

# DWET

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**INTERNATIONAL**  
*THE magazine for*  
**PASSAP & PFAFF**  
*Knitting Machine*  
*Owners*

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

*Number 23*  
*July 1995*

*George LeMurré*



D2302

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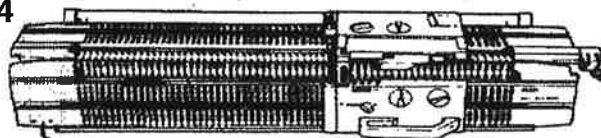


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VOLUME 6 ISSUE No. 23

## TELEPHONE HELPLINE NEWS

From August 1st 1995 we are pleased to be able to resume the telephone helpline service for all readers, dealing with your Passap System knitting problems, and Passap Creation 6 and Passap Form 6 queries. The UK 'phone & fax number is 01202 743152 International +44 1202 743152. This number will accept telephone, (voice calls), between 10am & 4pm UK time, every day except Tuesday & Sunday, and fax calls at any time, 24 hours a day, 7 days a week.



**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  
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\*\*\* = Total length

**FORM 6 SHAPES**  
These are available on disk in all sizes for garment patterns in this issue from the address on page 2. The disk also includes the Creation 6 stitch patterns & all patterns as PCX files for use with other design & knit programmes  
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**E6000 Reader Sheets & Deco Templates**  
Available from the address on page 2.  
Price 45 pence per PATTERN, (not per sheet), plus 55 pence UK P&P up to 6 patterns. Over 6 patterns £1:00 P&P.  
Overseas airmail £2:00 up to 6 patterns. £3:00 over 6 patterns.

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# DUET

INTERNATIONAL  
THE magazine for  
PASSAP System  
Knitting Machine  
Owners

## Volume 6, Number 23

DUET International is published four times a year on the last day of January, April, July and October.

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

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

PLEASE NOTE that letters can only be answered if a return envelope and sufficient return postage is included. Unfortunately, no return postage will mean that you will not receive a reply. The 'Phone/Fax number can accept verbal telephone calls only at the spe-

cified times. Only written fax messages can be received at all other times. These services are yours to use FREE. No other publication for Swiss machines offers this type of service to readers. Opinions & views expressed within these pages are those of the individual(s) concerned and are not necessarily those of the publisher. The owners and publishers of Duet International Magazine reserve the right to refuse direct subscription to any person or persons at their discretion, without giving reasons.

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## The Editor's Letter

### Dear Readers,

For those of us in the northern hemisphere we should be in the middle of summer now. Of course as usual, particularly in the U.K. we are still waiting for summer to arrive. This is one of our favourite pastimes, along with talking about the weather!

For some of us, it is also the time when we begin to look forward to knitting all the garments for autumn and winter and start to daydream designs we fancy knitting. Of course, there are those knitters among us that really plan their work, and start knitting Christmas presents now and are so wonderfully organised and ready in December. Not me, I'm usually knitting like crazy the week before and have been known to finish garments while the Christmas dinner is cooking! All because I spent the summer and autumn *planning* and *thinking about* the garments! (This is my excuse anyway).

We are now offering a brand new service to our readers in that we are able to supply ready printed E6000 Reader Sheets and Deco Templates for patterns appearing in Duet International. The price is 45 pence each pattern, plus 55 pence inland P & P for orders of

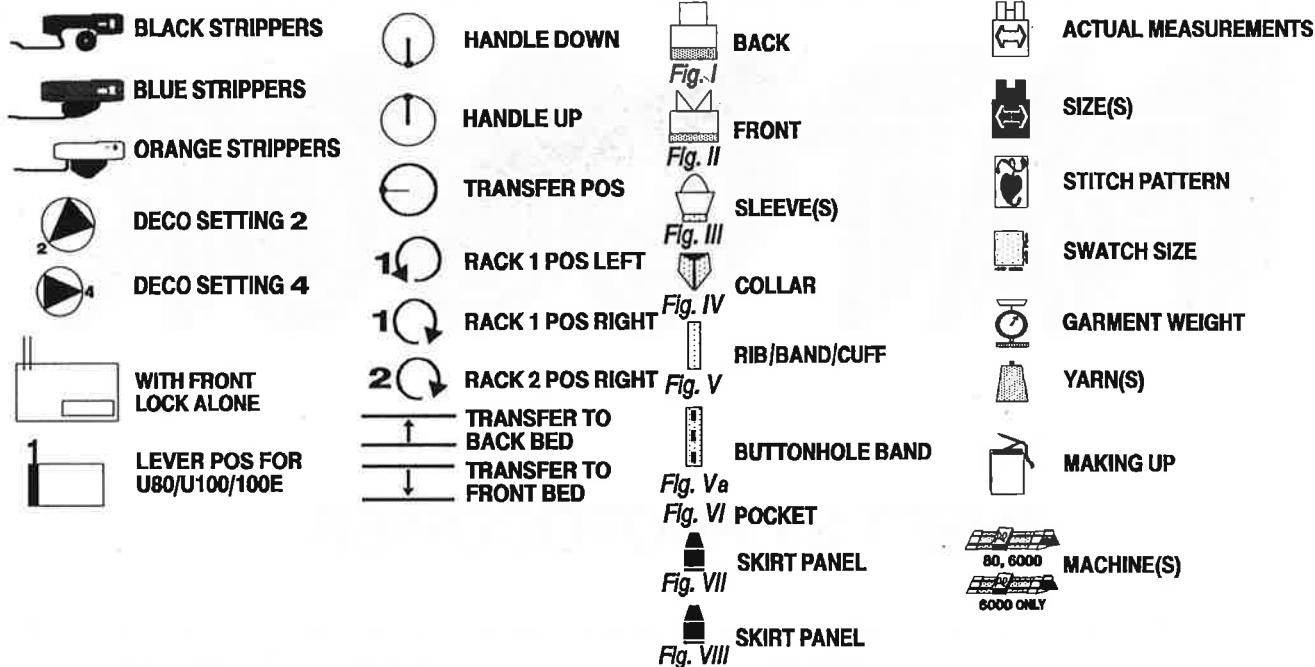
up to six patterns. On U.K. orders over 6 patterns the P & P is £1:00. Overseas orders up to 6 patterns, postage £2:00 via airmail, on orders of more than six patterns Postage £3:00. All sheets come with full instructions and are enclosed in a full colour folder which has a very stiff, thick card backing to protect the sheets in the mail and which also makes a strong file for the storage of many sheets at home.

Many readers will be pleased to hear that the telephone helpline service will resume on 1st August 1995. The service is of course FREE, you just pay for the call, but please remember that VOICE calls can only be received between 10am and 4pm. At all other times the line automatically reverts to FAX ONLY and switches off the voice facility. See page 1 for the telephone number.

Best wishes to all "Passap System" friends everywhere,

*George le Warré*

# SYMBOLS & ABBREVIATIONS



<b>alt</b>	alternate	<b>K/K</b>	every needle rib	<b>stst</b>	stocking stitch	<b>Pattern Part Codes</b>	
<b>approx</b>	approximate(ly)	<b>Lk(s)</b>	lock(s)	<b>trans</b>	transfer	<b>Fig I</b>	Back
<b>BB</b>	back bed	<b>LT</b>	left	<b>WP</b>	working pos	<b>Fig II</b>	Front
<b>beg</b>	beginning	<b>mm</b>	millimetres	<b>CoCir</b>	Cast on with circular rows.	<b>Fig III</b>	Sleeve
<b>circ</b>	circular (tubular)	<b>N(s)</b>	needle(s)		(Tubular cast on)**	<b>Fig IV</b>	Collar
<b>cm</b>	centimetres	<b>NWP</b>	non-work pos			<b>Fig V</b>	Border/Band/Cuff
<b>CoF</b>	cast (bind) off	<b>opp</b>	opposite			<b>Fig VI</b>	Pocket
<b>Col 1,2</b>	colours 1, 2, 3, 4	<b>P</b>	purl	<b>CoRak</b>	Cast on with racking**	<b>Fig VII</b>	Skirt Panel/Front
<b>CoN</b>	Cast on	<b>pos</b>	position			<b>Fig VIII</b>	Skirt Panel/Back
<b>cont</b>	continue	<b>psh</b>	pushers			<b>Fig IX</b>	Pants
<b>dec</b>	decrease(s)	<b>RC</b>	row count reads			<b>Fig X</b>	Gusset
<b>Diag</b>	diagram	<b>rk</b>	rack			<b>Fig XI</b>	Scarf
<b>FB</b>	front bed	<b>R(s)</b>	row(s)			<b>Fig XII</b>	Cap/Hat/Bonnet
<b>ff</b>	fully fashioned	<b>rel</b>	release		**For Instructions on these cast-on methods, please see your instruction manual.	<b>Fig XIII</b>	Mittens/Gloves
<b>fol</b>	following	<b>RT</b>	right			<b>Fig XIV</b>	Socks/Stockings
<b>g</b>	gram(s)	<b>SS</b>	stitch size			<b>Fig XV</b>	Straps
<b>inc</b>	increase(s)	<b>str</b>	straight			<b>Fig XVI</b>	Bodice/Top
<b>K</b>	knit	<b>st(s)</b>	stitch(es)				

## 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)**

# PAT COOK

## THEFT BY PHOTOCOPIER

It is with great heartache that I write to you this time.

It has come to my attention that some knitting clubs, and indeed some knitters, are photocopying my patterns and Direct Entry sheets.

When I was told about the first instance of copying, I managed to come to terms with it by convincing myself that this was probably a "one-off" occurrence - so not to worry. But now that I am aware of several more instances - I am worried. I started out feeling extremely disappointed that this kind of thing could happen amongst Passap knitters - now I feel angry and disgusted. No matter which way you look at pattern copying - IT IS THEFT. It is exactly the same as if you picked up a pattern book in a shop and then walked out without paying. Copying makes YOU a THIEF.

I know many of you SHARE patterns. This is not a crime (copying is) but the harm that it does to the writers and producers of Passap patterns is just as devastating. What you might not realise is that there are so FEW of you that copying and sharing will eventually mean that you will end up with no patterns being produced for your machine - the pattern writers will have gone out of business or found it not worth their while to bother spending weeks producing a pattern to make only a few sales that

will sometimes not cover the cost of production.

I only have 1800 of you on my mailing list. When I mailshot I am lucky if I get 350 replies!!

To try and help you to understand I would like to tell you my own story.

When I got my first Passap machine I had retired. I could spend as much time as I liked playing around on it. I made ALL the usual mistakes plus some unusual ones and gained "experience". From meeting with other Passap knitters I realised that patterns for this machine were very few (I always made up my own so hadn't realised this). So with some persuasion from my friends I decided to try writing my patterns out so that other knitters could make use of them. But I remembered all the pitfalls I had encountered and took stock of the fact that all the Passap knitters that I knew needed much guidance when using the normal kind of pattern then available for their machine. This made me decide to write my patterns in great detail hopefully ensuring that the knitter would be able to achieve the finished garment. This, however, created a problem. There were so many pages in a pattern book that having them printed commercially was just not possible because of the cost. I had started by printing the books on a photocopier - but this soon wore out

as sales increased. I had to find another way of producing the books if the business was to continue.

Meetings were held with the accountant and market research was done. A sum was worked out based on the sales at that time for equipment purchase. So a better computer was purchased and a copyprinter (a wet ink printer) plus a laser printer for the direct entry sheets. At this time each pattern sold an average of 450 copies. This would be enough to sustain the business and gradually pay back the loans. This would also run a small second hand car so that I could get to the post office. I live 5 miles from the nearest post office and we do not have a bus service as such. Any profit made would be put back into upgrading and repairing the equipment. I would like to say that I have NEVER HAD A WAGE from this business. I have never wanted one - the joy for me has been the knowledge that in some small way I have brought pleasure to other knitters. What I didn't expect was that some of you would cheat me. I can't tell you how awful this makes me feel.

The harder times arrived. Maybe this is when some of you started to share and then some to copy. Didn't you think that you only have to pay a few pounds to buy your pattern - but I am committed on your behalf, to loan

payments that cannot be altered or "got-round". Every sale that is lost is a little disaster for my business - all the little disasters then add up to a BIG disaster. Sales are now down to 150 for every pattern. Unfortunately this is not enough to pay back the loans. Consequently the fairly small overdraft that I started with has now increased sixteen fold, and not much in the way of hope of paying it back except taking out a mortgage on our home.

So I have reached a point of deep depression. Is it that you don't like my designs any more (self confidence at an all time low), or have the sales dropped because so many of you are sharing and copying? I don't know the answer to this - I do know that I feel pretty dreadful at the thought of having to mortgage my home to pay off the debts. I feel I have let my husband and family down. I feel that I have worked a 12 hour (sometimes much longer) day for 7 days a week for the last 4 years for less than nothing.

What makes me feel even worse - I have always told you that I don't mind one bit if you knit my designs for sale and I know many many of you do - yet you begrudge the few pounds it costs you to buy your pattern. If I could produce the patterns any cheaper I would, but it just is not possible. Nor can I afford to go to any more of the big shows. I cannot forget the last show at Esher - when you came to the stand in droves and told me how much you enjoyed knitting my patterns and then went away without buying one! I lost a lot of money at that show! This means that the only contact that I will have with you in the future is by MAILSHOT. I can only hope that you will respond well so that I can keep going. Perhaps you just do not care - in that case, the way I feel at the moment, I will gladly give up!!

Remember though - this story is not just about me, it is about the others of a very small number of writers and designers for your machine too. You could end up with no-one writing

patterns or producing accurate information for you. Somehow, I don't think there are many idiots like me that will spend years of their life working for nothing.

Remember - there are relatively so few of you that you just cannot afford to share or copy if you wish designers and writers to continue to produce patterns and other items for your machine.

Next time Elsie, your club leader, holds up a pattern and asks, "How many want copies of this?" refuse and **BUY YOUR OWN!** Next time a friend asks to borrow your pattern - tell her/him to **BUY THEIR OWN!** In this way you will ensure a rich diversity of patterns for the future.

I would like to sincerely thank those of you who DON'T share or copy from the bottom of my heart. It is for you that I hope to be able to keep my business alive.

Pat

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# Irene Krieger

## for PFAFF (Britain)

### CREATION 6 - WORKING WITH A SCANNER

One of the most useful aids you can have to creating your own designs within Creation 6 is a scanner, but unfortunately, it is also the one that causes the most disappointment, (initially anyway). This is not because of any fault with Creation 6 or indeed the scanner, but rather that more is expected of the combination of the two than they can provide. During the first year that Creation 6 was available, I could be almost certain that ninety percent of the help line calls I dealt with were from knitters who wanted to know what was wrong with their scanner. The problems were always the same. Either the scanner would only scan small things, or everything it scanned came out very big. The explanation of the problem was always followed by the statement that the scanner was working perfectly well in all other programmes except Creation 6.

For those who do not know, a scanner is a piece of computer equipment which copies an image in much the same way as you make a photocopy, but instead of having the copy on paper, it comes up on the screen. There are many types of scanners available, but the type most commonly used with Creation 6, is the hand scanner, which looks a bit like a vacuum cleaner head. This is passed over the item to be copied and up it comes on the screen. Before I go any further, I must make it very clear

that though there are lots of scanners available, not all are compatible with creation 6, it is important to check the list of supported scanners in the front of the manual.

Scanners are mostly used with graphics or desk top publishing programmes, where the image scanned will eventually be printed out. It is the difference between the abilities of a printer and a knitting machine that causes confusion to knitters.



Diagram A(i)

Diagram A(i) shows a picture scanned from the last issue of Duet. Scanners have different settings and for this image I used the most common one of 100 DPI, which stands for Dots Per Inch. This means one hundred dots or pixels will be used to copy each inch of picture onto the screen. Obviously, these dots are

very small so the scanned picture shows quite a lot of detail. My printer can print images at 300 DPI, so even when it is doubled in size, Diagram A(ii), the picture still looks reasonable.



Diagram A(ii)

With Creation 6, instead of being sent to a printer, the image will be sent to the E6000 on which the equivalent of a dot is a stitch. As you know, we have only got one hundred and seventy-nine needles, so there is going to be an inevitable difference in detail between a scanned image that is printed out and the same image when it is knitted. Being 100% dedicated to the E6000, Creation 6 understands this and anything that is scanned is automatically converted to stitches.

Other than by changing the DPI setting on the scanner itself, there are



three settings for scanning in Creation 6 but please note, depending on the scanner being used and the way it has been set up, not all of these may be available. The one I am not going to deal with in this article is "scan into a rubberband box". As the name of the function suggests, you get the size that you want the motif to be by making a box and the scanner will fit the motif into it.

If you make no changes by going into the pop-up menu, the scanner will automatically scan at the DPI to which the scanner is set, most commonly 100 DPI. On this setting, the widest image that can fit onto the screen is just under two inches wide. The scanner is about four inches wide and to get around this, Creation 6 only registers what is under the left half of the scanner. These 1.8 inches of picture will convert to a piece of knitting that is the whole width of the needle bed.

Diagram B shows how the same picture scans into Creation 6. Knitted in 3 ply yarn, this would come out 74

centimetres wide by 77 centimetres high. Realistically, most of us do not often knit the full width of the machine, so Creation 6 offers an alternative. By going to the pop-up menu of the scanner, we can choose to scan the full width of the scanner. This done by clicking on the Enlarge & Reduce icon on the right and then on the scanner icon on the left. Now the same picture scans as shown in Diagram C. As you can see, we now have a lot more of the picture but inevitably, there has been a loss of



**Diagram C**



**Diagram B**

detail. You can also see why knitters who had not thought it through, say whatever they scan comes out too big.

At this stage you might be forgiven for thinking that buying a scanner for Creation 6 is a waste of money, but this is not so. So as to avoid disappointment, we have to realise the limitations caused by sending a picture to a knitting machine instead of a printer and then working around them. Another of these "limitations" is that even if you are working with a

colour scanner, when put into Creation 6, the image will always come out in black and white only. I say black and white, but this might be red and white, or blue and white, or whatever happens to be active at the time of scanning. If you scan and end up with a white screen, check that your active colour is not white. An image scanned in white onto a white screen will not show up for obvious reasons. This scanning in two colours only is quite deliberate on the part of Creation 6. As you know, the limitation of the E6000 is four colours in a row. There is very little point in scanning in 256 colours and then having to get rid of 252 of them to be able to knit it!!

As Creation 6 only allows you to scan in two colours, you will get much better results if you start off with a black and white picture instead of a coloured one. Diagram D shows a coloured picture of a clown doll that I scanned into Creation 6. The computer has to convert all the colours in the picture to either black or white, so his red trousers became



Diagram D

black as did his blue shoes and the end result is just black blobs where they ran together. Similarly, the brightly coloured balloons behind him have been lost, with only the white highlights picked up. In fact, the only part of the whole picture that is vaguely recognisable is his face, which just happened to have black details.

Ideally therefore, to scan successfully into Creation 6, we want to use a small black and white image. You can work out roughly how small is small enough by thinking of the size of the finished garment. The front of an adult sweater may need about one hundred and thirty stitches, but on the other hand, you don't want to have the picture the full width because you will lose parts of it as the body curves under the arms. A motif about eighty to ninety stitches wide will sit nicely and this means starting with a picture that is just under an inch wide if you are going to scan at 100 DPI. If the full width of the scanner is to be used, (approximately four inches), the picture could be about two inches wide. Now you would have to be very lucky to find the right picture just the right size, but the size can be easily changed by enlarging or reducing on a photocopier. Of course the motif can also be made smaller or larger after it has been scanned into Creation 6 by using the Enlarge/Reduce icon.

I find the advertisements in the back of Sunday newspapers to be a good source of small pictures without too much confusing detail. However, if you do scan from newspapers or magazines, you should be aware that some, particularly logos, will be covered by copyright and as such it is illegal to copy them. Those that are just prettying up the page are usually clip art and are copyright free. Clip art, (for the uninitiated), is a generic term for the little pictures that you often see decorating documents and

advertisements. For example, companies often precede their telephone number with a picture of a 'phone. This 'phone is an example of clip art. There are lots of companies offering disks and libraries of clip art to save people having to draw it themselves, and because the whole idea of it is that it is to be copied, there are no copyright restrictions. Speaking of clip art, if you have any sort of graphics or desk top publishing programme on your computer, this is an excellent source of scannable pictures for Creation 6. For one thing it tends to be small to start with, and there is the added advantage that you can scale the clip art up or down before printing out ready for scanning, saving the trek to the photocopy shop.

The bee that I scanned for the accompanying garment is an example of the type of clip art you are likely to find in newspapers and magazines. Even though he was not very big, I needed to reduce him even further to make him small enough for a child's garment. In fact the image that I scanned was only about 1.5 centimetres square by the time I had finished reducing it. You might think that that would be too small to be of any use, but remember, I have lots of choices for scanner settings and all of them give a different sized pattern in Creation 6. By scanning on 200 DPI for example, instead of the relatively small 39 stitches for a child's garment,



Diagram E

the same picture would come out over 70 stitches wide which would make it suitable for an adult.

The first step of course is to scan the image in. Once it is on the screen, the work really begins because almost inevitably, there will be some editing to do. The scanner sees what it sees and it will often reproduce shadows or shine off the paper as extra stitches. Diagram E shows my bee as he was scanned in. All I have done is to use the "Erase outside of a rubberband box" icon to get rid of most of the extra that the scanner copied along with the bee.

The next step, Diagram F, was to erase the bits of writing around him, but as this was quite close, it was safer to use the magnified screen and the right hand mouse button with the pencil icon to do this stitch by stitch.

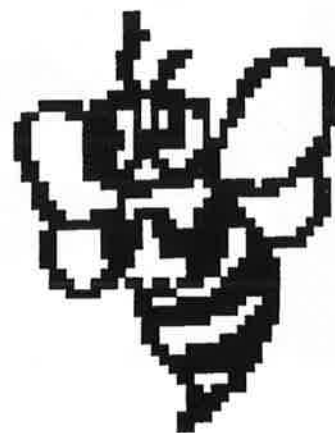


Diagram F

At the same time, I tidied him up a bit, smoothing out his feelers and making the curves of his head and body more gentle. See Diagram G.

As you can see, the thing that spoils him now is that his eyes are a bit "funny". The left one is not too bad, but the right one has no form to it. Particularly with cartoony motifs such as this bee, the expression on the face is very important and it can be quite difficult to get right. Often, you are working with just a few stitches to make the eyes,



Diagram G

so it is not like there is a lot of choice. As the left eye was vaguely alright, I changed the right one to match. As there were a few different ways I could make the eyes, it was easier to make a comparison by copying his head another three times and look at the possibilities side by side. See Diagram H.

Top right I thought too square, top left too "piggy" and like he had a hangover, bottom left a bit sad. Bottom right I liked best of all because he looks as though he is smiling.

All that remained was the need for a little fine tuning. By now, in my mind anyway, "he" was starting to look a bit more like a "she", so I decided to make the wings more delicate and elongate the bottom of the body. The end result can be seen in Diagram I.



Diagram H

Even though I am not too fond of the "cutesy cutesy", I think it is quite sweet, but not too feminine for a little boys garment either. With that in mind, I have designed a very simple unisex garment using stripes of the colours at the top of the sleeves and on the welts to unify the design. I have not included the stitch diagram for



Diagram I

the finished bee because this article has been an explanation of principles rather than how to produce a specific pattern. However, if you particularly like my bee, send £2:50, (plus £1:25 for overseas airmail), to me at 19 Merton Hall Gardens, London SW20 8SN, I will end you a copy of the stitch pattern on disk.

## Books & Other Things for Machine Knitters

by  
Irene Krieger

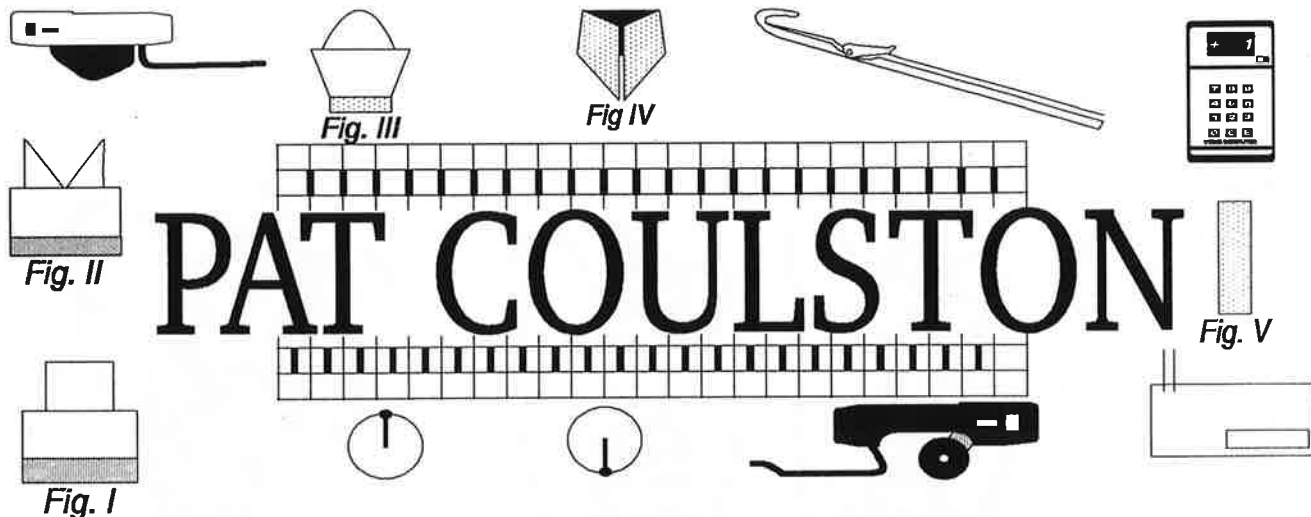
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## PASSAP SYSTEM BEGINNERS

In this issue we are going to think about the knitters who have "progressed" from a Japanese Machine (that is, Knitmaster, Silver, Studio, Brother, Knitking, Toyota, Singer, etc.), to the Duomatic System (Passap or Pfaff). All the information in this article is also suitable for new Duomatic knitters (those with the Duo 80 or the E6000), although they do not have the extra work of "unlearning" Japanese language and knitting methods.

### The Beds

On the Duomatic system the **FRONT BED** is equal to the Japanese Ribber Bed (Ribbing Attachment) while the **Back Bed** is equal to the Japanese Main Bed.

The Duomatic beds are supplied as one - therefore, unlike their Japanese counterparts, **NEVER** have to be aligned or have height adjustment done by their owner.

### Stitch Size

Another very confusing difference between the two systems, are the terms:-

Duomatic - st.size (stitch size) and Japanese - T. (tension). For both the systems, this refers to the number of the Tension Dial (Japanese) and Stitch Size Regulator (Duomatic).

If the Dial is set to 6, then Duomatic knitters would say they are knitting at st.size 6 and Japanese knitter would say they are knitting at T6.

Sticking my neck right out, I would venture to say that the Duomatic terminology is more correct.

T (tension) to me means the number of stitches and rows per cm or certain number of cms.

### Changing Needles

Another big difference between these makes of machines is how you change a damaged needle. Japanese - no problems. Remove retaining bar, close latch and remove needle and replace. Not quite so easy for the Duomatic. If the hook or latch are damaged, precautions **MUST** be taken before this needle is removed. All along both beds, from one side to the other, runs a long "brake spring" which retains the needles in position while you are knitting. It is hidden under the main rail, which can only be removed after a series of nuts are loosened under the bed. If therefore, you remove a needle, that has its hook exposed, as the needle passes under this spring, it will catch in the spring, and there is nothing you can do to free this needle and the brake spring has to be replaced. So, Duomatic folk, when removing a needle that has a sharp bit of hook exposed, **chop off its head** before taking it out. To chop off its head. Remove the retaining bar. Bring the

needle right out as far as it will go. Using a strong pair of pliers, cover the needle with a piece of cloth and carefully but firmly, snap off its head. Immediately find the dismembered head, as it can fall into the machine. The cloth is to prevent this, and also, to prevent it flying up into your face. Returning the new needle, you **OPEN** the latch and slide it into place. If the hook is not damaged, and you cannot feel any part of the hook with your finger, then it is in order to change it without decapitating it. If in doubt, "off with its head".

### Bed Position

The Japanese Ribber can be set to two positions H or P. On "P" the needles of the main bed and ribber bed are directly opposite. On "H" they miss each other.

On the Duomatic, these two positions are "Handle Up" and "Handle Down". Handle Up is the same as the HP lever being on P - the needles directly opposite one another.

Handle Down is the same as the HP lever being on H - the needles are staggered.

### Weights

I agree that much of the Duomatic knitting does not have the need for extra weighting - the Strippers, Orange and Blue, do this work instead. **HOWEVER**, there are

occasions, when extra weighting is definitely needed.

- Using a "springy" yarn. The strippers push the work down as expected when the locks come across, but because of its springiness, after the lock has gone past, it rises up again. It is then too high, and on return, the strippers cannot push it down in time to enable the lock to make the new stitches.
- Nearly all lace work needs weighting, when using the Transfer Lock (U70, U80, U100, U100E.) The difference in the ease of transfer is amazing when the work is weighted.
- When transferring from one bed to another, light weighting is nearly always beneficial (usually the weights provided with the Transfer Lock are sufficient.

The method of knitting the first few rows when using the cast on comb on the Duomatic is important and of course, different from the Japanese. Knit the first zig zag row as usual (st.size 1.2 both beds) Insert the cast on comb. **Remove the strippers.** This is very important, or you will damage the blades. Knit the two circular rows at about st.size 3.2 both beds. Knit the next row, across both beds, as usual. Now put back the strippers.

It is possible to use the Japanese Cast On Combs on the Duomatic, but remember the needle gauge is different (4.5mm on the standard Japanese and 5mm on the Duomatic) so the comb will split some of the zig zag row stitches. Singer, (Superba manufactured machines in the UK), Cast on Combs are exactly right for the Duomatics, as they are also 5mm needle gauge.

One thing that Duomatic Knitters have to get used to, is the fact that the front bed does not drop down as low as the Japanese bed. Here I can give you no help at all. I wish it did - it would make certain jobs much

easier!!! One of the answers is to forget the methods which you do so easily on the Japanese, like "returning the stitches" to the machine, and work out ways to prevent this. So, next we will look at a neckband that is so easy on the Duomatic and the tedious "picking up the edge of the work" is eliminated.

### Neckband suitable for "sew and cut" edge

No hand sewing needed. Also, this method does not require the difficult task of returning the work back to the needles, taking it up between the beds.

This method has been around for a VERY long time. Many, many knitters will know it, BUT, just recently, I discovered (although I am sure, someone will say "but I've been doing that for years!!") a little tip to make it so very much easier, and I am really thrilled about this!!

Cut out the shape for the front and back neck and usual, and join one shoulder.

Hold this edge up to the back bed machine, so you get as many needles in wp as necessary, to go across the width of this edge.

Arrange these needles in the rib you require.

Cast on and knit the rib. About 30 rows for a doubled over rib.

Bring up all the empty needles to form a full needle rib:-

#### To close the holes between the rib and the "flaps" of the neckband.

If you have done a 1x1 rib, knit 3 circular (CX both beds) rows. **Handle down.** N on both beds and K1 row.

If you have done a 2x2 (commercial rib, sometimes called 2x1 on each bed arrangement) knit 2 circular rows.

N on both beds, K1 row. It is these circular rows plus the one across both beds, that "closes" the holes you would otherwise get.

Set for circular knitting again (CX both beds). Increase the st.size by two dots on each row (this of course may vary according to the yarn you

are using) every two rows. Also, after about 6 rows, you will have to use the black strippers. Knit about 8-10 rows altogether.\*\* Gently, drop the front bed.

Take your front/back, and lay it on top of the machine, with the **right side** facing the ceiling. Lay it so the edge of the knitting is sitting on top of the needles (actually on top of the plastic channels). Push the end and middle needles, **just a tiny way** through the edge of the work, so the needles just peep through. Do this, **evenly** all along the edge.

Now comes the special, and new to me bit.

Turn the racking handle a little way, so that the needles do not collide but **just miss one another.**

Push all the front bed needles, gently, a few at a time, **up only a little way** - all along.

Go back to the other end, and **one by one**, push each needle **up** as far as it will go. This must be done with care, the right hand pushes up the needle, whilst the left hand makes sure this needle comes up "cleanly" over the knitting.

You are now going to transfer all the front bed stitches to the back bed needles. Because all the front bed needles are up as far as they will go, they can never drop or nearly fall off their needle. Another advantage, is that the stitch next to the one you are transferring stays completely safely on its needle, and can never fall off (which is what always used to happen to mine) and the transferring will be a piece of cake. When you transfer them, bring them out again, as far as they will come. Also, you can see easily what you are doing, entrapping all the frayed bits of the neckline into the "flaps".

Free the yarn from the tension arm assembly so there is lots of slack.

Push all the needles back about half way, closing the latches as you go, and making sure they stay closed.

"knit a row by hand" - in other words, knit each stitch, using the slackened off yarn, making sure all the needles line up in wp as you take them

back\*\*\*. This is very important, as it is this bit that gives you a nice edge.

Gently, bring the knitting (front/back) over to the front and cast off loosely.  
Neckband complete.

\*\* Instead of knitting the flaps circular, they can be knitted as two separate flaps and stitched onto the garment on completion. Details of this not given here.

\*\*\* It is quite tricky making sure the needles that you have taken back, STAY in line and do not come slightly forward. To overcome this problem, there is an easy solution. Cut yourself a template of a ruler, one inch wide and about 10 inches long in card.

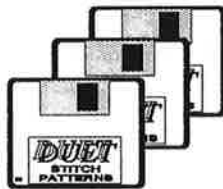
2.4cms x 28cms. (length not important.

When you are ready to "knit the stitches back by hand" place this template on the back bed, back as far

as it will go. Now when you knit the stitches back by hand, the needles hit this template and stay in a completely straight line. Here at the Bournemouth Passap Clubs, we all have them, but made in wood and they are called "Bob's piece of wood" as one of our knitters, Bob, made them for us all. I use my "piece of wood" all the time - its invaluable.

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# Kia Ora From New Zealand



Machine knitting has been my hobby for the past twenty years and I have tried most makes of knitting machines on the market, until I was tempted and intrigued by the Passap knitting machine about ten years ago. The Passap machine was a real challenge to me. I started with the Duomatic 80, progressing later on to the E6000 and then Creation 6. I accepted the proposal to take on a Passap dealership twelve months ago and this led me to take on the New Zealand Distributorship. New Zealand is known for its beauty and colour and I live on the east coast of the South Island.

In New Zealand we have an Annual Machine Knitting Festival for all makes of knitting machines, held two years consecutively in the North Island and the third year in the South Island. Most of our knitters are busy preparing for this annual event at the time of writing, which is held in the winter month of June. The festival runs from Sunday through to Saturday, commencing with a seminar for elected delegates. Garments entered into the competition are judged by a selected panel of experienced machine knitters. During this time, a variety of interesting workshops are offered for the machine knitters to attend. The festival ends with a display of knitted garments able to be viewed by the public and a final evening for prize giving and a dinner to celebrate the event. Passap machine Knitters have won the majority of top prizes at

the last two festivals, other machine knitters seeing this are being converted over because of the Passap machine's designing and pattern facility.

From the earliest settlement in this country, Maori people have developed weaving techniques they brought with them to suit the materials and climate in New Zealand. Styles and presentation of Maori weaving have never been rigidly fixed. There has always been room for originality and invention. Tribal and ancestral differences, education and religion have also had an impact on weaving, all of which have contributed to a great richness and variety of approaches.

Taniko is the name given to a method of decorative finger weaving that is rather more plaiting than weaving. It is also the name given to the decorative borders used in Maori garments. The patterns are used most often as decoration on cloaks, piupiu, (flax skirt), Pari, (bodice), shoulder belts, Tipare, (headband), and belts. Traditional Taniko was plaited by hand. A loom was not used, but two sticks stuck into the ground held the weaving. Much of the grace, charm and vitality of the haka, (fierce dance with chant), of the early Maori is gained from the skillful design and the high level of craftsmanship they displayed in creating and making their ceremonial costume. With the coming of the Europeans, a number of the local materials were replaced by imported yarn or cloth, but the designs remained basically the same and emphasis was still placed on good craftsmanship. Even today, neat and careful workmanship remains the essential part of the activity.

Bodice, (Pari), designs are usually based on a square. The squares are cut from either linen or tapestry cloth and the designs are worked onto them with red, white and black wools, using cross stitch. The wools can be double or single. Always the designs are planned from the centre and the patterns developed, usually with some repetition, until the shape required is completely filled. Designs are made up with a combination of

diamond, square, triangular and rectangular shapes.

Headband, (Tipare), methods of taniko weaving which can be readily adapted are used. A combination of square, oblong and diamond shapes are linked together and made interesting by varying the colour of the threads with the white forming the background. The centre motif is always kept dominant.

Some of the Passap Machine Knitters have knitted the Maori Bodice, (Pari), which involves creating the design on the computer with Creation 6. This takes many hours of work, but without this drawing programme it is not impossible to achieve this task. But it is simplified by being able to place your design on the screen of the computer and knit the bodice in one piece.

Using Creation 6 and all the facilities of this drawing programme, speeds up the process tremendously, by mirror imaging a quarter of the design, then using the cut and paste to eliminate the extra centre stitch. When a small section is completed, it is important to save this section and subsequent sections until the design is completed. The pattern can be checked for errors and mistakes can be easily corrected. Most of these designs are knitted in two or three colours. Black, white and red being the traditional colours.

The bodice is knitted eight inches less than the chest measurement and at a low stitch size. This is to allow the bodice to fit firmly and help keep its shape. One straight piece is knitted with the pattern placed on the front of the body part only and seamed at the ends to form a tube. Two shoulder straps are knitted in full needle rib and attached to the bodice front and back on both sides. The head band is knitted with a section of the design to complete the outfit. The ends of the headband are joined to a piece of elastic to allow them to be firmly fitted across the forehead and around the back of the head. Technique 195 and one strand of 2/24's acrylic, or two strands of 2/30's was used to knit the garment at stitch size 3.3

Ka kite ano,  
Cherryn.



# AUSSIES - "DOWN UNDER"

## FAY BUTCHER

# WAZZIES - "DOWN UNDER"

**Dear Friends,**

At the time of writing, we are going through a very historical moment with the ongoing "VE 50 years" Celebrations in England and the "Australia Remembers" tribute we have throughout this year of 1995. The radio waves are filled with the memorabilia, as well as the wonderful trip down memory lane provided by the graphic pictures on our television helping those who can remember and informing those who are too young to have been part of it all.

### The Royal Agricultural Society Show 1995

This show is an international event held in Sydney each year for twelve days over the Easter period. It is the culmination of the "best" of everything that we can provide from

this land. There is a huge arena in the centre of the grounds which has almost non-stop "Ring Events" commencing in the morning till late in the evening ending with a wonderful fireworks display. All around the arena you will find many halls and each one offers it's own brand of displays, whether it be the Arts and Crafts Pavilion where the most wonderful handicrafts are on display in crochet, hand and machine knitting, leatherwork, pottery, stained glass work, paintings in both oil and water colours, and the range of cakes, biscuits, sweets and cake decorating, is something to behold, as well as many crafts too numerous to mention.

The hall displaying New South Wales Produce is always packed with viewers. New South Wales has been

cut into five sections and each area displays a story theme. this year, emphasis was given to the fifty years since the end of World War II by at least two sections. Each Section Picture Display is made up of natural produce from this country, starting with wool, cotton, tea, vegetables, fruits, etc., and it is amazing how their artistry turns into such wonderful scenes.

Considering that we have been in a drought situation for a long time now, it is fantastic that these growers can still come up with the goods, even under such adverse conditions.

As usual, the Show Committee is always looking to improve the show and this year, they decided to stage an event called "SHEEP SHOWCASE 1995 - How Wool Works For You".

In order to bring this to fruition, the first step was to remove all the sheep from their Pavilion - leaving only the prizewinning animals and a few to be shorn each day. So, after six days of the show, they removed the sheep one

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evening and then dismantled all the sheep pens. In the wee small hours of that morning, the erectors moved in with their hoardings to set up the display areas for the exhibitors so that they could complete their stands for the opening of the Pavilion at 10am. It was a very busy time, I can tell you, but everyone managed wonderfully and all was in readiness by the deadline.

Passap Australia was fortunate to be part of this Show and were to demonstrate to people ....**HOW WOOL WORKS FOR YOU ON YOUR KNITTING MACHINE....** Similarly, the Spinners and Weavers plied their trade too!

During the day, there were five fashion parade times, when various products were paraded, all made from Pure Australian Wool. The knitted garments comprised a great variety of design and manufacture. It was indeed pleasing to see that the "CASAVEEN" of Tasmania range of garments were all made on Passap machines. Other garments were made on commercial knitting machines and hand knits too added to the variety.

It was interesting to see the concept of the parade when it came to such products as Sheepskin Slippers, Woolly Dusters, fleecy lined boots, etc. The mannequins wore these products and a "maid" followed them down the catwalk in her little black skirt and mini-apron, "dusting them off" with her Woolly Duster as they walked. It was rather a fun parade and quite clever.

The children in the audience had a good treat in store for them, with the shearing of the sheep at the end of each parade. For city children, who don't often get to commune with nature at this level, to see the animals at such close range is certainly educational, including their actual size and stature.

Attached to our Pavilion was the Yard Dog Demonstration area, where working dogs mustered animals into chutes and assisted with their loading into big trucks for dispatch to wherever they were headed. One afternoon, when it was a little quiet in

our Pavilion, I saw several people moving about quite strangely which caught my eye. I wondered at what these people were looking. Then I heard a soft whistle. Suddenly, I saw four ducks being herded by a working dog. The whistle was being made by the man who was controlling his dog, who was mustering these ducks into order as commanded with the various tones of his whistle. The ducks were being mustered all over the Pavilion and, at one time, completely surrounded us. When I got a close look at these ducks, three of them were wearing red suits and one of them was dressed as a lady. They were absolutely gorgeous to see, and then have them pass by so close too! The ducks were very intent on where they were being herded and took no notice of anyone else.

You might wonder what we were doing on our stand for six whole days besides demonstrating, we decided that we would knit long lengths of any patterns we chose out of the E6000 and knit 300 rows of each. We kept to jacquards and the same techniques for a particular reason. We were making strips so that they could be sewn together and turned into blankets for needy children at a later date. Fortunately, we had the new 4600 Motor on the E6000 which made life very easy and the knitting even easier. I must say that our efforts caught the attention of those people who stopped and were interested in machine knitting. When the children saw knitting coming out of the machine in long lengths, they were fascinated and we felt that we had contributed something towards this Show.

### Coming Events At A Glance

The **WESTKNIT '95 SEMINAR** will be held in Perth, Western Australia on 30th September to 2nd October 1995 inclusive.

The **NSWMKA KNITTERAMA '96** will be held in Sydney, New South Wales on 22nd & 23rd June 1996

A warm welcome is extended to anyone wishing to attend either of these exciting events.

### FORM 6

This new product has been released by Madag. It is, as the name suggests, a body "Form" Programme, which will allow you to shape your own garments to your own measurements and to alter standard shapes to suit your own requirements. It is completely compatible with Creation 6, in fact you cannot use Form 6 without first having Creation 6 installed. See the article on Form 6 in this issue.

### Maintenance From Down Under

It occurred to me that very little maintenance help has been available in some areas of the world. So, I thought I might start a section dealing with some simple maintenance procedures for people who are a little "mechanically minded". I believe that every person is capable of doing some basic jobs to keep machines operating. So first, we will deal with changing the Needle Brake Spring. (There is a Pusher Brake Spring as well, which is found on the front bed of the E6000).

Remove the locks, Deco extension plate if this is a Duomatic, the two G clamps from under the machine, (that clamp the machine to the stand), and the edge springs. Remove the machine from the stand and place it on a table. I use two cushions at each end to rest the beds onto as a safeguard against any damage to the 2 or 4 colour switchbox area. I will presume that you have a 4 colour switchbox on your machine. Turn the machine upside down and make sure that all the holes in the top section of the needle bed expose the little nuts that have to be loosened. If they are covered half over, then rack the needle bed half a turn until they are exposed. Remove the racking handle. Remove the switchbox by loosening the knurled nuts with a screwdriver place into the slot of the knurled nuts. Remove these knurled nuts and the special nuts they screw onto. Then

loosen the nuts which are under the special nuts.

Mark the top guide rail with a marking pen on the guide rail itself and on the side plate of the needle plate, so that you will know exactly where to reposition the top guide rail when replacing it. With a 5.5 millimetre box spanner, (Passap Part No. 03.604.02), loosen all thirteen of the small nuts under the top guide rail. They should NOT be removed. Turn the machine over again and remove the top guide rail by sliding from right to left. If the top guide rail still does not want to slide readily, then it is possible that one of the small nuts is still too tight. So repeat the procedure of loosening the nuts underneath. Remove the needle bar and the damaged brake spring, making sure you look at how the spring is positioned in the slot at the right hand side. Insert a new needle brake spring so that the coil of the brake spring fits snugly into the slot at the right. Lay the brake spring along the groove of the needle bed and

insert the top guide rail again sliding it from right to left, making sure that the brake spring is sitting in its correct position. At the left, the needle brake spring will be about three to five centimetres too long for the slot in which it is to fit. This should be cut off so that it fits snugly into the groove. If you squash it into the slot, you will put too much tension on the needles and this can cause problems when knitting. Line up the top guide rail according to the marks you made earlier. Insert the needle bar. Turn the machine upside down again and tighten the nuts gently. (Golden Rule, "3 fingers tight for a lady and 2 fingers tight for a man).

Check that the needle bar slides in and out of the slot and is not tight anywhere along the needle bed. Push all the needles up as far as they will go to make sure that you don't have any "tight" needles anywhere.

If you have to work on the back bed, then the white plastic 4- colour curved cam, (which is screwed into

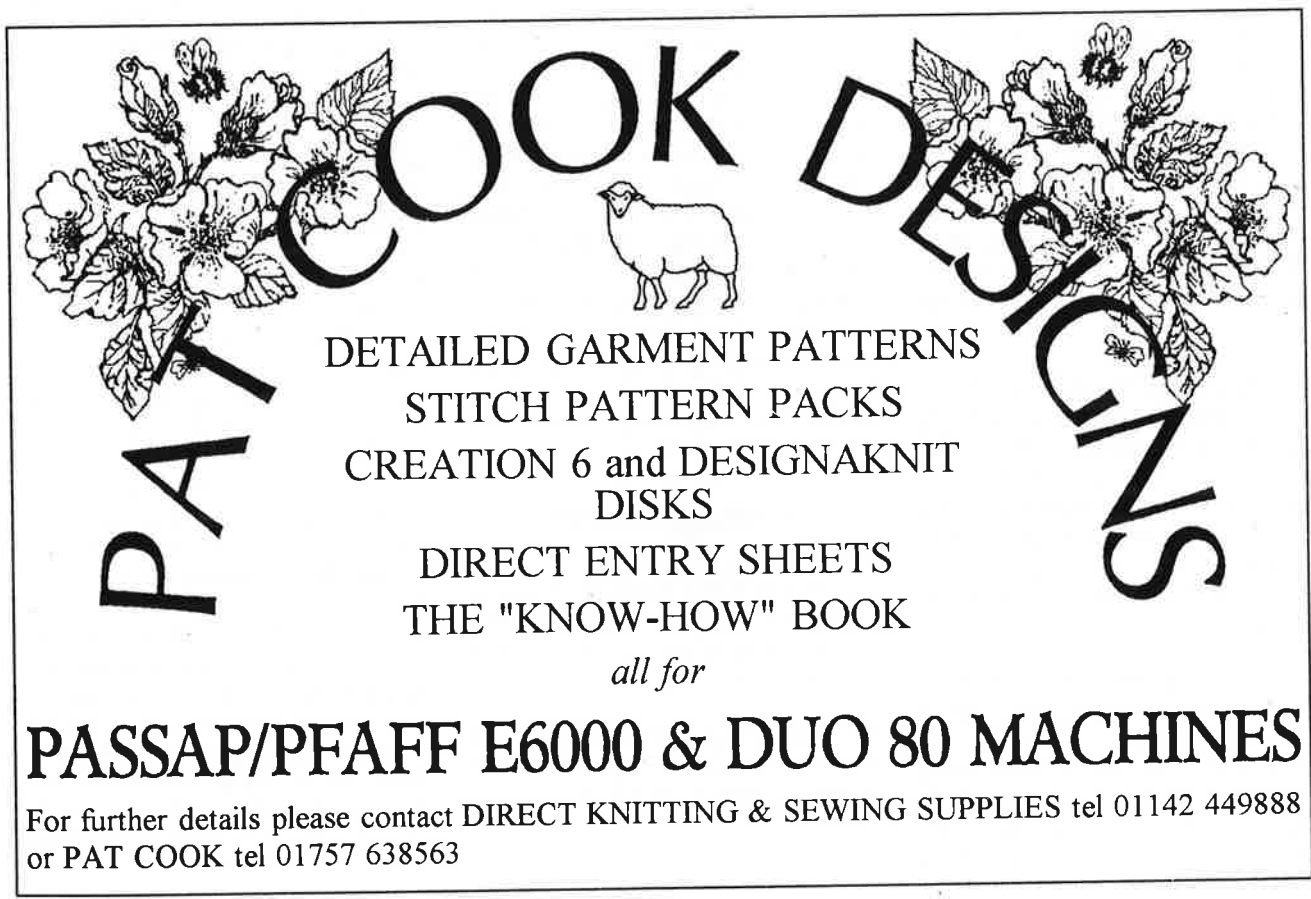
the top rail and butts up to the 4 colour switch box), has to be removed. It is held into the top rail by three screws which need loosening to slide the cam off.

Turn the machine upright and place it back onto the stand. Replace all the parts taken off earlier.

If all is working well, then you have done a good job.

Good luck, until next time .....  
Happy Maintenance!

Jay



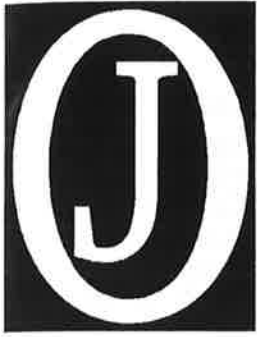
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# Jeanne Oneacre



## Fairisle or Jacquard Knitting for the Duomatic or E6000 Machines

Continuing with the theme of jacquard and fairisle types we have now come to the types shown in the following pages. As before, all the yarns used for making these samples was Bramwell Duomagic 100% acrylic. All samples were knitted over the same number of needles as used for those in issue 22.

### Finished Measurements Of The Sample

### Finished Measurements Of The Sample

E6000	DUO
BX←4.25	BX←4.25
LX 4.5	⊕BX←4.5

### TECHNIQUE 181

#### TECHNIQUE 181

##### Characteristics Of The

##### Fabric Created

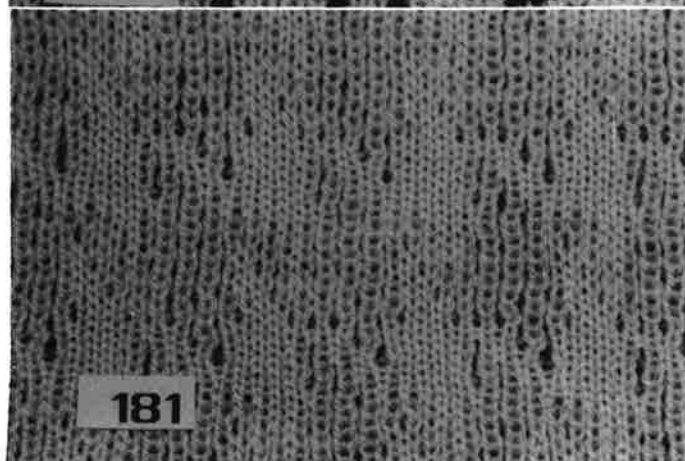
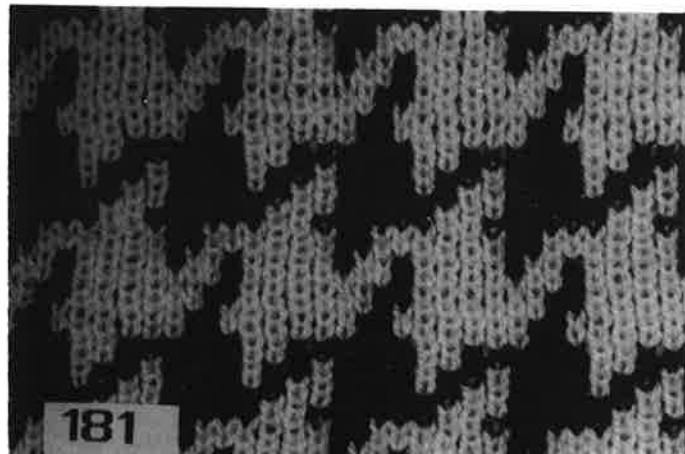
The stitches on the face of the fabric look like knit stitches with little distortion. Some of the stitches appear more rounded, some appear a little elongated. The background colour is "solid" on the backing. The stitches behind the contrast colour spread apart, seeming more open. The stitches behind the background colour are more compact in appearance. It is a balanced fabric, the same number of rows are knitted on the front and back of the fabric.

\*If a solid backing of the contrast colour is desired, simply reverse the initial back bed pusher setup and knit as above. Should you desire this, the fabric will change little - the open and compact stitches will reverse their positions.

##### Suitable Uses

##### For The Fabric Created

This is a very stable fabric. It does not seem as dense as the birdseye backing. It is suitable for coats, jackets, cardigans, pullovers and perhaps items such as bed covers.

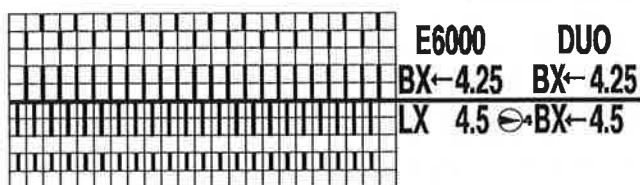


TECHNIQUE 181 FABRIC FACE & REVERSE

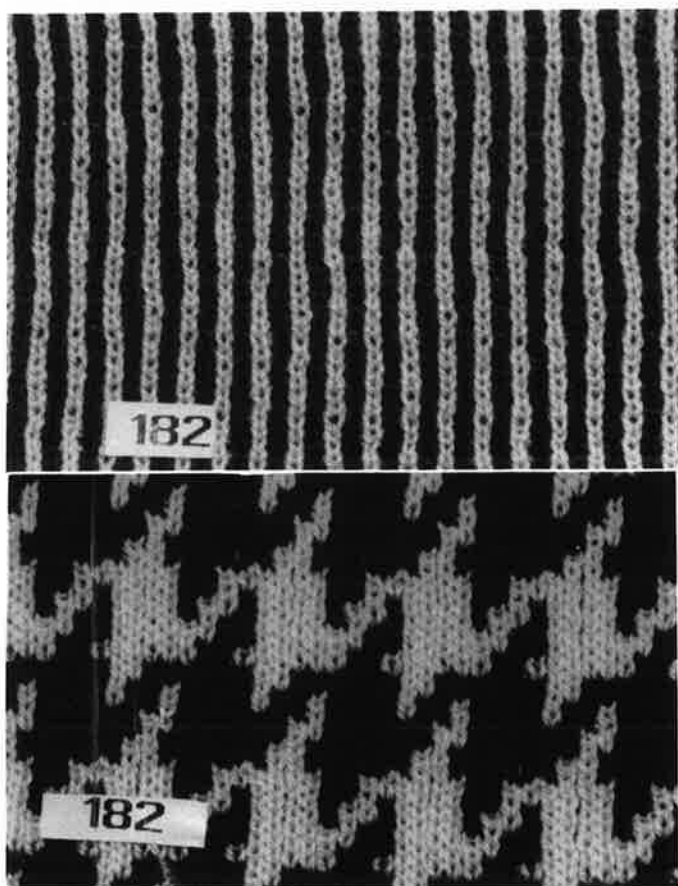
The fabric is a little larger than technique 180 in both width and height.  
 Width - 28 centimetres or 11 inches  
 Height - 16.5 centimetres or 6.25 inches

### TECHNIQUE 182 Characteristics Of The Fabric Created

The fabric face seems to have some dimension of depth to it. The background stitches around the design stitches seem to be elevated while the design stitches seem to be flattened. The fabric face is pushed apart into two stitch width vertical "ribs". The fabric backing has vertical stripes of bone and blue. These stitches are smaller and more compact in appearance than those on the face of the fabric. The vertical lines on the backing shift minimally to the left and right on close inspection.



TECHNIQUE 182



TECHNIQUE 182 FABRIC FACE & REVERSE

### Suitable Uses For The Fabric Created

This is a fairly stable fabric, well suited to garments such as pullovers, cardigans, jackets, etc. I would suggest it not be used if any more than minimal width ways stretch will be needed or caused during wearing. You may not be pleased with the appearance.

### Finished Measurements Of The Sample

The fabric created is a little longer and more narrow than 180.  
 Width - 25 centimetres or 10 inches  
 Height - 17.5 centimetres or 6.75 inches

### TECHNIQUE 183 Characteristics Of The Fabric Created

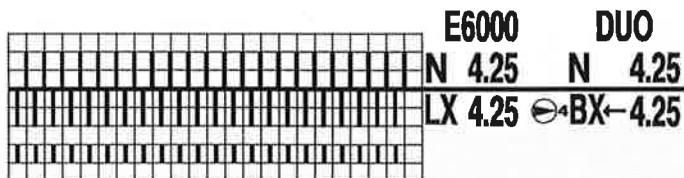
The fabric face has little grin-through from the backing. The design itself is much larger than in 180. There is minimal stitch distortion where the colours change on the front bed. The back of the fabric is in horizontal stripes of bone and blue. There is a shadowing of the design on the backing. The design appears larger and more "stepped" than 180. This is an unbalanced fabric. There are four completed rows of knitting on the backing for two rows of knitting on the face of the fabric.

### Suitable Uses For The Fabric Created

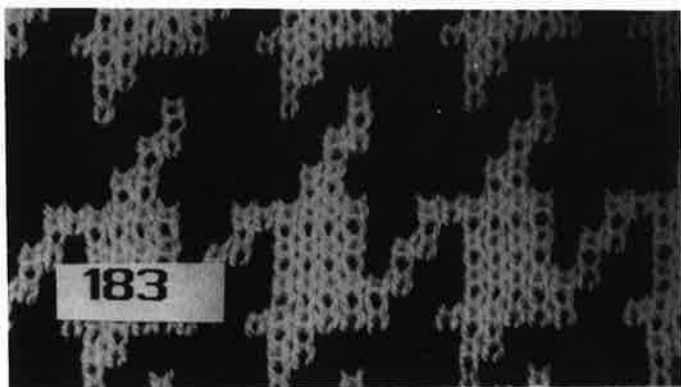
This fabric is suitable for pullovers, cardigans, shirts, light coats and jackets.

### Finished Measurements Of The Sample

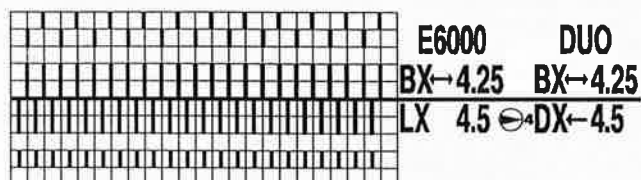
The fabric created is 1 inch wider and 3 inches longer than 180.  
 Width - 31 centimetres or 12 inches  
 Height - 23.5 centimetres or 9.5 inches



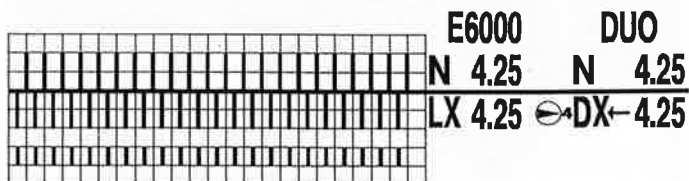
TECHNIQUE 183



TECHNIQUE 183 FABRIC FACE & REVERSE



TECHNIQUE 184



TECHNIQUE 185

## TECHNIQUE 184

### Characteristics Of The Fabric Created

Each sequence of knitting produces stitches only one row high on the fabric face, a long stitch, and the backing has stitches two rows high, colours alternating, giving a birdseye backing. The fabric face is pushed apart into two stitch "ribs". The stitches on the fabric face are smooth and elongated in appearance. This is an unbalanced fabric as there are twice as many rows on the backing as on the face of the fabric. There is little elasticity in width and practically none in length.

### Suitable Uses For The Fabric Created

As a stable fabric, this is suitable for pullovers, cardigans etc. The only caution here is the visual vertical rib in the pattern. Depending on colour selection and yarn weight, the visual effect may be very pleasing.

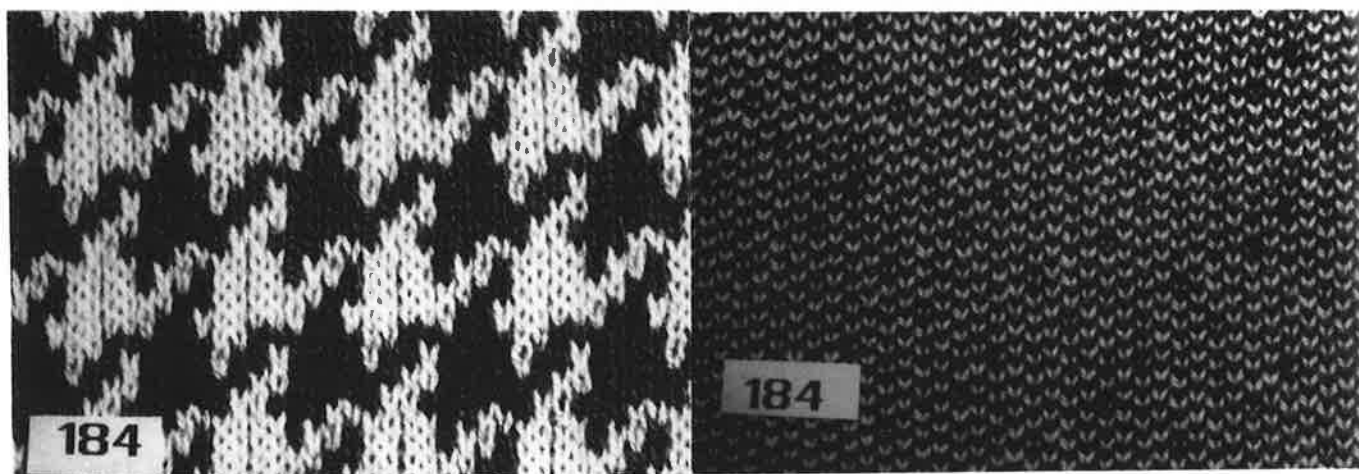
### Finished Measurements Of the Sample

The fabric is about 1 inch shorter and 1.5 inches narrower than 180.  
Width - 25 centimetres or 9.75 inches  
Height - 14 centimetres or 5.5 inches

## TECHNIQUE 185

### Characteristics Of The Fabric Created

The fabric face has beautifully shaped knit stitches that are actually "long stitches". The surface is smooth and the detail is clear. The backing has horizontal stripes of colour two rows high. The design is shadowed on the backing and the colours form small ridges as bone knits behind bone and blue knits behind blue. The fabric has little stretch in width or length, making it a very stable fabric. It is an unbalanced fabric, having twice the number of rows on the back as on the front. It is less dense than 180.



#### TECHNIQUE 184 FABRIC FACE & REVERSE

##### Suitable Uses For The Fabric Created

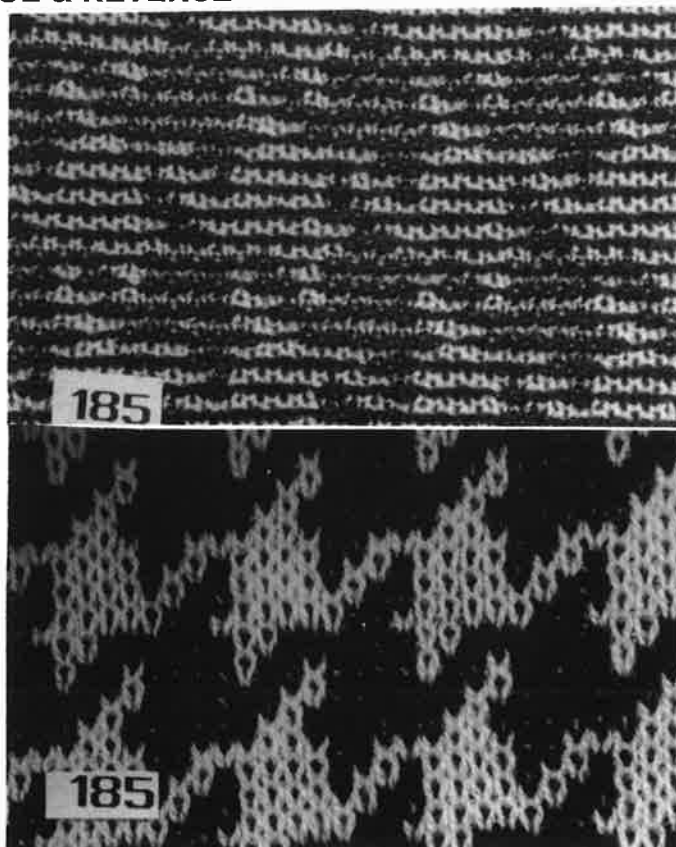
The fabric is suitable for dresses, shirts, pullovers, cardigans etc.

##### Finished Measurements Of The Sample

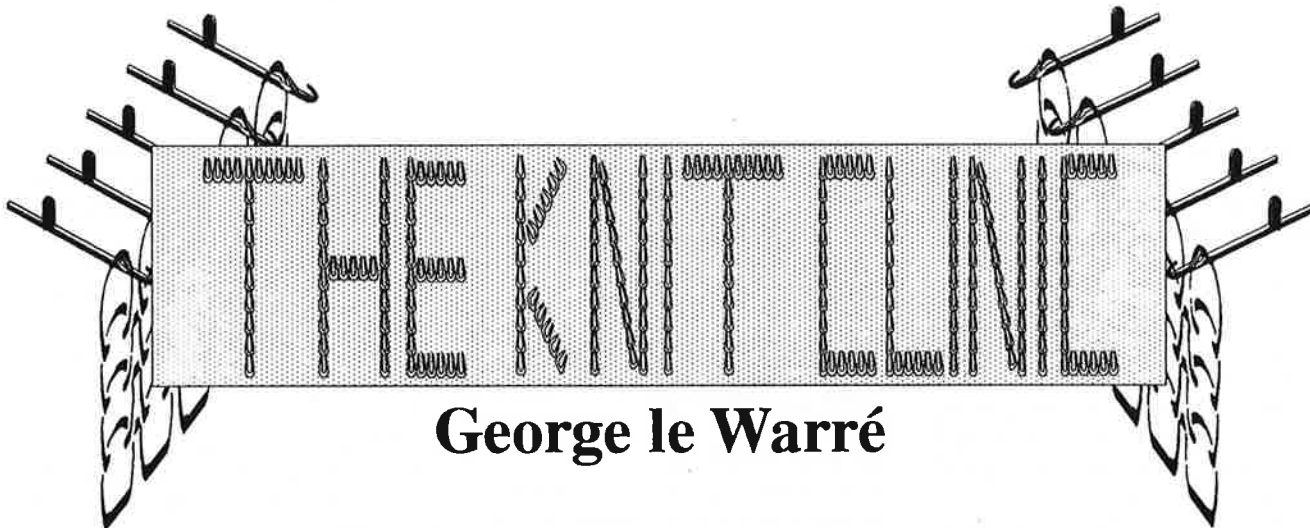
The fabric is 1 inch shorter and 1 inch wider than 180.

Width - 30 centimetres or 11.75 inches

Height - 17 centimetres or 7 inches



#### TECHNIQUE 185 FABRIC FACE & REVERSE



George le Warré

## INTRODUCING FORM 6

The thing that many knitters have been waiting for for a long time has at last arrived - FORM 6. The new shaping software that works with Creation 6 so that we can now not only draw our own stitch patterns on the PC screen and transfer them to the E6000 console, we can now also draw the garment shape required, and send this to the console as well. Sending it to the console can be done in more than one way, so more of that later. First of all, we should take a look at some of the requirements for Form 6.

You obviously need a 100% compatible IBM PC, just as you do for Creation 6. In fact, Form 6 has to have Creation 6 to be able to operate and because of this, Form 6 is available in two versions - Form 6 alone for those knitters who already have Creation 6 installed on their PC, or Form 6 with Creation 6 as a double package for knitters who do not have Creation 6 already, but who may buy the whole package all in one go.

Assuming that you already have Creation 6 up and running on your PC, there are one or two points that you must remember BEFORE installing Form 6.

Form 6 requires new "Program" and "Muster" chips with part numbers ending in .53 to be installed in the console if your machine has a serial number below 7 044 001. If your serial number is above this, then the chips are preinstalled in the console. The really good news is that for the

introductory period, these new chips are included in the Form 6 package free of charge, so there are no hidden extras.

Your PC **MUST** be running on MS-DOS version 3.1 or higher. Other disk operating systems are **NOT** supported, e.g. DR-DOS.

I discovered this when I had my first copy of Form 6 and installed it onto one of my computers in the office. Form 6 took a while to install, like all software, and then off I went, going through all the sections of the programme to make sure that all was well. And it was. Everything that should be there was there and appeared to be working properly. All went well until a couple of days later, when I have drawn several shapes and saved them, then tried to transfer one to the console. After quite a time, I was given the message, "PERMISSION DENIED" on the PC screen.

This happened no matter how I tried to change the shape, pattern etc. So, I used a utilities programme I have to look at the hard disk to see what was happening, only to find that where the files should be saved in the directories FCM and DEF of Form 6, there was nothing saved. My shapes did not exist. I then installed Creation 6 and Form 6 on a second computer, with the same result. A third computer, not expecting much, and was surprised to find that it all worked. The really odd part was that this third computer was identical to the first one tried, make, disk

capacity, etc., all the same - except that this was running under MS-DOS, the other two were running under DR-DOS 6.

A quick fax was sent to Madag with my findings and asking whether this was the problem. After a few days of them doing tests and research, back came the answer that Form 6 will only be supported by MS-DOS, so do make sure of your operating system before you start. All my computers are now running with MS-DOS 6.22 and Form 6 is now back on the original computer where Creation 6 has always been and running happily.

Another thing you need to make sure of is that your CONFIG.SYS of your PC has a MINIMUM of 20 files and 20 buffers configured so as to ensure correct running of Form 6. If you don't have this number, then you need to edit your CONFIG.SYS file so that you have these minimum files and buffers. Either follow instructions in your PC manual to do this, or have your computer dealer do it for you.

You should also NOT run Form 6 from Windows or a disk manager programme, where you select programmes from an onscreen menu. You must run it directly out of the C:> prompt. This is to maximise the memory you have available to run Form 6 as it is very greedy on operating memory used to run itself. (This is nothing to do with the hard disk size).

Having decided that your PC and operating DOS are correct, you can

go ahead and install Form 6. When you receive your programme, the instruction manual tells you exactly how to do this. It is very simple, just copying the programme from floppy disk to your hard disk. This takes a few minutes, because in addition it has to copy over some sections of Creation 6, (all the E6000 patterns for instance), as well as reconfigure the rest of Creation 6 and install itself. Your Form 6 contains two "installs". This means that you can install it to your hard disk from the floppy, which uses up one install and leaves one left on the floppy. Should anything go wrong with your copy on the hard disk, you can install the programme again from the floppy, leaving no further installs left on the floppy disk. Should you then try to use the floppy to install the programme again, the floppy just will not work and nothing will happen.

**For this reason, you cannot make backup copies of the floppy Form 6 disk.** Each time you "read" the disk, this counts as one "install". This is the reason why you MUST register your copy of Form 6.

It is possible to have the installs replaced, but this can only be done by the official backup service for your country, who will ask you to have your disk in your PC while you are on the 'phone and using digital codes read from your disk, will enable you to add new installs by entering a numeric code given you by the backup service, into your PC. This is actually recorded by the backup service as and when it is performed for any Form 6 programme disk, as well as information on by whom and when this is done. It sounds far more complex than it really is - it only takes a few minutes, and it does stop people pirating the programme!

Once Form 6 installed, the first thing you will notice is that it actually becomes an integral part of Creation 6 and actually changes the whole programme name to Form 6, rather than Creation 6. You even access the programme by typing FORM instead of CREATION as before. When the opening screen is seen, the name is Form 6 here too and when the opening menu comes up on the

screen, there are changes and additions. This new menu looks like this:-

```

Form 6 for ELECTRONIC 6000
Design a pattern or a form ?
Knit a pattern ?
Knit a form ?
Store form/patterns on floppy
Retrieve form/patterns from floppy
Format a floppy disk ?
Exit Form 6 ?
Click on mouse or
use arrow key and ENT
  
```

The second line has now become, Design a Pattern or a Form, instead of just a pattern. There is an additional line, Knit a Form, and the store and retrieve lines now also contain the word Form as well as just pattern.

Already installed with your Form 6 programme is a basic shape Set In Sleeve Sweater in twenty sizes, numbered 1 to 20. There is a table of measurements on page 7 of the instruction manual, so choosing a basic shape of the correct size is very easy. The first thing you will probably want to do, is look at these shapes. They are all stored in the directory PFCM, (Passap Form shapes in CentiMetres). This directory is used as a storage area for "standard" shapes only and you do not store your own shapes etc. here, the programme will not allow you to. If you select a shape from this menu, you will see that all the shapes begin with A. This is the "family" shape, in this case A means Set In Sleeves. Then there is a figure, 1, 2 or 3, denoting the garment part. Fig I Fig II or Fig III as shown in Model Books and this magazine, These garment part numbers are constant for each garment part.

The last number is the size. So by selecting A-1-13, you have selected the pattern family A, which is set in sleeves shape, 1 for the Back and 13 for size 13 which is a 96 centimetre Chest/Bust. Very simple, quick and easy. The shape is placed onto the design area in exactly the same way as a pattern with creation 6. As an added reminder, the pattern code number, A-1-13 appears in red within the shape.

In addition to this, you will notice that a new symbol appears in the black area of the screen to the left of the pencil icon, 0.5cm in a box. This tells

you that you are working with SHAPES and that each square on the design area is now representing half a centimetre.

You can measure this shape in any place or direction, using the diagonal line from the submenu of the pencil, make any changes to shape and/or sizes and then save your own personal shape in the FCM, (Form in CentiMetres), directory.

This can be sent to the console as just a shape, following the instructions in

```

? ? ?
? ? ? PCX
> FCM\XXX_
  
```

the manual. You now go on to convert the shape to stitches and rows by inserting your swatch sizes for 40 rows and 40 stitches, just as you did with Form Programmes, but this time the figures are inserted into the appropriate boxes that come up on the PC screen.

```

Cast on
mm 40 rows:      -
mm 40 stitches:  -
Cast on:
left=yes  right=no
  
```

```

Pattern A
mm 40 rows:      -
mm 40 stitches:  -
Knitting Tech:
left=yes  right=no
  
```

This is then saved as a new stitches and rows shape in the directory DEF, (I remember this with converted Extra Form), which can be sent to the console to knit just a shape without a stitch pattern. Or you can now choose to add one or more stitch patterns to the converted shape. The big advantage to working in this way is that the stitch patterns being added to the converted shape remain in the proportions drawn. A circle is round and so on, because in effect you are placing the stitch design onto a grid that is already proportionally distorted by the stitches and rows measurements. So the pattern fits into the distortion rather than being distorted by the stitches and rows.



This, for me, is one of the big pluses of Form 6, there are no proportional grids to draw, select or mess about with - it's all done automatically. Another big advantage with Form 6 is that you can have several stitch patterns within one shape, even if the swatch measurements and techniques used for each pattern are different. Form 6 works everything out so that when you knit, the garment part will come out exactly to the size and shape you saved. Once you have saved the converted shape with the added patterns, you can send it all direct to the console, in the same way that you sent just a pattern in the past with Creation 6. This is really simple. When you switch on the console, you just answer ENT to Programme and erase, then press the unlabeled key and the zero key, then press any PC key to transfer the shape, cast on, technique, stitch pattern etc. all in one go by selecting Knit a Form. When knitting, where patterns change all you do is press ent at the display ABC. All so easy!

Just to dispel a few of the usual rumours that seem to be circulating. (Where do these rumours actually come from? Is there someone sitting somewhere deliberately starting rumours about knitting machines, new products, patterns, writers and knitters? Is this their idea of fun?)

If you have a console with a serial number below 7,000,000 it is an 8K console and you **DO NOT** have to upgrade it to a 32K console by installing a new main circuit board to be able to use and run Form 6. (If your machine has a serial number over 7,000,000 then your main circuit board is 32K anyway).

Using the SETCREA disk to select serial number 7,000,000 or above sets Form 6 to operate the 32K console. Selecting serial number below 7,000,000 sets Form 6 to operate an 8K console. If you have an 8K console and select "Serial number above 7,000,000", it will not "expand" the Form 6 memory or the console memory. What it will do is tell Form 6 or Creation 6 to send larger pattern and/or shape "chunks" that the 32K console can cope with, but that the 8K console cannot, which will cause so

many errors when you transfer patterns and/or shapes, that you will be driven crazy. So you must use SETCREA to configure your programme and PC correctly!

Now, to be honest, if you do have an 8K console, you will find that some of the larger sizes in shapes and patterns will not transfer all in one go. The programme will "chop them up" into sections A, B etc. Just as Creation 6 did with large patterns. This is not a problem. It just means that when you have transferred and completed the knitting of section A of the shape and pattern, you will receive a message CONTINUE, where you have to go back to your PC and transfer the next section to the console. Full instructions are given for this in the manual. It takes longer to knit the item because of the stops and extra transfers, but that is all.

Using the 32K console, or an 8K console that you have had upgraded to 32K by the replacement of the main circuit board, (*NOT by just changing chips*), does make life simpler, of course. But it is all relative and if making additional transfers suits you, then this is fine. If you don't like this and want to upgrade, then this is fine too. It is personal choice. I am lucky, I have both 8K and 32K consoles, so I can make a definite comparison, and yes, larger shapes/patterns can take several transfers on the 8K console. (Some really large ones can need more than one transfer to the 32K console too). You have to balance this with asking yourself just how many larger shapes and patterns do you normally use? If the answer is relatively few, then don't upgrade. If you use these all the time, then an upgrade is desirable and you will have to arrange for your dealer fit the new 32K circuit board for you.

One more very important point. Form 6 uses the black of the first colour palette that is present on opening the programme to draw and read shapes. For this reason "Black Colour 0" MUST NEVER appear in any stitch pattern used with Form 6. This is why, when you install Form 6, all your E6000 patterns are rewritten and if you look at any of them, you will see that they now appear in green and

white. Any of your own patterns, or patterns that you have purchased on disk must also be converted to eliminate "Black Colour 0" from the designs. (This does not apply to Duet pattern disks purchased after June 30th 1995, which are all completely Form 6 compatible, as are all disks "In The Beginning").

Another really important point is that Form 6 now allows you to use the PCX format, much used by other drawing and knitting programmes. You can save designs from Form 6 as PCX files to print out with other programmes or to send to other programmes. You can also call designs you have created within other programmes under the PCX file extension, save them in the ME directory, and then knit them with Form 6. This makes the whole of Form 6 and Creation 6 far more versatile than ever before and much more "friendly" to users who also use other paint or design programmes, but want to use the facilities afforded by this new programme, such as multiple patterns within a garment shape, to actually knit the garments on their E6000.

In this very brief general view of Form 6, it is not possible to go into any real detail, but taken overall, I think this new addition will make a big difference to those knitters who already own Creation 6, and can recommend that those E6000 knitters who are thinking of purchasing Creation 6 buy Creation 6 and Form 6 together, you will not regret it. It is not possible to quote prices here, because they are obviously different for each country and in different currencies. So contact your local dealer for the latest price of the package. We shall be featuring Form 6 sections regularly in the magazine, and in addition, all stitch patterns and Form 6 shapes will be available for each issue on disk, price £6:00 inc P&P in the UK, £7:00 outside the UK, starting with this issue. There is also now available the New Raglan Shapes Form 6 disk at £9:00 in the UK and £10:00 outside the UK, inc postage, containing all raglan shapes in 20 sizes ready to install in your Form 6.

We have quite a lot of news and information for you this time, so let's get straight on with it.

## BOOKS

### The "Know-How" Book, Volume One for Passap/Pfaff E6000 and Duo 80 machines.

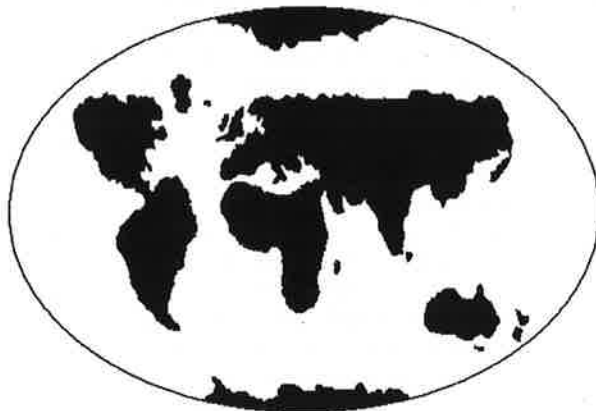
This is a brand new publication by Pat Cook and is jam packed with information and "know-how" on Cast Ons, Cast Offs, Hems, Edgings, Front Bands, Neckbands, Increasing and Decreasing methods, Transfer Lace, Mock Crochet, Buttonholes, Attaching Edgings Bands & Sleeves on the machine, Grafting, Mattress Stitch, Hiding Loose Ends, Steaming & Pressing, etc., etc. This is a well written and well produced book for all Passap System knitters from beginners to those who have been knitting for many years. There is always something new for us all to learn, even if only a new slant on an old method we have used for ever, that makes life simpler. There are hosts of diagrams to illustrate working methods and techniques and something that is particularly useful, space within the sections for you to write your own notes and observations. Saves all that minute scribble in the margins that you can never read afterwards anyway! This way your notes become an integral part of the whole thing. Volume two, we are told is now under way and contains much information of patterning and fabric creation. We shall keep you up to date on the publication dates for this. Volume One is priced at £12.95 and is available from Pat Cook, "Hedgerows", North Street, Barmby on the Marsh, Goole, North Humberside DN14 7HL. Write to Pat at this address for further details.

### Seminars & Workshops Flimwell Knitting Weekend

By popular demand, Flimwell Knitting, Hollands Farm, High Street, Flimwell, East Sussex is

holding another special knitting weekend on Saturday and Sunday 2nd and 3rd September 1995, from 10am to 5pm each day. Tel: 01580 879316.

Entry is free, but attractions include a free prize draw for £50.00 worth of Forsell's yarn, bargain wools, (hand and machine knitting), books, accessories (new and second hand), tombolas, raffles and refreshments. The Grand Raffle major prize this year is a "mountain" of yarn and all proceeds will be donated to Hawkhurst Cottage Hospital. Last



## NEWS & AROUND

year the hospital received £400.

There will be demonstrations on Passap, Brother and Silver Reed knitting machines throughout both days and the knitting machine museum will be open, where over thirty different knitting machines, from Victorian to present day, are on display.

Students from the Lewes City & Guilds course will be exhibiting some of their work and members of local knitting clubs are contributing to a special "Knitted Country Garden" display.

Come along, meet your friends and enjoy the fun.

### 3rd British-American Machine Knitting Expo

You were excited about Denver, "fired up" about Atlanta and now you can mark your calendar for the 3rd British-American Machine Knitting Expo to be held in Dallas, Texas, September 6th to 8th 1996, sponsored by Bramwell Yarns, USA.

Join us for a TEXAS sized good time, and we will even have a TEXAS style Bar-B-Q, with all the fixings. We will pack your three days full of inspiration and excitement. We will

have the top instructors for all makes of knitting machines and the newest and best in accessories and patterns. Two fashion shows and a luncheon will make this the most enjoyable knitting seminar ever.

The third British-American Machine Knitting Expo will be held at the Hyatt-Regency Dallas Fort Worth, right inside the airport.

A courtesy shuttle operates continuously to whisk you from the airport terminal to another world of knitting excitement in just about three minutes. No lengthy cab ride, (and hefty fare), to reach your knitting destination. Most of the classes will be held on the

same floor as the exhibit hall, with plenty of time for shopping. And with room rates of \$87.00 per night, double occupancy, you can see the best the machine knitting world has to offer without going over budget.

Begin to plan your wardrobe now for this Expo, all door prizes will be awarded to attendees dressed in their knits.

For those of you who plan ahead, registration and shopping will open at 8:00am on Friday September 6th 1996 and classes will start at noon. We will finish this extravaganza at 5.00pm on Sunday September 8th 1996. These guidelines should help you make your plane reservations and hotel accommodations.

For more information as it becomes available, please send your name and address to:

**The 3rd British-American Machine Knitting Expo Sponsored by Bramwell Yarns USA**  
P.O. Box 8244, Midland,  
Texas 79708, USA.

Exhibitors are invited to call Bramwell Yarns USA and ask for Lori for further information.

With all this notice, there should be plenty of time for knitters wishing to attend from outside the US to get together and possibly organise group travel, which could save on air fares. Why not suggest to your local knitting club that you form a group or join with other clubs for making bookings. Remember, this is for ALL knitting machines and if the last two Expos are anything to go by, more than worth the money. The hotel is really super and Dallas is a great place and centre for further tourism.

### **Caffle Academy 1995**

This annual event is to be held on 3rd, 4th and 5th November 1995 at Caffle Crafts, Clevedon Craft Centre, Moor Lane east, Clevedon, Avon, UK. A whole weekend on Passap/Pfaff knitting instruction, lectures and information. Lecturers includes Sally Hall from the USA, Carl Boyd and on the additional day, Monday 7th November, George le Warré presenting a one day Form 6 seminar. Write to Caffle Crafts direct for more information on this not to be missed Passap System weekend.

### **Computer Programmes** **Pattern Pro**

This is a programme that runs from Windows to create and print reader pattern sheets for Passap E6000 machines. It requires an IBM 386 or compatible with Windows 3.0 or later to run.

It was designed to prepare and then print with a laser printer reader sheets for the E6000 machines. It is possible to use other types of printer, but for really successful results, a laser printer is the best option.

After installation, the first screen to appear is the working grid, which is a screen representation of the E6000 reader sheet, including the control

columns at the left and right sides. To draw the pattern is simplicity itself. Just point with the mouse at the square to be coloured and click on the left mouse button. You can also fill multiple squares by holding down the right mouse button and "dragging" the box around squares, then click the left button to fill all squares. Clearing squares or mistakes is just as easy. Hold down the SHIFT key, select the square and click the right mouse button - cleared. The entire screen can be cleared using the selection under "Tools". There are four colours used, white, black green and violet enabling the drawing and printing of all types of design. Two, three and four colours and printing all types of cards is very simple.

You can see the entire card before you print by selecting the "Go To Display" icon at the top of the screen. A few seconds later, the reader sheet will be displayed. This can also be exported as a bitmap by selecting the appropriate item from the menu, which will allow you to import the design into other paint programmes and other software.

Once you are happy with your drawn pattern, it can be saved and then printed. The print command will start the print procedure and Pattern Pro uses the Windows Printer driver. Any printer set to print from Windows should print the pattern, but bear in mind that the E6000 needs a very dense black to be able to read accurately. Many inkjet printers, and most dot matrix printers do not make the black solid enough for reading. When printed, the design is exactly as seen on the normal reader sheet, except that the grid and side columns are enclosed in a box. You have to cut out this box, then paste the grid accurately over a normal reader sheet.

We tried a copy of the programme here at the office and were most impressed. With a little practice, it soon became quick and easy to draw and design patterns, even really complex ones taking several sheets. The only problem we had with it was that the pasting over a conventional reader sheet could be a little "iffy" if not lined up exactly. Realizing that

the reason for this is that the US paper size, known as "American Letter", is wider and shorter than European A4 and A4 is the size used for the purchased reader sheets. Being the different size, it is not possible to print the design on American Letter paper because it is too short, thus necessitating the cutting out and pasting. Other than this, which is a very minor detail, we liked the whole programme and found it great fun and really easy to use, with simple and concise instructions that are really easy to follow and understand. Thoroughly recommended. Available from Michael E. McDonald, Tioga Software Incorporated, 9411 Eldred Place, Seabrook, MD 20706-3442, USA.

### **Form 6**

The new shape programme from Madag, Switzerland is now available as Passap Form 6 or Pfaff Form 6, depending on your importer. See page 21 for a fuller article on this wonderful new software package.

### **Pattern Disks**

New pattern disks from Olive Jinkings are now available.

#### **"Festal"**

which contains 57 patterns in seasonal festive themes, such as Winter, Christmas, Summer, Hallowe'en, Autumn etc., with 13 colour palettes.

#### **"Samor"**

contains 53 patterns and pictures in 5 colour palettes. Designs inspired by Russian, Chinese, Indian, Arabian, South American, Japanese arts.

#### **"Oceanica"**

which contains 56 patterns in 5 colour palettes with design themes from Africa, Australia, New Zealand and islands.

All disks are £4:50 each in the UK, or £5.50 overseas.

PCX Disks - All colours and contents as Creation 6 disks £5.00 each UK, or £6.00 overseas.

As usual, all Olive's designs are colourful and interesting, as well as being good value for money, and come with detailed instructions for

loading into your PC, as well as instructions on knitting larger patterns which are divided into sections A, B etc.

Available from,

**Olive Jinkings, 65 Rainsborrowe Road,  
Colchester, Essex CO2 7JU, England.**

### **Form 6 Raglan Shapes**

From Duet International containing a full range of raglan shapes for Form 6 in 20 sizes. £9:00 inc P&P UK, £10:00 inc P&P outside UK.

### **Duet 23 - Patterns & Shapes**

All stitch patterns, which are Form 6 compatible, and the Form 6 shapes for this issue of Duet International. £6:00 inc P&P UK, £7:00 inc P&P outside UK. This will be an ongoing item, with patterns and shapes disks available for every magazine issue as published.

### **Garment Patterns**

#### **"Designed For You"**

patterns by Irene Krieger. A range of patterns for E6000 and Duomatic 80/s machines, all of which are graded according to difficulty. Irene has done a great deal of research asking knitters exactly what they want before producing this range of designs. Patterns are written in plain English with no abbreviations or knitting "shorthand". All patterns have clear, computer generated diagrams to show the sizes of finished garment pieces and Knitters Notes which provided extra information about the techniques being used. Where a Deco card or reader sheet is required, a full size template is provided, making drawing reader sheets or punching cards simpler, with no more counting.

Fabric texture is often the main feature of Irene's designs, and as this is often difficult to convey with a drawing, a small sample of knitted fabric is included with the pattern. Where a colour design is used, a printout of the pattern in the suggested colours is provided. Where appropriate, knitters with computer programmes can purchase the optional pattern disk, which contains the pattern in both CUT format for

importing direct into Creation 6 and PCX format for other programmes. Instructions are printed with a wider than normal line spacing, making them easy to read, and there is always a space at the bottom of the page for you to make your own notes, without writing over the pattern.

There are currently seven designs in the range, but this is being increased all the time. For a full product list please send a stamped self addressed envelope to,

**Irene Krieger, 19 Merton Hall Gardens,  
London SW20 8SN, United Kingdom.**

### **Duet International Single Patterns**

A range of patterns produced by Duet International, each one being wire bound with a full colour card front cover and thick, heavy back cover to protect the contents and for ease of use at the machine. The pages include a full colour page picture of the finished garment. Instructions are written out in full, with no abbreviations, all in simple English using large typeface. Patterns are normally in at least four sizes and are written for yarn thicknesses rather than particular brands, although we do always tell you the original yarn used for the garment of course. Instructions include Form Programmes for all sizes and full A4 page size working diagrams. In addition to this, included in the pattern package in the special folder inside the back cover, are the pre-printed E6000 reader sheet(s) ready to read in, Deco template for punching Deco card(s) where appropriate, and the Form 6 compatible pattern on disk, in both

Creation 6 and PCX formats, (for other design and knit programmes). Also on this disk are the Form 6 shapes used for the garment for those knitters who have the Form 6 software. The whole package costs £4:00 inc UK P&P, or £5:00 inc P&P outside the UK. Visa, Access and MasterCard payments are accepted. The range is growing all the time to include many themes and design ideas. Send a large self addressed envelope with return postage to the address on page 2 of this issue for further information.

### **E6000 Reader Sheets and Deco Templates**

These are available for all the designs in this, and all future issues of the magazine. Price 45 pence per pattern, (Please Note - not per sheet!) plus 55 pence UK P&P up to 6 patterns. Over 6 patterns £1:00 P&P. Overseas airmail P&P £2:00 up to 6 patterns, £3:00 over 6 patterns. Available from the address on page 2. Visa, Access and Mastercard payments accepted.

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# GREETINGS FROM SOUTH AFRICA

with

**Jean Boshoff**

Hello again knitting friends, I won't mention the weather, I once heard someone remark that they don't want to know what the weather is like elsewhere in the world, as it is not relevant to a knitting article. In a way, it is though, isn't it? After all, when it is cold we feel more like knitting, and regretting that we didn't get on with it sooner!

sadly, I don't have any seminars or workshops to comment upon. The usual Rand Easter Show in Johannesburg was held as the name implies, over the Easter period. The sewing and machine knitting companies were as always there in full force. The new Passap motor, which I commented on last time, was of course very much to the fore and also a very good deal was to be had during the show period for those wanting to buy a complete new machine. An item which caught my eye was the new steam iron. Those of you who have read my previous articles may remember that a steam iron of the semi-industrial type is my preferred method of steaming knitting, and there was a new one available at the show. This one takes one litre of water in the tank, and does not need treated water. The steam is generated under pressure and is activated by pressing a switch at the side of the handle. Varying amounts of steam can be generated as required and for whatever duration is needed. It is a rather funny-looking iron, and is more like the shape of old fashioned irons. Almost needless to say, I succumbed to temptation and purchased one. Although it is not necessary to use treated water, I do so because our water in this area is

extremely hard. It is great for the household ironing too!

I have been talking to people who run knitting clubs lately, and there has been a strong move towards introducing the "project" system. A list of projects is drawn up, in at least one club for a year ahead, and the members are designated to prepare a project. This really does get everyone involved, and in some instances a project may be worked upon and presented by two people together. Subjects such as "Drawing and Superimposing Using Cards". On that subject, it is amazing how many people say they have never used their card readers and don't know how to draw cards, in spite of having owned an E6000 machine for some time! Other projects may deal with pleated double bed skirts, necklines of various types, "pet" versions of V necks, using the Form Computer, (which is another neglected component), which at the very least can be used to work out the stitches and rows for a particular garment. The project idea does make people do a little more thinking and practical research for themselves, thus giving confidence perhaps to do a task which had previously been thought to be too difficult to tackle. This also takes quite a burden off the shoulders of the club organisers, who usually bear the brunt of the demos.

A few simple tips again which I find useful. When knitting a rib neckband to be applied via the "cut & sew" method, after the required number of rib rows have been knitted, bring all the needles up to working position so that there is now a K/K setup,

increase the stitch size by one number, and then knit a few rows before releasing from the machine. The line between the two different stitch types ensures that the band is attached accurately to the neckline. It is more evident than merely increasing the stitch size.

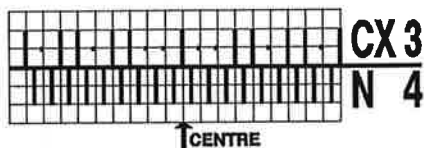
When knitting a length of stocking stitch fabric for a "cut & sew" garment, it is more satisfactory to knit a tubular piece. This has two advantages, one is that it is easier to steam evenly, there are no curly edges, and also if an extra wide piece of fabric is required, then opening it up one side gives the needed width. When using this method, care must be taken not to allow the lock to travel too far beyond the edges of the knitting, thus making the odd unwanted loop, and also that the blades of the black strippers must be in tip-top condition, otherwise they do tend to catch and make an "uglie" of one kind or another at the sides.

One can knit all kinds of braids on our machines, and even a strip of K/K rib will do to stitch over the inside seams, thus making a reversible garment, or as a stripe down pants legs.

Those little plastic containers in which 35mm film is bought, make ideal holders for fiddly little things such as red studs for the reader cards, or spare pushers. The see through ones don't even need labeling and the black ones take sticky labels very happily.

This is a nice binding band for a jacket edge. It folds over evenly, and it is easy to see where to put

buttonholes, or it makes a nice edge to edge finish, and then a couple of loop buttonholes can be made on one edge and a button sewn on underneath the other edge, making a virtually invisible fastening.



Speaking of buttonholes, they do seem to be quite a bone of contention, (a good club project). The buttonhole made by the method described in the E6000 book is a nice one, but I find it is too "round", and buttonholes made on the knitting machine never seem to have that professional looking finish, Mine don't anyway, and I've tried all sorts of different methods. Wherever possible, I use the handmade loop buttonhole, with the button applied as above, or else on

top of the band when applying several buttons. Sewing machine buttonholes give the best finish for me, when a loop buttonhole is not suitable. One knits the band length very quickly, and it is then a simple task to mark out the buttonhole placements, and make them with the sewing machine. Do a sample first, and the trick is to use a non-woven interfacing such as "Vilene", it does not have to be the iron-on type. Don't mess about with little pieces, put a strip down the back of the band, mark the placements on the interfacing and stitch the buttonholes on the interfacing side. The surplus interfacing is cut away using embroidery scissors, very little will be left visible round the stitching. You will have neat, lengthways buttonholes in your cardigan. By the way, don't cast off at the end of your cardigan band, and after making sure that an ample length has been knitted, just release from the machine. That way, the band can be fitted to the garment without

stretching one to fit the other. (Horrible puckers!). It is a simple matter to pull any surplus rows undone and latch cast off the open stitches with the yellow tool.

Finally, how many times have you spotted something in a magazine, but not made a real note of where it is? Months' later, you need that information, but where on earth is it? You could be efficient and enter the details on your computer, or in a note book, but this must be done straight away, or else it gets forgotten. How much simpler it is then just to mark the page with a paper clip! If you wish, you can even use a highlighter pen to mark the paragraph, or even just put an X in the margin. When you want to find the article, it doesn't take nearly as long to check the paper clipped pages as it would to look through a whole series of magazines. Hope you find these simple hints useful.

Goodbye for now,  
Jean

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# CANADA

## Greetings fellow Passap Knitters around the world from Joella Knitworks.

It's Spring Fling time in Canada as I write. Not only are the daffodils and tulips in bloom, but so are all the knitting seminars in full spate. Knitting fever seems to hit us all at once out west.

There were two "all makes" seminars in March, one in Seattle, Washington, (just a one and a half hour drive from where we are in Vancouver, British Columbia), and the other in Edmonton, Alberta, the weekend of March 11th and 12th.

Joan was teaching at the Edmonton Machine Knitters Spring Fling, the weekend of March 11th and 12th. Although it was also an "all makes" affair, there was a good showing of Passap knitters. (Alberta is a hot-bed of Passap knitting - it must be the cold winters). The Passap classes taught were all on the E6000 or computer. They were **Cloqué, (ruching), On The Passap, (we were doing it before all the others were), Computers and Knitting Machines, (a marriage made in heaven or hell on earth?), E6000 Special Trims,**

**Creation 6 For The Adventuressome, (the Really Big Picture), Knit To Flatter Yourself - Colours & Garments For All Body Types, Drawing Cards For The E6000 - Part 1 And Part 2,**

**E6000 Question And Answer Time - Bring Your Triumphs Or Tragedies, or just plain curiosity.**

About one hundred and forty knitters attended from all over western Canada, and an enthusiastic lot they were!

Judy Houle, a knitter from Prince Albert, Saskatchewan, taught a great

class on a special type of Japanese joining on the machine.

She was using up scraps by knitting strips that were about ten centimetres wide and which changed colours every ten centimetres in height.

As she knitted the strips, she transferred the third stitch to the second stitch, leaving the empty needle in working position, about every four rows. Once the strip was knitted, the next one was knitted,

with

## JOELLA KNITWORKS

joining the first one to it at the same time. This was done by making an eyelet on the same edge and row count as the first eyelet. Then, using the orange tool, lift off the two end stitches from the opposite end of the panel and pull them through the eyelet, placing them back on the needles they had come from. This would be more easily done on the back bed of the Passap.

She had knitted a cardigan and vest in diamond shapes, (this took some planning!), using a four ply cotton from the UK, which has a good hard twist. It comes in a great colour range, from which she had chosen using the "season" method. (I.e. Joan is an Autumn, Ella is a Winter).

She also had a great idea for using up ends of cones. Since very few of us look good in horizontal stripes, her idea was to use a short float fairisle pattern, with a strong vertical emphasis, in either black or cream. This was the unifying colour. My long

suffering husband, who rarely gets to sit at the computer, will get a sweater knitted in this manner, I hope this will buy him off!

This year, all of the instructors were "home grown" - our flagging dollar made this a necessity. This meant that there were instructors from as far away as Willy Lichak from Vancouver Island, British Columbia and Mary Ann Oger from Ontario, on the Japanese machines. Mary Ann's fashionable garments are often featured in several of the North American machine knitting publications. Her elegant sweaters, all in natural fibres, were one of the highlights of the fashion show.

In April, we were able to take a breather and practice what we had learned in the March seminars.

For Passap knitters May was a busy month on the west coast.

On May 7th Marg Montgomery and Joan Frost, (half of the Joella Knitworks Newsletter for Passap team), sponsored a seminar in Courtenay on beautiful Vancouver Island. It was for E6000, Duo 80 and Superba, (Singer in the UK), machines.

This was the first year and we hope to make this an annual event. The seating this time was very limited as we needed to make sure every place was taken. We ended up with a waiting list! Needless to say, next year we will rent a larger venue.

Classes presented were:-

**Ruching - Lovely Lumps & Bumps, Not Just Your Ordinary Everyday Bands,**

**Reversible Fabrics, (plus a reversible fisherman's rib scarf),**

**Rouleaux and Other Knitted Fancies, (jewelry, flowers, leaves etc.),**

**Question And Answer Time with A Little Computer Stuff.**

# CALLING

On May 12th and 13th the Langley Passap Club presented Terryll Hollins, a well known US instructor and author.

The first day was spent on general knitting techniques and Saturday morning was devoted to the E6000 and the afternoon to Creation 6.

We had all looked forward to this event and Terryll has a very slick way of knitting embossed stitch patterns.

Try to take in a seminar in your area, it is a great learning experience and a chance to socialise with other people who truly understand us!!!

### Joella's Nitjools

Here is one of the fun projects that was presented at Courtenay.

Have you any scraps of four ply Lurex collecting dust in your knitting room? Here is a fast and unexpected way to use it.

Knit several short pieces for earrings for practice.

With waste yarn, cast on for single bed knitting over 9 or 11 needles, (this must be an odd number).

For the Duo 80, put up pushers under these needles in a 1X1 formation.

Set the lock to BX with both arrow keys and use black strippers.

Stitch size 4/4, knit 2 rows.

Change lock setting to N and stitch size 6 and knit about 10 rows.

Change to Lurex yarn and knit 10 rows. If your Lurex is about a four ply, use stitch size 6. (Mine was much heavier and needed stitch size 7).

Make an eyelet by moving the centre stitch either to the right or left adjacent needle. It doesn't matter which, but be consistent.

Leave the empty needle in working position.

Repeat until the desired length is reached, and remove on waste yarn, (it is much easier to handle the strips if a closed cast off is used).

For the earrings, only about four eyelets are needed.

Knit a second strip, exactly the same as the first one.

Lay the two strips, both with the right side up, on top of each other.

Stitch the open ends together at the top end.

Pull the back strip through the eyelet to the front.

Repeat, always pulling the whichever is the back strip through the front one, until the end is reached.

Sew the open stitches together at the bottom end.

For the earrings, I found rather large shepherd's hooks at a beading store and just threaded the Lurex braid onto them, but you could sew the two end pieces together and attach them to most other fixings.

Repeat for the necklace, knitting about 20 eyelet lengths.

Pull the strips through as above and sew the last two open ends together. Attach either a hook and eye fastening to the ends, or use Velcro.

That's all for now,

see you next time.

Joella.

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## FLOAT CONTROL

There are a number of stitch patterns available for 2, 3 and 4 colour fairisle in large designs that are very attractive, and just what we want to knit single bed fairisle. What do we do about the long floats on the wrong side of our piece of fabric?

Double bed fairisle, (jacquard), will give us a fabric with no floats and if the yarn is lightweight, it will produce a piece of fabric that looks great. However, sometimes circumstances prevent using double bed fairisle, such as, the yarn is too heavy, there is not enough yarn to finish the project if we knit in double bed fairisle, or double bed fairisle just does not give us the look we want to achieve.

Floats on the wrong side of the fabric droop and are very ugly. We Passap knitters like to have everything neat and in order. If you catch a finger in a float and pull the garment, you may ruin it or have a big repair job. So, here are several techniques to control the floats of single bed fairisle that work well. Unfortunately, or fortunately, there is not one that will satisfy all of us for all garments.

Choose the single bed fairisle knitting technique that best suits your project. Racking handle down and black strippers.

E6000 knitters. Ignore what the console tells you as far as the back bed set up is concerned.

The stitch size on the back bed needs to be smaller than that used on the front bed. Two to four sizes smaller,

but this will depend on the yarn and the variation used. Experiment before beginning the garment.

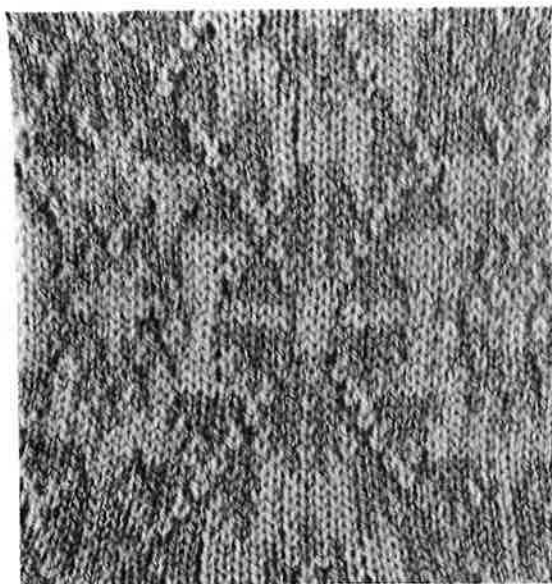
After cast on, ribbing or hem, transfer all the stitches to the front bed. Bring up every 4th needle, 5th needle, 6th needle or 10th needle on the back bed. The spacing chosen will depend on the pattern, yarn, the look you want to achieve etc. Make sure you have a needle to the outside of the last working needle on both edges of the knitting, even if the spacing is not correct. This will keep the edges neat.

### TECHNIQUES

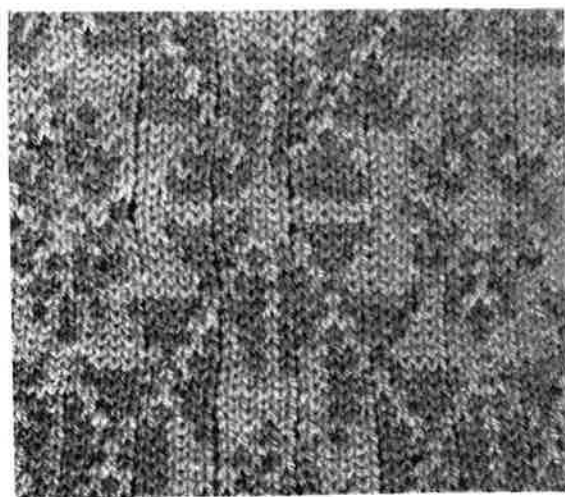
**1. Set the back lock to BX with the left arrow key depressed, pushers under all needles in working position. This setting will only knit the contrast colour if knitting a two colour design, or colour 2, 1, 3, 2 etc., if knitting a three colour design, and colour 2 and 4 if knitting a four colour design. The floats of alternate rows will be sandwiched in behind the knit rows.**



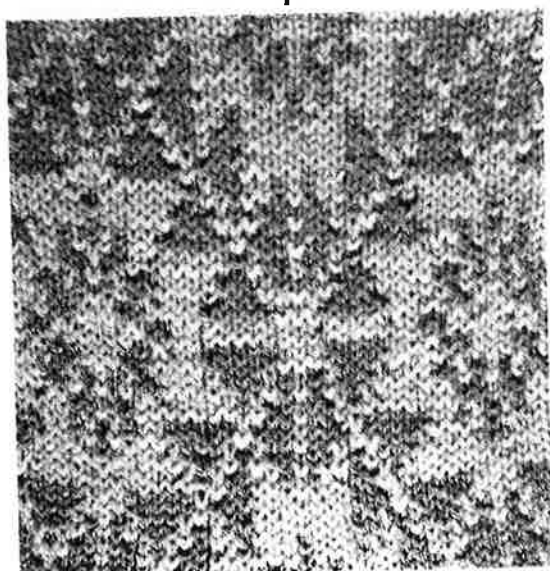
Technique 1



**Technique 2**



**Technique 3**



**Technique 4**

**2. Set the back lock to BX and both arrow keys depressed. Pushers under all working needles in a one up, one down formation. This technique will knit every other needle from right to left and knit alternate needles from left to right.**

**3. Set the back lock to N. This will knit all the working needles in both directions in all colours.**

**4. Set the back lock to CX. This will knit all colours in one direction only, left to right, and the floats will be sandwiched behind these stitches.**

The stitches on the back bed may appear as though they will not knit through properly, but they will push down into place.

If they do not knit off properly, or pop off the needles, experiment with the stitch size.

Every machine and yarn knits differently.

Happy knitting until next time,

**Barbara.**



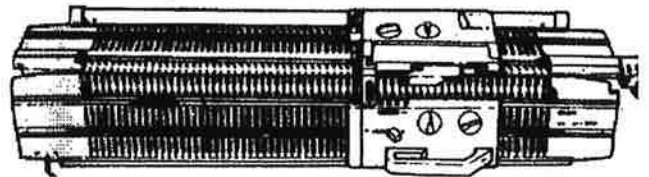
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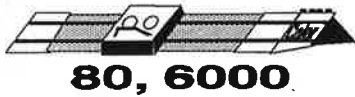


D2308



# D2203 Ladies Sideways Knit Jacket

Pictured on the Front Cover



86[92:97:102:107:112]cm Bust.



96[102:108:116:118:122]cm Bust.



**Bramwell Duomagic 100%**  
Acrylic Dark Grey. 270 metres = 100g. 1 X 500g cone = Col 1.  
**Yeoman Elsa 3 ply 30% Kid Mohair 30% Nylon 40%**  
Acrylic Red 933 metres = 100g. 1 X 300g cone = Col 2.



40 sts = 160mm 40Rs = 56mm  
OR 100sts = 400mm 100Rs = 140mm, measured over jacquard pattern.



Cast on 2 as Diag 1. Sideways knitted jacquard with card(s) provided & as Diag 2. Tech 179.



Page 3.



290g Size 97cm Bust.



E6000 & Duomatic versions are not identical, although very similar. This is because the Duo 80 cannot knit 1 row of card = 1 row of stitches as E6000 Tech 179 is. Fabric is brushed after knitting to fluff up mohair fibres.

If you are using the Form 6 shape, make sure that after converting the Form in centimetres to stitches and rows that the shape is an even number of squares high.

When increasing large number of stitches at D & F, work as shown on page 105 E6000 manual, or 51 Duo 80 manual. Cast on & cast off are Col 1.

E6000 PROGRAMME		
PROGRAMME : ENT	DIRECT : ENT	ALL ST PATT : ENT
ERASE : ENT	COL REV 0 : ENT	FORM : ENT
CAST ON : 2 : ENT	DIRECT OK : ENT	Enter Form Programme for part here.
ALL ST PATT : NO	ADD : NO	START CAST ON : ENT
ST PATT A : ● : ENT	KNIT TECH : 179 : ENT	
Read in sheet A	ENLARGE POS : NO	
ALTER : ENT	TEST : NO	

## FORM 6 USERS

On your PC call the form in centimetres. Save as form in sts & Rs. Place pattern all over shape. Save as shape with pattern in DEF. Select Knit A Form. Switch on console programme as far as CAST ON. Press blank key & 0 & press any key on PC. Pattern & shape will be transferred.



A. CoCir Col 1 as Diag 1.



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



C. Dec for armhole at Rt side as chart. Cont in patt.

D. Inc as notes & chart at Rt side. Cont in Patt.

E. Dec at Rt side for armhole as chart. Cont in Patt.

F. Inc as notes & chart at Rt side. Cont in Patt.

G. K 2Rs Col 1 Lks N/N. Trans all FB sts to BB Ns & CoF.



A. CoCir Col 1 as Diag 1.

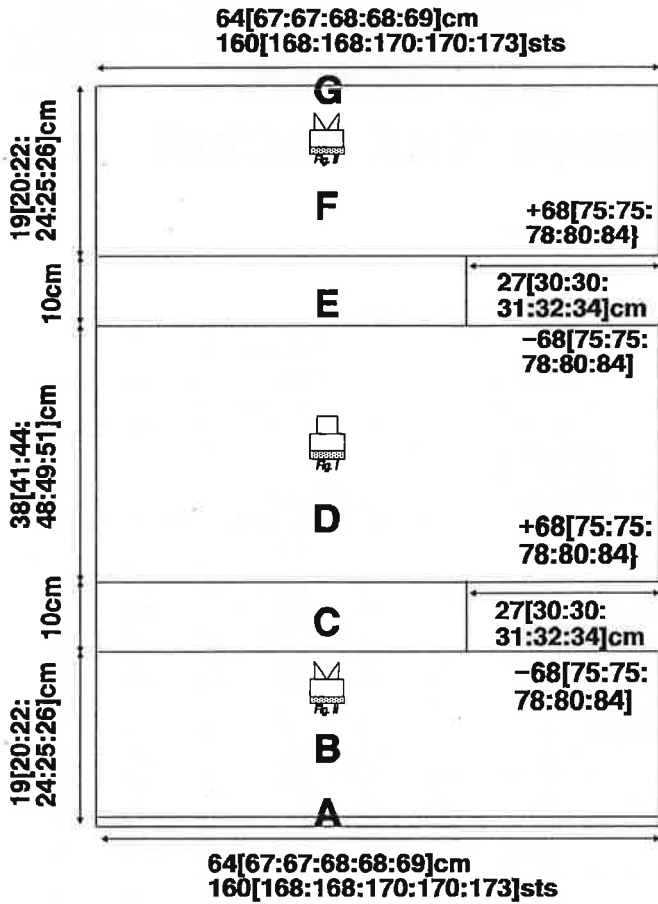
B. Set for St Patt & as Diag 2. K 2Rs Col 1, 2Rs Col 2 & inc as chart. CoF. Repeat.



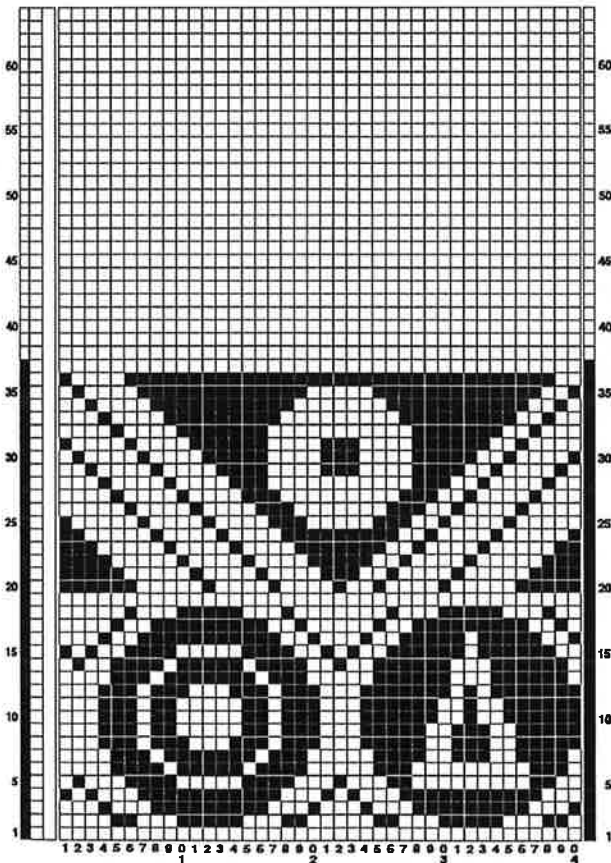
Steam parts to size & shape. Gather fronts tops to half their width. Join shoulder seams, gathers make neckline opening. Sew in sleeves. Brush garment to finish.

Fig. II	86cm	92cm	97cm	102cm	107cm	112cm
1	56	56	56	56	56	56
2	160	160	160	160	160	160
3	A	A	A	A	A	A
4	B	B	B	B	B	B
5	63	63	63	65	68	68
6	3	3	3	3	3	3
7	3	3	3	3	3	3
8	101	101	101	101	101	101
9	63	63	63	63	63	63
10	150	157	157	159	162	163
11	111	111	111	111	114	114
12	135	135	135	135	135	135
13	11	11	11	11	11	11
14	0	0	0	0	0	0

Fig. II	86cm	92cm	97cm	102cm	107cm	112cm
1	56	56	56	56	56	56
2	160	160	160	160	160	160
3	A	A	A	A	A	A
4	B	B	B	B	B	B
5	160	168	168	170	170	173
6	3	3	3	3	3	3
7	3	3	3	3	3	3
8	98	98	98	98	98	98
9	135	135	135	135	135	135
10	61	64	71	78	82	86
11	66	66	66	66	66	66
12	135	135	135	135	135	135
13	29	29	29	29	29	29
14	70	70	70	70	70	70
15	185	185	185	185	185	185
16	189	196	196	199	201	205
17	135	135	135	135	135	135
18	27	27	27	27	27	27
19	57	57	57	57	57	57
20	189	196	196	199	201	205
21	99	99	99	99	99	99
22	135	135	135	135	135	135
23	127	127	127	127	127	127
24	129	140	151	165	169	176
25	66	66	66	66	66	66
26	135	135	135	135	135	135
27	29	29	29	29	29	29
28	70	70	70	70	70	70
29	185	185	185	185	185	185
30	189	196	196	199	201	205
31	135	135	135	135	135	135
32	27	27	27	27	27	27
33	57	57	57	57	57	57
34	189	196	196	199	201	205
35	98	98	98	98	98	98
36	135	135	135	135	135	135
37	61	64	71	78	82	86
38	0	0	0	0	0	0



2303  
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48[54:54:56:59:62]cm  
120[134:134:140:148:154]sts

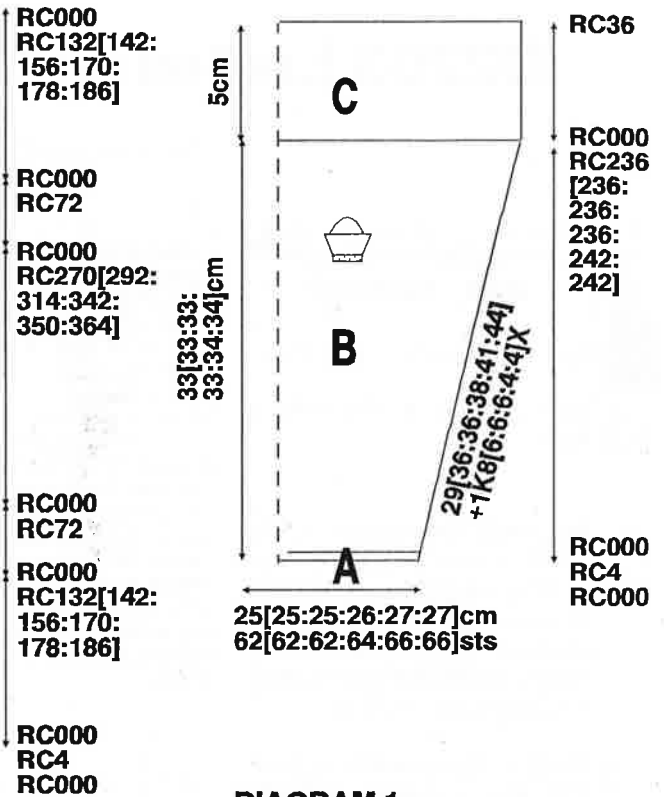


DIAGRAM 1

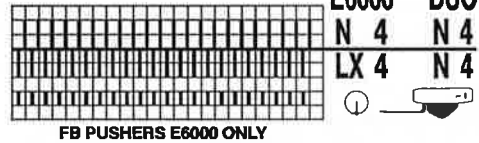
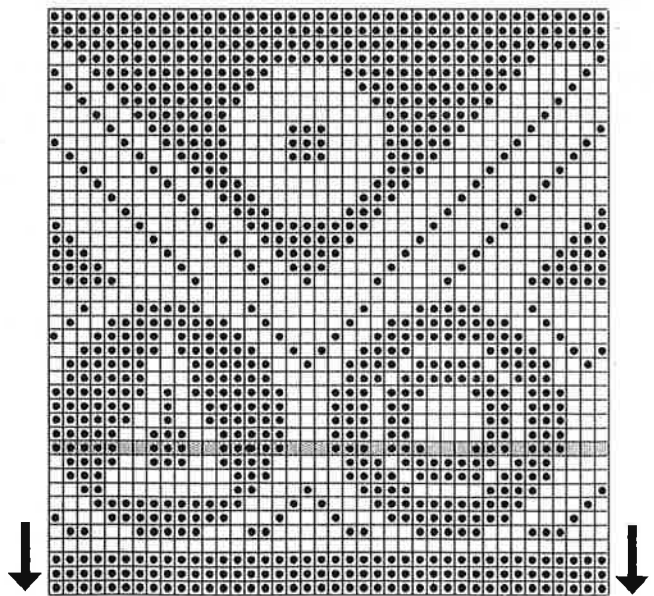
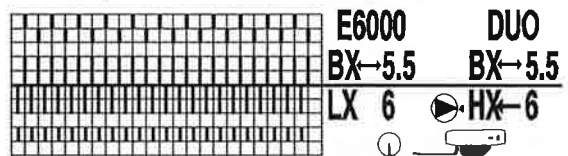
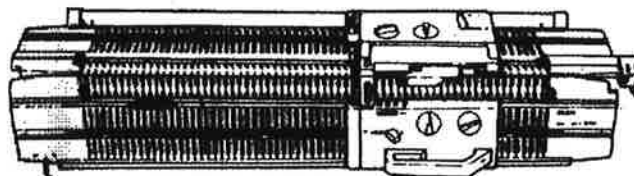


DIAGRAM 2









# D2305 Cotton Fantasy Jacquard T Shirt


Suitable for Ladies or Gents  
Pictured Inside Back Cover





**80, 6000**

 84[88:92:97:102:107:112]cm  
Chest/Bust.


 94[98:102:108:118:122:128]cm  
Chest/Bust.


 **Yeoman Brittany** 2 ply cotton  
3/14's. 1 cone Black = Col 1,  
1 cone Sanguine (Orange)  
= Col 2.

 40sts = 186mm 40Rs = 66mm  
OR 100sts = 465mm 100Rs  
= 165mm, measured over  
jacquard patt.  
40Rs Hem = 80mm.

 Cast on as Diag 1, Hem st patt  
as Diag 2 *1100 Tech 181*. Main  
jacquard as Diag 3 and with  
card or Duo setup given.

 Page 3.


 245g Size 97cm Chest/Bust.

 Yarns used singly throughout.  
Ensure needle set up is exactly  
as shown in Diag 2 for hem/rib.  
Blue strippers may be found  
helpful to push off the tuck  
formation stitches. This is a  
very loose, open textured fabric  
that is cool to wear.  
Hem/rib, collar and bands all in  
the same st patt, which looks  
like a rib, and has some  
elasticity, but is actually a  
jacquard pattern.  
Knit two backs to make a cut &  
sew version of this garment.  
Sleeves are an integral part of  
the back & front sections,  
making this quick & easy to  
knit.

E6000 PROGRAMME		
PROGRAMME : ENT	Read In Patt B	ADD WHAT? ● : ENT
ERASE : ENT	ALTER : NO	Read In Patt E
CAST ON : 2 : ENT	3 COL : NO	ALTER : ENT
ALL ST PATT : NO	DIST R 0 : NO : ENT	DIRECT : NO
ST PATT A : 1100 : ENT	DIST STS 0 : 0 : ENT	3 COL : NO
ALTER : NO	ADD : ENT	IST R 0 : NO : ENT
KNIT TECH : 181 : ENT	ADD WHAT? ● : ENT	DIST STS 0 : 0 : ENT
ENLARGE POS : ENT	Read In Patt C	ADD : ENT
CM? : NO	ALTER : ENT	ADD WHAT? ● : ENT
↑ R8 : ENT	DIRECT : NO	Read In Patt F
↔ STS 2 : NO	3 COL : NO	ALTER : NO
X : 2 : ENT	DIST R 0 : NO : ENT	3 COL : NO
↔ STS 4 : ENT	DIST STS 0 : 0 : ENT	DIST R 0 : NO : ENT
POSITION : NO	ADD : ENT	DIST STS : 0 : ENT
TEST : NO	ADD WHAT? ● : ENT	ADD : NO
ALL ST PATT : NO	Read In Patt D	KNIT TECH : 186 : ENT
ST PATT B : ● : ENT	ALTER : ENT	ENLARGE POS : NO
Read In Patt A	DIRECT : NO	ALL ST PATT : ENT
ALTER : ENT	3 COL : NO	FORM : ENT
DIRECT : NO	DIST R 0 : NO : ENT	Enter Form Programme
ADD : ENT	DIST STS 0 : 0 : ENT	here
ADD WHAT? ● : ENT	ADD : ENT	START CAST ON

## FORM 6 USERS

Call Form In Centimetres In the size you require. Make desired alterations.  
Convert to Sts & Rs shape by adding your swatch measurements for main pattern &  
save in DEF directory. Call pattern 1100 from E6000 directory & place in hem section.  
Double the width & place All Over. Call pattern 2305 from ME directory & place centrally  
& use All Over icon. Save as Form with Pattern. Programme console as far as CAST  
ON. Transfer shape & pattern to console. After 4 cast on rows complete, press ABC  
to obtain rib/hem pattern. Follow console instructions.

	84cm	88cm	92cm	97cm	102cm	107cm	112cm
 Fig. 11							
1	66	66	66	66	66	66	66
2	186	186	186	186	186	186	186
3	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B
5	101	105	110	116	127	131	138
6	84	88	92	97	102	107	112
7	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135
11	142	142	142	142	142	142	142
12	38	38	38	38	38	38	38
13	101	105	110	116	127	131	138
14	84	88	92	97	102	107	112
15	**	**	**	**	**	**	**
16	32	31	31	31	31	31	30
17	63	63	64	65	66	67	69
18	***	***	***	***	***	***	***
19	228	228	228	228	228	228	228
20	57	57	57	57	57	57	57
21	133	133	133	133	133	133	133
22	135	135	135	135	135	135	135
23	66	69	72	75	78	81	87
24	69	69	69	69	69	69	69
25	191	191	191	191	191	191	191
26	136	137	139	140	140	140	140
27	8	8	8	8	8	8	8
28	135	135	135	135	135	135	135
29	8	8	8	8	8	8	8
30	0	0	0	0	0	0	0



A. CoCir K/K Col 1 as Diag 1. Set for hem patt (*St Patt A*), as Diag 2.

K 2Rs Col 1 2Rs Col 2 as chart. B. Set for main st patt (*St Patt B*) & as Diag 3. K 2Rs Col 1 & 2Rs Col 2 throughout as chart.

C. Inc as chart at both edges by making zig-zag between BB & FB Ns then cont knitting.

K section str. CoF.

If making a cut & sew version, repeat this section once more.



A. CoCir K/K Col 1 as Diag 1. Set for hem patt (*St Patt A*), as Diag 2.

K 2Rs Col 1 2Rs Col 2 as chart. B. Set for main st patt (*St Patt B*) & as Diag 3. K 2Rs Col 1 & 2Rs Col 2 throughout as chart.

C. Inc as chart at both edges by making zig-zag between BB & FB Ns then cont knitting.

D. Divide work placing all pushers at Lt side within rails on BB & FB. K Rt side first. K & dec at neckline edge as chart. CoF.

Return Lt side pushers to work & K Lt side dec as chart reversing shaping. CoF.



A. CoCir K/K 82[86:94:98:100:100:100]Ns Col 1 as Diag 1. RC000.

B. Set for hem patt as Diag 2. SS 3/3 K 2Rs Col 1 & 2Rs Col 2 to RC24. K 2Rs Col 1 Lks N/N.

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

Open beds.

Join Lt shoulder seam. Lay garment over BB with right side of work facing up. Place neckline edge 0.5cm over BB Ns. Push BB Ns through neckline edge 0.5cm from edge. Close all BB needle latches & push Ns down until work is resting on closed latches.

Close beds, ensuring that neckline edge is well down between beds.

Trans FB sts to BB Ns, pulling BB Ns down hard as you trans each st.

Flip garment over to hang over FB. Do not knit any Rs by hand.

Make hand cast off, (NOT latch cast off, this will not work), over all FB Ns. Neckband attached. Join second shoulder seam & neckband seam all as one.



Block & steam press all parts to size & shape. Steaming only, not pressing hems.

This will make the fabric very relaxed and "floppy", which is what is required.

Join side and underarm seam all in one starting at the lower edge of the garment and ending at the sleeve hem. Ensure that the hem pattern matches.

Give final light steaming to finish.



#### ARMBANDS Knit Twice

A. CoCir K/K 102[106:112:116:120:124:132]Ns Col 1 as Diag 1. RC000.

B. Set for hem patt as Diag 2. SS 3/3 K 2Rs Col 1 & 2Rs Col 2 to RC24. K 2Rs Col 1 Lks N/N.

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

Open beds.

Lay garment over BB with right side of work facing up. Place sleeve edge 0.5cm over BB Ns. Push BB Ns through sleeve edge 0.5cm from edge. Close all BB needle latches & push Ns down until work is resting on closed latches.

Close beds, ensuring that sleeve edge is well down between beds. Trans FB sts to BB Ns, pulling BB Ns down hard as you trans each st.

Flip garment over to hang over FB. Do not knit any Rs by hand. Make hand cast off, (NOT latch cast off, this will not work), over all FB Ns.

	84cm	88cm	92cm	97cm	102cm	107cm	112cm
1	66	66	66	66	66	66	66
2	186	186	186	186	186	186	186
3	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B
5	101	105	110	116	127	131	138
6	84	88	92	97	102	107	112
7	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135
11	142	142	142	142	142	142	142
12	38	38	38	38	38	38	38
13	101	105	110	116	127	131	138
14	84	88	92	97	102	107	112
15	**	**	**	**	**	**	**
16	32	31	31	31	31	31	30
17	63	63	64	65	66	67	69
18	***	***	***	***	***	***	***
19	100	100	100	100	100	100	100
20	57	57	57	57	57	57	57
21	133	133	133	133	133	133	133
22	135	135	135	135	135	135	135
23	66	69	72	75	78	81	87
24	0	0	0	0	0	0	0

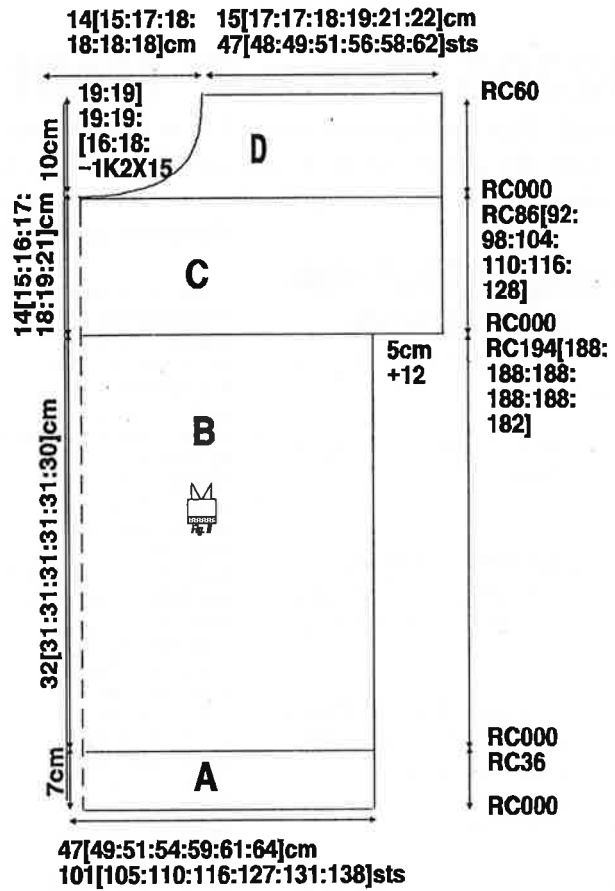
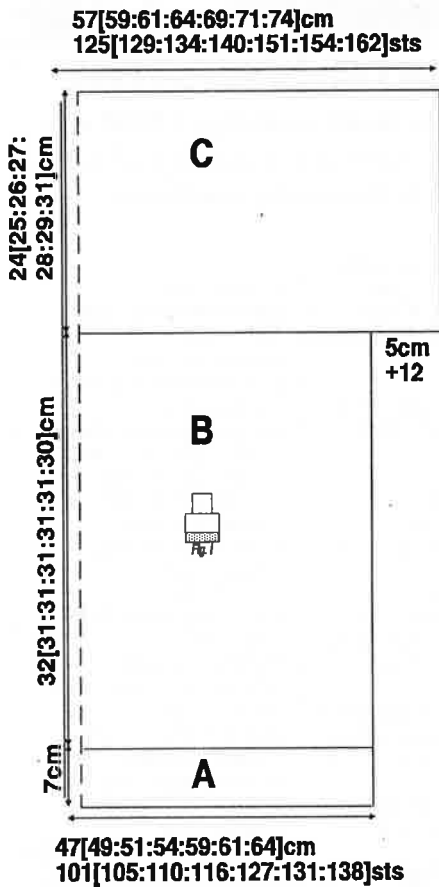


DIAGRAM 1

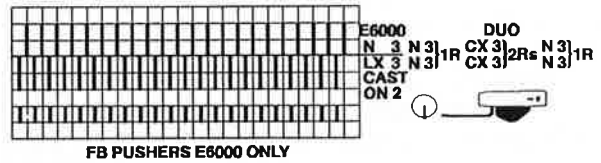


DIAGRAM 2

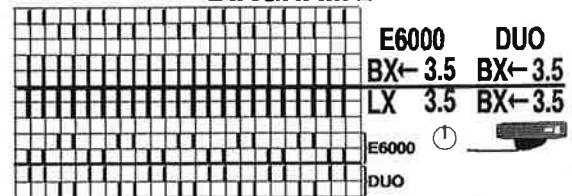
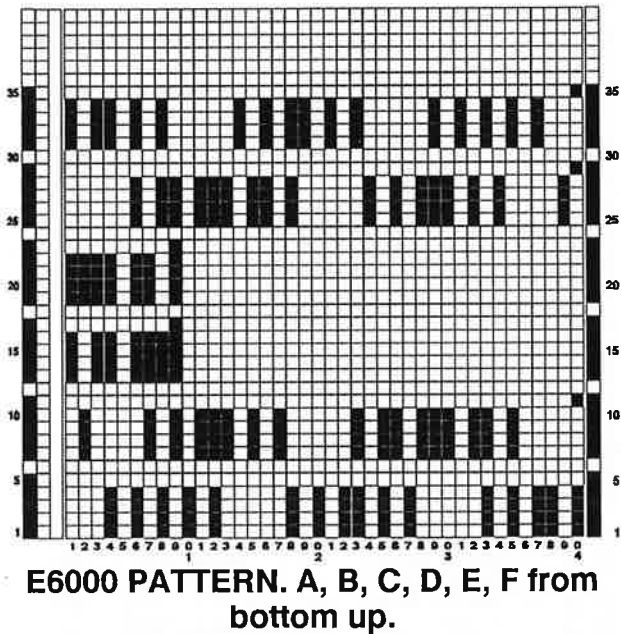
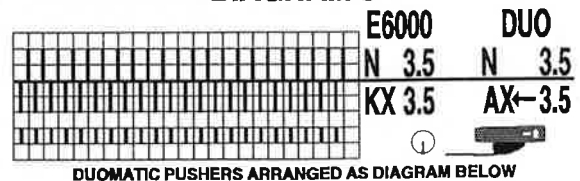
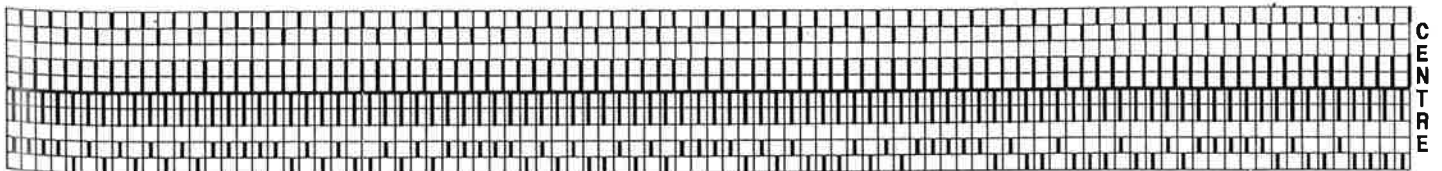
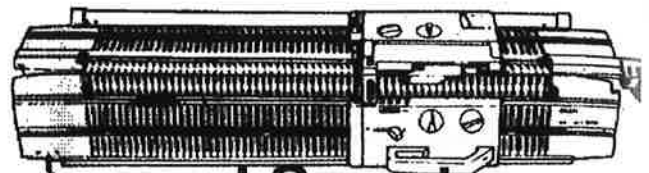


DIAGRAM 3



DUOMATIC DIAGRAM MAIN STITCH PATTERN  
SHOWS LEFT SIDE OF BEDS. REPEAT AT RIGHT REVERSED





# D2306 "Form 6" Motif Jacquard Sweater

Although this was knitted using Form 6 software, it is possible to make a similar E6000 version with the cards given. Using the Form Programme with any other stitch pattern of your choice, this makes a good basic sweater pattern for E0000 & Duomatic machines.

Pictured on the Back Cover



**80, 6000**



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



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



**Bramwell 2/30's 100% acrylic.**  
1 cone Cream plus 1 cone Mint  
Green = Col 1. 1 cone Emerald  
= Col2.



40sts = 145mm 40Rs = 43mm  
OR 100sts = 363mm 100Rs  
= 108mm, measured over  
jacquard pattern.  
40Rs Rib = 66mm.



Ribs 2X1 as Diag 1. *Cast on 4.*  
The original stitch pattern was  
used within Form 6. An E6000  
version may be made using the  
sheets given. Duomatic knitters  
may substitute any 2 colour  
stitch pattern & as Diag 2. *Knit  
Tech 180.*



Page 3.



630g Size 112cm Chest/Bust.



Col 1 = 1 end Cream plus 1 end  
Mint Green. Col 1 = 2 ends  
Emerald.

Yarn always used 2 ends  
together at all times.

Wind off sufficient Emerald to  
complete garment before  
commencing to knit.

To make a cut & sew version,  
knit two backs & cut neckline  
as shown on charts.

The E6000 card version will not  
be identical with the Form 6  
version.

E6000 VERSION	E6000 PROGRAMME	ALTER : NO
PRAGRAMME : ENT	ST PATT B : ● : ENT	ENLARGE POS : ENT
ERASE : ENT	Cover Form 6 part of	CM? : NO
CAST ON : 4 : ENT	motif& read in cards A & B	POSITION : ENT
ALL ST PATT : NO	again	ATT AFT R 0 : 50 : ENT
ST PATT A : ● : ENT	ALTER : NO	TO R/L : ENT
Read in card A followed	KNIT TECH : 180 : ENT	IN PATT AT R 0 : ENT
by card B	ENLARGE POS : ENT	↑ REP R 0 : NO : ENT
ALTER : ENT	CM? : NO	↔ REP STS 0 : NO : ENT
DIRECT : E → m : ENT	↑ R 312 : ENT	ALL ST PATT : NO
DIRECT OK : ENT	↔ STS 40 : NO	ST PATT B : ENT
ADD : NO	POSITION : ENT	Press blank key & 0.
KNIT TECH : 180 : ENT	PATT AFT R 0 : 50 : ENT	Transfer pattern
ENLARGE POS : ENT	TO R/L : ENT	ALTER : NO
CM? : NO	IN PATT AT R 0 : ENT	ENLARGE POS : ENT
↑ R 160 : NO	↑ REP R 0 : NO : ENT	CM? : NO
↑ X 1 : 2 : ENT	↔ REP STS 0 : NO : ENT	POSITION : ENT
↑ R 320 : ENT	ALL ST PATT : ENT	ATT AFT R 0 : 50 : ENT
↔ STS 78 : NO	FORM : ENT	TO R/L : ENT
↔ X 1 : 2 : ENT	Enter Form Programme	IN PATT AT R 0 : ENT
↔ STS 156 : ENT	for appropriate part here	↑ REP R 0 : NO : ENT
OUTLINE : NO	START CAST ON	↔ REP STS 0 : NO : ENT
POSITION : ENT		ALL ST PATT : ENT
PATT AFT R 0 : 50 : ENT	CREATION 6 VERSION	FORM : ENT
TO R/L : ENT	PROGRAMME : ENT	Enter Form Programme
IN PATT AT R 0 : ENT	ERASE : ENT	for appropriate part here
↑ REP R 0 : NO : ENT	CAST ON : 4 : ENT	START CAST ON : ENT
↔ REP STS 0 : NO : ENT	ALL ST PATT : NO	
ALL ST PATT : NO	ST PATT A : Press blank	
	key & 0. Transfer pattern	

FORM 6 USERS	92cm	97cm	102cm	107cm	112cm	117cm
Select Form in Cm required.						
Alter if necessary. Convert						
to Sts & Rs then save in DEF						
directory.						
Place pattern in desired po-						
sition on Form in Sts & Rs.						
Save as shape with Stlch						
Pattern. Go to main menu of						
Form 6.						
Programm console as far as						
CAST ON.						
Press blank key & 0.						
Select Knit Form on Form 6						
menu. Press any PC key-						
board key to transfer shape						
& pattern for Back first.						
Knit Back.						
Reprogramme & transfer						
Front. Knit Front.						
Reprogramme for Sleeve.						
Knit Sleeve.						
Fig. 1						
1	43	43	43	43	43	43
2	145	145	145	145	145	145
3	A	A	A	A	A	A
4	B	B	B	B	B	B
5	141	149	154	163	168	177
6	92	97	102	107	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	153	153	153	153	153	153
12	38	38	38	38	38	38
13	141	149	154	163	168	177
14	92	97	102	107	112	117
15	**	**	**	**	**	**
16	31	31	31	30	30	30
17	67	68	69	69	71	72
18	***	***	***	***	***	***
19	103	103	103	104	104	104
20	185	185	185	185	185	185
21	135	135	135	135	135	135
22	135	135	135	135	135	135
23	113	118	123	127	127	127
24	191	191	191	128	137	142
25	154	158	160	191	191	191
26	7	7	7	165	167	172
27	0	0	0	7	7	7
28				0	0	0



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

B. Push up all empty Ns to WP. Lks N/N K 1R. Rack 1 place to Lt. K 1R.

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

C. Dec at both sides & cont in patt as chart.

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



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

B. Push up all empty Ns to WP. Lks N/N K 1R. Rack 1 place to Lt. K 1R.

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

C. Dec at both sides & cont in patt as chart.

D. Divide work, placing all Lt pushers, both beds within the rail. Work on Rt side first. Dec at neckline & K in patt as chart.

E. Dec at shoulders & K in patt as chart. CoF.



Return Rt side pushers to work & K Lt side reversing shapings.

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

B. Push up all empty Ns to WP. Lks N/N K 1R. Rack 1 place to Lt. K 1R.

Set for sleeve St Patt, St Patt B. K 2Rs Col 1, 2Rs Col 2 & inc as chart.

C. K straight & cont in patt as chart. CoF.

Knit second sleeve the same.



Join Lt shoulder seam. If using cut & sew method, make cut neckline.

CoCir 2X2 Col 1 over 138Ns. SS 3/3 Lks N/N K 40Rs. Push up all empty Ns to WP. K 1R to Lt. Rack 1 place to Lt. K 1R to Rt. Lks N/GX Black Strippers. SS 5/5 K 6Rs. Lks GX/N K 4Rs. Open beds. Place back & front, right side uppermost over BB with neckline 0.5cm over BB



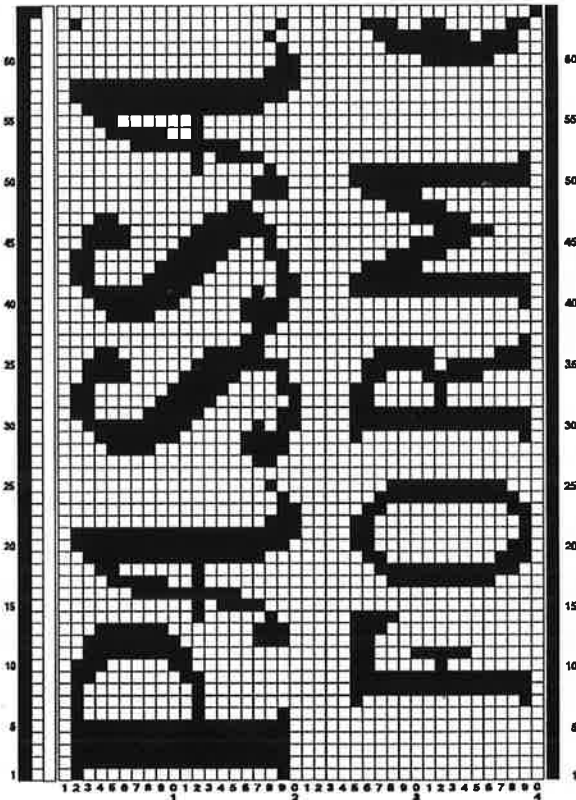
Steam & block all parts to size & shape, avoiding ribs. Do not press.

Join Rt shoulder seam and neckband seam as one. Fold band in half to inside & slip stitch down into position.

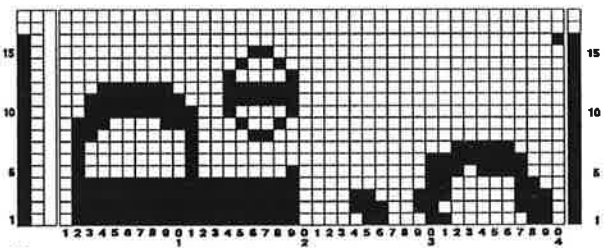
Sew in sleeves.

Join side & sleeve seams.

Give final light steaming to finish.



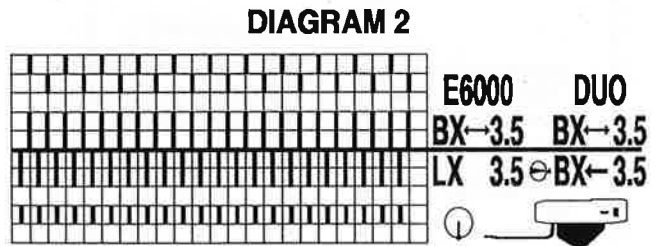
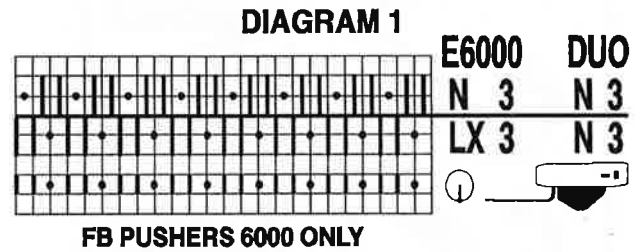
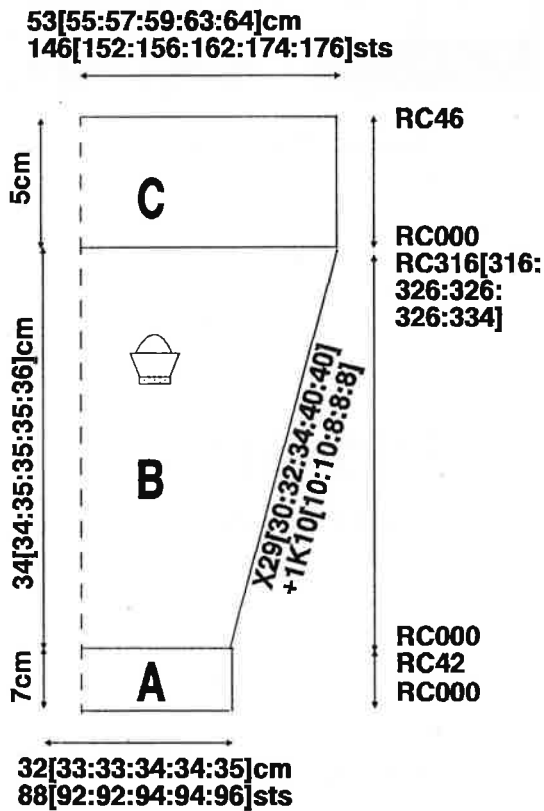
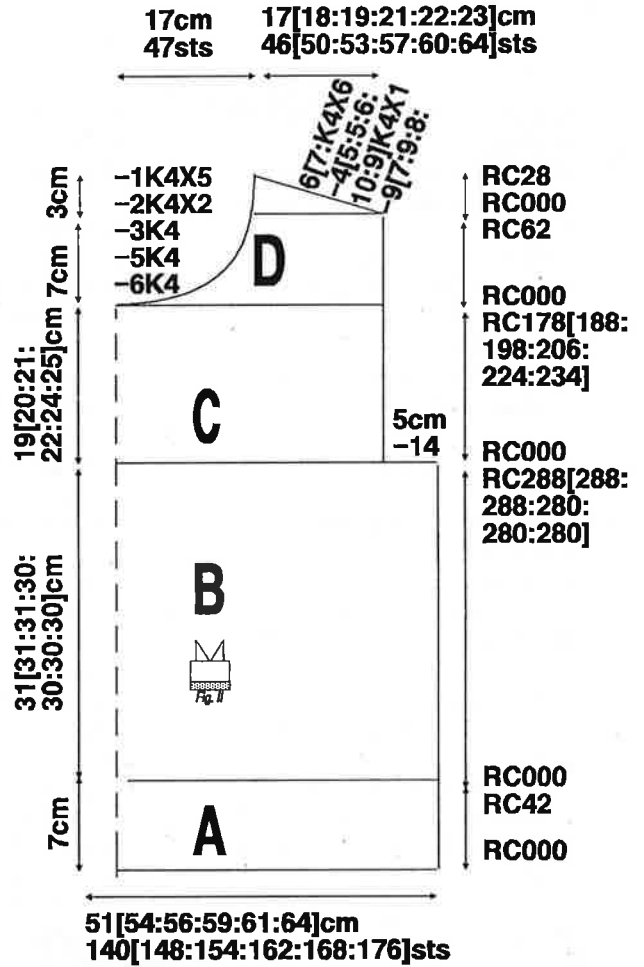
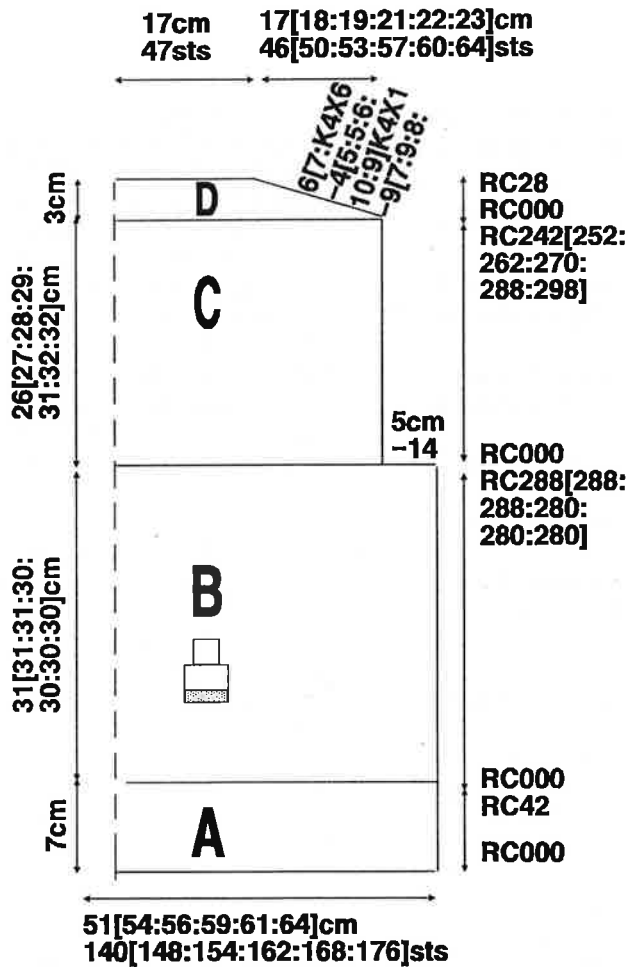
Reader Sheet A



Reader Sheet B

PASSAP®  
FORM 6

Design for Scanners



	92cm	97cm	102cm	107cm	112cm	117cm
1	43	43	43	43	43	43
2	145	145	145	145	145	145
3	A	A	A	A	A	A
4	B	B	B	B	B	B
5	141	149	154	163	168	177
6	92	97	102	107	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	153	153	153	153	153	153
12	38	38	38	38	38	38
13	141	149	154	163	168	177
14	92	97	102	107	112	117
15	**	**	**	**	**	**
16	31	31	31	30	30	30
17	67	68	69	69	71	72
18	***	***	***	***	***	***
19	231	231	231	232	232	232
20	185	185	185	185	185	185
21	135	135	135	135	135	135
22	135	135	135	135	135	135
23	113	118	123	127	127	127
24	191	191	191	128	137	142
25	154	158	160	191	191	191
26	7	7	7	165	167	172
27	69	69	69	7	7	7
28	191	191	191	69	69	68
29	145	145	145	191	191	191
30	8	8	8	145	145	145
31	135	135	135	8	8	8
32	23	23	23	135	135	135
33	0	0	0	23	23	23
34				0	0	0

	92cm	97cm	102cm	107cm	112cm	117cm
1	43	43	43	43	43	43
2	145	145	145	145	145	145
3	A	A	A	A	A	A
4	B	B	B	B	B	B
5	88	91	91	94	94	97
6	32	33	33	34	34	35
7	*	*	*	*	*	*
8	195	195	195	195	195	195
9	C	C	C	C	C	C
10	135	135	135	135	135	135
11	153	153	153	153	153	153
12	38	38	38	38	38	38
13	146	152	157	163	174	177
14	3	3	3	3	3	3
15	3	3	3	3	3	3
16	34	34	34	34	34	36
17	46	46	47	47	47	48
18	***	***	***	***	***	***
19	98	98	98	98	98	98
20	135	135	135	135	135	135
21	16	16	16	16	16	16
22	0	0	0	0	0	0

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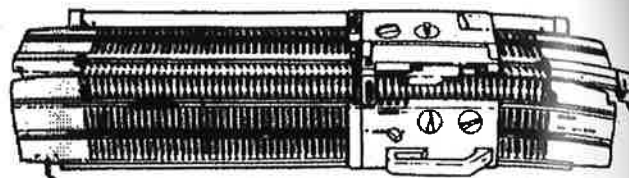
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Victoria Kearney & Jeanne Oneacre new Slack book using the Form Computer & more

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# D2302 Sleeveless Textured Jacket

## Pictured Inside Front Cover



**80, 6000**



84[90:98:106:114:122]cm Chest



94[100:108:116:124:132]cm Chest.



Yeoman Sport 100% Pure New Merino Decatized, non-irritant 4 ply wool. Approx 400 metres per 100g. 1 cone Royal Blue = Col 1.



40sts = 156mm 40Rs = 108mm  
OR 100sts = 390mm 100Rs = 270mm, measured over textured pattern.  
40Rs rib = 95mm.



2X1 ribs & bands, *Cast on 4*, as Diag 1.

Textured pattern as Diag 2 created by knitting main fabric on the BB & trans sts to FB Ns or back as pattern. See Notes.



Page 3.



350g Size 98cm Chest.



After K ribs, trans all sts to BB Ns. K & trans sts to FB or back to BB according to FB pusher patterning. This is using the FB pushers as an indicator for transferring.

Front bands are applied on the machine as described with the written instructions.

<p><b>PROGRAMME : ENT</b>  <b>ERASE : ENT</b>  <b>CAST ON : 4 : ENT</b>  <b>ALL ST PATT : NO</b>  <b>ST PATT A : ● : ENT</b>          Read in reder sheet  <b>ALTER : ENT</b>  <b>DIRECT : ENT</b>  <b>COLOUR REV : ENT</b>  <b>DIRECT OK : ENT</b>  <b>ADD : NO</b>  <b>KNIT TECH : 170 : ENT</b>  <b>ENLARGE POS : ENT</b>  <b>CM? : NO</b>  <b>↑ R 78 : ENT</b>  <b>↔ 40 : ENT</b>  <b>POSITION : ENT</b>  <b>PATT AFT R 0 : ENT</b>  <b>TO R/L - 0 : ENT</b></p>	<p><b>E6000 PROGRAMME</b>  <b>IN PATT AT R 0 : ENT</b>  <b>↑ REP R 0 : ENT</b>  <b>↔ REP STS : NO : ENT</b>  <b>ALL ST PATT : ENT</b>  <b>FORM : ENT</b>          Enter Form Programme here  <b>START CAST ON</b></p> <p><b>CREATION 6 VERSION</b>  <b>PROGRAMME : ENT</b>  <b>ERASE : ENT</b>  <b>CAST ON : 4 : ENT</b>  <b>ALL ST PATT : NO</b>  <b>ST PATT A : Press blank key &amp; 0. Press any PC key to trans patt to console.</b>  <b>ALTER : ENT</b>  <b>DIRECT : ENT</b></p>	<p><b>COLOUR REV : ENT</b>  <b>DIRECT OK : ENT</b>  <b>ADD : NO</b>  <b>KNIT TECH : 170 : ENT</b>  <b>ENLARGE POS : ENT</b>  <b>CM? : NO</b>  <b>↑ R 78 : ENT</b>  <b>↔ 40 : 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 : ENT</b>  <b>↔ REP STS : NO : ENT</b>  <b>ALL ST PATT : ENT</b>  <b>FORM : ENT</b>          Enter Form Programme here  <b>START CAST ON</b></p>
--	--	---

**FORM 6 USERS**  
 CALL REQUIRED "FORM IN CM" FROM MEMORY. CONVERT TO "SHAPE IN STS & RS" BY ENTERING YOUR SWATCH SIZE. CALL STITCH PATTERN FROM MEMORY & PLACE CENTRALLY ONTO SHAPE. REPEAT PATTERN VERTICALLY BUT NOT HORIZONTALLY. SAVE AS "SHAPE WITH PATTERN" SELECT KNIT A FORM FROM MAIN MENU. SWICH ON CONSOLE & PROGRAMME AS FAR AS CAST ON. TRANS SHAPE & PATTERN BY PRESSING ANY PC KEY.

	84cm	90cm	98cm	108cm	114cm	122cm
Pg. 11						
1	106	106	106	106	106	106
2	156	156	156	156	156	156
3	A	A	A	A	A	A
4	B	B	B	B	B	B
5	62	64	69	74	79	85
6	84	90	98	108	114	122
7	*	*	*	*	*	*
8	195	195	195	195	195	195
9	C	C	C	C	C	C
10	135	135	135	135	135	135
11	132	132	132	132	132	132
12	38	38	38	38	38	38
13	62	64	69	74	79	85
14	84	90	98	106	114	122
15	**	**	**	**	**	**
16	35	35	35	35	35	35
17	62	65	66	67	69	69
18	***	***	***	***	***	***
19	67	67	67	67	67	67
20	191	191	191	191	191	191
21	142	141	142	143	145	146
22	32	32	40	42	45	45
23	71	71	71	71	71	71
24	191	191	191	191	191	191
25	139	137	139	143	143	147
26	1	2	2	3	3	3
27	135	135	135	135	135	135
28	18	22	25	26	29	29
29	190	190	190	190	190	190
30	144	149	151	151	154	155
31	0	0	0	0	0	0





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

B. Trans all sts to BB Ns. Set for St Patt as Diag 2.

*St Patt A. Duomatic:- Place position pins 1 outside work at Rt, 1 under N 20 Rt, 1 under N 20 Lt.*

K in patt as chart.

Pattern Working Instructions. As pushers come to upper position on the FB, transfer corresponding BB st(s) to FB Ns with double ended bodkin. Place BB Ns out of work. As FB pushers change position to down, trans FB sts back to corresponding BB Ns.

C. Dec at sides as chart. Cont in Patt.

D. Dec at shoulders as chart. Cont in Patt. CoF.



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

B. Trans all sts to BB Ns. Set for St Patt as Diag 2.

*St Patt A. Duomatic:- Place position pins 1 outside work at Rt, 1 under N 20 Rt, 1 under N 20 Lt.*

K in patt as chart.

Pattern Working Instructions. As pushers come to upper position on the FB, transfer corresponding BB st(s) to FB Ns with double ended bodkin. Place BB Ns out of work. As FB pushers change position to down, trans FB sts back to corresponding BB Ns.

C. Dec at sides for armholes & neckline as chart. Cont in Patt.

D. Dec at shoulders as chart. Cont in Patt. CoF.



Block & steam all parts to size & shape, excepting ribs. Join both shoulder seams.



### Button Band

CoCir 2X1 Col 1 over 179Ns. SS 4.5/4.5. K 20Rs. Push up all empty Ns both beds. K 1R to Lt. Rack 1 place Lt. K 1R to Rt. Lks N/GX K 6Rs. Hold down loop of yarn between beds. Lks GX/N K 6Rs. Open beds.

	84cm	90cm	98cm	108cm	114cm	122cm
1	106	106	106	106	106	106
2	156	156	156	156	156	156
3	A	A	A	A	A	A
4	B	B	B	B	B	B
5	121	128	138	149	159	169
6	84	90	98	106	114	122
7	*	*	*	*	*	*
8	195	195	195	195	195	195
9	C	C	C	C	C	C
10	135	135	135	135	135	135
11	132	132	132	132	132	132
12	38	38	38	38	38	38
13	121	128	138	149	159	169
14	84	90	98	106	114	122
15	**	**	**	**	**	**
16	35	35	35	35	35	35
17	62	65	66	67	69	69
18	***	***	***	***	***	***
19	103	103	103	103	103	103
20	191	191	191	191	191	191
21	139	137	139	143	143	147
22	1	2	2	3	3	3
23	135	135	135	135	135	135
24	18	22	25	26	29	29
25	190	190	190	190	190	190
26	144	149	151	151	154	154
27	0	0	0	0	0	0

Hang front over back bed with right side uppermost and RT front edge 0.5cm over BB Ns.

Push BB Ns through front edge 0.5 cm from the edge. Close BB N latches & pull Ns down until work is resting on latches.

Close beds ensuring that front edge is well down between beds.

Trans FB sts to BB Ns, pulling each BB N down hard as transfer is made. Flip work over to hang down over FB. Cast off with cast off by hand method, (NOT latch too), over all FB Ns. Remove from machine.

### Buttonhole Band

CoCir 2X1 Col 1 over 179Ns. SS 4.5/4.5. K 10Rs. Make 6 buttonholes over 4Ns each evenly from bottom edge to start of V position. K 10Rs. Push up all empty Ns both beds. K 1R to Lt. Rack 1 place Lt. K 1R to Rt. Lks N/GX K 6Rs. Hold down loop of yarn between beds. Lks GX/N K 6Rs.

Open beds.

Hang front over back bed with right side uppermost and LT front edge 0.5cm over BB Ns.

Push BB Ns through front edge 0.5 cm from the edge. Close BB N latches & pull Ns down until work is resting on latches.

Close beds ensuring that front edge is well down between beds.

Trans FB sts to BB Ns, pulling each BB N down hard as transfer is made. Flip work over to hang down over FB. Cast off with cast off by hand method, (NOT latch too), over all FB Ns. Remove from machine.

### Arm Bands

CoCir 2X1 Col 1 over 116[132:138:142:152:152] Ns. SS 4.5/4.5. K 20Rs. Push up all empty Ns both beds. K 1R to Lt. Rack 1 place Lt. K 1R to Rt. Lks N/GX K 6Rs. Hold down loop of yarn between beds. Lks GX/N K 6Rs.

Open beds. Hang front & back over back bed with right side uppermost and armhole edge 0.5cm over BB Ns. Push BB Ns through armhole edge 0.5 cm from the edge. Close BB N latches & pull Ns down until work is resting on latches.

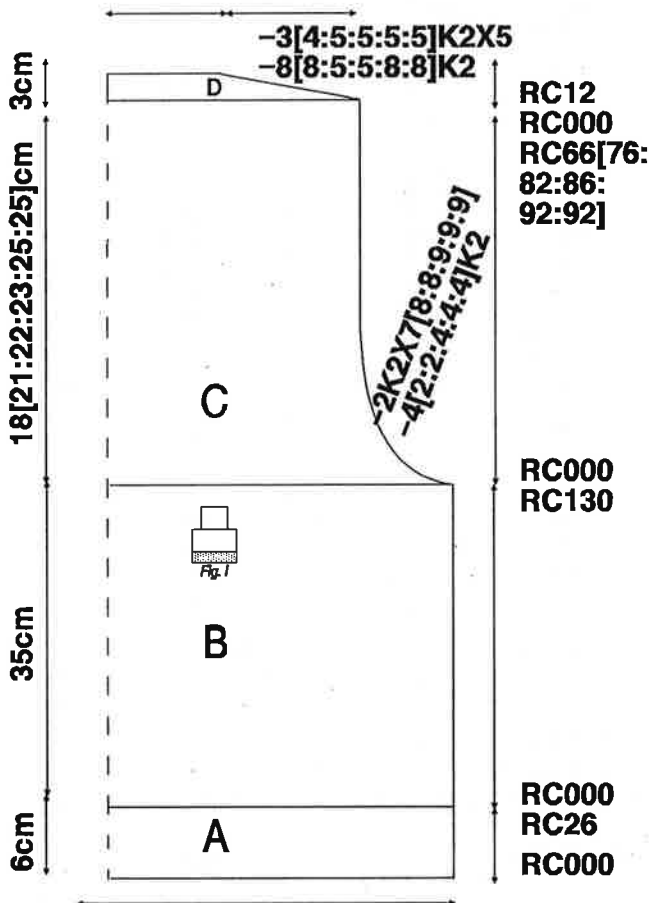
Close beds ensuring that front edge is well down between beds.

Trans FB sts to BB Ns, pulling each BB N down hard as transfer is made. Flip work over to hang down over FB. Cast off with cast off by hand method, (NOT latch too), over all FB Ns. Remove from machine.

Join side seams & armband seams. Join centre back band seam.

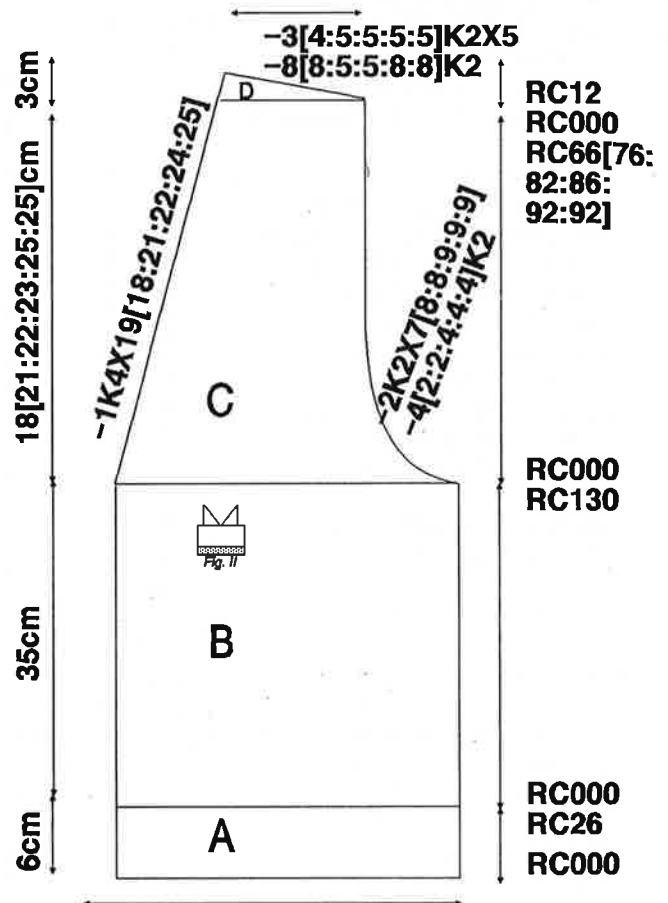
Sew on buttons to match buttonholes. Give final light steaming to finish.

17:19:19]cm 12:13:13]cm  
 15[14:16: 9[11:12:  
 44:48:50]sts 30:33:33]sts  
 38[36:42: 23[28:30:



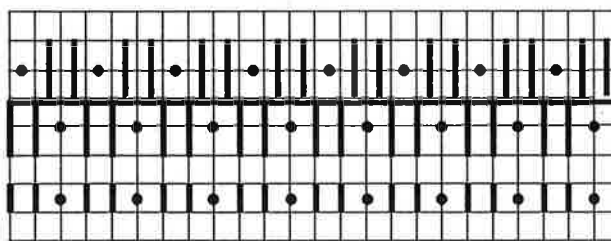
47[50:54:58:62:66]cm  
 120[128:138:148:158:168]sts

12:13:13]cm  
 9[11:12:  
 30:33:33]sts  
 23[28:30:



47[50:54:58:62:66]cm  
 120[128:138:148:158:168]sts

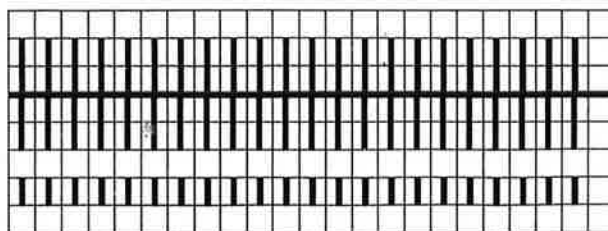
### DIAGRAM 1



E6000 DUO  
 N 4 N 4  
 LX 4 N 4

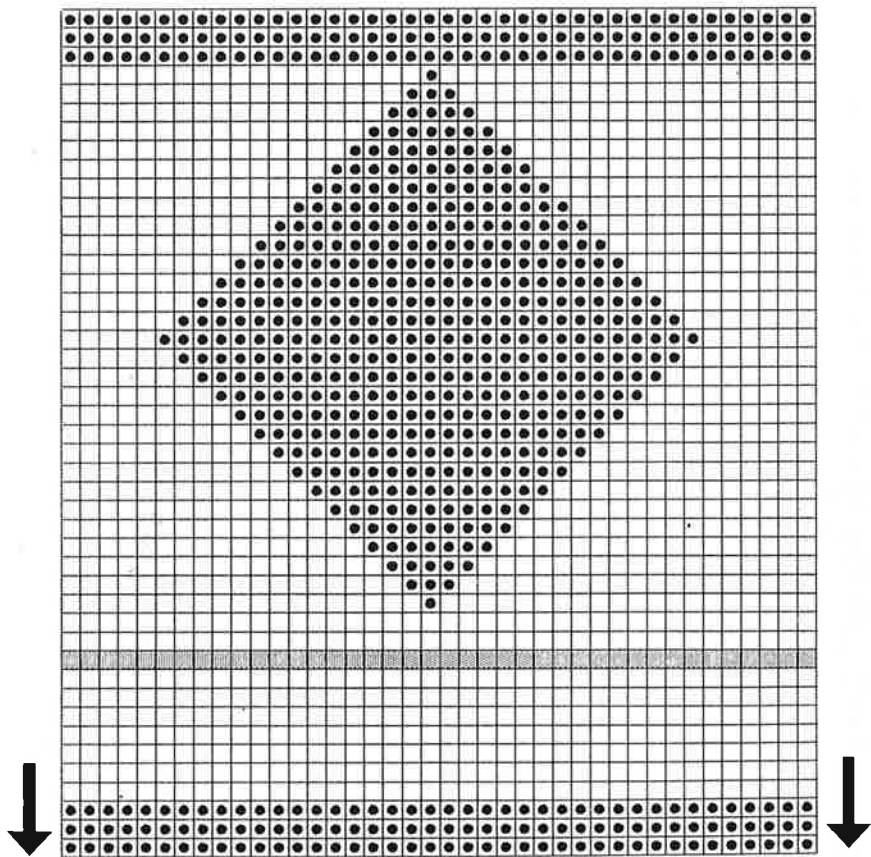
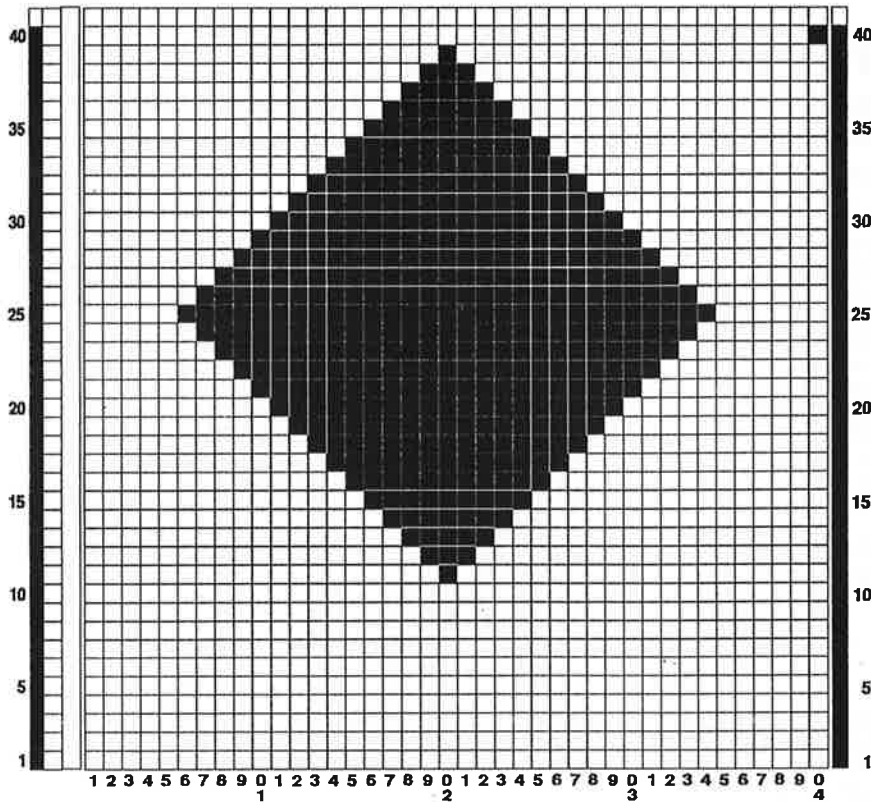
FB PUSHERS 6000 ONLY

### DIAGRAM 2



E6000 DUO  
 N 6.5 N 6.5  
 LX 6 BX 6

Transfer BB st to FB when FB pusher is in WP below N.  
 Trans FB sts to BB when FB pushers in lower position.  
 Place BB Ns out of work when FB Ns are working.



\*\*\*\*\*

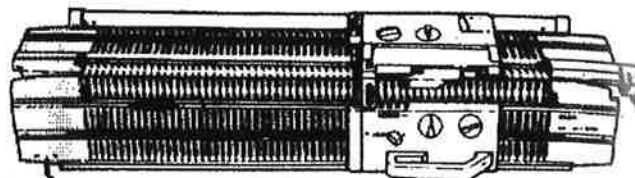
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# D2308 "Mayflower" Sweater

For E6000 machines with or without Creation 6. Pre-printed reader sheets and Creation 6 disks are available, see details on page 1. Scanner picture included in this pattern.

A Multisize Pattern. Pictured on Page 36



## 6000 ONLY



64[72:78:82:86:92:97]cm Chest.



82[88:88:92:96:102:108]cm Chest.



Any 2/30's yarn, natural or synthetic. We used Bramwell 100% Acrylic 2/30's.

1 cone Turquoise plus 1 cone Royal Blue = Col 1 & 1 cone Black plus 1 cone Maroon = Col 2. Alternatively, you may use 2 ends of the same shade for each Col. See Notes.



40sts - 132 mm 40Rs = 48mm  
OR 100sts = 330mm 100Rs = 120mm, measured over main St Patt.  
40Rs Hem = 95mm.



CoCir K/K as Diag 1 Col 1. Cast on 1. Hem as Diag 2 with St Patt A 1100 altered as given. Main jacquard St Patt B using sheet(s) given, Creation 6 disk, (optional purchase), or scanned from design given, and as Diag 3, Tech 180.



Page 3.



310g Size 82cm Chest.



Yarns used 2 ends together throughout. Using 1 end Turquoise + 1 end Royal as Col 1 and 1 end Maroon + 1 end black gives a "tweedy" effect to the yarn which also adds a three dimensional effect to the finished design. You may also choose to use only 2 ends of single shades for each Col. The striped rib effect is actually a K/K hem knitted in a 2 Col jacquard pattern, as given.

E6000 PROGRAMME		
PROGRAMME : ENT	Either read in sheets A, B, C, D, E, F, G, H, I, or trans design from Creation 6	ADD : ENT
ERASE : ENT		ADD WHAT? : ● : ENT
CAST ON : 1 : ENT		Read in sheets G, H, I
ALL ST PATT : NO		ALTER : NO
ST PATT A : 1100 : ENT		3 COL : NO
ALTER : NO	If using Reader Sheets	DIST R 0 : NO : ENT
KNIT TECH : 181 : ENT	ST PATT B : ● : ENT	DIST STS 0 : 0 : ENT
ENLARGE POS : ENT	Read A, B & C	KNIT TECH : 180 : ENT
CM? : NO	ALTER : ENT	ENLARGE POS : NO
↑ R 8 : ENT	DIRECT : NO	ALL ST PATT : ENT
↔ STS : 2 : NO	ADD : ENT	FORM : ENT
X : 2 : ENT	ADD WHAT? : ● : ENT	Enter Form Programme here
↑ STS 4 : ENT	Read sheets D, E, F	START CAST ON : ENT
POSITION : NO	ALTER : ENT	
ALL ST PATT : NO	DIRECT : NO	
ST PATT B :	3 COL : NO	
	DIST R 0 : NO : ENT	
	DIST STS 0 : 0 : ENT	

### FORM 6 USERS

Select required size Form In Cm. Convert to Form In Sts & Rs with your swatch measurements & save. Place stitch pattern onto Form In Sts & Rs & save as Form With Pattern. Switch on console & programme as far as CAST ON. Press blank key & 0. Select Knt A Form from main Form 6 menu. Press any PC key to transfer pattern & shape to console.

	64cm	72cm	78cm	82cm	86cm	92cm	97cm
1	48	48	48	48	48	48	48
2	132	132	132	132	132	132	132
3	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B
5	124	133	133	139	145	155	164
6	64	72	78	82	86	92	97
7	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135
11	142	142	142	142	150	150	150
12	38	38	38	38	38	38	38
13	124	133	133	139	145	155	164
14	64	72	78	82	86	92	97
15	**	**	**	**	**	**	**
16	23	25	29	29	30	27	27
17	48	52	59	60	64	64	64
18	***	***	***	***	***	***	***
19	231	231	231	231	231	231	231
20	185	185	185	185	185	185	185
21	135	135	135	135	135	135	135
22	135	135	135	135	135	135	135
23	64	72	84	88	93	105	105
24	191	191	191	191	191	191	191
25	142	148	148	151	154	157	163
26	5	5	5	5	5	5	5
27	69	69	69	69	69	69	69
28	191	191	191	191	191	191	191
29	148	146	146	146	146	148	147
30	14	14	14	14	14	14	14
31	135	135	135	135	135	135	135
32	14	14	14	14	14	14	14
33	0	0	0	0	0	0	0



A. CoCir K/K Col 1 as Diag 1. St Patt A & arrange Ns EXACTLY as Diag 2. K 2Rs Col 1, 2Rs Col 2 & as chart.  
 B. St Patt B & as Diag 3. K 2Rs Col 1, 2Rs Col 2 & as chart.  
 C. Dec at each side as chart & cont St Patt.  
 D. Dec at shoulders K as chart. CoF.



A. CoCir K/K Col 1 as Diag 1. St Patt A & arrange Ns EXACTLY as Diag 2. K 2Rs Col 1, 2Rs Col 2 & as chart.  
 B. St Patt B & as Diag 3. K 2Rs Col 1, 2Rs Col 2 K & inc at both sides as chart.  
 C. K as chart & cont St Patt. CoF. Repeat for second sleeve.

until work is resting on closed latches.  
 Close beds, ensuring that neckline edge is pushed well down between beds. Trans FB sts to BB Ns.  
 Flip work to hang down over FB. CoF by hand over BB Ns, NOT latch method. Remove from machine.



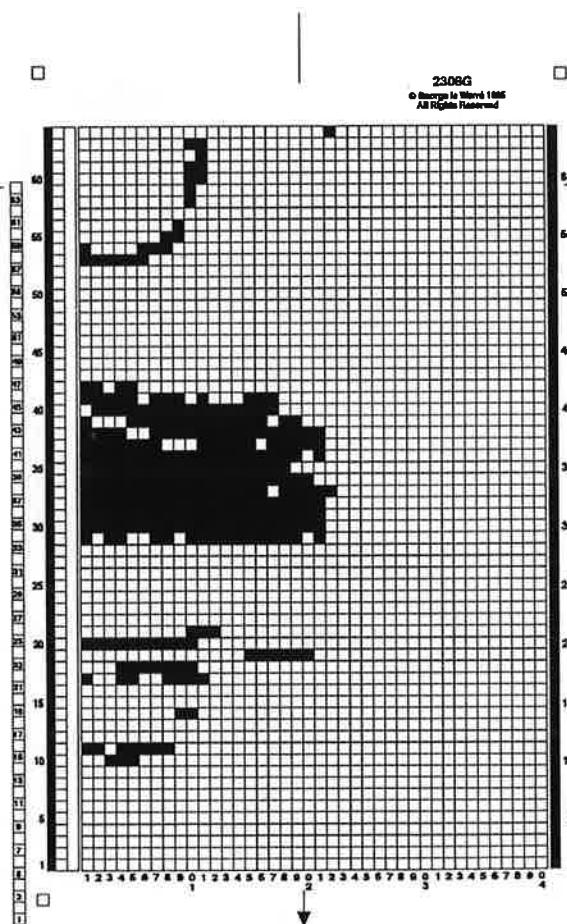
A. CoCir K/K Col 1 as Diag 1. St Patt A & arrange Ns EXACTLY as Diag 2. K 2Rs Col 1, 2Rs Col 2 & as chart.  
 B. St Patt B & as Diag 3. K 2Rs Col 1, 2Rs Col 2 & as chart.  
 C. Dec at each side as chart & cont St Patt.  
 D. Divide work, placing all pushers BB & FB within rails. K Rt side first. K & dec at neck edge as chart.  
 E. Dec at shoulders K as chart. CoF.  
 Return Lt side pushers to work & repeat D & E but with reversed shapings.



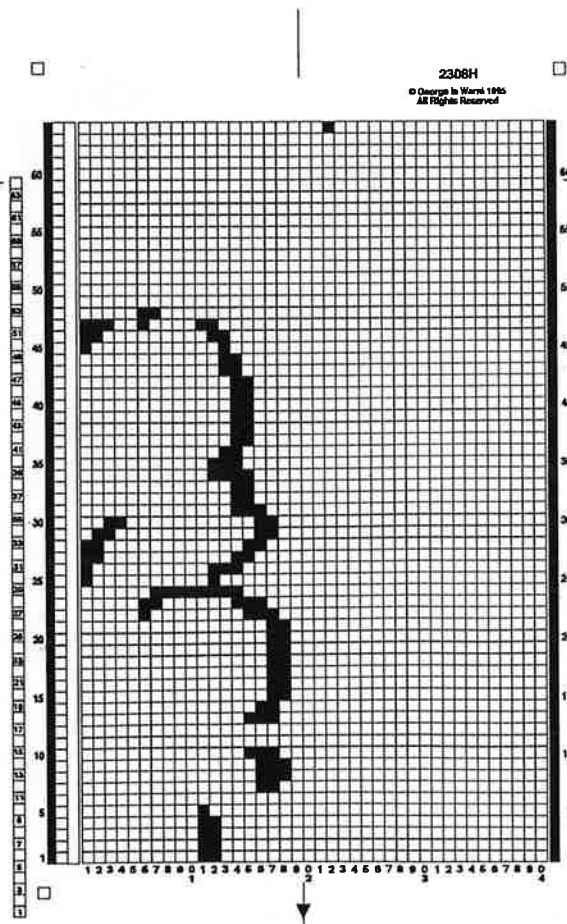
CoCir K/K 80[80:100:100:100:100:100]Ns Col 1. Set for St Patt A & EXACTLY as Diag 2. RC000.  
 K 2Rs Col 1 & 2Rs Col 2 to RC30. Lks N/NK 2Rs Col 1. Lks N/GX SS5/5 K 6Rs Lks GX/N K 6Rs.  
 Open beds.  
 Join Rt Shoulder seam of Back & Front.  
 Lay garment over BB, right side facing uppermost, with neck edge 0.5cm over BB Ns.  
 Push BB Ns through neckline 0.5cm from edge. Close all BB N latches. Push BB Ns down



Block & steam all parts to size & shape, avoiding hems & neckband.  
 Join neckband seam & second shoulder seam as one.  
 Fold band in half to inside & slip stitch down into position.  
 Sew in sleeves.  
 Join side & sleeve seams.  
 Give final light steaming to finish.



Reader Sheet G



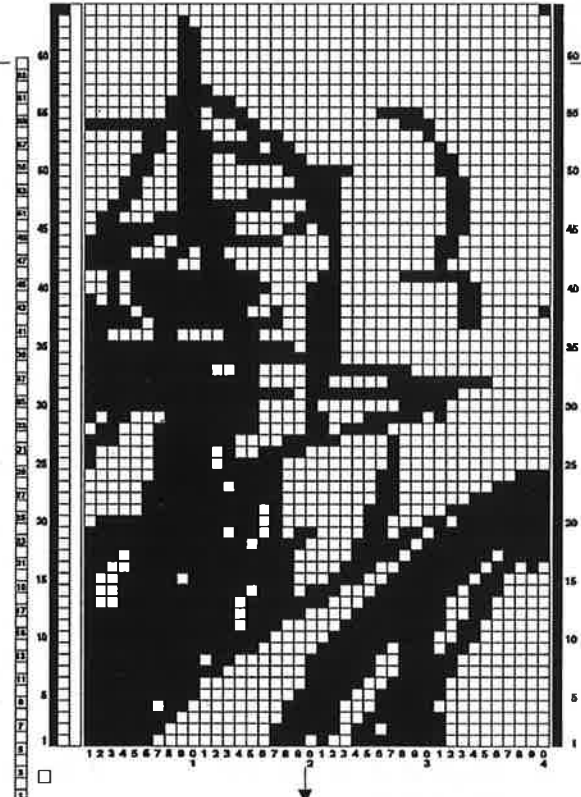
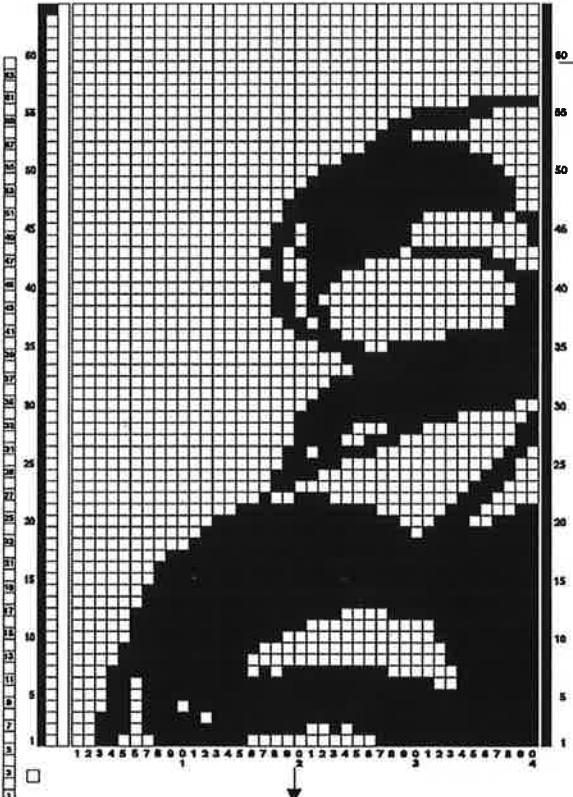
Reader Sheet H

Reader Sheet B

Reader Sheet E

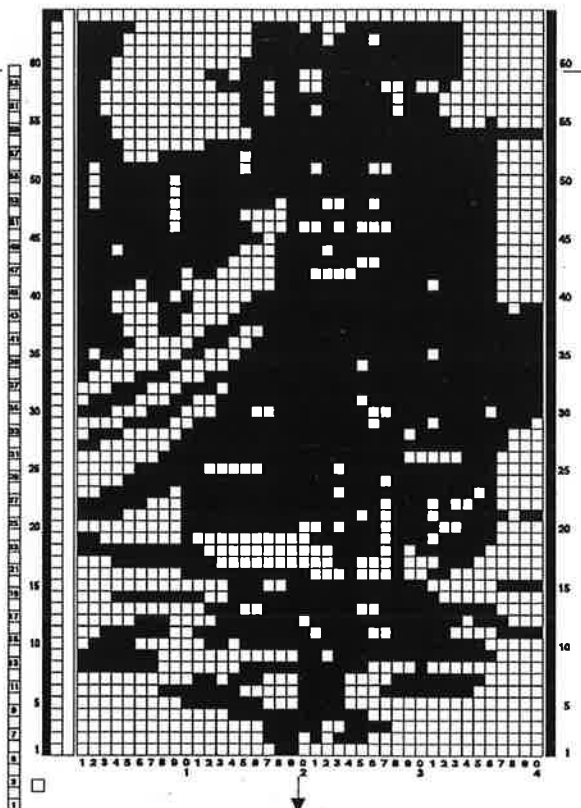
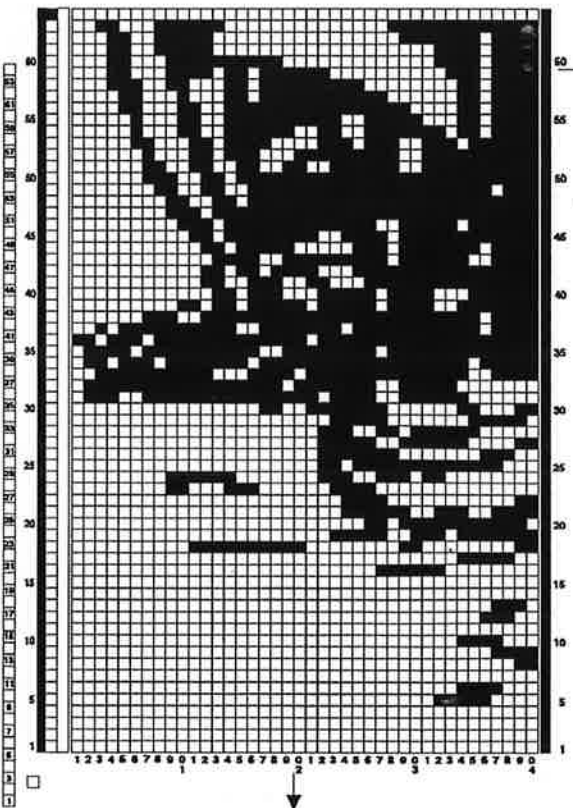
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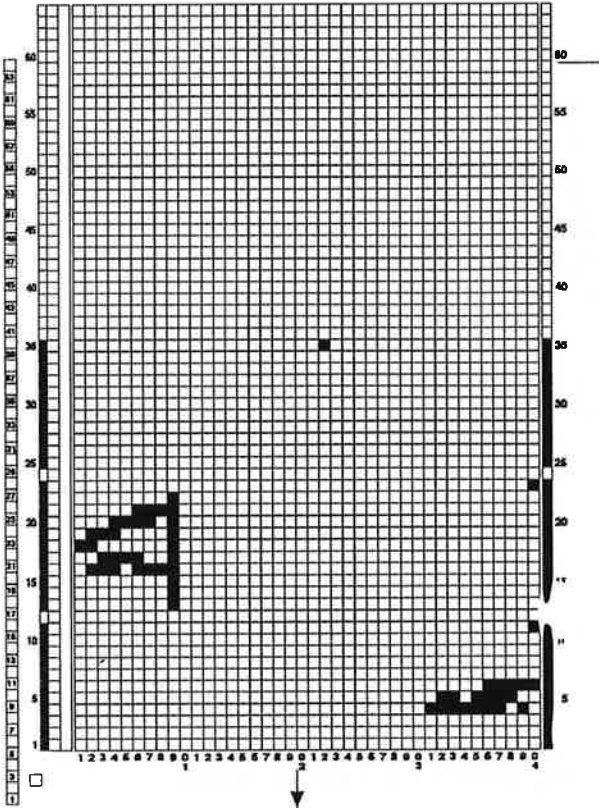
2308D  
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Reader Sheet A

Reader Sheet D

2308I  
2308F  
2308C  
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Reader Sheet C bottom, F middle, I top

Design for Scanners

DIAGRAM 1

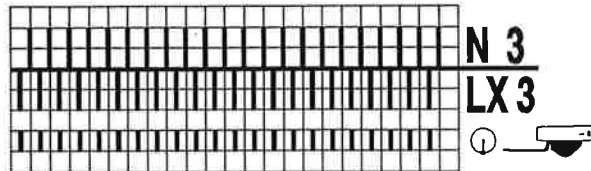


DIAGRAM 2

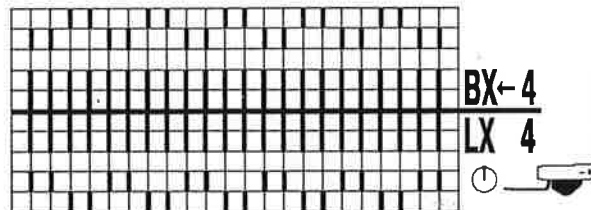
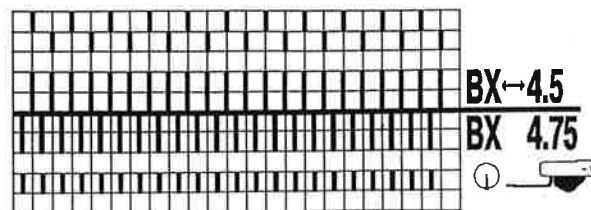
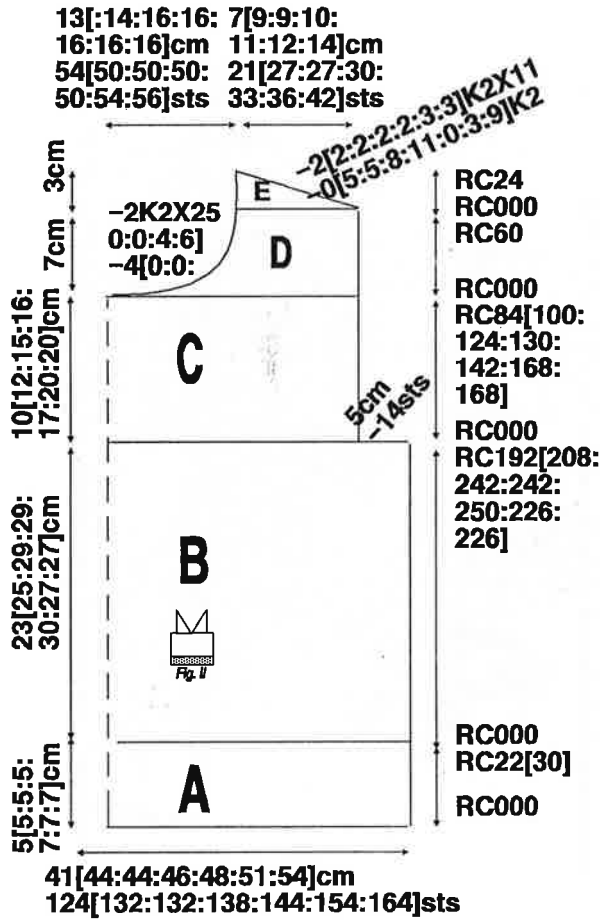
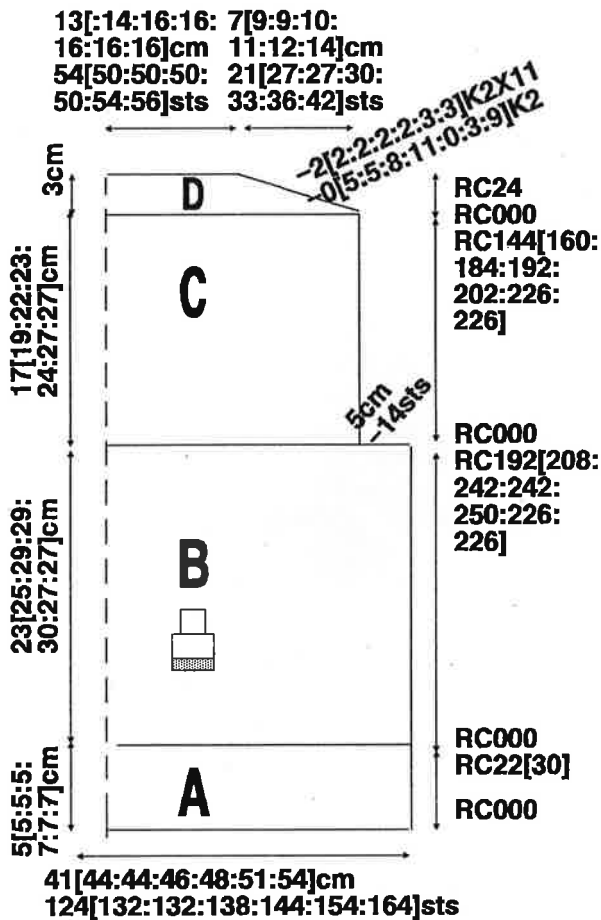
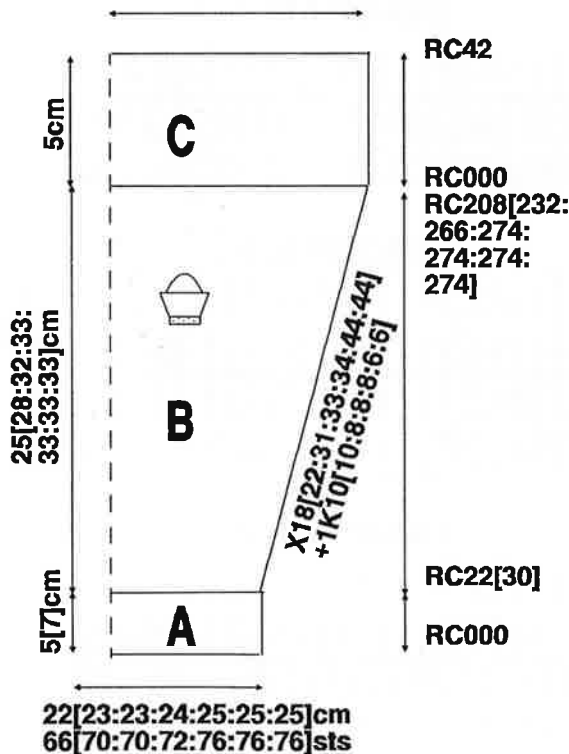


DIAGRAM 3

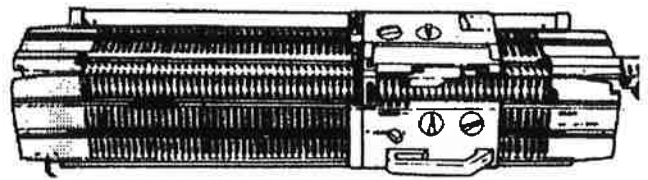




34[38:44:46:48:54:54]cm  
102[114:132:138:144:164:164]sts







# D2304 Cotton Fantasy Jacquard T Shirt

## Quick & Easy Ladies T Shirt Top Pictured Inside Back Cover



**80, 6000**



84[88:92:97:102:107:112]cm Bust.



94[98:102:108:118:122:128]cm Bust.



Yeoman Brittany 2 ply cotton 3/14's. 1 cone Spring Green = Col 1, 1 cone Bluebell = Col 2.



40sts = 186mm 40Rs = 66mm  
OR 100sts = 465mm 100Rs = 165mm, measured over jacquard patt.  
40Rs Rib = 80mm.



2X1 Cast on as Diag 2. Main jacquard as Diag 3 and with card(s) given.



Page 3.



245g Size 97cm Bust.



Yarns are used singly throughout jacquard, but 2 ends Spring Green for Ribs. Blue strippers may be found helpful to push off the tuck formation stitches. This is a very loose, open textured fabric that is cool to wear.

By knitting two back & front shapes & the sleeves being an integral part of the back & front sections, makes this quick & easy to knit garment.

E6000 PROGRAMME		
PROGRAMME : ENT	Read In Patt A	FORM : ENT
ERASE : ENT	ALTER : NO	Enter Form Programme here
CAST ON : 4 : ENT	KNIT TECH : 186 : ENT	START CAST ON
ALL ST PATT : NO	ENLARGE POS : NO	
ST PATT A : ● : ENT	ALL ST PATT : ENT	

### FORM 6 USERS

Call Form In Centimetres in the size you require. Make desired alterations. Convert to Sts & Rs shape by adding your swatch measurements for main pattern & save in DEF directory. Call pattern 1100 from E6000 directory & place in hem section. Double the width & place All Over. Call pattern 2305 from ME directory & place centrally & use All Over Icon. Save as Form with Pattern. Programme console as far as CAST ON. Transfer shape & pattern to console. After 4 cast on rows complete, press ABC to obtain rib/hem pattern. Follow console instructions.



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

B. Set for main st patt & as Diag 2. K 2Rs Col 1 & 2Rs Col 2 throughout as chart.

C. Inc as chart at both edges by making zig-zag between BB & FB Ns then cont knitting. K section str. CoF.



Block & steam press all parts to size & shape.

Steaming only, not pressing ribs. This will make the fabric very relaxed and "floppy", which is what is required.

Join side and underarm seam all in one starting at the lower edge of the garment and ending at the sleeve edge.

Join shoulder seams, leaving opening at centre for neckline. Give final light steaming to finish.

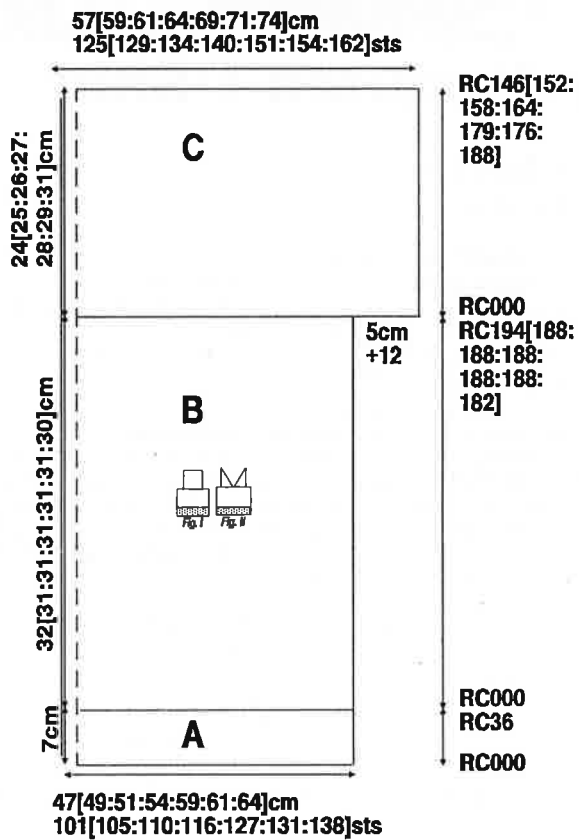


A. CoCir 2X1 2 ends Col 1 as Diag 1. K as chart.

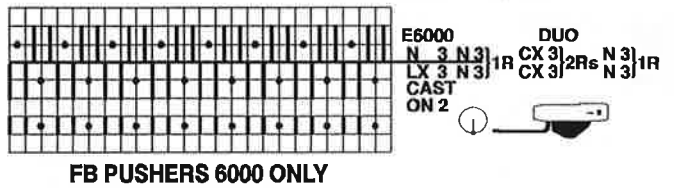
B. Set for main st patt & as Diag 2. K 2Rs Col 1 & 2Rs Col 2 throughout as chart.

C. Inc as chart at both edges by making zig-zag between BB & FB Ns then cont knitting. CoF.

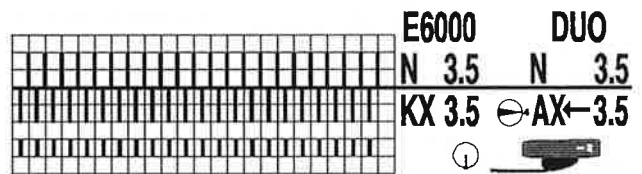
	84cm	88cm	92cm	97cm	102cm	107cm	112cm
1	66	66	66	66	66	66	66
2	186	186	186	186	186	186	186
3	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B
5	101	105	110	116	127	131	138
6	84	88	92	97	102	107	112
7	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135
11	142	142	142	142	142	142	142
12	38	38	38	38	38	38	38
13	101	105	110	116	127	131	138
14	84	88	92	97	102	107	112
15	**	**	**	**	**	**	**
16	32	31	31	31	31	31	30
17	63	63	64	65	66	67	69
18	***	***	***	***	***	***	***
19	100	100	100	100	100	100	100
20	57	57	57	57	57	57	57
21	133	133	133	133	133	133	133
22	135	135	135	135	135	135	135
23	66	69	72	75	78	81	87
24	0	0	0	0	0	0	0



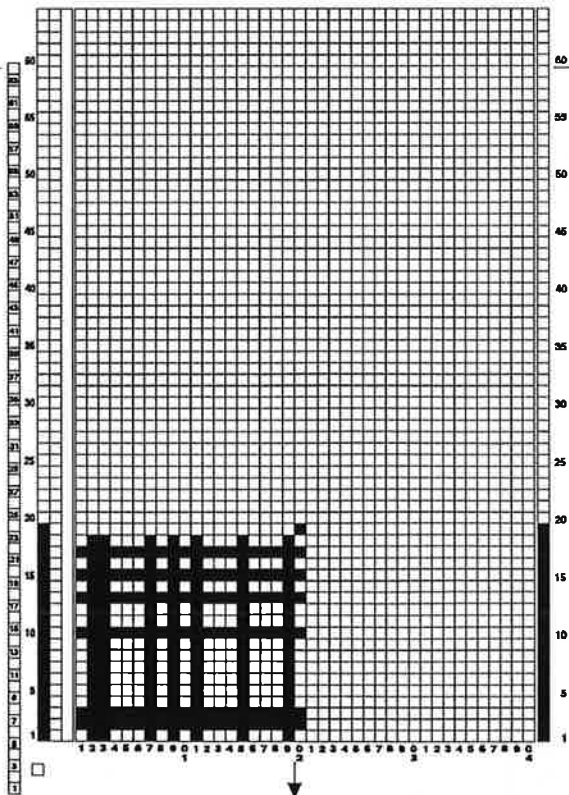
**DIAGRAM 1**



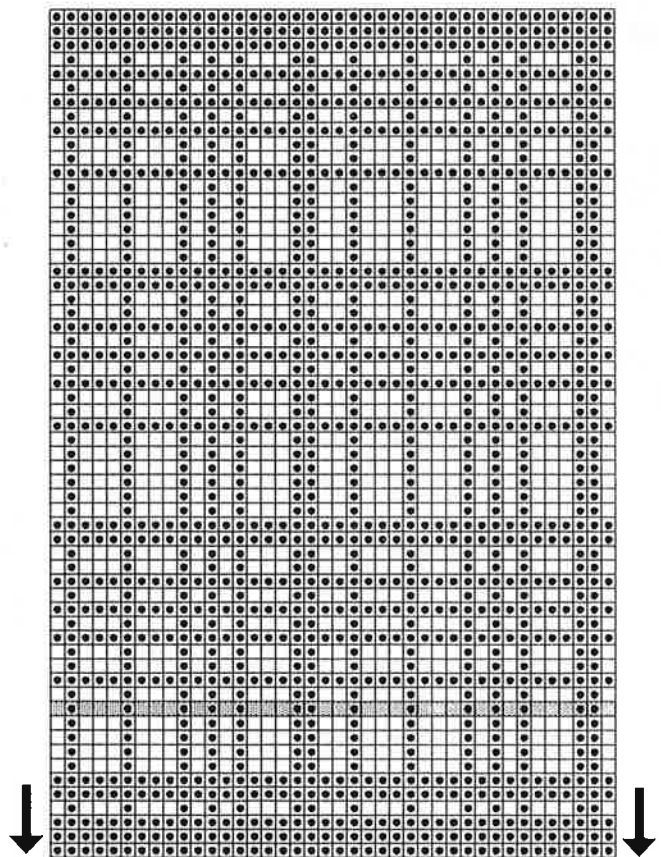
**DIAGRAM 2**



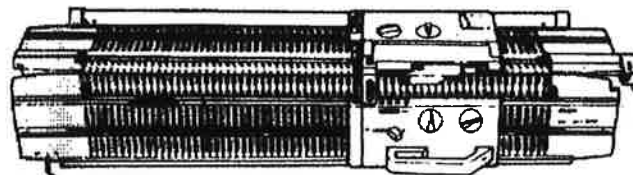
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**Reader Sheet**



**Deco Card**



# D2307 Ladies Pastel Jacquard Top

Designed by Beaks Knits UK

Duomatic and E6000 versions are not identical

Pictured on Page 33



**80, 6000**



86[93:100:107]cm Bust.



98[106:112:120]cm Bust.



**Yeoman Fifty-Fifty** 2 ply. 50% wool 50% acrylic 2/18's NM  
Approx 906 metres per 100g.  
1X350g cone Cream = Col 1  
1X350g cone Petal (Pale Pink) = Col 2, 1X350g cone Willow (Pale Green) = Col 3.



40sts = 185mm 40Rs = 45mm  
OR 100sts = 462mm 100Rs = 112mm, measured over main jacquard pattern. 40Rs hem jacquard pattern = 30mm.



Cast on K/K as Diag 1, Cast on 2. Hem in jacquard patt as Diag 2 with card(s) given, *Tech 195*. 3 Col jacquard as Diag 3 & with card(s) given, *Tech 195*.



Page 3.



350g Size 100cm Bust.

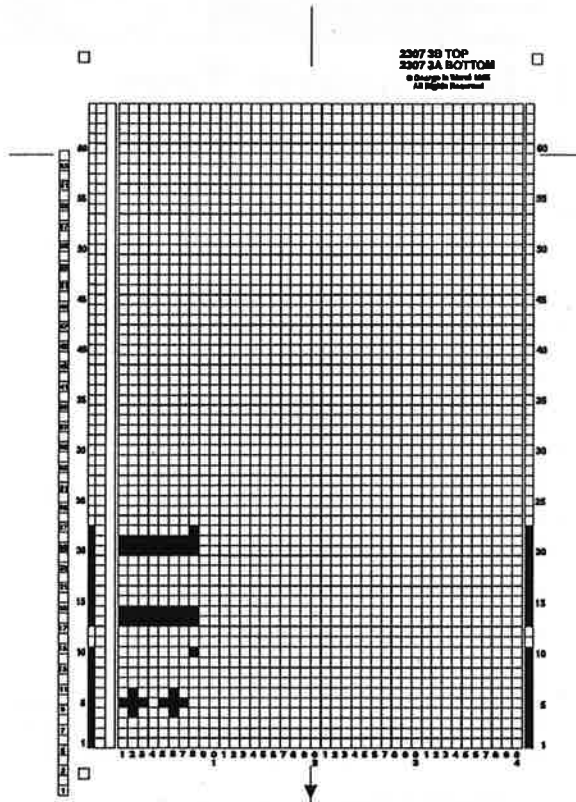


Duomatic & E6000 versions are NOT identical as the stitch pattern is 78 sts wide on E6000. Duomatic version uses the same basic pattern as an all-over design, not a motif. To make a cut & sew version of this garment, enter the Back Form Programme as far as line 12. Change the 166 here to 38. Enter as far as line 18 as given. On line 19 enter 0. This will remove the neck shaping from THESE programmes and allow a straight part to be knitted for cutting the neckline shapes as shown on the charts.

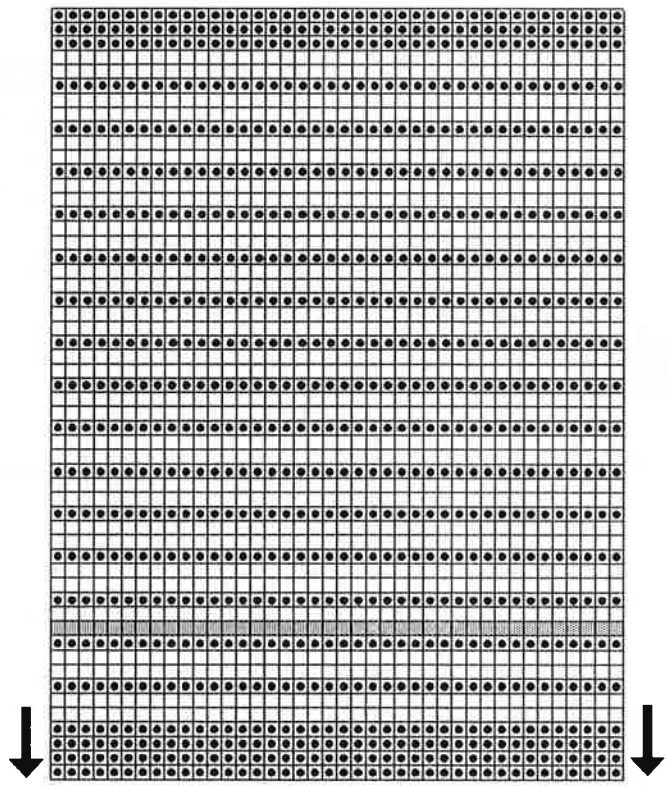
E6000 PROGRAMME		
PROGRAMME : ENT	DIRECT : NO	ALL ST PATT : NO
ERASE : ENT	ADD : ENT	ST PAT C : 195 : ENT
CAST ON : 2 : ENT	ADD WHAT? : ● : ENT	ENLARGE POS : NO
ALL ST PATT : NO	Read in sheet 2B	ALL ST PATT : NO
ST PAT A : ● : ENT	ALTER : ENT	ST PAT D : ● : ENT
Read in sheet 1A	DIRECT : NO	Read in sheet 3A
ALTER : ENT	3 COL : ENT	ALTER : ENT
DIRECT : NO	ADD : NO	DIRECT : NO
ADD : ENT	KNIT TECH : 195 : ENT	ADD : ENT
ADD WHAT? : ● : ENT	ENLARGE PO : ENT	ADD WHAT? : ● : ENT
Read in sheet 1B	CMS? : NO	Read in sheet 3B
ALTER : NO	↑ R 270 : ENT	ALTER : NO
3 COL : ENT	↔ STS 39 : NO	3 COL : ENT
ADD : NO	↔ X 1 : 2 : ENT	ADD : NO
TECH : 195 : ENT	↔ STS 78 : ENT	TECH : 195 : ENT
ENLARGE POS : NO	POSITION : NO	ENLARGE POS : NO
TEST : NO	PATT AFT R 0 : 60 : ENT	ALL ST PATT : ENT
ALL ST PATT : NO	TO R/L : ENT	FORM : ENT
ST PAT B : ● : ENT	IN PAT AT R 0 : ENT	Enter Form Programme
Read in sheet 2A	↑ REP R 0 : NO : ENT	for appropriate part here
ALTER : ENT	↔ REP STS : NO : ENT	START CAST ON : ENT

**FORM 6 USERS**  
SELECT "FORM IN CM" FROM DIRECTORY "FCM". CONVERT TO FORM IN STS & RS BY INSERTING YOUR SWATCH MEASUREMENTS. SAVE IN "DEF" DIRECTORY. CALL STITCH PATTERN FROM "ME" DIRECTORY AND POSITION ON CONVERTED SHAPE. SAVE AS "FORM IN STS & RS WITH PATTERN" IN "DEF" DIRECTORY. GO TO MAIN MENU SCREEN, AND SELECT "KNIT A FORM". DOUBLE CLICK ON KNIT A FORM. CLICK ON COL SEQUENCE ALRIGHT AND KNIT A FORM IN NEXT SCREEN. CONNECT AND SWITCH ON CONSOLE. PROGRAMME AS FAR AS CAST ON. AT DISPLAY "PC START" PRESS ANY PC KEYBOARD KEY. PATTERN WILL TRANSFER WITH SHAPE. REMEMBER THAT WITH THIS FORM YOU WILL HAVE TO PRESS KEY ABC AFTER CAST ON COMPLETE DISPLAYED TO GET THE FIRST STITCH PATTERN FOR THE HEM. AFTER THIS ALL PATTERNS WILL BE CALLED AUTOMATICALLY, YOU CONFIRM WITH ENT.

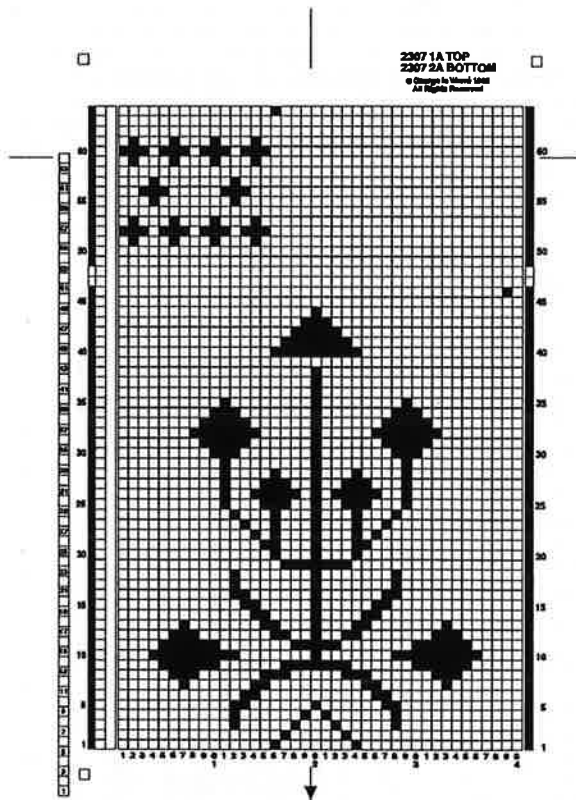
	86cm	93cm	100cm	107cm
1	45	45	45	45
2	185	185	185	185
3	A	A	A	A
4	B	B	B	B
5	106	115	121	130
6	86	93	100	107
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	156	156	156	156
12	166	166	166	166
13	106	115	121	130
14	86	93	100	107
15	**	**	**	**
16	55	55	55	55
17	63	63	63	63
18	***	***	***	***
19	67	67	67	67
20	191	191	191	191
21	143	143	143	143
22	18	18	18	18
23	135	135	135	135
24	13	13	13	13
25	0	0	0	0



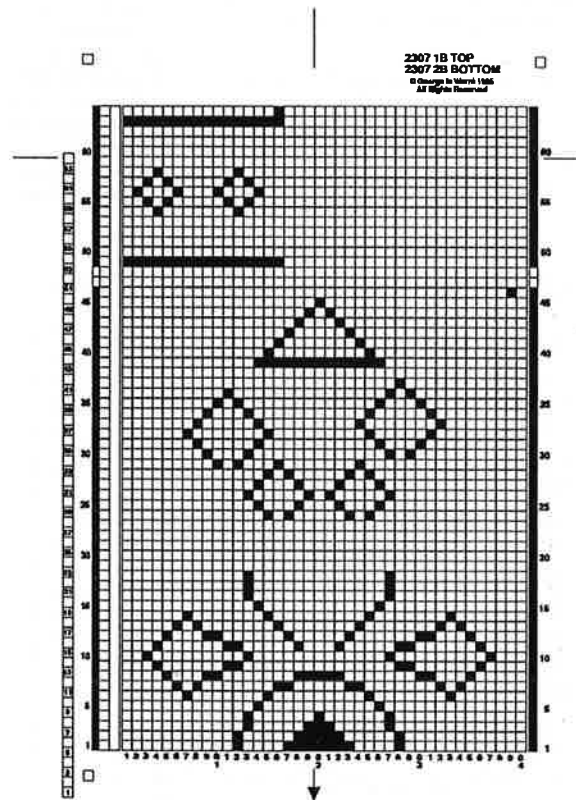
Reader Sheet 3A Bottom, 3A Top



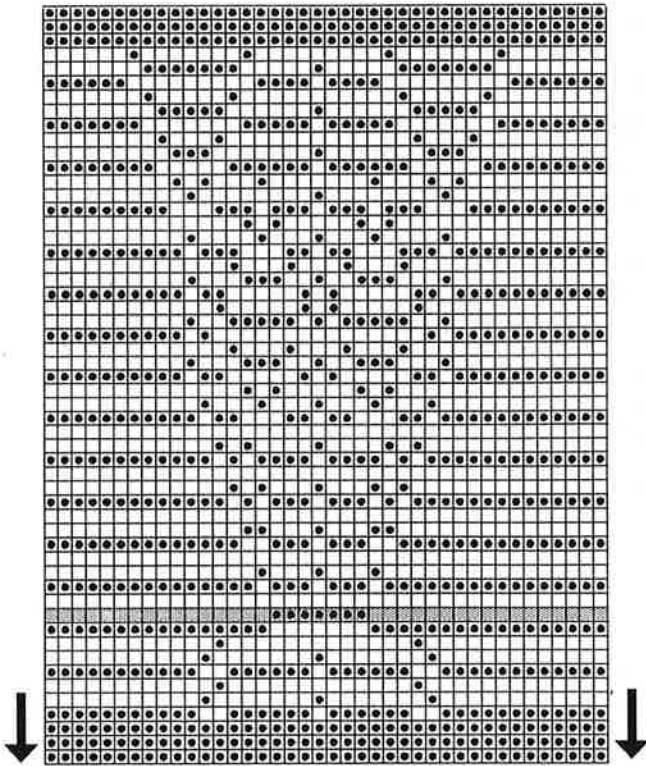
Deco Card 5



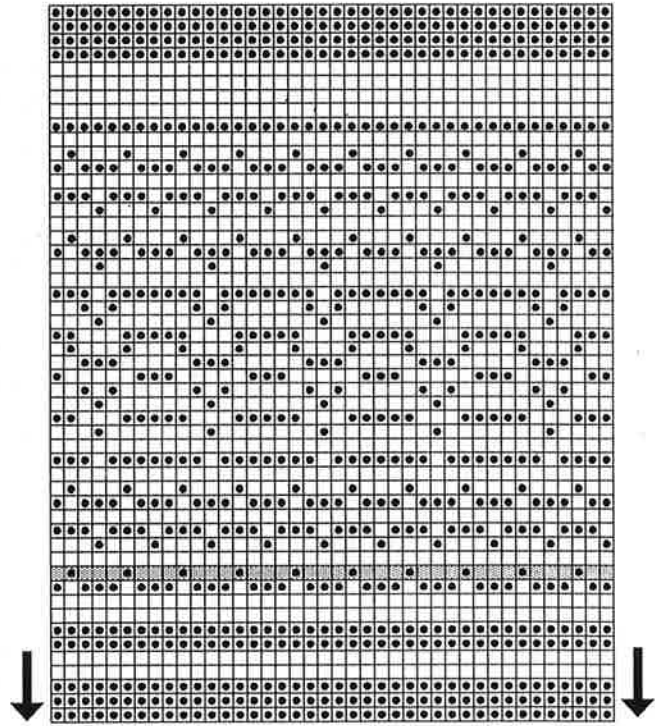
Reader Sheet 2A Bottom, 1A Top



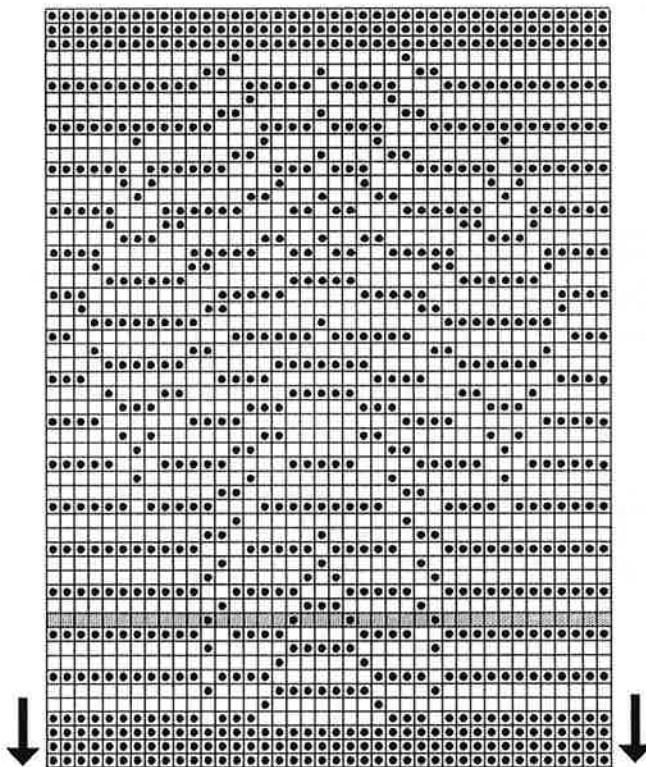
Reader Sheet 2B Bottom, 1B Top



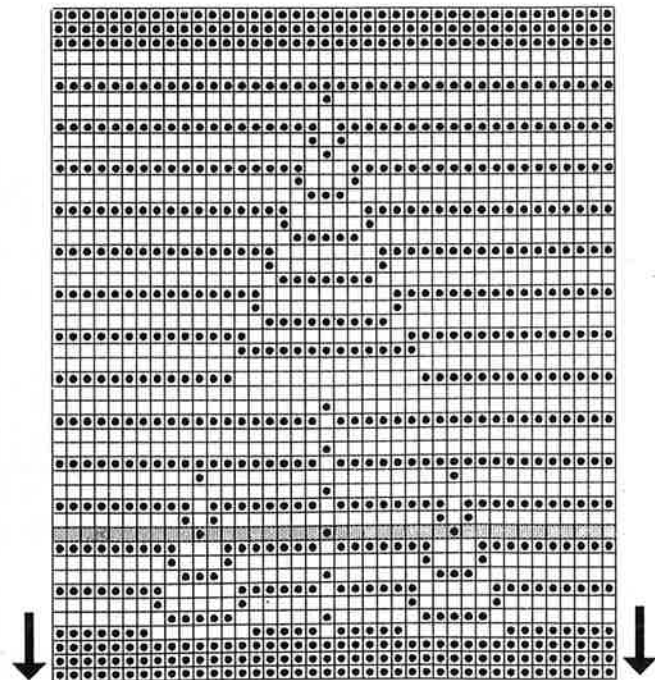
Deco Card 2



Deco Card 4



Deco Card 1



Deco Card 3



A. CoCir K/K Col 1 as Diag 1. Set for *St Pat A*, insert Deco Card 4 into reader, & as Diag 2. K in 3Col jacquard as chart. B. Set as Diag 3 for *St Pat B*, insert Deco cards 1, 2 & 3 into reader. K in 3Col jacquard. E6000 N.B. Revised Back lock setting as Diag. K as chart. C. Divide work, placing Lt BB & FB pushers within rails. Note Deco card row number. Work on Rt side first. Dec & K as chart. CoF. Replace Lt side pushers into work. Return Deco to noted number. K Lt side as Rt reversing shapings. CoF. Alternatively, alter Form programme as given in Notes & K straight to make cut & sew version.



A. CoCir K/K Col 1 as Diag 1. Set for *St Pat A*, insert Deco Card 4 into reader, & as Diag 2. K in 3Col jacquard as chart. B. Set as Diag 3 for *St Pat B*, insert Deco cards 1, 2 & 3 into reader. K in 3Col jacquard. E6000 N.B. Revised Back lock setting as Diag. K as chart. C. Divide work, placing Lt BB & FB pushers within rails. Note Deco card row number. Work on Rt side first. Dec & K as chart. CoF. Replace Lt side pushers into work. Return Deco to noted number. K Lt side as Rt reversing shapings. CoF. Alternatively, alter Form programme as given in Notes & K straight to make cut & sew version.



A. CoCir K/K Col 1 as Diag 1. Set for *St Pat A*, insert Deco Card 4 into reader, & as Diag 2. K in 3Col jacquard as chart. B. Set as Diag 3 for *St Pat C*, insert Deco card 5 into reader. K in 3Col jacquard. E6000 N.B. Revised Back lock setting as Diag. K & inc as chart. CoF.



A. CoCir K/K Col 1 as Diag 1. Set for *St Pat C*, insert Deco Card 5 into reader, & as Diag 2. K in 3Col jacquard as foll:- 6Rs 4.75/4.75 6Rs 4.5/4.5 6Rs 4.25/4.25 6Rs 4/4 6Rs 3.75/3.75 6Rs 3.5/3.5 12Rs 3.25/3.25 RC52 RC000 Set as Diag 3 for *St Pat D*, insert Deco cards 4 into reader. K in 3Col jacquard as foll :- 12Rs SS 3.25/3.25 6Rs 3.5/3.5 6Rs 3.75/3.75 6Rs 4/4 6Rs 4.25/4.25 6Rs 4.5/4.5 12Rs 4.75/4.75 RC54 Lks GX/N Col 1 black strippersa K 4Rs. Pull down loop of yarn between beds. Lks N/GX K 4Rs Change to WY K 2Rs. Pull down loop of yarn between beds Lks GX/N K 2Rs. Lks N/N SS 3/3 Orange strippers K several Rs & release.



Steam & block all parts to size & shape. Join shoulder seams. Join neckband into circle & steam. If making cut & sew version, mark & cut necklins as shown in charts.

	86cm	93cm	100cm	107cm
1	45	45	45	45
2	185	185	185	185
3	A	A	A	A
4	B	B	B	B
5	50	52	54	54
6	23	24	25	25
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	156	156	156	156
12	38	38	38	38
13	91	97	102	102
14	3	3	3	3
15	3	3	3	3
16	39	40	42	42
17	47	48	50	50
18	***	***	***	***
19	0	0	0	0

Sew neckband to outside of garment backstitching through open loops stitch by stitch & unravelling WY as you go. Backstitch through open loops stitch by stitch to inside of envelope unravelling WY as you go & enclosing neckline edge within envelope. Fold band in half to inside & slip stitch cast on edge to inside of neck. Sew in sleeves. Join side & sleeve seams. Give final light steaming.

DIAGRAM 1

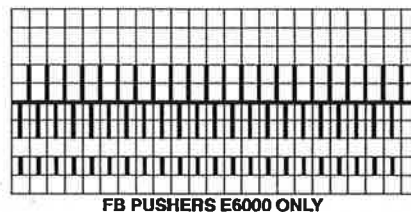


DIAGRAM 2

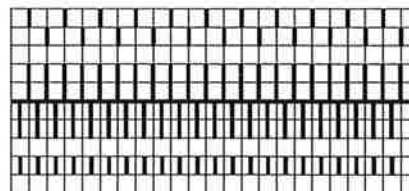
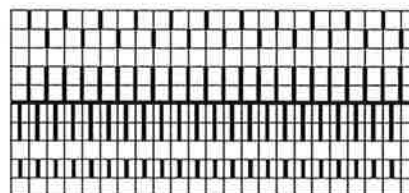
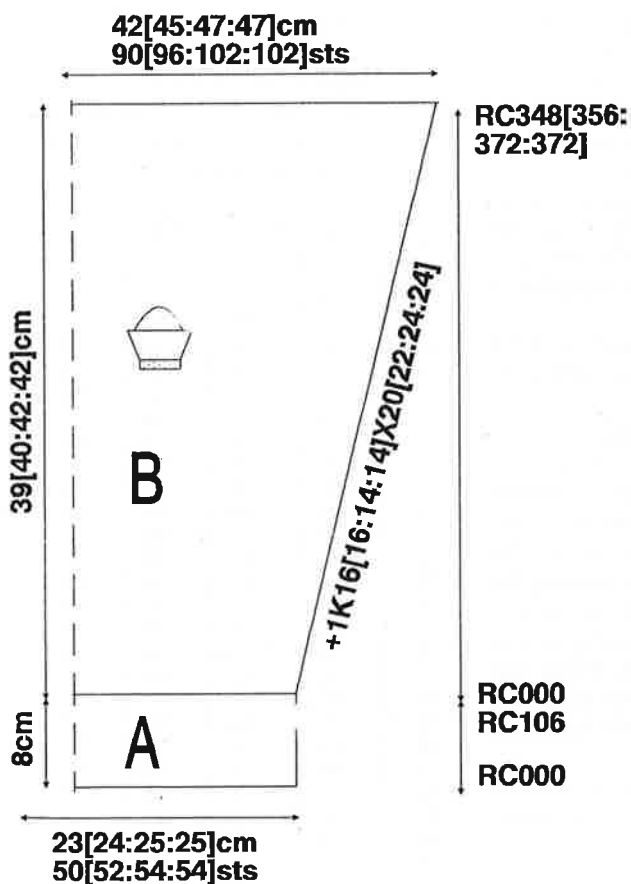
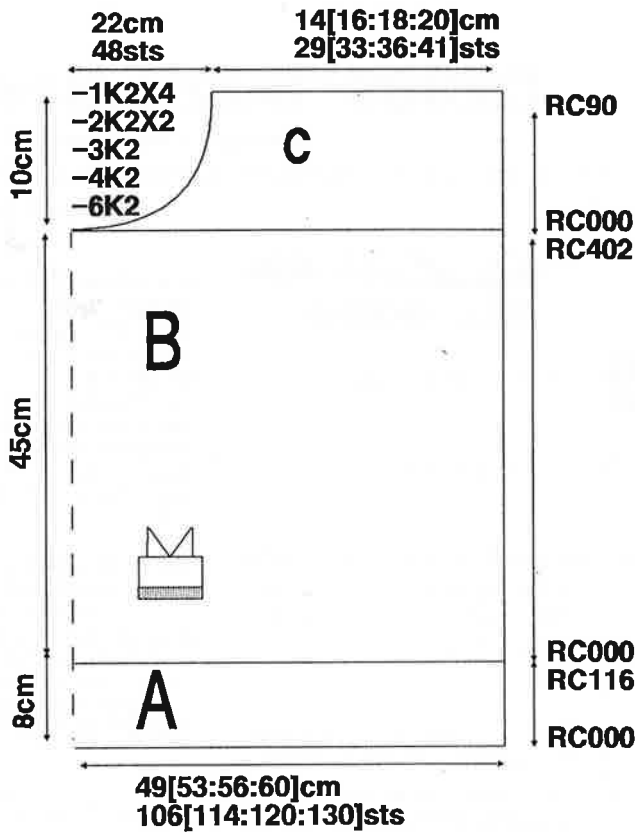
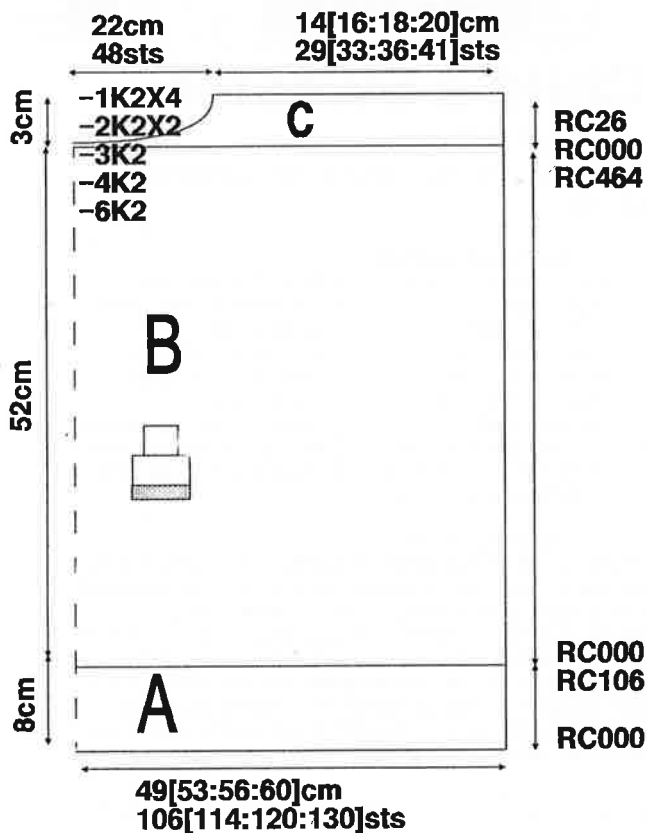


DIAGRAM 3





**CAFFLE CRAFTS**  
for the serious machine knitter

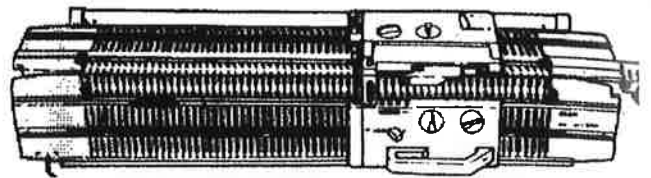
**1995 CAFFLE ACADEMY**

**PASSAP SYSTEM**  
weekend seminar  
3rd, 4th, 5th November 1995

**+ 6th November**  
"Form 6 Seminar" Day

for further details, please contact Jane Thomas  
Caffle Crafts, Clevedon Craft Centre,  
Moor Lane East, Clevedon, Avon.  
Tel: 01275 877378

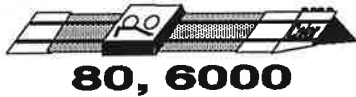
Easy parking, no traffic problems and  
very easy access from M5, just follow  
the brown Craft Centre signs



# D2309 "Bizzie Bee" Child's Sweater

Designed by Irene Krieger for Pfaff Britain

The original is a Creation 6 design, see page 6. Alternatives using card(s) are given here.  
Pictured on Page 34



**80, 6000**



56[61:66:71]cm Chest.



68[73:78:82]cm Chest.



**Bramwell Duomagic 100% acrylic.** Approx 270 metres per 100g. 1 Cone Egg Yolk = Col 1. 1 cone Chocolate = Col 2.



40sts = 158mm 40Rs = 51mm  
OR 100sts = 395mm 100Rs = 126mm, measured over jacquard pattern.  
40Rs rib = 67mm.



Rib 2X1 Cast on 3 & as Diag 1. Jacquard pattern as Diag 2 and using any scanned motif pattern as shown in article on page 6. Alternatively, you may use the reader sheet or Deco card given. N.B. These patterns are not identical to the scanned version used for the original, but are very similar.



Page 3.



200g Size 61cm Chest.



Any suitable pattern of approximately 40 sts & 40Rs, can be used as a motif, (sample scanned pattern is 38sts x 42Rs), but will have to be placed using the ENLARGE & POSITION facility of the E6000. It is wise to allow at least 11 to 12 centimetres of plain knitting at the top so that the motif is well clear of the neckline. To calculate position,

E6000 PROGRAMME		
PROGRAMME : ENT	ENLARGE POS : ENT	ALL ST PATT : NO
ERASE : ENT	CM? : NO	ST PATT B : 183 : ENT
CAST ON : 4 : ENT	↑ R 172 : ENT	ALTER : NO
ALL ST PATT : NO	↔ STS 40 : ENT	ENLARGE POS : NO
ST PATT A :	POSITION : ENT	ALL ST PATT : ENT
For Creation 6, transfer	PATT AFT R 0 : 40 : ENT	FORM : ENT
patt from PC to console	TO R/L : ENT	Enter Form Programme
For reader sheet : ● : ENT	IN PATT AT R 0 : ENT	for appropriate part here
ALTER : NO	↑ REP R 0 : NO : ENT	START CAST ON : ENT
KNIT TECH : 183 : ENT	↑ REP STS : NO : ENT	

**FORM 6 USERS**  
CALL REQUIRED SIZE "FORM IN CM" FROM DISK. CONVERT TO FORM IN STS & RS BY INSERTING YOUR SWATCH MEASUREMENTS AND MAKE ANY DESIRED ALTERATIONS TO SHAPE. THEN SAVE IN "DEF" DIRECTORY.  
CALL STITCH PATTERN FROM THE "ME" DIRECTORY AND PLACE IN THE APPROPRIATE POSITION ON SHAPE. SAVE AS "FORM IN STS & RS WITH PATTERN IN "DEF" DIRECTORY. SELECT "KNIT A FORM" FROM MAIN FORM 6 MENU. CONNECT AND SWITCH ON CONSOLE. PROGRAMME AS FAR AS CAST ON. FOLLOW INSTRUCTIONS ON PC SCREEN TO TRANSFER PATTERN AND SHAPE, PRESSING ANY PC KEYBOARD KEY.

work out the number of rows required for 11 to 12 centimetres, (in this case 86 - say 88). Deduct this amount and rows for motif from the total rows needed to find out how many plain rows to be knitted before motif begins. For my figures, this should have been 64 rows, but as there were some in hand, I preferred to move the motif further from the neckline, so used the figure of 40 at the PATT AFTER 0 ROWS

If NO is answered to REP ROWS 0 and NO to REP STS 0, the whole front can be knitted on St Patt A.

For Duomatic knitters, calculate the number of plain rows before the motif in the way shown above. Place the motif centrally by placing the reader in the centre of the bed. Place one positioning pin to the right of the knitting, one under N20 Right and one under needle 20 Left. Locks set as Diagram 2.


To make cut & sew version, alter Back Form Programme thus:-

At line 12 change 166 to 38.

Enter programme as shown to Line 18.

On Line 19 enter 0.

This will remove the neckline shaping from THIS programme and allow you to knit a straight section of the required length without any shaping or holding.

	56cm	61cm	66cm	71cm
				
1	51	51	51	51
2	158	158	158	158
3	A	A	A	A
4	B	B	B	B
5	86	94	99	104
6	56	61	66	71
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	140	140	140	140
12	166	166	166	166
13	86	94	99	104
14	56	61	66	71
15	**	**	**	**
16	39	41	43	45
17	44	46	48	50
18	***	***	***	***
19	69	69	69	69
20	191	191	191	191
21	136	137	138	140
22	5	5	5	5
23	135	135	135	135
24	8	8	8	8
25	0	0	0	0





A. CoCir Col 4 2X1 as Diag 1.  
RC000 K 2Rs. Col 1 K 12Rs. K  
2Rs Col2, 12Rs Col 1.  
Push all empty Ns to WP. Lks  
CX/CX K 2Rs Col 2  
B. Set for St Patt A & as Diag 2.  
Duo Set Lks as Diag 2, No card.  
K 40Rs 2Rs Col 1, 2Rs Col 2  
without Deco. Set card to R 1  
attach Deco. K through card  
once. Cont without card.  
K as chart.  
C. Divide work by placing all  
pushers both beds within rails.  
Make note of Deco Reader  
number. K Rt side first. Dec &  
K as chart. CoF.  
Return all pushers to work.  
Turn Deco card to noted  
number. K & dec as chart,  
reversing shapings. CoF.

	56cm	61cm	66cm	71cm
1	51	51	51	51
2	158	158	158	158
3	A	A	A	A
4	B	B	B	B
5	51	56	58	63
6	20	22	23	25
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	140	140	140	140
12	38	38	38	38
13	76	84	86	96
14	3	3	3	3
15	3	3	3	3
16	18	20	22	24
17	29	31	33	35
18	***	***	***	***
19	98	98	98	98
20	135	135	135	135
21	15	15	15	15
22	0	0	0	0

	56cm	61cm	66cm	71cm
1	51	51	51	51
2	158	158	158	158
3	A	A	A	A
4	B	B	B	B
5	86	94	99	104
6	56	61	66	71
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	140	140	140	140
12	166	166	166	166
13	86	94	99	104
14	56	61	66	71
15	**	**	**	**
16	39	41	43	45
17	44	46	48	50
18	***	***	***	***
19	67	67	67	67
20	191	191	191	191
21	136	137	138	140
22	4	5	5	5
23	0	0	0	0



A. CoCir Col 4 2X1 as Diag 1.  
RC000 K 2Rs. Col 1 K 12Rs. K  
2Rs Col2, 12Rs Col 1.  
Push all empty Ns to WP. Lks  
CX/CX K 2Rs Col 2  
B. Set for St Patt B & as Diag 2.  
Duo Set Lks as Diag 2, No card.  
K 2Rs Col 1, 2Rs Col 2 without  
Deco. K as chart.  
C. Divide work by placing all  
pushers both beds within rails.  
K Rt side first. Dec & K as  
chart. CoF.  
Return all pushers to work. K  
& dec as chart, reversing  
shapings. CoF.



Block & steam garment parts, to  
size & shape, except ribs.  
If using cut & sew methods, mark  
& cut neckline on back & front as  
shown in charts. Use an overlocker or  
sewing machine as desired.  
Join back & front at shoulders.  
Join side edges of neckband.  
Matching seam to centre back, pin  
neckband to neckline so that sts held

by WY are just covering neckline  
edges.  
Backstitch through open stitches,  
unravel WY.  
Fold band in half to inside.  
Stitch cast on edge to inside enclosing  
neckline edge. Pin & stitch top of  
sleeve to armhole edge.  
Stitch underarm and side seams from  
cuff to welt.  
Give final light steaming.

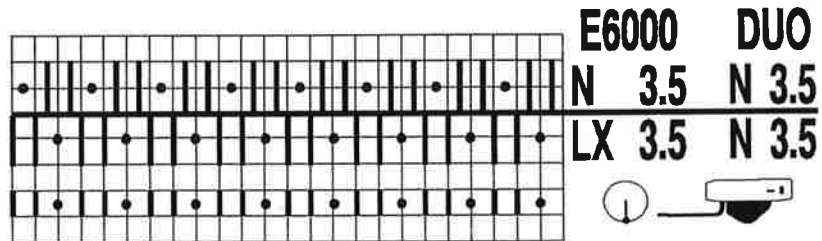


A. CoCir Col 4 2X1 as Diag 1.  
RC000 K 2Rs. Col 1 K 12Rs. K  
2Rs Col2, 12Rs Col 1.  
Push all empty Ns to WP. Lks  
CX/CX K 2Rs Col 2  
B. Set for St Patt B & as Diag 2.  
Duo Set Lks as Diag 2, No card.  
K 2Rs Col 1, 2Rs Col 2 without  
Deco. K & inc as chart.  
C. Cont in patt as chart. CoF.  
Knit second sleeve the same.



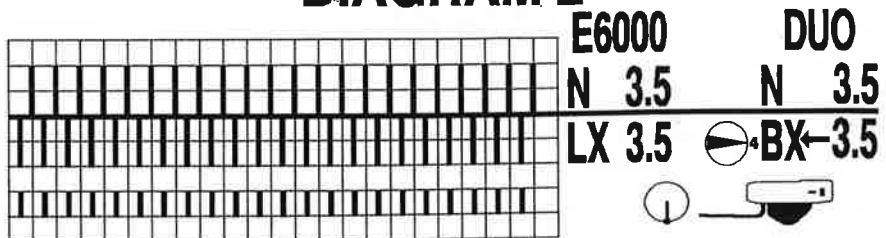
CoCir 2X1 90[96:102:108]Ns  
Col 1. RC000. K 20Rs as Diag 1  
Col 1. K 4Rs Col 2, 10Rs Col 1.  
Trans all sts to BB K/K. Black  
strippers SS 5Lks N/GX K 4Rs.  
Change to WY K several Rs &  
release from machine.

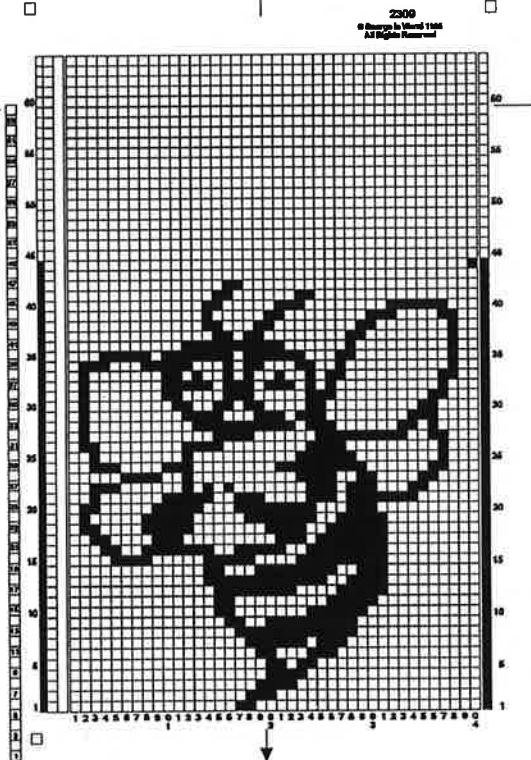
## DIAGRAM 1



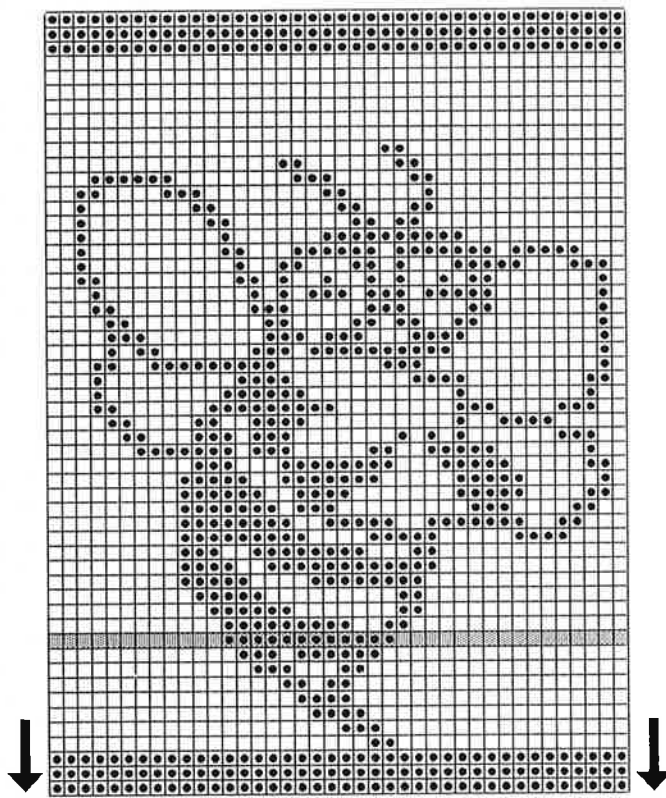
FB PUSHERS 6000 ONLY

## DIAGRAM 2





**E6000 Reader Sheet**



**Deco Card**

## YARN INFORMATION

**BRAMWELL YARNS**  
**F. W. Bramwell & Co. Ltd.,**  
 Unit 5 Metcalf Drive, Altham Lane,  
 Altham, ACCRINGTON,  
 Lancs., BB5 5TU

**USA**  
 Bramwell yarns Inc., P. O. Box 8344,  
 MIDLAND, Texas 79708  
 Tel: 915 699 4037

**Canada**  
 Westrade Sales Inc., No. 3 Road, Rich-  
 mond, B.C. V68 2B2  
 Tel: 604 270 8737

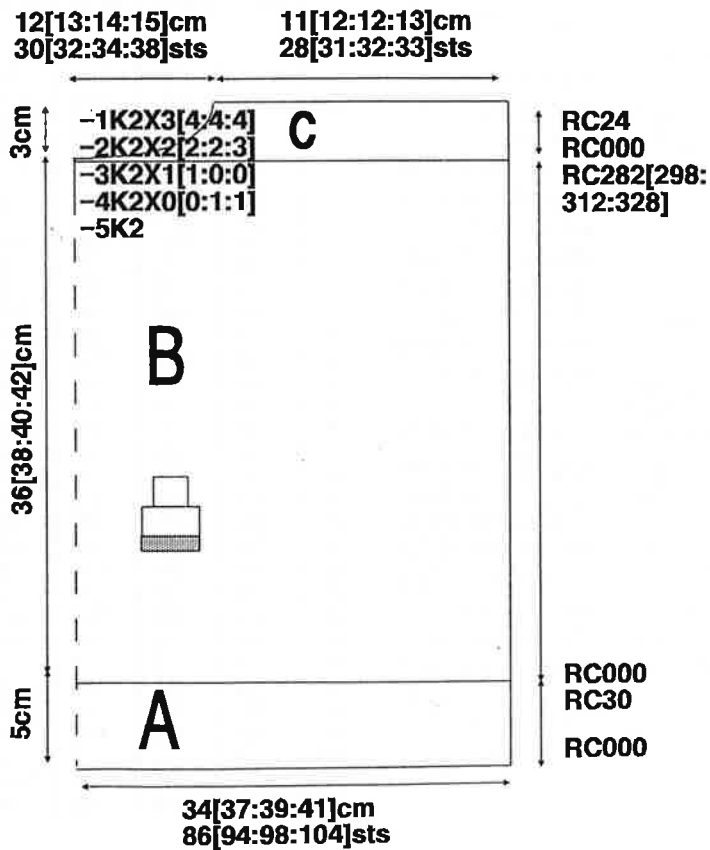
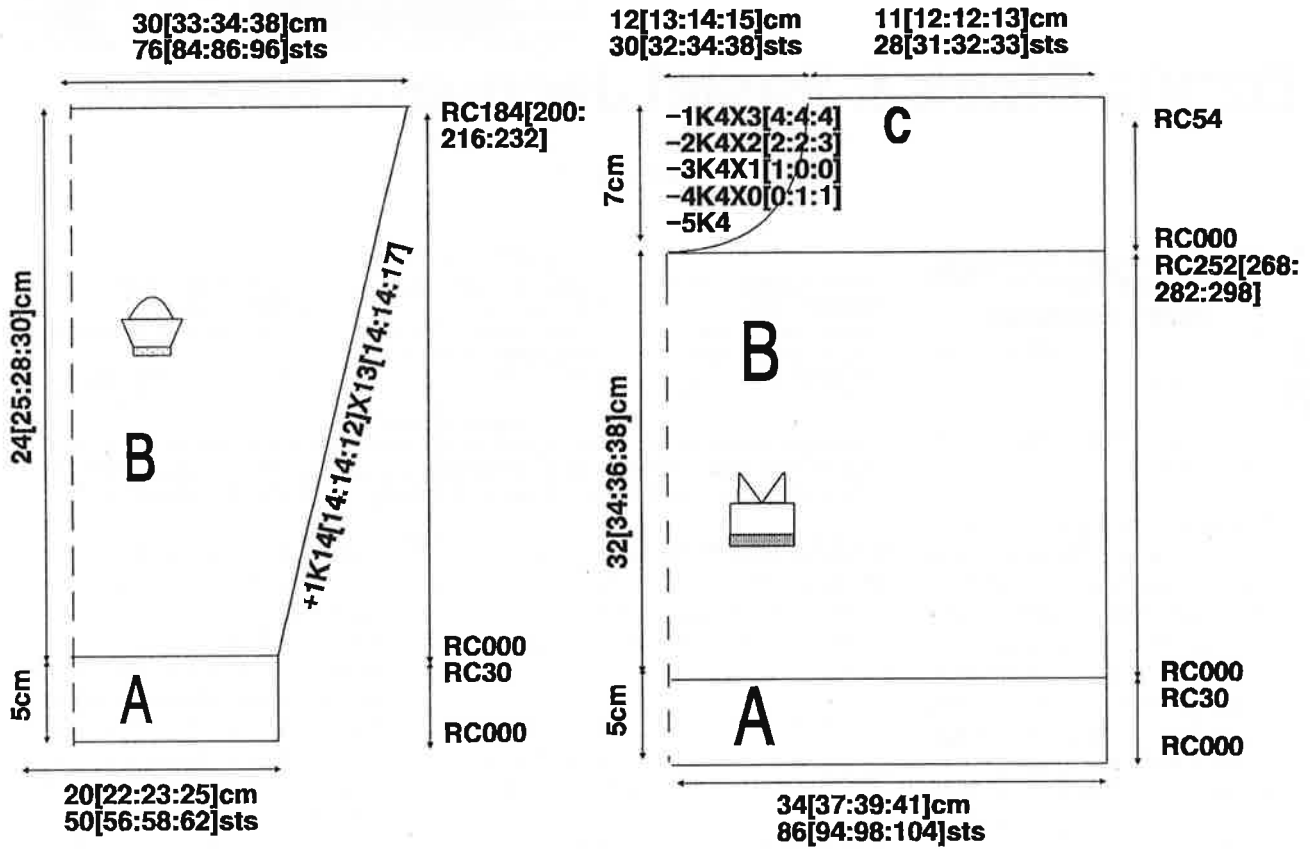
**Australia East & South**  
 Reynolds Bros, 53 Carlton Parade,  
 Sariton, SYDNEY, N.S.W.

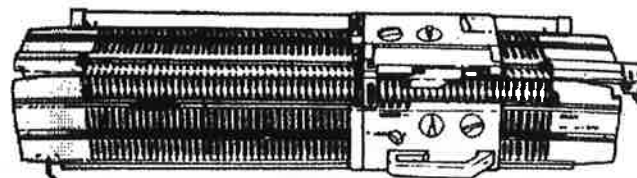
**Australia West**  
 Dormani Yarns, Perth.

**New Zealand**  
 Conecraft, R.D. Dodson, Westland,  
 South Island

**YEOMAN YARNS**  
 36 Churchill Way, Fleckney,  
 Leicester LE8 0UD, England.  
 Tel: 0116 2404464

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





# D2301 Black & Pastel Jacquard Sweater

Pictured on Page 35



**80, 6000**

84[88:92:97:102:107:112]cm  
Chest/Bust.



94[98:102:108:112:118:122]cm  
Chest/Bust.



**Bramwell Duomagic 100%**  
acrylic, approx 270 metres per  
100g. 1 cone Black = Col 1.

**Bramwell Silky 100%** bright  
acrylic 2/30's approx 1510  
metres per 100g. Oddments  
(approx 300g total), Cream,  
Baby Pink, Mint, 1 end of each  
taken together through 1 eyelet  
to form Col 2 3 ends thick. Any  
colour combination may be  
used.



40sts = 140mm 40Rs = 56mm  
OR 100sts = 350mm 100Rs  
= 140mm measured over 2 Col  
jacquard. 40Rs rib = 32mm.



2X1 rib *Cast on 4* & as Diag 1.  
2Col jacquard using card(s)  
given & as Diag 2, *Tech 179*.



Page 3.



510g Size 97 cm Chest/Bust.



Col 1, Black, used singly  
throughout. Col 2, Silky, used 3  
ends together throughout. Ribs  
are K double length and folded  
in half, see Making Up. E6000  
& Duomatic versions are not  
identical as the stitch repeat  
width differs & knit technique,  
but overall are very similar.  
To make a cut & sew version, K  
2 backs & cut neckline as chart.



A. CoCir 2X1 as Diag 1. K as  
chart. Push up all empty Ns to  
WP. K 1R N/N rack 1 place to  
Lt. K 1R.

E6000 PROGRAMME		
PROGRAMME : ENT	Read in reader sheet	ALL ST PATT : ENT
ERASE : ENT	ALTER : NO	FORM : ENT
CAST ON : 4 : ENT	KNIT TECH : 179 : ENT	Enter Form Programme here
ALL ST PATT : NO	ENLARGE POS : NO	START CAST ON : ENT
ST PATT A : • : ENT	TEST : NO	

**FORM 6 USERS**  
SELECT "FORM IN CM" OF REQUIRED SIZE. CONVERT TO "FORM IN STS & RS"  
INSERTING YOUR SWATCH MEASUREMENTS. PLACE PATTERN FROM "MEE" DI-  
RECTORY IN POSITION AND SELECT "ALL OVER". SAVE IN "DEF" DIRECTORY.

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

C. Dec at both sides & K as chart.

D. Dec at shoulders & K as chart.  
CoF.

A. CoCir 2X1 as Diag 1. K as  
chart. Push up all empty Ns to  
WP. K 1R N/N rack 1 place to Lt.  
K 1R.

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

C. Dec at both sides & K as chart.

D. Divide work by  
placing BB & FB  
pushers at Lt  
within rails. K &  
dec at neck edge  
as chart.  
E. Dec at side for  
shoulder & K as  
chart. CoF.  
Return Lt side  
pushers to work  
& K Lt side as  
chart, reversing  
shapings. CoF.

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

Push up all empty  
Ns to WP. K 1R  
N/N rack 1 place  
to Lt. K 1R.

B. Set for main St  
Patt & as Diag 2.  
K 2Rs Col 1 2Rs  
Col 2 inc as chart.

C. K str as chart  
& CoF.



CoCir 2X1 100[108:122:128:  
128:122:122]sts Col 1. Lks N/N  
SS 4/4 K to RC100.

Push up all empty Ns. Lks N/N  
K 1R to Lt. Rack 1 place to Lt.  
K 1R to Rt. Black Strippers.  
Lks N/GX SS 5.5/5.5 K 6Rs.  
Hold down loop of yarn  
between beds. Lks GX/N K  
6Rs. WY Lks CX/CX K 4Rs.  
Orange strippers Lks N/N K  
several Rs & rel.

	84cm	88cm	92cm	97cm	102 cm	107 cm	107 cm
1	56	56	56	56	56	56	56
2	140	140	140	140	140	140	140
3	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B
5	134	140	146	154	160	169	174
6	84	88	92	97	102	107	112
7	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135
11	146	146	146	146	146	146	146
12	38	38	38	38	38	38	38
13	134	140	146	154	160	169	174
14	84	88	92	97	102	107	112
15	**	**	**	**	**	**	**
16	32	31	31	31	31	31	30
17	66	66	67	68	69	70	71
18	***	***	***	***	***	***	***
19	231	231	231	231	231	231	231
20	185	185	185	185	185	185	185
21	139	139	139	139	139	139	139
22	135	135	135	135	135	135	135
23	78	82	86	89	93	97	103
24	191	191	191	191	191	191	191
25	147	151	151	155	159	163	167
26	4	4	4	4	4	4	4
27	69	69	69	69	69	69	69
28	191	191	191	191	191	191	191
29	144	143	146	146	145	145	144
30	2	2	2	2	2	2	2
31	135	135	135	135	135	135	135
32	20	20	20	20	20	20	20
33	0	0	0	0	0	0	0

Fig. III	84cm	88cm	92cm	97cm	102cm	107cm	112cm
1	56	56	56	56	56	56	56
2	140	140	140	140	140	140	140
3	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B
5	86	89	91	94	94	97	97
6	30	31	32	33	33	34	34
7	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135
11	146	146	146	146	146	146	146
12	38	38	38	38	38	38	38
13	140	146	151	157	163	166	174
14	3	3	3	3	3	3	3
15	3	3	3	3	3	3	3
16	32	33	34	34	35	35	35
17	45	46	47	47	48	48	48
18	***	***	***	***	***	***	***
19	98	98	98	98	98	98	98
20	135	135	135	135	135	135	135
21	14	14	14	14	14	14	14
22	0	0	0	0	0	0	0

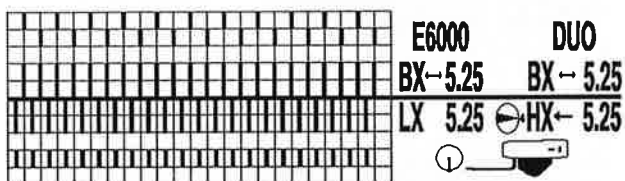
Fig. I	84cm	88cm	92cm	97cm	102cm	107cm	107cm
1	56	56	56	56	56	56	56
2	140	140	140	140	140	140	140
3	A	A	A	A	A	A	A
4	B	B	B	B	B	B	B
5	134	140	146	154	160	169	174
6	84	88	92	97	102	107	112
7	*	*	*	*	*	*	*
8	195	195	195	195	195	195	195
9	C	C	C	C	C	C	C
10	135	135	135	135	135	135	135
11	146	146	146	146	146	146	146
12	38	38	38	38	38	38	38
13	134	140	146	154	160	169	174
14	84	88	92	97	102	107	112
15	**	**	**	**	**	**	**
16	32	31	31	31	31	31	30
17	66	66	67	68	69	70	71
18	***	***	***	***	***	***	***
19	103	103	103	103	103	103	103
20	185	185	185	185	185	185	185
21	139	139	139	139	139	139	139
22	135	135	135	135	135	135	135
23	78	82	86	89	93	97	103
24	191	191	191	191	191	191	191
25	147	151	151	155	159	163	167
26	4	4	4	4	4	4	4
27	0	0	0	0	0	0	0

DIAGRAM 1

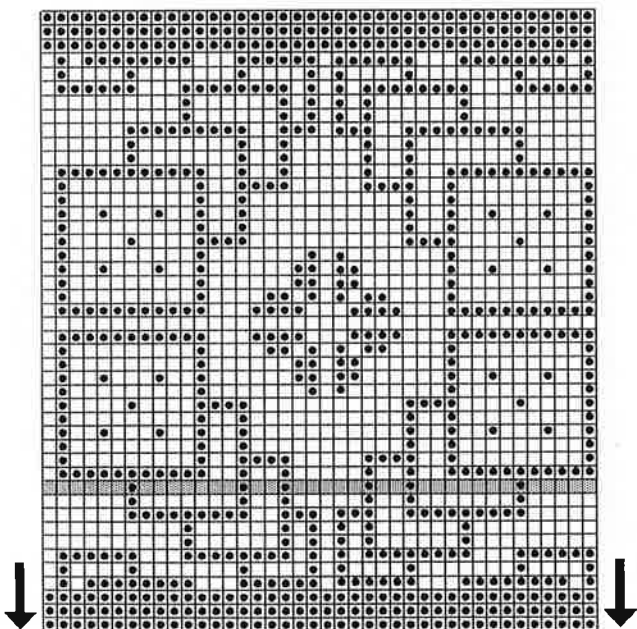


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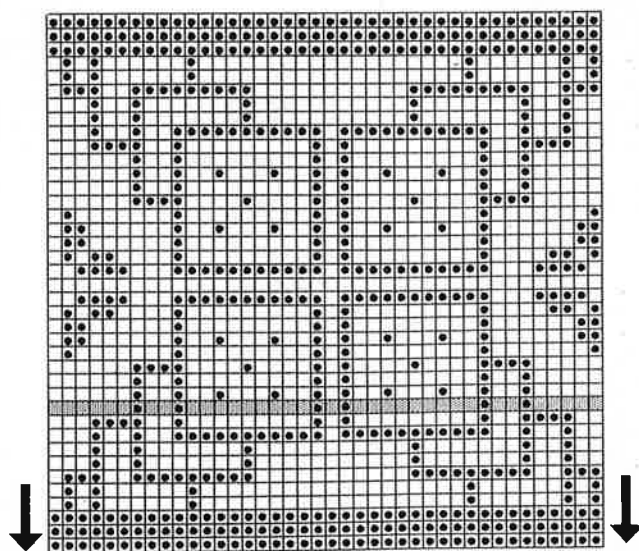
DIAGRAM 2



Block & steam all parts, except ribs & band, to size & shape. Join Rt shoulder seam. Attach collar band by backstitching through open sts of outside of envelope to outside of garment, unravelling WY as you go. Slip stitch inside envelope to inside of garment, enclosing edge. Join second shoulder seam. Sew in sleeves. Join side & sleeve seams. Give final light steaming.



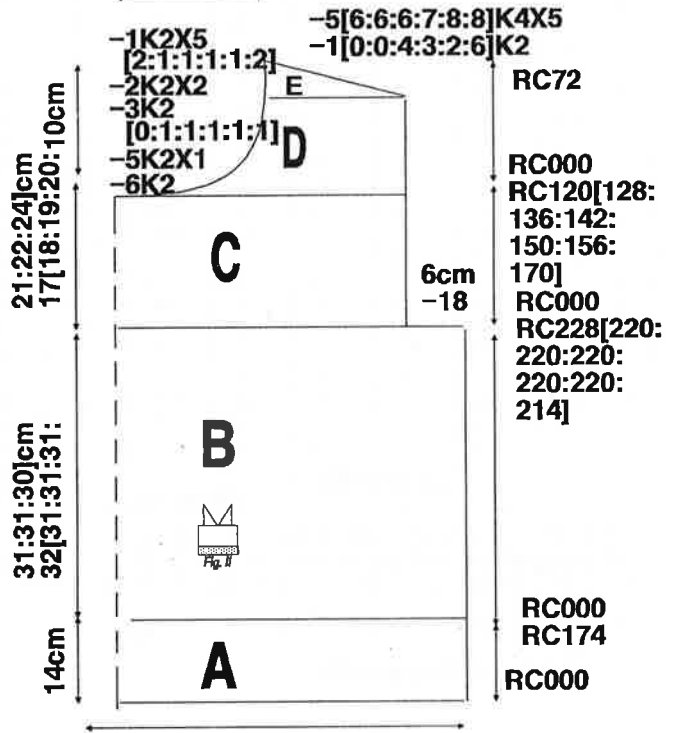
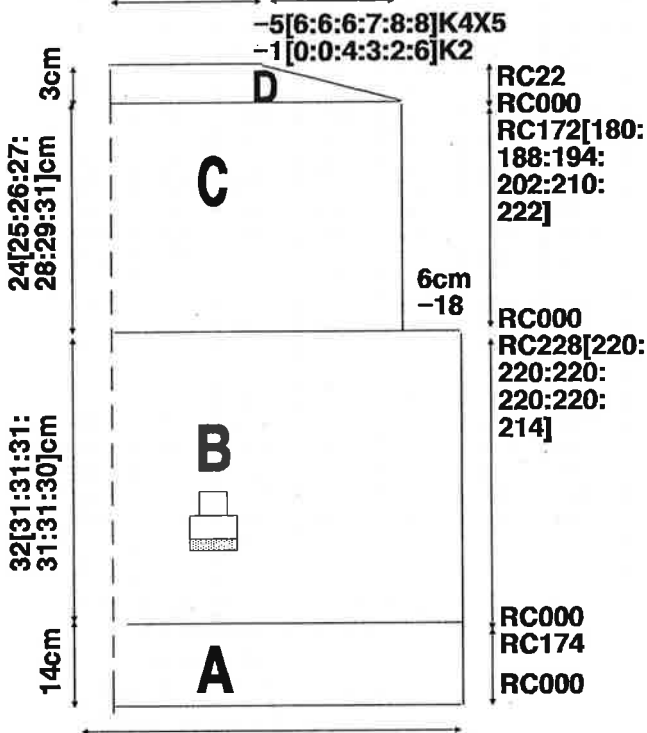
Deco Card 1



Deco Card 2

17:17:16]cm 13[15:16]cm  
 16[15:18:18: 9[11:11:12:  
 46[44:50:50: 38:42:46]sts  
 48:48:46]sts 26[30:30:34:

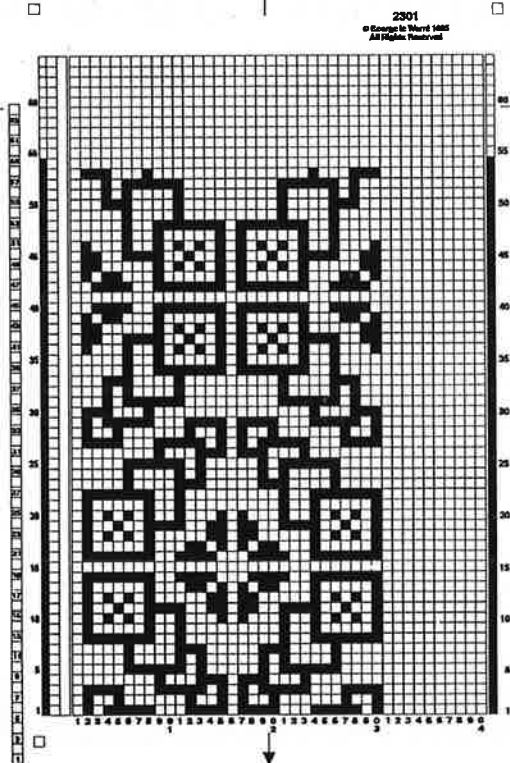
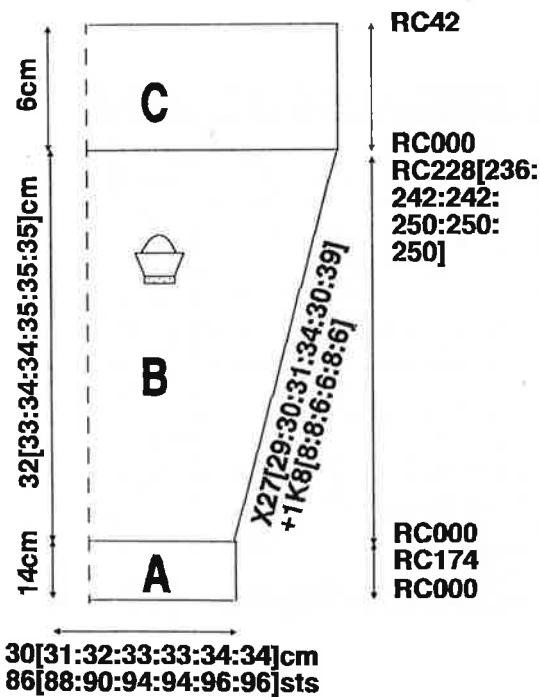
17:17:16]cm 13[15:16]cm  
 16[15:18:18: 9[11:11:12:  
 46[44:50:50: 38:42:46]sts  
 48:48:46]sts 26[30:30:34:



47[49:51:54:56:59:61]cm  
 134[140:146:154:160:168:174]sts

47[49:51:54:56:59:61]cm  
 134[140:146:154:160:168:174]sts

49[51:53:55:57:59:61]cm  
 140[146:150:156:162:166:174]sts





D2304

D2305

