DUET

INTERNATIONAL
THE magazine for
PASSAP & PFAFF
Knitting Machine
Owners

Articles
Patterns
Letters
Hints
Tips –
Just for
Passap
System
Knitters

Number 18
March 1994

George le Warré

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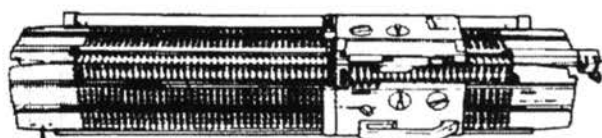
PASSAP®

CONTENTS

BRAMWELL

YARNS

SPECIAL

§

All the designs in this issue were created using yarns from the wide range available from Bramwell Yarns

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

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

Patterns marked ! are "Easy To Knit" designs

The Editor's Letter

Dear Readers,

Here in the Northern hemisphere we are at the start of what we hope is going to be Spring. Here in the south of England we even had daffodils in flower as early as January. Very nice, but they were overkeen to push up and then got caught in snow and frost in February!

At least it is still cold enough to be thinking seriously about knitting.

We have some interesting items for you this time, including an appliqué jacket. The appliqué can be made either with felt as we did, or with real suéde leather, or perhaps "Ultrasuede" synthetic suéde if you live in North America. Either way, it is very effective on this garment.

As this issue is a Bramwell Yarns "special", all the garment patterns this time have used yarns selected from the wide range of Bramwell Yarns, which are available worldwide.

In the editorial department we have some really interesting things. Irene tells us how to use small two colour tuck designs to the best effect. This "mosaic" technique is very useful for single bed many colour garments

without those horrible floats across the back of the work.

We also have some information on the wonderful new Passap System motors for our machines. You can read all about these on the News & Around pages and the motors are obtainable now from your local dealer.

The next really big Passap System Event in Passap University in San Francisco at the end of May. This event is always really something, and a real must if you can possible manage to be there. It is more and more becoming a somewhat international event, with people attending from not only North America, but from many countries worldwide. I am really sorry to be missing it this year - but I shall certainly make up for it next Passap University!

Best wishes,

George le Warré

SYMBOLS & ABBREVIATIONS

Symbol	English / French
	BLACK STRIPPERS / *ABAISSEURS NOIRS*
	BLUE STRIPPERS / *ABAISSEURS BLEU*
	ORANGE STRIPPERS / *ABAISSEURS ORANGE*
	DECO SETTING / *DECO PROGRAMME*
	FORM COMPUTER / *FORME*
	WITH FRONT LOCK ALONE / *TRAVAILLER UNIQUEMENT AVEC LE CHARIOT AVANT*
	LEVER POS FOR U80/U100/100E / *POSITION DE MANETTE D'U80/U100/U100E*
	HANDLE DOWN / *EN BAS*
	HANDLE UP
	TRANSFER POS POSITION 9 HEURS
1	**RACK 1 POS LEFT** / *UN TOUR À GAUCHE*
1	**RACK 1 POS RIGHT** / *UN TOUR À DROITE*
2	**RACK 2 POS RIGHT** / *DEUX TOURS À DROITE*
	TRANSFER TO BACK BED / *TRANFÉRER D'AVANT À L'ARRIÈRE*
	TRANSFER TO FRONT BED / *TRANSFÉRER D'ARRIÈRE À L'AVANT*
	EASY / *FACILE*
	MAKING UP / *ASSEMBLAGE*
	BACK / *LE DOS*
	FRONT / *DEVANT*
	SLEEVE(S) / *MANCHE*
	RIB or BAND / *COTE*
	BUTTONHOLE BAND / *BANDE DES BOUTONS*
	COLLAR / *COL*
	ACTUAL MEASUREMENTS / *DIMENSION ACTUEL*
	SIZE(S) / *TAILLES*
	STITCH PATTERN / *DESSIN*
	SWATCH SIZE / *ECHANTILLON*
	GARMENT WEIGHT
	YARN(S) / *LAINE/FILS*
F	**FABRIC YARDAGE** / *TISSU TRICOT*
	MACHINE(S)

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

KNITTING FROM DIAGRAMS

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

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

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

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

-2K2
-3K2
-4K2

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

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

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

Irene Krieger

for PFAFF(Britain)

Machine knitting has the reputation of being a cold weather hobby, so when the better weather starts, (or threatens to start - it's snowing outside as I write this), a lot of knitters tend to put their machines to one side and concentrate on gardening or something else.

Perhaps it's the fault of people like me, who constantly talk about the joys of double jacquard and richly textured, thick double bed fabrics. But many knitters forget, or are unaware that our machines are just as capable of lovely fine single bed fabrics suitable for warm weather wear.

We do, however, tend to be a little spoilt by our machines ability and don't like to knit single bed fairisle because of the floats on the reverse. This does narrow down the multicolour patterning possibilities considerably. There is however, an alternative to single bed fairisle, which will give you an overall pattern in two or more colours, but without the nasty floats. This is made by combining a single bed two row tuck stitch with changing colours, usually every two rows. Because the "holding" stitches are tucked on, rather than slipped over, the floats are knitted in and the resulting fabric has the added advantage of a certain amount of texture, which only adds to it's attractiveness.

I am sure that this type of pattern must have a technical name, but I don't know what it is. Designing them is a bit like a lucky dip, because it is rather difficult to predict what the end result will be and this is where Creation 6 comes in. As it only takes seconds to download a pattern, it does not matter how much "fine tuning" is necessary to get the results we are after. I am quite happy to change a single stitch on a pattern with Creation 6, but there is no way I would redraw a reader card - if I cannot Tippex it out, the stitch stays!

To see some examples of the patterns I am talking about that are built into the E6000 machine, turn to pages 16 to 19, (there's one on page 20 as well), of the stitch pattern book. When you compare the stitch formation that created the pattern with the photograph of the fabric, you will see that they look very different. My personal favourite is 1013/131 on page 19, which you would never guess started out as a zig-zag design. Pattern 1022/131 on page 18 gives a clue to it's origins. Though the stocking stitch side shows coloured rectangles, the originating tucked diamonds can be seen on the "wrong" side. The way these patterns work is that the tucking stitches not only holds the original stitch in the first colour, but also the tucks in the second colour. The stripes twist so that they are no longer straight and this is what makes the all over pattern. These fabrics are not as smooth as fairisle of jacquard would be because of the tucking. Fairisle on our machines is made by knitting two rows of background stitches whilst holding the motif stitches. The colours are then changed and the background stitches held whilst the motif stitches are knitted. Every row has every stitch knitted, which gives a flat, smooth fabric. On two colour patterns created by the tuck stitch method this is not the case. If you look at pattern1023/131 on page 10 of the stitch pattern book, you can see how the diamonds of the tuck are pulling in, making the stripey sections want to poke out. You can also see how the stripes are no longer straight. On the whole, the points or other unevenness do not cause problems because they can be steamed or pressed flat in the final finishing process.

As you compare fabrics with other stitch formations, you will notice that on the pattern graphs there are never two black squares next to each other. Single bed tuck must have a needle that knits on either side of the tuck to hold it in place. If you have two needles tucking next to each other, one large loop results which usually drops, or worse still, jams up the machine. The more "fancy" patterns have quite large areas in birdseye formation i.e. 1X1 checkerboard. Where there are black and white squares above each other for several rows, the result will be a single colour vertical stripe - once again look at pattern 1023/131 and you will see what I mean.

If you wish, you can have two black squares one above the other. Given that you use a technique that tucks for two rows on black squares, two black squares together vertically will make a four row tuck. This can produce interesting effects especially if the four rows of tuck are in amongst areas of only two tucks. However, expect the fabric surface to be more uneven as a result.

For my design in this issue, I wanted a rather small, regular, all over pattern, with a nice even fabric - no

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lumps and bumps. That meant that I needed a small, regular stitch formation without too many blocks of white squares. I also didn't want long vertical stripes , so could not have too many black and white squares alternating upwards in my pattern. I have always been a great fan of the very simple, bobbly pattern that you get when you tuck on alternate needles for two rows with one colour and then knit two rows of stocking stitch with the second colour, so I decided to use this as a starting point for my Creation 6 pattern. As I already mentioned, I didn't want long vertical lines, so I only repeated the formation once more. In order to break up the pattern of the stripes, I needed to put a black square into the empty row in the middle. I could have had as many white squares as I wanted separating the checkerboard block from this single square, but as I wanted a small pattern, I decided to stick with a single stitch. My basic pattern is shown in Fig A.
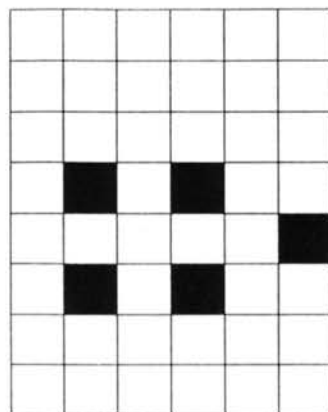
Figure A

This in itself gave an interesting pattern when I test knitted it, but it was too "vertical" for my liking, so it was back to the VDU. In my mind I had an all over geometric pattern. The easiest way to achieve this was to place a mirrored image of the original on top of itself. If I wished, I could have placed it directly above which would have worked perfectly, but I preferred to put a blank row between the sets of pattern. There was a reason for this, but to explain, I must first

tell you how my mind was working. I was trying to design a pattern that would be as versatile as possible. So far, I have only mentioned two colours, but these type of tuck stitch patterns can also work very well if three or four colours are used. By putting the blank row between the sections, (as well as the repeats, as you can see in Fig B), I was keeping my options open.

When working with just two colours, the blank rows will always knit in the same colour, which gives a very even look to the pattern. When working with three colours and changing every two rows, these blank rows will knit in a different colour every time, giving a more interesting pattern - See swatch A. Of course I could have put as many blank rows in as I wanted and these would have just been stripes of stocking stitch.
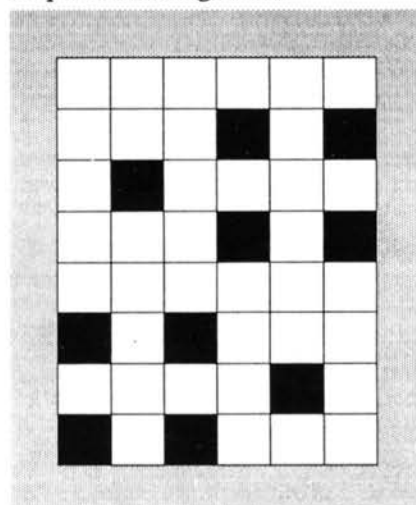
Figure B

Fig B shows the stitch formation as I wanted it. The grey box only encloses the pattern so that you can see it properly and does not form part of it. I could have just downloaded the pattern as is to Creation 6, but I would have been in terrible trouble if I did so. I know that this point vexes a lot of knitters. I get phone calls saying that when a tuck pattern was downloaded to the console, Creation 6 reversed the colours and so the machine ended up tucking on the white squares instead of the black squares. The machine would be quite happy to work this way with a double bed tuck, but imagine what would happen if the machine tried to tuck on the white

squares for single bed - instant jam! The truth of the matter is that Creation 6 did not do anything untoward. It faithfully downloaded the pattern as you designed it. The problem lies in the way Creation 6 decides what is background and what is motif colour. When using reader cards, it is quite simple. The white squares are always the background colour and the black squares are always the motif. This is drummed into us from the first day we get the machine, so it is not surprising we assume that it is the same for creation 6. However, Creation 6 can work with 256 colours and it may well be that there is no white or black in the pattern. Therefore, Creation 6 needs another way of determining which it will consider to be the background and motif colours. The way it decides is that it looks at the bottom left hand corner of the pattern. The first colour it sees becomes colour 1, regardless of whether it is actually part of the background or not. Creation 6 continues to read across the bottom row of the pattern and then upwards. The next colour it comes to becomes colour 2, the next 3, the next 4, and so on.

If you look at Fig B again and apply this principle, you will see that Creation 6 would have decided that the black squares of my pattern are actually background, or colour 1. The technique numbers use the principles of the reader card, so if the technique says that it will tuck for 2 rows on the black squares, what it is actually saying is that it will tuck for 2 rows on the motif colour, which is Col 2. In my Fig B, the way Creation 6 is looking at it, the motif or Col 2 squares are the white squares, so it quite rightly decides to tuck them. Fortunately, this problem is easy to get around. I could just use COL REV whilst programming, but the easier way is to set up the pattern so that a white square appears in the bottom left hand corner and then all is well. This is easily achieved making a mirrored image of the pattern using the pop-up menu of the ENLARGE/REDUCE icon. This is the pattern shown in Fig C and was the one used to knit the garment in pattern 1801 in this issue.

Figure C

Swatch A
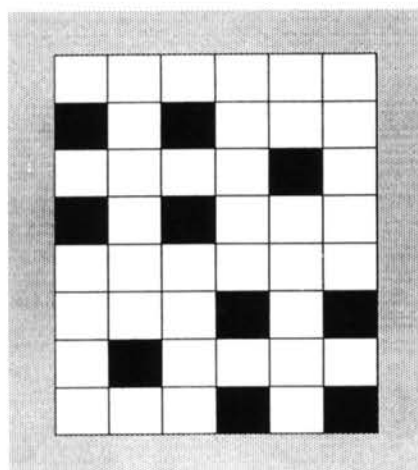
One of the benefits of this type of single bed tuck is it's widening effect. Even with fine yarns, you get a decent width of fabric, making knitting for larger sizes just as easy as knitting for bean poles. For my design, I have used two ends of Bramwell Silky in Pink for Col 1 and one end of Bramwell Hobby with one end of a 2/30's for Col 2. The Hobby is white, but I found that two ends of white was a little bit too strong with this pink, so I toned it down a little by using a cream 2/30's. The design itself is a relatively simple one, that you will be able to knit very quickly. I have chosen this style deliberately because even though we in the U.K. are pushing towards our summer, those of you on the other side of the world are dragging it behind you, so you will be looking to knitting a cool weather garment. With a change of yarn and the pattern recalculation this would entail, (unless using the Form Programme), this pattern would make a very nice waistcoat or vest, especially if you knit in three colours as shown in swatch A. (You would need to cut the front in half for this of course, and stitch bands over the cut edges). For the same reason, I have shaped the neck by cut and sew methods. That way you can leave your options open as to whether you have a round or a V neck. Because there are so many options, I have only given general instructions for knitting the bands, but I have explained how to calculate the number of stitches required.
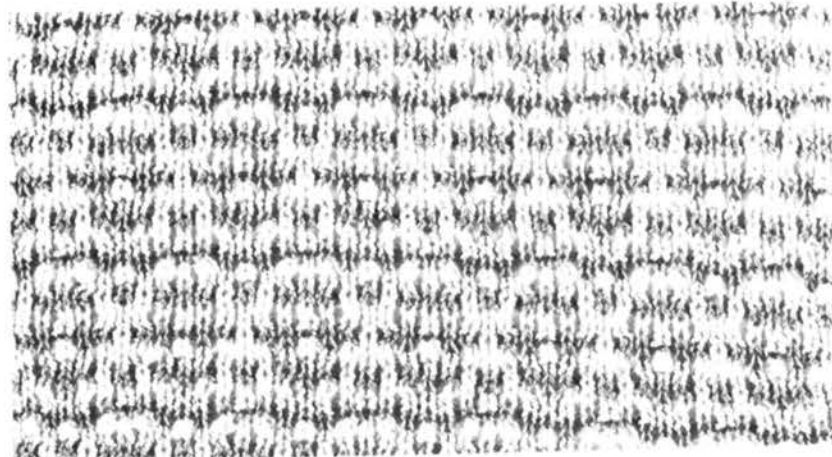
When it comes to the final steaming, you will have to decide for yourself whether you steam the ribbed bands. Have a practice run on a piece of waste knitting, because once steamed there is no going back. Depending on the yarn you have used, steaming may open out the rib and cause it to lose it's elasticity. I have stretched and steamed the armhole bands on the sample garment so that they sit nicely, but in the section where they curve under the arm, I gave them only the lightest steaming possible, just to sof-

ten the rib so that it matched the rest. I made sure that the garment piece was completely flat and was not pulling anywhere, so that the part of the rib in this section was still pulling in and the curve maintained. The neckline bands were treated in a similar way.

I hope you enjoy knitting this garment and that you find it a useful addition to your wardrobe.
Until next time,
Irene.

SALLY HALL

OF

PASSAP
USA

Knitting beautiful garments is something we all love to do, but some of us would enjoy it a lot more if we didn't have to do the neck shaping. There are many different neck shape templates available to us. There are books written by knitting instructors that include templates and sewing patterns that are designed for knitwear.

Making a template from a favourite sweater is also an option. To make a template from a favourite sweater follow these simple instructions.

Lay a sheet of paper, (newspaper works well), on a soft surface, such as a bed. Now place the sweater on top of the paper. Using a pin or a darning needle, punch holes through the sweater and the paper following the sweater neckline. When the process is completed, remove the sweater and cut out the template following the line of punched holes made by the needle. When complete, the template should look something like the diagram here.
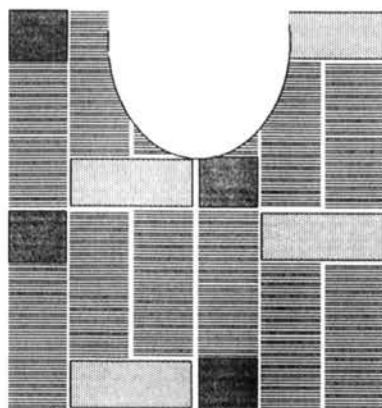
Is this the neck shape you are looking for? If not, cut away any unwanted paper. If you find that the neckline curve is too deep, tape a piece of paper onto the template and recut the shape. Continue to "play" with the template until you like the way it sits around your neck. The final step to ensure the template is exact, is to use a piece of fabric and cut out a neckline. Be generous with the shoulders and have the fabric long enough to hang halfway between shoulders and waist. Lay the fabric on your body and look in the mirror. If you are happy with the shape, then the template is ready to use for cutting your knitted sweater fabric.

Customised Templates

A customised neck template, one that will fit your neckline perfectly, is very appealing to many knitters. The requirements to make a customised neck template are:-
One sheet of notepad paper, (A4 or American Letter size),
two pencils,
one tape measure,
a flat ruler,
a mirror large enough to see from the top of your head down to your chest. If you are wearing a sweater or a blouse, change into a tee-shirt, as this will make measuring much easier. Begin be folding the sheet of paper in half, and marking the fold CENTRE FRONT.

NECK OPENING
Whilst standing in front of the mirror, hold the notebook paper at the base of the neck with the folded side to the centre of the neck. Using a pencil, mark the paper where you feel the side of your neck lies, (A on Diagram 1). Hold the pencil on the side of your neck. Allow the pencil to lie down on the paper you are holding at your neck. Mark the edge of the paper for the neckline opening. You may find you need more than two hands, in which case try taping your paper in place. It is important that the pencil is straight down onto the paper so that the neck opening will be wide enough. Set the piece of paper aside for now.

NECK DEPTH
(Point A to B on Diagram2)
To decide how deep your neck template needs to be. Hold the ruler with one hand at the level where you think want the lower edge of the neck to be. Pick up the tape measure with your other hand and hold it at point A. Allow the tape measure to hang down to the floor. If you are large busted, allow the tape to hang over the bust. Look in the mirror and read the measurement where the ruler and tape cross, (B on the diagram). On the sheet of notebook paper, mark the neck depth by drawing a straight line from A to B.

CENTRE NECK FRONT
(Points 1 to 2 on Diagram3)
Measure between 1 and 2 whilst looking in the mirror. Divide this measurement by two. Mark with this measurement on your paper template.

Newspaper Template

FINISHING

Divide the neck depth (Line A to B), into thirds as in Diagram 4.

Draw line C on your template connecting the top third mark, X, to the lower centre neck mark, (Y), as Diagram 5.

Divide line C in half, Draw a line from this centre point to point B on the template. This is line D. See Diagram 6

Divide line into thirds. The top third marking is point Z. Make a curved line from point X through point Z to point Y. This is your neckline curve. See Diagram 7.

Cut out the template and hold it to your neck whilst looking in the mirror to see if any minor adjustments are needed.

To make the back neck template, use the front neck opening measurement. Make the back neck depth one half to three quarters of an inch, one to two centimetres, deep at the centre. Draw the curve freehand.

Have fun knitting beautiful sweaters. Until next time, Sally.
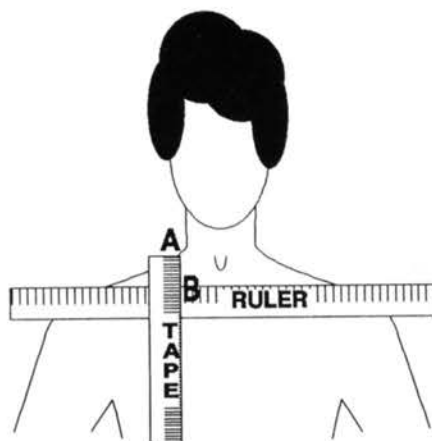
Diagram 1
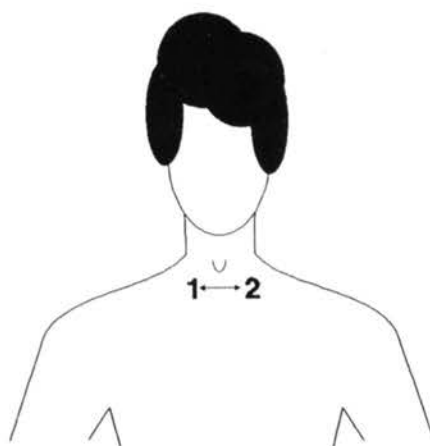
Diagram 2

Diagram 3
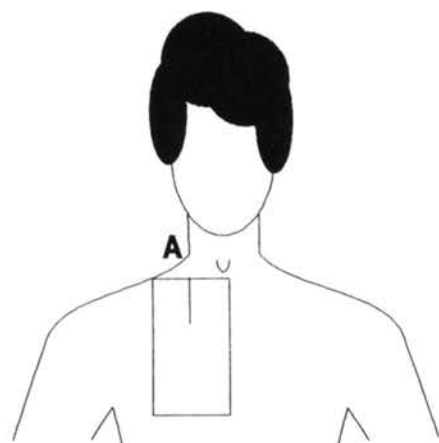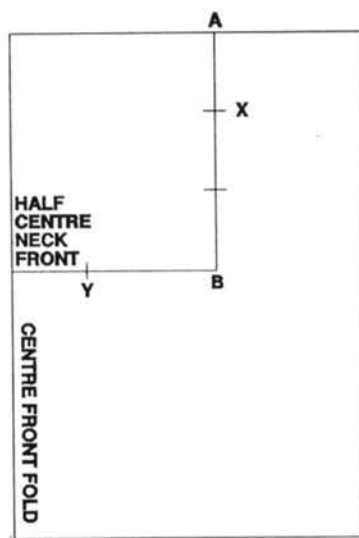
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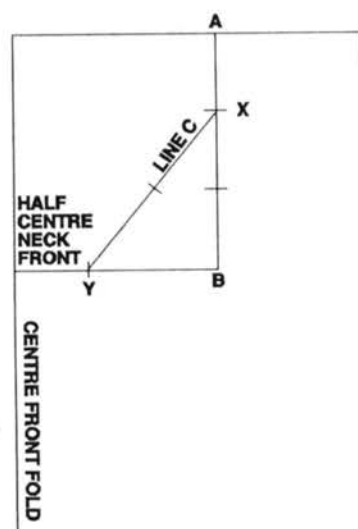
Diagram 5
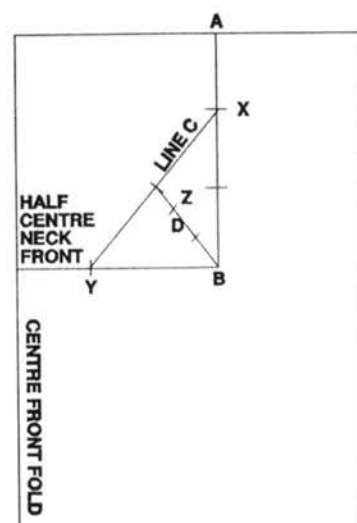
Diagram 6
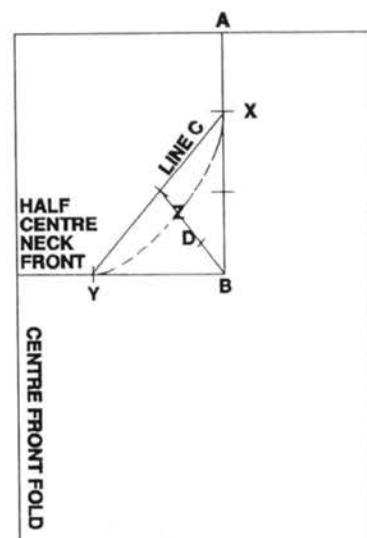
Diagram 7

Cindy Brasher
for PASSAP USA

It is not necessary to have patterns specifically written for the Vario machine to knit your Vario garments. One source of patterns are those written for hand knitters. When starting out, try to use the yarn specified in the pattern. As you gain confidence and experience, you will be able to experiment.

I have found in using hand knit patterns that a stitch size at least one number lower than the needle size specified will be very close to that necessary for the pattern. For example, one pattern called for a chunky weight yarn using knitting needle size 10, (American gauge, this is different to the gauge used in Europe). My test swatch knitted at stitch size 9 on the wide gauge matched the gauge in the pattern. Therefore, I was able to follow all the instructions as written in the pattern.

What do you do when you can't seem to match the gauge closely enough, or you want to use a different yarn to the one used in the original pattern? Maybe you want to knit a bulky pattern in a finer yarn on the narrow gauge. One way would be to use the Form Computer, which also allows you to adapt any pattern from the Model Books or Duet International to single bed knitting. Another way is to use the charts found in the back of the Duomatic 80 instruction manual. These charts enable you to determine the number of stitches to cast on, the rows to knit, and how to figure the sleeve decreases, eliminating the need for special Vario patterns.

First, we need a test square. The chart uses a test square of 100 rows knitted over the width of 100 needles. To be absolutely accurate, you must do the same. It is important to remember that the charts are set up for a FIVE millimetre needles spacing, which is the same as the narrow gauge combs on the Vario. When using the wide gauge on the Vario, you need to divide this by two. For this reason, we will need 50 needles and knit 50 rows for the test swatch, (using 25 needles left and 25 needles right on the wide gauge).

My test swatch was knitted with Phentes Chunky yarn, which has approximately 42 yards length to the ounce, and measures 50 stitches = 35cm, 50 rows = 25cm.

In this article we have reproduced the portions of the Passap charts we need to calculate the stitches and rows for the pattern. In the top horizontal row, look for the measurement that you obtained from your test swatch. The vertical column directly underneath is for your calculations. In the vertical columns on each side, look up the measurement for your pattern. Us

BACK & FRONT

64.5cm · 72cm · 7.5cm · 58.5cm

SLEEVES

53.5cm · 41cm · 48.5cm · 7.5cm · 28cm
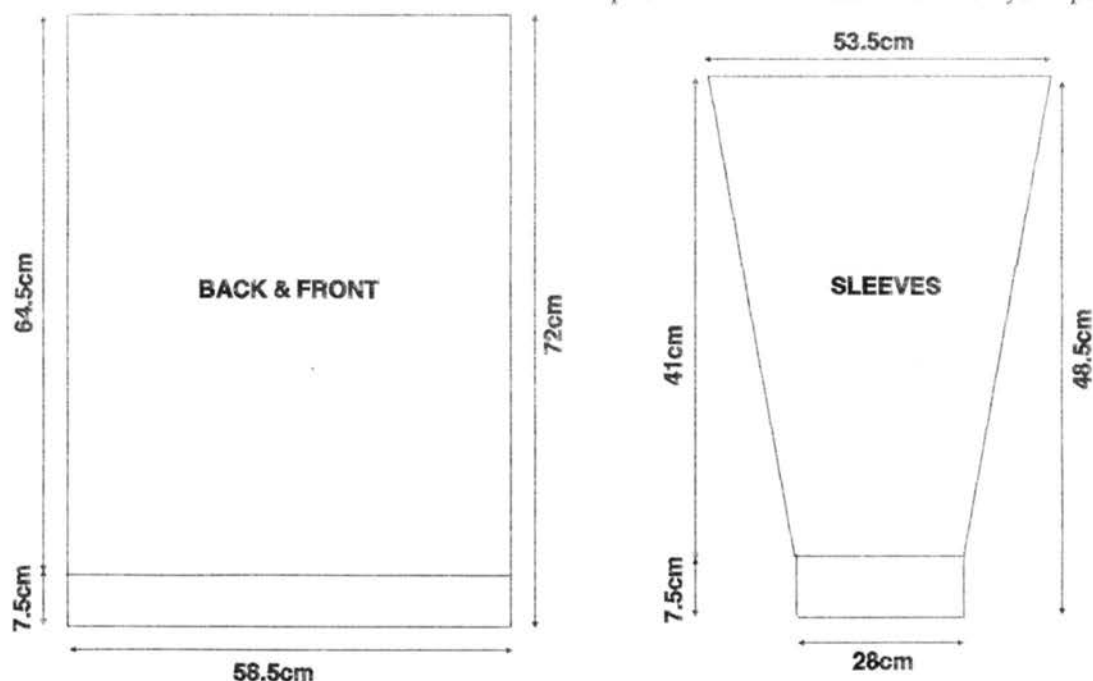
cm	30	30.5	31	31.5	32	32.5	33	33.5	34	34.5	35
0.5	1-2	1-2	1-2	1-2	1-2	1-2	1-2	1-2	1-2	1-2	1-2
1	3-4	3-4	3-4	3-4	3	3	3	3	2-3	2-3	2-3
2	7	7	6	6	6	6	6	6	6	6	6
3	10	10	10	10	9	9	9	9	9	9	9
4	13	13	13	13	13	12	12	12	12	12	11
5	17	16	16	16	16	15	15	15	15	14	14
6	20	20	19	19	19	18	18	18	18	17	17
7	23	23	23	22	22	22	21	21	21	20	20
8	27	26	26	25	25	25	24	24	24	23	23
9	30	30	29	29	28	28	27	27	26	26	26
10	33	33	32	32	31	31	30	30	29	29	29
20	67	66	65	64	63	62	61	60	59	58	57
30	100	98	97	95	94	92	91	90	88	87	86
40	133	131	129	127	125	123	121	119	118	116	114
50	167	164	161	159	156	154	151	149	147	145	143
60	200	197	194	191	188	185	181	179	176	174	171

From the chart for swatches measuring 30 to 39.5cm

the same method for calculating stitches and rows. The simplest way is to first calculate the stitches, then the rows. Diagram on the previous page shows the garment shapes we will use to calculate.

Test swatch measures 35 cm for 50 stitches and 25 cm for 50 rows.

Look up the figure 35 in the top horizontal row of the chart. The column beneath this figure is the one we will use for calculations. Now, you want to find out how many stitches to cast on for a garment measuring 58.5 cm wide. Look in the first vertical column at the left for 50cm. Follow this across horizontally until you are under the 35 in the vertical column. Here you will find the figure 143. ie.e 50cm = 143 stitches. Do the same for the remaining 8cm, which is 23 stitches, and then the 0.5cm, which is 2 stitches. Now add together 143, 23 and 2. The result is 168. Divide this by 2 and the result is 84. So you need to cast on 84 stitches for a garment width of 58.5cm.

Look up the 25cm in the top horizontal row of your chart and not the column underneath. Now, you want to find out how many rows to knit for a garment length of 64.5cm Look at the vertical column at the extreme left for the figure 60 and proceed as you did for the stitches following across until you are under the 25 figure in that column to arrive at the total number of rows to knit for 64.5cm. Don't forget to divide the figure by 2.

Knit a mock rib swatch on stitch size 6 using 20 needles. (We already know how many stitches to cast on). Knit 50 rows. Find the number of rows to knit for the rib in the same way as used for the main parts of the garment. Knit twice this number of rows so as to allow for turning up the hem.

Now to work on the sleeves. Your measurement s show that the sleeves need to be 28cm at the wrists and 53.5cm at the top, below the shoulders. You will have worked out by the method above from the charts that 28cm = 80 divided by 2 = 40 stitches to cast on at the wrist. The top of the sleeves 53.5cm = 154 divided by 2 = 77 stitches. Round this up to 78 stitches to make things easier. The length of the sleeves, minus the rib, is 41cm = 164 divided by 2 = 82 rows. Therefore, when knitting these 82 rows for the length of the sleeves, you will also need to increase the width by 38 stitches. (Sleeve top 78 minus wrist 40 = 38).

38 stitches total increases divided by 2, (half of the increases on each side of the sleeves), = 19. So we need to increase 19 stitches within 82 rows. Divide 82 by 19 = 4 and 6 remainder. This means that you have to increase 1 stitch each side every fourth row, nineteen times. Knit 4 rows before you make the first increase. The remainder rows are of course knitted without any increases.

It is often a good idea to make a note of the row numbers where increases have to be made, so that if you are interrupted at any time, a quick glance at the row counter and the chart will tell you exactly where you are, and when to increase. e.g. 4, 8, 12, 16, 20, 24, 28, 32, 36, 40, 44, 48, 52, 56, 60, 64, 68, 72, 76, knit 6 rows straight = 83 rows with 19 increases.

cm	20	20.5	21	21.5	22	22.5	23	23.5	24	24.5	25
0.5	2-3	2-3	2-3	2-3	2-3	2	2	2	2	2	2
1	5	4-5	4-5	4-5	4-5	4-5	4-5	4-5	4	4	4
2	10	10	10	9	9	9	9	9	8	8	8
3	15	15	14	14	14	13	13	13	13	12	12
4	20	20	19	19	18	18	17	17	17	16	16
5	25	24	24	23	23	22	22	21	21	20	20
6	30	29	29	28	27	27	26	26	25	24	24
7	35	34	33	33	32	31	30	30	29	29	28
8	40	39	38	37	36	36	35	34	33	33	32
9	45	44	43	42	41	40	39	38	38	37	36
10	50	49	48	47	45	44	43	43	42	41	40
20	100	98	95	93	91	89	87	85	83	82	80
30	150	146	143	140	136	133	130	128	125	122	120
40	200	195	190	186	182	178	174	170	167	163	160
50	250	244	238	233	227	222	217	213	208	204	200
60	300	293	286	279	273	267	261	255	250	245	240

From the chart for swatches measuring 20 to 29.5cm

PROBLEM POSTBAG
with
Pat Cook

Dear fellow knitters,

I receive a good many letters asking all kinds of questions. It occurred to me that many knitters would benefit if I answered the questions as a series of articles. So here goes -

Question 1
Did I know of a stocking stitch hem that would lie flat?

Question 2
Is there an alternative method of fastening a jacket or cardigan, other than button holes?

Answer to question 1

An important thing to remember when faced with knitting the hem of a stocking stitch skirt, is that it does need to be knitted with a finer yarn than the body of the skirt to be completely successful. This is why I like to strand two or more ends of yarn together. If I am using 2/30's, then three strands together make a good fabric for the main part of the skirt, (a tight tension is needed if the yarn has a high proportion of acrylic fibre, so that the fabric can be pressed), and two ends or strands together make a perfect hem. If I am using pure wool, then 2 ends of a 2 ply type yarn, (2/16's) are good for the main fabric and one end for the hem. The reason for this is that the hem is double and will look thick and clumsy if it consists of two layers of the main fabric and the last thing required of a hem is to be noticed!

As many of you will have found, stocking stitch hems knitted in the usual way, (rows on tight tension, loose row for fold, rows in almost normal tension, cast on row brought over to main bed), have a very annoying tendency to stick out rather than hang flat. The following method makes the hem **ALWAYS** lie perfectly flat after a light steam and press.

The Hem
Whatever yarn you are knitting with - thread the machine with one end less than the main fabric.

Racking Handle Down
Locks at the **Right**
Bring the required number of needles to working position on **Both** beds. If your needle pattern tells you to cast on over 160 needles, then bring this number to working position on **Both** beds.

No Pushers
Position the needles as shown in Diagram 1. The significance of this diagram is the positioning of the needles at each **END**, which is known

DIAGRAM 1

DIAGRAM 2

as the needle rule, first needle at the left is on the **FRONT** bed. Last needle at the right is on the **BACK** bed.
Rack One Whole Turn Anti-clockwise the needles should now be positioned as shown in Diagram 2, (the needle rule is reversed).

Orange Strippers
Stitch size approximately 4 on both locks
Lever at N on both locks
Knit one row so that locks are at the left.
Rack One Whole Turn Clockwise the needles are now as diagram 1 again.
Knit one row so that the locks are at the right again.
The racking cast on is now complete.
Stitch size to approximately 4.75 on both locks.
Lever to CX on both locks.
Replace the **RIGHT** side orange stripper with a **Black** stripper.
Row counter to 000. Knit 1 row.
Replace the remaining orange stripper with the second **Black** stripper.
Continue with circular knitting until the row counter reads 24. This is equal to 12 actual rows, as you are knitting in a circular motion. Whatever the number of **Actual** rows you require, remember to knit to double this on the row counter.

I find stocking stitch much easier to knit on the **Front** bed in most cases, as the **Front** bed is the main bed of the machine, and the black strippers work
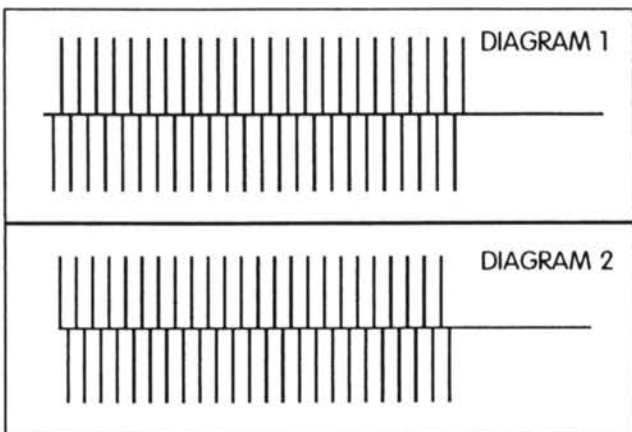
more efficiently on the front bed in stocking stitch. For this exercise, I will assume that you are knitting your skirt on the **Front** bed. If you were knitting on the **Back** bed, then you would need to reverse the following instructions.

Transfer every **Alternate** stitch on the **Back** bed over to the opposite needle on the **Front** bed.
Put all the empty needles on the back bed to non-working position.
Knit 2 rows.
transfer the remaining back bed stitches over to the opposite needles on the front bed.
Set front lock to N, back lock to GX and the stitch size to main tension. Remember to take all empty back bed needles down to non-working position.
Add The Extra End Of Yarn to the feed. Continue with the main knitting of the skirt and remove from the machine. When the skirt section is completed and removed, the hem will look a mess. It needs the finishing touch -

Finishing The Hem

With the skirt piece upside down and the right side facing, crochet the loops of the **Cast On Edge** through one another as follows:-
Insert the hook of the yellow latch tool into the first loop at the right edge, (if you are right-handed. The left side if you are left-handed). Let the loop drop behind the latch.
*Hold the latch open with your forefinger, and insert the hook into the next loop.
Letting the latch close, pull the loop in the hook through the loop from behind the latch.
Insert the latch into the next loop.*
Repeat from * to * until the last loop. Pull the cast on tail of yarn through the last loop to secure.
This gives a really neat, but flexible lower edge. With a light steam and press, this will be perfectly flat. The hem also works well as **Front Bands, Neckbands, Bottom Edges** on tunics etc. If the main stitch of the garment is jacquard, then miss out the part involving the transfer across of stitches from one bed to the other.

Answer To Question 2

A different way of fastening a garment is to use a loop with a toggle or a button. This adds interest, as it is not often used. I have used this method on my latest pattern - a tuck stitch jacket - as the front bands looked best in stocking stitch.
The contrast in stitch from smooth to very textured complimenting each other to best effect. Stocking stitch bands make buttonholes a bit of a pain, so I decided to try something a bit different. The loops had worked very well on a duffle coat, so I though, why not on a jacket. Basically I suppose, I'm a bit lazy when it comes to fiddly bits like buttonholes!

Hook into loop

pull upwards

until thread is through

The Loop

Bring two needles on both beds to working position. (Three needles make a more chunky loop suitable for a coat).

No Pushers
Racking Handle Down
No Arrow Keys
Orange Strippers
Stitch size 2 on both locks
Yarn - three ends of 2/30's or 2 ends of 2 ply.
Knit one row so that locks are on the left.
Stitch size 4 on both locks.
CX on both locks. Knit one row to the right.
Stitch size 5.5 on both locks. Change to black strippers. Row counter 000. Release the cast on tail from the clip at the right side of the machine. Hold this tail while pulling gently down and knit to row count 60. Cast off as follows:-
Break the yarn, leaving about 10 centimetres tail. Put the curved end of the orange tool into the last knitted stitch, (on the back bed), and pull on

the stitch until the end of the yarn comes through. *Knit the next stitch on the back bed through by hand and pull the stitch as before with the orange tool until the yarn comes through.*
Repeat from * to * working from right to left across the back bed and then from left to right across the front bed. **See Diagram 3.**

DIAGRAM 3

This is a very useful way of casting off if you wish to gather or draw up the last row of knitting. The sts are literally hung onto the castoff thread.

This cast off is very useful to know if you need a gathered edge, as it hangs each stitch onto the cast off thread. The next stage is to fasten the two ends of the loop together as neatly as possible. This I did by grafting the ends together going round in a circle. **See Diagram 4.**

DIAGRAM 4

To Attach The Loops

In this case, the loops are attached to the right front band, but the same applies to wherever you wish to attach them.

DIAGRAM 5

NECKBAND

RIGHT FRONT   RIGHT FRONT BAND

DIAGRAM 6

NECKBAND

RIGHT FRONT   RIGHT FRONT BAND

NECKBAND

inner loop

outer loop

RIGHT FRONT   RIGHT FRONT BAND

DIAGRAM 7

NECKBAND   NECKBAND

RIGHT FRONT BAND   RIGHT FRONT BAND
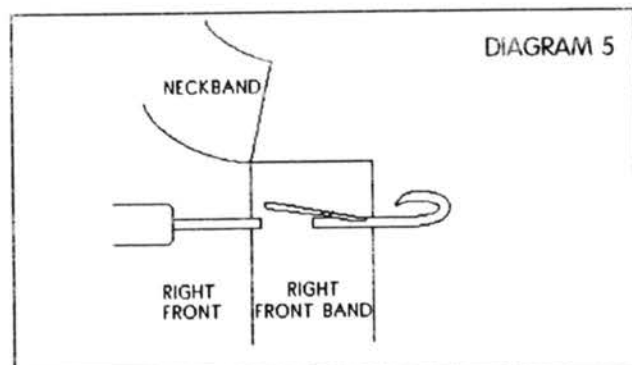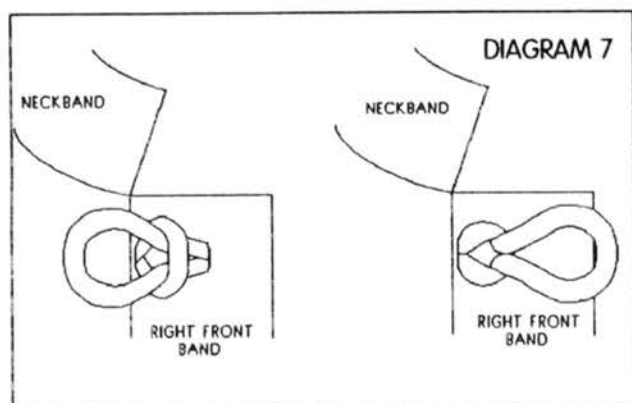
Use the **Yellow Latch Tool**
Mark with a pin the places where you wish to attach the loops. With the **Right Side** of the work uppermost, insert the hook of the tool into the band close to where it joins the centre front, and then bring the tool out again approximately 1 centimetre away, pointing to the outer edge of the band. See Diagram 5.

Place the loop into the hook of the tool and close the latch. Carefully pull the loop *just* through the fabric. (You may have to coax it a little).
See Diagram 6.

You now have an outer loop and an inner loop. (The inner loop being at the inside edge of the band and the outer loop being nearer the outer edge of the band). Pull the outer loop through the inner loop and pull up to tighten.
See Diagram 7.
This forms a pretty knot and *no sewing* is necessary. Sew a toggle or button onto the left front band for each loop.

Next time I shall be answering more of your questions - happy knitting until then,
Pat
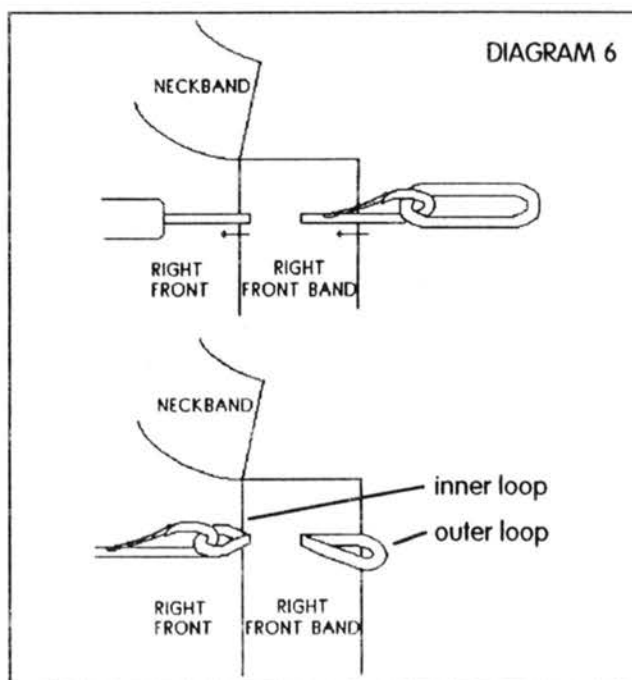
CANADA

Hello Passap Enthusiasts everywhere, from Joan Frost & Ella Tanner of Joella Knitworks, situated on the far west coast of Canada.

Spring is around the corner, and we have been getting quite excited about the knitting prospects. Most people seem to knit mainly for Winter, but Joan and Ella, ever contrary, get enthusiastic about Spring. Possibly this is because on the west coast, Winter is usually a very short affair, and our Spring is a long drawn-out, glorious event, (which sometimes does not culminate in a summer, but leaps right into autumn again!).

Joan has already knitted her first fair-isle cotton sweater. It is a variation of the old "stars" punchcard, number 22, and the ribbon pattern number 1241 from the E6000 memory, which she smoothed out a little for a more gentle twist in and out of the stars. Thanks to Creation 6, this was an easy proposition. Joan outlined some of the stars with cords, to give more dimension to the flat double bed knitting. However, Joan's choices of colours, a warm beige for the background, peach for the stars, and rust for the ribbons, made buying buttons an impossibility! (Can you tell that Joan is an "Autumn"? Ella is a "Winter", and never has these problems). Fortunately, Mary Pona, a member of the Vancouver Passap Club, volunteered to present a Button Making Event to the Club at our last meeting. Mary came armed with many colours and brands of "polymer clay", which are available in craft stores throughout the world. (Probably one of the most frequently found is named "Fimo").

We had all been told to bring a garment for which we had difficulty finding buttons. Joan's "Stars and Ribbons" sweater magically appeared on the table, along with many other lovely, (and unbuttoned) garments. The fun began under Mary's guidance, we kneaded, sculpted and added pinches of colour to get just the perfect match. By paying attention to the colour wheel and Mary's directions, we were all able to match those difficult colours. The only unsuccessful attempt was for navy buttons - this is the most difficult colour to mix - and it is best to try to buy navy polymer clay and adjust to darker or lighter from there. The Club heartily enjoyed their meeting, and want to do an "advanced techniques" polymer clay night later in the year. This is a fun thing to do at a club. Although it is not strictly knitting, buttons can make or break a garment.

Mary Pona is a valuable member of our club. With a degree in Interior design, she is our last word on colour. Mary has written an interesting article on "Mixing Colour With Light", for use with Creation 6. Because the colours on computer screens don't mix in the same way as paint colours, Mary has jotted down how she uses only the first palette on Creation 6, and has managed to match every colour on the Forsell 4 ply yarn shade card. By working in the first palette, your colours are always right there in front of you. If knitters are interested in a copy of this article, please write to us at Joella Knitworks, 3567 West 26 Avenue, Vancouver, B.C. Canada V6S 1N8, and send $1 US (for mailing to the US only), $1:50 Canadian (for mailing in Canada), or £1:50 (for airmail to the UK). Other countries, send whatever the airmail postage to Canada would be. The article is FREE!

Winter is the time when clubs are most active. We find it difficult to strike a balance between the beginning knitters and the very experienced knitters in our club. Sylvia Schurch of the Langley Passap Club, (also on the Lower Mainland of B.C.), has begun an interesting project for the Duo80 and E6000 club. Each member is knitting up several samples of trims, which will be mounted in a book. What a great project! It would save many hours of looking through mounds of magazines for that trim you are sure you saw in one of the old issues, plus it is a good learning experience for the new knitters.

Interested knitters please note that this club meets on the first Monday morning of the month. Sylvia's E6000 Passap Club meets on the third Monday morning of the month. Currently, their major project is for each knitter to take six or seven knitting techniques, make swatches using them and underneath, write exactly what the machine is doing as it knits this. Very instructive, since we find many novice E6000 knitters don't fully understand what the machine is doing until they tackle a project like this. After the E6000 meeting, Creation 6 owners stay behind with their lunch and are helping each other learn the programme a little better.

The Langley clubs have also explored Brazilian embroidery on knits.

If you are interested in joining one of these clubs, or are just passing through the Vancouver area, we would be delighted to have you join us! Call Sylvia Schurch at (604) 534-4990, or Joan Frost on (604) 736-7112.

CALLING

Single Bed Hem Exercises with Ella Tanner

All stitch sizes given are for a 3 ply yarn. You may need to adjust to the yarn you are using.

Exercise 1

Cast on over 40 needles with waste yarn. Change to main yarn and knit 10 rows at stitch size 5.5 Increase stitch size one full number higher than main stitch size, (6.5). Knit just one row - this is the turning row. Change back to the main stitch size, (5.5), and knit ten rows. Mark row by threading contrast yarn through. Continue knitting to row count 60. Cast off, or remove on waste yarn. Block sample and turn up hem catching stitch by stitch. Remove waste yarn.

Exercise 2

Cast on in 1X1 needle set up. Knit first row only on N/N. Change lock to GX/N, stitch size 4.5, knit eight rows. Put empty needles into work. Increase stitch size to 5.5 and knit ten rows. transfer back bed stitches to front bed. Increase stitch size to one full number higher than main stitch size. Knit one row. This is the joining row. Reduce stitch size to main, (5.5) and continue to knit to row count 40. Cast off or remove on waste yarn.

Exercise 3

Cast on every needle rib at stitch size 1.5. Knit 1 row N/N. With locks GX/N stitch size 4.75 knit ten rows. With stitch size 6.5 knit one row. This is the turning row. Change stitch size to 5.5 and knit twelve rows. Transfer back bed stitches to the front bed. Increase stitch size by one full number, knit one row, (joining row). Return to stitch size 5.5 and knit to row count 40. cast off or remove on waste yarn.

Exercise 4

Cast on - 1 row N/N every needle front and back bed at stitch size 2.5 Knit ten rows locks CX/CX stitch size 4.75 and the back lock and 5.25 on the front lock. Transfer back bed stitches to the front, increase the stitch size to 6.5 fore the joining row. reduce stitch size to 5.5 locks GX/N and continue knitting to row count 40. remove on waste yarn, or cast off.

Exercise 5

Make two samples.
Cast on for 1X1 rib.
First sample - transfer back bed stitches to front bed after finishing cast on.
Second sample - knit two to four rows after cast on before transferring to stocking stitch.

Happy Motoring!

In this issue we have some really great news - the arrival of the new motor drives.

After a period of intense research, development and thorough testing, Madag, the makers of Passap and Pfaff machines, are proud to introduce the brand new **ELECTRA 4 MOTOR DRIVE SYSTEM.** This new range of motor drives was planned and designed to replace all existing motor drives.

The main theme throughout the development of the Electra 4 system was high reliability. This was achieved by combining a simple yet ingenious construction and market requirements with high quality construction, and continuous, down to earth endurance tests, which included tests with more than five million knitted rows. This assures that the final product measures up to the requirements of ever more demanding markets, with both customers who use their machines for professional production, and those who are hobby knitters, who have equally professional expectations with regard to the sturdiness and reliability of their equipment.

We can confidently say that the Electra 4 range of motor drives is a more than worthy successor to the 3000 and M75 series. A total of five motor drives, 3000A, 3001A, 3002A, M75B, M75B-II, will be replaced by just three of the Electra 4 range - Electra 4000, Electra 4080, Electra 4600. This gives us a family of intelligent motor drives that are far superior to their predecessors.

The Electra 4000

The Electra 4000 represents the bottom line member of the E4 family of motor drives. It is ideally suited to those who simply want a very reliable, efficient and quiet basic motor drive, without the comfort and features of the Electra 4080 or the Electra 4600. The Electra 4000 can be upgraded at any time to either an Electra 4600 or an Electra 4080 by using the appropriate UK conversion kit.

The following features apply to all three Electra 4000 motor drives.

- Massive aluminium guide rails for high stability against torsion. Very smooth and stable in use.

- All bearings are self-lubricating and hermetically sealed. No lubrication or service are needed to these. Problems due to dust and dirt cannot occur.

- The main gear chosen for the Electra 4 series is a high reliance planetary gear.

- The motor is fixed to a massive steel groundplate.

- Mechanical switches are replaced by very reliable magnetic reed contacts.

- No mechanical relays are used.

- The fuse is accessible to the service engineer from the outside, without opening the case.

There are other features for service engineers that make many adjustments faster and quicker than in the past with previous models of motors.

- Built for reliable, long lasting service. Suitable for commercial use in knitting industries.

- All operate smoothly and quietly. Very low noise emission.

- All functions can be selected and controlled with one central control panel. The easily accessible control panel is user-friendly and increases efficiency.

- Wrong manipulations indicated by flashing warning lights. Increase in operational safety controls avoids damage to machine and motor drive, as well as yarn wastage and knitting being dropped from the needles.

- The motor drives change direction smoothly, which protects the knitting machine and motor drive, thus increases the lifespan of your equipment.

The Electra 4600

The Electra 4600 was designed specifically for the Electronic 6000 computer knitting machine. The Electra 4600 connects directly to the com-

puter of the Electronic 6000 and is capably of receiving a variety of commands from it and to execute most of them automatically.

In addition to the features of the Electra 4000, there are a number of extra features incorporated in the Electra 4600.

- Fully automatic colour changes can be directly controlled by the programmed pattern in the Electronic 6000. Only the initial setting of the Color 600 or Autocolor 600 eyelets is done manually. This means that patterns with odd numbers of colour change sequences can be knitted fully automatically.

- Fully automatic stops can be knitted and directly controlled by the pattern or shape chosen in the Electronic 6000. There is no need any more to count the knitted rows in order to know when a stop is due. When knitting with a Form Programme the machine will automatically stop when an increase or decrease operation is due.

- In addition to the automatic mode described above, it is still possible to switch to manual mode. When working in manual mode, colour changes and stops can be carried out independently from any Electronic 6000 commands. This allows for example, the knitting of stripes with a single coloured technique fully automatically, or to stop at the end of any knitted fabric even when not working with the Form Programme.

- Automatic yarn-break control. Means that the knitting cannot be dropped accidentally if your yarn breaks, or runs out.

- Automatic control of eyelet holders when using the Autocolor 600. No more errors in case of two simultaneously activated eyelet holders.

- Automatic motor stop in case of errors shown on the Electronic 6000 display. (e.g. Error 200). No more waste of time and yarn when the buzzer is not heard and knitting has been continued after the error message.

- Foot pedal (optional). Hands are free to handle the lock settings.

The Electra 4080

The Electra 4080 was designed specially for use with the Duomatic 80 and Duomatic S/SD machine. With it's intelligent programming console, the Electra 4080 opens the door to a realm of fascinating knitting possibilities. By using these possibilities a wide range of patterns, from easy to intricate, can be knitted practically automatically.

In addition to the features of the Electra 4000 there are a number of extra features incorporated in the Electra 4080.

- Any number of stops in odd and even sequences can be freely programmed. In cases of a pattern requiring different lock settings after a number of rows, the Electra 4080 will automatically stop each time the lock setting needs to be changed. When knitting shaped fabric, the Electra 4080 can be programmed so that it stops wherever increasing or decreasing needs to be carried out.

- Any number of colour changes in odd and even sequences can be freely programmed. This feature not only allows you to knit regular stripes in any height, but also an almost unlimited number of irregular stripes.

- Combinations of any number of stops and colour changes as explained above can be freely combined. For semi-automatic patterns with odd colour change sequences such as raised fairisle, (pin-

tuck/bubble/blister jacquard), the Electra 4080 can automatically change colour where needed and at the same time stop when the lock setting must be changed.

- Foot pedal, (optional). Hands are free for handling the lock settings.

- Up to thirty independent groups, each containing any number of odd and even stops or colour changes can be combined in one single pattern. For example 20 rows of single colour knitting for the rib, followed by 60 rows of two colour jacquard, then 20 rows of four colour jacquard, and in between lots of irregular stripes in various colours! All this can be programmed in advance, plus there is even the possibility to combine this all with automatic pre-programmed stops to halt the motor for changes to the lock setting.

- Automatic yarn-break control. The knitting cannot be dropped accidentally if your yarn breaks or runs out.

- Automatic control of eyelet holders when using the Autocolor 80. No more errors in case of two eyelets simultaneously activated.

All Motors

All motors have an automatic cut-out should the motor overheat, or if the knitting is jammed.

All actions controlled from a neat console which attaches to the front bed below the colour changer.

All motors require the machine to have a four colour changer or Autocolor, and the 4600 requires the console to contain series 3 or series 4 microchips. (Machines supplied after September 1993, or with a serial number above 7,000,000, or if the console has been upgraded to accept Creation 6. If in doubt consult your dealer).
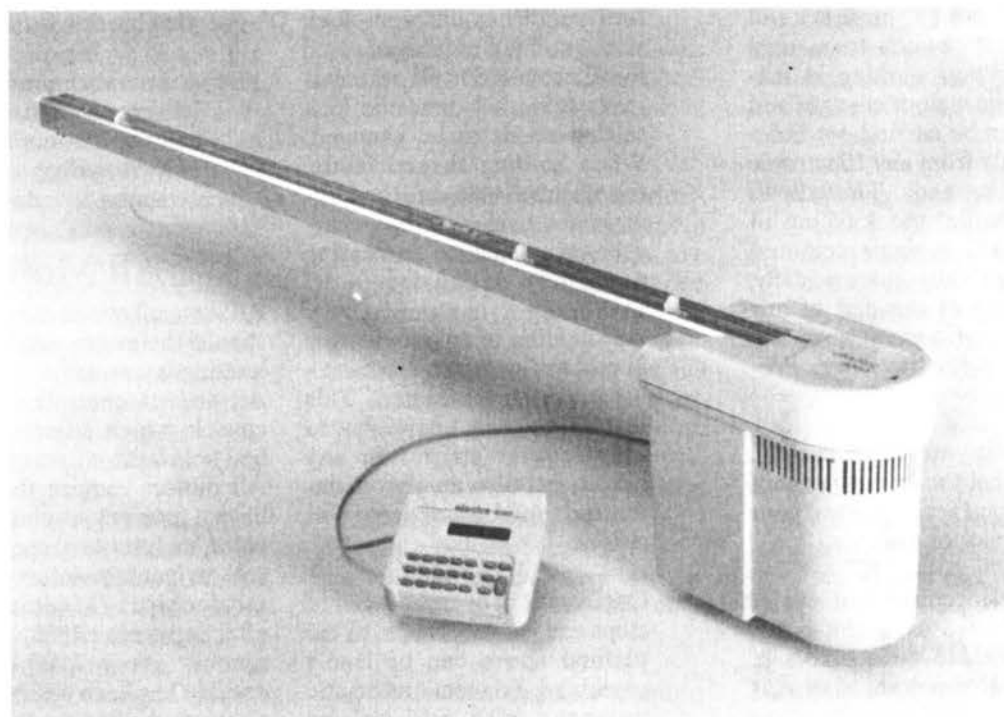
All motors fit all stands, though you may require an adapter kit for older stands. Your dealer will know.

For prices consult your nearest dealer, as we cannot quote all prices for all countries here.
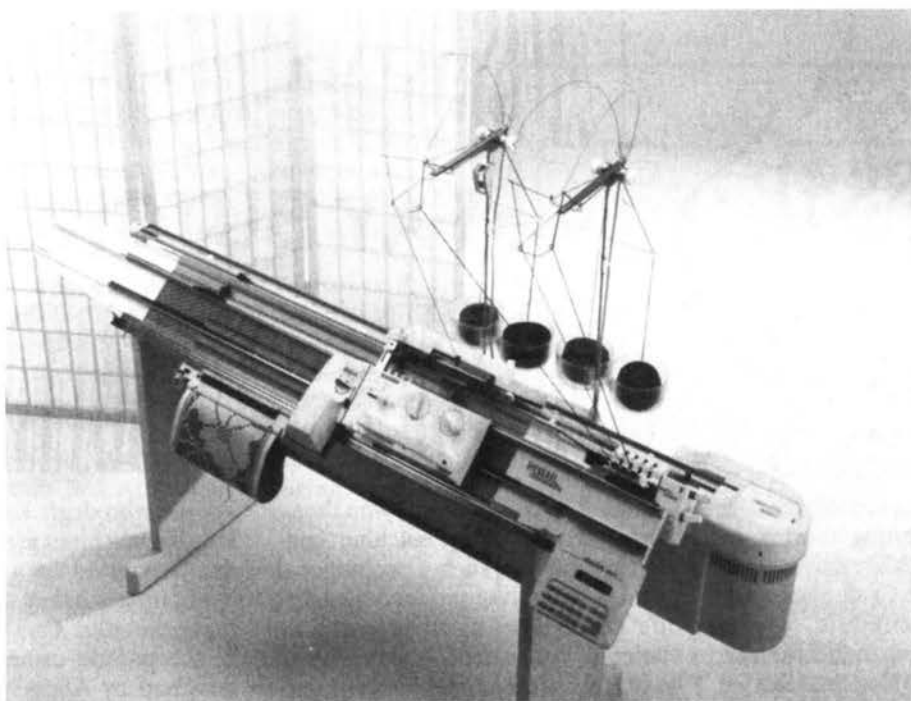
So motor on down and see the latest for your machine!

Electra 4600

Electra 4080

Electra 4080 on a Duomatic 80 Machine

AUSSIES - "DOWN UNDER"

FAY BUTCHER

Our Aussie Summer is disappearing and the days are getting shorter, so our minds automatically turn to the cooler weather. The Craft Shows are beginning their schedule, where people flock, pursuing their favourite crafts and hobbies. Not the least of these in Machine Knitting, where we have a golden opportunity to show off our latest Passap machine.....

It does seem that every person to whom you speak has had a knitting machine at one time or another. Unfortunately, most of them with disaster stories of not being able to use the "darned thing". However, how fortunate we are today to be able to offer our customers every service and facility in all aspects of learning, using and being creative on the Passap. What peace of mind for the customers to know that they will be well looked after to learn all about their E6000.

Melbourne Stitches & Crafts

I have just returned form the Stitches & Crafts Show in Melbourne, Victoria, where we staged our first ever Fashion Parade of Knitted Fashion Garments for the people of Melbourne. There were four parades over the four days, with a change of models each day, who wore a variety of suits, dresses, three- piece outfits and after-five wear, plus some fun gear.

There were over thirty garments to parade each day, plus the garments provided by the generosity of some of the Melbourne knitters. We brought in models from Interstate, who themselves, are primarily machine knitters, but who do such a professional job of both knitting and modeling that one could hardly make a better choice of orchestrating a parade of beautiful, professional looking garments.

Some of our models were local machine knitters who knit very well and who enjoyed being pressed into service at short notice. They also brought a range of their own work to wear, which they did very well. Already they are planning what they are going to do next year.

The parade itself carried a "message" to each and every person who saw the collections. |People were able to relate to the different models in every age group, whether they be young, old, tall or short and covering every conceivable figure size. We know this worked extremely well, because we had a fantastic feedback from so many of the people who saw the parades and told us so. The main comment we heard was,
"It was so nice to see "normal" people parading their own garments rather than a whole lot of young people only showing us some impractical, outlandish creations and about a size 8 or so......."

At these types of shows we normally do demonstrations "on demand" all day, rather than stage workshops separately. Usually, when a machine is working, it brings people around, because everyone loves activity on a stand.

People who don't know much about knitting machines are amazed at what can be knitted on a machine. Their eye lit up when they saw whole outfits being paraded. One of the highlights of the parade came from an outfit designed by Alicia Niles, (Canada). Our youngest model wore the tights, jumper, three-quarter coat and hat, all decorated with machine knitted flowers on the coat and hat. She really did look sensational!

One of the benefits we have in Australia, where the Stitches & Crafts Shows are held, is the fact that under one roof, if it has anything to do with "craft", you can see it there. Looking for embellishments on knitwear is so easy, because everything is there. Be it painting on knitwear, various embroidery methods, appliqué, beading, freehand sewing on the sewing machine, to name but a few - what a great venue to capture Creativity!

Future Shows

1994 looks like shaping into an interesting year. As the new Importers of Passap into Australia and New Zealand, we have decided to support the three main Stitches and Crafts Shows in Melbourne, Brisbane and Sydney this year, to bring Passap to the attention of those people who would dearly love to own a knitting machine.

April 9th & 10th are the dates for the Seminar dates for the Machine Knitters of Victoria, Inc. Passap will be there in full swing with many interesting lectures on Passap topics already in the programme.

At the end of June the New Zealand Festival is on in Hamilton, which is in the North Island. I hope to attend to reassure the New Zealand Passap owners that we will do our best to cater to all their needs, and offer any support to the dealers there that they feel they may need. I am quite looking forward to saying hello to the many people whom I know live in the Land-of-the-Long-White-Cloud and to make new friends too.

Hot on the heels of the New Zealand Festival, is our own 3rd Australian Passap University, 30-31 July 1994. This year it will be held in the Albury-Wodonga area, at the Carlton Hotel in Albury. We have had very good early responses to this event, so I am sure it will go well.

We have just received our first shipment of the new 32Kb console E600 machines. How nice it is to work with this new machine. We are also now able to offer the new Series 4000 motors. Would you believe that Madag knitted over five million rows before releasing this new product. (Just imagine 5,000,000 rows of knitting - wouldn't I like to own that swatch!)

They say it is a technicians dream because of it's easy service and design, which should give many hours of trouble free motoring. For more information on these motors, see pages 16 to 19 in this issue for the information provided by Madag.

Well, happy motoring until next time...

Stitch Patterns Without Pushers

One of the features of the Duomatic 80 machines is it's ability to produce patterned fabric without the aid of either the deco and cards, or even the pushers.

Perhaps this can be said of other knitting machines, but it is a fact that none can do it more easily, because the Duomatic uses just one dial and one lever to control patterning needles and they are the same on both beds.

Sample 1

One of the very simplest patterns to produce is that shown in sample 1. This is a basic double bed tuck pattern. We need to remember that when tucking, the needles will retain an additional loop of yarn as well as the original stitch, for every row knitted until told to stop tucking. Normally, pushers and a pattern card with the Deco are used with patterning to tell needles when to tuck and when to knit. Without this, we are going to have to set the locks to tuck and reset to knit in some sort of sequence, because if we tried to tuck continuously on needles all that would happen is that we would end up with an almighty jam. Put into Duomatic language, we need to set the locks to AX for the tuck rows, and N for the knit rows. Always remember that N means Normal knitting.

The pattern sample 1 is knitted using alternate needles on both beds in just the same set up as for a 1X1 rib. The pattern is made by knitting two rows with both the locks set to N, then setting the front lock only to AX and knitting two rows. These four rows

repeated throughout form the pattern.

When pattern writing, to write this out fully every time would take up an enormous amount of space. So it is abbreviated in Passap language to

Notice that the needle setting is shown, along with the lock setting and the number of rows to knit in what sequences to form the patter. This type of pattern notation, or "Passap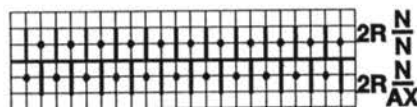 Shorthand", was evolved many years ago and has changed remarkably little over the years, if at all. It is still possible to knit stitch patterns from the very early Model Books with no difficulty whatsoever, if you are lucky enough to have them.

As in all Passap patterns a line on the diagram means a needle in working position and a dot represents a needle out of working position.

These simple instructions, once translated tell us exactly how to knit the pattern. In this short article we will be giving you the written instructions for all the samples, as well as the Passap Shorthand and diagrams. This way, those of you who are new knitters will be able to follow more easily and to begin to learn the pattern notation. Those of you who are not beginners may well think that this is really all too basic for you and feel that

the article does not apply to knitters with a little more experience. This is not so. Many, many patterns can be made without either the use of cards or pushers. Indeed. many years ago before these accessories existed, the type of patterning we are discussing here was virtually all there was, without the laborious hand selection of needles. many of these patterns are so beautiful that it would be a shame if they were lost and forgotten forever. So take some time to learn a few more basics. If at any time you are without your patterning due to damage to the Deco, you can still knit, providing you know the basics of simple patterning and will not be limited to just ribbing, Fisherman's rib or stocking stitch.

Many of the non-pusher patterns are based on tuck or Fisherman's rib. This is because AX and EX settings will automatically knit a pattern type without your having to do anything. In other words, the cams inside the locks make the patterns as long as the lever is set to X. With a little careful planning as to the row sequence and lock setting sequence, many an otherwise plain piece of fabric can be transformed into something special featuring quite complex patterns.

Sample 2

Not all the pattern possibilities are tuck based however. Look at sample 2. This is a patterned stocking stitch fabric with an overall checkerboard effect. How was this obtained?

It is fairly easy to see that the vertical columns of pattern are made by leav-

ing one needle out of work at regular intervals. This leaves a "ladder" through the fabric and can be quite decorative on it's own with no other patterning made. But what about the horizontal "ladders"? These cannot be made by leaving needles out of work. One possibility is to knit one row on a much larger stitch size, but this would not be a realistic option, as too high a stitch size can cause almost as much trouble as too tight a stitch size. So to make this pattern, we will utilize the fact that the Duomatic is a true double bed knitting machine, by knitting the main fabric on the back bed and, at specified intervals knit one only row using both beds. This will make the front bed needles collect single loops. It is a simple matter then to disconnect the locks and take it across the needles to release the loops on the front bed. This will have the effect of making the stitches on the back bed twice as large as normal. Exactly what we are looking for.

We could do this by knitting say twelve rows with the back lock on N and the front lock on GX. Then knit two rows with both locks on N, but this would give is too much yarn in the front bed needles. Better to set the front lock to CX for two rows. It will then knit on both beds when the locks are passed from right to left, but on the back bed only when knitting from left to right, taking advantage of the CX circular setting. Now disconnect the front lock and pass it across from right to left and back again. The loops are released from the front bed needles. Set the locks back to back N and front GX. When this type of knitting is combined with the needle set up where certain needles are left out of work, the checkerboard effect is created. To put all this into Passap Shorthand it looks like this

This is an interesting pattern in many ways and is particularly useful for baby and children's wear.

Sample 3 & 4

Another tuck type pattern is shown in sample 3. This is an example of a pattern that may have either side used as the "right" side. Sample 4 shows the reverse of sample 3 and appears to be an entirely different pattern. This pattern consists of two rows of knit followed by six rows of tucking. The sequence is then repeated. Remember that European made machines are capable of holding more tucks in the hook of a needle than other machines, so this pattern is easy to knit. The needles set up used here is shown below, but there are many variations of this, each making a slightly different pattern. So do experiment. The set up and shorthand instructions look like this

6R $\frac{AX}{N}$
2R $\frac{N}{N}$
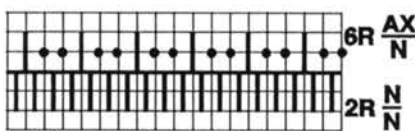
Sample 3 & 4

Sample 5

You may also knit simple two colour patterns without the aid of pushers or Deco and Sample 5 is an example of this. In effect, it is a two colour full Fisherman's rib, with a contrast colour showing through the vertical columns of stitches. (These vertical columns of stitches by the way are "offi-

cially" called "wales". The horizontal rows are "officially" called "courses", so we have all been wrong for years calling them rows!). One colour is predominant on one side of the fabric and the contrast colour predominant on the other. This is a truly reversible fabric.

For thin yarns, it is possible to knit this on every needle on both beds. But for yarns of a three ply thickness, (Bramwell Duomagic for instance), and upwards, it is best done on alternate needles just as for a 1X1 rib. Written out fully the instructions would be:-
With alternate needles in working position on both beds knit as follows,
Two rows with the back lock set to N and the front lock set to EX using colour 1. Change to colour 2. Reset locks to back EX and front to N. Knit two rows. Repeat these four rows throughout.
How much simpler it is when set out in Passap Shorthand.

2R $\frac{AX}{N}$ Col 1
2R $\frac{N}{AX}$ Col 2
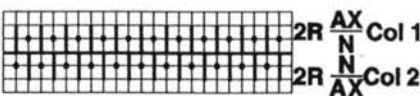
Sample 5

Sample 6

Even lacy openwork patterns are possible without pushers. They are rather basic, but nonetheless attractive. Sample 7 shown an openwork pattern. This is knitted in the following way, using a special needle setup. Two needles in work and four out of work across both beds and obeying the needle rule of first stitch left on the front bed and last stitch right on the back bed. You will also be using the racking handle to create this pattern. The written instructions are:-
Set both locks to EX. Knit two rows and rack one place to the left. Knit two rows and rack one place to the right. Repeat these four rows throughout to create the pattern. Written out in diagram and Passap Shorthand form this is shown on the next page

10R $\frac{N}{GX}$
2R $\frac{N}{CX}$
2R CX

Sample 2

Sample 6

$$2R \frac{EX}{EX} 1 \circlearrowleft$$

$$2R \frac{EX}{EX} 1 \circlearrowright$$

especially those prior to number 27, if you have them, or have access to them. The older Model Books are now unavailable, but there may be someone in your club who has some. Another good source of this type of patterns are old patterns produced for double bed machines of the 1950's and 1960's. These patterns frequently turn up in jumble sales, junk shops and car boot sales etc.

Patterning devices have taught us to be lazy and to depend on technology to produce a pattern. The Duomatic is one of the few knitting machines available that is still capable of reproducing some of these very old patterns, some of which go right back to the earliest knitting machines of the 1700's! So be adventurous, experiment and have fun. Duomatic knitting is still alive and very much kicking, even though we may be living in an electronic age. After all the Duo can keep on knitting through a power cut and with no loss of patterning. The technology may go back a long way, but the machine is bang up to date!
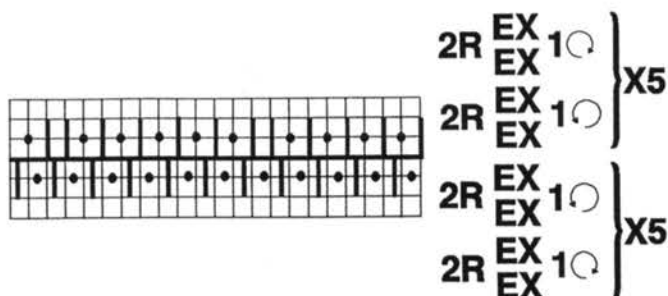
Sample 7

In the last sample we used racking to introduce more pattern. In this next sample, number 6, we are going to use racking again, but even more so. Racking is one of the simplest ways of introducing patterning and there have been many thousands of racking patterns worked out over the years. Written out in full the pattern instructions are:-

Cast on over needles shown on both beds. Set both locks to EX. Locks at the right. *Knit two rows, rack one place to the right. Knit two rows, rack one place to the left* Repeat from * to * five times in all. **Knit two rows, rack one place to the left. Knit two rows and rack one place to the right** Repeat from ** to ** five times. Repeat both sequences continuously throughout. The needle set up and Passap Shorthand instructions look like this, which is much simpler to follow.

The result is a fascinating "wriggly" squared pattern as you can see. And nothing like what you may expect from this simple needle set up, or by simply using EX and racking. But this goes to show you just how versatile the machine can be!

Try the patterns shown here. They are only a very few of the most basic of patterns. You will find many more in the Duomatic Stitch Pattern Books, as well as the older Model Books,

$$2R \frac{EX}{EX} 1 \circlearrowleft$$
$$2R \frac{EX}{EX} 1 \circlearrowright$$
$$\Bigg\} X5$$

$$2R \frac{EX}{EX} 1 \circlearrowright$$
$$2R \frac{EX}{EX} 1 \circlearrowleft$$
$$\Bigg\} X5$$
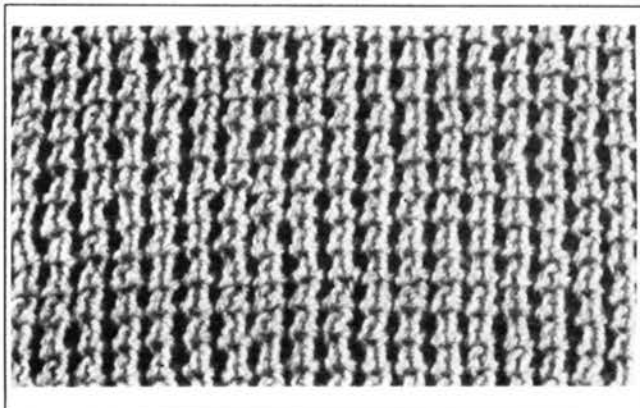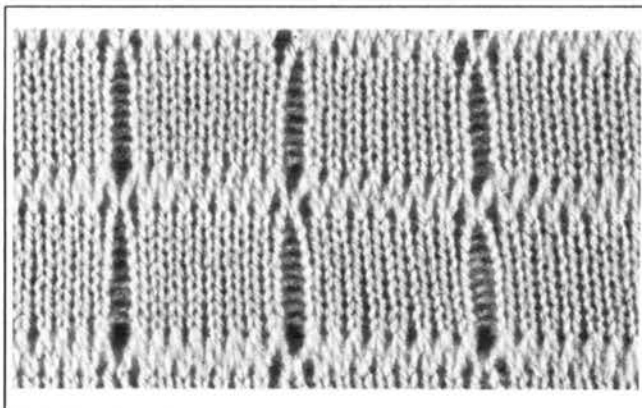
Sample 7
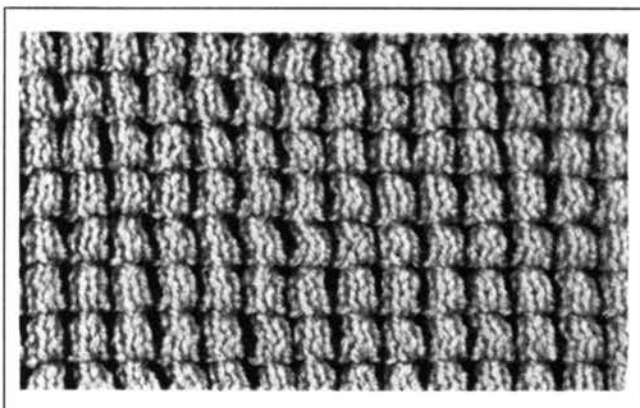
Sample 1

Sample 2

Sample 3

Sample 4

Sample 5
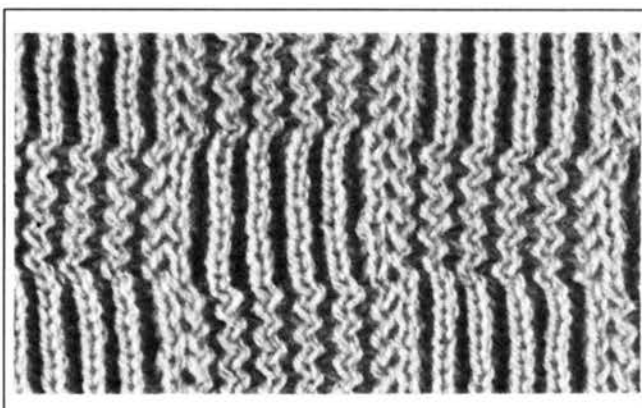
Sample 6

Sample 7

As I write this in mid-February, the temperature here in sunny North Carolina USA, is nearly 70 degrees and the crocus are popping up between the budding trees, despite the recent cold temperatures and freezing rains. It seems that each year when life all around is greening and renewing itself, we humans become infected with that insidious disease, Spring Fever. It is an especially good time to knit, particularly as the alternatives are raking lawns or painting winter-worn sashes. But the, of course, it's also time to clean and apply fresh oil to all those knitting machines....... hmmmmmm, maybe I could rake, just the front.

While the airports is the United States northeast were frozen and shut down, the Passap USA education department staff were basking in the rain in semi-sunny California. This year, space was reserved at the Hyatt Regency Hotel in San Francisco, the site of the 1994 Passap University. The Annual Passap Consultant Workshop is the only time the consultants can get together and review new products and brainstorm for the coming months. If only you could have been the proverbial fly on the wall, you could have honed your technical skills, found out what the latest upgrade is for the POEM embroidery machine, discovered the latest consultant projects, overheard University plans, and of course - listened to the latest on Form 6. Ah-ha! I knew something I mentioned had to get your attention.

Form 6 is the new companion programme for Creation 6. Ms Schnetzer from Madag, The makers of our machines, in Switzerland, has given us permission to share some of it's features. Form 6 is a shaping software programme that is independent of Creation 6, bu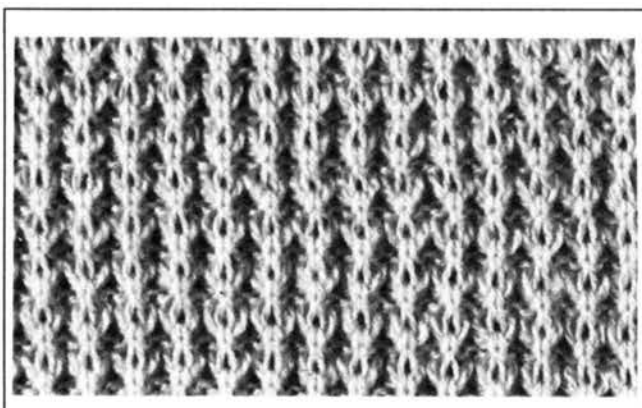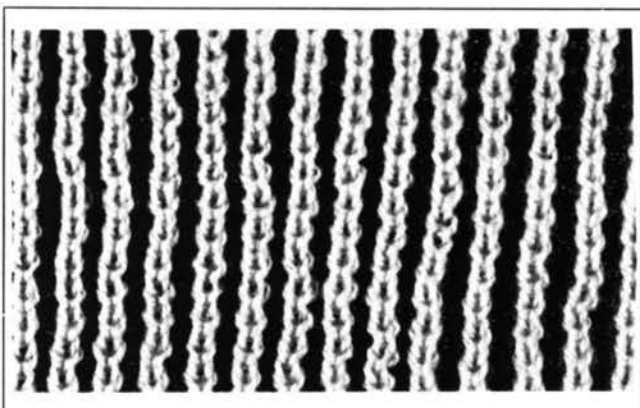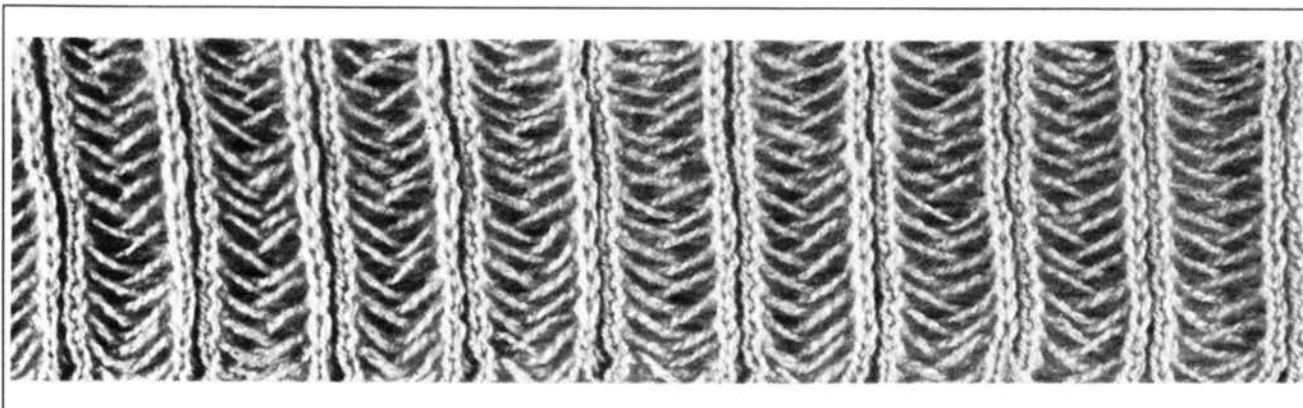t works in conjunction with it. It allows us to either use a Form Programme within the programme, or draw our own. (if we really want to be ready when it becomes available, we can start storing shapes in Creation 6 now, as ME files, then use them in the Form 6 programme). Form 6 gives the option of working with one pixel

from the USA with MONA EARLY

equaling either a half, one, or two centimetres. Since when one pixel equals a half centimetres is used, the maximum knitting width is eighty-nine centimetres, it is projected to be the most commonly used equivalent. A form can have as many as ten horizontal lines within each knit piece, each compartment filled with a different stitch pattern. You could begin with a 2X2 rib, then progress through any of the other nine stitch patterns with similar test square widths. Once a shape looks good, it can be saved and converted to a diagram with stitch-by-stitch and row-by-row shaping. If you would like to make changes to the shaping directions, you can edit stitch-by-stitch and row-by-row until the knitting has a precise custom fit. The Form 6 editing process uses the same editing tools that are in Creation 6. You can edit the form so much that you can create a V-neck from a crew neck, or a jacket from a pullover, or a raglan from a set-in sleeve. Sounds like a great programme, I have already put in my order for one.

The Form 6 programme is scheduled for launch in the USA during the 1994 Passap University. We would love to see you there. It is May 27, 28 and 29 1994 at the Hyatt Regency Hotel in San Francisco Airport, California. For a brochure call Sally Hall in the US on (616) 696-2604. Here is a preview of some of the scheduled activities. There are some two hundred and sixty-six courses, including Form 6, taught by thirty-eight instructors. Subjects range from the Vario to the E6000 and the waxing device to the motor. Theory classes cover inspiration, design, shape, stitch structure, colour, business communication, and more. An optional double-decker bus tour of Davies Symphony Hall, Civic Centre, City Hall, North Beach, Nob Hill, Twin Peaks, Chinatown and Ghiradelli Square is planned, with a stop at Fisherman's Wharf for dinner on your own. This Saturday night tour is only $10.00 per person. We also have the annual University Fashion Show, Saturday afternoon, following lunch. Hope to see you there!

GREETINGS FROM SOUTH AFRICA

with

Jean Boshoff

As I write this, we are again enjoying what promises to be a hot day, but luckily the summer has not been as hot here as usual and we have had lots of lovely rain. Having been watching "Sky Sunrise News", (a satellite channel in the UK), I know that you in Britain could do with seeing less of! Incidentally, we are two hours ahead of Britain, timewise, so I am not watching television at the crack of dawn!

Summertime is not a great time for knitting in this part of the world, although we most of us do carry on planning designs and colours ready for winter. There is nothing happening in the way of seminars and workshops. I have heard a whisper that something is being planned by the various knitting machine companies for later on in the year, but details at this time are not available.

In out little world here in the Western transvaal, our club is preparing for the Klerksdorp Show, which is being held much earlier this year for various reasons. It will be from February 26th to March 5th. (Over by the time you read this of course). As we did last year, we are taking two stands in the Craft Hall and of course those members of the club who are participating are very enthusiastic. During the course of the past year we have lost some members, and naturally gained others. It is indeed very difficult to please everybody, as all club organizers will know. Some people seem to fell that it is all "above them", which is a pity, because one of the aims of a club is surely to assist in developing skills. Others come to meeting after meeting, but do not give any input. Yet others expect to be spoonfed all the time. Yet others ring up prior to the meeting to find out "what's on" and then say, "Oh, I'm not interested in that", and miss the meeting. Definitely not the right attitude, but I guess people are the same the world over!

I sounds as though I am having a real grumble, but actually I'm not, I really enjoy the involvement!

I thought this time I would talk a little about what seems to be everyone's bugbear - steaming, but not the mechanics of, because that has been gone into by many more expert than I. I am going to talk about the various devices with which one can steam and my own preferences. I suppose anything that is meant for ironing and can produce steam is usable, but having tried all methods, I settled on one.

First of all, I tried the plastic steam iron. It is really recommended for travelers to remove the creases from their clothing. It does work with knitting, but tends to make the steaming job very laborious, owing to the small area which the steam covers. Also the lack of "ooomph" from the steam. There is lots of it, but it doesn't seem to have any penetrating power.

Next. I tried the conventional steam iron. It's alright, but runs out of water too quickly and therefore steam. Also no matter how good they are, they all tend to splatter.

Next I went to the steam press. The one I had had a tank which one filled with water and when the steam temperature was reached as indicated by a light, one pulled a handle and lo and behold, steam billowed up from the lower portion, thus pushing the steam right up through the fabric which was laid upon it. One could then pat with a pad, or lightly lower the lid of the press. This was very good in lots of ways, but I found that it was rather too time consuming, as one had to wait for each part to cool off a little before moving on to the next section, otherwise the shape would be lost. Another method which I have seen demonstrated and which I thought very ingenious, was also using an ironing press, but one without a steam tank. A towel was soaked with water, wrung out and then placed on the lower part of the press. The top part was set to hot and then lowered onto the wet towel, which then made clouds of steam. The lid was then raised and the knitted piece laid onto the steaming towel and patted into place.

The final method is one that I find fantastic and really works for me. I use the steam iron with a separate water tank, often marketed as Passap or Pfaff, although there are other names too. It gives lots of steam and the output of steam is adjustable. My steaming board is 122 centimetres long by 77 centimetres wide. On top of this is a layer of foam about 4 centimetres thick and this is covered with sheeting which I have marked into 2 centimetre squares. With this iron and my board, I have no steaming problems.

When I steam sideways knitted skirts, I have my own Heath Robinson method of suspending the skirt inside a plastic bag, and then I put the nozzle of my steam cleaning unit inside. This unit is really intended for steam cleaning upholstery and carpets, but I've hardly used it for that purpose. I'd rather knit than do housework!

Finally, last week I was attacked by that horrible back-bed pusher gremlin, when using BX with both arrow keys depressed, (they were not the only things depressed in my knitting room either!). Anyway, I was going quite mad with these things which

would suddenly all go flat halfway along the line. I changed clumps of them and then the fault would start again elsewhere. So I oiled them, then I cursed them, all to no avail. In desperation, I rang a friend in Johannesburg and this was her advice, which worked like a dream.

Remove all the back bed pushers and put them in a bowl of cleaning fluid. If you use anything other than the fluid recommended in the instruction manual, for example petrol, (gasoline), DOT NOT allow any of this onto the beds. Wipe the bed thoroughly to remove all surplus oil, (from when one was liberally dosing the back bed with oil to no avail). Then wipe each pusher and polish with a fluff-free cloth and replace into the channels. Problem solved!

By the way smokers, if you are using petrol for this cleaning, don't have a cigarette to calm your nerves whilst doing this job. You'll really blow your mind - and everything else!

It seems that if one pusher slips, then the pushers following will be dis-

placed. So instead of solving the problem with oil, one just compounds it and it really doesn't take long to remove all the pushers and clean them. It is also very good for one's health, because it allows the blood pressure to fall to it's normal limits after having been raised several points by the problem!

Tot Siens and goodbye. Happy knitting until our next chat about the this and that of knitting and whatever. Jean.

HELLO FROM NEW ZEALAND

DORIS PAICE

Hello Knitters,

First of all I would like to congratulate Fay and Ken Butcher on becoming the new importers of Passap machines into Australasia. We in New Zealand are indeed fortunate in having two such able people to take care of our needs. Although Australia is 1,200 miles away, they are still our nearest neighbours and in this day of modern technology, distance doesn't seem to matter so much.

To all those in the Northern Hemisphere, I expect you will be looking forward to some warmer weather. we in New Zealand and particularly Auckland, are experiencing our best summer for a number of years. The world weather patterns seem to be topsy-turvy, so it is nice to welcome back the type of summer we were used to. However, I wouldn't call it knitting weather, more beach weather - I'll knit that tomorrow type of day!

Yet another Christmas Day has come and gone and knitting was the last thing I was thinking about as I enjoyed a Champagne beach brunch. This is not what I am used to, as it was a first for me, but one that I can thoroughly recommend!

I have a few little hints for you, sent to me by my New Zealand Duet customers.

Tool Holder

Cut 4 inches or ten centimetres off from the pointed end of an empty cone. Thread the yarn mast through the centre hole and the cup formed holds tools well. This tip only works if you have the knitting machine with the rod type of masts, as used on the Duomatic 80. It will not work for the older Duomatic 5 colour changer mast, and would entail a lot of fiddly cutting of the cone to fit the E6000 yarn masts.

MAST
TOOLS
CONE
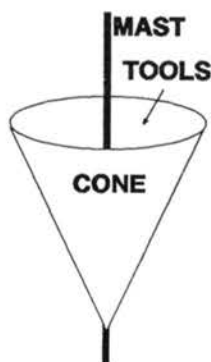
Cone Anchor

Use small plastic buckets to put on the floor when using large cones. It stops them falling over and rolling about.

Skirts on the E6000

Hint from Leni Turk, who says she did sideways knitted skirts with the Form Programme. Four rows on the back bed with CX for long-stitch hem. At the end of every panel you get two selection rows, so back lock must be set to GX. It is too easy to forget to reselect to CX. Leni now draws out the skirt panel on Creation 6 and Technique 171 and you only do your selection rows at the beginning and it is still automatic. You can use the

Form Programme with Test to find out your amount of stitches and write it down, then draw on the screen. It only takes a few minutes to draw.

Light Weights

From Joan Pearcey

Take a piece of this, stiff wire fourteen inches, thirty-six centimetres long. Sharpen one end and bend it into a small hook shape to hook into the knitting. Bend the opposite, lower, end into a larger, open loop to take two centimetre size builders washers. Add the number of washers required for the amount of weight. Has many uses, even for holding down yarn loops between beds.
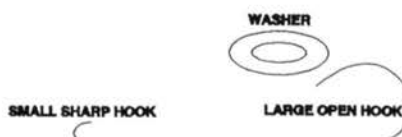
WASHER
SMALL SHARP HOOK
LARGE OPEN HOOK

THE KNIT CLINIC
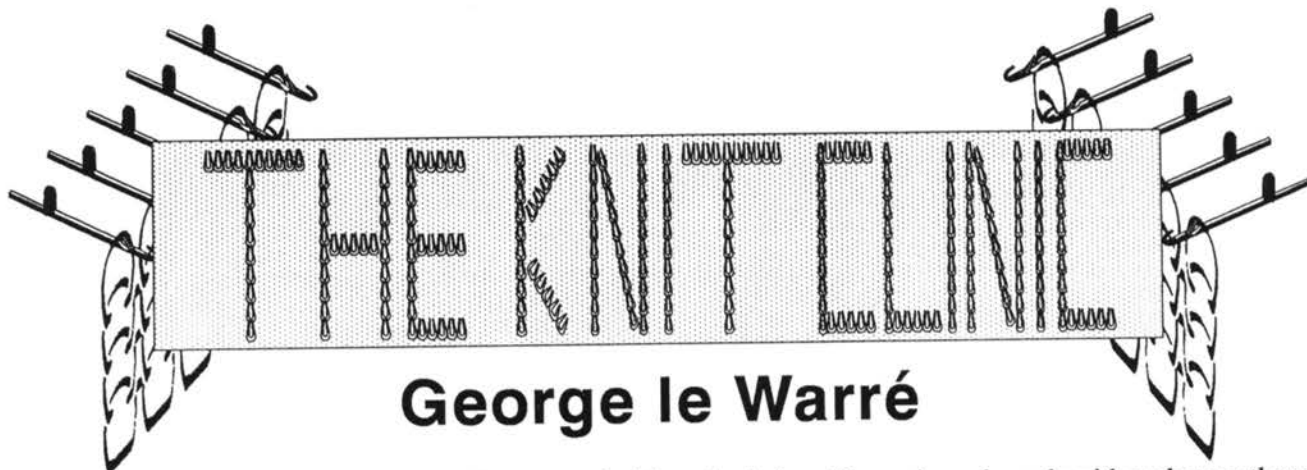
George le Warré

Last time we were looking at the basic construction of tuck stitches. To be able to understand fully the way that your machine is working, it is necessary to understand all the types of stitch construction, as all stitch patterns are made up of various stitch constructions. This time we shall be looking at slip stitch.

As a simple stitch formation, this is very much ignored and this has been the case for many decades. Knitters seem to have the idea that it is too simple in formation and perhaps does not give the amount of texture that tuck stitch can allow. None of this is true, but if this has not been demonstrated, then people will always pay slip stitch little attention. The fact is that it can be used to create a multitude of patterning types and can, in fact, be made to create fabric that is far more textured than any-thing created with tuck stitch as it's basis.

No-one is saying that slip is the answer to a maiden's prayer, but it is a very essential part of all our knitting. Many knitters perhaps do not realize that slip is the basis for all their fair-isle and double jacquard patterning, short rowing to make garment shaping and so on. Without the basic slip stitch technique, we should be very hard pressed to create colour patterns and a great deal of shaping.

So don't ignore poor old plain slip stitch techniques any more. Try them out. You may be surprised, not only at the possibilities, but that far less yarn is used for slip textures that is used for tuck textures.

So what is actually happening when the lock is set to slip, (BX on the Duomatic front lock and LX on the E6000 front lock. This type of patter-ning only works with pushers on these settings. A pusher in the upper position makes the stitch on that needle knit normally. A pusher in the lower position causes it's needle to neither knit, or collect a loop of yarn, as is the case in tuck patterning. The needle that "slips" does not move at all. So the yarn is passed in front of the needle and on to the next needle that will knit. The yarn is left as a "float" on this face of the work, the purl side of the knitting.

Pushers may obviously be pro-grammed to knit in pattern forma-tions by either the Deco on the Duo-matic, or the electronics of the E6000. For simple surface effect slip pat-terns, mostly the pushers are set to slip for two or four rows only and the needles actually making the slip pat-tern are often in groups of one, two or three needles side by side. This means that the floats forming the pat-

Sample 1
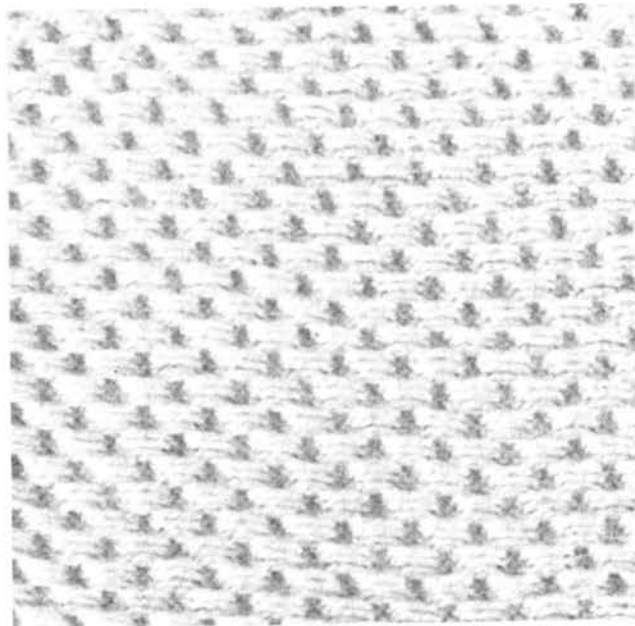
Sample 2
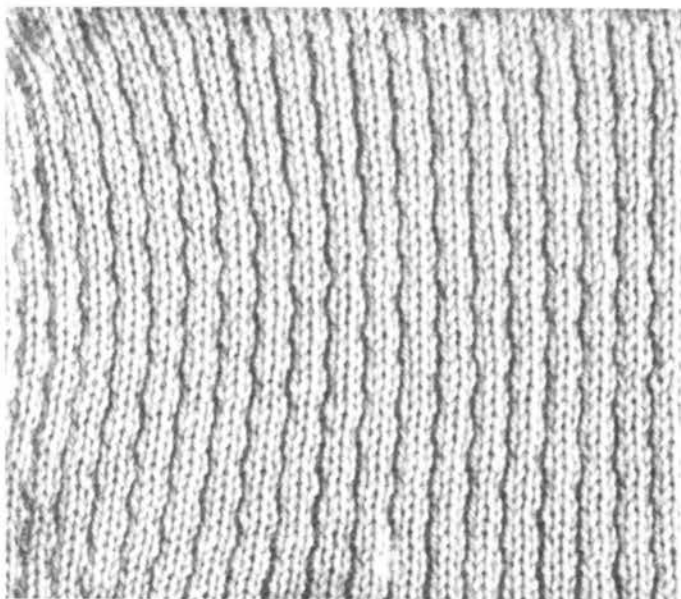
Sample 3
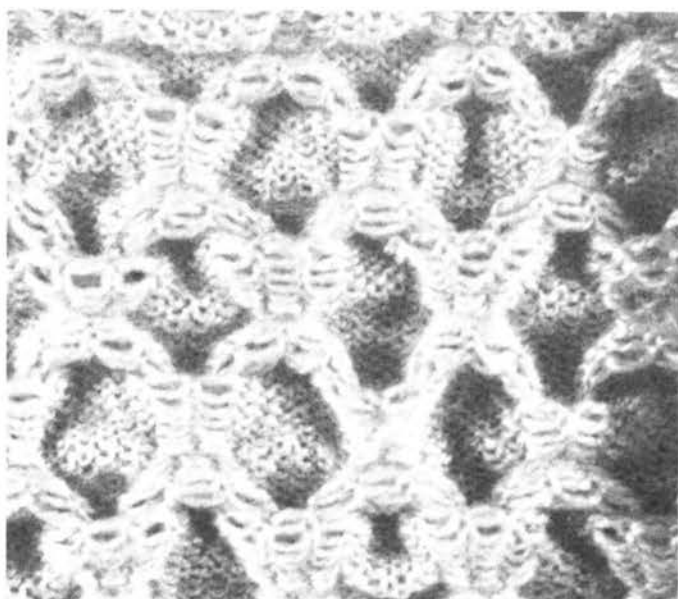
Sample 4

tern are relatively short, which makes them less likely to catch in fingernails or rings. Very interesting all-over patterning effect can be made in this way. See Sample 1.
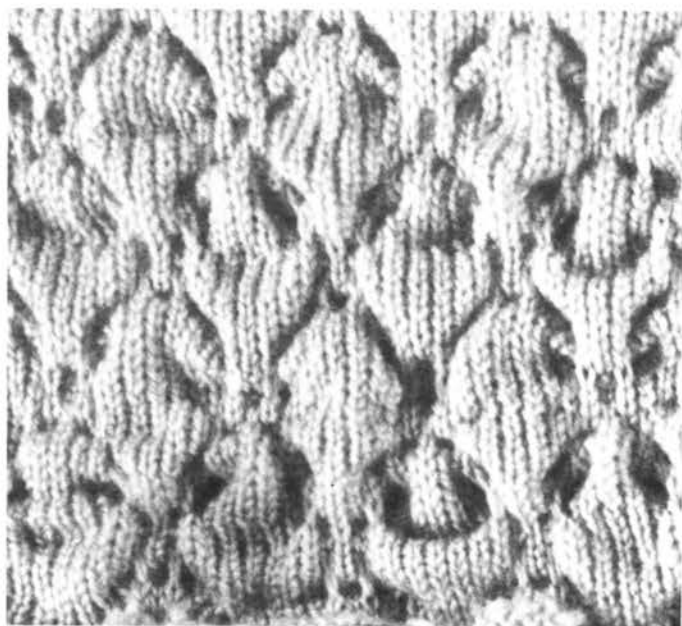
This sample shows one of the most basic and popular of all patterns. The floats are only two needles wide and two rows knitted between each movement of the pushers. In other words each pusher is in the lower position for two rows and the pushers on either side of it are in the upper position, making those needles knit. Knitters who have the E6000 with updated chips for Creation 6 must always go into ALTER and select COL REVERSE, from within DIRECTION to make these patterns knit correctly.

Sample 2 shows another basic float-faced slip pattern, but this time the patterning pushers are placed two side by side and there are four rows knitted between pusher changes. This makes a much more textured fabric. So the pushers are working two up and two down for four rows and then reversing to two down and
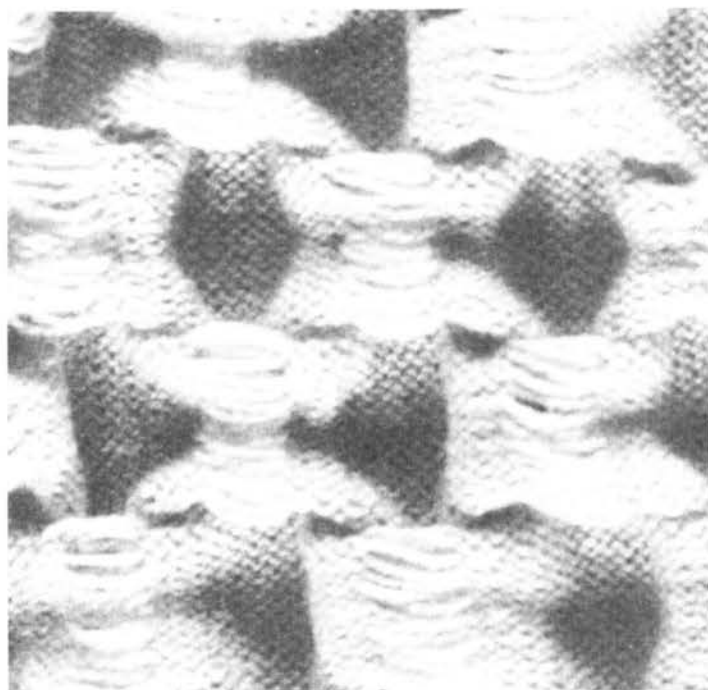
Sample 5

Sample 6

two up for four rows. Because of the structure of the fabric, with the floats, it is much warmer in wear, as it traps far more air within the knitting. In fact, you can if you wish, use the patterned side as the "wrong" side and use the stocking stitch side as the "right" side, to make a really warm winter garment. The amount of extra yarn needed to knit this instead of stocking stitch is approximately twenty-five percent. Sample 2 pattern side. Sample 3 shows the stocking stitch side.

Sample 4 shows yet another slip pattern, but this time it is a little more complex. Viewed from this side, you can see that the overall pattern is an elongated diamond shape. But this time every slip needle is slipping for a total of ten rows, making ten floats one above the other. The original stitch is held on the needles all the time and because of this, the fabric is "pulled up" behind the floats. Not a very impressive pattern viewed from this side. However turn the fabric over to the stocking stitch side and a whole new pattern emerges, as shown in Sample 5. A very textured blister type pattern.

Sample 6 shows another pattern from the float side that is created by knitting twenty-four floats above each other, over four consecutive needles,

with six needles knitting in between groups. Even from this side the fabric is textured, but not that attractive.

Sample 7 shows the fabric from the stocking stitch side. It is about as textured as you can get, with an overall X shape to the patterning. The texture is once again produced by the fact that while the needles are programmed to slip, they are also holding the original stitches and in this case this is for twenty-four rows. This is achieved easily on the Passap System because there are no weights and the black strippers push the stitches off the needles.

Next time we shall be exploring slip techniques a
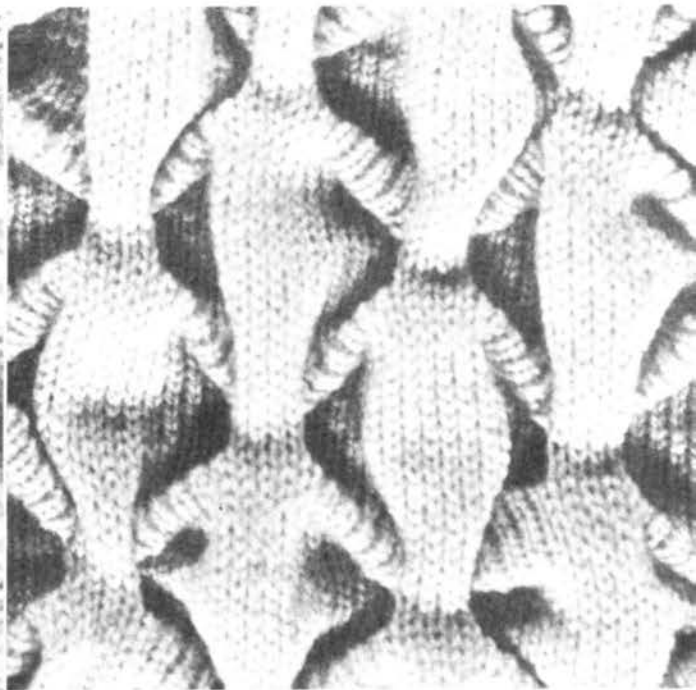
Sample 7

little further for colour knitting.

D1801

D1802

D1803

D1804

D1805

D1806

D1807

D1808
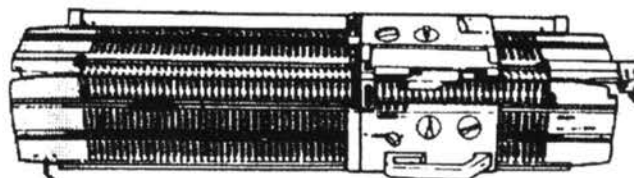
D1801 Two-colour Tuck Slipover

Designed by Irene Krieger for PFAFF Britain
Pictured on Page 33

5, 80, 6000

86[91:96:101]cm Bust.

101[106:111:116]cm Bust

BRAMWELL Silky 2/30's Bright acrylic 1 cone pink = Col 1. Hobby 1 cone white plus 1 cone 2/30's acrylic cream = Col 2.

40sts = 156mm 40Rs = 55mm OR 100sts = 390mm 100Rs = 138mm, measured over 2 col tuck patt. 40Rs Rib = 66mm.

2 Col tuck pattern using card(s) given. N.B. the E6000 and Duomatic versions are NOT identical. Ribs & bands 2X1.

Page 3.

240g Size 91cm.

All yarns are used two ends taken together at all times. It will be necessary to wind off approx 65g of Pink Silky before starting to knit. Use 2 ends Silky for Col 1, 1 end Hobby with 1 end 2/30's for Col 2. Lock and console row count may not coincide at all times. Row counts always refers to the LOCK row counter. Cut & sew neckline. Remove work on WY. Do not CoF.

A. CoCir 2X1 as Diag 1, Col 1 as chart. K as chart.
B. Set for St Patt A & as Diag 2. K in patt as chart.
C. Dec & K as chart.
D. Dec & K as chart. K off onto WY.

E6000 PROGRAMME		
PROGRAMME : ENT	OR : • : ENT	TEST : NO
ERASE : ENT	Read In Card A If not	ALL ST PATT : ENT
CAST ON : 4 : ENT	using Creation 6	FORM : ENT
ALL ST PATT : NO	ALTER : NO	Enter Form Programme
ST PATT A : From Cre-	KNIT TECH : 131 : ERNT	here
ation 6	ENLARGE POS : NO	START CAST ON : ENT

Block & steam back & front to size & shape. Mark back neckline 5cm & front neckline 20cm. Join Lt shoulder seam. Lay garment neck opening over FB to assess needles required.
CoCir 2X1 Col 1 over these Ns as Diag 1. K to RC21.
Lks at Lt. Bring up empty Ns Lks CX/CX K 2Rs.
Lks N.N K 1R.
Lks at Rt. SS 5/5 Lks CX/CX black strippers K 6Rs.
With right side of garment uppermost, lay over BB with edge to be enclosed just hanging over BB Ns.
With orange tool, pull BB Ns through work, just above neck edge. Trans FB sts to BB.
Manually K through each BB N using yarn from Lk.
Carefully lay work over FB.
Cast off all BB sts using latch method.

Armbands, knit 2. Assess armband Ns in same way as for neckline. CoCir 2X1 Col 1 over these Ns as Diag 1. K to RC13. Lks at Lt. Bring up empty Ns Lks CX/CX K 2Rs. Lks N.N K 1R. Lks at Rt. SS 5/5 Lks CX/CX black strippers K 6Rs. With right side of garment uppermost, lay over BB with edge to be enclosed just hanging over BB Ns. With orange tool, pull BB Ns through work, just above edge. Trans FB sts to BB. Manually K through each BB N using yarn from Lk. Carefully lay work over FB. Cast off all BB sts using latch method.

Join side seams and band seams. Give garment a final steam to finish.

	86cm	91cm	96cm	101cm
1	55	55	55	55
2	156	156	156	156
3	A	A	A	A
4	B	B	B	B
5	131	136	141	149
6	86	91	96	101
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	139	139	139	139
12	38	38	38	38
13	131	136	141	149
14	86	91	96	101
15	**	**	**	**
16	38	40	42	42
17	68	70	74	74
18	***	***	***	***
19	106	106	106	106
20	153	153	153	153
21	162	162	162	162
22	182	182	182	182
23	167	167	167	167
24	1	1	1	1
25	135	135	135	135
26	60	60	66	67
27	191	191	191	191
28	146	146	146	148
29	128	128	128	128
30	0	0	0	0

Schematic (garment piece)

18[20:22:23]cm   10[10:10:10.5]cm
46[52:58:60]sts   25[25:25:27]sts

−3K2X6
−7[7:7:9]K2

D

RC14

RC000
RC168[168:
180:182]

2cm

22.5[22.5:24.5:24.5]cm

37[39:42:44]cm
96[102:108:114]sts

C

−1K4X4
−1K2X6
−2K2X2
−3K2

RC000
RC276[290:
304:304]

38[40:42:42]cm

B

5cm

A

RC000
RC30

RC000

51[53:56:58]cm
130[136:142:148]sts

5

1

1   5   10   15   20   25   30   35   40

DIAGRAM 1

	6000		DUO	
	N	3	N	3
	LX	3	N	3

FB PUSHERS 6000 ONLY

DIAGRAM 2

	6000		DUO	
	GX		GX	
	KX	5	AX	5

K 2Rs Col 1, 2Rs Col 2

D1802 Jacquard Man's Sweater

Pictured on Page 34

5, 80, 6000

96[100:104:108:112]cm Chest.

106[110:114:118:122]cm Chest.

BRAMWELL 2/30's acrylic 1 cone Black = Col 1.
DENYS BRUNTON Magicolor 4 ply acrylic 1[1:1:2:2] cones in Blue & Green tones = Col2. Oddments of toning 2/30's yarns used for neckband trims.

40sts = 140mm 40Rs = 42mm OR 100sts = 350mm 100Rs = 105mm, measured over 2 Col jacquard.
40Rs rib = 70mm.

2 Col jacquard with card(s) given & as Diag 2. *Tech 180.* Rib 2X1 as Diag 1. *Cast on 4.*

Page 3.

565g Size 100cm Chest.

Cut & sew neckline.
Yarns used singly, (1 end Black 2/20's = Col 1, 1 end Magicolor = Col 2), for knitting the jacquard sections. THREE ends Col 1 together used for rib. Odments of toning colours of 2/30's taken 3 ends together for contrasts on neckband. We used oddments of Lilac and Jade to make contrast rows.

A. CoCir as Diag 1 with 3 ends Col 1. K as chart.
B. Remove 2 ends Col 1. K with only 1 end for patt. Set for St Patt A & as Diag 2. K as chart. CoF.

E6000 PROGRAMME		
PROGRAMME : ENT	Read In card A and B	ALL ST PATT : ENT
ERASE : ENT	ALTER : NO	FORM : ENT
CAST ON : 4 : ENT	KNIT TECH : 180 : ENT	Enter Form Programme
ALL ST PATT : NO	ENLARGE PO : NO	for appropriate part here.
ST PATT A : • : ENT	TEST : NO	START CAST ON : ENT

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

Block & steam all parts to size & shape. Mark neckline as shown on chart for back & front. Cut neckline.
Join Lt shoulder seam.

Present neckline to FB Ns to estimate number of Ns required for collar. CoCir 2X1 over these Ns using 3 ends Col 1.
K 12 Rs. Using oddment of contrast colour 2/30's 3 ends together K 2Rs.
K 8 Rs Col 1.
Using oddment 2/30's 3 ends together of second contrast yarn, K 2Rs.
Change back to Col 1. K 2 Rs.
Lks CX/CX SS 6/6 K 6Rs circular. SS 7/7 K 2Rs, (4 rows on both beds in total).
Open beds.
Lay work over back bed with right side uppermost & neckline at needle head level.
Push BB Ns through work 0.5cm below cut edge.
Transfer all FB sts to BB Ns. Close latches & pull Ns down through work as far as they will go.
Gently flip work to hang over FB.
Cast off across BB Ns using yarn from lock.

Join RT shoulder seam & band. Fold collar band in half to inside & slip stitch down.
Join side and sleeve seams.
Give final light steaming to finish.

E6000 & DUOMATIC Versions Of This Garment are IDENTICAL

	96cm	100cm	104cm	108cm	112cm
1	42	42	42	42	42
2	140	140	140	140	140
3	A	A	A	A	A
4	B	B	B	B	B
5	151	157	163	169	174
6	96	100	104	108	112
7	*	*	*	*	*
8	195	195	195	195	195
9	C	C	C	C	C
10	135	135	135	135	135
11	154	154	154	154	154
12	38	38	38	38	38
13	151	157	163	169	174
14	96	100	104	108	112
15	**	**	**	**	**
16	56	56	57	58	59
17	62	62	64	65	66
18	***	***	***	***	***
19	0	0	0	0	0

	96cm	100cm	104cm	108cm	112cm
1	42	42	42	42	42
2	140	140	140	140	140
3	A	A	A	A	A
4	B	B	B	B	B
5	94	94	97	97	100
6	33	33	34	34	35
7	*	*	*	*	*
8	195	195	195	195	195
9	C	C	C	C	C
10	135	135	135	135	135
11	154	154	154	154	154
12	38	38	38	38	38
13	177	180	183	183	183
14	62	63	64	64	64
15	**	**	**	**	**
16	35	35	35	35	36
17	42	42	42	42	44
18	***	***	***	***	***
19	0	0	0	0	0

DIAGRAM 1

	6000	DUO
	N 3	N 3
	LX 3	N 3

FB PUSHERS 6000 ONLY

DIAGRAM 2

	6000	DUO
	BX↩5	BX↩5
	LX 5	▶BX← 5
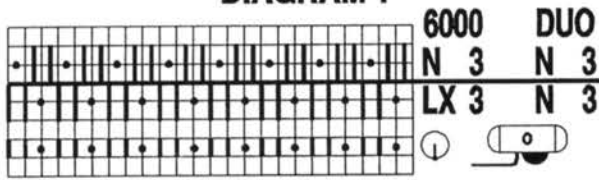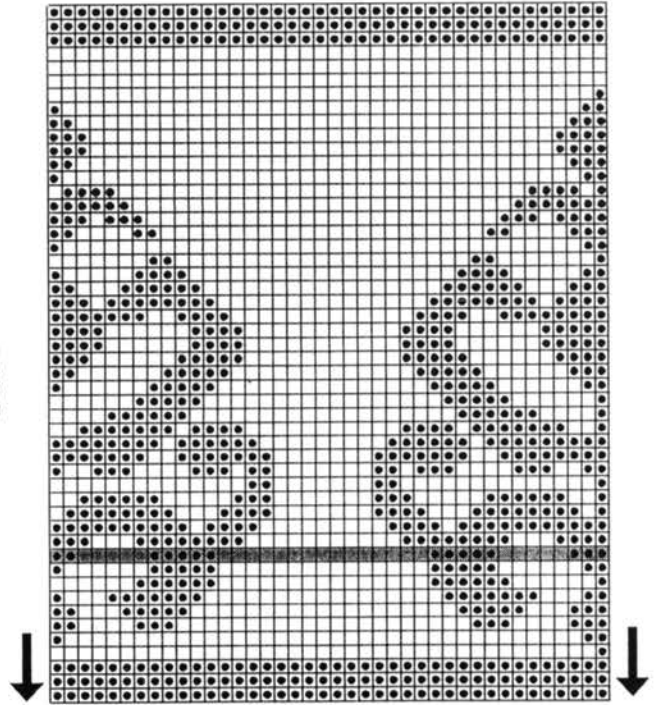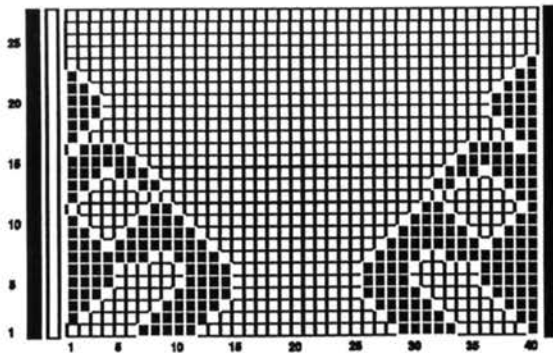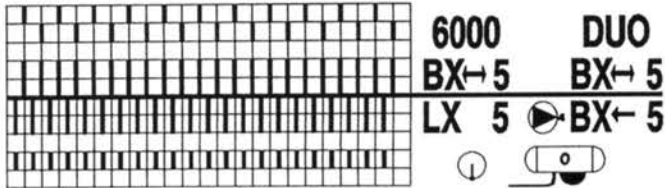
E6000
Card A Below left, B Above left

Deco
Card A Below right, B Above right

Diagram 1 (left):

16[16:16:17:17]cm

BACK 2cm

FRONT

10cm

B

56[56:57:58:59]cm

7cm

A

RC532[532:542:552:562]

RC000
RC40

RC000

53[55:57:59:61]cm
150[156:162:168:174]sts

Diagram 2 (right):

62[63:64:64:64]cm
176[178:180:180:180]sts

RC332[332:332:332:342]

B

35[35:35:35:36]cm

+1K8X41

7cm

A

RC000
RC40

RC000

33[33:34:34:35]cm
94[94:97:97:100]sts

D1803 Man's Jacquard Sweater

Designed by Betty Manwaring
Pictured on Page 35

5, 80, 6000

92[98:106]cm Chest.

100[108:116]cm Chest.

BRAMWELL Ivette 30% wool 70% acrylic. Approx 706 metres per 100g. 1 X 500g cone Bordeaux = Col 1, 1 X 500g cone Dove = Col 2.

40sts = 153mm 40Rs = 40mm OR 100sts = 383mm 100Rs = 100mm, measured over 2 Col jacquard. 40Rs rib = 55mm.

Ribs 2X1 as Diag 1. *Cast on 4.* Jacquard patt as Diag 2 using card(s) given. *Tech 180, see E6000 programming.*

Ab Page 3.

575g Size 106cm Chest.

Original garment knitted on the E6000 and is cut & sew version. Note that between stripe pattern and diamond pattern are sections of plain knitting made on the E6000 with St Patts B & D which is Tech 180 alone. To achieve this on the Duomatic. knit these sections as Diagram 2 in 2Rs Col 2, 2Rs Col 2 but without the Deco or card. At the end of these sections engage appropriate card and deco.

A. CoCir Col 1 as Diag 1. K as chart.
B. Set for St Patt A, (stripes) & K 2Rs Col 1, 2Rs Col 2 as chart.
C. Set for St Patt B, (see notes) K 8 Rs as chart.

E6000 PROGRAMME

PROGRAMME : ENT	ST PATT B : 180 : ENT	ALL ST PATT : NO
ERASE : ENT	ENLARGE POS : NO	ST PATT E : • : ENT
CAST ON : 4 : ENT	ALL ST PATT : NO	Read in card A again
ALL ST PATT : NO	ST PATT C : • : ENT	ALTER : NO
ST PATT A : • : ENT	Read in card C	KNIT TECH : 180 : ENT
Read in card A	ALTER : NO	ENLARGE POS : NO
ALTER : NO	KNIT TECH : 180 : ENT	ALL ST PATT : ENT
KNIT TECH : 180 : ENT	ENLARGE POS : NO	FORM : ENT
ENLARGE POS : NO	ALL ST PATT : NO	Enter appropriate Form
TEST : NO	ST PATT D : 180 : ENT	Programme here
ALL ST PATT : NO	ENLARGE POS : NO	START CAST ON

E6000 and DUOMATIC versions are NOT identical as E6000 pattern repeat is 16 stitches wide. Duomatic pattern repeat is 20 stitches wide. The overall effect is very similar.

Form Programme Note

To knit plain body without neck shaping for cut & sew garment, work as follows:-
Enter Back programme as far as line 18. On line 19 enter a 0. This will remove the neck shaping, leaving the garment shape unchanged.

	92cm	98cm	106cm
1	40	40	40
2	153	153	153
3	A	A	A
4	B	B	B
5	68	78	89
6	26	30	34
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	161	156	156
12	38	38	38
13	144	154	165
14	55	59	63
15	**	**	**
16	46	46	46
17	53	53	53
18	***	***	***
19	0	0	0

	92cm	98cm	106cm
1	40	40	40
2	153	153	153
3	A	A	A
4	B	B	B
5	131	141	152
6	92	98	106
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	161	161	161
12	166	166	166
13	131	141	152
14	92	98	106
15	**	**	**
16	64	66	68
17	72	74	76
18	***	***	***
19	73	73	73
20	185	185	185
21	128	128	128
22	169	169	169
23	161	161	161
24	153	153	153
25	145	145	145
26	173	173	173
27	135	135	135
28	156	156	156
29	0	0	0

	92cm	98cm	106cm
1	40	40	40
2	153	153	153
3	A	A	A
4	B	B	B
5	131	141	152
6	92	98	106
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	161	161	161
12	166	166	166
13	131	141	152
14	92	98	106
15	**	**	**
16	64	66	68
17	72	74	76
18	***	***	***
19	71	71	71
20	185	185	185
21	128	128	128
22	169	169	169
23	161	161	161
24	153	153	153
25	145	145	145
26	173	173	173
27	0	0	0

D. Set for St Patt C, (Diamond pattern). Cont in 2Rs Col 1, 2Rs Col 2 as chart. CoF

A. CoCir Col 1 as Diag 1. K as chart.
B. Set for St Patt A, (stripes) & K 2Rs Col 1, 2Rs Col 2 as chart.
C. Set for St Patt B, (see notes) K 8 Rs as chart.
D. Set for St Patt C, (Diamond pattern). Cont in 2Rs Col 1, 2Rs Col 2 as chart. CoF

A. CoCir Col 1 as Diag 1. K as chart.
B. Set for St Patt A, (stripes) & K 2Rs Col 1, 2Rs Col 2 as chart.
C. Set for St Patt B, (see notes) K 8 Rs as chart.

D. Set for St Patt C, (Diamond pattern). Cont in 2Rs Col 1, 2Rs Col 2 as chart.
E. Set for St Patt D, (see notes) K 8 Rs as chart.
F. Set for St Patt E, (stripes) & K 2Rs Col 1, 2Rs Col 2 as chart. CoF.

Push up 142 Ns both beds. Arrange for 2X1 rib. Place pusher in upper WP under every working N on BB only. Col 1.
Lks N/N SS 2.5/2.5 K 1R
Lks CX/CX SS 3/3 K 2Rs.
Lks BX/N SS 3/3 K 30Rs.
Push up all FB empty Ns.
Lks CX/CX K 2Rs
Lks N/N K 1R.
Lks GX/N SS 5/5 Black strippers. K 2Rs Change to Col 2 K 4Rs

Lks N/GX Col 1. Hold down loop of yarn between beds. K 2Rs. Col 2, hold down loop of yarn between beds. K 4Rs.
WY k 2Rs. Lks GX/N K 2Rs.
Lks N/N SS 3/3 orange strippers K 8Rs. Rel.

Block & steam all parts to size & shape.
Make neck shaping as shown on chart if using cut & sew methods. Join shoulder seams. Attach collar backstitching through open loops to outside of garment, unravelling WY as you go. Slip stitch second side of envelope to inside, enclosing neckline edges. Join collar seam.
Join side & sleeve seams.
Give final light steaming.
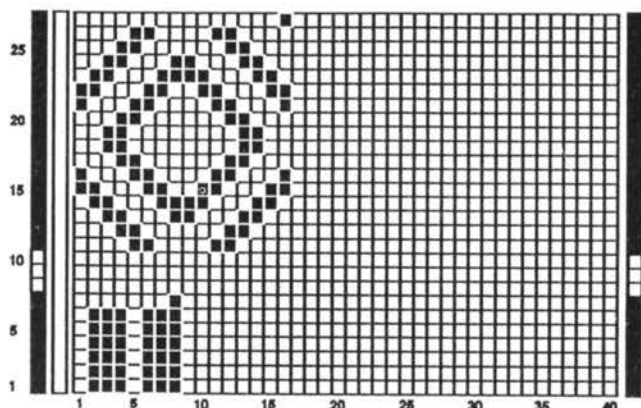
E6000 card at left. Lower Card A, upper Card B
Deco card A bottom left, card B bottom right
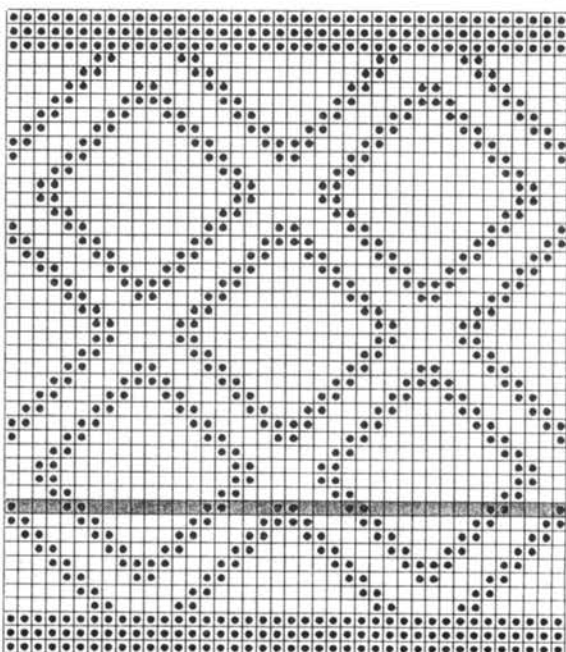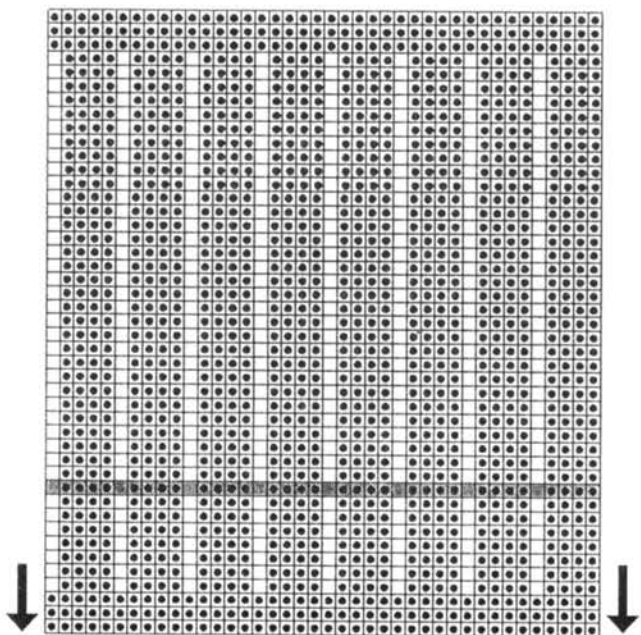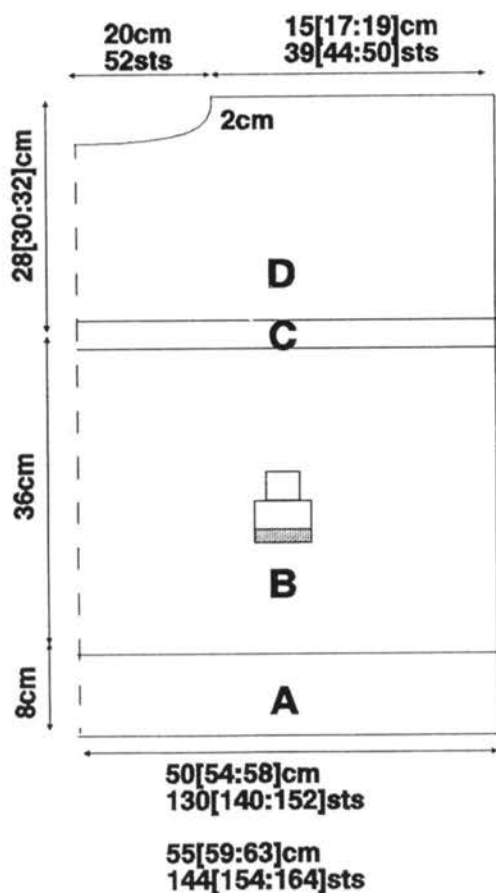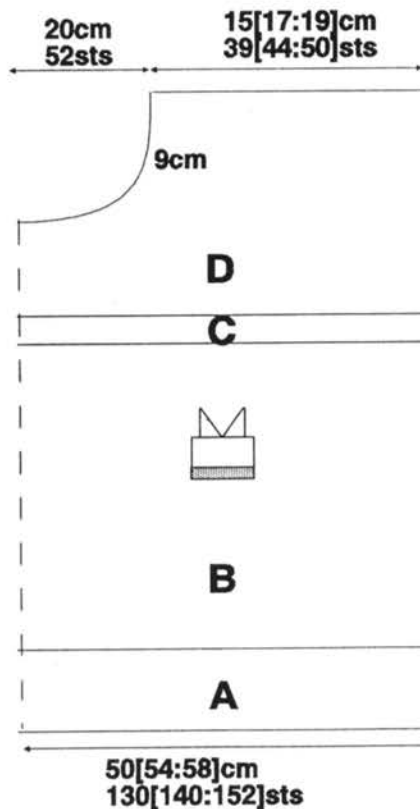
Top left (Front/Back):
20cm / 52sts
15[17:19]cm / 39[44:50]sts
RC272 [292: 312]
2cm
28[30:32]cm
D
C — RC8 / RC000 / RC360
36cm — B
RC000 / RC58
8cm — A
RC000
50[54:58]cm / 130[140:152]sts

Top right:
20cm / 52sts
15[17:19]cm / 39[44:50]sts
RC272 [292: 312]
9cm
28[30:32]cm
D
C — RC8 / RC000 / RC360
36cm — B
RC000 / RC58
8cm — A
RC000
50[54:58]cm / 130[140:152]sts

Bottom left (Sleeve):
55[59:63]cm / 144[154:164]sts
17cm — F — RC162
RC000 / RC8 / RC62 — E
7cm — D
RC000 / RC8 / RC220 — C
22cm — B
A
7cm
RC000 / RC50
RC000
26[30:34]cm / 68[78:88]sts

DIAGRAM 1

	6000	DUO
N	3.25	N 3.25
LX	3.25	N 3.25

FB PUSHERS 6000 ONLY

DIAGRAM 2

	6000	DUO
BX←	4.75	BX← 4.75
LX	4.75	►BX← 4.75

DIAGRAM 3

	DUO
BX←	4.75
BX←	4.75
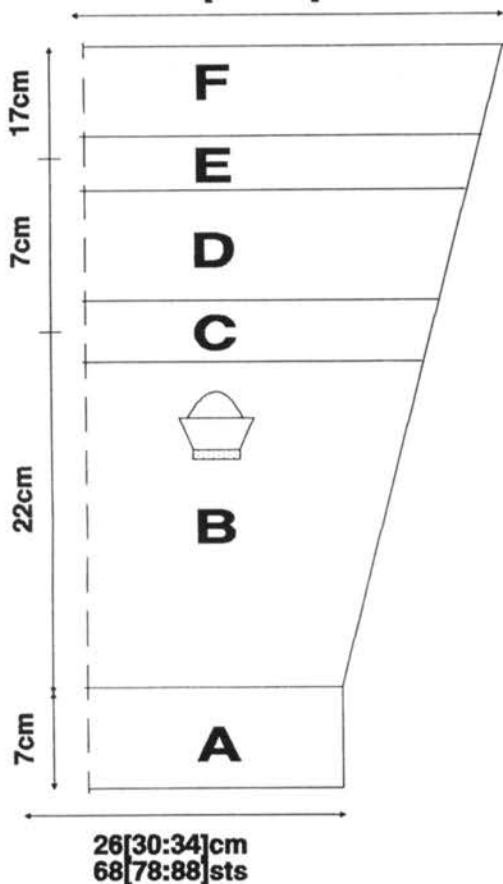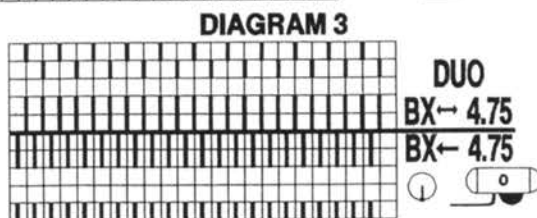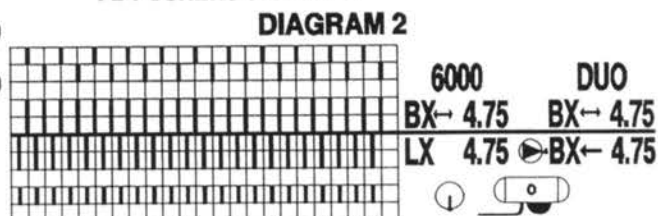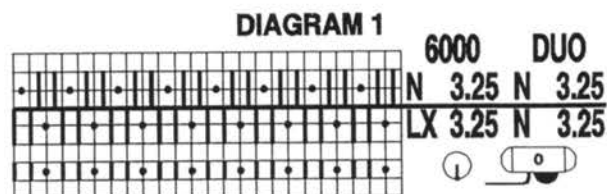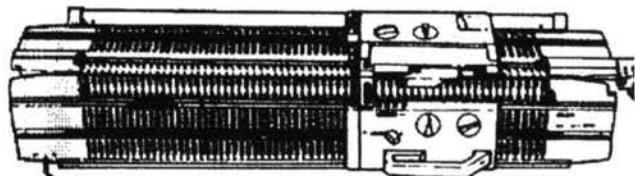
D1808 Ladies Picot Edged Suit
Designed by Teresa Gruszecka Curson
Pictured on Page 40

5, 80, 6000

Top 82[92:96]cm Bust,
Skirt 88[92:98]cm Hips.

Top 92[100:108]cm Bust,
Skirt 96[102:112]cm Hips, total
length 78cm.

BRAMWELL Hobby 85% acrylic 15% nylon 2/30's 2 X 500g Black, 1 X 500g Peacock.
BRAMWELL Silky 100% bright acrylic 2/30's 1 X 500g Black, 1 X 500g Peacock.
1 end Black Hobby with 1 end Black Silky together = Col 1.
1 end Peacock Hobby with 1 end Peacock Silky = Col 2.

Top:- 40sts = 163mm 40Rs = 46mm OR 100sts = 408mm 100Rs = 115mm, measured over jacquard pattern.
Skirt:- 40sts = 80mm 40Rs = 48mm OR 100sts = 200mm 100Rs = 120mm, measured over pleat pattern.

Top 2 Col jacquard patt with card given for E6000 & as Diag 2. *Knit Tech 180 but see revised BB pusher setting.* Duomatic pusher setting without card. Tubular hem as Diag 1. *Cast on 8.*

Page 3.

Top 600g Size 92cm Bust
Skirt 685g Size 92cm Hips.

Top. Pattern made by leaving Ns out of work on FB. See Diagram. E6000 users note revised BB settings as Diagram. Skirt. Jacquard pattern also made by leaving Ns out of work, but also one N K contrast colour.

E6000 PROGRAMME		
TOP PROGRAMME : ENT ERASE : ENT CAST ON : 8 : ENT ALL ST PATT : NO ST PATT A : 180 : ENT (But note Diag 2 arrow key setting) ALTER : NO ENLARGE POS : NO TEST : NO	ALL ST PATT : ENT FORM : ENT Enter appropriate Form Programme here START CAST ON **SKIRT** PROGRAMME : ENT ERASE : ENT CAST ON : 2: ENT ALL ST PATT : NO	ST PATT A : ● : ENT ALTER : NO KNIT TECH : 180 : ENT ENLARGE POS : NO TEST : NO ALL ST PATT : ENT FORM : ENT Enter Form Programme here START CAST ON : ENT

6000 & Duomatic versions identical. Original knitted on Duomatic 80.

	88cm	92cm	98cm
1	48	48	48
2	80	80	80
3	A	A	A
4	B	B	B
5	160	170	140
6	32	34	28
7	*	*	*
8	38	38	38
9	160	170	140
10	32	34	28
11	**	**	**
12	76	76	76
13	76	76	76
14	***	***	***
15	0	0	0

⋁	82cm	92cm	96cm
1	46	46	46
2	163	163	163
3	A	A	A
4	B	B	B
5	113	123	133
6	82	92	96
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	129	129	129
12	166	166	166
13	113	123	133
14	82	92	96
15	**	**	**
16	53	55	57
17	55	58	59
18	***	***	***
19	72	72	72
20	169	177	177
21	161	161	161
22	145	145	153
23	145	145	145
24	145	145	145
25	164	164	173
26	135	135	135
27	166	166	165
28	0	0	0

	82cm	92cm	96cm
1	46	46	46
2	163	163	163
3	A	A	A
4	B	B	B
5	61	64	69
6	25	26	28
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	129	129	129
12	38	38	38
13	115	118	123
14	47	48	50
15	**	**	**
16	41	43	45
17	43	45	47
18	***	***	***
19	0	0	0

	82cm	92cm	96cm
1	46	46	46
2	163	163	163
3	A	A	A
4	B	B	B
5	113	123	133
6	82	92	96
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	129	129	129
12	166	166	166
13	113	123	133
14	82	92	96
15	**	**	**
16	53	55	57
17	55	58	59
18	***	***	***
19	71	71	71
20	169	177	177
21	161	161	161
22	145	145	153
23	145	145	145
24	145	145	145
25	164	164	173
26	133	133	132
27	0	0	0

A. CoCir K/K Col 1. Set as Diag 2 & K as chart.
B. Transfer sts & set as Diag 2. K 2Col 1, 2 Col 2 as chart.
C. Divide for neckline. Note pusher positions thn place all pushers both beds on Lt side within rail. K Rt side first. K & dec as chart. CoF.
Replace Lt side pushers to correct positions & K & dec as chart. CoF.

A. CoCir K/K Col 1. Set as Diag 2 & K as chart.
B. Transfer sts & set as Diag 2. K 2Col 1, 2 Col 2 as chart.
C. Divide for neckline. Note pusher positions then place all pushers both beds on Lt side within rail. K Rt side first. K & dec as chart. CoF.
Replace Lt side pushers to correct positions & K & dec as chart. CoF.

A. CoCir as Diag 3. K picot edge as Diag instructions.
B. Transfer sts & set as Diag 2. K & inc as chart. CoF.
K second sleeve.

Using Col 1, follow Diag 4 to CoN over 159[161:163]Ns on both beds.
K following Diag 4 instructions. Rel on WY.

Block & steam thoroughly all parts to size & shape. Leave to dry completely.
With right sides facing, join shoulder seams. Make cut & sew shaping for neck if using this method. Attach collar backstitching through open loops to outside of garment, unravelling WY as you go. Slip stitch second side of envelope to inside of neckline, enclosing edges. Join collar seam. Sew in sleeves. Join side and sleeve seams. Steam gently to finish.
Collar will roll outwards naturally & fold in half. Catch edges of collar down to shoulder seams only with single stitch to hold collar in position. Steam collar to hold shape.

For size 88 K 3 panels size 88.
For size 92 K 3 panels size 92.
For size 98 K 4 panels size 98
E6000 users please note, at B to obtain correct needle set up. After CoN engage St Patt. on SX row place 2 of the 3 down pushers within the rail. Leave the 1 pusher next to the group of 7 pushers in upper position in lower position. Arrange needles as Diag 5 & corresponding with the FB pushers just placed within FB rail.
A. CoCir K/K Col 1SS 3.25/3.25
B. Trans Ns as Diag 5. Push extra Ns at sides to WP to make seam allowance. RC000.
K as Diag & chart in foll stitch sizes.
152Rs SS 5/4.75
152Rs SS 4.75/4.5
180Rs SS 4.5/4.25
148Rs SS 4.25/4
RC shows 632.
C. Push empty BB Ns to WP. Trans all sts to BB Ns.
Lks N/GX SS 5.25/5.25 K 1R.
Trans alt sts to adjacent Ns.
SS 5/5 K 1R very slowly so as not to snap yarn.
K several Rs WY & rel.

NOTE
Work will come off machine looking very distorted. Pull in lengthways direction & leave panel to rest overnight. K all panels at the same session.
To increase or decrease skirt length when not using Form Programme, K 8Rs more or less per centimetres length.

WAISTBAND
Use 2 ends together Black Hobby.
For sizes 1 & 2.
Calculate how many sts are to be joined to the waistband by adding together total number of sts for all 3 panels. Divide this by 2. This is the number of sts to cast on for half the band, plus 2sts for seams. Open beds.
With right side of work facing you hang one quarter of the sts from one panel onto BB Ns. Hang all sts from another panel in the centre. Then first quarter

of sts from third panel at right side.
Lks N/GX black strippers.
SS 5 K 16Rs.
SS 6.5 K 1R
SS 5 K 17Rs
WY K several Rs & rel.
Repeat for second part of waistband, hanging sts of 2 side panels in such a way that there is a centre back seam.

For Size 3
Hang sts from 2 panels onto BB Ns evenly.
Lks N/GX black strippers.
SS 5 K 16Rs.
SS 6.5 K 1R
SS 5 K 17Rs
WY K several Rs & rel.
Repeat with second 2 panels.

Fold remaining edge of waistband in half to right side of shirt. Backstitch through open loops, unravelling WY as you go.
Leave ends of waistband open. Insert wooden dowl rods into band and hang skirt in a suitable place. e.g. open door.
Cover skirt with plastic bag and steam skirt to the required length. Leave skirt to dry for approximately 48 hours to set size. N.B. The skirt will drop a few more centimetres in wear at first, so do not steam to total finished length to allow for this. When dry, insert waisband elastic. Secure and finish off waistband edges by mattress stitching together.
Give work a final light steam and leave to dry.

DIAGRAM 4

N 2 K 1R Col 1
N 2

CX 3.5 K3Rs
CX 3.5
GX 5.5 K 2Rs
N 5.5
GX 5.5 K 1R Col 2
N 5.5

Trans alt sts to adjacent Ns on FB.
Leave empty Ns in working position
K 1R
Col 1 K 4Rs
N 4 K 2Rs
N 4

| 1

Trans alt sts to adjacent Ns both beds.
Empty Ns out of work. Set now for 1X1.
N 3.75 K 20Rs Col 1
N 3.75
Push empty Ns to WP
CX 3.25 K 2Rs
CX 3.25
CX 5.5 K 6Rs
CX 5.5
Release on WY

| 2

DIAGRAM 1

	6000	DUO
	CX 5.25	CX 5.25
	CX 5.25	CX 5.25

DIAGRAM 2

	6000	DUO
	FX←4.5	FX←4.5
	LX 4.25	BX←4.25

DIAGRAM 5

	6000	DUO
	BX←	BX←
	LX	BX←
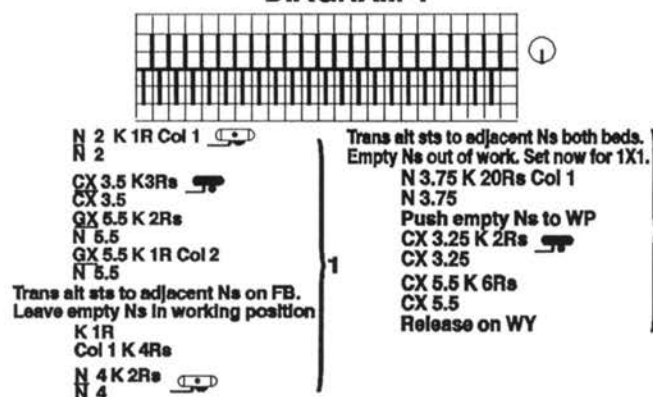
2 Rs Col 1, 2 Rs Col 2

STITCH SIZES AS GIVEN IN WRITTEN PATTERN

DIAGRAM 3

N 2 K 1R Col 1
N 2

CX 3.5 K3Rs
CX 3.5
GX 5.5 K 2Rs
N 5.5
GX 5.5 K 1R Col 1
N 5.5

Trans alt sts to adjacent Ns on FB.
Leave empty Ns in working position
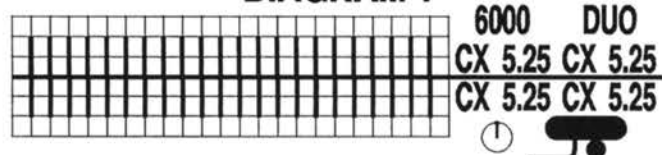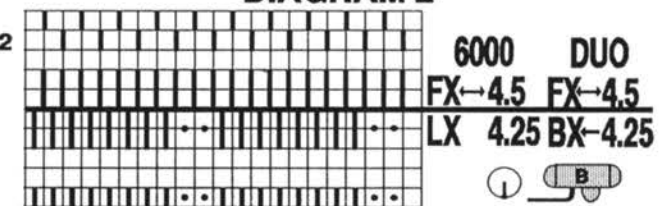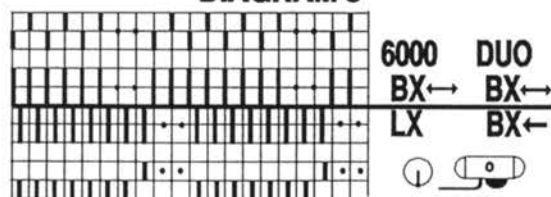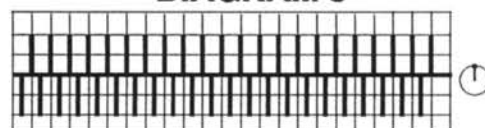K 1R
Col 1 K 4Rs
N 4 K 2Rs
N 4

Top-left diagram

15.5[16:17]cm
38[40:42]sts

15[17:18]cm
37[41:45]sts

−1K6
−1K4X2
−1K2X3
−2K2X2
4K2
−5[6:7]K2

3cm

C

RC28

RC000
RC432
[448:
468]

B

50[52:54]cm

A

RC000
RC20

2cm

RC000

46[50:54]cm
112[122:132]sts

Top-right diagram

15.5[16:17]cm
38[40:42]sts

15[17:18]cm
37[41:45]sts

−1K40
−1K28
−1K8
−1K6
−1K4X4
−1K2X2
−2K2
−3K2
−4[5:6]K2

12.5cm

C

RC108

RC000
RC352
[368:
388]

B

40.5[42.5:44.5]cm

A

RC000
RC20

2cm

RC000

46[50:54]cm
112[122:132]sts

Card diagram

```
1  ■□ ■■■■■■■■■■■ ■ ■■■■■■■■■■■■■■■■■■■■■■■■■■■■■ ■□
      1   5        10    15   20   25   30   35   40
```
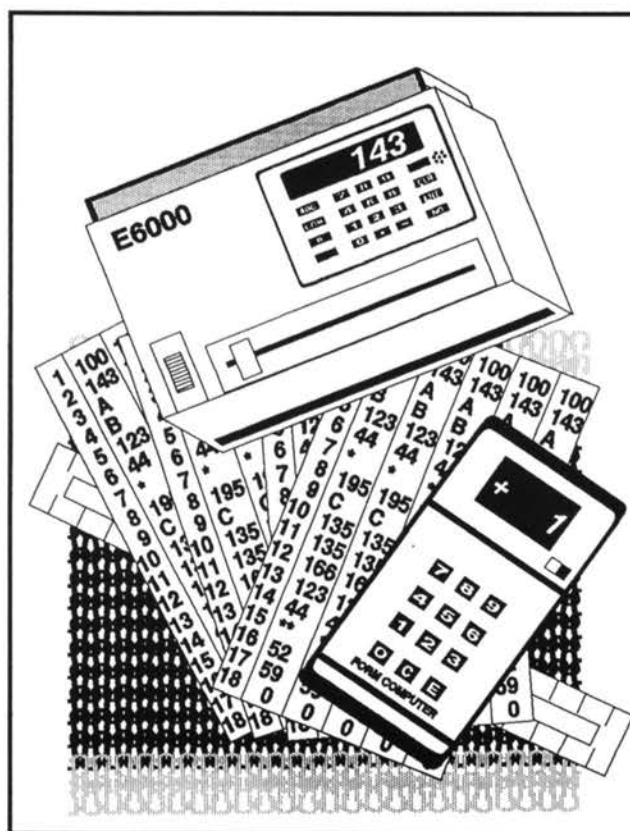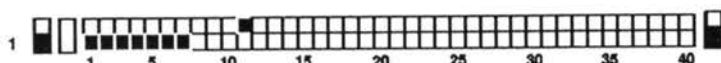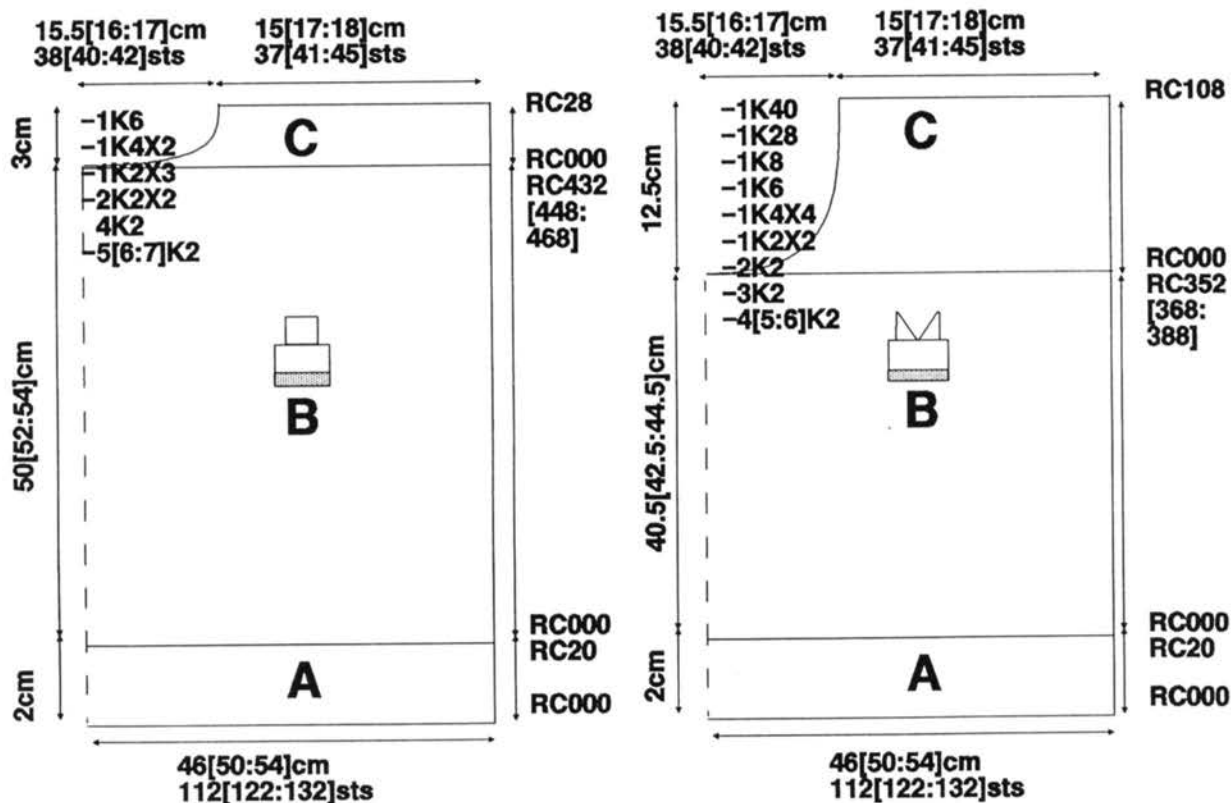
E6000 Card for Skirt St Patt A

Bottom-left diagram

46.5[48:50]cm
114[118:122]sts

RC356
[376:
392]

B

41[43:45]cm

+1K14X20
+1K10[12:14]X7
K6[12:14]

A

RC000
RC20

2cm

RC000

24.5[26:28]cm
60[64:68]sts

Bottom-right diagram

RC632

76cm

RC000

32[34:28]cm
162[172:142]sts
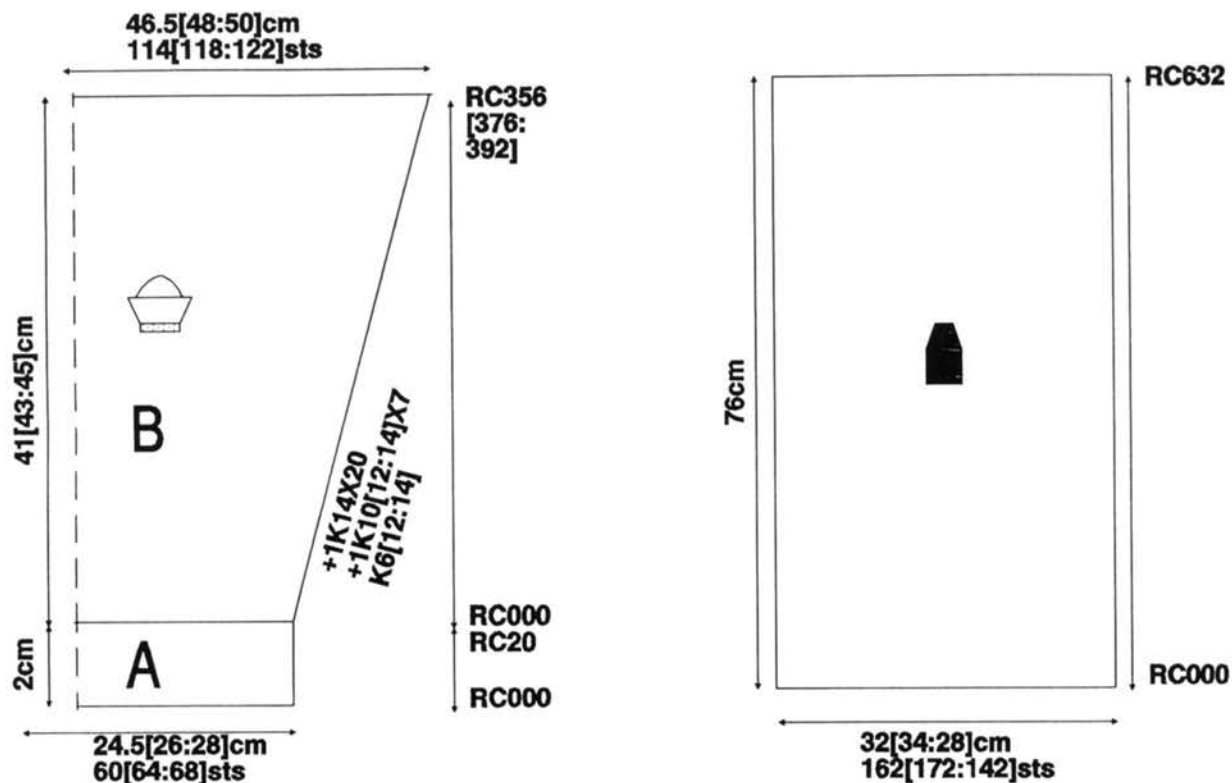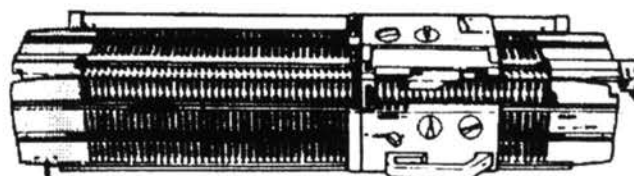
D1806 Sheep Sweater

Designed by Olive Jinkings
Pictured on Page 38

6000 ONLY

92[100:110]cm Chest/Bust.

104[112:120]cm Chest/Bust.

BRAMWELL Duomagic 100% acrylic. 500g per cone.
1 cone Woodpigeon = Col 1.
1 cone Black = Col 2.
1 cone White = Col 3.
1 cone Mink = Col 4.
Approx 150g Mohair and other yarns mixed to make thick fluffy embroidery yarn. This should be approx six times thicker than the Duomagic.

4 Col jacquard
40sts = 151mm 40Rs = 32mm
OR
100sts = 378 mm 100Rs = 80mm, measured over 4 Col jacquard.
Tuck patt for sleeves,
40 st = 115mm, 40 Rs = 61 mm
OR
100sts = 288mm, 100Rs = 152mm, measured over patt.
Rib 40Rs 1X1 = 35mm.

4 Col jacquard with card(s) given & tech 207. Sleeves in tuck patt. 1X1 rib.

Page 3.

560g Size 112 cm Chest/Bust.

Creation 6 version available on disk from designer, see ad on page 19. Garment illustrated knitted from Creation 6 and is not identical to the version made with cards. G
This garment is made by the cut & sew method.

| E6000 PROGRAMME		
PROGRAMME : ENT	3 COL : ENT	PATT AFT R0 : ENT
ERASE : ENT	ADD : ENT	TO R/L 0 : ENT
CAST ON : 1 : ENT	ADD WHAT? : ● : ENT	IN PATT AT R 0 : ENT
ALL ST PATT : NO	Read In card C	↑ REP R 0 : NO : ENT
ST PATT A : ● : ENT	ALTER : ENT	↔ REP STS : NO : ENT
Read In card A	DIRECT : ENT : E→E3 : ENT	ALL ST PATT : NO
ALTER : ENT	4 COL : ENT	ST PATT B : 161 : ENT
DIRECT : ENT : E→E3 : ENT	KNIT TECH : 207 : ENT	ENLARGE POS : NO
DIRECT OK : ENT	ENLARGE POS : ENT	ALL ST PATT : ENT
ADD : ENT	CM? : NO	FORM : ENT
ADD WHAT? : ● : ENT	↑ R 360 : ENT	Enter appropriate Form
Read In card B	↔ STS 80 : NO	Programme here
ALTER : ENT	↔ X 1 : 2 : ENT	START CAST ON : ENT
DIRECT : ENT : E→E3 : ENT	↔ STS 160 : ENT	
DIRECT OK : ENT	POSITION : ENT	

The full pattern width is 160 stitches. Garment sizes using less than 160sts will lose some of the design at the edges.

Creation 6 version and the version made using cards are not identical. Garment photographed knitted using Creation 6 pattern, available on disk from designer. See advertisement on page 19.

	92cm	100cm	110cm
1	32	32	32
2	151	151	151
3	A	A	A
4	B	B	B
5	138	148	159
6	92	100	110
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	158	158	158
12	38	38	38
13	138	148	159
14	92	100	110
15	**	**	**
16	33	33	33
17	62	64	66
18	***	***	***
19	106	105	106
20	191	189	189
21	129	131	131
22	129	146	173
23	155	182	182
24	182	135	135
25	135	245	255
26	239	191	128
27	191	157	191
28	154	140	157
29	133	0	140
30	0		0

	92cm	100cm	110cm
1	61	61	61
2	115	115	115
3	A	A	A
4	B	B	B
5	80	87	94
6	23	25	27
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	137	137	137
12	38	38	38
13	122	132	146
14	35	38	42
15	**	**	**
16	37	38	38
17	56	58	60
18	***	***	***
19	110	111	110
20	177	185	185
21	169	129	131
22	161	169	169
23	153	161	161
24	145	153	178
25	173	153	164
26	135	164	135
27	147	135	159
28	173	152	164
29	145	161	178
30	153	178	161
31	161	161	169
32	169	169	185
33	177	185	131
34	0	129	0
35		0	
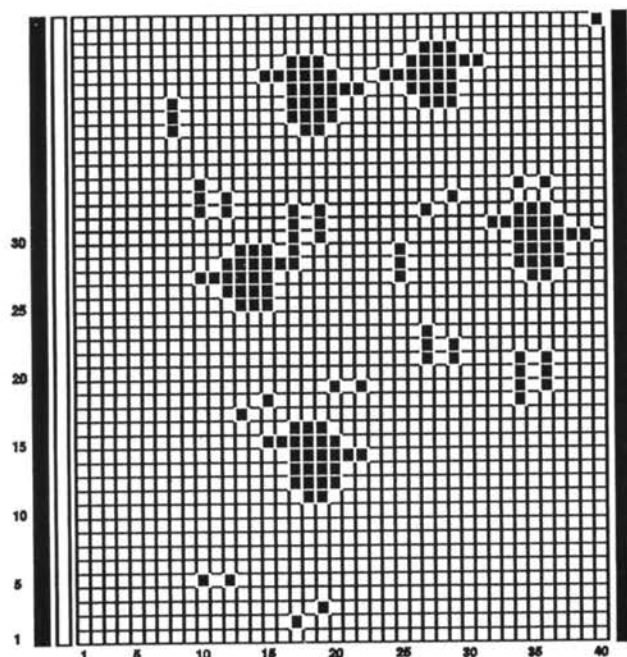
Card A

Card B

Card C

DIAGRAM 1

4Rs N
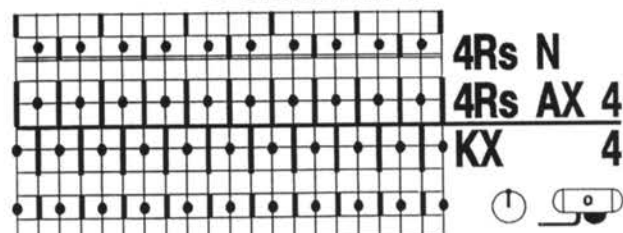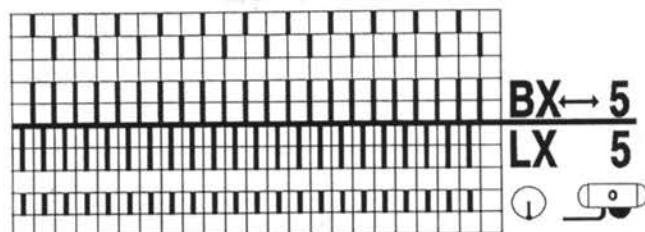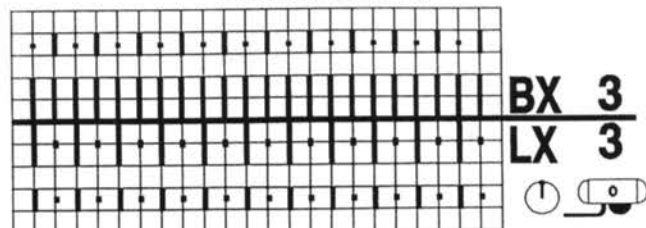4Rs AX 4
KX 4

DIAGRAM 2

BX↔5
LX 5
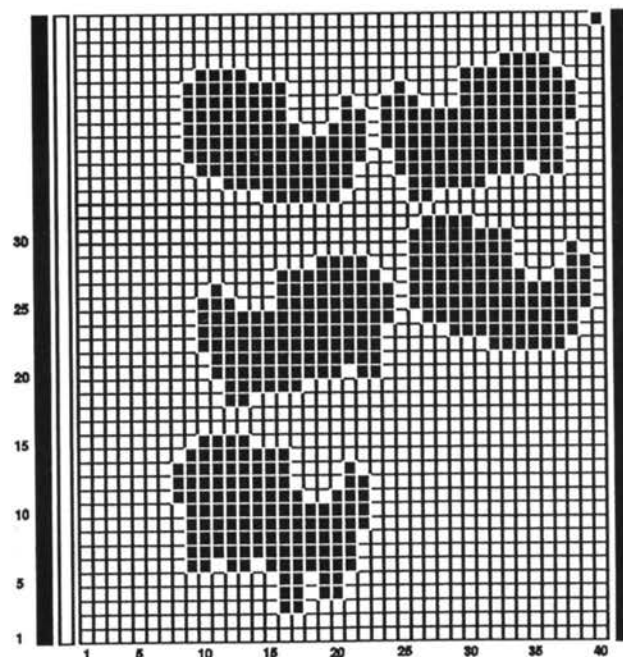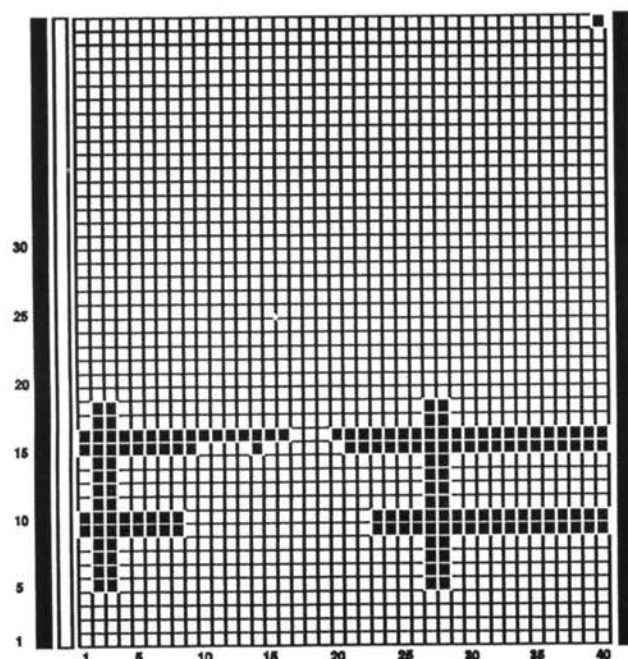
DIAGRAM 3

BX 3
LX 3

A. CoCir 1X1 Ns as Diag 3 Col 1. After CoN set BB Lk to BX. K as chart less 2Rs. Last 2Rs Lks CX/CX handle down SS 4.5/4.5.
B. Set for St Patt A & as Diag 2. K as chart 2Rs Col 1, 2Rs Col 2, 2Rs Col 3, 2Rs Col 4 throughout. CoF.

A. CoCir 1X1 Ns as Diag 3 Col 1. After CoN set BB Lk to BX. K as chart.
B. Set for St Patt B, (Tech 161) as Diag 1. K & inc as chart. Use edge claw weights if necessary.
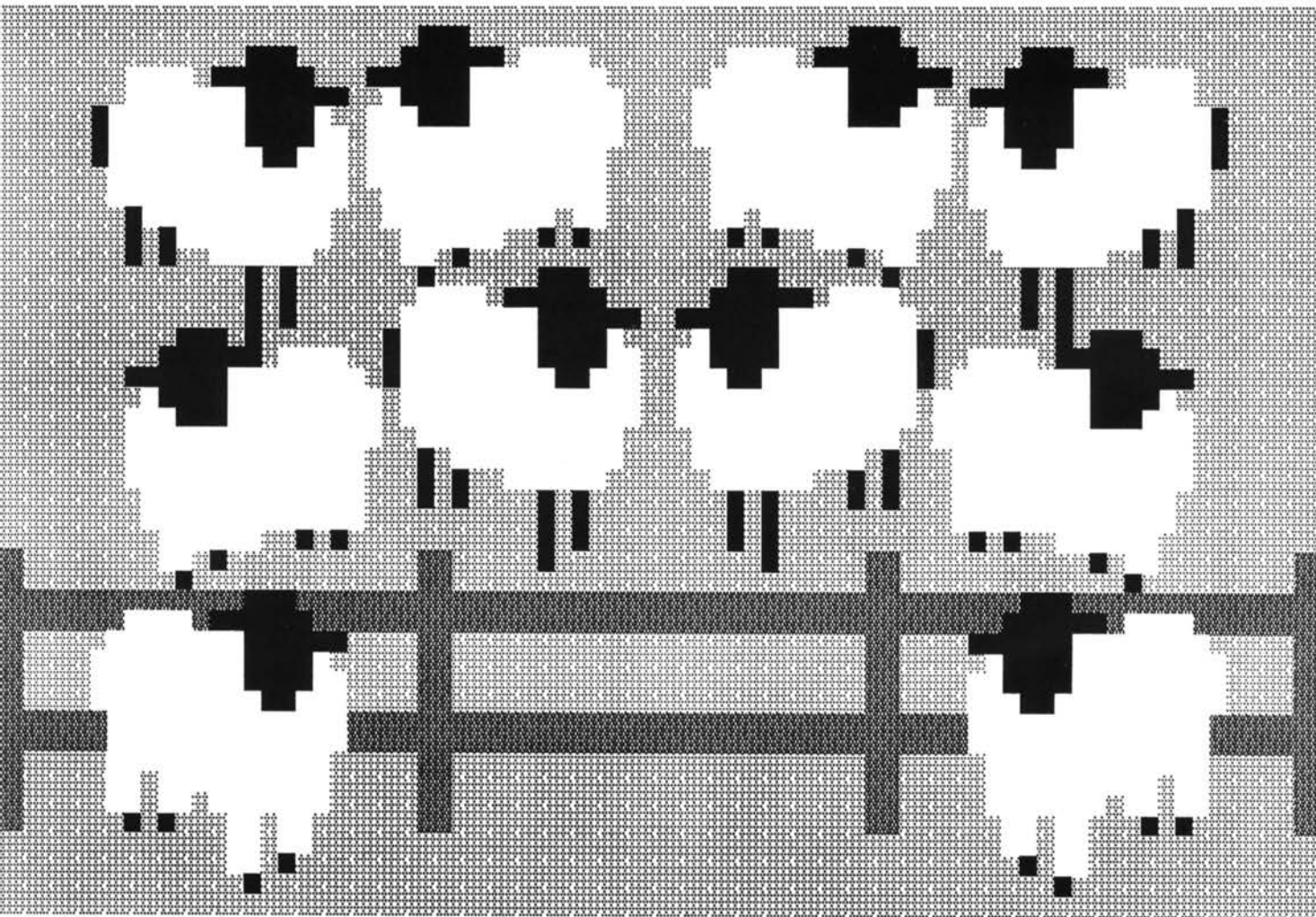C. Dec & K as chart. CoF.

CoCir 1 X 1 (Cast on 1) Col 1 over approx 130 Ns. (Don't forget to count Ns AND spaces). SS 3/3 K 2Rs, SS 2.75/2.75 K 4Rs, SS 2.5/2.5 K 4Rs, SS 2.25/2.25 K 4Rs, SS 2/2 K 2Rs, SS 2.25/2.25 K 4Rs, SS 2.5/2.5 K 4Rs, SS 2.75/2.75 K 4Rs, SS 3/3 K 2Rs. RC32. Push up all empty Ns. Black strippers, Lks GX/N SS 4/4 K 4Rs. Hold down loop of yarn between beds. Lks N/GX K 4Rs. WY K several Rs. Lks GX/N K several Rs. Lks N/N SS 5/5 K 2Rs & rel.
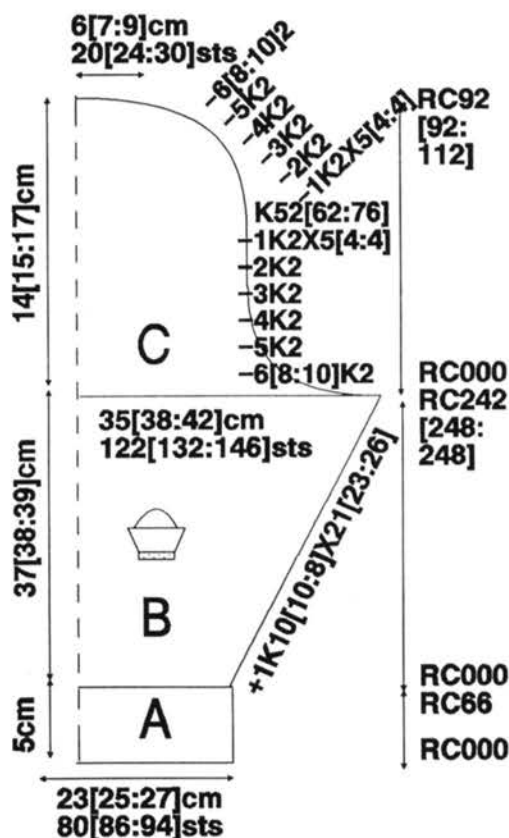
Block & steam all parts to size & shape. Join LT shoulder seam. Make cut neckline shape as charts. Attach neckband to outside of garment backstitching through open loops & unravelling WY as you go. Slip stitch inside of envelope to inside of garment, enclosing cut edges. Join collar band seam & RT shoulder seam. Fold band in half to outside. Slip stitch through CoN edge to first stocking stitch row of band. Sew in sleeves. Join side & sleeve seams. Embroider all sheep with thick, hairy yarn in large looped backstitches. Sew small black beads onto faces for eyes.

Diagram showing E6000 pattern made with mirrored cards

14[15:16.5]cm 12[12:13]cm
38[40:44]sts 33[33:36]sts
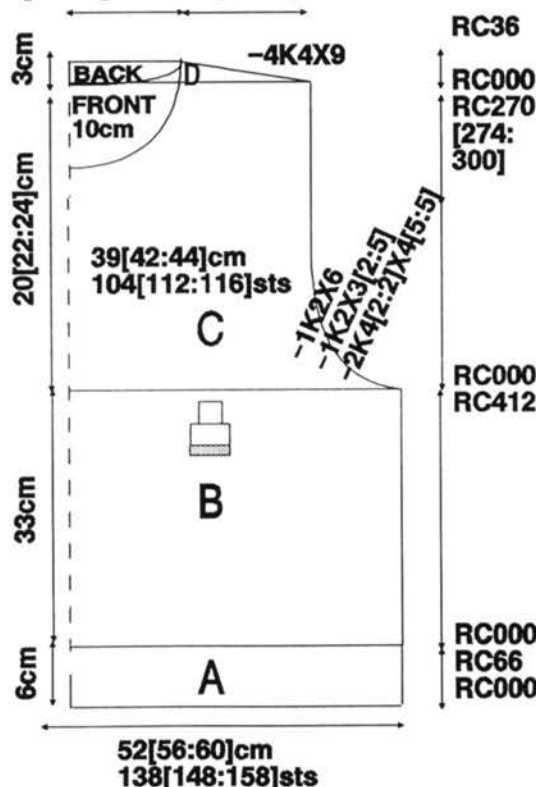
6[7:9]cm
20[24:30]sts −8[8:10]2

RC36

−4K4X9

RC000
RC270
[274:
300]

3cm

BACK   D
FRONT
10cm

−5K2
−4K2
−3K2
−2K2
−1K2X5[4:4]

RC92
[92:
112]

20[22:24]cm

39[42:44]cm
104[112:116]sts

C

−1K2X6
−1K2X3[2:5]
−2K4[2:2]X4[5:5]

14[15:17]cm

K52[62:76]
−1K2X5[4:4]
−2K2
−3K2
−4K2
−5K2
−6[8:10]K2

C

RC000
RC242
[248:
248]

RC000
RC412

35[38:42]cm
122[132:146]sts

33cm

B

37[38:39]cm

B

+1K10[10:8]X21[23:26]

6cm

A

RC000
RC66
RC000

5cm

A

RC000
RC66

RC000

52[56:60]cm
138[148:158]sts

23[25:27]cm
80[86:94]sts
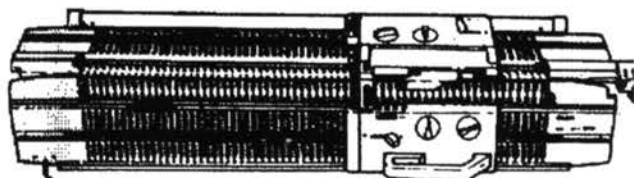
D1804 Ladies Appliqué Jacket

Pictured on Page 36

5, 80, 6000

92[96:100]cm Bust.

102[106:110]cm Bust.

BRAMWELL 2/30's 100% acrylic 2 X 500g Black = Col 1. 300cm squares of felt in 5 different shades, 1 square of each shade, for appliqué. We used Emerald Green, Jade, Purple, Mauve & Lavender. Matching machine embroidery thread for attaching appliqué sections.

40sts = 130mm 40Rs = 55mm OR 100sts = 325mm 100Rs = 138mm, measured over interlock pattern. *Cast on 2 & Tech 118.* No ribs or welts. Front band/collar K in stocking stitch.

Interlock pattern as Diag 1. Tech 118. Appliqué parts cut according to pattern given & sewn onto front as shown in plan given.

Ab Page 3.

850g Size 100cm.

Cast on for main parts *Cast on 2.*
Duo as foll:- Lks N/N SS 3/3 K 1R. Lks CX/CX K 2Rs. Lks N/N K 1R.
No ribs or welts st patt commenced immediately after cast on. The fabric looks the same from both sides. Yarn used 3 ends together throughout. Appliqué made from felt. Washable Suéde leather, or synthetic suéde could be used instead.

A. CoCir K/K Col 1 as Notes.
B. Set for Interlock Patt as Diag 1. K as chart. CoF.

A. CoCir K/K Col 1 as Notes.
B. Set for Interlock Patt as Diag 1. K & dec as chart. CoF.

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

CoN for single bed stocking stitch over 60Ns FB. Black strippers. K straight enough fabric to make band long enough for both fronts & back neck. Release on waste yarn.

Block & steam all parts to shape & size. Allow to cool & dry completely.
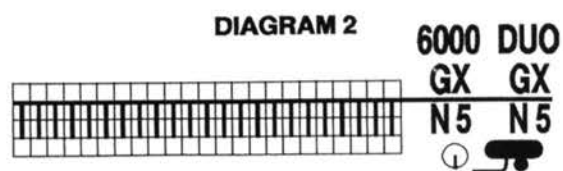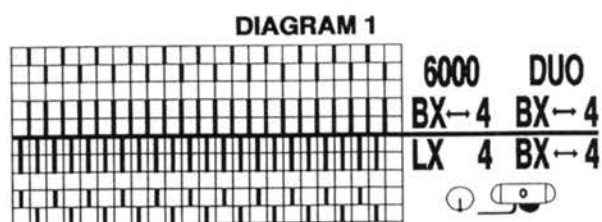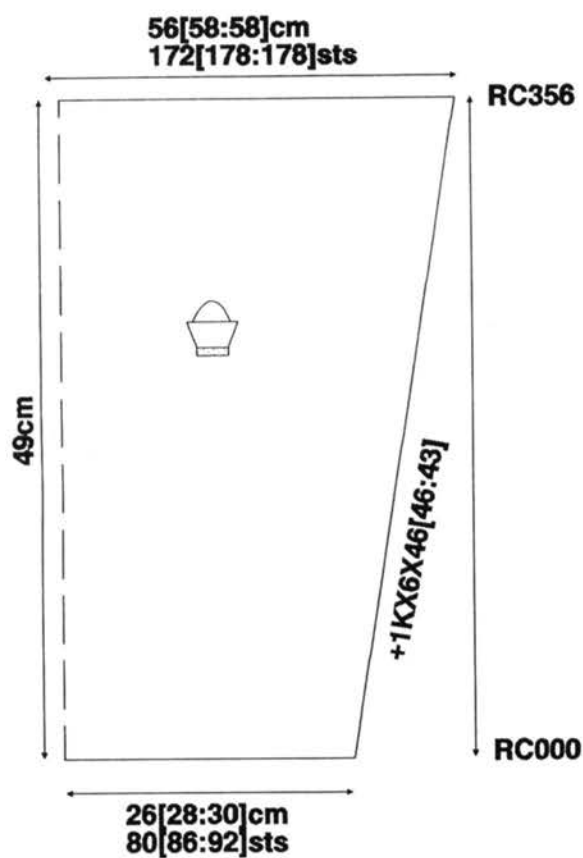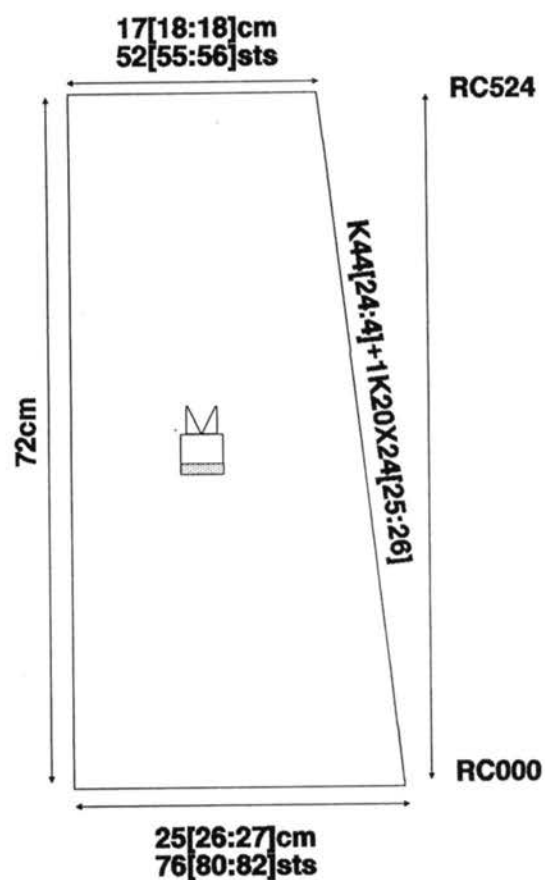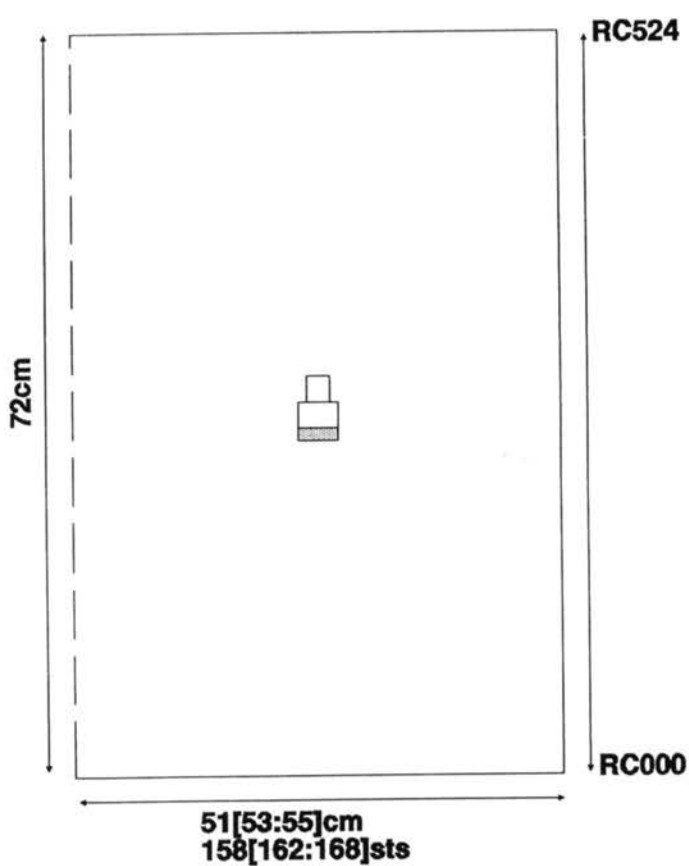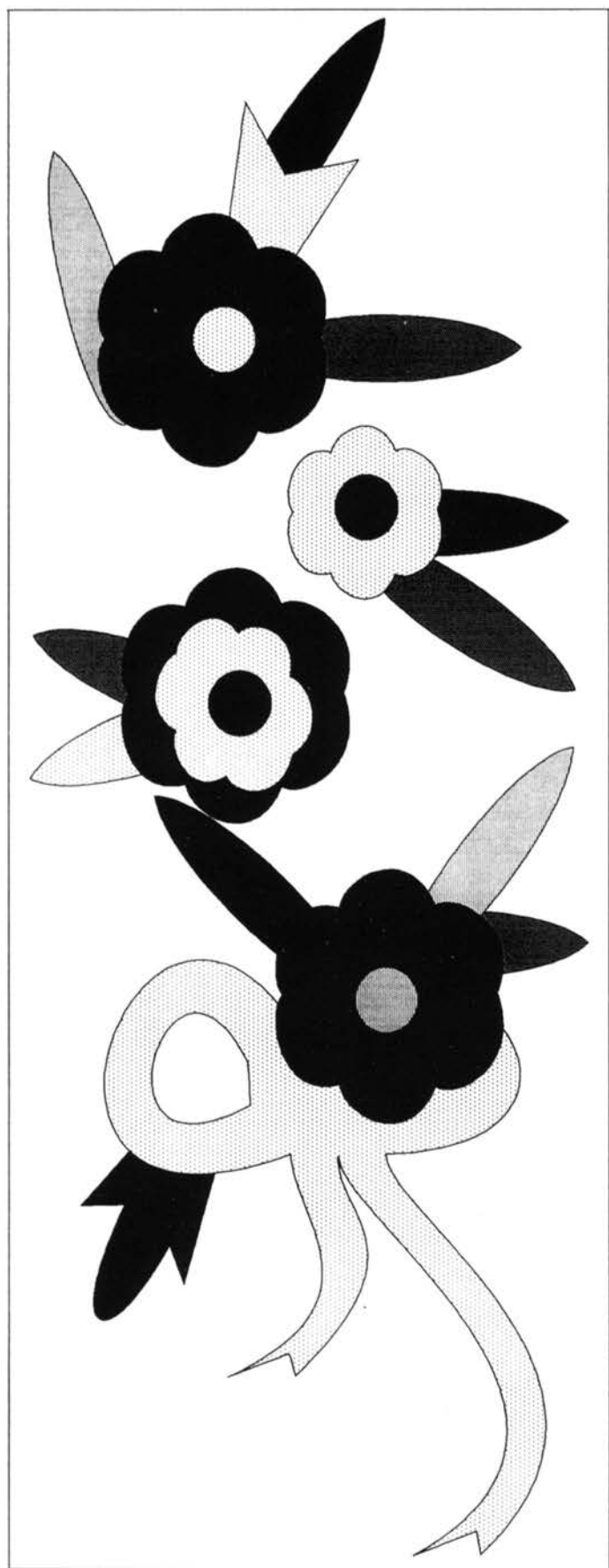
Make card templates for appliqué shapes, using patterns given. Cut appliqué shapes from felt using various colours for parts according to your choice. You will need :-
Three large flower shapes. Four small flower shapes. One ribbon/bow shape. Ten leaf shapes. Four flower centre circles. Two double pointed shapes. Arrange shapes as shown on plan. Assemble flowers prior to application. Apply shapes to front of garment using either tacking stitches or special bonding web before machine stitching. Machine stitch around all edges of appliqué shapes using appropriatly coloured machine embroidery thread. Join shoulder seams. Sew in sleeves. Join side & sleeve seams. Attach band backstitching one edge to outside of garment all round from bottom of front to bottom of opposite front. Fold in half to inside. Stitch. Unravel WY & finish off lower edge of band.

E6000 PROGRAMME

PROGRAMME : ENT	ST PATT A : 118 : ENT	FORM : ENT
ERASE : ENT	ENLARGE POS : NO	Enter appropriate Form
CAST ON : 2 : ENT	TEST : NO	Programme here
ALL ST PATT : NO	ALL ST PATT : ENT	START CAST ON : ENT

	92cm	96cm	100cm
1	55	55	55
2	130	130	130
3	A	A	A
4	B	B	B
5	80	86	92
6	26	28	30
7	*	*	*
8	38	38	38
9	172	178	178
10	56	58	58
11	**	**	**
12	49	49	49
13	49	49	49
14	***	***	***
15	0	0	0

	92cm	96cm	100cm
1	55	55	55
2	130	130	130
3	A	A	A
4	B	B	B
5	77	80	83
6	25	26	27
7	*	*	*
8	68	68	68
9	135	135	135
10	127	127	127
11	255	255	255
12	129	129	129
13	69	69	69
14	191	191	191
15	145	146	147
16	127	127	127
17	255	255	255
18	129	129	129
19	0	0	0

	92cm	96cm	100cm
1	55	55	55
2	130	130	130
3	A	A	A
4	B	B	B
5	157	163	169
6	92	96	100
7	*	*	*
8	38	38	38
9	157	163	169
10	92	96	100
11	**	**	**
12	72	72	72
13	72	72	72
14	***	***	***
15	0	0	0

RC524

72cm

51[53:55]cm
158[162:168]sts

RC000

17[18:18]cm
52[55:56]sts

RC524

72cm

K44[24:4]+1K20X24[25:26]

25[26:27]cm
76[80:82]sts

RC000

56[58:58]cm
172[178:178]sts

RC356

49cm

+1KX6X46[46:43]

26[28:30]cm
80[86:92]sts

RC000

DIAGRAM 1

6000	DUO
BX→4	BX→4
LX 4	BX→4

DIAGRAM 2

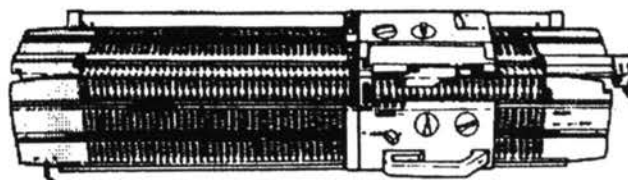| 6000	DUO
GX	GX
N 5	N 5

LEFT
Plan of placement
of appliqué parts
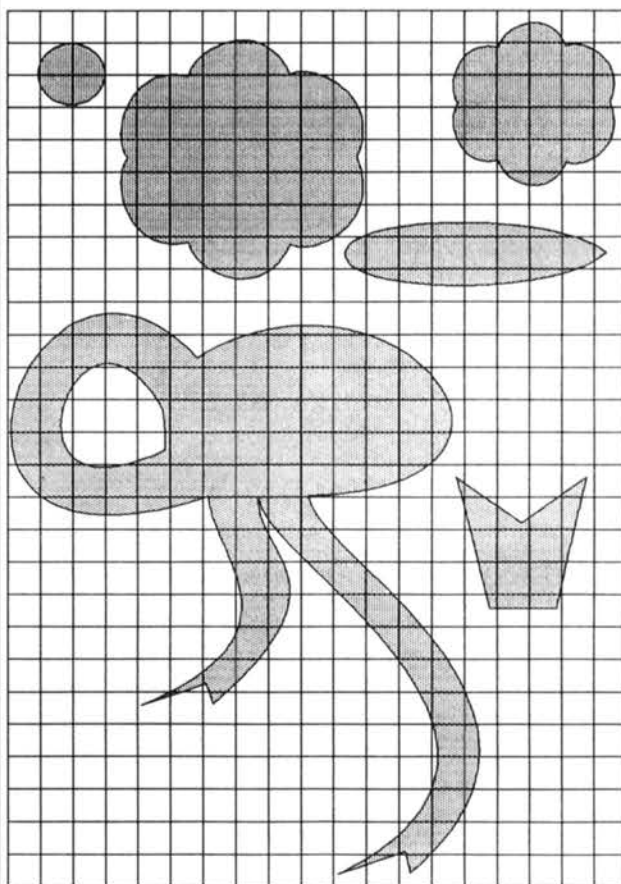
ABOVE
Cutting plan for appliqué parts.
One square on plan represents one square centimetre. Copy squares onto a sheet of card. Draw shapes, then cut out. Use these templates to cut parts from felt according to requirements listed in making up instructions.

D1805 Geometric Jacquard Sweater

Designed by Teresa Gruszecka Curson
Pictured on Page 37

5, 80, 6000

92[102:112]cm Bust.

101[116:132]cm Bust.

BRAMWELL Hobby 85% acrylic 15% nylon 2/30's 500g cones.
1 cone Black, 1 cone Red, 1 cone Peacock, 1 cone Electric Blue.
BRAMWELL Silky 100% bright acrylic 2/30's 500g cones. 1 cone Black, 1 cone Red, 1 cone Peacock, 1 cone Electric Blue. 1 end Hobby + 1 end Silky for each Col.
Black = Col 1, Red = Col 2, Peacock = Col 3, Electric Blue = Col 4.

40sts = 168mm 40Rs = 42mm OR 100sts = 420mm 100Rs = 106mm, measured over jacquard patt after allowing swatch to dry under damp cloth.
40 Rs CX/CX Hem = 38mm.

Jacquard with tuck stitch back with card(s) given and as Diag 2, & as Col sequence chart. *Tech 187.* Tubular hems as Diag 2. *Cast on 8.*

Ab Page 3.

840g Size 102cm Bust.

1 end Hobby plus 1 end Silky taken together for each Col throughout. Cut & sew neckline may be used if wished. To make cut & sew garment knit two backs & cut neckline on front as chart.

E6000 PROGRAMME

PROGRAMME : ENT	ALTER : NO	ENLARGE POS : NO
ERASE : ENT	KNIIT TECH : 187 : ENT	ALL ST PATT : ENT
CAST ON : 8 : ENT	ENLARGE POS : NO	FORM : ENT
ALL ST PATT : NO	TEST : NO	Enter appropriate Form
ST PATT A : • : ENT	ALL ST PATT : NO	Programme here
Enter card A	ST PATT B : 187 : ENT	START CAST ON : ENT

E6000 & Duomatic versions are identical.
Original made on Duomatic 80 machine

COLOUR SEQUENCE CHART

RC	2 Rs	2 Rs
000	BLACK	RED
92	BLACK	PEACOCK
184	BLACK	RED
276	BLACK	BLUE
368	BLACK	RED
460	BLACK	PEACOCK
552	BLACK	RED
644	BLACK	BLUE

	92cm	102cm	112cm
1	42	42	42
2	168	168	168
3	A	A	A
4	B	B	B
5	64	67	71
6	27	28	30
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	130	130	130
12	38	38	38
13	124	126	131
14	52	53	55
15	**	**	**
16	39	39	39
17	41	41	41
18	***	***	***
19	0	0	0

	92cm	102cm	112cm
1	42	42	42
2	168	168	168
3	A	A	A
4	B	B	B
5	119	138	157
6	92	102	112
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	140	140	140
12	166	166	166
13	119	138	157
14	92	102	112
15	**	**	**
16	58	62	68
17	62	66	72
18	***	***	***
19	73	73	73
20	161	169	177
21	178	178	178
22	155	155	155
23	158	158	158
24	139	139	139
25	151	151	151
26	131	131	131
27	143	143	143
28	130	130	130
29	0	0	0

	92cm	102cm	112cm
1	42	42	42
2	168	168	168
3	A	A	A
4	B	B	B
5	119	138	157
6	92	102	112
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	140	140	140
12	38	38	38
13	119	138	157
14	92	102	112
15	**	**	**
16	58	62	68
17	62	66	72
18	***	***	***
19	0	0	0

A. CoCir K/K Col 1.
K as Diag 1.
B. Set as Diag 2. Engage St Patt A or Deco. K in patt foll Col sequence & as chart. CoF.

A. CoCir K/K Col 1.
K as Diag 1.
B. Set as Diag 2. Engage St Patt A or Deco. K in patt foll Col sequence & as chart.
C. Divide work. Place all pushers on Lt side out of work. Note pusher arrangement & row. Work on Tr side first. K & dec as chart & keeping to Col sequence. CoF.
Return pushers at Lt to work & as noted. K & dec as chart reversining shapings. CoF.

A. CoCir K/K Col 1.
K as Diag 1.
B. Set as Diag 2. Engage St Patt A or Deco. K in Col sequence & K & inc as chart.

CoCir K/K SS 4/4 Col 1 over 124[126:128]Ns. Set as Diag 3.
St Patt B. RC000.
K 136Rs straight.
Black strippers.
Lks N/GX SS 5.5/5.5 K 4Rs.
Pull down loop of yarn between beds.
Lks GX/N K 4Rs. WY K several Rs.
Lks N/GX pull down loop of yarn between beds. K several Rs.
Orange strippers. Lks N/N K several Rs & rel.

Block & pin all parts to size & shape & leave to dry under wet cloth.
Join Lt shoulder seam.
Attach neckband to neckline backstitching through open loops to outside of garment, unravelling WY as you go. Slip stitch second side of envelope to inside of garment, enclosing neckline edges. Joir Rt shoulder seam & collar seam.

Sew in sleeves. Join side & sleeve seams.
Give final very light steaming to finish, paying particular attention to seams.

E6000 CARD TOP DECO CARD LOWER

B

58[62:68]cm

4cm

A

RC548
[584:
640]

RC000
RC42

RC000

120[138:158]cm
120[138:158]sts

17[17.5:18]cm
40[42:44]sts

17[20:24]cm
40[48:57]sts

7cm

−1K18
−1K10X2
−1K6
−1K4X3
−1K2X3
−3K2X2
−4[5:6]K2

C

RC68

RC000
RC484
[516:
572]

51[55:61]cm

B

4cm

A

RC000
RC42

RC000

120[138:158]cm
120[138:158]sts

52[53:55]cm
124[126:130]sts

RC368

39cm

B

2cm

A

RC000
RC20

RC000

27[28:30]cm
64[66:70]sts

DIAGRAM 1

	E6000	DUO
	CX 5.5	CX 5.5
	LX 5.5	CX 5.5

FB PUSHERS E6000 ONLY

DIAGRAM 2

	6000	DUO
	AX←4.25	AX←4.25
	LX 4	⊳•BX←4

DIAGRAM 3

	6000	DUO
	AX←4.25	AX←4.25
	LX 4	BX←4

D1807 Child's Boat Sweater

Designed by Kathy Haynes
Pictured on Page 39

6000 ONLY

66[71:76]cm Chest.

76[82:86]cm Chest.

BRAMWELL Duomagic 100% acrylic approx 270 metres per 100g. 1 cone of each of the foll:- Puffin Blue = Col 1, Bottle = Col 2, Royal = Col 3, Yellow = Col 4, Red = Col 2A, Silver = Col 2B.

40sts = 132mm 40Rs = 26mm OR 100sts = 330mm 100Rs = 65mm, measured over 4 Col jacquard patt.
40Rs 2X1 rib = 65mm.

4 Col jacquard as Diag 2 & using cards given Tech 207. 2X1 ribs as Diag 2 Cast on 4.

Page 3.

215g Size 71cm Chest.

May be made by cut & sew method, K 2 backs cut neckline as shown in chart. Ribs K with 2 ends Col 2 together. Remove 1 end after K rib. Back & sleeves plain 4 Col jacquard. N.B. Col in eyelet 2 changes from 2 to 2A to 2B at specified points within the pattern. Please follow chart carefully.

A. CoCir 2X1 as Diag 1 Cast on 4. Col 2. K as chart. Push up all empty Ns. Lks CX/CX K 2Rs. Lks N/N K 2Rs.
B. Set as Diag 2 & St Patt A. K 2Rs Col 1, 2Rs Col 2, 2Rs Col 3, 2Rs Col 4 throughout. CoF.

E6000 PROGRAMME		
PROGRAMME : ENT	Read in card B	CM? : NO
ERASE : ENT	ALTER : ENT	↑ R 304 : ENT
CAST ON : 4 : ENT	DIRECT : E→w : ENT	↔ STS 63 : ENT
ALL ST PATT : NO	DIRECT OK : ENT	PATT AFT R 0 : ENT
ST PATT A : 207 : ENT	3 COL : ENT	TO R/L 0 : ENT
ENLARGE POS : NO	ADD : ENT	IN PATT AT R 0 : ENT
ALL ST PATT : NO	ADD WHAT? : ● : ENT	↑ REP R 0 : NO : ENT
ST PATT B : ● : ENT	Read in card C	↔ REP STS : NO : ENT
Read in card A	ALTER ENT	ALL ST PATT : ENT
ALTER : ENT	DIRECT : E→w : ENT	FORM : ENT
DIRECT : E→w : ENT	DIRECT OK : ENT	Enter appropriate Form
DIRECT OK : ENT	4 COL : ENT	Programme here
ADD : ENT	KNIT TECH : 207 : ENT	START CAST ON : ENT
ADD WHAT? : ● : ENT	ENLARGE POS : ENT	

A. CoCir 2X1 as Diag 1 Cast on 4. Col 2. K as chart. Push up all empty Ns. Lks CX/CX K 2Rs. Lks N/N K 2Rs.
B. Set as Diag 2 & St Patt B. K 2Rs Col 1, 2Rs Col 2, 2Rs Col 3, 2Rs Col 4.
C. K 2Rs Col 1, 2Rs Col 2A, 2Rs Col 3, 2Rs Col 4.
D. K 2Rs Col 1, 2Rs Col 2B, 2Rs Col 3, 2Rs Col 4.
E. Place all pushers at LT out of work. K & dec at RT. CoF.

Return LT side pushers to work. K & dec as RT reversing shaping. CoF.

	66cm	71cm	76cm
1	26	26	26
2	132	132	132
3	A	A	A
4	B	B	B
5	115	124	130
6	66	71	76
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	159	159	159
12	38	38	38
13	115	124	130
14	66	71	76
15	**	**	**
16	39	43	46
17	43	48	51
18	***	***	***
19	0	0	0

	66cm	71cm	76cm
1	26	26	26
2	132	132	132
3	A	A	A
4	B	B	B
5	52	55	58
6	17	18	19
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	159	159	159
12	38	38	38
13	94	100	103
14	31	33	34
15	**	**	**
16	28	31	35
17	32	36	40
18	***	***	***
19	0	0	0

	66cm	71cm	76cm
1	26	26	26
2	132	132	132
3	A	A	A
4	B	B	B
5	115	124	130
6	66	71	76
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	159	159	159
12	166	166	166
13	115	124	130
14	66	71	76
15	**	**	**
16	39	43	46
17	43	48	51
18	***	***	***
19	70	71	71
20	177	177	177
21	161	161	161
22	179	153	153
23	164	162	162
24	135	164	164
25	138	135	135
26	0	138	138
27		0	0

A. CoCir 2X1 as Diag 1 Cast on 4. Col 2. K as chart. Push up all empty Ns. Lks CX/CX K 2Rs. Lks N/N K 2Rs.

B. Set as Diag 2 & St Patt A. K 2Rs Col 1, 2Rs Col 2, 2Rs Col 3, 2Rs Col 4 throughout & inc as chart. CoF.
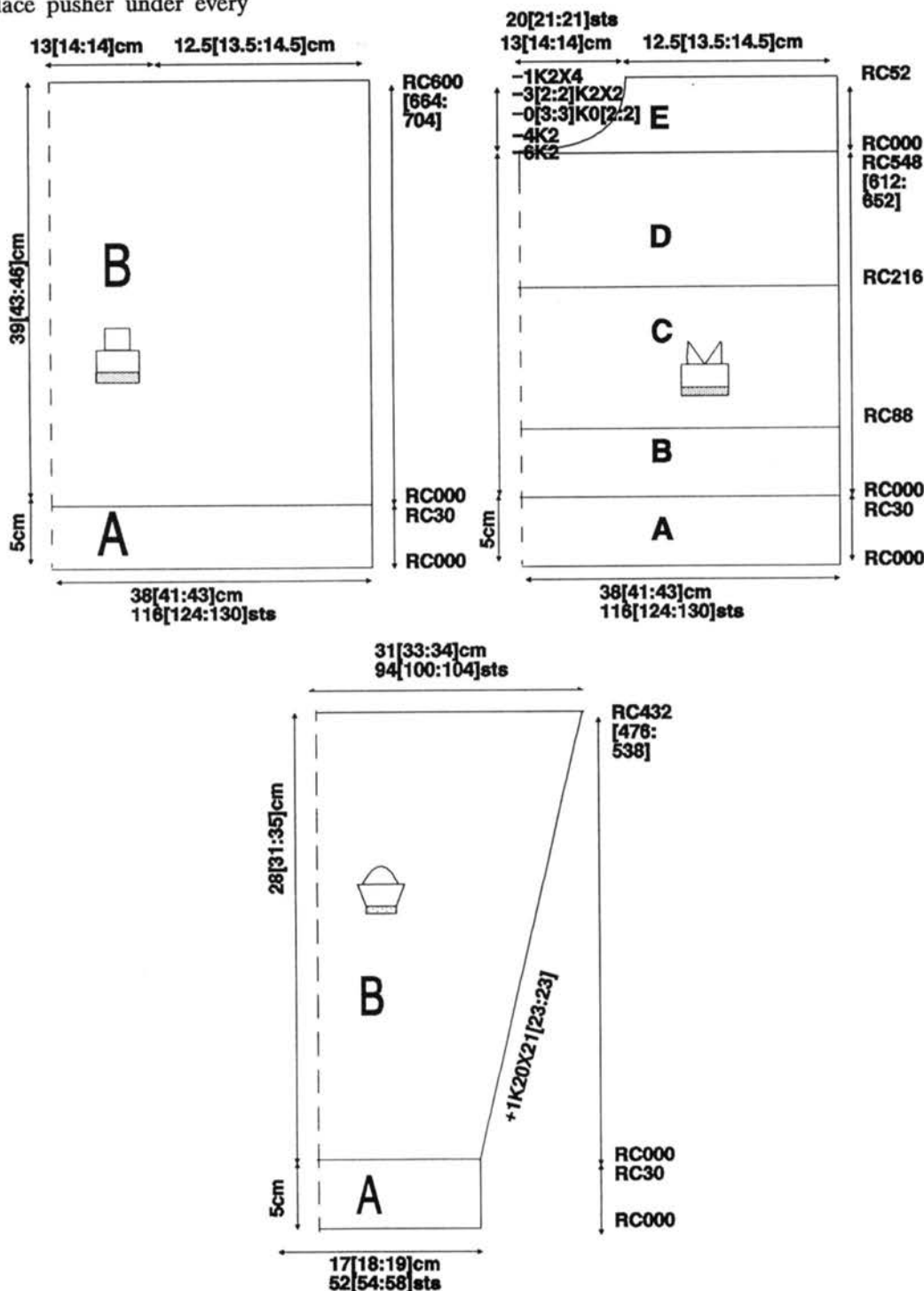
Set Ns as Diag 2. 110Ns. Lks N/N SS 2.5/2.5 K 1Rs. Rack 1 LT Place pusher under every

BB WP N. SS 3/3 Lks CX/CX Place all empty BB Ns in WP. K 2Rs. Lks BX/N Rack 1 RT. K to RC27. Push all empty FB Ns to WP. Lks CX/CX K 2Rs. Lks N/N K 1R. Black strippers Lks GX/N
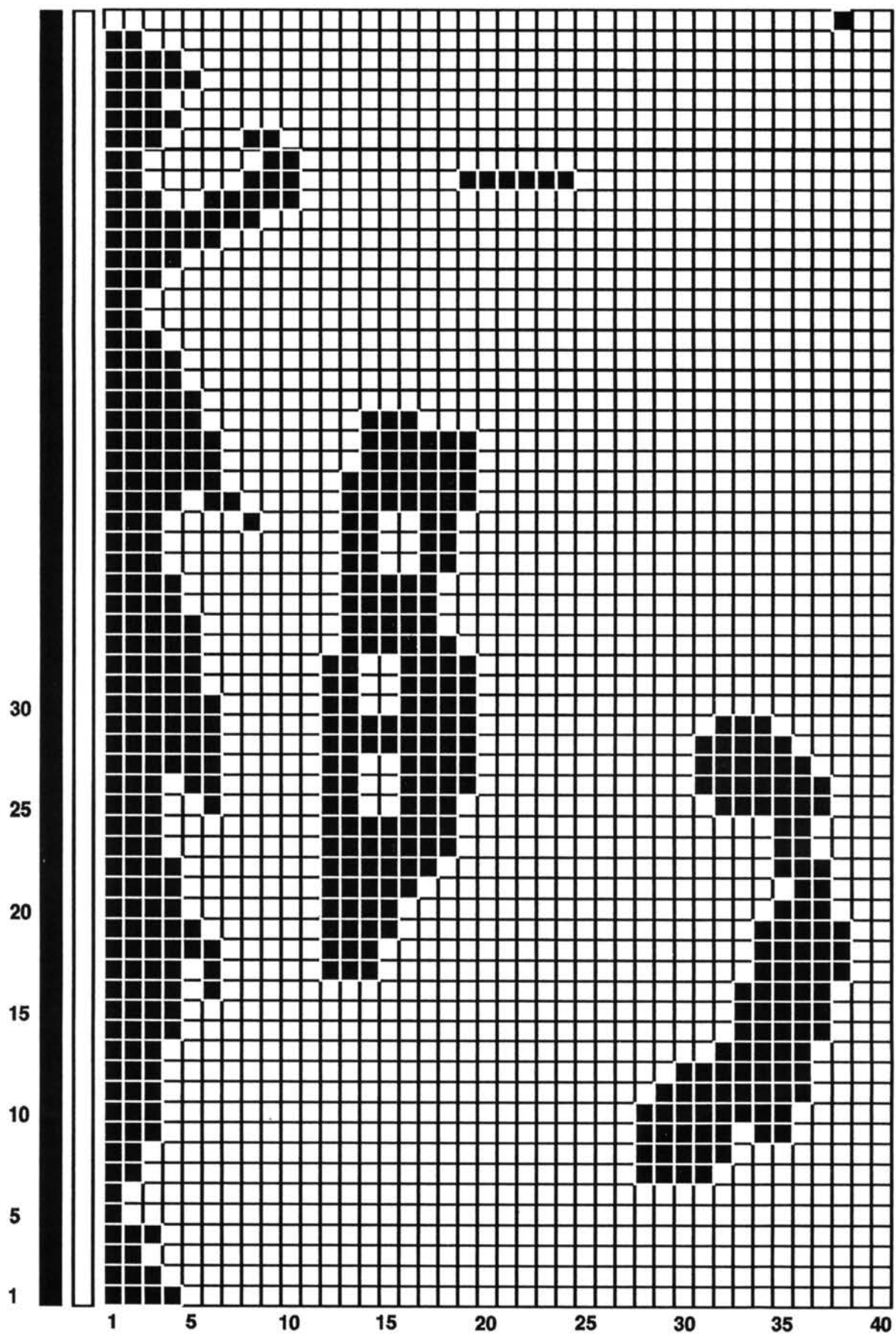
SS5/5 K 4Rs. Pull down loop of yarn between beds. Lks N/GX K 4Rs. Lks N/N Orange strippers. WY K several Rs & rel.

Block & steam all pieces to shape & size. Join LT shoulder seam. Attach collar backstitching through open loops unravelling WY as you go. Slip stitch second side of envelope to inside enclosing neck edges. Join RT shoulder seam. Sew in sleeves. Join side & sleeve seams. Give final light steaming.

13[14:14]cm   12.5[13.5:14.5]cm

B

A

39[43:46]cm

5cm

RC600 [664: 704]

RC000 RC30

RC000

38[41:43]cm
116[124:130]sts

20[21:21]sts
13[14:14]cm   12.5[13.5:14.5]cm

−1K2X4
−3[2:2]K2X2
−0[3:3]K0[2:2]
−4K2
−6K2

E

D

C

B

A

RC52

RC000
RC548 [612: 652]

RC216

RC88

RC000
RC30

RC000

38[41:43]cm
116[124:130]sts

31[33:34]cm
94[100:104]sts

B

A

28[31:35]cm

5cm

RC432 [476: 538]

*1K20X21[23:23]

RC000
RC30

RC000

17[18:19]cm
52[54:58]sts
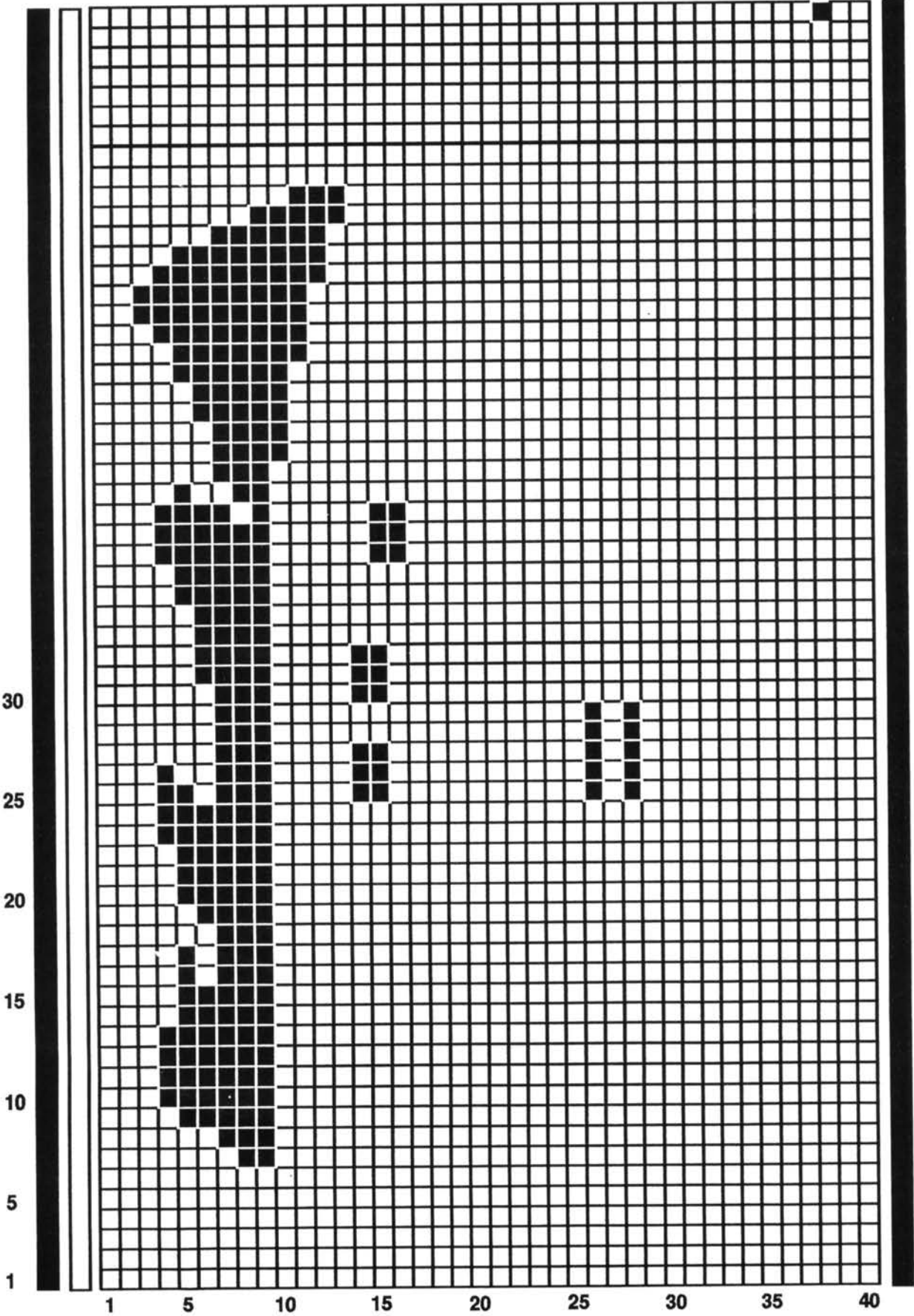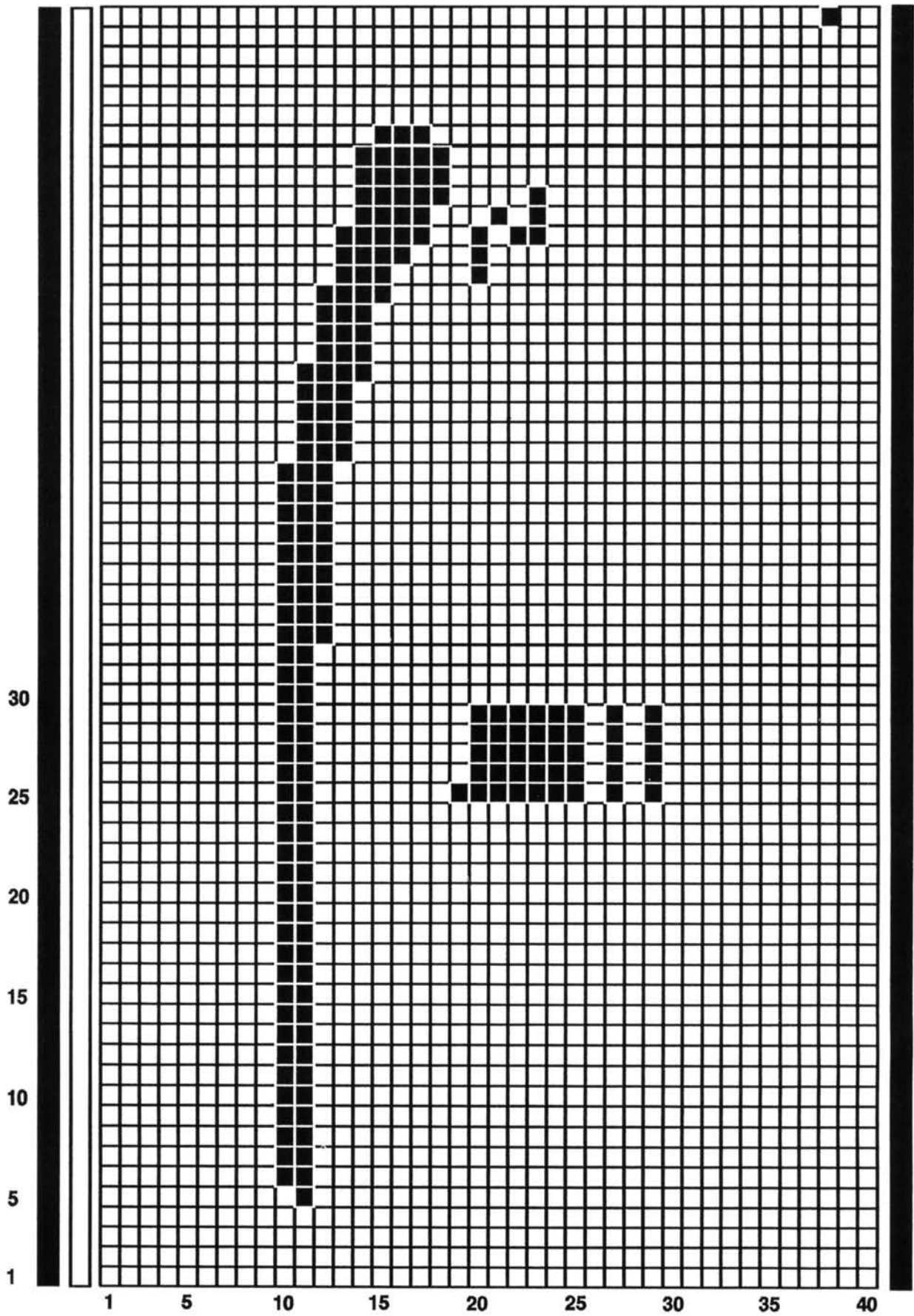
PATTERN CARDS - READERS OPINION

For this pattern, you will have noticed that we have printed the pattern cards sized to one full page each as an experiment. Normally we print cards sized at approximately one quarter page. We have had requests to print all cards in the large format, as well as letters to say that the small size is satisfactory.

We would like to hear YOUR opinion.

What size would you prefer?

Write to us at the usual address to tell us what you feel would best suit your requirements.

DIAGRAM 1

N 3
LX 3

DIAGRAM 2

BX←→ 4
LX 4