DUET

INTERNATIONAL
THE magazine for
PASSAP & PFAFF
Knitting Machine Owners

Articles
Patterns
Letters
Hints
Tips –
Just for
Passap
System
Knitters

Number 15
Summer 1993

If you've waited for the perfect iron, more power to you.

At long last, ironing has a new wrinkle. It's called the Passap Steam Disk Iron®. And with its separate iron and steam station concept, it's a powerful idea whose time has finally come.

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PASSAP®

SETTING THE RECORD STRAIGHT

Dear Readers

There are always rumours and gossips and usually, most of us pay very little attention to this type of thing. Normally, we wouldn't even dignify this type of thing by acknowledging it's existence, but occasionally, when this becomes obviously malicious and vindictive, a response is necessary. This is one of those times.

As readers know, George le Warré suffered several months of ill health in the latter half of last year and first half of this year, following a heart attack. It often takes a considerable time to make a full recovery in these cases, as George has found out, and many of you probably know from personal experience, or that of family or friends. His absence from the knitting scene for the last year has been on cardiac specialist advice. He most certainly does not have any terminal illness, as some people appear to enjoy relating to anyone who is gullible enough to listen.
Duet International is also in a very healthy state. It is not about to go bankrupt, does not have any debts, nor has it even been sold to a foreign company. (These few are just a selection from the many stories we have heard regarding the magazine and George). We are not particulary worried for ourselves by these tales, as we know they are untrue, but many readers have written or telephoned with concern both for George and the magazine. So our message is - George & Duet doing very well indeed thankyou!
Ultimately of course, the only permanent damage done is to the persons spreading rumours, when it is discovered that their stories are just that - stories!

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 available. The first of these are:-

"Drop Shoulder Form Programmes"

"Square Set In Sleeve Form Programmes"

The size range is 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 pages. The programmes have been specially produced for Electronne Press & Publishing.

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

§§§

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

§§§

CONTENTS

EDITORIAL

PATTERNS

! 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)
6, 80, 8000

8000 ONLY

alt	alternate	K/K	
approx	approximate(ly)	Lk(s)	
BB	back bed	Lt	
beg	beginning	mm	
circ	circular (tubular)	N(s)	
cm	centimetres	NWP	
CoF	cast off (bind off)	opp	
Col 1,2,3,4	colours 1, 2, 3, 4,	P	
CoN	Cast on	pos	
cont	continue	psh	
dec	decrease(s)	1/4P	
Diag	diagram	RC	
FB	front bed	rk	
ff	fully fashioned	R(s)	
foll	following	rel	
g	gram(s)	Rt	
inc	increase(s)	SS	
K	knit	str	

every needle rib
lock(s)
left
millimetres
needle(s)
non-work position
opposite
purl
position
pushers
transfer position
row count reads
rack
row(s)
release
right
stitch size
straight

st(s)   stitch(es)
stst   stocking stitch
trans   transfer
WP   working position

CoCir   Cast on with circular rows. (Tubular cast on)**

CoRak   Cast on with racking**

**For instructions on these cast-on methods, please see your instruction manual.

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.

Bob Pitcher

for PASSAP USA

Creation 6 Computer paint program software, for knitting design patterns, used with the Passap and Pfaff Knitting Machines, has a wonderful built in feature for using a scanner to establish your design from a paper source. Now that is certainly a full sentence worth of words. Creation 6 is IBM compatible software based on Cybernetics Dr Halo paint program. With Creation 6 you design patterns that can be downloaded to the E6000 computer console. In the "design a pattern" screen you can select color for each needle and every row, one pixel at a time. For a creative person and a small design this is an easy task. If you are trying to copy a picture for your design and attempting to color in each pixel the task can be awesome. Enter the use of a scanner to import that picture and you have turned awesome into easy.

Creation 6 works best with Hand Scanners. Full page scanners, such as the HP ScanJet, can be used but there are original image size limitations with full page scanners. For ease of use and flexibility the Hand Scanner is best suited to work with Creation 6. There are several manufactures of Hand Scanners that are supported by scanner drivers in Creation 6. Of these are three brands that are still readily available, DFI, Marstek (Mustek) and Logitech. For the Logitech you will need version 1.3 of Creation 6.

All supported Scanners will work directly in the Creation 6 program. When you click on the Creation 6 Scanner ICON the Scanner will light up and allow you to scan your image directly onto the Scanner White page that will become part of your Visual Drawing page. The Visual Drawing page (180 pixels by 154 pixels) with the ICONs on the left and bottom, is replaced with a Scanner white page at the left of your computer screen. At the end of your scanning this Scanner White page disappears and the scanned image shows up on the Visual Drawing page.

As a foot note, you should have run SETCREA and established a Virtual Page of at least 300. I recommend a Virtual Page of 350 to 450 if your computer basic RAM memory can handle this size. Never stay with the Passap default of 250 on the Virtual Page. With a taller Virtual page you have more room to draw and more room to scan. Also, when you run the SETCREA program from the "A" disk drive you select #8 for the DFI, #11 for the Mars, or #26-28 for the Logitechs. The DFI and Logitechs should be set for 100dpi, and the MARS should be set for 200dpi. This allows you to scan the largest image possible based on the limitations of Creation 6, when the scanner dpi switch is set for that lower number. Using a 100dpi switch setting on the Mars, when it does not allow that number at SETCREA setup, will cause a split screen image on the Scanner white page.

Adjusting the dpi switch on the scanner, when you scan, overrides the software setting, for any of the four positions from 100 to 400, and will make a difference on the size of the image you can scan and the size of the image you will see on the screen after scanning. An initial SETCREA software setting of 400 will not allow you to use 100-300 at the time of scanning, but an initial software setting of 100 (200 Mars) does allow you to use 200-400 when you scan. As with many things in life the more you play and/or experiment the more you will learn about the size of the original image that can be successfully scanned.

Line art, black on white drawings, text and other images should be scanned with the scanner select switch set to "TEXT". Photographs or images that have a gray scale tone can be scanned in any of the three "PHOTO" settings, small dots. Again, experiment to see what you get and then make some notes to use for future scanning. Adjust the Light-Dark knob to end up with a scanned image that has just the right detail for what you find pleasing.

Use a metal guide bar for a nice stable movement of the scanner. Practice the rolling motion and make sure it is smooth. Your desire is to scan in the image to appear in Creation 6 as it did on the page you scanned it from.

Your original paper image size should be no larger than 4" wide and 6" tall or 10cm by 15cm. If you stay with 3.5" by 5" (90cm by 130cm) or smaller, you will have the most success with your scanning experience in Creation 6. It is possible to be longer, up to 14", but you need to read about using the "Scan a section of a page" description under ICON #3 below.

The Creation 6 manual does not detail the use of scanners so the following may help you understand the POPUP menu when you select the scanner ICON with the right mouse button. In our first edition Creation 6 Manual the information for scanning starts on Page 89. You may want to open the Creation 6 manual and make some notes on these pages so that you can get the maximum benefit from your scanner.
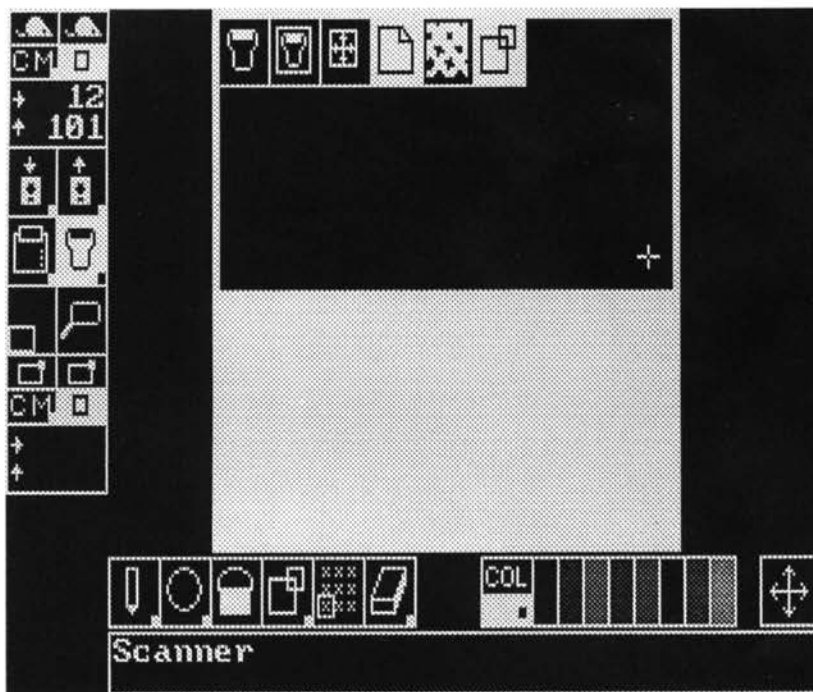
Fig. 1

We draw an assumption that you have set your dark light scanner control properly after you have experimented with the scanner. You have the dpi setting on the scanner in the 200 position for a Mars and 100 for a DFI or Logitech, and you have the Picture/Text switch on the text position.

Contrary to what is stated on Page 89, you will seldom use the 'left mouse button click' on the scanner ICON in the left screen side collection of ICON's!!
See Fig 1.
Use the 'right mouse button click' on this primary Scanner ICON, to get the "six ICON" drop down sub-menu that appears on Page 90 or pictured above. Label these ICONs number 1 to 6 starting on the left. As with all sub-menus the original ICON, #1, is repeated on the extreme left, therefore clicking on this large scanner will return you to the original primary scanner ICON, in the two column group at the left of the main screen, and this is the proper way to close out a POPUP menu to execute actions you have set in the POPUP menu.

Here is a small reminder, if you are not aware, that with a white background ICON the procedure is turned on, when the ICON has a black background, the procedure is turned off. ICON #4 and #6 can be toggled on or off with the 'left mouse button click'. The default is for #4 and #6 to be on with a white background.

The smaller scanner ICON, #2, in a box, second position in from the left, allows you to define a rubber band box on the working screen in which you will scan your image. This is very helpful if you want to maintain work in progress on your main screen and add a scanned image to a rubber band box defined location on the screen. This way you will not scan in a new image onto your existing main screen and cause some valuable work to be erased. The explanation of this option on Page 91 is fine. Don't forget to make your rubber band box before you give a second 'left mouse button click'. Even with a blank screen, the rubber band box scanning method is useful in establishing the scanned image size if you do not want to enlarge or reduce from a full screen image.

The #3 ICON, referred to by Passap as "Scan a section of a page" looks like two "crossed dumb bells". Their reference indicates this function is only good for Page scanners and we
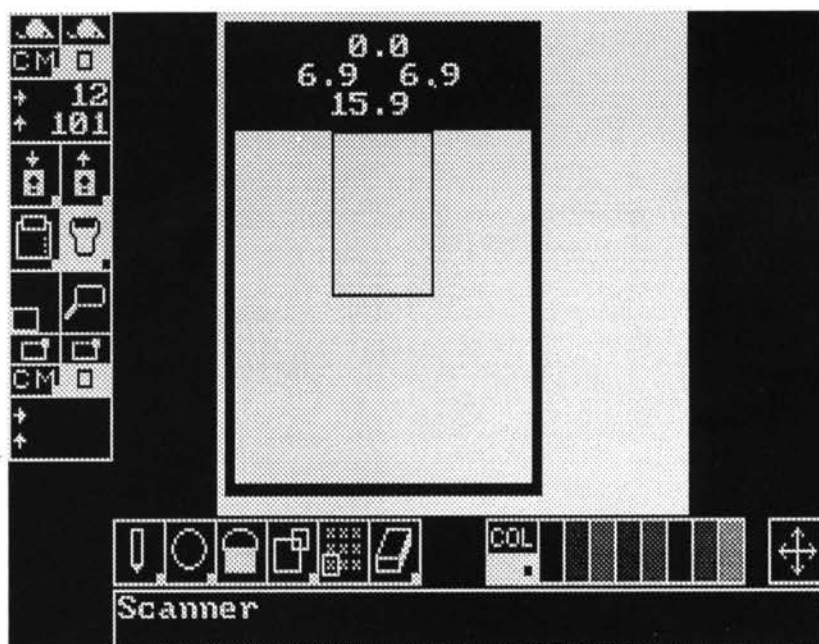
Fig. 2

should all be dumbbells for not learning the tremendous value this lone ICON can be for Hand Scanners. Click a 'left mouse button' on this "Page Section" ICON.
See Fig 2.

A new window appears with some numbers above, and a new white page with a "variable" box attached to the top of the page just below the numbers. Move your mouse up and down and watch the box get bigger or smaller. As the box gets smaller the number above increases and as the box gets bigger the number above decreases down to "0". Do some experimenting in this "Page Section", in combination with the #6 ICON explanation below, and you will find that you can Scan a full 105 millimeters, 4 1/8" width of the scanner as well as up to 14" of scanable object. Also, depending on how you vary the box, you will change the aspect of the original scanable object. You can play like fun house mirrors, and squash or elongate the image. There is a direct relationship here to the length of scanning and a centimeter reading for the page length. This is a complex formula and it is better to just adjust the number from the default 15.9. Make the number lower, around 14.5, and you will shorten the scanned image. Make the number higher, around 20.0 and you will lengthen your scanned image. What you do with this feature will greatly depend on what the original image is like and what the image you want in Creation 6 to be like.

The page with the upper right hand corner turned down, ICON #4, is for black white reversal. Interesting effects can be obtained with this turned off, creating the black white reversal. Remember that if you have a selected color other than black, in the "COL" box at the screen bottom, you will be reversing between white and this color instead of black.

The #5 ICON "Shades of gray", looks like square holed Swiss cheese. With the Logitech 256 scanner, you can switch your scanner off of "text" to one of the three Picture scan modes and turn this ICON off with a 'left mouse button click'. You will not see
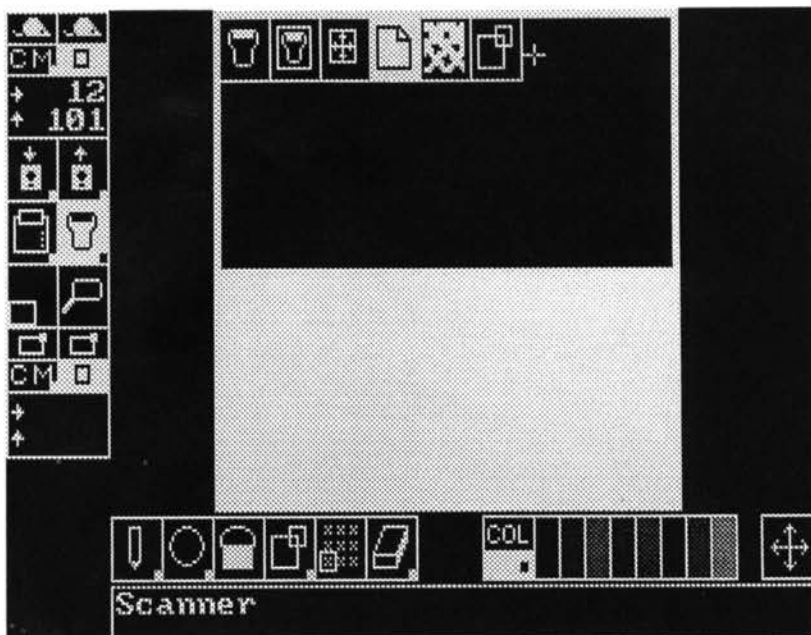
Fig. 3

a background color change. You can create very interesting gray scale effects with the scanned image. This ICON only works with true gray scale scanners and only by experimenting will you find advantages for you with this feature.
See Fig. 3

The final ICON #6 is the least understood. This "Reduce/enlarge" ICON has a Passap warning that you will get a BOX Fault message if your scanner switch is not set to the dpi setting you selected in SETCREA. Don't believe this as I have never encountered it with Hand Scanners. With this ICON on (turned white) you will only be able to scan an image about 2" square, or smaller with the dpi switch set at 100. Turn this ICON off (make it black) with a 'left mouse button click' and you will be able to scan a very large image at the 100dpi setting, roughly 4" wide by 6" tall. Set 200, 300 or 400 dpi on the scanner switch and scan a smaller section but with greater detail. Set 100 on the Mars and you get a double image. The only caution is to set the dpi switch before you turn on the scanner. Don't change the switch setting in the middle of scanning or after the scanner light has come on.

In all uses of ICON's #3, #4, #5 and #6 you will need to go back to ICON #1 or #2 with a 'left mouse button click' to activate the scanning operation. Read the computer screen Message box at the bottom, and click one more 'left mouse button click' to get to the SCANNER white screen, which appears on the left side of the monitor, with all of the other main screen ICON's gone. Roll the scanner toward you across the image and if you have not reached the bottom of the SCAN screen you can break off the scanning by holding down the keyboard Ctrl Key and hit the Break key followed by the scanner scan button quick click. The screen will say "user abort". This break-off method works with the DFI and Mars but not with the Logitech. With Logitech you must scan a full page to complete the scan cycle, so just keep rolling the scanner until the Scanner White screen closes.

Use and experiment with various combinations of these scanner drop down ICONs to get the maximum benefit from your Hand Scanner.

EILEEN METCALF

DOUBLE BED TUCK FABRICS ON DUOMATIC MACHINES

We have seen many more double bed tuck garments for the Passap/Pfaff machines in recent years than in the past and, I feel the reason for this is that it is much easier to experiment on the E6000 machines than on the Duomatics. Punching out a Deco card which may or may not work is a little daunting, but now Duomatic owners are profiting from the experiments. The E6000 has many built in double bed tuck stitch patterns and I have converted some of these for you and made cards for you to copy.

The normal setting for this work is:-
Back Bed N, no pushers required.
Front Bed AX and a pusher required for each working needle. Sometimes you will have an arrow key in work on the front lock, most often the left one. The Deco can be set to 2 or 4, but for this article it was set to 2 for all samples. We shall be looking at the Deco 4 setting next time.

Yarns Used
I have experimented with several yarns and have found the following useful.
Forsell 3 ply machine washable pure wool.
Forsell Scirocco
Bramwell DuoMagic
2 ends 2/30's yarns

Stitch Size
Stitch size three and a half on both locks worked well for all my samples, but my machine does knit fairly loosely, you may need to tighten the stitch size by a quarter on your ma-chine. Do not be tempted to make the fabric too loose, or you may find that it will grow and grow and grow and ....

How Is The Fabric Constructed?
Because the back lock is set to N, the back bed will knit every stitch every row. The front lock is set to tuck, (AX). Only the needles in working position will actually knit when the yarn gets to them. Those with a pusher in the down position, (rest po-sition), when the yarn gets to them will tuck. The result is that the back bed knitting makes little bobbles when it continues to knit when the front bed needles are tucking. Con-trary to most Passap/Pfaff knitting, the right side of the fabric is away from you as it emerges between the beds. What you see facing you is the wrong side of the fabric.

Did you notice that I said "the needles which are up when the yarn gets to them will knit"? If there is no arrow key in work on the front lock, the pushers will remain in the same posi-tion as you take the locks across. On the contrary, if the left arrow key is depressed when you stop at the right and look at your pushers, you know that they will have changed places by the time the yarn gets to the, (when you take the locks across).

Put an extra needle in work on the left edge of the knitting on the back bed. This ensures that the end needle is always a knitting needle and not one which tucks.

May I put in a word of warning for those of you who are not familiar with double bed tuck knitting? Double bed tuck fabric is less stable than many other fabrics. When you have knitted your fabric, play with it, stretch it in all directions, then leave it to rest for twenty-four hours before measuring. If it is very stretchy, you may not need as much "ease" on the garment as you would allow for other fabrics.

E6000
I have included the stitch pattern number and knitting technique for the benefit of the E6000 knitters who may like to make these fabrics. If you have the Creation 6 chip fitted in your console you may need to change the knitting technique used to 138 in-stead of 137, and 137 instead of 138. The deco card numbers and the left arrow key column apply only to the Duomatic machines.

Duo 80
The Deco cards printed here each have a number. These numbers relate to the samples, they are NOT the Deco card numbers of the cards which come with your machine. You will need to purchase blank cards and a card punch. The last column tells you when to use the left arrow key on the front lock.

See table overleaf

SAMP NUM	E6000 PATT	KNIT TECH	DECO CARD	LEFT ARROW KEY
1	1011	137	1	No
2	1016	138	2	Yes
3	1021	138	3	Yes
4	1124	138	4	No
5	1129	138	5	No
6	1130	138	6	No
7	1136	137	7	No
8	1136	138	8	Yes
9	1138	138	9	Yes
10	1146	138	10	Yes

DECO CARD 1

If you need to knit a garment quickly, or are knitting for charity, double bed tuck fabric is the one to use. Because there are no pushers on the back bed it is not necessary to open the blocking rail to take out a pusher when increasing. Just put an extra needle in work on the back bed. On the front bed it is necessary to bring an extra pusher into work. If there is no arrow key in work, then place the pusher in the up, (working), position. If there is an arrow key in work, then place the pusher in the down, (rest), position. This will ensure that the needle knits. You can produce garments very quickly using double bed tuck knitting.
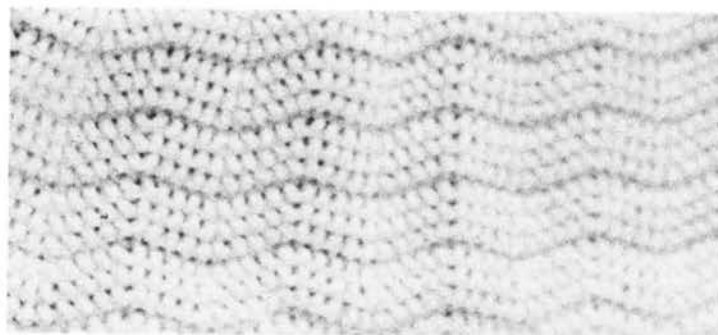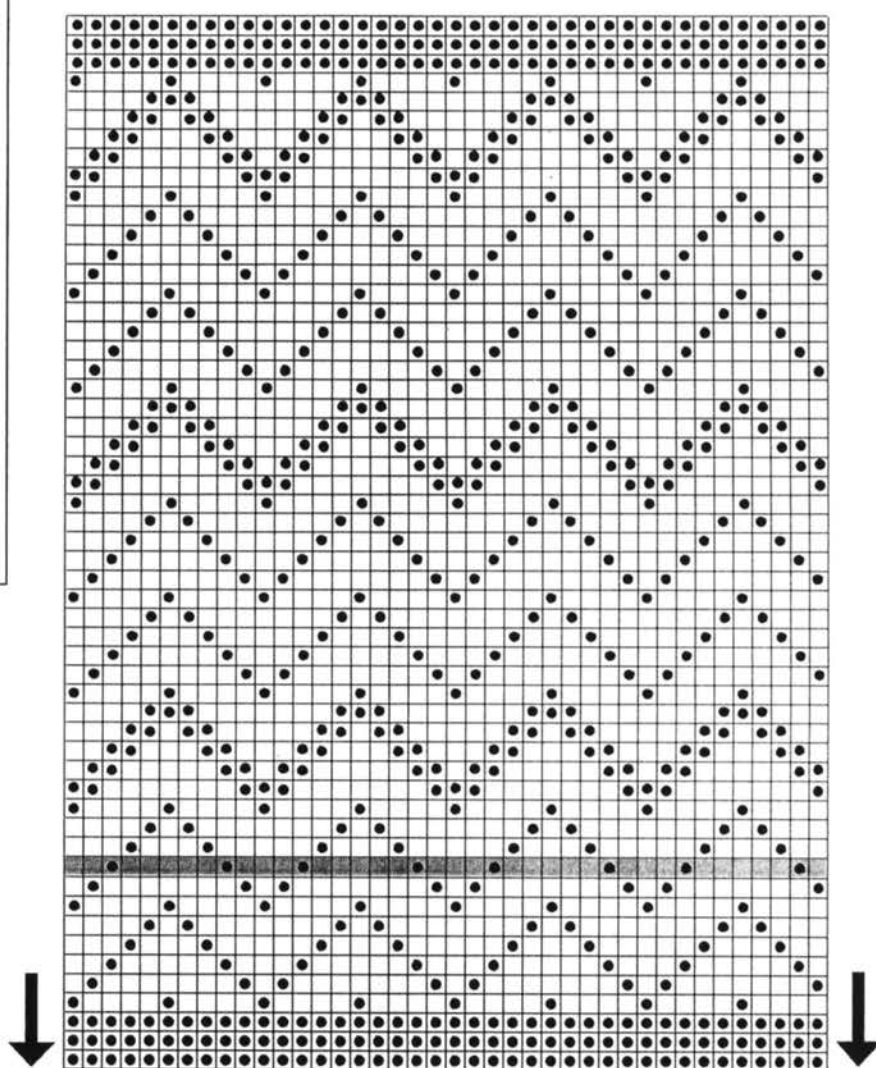
SAMPLE 1

DECO CARD 2
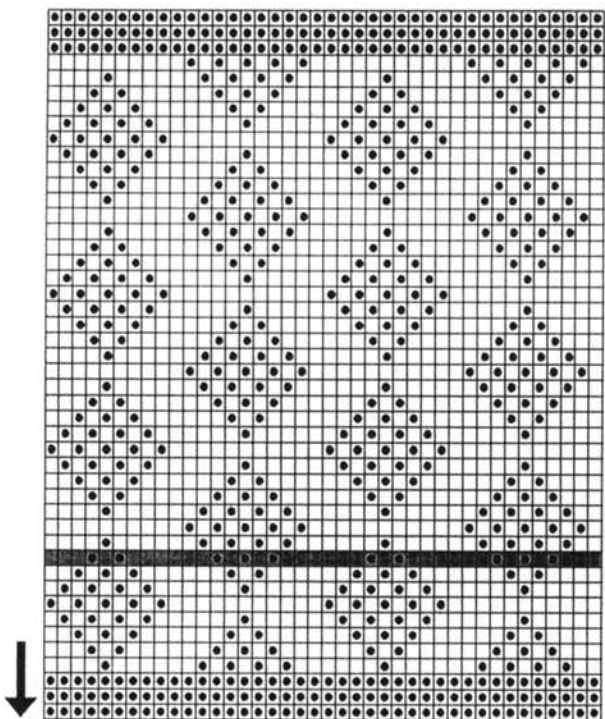
DECO CARD 3
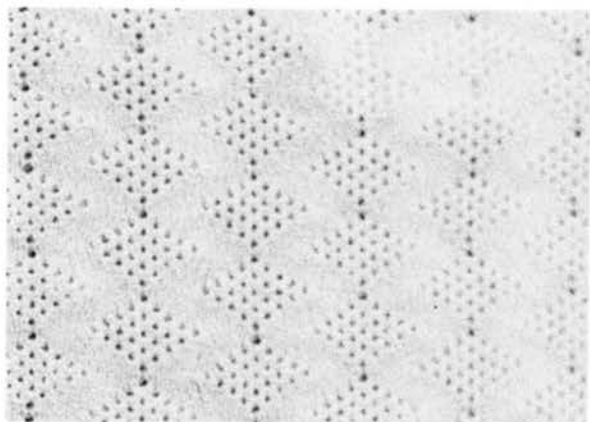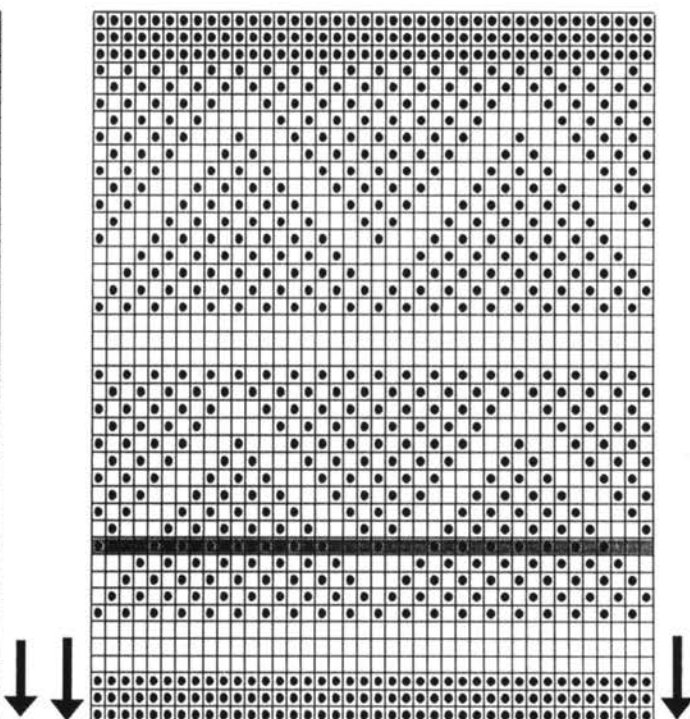
SAMPLE 2
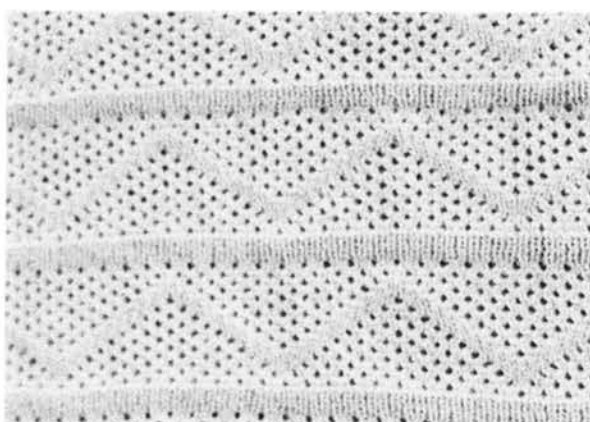
SAMPLE 3

DECO CARD 4
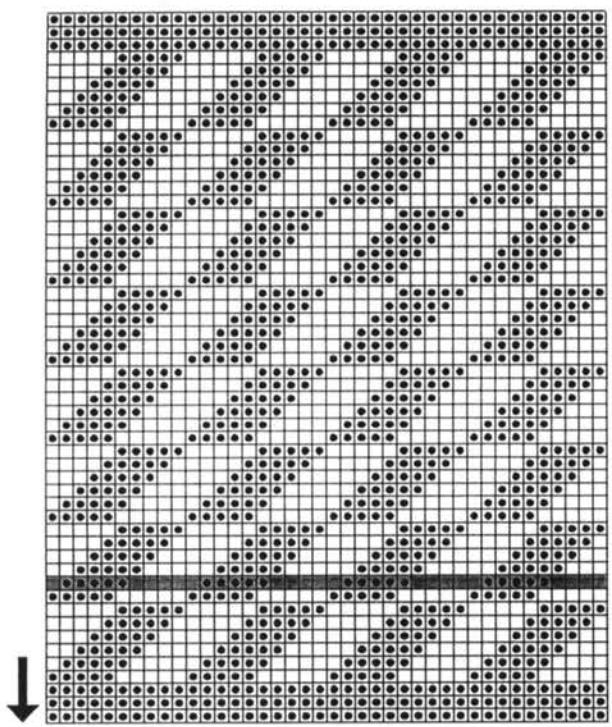
DECO CARD 5
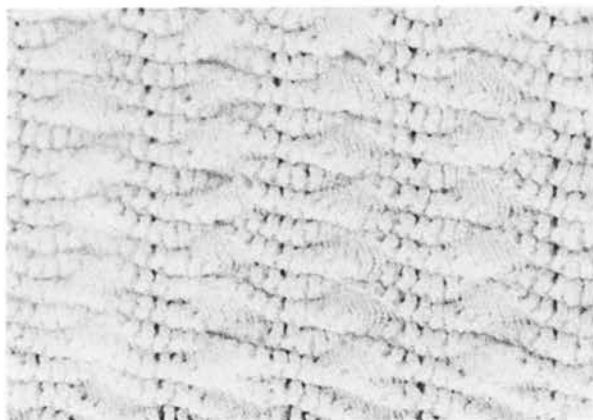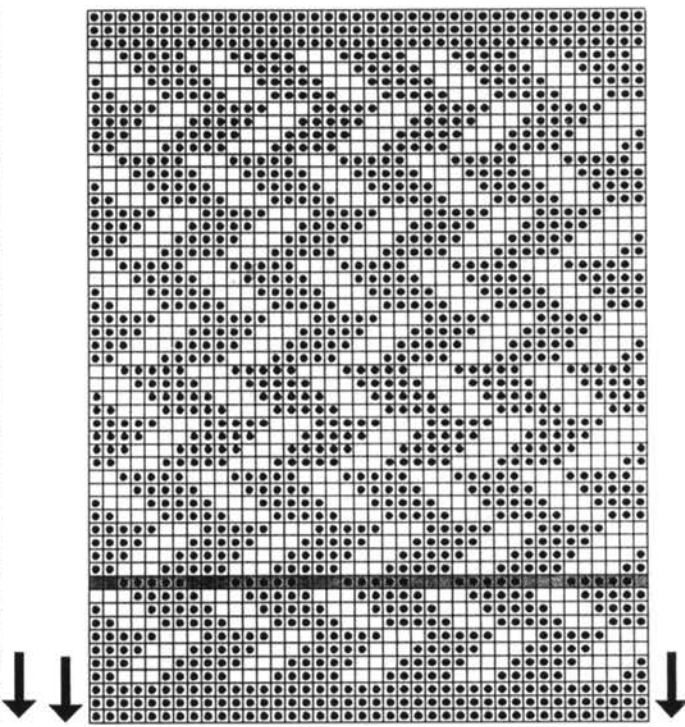
SAMPLE 4
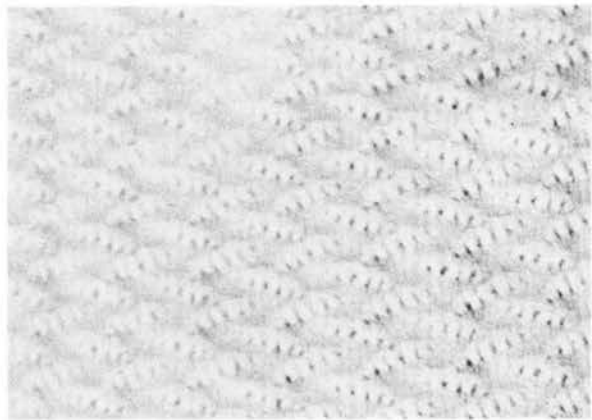
SAMPLE 5

DECO CARD 6
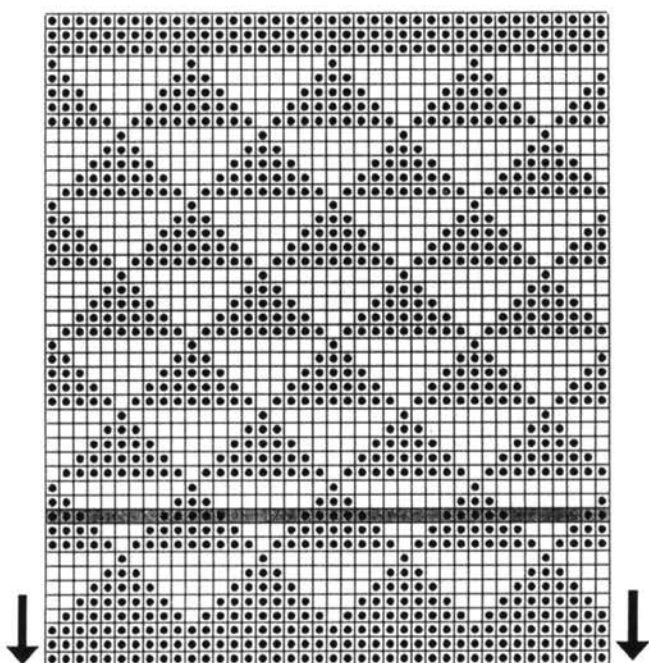
DECO CARD 7
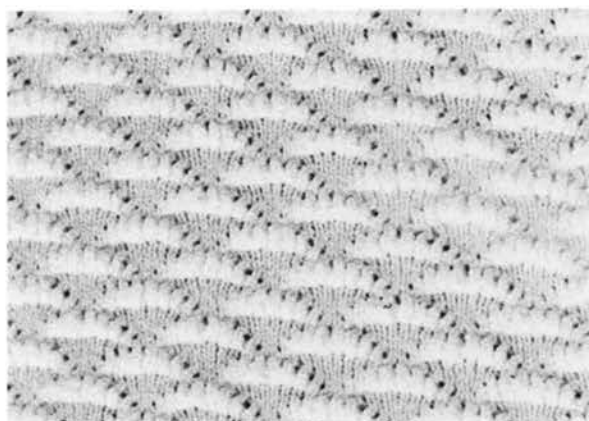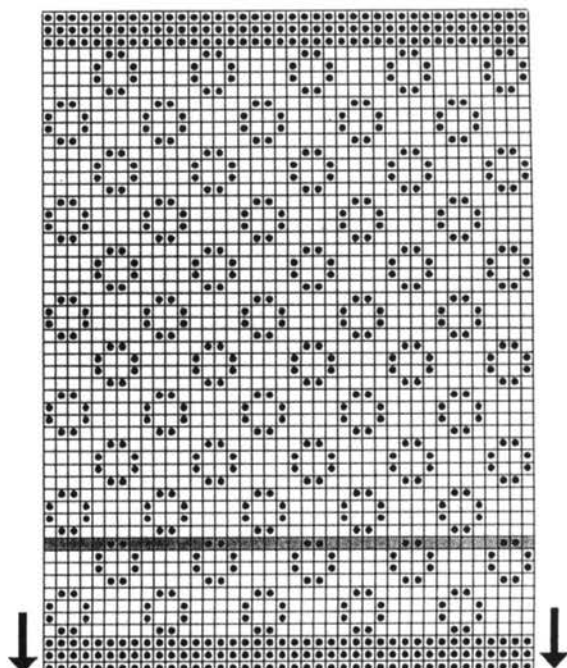
SAMPLE 6
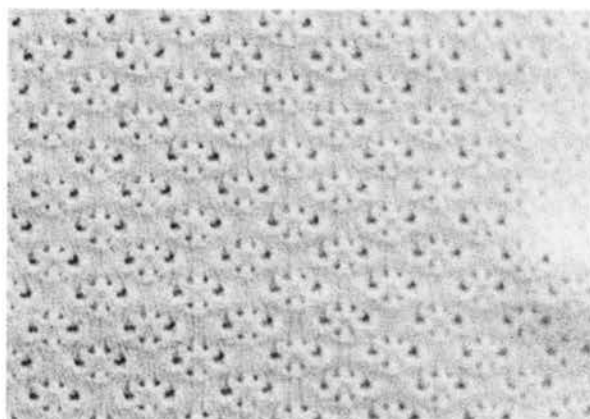
SAMPLES 7 & 8

DECO CARD 9
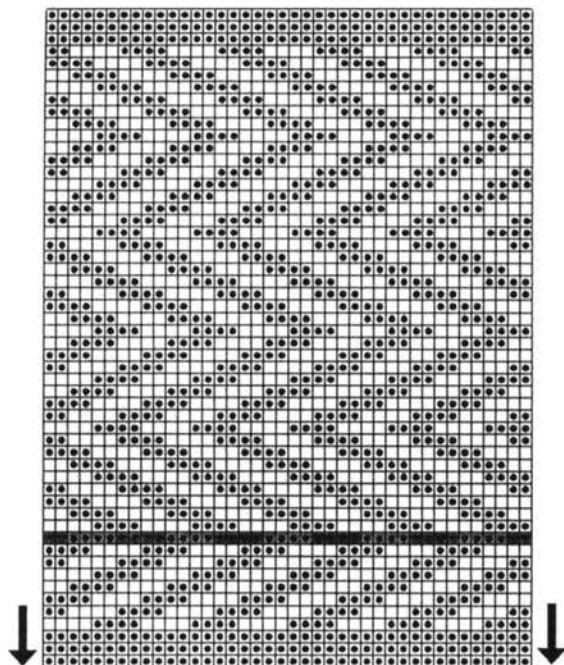
DECO CARD 10

SAMPLE 9

SAMPLE 10

PAT COULSTON

A knitted skirt in Longstitch, using Dressmaking techniques.

This issue's subject is for all Duomatics and combines dressmaking with knitting. (The fabric can also of course be knitted on the E6000).

Yarns

Choose a 2ply or fine 3ply (2 x 2/30's) which will look good when steam pressed. Many yarns can be tried and good results achieved, ie, Bramwells "Artistic", Yeoman "French Crépe" or a fine cotton is ideal.

Working Out The Best Stitch Size To Use

To experiment, you will need to make a "Tension Strip" (not a swatch yet). Thread up and in a contrast colour, cast on over about 20 needles (both beds) and knit a few centimetres.
Set to **CX/N**. Start at a highish stitch size but have the setting on the back lock one whole size higher* than on the front lock and knit 10 rows.
The size is higher on the CX rows or the fabric will "roll".

Knit 2 rows contrast colour. Take the stitch size down by one place both beds, and knit 10 rows. Continue like this, knitting 10 rows in each descending stitch size, until the knitting becomes a bit stiff. Then remove the work from the machine.

"Finishing" The Fabric

The finished work will need treating, ie:-
"Steaming" is when the steam iron hovers over the fabric, allowing the steam to penetrate it, but NOT allowing the iron to touch the fabric.
Steam Pressing has the iron on full steam, but it does touch the fabric. The action is not quite like ordinary ironing, as you need to be slower and more deliberate.

Stretch the strip lengthways, lay it flat and steam it. Then "steam press" it. Examine this little strip, and see which piece you like best. It needs to be firm without being boardlike. Note also that on first glance, the fabric may seem like an ordinary every needle rib, but is actually a much firmer and more dense fabric, and the two sides are quite different. One side the stitch is "flat" whilst the other side the stitch is shorter and more attractive.

Knit The Tension Swatch

Having chosen the stitch size you require, (and remember do make a careful note of it - it is so easy to think you remember, then get it wrong!!), make a tension swatch over 100 stitches, and knit 100 rows.
Stretch this swatch lengthways and if possible, let it rest for a couple of hours.
Lay it flat, and steam it, then steam press it, thoroughly.

You now select a printed dress making pattern (or make your own) that is recommended suitable for "knitted fabric". One that I have used recently is Butterick 4869 skirt pattern.
Examine the pieces enclosed. This one had 4 - front, two backs (joined back centre) and waistband.

Lay the pieces out on a table or floor, as we now need to work out how many stitches we need to cast on and how many rows to knit to make our fabric. I knitted three pieces separately, and got the waistband out of the excess pieces. (Like using the left-over pieces. (Like using the left-over pastry made for the quiche to make jam tarts!!).

Method Of Estimating For Fabric

Example
Tension swatch - 100 sts = 44cms cms and 100 rows = 13cms.
100 divided by 44 = 2.3 (to nearest whole number).
Therefore **2.3 stitches to 1 cm**
100 divided by 13 = 7.7 (to nearest whole number).
Therefore **7.7 rows = 1cm**
So, all I need out of this bit of maths is the **2.3 for the stitches** and **7.7 for the rows**

Measure the back length from the pattern, allowing about 10 cms extra width and length (too much is better than not enough!).

Suppose the width of the paper pattern is 30cms, plus the extra 10 cms, = 40 cms.
40 x 2.3 = 92 Therefore you need to cast on 92 sts.
Length of pattern is 82, add your 10 cms = 92 cms.
(Be careful of the length. You can alter it to the length you require, and take note of the allowance given for the hem. For this pattern, we are NOT going to have a hem).
Back to the swatch where we know 7.7 rows = 1cm.
Length required = 92cm x 7.7 = 708 rows to knit (whew).

Do remember though, these measurements are mine, and the swatch measurements are mine - yours will be different.

Hem

Instead of turning up a hem which is bulky, I started with a few circular rows.

Cast on zig zag row, stitch size 1.5/1.5 and knit 1 row. CX/CX stitch size 3.5/3.5 knit 2 rows.

Stitch size 4.5/4.5 knit 2 rows

Black strippers. stitch size 5.5/5.5 knit 4 rows. Orange strippers, stitch size 4.4 knit 1 row.

(These stitch sizes will vary with the type and thickness of yarn you are using).

Cast on complete.

Set row counter to 000. CX/N. Stitch size required knit 50 rows.

"Mark" the end stitch BOTH sides of the knitting.

Knit 50 rows and mark again.

Continue to knit number of rows required and mark end stitches every 50th row. (This will enable you to steam accurately later).

Remove the fabric from machine and "stretch" it lengthways.

Knit the other pieces.

Blocking And Steam Pressing

It is a good idea before you start, to mark the "wrong" side of each piece of fabric. It is very frustrating to sew them together, then discover you have a "right and wrong" side sewn together!! (There speaks the voice of experience!!!)

Front.

Fold the fabric in half right sides together, matching all the markers carefully.

Lay fabric on flat surface. If you have a blocking board large enough this is ideal, especially if you have a centimetre or inch blocking cloth**. Alternatively, you can lay a blanket on the floor and cover this with a sheet or blocking cloth.

Steam this fabric **thoroughly.** Steam press, but *do not press the crease in on the front fold.* Just give this part extra steam.

Put pins in around the fabric, marking where it is lying. Allow it to dry thoroughly, then lift it, turn it over, and replace it within the pinned area. Steam and steam press.

Do not move this for at least a couple of hours, until it is completely cold.

Backs.

Right sides facing, back the backs together.

As with the front, steam and then steam press first one side, then the other.

Leave these pieces tacked together.

You are now going to carry on as a dressmaker as you have the fabric and the pattern pieces.

Lay the pattern on the fabric and pin it into place. Cut out as directed by the pattern.

Tack together (having done the darts, etc) for a fitting.

Alter as necessary.

Note the circular cast on makes a good hem, and can be just left as it is. For the machine sewing of the fabric a ball point machine needle is best, use polyester thread and a roller foot on the sewing machine is helpful.

Follow the patterning instructions up to but not including adding the waitband.

Knitted skirts using the dressmaking technique really looked best when they are lined.

Lining

Cut the lining out from purchased lining fabric, as for the main pattern. Machine the darts and both sides, but leave a gap where the zipper goes. Pin the lining to the top of the front and back of skirt.

Waistband

Cut out the waistband from the knitted fabric, and interface it with iron-on interfacing or similar. Attach to the skirt and lining.

Catch the lining down by hand around the zipper.

Tip for 6000 owners.

When working in Technique 188 (although this tip applies to many others) I went from Stitch Pattern A to Stitch Pattern B the pattern on the back of the fabric "went wrong" in other words, it went out of the 1x1 sequence on the back.

What had happened? I puzzled over this, and retraced my steps.

Knitted some Stitch Pattern A. Remember Technique 188 has a 1x1 pusher arrangement on the back and the setting is FX.

I then pressed ABC and got in pattern B. I noted the 1x1 pusher arrangement at the back.

GX/SX knit one empty row, and the pusher arrangement had changed. Of course it had, you stupid girl - you still had the left arrow pressed in. GX slides over the top of the needles in working position, *but it will still reverse the pushers if the arrow key is pushed in.*

I brought the locks back to the right for the second empty row, and the pushers stayed in this position. (no right arrow key pushed in).

So, that is why the pattern altered. The pusher arrangement had been altered.
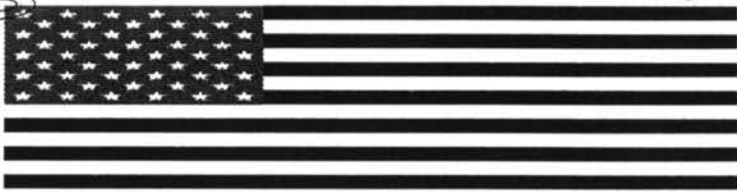
Bingo.

I should of course have put the arrow to normal for the "empty" rows. This is not a disastrous mistake, as it did not really show on the right side, but it annoyed me intensely!.

Dear Knitters,
There has been a lot of "behind-the-scenes" activity since the last issue. Passap USA has New Dealer Training about every three months. The last one was February 8 through 13. Most of the time it is held in Salt Lake City, Utah, where the office of the sole Passap importer to the states, Passap USA, is located. It has been my pleasure to meet these enthusiastic new dealers and present their first official Passap USA activity. Since my office is in my home in North Carolina, it is very enjoyable for me to get out and meet the new Passap Dealers. It is no wonder that all those smiling faces, so eager to learn, always renew my commitment to try harder and do more for our dealers and consumers. Passap USA's operation system is such that nearly all consumer support is through our dealers, so it is very important that our dealers also have a strong commitment to keep the knitting excitement level high for their knitters. Sometimes information is not always readily available. This is why it is crucial that we share what we have learned. This is the reason for my education topic this time of using floppy disks in Creation 6. But not yet................

First I would like to tell you what fun the Knitting Consultant Retreat was. Passap USA sponsored a six day knitting activity for the Passap USA Knitting Consultants who met the Knitting Consultant goal for the 1992-93 education year. Of course they all qualifies - Sharon Bezuhly, Janell Casey, Denis Cook, Barbara Corley, Sally Hall, Teryl Hollins, Mary Matthew, Susan Miller, Barbara Scanlon,

and our computer consultant, Bob Pitcher was there too. When we arrived at the condo in Park City, we loved it before we were even inside. From our driveway, and we were soon to see from our enormous front window, was a gorgeous view of Park City Ski Resort, with an elevation of 10,000 feet at the summit. We had no trouble at all adjusting to the three level interior either. The condo had sleeping accommodation for 10, four full baths, (one with a whirlpool), a large kitchen, (where we took turns in cooking), and a living room with a fireplace and a cathedral ceiling. The consultants stayed at the condo, along with the regional managers Victoria Kearney and Holly Jenkins, while the men stayed at the hotel where the classroom was located. We spent two days training and the rest of the time playing, (some on the ski slopes), and knitting.

Now about the floppy disks................. They are so convenient, and necessary, that if you do not already have this information, you need to record it in your Creation 6 manual.

To take a CUT file from a floppy disk, (I will use drive A as our source drive), for use in Creation 6:
1. Creation 6 is running and the normal drawing area is visible.
2. The disk with the CUT file is in drive A.
3. Click on the "Retrieve from memory" icon.
4. In the pop-up menu backspace the **ME\XXX** so that it is no longer visible.
5. Type in **A:** if there is NOT a ME directory on the floppy disk.

Type in **A:\ME** if there is a ME directory on the floppy disk. (You could type in any drive or drive whose files are in a CUT format).
If you don't know, try both ways......
you wont hurt a thing by trying.
6. Click on the "?" icon in the pop-up menu to see a list of the CUT files on the disk.
7. Click on the name of the file you wish to see on the normal drawing area.
8. Click on the **"Retrieve From Memory"** icon in the pop-up menu.
9. A box the size of the retrieved design is visible on the screen.
10. Place the box where you want the design, and click the left mouse button.

NOTE When typing step 5, **A:\ME,** you could type the name of the file too, and go directly to the design you want to retrieve without viewing all the other file names. i.e. Type **A:\ME\flower.**

This same procedure of erasing the subdirectory **\XXX** from the pop-up menu, (ME or COL), and typing in the information specific to the file location can be used to retrieve and store CUT files from any drive or directory. Please note that files retrieved from a floppy disk are not transferred to your hard disk drive, but remain on the floppy disk.
Wise is the Creation 6 user who stores all files on floppy disks, for they shall not be lost when the hard drive crashes. I know......I have survived the Great Crashes of 1989 and 1991!

Good health and happiness,

Mona.

HELLO FROM NEW ZEALAND

DORIS PAICE

Hello Knitters,

I read with interest George's editorial at the beginning of Duet 13 and note the comments about articles from overseas countries not necessarily being a helpful part of the magazine. I remember meeting up with George at a particular seminar in the USA, and he was very excited that Duet 4 was International. We are proud of that too and just love reading about other countries. We can all learn from other knitters. Some of the comments made were from UK knitters. They are the hub of all that happens, they get magazines much cheaper, as soon as published and they appear to have an incredible range of yarns available. The UK magazines advertise and promote so many seminars, workshops etc. that can be attended. I would like to add that those knitters should perhaps be a little more tolerant. Our model book 55 arrived here five months after it went on sale in the UK. We pay a high price for all magazines and often the freight charge is more than the cost of the magazine itself. This raises the costs. For instance the Model Books here cost the equivalent of thirteen pounds! All this may seem irrelevant, but I just wanted to point out some of the disadvantages of not being on the spot, and to what extent we knitters at this point on the globe are prepared to go to keep in touch with what is going on in other countries. Mind you - we have one advantage - we live in the most beautiful country in the world............

Now this bit is not a hint. I guess it could come under the heading of Have You Ever Knitted One Of These? Or Guess What This Is, or even in a book A Thousand and One Things That Can Be Made On A Knitting Machine.

One of my knitter friends, a farmer's wife, had just moved into a new home, which had been fitted with a Central-Vac system. For those of you that don't know about this, it is where each room is fitted with a socket to take the vacuum pipe. This pipe is attached each time the room is cleaned, and all the dust is ducted down to a central system in the basement or wherever. The new home naturally had all new paint. However, by continually dragging the hose from one room to another, the paintwork was in danger of being chipped. Solution - knit a cover for the hose. So - cast on for tubular using a hard wearing yarn, in this case cotton, and knit about 20,000 rows. My friend did this on the pink Passap, (Duo 5), using the 75B motor which had no automatic row counter. The motor tended to overheat with 20,000 rows which slowed things down somewhat. The hardest part - because she didn't make a tension swatch - was squeezing the long hose into the knitted snake. She made a terrific job of it, but had to admit that another couple of stitches on back and front beds would have made for an easier fit.

Another contender for the Guess What This Is, must surely be a coat knitted in 100% pure wool to fit an oil covered sea bird. These fit over the body of the sea bird that has been caught in these dreadful oil spills and prevent the bird from trying to preen, and also stops it from swallowing the oil when trying to clean itself, which in turn stops it from being poisoned. The wool also soaks up the oil and can be replaced with another coat if necessary. I am grateful to the KNitting and Crochet Guild for this hint. There must be many other very interesting ways of using a knitting machine.

The following comes from Greta Morrison who lives in Invercargill, which must be the most southerly city in the world. This square can be repeated to form a rug, cushion cover, or even a jacket or coat. The six pointed section is just a variation, uses one colour instead of two, and uses six pushers instead of ten. Experiment a little and see what exciting things you can knit.

AFGHAN SQUARE FOR DUO-MATIC KNITTERS

(Diagram and photograph of finished squares overleaf).

Materials:- Oddments of 2/24s 2 ends together, or 3 ply

Pusher Setting:- Back Bed 10 down and 10 up. Front Bed 10 up and 10 down.

Cast on with racking over 80 needles. i.e. four repeats of pattern.

Knit to RC44 4 rows Col 1, 4 rows Col 2.

Transfer all sts to one bed. Knit one row and cast off.

To Make Up:- Seam side edge. Seam side of each peak to adjacent edge to form a square. Make about 45 of these to form a good sized Afghan bed cover.

Sincerely,
Doris Paice.
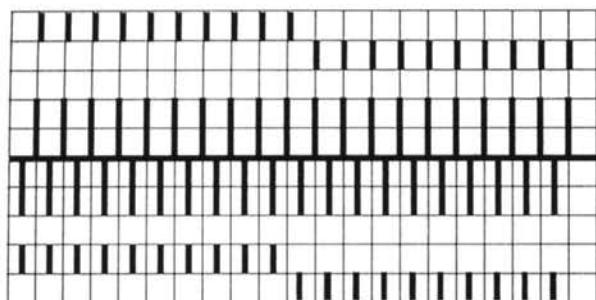
AX ← 3.5 } 2Rs rack 1 place L
AX ← 3.5 } 2Rs rack 1 place R
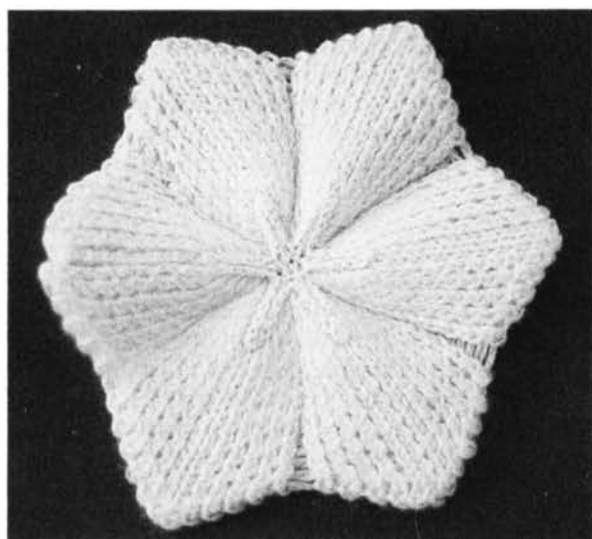
GREETINGS FROM SOUTH AFRICA
Jean Boshoff

My goodness, how the time is flying past....... when I was a child it seemed to take ages to get from Christmas to Christmas, but nowadays even the children say how quickly the days pass. Is it because there is so much more to do I wonder, and that the pace of life is so much faster? Everything is so competitive too, the children don't seem to have time for just "fun" any more, everything has to be better or faster than one's peers can do.

As usual I'll start with our weather report! As I write this, we are just approaching our winter here in the Southern Hemisphere, or should I say that winter is approaching us! Days where I live are still sunny and bright, but it is just a tad cooler in the mornings and the evenings. The coming of winter means no rain for us for a few months, but hopefully we shall get a little more before the winter really arrives. Those who don't knit during our very hot summer months are now beginning to get to grips with their knitting machines once more. Now is also a good time to scan the "For Sale" ads in the newspapers for a little-used machine at a good price. People do sometimes buy a machine thinking there is nothing to it, knitting I mean. And then find that they perhaps do not have the time to really learn to use the machine properly, or else the motivation is just not there. As we all know, a knitting machine can be a very frustrating creature! Many of us with the best of intentions plan to knit during the summer so there is a nice stock of garments for the winter, but how many really do it I wonder?

International Knitting Seminar

The long awaited International Knitting Seminar which Kathleen Kinder came and conducted had come and gone! I attended the two day session which was held in Cape Town. We had a lovely venue in the Cape Town Civic Centre. We were warmly welcomed by Mr. Hassim Hattia, who is I would think the largest retailer of knitting yarns in South Africa, in fact probably the whole of the African continent. The Seminar was then officially opened by Mrs. Pienaar, wife of the Minister of Home Affairs. The two days were entirely given over to teaching input from Kathleen, who covered all aspects of machine knitting, giving us an insight into the development of knitting and it's history, as well as hints and tips for use on Japanese and European machines. It was not really an easy task for her, as there were people with European machines who knew nothing about Japanese machines and vice versa. Also it seems there were different grades of knitters present, by that I mean beginners, intermediate and experienced. However, there was something of interest for everyone. Kathleen mentioned that Knit, Cut and Sew is not too popular in England, whereas it is a technique that is quite popular here. We do not have the amount of Craft Fairs where garments shaped on the machine could really be appreciated. There are plenty of so- called Flea Markets, where anything and everything is sold, so you could have someone selling expensive handknitted garments made of hand dyed yarn next to someone selling carefully made machine knitted garments, next to someone selling cheaply imported jacquard jumpers from the far east. There also seems to be the perception that been machine knitted, no effort or expertise has been required.

During tea and lunch breaks, there were various exhibits of interest to participants. The knitting machines of course, paints for use on knitwear, Designaknit, (which is rather expensive here, as are all imported items owing to a poor rate of exchange), knitweave samples and books, and a most intriguing steamer, which is presently being patented. Apart from the interest in the Seminar itself, I loved meeting and chatting to the people I had never met before. Knitters always have lots in common and a tremendous amount to talk about! I also met for the first time someone with whom I have spoken several times on the telephone and with whom I have corresponded. One of her special requests was that I take some "Duets" for her to see.

Mr. Hattia, whom I mentioned earlier, and was one of the prime organizers of the Seminar, told us that he had purchased a yarn spinning factory in Johannesburg and will be selling direct to the public. We are all invited to visit the premises when in Johannesburg.

I still receive news from other Knitting Clubs in South Africa and our activities follow much the same lines as those in other parts of the world.

We do however, meet in the mornings. Whereas it seems from what I read in magazines that meetings in England tend to be in the evening.

Creation 6 Hints & Tips

In my last letter, I said I would mention a couple of Creation 6 pitfalls which entrapped me. Perhaps mention of them may prevent someone else from falling into the same traps!

First of all, one that may cause grave consternation, namely forgetting to connect the cable to the console when trying to transfer a pattern, and likewise not reconnecting the cable to the console when putting it back on the machine. This is more likely to catch you out if your knitting machine and PC are in different rooms, as mine are.

Next, something that really gave me a headache. I had drawn two different stitch pattern to give a cable effect, but when I tried to store them, I got the message "Too many parameters". I tried every rearrangement of the name that I could think of, except of course the correct one. I had called my design CABLE 1. I expect those of you who are computer fiends will have spotted the gremlin at once. However, fiend I am not and it took a phone call to Johannesburg to solve my problem. The answer? It was the space between the word CABLE and the figure 1. I should have called it CABLE1, (*you could also have used CABLE-1. Ed.*)
Simple when you know how.

Another trap I fell into when I first started using Creation 6 was to do with colours. Say for example I had used three colours and then wanted to colour another part of the design with colour 1. I would change the pencil to that colour, but then at the end find that the computer had read that as colour 4. That one is easily wriggled out of by asking what colour was used and thereby recalling colour 1 to use again as desired.

Hope you find some of my tips useful. Until next time,
Goodbye and Tot siens from

Jean.

THE KNIT CLINIC

George le Warré

WORKING WITH COLOUR

This article is taken from the original work first published as part of the Edward taylor Jacquard Collection book. We have reproduced it here by popular request.

All things in the natural and man made world have colour. Everything is made up of colours and shapes, and shapes are unified and/or delineated by colours. So what is colour?

Natural white sunlight consists of several bands, or wavelengths, of different coloured light, that together produce white light.

What is the colour that we see?

Colour is the light we see, or perceive, that is reflected from all objects to our eyes. This information is collected in the cones and rods in the retina of our eyes, which is then transmitted to the brain via the optic nerves, where it is interpreted in the visual area into information that we understand as colour, shape, dimension etc. Because everyone is different, each persons perception of colour will be slightly different.

Sir Isaac Newton in 1676, used a triangular prism to split white sunlight into a SPECTRUM of colours, in other words, it's components parts or wavelengths.

He performed this experiment by allowing sunlight to shine through a slit and fall upon a prism. Inside the prism, the light was dispersed into the spectral colours, as shown in the diagram on this page.

THE SPECTRUM

This dispersed ray of light can be projected onto a screen to show the colour spectrum in a continuous band that shows light from red through orange, yellow, green, blue to violet. This same effect can be seen in a rainbow, where the sunlight is split, or refracted into it's components, by raindrops.

The colours seen are the result of light waves. Each light wave has a different frequency, resulting in the perception of different colours. The human eye is capable of only "seeing" frequencies between 400 and 700 millimicrons, which is a very small part of the whole electromagnetic spectrum. A millimicron is one millionth of one millimetre, so the wavelengths of light as we see it, are very short. Each shade and hue has a specific wavelength.

The harmonic interval from the red end of the spectrum to the violet end is approximately double.
i.e. One Octave.
Hues can be specified by their wavelength or frequency.

The light waves in themselves are not coloured, but the way they affect the eye causes the perception of colour. This is called photosensitivity.

If the spectrum is divided into two halves, red-orange-yellow and green-blue-violet and then the two mixed again, the result will be white. If green is isolated from the spectrum and all the other colours collected with a lens, the resulting colour will be red, which is the complimentary colour of green. If yellow is removed from the spectrum, the remaining colours combine to form violet, the complimentary colour of yellow. Each of the hues in the spectrum has a com-
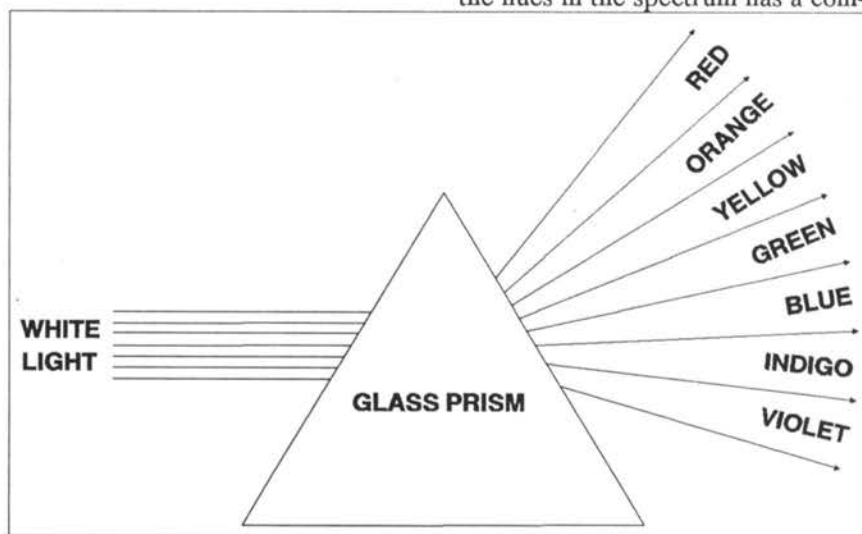
The Spectrum of Colours. (After J. Itten)

plimentary colour, which is the result of mixing all the other hues. This all sounds very technical, scientific and rather complicated, but there is no need to worry about it, or become entangled in physics! We are all used to spectrums and prisms in our everyday lives. We have all seen a rainbow at some time, and this is exactly the same as Newton's experiment, on a very large scale. To bring the concept even closer to home, let's look at a very familiar object that sits in most homes these days: the TV set.

Colour television screens operate on exactly this system, by mixing in various proportions the wavelengths of green, blue and red only. All the other colours and hues are made from these colours by mixing them in varying amounts and causing the phosphorescent screen to glow in full colour. These are additive colours. Most objects we see are perceived as colours in a different way to the TV screen. They are known as "subtractive" or "absorptive" colours because the result from the absorption of light by the object, which only reflects light waves of a certain wavelength.

ABSORPTIVE COLOURS
In other words a blue book appears blue because it's cover absorbs all other light waves except the blue range, which is reflected away, and this is what we see, only the blue light. The book cover is in itself not coloured, the light waves generate the colour that we perceive.
All the colours and dyes we use are made up of pigments, which are absorptive colours, like those of the blue book cover. They operate by absorbing certain wavelengths and reflecting others to give the effect of colour.

When pigment colours are mixed the resulting colours are different from those produced when using additive colours, (those using prismatic light, as in the TV screen).
This is called the rule of subtraction.

For example, if we mix the pigments for the primary colours of red, yellow and blue in certain proportions, the subtractive result will be black. Mix-

ing the same colours of prismatic light results in white.
Black is not a colour, only a lack of colour perceived.

THE COLOUR SPECTRUM
The spectrum of visible light as shown by a prism, is a band arranged in a straight line. If we bend this line round to from a circle, we have what is known as a colour circle or colour wheel, which is the basic tool for design and colour work. An example of a colour circle is shown below.

The Colour Wheel

The colours have been noted in their correct positions, but the circle has been deliberately printed in black and white only. This is so that you can colour in the appropriate areas yourself. It is often better when learning to do, rather than just see. "I am shown, and I will forget. I do, and I remember". An old saying that contains a great deal of truth. So colouring in your own colour circle with paints, crayons, or felt tip pens will help you

remember colours in their correct positions in the circle.

This colour circle is the linear spectrum bent through 360 degrees, with the addition of purple between the red and violet, to give a twelve part circle.

In the centre of the circle is a triangular area containing the three primary colours:-
RED, YELLOW, BLUE.
Outside of this triangle are three further triangles which contain the secondary colours, made up of their adjacent primaries.

GREEN, (yellow + blue)
ORANGE, (red = yellow)
VIOLET, (red + blue).

The primary colours in the colour circle are opposite their same colour in the central triangle, and the secondary colours are opposite their same areas in the secondary triangles. This leaves several gaps in the circle,

and these are filled in with the "TER-TIARY" colours, which are a mixture of the primaries and secondaries.

Yellow + Orange = YELLOW-ORANGE
Red + Orange = RED-ORANGE
Red + Violet = RED-VIOLET
Blue + Violet + BLUE-VIOLET (INDIGO)
Blue + Green = BLUE-GREEN
Yellow + Green = YELLOW-GREEN

COMPLIMENTARY COLOURS

Now that we have a complete colour circle, we are able to see the colours and their opposites, or complimentary colours. For instance, the opposite colour of yellow is purple; green's opposite is red, and so on. The use of colours combined with varying amounts of their opposite colour intensifies colours within any design. All artists and designers utilize this effect to a greater or lesser degree. this is known as *Colour Enhancement*.

COLOUR ENHANCEMENT

A good example of this is Van Gogh's picture "IRISES", where the green of the iris leaves is contrasted with the red tones in the earth. The purple in the irises with the yellow-orange in the marigolds and the yellow stamens of the irises themselves. The blue irises with the orange of the foreground earth.

This effect should be used as carefully and skillfully as possible, placing contrasts where the attention is to concentrated within the design. In his picture "IRISES", Van Gogh also cleverly placed one single white iris at the left side, towards the top. The eye is drawn towards this, and the rest of the picture appears to emanate from this point.

VISUAL EFFECT

The human eye will produce a colour opposite without it's being present. To illustrate this, we need to make a simple piece of equipment. Take a large piece of white paper. Twice the size of this page is ideal. On one side, draw a triangle about 10 centimetres each side, and colour it orange. Leave the reverse side of the paper plain white. Now look at the orange triangle for thirty seconds in daylight. Close your eyes, and turn the paper over. Look at the plain white surface. And surprisingly, the eye now perceives a blue-green triangle, which we know is not present, yet the eye "sees" it. This optical effect is called an "after image", and is produced by the eye and the brain "correcting" itself after prolonged saturation with one colour.

Another way to see the effect of this phenomenon is to look at a coloured square on grey paper. The grey appears tinged with the complimentary colour of the central square. This effect too may be used to good effect in design, with areas of definite colour affecting areas of neutral colour.

COLOUR HARMONY

HARMONIZING colours are also often used in design. In Colour Harmony, all the hues have no real contrast and combine to produce a restful effect. It is possible to make a harmonic effect using two harmonic groups in combination.

HUE

For the purposes of design, colour is termed *HUE*.
HUE is that colour in all it's *TONES or SHADES*.
SHADE or TONE is the depth of colour.
A *SHADE* is generally termed thus when black is added to a *HUE* or colour to darken it.
A *TONE* is generally termed thus when white is added to a *HUE* to lighten it.

MONOCHROME is the utilization of black and white only. This tends to be very bold and forward thrusting, and should be used with care, having been carefully planned and thought out first. Many a mistake has been made in black and white designs by lack of forethought.

COLOUR MOODS

In addition to the above, colours also have an inherent "feeling" to them. Colours are often considered "warm" or "cold". These may be used alone, or in combination to set moods.

White - purity, new, expensive, haughty.
Red - passionate, hot, vivacious, friendly.
Yellow - sun, lightness, understanding, cheerful.
Blue - coolness, ethereal, distance, depression.

The association with mood and colour is almost an instinctive thing to humans. Not for nothing do we call a fit of depression "the blues". A "red-hot Momma" an exciting and expressive singer. The Madonna generally portrayed with a blue mantle to signify the ethereal qualities. The list is endless.

We all associate colour with mood or human qualities, and varying shades and tones of a colour can signify different qualities.

A bright, fresh green for instance, gives us signals of tranquility. Change this by the addition of grey, and the result is the colour of decay. Quite the opposite.

Different colours give different messages in different cultures. A good example of this is the colour used for mourning.

In European cultures, and those based on them, black is the colour of mourning. But in other areas of the world, the correct mourning colour may be white, blue, ochre, and so on.

WARM & COLD COLOURS

Colours also set the mood of either warmth or coldness. The right side of our colour circle containing the reds, oranges etc., are warm colours. The left side containing the greens and blues are cool colours.

In a design, warm colours advance, cool colours recede. This is used to it's full effect by the advertising industry.

To make a bold and brassy statement, the warm colours are often used, such as red, orange etc., or a combination of warm colours, such as red on a yellow background.

A more gentle and refined statement is often made with greens and blues,

either in combination, or on white or neutral backgrounds.

(This is even more subtle than we may think, as it also brings into play the effect discussed earlier of the "after image" produced by the eye. Red being seen as the after image of green when we look at a neutral area. So the lasting effect of a green slogan on a white background is one of perhaps tranquility and ease, but the after image is red, which cements the name into memory by being tranquil overall, but at the same time bold and thrusting).

COLOUR & TEXTURE

Colour is also affected by surface texture, particularly in textiles. The light is reflected from textile surfaces in different ways, according to the stitch or weave formation.

A very flat surface will give a lighter effect than a rougher textured surface. So it is possible to obtain varying shades and tones within a fabric by using a single colour yarn.

Different yarns too, will affect the way that colour is reflected. A shiny surfaced yarn will reflect more light that a matt finish yarn, even though they are dyed the same colour.

Also, different raw materials dye different shades with the same dye-bath. e.g. Wool and silk.

To illustrate how light is reflected from different yarns in various ways, and as a good design aid, we will make a "colour star", using oddments of yarn. This is not a difficult task, but does take a little time to complete.

You will need oddments of yarns, about one metre in length for each of the primary colours, plus further lengths in as many of the shades and tones for each colour that you have. You will also need a large sheet of very stiff card, plus some smaller sheets of stiff card for making the star segments.

Mark the centre of the large sheet of card, and place it to one side for use later.

Now to make the star segments. Mark on your smaller sheets of card twelve diamond shapes.

These need to be about 20 centimetres long, and 7 centimetres wide at the centre. If you want to be precise, you can make a template for marking the diamonds by drawing a triangle 10 centimetres high. The angle at the top should be 30 degrees. Mirror image the triangle below this, and you have the template, as shown in the diagram at the left. Draw around this twelve times on your sheets of card, and cut the shapes out. when arranged on your large sheet of card, with all the points at the centre, they will form a star shape as shown in the diagram below left.

Now we start to wind the lengths of yarn around the diamonds, one colour per diamond, starting with the lightest yarn in the centre, and working out to the darkest at the outside, Use double-sided adhesive tape to anchor each length. The yarns can be different types and thicknesses, but make sure that no card shows through when you have finished winding. Each diamond will have several differing tones of the same colour yarn, ranging from lightest at the centre, to darkest at the outside.

When all twelve are finished, stick them down onto your large sheet of card, points at the centre, in the same order as the colour wheel, and you have your colour yarn star. A photograph of a completed colour star, with all the diamonds wound with yarn, is shown on the next page.

You can now see how various yarns of the same tones reflect light in differing ways. Also, as a design tool, this is very useful as you can see the actual yarns and colours that you have, and see their relationship to each other. It is possible to see all the complimentary and harmonizing colours at a glance, without having to drag out cone after cone of yarn from your cupboard. (Or attic, cellar, spare room etc. We all have our hide-holes for yarn, but why is it that machine knitters all seem to amass hundreds of cones of yarn, but not one of them is the colour or type that we want to use today?)

Another aid to design and colour, is to make yourself your own personal set of shade cards with a sample of *every yarn* that you have. (Tall order for some of us who have been machine knitting a long time!)

You need several lengths of very stiff card, about 100 centimetres long, and 10 centimetres wide. One for each basic colour, e.g. one card each for Reds, (which includes the Pinks), Yellows, Oranges, (which includes the Browns), Greens, Blues, Purples, Blacks (including greys), and Whites, (I include creams on this card too). Wind each of the yarn shades around the card to build up a section of about 2.5 centimetre depth, working from one end, palest to darkest. Stick another piece of card to the back, and write the yarn type, shade name or number, and supplier behind each section of yarn winding. Don't worry if you haven't enough to fill all the cards today, you will in time, I promise! If you store your yarns in different places, you could also note here where the balls or cones are, and the date of purchase is a good idea too. Once your cards are completed, you will be amazed at how useful they become. You will not always know what yarns you have, where it is etc., but see at a glance how shades and tones from each card work, or not, when the cards are placed next to each other. Move cards up and down to see which shades you would like to use in a design. This is far better than placing cones or balls of yarns next to each other, as this will often not give a true overall picture of how each shade will work with another, but more of this later, in the design chapter.

Now that we have seen that colour is created by light waves being reflected from objects into our eyes, it is not difficult to see that everyone's perception of colour is a very individual thing. We all "see" colours slightly differently, but fortunately very similarly. There are people who are known as "colour blind", and this is not as rare as one might think. What this means is that these people perceive colour differently to the rest of us. Probably the most common type of colour blindness is that of red/green, and to those who have this, it is occasionally difficult to differentiate between the two colours, depending on the colour tone. There are other types of this condition affecting yellow/blue and so on. But it

is not necessarily a disability, as very early on, the names we all give to colours is attached to the colour actually perceived, and it is possible for a person to not realize that there is a dysfunction in their visual system. Problems may only arise on rare occasions, and the classic example is to ask someone who has this condition, to pick out the red shirt from a rack of green shirts. If the tonal value of the shirts is very similar, there will be a problem, as the red shirt appears the same colour as the green ones. This is only to show that colour perception varies from person to person, and the example is an extreme.

The use of colour in the design of any object can make or mar the finished effect, and as we have seen with colour moods etc., have various effects on the message we are trying to give. Using two or more colours together, is a skill that for most of us, needs to be learned, or relearned in adult life.

There are definite guidelines, but no hard and fast rules. There are some old sayings around, such as
"Blue and green should never be seen, except with a colour in between",
but in the main they are so much rubbish. If this saying were true, how can one explain flowers like forget-me-nots, bluebells, and delphiniums?
So basically, almost anything goes, and as a guideline for this, if it occurs anywhere in nature, it will work in a design.
There are definite colour combinations and contrasts that are known to work well, and these can be seen from your colour wheel or star.
Colours that are diametrically opposite each other work, (colour opposites, as we have seen), and are known as diads. Colours that appear at the points of an equilateral triangle placed on the wheel or star work, and are known as triads.
Place a square on the wheel or star, and the colours at the four corners will work together, known as tetrads.

What we need to be careful of, is the proportion of each colour in relation to the remaining colours, and how they will work in the overall design.

There is a mathematical formula for working out colour proportions, but it is very complex and it is not necessary for us to know, or understand. There are also many other ways of doing this, but I prefer to use a very simple method of ascertaining the proportions of colour in any given picture, known as "colour weaving".

COLOUR WEAVING

This is a method of making the hues, shades, and tones of the colours contained in any given picture, more obvious to the eye. Normally, when we look at a coloured picture, although we take in the colours, as far as colour proportions are concerned, the eye is confused by the form and shapes of the coloured object, making an estimation of the amounts of each colour quite difficult. Colour weaving eliminates this problem, so that the eye perceives mainly the colours, and not the picture itself.

Take a colour picture from any magazine, that contains the colours which you wish to include in your design. The larger the picture the better. Cut this picture vertically into strips about one centimetre wide. Lay the strips at random into two equal piles in front of you, then take a clean sheet of paper or card, and take all the strips from one pile, and arrange them vertically on the paper. It does not matter if some are upside down, as long as they are all right side up, with your original picture uppermost. Glue these strips, side by side, and each touching the adjacent strips, in a fringe from the top of the sheet.
Turn the whole sheet ninety degrees to the left, so that what was the right side, is now the top. Take the strips from the second pile, and glue these into a fringe along the top edge of the sheet. Now take each of the strips and weave it in and out of the first fringe, one at a time. The finished article will be in a basket weave, with approximately one centimetre squares of colour showing.

It is now a simple matter to see each square, and it's colour. The overall picture has gone, and we are left with just colour blocks. True, some of these colour blocks still contain portions of the original picture that are still visible, but not enough to distract the eye from the overall view of just the colours.
Count the total number of complete colour squares, (ignore sections of
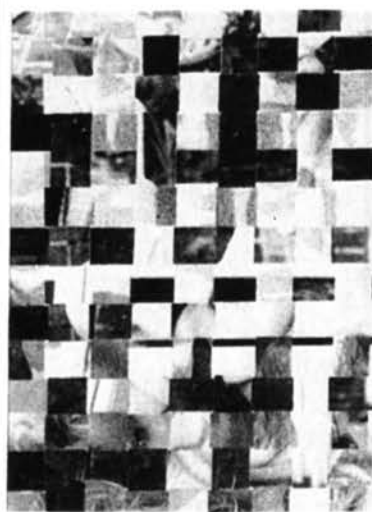
Left The Original Picture, Right The Colour Weaving Made

the fringe that are not woven), and make a note of the total.

Next make a heading for each of the individual colours, count the squares for each individual colour, and write the result under that colour heading. In the example shown here, there are fourteen squares down, and nine squares across, giving a total of one hundred and twenty-six squares. Of these, forty three are blue/white, thirty-two are dark brown, eleven are cream, and the remaining forty squares are a terracotta colour. There are variations in square colours and tones, as in the original picture, but these are the overall values. From this, we can go on to work out the percentage of each of these colours to produce a four colour design pattern that will contain the colours in a balanced proportion. Take the total number of squares for each colour, and multiply it by one hundred, then divide the result by the total number of all the squares. In our example:-

BLUE/WHITE
= 43 x 100 - 126 = 34.127
whlch we will call 34

DARK BROWN
= 32 X 100 - 126 = 25.397
whlch we will call 25

CREAM
= 11 X 100 - 126 = 8.730
whlch we will call 9

TERRACOTTA
= 40 X 100 - 126 = 31.746
whlch we will call 32

The total of all these being 100. So now we have the accurate proportions of each of the colours. When we come to the designing of our card, we can use these figures to make sure that the amounts of each colour will be correct.

The next step to take from the colour weave towards design is a very simple one, and one that will give you an overall view of the colours of the yarn itself, in proportion, without knitting a stitch!

COLOUR WRAPPING

Take a piece of thick card about 10 centimetres wide, and 20 centimetres long. Start at one end, and wrap a length of yarn around this the correct number of times, as worked out in your percentage chart.

Next wrap colours, two, three, and four, each the correct number of times from your calculations. There will be one hundred turns of yarn in all on the card on completion.

This is the basic colour wrapping. You can go on to make more, with the colours split up into many more groups, and interspersed, but the number of turns for each colour must always be correct, as calculated in the percentages. These wrappings will give you an overall view of how the colours will look together in the yarns you have chosen. Once again, there is nothing hard and fast, and you can make adaptations and changes until the final result is pleasing, and satisfies you. If you cannot find the exact colour yarn that you require, make it up by using two or more ends of other colours taken together, that give the overall impression of the colour you want. Many designs use single ends of different colours together to make a new colour.

Now we have looked briefly at colour, next time we will move onto the design process, and put what we have learned here to good use.

A Colour Wrapping

Irene Krieger

for PFAFF(Britain)

CREATING WITH CREATION 6

For this issue, I have designed the ultimate garment for the lazy knitter and, of course, I have used Creation 6. Don't despair if you are not lucky enough to have Creation 6, because now that I have done all the donkey work, you can copy the pattern directly onto reader cards. Duomatic knitters have not been forgotten, because I managed to fit the pattern into twenty stitches, so it will fit twice into the width of a Deco card.

A loose, uncluttered, lightweight cover-up is essential for between seasons when you don't know what the weather is going to be like from one minute to the next and, I don't think you are going to find one more useful than this. It is stylish enough to wear with a tailored skirt and silk blouse, but equally it would not look out of place over a polo neck and a pair of jeans. Though you wouldn't think to look at it, the design is made using a jacquard technique. Steaming has resulted in a sheer fabric that is even lighter than fairisle produced on a single bed machine, but without all the nasty floats.

It is when it comes to knitting that this garment comes into it's own, because I have designed the pattern so that once set up, the stripes change automatically. Really, the machine doesn't need you at all, except to push the locks. It doesn't even need you for that if you have a motor with countdown and you choose to knit the unshaped version. I have written the pattern with instructions for shaped and unshaped versions, in which case shaping for the sleeves is made by cut and sew. The collar is shaped, but even this is so simple that it will only take minutes to knit. Without exaggerating, you could easily knit this over the weekend to wear it to the office on Monday. Bands are applied on the machine, so there is a minimum of sewing up. If however, you are a person who likes to work with the machine, there is plenty of scope for you. The design features a rather unusual technique for making the pockets, (lazy knitters can ignore this and knit patch pockets), as well as an interesting shaped collar.

When it came to designing, I had in mind a striped, loose cardigan, with one of the stripes replaced by a band of jacquard. The first thing to do was decide on the jacquard pattern. In my minds eye I knew the effect I wanted, but knowing what you want and achieving it are two different things. It is very lonely sitting in front of a computer, wondering where to start. Luckily, Creation 6 has all the patterns of the E6000 written into the programme, so when I am stuck, I often flick through the stitch pattern book for inspiration. Pattern 1291,
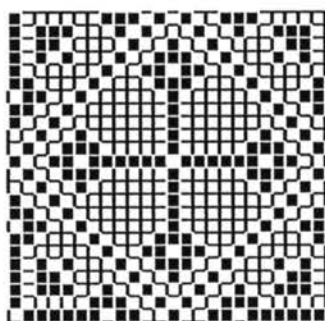
(Diagram A), was the type of thing I wanted, not too much contrast colour and not floral or round shapes. The ultimate laziness would have been to just use pattern 1291, but then I would not have had anything to write about and anyway, it was too deep to be a stripe.

After a lot of thought, I decided that what appealed about 1291 was the diamond and the shapes inside the diamond. What I didn't particularly like for my jacquard stripe, were the little arrows in the corners and the hard line at the bottom. When used as an all-over pattern of course, these disappear. Scaling down the diamond was no problem. I used the cut and paste facility in the submenu of enlarge/reduce to pick up the upper of the inner shapes and move it two stitches. This I repeated with the other parts, thereby retaining the shapes, but making it smaller over all. The diamond then needed redrawing to a smaller size.

You are probably asking yourself why I didn't just use the enlarge/reduce icon to reduce the whole thing down to the required size. Remember, it is not possible to have less than one stitch and as this pattern is mostly single stitches, if I were to reduce the whole thing, the computer would have to decide which single stitches it could keep and which would have been eliminated. What I would end up with would not be a smaller version of 1291, but something different as you can see from Diagram B.
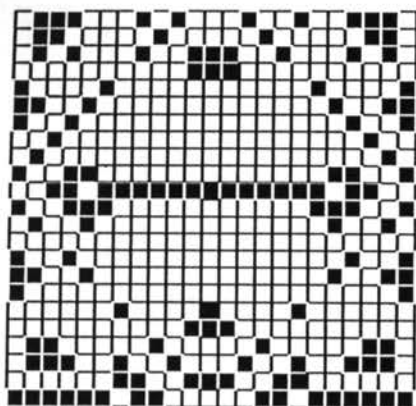
DIAGRAM B

Satisfied with my smaller diamond, I tested what it would look like repeating from side to side, using the rubber stamp icon in the submenu of enlarge/reduce. The diamonds looked a bit lonely and the stripe was too empty for my liking, so I decided to use the shapes inside the diamond between the repeats as well. This immediately gave me what I was looking for - Diagram C.
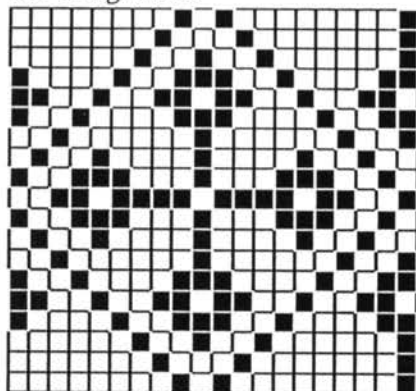

DIAGRAM C

If you are happy with my stitch pattern, it will be quicker and a good deal easier for you to just copy the finished product, rather than go through all the palaver of moving etc. On the other hand, if you would like to try adapting a pattern to create your own garment, I think patterns 1218, 1264 and 1265 have possibilities.

The original idea was to use the technique only on stitch pattern A and knit x rows with Col 1 and x with Col 2 to form the stripes before engaging Stitch Pattern B, which would be holding the jacquard pattern. However, when I experimented with this, I found that the colours of the stripes looked too pure against the colours in the patterned section. So it was obvious that I needed to carry both colours throughout the garment. I also found that I got a hard little where the colours of the stripe changed, which I needed to eliminate. It suddenly occurred to me that I could break up and join by using a birdseye effect. This would also echo the single stitches within the jacquard stripe. Obviously, it would be long-winded to go backwards and forwards through three different stitch patterns whilst knitting, so it seemed sensible to work at setting up the stripes and pattern to knit automatically. I knew that I wanted a dark stripe immediately either side of the pattern, so I used the rectangle icon to make one of the correct size and stamped this immediately under my pattern. When filled with black, my first stripe was formed - Diagram D.
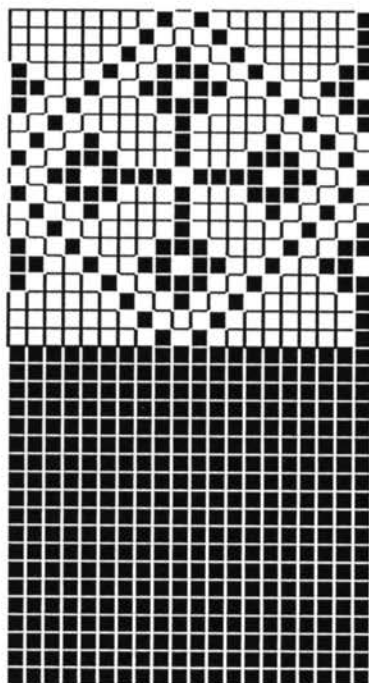

DIAGRAM D

Using the pencil icon, it was a simple matter to erase stitches with the right mouse button to form the birdseye. As I was still using black, it the mouse wobbled and I erased the wrong stitch, a click with the left mouse button put it back - Diagram E.
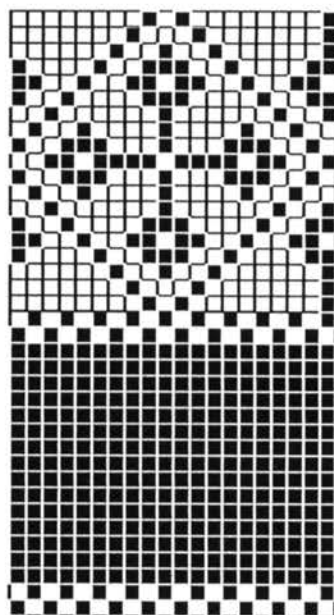

DIAGRAM E

I then had to set up the white stripes. I don't know about you, but when working on the computer I cannot rely on my eyesight to get things directly above each other when there is a gap in between. Using the vertical line icon on the submenu of the pencil, I was able to draw a guide either side of my pattern so that I knew that everything would line up. I used yellow for the guides so that I could not mistake the guide lines for pattern stitches.

The first step to setting up the stripes was to put the black stripe above the pattern. This was easily done using the rubber stamp facility. Theoretically, I could have just carried on stamping the pattern within the guides to complete the pattern, but the white stripes needed to be the same size. There is the cursor read out on the left to help, but I found it easier to go into the magnified screen and count the number of squares I wanted to leave white and then mark the first row of the next black stripe with a single square of yellow. This was easily visible when working on the full screen and made accurate placement of the black stripe very simple. This procedure was repeated until the full pattern was set as you can see in Diagram F.

DIAGRAM F

Knowing that I would be making the welt in the dark colour, I knew that the first stripe would have to be light to maintain the sequence. To avoid a join that would be hard on the eye, I began the whole pattern with two rows of birdseye. By leaving off the birdseye rows at the very top, the pattern can be left to repeat when knitting. This saves effort on two counts. Firstly, you don't have to set up as many stripes in the first place and secondly, the whole pattern fits on the Creation 6 screen without having to scroll up using the virtual page icon.

Before storing the pattern, remove the guide colour, in my case yellow, by changing it to white using the change colour icon in the submenu of

COL. This is much quicker than erasing square by square. When copying this for yourself, you can make the stripes any depth you like. As a guide, my original black stripe, (before birdseyeing it at the top and bottom), was 20 squares wide and 19 wide. I counted up 18 squares of white before placing a marker for the next black stripe. Instructions for programming the console are included with the knitting instructions on the pattern page.

When it comes to knitting up, the welts are cast on and knitted manually. If using the E6000 you will need to avoid the cast on instructions after going into START CAST ON. To do this, press ENT at START CAST ON. At START POS put the locks into start position and press ENT. At CAST ON press the ABC button once for stitch pattern A. When stitch pattern B or C are required, press the ABC button again until the requires pattern shows in the display.

The pattern for the sleeve starts immediately with the birdseye rows and the fancy stripe. There are two ways to tackle this and each achieve the same result. Method 1 is to store the pattern for the sleeve under a different file name, but storing only the section from the birdseye up. Method 2, the lazy way and the way I did it, was to go into programming after knitting the back and front and change the pattern to begin at RC124. Really you want to start at RC148, but the console cannot accept anything higher than RC127. When it comes to knitting, instead of going to N/LX in the normal way to begin, set the locks to GX/GX, remove the strippers and knit 24 rows empty to get to RC148 of the pattern. Set the locks to N/LX and the lock RC to 000 and continue. Remember that whilst knitting the sleeves, the console RC will show 24 rows more than the lock RC. If using the Duomatic, you can just advance the card to start on the required row.

I have written the pattern for small, medium and large sizes, rather than specific bust sizes. With a simple design such as this, the success depends

on the finishing and in order for the pattern to match exactly at the side seams, one whole pattern repeat has to be added for each size. As the repeat is 20 stitches, this is quite a bit too much for the normal 5 centimetres, (2 inch), size increments. I have added an extra stitch to each side to be used for the seam allowance, so that none of the design is lost. You will see from the knitting instructions that the length is the same for all sizes. If you want to make yours longer or shorter, make any changes at the top rather than knitting extra or less for the patterned stripe. The sleeves are also the same length for all sizes. Remember that for a dropped shoulder, part of the sleeve length is provided by the width of the body pieces. As the body pieces get wider, the effective length of the sleeves will be increased. If the length of the sleeve does not suit, it is an easy matter to knit more or fewer rows at the top. If knitting less, you may not be able to finish off the sleeve shaping as given, but don't worry about this as the sleeves are over wide anyway and a few stitches less will make no difference to the finished look of the garment.

You may want to make your pocket slits a little wider. I decided on one pattern repeat for two reasons. I thought it looked more professional, but also, because there are no welts at the top of the pockets, they may stretch in use. I felt if I made them bigger in the first instance, after a certain amount of wear, the pockets may sag open unattractively.

One last point about buttons. If you wish you can add buttons. Just make button holes to take them in the band for the right front. For a garment like this in the strong colours I have chosen, I feel that buttons had to be a very good match. I couldn't find any close enough. So rather than compromise, I have left the buttons off altogether. However, this is not the end of it, because should I find some suitable in the future, I still have the option of making button holes on the sewing machine.

Until next time,

Irene

D1501

D1502

D1504

D1505

D1506

D1507

D1508

D1501 LADIES JACKET

Pictured on Page 31

5, 80, 6000

E6000 PROGRAMME

PRGRAMME : ENT ERASE : ENT CAST ON : 8 : ENT ALL STA PATT : NO ST PATT A : ● : ENT Reader. Read in card A followed by card B. Read	In card B 3 more time. On the final time cover continuation square at top of left column. ALTER : NO KNIT TECH : 183 : ENT ENLARGE POS : NO	TEST : NO FORM : ENT Enter Form Programme here for appropriate garment part. START CAST ON : ENT

Iren Krieger for Pfaff (Britain).

Small, Medium, Large.

106[122:140]cm Bust.

FORSELL Sirocco 80% Acrylic 20% Wool, 3160 metres per 400g approx. 1 x 400g cone Amythist = Col 1, 1 x 400g cone Moss = Col 2.

40sts =165mm 40Rs =52mm OR 100sts =413mm, & 100Rs =130mm, measured over 2 Col jacquard patt. Rib 40Rs =40mm.

2 Col jacquard & stripe patt using card(s) & Diags given. Welts K in tubular. *Cast on 8. St Patt Tech 183.*

Page 3.

520g Medium size.

This is a cut & sew garment. Optional pockets are made in front sections by making slit at appropriate place and picking up sts later. See Patt. If making garment without pockets K 2 backs. With pockets folow front chart & Form Programme.

A. CoCir as Diag 1 Col 1. Set Lks CX/CX K as chart.
B. Set for St Patt A & as Diag 2. K as chart.
DUOMATICS ONLY
Join card 1 onto top of card 2, (pattern following complete punched area of card 2), enter cards into reader. Knit through to halfway up card 1. Remove card 2. Turn card 2 around & join to card 1 so that fully punched area follows pattern. Knit until card 1 is completl;y through reader & join card 2 in circle. Remainder K with card 2 only. *6000 K without changes to Patt*. CoF.

A. As Back A but leaving N 1 Rt side BB & FB out of work to mark centre for cutting.
B. As Back B to RC 156 or at Form Prog flashing or refer fig 8. Make pocket slit here by trans Ns 20 to 40 both sides of centre from BB to FB. Use length of smooth yarn to manually CoN over empty BB & FB Ns holding 2sts. Bring ends of yarn down betwen beds. Continue K to end. CoF.

A. As Back A.
B. As Back B. Advance Pat as explained on page 29.
Duomatics K card 1 first, followed by card 2 continuously.

K & inc as chart.

Sleeves Without Shaping
For sleeves without shaping, K 2 extra sections as back.
Cut out sleeve shapes using chart as a guide for size and shape

	SMALL	MED	LARGE
1	52	52	52
2	165	165	165
3	A	A	A
4	B	B	B
5	124	141	162
6	92	106	124
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	140	140	140
12	38	38	38
13	124	141	162
14	92	106	124
15	**	**	**
16	82	82	82
17	87	87	87
18	***	***	***
19	0	0	0

	SMALL	MED	LARGE
1	52	52	52
2	165	165	165
3	A	A	A
4	B	B	B
5	51	61	70
6	21	25	29
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	140	140	140
12	38	38	38
13	131	141	150
14	54	58	62
15	**	**	**
16	46	46	46
17	51	51	51
18	***	***	***
19	0	0	0

	SMALL	MED	LARGE
1	52	52	52
2	165	165	165
3	A	A	A
4	B	B	B
5	124	141	162
6	92	106	124
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	140	140	140
12	55	55	55
13	148	148	148
14	124	141	162
15	92	106	124
16	**	**	**
17	82	82	82
18	87	87	87
19	***	***	***
20	0	0	0

E6000 READER CARD A BOTTOM LEFT, B TOP LEFT

DECO CARD 1 TOP RIGHT, 2 BOTTOM RIGHT
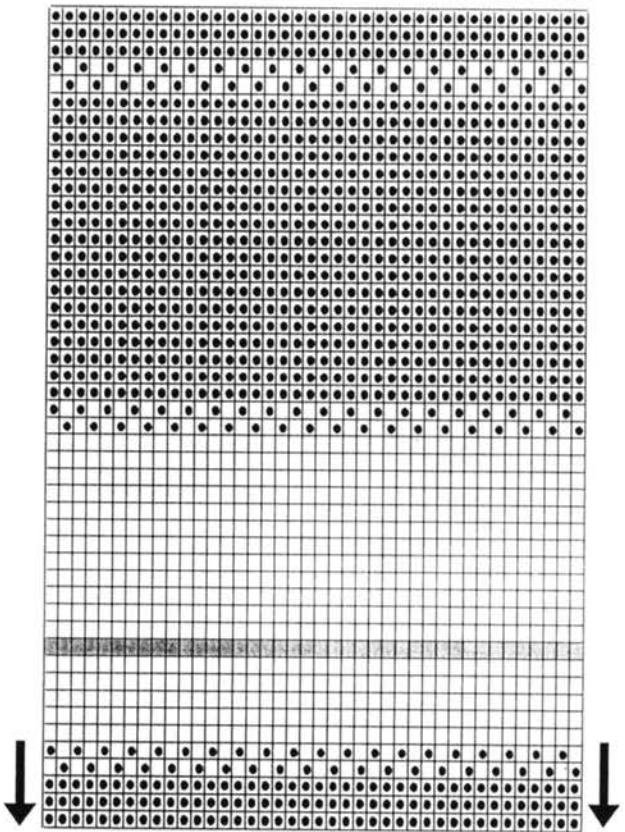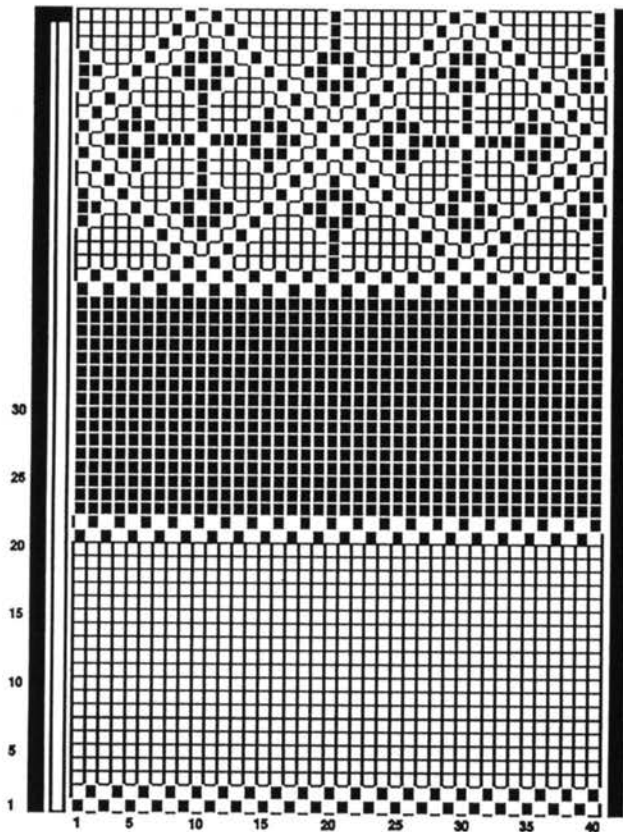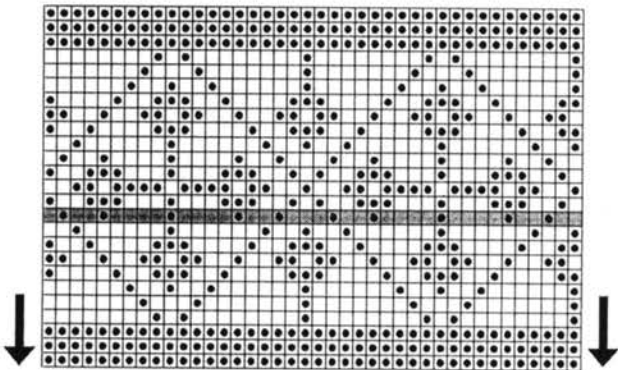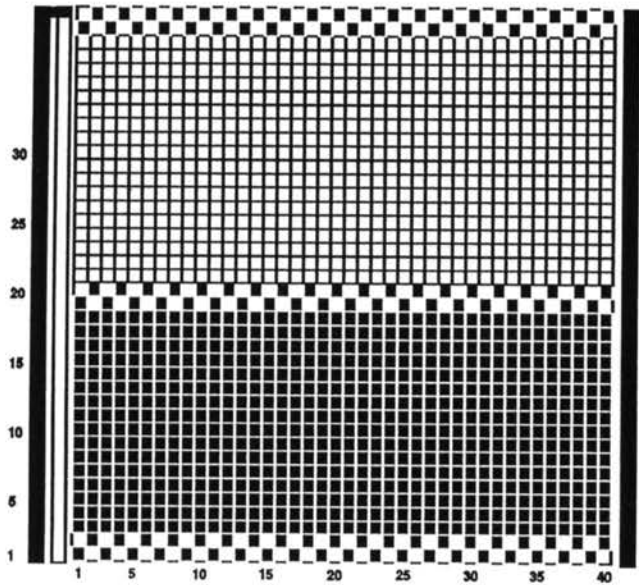
Before continuing block & steam garment parts to size. Welts of back & front should be stretched to the same width as body of garment. Allow to dry completely.

POCKETS

With right side of the work facing you, bring up betwen the beds. Pick up sts held on WY on lower edge of pocket slit & hang onto BB Ns. This will be easier if the WY is unravelled just before picking up each st. Trans these sts to FB. Check that the pocket slit is completely open before continuing. If any part of the upper edge of the slit has been caught, release before knitting pocket. Bring up BB Ns as for jacquard. Knit *usin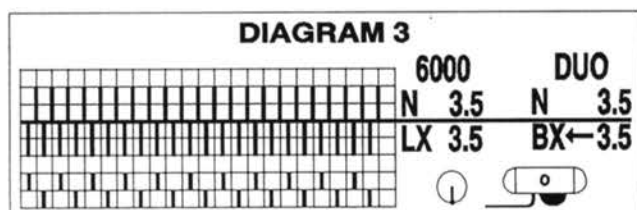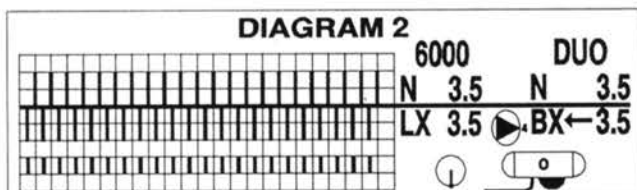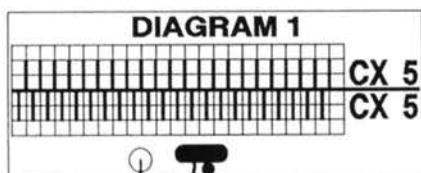g tech 183 as St Patt*, as **Diag 2 without card.** RC000 K to RC80. Trans FB sts to BB. Leave empty FB Ns in WP. This will form fold for pocket. Continue K to RC152. Engage St Patt C, *(1000 Tech 183)*, as **Diag 3**, K 8 Rs 2Rs Col 1 2Rs Col 2. Trans sts to FB. Lks GX/N SS 5 K off with WY & rel.

FRONT BANDS (Both alike). CoCir as Diag 1 over 153[150:147] Ns. K as Diag 1 to RC40. With right side uppermost lie garment over BB with edge just hanging forward over BB Ns. Using orange tool, pull BB Ns through work just above machine stitching, Take care that the work is placed evenly. Transfer FB sts to BB. Using yarn, knit through each BB st. Carefully bring the work forward to hang over FB. Cast off all sts using latch method.

Make 2 pieces alike. Bring up 60[65:70] FB Ns. With WY make single bed CoN K at least 10Rs. Bring up BB Ns. *Engage St Patt C,* **as Diag 3,** RC000 Lks N/N K 1R. Set Lks for Jacquard & cont in patt K 8Rs & dec 1st both ends 4 times, RC33. K 8Rs. Trans BB sts to FB. Black stippers. SS5 Lks GX/N K 4Rs & inc 1st both ends 6 times. K 4Rs. RC80. WY K several Rs & rel.

Pin pocket edge held by WY to top edge of pocket slit. Backstitch through these held sts. Unravel WY. Push pocket inside slit to wrong side of garment. Fold in half & stitch up sides of pockets.

Cut front in half & cut neckline using overlocker or sewing machine. With right sides of work together, pin collar pieces together at one shaped edge. Stitch. With right side of work to inside, fold collar so that stocking stitch sts over birdseye. Stitch short edges stopping approx 0.5 cm before WY. Turn through & steam. Join backs to fronts at shoulders. Stitch sleeves to armhole, matching cventre of sleeves to shoulder seams. Steam bands, shoulder seams, armhole seams & pockets. Stretch WY edge of collar whist easing in folded edge so that the collar forms a gentle curve. With birdseye side of collar uppermost, pin collar over neckline on right side of garment. Match seam of collar to centre back & front edges to neckline at beginning of band. Backstitch into sts held by WY. Repeat withstst side of collar on inside of garment. Remove WY. Join side & sleeve seams. Steam seams.

DIAGRAM 1

DIAGRAM 2

DIAGRAM 3

RC630

25[27:29]cm
60[65:70]sts

RC80

5cm

5cm

RC000

25[27:29]cm
60[65:70]sts

82cm

5cm

RC000
RC50

RC000

51[58:67]cm
124[141:162]sts

54[58:62]cm
131[141:150]sts

RC354

8.5[9.5:10.5]cm

13[14:15]cm

CUT NECKLINE SHAPING

46cm

+1K8X40

RC000
RC50

RC000

5cm

21[25:29]cm
51[61:70]sts
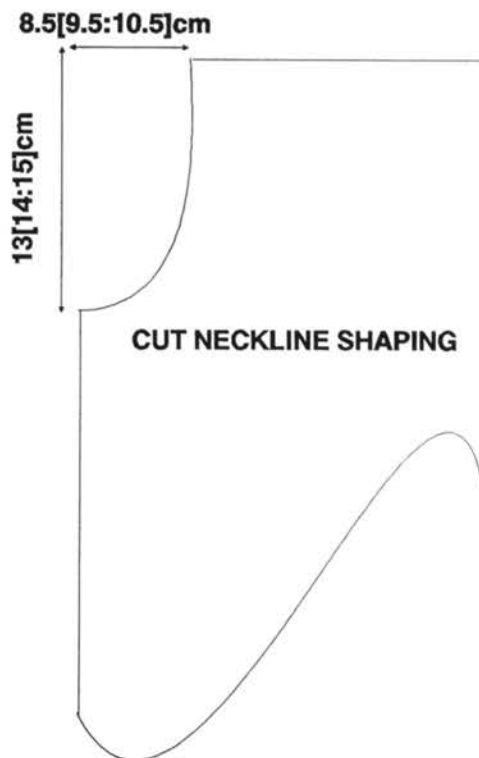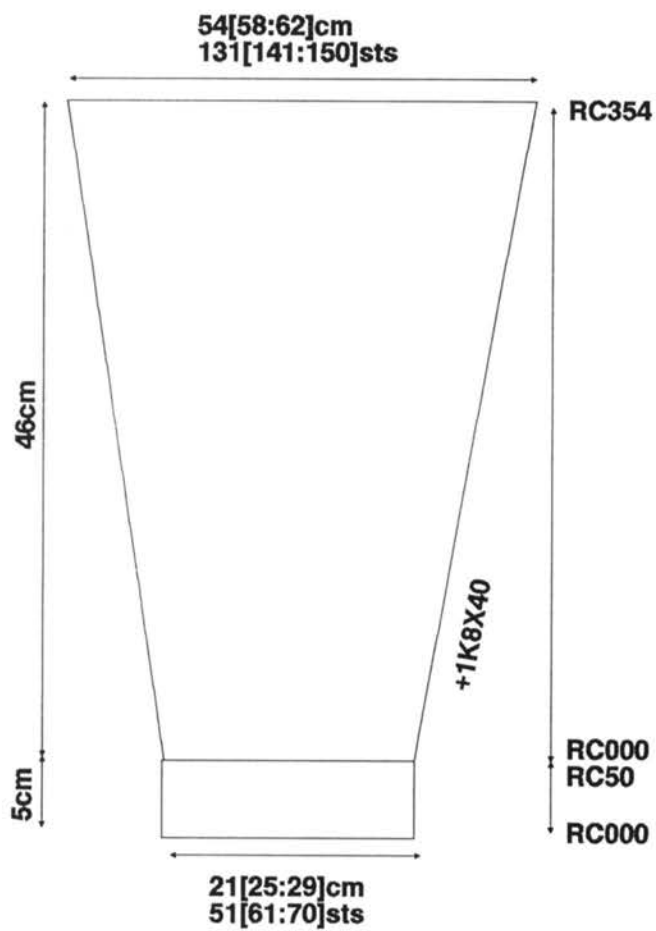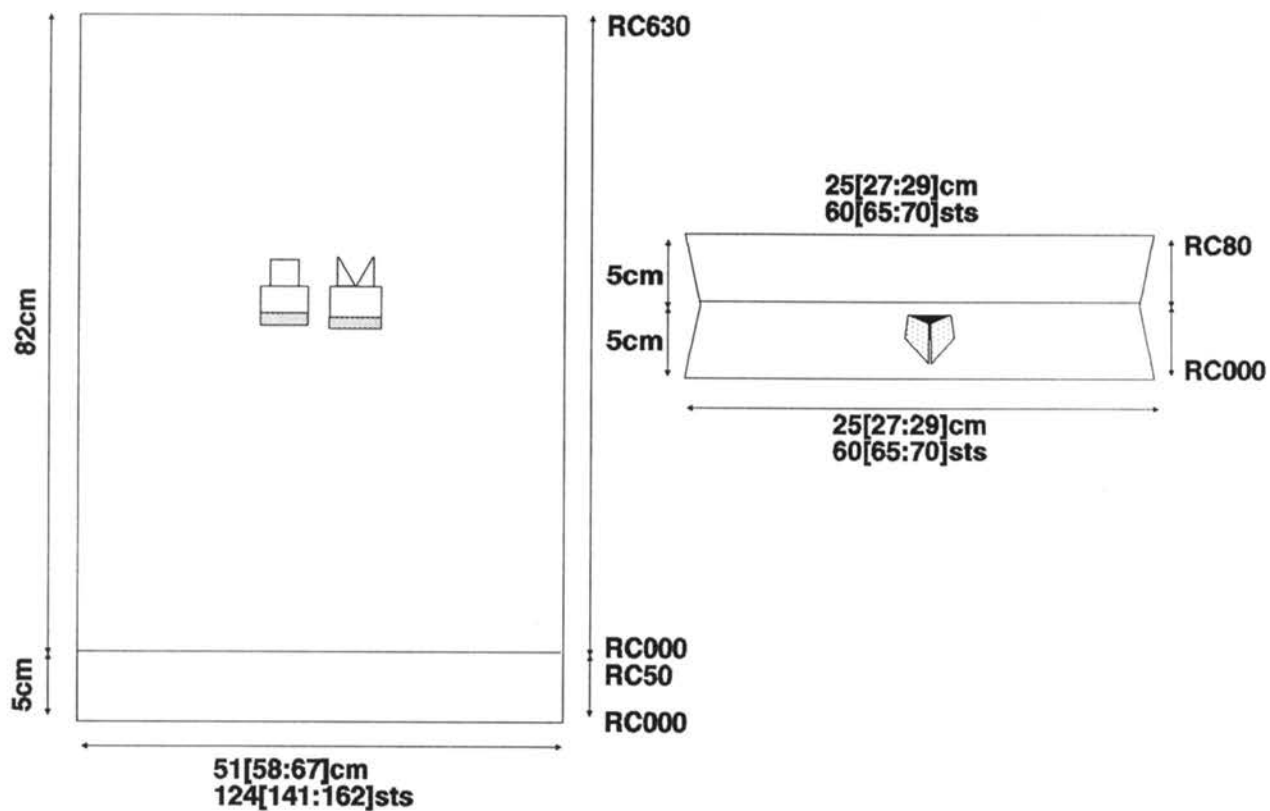
D1502 Child's Jack-in -the Box Sweater
Pictured on Page 32

5, 80, 6000

E6000 PROGRAMME

PROGRAMME : ENT	ADD WHAT? : ● : ENT	CM? : NO
ERASE : ENT	Read In card 2.	↑ R 376 : ENT
CAST ON : 4 : ENT	ALTER : ENT	↔ 29 : NO
ALL ST PATT : NO	DIRECT : NO	↔ X1 : 2 : ENT
ST PATT A : 207 : ENT	3 COL : ENT	↔ ST 58 : ENT
(For Back & Sleeves)	ADD : ENT	POSITION : NO
ALL ST PATT : NO	ADD WHAT? : ● : ENT	ALL ST PATT : ENT
ST PATT B : ● : ENT	Read In card 3.	FORM : ENT
Read In card 1.	ALTER : NO	Enter Form Prog here for
ALTER : ENT	4 COL : ENT	appropriate garment part.
DIRECTION : NO	KNIT TECH : 207 : ENT	START CAST ON : ENT
ADD : ENT	ENLARGE/POS : ENT	

Kathy Haynes, England.

56[58:62]cm Chest.

60[62:66]cm Chest.

BRAMWELL 2/30's acrylic
100g Turquoise = Col 1,
25g Camel = Col 2,
25g Royal = Col 3,
25g Red = Col 4,
25g Yellow = Col 5.
Small amounts of Black, White
& Red for embroidery. 2 Buttons.

40sts = 124mm 40Rs = 26mm
OR 100sts = 310mm 100Rs
= 64mm, measured over jacquard pattern.
40Rs rib = 65mm.

4 Col jacquard using cards
given for front & as Diag 2.
Back & sleeves 4 Col patt without card as Diag 3. *Cast on 4.
Tech 207.*

Page 3.

135g Size 58cm.

All yarns used 2 ends each colour together throughout.

A. CoCir 2X1 as Diag 1 Col 1.
K as chart.
B. Push all empty Ns to WP. Lks
CX/CX K 2Rs.
Set for St Patt A as Diag 3.
K 2Rs Col 1, 2Rs Col 2, 2Rs Col
3, 2Rs Col 4 as chart.
C. Change feeder 2 to Col 5 &
cont as chart ending 2Rs Col 1.
D. Trans sts to 2X1.
Lks N/N SS 3/3.
K as chart. CoF.

A. As Back A.
B. Push all empty Ns to WP.
Lks CX/CX K 2Rs.
Set for St Patt B as Diag 2.
K 2Rs Col 1, 2Rs Col 2, 2Rs Col
3, 2Rs Col 4 as chart.
C. Change feeder 2 to Col 5 &
cont as chart ending 2Rs Col 1.
D. Trans sts to 2X1.
Lks N/N SS 3/3.
K as chart. CoF.

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

Block & steam each part to
size & shape, avoiding ribs.
Embroider mouth & eyes onto
Jack.
Make & sew tassel onto hat.
Fold front neck over back neck
& slip stitch at side seams.
Sew in sleeves.
Join side & sleeve seams.
Sew on buttons through double
neck welt to reduce opening to
correct size to fit neckline and
to go over head.
Give final light steaming.

	56cm	58 cm	62 cm
1	26	26	26
2	124	124	124
3	A	A	A
4	B	B	B
5	52	55	61
6	16	17	19
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	144	144	144
12	38	38	38
13	77	81	87
14	24	25	27
15	**	**	**
16	21	25	27
17	24	28	30
18	***	***	***
19	0	0	0

**Flashing /Refer figure 8 =
Exchange Col 2 for 5 & cont knitting**

	56 cm	58 cm	62 cm
1	26	26	26
2	124	124	124
3	A	A	A
4	B	B	B
5	97	100	106
6	56	58	62
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	144	144	144
12	55	55	55
13	146	146	146
14	97	100	106
15	56	58	62
16	**	**	**
17	29	33	37
18	35	39	43
19	***	***	***
20	195	195	195
21	C	C	C
22	135	135	135
23	144	144	144
24	0	0	0

E6000 READER CARDS

CARD 1 BOTTOM LEFT
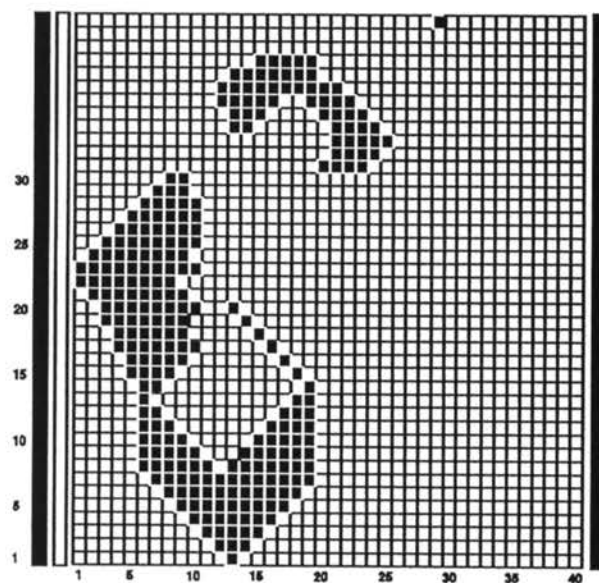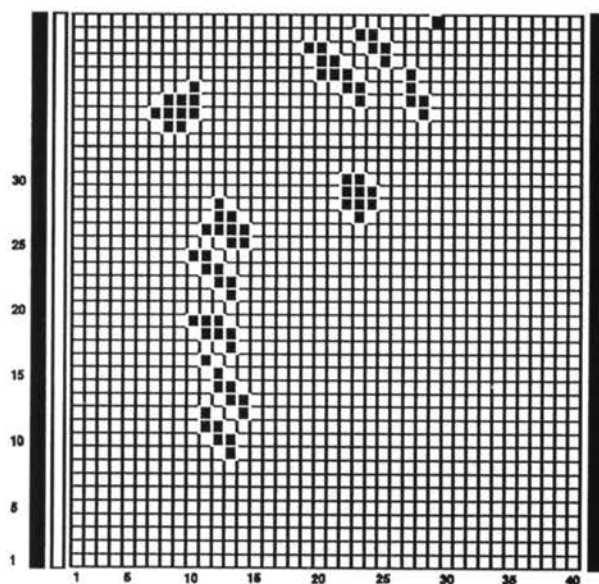
CARD 2 TOP LEFT

CARD 3 BOTTOM RIGHT
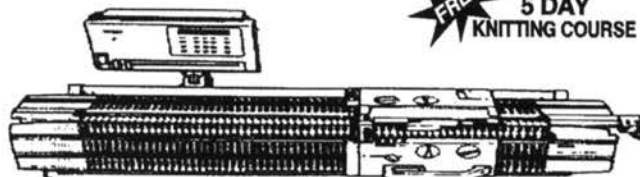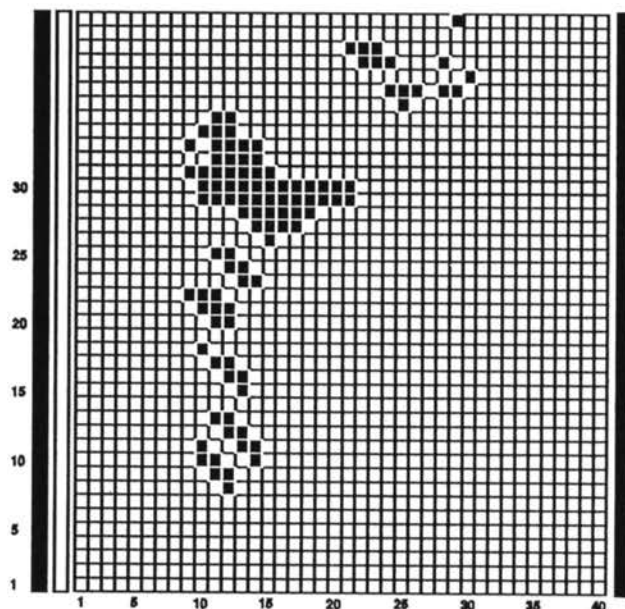
DECO CARDS

CARD 1 BOTTOM LEFT
CARD 2 TOP LEFT
CARD 3 BOTTOM RIGHT
CARD 4 TOP RIGHT
Join cards into continuous loop & insert into
reader which is in centre of bed. Place position
pins as foll:-
1 at right past edge of knitting, 1 above right
side of reader above adge of card, 1 at left side
of reader above edge of card. This will isolate
motif in the centre of the bed.
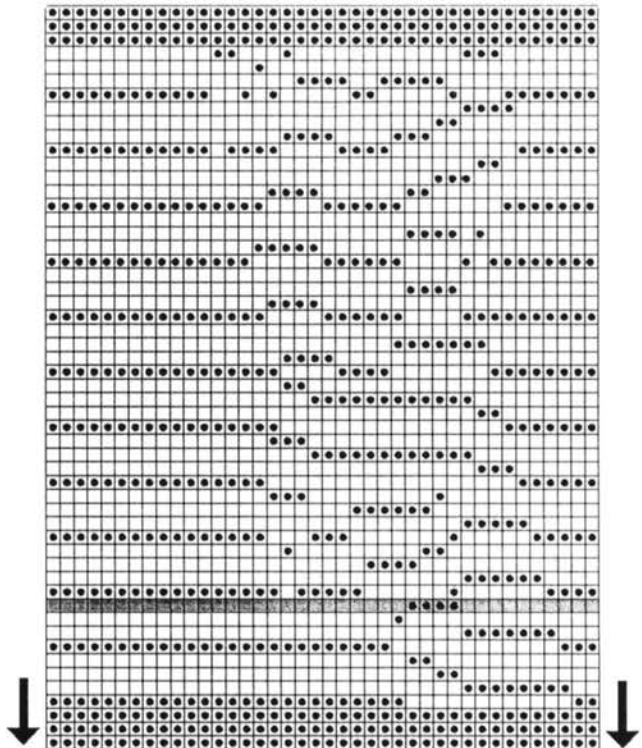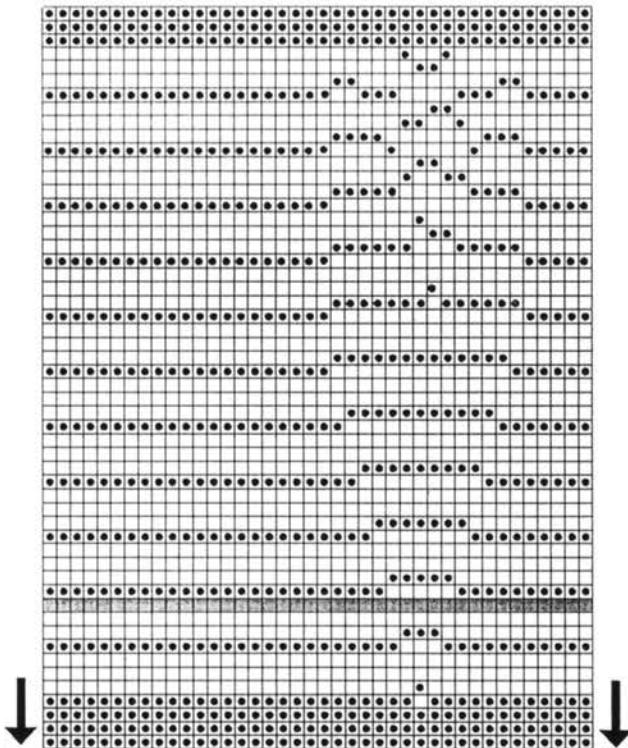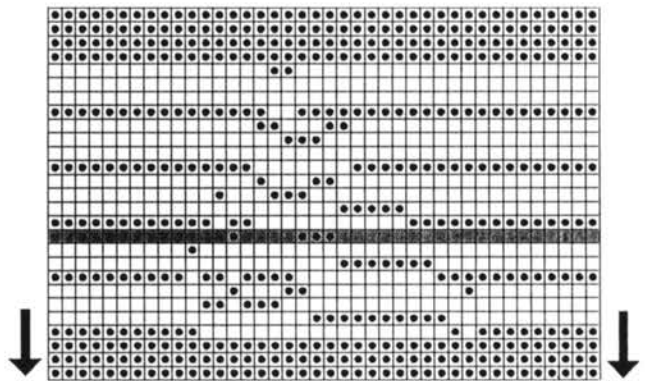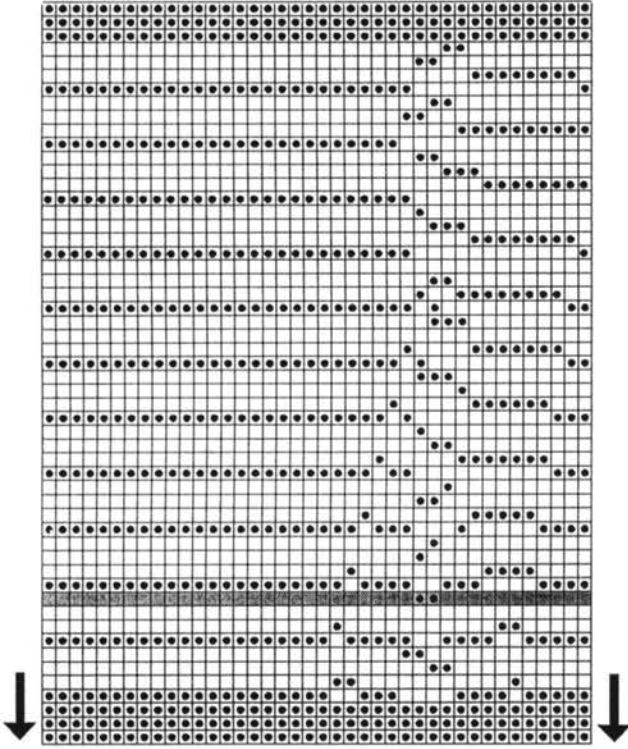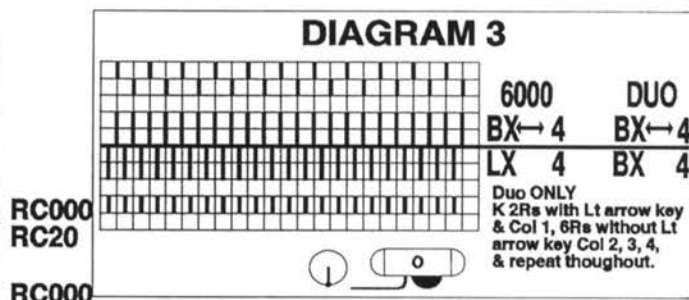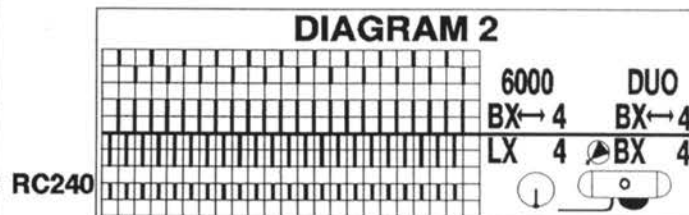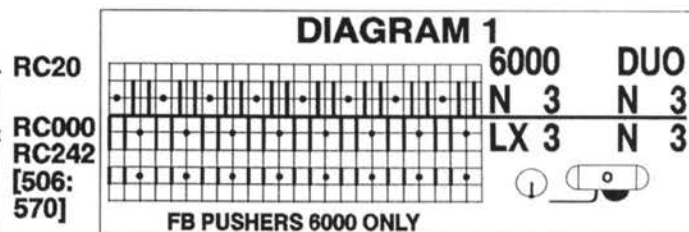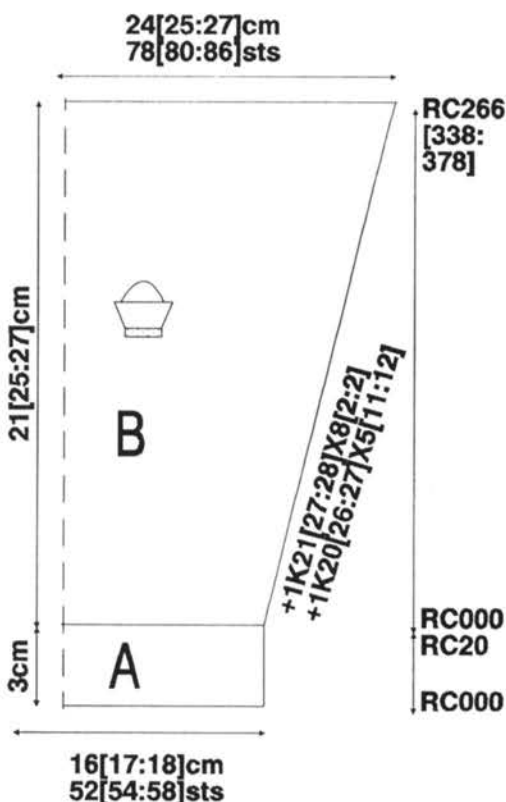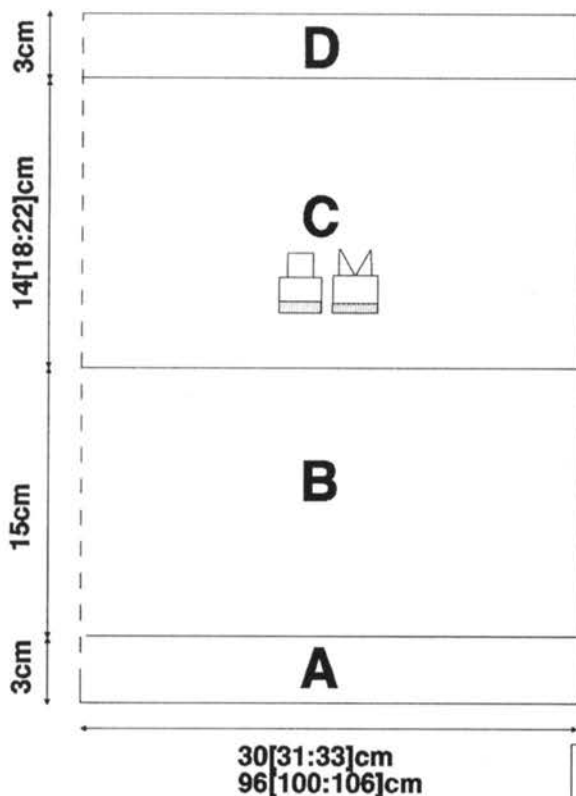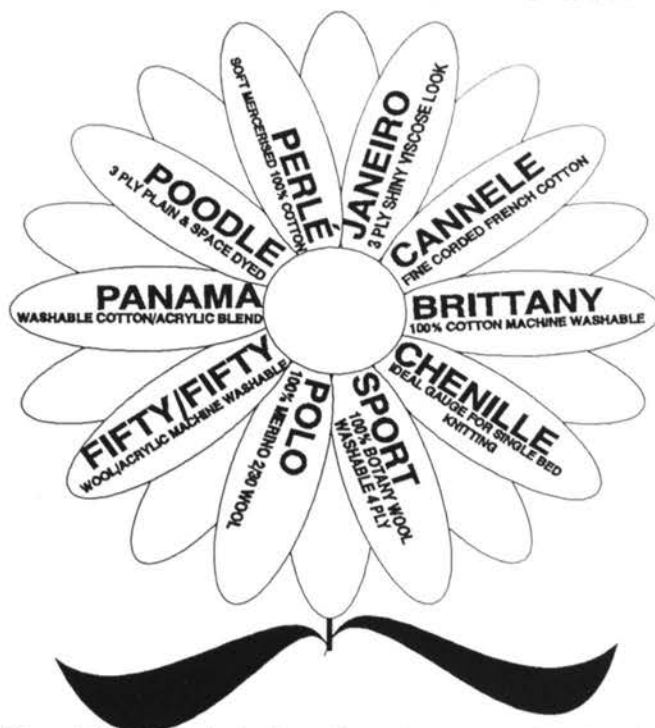
D

C

B

A

3cm
14[18:22]cm
15cm
3cm

30[31:33]cm
96[100:106]cm

24[25:27]cm
78[80:86]sts

B

A

21[25:27]cm
3cm

RC266
[338:
378]

+1K21[27:28]X8[2:2]
+1K20[26:27]X5[11:12]

RC000
RC20

RC000

16[17:18]cm
52[54:58]sts

DIAGRAM 1

RC20

RC000
RC242
[506:
570]

FB PUSHERS 6000 ONLY

	6000	DUO
	N 3	N 3
	LX 3	N 3

DIAGRAM 2

RC240

	6000	DUO
	BX←→4	BX←→4
	LX 4	BX 4

DIAGRAM 3

RC000
RC20

RC000

	6000	DUO
	BX←→4	BX←→4
	LX 4	BX 4

Duo ONLY
K 2Rs with Lt arrow key
& Col 1, 6Rs without Lt
arrow key Col 2, 3, 4,
& repeat thoughout.

D1503 Unisex Jacquard Sweater

Pictured on Page 33

5, 80, 6000

Betty Manwaring, England.

94[102:110]cm Chest.

104[112:120]cm Chest.

BRAMWELL DuoMagic 100% acrylic 270 metres = 100g approx.
1X500g Dark Grey = Col 1
1X500g Calgary Grey = Col 2.

40sts = 154mm 40Rs = 43mm OR 100sts = 385mm 100Rs = 108mm, measured over jacquard patt.
40Rs rib = 57mm.

2Col jacquard using cards given & as Diag 2. Cast on & rib as Diag 1. *Cast on 4. Knit tech 180.*

Page 3.

445g Size 102cm Chest.

This is a cut & sew neckline garment. Yarns used singly throughout.

A. CoCir Col 1 as Diag 1. K as chart to RC47.
Push up all empty Ns to WP.
Lks CX/CX K 2Rs. Lks N/N SS 4/4 K 1R. Lks on Rt.
B. Set for St Patt A or connect Deco, & as Diag 2. K as chart.
C. Dec & K as chart.
D. Dec & K as chart. CoF.
Knit second section for Front.

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

A. As Back A but K to RC39 instead of RC47.
B. As Back B but K & inc as chart.
C. K & dec as chart. CoF.

Electronic console off .
Arrange 149 Ns for 2X1. Place pusher under every N in WP on BB. Lks N/N SS 2.25/2.25 K 1R. Push up all empty BB Ns to WP Lks CX/CX SS 3/3 K 2Rs. Lks BX/N K 30Rs. Push up all empty Ns on FB to WP. Lks CX/CX K 2Rs. Lks N/N SS 4/4 K 1R. Lks GX/N SS 5/5

	94cm	102cm	110cm
1	43	43	43
2	154	154	154
3	A	A	A
4	B	B	B
5	73	75	78
6	28	29	30
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	149	149	149
12	38	38	38
13	106	112	117
14	41	43	45
15	**	**	**
16	43	43	43
17	62	62	66
18	***	**5	***
19	108	108	110
20	179	179	179
21	171	171	171
22	155	182	163
23	166	147	155
24	175	175	147
25	8	8	175
26	175	175	8
27	8	8	175
28	166	147	8
29	155	182	147
30	171	171	155
31	179	179	171
32	0	0	163
33			179
34			0

Black strippers. K 5Rs. Pull down loop of yarn between beds. Lks N/GX K 5Rs.
WY K 2Rs. Pull down loop of yarn between beds. Lks GX/N K 2Rs. Lks N/N Orange strippers. K several Rs & rel.

Block & steam all parts to size & shape. Make cut necklines on back & front as shown on chart. Join shoulder seams. Join collar into circle. Attach collar to outside of yarment neckline backstitching through open loops & unravelling WY as you go.
Slip stitch second envelope of neckline to inside of garment enclosing cut edges. Sew in sleeves.
Join side & sleeve seams. Give final light steaming.

	94cm	102cm	110cm
1	43	43	43
2	154	154	154
3	A	A	A
4	B	B	B
5	135	145	156
6	94	102	110
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	149	149	149
12	38	38	38
13	135	145	156
14	94	102	110
15	**	**	**
16	34	34	34
17	64	65	67
18	***	***	***
19	104	104	105
20	145	179	188
21	182	182	129
22	158	138	173
23	135	135	158
24	77	86	135
25	191	191	90
26	157	157	191
27	7	7	159
28	0	0	7
29			0
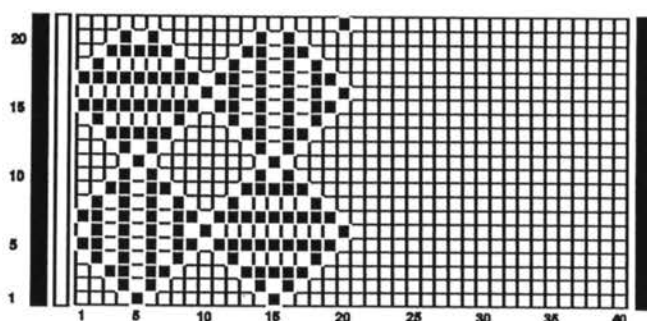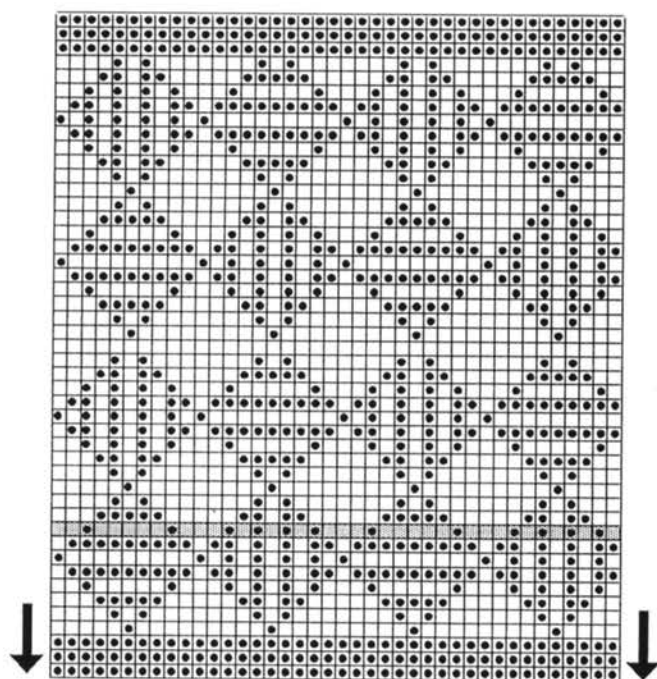
DECO CARD LEFT
E6000 READER CARD ABOVE

DIAGRAM 1

	6000	DUO
	N 3.25	N 3.25
	LX 3.25	N 3.25

FB PUSHERS 6000 ONLY

DIAGRAM 2

	6000	DUO
	BX←5	BX←5
	LX 5▷BX← 5	

Diagram 1 (upper)

16[17:17]cm

13.5[13.5:14]cm
36[36:38]sts

−2K2X6[6:4]
−3K2X8[8:10]

RC28
RC000
RC196
[214:
224]

3cm
2cm BACK   D

10cm FRONT

21[23:24]cm

−1K6X0[1:0]
−1K4X3[1:3]
−1K2X6[6:5]
−2K2X1[3:4]

C

RC000
RC316

B

34cm

RC000
RC50

6cm

A

RC000

52[56:60]cm
134[146:156]sts

Diagram 2 (lower)

5[6:8]cm
14[16:20]sts

12[18:19]cm
46[48:49]sts

−2K2X0[0:3]
−3K2X0[1:1]
−4K2X2[1:0]
−1K2X8[6:7]
−1K4X9[7:4]
−1K6X7[6:14]
−1K4X4[10:0]
−1K2X4[6:3]
−2K2X3[3:1]

RC120
[140:
148]

13[15:16]cm

C

RC000
RC400

41[43:45]cm
106[112:118]sts

B

43cm

K22+1X17[10:0]
K20+1X0[8:11]
K18+1X0[0:9]

RC000
RC42

6cm

A

RC000

28[29:30]cm
72[76:78]sts

D1504 Ladies Tuck Stitch Sweater
Pictured on Page 34

5, 80, 6000

Kathy Haynes, England.

88[92:96]cm Bust.

100[104:108]cm Bust.

HARTINGTON YARNS
Acrylic crépe 4 ply 1 x 500g
Peach = Col 1.
Yarn Substitute outside UK:-
Bramwell Artistic 100% bright
acrylic.

40sts = 122mm 40Rs = 80mm
OR 100sts = 305mm & 100Rs
= 200mm, measured over
single bed tuck stitch pattern.
Rib 40Rs = 90mm.

Single bed tuck stitch pattern
from card(s) given & *as pro-
gramme* & Diag 2. *Cast on 1
Knit Tech 130.*

Page 3.

400g Size 92cm Bust.

Ensure that black stripper
blades and wheels are in good
condition & without snagging.
Replace stripper blades if
necessary before starting to
knit. Comb & weight may be
used. To make as a cut & sew
garment, knit 2 backs & cut
neckline.

A. CoCir 1X1 as Diag 1 Col 1.
K as chart.
B. Trans all sts to FB. *Set for St
Patt A* as Diag 2 **using Deco
card 1** K as chart.
C. Dec & K as chart.

	E6000 PROGRAMME	
PROGRAMME : ENT	KNIT TECH : 130 : ENT	ENLARGE POS : NO
ERASE : ENT	ENLARGE POS : NO	ALL ST PATT : ENT
CAST ON : 1 : ENT	TEST : NO	FORM : ENT
ALL ST PATT : NO	ALL ST PATT : NO	Enter Form Programme
ST PATT A : ● : ENT	ST PATT B : 1008 : ENT	here for garment part.
Read in card	ALTER : NO	START CAST ON : ENT
ALTER : NO	KNIT TECH : 130 : ENT	

D. *St Patt B* as Diag 2 **using Deco
card 2** K as chart.
E. Dec & K as chart. CoF.

A. As Back A.
B. As Back B.
C. As Back c.
D. As Back D.
E. Divide work. K Rt side first
dec for neck as chart.
F. dec & K as chart.
Repeat E & F on Lt side.

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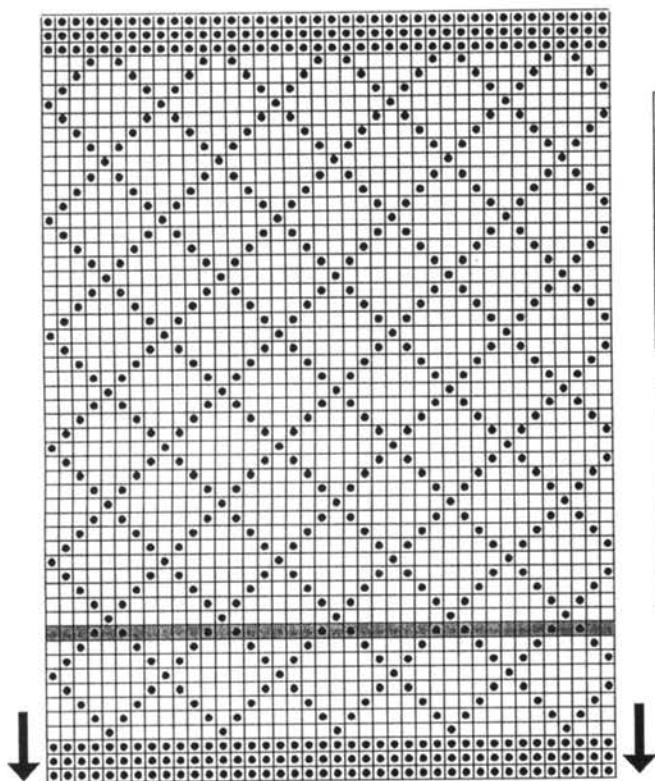B. As Back B inc & K as chart.
C. Dec & K as chart. CoF.

CoCir 1X1 151[155:159]Ns Col
1. Lks N/N SS 4/4 K 8Rs. SS
3.5/3.5 K 16Rs. SS 4/4 K 8Rs.
Trans all sts to FB. SS 5.5 Lks
GX/N Black strippers. K 2Rs.
WY K several Rs & rel.

Block & steam all parts to size
& shape, excluding neckband &
ribs. Join shoulder seams. At-
tach band to outside of neckline
backstitching through open
loops & unravelling WY as you
go. Fold band in half to inside &
slip stitch down. Sew in sleeves.
Join side & sleeve seams. Give
final light steaming.

	88cm	92cm	96cm
1	80	80	80
2	122	122	122
3	A	A	A
4	B	B	B
5	164	170	177
6	88	92	96
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	136	136	136
12	38	38	38
13	164	170	177
14	88	92	96
15	**	**	**
16	33	33	33
17	62	63	64
18	***	***	***
19	107	106	106
20	177	177	177
21	161	161	161
22	153	178	178
23	162	162	162
24	146	137	137
25	146	135	135
26	135	33	41
27	33	191	191
28	191	161	164
29	158	129	129
30	129	0	0
31	0		

	88cm	92cm	96cm
1	80	80	80
2	122	122	122
3	A	A	A
4	B	B	B
5	85	89	89
6	26	27	27
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	133	133	133
12	38	38	38
13	111	115	118
14	34	35	36
15	**	**	**
16	40	40	39
17	60	60	60
18	***	***	***
19	107	107	107
20	161	161	161
21	162	162	162
22	191	191	191
23	131	130	131
24	3	2	3
25	182	182	182
26	146	182	164
27	191	191	191
28	135	135	135
29	7	5	7
30	178	178	178
31	0	0	0

DECO CARD 1 BELOW, 2 ABOVE

DIAGRAM 1

	6000	DUO
N	3.5	N 3.5
LX	3.5	N 3.5

FB PUSHERS 6000 ONLY

DIAGRAM 2

	6000	DUO
	GX	GX
KX	5.5	AX 5.5
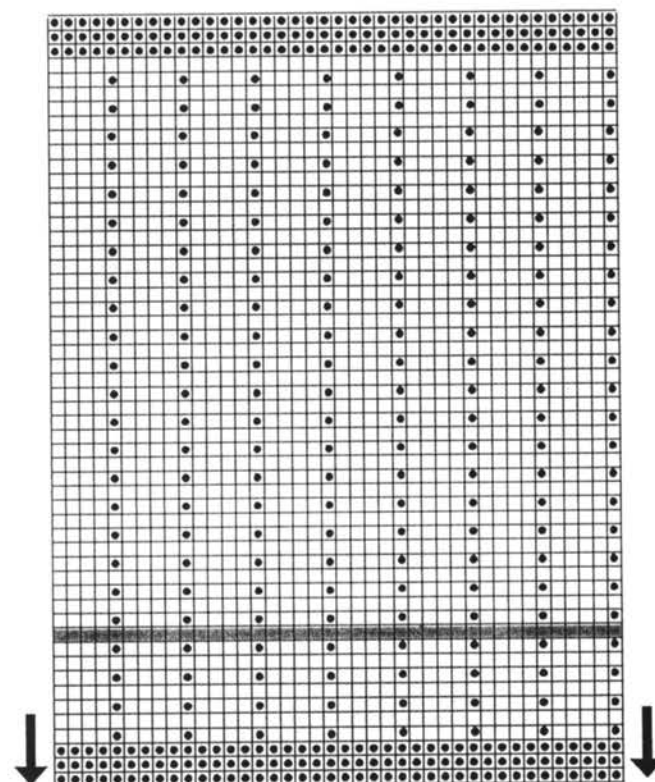
E6000 READER CARD ST PATT A
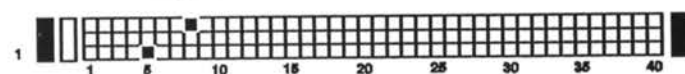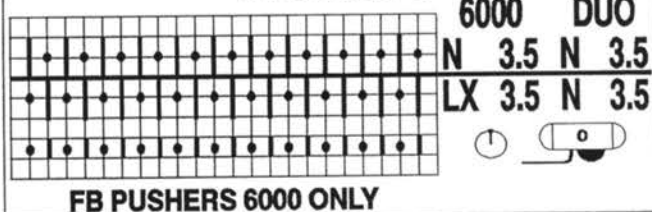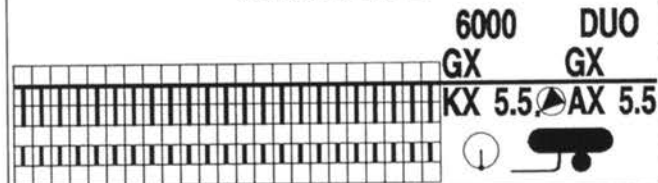
⋈	88cm	92cm	96cm
1	80	80	80
2	122	122	122
3	A	A	A
4	B	B	B
5	164	170	177
6	88	92	96
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	136	136	136
12	38	38	38
13	164	170	177
14	88	92	96
15	**	**	**
16	33	33	33
17	62	63	64
18	***	***	***
19	235	234	234
20	177	177	177
21	161	161	161
22	153	178	178
23	162	162	162
24	146	137	137
25	146	135	135
26	135	38	41
27	33	191	191
28	191	161	164
29	158	129	129
30	129	71	71
31	71	161	161
32	161	188	188
33	188	133	133
34	133	162	162
35	162	164	164
36	164	135	135
37	135	4	4
38	2	0	0
39	0		
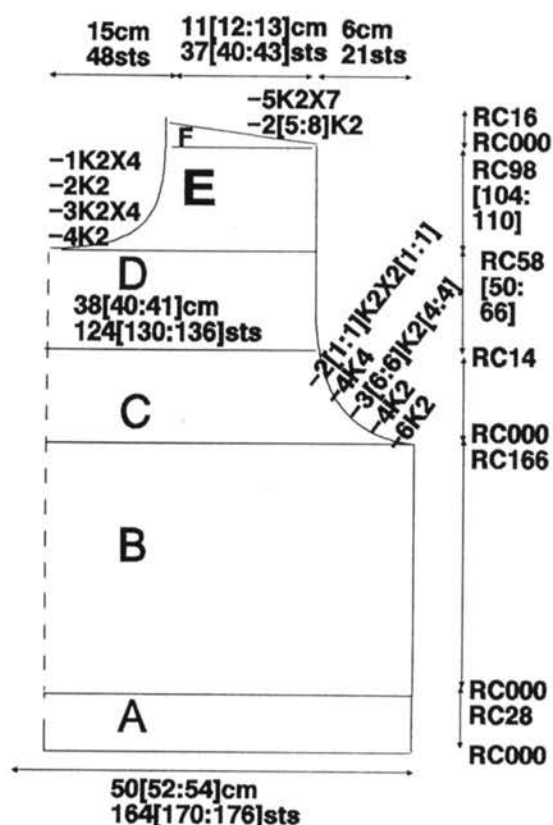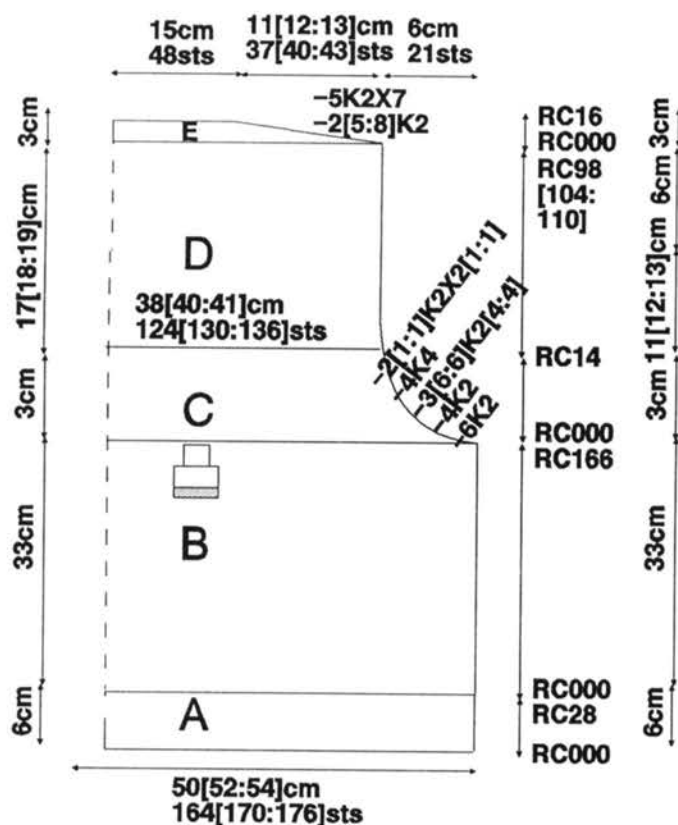
Left diagram (back)

15cm | 11[12:13]cm | 6cm
48sts | 37[40:43]sts | 21sts

−5K2X7
−2[5:8]K2

E

RC16
RC000
RC98
[104:
110]

D

38[40:41]cm
124[130:136]sts

−2[1:1]K2X2[1:1]
−4K4
−3[6:6]K2[4:4]
−4K2
−6K2

RC58
[50:
66]

RC14

C

RC000
RC166

3cm
17[18:19]cm
3cm
33cm
6cm

B

A

RC000
RC28
RC000

50[52:54]cm
164[170:176]sts

Right diagram (front)

15cm | 11[12:13]cm | 6cm
48sts | 37[40:43]sts | 21sts

−5K2X7
−2[5:8]K2

−1K2X4
−2K2
−3K2X4
−4K2

F
E

RC16
RC000
RC98
[104:
110]

D

38[40:41]cm
124[130:136]sts

−2[1:1]K2X2[1:1]
−4K4
−3[6:6]K2[4:4]
−4K2
−6K2

RC58
[50:
66]

RC14

C

RC000
RC166

3cm
11[12:13]cm
6cm 3cm
33cm
6cm

B

A

RC000
RC28
RC000

50[52:54]cm
164[170:176]sts

Sleeve diagram

6[7:7]cm | 14cm
20[24:22]sts | 46[47:48]sts

RC74
[76:
78]

−3K2X2
−1K2X2[12:14]
−1K2X2[6:4]
−2K2X6
−1K2X10[9:10]
−2K2X2
−4K2

C

37[35:36]cm
112[116:118]sts

15[15:16]cm
40[40:39]cm
5cm

B

RC000
RC200

+1K14[12:12]X14[15:15]

A

RC000
RC24
RC000

26[27:27]cm
84[88:88]sts

5, 80, 6000

E6000 PROGRAMME		
SKIRT PANEL	**POSITION : ENT**	**TOP**
PROGRAMME : ENT	PATT AFT R0 : ENT	PROGRAMME : ENT
ERASE : ENT	TO R/L -0 : 10 : - : ENT	ERASE : ENT
CAST ON : 1 : ENT	IN PATT AT R0 : ENT	CAST ON : 8 : ENT
ALL ST PATT : NO	↑ REP R 0 : ENT	ALL ST PATT : NO
ST PATT A : ● : ENT	↩ REP ST 0 : ENT	ST PATT A : 143: ENT
Read in card	ALL ST PATT : ENT	ENLARGE POS : NO
ALTER : NO	FORM : ENT	TEST : NO
KNIT TECH : 170 But	Enter Form Programme	ALL ST PATT : ENT
please see NOTES	here.	FORM : ENT
ENLARGE POS : ENT	START CAST ON : ENT	Enter Form Programme
CM?+ : NO		START CAST ON : ENT
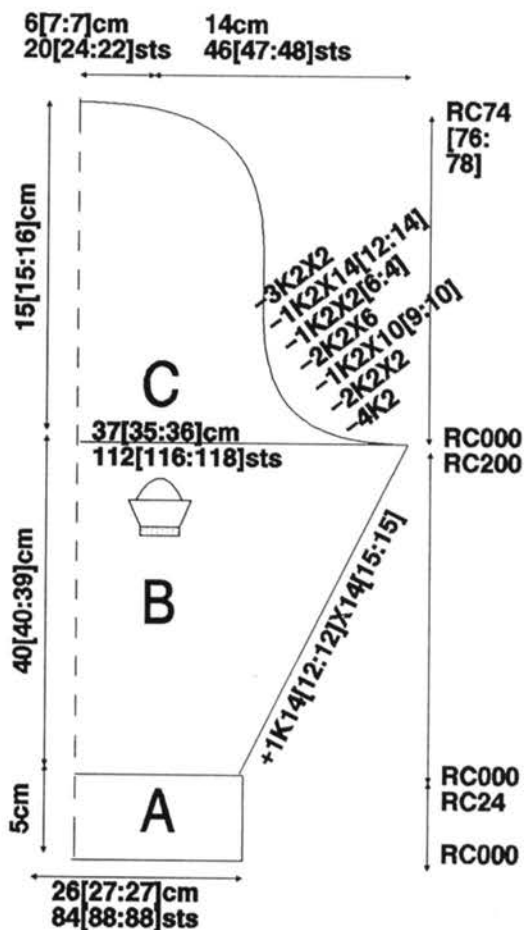
Kathy Haynes, England.

To suit 96cm Hips.

100cm Hips. Length 80cm, (adjustable).

YEOMAN Brittany 100% cotton 2 ply.
450g Primula = Col1.
150g White = Col 2.
Skirt only 350g Col 1
Top only 150g Col 2, 100g Col 1

Pleated Skirt Sections:-
40sts = 44mm 40Rs = 72mm
OR 100sts = 110mm 100Rs = 180mm, measured AFTER pleating & pressing pleats in place.
Yoke Section:-
40sts = 120mm 40Rs = 52mm
OR 100sts = 300mm 100Rs = 130mm, measured after pressing.
Top:-
40sts = 194mm 40Rs = 71mm
OR 100sts = 485mm 100Rs = 178mm, measured over 2 Col tuck patt after steaming.

Skirt pleated section cast on as Diag 1, *Cast on 1*, then as Diag 2 & *using St Patt A from reader card. Tech 170*. Yoke section as Diag 3. Top Cast on as Diag 4 *Cast on 8, Patt 143*, as Diag 5. Note separate Diag 5 for E6000 & Duo machines.

Page 3.

Skirt 450g, Top 185g Size 92cm Bust.

If your 6000 console has Creation 6 chips you MUST use COL REVERSE in DIRECTION, or pattern will not knit.
Skirt has 6 panels. More or less

panels may be knitted to make smaller or larger skirt. 1 panel measures 17cm wide. To lengthen or shorten skirt, 1 centimetre = 6Rs. Knit 6Rs more or less for each centimetre.
Top fabric is very elastic measurements given are for ACTUAL BODY MEASUREMENTS.

KNIT 6 PANELS ALIKE

A. CoCir 1X1 as Diag 1 with WY K several Rs. Trans all sts to FB Lks GX/N SS 5 K 2 Rs.

B. Trans 7th st from Rt edge & every foll 30th st to adjacent N at Lt. Leave empty N out of work. *St Patt A as Diag 2.* **Duo arrange pushers as Diag 2.** Col 1, K as chart. CoF.
Now turn panel upside down & rehang 1st row of Col 1 sts onto BB Ns. CoF, remove WY. Repeat X 5 more.

	96cm
1	52
2	120
3	A
4	B
5	143
6	3
7	3
8	38
9	143
10	3
11	3
12	3
13	3
14	3
15	38
16	167
17	3
18	3
19	11
20	3
21	3
22	38
23	167
24	3
25	3
26	1
27	3
28	3
29	0

YOKE	96cm
1	72
2	44
3	A
4	B
5	155
6	3
7	3
8	38
9	155
10	3
11	3
12	65
13	65
14	***
15	0

SKIRT YOKE KNIT 2 ALIKE
Console not required unless using Form.
A. CoCir K/K Col 1. Black strippers Lks GX/N SS 4/4 K 5Rs. Pull down loop of yarn between beds.
Lks N/GX K 10Rs. Pull down loop of yarn between beds.
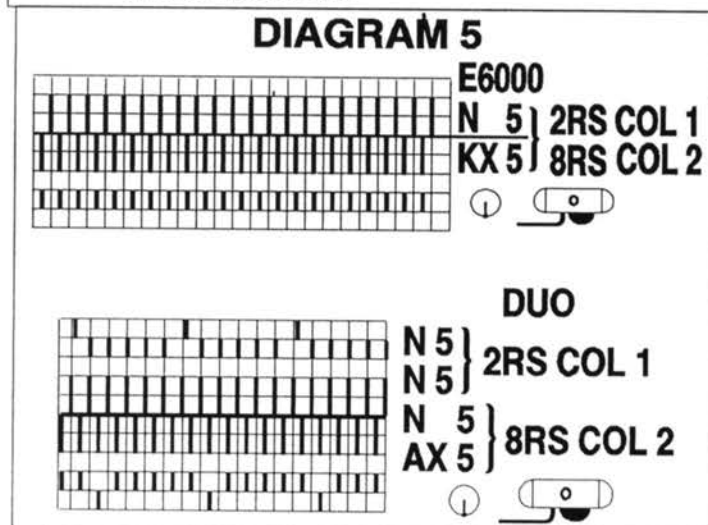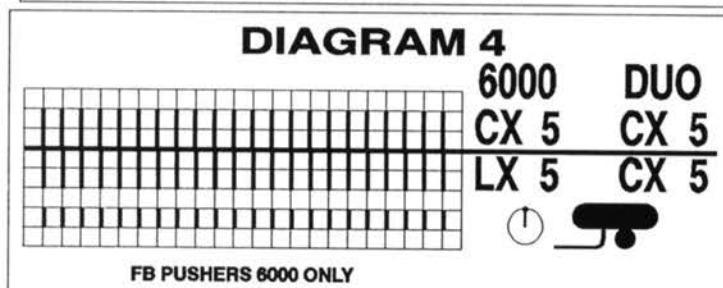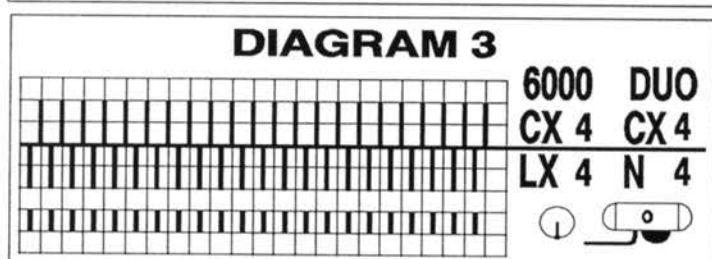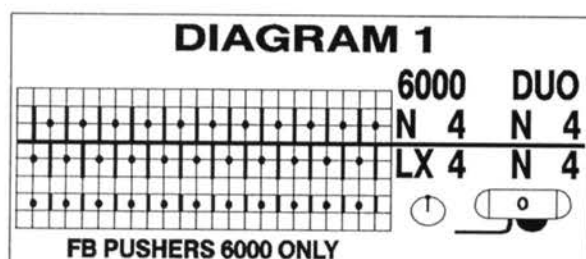Lks GX/N K 10Rs. Pull down loop of yarn between beds.
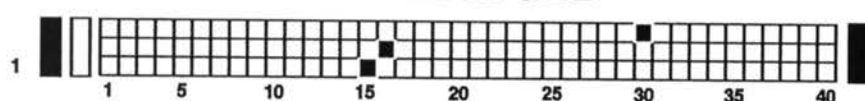Lks N/GX K 10Rs. Pull down loop of yarn between beds.
Lks GX/N K 5Rs.
B. Orange strippers & as Diag 3. K & inc as chart.
C. Lks GX/N SS 4/4 Black strippers. K 8Rs Pull down loop of yarn. Lks N/GX K 8Rs. WY N/N K 8rs & rel.

	86cm	92cm	98cm
1	71	71	71
2	194	194	194
3	A	A	A
4	B	B	B
5	89	95	101
6	86	92	98
7	*	*	*
8	194	194	194
9	C	C	C
10	133	133	133
11	38	38	38
12	89	95	101
13	86	92	98
14	**	**	**
15	35	35	35
16	67	67	67
17	***	***	***
18	103	103	103
19	161	161	161
20	145	145	145
21	164	164	164
22	135	135	135
23	65	65	65
24	190	190	190
25	139	143	144
26	0	0	0

DIAGRAM 1

	6000	DUO
	N 4	N 4
	LX 4	N 4

FB PUSHERS 6000 ONLY

DIAGRAM 2

	6000	DUO
	GX	GX
	LX 5	BX 5

6 4 3 2 1 30 29 28 27 26   13 12 11 10 9 8 7 5 5 4 3 2 1
B   A

START AT RT OF BED AS SHOWN AT RT OF DIAG
PATTERN REPEATS A – B & REPEAT ACROSS BED

DUO ONLY
Also trans st15 to
Lt & leave N In NWP

DIAGRAM 3

	6000	DUO
	CX 4	CX 4
	LX 4	N 4

DIAGRAM 4

	6000	DUO
	CX 5	CX 5
	LX 5	CX 5

FB PUSHERS 6000 ONLY

DIAGRAM 5

E6000

N 5	2RS COL 1
KX 5	8RS COL 2

DUO

N 5	2RS COL 1
N 5	
N 5	8RS COL 2
AX 5	

E6000 READER CARD

1   1   5   10   15   20   25   30   35   40

Press each panel flat. Mattress stitch seams together. With right side uppermost, fold pleats into position. Steam press hard. Run a tacking thread along top edge keeping pleats in position. Run second thread about 3cm below first.
Press yoke sections. Join side seams of yoke, leaving opening in waistband for insertion of elastic. Attach yoke to top of skirt by backstitching open loops of outside of lower yoke envelope to outside of skirt, unravelling WY as you go. Ensure you sew through all thicknesses of skirt pleats.
Attach inside envelope to inside of skirt with slip stitch through open loops, unravelling WY as you go.
Insert elastic & close seam.
Give pleats, yoke & yoke seam final pressing.

A. CoCir K/K Col 1. Lks as Diag 4. K as chart.
B. Lks & Ns as Diag 5 for appropriate machine. K as chart & Diag instructions.
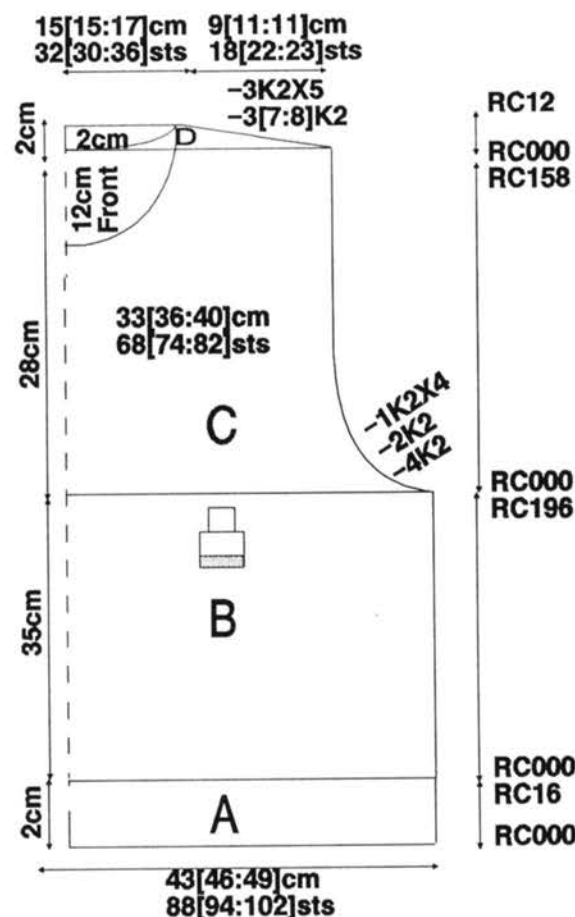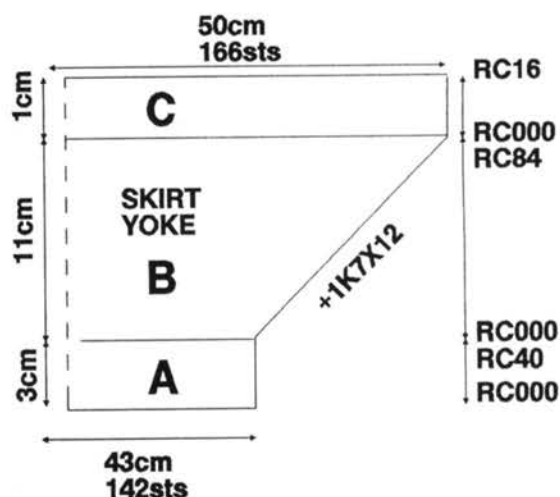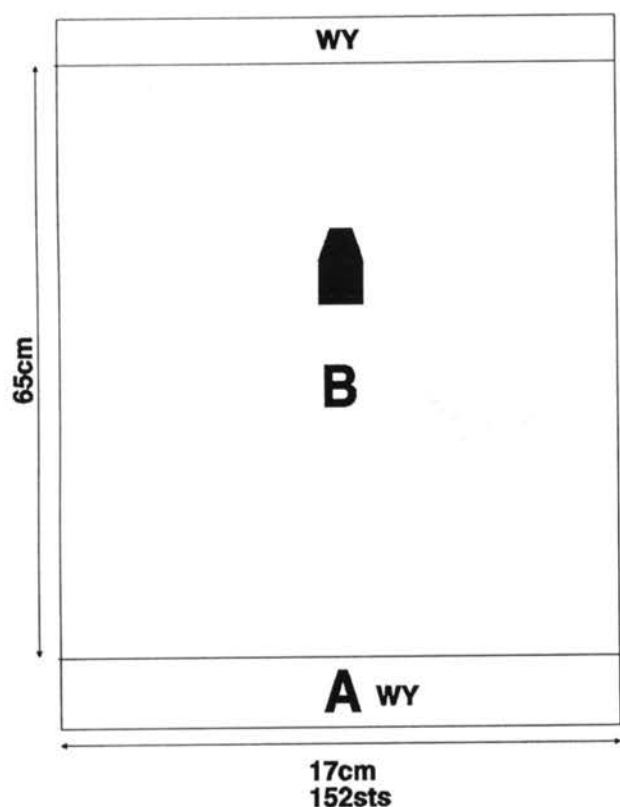**C.** Dec & K as chart.
D. Dec & K as chart. CoF.

ARMBANDS (Knit 2 alike)
CoCir 2X1 170sts Col 1. Lks N/N SS 3/3 K 32Rs. Push up all emty Ns to WP. Lks CX/CX K 2Rs Lks N/N K 1R. Black strippers Lks CX/CX SS4/4 K 12 Rs. WY K 4Rs. Lks N/N Orange strippers K several Rs & rel.

K as for armbands but with 155sts.

Block & press Back & Front to size & shape. Mark neckline as shown on chart. Cut out shape, stitching first if wished.
Join shoulder seams. Attach neckband backstitch through open loops outside envelope to outside garment, unravel WY as you go. Sew inside envelope to inside enclosing edges. Fold band in half to inside. Slip stitch down. Attach armbands in exactly same way to armholes. Join side seams. Steam. Make cord & thread through just below waist level.

Top-left diagram (Back B/A panel)

WY

RC360

65cm

B

17cm
152sts

A WY

RC000

Top-right diagram (Skirt Yoke)

50cm
166sts

RC16

C

1cm

RC000
RC84

11cm

SKIRT
YOKE

B

+1K7X12

RC000
RC40

RC000

3cm

A

43cm
142sts

Bottom-left diagram (Front)

15[15:17]cm   9[11:11]cm
32[30:36]sts   18[22:23]sts

−3K2X5
−3[7:8]K2

RC12

2cm   2cm   D

RC000
RC158

12cm
Front

28cm

33[36:40]cm
68[74:82]sts

−1K2X4
−2K2
−4K2

C

RC000
RC196

35cm

B

2cm

RC000
RC16

A

RC000

43[46:49]cm
88[94:102]sts

Advertisement

D1506 Man's E6000 Jacquard Sweater
Pictured on Page 36

6000 ONLY

E6000 PROGRAMME		
PROGRAMME : ENT	↔ STS 20 : ENT	CM? : NO
ERASE : ENT	POSITION : ENT	↑ R 96 : NO
CAST ON : 4 : ENT	PATT AFT R 0 : ENT	↑ X : 3 : ENT
ALL ST PATT : NO	TO R/L - 0 : ENT	↑ R 288 : ENT
ST PATT A : ● : ENT	IN PATT AT R 0 : ENT	↔ STS 24 : NO
Read in card 1	↑REP R 0 : NO : ENT	↔ X : 5 : ENT
ALTER ENT	↔ REP STS : ENT	↔ ST 120 : ENT
DIRECT : NO	ALL ST PATT : NO	POSITION : ENT
ADD : ENT	ST PATT B : ● : ENT	PATT AFT R 0 : ENT
ADD WHAT? : ● : ENT	Read in card 3	TO R/L - 0 : ENT
Read in card 2	ALTER : ENT	IN PATT AT R 0 : ENT
ALTER : NO	DIRECT : NO	↑ REP R 0 : NO : ENT
3 COL : ENT	ADD : ENT	↔ REP STS : ENT
ADD : NO	ADD WHAT? : ● : ENT	ALL ST PATT : ENT
KNIT TECH : 199 : ENT	Read in card 4	FPRM : ENT
ENLARGE POS : ENT	ALTER : NO	Enter Form Programme
CM? : NO	3 COL : ENT	here.
↑ R 24 : ENT	ADD : NO	START CAST ON : ENT
↔ STS 10 NO	KNIT TECH : 199 : ENT	
↔ X : 2 : ENT	ENLARGE POS : ENT	

Kathy Haynes, England.

104[112:120]cm Chest.

116[124:132]cm Chest.

DESIGNER YARNS
100% merino/lambswool blend pure new wool 2/18's, approx 906 metres per 100g.
350g each Sand = Col 1, Aran = Col2, Porcelain = Col 3.

40sts = 172mm 40Rs = 42mm OR 100sts = 430mm 100Rs = 105mm, measured over 3 Col jacquard patt. 40Rs rib = 74mm.

Cast on 4, St Patt A from cards given 3 Col with Tech 199. St Patt B from cards given with Tech 199.

Page 3.

475g Size 120cm Chest.

This garment has a cut & sew neckline. For all ribs & collar 2 ends Col 1 used together through same eyelet. 3 Col jacquard 1 end of each colour used throughout.

A. CoCir 2X1 Col 1 as Diag 1 & notes. K as chart.
B. Push up all empty Ns to WP. Lks CX/CX K 2 Rs.
Set for St Patt A & as Diag 2. K 2Rs Col 1, 2Rs Col 2, 2Rs Col 3 as chart.
C. Set for St Patt B.
Cont in 3 Col jacquard as chart. CoF.

A. As Back A.
B. Set for St Patt A & as Diag 2. K in 3 Col throughout. Inc as chart. CoF.

CoCir 2X1 127[143:155] Ns using 2 ends Col 1. SS 4/4 K 27Rs.
Push all empty Ns to WP Lks CX/CX K 2Rs. Lks N/N K 1 R. *Lks GX/N SS 5/5 K 4 Rs. Pull down loop of yarn between beds. Lks N/GX K 4 Rs.* Using WY repeat from * to *. Lks N/N K several Rs & rel.

Block & steam press all parts to size & shape except collar & ribs.

Mark, sew and cut neckline as chart on Back & Front.
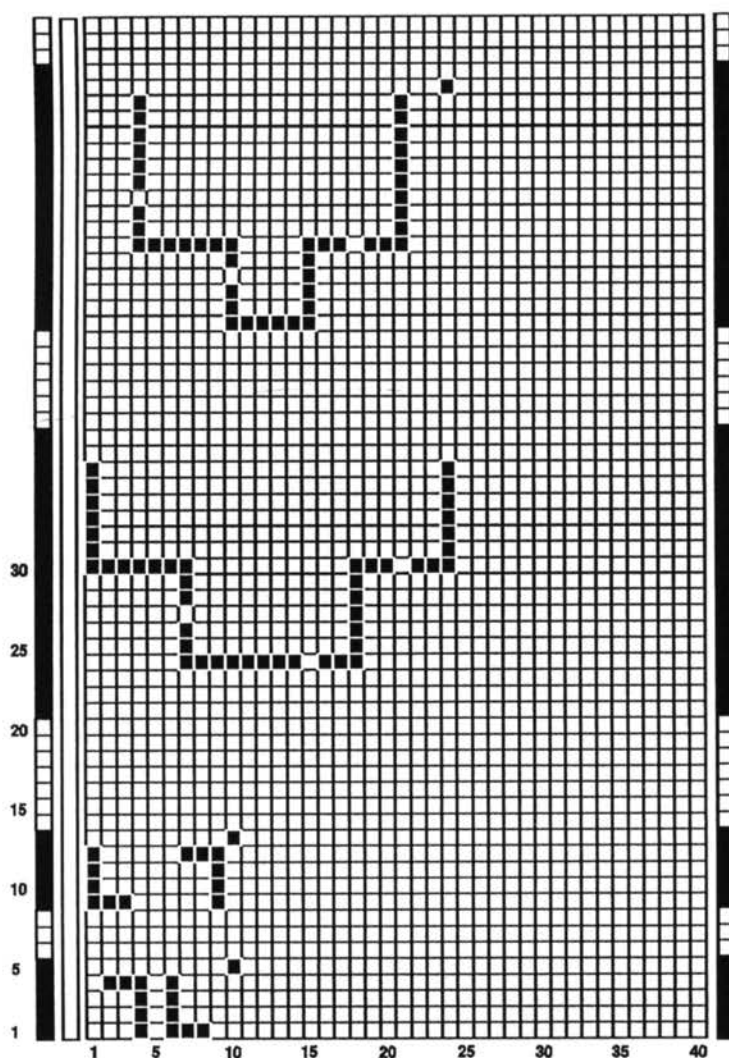Join shoulder seams.
Join Neckband.
Backstitch through open loops of outside envelope on collar to outside of garment, unravelling WY as you go.
Slip stitch inside of envelope to inside of garment enclosing edges unravelling WY as you go. Fold collar in half to inside & slip stitch down.
Sew in sleeves. Join side & sleeve seams. Give final light pressing.

	104cm	112cm	120cm
1	42	42	42
2	172	172	172
3	A	A	A
4	B	B	B
5	135	144	153
6	104	112	120
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	154	154	154
12	38	38	38
13	135	144	153
14	104	112	120
15	**	**	**
16	61	63	65
17	69	70	72
18	***	***	***
19	0	0	0

	104cm	112cm	120cm
1	42	42	42
2	172	172	172
3	A	A	A
4	B	B	B
5	79	81	84
6	34	35	36
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	154	154	154
12	38	38	38
13	158	163	167
14	68	70	72
15	**	**	**
16	35	36	37
17	42	43	44
18	***	***	***
19	O	O	O

READER CARD
CARD 1 BOTTOM, CARD 2 ABOVE,
CARD 3 ABOVE, CARD 4 TOP

DIAGRAM 1

N 4

LX 4

DIAGRAM 2

AX←→ 5

LX 4.5

Left diagram

RC580 [600: 620]

C

RC306 [330: 348]

B

A

61[63:65]cm

7cm

RC000
RC38

RC000

58[62:66]cm
134[144:154]sts

Right diagram

68[70:72]cm
158[162:168]sts

RC334 [342: 352]

B

+1K8X39[40:42]

35[36:37]cm

7cm

A

RC000
RC38

RC000

34[35:36]cm
80[82:84]sts
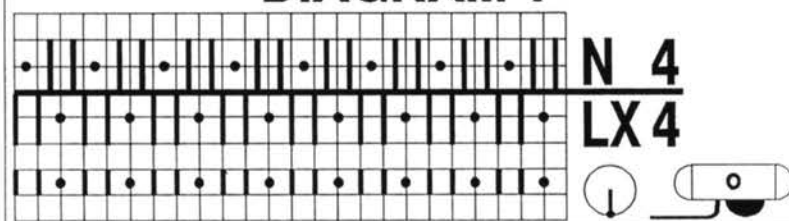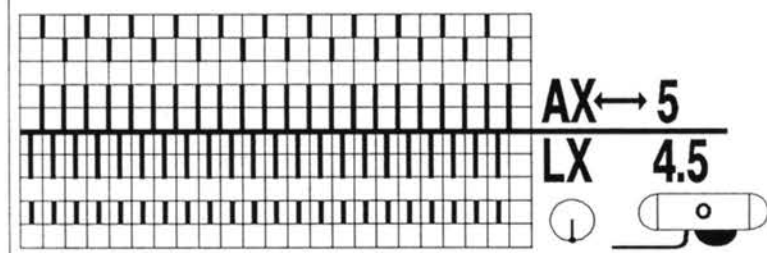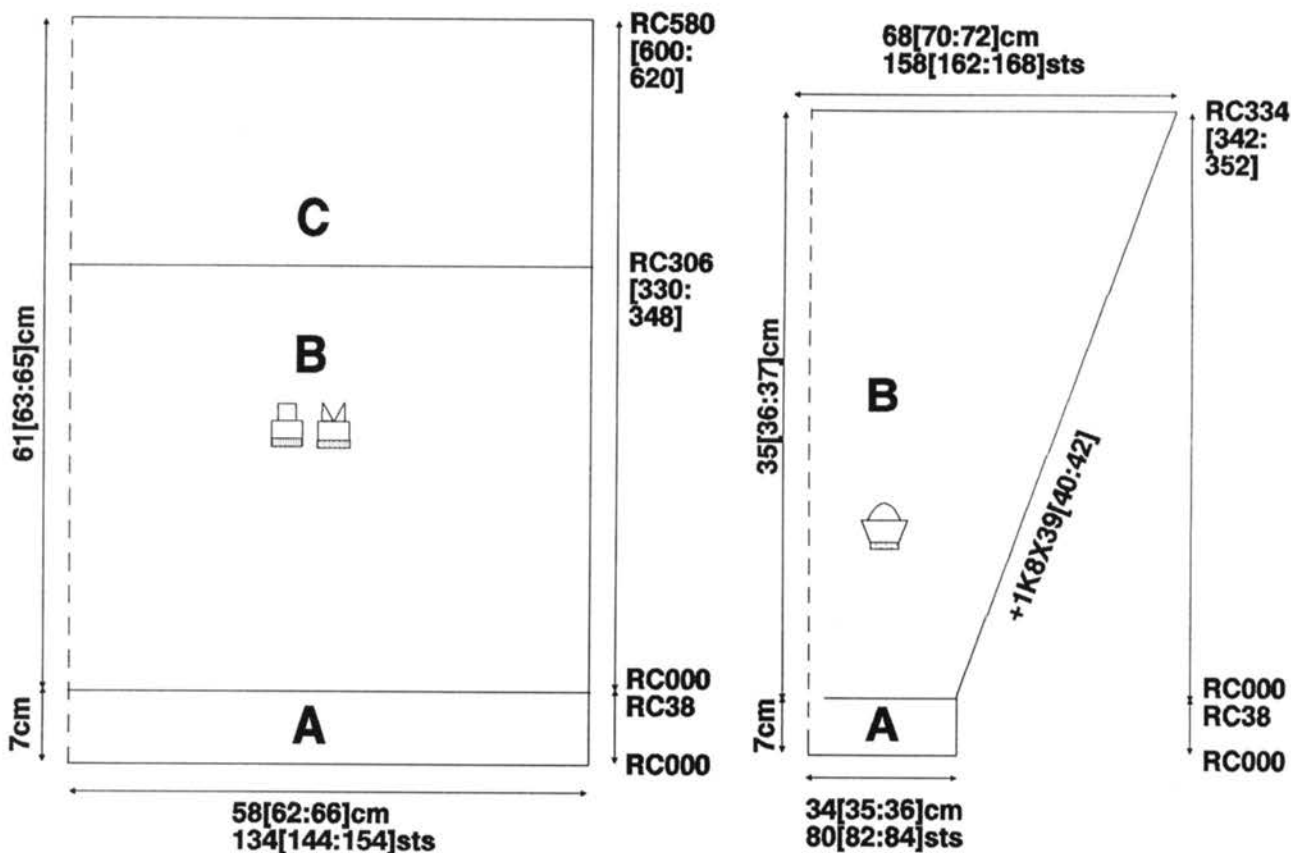
YARN INFORMATION

BRAMWELL YARNS
F. W. Bramwell & Co. Ltd.,
Unit 5, Metcalf Drive, Altham Lane, Altham,
Accrington, Lancs BB5 5TU. Tel: 0282 779811
AUTRALIA
Tess B Knits, 98a Norma Road, Myaree,
Freemantle, Western Australia. Tel: 9 330 3433
CANADA
Westrade Sales Inc., 2711 No. 3 Road,
Richmond B.C. V6X 1B2 Tel: 604 270 8737
U.S.A.
Bramwell Yarns, P.O. Box 8244, Midland,
Texas 79708 Tel: 015 699 4037

FORSELL YARNS
T. Forsell & Son Ltd., Blaby Road,
South Wigston, Leicester LE8 2SG
AUSTRALIA
Tanunda Woolcraft, 1776 Murray Street,
Yanunda, South Australia 5352

CANADA
Westrade Sales Inc., 2711 No. 3 Road,
Richmond B.C. V6X 1B2 Tel: 604 270 8737
U.S.A.
The Knitting Machine Centre, 5442 Cannas
Drive, Cincinatti, Ohio 45238.

HARTINGTON YARNS
Unit 5, Balloon Wood, Coventry Lane,
Beeston, Nottinghamshire, NG9 3GJ.

YEOMAN YARNS
36 Churchill Way, Fleckney,
Leicester LE8 0UD.

DESIGNER YARNS
P.O. Box 18, Longcroft, Keighley,
West Yorks, BD21 5AU.

D1507 Child's Jacquard Windmill Sweater
Pictured on Page 37

5, 80, 6000

60[66:72]cm Chest.

70[76:82]cm Chest.

BRAMWELL 2/30's 100% acrylic. 1 cone Emerald = Col 1, 1 cone Saxe Blue = Col 1A, 1 cone Black = Col 2, 1 cone Silver = Col 3, 1 cone White = Col 4.

40sts = 147mm 40Rs = 26mm OR 100sts = 368mm 100Rs = 65mm, measured over 4 Col jacquard patt. 40Rs tubular welt = 35mm.

4 Col jacquard patt from cards given. *Tech 207. Cast on 8.* Tubular welts. Back & sleeves 4 Col used for plain knitting.

Page 3.

300g Size 66cm Chest.

3 ends Col 1 taken together for all welts & bands. 2 ends each Col used for patt. Note that Col 1 is exchanged for Col 1A after number of rows stated.

A. CoCir K/K Col 1, set as Diag 1, K as chart.
B. Set as Diag 3. *Tech 207.* K 2Rs Col 1, 2Rs Col 2, 2Rs Col 3, 2Rs Col 4, as chart to RC96. Exchange Col 1 for Col 1A. Cont as chart. CoF.

A. As Back A.
B. Set as Diag 2 & *St Patt A,* **using Deco cards,** K as Back B & as chart in 4 Col jacquard.

E6000 PROGRAMME		
PROGRAMME : ENT	PATT AFT R0 : ENT	4 COL : ENT
ERASE : ENT	TO R/L -0 : ENT	KNIT TECH : 207
CAST ON : 8 : ENT	IN PATT AT R0 : ENT	ENLARGE POS : ENT
ALL ST PATT : NO	↑ REP R 0 : NO : ENT	CM? : NO
ST PATT A : ● : ENT	↔ REP STS 0 : NO : ENT	↑ R 252 : ENT
Read in card 1	ALL ST PATT : NO	↔ STS 40 : ENT
ALTER : ENT	ST PATT B : ● : ENT	POSITION : ENT
DIRECT : NO	Read in card 1	PATT AFT R0 : ENT
ADD : ENT	ALTER : ENT	TO R/L -0 : ENT
ADD WHAT? : ● : ENT	DIRECT : E→Ǝ : ENT	IN PATT AT R0 : ENT
Read in card 2	DIRECT OK : ENT	↑ REP R 0 : NO : ENT
ALTER : NO	ADD : ENT	↔ REP STS 0 : NO : ENT
3 COL : ENT	ADD WHAT? : ● : ENT	ALL ST PATT : NO
ADD : ENT	Read in card 2	ST PATT C : 207 : ENT
ADD WHAT? : ● : ENT	ALTER : ENT	ALTER : NO
Read in card 3	DIRECT : E→Ǝ : ENT	ENLARGE POS : NO
4 COL : ENT	DIRECT OK : ENT	ALL ST PATT : ENT
KNIT TECH : 207	3 COL : ENT	FORM : ENT
ENLARGE POS : ENT	ADD : ENT	Enter Form Programme
CM? : NO	ADD WHAT? : ● : ENT	here.
POSITION : ENT	Read in card 3	START CAST ON : ENT
↑ R 252 : ENT	ALTER : ENT	
↔ STS 40 : ENT	DIRECT : E→Ǝ : ENT	
POSITION : ENT	DIRECT OK : ENT	

At RC96 exchange Col 1 for Col 1A.. Cont as chart.
C. K in patt & dec as chart. CoF.

A. As Back A.
B. Set as Diag 3. K & inc as chart, exchanging Col 1 for Col 1A at RC96. Cont K & inc as chart. CoF.

Join shoulder seams. Drop FB. With right side facing you, pick up 84sts evenly round neck. Lks N/GX black strippers, *SS6 K 6Rs. SS5 K 6Rs. SS4.5* K 6Rs. SS1 K 1R. Repeat from * to * in reverse order.

	60cm	66cm	72cm
1	26	26	26
2	147	147	147
3	A	A	A
4	B	B	B
5	95	103	112
6	60	66	72
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	152	152	152
12	38	38	38
13	95	103	112
14	60	66	72
15	**	**	**
16	38	38	44
17	42	46	48
18	***	***	***
19	0	0	0

	60cm	66cm	72cm
1	26	26	26
2	147	147	147
3	A	A	A
4	B	B	B
5	49	52	57
6	60	66	72
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	152	152	152
12	38	38	38
13	49	52	57
14	60	66	72
15	**	**	**
16	20	27	29
17	42	43	45
18	***	***	***
19	72	72	72
20	191	191	191
21	131	131	131
22	3	3	3
23	191	191	191
24	128	128	128
25	7	7	7
26	135	135	135
27	61	61	61
28	66	66	66
29	135	135	135
30	85	85	85
31	0	0	0

Block & steam fronts.
Lower FB. With right side of work facing you, pick up 101[116:126]sts evenly as on neck edge.
(On Lt front for girl, Rt front for boy.
Lks N/GX SS5 black strippers.
K 24Rs.
WY K several Rs & rel.
Steam band being careful not to stretch too much. Fold band in half to outside. Backstitch through open loops unravelling WY as you go.

Lower FB. With right side of work facing you, pick up 101[116:126]sts evenly as on neck edge.
(On Rt front for girl, Lt front for boy.
Lks N/GX SS5 black strippers.
K 6Rs. ** Using short lengths of WY K through sts 5,6,7. Miss 15[18:20]Ns & make buttonhole of 3Ns. Repeat for 6 buttonholes in all. K 12 Rs. Repeat ** to ** K 6Rs. WY K several Rs & rel.
Steam band being careful not to stretch too much. Cut off ends of WY to about 1cm each to facilitate easy removal. Fold band in half to outside & backstitch as opposite band. Carefully pull out WY from one buttonhole at a time, backstitching inside & outside buttonhole together. Repeat for all 6 buttonholes.

Block & steam parts to size & shape. Sew in sleeves. Join side & sleeve seams. Sew buttons to button band to match buttonholes. Give final light steaming.

	60cm	66cm	72cm
1	26	26	26
2	147	147	147
3	A	A	A
4	B	B	B
5	54	54	57
6	20	20	21
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	152	152	152
12	38	38	38
13	114	120	131
14	42	44	48
15	**	**	**
16	32	33	34
17	36	37	38
18	***	***	***
19	0	0	0

**E6000 READER CARDS
CARD 1 BELOW LEFT
CARD 2 BELOW RIGHT**
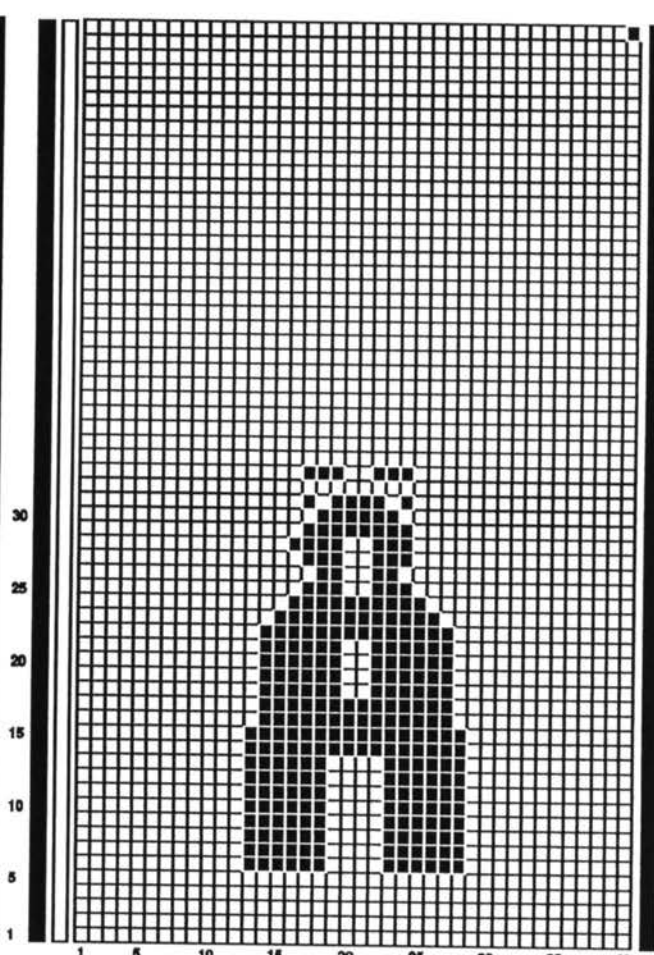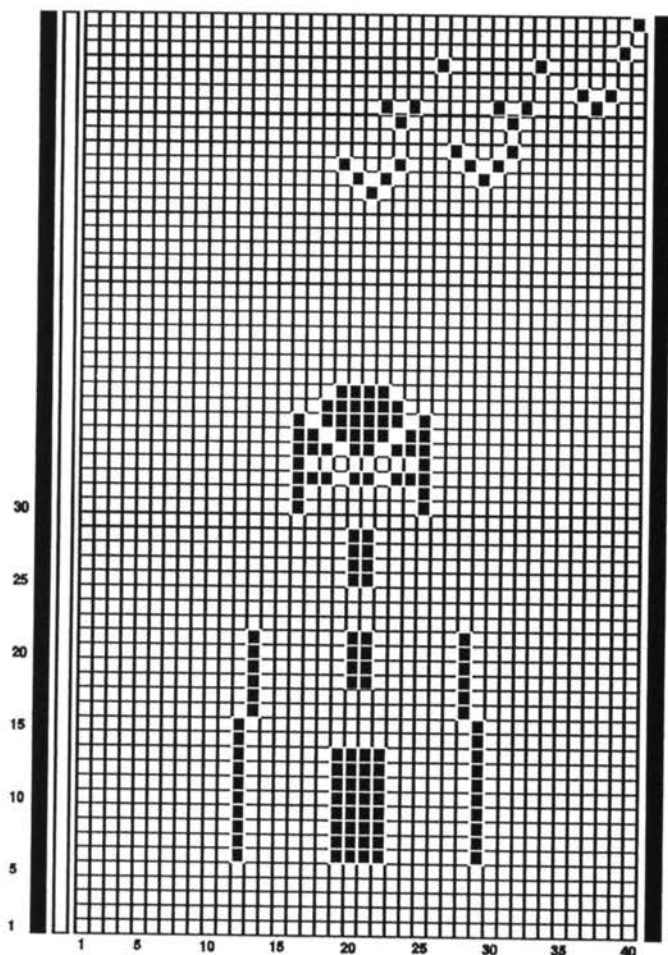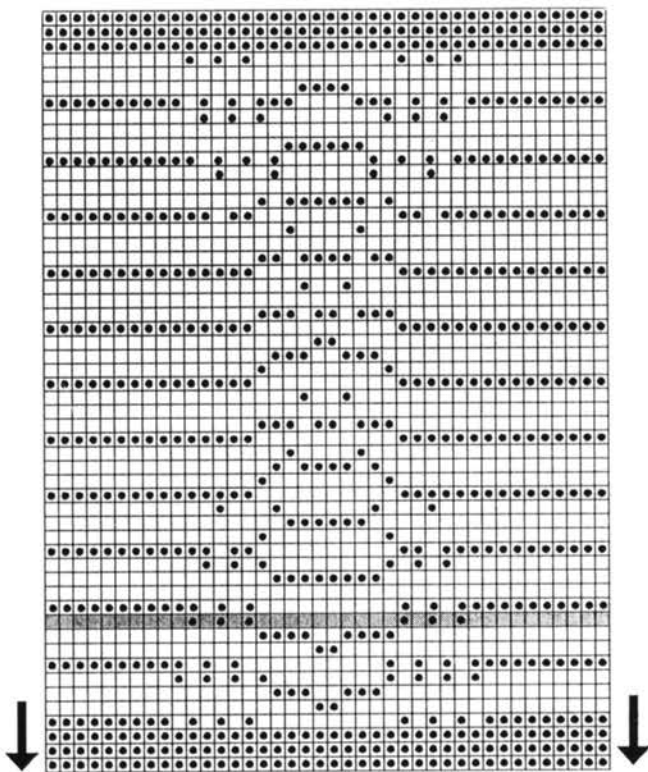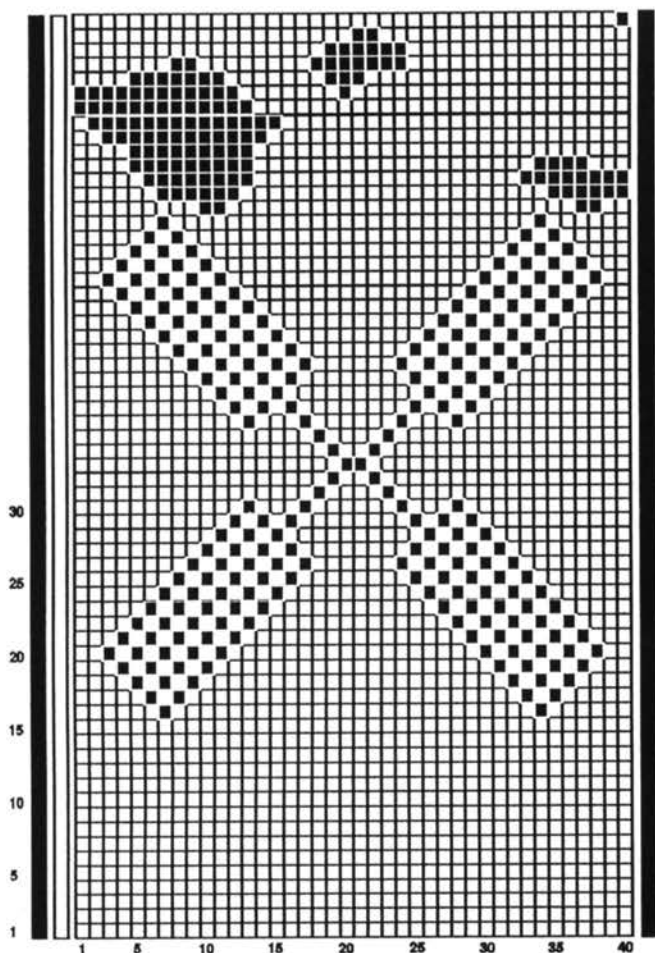
**E6000 READER CARD TOP LEFT
DECO CARD 1 BOTTOM LEFT,
DECO CARD 2 BOTTOM RIGHT,
DECO CARD 3 TOP RIGHT**

DECO CARD 4

DECO CARD 5

DIAGRAM 1

	6000	DUO
	CX 5	CX 5
	LX 5	CX 5

DIAGRAM 2

	6000	DUO
	AX←4.25	AX←4.25
	LX 4.75	BX 4.75

DIAGRAM 3

	6000	DUO	
	AX←4.25	AX←4.25	4Rs
	LX 4.75	BX←4.75	
		AX←4.25	4Rs
		BX 4.75	

Piece B (left):

RC584
[646:
678]

38[42:44]cm

B

4cm

A

RC000
RC40

RC000

60[66:72]cm
96[104:112]sts

Piece C/B/A (right top):

12[13:15]cm
31[35:39]sts

RC184

12cm

C

−1K4X7
−2K2X10

RC000
RC308
[416:
446]

20[27:29]cm

B

4cm

A

RC000
RC40
RC000

18[19:21]cm
48[52:56]sts

Piece B/A (bottom):

42[44:48]cm
114[120:132]sts

RC492
[508:
524]

32[33:34]cm

B

+1K16[15:16]X30[33:37]

4cm

A

RC000
RC40

RC000

20[20:21]cm
54[54:58]sts

D1508 Ladies Cotton Jacquard Sweater
Pictured on Page 38

5, 80, 6000

Betty Manwaring, England.

86[92:96]cm Bust.

98[100:104]cm Bust.

YEOMAN Brittanny 100% cotton 2 ply. 300g White = Col 1, 150g Emerald = Col 2, 150g Marigold = Col 3.

40sts = 132mm 40Rs = 32mm OR 100sts = 325mm 100Rs = 80mm, measured over 3 Col jacquard patt.
40Rs rib = 70mm.

3Col jacquard patt with cards given as as Diags. Rib 1X1. *Cast on 1, Tech 195.*

Page 3.

400g Size 86cm Bust.

E6000 & Duomatic versions are NOT identical. Duomatic version has flowers across front as border, rather than a single motif. Otherwise garments are the same.
2 ends Col 1 ued for ribs.
Cut & sew neckline.

A. CoCir 1X1 Col 1 as Diag 1. K as chart. Lks CX/CX K 2Rs.
B. *Set for St Patt A,* use Deco cards all joined into one long loop as numbered, place reader in centre of bed. Set Lks as Diag 2. *E6000 at RC noted on chart, engage St Patt B.* **At RC noted place reader under LT side of work on front, RT side for back & use position pins to isolate motif. (Turn cards over for LT side). K as chart.**

E6000 PROGRAMME		
PROGRAMME : ENT	PATT AFT R0 : 30 : ENT	↑ R 360 : ENT
ERASE : ENT	PATT AFT R30 : ENT	↔ STS 40 : ENT
CAST ON : 1 : ENT	TO R/L -O : 35 : - : ENT	POSITION : ENT
ALL ST PATT : NO	IN PATT AT R0 : ENT	PATT AFT R0 : ENT
ST PATT A : ● : ENT	↑ REP R 0 : NO : ENT	TOR/L-O:36[39:43]:-:ENT
Read In card 1	↔ REP STS 0 : NO : ENT	IN PATT AT R0 : ENT
ALTER : ENT	ALL ST PATT : NO	↑ REP R 0 : NO : ENT
DIRECT : E→Ǝ : ENT	ST PATT B : ● : ENT	↔ REP STS 0 : NO : ENT
DIRECT OK? : ENT	Read In card 3	ALL ST PATT : NO
ADD : ENT	ALTER : ENT	ST PATT C : As St Patt A
ADD WHAT? ● : ENT	DIRECT : E→Ǝ : ENT	but DO NOT alter direc-
Read In card 2	DIRECT OK? : ENT	tion. POSITION AT +35
ALTER : ENT	ADD : ENT	ST PATT D : As St Patt B
DIRECT : E→Ǝ : ENT	ADD WHAT? ● : ENT	but DO NOT alter direc-
DIRECT OK? : ENT	Read In card 3 AGAIN	tion. POSITION AT -36
ADD : NO	ALTER : ENT	ST PATT E : 195 : ent
3 COL : ENT	DIRECT : E→Ǝ : ENT	ALTER : NO
ADD : NO	DIRECT OK? : ENT	ENLARGE POS : NO
KNIT TECH : 195 : ENT	ADD : NO	ALL ST PATT : ENT
ENLARGE POS : ENT	3 COL : ENT	FORM : ENT
CM? : NO	ADD : NO	Enter Form Programme
↑ R258 : ENT	KNIT TECH : 195 : ENT	here.
↔ STS 40 : ENT	ENLARGE POS : ENT	START CAST ON : ENT
POSITION : ENT	CM? : NO	

	86cm	92cm	96cm		86cm	92cm	96cm
1	32	32	32	1	32	32	32
2	132	132	132	2	132	132	132
3	A	A	A	3	A	A	A
4	B	B	B	4	B	B	B
5	76	79	79	5	145	152	161
6	25	26	26	6	86	92	96
7	*	*	*	7	*	*	*
8	195	195	195	8	195	195	195
9	C	C	C	9	C	C	C
10	135	135	135	10	135	135	135
11	165	165	165	11	171	171	171
12	38	38	38	12	38	38	38
13	100	103	106	13	145	152	158
14	33	34	35	14	86	92	96
15	**	**	**	15	**	**	**
16	40	40	40	16	33	33	33
17	62	62	63	17	63	64	65
18	***	***	***	18	***	***	***
19	109	111	111	19	108	106	106
20	181	177	177	20	169	153	179
21	165	161	169	21	191	179	162
22	183	157	157	22	130	182	179
23	8	167	167	23	2	167	167
24	167	3	3	24	137	1	1
25	13	175	175	25	159	135	135
26	132	18	18	26	2	100	106
27	167	135	135	27	135	191	191
28	13	3	9	28	90	158	160
29	183	175	175	29	191	12	12
30	23	18	18	30	156	0	0
31	165	167	167	31	12		
32	181	3	3	32	0		
33	0	157	190				
34		161	129				
35		0	0				

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

E. Dec & K as chart. Co
Knit second section for Front *E6000 using St Patt C in place of A, & D in place of B.* **Duo reposition reader as noted in Back B.**

A. As Back A.
B. Set as Diag3. K in 3 Col jacquard inc & K as chart.
C. Dec & K as chart. CoF.

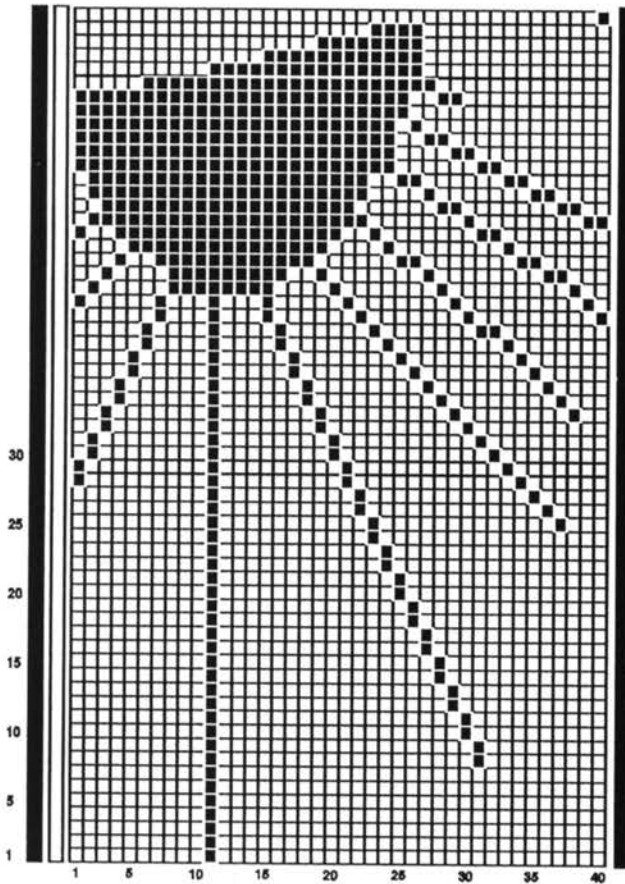Using WY CoCir KK over 76Ns K several Rs. Lks N/N K 2Rs Lks CX/CX SS 4.25/4.25 K 4Rs RC000 Using 1 end only Col 1 Lks CX/CX SS 4.25/4.25 K 6Rs. *Dec 1st each end of work both beds K 8Rs* Rep from * to * twice RC30. Dec 1 st as before K 6Rs. SS 5.25/5.25 K 2Rs SS 4.25/4.25 K 6Rs

Inc 1st ff both ends of work, both beds. *K 8Rs & inc as before* Rep from * to * twice. K 6Rs RC74.

WY K 4Rs CX/CX 4Rs N/N & rel.

Block & steam press all parts to size & shape, except ribs.

Mark front neckline & cut, sewing beforehand if wished. Join shoulders. Press WY on neckband. Remove all WY except last 4 CX Rs. Open band & steam. Attach neckband to outside of garment backstitching through open loops, unravelling WY as you go. Slip stitch second envelope to inside of garment, enclosing edges & unravelling WY as you go.

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

**E6000 READER CARDS
1 BOTTOM LEFT,
2 BOTTOM RIGHT**
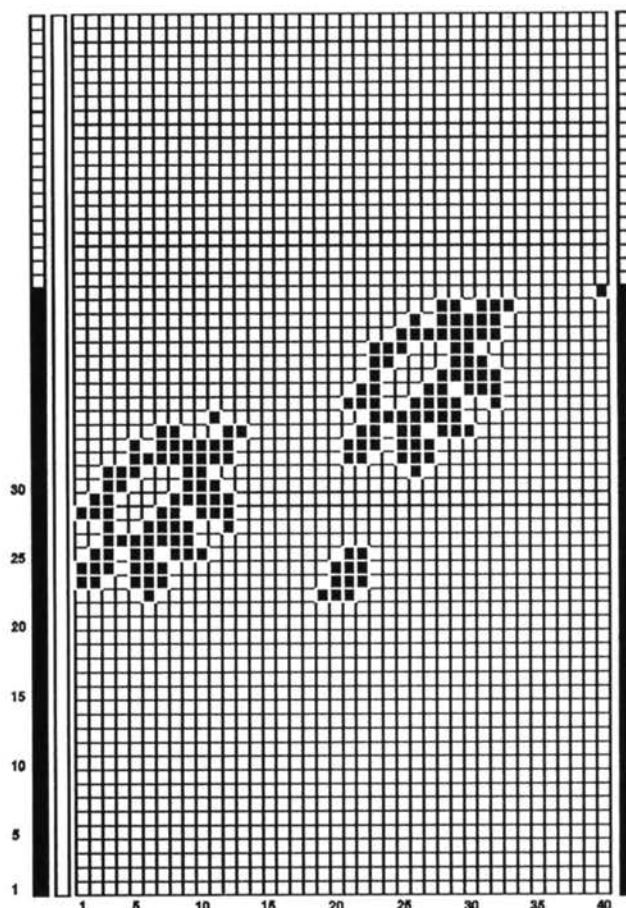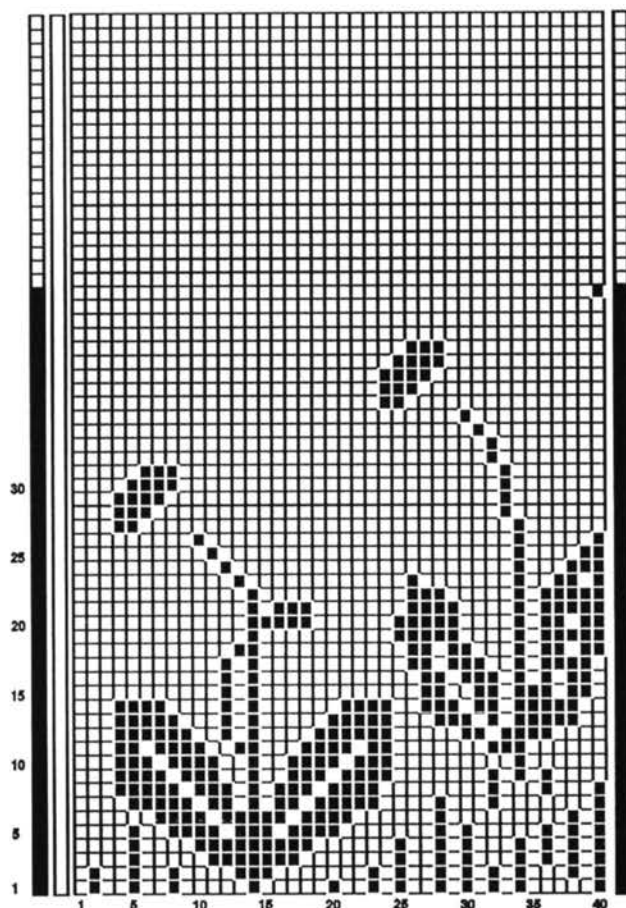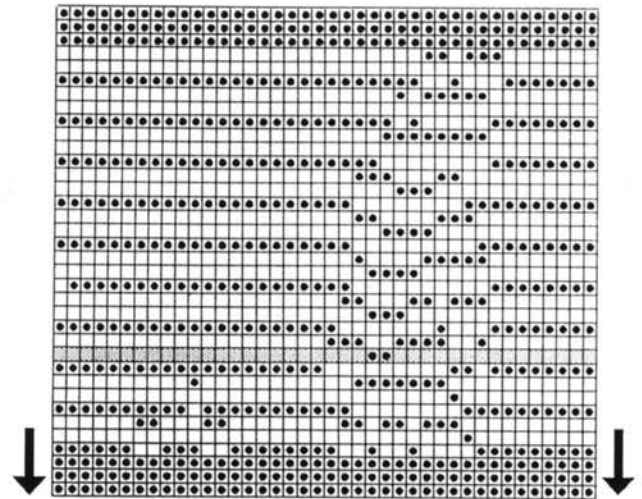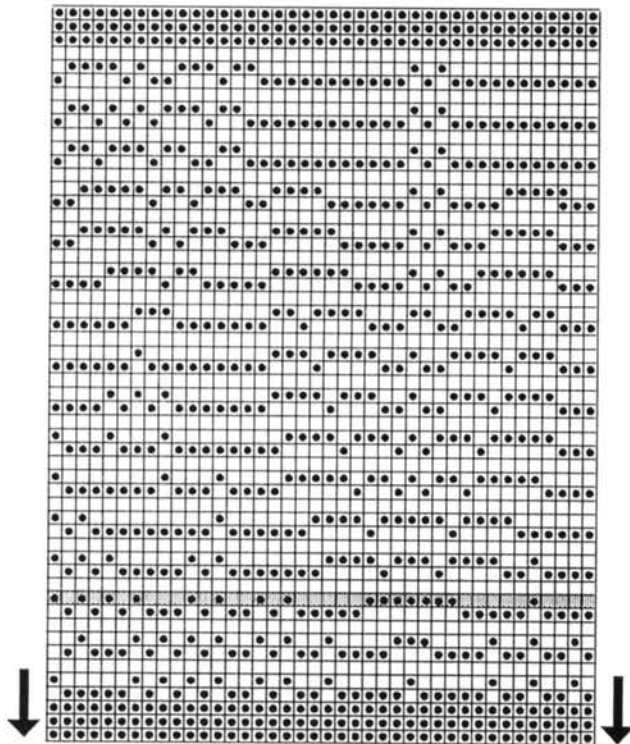
E6000 READER CARD 3 BOTTOM LEFT

DECO CARDS
1 TOP LEFT,
2 BOTTOM RIGHT,
3 TOP RIGHT
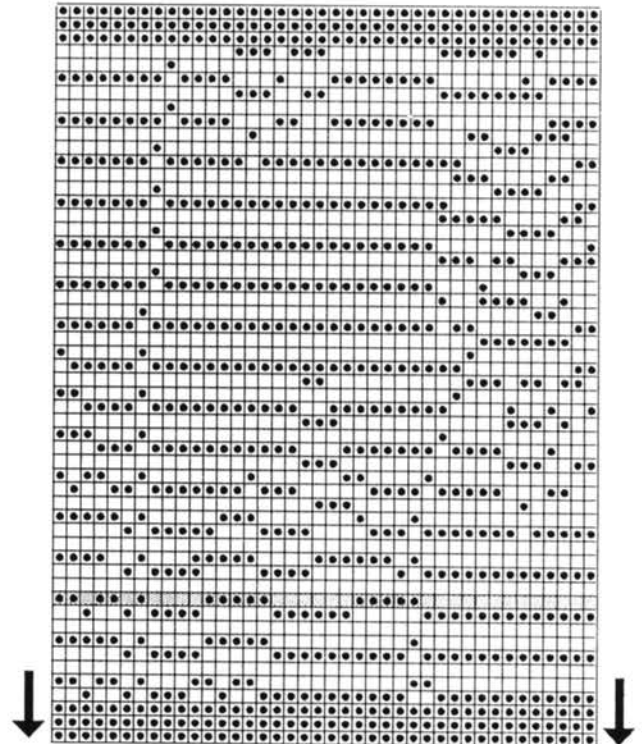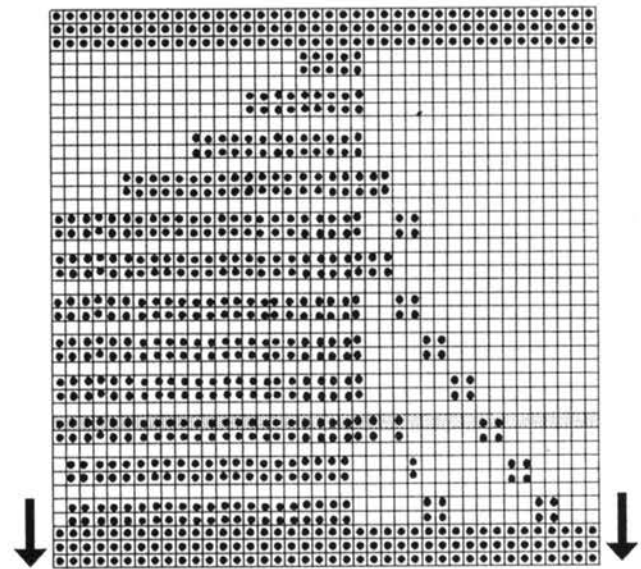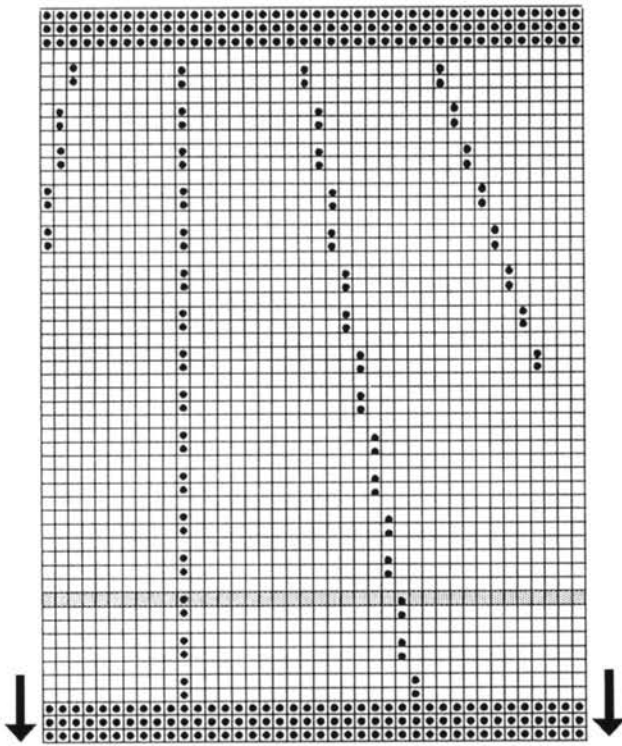
DECO CARD 4 BOTTOM LEFT,
5 TOP LEFT, 6 BOTTOM RIGHT,
7 TOP RIGHT
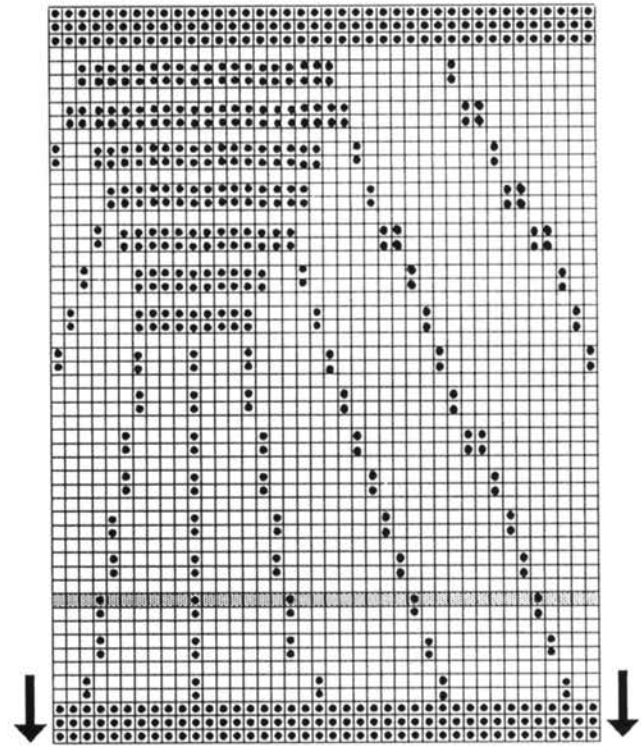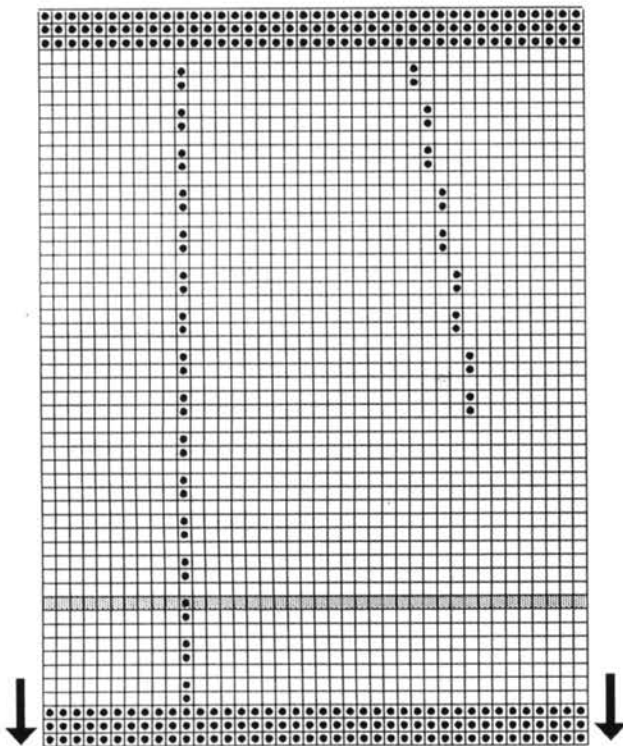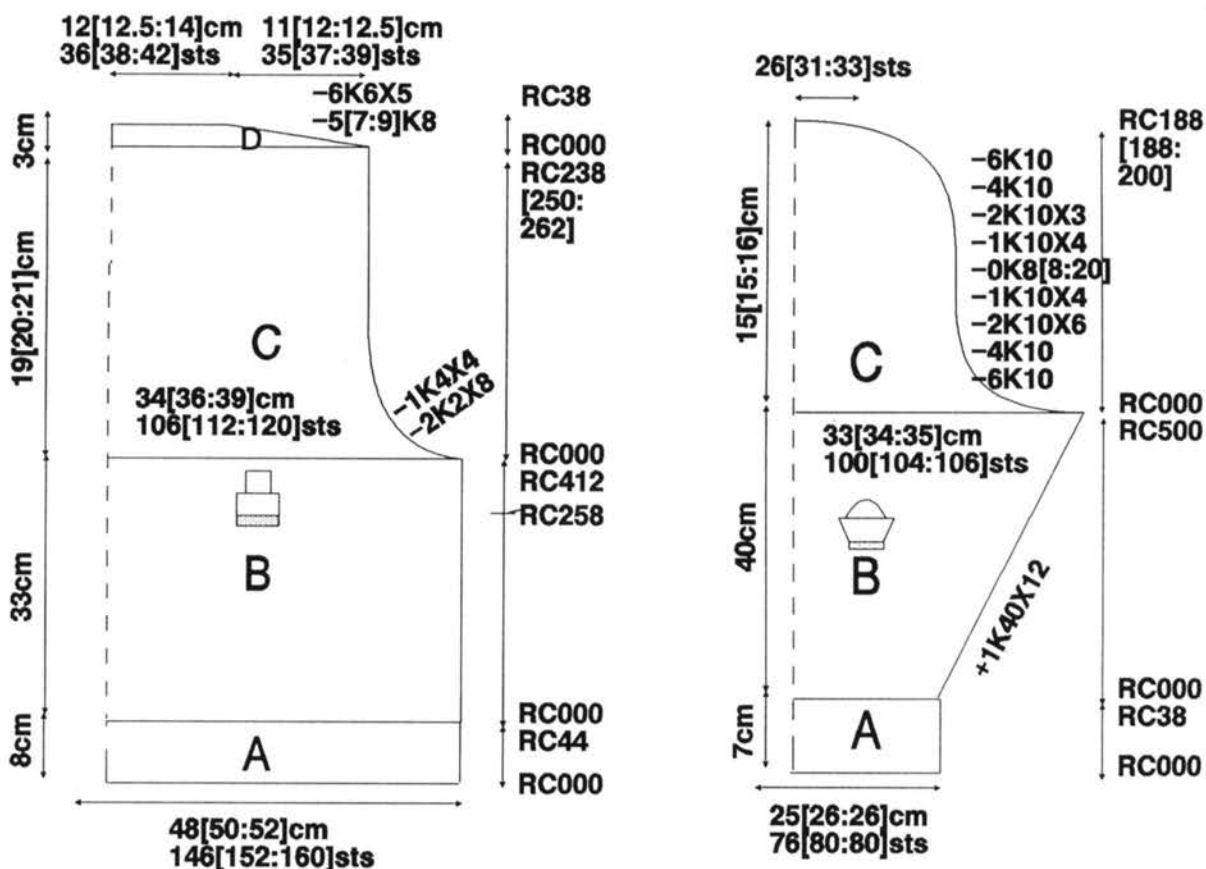
Left Diagram (garment piece)

12[12.5:14]cm   11[12:12.5]cm
36[38:42]sts   35[37:39]sts

−6K6X5
−5[7:9]K8   RC38

RC000

RC238
[250:
262]

3cm

19[20:21]cm

C

34[36:39]cm
106[112:120]sts

D

−1K4X4
−2K2X8

RC000
RC412
RC258

33cm

B

8cm

A

RC000
RC44

RC000

48[50:52]cm
146[152:160]sts

Right Diagram (sleeve piece)

26[31:33]sts

RC188
[188:
200]

15[15:16]cm

−6K10
−4K10
−2K10X3
−1K10X4
−0K8[8:20]
−1K10X4
−2K10X6
−4K10
−6K10

C

33[34:35]cm
100[104:106]sts

RC000
RC500

40cm

B

+1K40X12

7cm

A

RC000
RC38

RC000

25[26:26]cm
76[80:80]sts

DIAGRAM 1

	6000	DUO
N	3.25	N 3.25
LX	3.25	N 3.25

FB PUSHERS 6000 ONLY

DIAGRAM 2

	6000	DUO
BX↤	4.25	BX↤ 4.25
LX	4.25	BX 4.25

DIAGRAM 3

	6000	DUO
BX↤	4.25	BX↤ 4.25
LX	4.25	BX 4.25
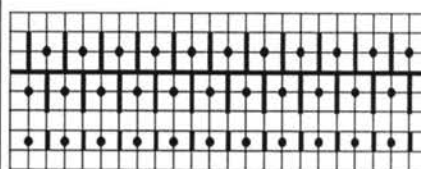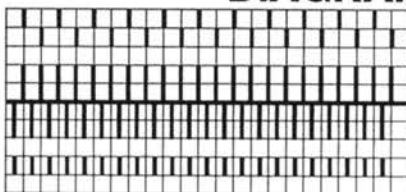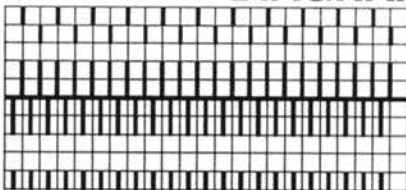
Duomatic ONLY:− Knit 4Rs with LT arrow key on FB, followed by 2Rs without LT arrow key on FB