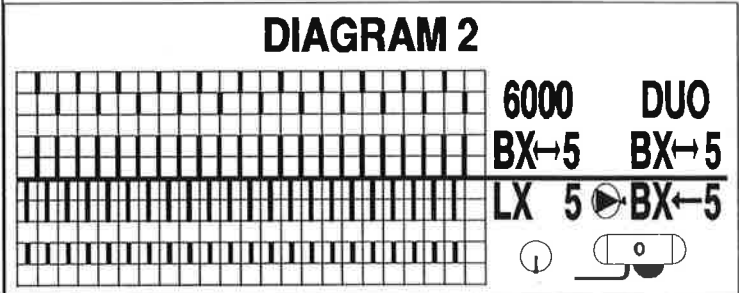
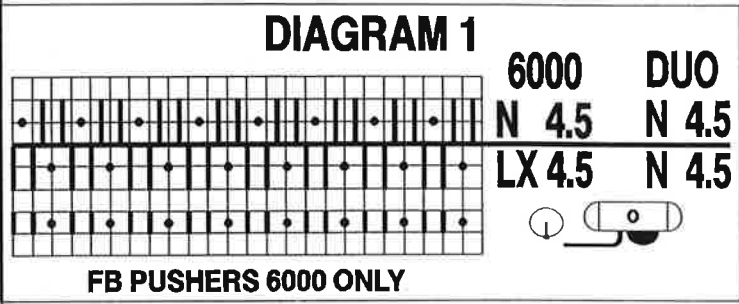
Present longer lower **edge to FB

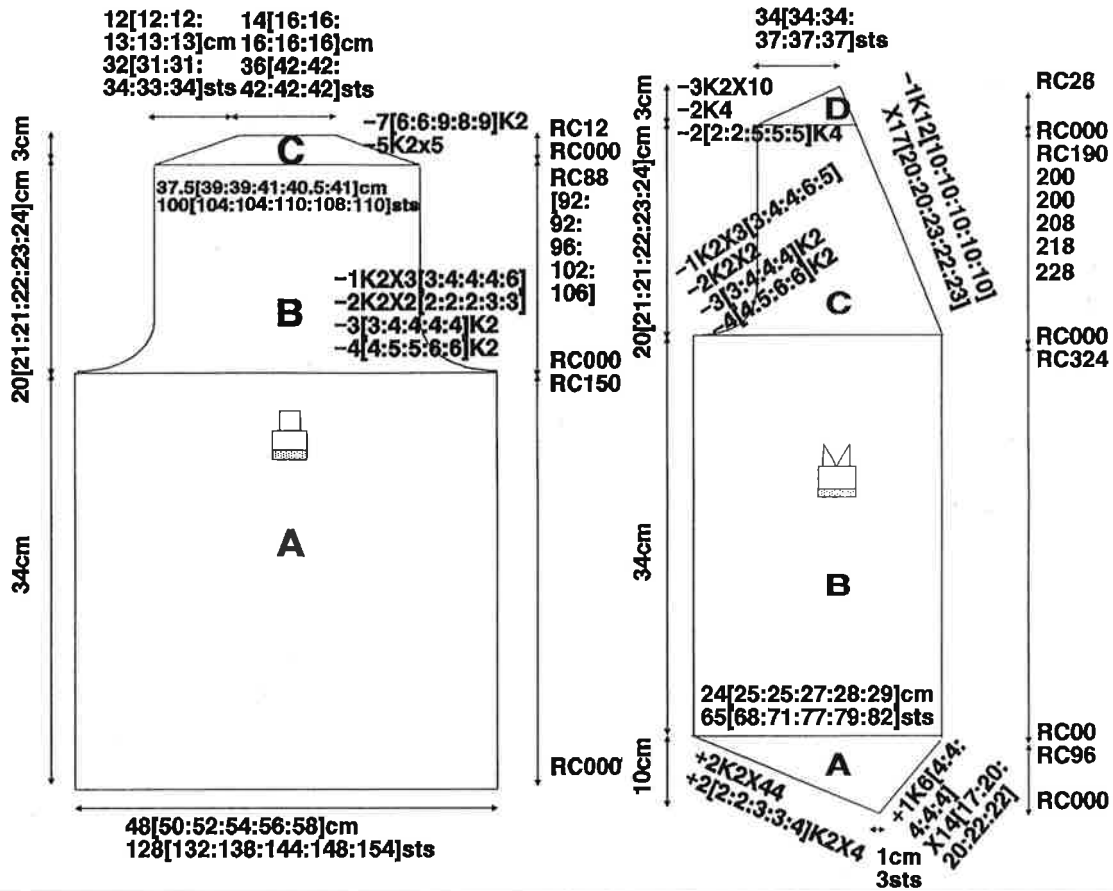
needle scale to ascertain number of needles to cast on.

CoCir K/KSS 3/3 Col 1, (1R N/N, 2Rs CX/CX, omit final N/N row). Black stripers SS 5/5 RC000 K to RC16. Open beds. With right side of fabric UPWARDS, hang piece over BB insert edge 1cm into tubular work, ensuring edges are within band. Push BB Ns through work. Close latches & pull Ns down until work is sitting on closed latches. Close beds. transfer FB sts to BB Ns. Pull Ns down hard after transferring. Flip work over to hang over front bed. Cast off sts on BB Ns using yarn from

	86cm	90cm	94cm	98cm	102cm	106cm
1	90	90	90	90	90	90
2	150	150	150	150	150	150
3	A	A	A	A	A	A
4	B	B	B	B	B	B
5	128	133	139	144	149	155
6	3	3	3	3	3	3
7	3	3	3	3	3	3
8	38	38	38	38	38	38
9	128	133	139	144	149	155
10	3	3	3	3	3	3
11	3	3	3	3	3	3
12	34	34	34	34	34	34
13	3	3	3	3	3	3
14	3	3	3	3	3	3
15	104	104	104	104	104	104
16	191	191	191	191	191	191
17	135	135	138	138	141	143
18	128	128	129	129	130	131
19	135	135	135	135	135	135
20	81	86	86	89	93	97
21	191	191	191	191	191	191
22	155	145	155	158	158	158
23	7	7	7	7	7	7
24	0	0	0	0	0	0

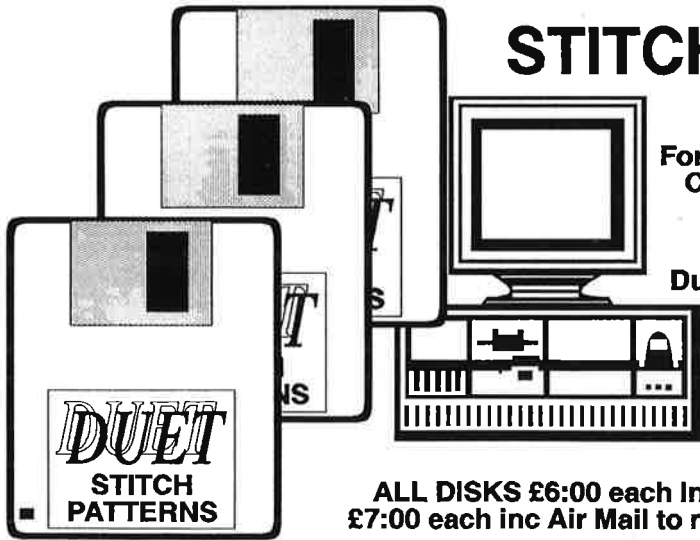
	86cm	90cm	94cm	98cm	102cm	106cm
1	42	42	42	42	42	42
2	140	140	140	140	140	140
3	A	A	A	A	A	A
4	B	B	B	B	B	B
5	3	3	3	3	3	3
6	3	3	3	3	3	3
7	3	3	3	3	3	3
8	78	78	78	78	78	78
9	63	63	63	63	63	63
10	169	169	169	175	175	175
11	41	41	41	41	41	41
12	135	135	135	135	135	135
13	127	127	127	127	127	127
14	156	156	156	156	156	156
15	191	191	191	191	191	191
16	135	135	138	138	141	143
17	128	128	129	129	130	131
18	135	135	135	135	135	135
19	209	86	85	89	93	97
20	191	191	191	191	191	191
21	155	155	155	158	158	158
22	7	7	7	7	7	7
23	73	73	73	73	73	73
24	63	63	63	63	63	63
25	135	138	141	141	143	143
26	41	41	41	41	41	41
27	135	135	135	135	135	135
28	127	127	127	127	127	127
29	156	156	156	156	156	156
30	191	191	191	191	191	191
31	138	141	141	144	143	144
32	102	107	107	111	116	121
33	0	0	0	0	0	0





CREATION 6

STITCH PATTERN DISKS



Disk 1
For Duet International Issues 1 to 4 Inclusive
Contain all the stitch patterns from these
now out of print magazines

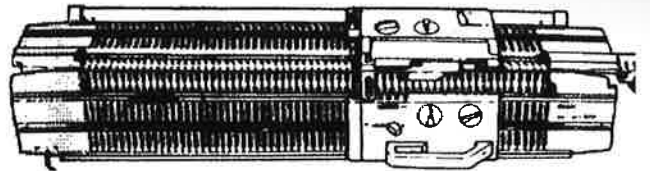
Disk 2
Duet International Issues 12 to 16 Inclusive

FOUR COLOUR DISK
Contains over 50 NEW
four colour stlitch patterns
From 4 to 180 stitches wide

ALL DISKS £6:00 each Inc Inland P & P
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D2007 Child's Four Colour Sweater

Designed by Ellen Bray
Pictured on Page 36



5, 80, 6000

44[50:56:60:62:64:72:80:88]cm Chest.



54[60:66:70:72:74:82:90:98]cm Chest.



YEOMAN Polo 1 ply 100% Merino Wool, Pure New Wool, 2/30's, 1500 metres per 100g. 1 X 250g cones as foll:-
Cream = Col 1, Geranium = Col 2, Lagoon = Vol 3, Claret = Col 4.



40sts = 110mm 40Rs = 23mm
OR 100sts = 275mm 100Rs = 58mm, measured over 4 Col jacquard after washing, drying & pressing. 40Rs Rib = 50mm.



4Col jacquard as Diag 2 & from cards given. Tech 207. Rib 2X1 as Diag 1. Cast on 4.



Page 3.



200g Size 88cm Chest.



This is a cut & sew garment. 2 Backs knitted & neckline cut as shown on chart. 2 ends Col 1 used for all ribs & bands throughout. 1 end each Col used for 4 Col jacquard. To K doubled rib work as foll:-
CoCir as Diag 1 but will all Ns in work on BB. Place pusher in upper WP for every N on BB in 2X1 formation. After cast on set back lock to BX. K as chart to 2Rs before end Back lock to N. K 2Rs. This automatically makes a doubled rib.



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

E6000 PROGRAMME		
PROGRAMME : ENT	ADD WHAT? : ● : ENT	KNIT TECH : 207 : ENT
ERASE : ENT	Read in card 2	ENLARGE POS : NO
CAST ON : 4 : ENT	ALTER : NO	ALL ST PATT : ENT
ALL ST PATT : NO	3 COL : ENT	FORM : ENT
ST PATT A : ● : ENT	ADD : ENT	Enter appropriate Form
Read in card 1	ADD WHAT? : ● : ENT	Programme for part here
ALTER : ENT	Read in card 3	START CAST ON : ENT
DIRECT : NO	ALTER : NO	
ADD : ENT	4 COL : ENT	

B. Set for 4 Col st patt & as Diag 2. K 2 Rs Col 1, 2Rs Col 2, 2Rs Col 3, 2Rs Col 4 as chart. CoF. Repeat second piece for front.

B. Set for 4 Col st patt & as Diag 2. K as Back B & inc as chart. CoF.



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



Block & press parts to size & shape.



Join LT shoulder seam.

Make cut neckline as shown on chart. Present neckline to FB

	44cm	50cm	56cm	60cm	62cm	64cm	72cm	80cm	88cm
1	23	23	23	23	23	23	23	23	23
2	110	110	110	110	110	110	110	110	110
3	A	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B	B
5	69	69	76	80	80	80	87	91	95
6	3	3	3	3	3	3	3	3	3
7	3	3	3	3	3	3	3	3	3
8	195	195	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135	135	135
11	208	208	208	208	208	208	208	208	208
12	38	38	38	38	38	38	38	38	38
13	116	127	138	145	153	167	175	178	178
14	3	3	3	3	3	3	3	3	3
15	3	3	3	3	3	3	3	3	3
16	9	12	14	20	23	25	28	31	35
17	14	22	24	30	33	35	38	41	45
18	***	***	***	***	***	***	***	***	***
19	0	0	0	0	0	0	0	0	0

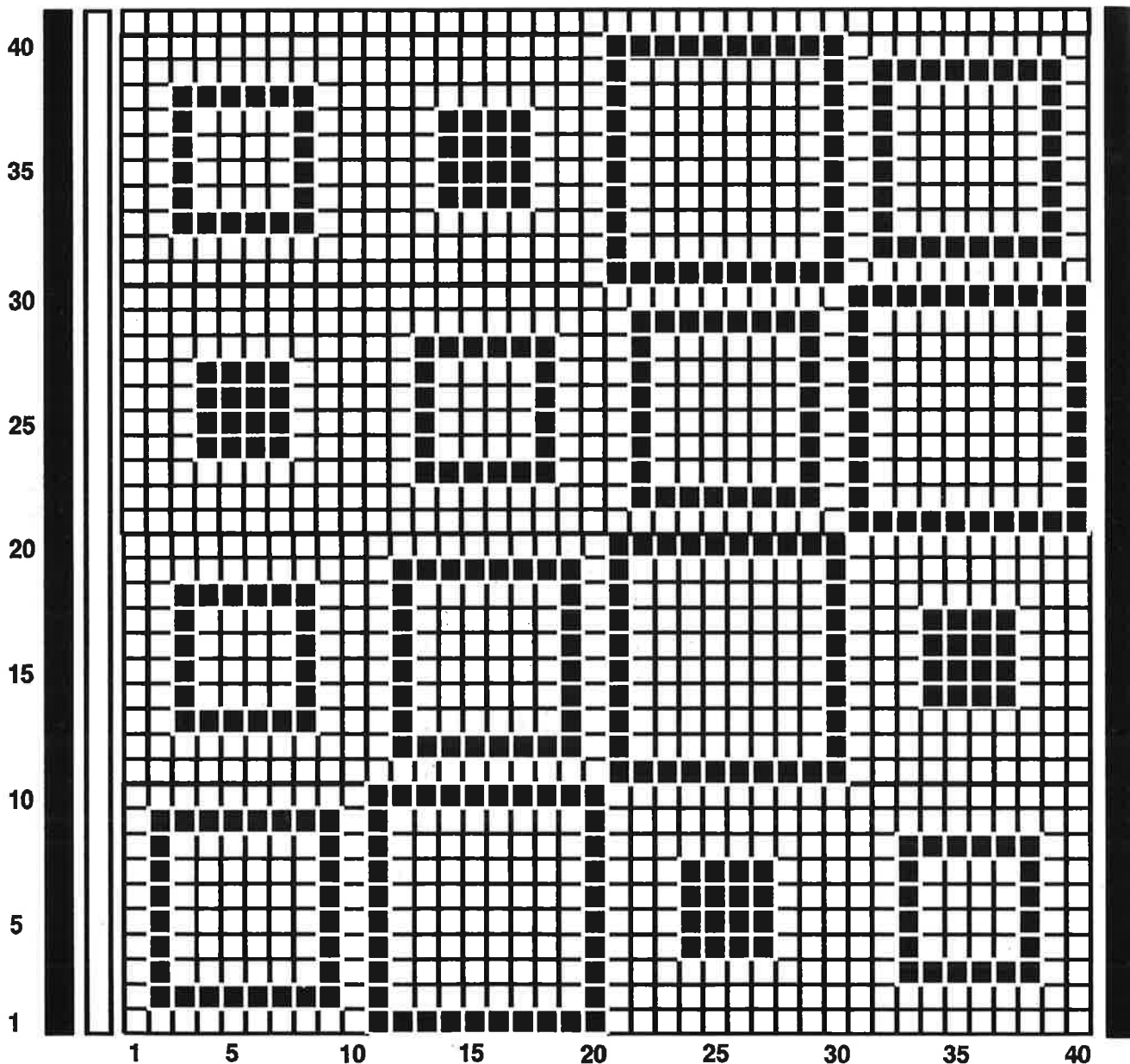
	44cm	50cm	56cm	60cm	62cm	64cm	72cm	80cm	88cm
1	23	23	23	23	23	23	23	23	23
2	110	110	110	110	110	110	110	110	110
3	A	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B	B
5	98	113	120	127	131	138	149	164	178
6	44	50	56	60	62	64	72	80	88
7	*	*	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135	135	135
11	208	208	208	208	208	208	208	208	208
12	38	38	38	38	38	38	38	38	38
13	98	113	120	127	131	138	149	164	178
14	44	50	56	60	62	64	72	80	88
15	**	**	**	**	**	**	**	**	**
16	24	27	29	31	35	40	45	48	52
17	34	37	39	41	45	50	55	58	62
18	***	***	***	***	***	***	***	***	***
19	0	0	0	0	0	0	0	0	0

needle scale to ascertain number of Ns to CoN. Cast on appropriate number of Ns. CoCir 2 ends Col 1 2X1. 1R N/N SS3/3, 2Rs CX/CX SS 3.5/3.5, 1R N/N
 RC000 K to RC 40. Push all Ns to WP. K1 R. Rack 1 place to LT. K 1 R. Lks CX/CX SS 4.5/4.5 RC000 Black strippers. K to RC10. Open beds. Place garment over BB, right side upper-

most. Present neckline to BB Ns. Push Ns through work 1cm above edge. Close latches & push Ns back until work is on top of latches. Ensure edge is between beds & close beds. Transfer all FB sts to BB Ns. Flip work over to hang over FB. Make knitted cast off over BB Ns using yarn from lock. DO NOT attempt a latch

cast off as this will not work. Remove from machine.

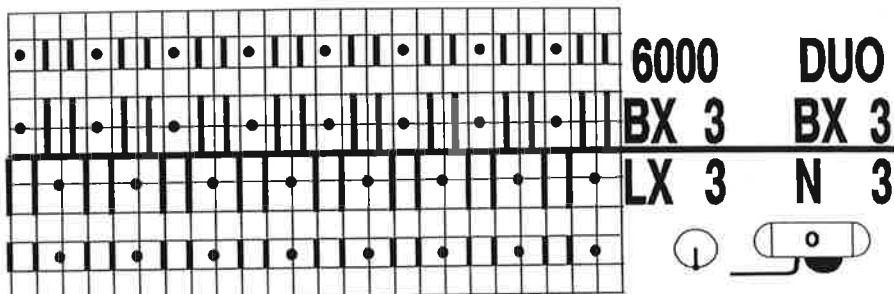
Join second shoulder & neckband seam. Fold band in half to inside & slip stitch down. Sew in sleeves. Join side & sleeve seams. Give final light steam pressing, avoiding ribbed sections.



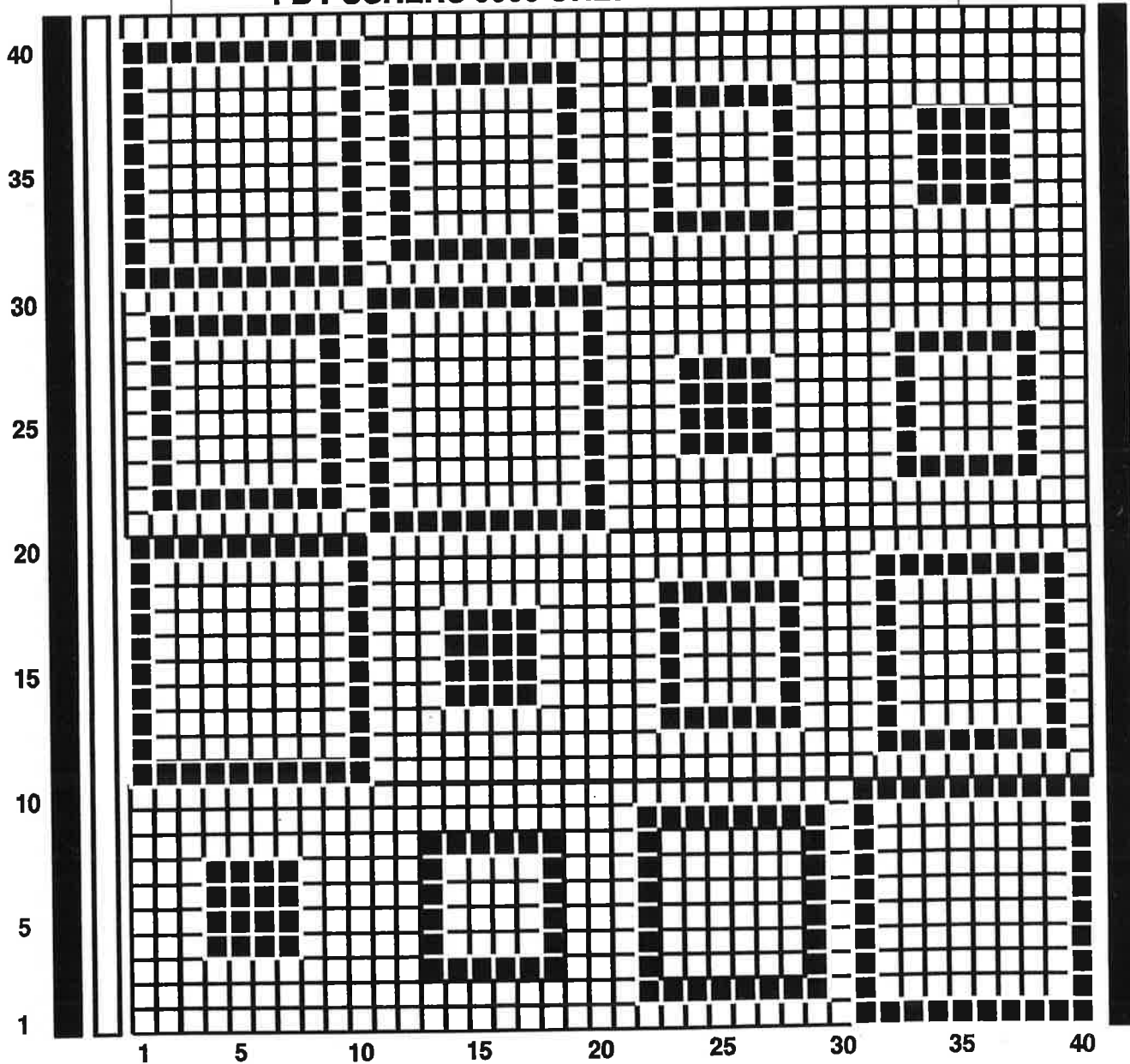
E6000 Card 1

DIAGRAM 1

Cast On with ALL Ns on Back Bed for N/N CX/CX & N/N rows

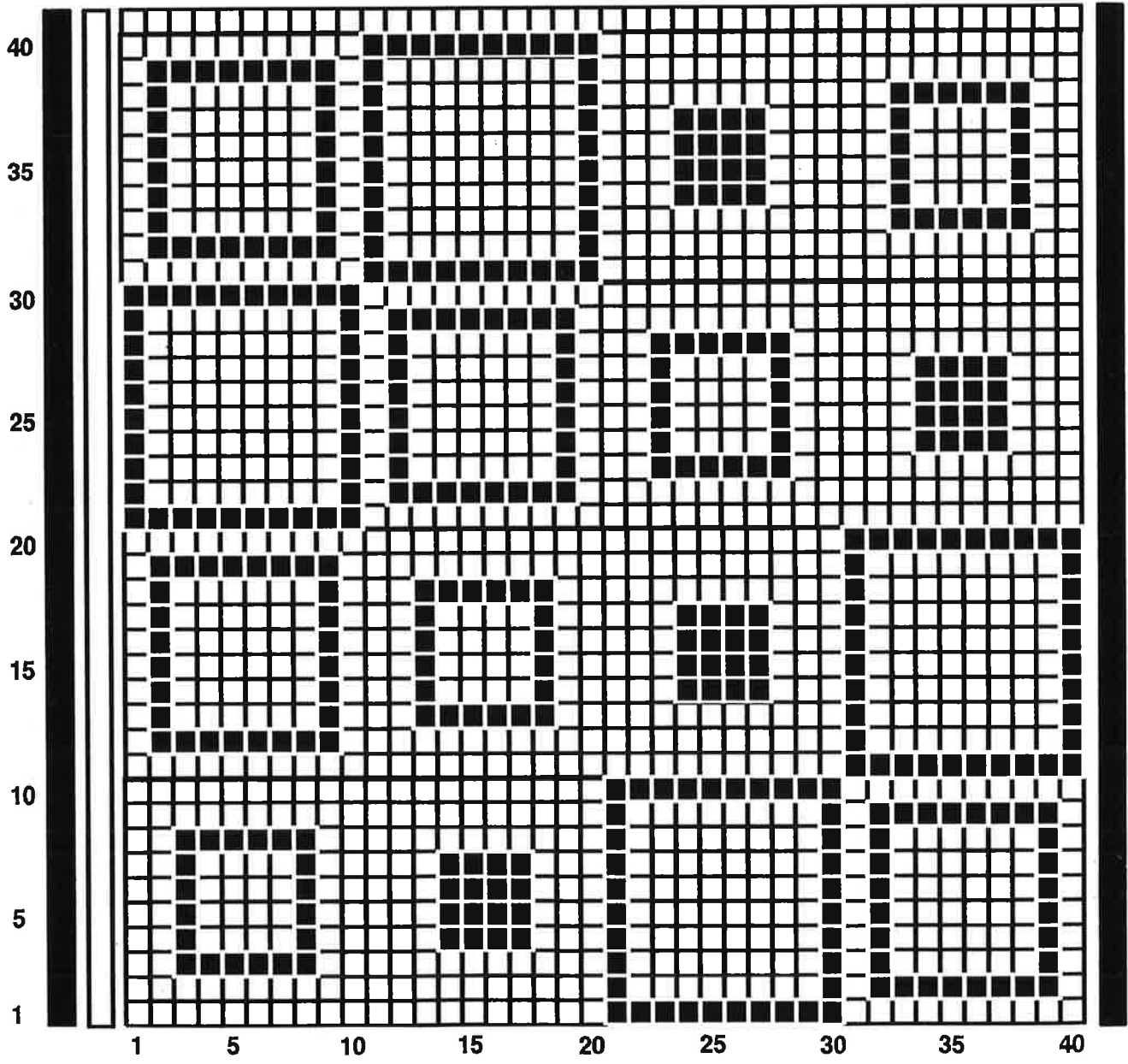
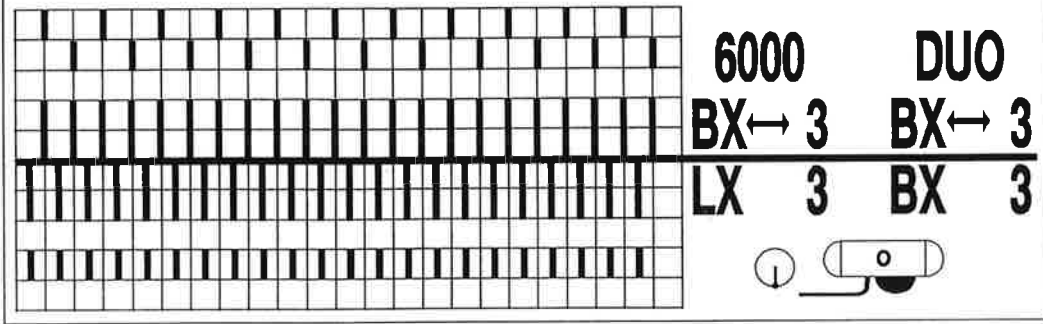


FB PUSHERS 6000 ONLY

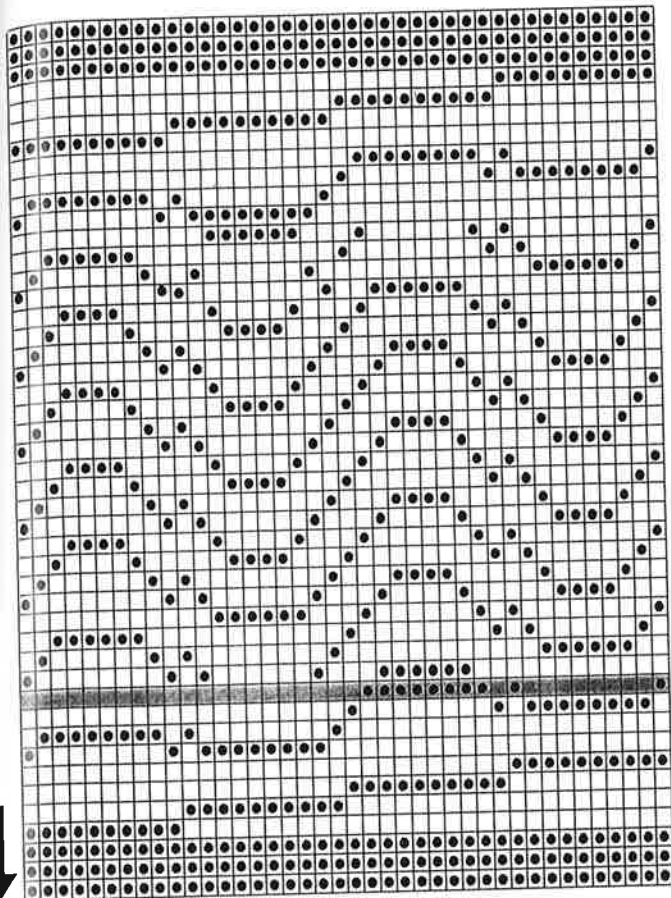


E6000 Card 2

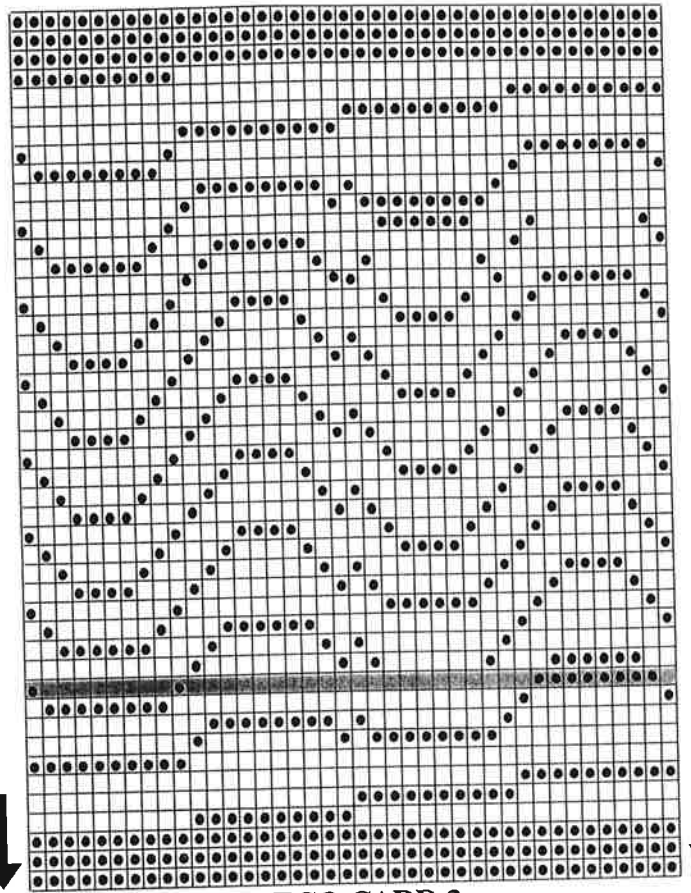
DIAGRAM 2



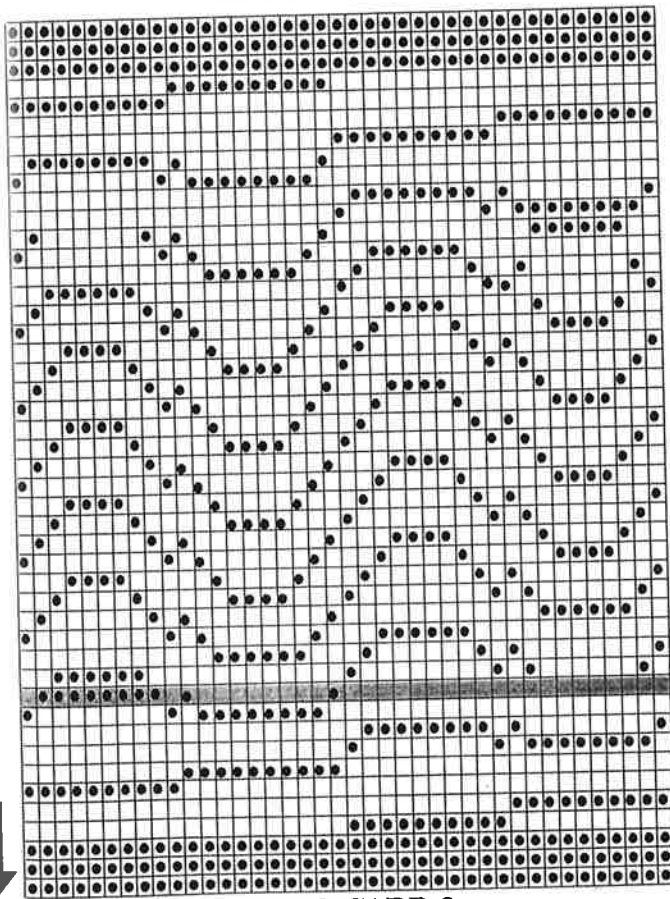
E6000 Card 3



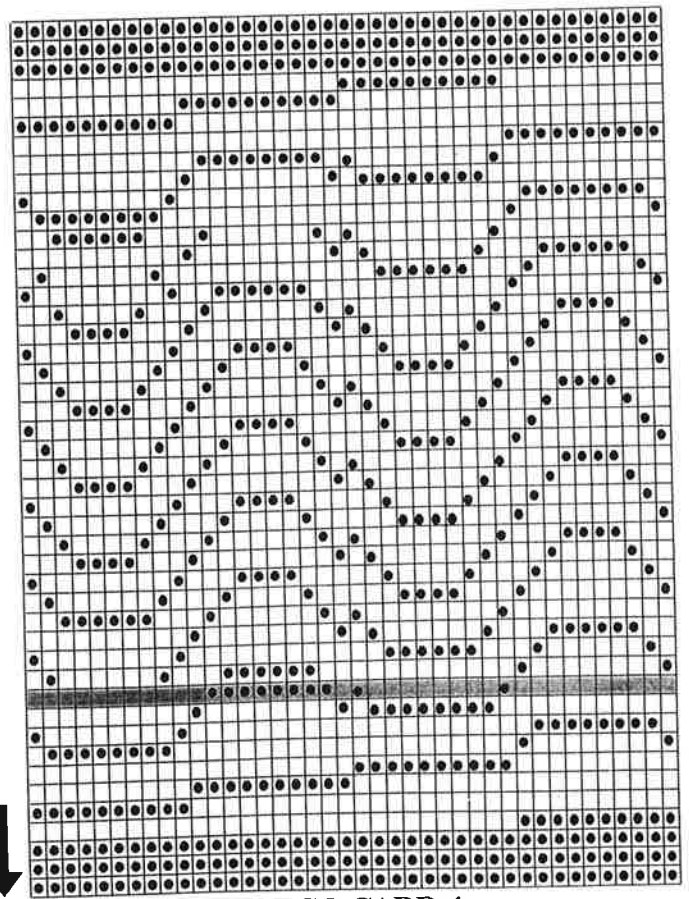
DECO CARD 1



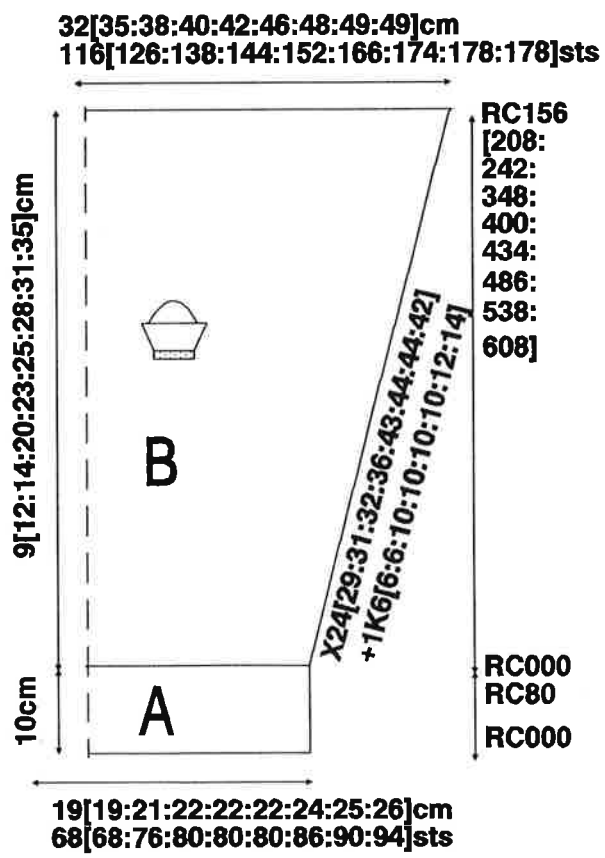
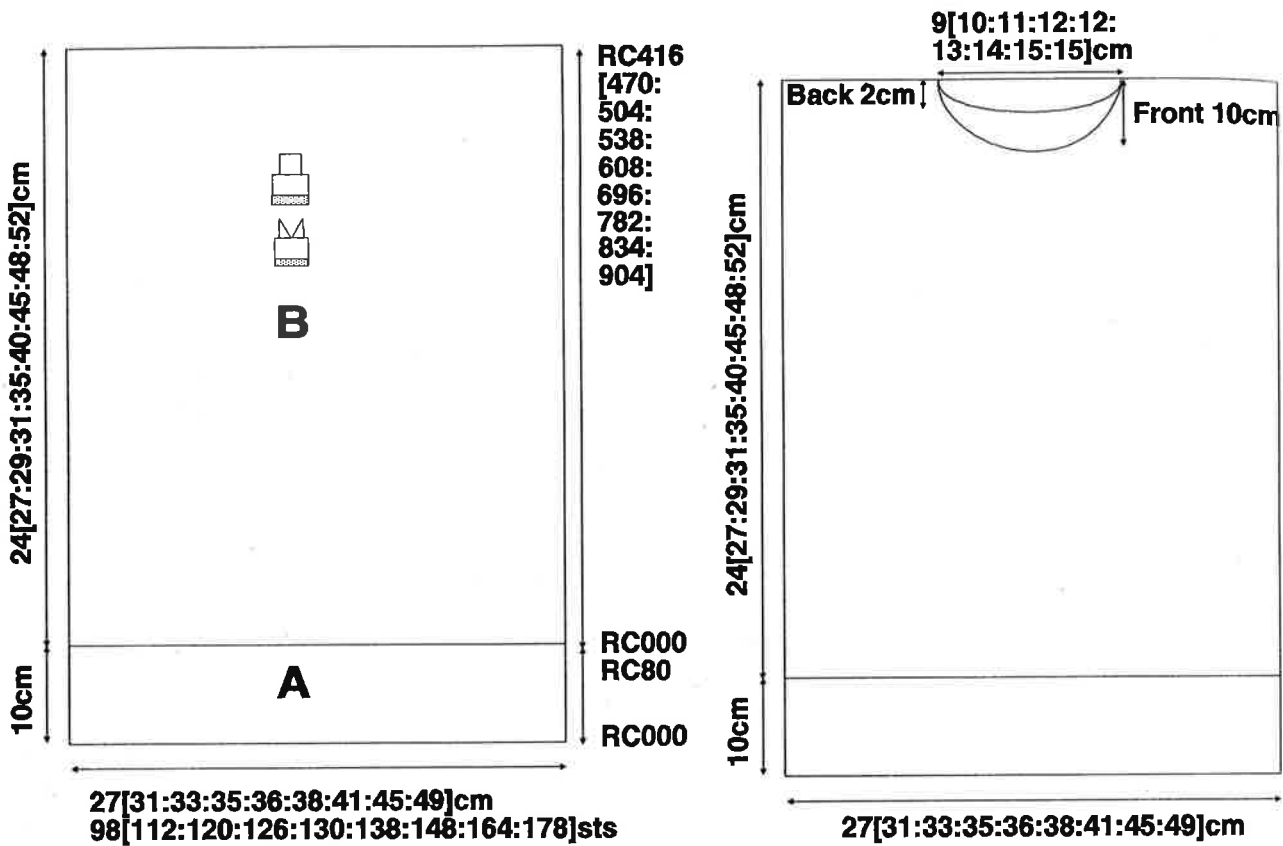
DECO CARD 2

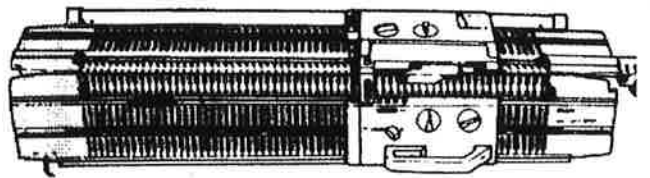


DECO CARD 3



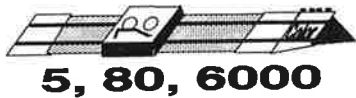
DECO CARD 4





D2004 Tan Racking Pattern Sweater

Pictured on Page 34



5, 80, 6000



92[97:102]cm Chest/Bust.



102[107:112]cm Chest/Bust.



JAGGERSPUN Heather
100% Pure New Wool 2/8's 451
metres per 100g. 1 X 4504g
cone Russett = Col 1.
Alternative yarns:-
Any 2/8's 100% Wool.



40sts = 130mm 40Rs = 97mm
OR 100sts = 325mm 100Rs
= 243mm, measured over racking
pattern after washing,
drying and steaming. 40Rs rib
= 90mm.



Racking pattern as shown in
Diag 2. *Tech 100 adapted as
Diag. Ribs & Bands 2X1 as
Diag 1. Cast on 4.*



Page 3.



450g Size 102cm Chest/Bust.



Racking pattern as shown in
Diag 2. *Tech 100 modified as
Diag. After K 2X1 rib trans sts
as Diag 2. N.B. E6000 display
will NOT show racking se-
quence. Cut & sew version may
be made by K two backs & cut-
ting neckline.*



A. CoCir 2X1 as Diag 1 Col 1.
K as chart.
B. Trans sts as Diag 2. K & rack
as Diag 2.
C. Cont in patt & K & dec as
chart. CoF.



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

PROGRAMME : ENT		E6000 PROGRAMME	Enter appropriate Form Programme here for part to be knitted
ERASE : ENT	CAST ON : 4 : ENT	ALTER : NO	START CAST ON : ENT
ALL ST PATT : NO	ST PATT A : 100 : ENT	ENLARGE POS : NO	
		TEST : NO	
		ALL ST PATT : ENT	
		FORM : ENT	

B. Trans sts as Diag 2. K & rack as Diag 2.

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

D. Divide for neck, placing LT side onto length WY & K sts bringing Ns down to NWP. KRT side first. Cont in patt & K & dec as chart. CoF. Return LT side sts to WP K as RT side reversing shaping. CoF.



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

B. Trans sts as Diag 2. K & rack as Diag 2 inc as chart.

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

D. Cont in patt & K str as chart. CoF.



Block & steam all parts to size & shape. Join all shoulder

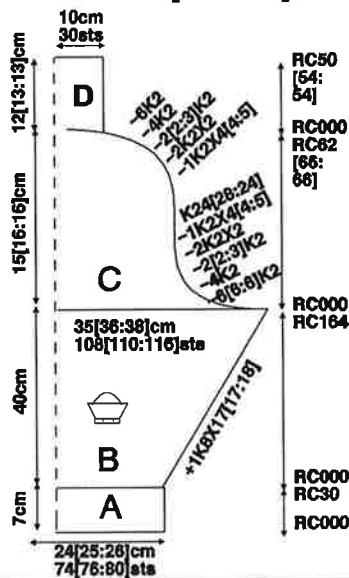
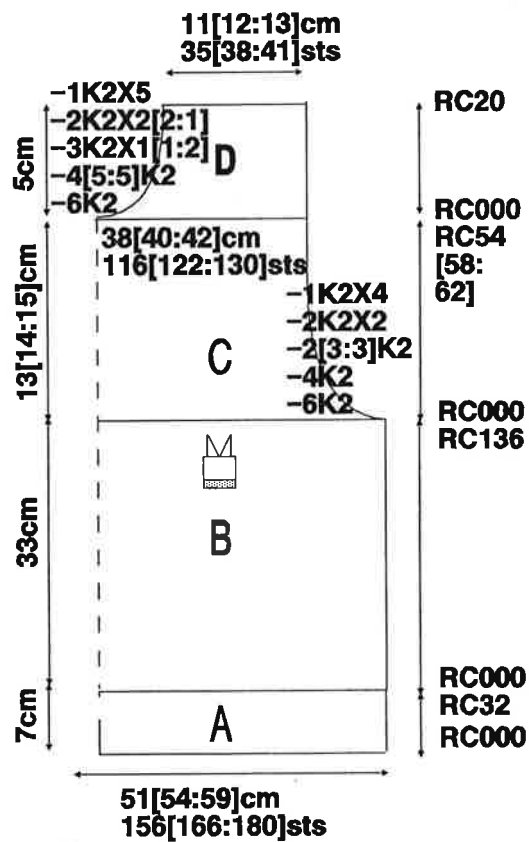
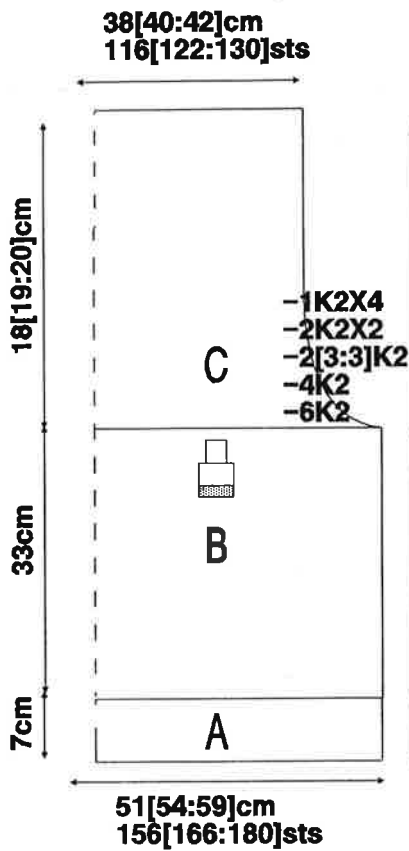
	92cm	97cm	102cm
1	97	97	97
2	130	130	130
3	A	A	A
4	B	B	B
5	157	166	182
6	92	97	102
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	135	135	135
12	38	38	38
13	157	166	182
14	92	97	102
15	**	**	**
16	33	33	33
17	58	59	60
18	***	***	***
19	102	103	103
20	177	177	177
21	161	161	161
22	182	153	153
23	164	162	162
24	135	164	164
25	149	135	135
26	0	151	153
27		0	0

seams, sewing in saddle sleeve heads, leaving back LT saddle-seam open. Present neckline to FB needle scale to ascertain number of Ns required. CoCir 2X1 Col 1 SS 4/4 over these Ns. K 80Rs. Push up all empty Ns. Lks CX/CX Black strippers K 8Rs. WY K several Rs & rel.

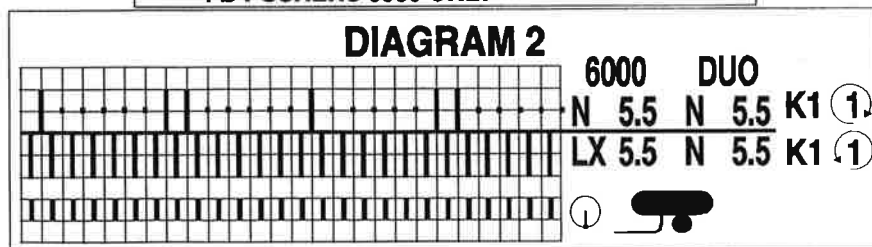


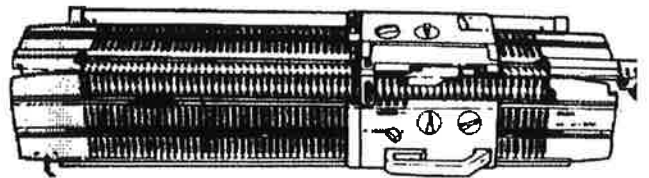
Attach neckband backstitching through open loops to outside of garment, unraveling WY as you go. Slip stitch inside envelope to inside of garment, enclosing edges. Join shoulder & Band seam. Join side & sleeve seams. Give final light steaming.

	92cm	97cm	102cm
1	97	97	97
2	130	130	130
3	A	A	A
4	B	B	B
5	157	166	182
6	92	97	102
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	135	135	135
12	38	38	38
13	157	166	182
14	92	97	102
15	**	**	**
16	33	33	33
17	58	59	60
18	***	***	***
19	230	231	231
20	177	177	177
21	161	161	161
22	179	153	153
23	164	162	162
24	135	164	164
25	149	135	135
26	69	151	153
27	177	69	69
28	161	177	177
29	153	1669	169
30	162	153	178
31	173	162	145
32	0	173	173
33		0	0



	92cm	97cm	102cm
1	97	97	97
2	130	130	130
3	A	A	A
4	B	B	B
5	74	77	182
6	3	3	102
7	3	3	*
8	195	195	195
9	C	C	C
10	135	135	135
11	135	135	135
12	38	38	38
13	108	111	117
14	35	36	38
15	**	**	**
16	40	40	40
17	81	76	76
18	***	***	***
19	108	108	110
20	169	177	177
21	161	161	161
22	179	179	153
23	164	162	162
24	135	135	173
25	133	135	135
26	164	164	133
27	179	179	173
28	161	161	162
29	169	177	153
30	135	135	161
31	146	146	177
32	0	0	135
33			148
34			0





D2005 Ladies Three Colour Jacket

Designed by Anna Johnson
Pictured on Page 33



5, 80, 6000



82[86:92:97:102]cm Bust.



92[96:102:107:112]cm Bust.



FORSELL 4 ply Pure New Wool, 2/8's approx 400metres per 100g.
1 X 500g cone of each:-
Kingcup = Col 1, Jade = Col 2, Navy = Col 3.



40 sts = 130mm 40Rs = 40mm
OR 100sts = 325mm 100Rs = 4100mm, measured over 3 Col jacquard after washing, drying & pressing. 40Rs pin tuck patt for welt = 35mm.



Cast on K/K. Cast on 2. Welt as Diag 1 Pin tuck patt. 3 Col jacquard as Diag 2 & with cards given. *Knit Tech 195*. Collar 2X1 as Diag 3. Cast on 4.



Page 3.



890g Size 102cm Bust.



E6000 & Duo versions are identical. To make cut & sew version, K 2 Backs & cut in half vertically & cut neck shape as chart. Front bands applied on the machine as instructions given.



A. CoCir 2X1 K/K 1R N/N LX, 2Rs CX/CX LX, 1R N/N LX. Col 1. Set as Diag 1. K as Diag *12Rs Col 1, 12Rs Col 2, 12Rs Col 3*, from * to * twice.
B. Set as Diag 2 for 3 Col jacquard. K 2Rs Col 1, 2Rs Col 2, 2Rs Col 3 as chart.
C. Cont in patt dec & K as chart.

PROGRAMME : ENT	E6000 PROGRAMME	KNIT TECH : 195 : ENT
ERASE : ENT	DIRECT OK : ENT	ENLARGE POS : NO
CAST ON : 2 : ENT	ADD : ENT	ALL ST PATT : ENT
ST PATT A : ● : ENT	ADD WHAT? : ● : ENT	FORM : ENT
Enter card 1	Read in card 2	Enter appropriate Form
ALTER : ENT	ALTER : NO	Programme for part here
DIRECT : : ENT	3 COL : ENT	START CAST ON : ENT
	ADD : NO	

D. Cont in patt dec & K as chart. CoF. If making cut & sew version, K second Back.



A. CoCir 2X1 K/K 1R N/N LX, 2Rs CX/CX LX, 1R N/N LX. Col 1. Set as Diag 1. K as Diag *12Rs Col 1, 12Rs Col 2, 12Rs Col 3*, from * to * twice.

B. Set as Diag 2 for 3 Col jacquard. K 2Rs Col 1, 2Rs Col 2, 2Rs Col 3 as chart.

C. Cont in patt dec & K as chart. D. Cont in patt dec & K as chart for neckline.

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



A. CoCir 2X1 K/K 1R N/N LX, 2Rs CX/CX LX, 1R N/N LX.

	82cm	86cm	92cm	97cm	102cm		82cm	86cm	92cm	97cm	102cm
1	40	40	40	40	40		40	40	40	40	40
2	130	130	130	130	130		385	385	385	385	385
3	A	A	A	A	A		A	A	A	A	A
4	B	B	B	B	B		B	B	B	B	B
5	142	148	157	166	172		71	78	78	83	86
6	82	86	92	97	102		82	86	92	97	102
7	*	*	*	*	*		*	*	*	*	*
8	195	195	195	195	195		195	195	195	195	195
9	C	C	C	C	C		C	C	C	C	C
10	135	135	135	135	135		135	135	135	135	135
11	156	156	156	156	156		156	156	156	156	156
12	38	38	38	38	38		38	38	38	38	38
13	142	148	157	166	172		71	78	78	83	86
14	82	86	92	97	102		82	86	92	97	102
15	**	**	**	**	**		**	**	**	**	**
16	28	30	25	27	26		28	30	25	27	26
17	61	64	62	64	64		61	64	62	64	64
18	***	***	***	***	***		***	***	***	***	***
19	103	103	104	104	104		231	231	232	232	232
20	185	185	185	185	185		185	185	185	185	185
21	136	136	136	136	136		136	136	136	136	136
22	135	135	135	135	135		135	135	135	135	135
23	235	240	255	255	255		235	240	255	255	255
24	191	191	128	128	133		191	191	128	128	133
25	151	155	191	191	191		151	155	191	191	191
26	8	8	158	164	167		8	8	158	164	167
27	0	0	8	8	8		0	0	8	8	8
28			0	0	0				0	0	0

Front Bands

Present front edge to needle scale on FB to ascertain sts required.

CoCir K/K over these Ns Col 1. Black strippers Lks CX/CX SS 5.5/5.5 RC000. K to RC24. Open beds.

With right side of fabric uppermost & with garment part hanging over BB, place front edge 1cm into bed space. Push BB Ns through work ensuring that this is even. Close latches. Push BB Ns back until work is on closed

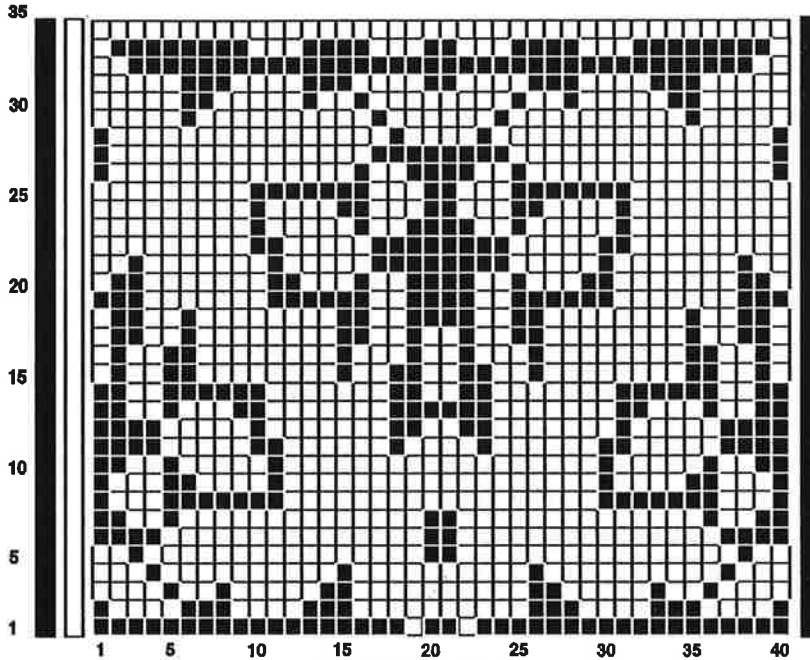
latches. Close beds. Transfer all FB sts to BB Ns. Pull BB Ns down hard. Flip work over to rest over FB. Using yarn from lock, CoF BB Ns starting at RT edge thus:- **Push N up. Yarn into hook. Pull N down making new stitch. Transfer this stitch to adjacent N on LT**. Rep from ** to ** across all sts. DO NOT attempt to make a latch cast off. This will not work. Repeat on second front.



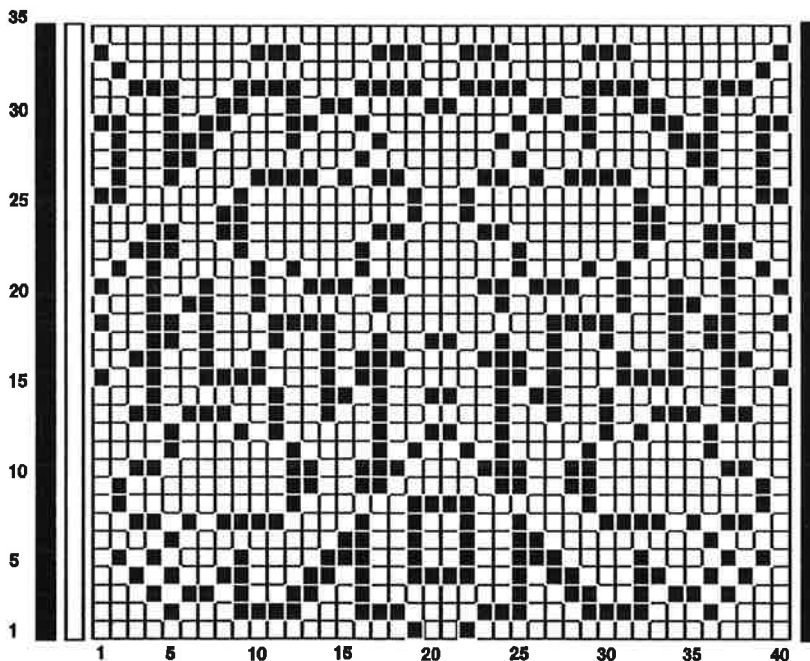
CoCir 2X1 as Diag 3 Col 3. Lks N/N LX SS 4/4 K 10Rs each Col 3, Col 1, Col 2, Col, 3, Col 1, Col 2, Col 3, Col 1. Lks CX/CX SS 5/5 RC000 K to RC12.



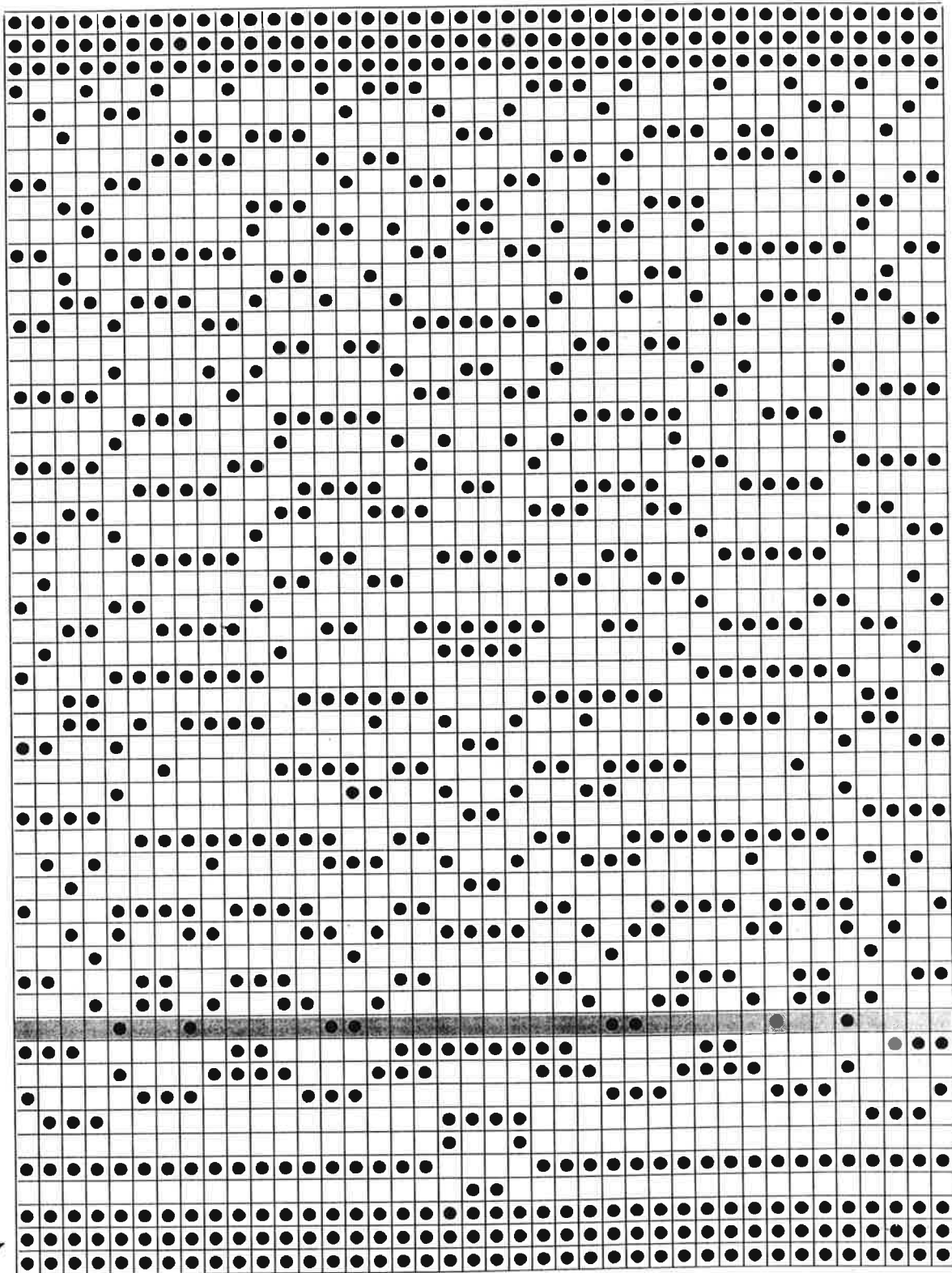
Join shoulder seams. Attach collar as for front bands. Fold collar in half to inside & slip stitch down. Sew in sleeves Join side & sleeve seams. Sew in zipper to front edges. Give final light steaming.



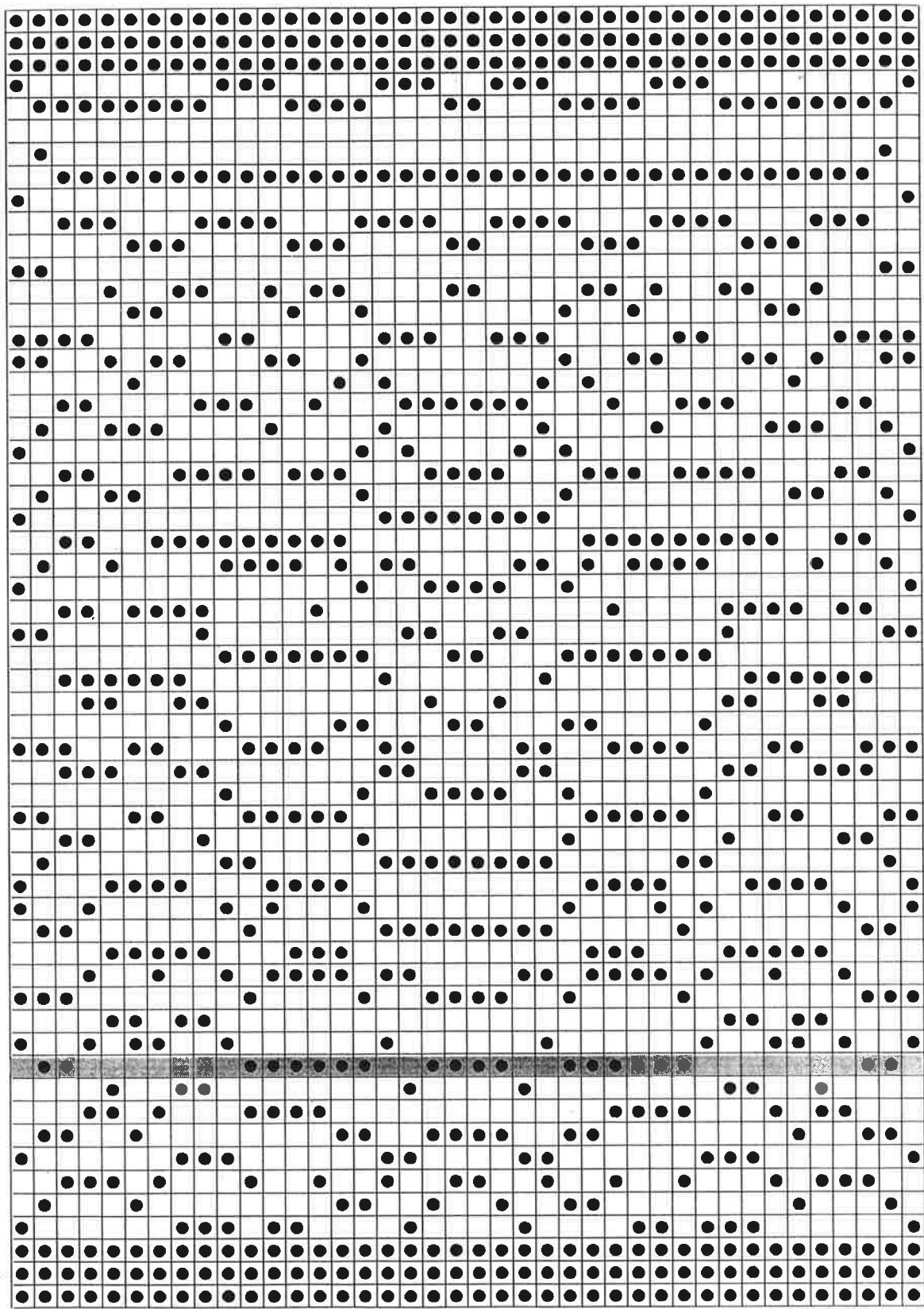
E6000 CARD 1



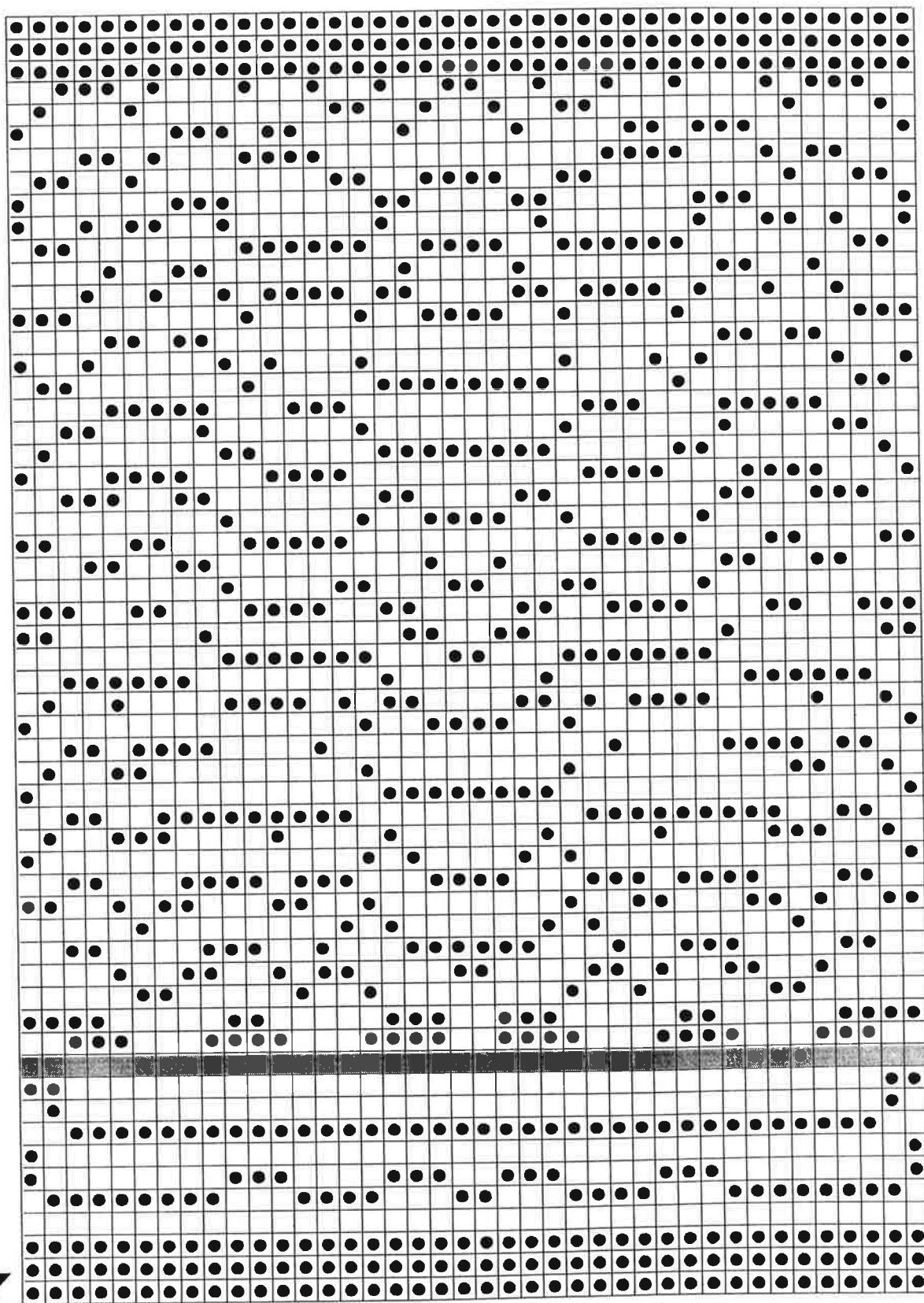
E6000 CARD 2



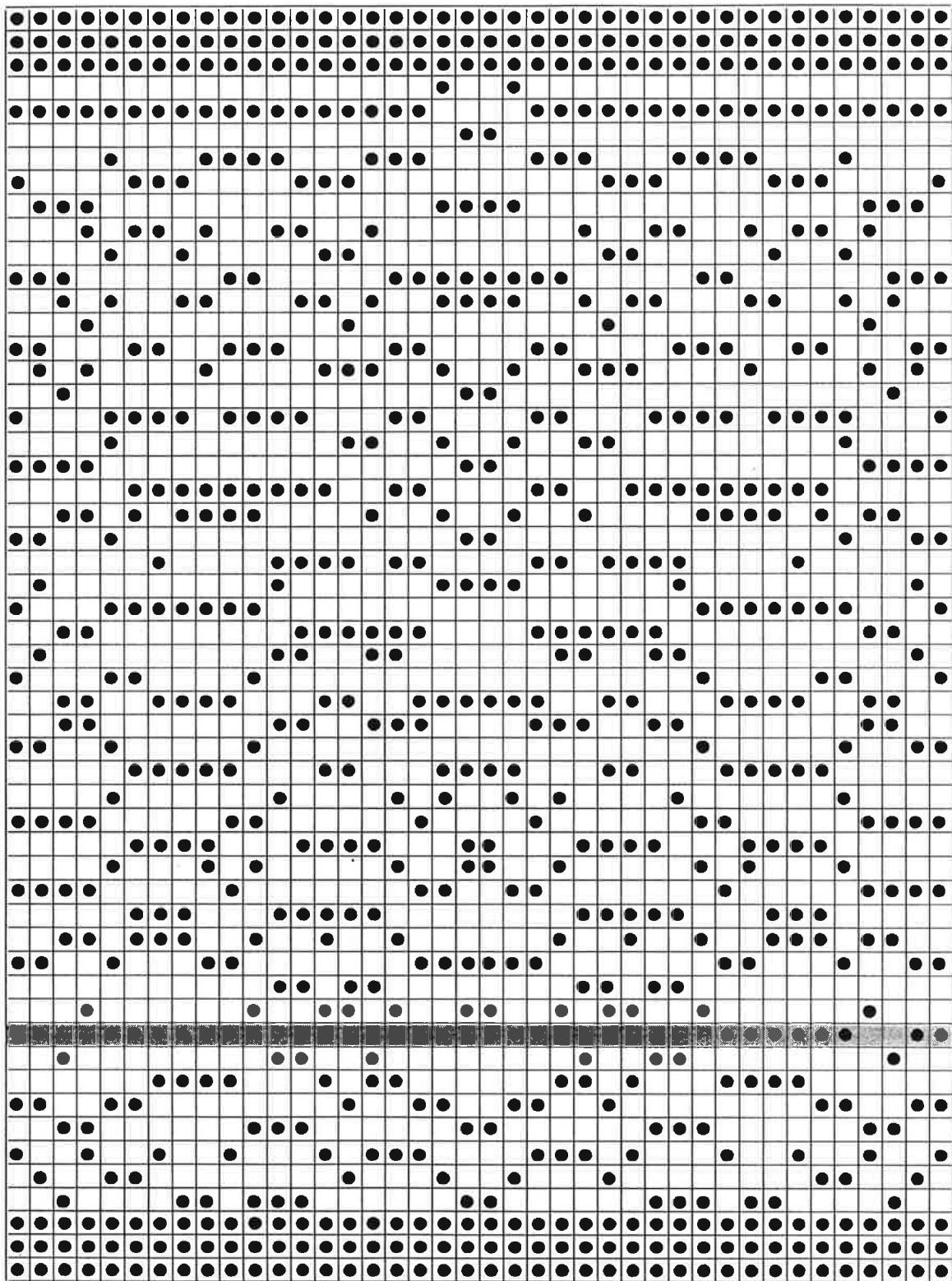
DECO CARD 1



DECO CARD 2



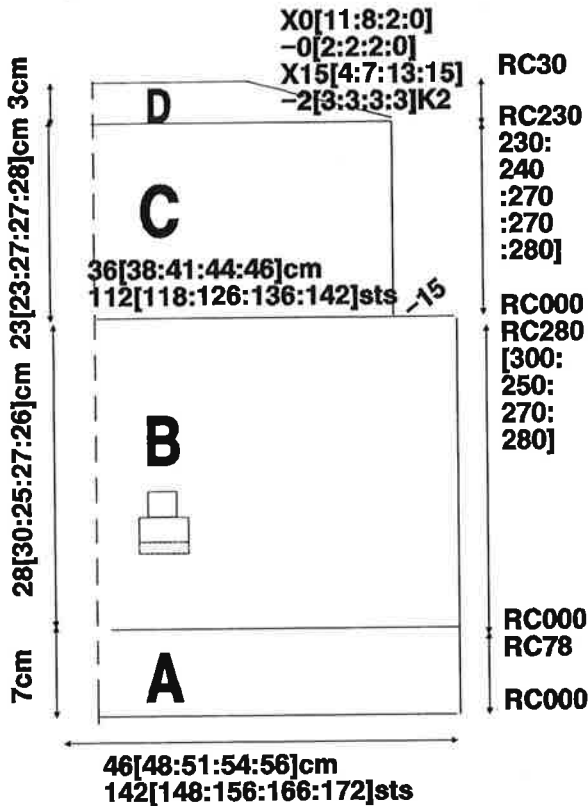
DECO CARD 3



DECO CARD 4

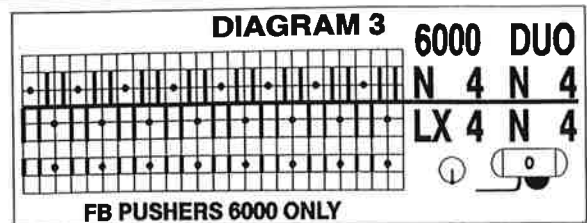
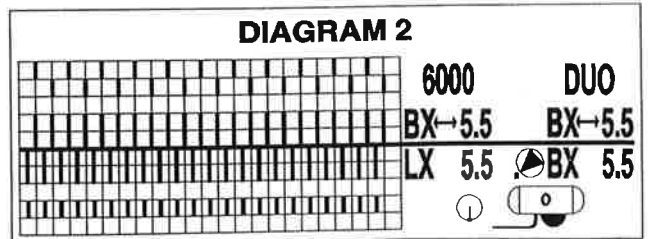
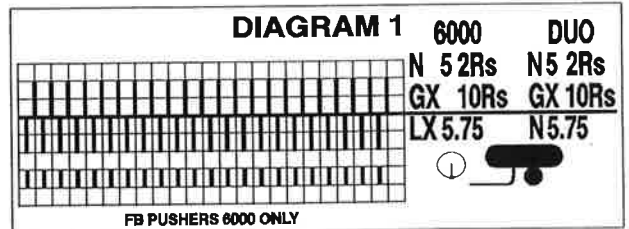
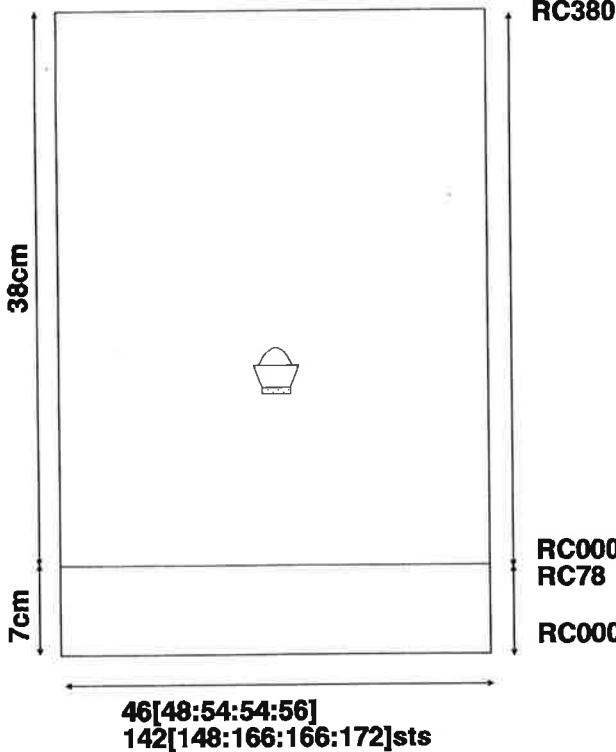
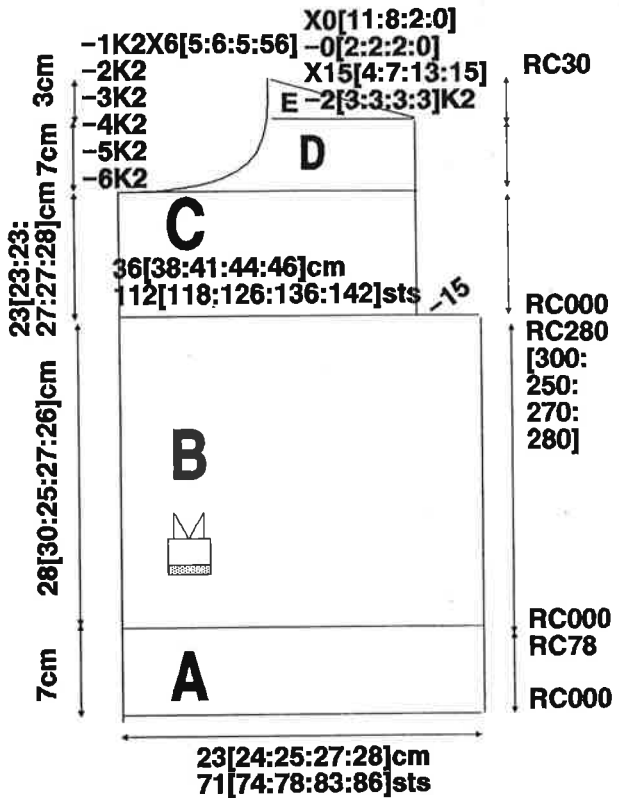
17[16:17:16:16]cm
52[50:52:50:50]sts

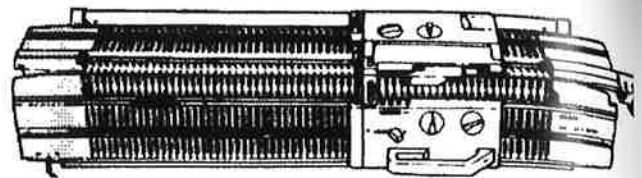
5cm
15sts



8.5:8:8.5]cm
8[8:8.5:
25:25:26]sts
26[25:26:

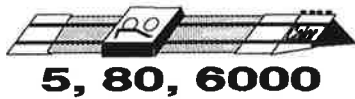
5cm
15sts





D2003 Baby Shawl

Pictured Inside Front Cover



5, 80, 6000



One Size.



76cm X 76cm Square.



BRAMWELL Duomagic
100% acrylic, approx 270 metres per 100g. 1 X 500g cone Aran = Col 1.



40sts = 170mm 40Rs = 70mm
OR 100sts = 425mm 100Rs = 175mm, measured over tuck pattern after leaving overnight. 40Rs hem = 35mm.



Semi-automatic double bed tuck pattern as Diag 2. *St Patt A* 265. Hem tubular as Diag 1. *Cast on 8.*



Page 3.



One size shawl 270g.



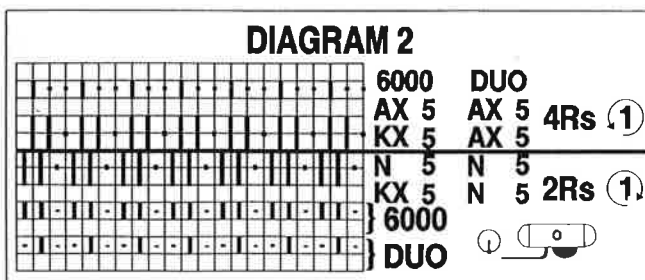
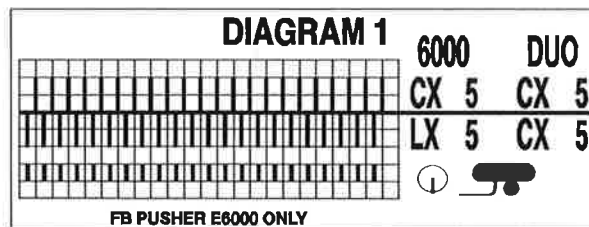
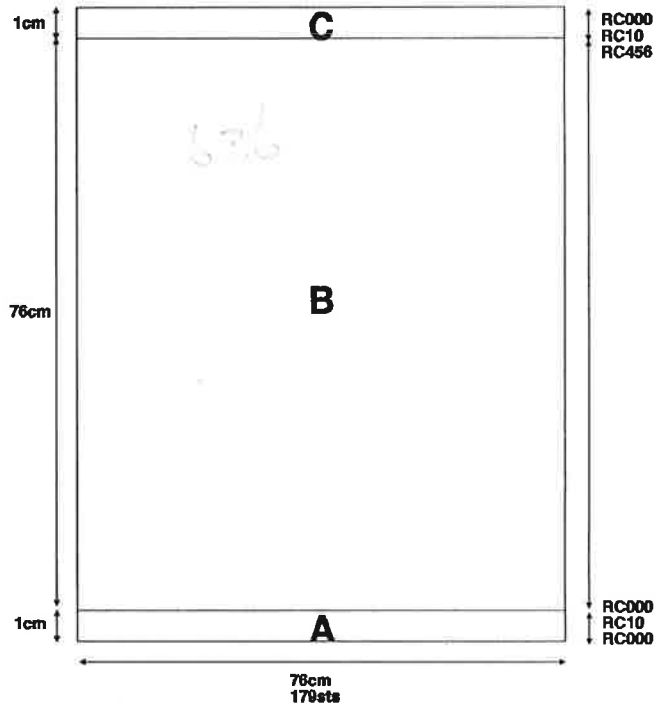
E6000 & Duomatic versions are identical. The maximum width obtainable with this yarn & patt is 76cm as this uses the full width of the needles bed. The length may be increased if required on the Form Programme by entering a larger figure than 76 on line 15 of the Programme. *Racking instructions will appear in display of E6000.*



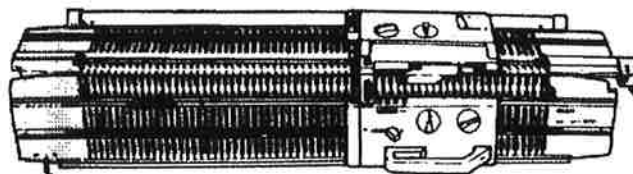
A. CoCir K/K as Diag 1. K tubular as chart.
B. Trans sts as Diag 2. K as Diag 2 & chart, in racking patt.
C. Push up empty Ns both beds. Set as Diag 1 *St Patt B*. K as chart. Trans all sts to BB & CoF.

E6000 PROGRAMME		
PROGRAMME : ENT	ENLARGE POS : NO	FORM : ENT
ERASE : ENT	ALL ST PATT : NO	Enter Form Programme here
CAST ON : 8 : ENT	ST PATT B : 107: ENT	START CAST ON : ENT
ALL ST PATT : NO	ALTER : NO	
ST PATT A : 265: ENT	ENLARGE POS : NO	
ALTER : NO	ALL ST PATT : ENT	

Pull fabric hard lengthways on removal from machine. Block & lightly steam into shape. Leave overnight to rest.



	76cm
1	70
2	170
3	A
4	B
5	179
6	3
7	3
8	194
9	C
10	131
11	38
12	179
13	3
14	3
15	76
16	3
17	3
18	194
19	C
20	131
21	0



D2002 Baby Jacket & Booties

Pictured on Inside Front Cover



5, 80, 6000



16[20:26:30:36:40:46:50:56]cm Chest. Booties to fit 3[3.5:4:4.5:5:5.5:6:6.5:7]cm foot length.



26[30:36:40:46:50:56:60:66]cm Chest. Length 17[17:19:21:24:26:29:32:33]cm. Booties 3.5[4:4.5:5:5.5:6:6.5:7:7.5]cm length.



BRAMWELL 4 ply 100% acrylic. 1 X 500g cone Sugar Pink = Col 1.



40sts = 130mm 40Rs = 65mm OR 100sts = 325mm 100Rs = 163mm, measured over double bed tuck pattern. 40Rs hem = 35mm.



Double bed tuck pattern, (Locket Stitch), as Diagram 2, *St Patt A* = 155. Hem tubular as Diag 1. *Cast on 8*.



Page 3.



Jacket 110g Size 46cm Chest. Booties 15g Size 6.5cm Foot length.



E6000 & Duomatic versions are identical. This fabric is reversible. Cut & sew version of jacket may be made by making 2 backs, cutting neckline & cutting front in half vertically as chart measurements. Jacket bands & collar applied on machine. Smaller sizes suitable for premature babies, sizes starting as small as 16cm, (6 inch), chest & going up to 56, (22 inch) chest.



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

PROGRAMME : ENT
ERASE : ENT
CAST ON : 8 : ENT
ALL ST PATT : NO

E6000 PROGRAMME

ST PATT A : 155 : ENT
ALTER : NO
ENLARGE POS : NO
ALL ST PATT : ENT

FORM : ENT
Enter Form Programme
for appropriate part here
START CAST ON : ENT

B. Trans sts as Diag 2. K as Diag 2 in *St Patt A* as chart.

C. Dec & K in patt as chart.

D. Dec & K in patt as chart. CoF.



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

B. Trans sts as Diag 2. K as Diag 2 in *St Patt A* as chart.

C. Dec & K in patt as chart.

D. Dec & K in patt as chart for neckline.

E. Dec & K in patt as chart. CoF. K second front reversing shapings.



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

B. Trans sts as Diag 2. K & inc as Diag 2 in *St Patt A* as chart.

C. Dec & K in patt as chart. CoF.


FRONT BANDS

If making by cut & sew method, cut fronts out as chart. Present front edge to FB needles scale. *CoCir K/K over these Ns. Lks CX/CX SS 5/5. Black strippers. RC000 K to RC20. Open beds. Place front right side uppermost over BB. Place edge 1cm between beds. Push BB Ns through work evenly. Close latches. Pull Ns back until work is on latches. Close beds. Trans FB sts to BB Ns. Flip work over to hang over FB. Pull BB Ns down hard. Make cast off over BB Ns. DO NOT attempt to make latch cast off, this will not work*. Repeat for second front.



Join shoulder seams. Present neckline to FB needle scale. K as front bands from * to *.

	16cm	20cm	26cm	30cm	36cm	40cm	46cm	50cm	56cm
1	65	65	65	65	65	65	65	65	65
2	130	130	130	130	130	130	130	130	130
3	A	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B	B
5	40	46	55	62	71	77	86	92	102
6	16	20	26	30	36	40	46	50	56
7	*	*	*	*	*	*	*	*	*
8	194	194	194	194	194	194	194	194	194
9	C	C	C	C	C	C	C	C	C
10	131	131	131	131	131	131	131	131	131
11	38	38	38	38	38	38	38	38	38
12	40	46	55	62	71	77	86	92	102
13	16	20	26	30	36	40	46	50	56
14	**	**	**	**	**	**	**	**	**
15	7	8	9	10	12	13	14	17	17
16	17	17	19	21	24	26	29	32	33
17	***	***	***	***	***	***	***	***	***
18	104	103	104	104	105	105	105	105	105
19	145	145	145	145	145	145	145	145	145
20	145	145	145	145	145	145	145	145	145
21	146	155	146	153	145	145	145	145	145
22	135	135	135	135	155	155	164	182	182
23	131	130	135	137	135	135	135	135	135
24	191	167	191	191	140	142	145	145	146
25	128	2	136	133	191	191	191	191	191
26	2	0	2	2	133	136	136	136	136
27	0		0	0	2	2	2	2	2
28					0	0	0	0	0

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

BOOTIES


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

B. Trans sts as Diag 2. K as Diag 2 in St Patt A as chart.

C. Dec & K in patt as chart.

D. K in patt as chart. CoF.


Knit second booty.

 Fold booty in half widthways. Sew centre sole seam with mattress stitch.

Sew front seam through sections B & C. Leave section D open.

Fold section D out to outside making cuff.


Repeat with second booty.

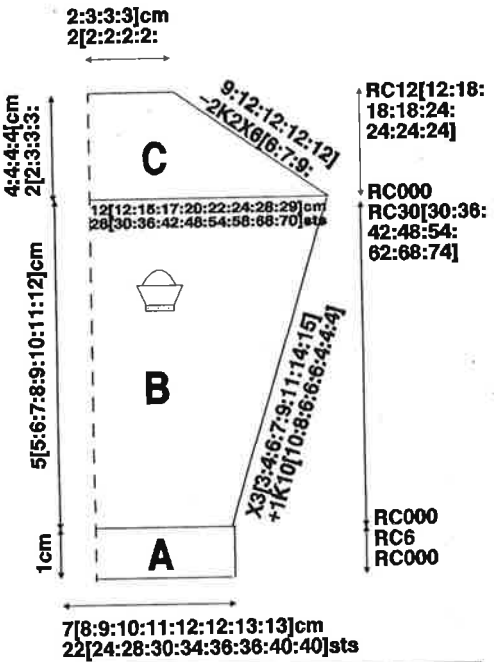
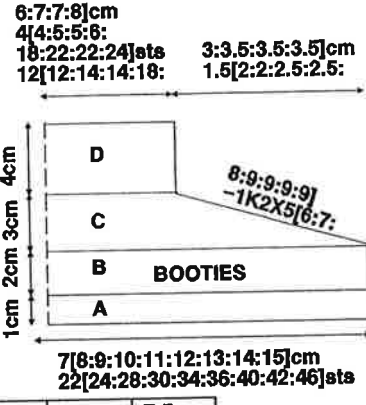
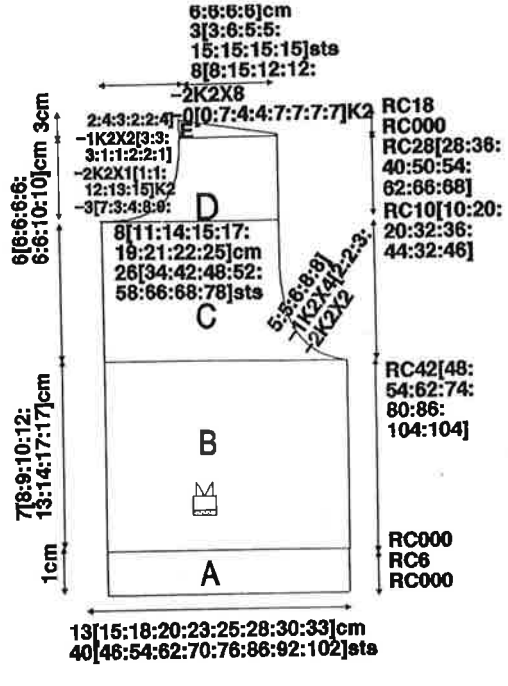
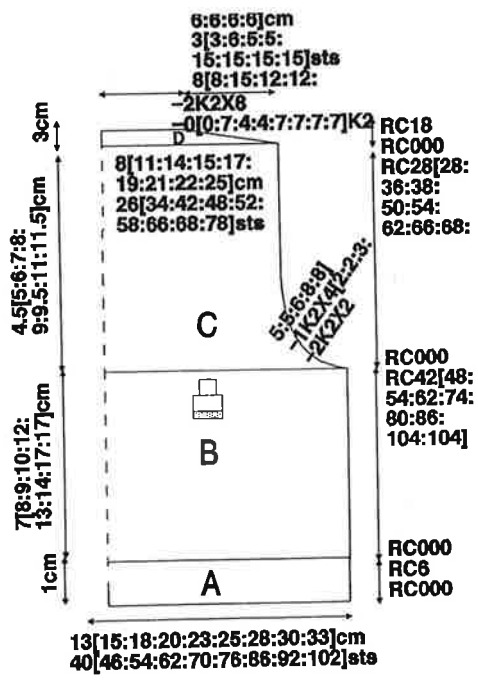
	16cm	20cm	26cm	30cm	36cm	40cm	46cm	50cm	56cm
									
1	65	65	65	65	65	65	65	65	65
2	130	130	130	130	130	130	130	130	130
3	A	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B	B
5	22	25	28	31	34	37	40	40	40
6	3	3	3	3	3	3	3	3	3
7	3	3	3	3	3	3	3	3	3
8	194	194	194	194	194	194	194	194	194
9	C	C	C	C	C	C	C	C	C
10	131	131	131	131	131	131	131	131	131
11	38	38	38	38	38	38	38	38	38
12	28	31	37	43	49	55	68	71	71
13	3	3	3	3	3	3	3	3	3
14	3	3	3	3	3	3	3	3	3
15	5	5	6	7	8	9	10	11	12
16	3	3	3	3	3	3	3	3	3
17	3	3	3	3	3	3	3	3	3
18	38	38	38	38	38	38	38	38	38
19	6	6	6	6	6	6	9	9	9
20	3	3	3	3	3	3	3	3	3
21	3	3	3	3	3	3	3	3	3
22	2	2	3	3	3	4	4	4	4
23	3	3	3	3	3	3	3	3	3
24	3	3	3	3	3	3	3	3	3
25	0	0	0	0	0	0	0	0	0

BOOTIES FORM PROGRAMME

(Larger sizes on next page)

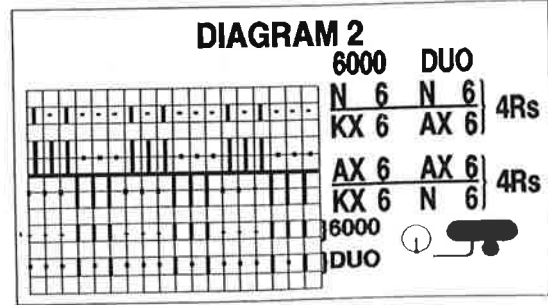
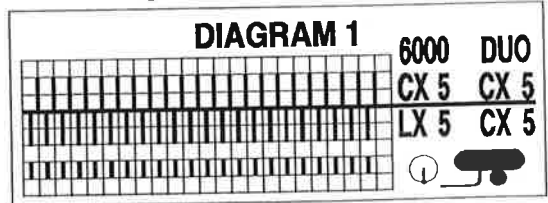
	3.5cm	4cm	4.5cm	5cm	5.5cm
1	65	65	65	65	65
2	130	130	130	130	130
3	A	A	A	A	A
4	B	B	B	B	B
5	22	25	28	31	34
6	3	3	3	3	3
7	3	3	3	3	3
8	194	194	194	194	194
9	C	C	C	C	C
10	131	131	131	131	131
11	38	38	38	38	38
12	22	25	28	31	34
13	3	3	3	3	3
14	3	3	3	3	3
15	2	2	2	2	2
16	3	3	3	3	3
17	3	3	3	3	3
18	38	38	38	38	38
19	12	12	15	15	18
20	3	3	3	3	3
21	3	3	3	3	3
22	3	3	3	3	3
23	3	3	3	3	3
24	3	3	3	3	3
25	38	38	38	38	38
26	12	12	15	15	18
27	3	3	3	3	3
28	3	3	3	3	3
29	4	4	4	4	4
30	3	3	3	3	3
31	3	3	3	3	3
32	0	0	0	0	0

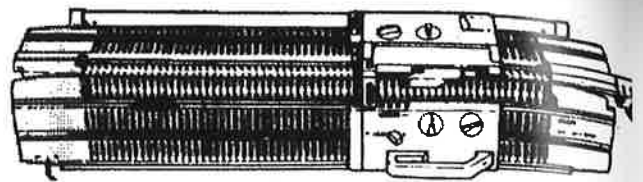
	16cm	20cm	26cm	30cm	36cm	40cm	46cm	50cm	56cm
									
1	65	65	65	65	65	65	65	65	65
2	385	385	385	385	385	385	385	385	385
3	A	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B	B
5	20	23	27	31	35	38	43	46	51
6	16	20	26	30	36	40	46	50	56
7	*	*	*	*	*	*	*	*	*
8	194	194	194	194	194	194	194	194	194
9	C	C	C	C	C	C	C	C	C
10	131	131	131	131	131	131	131	131	131
11	38	38	38	38	38	166	38	166	38
12	20	23	27	31	35	38	43	46	51
13	16	20	26	30	36	40	46	50	56
14	**	**	**	**	**	**	**	**	**
15	7	8	9	10	12	13	14	17	17
16	17	17	19	21	24	26	29	32	33
17	***	***	***	***	***	***	***	***	***
18	232	231	232	232	233	233	233	233	233
19	145	145	145	145	145	145	145	145	145
20	145	145	145	145	145	145	145	145	145
21	146	155	146	155	145	145	145	145	145
22	135	135	135	135	155	155	164	182	182
23	131	130	135	136	135	135	135	135	135
24	191	167	191	191	140	142	145	145	146
25	128	2	136	133	191	191	191	191	191
26	2	70	2	2	133	136	136	136	136
27	69	161	69	71	2	2	2	2	2
28	153	153	153	161	70	70	72	72	72
29	145	145	145	145	169	169	169	177	177
30	146	155	155	145	153	161	161	161	169
31	135	135	135	145	145	145	153	153	161
32	135	133	134	146	164	155	145	145	153
33	0	0	0	135	135	135	145	145	145
34				134	132	133	146	146	164
35				0	0	0	135	135	135
36							132	135	132
37							0	0	0



	6cm	6.5cm	7cm	7.5cm
1	65	65	65	65
2	130	130	130	130
3	A	A	A	A
4	B	B	B	B
5	37	40	43	46
6	3	3	3	3
7	3	3	3	3
8	194	194	194	194
9	C	C	C	C
10	131	131	131	131
11	38	38	38	38
12	37	40	43	46
13	3	3	3	3
14	3	3	3	3
15	2	2	2	2
16	3	3	3	3
17	3	3	3	3
18	38	38	38	38
19	18	22	22	25
20	3	3	3	3
21	3	3	3	3
22	3	3	3	3
23	3	3	3	3
24	3	3	3	3
25	38	38	38	38
26	18	22	22	25
27	3	3	3	3
28	3	3	3	3
29	4	4	4	4
30	3	3	3	3
31	3	3	3	3
32	0	0	0	0

BOOTIES FORM PROGRAMME
(Larger Sizes)





D2008 Ladies Sideways Knit Sweater

Designed by Hanah Roussel
Pictured on Page 34



92[96:100:104]cm Bust.



102[106:110:114]cm Bust. Total width cuff to cuff 132[134:136:138]cms.



YEOMAN Polo 1 ply 100% Pure New Merino Wool, 2/30's 2 X 250g cones each:- Cream = Col 1, Russett = Col 2.



Stripe Patt 40sts = 90mm 40Rs = 48mm OR 100sts = 225mm 100Rs = 120mm, measured over stripe patt after steam pressing. Jacquard section 40sts = 110mm 40Rs = 53mm, measured over patt after steam pressing.



Main body in stripes as Diag 2 in "Interlock" patt. Tech 118. Jacquard insert with card given & as Diag 3, Tech 180. Ribs & bands 2X1 as Diag 1, Cast on 4.



Page 3.



475g Size 96cm Bust.



Back & front are identical. Neckline formed by inserting sleeve sections, leaving gap for opening. Bottom rib applied after knitting. E6000 & Duo version identical. 2 ends of yarn used together throughout. Stripe patt made by K 40 lock movements with each Col.



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



B. Push up all empty Ns. Arrange as Diag 2. K in stripes as Notes. Inc & K as chart.

PROGRAMME : ENT		E6000 PROGRAMME	
ERASE : ENT	CAST ON : 4 : ENT	ENLARGE POS : NO	ENLARGE POS : NO
ALL ST PATT : NO	ST PATT A : 118 : ENT	ALL ST PATT : NO	ALL ST PATT : ENT
ALTER : NO		ST PATT B : ● : ENT	FORM : ENT
		Read in card	Enter Form Programme here
		ALTER : NO	START CAST ON : ENT
		KNIT TECH : 180 : ENT	

C. K str as chart.

D. Dec & K as chart.

E. Trans sts for 2X1 as Diag 1. K as chart. CoF.

Repeat for second section.

Jacquard Insert

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

B. Push up all empty Ns. Arrange as Diag 3. K in jacquard St Patt B 2Rs Col 1, 2Rs Col 2. CoF.

Repeat for second section.

Lower Welt

CoCir 2X1 Col 1 124Ns. Lks N/N SS 3.5/3.5 RC000 K to RC112. Lks GX/N Black strippers SS 4/4 K 6Rs. Hold down loop of yarn between beds. Lks N/GX K 6Rs Lks CX/CX Change to WY K several Rs Lks N/N K 2Rs & rel. Repeat THREE more times to make 4 welt sections.

Block & steam press all parts to size & shape, avoiding ribs. Sew jacquard inserts into sleeve sections. Fold sleeve & insert rib sections in half to inside & slip stitch down.

Attach lower welt to front in 2 sections, joined at centre front, backstitching through open loops to outside of garment, unravelling WY as you go. Slip stitch second part of envelope to inside of garment enclosing edge. Attach back lower welts in same way. Fold lower welts in half to inside & slip stitch down. Join side seams.

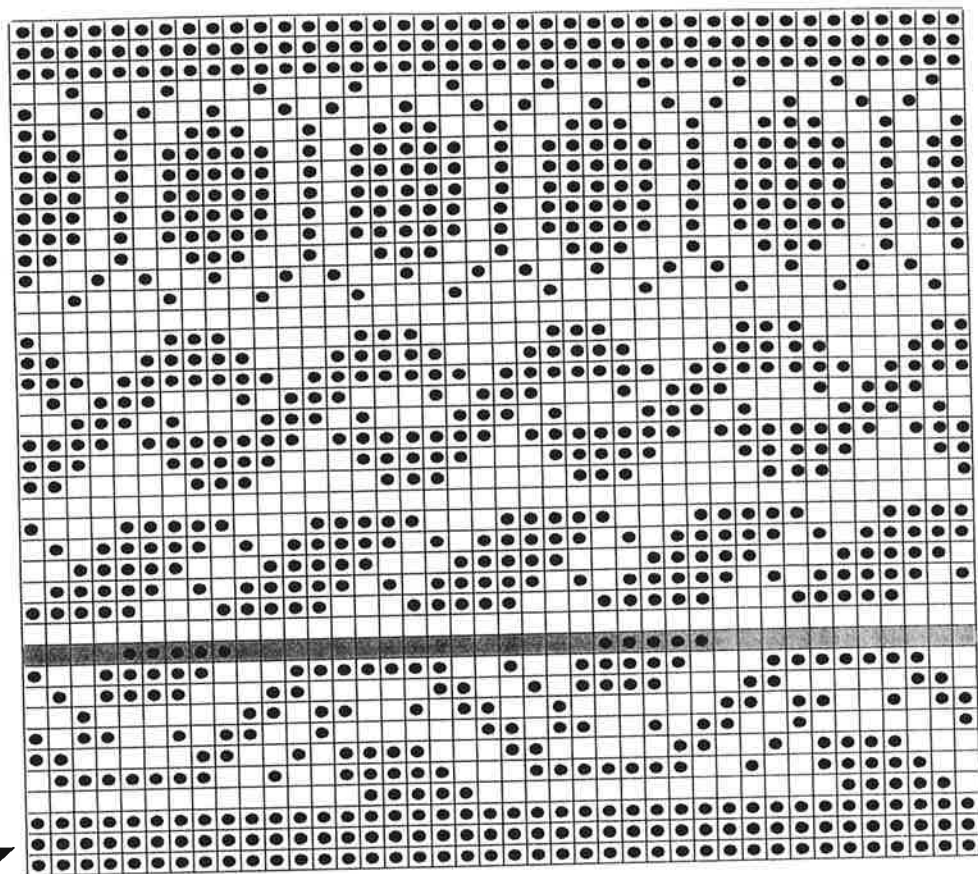


CoCir 2X1 Col 1 178Ns. Lks N/N SS 3.5/3.5 RC000 K to RC112. Lks GX/N Black strippers SS 4/4 K 6Rs. Hold down loop of yarn between beds. Lks N/GX K 6Rs Lks

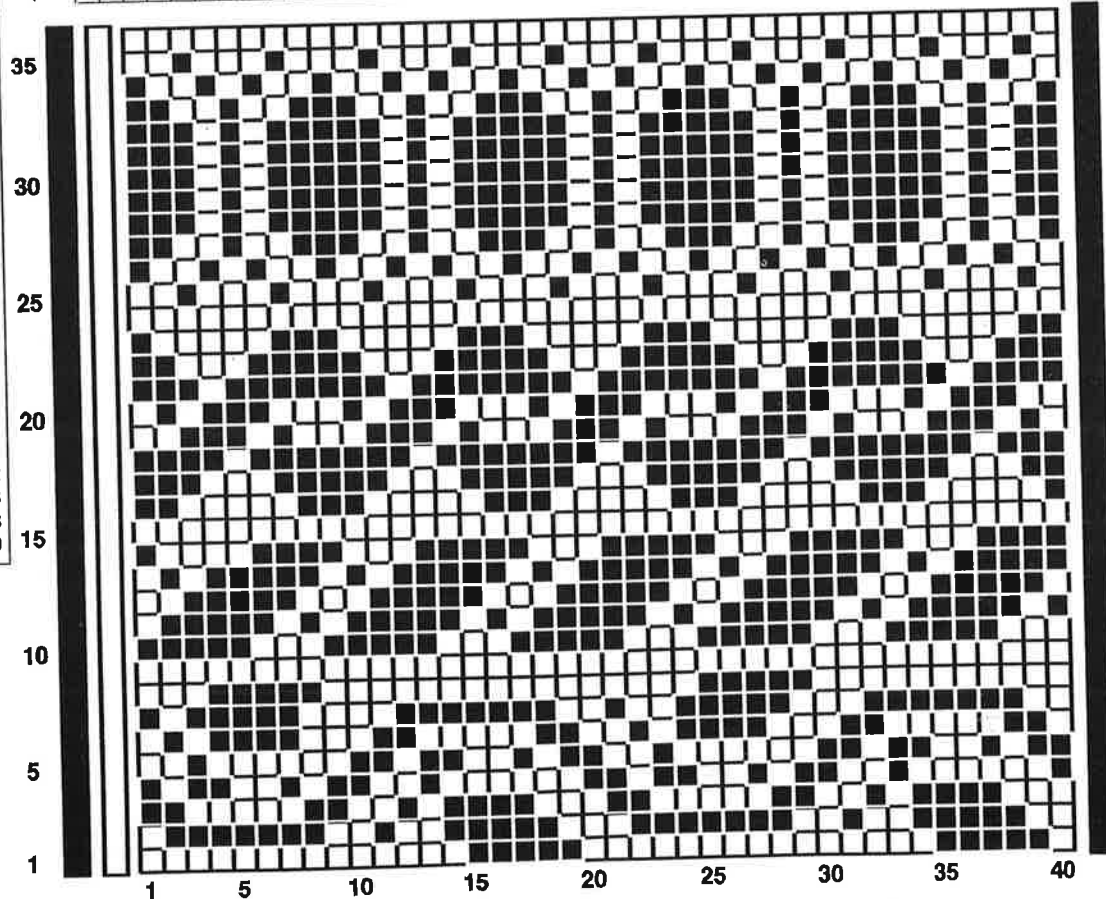
CX/CX Change to WY K several Rs Lks N/N K 2Rs & rel. Attach collar to neck opening in same way as lower welts, starting at left front neck edge & finishing at right front neck edge. Fold welt in half to inside & slip stitch down. Stitch right & left band edges to front. Give final light steaming.

	92cm	96cm	100cm	104cm
1	48	48	48	48
2	90	90	90	90
3	A	A	A	A
4	B	B	B	B
5	18	18	18	18
6	3	3	3	3
7	3	3	3	3
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	179	179	179	179
12	71	71	71	71
13	63	63	63	63
14	255	255	255	255
15	127	127	127	127
16	133	133	133	133
17	40	40	40	40
18	57	57	57	57
19	143	143	143	143
20	67	67	67	67
21	135	135	135	135
22	127	127	127	127
23	134	134	134	134
24	38	38	38	38
25	178	178	178	178
26	3	3	3	3
27	3	3	3	3
28	53	53	57	60
29	3	3	3	3
30	3	3	3	3
31	71	71	71	71
32	185	185	185	185
33	143	143	143	143
34	191	191	191	191
35	255	255	255	255
36	127	127	127	127
37	133	133	133	133
38	160	160	168	160
39	67	67	67	67
40	135	135	135	135
41	127	127	127	127
42	134	134	134	134
43	195	195	195	195
44	C	C	C	C
45	135	135	135	135
46	179	179	179	179
47	0	0	0	0

IN-SERT	92cm	96cm
1	53	53
2	110	110
3	A	A
4	B	B
5	65	65
6	3	3
7	3	3
8	195	195
9	C	C
10	135	135
11	174	174
12	38	38
13	65	65
14	3	3
15	3	3
16	59	60
17	3	3
18	3	3
19	0	0

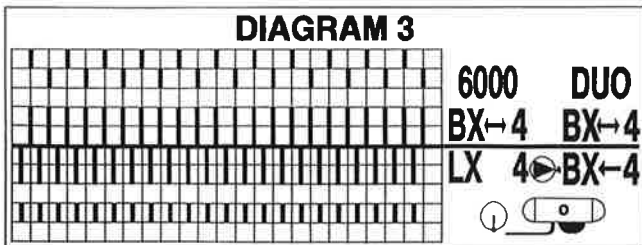
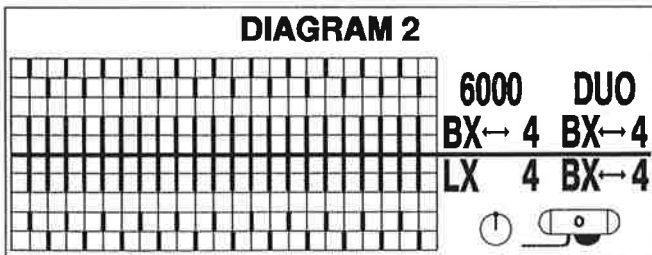
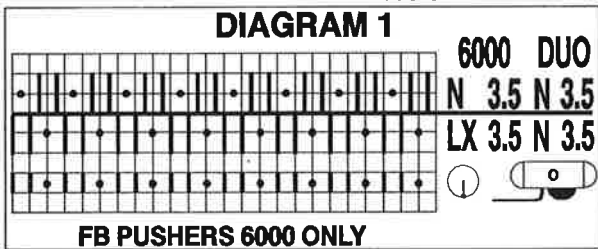
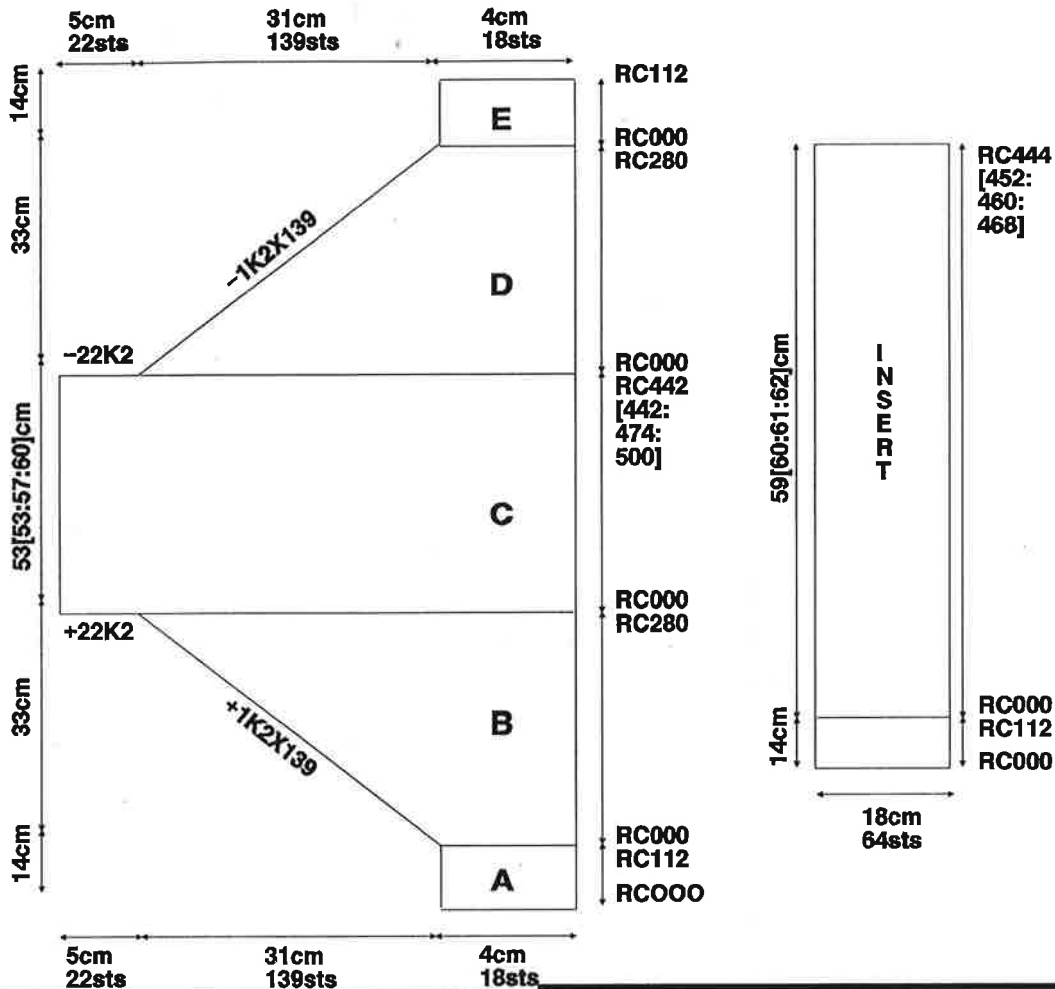


IN-SERT	102cm	104cm
1	53	53
2	110	110
3	A	A
4	B	B
5	65	65
6	3	3
7	3	3
8	195	195
9	C	C
10	135	135
11	174	174
12	38	38
13	65	65
14	3	3
15	3	3
16	61	62
17	3	3
18	3	3
19	0	0



35
30
25
20
15
10
5
1

1 5 10 15 20 25 30 35 40



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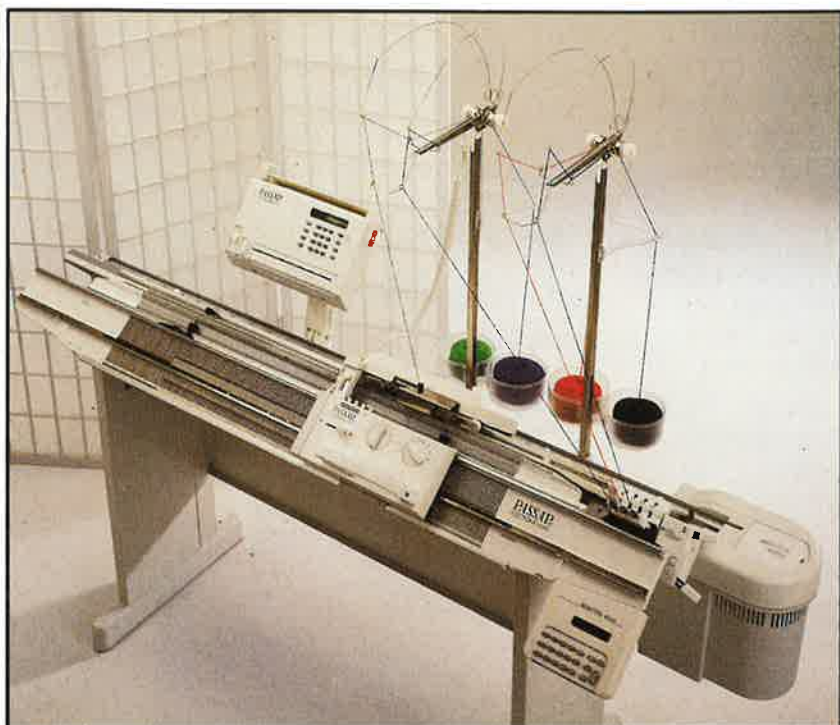
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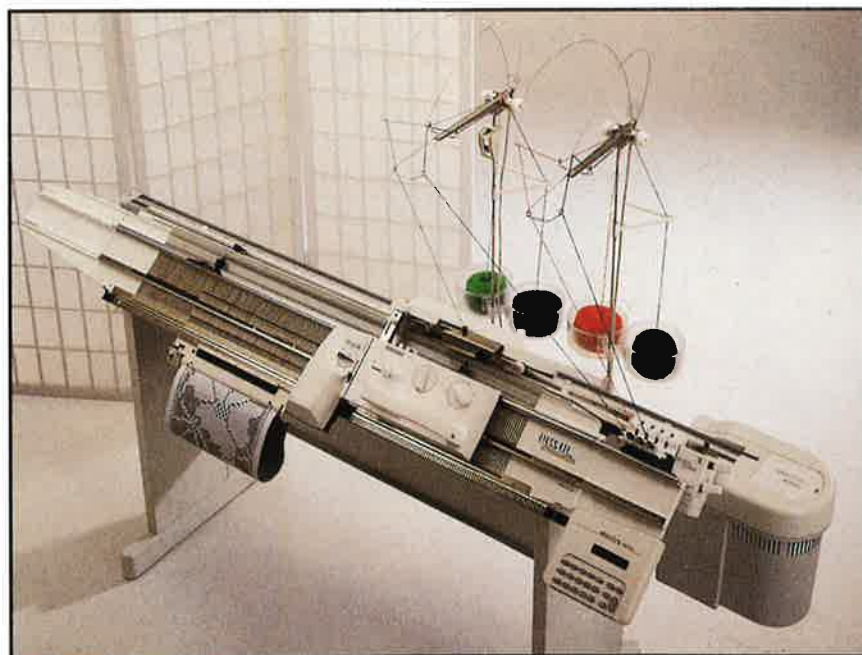
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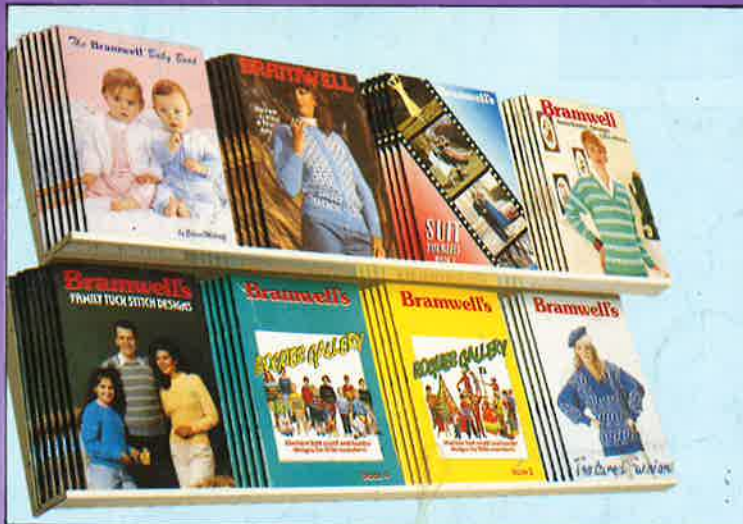
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