

DUET

INTERNATIONAL

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**THE magazine for
PASSAP & PFAFF
Knitting Machine
Owners**



**Articles
Patterns
Letters
Hints
Tips –
Just for
Passap
System
Knitters**

**Number 4
Autumn/Fall 1990**

Featuring Jacquard



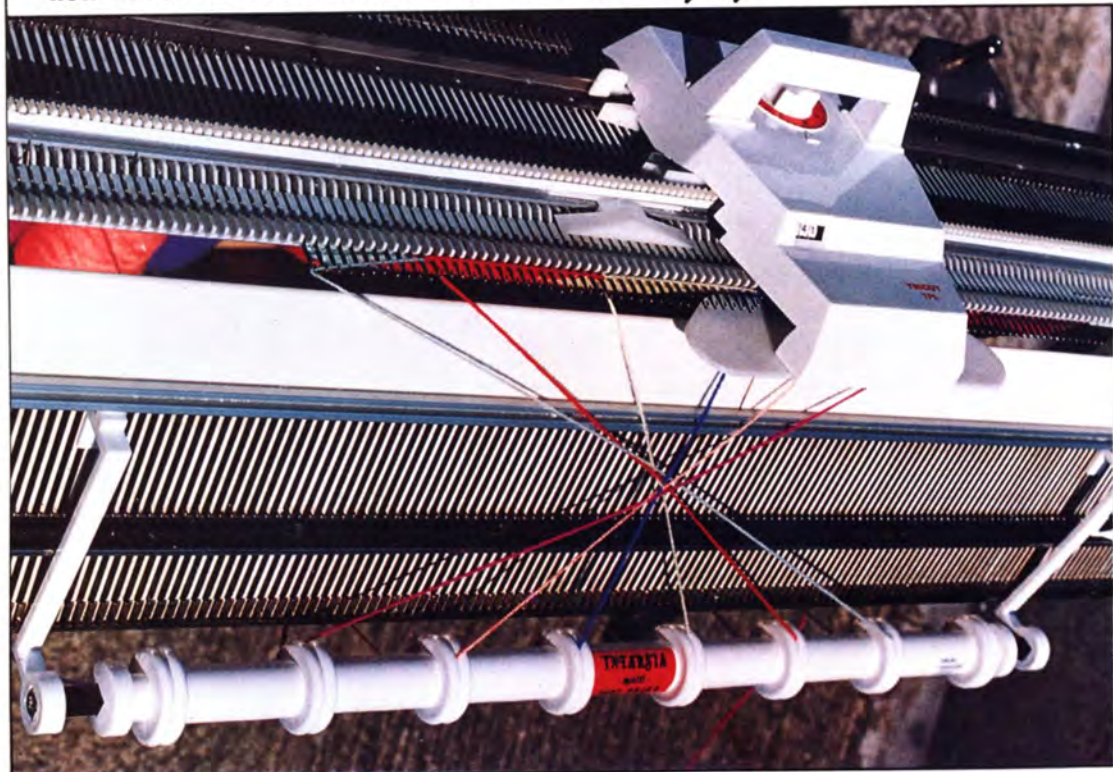
ALICIA NILES EGYPTIAN COAT
See Page 24

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THE MAGAZINE FOR OWNERS OF ALL PASSAP/PFAFF SYSTEM KNITTING MACHINES WORLDWIDE.

DUET[®]

VOLUME 1, NUMBER 4,
Autumn/Fall 1990

Duet magazine produced for owners of all Passap/Pfaff knitting machines and is sold throughout the world, either as a direct subscription, or from Passap system dealers. Duet Magazine is published by George le Warré/Electronne Press & Publishing four times in any one year, on the last day of February, May, August and November. Subscriptions all start in November of each year and subscribers receive magazines from November to the following October. If you subscribe at any time between these months, you will receive back issues to the previous November and future issues as published to the completion of that subscription year.

The Magazine is the largest circulating independent magazine in the world dealing entirely with the Passap System of knitting machines manufactured by Madag, of Dietikon, Switzerland.

Subscription rates are £16.00 per year in the U.K., or £30.00 outside the U.K. This includes air mail postage to any address.

ALL READERS may use the "Help-line" service, which means that they may write, 'phone or Fax in with their knitting problem and receive help and advice regarding the solution. This service normally operates from 10am to 9pm, (U.K.times), 365 days a year. Problem letters should include a self addressed stamped envelope, and will normally receive a reply within 14 days. Fax problems are normally replied to on an overnight basis. Telephone queries will usually be answered on the spot, but at times you may be given a recorded message with either another number to call, or inviting you to leave your name and number for us to call you back later. If writing, remember that no return postage will mean no reply. No other machine knitting publication offers this comprehensive problem solving service for Swiss Machines and remember, this service is yours to use FREE. You only pay for the call or mail. There is no charge made for the information we give you. The office address, 'phone & Fax numbers appear in column 2 on this page.

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The Editor's Letter

Dear Readers,

Welcome to the final issue of Volume 1 of Duet. The next issue, number 5 which will be available from 30th November 1990, starts volume 2 and the second year of publication. Many exciting things have happened in our first year, and the magazine is now sold in almost every English speaking country in the world. Either through main distributors of Passap System machines, yarn companies, or from knitting machine shops.

You may have noticed that starting with this issue, the title has changed a little, to become "Duet International", and that we now have contributors from all over the world. So here, I would like to introduce you to Monique Chevassu from Passap Canada and Mona Early from Passap U.S.A. Both will be writing in Duet about what is happening on the "Passap System front" in North America. Also H  l  ne Napaul from Switzerland, who will be contributing articles on techniques etc. Starting with Duet 5, we hope to bring you news from all the other countries where Passap System machines are used.

We have some interesting designs from the United States, Canada, Australia and New Zealand for you this time, as well as "home grown" ones. Sharing our designs and ideas is a wonderful way to learn, and expand knowledge.

Many of the items this time are based on various jacquard techniques, and this is why we have called Duet 4 our Jacquard Feature number. Jacquard is such a versatile stitch type, and we are fortunate that on the Passap System there are so many variations possible. Don't forget too, that many of these stitch types give very interesting fabrics in single colours. Jacquard is not limited to multi-colour patterns!

Denise Musk's usual pages are not in this issue, as she is at present very busy with her next book, but will be back with us in Issue 5.

See you next time. Best wishes,

George

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






























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§ Patterns with this symbol have Form Programmes



Patterns with this symbol at the head of the page are very easy to knit

 ABBREVIATIONS ABREVIATIONS	 FABRIC KNITTED BY THE METRE TISSU TRICOT	 SIZES TAILLES
 ACTUAL MEASUREMENTS DIMENSION ACTUEL	 FRONT(S) DEVANT	 SKIRT JUPE
 BACK LE DOS	 HANDLE DOWN EN BAS	 SLEEVE MANCHE
 BAND/WELT COTE OU BANDE DES BOUTONNIERES	 HANDLE UP EN HAUTE	 STITCH PATTERN DESSIN
 BLACK STRIPPERS ABAISSEURS NOIRS	 TRANSFER POSITION POSITION 9 HEURES	 SWATCH MEASUREMENT ÉCHANTILLON
 BLUE STRIPPERS ABAISSEURS BLEU	 LOCKS LE CHARIOT	 TRANSFER TO FRONT BED TRANSFÉRER TOUTES LES MAILLES SUR LA FONTURE AVANT
 BUTTONHOLE BAND BANDE DES BOUTONS	 MACHINE MODELS 5, 80, 6000 MACHINE MODELE	 TRANSFER TO BACK BED TRANSFÉRER TOUTES LES MAILLES SUR LA FONTURE ARRIERE
 CIRCULAR CAST-ON MONTAGE TUBULAIRE	 MAKING UP ASSEMBLAGE	 U100(E)
 COLLAR COL	 NOTES	 COMPLETED GARMENT WEIGHS
 COMPUTER FORME PROGRAMME	 ORANGE STRIPPERS ABAISSEURS ORANGES	 YARN(S) LAINE/FILS
 DECO SETTING DECO PROGRAMME	 RACK LEFT A GAUCHE	 ZIG-ZAG (RACKING) CAST-ON MONTAGE CHEVALÉ
 DESIGNED BY CREATION DE	 RACK RIGHT A DROITE	
 EASY TO KNIT FACILE		

ABBREVIATIONS

alt	= alternate
approx	= approximately
BB	= back bed
beg	= begin(ing)
circ	= circular (tubular)
cm	= centimetres
CoF	= cast off
Col 1, 2, 3, 4	= yarn(s)
CoN	= cast on
cont	= continue
dec	= decrease(s)(ing)
Diag	= diagram(s)
FB	= front bed
ff	= fully fashioned
fol	= following
g	= gram(s)
inc	= increase(s)(ing)
K	= knit
K/K	= every needle rib
Lk(s)	= lock(s)
LT	= left
mm	= millimetre(s)
MT	= main tension
N(s)	= needle(s)
opp	= opposite
P	= purl
pos	= position
pshr	= pusher(s)
I/4P	= transfer position
RC	= row counter reading
RP	= rest position
rk	= rack(ing)
Rs	= row(s)
rel	= release
rep	= repeat
RT	= right
Rib T	= rib tension
str	= straight
SS	= stitch size setting
sts	= stitches
stst	= stocking stitch
trans	= transfer stitches
WP	= working position

CAST ON METHODS

CoRak

Cast on with racking.
DUOMATICS:- K 1 R lks N/N. Rack
1 N to LT, K 1 R lks N/N. RC000.
6000 Cast on 1, 2, 4, 5.

CoCir

Cast on with circular (tubular) rows.
DUOMATICS:- K 1 R lks N/N.
2 Rs lks CX/CX.
K 1 R N/N. RC000
6000 Cast on 3.

NOTES ON KNITTING FROM PATTERN DIAGRAMS

Please read this section carefully before starting to knit. This information will aid you in following the diagram patterns within these pages.

The pattern Diagram method of pattern writing is much favoured by knitters in countries other than Great Britain, and is coming more and more into use for machine knitting in the U.K.

The method used in the diagrams given here is the standard used and developed by Electronne Press and Publishing for Duet Magazine.

To work from a diagram select the garment part you require from the sheet.

The sizes of the part are given in centimetres at the bottom of the diagram along with the number of stitches for the size. Larger sizes are always given in square brackets.

Only the right half of symmetrically shaped parts is shown for each section, and a broken line always denotes the centre of the part. The opposite side is knitted in the same way at the same time reversing the shapings given. No broken lines on the garment diagram means knit this section as seen on the chart. The number of centimetres, stitches, rows always refers to the COMPLETE section, and the size of the part, with ease added.

Each garment section diagram is sub-divided into smaller sections labelled A, B, C etc. Always cast on and commence knitting at section A. See individual pattern notes for settings/stitch type.

After knitting section A, continue with B, C, D etc.

At the start of each section you will need to follow the written notes to change something in the knitting, such as increase, decrease, change pattern etc.

Abbreviations and symbols used within the charts are:-

sts = stitches

Rs = rows

patt = pattern

cm = centimetres

- = cast off or decrease

+ = increase or cast on

X = number of times

There are blocks of instructions given at parts of the diagram where shapings occur, such as :-

-1 knit 2 X 2 [1:2:0:2]

-2 knit 2

-3 knit 2

-4 knit 2

-5 knit 2

These are always read from the bottom upwards, so this example means:-

Cast of 5 stitches, knit 2 rows.

Cast off 4 stitches knit 2 rows.

Cast off 3 stitches knit 2 rows

Cast off 2 stitches knit 2 rows.

Decrease 1 stitch knit 2 rows

TWICE.

Decreasings for other sizes are given in square brackets.

Where only one set of figures is shown, this is common to all sizes.

On a symmetrically shaped garment, remember to shape the opposite side at the same time. In the above example,

cast off at the right, knit to the left side, cast off the same number and knit back to the right. This completes the 2 rows, and this shaping instruction.

Diagram patterns may appear strange at first to many people, but once you have become used to knitting with them, they can be easier to follow than a conventional written pattern, because you cannot get lost in columns of text. There is no need to make notes of the number of times you have increased or decreased etc. We suggest you cross out each instruction on the chart in pencil as you complete it. This way you will know exactly where you are at a glance at all times.

A Word Of Warning

The stitches, rows etc noted on the charts will only be accurate if you have matched the given tensions exactly. It is essential to make your own tension swatch.

If you find for any reason that you cannot match the tension, follow the centimetre notation, and substitute your own stitches and rows calculated from your own swatch. Using the Form Computer or Form programme on the 6000 means that you will not need to follow charts necessarily. Many of our patterns have computer programmes, which are reproduced in the magazine courtesy of Madag, Switzerland.

PASSAP NORTH AMERICA 1990

with

GEORGE LE WARRÉ

PASSAP UNIVERSITY 1990. Costa Mesa, May 23rd to 27th.



GEORGE le WARRÉ

The Passap Universty, which is run by Passap Knitting Machines U.S.A., was to be held in May 1990 in Costa Mesa, near Los Angeles, California and I was very fortunate to be invited to lecture this year.

Passap Univeristy is an annual event sponsored entirely by Passap Knitting Machines U.S.A. and consists of a two day seminar for dealers, followed by a three day seminar for Passap knitting Machine owners. Five whole days of knitting and knowledge just for Passap machines, with lecturers from all over the world, many of them household names among the machine knitting fraternity.

Having not attended one of the Universities previously, I was not prepared for the sheer size of the event. Over twenty lecturers, all of them experts in one or more particular areas of Passap knitting and each of them giving talks or "hands

on" seminars on several different topics. Each of these people had a room with all the necessary equipment for their talks. The timetable was organized so that those attending the lectures knew exactly which room they were in and person they were to be with next. As you can imagine, the organization entailed in this must have been enormous, but was coped with so methodically and calmly by Mona Early, who is the Educational Manager for Passap U.S.A. Everything went so smoothly and in such a business-like fashion, that no-one felt in the wrong place at the wrong time, and this is no mean feat when you are dealing with around five

hundred people!

Apart from organizing this so well, Mona always had time to stop and

talk to anyone and was always helpful and friendly. Even when as in my case, some of the originals for my notes went missing at the print shop. Within minutes we had new copies sent by Fax from England and the notes printed ready for the classes.

Each of the assemblies, (the two day Dealer Convention and the three day University for the public), was started with a welcoming and introductory talk from Mr. Peter Foss, President of Passap U.S.A., who is also President of the Knitting Machine Council of the United States.

After introducing each of the speakers and lecturers in turn, everything started in earnest.

There were really so many topics covered at the event, that space will just not allow me to list them all here, but included were many interesting and new items from well known people such as Susanna Lewis, Gene Bailey, Denis Cook, Helene Napaul and Martha Burkhard, (both from Madag, Switzerland, the manufac-



A CLASS WITH GEORGE le WARRÉ

turers of the machines), as well as many other experts on particular Passap techniques. Even to the more unusual things, like painting and Brazillian embroidery on knitted fabric, shown by Mary Cook from Ocala, Florida.



MARY COOK'S BRAZILLIAN EMBROIDERY CLASS

Some new products were also shown for the first time in the U.S.A. The Picto Intarsia Carriage, the Vario chunky machine and the Passap Linking Machine.

Those people attending the University were really such keen and enthusiastic knitters, that it was quite an experience just meeting and talking with them all. I am sure that all those involved with teaching learned as much from the public, as the knitters did from the lectures.

One of the things that impressed me personally, was the quality of the work produced by the knitters attending the University. Many people were wearing various garments that they had designed and made, and the thought and care that had gone into many of these was really impressive, as was the technical know-how and knitting ability that were obvious from the knitting itself. The machine capabilities and use of yarns had been so well thought out prior to making the garments, that there were many lessons to be learned by us all. At first sight, the event looked like a very high

class Fashion show!

And speaking of fashion shows, the one produced following the dinner on the first evening had to be seen to be believed. So many good ideas used in very clever and unusual ways in a host of wonderful garments. The whole

thing quite took your breath away. We are very lucky to be featuring some of the garments shown, in this issue of Duet. The sweater from Sally Hall and the Oriental Bird coat from Terryl Hollins are just two examples of what is being done with the Passap System in the U.S.A.

At lunch times on the second and third days, there was a fashion show for the public, and many of the knitters took the opportunity to show and wear their own garments at this time.



THE KNITTER'S FASHION SHOW

Again, the fashion sense and quality of knitting shone through, and there were some beautiful things for all of us to see.

At 4 pm on Sunday 27th May it was my pleasure to perform the closing speech on what had been one of the highlights for me, of the knitting year. What could I possibly say, surrounded by many hundreds of such clever and expert knitters? I knew that there was an hour allowed for this session on the programme, but that what I had to say would not fill that amount of time, so that everyone would get to leave a little early!

As the time came to stand up on the platform and "do my stuff", I remembered Winston Churchill, who was renowned for making speeches short and to the point. I thought that what was good enough for him, was sure to be good enough for me, so my speech was very short and to the point, saying that if what I had been seeing during that week was any indication of the quality and standard of Passap System knitting in the United States, then the whole knitting world should take a leaf from their book. Much of this is, I am sure due to the Passap University itself, bringing as it does, knitters and teachers together once a year and all going away inspired by each other. So if readers from any other parts of the world have the chance to attend the Passap University for 1991 in Washington D.C., then grab the opportunity with both hands. It truly is something to behold and to remember for the rest of your knitting life.

D10401 Harlequin



Anne Marsh, England.



90[98:106:114]cm Chest.



104[112:120:128]cm Chest.



BRAMWELL 2/30's 100% Acrylic.

1 Cone each of Black = Col 1.
Royal = Col 2. Rust = Col 3.
Camel = Col 4.



40sts = 144mm, 40 Rs = 55mm, measured over jacquard. 40 Rs rib = 76mm.



Jacquard with hand selected pushers for pattern blocks. 6000 see notes.



Page 3.



565g Size 114 Chest.



2 ends all yarns used throughout pattern. 3 ends Col 1 used for all ribs & bands, plus knitting in elastic of your choice. Cut & sew neckline garment. DM 5 & 80 pushers selected on FB. 6000 pushers selected on BB, or using card given.

KNIT 2 ALIKE

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

B. Push rem Ns to WP. 2 Rs CX/CX, handle down. 1 R N/N. Arrange pshrs as chart. Set for patt as Diag. K as chart.

C. Dec & K as chart.

D. Dec & K as chart. CoF.



A. CoCir 1X1 as Back A & chart. K as chart.

B. Set for jacquard as Back B. K & inc as chart.

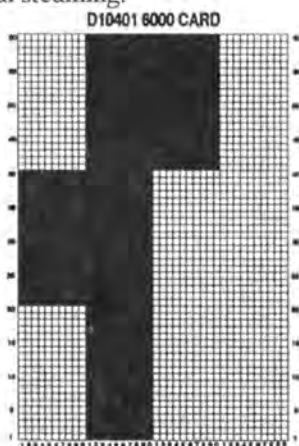
C. Dec & K as chart. CoF.

NECKBAND

144[156:166:178] Ns 1X1. CoCir as Back A. SS 3.5/3.5. K 40 Rs. Set Lks CX/CX SS4 K 10 Rs. WY K several Rs. Release.



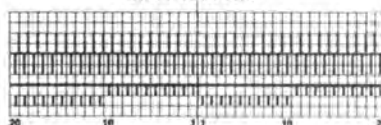
Join RT shoulder seam. Make cut neckline 10cm deep on front & 3 cm deep on back. Attach band backstitching through open loops to outside of garment, unraveling WY as you go. Slip st to inside, enclosing cut edges. Set in sleeves. Join side & sleeve seams. Give light final steaming.



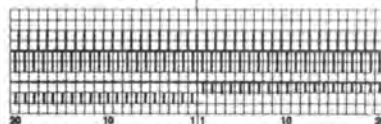
	90	98	106	114
	cm	cm	cm	cm
1	84	84	84	84
2	172	172	172	172
3	A	A	A	A
4	B	B	B	B
5	122	130	140	148
6	96	104	112	122
7	(1)	(1)	(1)	(1)
8	195	195	195	195
9	C	C	C	C
10	7	7	7	7
11	11	11	11	11
12	38	38	38	38
13	122	130	140	148
14	90	98	106	114
15	(2)	(2)	(2)	(2)
16	30	29	28	27
17	66	66	66	66
18	(3)	(3)	(3)	(3)
19	103	103	103	103
20	5	5	5	5
21	184	184	184	184
22	133	133	133	133
23	7	7	7	7
24	55	57	60	62
25	188	188	188	188
26	149	151	155	158
27	0	0	0	0

	90	98	106	114
	cm	cm	cm	cm
1	84	84	84	84
2	172	172	172	172
3	A	A	A	A
4	B	B	B	B
5	70	72	74	76
6	3	3	3	3
7	3	3	3	3
8	195	195	195	195
9	C	C	C	C
10	7	7	7	7
11	11	11	11	11
12	38	38	38	38
13	122	126	130	136
14	3	3	3	3
15	3	3	3	3
16	44	45	46	47
17	61	63	65	67
18	(3)	(3)	(3)	(3)
19	101	101	101	101
20	7	7	7	7
21	5	5	5	5
22	191	191	191	191
23	157	158	160	161
24	128	128	128	128
25	0	0	0	0

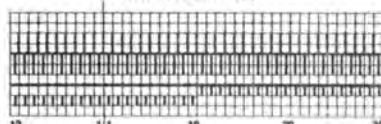
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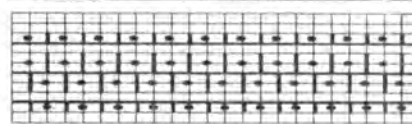
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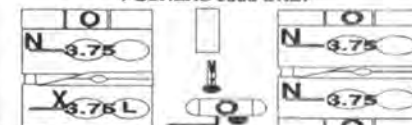
Repeat sequence 1 X 40 Rs, 2 X 40 Rs & 3 X 40 Rs throughout.



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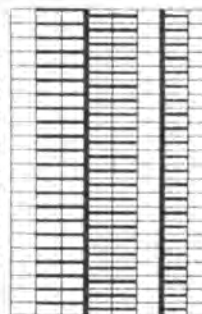
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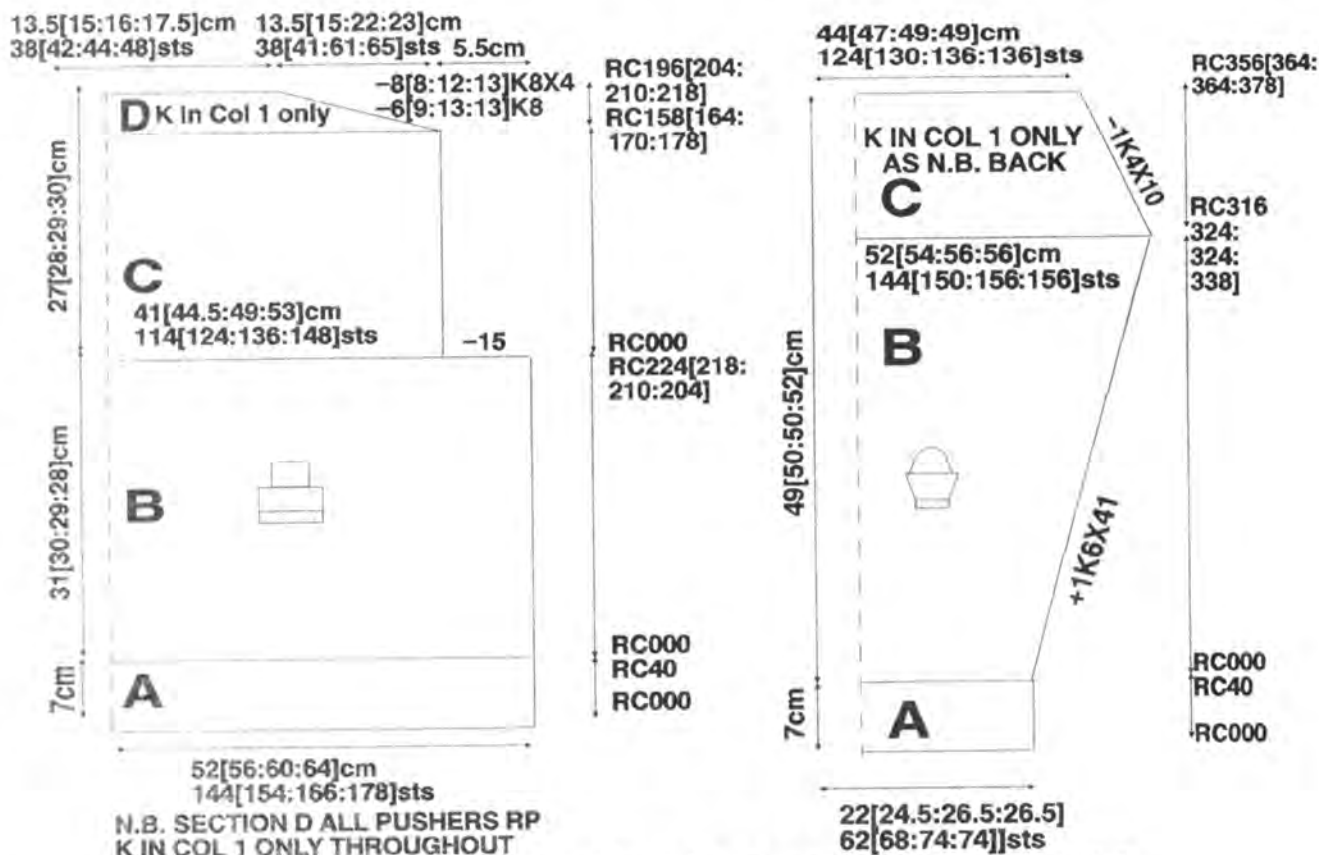


TECHNIQUE 183

COLOUR SEQUENCE
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2 Rs Col 1 2 Rs Col 4 to FC120

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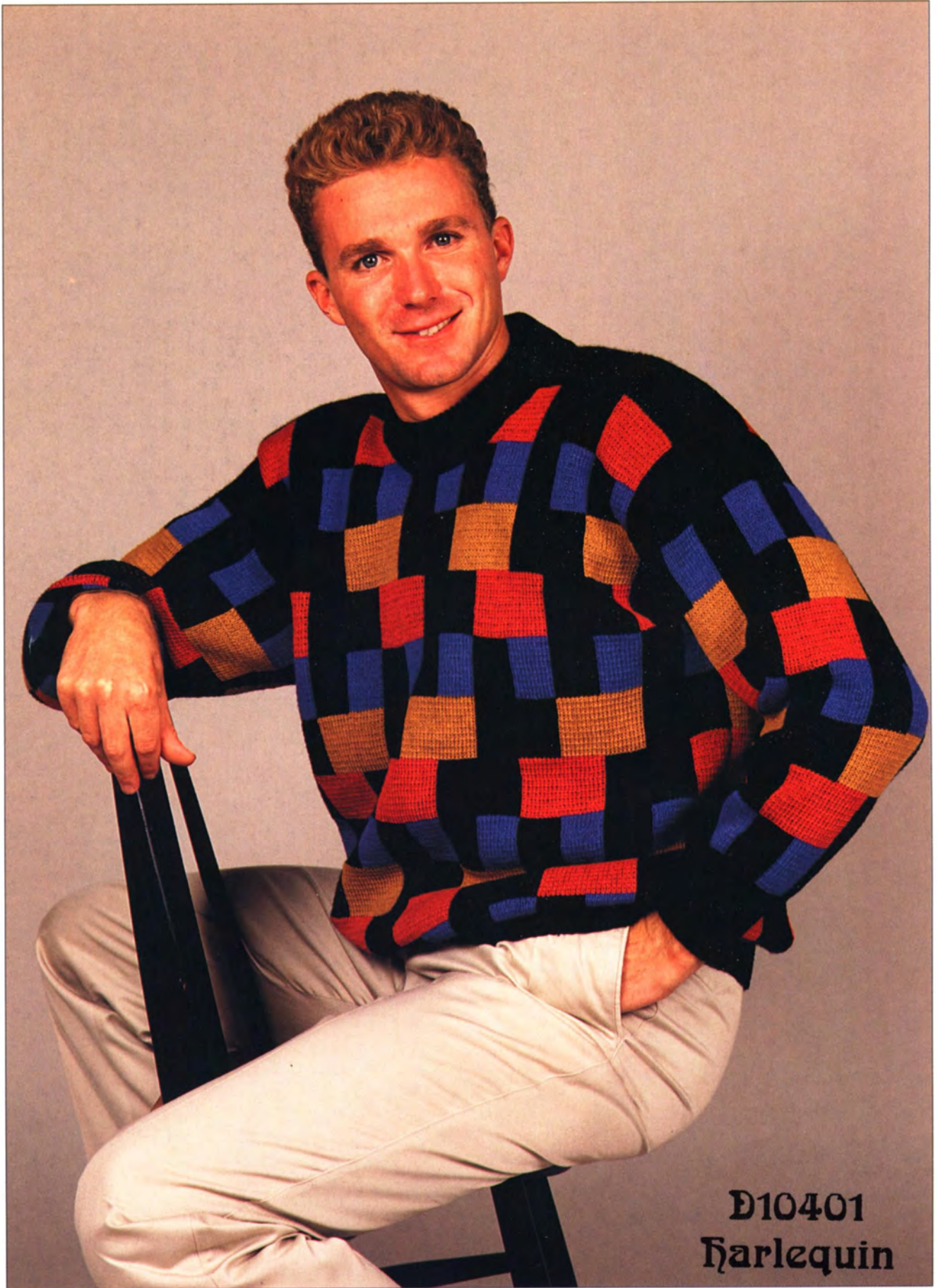
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D10401
Harlequin



D10402
Angela

D10402 Angela



Angela Gibson, England.



One size garment to fit up to 107cm Bust.



Bust 116cm, length 83.5cm.



Bramwell Silky 100% Acrylic.
1 Cone Rust + 1 Cone Brown = Col 1, 1 Cone Cream = Col 2. 2 ends each Col used together throughout.



40 sts = 128mm, 40 Rs = 36mm, measured over jacquard pattern.



Jacquard from original punchcard given.



Page 3.



900g.



Wind off half Col 2 from cone to run 2 ends together throughout. Comb & weights may be used for CoN instead of strippers. This will help avoid dropping sts from FB.



BACK & FRONT

Knit 2 shaping RT & 2 shaping LT

A. CoCir K/K Col 1 as chart. Set Lks for Patt as Diag.

DUOMATIC ONLY:-

Set positioning pins under N26 at LT & 27 at RT.

6000 ONLY:-

CAST ON 3

ALL ST. PATT - NO
ST. PATT A - • + ENT
ALTER - ENT
DIRECTION - NO
ADD - ENT

• - ENT
ALTER - NO
3. COL - NO
DIST. R 0 - NO ENT
DIST. STS 0 - NO ENT
ADD - NO
KNIT. TECH - 185 ENT
ENLARGE POSITION - NO
TEST - NO
ALL ST. PATT - ENT
FORM - NO
L. ND -45 - ENT
R. ND +46 - ENT
START CAST ON

ALL MACHINES

K as chart.

B. CoF & K as chart. At RC928 K 2 Rs Col 1. CoF.



A. CoCir K/K as Back A.
Lks CX/CX SS 5.5/5.5 Black strippers, K to RC 16 in Col 1. SS 4/4 Lks N/N, Orange strippers. K 2 Rs. Set For patt as Back. K in patt & inc as chart.

B. CoF & K as chart.

C. Dec & K as chart in Col 1 only. CoF.

SCARF

A. CoCir K/K as back A. Set for patt as Back. K in Col 1 only to RC 108.

B. K in 2 cols for 1 patt repeat.

C. K in Col 1 only to RC600. CoF, Rep for second length.

FRONT BANDS

A. CoCir as Back A K/K Col 1 16 Ns both beds.

DUOMATIC CX/BX ← SS4.5/4.5

6000 CX/LX Tech119 SS 4.5/4.5

K approx 850 Rs. Rep for second front band.

COLLAR BAND

CoCir as Front band A over 130 Ns.

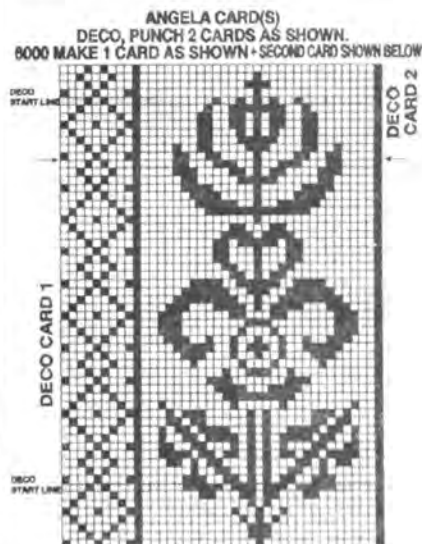
Set Lks as above. SS 4/4 K 10 Rs.

SS 4.25/4.25 K 10 Rs. SS 4.5/4.5 K 20 Rs. Lks CX/CX SS 5.5/5.5 Black strippers. K 8 Rs. WY K several Rs release.

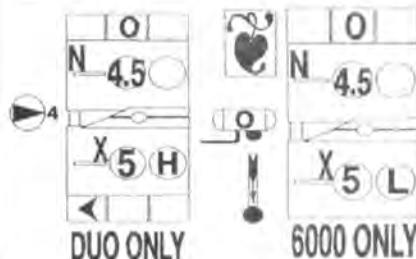
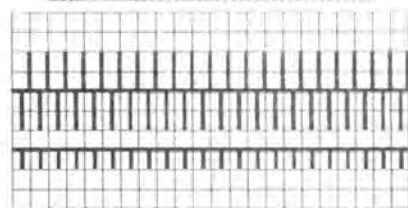
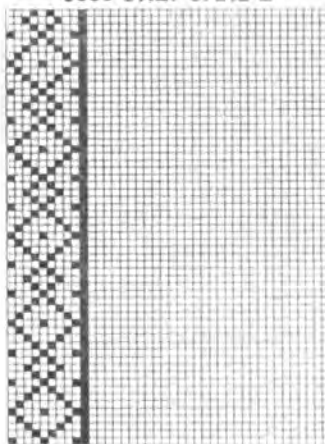


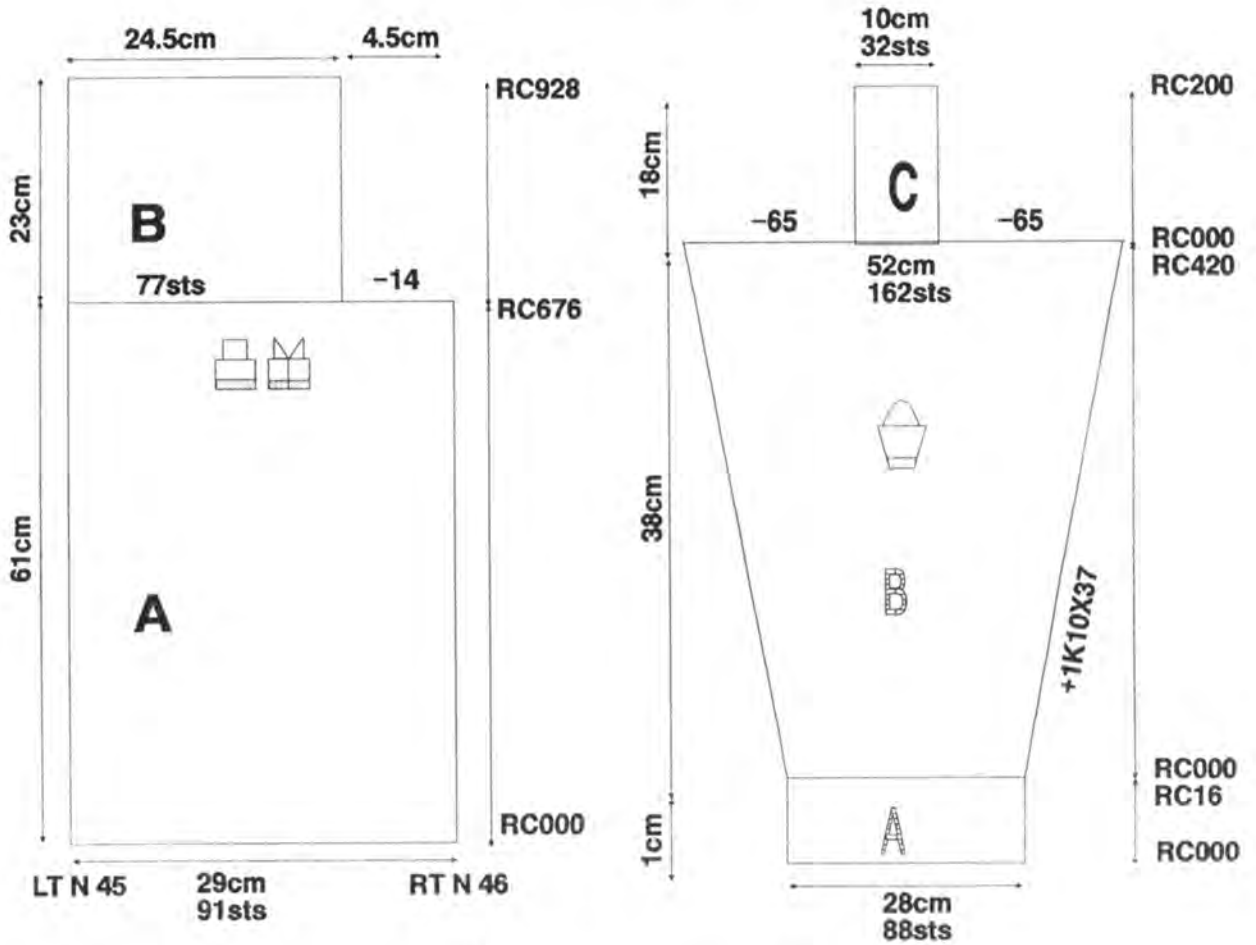
Steam press all parts. Join centre back seam. Sew in sleeves. Attach front bands to outside, fold in half to inside, stitch down. Join side & sleeve seams. Make cut neckline as charts. Attach collar band backstitching

through open loops to outside unraveling WY as you go. Slip stitch inside band to inside garment, enclosing cut edges. Stitch scarf to back neck below band. Sew on large press stud at collar. Steam press all seams.

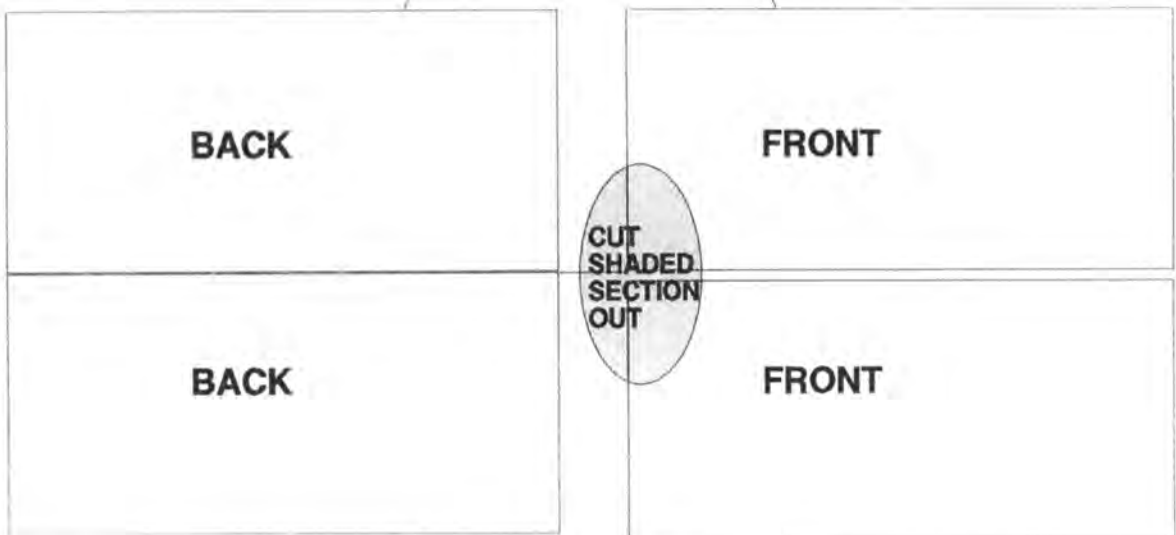


6000 ONLY CARD 2





SLEEVE



SLEEVE

NEWS & VIEWS FROM CANADA

with

MONIQUE CHEVASSU



MONIQUE CHEVASSU

Dear Fellow Knitters:

Hello, Greetings from Toronto!

My name is Monique Chevassu, Product Manager of knitting machines for Husqvarna White, the distributors of Passap Knitting Machines in Canada.

On this page in this, and future issues of DUET, I will be talking to you about what is happening with Passap in Canada. As the title says at the top of the page, news and views. A mixture of coming events, information about new products and reports on events that have taken place since the publication of the previous magazine.

Our last convention for Passap dealers across Canada, was held in three major cities, Toronto, Montreal and Vancouver. We often have to travel with our conventions here, because Canada is such a vast country, and it would be very difficult for people to attend from many places if

we held events in just one place.

At this convention, we introduced the new PASSAP LINKER., what a wonderful machine this is. It is a linker made especially for Passap knitters and is the only one available here with a true latch hook needle that takes the yarn through the fabric to link the two sections together. Canadian readers please note, your dealer has details of this fabulous new addition to the Passap range.

At the June convention, two special guests were present, Hélène Napaul from Madag, Switzerland and George le Warré from Duet magazine, England.

We all spent nine days together, travelling and at the various locations for the seminar. Also travelling with us was Mr. William O'Neill, who is world sales manager for Duet magazine. (Also acting at this time, as unpaid baggage handler, taxi hailer etc., for the rest of us!)

Conventions, particularly travelling ones, can be very hard work, but this one was over all too soon. We enjoyed working together very much and the time just went so quickly. We did however, manage to squeeze in a little sightseeing for Hélène and George. On the Sunday before the Toronto session, when we all went to Niagara Falls. After the Montreal Convention, a friend of mine, Marie-Therese le Grand, took us to see the old section of Montreal. Then when we were in Vancouver, Denise Dean who is the Passap Educator for B.C., showed us around the city, after we had arrived the first morning. So it was nice that our guests were able to see a little of this country during their stay.

Since they both did a fabulous job (and are highly recommended), all the dealers learned a great deal, and we will be having them both back in the near future.

The Convention ended in Vancouver on the 16th June, and George and William had to leave. George to go on to Connecticut, U.S.A. for more teaching, and William to return to England.

During the next week, Hélène held several workshops for customers in various cities, and these were a great success:- Northshore Sewing Centre, 116 East Street, North Vancouver, B.C., Johnsons Sewing Machine Clinic, 10736 - 124th Street, Edmonton, Alberta, Sewing Machine World, Artistic Knitting Studio, 136 - 71st Avenue S.E., Calgary, Alberta.

1990 Maritime Machine Knitting Seminar

This year, this is to be held on Friday October 12th and Saturday 13th October, at the St. Joseph's Church Auditorium in Kentville, Nova Scotia. This year PASSAP will be well represented, and we will be having five different workshops for you to choose from.

Being Product Manager, enables me to assist our PASSAP dealers at fairs, shows, in-store promotions and conventions across the country. If any of you Canadian readers have any of these functions planned, and require our assistance, please contact me at Husqvarna White in Toronto.

I am looking forward to seeing you at our next seminars, and to talking to you in the November issue of DUET.

Yours sincerely,

Monique Chevassu.

NEWS FROM THE U.S.A. with MONA EARLY

Hello!

I'm Mona Early, the Education Manager for Passap Knitting Machines in the United States of America, and George has asked me to write a few words about what's happening with Passap in the U.S.A.. He also asked me for a photograph of myself for the head of this column, but I do not have one available, yet. But news? Yah! I do have some of that.

What do we always have more of than we need, but still can't get enough of? Right, YARN!! We have yarn in the cupboard, yarn on the shelves and yarn on the floor. Passap U.S.A. introduced their own exclusive line of furniture for knitters at the Dealer Convention this year, and one of the pieces is a Yarn Storage Shelf unit. It holds 144 cones of yarn. I personally want three of them. That's right folks, 144 X 3 = 432 cones of yarn. Let's see - if I Knit 1 sweater a week, it will only take me about 8 years to knit it all up - not including the cone (or two) that I am going to buy Friday when I visit Mary, my local Passap Dealer. Other furniture now available is a table especially for the Vario or Goldie, a wonderful utility table for the Steam Press, and a tool cabinet that wheels under the E6000 or Duomatic 80 when not in use.

Available in October is the Model Book for Children. I have shown it to several knitters and they have commented that it is the best children's book yet.

The Passap Intarsia lock, called the PICTO, should be available in the U.S.A. in November. It has a stripper system, so doesn't require weights.

The next part of this article is about advancing rows while using the E6000 Form Programme, and it appeared also in the last Passap Club News. This is a newsletter available to members of the U.S.A. Passap Dealers Knit Clubs.

ADVANCING ROWS WHILE KNITTING WITH THE FORM PROGRAMME

Here's the setting. Let's say, for in-

stance, that you have programmed the angora sweater, pattern 4933, from Model Book 49, using the shop sizes, in size 38/40. While knitting, at row counter 160, the mother of all power surges crawls through your surge protector and turns the console display into letters that look like they are being transmitted from Mars. Not only that, but after you try to get back to where you were, the programme is not in the memory. We're talking here about a knitter on edge! Here's what to do.

1. Reprogramme the computer exactly as you did when you began knitting.
2. Proceed as follows, with the standard E6000 procedures:-

DISPLAY	PRESS
START CAST ON	>>>
PROG	ENT
ERASE	NO
CAST ON 1	ENT
ALL ST. PATT	NO
ST. PATT A 100	ENT
TEST	NO
ALL ST. PATT	ENT
FORM	NO
L. ND -60	4,8,- ENT
R. ND +60	4,8, ENT
START CAST ON	NO
START POS	POS
WAIT	
CAST ON	ABC
ST. PATT A	ENT
SX	SX
GX	GX
R. EMPTY	
(Ⓛ) ND	ENT
R. EMPTY	ENT
COL 1	ENT
ST. SIZE	ENT
STRIP B	ENT
LX	ENT
RC 0	COR
L. ND -48	ENT
R. ND +48	ENT
RC 0	1,6,0, ENT
RETURN 160	ENT
WAIT	
ST. PATT A	ENT
SX	ENT
GX	ENT
R. EMPTY	
CHECK ST	ENT
R. EMPTY	
ST. SIZE	ENT
COL 1	ENT
(Ⓛ) STRIP B	ENT
LX	ENT

GX	ENT
RC160	>>>
PROG	ENT
ERASE	NO
CAST ON 1	ENT
ALL ST. PATT	NO
ST. PATT A 100	ENT
TEST	NO
ALL ST. PATT	ENT
FORM	ENT
verify each # with ENT	
WAIT	
START CAST ON	NO
START POS	ENT
WAIT	
ST. PATT A	ENT
SX	ENT
GX	ENT
R. EMPTY	
CHECK ST.	ENT
ST SIZE	ENT
COL 1	ENT
(Ⓛ) STRIP B	ENT
SX	ENT
GX	ENT
RC160	ENT

RESUME KNITTING WHERE YOU LEFT OFF

The short version is:

1. Make sure the Form Programme information is in the memory.
2. Go back into the programming without erasing, and tell the computer that you DO NOT wish to use the Form Programme.
3. Go back into the programming again and use the COR key to reset the row counter.
4. Go back into the programming a third time and tell the computer that you do wish to use the Form Programme.
5. Reselect and continue knitting.

If this technique is going to work, it is imperative that the mechanical row counter on the front lock accurately indicates the cumulative row you are on.

If you are knitting with more than one stitch pattern, (A, B, etc), the computer will bring you up to speed on the proper row for garment shaping. However, you will have to calculate where you are in those multiple stitch patterns. You may wish to respond with ENT to FORM TEST and follow the shaping instructions from a sheet of paper, using the computer for patterning and not shaping. Or, you may find it easiest to rip out the rows to the beginning of the last pattern selection and start from there, (adjusting the row count appropriately).

See you next time! MONA.

D10404 Bon-Bon



5, 80, 6000



Sue Norton, Australia.



70[80:84]cm Chest.



86[90:96]cm Chest.
Length 48[52:55]cm.
Sleeve 45[50:55]cm.



BRAMWELL DuoMagic
1 cone Puffin, 1 cone 2/30's to match, together = Col 1. See Notes. RANIA 50g each:- Butter = Col 2. Pendle Green = Col 3. Peach = Col 4. **Substitute for Rania if unavailable:** Page 2 Jandis in similar colours.



40sts - 173mm, 40Rs = 52mm, measured over jacquard. 40Rs rib = 53mm.



Jacquard with card given.
6000 Tech 183. Duo see Diags.



Page 3.



260g Size 80cm.



Col 1 = 1 end Duomagic + 1 end 2/30s for welts & bands **ONLY**. For main garment use 1 end DuoMagic singly. Cut & sew neckline.



KNIT 2 THE SAME

A. CoCir 2X1 Col 1 6000 CoN 4. K as charts & changing cols CX/CX SS 3.5/3.5. 1 R N/N. RC40.

B. Set for St Patt. 6000 St patt A. K & change Cols foll:
2 Rs Col 1 & 2Rs Col 2 to RC120. 2Rs Col 1 & 2Rs Col 3 to RC214. 2Rs Col 1 & 2Rs Col 4 to RC292. Size 70cm only, cont patt in Col 1 & as Diag 2

[St Patt B] to RC356. CoF. Remaining sizes. St Patt B. Set as Diag 2. K 2Rs Col 1 & 2Rs Col 4 to RC386[418] CoF.



A. CoCir 2X1 & K as Back A.
B. Set for patt St Patt A as Back B. K as charts & changing cols as foll:- 2Rs Col 1 & 2Rs Col 2 to RC114. 2Rs Col 1 & 2Rs Col 3 to RC206. 2 Rs Col 1 & 2 Rs Col 4 to RC298. K to RC302[340:378] in 2Rs Col 1 & 2 Rs Col 4, as Diag 2 [St Patt B]. CoF.



CoCir 2X1 160Ns SS3.5/3.5. Lks N/N, orange strippers. K 40Rs. Trans sts to FB. Lks GX/N, black strippers, SS 5. K 2Rs. Change to WY, K several Rs release.

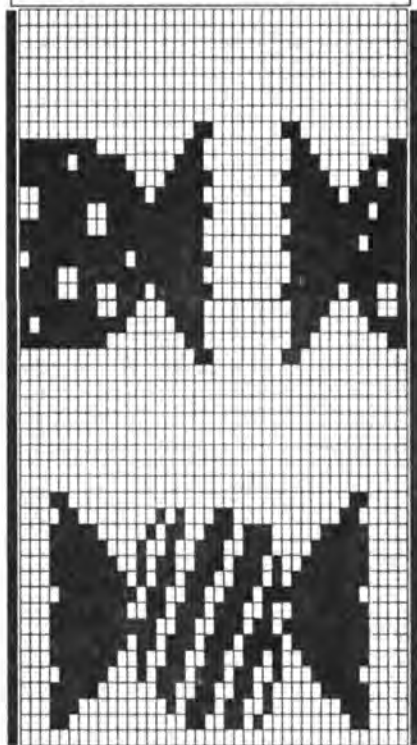


Block & steam all parts to size. Join shoulders. Mark neckline with tailor's chalk. Sew CoN edge of collar to marks. Cut away excess to 1cm above collar. Fold collar in half to inside. Slip stitch down unravelling WY as you go. Join collar seam. Sew in sleeves. Join side & sleeve seams. Give final light steaming. Do not press.

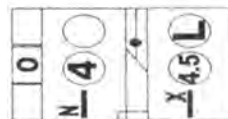


	70 cm	80 cm	84 cm		70 cm	80 cm	84 cm
1	42	42	42	1	42	42	42
2	90	90	90	2	90	90	90
3	A	A	A	3	A	A	A
4	B	B	B	4	B	B	B
5	190	200	212	5	110	116	120
6	3	3	3	6	3	3	3
7	3	3	3	7	3	3	3
8	195	195	195	8	195	195	195
9	C	C	C	9	C	C	C
10	7	7	7	10	7	7	7
11	28	28	28	11	23	23	23
12	38	38	38	12	38	38	38
13	190	200	212	13	168	176	186
14	3	3	3	14	3	3	3
15	3	3	3	15	3	3	3
16	41	44	48	16	31	35	39
17	48	52	56	17	45	49	53
18	(3)	(3)	(3)	18	(3)	(3)	(3)
19	97	97	97	19	98	98	98
20	5	5	5	20	7	7	7
21	0	0	0	21	11	11	11
				22	0	0	0

6000:- Draw as shown.
Duomatic:- Punch as shown, omitting 1 blank line at top.



BON-BON CARD



6000 ONLY



DUO ONLY

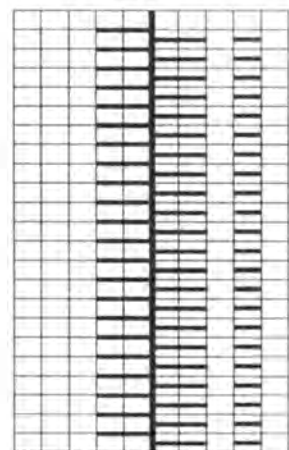
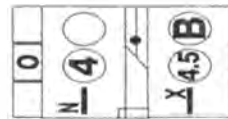


DIAGRAM 1

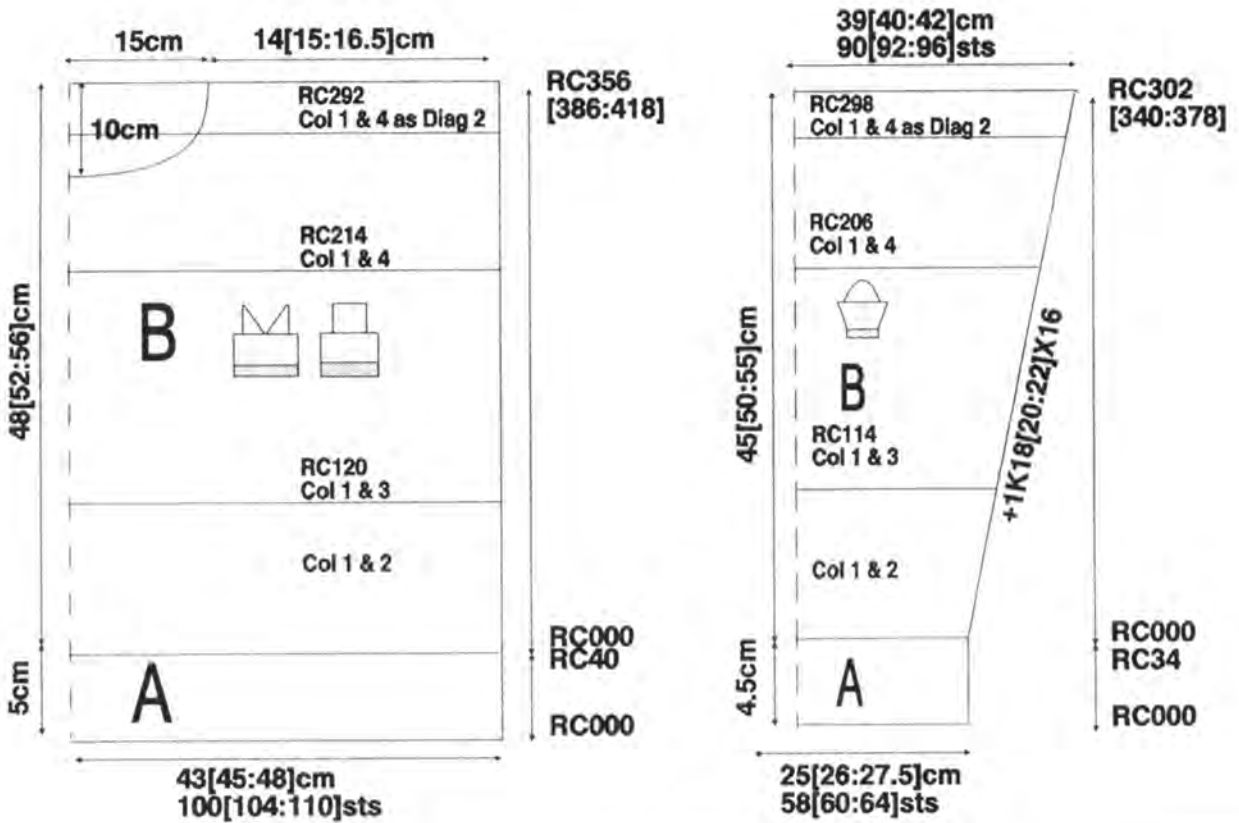
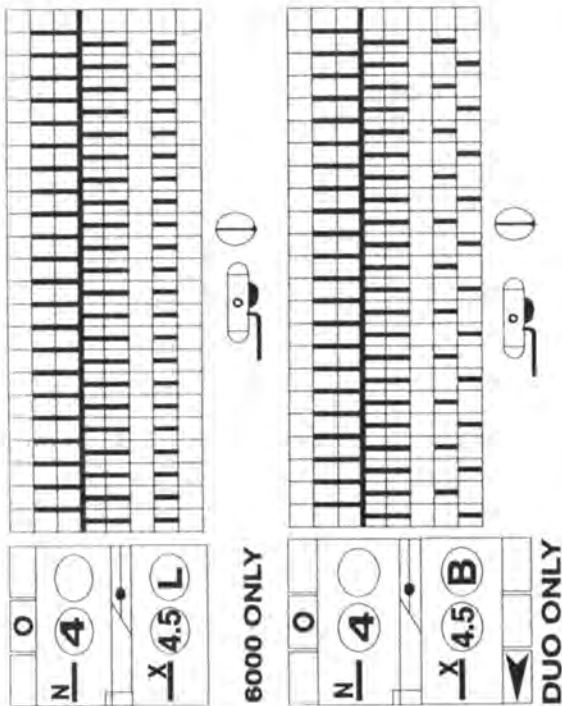


Diagram 2



FOR ALL YOUR
MACHINE KNITTING
NEEDS 1989/1990

NEW

NEW

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Wool 2 PLY

SUPERSPUN SUPERWASH

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D10404
Bon-Bon



D10403
Sarah



D10403 Sarah

5, 80, 6000

Angela Gibson, England.

One size fits all.

Length, (cuff to cuff) 136cm.
 Width 56 cm.

BRAMWELL 2/30's 100% Acrylic. 1 cone Aran = Col 1.

40sts = 224mm, 40Rs = 100mm, measured over patt.
40Rs rib = 66mm.

Double bed tuck from Diags.
6000 *St Patt A* = 1002 *Tech 138*.

Page 3.

120g.

This shrug wrap is not a new idea to machine knitters, but may be to some Passap System users. It can be made as large or as small as required. Add or subtract 2 sts for each cm width and 4 Rs for each cm length. It is warm and cozy for winter wear, or as a bed-jacket, and can be equally glamorous knitted in fine yarn and Lurex for evening wear. Welts are knitted using 2 ends of Col 1 together.

A. CoCir 1X1 Col 1. K as chart & Diag 1. K 2Rs N/N.
 B. Set for st patt as shown in Diag 2. K as chart.
 C. Set Lks N/N SS 3/3 K as chart CoF.

Join cuff seams & 10cm of sides.
Do not press.

DIAGRAM 1

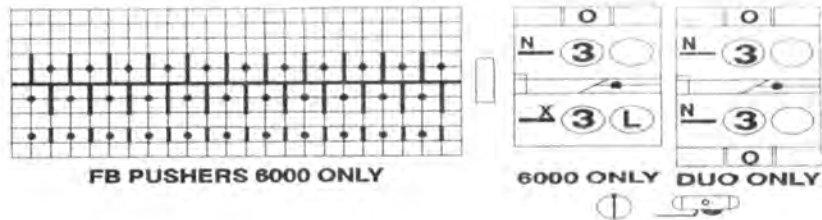
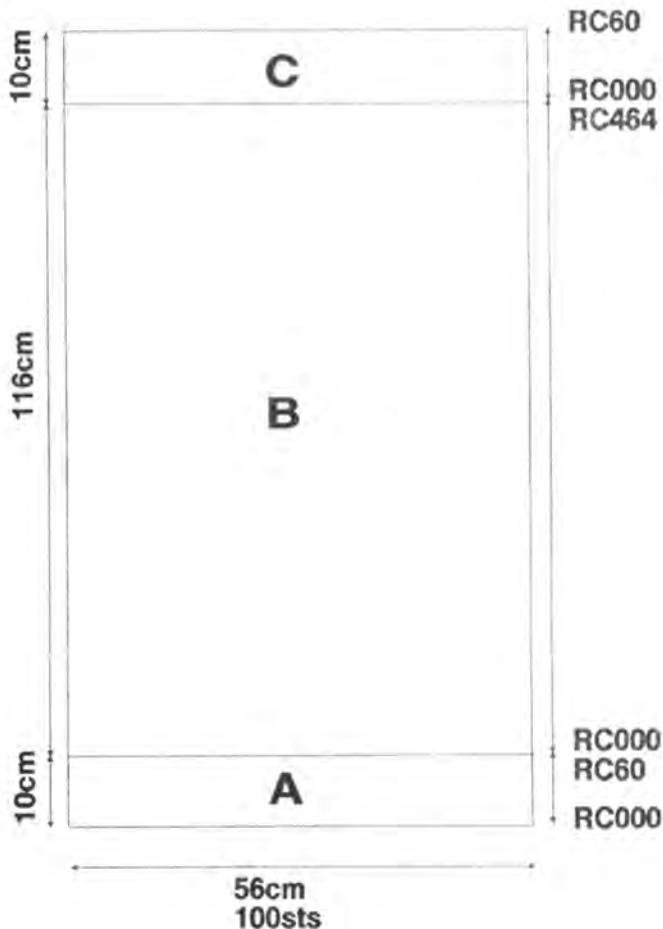
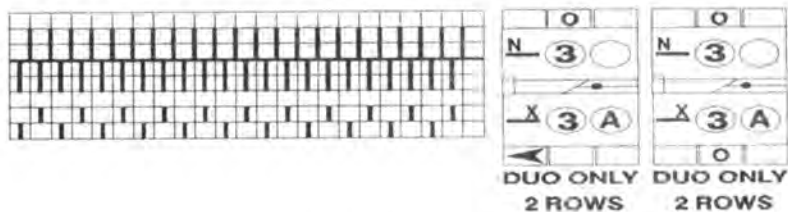
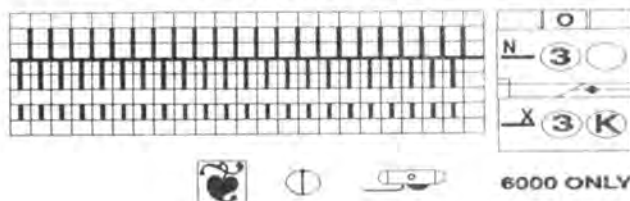


DIAGRAM 2



DENIS COOK, "MISTERKNIT" FROM THE U.S.A.

Hello Again,

Nice to be back. This time, I thought we would take a look at how to make patterns larger than 40 stitches wide on the E6000 models, as this is sometimes a thing that can confuse people. The design I have done is a peacock, in two colours, but it can be changed by making the second yarn a random dye, or by Swiss darning over parts in other colours, sewing on sequins and beads. The design possibilities are almost endless.

You will need 4 blank cards. Copy them as shown here and label them A, B, C, D as shown, not forgetting to fill in one square at the top of the second left hand column on cards A and C. These squares are the codes that tell the console that the card B follows above card A, and D above C. You must also leave the last row of squares empty on cards A and C, except for the black square at the right hand side. This tells the console how wide the design is as usual.

Entering this type of pattern into the memory is not difficult. You just need to follow it through in the set order:-

PROGR - ENT
ERASE - ENT
CAST ON - 3
ALL ST. PATT - NO
ST. PATT A - ● + ENT
Enter card A into reader and read
CONTINUE - ENT
READER

Enter and read card B

ALTER - ENT
DIRECT. - NO
ADD - ENT
ADD WHAT - ● + ENT
READER

Enter and read card C

CONTINUE - ENT
READER

Enter and read card D

DIRECT - NO
3. COL - NO
DIST. R O - NO
DIST. STS - 0 + ENT
ADD - NO

KNIT TECH 180 (or any 2 col technique of your choice)

ENLARGE POSITION - NO

TEST - NO

AL ST. PATT - YES

FORM - NO

L. ND -90

50- ENT

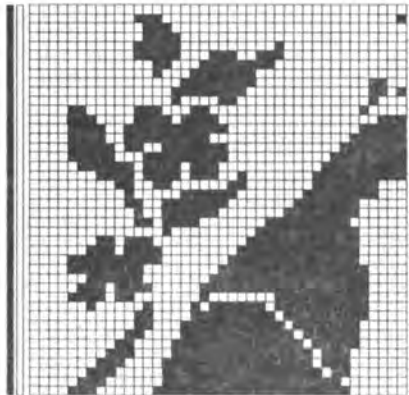
R. ND 50 ENT

START CAST ON

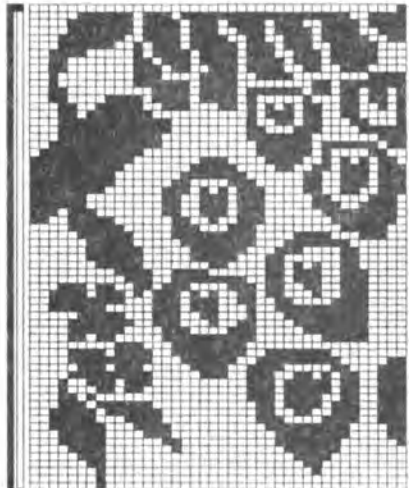
Now you can knit the peacock in any colour combination you may choose.

THE DUET HELPLINES FOR U.S.A. & CANADA ARE OPERATED BY
DENIS COOK. CALL (714) 641 8159

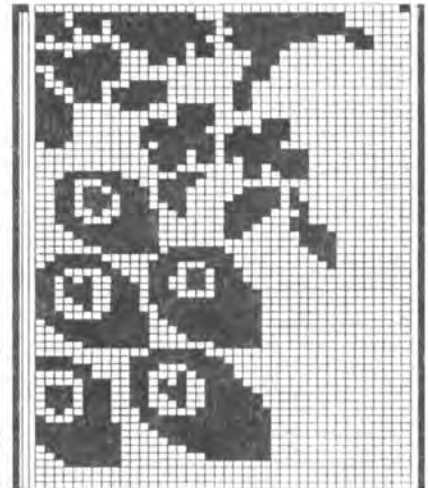
CARD B



CARD D



CARD A



CARD C



A SIDEWAYS KNITTED SKIRT

with

PAT COULSTON

This type of skirt is knitted from one side to the other, with the hem at one side of the knitting, and the waistline at the other. Not in the usual "normal" fashion, from bottom, or hem, to top. The shaping is made by wedge shaped sections, alternating with straight sections of knitting.

It may be knitted plain, in stocking stitch, all one colour, or stripes of colour, stripes of pattern rows, fairisle, tuck, lace - the list is almost endless.

The shape of the skirt can also be varied, although if this is the first one you are attempting, then it is perhaps best to start with a plain version. It is on this shape, that all the other variations hinge.

You will need to know the length that you want the skirt to finish, also the width, that is, your waist measurement, plus at least 10 to 15 centimetres for "ease".

Your finished skirt must have "ease", or it will be too tight, and cling to those parts we do not want to emphasize!!

YARN

It is most important that a suitable yarn is chosen. Once you are experienced in this type of knitted skirt, you can try any type of yarn, as the secret of a good finish is almost completely in the pressing and or steaming.

For a beginning, I suggest that a really good natured yarn, such as Bramwell HOBBY, is selected. This is known to knit well for this particular type of skirt, and knits easily, unravels and will reknit without problems, (if you make a mistake!)

In the last issue of DUET, George showed you a way of blocking and steaming, the Duet way. You can use this method for steaming the skirt, or you may like to try the one explained below, which works well for this type of skirt.

If using the method given here, you

will need the following equipment:-

a. BINDING WIRES. These are long wires with a little red knob at one end, and a point at the other. Rather like a very long pin! You can find these at most knitting machine dealers. If you cannot obtain these, an excellent substitute are two 180 needle length ribber comb wires. Both are relatively inexpensive.

The wires are inserted in and out of the very edges of the work, a little like running stitches, usually around all sides. The work may then be evenly eased or stretched to the width and/or length required.

b. AN IRONING BOARD, or press board, and a steam iron. If you are lucky enough to own a steamer, then this is ideal.

Before starting on knitting the skirt, let us look at the technique known as "short-rowing", which is what we are going to be using to make the wedge shapes in the skirt.

6000 OWNERS

You may either follow the instructions given for the Duomatic 80 exactly, but using the back bed instead of the front bed, or:-

Use the front bed, casting on with Technique 6 or 7. However, the method described for the Duomatic 80 works very well indeed on the 6000. Then knit on the front bed using technique 100, and instead of placing pushers into NWP, move them right down inside the blocking rail. If you leave them outside the blocking rail in NWP, as for the Duomatic 80, the electronics will still operate them, and they will still activate the needles, so no holding (short-rowing) will occur.

In the instructions given here, the 6000 settings are shown AFTER those for the Duomatic.

You may find it helpful to use a marking pen, or to underline the instructions for your machine, so as not to

become confused. Alternatively, you could just cross out the instructions for the machine that you do not need.

The stitch size to use is 6.25, but this will vary if you use different yarn, as well as very slightly from machine to machine.

Bring up about 60 needles to WP, and cast on with colour 2.

TIP

Many people have great difficulty in casting on in stocking stitch, i.e. on one bed only. One of the main reason that they find the locks jam and/or makes a mess of the cast on rows, is that the incorrect stitch size is used, and then the machine cannot make the appropriate stitches.

Try this, it works every time:-

Row 1, stitch size 1.5, knit 1 row.

Row 2, bring up remainder of the needles, stitch size 3.5 thin yarns, 4.5 (4 ply), knit 1 row.

Rows 3 & 4 stitch size 5.5, (4 ply 6.5), knit 2 rows.

With Col 2 GX/N knit about 16 rows. Col 1 knit 10 rows.

All pushers to WP except 11 at the right side.

GX/BX (6000 GX/LX) knit 2 rows.

Note that only the 11 needles at the right actually knitted.

Repeat by bringing the next 10 pushers to WP, knit 2 rows. Note that now 21 needles have knitted.

Repeat until the last 9 pushers are brought into work. Knit 2 rows over all needles. Then knit 2 more rows.

Now we REVERSE THE ABOVE PROCEDURE

Put 10 pushers at the left side into NWP, (outside the blocking rail).

Knit 2 rows. Repeat this until the last block of 10 pushers remains. Knit 2 rows.

Duomatic 80. Return those 10 pushers to NWP, GX/BX knit 2 rows over all needles.

6000 all pushers to WP, GX/LX, knit 2

rows over all needles.

GX/BX (GX/LX) knit 10 rows and remove work from the machine.

TIP

To enable you to see which pushers are needed for each block, take a little red nail polish and "mark" the top of the 10th pusher in from the left, and every 10th pusher, marking 5 in all. Mark only the top of the lower portion of the Duo pushers, or 6000 pushers a tiny dot on the top of the drum-shaped pusher foot.

It goes almost without saying that you must not spill nail polish or the remover, onto the needle bed!

Take the pushers out to mark them, and leave until the polish is completely dry before replacing.

When you have finished with the markers, remove the pushers once again, and clean the polish off with nail polish remover. Ensure that all polish is removed. This is a good opportunity to give these pushers a rub with an oily rag!

Repeat the cast on, and knit until you are ready for shaping.

Put all the pushers to NWP except the last 10 at the right. GX/BX (GX/LX) knit 1 row, and bring up to WP the marked pusher on the right. Continue to bring that pusher up a little further, until it nudges the needle above it slightly upwards. Place the yarn into the hook of this needle and lower it to level with the other needles.

Knit 1 row. Bring up to WP the next 9 pushers, knit 1 row.

Bring up the next marked pusher and place yarn into the hook as you did for the previous needles, knit 1 row then bring up the next 9 pushers and knit 1 row.

Repeat this up to the last 9 pushers. Bring these up into WP and knit 1 row over all the needles.

Knit 2 more rows.

When you work this way, instead of knitting 2 rows between each movement of pushers, you are only knitting 1 row. You are also filling the "gap" left when we worked previously. Both of these things help to fill the hole left in the knitting at the pusher changes in the previous method.

HOWEVER, when you are working with Hobby yarn, you may find that it is sufficient to just push the marked

pusher into WP, and not place yarn in the hook.

REVERSE THE PROCEDURE

Take down 11 pushers at left to NWP, knit 1 row.

Bring up to WP the last of these pushers and catch the yarn into the hook and knit.

Take the next block of 11 pushers to NWP. Knit 1 row and bring up to WP the last pusher. Catch the yarn and knit 1 row.

Repeat to the last 10 pushers.

DUOMATIC

Return pushers to NWP. GX/BX knit 2 rows over all needles.

6000

All pushers to WP and knit 2 rows.

ALL MACHINES

Knit 2 rows over all needles.

GX/BX (GX/LX) Knit about 10 rows and remove the work from the machine. Examine it, and you will find that you do not have the little holes as in the first sample. Occasionally there may be a slight hole here and there. This is because you may be working with a slubby or textured yarn, and the slub, or texture has appeared where you are bringing up the extra pusher.

TIPS

You do have to be a little careful with this hole-filling method, as sometimes the last needle knitted tends to pull up, so watch the following points:-

a. Make sure that the end stitch knits and does not come undone. Occasionally it does, and you have to reknit it by hand.

b. Do not knit this row too fast.

c. Make sure that you have no "slack" in the yarn before it enters or comes out of the feeding eyelet, or you will get a loop of yarn and the first stitch will then drop. Pull the yarn above the eyelet upwards just before you knit across.

d. It may be beneficial to add just a little weight. A couple of claw weight for example, (the sort supplied with the U100(E) are ideal), just for the first 100 rows or so. This is especially so if you are working on the back bed.

TENSION PANEL

It is best to knit a tension PANEL for this type of garment, rather than the

traditional swatch. The panel should end up about 3 or 4 centimetres shorter than required. This is correct as it will be "eased" to the correct length during steam pressing. This will also mean that the skirt is "swingly" when worn.

Make your tension panel using these numbers as a guide.

79cm length, use 90 - 90 stitches.

76cm length, use 88 - 88 stitches.

71cm length, use 81 - 81 stitches.

66cm length, use 76 - 76 stitches.

61cm length, use 70 - 70 stitches.

When the trial panel is steam pressed, you can work out for yourself from this panel, the number of stitches you will actually require for the chosen length. (Don't switch off here - it really is very, very easy!!)

Remember to allow 3cm depth for the waistband, which is knitted separately. Remember too, that whilst the skirt is being steam pressed, we are going to ease it lengthways for about 3cm.

KNITTING THE PANEL

Bring the required number of needles and the same number of pushers to WP. Using the nail polish trick I mentioned earlier, with care, remove and mark the 10th pusher 14[14:13:12:11] times.

Allow to dry and then replace, leaving ABOUT 40 needles at the right hand side with unmarked pushers.

Cast on in colour 2 and knit about 30 rows.

Colour 1 and chosen stitch size, knit 16 rows.

Shape the first wedge arranging pushers as in the exercise. The needles at right are not shaped and keep their pushers all the time.

Knit 2 rows.

Shape the second wedge and knit 2 rows.

Knit 16 rows.

Colour 2. Knit 30 rows and remove work from the machine.

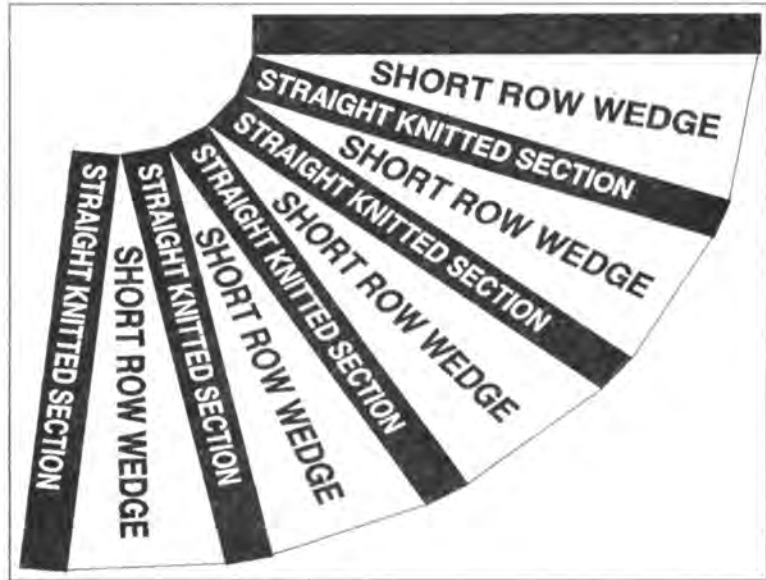
The right side is now the top and the left side is the bottom. The colour 2 yarn sections are the sides.

Insert binding wires through top and bottom, and at the sides.

On your ironing, or pressing board, measure and mark with a pencil, or tailoring chalk the finished length you

require.
Remember, this length does not include the waistband.
Securely pin the top edge wire to the board, and the bottom wire to the marked line. You may have to ease the fabric downwards.
If however, you find that your work is too long, still steam the panel, easing the work downwards about 3cm before steaming.

Using the steam iron on full steam, but not quite full heat, hover over the whole surface of the work.
Then go back, and allow the iron to JUST TOUCH the work, without it resting on it, or applying any weight or pressure. Move the iron down the work and back up again several times. Allow the knitting to cool and move on to press the next section of the panel in exactly the same way, continuing until it is completed.
Remove from the board and remove wires only when completely cool, and allow the knitting to hang for a while.



Straight & wedge shaped sections of knitting

Next time we will measure this panel, work out the number of stitches required and the number of panels to knit for the complete skirt. We will also be looking in depth at the actual

steam pressing of the skirt, back seam and the waist band. So until then, best regards,

Pat Coulston.

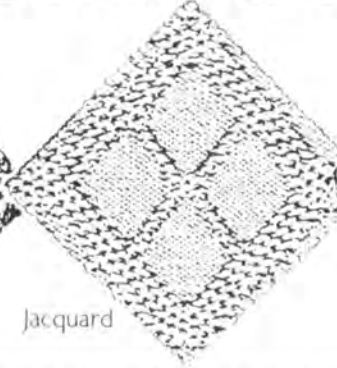
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INTRODUCING ALICIA NILES

WINNER OF THE NORTH AMERICAN HIGH FASHION KNIT DESIGN CONTEST 1989

I have always been fascinated with the fact that with a single strand of yarn and two knitting needles, one has the potential to create seemingly almost unlimited patterns, textures and shapes.

Imagine my sheer delight when five years ago, I began to discover what three hundred and fifty-eight needles, and four strands of yarn could do!

One day, at the age of eight, I picked up my first pair of knitting needles and a friend of the family taught me how to knit. From that day on, my hands have hardly been still.

Initially I was content to knit outlandish outfits for my dolls. However, I soon began subjecting my family and friends to my wild imaginings, and they were gracious enough to wear them. About five years ago, I found that I was dreaming up new sweaters and outfits far faster than I could possibly produce them. That's when I discovered my Passap Knitting Machine. Like most new machine knitters, I thought the knitting machine was a magical solution to create my sweaters faster - and again like most new machine knitters, I spent a few painful weeks watching my glorious creations drop to the floor! Well, they say that you learn best from your mistakes, but one of the most important things that I began to realize was the vast creative potential of the Passap Knitting Machine. Yes, I could produce my "hand knits" faster, but there are so many more wonderful things that the machine can do that I could not begin to do by hand. And so the experimenting began!

At first my projects were relatively simple, a stocking stitch sweater, to a two colour fairisle, to a four colour jacquard - and then upwards of fifty different shades and types of yarn. With a little patience, plenty of perseverance, and throwing all my purist hand knitters ideas out of the window, I began to combine radically different yarn types and thicknesses. Cotton/poly sewing thread, merino wool

and Lurex etc. My main motivation in all my projects has always been colour and pattern. I draw my inspiration from just about any source, a piece of fabric, a postcard, elements of nature, and in the case of my "Egyptian" Coat, I was inspired by the rich colours, textures and patterns of the Tutankhamun sarcophagus. My "Egyptian" Coat project really began several years before I had ever heard of a Passap Knitting Machine, when I put up an almost life size poster of the King Tut sarcophagus. The interaction of the colours and the play of the various patterns, and indeed the overall shape and balance of the sarcophagus, were for me, truly awe inspiring. All this rattled around in my head as the seeds of an idea began to sprout, and it really took shape when I discovered the Passap Duomatic 80, and become technically comfortable on the machine. I finally got down to brass tacks in the winter of 1988, and plunged headlong into the design process, which for me isn't always systematic, nor is it always logical. However, it almost always starts with colour.

First I choose the colour families, then I collect all the different shades and hues that I can find. Then on a large table in my studio, I arrange them and rearrange all these different yarns until I have a collection of up to fifty different yarns to work from. In the case of the coat, I finally settled on fifty- six different yarns. Ranging from Lurex to cotton, from polyester to mohair, to rayon to wool, etc. However much I may mix up various yarn contents, I am always conscious of the final product. How big is it going to be, and therefore how heavy it will get. Will it withstand a lot of washing if it is to be a casual garment, or would some of the fibres be harmed by some of the cleaning agents, such as the dry cleaning process, or bleaches, or heat etc.? I try to keep a consistent fibre, such as a good merino wool, running throughout the garment from top to bottom. I find that this helps stabilize the fabric.

Once I felt satisfied with my choice of colour, I moved on to designing the patterns, and in my case, punching the cards.

I chose elements from the original sarcophagus, and redesigned them and combined them with other elements, until I had come up with several variations I found appealing. Originally, I had designed it for a four colour double bed jacquard technique, but with the Duomatic 80 and Deco Punchcard system, I soon came to realize how many cards I would have to punch, and cut it back to three colour double bed jacquard in some areas, and two colour in other areas. As it was, I was still ending up punching fifteen cards.

I then knitted swatch after swatch and was finally ready to knuckle down to designing the overall look of the garment, and figuring out the shaping.

I wanted to maintain a similar balance in my garment, as I found in the sarcophagus verticals. I liked the idea of using big pleats, they add an element of surprise, like a peacock fanning its tail feathers, and they also create a very graceful and flowing movement when the coat is worn.

All this preliminary work took a couple of weeks, and more than a few sore muscles in my arm from punching all those cards! At this point, I found myself under a deadline, for I had decided to enter the coat in the North American High Fashion Knit Contest, which was to take place in conjunction with the third annual LaSalle College Machine Knitting Seminar, in June of 1989. The competition was open to all machine knitters from North America, and was sponsored by the major knitting machine companies, LaSalle College, Quebec Outerwear Knitters Association, and the Quebec Ministry of Trade and Commerce.

With a little over three weeks to the submission deadline, I kept the knitting machine and linker going at a feverish pace. The competition garments were prejudged and approxi-

mately 124 outfits were selected from both U.S.A. and Canadian designers to be in the machine knitting seminar. During the show, a thirteen member jury decided on five U.S.A. winners, five Canadian winners, and one grand prize winner.

My hard work and creative input paid off, as I was awarded two of the Canadian category awards, one for my coat, and one for another submission. I also received the Pingouin Yarns Prize and the Diane LeBreque Design Trophy and the Grand Prize.

It was a wonderful experience for me to have my work recognized and appreciated in such a fashion, but the real joy still comes from the work itself. From learning and experimenting, and pushing the design and creative processes further and further along.

Technically, I have come a long way from those first painful weeks as a brand new machine knitter, but every time I start a new project, I feel just

like a beginner again, with a whole lot of new ideas to conquer - and yes, I still end up watching some of my creations drop to the floor!

I continue to be an avid hand knitter, and find that I can't sit still for more than fifteen minutes without picking up a pair of knitting needles and some yarn, but I now see very clearly the tremendous creative potential of those three hundred and fifty-eight needles on the Passap Knitting Machine.

Alicia's "EGYPTIAN COAT" is pictured on the front cover of this issue of Duet. Having seen it "in the flesh" in Canada, I can tell you that no photograph can possibly do this garment justice. It really has to be seen, touched, and even worn, to appreciate it fully. The play of colours and the way the panels are all assembled is absolutely amazing. Even more so when you read how little time was taken in the actual knitting. As Alicia says in her article, it was the design process that took the

most time, not the production.

You may have already looked through the contents page for the pattern of this beautiful coat, only to find that it is not included. We show what it looks like finished, and Alicia has touched on how it is created in vertical panels etc. in her article. The fact is, that there is no written pattern at all for the coat. It is a definite "one off", never to be repeated. (Is it any wonder Alicia had no time to write out a pattern with so little time before the competition?)

However, this does not mean that you cannot be inspired by Alicia's designing abilities and methods, to create your own version of the coat, or to make other garments.

Alicia is now working on some new projects, and we hope we will be having patterns and articles from her in the near future.

George le Warré.



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SEWING NEWS



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"Bernina Sewing" is invaluable as a reference guide for anyone contemplating a new machine.

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THOSE TERRIBLE TENSIONS AGAIN!

with GEORGE le WARRÉ

DUOMATIC 5 (PINK) MACHINES (with or without Deco)

Last time we were looking at tension swatches and what to do with them after knitting and before measuring, to obtain an accurate tension swatch. One that would work for both the computer, writing or adapting your own patterns, and one that would allow you to make an assessment of how the stitch pattern looked over a fairly large piece of knitted fabric. As I said then, the swatch that is best suited to this is the 100 stitches by 100 rows size.

But what happens when we see a pattern and would like to match the tension stated, to knit the garment exactly as shown? Does this method work for this too?

Well, the answer is yes, provided that the original pattern was written for the Passap System in the first place. In this case the stitch size dial numbers will correspond to those on your machine, either before or after, Model Book Number 26.

With the introduction of the Duomatic 80, the tension dial setting was changed slightly, in that the numbers on Duo 80 and 6000 are set one half a number **HIGHER** than on the Duomatic 5, (the pink machine).

In other words, what was stitch size 4 on the Duo 5, is stitch size 4.5 on the Duo 80 and the 6000.

DUOMATIC 80 & E6000 MACHINES

If you are knitting on a Duo 80 or 6000 and using the patterns in Model Books from 26 onwards, (with yellow or blue instruction pages), the stitch sizes quoted are the ones to use. Using these machines and Model Books from 1 to 25, (pink instruction pages, and yes, some knitters are lucky enough to have a complete set!), you will need to set the stitch size one half a number **LOOSER** than that stated in the pattern.

If you are using a Duomatic 5 (pink) machine, for all Model Books after 26, you must set the stitch size one half a number **TIGHTER** than stated in the pattern. For patterns from Model Books number 1 to 25, the stitch size will be as given.

The first thing to take into consideration, is that to match a tension, you **MUST** use the same yarn that was used for the original. If not, then you really stand very little chance of doing so. Sometimes, even using the same yarn, but in a different colour will make sufficient difference to the tension, that a perfect match is not possible. This generally happens if the original was in a pale colour, and you choose a dark one. Colour and dye really can affect the yarn quite dramatically in weight and knitting.

Before we start to get into the whys and wherefores of this, (which will be the subject of an article in a future issue of Duet), let us say that we are using the exact yarn as used in the original.

Surely we should now be able to just knit the garment and not bother with a swatch. This is not the case.

Like people, every machine is different in very small ways, and the stitch size is one of them. What is 4 on one machine may be 3.75 or 4.25 on another.

The knitting tension will also vary with the knitter. Different knitters on the same machine can produce different tension swatches in the same stitch pattern and yarn!

Up to now, the whole thing of tension swatches possibly sounds so daunting and impossible, that it is no wonder that many knitters are very put off by it. The important thing to remember is that it is *you* using *your* machine that counts. So it is the swatch that *you* knit that matters. It need not be a chore

fraught with traps and pitfalls, and should be an enjoyable and integral part of the knitting process.

All patterns contain a recommended stitch size for a specific yarn. What all us knitters have to remember, is that this stitch size that has been quoted, is a *guideline only*. It is the one that the garment designer used on a particular machine to obtain the result that you see.

What the tension swatch part of any pattern is really saying is,

"I used this stitch size, and liked the result. If you want to repeat my design, then this stitch size should be somewhere around the correct point, for the yarn I used".

It is not written in stone, to be adhered to at all costs.

Now, let us suppose that we are using the yarn that was used in the original and the same machine, and want to match a swatch that used stitch size 4 on the back bed and 4 on the front bed. How do we now go about making a tension swatch?

Firstly, knitting a 100 X 100 or 40 X 40 swatch is entirely up to you. As we discovered last time, 100 X 100 is the more accurate, but the 40 X 40 method can be more economical on yarn.

Cast on over the appropriate needles in the rib setting required for the garment and knit 40 rows at **HALF A NUMBER** less than stated.

Knit 4 rows waste yarn and repeat the swatch at a **QUARTER** less than the number stated.

Repeat the waste yarn and 40 row sections for the **EXACT NUMBER**, a **QUARTER**, and one **HALF** numbers **MORE**.

Transfer to the required needles setting for the pattern and knit 20 rows in waste yarn in the stitch pattern. This area is just to separate the rib from the main knitting.

Now knit separate sections of the main stitch pattern at **HALF**, **QUAR-**

TER LESS than the number stated. One at the number stated, then one each at a **QUARTER** and a **HALF** more.

Knit 20 rows in waste yarn and cast off.

What you now have is not a swatch, but a tension length. Have ready 10 swing tag labels, with the appropriate stitch sizes noted on them and attach these to the swatch length at the appropriate places, so that you have a permanent record.

Pull the whole thing hard lengthways and leave to rest for four hours, or overnight is best.

Should the yarn require any special treatment, such as washing or steaming etc., do this before attaching the swing labels.

A novel way that I use sometimes for yarns that need washing, is to transfer stitches in the waste yarn before the main knitting to adjacent needles, so leaving holes in the work. The number of holes denotes the stitch size.

So four holes on the left means stitch size 4. If I need to use quarters and halves, I make these holes on the right side of the swatch length. So four holes on the left and three on the right, means stitch size 4.75.

If the stitch pattern is one of those that is very similar on both the right and the wrong side, then mark the left side of the waste yarn by placing a short length of contrast yarn in the left edge needle at one point during knitting the length. Then you will always know which is left and right.

This method works very well on most stitch types and is very useful. I cannot claim that it is my invention, it has been around for years, and is used by many people on many makes of machine. I cannot now even remember who first showed it to me, but it has been very useful and much used on swatch lengths that need washing or further treatment before measuring. I still attach my swing tags afterwards when the swatch is ready for measuring, as I find these so easy to see and read. Also, you need somewhere to write the measurements anyway, and these tags are better than scraps of paper that may get lost.

Now measure each of your five rib swatches, and five main stitch pattern

swatches, as we did in the last magazine. Write the results on the swing tags.

If you are going to match the tension for rib and main pattern, then one of the five swatches for each will be the exact measurements. You have used all the logical stitch sizes around that which was recommended, to obtain a good result. Making swatches outside these parameters is not really a feasible exercise. It is unlikely that this would result in matching the tension mentioned.

In other words, if you are going to match the tension, it will be somewhere within these five. If not, then you will not match up exactly and it would really be a waste of time trying further.

This method works for trying a yarn match as well. If you are using a substitute yarn of what you feel is the correct type, use the method above to find a match for making the design in different yarn.

Obviously you cannot always match every swatch to every garment pattern and stitch pattern. The old favourite is the one about the new knitter who spent hours making swatches

for a classic set in sleeve pattern, and could never find a tension match.

After using all the yarn on swatches, she was told by a knitting friend that you cannot match a tuck stitch swatch to a stocking stitch pattern.

We probably have all tried this sort of thing when first starting to use a knitting machine. I know I did, and this was one of the things that could easily have put me off making tension swatches. The hours of pointless work and frustration were enough to try the patience of a saint.

Having learned that if a match is not made somewhere in the five swatches for the main pattern, then the answer will be in either rewriting the pattern, or using the Form Computer programmes to make the garment.

These are the things we will be looking at in the coming issues of Duet, starting with the Form Computer programmes next time.

How to change and adapt certain things within the programme, and what you can and cannot do with a programme.

So until next time,
Best wishes

George le Warré.

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HÉLÈNE NAPAUL FROM SWITZERLAND TALKING ON THE TRICOFIT

The TRICOFIT is our cast on/cast off device. It makes a real cast off, just like making it by hand, in that it transfers one stitch to the next needle, lays yarn into the needle hook and pulls it through, making a new stitch. Then this new stitch is transferred to the next needle. It can cast off over the whole width of the needle bed.

TRICOFIT can cast off or cast on on either bed in stocking stitch, tubular, when not knitting on all needles, or in any area within the knitting.

In the following notes there are some exercises for you to try, and some notes on the parts of the TRICOFIT, and what they are for.

TRICOFIT PARTS

HANDWHEEL Advances the Tricofit needle by needle.

MAIN LEVER Brings needles into cast off/cast on position.

CATCH Secures TRICOFIT to the needle bed.

STITCH RELEASER Gives you the option to release or retain cast off stitches on the needles.

STITCH COUNTER Counts the number of stitches cast on or off.

DECKER NEEDLE Picks up and moves the stitch to the next needle to continue.

EYELET SUPPORT Moves the eyelet carrying yarn, to lay yarn into the hook of the next needle.

The exercises in the next columns will teach you how to use the TRICOFIT, using the instruction leaflet, some of the problems that could arise, and their solutions. Special comments are enclosed in boxes at the appropriate points within the text.

We need some stitches to work with so make a single bed cast on on the FRONT BED over 40 needles. Use needles -20(left) to 20(right).

Knit 20 rows. Locks to "free move", (GX/GX), and take to the LEFT.

Leaving the locks on the left of your knitting avoids disconnecting the locks when removing the eyelet. When knitting in pattern with the E6000, ERROR 200 may occur on disconnecting the locks.

CAST OFF WITHOUT RELEASING STITCHES

1. Stitch releaser on O.

Check that the Handwheel Knob, Main lever and Stitch Releaser are in O position.

2. Place TRICOFIT onto the needle bed to the right of the knitting. (See No. 5 in instruction booklet).

3. Remove feeding eyelet from the lock and insert into TRICOFIT. (See No. 6, instructions)

4. Wind the yarn round empty needle. (See No. 3 instructions).

5. Move TRICOFIT into working position. (See Nos. 7 & 8 instructions).

6. Cast off.

7. Feeding eyelet back into lock. Before removing TRICOFIT, check that the Handwheel Knob, Main Lever, & Stitch Releaser are all in O position.

This MUST always be done to avoid damaging the TRICOFIT.

Do not remove the knitting.

CASTING OFF WITH A SECOND YARN FROM ANOTHER BALL

(See page 8 of the instruction leaflet).

CASTING OFF AT THE CENTRE OF THE KNITTING

(See page 7 of the instruction leaflet).

Very useful for necks, pockets, and for armholes in sideways knitted garments.

1. Knit 11 rows, lock at right.

2. Cast off the centre 20 stitches, as described in the leaflet, page 7.

3. CASTING ON THE SAME STITCHES

Ensure all latches open. If only one latch is closed, all the needles following this one will NOT cast on .N.B. When Main Lever has been pushed to working position, recheck that the latches are still open.

4. Follow instruction leaflet page 8.

5. Knit 10 rows, lock at right. Locks GX/GX, free move to the left.

6. Cast off, retaining all stitches on the needles.

7. With orange needle ruler, release alternate stitches, and knit 11 rows. Lock at right.

See how easy it is to change from an every needle pattern to a selected needle pattern!

CASTING OFF & RELEASING STITCHES WHEN NOT EVERY NEEDLE (See page 5, instructions).

This section of the instructions explains how this should be done.

Always cast off the first & last 3 needles with the stitch releaser in O position. This keeps your knitting evenly weighted, and is less likely to drop stitches in the cast off. Break yarn and pull through last stitch.

Best wishes & good knitting!

Hélène.

CUT & SEW

with

RAYMONDE CHESSUM

D10405 Caroline

BONJOUR KNITTERS!

It's Raymonde again, for more cut and sew. This time we are making a top called "Caroline", which can be turned into a summer jacket, or even a mini-dress, according to taste.

WHAT YOU WILL NEED TO MAKE THIS GARMENT
400 to 500 grams of Bramwell Hobby yarn, depending on the length of the garment. The one I used is a random dyed green.
Some smooth yarn, such as Bramwell Silky to crochet the edges on completion. (Not absolutely necessary).
And of course, your Passap System machine.

MAKE A TENSION SWATCH

The garment is made with tuck stitch fabric knitted according to **Diag 1**. Treat your sample as I explained in

Duet No. 1, page 15, and find out the number of stitches and rows you will need to knit.

TAKE YOUR MEASUREMENTS

Measure bust, waist and hips as usual. Take whichever is the largest, and add the width of the overlap in front. See **Diag 2**.

Don't forget the length of the garment, which will give you the number of stitches you need. This is because this is a sideways knit garment.

ADAPT YOUR OLD PATTERN

It should meet your requirements if you lengthen or shorten it. Then modify the front. Find out by measuring where the waistline is. Trace the waistline.

Decide how much overlap you want. Trace the centre front line. Divide the overlap by 2 and place point **A** on the waist line.

See **Diag 2**.

Trace a line from the side of the neck to point **A**. This will represent half of your front pattern.

No alteration to the back. Trace out half your front pattern in order to keep the pattern of the back intact

See **Diag 3** overleaf.

NOW KNIT

Tuck stitch as shown in **Diag 1**. Duomatic owners can use the pusher setting shown in **Diag 1A**. 6000 owners use stitch pattern 129, as shown on page 6 of your pattern book, and page 143 of the instruction manual. Don't forget to make your cast on in waste yarn, black strippers, and knit on the front bed.

The number of stitches to cast on will depend on how wide you need the fabric to be. Usually it is over the whole needle bed, or almost.

The length of the knitting will be:-

The width of the pattern back, plus the width of the pattern front, times 2.

When the piece is knitted, finish on waste yarn and release from the ma-

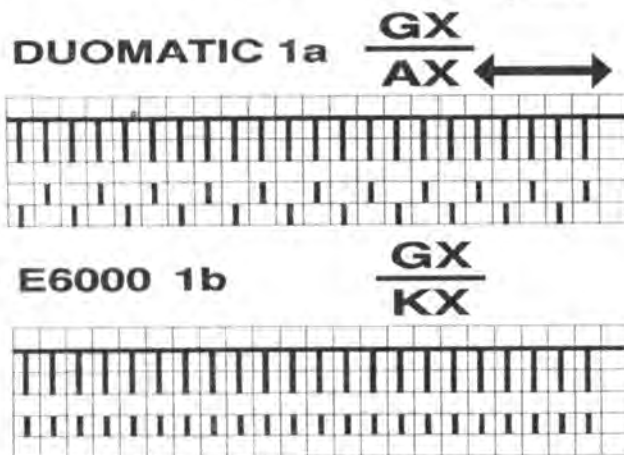


DIAGRAM 1

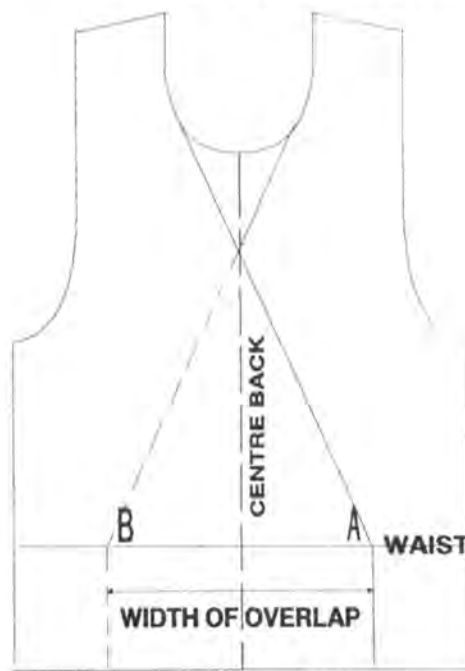


DIAGRAM 2

machine them over a tape. Then bind the seams with bias binding.

HOW TO MAKE THE FRILL

This is knitted using a slip stitch technique. The card is shown in **Diag 5**, and yes, it is only 24 stitches wide. The Duomatic knitters among you need make no adaptations to this card, as the knitting is only to be 24 stitches wide. So once again, this card works on the Passap System, even though it is not the normal 40 stitches wide.

DUOMATIC OWNERS
Copy design onto card 4 times, omitting blank row and single square at top right.

it more interesting and outstanding, but it is not essential.

MAKE A BAND

Cast on 6 stitches on the front bed only, and knit a length long enough to go all round the outer edges of the front of the garment, around the back neck and coming back on the side of the front. That will neaten the edges.

The fold of the frill will be pinned on the centre back and the rest put along the edges of each side, pinned and

6000 OWNERS
Copy design as shown.

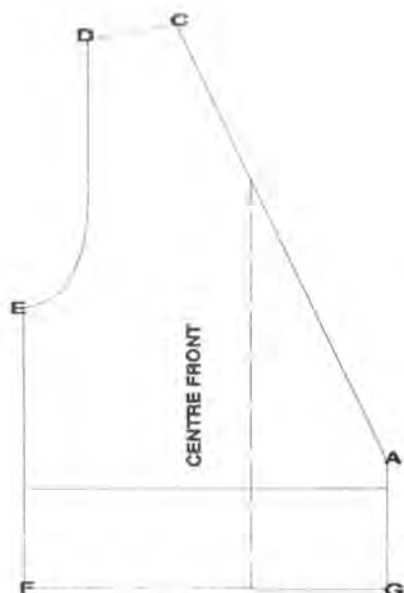


DIAGRAM 3

chine. Give it the same treatment that you gave your swatch. When folded, tacked and pressed, your piece of fabric should look like **Diag 4**.

PLACE THE PATTERN ON THE FABRIC

As shown in **Diag 4**. If the side seams



DIAGRAM 5

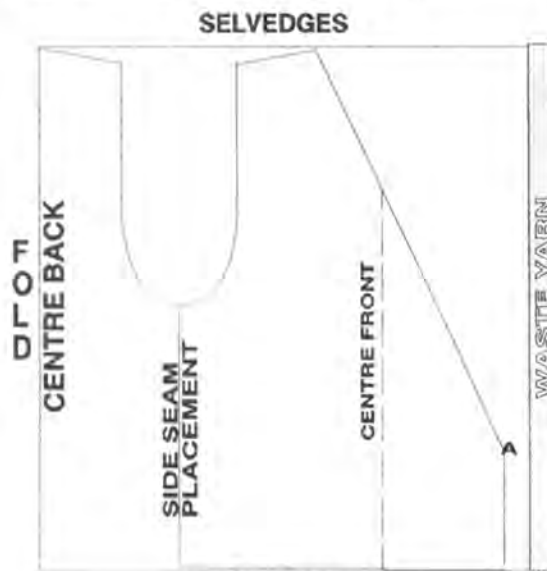


DIAGRAM 4

are joined together, that will save you machining them later, and overlocking them. It is advisable to trace your pattern onto the fabric with tailor's chalk, and go over the lines with a sewing machine, to avoid stretching the fabric. Then cut with confidence and accuracy. Join the shoulders and

Those of you who use 6000 machines will be quite used to using stitch patterns that are less than 40 stitches wide, so this will be no problem.

Arrange the Duo card reader in the centre of the bed. 6000 read the card into the console and set the pattern in the centre of the bed and the machine to knit from -12 to +12.

There will be no floats on the reverse of the knitting, and the shaped frill will be knitted automatically. **Try it, it's MAGIC!**

You will need to knit enough rows for the complete length of the frill, so you will need to knit another swatch to work this out from.

When the frill is knitted, follow the usual routine: fold it in half across the width, tack carefully, and press with a wet cloth. A row of single or double crochet on the outside edge will make

tacked into place.

Place the band over the edges of both the top and the frill, binding them together and neatening all in one go. Sew into place.

MAKING THE PATTERN OF THE TULIP SLEEVES

a. Take the pattern of a simple sleeve. If it is too long, cut it shorter to the length you want. You will get this, as shown in **Diag 6 overleaf**.

b. Trace on it the centre line C - C1. Mark the letters B (for back) and F (for front), and design it on the shape of a petal. One for the front and one for the back. See **Diag 7 overleaf**.

c. Trace off each petal marking them carefully with C and the line C - C1 and the letters B or F for the underarm.

d. Push together at the underarm as shown in **Diag 8 overleaf**. This is the pattern for your tulip sleeves.



DIAGRAM 6

KNIT THE NECESSARY FABRIC

I have knitted mine in simple stocking stitch to keep the sleeve lighter. Give this fabric the same treatment as before. (tack and wet press).

PIN THE PATTERN ONTO THE FABRIC

Without removing any tacking stitches, pin the pattern onto the knitting, making sure the underarm line FB - F1B1 is following the grain, (direction of the knitting), and trace all around with tailor's chalk. Then machine stitch around the line to act as a stay stitch. All the way around both the sleeve shapes. (one thickness at a

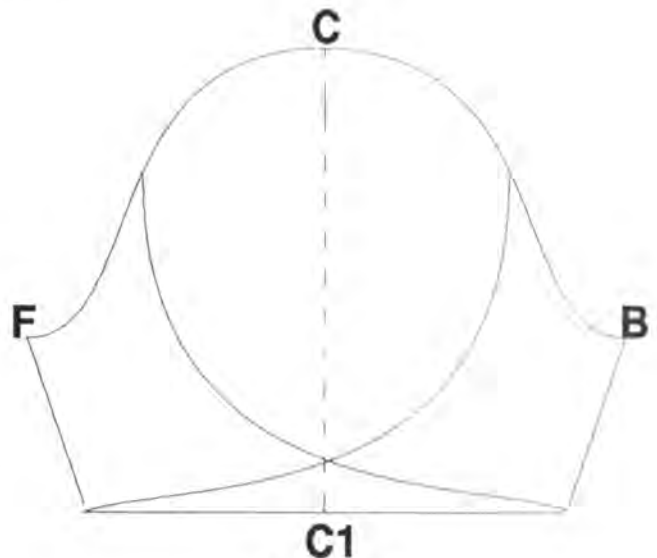


DIAGRAM 7

time). Don't forget the marking on each sleeve of the two centre lines, one on each petal C - C1.

NOW CUT WITH CONFIDENCE

Using your sharp dress-making scissors, cut outside your line of machine stitches.

Join Point C back to Point C front at the top, tacking them together overlapping. The outer edge can be finished with a small hem, or a row of crochet matching the one on the frill.

See Diag 9.

Your tulip sleeves are finished. You must tack them into the correct armhole, making sure that the letter F is going towards the front on each of the sleeves.

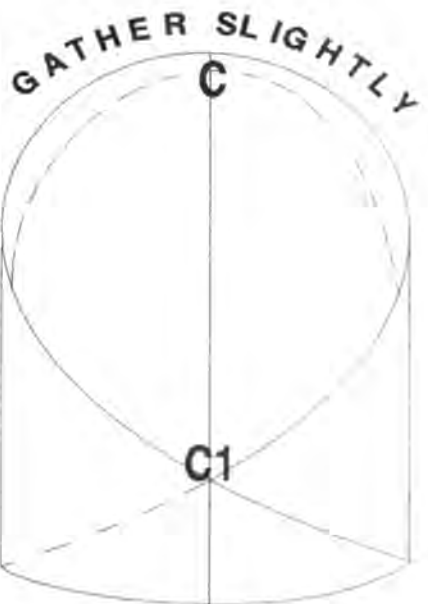


DIAGRAM 9

Pass this through the knitting in the right hand side and attach this end to the waist point of the front underpart. The other cord is attached to the top part at the waistline too. When the garment is on, tie the two ends in a bow at the back.

ET VOILA! Your cross over top that is cool for summer wear, or equally good for evening wear.

Au Revoir until next time.

RAYMONDE.

TRY YOUR JACKET ON

Pin darts for the back and front, (ask a friend to do this for you).

Make 2 knitted lengths of cord over 6 needles back and front bed, with the locks set to CX/CX.

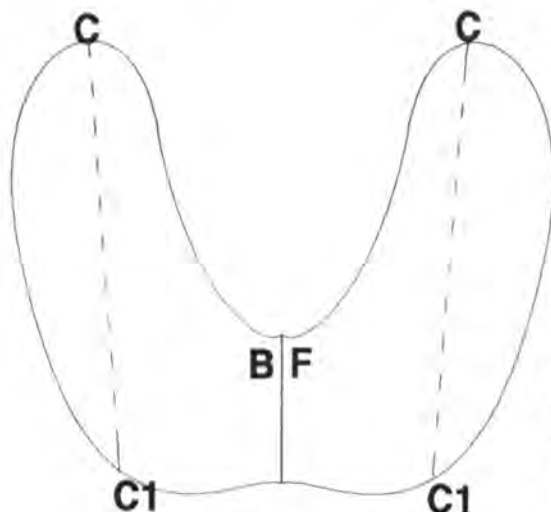
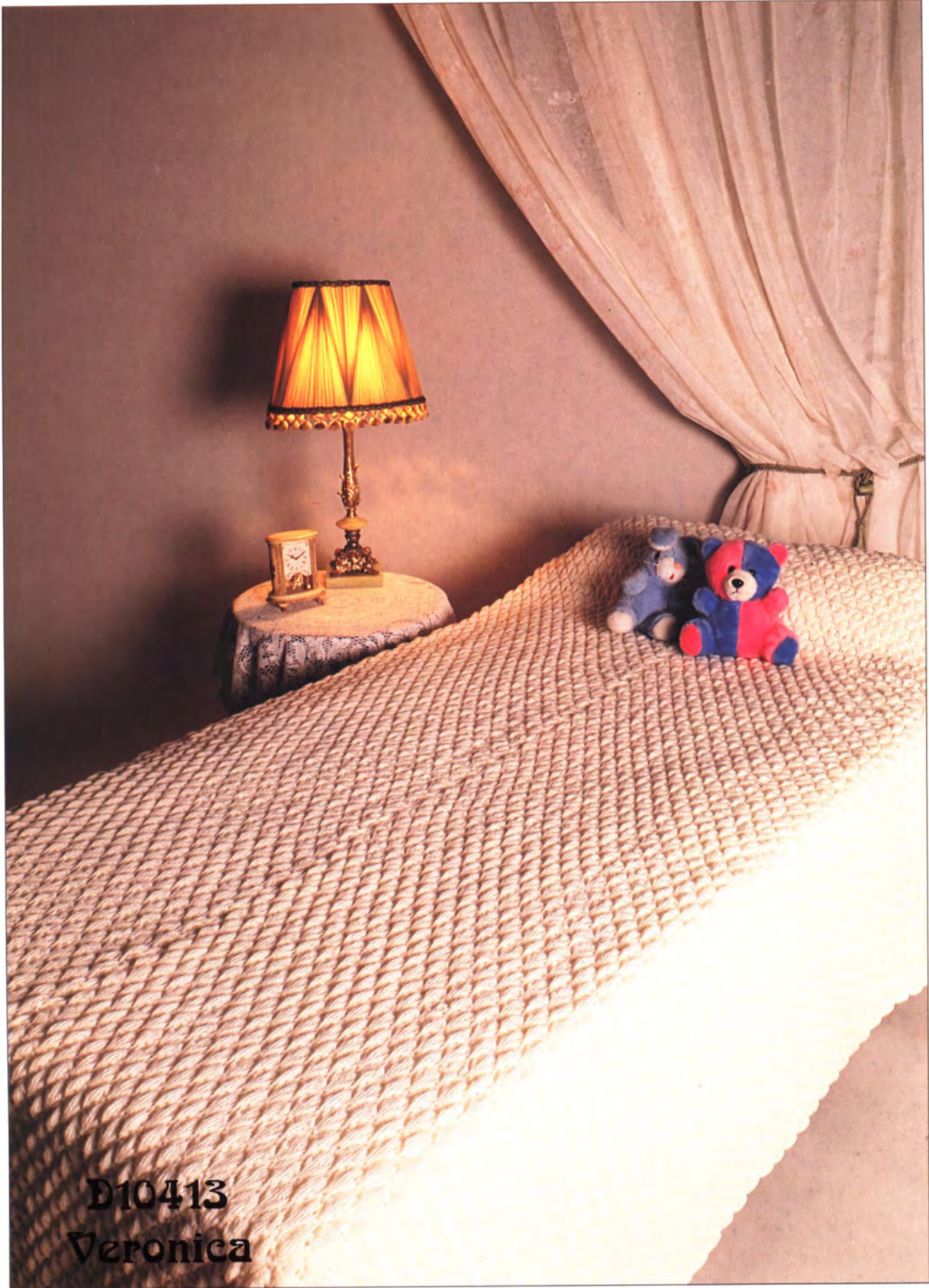


DIAGRAM 8



D10405
Caroline



D10413
Veronica

D10413 Veronica



George le Warré.

To fit bed either 3 feet or 4 feet 6 inches wide.

Single size 182cm wide X 275cm long. Double 230cm wide X 275cm long.

BRAMWELL DuoMagic 100% Acrylic. 6[8] cones aran shade = Col 1.

40sts = 120cm, 40Rs = 44mm, measured over slip stitch patt.

Slip stitch waffle patt from card(s) given. 6000 St Patt A = 1364 Tech 170.

Page 3.

2000g single size, 3500g double.

Very warm due to the cellular fabric construction. Easy wash & care.
Made in panels over the whole width of the needle bed. Single size knit 4 panels.
Double size knit 7 panels.

PANEL

A. Single bed CoN 179 Ns. Col 1. K 6 Rs. CoN 7.

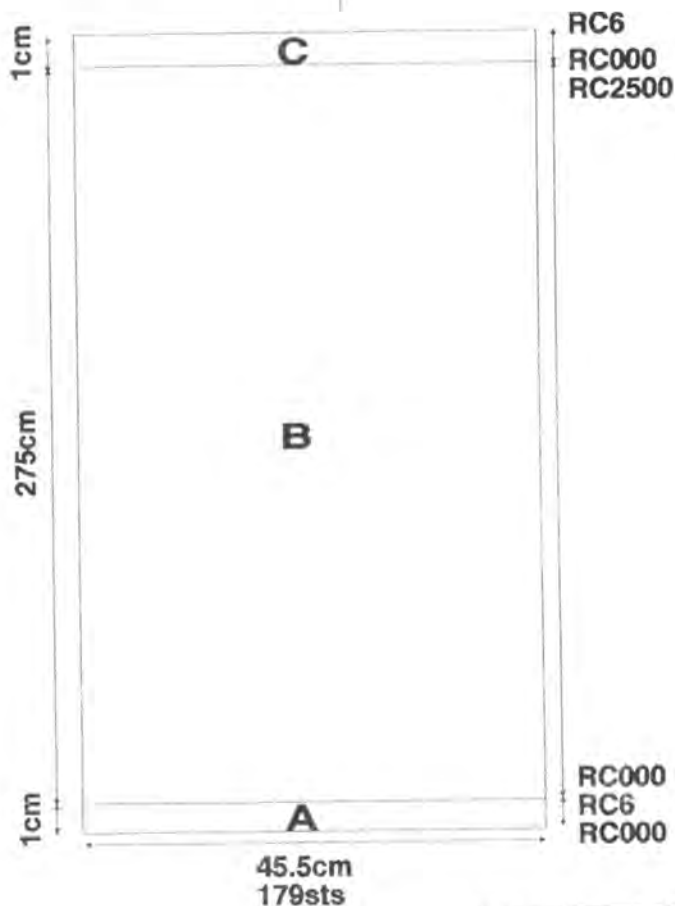
B. Set for st patt as Diags. St Patt A = 1364 Tech 170.

K as chart to RC2500.

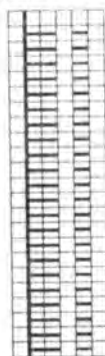
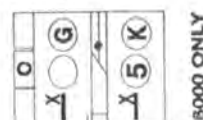
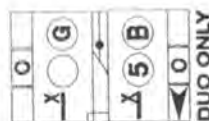
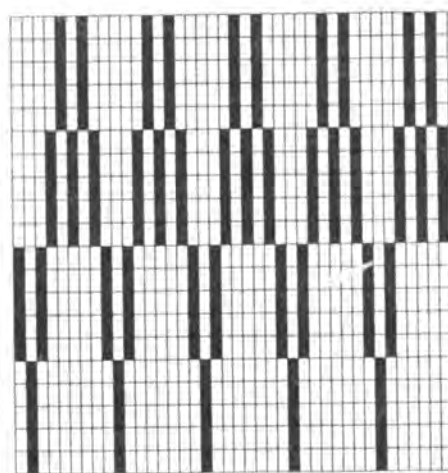
C. Lks GX/N. K 6Rs CoF.

Repeat 3[6]more times.

Mattress stitch panels together. Turn stst rows at head & foot to inside, stitch down.
Pull shell shaped sections at head and foot hem hard to make scalloped edges.



DECO CARD. Punch design twice vertically on card.



YARN SUPPLIERS INFORMATION

AMBERYARNS

Greendale Mills,
Windhill,
Shipley, W. Yorks,
BD18 1QB.

U.S.A.

Juniper Inc.
P.O.Box 432 Islip Terrace,
New York.
Tel: 516-277-1576.

CANADA

Diamond Yarn,
9697 St. Laurent,
Montreal, Quebec.
Tel:388-6188.

BRAMWELL YARNS

Unit 5, Metcalf Drive,
Altham Lane, Altham,
Accrington, BB5 5TU.
Tel: 0282-79811.

U.S.A.

Bramwell Yarns,
P.O. Box 8244, Midland,
Texas, 79708.

CANADA

Westrade Sales Inc.,
2711 No 3 Road, Richmond, B.C.
V6X 2B2.

DENYS BRUNTON YARNS

Moorland Mills, Law Street,
Bradford Road,
Cleckheaton,
West Yorks, BD19 3QR.

FORSELL YARNS

T. Forsell & Son Ltd., Blaby Road,
South Wigston, Leicester,
LE8 2SG.

PAGE TWO (JANDIS)

30 Downham Road,
Outwell, Wisbech,
Cambs., PE14 8SE.
Tel: 0945-772483.

TAMM YARNS

Jary Inc., 8562 Katy Freeway,
Suite 154, Houston,
Texas, 77024.

CANADA

Corey Sales Co., 14 Durham Street,
Oakville, Ontario, L6J 2P4.

Willy Lichak Knitting, Box 14,
Innisfree, Alberta, T0B 2G0.

METRIC CONVERSION CHART (Conversions to the nearest figure)

INS	CM	INS	CM
1	2.5	31	79
2	5	32	81
3	7.5	33	84
4	10	34	86
5	12.5	35	89
6	15	36	91
7	17.5	37	94
8	20	38	97
9	23	39	99
10	25	40	102
11	27.5	41	104
12	30	42	107
13	32.5	43	109
14	35	44	112
15	37.5	45	114
16	40	46	117
17	42.5	47	119
18	45	48	122
19	47.5	49	124
20	51	50	127
21	53	51	129
22	56	52	132
23	58	53	135
24	61	54	137
25	63.5	55	140
26	66	56	142
27	68.5	57	145
28	71	58	147
29	73.5	59	150
30	76	60	152

CLOTHING SIZES

Figs in normal type = inches.

Figs in italics = centimetres.

B = British, A = American,

C = Continental

LADIES

B	A	C
10	8	38
12	10	40
14	12	42
16	14	44
18	16	46
20	18	48
22	20	50
HOSIERY		
8	8	0 (35)
8 1/2	8 1/2	1 (36)
9	9	2 (37)
9 1/2	9 1/2	3 (38)
10	10	4 (39)
10 1/2	10 1/2	5 (40)
SHOE		
3	4 1/2	35 1/2
4	5 1/2	36 1/2
5	6 1/2	38
6	7 1/2	39 1/2
7	8 1/2	40 1/2
8	9 1/2	42
9	10 1/2	43

MEN

SUIT		
36 92	36	46
38 97	38	48
40 102	40	50
42 107	42	52
44 112	44	54
46 117	46	56
SHIRT		
14	14	36
14 1/2	14 1/2	37
15	15	38
15 1/2	15 1/2	39/40
16	16	41
16 1/2	16 1/2	42
17	17	43
SOCKS		
8 1/2	8 1/2	
9 1/2	9 1/2	38-39
10	10	39-40
10 1/2	10 1/2	40-41
11	11	41-42
11 1/2	11 1/2	42-43
SHOES		
7	8	41
7 1/2	8 1/2	42
8 1/2	9 1/2	43
9 1/2	10 1/2	44
10 1/2	11 1/2	45
11	12	46
12	13	47

REAL SHETLAND KNITTING YARNS

from the Shetland Isles

These are spun from 100% Pure Wool and renowned for its softness. We carry a large stock and endeavour to despatch orders by return of post. Over 230 shades in various thicknesses, including 1 ply Cobweb for fine machine knitting.

Send £1.50 which can be used with first order over £10.00 value, for shade cards and price list.

JAMIESON & SMITH
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INDEPENDIBLE for HANDSELECTION - DESIGNING PUNCHCARDS

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The PLOTTER is BIGGER BETTER and EASY TO USE

EASILY CONSTRUCT A MOTIF 16 INCHES WIDE BY 19 INCHES TALL

NO DRAWING SKILLS REQUIRED - Letters and words are easily created using the PLOTTER. Suits all PASSAP / PFAFF machines OLD and NEW.

The plotter measures 12.5 inches by 12 inches and is made of a strong rigid transparent acetate sheet, set out in stitch width and rows, and is numbered to coincide with your row counter and needle gauge.

2,3 or 4 colour work is easy with the PLOTTER. The moveable DOUBLE SIDED ruler enables you to read the design without having to count individual stitches. With a free design and full instructions included.

Price £6.95 EACH (post free in UK)

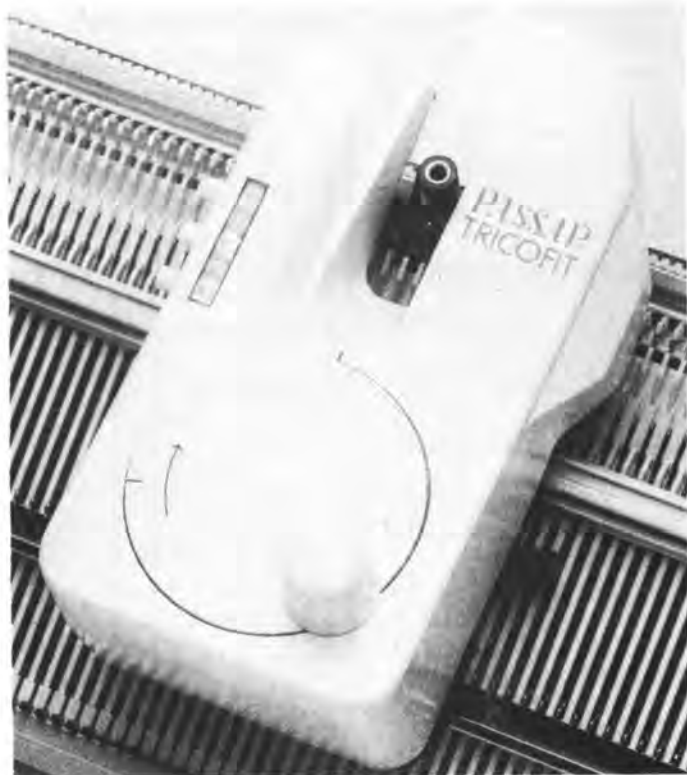
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Available in America from

Margaret M. Brassart, Knitting Machine Centre 5442 Cannas Drive Cincinnati
Ohio 45236 U.S.A.



For more information and the name of your Canadian Passap dealer, contact PASSAP Knitting Machines, 1470 Birchmount Rd., Scarborough, Ontario M1P 2G1 (416) 759-4486.

PASSAP® TRICOFIT

Available in Canada

A must for all E6000 and
Duomatic 80 Knitters!

- The turn of a handle makes a professional chain stitch cast off
- Cast off only part of the knitting with the built-in stitch counter
- Use the Tricofit for a quick chain stocking stitch cast-on

D10409 Sally



6000 ONLY



Sally Hall, U.S.A.



91.5[99:104.5]cm Bust/Chest.



99[106.5:112]cm Bust/Chest.



CONSHOHOKEN Cotton
500g White = Col 1, 250g
Black = Col 2.
or AMBERYARNS Pure Cotton
500g Natural (Shade 25) =
Col 1, 250g Black (Shade 9) =
Col 2.



40sts = 145mm, 40Rs = 98mm
measured over fairisle.



St Patt A, Card 1 Knit Tech 176
ALTER: Knit 1 repeat in
height only.

St Patt B, Card 2 Knit Tech 130.
St Patt C, Card 3 Knit Tech 176
ALTER: Knit 1 repeat in
height only

St Patt D, Card 4A Knit Tech
176 ALTER: E-E3

ADD Card 4B

ALTER: E-E3

POSITION: -40



Page 3.



710g Size 106.5cm.



Cut & Sew shaped neckline
garment.



Knit 2 alike.

A. CoCir 1X1 Col 1K as chart.
RC10. Trans BB sts to FB.

B. Lks GX/N, SS6, black strip-
pers, K 2Rs. Set for St Patt A.
K 1 patt repeat.

C. Set lks GX/N K 2Rs. Set for
St Patt B. K as chart to

RC220[230:236]. Place WY
marker at edges. RC000. K to
RC10.

D. Lks GX/N. K 2Rs. Set for St
Patt C. K 1 patt repeat.

E. Set for St Patt D. K to
RC248[256:260].

F. Lks GX/, K 2Rs Col 1. Cof in
3 sections. Shoulder 46[55 > 57]
sts. Neck 50[54:56] sts.
Shoulder 46[55:57]sts.



A. CoN 6 in WY. K several Rs.
SS6 Col 1 Lks GX/N. K 2Rs. set
fir St Patt B. K & inc as chart.
WY K several Rs stst. Release.

B. Rehang Col 1 sts as chart.
Lks GX/N RC000 K 2Rs.

Set for St Patt C. K 1 patt repeat
as chart.

Set for St Patt D. K & inc as
chart. K to RC146. CoF.

CUFFS

Rehang sts above WY evenly
over 44[50:58] Ns. Black strip-
pers. Lks GX/N.

C. K 2Rs. Set for St Patt A. K 1
patt repeat. RC58. Lks GX/N K
2Rs.

D. Trans sts to 1X1. Orange
strippers handle up. N/N K
12Rs. RC70. Trans sts to FB.

Handle down, black strippers,
lks GX/N. K to RC 120, col 1.
WY K several rs, release.



A. CoCir 1X1, cast on 1, Col
1. Handle up orange strippers. k
to RC8. Trans BB sts to FB as
shown in Diag:



B. Handle up black strippers.
Lks N/N K 2Rs. Set for St Patt
C. K 1 repeat only.

HINT: To eliminate the ribbed
edge sts knitting in fairisle, put
pushers to rest position if they
programme to knit when knit-
ting Col 2.

K to RC71. Lks at LT.
Begin short rowing, Lks N/LX.
Put pushers 43 - 64[47 - 71:53 -
78] at RT side down into rail. K
1R. Wrap N 42[47:78] at RT. K
1R to LT. *Put 10 pushers
down into rail opposite lks.
Wrap last N knitted & K 1R*
Rep from * to * until 24 sts

remain, lks LT. Wrap & put all
pushers at RT to WP. K 1R. Put
all pushers at LT to WP, wrap.
C. Reset RC to 72. Trans sts to
1X1. Handle up, orange strip-
pers. K to RC88.

D. Bring all Ns to WP both
beds. Set lks GX/N, black strip-
pers. Col 1. K 6Rs. WY k sev-
eral Rs. Release.

Lks to N/GX. Col 1 K 6Rs. WY
K several Rs, release.



Block and steam each garment
section to size.

Make cut & sew neck opening
using templates.

Join shoulders. Set in sleeves.
Join side & sleeve seams.

Sew collar into place join at
centre front, by back stitching

through open loops of lower
collar section to outside, un-

raveling WY as you go. Slip st
remaining section to inside, en-

closing cut edges. Join centre
front collar to top of ribbed sec-

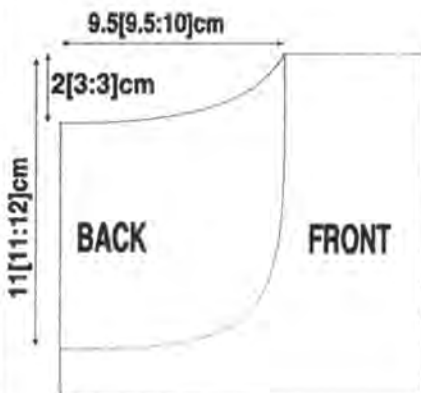
tion.

Fold cuffs in half to inside from
base of rib. Stitch into place.

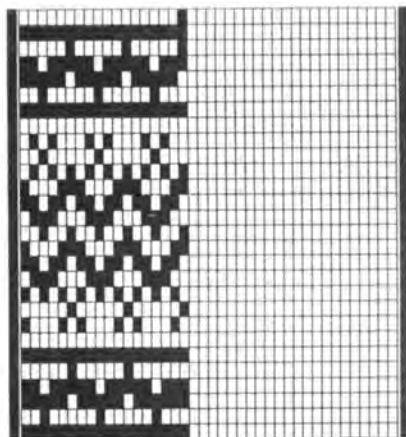
Give final light steaming.

NECKLINE TEMPLATES FOR CUT & SEW

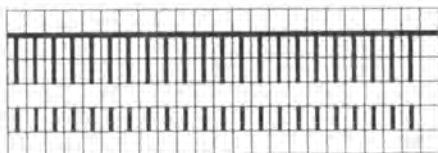
Cut template to size from
card and use to cut your
neckline.



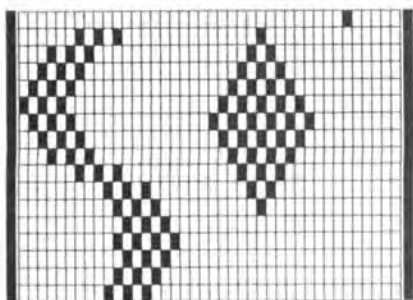
A TECH 176



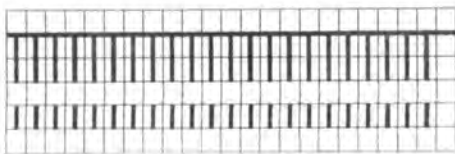
CARD 1




2 Rs Col 1
2 Rs Col 2

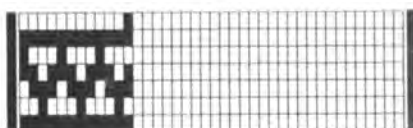


CARD 2



 **B Col 1 ONLY**


TECHNIQUE 130

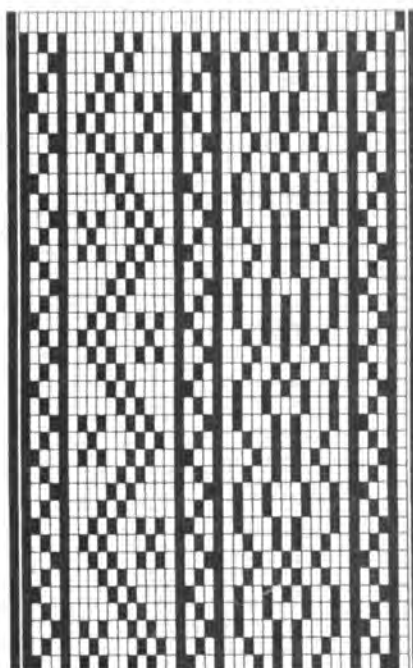


CARD 3

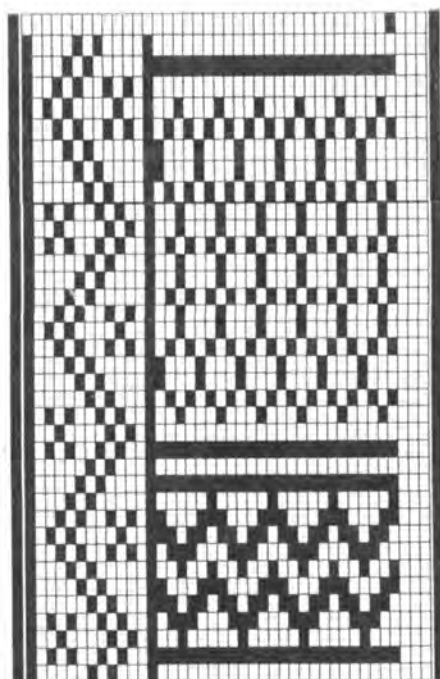
ST PATTS C & D TECHNIQUE 176
AS PATT A ABOVE

1x1 WELTS

STOCKING STITCH

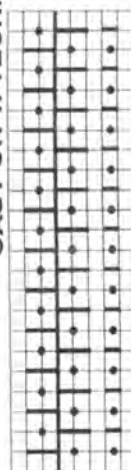
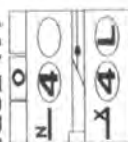


CARD 4A

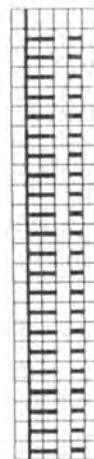
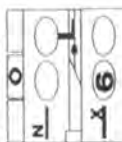


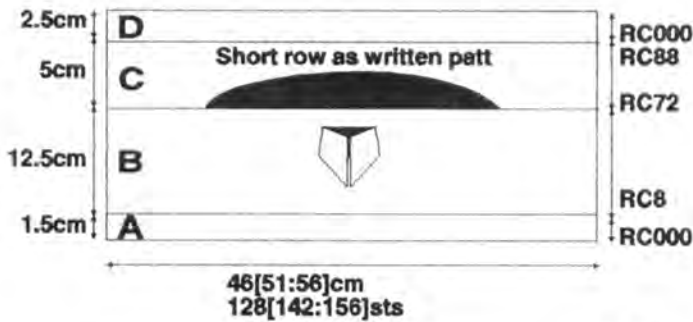
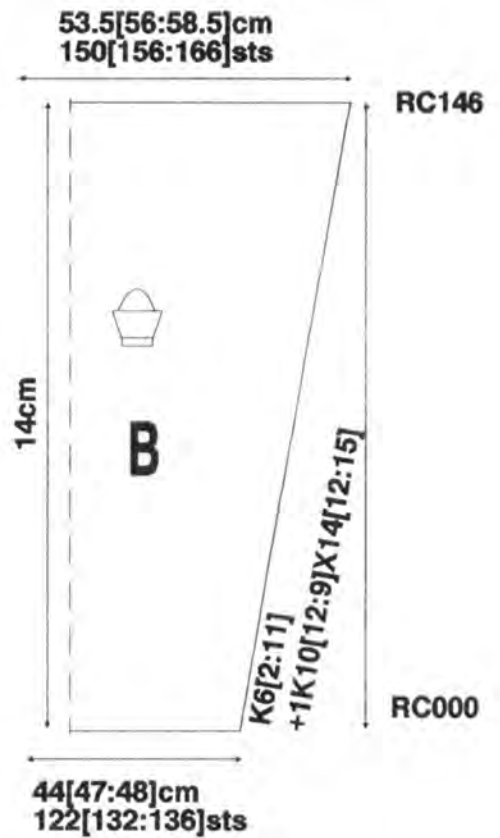
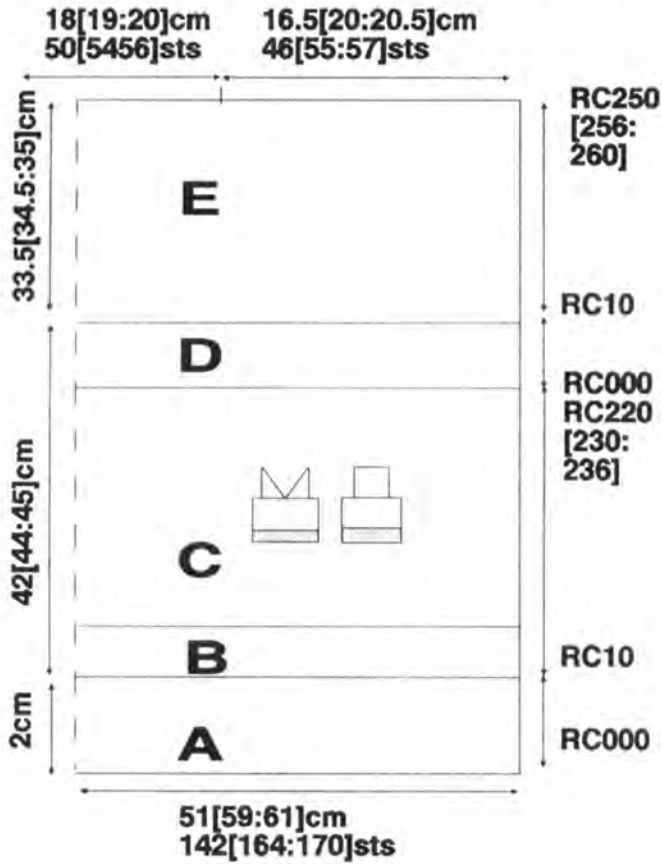
CARD 4B

CAST ON 1. TECHNIQUE 101



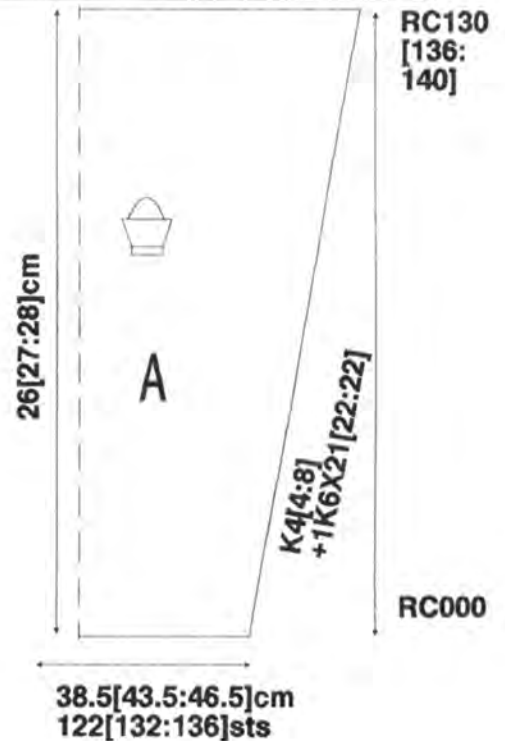
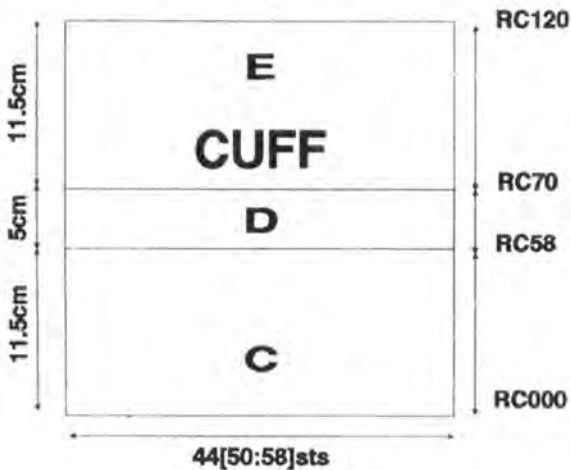
TECHNIQUE 100





**REHANG THESE STITCHES
DISTRIBUTING EVENLY OVER
122[132:136]Ns
TO KNIT SECTION B**

164[176:179]sts





D10412
Sally



D10408
Natalie

KNIT SOMETHING SIMPLE

with

IRENE KRIEGER

There is a little story attached to the Knit Something Simple design for this issue. When I was in Australia a couple of years ago, a friend gave me a cotton jersey suit. She had bought it cheaply at a chain store and whilst there was nothing wrong with it, she said that there were just too many of them about. Within a few days, I knew exactly what she meant. Not only had the manufacturers made what seemed like millions of the suit, they had also used the same fabric for a variety of other garments. It seemed to me that on every street corner there was either a tee shirt, shorts, trousers, dresses or suits in the fabric. They were being worn by tall people, thin people, fat people, young and old, and all combinations of the above that you can think of. Even my husband got bored with gleefully pointing out the variations.

Having said all that, the suit itself is one of the most useful things that I own and of course, here in the U.K., I am in a definite minority with it. When I was thinking about what I should design for this issue, as usual I took a look around the stores to see what is really popular. Without a doubt, large tee shirt shaped garments are "the thing" at the moment. That set me in mind of my suit and so I decided to adapt its design for the knitting machine. As far as usefulness goes, it could win prizes. The top could be worn alone with trousers, a fabric skirt, or even a swim suit for the beach. Because it has a nice finish at the waist, the skirt can also be worn as a separate garment. With sandals, the suit is very casual, but with high heeled shoes and some jewelry it is smart enough to wear to any restaurant or function. Add a hat and matching accessories and it would not be out of place at a summer wedding. Best of all though, for holiday wear it has all that I consider necessary - an elasticated waist. At least you can be sure that it will fit at both

the beginning and the end of the holiday!

I realize that when this issue of Duet is published, the summer in The northern hemisphere will be well on the way to becoming just a memory, but south of the equator summer will be just about to start. A lot more people are traveling to the sun for winter holidays, or like me, visiting far flung families for Christmas. I am sure we have all tried to buy summer weight clothes out of season without success. Even if you are not going anywhere, the style of this suit will not date and if you live in the northern hemisphere, you will have plenty of time to make up the suit ready for next summer.

As you can see from the diagrams, the shapes are very simple indeed. The top is just a slightly shaped large tee shirt made in panels with its own matching skirt. I decided on two colour intarsia for two reasons. Firstly it is a technique for the machine that is largely ignored, but being single bed work it creates a thin and flowing fabric which is what I wanted for this design. Secondly, the pusher system makes intarsia very simple to knit, which is the whole point of the Knit Something Simple series.

Because the whole suit is worked in panels, it is the sort of thing that can be knitted in odd moments. The skirt panels take the longest and I will say that having to make eight of these can be a bit of a bind, but there is no reason why you have to knit them all one after the other. I personally mixed the knitting a little - a skirt panel, then a piece of the top, followed by another skirt panel etc. Speaking of the skirt, it could not be simpler. It is just eight identical panels gathered into a waist band. To avoid excess bulk at the waist, the panels are first gathered onto the band, which in turn has elastic

threaded through it. In this way, the total fullness of the skirt is not bunched in at the waist.

All the pieces start in exactly the same way, with waste knitting and then a tubular hem. The waste knitting is there for a very good reason. The success of this suit will depend very much on the finishing and one of the most important aspects is having nice flat, even hems. By beginning with waste yarn, you will have something to pull on when blocking out and steaming, without having to pull on the hem itself. Once the waste is removed, the bottom of the hem will be very neat indeed because the waste knitting will have held the cast on edge of the hem rows very firmly when steaming. The hem is knitted using a smaller stitch size than the main part. This also helps to give a firmer edge which will hang better. Don't worry about it pulling, because once it is steamed it will lie perfectly flat.

When you look at the diagrammatic pattern, you will see that the intarsia panel for the Back has nearly twice as many rows as the side panels. This is not a mistake. When the intarsia is being worked, it takes four passes of the locks, (two with Col 1 and two with Col 2), to make two full rows of knitting. The one colour pieces are worked in stocking stitch when each pass of the locks is one complete row. The number of rows for the front intarsia panel might not seem to relate at all. This is because the front panel is a combination of intarsia as far as the neckline and the stocking stitch on either side. If you doubled the number of rows worked after dividing for the neck and added the figure to the number worked in intarsia, you will find that you have the same number of rows as for the back panel, which in turn matches the side panels.

The pattern is written in two sizes

only, small and large. Perhaps these would be better termed large and larger as there is a lot of room inside, as you can see from the diagrams. Adaptations to sizing are very simple. For every centimetre more or less in length, you need to add or subtract eight rows for the intarsia, or four rows for stocking stitch.

There are about three stitches to the centimetre. If you are altering the width of the top, it is not necessary to alter all the panels. Just add or subtract stitches on the side panels and then the neck shaping on the front intarsia panel can remain the same. Remember that there are four of these side panels, so any changes in stitches will need to be divided evenly between all four panels. For example, if you want to add eight centimetres in all, at three stitches to each centimetre, you will need to add an extra twenty-four stitches total. Twenty-four divided by four, (the number of panels), is six, so you need to add six stitches to each of the side panels. When knitting the adjusted side panels, there is no need to change the shaping. Just follow the instructions as they are given, but of course the number of stitches to cast off right at the end will be different.

The yarn I have chosen is BRAMWELL "CELEBRATION", which is available worldwide, so there should be no problems in obtaining this. If you have not tried this yarn yet, then I think you will be very pleased with it. I gave it what I considered to be the ultimate test. I knitted a large swatch, steamed it and gave it to a friend's four year old to play with. She gave it five years wear in the first five minutes. Even after a whole week of her playing with it, on hanging the swatch up for half an hour, the creases just dropped out.

After steaming the knitted fabric, it has a lovely "swing", which makes the skirt particularly pleasant to wear.

Having explained the origins of my design, I think it only right and proper that I call the design NATALIE after the friend that started it all by giving me the original suit. I hope you enjoy making and wearing it. I would be very pleased to hear from you, or even

to see photographs of your variations of my design. You can write to me at the editorial office address which you will find on page 1 of this issue. Until next time,

D10408 Natalie


5, 80, 6000



Irene Krieger.



Small : Large.



Top at widest part
135[153]cm.
Skirt Length 73.5[77]cm.



BRAMWELL Celebration
1 [2] Cones Coral = Col 2.
1 [2] Cones Mink = Col 1.
Elastic for waist, shoulder
pads, (optional).



INTARSIA:- 40sts =
148mm, 40Rs = 48mm.
StSt :- 40sts = 148mm,
40Rs = 96mm,
HEMS :- RC20 = 2.5cm.



Intarsia & StSt according to
Diags & charts.



Page 3.



Small suit = 900g, including
elastic.



These instructions are written for the Duomatic 80 or S. 6000E users have a choice. Either follow the instructions as given, but work on the back bed, in this case the bed and lock setting will have to be reversed. So instead of setting the locks to GX/BX←, the locks will have to be set to BX←/GX. Alternatively, the Console's automatic intarsia facility may be used. On stitch pattern A, programme in pattern 1400 and technique 245. The

pattern's stitches will need to be enlarged 3 times for the small size and 4 times for the large size. In this case the intarsia zig-zags will not look as they do in the photograph. They will be sharper. Try both methods of working and decide which you find the easiest and the most attractive. The hems may be made using the instructions as given

ALL MACHINES.

Before commencing, decide which colour you want to use as your main colour. The garment pieces themselves have exactly the same amount of each colour, but you will need to decide which of the two you want to use as the hems and bands. Thread this colour as Col 1. This is very important, especially for the intarsia, as if this is not done, the yarns will cross over and there will be floats formed.


As usual in Knit Something Simple, the parts that a beginner may find new or a little tricky are written out separately so that they can be followed easily. In this design, the new part is the tubular hem, the intarsia panels, and the neckband. Read through the instructions carefully and if necessary, practice with a trial run.

ALL GARMENT PARTS BEGIN WITH A TUBULAR HEM MADE AS FOLLOWS.

Bring up the required number of Ns on the FB and the same number on the BB. Handle down, Orange strippers, Locks N/N. Give racking handle one complete turn to the left. Using WY, K 1 R. Give racking handle one complete turn to the right. K 1 R. This completes the racking cast on. Continue in WY for about 10 Rs. SS 3/3. Col 1, K 1 R. Set locks to CX/CX. SS 5.5/5.5. K 1 R. Black strippers. RC000. Place racking handle up, so that edge needles are opposite each other. K to RC 19. The locks will be on the left. Trans all sts to FB. K 1 R. RC20. The tubular hem is complete.

Experienced knitters have all this information on Diag 1. Look at this Diag to see how all the above is noted in diagrammatic form to enable you to start learning how to follow the diagrams for techniques and knitting.

Make 8 Panels.

 Bring up 72[88] Ns on FB and the same number on BB. Make a tubular hem as explained above from * to *.

E6000 ONLY

Engage stitch pattern A. RC000. K to RC600[628]. Knit off onto WY. Also see the knitting notes below, which you may find helpful.

DUOMATIC 80/S & E6000 without Console

Make intarsia as follows:- Bring to upper working position a pusher for every needle in work. Return to lower working position all pushers to the RT of N number 8 at RT. See Diag 2. Set locks to GX/BX← SS 6.

** K 2 Rs with Col 1, then 2 Rs with Col 2. Bring to lower position next pusher at RT**. Repeat from ** to ** 15 times. The RC will show 64 and N number 8 on the LT will have the last Col 1 stitch on it. Now reverse this process as follows:-

Bring to upper working position the last lower working position pusher on the LT. K 2 Rs with Col 1 and then 2 Rs with Col 2. Continue to do this until needle number 8 at the RT has knitted with Col 2. RC124. These 124 Rs form the intarsia zig-zags and they should be repeated all the way up the intarsia panels.

Knit in intarsia to RC600[628]. Knit off onto WY.

KNITTING NOTE

You may find that there is a tendency for the stitches to pull where the colours change.

Knit over this section slowly, allowing the tension wires time to recover. You may find that a small weight hung in this area will help the stitches knit off properly.

The problem is often worse when "zigging" from LT to RT, i.e. when bringing pushers up, rather than when "zagging", taking pushers down.

If you get interrupted when knitting, try to stop with the locks on the LT. Then the next step will always be to take the locks back to the RT and change colours.

If you forget whether you are "zigging" or "zagging", lower the front bed and have a look.

TOP

INTARSIA PANEL



Make as one skirt panel, except K to RC536[568] and then loosely cast off



Work as Back intarsia panel to Re444[460].

6000E working with Console.

Turn off Console & work as foll.

ALL MACHINES

Divide work by knitting sts at LT by hand with odd length of WY, taking Ns down to NWP. (Knitback Technique).

Set Locks GX/N. Continue knitting with Col 1 on RT side of knitting.

SHAPE NECKLINE.

K 1 R. CoF 12[16] sts. K 2 Rs.

CoF 2sts at LT K 2 Rs, 4 times.

Dec 1 st at LT K 2 Rs, 10 times.

Cont to RC490[514]. CoF remaining 6[10]sts.

Return LT side sts to WP. Return RC to 444[460]. Using Col 2, shape this side of neckline as above, but reversed. To do this omit first row of knitting & begin immediately with casting off 12[16]sts.

SIDE PANELS

ALL MACHINES

(Col 2, Make 2 identical)

All shapings are made at the RT of work.

Bring 48[51] FB Ns & same number BB Ns to WP. Make tubular hem as described from * to *.

Set locks GX/N. Black strippers. SS6. RC000. Using Col 2 K to RC 106.

Inc at RT 1 st & K 6 Rs, 8 times. 56[59]sts. RC154[162].

Mark RT edge. Dec 1 st at RT K 6 Rs, 12 times. 44[47]sts RC226[234]. Cont to RC258[274].

SHAPE SHOULDER

CoF 7[8]sts at RT side K 2 Rs, 5 times. CoF remaining 9[7] sts.

SIDE PANELS

ALL MACHINES

(Col 1, Make 2 identical)

Make as Col 2 panels but work throughout in Col 1, and make all shapings at LT side.

Before shaping shoulder, it will be necessary to knit 1 extra row to have locks at the LT.

Finish shoulder shapings as given.



HALF SLEEVES

Col 2, make 2 identical

All shapings will be made at RT.

Push up to WP 48[51] FB & BB Ns. Make tubular hem as described from * to *.

Set locks GX/N. Black strippers. SS6. RC000.

K 4 Rs inc 1 st at RT, 12 times.

K to RC56[60].

CoF 12[13] sts at RT k 2 Rs, 5 times.

Cast off remaining 6[7] sts.

HALF SLEEVES

Col 1, make 2 identical

Make as Col 2 sleeves, but in Col 1, and make all shapings at LT. Before shaping the sleeve heads it will be necessary to K 1 extra row to take the locks to the LT to commence shaping. Finish sleeve head as given.



The look of this garment relies on careful making up & finishing. Time and care will have to

be taken with blocking and steaming, as well as the stitching of the seams. Particular attention will have to be paid to the tubular hems. Mattress stitching is the easiest, because this is done from the right side of the work.

Normally, instructions for blocking and steaming are given before sewing, but in this case, you will find it easier to join seams first and steam after. This is because the edges of stocking stitch roll so much, that it is difficult to steam properly. Steaming the edges counteracts the curl.

SKIRT

With right sides together, join eight skirt panels, but do not make the last seam completing the skirt.

Block out and steam this large flat piece, making sure that all the seams are the same length. Join last seam and steam this.

WAISTBAND, made in 2 pieces

Push up 144[176] BB Ns. With wrong side of work facing you, pick up last row of sts before WY and hang 2 skirt sts onto every N. Hang panels so that you begin and end with a seam. Only 4 panels will be hanging. Locks N/GX. Black strippers. SS5.5. RC000. K to RC30. Lossely CoF. Repeat with remaining 4 panels.

Steam bands. Join seam leaving one

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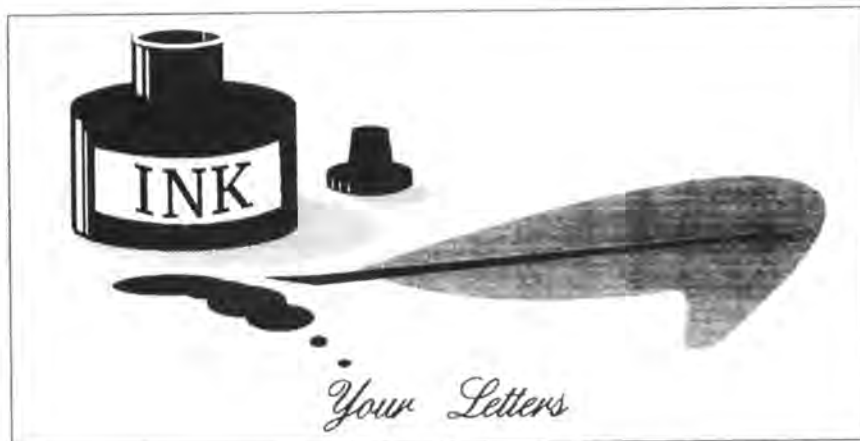
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Dear George,
I wonder if you could advise me. My Forma was not working on one of the row settings, and a friend said he would take a look at it for me, (thinking he may be able to save me some money).

Unfortunately, he removed the bottom plate and the whole thing disintegrated, pieces all over the place! Is it possible to have this put together again, and what would it cost? I have the Form Computer, but am a bit apprehensive of this. There seems such a lot to remember, and I prefer the Forma.

Perhaps this tip may be useful to someone. I keep a small ball of self adhesive plastic, (the sort that you pull off a piece and roll into a ball, and it sticks almost anything to anything without leaving a mark if and when removed), on my tray at the side of the machine to secure the double eyelet bodkin. It need never get lost and is always to hand. Thankyou for Duet Magazine, I am enjoying it very much.
Yours sincerely,
Margery Patterson,
Newcastle-upon-Tyne,
England.

Dear Mrs Patterson,
Thankyou for your interesting letter. Your Forma sounds very sick indeed and the only thing that I can really suggest is hospitalization at your local dealer, and this could be a little expensive. I honestly cannot quote a price for this, but would suggest that you ask your dealer for an estimate first and work from there.
The Form Computer is in fact a lot

easier to use. All you really need to do is make an accurate tension swatch and enter the form programme to suit your size. Once you become used to this accessory, it is so much easier and faster than the Forma.

I like your tip about the sticky plastic, it really works. I use a tiny magnet attached to the front of the tray, and this holds the double eyelet bodkin well too. There is no end to knitters invention! Perhaps the £5 we are sending for your letter may help a little towards the repair cost of your Forma.

I am glad that you like the magazine and hope that you find it useful.

Best wishes,
George.

Dear George,
I have the first issue of DUET - WOW - we do need it!
I am a Passap, (once Japanese), knitter, and feel that if this quality of magazine can be sustained, that Duet will maintain a prosperous position in the market place.

I purchased Duet from my good friend Fay Butcher.
(Fay Butcher is one of the two main distributors of Duet Magazine in Australia. Her address appears on page 1. Ed.)

We live miles apart here in Australia, rarely seeing each other, but given an excuse to talk Passap, then we do. Currently, I work for the Australian Machine Knitters Association of New South Wales. They conduct an input workshop every six months. I do not attend these. I do the notes, knit the samples or garments, and usually Fay presents my work. Due to

the distance that I live from the main city and having relatively small children, I have not ventured greatly into demonstrating at large conventions. Next year this will change.

I also run my own Passap classes, always with notes and demonstrations, and sometimes a pattern.

I have also made a garment with lollies (sweets) in three colours, which I am sending you.

Your magazine is the first one that I have felt worth contacting, and hope you are interested in accepting some of my work.

Yours sincerely,
Sue Norton,
Australia.

Dear Sue,
Thankyou for your very kind letter. We are always interested in seeing ideas and garments from all our readers, wherever they are in the world and your lollie sweater, as you know, we are using in this issue of the magazine, on page 15. An interesting and clever use of colour combination.

We look forward to seeing some more of your ideas soon.

Best wishes,
George.

Sue has a further variation on this pattern in issue 5, due on November 30th this year, and she is also working on some other things with Duet in mind as well.

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Duet Magazine (HJ),
7 Flambard Road, Poole,
Dorset, England, BH14 8SU.

Dear George,
I wonder if you can help me. I have been trying to get used to the Form section of the knitting programme on my new 6000 machine. The rest of it is fine. I just cannot make sense of this part at all.

It is fairly straightforward where you have to put in the measurements that are required for width and length of the garment, and for the swatch size. But all those other figures! I just cannot make head or tail of what they mean, or relate them to a knitting pattern at all.

Could you tell me where I am going wrong, and what these figures mean, so that I can perhaps write my own programmes for patterns? It is very frustrating to be stuck with just basic shapes all the time. I would like to make some more unusual shapes in garments.

I like Duet very much. It is so nice to have articles and patterns etc. to read, that are just about my machine, and not to have to try to change everything around to make it work on the Passap. Having been a machine knitter for many years on various makes and models, I feel that at last I have "come home" with the Passap. It is so versatile and well engineered that it is a real treat to use.

Hope you can help with this little problem.

Yours sincerely,
Judith Field,
England.

Dear Judith,
Funny you should be asking about the Form, or Form Computer. We have an article on exactly this in the next issue of the magazine, and I shall be writing about what some of the figures on certain lines mean, and what you can and cannot change, and where.

The programmes are written on a special computer in Switzerland and is quite a complex process. There really is no way that you are able to write your own programmes. But you can adapt and change many of the programmes provided by Madag in the model books. This does not necessarily mean that you can actually rewrite the programme, but you can change what you are doing on the machine itself. For instance, the display may tell you that

you are knitting 40 rows in rib, but it does not know that you are knitting in the same stitch pattern as the main part of the garment. At the point where you are told to change to the main stitch pattern, you tell it OK, and then carry on. You have not changed patterns at all, but the Form Programme does not know this. In other words, without changing a thing in the actual programme, you can lie to the computer, and knit a different garment.

Suppose you wanted to knit a rib at the bottom of the sweater that was 10 centimetres deep, but on the pattern the rib is only 5 centimetres. The rib depth is one of those parts of the programme where you are not given a choice. It has to be as it is in the original that the programme was written for. But you can change it by lying to the computer in the right place. Where you are asked for the depth of 40 rows of your rib swatch, instead of entering the actual measurement you obtained, tell it that the swatch measures only half what it does. This will have the effect of doubling the length of the rib. The computer will tell you to knit twice the number of rows for the rib, thus lengthening it from 5 to 10 centimetres. It will also lengthen the garment by 5 centimetres. Many times this does not matter, but if you don't want this additional length, then start out with a programme that is for a smaller size, giving shorter length, but remember to increase the chest measurements etc. on these. The important thing to keep in mind, is that you can nearly always lengthen, or make wider any garment section, but you cannot shorten or make less wide.

To do this you need to choose a smaller size programme and increase its measurements to those that you do require. Suppose you want a chest size of 109 centimetres, but the patterns are in 104, 108 and 112 centimetres. You cannot decrease the 112 size, but you can increase the 108 one.

I hope this makes things a little clearer to you. There is a lot more that you can do with the Form Programmes, so I hope you will find the article in issue 5 a help. It is also worth remembering that apart from Form Computer books I and II, there are hosts of programmes in the Model Books to choose from. Many of them in the more unusual garment shapes, and these can be adapted in many ways too. So there are really many hundreds of patterns to choose from.

Best wishes,
George.

We are always pleased to receive letters from our readers, and we pay £5.00 for each one published in this section of the magazine. Letters published do not necessarily reflect the views of the editor and publishers, but are those of the individual writers. A personal reply is always sent before publication and some letters may be edited to fit the space available. The publishers reserve the right to publish any letters received, in any issue of the magazine, unless specifically requested not to print a letter. Payment for published letters is made during the month following publication.



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NEWS & AROUND with HEATHER JONSON

Hello again,
and welcome to the news section.
There is a lot to tell you once again,
so I hope that there will be enough
space to fit it all in.

YARN

King Cole have launched a new yarn called COOL COTTON. This is a slightly "slubby" 100% cotton yarn in 19 shades, including both deep and pastel tones. The thickness is classed as a 4 ply equivalent here in the U.K., which means it will knit easily as a stocking stitch fabric on every needle, or is suitable for many double bed stitch patterns. It is a lovely yarn for those cool cotton garments for warm weather, or for evening wear in the colder months of the year.

Shade cards should be available at your nearest King Cole stockist now, or write to King Cole, Merrie Mills, Old Souls Way, Bingley, BD16 2AX, England.

Denys Brunton Designer Yarns are very shortly going to be producing a new quality yarn designed especially with the Passap System in mind, and the name of this super new yarn is "DUETTE", just the same as your magazine, (but spelled a slightly different way).

This is a 100% acrylic yarn spun thick enough to knit very well as single bed, but also thin enough to use for most of the double bed stitch types that are renowned as being "Passap System". That is, all the wonderful textures, as well as the jacquard types available to Duomatic and E6000 owners.

Classed in the U.K. as a three-ply type, it comes in a very good range of both standard and fashion colours on a 350 gram cone, which is sufficient for an adult sized sweater.

We have been lucky enough here at the office to have some trial cones of this yarn, and it really does knit up well in all sorts of patterns. In the next issue of Duet, we will have some designs and patterns for you using Duette yarn. Available from September 1990 through your usual yarn stockist in the U.K., U.S.A., Canada, Australia and New Zealand. See the colour advertisement on the inside back cover of this magazine for addresses.

WASHING LIQUID FOR YARNS

AMBERYARNS are now marketing a product called "SANSOLAINE", which is designed especially for giving woolen garments their first wash, to remove spinning oil. For Shetland, lambswool or angora the results are very good, giving a lovely soft feel to the garment. Of course it is also suitable for all subsequent washes for woolen garments too, in that it is specially formulated to care for the yarn, there are no harsh bleaches or chemical agents to harm the yarn. Sansolaïne is also recommended for washing all garments with a percentage of wool in the yarns. Another plus is that it also removes the "wet animal" smell from the yarn, that some people find unpleasant.

PATTERN CARD DESIGN SYSTEMS

PREMIER DUOMATIC PLOTTER

The Premier Plotter is something that we have mentioned in these pages before, but it has now been improved, and the new version is called Mark II. There has been a slight improvement made to the grid size, but the main improvement is in the double sided ruler. The plotter is made from strong transparent acrylic sheet measuring 12 inches by 12.5 inches, and is numbered to coincide with the rows and stitches of the machine. The device is 100 stitches wide and 93 rows high, numbered 0 - 360 on the side, and 50 - 0 - 50 along the lower edge. The plotter comes complete with a backing card, two slide binders. The chosen design or photograph is placed between the card and the plotter, allowing the knitter to follow the design easily by using the ruler. You can also draw or write onto the plotter, using a water soluble pen that is suitable for writing on plastic or film.

Large size motifs may be easily made up to 16 inches wide and any height and using side two of the ruler allows you to place motifs easily to the left or right of centre. Using the reverse image, it is possible to create a motif the full size of the needle bed.

Lettering with the plotter is very easy. Write them on the reverse side of the plotter, just as you would normally, working between 40 stitches. Turn the plotter over to the right side and punch out your card using the plotter as your guide, simple. The lettering is mirrored automatically for you.

The plotter may also be used to make designs for the E6000, and using its large size you can work out each section of the design before marking the reader sheets. The possibilities are almost endless, limited by your imagination. The PREMIER DUOMATIC PLOTTER is available from your local stockist at £6.95, or in case of difficulty from

Premier Punchcard designs, Station Workshop, Blackburn Road, Rotherham, Yorkshire, S61 2DW.

In the USA and Canada from Margaret Brossart, Machine Knitting

D10407 Kirsty



Doris Paice, New Zealand.

Hips 89[95:98:101]cm

96[101:110:116]cm.
Length 76cm adjustable.

FORSELL Superwash 100%
Pure New Wool 2 ply. 903 metres = 100g. Cones 250g.
1 cone Platinum (Shade 53) =
Col 1, 1 cone Terracotta
(Shade 46) = Col 2, 1 cone
Spode (Shade 60) = Col 3.

100 st = 90mm, 100 Rs =
124mm, measured over jac-
quard fabric after pleating and
pressing.
100 sts = 210mm, 100 Rs =
124mm measured opened flat.

Pleated jacquard from cards
given.

Page 3.

600g Size 95cm.

Skirt knitted in 6[7:7:8] X pa-
nels and 1[0:1:0] Y panels, with
cards given and according to
needle diag. Adjust length by
knitting 8 Rs more, or less for
each cm longer or shorter.

X & Y PANELS

A. CoCir K/K Col 1. Cast on 2.
Lks N/N, K 6 Rs SS 3.5/3.5.
B. Set for pattern & trans sts as
Diag. Reader cards + Tech 195.
K as chart. CoF.
Repeat for number of X & Y

panels required.

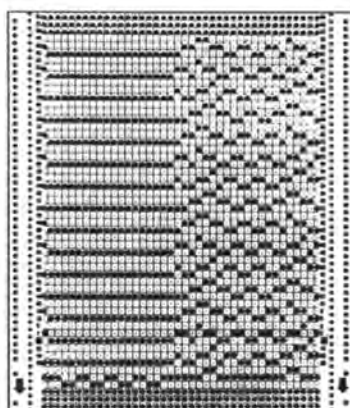
WAISTBAND

A. CoCir K/K 24 Ns both beds.
Col 1. SS 3/3. Trans centre st
from each bed to opp N, leaving
1 empty N FB & BB in NWP.
Lks N/N, K approx 350 - 450 Rs.
WY K several Rs. Release.

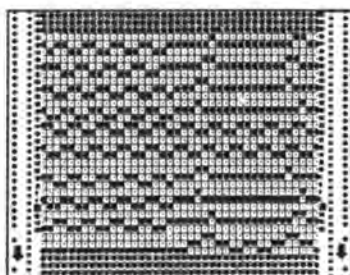


Block and steam press all pa-
nels to size, pressing pleats into
place.

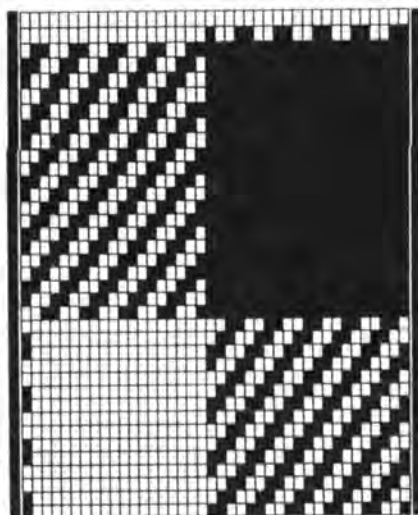
Mattress stitch pleated panels
together so that seams are at
the underside, (inside), of
pleats. Stitch waistband to top
outside edge, easing pleats
together to fit waist measure-
ment plus ease. Fold band in
half to inside along fold line
made by NWP Ns. Stitch down
to inside, enclosing top edge of
skirt. Thread in waistband elas-
tic and join. Give final light
steam pressing to set pleats and
seams.



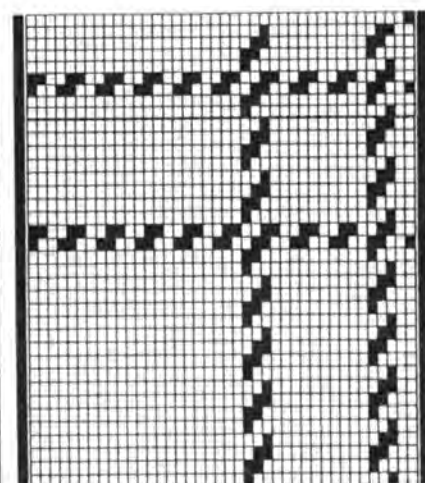
175 a



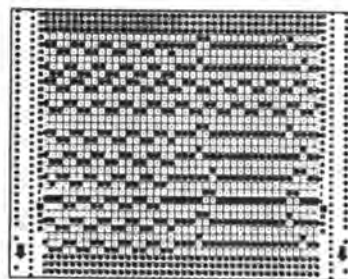
175 b



E6000 CARD 1

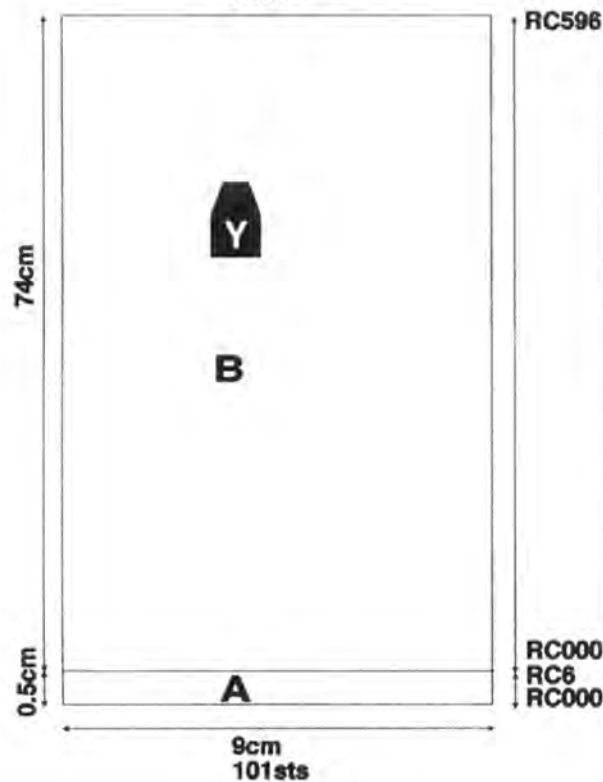
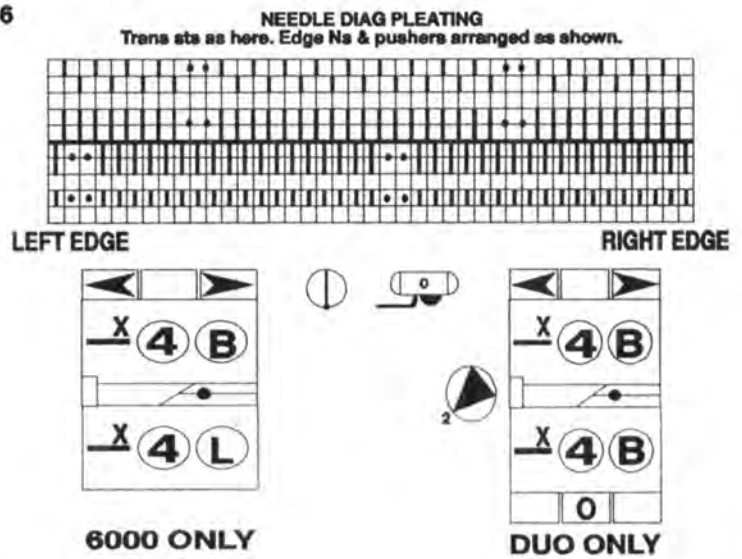
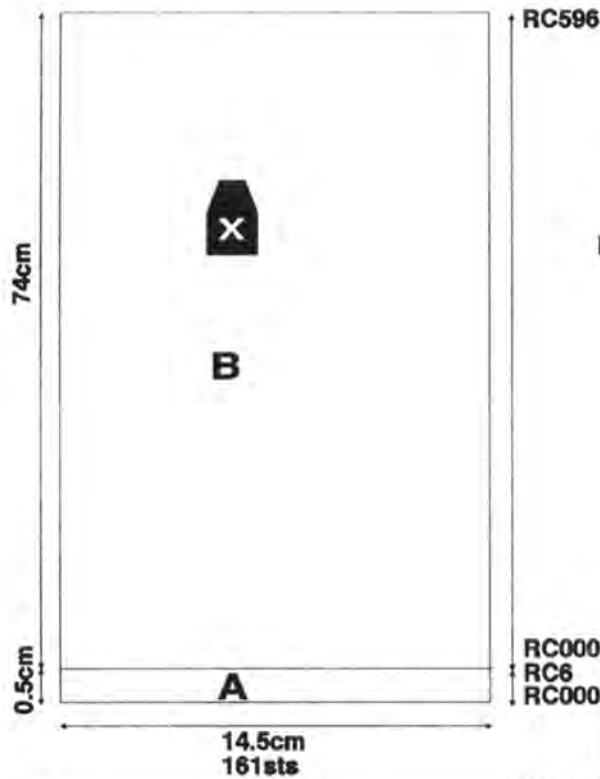


E 6000 CARD 2



175 c

Deco Cards reproduced courtesy of
Madag, Switzerland



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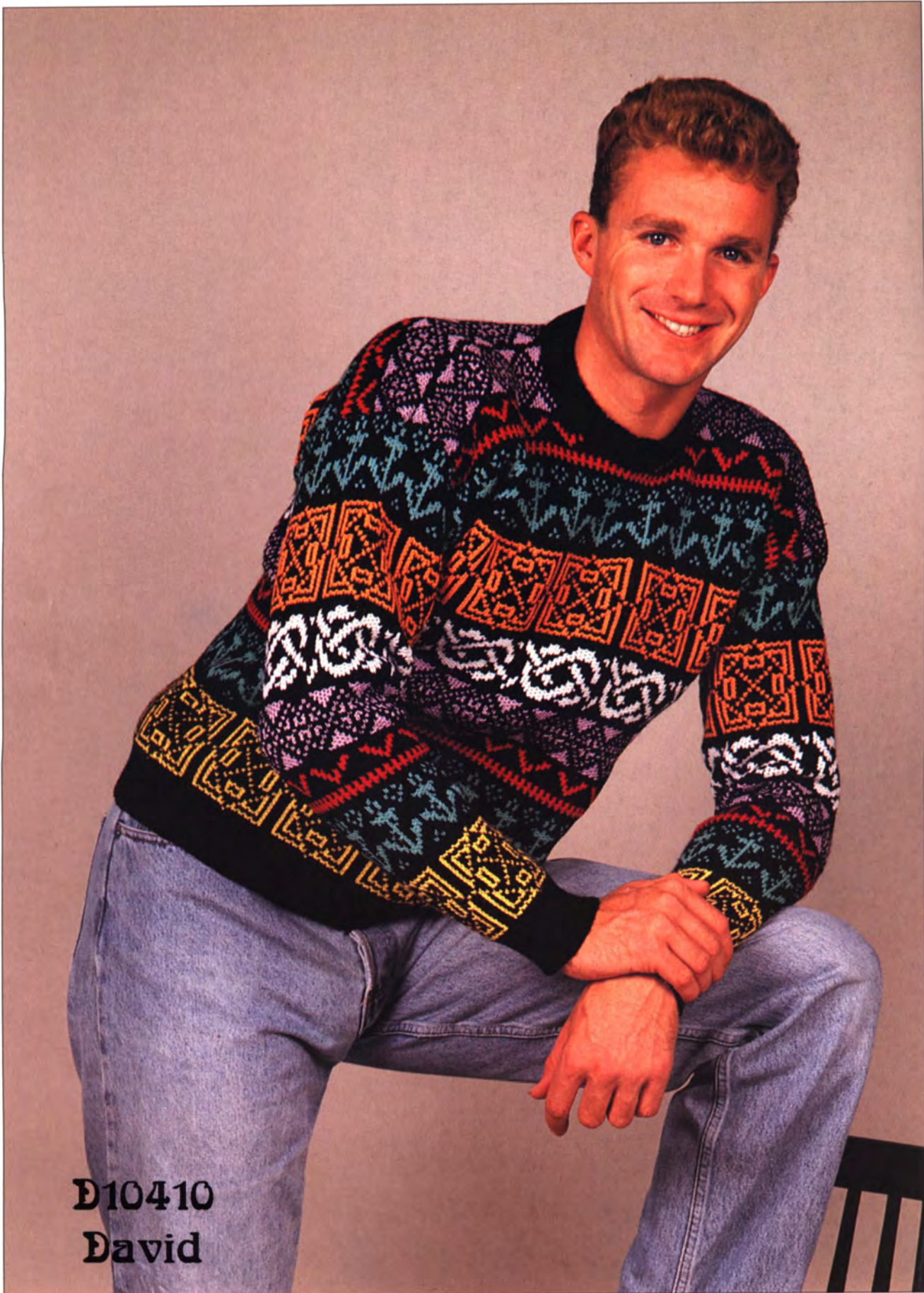
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D10407
Kirsty



D10410
David

D10410



David



Alison Heise, Wales.



97[107:112]cm Chest.



112[120:128]cm Chest. Length 71cm.



BRAMWELL DuoMagic & 2/30s. 100% Acrylic. Col 1 = Black 1 cone. Col 2 = 100g Egg Yolk, Col 3 = 100g Pendle Green, Col 4 = 100g Grenadier Red, Col 5 = 100g Lavendula, Col 6 = 100g White, Col 7 = 100g 2/30s Orange (2 ends together).



40sts = 140mm, 40Rs = 39mm measured over jacquard patt. 40Rs rib = 50mm.



Double bed jacquard from Diags & cards given. *Tech 180.*



Page 3.



500g Si9ze 97cm.



Multicolour jacquard according to colour sequence. Ideal for using up odd amounts of yarns. Shaped or cut & sew neck.



A. CoCir 2X1 Col 1. Cast on 4. K as chart.

B. Fill all empty Ns by trans purl loop from opp bed Ns. Set for patt. K str as chart & col sequence.

C. Dec & K as chart. CoF.



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



A. CoCir 2X1 as Back A. K as chart.

B. Set for patt as Back B. Inc & K as chart. CoF.

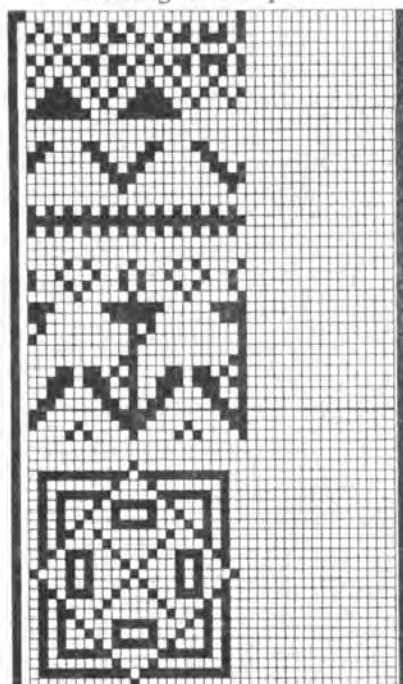


CoCir 2X1 Col 1. Lks N/N SS 3/3. K to RC 60. Trans all FB sts to BB, CoF.

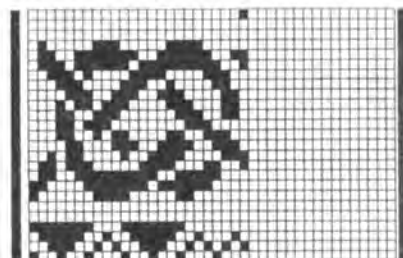


Block & lightly steam all parts to size. Join shoulder seams. Sew sleeves to body, matching centre top of sleeve to shoulder seam. Join side and sleeve seams.

Attach collar band backstitching CoN edge to outside of garment, starting at Back Lt shoulder. Fold band in half to inside, slip st into position, enclosing edge. Give final light steaming. Do not press.



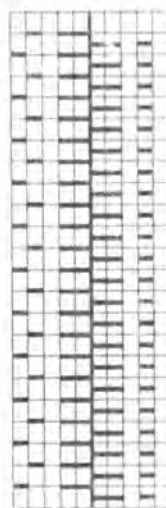
6000 CARD 1



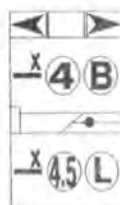
6000 CARD 2



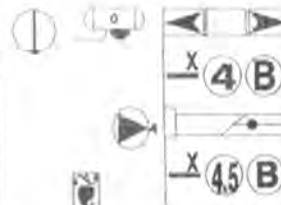
	97	107	112	M	97	107	112
	cm	cm	cm		cm	cm	cm
1	42	42	42	1	42	42	42
2	172	172	172	2	172	172	172
3	A	A	A	3	A	A	A
4	B	B	B	4	B	B	B
5	130	138	148	5	130	138	148
6	3	3	3	6	3	3	3
7	3	3	3	7	3	3	3
8	195	195	195	8	195	195	195
9	C	C	C	9	C	C	C
10	7	7	7	10	7	7	7
11	33	33	33	11	33	33	33
12	38	38	38	12	38	38	38
13	130	138	148	13	130	138	148
14	3	3	3	14	3	3	3
15	3	3	3	15	3	3	3
16	53	53	53	16	53	53	53
17	71	71	71	17	71	71	71
18	(3)	(3)	(3)	18	(3)	(3)	(3)
19	226	226	226	19	226	226	226
20	7	7	7	20	7	7	7
21	41	41	41	21	41	41	41
22	70	70	70	22	71	71	71
23	184	184	184	23	184	184	184
24	131	131	132	24	128	128	129
25	190	190	190	25	180	180	180
26	133	133	133	26	182	182	182
27	154	154	154	27	183	183	183
28	2	2	3	28	5	5	5
29	0	0	0	29	2	2	3
30				30	0	0	0



	97	107	112
	cm	cm	cm
1	42	42	42
2	172	172	172
3	A	A	A
4	B	B	B
5	62	64	67
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	7	7	7
11	33	33	33
12	38	38	38
13	126	130	134
14	3	3	3
15	3	3	3
16	40	40	41
17	57	58	60
18	(3)	(3)	(3)
19	97	97	97
20	1	1	1
21	0	0	0

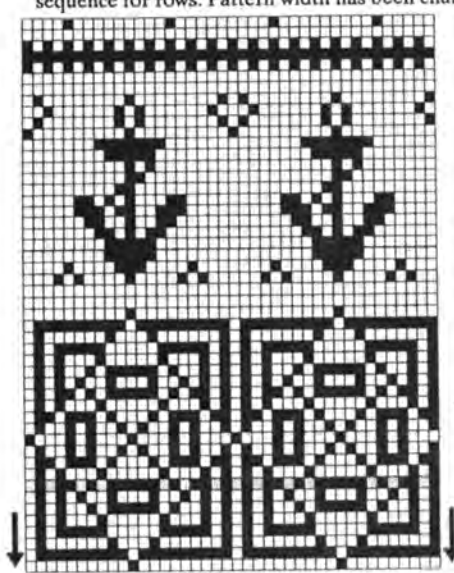


6000 ONLY

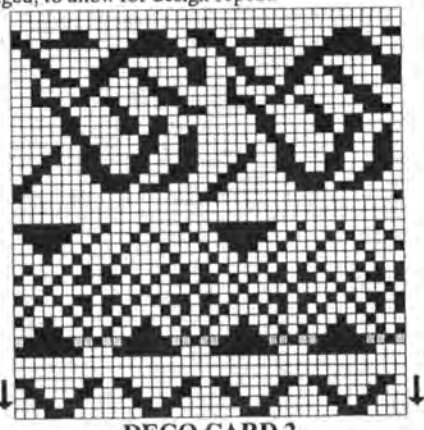


DUO ONLY

CARDS FOR DUOMATIC VERSION. These are not identical to the 6000 pattern, but are very similar to the original in design. Pattern height is the same, therefore use the same colour sequence for rows. Pattern width has been changed, to allow for design repeat.



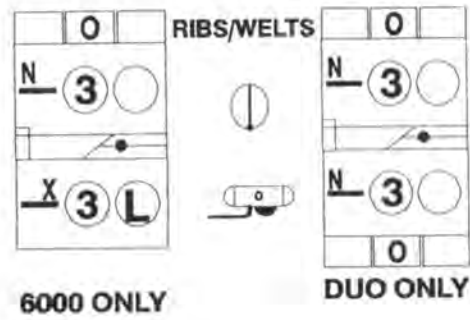
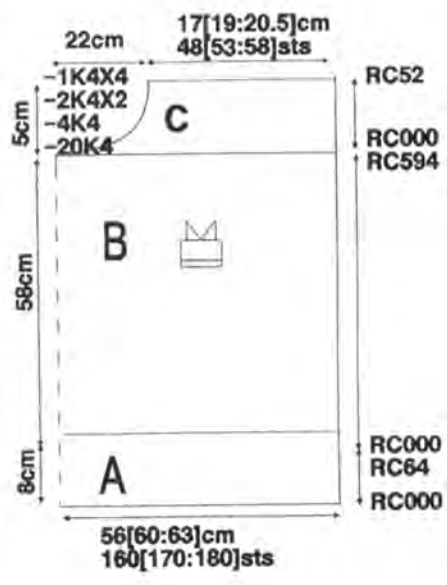
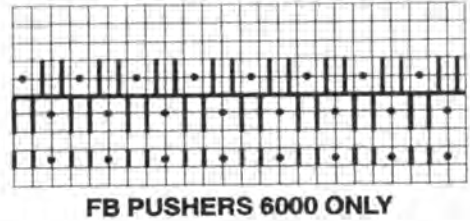
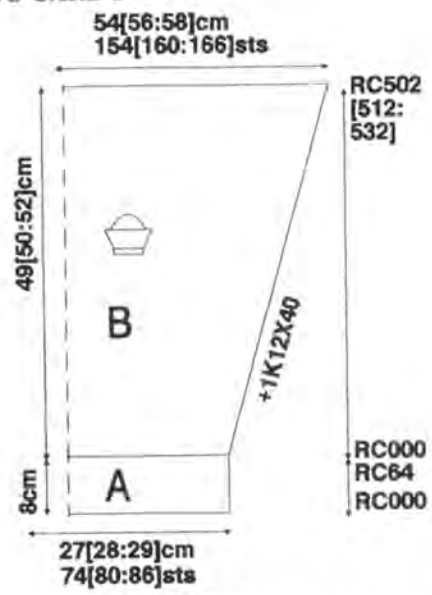
DECO CARD 1



DECO CARD 2

COLOUR SEQUENCE
6000 & Duomatic Machines

2Rs Col 1, 2Rs Col 2 to RC92
2Rs Col 1, 2Rs Col 3 to RC164
2Rs Col 1, 2Rs Col 4 to RC208
2Rs Col 1, 2Rs Col 5 to RC268
2Rs Col 1, 2Rs Col 6 to RC340
2Rs Col 1, 2Rs Col 7 to RC432
2Rs Col 1, 2Rs Col 3 to RC504
2Rs Col 1, 2Rs Col 4 to RC548
2Rs Col 1, 2Rs Col 5 to RC608
Repeat from line 1 as necessary



D10412

Peter



5, 80, 6000



Margaret Robertson, Wales.



70[80:84]cm Chest.



86[90:96]cm
Length 48[52:55]cm.



BRAMWELL Duomagic
100% Acrylic. 1 cone each of
foll: Col 1 = White, Col 2 =
Egg Yolk, Col 3 = Puffin Blue,
Col 4 = Grenadier Red, Col 5
= Pendle Green, Col 6 = Hot
Pink. COLOUR SEQUENCE
52Rs K thus: 2Rs Col 2, 2Rs
Col 1. Then 2Rs Col 3, 2Rs Col
1½ & so on in order. All ribs Col
4.



40sts = 138mm, 40Rs =
40mm, measured over jac-
quard. 40Rs rib = 56mm.



Jacquard from cards given.
Tech 180.



Page 3.



220g Size 80cm Chest.



Make cards from Diags re-
membering to mark top Rt
Square & continuation square at
Lt top, 3 cards. Deco, punch
design onto 3 cards. Cut & sew
neck.



A. CoCir 2X1 Col 4 Cast on 4.
K as chart.

B. Set for patt as Diags. *Tech*
180. Fill empty Ns trans purl
loops from opp bed Ns. K as
chart in sequence in notes.
CoF. Repeat for front.



A. CoCir 2X1 Col 4 as Back A.
K as chart.
B. Trans sts & set for Patt as
Back B. K & inc as chart. CoF.
Repeat for second sleeve.



CoCir 2X1 120Ns. Col 4 SS3/3.
Lks N/N K 40Rs CoF.

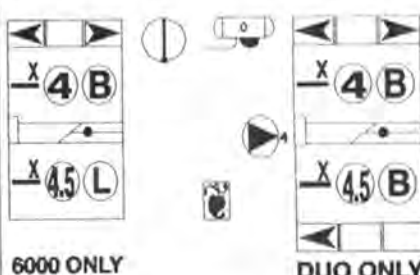
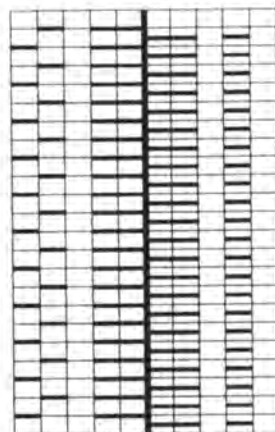


Make cut neckline as shown on
chart. Join Rt shoulder seam.
Sew CoN edge to outside of
neckline 1 cm below cut with
backstitch.

Join Lt shoulder seam.
Fold collar in half to inside.
Slip stitch down enclosing cut
edges. Sew in sleeves matching
centre top to shoulder seams.
Join side & sleeve seams.
Give final light steaming.

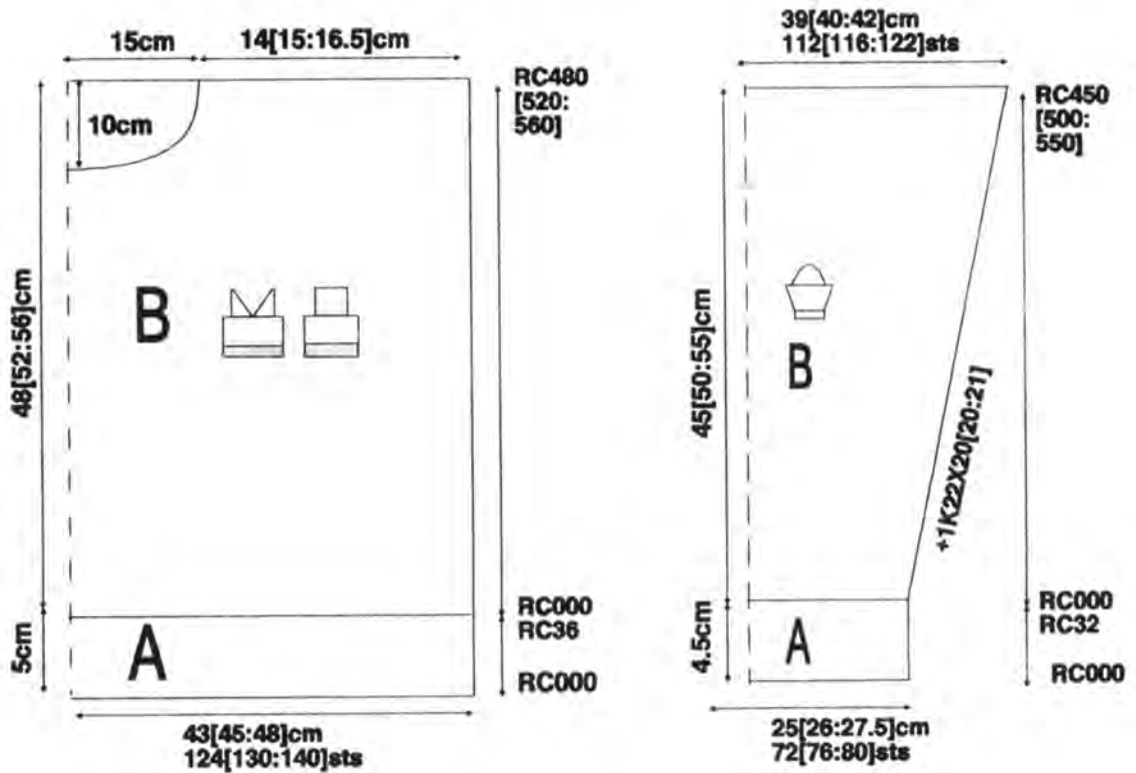


	70 cm	80 cm	84 cm		70 cm	80 cm	84 cm
1	42	42	42	1	42	42	42
2	90	90	90	2	90	90	90
3	A	A	A	3	A	A	A
4	B	B	B	4	B	B	B
5	190	200	212	5	110	116	120
6	3	3	3	6	3	3	3
7	3	3	3	7	3	3	3
8	195	195	195	8	195	195	195
9	C	C	C	9	C	C	C
10	7	7	7	10	7	7	7
11	28	28	28	11	23	23	23
12	38	38	38	12	38	38	38
13	190	200	212	13	168	176	186
14	3	3	3	14	3	3	3
15	3	3	3	15	3	3	3
16	41	44	48	16	31	35	39
17	48	52	56	17	45	49	53
18	(3)	(3)	(3)	18	(3)	(3)	(3)
19	97	97	97	19	98	98	98
20	5	5	5	20	7	7	7
21	0	0	0	21	11	11	11
22				22	0	0	0

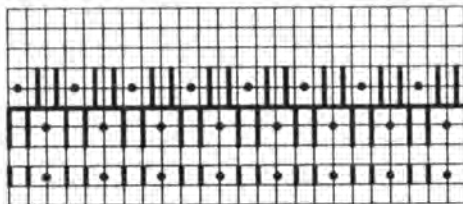


6000 ONLY

DUO ONLY



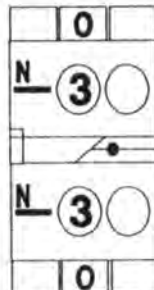
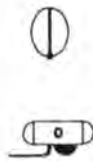
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D10411

Louisa

5, 80, 6000

Original design for 6000 ONLY, but may be knitted on DM5 or 80 by punching cards row for row for each separate colour OR, by combining alphabet and pictures onto one card, and knitting in horizontal stripes for 2 motifs/letters in an appropriate colour.



Margaret Robertson, Wales.



70[80:84]cm Chest.



86[90:96]cm Chest.



BRAMWELL DuoMagic
100% Acrylic. 1 cone Navy = Col 1, 1 Cone Egg Yolk = Col 2, 1 Cone Pendle Green = Col 3, Puffin Blue = Col 4, 1 Cone Wood Pigeon = Col 5, 1 Cone Lemon Cocktail = Col 6, 1 Cone Dusky Pink = Col 7, 1 Cone Emerald = Col 8. 6 novelty buttons.



40sts = 103mm, 40Rs = 34mm, measured over 4 Col jacquard. 40Rs rib = 40mm.



4 Col jacquard with cards given *Tech 207*.



Page 3.



250g Size 80cm Chest.



Cut & sew garment. 2 backs knitted. Front made by splitting 1 back into 2 halves, cut & sew neckline. Follow colour sequence given.



A. CoCir 2X1 Col 1. K as chart.
B. Set for pattern *Tech 207*. K foll Col sequence & chart. CoF.



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



CoCir Col 1, 120Ns. SS3/3, Lks N/N K 40Rs CoF.



CoCir Col 1 K/K 18Ns. Lks N/N SS3/3. K 34 cm approx. CoF.



As above, but make 6 buttonhole at Rt of centre & 6 matching at Lt of centre. This will make a single buttonhole when band is folded in half on front.



Cut 1 back in half. Make cut neckline as shown in chart. Attach bands to fronts, backstitching to outside.

Fold in half to inside, stitch down enclosing cut edges. Buttonhole stitch around buttonholes, joining both layers of band together.

Join bottom & top of band layers together.

Join shoulder seams.

Attach collar in same way as bands.

Sew in sleeves, matching centre top sleeve to shoulder seam.

Join side & sleeve seams.

Sew on buttons to match buttonholes.

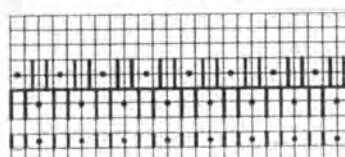
Give final light steaming.

Do not press.

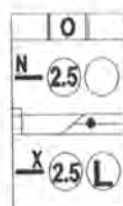


	70	80	84		70	80	84
	cm	cm	cm		cm	cm	cm
1	42	42	42	1	42	42	42
2	90	90	90	2	90	90	90
3	A	A	A	3	A	A	A
4	B	B	B	4	B	B	B
5	190	200	212	5	110	116	120
6	3	3	3	6	3	3	3
7	3	3	3	7	3	3	3
8	195	195	195	8	195	195	195
9	C	C	C	9	C	C	C
10	7	7	7	10	7	7	7
11	28	28	28	11	23	23	23
12	38	38	38	12	38	38	38
13	190	200	212	13	168	176	186
14	3	3	3	14	3	3	3
15	3	3	3	15	3	3	3
16	41	44	48	16	31	35	39
17	48	52	56	17	45	49	53
18	(3)	(3)	(3)	18	(3)	(3)	(3)
19	97	97	97	19	98	98	98
20	5	5	5	20	7	7	7
21	0	0	0	21	11	11	11
22				22	0	0	0

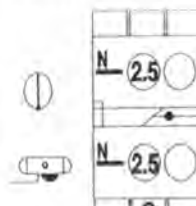
RIBS/WELTS



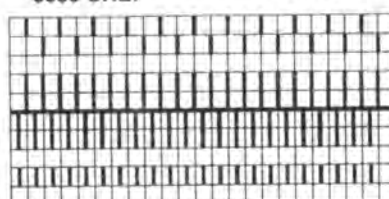
FB PUSHERS 6000 ONLY



6000 ONLY



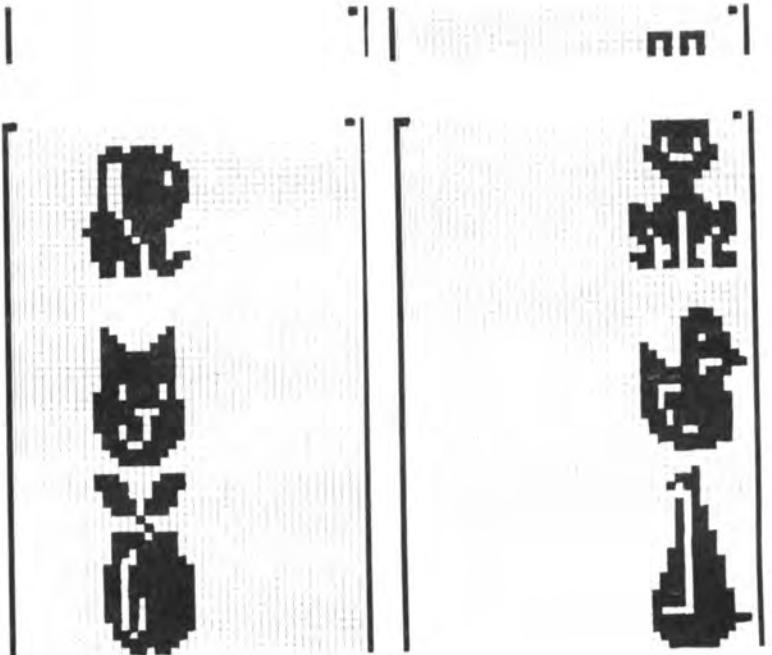
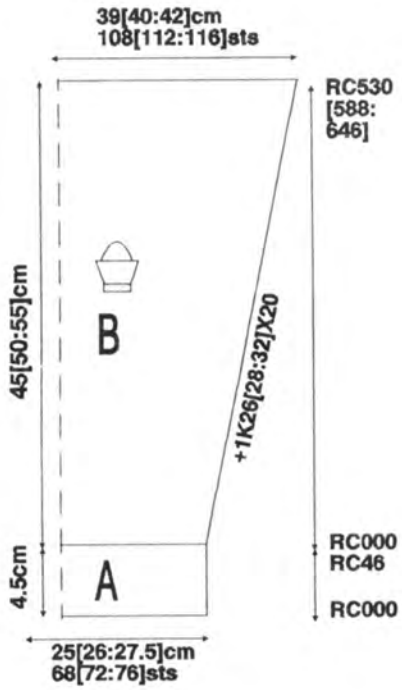
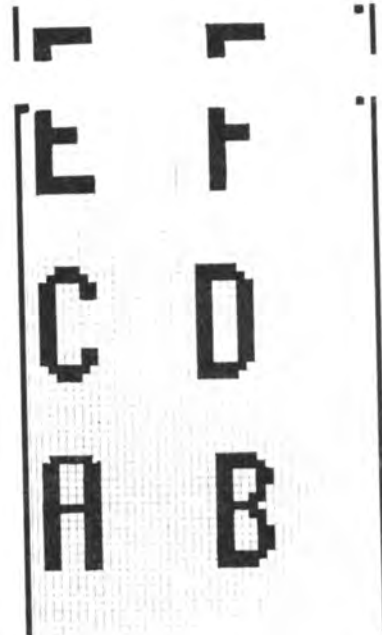
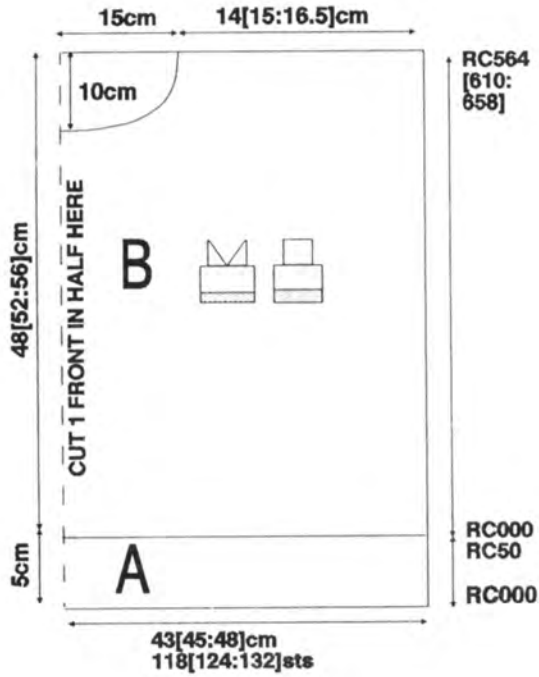
DUO ONLY



6000 ONLY

DUO ONLY

Progr - ENT
 ERASE - ENT
 CAST ON - 4 ENT
 ALL ST. PATT - NO
 ST. PATT A - ● ENT (READER)
 ALTER - ENT
 DIRECT - NO
 ADD - ENT
 ADD WHAT? - ● ENT (READER)
 ALTER - NO
 3. COL - ENT
 ADD - ENT
 ADD WHAT? ● ENT (READER)
 ALTER - NO
 4. COL - ENT
 KNIT. TECH - 207 ENT
 ENLARGE POSITION - ENT
 CM? - NO
 MM 40 ST - NUMBER + ENT
 ↑ R ... - ENT
 ↑ CM ... - ENT
 ↔ STS ... - ENT
 ↔ CM ... - ENT
 POSITION - ENT
 PATT. AFTER O
 PATT. AFT CM 0.0 - ENT
 TO R/L - 0 - 26 - ENT
 IN PATT. AT R O
 IN PATT. AT CM 0.0 - ENT
 ↑ REP. R O
 ↑ REP. CM 0.0 - NO + ENT
 ↔ REP. ST 0 - 12 ENT
 ALL ST. PATT - ENT
 FORM - ENT
 START CAST ON



D10412

Peter



D10411

Louisa



D10406
Kutani

D10406 Kutani



6000 ONLY



Teryl L. Hollins, U.S.A.



To fit up to 102cm bust.



112cm bust. Length 119cm.



Original yarns U.S.A.

Col 1 = TAMM Estillo shade 3143, 2 cones + DELAINE Acridel Deep Red shade 9201 1 cone.

Col 2 = DELAINE Acridel shade 9201 New Bone 2 cones, 2 ends together.

Col 3 = DELAINE Acridel shade 9405 Mocha 2 cones + Sunray Yarns 1/69 Lurex Gold-Gold 1 cone. 2 ends Mocha 1 end gold together.

Col 4 = DELAINE Acridel shade 9315 Black 2 ends.

Yarn substitutes if the above unavailable in your country.
BRAMWELL YARNS

Col 1 = 1 cone Silky Maroon + 2 cones 2/30s Red. 3 ends together.

Col 2 = 2/30s Arran 2 cones, 3 ends together.

Col 3 = 2/30s Mink 2 cones, 3 ends together + 1 cone CE-LANDINE Gold metallic. Use all together.

Col 4 = 2/30s Black, 3 ends. 40sts = 120mm, 40Rs = 40mm measured over 4 col jacquard.



4 col jacquard from 36 cards & tech given.



Page 3.



1400g.



Front, back & sleeves K as rectangles & shaped by cut & sew method.

Drawing Pattern Sheets

Draw ALL pattern sheets as given. Some of the cards are blank because there is no colour in this area of the design. The machine needs to know that something has been entered for the designated colour information. It is important that on these sheets you put the top right hand black square to tell the machine that this blank card is the same width as the other marked cards. Also, don't forget to draw the margins exactly as shown.

Programming

Enter pattern A into the console as follows:-

White cards, (which also give the red colour). Gold cards. Black cards.

At the end of the white cards we will be using ALTER to turn the design 1/4 turn to the RIGHT.

At the end of the white cards answer as follows:-

ALTER E→m

ADD - ENT

ADD WHAT? - ● ENT (Reader)

Insert Gold cards and read. At the end of the gold cards answer

ALTER E→m

3 COLOUR - ENT

ADD - ENT

ADD WHAT? - ● (reader).

Insert Black cards and read. At the end of the black cards answer

ALTER E→m

4 COLOUR - ENT

KNIT TECHNIQUE - 207 ENT

ENLARGE POSITION - NO

FORM? - NO

Enter Pattern B in the same way.

DO NOT ENTER PATTERNS C & D AT THIS POINT.

Thread the eyelets as follows:-

1 Colour 1

2 Colour 2

3 Colour 3

4 Colour 4

using the number of ends as shown for each one.



A. Remove strippers. With Col 3 SS 5/5 Lks N/N. K/K 90Ns Lt & 89Ns Rt. K 1 R to Lt. Hang comb & 2 weights. Lks CX/CX, K 2Rs. Lks N/N K 1R. Change to Col 1. Insert strippers.

B. Select Patt A. (SX/GX Rs). RC000.

K in Patt A, (2Rs col 1, 2Rs Col 2, 2Rs Col 3, 2Rs Col 4) to RC320.

Select Patt B. (SX/GX Rs). RC000. K to RC320 in st patt B.

STOP HERE WITH LKS AT RT.

Now is the time to enter Patts C & D. PROG? - ENT

ERASE? - NO

CAST ON? - 2

PATT A - ● * - 207 ENT (You are entering a technique number).

PATT B - ● * - 207 ENT (You are entering a technique number).

PATT C - ● ENT (reader). Now enter Patt C sheets and programme exactly as you did for Patt A. K to RC320.

PATT D - ● ENT (Reader). Now enter Patt D sheets and programme exactly as you did for St Patt A. K to RC320.

Trans FB sts to BB. FB Ns remain in WP. K 1R to Lt. Drop FB loops. Latch tool CoF across large BB sts.



A. As Back A.

B. Programme again, but cover the bird patterns on the reader sheets with white paper. Draw in some more gold stars to fill the empty spaces where the birds have been covered. Enter Patt A & B exactly as before & K as Back. Enter Patts C & D as Back & K. CoF as Back.



A. As Back A.

B. As Back B, using only Patt A & B. K 88Rs in Col 1 Tech 207. CoF as Back.



CoCir 1X1 180Ns Col 1. SS 474 K 54Rs. CoF loosely.



CoCir Col 1 K/K 21 FB & BB Ns. SS 4/4 N/N, K 2 lengths approx 130cm long. CoF.



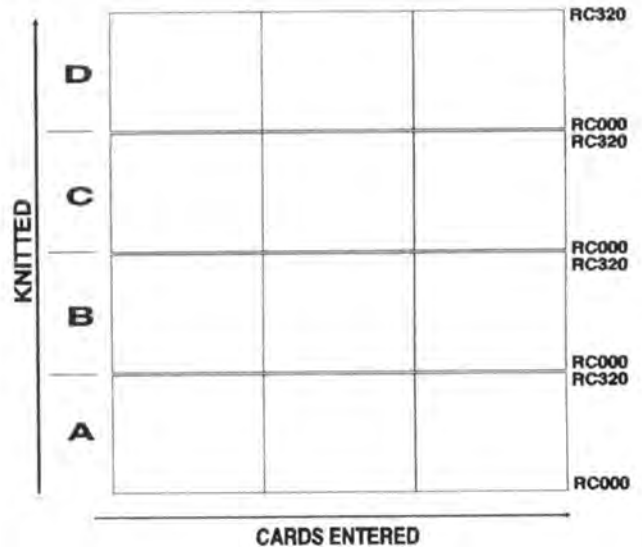
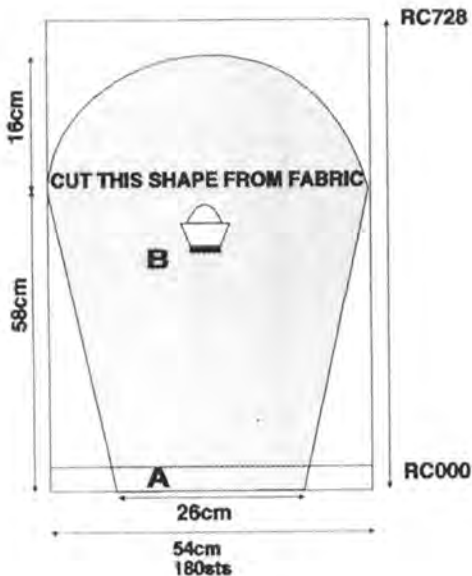
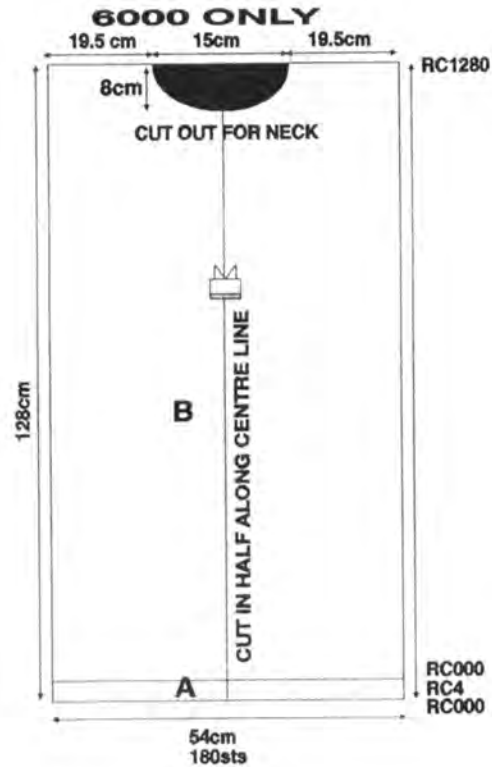
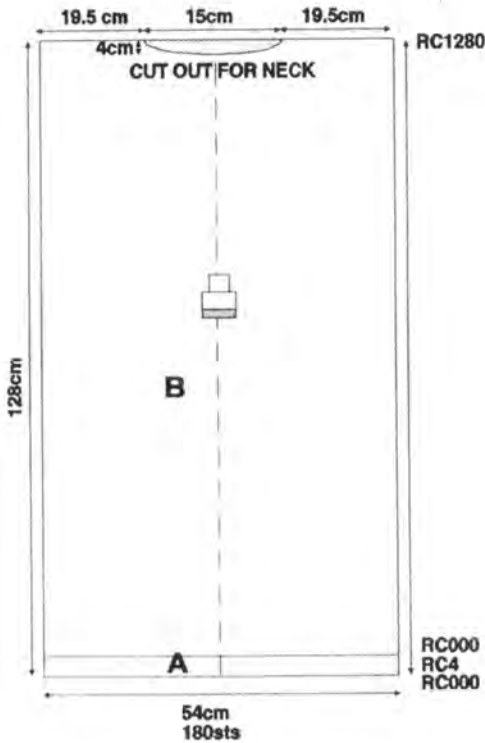
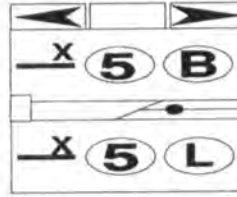
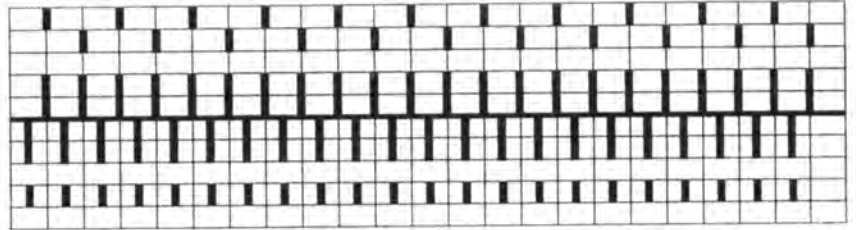
Cut front in half & make cut neck opening as shown in chart. Sew front bands to outside of fronts. Fold in half to inside enclosing cut edges, Stitch

down. Join shoulder seams. Sew on collar in same way as front bands, enclosing cut edges.

Cut sleeves to shape & overlock cut edges. Sew sleeves of coat to body. Sew pleat at shoulder 22cm deep down front & back to bring sleeve/shoulder seam onto shoulder line.

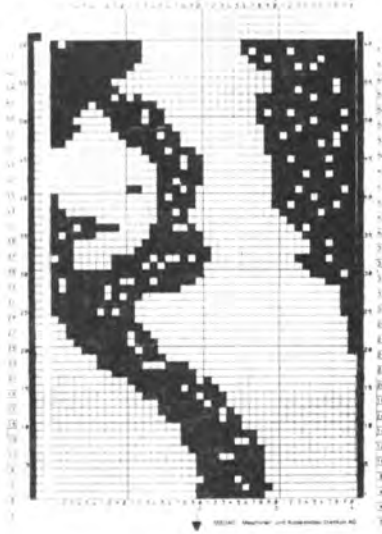
Join side and underarm seams.

This garment may be lined with purchased lining fabric and have pockets made in the side seams from the same lining material if desired, as shown in the colour photograph.

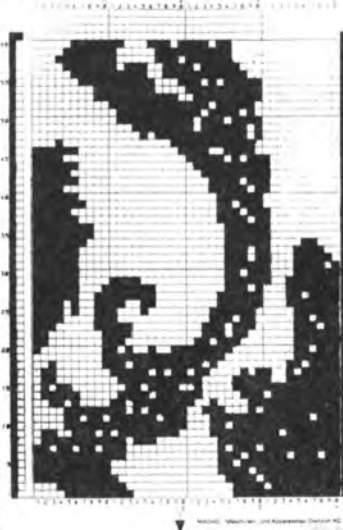


D10412, KUTANI, PATTERN A CARDS

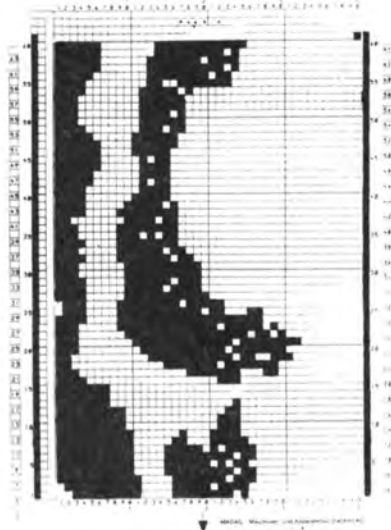
Ⓐ COL. 1- WHITE



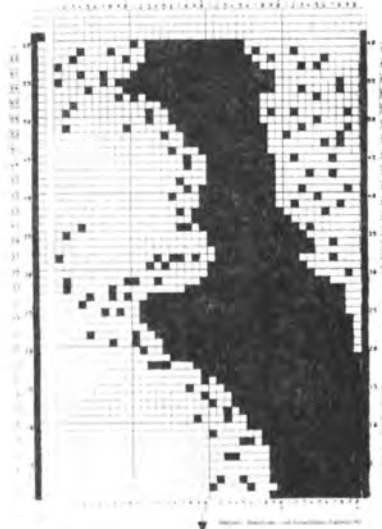
Ⓐ COL. 2- WHITE



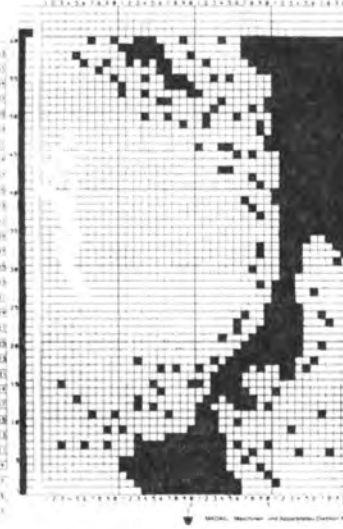
Ⓐ COL. 3- WHITE



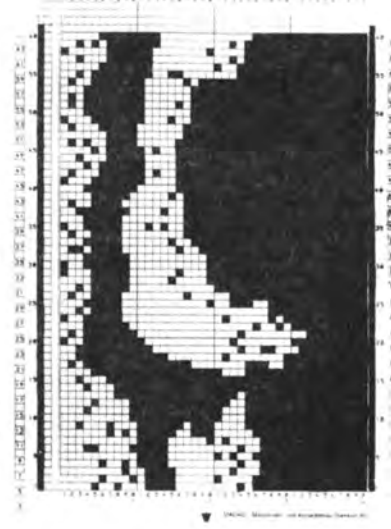
Ⓐ COL. 1- GOLD



Ⓐ COL. 2- GOLD



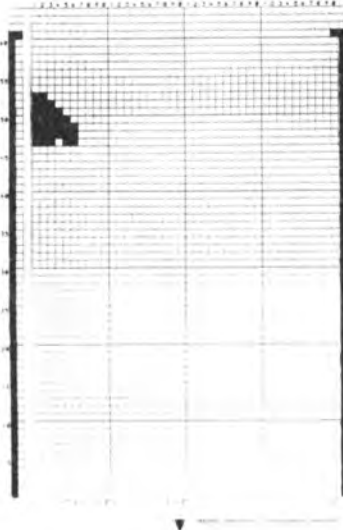
Ⓐ COL. 3- GOLD



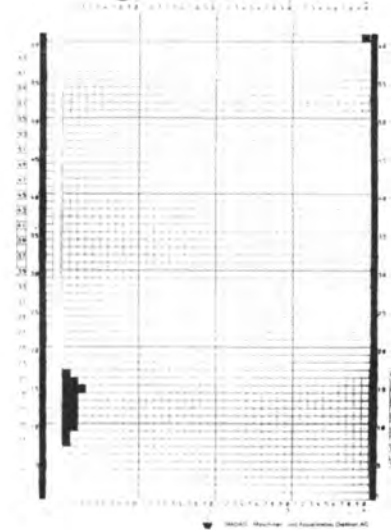
Ⓐ COL. 1- BLACK



Ⓐ COL. 2- BLACK

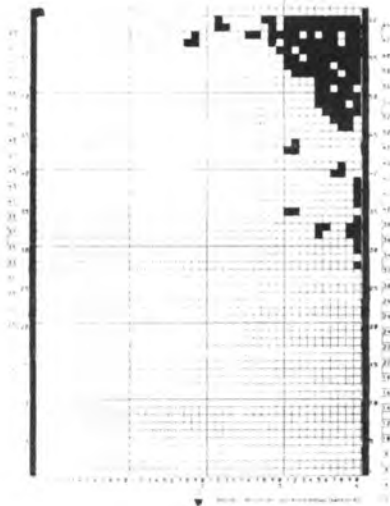


Ⓐ COL. 3- BLACK

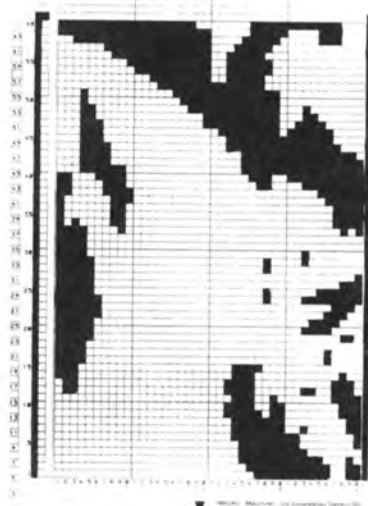


D10412, KUTANI, PATTERN B CARDS

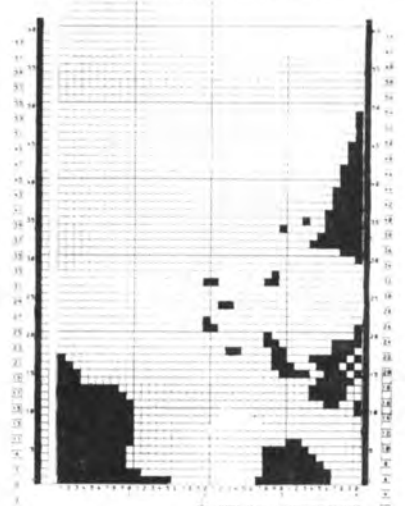
Ⓑ COL. 1- WHITE



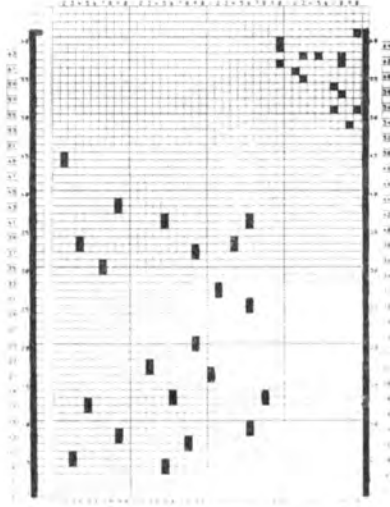
Ⓑ COL. 2- WHITE



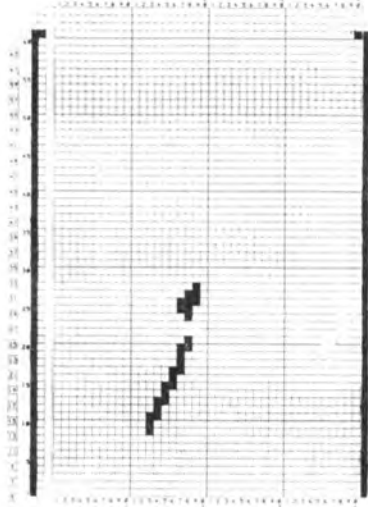
Ⓑ COL. 3- WHITE



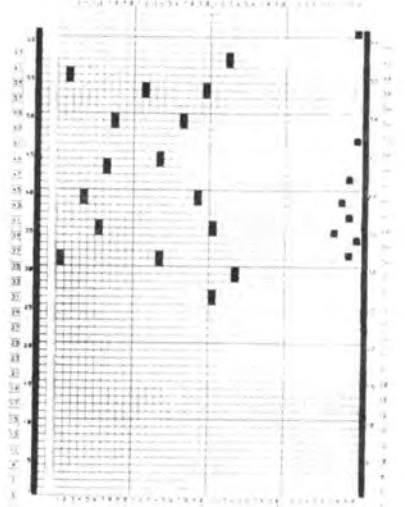
Ⓑ COL. 1- GOLD



Ⓑ COL. 2- GOLD



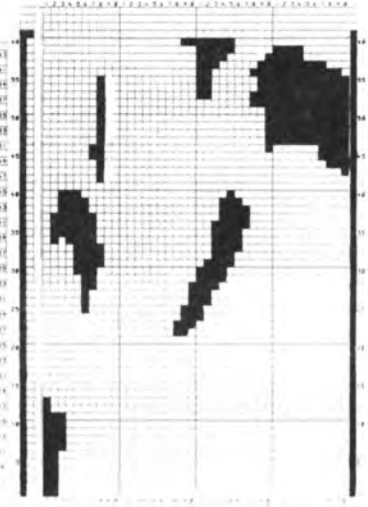
Ⓑ COL. 3- GOLD



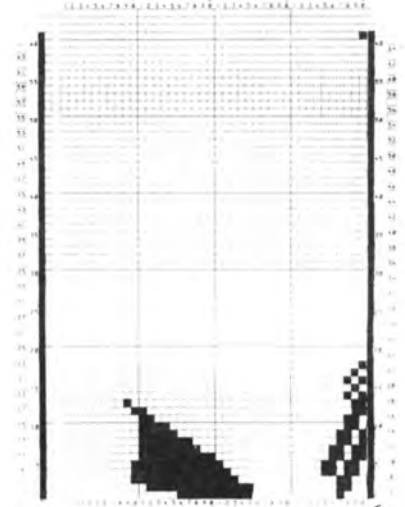
Ⓑ COL. 1- BLACK



Ⓑ COL. 2- BLACK



Ⓑ COL. 3- BLACK

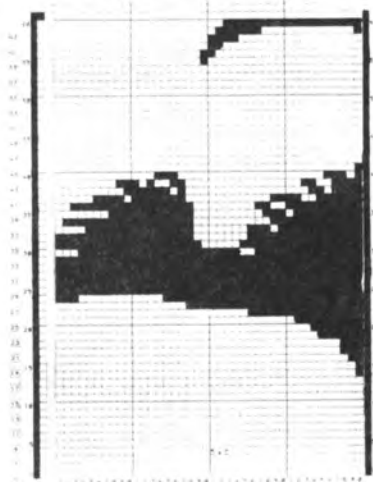


D10412, KUTANI, PATTERN C CARDS

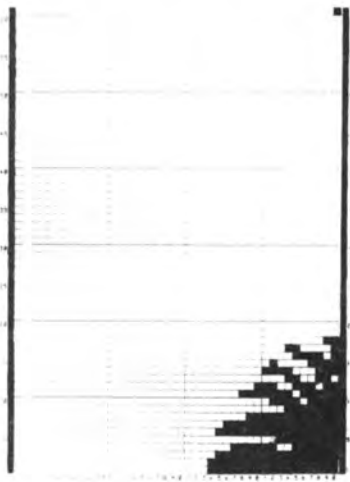
© COL. 1 - WHITE



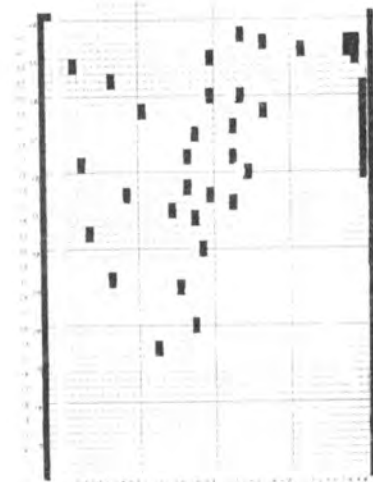
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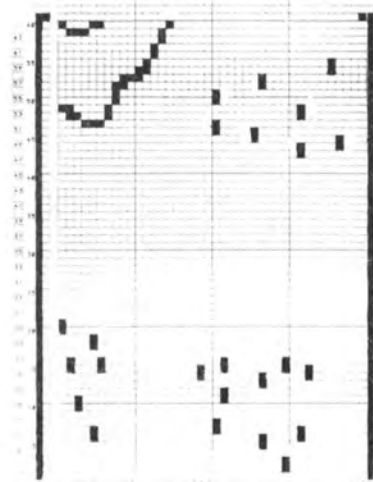
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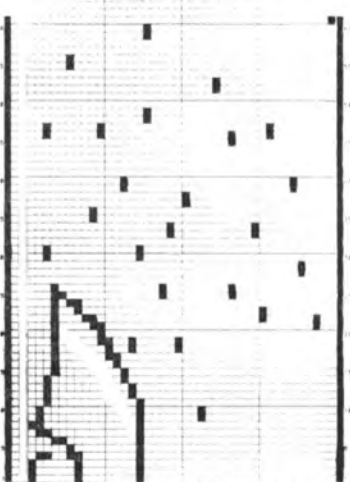
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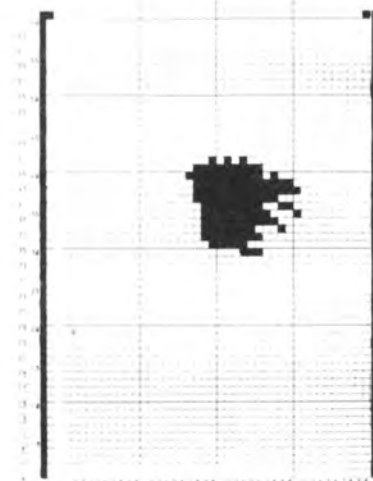
© COL. 3 - GOLD



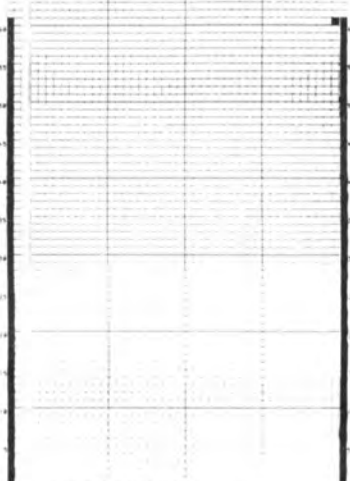
© COL. 1 - BLACK



© COL. 2 - BLACK



© COL. 3 - BLACK

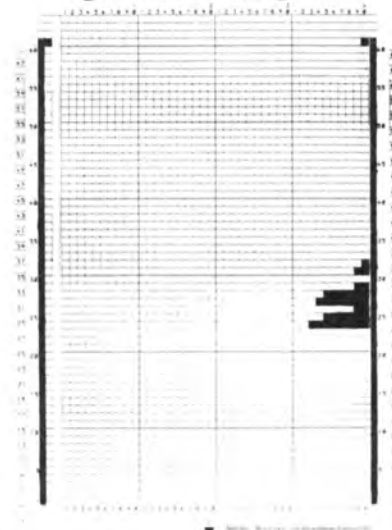


D10412, KUTANI, PATTERN D CARDS

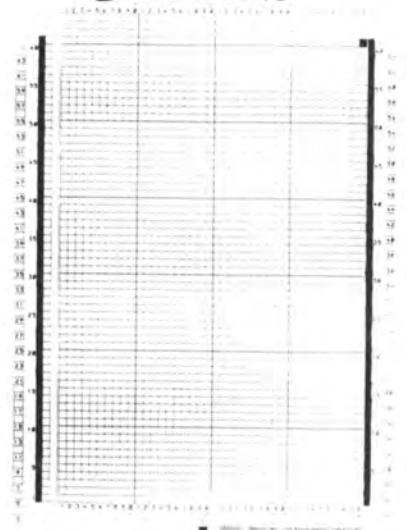
Ⓛ COL. 1- WHITE



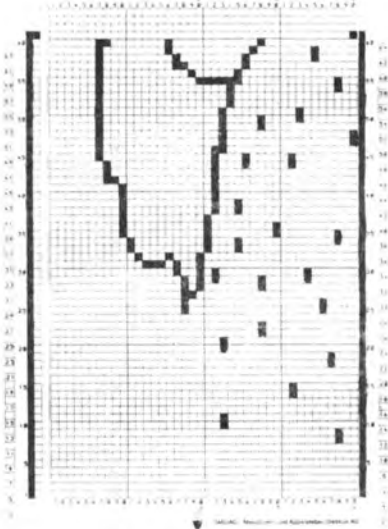
Ⓛ COL. 2- WHITE



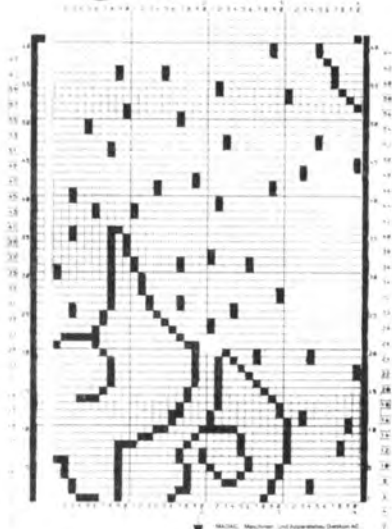
Ⓛ COL. 3- WHITE



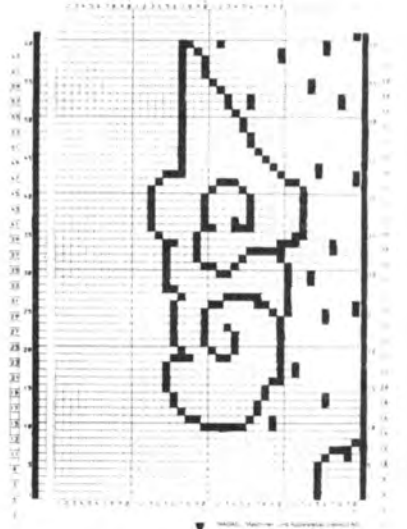
Ⓛ COL. 1- GOLD



Ⓛ COL. 2- GOLD



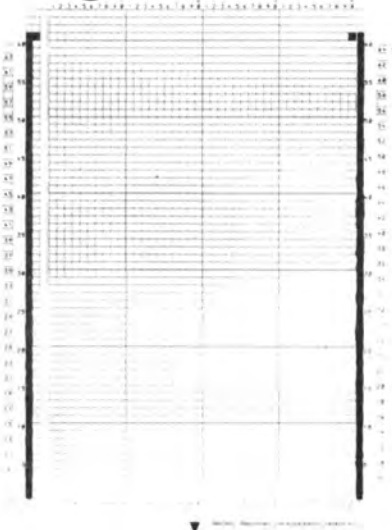
Ⓛ COL. 3- GOLD



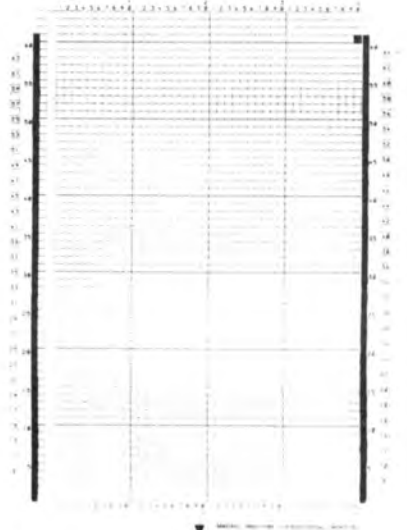
Ⓛ COL. 1- BLACK



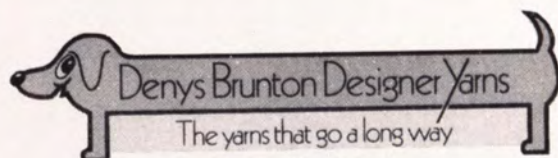
Ⓛ COL. 2- BLACK



Ⓛ COL. 3- BLACK



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