

DUET

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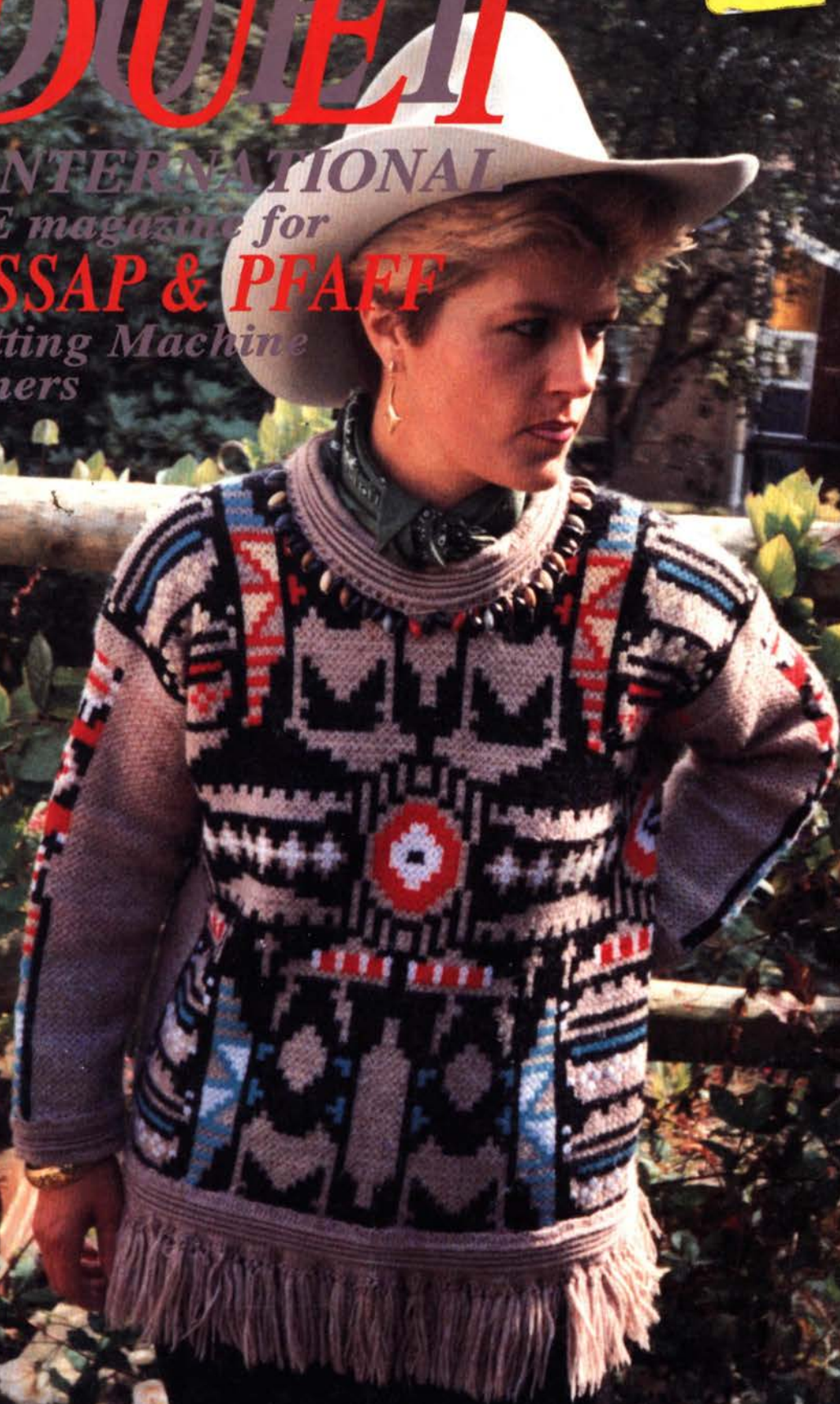
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Knitting Machine
Owners



Number 16
September 1993

George LeWarré



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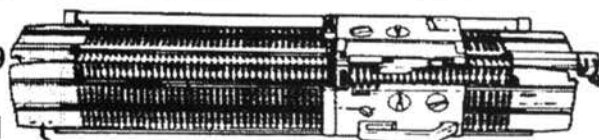
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All patterns contain Form Computer and or Form Programmes unless otherwise stated.

ASTERISKS WITHIN FORM PROGRAMMES

* = cm Hip/Sleeve width at cast on

** = cm Bust/Sleeve width

*** = Total length

DUET

INTERNATIONAL
THE magazine for
PASSAP System
Knitting Machine
Owners

Volume 4, Number 16

DUET International is published four times a year during and for the following months:- December, March, June and September.

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



























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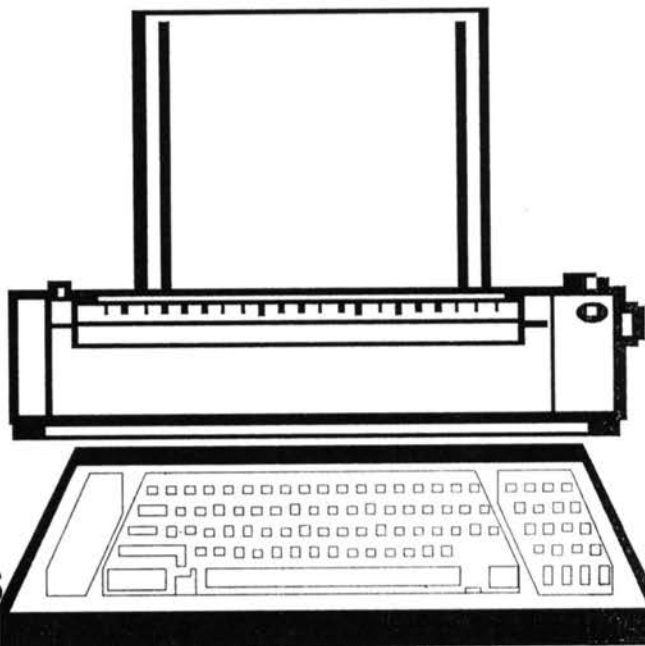
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SYMBOLS & ABBREVIATIONS

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

PAT COOK

Designing with 3 & 4 Colours in a row for DUOMATIC 80 machines



A great wealth of stitch patterns which can be translated into knitting can be found in books of Cross Stitch embroidery designs, many of which can be found in your local library. If you are going to knit these designs in two colours in a row, they can be used as they are in the square grid form. Cross stitch patterns are drawn using a grid formed by SQUARES and these will knit in proportion using two colours in a row and the Birdseye Jacquard setting.

(Back Bed - BX, both arrow keys depressed. Pushers one up and one down.

Front Bed - BX with Left arrow key depressed. Pusher under every working needle, Deco set to 4).

The problems begin to arise when we have the urge to make the pattern more interesting by using three or more colours in a row.

PLEASE NOTE - the following solutions are based on using the Birdseye Jacquard three or four colour technique. (Back Bed as above. Front Bed BX with no arrow keys. Pusher under every working needle. Deco set to 2).

PROBLEM 1

The pattern will no longer knit in proportion, but becomes stretched vertically. The reason for this is simple. Because more colours are being laid into the same pattern row, there are more rows of knitting on the back bed, (three more for three colour, four more for four colour), while the front bed has only two rows. Therefore the front of the knitting is stretched as it struggles to contain the

extra knitting on the back bed, and the design becomes distorted. This is not so much a problem if the design is geometrical, but definitely is a major problem with designs that must look in proportion, such as flowers or animals

The answer to the problem is also simple. We must take this distortion into account and base our designs on a **VERTICAL OBLONG** instead of a **SQUARE**.

PROBLEM 2

We can no longer just draw out the pattern or punchcard as it looks. It must be broken down so that each colour has its own row on the punchcard.

In this article, I hope to be able to show you how to adapt a square grid design to an oblong grid design, and how to break the design down for the punchcard.

ANSWERS TO PROBLEM 1

First of all, we must have a source of paper drawn with an **OBLONG** grid. The blank "Mylar" sheets produced for Japanese electronic machines are ideal. These contain a **SQUASHED**, or horizontal oblong grid. They can be used very successfully for our purposes by turning them on their side, so that the little oblongs become vertical instead of horizontal. These cards can be wiped clean and used over and over again.

Another major advantage is that they are semi-transparent. This means that in some instances the sheet can

be laid over the design and used in a similar way to tracing paper.

There are two ways to tackle the problem of adjusting the proportion which when stretched by the extra rows on the back bed will become long and thin.

A - adjust the width of the design if this is narrow enough to allow expansion in that direction, by adding stitches.

B - reduce the length of the design by taking out some of the rows.

The trick is not to add or take away in a block - but to add or take away spaced through the design so that there is no major redrawing to do.

EXAMPLE 1 - shows a small cross stitch design in its original form, designed upon a square grid.

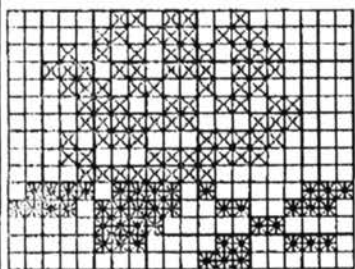
EXAMPLE 2 - shows how the proportion of the design would change when knitted in 4 colours in a row.

EXAMPLE 3 - shows the same design expanded in width. The thickened lines on the grid indicate the added stitches.

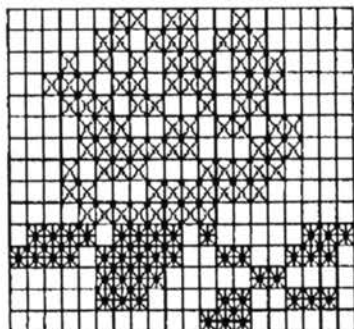
EXAMPLE 4 - shows the re-proportioned design.

EXAMPLE 5 - shows the finished result using four colours in a row.

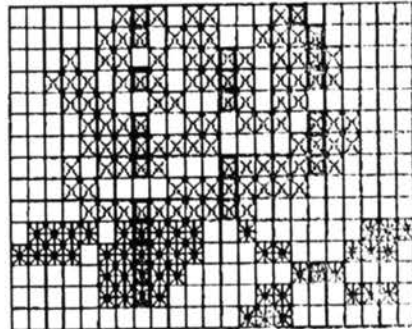
EXAMPLE 6 - shows the same design with selected rows removed to



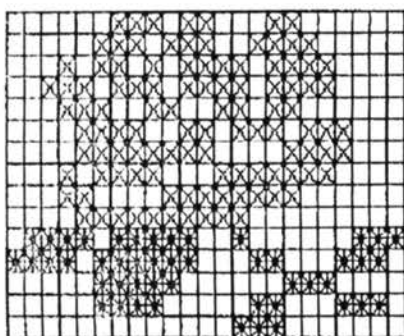
EXAMPLE 1



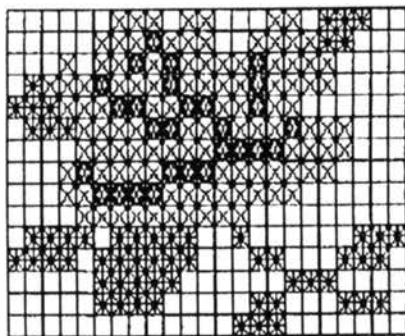
EXAMPLE 2



EXAMPLE 3

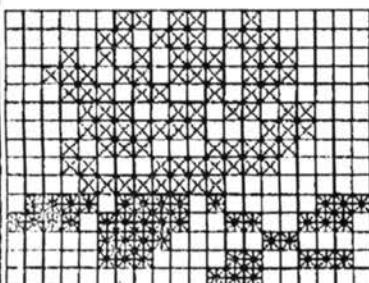


EXAMPLE 4

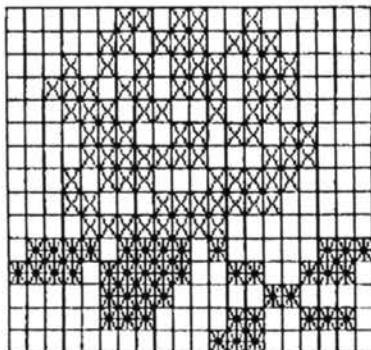


EXAMPLE 5

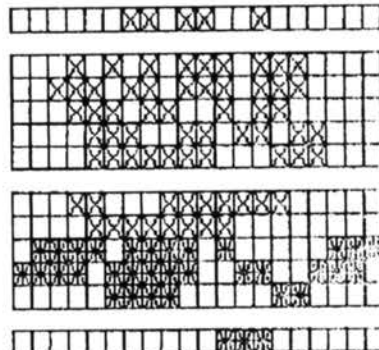
ADDING STITCHES
this method will
enlarge the design
slightly.



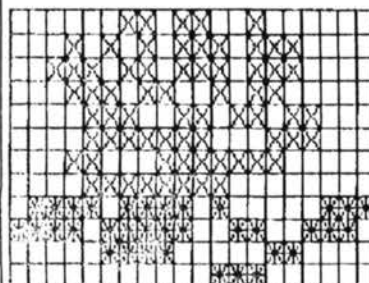
EXAMPLE 1



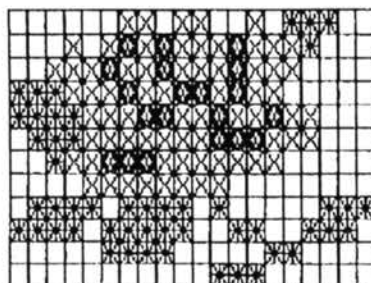
EXAMPLE 2



EXAMPLE 6



EXAMPLE 7



EXAMPLE 8

REDUCING THE ROWS
this method will keep the
design close to the original
size.

reduce the length but not the width.

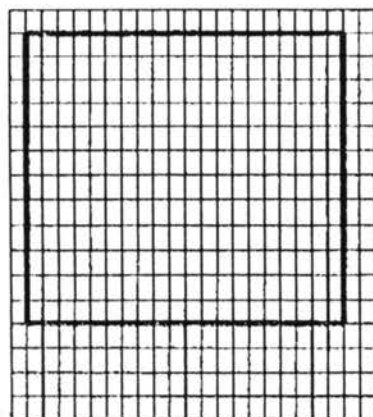
EXAMPLE 7 - shows the design re-proportioned.

EXAMPLE 8 - shows the finished result using four colours in a row.

To work out how many stitches to add, or rows to remove, you must first decide which method applies to your design. If the design is quite wide - 30 to 40 stitches, then choose to adjust the **LENGTH**. If the design is up to 30 stitches wide, then choose to adjust the **WIDTH**.

TO ADJUST THE LENGTH

Draw a square, as near as you can, on the **VERTICAL OBLONG GRID** making the width of the square the same as that of the design, (in the example 20 oblongs wide).



TO ADJUST ROWS - Draw square shape 20 oblongs wide.

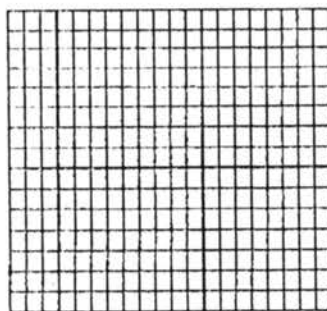
Count how many **ROWS** there are in the length of your square. Then count the rows of the design that you are going to adjust. You will find that there are **FEWER** rows in the oblong grid square. The difference between the two is how many rows to reduce the design in length.

(In the example, the original design is 15 rows deep - on the square drawn 20 oblongs wide there are now 12

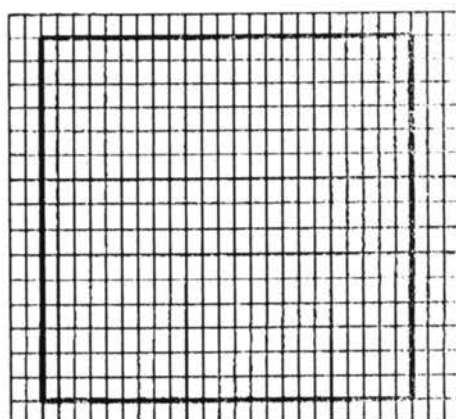
rows. Therefore the design needs 3 rows removing to make the proportion correct).

TO ADJUST THE WIDTH (stitches)

Draw a square as near as you can on the **VERTICAL OBLONG GRID**, making the length of the square the same as that of the design. (In the example 15 oblongs deep).



Size of pattern =
20 sts x 15 rows



TO ADJUST STITCHES - Draw square shape 15 oblongs deep

Count how many **STITCHES** there are in the width of your square. Then count the stitches in the width of the design that you are going to adjust. The difference between the two is how many stitches to expand the design in width. (In the example the original design is 20 stitches wide - on a square drawn 16 oblongs deep, there are now 23 stitches. Therefore the design needs an extra 3 stitches in width to make the proportion correct).

ANSWERS TO PROBLEM 2

I have used symbols to represent the colours.

Each colour must have a row of it's own. The example in this case is using four colours in a row. These we must break down into:-

ROW 1 on the PUNCHCARD - the **GROUND** or **MAIN** colour.

ROW 2 on the PUNCHCARD - the 1st **CONTRAST COLOUR**.

ROW 3 on the PUNCHCARD - the 2nd **CONTRAST COLOUR**.

ROW 4 on the PUNCHCARD - the 3rd **CONTRAST COLOUR**.

This means that **ALL** the stitches that must knit with the **BACKGROUND** colour on the first row of the design must be punched out in position on the first row of the punchcard.

ALL the stitches that must knit with the **FIRST CONTRAST** colour must be punched out in position on the second row of the punchcard.

ALL the stitches that must knit with the **SECOND CONTRAST** colour must be punched out in position on the third row of the punchcard.

ALL the stitches that must knit with the **THIRD CONTRAST** colour must be punched out in position on the fourth row of the punchcard.

The final punching plan for the design is shown overleaf.

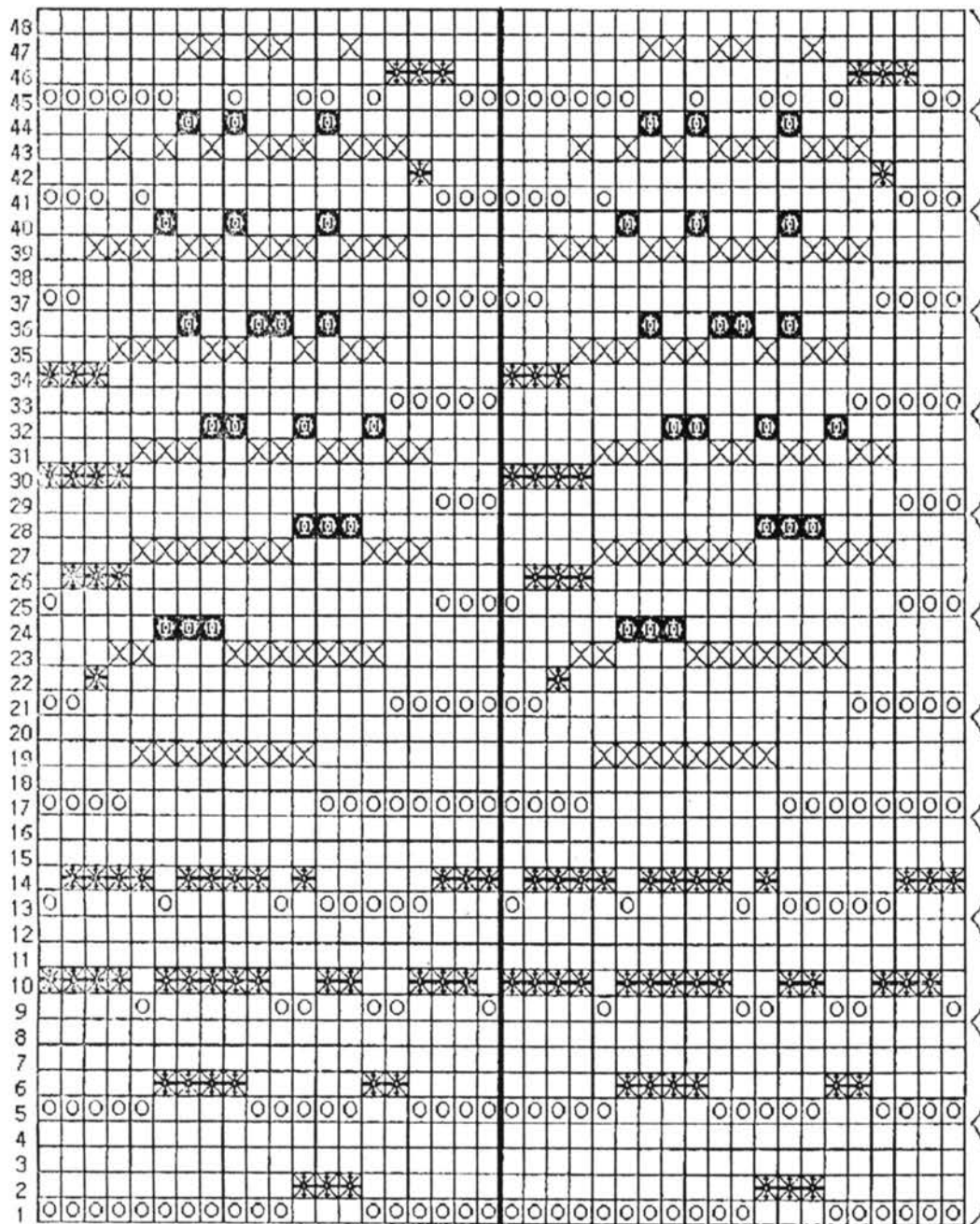
If the design uses three colour in a row, then there will be 3 punchcard rows to 1 **BLOCK**, or complete row of knitting.

FINAL THOUGHTS

At the end of sample 8 - stop and move the card reader 1- places to the right or left to stagger the pattern. Move it back after knitting the next pattern repeat and so on.

If your pattern ends up with a awkward number of stitches - e.g. 23 - either regard it as a widely spaced pattern, or design a small motif to slot in between.

Until next time - Pat.



BLOCK ROW
1 complete row

- = GROUND COLOUR
- ☒ = LEAF GREEN
- ⊗ = ROSE
- ⦿ = DARK ROSE

This diagram is a breakdown of example 8. A hole is punched wherever there is a symbol. The 20 st pattern is repeated across the row.

NOTE - If a colour is not present on a row - a BLANK row must be included, the row cannot be left out. An example of this is BLOCK ROW 1 where only 2 colours are operational but the 2 blank rows (no holes are punched) for the missing colours are included.

Dear Passap System Knitters,

Computers. They have eased into our lives and are now responsible for the majority of information coming into our homes today. They are the reason we see the barcode symbols on almost every item we see in stores, they generate a huge amount of the paperwork we receive through the postal system, they do nearly 100% of the billing for goods and services, and they have even worked their way into our funtime activities.

Remember ten years ago when the DM-80 was the only knitting machine you wanted? Why buy anything else? With it's quality construction, dependability, predictability, and wide range of functions, it was all we wanted. And it was all we had.

Then along came the home-based computer chip. The darn little thing could always remember everything it learned. It was quality constructed, dependable, predictable, and had a wide range of functions. And it could store and retrieve information the DM-80 could not.

Progress. The computer chip meant progress.... a HUGE progressive step.... and it is destined to permeate every aspect of our day to day lives, whether we like it or not.

Congratulations!! It's a Passap/Pfaff E-6000. The birth of the electronic knitting machine was inevitable. Electronics had the future stamped all over them and Madag was obliged to keep up with the state-of-the-art advances in technology. After all, who is buying treadle sewing machines these days? Antique lovers.

Nearly all purchasers of major household items these days want

the latest and the best. So do we as knitters. So does Madag, the manufacturer. So we invited the E-6000 into our homes.

Individuality. Remember the good ole days when you could sit down at the DM-80 and whip up a sweater in a few hours? It seemed so much more simple than knitting a sweater today. What has changed and made us less productive?

Nothing. Nothing has changed. We are still the same people who need warm clothing. We are still capable of sitting down at the knitting machine and knitting a

from the USA with MONA EARLY

sweater in a few hours. Why aren't we knitting as many garments as we used to?

Expectations. Expectations are like a disease. Sometimes they are so insidious that they creep into our lives and we don't know they are there. If we get a top of the line, state of the art, latest and greatest stove, do we expect to turn into Betty Crocker or Delia Smith? Of course not, we still make our favourite food goods and we still like the old and familiar.

An electronic tea maker or coffee machine would still brew our favourite drink. We are not obliged to turn into cappuccino junkies.

To expect to turn out designer garments every time we knit is ludicrous.

If you find you have become a less productive knitter since you purchased your E-6000, take a look at what you expect from yourself. Do you think you have to turn on the E-6000 console to knit a stockinette sweater? You don't.

Do you feel that because you have Creation 6 you should use it for every garment you knit? It is only a design tool.

Don't let a computer chip change your expectations of yourself. Sure, take advantage of the E-6000 and Creation 6 capabilities, but don't feel you have to use them all the time.

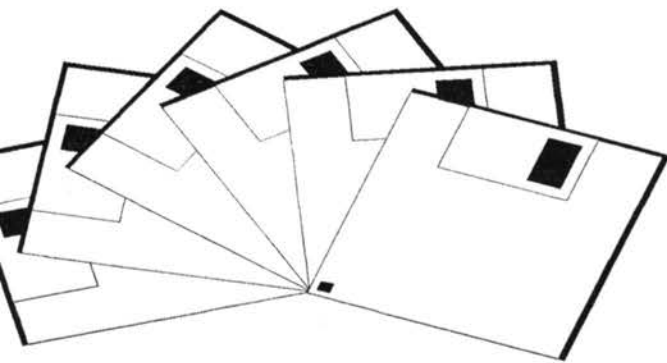
Relax once in a while and pretend the only setting you have is for birdseye jacquard. There are plenty of E-6000 built-in designs, don't feel you must custom-design everything you knit.

It's OK to treat the E-6000 as if it were your old friend the DM-80. It's OK to knit patterns that someone else designed. That's why they write them. So you don't have to. We are so fortunate to have knitters out there who write patterns so that we don't have to.

Technology is nice, but quick and easy does have it's merits. So sit back, plug in a ready to knit pattern, a Form Programme from Duet magazine, and give yourself a gift.

A gift of warmth, a gift of fun, a gift you enjoyed making yourself!

'Til next time,
Mona.



CREATING WITH CREATION 6

Irene Krieger for PFAFF(Britain)

To make the E-6000 knit the stitch pattern for this issue's garment involved a whole lot of lying and cheating, which somehow made it all the more fun. I wanted to force the machine to knit an intarsia diamond without having to hand select and knit in sections, which would be the usual way. Unfortunately, it is not possible to make the intarsia off a punchcard for the Duomatic, but the top is very comfortable, and Duomatic owners may like to knit a plain one. In this case, knit two backs instead of a back and a front.

Being intarsia, the pattern has to fill the whole of the garment piece, and this is where Creation 6 came in very useful. I could design the whole of the front of the garment to the width I wanted, rather than drawing the diamonds onto a card and then enlarging the pattern to fill the garment piece. The obvious disadvantages of the card method is that instead of the diamond growing in single stitch steps when enlarged, it grows in steps of two or more stitches, which is not nearly so neat.

Before I sat at the computer, I had to make some decisions about my design. First of all, I decided that it was only necessary to have the diamonds on the front of the garment. I knew that I wanted a zig-zag pattern for the sleeves, but I decided to wait until I had knitted up the front before I designed the sleeves. I would then have

a better idea of how deep the zig-zag needed to be to balance the diamonds on the front.

The first step to setting up the design was to decide how many stitches wide I wanted the front to be and to calculate this, I needed to knit a tension swatch. I had no choice but to make this in stocking stitch. For this garment, I used Artistic from Bramwell and I like to stretch the fabric slightly when steaming so that it drapes nicely. Of course, I had to do this with the tension swatch as well. Using the rectangle icon and black, I made a box as wide as the number of stitches I needed, plus two for the box itself. Using an odd number meant that the middle of the large diamond could be on the centre stitch. I think it is a good idea to make the box a good deal bigger than actually needed. This will allow you to knit for larger sizes without having to go back and amend the pattern in Creation 6. I only knitted over 131 stitches, but I made the box 143 stitches wide. At this stage, the height of the pattern had not been decided, so I made the box as high as it was wide. Any excess can be erased when the pattern is finished. With black, I drew in the centre stitch of the box from top to bottom and also from left to right. These two lines intersected in the middle of the box. None of these line form part of the pattern. They were there to help placing the diamond. Using the tension swatch as a guide, I decided that I wanted the

large diamond to be 49 stitches wide. With green, I marked the number of stitches equally on either side of the centre along the line running from side to side. It was then a simple matter to complete the diamond by drawing a diagonal line from the outer points back to the centre line. The "fill" icon was used to make the diamond a solid colour. The pattern on the screen looked like diagram A. I then erased the black grid lines, leaving just the box and the diamond.

Using red and the horizontal line icon in the pop-up menu of the pencil icon, I made a line above and below the green diamond to cut right across the main box. This was repeated with the vertical line icon. These red lines were used to work out the placement of the smaller diamonds. I centred them on the red grid lines, but they could have been anywhere along the width of the pattern, as long as no part of them is on the same row as any part of the big diamond. If this happened, it would not be possible to knit the pattern in intarsia, as floats would form where the colour jumps from the small diamond to the big diamond. I made my small diamond start on the row immediately after the big one was finished, but I could have had rows of plain knitting in between. The pattern looked as it does in diagram B. To make things easier, I redrew the black box so that the pattern fitted into it snugly at the top and bottom but the width had to be left as it was.

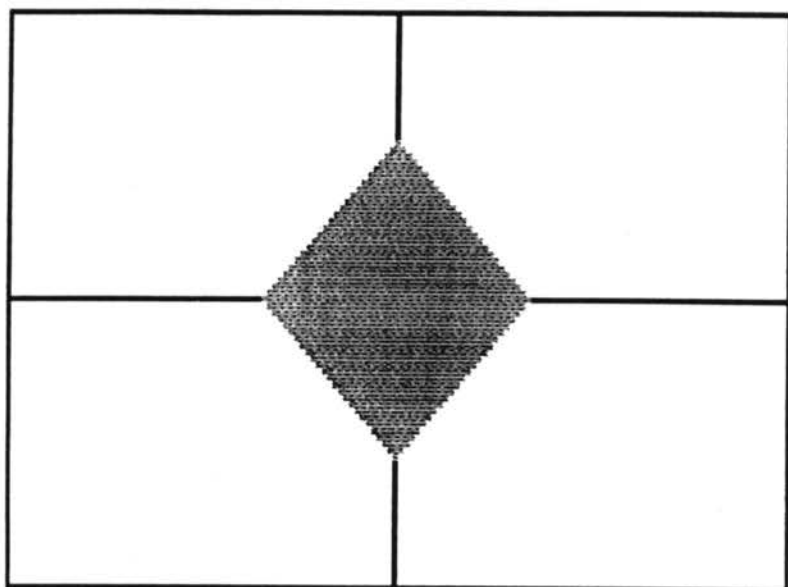


DIAGRAM A

Everything else could be erased as it was no longer needed.

At this stage, it was a two colour pattern, (ignoring the construction lines of course). If it were knitted as such, floats of background colour would form across the back of the diamonds. For this to be knitted as an intarsia pattern, I had to persuade the console to select all the pushers on one side of the diamond, then the pushers for the diamond, and then the pushers on the other side of the diamond. The only way it would do this is if it thought it was working with a three colour pattern. Using the fill icon, I coloured all the areas to the left of the diamonds. When the remaining grid lines were erased, the pattern looked as shown in diagram C. I then saved the pattern using an appropriate file name, taking care to only save what was inside the box, not the box itself otherwise the computer would have counted this as part of the pattern also.

It may seem a little strange to use a three colour pattern to knit a two colour garment and this is where the

lying comes in. In order for it to appear as a two colour pattern on the front of the garment, I had to use the same colour as both Col 1 and Col 3. The easiest way to go about this is to wind some off the cone. Trying to knit a three colour pattern by alternating between two colours is a recipe for disaster.

This is not the end of it though. To knit intarsia successfully, it is very important that the block of colour closest to the colour changer is knitted first and this must be knitted with colour one. If any other block, or any other colour is used first, the yarns will twist around each other at the right hand edge and floats will form. When an intarsia pattern is worked off a card, we can control which block knits first by ensuring that the white part of the first card is on the right hand side. White squares on the first card always form the background and the background is always selected first for Col 1. Creation 6 works differently. The computer looks at the bottom left hand corner and the first colour it

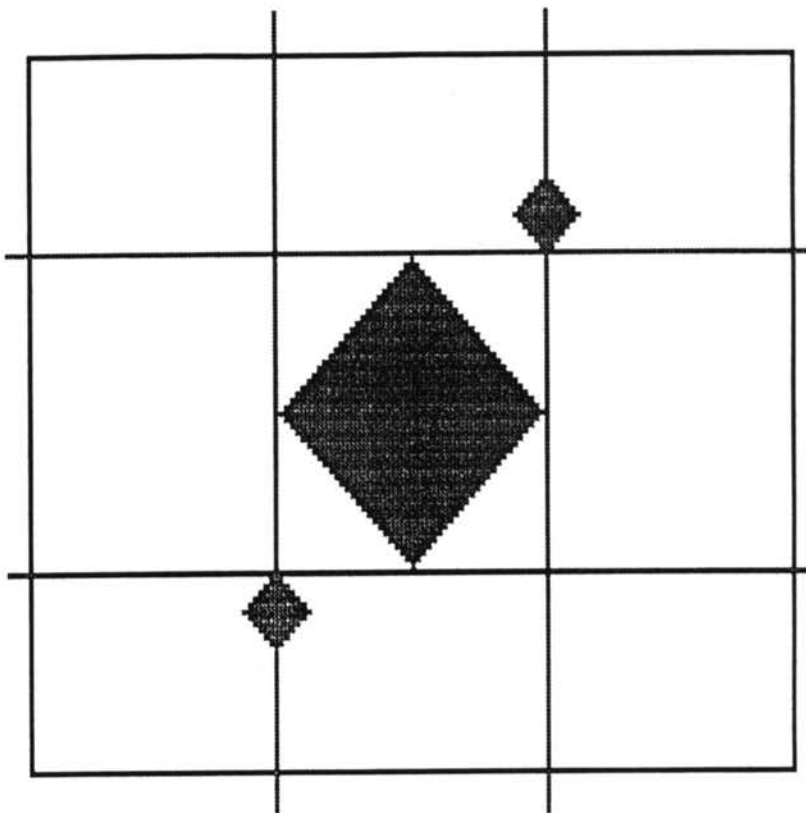


DIAGRAM B

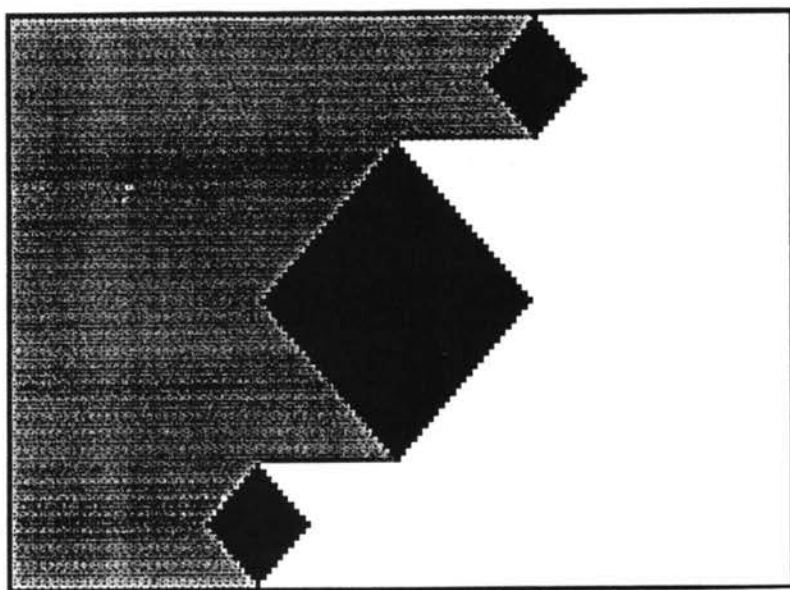


DIAGRAM C

sees is Col 1, the next Col 2 and so on. If the pattern were knitted as it is on diagram C, the first block to be selected would be on the left. Exchanging the colours would be of no help because it is not the actual colours that count, it is what is at the bottom left hand corner.

Fortunately, there is a way around it. When downloading the pattern, Creation 6 will ask if the colour sequence is alright. Normally we just click on the left mouse button without thinking about it, to accept the sequence. In this case, I had to click on with the right hand button to say that I was not happy with the colour sequence. The computer then asked me to click onto the one of the colours I wanted to swap. To do this, it is important to put the cursor into the box that gives the number of the colour i.e. Col 1. If you try to click on the little box of the colour itself, nothing happens. I was then asked for the colour I wanted to swap it with, so I clicked onto Col 3. The positions are swapped and Col 1 is now the block nearest the colour changer.

When programming the console, it was necessary to use a three colour

technique number. There is a specific three colour intarsia number but I just used 199 and ignored the instructions for the back bed. Of course, as I was working on one bed only, I had to use black strippers. As a precaution, I set the pattern to knit as a single motif. The pattern was 522 rows deep, but as it is technically a three colour pattern, only one third of this number of rows actually show. Remember, there will be six passes of the lock to get the first two rows, only

Col 1 stitches knit, for the next two it is Col 2, and only Col 3 knit on rows five and six. Therefore, the 522 rows of pattern are only equal to 174 rows of stocking stitch and that was not long enough. I knitted thirty rows of stocking stitch before I began the intarsia and seventy rows when it was finished to make the garment long enough. The actual knitting of the intarsia is very simple, especially if you have an Autocolor, but there are a few things to watch out for. First of all, it is very important to clear all the needles on the left, even though you might only be knitting a few at the right. If you don't, you will get the dreaded buzzing and an error message. The yarn may have a tendency to pull up a little at the edges of the diamonds. I counteracted that by hanging a small weight in this area. I had to move this fairly often, particularly when knitting the big diamond, so as not to stretch any part too much. Once a diamond has been completed, it is very important to break the Col 2 and Col 3 yarn before the next one starts. If you don't, there will be long floats from the top of the last diamond to the beginning of the next.

Having knitted the front, it was necessary to calculate the number of rows needed for the back. They will not be the same number as the front as the back is stocking stitch only. You only need a third of the number of rows of the pattern, plus the same

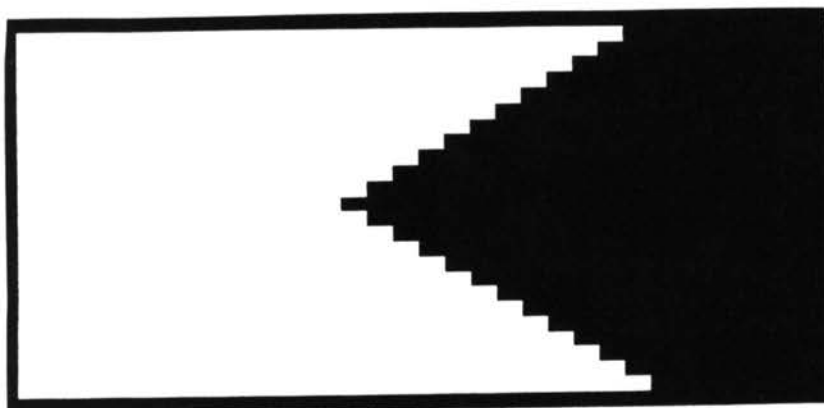


DIAGRAM D

number that were added at the top and bottom.

Once the back and front had settled and were blocked out and steamed, I could get a better idea of what would look best for the sleeves. As these were to be in two colour intarsia, they would have to be knitted sideways.

Looking at the diamonds on the front, straight away I could see that single stitch steps would not give a deep enough point, so I had to settle for steps of two stitches. Once again, I made the pattern wider than I actually needed it to accommodate knitting for a larger size in the future. I worked out that I would like four points on the sleeves. Having calculated the approximate number of rows needed for the sleeve if it were stocking stitch, it was easy to halve this, because the sleeve was to be made in two colour intarsia and there would be two rows of knitting showing for every row of pattern. I then used a quarter of this number for

each point. Of course it did not work out exactly, but I was able to begin and end with some stocking stitch rows to make the sleeves a little wider. My sleeve pattern is shown on diagram D. Once again, I had to change the order of the colours when I was in the Knit A Pattern part of the programme.

Deliberately, I have not been very specific about stitch pattern, because the idea is that you make the diamonds whatever way you want them. You could have lots of little ones in all different colours, or you could have three of the same size one on top of each other, or you could have them diagonally across. The possibilities are endless. It would also look rather nice to have a diamond in the centre of the sleeve instead of a zig-zag.

Once all the setting up was done with Creation 6, knitting the garment is extremely easy as there is no shaping to any of the pieces. Be sure to leave long ends when breaking the yarn be-

tween the diamonds. The "proper" way to deal with these ends would be to sew them in, but I found that this left a little lump that showed, so I just tied them very securely and cut out the excess, leaving approximately 1 centimetre. This is not the neatest on the inside, but it looks best on the outside of the garment.

The neck slit is made by cut and sew and I think you would find that the whole thing could be put together in a day. As I said, I have used Bramwell Artistic for the garment, but it would be equally successful in their cotton, or wool with long sleeves for winter.

Until next time,

Irene.

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KNITTING *and* DESIGN

George le Warre

There is nothing mysterious or too difficult about design. There are guidelines that need to be remembered, but design should be a free, and wide reaching process. There are many methods of working out a design from a basic idea, but the one that I will outline here, is probably the easiest to use for the knitter, and is also the method taught in many schools and colleges. This chapter is by no means intended to be taken as the only, or perfect system, or to be complete in all ways, and all things to all knitters. It is intended more as a starting point for those who wish to explore, and have fun with designing knitted fabric. Everyone has their own way of working, and their own methods. This is just one way, and the way that I personally find very useful.

All designers take inspiration for new ideas from objects and places in the world around them. Design ideas do not pop into a designers mind completely unbidden, neither do they normally happen as a flash of divine inspiration. They all originate in something that the designer has seen in his or her daily life, and this basic idea is worked on and developed into it's final format.

There are people who have a "gift" for being able to do this almost automatically and subconsciously, without any obvious effort, whilst for the rest of us, it takes a little tuition and learning to be able to carry out this idea development process into a finished design. There is nothing difficult in

learning the development process, and in many ways it is a lot of fun. What it consists of, is being able to take a basic idea, and develop this through a number of logical steps, to the finished design. Once you have worked with the design process a few times, it is like riding a bicycle, you never forget. As you progress, your knowledge becomes greater, and the ability to translate abstract thoughts, and pictures in your mind, and get them down onto paper so that they can be worked on, and finally turned into fabric, becomes easier. After all, we all learn with experience, and this is no exception.

THE RULES OF DESIGN FOR KNIT

1. The main rule, and the most important, is that there are no rules! Guidelines yes, but personality plays a great part in design, and you should allow your personality to come through.
2. A good working knowledge of both the knitting machine itself, and the way various knitted fabrics are constructed. There is no shortcut to this, and anyone who tries to design without these basics, will not get too far. In other words, design within the capabilities of your machine. It is pointless to work on a ten colours within a row jacquard design, if your machine is capable of knitting only four. This does not exclude ten colours per row designs, but not as an automatic design, rather as an intarsia knit.

COLOUR

A working knowledge of colour and it's principals is a great help, but if you are not a "natural" with colour, or find it a little difficult, you will still be able to cope, by using some of the standard and best known books on the subject, such as those by Johannes Itten, *The Art of Colour*, or *The Theory of Colour*, the latter being a student version of the former.

Colour and design is a very personal thing, and this is one of the reasons why many people have very hard and fast views on their own colour likes and dislikes. This can make designing for others, perhaps using colours that are personally disliked, a very difficult task. The secret is to view colour not as your own personal thing, but rather as we view music. What suits one, does not necessarily suit another. I personally loathe modern jazz, but can appreciate that it is another form of music, which others may love. Colour and design work in much the same way, and always remember that tastes do change. I could possibly learn to like modern jazz, given the time, explanation, and environment. Colour and design tastes change too. What we see on the fashion cat walks this season may strike us as outrageous in colours, but in a relatively short time, we will learn to appreciate it, as it creeps into our stores, possibly in a slightly watered down version, but none the less what we at first may have actively disliked.

We all have our own personal colour preferences, and those colours with which we feel the most comfortable. They often reflect our personality in many subtle ways. But we do not all permanently wear garments of only these colours. We prefer to have our own range, or spectrum, of colours, which often changes with mood, time of year, and so on. Yes, we have colours that we fell less happy with, or feel do not suit us, but even these colours will be part of our lives. If not in clothes, then in other areas. For example, I dislike blue, and rarely wear any garments containing pure blue, but I collect blue and white china. So it is wrong to say I do not like blue. I should say that I don't like blue clothes on myself very much, and feel uncomfortable in them.

In recent years, many people have resorted to colour consultants to be told what colours suit, or do not suit them, and I am the first to say that there is nothing wrong with this. But how sad that we need to ask another person, when if we were all encouraged from infancy to recognize and appreciate colour fully, there would possibly be no need for this. A question that should be asked here is, is it right to let another person decide what suits us best? Are colour consultants trained well enough not to let their own colour preferences cloud the issue, and impose their own colour preferences on the client? This imposition of colour preferences happens all the time to us all. Parents, teachers, family, peers, all try to impose their own colour ideas onto us, right from birth, and we are all subject to the fashion industry decisions on "this years colours". None more so than western men. In many countries it is unacceptable for men to wear colours other than drab shades of grey, blue, brown, etc. What is the matter with brighter colours? It is instilled into us all that perhaps bright colours aren't quite "manly". Take a look at the animals and birds. Does a peacocks tail make him any less masculine? Of course not. In the past men frequently wore bright colours, and it was acceptable. The trend for "the man in drab" has been with us for about a hundred years or so, and I am

pleased to say, on it's way out at last, and we knitters can hasten his end.

THE DESIGN PROCESS

We have seen how important a role colour plays in design, and so does form and shape. Form and shape of coloured areas within the knitted fabric, as well as the shape of the garments themselves.

Even if you have the colour balance correct, the overall effect can be lost by having the shapes of the coloured areas poorly thought out, which in turn can ruin a design.

Coloured shapes within knitted fabric are most frequently achieved by using either single or double jacquard techniques, although there are other ways, such as intarsia and multicolour tuck. Care and thought is needed in the design of these shapes, so that they form an overall "whole" with the garment, complimenting it's style, shape, purpose, and so on. This is why there are logical design steps that need to be taken, from the original idea, through to the finished garment. Very briefly, these steps are as follows:-

- Inspiration.
- Make A Story Board. This is described more fully later, but consists of a collection of objects, such as magazine pages, wrapping paper, scraps of fabric or yarn, gift cards, rope, string, sea shells, tree bark, flowers, leaves, in fact anything that fits in with your original design idea, arranged on a large sheet of card.
- Make A Colour Weaving, to determine the colour balance, and shades to be used.
- Make Yarn Wrappings, in the proportions worked out from your colour weaving, using the yarns that match your colour and/or texture ideas.
- Use A Framing Square, to look at sections of your story board, and find an area of form that pleases you, fits in with the original idea, and will look good

translated into knitted stitches and rows.

- Draw These Roughly, onto a sheet of paper, making as many attempts as necessary. These do not need to be perfect, and they are for your eyes only. They are not intended to be perfect, they are only your ideas translated onto paper.
- Make Another Copy, of the form, this time more carefully, and shade in areas that represent the colours you have chosen to use. Make more copies of this drawing with a photocopier, if necessary, and use tones and shades of colour to fill in areas. Remember that every design has a positive and a negative, and utilize all of these, until you have a final design that you are really happy with.
- Translate This, onto a gridded sheet, and then onto a punch-card or electronic reader sheet
- Knit A Sample Swatch, of the fabric. This is the stage that is all revealing. Remember that yarns of different types reflect light in different ways, so you may need several attempts at the swatch before coming up with one you are really happy with. Knit a final swatch at least 100 stitches by 100 rows, larger if the pattern repeat is big. Some swatches may even need to be as large as a garment back, if the design is very large, or has a complex repeat.
- Knit A "Tension Swatch", of 100 stitches and 100 rows. This is for garment pattern shape calculation.

STORY BOARDS

The following is a brief summary of the steps taken in the making of a story board, or design board. The process will often take several weeks to complete to your satisfaction, rather than hours or minutes. That is not continuous work, obviously, but a few minutes a day, or hours spaced over this period of time, and then living with the result and making changes, as the time goes along, until you are happy with the end result. It does take time and a little practice, so at first, just make story boards for fun, until you are at ease with the process. There is no rule that states that every story board must be carried through to end up as a finished design. I have many that have been made over a long period, that have never had a garment knitted from them. But the design idea is still there, and in the future they may still be used as the basis for a design. Remember one of the most important points about story boards. Time spent on this is never wasted. Apart from being good practice at the process when first learning, every board is a memory aid to your ideas, and can be called into use later. It is a much more visual aid than just making written notes on your plans. An example of this is a written note may read -

Wonderful sunset with many shades of reds, mauves, purples, greys, with black tree silhouettes. Make a good design for a coat.

Your story board would illustrate this. Take a photograph of the sunset. Collect as many items of the colours seen, (paper, magazine photos, black twigs, fir cones, shiny foils, fabric or yarn scraps, etc., etc.), and assemble them onto your board, and stick them down. Even if you come back to this ten years later, the image and emotional "feel" of that sunset has been captured, and is still in a usable form so that a design, or series of designs may be developed.

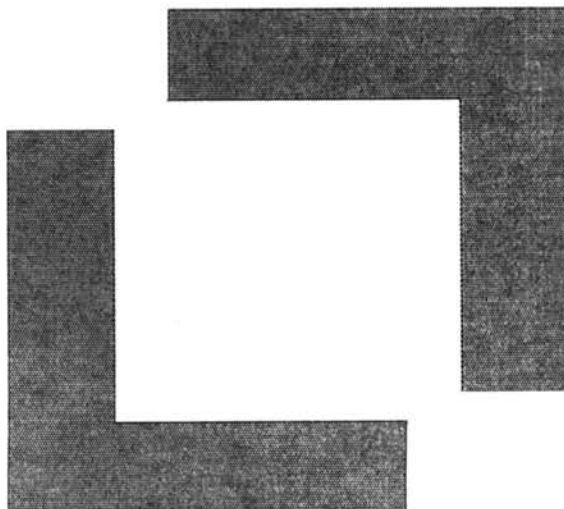
Making Your Story Board

The first thing to do is obtain several really large sheets of stiff card. I use a European paper/card size called

A1, which is about 100 centimetres by 42 centimetres. This is large enough to accommodate most design elements, without being too cumbersome and difficult to store. You will also need glue and paper scissors.

Next assemble as many items as you possibly can that have any relevance to your idea. These do not have all to be flat paper pictures. Anything will do, as long as it is not too large to fit the board. You may for example have been excited by the form of the wavy ridges left in the sand on a beach after the tide went out. Take a picture of this as the basis of a story board, then over the ensuing days and weeks, collect together other items that remind you of the beach, such as pieces of driftwood, dry seaweed of all sorts and colours, frayed ends of rope, pebbles (particularly with unusual colours), sea shells, crab claws (yes, you can even raid your trash bin!), even some sand sprinkled onto a glued area of the board if you like. There is no limit to what may be used. What you are trying to do, is capture not only the original shapes in that beach sand, but the whole emotional mood of the time and place where you saw it.

Play around with your collection of items, moving their positions and relationship to each other etc., and when the overall look pleases you, glue everything into position on the board to make a permanent reminder of those few minutes spent looking at the shapes in the sand on the beach. You may take minutes or weeks to finish it, but it is now captured until you are ready to move on to the next stage in the design process. It is also worth remembering that more than one design can evolve from one board. Many garments could be made from the above idea, both in textured and colour stitch types.



A Framing Square

The Framing Square

A framing square consists of two L-shaped pieces of card, about 20 centimetres wide and long. Placed together, with the hollows of the Ls facing each other, they form a variable picture frame.

This is used to frame specific areas of your story board. It works in much the same way as a colour weaving, in that looking at small areas of your story board through the frame, enables you to see what is framed more clearly, rather than in relation to the whole board. Every area of the board will be different, and now we look at all these with the framing square, to find a section, or sections that will make a good stitch pattern, either in colours, or texture, or both. It would be nice to translate the whole board to knitting, but this would hardly be practical, unless as an intarsia design, and this is always a possibility too.

In our example board above, these are many possibilities. The seaweed, rope, wavy sand, etc, all would translate very well into cables and/or textured patterns, either in one colour, or as blister jacquard, or a mixture of the two stitch types. Many areas of the design would make interesting jacquard patterns in many stitch formats, with wide or narrow repeats. The list is endless. So from this one board, we could have a whole series of garments of different designs, but all retaining the one basic underlying theme of a beach. An important thing to think about, is that the story board

is your own personal collage, made and arranged in the way that you feel is right. It is not intended for use by others, or to be seen by anyone else. So as long as you are happy with it, and it performs it's function of holding, and expanding your basic idea, then it is right.

The next step after using the framing squares to isolate portions of the design, is to sketch out the shapes obtained onto fresh sheets of paper. Colour them in if necessary, and don't forget that there are the positives and

negatives of all the shapes. So you can use either positive, negative, or a mixture of both. When this has been done to your satisfaction, the next step is to translate this sketch onto a grid, and from there onto a pattern card.

Having chosen your areas from the design board with the framing square and sketched them out, decide whether your pattern is to be a single motif type, or non-repeating design, or an all over pattern. For non-repeating designs there is perhaps a little less work involved, as we have

only to decide the placement within the fabric, etc., and design a pattern within the limitations of our pattern width and height. Repeating patterns can take a little more time to prepare, as we must ensure that the design does actually repeat how and where we want, that the chosen shapes are not distorted out of recognition by the repeat, and that the design is not lost when made into an all over pattern. Repeating designs can be any width and height within your pattern repeat facility, and on the E6000, this is any-



A Story Board

where between two, and one hundred and eighty stitches. (In practice, the latter would be treated as a non-repeating design, because it coincides with the width of the needles bed, and therefore a repeat on the width is not possible in knitting).

Most repeats are often between five and forty stitches wide, and are more correctly called "tile patterns". This is because they behave in much the same way as patterned tiles on your kitchen wall.

The pattern may be built up on width and height by laying more tiles side by side, or in rows above. If the tiles are laid all the same way, the repeat appears that way. If some tiles are turned, then this will change the pattern. The first illustration, below left, shows a very simple triangle design, and some of the tile repeats that can be built up.

The top two rows in this example, show the basic design, with tiles laid in various directions, all pointing the same way. The third row shows the triangle mirrored on the single tile, and the repeats created from this by turning some tiles within the design. The fourth row shows the triangle expanded to touch two opposite sides

of the tile, and then the repeats obtained turning tiles.

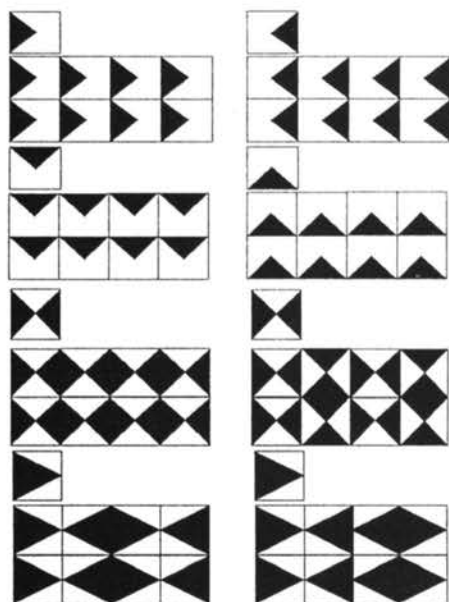
A good design tool is a pair of small rectangular hand mirrors, held at an angle of ninety degrees to each other, and place vertically on the sheet, this can show an all over repeat without the effort of drawing all the tiles.

The illustration below right shows all the previous design tiles, but as the negative images.

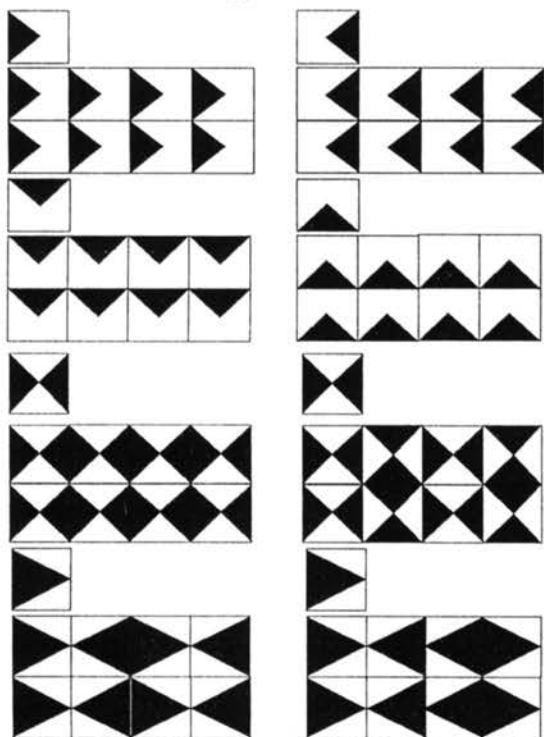
In the illustration above, again a geometric shape has been used for the original tile, but this shape touches two sides, and one opposite corner of the tile, and this will give a design that will repeat in a different way. Look at the top left four tiles. This X shape is made by turning each successive tile through ninety de-

grees. If this four tile set is then laid in succession, a new pattern appears, one with a pointed X shape, set within a hexagonal design.

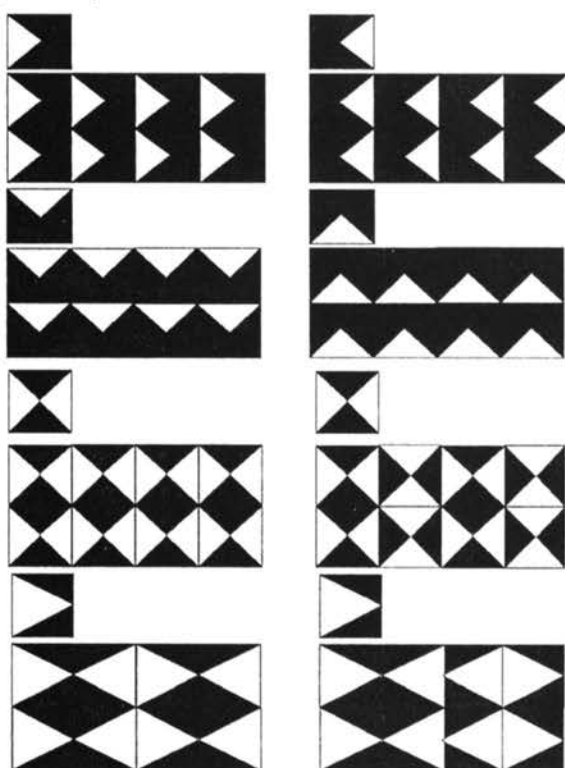
Tile patterns are great fun to play with, and can be very useful in developing all the possibilities of a design shape. Sometimes designs emerge

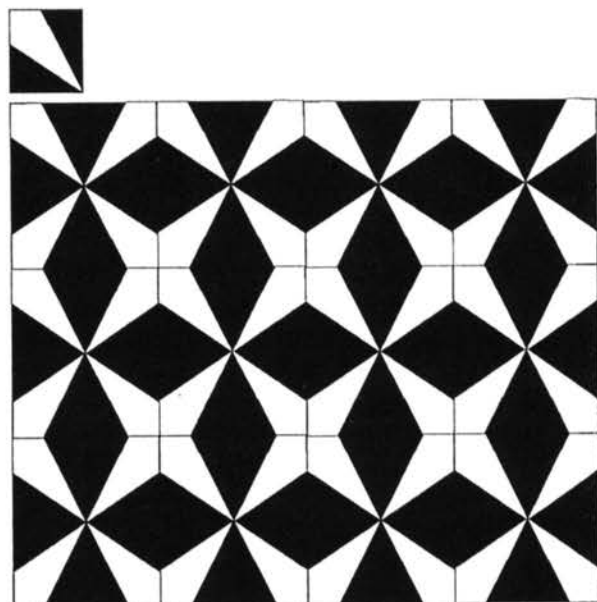
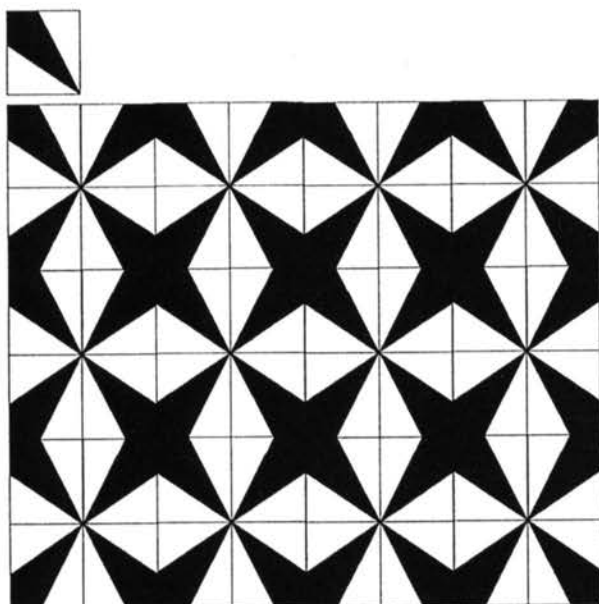


The Positive of a Design



Left Positive Tile Design - Right Negative Tile Design





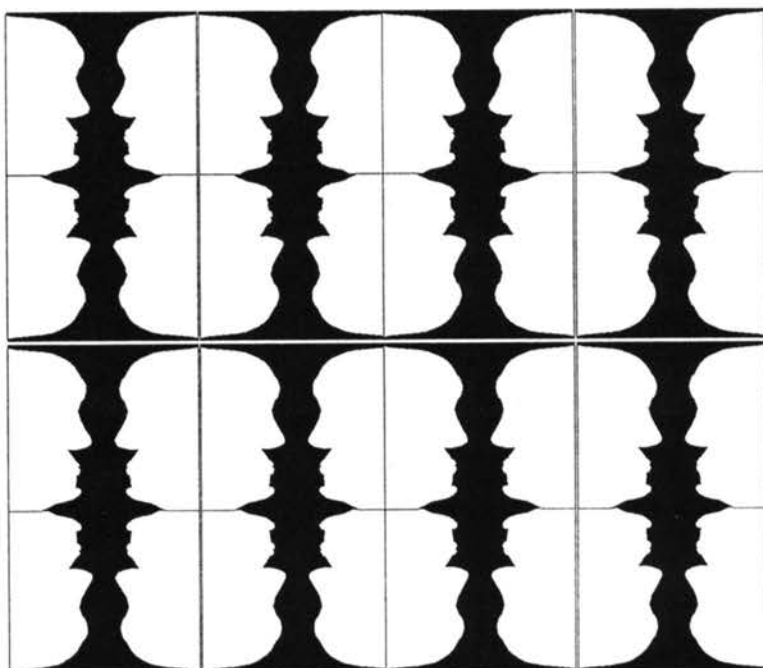
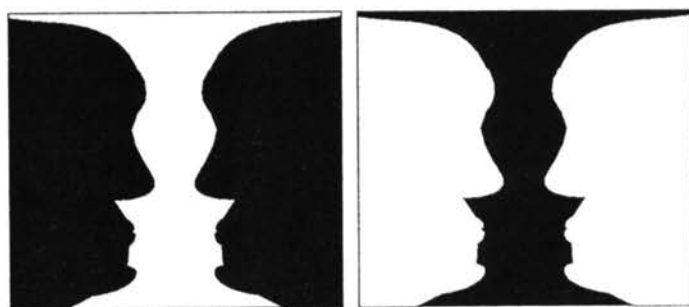
The Negative of the X Design

that were not part of your original thoughts, but are none the less effective and useful, and it may be that one of these designs could be the very one that you end up developing as the final stitch pattern. It will still have grown out of your original idea, as a logical progression of the design process. The illustration above shows the negative of the X design shown on the previous page.

Non-geometric shapes can also be used as tile patterns too. In fact almost any shape works with this method. But sometimes here, the positive and negative versions become more important.

In the illustration on the right, the top left tile looks very much like two people in silhouette facing each other, while the negative looks somewhat like the stem of a wine glass. This is your eyes translating the image into something that is recognizable to the brain. This particular example is a very well known, old optical illusion. But look what happens when we treat this as a tile pattern as shown below the originals. This type of illusion is lost when the tiles are mirrored and repeated horizontally and vertically. The resulting design is more like several candlesticks placed on top of each other, creating a vertical irregular stripe pattern.

From our final tile design, we will go on to making stitch pattern designs.



Non-geometric Design Tiles

DESIGNING STITCH PATTERN CARDS

Having worked through the design process outlined in the previous pages, actually making the stitch pattern cards will now be much easier than perhaps it has been previously. With all your ideas sketched out on

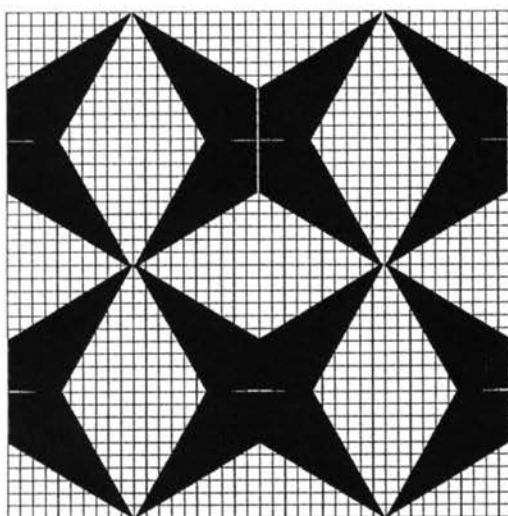
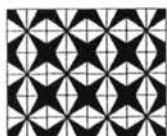
paper, and the repeats, if any, worked as tile patterns, much of the hard work involved in stitch pattern card making has already been done. Choose one of your designs from the sketches, and enlarge this, either by

hand, or with a photocopier, to the size required.

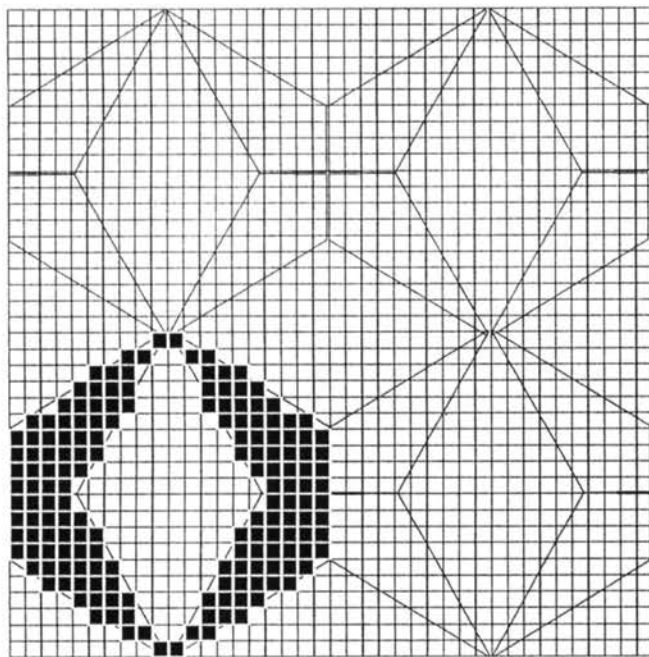
In the example shown, I have used the repeating patterns shown on page 17 as the basis. This has been enlarged, and placed onto a grid sheet that is 40 squares wide. (You can make these yourself, or there are special pads containing fifty grid sheets available from Duet International Magazine. These are ideal for the job, and are suitable for both E6000 and Duomatic users. They also cost less per sheet than photocopying blank cards).

The design may still be adapted and changed of course if you wish, as you work. As long as the end result looks good, works well, and pleases you, then it is right. You could also make a grid sheet for the negative of the design, as I have done. This will give an overall picture of the possibilities of your design, and if liked, you could combine positive and negative images in the one design.

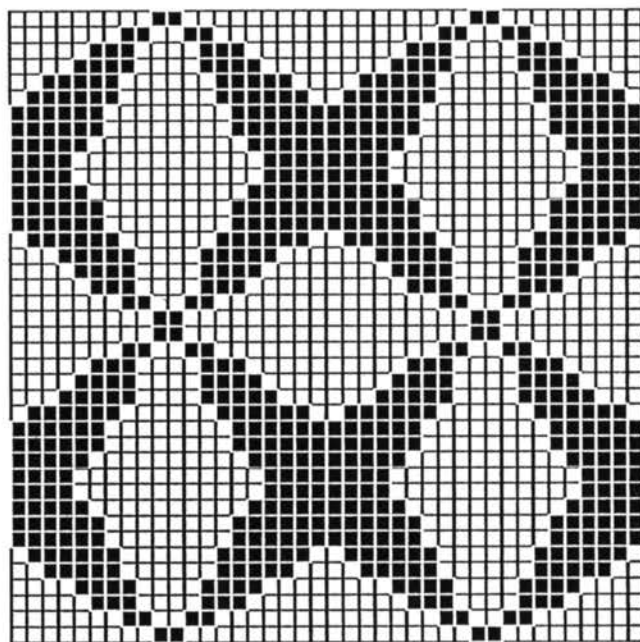
The next step is to fill in the appropriate squares on your sketched design shape, and then transfer this to a new grid sheet, so that you can obtain an



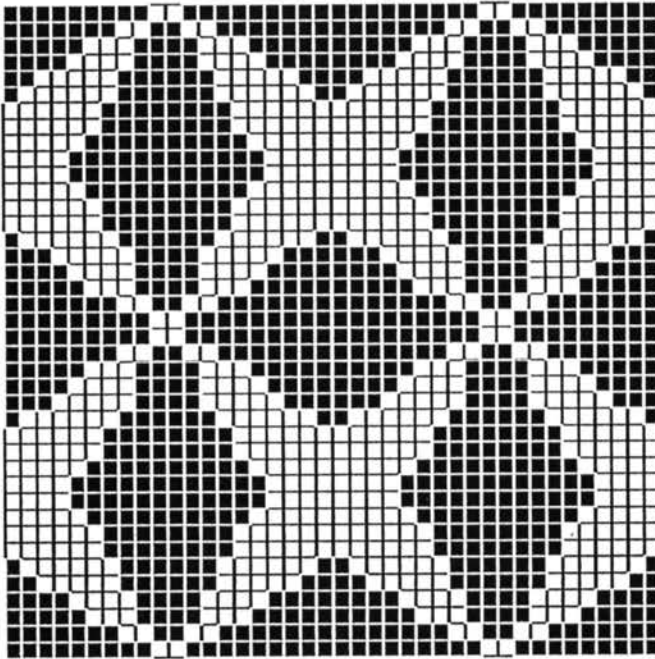
The Design Sketched Onto The Grid



Left - Filling In The Grid

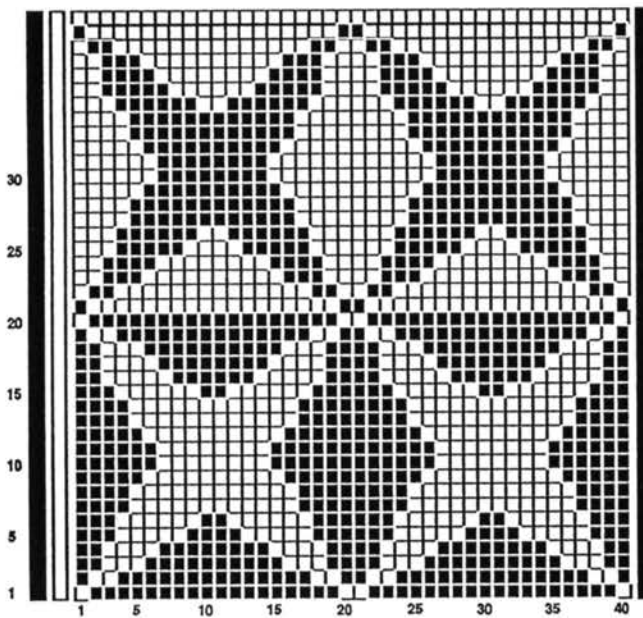


Right - Completed Grid

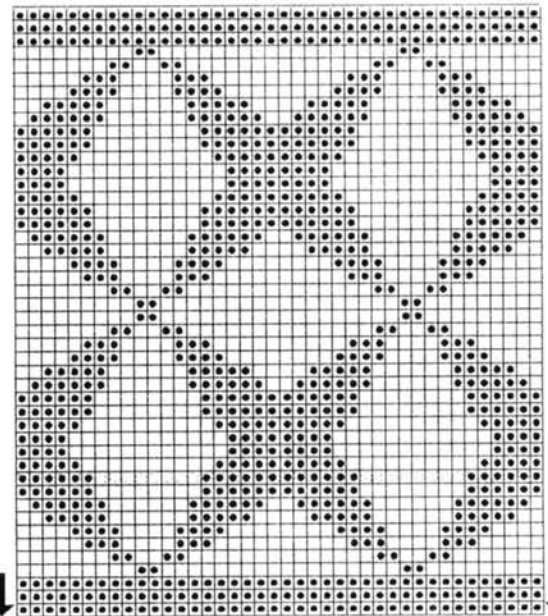


Negative of the Same Design

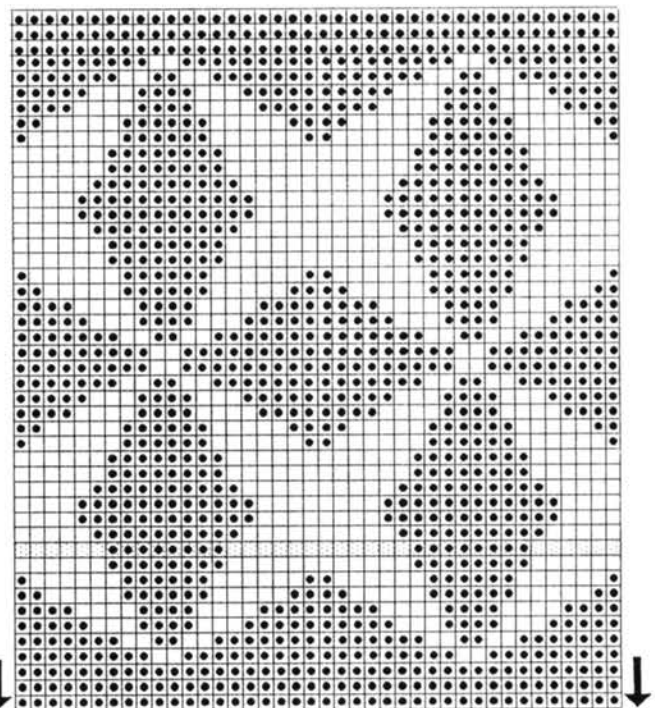
accurate idea of how the finished card will look. It is important to make this "fair copy" before working on the real card, as working of the first sketch copy it is possible to make mistakes.



Design for E6000 with Positive & Negative



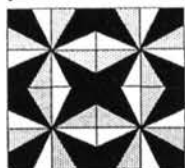
Deco Card Punched for Positive Design



Deco Card Punched for Negative Pattern

When you are completely happy with the whole design, transfer it to either a reader card for the E6000, a Deco card, or copy it into the Creation 6 to save. The design process works in the same way, no matter what the patterning format of your machine, electronic or punchcard.

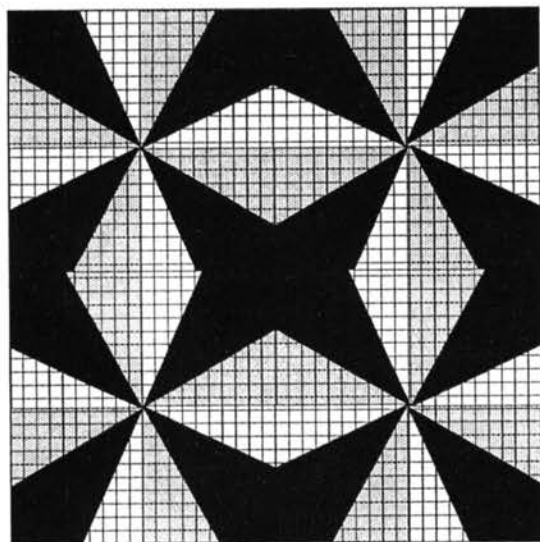
The first example is for a fairly straightforward two colour jacquard. But exactly the same steps are taken with all other stitch types. The next example shows a three colour jacquard pattern that is still based on the design used previously.



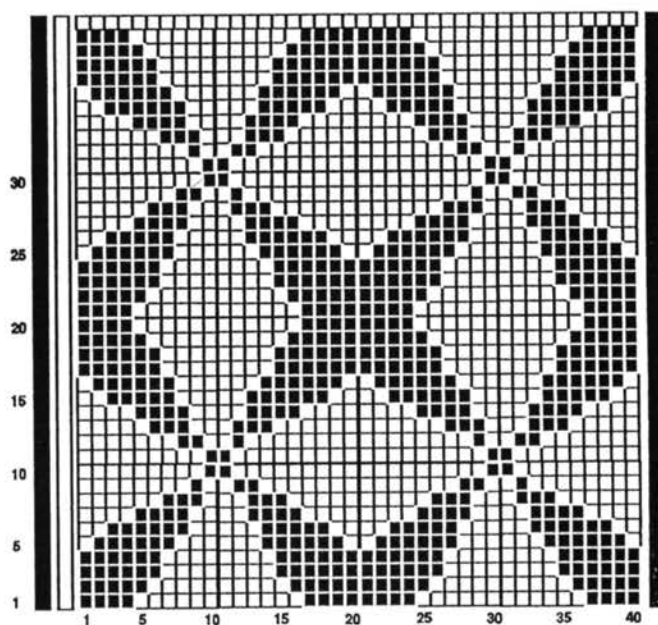
Because of the way the machines operate to knit this stitch type, there are a few additional steps for making the finished card.

In this example, I have chosen to use Black, Grey, and white as the yarn colours. The first illustration shows

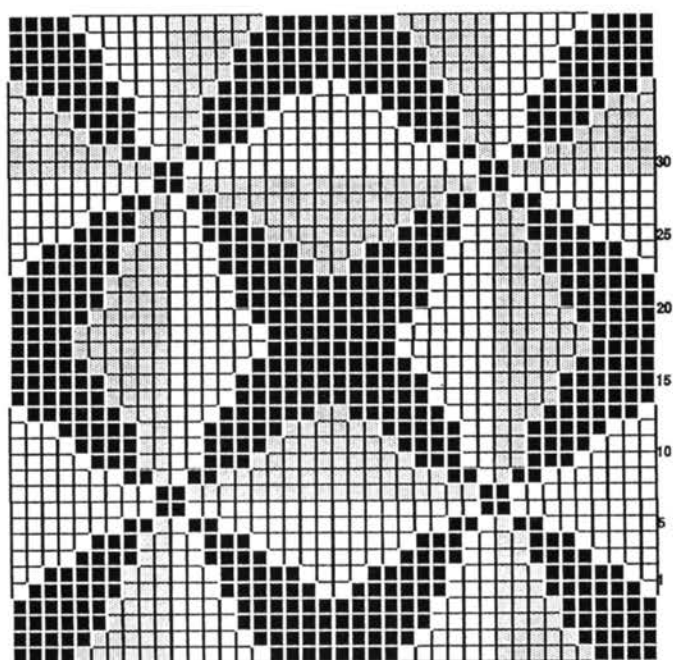
this pattern sketched onto a grid sheet, complete with the coloured areas. This has been copied to another sheet, shown, still in the correct colours.



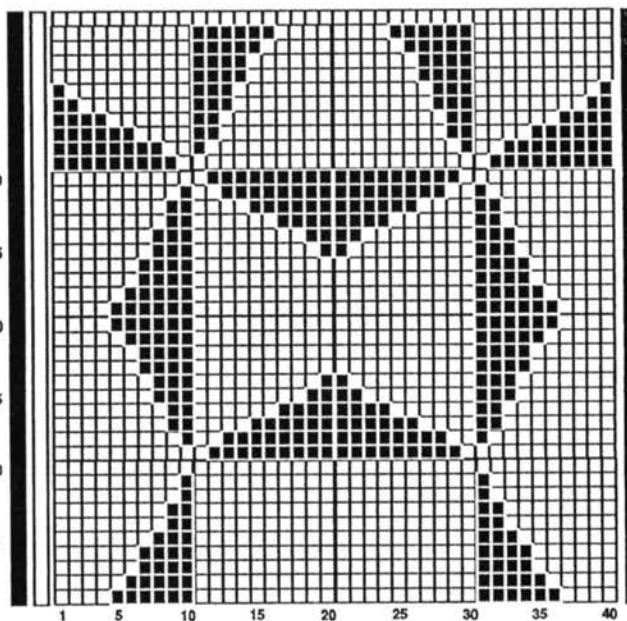
3 Colour Design Sketched on Grid



E6000 Reader Card 1



3 Colour Design Drawn on Grid

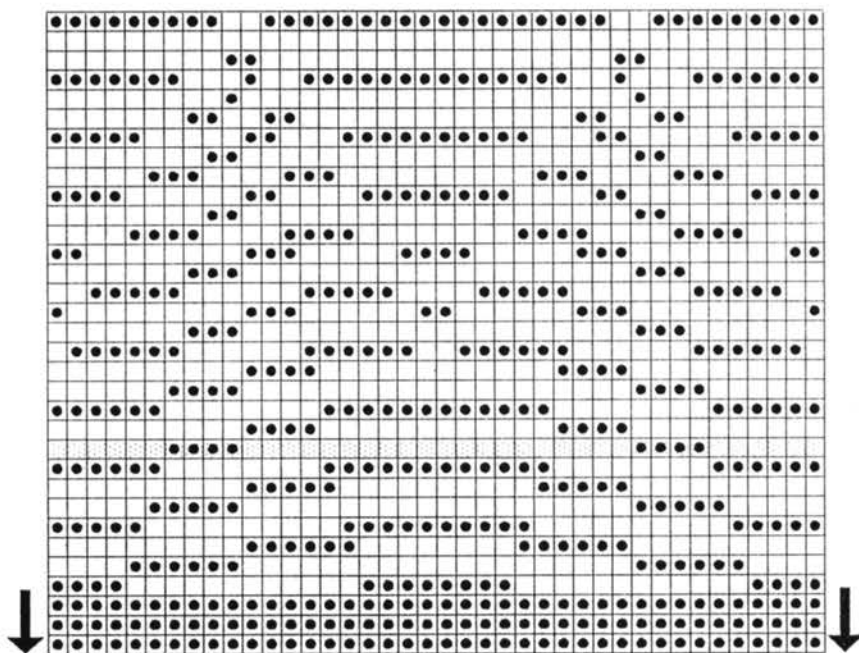


E6000 Reader Card 2

The final step of copying this onto cards differs for E6000 and Duomatic machines. The E6000 will require two cards. The first one will have the background, or colour 1, and the second colour, on the grid.

The second card will carry colour 3. The two are superimposed when reading. It is very important to remember that when using the superimpose method of multicolour jacquard, all the patterns must be the same width and height, or the console will not accept them. Copy your design for colour 2 onto the first card, and fill the squares in for this. Copy the squares for colour 3 onto the second card. (Colour 1 will be the white areas that are still left after superimposing the second card carrying colour 3).

For Duomatic users, the process is a little different. This Deco does not work by superimposing. We need to use a horizontal row of squares for each colour through out the card. So in this instance row 1 will be colour 1,



3 Colour Deco Card (Part Punched)

row 2 colour 2, row three colour 3, and so on all the way up the card, until the design is complete. Large designs

can take many blank Deco cards, but the finished effect is worth the effort involved.

To transfer the design to a Deco card, place a piece of card across the grid sheet so that you can see only row 1. Copy the black areas only onto the first row of the Deco card. Now copy the grey areas onto row 2 of the card, and the white areas onto row 3. Continue in this way for the complete pattern, copying 1 colour onto 1 row.

Black will always be on rows 1, 4, 7, 10, etc.

Grey always on rows 2, 5, 8, 11, etc. White on rows 3, 6, 9, 12, etc.

The cards for both systems shown here have been prepared from the original grid sheet.

Four colour patterns are prepared in exactly the same way as described for each machine. The E6000 will require a third card to carry colour 4, and the Deco cards will separate rows punched for each of the four colours.

As you can see, by using the steps to make a design, the final production of pattern cards has become far less hit and miss.

You know that the repeat will work, because having made it as a tile pattern, you have been able to see the repeat from very early on.

The colour will be right, because you will have worked this out with your colour weaving and yarn wrappings.

The only thing left to do now, is to knit a swatch from the card(s), and see the finished result in knitted fabric. The choice of knitting technique, or fabric type remains with you. These too, will affect how the fabric looks to some extent, and it's suitability for the garment in mind.

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DOUBLE-BED TUCK FABRIC

In the past when my knitting went wrong, I either unraveled it with bad grace, or threw it in the waste bin. Not any more. The pieces now sit in a large pile waiting for the "Doris Treatment".

Doris is one of my favourite knitters, she will try anything. It may not turn out as the garment it was meant to be, but I can always guarantee it will be good. She came to a class as a new Passap knitter, worked hard through the lesson and was preparing for the next class. Unfortunately, she did not have a deco on her Duomatic and the next class was to be on Single Motif knitting. Doris was disappointed when we told her that the class would not be of any use to her. A few days later I had a telephone call to say, "Book me in for single motifs, I've bought a machine with a Deco".

She arrived at the next class wearing a lovely suit with the jacket made using the Deco. The following class Doris produced the most beautiful garment. She had been knitting the back of a sweater in red and black jacquard. When she got to the shaping part of the armhole, everything fell off the machine. She wasn't going to waste all that knitting. She knitting the front up to the same point and took it off the machine. Using an overlocker, (serger), she made the top of the garment in black sweat shirt fabric. The sleeves had a knitted cuff and were made of the same sweatshirt fabric, with a strip up the outside edge of the sleeve. The garment was superb.

Now my pile of Doris treatment knitting grows and I don't get around to doing anything about it. I keep hoping

that one day Doris is going to appear like a fairy godmother with an overlocker and produce fantastic garments for me.

In the last Duet we looked at double bed tuck stitch knitting using the deco on 2. This time we shall look at the deco on 4 setting.

The normal setting for this is:-

Back bed - Lock N, no pushers required.

Front bed - Lock AX, pusher required for every working needle, no arrow keys.

Deco on 4.

Yarns used:-

Forsell 3 ply machine washable pure wool, Forsell Sirocco, Bramwell Duo-Magic, 2 ends 2/30's.

Stitch size:-

Three and a half on both locks worked well on my machine, but it knits loosely. You may need to raise the stitch size by one quarter on each lock.

Note:

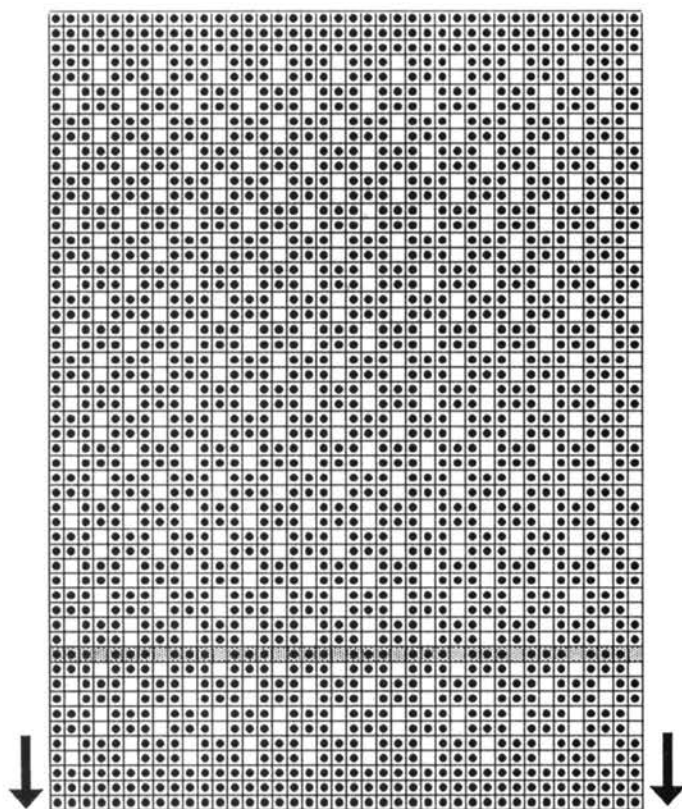
With the deco set on 4, the machine knits four rows for every pattern row. As a result, some of the fabrics are very bulky and can be hard to knit if you do not have a motor. You can tell which ones are going to be bulky by looking at the unpunched squares. The squares which are not punched are the ones which are going to tuck. If you count the number of rows above each other which are not punched the multiply by four, you will know how many tucks there are going to be on a needle before the machine knits them off. Some fabrics have as

many as twentyfour tucks on one needle before that needle knits. Which other machine will do this? We are fortunate to be able to do this, but it is one of the reasons that the Passap System machines are so popular.

Once again I have included the Pattern Numbers and Knitting Techniques for the E6000 machines and would like to remind E6000 users that if they have the Creation 6 chip fitted in their console, then it may be necessary to change Knit Technique 140 to 139.

SAMPLE NUM	E6000 PATT	KNIT TECH	DECO CARD
11	1004	140	11
12	1062	140	12
13	1064	140	13
14	1065	140	14
15	1066	140	15
16	1069	140	16
17	1070	140	17
18	1072	140	18
19	1128	140	16 from basic set
20	1129	140	5 from last Duet
21	1130	140	As 20

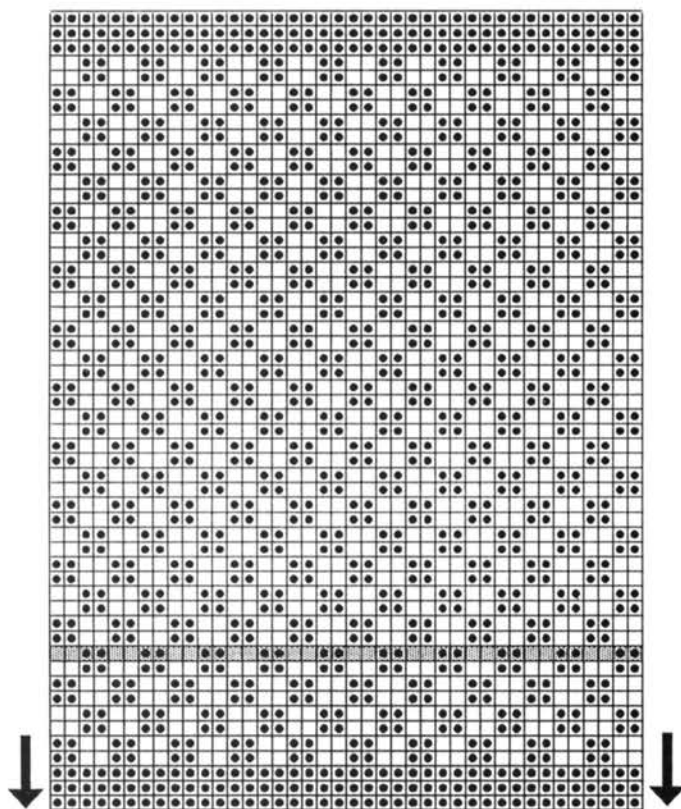
Now you may like to begin your winter knitting using some of these lovely heavy fabrics.



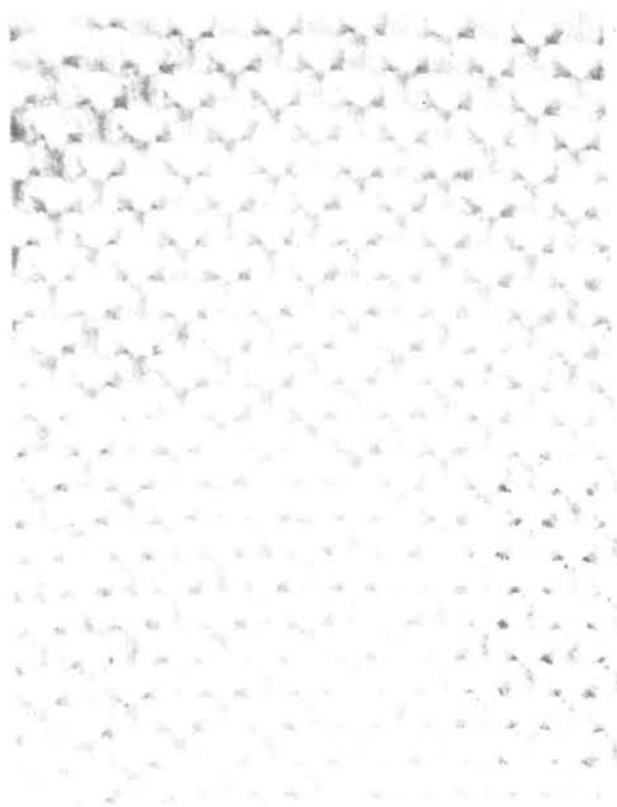
DECO CARD 11



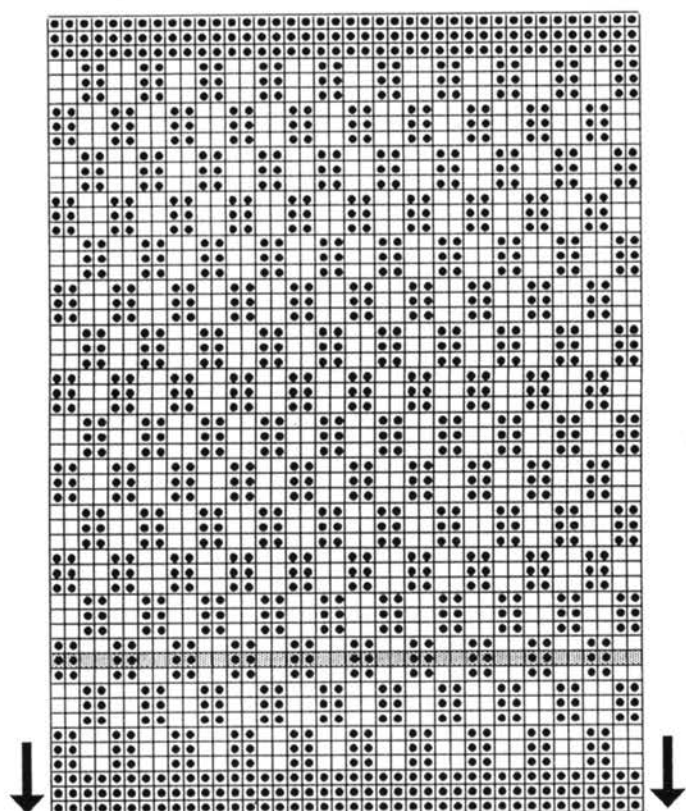
SAMPLE 11



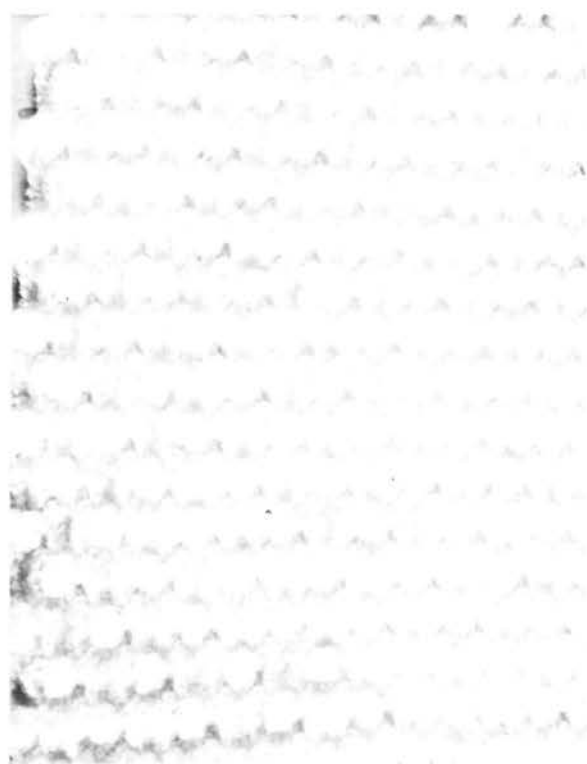
DECO CARD 12



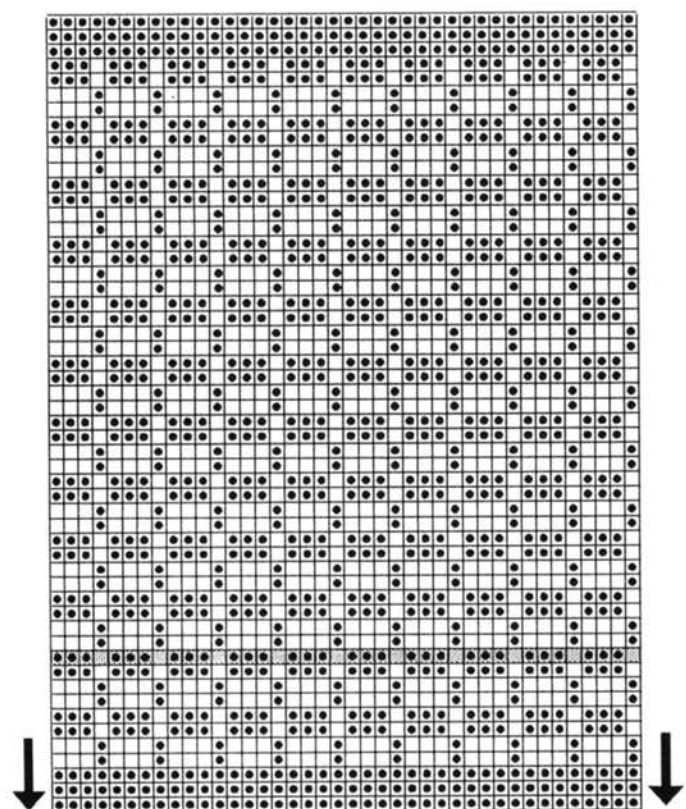
SAMPLE 12



DECO CARD 13



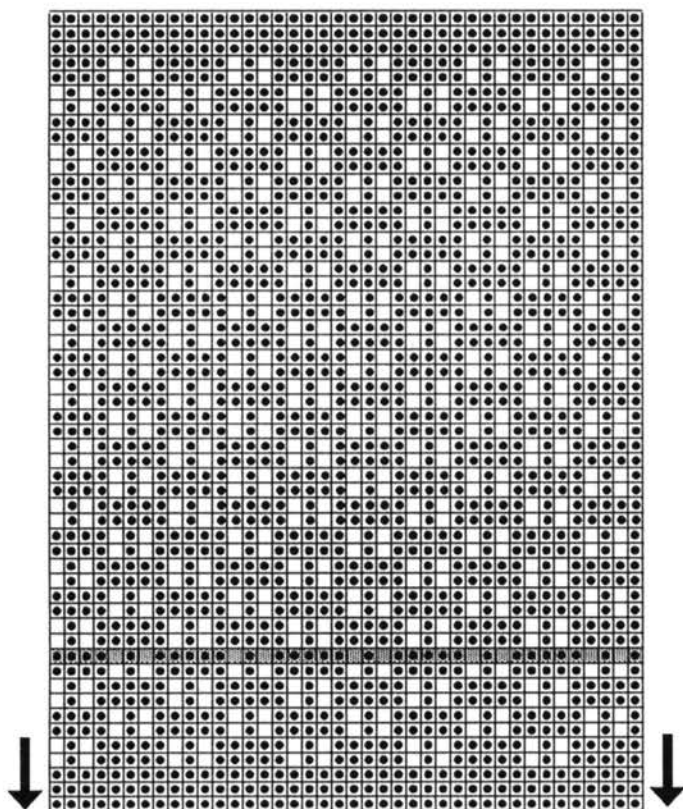
SAMPLE 13



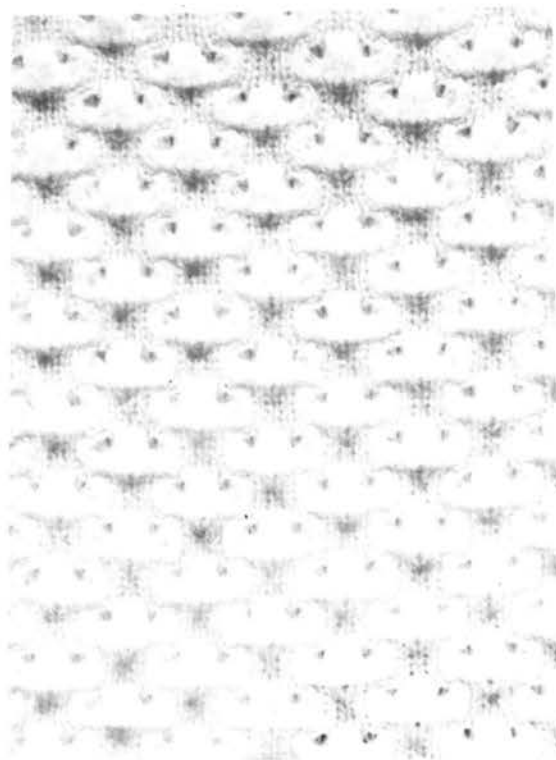
DECO CARD 14



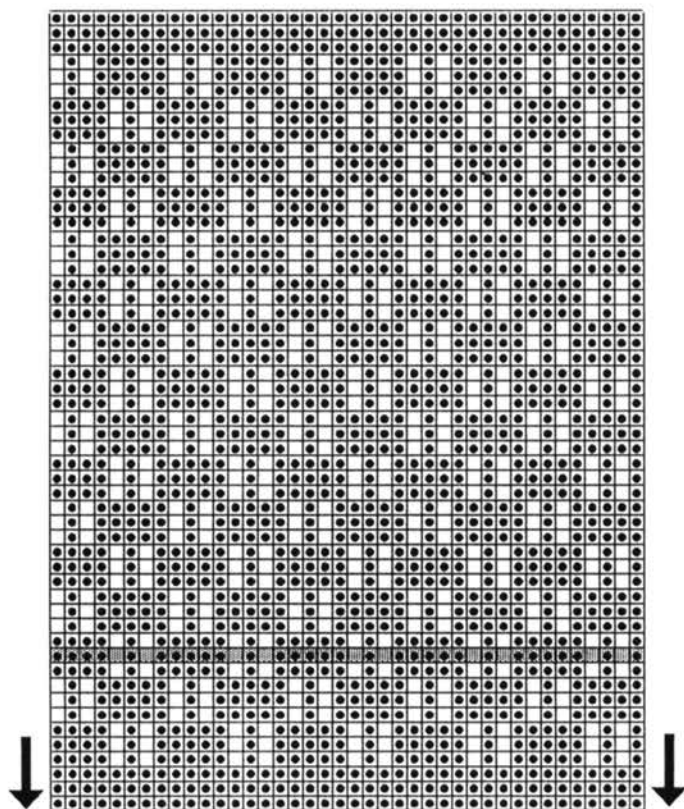
SAMPLE 14



DECO CARD 15



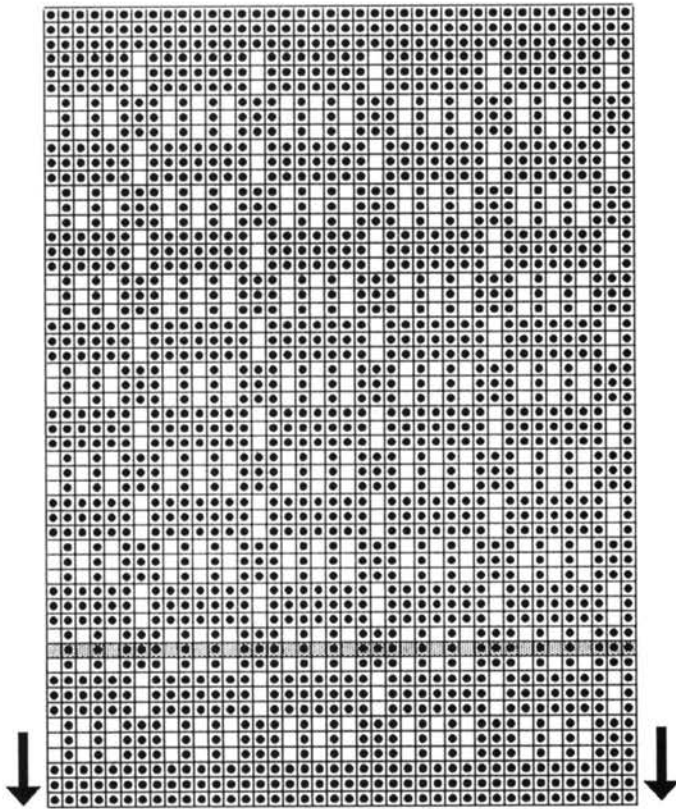
SAMPLE 15



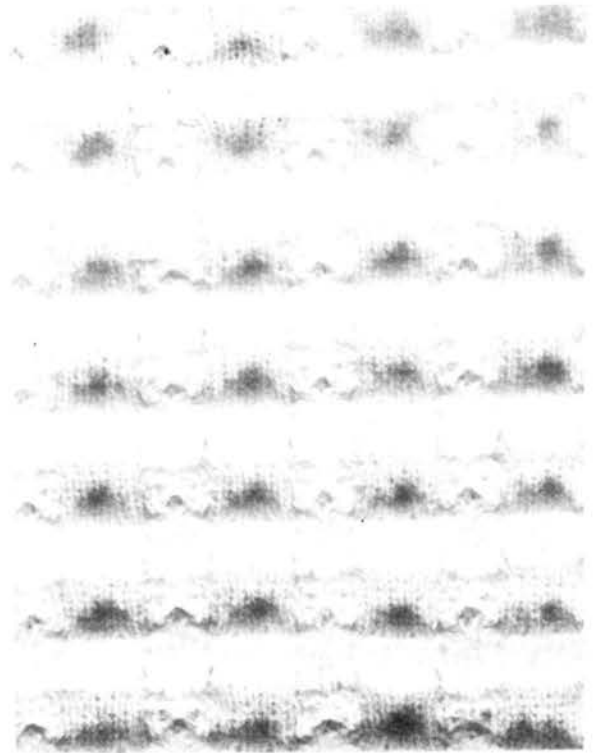
DECO CARD 16



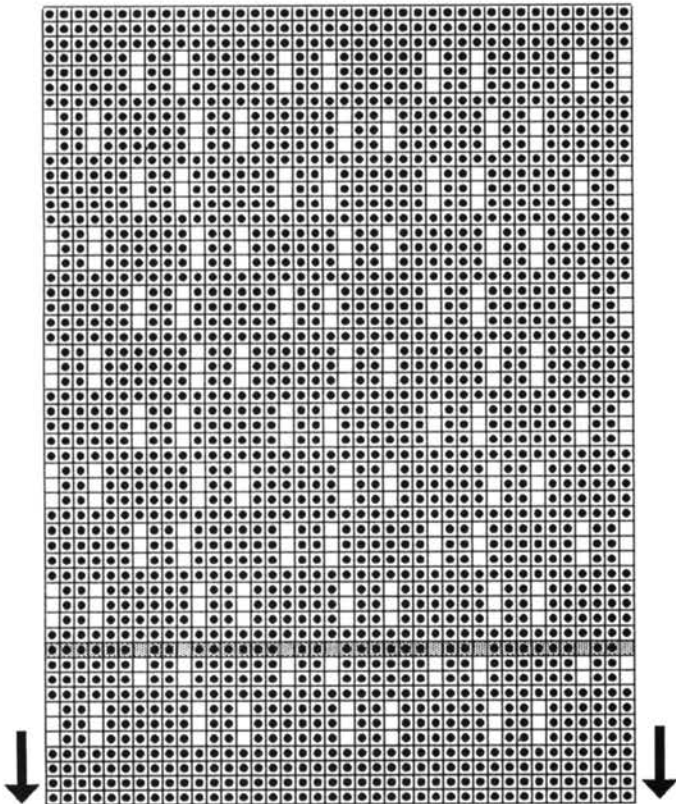
SAMPLE 16



DECO CARD 17



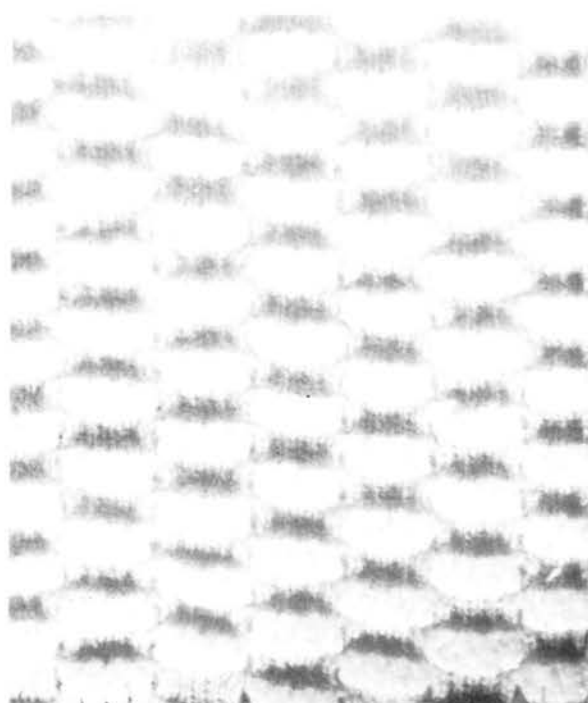
SAMPLE 17



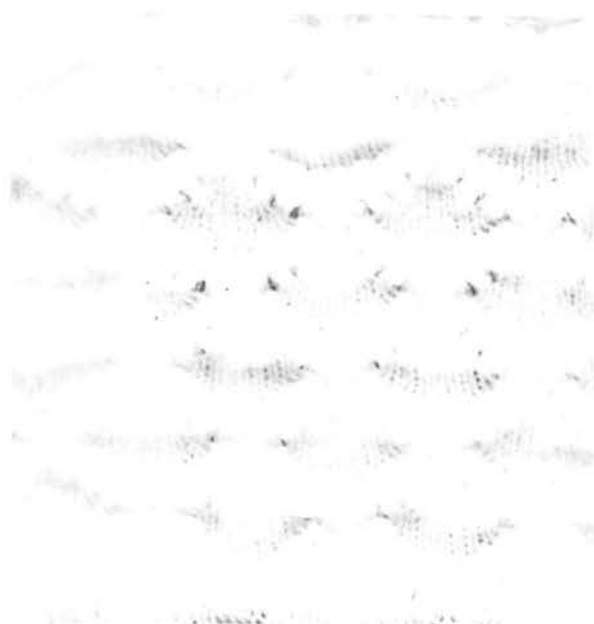
DECO CARD 18



SAMPLE 18



SAMPLE 19



SAMPLE 21



SAMPLE 20



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Hello Fellow Passap Addicts from Joan Frost and Ella Tanner of Joella Knitworks, situated on the (far) west coast of Canada.

We specialize in knitting on Passap System machines, although we have been known to flirt with other bands, but never very seriously. Our main pleasure is to bring Passap System knitters together for inspiration and encouragement.

Although it has been summer here, knitting has not curled up and gone away. The Fraser Valley Machine Knitting Seminar was held in early May. This is an all machine seminar, and Ella presided over the Passap. Her Special Bands seminar got everyone very excited. In June, Joan was in Ottawa teaching for a day at Michael Becker's "Creative Odyssey". She covered four topics, including Knit to Flatter, and Colour for Knitters. In July Ella was invited to present a one day workshop in Kelowna in the interior of British Columbia, on Embellishing Your Knits. At the time of writing, Western Canadian knitters are eagerly awaiting Susanna Lewis' new E6000 course - Special Fabrics from the E6000. It will be a three day workshop beginning September 11th. This will be the fifth year Susanna has come to Vancouver and taught three day hands-on workshops on the Duo 80 and/or the E6000. This is the highlight of our knitting year. It's always fun to stretch our minds, but three days of listening to sixteen E6000s beeping, is about as much as we knitting fiends can stand.

The new fabric paints have finally arrived on the West Coast. Since we are at the ends of the earth, new products take a while to get here. The fall fashion forecast is here for two, three and four colour sweaters turned into colourful works of art using up to ten or twelve colours. We hear of plans to embellish tunics with Christmas motifs - strictly originals!

So far, two ply cotton seems to be the yarn of choice, using a longstitch technique, (N/CX for Duomatics, Technique 117 for E6000). This technique gives a nice firm fabric to paint on. Be sure to prewash and dry your fabric or garment first.

Crochet look vests, (waistcoats), are fashionable here, as well as the equestrian look - including jodhpurs and western vests with pinto pony fabric and long fringes. All these can be beautifully created on our Passaps. Isn't it fun to update our seventies looks - those of us who have the old Model Books can choose any garment to update, adding a little more ease so that the garment does not cling as was the fashion then.

Passap knitters in British Columbia have a number of clubs from which to choose. In the Lower Mainland, contact Sylvia Schurch at 534-4660 for Langley Passap club, or in Vancouver call Joan Frost at 733-7286, (meetings the third Wednesday of the month from 7:30pm to 9pm). North Vancouver knitters contact Ann Smaller at 922 4508. In Coquitlam phone Shirley Kelly at 526-4181. On Vancouver Island, Victoria knitters can call Josephine Skrypnick at 385-5018, and the Nanaimo region knitters can phone Judy Coughtry at 758-3105. The interior of B.C., Joyce Stewart of Kelowna, telephone 868-3589, Marilyn Ransom of the Okanagan Similkameen, telephone 494-5262, and finally Joyce Dawson of Rossland, telephone 362-9456, all have clubs running. If any readers just happen to be in these areas, please call. All club members enjoy having visitors to their clubs - and we may even learn something from each other.

The following instructions were the result of knitters requesting an E-wrap look cast on, which is a nice finished edge for crochet add-ons.

The ET Cast On And Cast Off & Variations, Single Bed Cast On With Finished Edge Ella Tanner

1. Black strippers, handle down, every needle rib. Cast on - Locks N/N, stitch size 2/5.5, knit one row.
2. Locks GX/N, knit one row.
3. Crochet through back bed loops. Place the last loop onto the end needle on the left front bed. Remove back bed loops. Continue knitting.

SINGLE BED DOUBLE CAST OFF

1. Stocking stitch on front bed.
2. Bring up back bed needles to correspond with front bed needles - handle down.
3. Stitch size 3.5/5.75 or main stitch size, lock N/N.
4. Knit one row to left.
5. Drop needle bed and cast off by crocheting through front bed stitches. Hang last stitch on back bed.
6. Close needle bed and remove loops from front bed needles.
7. Locks N/GX stitch size 5.75/3.5 Knit one row left to right.
9. Put up front bed needles.
10. Drop needle bed and crochet through the back bed stitches.
11. Drop knitting from machine, or repeat as often as you wish alternating between needle beds for cast offs.

VARIATIONS

1. Allow the edge to roll, or if desired double crochet through edge stitches from right to left and back from left to right without turning the fabric, (this is known as Crab Stitch in North America).
2. Leave the knitting on the machine, stitches on both needle beds after crochet cast off. Hang heel grips or weights to hold the knitting down. Pull down a loop of yarn four times the width of the knitting. Working on the back bed, push the yellow tool through the hole between the two needles, pull the yarn through where you have two loops on the yellow tool, pull the yarn through these two loops, (double crochet). You could use this technique internally for borders or stripes.
3. Cast off front bed. Knit one row on the back bed, (single bed), then cast off back bed. Knit one row on the front bed, (single bed), cast off front bed. Drop off knitting. Crochet edge.
4. Cast on double bed locks N/N stitch size 3.5/5.5 Knit one row GX/N Drop the front needle bed and crochet through the back bed stitches and drop the loops. Knit one row on the front bed, then put up the back bed needles. With locks on N/N knit one row. Continue for as many rows as you like. Separate with rows of stocking stitch.
See you next time!



FAY BUTCHER, Sydney

AUSSIES - "DOWN UNDER" WAZZIEZ - "DOWN UNDER"

During this year I have been gallivanting north and south of New South Wales on business, and my first stop was Melbourne, (some 600 miles/1000 kilometres south of Sydney). We had our Stitches & Crafts Exhibition in that city, where I represented Passap. During this time, I learned that two Aussie machine knitters had been commissioned to make two machine knitted coats for that wonderful international stage play "Joseph and the Amazing Technicolor Dream Coat". These girls were asked to make a machine knitted coat for Joseph's fourth brother "Nephthali", which they did with great flair and many headaches. The girls were given a piece of woven cotton material to try to match the pattern. After many samples of jacquard, fairisle, intarsia and weaving, the Costume Coordinator from London selected the fabric of intarsia. The coats are made of Australian wool in ten colours and just imagine the nightmare that would have been for them!

They had only three and a half weeks in which to make these coats, fully lined with 2/22 pure wool and completed ready for stage production by the Victorian State Opera Company. WOW - what a rush!

I spoke with these ladies at some length and they relayed their experience and the pleasure they had derived in being so involved in such an international show. Whilst they were very modest about their success, they were only too happy to share their joy, enthusiasm and how they finally brought their own dream to fruition.

There were a few bonuses that came from this venture, like meeting the cast of actors face to face, looking at some of the spectacular costumes being made for the Joseph company, and just being involved on a first hand basis. Finally to see the show, which they thoroughly enjoyed.

Incidentally, Joseph's coat is also machine knitted. It was designed and knitted by a leading designer here in Sydney. *(As far as we know, all the Joseph coats currently being used in productions all over the world are all machine knitted, many of them on a you-know-what machine! Ed.)* It is a very spectacular coat and the colours are brilliant. I don't have any other details, but I think it is a feather in the machine knitters cap to think that our craft is being used in the entertainment industry on this occasion.

Australian Passap University 1993
My second trip included a visit to Queensland where I saw our Bond University. It is such a magnificent complex and all so new and modern. It is Australia's 21st University and is our first and only "private" university.

There is "The Tea House" - the campus coffee shop serving a delicious range of fine foods. Additionally "The Pine Brasserie", leans towards a casual setting, whereas "The Princeton Room" delighted us with their fine foods at the Fashion Parade and Dinner evening.

At the time of writing, The Passap University has just taken place, and it was a marvelous

event. It was a great idea having it in warm, sunny Queensland in our winter. The evenings were a little cool, but the days blossomed into 22 - 25 degrees, and every day was perfect.

There were other facilities available to us - swimming pool - spa - tennis courts - sauna - rowing - indoor sports stadium - gymnasium - what more could you ask for?

In response to popular demand the Third Australian Passap university 1994 will be held for the state of Victoria in the Albury/Wodonga area around July or August 1994. More of that later - hope to see you there.

In the next issue I hope to give you a calendar of events for 1995 - 95.

Thankyou again for all your wonderful letters, phone calls and faxes telling me of your interest in what the Aussies are doing "Down Under".

All the best,

Fay.

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Cindy Brasher

for PASSAP USA

RIBBING AND OTHER WELTS FOR THE VARIO MACHINES

Mock Rib

Cast on as for stocking stitch in waste yarn. Knit a few rows. Beginning with the left edge of your knitting, count to the right, three needles. Push the third needle back to the Non Working Position. The stitch will drop. Not to worry! This is what we want to happen. Continue pushing every third needle back, dropping the stitch. Knit two to four more rows in waste yarn. Change to main yarn and for our sample piece, we will knit twenty rows.

Carefully remove weight from the yarn. Bring the out of work needles back to the Advanced Working Position. Look at the first row you knit in main colour. You will notice, (starting from the left), a short loop and a long loop, a short loop and a long loop, and so on. Using your decker needle, pick up the first short loop of main colour at the left side and place it on the first needle at left. Pick up the long loop, skip the next needle placing it on the empty needle. Pick up the next short loop placing it on the next needle with a knitted stitch. Continue across the bed putting the short loops on needles with a stitch, and the long loops on the empty needles. Make sure all the stitches are behind the latches, and that the latches are open. Now you are ready to begin knitting the body of your sweater after you rehang the weight.

1X1 Rib

With main yarn, cast on with the latch tool. (Page 11 in the Vario Manual). Knit the amount of rows desired for the rib. Starting from the left, drop the third stitch allowing it to run down to the cast on edge. It will be easier to work if at this point you remove the weight. Now take the latch tool and latch up as if repairing a dropped stitch. This will form knit stitches on the side of the knitting facing you, and purl stitches on the side away from you. Continue dropping every other stitch and latching up across the bed. Rehang the weight, and begin the body of the sweater.

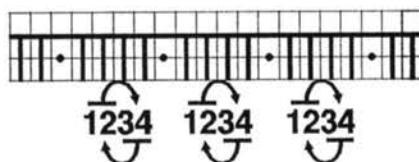
Rolled Edge

Cast on as for stocking stitch in waste yarn. Change to main yarn and knit eight to ten rows. Remove weight and find the first row in main colour. Pick up those loops and place on the needles, making sure that all stitches fall behind the latches and that the latches are open. Rehang the weight. Increase the stitch size by two numbers. Using contrast yarn knit one row. Turn the stitch size back two numbers. Continue until the row counter shows an additional eight to ten rows. Cast or bind off. Repeat these steps until the desired number of rolls have been made. You're ready to continue knitting your sweater. (I will use the term "hang a hem" in two more welts. Please refer back to

the above instructions beginning with "remove weight" to "rehang weight").

Cabled Edge

Cast on with the latch tool in the main colour. Beginning at the left, drop the third stitch and every fifth stitch thereafter across the bed, so that the needle setup looks like that shown in the diagram here:-



Make sure that all the needles are in the Non-working Position. Knit four rows. Using both decker holders with two needles side by side in each, remove stitches 1 and 2 onto one holder, and stitches 3 and 4 onto the other. Place stitches 3 and 4 where stitches 1 and 2 had been, and 1 and 2 where 3 and 4 had been. Continue across the bed repeating these instructions for every group of four working needles. With your latch tool, knit up the long loops created by the out of work needles. (Bring the out of work needles into the Advanced Working Position before

latching up the stitches). Place the newly formed stitch onto the empty needle. Repeat across. Knit the body of your sweater.

Straight Hem

Cast on as for stocking stitch in waste yarn, knit a few rows. With main yarn knit ten rows. Increase the stitch size one number for turning row. Decrease stitch size one number and continue to knit until row counter shows twenty rows knitted. Hang the hem. Continue with main body of the garment.

Picot hem

Cast on as for stocking stitch in waste yarn. Knit a few rows. With main yarn knit ten rows. Transfer every other stitch to an adjacent needle. Leave empty needles in Advanced Working Position. Knit ten rows. Hang the hem. Hem complete.

Notes

The row counts are for samples only. You will need to determine the correct length of hem or rib for your garments.

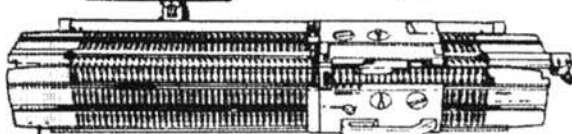
To remove waste yarn:-

With the wrong side of the work facing you, look at the left edge where your last row of waste yarn meets the main yarn. With scissors, clip the last stitch of the waste yarn. At the right, pull on the tail of waste yarn. The waste yarn will come off easily.

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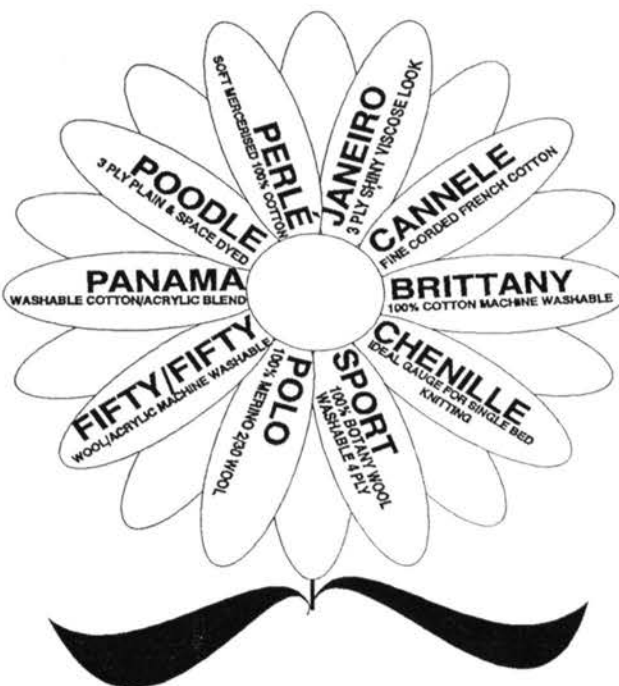
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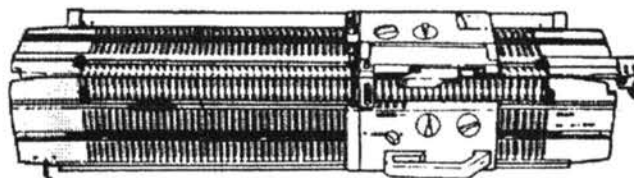


D1605









D1607 Intarsia Top

Designed by Irene Krieger for PFAFF (Britain)

Pictured on Page 39



6000 ONLY



81[86:91:96:101:106]cm Bust.



97[102:107:111:116:121]cm.



BRAMWELL Artistic 100% acrylic. Knits as 4 ply.
1 cone Silver = Col 1 & Col 3,
1 cone Rose = Col 2.



40sts = 155mm 40Rs = 89mm
OR 100sts = 388mm 10Rs
= 223mm measured over
stocking stitch after steaming.



Intarsia made with standard
locks without Picto from diag-
rams given. Tech 199. (Creation
6 pattern on disk available, see
advertisement on page 12).



Page 3.



300g Size 86cm Bust.



The lock row counter and the
console row counter will not al-
ways agree. In every case,
where a row count number is
given, this refers to the LOCK
ROW COUNTER. Prepare
pattern on Creation 6 before
commencing to knit. If pattern
exactly as sample is required,
large diamond is 49 sts across
& small diamonds are 19 sts
across. See diagrams for place-
ment. Sleeve zig-zag is 26 sts
deep, growing in 2 st steps. In-
structions given are only for no.
of rows required if intarsia pat-
terns are the same as used for
the sample garment. If a differ-
ent intarsia pattern is used, it
may be necessary to recalculate
the number of rows required.
Rows for stocking stitch ver-

For Intarsia Front &
Sleeves

PROGRAMME : ENT
ERASE : ENT
CAST ON : 8 : ENT
ALL ST PATT : NO
ST PATT A : Press unlabeled key & 0. Press any
key on computer to transfer
Creation 6 pattern to con-
sole. : ENT
ALTER : NO
KNIT TECH : 199 : ENT
ENLARGE POS : NO
TEST : NO

E6000 PROGRAMME

ALL ST PATT : NO
ST PATT B : Press any key
on computer to transfer
Creation 6 pattern to con-
sole. : ENT
ALTER : NO
KNIT TECH : 183 : ENT
ENLARGE POS : NO
ALL ST PATT : ENT
FORM : ENT
Enter appropriate pro-
gramme here.
START CAST ON : ENT

For Plain garment & Back

PROGRAMME : ENT
ERASE : ENT
CAST ON 8 : ENT
ALL ST PATT : NO
ST PATT A : 100 : ENT
ALTER : NO
ENLARGE POS : NO
ALL ST PATT : ENT
FORM : ENT
Enter appropriate pro-
gramme here.
START CAST ON : ENT

sion are given. Form programmes for
stocking stitch and intarsia versions
are given. Refer figure 8 means Com-
mence Intarsia Pattern

Here. Refer figure 9 means
Commence Stocking Stitch
Here. These refer figures
apply to this intarsia pattern
only. If using a different in-
tarsia design use Form Pro-
gramme, but ignore Refer
Figures.



A. CoCir No 8 Col 2. K
to RC 30. Trans all sts
to FB. Lks GX/N

B. Black strippers.
Using Col 1, K to RC
shown on chart or to
Refer 8.

C. Engage St Patt A.
Avoid cast on instruc-
tions as foll:-

START CAST ON :
ENT

START POS : put
locks in start pos :
ENT

CAST ON : press
ABC ST PATT A :
ENT. RC000

K in patt for required
number of Rs.

D. K in stst to RC num-
ber given.

Mark centre of work
and CoF.

PLAIN SLEEVE

	81cm	86cm	91cm	96cm	101cm	106cm
					m	m
1	89	89	89	89	89	89
2	155	155	155	155	155	155
3	A	A	A	A	A	A
4	B	B	B	B	B	B
5	54	54	54	54	54	54
6	3	3	3	3	3	3
7	3	3	3	3	3	3
8	38	38	38	38	38	38
9	54	54	54	54	54	54
10	3	3	3	3	3	3
11	3	3	3	3	3	3
12	52	52	57	57	59	59
13	3	3	3	3	3	3
14	3	3	3	3	3	3
15	0	0	0	0	0	0

BACK (Plain stocking stitch)

	81cm	86cm	91cm	96cm	101cm	106cm
					m	m
1	89	89	89	89	89	89
2	155	155	155	155	155	155
3	A	A	A	A	A	A
4	B	B	B	B	B	B
5	126	132	139	139	150	155
6	81	86	91	91	101	106
7	*	*	*	*	*	*
8	194	194	194	194	194	194
9	C	C	C	C	C	C
10	134	134	134	134	134	134
11	38	38	38	38	38	38
12	126	132	139	145	150	155
13	81	86	91	96	101	106
14	**	**	**	**	**	**
15	61	61	64	64	66	66
16	64	64	67	67	69	69
17	***	***	***	***	***	***
18	0	0	0	0	0	0



A. As Back A.

B. With Col 1 K in stst to RC given. Mark centre of work & CoF.



A. With Col 1 CoN in stst (Cast on 6). RC000 K in stst to RC given.

B. Engage St Patt B. RC000. K in patt for required number of rows.

C. K in stst to RC number given. CoFF.

BANDS

All are made and applied in the same way

Hold edge to be enclosed against N scale to ascertain number of Ns required. Use slightly Ns than size so that band is stretched. This gives a flatter result.

Bring up required number of FB Ns & same number of BB Ns. Set Lks to GX/GX. Pick up Col 2. Move locks to the left of Ns. SS 3/3 Lks N/N Orange strippers. K 1R RC000 Set Lks to CX/CX SS 3.5/3.5 K 2Rs

Inc SS by 0.5 both lks K 2Rs repeat * to * until SS 5.5 Continue to RC required.

Lie garment on BB with garment edge to be covered just hanging over BB Ns. The side of the garment uppermost given in Making Up Instructions.

Using orange tool, pull BB Ns through work, beginning with N

SLEEVE (Intarsia Version)

	81cm	86cm	91cm	96cm	101cm	106cm
1	89	89	89	89	89	89
2	155	155	155	155	155	155
3	A	A	A	A	A	A
4	B	B	B	B	B	B
5	54	54	54	54	54	54
6	3	3	3	3	3	3
7	3	3	3	3	3	3
8	98	98	98	98	98	98
9	135	135	135	135	135	135
10	3	3	8	8	11	11
11	100	100	100	100	100	100
12	199	199	199	199	199	199
13	2	2	2	2	2	2
14	127	127	127	127	127	127
15	186	186	186	186	186	186
16	99	99	99	99	99	99
17	199	199	199	199	199	199
18	3	3	3	3	3	3
19	3	3	8	8	11	11
20	0	0	0	0	0	0

second from end. This will ensure the edge is completely within the band at the sides. If enclosing a cut & sewedge, pull Ns through just above row of machine stitching. Take care that the work is placed evenly. Trans FB sts to BB Ns. Using yarn, K through each BB N by hand. Carefully bring work forward to lie over FB. Cast off using latch method.



Block out and steam all parts to size & shape.

Make & attach bands to Col 1 edge of sleeves, working over approx 130[130:150:150:160:160]Ns & to RC20. Right side of garment part should be uppermost when attaching bands.

On front, using tacking thread sew down approx 20[20:22:22:24:24]cm from centre mark, following a single stitch line. With suitable stitch on overlocker, (serger), or sewing machine and using tacking thread as a guide, sew down one side of tacking, around the bottom in a curve, and up the other side. It will be necessary to leave a small gap in the middle. Cut down the slit, trimming away excess fabric if necessary.



Gently snip into curve so that the slit can be stretched open. Make and apply bands to opened slit, working over approx 80[80:90:90:100:100]Ns and to RC12. Wrong side of garment should be uppermost when attaching band.

On back, measure approx 10[10:11:11:12:12]cm on either side of the centre marking. With right sides together, join back to front at shoulders, stitching only as far as marking. Steam seams.

Make and attach band to neckline working over approx 80[80:90:90:100:100]Ns to RC16. Wrong side of garment to be uppermost when applying band.

Steam all bands, taking particular care of bottom of curve of neck slit.

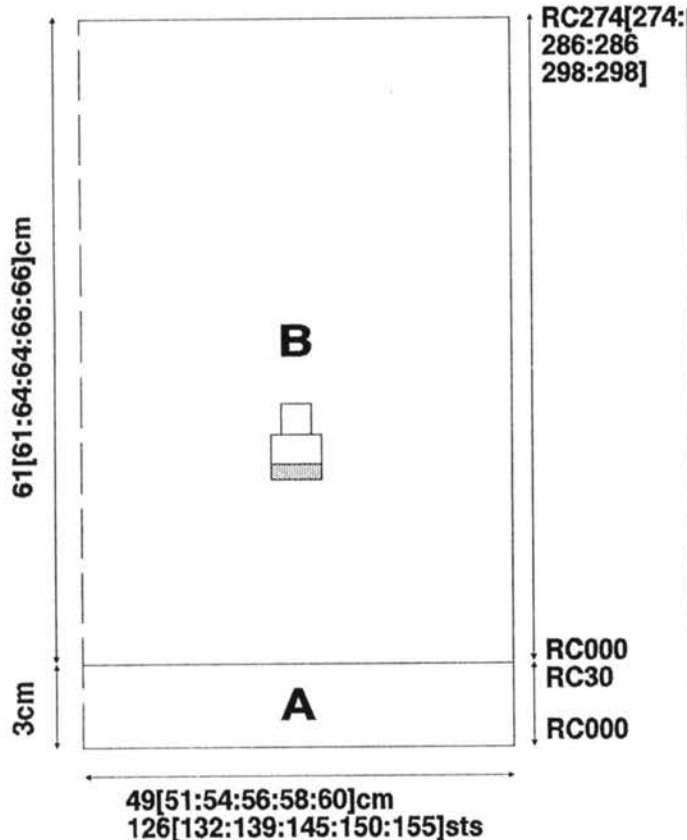
Stitch sleeves to armhole edge, matching centre of sleeve to shoulder seam.

Join underarm seams from bottom band to sleeve band.

Steam all seams & give garment final light steaming.

FRONT (Intarsia Version Only)

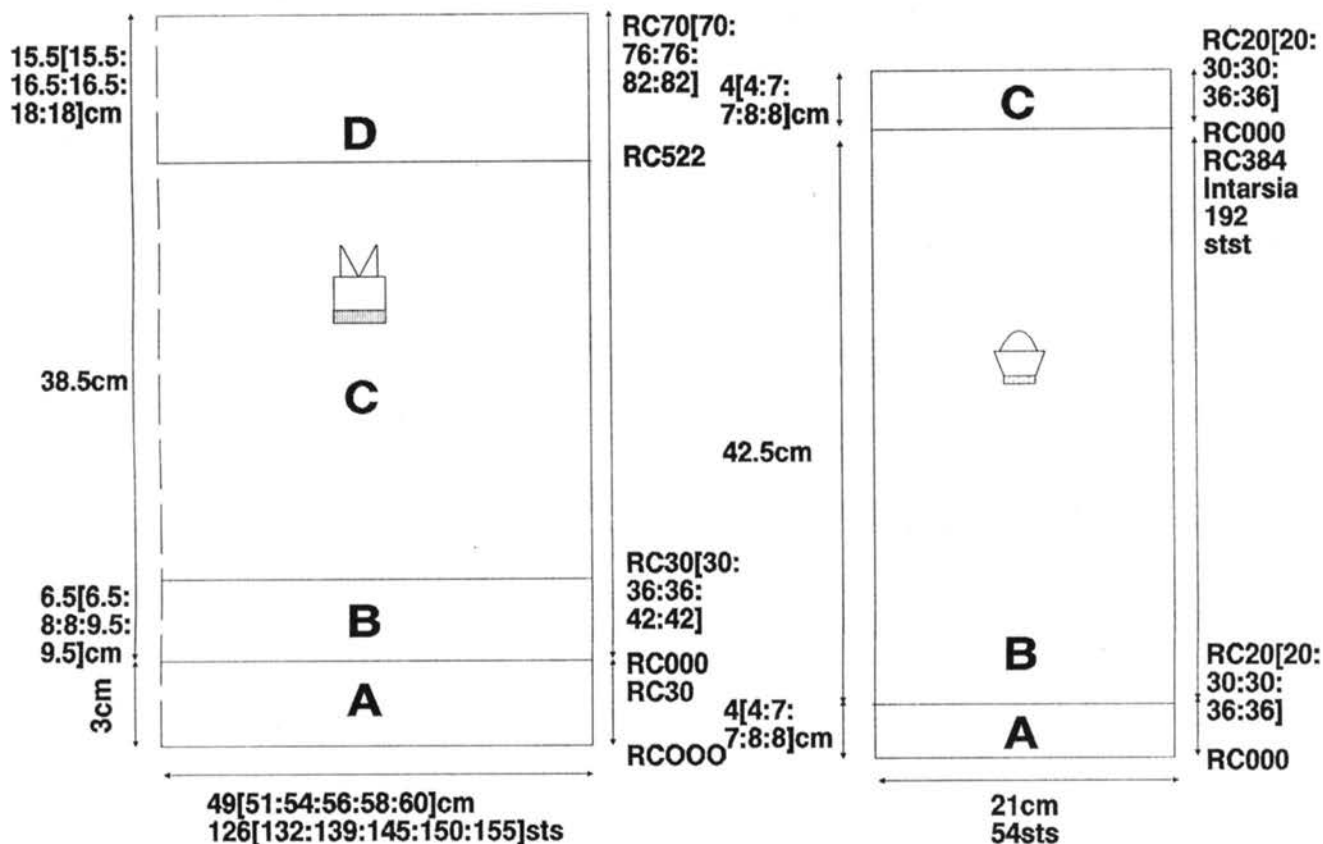
	81cm	86cm	91cm	96cm	101cm	101cm
1	89	89	89	89	89	89
2	155	155	155	155	155	155
3	A	A	A	A	A	A
4	B	B	B	B	B	B
5	126	132	139	145	147	150
6	3	3	3	3	3	3
7	3	3	3	3	3	3
8	194	194	194	194	194	194
9	C	C	C	C	C	C
10	134	134	134	134	134	134
11	98	98	98	98	98	98
12	135	135	135	135	135	135
13	8	8	11	11	14	14
14	100	100	100	100	100	100
15	199	199	199	199	199	199
16	2	2	2	2	2	2
17	127	127	127	127	127	127
18	255	255	255	255	255	255
19	99	99	99	99	99	99
20	199	199	199	199	199	199
21	3	3	3	3	3	3
22	28	28	31	31	34	34
23	0	0	0	0	0	0

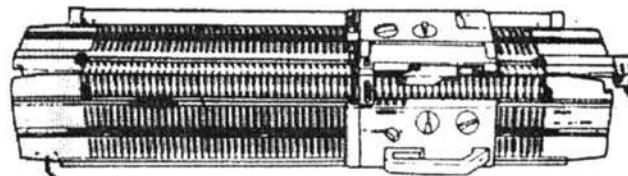


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K N I T W O R K S





D1603 Man's 3 Colour Jacquard Sweater

Designed by Betty Manwaring

Pictured on Page 35



5, 80, 6000



84[100:116]cm Chest.



94[110:126]cm Chest.



BRAMWELL 2/30s 100% acrylic 500g = Col 1. DuoMagic 100% acrylic 270metres per 100g. 1 x 500g cone Navy = Col 2. 1 x 500g cone Raspberry = Col 3.



40sts = 148mm 40Rs = 37mm
OR 100sts = 370mm 100Rs = 93mm measured over 3 Col jacquard patt.
Rib 40Rs = 58mm.



3 Col jacquard with card(s) given. *Tech 195*, as Diag 2. Rib 2X1 as Diag 1.



Page 3.



490g Size 100cm Chest.



Col 1, (Silver Grey 2/30s) is used 2 ends together throughout. Col 2 & 3 are used singly throughout. To make garment with cut & sew neckline, knit 2 from Back Programme altered as foll:- Enter as shown to line 18. On line 19 enter 0. This will remove the neckline shaping. E6000 version stitch pattern 24 stitch width repeat. Duomatic version 20 stitch width repeat. Therefore E6000 & Duomatic versions are not identical.



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



B. Push up all empty Ns to WP. Lks CX/CX K 2Rs. Lks N/N K 2Rs. Set for jacquard as Diag 2. *Engage St Patt A*.

PROGRAMME : ENT
ERASE : ENT
CAST ON : 4 : ENT
ALL ST PATT : NO
ST PATT A : • : ENT
Read in card 1
ALTER : ENT
DIRECT : ENT : \rightarrow \rightarrow ENT
DIRECT OK : ENT

E6000 PROGRAMME

ADD : ENT
ADD WHAT : • : ENT
Read in card 2
ALTER : ENT
DIRECT : ENT : \rightarrow \rightarrow ENT
DIRECT OK : ENT
3 COL : ENT
ADD : NO
KNIT TECH : 195 : ENT

ENLARGE POS : NO
FORM : ENT
Enter Form Programme here for appropriate garment part.
START CAST ON : ENT

K in 3 Col jacquard as chart.
C. Divide work. K Rt side first dec as chart. CoF. K Lt side CoF.



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



CoCir 2X1 Col 2 137[141:146] Ns. Put a pusher in working pos under every working N on BB. K 2Rs CX/CX SS 3/3 Lks BX/N SS 3.25/3.25 K 30Rs. Push all empty FB Ns to WP. Lks CX/CX K 2Rs Lkx N/N K 1R. Lks GX/N *SS 5/5 black strippers K 4Rs. SS 6/6 K 1R*. Lks N/GX Rep * to *. WY K 2Rs hold down loop. Lks GX/N K 2Rs. Lks N/N Orange strippers K 8Rs & Rel.

	84cm	100cm	116cm
1	37	37	37
2	148	148	148
3	A	A	A
4	B	B	B
5	124	149	173
6	84	100	116
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	159	159	159
12	166	166	166
13	124	149	173
14	84	100	116
15	**	**	**
16	53	56	60
17	60	64	67
18	***	***	***
19	71	71	71
20	177	177	177
21	161	161	169
22	153	153	179
23	162	162	145
24	173	182	173
25	135	135	135
26	39	38	38
27	0	0	0

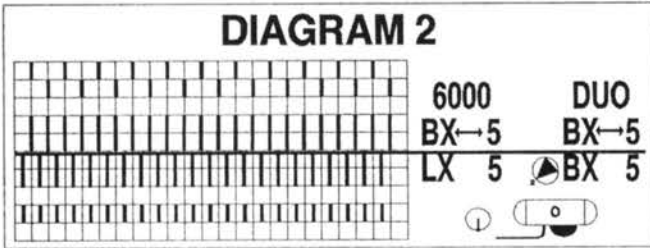
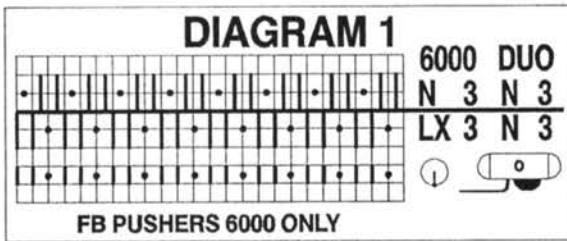
	84cm	84cm	84cm
1	37	37	37
2	148	148	148
3	A	A	A
4	B	B	B
5	81	89	95
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	135	135	135
11	159	159	159
12	38	38	38
13	157	173	178
14	58	64	66
15	**	**	**
16	32	35	37
17	39	42	44
18	***	***	***
19	0	0	0

	84cm	100cm	116cm
1	37	37	37
2	148	148	148
3	A	A	A
4	B	B	B
5	124	149	173
6	84	100	116
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	159	159	159
12	166	166	166
13	124	149	173
14	84	100	116
15	**	**	**
16	53	56	60
17	60	64	67
18	***	***	***
19	70	69	69
20	177	177	177
21	161	161	169
22	153	153	179
23	162	162	145
24	173	182	173
25	129	0	0
26	0		

To knit back without neckline shaping, enter 0 on line 19

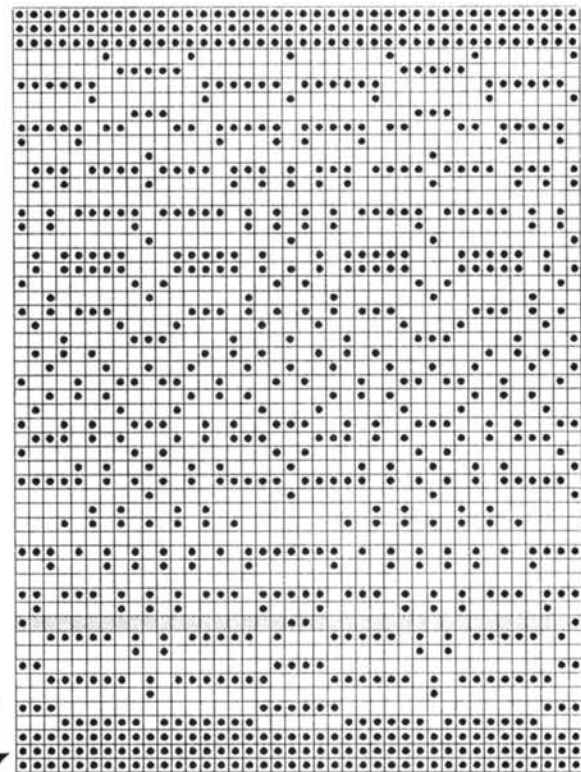
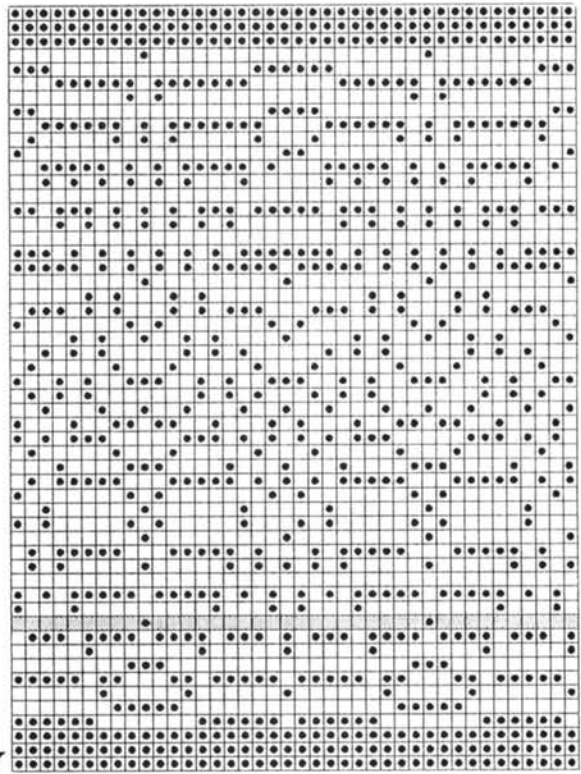
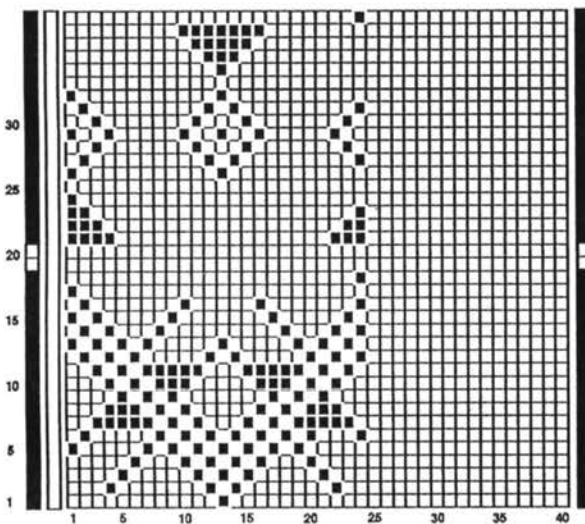


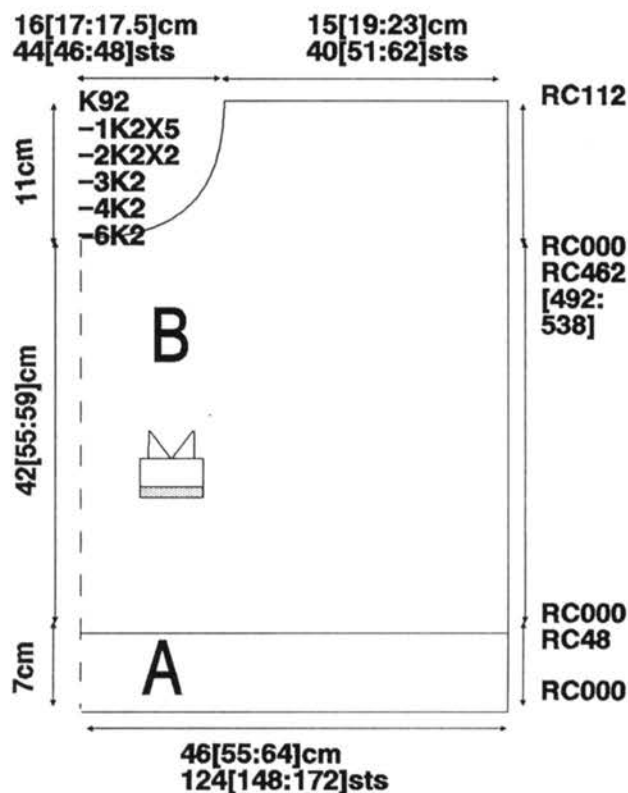
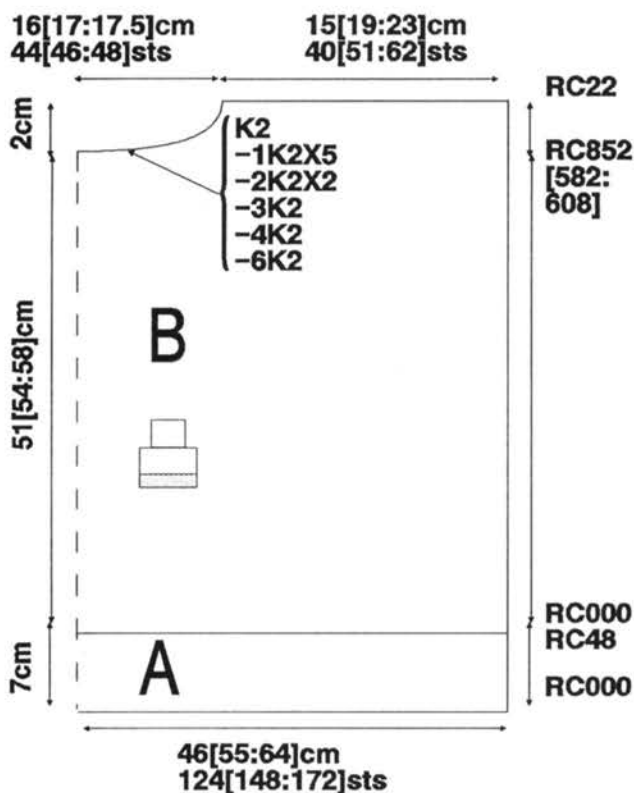
Block & gently steam all parts to size & shape.
Join shoulder seams.
Make cut & sew neckline if using this method.
Attach collar to outside of garment neckline backstitching through open loops & unravelling WY as you go. Slip stitch second side of envelope to inside of garment unravelling WY, enclosing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




E6000 CARDS BELOW,
CARD 1 LOWER, CARD 2 UPPER

DECO CARDS
CARD 1 BOTTOM RIGHT CARD 2 TOP RIGHT







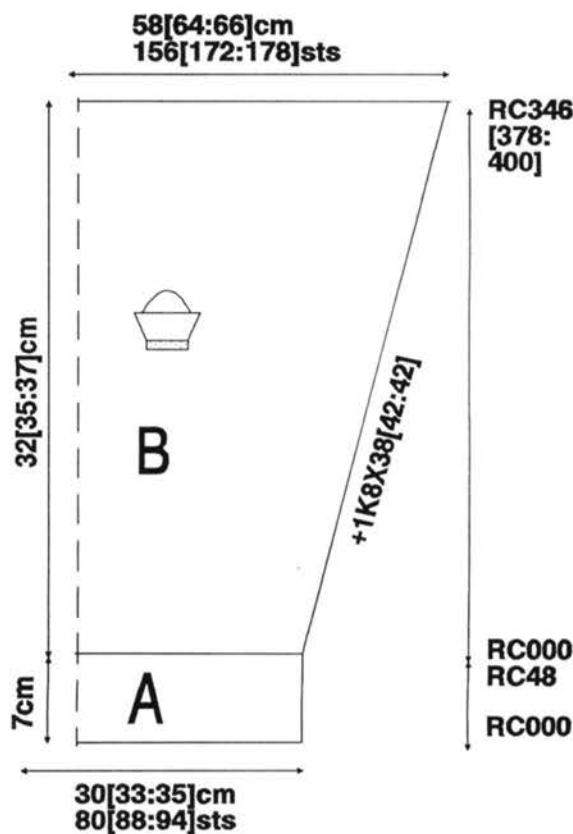
• Hague •
LINKING MACHINES

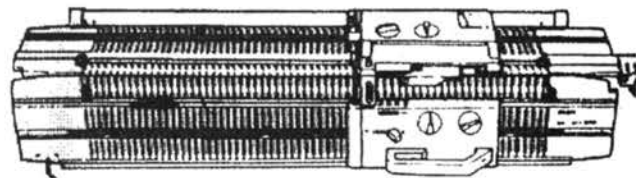
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D1602 Ladies 4 Colour Waistcoat

Designed by Kathy Haynes
Pictured on Page 34



5, 80, 6000



84[92:100]cm Bust.



96[104:112]cm Bust.



BROCKWELL Mercerized Cotton.

1 x 250g 4x2/16's Magenta = Col 1,
1 x 250g 3x2/16's Royal = Col 2,
1 x 250g 3x2/16's Lime = Col 3,
1 x 250g 3x2/16's Amethyst = Col 4. 4 Buttons.



40sts = 124mm 40Rs = 26mm
OR 100sts = 310mm 100Rs = 66mm, measured over 4 col pattern after washing, drying & steam pressing. Welt 40Rs = 40mm.



4 Col jacquard patt using card(s) given.
Tech 207 & as Diag 2. Welts as Diag 1 Cast on 8.



Page 3.



450g Size 92cm Bust.



E6000 & Duomatic versions are not identical. E6000 stitch pattern repeat 32 sts & Duomatic repeat 20sts, otherwise very similar.

All bands & welts K in tubular. It is essential to wash, dry & steam press your swatch before measuring for accurate results.



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

B. Set as Diag B & for St Patt B. K 2Rs Col 1, 2Rs Col 2, 2Rs Col 3, 2Rs Col 4 as chart.

C. Cont in patt dec & k as chart. CoF.

PROGRAMME : ENT
ERASE : ENT
CAST ON : 8 : ENT
ALL STA PATT : NO
ST PATT A : • : ENT
Read in card 1
ALTER : ENT
DIRECT : NO
ADD : ENT
ADD WHAT? : • : ENT
Read in card 2

E6000 PROGRAMME

ALTER : ENT
DIRECT : NO
3 COL : ENT
ADD : ENT
ADD WHAT : • : ENT
Read in card 3
ALTER : NO
4 COL : ENT
KNIT TECH : 207 : ENT
ENLARGE POS : ENT
CM? : NO

↑ R32 : NO : 2 : ENT
↑ R64 : ENT
↔ STS 32 : ENT
POSITION : NO
ALL ST PATT : ENT
FORM : ENT
Enter Form Programme for appropriate part here.
START CAST ON : ENT



A. CoN as Back A. K as chart.
B. As Back B. K & inc as chart.
C. K as chart.
D. Dec & K as chart.
E. Dec & K as chart both sides. CoF.

match section C of front. CoF.



Wash, dry & steam press all parts. Join shoulder & side seams. Sew on buttons to match buttonholes.

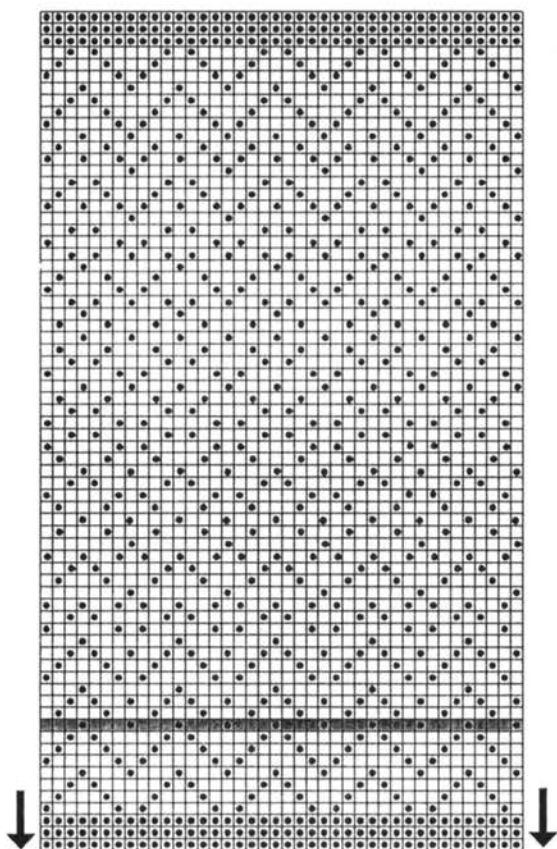
BANDS

Back Neck : CoN tubular 40Ns both beds Col 1. K 20Rs. Trans FB sts to BB. Drop FB. With wrong side facing you, pick up back neck edge onto Ns. CoF.

Fronts: CoN tubular 178Ns both beds Col 2. Work as back neck, making 4 buttonholes evenly in the Rt front to

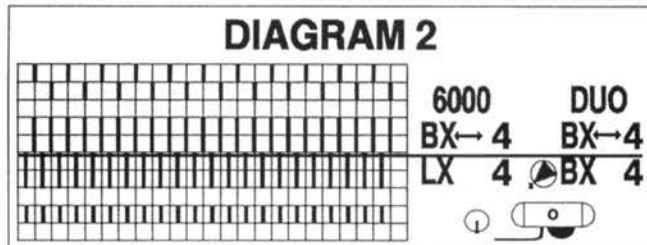
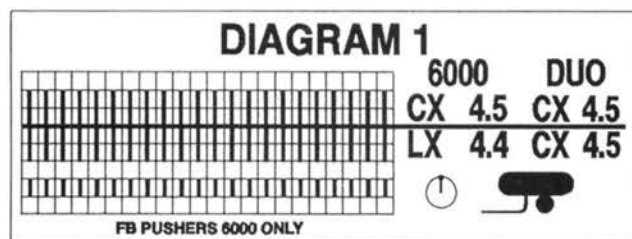
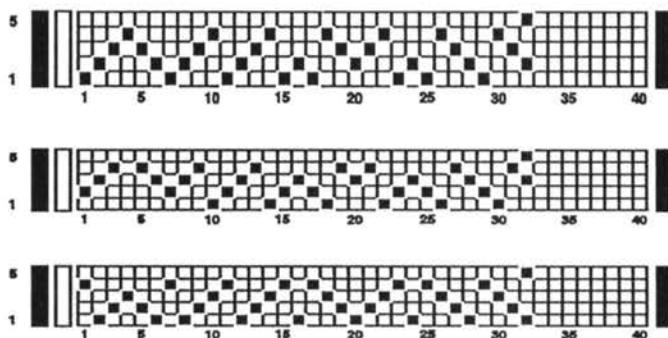
	84cm	92cm	100cm
1	26	26	26
2	124	124	124
3	A	A	A
4	B	B	B
5	155	168	177
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	135	135	135
11	136	136	136
12	38	38	38
13	155	168	177
14	84	92	100
15	**	**	**
16	36	36	36
17	68	70	73
18	***	***	***
19	105	106	106
20	177	185	185
21	169	131	133
22	161	169	169
23	153	161	161
24	145	153	153
25	173	145	145
26	153	173	173
27	127	135	135
28	211	127	127
29	0	226	249
30		0	0

	84cm	92cm	100cm
1	26	26	26
2	124	124	124
3	A	A	A
4	B	B	B
5	52	58	65
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	135	135	135
11	136	136	136
12	74	75	76
13	63	63	63
14	143	143	144
15	107	107	107
16	135	135	135
17	127	127	127
18	134	134	134
19	191	191	191
20	141	141	141
21	127	127	127
22	239	255	255
23	77	129	135
24	135	79	11
25	127	135	79
26	255	127	135
27	135	255	127
28	1	135	255
29	177	2	135
30	169	185	2
31	161	131	185
32	145	169	133
33	173	161	169
34	135	153	161
35	127	145	153
36	215	173	145
37	0	135	173
38		127	135
39		230	127
40		0	247
41			0



DECO CARD SHOWN LEFT

E6000 CARDS SHOWN BELOW
CARD 1 BOTTOM
CARD 2 MIDDLE
CARD 3 TOP



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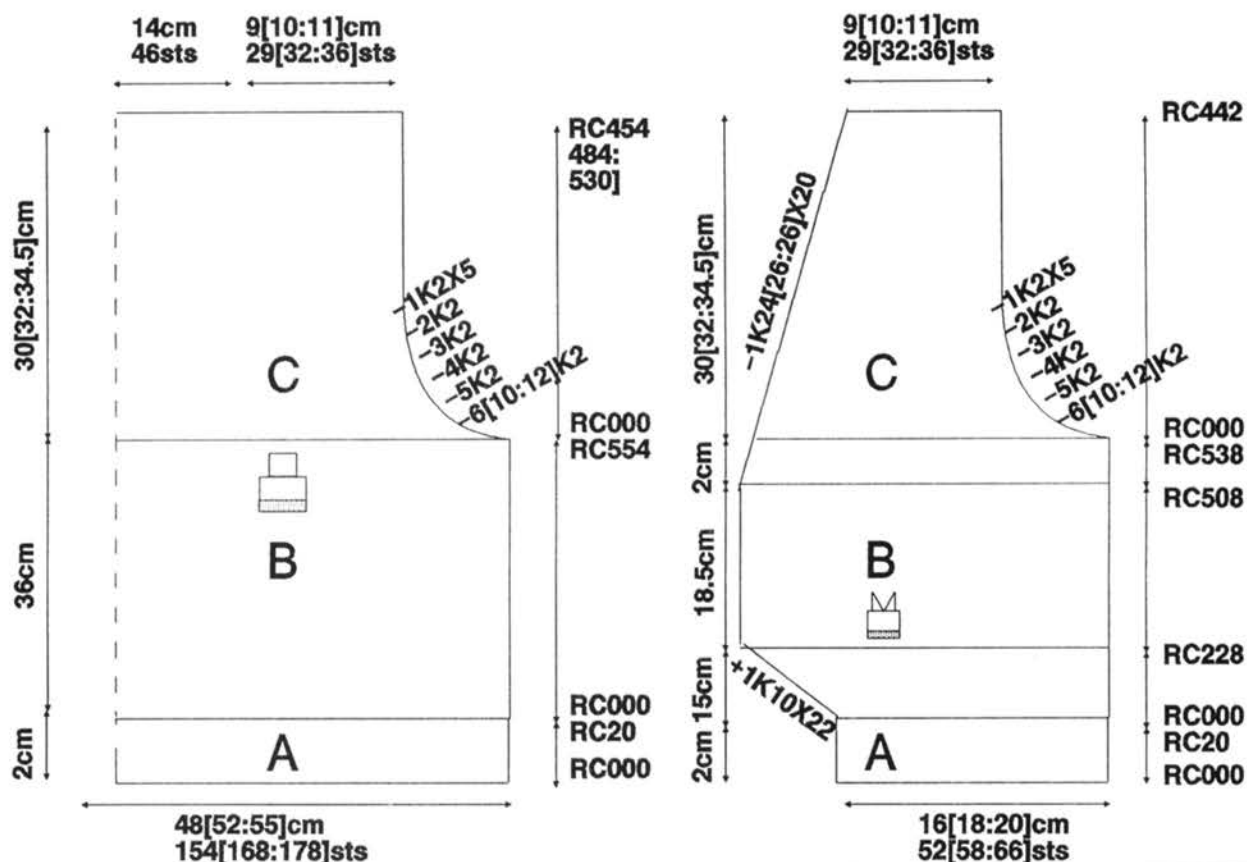
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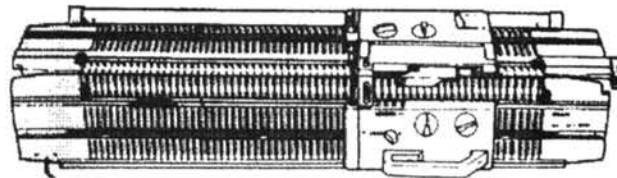


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D1604 Native American Design Sweater

Designed by Olive Jinkings

Pictured on Page 36



6000 ONLY



92[96:100]cm Bust/Chest.



104[108:112]cm Bust/Chest.



BRAMWELL Ivette 70% acrylic 30% wool approx 270 metres = 100g. 1x500g cone Antelope = Col 1.

BRAMWELL Duomagic 100% acrylic approx 270 metres = 100g. 1x500g cones of each of the following:-

Black = Col 2, Grenadier Red = Col 3, Lemon Cocktail = Col 4a & Col 4c, White = Col 4b.



40sts = 127mm 40rs = 37mm OR 100sts = 318mm 100Rs 93mm measured over 4 Col jacquard.



4 Col jacquard using cards given, but please also see notes below. Tech 207. Pintuck bands & fringes as pattern notes. 4 Col jacquard 2Rs Col 1, 2, 3, 4 & as changes given on chart.



Page 3.



550g Size 96cm Chest Bust.



Original version photographed was created with Creation 6, which gives a different overall design. Version used in this pattern made with reader cards. *These two versions are not identical except in basic design context and colours used.* Creation 6 disk containing this design and all other designs from this issue, (except design 1607), available, price £4:00 including U.K. mail. £5:00 outside U.K. from sales address on page 2.

BACK
PROGRAMME : ENT
ERASE : ENT
CAST ON : 1 : ENT
ALL ST PATT : NO
ST PATT A : • : ENT

Read in card 1
ALTER : ENT
DIRECT : NO
ADD : ENT
ADD WHAT : • : ENT

Read in card 2
ALTER : ENT
DIRECT : NO
3 COL : ENT
ADD : ENT

ADD WHAT? : • : ENT
Read in card 3
ALTER : ENT
DIRECT : NO
4 COL : ENT

KNIT TECH : 207 : ENT
ENLARGE POS : ENT
CM? : NO

E6000 PROGRAMME

↑ R464 : ENT
↔ STS 40 : NO : 2 : ENT
↔ STS 80 : ENT
POSITION : ENT
PATT AFT R 0 : ENT
TO R/L : 40 : ENT
IN PATT R 0 : ENT
↑ REP R 0 : ENT
↔ REP STS : ENT
ALL ST PATT : ENT
FORM : ENT

Enter Form Programme here for appropriate part.
START CAST ON : ENT

SLEEVES

PROGRAMME : ENT
ERASE : ENT
CAST ON : 1 : ENT
ALL ST PATT : NO
ST PATT A : 1306 : ENT
ALTER : ENT
DIRECT : NO

ADD : 1013 : ENT
ALTER : ENT
DIRECT : NO
3 COL : ENT
ADD : ENT
ADD WHAT? : 1136 : ENT
DIRECT : NO
4 COL : ENT
KNIT TECH : 207 : ENT
ENLARGE POS : ENT
CM? : NO

↑ R64 : ENT
↔ STS 8 : ENT
POSITION : ENT
PATT AFT R 0 : ENT
TO R/L - 0 : ENT
IN PATT R 0 : ENT
↑ REP R 0 : ENT
↔ REP STS : NO : ENT
ALL ST PATT : ENT
FORM : ENT

Enter Form Programme here for appropriate part.
START CAST ON : ENT



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



B. Push up all empty Ns. K 2Rs CX/CX. Set for St Patt A. K as chart using 2Rs Col 1, 2Rs Col 2, 2Rs Col 3, 2Rs Col 4, changing Col 4a & 4b at RC noted on chart.



CoF. K second part the same, or if using Creation 6 disk, K Back with chief's head design.



A. As Back A.

B. As Back B, but engage St Patt B. K & inc as chart. CoF.



	92cm	96cm	100cm
1	37	37	37
2	127	127	127
3	A	A	A
4	B	B	B
5	82	85	88
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	135	135	135
11	142	142	142
12	38	38	38
13	113	117	120
14	3	3	3
15	3	3	3
16	41	44	47
17	45	48	51
18	***	***	***
19	0	0	0

BACK & FRONT (KNIT 2)

Using Col 1 CoCir K/K over 164[170:176]Ns. SS 4/4 K 20Rs.

RC000 *Lks N/N K 2Rs Lks GX/N K 8Rs* Repeat from * to * 4 times in all. Lks N/N K 2Rs.

Trans all sts to FB CoF.



	92cm	96cm	100cm
1	37	37	37
2	127	127	127
3	A	A	A
4	B	B	B
5	164	170	176
6	92	96	100
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	142	142	142
12	38	38	38
13	164	170	176
14	92	96	100
15	**	**	**
16	57	58	59
17	65	66	67
18	***	***	***
19	38	38	38
20	47	47	50
21	3	3	3
22	3	3	3
23	4	4	4
24	3	3	3
25	3	3	3
26	0	0	0



SLEEVE CUFFS

As Back & Front edging but over 82[86:88]Ns. K as Back & Front bands.



CoCir 1X1 as Diag 1 148Ns Col 1. SS 2/2 K 8Rs, SS 2.5/2.5 K 8Rs, SS 3/3 K 4Rs, SS 4/4 K 4Rs. Push up all Ns & set as Diag 3. RC000 K 42Rs Pin-Tuck patt. Trans all sts to FB CoF.



Block & steam sections to size & shape. Make cut neckline as shown in chart. Join shoulder seams. Sew 1X1 side of collar to in-

side of garment neckline & pintuck side to outside of neckline, enclosing cut edges. Sew wooden beads around neckline if liked.

Sew in sleeves. Attach sleeve suffs sewing KK to inside over rib & pintuck to outside over rib.

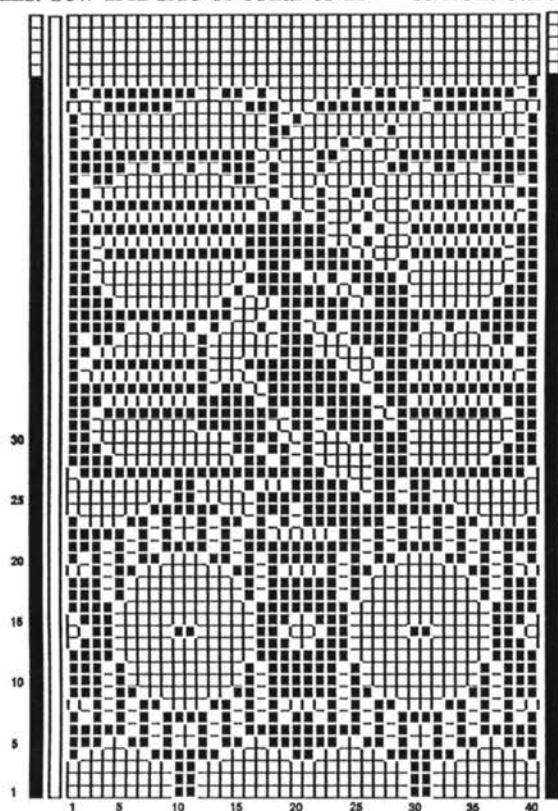
Attach lower bands to back & front in the same way. Join side & sleeve seams.

FRINGING

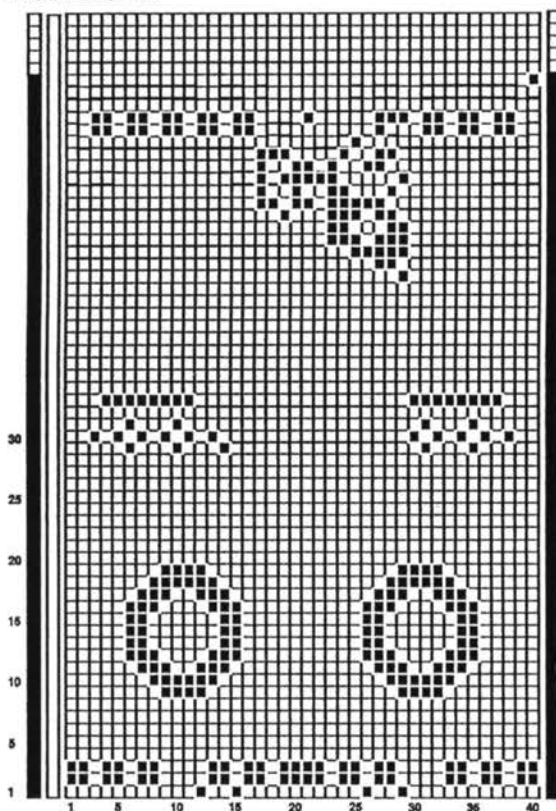
Cut lengths of Col 1 approx 15cm long. Taking several pieces together, hook through lowest fold row of back & front band evenly all round lower

edge. Tie sections together at top & leave fringe hanging free.

An alternative way to make fringe is to cast on Ns 25, 26 & 27 both beds at Lt, & 26 & 27 only both beds at Rt, (3Ns FB only at Lt), leaving all other Ns out of work. The additional N at Lt is important as without this the second stitch on the BB will not knit correctly. Lks N/N SS 5/5 K 244[252:260]Rs for each part. Remove from machine, fold in half to form fringe loops, sew to lower edge. Cut loops & tie fringing.



READER CARD 1



READER CARD 2

DIAGRAM 1

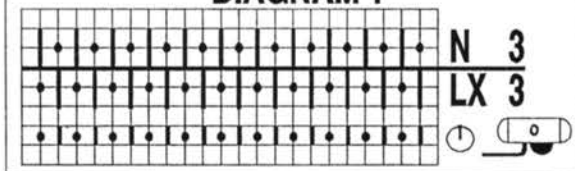
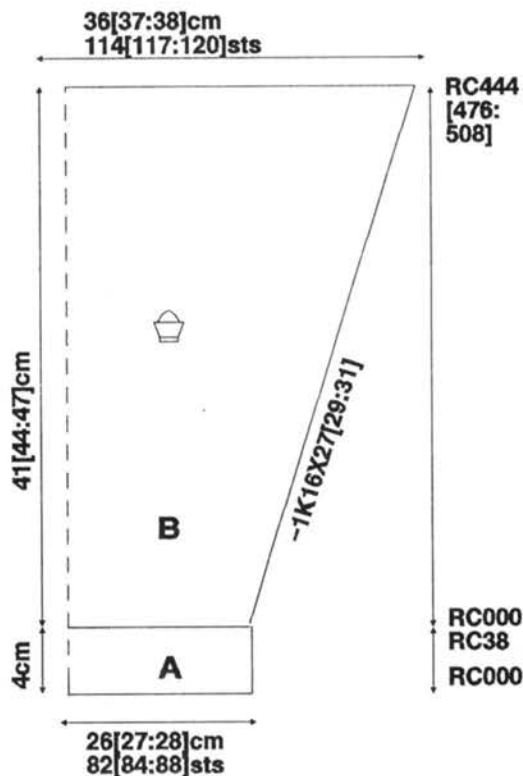
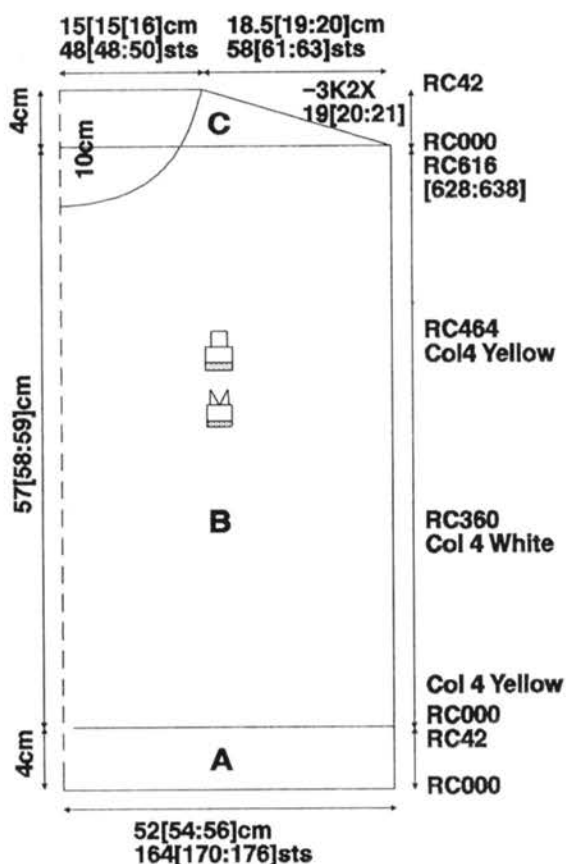


DIAGRAM 2



DIAGRAM 3





READER CARD 3

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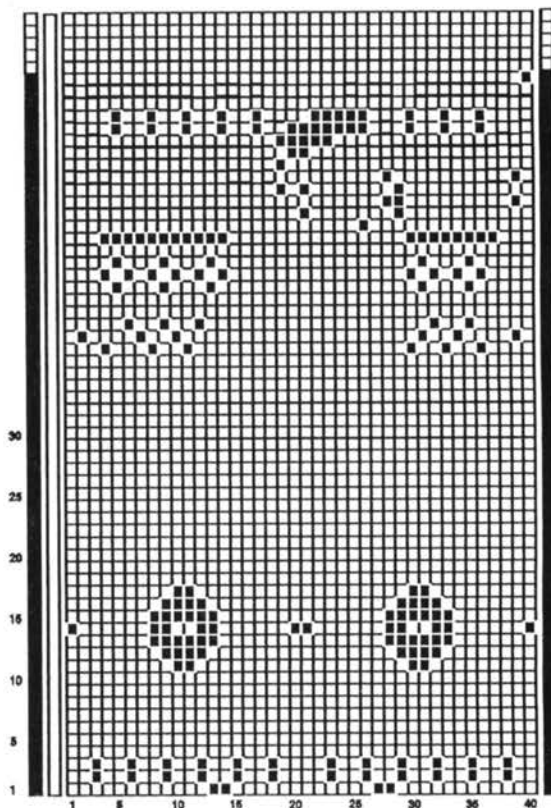
(requires colour monitor for Punched Card Design)

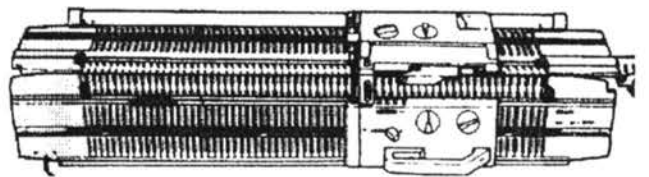
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Phone or write for further details.

HTB Computers Ltd

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D1601 Man's 3 Colour Shirt Sweater

Designed by Kathy Haynes
Pictured on Page 33



5, 80, 6000



112[122:132]cm Chest.



121[133:141]cm Chest.



YEOMAN YARNS Polo merino wool 2/30s approx 1500 metres = 100g. 2 X 250g cones Chocolate = Col 1. 2 X 250g cones Bamboo = Col 2, 2 X 250g cones Russett = Col 3. 3 Buttons.



40sts = 168mm 40Rs = 36mm
OR 100sts = 420mm 100Rs = 95mm, measured over 3Col jacquard patt.
Rib 40Rs = 80mm.



3 Col jacquard patt with card(s) given & as Diag 2. *Tech 198. Ribs cast on 4 & as Diag 1.*



Page 3.



735g Size 132cm Chest.



3 ends yarn together for ribs & bands. 2 ends yarn together for jacquard patt throughout. E6000 stitch pattern repeat 12 sts & Duomatic stitch pattern repeat 10sts, therefore versions are not identical. To make cut & sew versions knit 2 backs unshaped.



A. CoCir 2X1 as Diag 1 Col 2. K as chart.
B. Push up all empty Ns to WP K 2Rs CX/CX. Set as Diag 2 K in jacquard patt - 2 Rs Col 1, 2 Rs Col 2, 2 Rs Col 3 as chart. CoF.

E6000 PROGRAMME		
PROGRAMME : ENT	ADD : ENT	ENLARGE POS : NO
ERASE : ENT	ADD WHAT? : ● : ENT	TEST : NO
CAST ON : 4 : ENT	Read in card 2	ALL ST PATT : ENT
ALL ST PATT : NO	ALTER : ENT	FORM : ENT
ST PATT A : ● : ENT	DIRECT : \rightarrow : ENT	Enter appropriate Form
Read in card 1	DIRECT OK : ENT	Programme here for gar-
ALTER : ENT	3 COL : ENT	ment part.
DIRECT : \rightarrow : ENT	ADD : NO	START CAST ON : ENT
DIRECT OK : ENT	KNIT TECH : 198 : ENT	



A. As Back A.
B. As Back B.
C. Divide work. K Rt side first.
CoF & K as chart.
D. Dec & K as chart. CoF.
Repeat on Lt side reversing shapings.



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



CoCir Col 2 160Ns. RC000. Lks CX/CX SS 5.25/5.25 Black stripers. K to RC30. SS 5/5 K to RC50. SS 4.75/4.75 K to RC70. SS 5.25/5.25 K to RC80. Handle down Lks N/N K 1R. Lks CX/CX K to RC85. WY K several Rs & rel.

	29	50	135
	112cm	122cm	132cm
1			
2	36		
3	168	36	
4	A	168	36
5	B	A	168
6	145	B	A
7	112	157	B
8	*	122	169
9	195	*	132
10	C	195	*
11	135	C	195
12	165	135	C
13	166	165	135
14	145	166	165
15	112	157	166
16	**	122	169
17	61	**	132
18	69	63	**
19	***	71	65
20	73	***	73
21	153	73	***
22	135	153	73
23	103	135	153
24	177	103	135
25	161	177	103
26	182	161	177
27	164	182	161
28	135	164	182



	112cm	122cm	132cm
1	36	36	36
2	168	168	168
3	A	A	A
4	B	B	B
5	83	86	88
6	35	36	37
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	165	165	165
12	38	38	38
13	167	171	171
14	70	72	72
15	**	**	**
16	36	37	38
17	44	45	46
18	***	***	***
19	0	0	0



	112cm	122cm	132cm
1	36	36	36
2	168	168	168
3	A	A	A
4	B	B	B
5	145	157	169
6	112	122	132
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	165	165	165
12	166	166	166
13	145	157	169
14	112	122	132
15	**	**	**
16	61	63	65
17	69	71	73
18	***	***	***
19	70	70	70
20	185	185	185
21	131	131	131
22	191	191	191
23	131	131	131
24	3	3	3
25	133	133	133
26	0	0	0

For unshaped back enter to line 18, then 0 on line 19

Using 3 ends Col 2 CoCir K/K 60Ns. Lks CX/CX SS 4.4/4.5 Black strippers. RC000 K to RC24. Lks N/N K 1R. Lks CX/CX K to RC29. WY K several Rs & rel. Make second band making 3 buttonholes evenly spaced on RC12.

Block & press each part to size & shape. Steam press collar as close as possible into a circle. If using cut & sew method, make cut neckline as chart. Join shoulder seams. Attach front bands to outside of garment, backstitching through open loops unravelling WY as you go. Slip stitch second side of band envelope to inside, enclosing edges. At bottom of front opening bring buttonhole band to outside, catch into place. Attach collar in same way as bands. Sew buttons onto band to match buttonholes. Sew in sleeves. Join side and sleeve seams. Give final light steam pressing.

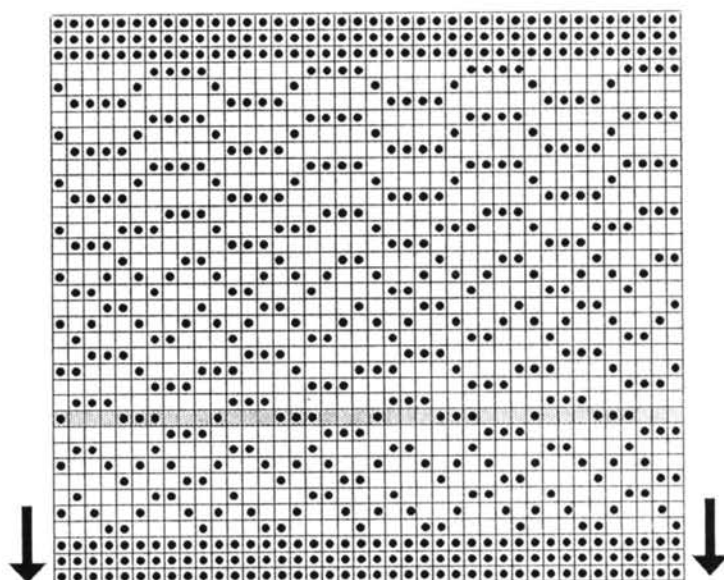
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Deco Card above

E6000 card 1 lower below, card 2 upper below

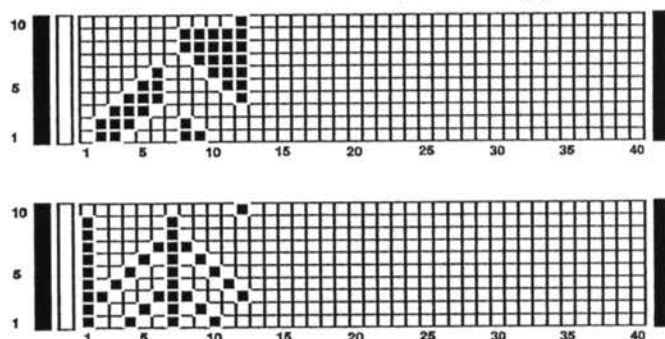
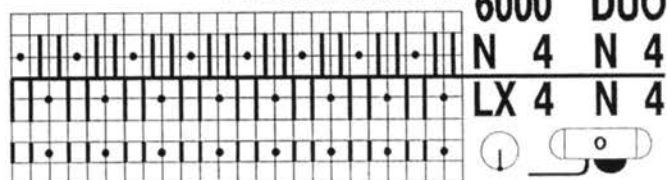


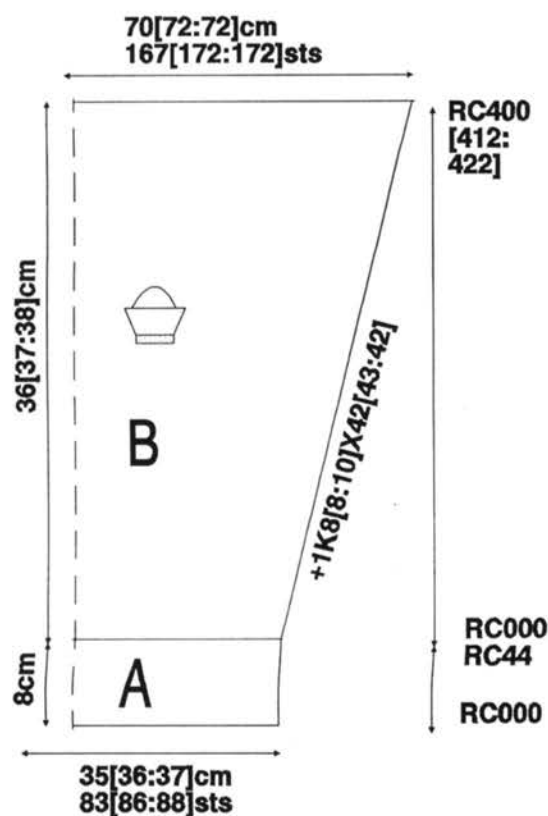
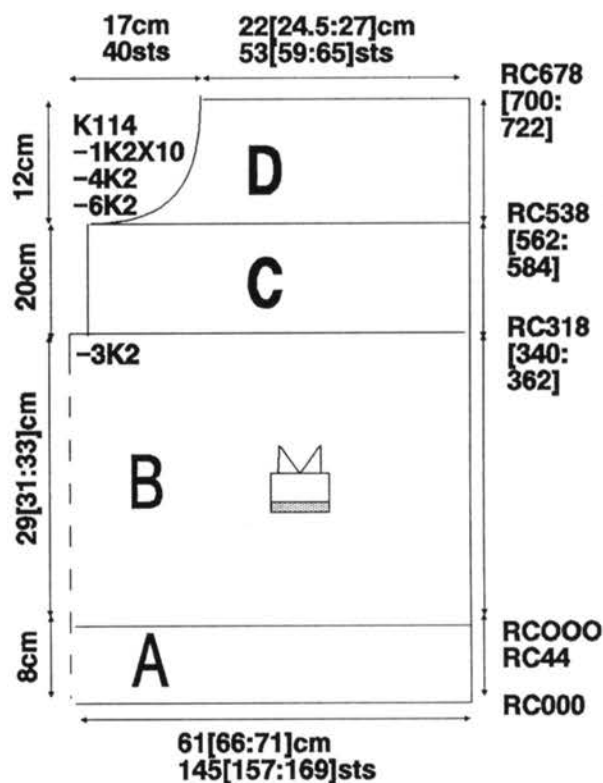
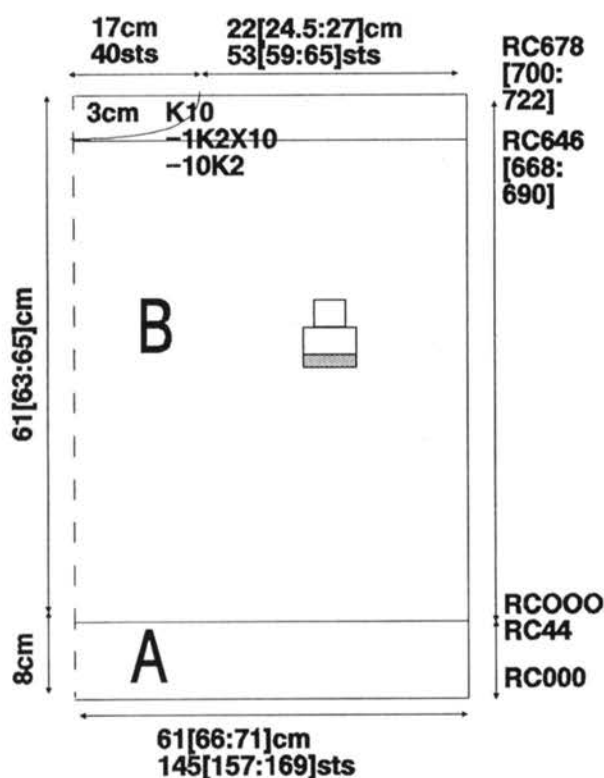
DIAGRAM 1



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DIAGRAM 2





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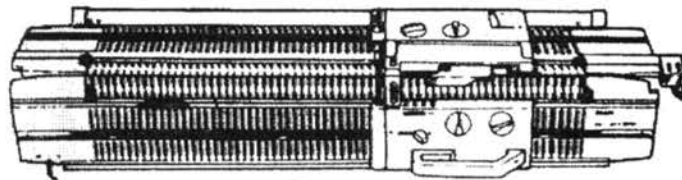
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D1608 Children's Dinosaur Sweater

Designed by Betty Manwaring

Pictured on Page 40



5, 80, 6000



56[62:72]cm Chest.



66[72:82]cm Chest.



BRAMWELL DuoMagic
100% acrylic approx 270
metres = 100g. 1x500g = Col 1,
2/30's acrylic Emerald = Col 2,
2/30's Dark Brown = Col 3.
Oddments of yellow & red for
flowers.



40sts = 137mm 40Rs = 28mm
OR 100sts = 342mm 100Rs
= 70mm, measured over jac-
quard pattern. 40Rs rib
= 51mm.



E6000 cast on 4, 3 Col patt from
cards given, Tech 195. Duo-
matic 2 Col patt from card
given, remaining trees &
flowers are Swiss darned. Cast
on as Diag 1.



Page 3.



190g Size 56cm.



All yarns used singly through-
out. Garment may be made
with a cut & sew neck as chart,
or by K 2 back from Form Pro-
gramme. Sleeves are K in jacquard
without patt as Diag 3, St Patt B 195.



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



B. Push up all empty Ns. Lks
CX/CX K 2Rs. Set for St Patt A as
Diag 2. Deco, single motif patt as
chart, using position pins. K as chart.
CoF



A. As Back A.
B. As Back B.

PROGRAMME : ENT
ERASE : ENT
CAST ON : 4 : ENT
ALL ST PATT : NO
ST PATT A : • : ENT
Read in card 1.
ALTER : ENT
DIRECT : E→w : ENT
DIRECT OK : ENT
ADD : ENT
ADD WHAT? • : ENT
Read in card 2
ALTER : ENT

E6000 PROGRAMME

DIRECT : E→w : ENT
DIRECT OK : ENT
3 COL : ENT
ADD : NO
KNIT TECH : 195 : ENT
ENLARGE POS : ENT
CM? : NO
↑ R240 : ENT
↔ STS 63 : ENT
POSITION : ENT
PAT AF R0 : 42[48:72]ENT
TO R/L-0 : ENT
IN PATT AT R0 : ENT

↑ REP R 0 : NO : ENT
↔ REP STS 0 : NO : ENT
ALL ST PATT : NO
ST PATT B : 195 : ENT
ALTER : NO
ENLARGE POS : NO
ALL ST PATT : ENT
FORM : ENT
Enter Form Programme
for required part here.
START CAST ON : ENT

C. Divide work K Rt side first. Dec &
K as chart. CoF. Rep on Lt side re-
versing shaping.



A. As Back A.
B. As Back B, but set as Diag 3
K in 2 or 3 Col jacquard patt &
inc as chart. CoF.



CoCir 2X1 110[118:126]Ns Col
1. Place pusher under every BB
working N. Lks N/N SS 2.25/2.25
K 1 R. Push up all empty Ns on BB.
Lks CX/CX SS 3/3 K 2Rs. Lks BX/N
SS 3.25/3.25 K 18[20:22]Rs.
Push up all empty Ns on FB. Lks
CX/CX K 2Rs. Lks N/N K 1R.
Lks *GX/N SS 5/5 K 3Rs. SS 6/6 K
1R. Pull down loop of yarn between
beds. Lks N/GX SS 5/5 K 3Rs SS 6/6
K 1R*.
WY Rep from * to *Lks N/N K 8Rs
& rel.

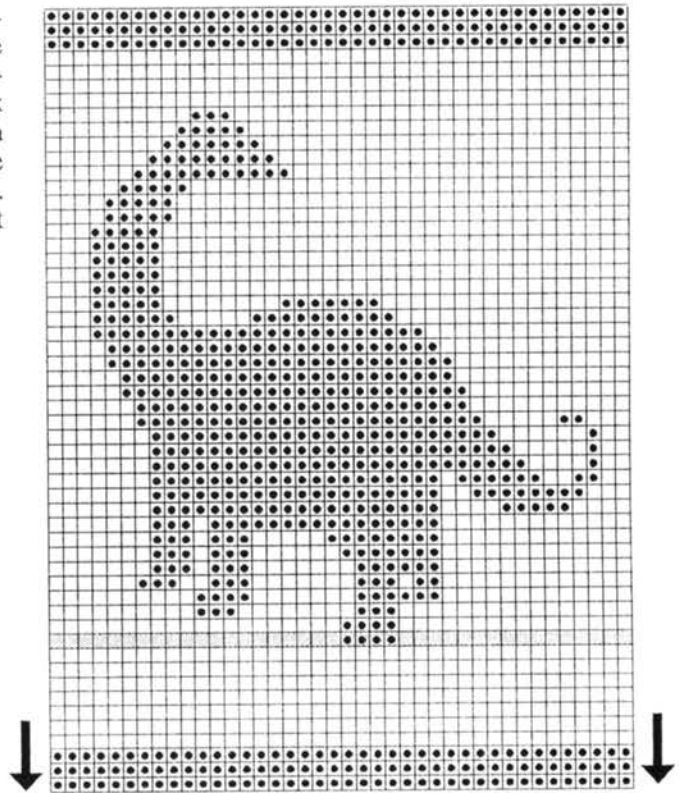
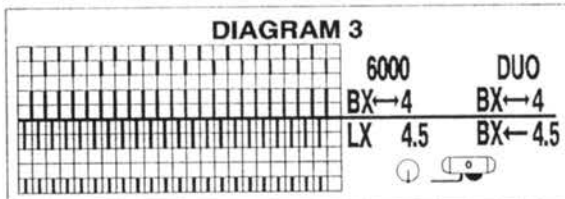
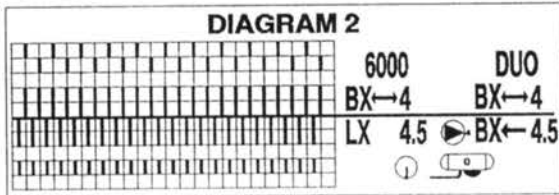
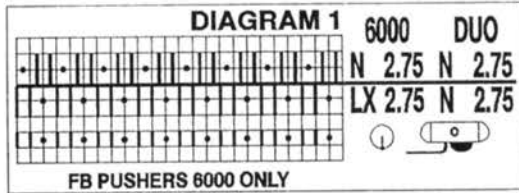
	56cm	62cm	72cm
1	28	28	28
2	137	137	137
3	A	A	A
4	B	B	B
5	96	105	120
6	56	62	72
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	149	156	156
12	38	38	38
13	96	105	120
14	56	62	72
15	**	**	**
16	33	35	43
17	57	40	48
18	***	***	***
19	0	0	0

	56cm	62cm	72cm
1	28	28	28
2	137	137	137
3	A	A	A
4	B	B	B
5	55	58	70
6	19	20	24
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	149	156	156
12	38	38	38
13	93	96	99
14	32	33	34
15	**	**	**
16	24	26	26
17	28	31	31
18	***	***	***
19	0	0	0

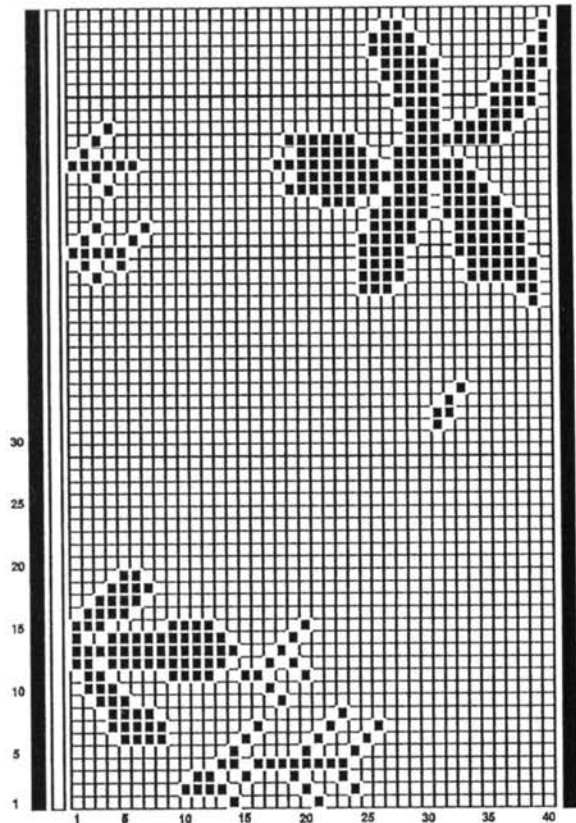
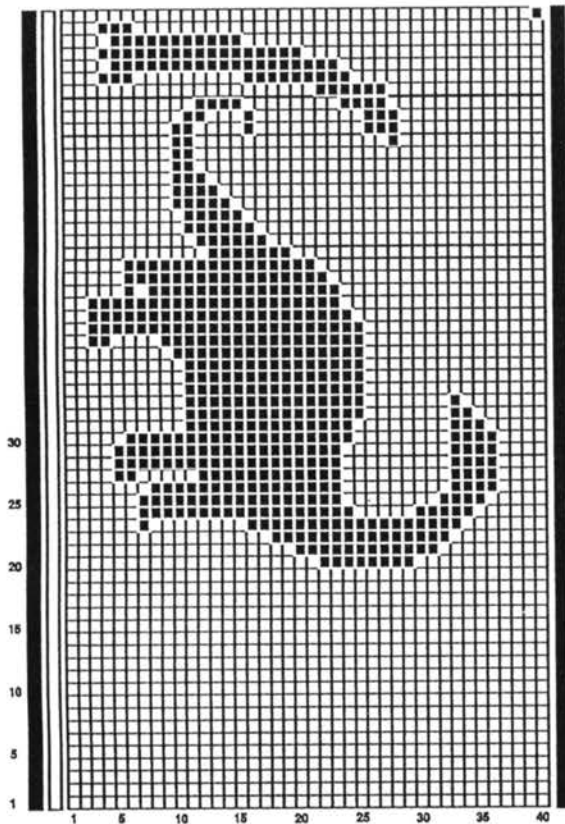
	56cm	62cm	72cm
1	28	28	28
2	137	137	137
3	A	A	A
4	B	B	B
5	96	105	120
6	56	62	72
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	149	156	156
12	166	166	166
13	96	105	120
14	56	62	72
15	**	**	**
16	33	35	43
17	37	40	48
18	***	***	***
19	70	70	70
20	169	169	177
21	161	161	161
22	179	179	179
23	164	164	164
24	135	135	135
25	34	37	41
26	0	0	0

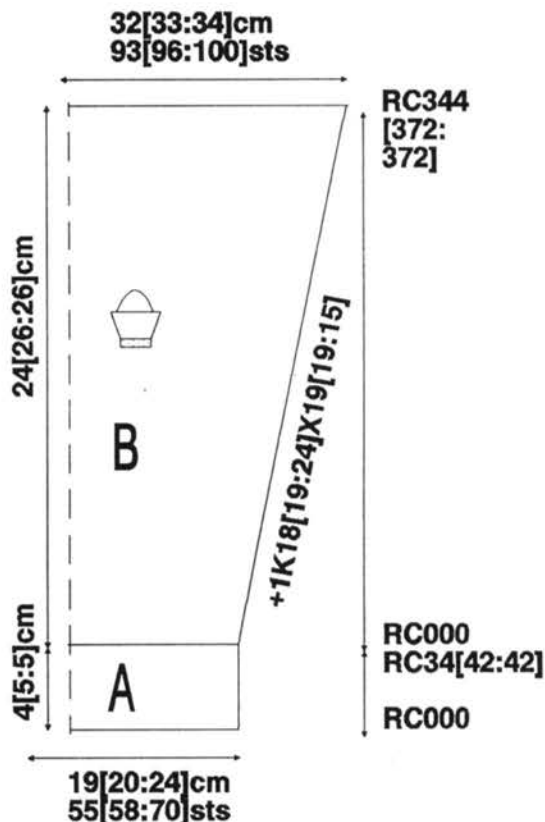
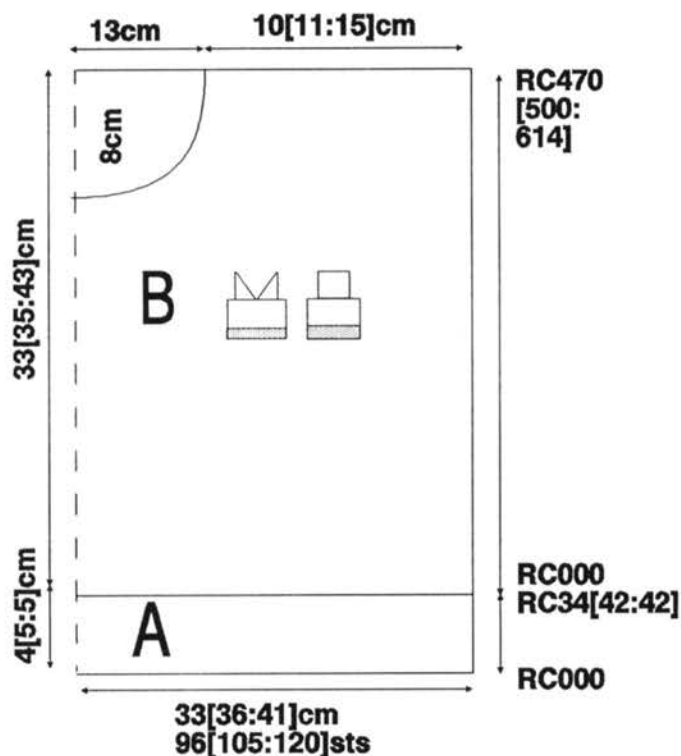
Block & steam all parts to size & shape. Embroider flowers & eye using oddments of coloured yarn. Swiss darn trees etc onto Duo-matic version if desired. Mark neckline if using cut & sew. Cut. Backstitch through open loops of collar envelope to outside of garment, unravelling WY as you go. Slip stitch

inside of envelope to inside of garment, enclosing neck edges. Sew in sleeves, Join side & sleeve seams. Give final light steaming.



DECO CARD ABOVE
E6000 READER CARDS BELOW
LEFT CARD 1, RIGHT CARD 2





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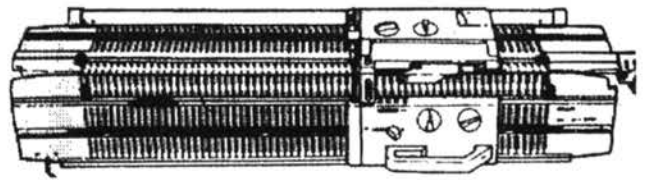
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D1606 Ladies Suit

Designed by J. Turpin

Pictured on Page 38



5, 80, 6000



90[97:102]cm Bust.



100[108:112]cm Bust. Skirt length 60cm.



BRAMWELL Hobby 85% acrylic 17% nylon 1X500g Cream = Col 1.

YEOMAN Supersheen 2/30's 100% bright acrylic approx 1500 metres = 100g. 1X450g cone Cream = Col 2.



Sleeves:- 40sts = 200mm 40Rs = 44mm OR 100sts = 500mm 100Rs = 110mm, measured over patt.

Body:- 40 sts = 176mm 40Rs = 48mm OR 100sts = 440mm 100Rs = 120mm, measured over patt.

Skirt:- 40sts = 172mm 40Rs = 44mm OR 100sts = 430mm 100Rs = 110mm measured over pleat patt.



Top:- Fantasy jacquard from cards given & Diag 2, Tech 186. Rib as Diag 1 Cast on 2. Skirt:- as Diag 3.



Page 3.



Top 310g Size 90cm Bust. Skirt 300 g Size 50cm Hips.



Col 1 taken singly, Col 2 taken 2 ends together throughout. Skirt adjustable knit 10 extra rows per 1cm additional hip measurement. 3 extra stitches for every additional cm length. E6000 & Duo-matic versions are identical.



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

B. Set for st patt as Diag 2 and with console or Deco. K as chart.

PROGRAMME : ENT
ERASE : ENT
CAST ON : 2 : ENT
ALL ST PATT : NO
ST PATT A : • : ENT
Read in card 1
ALTER : NO
KNIT TECH : 186 : ENT
ENLARGE POS : ENT
CM? : NO
↑ R 240 : ENT

E6000 PROGRAMME

↔ STS 40 : ENT
POSITION : ENT
PATT AFT R 0 : ENT
TO R/L : ENT
IN PATT AT R 0 : ENT
↑ REP R 0 : NO
↔ REP STS 0 : ENT
ALL ST PATT : NO
ST PATT B : 102 : ENT
ALTER : NO
ENLARGE POS : NO

ALL ST PATT : NO
ST PATT C : 1000 : ENT
ALTER : NO
KNIT TECH : 186 : ENT
ENLARGE POS : NO
ALL ST PATT : ENT
FORM : ENT
Enter Form Programme for garment part here.
START CAST ON

C. Cont in Patt K & dec as chart.

D. Change to plain K/K as A. K as chart. CoF.



A. As Back A.

B. As Back B.

C. As Back C.

D. As Back D.

E. Divide work. Work on Rt side first. Dec & K as chart. CoF. Rep for Lt side reversing shapings.



A. As Back A.

B. Set as Diag 2, (Duo as Diag 4), K 2Rs Col 1, 2Rs Col 2 & inc as chart.

C. Dec & K as chart. CoF.



A. Single bed CoN on BB with WY, Cast on 6 K several Rs.

B. Set & K as Diag 3 & chart.

C. WY K several Rs & rel.

Waistband

Hold skirt folded in half against FB to assess number of Ns required. CoN single bed on BB Col 1. SS LxN/GX SS 4. K 80Rs. CoF.

Repeat for second band section.



Top:- Join shoulders. Sew in sleeves, gathering at sleeve head to fit. Join side & sleeve seams. Lightly steam to finish.

Skirt:- Steam pleats to stretch to required length. Graft seam, unravelling WY as you go.

Join band sections at ends. With right sides facing attach band to skirt top, easing skirt to fit. Fold in half to inside enclosing top edge & elastic to fit. Give final light steaming.



1	44
2	172
3	A
4	B
5	140
6	60
7	*
8	38
9	140
10	60
11	**
12	144
13	144
14	***
15	0



	90cm	97cm	102cm
1	48	48	48
2	176	176	176
3	A	A	A
4	B	B	B
5	114	123	127
6	90	97	102
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	133	133	133
12	38	38	38
13	114	123	127
14	90	97	102
15	**	**	**
16	31	32	32
17	60	61	61
18	***	***	***
19	230	230	230
20	161	161	161
21	153	153	153
22	162	162	162
23	155	155	155
24	135	135	135
25	92	92	92
26	67	67	67
27	185	185	185
28	144	144	144
29	131	131	131
30	0	0	0

	90cm	97cm	102cm
1	48	48	48
2	176	176	176
3	A	A	A
4	B	B	B
5	114	123	127
6	90	97	102
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	133	133	133
12	38	38	38
13	114	123	127
14	90	97	102
15	**	**	**
16	31	32	32
17	60	61	61
18	***	***	***
19	102	102	102
20	161	161	161
21	153	153	153
22	162	162	162
23	155	155	155
24	135	135	135
25	96	96	96
26	0	0	0

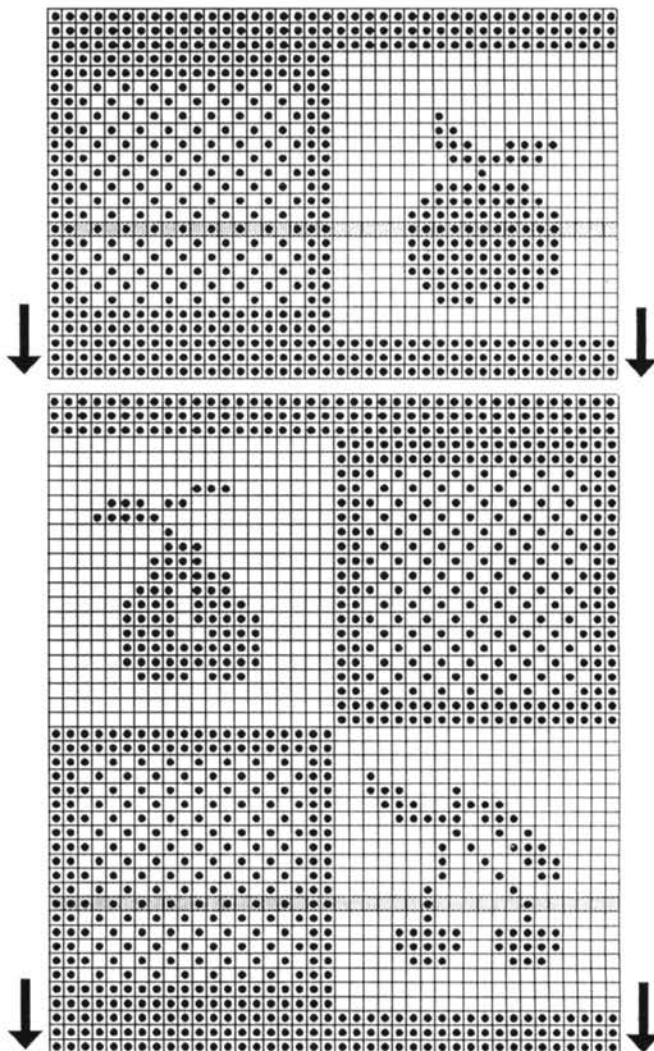
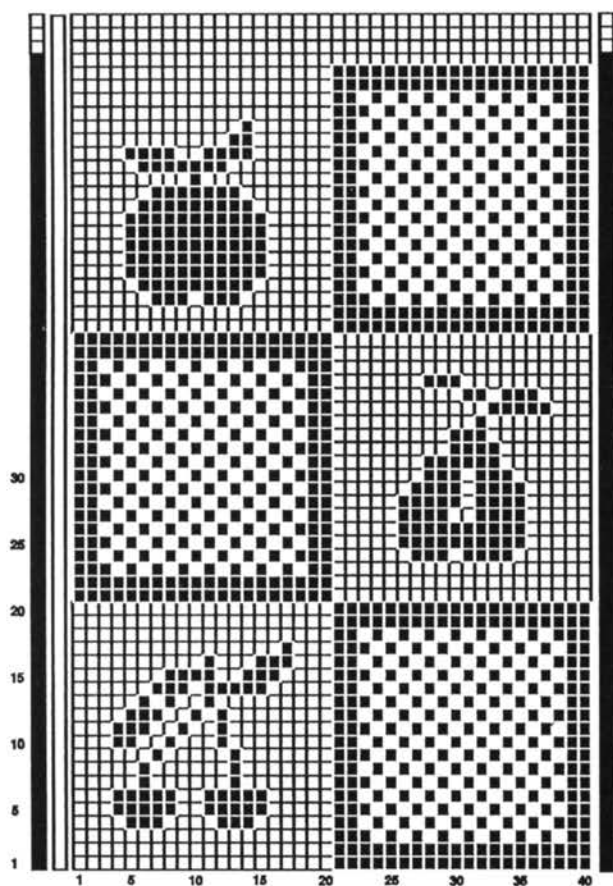
	90cm	97cm	102cm
1	44	44	44
2	200	200	200
3	A	A	A
4	B	B	B
5	48	56	60
6	24	28	30
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	134	134	134
12	38	38	38
13	76	84	88
14	38	42	44
15	**	**	**
16	10	12	14
17	32	34	36
18	***	***	***
19	101	101	101
20	161	161	161
21	145	145	145
22	155	155	155
23	135	135	135
24	93	93	93
25	0	0	0

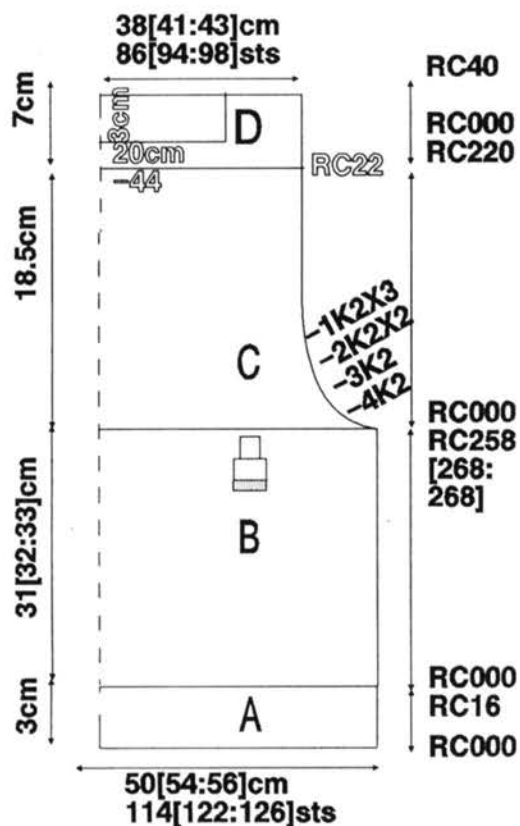
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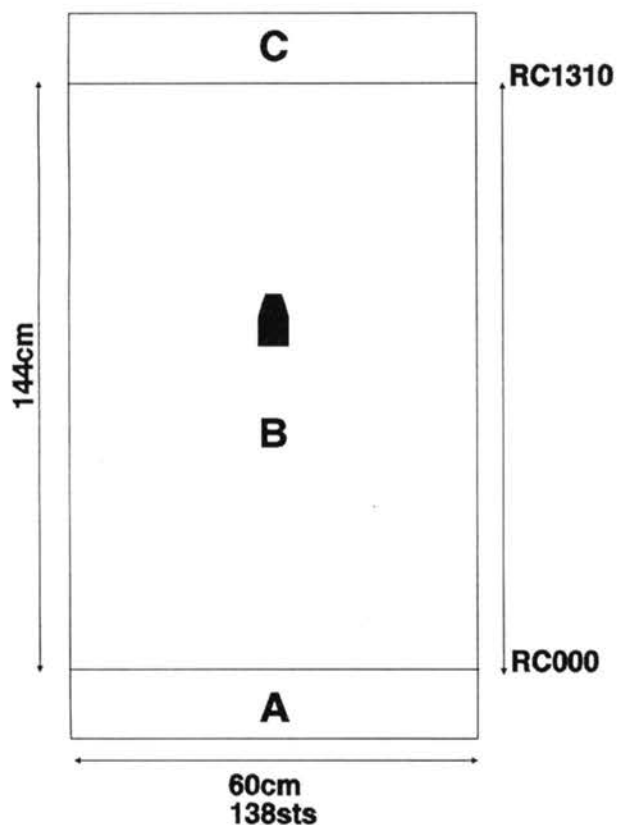
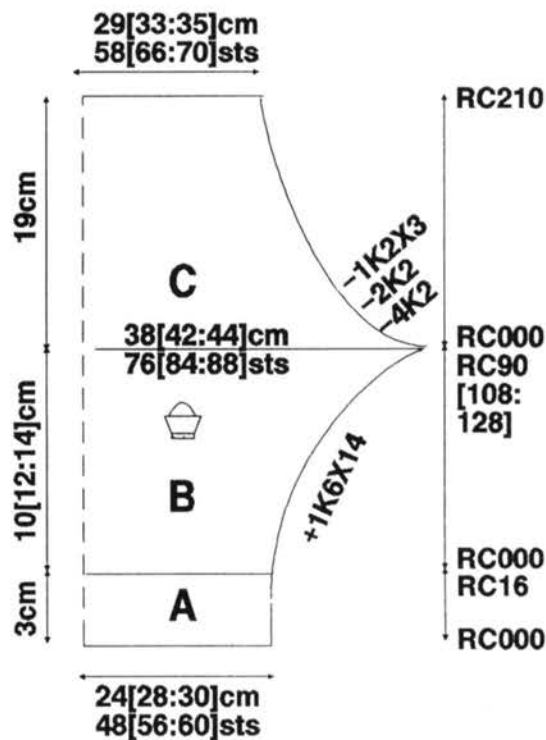
Hollands Farm,
High Street, Flimwell, East
Sussex TN5 7PF
Tel: 058 087316

E6000 READER CARD BELOW LEFT
DECO CARD 1 BELOW RIGHT,
DECO CARD 2 ABOVE RIGHT





Hollow figures refer to FRONT only



DIGARAM 1

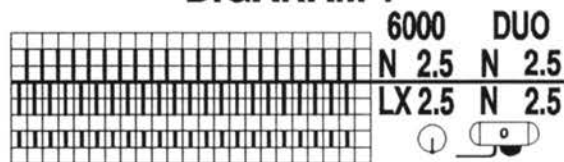


DIAGRAM 2

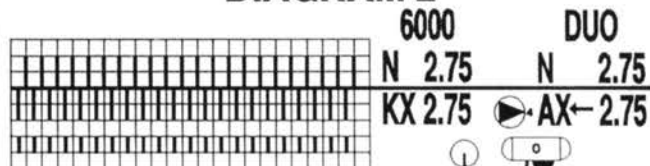


DIAGRAM 3

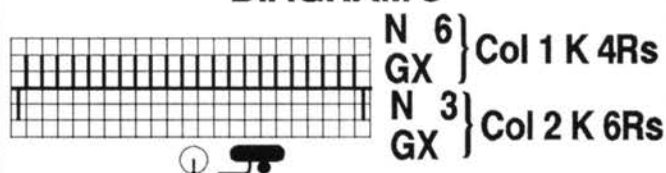
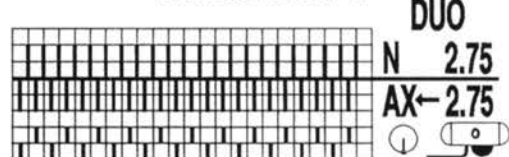
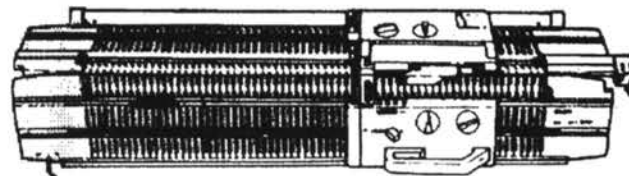


DIAGRAM 4





D1605 Ladies Tan & Beige Yoke Sweater

Designed by Kathy Haynes

Pictured on Page 37



86[91:96]cm Bust.



92[98:102]cm Bust.



BROCKWELL Superfine Botany, (Merino), 100% Pure New Wool 2 x 2/20s. 250g White = Col 1, 100g Burnt Orange = Col 2, 50g Beige = Col 3.



40sts = 144mm 40Rs = 108mm
OR 100sts = 360mm 100Rs = 270mm, measured over stocking stitch after washing & pressing. 40Rs rib = 95mm.



Stocking stitch main sections as Diag 2, with coloured tuck stitch yoke & trims. *Tech 100 & 130* as Diag 3. Ribs 1X1 as Diag 2.



Page 3.



320g Size 91cm Bust.



E6000 & Duo versions are identical. Yarns used singly throughout. Cut & sew neck, knit 2 backs & cut necklines. Flashing or Refer Figures 8 means commence stocking stitch here, 9 means commence tuck pattern here. These figures apply only if using the tension & yarns given, otherwise ignore these figures.



A. CoCir Col1 1X1 as Diag 1. K as chart.



B. Arrange for tuck patt as Diag 3, St Patt A. K in colour sequence as colour chart.



C. St Patt B. Set as Diag 2 K in Col 1 as chart.

D. Dec & K as chart.

PROGRAMME : ENT
ERASE : ENT
CAST ON : 1 : ENT
ALL ST PATT : NO
ST PATT A : 1005 : ENT
ALTER : NO
KNIT TECH : 130 : ENT

E6000 PROGRAMME

ENLARGE POS : NO
ALL ST PATT : NO
ST PATT B : 100 : ENT
ENLARGE POS : NO
ALL ST PATT : NO
ST PATT C : 1005 : ENT
ALTER : NO

KNIT TECH : 130 : ENT
ENLARGE POS : NO
ALL ST PATT : ENT
FORM : ENT
Enter Programme for required part here
START CAST ON : ENT

E. Set for Tuck Patt as Diag 3. K in colour sequence. K & dec as chart. CoF.



A. CoCir Col1 1X1 as Diag 1. K as chart.



B. Arrange for tuck patt as Diag 3, St Patt A. K in colour sequence as colour chart.



C. St Patt B. Set as Diag 2 K in Col 1 as chart.



D. Dec & K as chart.



E. Set for Tuck Patt as Diag 3. K in colour sequence. K & dec as chart. CoF.



CoCir 1X1 Col 2
138[146:152]Ns. RC000. Lks
N/N SS 4/4 K 7Rs. SS3.5/3.5 K
14Rs. SS 4/4 K 7Rs. Transfer all sts to
FB. Lks GX/N SS 7. K 4Rs. WY K
several Rs & rel.



Wash & dry all sections. Block & press to size & shape. Join raglan seams. Make cut neckline. Attach collar backstitching through open loops to outside of garment, unravelling WY as you go. Fold in half to inside. Slip st CoN edge to inside enclosing cut edges. Join side & sleeve seams. Give final light press.

COLOUR SEQUENCE

BORDERS

2Rs Col 3
(4Rs Col 2 & 2Rs Col 3) X 2
4Rs Col 3, 2Rs Col 2
(4Rs Col 1 & 2Rs Col 3) X 2

COLOUR SEQUENCE

YOKE

2Rs Col 3
4Rs Col 1, 2Rs Col 3
4Rs Col 2, 2Rs Col 3
(4Rs Col 1 2Rs Col 3) X 2
4Rs Col 3, 2Rs Col 3
4Rs Col 2, 2Rs Col 3 - rep * - * to end

	86cm	91cm	96cm
1	108	108	108
2	144	144	144
3	A	A	A
4	B	B	B
5	61	64	67
6	22	23	24
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	130	130	130
12	55	55	55
13	134	134	134
14	106	114	117
15	38	41	42
16	**	**	**
17	41	42	44
18	69	71	74
19	***	***	***
20	103	103	103
21	191	191	191
22	142	143	143
23	5	6	7
24	255	255	255
25	3	3	3
26	146	149	150
27	24	24	25
28	0	0	0

	86cm	91cm	96cm
1	108	108	108
2	144	144	144
3	A	A	A
4	B	B	A
5	128	136	B
6	86	91	142
7	*	*	96
8	195	195	*
9	C	C	195
10	135	135	C
11	130	130	135
12	55	55	130
13	134	134	55
14	128	136	134
15	86	91	142
16	**	**	96
17	31	32	**
18	59	61	34
19	***	***	64
20	103	103	***
21	191	191	103
22	142	143	191
23	5	5	144
24	255	255	7
25	3	3	255
26	146	149	3
27	24	24	150
28	0	0	25

HELLO FROM NEW ZEALAND

DORIS PAICE

Hello Knitters,
I'm just back from our Annual Festival, this time in Christchurch, the largest city in the South Island. What a wonderful week they had prepared for us. They even ordered super weather. As I write this we are now into winter and while the rest of the country put up with gales, torrential rain with floods in many places, we had clear blue skies and warm sunshine, with nippy mornings and cool late afternoons. Only one day was cloudy and cold. Mind you, the day I flew back, the weather turned nasty and they are into the first of the winter snows.

over 300 knitters had registered, so motels and billets were fully occupied. For any world travelers who may have been to Christchurch, they may remember some of the beautiful old stone buildings, and the old university is now an art centre. The atmosphere was great, walking under the stone arches, across one of the quadrangles, through the cloisters, to the classrooms.

Our tutors as usual were first rate, with a wide range of subjects, which included combining leather, felting, etc., with knitting colour, texture and simple shapes. Presentation of knitwear, from an experienced model, fashion suits, babywear and home furnishings. Plus demos of straight linkers, drum linkers, both manual and electric, steamers, overlockers - and in this class the knitters were encouraged to use any of the equipment themselves. Our overseas tutors were Susan Lazear and Linda Schuster from California. They got a warm and enthusiastic welcome as we do not have a lot of overseas tutors as it is rather expensive to bring them to this corner of the earth. Their different approach to design and knitting was refreshing and enlightening and I am sure we shall see the results of their tuition, plus the local tutors ideas in our knitwear for some time to come. Competition entries were a little down on previous years, but still totaled about 400. The standard was high, and of course the highlight for these knitters was the presentation of the prizes and cups after the final dinner on the Saturday night.

We had our usual bus trips for those who could slot them in between different classes, or for the spouses who had accompanied knitters, and had time on their hands. These visits included a chocolate factory, a biscuit factory where visitors could have as much as they could eat FREE, without filling their pockets. Mind you, they had to walk through a well stocked shop on the way out - and so were encouraged to buy. There was a milk treatment plant which was fascinating believe it or not. A wool felting factory, an upholstery factory where they made the most beautiful lounge suites, chairs etc. We even went to the cutting rooms, and were encouraged to pick up the offcuts, which knitters could then incorporate into their knitwear. Morning and afternoon teas and lunches were provided on all the trips by local groups such as the Women's Institutes. They did a marvelous job.

The North Canterbury area did an excellent job, and we look forward to next year's Festival in Hamilton, in the Waikato area, in the North Island.

A warm welcome to any travelers. It will be held in June and will be our 22nd Annual Festival, the Christchurch one being the 21st, where a huge cake was cut, (not knitted!), to celebrate.

The hint for this time is from Eileen Allen of Waikane.

Long length scarf cum snood

Ideal for open cars or outdoor pursuits.

Use lightweight yarn - say 3 ply equivalent - and 3 weights to enable you to use a large stitch size.

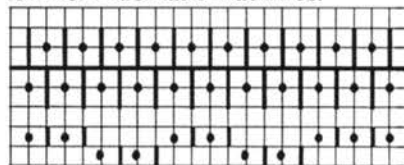
Tubular cast on in 1X1 rib, (Cast on 1). Hang comb and 3 weights after the zig-zag row. Knit 2 circular rows and finish with a N/N row. Remember not to have your strippers in for this cast on. If you do, you will damage the blades.

Commence pattern 1066, Tech 149 and knit the length required, about 89 centimetres at stitch size 6.5/6.5 Knit the last row on N/N to knit off the loops. Transfer heels of stitches across both beds to fill empty needles. Knit half tubular, Tech 109 at stitch size 6/6 for about 48 cms. Transfer back for 1X1 and the same pattern as the beginning and knit another 89 cms, moving the comb and weights up to about 20cm below the beds. Double bed cast off.

Edging - around snood section

With 2 decker tool, pick up 2 edge loops and knit 8 rows. Leave next 2 edge loops, and pick up the next 2 loops. Knit 8 rows. Pick up the next 2 loops and place over 2 stitches, knit 8 rows. Repeat around snood edge then work back without turning. Knit 10 rows on last set of needles. Pick up first 2 empty loops and place over stitches, knit 10 rows, pick up next 2 empty loops and continue to end.

Here is the needle set up for the pattern for Duomatic machines.



N/AX ← 2Rs
N/AX 2Rs

Best wishes until next time,
Doris

GREETINGS FROM SOUTH AFRICA

Jean Boshoff

Winter has really arrived in South Africa and I believe there has been snow on some of the mountain ranges. Where we live, it is very flat, so I think it is unlikely that we shall see snow. Frost - yes, but no snow. As well as the cold, the winter brings us knitters other problems up here in the regions where we have no winter rainfall. The atmosphere is very dry and this makes for lots of static electricity. So ones yarn sticks to fingers, walls and anything else it comes into contact with! To try and thread the end of yarn from one cone through another cone is like trying to make a magnet collect iron filings on the wrong side!

It can do dreadful things to the console as well and instead of the usual row counter numbers of instructions, one sees hieroglyphics and it is the ruination of the pattern in the console. This problem can however, be controlled now by the use of a static mat and earthing the machine. As with so many other things to do with machine knitting, one learns the hard way though.

Another thing we cannot do up here, is clean the machines in the recommended manner, i.e. with spirit mixed with a little oil. Even with the oil it is too drying in this atmosphere and in time can cause damage to the machine. We are advised to use paraffin as our cleaning agent. It does do the job well, but of course the machine does tend to get dirty again more quickly I've found.

Another piece of advice we are given by the head office workshops of the distributors of Passap and Pfaff is to remove what I always think of as the "moustache" brush. That is the two

little brushes that are joined by a bar and sit on either side of the electronic eye on the E6000. In this very dry climate, which encourages the build up of static electricity, this moustache brush tends to gather the fluff to it and cause more error problems that it prevents. I resisted this for some time, feeling that it was there for a good reason, and so there it should stay! However, circumstances do indeed alter cases.

I hear news from one or two knitting clubs, but one in particular that I must mention is the East Rand Machine Knitters Club, who regularly and without fail send me their newsletters. These often contain useful hints and tips.

As a club, we took part in the Klerksdorp Show. This is an Agricultural cum Business cum Industrial show which is held once a year, as are similar shows held throughout the country during the year. We had a very good display of garments made by members, as well as some good sales of garments, and quite a lot of enrollments of new club members. Since our club has become more known in the community we have been invited to participate in various promotions and displays. For example, the lady who runs the knitting machine department in a departmental store invited members to help her with a morning promotion of machines, and to show garments they had made. As a result of our display at the Klerksdorp Show, we were invited to take part in a Market held on the lawns of the Civic Centre as part of the celebrations relating to Klerks-

dorp being accorded city status. It proved to be a good opportunity for sales, and we again recruited some new members.

We have been asked to do a week long promotion of the Duomatic and E6000 machines, demonstrating and exhibiting in a large shopping complex. So as you see, as an enthusiastic club in a small area, we are becoming quite well known, and we are enjoying the invitations to take part in various functions.

My tips this time come from Roy Smith, a doyen of the East Rand Machine Knitters Club. When I telephoned him to ask if I could use his tips, his reply was, "Yes, anything to do with knitting".

These two tips relate to threading yarn.

When using slippery or fine yarn, often the tension arm drifts right up whilst using another colour. To avoid this, Roy suggests cutting a small piece of foam rubber and threading the yarn through this below the guide ring on the yarn mast. Another tip to help overcome the "slack" problem, which Roy suggests, is instead of threading the yarn from the back through the ring on the end of the actual tension arm, thread it from front to back. Hope this will help. I haven't had the opportunity to try these as yet, but I shall certainly do so when the need arises, because in the past I have found the loose tension to be one of the knitting aggravations! Best wishes to all readers around the world. Until next time

Jean

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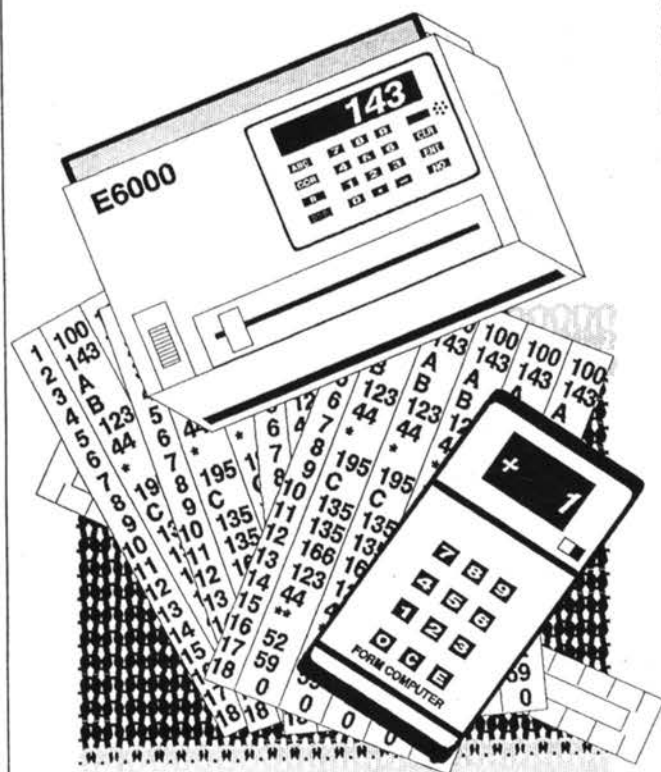
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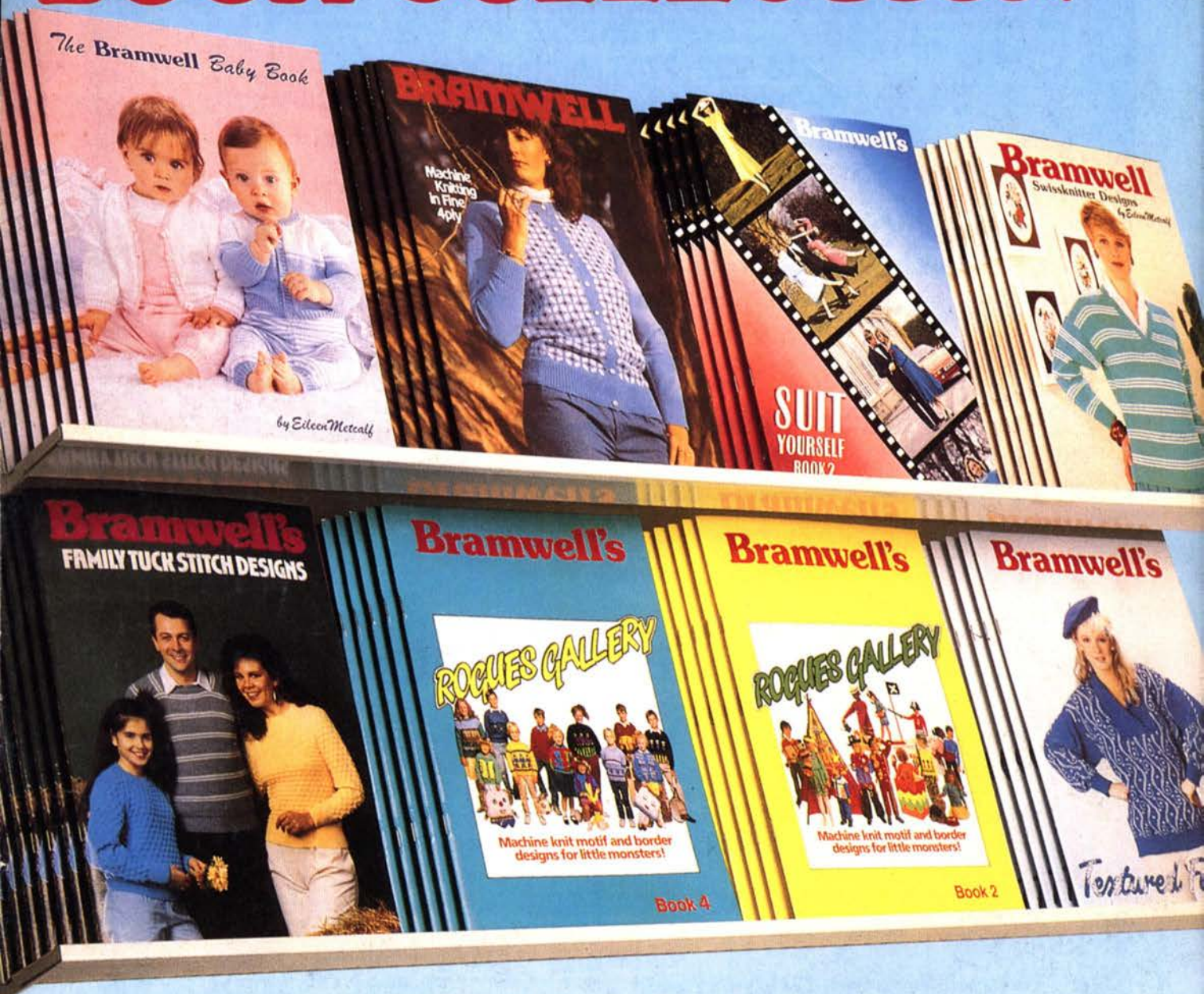
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