

# ***DUET***

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



*Number 17*  
*December 1993*





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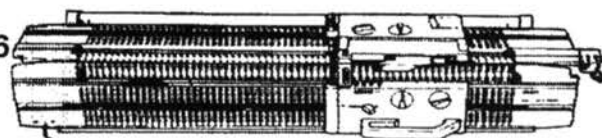
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**FORM COMPUTER PROGRAMMES**  
All patterns contain Form Computer  
and or Form Programmes unless  
otherwise stated.

## ASTERISKS WITHIN FORM PROGRAMMES

- \* = cm Hip/Sleeve width at cast on
- \*\* = cm Bust/Sleeve width
- \*\*\* = Total length

# **DUET**

**INTERNATIONAL**  
THE magazine for  
PASSAP System  
Knitting Machines  
Owners

## **Volume 4, Number 16**

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## **The Editor's Letter**

### **Dear Readers,**

Well - here we are at the beginning of another year of publication, our fifth. It hardly seems possible that we have been here for just over four years!

Of course a lot has happened in that time. We have seen new items for the machines - Autocolor, Creation 6 etc., as well as many changes in the magazine. The main one being the introduction of Form Programmes for all patterns, and this is thanks to the help and assistance of Madag in Switzerland in providing us with the software to write these programmes.

We have some exciting things planned for the coming year, including articles on new ways of doing things with our machines, and who knows - there may be new products around the corner too!

Speaking of new ways of doing things, we have a very novel and interesting way of producing true knitweave, (as produced on Japanese machines), in this issue. This came to us from one of our readers quite recently and really is a fascinating process.

On talking to many readers at knitting exhibitions etc. it is interesting to note that everyone wants something different from a magazine.

Some say more patterns, others say less patterns, more articles and with a finite number of pages at our disposal, it is often difficult to know what is the right mix. We are currently working on about 60% information and 40% patterns which the majority of readers who have written to us, say is about right. We need the magazine to continually improve and grow so that it helps more and more Passap System knitters, and much of this depends on feedback from you the readers. At one time we did have a letters page in the magazine and maybe you would like to see this again - let us know. Constructive criticism is useful and as welcome as the praise that people are kind enough to send us.
































All that remains for me to say is that we all of us here wish all our readers a very Happy, Healthy And Prosperous New Year for 1994.

Best wishes,

**GEORGE.**



# SYMBOLS & ABBREVIATIONS

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

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

## KNITTING FROM DIAGRAMS

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

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

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

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

-2K2

-3K2

-4K2

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

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

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

# Irene Krieger

## for PFAFF (Britain)

### Edge to edge jacket with diamond motif

Lately, I seem to be having a lot of queries about using the pop-up menu of the COL icon in Creation 6, so I will be working with this facility for the design in this issue. Along the way, perhaps you will find that I have answered some of the questions that have been nagging at you. The first thing I have to make clear is that you will only get all the functions of the pop-up menu if you are working with a VGA monitor screen AND Creation 6 knows about it. Obviously, there is more to it than just this, but basically a VGA screen allows you to work with 256 colours. SVGA (short for SuperVGA), is a better version of VGA, as is UVGA. EGA and CGA work with a limited number of colours, (32, 16, or 4), so you can understand that these cannot give you all the colour changing facilities of a 256 colour screen.

Creation 6 must be told what sort of monitor screen you are working with. If it has been told that you are working with EGA or a CGA screen, even if you actually have a VGA screen, it will behave as if it is EGA or CGA. Telling Creation 6 what you are working with is called configuring the system, and in the normal way you only have to do this once, usually immediately after installing the programme. This is what the Setcrea programme disk does. In Setcrea, you don't just tell the computer about the screen, but also about the language you want to work in, your printer and scanner, (if you have them), the type of mouse you are using etc. If you add, or change any of these, you must run Setcrea again to give it the information about the new bits, or changes.

The pop-up menu of COL is accessed by clicking on the COL icon with the right mouse button. This will allow you to manipulate the colours of the pattern on the screen. You can change colours, exchange colours, mix your own and ask the computer to find a particular colour. It is very important to understand the difference between "change" and "exchange". When you change colours, you replace one colour with another. To give an example, if you designed a pattern in primary colours and wanted to see what it looks like in autumn shades, you would change the colours in the drawing area for some in other colour palettes. You can also change one colour of the pattern into another one which is already in the pattern. i.e. make a four colour pattern into a three colour pattern. The "change" icon is the first one on the left, showing an arrow moving from black to white.

When you "exchange" colours, you only work with what is already in the drawing area, but just change over their positions. It's a bit like swapping the order of yarns when knitting. For example, if you had a red flower with a yellow centre, the exchange icon could swap the colours so that you ended up with a yellow flower with a red centre. The exchange icon is the one with the double arrow moving from black to white.

Both the change and the exchange icons on the left make the changes happen over the whole screen, so everywhere the computer finds the old colour, it changes it to the new colour. In addition, there are two icons which are basically the same as

the change and exchange ones, except that the arrows are inside a box. These two do the same things as before, but the effect is limited to an area you can select. This is done by enclosing the section to be changed inside a rubberband box.

When using any of these icons it is very important that you follow the instructions given in the dialogue panel at the bottom of the screen. It seems more natural to read from the right to the left, but in fact, you must follow the instructions by number.

1 on the right tells you to click onto the old colour with the right mouse button.

2 tells you to click onto the new colour with the left mouse button.

If you had selected either of the icons on the left, the effect will be immediate all over the drawing area. If you have chosen to change or exchange inside the rubberband box, after you have clicked on the colours, a small box will appear on the screen and a message in the dialogue box will change to give further instructions. Basically, it is just what you are used to - right mouse button varies the size of the box and the left button completes the change or exchange.

Even though there are a lot of areas of colour within it, this issue's design only uses three colours, but they are arranged in all sorts of different ways to achieve the pattern. I have called the design Kaleidoscope, because the more you look at the design, the more different patterns you can see within it.

The pattern is based on a diamond, and the first thing to do is to lay out



the shell of this pattern using black. See Fig 1.

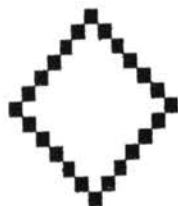


Figure 1

This pattern will always work, no matter what size the diamond, so you can make yours as big or as small as you like. I settled on an average size as I wanted to get quite a few diamonds repeated across the garment pieces. My diamond is thirteen stitches across. As the diamond is completely symmetrical, it is also thirteen rows high. Of course, this is not rows of knitting, but rows of pattern.



Figure 2

Fig 2 shows the next step, which is to mark the smaller diamond in the centre and to fill it in. We also want to colour the large diamond, but we cannot fill this black as well, or the two diamonds would merge into each other. The smaller diamond needs to be changed to another colour to preserve it, and this can easily be done by clicking onto the "fill" icon, changing to any other colour, (but choose a good contrast), and filling in the small diamond. Click onto black and fill in the rest of the big diamond.

We now need to colour the corners of the pattern with colour. This could be done square by square with the "pencil" icon, but it will be much quicker to use the "fill" icon again. However, this cannot be done without a certain amount of preparation as the colour will just flood all over the drawing area. Select the "rectangle" icon from the pop-up menu of the "circle" icon with any colour, make a square to tightly frame the large diamond. It does not matter what colour the square is as it will not be part of the design. See Fig 3.



Figure 3

Once the diamond is framed, it is a simple matter to fill the corners with your chosen third colour. See Fig 4.

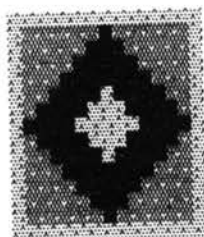


Figure 4

The lines of the square can be erased using the right hand mouse button and the "pencil" icon.

Fig 5 shows one completed unit of the pattern.

Now we need to make up the other parts of the pattern, and for this we need copies of the single unit. As

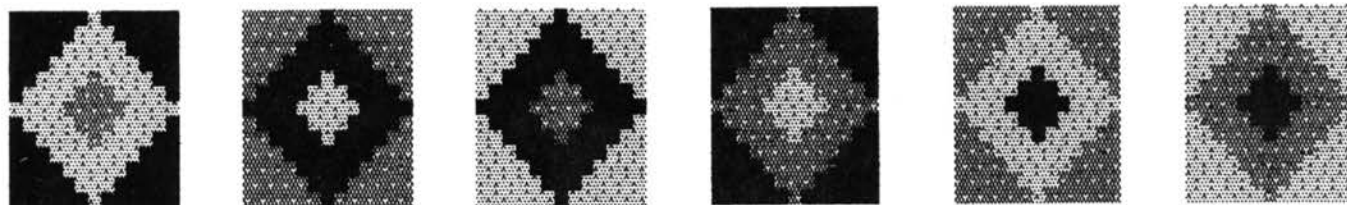


Figure 5

there are six possible variations on the colour sequence, using the "rubber stamp" icon from the pop-up menu of "enlarge/reduce" icon, stamp out five copies of the original, (making six in all, counting the original). Leave the original as it is and using the "exchange colours in a rubber-band box" icon, swap over the position of the colours in the copies so that you end up with six units, all coloured differently. Tip: There will be two the same background, two with the same large diamond and two with the same small diamond. The possibilities are shown in Fig 6.

Choose the four you like the best, and move them together to form a large square. I tried to make the pattern using all six diamonds, but whichever way they were arranged, when the pattern repeated, there were sections with the same background colour touching, which spoils the effect. As there are only three colours, two of the sections will have the same background colour, but as long as they are diagonally opposite, they will not touch when the design is repeated. Equally, it is not possible to avoid small diamonds of the same colour being next to each other, either vertically or horizontally. Try out all sorts of combinations and see how they repeat before making your final decision. Save the pattern you like best under a suitable file name. The ones I have used are shown in Fig 7.

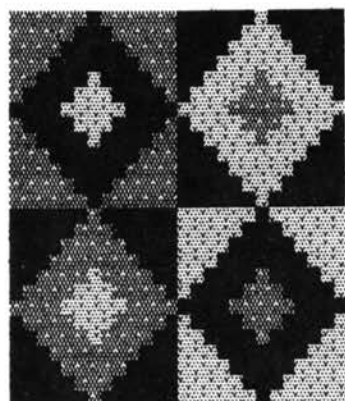
(If you wish to purchase this design ready on disk send a self addressed, stamped envelope with a cheque for £3:00 (UK funds only) to 19 Merton Hall Gardens, London SW20 8SN.



**Figure 6**

the stitch pattern. Rather than having half patterns at the side seams, the pieces for the back and fronts end with complete diamonds. So that none of the diamond is lost, I have added a stitch at each end of the work for a seam allowance. Rather than increasing by enough stitches for one size, (2.5 centimetres on each body piece or 5 centimetres over all), I have increased by one complete diamond, which measures approximately 5.5 centimetres or 11 centimetres in all, so the pattern has been written for three sizes, small, medium and large. If you look at the finished measurements you will be able to decide which of these suits you best.

knitted, this piece will have the same diamond at each edge of the work. For the second piece, take down the needles on the right. This piece will also have the same diamond at each edge of the work, but it will be a different diamond to that on the first piece. When stitched together, the pattern will continue without being broken up. Whichever of the methods you use, don't forget the extra stitch at each end for the seam allowance.



**Figure 7**

Three and a half disks supplied unless otherwise stated).

Now about making the garment itself. In a pattern such as this, the choice of colours is extremely important if all the elements are going to mix in the eye to form new pattern shapes. The colours need to be strong enough to allow individual parts of the diamond to show against each other, but they need to be of a similar colour values so that one does not stand out more than the others. If you look at my finished pattern, Fig 7, you will see that there is more of one colour, (in my case - black), than the others. This is the colour you can afford to have a little darker, as it will tie the whole pattern together. There are exactly equal amounts of the other two colours, but if one of these was to be the darkest colour it would "come out" of the design and be too obvious, making the pattern blotchy instead of an all-over the design.

The garment is one of those that is the size that it ends up. That sounds a bit strange, but rather than working to a finished size, for a professional look, I think it is important to work within

If you have used different sized diamonds to start with, for the patterns to match exactly, you will first have to knit a tension swatch and decide how many stitches you will need for the garment piece, (body measurement plus ease). Divide this number by the number of stitches in one diamond whichever is appropriate to get a whole number of diamonds. If you arrive at an even number of diamonds, you can knit the garment pieces in the centre of the beds. If you have arrived at an odd number of diamonds, you will have to adjust the position of your knitting, (which is easier in this case than moving the pattern with Position). Calculate the number of stitches required for the next higher even number of diamonds. Bring up this number of needles on the front bed. On the left, return the needles for one complete diamond to non-working position. Bring up the back bed needles and pushers on both beds as appropriate. When

As the underarm seam of the sleeve is shaped and doesn't show anyway, complete diamonds are not important, so the pieces can be knitted in the centre of the beds.

If you want to change the length, only do this with full or half diamonds, plus six rows for seams. Remember that the bands will provide an additional 3cm of length as well as 6cm width. If you choose half diamonds, the diamonds will not match exactly at the shoulder seams. You will of course get full diamonds, but the two halves will be different colours. I don't think this would spoil the look of the jacket.

With the best will in the world, I doubt that it would be possible to follow the diagonal lines of the pattern with shaping on the machine, so rather than have construction lines cut the pattern lines, this jacket has been made by cut and sew methods. Full instructions are given in the making up of the pattern. All the sizes on the diagrams include a small seam allowance of approximately 0.5cm.



# Cindy Brasher for PASSAP USA

## VARIO INTARSIA & WEAVING

For me, this is the fun part of knitting on the Vario. These two techniques, intarsia and weaving, are easily done on the Vario because:-

- 1 - Each pass of the lock leaves the needles forward with open latches to receive yarn
- 2 - The absence of a front bed allows easy yarn access.

### Intarsia

Let's start with the word intarsia, (in-'tär-se-a). The word comes from the Italian word intarsio, meaning "in-lay", which is just what we do.

Different colours of yarn are knitted in one row by "in-laying" them over the needles. This method produces a fabric different from fairisle in that there are no floats across the back of the knitting.

The intarsia design can consist simply of two colours, or be as elaborate as a different colour on each needle, which means 259 colours narrow gauge, or 129 wide gauge. When the same colour appears more than once in the same row, you will need a corresponding number of separate balls of yarn of this colour. Lay the

different colours into the corresponding needle heads. make sure that every latch is open, and that there is yarn in every needle head. Where the different coloured yarns meet, cross the ends over before you continue to knit. This will prevent holes at the sides of the colour sections. NOTE: Sometimes these holes may be desirable if you want to outline the design with ribbon or some other embellishment.

Pictures of these instructions, an intarsia design and graph appear on page 22 of the Vario manual. Each row of squares on the graph represents one row of knitting. It will be easier to follow the graph if you have it enlarged and number the rows along the left side. The even rows will be read when the lock is on the left, the odd rows read when the lock is on the right. i.e. lock at right, read and lay in yarn for row 1 and knit across. Read and lay in yarn for row 2 and knit across. This is important, because if you lose your place or are interrupted, just look at the row counter. An even number means lock should be at the right - read the next higher odd number row. An odd number means that the lock should be on the left - read the next higher even number row. A magnetic craft board and ruler will help you keep your place.

Instructions for knitting a child's sweater with this design appears on page 23 of the manual. Note that the design is exactly the same size as the sweater - 52 stitches by 76 rows. What if we want to knit an adult sweater with this same design? The design needs to be about 25 stitches by 50 rows larger. Use a piece of graph paper to redesign, or the simple method, use the Creation 6 programme to enlarge it to the exact number of stitches and rows needed for your sweater front. Another possibility is to leave the design as it is and add a different design around the edges, possibly a surface design such as purl stitches on the knit side.

The Passap Model Books are full of ideas for intarsia sweaters. Some are

**NOW AVAILABLE  
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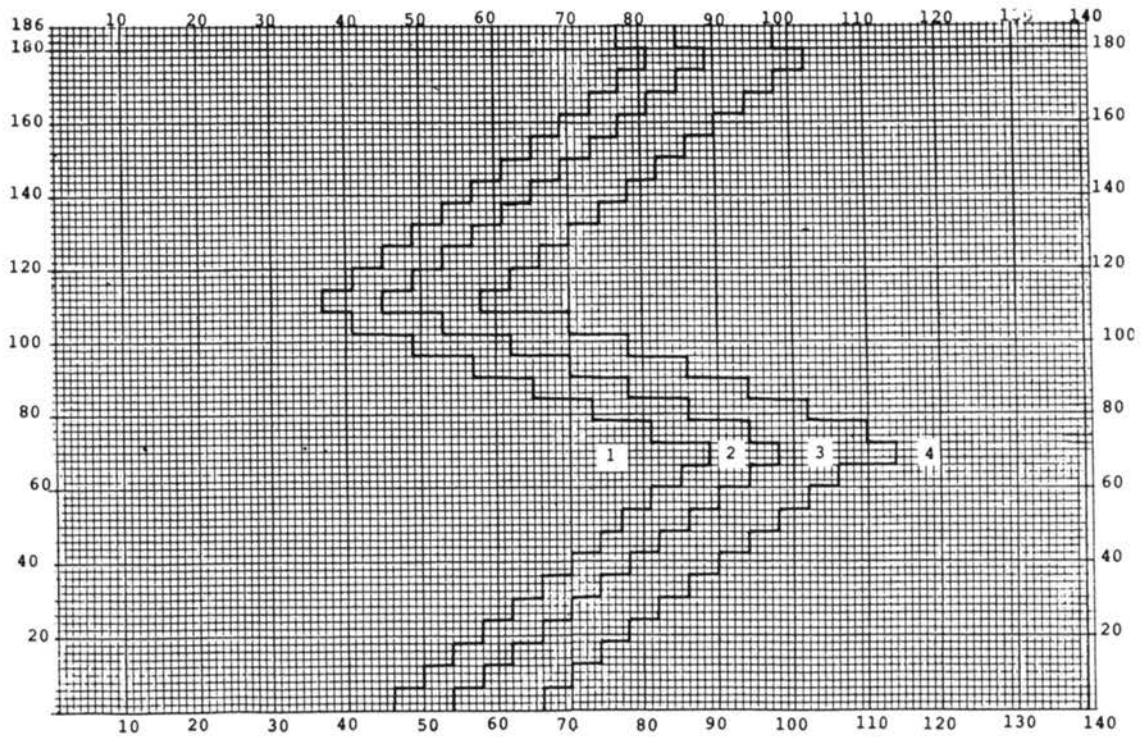
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Send SAE for full product list.



**Pattern 5313 from Model Book 53**

designed to be used with the Picto and so are easily adapted to the Vario. One such sweater pattern may be found in Model Book 53. The instructions for sweater number 5313 begin on page 25 of that book. We have reproduced the graph for this design here by courtesy of Madag, Switzerland.

When knitting on narrow gauge, use the graph as is remembering that each row of squares represents two rows of knitting. Convert to wide gauge as follows:-

Using these test square measurements as an example - stitches 35cm, rows 25cm, we determine our garment to be 76 stitches wide and 86 rows to the neckline shaping.

The graph is 140 stitches wide divided by 2 for wide gauge = 70 stitches. That will work. Since our design doesn't extend out that far, it will be easy to add the extra stitches.

Notice that all the horizontal lines in the design are divisible by 2. This works out for us also because every two space now represent one wide gauge stitch.

Each row of squares represents one row of knitting, making 93 rows of graph. Since our neck shaping begins on row 86, we don't run out of design, making this an easy design to convert to bulky, (or chunky), knitting.

With these guidelines, you have lots of patterns at your fingertips.

### Weaving Patterns

The best results for weaving patterns are obtained by using fairly thin yarn for knitting, while the weaving thread should be considerably thicker.

In the place where the weaving thread should be held, push the needles forward to rest position, (at least every fourth needles).

Lay the weaving yarn over the shaft of the needles in rest position and underneath the needles in advanced working position.

Push the needles in rest position back to advanced working position, making sure the weaving yarn lies behind the latch and that the latch remains open.

Lay the knitting yarn into the open needle heads. Knit one row.

A chart for a simple weaving pattern is given on this page.

One empty square = weaving yarn lying underneath the needle.

One cross = Weaving yarn lying over needle.

One horizontal row of squares = one row of knitting.

Use this chart to experiment with different textures and thicknesses of yarn.

What about macrame cord, ribbon, or even craft wire?

Why not weave in a few beads?

The possibilities are limited only by your imagination, but maybe go easy on the craft wire!

X			X	
	X			X
X		X		
	X		X	
		X		X
X			X	
	X			X
X		X		
	X		X	
		X		X

Happy Vario Knitting.



# Passap System Knitweave

## George Jackson

I first began knitting on a Knitmaster, (Silver), 302, many years ago and eventually made a woven jacket in a pleasing design. So successful was this that I had to make two or three more.

Some time later, I was able to buy a Duomatic 80. An excellent machine, but alas - no knitweave facility. From time to time, I came upon references to a type of weaving on the Passap machines, but none in the true knitweave style that is possible on the Japanese single bed machines.

When it arrived, I purchased the intarsia lock and happily knitted multi-coloured intarsia patterns.

Recently, I read in a machine knitting magazine a method describing the method of knitweave used on Japanese machines which brings the working needles forward. The weaving yarn was brought under these needles and wrapped around selected needles and then is knitted in with the knitting yarn. It occurred to me that this is the basic method of intarsia on the Passap - bringing needles forward.

So I tried it, but laying the yarn over the selected needles instead of wrapping. The result was very pleasing, but slow until I eventually developed the following system, which proved to be at least as fast as intarsia.

The sample I knitted using the old Japanese pattern card seemed even better than the original. This method requires in addition to the Picto intarsia lock, the adjustable needle selection ruler. (The white ruler with adjustable red teeth). The Jac 40 could be used if you have one. (*I have tried it with my Jac 40 - it works like a dream. Ed*).

I begin with waste yarn making a cast on with comb and weights in the rib setting required. Knit several rows,

then set the locks to CX/CX and knit in a nylon ravel cord, or a length of any smooth strong yarn, for two rows. Change to main yarn.

Make a cast on on top of the cord and knit the rib.

Lock at the left.

Transfer all stitches to the back bed and knit one row in stocking stitch.

Main lock at right.

Set the machine as for intarsia knitting lowering front bed and attaching Picto.

Take Picto across work from right to left to bring needles to upper working position.

Now bring out an extra needle at each end, three or four needles past the edge.

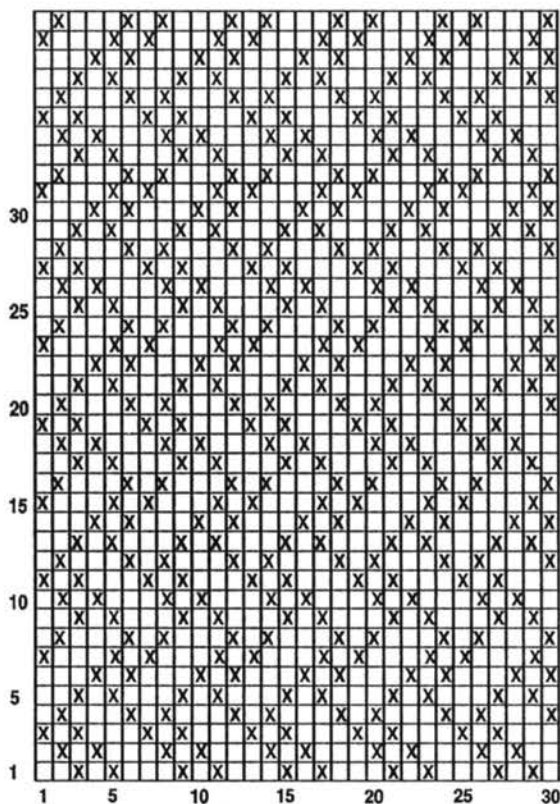
Set the adjustable needle ruler as line one of pattern 1 given here. This pat-

tern for learning has the advantage that the ruler will not need to be changed once set, as the pattern is formed by the selected needles for a zig-zag pattern with the same needles spacing.

Bring the pattern needles as far forward as they will come using the needle ruler. If the end needles are selected, return these to line. This is to give a clear seaming stitch at each side.

Both knitting and weaving yarns are now used from the ball or cone on the floor in front of the machine, as for intarsia. Drop the end of the weaving yarn down between the beds at the right side, and weight with a bulldog clip or a clothes peg.

Using the orange spike tool and starting at the left, take the yarn over the



Pattern 1

selected needles and under the unselected needles, keeping the yarn tensioned with your free hand.

Use the spike tool to also press the yarn back against the needle bed and between needles as you go.

Continue to the end, and finally place the yarn in the hook of the extra needle at the left.

Pull this needle back to normal working position. This will hold the yarn firmly behind the needle latches. Push the selected needles back to the same position as the others, ensuring that all latches are open.

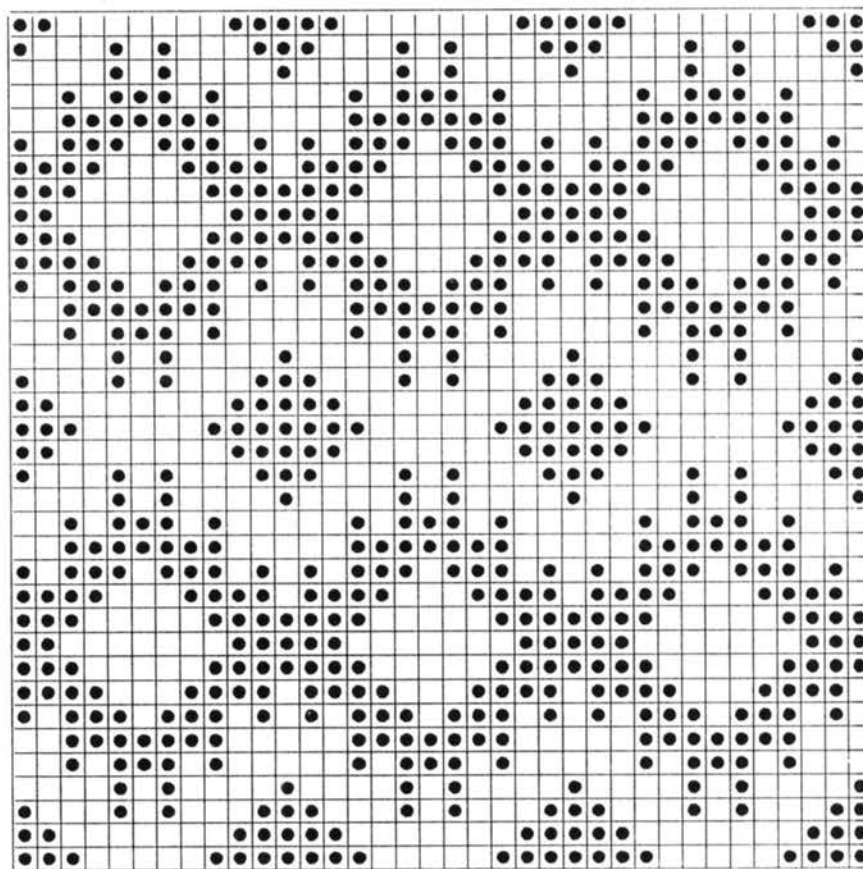
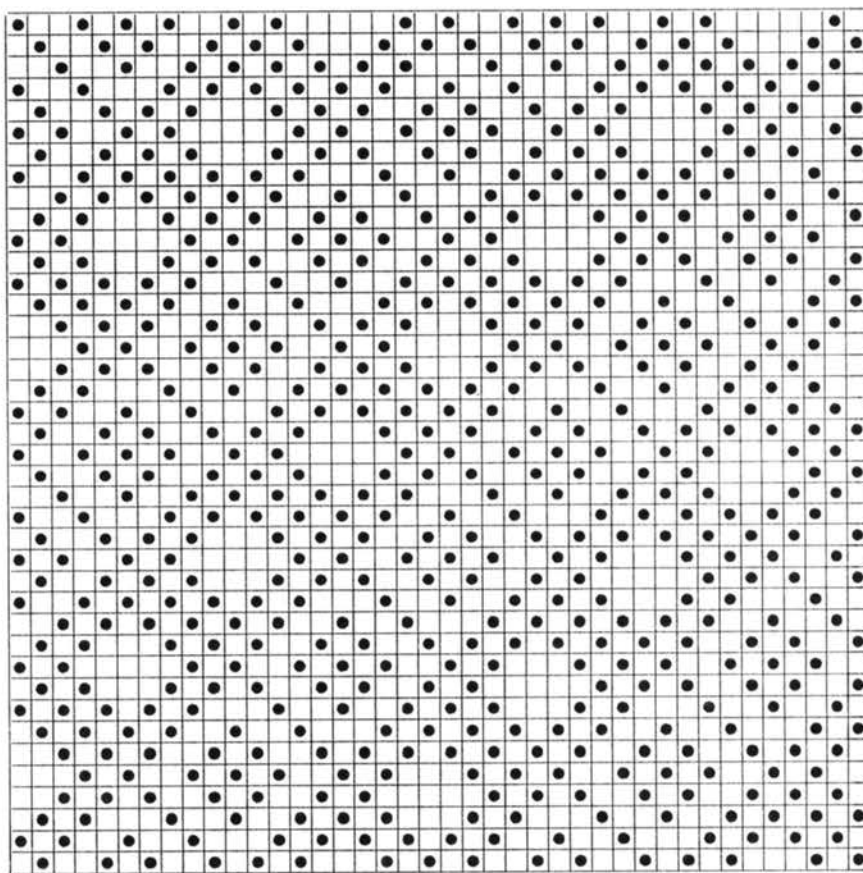
Place the knitting yarn across all the needles and knit across from right to left.

Select needles as before using the ruler according to line 2 of pattern. Release weaving yarn from the hook of the extra needle. Take weaving yarn under knitting yarn to avoid yarns twisting and continue as before. The pattern builds as you knit.

No-one is saying that this is the fastest form of knitting patterning, but at least it is now possible to make true knitweave. It is possible that the most use for this type of pattern is as a section of an item, rather than a whole garment.

It would be a nice idea to make squares of different patterns and colours, then sew them together as a quilt. This way knitweave can be done in spare moments, or between making garments, to many patterns but ending with a usable piece of knitting. Normally, it takes about one and a half hours to knit a square by this method from the average card.

*We have included here some of the old Passap Jac card patterns which are suitable for this type of work. Ed.*





# CANADA

Hello fellow Passap Addicts from Joan Frost and Ella Tanner of Joella Knitworks, in beautiful British Columbia, Canada.

Hurray for our cool Canadian winters - time to wear all those lovely sweaters we've been knitting all Fall. With the new longer fashions, we've both been drooling over the long gauze-like dusters, (mid-calf vests or waistcoats), and we think we have found a suitable fabric - drop stitch lace. By the way, the technique for drop stitch lace on the E6000 is number 256. It is tucked in with some totally unrelated techniques in the manual, and Joan managed to miss it for several years, even though she was looking for it!

## Creating Drop Stitch Lace

This is a fun project. We like drop stitch lace because it is quick and easy. Also, a little yarn goes a long way with this technique. If you don't want to start designing from scratch, here is a way of doing it using built-in patterns on the E6000. (For Duomatic readers, a card which is the same as the result of what is described for E6000 and/or Creation 6. Also Duo knitting instructions are included).

Stitch pattern 1000 is used for the stitch pattern that will create dropped stitches, and 1226, (160 X 40 pattern), is used for the areas which will be an area of knit. With Creation 6 you can make any design with a large amount of solid, (i.e. black squares on a grid), areas into a

drop lace pattern, by superimposing it onto a 1X1 background. (If you don't have Creation 6, draw a reader card using stitch pattern 1000 and fill 40 stitches by 64 grid rows. Read card into your reader, then superimpose 1226).

For those with creation 6, work in the following way. N.B. RMB = right mouse button, LMB = left mouse button.

Turn on your computer and load Creation 6, selecting Design A Pattern.

### 1. Make A Background Of 1X1 Squares

Turn on magnify by clicking LMB on Magnify On Grid icon, and select the bottom left of the area. Load pattern 1000 by clicking on the Retrieve From Memory icon with the RMB. The pop-up menu for the ME directory will appear. Click on the E6000 icon. Erase the XXX by backspacing over them and type in the number 1000. Click on the Retrieve From Memory icon in the pop-up menu. Past the pattern onto the design area one row up from the bottom and one square in from the left by clicking on the LMB. This patterns only two black squares and two white squares. Now click the LMB on the Continuous Pattern Repeat icon and shrink the rubberband box down to the four grid square. Click on the LMB and the 1X1 pattern will flood the screen. (Save this as DROPBACK, so you have it for playing around with other patterns).

### 2. Change Colour By Clicking On The COL Icon.

Click on the COL icon with the RMB. The COL pop-up menu appears. Click on the first icon from the left edge, a downward arrow. The message box at the bottom of the screen

appears with the message Change Colours. Click on a black square in the design with the RMB, and then click on a new colour from the colour box with the LMB. Choose a colour which will give a sharp contrast. This needs to be done because when you load pattern 1226, the rose, it will appear as a black pattern. Changing the grid pattern colour enables you to see the rose clearly, and see it's edges.

### 3. Load The Rose Pattern.

Select pattern 1226 as you did pattern 1000. Stay in the magnify mode so that you can place it properly. Remember to place it one row up from the bottom, and one square in from the left. (Why are we doing this? For three reasons, the first is when you are working with a pattern large enough that you cannot save from magnify, it is often difficult to see the capture box when you are trying to save a pattern. If you place your patterns this way, the capture rubberband box turns into a solid black line when it is on the blank rows, so you know you are in the wrong place. A second way of making it easier to work with a colour other than black for your pattern - the edges of the box the turn yellow and is easier to see. The third reason is the next step - 4).

4. Since we have filled all the available area with the checkerboard pattern, it is of course larger than pattern 1226, (which is 64 squares high and 40 squares wide). You now need to "crop" the checkerboard pattern to get rid of the excess 1X1 patterning.

# CALLING

First erase the grid row on the outside edge of the pattern on the right, and on the top. You need to be able to see the edges so that you can "erase outside a rubberband box". Remove the magnify function by clicking on the magnify icon. After you erase the two rows, click on the eraser icon with the RMB. The pop-up menu will appear. Click on the Erase Outside A Rubberband Box icon, third from the left.. Now, capture the area you want to save by stretching the rubberband box using the RMB until it surrounds the area you want to save, but the box itself sitting in the empty rows OUTSIDE the pattern on the left side and bottom, (remember how we didn't

place any of the pattern on these two grid rows), and ON the pattern at the top and bottom. This is very important - this is the only function that actually does something under the black lines of the box - it erases on the left side and bottom only. This is why we need an extra grid row at the bottom and left side, because the pattern would have been erased if we had not left them empty.

5. Change the colour of your rose pattern to the same colour as your 1X1 pattern following the same steps as in 3. Save by clicking on your Store icon, the rectangle with the downward pointing arrow. The pop-up menu will appear. Backspace over

magnify function earlier, you must do it now. Capture your pattern in the rubberband box. Remember the RMB changes the size of the box and the LMB will save. You are now ready to knit your swatch.

N.B. Be careful when downloading and programming the console - make sure no colour reversal or you will end up with no distinguishable pattern!

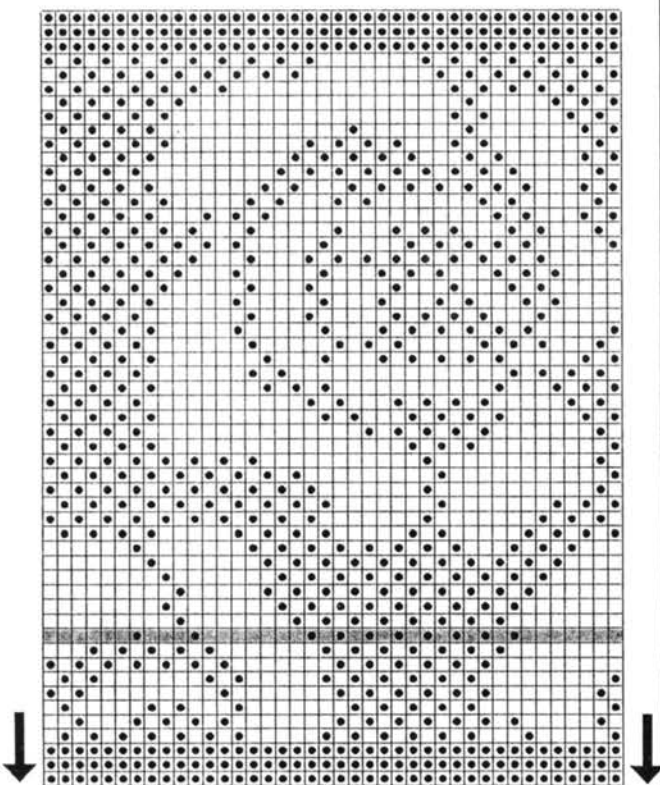
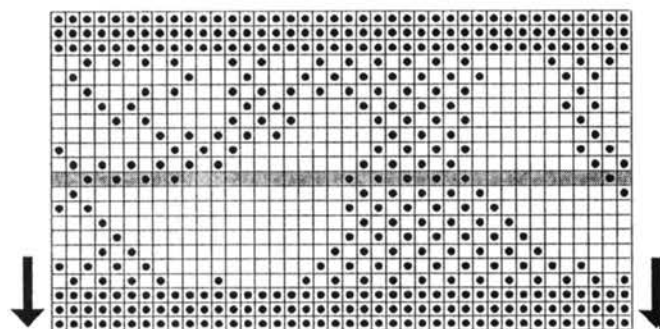
Our "dusters" are going to be made in three ply wool to keep an airy look using stitch size 5.75/1.75. We also like using plain unmercerized cotton three ply, because when this is washed and dried in the drier, it "fuzzes" a little and looks quite blurry.

To knit this pattern with the Duo 80, use the cards given and set the locks as follows:-

Back N, Front BX no arrow keys Deco set on 2.

Knit two rows, release stitches from front bed needles using the Dropper or other stitch release lock.

Joan & Ella.



the XXX and type in a file name. Click on the Store icon. Because of the size of this pattern, you must not be in magnify. If you did not remove the

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# SALLY HALL

OF

# PASSAP

# USA

## PLEATED SKIRTS

To knit a pleated skirt is really a simple project both for the novice and experienced knitter. The pleated skirt pattern in this issue of Duet International will help you knit a pleated skirt with ease.

To be sure exactly what I mean on the diagram, let's go over it carefully. Looking at the diagram, you will notice that the pleats are explained by using the capital letters I, X, Z and a small z.

First we shall go over the small z. This indicates that only needles on LEFT and RIGHT side of the back bed

need to be EMPTY. N.B. This does NOT mean that there is an empty needle on the left and right side of each pleat on the back bed. The capital Z indicates the end of the needles on the right and left side on the front needle bed. These two needles hold the stitches that will allow you to seam the pleated panels together. The capital letter I is the needle holding the stitches to create the pleat of the skirt. The capital letter (I) as written here, is the needle that holds more than one stitch. This needle, with the help of the empty needle(s) or the

capital letter X, located on the opposite needle bed directly above or below the stitch, is what creates the pleats of the skirt. As you begin to set up the needle bed to knit the pleats, you will find that there are two empty needles on the back bed, while only one needle is empty on the front bed. These empty needles create the inside and outside folds of each pleat. The empty needles on the back bed create the outside fold of each pleat, while the

empty needle on the front bed creates the inside fold of each pleat. When transferring the stitches, transfer front bed stitches to the back bed and vice versa. Do not transfer from side to side. Setting up the needle bed is time consuming the first time, so take your time setting up both needle beds to ensure that your finished product will be as wonderful as you would expect it to be.

Achieving my stitch gauge, (tension), is really not necessary. After knitting a pleated swatch, allow the pleats to fold naturally and measure the width of the pleated section. Divide this measurement into your hip measurement to find out how many sections you will need to knit. Be sure to add the appropriate ease to your hip measurement. Knitting one hundred rows will also make it very easy to calculate how many rows to knit for the total length as well.

We can get creative by using a lesser number of stitches in the pleat to make a knife pleat, or a greater number of stitches to create a larger pleat. Try knitting the pleated skirt panels so a yoke does not need to be knitted separately. Seam all the panels together, and sew the pleats flat using a sewing machine, or crochet them together, or use a linker, to form a yoke section for the skirt. Knit the waistband and attach it to the skirt. Finish by threading elastic through the waistband.

Happy knitting until next time,  
Sally.

## THE DROPPER

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# HELLO FROM NEW ZEALAND

## DORIS PAICE

### Hello Knitters,

Having just arrived back from a hurried trip to England, I have some catching up to do as far as Passaping goes. This was purely a family trip, with the opportunity to spend some time with our daughter who is working in London, my four sisters and my husband's four sisters. Because the family is so scattered I must have covered about 2500 miles in the few weeks that I was there. Family was my priority this time, so I had little opportunity to catch up with knitting friends.

The countryside was as beautiful as ever, but the weather was the coldest and wettest September since records began. Needless to say, I am looking forward to a good New Zealand summer, Well, I can dream can't I?

While I have come back with some marvelous garment ideas, and even more ways of using my Creation 6, the reaction I always get from here is - don't forget those knitters with the Duomatic 80 and the older pink Duomatic 5. It's not everyone who can afford an electronic machine, let alone a computer.

With this in mind, I would like to share some ideas with you on using the Tricofit casting off device. As soon as I bought mine, I knew it must be able to do things other than just cast off. The little instruction book describes quite clearly how to cast off, but I find the fact that it can cast on even more interesting and exciting. The descriptive booklet explains how to cast on, mainly for buttonholes, slits for pockets, boat necklines and similar uses for casting off and on in the middle of a garment.

A piping effect can be made by casting on at the base of a garment, or sleeve, or even the edge of a collar, with contrast yarn and then going into knitting the rest of the section in the basic colour.

The garment itself can be trimmed by rolls, either in the same colour as the garment, or in a contrast colour, within the knitting of the garment itself. A full needle rib lends itself to this type of trim very well. Knit to the point where you wish to put the trim. Place the back lock on GX and the front on N. Alter the stitch size on the front lock to stocking stitch size, and black strippers. Knit as many rows as you want the depth of the roll to be, 6, 8, 10 rows. Cast off with the tricofit, releasing the front bed stitches. reset the machine for full needle rib, re-threads with the garment yarn, reset the stitch size and knit to the point where you want the next roll. A trim around the neck could be done in the same way.

A finishing trim - with the right side towards you, pick up the stitches from the cast off edge and place on empty needles on the back bed. With contrast yarn and a large stitch size, knit one row from right to left with lock setting AX and both arrow keys in, pushers one up one down. Knit two more rows on the same setting. Lock N knit one row from left to right. Transfer to front bed with U100E. Cast off with Tricofit.

Using the above method, a braided type of edging can be knitted on a horizontal strip across the knitting, or a diagonal strip using a suitable piece of diagonal patterned knitting - there are many Deco cards with diagonals on them. They are always an excellent guide. Cast off with tricofit as before.

Another trim can be tried using a knitted sample as per Stitch Pattern Book, Lattice Pattern on page 49. The setting for this piece of knitting is full needle rib with approximately every tenth needle on the back bed being out of work. Knit one row on N/N 2 rows with front lock only, nine rows N/GX. The end result is a set of squares each bounded by an openwork row, both horizontal and vertical. The openwork stitch is the ideal size to hook the work back onto the machine. Cast on with contrast yarn using the Tricofit. Cast off with the Tricofit. If you wish to have larger squares edged with colour, use the same stitch pattern but leaving every twentieth needle out of work and knit twenty rows before releasing.

I am sure there must be lots more ideas. Try them out and share them with your local club. If your knitting friends are not familiar with the tricofit, sit them down and get them each to try making the trim of their choice. I am sure they will get lots of fun out of working together, and maybe come up with something original. After all, most mistakes result in something new and original.

Happy Knitting,  
Doris.

# PAT COOK

## CALCULATING A PATTERN

### Garment Shape

(Special Note - RC = actual movement of the locks)

Pattern Rows =  
the RC divided by 4 for 2 colours in a row,  
the RC divided by 6 for 3 colours in a row,  
the RC divided by 8 for 4 colours in a row.

Until you become experienced, it is best to keep the garment shape as simple as possible. If the stitch pattern is going to be the main feature, then the garment shape needs to be very simple or the whole effect will get very fussy, stitch pattern fighting with a complex shape is not a good idea!

Use graph paper to make your shape. If necessary, draw the graph yourself. This can be very useful if you wish to translate a sewing pattern into knitting, and don't want to do cut and sew.

The key to designing anything in knitting by this method, whether stitch pattern or garment shape - is to know the number of stitches and rows to 10 centimetres.

Decide on the stitch technique you will use, e.g. 2, 3 or 4 colours in a row, tuck stitch, stocking stitch or whatever.

Knit a sample in the yarn you will use and the stitch pattern you will use. If working in 2, 3 or 4 colours in a row, it is not necessary to work in the final stitch pattern, as you may not have designed it yet - use any similar pattern to establish a tension swatch to work from.

I find it very useful to use a similar yarn for certain techniques then I know fairly accurately which stitch size produces a certain tension every time, and this saves having to knit a swatch for every project. e.g. If I am knitting 4 colours in a row using the birdseye technique with 2.30's yarn, I know my stitches and rows to 10 centimetres will be 29 stitches and 21 (PATTERN) rows, (168 movements of the locks). So keep a little notebook and record your stitches and rows to 10 centimetres for different yarns and techniques that you use.

*(Special Note: This is not the same method as used for the Form or Form Computer, where the RC taken is ALWAYS the number of movements of the locks, NOT the number of pattern rows. Ed.)*

*If you are going to steam and/or press the garment when it is complete - then you MUST do the same to your tension swatch BEFORE measuring.*

### Working Out the Stitches and Rows to 10 Centimetres

Knit a swatch in the stitch and the yarn you wish to use for your garment.

**A Double Bed Stitch In One Colour**  
Make a swatch 100 stitches (each bed) wide and knit to RC100 (movements of the lock).

**A Double Bed Stitch Pattern In Two Colours In A Row**  
Make a swatch 100 stitches (each bed) wide and knit to RC200 (movements of the lock).

**A Double Bed Stitch Pattern In Three Colours In A Row**  
Make a swatch 100 stitches (each bed) wide and knit to RC300 (movements of the lock).

**A Double Bed Stitch Pattern In Four Colours In A Row**  
Make a swatch 100 stitches (each bed) wide and knit to RC400 (movements of the lock).

Steam and/or press the swatch.  
Measure the swatch in centimetres.

Use the calculation chart in this article as follows:-

Look across the UPPER set of boxes, marked in cm at the sides, until you find a box containing a measurement as near to the WIDTH of your swatch as possible. The number in the box below this is the number of stitches to 10 centimetres. Write this number down.

Look across the UPPER set of boxes, (marked in CM at the sides) until you find a box containing a measurement as near to the length of your swatch as possible.

If knitting with a SINGLE COLOUR the number in the box beneath this one = ROWS to 10cm (movements of the locks).

**TWO COLOURS IN A ROW** multiply this number by 2.

**THREE COLOURS IN A ROW** multiply this number by 3.

**FOUR COLOURS IN A ROW** multiply this number by 4.

After the multiplication the resulting number = ROWS (movements of locks) to 10 centimetres. Write this number down.



## Using The Stitches And Rows To 10cm

First put in a decimal point to achieve stitches and rows to one centimetre. e.g. 29sts x 168RC to 10cm would become 2.9sts x 16.8RC to 1cm.

To calculate how many stitches to cast on - MULTIPLY the width of the garment piece required by the stitches to one centimetre. e.g. 2.9 x 50cm (width of front) = 145 stitches to cast on. Sometimes it helps to round up an odd number, so I would cast on 146 stitches.

Do not include the rib when calculating the length of your garment piece. If you wish the total length to be 60 centimetres for instance, deduct the length of the rib you will knit from this. 60cm minus 7cm for rib = 53 cm the length to be calculated.

MULTIPLY the length of the garment piece by the ROW COUNT (movements of the locks) to 1cm. e.g. 16.8 x 53 = 890.4. Use the first three figures - 890.

If you are knitting in one colour the resulting number will be the rows to knit.

If you are knitting with two colours, divide the number by 4. The number before the decimal point is the number of rows to knit x 4.

If you are knitting with three colours, divide the number by 6. The number before the decimal point is the number of rows to knit x 6.

If you are knitting with four colours, divide the number by 8. The number before the decimal point is the number of rows to knit x 8.

e.g. For 4 colours we have the number 890.

890 divided by 8 = 111.25. Use the first three figures before the decimal point - 111 x 8 = 888 is the number of rows to knit.

### For Calculating A Sleeve

work out the number of stitches for the lower edge (A)  
work out the number of stitches for the upper edge (B)

work out the number of rows in RC and PATTERN ROWS (D)  
follow the formulae sheet.

## Making A Grid To Design A Stitch Pattern Or Garment Shape

The pattern area will be 146 stitches by RC888 divided by 8 = 111 PATTERN ROWS. There are eight movements of the lock to one pattern row.

For three colours the rows would be divided by 6, for two colours the rows would be divided by 4.

## To Convert A Sewing Pattern

Measure the width of the pattern piece.

Measure the length of the pattern piece.

Calculate using the method above the number of stitches and rows you will need.

Draw a square/oblong on a piece of paper the width and length of the garment piece. Divide the width of your paper shape with lines, so that the spaces between the lines equals the number of stitches.

Divide the length of your shape with lines so that the spaces between the lines equals the number of PATTERN ROWS, (not movements of the locks).

Place the sewing pattern piece onto your grid paper and draw around it. Redraw round shaped edges following the blocks on the grid. This gives you the shaping to follow when knitting.

Remember that each block = a row count of movements of the locks - 8 if you are working with four colours.

## To Use A Picture For A Stitch Pattern

Decide how many stitches and pattern rows you would like the stitch pattern to encompass.

Draw a square round the picture using tracing paper.

Fill the square with a grid using the number of stitches and rows that you have decided upon. Trace the picture onto this grid.

## Choosing Colours

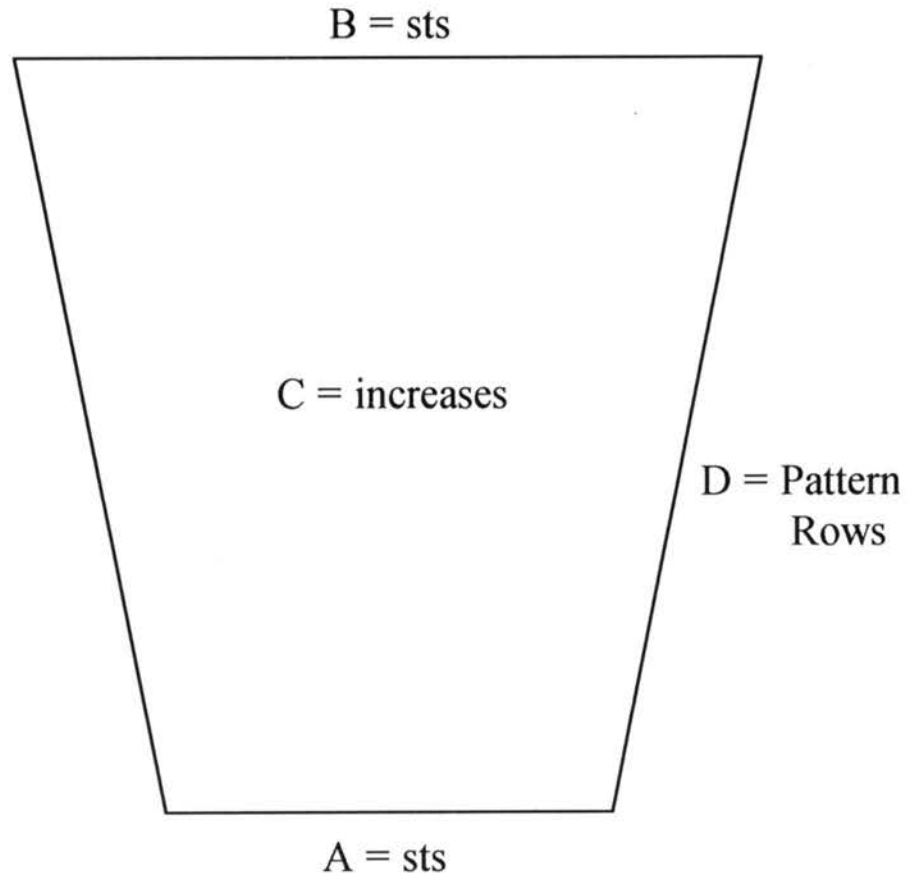
When choosing colours for your designs, TONE is as important as colour. Although two colours may be at the opposite ends of the colour spectrum - blue and red - if they are of the same tonal quality, they will not always work together successfully. Unless you deliberately want the design to be very subdued, it is best to grade tone as well as colour. If three colours are reasonably dark and one colour is very light, the pale colour will stand out and "kill" the other three. Only part of the pattern will be visible, causing an imbalance. This can be a disturbing effect making the design uncomfortable to look at. Much better to have dark, medium, medium-light, light. The whole pattern will then be seen.

When knitting with double bed - especially when using the birdseye technique - we get what is known as "grin through" from the other colours knitted behind. This can effect the actual colours themselves, making them look completely different. The tonal differences need to be more pronounced than in single bed knitting where no grin through occurs.

When looking at cones standing next to each other before knitting - experience will gradually tell you which will work together and which will not. There is no substitute for trial and error I'm afraid!

Try to avoid using a soft pastel colour with a very bright hard colour. The bright colour will completely dominate the pastel and will drain the pastel colour of it's beauty making it look insipid.

## FORMULAE SHEET for SLEEVE



REM = REMAINDER

COL = movement of locks for number of colours being used in a row: 4 for 2 colours: 6 for 3 colours: 8 for 4 colours.

$C = (B \text{ minus } A) \text{ divided by } 2$

$N = D \text{ divided by } C$

$REM = D \text{ minus } (C \text{ multiplied by } N)$

INSTRUCTION PART 1 =

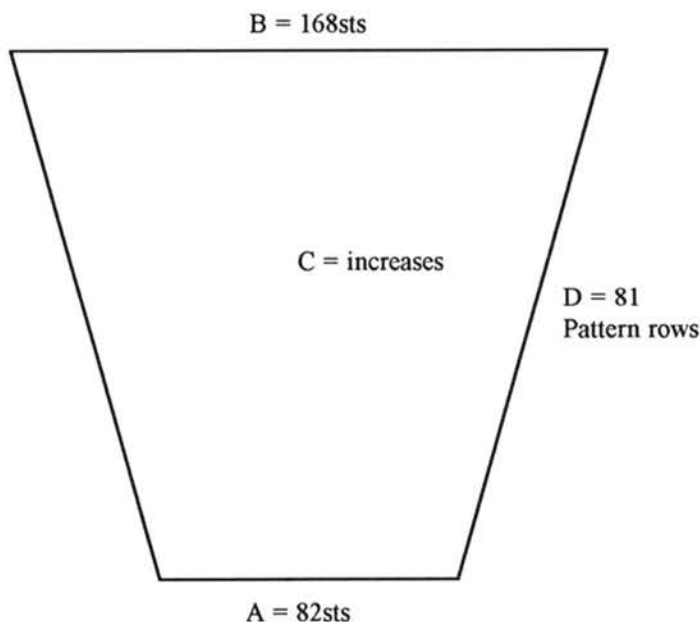
increase 1st at each end of both beds every  $RC(N + 1) \times COL$  REM number of times

INSTRUCTION PART 2 =

increase 1st at each end of both beds every  $RC(N \times COL) \times (C \text{ minus } REM)$  number of times

# FORMULAE EXAMPLE SHEET

USING 4 COLOURS IN A ROW



$C = 168 \text{ minus } 82 = 86 \text{ divided by } 2 = 43 \text{ therefore } C = 43 \text{ (increases)}$

$N = 81 \text{ divided by } 43 = 1.883 \text{ USE THE FIRST NUMBER ONLY - therefore } N = 1$

$REM = 81 \text{ minus } (43 \times 1) \text{ so } REM = 81 \text{ minus } 43 = 38 \text{ therefore } REM = 38$

INSTRUCTION PART 1 =

increase 1st at each end of both beds every  $RC1 + 1 = 2 \times 8 = 16$  38 times - this will read  
increase 1st at each end of both beds every  $RC16 \times 38$

INSTRUCTION PART 2 =

increase 1st at each end of both beds every  $RC1 \times 8 = 8$  43 minus 38 = 5 times - this will read -

increase 1st at each end of both beds every  $RC8 \times 5$



# TEST SQUARE CACULATION CHART

10 to 10.5cm 100 - 95 st/R	11 to 11.5cm 91 - 87 st/R	12 to 12.5cm 83 - 80 st/R	13 to 13.5cm 77 - 74 st/R	14 to 14.5cm 71 - 69 st/R	15 to 15.5cm 67 - 65 st/R
16 to 16.5cm 63 - 61 st/R	17 to 17.5cm 59 - 57 st/R	18 to 18.5cm 56 - 54 st/R	19 to 19.5cm 53 - 51 st/R	20 to 20.5cm 50 - 49 st/R	21 to 21.5cm 48 - 47 st/R
22 to 22.5cm 45 - 44 st/R	23 to 23.5cm 43 - 43 st/R	24 to 24.5cm 42 - 41 st/R	25 to 25.5cm 40 - 39 st/R	26 to 26.5cm 38 - 38 st/R	27 to 27.5cm 37 - 36 st/R
28 to 28.5cm 36 - 35 st/R	29 to 29.5cm 34 - 34 st/R	30 to 30.5cm 33 - 33 st/R	31 to 31.5cm 32 - 32 st/R	32 to 32.5cm 31 - 31 st/R	33 to 33.5cm 30 - 30 st/R
34 to 34.5cm 29 - 29 st/R	35 to 35.5cm 29 - 28 st/R	36 to 36.5cm 28 - 27 st/R	37 to 37.5cm 27 - 27 st/R	38 to 38.5cm 26 - 26 st/R	39 to 39.5cm 26 - 25 st/R
40 to 40.5cm 25 - 25 st/R	41 to 41.5cm 25 - 24 st/R	42 to 42.5cm 24 - 24 st/R	43 to 43.5cm 23 - 23 st/R	44 to 44.5cm 23 - 22 st/R	45 to 45.5cm 22 - 22 st/R
46 to 46.5cm 22 - 22 st/R	47 to 47.5cm 21 - 21 st/R	48 to 48.5cm 21 - 21 st/R	49 49.5cm 20 - 20 st/R	50cm 20 st/R	

Dear Passap Knitters, Passap USA is very busy with our new products. Of course the Christmas and New Year season is always busy, but new products add a special dimension of fun and excitement. We are delighted to be selling the P.O.E.M. It is a simple to use, graphic based, computer software package, designed to allow hand embroiderers, sewing enthusiasts and hobbyists of all walks to create machine stitched embroidery using a home computer and the Passap POEM embroidery machine. We support our customers by providing each purchaser of a Passap POEM with a basic instruction video, which teaches them how to use the monogram feature, to modify and edit existing designs, and to import and digitize their own PCX graphic files. It is a terrific machine, which will be evidenced by all the embroidered garments you will see at Passap University!

N.B. The POEM machine is not available in the UK from Passap or Pfaff.

Did someone say "Passap University"? We are on our way to planning another information and fun-filled three days for you during the 1994 Passap University sponsored by Passap USA in San Francisco, California. The instructors and courses are exceptional and not to be missed. Mark your calendar for May 27, 28 and 29 and plan to join us in the fun.

Sally Hall, a Passap USA Knitting Consultant, (and my helper with planning and organizing Passap University), was well received in England for a seminar sponsored by Jane Thomas. Thank you Jane, for being such a gracious hostess, and allowing Sally the opportunity to share her expertise with the knitters in the United Kingdom.

With the changes and altered schedules that have taken place with Duet International magazine lately, it seems appropriate at this point to mull over the contributions Passap and Pfaff scholars make to us as knitters.

First, I would like to thank George le Warré. George has been gathering machine knitting information since I was just a babe. Come to think of it, he was practically a babe when he started to machine knit. As his expertise grew, knitters learned of his abilities and began to expect more and more from him. So he began teaching more and

more. As one teaches, one learns. It is unusual that a teacher does not learn from students. Some experts wrongly assume that their knitting skills are so well advanced, they know it all. As George will admit to you, this is just not so - we ALL learn from each other all the time. When you hear the comment, "I'll not attend another class because I never learn anything", you can be sure that that person is highly regarded..... especially by themselves!

During the past couple of years, Georges health has not been what it used to be. He has had to cut back on the hours that he can work, as well as the intense involvement he has always had with knitting machines. Those deadlines that used to be his way of life are now treated as more movable feasts, rather than something to aim at at all costs, possibly even another spate in Coronary Care.

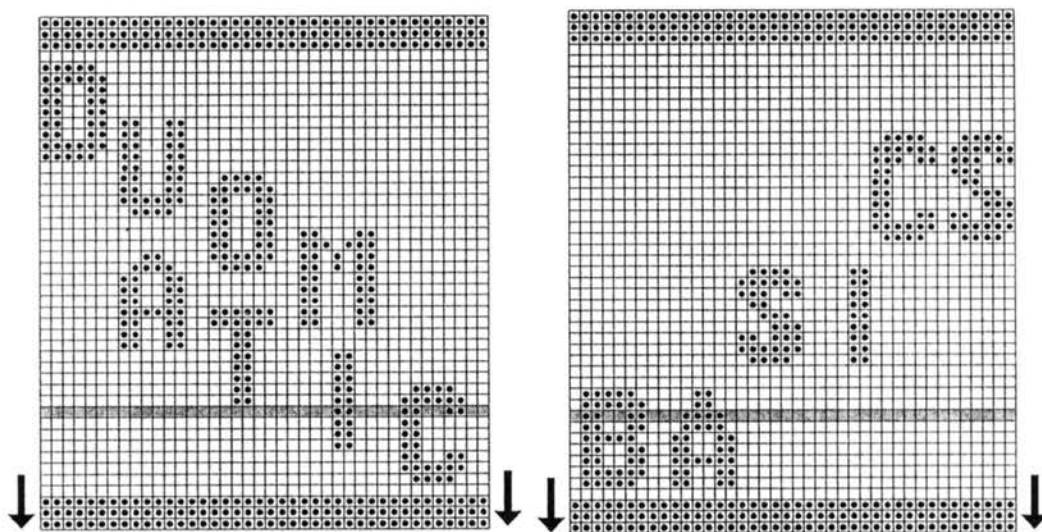
Because of these travel, work restrictions and disrupted timetables, most of his workshops have been either postponed or canceled. And worst of all, the lazy lout has had to cancel his Passap University engagement for 1994, as well as missing it in 1993! Oops, sorry - I lost control there for a moment. Where was I? Ah, yes. The message here is to put things into proper perspective. Your Duet may not be published in the same months as it was originally, but it is still going strong. Also remember that it can sometimes arrive in the USA many weeks after being published in the UK. This is no-ones

fault, just a fact of life.

A less dedicated man would have patted his printing presses on the rear and said that enough is enough, and disappeared into the realms of trite reading matter, soap operas and guzzling tea in front of the fire in his night-shirt. But not George - he removes his pulse monitor, tosses it in the rubbish and writes yet another Passap article and puts together another Duet magazine.

So thankyou George for the many years you have helped us with our machine knitting. We are thankful that you have the gift of putting your thoughts into the written word. We all wish you health in the coming years.... whether writing about colours and textures, or stuffing your face with scones and clotted cream, (low calorie and low cholesterol of course!), before a warm fire.

## with Mona Early for Passap USA



## DUOMATIC PATTERNING

This time, we are going to take a closer look at how the pattern dials on both locks affect and create patterns on the Duomatic machines. Both back and front locks have exactly the same dials, with letters from A to H on them. Using the Duomatic's

unique patterning with pushers, allows you to pattern on both beds at the same time, or independently of each other, allowing tremendous versatility and variety.

To give a basic idea of what these letters mean in relation to stitch types

of functions of the locks, it will perhaps be clearer to go through them individually.

Lesson number one is to realize that the pattern dial A - H only becomes operational when the N/X lever is set to X. An easy way to remember this is that N always means NORMAL KNITTING. On one bed this means stocking stitch, two beds will be ribbing. X means EXTRA PATTERNING which is achieved either with or without the aid of pushers. For this reason letters used in patterning are always combined with the X - so we get AX; BX; CX; DX; EX; FX; GX; HX. This just means that the dial is set to the letter mentioned and the NX lever is engaged. If you like, the NX lever is a little like the clutch on a car and the gear A, B, C, D etc. is only engaged with the lever set to X.

Some of these settings work with pushers and some do not. The simple table shown here explains whether pushers are necessary to pattern, or not. Do remember though, that this is not the limit of the machine capabilities, rather only the beginning of what it is capable of producing. Some of the stitch patterns need the action of further accessories such as the Deco to arrange pushers, or transfers locks such as the U70 or U100E. The U100E is the latest version of the selective transfer lock which uses pushers to select the stitches to transfer from one bed to another. Don't worry if your transfer lock is labeled U80 or just U100. These are older versions of the same thing. The dif-

### WITH PUSHERS

### WITHOUT PUSHERS

<b>AX</b>	Selective Tuck Stitch - Automatic with arrow keys reversing pusher settings. Tuck & Transfer lace.	Non-selective Tuck Stitch by setting NX lever to N every 2-8 rows
<b>BX</b>	Slip Stitch - Fairisle - Double Jacquard - Partial Knitting (Graduations or short rowing) - Transfer Lace. Patterned Garter Stitch using U100E.	NOTHING
<b>CX</b>	NOTHING	Circular Knitting - Longstitch - Plain garter stitch with U100E
<b>DX</b>	Circular tuck stitch - Circular Tuck Stitch derivations.	NOTHING
<b>EX</b>	NOTHING	Automatic Fisherman's Rib
<b>FX</b>	Patterned Fisherman's Rib	NOTHING
<b>GX</b>	Free Move	Free Move
<b>HX</b>	Circular Fairisle - Circular Fairisle derivations - Transfer Lace with U100E - Garter Stitch and Garter derivations	NOTHING



ference is that these last two must under no circumstances be used in conjunction with the electronic E6000 machine as they will cause damage to the pushers used in that machine.

Making some knitted samples will show you what the dial settings will do. Using a fairly fine yarn such as a fine 2 ply, (2/16's or two ends of 2/30's taken together), thread this into feeder one of your machine. You will also need some yarn of the same thickness in a contrasting colour. Thread this into feeder two. Now push up into working position 60 needles on the front bed and 60 needles on the back bed. Remember to keep to the needle rule - first working needle on the left front, last working needle on the back right of the machine.

Set both locks to N and the stitch size to approximately 3.5 on both locks. Insert the orange strippers. Knit from right to left. Set both locks to CX and stitch size 4. Knit two rows, the locks are at the left. Set both locks to N once again and knit to the right. This completes the cast on. This last row with the locks set to N is most important. Without this row the cast on is incomplete.

Now try some samples using the letters on the dial that do not require pushers to start with.

First, set to CX/CX. Remove the orange strippers and replace with black strippers. We need these because CX/CX is circular or tubular knitting which is a stocking stitch based fabric. Set the stitch size to approximately 5, or whatever is correct for stocking stitch for the yarn you are using. Set the row counter to 000. Now knit until the row counter reads 100. This shows that 100 movements of the lock have taken place, but in tubular knitting you will have knitted only fifty rows - fifty on the back bed and fifty on the front bed. This is a point to remember when knitting with any stitch pattern that is based on tubular knitting.

Now why is the machine knitting tubular? Under the locks are the metal cams which actually move the needles to knit. In this case they are making all the front bed needles knit when

the locks are taken from right to left, but nothing happens on the back bed. These needles do not move. When moving the locks from left to right, the reverse is true. The back bed needles knit but the front bed needles do nothing. This has the effect of knitting circles and working this way continuously with result in tubes of knitted fabric. Indeed many industrially produced knitted fabric is made in this way and the slit on one side to make a wide piece of knitting. It is a very useful type of knitting and may be used for socks, leggings, stockings, and tights, or even seamless sweaters and seamless sleeves.

Remove your sample from the machine by taking the locks into the colour changer to drop the feeding eyelet and not pick up another. Take the locks to the left and right without yarn. This will drop the knitting from the machine. It will be in the form of a small bag, sealed at the bottom where you made the cast on.

For your second sample cast on with the same yarn and in exactly the same way as before, but this time leave the orange strippers in place because you will be knitting on both beds at the same time, and not in a circular formation. Set the locks to EX. This is the setting for Fisherman's Rib, one of the most popular types of knitting. It is fully automatic and needs no pushers. The stitch pattern is created by the front and back locks working in unison. As the locks are moved from right to left, the front bed needles all knit, just as they did in our first sample. But unlike our first sample, the back bed needles are also operating. They are not actually making stitches but are raising high enough to each collect a loop of yarn and returning to working position. They now each hold the original stitch plus a loop of yarn. This is called a tuck. So the front bed knits and the back bed tucks when knitting from right to left. When knitting from left to right, the reverse happens - the back bed knits and the front bed needles all collect tuck loops. So Fisherman's rib is built up in a series of rows of tuck and knit on alternating beds. The addition of the tuck loops in this type of knitting is the reason

why it obviously takes more yarn to knit a sweater, but also explains why the fabric is warm to wear - the extra loops trap extra air acting as an insulator.

An easy variation of this stitch type is to set only one bed to EX whilst the other remains set to N. This is often called Half Fisherman's Rib. In this case the lock set to EX behaves as before, tucking and knitting alternately on rows, whilst the lock set to N knits every row. This version of the stitch type uses less yarn, but is not as warm to wear.

Fisherman's rib may also be varied by using different needle settings and/or using racking. This can make innumerable patterns, and is one of the most versatile settings on your machine.

The last stitch type that works without pushers is AX. This is one of the most popular stitch types on any make of knitting machine - tuck. But on Passap System machines the types and versions of tuck are almost limitless. You are not limited by a card or electronics to produce the most delicate or the most textured fabric. Of course cards may be used, or you can pattern with or without pushers, or any combination of these, but at the moment we are looking at patterning without cards.

To produce a very simple but effective pattern without the use of pushers or cards, again use the same 60 needles on both beds, but this time set for a 1X1 rib. Cast on using the same yarn and same method as before, and knit twenty rows of rib with the locks set to N/N and stitch size 4/4. Bring all the empty needles on the front bed to working position so that your needle setting is as shown in Diagram 1.

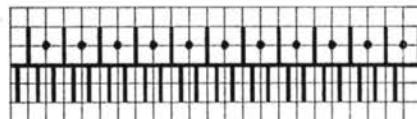


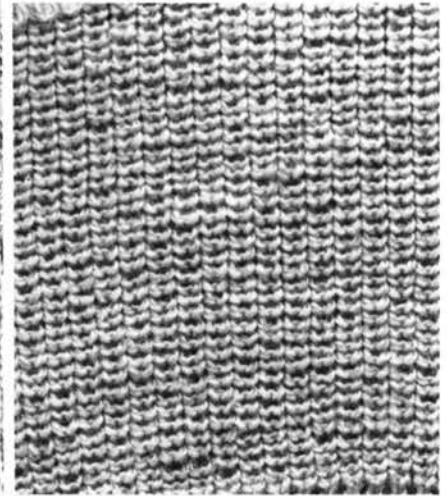
Diagram 1

Set the back lock to AX and the front lock to N. Knit four rows. Change settings to both locks N and knit two rows. These six rows form the pattern and are repeated throughout the knitting.

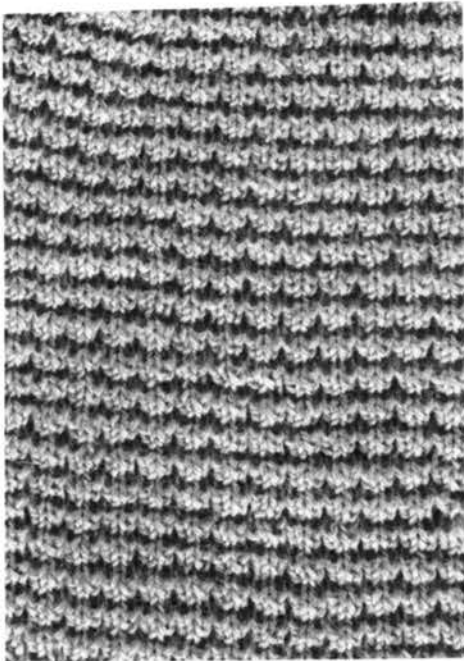
It is important to remember that the lock that is set to AX will tuck on every needle all the time it is set on AX. It cannot knit these tucks off without pushers, which we are not using. Therefore, we need to set the AX lock to N at intervals to knit these tuck loops off the needles. If you neglect to do this, the knitting will pile up and up and eventually cause a jam.. This is a very basic AX pattern and you can vary it by knitting more or fewer rows between the N/N rows. The maximum with this yarn would be about eight rows AX followed by N/N rows. You can also increase the number of N/N rows, and this will also change the pattern. This is one of the most basic of all double bed tuck stitch patterns and you can have a lot of fun by playing with variations of this.



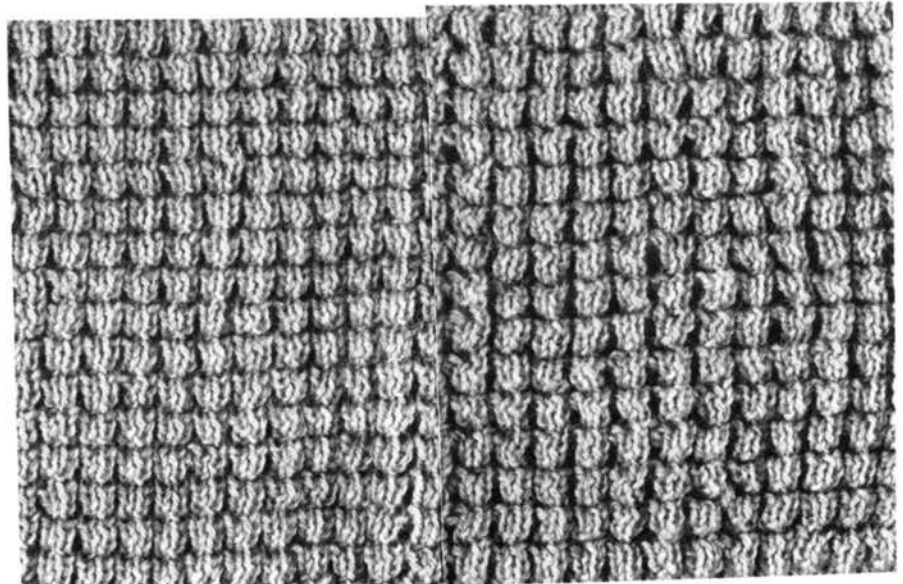
**Circular "Bag"**



**Half Fisherman's Rib**



**Tuck Pat 2Rs AX/N - 2Rs N/N**



**Tuck Pat 4Rs AX/N 2Rs N/N**

**Tuck Pat 6Rs AX/N 2Rs N/N**

# !!CONGRATULATIONS!!

Following the early renewal special offer in Duet International 16, the following people have received free gifts from the publishers

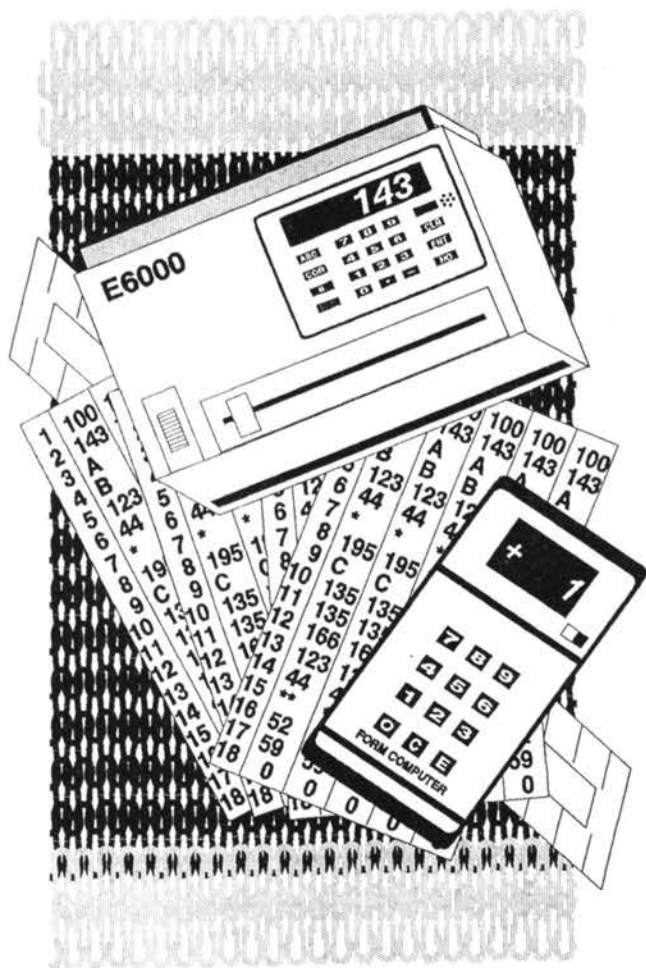
**Passap Topjet Vario Steam  
Iron**  
Mrs Jupp of Middlesex

**Picto Lock**  
Mrs McCann of Manchester

The remaining people received one of the following each Pattern books, Form Programme books, Creation 6 Pattern Disks, Dropper Release Lock, Free Subscription.

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## BOOKS

There are several publications to look at this time. First of all a publication called

### "The Outer Limits"

by Joella Knitworks of  
British Columbia, Canada.

This is a Passap System pattern book for both Duomatic and E6000 machines, and is full of accessories to keep you and your family warm and wonderful looking all year round. There are seventeen hat patterns, some with matching scarves, mittens and legwarmers. Also included are such items as dickey patterns, evening shawl with matching handbag, knitted jewels and scrunchies. All levels of knitters will find the multisize charts for socks and mittens invaluable. Many knitters in Canada who already have this book find it invaluable for those knitted items that are so useful as gifts.

A very useful reference pattern book that will be in constant use by most knitters. The items are easy to knit and illustrated in colour in this spiral bound book.

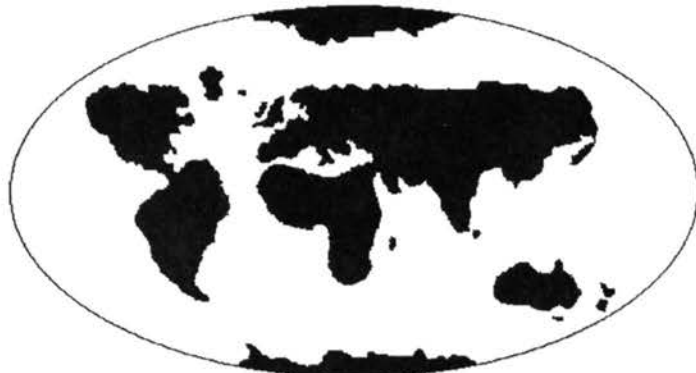
The suggested retail price is \$22.00 plus \$3.00 Canadian for shipping and handling. US orders in US funds please. International orders add \$5.00 for air shipping.

### Tartans Tweeds & Checks by Artika Designs

A new publication containing fifteen new and interesting stitch pattern designs. Illustrated in full colour, with comprehensive card instructions for both 24 and 40 stitch repeats. Although originally designed for single bed Japanese machines, there are instructions for the 40 stitch repeat and Passap System row counts, as these differ from single bed counts. Be-

cause of the way Passap System machines knit two rows for every single row on the card, (except Technique 179 on the E6000), the designs will knit in a slightly elongated form rather than exactly as shown in the illustrations. Available from Artika Designs, 41 Dundonald Road, London NW10 3HP. Write for details and prices of this and other publications.

\$27.95 plus shipping and handling in US funds. Overseas orders please write for shipping cost and remit payment by international money order. Details from Jeanne Oneacre Productions, 3173 LeConte Avenue, Atlanta, Georgia 30319, USA. Telephone (404) 261-4516. Who will also provide information and a brochure with details of her many other publications for Passap System knitting machines, and books and patterns by other American writers.



## NEWS & AROUND

### Pants For Everyone Form Computer Programmes by Victoria Kearney & Jeanne Oneacre

A comprehensive spiral bound book of Pants, (trousers) Form Computer Programmes from the USA. There are straight leg, tapered leg, full leg trousers, as well as leggings and shorts, in almost all possible variations, including evening trousers. Also included are programmes and instructions for pockets for these garments, as well as a very useful section in the front of the book on changing and adjusting the patterns, how to knit the waistbands, hems, permanent creases, pleats etc.

A very useful addition to all knitters' library of Form Computers Programmes, this large book retails at

many more diagrams and explanations that the original, which make it easier to understand.

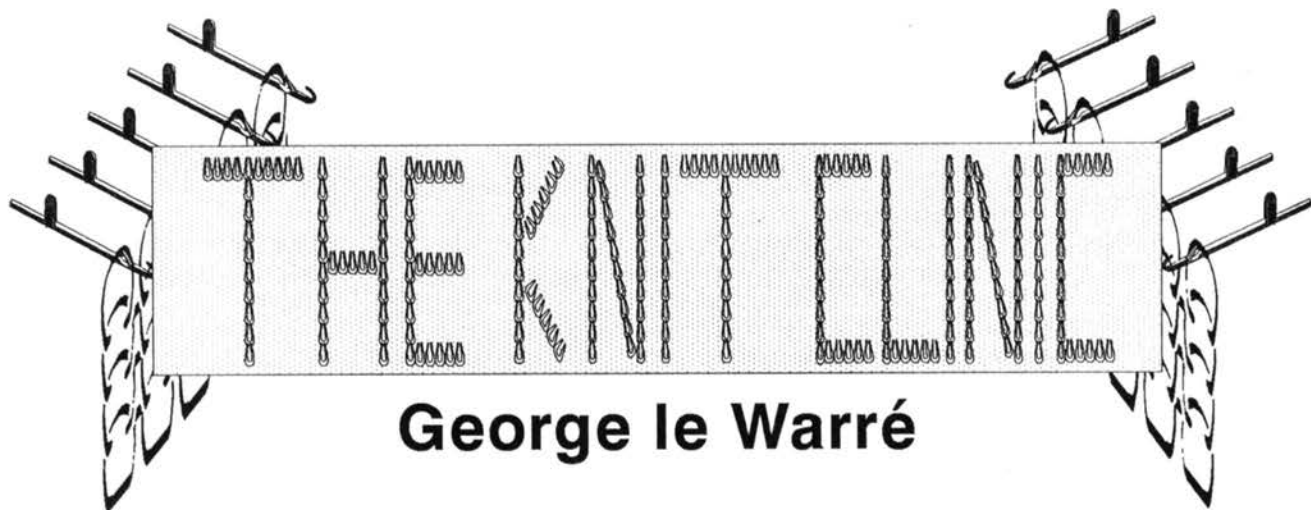
There are chapters on the machine in general, programming, the basic programme, knitting programme, changing patterns - direction, multiple direction changes, colour reverse, add - superimposing 3 & 4 colours, add - above and to the side, Enlarge and position, changing a programme, test, form computer, reader cards, care and maintenance and so forth.

This book will be very useful not only to beginners and new owners of the E6000, but as an excellent permanent reference work for all E6000 owners. The price is £9:50 inc UK P&P, or plus £3.00 overseas P&P from :- Irene Krieger, 19 Merton Hall Gardens, London SW20 8SN, England.

### The E6000

#### Knitting Machine by Irene Krieger

This is an updated and revised edition of the book originally written by Irene with George le Warré, this time by Irene alone. Rather than being revised, it is probably more true to say that this is a completely new version of this book as many sections have been completely rewritten to take into account new ways that have been found to manipulate the patterns and new products such as Creation 6. The new book also has a completely new layout with



**George le Warré**

# UNDERSTANDING STITCH CONSTRUCTION - 1 TUCK STITCH

Many knitters say that they get a little confused as to why patterns will work for one stitch type, yet are so radically wrong for others. It is because each stitch type has its own method of stitch construction. This will also be affected by the stitch pattern, but only slightly. The main differences being in the way the actual fabric is created on the machine. I always used to say when I was teaching, that until a knitter understood how the machine created the fabric and its stitch construction, it was a waste of time trying to write their own patterns. You do

need to know how different fabrics behave, both on the machine and in wear.

In this short series, we shall be looking at some of the basic stitch types, their construction and how they behave. The first of these is tuck stitch.

What is tuck stitch? Well maybe the older Passap description of "LOOP STITCH" will be of some help. Certain needles collect loops rather than knitting stitches, whilst holding the original stitch as well. When these stitches are knitted off, the loops are

knitted into the new stitch. This has the effect of pulling the fabric up into a "TUCK" within the fabric. These loops or tucks can be made using pattern cards or electronics with pushers, or manual selection and the use of the NX lever alternating between N and X. Look at Fig 1 and you can see the loops that have been held on single needles before being knitted off all together with a single stitch. In this case, there are six loops knitted off with the stitch forming the tuck. This fig is a single bed fabric viewed from the reverse side, which

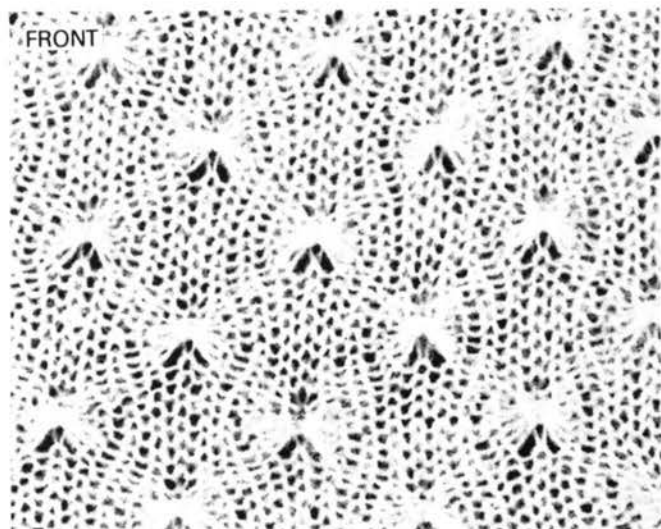


Fig 1

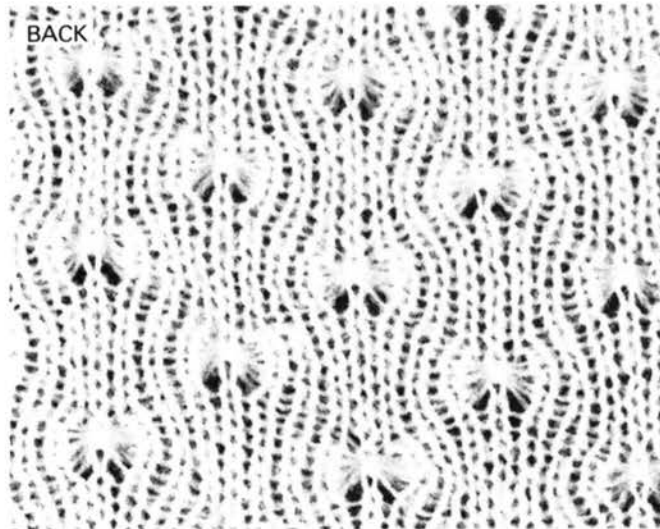


Fig 2

in itself quite interesting. But look now at Fig 2. This is the same piece of fabric, but viewed from the other side. Never forget that all fabrics have two sides. Sometimes what we would expect to be the "wrong" side, will have a more interesting effect. This is particularly true with tuck patterns. This fabric is knitted using Card 17 from the basic Deco set. Locks set to GX/AX and the Deco on 2. On the E6000 this is pattern 1007 with technique 130. Follow the display for lock settings.

Knitting tuck patterns does require some care with the selection of pattern cards, whether Deco or E6000. Remember that for single bed tuck patterns, you cannot have two stitches side by side that are going to tuck. There must be a needle knitting on either side of a tucking needle. This is because the loop would be over more than one needle and would not be held properly until knitting off. The result if you try to do this is a messy fabric at best, or a total jam at worst. This rule does not apply to tuck fabrics created on double bed because the back bed knitting holds the loops on the front bed on many adjacent needles.

To effect a needle knitting on either side of a tucking needle on the Deco card, make sure that every hole has a

at least one blank on either side. Also make sure that there are not too many holes vertically above each other within your pattern. This is what will decide the number of tucks.

Remember what is happening when you are using tuck stitch. The needles are collecting loops within the hook, then knitting them off with a single stitch at the appropriate time. It therefore follows that the thicker the yarn, the less tucks can be held within the needle hook. The Passap System machines will allow many more tucks to be held on a needle than any other knitting machine, but even so, there are limits! Around eight tucks on a needle for a fine four ply is the maximum on single bed. The thinner the yarn the more tucks can be held, but remember that many tucks do not necessarily mean a better pattern.

On the E6000, you will need to select the right technique to ensure that you have knitting needles next to tucking needles, and if necessary use the colour reverse option to make sure all is well. For instance using many of the tuck techniques the general rule is that black squares on your card or Creation 6 design will create tucks, but there are exceptions. For instance techniques 137 and 139 has the white squares as the tuck needles and the black squares as the knitting needles.

So a little care is necessary before going ahead with knitting.

Of course the number of tucks held on one needle is different for double bed work. There are some patterns using a three ply type thickness yarn, such as Bramwell Duomagic, that can hold up to twenty-four tucks on one needle!

On the Duomatic machine, cards from the basic Deco set will carry the codes B1 or B2, which denotes that these are suitable for tuck stitch on single bed. The Deco dial may be set to either 2 or 4 depending on the number of tucks you require in the patterns. Setting it to 2 will mean that for each hole in the card, you will have two loops of tuck in the fabric. The Dial set to 4 will mean that every hole will make four loops in a tuck, effectively doubling the prominence of the design, giving a far more textured type of fabric.

To achieve the same thing with the E6000, once again it is a case of selecting the appropriate knitting technique. For instance with technique 138 one black square will knit as two loops in a tuck. Technique 140 will give four loops tucked for every black square. The same thing for both machines, but achieved mechanically on

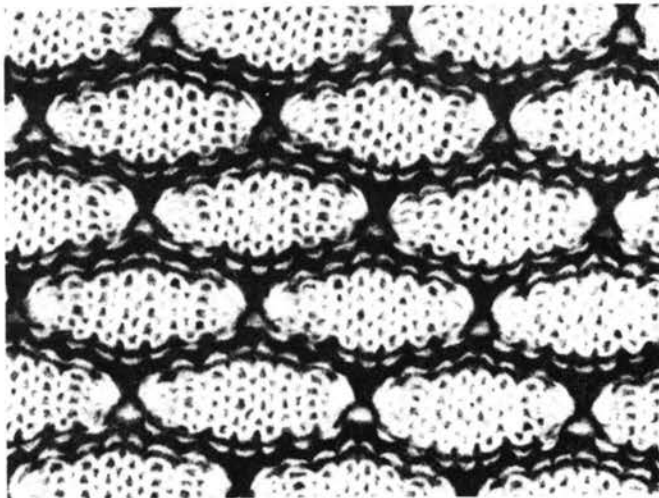


Fig 3

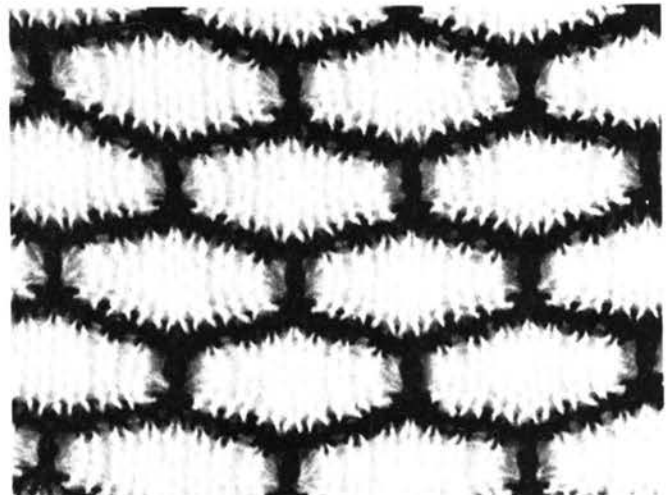


Fig 4



the Duomatic and electronically on the E6000.

Two colour patterns may also be created using loop or tuck stitch, and these have the advantage that although in this case the fabric is single bed, there are no floats on the reverse. For this sample, use the same card or pattern as before on the Duomatic, or on the E6000 enter 134 at stitch pattern A. This is a technique number that will knit this pattern. On both machines, knit two rows colour 1 and six rows colour 2. Repeat this for about sixty rows to build the pattern as shown in Fig 3. This is the purl side of the fabric. Fig 4 shows the knit side. This is popularly known as a "brick" pattern. Two colour tuck stitch fabric can be knitted with any card or stitch pattern that will knit tuck, by changing the colours every two rows. Fig 5 is an example of one such pattern. E6000 users will find many such designs illustrated in the stitch pattern book on pages 16 to 20. A word of warning regarding this type of stitch pattern though. Some of them can be very visually disturbing - some knitters actually call them migraine inducing designs!

Now let's turn our attention to double bed tuck stitch. The main point about this is as previously mentioned, it is

not essential to have a knitting needle on each side of the tucking needles. The yarn passes back and forth between the needles on the two beds and therefore the loops are held on the front bed patterning needles. Cast on over our usual 60 needles using every needle on both beds. On the Duomatic set card 16 from the basic set into the reader.

Make sure that every front bed needle in work has a pusher out of the blocking rail in working position. Take the Deco, set to 0, from left to right, right to left and back again to the right. This picks up the pattern ready for the first row of knitting. Attach the Deco and set it to 2. Set the locks to N/AX, (that is back lock on N and front lock on AX. In all patterns and text in Duet International and Passap Model Books, the back lock setting is always quoted before the slash mark, and the front lock setting after the slash mark). Knit about sixty rows. The result will be as shown in Fig 6. Now set the Deco to 4 and repeat. The result will be as shown in Fig 7. Now set the back lock to AX with both arrow keys, plus back bed pushers arranged in a one up and one down formation. Knit as for Fig 7 again, but this time you will have both beds both knitting and tucking, producing a different pattern again as shown in Fig 8.

On the E6000 machines, set stitch pattern A as 1128 and technique 138. Stitch pattern B as 1128 with technique 140. Cast on over the sixty needles both beds as before. Set for stitch pattern A and follow the instructions in the display. This will knit the pattern in Fig 6. Repeat for stitch pattern B and this will knit the sample shown in Fig 7. For Fig 8 knit as for Fig 6 but arrange back bed pushers one up and one down, set the back lock to AX and both arrow keys. Knit as before. You may find that blue strippers are helpful when knitting double bed tuck patterns, particularly in thicker yarns on both machines.

Remove the fabric from the machine and notice how thick and crunchy it is. The reason for this is that as well as the loops being formed on the front bed, you have extra stitches knitting at the same time on the back bed. Obviously, this takes a great deal more yarn than single bed tuck patterns - you have twice the number of needles knitting, and often far more needles collecting loops. Also notice from these pattern cards of patterns that you have five adjacent needles knitting next to five knitting needles. So we have broken the single bed tuck rule here too. Another thing to notice from this short exercise is how similar

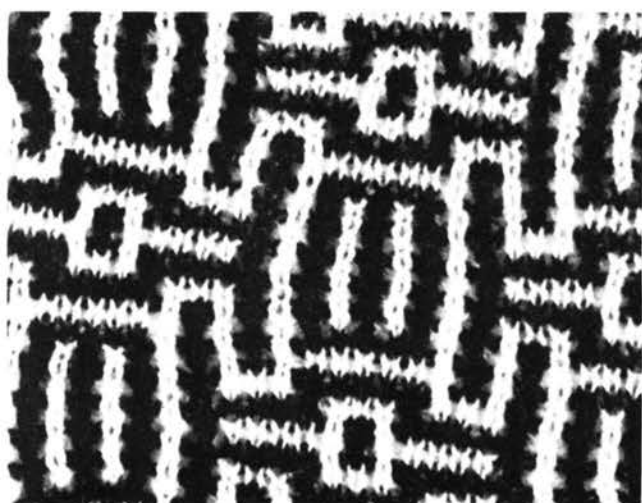


Fig 5

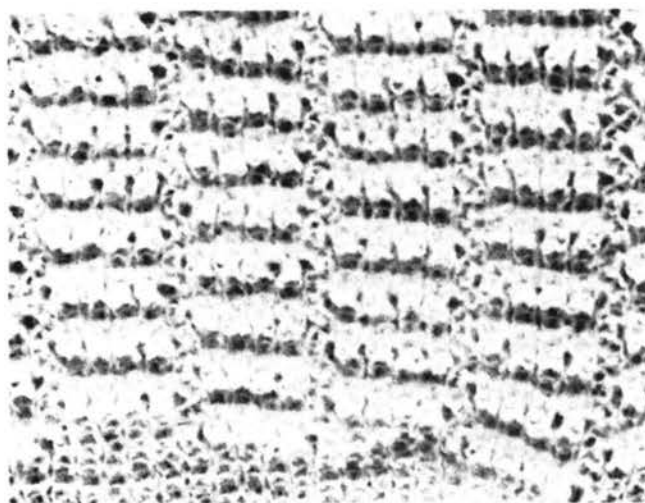
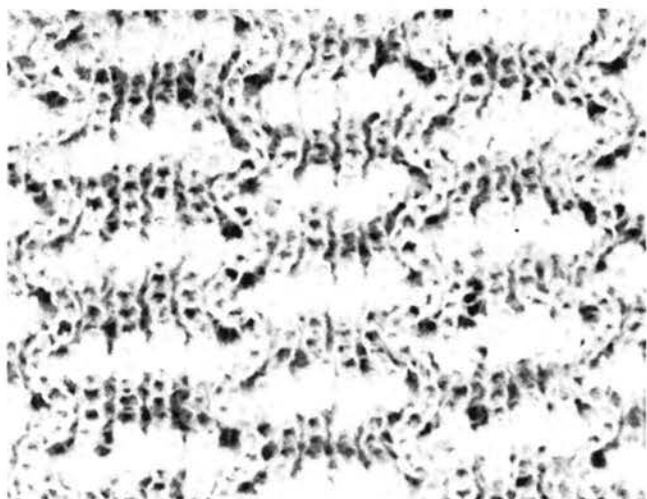
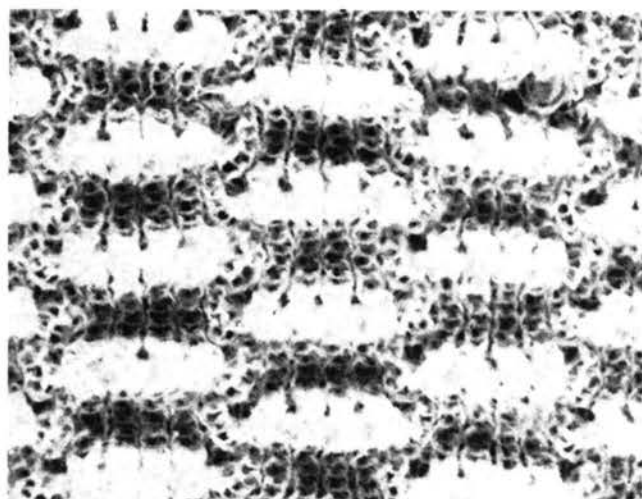


Fig 6



**Fig 7**

the E6000 and Duomatic machines really are. Both creating the same



**Fig 8**

patterns, one mechanically and one electronically. You will not be able to

tell which fabric was knitted on the E6000 and the Duomatic.

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AUSSIES - "DOWN UNDER"

WAZZIES - "DOWN UNDER"

Where has this year gone already? I don't think I am quite ready for a New Year. Well, I guess the main reason for my unprepared state is my big news - that the marketing for Passap Products in Australia and New Zealand is now under "new management".

Whilst Elna Australia Pty Limited have been the importers and distributors of Passap over the last nine years, they now feel that they would like to pursue their own field of endeavours solely in the sewing machine industry. As a result of this decision, it has been agreed with Madag in Switzerland that my husband Ken, and I, should take over this very important role as from 1st January 1994. I guess we will have a business name soon, but it has not been formalized yet. I believe the approval by Madag is a great honour and, if hard work is the cornerstone of success, then we have the building blocks to do just that.

We are very delighted at the prospect of this new venture and have been very busy trying to put things in order to ensure a smooth transition from one party to the other. I must say that Elna have been very helpful in this regard.

We are also excited at the prospects of the new Passap products which will be becoming available in 1994 and indeed, the new E6000 with the bigger memory of 32Kb now coming onto the market. These new innovations will certainly create a lot of interest "down under".

Ken and I had a week in Switzerland during November, doing some "gap"

training, just to fill us in on some of the aspects of new developments and maintenance which have occurred since our last visit there. It was all very intense, but enjoyable.

Whilst we were there we heard a very interesting story - Did you know that there is a tale in the children's school books in Switzerland, so I am told on very good authority, that KANGAROO means "I don't know" in our Australian aboriginal language??? The story goes like this - When Captain Cook landed in Australia, he saw a kangaroo and asked the local aborigines, "What is the name of that animal?" They replied "Kangaroo", which meant I don't know - So that's how the kangaroo got its name - true story they told us!

After we left Dietikon, we headed for three days R & R in London. Wasn't it cold! Even the English thought it was cold. The wind was very lazy, it didn't go around you, it just went straight through you. We headed for home via Los Angeles, where we called in to see Dennis Cook for a

short time and do a few things in L.A. Dennis sends his love and best wishes to everyone who knows him. We enjoyed our time in the USA - the weather was much kinder to us. During our short stay away, I could just feel the camaraderie building around the world with Passap people, which felt so good. When we got home, everyone wanted to know everything about everyone else round the world, and what they were doing. Whilst we may seem a long way away, the com-

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munication link is very strong everywhere.

What a year it has been - The whole world watched with bated breath for the official announcement that Sydney had the winning bid for the 2000 Olympics. Everyone I know celebrated in somehow. I even made it the theme for our knitting club Christmas party for 1993 - SYDNEY 2000! It was great fun and no-one seemed to want to go home. Whilst our economy has been in the doldrums for a long time now, this announcement seems to have been the winning factor to get us all going again. Business is recovering slowly, but surely.

Why not plan a trip to Australia and New Zealand? Enquire about "Round the World" tickets. These can be great value. The difference in the ticket cost for our trip to Switzerland was A\$100 between Sydney/London/Zurich versus a Round the World ticket. Enquire, and I am sure you will be pleasantly surprised.

In addition to this busy calendar of seminars and workshops, I am constantly amazed and delighted to read of all the local and country workshops and mini-seminars being held around Australia by the various Associations at work in each State all the year round.

### TOOLS FROM DOWN UNDER

This has been such a good topic, and one that has been followed up by many letters and faxes expressing thanks for the information given in this segment.

#### Pattern Disk

The latest innovation we have here is the CONVDECO DISK. This disk gives you the complete range of Deco cards from 1 to 330, which can be loaded onto your computer hard disk and have it there ready for use with Creation 6 for ever more. I have been asked for such a disk on many occasions from ex Duomatic knitters who just loved many of the Deco designs which were not repeated in the E6000 cards. Now it is available! Comes in

either 3.5 or 5.25 inch disk size. There is also a booklet which comes with it, giving easy to follow installation instructions and making it easy to find any of the patterns you want and their relevant block sizes. Most of the designs on the disk are coloured in 2-3&4 colours which can be changed easily to suit your own colour ideas. There are about four patterns which were not east to knit which have been simplified and even improved over the original designs.

The credit for all this long and tedious work is due to a very modest Aussie lady. She and a friend spent months and many long hours drawing these cards accurately and editing any errors out of them as they went. The end result is quite outstanding and well worth owning. The whole package is quite inexpensive considering that the cost of owning all the Deco cards is around A\$1800-A\$2000 for the complete set. The disk patterns work out at around 25 cents each. Enquiries can be made through me - Fay Butcher, 94 Nottinghill Road, Berala, N.S.W. Sydney, Australia. Please specify the disk size you require.

### AUSSIE CALENDAR 1994/5/6

Perth, Western Australia.....	John Allen 18-20 March '94
Melbourne, Victoria.....	2 day Seminar 9-10 April '94
Adelaide, South Australia.....	3 workshops 11-15 April '94
Perth, Western Australia.....	Workshops 16-21 April '94
Sydney, N.S.W. ....	Denise Musk workshop 23-24 April '94
Sydney, N.S.W. ....	Denise Musk hands on 24 April '94
N.S.W. Orange/Bathurst, Wagga, Canberra.....	27-30 April '94
Brisbane, Qld. ....	2-6 May '94
3rd Australian Passap University.....	Albury N.S.W. 30-31 July '94
Perth, Western Australia.....	"Westknit 95" 3 days 30/9/95-2/10/95
4th Australian Passap University.....	Date to be announced for 1995
Brisbane, Qld: Seminar.....	Date to be announced for 1995
Sydney, N.S.W.: Seminar.....	Date to be announced for 1996

### New Yarn

Finally, I have to tell you about some superfine wool now available in Australia This Pure Australian Wool is a new venture in texture and feel. Made from tops of 18 microns. (The best we have been able to get here is 26, 28, or 30 microns). The feel of this yarn is like the softest, smoothest "down" you have ever had near your skin. It is so dreamy soft that I defy anyone who has an allergy to wool to know that they are even wearing wool. It has been Hercoset so that it is machine washable too! Even better yet - it comes on cones too now for machine knitters. Enquiries can be made from Superfine Wool Australia, 130 Platform Street, Lidcombe, NSW 2141 Sydney, Australia. Phone/Fax (02) 648 4719. Overseas 61 2 648 4719.

I would like to take this opportunity of wishing you all the very best, and hope that the New Year brings you much joy and happiness.

Fay.















D1704













D1707





# GREETINGS FROM SOUTH AFRICA

## Jean Boshoff

As I write this, we are getting on towards Christmas and are well into our hot summer weather, especially in the part of the country where we live. Knitting does tend to take rather a back seat, although we all vow to get on with knitting our winter garments, so as to have a nice lot of garments on hand when winter does arrive. But you all know about the best laid plans of mice and men!

Personally, I have not been particularly keen on appliqué work on knitwear, or should I say the doing thereof myself, preferring to work out and execute jacquard designs, feeling that this is much more in keeping with the actual craft of knitting. In this last couple of months however, I have had two different exponents of decorative methods which have rather intrigued me, demonstrating at our club.

In the first instance, coloured glitter glues are used in order to attach the desired applique the garment. It is then embellished with the glues as desired. Flowers cut from either furnishing or dress fabrics were used. In the second method, paints were used directly onto the fabric using a stencil, but I already plan to do my own designs and transfer them to the garment using the transfer pencils which I bought in England some years ago. Summer tops are nice decorated in either of these methods, as jacquard for summer wear in this climate is not at all suitable. I can hear you saying "What about Summer Fairisle?", but not everyone likes the texture of Summer Fairisle, and it does tend to be a bit "hooky". Summer tops decorated by these methods are obviously best knitted in stocking stitch, and I find it helpful to knit the back and front simultaneously in the following manner:-

Cast on with the required number of stitches with waste yarn on both beds N/N. Change locks to CX/CX and knit a few more rows in waste yarn. Change to your main yarn and knit the required number of rows in tubular. Finish off again with a few rows in waste yarn on CX/CX, then a few rows N/N and release from the machine. Working this way avoids having to knit in markers every few rows. Now you can steam the fabric, making sure to keep back and front the same size. Very nice sideways knitted stripe effects can be obtained by this method. One small point to beware of when you are knitting your test piece and calculating the number of rows you need, remember to double it! Ribs can be attached at either end with a linker, which I think is much neater than using an overlocker.

Recently, whilst playing with Creation 6 I discovered an easy way of making geometric designs - well, I don't suppose I discovered it, but it was new to me. This is how to do it. Click onto "Change col in a rubberband box" icon, this is the third from the left in the pull down menu from COL. Click the right mouse button on the blank screen. The icon COL will become all white. Click the left mouse button on the required colour from the palette. Pressing the right mouse button, move the cursor back onto the screen and make the rubberband box the size you want, click the left mouse button and the shape will be filled with the chosen colour. You will have to return to the pull down menu each time to recall the change colour icon because after each colour change, the last drawing function becomes active. When you have finished your square

or oblong shapes, you can add circles, ovals etc., and in the end will have a design no-one else has. I find this method of creating designs endlessly intriguing, especially as I am no good at freehand drawing on the screen, (or anywhere else for that matter!), and also because I don't like knitting the same pattern twice.

Last Saturday my husband and I went up to Johannesburg. He to visit computer shops, and me to do a bit of other shopping. But the prime reason for going was to attend a braai being given by the East Rand Machine Knitting Club. They regularly send me their newsletters, and I have written to their chairman, (so sorry - Chairperson!), and have spoken to the secretary on the 'phone several times, and on receiving the invitation though it would be nice to meet them and indeed it was. We had a most enjoyable evening and would you believe it, the host and hostess, Brian and Marie Bettridge, are from my home town of Birmingham in England. It is indeed a small world. A braai by the way is a barbecue.

Whilst in Johannesburg I popped in to see a lady I have known for many years, her name is Lena de Lima. Lena trained as a fashion designer and came to South Africa twentyfive years ago from Portugal. Shortly after, she bought a knitting machine and got hooked on machine knitting and design. Whilst living in Cape Town she made knitwear for the baby department of a large, upmarket department store. Lena and her husband moved to Johannesburg and bought a shop dealing in Passap knitting machines. It was at this stage I

first met Lena. This was during the heyday of the "Pink" Passap, many of which are still in use here in South Africa. As well as running her shop, Lena did a lot of designing for magazines, some of these are to be seen in the Passap Model Books. When the Pfaff company started marketing Passap System machines, Lena joined the Pfaff company at their head office as head of the knitting machine department, teaching and staff training. Here she remained for seven years. Lena not only knows all the ins and outs of knitwear design, she is extremely knowledgeable on the mechanics of the machine, and always ready to share her vast knowledge. During the course of 1993, Lena opened a Crafts Training Centre under the Elna/Passap umbrella. She runs courses on all aspects of machine knitting from beginners to advanced, as well as sewing, appliqué, fabric painting, decoupage, even home management. As well as all this, Lena is involved with training in the rural areas and has also been to Lesotho, where there is much enthusiasm. She tells me that the knitters there work with the older Passap machines, moving every pusher by hand for the designs, and are able to do all the patterns that the E6000 can do, in this manner. Imagine the patience. When they do their own patterns these knitters don't write anything down, but remember all their patterns and stitches and rows in their heads! Apparently they work in groups and don't want anyone to copy their designs, many of which are most intricate. Lena tells me the trend is to encourage people to spend their money on sewing and knitting machines, which can in turn generate income, rather than on elaborate furniture, which after all is very nice, but does just stand there looking pretty. As yet I have no news of seminars or workshops forthcoming for 1994, but let's hope that the powers that be are working on it. Until next time, I wish all readers a happy, safe and peaceful 1994.

Tot Siens and goodbye,  
Jean.

## ERRATA SQUARE SET IN SLEEVE FORM PROGRAMME BOOK

If you purchased the Square Set In Sleeve Form Programme Book prior to November 1994, please amend the programme on page 7 of this book as follows:-

**Size 62cm Line 16 should read 19**

**Size 64cm Line 23 should read 155**

**Size 72cm Line 5 should read 99**

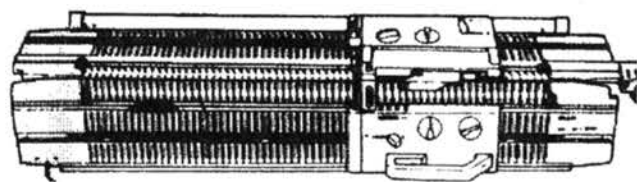
**Size 80cm Line 11 should read 135**

**Size 88cm Line 14 should read 88**

	44 cm	50 cm	56 cm	60 cm	62 cm	64 cm	72 cm	80 cm	88 cm	
1	100	100	100	100	100	100	100	100	100	1
2	166	166	166	166	166	166	166	166	166	2
3	A	A	A	A	A	A	A	A	A	3
4	B	B	B	B	B	B	B	B	B	4
5	65	75	80	84	87	92	99	108	118	5
6	44	50	56	60	62	64	72	80	88	6
7	*	*	*	*	*	*	*	*	*	7
8	195	195	195	195	195	195	195	195	195	8
9	C	C	C	C	C	C	C	C	C	9
10	135	135	135	135	135	135	135	135	135	10
11	131	131	131	131	131	133	135	135	135	11
12	38	38	38	38	38	38	38	38	38	12
13	65	75	80	84	87	92	99	108	118	13
14	44	50	56	60	62	64	72	80	88	14
15	**	**	**	**	**	**	**	**	**	15
16	14	15	17	19	19	23	23	25	26	16
17	32	35	37	38	44	49	52	58	62	17
18	***	***	***	***	***	***	***	***	***	18
19	102	102	102	102	102	102	102	102	102	19
20	185	185	185	185	185	185	185	185	185	20
21	133	133	133	133	133	133	133	133	133	21
22	135	135	135	135	135	135	135	135	135	22
23	145	147	147	147	155	155	159	167	172	23
24	186	188	188	188	188	190	190	190	190	24
25	128	128	136	138	138	139	142	145	149	25
26	0	0	0	0	0	0	0	0	0	26

Please either cut out this panel and paste over your original on page 7, photocopy the panel and paste over, or write the correct figures in the places indicated.

We do apologise for these printing errors. Books purchased after November 1993 will contain an errata to paste over the page. Books purchased after December 1993 are the second reprint, and these errors have been corrected.



# D1701 Ladies 3 Colour Jacket

Designed by Irene Krieger for Pfaff Britain

Pictured on Page 34



## 6000 ONLY



Small, Medium, Large.



Approx 104[114:125]cm inc 6cm of front band.



BRAMWELL Duomagic 100% acrylic approx 270metres per 100g. 1 cone Lavendula, 1 cone Sandstone, 1 cone Eau de Nil.



40sts = 166mm 40Rs = 35mm OR 100sts = 415mm & 100Rs = 88mm, measured over 3 Col jacquard patt.



Using 3 col pattern from Creation 6 as article on page 4.



Page 3.



600g Medium Size.



The lock row counter & console row counter will not always agree. In every case where the row count is given, this ALWAYS refers to the LOCK row counter.

There is no technique number for the lock settings used to make this garment. Programme technique 199, but ignore the settings given for the back lock. Instead, set to FX and depress left arrow key. All other settings must be as given in the diagram that accompanies Tech 199 or as instructed by console.

Garment is shaped using cut & sew methods. After steaming, the fabric is quite stable and it is in order to cut without stay stitching first. After cutting, handle fabric as little as possible until cut edges have been stitched. When measuring, do not include waste knitting.

PROGRAMME : ENT  
ERASE : ENT  
CAST ON : 3 : ENT  
ALL ST PATT : NO  
ST PATT A : BLANK & 0

### E6000 PROGRAMME

Press return on computer to transfer patt from PC  
ALTER : NO  
KNIT TECH : 199 : ENT  
ENLARGE POS : NO  
TEST : NO

ALL ST PATT : ENT  
FORM : ENT  
Enter Form Programme here for appropriate part to be knitted.  
START CAST ON : ENT



A. CoCir K/K as Diag 1 Col 1  
B. Engage St Patt A K in 3 Col patt as chart. Change to WY K several Rs & rel. Repeat for front.



A. CoCir as Back A.  
B. As Back B.



Block & steam all parts to size & shape. Allow to cool & dry completely.

On one of Back/Front sections mark vertical centre. Cut vertically into half. Leave sections lying next to each other with patterns matching. Make all shapings on both parts mirroring what is done to left side on right side. Following charts for cut & sew, measure, mark & cut out both fronts for V neck, armhole etc.

On Back section mark & cut neckline.

On Sleeve sections mark & cut as charts.

Using suitable stitch on sewing machine, or overlocker stitch all cut edges. If using overlocker, use blade as guide only, or remove blade so as not to cut away more fabric. Lightly steam pieces.

Join back & front shoulder seams. Set in sleeves to armholes. Join underarm, seams. **N.B. It will not be possible to match pattern at all seams.** Steam seams.

Set as Diag A. CoCir Col 1. Switch off console. Lks N/N SS 3/3 K to RC100 & mark with WY piece. K to RC00 & mark. K to RC300. Measure round neckline & garment edges. Use marked sections as guide to estimate number of rows to knit.

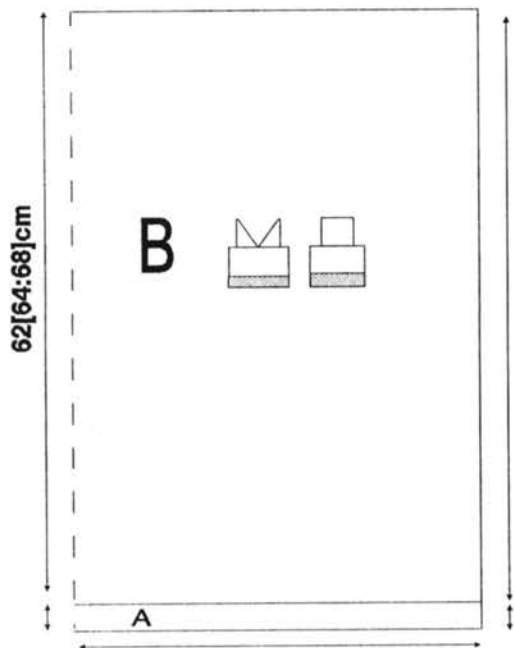
Add approx 60 rows as safety margin. The sample garment band was 1600 Rs long. Release from machine.

The band will have a natural central fold. Open out & pin to neckline working on right side of garment & just covering machine stitching. Begin with cast on edge of band approx 1cm beyond centre back neckline so that band will overlap at centre back. Stretching slightly, pin & stitch band to garment, stitching along line formed by empty needle at edge. Continue all round to centre back. Cut off excess band leaving approx 5cm. Carefully unravel 5cm to open loops are at centre back. Catch open sts & secure band. Fold & slip stitch band to inside. Attach sleeve bands in same way using excess from band making join at underarm seam. Steam all bands.

	SML	MED	LGE
1	35	35	35
2	166	166	166
3	A	A	A
4	B	B	B
5	118	123	133
6	49	51	55
7	*	*	*
8	38	38	38
9	118	123	133
10	49	51	55
11	**	**	**
12	47	49	51
13	47	49	51
14	***	***	***
15	0	0	0

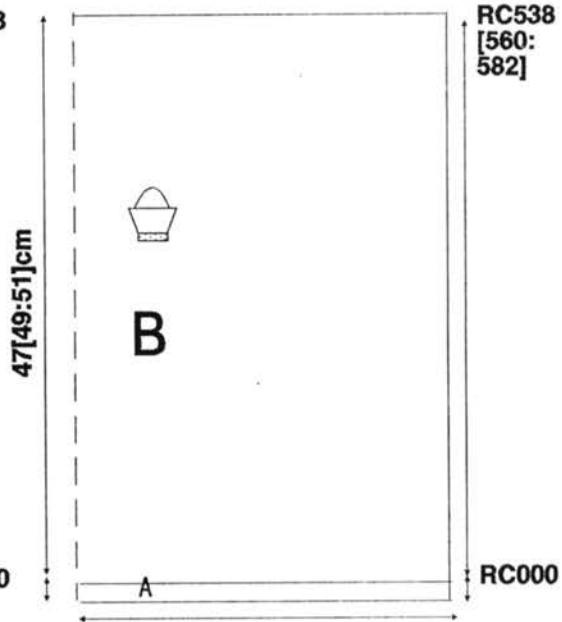
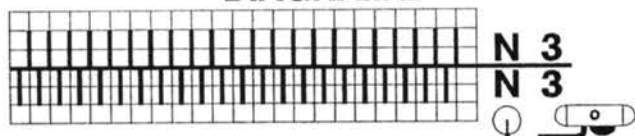
	SML	MED	LGE
1	35	35	35
2	166	166	166
3	A	A	A
4	B	B	B
5	120	133	147
6	98	108	112
7	*	*	*
8	38	38	38
9	120	133	147
10	98	108	112
11	**	**	**
12	62	64	68
13	62	64	68
14	***	***	***
15	0	0	0





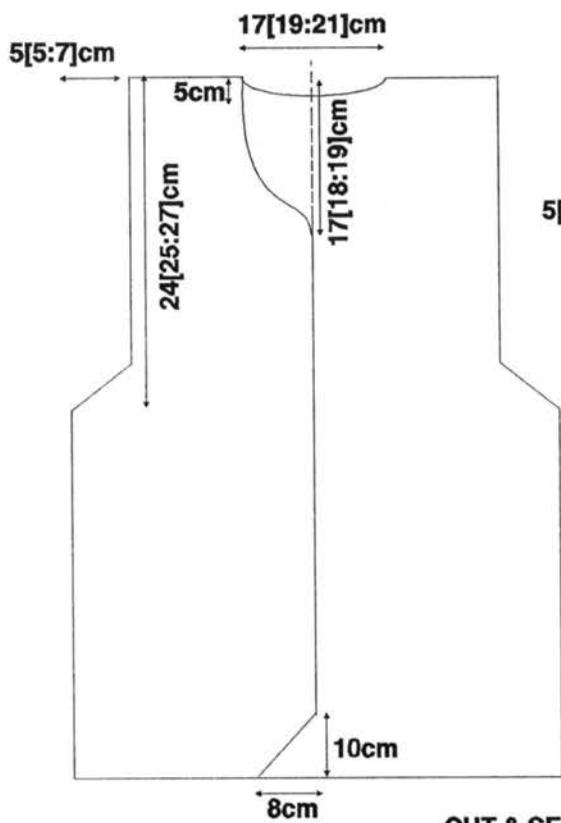
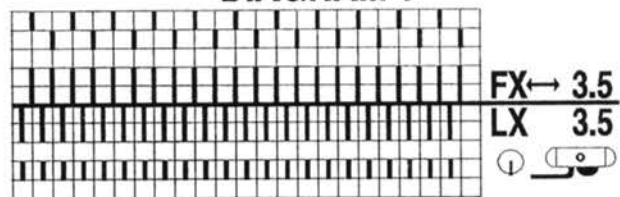
49.5[55:60.5]cm  
120[132:146]sts

DIAGRAM 2

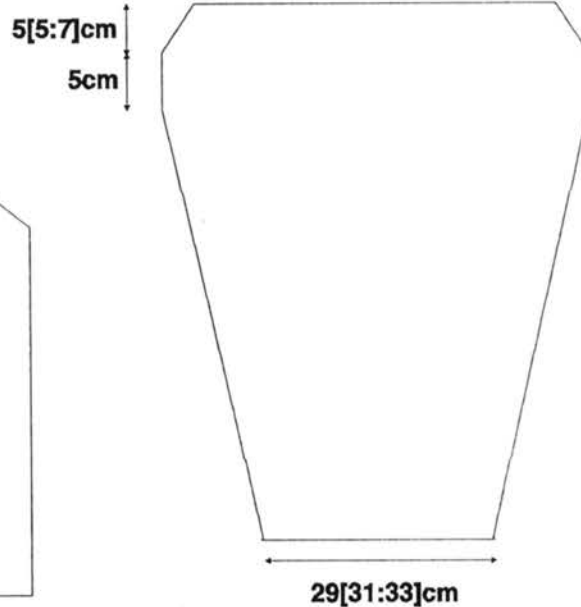


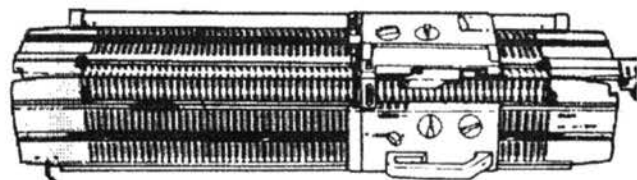
49[51:55]cm  
118[122:132]sts

DIAGRAM 1



CUT & SEW CHARTS





# D1704 Ladies Chenille Jacket

Designed by Betty Manwaring (E6000 & Duo versions NOT identical)

Pictured on Page 36



5, 80, 6000



96[104:112]cm Bust.



106[14:122]cm Bust.



YEOMAN Chenille 4 ply  
100% acrylic approx 360  
metres per 100g.  
1x500g cone 07 (Rust) = Col 1,  
1x500g cone 01 (Black) = Col 2.  
Small amount Black 4 ply ac-  
rylic for sewing up. 6 Buttons, 2  
shoulder pads.



40sts = 192mm 40Rs = 66mm  
OR 100sts = 480mm 100Rs  
= 165mm, measured over 2 col  
jacquard patt.



2 Col jacquard using card(s)  
given & as Diag 2. Cast on 2.  
Ribs & bands K/K as Diag 1.



Page 3.



700g Size 104cm Bust.



Blue strippers may be found  
useful for this garment as che-  
nille is a fairly thick yarn. Have  
upper yarn tension mast set at  
a high number for loose run-  
ning of yarns.

Purchase black covered  
shoulder pads, or knit covers in  
black 4 ply acrylic & tubular  
knitting.



A. CoCir K/K Co 2 as Diag 1.  
Lks CX/CX SS 5.25/5.25 K as  
chart.

B. Set for St Patt as Diag 2. K  
2Rs Col 1 2Rs Col 2 as chart.

C. Dec & K as chart.

D. Dec & K as chart.. CoF.

PROGRAMME : ENT		E6000 PROGRAMME	Enter Form Programme for appropriate part to be knitted. START CAST ON : ENT
ERASE : ENT	CAST ON : 2 : ENT	ALTER : NO	
ALL ST PATT : NO	ST PATT A : ● : ENT	KNIT TECH : 183 : ENT	
Read in card		ENLARGE P;POS : NO	
		TEST : NO	
		ALL ST PATT : ENT	
		FORM : ENT	



A. As Back A & chart.

B. As Back B.

C. Dec & K as chart.

D. Dec & K as chart.

E. Dec & K as chart. CoF.

Knit second front reversing  
shapings.



A. As Back A & chart.

B. As Back B K & inc as chart.

C. Dec & K as chart. CoF.



Join shoulder seams. Push up  
106 Ns to WP on BB. Lower FB.  
With wrong side facing you hang  
neck edge onto Ns. Close beds.  
Black strippers. Col 2. Lks  
N/GX SS 5 K 7Rs. SS4 K 4Rs,  
SS6 K 1R SS4 K 4Rs, SS5 K 7Rs,  
WY K 8Rs & Rel. Fold edging  
to inside & slip stitch into place  
unraveling WY as you go.



Push up 131Ns on BB. Broop FB.  
With wrong side of Lt facing  
you, hang edges onto Ns, inc  
neckband. Close beds. Black  
strippers. Lks N/GX SS 5 K  
11Rs, SS6 K 1R, SS5 K 11 Rs.  
WY K several Rs & Rel.

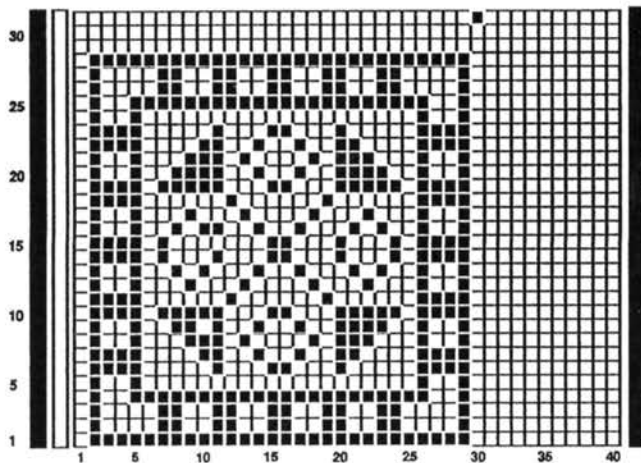


Pick up edge of Rt front as for  
Lt front onto BB Ns. N/GX SS 5  
K 6Rs. \*Counting from Rt push  
up Ns 4,5,6,7 & K through by  
hand with short length of WY.  
Repeat with 17 Ns between but-  
tonholes 5 more times. (6 but-  
tonholes in all)\*. K 5Rs. SS 6 K  
1R. SS 5 K 5Rs Rep from \* to \*.  
K 6Rs. WY K several Rs & Rel.  
Carefully remove WY from but-  
tonholes 1 at a time. Using black  
4 ply, oversew two sides of each  
buttonhole together.

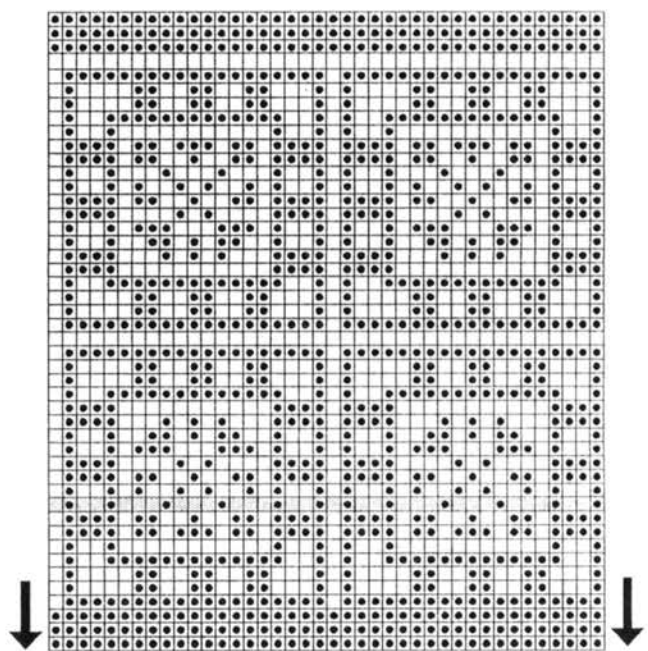


Block & press all parts to size  
& shape. Do not press.  
Fold bands in half to inside &  
slip stitch down. Attach buttons  
to match buttonholes.  
Sew in sleeves. Join side &  
sleeve seams. Sew in shoulder  
pads. Give final light steaming  
to raise nap on fabric.

	96cm	104cm	112cm
1	66	66	66
2	192	192	192
3	A	A	A
4	B	B	B
5	56	60	65
6	27	29	31
7	*	*	*
8	194	194	194
9	C	C	C
10	134	134	134
11	38	38	38
12	56	60	65
13	27	29	31
14	**	**	**
15	34	34	36
16	62	63	65
17	***	***	***
18	74	74	73
19	135	135	135
20	35	37	43
21	161	161	161
22	153	153	153
23	145	145	145
24	191	191	143
25	128	128	128
26	128	128	135
27	135	135	19
28	19	19	75
29	72	73	153
30	153	153	153
31	153	153	153
32	182	153	191
33	135	182	130
34	55	135	2
35	191	56	135
36	149	191	60
37	1	150	191
38	0	1	158
39		0	128
40			0



E6000 CARD



DECO CARD

DIAGRAM 2

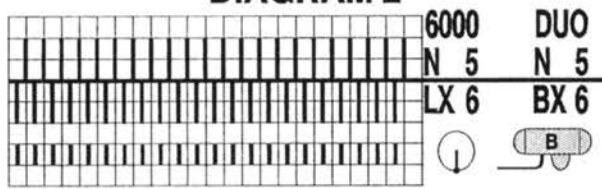
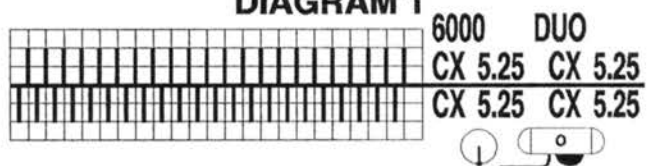


DIAGRAM 1

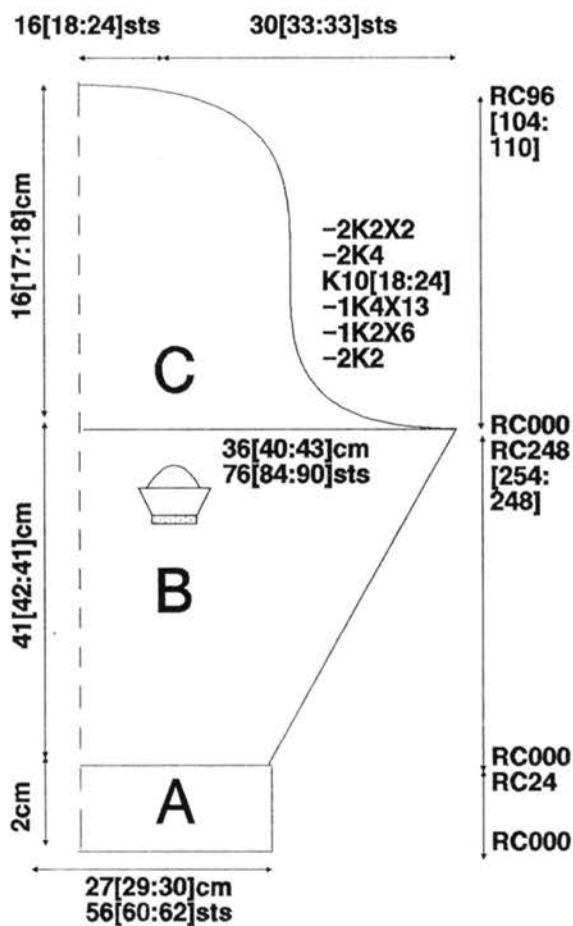
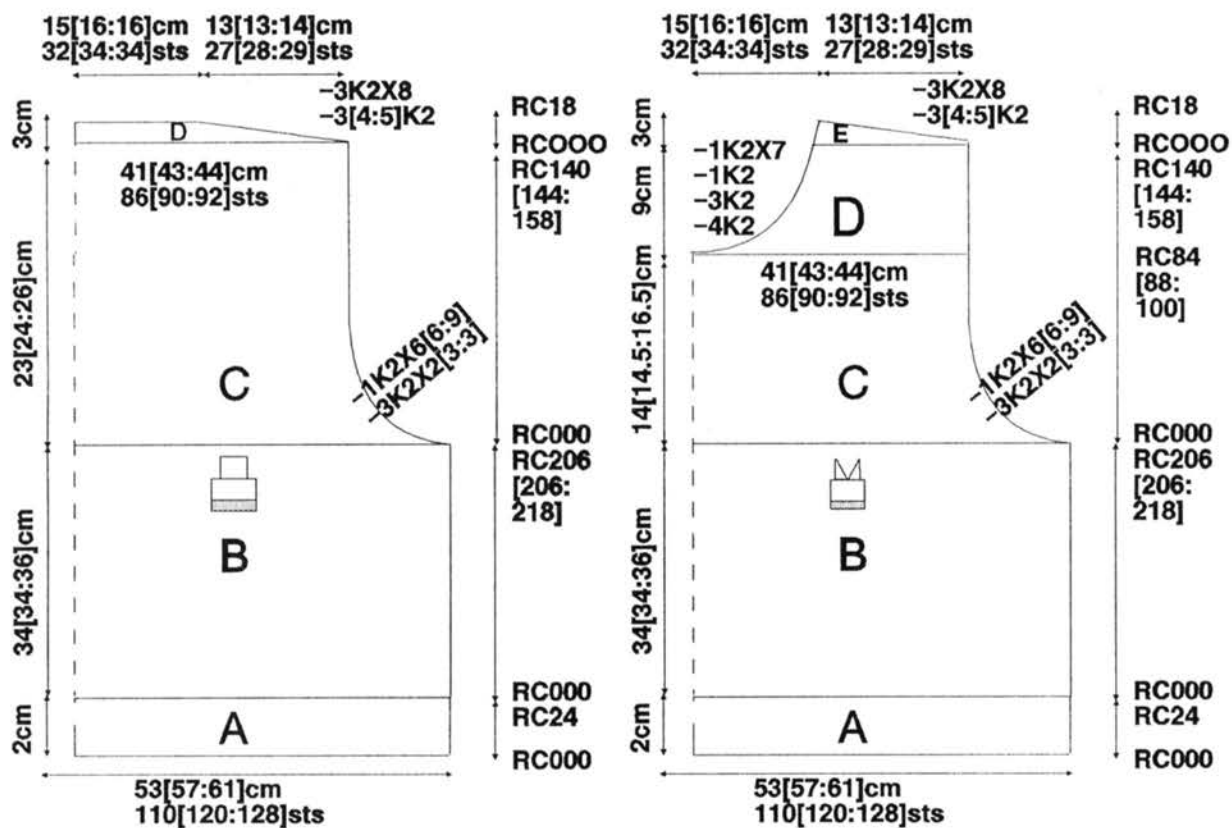


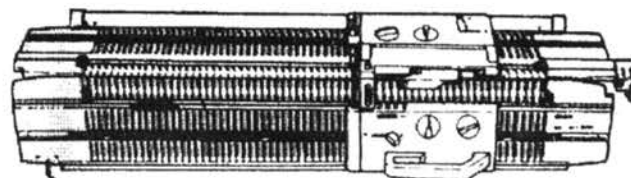
	96cm	104cm	112cm
1	66	66	66
2	192	192	192
3	A	A	A
4	B	B	B
5	110	119	127
6	96	104	112
7	*	*	*
8	194	194	194
9	C	C	C
10	134	134	134
11	38	38	38
12	110	119	127
13	96	104	112
14	**	**	**
15	34	34	36
16	62	63	67
17	***	***	***
18	104	105	107
19	153	153	153
20	153	153	153
21	182	153	153
22	135	182	191
23	55	135	130
24	191	55	2
25	148	191	135
26	2	149	60
27	0	2	191
28		0	150
29			2
30			0

	96cm	104cm	112cm
1	66	66	66
2	192	192	192
3	A	A	A
4	B	B	B
5	56	60	63
6	27	29	30
7	*	*	*
8	194	194	194
9	C	C	C
10	134	134	134
11	38	38	38
12	75	83	90
13	36	40	43
14	**	**	**
15	41	42	41
16	59	61	61
17	***	***	***
18	107	108	108
19	145	145	145
20	191	191	191
21	133	133	133
22	5	5	5
23	191	191	191
24	134	134	134
25	19	19	19
26	133	135	135
27	146	2	5
28	145	146	146
29	145	145	145
30	0	145	145
31		0	0

**PLEASE NOTE**  
 The E6000 and Duomatic versions of this garment are **NOT IDENTICAL**.  
 This is because the stitch pattern repeat width of the E6000 version is 30 stitches. The repeat stitch pattern width of the Duomatic version is 20 stitches. The finished garments are, however, very similar in overall appearance.  
 To centralize Duo pattern, place reader with central arrow mark under needle 10 at right of front bed.







# D1708 Ladies Jacquard Suit

Designed by Betty Manwaring  
Pictured on Page 40



86[94:104]cm Bust.



94[102:112]cm Bust.



YEOMAN 50/50 50% wool 50% acrylic mixture 2/18's approx 906 metres per 100g. 2[3:3] x 350g cones shade 88 (Viridian) = Col 1.  
YEOMAN Polo 100% Merino Wool 2/30's approx 1,500 metres per 100g. 1 cone each of shade 112 (Black) = Col 2, 1793 (Russett) = Col 3, 1968 (Marigold) = Col 4.



Top:- 40sts = 130mm 40Rs = 23mm OR 100sts = 325mm 100Rs = 58mm, Measured over 4 Col Jacquard. Skirt:- 40sts = 153mm 40Rs = 73mm OR 100sts = 383mm 100Rs = 183mm, measured over tension swatch made as described in notes.



Top:- 4 Col jacquard with card(s) given & as Diag 2. Cast on 4 Knit tech 207. Ribs/Bands 2X1 as Diag 1. Skirt as Diag 3.



Page 3.



Top:- 345g Size 94cm Bust. Skirt 285g Size 96cm.



All yarns used as single ends throughout except Black Polo taken 2 ends together for ribs & bands of top. Top pattern may be knitted without neck shaping for cut & sew garment. E6000 & Duomatic versions are not identical. E6000 stitch repeat is 32sts, Duo stitch repeat is 40sts. Otherwise the garment versions are the same.

E6000 PROGRAMME		
PROGRAMME : ENT	ADD WHAT? : ● : ENT	4 COL : ENT
ERASE : ENT	Read in card 2.	KNIT TECH : 207 : ENT
CAST ON : 4 : ENT	ALTER : NO	ENLARGE POS : NO
ALL ST PATT : NO	3 COL : ENT	ALL ST PATT : ENT
ST PATT A : ● : ENT	ALTER : ENT	FORM : ENT
Read in card 1.	DIRECTION : NO	Enter Form Programme here for part required.
ALTER : ENT	ADD : ENT	START CAST ON : ENT
DIRECTION? : NO	ADD WHAT? : ● : ENT	
ADD : ENT	Read in card 3.	

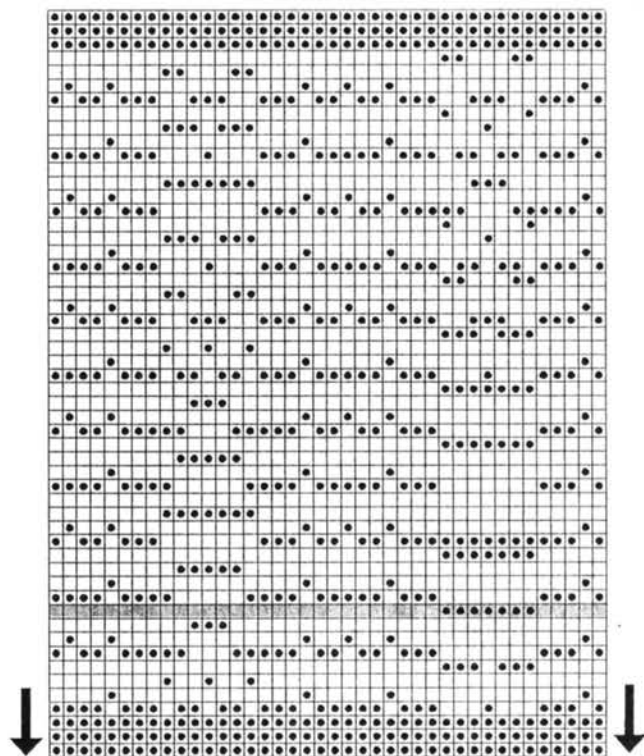
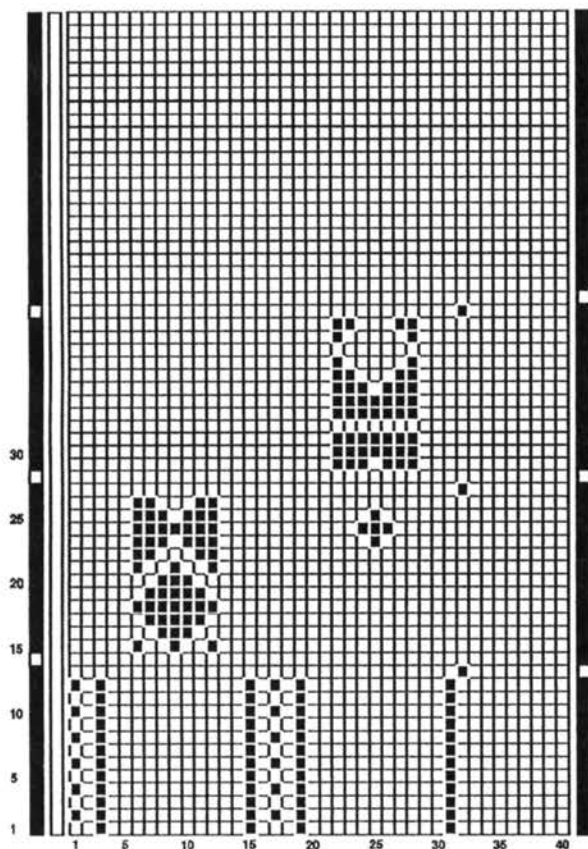


A. CoCir 2X1 as Diag 2 with 2 ends Col 2. K to RC6. Col 2 K as chart. At RC 46 K 2Rs Col 2.  
B. Push up all empty Ns. Lks CX/CX K 2Rs. Set for St Patt & as Diag 2. K in 4 Col & as chart.  
C. Dec & K as chart.  
D. Divide & Dec & K as chart.  
E. Dec as chart.  
Knit D & E of other side.


**SPECIAL FORM PROGRAMME NOTE**  
To knit without neck shaping for cut & sew garment, enter as shown to line 31[33:33] of Back. On line 32[34:34] enter 0, this will eliminate the neck shaping in this programme.


	86cm	94cm	104cm
1	23	23	23
2	130	130	130
3	A	A	A
4	B	B	B
5	145	154	172
6	86	94	104
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	173	173	173
12	38	38	38
13	135	154	172
14	86	94	104
15	**	**	**
16	33	33	33
17	59	61	64
18	***	***	***
19	236	238	238
20	145	145	145
21	191	145	145
22	129	191	145
23	129	130	191
24	167	130	129
25	129	158	129
26	135	159	183
27	255	130	133
28	134	135	135
29	191	255	255
30	154	138	162
31	138	191	191
32	67	154	161
33	191	143	147
34	146	67	67
35	138	191	191
36	0	146	147
37		138	147
38		0	0

	86cm	94cm	104cm
1	23	23	23
2	130	130	130
3	A	A	A
4	B	B	B
5	145	154	172
6	86	94	104
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	173	173	173
12	38	38	38
13	145	154	172
14	86	94	104
15	**	**	**
16	33	33	33
17	59	61	64
18	***	***	***
19	236	238	238
20	145	145	145
21	191	145	145
22	129	191	145
23	129	130	191
24	167	130	129
25	129	158	129
26	135	159	183
27	255	130	133
28	134	135	135
29	191	255	255
30	154	138	162
31	138	191	191
32	72	154	161
33	177	15	147
34	169	72	73
35	161	177	185
36	153	169	128
37	145	161	169
38	173	153	161
39	135	145	153
40	198	173	145
41	0	135	173
42		70	135
43		0	98
44			0





	86cm	94cm	104cm
1	23	23	23
2	130	130	130
3	A	A	A
4	B	B	B
5	80	80	86
6	26	26	28
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	164	164	164
12	38	38	38
13	98	105	117
14	32	34	38
15	**	**	**
16	40	40	40
17	58	59	60
18	***	***	***
19	109	110	109
20	145	173	145
21	173	167	182
22	138	129	158
23	191	191	191
24	136	131	139
25	181	171	193
26	191	167	167
27	132	145	141
28	154	148	183
29	155	183	145
30	191	139	173
31	128	191	145
32	135	134	145
33	0	134	0
34		0	

-  A. As Back A.  
 B. As Back B.  
 C. As Back C.  
 D. As Back D & chart.  
 E. As Back E & chart.

-  A. CoCir as Back A.  
 B. As Back B & chart.  
 C. K & inc as chart.  
 D. K & dec as chart. CoF.

	86cm	96cm	102cm	102A
1	73	73	73	73
2	153	153	153	153
3	A	A	A	A
4	B	B	B	B
5	128	136	144	165
6	3	3	3	3
7	3	3	3	3
8	194	194	194	194
9	C	C	C	C
10	130	130	130	130
11	38	38	38	38
12	128	136	144	165
13	3	3	3	3
14	3	3	3	3
15	69	69	69	69
16	3	3	3	3
17	3	3	3	3
18	98	98	98	98
19	135	135	135	135
20	9	9	9	9
21	0	0	0	0

 Push up 149 Ns & arrange for 2X1. Col 1 Lks N/N SS 2.5/2.5 K 1R. Put pushers under all working Ns on BB. Push all empty BB Ns to WP. Lks CX/CX SS 3/3 K 2Rs. Lks BX/N K 32Rs. Push all empty FB Ns to WP. Lks CX/CX K 2Rs. N/N K 1R. Lks GX/N SS 5 K 2Rs. Pull down loop of yarn between beds. Lks N/GX K 2Rs. Using 2 ends Col 2 K 3Rs. SS 6 K 1R. Pull down loop of yarn. Lks GX/N SS 5 K 3Rs. SS 6 K 1R. WY K 2Rs Lks N/GX K 2Rs. Lks N/N SS 3/3 K 10Rs & rel.

 Block & Steam all parts to size & shape.  
 Make cut & sew neckline if using this method.  
 Join neckband & attach to outside of neck opening backstitching through open loops & unraveling WY as you go.  
 Slip stitch second side of envelope to inside of neck, enclosing neck edges.  
 Sew in sleeves. Join side & sleeve seams. Give top final light steaming.





### NOTES

Knitted without electronic patterning on E6000. Fabric is K/K based with needles arranged as Diagram 3. Cast on comb is useful for knitting this skirt though not essential.

The skirt shaping is obtained by changing the stitch size setting throughout the knitting. Therefore a special swatch must be made in the following way:-  
CoCir K/K in Col 1 80Ns. Trans sts as Diag 3. Note that an additional needle should be placed in work at the front left and the back right of the work to allow for seaming. Lks N/N  
K 20Rs each at these SS:-  
3.25/3.25, 3/3, 2.75/2.75, 2.5/2.5, 2.25/2.25 = 100Rs in all.  
Change to WY & K several Rs & rel. Allow to rest for 12 hours & gently steam before measuring. To obtain 40x40 measurements for Form, divide row measurement by 10 and then multiply by 4. This gives the number of mm to 40 rows.

Divide stitch measurement by 8 and then multiply by 4. This gives the number of mm to 40 stitches

9 sts = 1 pleat = 2cm at HIP LEVEL & 3.5cm at HEM LEVEL.

To knit size 86cm knit 3 panels size 86.

To knit size 96cm knit 2 panels size 96 & 1 panel size 102.

To knit size 102cm knit 2 panels size 102 & 1 panel size 102A.

A. CoCir K/K as chart, ensuring extra N in work front left & back right. 1R N/N SS 2/2, 2Rs CX/CX SS 2.5/2.5, 1R N/N SS 3/3. Trans as Diag 3.

B. K as chart at SS 3.25/3.25. Place marker threads in work at both edges.

C. K as chart at SS 3/3. Place marker threads in work at both edges.

D. K as chart at SS 2.75/2.75. Place marker threads in work at both edges.

E. K as chart at SS 2.5/2.5 Place marker threads in work at both edges.

F. K as chart at SS 2.25/2.25. Place marker threads in work at both edges.

G. Push up all empty Ns on both beds. Fill empty Ns with purl loops from opposite Ns.

Lks GX/N SS 4.5/4.5 K 16 Rs. Pull down loop of yarn between beds. Lks N/GX K 16 Rs. Trans all st to BB & CoF.

Knit remaining panels according to notes for the size required.



Push cast on comb wire through cast on edge & steam panel. The wire will ensure a good edge.

Steam all panels.

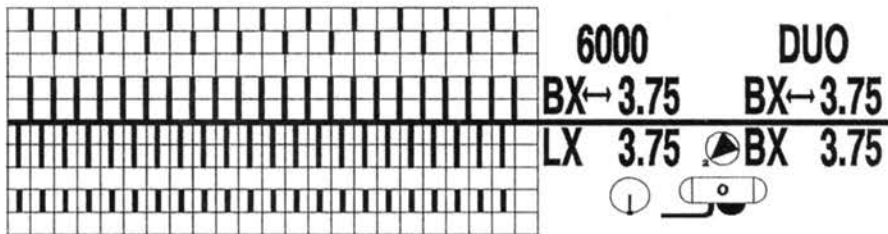
Join panels using mattress stitch at extra needle & matching marking threads.

Remove marking threads as you go.

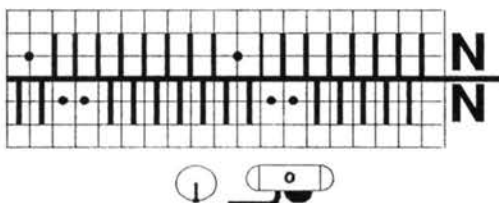
Insert waistband elastic & finish joining waistband.

Give final light steaming.

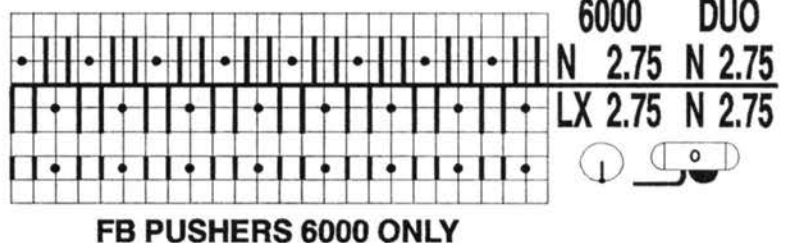
### DIAGRAM 2

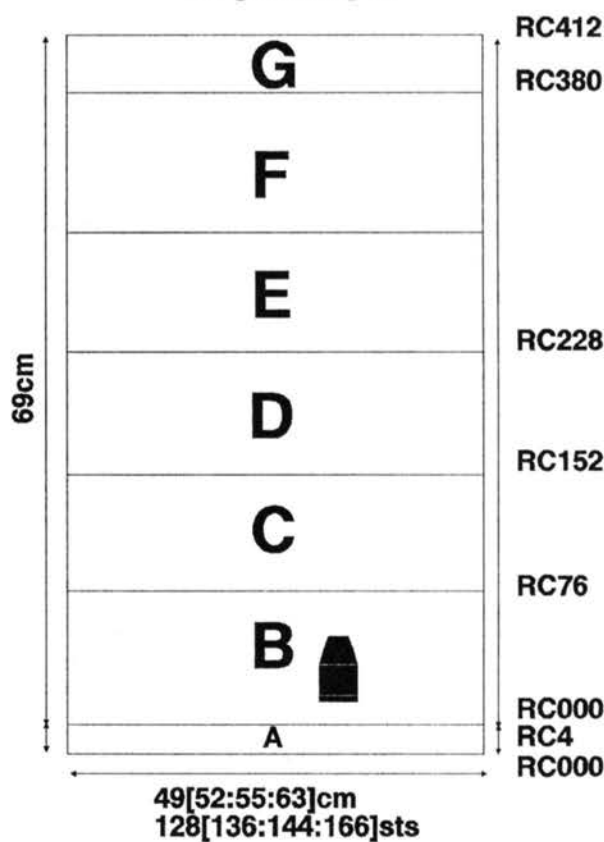
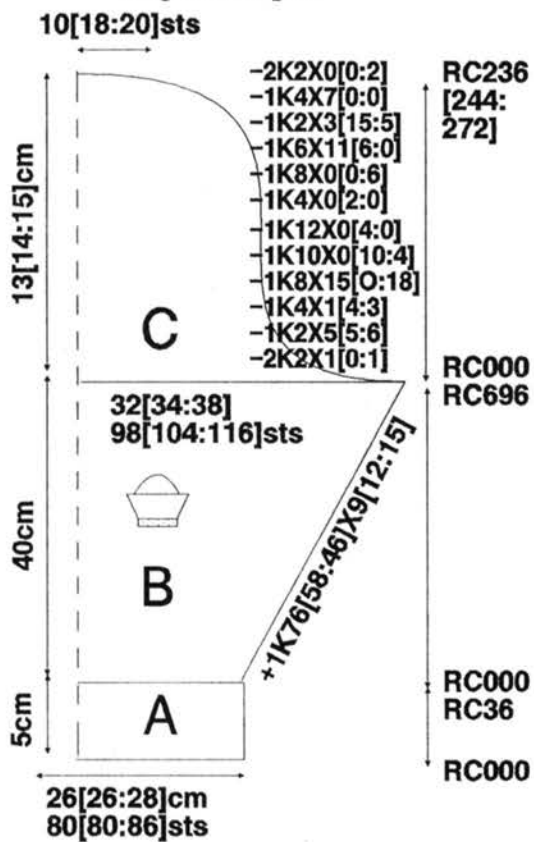
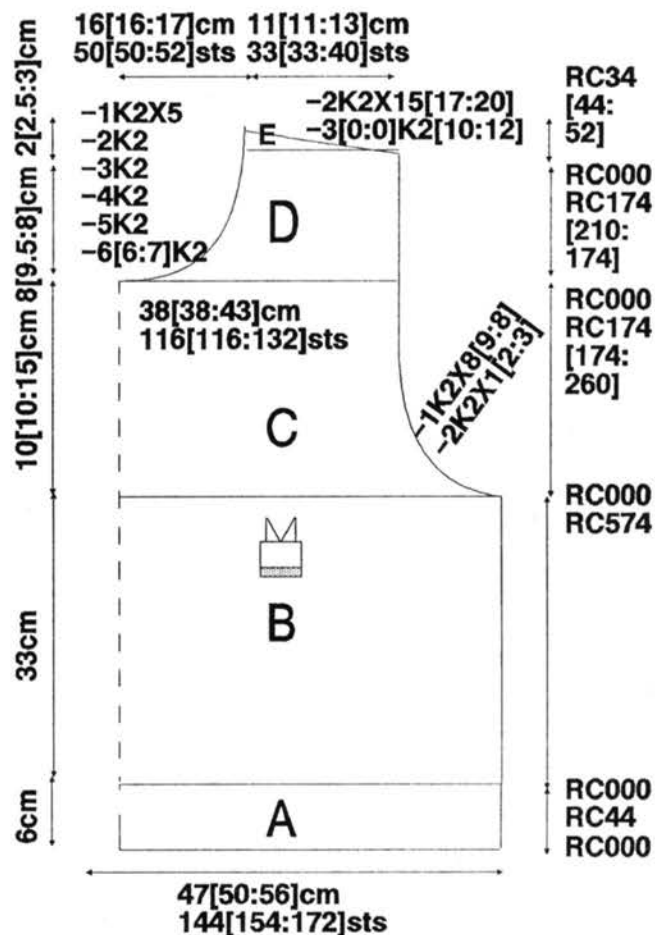
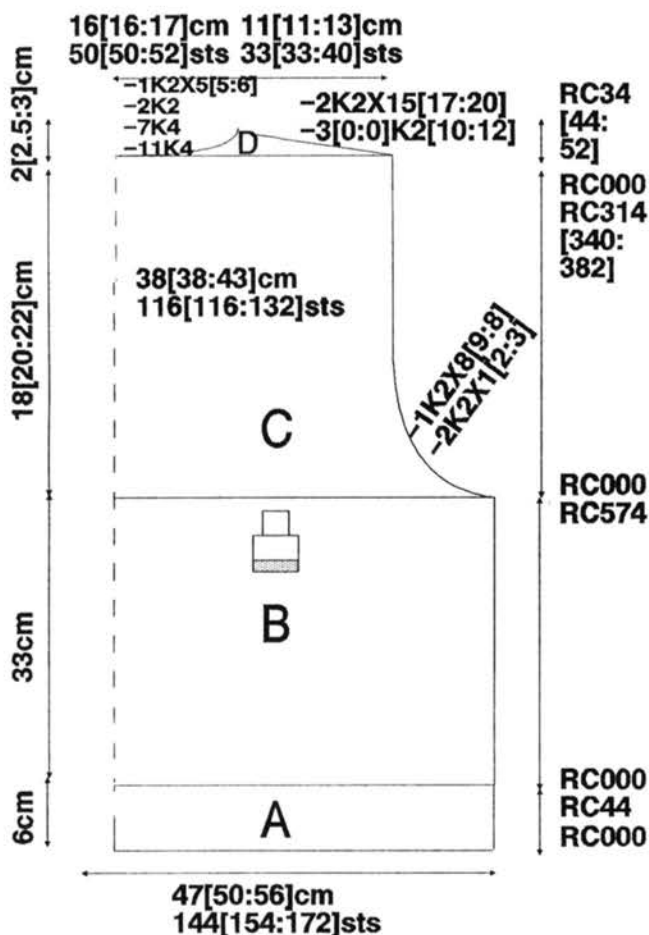


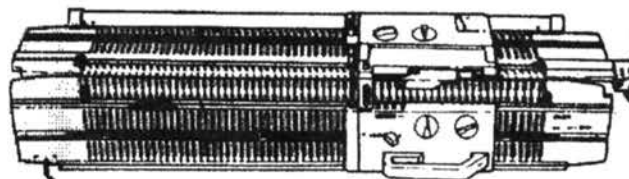
### DIAGRAM 3



### DIAGRAM 1







# D1705 Unisex Jacquard Sweater

Designed by Betty Manwaring

Pictured on Page 37



**5, 80, 6000**



92[98:106]cm Chest/Bust.



102[109:116]cm Chest/Bust.



Any 2/30's yarn such as Bramwell 2/30's acrylic or Yeoman 2/30's wool "Polo".  
500g Black = Col 1,  
500g White = Col 2.



40sts = 190mm 40Rs = 47mm  
OR 100sts = 475mm 100Rs  
= 118mm, measured over 2 Col  
jacquard pattern.  
40Rs jacquard welt = 41mm.



2 Col jacquard from card(s)  
(B) given & as Diag 2. Note  
patterned welt card (A) & lock  
settings as Diag 1 for welt. *Cast  
on 2. Knit Tech 180 but with re-  
vised BB settings as shown in  
Diag.*



Page 3.



750g Size 92cm Chest/Bust.



To knit a cut & sew version,  
make 2 back & cut neckline for  
front. Collar differs for Ladies  
& Gents versions. E6000 &  
Duo versions not identical due  
to different pattern width re-  
peat, but overall design very  
similar. *Please note changed  
Back lock setting for Tech 180,  
disregard console instructions &  
set as Diag.* Yarns used 3 ends  
together throughout.



A. CoCir K/K Col 1. Set for St  
Patt A & as Diag 1. K 2Rs Col  
1, 2Rs Col 2 as chart.

E6000 PROGRAMME		
PROGRAMME : ENT	ENLARGE POS : NO	ALL ST PATT : ENT
ERASE : ENT	TEST : NO	FORM : ENT
CAST ON : 2 : ENT	ALL ST PATT : NO	Enter Form Programme
ALL ST PATT : NO	ST PATT B : ● : ENT	for appropriate garment
ST PATT A : ● : ENT	Read in card B	part
Read in card A	ALTER : NO	START CAST ON : ENT
ALTER : NO	KNIT TECH : 180 : ENT	
KNIT TECH : 180 : ENT	ENLARGE POS : NO	

B. St Patt B & as Diag 2. K as  
chart.

C. K & dec as chart. CoF.



A. As Back A.

B. As Back B.

C. Divide work K Rt side first.  
K & drc as chart.

D. K & dec as chart.

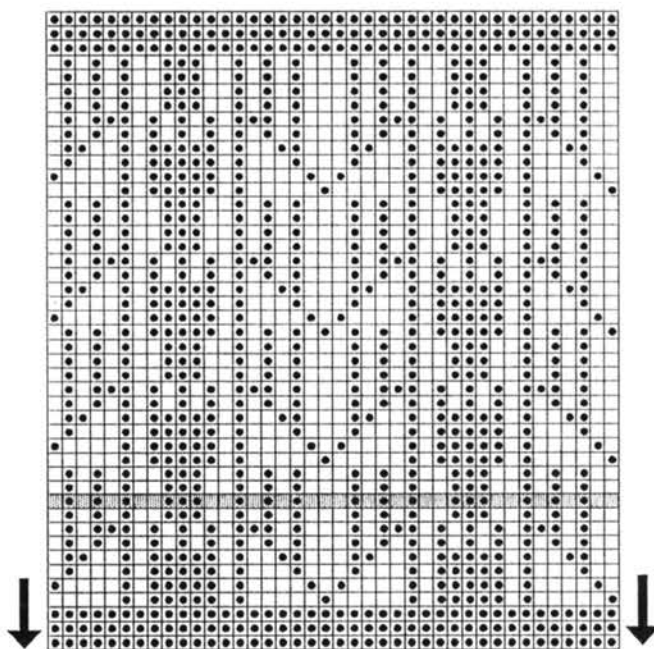
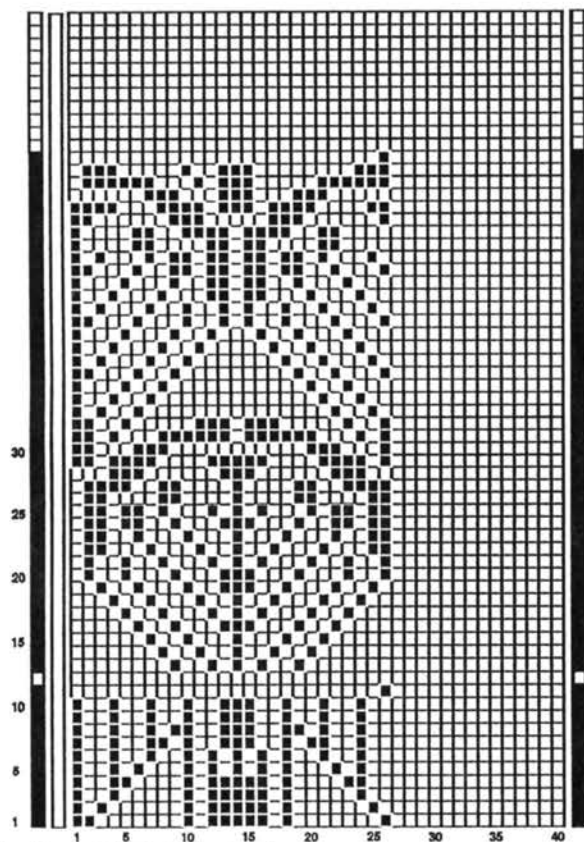
Return Lt side to work. Repeat  
C & D reversing shapings.

	92cm	98cm	106cm
1	47	47	47
2	190	190	190
3	A	A	A
4	B	B	B
5	107	116	122
6	92	98	106
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	142	142	142
12	166	166	166
13	107	116	122
14	92	98	106
15	**	**	**
16	61	61	61
17	68	68	68
18	***	***	***
19	73	73	73
20	178	178	178
21	162	162	162
22	146	146	146
23	146	146	146
24	146	146	146
25	167	167	167
26	1	1	1
27	135	135	135
28	18	18	18
29	38	38	38
30	40	40	40
31	3	3	3
32	3	3	3
33	2	2	2
34	3	3	3
35	3	3	3
36	0	0	0

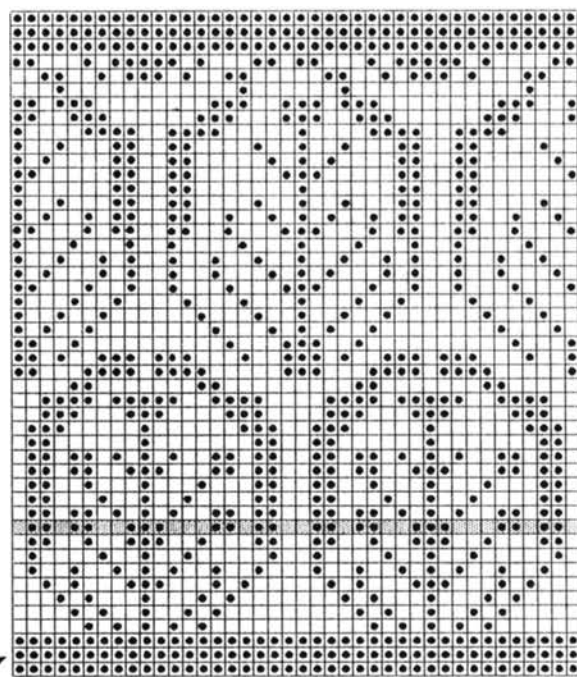
	92cm	98cm	106cm
1	47	47	47
2	190	190	190
3	A	A	A
4	B	B	B
5	107	116	122
6	92	98	106
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	142	142	142
12	38	38	38
13	107	116	122
14	92	98	106
15	**	**	**
16	61	61	61
17	68	69	68
18	***	***	***
19	38	38	38
20	40	40	40
21	3	3	3
22	3	3	3
23	2	2	2
24	3	3	3
25	3	3	3
26	0	0	0

	92cm	98cm	106cm
1	47	47	47
2	190	190	190
3	A	A	A
4	B	B	B
5	63	63	63
6	30	30	30
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	142	142	142
12	38	38	38
13	107	107	112
14	51	51	53
15	**	**	**
16	41	41	43
17	49	49	51
18	***	***	***
19	38	38	38
20	57	57	57
21	27	27	27
22	**	**	**
23	3	3	3
24	3	3	3
25	3	3	3
26	0	0	0





DECO CARD 1 (WELT PATTERN) ABOVE  
 DECO CARD 2 (MAIN PATTERN) BELOW  
 E6000 CARD LEFT  
 ST PATT A BOTTOM ST PATT B TOP



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



2 collar versions. Ladies is shaped, gents is plain. Sts outside brackets at start for ladies version, inside brackets for gents version. Gents version please omit instructions from \* to \*.

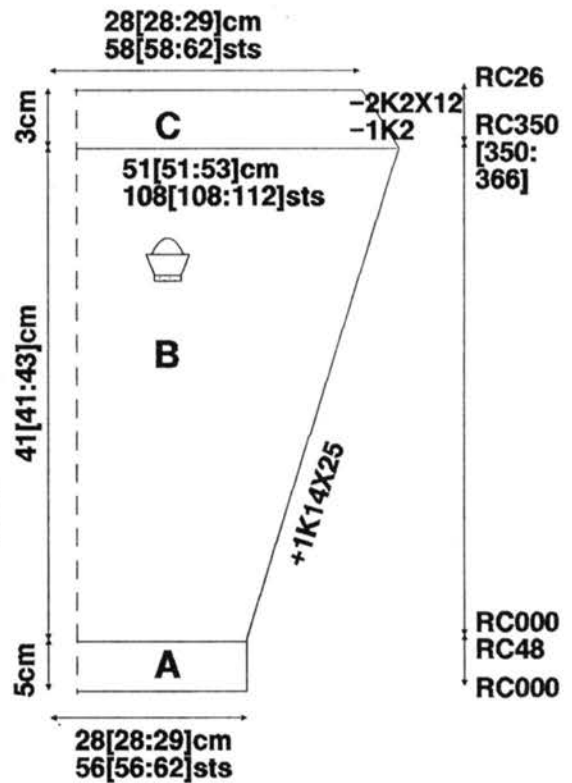
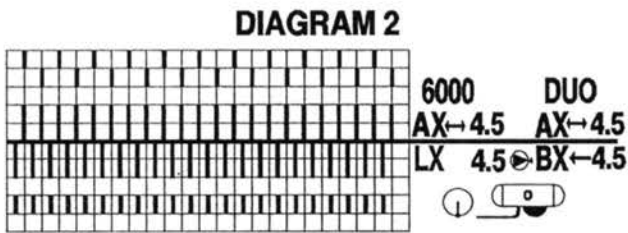
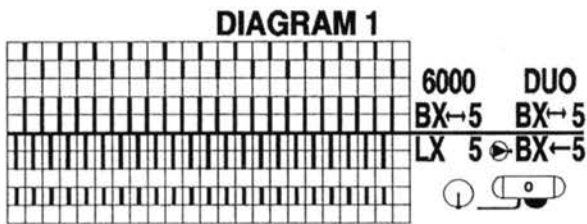
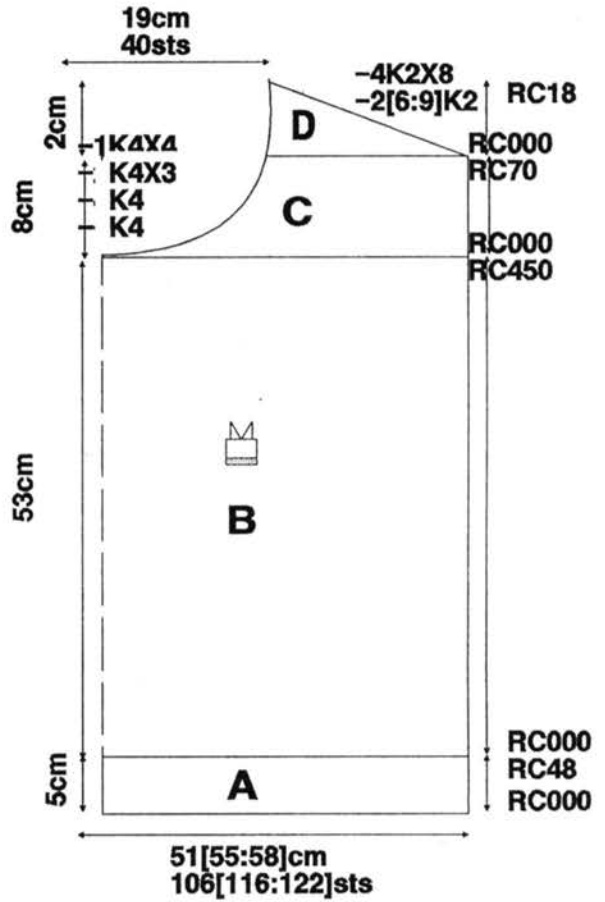
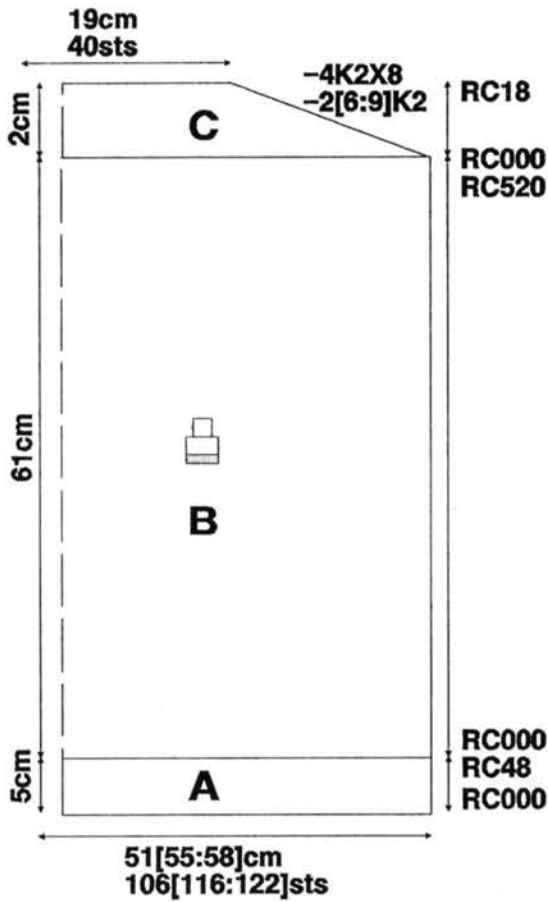
CoCir Col 1 K/K 148[110]Ns. 1R N/N SS 3/3 2Rs CX/CX SS3/3 1R N/N SS 3.25/3.25.

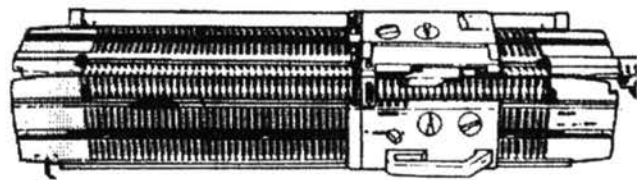
Lks N/N SS 3.25/3.25 \*Dec 1st ff both beds on alt Rs 19 times in all\*. RC42. SS 3/3 K 28Rs. Lks GX/N SS 6/6 black strippers K 6Rs. Pull down loop of yarn between beds. Lks N/GX K 6Rs. WY K 2Rs pull down loop of yarn between beds. Lks GX/N K 2Rs. Lks N/N orange strippers K 6Rs & rel.



Block & steam all parts to size & shape. Join shoulder seams. Make cut & sew neck if using this method. Backstitch outside envelope of collar to outside of garment unraveling WY as you go. Slip stitch

inside envelope to inside enclosing neck edge.  
 Join seam of collar. Sew in sleeves.  
 Join side & sleeve seams.  
 Give final light steaming.





# D1703 Ladies Cape

Designed by Kathy Haynes Pictured on Page 35

N.B. Stitch pattern too large for Duo, substitute smaller 4 Col design such as card 20 from basic set or card 100 for patterned sections.



5, 80, 6000



84 - 94cm Bust.



84cm at shoulder. Length 84cm



YEOMAN 50/50 50% wool 50% acrylic 2/18's approx 906 metres per 100g. 2x350g cones Black = Col 1.

Any 2/30's approx 1,500 metres per 100g bright acrylic such as YEOMAN Supersheen or BRAMWELL Silky 1 cone each of the foll:- Brown = Col 2, Tan = Col 3, Beige = Col 4. 1 large black hook & eye.



40sts = 140mm 40Rs = 30mm OR 100sts = 350mm 100Rs = 75mm, measure over 4 Col jacquard pattern.



4 Col jacquard patt using cards given & as Diag 2. Plain sections in 4 Col tech 207 & as Diag 3. Tubular welts as Diag 1.



Page 3.



700g.



Duomatic knitters may make this garment by either making all sections plain, or by using any 4 Col Deco card for side sections. The pattern used on the E6000 is too large for the Deco.

All yarns used 2 ends together throughout.



A. CoCir K/K Col 1. Black strippers arrange as Diag 1. K as chart.

B. Set for plain 4 Col patt as Diag 2. St Patt C. Orange strippers. K & inc as chart.

C. K & dec as chart. CoF.

E6000 PROGRAMME	
PRGRAMME : ENT	DIRECT OK? : ENT
ERASE : ENT	4 COL : ENT
CAST ON : 8 : ENT	KNIT TECH : 207 : ENT
ALL ST PATT : NO	ENLARGE POS : ENT
ST PATT A : ● : ENT	POSITION : ENT
Read in card 1	PATT AFT RO : NO
ALTER : ENT	PATT AFT R : 88 : ENT
DIRECT : $\omega \rightarrow \text{m}$ : ENT	TO R/L : NO
DIRECT OK? : NO	↑ REP RO : NO : ENT
$E \rightarrow \omega$ : ENT	↔ REP ST0 : NO : ENT
DIRECT OK? : ENT	ALL ST PATT : NO
ADD : ENT	ST PATT B : ● : ENT
ADD WHAT? ● : ENT	Read in card 4
Read in card 2	ALTER : ENT
ALTER : ENT	DIRECT : $\omega \rightarrow \text{m}$ : ENT
DIRECT : $\omega \rightarrow \text{m}$ : ENT	DIRECT OK? : NO
DIRECT OK? : NO	$E \rightarrow \omega$ : ENT
$E \rightarrow \omega$ : ENT	DIRECT OK? : ENT
DIRECT OK? : ENT	ADD : ENT
3 COL : ENT	ADD WHAT? ● : ENT
ADD : ENT	Read in card 5
ADD WHAT? ● : ENT	ALTER : ENT
Read in card 3	DIRECT : $\omega \rightarrow \text{m}$ : ENT
ALTER : ENT	DIRECT OK? : NO
DIRECT : $\omega \rightarrow \text{m}$ : ENT	$E \rightarrow \omega$ : ENT
DIRECT OK? : NO	DIRECT OK? : ENT
$E \rightarrow \omega$ : ENT	3 COL : ENT
	ADD : ENT
	ADD WHAT? ● : ENT
	Read in card 6
	ALTER : ENT
	DIRECT : $E \rightarrow \omega$ : ENT
	DIRECT OK? : NO
	$E \rightarrow \omega$ : ENT
	DIRECT OK? : ENT
	4 COL : ENT
	KNIT TECH : 207 : ENT
	ENLARGE POS : ENT
	POSITION : ENT
	PATT AFT RO : ENT
	TO R/L : NO
	↑ REP RO : NO : ENT
	↔ REP ST0 : ENT
	ALL ST PATT : NO
	ST PATT C : 207 : ENT
	ALTER : NO
	ENLARGE PO : NO
	ALL ST PATT : ENT
	FORM : ENT
	Enter Form Programme here
	START CAST ON : ENT



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

## SIDE PANELS - Knit 2 alike

A. As Back A.  
B. Set for St Patt A & as Diag 3. At opposit end to Lk place 45 pushers out of work both beds on next 2 rows. At end opposite locks on every 3rd & 4th Rs bring back into WP 5 pushers X 2; 4 pushers X 3; 2 pushers X 4; (1 pusher X 1; 2 pushers X 1) X4; 1 pusher X 3. All pushers now back in WP.

C. K & dec as chart. At RC 408 change to St Patt B. Cot K & dec as chart. CoF.



CoCir K/K Col 1 as Diag 4, 100Ns. Tech 115. SS3.75/3.75 K 10Rs. SS 4/4 K 10Rs, SS4.25/4.25 K 10Rs, SS 4.5/4.5 K 10Rs. Black strippers. CX/CX SS 5.5/5.5 K 12Rs. WY K several Rs & rel.

## FRONT BANDS

CoCir 156Ns. Lks CX/CX SS 5.5/5.5 K to RC10. Trans FB sts to BB. Lower FB, with wrong side facing you hang front edge onto Ns & CoF. Repeat for second front.

BACK		SIDE PANEL	
1	30	1	30
2	140	2	140
3	A	3	A
4	B	4	B
5	80	5	177
6	3	6	3
7	3	7	3
8	195	8	195
9	C	9	C
10	135	10	135
11	134	11	134
12	38	12	108
13	117	13	185
14	3	14	166
15	3	15	63
16	72	16	166
17	3	17	33
18	3	18	191
19	38	19	207
20	31	20	127
21	3	21	255
22	3	22	135
23	10	23	127
24	3	24	144
25	3	25	0
26	0		



READER CARD 1 TOP, 2 BELOW

**HAND OPENING SLIT BANDS**

CoCir as front bands 50Ns. Lks GX/N SS 5/5 black strippers K 5Rs. Hold down loop of yarn between beds. Lks N/GX K 5 Rs. K several Rs WY. Hold down loop of yarn between beds. Lks GX/N K several Rs & Rel.



Block & steam all sections to size & shape. Join shoulder seams. Attach collar to neck opening backstitching through open loops of outside of envelope to outside of garment, unravelling WY as you go. Attach inside of envelope to inside of garment enclosing neck edges.

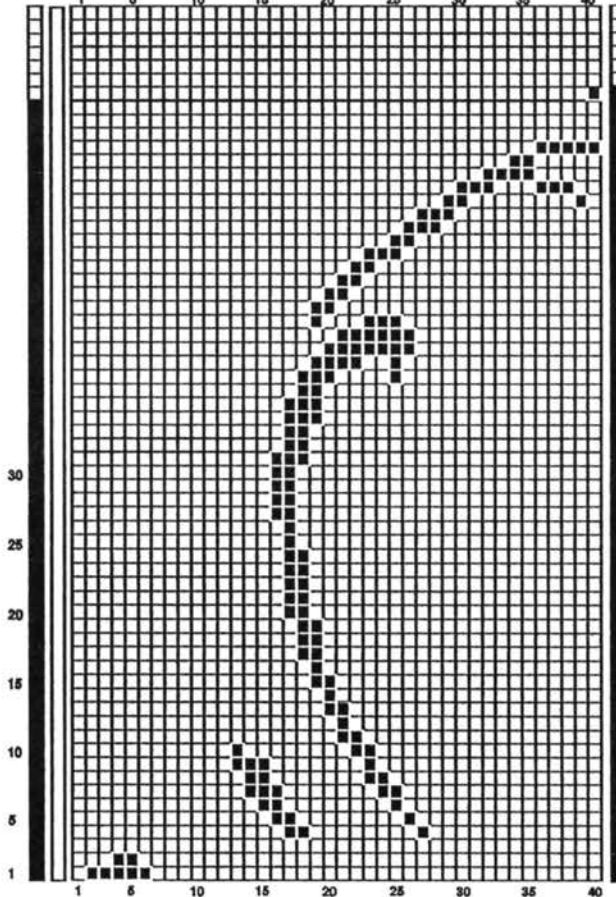
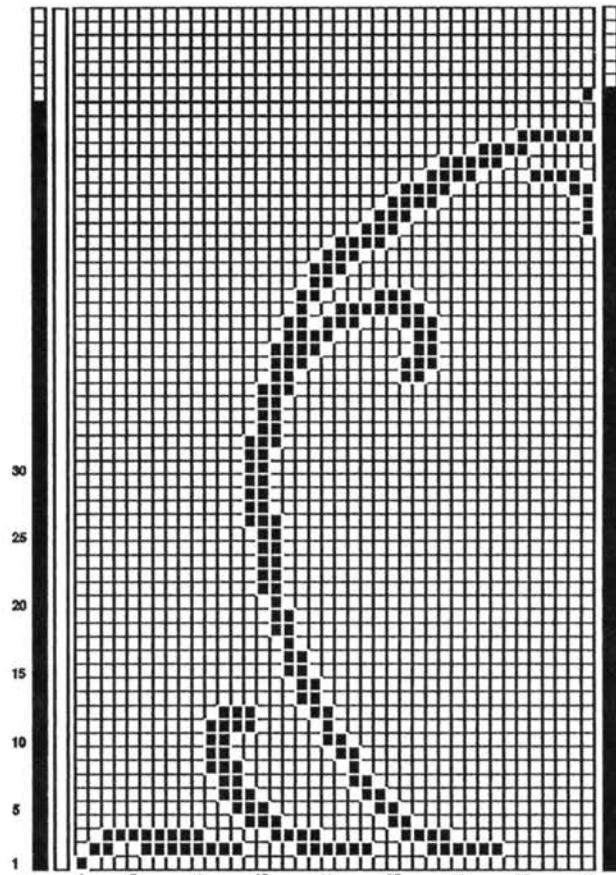
Measure up 28cm on shaped edge of fronts & side panels & attach arm slit bands in same way. Join side panel seams ay back & front. Attach hook & eye to neck. Give final light

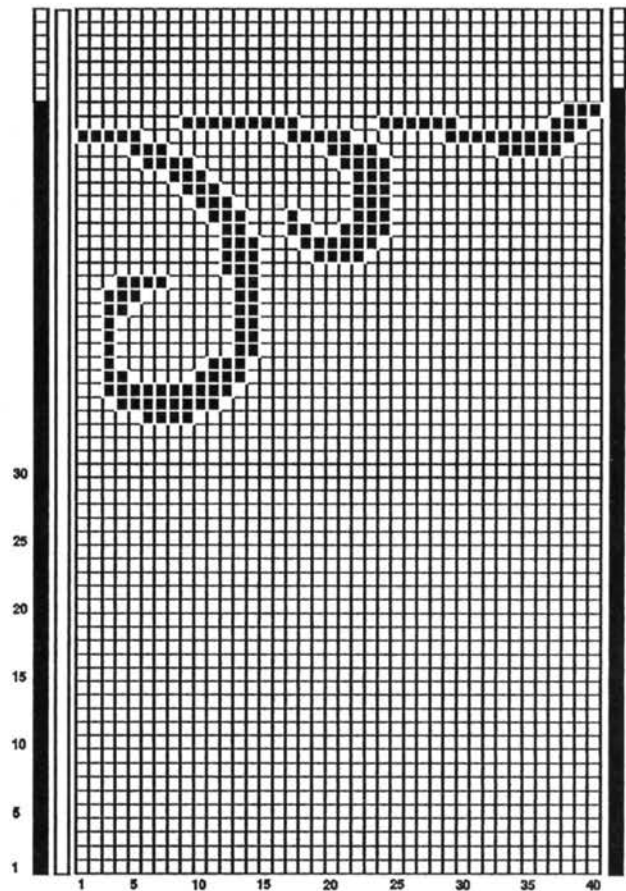
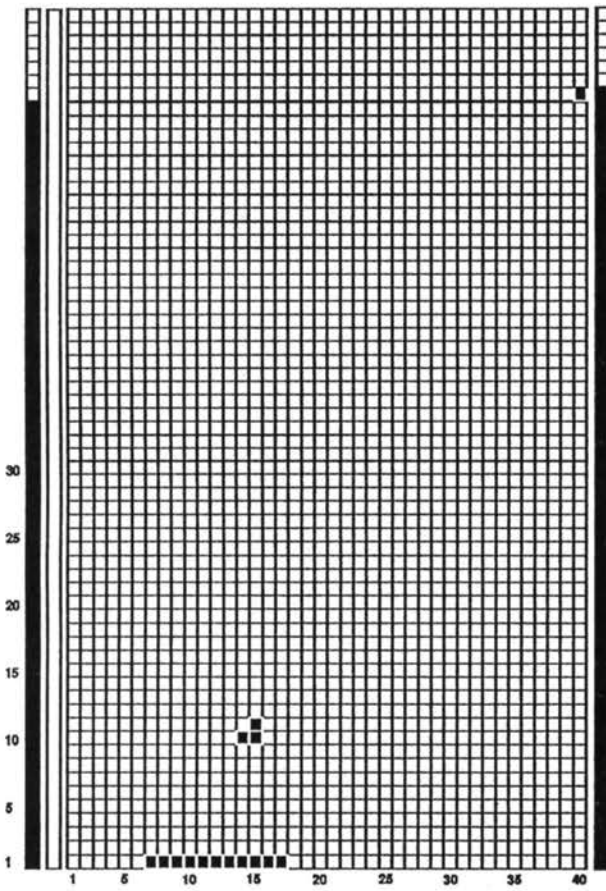
steaming.

FRONT			
1	30	20	191
2	140	21	163
3	A	22	59
4	B	23	77
5	40	24	135
6	3	25	127
7	3	26	255
8	195	27	135
9	C	28	127
10	135	29	213
11	134	30	185
12	74	31	128
13	63	32	164
14	139	33	175
15	127	34	3
16	255	35	135
17	7	36	44
18	127	37	0
19	213		

**SPECIAL FORM PROGRAMME NOTE**

When using Form Programme on the E6000 for the side panels, please note that the short row shaping will not be exactly the same as that shown in the chart. Take extra care when changing from stitch pattern A to stitch pattern B within the knitting to avoid making mistakes or errors as this may interrupt the correct working of the Form Programme, causing problems in completing the knitting of this section.





READER CARD 3 TOP LEFT, 4 TOP RIGHT, 5 BOTTOM LEFT, 6 BOTTOM RIGHT

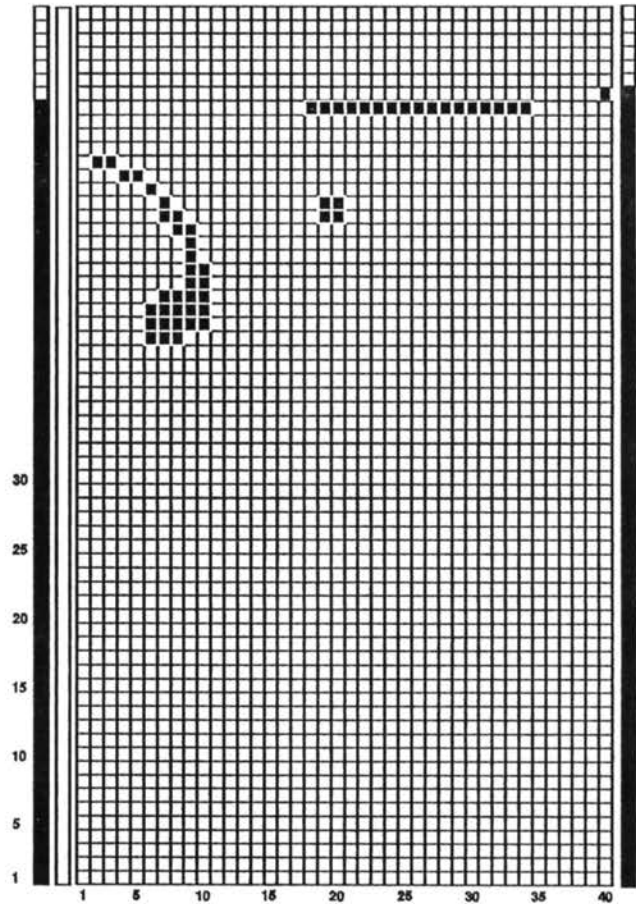
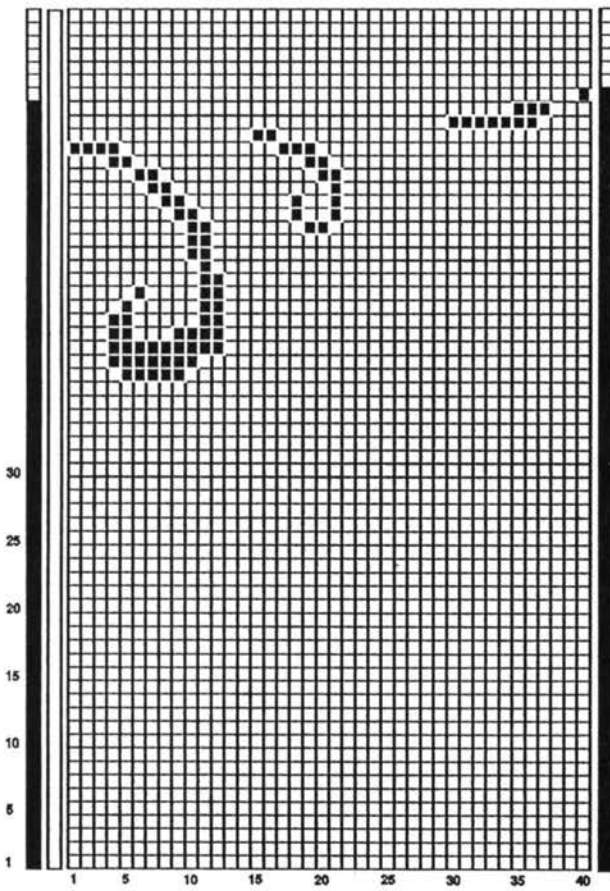


DIAGRAM 1



DIAGRAM 2

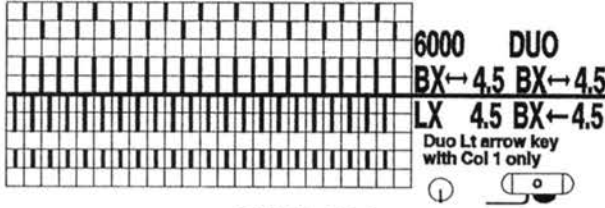


DIAGRAM 3

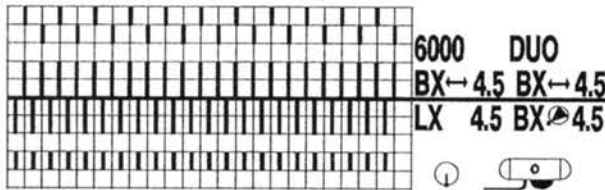
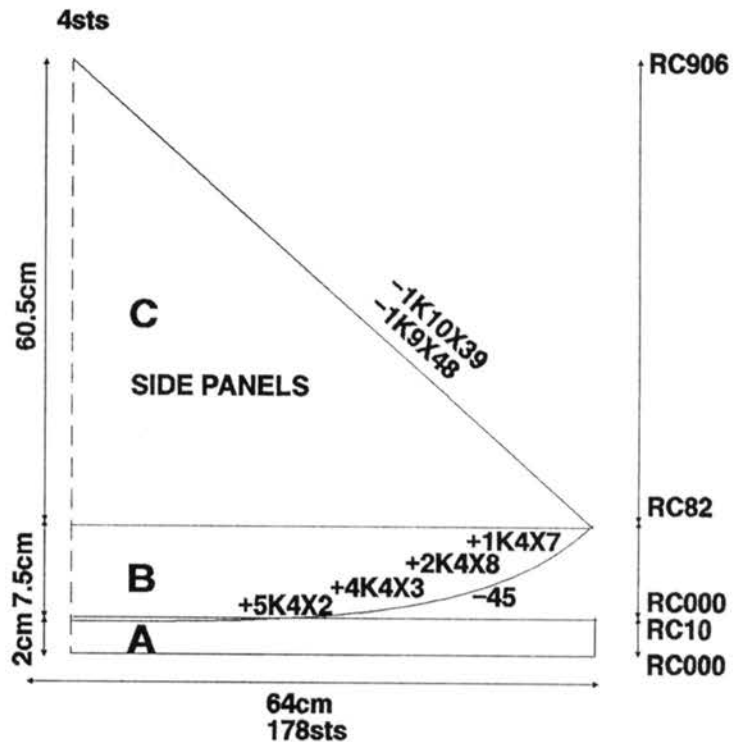
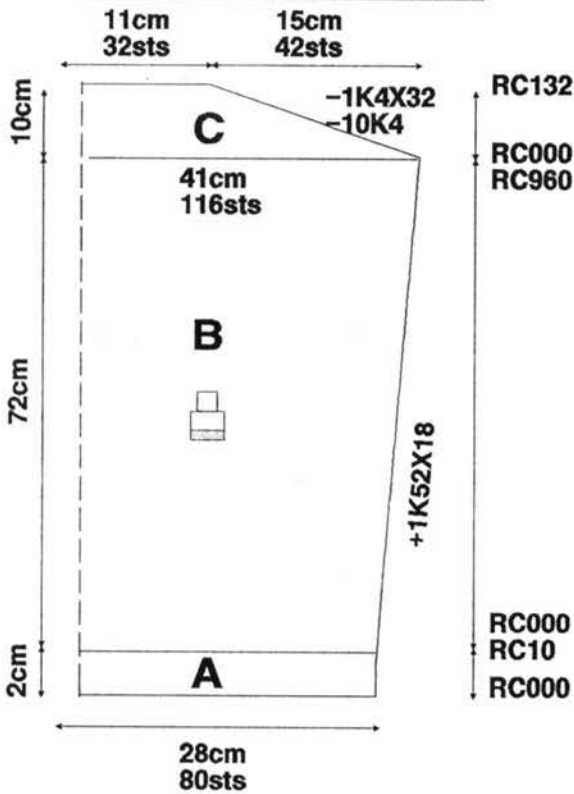
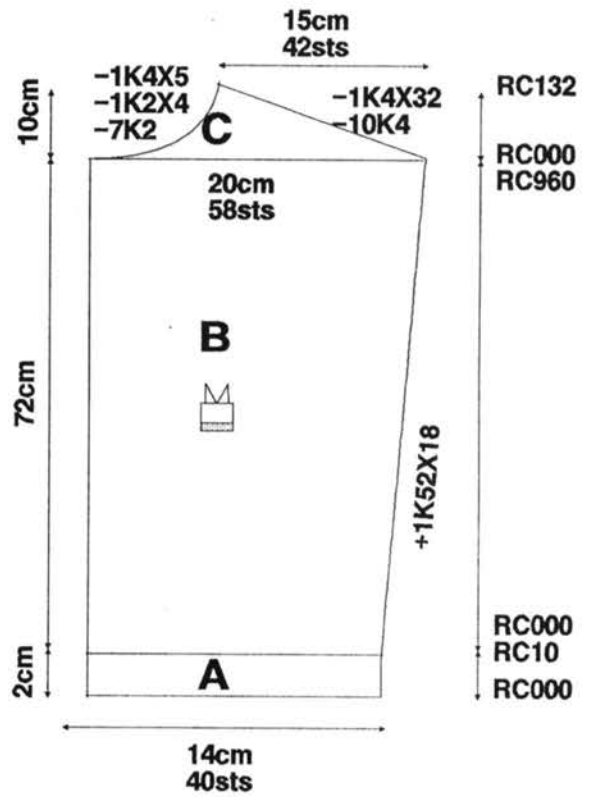
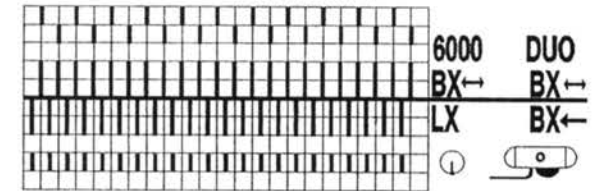
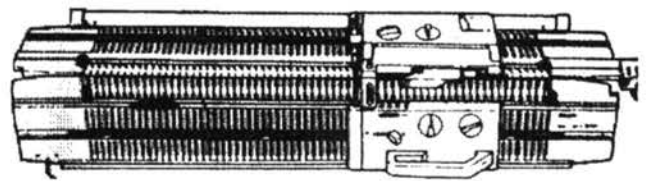


DIAGRAM 4







# D1709 Ladies Black & Gold Top

Designed by Sally Hall for Passap USA

Pictured on Page 33



**5, 80, 6000**



92[98:106]cm Bust.



102[108:116]cm Bust.



SUN-RAY Velveen wool/rayon blend 70% wool 30% rayon approx 483 metres per 100g. Substitute yarn BRAMWELL Artistic (knits as 4 ply). This is not an identical yarn, but will work well with this Form Programme. CELANDINE Gold metallic thread 1 Cone 400g Black Velveen or Artistic plus 1 end gold metallic thread = Col 1.



40sts = 146mm 40Rs = 90mm OR 100sts = 365mm 100Rs = 225mm,, measured over stocking stitch.



Stocking stitch as Diagram 2. Electronics not used.



Page 3.



410g Size 98cm Bust.



Cast on as Diag 1 & trans all sts to FB. Stocking stitch knitted as Diag 2. Place metallic thread cone on floor, thread yarn through centre of black yarn cone. This will twist yarns together to best effect. Cuff & collar trims are taken from the Jill Stern book "Metamorphosis" & reproduced & adapted with her permission. They are made in foll way:- The trim is knitted on the back bed. You will need 3 cords, 2 black with metallic & 1 black alone. Using 3 Ns on each bed black strippers cast on. SS 3/3 K to RC1500. Trans edge sts in 1 N K 1 R repeat until 1 st remains

CoF. Mark your knitted cords with a colour tag of yarn to enable easy identification

Cord 1, Black & metallic BLUE

Cord 2 Black only WHITE

Cord 3 Black & metallic PINK

Cast on on BB 24Ns. Black strippers SS6. RC000 K 4Rs.

Attach cords to the background knitting on the machine counting from left. \*Cord 1 blue onto N4; cord 2 white onto N7; cord 3 pink onto N10 K 4Rs. Count up 4Rs on each cord & hang onto Ns thus cord 1 N7; cord 2 N4; cord 3 N10. Knit 4 rows.

Count up 4Rs on cords & rehang cord 3 N7; cord 1 N10; cord 2 N4. K 4Rs.

Count up 4Rs on cords & rehang cord 2 on N7, cord 3 on N4; cord 1 on N10 K 4Rs

Count up 4 Ns on cords & rehang cord 1 on N7; cord 2 on N10; cord 3 on N4. K 4 Rs

Count up 4 Rs on cords & rehang cord 3 on N7; cord 1 on N4; cord 2 on N10. K 4Rs.

Count up 4 Rs on cords & rehang cord 2 on N7; cord 3 on N4; cord 1 on N10. K 4Rs\*. Repeat from \* to \* for required length of background for cuffs - collar. Cut cords & tack ends into place. To measure for cuffs Make a fist with hand & measure around fullest part. To measure for collar, measure around neck opening & K 1cm less of band.

To attach to sleeves & neck, fold bands in half. Attach plain side inside garment & braided side to outside.. Finish joined edges neatly, tucking in cord edges & making fast with stitching.



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

B. Trans all sts to FB Lks as Diag 2. K as chart.

C. K & dec as chart.

D. K & dec as chart. CoF.

	92cm	98cm	106cm
1	90	90	90
2	146	146	146
3	A	A	A
4	B	B	B
5	140	148	159
6	92	98	106
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	136	136	136
12	38	38	38
13	140	148	159
14	92	98	106
15	**	**	**
16	34	35	37
17	60	61	65
18	***	***	***
19	106	106	106
20	177	177	177
21	169	169	169
22	153	153	153
23	153	153	153
24	145	145	145
25	173	173	173
26	135	135	135
27	149	149	153
28	188	188	188
29	144	147	148
30	0	0	0

	92cm	98cm	106cm
1	90	90	90
2	146	146	146
3	A	A	A
4	B	B	B
5	71	77	82
6	26	28	30
7	*	*	*
8	38	38	38
9	112	115	118
10	41	42	43
11	**	**	**
12	37	39	41
13	53	56	59
14	***	***	***
15	110	110	110
16	177	177	177
17	169	169	169
18	153	153	153
19	145	145	145
20	145	145	145
21	173	173	173
22	135	135	135
23	136	138	141
24	173	173	173
25	145	145	145
26	145	145	145
27	153	153	153
28	169	169	169
29	177	177	177
30	0	0	0



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



- A. CoCir as Diag 1. After CoN Rs trans all sts to FB.
- B. Lks as Diag 2. K & inc as chart.
- C. Dec & K as chart. CoF.



- Block & steam all parts to size & shape.
- Join shoulder seams. Sew in sleeves. Attach collar band to neckline. Join sleeve & side seams. Attach cuffs. Give final light steaming.

	92cm	98cm	106cm
1	90	90	90
2	146	146	146
3	A	A	A
4	B	B	B
5	140	148	159
6	92	98	106
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	136	136	136
12	38	38	38
13	140	148	159
14	92	98	106
15	**	**	**
16	34	35	37
17	60	61	65
18	***	***	***
19	234	234	234
20	177	177	177
21	169	169	169
22	153	153	153
23	153	153	153
24	145	145	145
25	173	173	173
26	135	135	135
27	149	149	153
28	188	188	188
29	144	147	148
30	73	73	74
31	177	177	185
32	161	161	131
33	153	153	169
34	145	145	161
35	145	145	153
36	173	191	153
37	137	128	145
38	135	128	137
39	128	134	135
40	0	0	132
41			0

7[8:9]cm  
20[22:26]sts

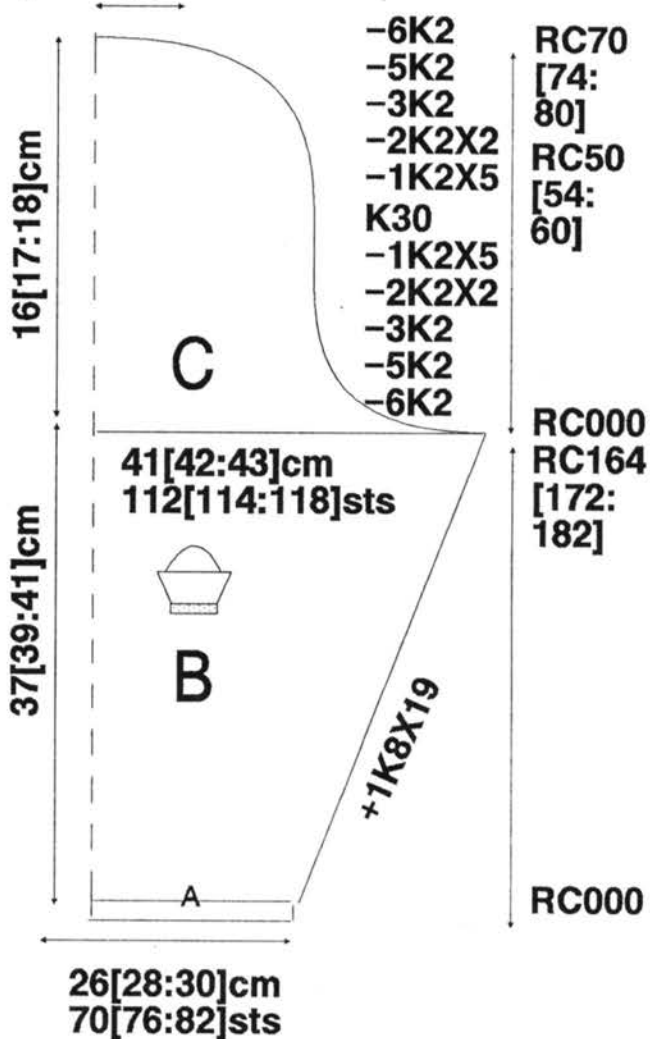


DIAGRAM 1

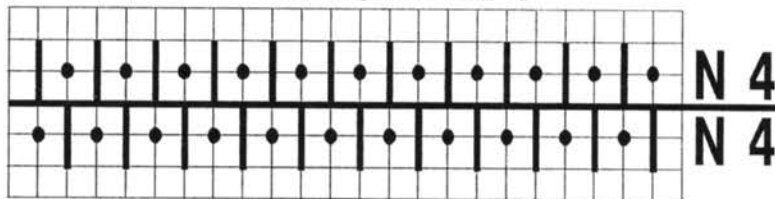
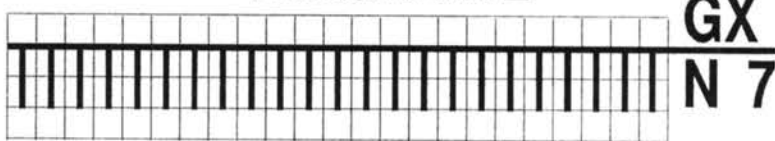
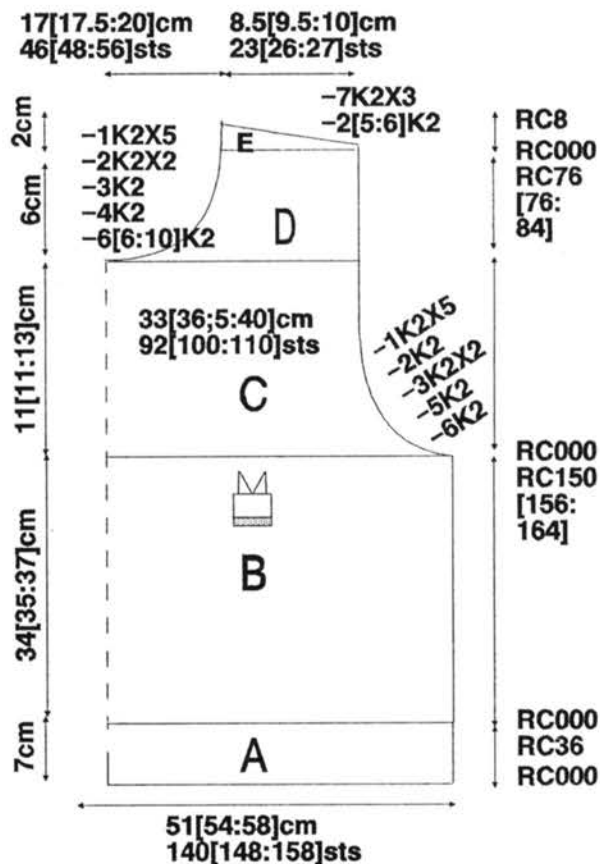
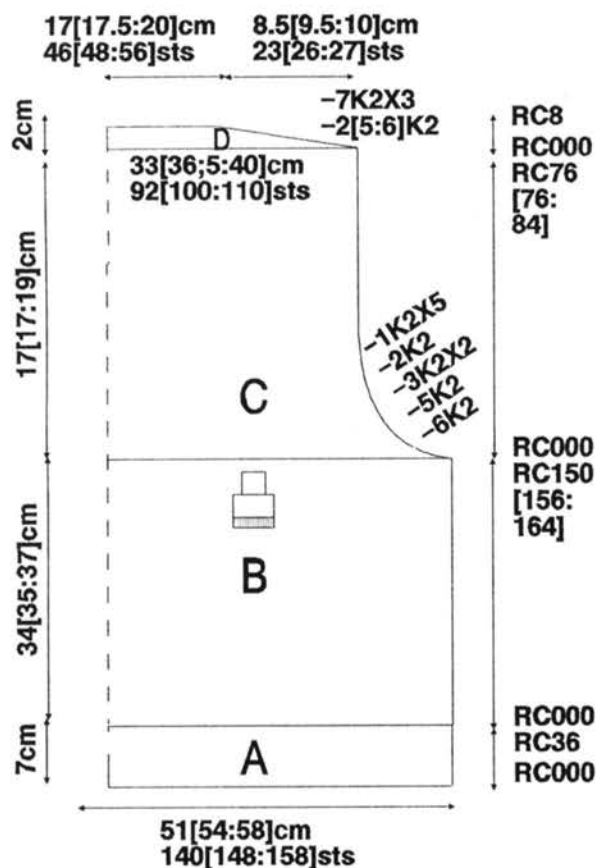


DIAGRAM 2





# J & R

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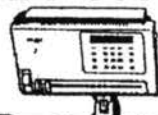
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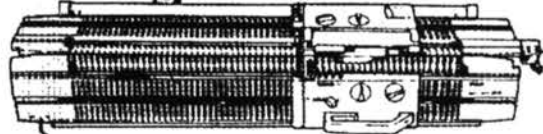
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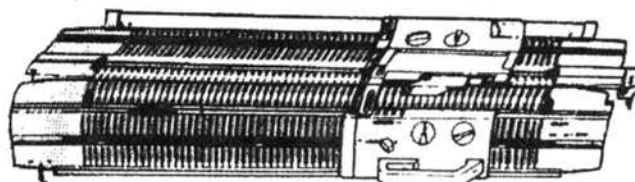
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# D1706 Ladies Jacquard Jacket & Skirt

E6000 & Duomatic versions not identical as the E6000 pattern repeat is 19sts, the Duomatic pattern repeat is 20sts, otherwise garments are the same.

Pictured on Page 38



**5, 80, 6000**

Jacket 90[98:106]cm Bust.  
Skirt to fit hips 86[96:106]cm



Jacket 100[108:116]cm Bust.  
Skirt 98[110:119]cm hips, finished length 69cm.



BRAMWELL Ivette 30% wool 70% acrylic, knits as 3 ply. 2 cones Navy = Col 2. Duomagic 100% acrylic approx 270 metres per 100g. 1 cone each of the foll:- Raspberry = Col 1, Olive = Col 3, Sandstone = Col 4.



Jacket:- 40sts = 158mm 40Rs = 28mm OR 100sts = 395mm 100Rs = 70mm, Measured over 4 Col jacquard.

Skirt:- 40sts = 150mm 40Rs = 54mm OR 100sts = 375mm 100Rs = 135mm measured over long stitch.



Jacket:- 4 Col jacquard using cards given & as Diag 2. Welts tubular as Diag 1. Cast on 8. Knit Tech 207.

Skirt:- Longstitch as Diag 3. E6000 console not used for st patt.



Page 3.



Jacket:- 450g Size 98cm Bust.  
Skirt:- 450g Size 96cm Hips.



E6000 & Duo versions not identical, see note at pattern head. All jacket welts are K tubular in Navy.



A. CoCir Col 2. Lks as Diag 1 K as chart.  
B. Set as Diag 2 & for St Patt. K 2Rs Col 1, Col 2, Col 3, Col 4 as chart.  
C. K & dec as chart.

E6000 PROGRAMME JACKET ONLY		
PROGRAMME : ENT	ADD WHAT? : ● : ENT	4 COL : ENT
ERASE : ENT	Read in card 2	KNIT TECH : 207 : ENT
CAST ON : 8 : ENT	ALTER : ENT	ENLARGE POS : NO
ALL STA PATT : NO	DIRECTION : NO	FORM : ENT
ST PATT A : ● : ENT	3 COL : ENT	EnterForm Programme for appropriate part here.
Read in card 1	ADD : ENT	START CAST ON : ENT
ALTER : ENT	ADD WHAT? : ● : ENT	
DIRECTION : NO	Read in card 3	
ADD : ENT	ALTER : NO	

D. K & dec as chart. CoF.

Sew in sleeves. Join side & sleeve seams. Sew on buttons to match buttonholes. Sew in shoulder pads if required.



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

D. Dec & K as chart

E. Dec & K as chart. CoF.

Repeat for opposite side reversing shapings.



A. As Back A.

B. As Back B but inc as chart.

C. Dec & K as chart. CoF.



CoCir Col 2 112[112:120]Ns 1RN/N SS 2.5/2.5 2Rs CX/CX SS 3/3 SS 3.75/3.75 K to RC10. SS 4/4 K to RC18. SS 4.5/4.5 K to RC32. WY K 4Rs. Lks N/N SS 3/3 K 6Rs & rel.

Join shoulder seams. Steam collar into circle. Backstitch collar to outside through open loops unravelling WY as you go. Slip stitch second side to inside enclosing neck edges.



As collar but over 144Ns.



As Buttonband to RC16. Make 7 buttonholes evenly along length by K by hand over 4Ns for each buttonhole with short lengths of WY. Do this on both beds. K remaining section as other bands.



Block & steam all parts to size & shape. Attach bands to fronts as for collar. Carefully pull out short lengths of yarn forming buttonholes one by one. Backstitch through open stitches to finish buttonholes.

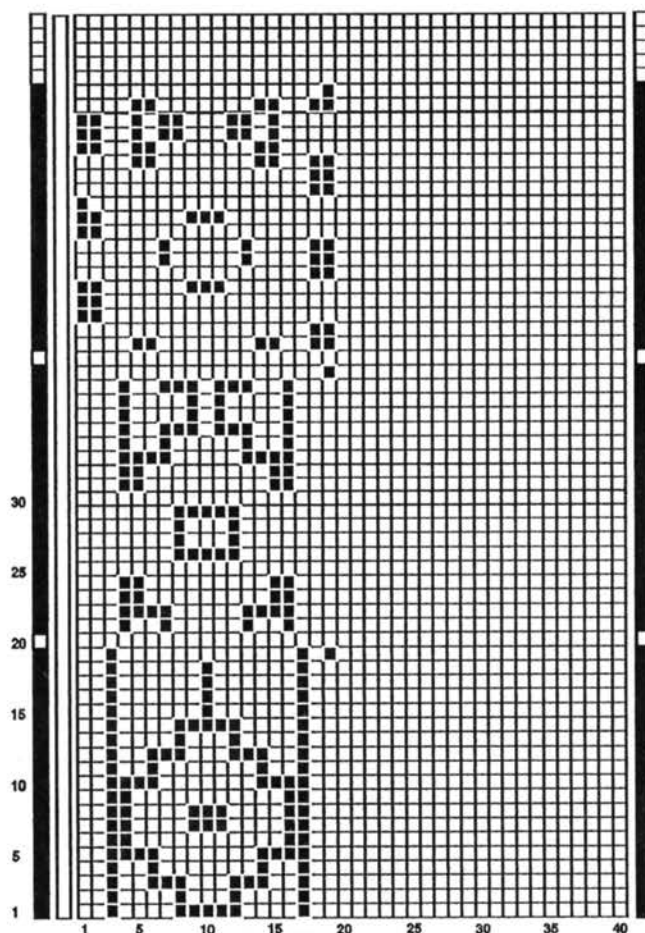
## Knit 3 panels

A. CoCir Col 2 as Diag 1. K as chart. B. Lks as Diag 3. K & Dec as chart placing markers every 100Rs. C. Lks GX/N Black strippers SS 5/5 K 20Rs Pull down length of yarn. Lks N/GX K 20Rs Trans all sts to FB. CoF. Block & steam to size. Matress st sections together. Insert elastic & close band. Steam to finish.

	90cm	98cm	106cm
1	28	28	28
2	158	158	158
3	A	A	A
4	B	B	B
5	127	137	147
6	90	98	106
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	142	142	142
12	38	38	38
13	127	137	147
14	90	90	106
15	**	**	**
16	39	37	35
17	65	65	64
18	***	***	***
19	105	108	109
20	172	148	148
21	191	148	148
22	131	191	148
23	33	128	191
24	135	21	129
25	92	175	25
26	191	13	167
27	151	135	9
28	14	94	135
29	0	191	97
30		154	191
31		14	154
32		0	14
33			0

	90cm	98cm	106cm
1	54	54	54
2	150	150	150
3	A	A	A
4	B	B	B
5	123	133	141
6	46	50	53
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	132	132	132
12	38	38	38
13	69	77	88
14	26	29	33
15	**	**	**
16	63	63	63
17	70	70	70
18	***	***	***
19	38	38	38
20	69	77	88
21	26	29	33
22	**	**	**
23	4	4	4
24	70	70	70
25	***	***	***
26	0	0	0

	90cm	98cm	106cm
1	28	28	28
2	158	158	158
3	A	A	A
4	B	B	B
5	63	68	73
6	90	98	106
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	142	142	142
12	38	38	38
13	63	68	73
14	90	98	106
15	**	**	**
16	39	37	35
17	65	65	64
18	***	***	***
19	75	75	76
20	135	135	135
21	100	107	107
22	145	191	145
23	191	130	191
24	130	2	131
25	2	183	3
26	191	5	175
27	128	167	3
28	7	5	159
29	135	135	2
30	26	24	135
31	73	76	34
32	169	145	76
33	191	145	161
34	131	191	145
35	37	128	191
36	135	28	129
37	91	175	35
38	191	13	167
39	151	135	9
40	14	94	135
41	0	191	97
42		154	191
43		13	156
44		0	14
45			0



	90cm	98cm	106cm
1	28	28	28
2	158	158	158
3	A	A	A
4	B	B	B
5	66	68	73
6	26	27	29
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	142	142	142
12	38	38	38
13	86	91	101
14	34	36	40
15	**	**	**
16	42	41	41
17	60	58	60
18	***	***	***
19	109	109	107
20	164	164	145
21	158	158	173
22	191	191	148
23	128	128	191
24	28	28	137
25	167	167	57
26	17	17	175
27	191	191	18
28	129	129	183
29	9	17	5
30	175	191	164
31	8	131	0
32	164	3	
33	0	0	

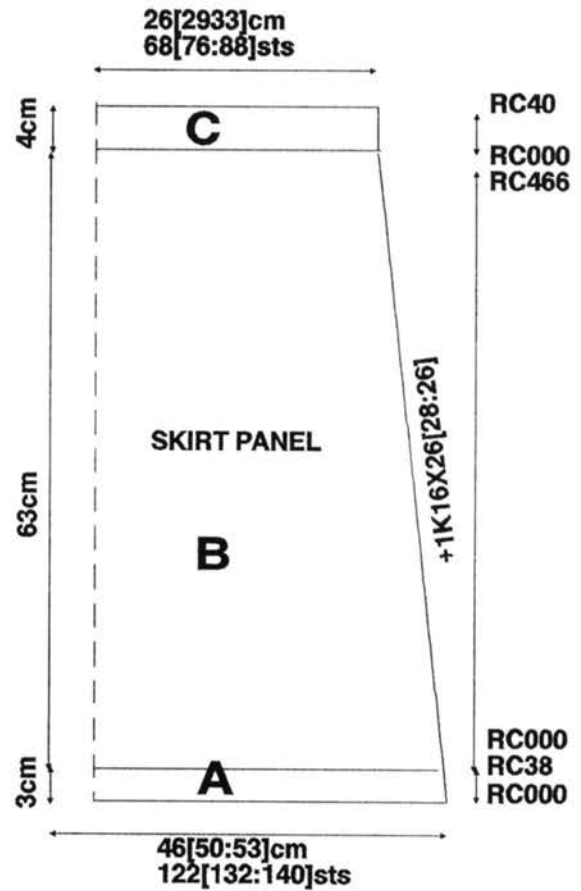
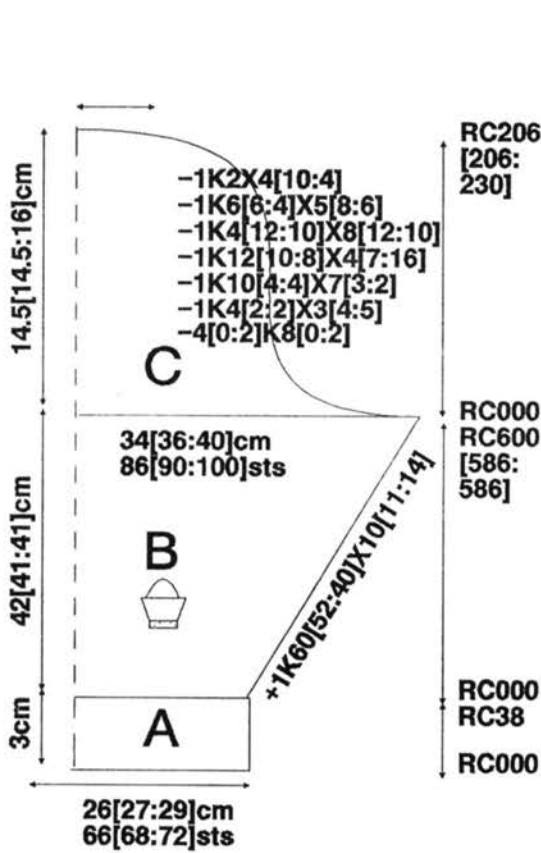
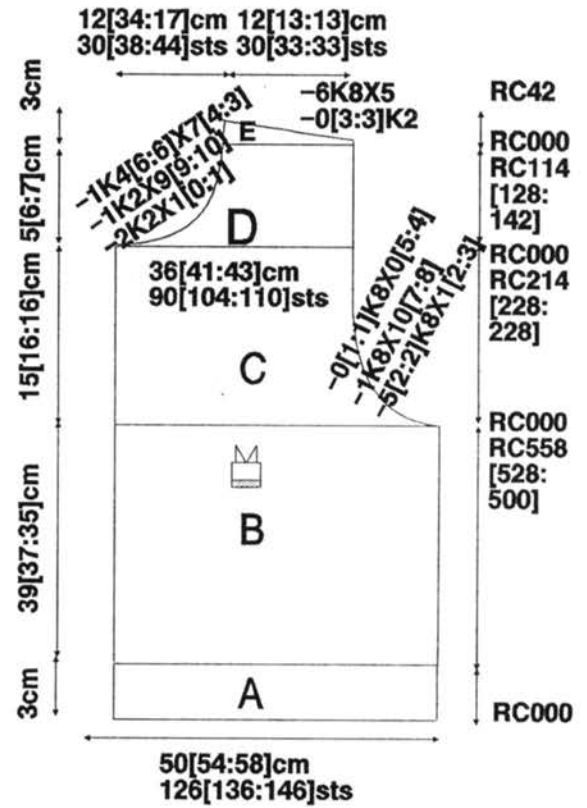
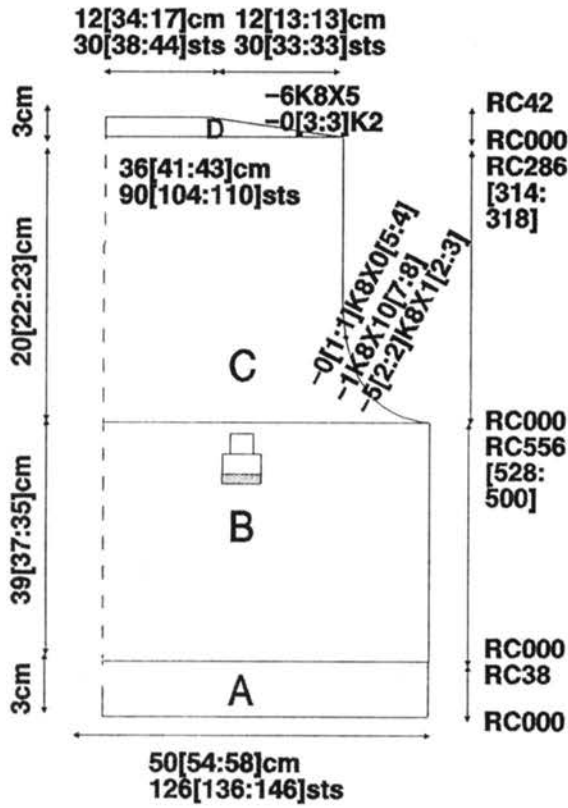
E6000 CARD 1 BOTTOM, CARD 2 MIDDLE, CARD 3 TOP

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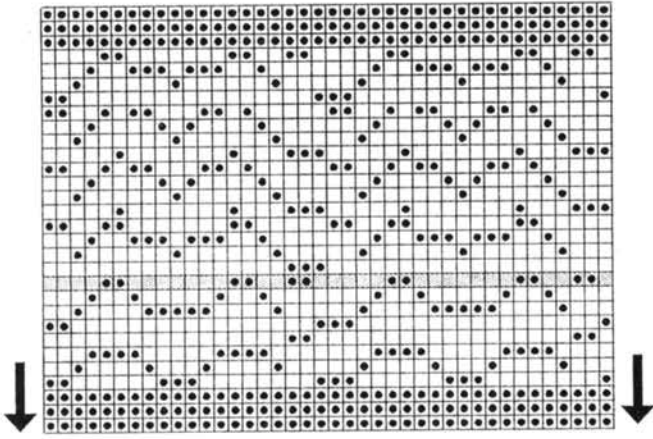
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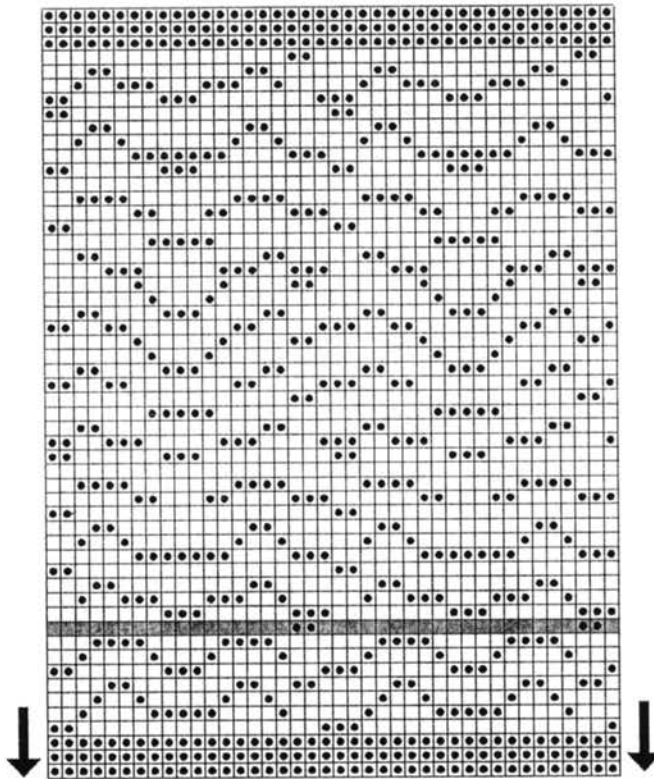
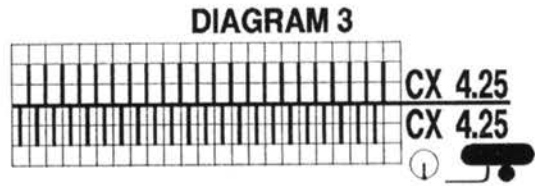
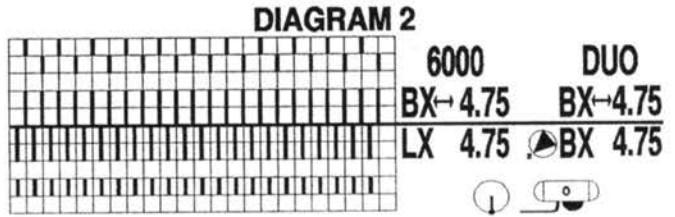
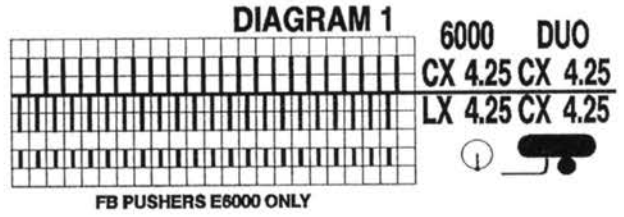
**JAMIESON SMITH**  
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**LERWICK, SHETLAND**

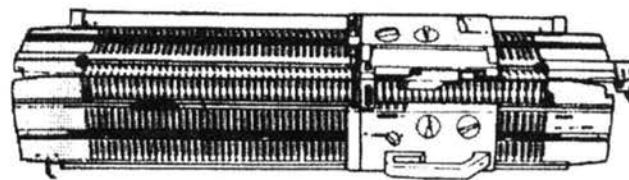






PATTERN D1706  
 DECO CARD 1 BELOW, DECO CARD 2 ABOVE





# D1707 Child's Scarecrow Sweater

Designed by Kathy Haynes

Pictured on Page 39



**6000 ONLY**



71[76:81]cm Chest.



76[81:88]cm Chest.



**BRAMWELL DuoMagic**  
100% acrylic 270 metres per 100g, 175g Eau de Nil = Col 1.  
2/30's acrylic 100% acrylic 50g of each of the foll:-  
Yellow = Col 2, Red = Col 3,  
Black = Col 4, Brown = Col 5  
Camel = Col 6.



40sts = 132mm 40Rs = 26mm  
OR 100sts = 330mm 100Rs = 65mm, measured over 4 col jacquard.  
40Rs rib = 65mm.



2X1 ribs as Diag 1 Cast on 4.  
4 Col jacquard with cards given & as Diag 2.



Page 3.



260g Size 76cm Chest.



Yarns used singly throughout.  
This is a cut & sew garment.  
Knit 2 back shapes but different patterns & cut neckline.



A. CoCir Col 1 as Diag 1. K as chart to RC33.

B. Push up all empty Ns. Lks CX/CX K 2Rs. Lks N/N K 1R. Set for St Patt A. K 2Rs Col 1, Col 2, Col 3, Col 4 as chart. CoF.



A. As Back A.

B. As Back B with St Patt B. 2Rs Col 1, 2Rs Col 2, 2Rs Col 3, 2Rs Col 5. as chart. At RC 420 change Col 3 to Col 6 & K as chart.

C. St Patt A. Exchange Col 5 for Col 4 & K as chart. CoF.

E6000 PROGRAMME		
PROGRAMME : ENT	KNIT TECH : 207 : ENT	KNIT TECH : 207 : ENT
ERASE : ENT	ENLARGE POS : NO	ENLARGE POS : ENT
CAST ON : 4 : ENT	TEST : NO	CM? : NO
ALL ST PATT : NO	ALL ST PATT : NO	↑ R 488 : ENT
ST PATT A : ● : ENT	ST PATT B : ● : ENT	↔ STS 31 : NO
Read in card 1	Read in card 2	↔ X 2 : ENT
ALTER : ENT	ALTER : ENT	↔ STS 62 : ENT
DIRECTION : NO	DIRECT : NO	PATT AFT R0 : ENT
ADD : ENT	ADD : ENT	TO R/L 0 : ENT
ADD WHAT? : ● : ENT	ADD WHAT? ● : ENT	IN PATT AT R 0 : ENT
Read in card 1	Read in card 3	↑ REP R 0 : NO : ENT
ALTER : ENT	ALTER : ENT	↔ REP STS 0 : NO : ENT
DIRECTION : NO	DIRECT : NO	ALL ST PATT : ENT
3 COL : ENT	3 COL : ENT	FORM : ENT
ADD : ENT	ADD : ENT	Enter appropriate Form
ADD WHAT? : ● : ENT	ADD WHAT? ● : ENT	Programme here
Read in card 1	Read in card 4	START CAST ON : ENT
ALTER : ENT	ALTER : NO	
4 COL : ENT	4 COL : ENT	



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

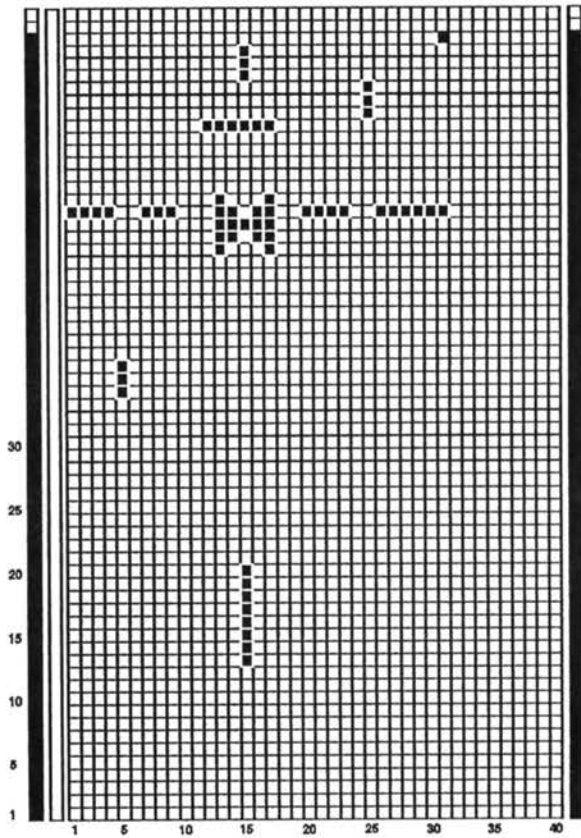
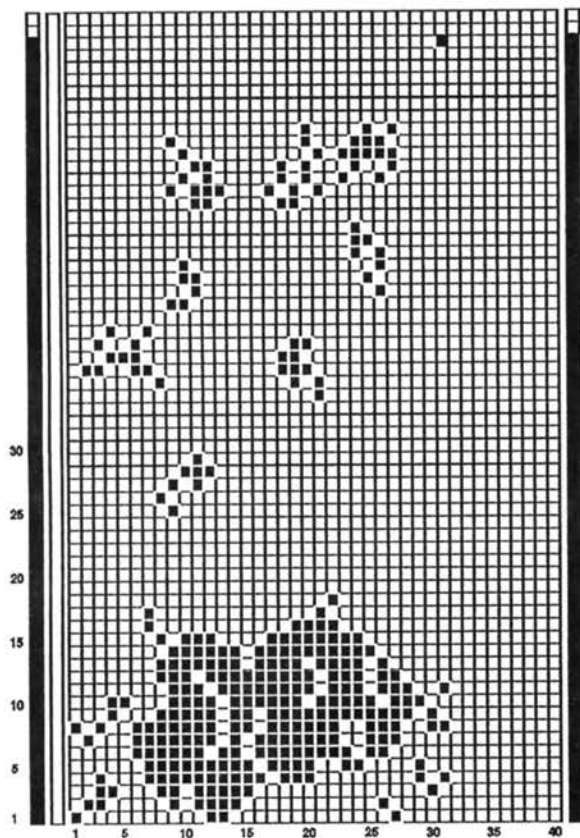


Push up 131 Ns & arrange for 2X1. Col 1 orange strippers, Lks N/N SS 2.5/2.5 K 1R.  
On BB place pusher under every N in WP. Push all empty BB Ns to WP. SS 3/3 Lks CX/CX K 2Rs. Lks BX/N K to RC29. Push all empty FB Ns to WP. Lks CX/CX K 2Rs Lks N/N K 1R. Black strippers. Lks GX/N SS 5/5 K 4Rs. Pull down loop of yarn between beds. Lks N/GX K 4Rs. Change to WY K 4Rs. Pull down loop of yarn between beds. Lks GX/N K 4Rs. Lks N/N Orange strippern K several Rs & Rel.



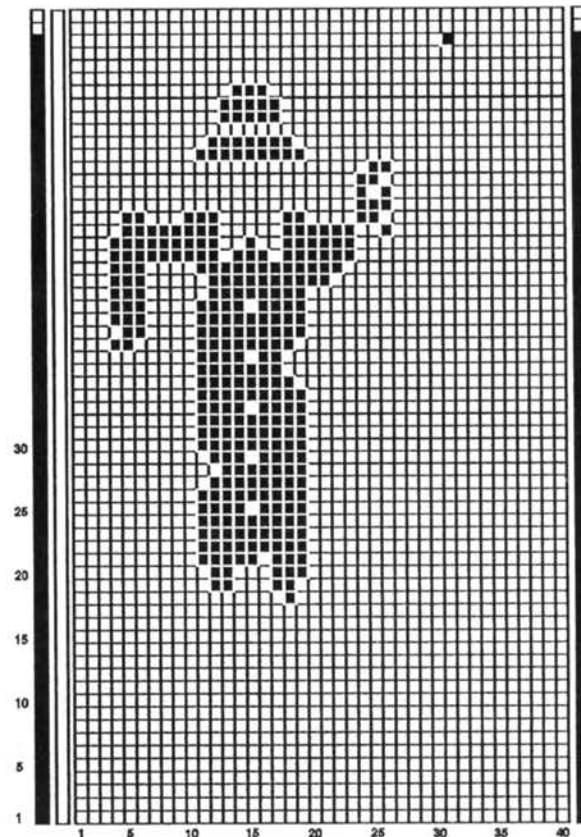
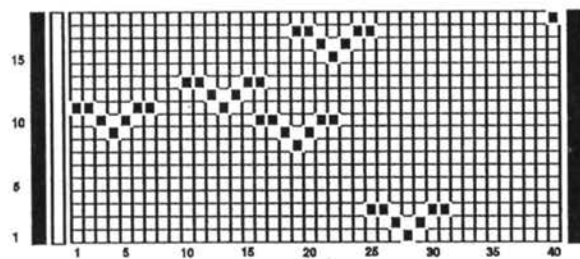
Block & steam each part to size & shape. Mark & cut neckline as chart. Join Rt shoulder seam. Attach neckband backstitching through open loops to outside of garment, unravelling WY as you go. Attach inside envelope to inside of neck, enclosing cut edges. Join Lt shoulder seam. Sew in sleeves. Join side & sleeve seams. Give final light steaming.

	71cm	76cm	81cm
1	26	26	26
2	132	132	132
3	A	A	A
4	B	B	B
5	58	58	61
6	19	19	20
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	159	159	159
12	38	38	38
13	100	103	103
14	33	34	34
15	**	**	**
16	31	35	39
17	36	40	44
18	***	***	***
19	0	0	0
	71cm	76cm	81cm
1	26	26	26
2	132	132	132
3	A	A	A
4	B	B	B
5	115	124	130
6	71	76	81
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	159	159	159
12	166	166	166
13	115	124	130
14	71	76	81
15	**	**	**
16	43	46	49
17	48	51	54
18	***	***	***
19	67	67	67
20	191	191	191
21	142	142	142
22	9	9	9
23	0	0	0

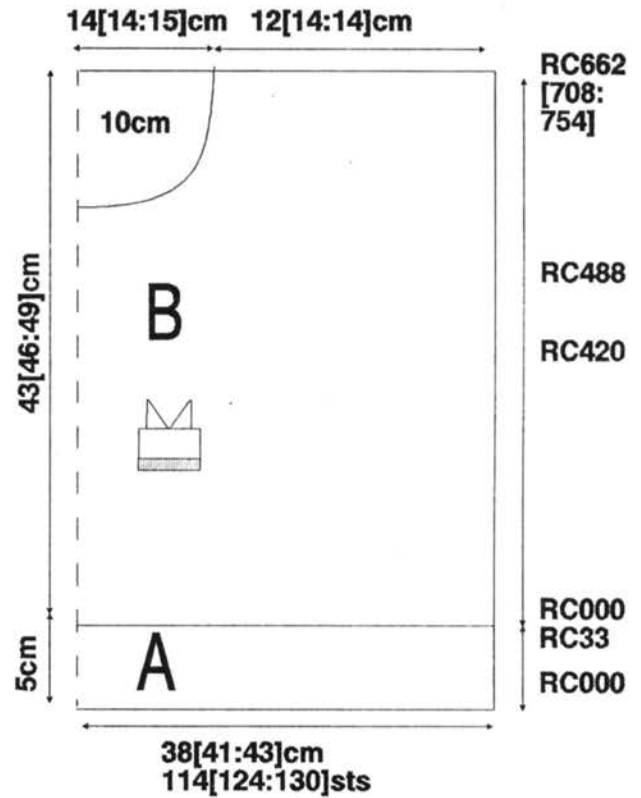
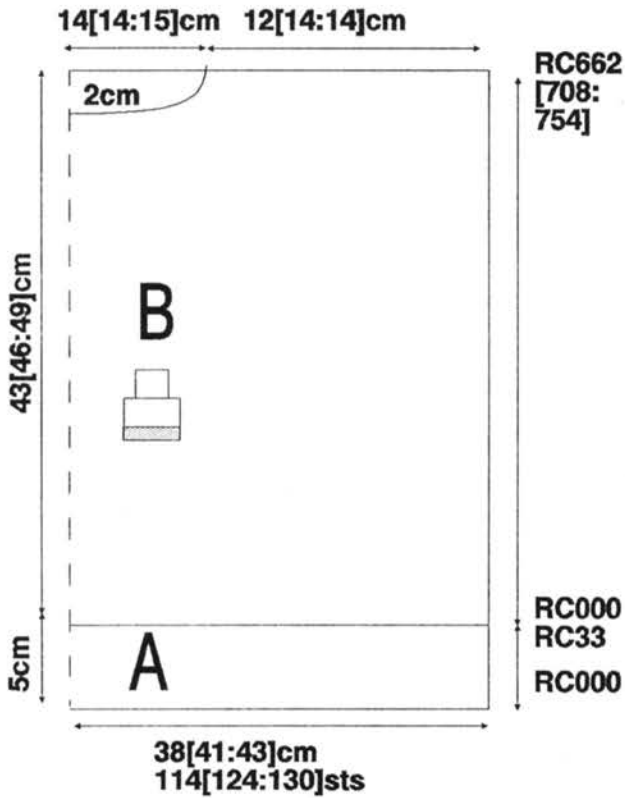


**E6000 CARDS**

**CARD 1 BELOW  
 CARD 2 ABOVE  
 CARD 3 BELOW RIGHT  
 CARD 4 ABOVE RIGHT**

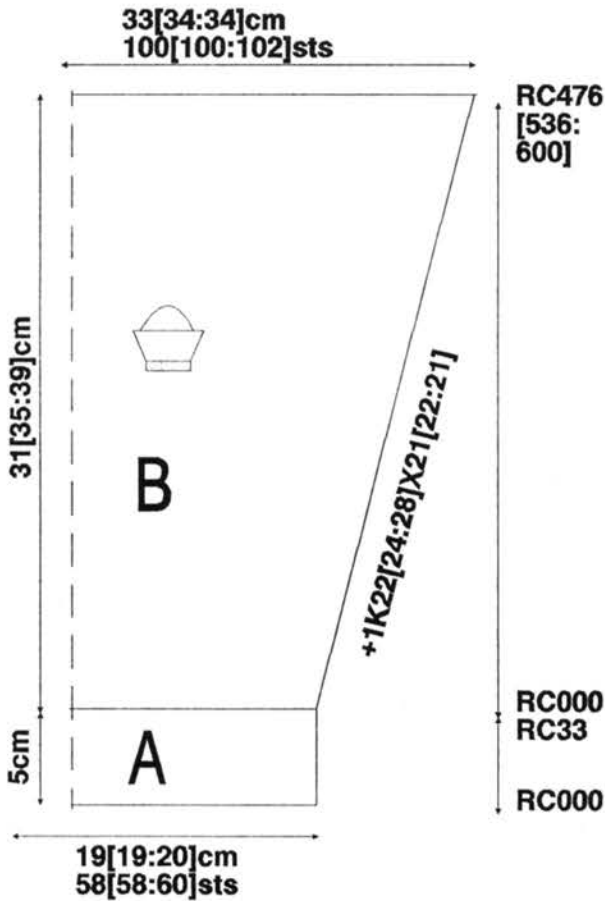




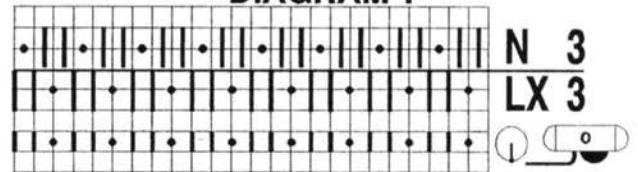


**SPECIAL FORM PROGRAMME NOTE**

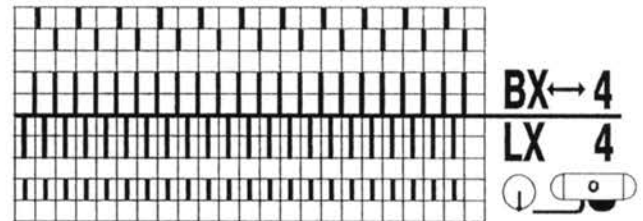
Back Programme contains 2cm deep neck shaping. To eliminate this from the programme for cut & sew, please enter programme as shown to line 18. On line 19 enter 0. This will remove shape from this particular programme.



**DIAGRAM 1**



**DIAGRAM 2**



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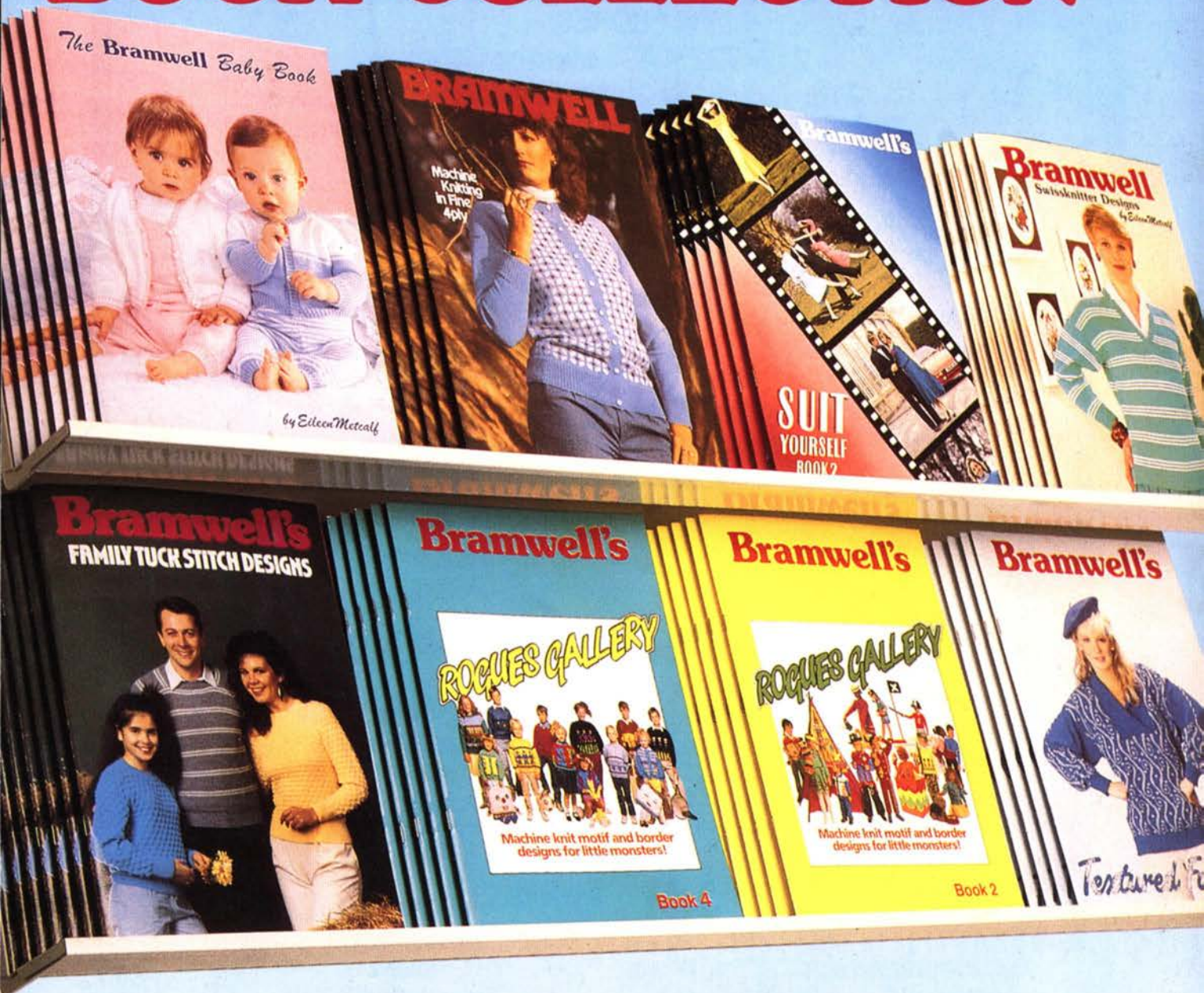
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