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DUET

INTERNATIONAL

THE magazine for
PASSAP & PFAFF
Knitting Machine
Owners

Articles
Patterns
Letters
Hints
Tips –
Just for
Passap
System
Knitters

Number 14
Spring 1993

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THE magazine for PASSAP System Knitting Machine Owners

Volume 4, Number 14

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ALL READERS may use the Help services of the magazine, and write, or Fax their knitting problems to the sales address or Fax number below. **Letters can only be answered if a return envelope and sufficient return postage is included. Please note that if you do not include return postage, this will mean no reply.** You will receive a reply normally within 14 days of receipt of letter. Fax enquiries are normally answered on an overnight service. These services are yours to use **FREE.** No other publication for Swiss machines offers this type of service to readers.

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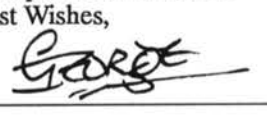
Dear Readers

The first thing to mention this time is that we have revised the publication dates of the magazine. In the past we published on the last day of February, May, August & November, *for March, June, September and December.* This has caused a lot of confusion over the last three years. Therefore to avoid further confusion, the cover date will now also be the publication date, e.g. December, March, June, September.

We have some interesting items for you in this issue, with the balance tipped onto the side of the E6000 machines and Creation 6. This does not mean that the DM 80 knitters have been forgotten! In the next issue this position will be reversed with the accent being on the Duomatic machines. Of course most things can as always be done on both types of machine, but there are times when there is more information for one or other type of machines.

In addition, there are many good things happening during this year for Passap System Knitters. Starting with the Passap University in Chicago in May. Always a fun and wonderful learning event.
Later in the year we have the System Passap University for the U.K. The dates have now been fixed - the 5th, 6th and 7th of November 1993 and this year the event will take place in a large conference hotel in Clevedon, Avon. Very easy to get to with easy access from the M4 and M5. More information on this event will be found in the advertisement on page 60 of this issue.

I am sorry to have to tell you that this will be the last contribution we will see from Hélène Napaul in Switzerland, as she has now left the Madag company. However, we do hope that we will still have an input from Europe in future issues.
Best Wishes,



FORM COMPUTER & E6000 FORM SHAPES BOOKS

Most Passap System knitters have **"Form Computer I"** and **"Form Computer II"**, which are books produced by Madag in Switzerland. What you may not know, is that there are now more Form Programme books coming.
The first of these is

"Drop Shoulder Form Programmes"

- *in over forty sizes*! These range from small children right up to very large adults. Long sleeve, short sleeve, Vee-neck, round neck etc. So whatever size garment you need, you should find it within these 38 pages. The programmes have been specially produced for Electronne Press & Publishing.

The next two books,

"Saddle Shoulder Form Programmes"

"Square Set In Sleeve Form Programmes"

in virtually every possible size, saddle type, neckline etc. **will be available at the end of APRIL 1993.**

Books for Dolman Shapes, Batwing Shapes, Sideways Knit Garments, Dresses, Skirts, Coats, Trousers, Baby Book, etc. etc. are coming soon too!

§§§

These books are available in the U.K. direct from:-

Electronne Press & Publishing,
7 Flambard Road, Poole,
Dorset BH14 8SU, England.
at £5:50 per book plus 50p P&P
(Overseas orders £5:50 plus £2:00 Air Mail per book, please pay by Visa or Mastercard ONLY)
OR from
Passap USA
271 West 2950 South
Salt Lake City
Utah 84115

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! Denotes an "easy knit" garment.
FC These patterns contain Form Computer and or Form Programmes.

ASTERISKS WITHIN FORM PROGRAMMES
*** = cm Hip/Sleeve width at cast on**
**** = cm Bust/Sleeve width**
***** = Total length**

SYMBOLS & ABBREVIATIONS

BLACK STRIPPERS
ABAISSEURS NOIRS

BLUE STRIPPERS
ABAISSEURS BLEU

ORANGE STRIPPERS
ABAISSEURS ORANGE

DECO SETTING
DECO PROGRAMME

FORM COMPUTER
FORME

WITH FRONT LOCK ALONE
TRAVAILLER UNIQUEMENT AVEC LE CHARIOT AVANT

LEVER POS FOR U80/U100/100E
POSITION DE MANETTE D'U80/U100/U100E

HANDLE DOWN
EN BAS

HANDLE UP

TRANSFER POS
POSITION 9 HEURS

RACK 1 POS LEFT
UN TOUR À GAUCHE

RACK 1 POS RIGHT
UN TOUR À DROITE

RACK 2 POS RIGHT
DEUX TOURS À DROITE

TRANSFER TO BACK BED
TRANFÉRER D'AVANT À L'ARRIÈRE

TRANSFER TO FRONT BED
TRANSFÉRER D'ARRIÈRE À L'AVANT

EASY
FACILE

MAKING UP
ASSEMBLAGE

BACK
LE DOS

FRONT
DEVANT

SLEEVE(S)
MANCHE

RIB or BAND
COTE

BUTTONHOLE BAND
BANDE DES BOUTONS

COLLAR
COL

ACTUAL MEASUREMENTS
DIMENSION ACTUEL

SIZE(S)
TAILLES

STITCH PATTERN
DESSIN

SWATCH SIZE
ECHANTILLON

GARMENT WEIGHT

YARN(S)
LAINE/FILS

FABRIC YARDAGE
TISSU TRICOT

MACHINE(S)

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

KNITTING FROM DIAGRAMS

All garment parts are shown as charts, which are drawn to shape, although not necessarily to size & scale. Symmetrical shapes are shown only as a right half. The broken line always denotes the centre of the part. The opposite side of the garment part is knitted simultaneously, in reverse. If there is no broken line, the part shape is as shown, with no reversal of shapings.

Each garment part is divided into sections; **A, B, C,** etc. Always cast on & commence knitting at **A.** Written instructions within the pattern give instructions for each section, **A, B,** etc.

The size of each section is given in **CENTIMETRES** at the bottom & left side of the charts. Needles/stitches are quoted at each section where necessary. The number of needles is **always** the number of **needles & spaces, counted on the front bed only**, unless stated otherwise in a pattern.

Shapings, increases, decreases are noted in blocks, which are read from the **bottom to the top**. e.g.

-2K2
-3K2
-4K2

is read as "Cast off 4, knit 2 rows. Cast off 3, knit 2 rows. Cast off 2, knit 2 rows".

All figures in brackets always refer to larger sizes where appropriate. Figures without brackets refer to **ALL** sizes. Row count numbers refer to the manual counter on the lock, which must be set to 000 at the end of each section, unless otherwise stated.

Results will only be as accurate as your tension swatch measurement. It is essential to match those given exactly, and to use the yarns specified. Yarn substitutions may not give accurate results, and recalculation of the pattern(s) by the knitter may be necessary.

PAT COULSTON

E6000 ENLARGE

In this issue, we are going to look at in some depth the **enlarge** facility for the E6000.
Before you start any of the following exercises, it would be best for you to say **ERASE : ENT** so that we clear thememory in the machine completely.

As I am sure you know, when you enter a pattern, eventually up comes **ENLARGE** on the screen. Say **ENT** to this and next comes up **CM?** I used to find this extremely confusing till I realised, that you can programme either in centimetres, or in stitches and rows. (we are working from page 55 in Instruction Manual)

So, let us look at this **ENLARGE** feature both in rows and stitches, then in centimetres.
Programme **ST. PATT A** as pattern **1172**
ALTER : NO and
TECH : 180.
ENLARGE : ENT.
CM? : NO - this is because we are going to work in rows and stitches. We will discuss the centimetres later in this article.
Now the next two instructions are two of the most useful in all the programming. Note up has come R56. Look on page 145 of the pattern book for pattern 1172 and note it is 14 rows long. We have chosen T180, for which have to do four movements of the locks to one row of pattern. So, 4 x 14 = 56. 56 rows being the length of one complete pattern.
Suppose now we want to make this pattern twice as long.
Press **NO** and up comes x 1. It is saying to you, this pattern is "once" long. To make it twice as long press 2 and **ENT.** Up comes R 112 (twice 56). If you agree this, press **ENT.**

NB. I had a lady 'phone me the other day, she had spent the whole day trying to double the length of her pattern. She kept entering in 112 (twice 56). The computer would not accept this, and she got in a right old state! When I told her all she had to do was to say NO and then 2 and ENT, I won't repeat her response!!
When you press **ENT** to this new figure, the computer goes on to the next instruction.
A word of warning. When you reprogramme ST. PATT A for another pattern, this also will be twice as long, until you change it back to normal. The thing you did last stays in the memory. **Unless**, of course, you **ERASE**, in which case, it all reverts back to normal, and all the enlarge alterations are deleted.

Back to work. We have just pressed **ENT** and up comes ↔ **ST17.** This means our pattern is 17 stitches in width and, if you look at the pattern on page 145, this is exactly what it is, 17 stitches wide.
If you want to double the **width** of the pattern, press **NO.** Up comes **X1.** Press **2** and **ENT.** It will show now ↔ **ST 34** (2 x 17) on the screen.
Press **ENT** to agree, or back to 0 if you want to alter it again.
This facility, for finding out about the pattern, how many rows long and how many stitches wide, is an incredibly useful feature for when you get more experienced and are adding things, altering, etc. It has helped me out loads of times - I have thought I had programmed something, gone into the **ENLARGE**, checked my rows and stitches, and it has said - hey there, I don't agree with what you think I should say. Needless to say, the clever old computer is **always** right.!!!!

This will take you to the new instruction, **POSITION**
For the **ENLARGE**, there are 5 things you can do, as set out on page 63 of the Instruction Manual. However it is best to go through the instructions comparing what is said on the screen with pages 64 - 68.

In plain language, it is asking you:-
1 Do you want to start the pattern at row 0, or several rows (cms) up? *Page 64.*

2 Do you want the motif in the middle of your jumper, or to one side or the other? *Page 65*

3 Do you want to start the pattern (our rose) at the bottom two leaves, or further up it? *Page 66*

4 Do you want the pattern to be continuous UPWARDS, one on top of the other or not? *Page 67*

5 Do you want one, or lots of patterns going across? *Page 68.*

If you say **NO** to this position instruction, you will go straight to **TEST** and omit all these five options.
We will confirm **POSITION** with **ENT**

1st Option

Up comes the message **PATT. AFT R 0.** *Page 64*
Do you wish to commence the pattern immediately, or, would you like some plain rows first, before the pattern starts?

If you enter a number, say 12, up will come flashing **PATT AFT R12**. It is confirming what you have said. Press **ENT** to take you on to our point number 2.
Remember, we are using TECH 180 (4 lock movements to one row of pattern) so, if you enter 10 or any number **not** divisible by 4, the clever old computer, will take you on to the next correct number. If you enter 10, it will make it 12, 18 and it will make it 20. (It knows we can't divide by 4!)
A point here to note.
You enter in the exact number of rows you want it to start, you do not make allowances for the 4 rows to one row of pattern. So if you enter 12, it will **start on** R12, not R24, which I think would be more logical!!!! (must be designed by a man!!!!)
Another point - this time a word of **warning.** You cannot programme in more than about 120 rows (depending on the technique). Poor old computer, it can't take any more!!!

Option 2

TO R/L0 If we want the centre of the rose pattern exactly in the middle of the needle bed, we say **ENT.**
If however, we want the rose to the left, we move it over by the number of needles required, say 20, but you must put the MINUS sign in after the 20. If you just put in 20, the pattern will be moved to the RIGHT. Again, the computer will flash the new number, then you press **ENT.**

Option 3

The console says **IN PATT R 0.** If you wish, you could start the rose half way up itself. This can be useful as it gives you the facility to start **during** the pattern, on which ever row you like. Do not confuse this with option 1.
Another point to note. This time you do not enter in the exact row of the pattern, as in option 1, but you have to take into account the technique you are using. If a two colour, i.e. TECH 180 or 183, you multiply the row number you want it to start on, by 4. So, to start on row 14, multiply it by four = 65.
So **IN PATT. AT R 0** enter 56 and press **ENT.** Up comes the flashing 56 to confirm, **ENT** again.

HOWEVER - if you altered option 1, then you will note that number 3 instruction is skipped completely. The poor old computer cannot cope with us wanting to come in on a different row **plus** wanting to start half way up the pattern. It may be a computer, but, there are limits!!!!

Option 4

⇑ REP. R 0. If we want a row of roses, then another row on top, we say **ENT.**
If we only want one **row** of roses, say **NO** and **ENT.**
If you want row, after row, just add **ENT.**

Option 5

⇔ REP STS 0. If we want just **one** motif, say **NO** and **ENT.**
If we want lots of motifs, all in the same row, say **ENT.**

That is basically, what the **ENLARGE** and **POSITION** is all about.
HOWEVER, it has another useful feature. Instead of working in rows and sts, you can work in **centmetres.**

When you get to the **ENLARGE POSITION,** and press **ENT** up comes what I used to think of as hieragraphics! It is actually only the intelligent console asking me to put in the measurements of a 40 row and 40 stitch tension swatch. (back to page 55)
We will pretend that I have been a good girl, and already made my Tension Swatch using pattern 1172, T180 and it reads:-
40 rows = 55mm (5.5 cms)
40 rows = 150 mm (15cms)

The console is flashing **MM 40 R 0** at you.
It is saying, (in my non computer language) "In millimetres, over 40 rows, put in **your** swatch measurement".
This means, please enter in your **ROW** measurement from your previously made swatch but please do it in millimetres and not centimetres (and certainly NOT inches!!!)
So, let us enter 55 and press ENT. (Page 55)
The next instruction (page 56) that comes up is:-
MM 40 STS 0.
It is saying, "In millimetres, over 40 stitches, put in your swatch measurement"
This we do by entering **150** and **ENT.**
Next comes up flashing cm 7.7 (skip page 57, go onto page 58).
This means that the length of the rose we have selected for our pattern, is, 7.7centimetres. Clever stuff - yes?.
Press **ENT** if this is what you want.
If you say **NO**, up will come **X 1.**
This means the length already in the console is one pattern long.
Here, if you wish, you can make the pattern twice (or more) times as long.
Enter **2** and **ENT.** Up will come the flashing reading 15.4, which is what this pattern, doubled, will measure.
You MUST remember when you wish to alter this, to say **NO**, then enter 2 for double length, 3 for triple, etc, and then press **ENT.**
Next comes up **⇔ CMS 6.3.**
This is saying our pattern will be 6.3 centimetres wide.
If you agree this, just press **ENT.** If not, say **NO.**
Up comes **X 1,** and if you want it twice as wide, enter 2.
Up will come the flashing 12.6. Press **ENT** or to change it again **NO**, then number you want and **ENT.**

Up comes **POSITION** - press **ENT.**

Option 1. Up comes **PATT AFT CM 0.0** - do you want to start the pattern at row 0, or several centmetres up?
Page64
Here you can state where **you** want it. If you just **ENT**, the pattern will start immediately.
If however, you want it to knit plain till 4cms, 8cms or 12 cms up, you can enter 12 and **ENT** for example. Up comes the flashing **PATT AFT CM 12.1** This means the pattern will actually start, automatically 12.1 cms up, from the start of the pattern.

A word of warning. The console will only accept instructions for about 15-17 cms (depending on the pattern). After that, you will get error 150, as it's memory for this section is full up, it has a headache, and can't cope with any more!!!!!!

Option 2. The next instruction (page 65) is **TO R./L. - 0**

Do you want this rose exactly in the centre of the needle bed, or to the left or right?
To pattern it left of centre, enter the number of centimetres you want it to the left, but remember that you must add the minus sign. The number on its own means to the right.
If you want it in the centre, just press **ENT**

Option 3 IN PATT. AT R 0 (page 66)
A little tricky one here for you.
If you alter Option 1 (page 64), this instruction will be OMITTED.
Again, the computer's memory is limited. If you altered Option 1 then it can't alter Option 3 as well. That is just **too** much, it says again!
If you did NOT alter Option 1 then you can arrange things so that you can start any cm going up the pattern.

Option 4 ⇑ REP. R 0 (page 67). Do you want one pattern on top of another, going all the way up?
Say **NO** and **ENT** if you just one row, but **ENT** if you want it to pattern all the way up your garment.

Option 5 ⇔ REP. STS 0. (page 68). If you just want a motif in the centre, enter **NO** and **ENT**. If you want lots of motifs, just press **ENT**.

Samples, all using pattern 1228 and Technique 180.

If you want a single motif in the centre, to the five questions that come up, you press, **ENT, ENT, ENT, NO** and **ENT, NO** and **ENT.**

In the examples given, are some variations.

Note that whenever you give a different instruction, the computer confirms this by flashing the title and the new number. Confirm this with **ENT.**

SAMPLE 1
Rose in centre, starting 12 rows up.
PATT. AFT R 0 : 12 : ENT.

SAMPLE 2
Rose started half way through, and 12 stitches over to the right.
TO R/L : 10 : ENT.
IN PATT. AT R 0 : 56

Sample 3
Rose started half way through, 12 sts over to the left and then the full rose pattern on top of it..
TO R/L : 10 : - : ENT
IN PATT R : 56 : ENT.
⇑ REP R : ENT.

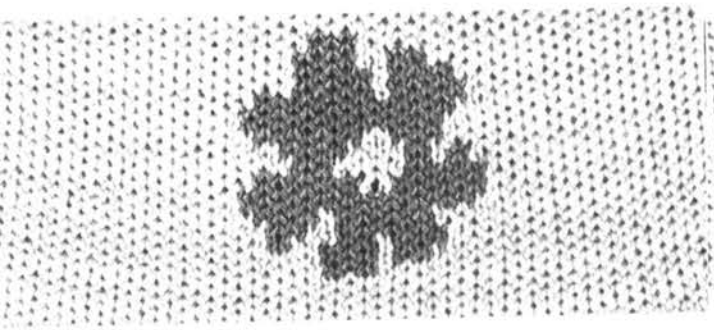
I had an interesting 'phone call regarding the Colour Reverse facility, to make a checkerboard pattern. This is similar to the idea in the book "The Passap/Pfaff 6000 Knitting Machine" by Irene Krieger & George le Warre.
Here is the example of was required.

Sample 4
This is how it is done.
We will use **ST PATT A** : pattern 1228 (nearly any pattern can be used for this but remember if the edges touch each other, the appearance of the pattern changes) and Technique 180.
Programme up to **ALTER : ENT**
DIRECTIONS : NO
ADD : ENT
ADD WHAT : 1228 : ENT
ALTER : ENT
DIR : ENT
This time, we do want to say yes to alter, because,we do not want to actually have a change of direction, but we want the Colour Reverse, and this is the only way we can get to it.
Say **NO** 6 times (to all 6 directions)
COL REV : ENT
DIRECTIONS OK : ENT
3 COLS : NO (we are working in two colours)
DIST. R 0 : NO : ENT. We say NO because we do not want the pattern to repeat upwards, we are only going to knit 20 rows of pattern (80 rows of knitting)
DIST. STS 0 : 0 : ENT. Because we said NO to the previous question, we must answer with a number here, even if it is only 0. If you omit this 0, the pattern will not be correct.
ADD : NO
KNITTING TECHNIQUE : 180 etc.
Remember, if you want to check how many rows and stitches you are going to knit, go into the enlarge, say **NO** to cms, and up comes the rows first, then the stitches. For this pattern, the rows are 80 and the stitches 40. Just note them and press **ENT** each time, and **NO** to position.
Try to get into the habit of always using this last facility - it can in the future save you hours and hours of timeand effort

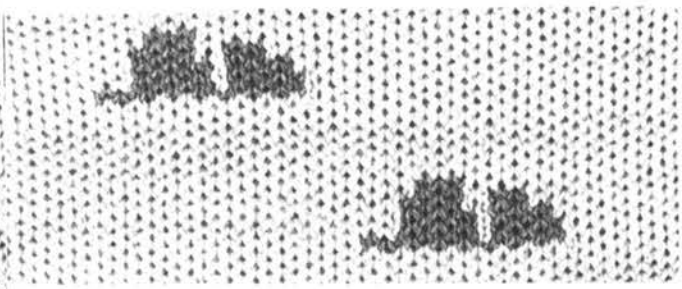
To continue with the checkerboard pattern, after the 80 rows are knitted, you will want to reverse the positions of the pattern.

This is what to do.
ST. PATTERN B : 1228 ENT
ALTER : ENT. this time, we are going into the Colour Reverse first.
DIRECTIONS : ENT
say **NO** to the 6 directions
COL REV : ENT
DIRECTIONS OK : ENT
ADD : ENT
ADD WHAT : 1228 : ENT
ALTER : NO
3 COLS - NO
DIST. R 0 : NO : ENT
DIST. STS 0 : 0 : ENT.
ADD : NO
KNITTING TECHNIQUE : 180 etc.
ENLARGE POS : ENT
CM : NO
ROWS : 80 : ENT
STS : 40 : ENT. (no change from st. pattern A)
POSITION : NO. etc.

Just one little word of warning before closing. Take very careful note if the ERROR 200 comes up. Mine did just now, and I had a large chunk of fluff in the front rail. Zero out of ten for me - that should never happen if you are meticulous with your cleaning programme!!



SAMPLE 1



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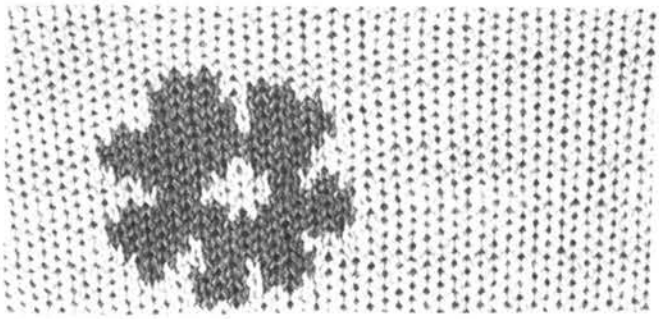

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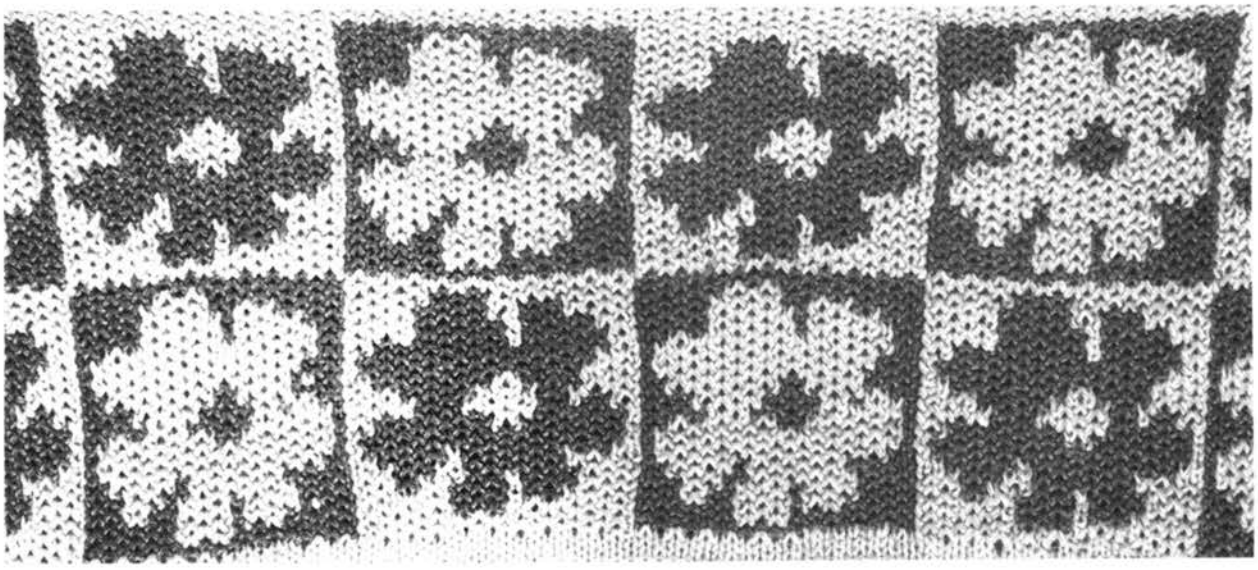


SAMPLE 4

PAT COOK

NECKBANDS FOR THE DUOMATIC & E6000

About three years ago I actually found time to knit myself a jumper! Even then it had to be quick, so I knitted it in plain stocking stitch. To add a bit of interest, I knitted a fairisle neckband. Every time I wear it someone asks me how I did the neckband. This led me to think that perhaps neckbands using stitches other than rib would possibly make an interesting subject for my contribution in this issue.

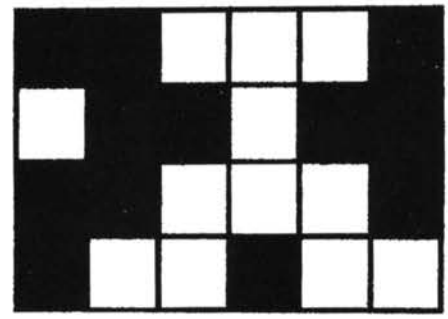
The principal function of a neckband is to lie comfortably round the neck and lie flat. This is why the rib is the most popular neckband, as it's natural elasticity enables the rib to curve around the neck and lie flat. When we wish to use another method to knit a neckband, it is important to consciously pay attention to the function of a neckband. It is important because we have to think about how the new method can be made to emulate the function of a rib.

The first neckband I would like to show you is the one knitted in stocking stitch base fabric. This can be plain stocking stitch, or fairisle. Stocking stitch does not normally lie flat when used for a curved area such as a neckband. The need was to find a method of drawing in the part of the neckband where the fold occurs, so encouraging the band to lie flat.

FAIRISLE NECKBAND

2 ends of a 2/30's yarn were used together and are referred to in this article as a "strand".
DO NOT make the band too deep. A pattern of four actual rows, (sixteen movements of the locks - RC16), is about right. (See Diagram 1).

DIAGRAM 1



Don't make the neck opening too small as a stocking stitch based band does not have the stretch of a rib band. So high, tight necks are not a good idea.

To Knit

Set needles and pushers as shown in Diagram 2.

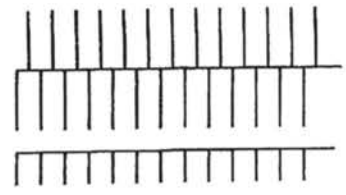


DIAGRAM 2

Orange Strippers.
Both locks set to N.
Stitch size 3.75 on both locks.
Using the MAIN colour, knit the first (zig-zag) row from right to left.
This will be the fold row of the finished band.

Back lock to GX.
Front lock still on N.
Stitch size 5 on both locks.
Knit one row to the right. (The front lock only knits).
Change to Black Strippers.

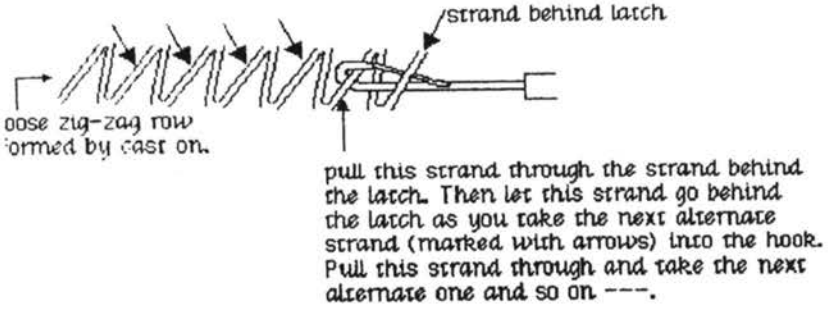
Set your machine to knit the single bed two colour fairisle pattern of your choice.
Duo 80 set the front lock to BX and left arrow key depressed. Deco set to 4.
E6000 use Technique 176 and set front lock to LX.
RC000
Knit two rows of each colour to RC16, (or whatever depth your chosen pattern may be).
Cancel pattern knitting.
Set front lock to N and knit two rows in plain stocking stitch.
Set front lock to GX and back lock to N at stitch size 5.
RC000
Knit to RC10.
Each pattern row on the right side of the band is equal to two

rows of knitting, so as there are four rows in our sample pattern and two plain rows, we arrive at ten rows of plain knitting for the wrong side of the band:- 4 X 2 = 8 + 2 = 10
You have now reached the same point in the neckband as when the circular rows have been completed.
Present the neck edge of the garment to the neckband and attach the neckband to the garment using the "on the machine" method. When the neckband has bee attached to the garment, you will see the loose zig-zag row where the band folds in half. Using the yellow latch tool, latch up the loose row by pulling every ALTERNATE strand through each other - see Diagram 3.

Make a racking cast on.
Set back lock to EX, front lock remains on N.
Stitch size 3.5 on both locks. RC000
Knit two rows and rack one full turn to the left.
Knit two rows and rack one full turn to the right.
These four rows form the pattern.
Knit in this pattern to RC6.
Stitch size 3.25 on both locks.
Continue in pattern to RC14
Back lock to GX, front lock remains on N. RC000
Stitch size 5 on front lock.
Knit one row, (the front lock only knits). Change to Black Strippers.
Knit to RC6
Remove the right side Black Stripper

Transfer all back bed stitches to the front bed leaving the empty back bed needles in working position.
Lower the front bed. Use the orange tool to pull up the cast on edge between the beds. Hang each of the loops of the cast on edge onto the needles of the back bed.
You have now reached the same point in the neckband as when the circular rows have been completed.
Present the neck edge of the garment to the neckband and attach the band using the "on the machine" method.
When the neckband is completed, push a fine knitting needle into the stocking stitch channel at the fold of the band, and pull upwards to close the stitches together.
Because stocking stitch creates a much narrower piece of knitting than tuck stitch, the stocking stitch channel at the fold of the band pulls in the top edge of the band allowing it to lie flat.

DIAGRAM 3



This pulls in the top edge of the band, allowing it to lie flat. Join the band and the shoulder seam. Open the garment out so that the neck forms a ring shape. Lightly steam the neckband, patting it down gently. This will allow the band to set into a flat position.

TUCK STITCH NECKBAND

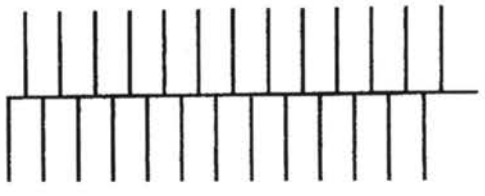
The same yarn was used as for sample 1.
REDUCE the normal amount of stitches that would be used for a rib band by approximately one third. This is because tuck stitch fabric are always wider than stocking stitch.
Set the needles as Diagram 4. Note that there are NO PUSHERS.
Both locks set to N.
Orange Strippers.
Stitch size 3.75 on both locks.
and replace it with an Orange Stripper.
Stitch size 3.25 on the both locks.
Back lock to EX front lock still on N.
RC000
Knit one row and rack one full turn to the left.
Knit two rows and rack one full turn to the right. Knit two rows and rack one full turn to the left
Repeat from ** to ** to RC8. Stitch size 3.5 on both locks. Continue in pattern to RC14.

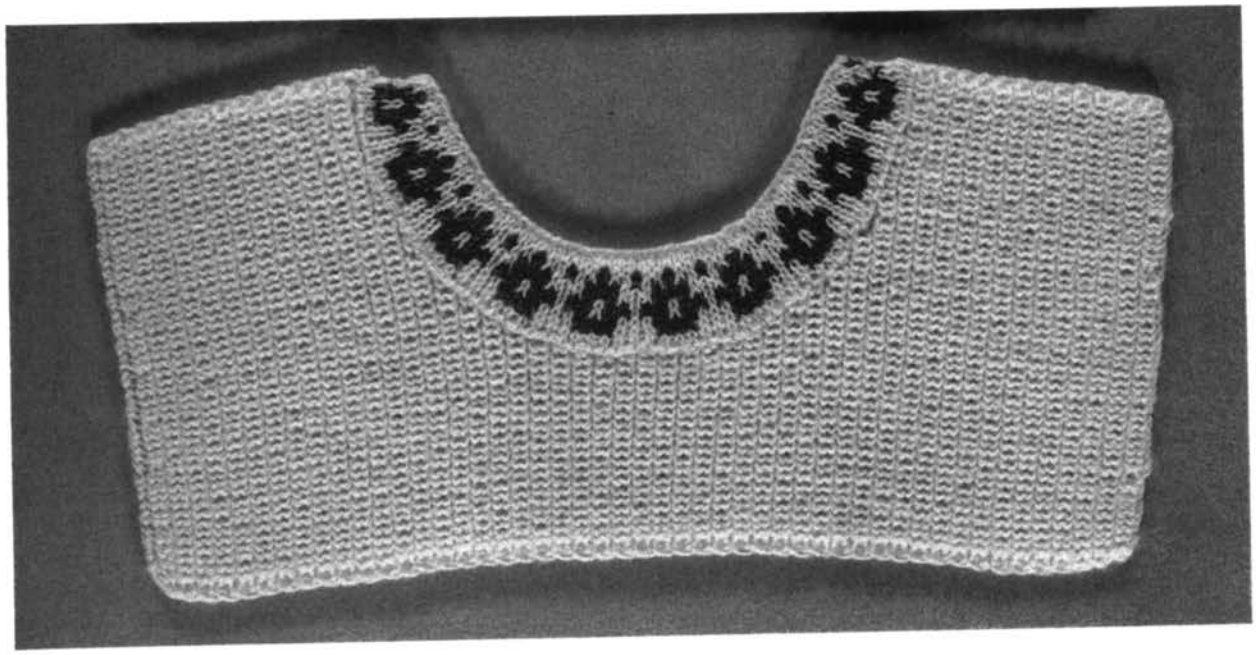
I have tried to explain how I overcame the problems of using different stitches to create a neckband. Using a similar train of thought, you may well be able to create something of your own.
I have used only two colours for the fairisle neckband - you could try grading colours.

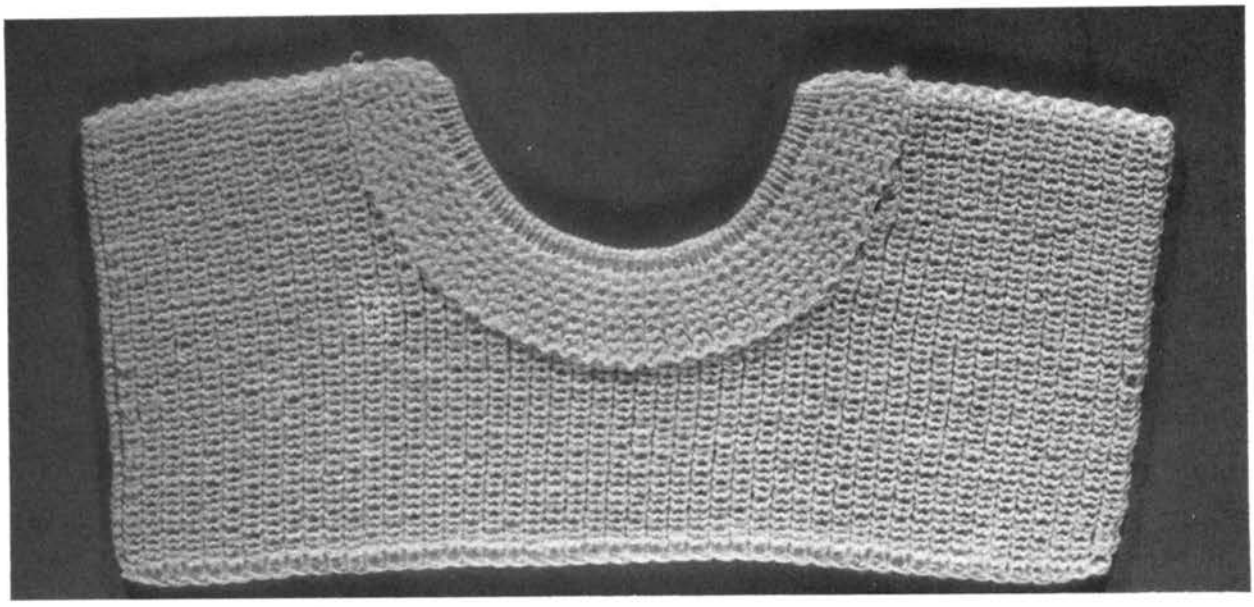
For the tuck stitch band, I used a racked fisherman's rib - there are a multitude of tuck stitches you could try. A point worth noting is that a racked tuck stitch is less bulky. The neckbands in the samples are attaches to sections of half fisherman's rib knitting.

Happy knitting until next time
Pat

DIAGRAM 4







TALKING ABOUT COMPUTERS

EILEEN METCALF

For several years I have been using computers but would readily admit that I know very little about them. I only use them, I don't understand them. There must be many people around who read articles, imagine what could be done on a computer, but don't know what the language used in the articles is all about. I have often listened to the initiated talking to each other and believed they were talking in code. However from time to time these initiates have found time to let me in on some of those 'code words' and below are some of the explanations I have been given:-

Application. A program or a collection of programs which makes the computer do a job for you.
e.g. Creation 6, Bit Knitter, Designer Knit, Jacob.

Back up. A copy of something you have done on the computer. You keep this in case you lose some of your work, e.g. when lightning strikes or someone trips over the lead from the computer to the electricity socket.

Bug. A problem with the program, sometimes a programmer's mistake.

Byte. A unit of storage capacity in the computer. I think of this as one stitch.

Character. A number or a letter or a symbol which can be shown on the screen or printed out.

Data. Information in a computer which is used by a computer program.

Disk. A disk holds information or programs. Your computer may have a hard disk which is built into the computer. A computer with a hard disk will also be able to use a "floppy disk". This may be a five and a quarter inch disk which is flexible or it may be a three and a half inch disk which is firm but is still often referred to as a floppy disk. If you are lucky you may be able to use either size of disk.
Your computer may not have a hard disk but will use one of the above sizes of floppy disk.
The disk holds information, programs or your 'back up' copies. A floppy disk may be used to transfer information from one computer to another if the computers are of a similar kind.

DOS or MsDOS or Dr DOS. DOS stands for Disk Operating System. You need one of these disk operating systems to make your computer work.

Drive. The mechanism which 'reads' what is on the disk.

Graphics. Pictures made from tiny dots either on the screen or on a printout.

Hardware. Just what it says. The computer, its innards, or a printer or some other hard piece of machinery.

IBM™ International Business Machines. An important manufacturer of Personal Computers. Computers are often said to be IBM compatible if they are capable of using the same programs as the IBM computer. Some are not IBM compatible, e.g. Amiga or Apple Mackintosh.

Interface. Something which acts as a go between, e.g. the link between the computer and the printer which allows the computer to tell the printer what to print, or the link between the computer and the knitting machine.

Kilobyte. Just over a thousand bytes. (1024 bytes)
Megabyte. Over a million bytes. (1,048,576 bytes).

Memory. The part of the electronics which stores programs and information. It is important that your computer should have enough memory for any program which you may wish to use.

P.C. Personal Computer. The name given by International Business Machines to their smaller computers. Often used for other I.B.M compatible computers.

Pixel. Each tiny little dot on the screen.

Program. Tells the computer how to do specific jobs.

Scanner. A device which will copy a picture or diagram from paper to the screen.

Software. Programs and information stored in the computer or on disk.

Virus. A type of program which causes a kind of illness which can get into the computer and cause problems. Your computer can catch one of these viruses from a floppy disk which has already been used in an infected computer.

If you are thinking of buying a computer, find out all you can about the programs you wish to use. If possible ask someone who is familiar with computers (not just games) to help you choose a suitable one.

N.B. IBM, Apple and Amiga are registered trade marks.

EILEEN METCALF

THE GENTLE ART OF EXPERIMENTATION

I'd like you all to meet my Aunty Joan. I know that is not possible but at least I can tell you about her. She has seven children, all with spouses, and seventeen grandchildren. Imagine knitting for herself, my uncle and all thirty one members of her family! She breaks every knitting rule you can think of but produces beautiful garments which fit. When I say she breaks all the rules, I mean she ignores all the rules which most of us use for knitting and makes her own rules as she goes along. If I followed her guide lines I would have a pile of disasters by the side of the machine, but not Aunty Joan.

Tension swatches are few and far between and she rarely buys the yarn stated on a pattern. I have admired garments and asked about the yarn the usual answer I get is "Oh, that's a cone you gave me ages ago." Why didn't I think of using it that way with that colour?

For Christmas 1991 Aunty Joan decided to make her daughters and daughters in law a double bed tuck stitch sweater on the Duo 80. She bought seven cones of Duo Magic and began. The first sweater was knitted from a pattern and it was lovely. Full of enthusiasm she went onto the second, but one garment from that pattern stitch was enough so another stitch pattern was chosen. She chose another tuck pattern stitch, cast on the same number of stitches as before and began. As the knitting emerged under the beds of the machine she realised that it was wider than the first garment. Never mind, that one would do for daughter Carole, the plumpest of the girls. (I must put a note in here to say that Carole was the plumpest in case she reads this and I don't live to write another word). Having decided that she was now knitting for Carole she looked at the fabric on the machine and knew it was shorter than it ought to have been. Ah! The bottom of the first sweater had been level with the bars across the Duomatic 80 stand when she cast off for the first sweater, so she would knit to the same length again.

The sleeves? No problem. Yes they would be a bit wider at the top than for number 1 sweater but that would be correct. Carole needed a little more depth on the armhole and the body of the sweater was wider so the sleeves needn't be as long. Anyway she always pushes the sleeves up to her elbows when she wears them.

The next sweater was narrower than the first but it grew faster. Fine! She reversed all the previous ideas and knitted that one for the slimmest daughter, Catherine.

Number 4 was even more different, she was by then beginning to run out of Deco cards which were made for double bed tuck knitting. Deco card 19, meant for fairisle or jacquard knitting looked interest ing so why not try it in double bed tuck? By now the readers will understand what I mean when I say Aunty Joan makes her own rules. Card 19 produced a beautiful nobbly fabric and amazed quite a few Passap knitters, me included.
When all the daughters, daughters in law, and grandchildren were provided for she must have run out of cards completely for all sons and sons in law had a half fisherman's knit sweater in four ply.

Christmas 1992? Last October she completed a piece of the garment she was knitting, turned around from the machine and hurt her knee resulting in an operation and no Christmas knitting. When I saw her last week she was wearing a new tartan sweater which she had knitted standing up. The accident as she left the machine had not put her off knitting.

Why am I telling you all this? First of all I would like you to think about doing your own thing, enjoy your knitting, experiment, be different! You can always pull the knitting back if it doesn't work. Secondly the story is a way of introducing one of my favourite topics, the versatility of the Passap Deco Cards.

Some of you will have seen the letters on Deco Cards and wondered what they mean.
A = Fairisle/Jacquard
B = Tuck
C = Slip
D = Pin tuck
E = Selective Half Fisherman's Rib
F = Lace using a transfer carriage
G = Three or four colour jacquard
Are we restricted to the techniques shown by the letter on the card? Certainly not. Each card may be used in different ways. Even the cards with large designs may be used for a variety of types of jacquard. What about my favourite fabric, pintuck? Then there is release stitch, blister stitch and racking patterns. E6000

knitters have 'Knitting Techniques' but so do Duo 80 knitters. Even with the twenty basic cards distributed with the machine we can produce a great variety of stitch patterns.

Madag have produced 330 Deco cards and many more have been published in books and magazines, can you imagine the thousands of different fabrics which could be made from them?

How do you find out about all those Deco cards? When you bought your machine there should have been a leaflet in the box showing fabrics made from the first 100 or so Deco cards. These cards may be purchased, ready punched, through your dealer. There is also a book, Deco 101 - 330 available which shows not only some of the fabrics produced by the cards but illustrations of the cards, enabling you to punch out your own. The ones up to 176 are available, ready punched, through your dealer.

If you have a Passap punch which is very hard to use, ask someone in engineering or a good handyman to take a look at it for you. I managed to get mine fixed in this way. The result was that the Passap punch is almost as easy to use as a Japanese punch. When it wasn't working well I used to punch all round the outside with a Japanese punch until only a rec tangle in the middle was left, then I used the Passap punch. Several years ago I filled in a questionnaire asking what I would like to have for the Passap machine if it could be achieved, all the things I asked for in the shape of an electronic Passap have come to pass but no one has produced a ratchet punch for the Deco cards.

Look at the needle setting diagrams in the book Deco 101 -330. Each deco card shown has letters under it, these letters refer to the letters shown on pages 73 to 76. These are the knitting tech niques for the Duo 80. There are twelve types of two colour jac quard shown for the cards with the letter A under them and a further seven types for those cards with the letter G under them. How many of these have you tried? Some time ago I took the basic card 19 and worked through the many list of techniques shown, including the lace fabrics. These fabrics I have kept as a reference. Now, when I need a fabric for a particular purpose e.g. a soft fluid fabric for a large loose sweater, or a firm furnishing fabric, I can look at the samples to find the technique to use. I noted the yarn and the stitch sizes used for each sample, these notes give me a starting point from which to work when I sit at the machine. At the time I was making these samples I felt that I was 'playing'. The time used then has proved invaluable since then.

Take stock of your cards. What can you do with them? Next time I shall be looking at double bed tuck knitting and showing some Deco cards made from E6000 pat terns.

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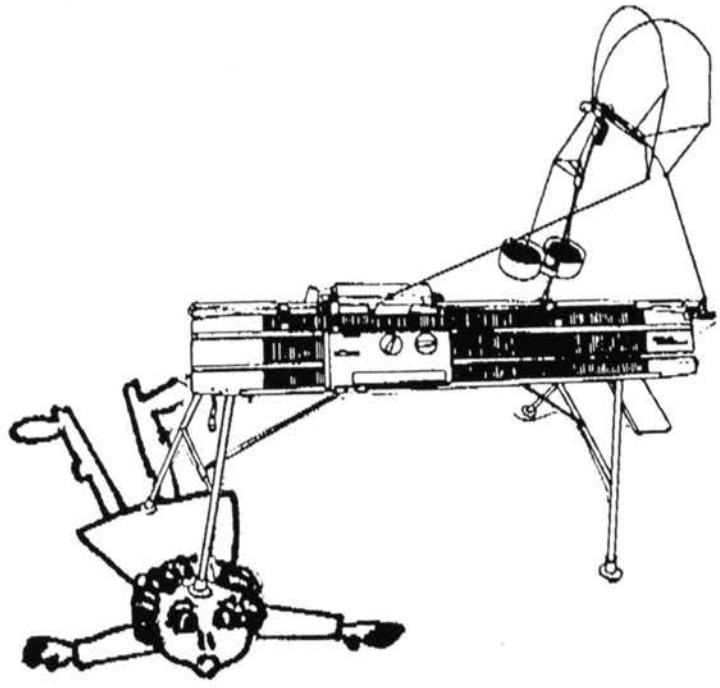
LACK OF CONTROL OR IDEAS GOT YOU DOWN?



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GREETINGS FROM SOUTH AFRICA

I am writing this in the holiday period and all is quiet on the knitting and all the other fronts. Apart from the fact that it is Christmas and New Year of course it is mid-summer here, and absolutely boiling hot! Many people take their annual holidays at this time, as the school year ends at the beginning of December and the new school year starts in January. The different provinces have slightly different term times. The Transvaal schools started again quite early this year, while other provinces started between one and two weeks later. I know that all this is nothing to do with knitting, but seminars, workshops, shows and so on are not as prolific here as they are in some other countries, where it seems there is something going on of interest somewhere all the time! So I hope that the "bits and bobs" about our way of life here in South Africa are interesting to readers of Duet International.

The BIG EVENT coming up on our calendar is in February, the "First International Knitting Workshop" which will take place in four venues in South Africa. Although living only one hundred miles from Johannesburg, I shall be attending the final session held in Cape Town, which is the best part of a thousand miles away! I have a son and his family living in a lovely little town called Somerset West, situated a short distance inland and backed by the most majestic mountains. I also have a daughter and her family living only a short distance from Somerset West, on the coast at a gorgeous little spot called Gordon's Bay. Since we like to go and visit once all the holiday makers have returned home and before the winter starts, it made sense for me to book for the Cape Town workshop. (Aren't we knitters just wonderful at finding excuses to justify traveling miles to special events! Ed). I am looking forward to meeting other knitters down there, and shall be taking copies of Duet International magazine with me. I hope also to be able to meet a person with whom I am in contact who runs a club near Cape Town. We should be there for four weeks, so I should have plenty of time to do all these things.
We are traveling down by train, which I am also looking forward to. The train is called the Trans Karoo Express. We board at four in the afternoon and arrive in Cape Town at two in the afternoon on the following day. The long distance trains here are very comfortable. We shall be in a coupe, where beds are made up in the evening, and then cleared away whilst one is at breakfast next day. The meals in the railway dining cars are renowned for their quality and super service. It beats the long haul by road, even in an air conditioned car.

During April, the Rand Show will take place. This is under the auspices of the Witwatersrand Agricultural Society, and was originally primarily an agricultural show. That of course is still a major part, but now everyone shows everything! Furniture, industrial machinery, household gadgets and improvements, almost anything you can think of, and of course all the sewing machine and knitting machine companies will be there, showing the latest and the greatest. It is all great fun, but rather exhausting. But never mind, the demonstrators are there to soothe your tired, aching back in a vibrating chair, or massage your feet in their portable foot vibrators.
Shortly after this, Klerksdorp has it's show. This is on a much smaller scale of course, but nevertheless creates a lot of local interest. Our knitting club is planning to take part this year, with hands-on demonstrations of knit - cut & sew, also the operation of a knitting machine. Hopefully we shall create further interest in machine knitting, and also show that machine knitting can supplement, or even provide an income in these recessionary times.

I discovered recently from a friend, and very experience machine knitter, that I use a method of joining waistbands to a garment which she had not come across until very recently, whereas I thought that everyone used it! I am not trying to imply that I am clever and that she is ignorant, but rather that tips and techniques which one uses and take for granted may be quite unknown to others and therefore worth passing on. In fact, I like to go to any and every demo that is held, because one can ALWAYS pick up a helpful hint or tip from someone else, and pass on some of your own. So in the light of this, I would like to pass on a few tips which may seem elementary to some, but which may be of use to others.

For a sleeve which is going to have a cuff joined on separately:-
After the two tubular rows are knitted at the cast on of the main sleeve part, lay a length of strong waste yarn, or the nylon cord used for Japanese knitting machines, across the stitches, between the beds. Drop the ends down between the beds at each side and hold the two ends under the bed firmly. Knit the rest of the cast on and let go the ends of the yarn, leaving it trapped within the cast on. When it comes time to join on the cuff, all you do is gather the sleeve edge across the waste yarn or cord, which is now acting as your gathering thread, to the correct size to fit the cuff. This tip also works well for a pleated skirt knitted

in panels lengthways. When I have knitted sufficient length for the panel, I insert a strand of yarn over the top of the zig-zag between the beds, then knit a few more rows, in fact several more, then release the panel from the machine without casting off. Do this at the top of all the panels, at the same row. I then overlock the tops and since the gathering threads were all inserted at the same level, your waistband will always be applied exactly level and straight!

For a separate waistband, I knit the required length and width and join to make a circle. The actual waistband width must be about two and a half times the width of the elastic. Cut the required length of waist elastic approximately two inches shorter than your required waist measurement, and join the ends together. Fold the knitted band in half lengthways and mark it. Fold again into quarters and mark, thus the band has pins in now to mark it into four equal parts. Now do the same with the joined piece of elastic. Pin the elastic into the band, matching the pins and of course stretching the elastic. I often stretch the elastic between each pin and stick in another pin, so that I have the elastic pinned to the band in eight places. When pinning the elastic, make sure it is pinned to the edge of the band which will be on the inside of the garment. Now using your ordinary sewing machine, set it to a three stitch zig-zag, (serpentine) stitch, at it's longest and widest. Stretching the elastic as you stitch, sew along the extreme top edge, thus joining the elastic to the band. Repeat this on the extreme bottom edge of the elastic. (If you don't have a three stitch zig-zag on your machine, an ordinary zig-zag will do, set to the widest and longest). After stitching the elastic in place on the band, fold the band over enclosing it. You the join the band to the garment so that the elastic stitching is on the inside. The result is a neat waistband in which the elastic will never twist or roll.

My final tip may have purists throwing up their hands in horror! I always steam all my ribs!!!

When doing a tubular cast on, I thread either a piece of thread or length of yarn after the tubular rows, as described earlier. When the garment is finally steamed, I pull the yarn or thread tightly so that the rib is closed up. Then making quite sure that the rib is in no way out of shape or "spread", I steam quite generously. Make absolutely sure however that the iron, or whatever you are using to steam, never touches the rib AT ALL. Otherwise all will be ruined. Leave the garment until it is quite dry, (you always do that don't you!), but with a steamed rib this is absolutely essential. Then remove the piece of yarn or thread and hey presto, you will have a rib that will retain it's stretch and elasticity for as long as the garment lasts.

I have a couple more tips, particularly for Creation 6, but these will have to wait until next time.

So until then, goodbye from

Jean.

JANDIS

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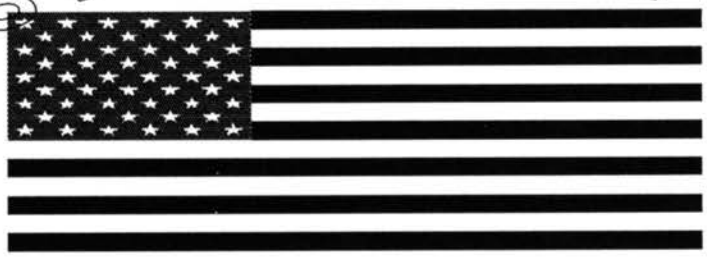

WITH MONA EARLY

Dear fellow Passap System Knitters,
This time I am dedicating this column to all of you Passap knitters who share your time and skill with others.

During the last few months, I have been working on the Passap USA Education Plan for 1993-94. Education is that which allows each of us to go forward. Whether we are management or the proud and excited owner of a brand new shiny Passap. It is our nature to go forward, to seek new information as we go to enrich our lives. I do not have the words to express my esteem for those who are the nurturers, those who give us the impetus to achieve more than we would on our own. You know who you are. You are Passap USA Knitting Consultants. You are those dedicated Passap Dealers whose customers feel you and your staff are their own personal knitting companions. You are the developers of garment patterns and knitting information. You are the gatherers of information who share everything you have with others. You are the knitter who brings success and failures to Knit Club so that everyone can learn from them. You are Company reps who answer questions and solve problems. You are the technicians who keep everything in working order. You are the researchers and developers who continually strive to keep new and better products coming our way. You are those who set the highest standards and allow neither time nor pressures to lower them. Each time we have contact with one of you we are touched in some positive way and we thank you.

Each and every one of us can help each other. If there are those standing in your way who seem to be blocking your ability to share with others, maybe it's time to spur them into action, or even sidestep them and go around. If you feel you are in need of more knitting information or want to meet some knitters who share your interests, do not wait for them to come to you. It's a given fact that if food isn't put on your table you will go and find some. Just as your body doesn't function without food, your spirit doesn't function properly without soul food. If you have a dealer who doesn't sponsor a knit club, suggesting or complaining may not be enough. You and other knitters might need to sit down with the dealer and set a date for a planning meeting. If the dealer knows that this is something that you all want, it may be all that is needed to get a club started. | If the dealer is not interested, you might want to think about starting your own club. I did this myself when my local dealer went out of business, and it worked very well, (the trouble was getting all those knitters to leave after two hours - I loved it!).

If starting a knit club seems like a tall order, begin by asking anyone who plans to join the club to sign up for a "Share Night". They can pick any topic and share it with the whole group. Suggested topics might include using an accessory, (U110E, Tricofit, Linker), how to do a knitting technique such as hems, cables bands, pattern drafting, charting, tips for knitting tuck stitch, blister stitch. A finishing technique session, (cut & sew necklines, blocking knit fabric to size, various ways to seam garment pieces). There are unlimited topics to choose from. The important thing to remember is that this is a time for fun. Learning can - no should be fun. The person "Sharing" doesn't have to be a seasoned knitter. If a new knitter read an article reviewing the properties of fibres and what makes each suitable for certain garments, the information is worth sharing. The, when she/he has finished, the rest of us can tell our stories of how that acrylic sweater went through the drier al dente, but came out overcooked! Or how that acrylic/rayon blend suit has been carefully washed twenty times and still looks brand new. Or how your spouse put the first sweater you knit, (the one you were saving for the Smithsonian Museum), in the dryer, and now it fits Bowser the dog.

Knitting is fun. People are fun. Let's all get together and share the fun. And remember the two following lines:-
The day goes the way the corners of your mouth turn.
Criticizing an egg is a lot easier than laying one.

Until next time,

Mona

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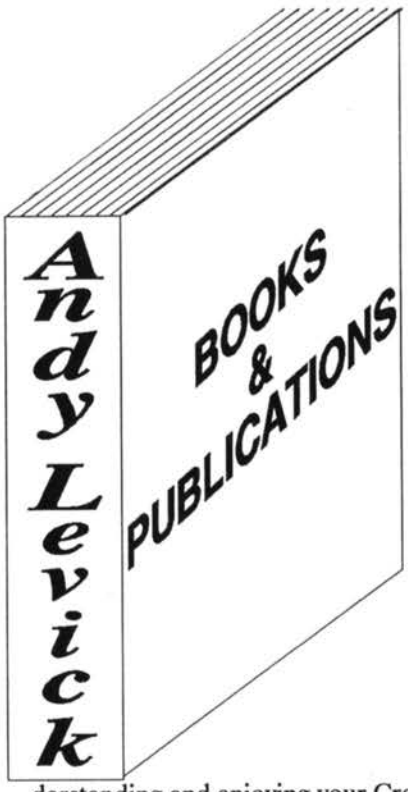

A few years ago, I used to take the Australian Machine Knitting Magazine and one of the contributors was a lady named Carmen Reuter. Carmen was writing a super series of articles on the Passap and what a joy they were. In those days the articles were for the Duomatic 5 and 80. Time however, has gone on and the A.M.K.M is no ,ore, but I am delighted to say that Carmen Goes on. (I hope forever!).
The lady who was once the saviour of the sanity of Duomatic knitters is now an angel of mercy for E6000 knitters. Carmen Reuter has written a series of fourteen instructional pamphlets to date, entitled Understanding and Enjoying your Passap E6000. I have taken these pamphlets ever since I obtained an E6000 and I can say without hesitation that they are the greatest help to those knitters who have difficulty in understanding the workings of the electronic wizardry, which seems to most of us pure gobbledygook at the start.

Printed on brilliant orange/red paper, (you couldn't lose them if you tried), you start with Set 1, which deals with your initial problems. You are given details on how to programme, hints and tips - and even some information you will not find in your instruction book - with patterns for you to try, and to be able to achieve the stitches and techniques referred to.

Progressing through the Sets, you are given the answers to a lot of the common problems that you are most likely to encounter, and particularly how to without that infuriating word "ERROR" appearing, just when you thought you had succeeded, together with data, hints, tips and patterns enabling you to knit with ease. Set fourteen for instance, gives a pattern for a baby blanket and every stage, (and variations), are given, and who hasn't been caught wanting with these form time to time. Every set has something new to offer and is very readable.

In addition to the working of your E6000, Carmen has now extended her expertise to Creation 6. Set 1 Understanding and enjoying your Creation 6 is now available, and is subtitled The Virtual Page. Again this is brim full of information on a technique which confuses a lot of knitters. Instruction leaflets like these are always of great importance, not only to the new or confused knitter, but also to those knitters who are a long way from ready help. After all, not many of us can pop down the road to a fellow knitter or expert when something goes awry.

In addition to the instructional pamphlet sets referred to, Carmen Reuter also produces other publications for the E6000 machine.
Florentine Stitch Patterns for the E6000 was one of the first pattern series she produced. Six overall designs are here with notes on yarn mixing, colour combinations, suitable Form Programme shapes and knitting techniques, as well as the instructions on how to process each pattern through the E6000. The designs are shown in colour on a laminated sheet and mini-designs for attachment to the various patterns for easy reference on each. I was very impressed with these patterns which would come in useful for all types of garment knitting.

The most recent set of patterns to come from Carmen are called "It's Magic, sideways knitted skirts for the E6000. There are five skirts in this pack, which can all be knitted sideways and all with a different approach in design. Full detailed instructions for each skirt are given with printed cards for each design. Again you have the laminated colour sheet to show what your finished skirt would look like. You can of course choose your own yarns, but Carmen tells us what she used, mainly Bramwell and Yeoman, or a mixture of the two. These are really lovely designs, easy to knit and very wearable. A very good section deals with steaming, which is so very important when dealing with sideways knitted skirts. Most ladies, I would imagine, who are "into" skirts, would use the very popular "In- Ex Kit", but the technique given by Carmen is virtually the same.
A very comprehensive set of instructions dealing with all aspects of skirt knitting is here in this pack, and comes highly recommended.

I confess to being a long-standing fan of Carmen Reuter, but I am not, (as many knitters know), a pushover for anything on the market. Far from it. I can however say that I have been helped so much by the teachings of Carmen Reuter, that my machine knitting life would be a darned sight more hair raising without them, be they for Duomatic 5 and 80 or E6000.

So where do you get these sets? For information please contact Passap USA, 271 West 2950 South, Salt Lake City, Utah 84115, USA, for more information on prices, availability, etc. I am sure you will be delighted with all aspects of the works of Carmen Reuter.
Happy Reading,
Andy.

For readers in the U.K. the Carmen Reuter publications are imported by Mrs. Ann Biesty, 72 South Hill Avenue, Harrow, Middlesex, HA20NH. Please send a S.A.E direct to her for details.

Creation 6 Book

There is a publication on the market especially for Creation 6 owners called **"CREATION 6 MADE EASY"** by Bob Pitcher. This has been available for about a year in the U.S.A. but not too many knitters outside the US know about it. As it is the most comprehensive and easy to understand book that we here at the office have as yet come across, we felt we should pass on information about it to all readers throughout the world.

To start with, who is Bob Pitcher? He is the Computer Expert for Passap USA, so obviously as such, not only knows a great deal about the Creation 6 programme itself, but also has a vast knowledge of computers. This is important, because it has enabled him to write a book for Creation 6 that is not only easy to understand and follow for those who know absolutely nothing about computers and just want to get on with using the programme, but for those people who have at least a good working knowledge of computers to not feel that they are being talked down to.

Unlike many books of this type, it actually starts at the beginning of things and tells you about the programme itself, then a little about computers in general. Followed by a comprehensive section on how to get the programme installed and common problems that you may come across in this area. But better yet, *how to cope with these*.

It continues with explaining what files are, file size etc. Not just a list of A, B, C etc., also reasons why certain things are certain ways and why this has to be so. It goes on to explain setting up using the Setcrea disk, as well as the importance of the Virtual Page.

The book then takes you through each icon and section in a most comprehensive way, with exercises and explanations as you go. There are also sections on the Colour Palette, altering colours and so on, as well as sections on scanning, (something which so many knitters have a problem with at first), and printing.

All in all, a really wonderful addition to the library of any knitter who is using, or contemplating using Creation 6, as it answers almost any question you might care to ask, without having to search back and forth through endless pages of information that you do not understand. It is written in a thouroughly logical way, as the knitter would use the programme. The style of writing is good, clear and never assumes that you either know everything, or nothing. Another big advantage is that it is copiously illustrated with graphics for every section, which are printed exactly as they appear on your computer screen. Therefore there can be no mistake about what you are dealing with in each section.

The book is 71 pages long and packed with useful information, with no time spent on side issues of no importance. Straight down to the nitty-gritty and enables you to install and use Creation 6 with the minimum of time and effort in learning.

The price of the book is $34.95 plus airmail charge of $5.50. You will need to send an International Money Order or Bank Draft for this amount, or send a cheque for the currency conversion of $40.45 which includes the US bank charges on foreign cheques. Obtainable from **SoftWear Computers, 12000 Persimmon Avenue, N.E. Albuquerque, New Mexico 87111-6253.** US residents please call (505) 293-8525 for details.

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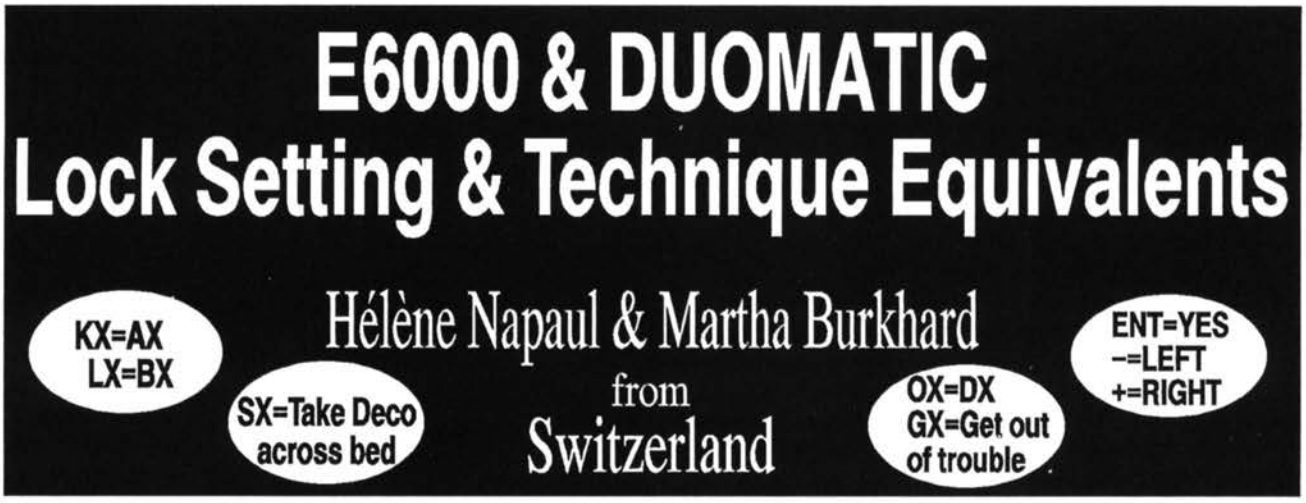


Dear Readers,

On the following pages you will find the remainder of the charts for conversion of E6000 and Duomatic techniches, numbers 156 to 173, following on from those that were published in Duet International issue 13.

There are certain things that either one or other machine is better at performing, or are betters suited to. For this reason we have given the "Refer Notes" below and, in certain places within the charts you will see messages asking you to refer to these notes. This has been done to save space witin the charts.
Where there is no equivalent setting given in the Duo column for a particular technique, this means that there is generally no real exact eqivalent, or at least not one that is relatively uncomplicated to perform.

Hélène & Martha.

REFER NOTE 1

**Stitch pattern cannot be combined with a card or Creation 6 design.
Check pusher selection on E6000 and punch card accordingly to emulate pattern.**

REFER NOTE 2

This requires a special punchcard where each colour is punched onto a separate row of the card

REFER NOTE 3

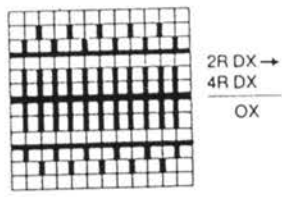
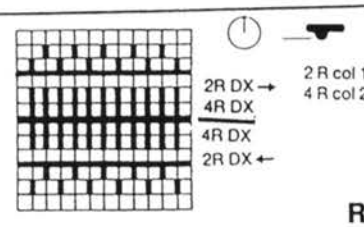
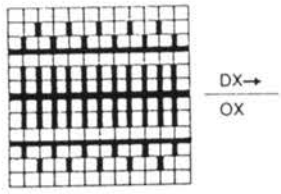
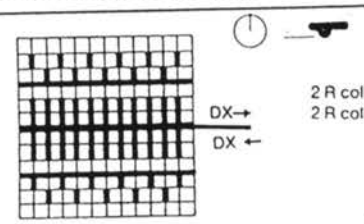
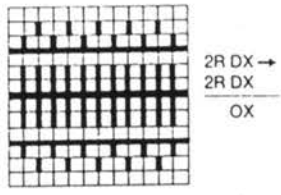
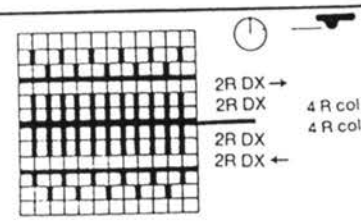
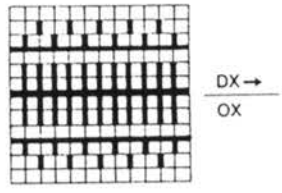
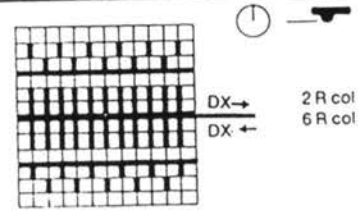
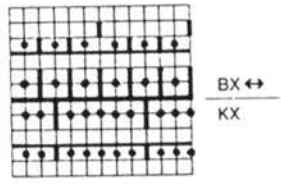
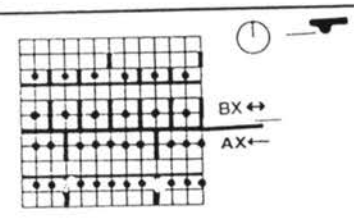
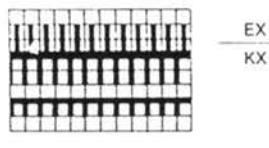
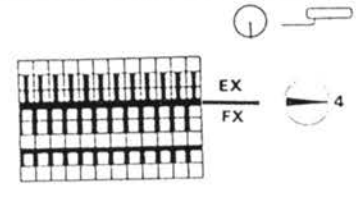
Cannot be combined with a punchcard pattern.

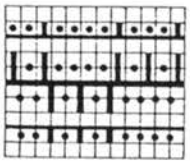
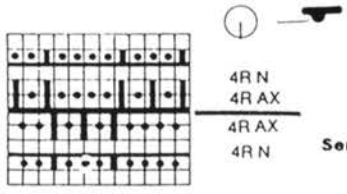
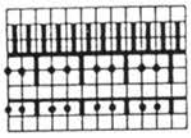
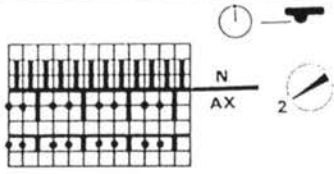
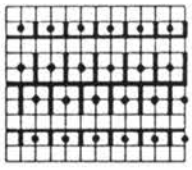
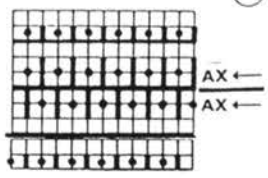
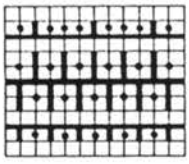
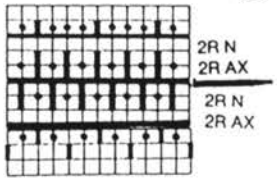
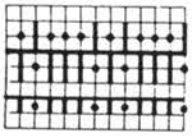
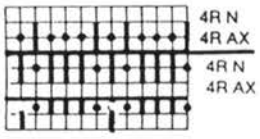
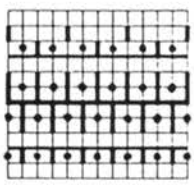
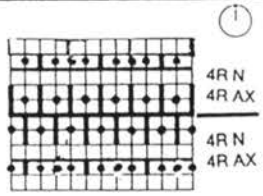
REFER NOTE 4

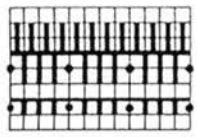
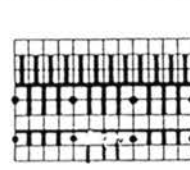
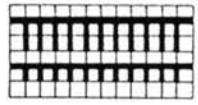
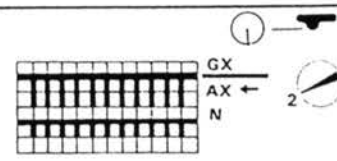
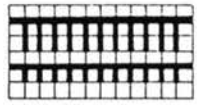
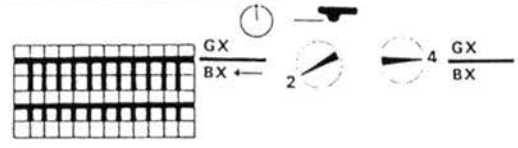
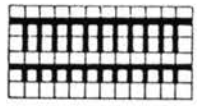
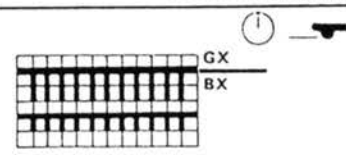
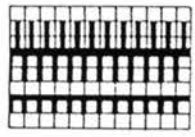
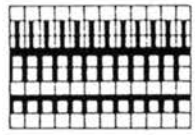
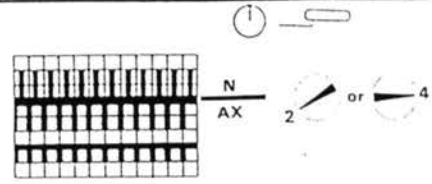
The pusher selection has to continue as for the Front Bed on the Back bed.

REFER NOTE 5

This chart has been prepared to compare the LOCK SETTINGS of the E6000 * Duo 80. No special instructions are given for punching cards for actual designs within the charts.

	E6000	DM80
162	Tuck stitch pattern in tubular knitting and 2 colours 	 REFERT TO NOTES 3, 4, 5
163	Tuck stitch pattern in tubular knitting and 2 colours 	 REFER TO NOTES 3 & 4
164	Tuck stitch pattern in tubular knitting and 2 colours 	 REFER TO NOTES 3, 4, 5
165	Tuck stitch pattern in tubular knitting and 2 colours 	 REFER TO NOTES 3 & 4
166	Lace effect tuck stitch pattern, suitable for thicker yarns 	 REFER TO NOTE 3
167	Patterned Fisherman's rib 	

	E6000	DM80
156	**Lace effect pattern using alternate needles**  4R N 4R AX KX	 4R N 4R AX 4R AX 4R N Semi-automatic REFER TO NOTE 1
157	**Double-bed tuck stitch pattern in 2 colours**  N KX	 N AX 2 2 R col 1 4 R col 2 REFER TO NOTE 1
158	**Double Fisherman's rib using alternate needles in 2 colours**  AX ← KX	 AX ← AX ← 2 R col 1 2 R col 2 REFER TO NOTE 1
159	**Double-bed tuck stitch pattern using alternate needles**  2R N 2R AX KX	 2R N 2R AX 2R N 2R AX REFER TO NOTES 1 & 3
160	**Double-bed lace effect tuck stitch**  4R N 4R AX KX	 4R N 4R AX 4R N 4R AX REFER TO NOTES 1 & 3
161	**Double-bed tuck stitch pattern in 1 : 1 needle formation**  4R N 4R AX KX	 4R N 4R AX 4R N 4R AX REFER TO NOTE 3

— —	E6000	DM80
168	**Patterned Fisherman's rib**  N / KX	 N / FX 9R N / FX ← 1R **REFER TO NOTE 3**
169	**Single-bed tuck stitch pattern**  KX	 GX / AX ← / N 2 **Note: Follow single-bed tuck stitch rule**
170	**Slip stitch**  LX	 GX / BX ← 2 4 GX / BX
171	**Graduations**  LX	Knits stocking stitch only where there is a black square. Look at the  GX / BX
172	**Double-bed tuck stitch**  N / KX	1 row of squares = 1 tuck **NOT POSSIBLE** **SEE TECH 129**
173	**Double-bed tuck stitch**  N / KX	 N / AX 2 or 4

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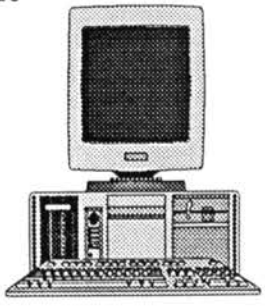

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GEORGE le WARRÉ

MAKING GARMENTS FIT

Why is it that many garments knitted on all makes of knitting machines rarely fit properly when you have finished making them? Is it your fault, the pattern, the yarn, are you an "odd" size, is the machine knitting wrongly, or is there some deep mystery to all this?

There is no simple answer. Garment fit depends on many things, but the most important are measurements of the body to be fitted, type of garment, (some are more "fitted" than others), the yarn to be used and, *YOUR TENSION SWATCH.*

There is no short cut around making a tension swatch. It must be done properly and carefully, a separate swatch being made for each different type of stitch pattern if the garment has more than one used. Most garments contain at least two different stitch patterns. One for the welt or rib and one for the main part of the knitting. Some garments contain many more, but as long as there is a swatch for each one, sizing and fit will not pose a problem.

Knitting A Tension (Gauge) Swatch

First of all what is the best method for making a tension swatch? The simple answer is that any method you like and find easy, that works for all stitch types is fine. But beware, some of the ready reckoner rulers or tension aids do not work for all stitch types, particularly anything knitted double bed, or with lots of texture or racking. Double bed jacquard for instance in four colours. The stitches you can see in the finished knitting do not correspond to the number of rows actually knitted. There will be eight movements of the locks for each two rows in the final knitting. Where you see two rows, there are really eight.

Some of the tension swatch aids rely on you counting stitches and rows in a given area. This is fine, but again falls down on certain stitch patterns. If the fabric is a double bed textured tuck, with a complicated pattern, counting these can be a big problem. Even simple stocking stitch can cause trouble, especially in dark colours and if the eyesight is not quite what it once was.

Luckily here is a way to avoid all this counting and inaccuracy. The method was worked out many years ago and I can take no credit for it. The important thing is it works, every time and for every type of stitch pattern, leaving no room for guesswork or allowances for bad eyesight. It is known as the Passap 100 by 100, or 40 by 40 method and is the one used by Madag, the makers of Passap System knitting machines in all their model books.

Basically, what you as the knitter need to do is cast on 100 stitches and knit 100 rows, (or 40 stitches and knit 40 rows. (The 40X40 is a later version of this swatch measuring method and, is used specifically for Form Programmes, as well as general swatch measurement). Nothing could be simpler could it? In practice you can save time if you have more than one stitch type, by casting on in the welt formation and knitting the required rows, then transferring into the main stitch pattern and knitting a further 100 or 40 rows. You can either cast off at the end, or knit several rows in waste yarn. The choice is yours. Of course, if you have several other stitch patterns, or different colours in the same yarn to be used in the garment, knit these on top of the first two, separated by some rows of knitting in waste yarn. This saves time and effort.

Yarn Colour

Something that many knitters tend to forget is that the colour of the yarn will affect the size of the swatch too. Lighter colours less so, but dark colours can have a really pronounced effect of the finished size of the swatch. So if you are knitting a garment with front and back in one colour, but the sleeves in another colour of the same yarn, you will need separate swatches.

Swatch Finishing

When your swatch length is completed, remove it from the machine and pull it hard lengthways. *This step is most important and should never be missed out.* It is done to close up the stitches within the knitting.

On ALL knitting machines, the fabric is distorted on the width in knitting. It has to be because of the distance between the needles. Think of the stitches actually on the needles and

the work lower down. The knitting at the needle level is always wider than that lower down. The stitches are already trying to pull the fabric inwards to the final formation. Your pulling it hard lengthways completes this action of closing stitches.

Swatch Treatment

The next important step is to decide if the yarn now needs any special treatment, such as washing. Many yarns need to be washed at this stage to remove spinning oil, so that the yarn takes on it's final fluffy form. Shetland wool is a prime example of this. Until the fabric is washed and the oil removed, it looks more like a string bag than knitting.

Cotton yarns are often best washed at this stage too as some cotton yarns are prone to shrinkage, so washing the swatch in hot water will shrink it before measuring and this will mean the your garment will fit after the first wash, rather than be one or two sizes smaller.

Having washed and dried the swatch according to the washing instructions for the type of fibre, it should now be steamed or pressed, according to the manufacturers instructions. Most natural fibres can be steam pressed and most man made fibres can be gently steamed, (without any pressure from the iron but by gently blowing steam onto the fabric surface) and this will "set" the stitches into their final format. Welts and textured fabrics should not be pressed, unless you want to flatten them, but steaming will make the fabric hold it's formation. Even acrylics can be steamed, not pressed. By steaming, I mean just blowing the steam from a steam iron held about 10 centimetres above the fabric, down onto the surface. Just the water vapour is what we are after, not the heat.

Allow the swatch to rest for at least four hours before you measure it. I like to leave my swatches overnight.

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Swatch Measurement

Now comes the simple part. You need to measure the swatch in centimetres for length and for width. A simple clear plastic ruler is all that is required. Very inexpensive. *Please don't use a tape measure. These can be desperately inaccurate as they tend to stretch with age.*

Take the measurement of the swatch and write down

100/40 stitches = (the number of centimetres measured)

100/40 rows = (the number of centimetres measured)

Write them onto small swing tags and attach this to the knitting. One for each section that is a separate swatch. On the back of these you can note the stitch size setting used and any information you want regarding the knitting.

Another advantage of the 100 X 100 method, is that if you are using the Form Computer or Form from Madag, (Passap, Pfaff), you can quickly and easily convert the 100 X 100 size to the 40 X 40 required as the input for your swatch size in the following way:-

Multiply your centimetres for stitches and rows by 4. The answer is the size of a 40 X 40 swatch in MILLIMETRES.

The big advantage of using a swatch of 100 X 100 rather that 40 X 40 is that it gives a much better idea of the finished fabric for feel and look, especially if the pattern is a very large one.

The next step in making our pattern the correct size is to calculate the size of one stitch and one row of the knitting in CENTIMETRES. This is not difficult. All that is necessary is to divide the measurements we obtained for length and width by 100 each. So if we obtained measurements of 100 stitches = 28 centimetres and 100 rows = 13.5 centimetres. So the sum would look like this:-

280 ÷ 100 = 0.28 centimetres

13.5 ÷ 100 = 0.14 centimetres

This is the size of 1 stitch and 1 row in the knitting.

To obtain the number of stitches to cast on we need to know the measurement required for the start of the garment in centimetres. This will be obtained from our measurements that were taken. In this example, let us say that we want to knit the front section of a garment 40 centimetres wide.

Our sum will look like this:-

40 cm (amount required) ÷ 0.28 (the width of 1 stitch) = 142.86.

Throw away the figures after the decimal point if the number is even, as in this instance. Or round the number up to an even number. So our answer is 142. This is the total number of stitch es to cast on.

Now let us suppose that we want to knit a welt 7 centimetres deep.

Our welt swatch measures 20 centimetres for 100 rows.
20 ÷ 100 = 0.20.
So 0.20 is the depth of 1 row of rib. We want 7 centimetres rib and the sum looks like this:-
7 ÷ 0.20 = 35.
In practice, it is better to use even numbers, so either add one row to this, or subtract one. Either way is fine and will make little difference to the end product.

We are coming along nicely. We already know that we need to cast on 142 stitches in rib formation and then knit 36 rows rib.
The garment part up to the armhole is no more difficult than that which we have already calculated.

In our imaginary example, let us say that we want 27.5 centimetres of knitting from the top of the welt to the start of the armhole.
In our swatch 1 row measured 0.14 centimetres. Divide this into the measurement required,
27.5 ÷ 0.14 = 196.43,
or 196 rows need to be knitted to the armhole point.

If the arithmetic involved confuses you, then a simple way out is to invest in an inexpensive pocket calculator. This will take all the headache out of the workings for you and I have to say that I would be at a complete loss without one of these little gems, because mathematics was never my strongest point.

But What About Shapes

Working out the shapings for armholes and necklines is also not difficult or complicated. It just needs a little thought. The first step in to calculate the depth of the knitting in rows and this is done in exactly the same way as we already used.
If the depth required is 30 centimetres, then divide 30 by the depth of 1 row.
30 ÷ 0.14 = 214.
So we now know that we need to knit 214 rows in all for the depth of the whole armhole.
Raglans have the shapings made throughout this knitting, whereas set in sleeve styles have the shaping made at the beginning part only.
The first thing we need to know, is the amount in centimetres that we need to decrease the shape by. For a raglan front, this is usually the whole width of the shoulder for each side.
On set in sleeves, it is the difference between half the bust/chest measurement, (the one that you used to calculate the number of rows to cast on), and the shoulder point measurement. You subtract the shoulder point measurement from the bust/chest measurement.
In our example, we have a bust/chest measurement of 40 centimetres. Let us say that the shoulder point measurement is 30 centimetres.
40 - 30 = 10.
The result, 10 in this case, is the total amount and needs to be distributed half on each side. So the amount to reduce by is 5 centimetres on each side.Let us translate all this to stitches.

142 stitches - 108 stitches,(the number of stitches in 30 centimetres, rounded up to an even number), = 34 stitches total. Divide this by 2 to arrive at the number of stitches for each side = 17 stitches.

We therefore need to decrease from the start of the armhole 17 stitches on each side. How is this to be calculated? More impor tant, how far up the total rows to knit does the shaping take place?
Taking the second question first, this shaping usually all occurs within the first quarter of the depth, or within about 4 to 8 centimetres. It does depend on the fit required and on current fashion trends. Sleeves may by tighter or looser, in other words.
For this exercise, we will make the shaping within the first 4 centimetres or 28 rows.
There is a simple table that will work this out for you given at the end of this section. This is simplified and works for most stitch types. It applies to needles on single or double bed knitting. You count needles, (and spaces), on one bed only for single and double bed patterns, make the decreasings as shown on both beds at the same time.

In our sample we have to decrease 17 stitches and this would be as follows:-
- 5 knit 2, -4 knit 2, -2 knit 2, -2 knit 2, -1 knit 2, -1 knit 2, -1 knit 2, -1 knit 2

according to the chart, making a total of 16 rows knitted. We want to knit 28 rows, which is an extra 12 rows. These 12 rows are distributed evenly among

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the last decreasings. So if we make the shaping as follows, we shall be right:- **-5 knit 2 rows, -4 knit 2 rows, -2 knit 4 rows, -2 knit 4 rows, -1 knit 4 rows, -1 knit 4 rows, -1 knit 4 rows, -1 knit 4 rows.** Making a total of 17 stitches, within 28 rows. The remaining rows of this section of knitting are knitted straight to the shoulder shaping.

Necklines

Necklines for round necks are calculated in the same way, using the same table.
Round necks begin between 12 and 8 centimetres below the top of the garment on the front and about 2 to 3 centimetres on the back. Calculate the number of rows and use the chart to work out the number of decreasings per row.
Shaping for round necks is again within the first quarter of the depth, the remainder being knitted straight.

Raglans & V Necks

Raglans and V neck lines are worked out in a slightly different way because the shaping is continued throughout the whole depth of the knitting of that section.
The amount to be decreased is the total for the shoulder on each side.

To use our previous sample, we have 142 stitches at the start of the armhole shaping. One third of these will be for the neck shaping and the remaining two thirds are for the armholes. One third on each side.
142 ÷ 3 = 47.33.
We cannot have 0.33 of a stitch, so make the neck 48 stitches and each side 47. This gives the correct total.

The number of rows to knit is 196, so we need to decrease 47 stitches for each side within 196 rows.
Divide 196 by 47 and the result is 4.17, the number of rows to knit between decreasings. You cannot knit decimals of a row so we could knit 4 rows between decreasings of 1 stitch. This would leave a remainder of 8 rows,
(47 x 4 = 188.
196 - 188 = 8).
These could be knitted straight, but would spoil the overall look of the garment.
To avoid these odd eight rows, the simplest way is to add them to the first decreasings. It is best again to work in whole numbers, so add 2 rows to the first 4 decreasings, (8 additional rows total).
Our decreasing instructions now look like this:-
-1 knit 6 X 4. -1 knit 4 X 43.
Making a total of 47 stitches decrease evenly within 196 rows.
The Neckline for the V shaping is done in the same way and it is often easiest to start this shaping at the same point as the armhole. If this is too deep, the neckline can be filled in with a deeper collar band.
After gaining a little experience with pattern working, you will find that making necklines shallower or deeper is not a problem. A little tip though. Try to make decreasings balance and occur on the same rows where possible. It is a big help, rather than trying to remember to do several things at the same time on different rows. The sleeve heads on raglan garments follow exactly the same format as the back and front.

SLEEVES

The length of the sleeve from wrist to armhole is of course an individual measurement that you will obtain from measuring the person that the garment is intended for. The width of the top will also vary from person to person, as well as with the type of garment and fashion trends.

The cast on amount is the wrist measurement, plus ease, converted into stitches in the same way as for the front and back. The length to knit to the armhole shapings will vary as well with personal measurement and choice.
In the example here, we are going to have a sleeve length of 25 centimetres to the armhole and 23 centimetres for a set in sleeve. To work out the head of sleeve length for a raglan, take the body measurement from armhole commencement to to top of the shoulder.

First the wrist measurement. This is 24 centimetres convert this to stitches by dividing by the size of one stitch as we did before. This will be 86 stitches, using our previous swatch example.
The depth of the rib is to be 7 centimetres. Subtract this 7 cm from the length required to the armhole. If you forget to do this, the sleeve will be too long by the amount of the rib.
23 -7 = 16cm. Convert this to rows in the usual way
16 ÷ 0.14 = 164.

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We need to knit 164 rows to the start of the sleeve head shaping. But we also need to shape this lower section of the sleeve, making it wider as we work upwards.

The total width of the sleeve is often very close to the total width of the front and back sections, although this is a variable. For this example, we will say that we have to have 142 stitches at the completion of this section. We started with 86 stitches. Subtract these 86 from the total at the top, 142 = 56 stitches to increase in total, divided equally between the two sides. This means that we will need to increase 28 stitches on each side of the sleeve within the 164 rows to knit. Work this out by dividing 164 by the number of stitches to in crease, 28.
164 ÷ 28 = 5.86.
Again we cannot knit decimals of rows so if we knitted 4 rows between increasings this would make a total of 28 X 4 = 112 rows, 52 rows short of what we need. You can either knit these rows straight after the increasings, or distribute them among the first increases, as we did on the raglan shaping.
This would work out at
+1 knit 8 X 13. +1 knit 4 X 15.
Total of rows knitted 164 and total of stitches increased 28, on each side.

The Sleeve Head

The sleeve heads for a set in sleeve are made in a slightly different way to the raglan, but again this is not difficult, once you understand what is happening.

The shaping of this head should be in as even a curve as possible. To work this out, take the total number of stitches at the sleeve top where shaping is to start. In this case 142. Divide this by 3 = 46 and twice 48. The 46 stitches will remain at the end of the shaping to form the top of the sleeve. The 48 for each side are those stitches that need to be decreased. But on a sleeve head of this type, they are decreased in two sections, one at the lower part and one at the upper part. We have 23 cm to knit for the sleeve head and this is
23 ÷ 0.14 = 164 rows.

The bottom shaping will be within the first 28 rows, to match the back and front. Using the chart, we see that 24 stitches takes 20 rows, so add the excess 8 rows to the last 4 decreases and the shaping will be as follows:-
-6 knit 2, -5 knit 2, -3 knit 2, -3 knit 2, -2 knit 2, -1 knit 2, -1 knit 4, -1 knit 4, -1 knit 4, -1 knit 4.
Twenty four stitches decreased over twenty-eight rows. This takes care of the first decrease. Now we knit straight until we reach a point 28 rows from the end of the knitting. This will be at row counter 136. This is where the second section of the decreasing will start. There is really no working out to do for this part. We know it is 24 stitches in 28 rows, but this cannot be done in the same way that it was for the first section. A very odd shape would be the result! So turn the shaping instructions upside down and work them backwards.
-1 knit 4, -1 knit 4, -1 knit 4, -1 knit 4, -1 knit 2, -2 knit 2, -3 knit 2, -3 knit 2, -5 knit 2, -6 knit 2.
24 stitches decreased in 28 rows again, but this time following the curve we require.

Most other garment shapings are made along these lines. Converting measurements to rows and stitches, then using these figures to calculate increasings and decreasings. There are many methods and formulae for working out shapings. This is just one of many, but the one that many knitters find the easiest to grasp and use. It is not purported to be the best or the only way. In fact there are almost as many ways to work patterns as there are knitters! But they all have to start with the measurements of the body to be fitted and the size of the knitted fabric swatch.

Using this method, there really is no need to draw shapes to scale. Use just a basic sketch of the shape you want to end up with and your swatches for the stitches and rows. Then make the necessary calculations for curves and diagonals. It takes a little getting used to, but once mastered, means that you can at last have garments that fit YOU, not an arbitrary "standard" shape and your knitwear will really be **MADE TO MEASURE!**

INCREASING & DECREASING TABLE

Chart reproduced courtesy of Madag, Switzerland.

For armhole & round neck decreasings within approximately 4 cms depth

-10sts = -4, 2, 1, 1, 1, 1, in 12 rows
-11 sts = -4, 3, 1, 1, 1, 1 in 12 rows
-12sts = -4, 3, 2, 1, 1, 1 in 12 rows
-13sts = -4, 3, 2, 1, 1, 1, 1 in 12 rows
-14sts = -4, 3, 2, 2, 1, 1, 1 in 14 rows
-15sts = -5, 3, 2, 2, 1, 1, 1 in 14 rows
-16sts = -5, 3, 2, 2, 1, 1, 1, 1 in 16 rows
-17sts = -5, 4, 2, 2, 1, 1, 1, 1 in 16 rows
-18sts = -5, 4, 2, 2, 2, 1, 1, 1 in 16 rows
-19sts = -5, 4, 2, 2, 2, 1, 1, 1, 1 in 18 rows
-20sts = -6, 4, 2, 2, 2, 1, 1, 1, 1 in 18 rows
-21sts = 16, 4, 3, 2, 2, 1, 1, 1, 1 in 18 rows
-22sts = -6, 4, 3, 2, 2, 1, 1, 1, 1 in 20 rows
-23sts = -6, 5, 3, 2, 2, 1, 1, 1, 1, 1 in 20 rows
-24sts = -6, 5, 3, 3, 2, 1, 1, 1, 1, 1 in 20 rows
-25sts = -6, 5, 4, 3, 2, 1, 1, 1, 1, 1 in 20 rows

If more than 25 stitches to be decreased, add excess stitches to the first decrease

Occasionally it will be necessary to alter the number of rows knitted between the shapings. e.g. on patterned stitches. For jacquard the number could be in multiples of 4. Three colour jacquard in multiples of 6. Four colour jacquard, in multiples of 8, and so on. If there are too few rows to make this possible, increase the number of stitches in the first shapings and reduce the number of rows shown to the required amount. This chart is not definitive and is only intended to serve as a guide.

Irene Krieger
for PFAFF(Britain)

One of the most used icons in Creation 6 is the "continuous pattern repeat"icon. This allows us to preview how a single motif will look if it is allowed to repeat all over the work. This is a very useful function, as it gives us the opportunity to make changes if we haven't got the bits that are to join quite right.
In order to use the repeat function, the area that it is going to repeat into must have a white background. Ninety nine point nine times out of a hundred this is the case anyway and so it is very easy to overlook the significance. I have used this to create the design for the garment in this issue, number D1402.

Making a pattern repeat is rather like using the "fill" (or Paintpot), icon, except that instead of a solid wash of colour, Creation 6 fills the area with the pattern you have "boxed". Like the "fill" icon, the repeat can be contained by enclosing the area and if there is a break in the border, the repeat will leak out. The repeat icon differs in that it must have white to repeat into so if we enclose an area of white with a colour, the pattern will only repeat as far as the coloured fence and no further. The pattern for the sweater is just areas of six different E6000 built in patterns separated with a grid of a third colour.

The first thing to do is set up the grid. I have used boxes but there is no reason why you could not uses diamonds, triangles, circles or any other shape you care to draw. I have also made each box the same size but again, this is not essential. The easiest way to make the grid is to use the facility for drawing a rectangle which is in the submenu of the circle. By watching the read out at the bottom of the Utilities panel at the left, you can see how big a box you are making. In order for the pattern to match exactly at the sides it is a good idea to vary the size of the boxes to suit the size garment needed. I used 20 X 20 for the sample garment which is the small size. Refer to the pattern for an idea of the finished garment. Using 22 X 22 and 24 X 24 for the medium and large sizes will scale the finished size of the garments up. Using Green, (keep black for the pattern and white is needed to repeat into), stamp the first box onto the drawing area, Now stamp another box at the side and three above so that you get a grid as shown in diagram A.
If you look at your grid in the magnified screen, the green lines should be two rows of squares thick in the

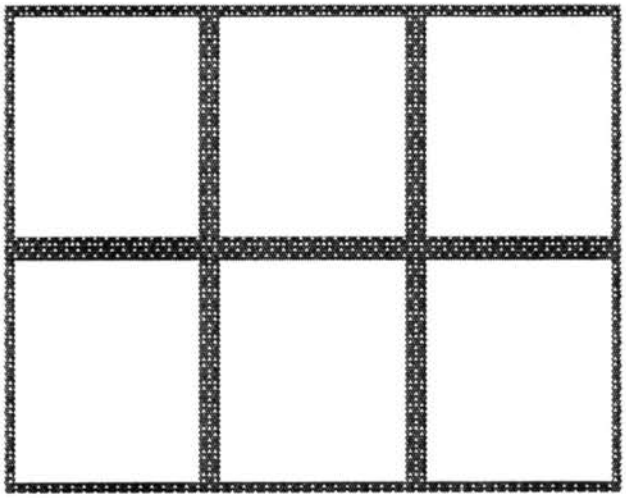


DIAGRAM A

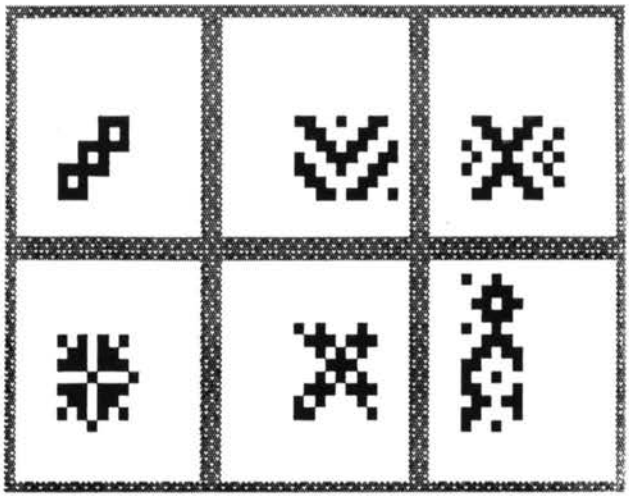


DIAGRAM B

middle and a single row thick at the edges.

Any small allover pattern from the E6000 menu is suitable for filling the squares. You need to look for patterns that have similar proportions of black and white squares. If one pattern has much more motif colour that the other patterns, it will "come forward" on the finished garment and the stitch pattern will not look like a complete unit. Looking from bottom left to right, I have used pattern numbers 1243, 1244, 1267, 1126, 1116, 1119. Change to black and bring out each of the patterns in turn and stamp into a box. See diagram B.
The placement of the pattern within the box will influence the finished look after it has filled the box. If you want the repeated pattern to be centralized, you must stamp the single repeat into the centre of the box. I just put mine any old where because I wanted the effect of random "snatches" of the pattern.

Using the magnified screen, make a repeat of each of the individual patterns. You will find that the repeat will not spread beyond the green lines of each pattern box. It is a good idea to click onto another icon, say the pencil, and then back onto continuous pattern repeat icon after each pattern. This will have the effect of "saving" the repeat. This saving is not as permanent as with storing, but does mean that if you use UNDO, these repeats will be preserved. It is a good idea at this stage to check what the whole pattern will look like as a continuous repeat, i.e. as it would on the garment. Once you have had a look, you can use UNDO to get back to a single motif, hence the need to "save" by clicking onto the pencil.

As soon as I looked at my pattern as an allover design, I could see that pattern 1243 had too much motif colour which made it stand out from the rest. This was easy to get around by reversing the white and black squares using the colour submenu. If you need to do this with any of your chosen patterns, be sure to choose the "exchange colours in a rubberband box" icon to limit the exchange of colours to just the pattern you want. If you select the general "exchange colours" icon, you will end up with a mostly black screen, as black and white will have been reversed over all the drawing area.

Once you are satisfied with the look for the stitch pattern, it has to be prepared for knitting. At the moment, the pattern begins with a row of the grid, Given that the welt is going to be made in the grid colour, it is a better idea to begin with the pattern proper, so using the right hand mouse button and pencil icon, erase this row. The pattern cannot be left as it is because when repeated the pattern would have horizontal grid lines of one row and two rows alternately. I am of course talking about rows of pattern, not rows of knitting. Using the same green, put a row of grid at the top and the pattern will once again be even when repeated. There will still be a single column at the sides but remember, as the pattern repeats the two single columns will repeat and lie next to each other, giving a double column in the knitting.

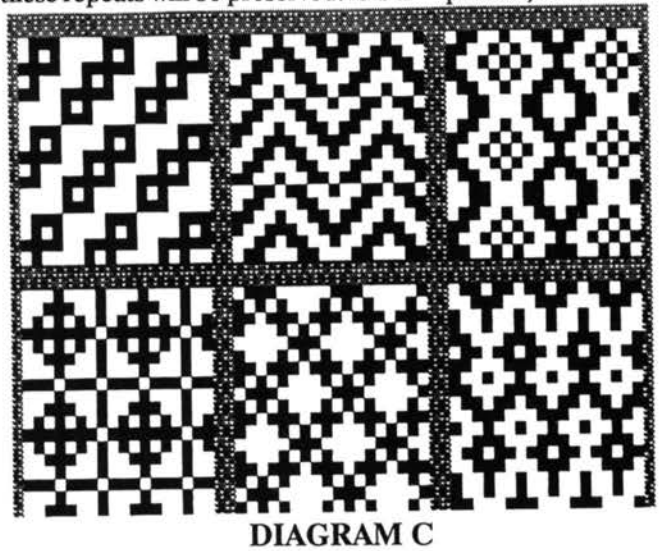


DIAGRAM C

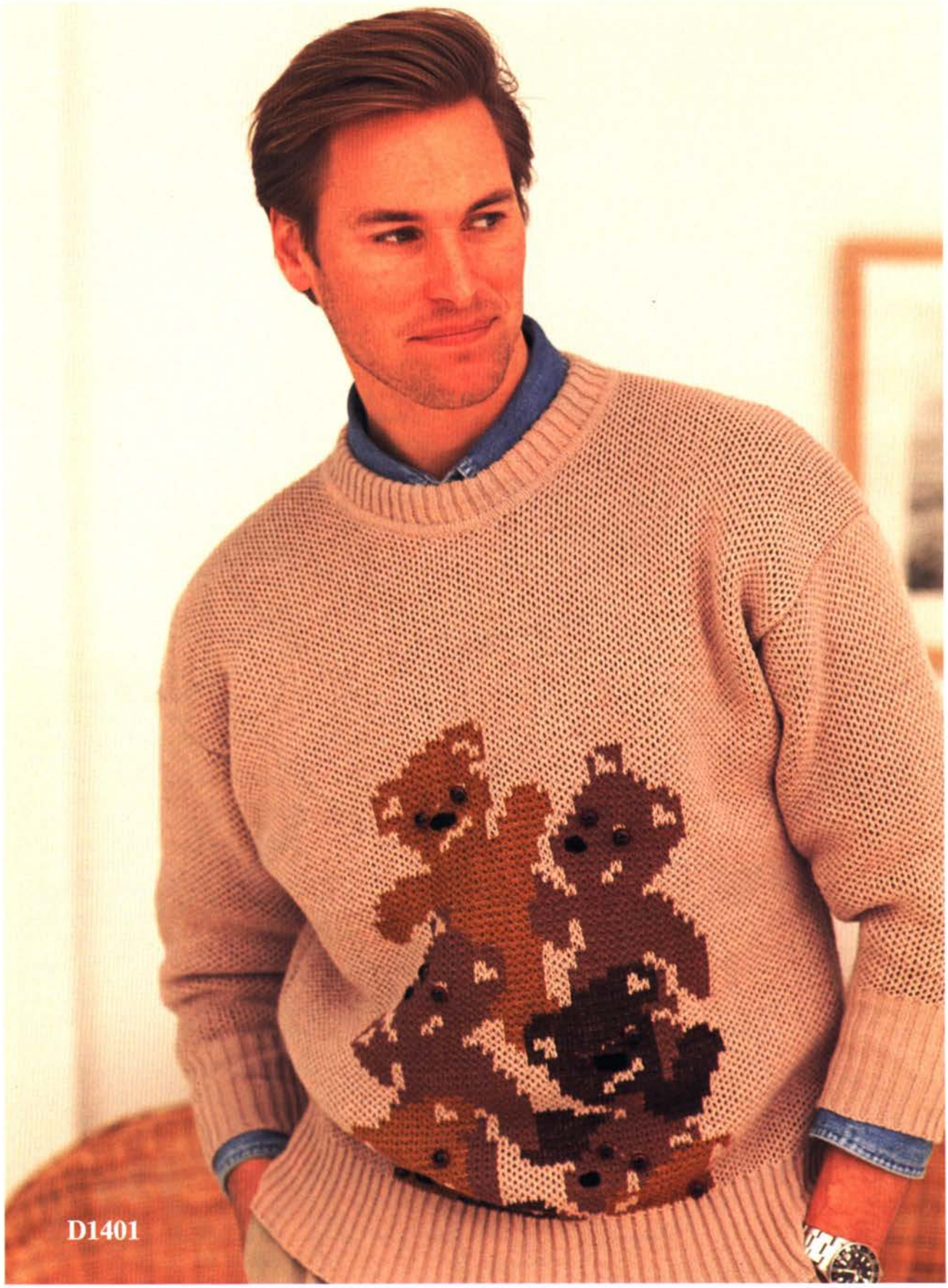
If you have followed my advice about scaling up the size of each box according to the garment size you want to knit, the pattern has the potential to match exactly at the side seams but not unfortunately as it is now. As it is, over the given number of stitches, there would be half a box at each side seam. It is much better to have the side seam coinciding with a vertical grid line. By adding an extra stitch at each side when knitting, the garment piece will have two grid stitches at the edges and if one off each is used for the seam allowance, the seam will come in the middle of the vertical grid line and be virtually invisible.

There are two ways of tackling this problem. The simplest way is to use the pattern as it is but to move the whole thing using ENLARGE POSITION on the console. You will need to move it to the left or right half the number of stitches that you used for the original box. For the first size this means the pattern must be placed ten stitches to the left or right. The alternative is to use Creation 6 to move half of the box on the right over to the left of the pattern with the icons in the enlarge/reduce submenu.

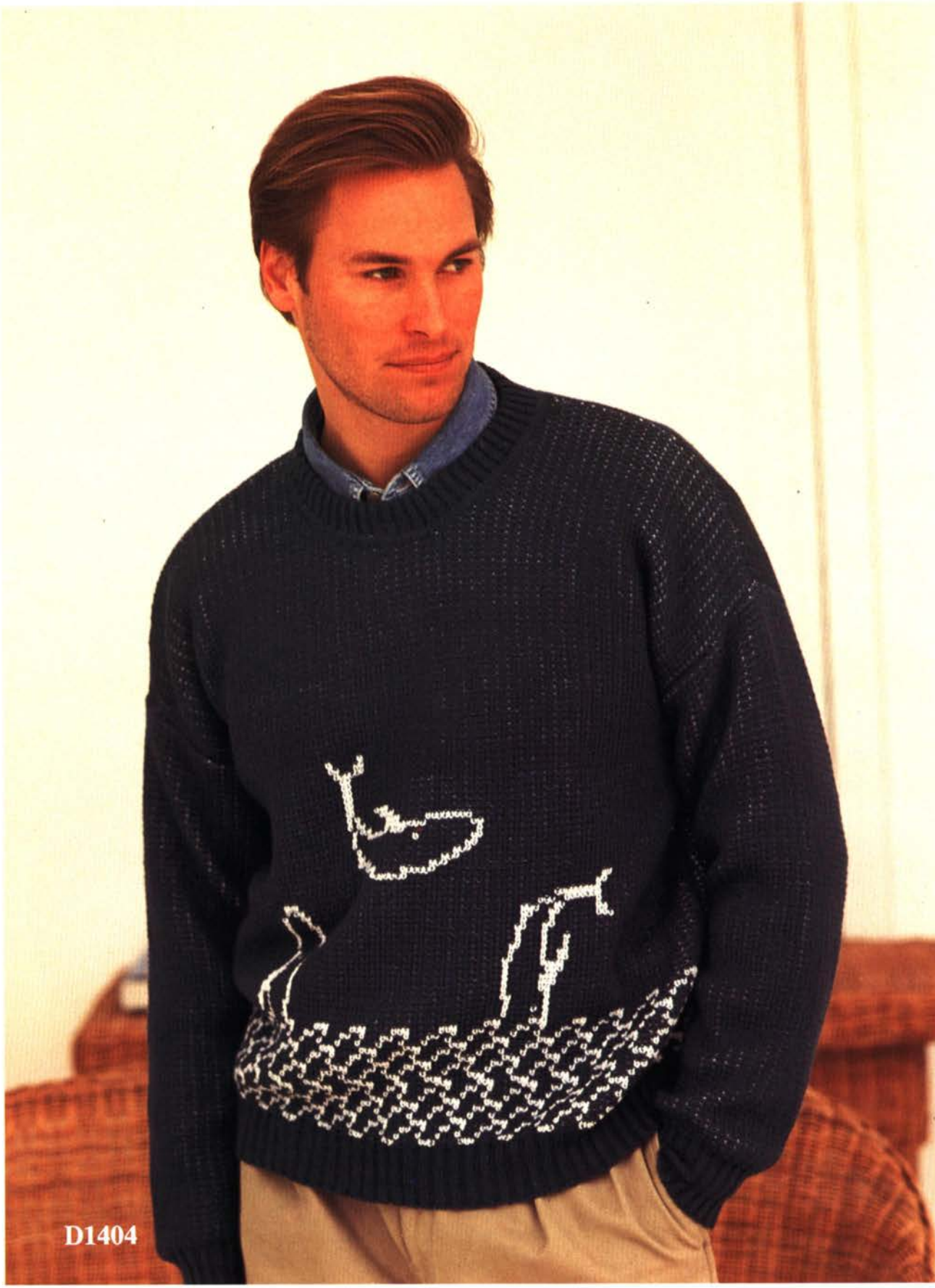
Unfortunately there is no easy way to make the grid match over the sleeve and body seams. Even if the pattern were move back again, the grid still would not match up because the boxes are not square when knitted and the vertical grid line is slightly different in size to the horizontal one. We just have to live with it the way it is and whilst it would have been nice to have it all matching exactly, I don't think it spoils the garment. I doubt if you even noticed and I bet you are about to turn to the photo to see what I am talking about!

Having completed the pattern to your satisfaction, it is important that you store it to disk under an appropriate file name. You may like to change it to the colours that you are going to use if you find this simpler but as it is easy to remember that green is your grid colour, white is the background and black the motif, I don't really think that is necessary.

D1402


D1401

MY BIKE
D1403


D1404

D1407

D1406

D1405

D1408

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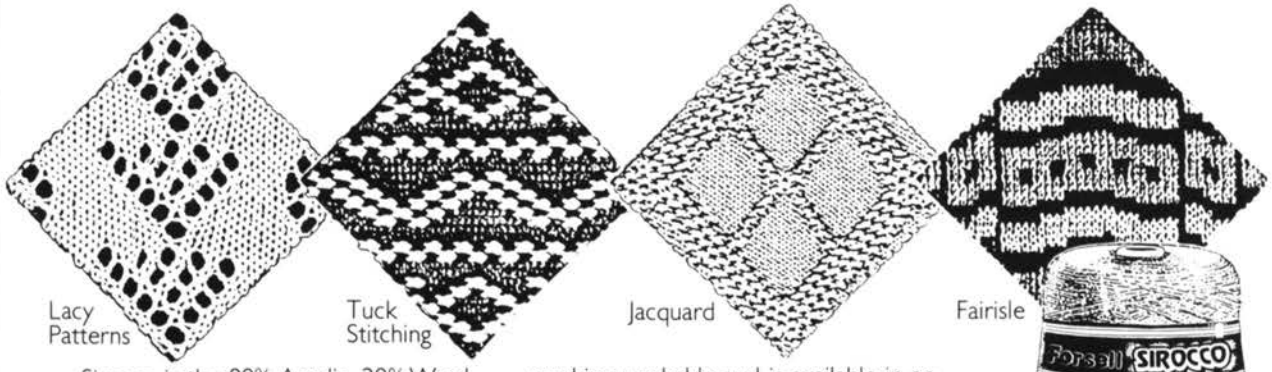

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HELLO FROM NEW ZEALAND

DORIS PAICE

Hello Knitters,

It never ceases to amaze me the variety of articles people knit on their Passaps, and for that matter, the number of reasons they buy the machines in the first place.

We have those family knitters, who buy their machines originally for knitting for the family generally, for school and work, something that will last and not cost the earth. Many of these knitters progress to greater things once the children are off their hands. Then there are those clever people who are very artistic and I envy them. I love the creative side of knitting but am not always so clever at creating an original design. That was before Creation 6 of course! I even have one customer who only knits one particular thing - golf club covers. They sell well, and she can work from home.

I myself got my first Passap in 1958, to knit for the family. Then progressed to knitting school jumpers - there are six schools in our road, so there was a ready made market. That stage has long gone and I can enjoy my machine by doing "one offs". After making all those school pullovers, I can't bear to knit two garments the same!

Of necessity, through geographical isolation, New Zealanders are great "do it yourselfers". We had one very clever boy who joined three machines lengthways, had the Deco running the full length, an extra long belt on the motor, (the old 75B), and knitted double bed fairisle over the full length of those three machines. This meant that he could cut out a back, front and two sleeves from one width of fabric.

Knitting comes with a few smiles along the way. At one of our earlier Festivals, I did hear of a carload of machine knitters, who arriving at a small town and not being familiar with the layout, saw some cars with lady passengers in them and thought,

"Ah, they look like machine knitters, we'll follow them".

They ended up at the cemetary. You can't win them all!

Then there was the time I had a cheque returned, I had signed it Doris Passap. Talk about a one track mind! This even extends to our little car. In New Zealand we can have personalized number plates, (license plates). You've guessed it - mine is PASSAP. It is a wonderful advertisement, and has resulted in sales.

Some simple tips for tubular knitting. Cords have many uses. For a fine cord, knit with two stitches on one bed and one stitch on the other. You can experiment with this to make "fatter" cords and find the most useful needle set up. 2/2, 2/3, 3/3 etc.

Cords can be made into loops for toggles or fringe. Aran designs. Knit cords by the yard and sew into spirals making flat mats, cushions, car seat covers, (sewn into an oblong), bath mats etc.

Plait them together for belts or shoulder straps on a sun dress. Knitted with fine yarn and used for weaving. Insert a pipecleaner into the tube, then twist for making toys, animals, flowers. Knit a length of cord, press flat, then use a decorative stitch on your sewing machine to make your own braids, edgings and tapes.

Until next time, happy knitting -

Doris

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D1405 Zig-Zag Sweater

Pictured on Front Cover

5, 80, 6000

Betty Manwaring, England.

86[92:100]cm Bust.

94[100:108]cm Bust.

CHRISTIANA YARNS
Braemar 80% acrylic 20% wool 2/30's. 1 cone Neutral = col 1, 1 cone Olive = Col 2, 1 cone Rose = col 3.

40sts = 145mm 40Rs = 30mm OR 100sts = 363mm 100Rs = 75mm, measured over 3 col jacquard patt. 40Rs rib = 54mm.

3 col jacquard with card(s) given. *Cast on 4* as Diag 1. Main patt *Tech 195* as Diag 2.

Page 3.

375g Size 86cm.

Col 1 used 2 ends together throughout. Col 2 & 3 used single ends for jacquard, 2 ends together for ribs. This garment may be made with cut & sew neckline or with shaping, as Form Programmes. 6000 & Duo versions are not identical

A. CoCir 2 X 1 Col 1 as Diag 1 & chart. K to RC6. The K 4Rs Col 2, 4Rs Col 3, 4Rs Col 1 to RC41. Col 1 Lks CX/CX K 2Rs Lks N/N SS 4/4 K 1R. Remove 1 end Col 2 & Col 3.
B. Set for patt A as Diag 2. K as chart using 2Rs Col 1, 2Rs Col 2, 2Rs Col 3.
C. Dec & K as chart.
D. Dec & K as chart. CoF.
If using cut & sew method, K 2 backs.

E6000 PROGRAMME

PROGRAMME : ENT	ADD WHAT? : • : ENT
ERASE : ENT	Read in card 2 exactly as for card 1.
CAST ON : 4 : ENT	3 COL : ENT
ALL ST PATT : NO	ADD : NO
ST PATT A : • : ENT	KNIT TECH : 195
Read in card 1 TWICE, cover continuation square & read in a third time.	ENLARGE POS : NO
ALTER : ENT	ALL ST PATT : ENT
DIRECT : ENT	FORM : ENT
E→E3 : ENT	Enter Appropriate Form Programme here.
DIRECT OK? : NO	START CAST ON : ENT
E→ш : ENT	
DIRECT OK? : ENT	
ADD : ENT	

	86cm	92cm	100cm
1	30	30	30
2	145	145	145
3	A	A	A
4	B	B	B
5	130	138	149
6	86	92	100
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	161	161	161
12	38	38	38
13	130	138	149
14	86	92	100
15	**	**	**
16	32	32	32
17	59	61	63
18	***	***	***
19	232	232	232
20	191	191	191
21	135	138	141
22	13	13	13
23	135	135	135
24	93	106	119
25	191	191	191
26	149	150	153
27	13	13	3
28	71	71	71
29	185	185	185
30	131	131	131
31	191	191	191
32	134	134	134
33	2	2	2
34	135	135	135
35	49	49	49
36	0	0	0

	86cm	86cm	86cm
1	30	30	30
2	145	145	145
3	A	A	A
4	B	B	B
5	69	72	74
6	25	26	27
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	161	161	161
12	38	38	38
13	88	94	99
14	32	34	36
15	**	**	**
16	40	39	38
17	60	60	60
18	***	***	***
19	104	104	104
20	191	191	191
21	138	139	139
22	24	26	28
23	135	135	135
24	24	26	28
25	191	191	191
26	138	139	139
27	24	27	29
28	0	0	0

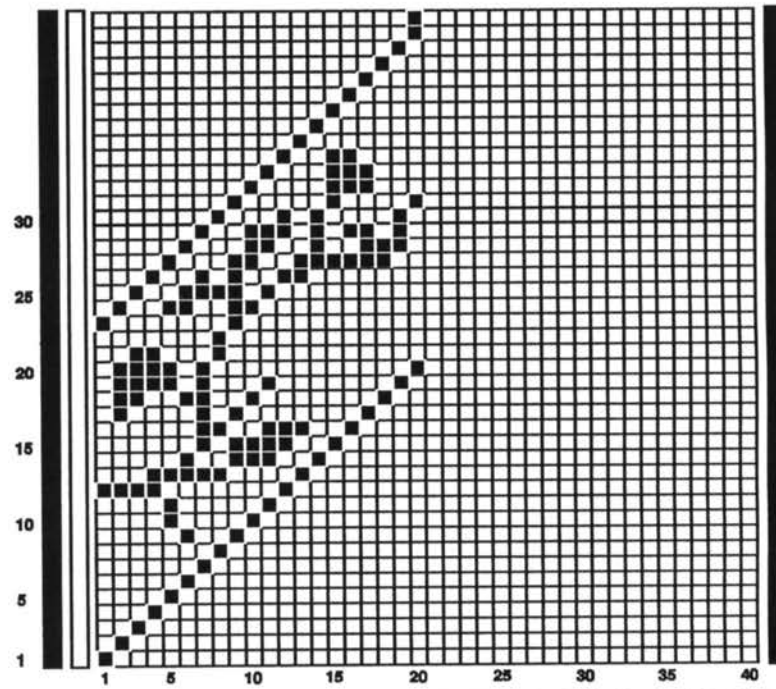
	86cm	92cm	100cm
1	30	30	30
2	145	145	145
3	A	A	A
4	B	B	B
5	130	138	149
6	86	92	100
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	161	161	161
12	38	38	38
13	130	138	149
14	86	92	100
15	**	**	**
16	32	32	32
17	59	61	63
18	***	***	***
19	232	232	232
20	191	191	191
21	135	138	141
22	13	13	13
23	135	135	135
24	93	106	119
25	191	191	191
26	149	150	153
27	13	13	3
28	71	71	71
29	185	185	185
30	131	131	131
31	191	191	191
32	134	134	134
33	2	2	2
34	135	135	135
35	3	3	3
36	0	0	0

A. As Back A.
B. As Back B.
C. As Back C
D. Divide work in half. Work on Rt side first. K & dec as chart.
E. K & dec as chart. CoF.
K Lt side reversing shapings.

A. As Back A.
B. As Back B & inc as chart.
C. Dec & K as chart. CoF.

Push up 2X1 149Ns. Col 1. Lks N/N SS 2.5/2.5 K 1R. Place pusher in WP under every BB N. Push up to WP all empty BB Ns. Lks CX/CX SS 3/3 K 2Rs. Lks BX/N K to RC 34 as foll:- 4Rs Col 1, 4Rs Col 3, 4Rs Col 1, 4Rs Col2. Lks at Rt; Col 1. K 1R to Lt. Push up empty Ns on FB. Lks CX/CX K 2Rs. Lks N/N SS 4/4 K 1R. Lks GX/N SS 5?5 K 4Rs. SS 6/6 K 1R.
Pull down loop of yarn between beds. Lks N/GX SS 5/5 K 4Rs. SS 6 K 1R. Change to WY K 2 Rs N/GX. Pull down loop of yarn. K 2 Rs GX/N. SS 3/3 Lks N/N K 10Rs & rel.

Block & steam all parts to size and shape. Make cut & sew neckline if using this method. Join neckband. Attach to neck opening backstitching through open loops to outside of garment unravelling WY as you go. Slip stitch second part of envelope to inside of garment. Sew in sleeves. Join side & sleeve seams. Give final light steaming.



READER CARD B BELOW. READER CARD A ABOVE

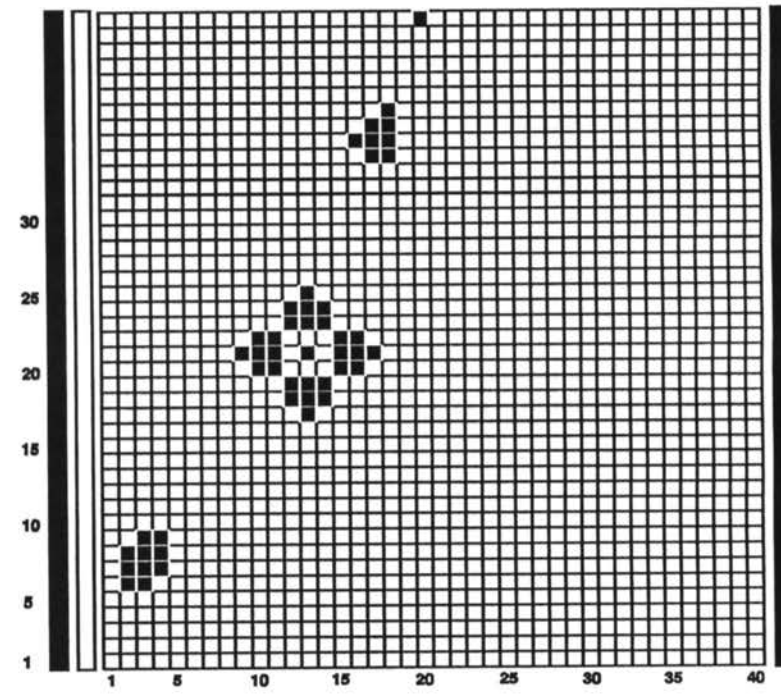
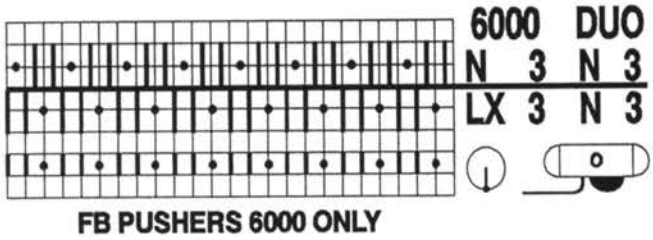
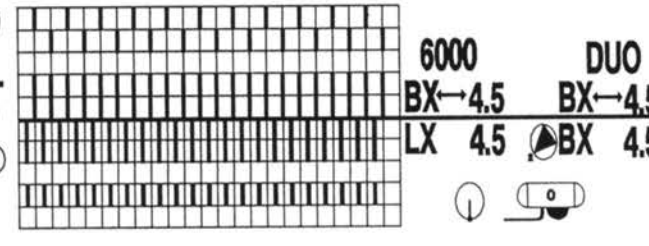


DIAGRAM 1



FB PUSHERS 6000 ONLY

DIAGRAM 2



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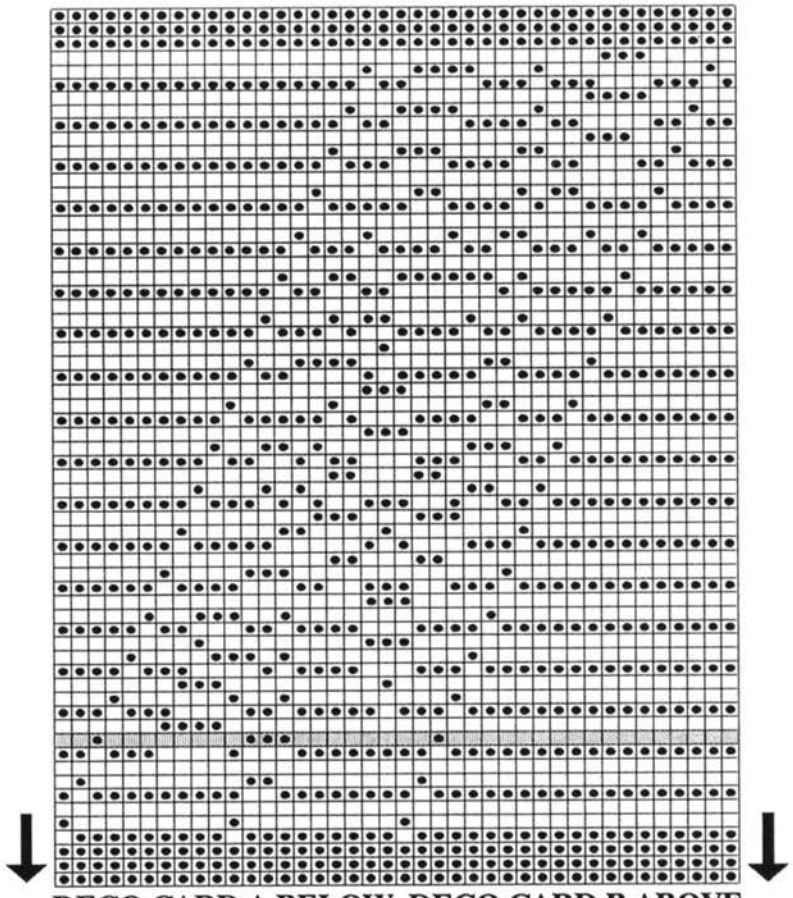
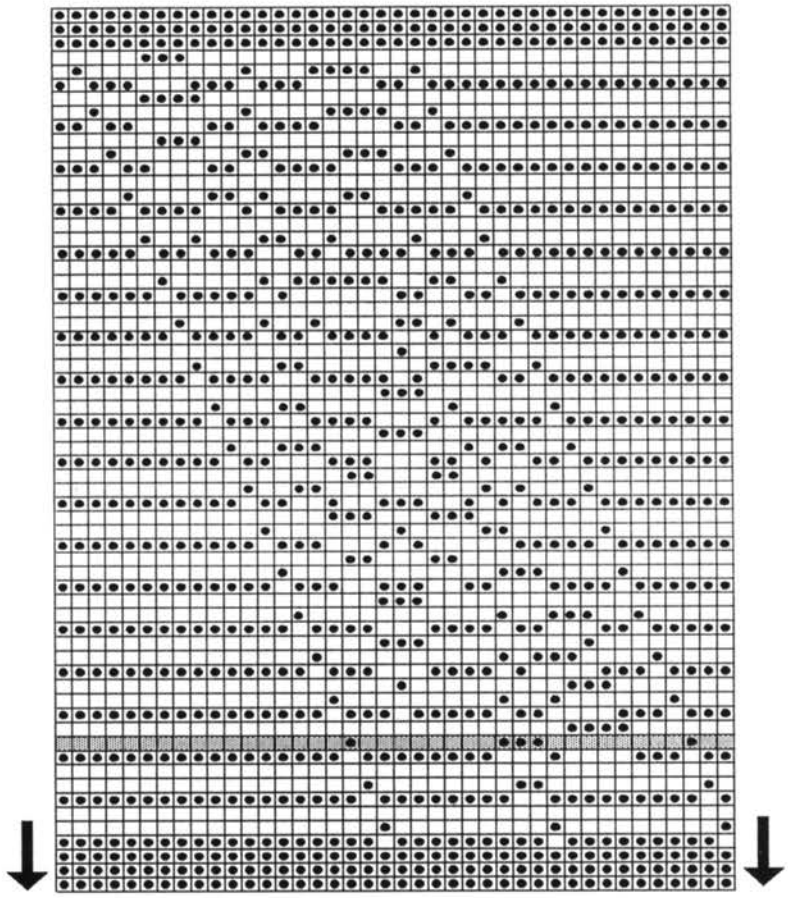
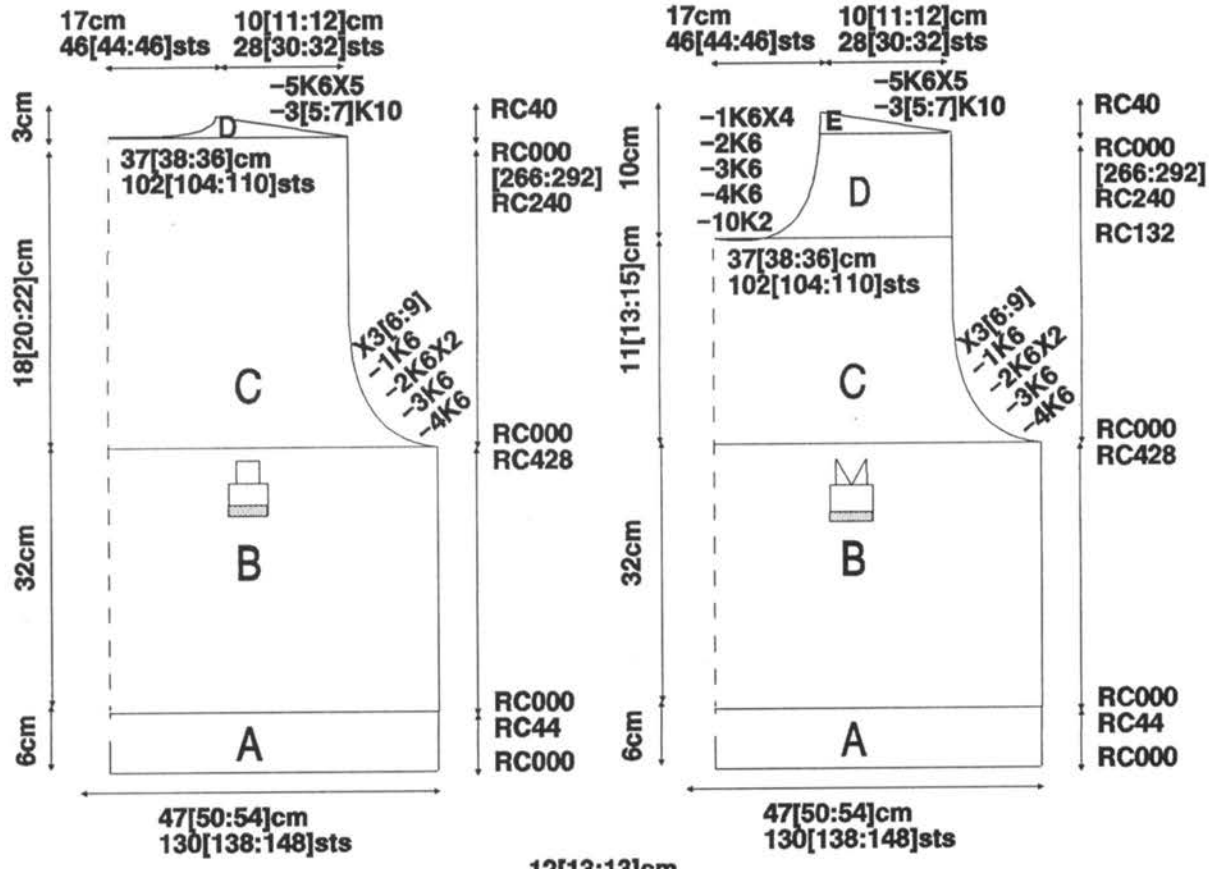
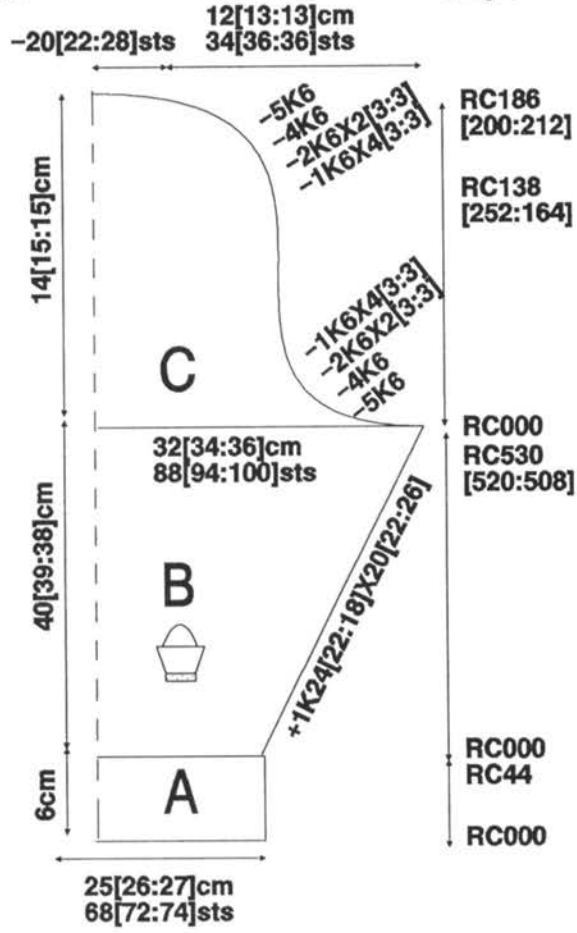


DECO CARD A BELOW. DECO CARD B ABOVE




17cm
46[44:46]sts
10[11:12]cm
28[30:32]sts
-5K6X5
-3[5:7]K10
RC40
3cm
D
37[38:36]cm
102[104:110]sts
RC000
[266:292]
RC240
18[20:22]cm
X3[6:9]
-1K6
-2K6X2
-3K6
-4K6
C
RC000
RC428
32cm
B
RC000
RC44
6cm
A
RC000
47[50:54]cm
130[138:148]sts
17cm
46[44:46]sts
10[11:12]cm
28[30:32]sts
-5K6X5
-3[5:7]K10
RC40
-1K6X4
-2K6
-3K6
-4K6
-10K2
E
D
10cm
RC000
[266:292]
RC240
RC132
11[13:15]cm
37[38:36]cm
102[104:110]sts
X3[6:9]
-1K6
-2K6X2
-3K6
-4K6
C
RC000
RC428
32cm
B
6cm
RC000
RC44
A
RC000
47[50:54]cm
130[138:148]sts


12[13:13]cm
-20[22:28]sts
34[36:36]sts
-5K6
-4K6
-2K6X2[3:3]
-1K6X4[3:3]
RC186
[200:212]
RC138
[252:164]
14[15:15]cm
-1K6X4[3:3]
-2K6X2[3:3]
-4K6
-5K6
C
RC000
RC530
[520:508]
32[34:36]cm
88[94:100]sts
40[39:38]cm
B
+1K24[22:18]X20[22:26]
RC000
RC44
6cm
A
RC000
25[26:27]cm
68[72:74]sts

D1406 Rainbow Slipover

Pictured on Page 38

5, 80, 6000

Doris Paice, New Zealand.

88-102[104-112]cm Bust.

108[120]cm Bust

BRAMWELL SILKY 100% bright acrylic 2/30's. 1 cone each of the foll:-
Electric Blue = Col 1,
Butter = Col 2, Red = Col 3,
Silver = Col 4.

40sts = 135mm 40Rs = 90mm
OR 100sts = 338mm 100Rs = 225mm, measured over 4 col release jacquard.
40Rs rib = 85mm.

4 Col jacquard from card(s) given which has all FB sts released on completion, see patt instructions and as Diag 2.
Tech 231 then rel sts Cast on as Diag 1 *Cast on 4.*

Page 3.

195g Size 88 - 102cm Bust.

This garment is in a released 4 colour jacquard pattern which is a very elastic fabric, thus one of the two sizes will fit most people. The original was knitted on a Duomatic 80 machine. You may make this with or without sleeves.
For a broader stripe effect, knit using Col 1 & Col 2 in the same shade and Col 3 & Col 4 in a contrast shade. For a single colour release pattern, knit as shown, but use Col 1 throughout. Make up with the purl side of the fabric as the right side.

E6000 PROGRAMME

PROGRAMME : ENT	KNIT TECH : 231 : ENT	ALL ST PATT : ENT
ERASE : ENT	ENLARGE POS : NO	FORM : ENT
CAST ON : 4 : ENT	TEST : NO	Enter here the Form Programme for the part you are knitting.
ALL ST PATT : NO	ALL ST PATT : NO	START CAST ON : ENT
ST PATT A : • : ENT	ST PATT B : 103 : ENT	
Read in card given	ALTER : NO	
ALTER : NO	ENLARGE POS : NO	

A. CoCir as Diag 1 in 2X1 using 3 ends Col 1 together.
B. Transfer ALL STS TO BB. Set for patt as diag 2. Empty Ns on FB before commencing knitting. Using 2 ends each Col together. K 2Rs each Col 1, 2, 3, 4. Or In any of the alternatives given. K as chart.
Release all sts from FB.
C. Set for 2X1 rib as Diag 1 (St Patt B), SS 3.5/3.5 using 3 ends Col 1 K as chart. CoF.
Repeat for Front.

A. As Back A.
B. As Back B K & inc as chart. CoF.
Repeat for second sleeve.

Pull garment parts hard lengthways to ensure that all stitches have run to bottom of the work. Block and steam. Do not press. Join shoulders leaving opening for neck. Sew in sleeves. Join side & sleeve seams.

	88 cm	104 cm
		90
1	90	135
2	135	A
3	A	B
4	B	178
5	160	112
6	102	*
7	*	195
8	195	C
9	C	135
10	135	141
11	141	38
12	38	178
13	160	112
14	102	**
15	**	41
16	41	52
17	52	***
18	***	38
19	38	178
20	160	3
21	3	3
22	3	2
23	2	52
24	52	***
25	***	0
26	0	

	88 cm	104 cm
1	90	90
2	13	135
3	A	A
4	B	B
5	86	95
6	29	32
7	*	*
8	19	195
9	C	C
10	135	135
11	130	130
12	38	38
13	160	178
14	54	60
15	**	**
16	15	16
17	19	20
18	***	***
19	0	0

DIAGRAM 1

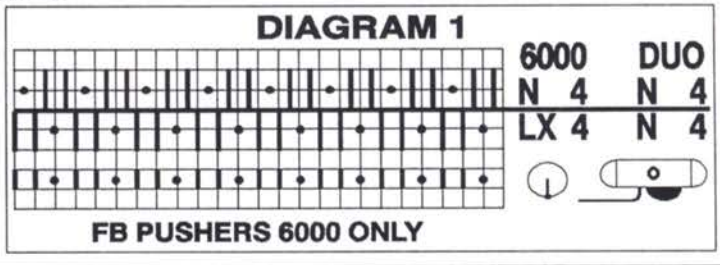
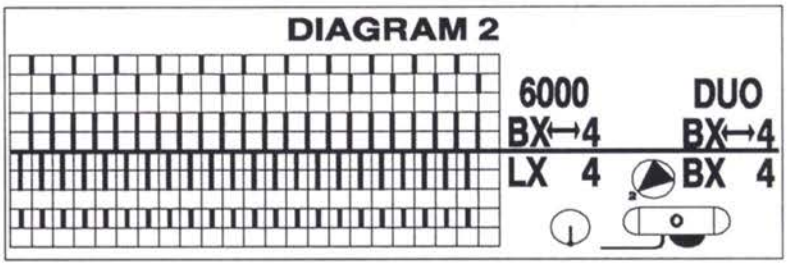
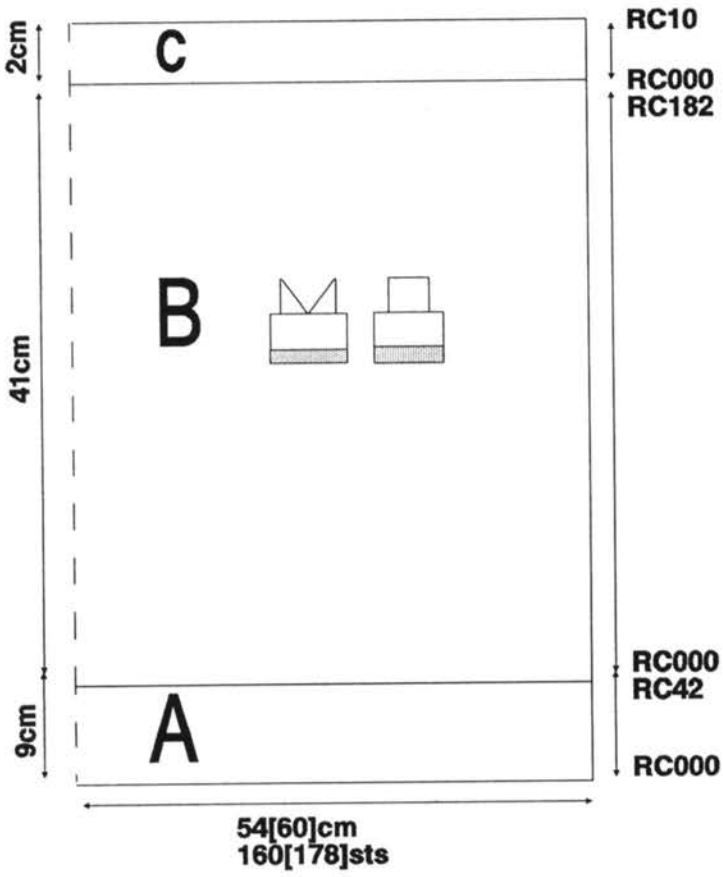


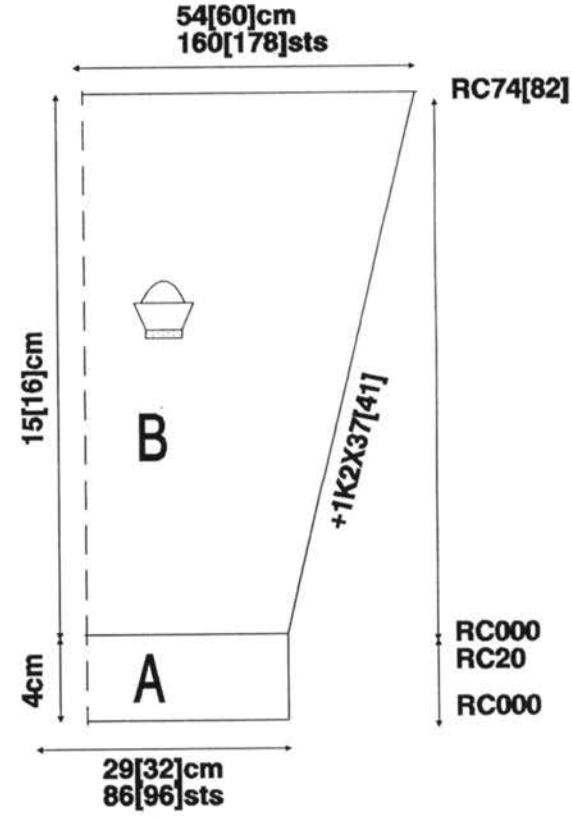
DIAGRAM 2





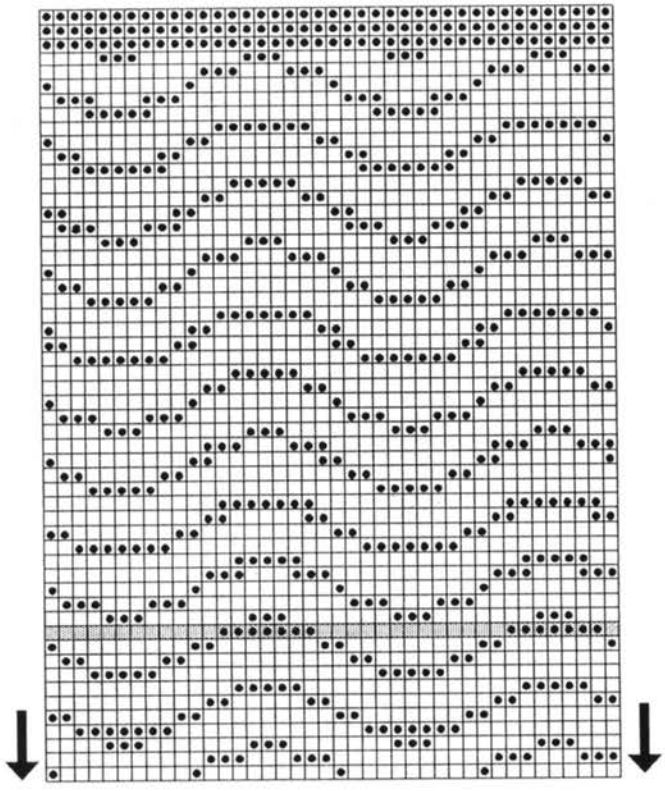
DECO CARD 95

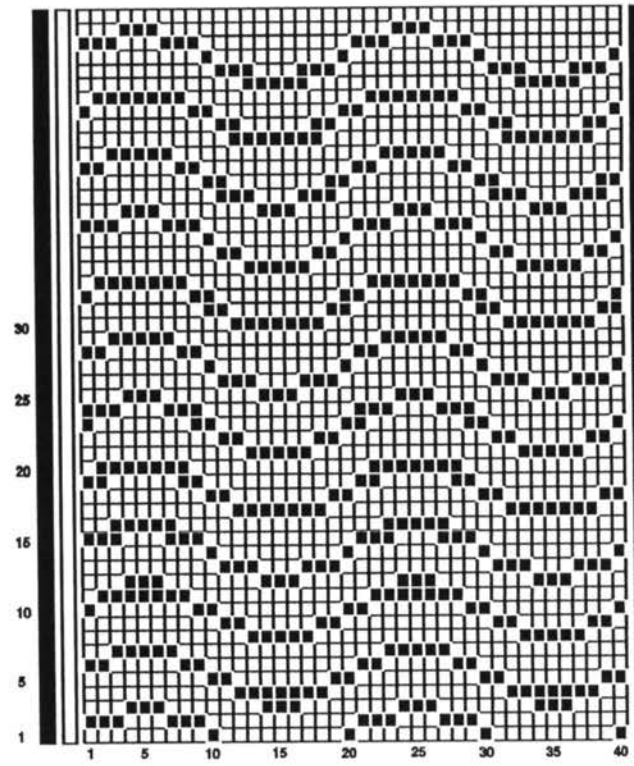
Reproduced courtesy of Madag Switzerland



E6000 READER CARD

(USES MODIFIED TECH 231)





D1402 Patches Sweater for Creation 6

Pictured on Page 33

6000 ONLY

Irene Krieger for Pfaff Britain.

102[117:130]cm Bust.

114[126:138]cm Bust.

BRAMWELL Silky 100% bright acrylic 2/30's 1 cone Plum = Col 1.
CHRISTIANA Braemar 80% acrylic 20% wool 2/30's 1 cone each for Col 2 & Col 3.
Alternative yarns:- Any 2/30's acrylic yarns for Col 2 & 3.

40sts = 190mm 40Rs = 36mm OR 100sts = 475mm 100Rs = 90mm measured over 3 colour jacquard.
40Rs rib = 80mm.

Patt designed & drawn within Creation 6 as explained in the article on page 31 of this issue, using designs from within the stored E6000 patterns. Tech 197 but revised as Diag 2. Ribs as Diag 1.

Page 3.

610g Size 102cm Bust.

2 ends each col taken together for Col 1, 2, 3. 3 ends Col 1 used for ribs.
Programme Tech 197 but revise back lock setting as Diag 2. Where RC numbers are given within this patt, they always refer to the Lock ro counter, not the console counter.
This garment has a slash neckline & therefor no neck shaping.

E6000 PROGRAMME

PROGRAMME : ENT	ALTER : NO	⇔ REP ST 0 : ENT
ERASE : ENT	KNIT TECH : 197 : ENT	ALL ST PATT : ENT
CAST ON : 4 : ENT	ENLARGE POS : ENT	FORM : ENT
ALL ST PATT : NO	CM? : NO	Enter Form Programme here for part to be knitted.
ST PATT A : PC Press unlabelled button and 0. When ready to transfer pattern press any key on your computer keyboard.	POSITION : ENT	START CAST ON : ENT
	PATT AFT R0 : ENT	
	TO R/L :10[12:14] : - : ENT	
	IN PATT AT R0 : ENT	
	↑ REP R0 : ENT	

A. CoCir 2X1 Col 1 as Diag 1. K as chart.
B. Set Lks CX/CX. Push up all empty Ns on both beds. K 2Rs. Set for St Patt A. K 2Rs Col 2, 2Rs Col 2, 2Rs Col 3 throughout as chart.
C. Trans all sts to BB. K 1R Col 1. WY K several Rs & rel.
Knit second section for front as above.

CoCir as Back A Col 1. K to RC40. Trans all sts to BB filling empty Ns.
Open beds. With wrong side of work facing you, rehang sts from last row in Col 1 onto Ns. Lks N/GX SS 6 K 2Rs. CoF.
Repeat for second section.

A. CoCir as Back A & chart. K as chart.
B. Set Lks CX/CX. Push up all empty Ns on both beds. K 2Rs. Set for St Patt A. K 2Rs Col 2, 2Rs Col 2, 2Rs Col 3 throughout inc as chart. CoF.
K second sleeve.

	102cm	117cm	130cm
1	36	36	36
2	190	190	190
3	A	A	A
4	B	B	B
5	120	133	147
6	104	117	130
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	165	165	165
12	38	38	38
13	120	133	147
14	102	117	130
15	**	**	**
16	65	68	71
17	73	76	79
18	***	***	***
19	0	0	0

Block & steam all parts to size and shape. Overlap bands at shoulders & stitch down, leaving neck opening. Sew in sleeves. Join side & sleeve seams. Sew on buttons to shoulders. Give final light steaming.

	102cm	117cm	130cm
1	36	36	36
2	190	190	190
3	A	A	A
4	B	B	B
5	61	65	69
6	29	31	33
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	165	165	165
12	38	38	38
13	120	128	137
14	57	61	65
15	**	**	**
16	43	45	47
17	51	53	55
18	***	***	***
19	0	0	0

Experienced electronic machine knitters required for jacquard knitting.
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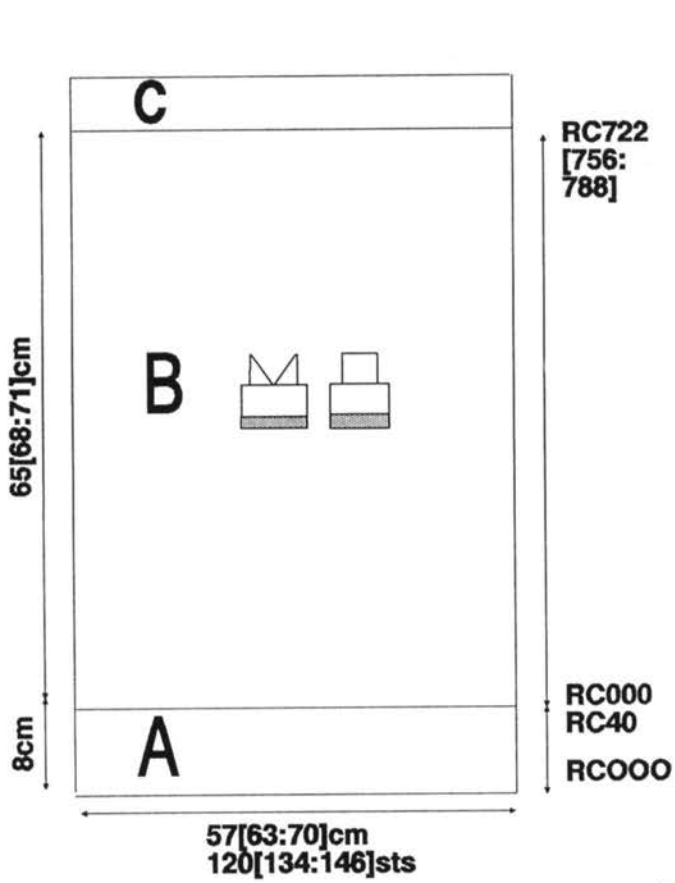

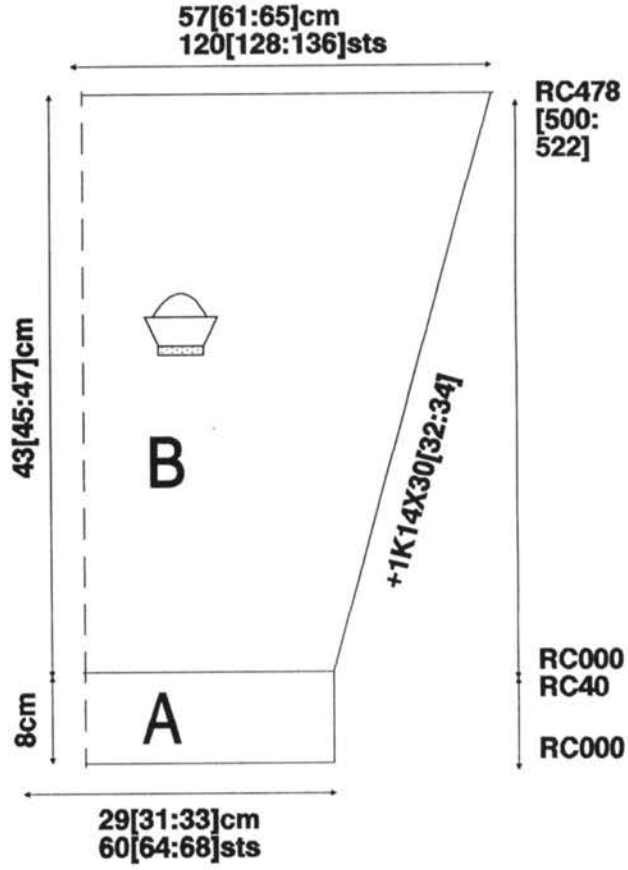

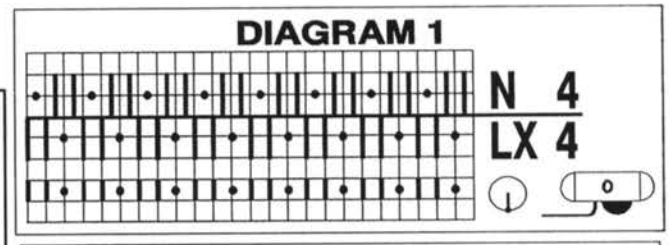

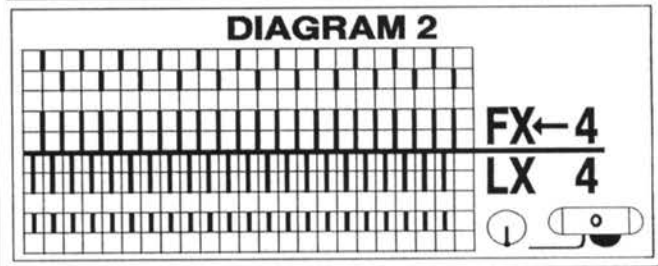

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D1401 Teddy Bears Sweater

Pictured on Page 34

5, 80, 6000

Kathy Haynes, England.

82[92:102]cm Chest/Bust.

92[102:112]cm Chest/Bust.
Length 70cm.

CHRISTIANA YARNS
Braemar 80% acrylic 20% wool
350g Stone = Col 1 2ends tog.
100g each of the foll:- Gold = Col 2, Taupe = Col 3, Libra Dark Brown = Col 4 1 end each. Yarn alternatives:- Any 2/30's acrylic yarn.

40sts = 131mm 40Rs = 29mm
OR 100sts = 328mm 100Rs = 73mm measured over 4 Col jacquard.
40Rs rib = 55mm.

4 Col jacquard from card(s) given *Tech 207* as Diag 2. Ribs 2X1 *Cast on 4* as Diag 1.

Page 3.

Size 92cm = 440g.

The original garment was made on the E6000. The Duomatic version will not be identical. We suggest that the Deco cards are used to give a border design of Teddy Bears which runs continuously around the garment above the rib. The remainder of the garment knitted leaving cards & Deco working, but using 2 ends Col 1 in eyelet 1 & 1 end Col 1 in eyelet 2. K 2Rs eyelet 1, 6Rs eyelet 2.
The garment may have a cut & sew neckline, or shaped with the Form Programme. To knit a back & front from this Form Programme with no neck shaping, proceed as foll:-

E6000 PROGRAMME

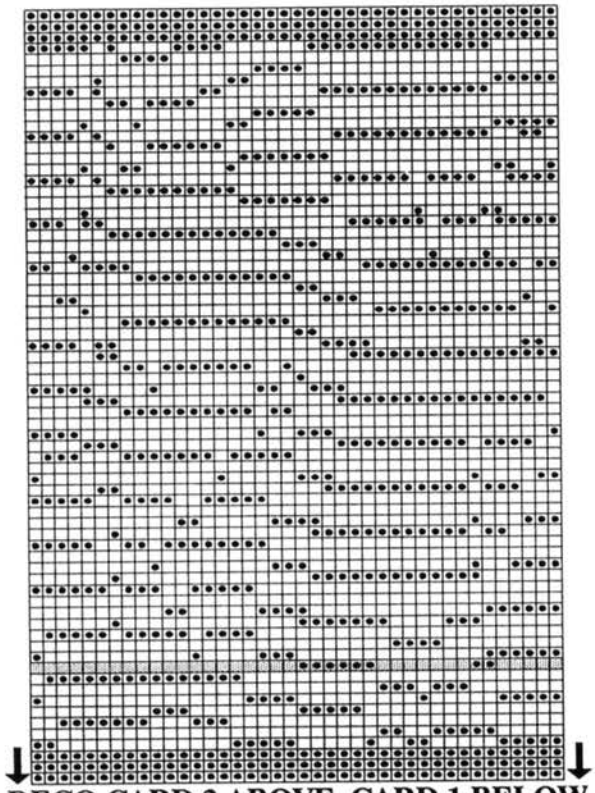
PROGRAMME : ENT	DIRECT : NO	⇔ X : 2 : ENT
ERASE : ENT	3 COL : ENT	⇔ STS 80 : ENT
CAST ON : 4 : ENT	ADD : ENT	OUTLINE : NO
ALL ST PATT : NO	ADD WHAT? : • : ENT	POSITION : NO
ST PATT A : • : ENT	Read in card 3	ALL ST PATT : NO
Read in card 1	ALTER : NO	ST PATT B : 207 : ENT
ALTER : ENT	4 COL : ENT	FORM : ENT
DIRECT : NO	KNIT TECH : 207 : ENT	Enter here the Form Programme for the part to be knitted.
ADD : ENT	ENLARGE POS : ENT	START CAST ON : ENT
ADD WHAT? • : ENT	CM? : NO	
Read in card 2	↑ 504 : ENT	
ALTER : ENT	⇔ 40 : NO :	

	82cm	92cm	102cm
1	29	29	29
2	131	131	131
3	A	A	A
4	B	B	B
5	73	76	79
6	24	25	26
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	176	176	176
12	38	38	38
13	165	165	165
14	54	54	54
15	**	**	**
16	32	32	32
17	40	40	40
18	***	***	***
19	0	0	0

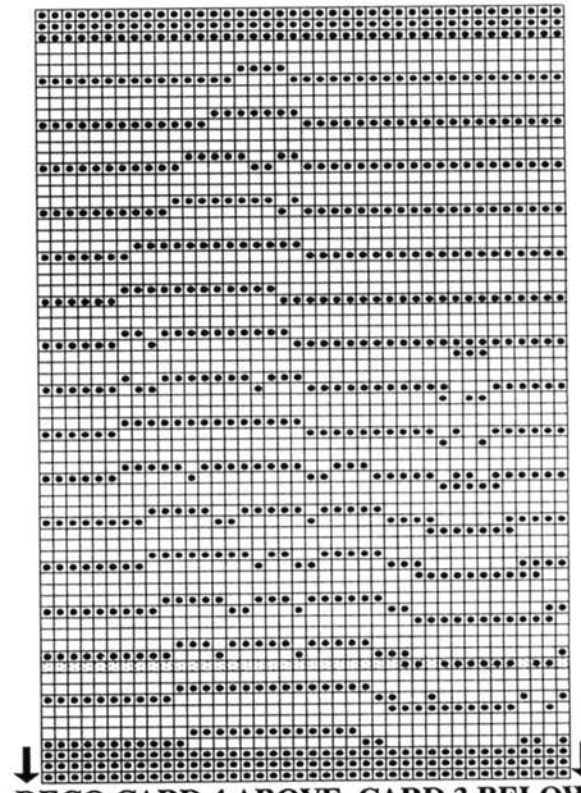
	82cm	92cm	102cm
1	29	29	29
2	131	131	131
3	A	A	A
4	B	B	B
5	140	156	171
6	82	92	102
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	176	176	176
12	166	166	166
13	140	156	171
14	82	92	102
15	**	**	**
16	62	62	62
17	70	70	70
18	***	***	***
19	70	70	70
20	185	185	185
21	131	131	131
22	178	178	178
23	191	191	191
24	129	129	129
25	4	4	4
26	0	0	0

Using the **Back Programme,** at line **12** enter the figure **38** in place of **166.**
Enter the remainder of Programme as shown as far as line **18.**
At line **19** enter **0.**
This will complete the new garment part that does not contain a neckline shape.
Knit 2 parts alike & cut neckline.
N.B. In the foll pat *instructions in italics refer to E6000 machines.* **Instructions in bold type refer to Duomatics.**

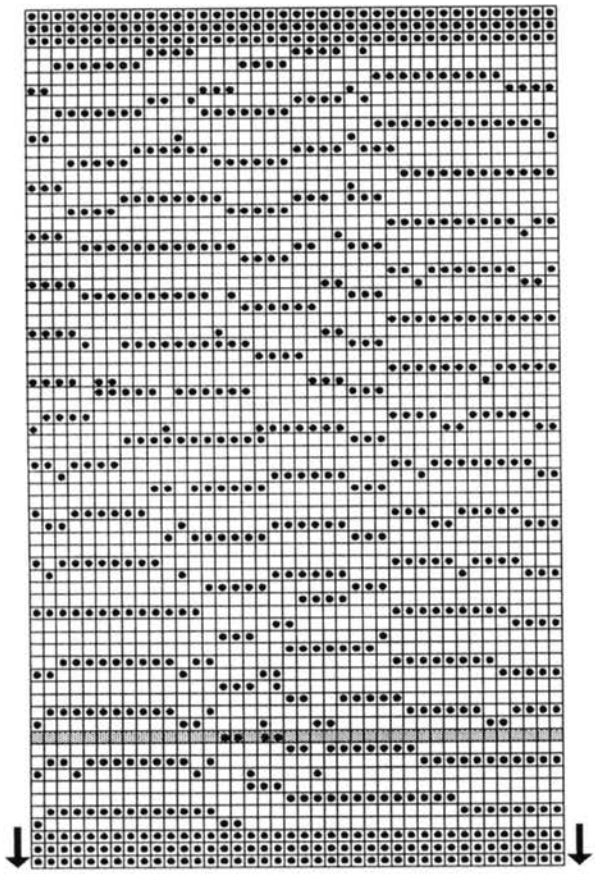
	82cm	92cm	92cm
1	29	29	29
2	131	131	131
3	A	A	A
4	B	B	B
5	140	156	171
6	82	92	102
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	176	176	176
12	166	166	166
13	140	156	171
14	82	92	102
15	**	**	**
16	62	62	62
17	70	70	70
18	***	***	***
19	72	72	72
20	185	185	185
21	131	131	131
22	178	178	178
23	191	191	191
24	129	129	129
25	4	4	4
26	135	135	135
27	47	47	47
28	0	0	0

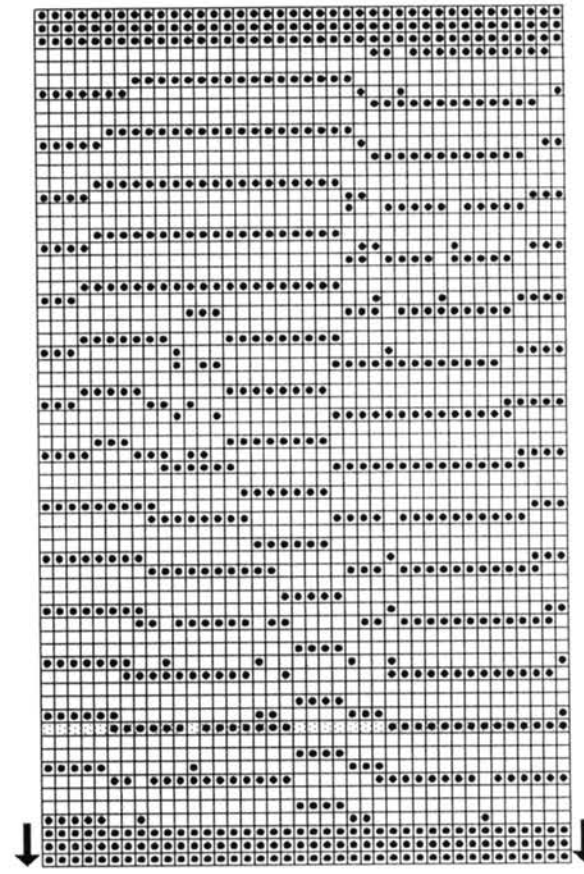


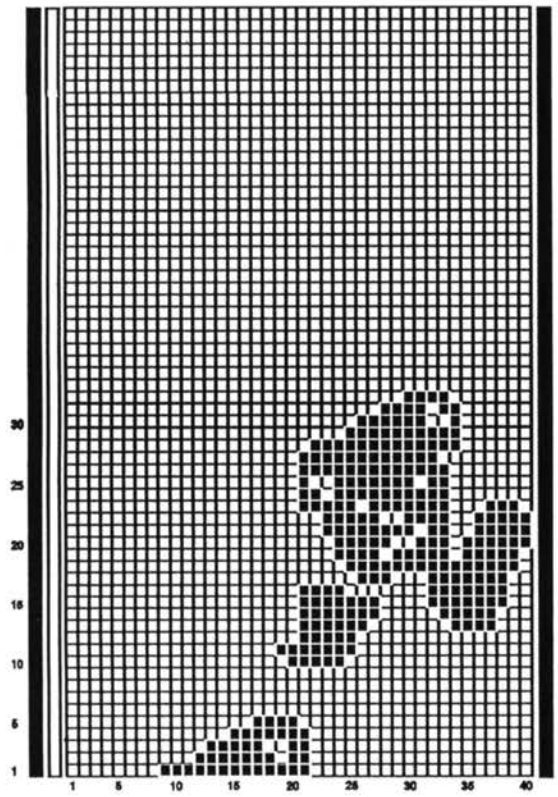
DECO CARD 2 ABOVE, CARD 1 BELOW



DECO CARD 4 ABOVE, CARD 3 BELOW







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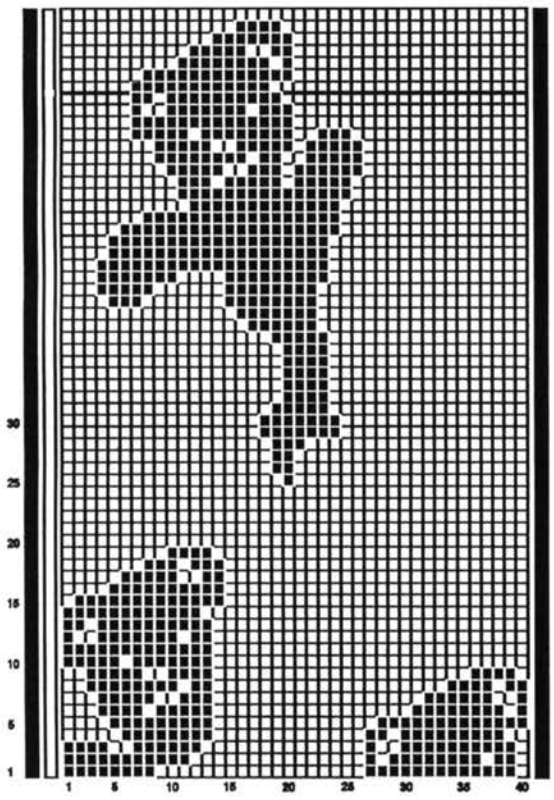
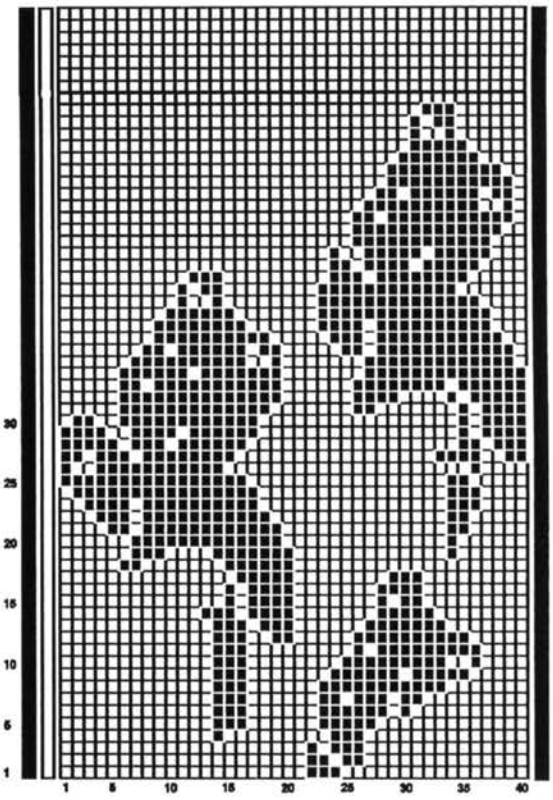




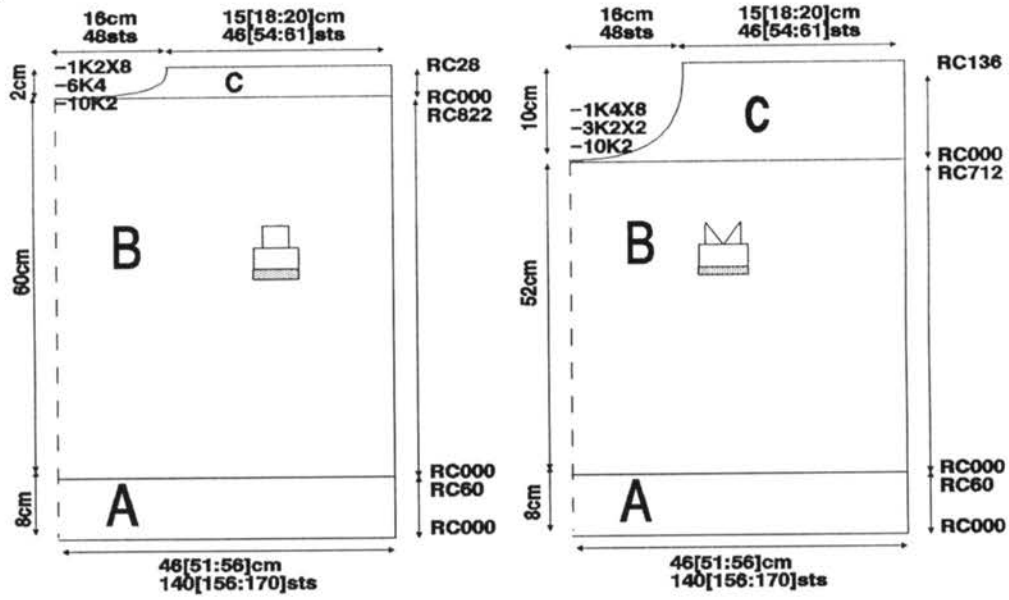
A. CoCir Col 1 as Diag 1. K as chart. Kks CX/CX K 2Rs.
B. Set for St Patt *B* &as Diag 2, **See Notes for plain.** K as chart.
C. Divide work, working on Rt side first K & dec as chart, CoF. Shape Lt side as chart reversing shaping. CoF.

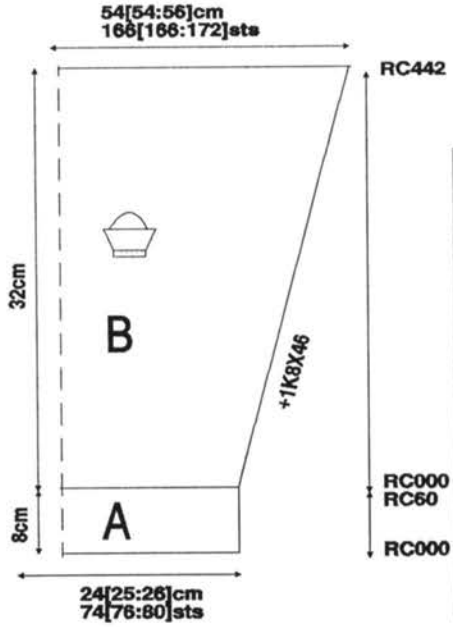
A. CoCir Col 1 as Diag 1. K as chart. Lks CX/CX K 2Rs.
B. Set for St Patt *A* & as Diag 2. K as chart. **See Notes for plain section after patt.**
C. Divide work, working on Rt side first K & dec as chart, CoF. Shape Lt side as chart reversing shaping. CoF.

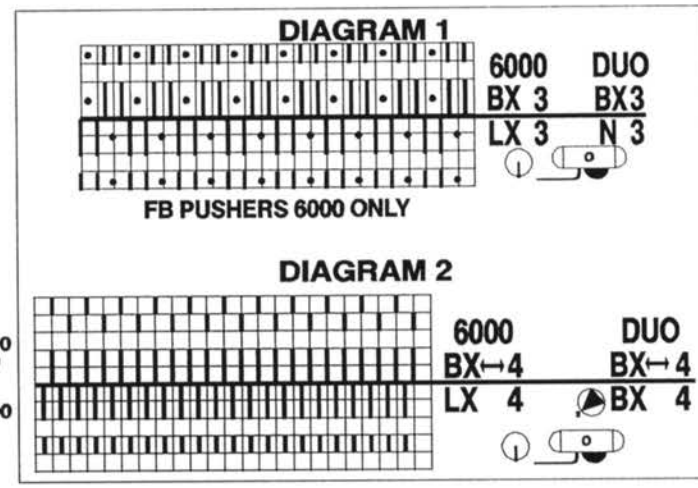
A. CoCir as Diag 1. K as chart.
B. Set for St Patt B as Diag 2. K & inc as chart. CoF.

Arrange 149Ns for 2X1. Place pusher under every BB n in WP. Rack 1 place to Lt. Col 1. Lks N/N SS 2.5/2.5 K 1R Lks CX/CX SS 3/3 Push all empty BB Ns to WP. K 2Rs. Rack 1 place to Rt. Lkc BX/N K 30Rs. Push all empty Ns on FB to WP. Lks CX/CX K 2Rs. Lks N/N K 1R. Lks GX/N SS 5/5 Black strippers. K 4Rs. Pull down loop of yarn between beds. Lks N/GX K 4Rs. WY K 4Rs. Lks GX/N K 4Rs. Lks N/N Orange strippers. K several Rs & rel.

Block & steam all parts to size & shape. Make cut neckline if using this method. Join shoulder seams. Attach neckband backstitching through open loops to outside of garment, unravelling WY as you go. Slip stitch second side of envelope to inside, enclosing neckline edges. Sew in sleeves. Join side & sleeve seams.
Give final light steaming.
Optional: Attach Teddy Bear safety eyes of appropriate size to fabric over knitted eye sections. Embroider "noses" on Teddy Bears using satin stitch & black yarn in appropriate places.







D1403 My Bike Child's Sweater

Pictured on Page 35

5, 80, 6000

Betty Manwaring, England.

62[68:72]cm Chest.

70[76:80]cm Chest.

CHRISTIANA YARNS
Braemar 80% acrylic 20% wool 2/30's. 1 cone Grenadier Red = Col 1, 1 cone Black = Col2.

40sts = 150mm 40Rs = 60mm OR 100sts = 375mm 100Rs = 150mm, measured over jacquard patt.
40Rs rib = 57mm.

Double jacquard as Diagram 2 & with card(s) given. E6000 users note that this is a modified version of Tech 179. Rib as Diag 3.

Page 3.

230g Size 72 Chest.

The garment may have a cut & sew neckline, or shaped as Form Programme. Should you wish to use the Form programme to knit an unshaped back & front, proceed as following **BACK ONLY**:-
Enter Programme as given to line **11**. On line **12** enter **38** instead of **166**. Enter as shown again to line **18**. On line **19** enter **0** to complete the revised programme. (This information applies to this Programme & not necessarily to any other Programmes).
Yarns are used 2 ends together for each colour throughout.
The E6000 & Duomatic versions are NOT identical.

E6000 PROGRAMME

PROGRAMME : ENT	TO R/L : ENT	POS : ENT
ERASE : ENT	IN PATT AT R 0 : 36[40	PATT AFT R0 : ENT
CAST ON : 4 : ENT	:48]* : ENT	TO R/L -0 : ENT
ALL ST PATT : NO	↑ REP R : NO	IN PATT R 0 : ENT
ST PATT A : • : ENT	↔ REP STS : NO : ENT	↑ REP R 0 : NO
Read In card A	ALL ST PATT : NO	↔ REP STS O : NO
ALT : ENT	ST PATT B : • : ENT	ALL ST PATT : NO
DIR : ENT	Read In card B	ST PATT C : 179 : ENT
COL REV : ENT	ALTER : ENT	ALT : NO
ADD : NO	DIR : ↦ : ENT	ENLARGE POS : NO
TECH : 179 : ENT	DIR OK? : NO	ALL ST PATT : ENT
ENLARGE POS : ENT	COL REV : ENT	FORM : ENT
CM? : NO	ADD : NO	Enter here the Form
POSITION : ENT	TECH : 179 : ENT	Prtogramme for the part
PATT AFT R : 36[40	ENL;ARGE POS : ENT	to be knitted.
:48]* : ENT	CM? : NO	START CAST ON : ENT

If using cut & sew method K 2 Backs.

A. CoCir as Diag 1 Col 1. K 4Rs Col 1 & 4Rs Col 2 as chart. Push up all empty Ns to WP. K 3Rs Lks CX/CX SS 4/4. Lks N/N K 1R.

B. Set as Diag 2 *St Patt A*. **DUO Remove Deco K 2Rs Col 1, 2Rs Col 2 as chart. At RC 36[40:48] place position pins at each side of reader to isolate motif.** K 2Rs Col 1 2Rs Col 2 as chart.

C. *St Patt B* **DUO Remove Deco** K as chart.

D. Divide work work on Rt side first. K & dec as chart. CoF. K Lt side reversing shaping.

A. As Back A.

B. *St Patt C* Set as Diag 2 **Duo remove Deco.** K & inc as chart. CoF.

Push up 122Ns as for 2X1 rib. Place pusher under each BB N in WP. Lks N/N SS 2.5/2.5 K 1R Col 2. Lks CX/CX SS 3/3 Push up all empty BB Ns. K 2Rs.

	62cm	68cm	72cm
1	60	60	60
2	150	150	150
3	A	A	A
4	B	B	B
5	93	101	107
6	62	68	72
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	141	141	141
12	166	166	166
13	93	101	107
14	62	68	72
15	**	**	**
16	33	37	40
17	39	43	46
18	***	***	***
19	71	71	71
20	185	185	185
21	131	131	131
22	191	191	191
23	129	129	129
24	1	1	1
25	135	135	135
26	9	9	9
27	0	0	0

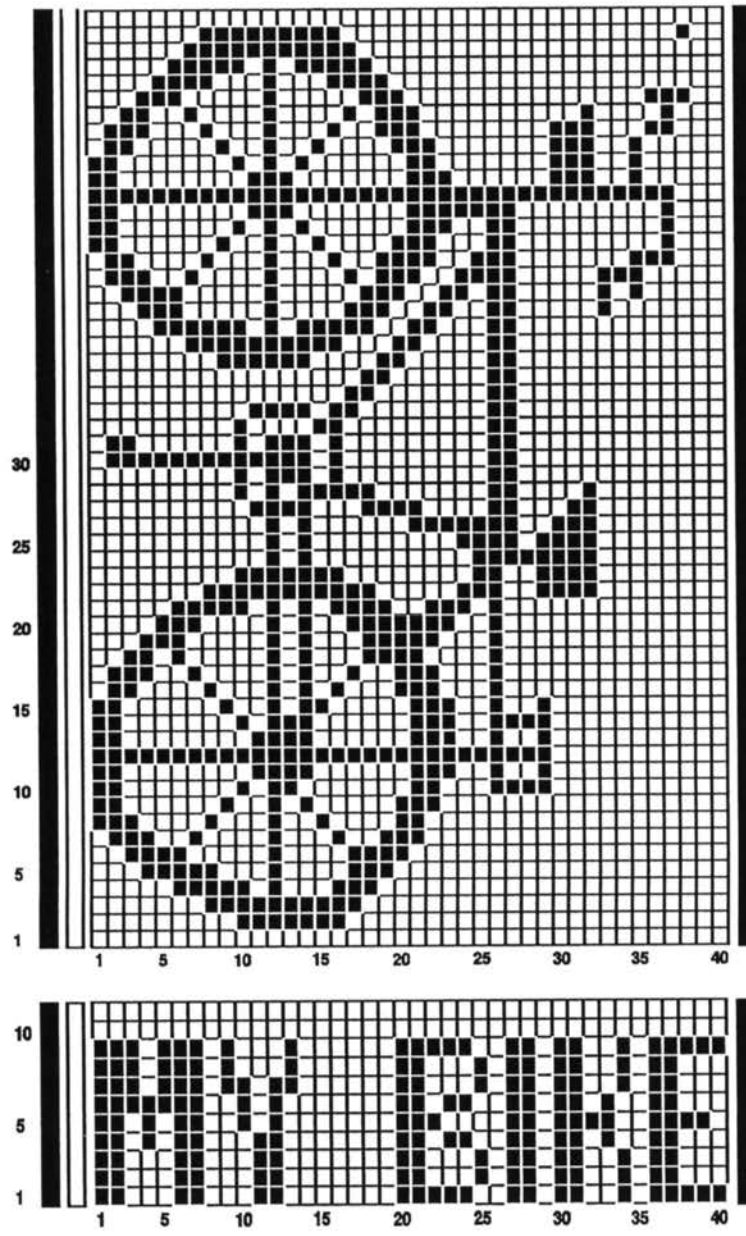
	62cm	68cm	72cm
1	60	60	60
2	150	150	150
3	A	A	A
4	B	B	B
5	93	101	107
6	62	68	72
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	141	141	141
12	166	166	166
13	93	101	107
14	62	68	72
15	**	**	**
16	33	37	40
17	39	43	46
18	***	***	***
19	68	68	68
20	185	185	185
21	131	131	131
22	187	187	187
23	129	129	129
24	0	0	0

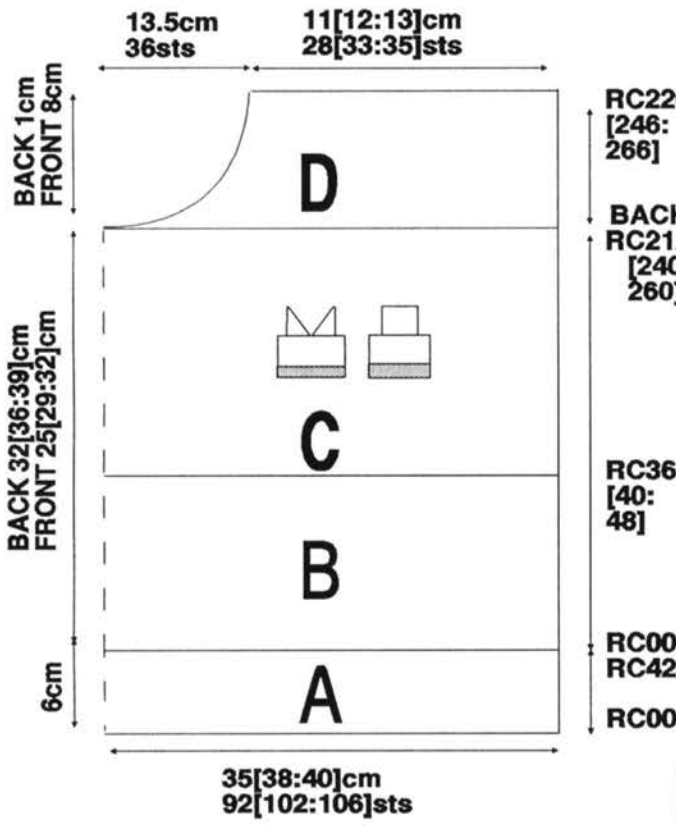
Lks BX/N SS 3/3 K 4Rs Col 2, 4Rs Col 1 to RC28.
Col 1 Lks CX/CX K 3Rs.
Lks N/N K 1R.
Lks GX/N SS 5/5 Black strippers K 6Rs.
Pull down loop of yarn between beds.
Lks N/GX K 6Rs. WY K 2Rs.
Lks GX/N Pull down loop of yarn between beds. K 2Rs.
Lks N/N K several Rs & rel.

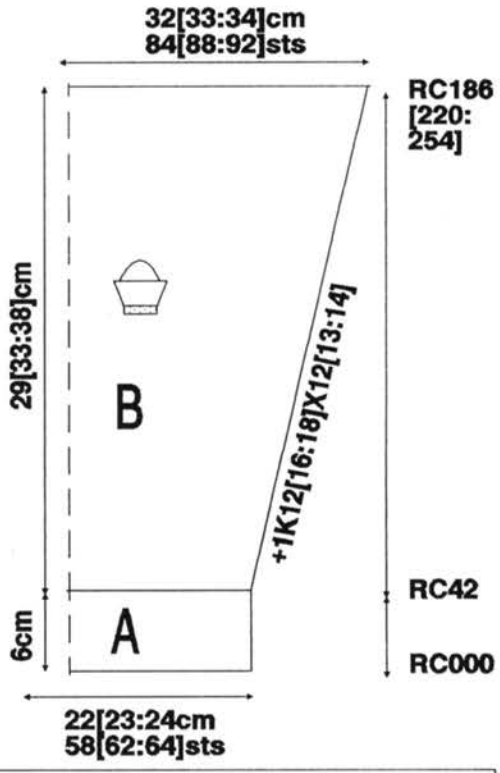
Block & steam all parts to size & shape. Cut neckline if using this method. Join shoulder seams. Join neckband into circle. Attach neckband with backstitch to outside of garment unravelling WY as you go. Slip stitch second half of envelope to inside of garment enclosing neckband edges.
Sew in sleeves. Join side & sleeve seams. Give final light steaming.

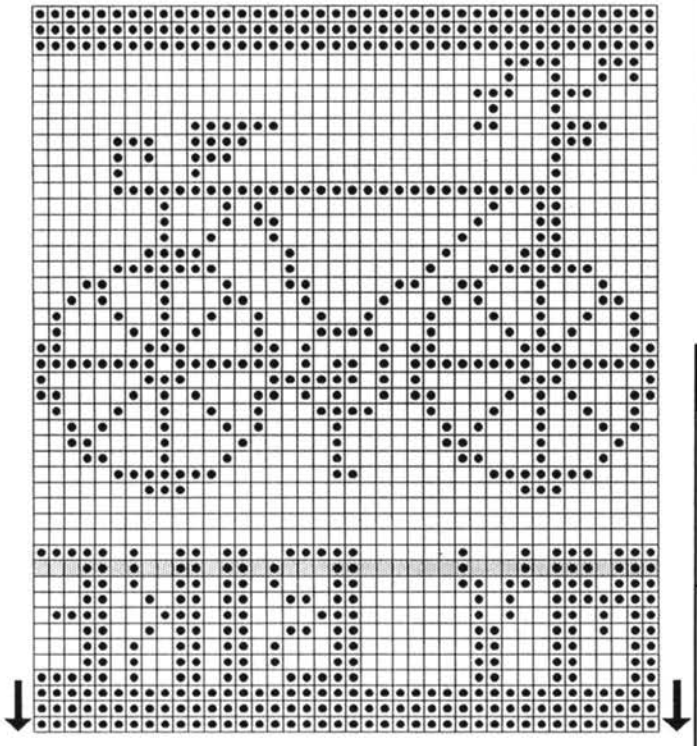
	62cm	68cm	72cm
1	60	60	60
2	150	150	150
3	A	A	A
4	B	B	B
5	59	61	64
6	22	23	24
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	141	141	141
12	38	38	38
13	85	88	91
14	32	33	34
15	**	**	**
16	28	33	38
17	34	39	44
18	***	***	***
19	0	0	0

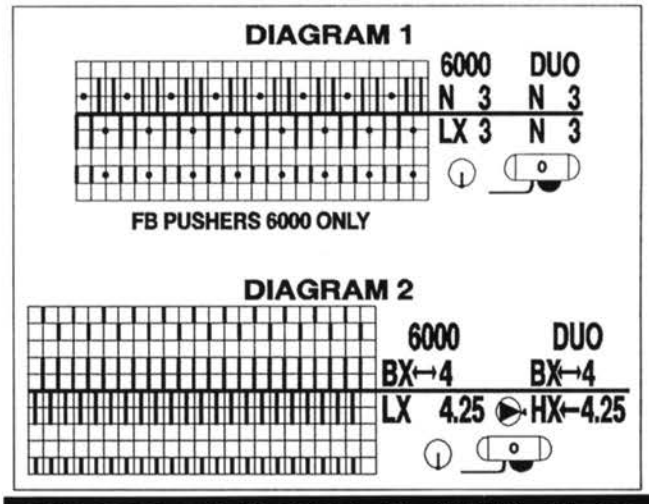
E6000 CARDS
CARD A BOTTOM
CARD B TOP











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D1407 Playful Pandas Cot Blanket

Pictured on Page 37

5, 80, 6000

Kathy Haynes, England.

One size blanket.

57cm wide 76cm long.

BRAMWELL Duomagic 100% acrylic 270 metres per 100g.
1 cone White = Col 1, 1 cone Black = Col 2. Purchased ready made red ribbon bows if liked.

40sts = 162mm 40Rs = 48mm OR 100sts = 405mm 100Rs = 120mm, measured over jacquard patt.

E6000 Cast on 8 Hems tubular as Diag 1. Jacquard using card(s) given, *Tech 188* as Diag 2.

Page 3.

150g.

E6000 & Duomatic versions are not identical, although very similar. As Duomatic cannot mirror image the design, the first row of pandas is knitted as two sections following the hem, & these sections are grafted together on completion. See Duo instructions within patt. Ribbon bows make this design more interesting & are sewn on after knitting.

A. CoCir as Diag 1 in Col 1. Lks CX/CX SS 5/5. K in tubular as chart.
B. *E6000 ONLY Set for St Patt A as Diag 2. K as chart to end.*
DUO ONLY Set as Diag 2. Place pushers under all Ns at LT of machine to centre. Break off yarns. Ns at Rt have no pushers. Place Deco card 1 in reader, right way up arrows pointing in. Knit once through card, 2Rs Col 1, 2Rs Col 2. Remove card. Break off yarns. Return RC to 000. Place pushers under all Ns at Rt of work as Diag 2. Take all Lt side pushers within blocking rail. Insert Deco card upside down and plain side uppermost, (this will mirror the pattern. K as Lt side once through patt.
Remove Deco card. Do not reset RC. Place pushers under all Ns in WP on both sides of centre beds. Insert Card 2 & 3 joined together into reader. Place Lt side edge of reader under Lt N30. Place positioning pins at both edges of reader and one pin at Rt of bed beyond the edge of the work. K once through the two cards. Remove cards & reinsert them upside down and plain side uppermost. This will mirror the pattern vertically. Knit once through cards. K to end as chart.
C. Set Lks CX/CX *ST PATT C.* SS 5/5 K as chart. Trans all sts to FB. CoF.

Sew in ends.

Duomatic Version

Graft centre seam at bottom above hem and below single motifs at left of blanket.

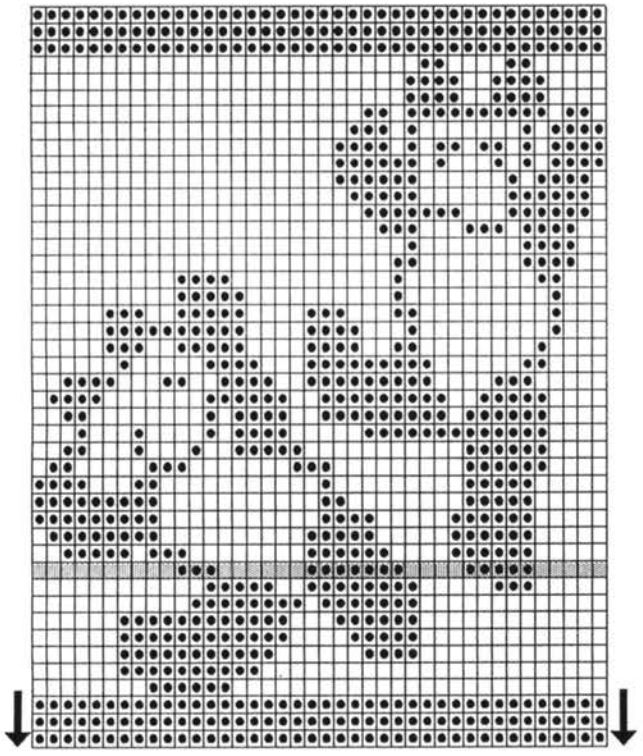
Block & gently steam to size.

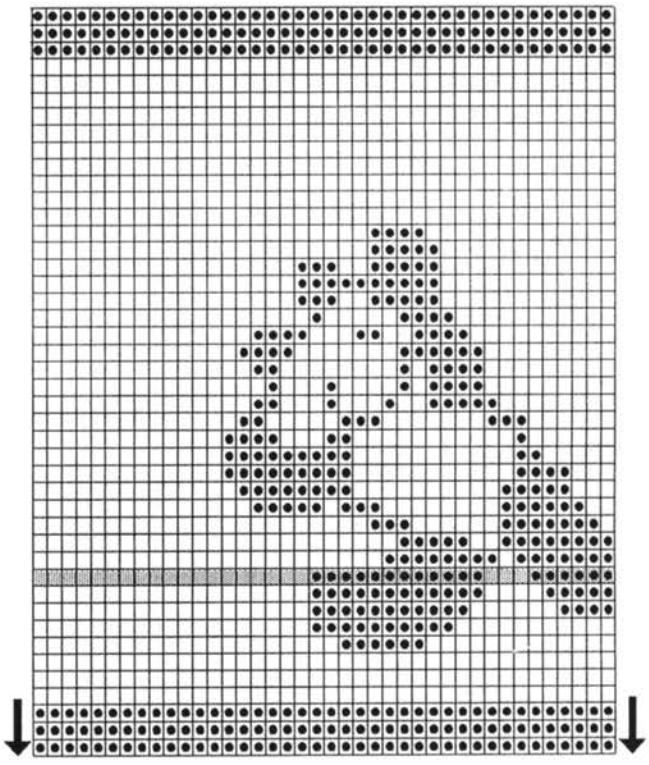
Sew on optional bows at neck of each panda.

E6000 PROGRAMME

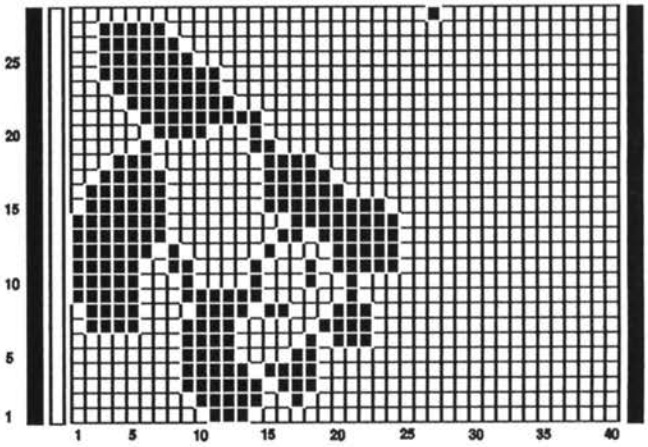
PROGRAMME : ENT	ADD : ENT	DIST R 0 : 0 : ENT
ERASE : ENT	ADD WHAT? : • : ENT	DIST ST : NO
CAST ON : 8 : ENT	Read In card 1	ADD : ENT
ALL ST PATT : NO	ALTER : NO	ADD WHAT? • : ENT
ST PATT A : • : ENT	3 COL? : NO	Read In card 1
Read In card 1	↑ REP R 0 : NO	ALTER : NO
ALTER : ENT	↔ REP STS 0 : NO	3 COL : NO
DIRECT : ⇉ : ENT	ADD : NO	DIST R 0 : 0 : ENT
DIRECT OK : ENT	KNIT TECH : 188	DIST ST : NO
ADD : ENT	ENLARGE POS : ENT	ADD : NO
ADD WHAT? : • : ENT	CM? : NO	KNIT TECH : 188 : ENT
Read In card 2	POSITION : ENT-	ENLARGE POS : ENT
ALTER : ENT	PATT AFT R0 : 64 : ENT	CM? : NO
DIRECT : ⇉ : ENT	TO R/L -0 : ENT	POSITION : ENT
DIRECT OK? : ENT	IN PATT AT R0 : ENT	PATT AFT R 0 : 4 : ENT
3 COL : NO	↑ REP R 0 : NO : ENT	TO R/L - 0 : 38 : - : ENT
↑ REP R 0 : NO	↔ REP STS 0 : NO : ENT	IN PATT AT R 0 : ENT
↔ REP STS 0 : NO	ALL ST PATT : NO	↑ REP R 0 : NO : ENT
ADD : ENT	ST PATT B : • : ENT	↔ REP STS 0 : NO : ENT
ADD WHAT? : • : ENT	Read In card 2.	ALL ST PATT : NO
Read In card 2	ALTER : ENT	ST PATT C : 107 : ENT
ALTER : ENT	DIRECT : NO	ALTER : NO
DIRECT ⇇:ENT	ADD : ENT	ENLARGE POS : NO
DIRECT OK? : NO	ADD WHAT? : • : ENT	ALL ST PATT : ENT
⇉ : ENT	Read In card 2	FORM : ENT
DIRECT OK? : ENT	ALTER : ENT	Enter Form Programme here.
3 COL? : NO	DIRECT : ⇇ : ENT	START CAST ON
↑ REP R 0 : NO	DIRECT OK? : ENT	
↔ REP STS 0 : NO	3 COL : NO	

	92cm
1	48
2	162
3	A
4	B
5	141
6	57
7	*
8	195
9	C
10	135
11	129
12	38
13	141
14	57
15	**
16	72
17	76
18	***
19	38
20	141
21	57
22	**
23	2
24	76
25	***
26	0

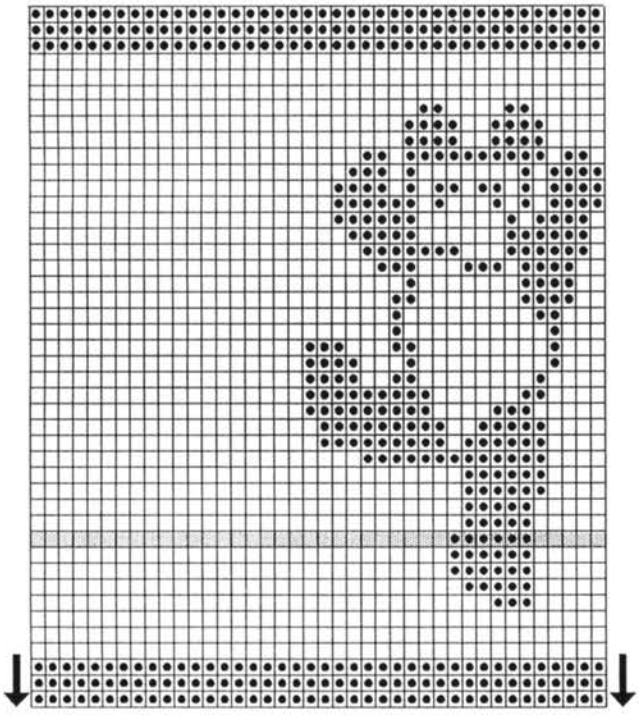


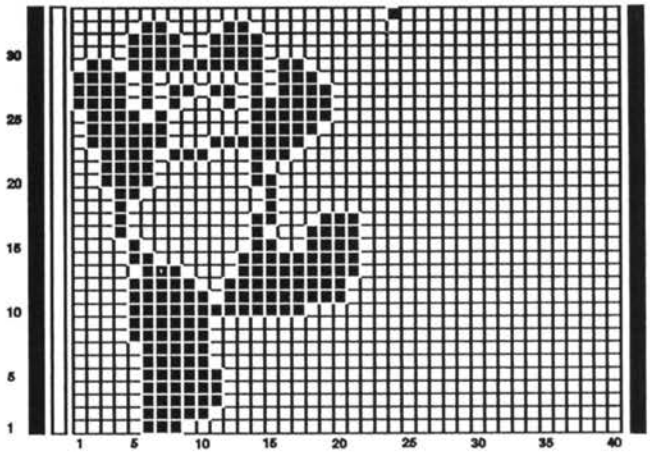


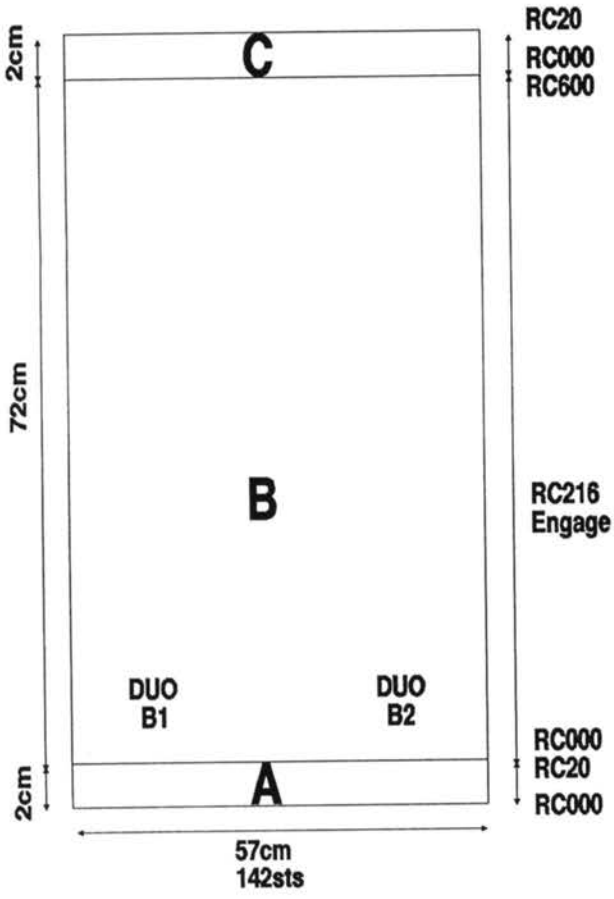
DECO CARD 1 ABOVE LEFT
DECO CARD 3 ABOVE RIGHT
DECO CARD 2 BELOW LEFT

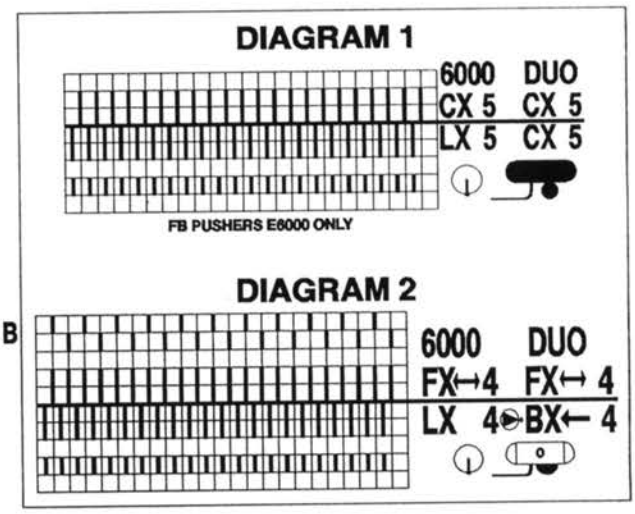


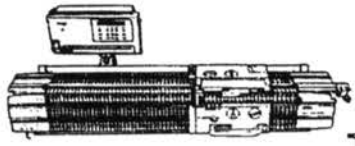
E6000 READER CARD 1 BELOW, 2 ABOVE











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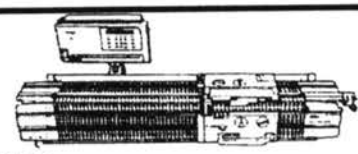

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For your Information Brochure, please send an A4 size envelope with 24p postage to Duet International, 7 Flambard Road, Poole, Dorset BH14 8SU. Brochures will be dispatched after April 1st 1993.

D1408 Firebird Sweater

Pictured on Page 40

6000 ONLY

Olive Jinkings, England.

92[96:100]cm Bust.

104[108:112]cm Bust.

BRAMWELL DuoMagic 100% acrylic 1 x 500g Black = Col 1.
BRAMWELL 100% acrylic 2/30s.
50g each of the foll:-
Light Green = Col 2b,
Light Blue = Col 4b,
Orange = Col 4c,
Black = Col 5
CELANDINE Spangles 80% acrylic 20% glitter nylon 800 metres = 100g approx.
50g each of the foll:-
Shade 18 (Purple) = Col 2a,
Shade 10 (Scarlet) = Col 2c.
Shade 15 (Emerald) = Col 2d & 3a. Shade 2 (White) = Col 3b
FORSELL Scirocco 80% acrylic 20% wool 790 metres = 100g approx.
1 X 400g cone Shade 252 (Electric) = Col 4a.
For colour changes please see colour change chart.

Body parts:- 40sts = 126mm 40Rs = 34mm OR 100sts = 315mm 100Rs = 85mm measured over jacquard patt.
Sleeves:- 40sts = 124mm 40Rs = 33mm OR 100sts = 310mm 100Rs = 333mm measured over jacquard.
40Rs rib = 70mm.

Main body sections 4 Col jacquard using card(s) given as Diag 2 Tech 207. Sleeves as programme, Diag 2 & patt 1284 Rib Cast on 4 as Diag 1.

Page 3.

E6000 PROGRAMME

BACK & FRONT

PROGRAMME : ENT
ERASE : ENT
CAST ON : 4 : ENT
ALL STA PATT : NO
ST PATT A : • : ENT
Read in card 1
ALTER : ENT
DIRECT : NO
ADD : ENT
ADD WHAT? : • : ENT
Read in card 2
ALTER : ENT
DIRECT : NO
3 COL : ENT
ADD : ENT
ADD WHAT? : • : ENT
Read in card 3
ALTER : ENT
DIRECT : NO
4 COL : ENT
KNIT TECH : 207 : ENT
ENLARGE POS : ENT
CM? : NO
↓ R 488 : ENT
↑ 40 : NO
↑ X 1 : 2 : ENT
↑ STS 80 : ENT
POSITION : ENT
PATT AFT R 0 : ENT
TO R/L - 0: ENT
IN PATT AT R 0 : ENT
↓ REP R 0 : NO : ENT
↑ REP ST 0 : NO : ENT
ALL ST PATT : ENT
FORM : ENT
Enter form Programme here
START CAST ON : ENT

SLEEVES

PROGRAMME : ENT
ERASE : ENT
CAST ON : 4 : ENT
ALL ST PATT : NO
ST PATT A : 1284 : ENT
ALTER : ENT
DIRECT : NO
ADD : ENT
ADD WHAT? : 1284 : ENT
3 COL : ENT
ADD : ENT
ADD WHAT? 1284 : ENT
4 COL : ENT
KNIT TECH : 207 : ENT
ENLARGE POS : ENT
CM? : NO
POSITION : ENT
PATT AFT R0 : ENT
TO R/L -0 : ENT
IN PATT AT R0 : ENT
↓ REP R0 : ENT
REP ST -0 : NO : ENT
ALL ST PATT : ENT
FORM : ENT
Enter Form Programme here.
START CAST ON

450g Size 100cm Bust.

Col 2b, 4b, 4c (2/30's) taken 2 ends together into eyelet.
For ribs Col 1 = 1 end Col 1 PLUS 1 end Col5, (Black 2/30's). Neckband use 1 end Col 1 ONLY, (omit 2/30's).
All other yarns taken as 1 end.
The back of the Form Programme contains no neck shaping. If you wish to make this garment with a cut & sew neckline, knit two back. Otherwise use the Form Programme for the front and back.
Forsell Scirocco contains 20% wool, therefore it is best to wash the completed garment as wool.
Change yarns as Colour Change Chart given below.

COLOUR CHANGE CHART

RC	COL 1	COL 2	COL 3	COL 4
000	BLACK	2a	3a	4a
112		2b	3a	4a
160		2b	3a	4b
176		2b	3b	4b
200		2b	3b	4c
256		2c	3b	4c
400		2b	3b	4c
440		2b	3b	4b
456		2b	2d	4a

SLEEVES

RC	COL 1	COL 2	COL 3	COL 4
000 TO END	Col 1	Col 5	Col 5	Col 2c

	92cm	96cm	100cm
1	34	34	34
2	126	126	126
3	A	A	A
4	B	B	B
5	165	171	178
6	52	96	100
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	156	156	156
12	38	38	38
13	165	171	178
14	92	96	100
15	**	**	**
16	31	32	32
17	60	63	63
18	***	***	***
19	107	107	107
20	177	177	177
21	163	163	163
22	183	183	183
23	2	2	2
24	167	167	167
25	5	5	5
26	135	135	135
27	92	97	97
28	191	191	191
29	161	161	161
30	11	11	11
31	0	0	0

If using cut & sew method, K 2 Backs.
A. CoCir 2X1 Col 1 as Notes & Diag 1. K as chart. Remove single end Col 5.
B. Set for St Patt A & as Diag 2. K as chart & Col Sequence.
C. Dec & K as chart & as Col sequence.
D. Dec & K as chart & Col sequence. CoF.

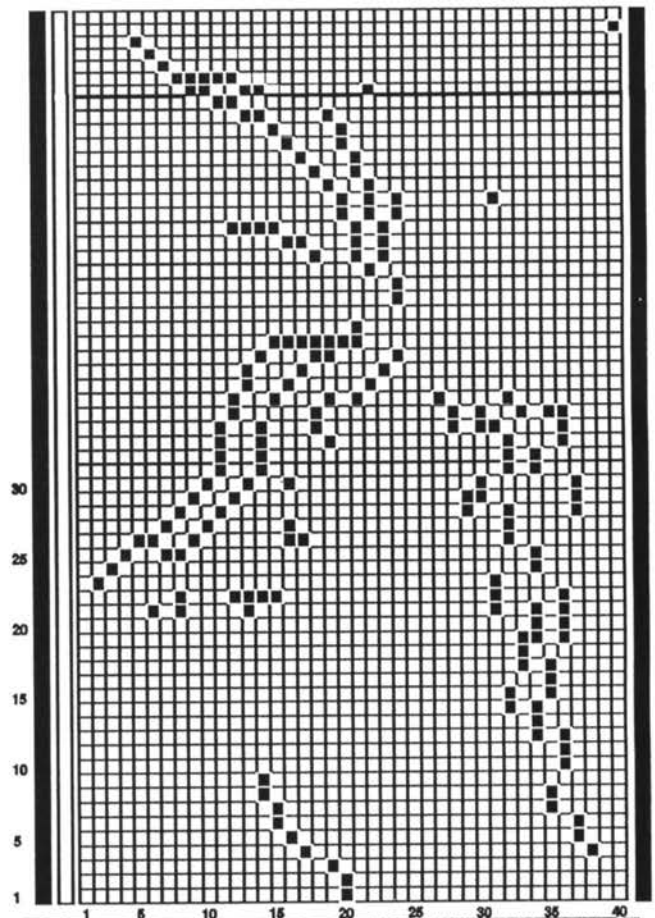
A. CoCir 2X1 Col 1 as Notes & Diag 1. K as chart. Remove single end Col 5.
B. Set for St Patt A & as Diag 2. K as chart & Col Sequence.
C. Dec & K as chart & as Col sequence.
D. Divide work K Rt side first. Dec & K as chart & Col sequence.
E. Dec & K as chart & Col sequence.
K second side reversing shapings.

A. As Back A.
B. Set for NEW St Patt A & Diag 2. K & inc as chart & Col sequence.
C. Dec & K as chart & Col sequence. CoF.

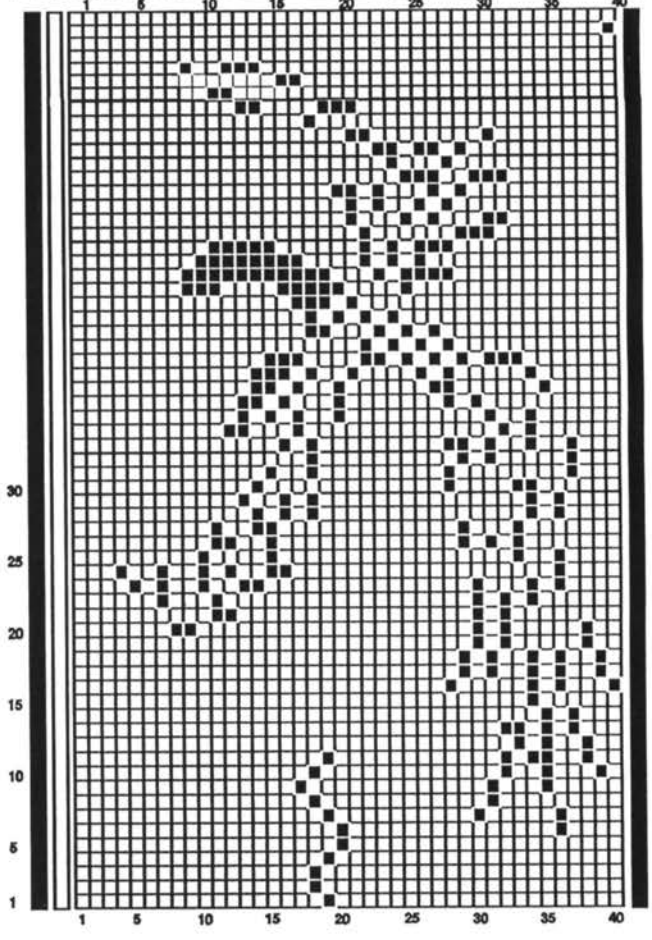
CoCir 2X1 as Diag 1 using 1 end Col 1 ONLY. K to RC10. Set as Diag 3 K to RC34. Reset as Diag 1 K to RC44. CoF.

Block & steam all parts to size & shape.
Embroider 2 legs below bird.
Using various coloured yarns, embroider extra flames on bottom of sleeves, orange beak & white of eye.
Sew on small red & gold glass beads to represent sparks.
Mark & cut neckline if using this method.
Join shoulder seams. Backstitch through CoN edge of collar to outside of garment.
Fold collar in half & slip stitch into position on inside, enclosing neck edges.
Sew in sleeves. Join side & sleeve seams. Give final light steaming.

READER CARD 2



READER CARD 1



	92cm	96cm	100cm
1	34	34	34
2	126	126	126
3	A	A	A
4	B	B	B
5	165	171	178
6	92	96	100
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	156	156	156
12	38	38	38
13	165	171	178
14	92	96	100
15	**	**	**
16	31	32	32
17	60	63	63
18	***	***	***
19	235	235	235
20	177	177	177
21	163	163	163
22	183	183	183
23	2	2	2
24	167	167	167
25	5	5	5
26	135	135	135
27	92	97	97
28	191	191	191
29	161	161	161
30	11	11	11
31	72	73	74
32	177	177	185
33	163	163	129
34	183	183	179
35	2	2	163
36	183	191	183
37	11	130	2
38	135	29	175
39	27	135	8
40	0	6	135
41		0	26
42			0

READER CARD 3

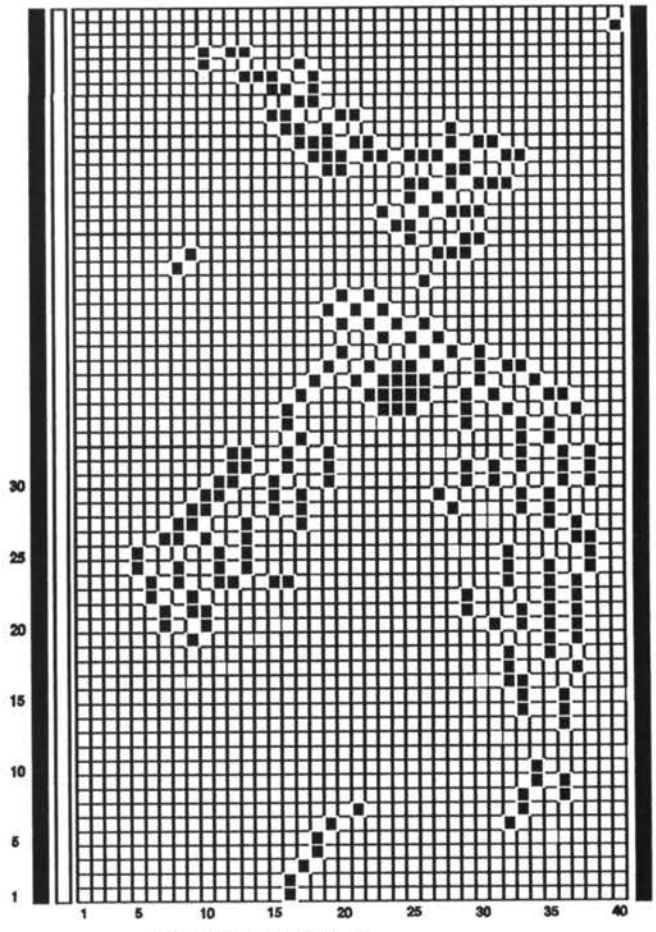
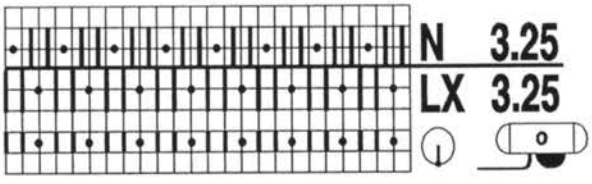


DIAGRAM 1



	92cm	96cm	100cm
1	33	33	33
2	124	124	124
3	A	A	A
4	B	B	B
5	74	77	84
6	23	24	26
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	151	151	151
12	38	38	38
13	113	116	123
14	3	3	3
15	3	3	3
16	37	37	37
17	3	3	3
18	3	3	3
19	99	99	99
20	191	191	191
21	166	166	171
22	211	217	217
23	0	0	0

DIAGRAM 2

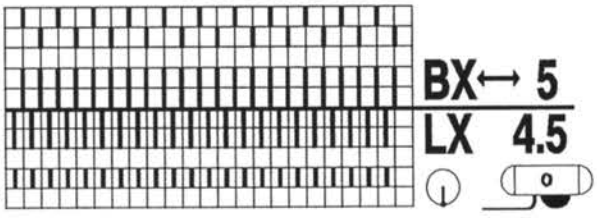
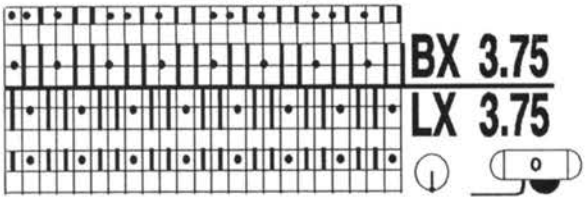
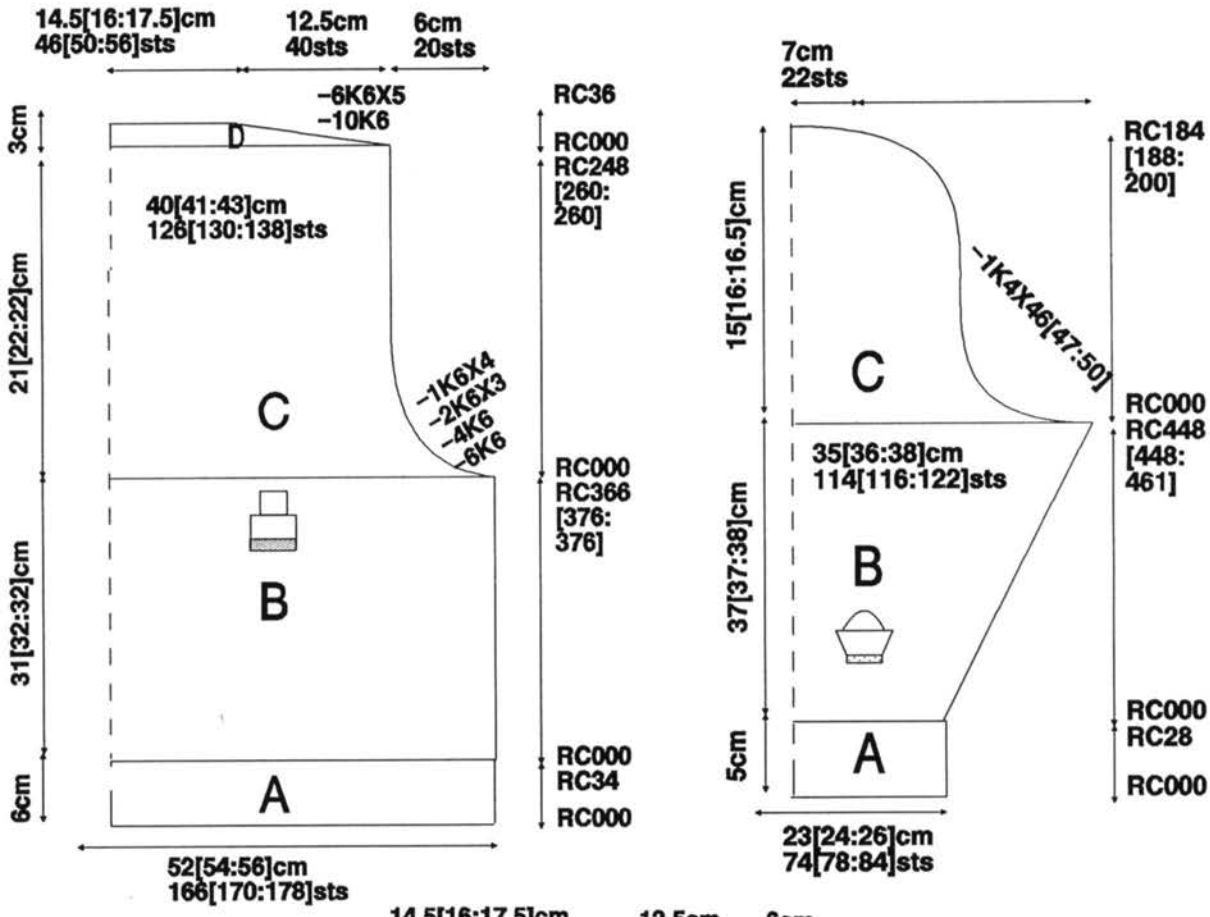
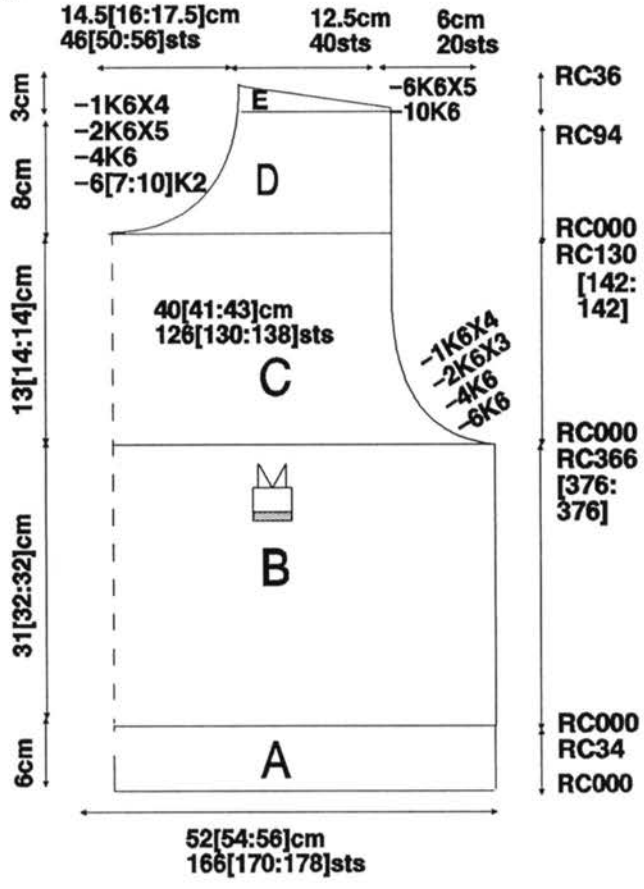


DIAGRAM 3




14.5[16:17.5]cm
46[50:56]sts
12.5cm
40sts
6cm
20sts
3cm
21[22:22]cm
31[32:32]cm
6cm
D
-6K6X5
-10K6
RC36
RC000
RC248
[260:
260]
40[41:43]cm
126[130:138]sts
C
-1K6X4
-2K6X3
-4K6
-6K6
RC000
RC366
[376:
376]
B
A
RC000
RC34
RC000
52[54:56]cm
166[170:178]sts
7cm
22sts
15[16:16.5]cm
37[37:38]cm
5cm
RC184
[188:
200]
-1K4X46[47:50]
C
RC000
RC448
[448:
461]
35[36:38]cm
114[116:122]sts
B
A
RC000
RC28
RC000
23[24:26]cm
74[78:84]sts


14.5[16:17.5]cm
46[50:56]sts
12.5cm
40sts
6cm
20sts
3cm
8cm
13[14:14]cm
31[32:32]cm
6cm
E
-6K6X5
-10K6
RC36
RC94
-1K6X4
-2K6X5
-4K6
-6[7:10]K2
D
RC000
RC130
[142:
142]
40[41:43]cm
126[130:138]sts
C
-1K6X4
-2K6X3
-4K6
-6K6
RC000
RC366
[376:
376]
B
A
RC000
RC34
RC000
52[54:56]cm
166[170:178]sts

D1404 The One That Got Away Sweater

Pictured on Page 36

5, 80, 6000

Kathy Haynes, England.

102[112:117]cm Chest.

112[120:128]cm Chest.

BRAMWELL DuoMagic 100% acrylic yarn, 270 metres per 100g approx.
1 cone Teal = Col 1
1 cone White = Col 2.

40sts = 180mm 40Rs = 55mm OR 100sts = 450mm 100Rs = 138mm, measured over jacquard pattern.
40Rs rib = 50mm.

Jacquard patt as Diag 2 and with card(s) given *Tech 188*. Rib 2X1 as Diag 1 *Cast on 4*.

Page 3.

415g Size 107cm.

Duomatic and E6000 versions are not identical, although similar.
To make this garment with a cut & sew neckline, follow charts ignoring neck shapings, & cut these later. Or adapt the BACK Form Programme as foll:-
Enter figures as far as line **18**. On line **19** enter **38** instead of **166**. Continue to line **26**. Enter **0** here instead of **68**, to tell the computer that the adapted programme is completed at this line. **N.B.** These notes on adapting the programme apply **only to this programme** and not necessarily to any other programme(s) published in this magazine or in any other publication.

E6000 PROGRAMME

PROGRAMME : ENT	ALTER : ENT	CM? NO
ERASE : ENT	DIRECT : E→m : ENT	POSITION : ENT
CAST OM : 4 : ENT	DIRECT OK : ENT	PATT AFT R 0 : ENT
ALL ST PATT : NO	3 COL : NO	TO R/L - 0 : ENT
ST PATT A : • : ENT	ADD : NO	IN PATT AT R 0 : ENT
Read In card 1	KNIT TECH : 188	ĩ REP R 0 : NO : ENT
ALTER : NO	ENLARGE POS : ENT	ì REP ST 0 : NO : ENTALL
KNIT TECH : 188 : ENT	CM? : NO	ST PATT : NO
ENLARGE POS : NO	POSITION : ENT	ST PATT D : 188 : ENT
TEST : NO	TO R/L - 0 : ENT	ALTER : NO
ALL ST PATT : NO	IN PATT AFT R 0 : 40 : ENT	ENLARGE POS : NO
ST PATT B : • : ENT	ĩ REP R 0 : NO : ENT	ALL ST PATT : ENT
Read In card 2	ì RE R 0 : NO : ENT	FORM : ENT
ALTER : ENT	ALL ST PATT : NO	Enter Form Programme here for garment part to be knitted.
DIRECT : E→ш : ENT	ST PATT C : • : ENT	START CAST ON : ENT
DIRECT OK : ENT	Read In card 2 again	
ADD : ENT	ALTER : NO	
ADD WHAT? : • : ENT	KNIT TECH : 188 : ENT	
Read In card 2 again	ENLARGE POS : ENT	

A. CoCir as Diag 1 Col 1. K as chart.
Lks CX/CX SS 5/5 K 2Rs.
B. Set as Diag 2 & for St Patt A. K 2 Rs Col 1 2 Rs Col 2 as chart.
C. Set as Diag 2 & for St Patt D. K 2 Rs Col 1 2Rs Col 2 as chart.
D. Divide work. K Rt side first. K & dec as chart. K Lt side reversing shapings.
E. Dec & K as chart. CoF.

A. CoCir as Diag 1 Col 1. K as chart.
Lks CX/CX SS 5/5 K 2Rs.
B. Set as Diag 2 & for St Patt A, K 2Rs Col 1 2Rs Col 2 as chart.
C. Set for St Patt B, K 2Rs Col 1 2 Rs Col 2 as chart.
D. Set for St Patt C. K 2Rs Col 1 2Rs Col 2 Dec as chart.
E. Divide work. K Rt side first. Dec as chart.
F. Dec & K as chart.
Repeat for Lt side reversing shaping.

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

Arrange 149Ns for 2X1. Col 1. Place pusher under every N in WP on BB. Orange strippers Lks N/N SS 2.5/2.5 K 1R. Lks CX/CX SS 3/3 K 2Rs. Lks BX/N SS 3/3 K 30Rs. Push up empty Ns on BB. Lks CX/CX K 2Rs. Rack one place to Lt. Lks N/N K 1R. Lks GX/N SS 5/5 Black strippers K 4Rs. WY K 4RS. Lks N/GX K 4Rs Col 1. WY K 4Rs. N/N K several Rs WY & rel.

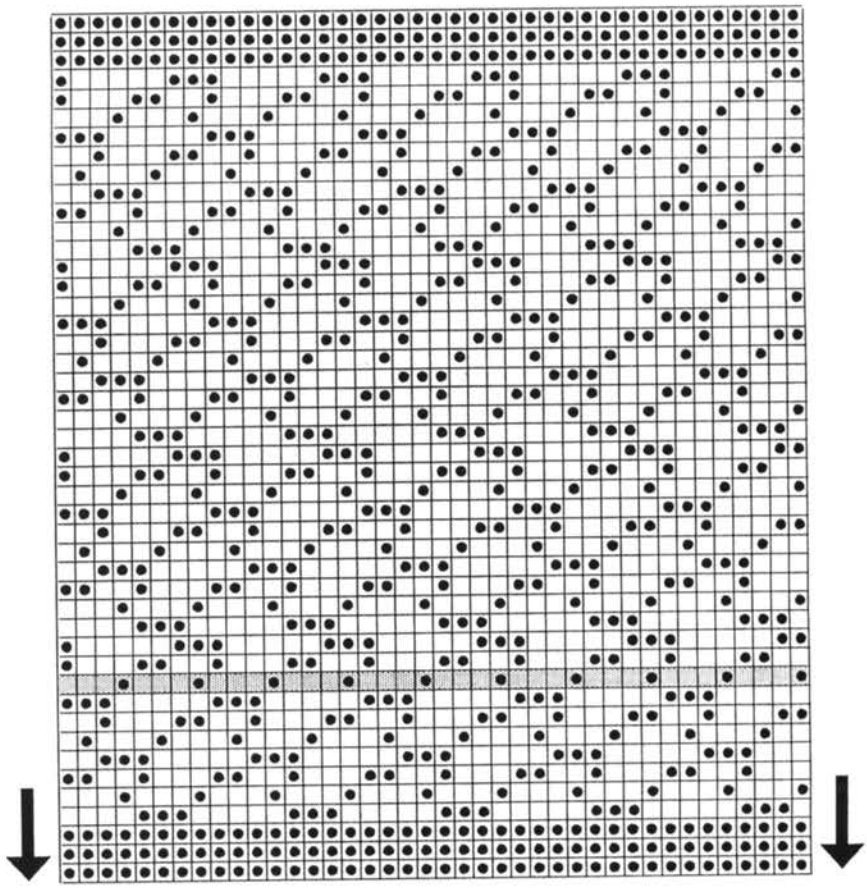
	102cm	112cm	117cm
1	55	55	55
2	180	180	180
3	A	A	A
4	B	B	B
5	124	133	142
6	102	112	117
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	139	139	139
12	38	38	38
13	124	133	142
14	102	112	117
15	**	**	**
16	59	60	61
17	67	68	69
18	***	***	***
19	166	166	166
20	38	40	42
21	3	3	3
22	3	3	3
23	3	3	3
24	3	3	3
25	3	3	3
26	68	68	68
27	185	185	185
28	131	131	131
29	190	190	190
30	130	131	132
31	0	0	0

Block & steam all parts to size & shape. Make cut neckline if using this method. Join shoulder seams. Attach neckband backstitching through open loops of envelope to outside of garment unravelling WY as you go. Slip stitch second envelope to inside of garment unravelling WY as you go, enclosing neck.

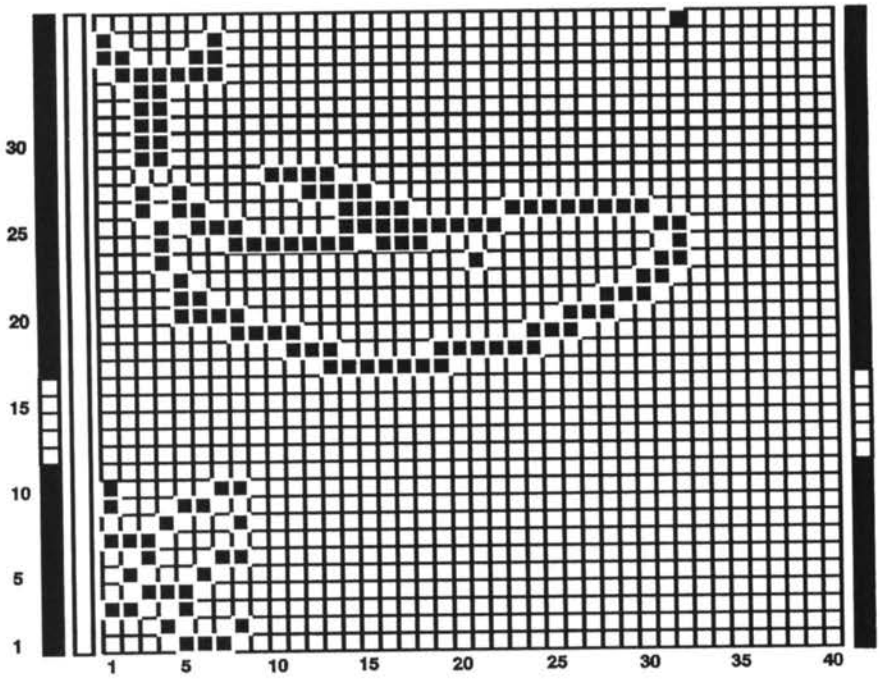
Sew in sleeves. Join side & sleeve seams. Give final light steaming.

	102cm	112cm	117cm
1	55	55	55
2	180	180	180
3	A	A	A
4	B	B	B
5	124	133	142
6	102	112	117
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	139	139	139
12	166	166	166
13	124	133	142
14	102	112	117
15	**	**	**
16	59	60	61
17	67	68	69
18	***	***	***
19	71	71	71
20	185	185	185
21	131	131	131
22	191	191	191
23	130	131	132
24	17	17	17
25	135	135	135
26	11	11	11
27	38	38	38
28	38	40	42
29	3	3	3
30	3	3	3
31	3	3	3
32	3	3	3
33	3	3	3
34	0	0	0

	102cm	112cm	117cm
1	55	55	55
2	180	180	180
3	A	A	A
4	B	B	B
5	64	67	71
6	29	30	32
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	139	139	139
12	38	38	38
13	96	100	111
14	43	45	50
15	**	**	**
16	43	44	45
17	48	47	50
18	***	***	***
19	0	0	0



ABOVE:- DECO CARD 1 FOR ST PATT A
BELOW :- BOTTOM READER CARD 1,
UPPER READER CARD 2



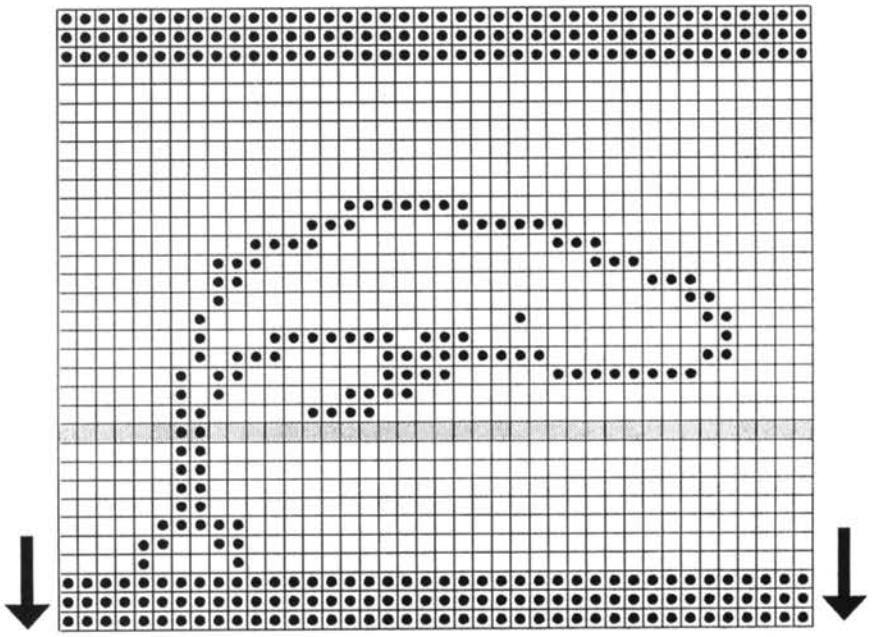
DUOMATIC ONLY SPECIAL INSTRUCTIONS

When knitting Deco Card 2 for St Patt B, place reader with Lt edge under N 20 Rt.
Place positioning pins above each edge of reader, 1 pin to right of knitting, 1 pin under N20Lt and N60 Lt.
This will K the fish as two motifs, K once through card.

Remove card & replace with card 3 for St Patt C.
Replace reader under centre of bed.
Place position pins under each end of reader & 1 pin at outside Rt of knitting.
Knit once through card.
This will give one isolated motif in centre.

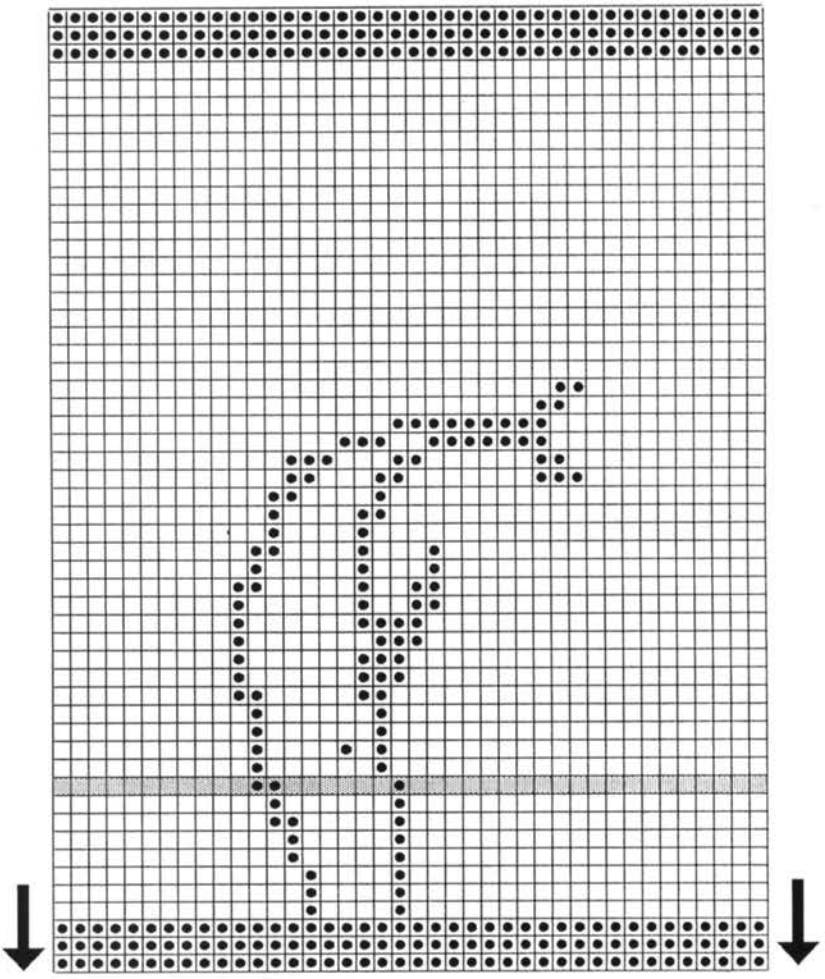
After completion of St Patt C, arrange all FB pushers in straight line in lower position.
This is the equivalent of St Patt D.
Cont to K as Diag & as chart in 2Rs each col to end.

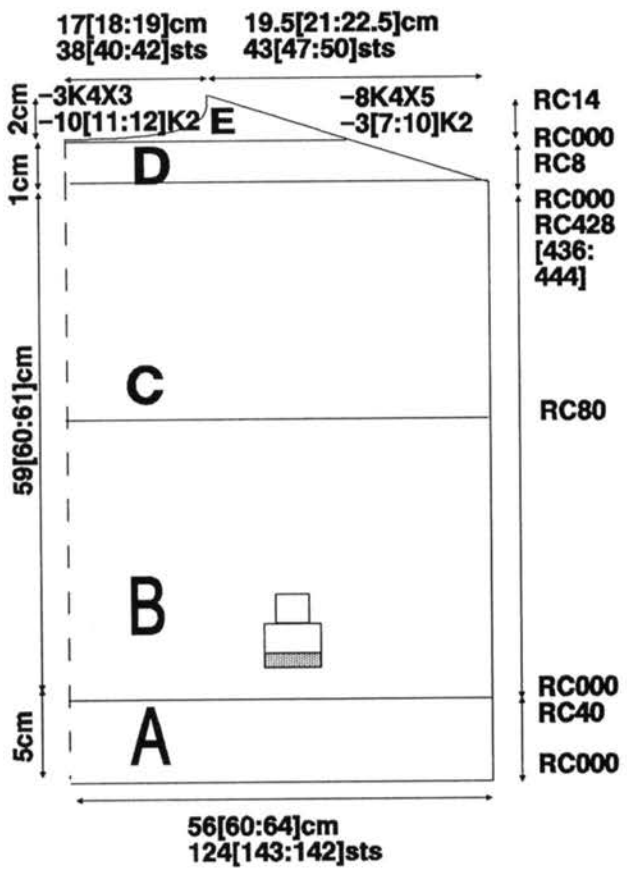
For sleeves set as "After completion of St Patt C" etc. in above paragraph. Knit sleeves in this St Patt throughout.

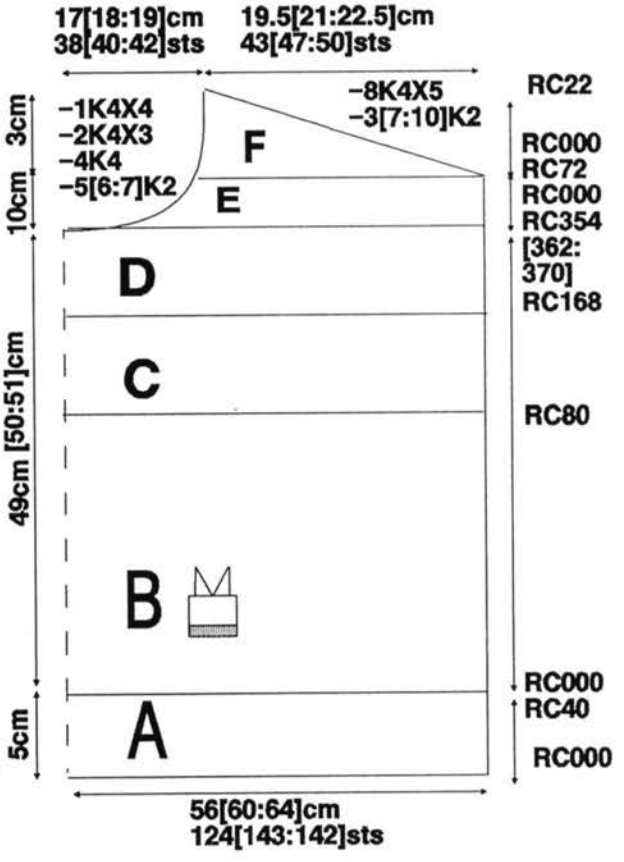


DECO CARD 3 ABOVE

DECO CARD 2 BELOW







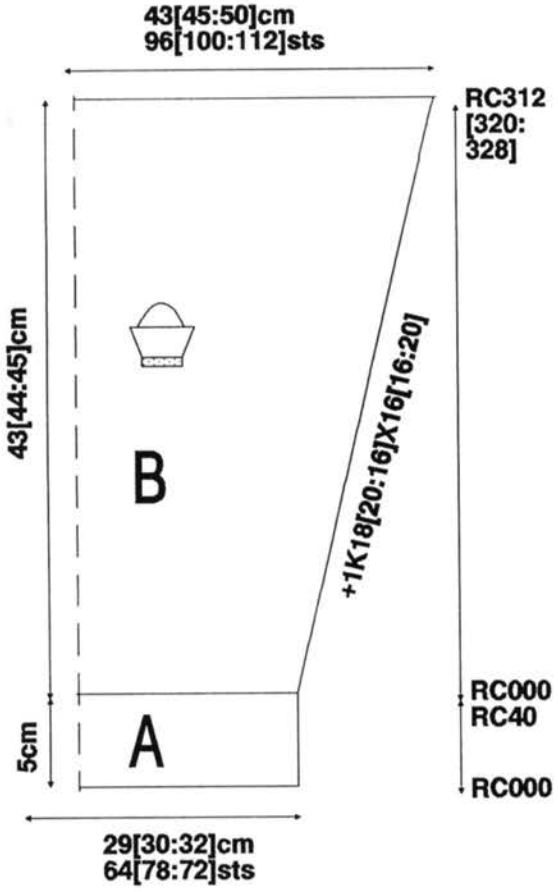
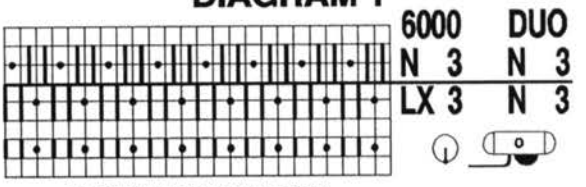
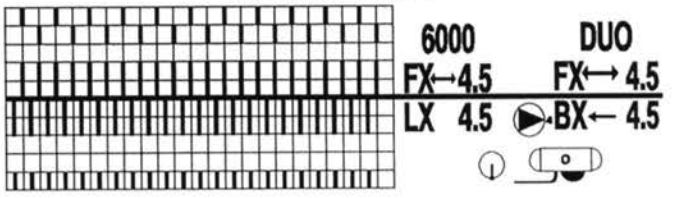


DIAGRAM 1



FB PUSHERS 6000 ONLY

DIAGRAM 2



DUO ONLY
St Patt D as Diag 2 but without Deco

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FOR THE SIGN OF THE "DOG"

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—•—
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—•—
ORIGINAL BRUSHED TAHITI
—•—
LINEN & COTTON
—•—
MAGICOLOR
—•—
DE-LUX BRUSHED
—•—
NEON
—•—
LOOPY-LOU (CHUNKY)
—•—
ARAN (CHUNKY)

All patterns from Book No. 14
Denys Brunton's Designer Yarns
Duomatic Collection.

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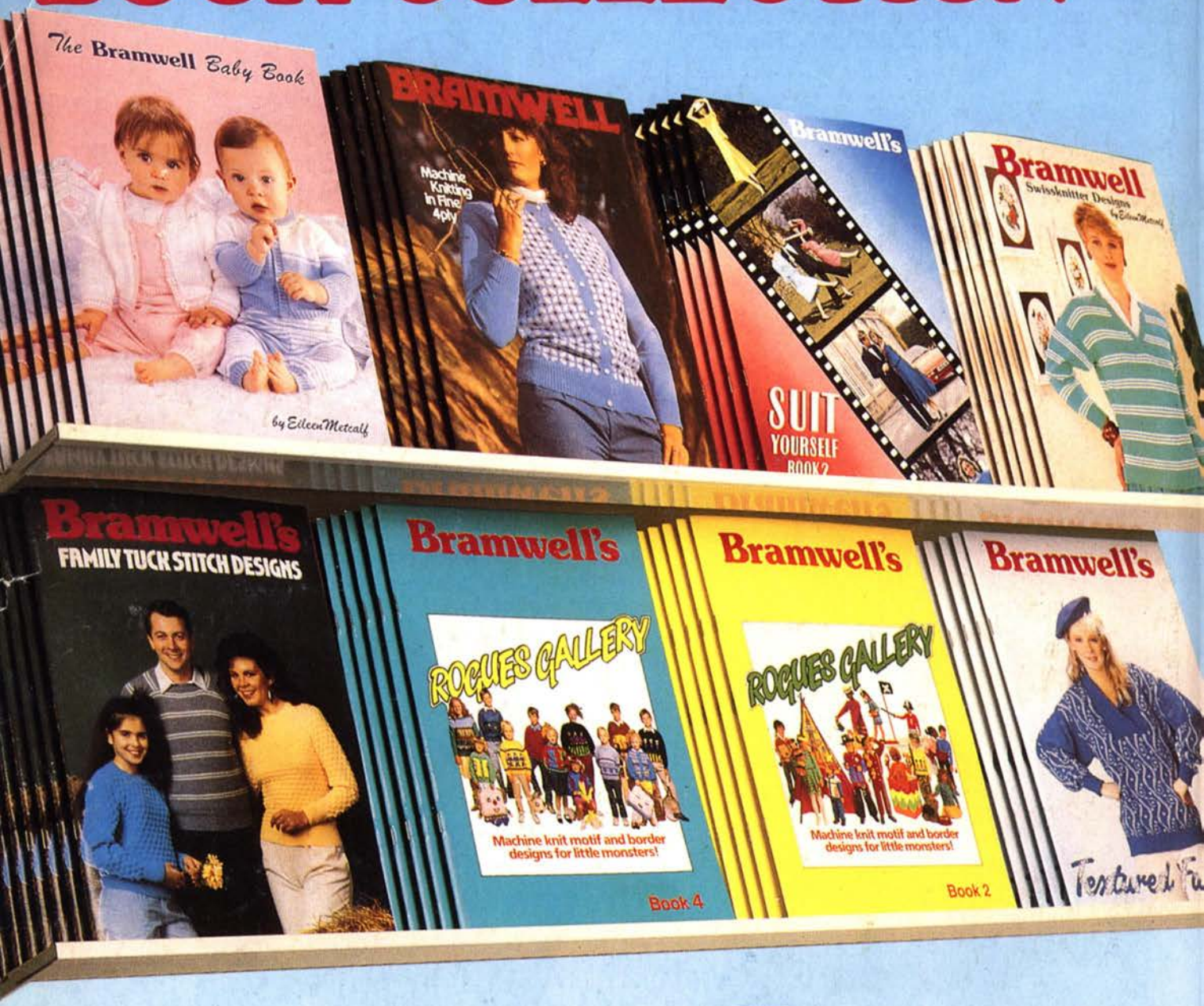

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