

# DWET

INTERNATIONAL

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*THE magazine for  
PASSAP & PFAFF  
Knitting Machine  
Owners*

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

*Number 22  
April 1995*

*George LeMarré*





D2201

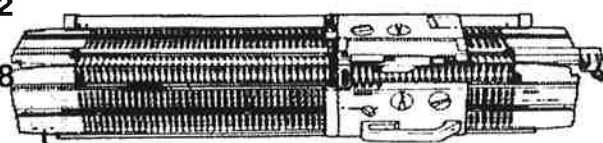
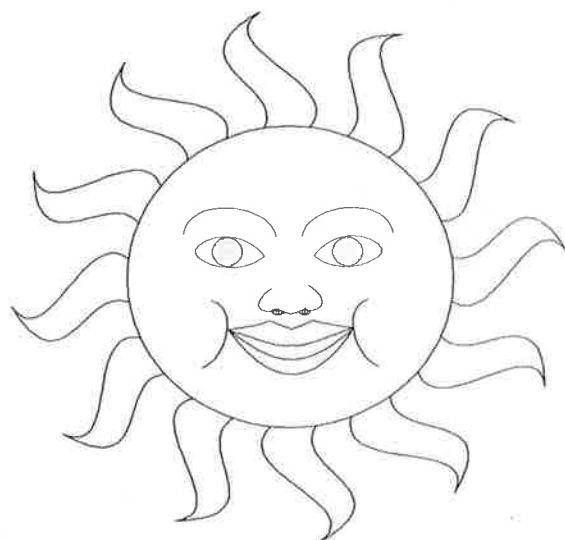
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**FORM COMPUTER PROGRAMMES**  
All patterns contain Form Computer  
and or Form Programmes unless  
otherwise stated.

**ASTERISKS WITHIN FORM PROGRAMMES**

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

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# DUET

INTERNATIONAL  
THE magazine for  
PASSAP System  
Knitting Machine  
Owners

## Volume 6, Number 22

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## The Editor's Letter

### Dear Readers,

For this issue of the magazine, we have concentrated more on non-jacquard type stitch patterns for almost all of the garments, in response to many requests. It is frequently tempting to all us knitters to see just how complex and vibrant looking a jacquard pattern we can knit, and often get so carried away with this one type of knitting, that we forget that the Passap system is superb at creating textures and even plain stocking stitch. We also sometimes forget that stocking stitch, although the plainest of all stitch types, is often the best suited to a particular garment design or yarn, because it shows the shape of the garment, or allows the yarn to be shown off to the best advantage.

The striped sweater 2202, in pure new wool shows that even if you do want to use colour, you do not necessarily have to go into wild and wonderful jacquard patterns - striped stocking stitch can look good too! The simple mohair top 2203, shows off this beautiful yarn and does not need any further patterning. Adding a pattern would detract from the soft, fluffy yarn.

The cabled sweater 2201, shows how hand patterning methods can be used to best advantage, and this is

something that we perhaps forget all too frequently. Some of our patterns are now multi-size, many even from childrens up to full adult sizes. So, even if the photo shows the garment on a child, a multisize pattern and Form will have been worked for larger sizes too.

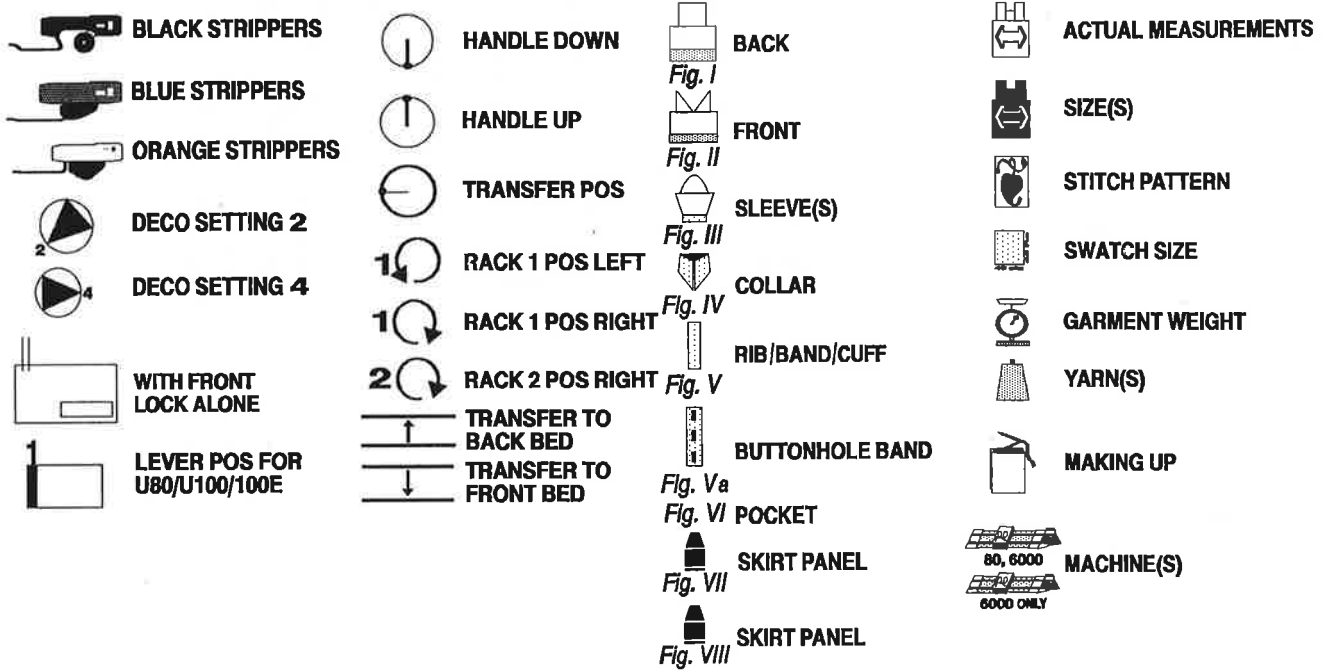
We are now using the Model Book garment part codes, (Fig I, Fig II etc.). These will be shown in conjunction with the Duet pattern symbols you are familiar with on diagrams and charts, and will be used on all patterns from now on. One other small change is that the pattern symbol used for machines in the patterns, contains the figures 80 and 6000, denoting the Duomatic 80 and E6000 machines. If the symbol shows "6000 ONLY", then this pattern is for the electronic machines only. But please remember, patterns are always where possible, worked, or have versions for, both Duomatic and E6000 machines.

Best wishes to all "Passap System" friends everywhere,

*George Fe Warré*



# SYMBOLS & ABBREVIATIONS



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

## Pattern Part Codes

<b>Fig I</b>	Back
<b>Fig II</b>	Front
<b>Fig III</b>	Sleeve
<b>Fig IV</b>	Collar
<b>Fig V</b>	Border/Band/Cuff
<b>Fig VI</b>	Pocket
<b>Fig VII</b>	Skirt Panel/Front
<b>Fig VIII</b>	Skirt Panel/Back
<b>Fig IX</b>	Pants
<b>Fig X</b>	Gusset
<b>Fig XI</b>	Scarf
<b>Fig XII</b>	Cap/Hat/Bonnet
<b>Fig XIII</b>	Mittens/Gloves
<b>Fig XIV</b>	Socks/Stockings
<b>Fig XV</b>	Straps
<b>Fig XVI</b>	Bodice/Top

## 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)

In the last issue, I showed an easy way of using Creation 6 to place a motif centrally on a large piece of work and in this issue, I will be working with a large motif again, but creating it from scratch using the pattern mirroring facility. Having such a favourable response to my earth motif travel rug in the last issue, I decided to design another rug for this issue. But if travel rugs are not your scene, the techniques apply to designing other things as well.

This travel rug has a central diamond pattern, but having decided to use mirroring, I only needed to design one quarter of it. The first thing I had to do was decide roughly how big I

wanted the finished rug to be. The last one was approximately 90 centimetres square, which is smallish, so I thought I should make this one bigger, and about 120 centimetres square seemed about right. Actually, I am lying. I didn't just decide on the size and work to that, as it would have tied me down when designing. Instead, I worked from the number of needles. The last rug took one hundred and twenty needles, so I knew that this time if I wanted a rug about 120 centimetres square, I would need to work over about one hundred and fifty needles. I had already decided that my rug should have a border of some sort and ten stitches deep seemed about right.

That left me with about one hundred and thirty stitches for the centre of my rug, so to begin with, I drew a box fifty stitches by sixty-five rows to one side of my work area.

The diagonals themselves were very easy to draw using the diagonal line icon in the pop-up menu of the pencil, but I had a bit of a problem getting them even. The only thing to do was to mark their positions first. Rather than making all the elements of the design even, I thought the design of the rug would look more interesting if there were larger areas of some colours than others. So I decided to work with the two, four, six formula. The dividing lines would be two

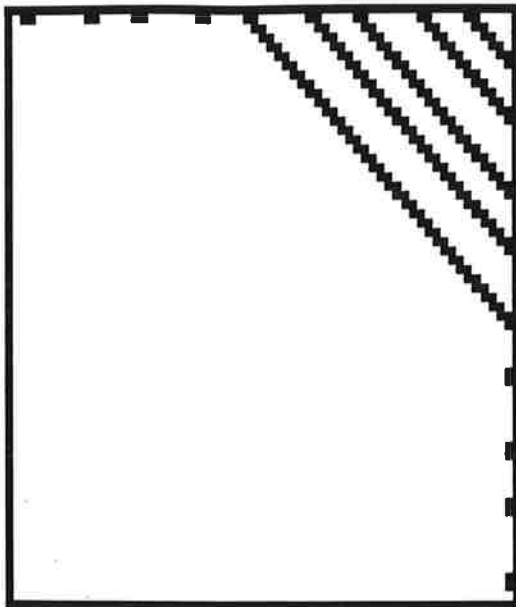


Diagram A

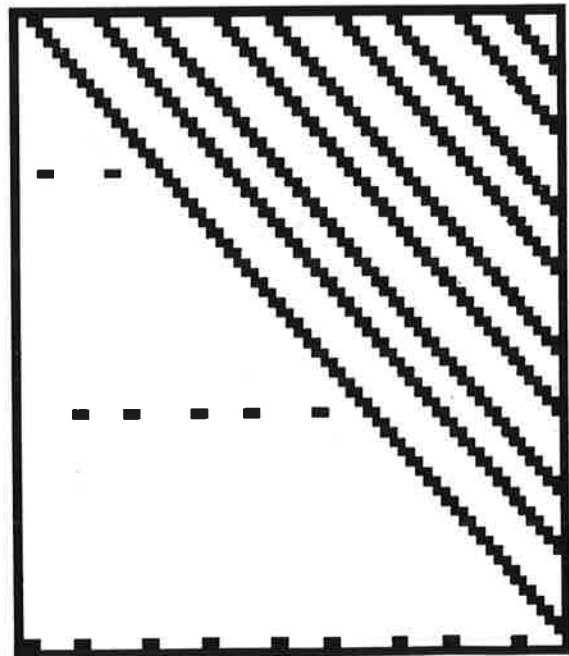
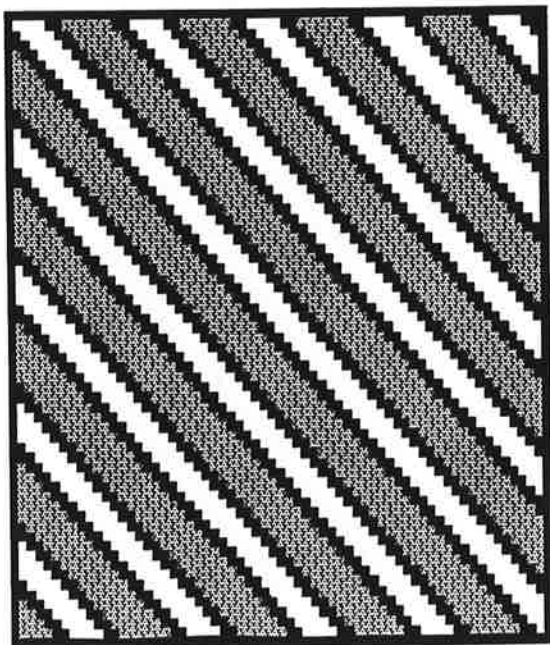


Diagram B





**Diagram C**

stitches deep with the panels of four and six stitches alternating from the centre out. Working along the top of my square from the top right hand corner, I counted four squares and made two black ones for the divider.

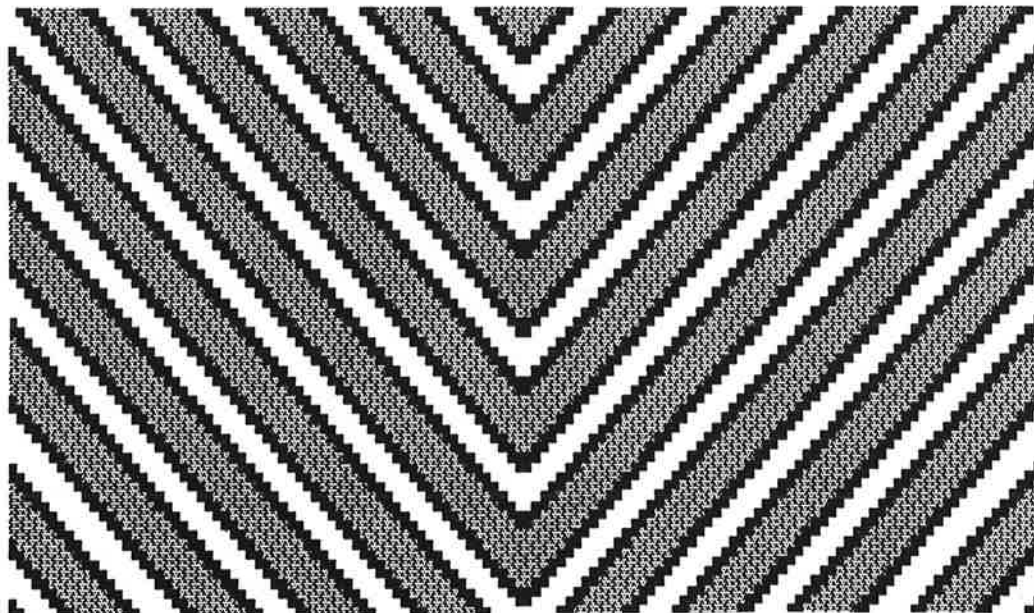
The first four squares will become eight when mirrored up, giving quite a large area of colour in the centre. So, rather than have a band of six stitches next, I left another four stitches and then marked another divider with two black stitches. Once the same squares had been marked on the right hand vertical of my square, it was a simple job to join the points using the diagonal line icon. Diagram A shows what was on my screen part way through this.

As you can see, there is no problem with marking the first half of the box, but the second half is not quite so simple. I got around this easily enough by marking the bottom of the box and then giving

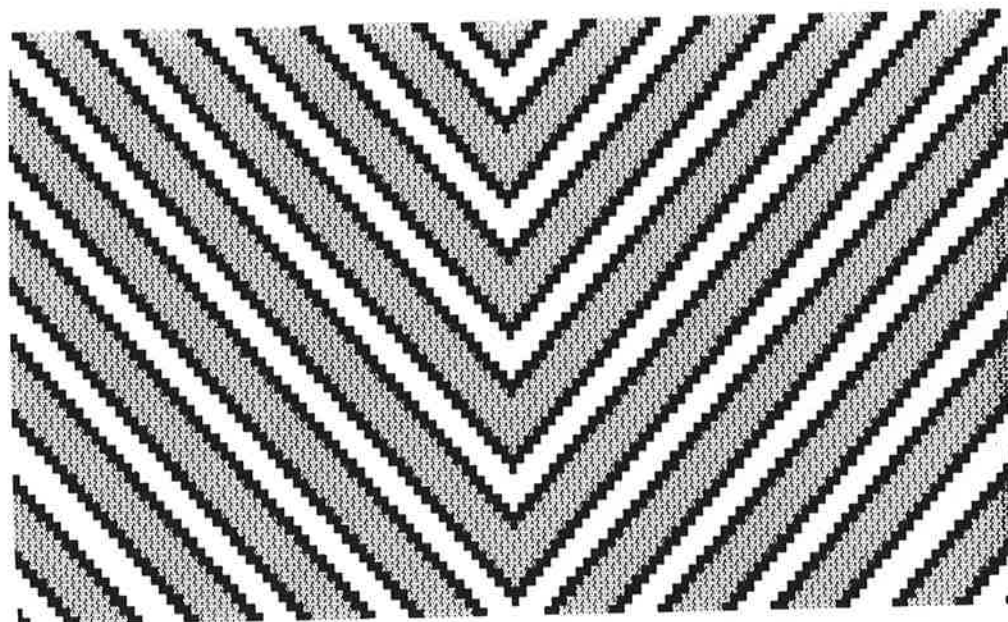
myself some extra markers within the pattern. See Diagram B. Once the dividers had all been marked, I used the fill facility to colour alternate stripes. See Diagram C.

At this stage, the original box had served it's purpose, so it was erased using the "erase outside a rubber band box" icon and carefully placing this rubber band box on the first row of the pattern all around. Making the bottom half of the diamond was simply done by using the double mirrored image icon in the pop-up menu of Enlarge/Reduce. I have to admit that I needed to move my original pattern over to the left on the screen because I did not have enough space on it's right for the mirrored image. Diagram D shows what was on my screen at this stage.

One of the things about using the double mirror image facility either in the console, or within Creation 6, is that it gives you exactly that - two sets of the same pattern, one a mirror image of the other, rather like the open pages of a book. This means that any pattern mirrored in this way will have two of the same stitches in the middle, as you can see on my Diagram D. For something like a



**Diagram D**

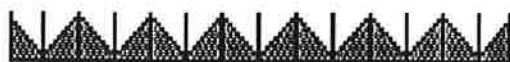


**Diagram E**

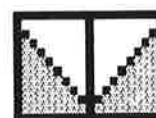
diamond, it looks better if the pattern pivots on a single stitch. If the console alone is used, there is no way to "lose" this extra stitch. The only way around it is to enter the pattern as two parts, the second a single mirrored image of

the first with one less stitch. Fortunately, with creation 6, it is a good deal simpler. All you need to do is frame one half of the pattern and move it over by one stitch using the cut and paste icon in the pop-up menu of

Enlarge/Reduce. Diagram E shows my pattern with the extra stitch eliminated. To complete the diamond, I repeated the procedure using the double mirror image upwards icon. See Diagram F. Having got that far, it seemed like a sensible time to save my pattern. When saving "works in progress", I use the name of the pattern and A, B, C etc., so this became TRVRUGA. Once the pattern is complete, I just use the name, (e.g. TRVRUG), so I can easily tell which is a working file and



**Diagram I (Reduced)**

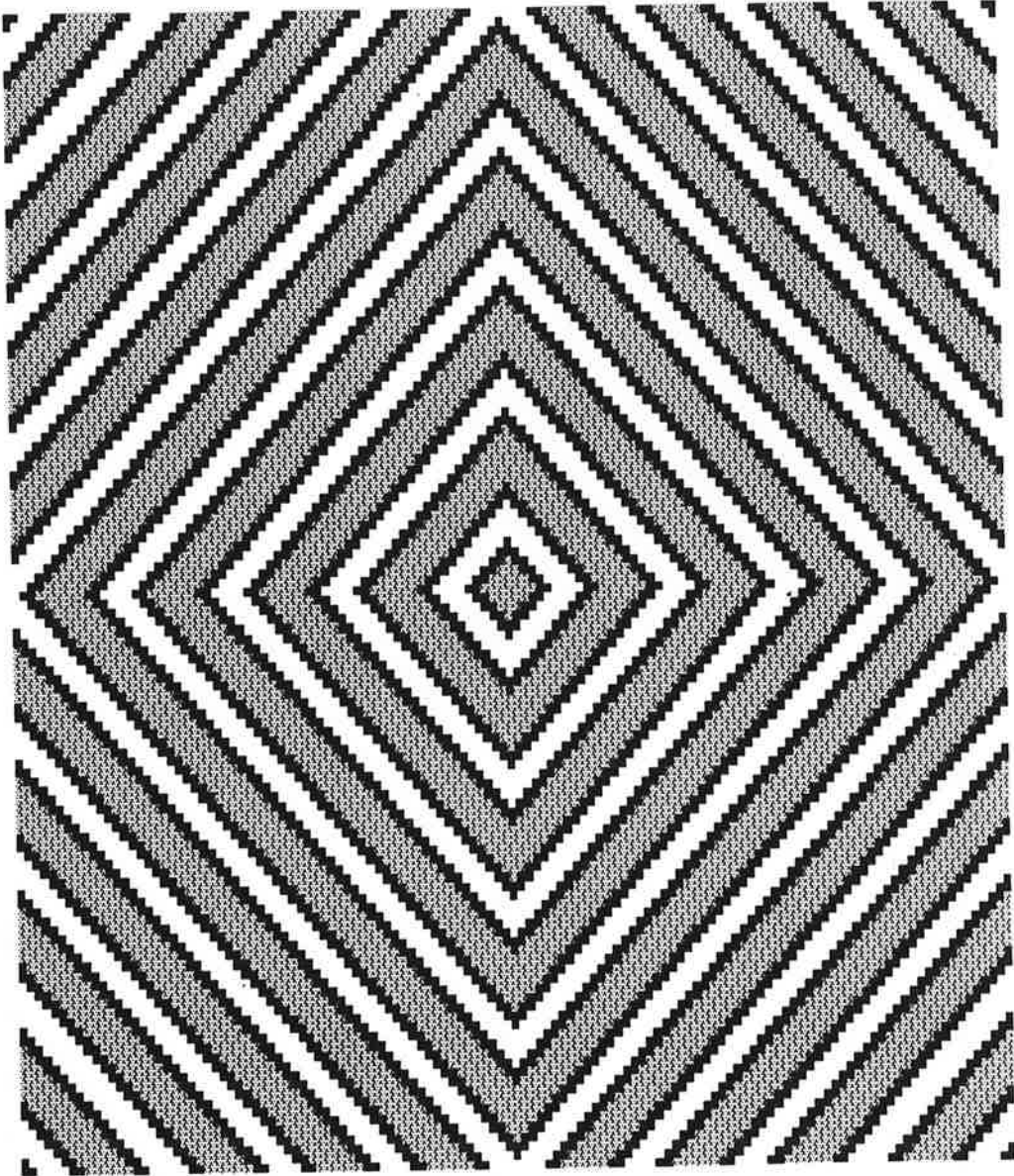


**Diagram G**

which is the one to knit.

Now it was time to work on the border. Obviously, I needed something that matched both the theme, colour and line, and my original idea was to use little diamonds. Once I started designing however, it became clear that a ten stitch diamond would be too small in relation to the rest of the pattern, so I hit on the idea of a divided square, which I could mirror sideways to give a zig-zag. Diagram G shows the very simple pattern I used, and Diagram H shows how the pattern was placed to match up with the point of the diamond. You will also see that I have given myself a box all around the main





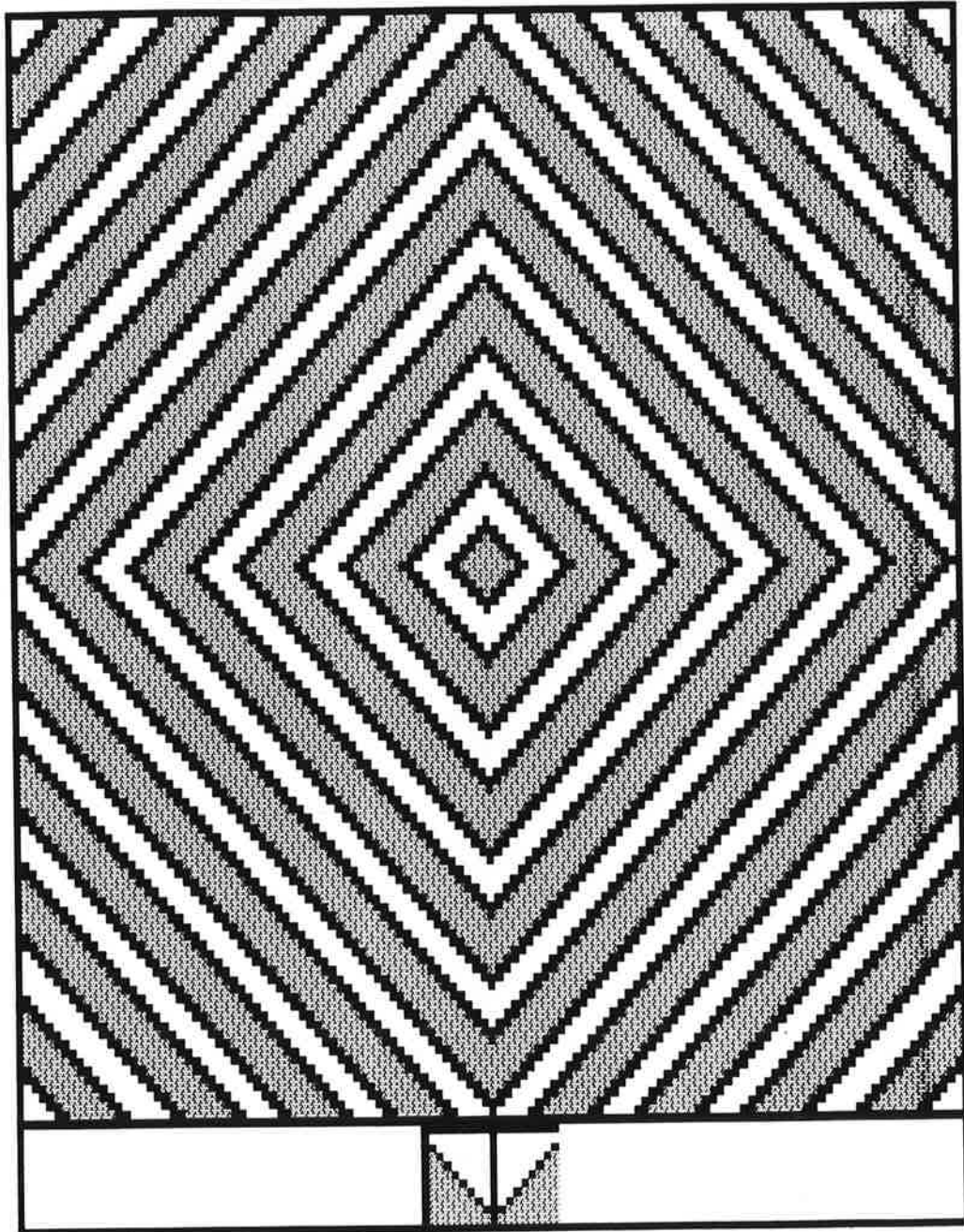
### Diagram F

pattern, as well as at the bottom. The bottom box was needed in order to be able to use the continuous repeat icon to make the border instantly. this was another good place to save as there was not enough space on the screen for me to manipulate the border pattern for the sides of the rug. I saved twice here, once the whole pattern and again just the diamond pattern with it's box.

Once saved, I did a little tidying up. I didn't like the double thickness line at the top edge of the border, so when I erased the main part to give up more room, I erased the line at the top of the border as well. Now that there was extra space, I could copy the border and tip it using the rotate to the right icon to give me the right vertical border. Diagram I shows these two parts of the border. As you

can see, they are not lined up in any way. I have just plonked them anywhere convenient so that there is room to retrieve the main part of the pattern.

Once this has been done, it is simple enough to move the borders to match up and then make the other two. The left vertical border is just a mirrored image of the right vertical border, and



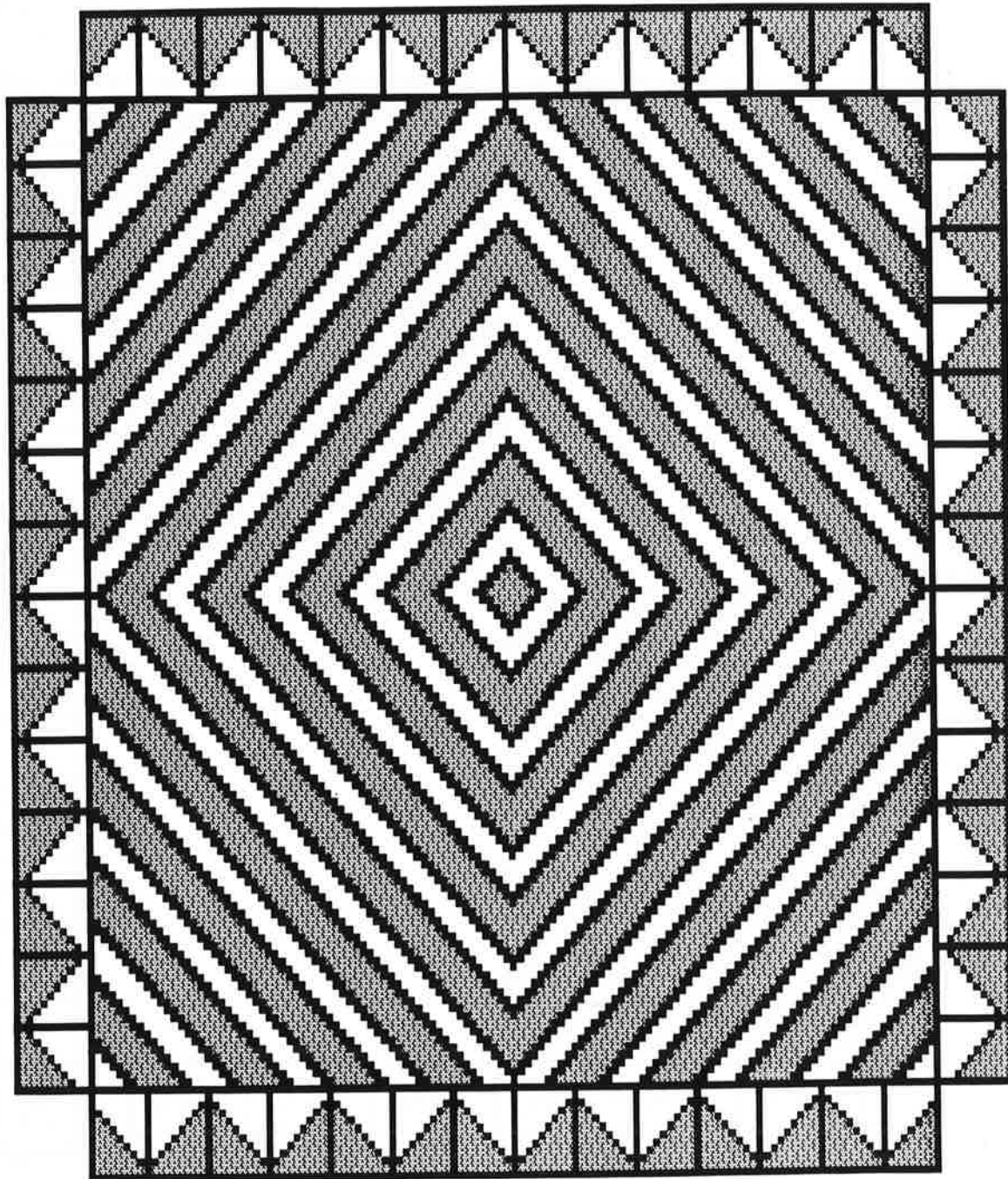
**Diagram H**

the top border is an upside down image of the bottom one. At this stage, the rug is almost complete, see Diagram J. All that remains is a little

fine tuning. Something had to be done to fill in the little squares formed at the corners. Again I thought of diagonals with alternating

colours. But the problem here was that there was always a part where there were two panels of the same colour next to each other. I took the



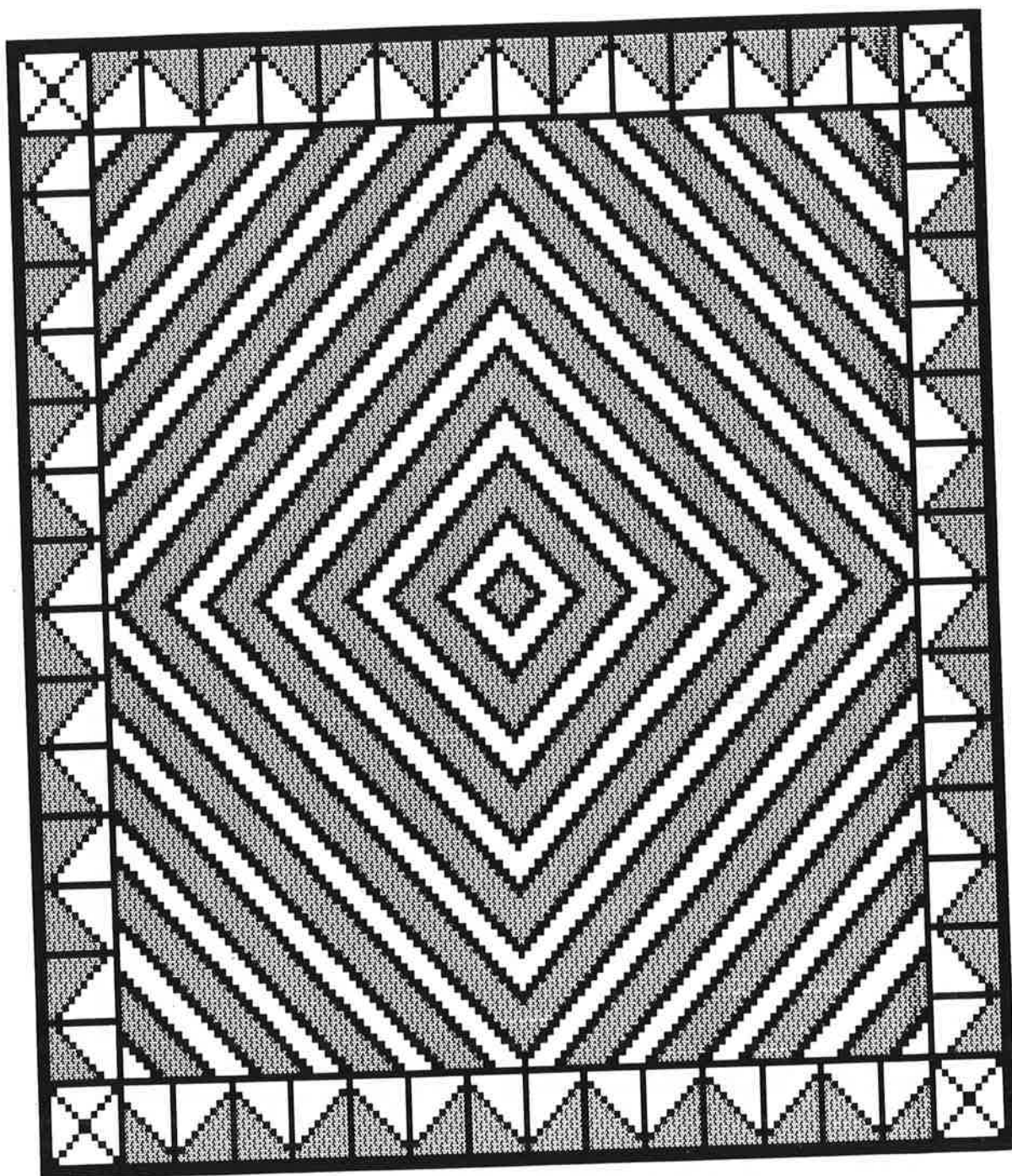


**Diagram J**

easy way out as you can see from Diagram K, but I think it works quite well. To finish I made a double line all the way around which I think makes it look like it is a complete unit.

Unlike the earth motif in the last issue, this pattern was too big to download to my 8K console all in one go. That sounds worse than it actually is. When this happens, Creation 6 simply divides the pattern into two,

(or more if the pattern is huge), parts. In my case it only needed Part A and Part B. When transferring the pattern, Creation 6 asks which part you want to knit, so A was downloaded first. When this was



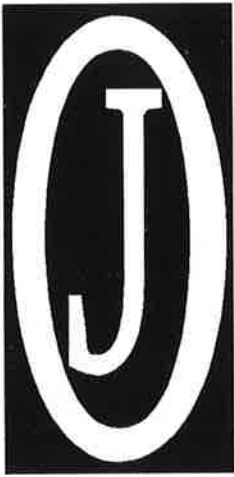
### Diagram K

knitted, I returned to the computer, and told it I wanted to knit Part B, which was duly downloaded and knitted directly on top of Part A to make the complete rug.

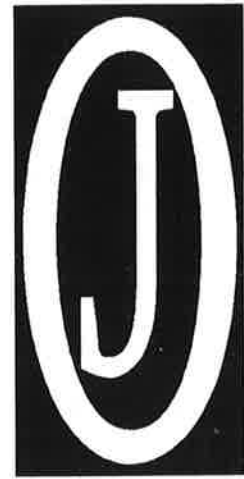
As I said at the beginning, the principals I used when designing this rug can be applied to other designs. Borders for jackets and sweaters can easily be made using the continuous pattern repeat, and the fronts can be designed to be an exact mirrored

image of each other. I have based my design on a square, but of course it works just as well with rectangles.





Jeanne Oneacre



## Fairisle or Jacquard Knitting for Duomatic 80 and E6000 Machines

Passap knitters are constantly in the process of creating fabrics. As each row is knitted, another row is added to the fabric we are creating. While the piece of fabric is forming, it may be shaped either as it is knitted, or with cut and sew methods, much like woven fabrics, after the knitting is completed.

Since we are the creators of fabric, we have the opportunity to make simple to intricate changes in the way we knit the fabric. We have the ability to take a simple pattern and knit it several ways. The end result is a new fabric with a different drape, a unique texture, or a dimensional change.

### DEFINITION

In this series, we will consider double bed techniques. Fairisle knitting has been defined/described in several ways. Traditionally, the word means the single bed knitting of multicoloured designs based on patterns from the place called Fair Isle, which were originally knitted by hand.

Coloured jacquard is a term that has been used, (rightly or wrongly), interchangeably with fairisle for machine knitting.

Jacquard knitting is defined in some countries as picture knitting. In other countries, (notably the U.K.), as two, three, or four colour patterns knitted double bed without floats on the

reverse. In all cases each row is made up of two or more colours.

For our purpose in these articles, I will define fairisle as a fabric created by knitting two or more different coloured or textured yarns in the same row. With this definition, either single bed or double bed colour knitting could be considered as fairisle, but we will look only at double bed fabrics.

### FABRIC ELEMENTS

As we look at each technique or method of double bed fairisle knitting, there will be several important elements to bring to your attention. Throughout the sample knitting, you will note that the greatest variation of the fabric created is the direct result of a change in the way the backing of the fabric is made. The backing changes will include normal knit stitches, tucked stitches, alternate knitting stitches, slipped stitches, and changes in the number of rows on the backing. Each change produces a marked difference on the face of the fabric, the side of the design, as well as on the back of the fabric.

There are also changes in the way the face of the fabric is knitted. This also affects the visual appeal of the design, as well as the overall size and suitability for use.

The fabric "balance" will have an important impact on the appearance as well as the suited end use of the fabric created. The word "balance" in knitted fabric simply means that the same number of rows are knitted on both the face and the back of the fabric. If these are not the same, then the fabric is "unbalanced". This can affect the overall stability, drapability and size of the fabric.

### SAMPLES

In knitting the samples, it is important to have a great many things uniform, in order to make comparison of the fabrics accurate.

Throughout all the sample knitting, we used the same yarn - Bramwell's Duomagic. The colours used were Bone for the main colour and Royal for the contrast.

The stitch pattern used throughout the exercise is the same.

The Deco card is number 10 from the basic set, supplied with the Deco.

The E6000 pattern number is 1132, from the console memory.

The sample size knitted is the same throughout the exercise.

Each sample is eighty stitches wide and one hundred and sixty rows long on the row counter.

The stitch size used is the same in nearly every sample.

Some of the techniques require a reduction of the stitch size by one quarter or one half. The stitch sizes for each sample will be given to you as a guide for your sample knitting.

Each sample was started and finished with waste yarn for accurate measurement of the fabric pattern.

The finished measurements of each sample will be in how it differs from the first technique we cover, which is setting A for the deco on the Duomatic 80 and technique 180 for E6000 users. We will print those differences in both centimetres and inches. The size difference in the fabric created is often remarkable.

The needle/pusher diagram for each technique will be given for both the Duomatic 80 and the E6000.

A brief written description for the fabric face and backing of each sample created will also be given. This will include some comments as to the fabric balance.

Let's begin with a review of setting A for deco users and the corresponding Technique 180 for E6000 users.

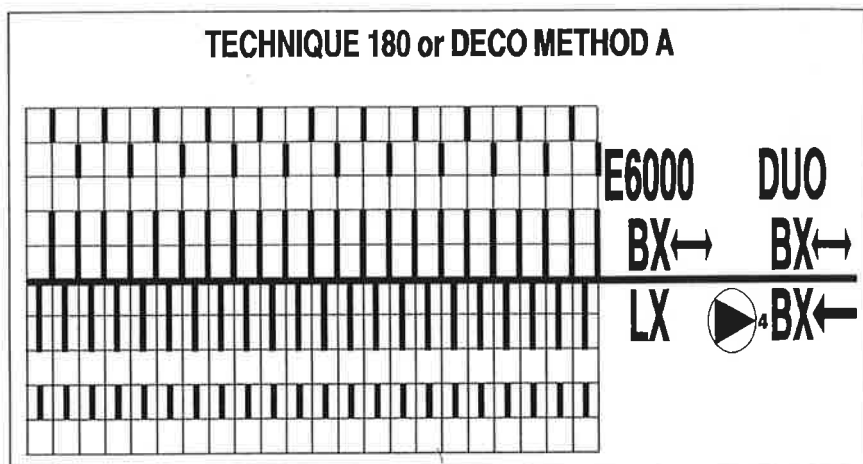
This is the method of fairisle knitting that is most frequently used, and proves to be a very stable fabric, suitable for jackets, pullovers, cardigans, coats etc.

The fabric face, on close inspection has a honeycomb appearance. this appearance is created as the yarn that is knitting on the back bed moves to the left and right of the stitch that is knitting on the front bed. Each stitch knits only two rows high as each colour is knitted.

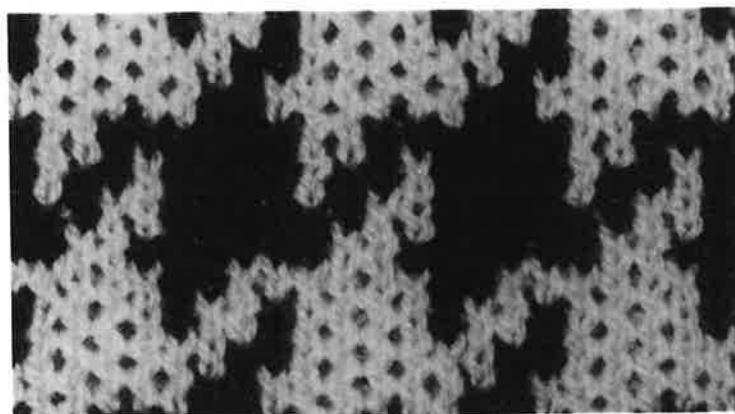
The sample, knitted as described, measures 27 centimetres, (10.75 inches) wide, by 15.2 centimetres, (6 inches) high.

The fabric back is what we call "Birdseye" backing. Alternate stitches on the back bed knit when moving the locks left and right.

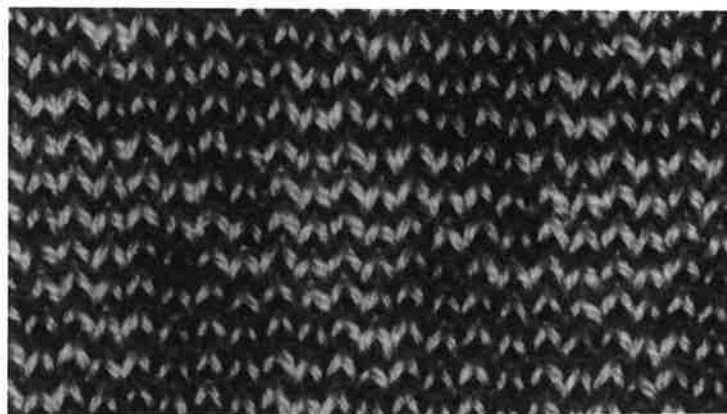
The rows do not appear to be in a straight line across the backing. This



**Needle Diagram**



**Fabric Face**



**Fabric Backing**

"distortion" is caused by the alternate knitting and yarn crossing between the beds. It is a balanced fabric. Each needle on the back bed knits only two stitches in height.

In future issues we will review fourteen more fairisle techniques. It is fascinating to learn how different they are.

Jeanne

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# GREETINGS FROM SOUTH AFRICA

Jean Boshoff

Here we are, well into another year, time seems to fly faster and faster does it not? With all the knitting I plan to do and the things I want to try, I shall definitely have to apply for another lifetime!

I find that this love affair with a computer is also very time consuming, and all because I wanted a computer to run Creation 6. We now have two PC's in our house, because my computer "hooked" my husband, and he is now a self-taught expert on "how to" and "what to do when". I cannot get him interested in knitting though, more's the pity. I know of several husband and wife teams in the knitting world here in South Africa. My husband does help me on the occasions when I decide to remove all the needles and pushers and give them a jolly good clean, and what a tedious job that is. He is also a good back-bed channel changer! Speaking of which, I have been having a lot of trouble lately with the back lock jamming and the pusher misbehaving. Finally, last week, after having changed several channels, we decided that the poor old thing needed a little more intensive care, so off we went to Johannesburg. My back bed was indeed ailing, and not only required about seventy new needle channels, it also needed nine new plastic bed sections into which the channels fit. It seemed also that two the large cams on the back lock were slightly misaligned, one being slightly more elevated than the other when in the neutral state. Amazing how insidiously these faults creep up on one, until they reach such

proportions that they cause immense aggravation. I

don't recall having such problems with my faithful old machine though. One is tempted to surmise that the materials used these days are not as sturdy as they used to be - or is this looking back through rose coloured glasses?

I have been toying with the idea of getting one of the new 4000 series motors. Several considerations have made me decide to wait.

- 1. My 3000A is still going like a bomb.
- 2. Should one fit a new motor on a six year old machine?
- 3. I have Electro-stops on my masts.
- 4. I have a Colortronic which allows me to choose my colours for as many rows and in any order that I want, for several different sequences in succession.
- 5. I did have an Autocolor, but sold it of course for half the price when I had my Colortronic fitted, and so would have to buy another one.
- 6. With the price of the Autocolor added to the cost of the new motor, it would now be very expensive.

If you think I am making a case against the new motors, I certainly am not. If I didn't have the accessories described above, which in themselves were quite expensive, then without

hesitation I would buy the new motor, because I think it is wonderful.

During the pre-Christmas period I went to some very pleasant club Christmas functions, it is lovely to meet up with old friends. and make new ones at these "dos". At one of them, I learned that some ladies are hoping to make it to Passap University in the U.S.A this year, makes me quite envious. I was fortunate enough to win a trip to Kenya in September last year. Maybe we will manage one to the states this year.

It was enlightening to hear some of the Club talk at the functions I have mentioned. Some clubs, sadly do not seem to have much direction, or maybe it is that no-one wants to take the responsibility of doing the organising, though with the support of a good committee, this should always be possible. It is a good thing I think, to have a complete change of committee about every two years, such as we have done in our club. Two members who were co-opted during the last year owing to resignations, stayed on as the nucleus of the new committee, who are tackling the job with great enthusiasm. To have the same committee running things year after year does tend to get rather a chore for them, and perhaps a little boring for the members. That's just my opinion of course.

Another point is that having members of the same club using different machines, i.e. some with Japanese machines and some with European machines, does tend to make it rather difficult for the organisers to arrange subjects that

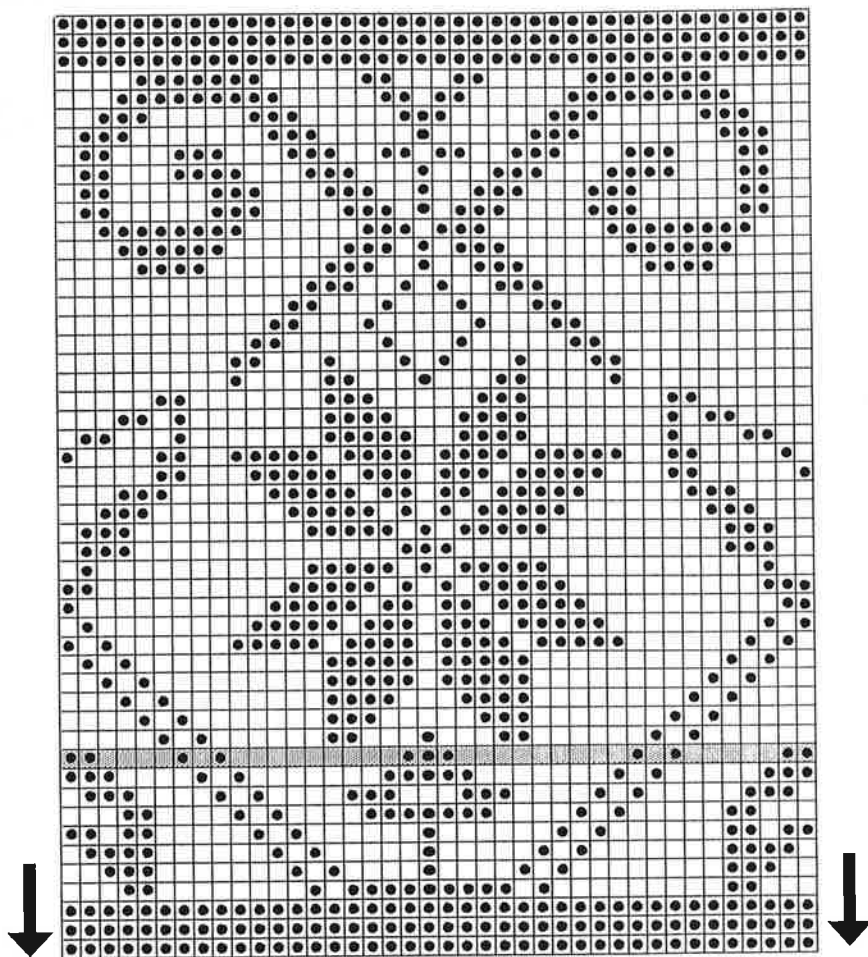
will of interest to all. One also finds that some members ring up prior to a meeting to ask what has been arranged, and then don't bother to turn up and support it if they feel that they are not interested in the subject. Is it better I wonder, to have separate clubs?

Something else which came up was the sale of garments to a general sort of market. It appears that many buyers prefer an overlooked garment to one that has been hand or linker finished. The story behind this lack of discernment is that the garments look more like store bought ones! There is of course, a more fussy clientele who look for a special finish, and are prepared to pay for it.

Two very simple tips this time.

- 1. After the two CX rows when casting on for rib with the tubular method, hold a strand of knit-ion elastic down between the beds and knit the N/N row, (especially when doing cuff ribs). This ensures that the rib continues to grip for years!
- 2. Again a rib tip. When casting on for a 2X1 rib tubular, many folk seem to forget to rack after the two CX rows, and then have to start all over, so I rack back to the rib position straight away, and the rib continues beautifully. To explain a little more clearly. Set the needles for a 2X1 rib and rack one whole turn to the left. Then knit the zig-zag row. Lock is at the left. Now rack one whole turn to the right, knit the two CX rows and carry on as usual. Q.E.D.!

My pattern this time involves an exercise in programming. It is for the "fuller" figure, and is knitted almost in one piece. And there is a Duomatic 80 version too, from the card given here. The Duomatic 80 and the E6000 versions are not identical as the E6000 pattern is 30 stitches wide. The Deco pattern has been adapted for us



### DECO CARD

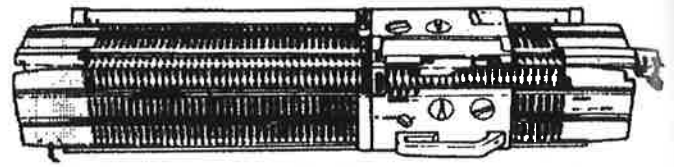
to the normal 40 stitches wide by Happy knitting till next time - Jean. Duet staff.

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# D2210 Almost All-in-One Sweater

Designed by Jean Boshoff  
Not Pictured



80, 6000



112-114cm Bust/Chest.



126cm Bust/Chest.



Any 2/30's yarn. 400g White = Col 1, 440g Black = Col 2. See Notes.



40sts = 144mm 40Rs = 42mm  
OR 100sts = 360mm 100Rs = 105mm, measured over pattern after steaming.  
40Rs rib = 47mm.



Ribs 2X1 as Diag 1 Cast on 4. *Sta Patt A for Front section 1264 Tech 185, Back 1264 ALTERED as Programme & Tech 185, and as Diag 2. Using Deco card given used right way up for Front section and turned upside down in reader for Back section.*



Page 3.



Approx 800g.



Rib sections are K using 3 ends Black taken together. Pattern sections knitted using 2 ends black as Col 2, and 2 ends white as Col 1. Garment is knitted up the front and down the back, ending with back rib. Sleeves are knitted from top down by hanging armhole edges onto needles. Cut & sew neckline.

E6000 PROGRAMME		
PROGRAMME : ENT	DIRECTION OK : ENT	ST PATT C : 1264 : ENT
ERASE : ENT	ADD : NO	ALTER : ENT
CAST ON : 4 : ENT	KNIT TECH : 185 : ENT	DIRECTION : $\Psi \uparrow \uparrow$ : ENT
ALL ST PATT : NO	ENLARGE POS : ENT	DIRECTION OK : ENT
ST PATT A : 1264 : ENT	CM? : NO	ADD : NO
ALTER : NO	$\uparrow$ R 136 : ENT	KNIT TECH : 185 : ENT
KNIT TECH : 185 : ENT	$\leftrightarrow$ STS 30 : ENT	ENLARGE POS : NO
ENLARGE POS : NO	PATT AFT R0 : ENT	ALL ST PATT : ENT
TEST : NO	TO R/L - 0 : ENT	FORM : ENT
ALL ST PATT : NO	IN PATT AT R0 : 104 : ENT	Enter appropriate form programme section here.
ST PATT B : 1264 : ENT	$\uparrow$ REP R 0 : ENT	START CAST ON : ENT
ALTER : ENT	$\leftrightarrow$ REP ST 0 : ENT	
DIRECTION : $\Psi \uparrow \uparrow$ : ENT	ALL ST PATT : NO	



A. CoCir 2X1 as Diag 1 using Black, (See Notes). K as chart.  
B. Set for St Patt A & as Diag 2. Use Deco card right way up. K as chart in 2Rs Col 1 2Rs Col 2.  
C. CoF at both edges as chart & cont to knit in patt as chart.  
D. Change to St Patt B, (Turn card upside down in card reader). RC000. K as chart.  
E. CoN at both edges & cont knitting as chart.  
F. Trans sts to 2X1 & K in rib using 3 ends black as chart. CoF.



Note that these are knitted from top down.

A. With right side facing, hang armhole edge of Back/Front sections onto BB Ns. Close beds. Push up corresponding FB Ns. Using 2 ends white, knit 1R to LT.  
B. Black strippers. SS 3/5 Lks GX/N K 7Rs. Change to 2 ends black & K 8Rs. 2 ends white K 8Rs. Lks N/N K 2Rs.  
C. *St Patt C* & as Diag 2. (Deco Card right way up). K & dec as chart.  
D. Trans sts for 2X1 as Diag 1. K 3 ends black as chart. CoF. Repeat for second sleeve.



CoCir 1X1 160 sts using 3 ends black, SS 3/3 Lks N/N K 70Rs. Change to WY K several Rs & rel.



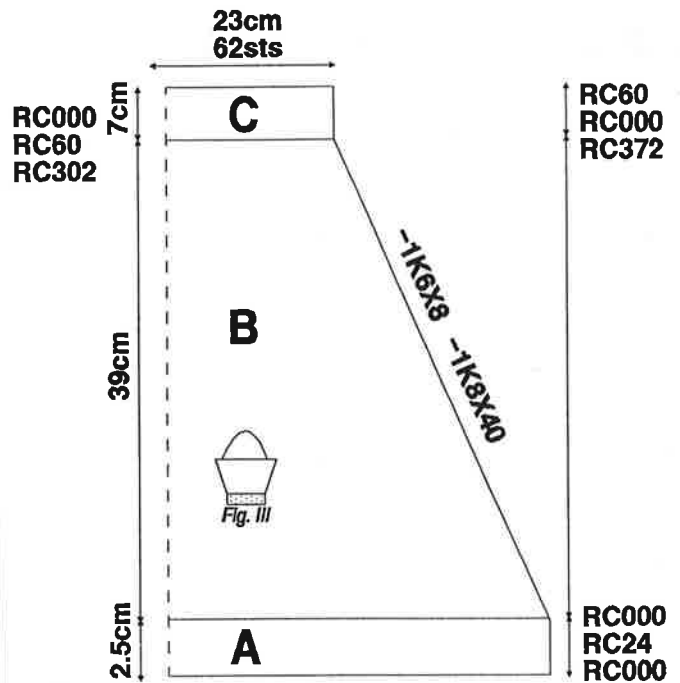
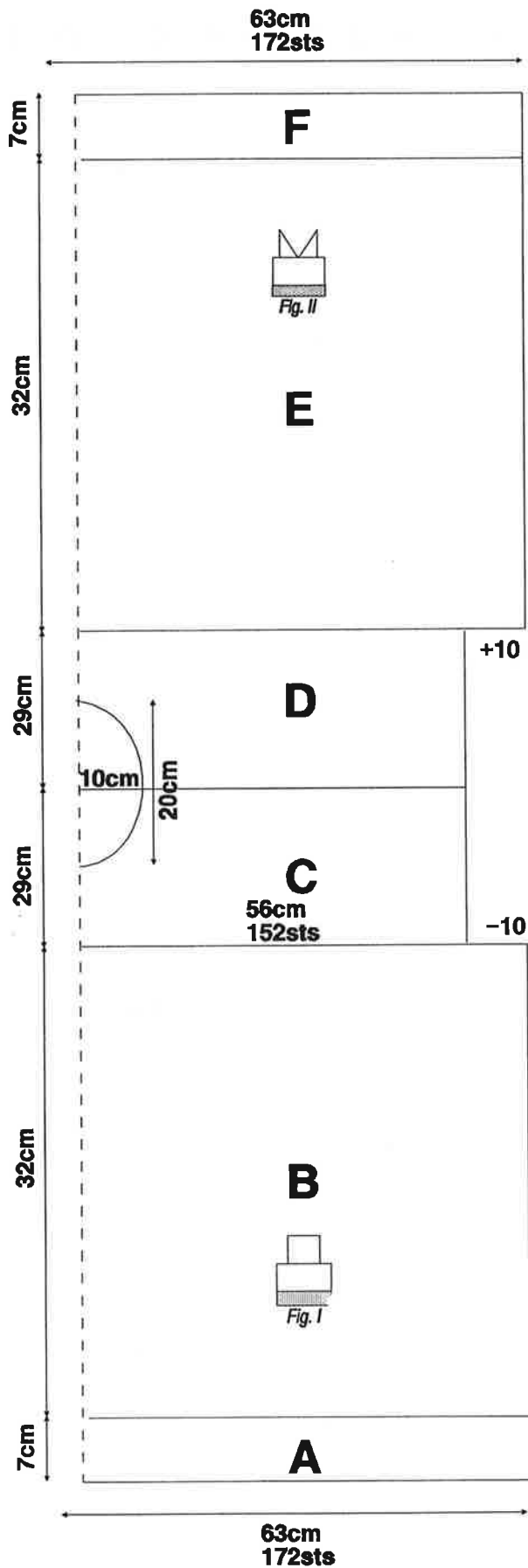
Steam garment, avoiding ribs. Mark & cut neckline as chart. Join band into circle. Place join at centre back and WY edge to opening. Overlock (serge) neckband to neckline. Fold cast on edge of band to inside enclosing overlocked edge. Sew into place. Join sleeve and side seams & give final light steaming.

If a longer garment is required, and you are not using the Form Programme, then after finishing the rib, knit 136 rows in pattern, then turn the row counter back to 000 and follow the chart instructions. When knitting the back section, the RC reads 580. Rest to 000 and knit to RC136 before knitting rib.



112cm	
1	42
2	146
3	A
4	B
5	173
6	112
7	*
8	195
9	C
10	135
11	154
12	38
13	173
14	112
15	**
16	32
17	136
18	***
19	98
20	185
21	131
22	55
23	157
24	153
25	3
26	3
27	58
28	3
29	3
30	98
31	57
32	131
33	38
34	173
35	112
36	**
37	32
38	136
39	***
40	55
41	231
42	173
43	3
44	3
45	7
46	3
47	3
48	0



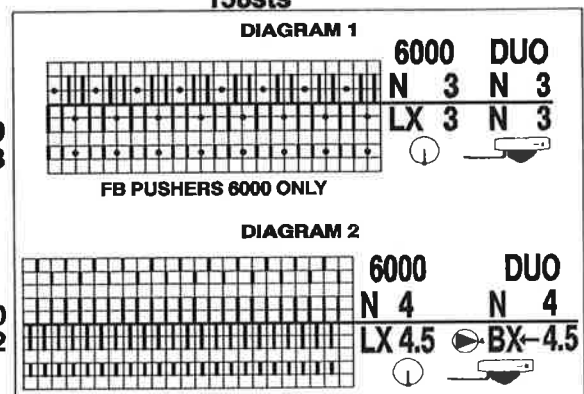


RC000  
RC278

RC000  
RC278

RC000  
RC302

RC000  
RC60  
RC000



**REFER (FLASHING)  
FIGURES IN THESE FORM  
PROGRAMMES**

FIGURE 8 = Change to Stitch Pattern B  
FIGURE 9 = Arrange for 2X1 Rib.

Fig. No.	112cm
1	42
2	146
3	A
4	B
5	153
6	3
7	3
8	98
9	135
10	5
11	38
12	63
13	3
14	3
15	39
16	39
17	***
18	55
19	199
20	63
21	3
22	3
23	7
24	3
25	3
26	0

# CANADA

## Greetings fellow Passap Knitters around the world from Joan Frost & Ella Tanner of Joella Knitworks.

It seems as though our workshops in Canada are few and far between. However, I am sure that somewhere knitters are getting together. We would love to hear from you if you are planning a workshop or have just held one. There is nothing like getting together with other knitters for renewed enthusiasm. If you wish to attend a workshop, but haven't heard of one in your area, get in touch with your local dealer to see if they will help you organize one. Some dealers may be too busy to arrange a workshop, but would be willing to help in other ways. Many workshops we have attended have been arranged by knitting club members. Joan and I could help with suggestions.

We were excited to hear about the Edmonton Spring Fling Seminar held March 11th and 12th. Alberta is the province next to B.C. This two day event is held annually and attracts visitors from across Canada and the U.S. Joan demonstrated the E6000, Colour Use For Knitters and Computer Designing Knitwear.

On the west coast, we have had the Seattle seminar on March 24th, 25th and 26th. This annual event is well attended by Canadian knitters and provides a fun weekend of fashion shows and classes. Members of the Vancouver and Langley knitting clubs always bring back news of new products and techniques. Our knitters world would be a lonely one without seminars, workshops and club meetings to inspire us.

Not that we are wishing spring and summer over, but we are all looking

forward to our three day workshop in Vancouver on September 8th, 9th and 10th with Susanna Lewis. Mosaics will be the subject, presented for the E6000 and Duomatic 80. This is a hands on workshop, so knitters are required to bring their own machine. The rental machines for out of town knitters have already been spoken for! Space is limited, so be sure you call or fax Joan right away if you wish to attend. Phone 604 736 7112 or fax 604 736 5221.

with

**Joan Frost  
&  
Ella Tanner**

Time to get out your last three issues of Duet and concentrate on Jeanne Oneacre's articles for knitted pants. Knits are comfortable to wear and very fashionable. It is very difficult to purchase a pair of ready made knit pants that fit well. Price is also a factor. How many of us wish to pay \$300 or \$400 for pants that have to be adjusted in length etc.? Before you tell us you couldn't possibly wear knitted pants, be assured that if they fit properly, you can wear them! Teamed with a matching vest, you would have a very smart outfit.

Once fashion designers of women's wear convinced us we could wear pants and trousers, versions of vests, (waistcoats), were soon to follow. Today, to qualify as a vest, a garment

only has to be sleeveless and open down the front. It can be buttoned, unbuttoned or tied with a variety of fancy closures. Today's vests are a variety of lengths. We also refer to any sleeveless sweater that is without an opening down the front as a vest, e.g. Tennis Vest. These easy to make garments are still very fashionable in all shapes, long, short or anywhere in between, in a variety of fabrics and especially in knits. Vests I have seen: patchwork, lace with knitted bands, knitted lace with fabric bands - generally with matching skirts and/or blouses. Fairisle, embossed, tuck stitch, pin-tuck, ruching or quilted vests are all popular. So are appliquéd, beaded, sequined vests for evening. Cross stitched vests are shown with the armholes and necklines finished with blanket stitch, fabric, leather, ribbon, crocheted, or even serged! Plaid patterns are very popular again, especially in pastel combinations. Some of the plaids were accented with silver thread.

A vest is a wonderful project to experiment design techniques on. If you like to sew, knit your fabric in one long piece and cut into the desired shape. If you prefer to use a dressmakers pattern, select one that is suitable for knitted fabric and knit the fabric for the pattern piece. Be sure to block well before cutting or serging your fabric. If you are not using a serger, it would be advisable to stay stitch, or use a zig-zag stitch to outline the shapes before cutting. Double bed knit fabrics make wonderful vests, as they don't curl the way single bed fabrics do. Our favourite stitch to use is "Long Stitch". E6000 Technique 116 or 117. Duo 80 N/CX or CX/N.

# CALLING

An easy way to design your own vest is to use the Form Programme for a band knitted straight found in the front of most Passap Model Books. Choose your favourite stitch technique and yarn and make a swatch. Enter the measurements into the programme along with the width and length you require for each piece. Don't worry if you can't achieve the full width of the back for the size you require. Many commercial vests have a centre back seam, so just knit two sections for the back and two sections for the front. It would be a good idea to mark which section is which, as sometimes for large busted ladies, we make the front panels larger, so that the back doesn't have to be too full. The important thing is that the underarm seams are in the right position. If you wish, you could increase at the armhole if you want a cap sleeve on your vest, or decrease if you want a narrower shoulder and no

band. Adding a band to create a cuff to just a straight piece works too.

When you assemble your pieces, just let the front pieces fall back to create instant lapels, stitch the side seams to the desired length for the armhole. Be creative! Use different materials or colours to assemble and let the seams show. Perhaps you would like to put loops from the waist up so that you could add interesting buttons. self covered buttons look good too. Just knit a strip of stocking stitch, apply an iron on interfacing and cover the purchased button forms with this fabric. If you choose a single bed fairisle pattern, iron on tricot interfacing will both enclose the floats and act as a lining.

A word about armholes. If you are going to create a vest by simply joining three straight pieces together, you will find that unless the shoulder

seams are shaped, the armholes will gape. This can be corrected in two ways:

- 1. Shoulder pads will lift up the excess fabric. So make matching shoulder pads, or wear a garment underneath that has shoulder pads.
- 2. Shape the shoulder when you join the front and back sections together, by slanting the seam from neck edge down, approximately 1.5 inches. When you press the seam open, leave the excess fabric to create self padding.

Happy knitting,

Joan & Ella.

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# HELLO FROM NEW ZEALAND

## DORIS PAICE

### Dear Knitters,

I expect by now all knitters will have almost forgotten their Christmas and New Year celebrations with families and friends. We each have our unique way of celebrating, and of course we have our different weather patterns - now there's an idea for a sweater, *isobars*, rings of high and low pressure.

We have had such glorious weather over our summer, that it is hard to settle down and think of knitting. New Zealand is a very sports minded country, and the main topics of conversation at the time of writing appear to be the Americas Cup. You have to be a yachting enthusiast for that one, or a knitting enthusiast, in which case you just knit the Americas Cup onto a sweater. I know a knitter who has done just that and what a good job she did of it as well.

It is our centenary year for cricket, so we have had little else on TV - another excuse to get cracking with the knitting.

Our summer is fast coming to a close, and then we shall be into world cup rugby. Whatever happened to soccer?

For those knitters who are still trying to master their machines, try and be a little inventive in your approach. Whether you have a Duomatic 80 or E6000 and are following a pattern, it is so easy to just copy what other people put into writing.

Take for instance the model books, which are excellent. We can copy exactly what is written down, or we can experiment with settings.

For your first experiment, try a fair isle setting on the front bed. All the stitch patterns have diagrams of course and the front bed setting is shown along with the back bed setting.

However, did you realize that you can alter the feel of the fabric by putting the back bed onto a completely different setting? Put a fisherman's rib setting on the back bed, or how about a tuck stitch? Don't forget to label all your samples. They will be your library to refer to again and again.

How about a striped backing? Have a pusher out of the rail on the back bed for every needle working and arrange them one up and one down. Set the back lock to BX with the left arrow key depressed. This back bed setting is the same for both machines.

For E6000 knitters, you can programme any fairisle technique according to the manual. After the console has accepted the setting, you can set the back locks to any setting you like. The console does not know what you have done, so you can cheat.

The more you experiment, the more you can become an "individual" knitter. Be brave, it is quite exciting, especially when someone at your club says in awe, "How on earth did you do that?"

This will be my last page from New Zealand. It has been fun contributing. I shall be handing over as Passap Importer for New Zealand to Cherryn Ellison of Christchurch from the beginning of April 1995, who will also be the Duet International importer.

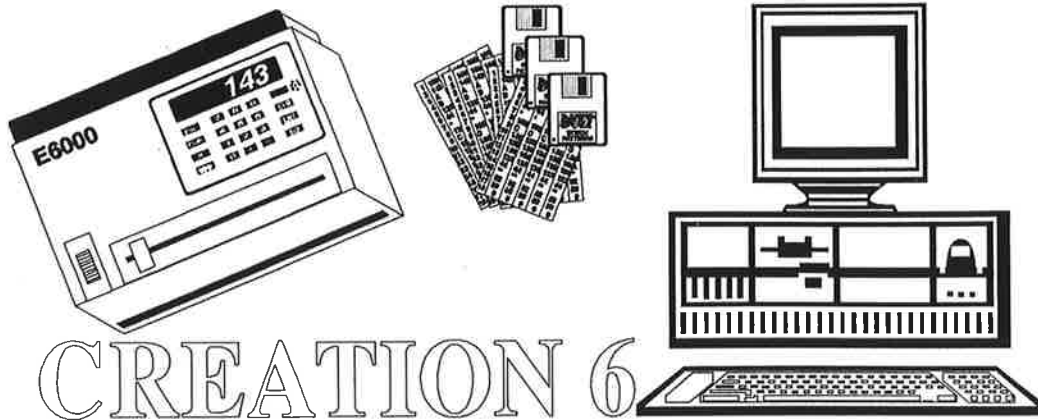
I have been involved with Duet International from issue number 1 and involved with Passap since the 1950's.

Thankyou to all those knitters who have written to me from all different parts of the world. Knitters ask me what I am going to do with my spare time. I ask them what spare time?

Dare I finish with TTFN? Only English readers who are familiar with wartime radio will know that it means "Ta Ta For Now".

Sincerely,

Doris.



# CREATION 6 *Memory Matters*

George le Warré

I have been asked several times over the last year or so just how much memory is available within the E6000 console, and how this affects the use of the Creation 6 software. For this reason, I thought that it was time to rewrite and update some of the facts that I previously used for an information sheet when Creation 6 first appeared.

For many knitters, the fact that Creation 6 is a computer software programme, with all the limitations to information file size that that infers as for all software, is almost irrelevant. The programme enables you to make designs, print them out, or transfer them direct to the E6000 console. Further than this, most knitters never even think, unless they come upon a problem such as the pattern being too big, or containing too many colour changes to knit as designed.

In this case, the design will need to be "chopped up" into smaller sections and saved in individual chunks of the stitch pattern as section A,B,C etc., as is done when opening the "Knit A Pattern" menu. If the pattern saved on your PC is large, Creation 6 itself will show you your pattern divided into A, B etc. with row numbers where these divisions start and so on. But the questions I get asked are, "How big is too big to knit the pattern without chopping it up?"

"Why is it too big?"

"How can I calculate the size of sections for a large pattern?"

## Memory Bits

We need to look once more at the way *all* computers operate, as we have done in the past. Every computer has a finite, or limited amount of operating memory and the E6000 console is no exception. The memory is divided into "bits", "bytes" and/or "kilobytes".

A **BIT** is a code that can represent the value 0 or 1. Within a memory chip, this acts as a tiny switch that is either on or off.

A **BYTE** is the total of eight **BITS** making a memory cell capable of holding the binary numbers 0 to 255. The numbers are used as codes to store information. The information may be text, numbers, colours etc., or information for the computer central processor unit. All computer information when inside the computer is stored in binary code form.

A **KILOBYTE** is 1,024 **BYTES**, (often abbreviated to just **K**). Strictly speaking, the term should mean one thousand bytes, but 1,024 is close enough.

## The E6000 Console

Having gone over once more what the terms mean, let us see how this is applied to the memory of the E6000 console. Just how big is it, and how is it subdivided?

There are currently two versions of the E6000 console - the **8K** and the **32K**. So which one do you have?

Generally speaking, if your console serial number is 6036711 or below, you have the 8K console.

If the serial number is 7037001 or above, you have the 32K console. (*Please note that there are no machines with serial numbers between 6036711 and 7037001*).

The memory usage is also dependent on the version of Creation 6 you own. If you have the 32K console and version 1.4 of Creation 6, you need to use the SETCREA disk to configure the programme telling it the serial number of the console is above 7,000,000 by selecting this option at the appropriate place in the programme. If you have had Creation 6 for a long time, and do not have version 1.4, but version 1.1, 1.2 or 1.3, then you need to obtain the upgrade disk and then rerun the SETCREA programme as above so that the 32K console operates allowing larger patterns.

If you have version 1.4 of Creation 6 and the 8K console, when running SETCREA, you need to choose "serial number below 7,000,000" at the appropriate place, for optimum operation.

If your 8K console has been upgraded by a dealer installing a 32K board, make sure that you have version 1.4 or the upgrade to this of Creation 6 and have then reconfigured the programme with SETCREA, selecting at the appropriate place "a number higher than 7,000,000", so that the new 32K board runs at the full capacity when importing patterns. (See below on memory available for pattern size).

## Memory Size

For the 8K console, the total memory is approximately 64,000 bits, (8,000 bytes). The 32K console has 256,000 bits, (32,000 bytes). But not all of this memory in either console is available to the user. Some of the memory is needed to actually run the console operating system and the remainder is subdivided into sections for different tasks.

For instance a certain amount is allocated for the storage of stitch patterns A, B, C etc. Some to running the Form section, some to the technique and so on.

Each subdivision also has its limitations. An example of this is that each stitch pattern section, (A, B, C etc.), has a limit of approximately 16,000 bits in the 8K console, and 32,000 bits in the 32K console. This is mainly what we are concerned with here, as it is these areas that can cause us problems when designing and then transferring to the console.

## Two Colour Patterns

As I said, each stitch pattern area is limited to approximately 16,000 or 32,000 bits. But what exactly does this mean? How big a pattern will it save? On your Creation 6 screen, you have a design area of 180 squares wide and 250 squares high. (*This latter is adjustable from within the SETCREA programme on the separate disk, but normally, the default value of 250 squares high is more than sufficient. Although this is 250 visible squares high, remember that this does not necessarily represent 250 rows of knitting. For most single colour and two colour patterns this will represent 500 rows of knitting and 1000 lock movements, depending on the knitting techniques chosen. For three colour patterns, 1500 lock movements, and four colour 2000 lock movements.*)

Each of the squares on the screen is called a **PIXEL**, short for "picture cell". Each pixel represents one **BIT**. Therefore, one horizontal row of squares is **180 BITS**. 250 rows of 180 squares is **250 X 180 = 45,000 BITS**. At once we can see that this is far too large to be stored as a single stitch pattern in either type of console, as

this number exceeds both 16,000 and 32,000.

So, for a two colour pattern, (*any two colours used on the screen, and remember that the white background is always a colour*), the memory limitation for one stitch pattern section is 180 wide multiplied by 88 high. **180 X 88 = 15,840 BITS**. This is the maximum size that a two colour stitch pattern can be for transferring to the 8K console without having to chop it into smaller sections.

In the 32K console, the maximum size is **180 X 176 = 31,680 BITS**.

Of course, patterns that are of a different size to the maximum quoted here also need to be less than the maximum number of bits. e.g. 40 wide by 200 high = 8000, 60 wide by 20 high = 1200, both of which are fine. You just need to remember that the width multiplied by the height of any pattern must total less than the maximum for your type of console.

Your PC will allow you to save larger designs than this, as it has a much larger memory capacity. But when you come to transfer larger designs, you will find that the Creation 6 programme will chop it up into smaller sections A, B, C etc. within the "Knit A Pattern" menu. You will then have to return to the design and save it in the appropriate sizes and those sections. It therefore makes a lot of sense to save large two colour patterns as sections that are smaller than 16,000 bits, for the 8K console, 32,000 bits for the 32K console, or sections that are each 180 squares wide and 88, or 176 squares high, or less, rather than as a large design that you then have to chop up anyway. These will then be ready to transfer to the console as stitch pattern A, B, C and so on.

## Three & Four Colours

The above calculations are for two colour patterns. If your design is in three or four colours, then the amount of memory taken is almost doubled. The limitation remains 16,000 or 32,000 bits, so you will be able to store half the number of squares e.g. 180 wide by

approximately 44 high for the 8K console, or 180 wide and 88 high for the 32K console. An easy way to remember this for making calculations is that in two colours each square is one **BIT**. For three or four colours, each square is two **BITS**. (This is not actually the case, but serves as a calculations reminder).

## Pattern Size Calculation

Bearing in mind the above information, it is always as well when completing any design, to just do a quick bit of arithmetic before saving. For two colours on screen, multiply the number of squares wide by the number of squares high. If the result is less than 16,000 for the 8K console, or 32,000 for the 32K console, then go ahead and save as one complete design. If more than 16,000 or 32,000, divide it up into two or more sections, each less than 16,000 or 32,000 and save as sections A, B, C and so on.

For three or four colours on the screen, multiply the number of squares high by two, then multiply this result by the number of squares wide. If the total is less than 16,000 or 32,000 save as one design. If it is more, once again divide into sections each of less than 16,000 or 32,000 and save as A, B, C etc.

## Working Memory

As well as the stitch pattern areas of the memory having limitations, we must not forget that the console memory as a whole has its limitation of approximately 64,000 bits for the 8K version, or approximately 256,000 bits for the 32K version.

If we send many large stitch patterns into sections A, B, C, and so on, we will not leave enough space in the working memory for such things as techniques, Form etc. Also remember that if you want to run through the programming and check, this too will take memory to perform, (approximately the same amount of memory as the pattern itself is taking), so be very careful to make your calculations before transferring many large pattern sections. Should you not have made these calculations and blithely continue entering more



stitch patterns, you will be given no warning that you are approaching the limit of the memory. It will just overflow. The result will be that it dumps everything that has been transferred and you will have to start again from the beginning!

A good guideline on how much memory to use up with stitch patterns and still leave enough over for techniques and so forth, is that three patterns of the maximum size of 15,840 bits will take 47,520 bits for the 8K console, or six patterns of the maximum size 31,680 bits will take 190,080 bits for the 32K console.

This should leave enough space for you to programme any remaining techniques etc. without overflowing the memory of either type of console. If you receive the **ERROR 118** message when checking the programme, do not return to the previous stitch pattern. Enter the technique number only.

### Reasons For Calculating

It is true that many knitters may not often come across patterns that take up the whole working memory, but it is still always best to make the calculations anyway, even with small patterns, because if you want to enter many smaller designs into say stitch pattern areas A to K, you will still need to know exactly how much memory is being taken up and how much is left. The guideline of a total of 47,520 BITS for the 8K console, or 190,080 BITS for the 32K console, for all stitch patterns should allow you to work comfortably without problems. So your total of many small designs must still add up to less than the maximum number for your console type.

For the same reason, it is a mistake to leave a stitch pattern in the memory from a previous knitting project, whilst you enter other patterns in other sections. You may not be actually using the previous stitch pattern this time around, but it is still taking up memory, whether you use it or not. For instance, suppose that your last knitting project was a sweater with a large picture on the front which was stored in the 8K console stitch pattern A and B areas,

taking up a total of 31,680 BITS of memory. Now you want to knit a garment in an allover four colour design. If you do not clear the memory by pressing ENT at the ERASE question, you will only have 15,840 bits of memory left, plus what is needed for all other functions. This effectively limits your four colour pattern to 180 squares wide and 44 rows high. If it is larger than this, or if you want to use another different pattern for another area of the garment, you will overflow your working memory.

The answer is always to erase everything from memory pertaining to previous projects. The console is not intended as a pattern storage system. It is a knitting system that should be considered as temporary storage area for patterns that are to be knitted at this time. Your PC and Creation 6 has more than ample capacity to store all your patterns and is your main storage area, so keeping them in the console memory after they have been used is not only pointless, it is positively dangerous.

### Examples

As an illustration of stitch pattern sizes, look at a very large design, that takes 180 squares wide and more than 250 squares high. Such as the design called **Papua** from the book "The Edward Taylor Collection Of Jacquard Designs", which is shown over the page. (Book available from Duet International at £12:95 inc postage in the UK. £14:95 inc Air Mail postage outside the UK). This would be much too large to transfer direct to the 8K or 32K console, as it's total number of bits is  $180 \times 338 = 6084$ , (the design is 180 squares wide and 338 squares high), several times as large as the number of bits available in a stitch pattern area memory. So we must divide it into sections of not more than 88 squares high for the 8K console, or 176 high for the 32K console. The first design section could be saved as Papua-A and the second design as Papua-B and so on.

For the 8K console the sections are :- Papua-A 180 X 88, Papua-B 180 X 88,

Papua-C 180 X 62, Papua-D 180 X 54 and Papua-E 180 X 46.

For the 32K console, the whole design could be saved as two sections, Papua-A being made 170 squares high, and Papua-B 168 squares high. (This is just one of the advantages of having the 32K console, or having your 8K console upgraded to the 32K version - more of the pattern can be saved and knitted as each section for large designs).

When sending these sections of the design to the console, Papua-A would go into the stitch pattern A section and Papua-B into the stitch pattern B section. Further sections of this pattern would then go into subsequent stitch pattern areas of the 8K console, but remembering that we do not wish to overflow the memory, so the next section of 88 squares would fill the working memory. So how do we use these sections?

Knit section 1 as stitch pattern A. Call stitch pattern B from the console. At the end of stitch pattern B, call stitch pattern C, if using the 8K console.

After knitting stitch pattern C, we will have used all the patterns that were stored, but the design will still not be completed. This is where we need to erase all the current stitch patterns, reprogramme and send the next set of stitch patterns to the memory as stitch pattern A, B, C etc. again.

In the case of Papua, there are two more, so we will have to bring these sections and place them into stitch patterns A and B again and knit through these.

For this reason of reprogramming the stitch pattern, it is often not possible to use the Form area of the E6000's programme when working with very large designs. Each time you have to reprogramme, the Form Programme will be erased as well as the stitch patterns, unless the design you are knitting from has a specially written Form Programme where the Form is chopped into sections as well. In cases such as these, a refer message number would appear on the console at this point where reprogramming is necessary, with a written message within the pattern to also enter a new

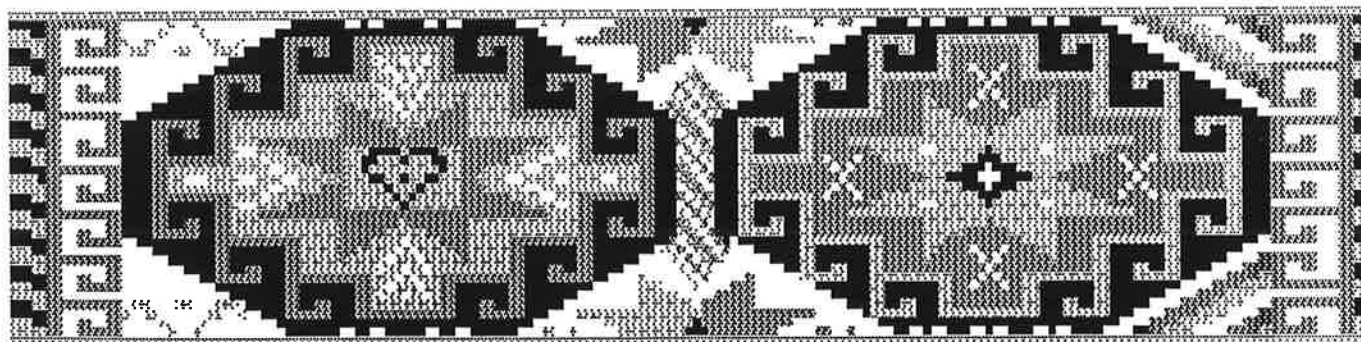
Form Programme as well as the next section of the stitch pattern. What has in effect been done with the Form Programme, is that instead of the whole garment shape being entered as one programme as is normally the case, the shape has been divided into sections that coincide with the stitch pattern lengths to be knitted and each worked out as a separate programme. At the end of a stitch pattern length, the Form Programme is completed. The next section of the shape is entered as an entirely new Form Programme, which will coincide with this section of the stitch pattern. Form Programmes such as this are very rare and hardly ever seen.

From the same book is a design called "Sheherazade". The pattern itself is 180 squares wide and 35 rows high. To assess the amount of memory this will take, multiply 35 by 2, (remember that three and four colour designs take up double the memory of two colour designs), the result is 70. The width is 180 squares, so multiply this by the 70 obtained for height. Result 12,600 BITS. This will fit easily into one stitch pattern section of memory and would be transferred to the 8K or 32K console as stitch pattern A.

The diagrams on this page show the stitch patterns as designed within Creation 6 for both Papua and Sheherazade. The photographs over the page show them as completed garments.



Papua Diagram



Sheherazade Diagram



Papua

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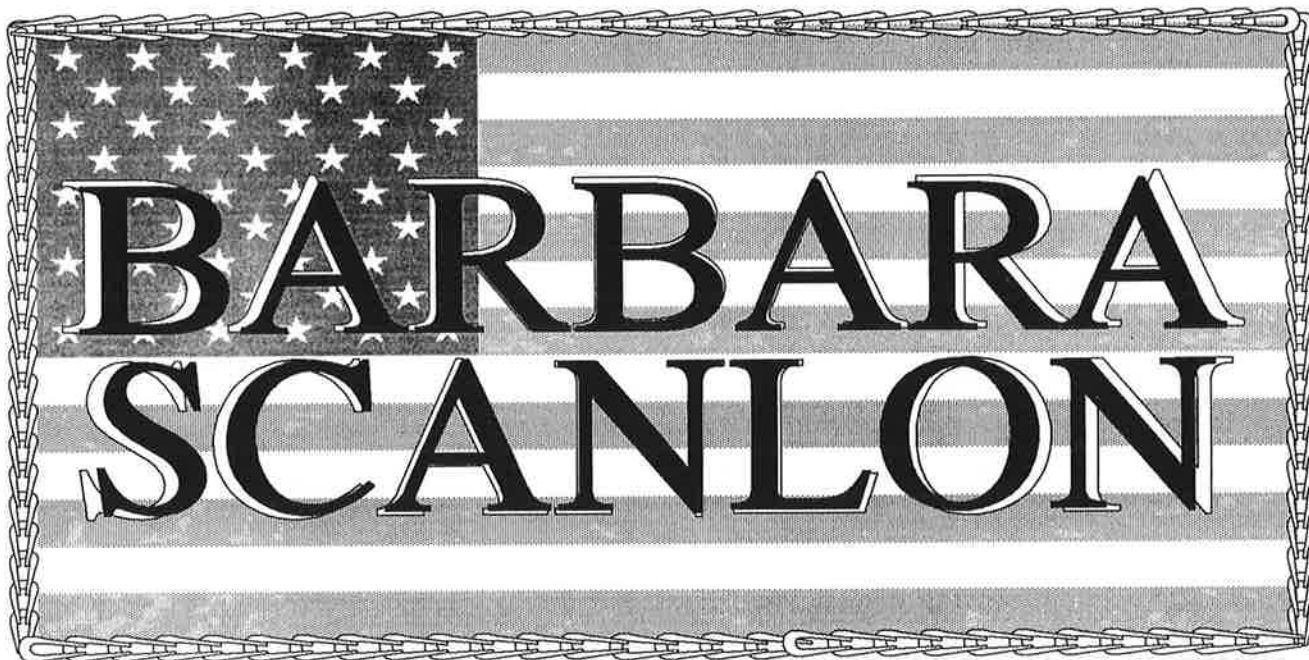
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Sheherazade



## KNITTING WITH UX

UX is a setting that is on the front lock of the E6000 only. The E6000 instruction manual says "Intended for future use". The cam is in the lock, so let's explore it's possibilities.

The UX function is one row selective slip and one row selective tuck. It will slip when knitting from right to left on the needles with pushers in rest position and knit on those needles with a pusher in work position. When knitting from left to right, it tucks on all needles with a pusher in rest position and knits on needles with a pusher in work position.

UX can be used in knitting one and two colour single bed tuck patterns, and two, three or four colour fairisle patterns.

Slip, tuck and slip/tuck patterns have the same surface appearances, but tuck is the most textured, slip is the least and slip/tuck comes somewhere in between. Stitch and row gauge, (measurement), will not be the same for any of these.

We will start with a single bed tuck pattern. I chose stitch pattern 1009 and knitting Technique 129. The lock setting is GX/UX. This creates a fabric that can be used with either side as the right side. The knit side gives a slight popcorn effect where

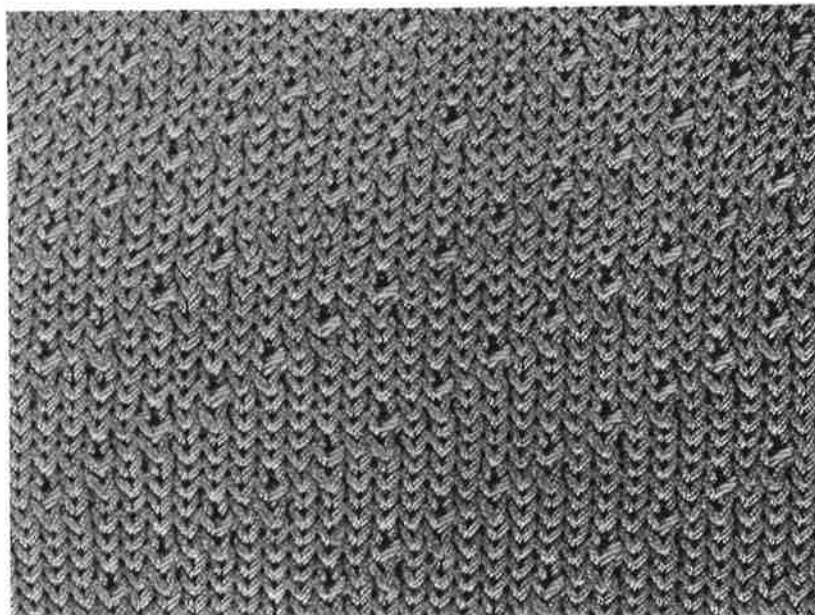


Fig 1

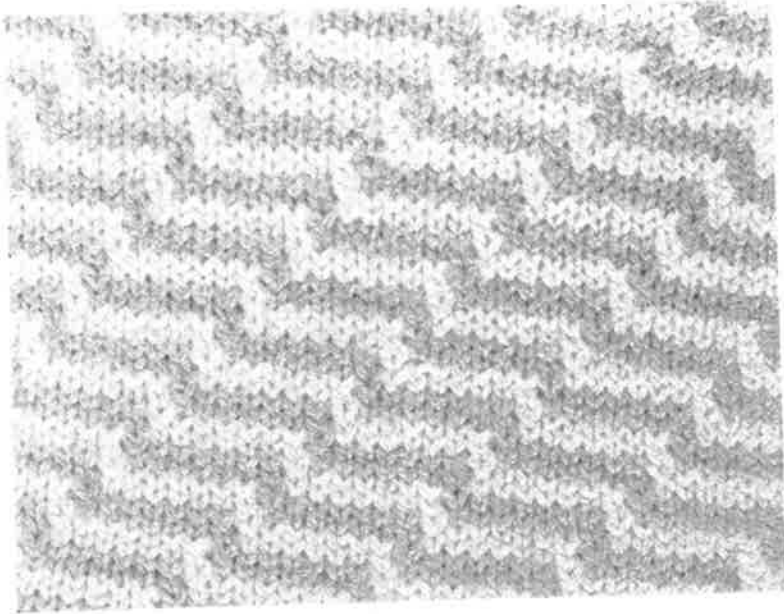
the pattern slip/tucks, and on the purl side, the slip/tuck stitches give an eyelet look with no holes.

This technique not only is a very interesting texture, but has a structural attribute also. It prevents the garment piece from biasing. When you think about it, what a great technique to use with yarns that have a tendency to bias. I used this technique for a spring sweater using the purl side as the right side. The yarn was a mercerized cotton from

France, and it worked really well. To knit this type of fabric you need to make sure that all your needles are in good repair as a bad needle will show up in your knitting immediately. See Fig 1 for a sample of this pattern.

Two colour single bed tuck patterns make a very interesting piece of fabric. The stitch that is slip/tucked is a more open, flat stitch than if it were tucked in both directions. The difference in appearance is not as





**Fig 2**

significant on the knit side as the purl side. Stitch and row gauge using UX is not as large as tuck. The sample I knitted used a 2/15's acrylic yarn. Stitch pattern 1009, knit technique 131, stitch size 5.5. Use UX on the front bed instead of the KX the console display shows. See Fig 2.

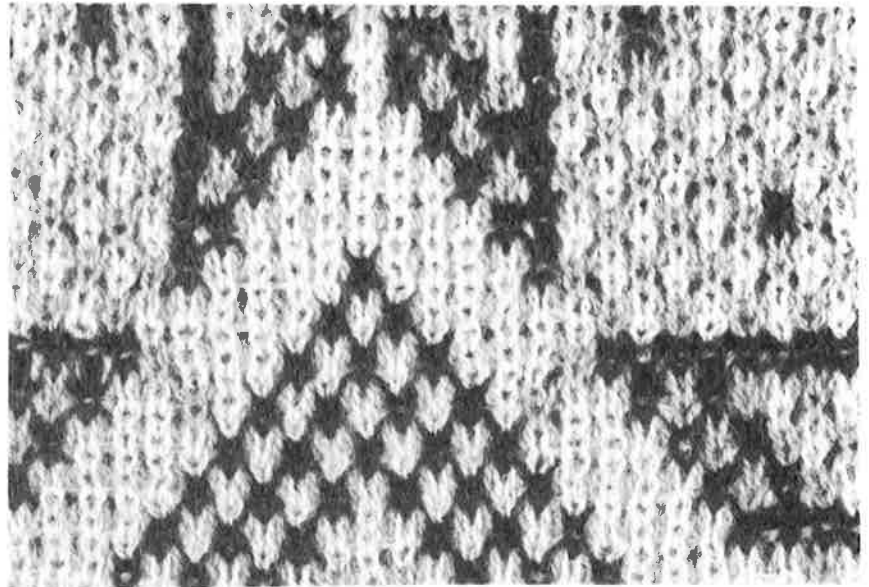
Incidentally, the same rules apply to using UX on single bed fabrics as when using any single bed tuck settings - never have two black squares next to each other, side by side, on the pattern.

The UX setting on the front lock for fairisle patterning gives a soft fabric with a hint of the colours, whether two, three or four, showing through, a very muted effect. The fairisle or jacquard design you use can be either a superimposed one with cards, or from Creation ^ . I am knitting a man's sweater using this technique in three colours. The yarn is a 2/18's wool/acrylic blend, one strand of each colour yarn throughout, stitch pattern 1153, add 1148, knit

technique 195, stitch size 3/3, but set the locks to N/UX rather than the front LX as shown in the display. Do not oversteam this fabric. See Fig 3.

Because UX expands the width of the fabric, it is a great technique to use for larger size sweaters. Many times a particular technique does not give us the width we need for a large size sweater using the yarn we have and stitch pattern we like. Also where tuck technique would not be as firm as we would like, nor would it give the look we would like. UX, slip/tuck, will give us the extra width needed for the sweater and a very pleasing look too. It may be necessary to knit the body and ribs of the sweater as separate, as you may not be using enough needles when knitting the patterned body section to have the ribbing wide enough to accommodate the hip or waist measurement.

UX is a natural for baby blankets, Afghans and throws, as well as garments. Try your favourite stitch patterns and enjoy the results. Happy knitting until next time, Barbara.



**Fig 3**



# AUSSIES - "DOWN UNDER"

## FAY BUTCHER

# YAZZIES - "DOWN UNDER"

### Hello again,

At the time of writing, we are in the full swing of our summer. This means that most Aussies are thinking of outdoor activities. The English cricketers are here doing battle for the Ashes, the Aussies are in South Africa to play the next round of the Davis Cup, footballers are playing World Cup 7s and have come from all over the world to compete, and one of the major Grand Slam has just concluded in the tennis. Our team is still being trialed to find a suitable challenger for the Americas Cup and many of our golfers are on the overseas circuits somewhere in the world.... It all goes to show just how small the world has become. Last year we were fortunate enough to have Denise Musk from the UK visit us and do several workshops around Australia. Audrey Palmer from South Africa was here for a few workshops too, I believe, but only for a limited time, so we did not all have the opportunity of seeing her at work.

In a couple of weeks, things get back into their routine, and the first major event here is the Stitches and Crafts Show circuit. The first of their shows starts in Melbourne in mid February, then moves on to Brisbane in April, then Sydney in August. These shows are extremely well patronised and if there is ANYTHING you want to learn about a "craft", I am sure it is there. If any overseas or interstate is planning to be here around these times in these cities, we would be delighted if you would come along and say hello to us.... Passap is represented in all these shows. It

happens quite frequently I must say, and it is great to meet new people, especially when they have traveled so far and then they meet up with someone with a common interest.

We did have some overseas visitors last year on a personal level, and I am sure they went home just as pleased at having met many of "us" as we did meeting them. I had a phone call yesterday enquiring whether a visitor from the UK who belongs to the Lace Guild could meet some machine knitters whilst she is visiting her daughter over the next few months. Of course, she will be most welcome.

### Workshops

This time of year is usually a slow time for knitting - well at least here in Sydney! Most knitters are busy with their families, holidays and back-to-school preparations. It is not until these events are over that we are in a position to settle back down to what we love doing MOST - Machine Knitting! However, during this break, I did manage to put on a couple of extra Workshops for the knitters.

Firstly, we had a Creation 6 day. This came about because when I looked at the people who come to my knitting Clubs, I try to pre-empt what they might be looking for on this topic, or that. I felt that there was a need to go through Creation 6, as so many people are at varying levels with it. Those who are well down the track with their creation 6 are a wonderful help with those who are just starting. Besides the work being done during the day by the tutor, it is always pleasing to see the "sharing" between old and new owners of Creation 6. This certainly brings forth many

questions and everyone benefits from this spin off, including me.

The second day was meant to be one where knitters came along and made a garment THEMSELVES - or this is what I had in mind. Well - that didn't happen. By overwhelming demand it was decided that I would make the "garment". They decided on a sideways knitted skirt. I showed them some skirts and they picked on a shadow pleated skirt. My charter was to make the skirt from start to finish in the one day, and they would watch. Naturally, I had to make a start prior to this day to see that everything would go all right. With some forty to fifty cones of yarn spread out on the table, the ONLY YARN I could marry with thick and thin was white. Of all the yarn I had - nothing else was suitable! Why is this such a common problem?

However, the white skirt was made a little larger than the original pattern, which ended up too big for me. So, on the day, we made a skirt one size smaller. Hence, we had Small, Medium and Large sizes. The medium size fitted well.

On the day of the skirt workshop, it took about one to one and a quarter hours to knit the 1920 rows needed, (with the motor, thank goodness), then join the skirt at the side seam. By late morning, the skirt had to be picked up and put back onto the machine in order to knit the hip yoke and the waistband, before we went to "lunch". After lunch, the other side had to be completed, then the side seams sewn up and ready for "Steaming". By four o'clock it was all finished, (again, thank goodness), so

that everyone could see the article made from start to finish.

What they did not realize, (all twenty-eight of them), was that everything went so well, which is not always the case as you would know. The yarn ran perfectly all day, the motor behaved itself perfectly, the machine knitted without any hiccups, no dropped stitches, bad needles etc. It was a great relief to be able to show them how everything was put together in one day. Nothing I did was difficult - it was just time consuming, and nothing is more disenchanting to a budding new knitter than to see a demonstrator struggling with everything going wrong.

*(The avoidance of this is why the prior preparation takes place. But what most people who attend workshops don't realize, is that it often takes hours or days of trial knitting, machine maintenance and preparation to make a really successful workshop or demonstration session, so that appears smooth running and effortless on the day, such as Fay's knitting "trial" skirts first, which I am sure was only part of her preparation. Ed)*

As a result of this day, there are many skirts already made and several more in the pipeline. One lady told me that first it took her two days to "find" suitable yarn in her cache.

To offset the boredom of those people "watching me work". I had a range of skirts hanging up for them to look at in this interim period. My friend and "right arm", Anne, also had made a skirt prior to this day, and brought it along as a variation on what I was doing. She was good enough to bring about twenty skirts of her own to show how easy it is to knit a skirt, and what variations can be done. During the knitting procedure, Anne talked about several of the skirts and how they were made. Everyone was also welcome to try on any skirt the fancied, and ask any questions they liked. So the day came and went and I did feel that everyone got something out of the day - I certainly did - I have two white skirts!!!

### Consider Your "Undies"

We finished up the day with a short talk on underwear to wear under your

newly finished garment. White was easy, but when you get into colours - especially "difficult" colours - then you must think what will go under your latest creation. My suggestion is that you take to your sewing machine and/or overlocker to produce some nice new underwear. I suggest you make a camisole top and a half slip. This way, they can be worn together or as separates. If you want to wear the top with a pair of slacks, then a full slip is of no use to you, whereas a camisole is very nice. Or even make yourself a nice Teddy. There are commercial paper patterns for these, but better still, I am sure that every one of you has various pieces of underwear in which you have always felt good, so take a pattern off any of them and you're already in front. Nothing looks worse than a lovely new outfit with the wrong colour slip underneath it. Look at the photos you have had taken - or even others - where the wrong colour shows through the outfit, plainly seen in the photo. These days, there are several colours of underwear material available which will suit most of your requirements. If not, then dye your own. There are some very reliable nylon dyes on the market with a good range of colours. You can dye an old slip, or buy a new one and dye it. One final word about your underwear choice - take care to make sure that the length is right too! nothing looks worse than a slip that is TOO SHORT, and it shows too!

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Registration flyers are currently available and the co-ordinator and her treasurer are busy with their arrangements. Everything seems to be going well to bring this wonderful weekend to fruition on the 29th and 30th July 1995. Overseas and Interstate visitors will be most welcome. Enquiries from Coral Brett (062) 58 9989.

### Westknit '95 Seminar

The Machine Knitters Association of Western Australia are holding a seminar for three days from 30th September to 2nd October 1995 inclusive. This is always a good event and covers all machines. Enquiries from Mrs Liz James (09) 274 2273.

### New South Wales & Victoria

#### M. K. Associations

Both these Associations are scheduled to hold seminars on all machines in 1996. Confirmed dates later...All Welcome!

Happy knitting in '95 and until next time,

Fay.

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## MAKING ADJUSTMENTS TO OUR KNITS

Have you ever knitted a garment only to find when it is completely finished that the sleeves are too long, or the body of the garment fits too close? Maybe the garment is perfect in every way, but the ribbing just doesn't pull in the way you expected it to? If so, you are not alone. Many wonderful and talented machine knitters have some of these same problems.

When a new cone of yarn finds its way into my knitting room, I find myself sitting at my machine, knitting a swatch. If you haven't the time to chart a garment, choosing a shape out of a Model Book or a Form Computer Book is a good idea. Knitting two back of the garment is quicker than knitting a back and a front. Shaping the neck can be time consuming, and a cut and sew neckline can have the same appearance as a shaped neckline, with half the work. A customised neck template is the answer for me. If you haven't tried a cut and sew neckline, give it a go - you may find you like it. There are many types of "ready to use" neck templates on the market for your use. For a cardigan, I suggest you leave two needles out of work in the centre of the second back. When it is time to apply the band to the band to the centre fronts, simply cut the part in half, using these marker stitches as a guide. Overlock the cut edges with an overlock machine to keep the stitches from

running, and apply the band. If you do not own an overlock machine, the open stitches can be encased in a lightweight seam binding. Knitting two back rather than a back and a front will serve two purposes. There is no need to enter two sets of figures for the Form Programme, back and then front, and there is no extra rime taken to decrease the stitches on one half of the garment, only to find that it is time to reset the row counter and do all the same thing on the second side as well.

The garment is completely finished. Excitement is in the air - and then the realization hits.

The sleeves are too long, the length of the garment is longer than you intended, or maybe the width is not what you had in mind.

There are solutions to most situations, if you are willing to take the time to correct them.

### Shortening Sections

Cutting the sleeve off just before the ribbed band is a quick and fairly easy solution to a sleeve that is too long. Be sure to overlock the open stitches after cutting the sleeve off, or encase in lightweight seam binding.

Knit a new ribbing for the sleeve and transfer all the stitches to the front bed. Knit one row in main yarn, then several rows in waste yarn and release from the machine.

Divide the rib and sleeve in half, pinning the centre of the rib and sleeve together. Pin the outer edges of the rib to the outer edges of the sleeve. Continue dividing the rib and sleeve sections and pinning until the rib is attached evenly to the sleeve. Back stitch through the open stitches to the sleeve and unravel the waste yarn.

### Reshaping the Sleeve Cap

There are times when cutting the sleeve off above the rib is not feasible. An example of this could be a fairisle design on the sleeve.

If this is the case for your garment, begin by taking the sleeve cap out of the garment. Open the side seam of the sleeve, allowing the sleeve cap to lie flat.

Lay the sleeve cap on a piece of newspaper and mark all around the shape with a pencil, making a pattern of the sleeve cap.

Place the paper pattern on the knitted sleeve cap, lowering it down the sleeve to take away any desired sleeve length. Using sharp scissors, cut away any unwanted knitted fabric. Use an overlocker to secure the raw edge and set the sleeve back into the garment. Once again, if you do not own an overlocker, encase the edges in lightweight seam binding, and sew the sleeve cap back in.



In the case of a drop shoulder sweater, cutting off the top of the sleeve is easier than shortening the sleeve at the cuff.

The only time a drop shoulder sleeve would be shortened at the cuff is when the width is needed at the top of the sleeve.

### Shortening with a Fold

If the garment was knitted in stocking stitch, a fold can be hidden in almost any part of the sleeve.

The last stockinette garment I knitted, the sleeves were knitted in a one inch stripe pattern of alternating colours. I used two stripes to shorten the sleeves. This created a casing on the inside of the sleeve. The stripes were joined from the right side of the garment using the grafting stitch. The fold is not visible to the eye, but there is a thickness to the touch.

### "Ratty" Ribs

Ribs that hang like a wet dish cloth can be a real eyesore to a beautifully made garment. There are a number of reasons why a lifeless rib could attach itself to your garment.

One of the most common mistakes made, is that the rib is knitted with only one strand of the main colour yarn, when the garment is knitted using a two, three, or four colour technique.

There are many knitters who do not knit a swatch of the rib before knitting the garment. To avoid problems, a swatch of the intended rib should always be knitted. This will allow one to feel the weight of the rib, determining the correct weight for the main garment. Knitting a rib swatch of 40 stitches wide and 20 rows high should be adequate.

The ribbing is the foundation of a sweater and what follows it should not be heavier in weight. A rib should be the same weight as the garment for lasting results.

Another possible reason for a droopy rib could be an incorrect stitch size used to knit the rib.

But for whatever reason, if a droopy rib was not your intention - **get rid of it.**

Reach for your scissors and cut the rib away. Serge or overlock the open stitches. Be very careful not to stretch the knitting when sewing. Once again, if you do not own an overlocker, encase the edges in lightweight seam binding.

Knit a new ribbing for the garment. Transfer all the stitches to the front bed, knit one row in main yarn, then several row in waste yarn and release from the machine.

Divide the rib in half and pin the centre to the centre lower edge of the garment part. Pin the outer edges of the rib to the outer edges of the garment. Continue pinning rib to garment until it is attached evenly across the whole width.

Back stitch through the open stitches, unraveling the waste yarn as you go, attaching rib to garment. This same procedure can be used if the garment needs to be shortened.

### Garment Too Short?

Making adjustments to a garment that is too short are not always possible. If the garment was knitted using a natural fibre yarn, try to increase the width of the garment by blocking it.

The best solution in this case though, is to give this garment as a gift, and reknit one for yourself.

### More Width Less Needles

Recently, I found that my machine did not have enough needles to give me the width needed to knit a four colour fairisle garment. My solution to this situation was to knit the front and back in three sections. A centre

section and two side sections. After knitting each section, they were then seamed together.

The design chosen for the garment was one prepared by another designer and was 180 stitches wide. A wider design was needed to accommodate the extra stitches needed to knit the garment.

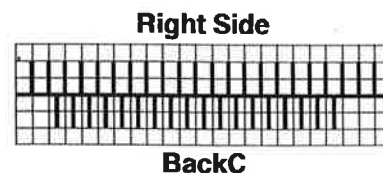
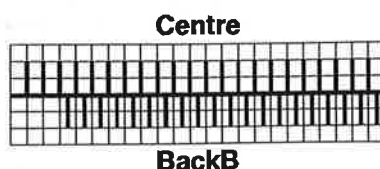
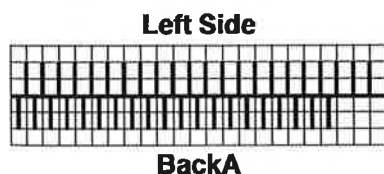
The wider design was created within Creation 6, using the cut and paste icon. When the design was complete, each section was saved under a separate name, such as BackA, BackB, BackC.

While knitting each section of the garment, bring two extra needles into work position on the back bed, on the side(s) of the knitted section that will be seamed to the next section. See the diagram given at the bottom of this page.

On the right side the knitting will neatly butt together. These stitches should also be seamed together in a flat seam by grafting the two edges together. To create a flat seam, on the right side of the garment, pick up one half of the stitch and join it to the one half stitch directly opposite the first half. Pick up one half stitch directly above the old stitch and join it to one half stitch directly opposite this stitch.

Until next time, have a happy and successful end to all your knitting project,

Sally



## YARNS

Forsell have new shades in their Shamal 80% acrylic 20% wool blend range. Aqua, Parchment, Acorn, Mallard and Bramble are the new shades in the 4 ply range, which now has thirty shades. 3 ply Shamal is available in 20 shades, and the Double Knit thickness is available in 10 shades. All in all, this shade range over three different thickness of yarn makes Shamal a very versatile yarn group for all types on knitting, from plain stocking stitch through to two, three and four colour jacquard and heavier knit tuck patterns with the thicker type.

The 3 ply Shamal will be replacing Sirocco, which is gradually being phased out of the Forsell range of machine knitting yarns. What is nice about the new Shamal shade card, is that all three thickness yarns are marked against the colour sample fringe where appropriate, making selecting contrasts and complimentary shades very simple. They also quote the metreage and yardage per cone on the shade card, which is so useful when trying to match a yarn with a pattern that uses a yarn that is perhaps unobtainable in your country. I wish all shade cards gave this information and the count number. It would make life so much easier for many of us.

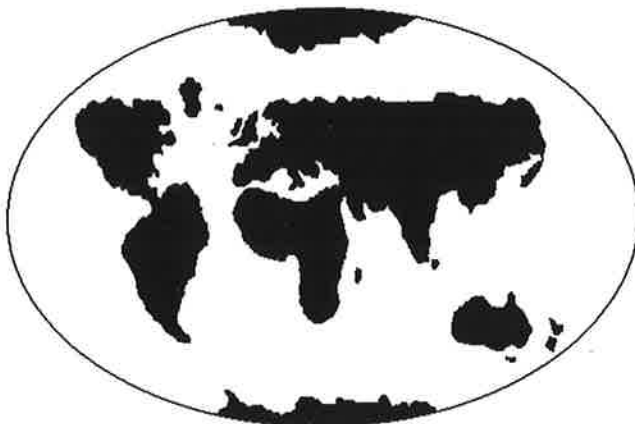
There are three colours added to the Bramwell 4 ply acrylic range. Dune, Tern and Juniper, all three of the "heather mixture" type of shade, which is becoming very popular just now. Also, Bramwell have added two 90% acrylic 10% nylon "Glitter" yarns to their range. Black Icicle is a black yarn with a silvery sparkle, giving a frosted look, and Black Rainbow, a similar yarn but the glitters are all colours of the spectrum. This yarn has been spun using a specific type of nylon to add the glittery effect so,

it means that you can have the sparkle without the usual irritation that can sometimes accompany glitter yarns that use metallic threads to create the shiny effect. We shall be seeing these two yarns used quite a lot in the future for party tops etc. I should think.

## PATTERNS

A new venture now, in the printed pattern publishing area.

Having been friends for nearly twenty years, with over sixty years knitting



## NEWS & AROUND

experience between them, Kathy Haynes and Betty Manwaring decided to go into partnership to produce their own designs for the Passap E6000, under the title "BEKA KNITS".

Their first catalogue contains twelve designs, and each of the patterns available has full instructions and coloured pictures of the garments, which are all basic shapes and easy to follow.

For children there is a "Crooked train", "Punch & Judy", "Busy Bee" and a "Teddy Climbing A Wall", (to recover his football!), all knitted in the easy drop shoulder style in bright colours.

The ladies have a lovely "Forever Diamond" suit to take you through the day or evening, a "Pineapple"

jacket that won second prize in a national competition, "Swans" rearing to fight, and placid "Flamingos" dipping their feet in cool water.

The men are not forgotten either. There is a Tyrolean sweater with an unusual design all over, an ever fashionable striped waistcoat, a raglan sweater with a deep border, and an all over design on a drop shoulder sweater.

Each design is made up in yarns that are readily available, or are sitting on your shelves waiting to be used. The price of each pattern is very reasonable, so why not send today for a free catalogue? Take a few minutes "time out" from your knitting and send an A4 self addressed envelope to:-

**Mrs B. Manwaring,  
Marbles Barn,  
High Street,  
Newick, Lewes,  
East Sussex  
BN8 4LG, England.**

## BOOKS

Another new publication by Irene Krieger. This time titled "A Waistcoat in an Afternoon", and that is just what it is. A simple and easy to follow instruction book and pattern enabling even the novice to sew a waistcoat. Yes, this is a sewing book from Irene this time. What many people may not realize is that Irene is a qualified teacher of sewing, and has been for a lot longer than she has been involved with knitting machines, and is an instructor for sewing machines as well as knitting machines for Pfaff. Of course, there is absolutely nothing stopping you from knitting your fabric first and then using the book to make a waistcoat on their sewing machine. This brings both crafts together.

*(Continued on page 37)*















D2209



Irene has developed a really simple way of making a fully lined, reversible waistcoat that only requires straight stitching and does not need any hand sewing. Accuracy of cutting and stitching is not essential. The full size pattern included with the book can be adapted to virtually any size and many different styles, for both men and women. At one of Irene's workshops, one lady successfully adapted the pattern for her 126cm bust measurement. So it really is versatile. The time scale is also realistic. Of course it assumes that you are starting with the fabric ready made, but you really can make a waistcoat in an afternoon, between 2 and 5pm. The book also contains lots of instructional diagrams and useful tips throughout the pages.

Available direct from:-

**Irene Krieger,**  
**19 Merton Hall Gardens,**  
**London SW20 8SN, England**  
 and costs £5:50, which includes packing and postage within the UK. Outside the UK add £3:00 for Airmail Postage.

### Creation 6 Pattern Disks New Disk Available

As you probably know, there are now pattern disks available for all Duet International stitch patterns, from issue 1 through to issue 20 on five disks. Each disk has four magazine issue patterns, (1 to 4, 5 to 8, 9 to 12, 13 to 16, 17 to 20). There is also a four colour pattern disk with fifty patterns and a two colour pattern disk, with one hundred designs based on Norwegian and traditional Fairisle patterns.

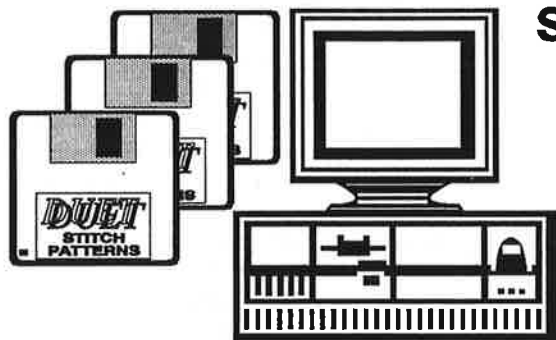
Our latest addition to this range will be available from the end of May and is a new disk with over sixty-five Passap stitch patterns from 1960 to 1970's. Two, three and four colour designs, as well as many other stitch types, which have been out of print for many a long year.

This new disk is called  
**"In The Beginning"**,  
 because the patterns start from the time of the inception of the original Duomatic machines.

Each pattern disk in the whole range costs £6:00 inc P & P in the UK, or £7:00 outside the UK. Visa & Mastercard are accepted, from:-

**Duet International,**  
**5 The Old Yarn Mills,**  
**Westbury, SHERBORNE,**  
**Dorset DT9 3RQ, England.**

# CREATION 6 STITCH PATTERN DISKS



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

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 Contains 100 2 colour patterns based  
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 designs from 4 to 60 stitches wide.  
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 Contain all the stitch patterns from these  
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**Disk 4**  
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**Disk 5**

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 Duet International 17 to 20 Inclusive.

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**DORSET DT9 3RQ, ENGLAND**



# PAT COOK

## BUTTONHOLE FOR A FOLDED BAND KNITTED BY SINGLE BED METHODS

Sometimes, a single bed front band needs to be knitted as a folded band, rather than using circular knitting. This can be in stocking stitch, or fairisle. In fact a fairisle band is best knitted this way.

- **HINT:** Unless it is imperative to have the fairisle pattern on both sides of the band - knit the pattern on the right side of the band only and knit the reverse side of the band in plain stocking stitch. This saves unnecessary bulk from having floats on both sides of the band, as usually you will be knitting with 3 or 4 ply thickness, (2/10's - 2/12's or 2/8's), type yarns in single bed work. When I am knitting this type of band, I find it useful to pick up the front edge stitches onto the front bed needles, therefore attaching the band directly to the knitting and avoiding having to cast on for single bed, which can be tricky. Make sure you rehang the very edge of the front edge, so there is no bulk on the needles. If there has to be some bulk - for example, if you have a cut and sew edge to deal with - then knit the first row thoroughly

by hand. Everything should progress smoothly.

The buttonholes must be placed so that when the band folds, the holes are directly opposite one another. For example - if the band is to be twelve rows deep, then twenty-four rows must be knitted as the band has to fold in half. Twelve rows up the first side and twelve rows down the other side. A hole has to be made in each side to correspond, so the first hole will be made halfway up the first side on row six. There are six more rows to the fold line, then six rows down to the middle of the other side, so twelve rows are knitted before the next holes are made. Then the last six rows are knitted to complete the band.

The sequence is therefore:-  
**Knit 6 rows - make buttonhole**  
**Knit 12 rows - make buttonhole**  
**Knit 6 rows**

This method actually joins the holes together from each side, giving a completely finished buttonhole at the end. In other words, the holes do not have to be sewn together afterwards - yippee!

### TO WORK THE BUTTONHOLE

Knit to the RC number for the first buttonholes.

Cast off the buttonhole stitches, using the "wind round needle" method, and knitting through by hand one stitch **BEFORE** the cast off stitches and one stitch **AFTER** the cast off stitches. This prevents unsightly holes at the edges of the buttonholes by anchoring the cast off thread at each side.

Use a separate piece of yarn for each buttonhole.

Leave empty needles in working position.

If you are knitting in a pattern, check that the pushers have not been disturbed.

On each buttonhole, hook the tail of the cast off thread into every alternate needle hook.

Pull the ends down between the beds, it sometimes helps to hold the threads down under the machine with one hand, pulling down gently as you push the locks across the next row.

If the threads are not long enough to hold them all at once, hold the thread of the first buttonhole until the locks have almost passed over it, then hold the threads of the next buttonhole, and so on across the row.



- **HINT:** Make a note of the buttonhole's positions so the corresponding holes are in the same place on the bed. If you are knitting a plain band, you will be able to use the front bed pushers to mark the positioning. If you are knitting fairisle, use the back bed pushers to mark the placings, as these will not be in use.

Continue knitting to the buttonhole row on the opposite side of the band. Lower the front bed. Use the orange tool to hook up the knitting from between the beds near the first buttonhole. When you can see the previous hole you made, hook the lower edge, (as you are looking at it), of the hole onto the buttonhole needles of the present row. Use the tail thread to knit one stitch through immediately before the buttonhole stitch.

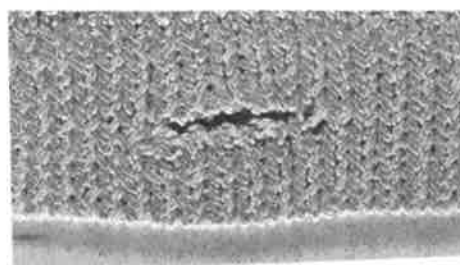
Cast off the buttonhole stitches and knit one stitch through after the buttonhole stitches. This time you will be casting off through two sets of stitches, (i.e. the picked up ones as well as the stitches on the needles). Now rehang the remaining edge of the first buttonhole onto the empty needles of the present buttonhole. Raise the front bed. Make sure that the tails are down between the beds. Continue knitting to the end of the band.

Knit some rows in waste yarn and release the work from the machine. Catch down the band on the wrong side and unravel the waste rows as you go.

This is a shorter article than usual this time. My health is improving, but I am not 100% just yet. (Pat has recently had major surgery on her spine. Ed.). Many thanks for all your letters and cards - they were greatly appreciated.

Bye for now,

Pat



A Buttonhole Made By This Method

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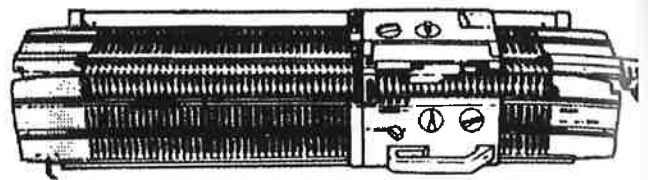
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# D2208 Art Deco 4 Colour Cotton Sweater

The original is a Creation 6 design. Versions for E6000 and Duo 80 may be made with cards given, which are taken from the stitch pattern used for the original sleeves Pictured Inside Back Cover



**80, 6000**



78[80:82]cm Chest/Bust.  
See Notes for other sizes.



88[90:92]cm Chest/Bust.



Yeoman "Brittany" 100% 2 ply cotton, 3/14's approx 857 metres per 100g. 1 cone each of the foll: Shade 135 Spring Green = Col 1, 150 Black = Col 2, 112 Sanguine = Col 3, 147 Marigold = Col 4, 129 Bluebell = Col 1A. See Colour Sequence chart.



40sts = 103mm 40Rs = 36mm  
OR 100sts = 257mm 100Rs = 90mm, measured over 4 Col jacquard pattern after steam pressing.  
40Rs Rib = 80mm using 2 ends Col 4, (Marigold).



Original design made with Creation 6, inspired by the work of Art Deco ceramics designer Clarice Cliff, whose designs were first seen in the 1920s. Disk available with this and several other designs, from Duet at the address on page 2, price £4:00 each inc P&P. Alternative for E6000 or Duo 80 given as card designs, taken from the pattern used on the sleeves on the original.



Page 3.



385g Size 82cm Chest/Bust.



Yarns used two ends together for ribs. All jacquard yarn used one end each colour & according to Colour Sequence chart. To knit larger sizes, use

WITH CREATION 6		E6000 PROGRAMME	
PROGRAMME : ENT	ERASE : ENT	Enter appropriate programme for section to be knitted.	ALTER : NO
CAST ON 4 : ENT	ALL ST PATT : NO	START CAST ON : ENT	3 COL : ENT
ST PATT A : Transfer patt from PC to console	ALTER : NO		ADD : ENT
KNIT TECH : 207 : ENT	ENLARGE POS : NO		ADD WHAT? : ● : ENT
TEST : NO	ALL ST PATT : NO		Read In card C
ALL ST PATT : NO	ST PATT B : Transfer sleeve pattern from PC to console.		ALTER : NO
FORM : ENT			4 COL : ENT
			KNIT TECH : 207 : ENT
			ENLARGE POS : NO
			TEST : NO
			ALL ST PATT : ENT
			FORM : ENT
			Enter appropriate programme for section to be knitted.
			START CAST ON : ENT

yarns 2 ends together for all colours, 3 ends for Ribs, and select a Form Programme to suit your chosen size from the alternative programmes given. Neckline made using cut & sew methods.



A. CoCir 2X1 as Diag 1 using 2 ends Yellow. K as chart. Last 2Rs Lks N/N Push all Ns to WP. K 1R to LT. Rack 1 place to LT. K 1R to RT.

B. Set for St Patt A, (from Creation 6, E6000 reader cards or Deco cards) jacquard patt & as Diag 2. K as chart.

C. Dec & K as chart. CoF. Knit second section the same for Front.



A. CoCir 2X1 as Diag 1 using 2 ends Yellow. K as chart. Last 2Rs, Lks N/N Push all Ns to WP. K 1R to LT. Rack 1 place to LT. K 1R to RT.

B. Set for St Patt A, (from Creation 6, E6000 reader cards or Deco cards) jacquard patt & as Diag 2. K & inc as chart.

C. K str as chart. CoF. Knit second sleeve the same.



Join LT shoulder. Make cut neckline as chart. Hold neckline to FB scale to estimate Ns required. CoCir as Diag 1

COLOUR SEQUENCE CHART				
RC	COL 1	COL 2	COL 3	COL 4
ALL RIBS	Yellow	-	-	-
000	Green	Black	Orange	Yellow
128	Blue	Black	Orange	Yellow
Sleeve	Blue	Black	Orange	Yellow

	78cm	80cm	82cm	ALL
1	36	36	36	36
2	103	103	103	103
3	A	A	A	A
4	B	B	B	B
5	171	175	179	89
6	78	80	82	23
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	160	160	160	160
12	38	38	38	38
13	171	175	179	171
14	78	80	82	3
15	**	**	**	3
16	29	29	29	32
17	62	62	62	3
18	***	***	***	3
19	98	98	98	38
20	185	185	185	171
21	139	139	139	3
22	38	38	38	3
23	136	136	140	5
24	3	3	3	3
25	3	3	3	3
26	25	25	25	0
27	3	3	3	
28	3	3	3	
29	0	0	0	

over these Ns using 2 ends Yellow.

RC000 Lks N/N SS 3.5/3.5 K to RC40. Push up all empty Ns to WP.

K 1R to LT. Rack 1 place to LT. K 1R to RT.

Lks N/GX SS 5/5 K 6Rs.

Hold down loop of yarn between beds.

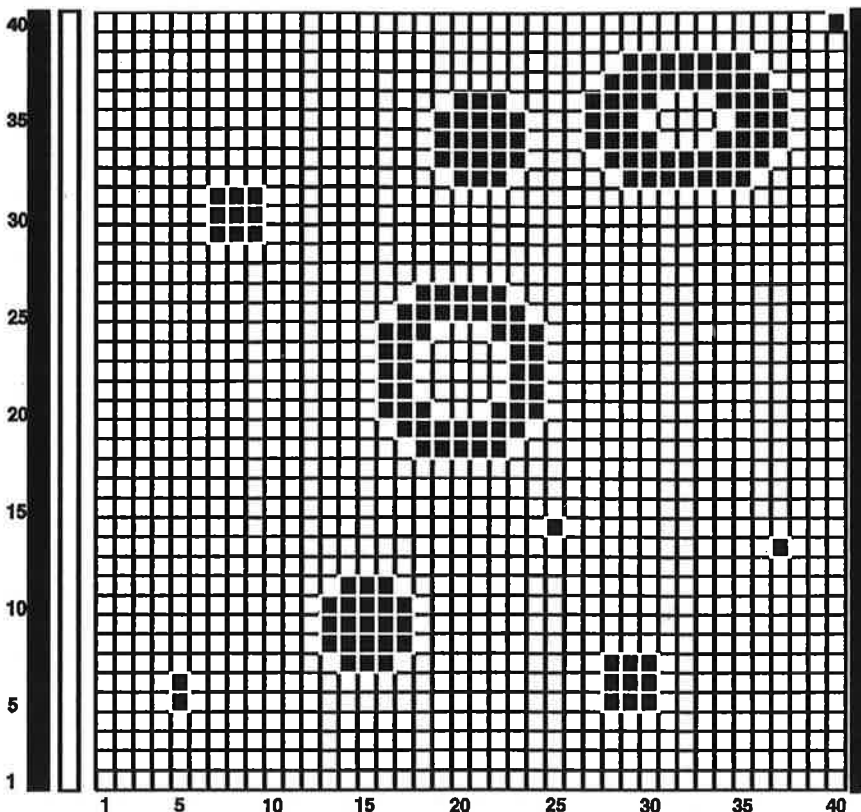
Lks GX/N K 6 Rs. Open beds.

With right side of work uppermost, lay back & front over BB of machine, with neckline hanging 0.5cm over BB needle tips.

Push BB Ns through neckline edge, 0.5cm below cut, evenly across work. Close beds, ensuring cut edge is between the beds.

Close needle latches & push BB Ns down until sts sitting on latches. Trans FB sts to BB Ns. Return FB Ns to NWP.

Flip work over to hang down over FB. Cast off by hand across BB Ns. (NOT crochet method). Remove from machine.



**E6000 READER CARD A BELOW, B ABOVE**



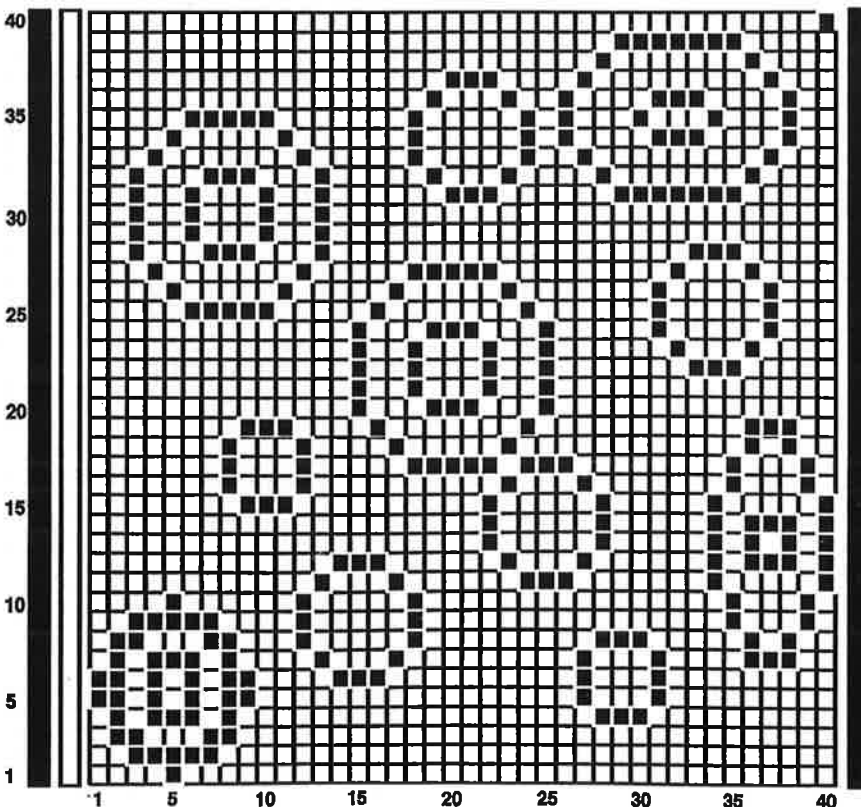
Block & steam all parts to size & shape, avoiding ribs. Join second shoulder seam & neckband seam.

Fold neckband in half to inside & slip stitch into position.

Sew in sleeves.

Join side & sleeve seams.

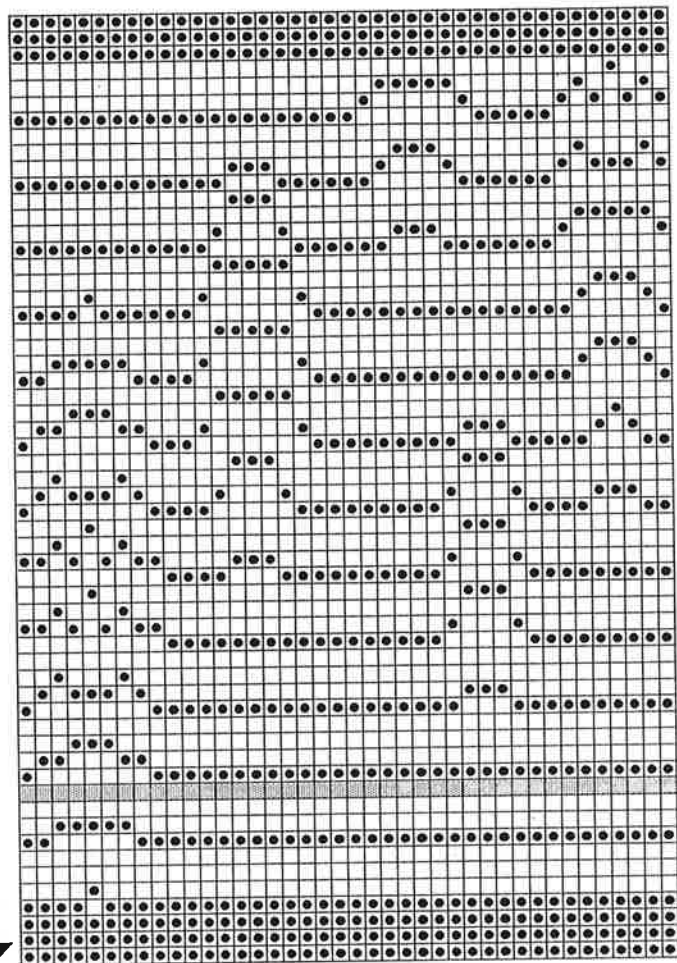
Give final light steaming & pressing.



## ALTERNATIVE LARGER FORM PRO- GRAMMES

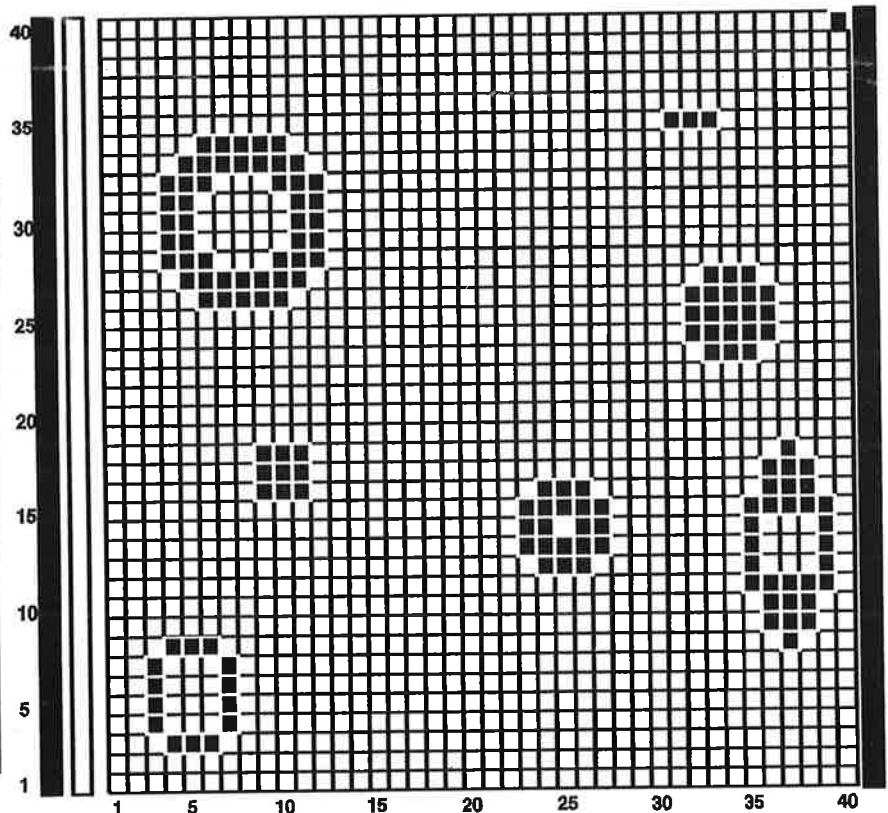
N.B. These should not be used if using the yarns as single ends

Fig. I	92cm	97cm	102cm	108cm	112cm	117cm
1	72	72	72	72	72	72
2	206	206	206	206	206	206
3	A	A	A	A	A	A
4	B	B	B	B	B	B
5	99	105	109	115	118	124
6	92	97	102	108	112	117
7	*	*	*	*	*	*
8	195	195	195	195	195	195
9	C	C	C	C	C	C
10	135	135	135	135	135	135
11	143	143	143	143	143	143
12	38	38	38	38	38	38
13	99	105	109	115	118	124
14	92	97	102	108	112	117
15	**	**	**	**	**	**
16	25	26	26	25	25	25
17	63	64	65	65	67	68
18	***	***	***	***	***	***
19	100	100	100	100	100	100
20	185	185	185	185	185	185
21	131	131	131	131	131	131
22	135	135	135	135	135	135
23	76	76	79	81	87	90
24	0	0	0	0	0	0

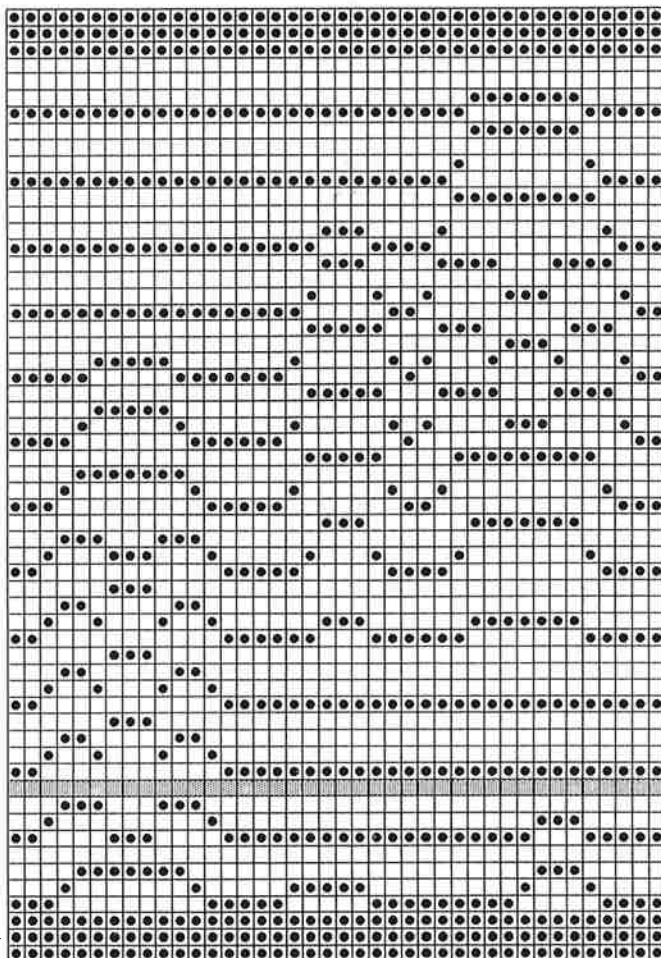


DECO CARD A ABOVE,  
E6000 READER CARD C BELOW

Fig. III	92cm	97cm	102cm	108cm	112cm	117cm
1	72	72	72	72	72	72
2	206	206	206	206	206	206
3	A	A	A	A	A	A
4	B	B	B	B	B	B
5	49	49	50	52	52	58
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	143	143	143	143	143	143
12	38	38	38	38	38	38
13	117	117	120	124	132	136
14	3	3	3	3	3	3
15	3	3	3	3	3	3
16	33	33	33	34	34	35
17	46	46	46	47	47	48
18	***	***	***	***	***	***
19	98	98	98	98	98	98
20	135	135	135	135	135	135
21	7	7	7	7	7	7
22	0	0	0	0	0	0



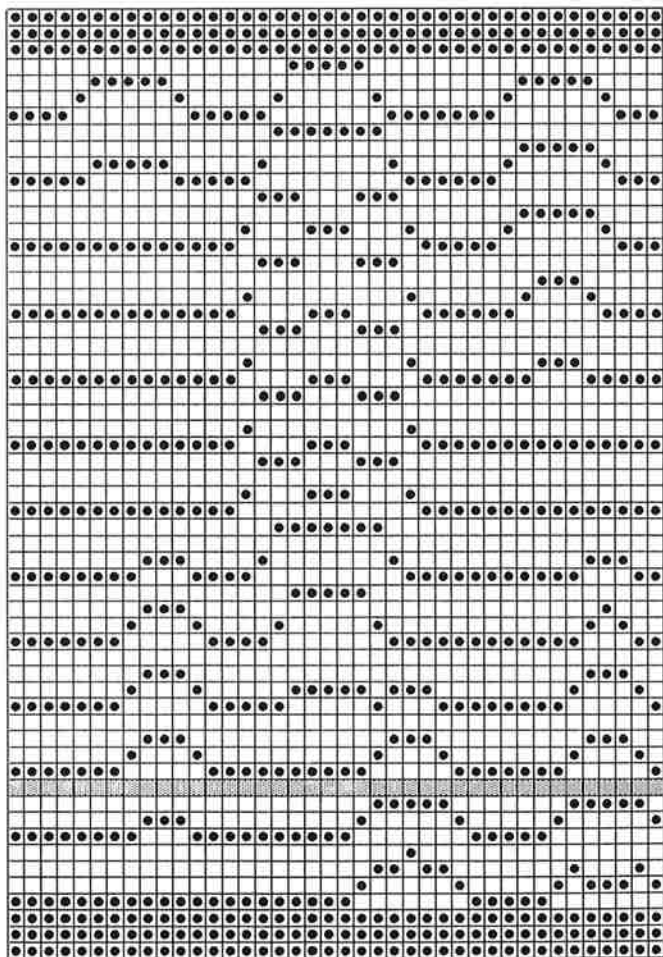


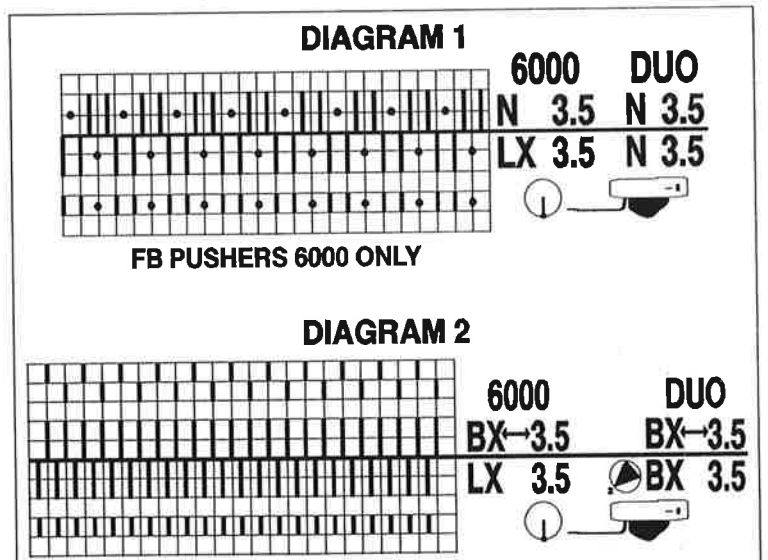
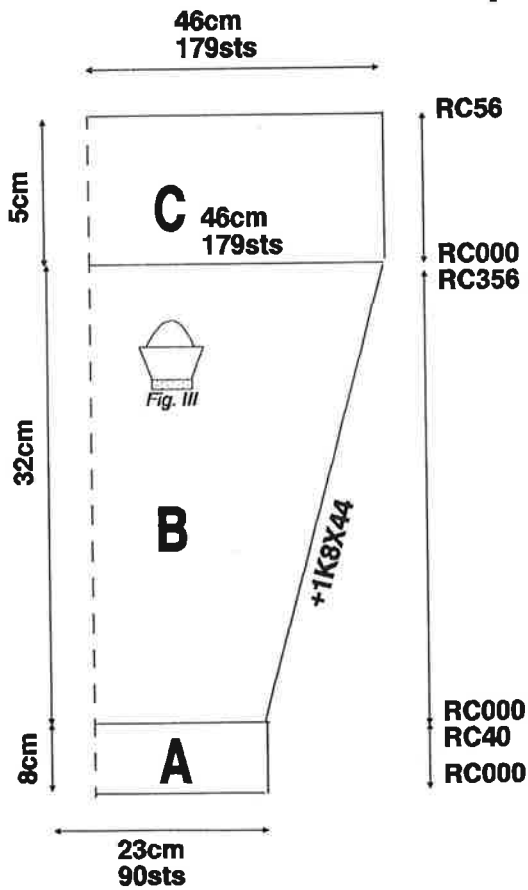
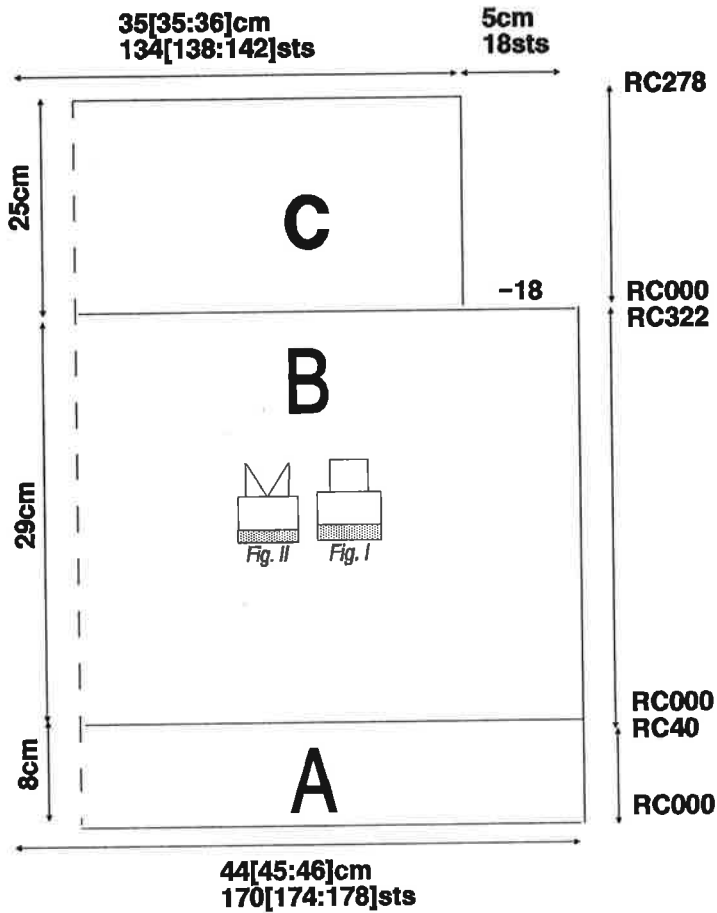


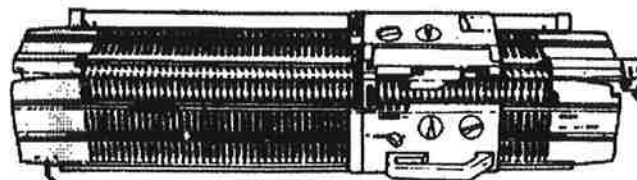
DECO CARD 2 BELOW



DECO CARD 3 ABOVE







# D2201 Green Cabled Raglan Sweater

Pictured Inside Front Cover



**80, 6000**

88[92:97:102:107:112:117:124]  
cm Chest/Bust.



89[102:108:112:118:122:128:  
134]cm Chest/Bust.



Bramwell Fine Four Ply 100% acrylic. 1 cone shade Special Mint = Col 1.



40sts = 156mm 40Rs = 116mm  
OR 100sts = 390mm 100Rs = 290mm, measured over cable pattern after leaving to rest for minimum of 24 hours. 40Rs rib = 80mm.



Ribs 2X1 Cast on 4 as Diag 1. Cable pattern *Knit Tech 100* with modified needle setup, as Diag 2.



Page 3.



400g Size 124cm Chest/Bust.



Cables made using TWO black three decker tools thus:-  
Cables made on every 8th row.  
\*Knit 7Rs, push up Ns marked X to WP on BB. Kit row 8. Release loops from Ns marked X. Cross sts 123 over 456\*. Repeat from \* to \* throughout garment. Divide work for front neckline either by placing all LT side sts onto decker combs, or by knitting all LT side sts by hand on length of yarn, pulling Ns down to out of work position, making long loops. Cut & sew neckline is an alternative should you wish. Raglan decs made by trans edge sts in with black three

E6000 PROGRAMME		
PROGRAMME : ENT	ALTER : NO	Enter programme for garment section here START CAST ON : ENT
ERASE : ENT	ENLARGE POS : NO	
CAST ON : 4 : ENT	TEST : NO	
ALL ST PATT : NO	ALL ST PATT : ENT	
ST PATT A : 100 : ENT	FORM : ENT	

decker tool, after trans any BB sts involved to FB Ns.

Cont in patt & making decs as for RT side, reversing shapings.



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

B. Trans all sts to FB Ns. Trans sts to BB as Diag 2. K in cable patt as Notes.

C. Dec at edges & K as chart. CoF.



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

B. Trans all sts to FB Ns. Trans sts to BB as Diag 2. K in cable patt as Notes.

C. Dec at edges as chart.

D. Divide work. Place LT side Ns out of work. Make note of row within cable, (1 to 8). K & dec at edge & neckline as chart.

CoF. Return LT side Ns to work.



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

B. Trans all sts to FB Ns. Trans sts to BB as Diag 2. K in cable patt as Notes, inc as chart.

C. Dec at edges as chart. CoF. Knit second sleeve the same.



Join all raglan seams except back LT. Hold neckline from point of front, around back to open seam against needles scale.

CoCir as Diag 1 Col 1. K 20Rs. Push all empty Ns to WP, K 1R rack 1 place to LT.

K 1R. Lks N/GX black strippers, SS 6/6 K 4Rs. Hold

	88cm	92cm	97cm	102cm	107cm	112cm	117cm	124cm
1	116	116	116	116	116	116	116	116
2	156	156	156	156	156	156	156	156
3	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B
5	126	131	138	144	151	156	164	172
6	88	92	97	102	107	112	117	124
7	*	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135	135
11	135	135	135	135	135	135	135	135
12	38	38	38	38	38	38	38	38
13	126	131	138	144	151	156	164	172
14	88	92	97	102	107	112	117	124
15	**	**	**	**	**	**	**	**
16	29	29	29	29	29	29	29	29
17	60	61	62	64	64	66	66	67
18	***	***	***	***	***	***	***	***
19	227	227	227	227	227	227	227	227
20	191	191	191	191	191	191	191	191
21	171	173	175	177	178	180	183	185
22	33	34	36	39	41	43	43	44
23	67	67	67	67	67	67	67	67
24	191	191	191	191	191	191	191	191
25	134	134	136	137	139	140	141	143
26	29	30	32	35	37	39	39	40
27	0	0	0	0	0	0	0	0

down loop of yarn between beds.

Lks GX/N K 4Rs.

Open beds.

Hang garment over BB with right side of work uppermost.

Push BB Ns up as far as they will go through neckline edge from point of V to open raglan seam, 0.5cm from edge.

Close beds ensuring neckline edge is between beds.

Push BB Ns down until sts are hanging on latches.

Trans all FB sts to BB Ns by hand, pulling BB Ns down well.

Flip work over to hang down over FB.

CoF by hand across BB Ns. (Do NOT attempt crochet cast off, this will not work).

Repeat for smaller neckband, from point of V to seam.

Repeat for smaller neckband, from point of V to seam.



Steam all parts except ribs VERY LIGHTLY & block to size & shape.

OR spray with cold water and block to size & shape.

Leave to dry completely. (This is safer if you are unsure about steaming).

Join remaining open raglan seam and neckband seam.

Fold LT neckband at point of V to inside at 45 degree angle & slip st into position.

Repeat on RT side of band, making mitre at point of V.

Join centre V seam with mattress stitch.

Join sleeve & side seams.

Give final very light steaming.


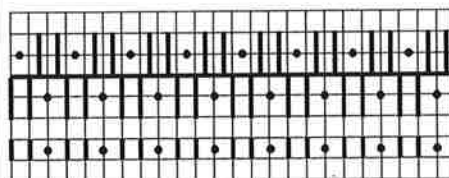
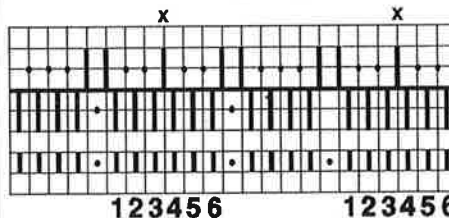
	88cm	92cm	97cm	102cm	107cm	112cm	117cm	124cm
 1	116	116	116	116	116	116	116	116
2	156	156	156	156	156	156	156	156
3	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B
5	126	131	138	144	151	156	164	172
6	88	92	97	102	107	112	117	124
7	*	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135	135
11	135	135	135	135	135	135	135	135
12	38	38	38	38	38	38	38	38
13	126	131	138	144	151	156	164	172
14	88	92	97	102	107	112	117	124
15	**	**	**	**	**	**	**	**
16	29	29	29	29	29	29	29	29
17	60	61	62	64	64	66	66	67
18	***	***	***	***	***	***	***	***
19	99	99	99	99	99	99	99	99
20	191	191	191	191	191	191	191	191
21	171	173	175	*177	178	180	183	185
22	33	34	36	39	41	43	43	44
23	0	0	0	0	0	0	0	0


DIAGRAM 1



FB PUSHERS 6000 ONLY

DIAGRAM 2

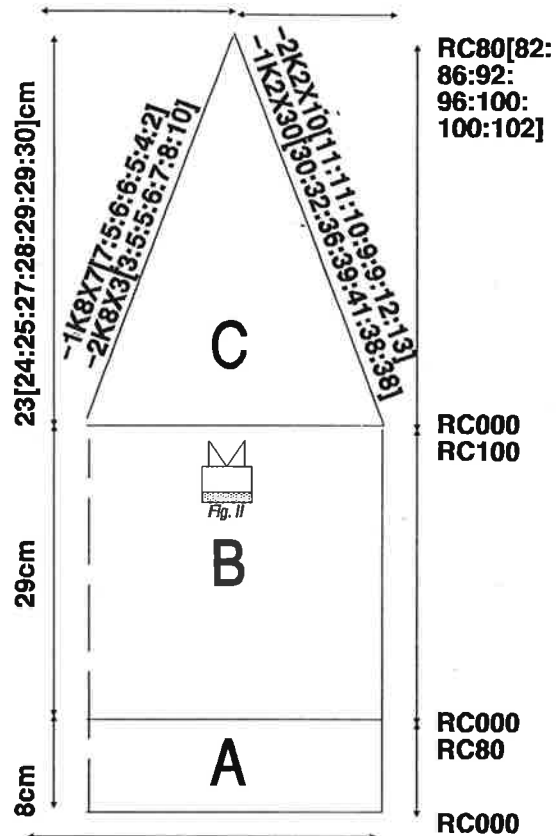
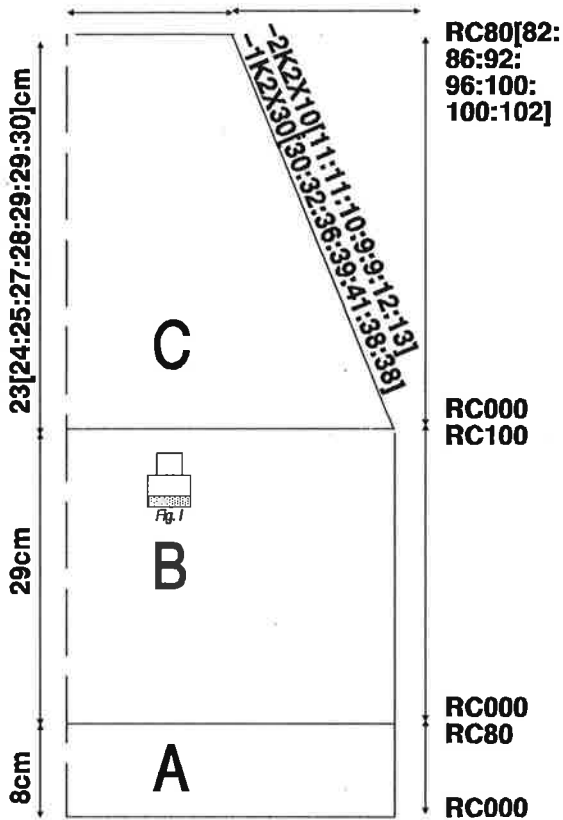


	88cm	92cm	97cm	102cm	107cm	112cm	117cm	124cm
 1	116	116	116	116	116	116	116	116
2	156	156	156	156	156	156	156	156
3	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B
5	79	82	85	85	87	90	90	92
6	31	32	33	33	34	35	35	36
7	*	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135	135
11	133	133	133	133	133	133	133	133
12	38	38	38	38	38	38	38	38
13	126	131	138	144	151	156	164	172
14	49	51	54	56	59	61	64	67
15	**	**	**	**	**	**	**	**
16	33	34	35	35	35	36	37	37
17	54	65	67	69	70	72	73	74
18	***	***	***	***	***	***	***	***
19	99	99	99	99	99	99	99	99
20	191	191	191	191	191	191	191	191
21	180	182	186	189	192	195	199	203
22	33	34	36	39	41	43	43	44
23	0	0	0	0	0	0	0	0



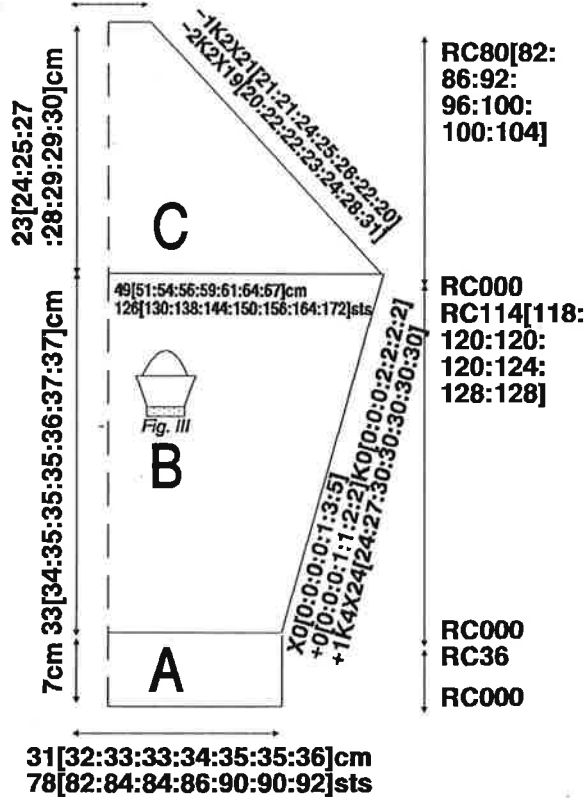
10[10:11.5:13:  
14:15:16:17]cm 19.5[20.5:21:21.5:  
22.5:23:24:25]cm  
26[26:30:32:  
36:38:40:44]sts 50[52:54:56:  
57:59:62:64]sts

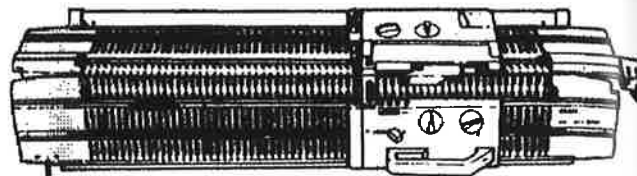
10[10:11.5:13:  
14:15:16:17]cm 19.5[20.5:21:21.5:  
22.5:23:24:25]cm  
26[26:30:32:  
36:38:40:44]sts 50[52:54:56:  
57:59:62:64]sts



49[51:54:56:59:61:64:67]cm  
126[130:138:144:150:156:164:172]sts  
3cm  
8sts

49[51:54:56:59:61:64:67]cm  
126[130:138:144:150:156:164:172]sts





# D2202 Multi-Colour Striped Sweater

This Garment Pattern Has Multi-Sized Form Programmes In Eight Sizes

Pictured on the Front Cover



**80, 6000**



92[97:102:107:112:117:123:  
130]cm Chest/Bust.



102[108:112:116:120:124:128:  
138]cm Chest/Bust.



Yeoman "Sport" 4 ply Shrink resist, Decatised Pure New Merino Wool. Approx 400 metres per 100g. (Decatising is a treatment to make the wool soft handling, non-irritant and hardwearing).

1 cone each of the foll:-  
Shade 10 Cream = Col 1,  
03 Black = Col 2,  
08 Gold = Col 3,  
23 Emerald = Col 4,  
04 Red = Col 5,  
24 Royal = Col 6.



40sts = 156mm 40Rs = 108mm  
OR 100sts = 390mm 100Rs  
= 270mm, measured over  
stocking stitch knitted in  
stripes of all colours, after  
steam pressing.  
40Rs rib = 95mm.



Ribs 2X1 as Diag 1 using Col 1.  
Cast On 4. Main garment in  
stocking stitch knitted in  
stripes as Colour Sequence  
Chart. *Knit Tech 100.*



Page 3.



475g Size 117cm Chest/Bust.



Yarns used as single ends  
throughout. All Ribs & Bands  
in Col 1. Original garment neck  
shaping made on the machine,  
but cut & sew version is also  
possible. To make this, knit two

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

backs & cut neckline as shown  
in chart. This yarn is  
wonderfully soft to the touch  
and is non-irritant in wear.



- A. CoCir as Diag 1 Col 2. K as chart.  
B. Trans all sts to FB Ns & set  
as Diag 2. K as Colour  
Sequence & Chart.  
C. Dec & K in colour sequence  
as chart.  
D. Dec & K as chart. CoF.



- A. CoCir as Diag 1 Col 2. K as  
chart.  
B. Trans all sts to FB Ns & set  
as Diag 2. K in sequence as

**COLOUR SEQUENCE CHART**  
You may not knit completely  
through the whole colour sequence  
on some of the smaller size gar-  
ments

2RS BLACK	20RS WHITE
40RS YELLOW	2RS BLACK
2RS BLACK	40RS RED
20RS WHITE	2RS BLACK
2RS BLACK	20RS WHITE
40RS GREEN	2RS BLACK
2RS BLACK	40RS BLUE


Colour Sequence Chart.

C. Dec & K in colour sequence as  
chart.

D. Divide for neckline. Work on RT  
side first. K & dec as chart.

E. Dec & K as chart. CoF.

Repeat D & E on LT side reversing  
shapings

	92cm	97cm	102cm	107cm	112cm	117cm	123cm	130cm
 1	108	108	108	108	108	108	108	108
2	156	156	156	156	156	156	156	156
3	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B
5	133	138	144	149	154	159	164	174
6	92	97	102	107	112	117	123	130
7	*	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135	135
11	136	136	136	136	136	136	136	136
12	38	38	38	38	38	38	38	38
13	133	138	144	149	154	159	164	174
14	92	97	102	107	112	117	123	130
15	**	**	**	**	**	**	**	**
16	34	34	34	34	34	34	34	34
17	65	65	66	67	68	68	69	70
18	***	***	***	***	***	***	***	***
19	231	231	231	231	231	231	231	231
20	191	191	191	191	191	191	191	191
21	137	139	139	140	143	142	144	146
22	2	3	2	3	3	3	4	4
23	135	135	135	135	135	135	135	135
24	21	21	23	23	25	25	26	28
25	190	190	190	190	190	190	190	190
26	153	153	155	156	155	158	157	159
27	68	68	68	68	68	68	68	68
28	190	190	190	190	190	190	190	190
29	139	140	141	141	142	142	144	145
30	135	135	135	135	135	135	135	135
31	2	2	2	4	5	5	5	5
32	0	0	0	0	0	0	0	0



A. CoCir as Diag 1 Col 2. K as chart.  
 B. Trans all sts to FB Ns & set as Diag 2. K & inc as Colour Sequence Chart & chart.  
 C. Dec & K in colour sequence as chart. CoF.  
 K second sleeve the same.



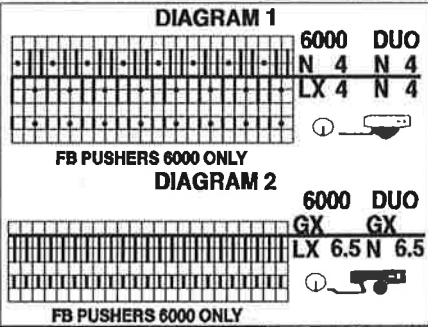
Join RT shoulder seam. Make cut neckline if using this method, as chart.  
 Lay neckline against FB needle scale to ascertain number of sts required for neckband.  
 CoCir as Diag 1 in 2X1 Col 1 over required Ns. K 40Rs.  
 Push up all empty Ns to WP.  
 K 1R & rack 1 place to LT. K 1R.  
 Lks N/GX SS 6.5/6.5 Black strippers. K 6Rs.  
 Lks GX/N Hold down long loop of yarn between beds.  
 K 1R.

Open beds.  
 Lay work over BB of machine WRONG side uppermost, with neckline edge 0.5cm over BB N tips.  
 Push BB Ns through work 0.5 cm below neckline edge.  
 Close all BB N latches & close beds, making sure neck edge is between beds.  
 Pull BB Ns down until fabric is lying on closed latches.  
 Trans FB sts to BB Ns & pull BB Ns down hard.  
 Flip work to hang over FB.  
 Cast off by hand, (NOT crochet, this will not work), across all BB Ns.  
 Release work from machine.



Block & steam press all parts to size & shape, avoiding ribs & band.  
 Join shoulder & collar seam.  
 Fold collar in half to inside & slip stitch down.  
 Sew in sleeves, easing in any fullness evenly around sleeve cap.  
 Join side & sleeve seams.  
 Give final light steam pressing, paying particular attention to seams.

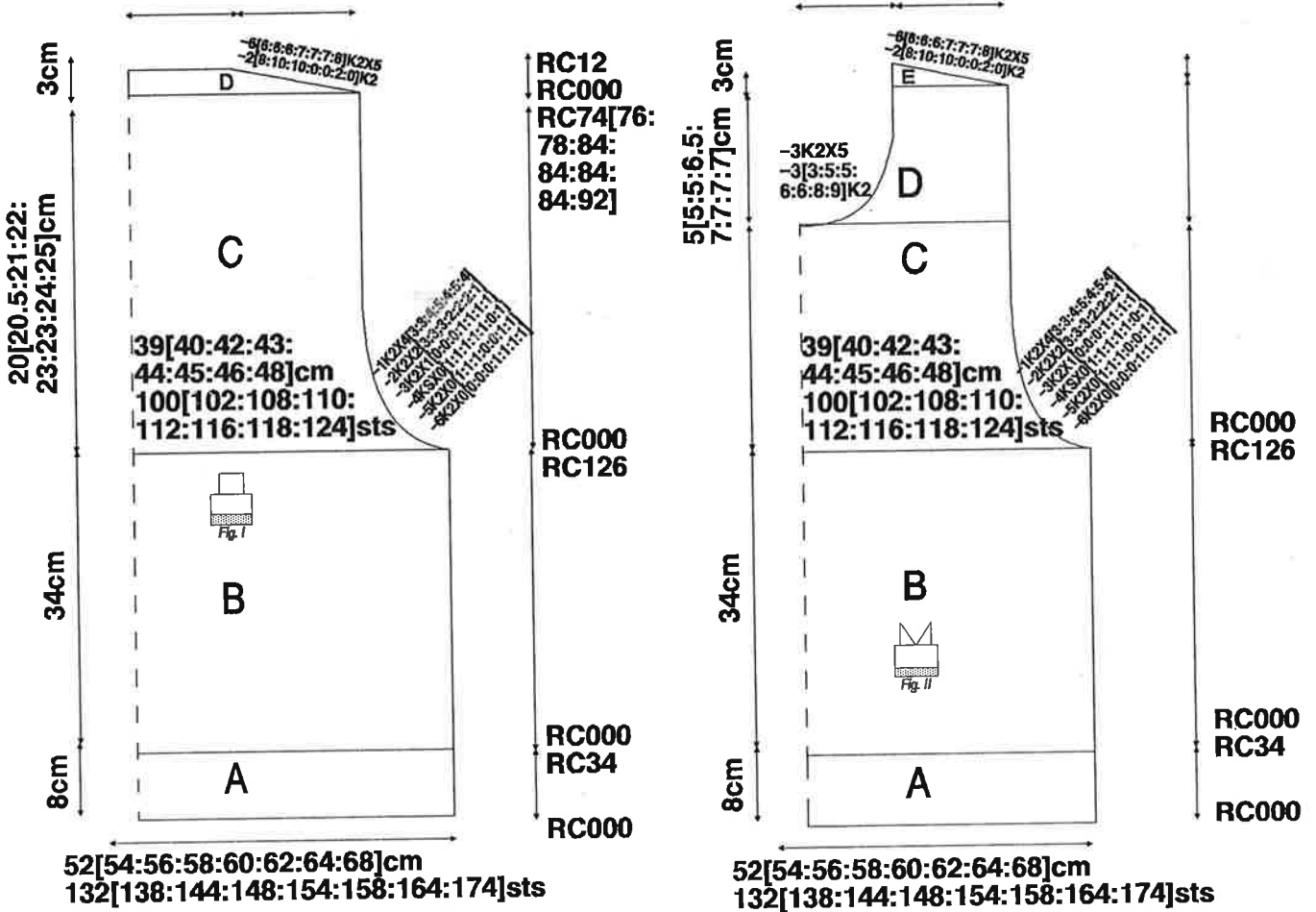
	92cm	97cm	102cm	107cm	112cm	117cm	123cm	130cm
1	108	108	108	108	108	108	108	108
2	156	156	156	156	156	156	156	156
3	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B
5	133	138	144	149	154	159	164	174
6	92	97	102	107	112	117	123	130
7	*	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135	135
11	136	136	136	136	136	136	136	136
12	38	38	38	38	38	38	38	38
13	133	138	144	149	154	159	164	174
14	92	97	102	107	112	117	123	130
15	**	**	**	**	**	**	**	**
16	34	34	34	34	34	34	34	34
17	65	65	66	67	68	68	69	70
18	***	***	***	***	***	***	***	***
19	103	103	103	103	103	103	103	103
20	191	191	191	191	191	191	191	191
21	137	139	139	140	143	142	144	146
22	2	3	2	3	3	3	4	4
23	135	135	135	135	135	135	135	135
24	21	21	23	23	25	25	26	28
25	190	190	190	190	190	190	190	190
26	153	153	155	156	155	158	157	159
27	0	0	0	0	0	0	0	0



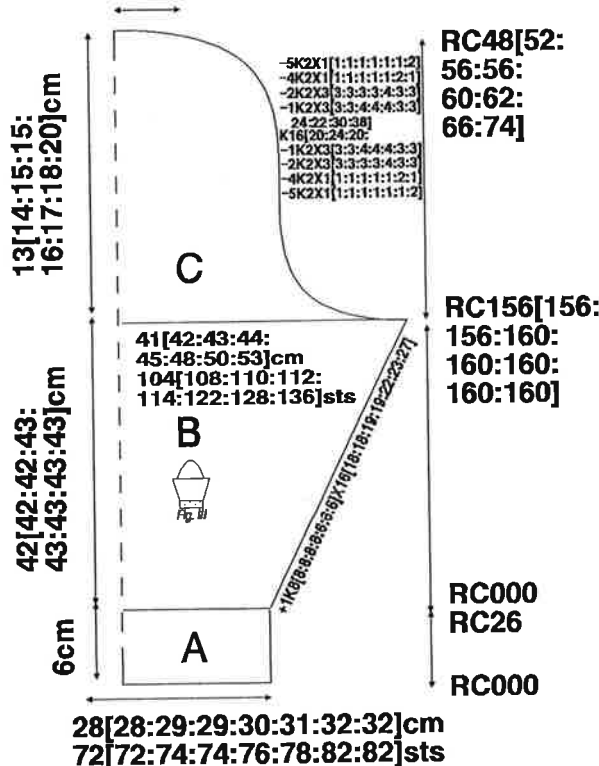
	92cm	97cm	102cm	107cm	112cm	117cm	123cm	130cm
1	108	108	108	108	108	108	108	108
2	156	156	156	156	156	156	156	156
3	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B
5	72	72	74	74	77	79	82	82
6	3	3	3	3	3	3	3	3
7	3	3	3	3	3	3	3	3
8	195	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135	135
11	132	132	132	132	132	132	132	132
12	38	38	38	38	38	38	38	38
13	105	108	110	113	115	123	128	136
14	41	42	43	44	45	48	50	53
15	**	**	**	**	**	**	**	**
16	42	42	42	43	43	43	43	43
17	61	62	63	64	65	66	67	69
18	***	***	***	***	***	***	***	***
19	104	104	104	104	104	104	104	104
20	191	191	191	191	191	191	191	191
21	139	139	139	140	140	142	143	144
22	1	1	1	1	1	1	1	1
23	135	135	135	135	135	135	135	135
24	1	3	5	5	7	8	10	14
25	191	191	191	191	191	191	191	191
26	139	139	139	140	140	142	143	144
27	129	129	129	129	129	129	129	129
28	0	0	0	0	0	0	0	0

14[15:16:16: 12.5[12.5:13:13:  
 17:17:18:19]cm 13.5:14:14:14.5]cm  
 36[38:40:40: 32[32:34:35:  
 42:42:44:48]sts 35:37:38:38]sts

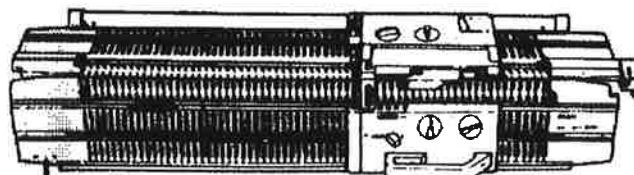
14[15:16:16: 12.5[12.5:13:13:  
 17:17:18:19]cm 13.5:14:14:14.5]cm  
 36[38:40:40: 32[32:34:35:  
 42:42:44:48]sts 35:37:38:38]sts



13[14:14:14.5: 15:16:16.5:17.5]cm








# D2205 Sleeveless Slipover, (Tennis Vest)


Design produced in 15 sizes, 56cm Chest to 122 cm Chest/Bust


Pictured on Page 33





**80, 6000**

 56[60:64:72:84:86:90:94:97:102  
106:110:114:118:122]cm Chest/  
Bust.

 66[70:74:82:94:96:100:104:108:  
112:116:124:128:132]cm Chest/  
Bust.

 Yeoman "Sport" 4 ply shrink  
resist Decatised 100% Pure  
New Wool. Approx 400 metres  
per 100g. 1 cone Shade 10  
Cream = Col 3. Oddments 2  
other colours, we used Red as  
Col 1 & Yellow as Col 3.

 40sts = 150mm 40Rs = 112mm  
OR 100sts = 375mm 100Rs  
= 280mm, measured over hand  
transfer pattern, after light  
steaming. 40Rs rib = 95mm.

 Pattern created by hand  
transferring sts on the FB as  
chart given, and as Diag 2 *Knit*

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

*Tech 100.* Ribs & bands 2X1 as  
Diag2. *Cast on 4.*



Page 3.



225g Size 84cm Chest/Bust.



Original neckline shaped on  
machine. Cut & sew version  
may be made by knitting 2 backs  
& cutting neckline as shown on  
chart.

After completing ribs on back  
& front, trans all sts to FB, then  
rearrange as foll:- Leave 26 st  
on FB incentre, (13 at LT 13 at  
RT). Trans 26 sts at LT & RT of  
this to BB. Rem sts on FB. On  
LT & RT panels, pick up purl  
loops from BB Ns & fill  
Appropriate FB Ns as transfer  
chart given where vertical line is  
shown.

Knit as chart, moving sts  
according to transfer chart,  
using double decker tools.

Each square on the transfer  
chart represents one stitch &  
TWO rows. Trans sts & K 2Rs  
before making next transfer.




A. CoCir as Diag 1 Col 1 (Red).  
K 2Rs Col 2 (Yellow). Change  
to Col 3, (Cream), & K as chart.  
B. Trans all sts as Notes. K as  
Diag 2 & making hand tooled  
patt as described in NOTES &  
following transfer chart, & as  
chart.

C. Dec & cont K in patt as  
chart.

D. Dec & cont as chart. CoF.



A. CoCir as Diag 1 Col 1 (Red).  
K 2Rs Col 2 (Yellow). Change  
to Col 3, (Cream), & K as chart.

 Fig. I	56cm	60cm	64cm	72cm	84cm	86cm	90cm	94cm	97cm	102cm	106cm	110cm	114cm	118cm	122cm
1	112	112	112	112	112	112	112	112	112	112	112	112	112	112	112
2	150	150	150	150	150	150	150	150	150	150	150	150	150	150	150
3	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B
5	88	93	99	112	125	128	133	139	144	149	155	160	165	171	176
6	56	60	64	72	84	86	90	94	97	102	106	110	114	118	122
7	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195	195	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135	135	135	135	135	135	135	135	135
11	130	130	130	130	130	130	130	130	133	133	133	133	133	133	133
12	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38
13	88	93	99	112	125	128	133	139	144	149	155	160	165	171	176
14	56	60	64	72	84	86	90	94	97	102	106	110	114	118	122
15	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**
16	20	23	25	29	30	30	30	30	30	30	30	30	30	30	30
17	44	48	51	56	58	59	60	61	65	65	66	67	68	69	70
18	***	***	***	***	***	***	***	***	***	***	***	***	***	***	***
19	103	103	103	103	103	103	103	103	103	103	103	103	103	103	103
20	191	191	191	191	191	191	191	191	191	191	191	191	191	191	191
21	137	137	137	139	141	141	142	143	145	145	146	147	147	147	149
22	3	3	3	3	3	3	3	3	8	8	8	8	8	8	8
23	135	135	135	135	135	135	135	135	135	135	135	135	135	135	135
24	13	15	17	19	21	22	24	26	23	23	24	26	28	30	32
25	188	188	188	188	188	188	188	188	189	189	189	189	189	189	189
26	134	134	137	139	142	145	146	147	149	150	151	151	153	153	154
27	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

B. Trans all sts as Notes. K as Diag 2 & making hand tooled patt as described in Notes & following transfer chart, & as chart.

C. Dec & cont K in patt as chart.

D. Divide for neckline. Work on RT side first. Dec & K in patt as chart.

E. Dec as chart. CoF.  
Return RT side to work & K as LT side reversing shapings.



Join RT shoulder seam.  
CoCir 2X1 as Diag 1 using Col 1 over 74[74:88:96:100:100:106:106:110:112:110:112:118:122:128]Ns. K 2Rs Col 2. K20Rs Col 3. Push up all empty Ns to WP. K 1R. Rack 1 place to LT K 1R. Lks N/GX SS 6/6 K 6Rs. Hold down long loop yarn between beds. Lks GX/N K 6Rs.

Open beds. Lay garment over BB right side uppermost, with longest neck edge, (point of V to open shoulder seam), 0.5cm over BB needle tips. Push BB Ns through work & to top of

channels, 0.5cm inside neckline edge.

Close beds, ensuring edge between beds. Close BB N latches & pull Ns down until work is resting on top of N latches. Trans FB sts to BB Ns & pull down BB Ns hard.

Flip work over to hang down over FB. CoF over BB Ns by hand. (Do NOT try crochet CoF, this will not work here).

Repeat above for shorter neckband on short neckline edge.

Block & steam, (NOT press), parts to size & shape, avoiding ribs.

Join second shoulder seam & neckband.

Fold edges of front bands at point of V to inside at 45 degree angle & slip stitch into position, creating mitre at point. Join mitred seam using mattress stitch.



CoCir 2X1 as Diag 1 Col 1 over 106[112:116:122:130:136:144:148:156:156:162:170:176:178:178]Ns. K 2Rs Col 2 K 20Rs Col 3.

Push up all empty Ns to WP. K 1R. Rack 1 place to LT K 1R. Lks N/GX SS 6/6 K 6Rs. Hold down long loop yarn between beds.

Lks GX/N K 6Rs.

Open beds. Lay garment over BB right side uppermost, with armhole edge 0.5cm over BB needle tips. Push BB Ns through work & to top of channels, 0.5cm inside neckline edge.

Close beds, ensuring edge between beds. Close BB N latches & pull Ns down until work is resting on top of N latches. Trans FB sts to BB Ns & pull down BB Ns hard.

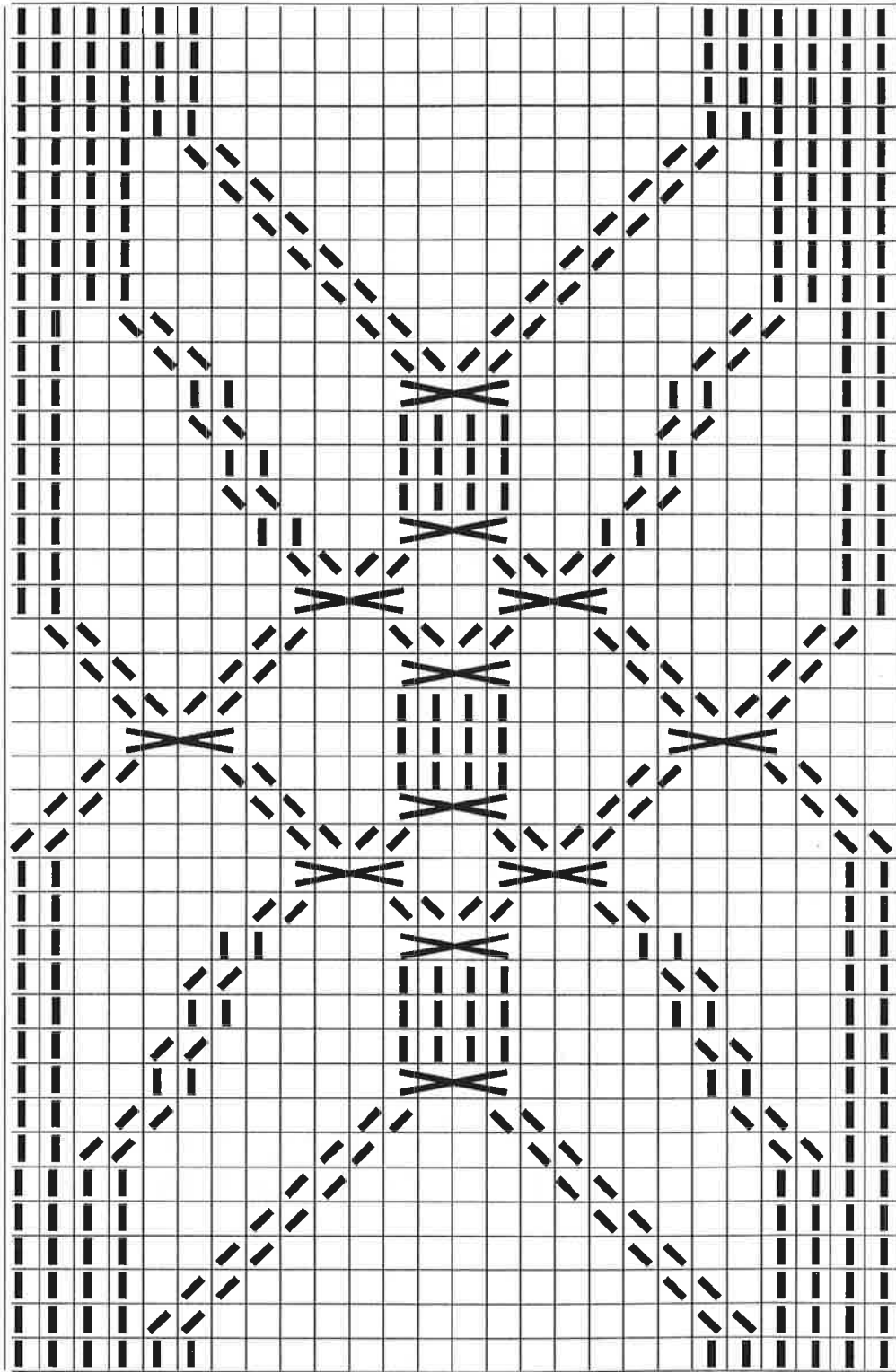
Flip work over to hang down over FB. CoF over BB Ns by hand. (Do NOT try crochet CoF, this will not work here). Repeat for second armband.



Join side seams.

Give final light steaming. Do NOT press, as this will "flatten" the hand tooled patterning.

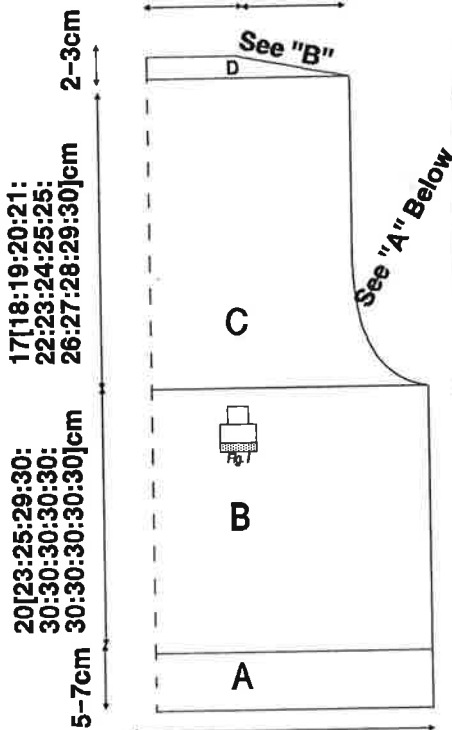
Fig. II	56cm	60cm	64cm	72cm	84cm	86cm	90cm	94cm	97cm	102cm	106cm	110cm	114cm	118cm	122cm
1	112	112	112	112	112	112	112	112	112	112	112	112	112	112	112
2	150	150	150	150	150	150	150	150	150	150	150	150	150	150	150
3	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B	B	B	B	B	B	B	B
5	88	93	99	112	125	128	133	139	144	149	155	160	165	171	176
6	56	60	64	72	84	86	90	94	97	102	106	110	114	118	122
7	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195	195	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135	135	135	135	135	135	135	135	135
11	130	130	130	130	130	130	130	130	133	133	133	133	133	133	133
12	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38
13	88	93	99	112	125	128	133	139	144	149	155	160	165	171	176
14	56	60	64	72	84	86	90	94	97	102	106	110	114	118	122
15	**	**	**	**	**	**	**	**	**	**	**	**	**	**	**
16	20	23	25	29	30	30	30	30	30	30	30	30	30	30	30
17	44	48	51	56	58	59	60	61	65	65	66	67	68	69	70
18	***	***	***	***	***	***	***	***	***	***	***	***	***	***	***
19	231	231	231	231	231	231	231	231	231	231	231	231	231	231	231
20	191	191	191	191	191	191	191	191	191	191	191	191	191	191	191
21	137	137	137	139	141	141	142	143	145	145	146	147	147	147	149
22	3	3	3	3	3	3	3	3	8	8	8	8	8	8	8
23	135	135	135	135	135	135	135	135	135	135	135	135	135	135	135
24	13	15	17	19	21	22	24	26	23	23	24	26	28	30	32
25	188	188	188	188	188	188	188	188	189	189	189	189	189	189	189
26	134	134	137	139	142	145	146	147	149	150	151	151	153	153	154
27	67	67	67	67	67	67	67	67	67	67	67	67	67	67	67
28	191	191	191	191	191	191	191	191	191	191	191	191	191	191	191
29	136	138	138	141	142	141	141	142	141	142	143	145	145	148	148
30	23	23	28	30	32	34	38	38	39	39	38	38	39	41	43
31	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0



- Empty Square = Stitch on Back Bed**
- | = Stitch on Front Bed**
- ↗ = Move Stitch to RIGHT**
- ↖ = Move Stitch to LEFT**
- X = Cross LEFT 2 Stitches  
Over RIGHT 2 Stitches**

11[12:13:15:16: 5[5.5:6:7:8:  
 15:15:15:15:16: 9:9.5:10:10.5:11:  
 16:17:18:19:20]cm 11.5:11.5:12:12:12.5]cm  
 30[34:34:40:42: 13[13:16:18:21:  
 40:40:42:40:42: 24:25:26:28:29:  
 44:48:48:52:52]sts 30:30:32:32:33]sts

11[12:13:15:16: 5[5.5:6:7:8:  
 15:15:15:15:16: 9:9.5:10:10.5:11:  
 16:17:18:19:20]cm 11.5:11.5:12:12:12.5]cm  
 30[34:34:40:42: 13[13:16:18:21:  
 40:40:42:40:42: 24:25:26:28:29:  
 44:48:48:52:52]sts 30:30:32:32:33]sts



RC8or10  
 RC000  
 RC60[64:68:  
 72:76:78:  
 82:86:90:  
 90:92:96:  
 100:104:108]

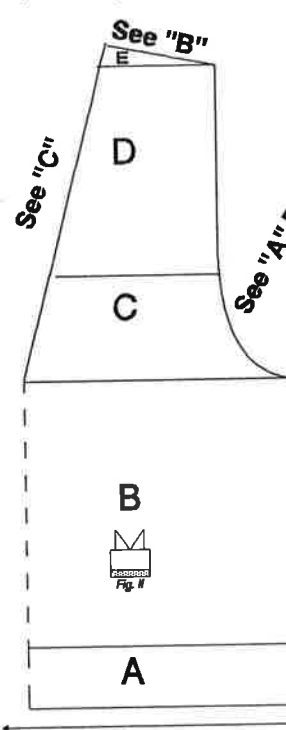
RC70[82:90:  
 104:106:106:  
 106:106:106:  
 106:106:106]

RC24or32  
 RC000

33[35:37:42:47:48:50:52:  
 54:56:58:60:62:64:66]cm  
 88[92:98]:112:124:128:132:  
 138:144:148:154:160:170:176]sts

"A" Armhole Decreasing

- 1K2X7[7:7:7:6:6:5:7:7:6:7:7:7]
- 2K2X1[1:1:1:1:1:2:1:1:2:2:2:3]
- 3K2X1[1:1:1:1:1:1:5:5:5:5:5:5]
- 4K2X1[1:1:0:1:1:1:1:0:0:0:0:0]
- 5K2X0[0:0:0:1:1:0:0:0:0:0:0:0]
- 6K2X0[0:0:1:0:0:1:1:0:0:0:0:0]



RC8or10  
 RC000  
 RC60[64:68:  
 72:76:78:  
 82:86:90:  
 90:92:96:  
 100:104:108]

RC000  
 RC70[82:90:  
 104:106:106:  
 106:106:106:  
 106:106:106]

RC24or32  
 RC000

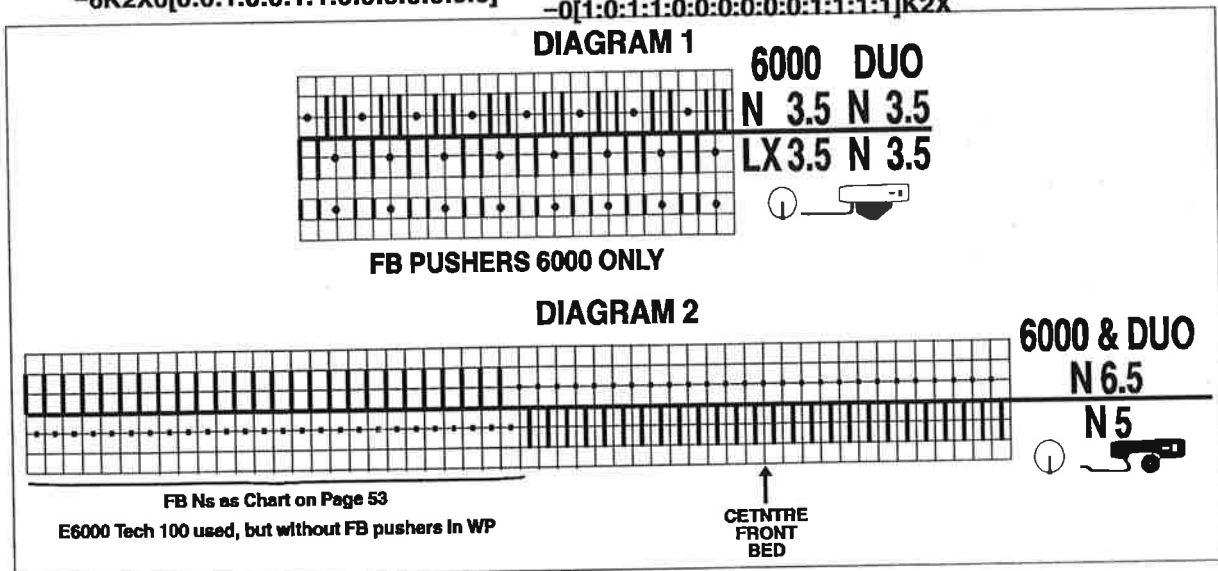
33[35:37:42:47:48:50:52:  
 54:56:58:60:62:64:66]cm  
 88[92:98]:112:124:128:132:  
 138:144:148:154:160:170:176]sts

"B" Shoulder Shaping

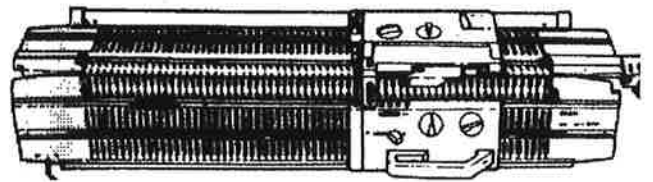
- 3[3:4:4:6:7:7:6:7:7:7:8:8]K2X3
- 4[4:0:6:3:3:4:5:2:7:8:9:9:8:8:9]K2

"C" Neckline Shaping

- 1K4X15[16:17:18:19:20:21:20:21:22:22:22:22:23:24]
- 0[1:0:2:2:0:0:0:0:0:0:2:2:1:4:3]
- 0[1:0:1:1:0:0:0:0:0:0:1:1:1:1]K2X







# D2203 Ladies Short Mohair Top

Pictured on Page 34



86[92:97:102]cm Bust.



96[102:108:112]cm Bust



Yeoman "Elsa" 3 ply Mohair yarn. 30% Kid Mohair 30% Nylon 40% Acrylic. Approx 933 metres per 100g. 1 X 300g cone Shade 91 Cerise = Col 1.



40sts = 154mm 40Rs = 100mm OR 100sts = 385mm 100Rs = 250mm, measured over stocking stitch after allowing to rest overnight & lightly steaming.



Reverse side of stocking stitch used as the "right" side K as Diag 2, *Tech 100*. Ribs 2X1 as Diag 1, *Cast on 4*.



Page 3.



90g Size 92cm Bust.



Stocking stitch K on FB on a looser than normal stitch size. Original neckline shaped on machine. For cut & sew version, knit 2 backs & cut neckline as chart.

Fabric brushed with "Teazle Brush", obtainable from your dealer, after knitting. To raise mohair if it has become flattened, apply steam gently. This will raise all the mohair fibres quickly & simply.



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

B. Trans all sts to FB Ns. K as Diag 2, *St Patt A*, K as chart.

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

C. Dec & K as chart.  
D. Dec as chart. CoF.



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

B. Trans all sts to FB Ns. K as Diag 2, *St Patt A*, K as chart.

C. Dec & K as chart.

D. Divide work. K on RT side first. K & dec for neckline as chart.

E. Dec as chart. CoF.



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

B. Trans all sts to FB Ns. K as Diag 2, *St Patt A*, K as chart.

C. Dec & K as chart. CoF.

Repeat for second sleeve.



Join back to front at RT shoulder seam.

CoCir as Diag 1 using Col 1 over

	86cm	92cm	97cm	102cm
1	100	100	100	100
2	154	154	154	154
3	A	A	A	A
4	B	B	B	B
5	125	132	140	145
6	86	92	97	102
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	141	141	141	141
12	38	38	38	38
13	125	132	140	145
14	86	92	97	102
15	**	**	**	**
16	10	10	10	10
17	42	43	44	45
18	***	***	***	***
19	103	103	103	103
20	191	191	191	191
21	136	137	139	138
22	3	3	3	3
23	135	135	135	135
24	21	23	25	27
25	190	190	190	190
26	151	152	153	155
27	68	68	68	68
28	190	190	190	190
29	138	140	141	142
30	135	135	135	135
31	4	4	4	4
32	0	0	0	0

98[102:106:110]Ns. K 40Rs. Push all empty Ns to WP. K 1R Rack 1 place to LT K 1R. Lks N/GX SS6/6 K 4Rs, hold down long loop of yarn between beds.

Lks GX/N K 4Rs. Open beds. With PURL side of fabric up, hang garment parts over BB with neckline at N tips. Push BB Ns through neckline 0.5cm from edge. Close beds, ensuring neck edge is between beds. Clos BB N latches & pull Ns down until work rests on closed latches. Trans FB sts to BB Ns pulling BB Ns down

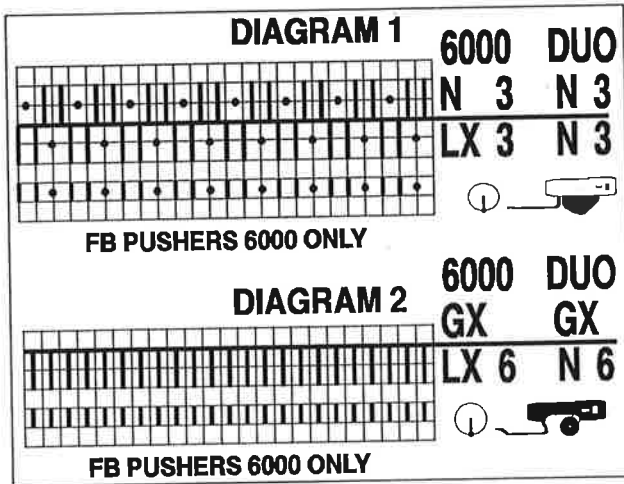
	86cm	92cm	97cm	102cm
1	100	100	100	100
2	154	154	154	154
3	A	A	A	A
4	B	B	B	B
5	125	132	140	145
6	86	92	97	102
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	141	141	141	141
12	38	38	38	38
13	125	132	140	145
14	86	92	97	102
15	**	**	**	**
16	10	10	10	10
17	42	43	44	45
18	***	***	***	***
19	231	231	231	231
20	191	191	191	191
21	136	137	139	138
22	3	3	3	3
23	135	135	135	135
24	21	23	25	27
25	190	190	190	190
26	151	152	153	155
27	68	68	68	68
28	190	190	190	190
29	138	140	141	142
30	135	135	135	135
31	4	4	4	4
32	0	0	0	0

hard as you go. Flip work over to hang over FB.  
Cast off by hand over FB Ns, (NOT crochet method).  
Remove work from machine.



Join open shoulder seam & neckband seam.  
Sew in sleeves, ensuring the purl side is used as the "right" side, & easing in fullness at cap.

Join side & sleeve seams, ensuring the purl side is used as the "right" side.  
Fold neckband in half to inside & slip stitch into position.  
Brush purl side of fabric with tease brush to bring up napp.  
Steam garment to set stitches and fluff up yarn.



	86cm	92cm	97cm	102cm
1	100	100	100	100
2	154	154	154	154
3	A	A	A	A
4	B	B	B	B
5	75	81	83	88
6	29	31	32	34
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	135	135	135	135
12	38	38	38	38
13	86	91	94	99
14	33	35	36	38
15	**	**	**	**
16	6	6	6	6
17	32	33	35	36
18	***	***	***	***
19	104	104	104	104
20	191	191	191	191
21	136	136	137	137
22	2	2	2	2
23	135	135	135	135
24	13	15	19	21
25	191	191	191	191
26	136	136	137	137
27	130	130	130	130
28	0	0	0	0

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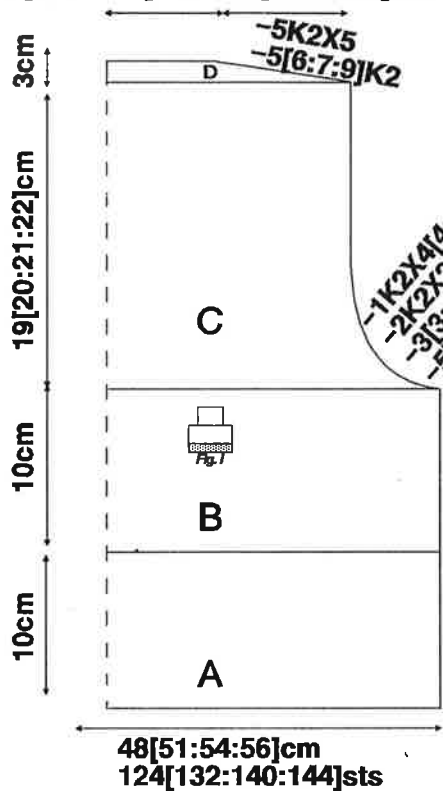


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Large selection of books in stock, including patterns by Carmen Reuter, Impresario,  
Victoria Kearney & Jeanne Oneacre new Slack book using the Form Computer & more

Accessories for all machines in stock

13[14.5:16:16]cm 11[12:12.5:13]cm  
34[38:42:42]sts 30[31:32:34]sts



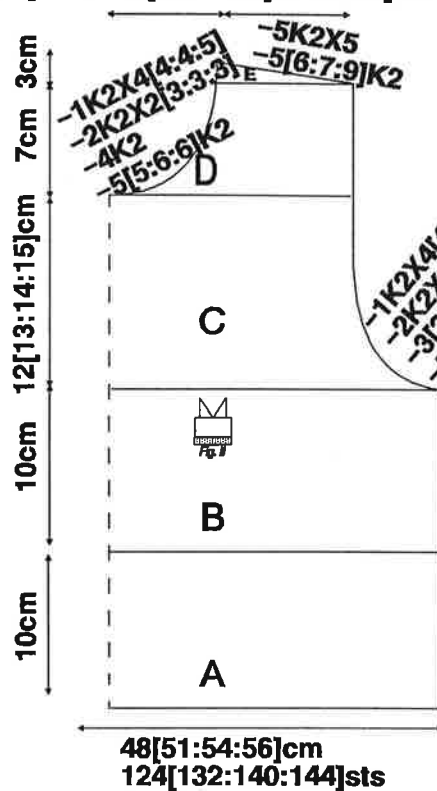
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RC000  
RC76[80:  
84:88]

RC000  
RC40

RC000  
RC52

RC000

13[14.5:16:16]cm 11[12:12.5:13]cm  
34[38:42:42]sts 30[31:32:34]sts



RC12  
RC000  
RC34

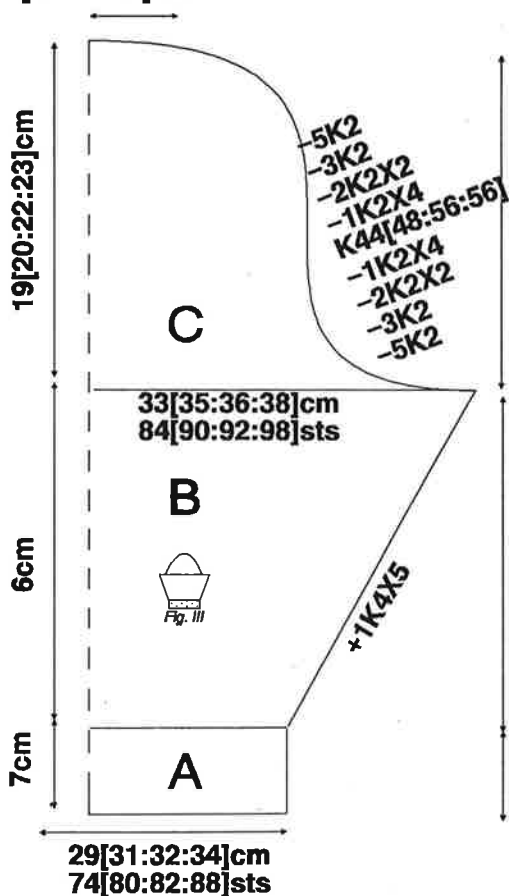
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50:54]

RC000  
RC40

RC000  
RC52

RC000

10[11.5:13:14.5]cm  
26[30:34:38]sts

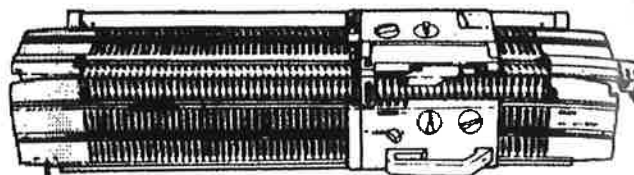


RC76[80:  
88:92]

RC000  
RC24

RC000  
RC36

RC000



# D2204 Ladies Pink Suit

Pictured on Back Cover



**80, 6000**



Jacket 86[92:97]cm Bust, Skirt 86[92:97]cm Hips length 69cm.



Jacket 98[106:59]cm Bust, Skirt 94[98:99]cm Hips.



Yeoman "Aurora" fine 4 ply yarn, 30%wool 20% nylon 50% acrylic blend. Approx 500metres per 100g. 4 cones Coral = Col 1, 1 cone Cream = Col 2. 8 Buttons. Waistband elastic.



**Tubular Welts** 40Rs = 50mm, measured after steam pressing.  
**Cuffs, Collar & Pocket Flaps** 40sts = 120mm 40Rs = 50mm OR 100sts = 300mm 100Rs = 125mm, measured after steam pressing.  
**Main Stitch Pattern Fabric** 40sts = 110mm 40Rs = 40mm OR 100sts = 275mm 100Rs = 100mm, measured after steam pressing



Tubular cast on & welts as Diag 1. *Cast on 8.*  
Collar, Cuffs Flaps as Diag 3. Main stitch pattern is a double bed slip longstitch combination as Diag 2. *St Patt A Tech 117 but with settings as Diag 2.*



Page 3.



Jacket 750g Size 92cm Bust, Skirt 575g Size 92cm Hips.



Duo & E6000 versions are identical. Main fabric pattern appears on the front of parts as knitted on the machine. Therefore, when knitting fronts be sure that you make the

E6000 PROGRAMME		
PROGRAMME : ENT	ALTER : NO	Enter Form Programme for section to be knitted here
ERASE : ENT	ENLARGE POS : NO	
CAST ON : 8 : ENT	TEST : NO	START CAST ON : ENT
ALL ST PATT : NO	ALL ST PATT : ENT	
ST PATT A : 117 : ENT	FORM : ENT	

buttonholes in the section with the armhole shaping at the LT. Make both pocket flaps before starting to knit jacket. These are decorative only, there are no pockets in the garment. Cuffs applied after knitting sleeves. This yarn needs to be steam pressed after knitting. It then holds the garment shape very well and has beautiful draping qualities. **IMPORTANT Arrange BB Ns & pushers exactly as shown, always starting from the straight edge of jacket sections, (backs & fronts).** Make buttonholes in front section starting 10 Ns from the unshaped edge over 8Ns by trans all sts to BB.

Using length of Col 1, hook end into last working FB N. CoF by hand BB sts. Hook yarn into last working BB N. Make figure of 8 loops over all empty Ns working from LT back to RT, zig-zagging between beds. Hook yarn into last working FB N. Pull ends down between beds & cont. Make first buttonhole on same R as first increase, then every 80th R, 3 more times.

Fig. 1	92cm	92cm	97cm
1	40	40	40
2	110	110	110
3	A	A	A
4	B	B	B
5	91	91	98
6	3	3	3
7	3	3	3
8	194	194	194
9	C	C	C
10	133	133	133
11	69	69	69
12	135	135	135
13	127	127	127
14	255	255	255
15	135	135	135
16	32	32	32
17	78	78	78
18	191	191	191
19	131	131	131
20	88	88	88
21	63	63	63
22	137	137	139
23	103	103	103
24	191	191	191
25	145	145	145
26	13	13	13
27	135	135	135
28	53	53	53
29	191	191	191
30	165	165	171
31	8	8	8
32	0	0	0

Fig. 2	88cm	92cm	97cm
1	40	40	40
2	110	110	110
3	A	A	A
4	B	B	B
5	102	109	116
6	3	3	3
7	3	3	3
8	194	194	194
9	C	C	C
10	133	133	133
11	74	74	74
12	135	135	135
13	127	127	127
14	255	255	255
15	135	135	135
16	7	7	7
17	191	191	191
18	163	165	169
19	3	3	3
20	135	135	135
21	18	18	18
22	78	78	78
23	191	191	191
24	133	131	131
25	88	88	88
26	63	63	63
27	137	135	135
28	113	113	113
29	191	191	191
30	143	143	143
31	13	13	13
32	135	135	135
33	53	53	53
34	191	191	191
35	163	168	171
36	8	8	8
37	0	0	0





### POCKET FLAPS (Knit 2)

CoCir K/K Col 2 over 24Ns. K as Diag 3. Trans all sts to BB. Remove sts on decker combs.



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

B. Set Ns & pushers as Diag 2, & for main st patt, *St Patt A*, (See Notes). Col 1. K & dec at side as chart.

C. Inc at side & K in patt as chart.

D. Dec at armhole edge & K as chart.

E. Dec shoulder & K as chart. Repeat for second side, reversing shapings & after arranging pushers as Notes.



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

B. Set Ns & pushers as Diag 2, & for main st patt, *St Patt A*, (See Notes). Col 1. K & dec at side as chart.

C. Trans centre 24Ns from FB to BB. Open beds. Hang open sts of pocket flap from decker comb onto empty Ns. Make sure flap is between beds. Close beds.

On RT Front, make first buttonhole on this row, as described in Notes, & on foll 80th Rs.

Inc at side & K in patt as chart.

D. Dec at armhole edge & K as chart.

E. Dec at neckline edge & K as chart.

F. Dec shoulder & K as chart. Repeat for second side, reversing shapings & after arranging pushers as Notes.



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

B. Set Ns & pushers as Diag 2, & for main st patt, *St Patt A*, (See Notes). Col 1. K & inc as chart.

C. Dec at both edges & K as chart. CoF.



### Front Bands

CoRak K/K Col 2 over 179Ns. Lks CX/CX SS 5/5 Black strippers. K 8Rs. Open beds. Hang work over BB with right

	88cm	92cm	97cm
1	40	40	40
2	110	110	110
3	A	A	A
4	B	B	B
5	91	98	105
6	3	3	3
7	3	3	3
8	194	194	194
9	C	C	C
10	133	133	133
11	108	108	108
12	63	63	63
13	141	141	142
14	127	127	127
15	149	149	149
16	191	191	191
17	150	151	151
18	13	13	13
19	135	135	135
20	13	13	13
21	191	191	191
22	150	150	150
23	141	141	141
24	0	0	0

side facing uppermost. Push BB Ns through front edge 0.5cm from edge. Close latches. Close beds, ensuring edge is between beds. Pull BB Ns down until work is sitting on closed latches. Trans FB sts to BB Ns, pulling BB Ns down hard as you go. Flip work to hang over FB. Cast off by hand across BB Ns, (NOT crochet method). Remove from machine & repeat for second front.



Steam press & block backs, fronts & sleeves to size & shape. Join centre back seam with mattress stitch. Join shoulder seams.



A. CoCir K/K as Diag 1 Col 1, over 120[136:144]Ns. Lks CX/CX SS 4/4 K 8Rs.

B. Set as Diag 3. Col 2 K 12Rs. At RT side make buttonhole as for front, 10 Ns from edge. K 12Rs.

C. Lks CX/CX SS 5/5 Black strippers. K 8Rs.

Open beds. Hang work over BB with right side facing uppermost. Push BB Ns through front edge 0.5cm from edge. Close latches. Close beds, ensuring edge is between beds. Pull BB Ns down until work is sitting on closed latches. Trans FB sts to BB Ns, pulling BB Ns

	88cm	92cm	92cm
1	40	40	40
2	110	110	110
3	A	A	A
4	B	B	B
5	160	167	175
6	84	88	92
7	*	*	*
8	194	194	194
9	C	C	C
10	133	133	133
11	38	38	38
12	171	178	178
13	84	88	92
14	**	**	**
15	28	28	28
16	69	69	69
17	***	***	***
18	38	38	38
19	171	178	178
20	84	88	92
21	**	**	**
22	20	20	20
23	69	69	69
24	***	***	***
25	99	99	99
26	191	191	191
27	131	139	131
28	93	93	93
29	0	0	0

down hard as you go. Flip work to hang over FB. Cast off by hand across BB Ns, (NOT crochet method). Remove from machine. Steam press collar.



### CUFFS

A. CoCir K/K as Diag 1 Col 1, over 100[108:114]Ns.

Lks CX/CX SS 4/4 K 8Rs.

B. Set as Diag 3. Col 2 K 24Rs.

C. Lks CX/CX SS 5/5 Black strippers. K 8Rs.

Open beds. Hang sleeve over BB with right side facing uppermost. Push BB Ns through lower edge 0.5cm from edge. Leaving 10 sts at RT side on one sleeve & 10sts on LT side on second sleeve. Close latches. Close beds, ensuring edge is between beds. Pull BB Ns down until work is sitting on closed latches. Trans all FB sts to BB Ns, pulling BB Ns down hard as you go. Flip work to hang over FB. Cast off by hand across BB Ns, (NOT crochet method). Remove from machine. Steam press cuffs. Sew tab end down to sleeve overlapping cuff. Attach button on tab.



Sew in sleeves, easing in any fulness evenly.  
Join side & sleeve seams.  
Sew on buttons to match buttonholes.  
Give final steam pressing.

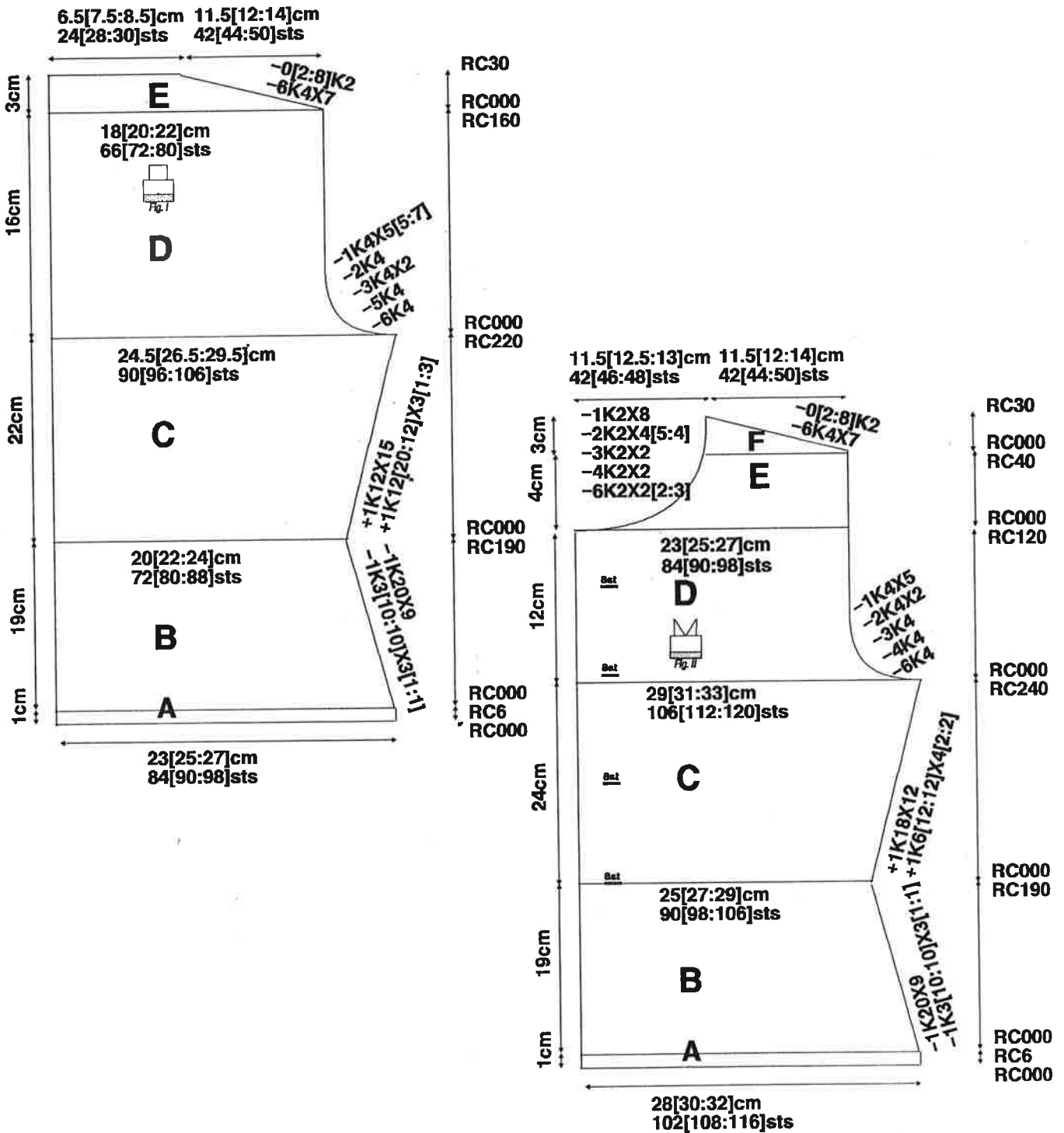


Fig. VII

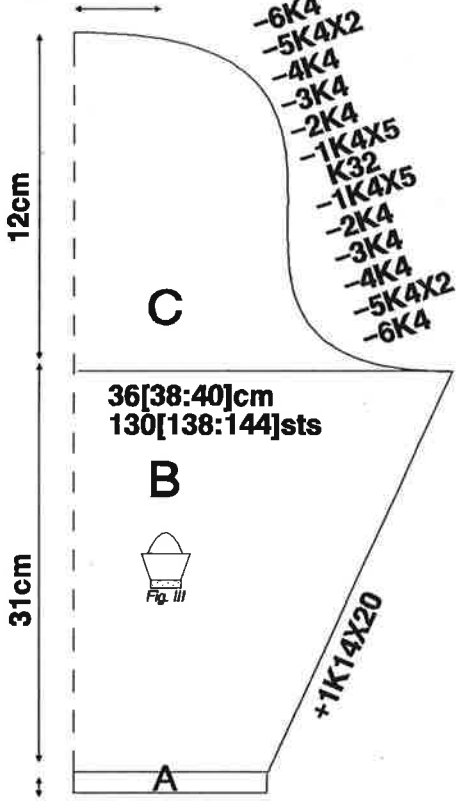
A. CoCir Col 2 as Diag 1.  
B. Arrange BB pushers as Diag 2, starting from centre. Col 1. K & inc as chart.  
C. K as chart.  
D. Dec & K as chart.  
E. Trans sts for 1X1. Lks N/N SS 3.5/3.5 K 20Rs. CoF.  
Repeat for second section.



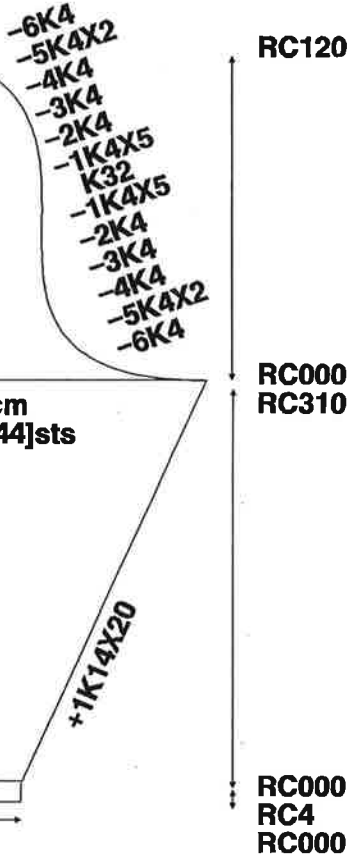
Block & steam press sections to size & shape. Join side seams with mattress stitch. Fold waistband in half to inside & slip stitch into position, leaving small section open for insertion of elastic. Insert elastic & close band. Press seams.



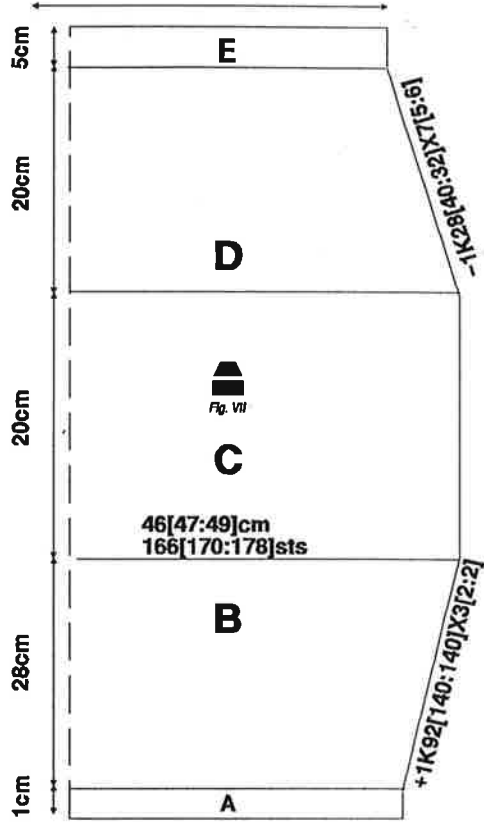
3[5:6.5]cm  
10[18:24]sts



25[27:29]cm  
90[98:104]sts



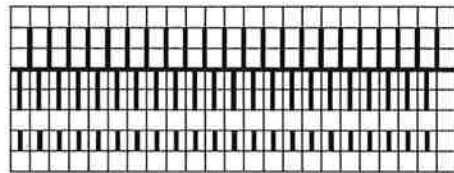
42[44:46]cm  
152[160:166]sts



44[46:48]cm  
160[166:174]sts



### DIAGRAM 1

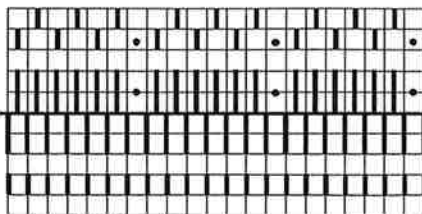


FB PUSHERS 6000 ONLY

6000 DUO  
CX 4 CX 4  
LX 4 CX 4



### DIAGRAM 2

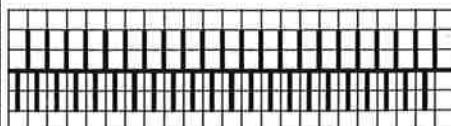


FB PUSHERS 6000 ONLY

6000 DUO  
BX←3.5 BX←3.5  
LX 4 CX 4

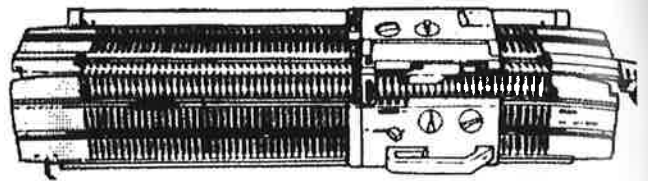


### DIAGRAM 3



ALL MACHINES  
CX 4 X4 N 4  
CX 4 X4 N 4 X1





# D2206 Multisize Twin Set

Short Sleeve Stocking Stitch Sweater & Long Sleeve Cardigan in Release Lace  
 This is a multisize garment pattern produced in 11 sizes - 56cm to 106cm Chest/Bust  
 Pictured on Page 35



**80, 6000**



56[60:64:72:84:86:90:94:98:  
102:106]cm Chest/Bust.



66[70:74:84:96:100:104:108:  
112:116]cm Chest/Bust.



Bramwell "Silky" 2/30s bright acrylic. Approx 1510 metres per 100g. 1 cone Ice Blue & 1 cone Cream. 2 ends Ice Blue with 1 end Cream = Col 1. See Notes.



Stocking Stitch, 40sts = 130mm  
 40Rs = 90mm OR 100sts =  
 325mm 100Rs = 225mm,  
 measured after steam pressing.  
 Release Lace, 40sts 150mm  
 40Rs 110mm OR 100sts  
 375mm 100Rs 275mm,  
 measured over patt after steam  
 pressing. 40Rs Rib 78mm.



Ribs 2X1 as Diag 1. *Cast on 4*  
 Stocking stitch as Diag 2. *Tech*  
*100*. Release lace as Diag 3,  
 using "Dropper" release tool &  
 patt as Deco card. *St Patt B 108*  
*Tech 116*.



Page 3.



125g Size 60cm Chest.



To make Col 1, wind off about  
 one third Ice Blue from cone.  
 Feed 2 ends Ice Blue & 1 end  
 Cream through eyelet together.  
 Cut & sew versions may be  
 made by K two backs & cutting  
 neckline as chart.

Cardigan. Trans all sts to **BB** &  
**NOT FB** Ns after ribs. K as  
 Diag3, 2Rs with locks & pass  
 Dropper over FB Ns. Use  
 separate Form Progs given.

E6000 PROGRAMME SWEATER											
PROGRAMME : ENT ERASE : ENT CAST ON : 4 : ENT ALL ST PATT : NO ST PATT A : 100 : ENT ALTER : NO				ENLARGE POS : NO ALL ST PATT : NO ST PATT B : 108 : ENT ALTER : NO KNIT TECH : 116 : ENT ENLARGE POS : NO				ALL ST PATT : ENT FORM : ENT Enter Form Programme for part to be knitted here START CAST ON			
Fig. III	56 cm	60 cm	64 cm	72 cm	84 cm	86 cm	90 cm	94 cm	98 cm	102 cm	106 cm
1	90	90	90	90	90	90	90	90	90	90	90
2	130	130	130	130	130	130	130	130	130	130	130
3	A	A	A	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B	B	B	B
5	72	77	83	86	89	89	92	95	98	105	111
6	24	25	27	28	29	29	30	31	32	34	36
7	*	*	*	*	*	*	*	*	*	*	*
8	194	194	194	194	194	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C	C	C	C
10	134	134	134	134	134	135	135	135	135	135	135
11	38	38	38	38	38	130	130	130	130	130	130
12	83	83	89	95	98	38	38	38	38	38	38
13	27	27	29	31	32	102	105	108	111	117	123
14	**	**	**	**	**	33	34	35	36	38	40
15	4	6	7	7	8	**	**	**	**	**	**
16	17	19	22	22	24	9	9	9	9	9	9
17	***	***	***	***	***	27	28	28	29	29	30
18	102	102	102	102	102	***	***	***	***	***	***
19	191	191	191	191	191	102	102	102	102	102	102
20	136	136	137	138	138	191	191	191	191	191	191
21	4	4	6	6	7	139	139	140	141	141	142
22	191	191	191	191	191	8	9	9	10	10	12
23	136	136	137	138	138	191	191	191	191	191	191
24	132	132	134	134	136	139	139	140	141	141	142
25	0	0	0	0	0	137	138	138	139	139	139
26						0	0	0	0	0	0

Fig. I	56 cm	60 cm	64 cm	72 cm	84 cm	86 cm	90 cm	94 cm	98 cm	102 cm	106 cm
1	90	90	90	90	90	90	90	90	90	90	90
2	130	130	130	130	130	130	130	130	130	130	130
3	A	A	A	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B	B	B	B
5	102	108	114	129	145	148	154	160	166	172	178
6	56	60	64	72	84	86	90	94	98	102	106
7	*	*	*	*	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135	135	135	135	135
11	132	132	132	132	132	136	136	136	136	136	136
12	38	38	38	38	38	38	38	38	38	38	38
13	102	108	114	129	145	148	154	160	166	172	178
14	56	60	64	72	84	86	90	94	98	102	106
15	**	**	**	**	**	**	**	**	**	**	**
16	20	23	25	29	30	30	30	30	30	30	30
17	41	45	48	53	55	54	60	60	61	62	63
18	***	***	***	***	***	***	***	***	***	***	***
19	103	103	103	103	103	103	103	103	103	103	103
20	191	191	191	191	191	191	191	191	191	191	191
21	133	132	133	133	136	136	138	141	141	136	142
22	1	1	1	1	1	1	1	1	1	1	1
23	135	135	135	135	135	135	135	135	135	135	135
24	16	18	21	23	25	27	29	29	31	34	36
25	188	188	188	188	188	190	190	190	190	190	190
26	142	145	145	148	151	155	157	157	157	167	164
27	0	0	0	0	0	0	0	0	0	0	0





- A. CoCir 2x1 as Diag 1, Col 1. K as chart.  
 B. Trans all sts to FB, (BB). Set as Diag 2 (3). K as chart.  
 C. Dec & K as chart.  
 D. Dec & K as chart. CoF.



- A. CoCir 2x1 as Diag 1, Col 1. K as chart.  
 B. Trans all sts to FB (BB). Set as Diag 2 (3). K as chart.  
 C. Divide work. K RT side first. K & dec as chart.  
 D. Dec & K as chart.  
 E. Dec & K as chart. CoF.

### CARDIGAN

- A. CoCir 2x1 as Diag 1, Col 1. K as chart.  
 B. Trans all sts to BB. Set as Diag 3. K as chart.  
 C. K & dec as chart.  
 D. Dec & K as chart.  
 E. Dec & K as chart. CoF.



- A. CoCir 2x1 as Diag 1, Col 1. K as chart.  
 B. Trans all sts to FB. Set as Diag 2. K as chart.  
 C. Dec & K as chart.  
 D. Dec & K as chart. CoF.



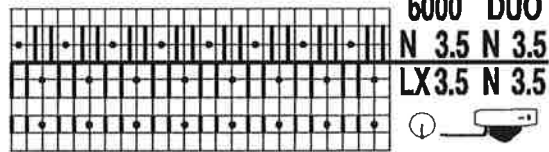
- Block & press all parts to size & shape, except ribs.  
 Join RT shoulder seam.  
 Hold neckline against needle scale to estimate sts required.  
 CoCir as Diag1 over these Ns.  
 K 36Rs. Push up empty Ns.  
 K 1R rack 1 place to LT. K 1R.  
 Lks CX/CX SS 5.5/5.5 K 8Rs  
 Open beds. Lay work over BB with right side up. Push BB Ns through work 0.5cm above neck edge. Close latches & beds.  
 Pull BB Ns down until work rests on closed latches. Trans FB sts to BB Ns. Flip work over to rest across FB. Cast off by hand over BB Ns. Remove from machine.



- Join second shoulder seam & neckband.  
 Fold band in half to inside & slip stitch down.  
 Sew in sleeve, easing in any fullness evenly over cap.  
 Join side & sleeve seams.  
 Give final light steaming.

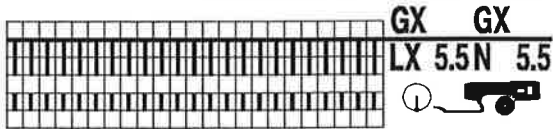
	56 cm	60 cm	64 cm	72 cm	84 cm	86 cm	90 cm	94 cm	98 cm	102 cm	106 cm
1	90	90	90	90	90	90	90	90	90	90	90
2	130	130	130	130	130	130	130	130	130	130	130
3	A	A	A	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B	B	B	B
5	102	108	114	129	145	148	154	160	166	172	178
6	56	60	64	72	84	86	90	94	98	102	106
7	*	*	*	*	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135	135	135	135	135
11	132	132	132	132	132	136	136	136	136	136	136
12	38	38	38	38	38	38	38	38	38	38	38
13	102	108	114	129	145	148	154	160	166	172	178
14	56	60	64	72	84	86	90	94	98	102	106
15	**	**	**	**	**	**	**	**	**	**	**
16	20	23	25	29	30	30	30	30	30	30	30
17	41	45	48	53	55	54	60	60	61	62	63
18	***	***	***	***	***	***	***	***	***	***	***
19	231	231	231	231	231	231	231	231	231	231	231
20	191	191	191	191	191	191	191	191	191	191	191
21	133	132	133	133	136	136	138	141	141	136	142
22	1	1	1	1	1	1	1	1	1	1	1
23	135	135	135	135	135	135	135	135	135	135	135
24	16	18	21	23	25	27	29	29	31	34	36
25	188	188	188	188	188	190	190	190	190	190	190
26	142	145	145	148	151	155	157	157	157	167	164
27	68	69	69	69	69	69	69	69	69	69	69
28	190	191	191	191	191	191	191	191	191	191	191
29	139	140	142	146	148	146	145	145	148	146	146
30	135	128	1	1	2	2	2	2	2	3	3
31	128	135	135	135	135	135	135	135	135	135	135
32	0	128	1	2	3	3	3	3	3	3	4
33		0	0	0	0	0	0	0	0	0	0

DIAGRAM 1



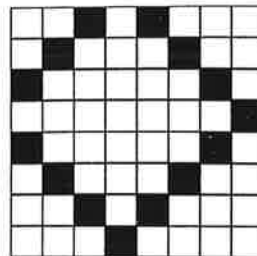
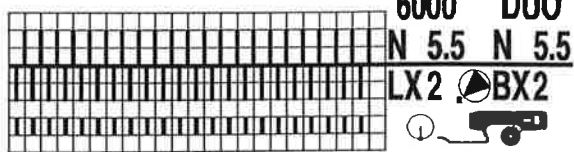
FB PUSHERS 6000 ONLY

DIAGRAM 2





FB PUSHERS 6000 ONLY

DIAGRAM 3




DECO DESIGN  
 Repeat 5 times horizontally  
 & 5 times vertically on card

 Fig. III	56 cm	60 cm	64 cm	72 cm	84 cm	
1	110	110	110	110	110	
2	150	150	150	150	150	
3	A	A	A	A	A	
4	B	B	B	B	B	
5	48	51	53	59	67	
6	18	19	20	22	25	
7	*	*	*	*	*	
8	194	194	194	194	194	
9	C	C	C	C	C	
10	133	133	133	133	133	
11	38	38	38	38	38	
12	72	75	77	83	85	
13	27	28	29	31	32	
14	**	**	**	**	**	
15	27	31	35	38	40	
16	40	44	50	53	57	
17	***	***	***	***	***	
18	102	102	102	102	102	
19	191	191	191	191	191	
20	136	139	136	137	137	
21	2	2	3	3	3	
22	191	191	191	191	191	
23	136	133	136	137	137	
24	130	130	132	132	134	
25	0	0	0	0	0	
26	86 cm	90 cm	94 cm	98 cm	102 cm	106 cm
110	110	110	110	110	110	110
150	150	150	150	150	150	150
A	A	A	A	A	A	A
B	B	B	B	B	B	B
67	69	72	72	75	77	77
25	26	27	27	28	29	29
*	*	*	*	*	*	*
195	195	195	195	195	195	195
C	C	C	C	C	C	C
135	135	135	135	135	135	135
130	130	130	130	130	130	130
38	38	38	38	38	38	38
88	91	93	96	101	107	107
33	34	35	36	38	40	40
**	**	**	**	**	**	**
40	40	40	39	40	39	39
59	60	60	60	61	61	61
***	***	***	***	***	***	***
102	102	102	102	102	102	102
191	191	191	191	191	191	191
137	137	137	139	139	139	139
5	6	6	7	7	8	8
191	191	191	191	191	191	191
137	137	137	139	139	139	139
134	135	135	136	136	137	137
0	0	0	0	0	0	0

 Fig. II	56 cm	60 cm	64 cm	72 cm	84 cm	86 cm	90 cm	94 cm	98 cm	102 cm	106 cm
1	110	110	110	110	110	110	110	110	110	110	110
2	150	150	150	150	150	150	150	150	150	150	150
3	A	A	A	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B	B	B	B
5	45	45	51	56	64	64	67	69	72	75	77
6	56	56	64	72	84	86	90	94	98	102	106
7	*	*	*	*	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135	135	135	135	135
11	130	130	130	130	133	133	133	133	133	133	133
12	69	69	69	69	69	69	69	69	69	69	69
13	135	135	135	135	135	135	135	135	135	135	135
14	29	33	35	42	44	45	44	44	44	44	44
15	191	191	191	191	191	191	191	191	191	191	191
16	135	137	139	143	144	143	141	141	142	139	141
17	24	27	29	31	33	35	38	38	40	42	42
18	73	73	73	73	73	73	73	73	73	73	73
19	135	135	135	135	135	135	135	135	135	135	135
20	29	35	38	45	47	47	47	47	47	47	47
21	191	191	191	191	191	191	191	191	191	191	191
22	131	130	131	131	134	134	135	138	138	137	141
23	1	1	1	1	1	1	1	1	1	1	1
24	135	135	135	135	135	135	135	135	135	135	135
25	11	12	14	16	18	20	21	21	23	25	27
26	189	189	188	188	188	189	190	190	190	190	188
27	141	142	142	145	147	150	153	153	155	161	158
28	0	0	0	0	0	0	0	0	0	0	0

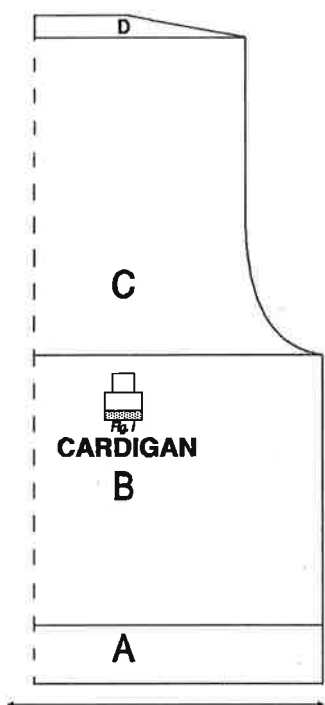
**ALL THE CARDIGAN FORM PROGRAMMES  
ARE SHOWN ON THIS PAGE**

 Fig. I	56 cm	60 cm	64 cm	72 cm	84 cm	86 cm	90 cm	94 cm	98 cm	102 cm	106 cm
1	110	110	110	110	110	110	110	110	110	110	110
2	150	150	150	150	150	150	150	150	150	150	150
3	A	A	A	A	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B	B	B	B	B
5	88	93	99	112	125	128	133	139	144	149	155
6	56	60	64	72	84	86	90	94	98	102	106
7	*	*	*	*	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135	135	135	135	135
11	130	130	130	130	130	133	133	133	133	133	133
12	38	38	38	38	38	38	38	38	38	38	38
13	88	93	99	112	125	128	133	139	144	149	155
14	56	60	64	72	84	86	90	94	98	102	106
15	**	**	**	**	**	**	**	**	**	**	**
16	20	23	25	29	30	30	30	30	30	30	30
17	42	46	49	54	56	59	60	60	61	62	63
18	***	***	***	***	***	***	***	***	***	***	***
19	103	103	103	103	103	103	103	103	103	103	103
20	191	191	191	191	191	191	191	191	191	191	191
21	131	130	131	131	134	134	135	138	138	137	141
22	1	1	1	1	1	1	1	1	1	1	1
23	135	135	135	135	135	135	135	135	135	135	135
24	11	12	14	16	18	20	21	21	23	30	27
25	189	189	189	189	189	189	189	189	189	189	189
26	141	142	142	145	147	150	153	153	155	161	158
27	0	0	0	0	0	0	0	0	0	0	0

10.5[12:13:16:17:16:7]8:8:9:10:11:  
15:15:16:13 :16]cm 12:12:13:15:14]cm  
28[32:36:44:46:44: 20[21:21:24:26:29:  
40:40:42:36:40]sts 32:32:34:40:37]sts

7[8:8:9:10:11:  
12:12:13:15:14]cm  
20[21:21:24:26:29:  
32:32:34:40:37]sts

3cm  
14[15:16:17:18:19:  
20:20:21:22:23]cm  
20[23:25:29:30:30:  
30:30:30:30:30]cm  
5-7cm



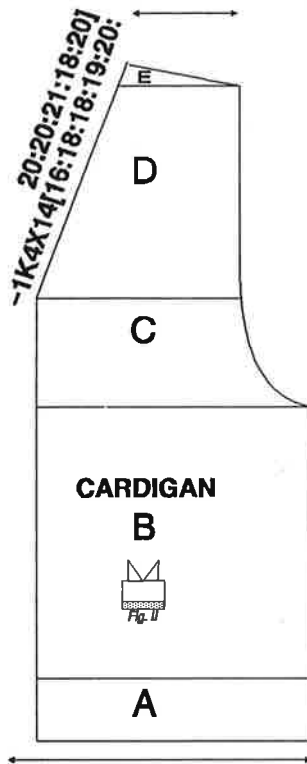
33[35:37:42:47:48:  
50:52:54:56:58]cm  
88[92:98:112:124:128:  
132:138:144:148:154]sts

RC10  
RC000  
RC52[54:  
58:62:  
66:70:  
72:72:  
76:90:  
84]

RC000  
RC72[92:  
98:112:  
124:128:  
132:138:  
144:148:  
154]

RC000  
RC26or36  
RC000

17[19:20:21:22:23:  
25:25:26:27:27]cm 3cm  
20[22:23:27:28:29:  
28:28:28:28:28]cm  
5or7



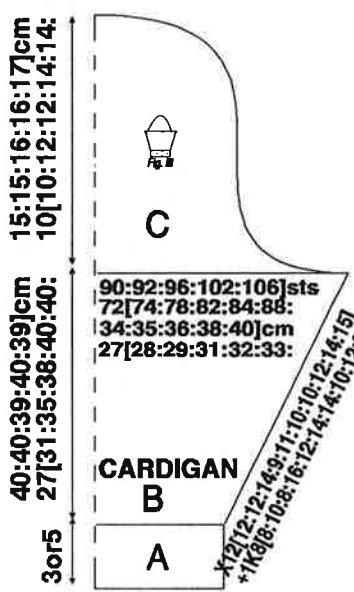
25:26:27:28:29]cm  
17[18:19:21:24:24:  
66:68:72:74:76:]sts  
44[48:56:56:64:64:

RC10  
RC000  
RC52[54:58:  
62:66:70:  
72:72:76:  
80:84]

RC000  
RC000[4:  
6:6:6:  
4:6:6:  
6:6:6]  
RC000  
RC72[84:  
90:104:  
108:108:  
108:108:  
108:108:  
108]

RC000  
RC26or36  
RC000

24:24:24:26:28]sts  
12[15:16:18:20:20:



15:15:16:16:17]cm  
10[10:12:12:12:14:14:  
40:40:39:40:39]cm  
27[31:35:38:40:40:  
3or5

90:92:96:102:106]sts  
72[74:78:82:84:88:  
34:35:36:38:40]cm  
27[28:29:31:32:33:

70:72:72:74:78]sts  
48[50:54:58:66:66:  
26:27:27:28:29]cm  
18[19:20:22:25:25:

RC36[36:42:  
42:50:50:  
54:54:58:  
58:62]

RC000  
RC98[112:126:  
138:146:146:  
146:146:142:  
146:142]

RC000  
RC16or26  
RC000

**ARMHOLE SHAPING**

-1K2X4[3:4:4:4:3:4:4:4:4]  
-2K2X2[0:2:2:1:1:2:2:2:3]  
-3K2X0[0:0:0:1:1:1:0:0:0]  
-4K2X1[0:1:1:1:1:1:0:0:0]  
-5K2X0[0:0:0:0:0:0:1:1:0]  
-6K2X0[0:0:0:0:0:0:0:0:1]

**SHOULDER SHAPING**

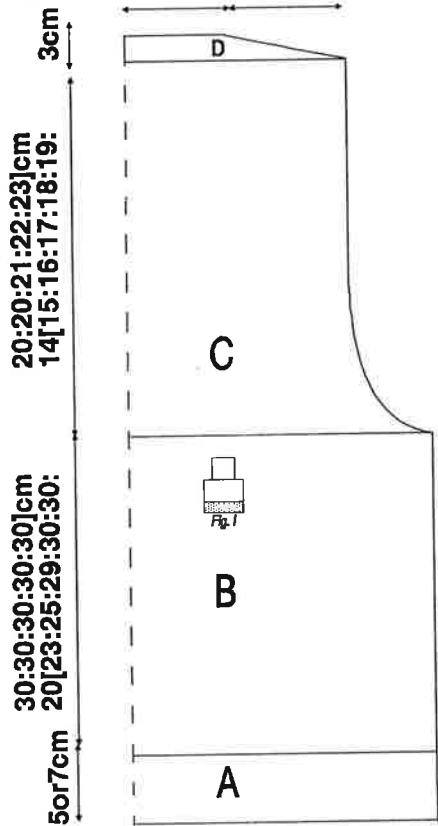
-4[4:4:4:5:5:6:6:6:8:8]K2  
-4[5:5:8:6:9:8:8:10:8:7]K2

**SLEEVE CAP DECREASING**

-5K2  
-3K2  
-2K2X3  
-1K2X1[1:1:2:2:2:2:5:5:5]  
K12[12:16:12:20:20:24:24:20:20:24]  
-1K2X1[1:1:2:2:2:2:5:5:5]  
-2K2X3  
-3K2  
-5K2

46:46:46:54:50]sts 36:36:40:46:43]sts  
 36[38:42:51:55:49: 21[24:24:27:30:34:  
 15:15:15:16:16]cm 12:12:13:15:14]cm  
 11[12:13:15:17:16: 7[8:8:9:10:11:

46:46:46:54:50]sts 36:36:40:46:43]sts  
 36[38:42:51:55:49: 21[24:24:27:30:34:  
 15:15:15:16:16]cm 12:12:13:15:14]cm  
 11[12:13:15:17:16: 7[8:8:9:10:11:

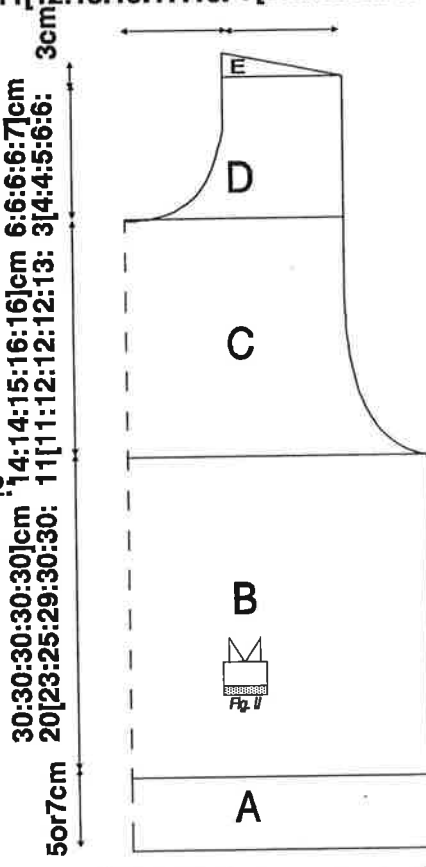


RC12  
 RC000  
 RC62[66:72:  
 76:80:84:  
 88:88:92:  
 98:102]

RC000  
 RC88[102:112:  
 128:134:134:  
 134:134:134:  
 134:134]

RC000  
 RC22or32  
 RC000

154:160:166:172:178]sts  
 102[108:114:128:144:148:  
 50:52:54:56:58]cm  
 33[35:37:42:47:48:



RC12  
 RC000  
 RC26[28:32:  
 34:38:38:  
 38:38:38:  
 40:42]

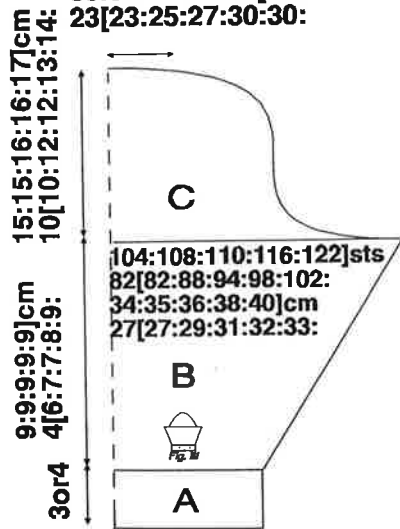
RC000  
 RC36[38:40:  
 42:42:46:  
 50:50:54:  
 58:60]

RC000  
 RC88[102:112:  
 128:134:134:  
 134:134:134:  
 134:134]

RC000  
 RC22or32  
 RC000

154:160:166:172:178]sts  
 102[108:114:128:144:148:  
 50:52:54:56:58]cm  
 33[35:37:42:47:48:

33:32:30:36:38]sts  
 23[23:25:27:30:30:



RC44[44:52:  
 52:58:62:  
 66:66:70:  
 70:76]

RC000  
 RC18[26:30:  
 30:36:40:  
 40:40:40:  
 40:40]

RC000  
 RC16or20  
 RC000

74[76:82:86:88:88:92:94:98:104:110]sts  
 24[25:27:28:29:29:30:31:32:34:36]cm

**SLEEVE INCREASING**

X4[3:3:4:5:7:6:7:6:6:6]  
 +1K4[8:10:6:6:4:6:4:6:6:6]

**SLEEVE CAP DECREASING**

-6K2X0[0:0:0:0:0:0:0:1:1:1]  
 -5K2X1[1:1:1:1:1:1:1:0:0:0]  
 -4K2X0[0:0:1:1:1:1:1:1:1:1]  
 -3K2X0[0:0:0:0:0:0:0:0:0:1]  
 -2K2X2[2:2:2:2:3:3:3:2:2:2]  
 -1K2X3[3:4:4:4:3:3:4:4:4:4]  
 K16[16:20:20:24:28:32:28:32:32:40]  
 -1K2X3[3:4:4:4:3:3:4:4:4:4]  
 -2K2X2[2:2:2:2:3:3:3:2:2:2]  
 -3K2X0[0:0:0:0:0:0:0:0:0:1]  
 -4K2X0[0:0:1:1:1:1:1:1:1:1]  
 -5K2X1[1:1:1:1:1:1:1:0:0:0]  
 -6K2X0[0:0:0:0:0:0:0:1:1:1]

**ARMHOLE DECREASINGS**

-1K2X3[4:3:3:3:3:3:4:4:3:4]  
 -2K2X1[0:1:1:2:2:1:4:4:2:2]  
 -3K2  
 -4K2X1[1:1:1:0:0:1:1:1:0:1]  
 -5K2X0[0:0:0:1:1:1:1:1:1:1]

**SHOULDER DECREASINGS**

-4[4:4:5:5:6:6:6:6:8]K2X5  
 -1[4:4:2:5:4:6:6:6:6:3]K2

**NECKLINE DECREASING**

-1K2X3[4:4:5:5:5:5:5:5:5]  
 -2K2X3[3:2:1:2:1:1:1:2:1:1]  
 -3K2X0[0:1:1:1:1:2:2:1:1:1]  
 -4K2  
 -5K2X1[1:0:1:1:1:1:1:1:1:1]  
 -6K2X0[0:1:1:1:1:1:1:1:1:1]

# This summer, Passap University will be held in a charming port city at the mouth of the Cuyahoga River.



Although you may not think of it in such alluring terms, Cleveland is a very fun and glamorous city.

Especially with Passap University in town August 11-13, 1995.

Headquartered at the Stouffer Renaissance Tower City Plaza Hotel in downtown Cleveland, "Passap U" will feature an in-depth look at the latest tips and techniques for all levels of Passap knitters and POEM embroiderers.

Plus, there will be all the usual outstanding faculty, fun, fashion show, and food.

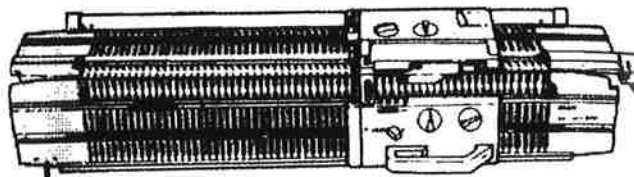
For a brochure and registration materials write to:

**Passap University 1995**  
**P.O. Box X**  
**Cedar Springs, MI 49319-0824**

For more information, call (616) 696-2604.







# D2209 Creation 6 Travel Rug

Designed by Irene Krieger for Pfaff Britain  
Pictured on Page 36



**6000 ONLY**



120cm X 116cm Approx.



Bramwell Duomagic approx  
80g in each of 3 colours. Or mix  
Duomagic and 2/30's.



40sts = 322mm 40Rs = 52mm  
OR 100sts = 805mm 100Rs  
= 130mm, measured after  
steaming.



Pattern as explained in article  
on page 4. Pattern as drawn in  
Creation 6. Tech 199.



Page 3.

<b>PROGRAMME : ENT</b> <b>ERASE : ENT</b> <b>CAST ON : 3 : ENT</b> <b>ALL ST PATT : NO</b> <b>ST PATT A :</b> From Creation 6 <b>ALTER : NO</b> <b>KNIT TECH : 199 : ENT</b>	<b>E6000 PROGRAMME</b> <b>ENLARGE POS : ENT</b> <b>CM? : NO</b> <b>↑ R 149 : ENT</b> <b>↔ STS 149 : ENT</b> <b>POSITION : ENT</b> <b>PATT AFT R 0 : ENT</b> <b>TO R/L 0 : ENT</b> <b>IN PATT AT R 0 : ENT</b>	<b>↑ REP R 0 : NO : ENT</b> <b>↔ REP STS 0 : NO : ENT</b> <b>ALL ST PATT : ENT</b> <b>FORM : NO</b> <b>L ND : 75 : - : ENT</b> <b>R ND : 75 : ENT</b> <b>START CAST ON : ENT</b>
---	---	--



400g Approx.



The lock row counter & console  
row counter will not always  
agree. In every case where a row  
count number is given, this  
refers to the lock row counter.  
N.B. Depending on your consol,  
whether 8K or 32K, Creation 6  
may divide the patterns into  
parts A and B. Please read  
accompanying article.



A. CoRak 149Ns Col 1. The  
extra N should be on RT. Return  
BB N to NWP so that both  
outer Ns are on FB  
B. Engage St Patt A but set Lks  
to N/AX - no BB pushers  
required. RC000. K to RC894.  
CoF as loosely as possible with  
edging colour.



Stitch in all ends. Block out &  
steam stretching slightly to  
increase size and open out  
pattern.

## YARN INFORMATION

### BRAMWELL YARNS

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

#### USA

Bramwell Yarns Inc., PO Box 8344,  
Midland, Texas 79708.  
Tel 915 699 4037

#### Canada

Westrade Sales Inc., No 3 Road,  
Richmond, B.C. V68 2B2.  
Tel 604 270 8737

Australia East & South  
Reynolds Bros., 53 Carlton Parade,  
Sariton, Sydney, N. S. W.

Australia West  
Dormani Yarns, Perth.

New Zealand  
Conecraft, R.D. Dobson,  
Westland, South Island

### YEOMAN YARNS

36 Churchill Way,  
Fleckney,  
Leicester LE8 0UD,  
England,  
England.  
Tel 01533 404464

#### USA

Aurora Yarn Supply,  
1730 8 Abilene Street,  
Suite 102,  
Aurora,  
Colorado 80012,  
USA

## REAL SHETLAND KNITTING YARNS

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These are spun from 100%  
Pure New Wool and  
renowned for their softness.  
We carry a large stock and  
endeavour to despatch  
orders by return of post. Over  
230 shades in various  
thicknesses, including 1 ply  
Cobweb for fine machine  
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can be used with first order  
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**JAMIESON SMITH**  
(Shetland Wool Brokers) Ltd.,  
**LERWICK,**  
**SHETLAND.**



D2208



