

DUET

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INTERNATIONAL
THE magazine for
PASSAP & PFAFF
Knitting Machine
Owners

Articles
Patterns
Letters
Hints
Tips –
Just for
Passap
System
Knitters



Number 10
Spring 1992

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DUET

INTERNATIONAL
THE magazine for
PASSAP System
Knitting Machine
Owners

Volume 3, Number 10

DUET Magazine is published on the last day of February, May, August and November each year by George le Warré and Whittle Print Electronne Press. The magazine is available from all good Passap system dealers throughout the U.K. or on direct subscription from the publishers. U.K. subscriptions are £16.00 per year, including mailing, or £30.00 overseas, via Air Mail. Subscriptions all run from November to the following October and if you subscribe between those times you will receive back issues to the previous November and future issues to the completion of that year, as published. DUET is the largest circulating independent magazine dealing entirely with Passap System knitting machines manufactured by Madag, Dietikon, Switzerland.

ALL READERS may use the Help Line services of the magazine, and write, 'phone or Fax their knitting problems to the publishers address or number(s). This service normally operates from 10am to 8pm (U.K. times), 365 days a year. Telephone enquirers may hear a recorded message giving an alternative number, or requesting that you leave your name and number for us to call you back later. Letters can only be answered if a return envelope and sufficient return postage is included. You will receive a reply normally within 14 days of receipt of letter. Please note that if you do not include return postage, this will mean no reply. Fax enquiries are normally answered on an overnight service. These services are your to use FREE. No other publication for Swiss machines offers this type of service to readers. The owners and publishers of DUET International Magazine reserve the right to refuse direct subscription to any person or persons without giving reasons at their discretion.

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The Editor's Letter

Dear Readers,

First of all, I do apologise for the late publication of this issue of Duet International magazine - over a month late in fact. This has been due to the fact that our Print Director, Mr Vic Whittle was very seriously ill during January and February. He died on March 1st 1992.

As well as running our print works, Mr Whittle was also a family member, so as you can imagine, this did put things a little behind with the printing and publication of this magazine, and several other of our publications.

Production is now returning to normal, with this side of things having been taken over by Ann Whittle and Claire Hancock, who are the wife and daughter of Mr Whittle, and Duet International will continue to appear at the usual quarterly intervals.

• • •

Spring is a time when we tend to get out and about more, and is often chosen for knitting shows and seminars. There are many taking place in the months running up to summer, all over the world. Perhaps the biggest of these that affects us Passap System knitters is the annual Passap University. This year being held in Dallas, Texas, and promises to be all that it has been in the past, and more. Hope to see you there!

I shall be teaching in Dallas, followed by teaching workshops in Vancouver, Canada, so the Help Line telephone service for readers will not be operational from May 18th to June 1st 1992 inclusive. You may of course still write of fax your queries to the office, and these will be dealt with by the editorial office staff, or immediately after June 2nd.

Until next time -
Best wishes,



George le Warré.

THE PASSAP SYSTEM EXPERIENCE 1992

- New hotel venue, right on the beach, with indoor pool etc.!
- TWO & A HALF DAYS
November 27th - 29th 1992.
- New topics & more lecturers, in 10 purpose built conference suites within the hotel.
- Designated "hands-on" sessions bookable in advance, and "workshops" in special practical rooms. Lecture rooms are in a separate area of the hotel to workshop rooms, to avoid any noise interference.
- No need to bring your machine, or yarns.
- Lecture notes printed & bound into one volume for each person.
- Carry case, notepads, pens, pencils etc. ALL PROVIDED.
- Hotel accommodation, all meals from lunch on Friday to tea on Sunday included. (Non-resident rate available on request).
- "Open" times each day for questions etc. in a special room.
- NOT sales orientated. This is a learning seminar.

For advance booking form, (no deposit required until May 1992), please send a stamped and self addressed envelope to:-

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Duet International Magazine,
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! Denotes an "easy knit" garment.

FC These patterns contain Form Computer and/or Form Programmes.

BRACKETED FIGURES IN FORM PROGRAMMES

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

Symbols, Abbreviations And Notes

	BLACK STRIPPERS ABAISSEURS NOIRS		HANDLE DOWN EN BAS		EASY FACILE		ACTUAL MEASUREMENTS DIMENSION ACTUEL
	BLUE STRIPPERS ABAISSEURS BLEU		HANDLE UP		MAKING UP ASSEMBLAGE		SIZE(S) TAILLES
	ORANGE STRIPPERS ABAISSEURS ORANGE		TRANSFER POS POSITION 9 HEURS		BACK LE DOS		STITCH PATTERN DESSIN
	DECO SETTING DECO PROGRAMME		RACK 1 POS LEFT UN TOUR À GAUCHE		FRONT DEVANT		SWATCH SIZE ECHANTILLON
	FORM COMPUTER FORME		RACK 1 POS RIGHT UN TOUR À DROITE		SLEEVE(S) MANCHE		GARMENT WEIGHT
	WITH FRONT LOCK ALONE TRAVAILLER UNIQUEMENT AVEC LE CHARIOT AVANT		RACK 2 POS RIGHT DEUX TOURS À DROITE		RIB or BAND COTE		YARN(S) LAINE/FILS
	LEVER POS FOR U80/U100/100E POSITION DE MANETTE D'U80/U100/U100E		TRANSFER TO BACK BED TRANSFÉRER D'AVANT À L'ARRIÈRE		BUTTONHOLE BAND BANDE DES BOUTONS		FABRIC YARDAGE TISSU TRICOT
alt	alternate		TRANSFER TO FRONT BED TRANSFÉRER D'ARRIÈRE À L'AVANT		COLLAR COL		MACHINE(S)
approx	approximate(ly)		COLLAR COL		every needle rib		stitch(es)
BB	back bed		lock(s)		left		stst
beg	beginning		millimetres		non-work position		trans
circ	circular (tubular)		needle(s)		opposite		WP
cm	centimetres		non-work position		purl		CoCir
CoF	cast off (bind off)		position		pushers		CoRak
Col 1,2,3,4	colours 1, 2, 3, 4,		transfer position		row count reads		Cast on with circular rows
CoN	Cast on		row count reads		cast on with racing		Cast on with circular rows
cont	continue		row count reads		cast on with circular rows		Cast on with circular rows
dec	decrease(s)		row count reads		cast on with circular rows		Cast on with circular rows
Diag	diagram		row count reads		cast on with circular rows		Cast on with circular rows
FB	front bed		row count reads		cast on with circular rows		Cast on with circular rows
ff	fully fashioned		row count reads		cast on with circular rows		Cast on with circular rows
foll	following		row count reads		cast on with circular rows		Cast on with circular rows
g	gram(s)		row count reads		cast on with circular rows		Cast on with circular rows
inc	increase(s)		row count reads		cast on with circular rows		Cast on with circular rows
K	knit		row count reads		cast on with circular rows		Cast on with circular rows

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.

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) may be necessary.

This is one educational opportunity any Passap knitter wouldn't mind getting roped into.

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PASSAP[®]

UNIVERSITY

PAT COOK

FUN WITH YOUR DUO 80

When the E6000 first came onto the machine knitting scene, I found myself feeling very dissatisfied with my old Duo 80. I read avidly about all the wondrous things this machine was capable of, and of course I had to have one. But it meant parting with "Gretchen", my Duo 80. Off she went to her new owner, and I never thought for one moment that I would ever miss her now that I was the proud owner of the wonderful E6000. But I really do miss her. Don't get me wrong, I really love "Helga" my E6000. What I am really trying to say to all the Duo 80 knitters is that your machine is a lot of fun, and you should NOT feel that suddenly you have an inferior machine because it is not computerized.

Many of you I know live in places where there is not a club for your type of machine, or even no club at all. If it is not possible to mix with other knitters who use the same type of machine as yourself, then it is difficult to pick up knowledge and ideas about your machine. It is possible therefore, that many of you will not know that you can achieve some very interesting results by using the Deco DETACHED from the front lock.

The function of the Deco, as you know, is to read the card reader feelers, and to select the pushers so that the pattern is knitted. The important thing to know is that it picks up the pattern information as it crosses the bed from LEFT to RIGHT. Then as it passes from RIGHT to LEFT, it arranges the pushers in the next pattern sequence.

The interesting bit is - if you take your Deco from left to right, and instead of joining it to the lock as you would normally, take it back to the left again,

you will find that it has arranged your pushers for the first row of your pattern card. This gives you the opportunity to play around and re-arrange some of the pushers before you knit the row. In fact, it means that you can drop a totally different pattern into the one that you are knitting automatically.

I used to pick a small repeat pattern for the automatic Deco card pattern, and then drop a large single motif either in the centre, or placed at random. Say for instance that the background was a pattern of small horse-shoes, then you could hand select a square containing a horse into it. Oooh - I hear you cry, this will take a long time. No - hand selecting in two colours is quick and easy, and you are only changing the pushers for the motif once every four rows, and probably only over 40 stitches, (it can of course be any width), and is not the whole length of the garment.

For your first attempt, I would recommend that you use a motif forty stitches wide, and place it directly over the Deco card reader so that you can use the reader as a guide for where you are changing pushers. It is a good idea to mark the edge pushers of your motif, so that you always know where your boundaries are. A dot of white poster paint on the pusher stem does very well, and is easy to wipe off again when you are finished.

TWO COLOURS IN A ROW

Make a chart for your motif and fasten it to your yarn tension mast. If you are knitting in the normal "birds-eye", you have a wonderful source of pattern choice for your motif from the many books available on cross stitch embroidery etc. Choose something that will look

good in just two colours. Cross stitch is based on squares, and so is the birds-eye jacquard design technique. Set the locks for birds-eye - BX and BOTH arrow keys on the back lock, BX and the LEFT arrow key on the front lock, with the Deco set on 4 and attached to the lock as usual.

Knit up to the row where you want the motif to appear, and the locks at the RIGHT. It MUST be at the end of a four row sequence, ready to begin the next four rows, starting with colour 1 for the background.

Detach the Deco from the lock. Leave it set on 4, and take it across to the LEFT. The pushers will now be selected for the next row.

You must now decide which of the two colours is going to be the background colour for the motif. If the ground colour is going to be the same as that of the small automatic pattern, then it will make the motif stand out more if there is a border of contrast colour around it. If the contrast colour is to be used as the motif background colour, then it will probably stand out enough without a border. See Diagrams 1 & 2.

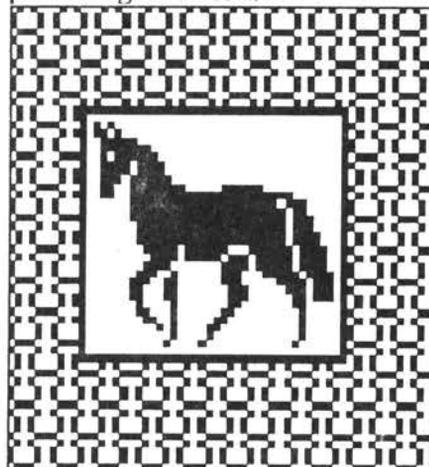


Diagram 1

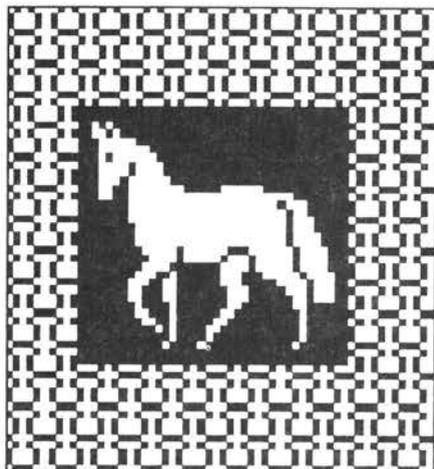
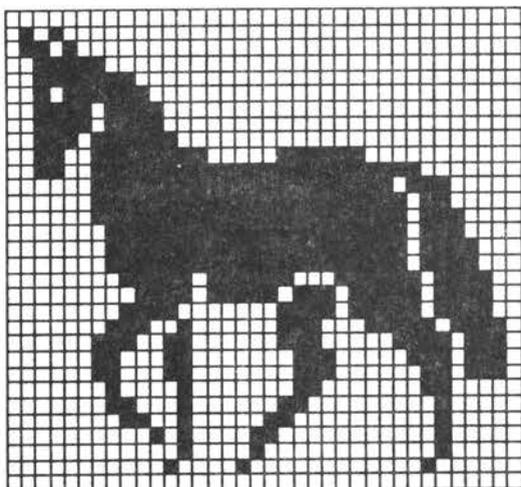


Diagram 2

HAND SELECTING AS DIAGRAM 1

Move all the pushers where the motif is to be to non-working position. If you have marked the pusher stems at each side of the motif, the pushers to work on will be easily seen. (Diagram 3).



CHART

Look at the first (bottom) row of your chart. Where there is a coloured (black) square, put the corresponding pusher to working position in the motif area.

Leave pushers corresponding to white squares in non-working position.

Knit two rows of background colour and two rows of contrast colour (without the Deco attached).

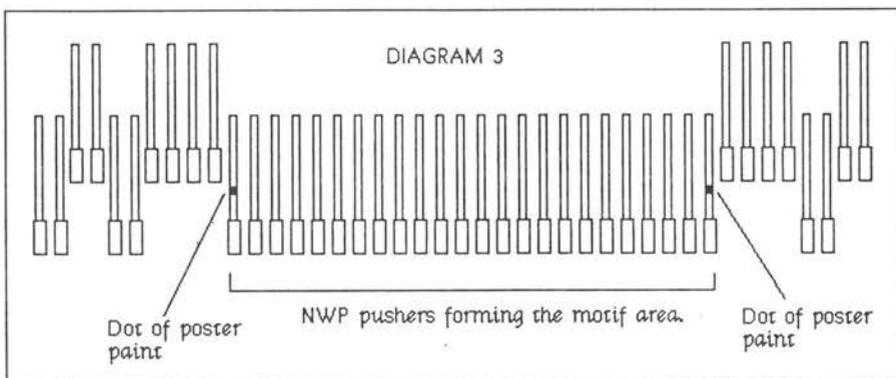


Diagram 3

The first row on the chart is now complete. Put a mark beside it so that you know that it has been knitted.

Take the Deco across the bed for **LEFT to RIGHT**, and back again to the **LEFT**. Do this **TWICE** - making four movements of the Deco in total. (Remember that the Deco must be set to 4 all the time. This means that it will advance your card every four rows. Hence the necessity to make four Deco movements).

The pushers are now selected for the next row. Put the pushers for the motif to non-working position as before and as Diagram 3.

Look at your chart and place a pusher into working position in the motif area for every coloured in square of the second row.

*Knit two rows of background colour, and two rows of contrast colour without the Deco.

Mark the completed row on the chart.

Take the Deco across the bed **FOUR TIMES**. (Left to right - right to left. Left to right - right to left).

Pushers for motif to NWP. Select pushers for next row of motif.* Repeat from * to * until the motif is complete.

Move the Deco across the bed **THREE TIMES** (still set at 4) and attach to the lock.

Continue knitting as normal with the Deco attached.

HAND SELECTING AS DIAGRAM 2

The procedure is exactly the same as above, except that the background (**WHITE**) squares are followed from the chart to select pushers to working position instead of the black ones.

3 or 4 COLOURS IN A ROW

Exactly the same procedure is followed as for two colour work, except that you must colour in your motif. The Deco will of course be set to 2, and there will be no arrow keys depressed on the front lock. This time, select pushers for each colour to working position, always selecting pushers for the colour that is to be the next one knitted. Then knit two rows in that colour.

If three colours in a row are being knitted, then you will need to select pushers three times in the motif area to knit one row of the chart.

If four colours in a row are being knitted, then you will need to select motif pushers four times to complete one row of the chart.

Procedure

BX with both arrow keys depressed on the back lock.

BX with no arrow keys depressed on the front lock.

Deco set at 2.

Knit as normal for three or four colour work until you reach the point where you want the motif to start. You **MUST** finish at the end of a 6 row, (3 colours in a row), or 8 row (4 colours in a row) sequence.

Detach the Deco still set at 2 and take it across to the **LEFT**. Pushers will be selected.

Mark the edge pushers for the motif with a dot of poster paint.

*Take motif pushers down to NWP. Select motif pushers for colour 1 to WP from row 1 of chart.

Knit 2 rows without the Deco.

Take the Deco across the bed **TWICE** (Left to right, then right to left).

Take motif pushers down to NWP. Select pushers for colour 2 to WP from row 1 of chart.

Knit 2 rows without Deco.

Take the Deco across the bed **TWICE** (Left to right, then right to left).

Take motif pushers down to NWP. Select pushers for colour 3 to WP from row 1 of chart.

Knit 2 rows without Deco.

Take the Deco across the bed **TWICE** (Left to right, then right to left).

*Repeat from * to * for 3 colours in a row, working on row 2 next, and so on up the chart.

For 4 colours in a row, select pushers a fourth time from the chart, before going on to the next row of the chart.

Working with three or four colours is of course more time consuming, but very effective results can be obtained by just dropping in a small motif such as a badge, or a small flower See Diagrams 4 & 5.

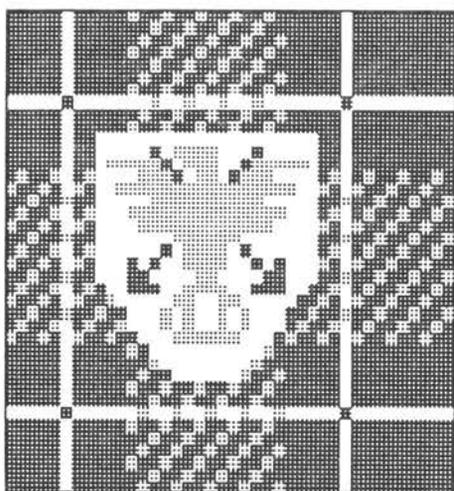


Diagram 4

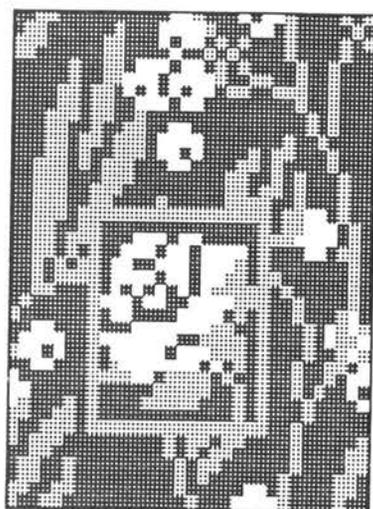


Diagram 5

I found this method of using the Deco unattached to the locks very useful for eliminating unwanted repeats at the sides of a garment piece.

USING PATTERNS DESIGNED FOR JAPANESE MACHINES

In order to utilize the vast number of patterns that are available for Japanese machines, it is necessary to reduce the rows knitted by each colour to one. The Duo 80 normally knits two rows of each colour, as you already know.

TWO COLOUR STOCKING STITCH

Bramwell 4 ply Acrylic yarn
Set needles as Diagram 6

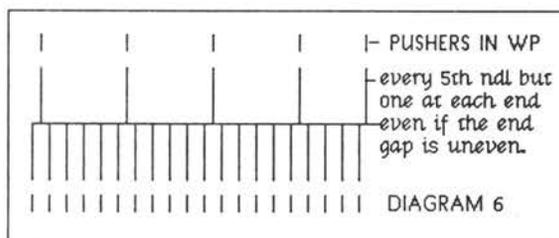


Diagram 6

Black strippers
Back lock set to **BX** with **LEFT** arrow key depressed and stitch size 2
Front lock set to **HX** with **LEFT** arrow key depressed and stitch size 6

Please note that the stitch sizes may vary for your machine, and should you use a different yarn.

Deco set at 4

Knit 2 rows ground colour and 2 rows contrast colour

The ground colour will knit from right to left on the front bed only, and will not knit at all from left to right. The contrast colour will knit on both beds in both directions.

TWO COLOUR DOUBLE BED WORK

Two ends of Bramwell 2/30's used together for each colour
Set needles as Diagram 7

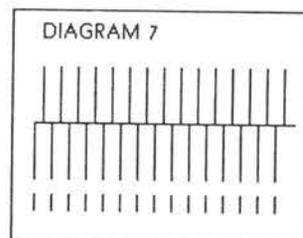


Diagram 7

Black strippers
Back lock set at **N**
Front lock set at **HX** Deco set at 4
Note - back lock setting is given first

GROUND COLOUR - Knit 2 rows **GX/HX**

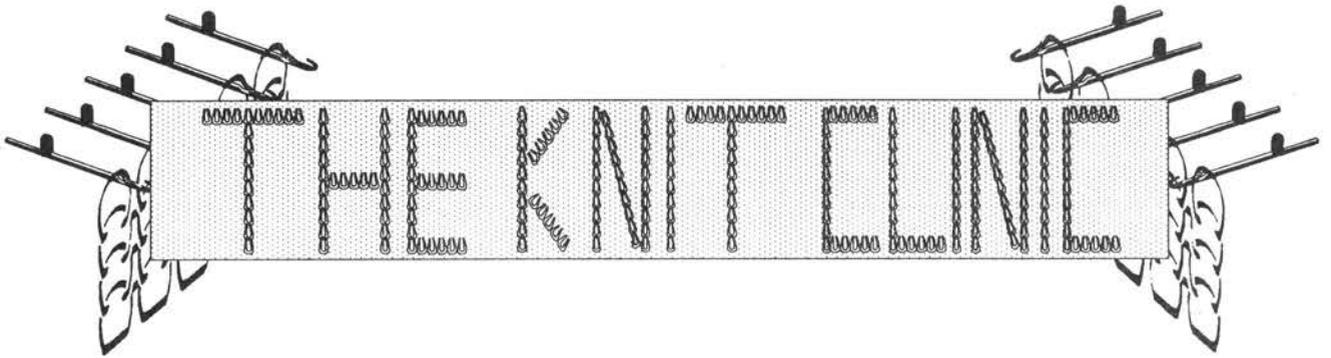
CONTRAST COLOUR - Knit 1 row **N/HX** and 1 row **GX/HX**

Repeat these four rows.

If you knit the ground colour as given for the contrast colour, and the contrast colour as given for the ground colour, you will obtain a completely different effect. Another rather nice setting to try, is **BX** with both arrow keys depressed on the back lock, and **HX** with the left

arrow key depressed on the front lock. Deco at 4.

Happy knitting everyone,
Pat.



George le Warré

CREATION 6 PROBLEMS

Many readers appear to have been experiencing "teething troubles" when first trying to use, or load Creation 6, and it should be said that this is not always unusual for any computer software. There is almost always nothing wrong with software in general, just a few glitches either with your computer, or with the computer owners understanding, of what is required and what must be done.

Creation 6 is basically a paint programme that has been much extended and rewritten to make it draw designs for knitting, and to drive the E6000 console. As such, and in common with many paint programmes, it is very "greedy" with the RAM, (Random Access Memory), that is available on your computer. This means that it needs almost all the available RAM to be able to run efficiently, and to run all the colours and functions that are available within the programme. If there is not enough memory available, at best some of the functions will not run from the icons, and at worst the programme will not even start.

The basic requirement of Creation 6 as far as RAM is concerned is that your computer must have 640K of available RAM, (Six hundred and forty thousand Kilobytes. 1 Kilobyte is 1,024 bytes. A Byte is a unit of storage in a computer - a memory cell. It will hold a number between 0 and 255. These numbers are used as codes to represent data). Most modern PC compatibles have 640K, and some have more. If your com-

puter has less, say 512K, then Creation 6 will not run on this machine.

What some users do not realize, is that this 640K of RAM also has to operate other things, such as the disk operating system, (MS-DOS or DR-DOS) etc, as well. So even on computers with 640K RAM, some of this 640K will be taken up by other things and be unavailable for use by Creation 6. You therefore need to check how much of your RAM is free, and available for use by any programmes you load.

There is a simple command within MS-DOS, (and DR-DOS should this be your operating system), called "check disk". This command will analyze your disk and display a summary report on the screen of space occupied by files and directories, the number of bytes in bad sectors, the total system memory, and the number of bytes free. The first part is not really what we are interested in at this time, but the last two items are what we are looking for - the total system memory and the number of bytes free.

To use this command, switch on your computer, and at the C drive prompt, C:> use the keyboard to type **CHKDSK** You must type it as shown with no spaces between letters, although it does not matter whether you use capitals or small letters, (upper or lower case letters). The report will be displayed on the screen something like this:-

C: > CHKDSK

Volume BLOGGS created 02/01/90

42,661,000 bytes total disk space.
90,112 bytes in hidden files.
65,536 bytes in 23 directories.

8,720,384 bytes in 911 user files.
33,785,856 bytes available on disk.

655,360 total bytes of memory.
515,840 total bytes of free memory.
515,248 bytes in largest free memory block.

C: >

The Volume is the name given to the disk when it is formatted, or made ready for use. Sometimes a name is not given and the message will tell you this. The date and time the disk was formatted follows the Volume.

The next five lines tell you about the disk itself. How much memory it has, and how much of this has been used and for what, files and directories.

The last three lines are the ones that are important to us here, total bytes of memory, total free bytes of memory, largest free memory block. This is what will be used to load and run Creation 6.

Even on this report you will see that out of our 640K of RAM, (655,360), we have only 515,248K of RAM still free. The difference has been taken up with other things, such as the operating system, (in this case DR-DOS).

Of your 640K RAM you need at least 512K free to run the programme properly, and without problems. Therefore it follows that a computer that does not have this amount of free RAM will not run Creation 6. If you start out with only 512K RAM, by the time that some of this is taken up for the operating system etc., you have less than 400K left, which is not enough.

Now it may be that you have 640K RAM to start with, but by the time you get to the bottom line of this report, you may have less than 512K available, because there are other things taking up space in the RAM in addition to the operating system (MS-DOS or DR-DOS). These are often things that sit in the memory ready to be called up and used at just a couple of key strokes, often called "shells" or "TSRs", (Terminate but Stay Resident). They often take up quite an appreciable amount of your RAM, often enough to stop Creation 6 from running.

One of the favourite of this type of thing is known as an ORGANIZER. These have many different names and appearances, but basically is a display that comes up on the screen when you switch on your computer, listing the programmes that are available on the computer. To access one of these programmes, all that is necessary is to type a letter or number as shown on the screen, the organizer disappears and your chosen programme is loaded and run. The problem is that even with your chosen programme running, the organizer is still sitting in the background, ready to come back when you leave the programme, and is still taking up the amount of memory that it takes to run itself.

(I have to say here that Creation 6 does not like to run out of an organizer. It should always be run direct from the MS-DOS or DR-DOS C: > prompt by typing CREATION as shown in the instruction manual. It also does not like, and almost always will not run out of WINDOWS).

There are many other things that can sit in the memory other than organizers, and they all take a certain amount of RAM space. As a general rule, it is better to have none of these installed as resident if you want to use Creation 6. If in any doubt, ask your computer dealer to ensure that you do have a minimum of 512K RAM free at all times. Creation 6 is not alone in this. Many business programmes also are just as greedy and need all the RAM they can get. So it is not just a quirk of Creation 6.

SCANNERS & CREATION 6

One of the most useful applications of the Creation 6 programme, is that it is possible to scan images direct from a photograph or drawing, directly onto the screen. Almost always there is a need to tidy the scanned image up a little before using it to knit. But with practice, this is fast and easy.

The problems that have arisen since Creation 6 became available, are mainly to do with what scanner to use. The only ones that are suitable and compatible with the programme, are those that are listed within the SETCREA options list, or those that run as those listed. In the U.K., many of these have not been available through computer dealers, and I cannot begin to count the number of calls that we have had saying that readers cannot obtain the correct scanner. Worse, they have purchased a scanner, only to find that it is not compatible with the programme.

If you have not yet purchased a scanner, take your Creation 6 instruction manual along to your computer dealer with you. On page 17 there is a list of compatible scanners. Show this to the dealer, and ask him to supply ONLY one of these. Explain that nothing else will do, even if he thinks it will! (See also below)

The scanners we use here at the Duet International office are DFI HS-3000. For our own purposes, Creation 6 tuition courses, and The Passap System Experience classes. Should you have difficulty obtaining this scanner from your local dealer, you can obtain it on mail order from one of the main dealers:-

Columbia Computers, 17 Columbia Road, Ensbury Park, Bournemouth, Dorset, BH10 4DZ
Telephone 0202 535542

Mr Derek Pierce, the owner, has had a lot of experience with this scanner in conjunction with Creation 6, and will be pleased to advise you of the price, installation etc. (His wife is also a Passap System knitter).

Still on the subject of scanners, Madag, Switzerland, who make the Creation 6 programme, have recently issued an update disk, Update Ver-

sion 1.30, for the programme, (part number 33.239.09). This contains the following:-

A number of programme improvements. The main feature however is that it comes with software support for the very popular Logitech hand scanners -

ScanMan Plus

ScanMan 32

ScanMan 256

The package contains both 5.25 inch and 3.5 inch disks and an information and instruction sheet. So if you need to use these scanners, ask your local knitting machine dealer about this update disk.

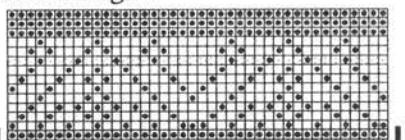
Whilst we are on the subject of Creation 6, it is as well to say that this programme is not only intended for use by those knitters who have the E6000 machine. It is just as useful in design for the Duomatic 80 and the Vario chunky machines. True that as these machines are purely mechanical the programme will not drive the patterning for you, but used as a design aid for making Deco cards, intarsia charts etc., it is almost invaluable. The great thing is that you are able to print out the design onto a sheet of paper, but only when you are quite happy with it in respect of overall balance, design, colour, repeats etc. So all the hard work of card design can be done quickly and easily on the computer screen, the final design printed out onto paper, and then copied onto a Deco card. It does away with all those tiny mistakes made in punching Deco cards, such as a pattern repeat not quite matching etc., and then having to cover the punched holes with adhesive tape.

Intarsia designs are just as easy to work with. Make the design full size, up to 180 needles wide, and when you are completely happy with it, print it out onto paper using the sideways print option. The chart will be printed onto the sheets sideways so that it turns out the full width of the pattern, and each colour will appear as a different shade of grey on the paper, making it quite easy to follow. A very useful addition to the machine, that works well in conjunction with the Picto. It is also a lot easier to design intarsia pictures this way, rather than

working on huge sheets of graph paper with pens and pencils. Let the computer and printer do the hard work of the drawing and filling in squares for you, while you keep the enjoyable part of the original designing and the knitting! Of course if you are lucky enough to own a colour printer, this will make the whole thing absolutely complete, but even without this refinement, I find it almost just as good with my plain old black and white laser and dot matrix printers, using grey tones in the squares. All I have to do before I start knitting, is stick a small length of yarn to only one square in the first row for each colour and corresponding grey tone, and from then on it is quite easy to follow the colours.

DUO 80 DECO CARDS

When using the Deco for patterning on the Duo 80, some knitters find difficulty in using cards for very short patterns of less than thirty-six rows length. To join the Deco cards into a circle so that they run continuously, they do need to be at least thirty-six rows long, plus the three punched rows at each end. This is to allow enough length for the card to wrap around the Deco reader, plus the amount necessary to clip in the card joiners. Fine, but suppose the pattern is not this long. What do we do now? Punch the pattern more than once onto the card is the answer, so that instead of one repeat, we have two or more. As many as it takes to make the card the minimum thirty-six row length. It does mean that you will have to spend more time punching out the pattern, but this is far better than trying to knit from a short card, and then turn it back every few rows, which can lead to making mistakes. Let us take as an example a two colour pattern design that is only ten rows in length.

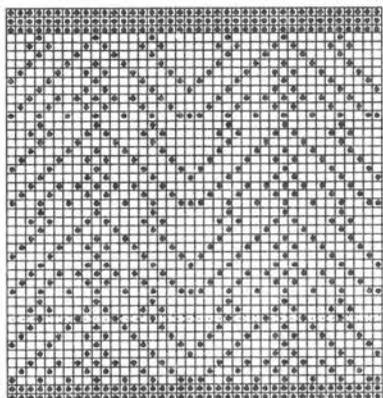


A 10 Row Design, One Repeat

If this is punched onto a card as is, it would mean having to reposition the

card at row one in the reader after every forty movements of the lock, for a continuous pattern.

If this design is to be used just as a border, then there is no problem, because after knitting the ten row pattern and making forty lock movements, you would remove this card anyway. But if the pattern is to be continuous, it really is not a good idea to work this way.



A 10 Row Design Repeated Four Times

To get the design to make the minimum length required, we need to repeat it four times on the card, making a total of forty punched pattern rows, plus the three punched overlap rows at each end. A total of forty-six rows in all.

The same rules apply to all cards, whether they are to be punched for jacquard, slip, tuck, single or double bed and so on. They always need to be the minimum length.

It is very tempting when you are in a hurry to just punch out the single repeat if the design is only to be used as a border. But from

past experience, I know that I often then decide to use the design on another garment as an all-over pattern. Then I have to make a whole new card. So for this reason, I always try to punch all cards as continuous patterns of sufficient length to join the card.

Still on the subject of punching Deco cards, occasionally you may find that the card punch itself may not always make a clean and well punched hole in the Deco card. Like all cutting tools, the Deco punch can become blunt with use. To sharpen the punch cutters is quite a simple process. You will need to purchase a sheet of the finest grade sandpaper or glasspaper. (It really must be a very fine grade, or you will damage the punch). Take the sheet of sandpaper, rough side up, and punch several holes in it with the punch. Turn the paper over, and repeat. This will sharpen both the upper and lower cutters. Always make sure that the little container that catches the "confetti" is never allowed to become overfull, as this will affect punch efficiency adversely too.

Computers for all pockets and purses and reasons and purposes. Don't buy a pig in a poke, or a giggle and a joke. See the experts and get a good deal and a friendly face.



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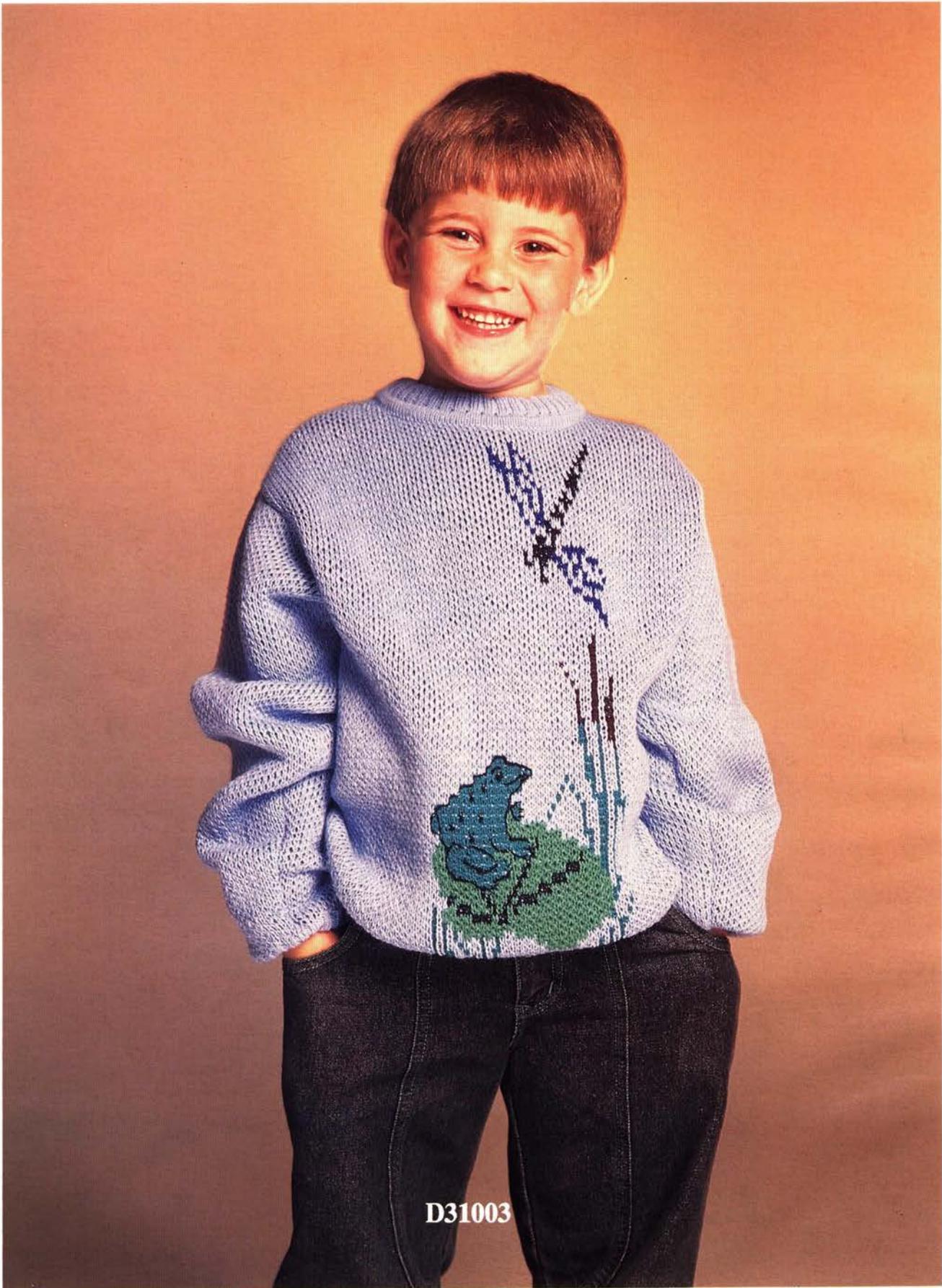
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D31003

D31001 Ladies Suit (Pictured on Front Cover)

5, 80, 6000



Betty Manwaring, England.



84[88:92]cm Bust.
87[92:102]cm Hips.



96[100:104]cm Bust.
95[104:110] Hips, Length 71cm.



CHRISTIANA YARNS
"Braemar" 2/30's 20% wool
80% acrylic Royal Blue 500g = Col 1.
WORTH KNITTING 2/30's
100% Brushed Acrylic.
100g each:- Donkey = Col 2,
Deep Turquoise = Col 3,
Kingfisher = Col 4.



40 sts = 160mm 40Rs = 29mm
100sts = 400mm 100Rs
= 72.5mm measured over jac-
quard patt for sweater. See
skirt patt for skirt swatch.



Sweater: Double bed jacquard
using cards & Diags given. Skirt
as Diag 4.



Page 3.



Sweater 375g Size 88cm.
Skirt 325g Size 92cm.



2 ends Col 1 used together
throughout. 1 end each Cols
2, 3, 4 used throughout. Sweater
has a cut & sew neckline. The
addition of comb & weights
may be helpful. E6000 & Duo
versions are not identical.



Back & Front alike, KNIT 2
A. CoCor 2X1 Col 1 as Diag 1.
K as chart.



B. Push all empty Ns to WP. Lks
CX/CX K 2Rs SS 4/4. Set for St
Patt A & as Diag 2. K as chart.
C. K & dec as chart.
D. K & dec as chart. CoF.

	84cm	88cm	92cm		84cm	88cm	92cm
1	101	101	101	1	101	101	101
2	161	161	161	2	161	161	161
3	A	A	A	3	A	A	A
4	B	B	B	4	B	B	B
5	120	124	130	5	63	65	68
6	96	100	104	6	25	26	27
7	(1)	(1)	(1)	7	(1)	(1)	(1)
8	195	195	195	8	195	195	195
9	C	C	C	9	C	C	C
10	7	7	7	10	7	7	7
11	7	7	7	11	5	5	5
12	38	38	38	12	38	38	38
13	120	124	130	13	83	86	88
14	84	88	92	14	33	34	35
15	(2)	(2)	(2)	15	(2)	(2)	(2)
16	29	29	29	16	37	38	38
17	60	61	62	17	58	59	59
18	(3)	(3)	(3)	18	(3)	(3)	(3)
19	106	106	106	19	105	105	106
20	7	7	7	20	5	3	3
21	1	1	1	21	161	161	169
22	169	168	177	22	153	162	153
23	161	161	161	23	145	191	191
24	162	162	162	24	191	132	131
25	146	146	146	25	133	10	10
26	7	7	7	26	10	180	190
27	152	154	156	27	180	179	129
28	189	189	189	28	179	161	171
29	148	150	152	29	0	0	161
30	0	0	0	30			0

** Inc 1 st at Lt
(remember pusher)
K 2 Rs** Repeat
from ** to ** 26
times. Inc 1 st K 1 R
RC174.
SHAPE POINT
*** At LT place 3
pushers out of work K
1R. Place 1 pusher
out of work K 1R.
Repeat from *** to
*** until only 2 Ns
remain working
RC212
****Place 3 pushers
into WP K 1R. Place
1 pusher into WP K
1R****
Repeat until only 4
pushers remain out of
work. Push remaining
pushers to WP.
RC248.
*****Dec 1 st at LT
K 2Rs*****
Repeat from ***** to
***** until 50 Ns



A. CoCir 2X1 Col 4 as Diag 1 &
SS 2.5/2.5 K to RC8 Change to
Col 4 & S/S 3/3 K as chart.

B. Set as Diag 2 & St Patt B. K
& inc as chart.

C. K & dec as chart. CoF.



CoCir with WY 2X2 (NB Not
2X1) 50Ns. K several cms using
WY finishing with Lks at RT.

Pusher in WP under every
working N. S/S 3.5/3.5 Col 1 RC000
Lks BX/LX BX/BX

K 2Rs

*4 pushers at LT on both beds out of
work. K 1R to LT. Place 1 pusher at
LT out of work. K 1R. Place all
pushers in WP K 8Rs*

Repeat from * to * to RC116

K 2Rs. 4 pushers at LT on both beds
out of work. K 1R to LT. Place 1
pusher at LT out of work. K 1R.

remain in work
RC298. K 20Rs. Change to WY K
several Rs & rel.

EDGING (Black strippers)

Along shorter outside edge of collar,
pick up 57sts onto BB. Add 1st both
ends for seams. SS 4 N/GX Col 4 K
3Rs. *Inc 1st at LT K 2Rs* Repeat
from * to * to RC10. K 1R.

**Dec 1st K 2Ts* Repeat to RC18. K
2Rs. WY K several Rs & rel.

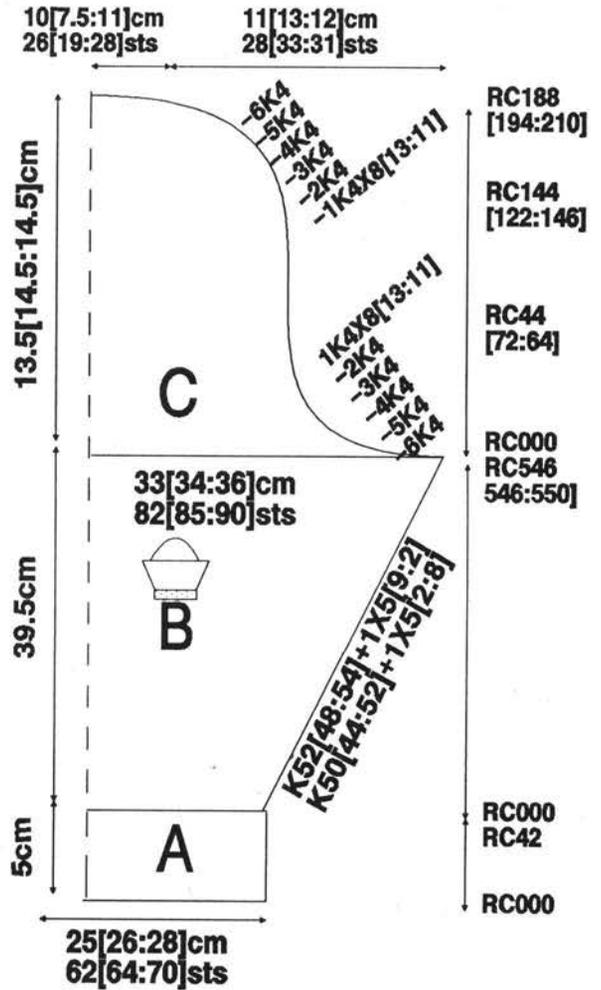
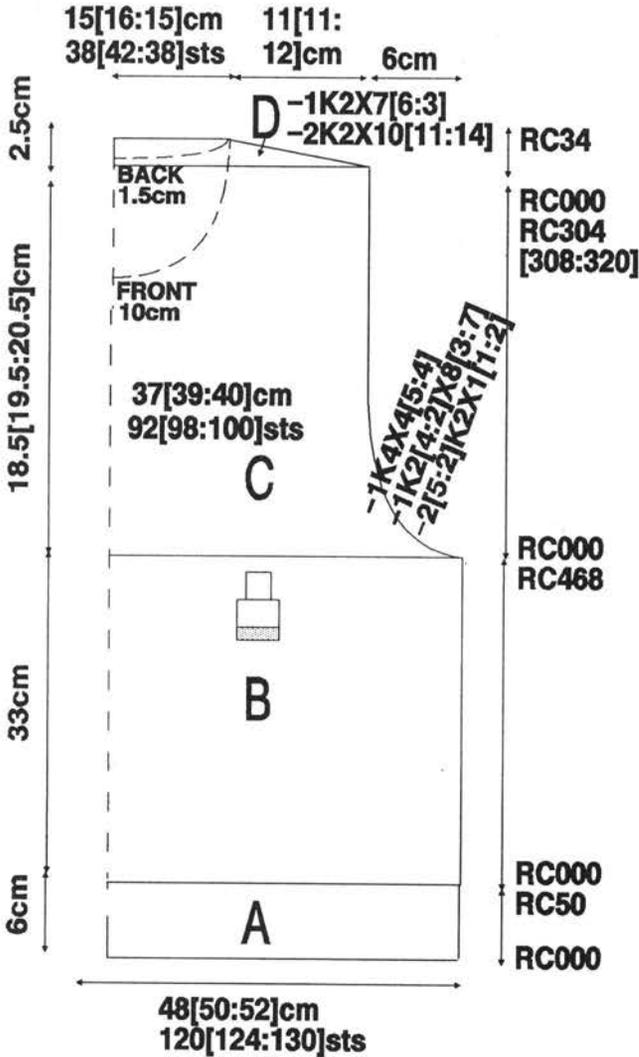
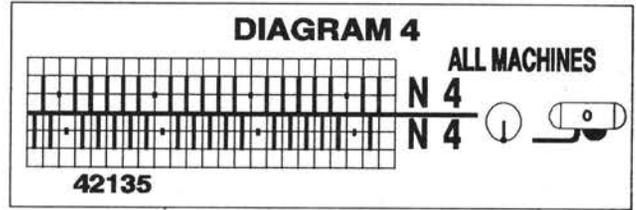
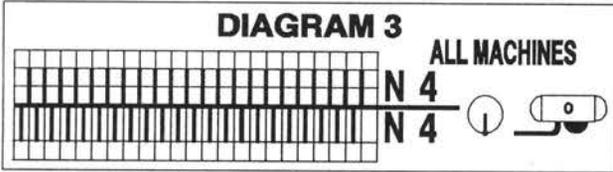
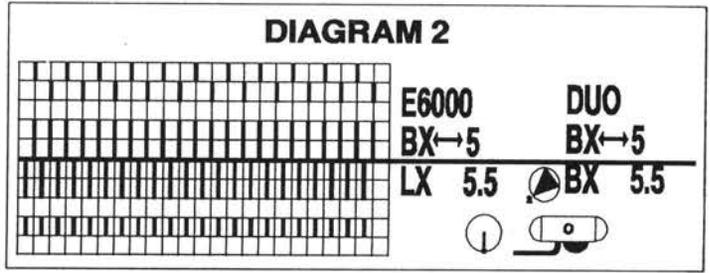
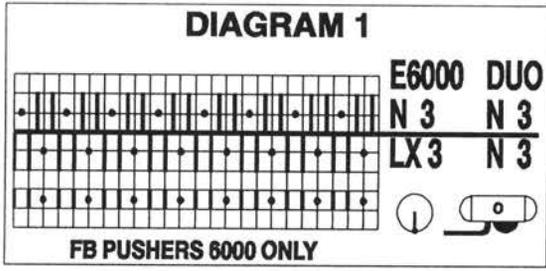
BIAS BINDING for collar edge
At LT of BB CoN 7sts Col 1. S/S 5
N/GX Black strippers. K 2Rs.

*Dec 1 st at LT K 1R. Inc 1 at RT K
1R* Rep from * to * until long
enough to fit around collar edge
loosely. CoF.



Block & steam all parts to size
& shape. Do not press. Graft
two ends of collar together.

Turn edging to right side of col-
lar & back stitch through open loops.





SKIRT

87[96:102]cm Hips.



95[104:110]cm Hips.
Length 71cm (adjustable).



CHRISTIANA YARNS
"Braemar" 80% acrylic 20%
wool 2/30's Royal Blue = Col 1



80sts = 225mm 100R = 205mm
NB This is NOT the normal size
tension swatch! This is necessary
for the pleat effect of the
garment.



K/K fabric with needle arrange-
ment as shown in Diags.



Comb & weights may be help-
ful, or Blue strippers.
TO KNIT THE SWATCH

CoCir K/K as Diag 3 Col 1 80sts
Lks N/N
K 1R SS4/4
Trans sts as Diag 4.
K 20Rs SS 4.75/4.75
K 20Rs SS 4.5/4.5
K 20Rs SS 4.25/4.25
K 20Rs SS 4/4
Trans st marked 1 to BB K 4Rs
SS 3.75/3.75
Trans st marked 2 to BB K 4Rs
SS 3.75/3.75
Trans st marked 3 to BB K 4Rs
SS 3.75/3.75
Trans st marked 4 to BB K 4Rs
SS 3.75/3.75
Trans st marked 5 to BB K 4Rs
SS 3.75/3.75
RC60 Change to WY & K 20Rs
Rele from machine & leave
overnight to rest. Measure
swatch next day.



KNIT 3 PANELS ALIKE

A. CoCir as Diag 3. (1R N/N SS
3/3, 2Rs CX/CX SS 3/3, 1R N/N
SS 4/4), & as chart.
B. Trans sts as Diag 4 Note end
Nd arrangement, this is to en-
sure matching seams.
SS 4.75/4.75 K 62Rs Place
marker on end sts.
C. SS 4.5/4.5 K 62Rs Place
marker on end sts.

D. SS 4.25/4.25 K 62Rs Place
marker on end sts.

E. SS 4/4 K 62Rs Place marker
on end sts.

F. SS 3.75/3.75 K 20Rs Place
marker on end sts.

G. Trans all sts marked 1 to BB
K 8Rs.

H. Trans all sts marked 2 to BB
K 8Rs.

I. Trans all sts marked 3 to BB
K 8Rs.

J. Trans all sts marked 4 to BB
K 8Rs. Insert Black Strippers.

K. Trans all sts marked 5 to BB
K 9Rs.

L. SS 6 K 1R. SS 4.5/4.5 K 19Rs
SS 6 K 1R

M. SS 6 WY K several Rs & rel
Repeat for two further panels.

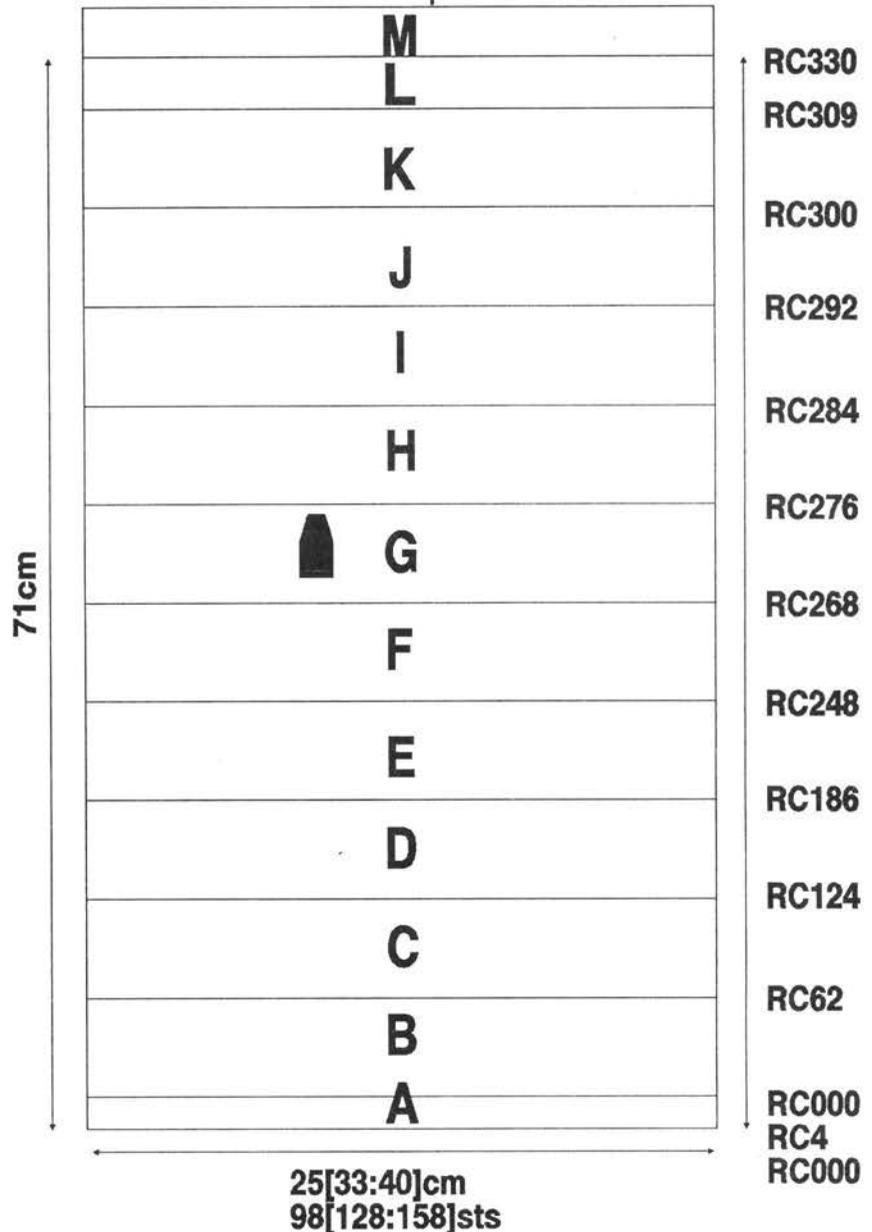
To increase length by 2 cm, K
64Rs in sections.

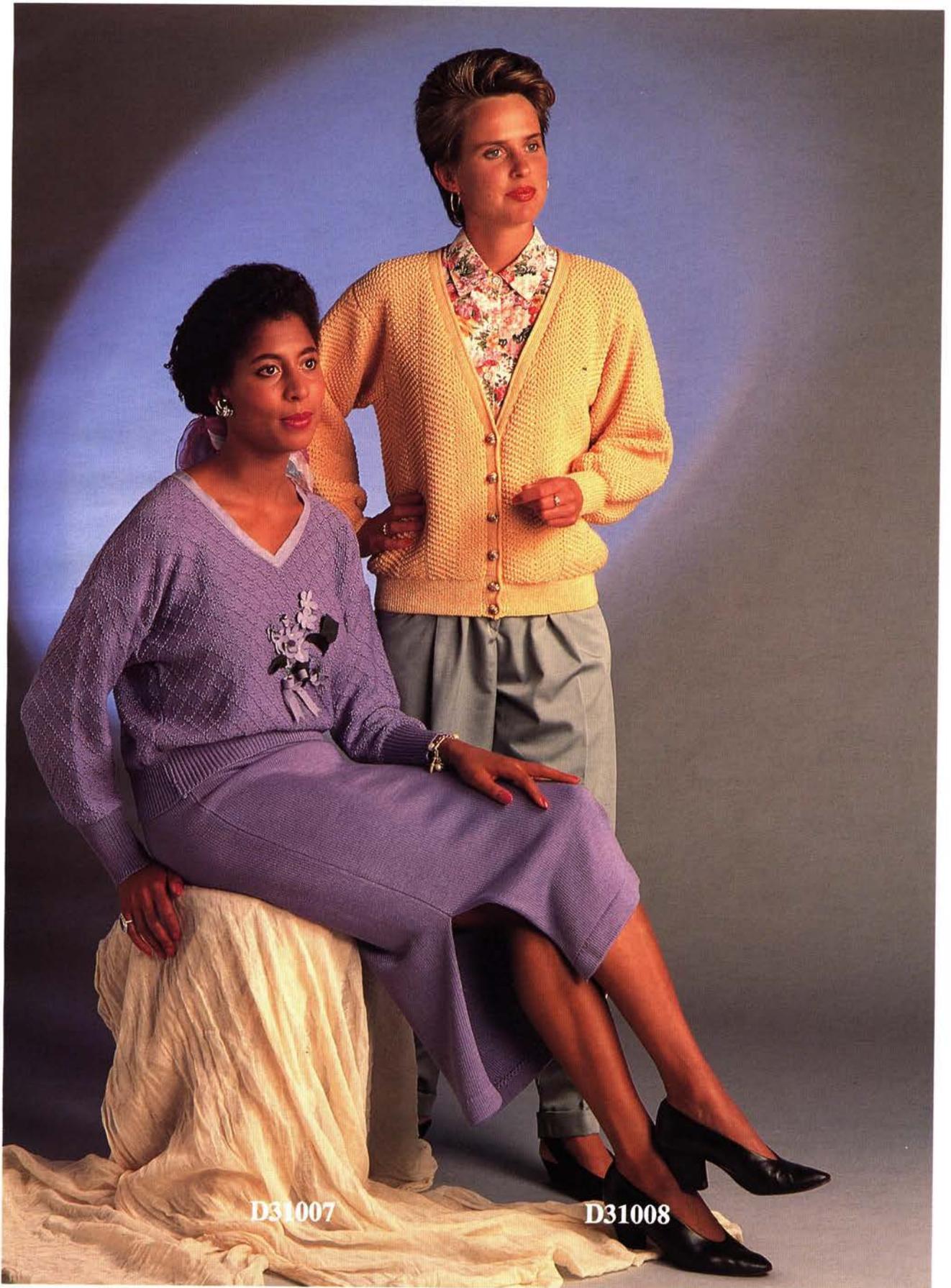
To decrease length by 2cm, K
60Rs in sections.



Steam panels to size & shape.
Match edge markers & careful-
ly join seams with mattress
stitch on the right side, match-
ing pleats exactly.

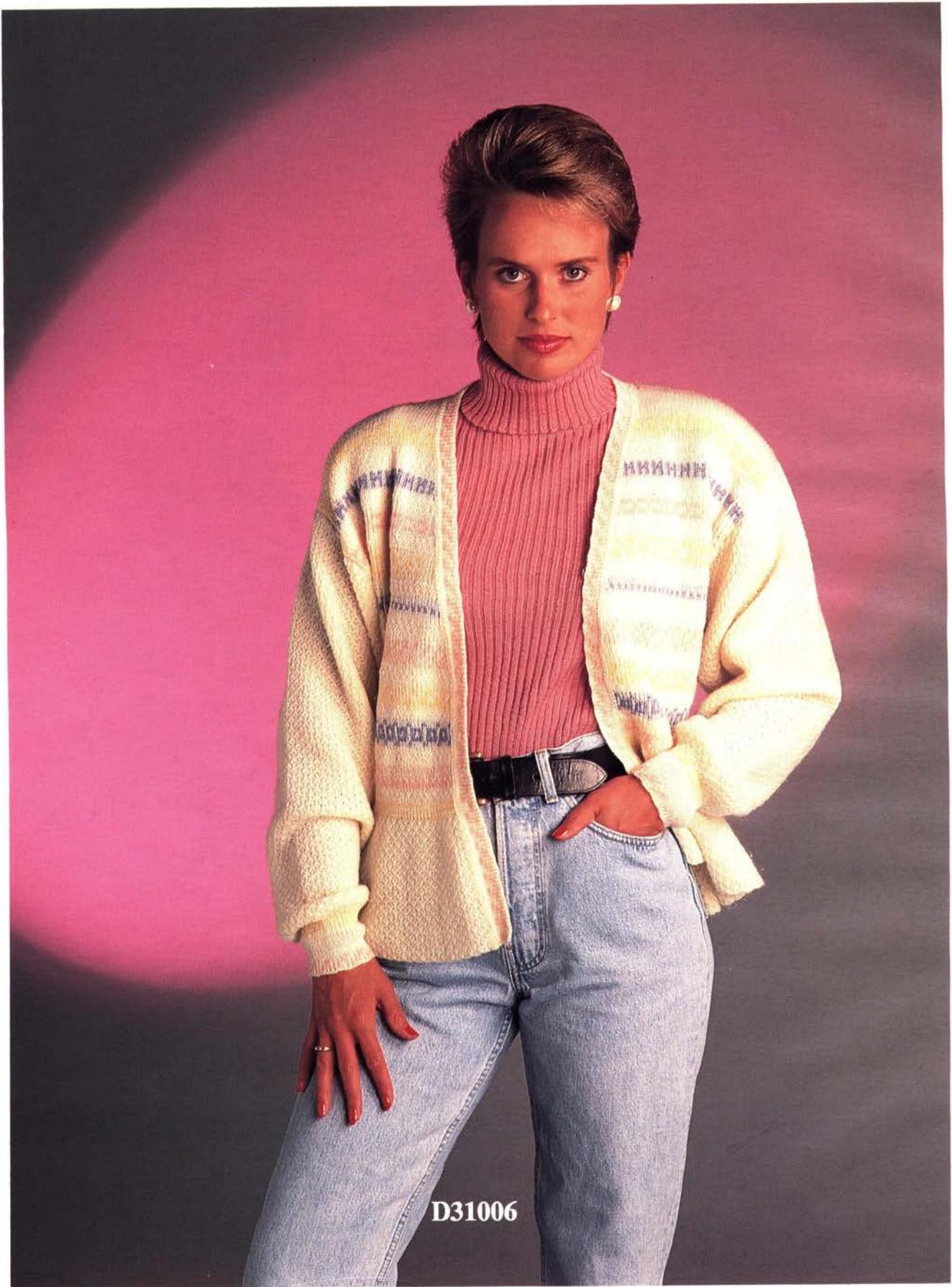
Fold waistband in half at loose
row. Backstitch through open
loops leaving opening to insert
elastic. Insert elastic and com-
plete waistband. Give light
steaming to finish.



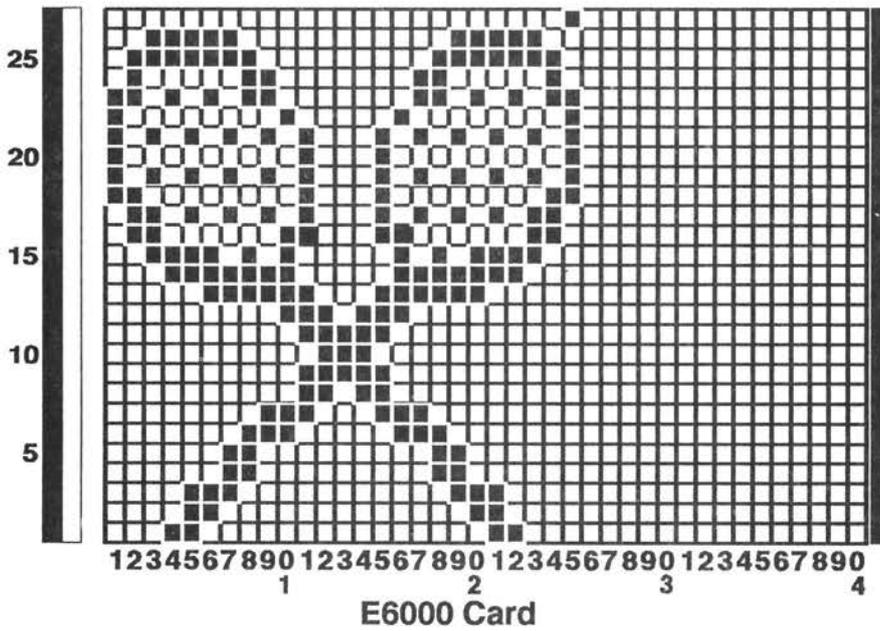
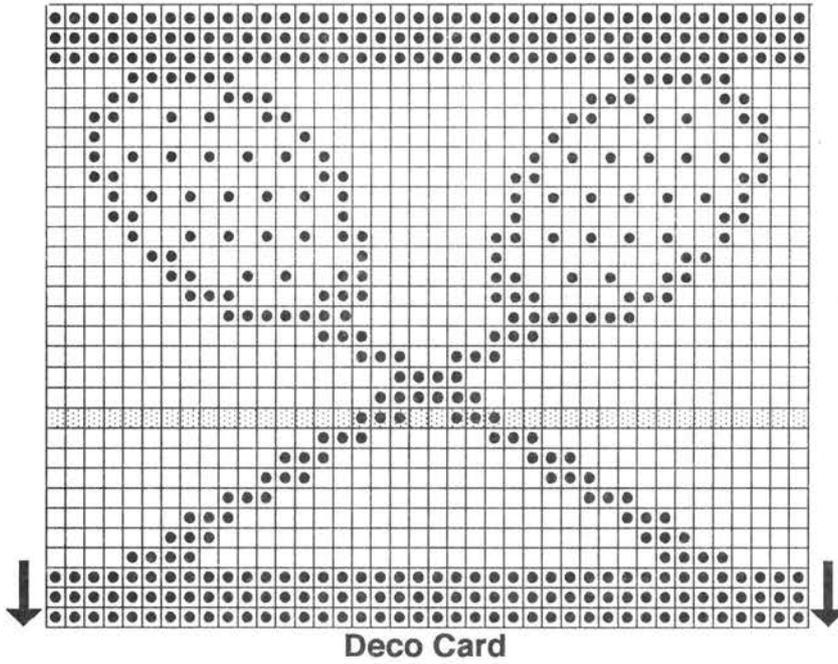
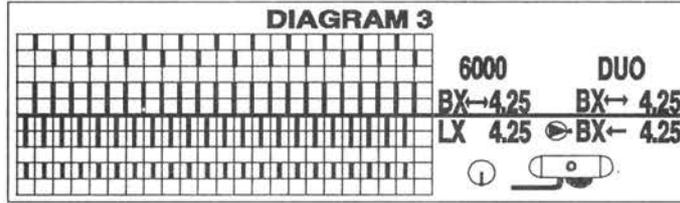
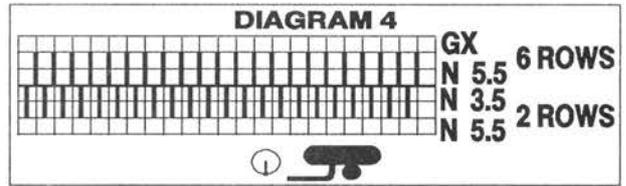
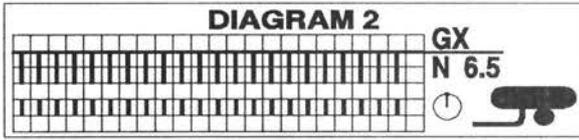


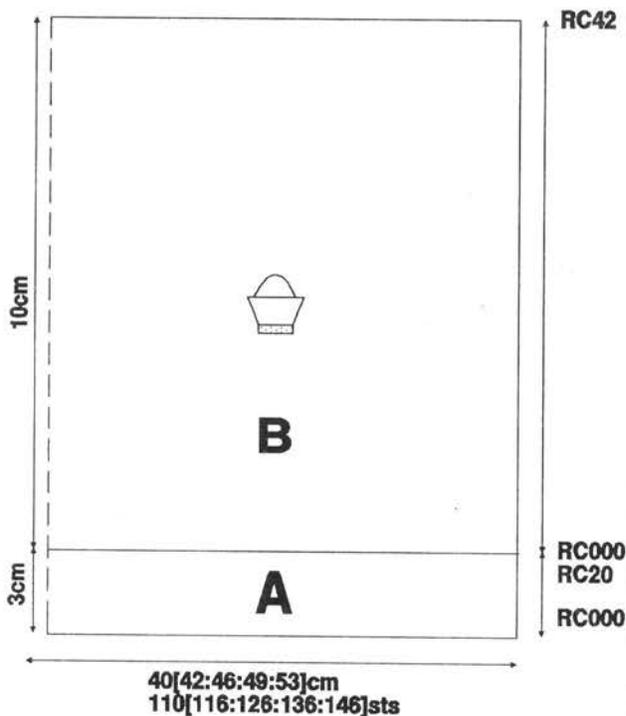
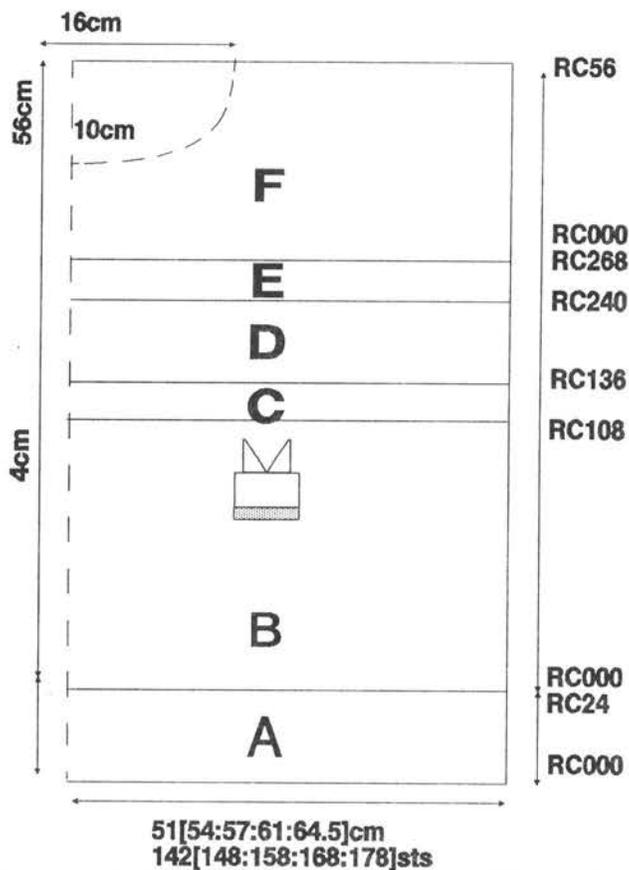
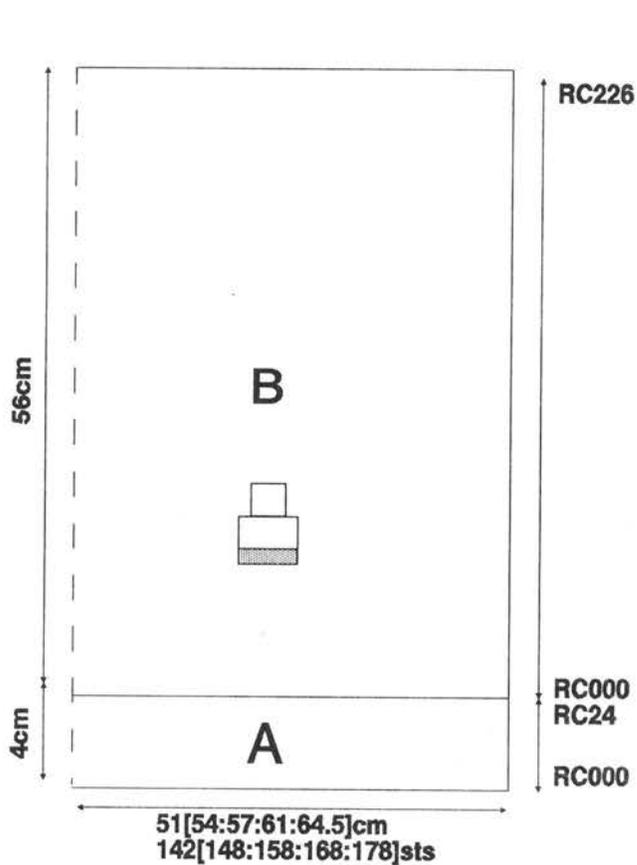
D31007

D31008



D31006





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31008 Tuck Stitch Cardigan



5, 80, 6000

E6000 PROGRAMME

CAST ON : 2 : ENT
 ALL ST PATT : NO
 ST PATT A : ● : ENT READER
 Read in card
 ALTER : NO
 KNIT TECH : 138 : ENT
 ENLARGE POS : NO
 TEST : NO
 ALL ST PATT : ENT
 FORM : ENT
 Enter Form Programme
 START CAST ON



A. CoCir K/K Col 1 as Diag 1.
 K as chart.
 B. Set for St Patt as Diag 2. K & inc as chart. CoF.



CoCir K/K Col 1 10 BB Ns & 9
 FB Ns. (1R N/N SS 2.25/2.25
 2Rs CX/CX SS 3.25/3.25 1R
 N/N SS 3.25/3.25). RC000
 Transfer sts as Diag 3. K band
 as Diag 3. This will give a firm

rolled outside edge to the band
 that always looks neat & tidy.

K 4Rs.

*Make buttonhole by trans BB
 st 4 to N3, BB st 5 to N 6. FB st
 3 to N 2, FB st 4 to N 5. K 2Rs.
 K 30 Rs*

Repeat from * to * 4 times
 more. (5 buttonholes). K 22Rs
 make final buttonhole as above.
 K to RC900 & rel.



Block & steam all parts to size
 & shape. Do not press. Join
 shoulder seams, Sew in sleeves.
 Join side & sleeve seams. At-
 tach band starting on RT front,
 with rolled edge as free edge.
 Sew on buttons to match but-
 tonholes. Give final light steam-
 ing.



Anne Marsh, England.



88[97:102:107]cm Bust.



98[108:112:117]cm Bust.



BONNIES French Crepe 89%
 acrylic 11% polyamide approx
 1370 metres = 100g.
 2X500g Yellow + 1X500g
 Beige. 2 ends Yellow + 1 end
 Beige = Col 1. 6 buttons.



40sts = 196mm 40Rs = 44mm
 OR 100sts = 490mm 100Rs =
 111mm, measured over tuck
 patt. 40Rs K/K rib = 61mm.



K/K ribs. Cast on 2. Patt double
 bed tuck stitch with cards given
 and as Diags. Tech 138.



Page 3.



730g Size 88cm Bust.



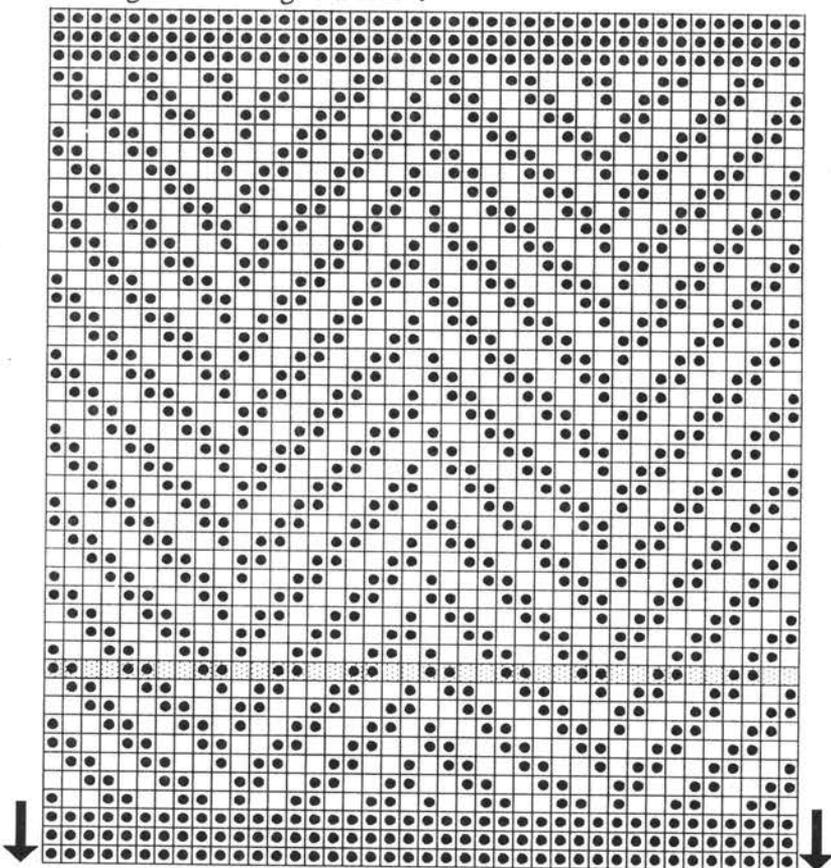
Although the stitch pattern for
 this garment is a tuck stitch, the
 yarn makes the resulting fabric
 very firm, which in turn holds
 the garment shape well. Three
 ends of yarn taken together at
 all times.



A. CoCir K/K as Diag 1 Col 1.
 K as chart.
 B. Set for St Patt as Diag 2. K as
 chart.
 C. Dec & cont K as chart. CoF.



A. As Back A.
 B. As Back B and chart.
 C. Dec and shape as chart.
 D. Dec as chart for armhole &
 cont shaping as chart. CoF.



31007 Lavender Suit



5, 80, 6000



Laura Haynie,
Oak Designs U.S.A.



TOP 82[88:92:97]cm Bust
SKIRT 84[92:96:102]cm Hip



TOP 102[110:117:123]cm Bust.
SKIRT 86[92:96:102]cm Hip.



GENE BAILEY "Cable
Dureen Pure Cotton" 100%
mercerized cotton. Approx
256g per 100 metres, or 106 yds
per oz. 1500g New Grape =
Col 1.



TOP 40sts = 169mm 40Rs =
62mm OR 100sts = 42m
100Rs = 154mm. 40Rs rib
= 80mm. SKIRT 40sts =
132mm 40Rs = 75mm OR
100sts = 330mm 100Rs
188mm. 40Rs rib = 106mm



TOP Single bed tuck using
cards & Diags 1 & 2 given. Cast
on 1 St Patt A 1008 Tech 130.
SKIRT Stst as Diag 3 & 4. Cast
on 1 St Patt A 100.



Page 3.



TOP 490g Size
SKIRT 460g Size



Neckline trim & appliqué
flowers Ultrasuede synthetic
suède. You may substitute real
suède leather or fabric if you
cannot obtain this, providing
your substitute is guaranteed a
washable type suède or fabric.
Comb & weights added after
cast on row 1 will prove useful.
Cut & sew neck.



A. CoCir 1X1 Col 1 as Diag 1.
K as chart to RC45 SS 6.5/6.5 K
1R



B. Trans sts to FB. Set for St
Patt as Diag 2. K as chart. CoF.



A. CoCir 1X1 Col 1 as Diag 1.
K as chart.
B. As Back B Set as Diag 2 for
St Patt. K & inc as chart. CoF.



Block & steam all parts to size
& shape. Do not press.
Mark centre front opening as
chart. Join shoulder seams to
mark. Make cut neckline on front.
Measure total length of neck opening.
Cut strip of trim material to this
length & 4cm wide. Fold strip in half
lengthways, press. Starting at centre
front machine stitch folded material
to neckline enclosing garment cut
edges. Mitre centre front.

Sew in sleeves. Join side & sleeve
seams.

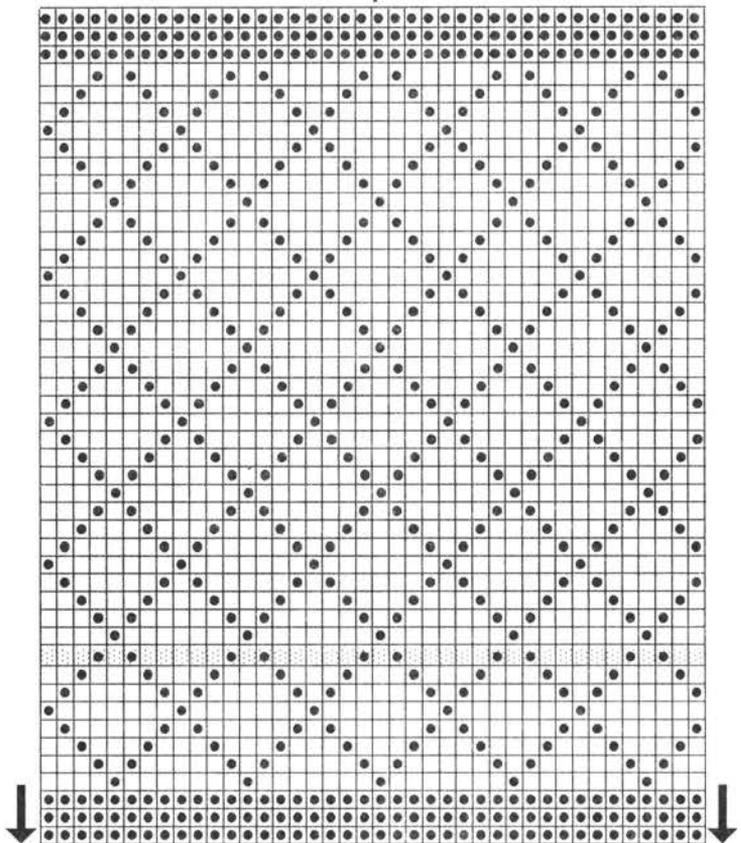
Make ten 5 petal flower shapes from
trim material. 5 leaf shapes from
green trim material. Sew flowers to
garment front in a pleasing posy ar-

E6000 PROGRAMME

CAST ON : 1 : ENT
ALL ST PATT : NO
ST PATT A : 1008 : ENT
ALTER : NO
KNIT TECH : 130 : ENT
ENLARGE POS : NO
TEST : NO
ALL ST PATT : ENT
FORM : NO
L ND -90 : ** : - : NO
R ND90 : ** ENT
START CXAST ON

** Enter here half the number of needles
shown for the widest part of the garment
part shown on chart.

range, using bright yellow
embroidery thread to anchor flowers
at centres. Attach green leaves. Hand
or machine embroider stems for
flowers & leaves. Make bow of a strip
of trim material & attach to garment
front at base of posy. Give final light
steaming.



Knit 2 Identical Panels

A. CoCir 1X1 Col 1 as Diag 1 (1R N/LX N/N SS 2.25/2.25 2Rs CX/LX CX/CX SS 3.5/3.5 1R N/LX N/N SS 6/4). Push up all Ns on FB to WP Set as Diag 3. K as chart.

B. Trans all BB sts to empty FB Ns. Cont as Diag 3 & chart.

C. Trans all sts for 1X1 as Diag 4. SS 6/6 K as chart.

D. Lks N/N SS 7/7 K 1R Trans sts to FB CoF.



Steam & block all parts to size & shape. Join one side seam ensuring the top casing is left open to thread waistband elastic.

Leave open 27cm at lower edge of second side seam. Close remainder of seam. Thread waistband elastic & join. Close waistband seam. Give final light steaming.

FABRIC CARE

Hand wash only is recommended for this yarn. Do not dry clean or use chlorine bleach. Ultrasuède is completely washable.

Dry garments naturally. Pull flowers into shape and leave to dry. Steam garment.

RAYON BOUCLÉ - 100% Rayon 2650 yds

2/12's MERINO WOOL - 100% Merino Wool 3000 yds

S-T-R-E-T-C-H-C-O-T-T-O-N 99% Cotton 1% Lycra 2800 yds

SWEET ALICE 100% Rayon 2200 yds

DYNASTY 75% Wool 25% Rayon 2400 yds

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WITH POOR QUALITY YARN.**

...WHY?

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LUREX

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DIAGRAM 1

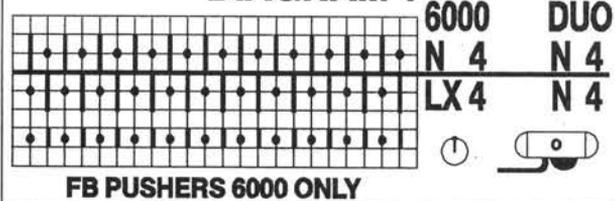


DIAGRAM 3



DIAGRAM 2

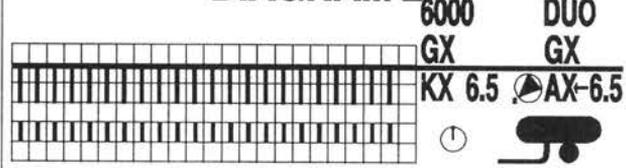
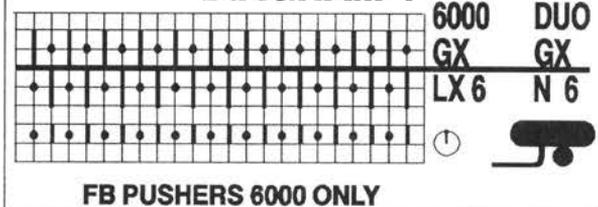
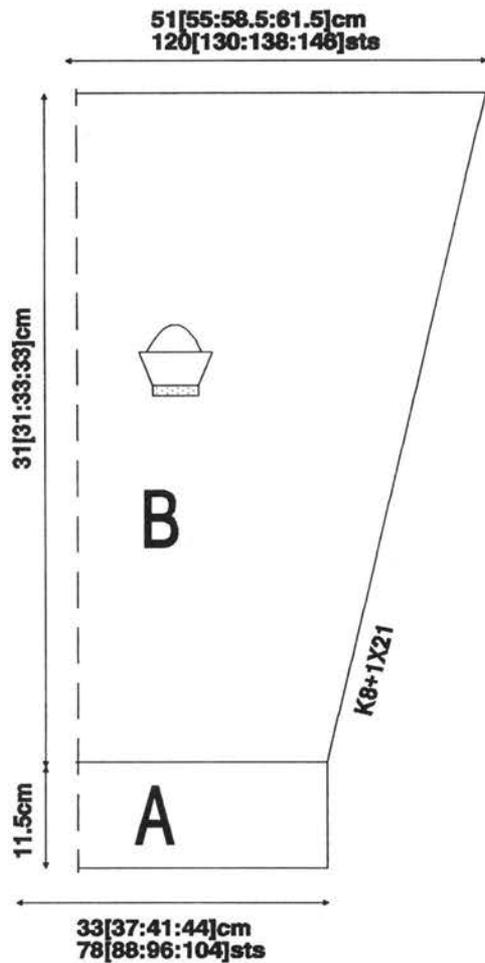
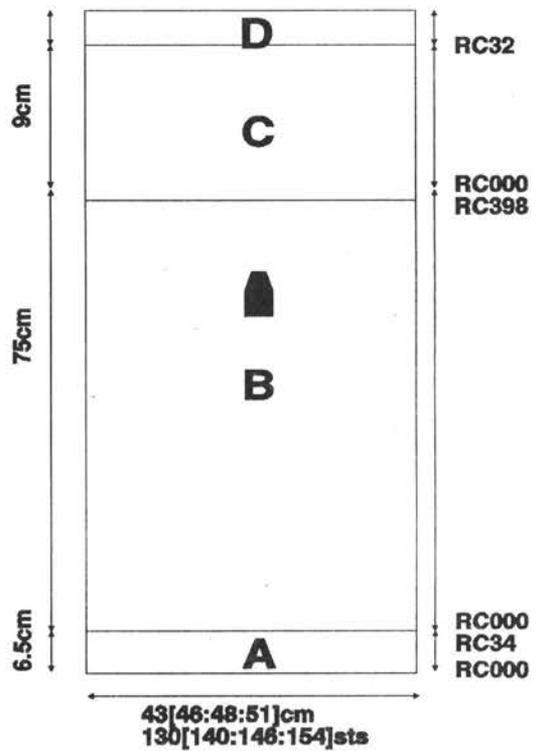
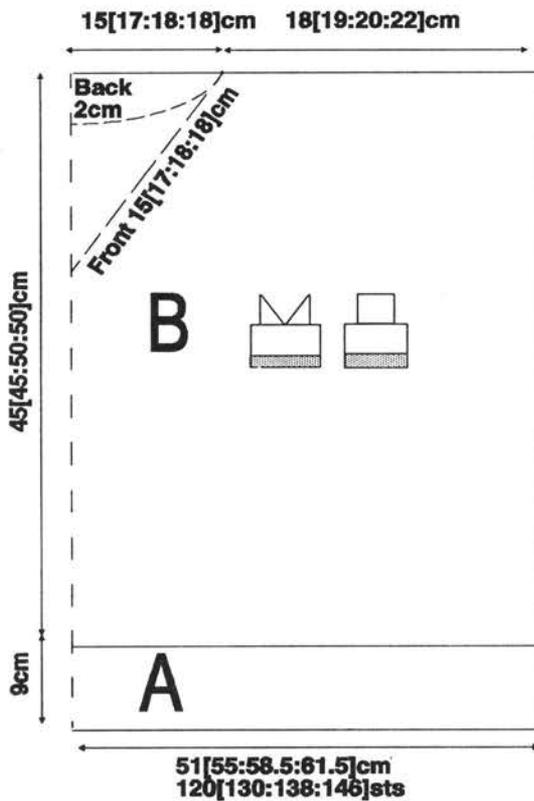


DIAGRAM 4





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KNITMASTER
TOYOTA
SINGER
PFAFF

BIG DISCOUNTS

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HOUNSLOW 40 HIGH ST - 081 570 6790
(NEAR BUS STATION)

MAIL ORDER DEPT.
SOUTHALL
4 HIGH STREET 081 574 1587

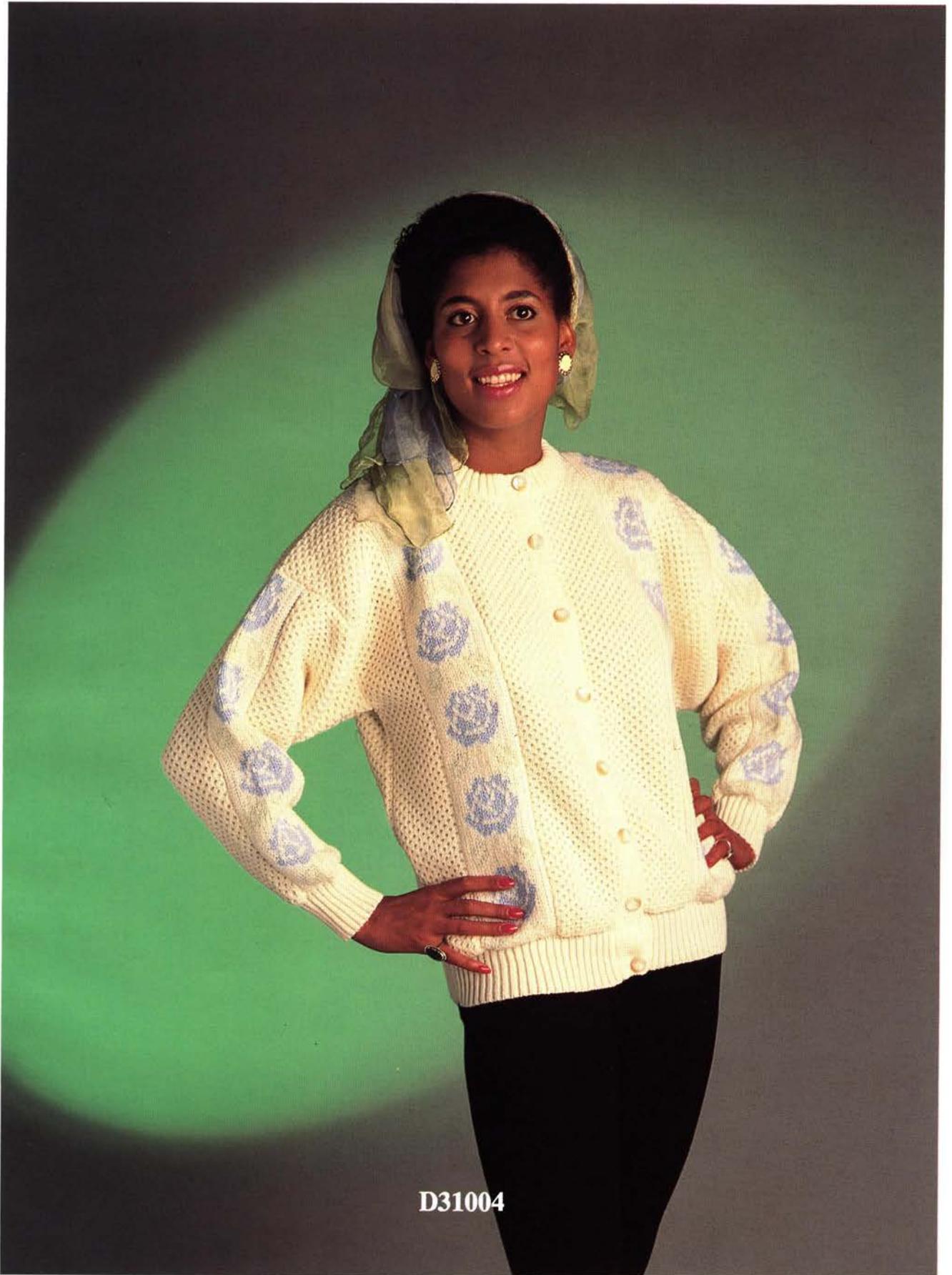
YARNS
B.K. + FORSELL
ARGYLE + AMBER
KNITMASTER + BRAMWELL
DENYS BRUNTON + MOHAIR
WATER WHEEL + JAROL
KING COLE + YEOMAN YARNS
INDUSTRIAL ETC.

DEMONSTRATIONS
HUGE SELECTION

CREDIT TERMS

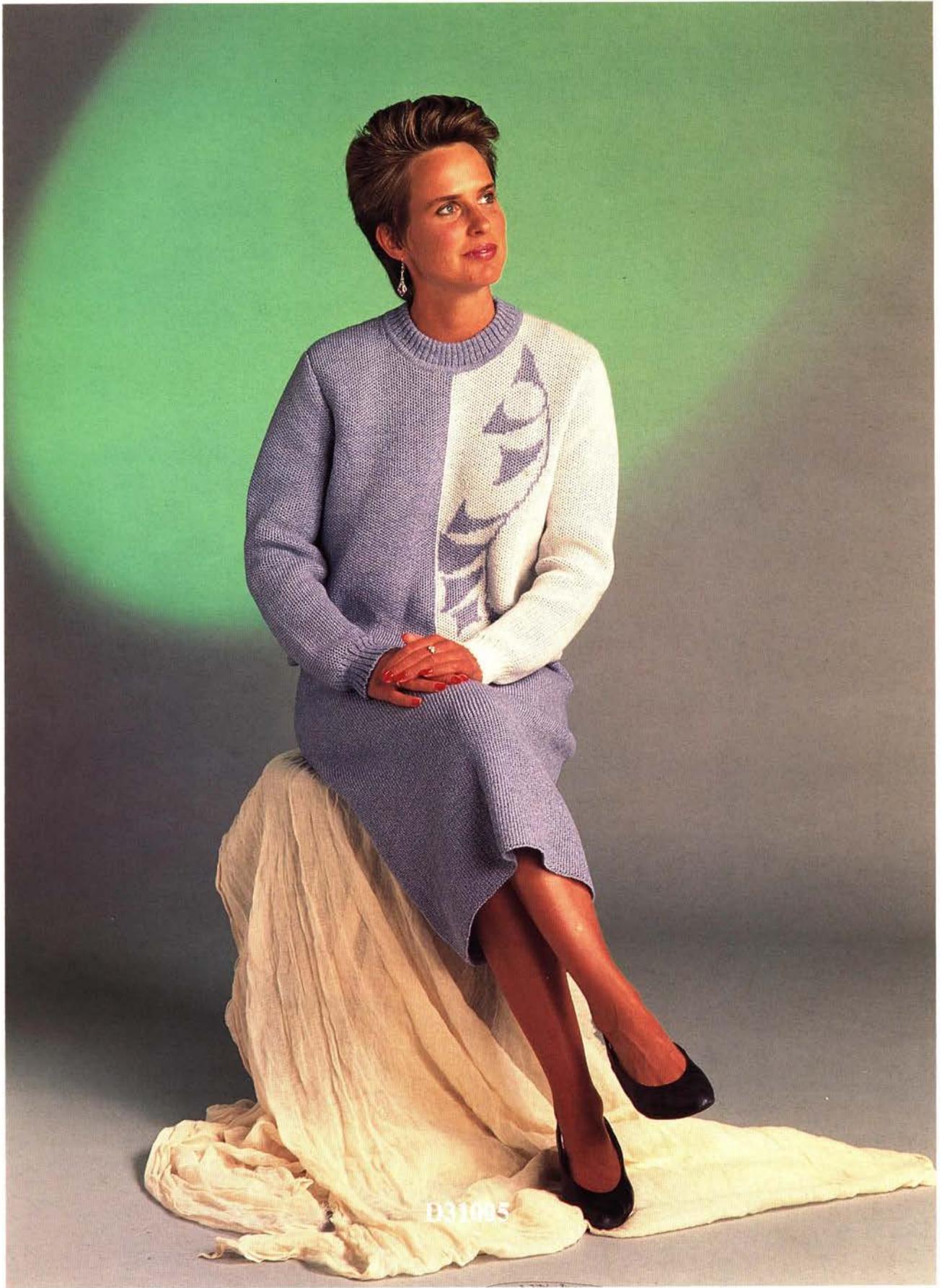
PATTERNS + BOOKS + ACCESSORIES
+ TABLES ETC.

OVERLOCKERS + LINKERS + SEWING MACHINES
KNITTING CLUBS WELCOME



D31004

pg 52



31003 Child's Lilypond Sweater



6000 ONLY



Betty Manwaring, England.



63[67:71:76]cm Chest.



66[70:74:81]cm Chest.



WORTH KNITTING 2/30's acrylic. 100% acrylic. 300g Cornflower = Col 1, 50g Jade = Col 2, 50g Black = Col 3, 50g Bright Green = Col 4, 50g Chocolate = Col 5, 50g Royal = Col 6. NB Col 6 is not necessary for two smallest sizes, as the dragonfly does not appear on these sizes.



40sts = 150mm 40Rs = 31mm
OR 100sts = 375mm 100Rs = 78mm measured over 4 colour jacquard. 40Rs rib 55mm.



4 Col jacquard patt from cards & Diags given. *Tech 207*. 2X1 ribs *Cast on 4*.



Page 3.



305g Size 76cm.



The dragonfly section of the patt will only appear on the two largest size garments. Cut & sew neck as shown on chart.



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

B. Push up all empty Ns to WP. Lks CX/CX K 2Rs SS 4/4 Set for St Patt B and as Diag 2. K as chart 2Rs Col 1, Col 2, Col 3, Col 4, & as Col Sequence given.

C. Dec & cont in patt as chart.
D. Dec & cont in patt as chart. CoF.

CAST ON : 4 : ENT
ALL ST PATT : NO
ST PATT A : ● : ENT
Reader Read in card 1
ALTER : ENT
DIRECT : NO
ADD : ● : ENT
ADD WHAT? : ● : ENT
Reader Read in card 2
ALTER : NO
3 COL : ENT
ADD : ● : ENT
ADD WHAT? : ● : ENT
Reader Read in card 3
ALTER : NO
4 COL : ENT

E6000 PROGRAMME

KNIT TECH : 207 : ENT
ENLARGE POS : ENT
CM? : NO
POSITION : ENT
PATT AFT R 0 : ENT
TO R/L - 0 : ENT
IN PATT AT R 0 : ENT
REP R : NO : ENT
REP STS 0 : NO : ENT
ALL ST PATT : NO
ST PATT B : 207 : ENT
ALTER : NO
ENLARGE POS : NO
ALL ST PATT : ENT
FORM : ENT
Enter Form Programme



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

B. Push up all empty Ns to WP. Lks CX/CX K 2Rs SS 4/4 Set for St Patt A and as Diag 2. K in 4 Col jacquard as chart. (See Col Sequence chart)

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



A. As Back A.

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

C. K as chart CoF.



CoCir Col 1 2X1 113[116:119:119] Ns. SS 3.5/3.5 K 20Rs. K 2Rs SS 4.5/4.5 Fill all empty Ns with purl loop from opp N. Lks GX/N SS 5/5 Black strippers. K 6Rs. Hold down yarn between beds. Lks N/GX SS 5/5 K 6 Rs. Lks CX/CX WY K 10Rs. Rel.



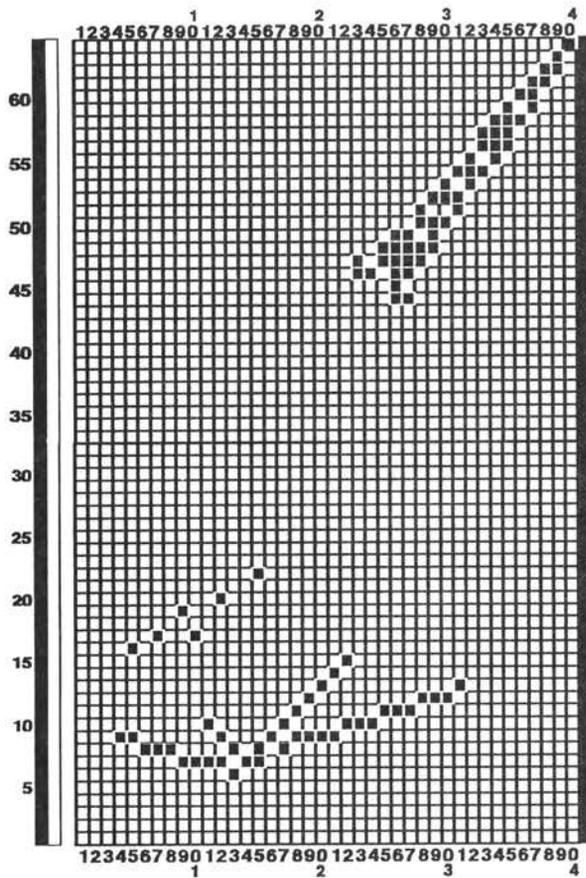
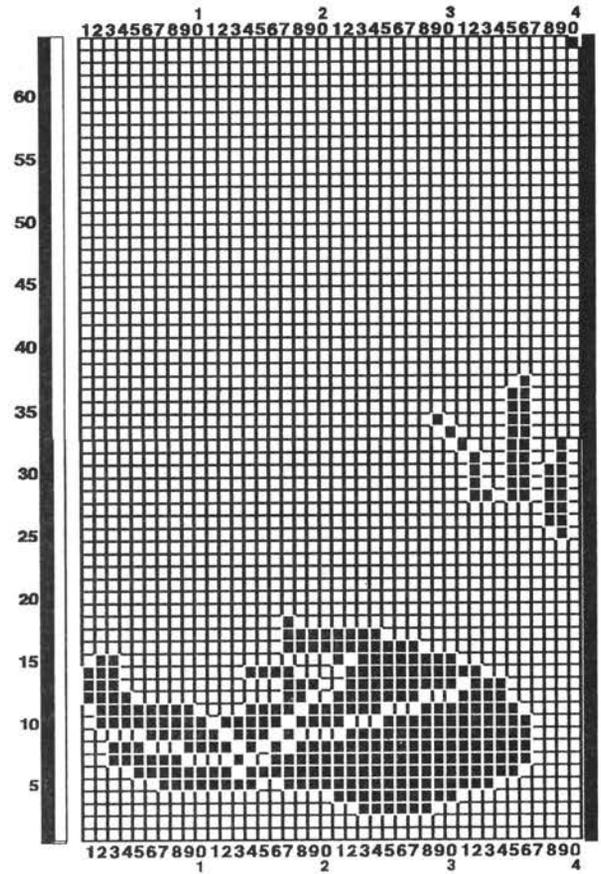
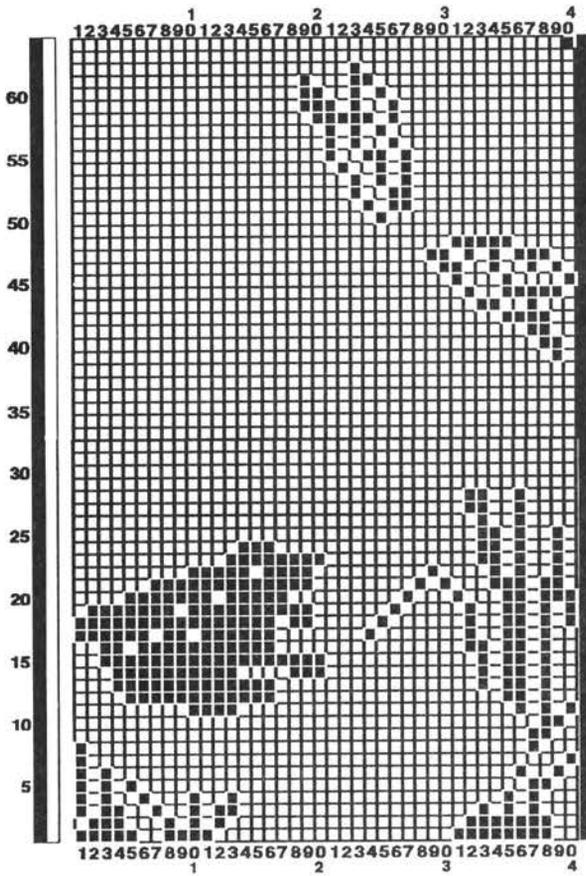
Block & steam all parts to size & shape. Mark neckline & cut. Join RT shoulder seam. Attach collar to neckline, backstitching through open loops to outside of garment, unravelling WY as you go. Slip st to inside, enclosing cut edge. Sew in sleeves. Join side & sleeve seams. Outline frog with black stem stitch hand embroidery. Give final light steaming.

COLOUR SEQUENCE

RC ALWAYS refers to MANUAL RC

RC	FEED	FEED	FEED	FEED
	1	2	3	4
000	Col 1	Col 2	Col 3	Col 4
216	Col 1	Col 2	Col 3	Col 5
304	Col 1	Col 2	Col 3	Col 6

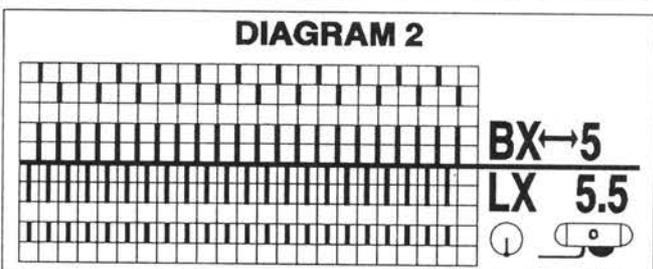
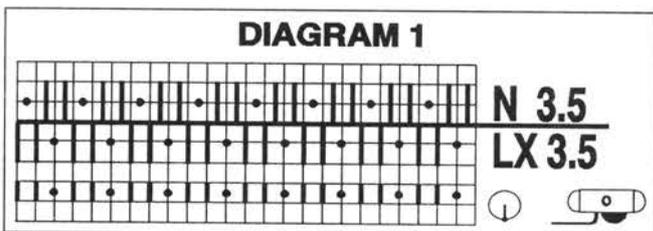
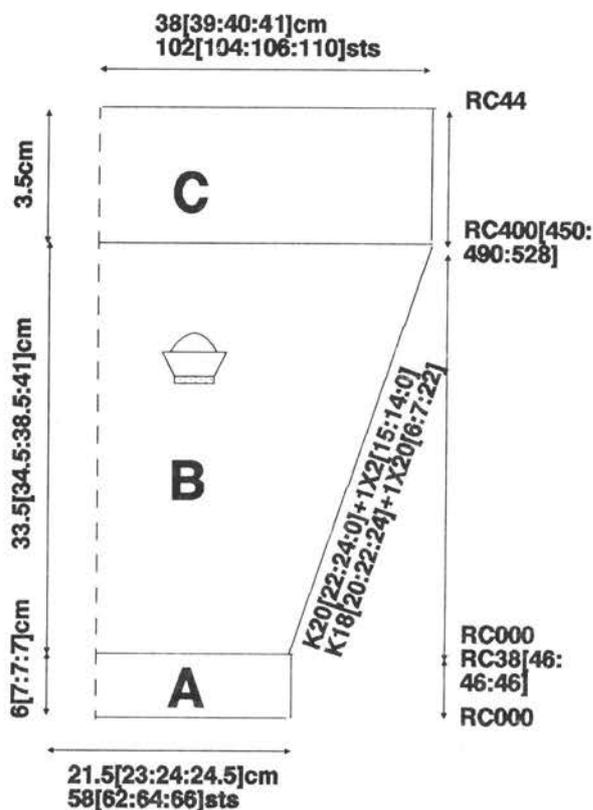
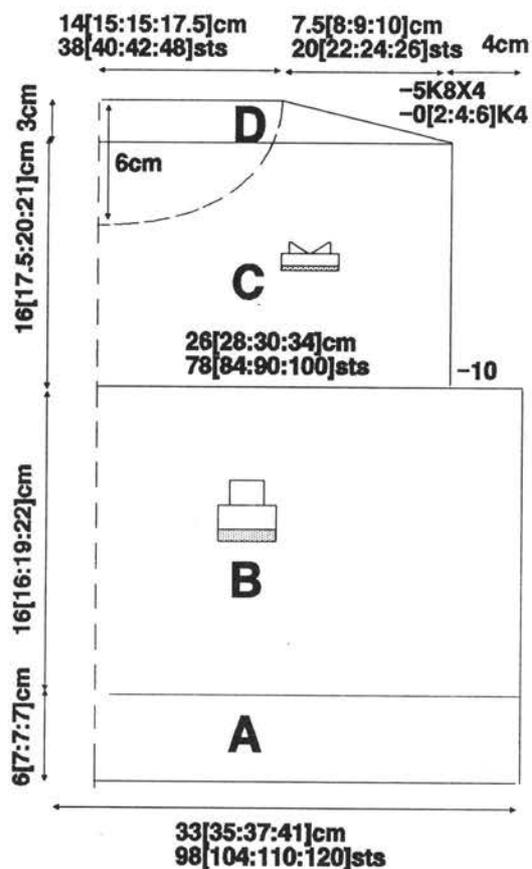
	63cm	67cm	71cm	76cm
1	96	96	96	96
2	190	190	190	190
3	A	A	A	A
4	B	B	B	B
5	98	104	110	120
6	60	64	68	76
7	(1)	(1)	(1)	(1)
8	195	195	195	195
9	C	C	C	C
10	7	7	7	7
11	5	7	7	7
12	38	38	38	38
13	98	104	110	120
14	60	64	68	76
15	(2)	(2)	(2)	(2)
16	16	16	19	22
17	43	45	48	52
18	(3)	(3)	(3)	(3)
19	102	102	102	102
20	184	184	184	184
21	131	131	131	131
22	7	7	7	7
23	33	35	35	37
24	190	190	190	190
25	141	143	145	147
26	0	0	0	0



E6000 READER CARDS

**CARD 1 TOP LEFT, CARD 2 BOTTOM LEFT,
CARD 3 TOP RIGHT**

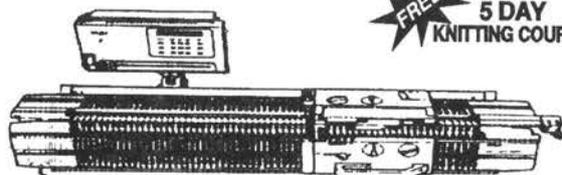
	63 cm	67 cm	71 cm	76 cm
1	96	96	96	96
2	150	150	150	150
3	A	A	A	A
4	B	B	B	B
5	58	62	64	66
6	3	3	3	3
7	3	3	3	3
8	195	195	195	195
9	C	C	C	C
10	7	7	7	7
11	5	7	7	7
12	38	38	38	38
13	102	104	106	110
14	3	3	3	3
15	3	3	3	3
16	31	35	38	41
17	41	45	49	53
18	(3)	(3)	(3)	(3)
19	98	98	98	98
20	7	7	7	7
21	128	128	128	128
22	0	0	0	0



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31006 Candy Colours Jacquard Cardigan



5, 80, 6000



Based on a design by Laura Haynie of Oak Designs U.S.A.



88[97:102]cm Bust.



96[102:108]cm Bust.



BRAMWELL DuoMagic
100% acrylic Approx 270 metres = 100g. 1X500g Aran = Col 1, Small amounts of each of the foll Lemon Cocktail = Col 2a, Dusky Pink = Col 2b, Puffin Blue = Col 2c.



Tuck, 40sts = 175mm 40Rs = 60mm Jacquard 40sts = 115mm 40Rs = 60mm 40Rs rib = 90mm.



2 Col jacquard & double bed tuck in alternating stripe sections as Diag 4, using cards given. Cast on 2 St Patt A Reader card + Tech 130 (See Diag).



Page 3.



430g Size



Pattern achieved by changing lock settings as shown in Diag 4. Peplum as Diag 2. Waistband in tubular as Diag 3. Use jacquard swatch for Form Prog.



A. CoCir Col 1 K/K as Diag 1. Set as Diag 2 for St Patt A. K & dec as chart.

B. Set Lks as Diag 3. K as chart *2Rs Col 2a 6Rs Col 1 2Rs Col 2a 6Rs Col 1 2Rs Col 2a*. Rep from * to * on opp bed.

C. Set for St Patt B & as Diag 4. K & inc as chart & Col Sequence.

D. K & dec as chart.

E. K & dec as chart. CoF.



A. As Back A.

E6000 PROGRAMME

	88	97	102		88	97	102
	cm	cm	cm		cm	cm	cm
1	112	112	112	1	112	112	112
2	168	168	168	2	168	168	168
3	A	A	A	3	A	A	A
4	B	B	B	4	B	B	B
5	114	122	128	5	90	98	104
6	3	3	3	6	3	3	3
7	3	3	3	7	3	3	3
8	110	110	111	8	67	67	67
9	191	191	191	9	191	191	191
10	128	128	128	10	171	174	177
11	22	22	22	11	94	99	105
12	47	39	47	12	77	77	77
13	18	21	24	13	191	191	191
14	7	7	7	14	128	128	128
15	128	128	128	15	22	22	22
16	153	153	161	16	47	39	47
17	179	179	179	17	25	28	31
18	158	158	167	18	161	169	169
19	7	7	1	19	179	179	179
20	19	21	7	20	167	175	175
21	188	188	22	21	1	3	3
22	149	150	188	22	7	7	7
23	0	0	151	23	17	17	20
24			0	24	188	188	188
				25	145	147	151
				26	0	0	0

B. As Back B.

C. As Back C. K & shape as chart.

D. As Back D. K & shape as chart.

E. K & dec as chart. CoF.



A. CoCir Col 1 K/K. Set as Diag 5 & St Patt C. K 2Rs Col 1 2 Rs Col 2b, & inc as chart to RC24 K Col 1 only & inc as chart to RC60. K 2Rs Col 1 2 Rs Col 2a & inc to RC80 as chart.

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

C. K & dec as chart. CoF.



Join shoulder seams. Place garment edge from centre back neck to bottom front against bed to determine number of Ns *CoCir K/K Col 1 over these Ns. Set as Diag 5 & St Patt C. RC000. K 2Rs Col 1 2Rs Col 2b to RC20. Make 4 buttonholes over 2Ns on RT front only, placing 1st buttonhole level with waistband, & 3 spaced 6Ns apart to RT of this. K to RC40.

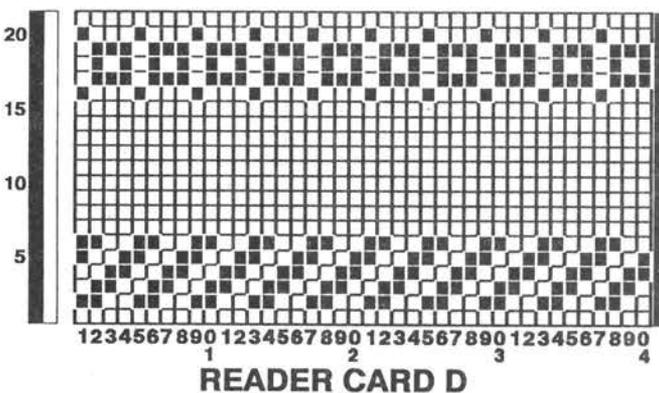
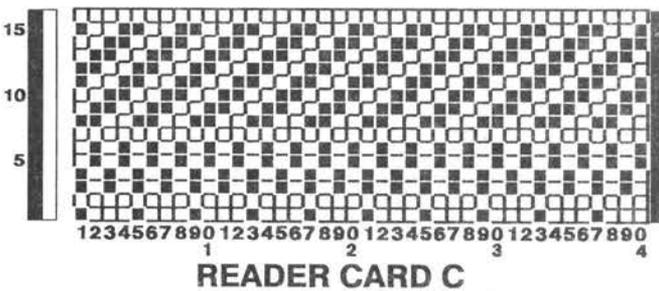
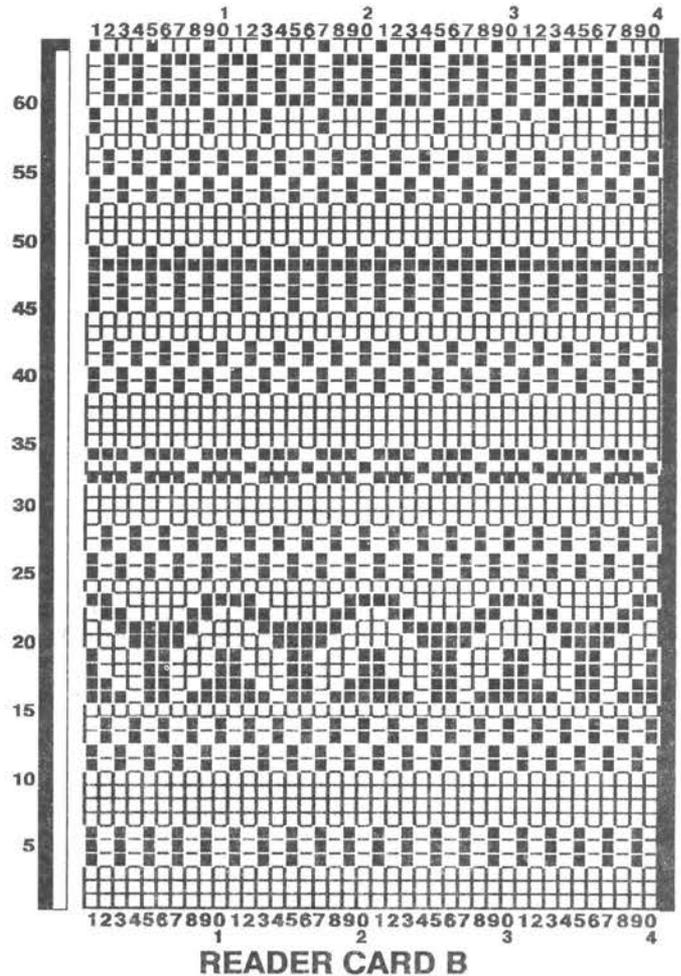
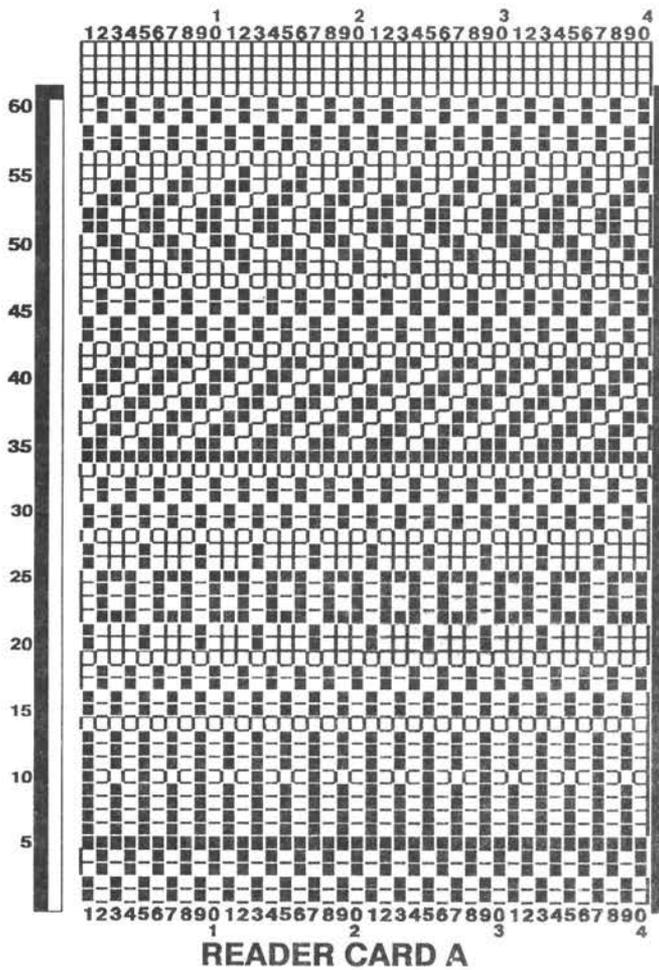


Lks GX/N SS 4/4. Col 1 K 6Rs. Lks N/GX K 6Rs.

Open beds. Lay garment across back bed, right side up & place RIGHT edge between beds, shoulder at RT. Push BB Ns through fabric 0.5 cm from edge. Push BB Ns up until st & fabric edge is BEHIND latch. Close latches & pull BB Ns down until tip shows through fabric. Close beds ensuring edge is between beds. Trans all FB sts to BB Ns, pull down Ns hard to pull st through fabric.

Flip garment over to hang down over front bed. Using Col 1, cast off all across BB Ns. (Not crochet CoF)*. Repeat from * to * for LT edge omitting buttonholes.

Join back neckband seam. Sew in sleeves. Join side & sleeve seams. Attach small buttons to match buttonholes. Thread elastic into both fronts, & back tubes. Stitch down. Give light steaming. Do not press.

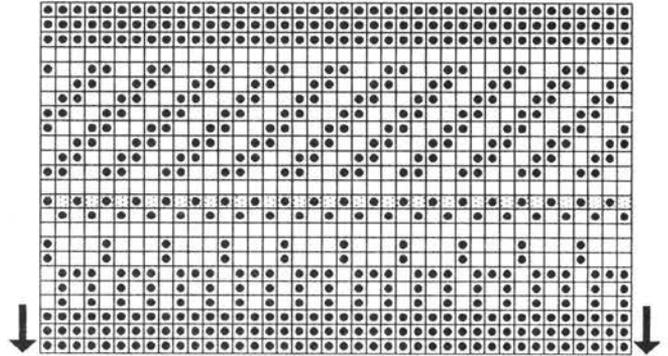
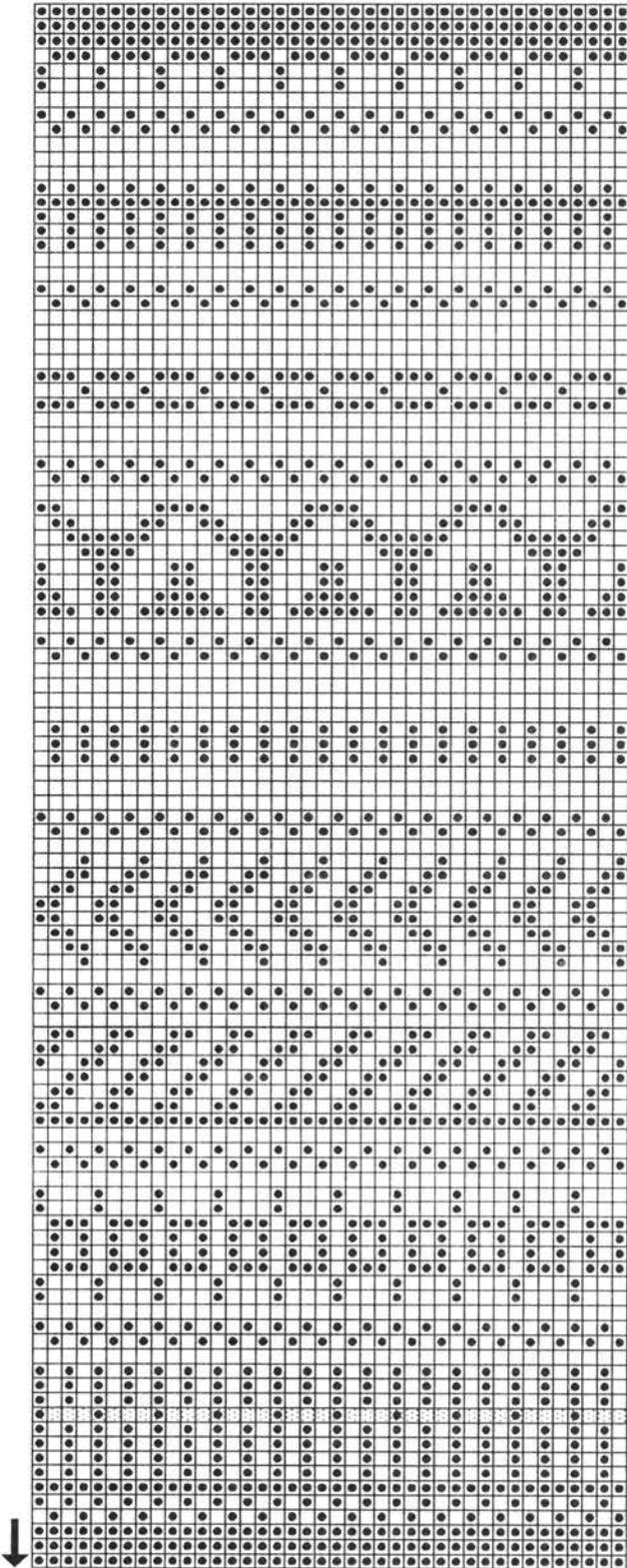


	88 cm	97 cm	102 cm	ST PATT B COLOUR SEQUENCE CHART														
				<p>8 row tuck section always in Col 1. Col 2 for jacquard section changed as shown below. Use this colour change order throughout St Patt B changing settings as Diag 4</p> <table border="1"> <thead> <tr> <th>ROWS</th> <th>COLOUR</th> </tr> </thead> <tbody> <tr> <td>8 (tuck)</td> <td>Col 1</td> </tr> <tr> <td>40 (jac)</td> <td>2Rs Col 1 2Rs Col 2b</td> </tr> <tr> <td>8 (tuck)</td> <td>Col 1</td> </tr> <tr> <td>40 (jac)</td> <td>2Rs Col 1 2Rs Col 2c</td> </tr> <tr> <td>8 (tuck)</td> <td>Col 1</td> </tr> <tr> <td>40 (jac)</td> <td>2Rs Col 1 2Es Col 2a</td> </tr> </tbody> </table>	ROWS	COLOUR	8 (tuck)	Col 1	40 (jac)	2Rs Col 1 2Rs Col 2b	8 (tuck)	Col 1	40 (jac)	2Rs Col 1 2Rs Col 2c	8 (tuck)	Col 1	40 (jac)	2Rs Col 1 2Es Col 2a
ROWS	COLOUR																	
8 (tuck)	Col 1																	
40 (jac)	2Rs Col 1 2Rs Col 2b																	
8 (tuck)	Col 1																	
40 (jac)	2Rs Col 1 2Rs Col 2c																	
8 (tuck)	Col 1																	
40 (jac)	2Rs Col 1 2Es Col 2a																	
1	112	112	112															
2	168	168	168															
3	A	A	A															
4	B	B	B															
5	52	58	62															
6	3	3	3															
7	3	3	3															
8	110	109	109															
9	63	63	63															
10	143	142	142															
11	64	64	64															
12	7	7	7															
13	128	128	128															
14	161	169	169															
15	153	161	161															
16	188	179	179															
17	129	191	191															
18	191	133	134															
19	132	17	19															
20	15	179	179															
21	179	161	161															
22	161	0	0															
23	0																	

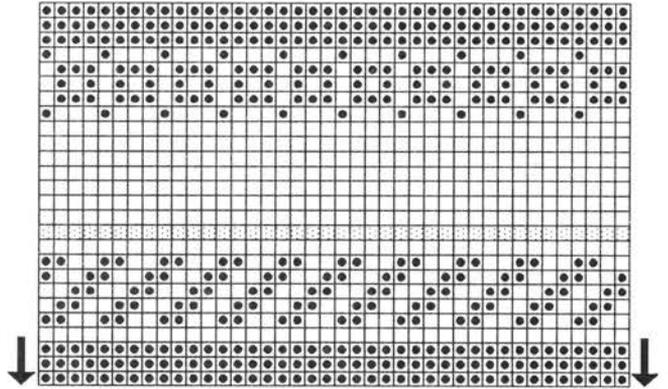
DECO CARD ST PATT B

DECO CARD ST PATT B

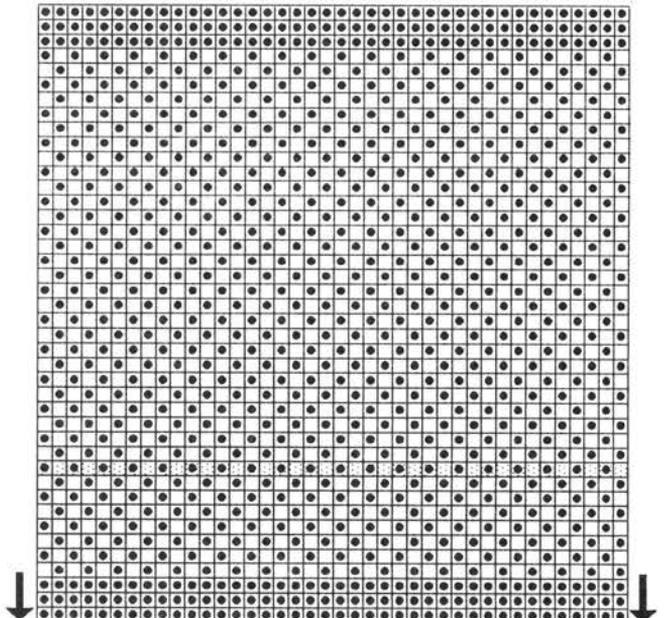
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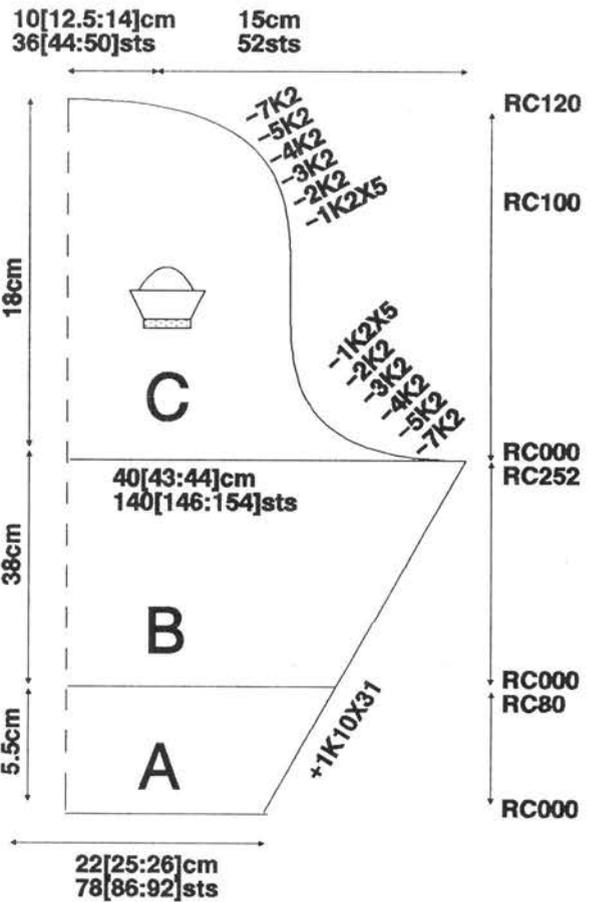
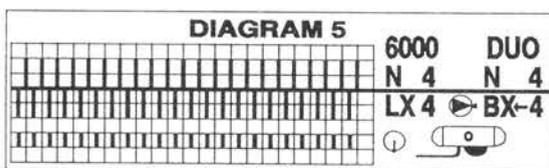
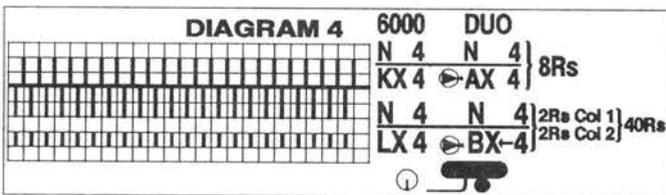
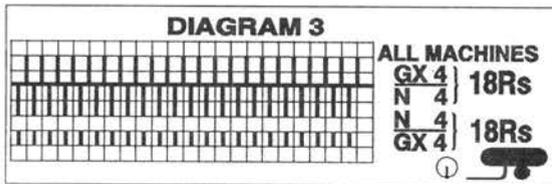
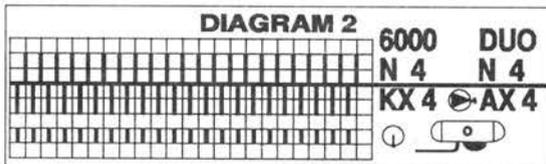
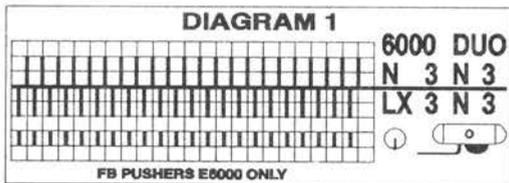
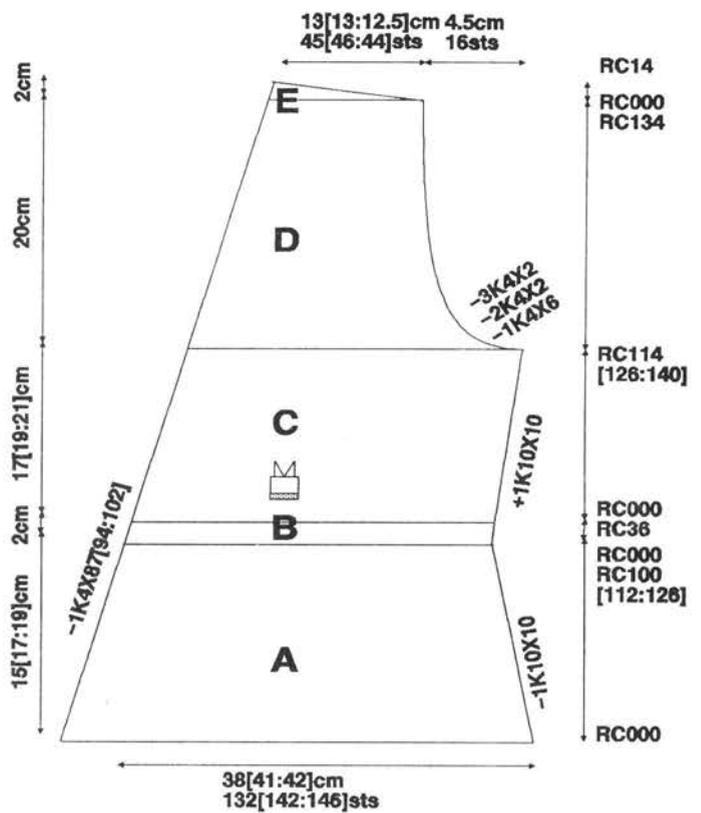
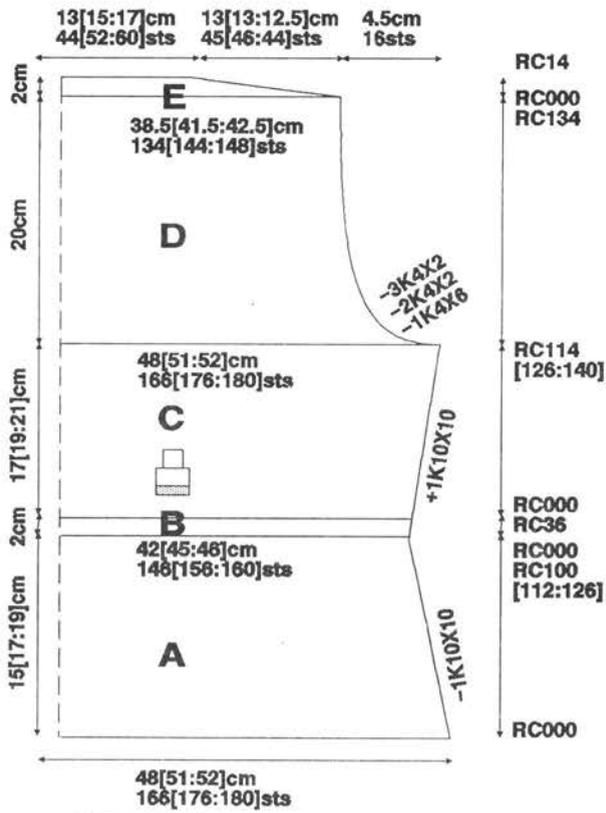


DECO CARD ST PATT C



DECO CARD ST PATT A





31005 Blue & White Jacquard Suit



Kathy Haynes, England.



TOP 84[88:92]cm Bust.
SKIRT 88[92:97]cm Hips.



TOP 96[100:104]cm Bust
SKIRT 105[114:124]cm Hips.



BRAMWELL "Ivette" 70% acrylic 30% wool. 706 metres = 100g approx. 2X500g cones Blue Mist = Col 1. 1X500g cone = Col 2. Waistband elastic to fit.



TOP 40sts = 142mm 40Rs = 42mm OR 100sts = 355mm 100Rs = 105mm, measured over jacquard. 40Rs rib = 63mm.
SKIRT 40sts = 170mm 40Rs = 56mm OR 100sts = 425mm 100Rs = 140mm, measured over st patt.



2X1 ribs. 2 Col jacquard from card(s) given & as Diag 2. Cast on 4. St Patt Tech 180.



Page 3.



TOP 350g Size 88cm.
SKIRT 300g Size 96cm.



Originally designed on the E6000, but patterning easier in the Duo. Cut & sew neckline



A. CoCir Col 1 2X1 as Diag 1. K 35Rs as chart. Push all empty Ns to WP Lks CX/CX SS 3.5/3.5 K 2Rs. Lks N/N SS 3.5/3.5 K 1R.
B. Set as Diag 2 & St Patt A. K as chart. RC252. Engage St Patt B. K as chart to RC314.
C. RC000 Dec & K as chart to RC176[186:196].
D. RC000 K & dec as chart Place patterning pushers in str

CAST ON : 4 : ENT
ALL ST PATT : NO
ST PATT A : ● : ENT
READER Read card 2
ALTER : ENT
DIRECT : NO
ADD : ENT
ADD WHAT ? : ● : ENT
READER Read card 2 again
ALTER : NO
3 COL : NO
DIST R 0 : NO
DIST STS 0 : ENT
ADD : ENT
ADD WHAT ? : ● : ENT
READER Read card 1
ALTER : ENT
DIRECT : COL REV : ENT
DIRECT OK : ENT
3 COL : NO
DIST R 0 : NO
DIST STS 0 : ENT
ADD : ENT
ADD WHAT ? : ● : ENT
READER Read card 2 again

E6000 PROGRAMME

ALTER : ENT
DIRECT : COL REV : ENT
DIRECT OK : ENT
3 COL : NO
DIST R 0 : NO
DIST STS 0 : ENT
ADD : NO
KNIT TECH : 180 : ENT
ENLARGE POS : NO
TEST : NO
ALL ST PATT : NO
ST PATT B Enter exactly
St Patt A, but substitute
card 3 for card 1
ST PATT C : ● : ENT
READER Read card 2
ALTER : ENT
DIRECT : COL REV : ENT
DIRECT OK : ENT
ADD : ENT
ADD WHAT ? : ● : ENT
READER Read card 2 again
ALTER : ENT
DIRECT : COL REV : ENT
DIRECT OK : ENT

3 COL : NO
DIST R 0 : NO
DIST STS 0 : ENT
ADD : ENT
ADD WHAT ? : ● : ENT
READER Read card 1
ALTER : NO
3 COL : NO
DIST R 0 : NO
DIST STS 0 : ENT
ADD : ENT
ADD WHAT ? : ● : ENT
READER Read card 2 again
ALTER : NO
3 COL : NO
DIST R 0 : NO
DIST STS 0 : ENT
ADD : NO
KNIT TECH : 180 : ENT
ENLARGE POS : NO
TEST : NO
ALL ST PATT : NO
ST PATT D Enter exactly
St Patt A, but substitute
card 3 for card 1



line on last 24Rs. CoF.
A. CoCir Col 1 2X1 as Diag 1. K 35Rs as chart. Push all empty Ns to WP Lks CX/CX SS 3.5/3.5 K 2Rs. Lks N/N SS 3.5/3.5 K 1R.
B. Set as Diag 2 & St Patt C. K as chart. RC252. Engage St Patt D. K as chart to RC314.
C. RC000 Dec & K as chart to RC176[186:196].
D. RC000 K & dec as chart Place patterning pushers in str line on last 24Rs. CoF.



A. CoCir as Diag 1 (Col 1 LT sleeve, Col 2 RT sleeve). K as chart. Push all empty Ns to WP Lks CX/CX SS 3.5/3.5 K 2Rs. Lks N/N SS 3.5/3.5 K 1R.
B. Set as Diag 4. K & inc as chart in Col used for A.
C. Dec & K as chart. CoF.



CoCir 2X1 Col 1 146 Ns. Lks N/N SS 3.5/3.5 K 10Rs. SS 3/3 K 10Rs. SS 3.5/3.5 K 10Rs. Push all empty Ns to WP. Lks CX/CX K 2Rs. Lks N/N K 1R. Lks GX/N SS 4.5/4.5 K 5Rs.

Pull down loop of yarn between beds. Lks N/GX K 5Rs. Lks CX/CX WY K several Rs & rel.



Block & steam all parts to size & shape, except band & ribs. Make cut neckline as chart. Join RT shoulder seam. Backstitch through open loops of band to outside of neckline, unravelling WY as you go. Stitch through open loops to inside, enclosing neckline edges. Join band and RT shoulder seam. Fold band in half to inside, stitch into place. Sew in sleeves. Join side & sleeve seams. Give final light steaming.

BACK/FRONT DUOMATIC NOTES
Knit with Deco UNATTACHED to lock, set to 2. Place Card Reader with LT edge at centre of rail. Position motif pins 1 at RT of last working pusher, 1 above RT edge of Reader, 1 at LT edge of Reader. Deco at RT set to 2, pass to LT & leave on rail. *Push pushers at RT of Reader to UWP, K 2Rs Col 1, 2Rs Col 2. Pass Deco from LT to RT & RT to LT* Rep from * to * throughout. On Front Col 1 = Blue, Back Col 1 = White.



Knit 2 Panels Alike

A. CoCir K/K Col 1.

B. Set as Diag 3. K as chart.

C. Cont in patt dec as chart.

D. Trans all sts to FB. Lks GX/N
SS 5 Black strippers. K 20Rs
CoF loosely.



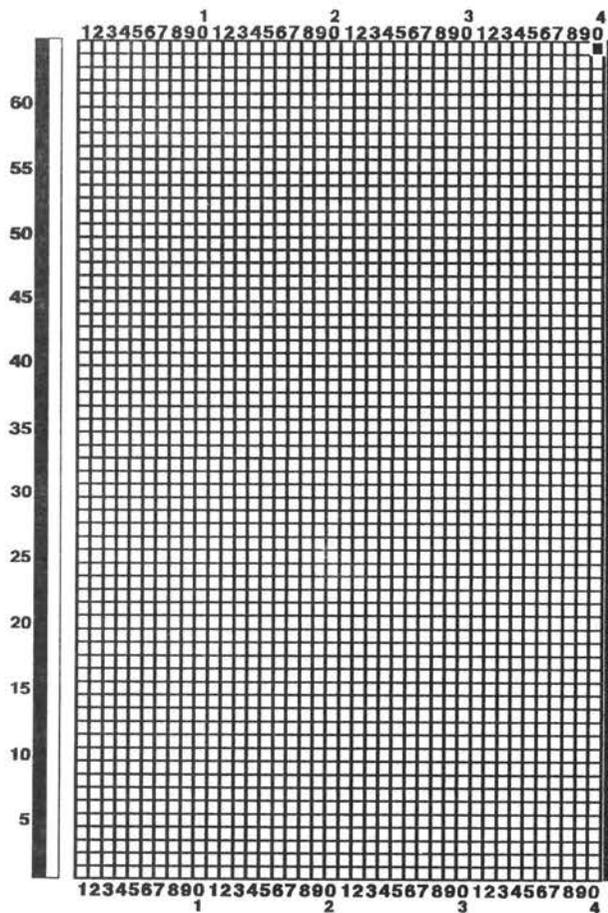
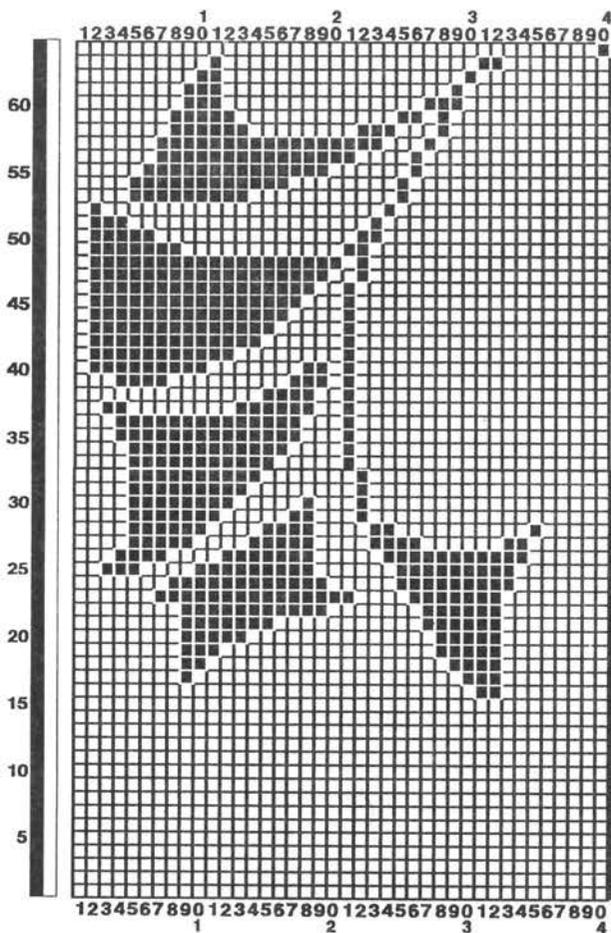
Block & steam parts to size &
shape. Join side seams with
mattress stitch.

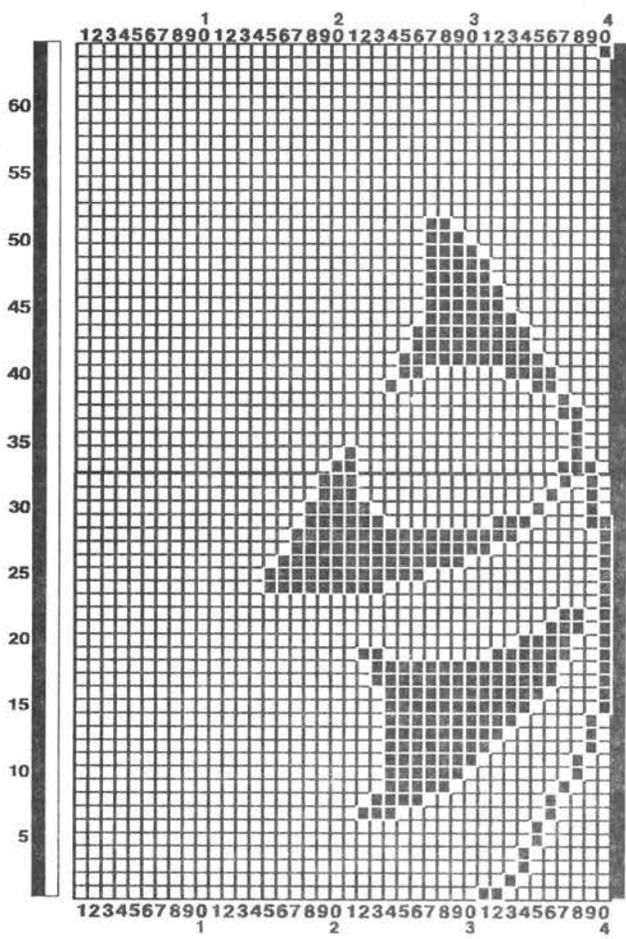
Fold stst section in half to in-
side, slip st down enclosing
waistband elastic. Give final
light steaming.

	84 cm	88 cm	92 cm		84 cm	88 cm	92 cm		88 cm	92 cm	97 cm
1	101	101	101	1	101	101	101	1	52	52	52
2	161	161	161	2	161	161	161	2	148	148	148
3	A	A	A	3	A	A	A	3	A	A	A
4	B	B	B	4	B	B	B	4	B	B	B
5	120	124	130	5	63	65	68	5	124	135	146
6	96	100	104	6	25	26	27	6	89	98	108
7	(1)	(1)	(1)	7	(1)	(1)	(1)	7	(1)	(1)	(1)
8	195	195	195	8	195	195	195	8	38	38	38
9	C	C	C	9	C	C	C	9	124	135	146
10	7	7	7	10	7	7	7	10	89	98	108
11	7	7	7	11	5	5	5	11	(1)	(1)	(1)
12	38	38	38	12	38	38	38	12	48	48	48
13	120	124	130	13	83	86	88	13	70	70	70
14	84	88	92	14	33	34	35	14	(3)	(3)	(3)
15	(2)	(2)	(2)	15	(2)	(2)	(2)	15	103	103	103
16	29	29	29	16	37	38	38	16	175	175	175
17	60	61	62	17	58	59	59	17	28	28	28
18	(3)	(3)	(3)	18	(3)	(3)	(3)	18	167	167	167
19	106	106	106	19	105	105	106	19	17	17	17
20	7	7	7	20	5	3	3	20	239	239	239
21	1	1	1	21	161	161	169	21	66	66	66
22	169	168	177	22	153	162	153	22	18	18	18
23	161	161	161	23	145	191	191	23	100	100	100
24	162	162	162	24	191	132	131	24	69	69	69
25	146	146	146	25	133	10	10	25	66	66	66
26	7	7	7	26	10	180	190	26	7	7	7
27	152	154	156	27	180	179	129	27	6	6	6
28	189	189	189	28	179	161	179	28	0	0	0
29	148	150	152	29	0	0	161				
30	0	0	0	30			0				

E6000 READER CARDS

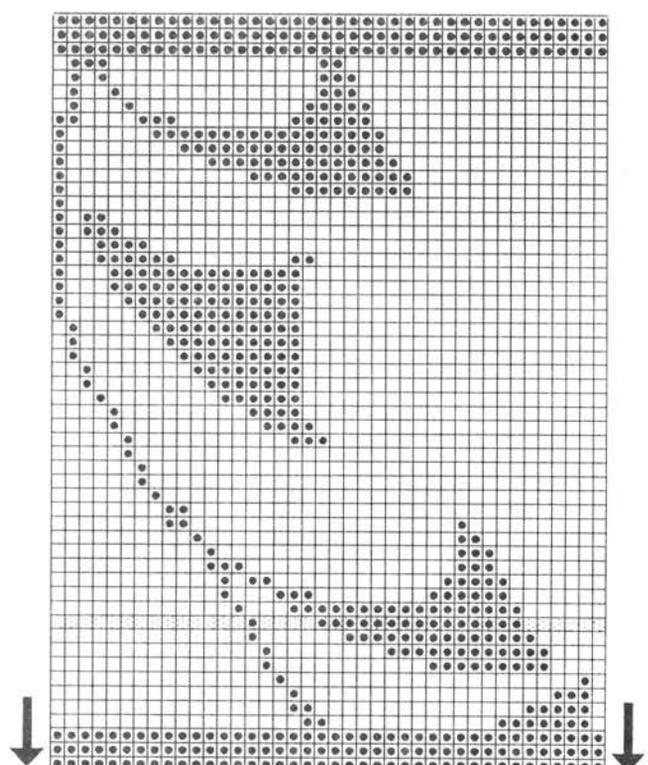
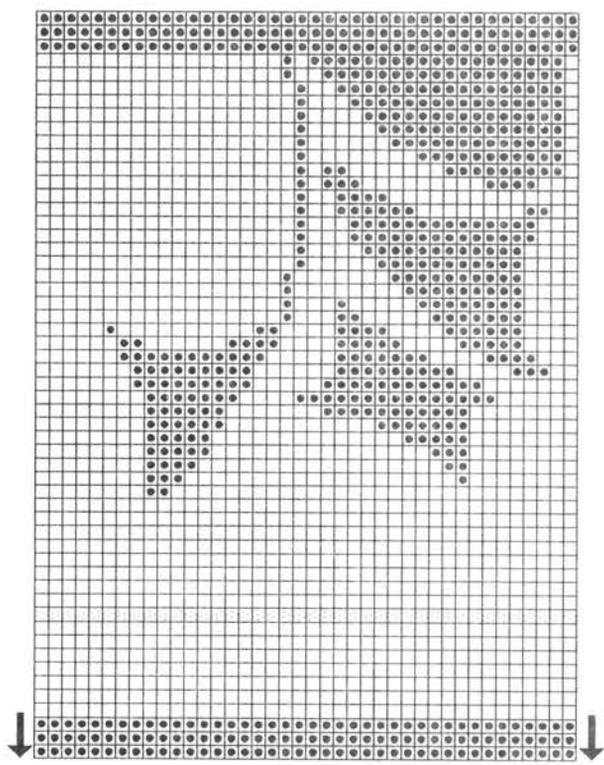
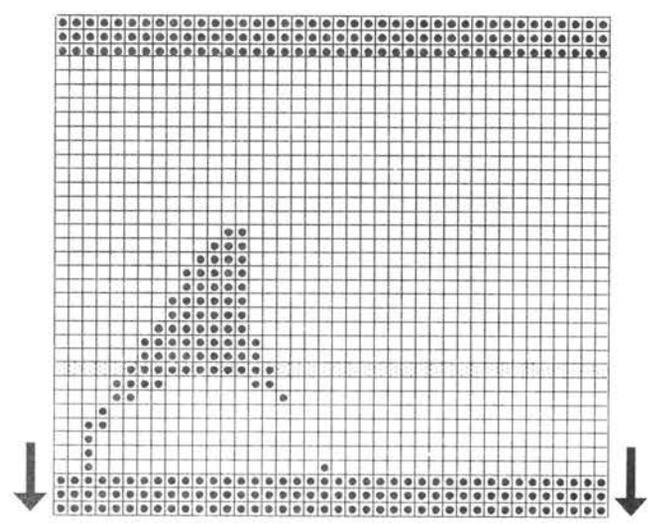
1 BELOW LEFT, 2 BELOW RIGHT

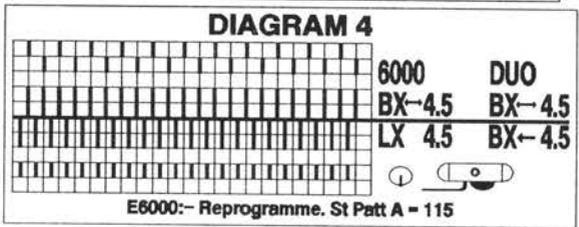
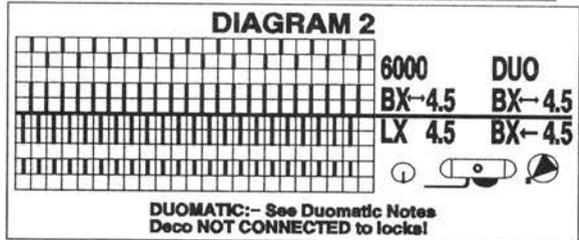
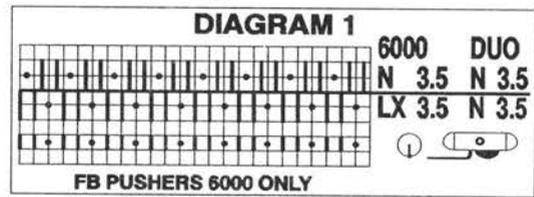
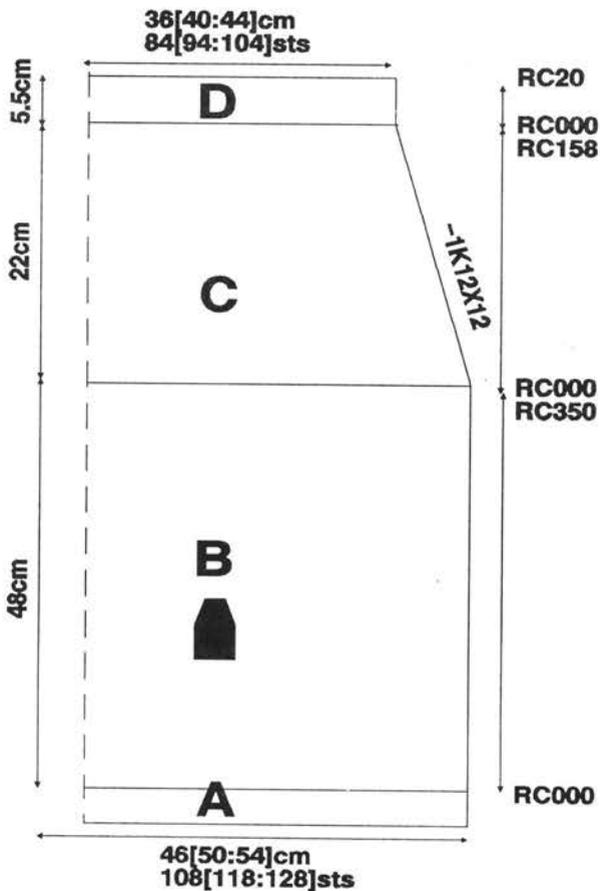
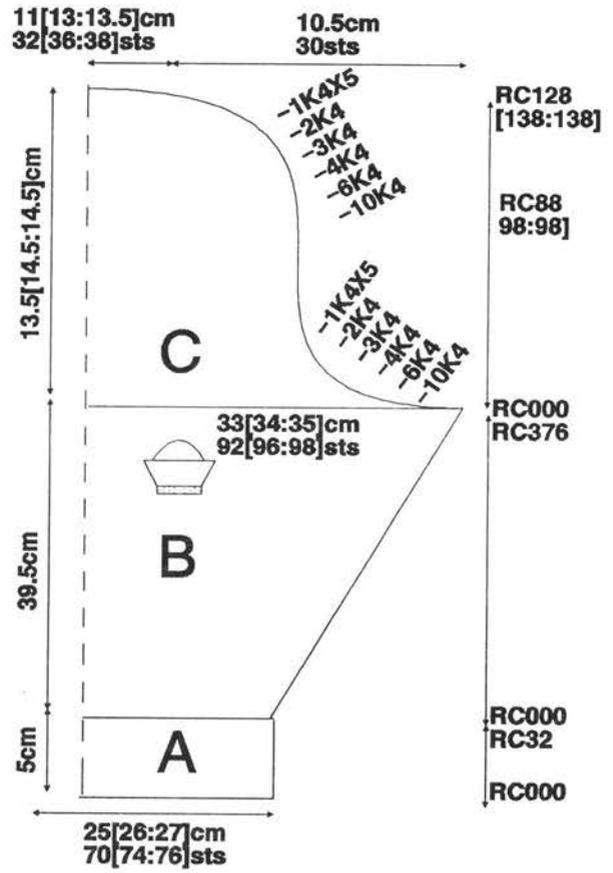
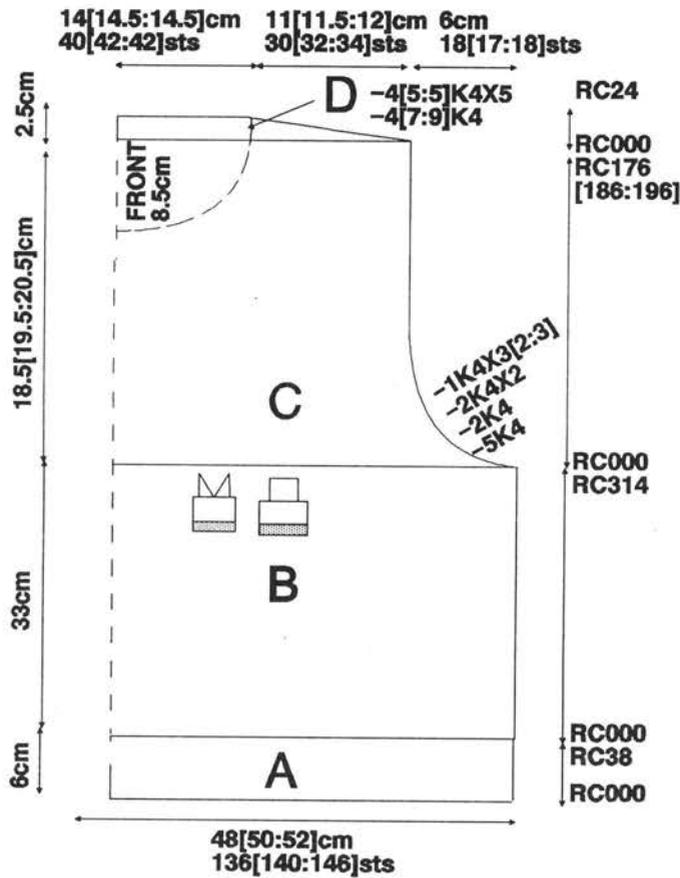


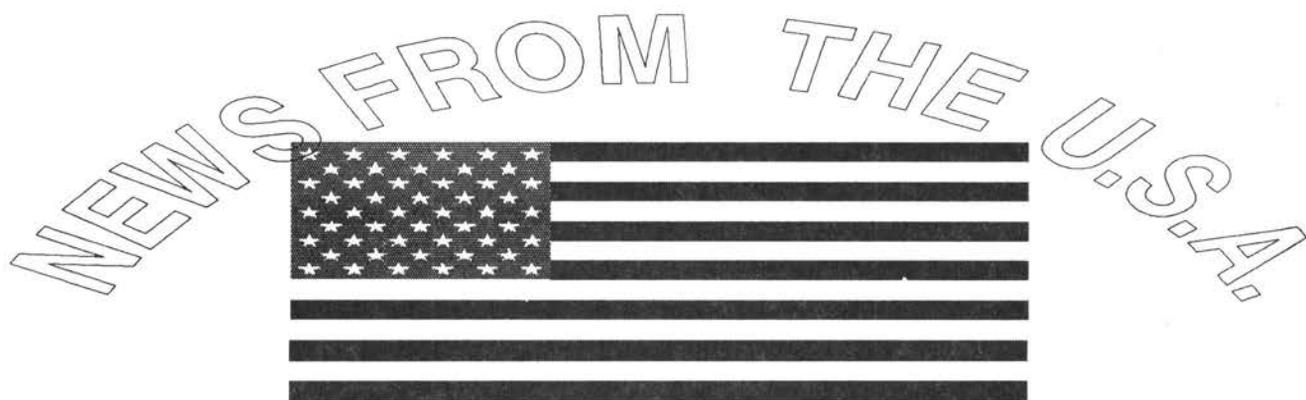


TOP LEFT:- E6000 READER CARD 3
 BOTTOM LEFT:- DECO CARD A
 BOTTOM RIGHT DECO CARD B
 TOP RIGHT DECO CARD C

Join Deco cards A B C. Insert into Reader with start row of card A showing & join into circle.







WITH MONA EARLY

PASSAP UNIVERSITY 1992

Passap University 1992 is better than ever this year. We are very proud to feature **Chris Triola** who is not only a gifted artist, but has a rare gift for teaching how to design. Chris will be presenting a workshop

"**Design - The Power of Ideas**". About her workshop Chris Triola says, "*All people have a need to create, but more often than not are frustrated in their attempts for lack of ideas. Ideas become the designs that guide our hands with the materials we choose. The deeper ones insight and imagination, the more profound the expression.*"

Her workshop topics include developing visual perceptions as a powerful part of the creative process, expanding ideas through lateral processing, understanding and overpowering common blocks of the creative process, and synthesizing thoughts into powerful visual patterns.

Our guests from other countries this year include, **Hélène Napaul** from Madag, the Passap factory on Switzerland, and **George le Warré and Pat Cook** from England. **Susanna Lewis**, a world renowned knitting artist will join us again.

Noted artists, designers, authors and instructors from the U.S.A. include:-

Gene Bailey
Paula Behrens
Mary-Ann Davis
Lydia Gladstone
Sylvia Jones
Jeanne Oneacre
Bea Wiessen

We also welcome **Bob Pitcher**, Passap USA's computer consultant. And our own very special Passap USA Knitting Consultants:-

Sharon Bezuhly
Janell Casey
Denis Cook
Sally Hall
Laura Haynie
Janice Hill
Teryl Hollins
Holly Howes
Susan Miller
Barbara Scanlon

Courses this year range from many hands on basic sessions, to Passap accessories, to starting a cottage industry, to knitting techniques, to embellishing knits, to even cleaning and home maintenance of the DM-80 and E-6000. Our schedule is designed to include courses for every level of knitting, from the inexperienced knitter,

to the knitter who has been producing fine quality knitwear for years.

Passap University 1992 will be held at the **Hyatt Regency DFW hotel inside the Dallas Fort Worth Texas Airport, May 22, 23 & 24 1992.**

Tuition fee for Passap University is \$225.00. Tuition includes three days of courses, a Passap University Binder, luncheon for three days, and a banquet and fashion show ticket for Saturday night.

To register, please call Passap USA at **801 - 485 - 2777** and ask for a Passap University Brochure.

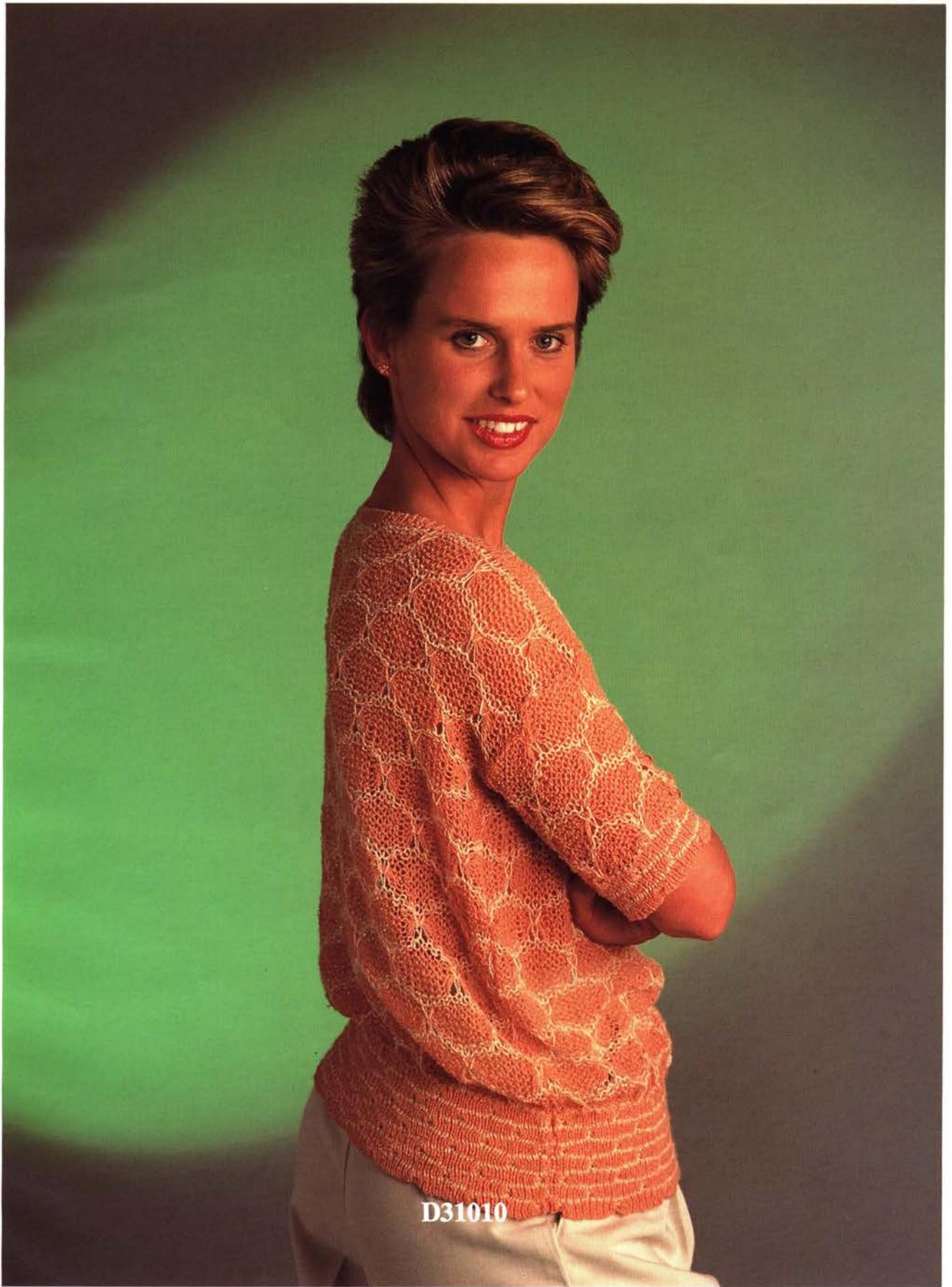
(Hotel reservations must be made on an individual basis by calling the Hyatt at **214 - 453 - 1234.**

Special room rates of \$79 single, \$89 double, \$100 triple, and \$110 quad have been secured for those who make room reservations prior to April 18th 1992.

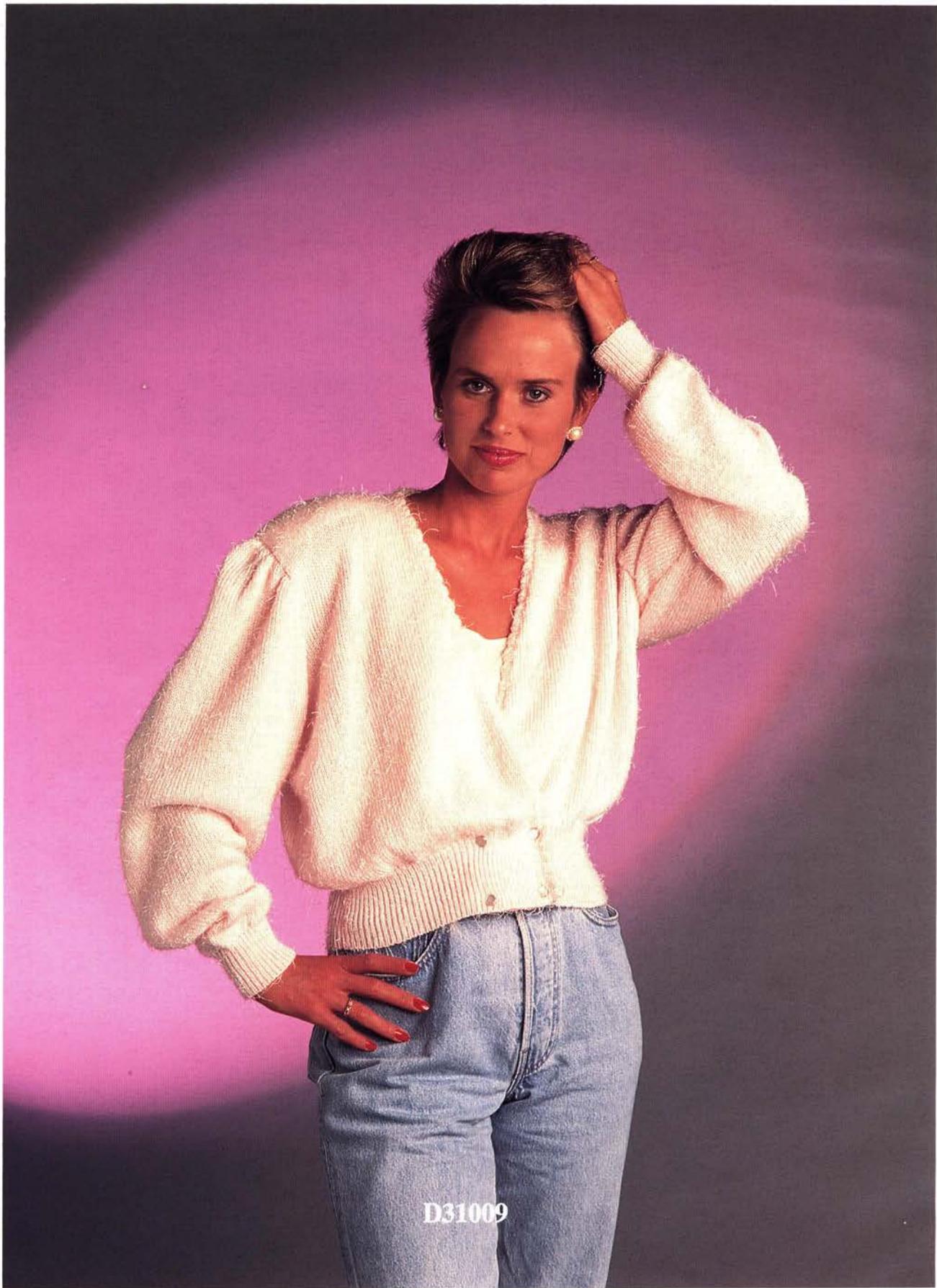
Please join us for this exceptional educational event. It is sure to be Passap's finest!

Best wishes,

Mona Early.



D31010



D31009

PAT COULSTON

KNITTING ON THE DIAGONAL or BIAS

Most knitters are quite happy with the methods of knitting garments from bottom to top, or from side to side. Something that seems to get overlooked, is the fact that things may also be knitted from corner to corner, diagonally, (or on the "bias" as it should be known). Not every garment type is suitable of course, but a surprising number are. Skirts in particular have a lovely drape and swing when knitted on the bias. Basic square, drop shoulder sweaters too work well, and the bias knitting technique can be used to add diagonal striping patterns to the design, which could be difficult knitted in a jacquard type in the conventional bottom to top method.

Probably the best, and easiest way to explain how and what to do, is to make a basic garment on the bias, and this is exactly what Pat has done in the following pages.
Ed.

Notes For Knitting Garment

Yarn used for the original sample was FORSELL Pure Wool 4 ply, but any yarn of a similar thickness can be used, (any 2/8's yarn or approx 400 metres per 100g weight), the "bulkier" or "fuller" the fibre type, the better. The finished work is going to be lightly steamed.

TENSION (GAUGE) SWATCH
40sts = 134mm 40Rs = 100mm

FINISHED SIZE

Width approx 104cm. This can be made smaller, but not larger, in this case.

Length of garment. This is determined by the width, or number of needles used during knitting. However, if on completion, the garment is too short, then a yoke can be added to increase the length to that which is required.

If the length is satisfactory, then a cut & sew neck can be made, together with sewing up the shoulders on a sewing machine. Care must be taken with bias fabric. "Binding wires" are really necessary for the blocking out of the garment. These are fine wires with a point at one end, and a little plastic knob at the other. Like a very long glass headed pin. These are available from knitting machine dealers, or on mail order from many companies. You need at least four, but eight are better.

A blocking board is helpful, or a sheet over a thick folded old blanket.

Tips On Knitting The Garment

The knitting commences on three needles in the centre of the bed, and increases one stitch at both ends, every two rows until all the needles on the bed are in use, 179 needles. Then

starts to decrease one stitch at each edge every two rows, until only three stitches remain in the middle once again. These are cast off.

Method of Increasing

a. At both edges, bring a needle into WP. Close latches and place edge springs. The edge springs are really necessary for this type of knitting so as to avoid dropped stitches when increasing every two rows.

b. Increase at the edge away from the locks, knit one row, increase on the opposite edge and knit one row. This method will avoid the little loop that you can get at the lock end. However, these tiny loops do all get sewn into the seam.

c. Make sure that the empty needles really are placed fully into NWP after decreasing.

Be very careful to make sure that your shapings are accurate, and tally at both ends.

Start with some waste yarn, to give the knitting a little "weight".

If you have claw weights, then hook these into the waste yarn, as this does help.

Work out the number of rows for any stripe pattern you want to use BEFORE starting to knit, so that you avoid mistakes.

You should get the same number of rows for increasing and decreasing. If not, then you have made a mistake!

TO COMMENCE KNITTING

Lock setting all machines GX/N SS approx 7

Black strippers, handle down.

Cast on over 3 Ns on front bed with waste yarn. Knit several rows. Hang claw weight as soon as possible.

Change to your main yarn, knit 2 rows.

Increase as described above on the next 2 rows. Repeat the increasings until 179 needles are all in work.

Decrease 1 stitch both edges and knit 2 rows. Repeat until only 3 needles remain in work. Cast off.

Knit the front and the back in exactly the same way. Either plain, both striped with the same pattern, or one striped and one plain.

Blocking The Front & Back

Insert a binding wire into all four edges of the part. Inserting these is almost like using the wire to "sew" using small running stitches. If you have eight wires, then you can do both parts at once. It is possible to block both parts together on only four wires, but this is not so satisfactory. Note that the parts are rectangular. Pin out onto the blocking area, one side at a time. The third side should match the first, and the fourth should match the second. You need to be quite firm with this. Two sides will be easy, but the other two will need some easing.

Place and pin the second part exactly on top of the first, pinning all down securely.

Steam lightly using a steam iron, or steamer. If you are using an iron, do not allow the iron to touch the surface of the knitting, unless you deliberately want to flatten the surface to create a smooth flat finish.

Allow to cool completely before moving, or taking out the binding wires.

Neck Shaping With A Yoke (An alternative to cut & sew)

With the wrong side of the FRONT facing you, return the top edge loops to the needles of the back bed. Do not stretch the fabric as you do this.

Knit 4 to 10 rows stocking stitch, or 3 rows for every additional centimetre length you require, should you also wish to lengthen the part.

Place the centre 14 stitches onto a length of nylon cord by hand, taking the needles down to NWP as you go. Now place all stitches at the left side onto another nylon cord in the same way.

Knit 1 row. *Cast off 3 stitches at centre, knit 2 rows*. Repeat from * to * once more.

Cast off 2 stitches at centre, knit 2 rows. Repeat from ** to ** twice more.

Decrease 1 stitch at centre, knit 2 rows. Repeat from *** to *** 4 times in all.

Knit 5 rows straight, and cast off shoulder stitches, making a note of the number of stitches.

Second Side

Take the lock to the left on GX/GX.

Return all left side stitches to their needles, leaving centre stitches on cord.

Lock N/GX. Repeat the instructions above, reversing shaping.

Return centre stitches to needles. Pick up sides of neck and hang loops onto needles. Knit 1 row across these needles. Change to WY and knit several rows and release.

BACK

Pick up the stitches for the yoke as for the front. Knit 25 rows stocking stitch, and cast off for shoulders over the number of needles you noted on the front. Remove the remaining centre stitches on waste yarn.

NECKBAND

(For Yoke Method)

Join one shoulder seam, matching stripes exactly if used.

Push up the required number of needles, (the same as the number you have on the back and front on waste yarn).

Arrange for rib required. Cast on in main yarn, and knit N/N SS 4/4 the number of rows required.

Transfer all stitches to the back bed. Locks N/GX SS 7 Knit 1 row*. Hang all stitches held on waste yarn onto back bed needles, with the wrong side facing you. Remove waste yarn. Knit 1 row.

Increase stitch size and knit 1 row. Cast off loosely.

(For Cut & Sew Method)

Knit band as above to *. Knit 5 rows and cast off.

Sew cast off edge to outside of garment with backstitch. Fold band in half to inside and stitch into place, enclosing cut edges.

SLEEVES

Cast on with waste yarn over 100 back bed needles. Knit several rows.

Change to main yarn. Knit 10 rows. Increase 1 stitch at both ends of the next, and every following 10th row, until 132 stitches.

Knit straight to RC184

If you wish a little shape at the top of the sleeve to cut down the bulk of the armhole, use the BX holding method on the last 6 rows. i.e. RC176 Bring to UWP pushers beneath all needles except the last 15 opposite the lock. Knit 1 row.

Take down to NWP 15 pushers at opposite side to lock Knit 1 row. Repeat these 2 rows to RC182.

Break yarn. Rethread with main yarn and knit 2 rows across all stitches locks N/GX. Cast off.

CUFFS

Cast on in any rib with main yarn over approximately 66 needles and knit rib.

Transfer all stitches to the back bed. Locks N/GX SS 7 knit 1 row. With the wrong side facing you, hang lower sleeve edge stitches onto needles, evenly. Remove waste yarn. Cast off loosely. Repeat on second sleeve.

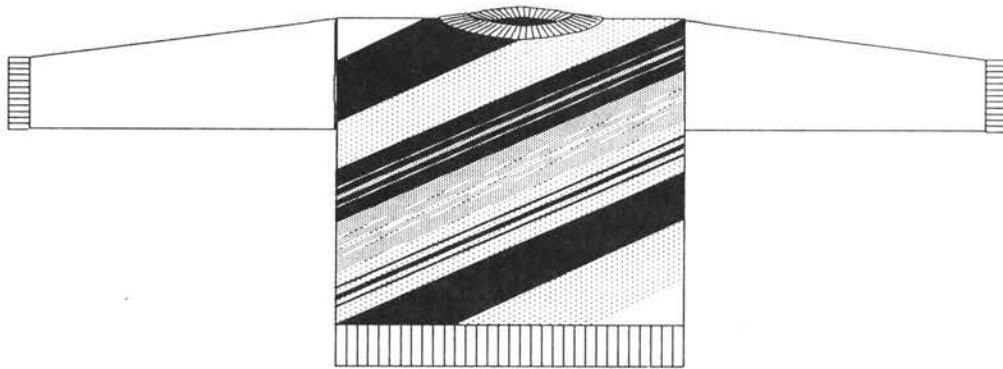
RIBS

Cast on in any rib with main yarn over approximately 128 needles. Knit rib to required length.

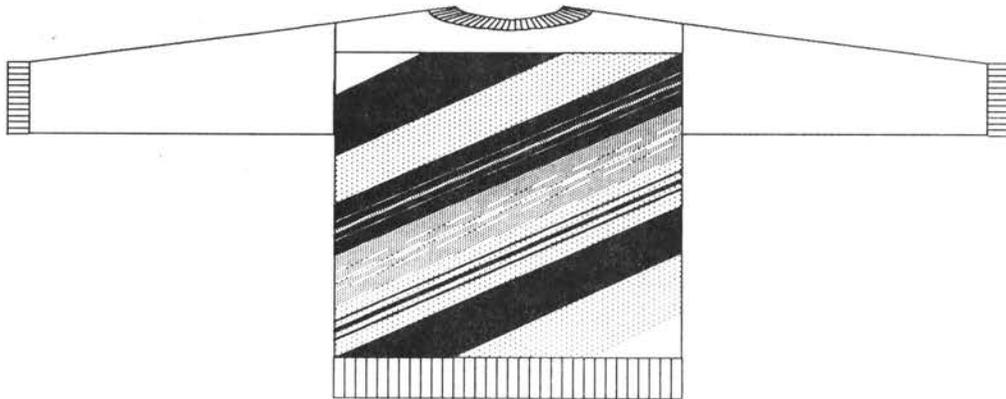
Transfer all stitches to the back bed. Locks N/GX SS 7, knit 1 row.

With the wrong side of the front facing you, hang the lower edge of the garment onto these needles. Knit 1 row by hand if liked. Cast off. Repeat on back.

Join second shoulder and neckband seam. Sew in sleeves easing as required. Join side and sleeve seams. Gently steam all seams to finish.



CUT & SEW NECKLINE VERSION



YOKE NECKLINE VERSION

**Exclusive Italian Designer
Yarns
on cones**

Nina A. Miklin

1 to 4 ply equivalent
IDEAL FOR PASSAP/PFAFF MACHINES

Super Kid Mohair, 100% Pure Lambs Wool, Wool/Silk Blend,
Angora, Cotton, Ciufetto

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Nina A. Miklin, 104 Biddulph Mansion, Elgin Avenue,
London W9 1HU, England.

Tel: 071 286 1532

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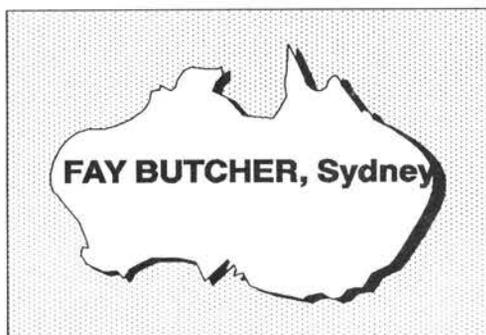
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AUSSIES - "DOWN UNDER" YANZIEZ - "DOWN UNDER"

Hello again!

The knitting season is beginning to come alive again after the summer here in Australia. There are so many diversions during the summer months; Grand Slam Tennis, International Golf, and Test Cricket to name but a few. For the whole month of January each year, Sydney entertains it's visitors with CARNIVALE and a great fireworks display at the end of it all celebrating Australia Day! Our beaches are full of holiday-makers enjoying the Aussie sunshine and just relaxing - there is just so much to occupy everyone!

The Knitting Calender is fairly busy with overseas visitors, starting with Diane Bennett. I haven't had the opportunity of meeting her at the time of writing, but I am sure we shall enjoy her visit. Kathleen Kinder is due in Sydney on 15th April when we shall meet again, and I know she will love Australia, just as all our visitors do. Dennis Cook will be here for our first Australian Passap University on 18th and 19th July in Sydney, and will be a popular visitor.

In the last issue, I commenced a short series about tools available here in Australia, which make life easier for us to use our machines, and this time, I shall be talking about the next tool from "Down Under" - "The Mercer Plating Device".

Plating is the facility of being able to knit with two yarns simultaneously in one feeding eyelet to produce a fabric where the yarn being used as the PLATING yarn falls to one side of the knitting, and the main yarn to the opposite side - thus producing a two-toned fabric.

Imagine that you are allergic to wool. You could make a plated garment in stocking stitch, with wool on the

smooth, outside, and an acrylic on the purl inside. This would utilize the benefits from the warmth of the wool, and use acrylic as a non-irritant against the skin. The same procedure can be adopted for metallic, or glittery yarns.

Plating has been a feature of some of the Japanese machines for some considerable time, and it is a simple technique. Until 1982, plating on the Passap System machines was not entirely successful, although knitters with a four colour changer did try to plate by threading one yarn through the first tension arm, and the second into the fourth tension arm, and bringing both down into one feeding eyelet. Other attempts were also unsuccessful.

Then a man from Adelaide, South Australia - Norm Mercer - invented an attachment which fitted neatly onto the top of the back lock. He hand-tooled the new style feeding eyelet, and made it to take both yarns at the same time. Plating became not only possible, but the results were far more predictable, and very reliable. Both yarns are knitted together throughout, being threaded through separate tension arms, and then both through the special Feeding Eyelet, (often called the "bullet"), one in each section.

Instructions which come with the Plating Device are quite clear, and if followed, can be guaranteed. Stitch size, as in all knitting, is variable with the yarn used, and when plating, you should add the two yarns together, and use a suitable stitch size for the total thickness.

When using most of the needle bed, it is necessary to remove the two or four colour changer curved cam.

(This is the white piece of plastic found at the right-hand side of the top rail, next to the colour changer on the back bed).

The two colour curved cam can be removed by taking off the Switch Box, and pushing the curved cam away from the needle bed. It will slide off. The four colour curved cam has three screws in it to hold it in place, and these need to be loosened before removing in the same way as for the two colour curved cam. The function of the curved cam is to open and close the jaws of the lock as it enters the colour changer. For plating, you do not need the jaws to open, as this will allow the Plating Feeding Eyelet to move out of position, which will wreck the plating work.

Plating is possible on both beds, and some spectacular effects are possible. Plating can be used for:-

Decorative stitches and fabric detail
Pattern shape design. e.g. raglan sleeve effect and two-colour shapes, and yokes. Reducing costs by backing an expensive yarn with a cheaper one. (The cheaper one will not show).
Avoid irritation. An uncomfortable yarn can be backed with something more acceptable. Stabilizing fabric, Plating gives a firmer knit. Reducing the degree of obvious colour changes when different dye lots are used. Circular knitting (Tubular) with a two colour effect. e.g. Beanies, tube tops, socks.

Making two colour shadow pleated skirts vertically as an alternative to knitting them sideways.

There are so many stitch patterns which look tremendous when plating is used. Just a quick glance through the stitch pattern books will produce a number.

I am sure that plating on the Passap System machines has not been fully

explored, nor utilized. It is just a matter of time before some really stunning results are obtained by those with the willingness to experiment. The Plating Device is still available for all Duomatics, and there is even a model now for those with the E-6000. There are two world sales outlets:-
Para Tech Coating Company (ask for Teri), Thirty Five Argonaut, ALISO VIEJO, CA 92656 U.S.A.
 Phone 714-855-8010 Fax 714-855-8993

**Fay Butcher, 94 Nottinghill Road
 BERALA NSW 2141 SYDNEY
 AUSTRALIA**
 Phone 02-649-5588 Fax 02-749-2896
U.K readers please note, as far as we are aware, there is no importer of the Mercer Plating Device in the U.K. Please contact one of the addresses given in the article for any further information and details required.
 Ed.

FAY BUTCHER

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CANADA

CALLING

Dear Fellow Knitters,
 Winter in Canada starts in November and ends in March, although we do still have snow fall sometimes in April. There are so many things that you can do outdoors during these long months of Winter. Canadians are very active. They go skiing, skating, snow-mobiling, ice fishing, or just a nice walk in the crisp snow. The most popular one in Ontario is cross country skiing. In British Columbia and Alberta, Canadians and people from all over the world enjoy the downhill skiing in the magnificent Rocky Mountains. In Ottawa, you can skate on the canal, it is frozen solid. In Quebec, ice fishing is very popular.

Canadians are used to hard winters, and sometimes, if a snowstorm is forecast, you'd better listen! In some regions, you can have up to 150 centimetres of snow in one day! But we are ready for it with sophisticated equipment on the alert, and most of the time, but the next day, most of the main roads are clear, and everyone is back to their normal routine. Now that you know a little about our winter, let's talk about our Passap Dealers in Canada, and what they have for you this coming Spring.

Creative Odyssey from Ottawa offers courses from beginners to advanced. Contact Michael Becker on 613-822-0824

Willowdale Sewing and Knitting Centre in Toronto is having a workshop on May 3rd. Contact Paulette on 416-225-9000

Ferguson's Sewing and Knitting Centre in Whitby is having a workshop on June 7th. Contact Vicky on 416-666-1833

Johnson's Sewing and Knitting Centre in Edmonton is offering classes and special events. Contact Del on 403-452-0102
 Pavia Designs in Langley, British Columbia is holding a knitting club the first Monday of every month. Contact Sylvia on 604-888-0858

The Creative Show in Halifax, Nova Scotia, is on May 24-25 1992, and in Ottawa on May 30-31 1992. Passap knitting machines will be demonstrated all day in both cities, and John Stam will be giving special workshops. Don't miss these events, they are really worth while!

Until next time, Happy Knitting and Best Wishes,

Monique Chevassu

HELLO FROM NEW ZEALAND

DORIS PAICE

Dear Knitters,

As I write this, we are but a fortnight away from Christmas - a time for families, and particularly for children. Most of us take a short break from our knitting machines. Machines that have been working overtime getting presents ready. The world seems such a small place these days. I put a call through to one of my sisters in England last night, and she made me shiver when she said that they had minus 8 degrees that day. While our weather has been cooler than usual, we are hoping for some summer weather, when we can go for picnics on the beach, go sailing,

swimming, and all those outdoor pursuits we associate with summer.

In this issue, I would like to write a little about our second biggest city - Christchurch, which is situated on the East coast of the South Island, or the mainland as the South Islanders like to call it. Christchurch is a beautiful city, with some lovely old buildings, dominated of course by the cathedral in the city centre. The River Avon, which flows through the city is particularly lovely at this time of year, with lawns going right down to the water, and the banks showing off the willow trees to perfection. It is only a small river, but with its picturesque bridges across different sections, and the ducks swimming or sunning themselves on the banks, it is very reminiscent of some parts of England, and is in fact often called the most English of all our cities.

Christchurch boasts lovely parks and gardens, and to me, they are the most beautiful in the spring. Beds of tulips are a mass of colour at this time, and the flowering ornamental trees are a sight to behold.

The city is built on very flat land, and except for the Cashmere Hills, the land does not rise until one reaches the Southern Alps, nearly 50 kilometres away. These mountains dominate the skyline, the highest of which is Mount Cook, over 12,000 feet high. Space does not permit me to write more, but for any knitters thinking of coming "down under" in 1993,

Christchurch will be the host of our Festival at that time, in June. You will be sure of a warm welcome.

I would now like to write a few words about the colour changer. I really do not think that knitters in general use this to its full potential.

Using the Deco, pick a geometric card, say number 92, the tumbling blocks design. This is a three colour card. Thread up and knit with four colours. The tumbling blocks will disappear. Try putting light blue in yarn feed 1, white in feed 2, dark blue in 3, white in 4. Then release it. Nobody would recognize it as card 92.

Card 50 is another good one. This is a 2 colour card. Thread up with three colours and knit. Then do a sample in four colours. Then try the same colour in feeds 1 and 2, and a contrast in feeds 3 and 4.

Use a four colour card, but change colours every two rows. Not all experiments will be successful, but YOU will have come up with something unique, and folk will ask "How ever did you do that"?

Until next time, Happy Colouring,

Doris

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Dear Readers,

Hello once again from the "newsy section", where I aim to keep you informed about some of the newer items, yarns, books, etc. for Passap System knitting machines, and this time, we have quite a lot of things to talk about.

PATTERN CARDS & SHEETS

There are many lovely Deco patterns which may be used on the E6000 machine. The first 100 Deco patterns are shown in a colour leaflet, which is part of the Deco package. E6000 knitters may have a friend who has a Deco that will be able to show you this leaflet, or ask your dealer to show you a copy. The Deco Pattern Book 101 to 330 shows the rest of the designs available, and this may be purchased through your dealer.

Although some E6000 knitters enjoy marking out pattern sheets, many others do not. So you may be put off trying these Deco patterns because you have to mark the cards. **METBURY DESIGNS** of 7 Nursery Close, Leyland, Lancs PR5 1NS, England, (which is owned and run by Eileen Metcalf and Christina Salisbury), are able to supply these Deco patterns ready marked for your use on the E6000, pattern numbers 1 through 330. Some of the patterns use more than one sheet, and in these cases, all sheets are included in the price of 75 pence per pattern, with some exceptions.

Some of the designs are three of four colour designs, which is becoming very popular with Passap System knitters, because although it looks difficult, it is not.

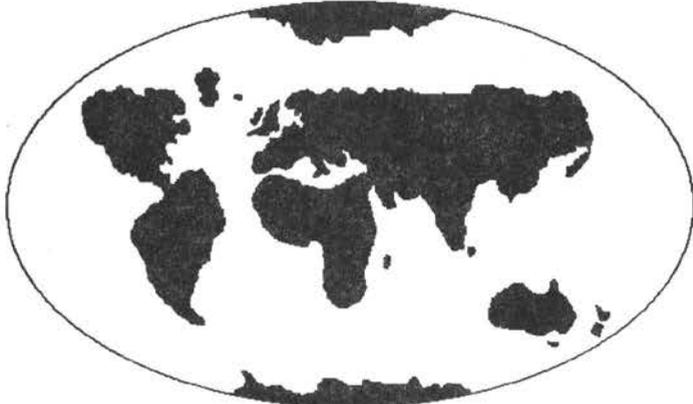
The new AutoColor colour changer is also a great help, not only with knitting this type of pattern, but in creating a new demand for three and four colour designs.

PASSAP CLUB PATTERNS

Reader sheets are available for the Passap Club Patterns by Eileen Metcalf. These all use Bramwell Yarns. These are also 75 pence each and those available are: No. 4, No 5 & 16, No. 8, No. 12, No. 13, No. 15, No. 20. For No. 11, order Deco card 56, for No. 17, order Deco card 19, for No. 18, order Deco card 152.

PASSAP MODEL BOOKS

Do you use the Model Books? Some of the stitch patterns are lovely, but use lots of cards. If there is sufficient interest in these cards, we are willing



NEWS & AROUND

with

HEATHER JONSON

to print the E6000 sheets. Please tell us if you are interested.

In preparation. New patterns and designs for unusual sweaters, wallhangings, afghan rugs, etc. by Christina Salisbury and Eileen Metcalf. Full programming instructions and easy to follow patterns will be included. These designs use as many as nine sheets each. The reader sheets will of course be ready printed, ready for your machine. If you are interested, please let us know.

For further information on all of the above items, write to **Metbury Designs, 7 Nursery Close, Leyland, Lancs, PR5 1NS England**, enclosing a stamped, self addressed envelope for U.K. readers, or sufficient

prepaid reply coupons for return postage to addresses outside the U.K. Cheques should be in Sterling currency only and payable to Metbury Designs.

COLOR MADE EASY

Sets of the Color Made Easy cards are now in stock again in the U.K. Order from Duet International at the editorial office address.

KNITTING CLUBS

We have been receiving information from many of our readers on their own local knitting clubs, telling us not only that they exist, but also asking if there are any other Passap System knitters in the immediate area who would like to join. Whilst this information is useful, unless we have contact names and addresses, it is almost impossible to pass on to those knitters who write in asking for help in finding a local Passap System club.

What we are now proposing, is that we maintain a list of Passap System knitting clubs throughout the world, so that we can put new knitters in touch with other like minded people, who are relatively near their home. So, we are now asking for the help of all our readers, wherever they may be. Write to me at the editorial office address, telling me about your knitting club.

The information needed is:

Name of the club, name address and telephone number of the person to contact, where you meet, frequency of meetings, day and time of meetings, type of machine(s) covered (i.e. Duo & E6000, E6000 only, Duo only etc.). Once we begin to build our list, it will be much easier to help those readers who write in feeling desperate to meet and talk to other Passap System knitters and exchange news, views and ideas.

Once a year, the club list will be published by Duet International. Of course, as well as being a help to new

knitters, it will also be a way of maintaining contact between clubs, so that they can exchange information, visits and so on. We also hope to be able to maintain a list of Passap System specialist speakers who you may like to invite to your meetings or workshops. There are a lot of clubs out there, some of them we know about, but there are others that we have not heard from who are perhaps crying out for new members, so here is your chance!

SEMINARS, CLASSES ETC.

JG of Taunton, Somerset, England will be holding their **5th Annual Taunton Machine Knitting Exhibition** on Saturday 21st November 1992, which after the success of previous years, will this year be held in larger premises. For further details, write to **Janet Grant or Gwen Tromans 100 Station Road, Taunton, Somerset, TA1 1PD.**

Duet International One Day Workshop Seminars

are continuing throughout the year, and there are still some places available for the latter half of this year for workshops covering many subjects. Write to the editorial office address for further details, enclosing a stamped self-addressed envelope.

Passap University in Dallas, Texas

promises to be the biggest Passap event of the 1992 calendar in North America. Taking place at the Hyatt Regency Hotel at Dallas Fort Worth Airport on May 22nd, 23rd and 24th. This is always a wonderful event, with an enormous choice of classes and workshops within the three days. If you haven't yet booked and want to attend, you will need to hurry!. Call (801) 485-2777 and ask for details, or write to **Passap Knitting Machines Inc., 271 West 2950 South, Salt Lake City, Utah 84115, USA.**

The Passap System Experience 1992

We have had to move this annual event, which is the biggest all Passap System teaching seminar in Europe, to a larger hotel and increase it to cover three days instead of two, because of the demand. It will now take place on 27th, 28th and 29th of November 1992 at the Sandbanks Hotel, Poole, Dorset, England, which is situated right on the beach, with wonderful views across Poole Bay, (and an indoor swimming pool, because the sea will be too cold to swim in at that time!) Large, purpose built seminar rooms and all the facilities that you would expect from a prestigious hotel are all under the one roof. So this year, no moving from hotel to seminar sessions and back again.

The fashion show is promising to be bigger, and will take place in the ballroom, which overlooks both the bay and Poole Harbour, the largest natural harbour in the world.

Residential fees of £231:60 include all meals from lunch on Friday, to afternoon tea on Sunday, hotel accommodation, all lectures & workshops, fashion show. Should you wish to bring your non-knitting partner, a special rate of £149:60 will apply, which includes all meals and accommodation only. Non-resident rates of £149:60 include all the above with the exception of the hotel accommodation. Lecturers include all your old favourites from the U.K. and abroad, as well as some new faces.

Places, although many more than in previous years, are limited and filling up fast even though the Experience is as yet a long way off. **Write to Susan Loader (1992 Experience), 7 Flambard Road, Poole, Dorset, BH14 8SU, England** for a priority booking form, enclosing a stamped self addressed envelope. There is no need to send any money when returning the form, as deposits are not required until May 1992, when those with priority bookings will be sent the Experience Brochure and booking invoice for deposit, with the final balance payable by September 30th 1992.

If you, or your club are organizing any event concerning Passap System machines, I would love to be able to tell all our readers about it in this column. But do remember that I need to have full information such as dates, times, prices etc., at least six months ahead of time. This will allow time for the magazine to be published and reach readers before your event.

YARNS

New from **Bramwell Yarns** are seven new shades in their metallic range, which includes some of the deep, rich tones such as purple and emerald. This is a fine yarn that you can run through the feeding eyelet with any "carrier" yarn such as DuoMagic etc., at the normal stitch size, without affecting the overall tension or gauge of your swatch. Wonderful for those special occasion, glamorous knits, or anything where you feel you want to add that something special.

Savannah is a new super 4 ply cotton yarn recently launched by Bramwell in thirty shades on 500 gram cones. I can see that this is going to be a very popular yarn for summer knits, and is ideal for those garments that are knitted in plain colours or textured patterns. Montana Cotton is still of course available and is a thinner yarn, that is ideal for knitting in jacquard stitch types.

For those knitters who own the Vario machine, Bramwell now offer a 100% wool Aran type yarn in nine shades on a 1000 gram cone. Just right for those thicker winter woollies we shall be thinking about soon!

King Cole have their new 1992 Yarn Directory now available, which shows all their lovely yarns, including their speciality, "Anti-Tickle". They have also made their very popular "Big Value" DK yarn available on 25 gram balls. This is a great help for those among us who often like to use small quantities of yarn in various colours for intarsia etc. Much better than having to buy a whole 100 grams just for a small section of a particular colour within a design.

Amber yarn have a new addition to their already comprehensive range.

This is called "Pearl" and is a high quality 100% acrylic yarn, made from relaxed acrylic fibres. (This means that yarn is lustrous, rather than matte finish). It knits as a 4 ply, and comes in fifteen shades, each on 500 gram cones. Very soft to the touch, and of course may be steamed and pressed in much the same way as most "bright acrylics", making super fabrics for skirts and dresses.

ACCESSORIES

We have talked about the next little accessory before, but it is always worth while reiterating on something that is not only effective, but good value for money.

The Mag-Knit is a tiny accessory that is invaluable for holding the double ended eyelet tool, known to most of us as the "bodkin", in a place that is always easily accessible. So often when we go to look for this little tool, we have a major hunt on our hands. Why is it that the double eyelet tool seems to have a life of it's own, and manages to hide in all sorts of places. None of them where we think we put it last. The Mag-Knit takes care of this problem, by holding it firmly in place at all times, ready for use. It consists of a small magnet, with little "tongues" that protrude from the surface. It will quite happily sit on the yarn mast behind the machine and hold itself tight there ready to grip the double eyelet tool magnetically, or on any metal part of the machines stand. A word of caution though, do not place this accessory anywhere near the E6000 console, or your computer and disks if you use Creation 6. As with all magnets, the magnetic field can at best corrupt computer information, or at worst destroy it altogether! A little care in positioning, as explained in the accompanying instruction leaflet, and you will have no trouble.

The Mag-Knit is available from **Susan E. Dawson, 20 Yew Tree Avenue, North Anston, SHEFFIELD, S31 7EW, England** and costs £3:95 including postage and packing.

E6000 knitters often complain that knitting some of the released stitch pattern types is sometimes a little

more difficult than previously on the Duomatic machines, where the front lock is taken across the work to release stitches. There are several stitch release methods other than the front lock alone and some involve additional accessories. The latest of these is the "DROPPER". A neat little high impact plastic mini-lock that you take across the front bed needles to drop the stitches deliberately. It is quite small, only about 8 centimetres square, black, with a little handle on the upper surface to grip, and a large stitch releasing cam mechanism on the underside. No moving parts to go wrong and is built for lengthy service. Very easy to use once you have got the hang of it and, is fast. So no more pushing up needles with the orange needle ruler and back again to release the stitches. Just knit with the main locks, then zip across once with the Dropper and away you go. Instant release patterning, faster than ever. All those lovely pattern types such as release lace, summer jacquard, bubble stitch and so on are now much easier on both E6000 and Duomatic machines.

Carpet stitch too, and the interesting thing about this particular stitch, is that when the stitches are dropped from the front bed needles, the needles returned to a position that is slightly lower than the normal working position, which means that the loops creating the carpet stitch do not get caught in the needles as the main locks knit the next row. The "Dropper" is available from

Duet International, 7 Flambard Road, Poole, Dorset, BH14 8SU, England and is priced at only £13.00 which includes U.K. postage. Price outside the U.K. is £15.00 (Sterling currency only), including airmail postage to any address in the world. You may also order of your Visa, Access, MasterCard and please quote your card number, expiry date and full address.

BOOKS

MKC 6000 Club Collections have several publications available, including:

Family Arans, Unisex Fairisle Sweaters, Childrens Fairisle

Sweaters, Ladies & Gents Jackets. Each collection costs £2:75 plus £1:00 post & packing from **MKC Club Collection, 92 Kirkgate, Leeds, LS1 7DJ, England.**

The Edward Taylor Collection of Jacquard Designs.

This latest book from Electronne Press & Publishing is now readily available from many Passap/Pfaff dealers in the U.K., **Passap USA in the United States, Fay Butcher in Australia, Doris Paice in New Zealand, or direct from Duet International for U.K. readers.** The price is £12:95, plus £1:25 inland postage and packing for the U.K. Outside the U.K. ask your dealer for details of the price.

This book contains sixteen beautiful garment designs, in a wonderful array of colours. Various techniques were used to create the jacquard designs that all work for the E6000 and many for the Duomatic machines. All the pattern instructions are very clear, step by step format, and the pattern cards are printed large enough to be easily seen and copied. Should you be lucky enough to own the Creation 6 programme, there is an additional patterns disk and instruction available. The disk contains all the patterns and colour palettes ready for you to download straight into your E6000 console. So no cards to draw and this makes knitting the designs so easy, especially as all the patterns have been specially prepared for quick transfer to the console with no having to divide up the pattern into sections ABC etc. The disk is available only direct from Duet International and not through any other outlets, at an additional £5:50 when ordering with main the book.

At the end of the book, there are chapters written by George le Warré on Colour & Design, How to make your own design from an idea, How to make a colour wheel and colour star and how to translate your ideas onto pattern cards, as well as write your own garment patterns. Plus a lot more useful information.

Space has beaten me again! Until next time, best wishes, **Heather.**

Nice 'n' Easy

HAND TOOLED PATTERNING

George le Warré

In the past few issues of the magazine, we have been looking at some of the various ways of making increasings and decreases, using multiple transfer tools. I thought that this time, we would extend this technique a little, using exactly the same transfer tool movements, but making patterns within our knitting.

Once you become used to handling transfer tools, hand patterning can become very quick and easy and later in this article, you will see how even this can be combined with the electronics of the E6000, or the Deco on the Duomatic. This avoids working from complex charts and having to memorize what you are doing at various points during knitting.

The basic stitch type used for much of this type of work is stocking stitch, which is almost always knitted on the back bed, using the front bed needles to knit the transfer pattern. (All the examples shown here use stocking stitch on the back bed). Almost any type of yarn may be used, but when learning the methods and movements involved, it is often best to choose a yarn that has sufficient stretch and stability to allow for the movement and stretching of the stitches. I used Bramwell 4 ply acrylic for the samples, which fills these requirements very well. But remember, the thinner the yarn, the smaller the stitch size and the smaller the stitch size, the

less easy the movement of stitches, particularly for cables.

To start, we are going to make a mock opening in the front of a sweater. When completed on the whole garment front, this has the appearance of a very neat and tidy garment closure, although there is of course no opening at all. It can look particularly effective on shirt type garments, where you wish to give the appearance of an opening below a shirt type collar. The effect is enhanced even more if small shirt buttons are sewn to the mock closure.

The technique involved is exactly the same as that used for a bias decrease on a raglan shaping. But instead of making the movement of stitches at the edges of the work, they are made in the centre.

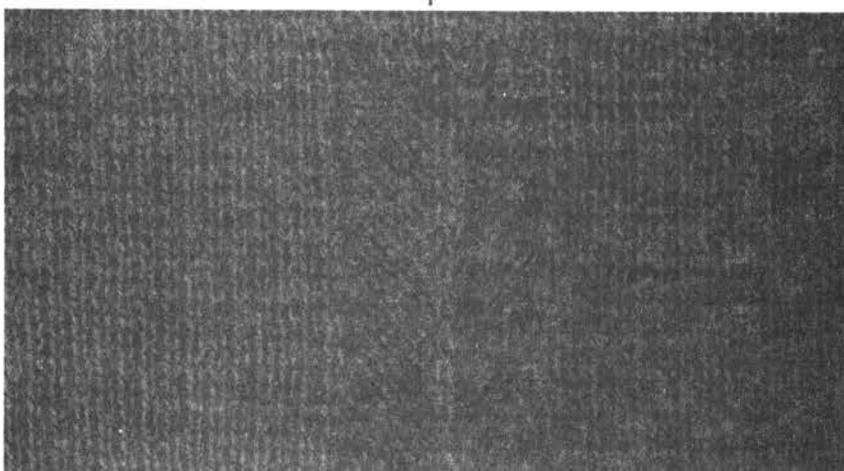
Cast on in stocking stitch on the back bed. Stitch size approximately 6.5 for the yarn stated, black strippers. Knit several rows of stocking stitch, lock setting N/GX all machines.

In the centre of the work, hang two claw weights.

*Using the five decker tool, transfer the stitches 1 to 5 at the right, one needle to the right. Fill the now empty needle 1 with the purl loop from the stitch on needle 2 at the right.

Using the five decker tool, transfer stitches 1 to 5 on the left one needle to the left. Fill the empty needle with the purl loop from the stitch on needle 2 at the left. Knit two rows.* Repeat from * to * throughout as shown in Diagram 1.

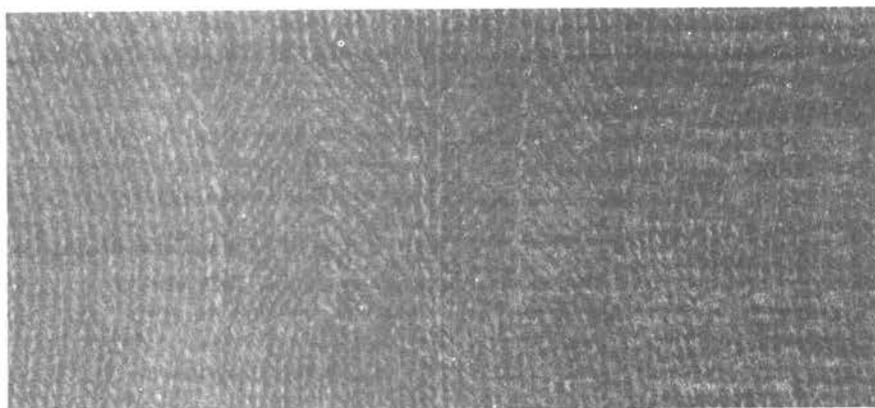
The result is as you see in the photograph.



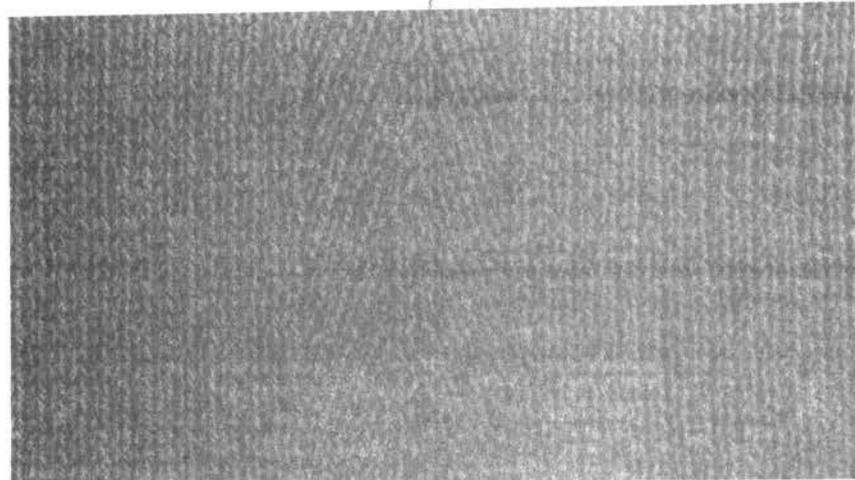
SAMPLE 1

There is another version of this that involves a little less transferring, made as follows. Cast on as for sample 1.

Transfer stitches 1 to 5 at right, one needle to the right with the 5 decker tool. Fill the empty needle 1 with the purl loop from needle 2. Knit 2 rows. Transfer stitches 1 to 5 at left, one needle to the left with the 5 decker tool. Fill the empty needle 1 with the purl loop from needle 2. Knit 2 rows. Repeat from * to * throughout. This does grow faster, but the delineation of the pattern is not as good.



SAMPLE 3



SAMPLE 2

Using the same technique as used for sample 1, it is possible to make a herringbone type of patterning up through the work at any point you choose. It would be possible, though slow and rather tedious, to make this all over the garment surface if required.

To make a simple herringbone, four sections wide.

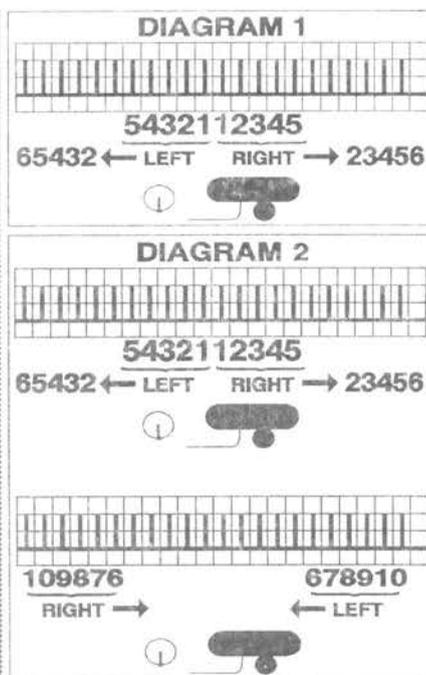
Cast on as for sample 1. *Make the right and left transfers as described for sample 1. Then using the 5 decker tool, transfer stitches 6 to 10 at the right, one needle to the left. Needle 5 will now be holding three stitches. Fill the empty needle with the purl loop from the stitch on needle 9.

Using the 5 decker tool, transfer stitches 6 to 10 at the left, one needle to the right. Needle 5 will now be holding three stitches. Fill the empty needle with the purl loop from the stitch on needle 9. Knit 2 rows*.

Repeat from * to * throughout as shown in Diagram 2. This can look very effective used up the centre of a sleeve on an otherwise plain stocking stitch garment. See Sample 3.

Now that we have made some fairly simple patterns, let's move on to combining the hand tooling with automatic selection, either with the E6000 console, or the Duomatic Deco.

First, you will need to prepare the appropriate card(s) for your machine. E6000 knitters, copy the card as shown, and read the patterns in as Stitch Patterns A, B and C, from the bottom up. Duomatic knitters, prepare one card from the pattern shown at the bottom of the Deco card illustrated, by repeating the design eight times vertically in all. Your punched card for Stitch Pattern A will be 40 rows long, plus three blank rows at the start and finish. Punch



design B onto another card, repeating twice vertically. Punch the card for Stitch Pattern C onto a different card, repeating vertically at least twice, to enable joining the card into a circle.

Before going on to the actual knitting of these samples, there are a few notes that we need to learn.

E6000 KNITTERS. If your machine was purchased prior to May 1992 and has NOT had the console chips changed to accept the Creation 6 Programme, you will need to reverse the colours within the programme after reading the card. e.g. After reading card, ALTER : ENT, DIRECT : ENT, COL REV : ENT.

If this is not done, the pushers will select in reverse of what we require. If your machine is later than May 1991, or has had new chips for Creation 6 fitted to the console, there is no need to make any changes to the patterns as shown. The new chips will automatically reverse the colours. Knit Technique to enter is 170.

DUOMATIC KNITTERS. The cards you punch **MUST** be at least 36 rows, plus 3 blank rows top and bottom, long so as to enable the card to be clipped together into a circle. Otherwise there will not be sufficient card length to knit a sizable swatch, or garment.

Set the locks N/BX and attach the Deco set at 2.

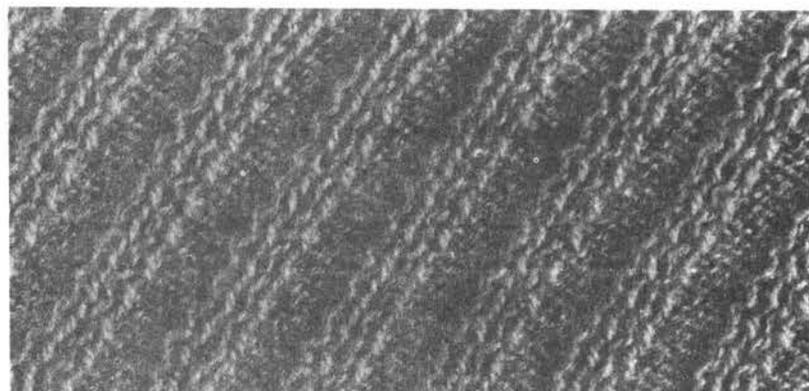
ALL MACHINES. The patterning device will not make these, or any other transfer patterns automatically, but what they will do is change the pushers for the next two rows after knitting two rows of pattern. The pushers are used as indicators by you, to show where to transfer stitches before knitting the next two rows. They then actuate the needles on those two knitting rows. You will have all needles and pushers in working positions on the front bed, but only those needles and pushers selected by the patterning system will actually be working. The needle set up is K/K, and the basic stitch type is a slip setting, but as all the main knitting is done on the back bed, set to N, the front bed needles knit an embossed stitch on selected needles, which you then transfer according to pattern as dictated by pusher positions.

EXAMPLE 4

This is a very simple pattern consisting of diagonal embossed strips on a reverse stocking stitch background. Cast on in stocking stitch on the back bed only. Black strippers, stitch size at stocking stitch for the yarn used. Knit several rows stocking stitch. Set the machine as Diagram 3. Stitch Pattern A according to E6000 or Duomatic notes above. Knit 2 rows. The needles for the first row of the pattern will have knitted on the front bed in groups of two only at intervals across the bed. Look at the front bed

pushers. You will see that one needle containing a stitch has a pusher beneath it, whilst the needle adjacent has no pusher now. Move the group of two stitches across by one needle using the double decker tool, so that both stitches are on needles that are above pushers in upper position. *Knit two rows. Transfer front bed stitches so that they are on needles that have pushers in upper position beneath them*.

Continue knitting and transferring in this way, and the pattern will grow quite quickly.



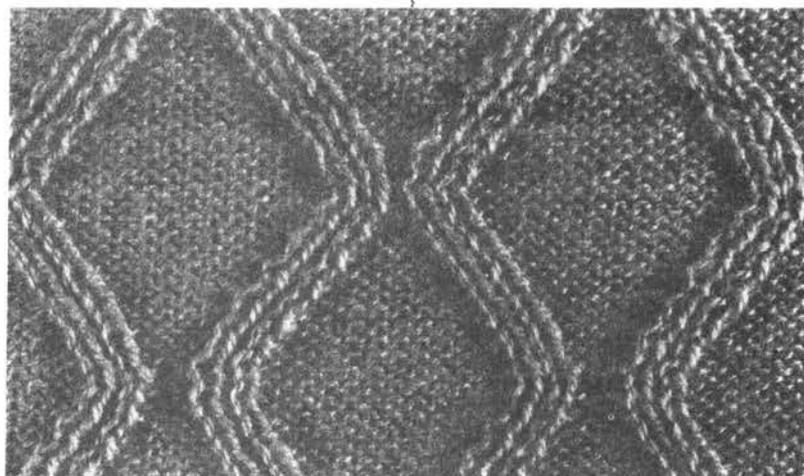
SAMPLE 4

EXAMPLE 5

This is a basic lattice, or diamond pattern. Set the machine exactly as above, and work in the same way. Watch for the pushers and make the transfers accordingly, using the double decker tool.

stitches was required.

After completing the fourth row, the pushers at one side of the pattern, instead of being evenly spaced 2 up 2 down 2 up 2 down 2 up, are now 1 down 4 up 2 down 2 up. This is where the cable must be made. Work as follows. Looking at the stitches on needles above the 4 up pushers, take



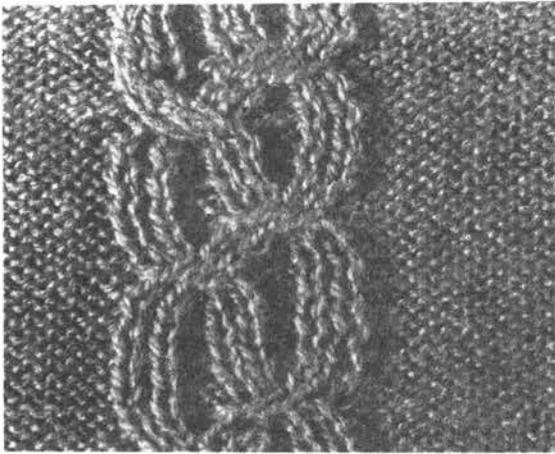
SAMPLE 5

EXAMPLE 6

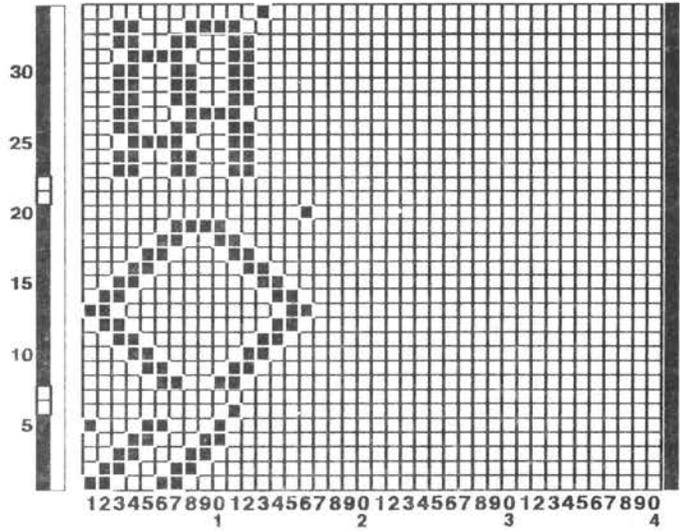
This is a slightly different type of pattern, as this involves crossing stitches at certain point to make a cable, as well as moving stitches every two rows, in the same way we have done in the last two patterns.

You will need to use two double decker transfer tools to make the cable crossings.

Cast on and set up in the same way as before. Engage Stitch Pattern C and knit 4 rows. You will have noticed that during these 4 rows, no movement of



SAMPLE 6



the left 2 stitches onto one double decker tool and the right 2 stitches onto a second double decker tool. Place the stitches from the left tool onto the right 2 needles directly above the right 2 pushers in the group of four. Place the stitches on the right tool onto the 2 needles above the left two pushers in the group of four. This completes the first cable cross and there are no other stitches to move. Knit two rows.

The pushers will now have changed position again into a 2 up 2 down, 4 up 1 down, but on the opposite side. Transfer the stitches exactly as for the first cable. It is important to always cross in the same way. i.e. place left tool stitches onto right needles first. Then right tool stitches onto left needles. Otherwise the pattern will not be correct.

Repeat the crossings whenever you have the locks at the right and groups of 4 pushers are selected to upper position.

The last example, the cable, is a very simple type of crossing and is only one cable panel wide. It is of course possible to make this as complex as you wish, even to repeat it over the whole width of a garment. Using this method of patterning, there is no need to remember where to make cables. The electronics or Deco tell you, so it becomes far easier and mistakes are much less likely.

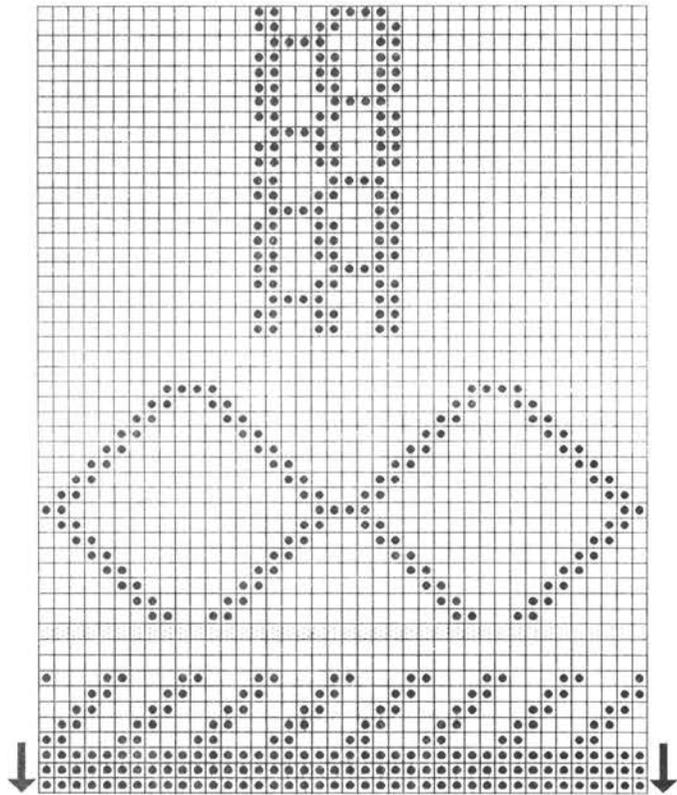
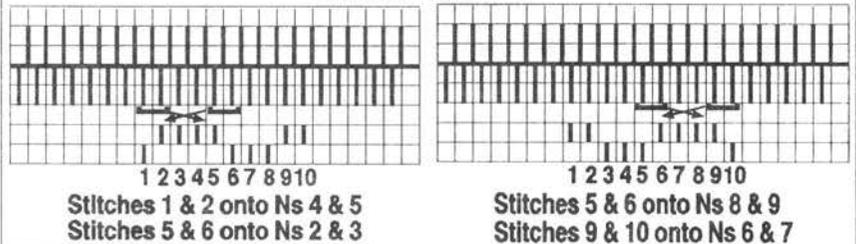


DIAGRAM 3



31010 Lacy Summer Top



5, 80, 6000



Doris Paice, New Zealand.



88 - 102cm Bust. One Size.



108cm Bust. Release stitch fabric is very elastic. One size fits all.



BRAMWELL 2/30's acrylic 1 cone Rust, 1 cone Stone. Hobby 83% acrylic 17% nylon 1 cone Rust, 1 cone Cream. 1 end Rust 2/30's + 1 end Hobby Rust = Col 2. 1 end 2/30's Stone + 1 end Hobby Cream = Col 1.



40sts = 178mm 40Rs = 145mm
OR 100sts = 445mm 100Rs = 363mm, measured over pattern after releasing sts.
40Rs rib = 72mm.



Release lace according to Diag Rib is same patt, but without releasing. *Cast on 3. St Patt A 143. (Page 20 Pattern Manual). Deco card 17 & as Diags 1 & 2.*



Page 3.



97g Size 97cm Bust.



Larger sizes are possible. Cast on 2 extra sts for approx every 1cm extra width required. Knit 3 extra rows for approx every extra 1cm length required.

Release lace is an easy care fabric, being almost uncrushable.

Original made by knitting 8Rs Col 2, 2Rs Col 1. Also effective in 8Rs Col 1, 8Rs Col 2.



Back & Front Alike.

A. CoRak K/K Col 2 as Diag 1. Set for St Patt A & as Diag 2. K in patt as chart.

B. Trans all BB sts to FB Ns.

E6000 PROGRAMME

CAST ON : 3 : ENT
ALL ST PATT : NO
ST PATT A : 143 : ENT
ENLARGE POS : NO
ALL ST PATT : ENT
TEST : NO
FORM : NO
L ND : 48 : - : ENT
R ND : 48 : ENT
START CAST ON

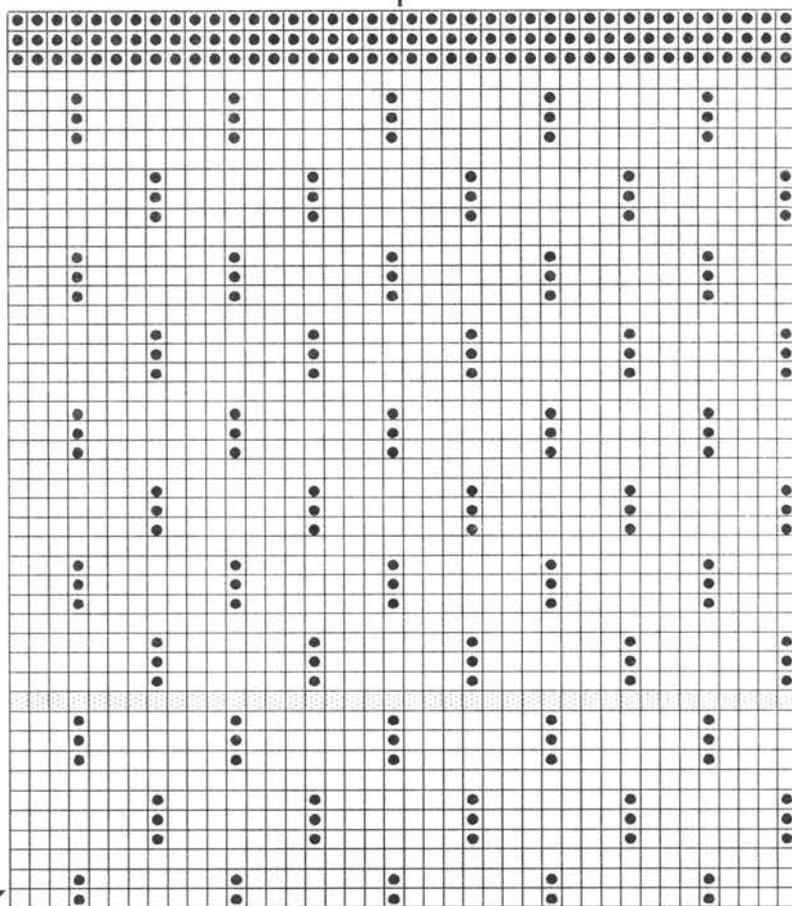
RC000. BB Ns remain in WP. Cont in St Patt A. as chart & Diag 3. Place markers at each end at RC64. Cont as chart.
C. Release all sts from BB Ns either with the Dropper, or manually. BB Ns remain in WP. K 8Rs Col 1. CoF.



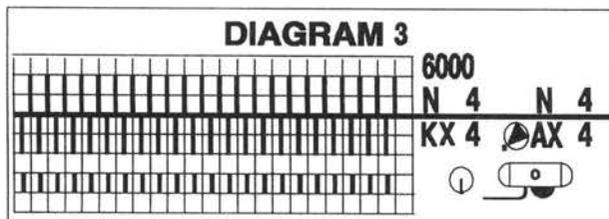
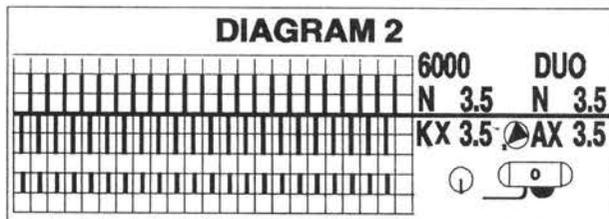
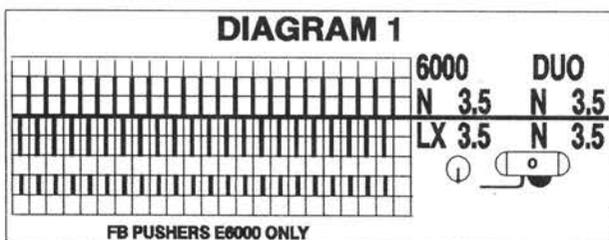
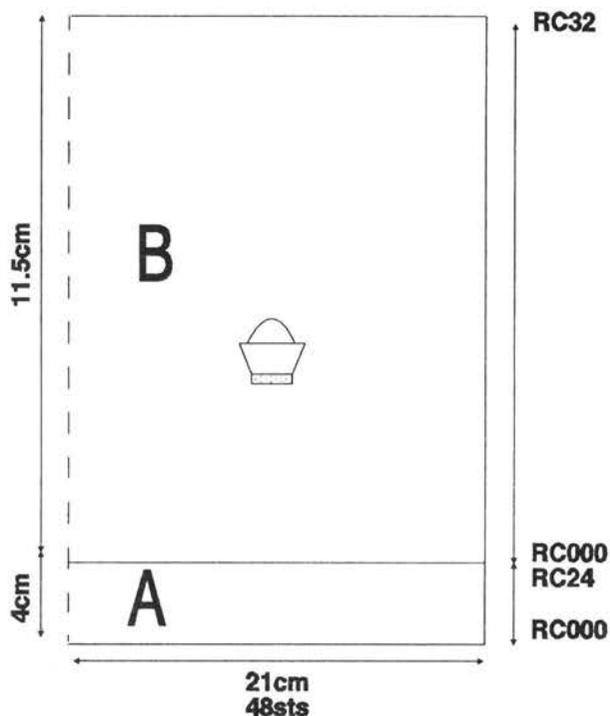
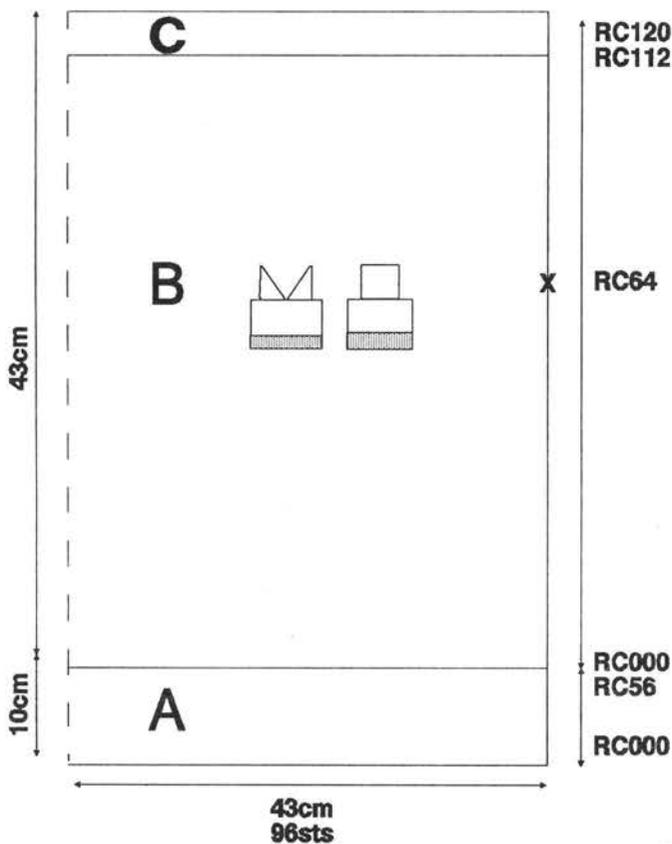
A. As Back A & chart.
B. Trans all BB sts to FB Ns. RC000. BB Ns remain in WP. Cont in St Patt A as chart & Diag 3 to RC32. Release BB sts. CoF FB sts. Knit second sleeve the same.



Pull all sections hard lengthways to ensure that all sts have released and run to top of welt, producing lace pattern. Divide top back & front measurement by 3. Join back & front sections, leaving centre third open. Sew in sleeves between markers. Join side & sleeve seams. Give final light steaming.



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ALSO

FIONA (100% Superwash Wool).
DAWN (Super Kid Mohair).
SARA MACHINE (Acrylic\Wool\Alpaca).
SPANGLES (Acrylic with a touch of sparkle).
SIENNA (Silk Blend).
CANDY & NIBBIOLO (Cotton Blend).
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Tech 179 - 182 - 001
34 rows - Col 2

31004 Tuck & Jacquard Jacket



5, 80, 6000



Based on a design by Margaret Robertson, Wales.



Up to 112cm Bust. One size.



120cm Bust. Length 67cm.



BRAMWELL Duomagic
100% acrylic. Approx 270 metres per 100g. 2 X 500g cones Aran = Col 1. 100g Baby Blue = Col 3. 100g Ivette 80% acrylic 20% wool Approx 706 metres per 100g Mint Green = Col 2.



Jacquard 40sts = 167mm 40Rs = 41mm OR 100sts = 417mm 100Rs = 103mm.

Tuck 40sts = 250mm 40Rs = 52mm OR 100sts = 625mm 100Rs = 130mm, both measured over St Patt.
40Rs rib = 65mm.



Tuck & jacquard patts from card(s) & Diags given. Cast on 4. St Patt A 1002 Tech 138. St Patt B from card Tech 183, but see Diag 4.



Page 3.



655g One size garment.



This garment is knitted in vertical sections of tuck & jacquard patterns, which are sewn together into garment parts & attached to the ribs. Cut & sew neck on fronts. Front bands are applied after completion.



Section X (Side/Back panels) Knit 2
A. CoCir Col 1 K/K as Diag 1.
B. Set as Diag 2 St Patt A. K as chart. CoF
Section Y (Centre Back)

E6000 PROGRAMME
CAST ON : 2 : ENT
ALL ST PATT : NO
ST PATT A : 1002 : ENT
ALTER : NO
KNIT TECH : 138 : ENT
ENLARGE POSITION : NO
TEST : NO
ALL ST PATT : NO
ST PATT B : ● : ENT
READER Read in sheet
ALTER : NO
KNIT TECH : 183 : ENT
ENLARGE POSITION : NO
ALL ST PATT : ENT
FORM : NO
L ND : ** : - : ENT
RT ND : ** : ENT
START CAST ON

** Enter here half the number shown for the cast on for each section as shown on the charts. For the sleeve section, enter half the number shown at the top of the sleeve sections.

Knit 1 as section Y, but follow X chart.
Section Z, Jacquard Panels. Knit 2
A. CoCir K/K Col 1 as Diag 3.
B. St Patt B. Set as Diag 4. K as chart CoF.

 **Section XX** (Front tuck panels) Knit 4
A. CoCir Col 1 K/K as Diag 1.
B. Set as Diag 2 St Patt A. K as chart. CoF.

Section ZZ, Jacquard Panels. Knit 2
A. CoCir K/K Col 1 as Diag 3.
B. St Patt B. Set as Diag 4. K as chart CoF.

 **Section ZS** (Jacquard panel) Knit 2
A. CoCir K/K Col 1 as Diag 3.
B. St Patt B. Set as Diag 4. K as chart CoF.

Section XS (Sleeve tuck panels) Knit 4. 2 shaped at RT, 2 shaped at LT.

ALL MACHINES

JACQUARD SECTIONS Z, ZZ & ZS COLOUR SEQUENCE

2Rs Col 1, 2Rs Col 2 for 24Rs
2Rs Col 1 2Rs Col 3 for 68Rs
Repeat these 92Rs throughout.

TUCK PATTERN SECTIONS X, Y, XX, XS
Knit in Col 1 throughout

A. CoCir Col 1 K/K as Diag 1.
B. Set as Diag 2 St Patt A. K & inc as chart. CoF.

 Join back panels, (1 section X, 1 section Z, section Y, 1 section Z, 1 section X), to form complete back.
Join front panels, (1 section XX, 1 section ZZ, 1 section XX in each front), to make 2 fronts.
Join sleeve panels, (1 section XS shaped at LT, 1 section ZS, 1 section XS shaped at RT), to make 2 complete sleeves.

BACK, FRONT & SLEEVE RIBS
CoCir 2X1 as Diag 4 Col 1.
Back rib 150 Ns, Front rib 76 Ns
Sleeve rib 76 Ns. (Knit 1 back rib, 2 front ribs, 2 sleeve ribs).
K 40Rs. Trans all sts to BB.
Black strippers SS 6.5. K 2Rs CoF.

Sew ribs to lower edges of garment parts with backstitch. Make cut neckline 10cm deep on both fronts in tuck section.

Handwritten notes:
17. 10/10
18. 10/10
19. 10/10
20. 10/10
21. 10/10
22. 10/10
23. 10/10
24. 10/10
25. 10/10
26. 10/10
27. 10/10
28. 10/10
29. 10/10
30. 10/10
31. 10/10
32. 10/10
33. 10/10
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89. 10/10
90. 10/10
91. 10/10
92. 10/10
93. 10/10
94. 10/10
95. 10/10
96. 10/10
97. 10/10
98. 10/10
99. 10/10
100. 10/10



Join shoulder seams.
CoCir 2X1 as Diag 4 Col 1,
140Ns. K 40Rs. Trans all sts to
BB. CoF.

Backstitch CoN edge of neck-
band 0.5cm below edges of
neck opening on the right side
of garment. Fold band in half to
inside. Slip stitch into position,
enclosing edges.



With wrong side of garment
facing you, hang RIGHT front
including rib & neckband onto
BB Ns. K 1R by hand in Col 1
RT to LT & second row Lt to
RT.

Lks N/GX SS 5 K 6Rs. Make
eight buttonholes evenly along
length, each over 3Ns. K 12 Rs.
Repeat buttonholes. K 6Rs
CoF.

Repeat with LEFT front, omit-
ting buttonholes.

Sew CoF edge to inside of gar-
ment. Buttonhole stitch around
buttonholes, joining back &
front band section together.
Join band together at top and
bottom.

Sew in sleeves. Join side &
sleeve seams. Attach buttons to
match buttonholes. Give final
light steaming to finish. Do not
press.

DECO CARD ST PATT A

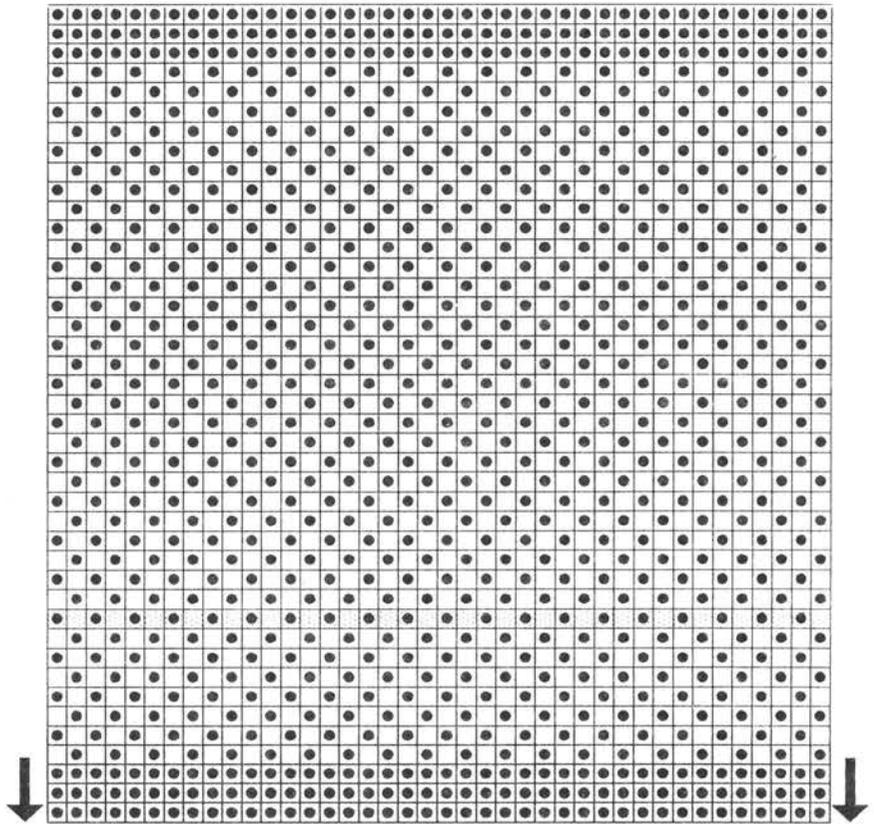


DIAGRAM 1

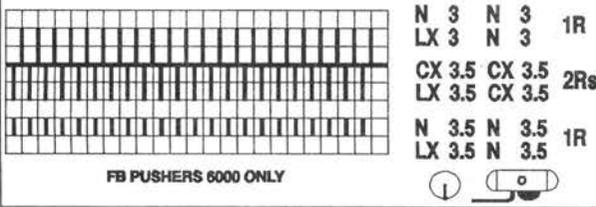


DIAGRAM 2

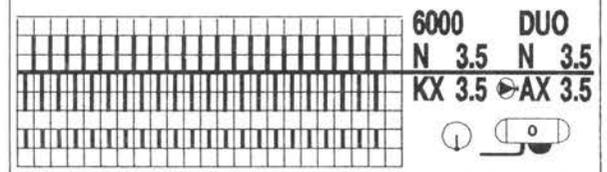


DIAGRAM 3

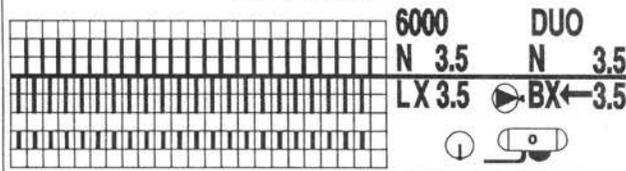
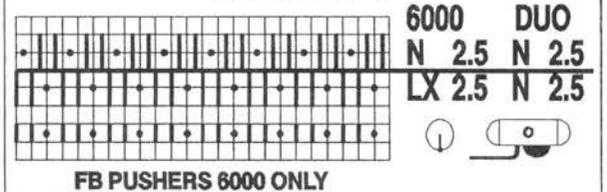
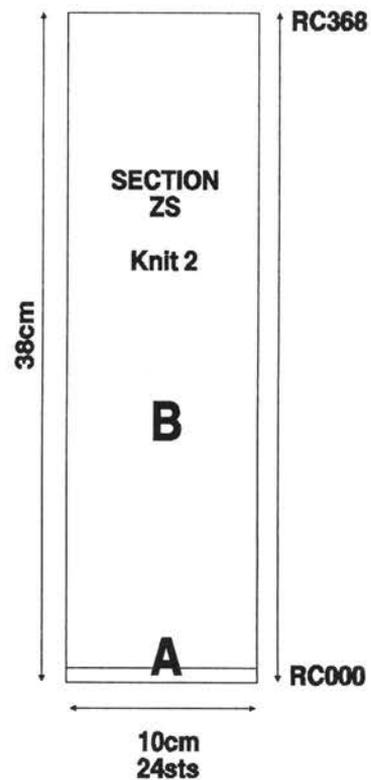
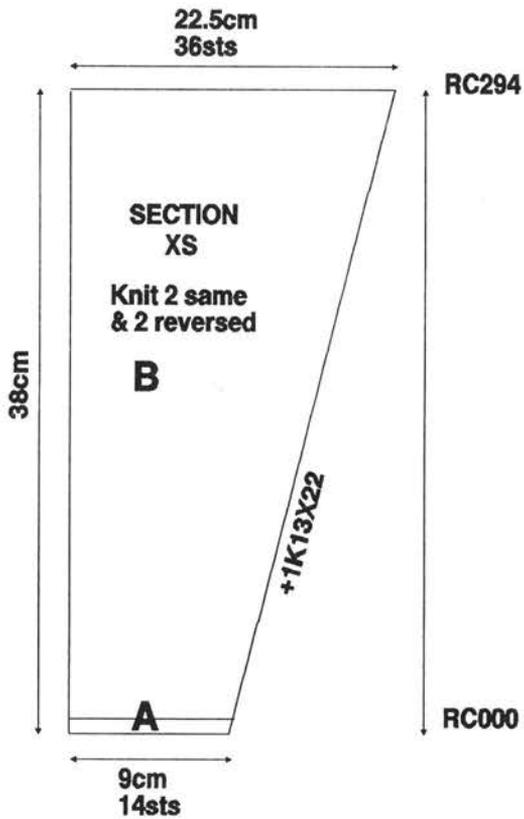
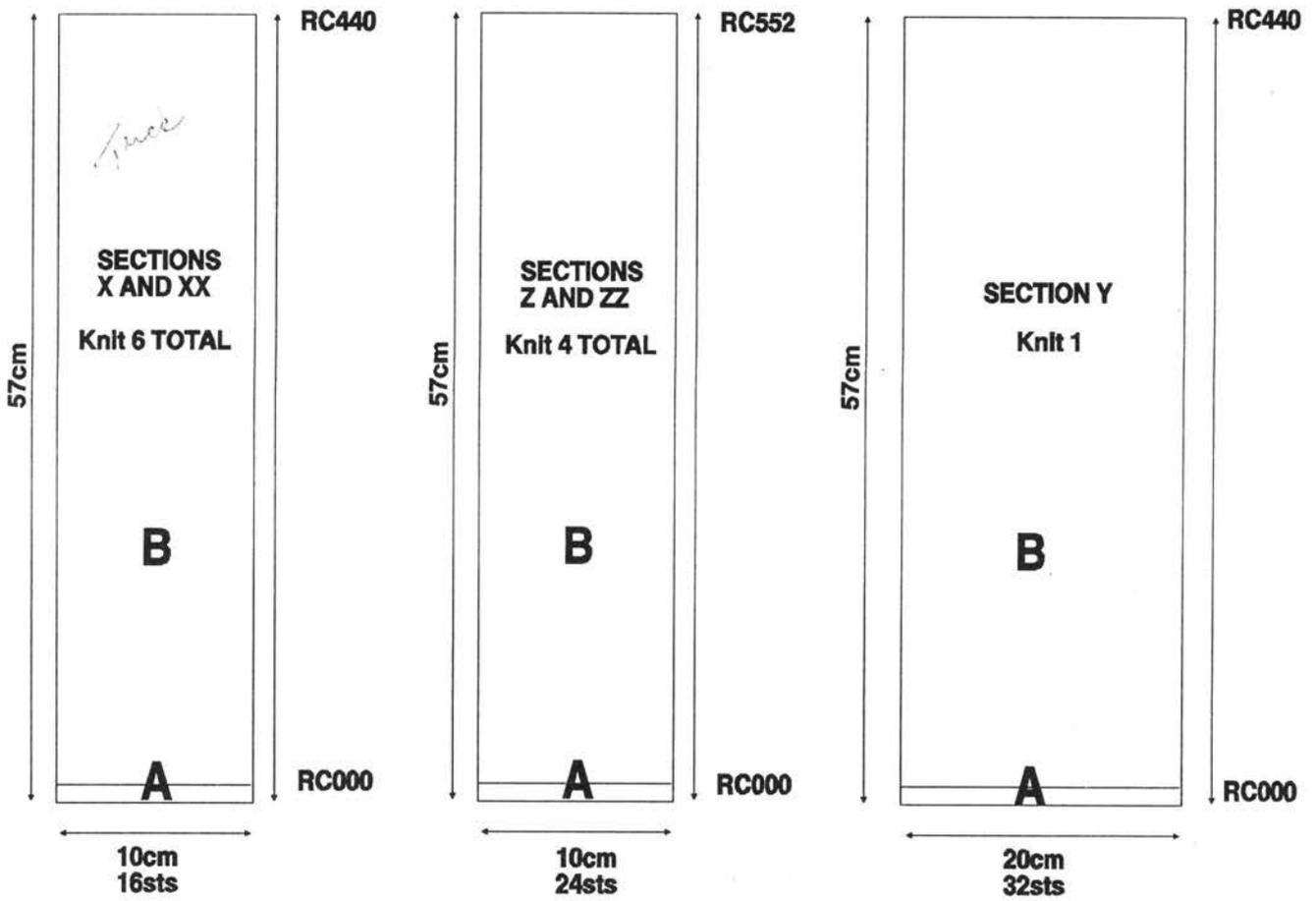


DIAGRAM 4



25-20 row rib



WE STAND CORRECTED

Corrections to errors in previous issues

We apologise for any inconvenience these errors may have caused. Please make the following corrections to your own magazine.

D30909 BLUE TOP

Issue 9

Page 64 Sleeve Chart.

Cast on 70sts, NOT 130sts as shown
Incs should read +1K4X30 RC120
K 12Rs to RC132. CoF 130sts.

D30906 DRAGON SWEATER

Issue 9

Page 29 KNIT PROGRAMME

Please correct programme as follows

CAST ON : 4 : ENT
ALL ST PATT : NO
ST PATT A : ● ENT
Read in card 1
ALTER : ENT
DIRECT : E→m : ENT
ADD : ENT
ADD WHAT? : ● : ENT
Read in card 2
ALTER : ENT
DIRECT : E→m : ENT
3 COL : ENT
ADD : ENT
ADD WHAT? : ● : ENT
Read in card 3
ALTER : ENT
DIRECT : E→m : ENT
4 COL : ENT
KNIT TECH : 207 : ENT
ENLARGE POS : ENT
CM? : NO
↑ R 40 : ENT
↔ STS 63 : NO
↔ 2 : ENT
POSITION : ENT
PATT AFT R : 80
TO R/L : ENT
IN PATT R 0 : ENT
↑ REP R 0 : NO : ENT
↔ REP ST : NO : ENT
ALL ST PATT : ENT
FORM : ENT
Enter Form Programme Here
START CAST ON

Page 30 Diagram 1

Needle diagram should be as Diag 1
on Page 53 in same issue, not as shown

PICTURE KNITTING

By Olive Jinkings

Issue 9 Pages 27 & 28

Page 27, Paragraph 2, last sentence
should read as follows:-

- with only three cards - and have the
picture on the garment back and
front, but involving no manual colour
changes, as used in intarsia knitting.

Page 28, Paragraph 2, should read as
follows:-

(They actually cost less for 12 than I
paid for 10 reader cards, and they cut
out the intermediate steps of using
tracing paper and photocopied grids
which you can use for working out
your picture, but cannot read into the
console).

D30914 INCA JACKET

Issue 9 Page 20

E6000 revised & reset Programme
shown below

Page 21 Diagram 2

Stitch Sizes for all jacquard knitting
should be BB 4.25 FB 5.5

Alternative pusher arrangement to
that shown in Issue 9 This is not a
correction as such, but more by way
of additional information. Pusher ar-
rangement on back bed may be as
shown, or as follows to produce a less
bulky fabric:-

1 pusher out of blocking rail under
every 6th needle on back bed, ar-
ranged 1 ip & 1 down alternately. i.e
1 pusher out of rail, 5 pushers in rail.
Ensure end Ns always have a pusher
out of blocking rail & make centre
group of total more or less than 5
pushers in rail and 1 out to compen-
sate.

PROGRAMME

PROGR : ENT ERASE : ENT CAST ON : 1 : ENT ALL ST PATT : NO ST PATT A : ● : ENT (Reader - read in sheet 2A) ALTER : NO ADD : NO KNIT TECH : 180 : ENT ENLARGE POSITION : ENT CM? : NO ↑ R 36 : ENT ↔ STS 18 : ENT POSITION : ENT TO R/L : 0 ↑ REP R : NO ↔ RE STS : 0 ALL ST PATT : NO ST PATT B : ● : ENT (Reader - read in sheet 1) ALTER : ENT DIRECT : E→3 : ENT DIRECT OK : ENT ADD : ENT ADD WHAT : ● ENT (Reader read in sheet 1 second time) ALTER : ENT DIRECT : E→3 : ENT	DIRECT OK : ENT DIST R0 : NO DIST STS : 4 ADD : ENT ADD WHAT? : ● ENT (Reader read in sheet 1 third time) ALTER : ENT DIRECT : NO DIST R : NO DIST STS : 4 ADD : ENT ADD WHAT? : ● ENT (Reader read in sheet 1 fourth time) ALTER : ENT DIREC : NO DIST R) : NO DIST STS4 ADD : NO KNIT TECH : 180 : ENT ENLARGE POSITION : ENT CM? : NO ↑ 220 : ENT ↔ 168 : ENT POSITION : ENT PATT AFT R : 20 : ENT TO R/L 0 ↑ REP R : NO ↔ REP STS : NO	ALL ST PATT : NO ST PATT C : 180 : ENT ALL ST PATT : NO ST PATT D : ● : ENT (Reader - read in sheet 2A) ALTER : ENT DIRECT : ENT DIRECT : E→m : ENT ADD : ENT ADD WHAT? : ● : ENT (Reader - Read in sheet 2B) ALTER : ENT DIRECT : ENT DIRECT : E→m : ENT 3 COL : ENT ADD : NO KNIT TECH : 195 : ENT ENLARGE POSITION : ENT CM? : NO ↑ R 108 : ENT ↔ STS 9 : ENT POSITION : ENT TO R/L : 4 : ENT (for LT front will be 80) ↑ REP R 0 ↔ REP STS : NO TEST : NO ALL ST PATT : ENT
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31009 Crossover Cardigan



5, 80, 6000



Based on a design by Alison Heise, Wales.



82[90:98]cm Bust.



102[110:119]cm Bust.
Length 68cm.



BRAMWELL DuoMagic
100% acrylic approx 270 metres = 100g. 1X500g cone Baby Pink. Hobby 83% acrylic 17% nylon. 1X500g cone Peach 1 end each yarn taken together = Col 1. 4 press fasteners.



40sts = 135mm 40Rs = 100mm
OR 100sts = 338mm 100Rs = 250mm, measured over stst.
40Rs rib = 90mm.



Ribs 1X1 as Diag 1. *Cast on 1.*
St Patt A = *Tech 100*, stocking stitch as Diag 2. Bands in picot edging.



Page 3.



350g Size 90cm Bust.



Col 1 always 1 end DuoMagic + 1 end Hobby taken together. Picot edging as shown in Diag 3.



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

B. Trans all sts to FB as Diag 2. K as chart.

C. Dec & K as chart.

D. Dec & K as chart. CoF.



A. As Back A.

B. Trans all sts to FB as Diag 2. K & dec as chart.

C. Cont dec at front edge as chart. Dec & K as chart at sleeve edge.

D. Dec & K as chart. CoF.

	82	90	98		82	90	98		82	90	98
	cm	cm	cm		cm	cm	cm		cm	cm	cm
1	50	50	50	1	50	50	50	1	50	50	50
2	122	122	122	2	378	378	378	2	122	122	122
3	A	A	A	3	A	A	A	3	A	A	A
4	B	B	B	4	B	B	B	4	B	B	B
5	168	180	194	5	77	83	88	5	92	96	98
6	88	96	105	6	88	96	105	6	3	3	3
7	(1)	(1)	(1)	7	(1)	(1)	(1)	7	3	3	3
8	195	195	195	8	195	195	195	8	195	195	195
9	C	C	C	9	C	C	C	9	C	C	C
10	7	7	7	10	7	7	7	10	7	7	7
11	22	22	22	11	22	22	22	11	22	22	22
12	38	38	38	12	166	166	166	12	38	38	38
13	168	180	194	13	77	83	88	13	150	158	164
14	82	90	98	14	82	90	98	14	26	28	32
15	(2)	(2)	(2)	15	(2)	(2)	(2)	15	(2)	(2)	(2)
16	32	31	30	16	32	31	30	16	34	35	33
17	68	68	68	17	68	68	68	17	58	59	60
18	(3)	(3)	(3)	18	(3)	(3)	(3)	18	(3)	(3)	(3)
19	111	111	111	19	70	70	70	19	107	107	107
20	4	4	4	20	191	191	191	20	4	4	4
21	188	188	188	21	159	159	159	21	186	186	186
22	128	129	130	22	127	127	127	22	128	129	130
23	159	167	175	23	214	214	214	23	191	191	191
24	1	1	1	24	7	7	7	24	132	133	133
25	175	175	183	25	6	6	6	25	2	2	2
26	8	8	9	26	111	111	111	26	191	191	191
27	167	175	175	27	4	4	4	27	129	129	130
28	11	13	13	28	188	188	188	28	8	9	10
29	159	159	159	29	128	129	130	29	167	167	175
30	8	8	9	30	159	167	175	30	13	13	14
31	7	7	7	31	1	1	1	31	101	101	101
32	41	43	45	32	175	175	183	32	175	183	183
33	187	187	187	33	8	8	9	33	4	5	5
34	138	141	144	34	167	175	175	34	166	166	166
35	0	0	0	35	11	13	13	35	188	188	188
				36	159	159	159	36	129	129	129
				37	8	8	9	37	0	0	0
				38	7	7	7				
				39	41	43	45				
				40	187	187	187				
				41	138	141	144				
				42	0	0	0				



A. As Back A & chart.

B. Trans all sts to FB. K & inc as chart.

C. Dec & K as chart. CoF.



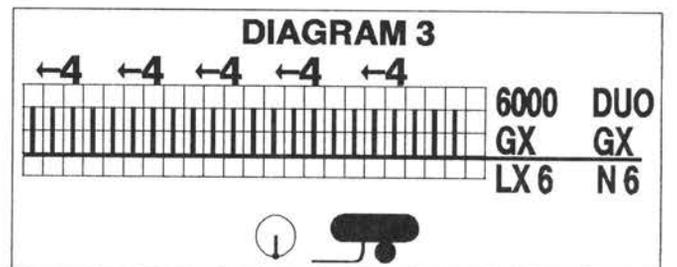
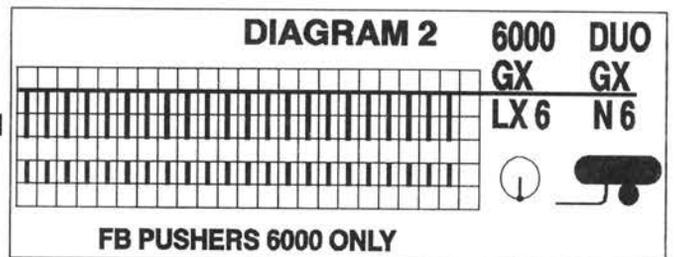
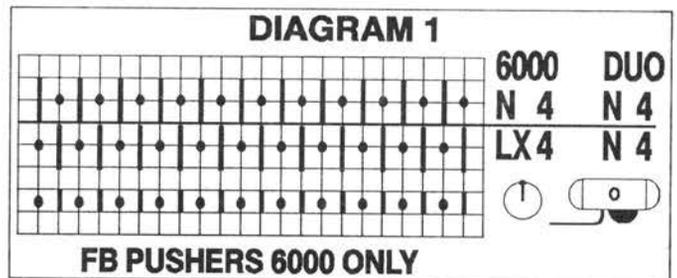
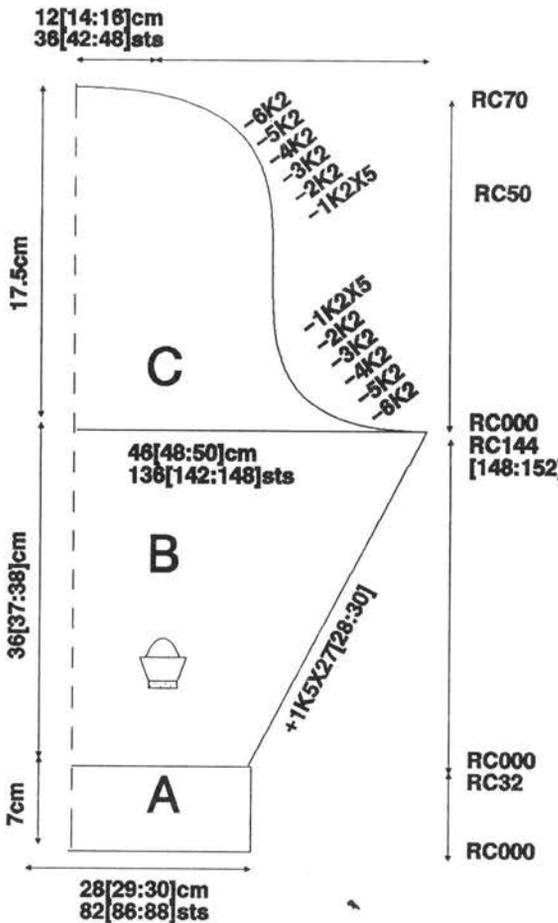
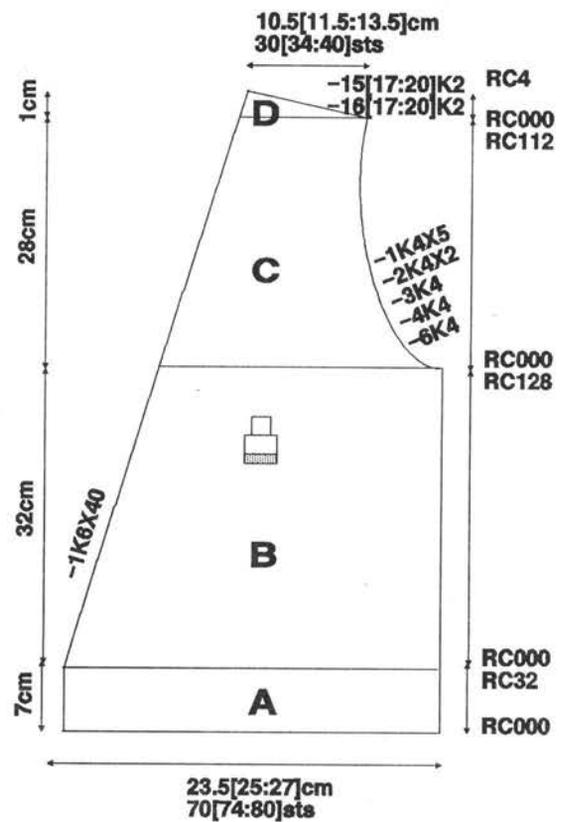
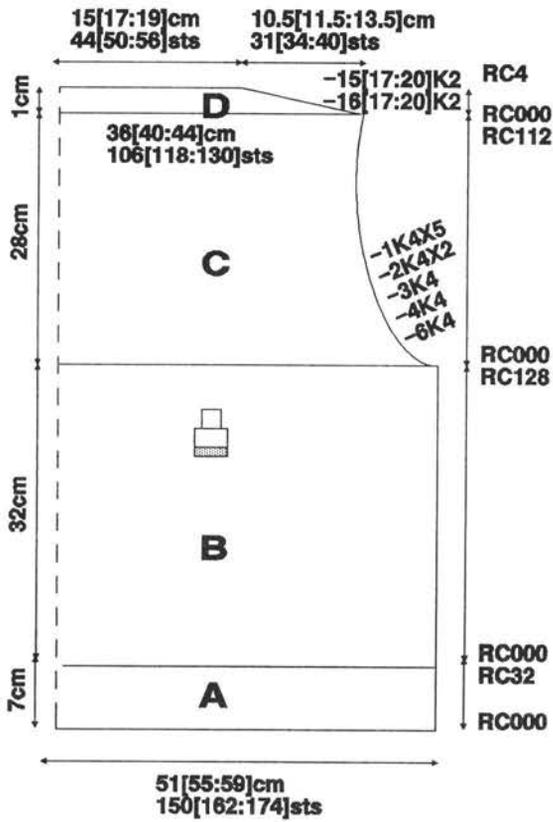
Join shoulder seams.

Hold RT front edge against needle bed from bottom of rib to shoulder seam, to estimate sts required. With wrong side of work facing you hang this edge on BB Ns. Lks N/GX SS 6. K 8Rs. Starting at RT side, trans 4th & every foll 4th st to adjacent Nd at LT. Leave empty Ns in WP. K 9Rs. CoF.



Repeat for opposite front, including back neck.

Block & steam all parts to size & shape, excluding ribs. Join band seam. Fold band in half to inside & slip stitch into position. Sew in sleeves. Join side & sleeve seams. Attach 4 pop fasteners to fronts for closure, overlapping fronts. Give final light steaming.





Probably one of the oldest fibres used in the spinning of yarns is cotton. It is thought that the ancient Egyptians used this fibre as long as 12,000 years ago, but it is definitely known from surviving examples of fabric, by carbon dating methods, that cotton was used for weaving fabrics circa 3000 years BC. And that is a long time ago!

The Cotton Plant

The cotton fibres that are used to make yarn come from the seed pods of a bush of the plant genus *Gossypium*, which grows in the tropical and sub-tropical areas of the world. This is a flowering bush, that if left to its own devices can grow quite large enough to be called a tree. But in cultivation, it is often only allowed to grow as a bush and is then replaced after a certain number of years, before becoming too large.

After the bush has flowered, a large seed head develops, known as a "boll". This is surrounded by a tough husk during seed development then, when the seeds are finally ripe, the husk splits and a mass of fluffy fibres bursts forth, expanding like a mop head above the husk.

The fibres are attached to the seeds and are intended to act as parachutes for each seed, which if left, would blow away on the wind aided by the fluffy fibre "sail". Cotton fibres are

harvested before this can happen, nowadays mainly by machine, but in the past every boll was hand-picked.

The cotton industry was one of the main reasons for the slave trade from East Africa to the Americas. Until the abolition of this terrible trade, slaves were forced to cultivate and harvest the cotton on the huge plantations in the U.S.A. So cotton has played more than one major role in world history. Not only as a fibre, but the cause of untold human suffering, wars, debate and changes in laws, as well as made a great contribution to the constitution of the United States of America. Because of its effect on world history it is often known as "King Cotton".

A Brief History

It is thought that Europeans became interested cotton fibre for home yarn and fabric production through India and Arabia, as recently as 1200 AD, although they had been aware of it from ancient times.

Europeans saw trees growing in India that produced a fluffy ball of fibres, that were then spun into yarn. They often called this "tree-wool", as there was no other term that described it better than likening it to animal wool that grew on trees. Indeed, the German term for cotton is still "Baumwolle", literally translated as tree-wool. In English, we still persist in calling it "cotton wool", although we

all know it has nothing at all to do with wool as such.

Much of the cotton cloth that came to Europe from India, was called India Cloth, and some of the muslins were so fine that it was described as being woven from the wind.

Although the cotton plant is indigenous to parts of South America and Mexico, it was not grown in what we now call the U.S.A. until 1607, when a small plantation was started in Virginia.

Cotton Fibre

The cotton fibre is a pure cellulose spiral form, consisting of many layers within a single fibre. As the boll opens, the ribbon-like fibres twist and interlock to form the woolly appearance. Until the invention of the "cotton gin", (a corruption of the word engine), the removal of the seeds and husks from the fibres was a lengthy and tedious task.

The gin changed this, making boll cleaning quick and relatively easy, leaving the fibres ready to be spun into yarn.

There are many varieties of cotton and one of the main quality classification, is the length of the fibres, called the "staple". Generally, the longer the staple, the better the quality.

Staple length of 2.5 to 7.5 centimetres is high quality coming from the Sea Island and Egyptian types.

1.5 to 3 centimetre length from the American Upland varieties.

1 to 2.5 centimetre length from the Asian types.

Quality also of course depends on the even colour, amount of foreign matter contained in the fibre, as well as the lack of unripe fibres mixed with ripe cotton. Unripe fibres cause uneven fabric production and colour. Fineness and softness also are taken into consideration.

Yarn Production

Cotton is spun into yarn by first removing all the seeds, husks and other foreign matter, then combed in much the same way as we saw in the preparation of wool fibres in the first article in this series.

The cleaned cotton fibres are now taken to the spinning mill, where it is spun into many different types of yarn, decided by the end product that is to be made. After spinning, the yarn may be bleached and dyed to almost any shade. For knitting yarns, the fibres are usually dyed at this stage, rather than as a piece of finished fabric.

The Cotton Count

The "count" of cotton for spinning is 840 yards per pound. Which means that a hank of yarn measuring 840 yards and weighing one pound, (Imperial), will be a "1's". A 2's will be 2 X 840 yards per pound, or 1680 yards, and so on. Often counts are expressed as two figures separated by a slash mark, and this is exactly the same as for wool, as we have already seen. But do remember that cotton is spun to a different length to weight than wool!

Ecological Cotton

Waste cotton fibres, known as "linters", are used in the production of Acetate, or Rayon fibre. The seeds are pressed for their edible oil, while the pressings are made into animal feed. So cotton production is very ecologically sound as almost nothing is wasted. Waste cotton, including old cotton fabrics, are turned into high quality rag paper, so even at the end

of it's usefulness as a yarn or fabric, it can come around again as another product!

The Qualities Of Cotton

There are many chemical processes that can be made upon cotton fibres. Probably the main one being "Mercerization". This means that the cotton is exposed to a chemical that will often shrink the fibres, and will make the fibre surface glossy and lustrous. This is a very old process that is coming much more into vogue again, for the glossy finish.

Do remember that almost all cotton yarns will shrink, even if labeled "shrink resist".

It is always worth washing your tension swatch in very hot water. The hotter the better. It will not harm the yarn as such, unless a special finish has been applied previously.

If the yarn shrinks, then when you measure the swatch after drying and pressing, there will be no problem. Much better than knitting a garment from an unwashed swatch, only to find that when you wash the garment, it shrinks until it no longer fits the wearer!

In years gone by, much of the cotton yarn that we were able to obtain on cones, was never intended for knitting. Poor results often followed. But now, we have a beautiful array of cotton and cotton blend yarns available, specially spun and formulated for knitting. The results are almost guaranteed with these high quality yarns. (Of course, much still depends on the knitter following a few basic rules, such as getting the tension, or gauge, right before starting!)

Always buy the best quality you can afford and make sure it is either a branded yarn, or one that comes from a reputable spinner or dealer. This way, you should have no trouble knitting with cotton, as much depends on the raw material you start with.

Knitting With Cotton

Cotton is cool in summer, but warm in winter, particularly knitted fabrics that trap air in their construction. Almost any stitch type, from plain stocking stitch to the most complicated double bed tuck or jacquard designs, are possible in cotton yarn, much will depend on yarn thickness, as with all yarn types.

It is best to knit a little slower perhaps with cotton yarns in complex stitch types, to allow the yarn time to make the loops and stitches. Some stitch types, particularly the tucks, are aided by the addition of a comb and weights for thicker yarns, or blue strippers for thinner ones.

Cotton Care

Cotton is the original easy care fibre. It responds well to hot washing, and the fibre is stronger when wet, so will put up with a lot of rough treatment in the wash. It is also hard wearing and long lasting as a garment in wear. Wash with your normal washing product and use a fabric conditioner if you wish, but always check the cone or ball band for washing instructions first. Some special finishes that can be applied to cotton may be spoiled if these instructions are not adhered to. If there are no special instructions, then treat as for any cotton fabric.

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THANKYOU TO OUR READERS

This issue of Duet International magazine was very late in publication. The reasons for which you will have seen in the Editor's Letter.

The death of our Director of the Print Works, Mr V. F. Whittle, came after a long illness. Not only did he run the printing and production of Duet International, he was also a family member, so will be very much missed by all our staff.

We would like to thank all our readers for their patience and understanding at this time, not only in waiting for their magazine, but for the letters and telephone calls of good wishes.

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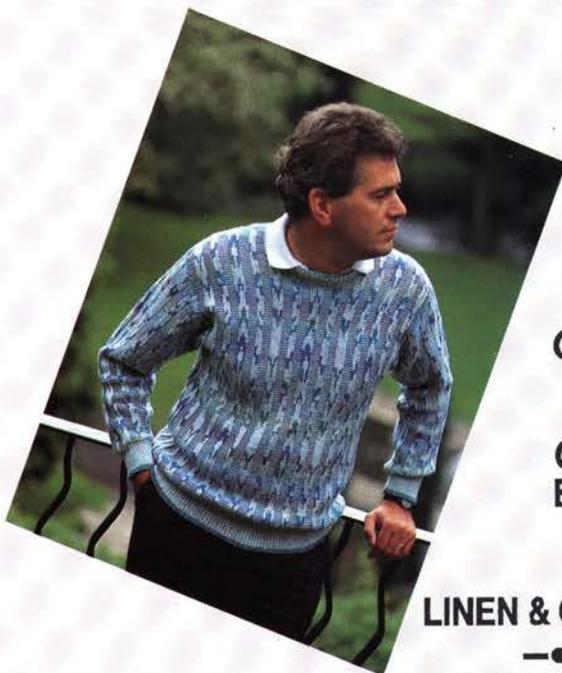
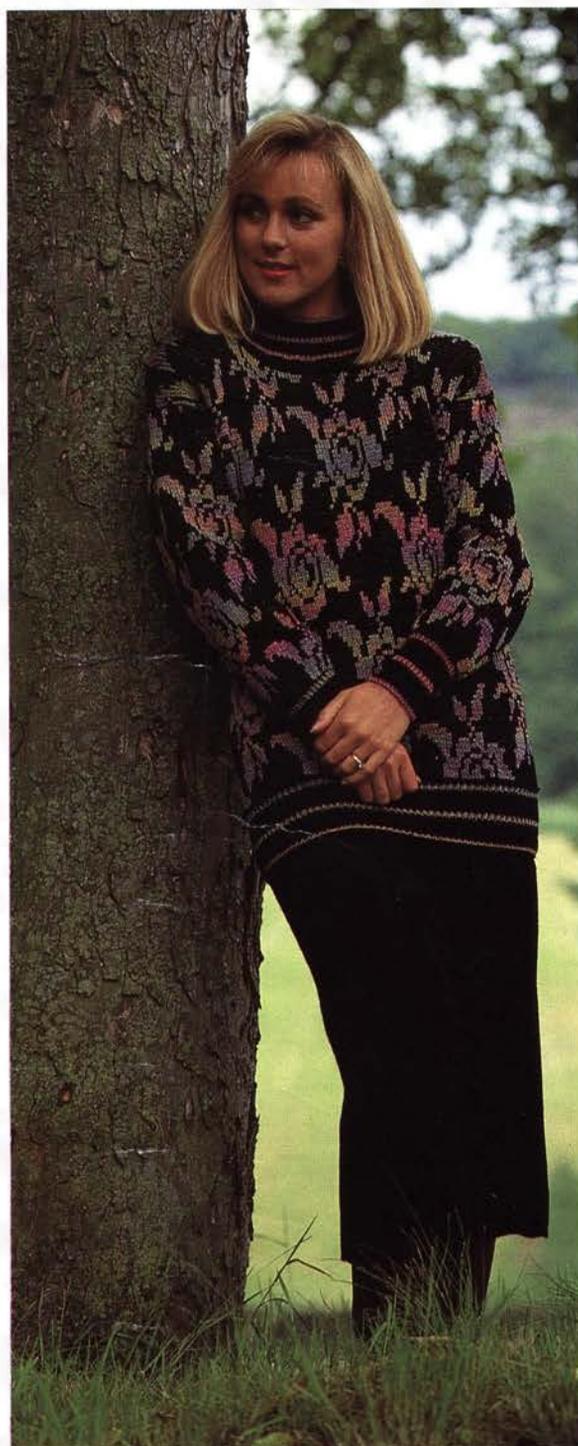
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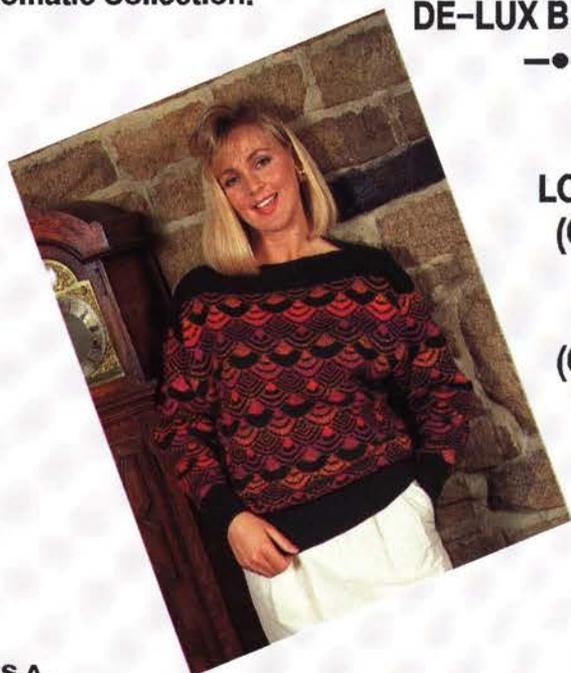
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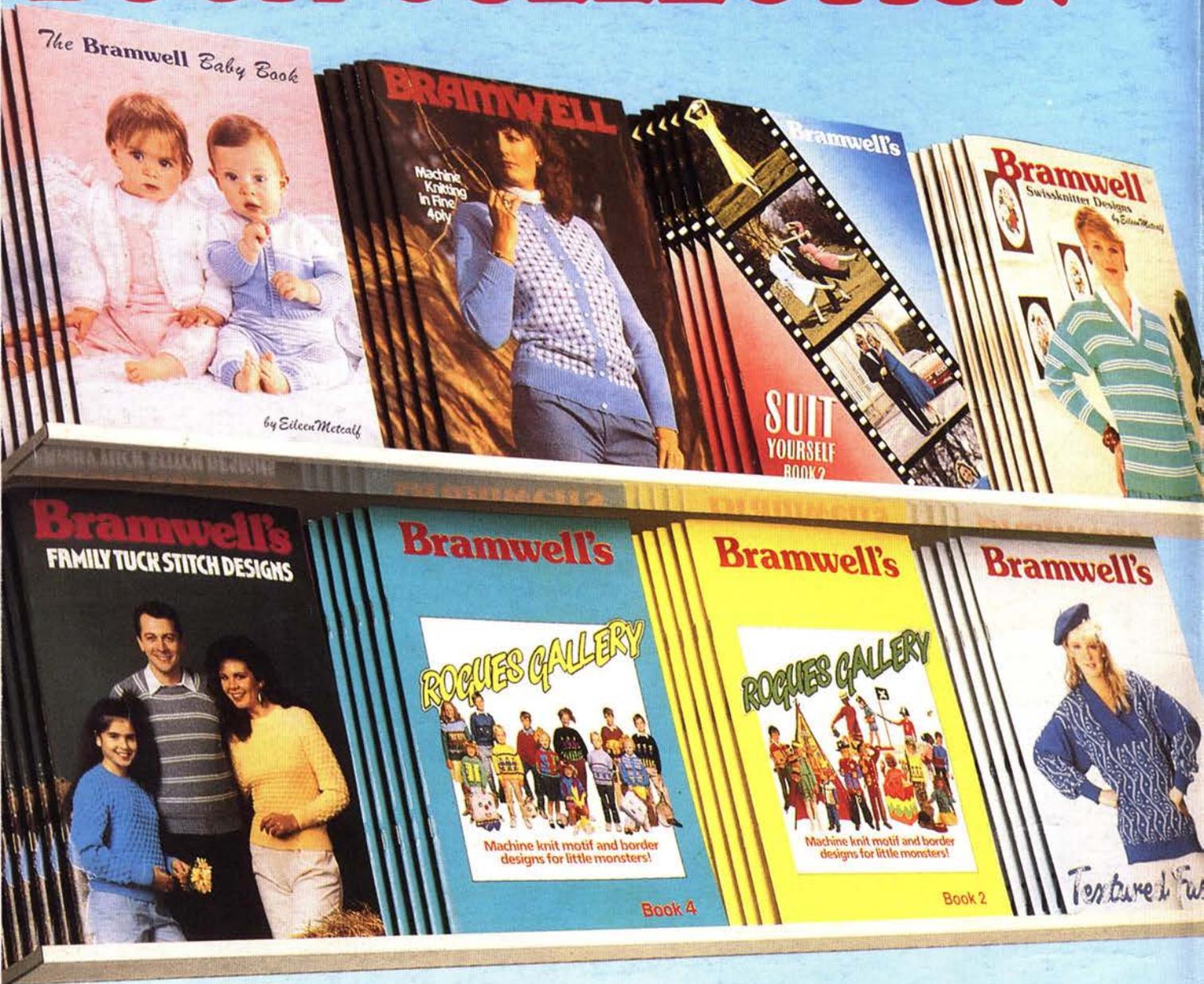
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