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INTERNATIONAL

THE magazine for
PASSAP & PFAFF

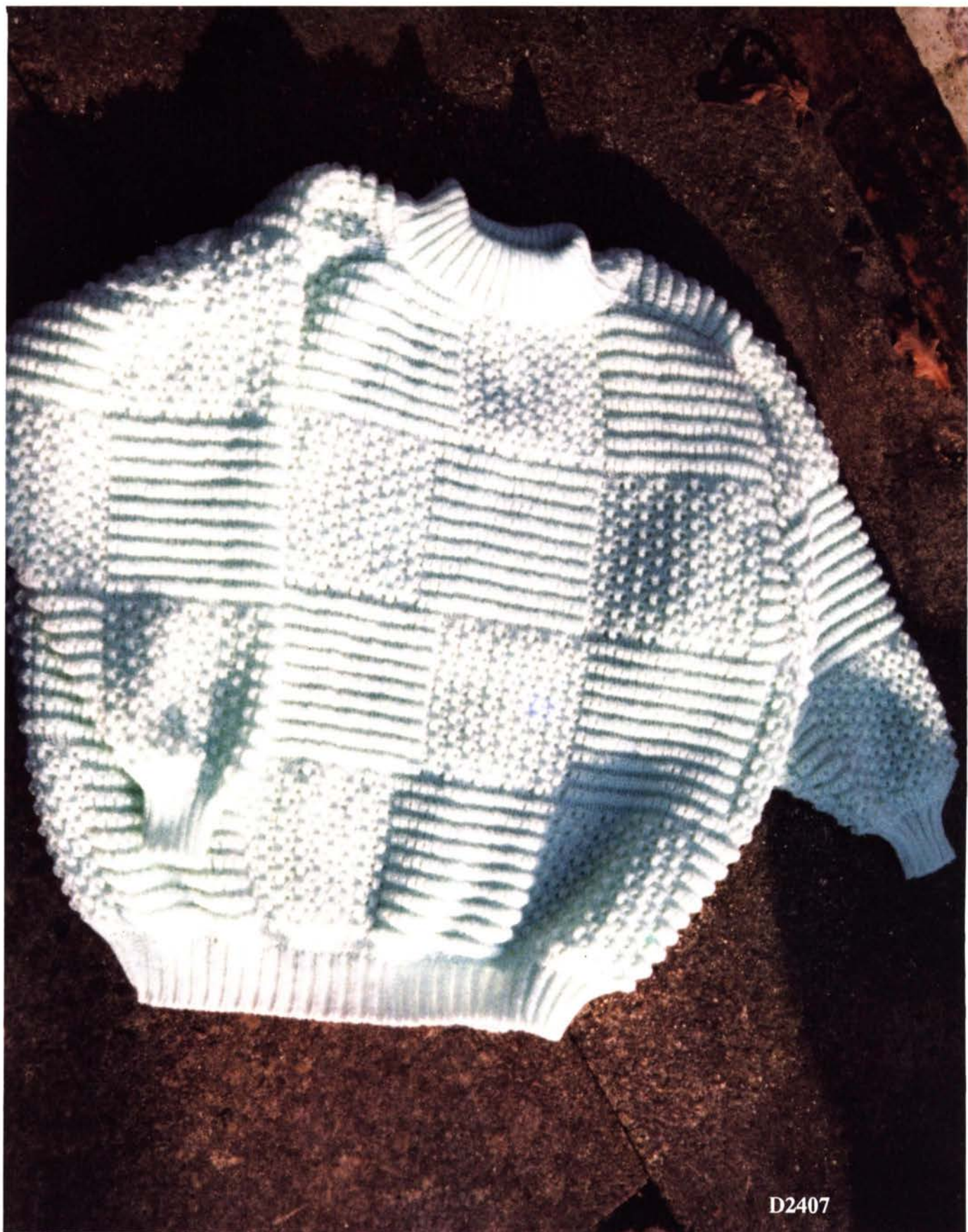
Knitting Machine
Owners



Articles
Patterns
Letters
Hints
Tips –
Just for
Passap
System
Knitters

Number 24
December 1995

George LeMarré



D2407

CONTENTS



Greetings from South Africa.....	23
Hello From New Zealand.....	37
Aussies Down Under.....	38
Pat Coulston, Some Problems Solved.....	5
Creation 6 - Diagonal Lines, Irene Krieger....	29
Canada Calling.....	7
Jeanne Oneacre Fairisle & Jacquard Types..	17
Knit Clinic, George le Warré - New Pushers	9
Form & Form Computer, New Information.....	10
Duomatic 80 versus E6000 Machines.....	15
Kathy Geiger - E6000 UX Patterning.....	25
Yarn Information.....	58
Subscription Renewal Form.....	68

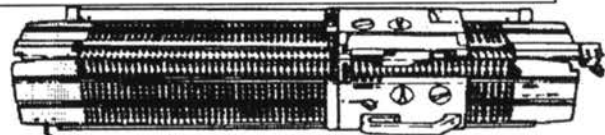
VOLUME 6 ISSUE No. 24

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2401 Traditional Fairisle Sweater.....	47
2402 Zipper Front Jacquard Jacket.....	51
2403 Mittens & Scarf.....	55
2404 Three Colour Jacquard Sweater.....	43
2405 Creation 6 Waistcoat.....	40
2406 Slip-Tuck Pattern Jacket.....	59
2407 Double Bed Tuck Sweater.....	62

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

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DUET INTERNATIONAL

Volume 6, Number 24

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The Editor's Letter

Dear Readers,

With the publication of this issue of the magazine, all UK and European direct subscriptions are completed for the year 1995. To renew your subscription, please use the form on the last page of this magazine, or copy the details from this onto a sheet of plain paper and send with your remittance to the address above. If you live in the USA, Canada, Australia, New Zealand or South Africa, please contact the distributors at the addresses listed above for future issues, as we are unable to take direct subscriptions from these countries.

In this issue, there are some interesting items in the articles section, for instance the UX setting for knitting slip and tuck patterns, and there is a garment in the patterns section to go with this too. Irene Krieger talks further on Creation 6 and Pat Coulston continues with her knitting classes. There are the usual items from other countries, and all of these include at least one knitting tip useful to all of us, E6000 or Duo knitters, so they really are worth reading. I know that some people

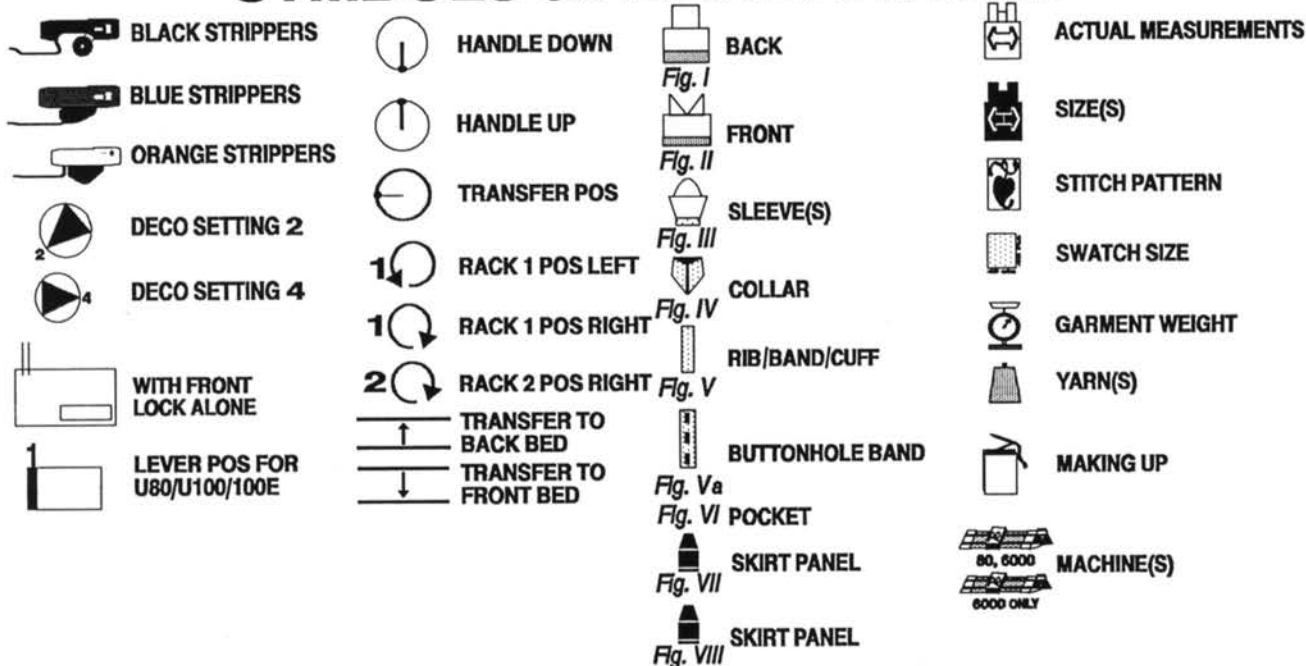
in the past have said that these sections do not really interest those readers outside the country in question, but there is a wealth of useful knitting information contained in them, so they really are worth a look. True, you may not necessarily be interested in the weather, or what seminars are coming up in a foreign country, but the writer from that country may also have come up with a tip that provides just the answer to a knitting problem that you have had, or a new way of doing something that makes something much easier for you. I suppose we all in some ways are isolationists and tend to feel that what goes on outside our own area does not concern us, but we all learn from Passap System knitters all over the world all the time, through books etc., and it is this global spread of know-how that makes Passap System knitters so friendly and interesting.

Look forward to seeing you again next time.

Best wishes,

George le Warré

SYMBOLS & ABBREVIATIONS



alt	alternate	K/K	every needle rib	stst	stocking stitch	Pattern Part Codes	
approx	approximate(ly)	Lk(s)	lock(s)	trans	transfer		
BB	back bed	LT	left	WP	working pos	Fig I	Back
beg	beginning	mm	millimetres	CoCir	Cast on with cir- cular rows. (Tubular cast on)**	Fig II	Front
circ	circular (tubular)	N(s)	needle(s)			Fig III	Sleeve
cm	centimetres	NWP	non-work pos			Fig IV	Collar
CoF	cast (bind) off	opp	opposite			Fig V	Border/Band/Cuff
Col 1,2	colours 1, 2, 3, 4	P	purl			Fig VI	Pocket
CoN	Cast on	pos	position	CoRak	Cast on with racking**	Fig VII	Skirt Panel/Front
cont	continue	psh	pushers			Fig VIII	Skirt Panel/Back
dec	decrease(s)	RC	row count reads			Fig IX	Pants
Diag	diagram	rk	rack			Fig X	Gusset
FB	front bed	R(s)	row(s)			Fig XI	Scarf
ff	fully fashioned	rel	release		**For instructions on these cast-on methods, please see your instruc- tion manual.	Fig XII	Cap/Hat/Bonnet
foll	following	RT	right			Fig XIII	Mittens/Gloves
g	gram(s)	SS	stitch size			Fig XIV	Socks/Stockings
inc	increase(s)	str	straight			Fig XV	Straps
K	knit	st(s)	stitch(es)			Fig XVI	Bodice/Top

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.

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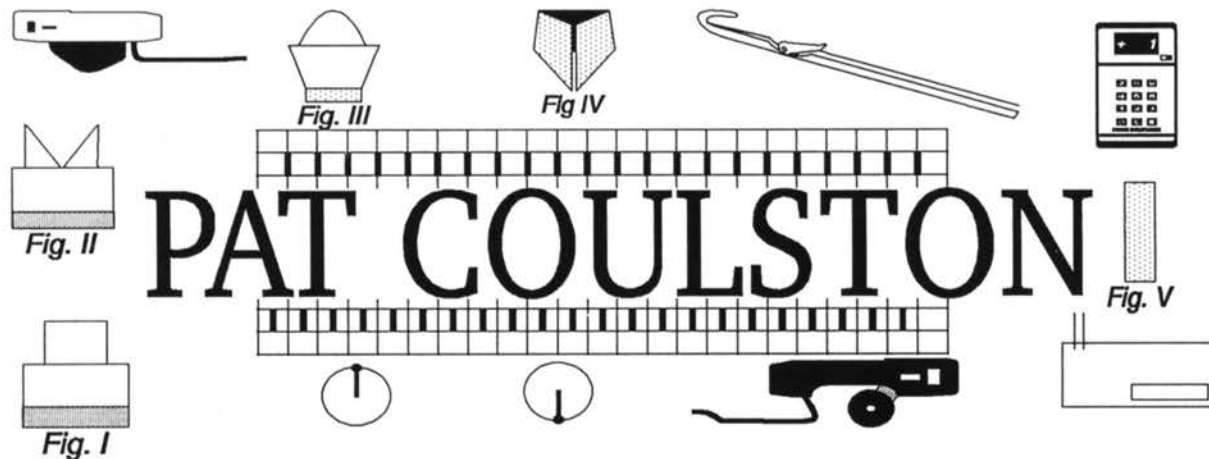
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At the time of writing this article, I have been preparing Part 2 of the *Electronic Patterning Correspondence Course*, and working in the *cm?* facility within Enlarge Position.

When using this facility, the Console will tell you how many centimetres will be the measurement of your chosen pattern, both in width and length. Before this can be used, you have to make a tension swatch so that the measurements of this can be read into the Console when asked.

Tension Swatches

Let us, for an example, say we are using pattern 1165 and Knitting Technique 183.

If you make this using "Test", you will note that the number of stitches required will be 40 and the number of rows you knit, will also be 40.

Personally I feel that this is much too small to be accurate, and it would be much better for you to use 100 sts and 100 rows. The problem then is how to convert it down to 40 stitches and 40 rows. If you are lucky enough to have Duet number 2, Summer 1990, there is an article and table of figures written by George le Warré, which will convert the measurements from 100 x 100 to 40 x 40. This article did appear again by popular demand in issue 12 and has now been revised and completely updated once again with further information, in this issue.

Always stretch the completed swatch lengthways and allow it to rest for at least a couple of hours - overnight is preferable. If the yarn is such that it needs to be washed before measuring, do it at this stage, allowing it to dry naturally. Write down, in millimetres, the measurement of the swatch for the rows and the stitches.

Let us suppose our measurement for the pattern chosen is and 80mms in length and 150mms in width.

Programme up to:-

cms? : ENT

mm 40 R 0 : 80 : and ENT

mm 40 sts 0 : 150 : and ENT

Up next will come the length in centimetres of the pattern and then the width of the pattern again in centimetres.

cm 7.2 : ENT

- st cm 3.7 : ENT

This is really a really useful facility, as the Console works out for you the measurements of the pattern, so, if you want something like a single motif, you can work out from these measurements, exactly where you can place it and how big it will be.

I progressed from this patterning, because I wanted to make the pattern I had chosen twice as big - both in width and height.

Enlarge & Position

In the Rows and Stitches facility of "Enlarge Position" this is no problem at all. Instead of pressing ENT to rows, you can say NO and then choose x2 or x3, as you wish. The same applies to sts. BUT, in *?cms*, this did not work for me. So I decided that the Console was not able to cope with this enlarging in the *?cms* facility at all. I was a bit disappointed, but, I reasoned with myself, perhaps the Console's brain has got a bit limited here, and its designers could not fit this programme in.

A few days later, I was talking to George and mentioned about this, saying, I thought it was a bit of a shame this "enlarge facility" could not be used in *?cms*. He hesitated. He thought. He looked at me, (a bit funnily I did think!), and went to his

machine. He programmed in a pattern - the one I had been using, pressed "ENT" to *?cms* and put in the measurements for the rows in millimetres that I had been previously using. Then, instead of pressing "ENT" he just pressed "NO".

You guessed it by now I am sure - up came "x1". I felt very, very stupid indeed, I can tell you!!! Why, I hadn't done this, when it was what I did all the time in the rows and stitches facility, I do not know.

So, to completely correct what I wrote above, of course you can use x2, x3, etc, in the *?cms* facility. Just like you use it in the "rows and stitches" facility. Oh well, we are always learning, are we not?!!!!

Edge Loops

One of the ladies taking the Correspondence Course had a problem with loops at the edge of her knitting. She had checked all the usual things, but the loops still happened. In desperation, she asked her husband to come and watch what was happening to the yarn as she knitted. He noticed that every now and then, the tension wire would try to come up, but that it was hitting a low shelf that she had above her machine. This was preventing the wire reaching its full required height, and hence the loop at the end of the rows. Full marks to a helpful husband!! I must admit - that was a new one on me, and I was very interested to hear about it.

E6000 - UX

In Duet April 1995 (Number 22) there was an excellent article by Barbara Scanlon about the use of the front lock setting UX. Have you tried it yet? If not, do have a go - it is really

fascinating. If you read her article, you will see that she clearly sets out what this setting does. In a pattern, going from right to left, the needles that have a pusher in rest position all slip, and from left to right, the needles that have a pusher in rest position, all tuck. This gives an interesting fabric on the single bed, as her samples 1 and 2 show. She used T129 which again, if you haven't used before is very interesting, as it changes the pushers on the front bed, on every row.

I think I liked even better (and I really did like this single bed fabric) the double bed fabric, which, still using UX, superimposed one pattern on another, so giving three colours in a row and T195; BUT, says Barbara, have N on the back bed instead of BX and two arrows.

Old clever clogs did this sample the first time all wrong. I have tried using N on the back of a three colours in a row pattern before and got in a right old muddle with the stitches not knitting, so, I thought to myself, Barbara really means BX with two arrows on the back. Not so. The fabric produced was not good and the pattern uninteresting. I then did what I was told and knitted the sample through again, this time with N on the back bed, and the result was very, very effective indeed.

Thank you Barbara for your really interesting article.

Knitting Groups

We are just starting back at our E6000 and Duo 80 Knitting Afternoons and Evenings, and have been discussing what we should be doing in this next season for these sessions.

The Duo 80 group decided last session that we would make garments using "cut and sew" almost throughout and that group is going well. However, I felt stuck with the E6000 groups, which is why it was opened to discussion. Both the E6000 groups discussed this and both came up with a different idea.

The first group, I will call them Group A decided to get Eileen Metcalf's new book "Fine Knit Jacquard Collection" and each would make a different garment(s) from it. They said that they would bring in the work, each month, no matter how far they

were with it, and each discuss the problems (if any!!) the yarns and swatches, the instructions, if and why they changed any part of it, finishes - whether they choose their own or go by the book and any details relevant. There are so many garments in this book, that in all probability each person would knit quite a number in the year.

Please note, that each member who does not already have this book, will send off and buy a copy for themselves. No-one will 'photocopy from their friends copy.

Group B went on a different trek. They could not agree about a book, a pattern or even what they really wanted to do. Eventually however, they all came to an agreement and decided they would all make a long line waistcoat. Then one wanted to do a two colour pattern, another a three colour and yet another a fabric texture, ie, double bed tuck or similar. The shape of the waistcoat was to be simple - armhole shaped and at the front, straight half way and going into a "V". Even this was not completely agreed upon, as one lady said she would knit the front the same as the back, leaving a couple of needles and pushers out of work and use "sew and cut" up the front!

The homework for this month was for each to find the yarn they required, find the pattern, find the acceptable stitch size in which to knit it, and make a 100 row and 100 stitch Tension Swatch - allowing it at least a couple of days rest before the next Meeting. They would also work out the width and length required for this garment.

My "homework" was to draw a diagram of the required long line waistcoat and get it photocopied so that each member could have a pattern with which to work. I think on reflection, I will give them two copies each, one for rough and one for best!!

At this next meeting, we will work from this pattern, and we would all, for each person, work out the pattern, ie, number of stitches to cast on, rows to knit and shaping where necessary. I did remember to tell them all to bring their calculators with them!

I am sure that many of you readers are now saying to yourselves, "why on earth doesn't Pat use her DesignerKnit?" The answer is that none of the Class own or use one, so it would be of no benefit to them to use mine. None of this group are into Computers for knitting at all.

So, I will let you know in the next issue of Duet how it all goes.

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CANADA



Greetings fellow Passap knitters around the world from Joella Knitworks.

We trust you have all had a relaxed summer and are now getting down to some serious knitting during the winter. (Northern hemisphere readers, those of you south of the equator are of course coming up to your mid-summer).

Since we last communicated with you, we have been giving and taking in seminars and what an enjoyable time it was! Terryll Hollins, a Passap consultant from California, came to British Columbia and taught on special bands, collars and necklines. We loved her way of putting on neckbands by machine. She demonstrated a wonderful shaped shadow pleated skirt and also did an in-depth survey of Creation 6 - we all learned something new! One big plus that she did for us was give us a diskette with palettes on which match the conventional colour coding that is used throughout the western world. A real help for matching those yarn colours. Another seminar by Terryll was sponsored by Kathy Geiger from Victoria on Vancouver Island. Naturally Mary Pona and Joan Frost, the Joella Knitworks team, had to attend and of course, went a day early so we could

shop, (Joan bought an apple peeler - I bet you though it would be yarn), and have a meal in a one of a kind restaurant. We had edible flowers and poached salmon etc. We advise you not to do this before sitting in a seminar!

Back to the knitting - Terryll demonstrated a wonderful little "shrug" she had made that could be worn right side up, or upside down. Other people attending the seminar could think of other ways of wearing it and we are hoping she will publish the pattern as it is so interesting. Kathy's hostessing of the event was perfect. She has a large room that was emptied out except for the knitting machine - very comfortable. She had many garments on display in a new technique she is developing, watch out for it - it is really interesting. *(See her article in this issue, Ed.)*

The Courtenay seminar at which Joan taught was a great success and another is planned for next Spring. Joan is already toying with a few topics - squares and circles, which includes crochet look squares and a vest from other squares and circles, special Passap techniques for knitting a Chanel type jacket, quilted fabrics - including blister with stuffing in some sections, pintuck

variations - beyond the usual. Joan is also interested in felting, and will be teaching in Edmonton again in March.

Mary Pona and Joan Frost are busy designing a series of bags - handbags, evening bags and even a back pack. We are going to knit some drawstring bags in cotton using our Passap crochet-look stitches for the main section and knitting a short row bottom. Mary has plans for a dainty transfer lace bag. Another bag she plans will be using racking with four pusher up and four down in a double bed tuck. Two sections must be knitted and the straight edges sewn together to form a tube, and then the "peaks" joined. The two sections will be crocheted together, leaving a four inch opening, which will get a snap bag fastening. Our more sophisticated friends will be getting little draw-string evening bags in Lurex and/or chenille. We also want to try a summer fair isle bag, very open and airy, in bright colours to use as a beach bag. One of my best gifts ever was from a friend who made me a quilted satin evening bag. This was almost round except for a flattened bottom. Each side was sewn onto a bangle for handles. It is now twenty-five years old, and I am still using it. It would

CALLING



be wonderful knitted in chenille or a 4 ply type Lurex yarn. Most bags will be lined, either with more knitted fabric or a luxury woven fabric.

The family of Ella Tanner all gave hand made Christmas gifts this year. Her speciality is knitting Christmas tree skirts and Christmas aprons. This year her family had lovely two and three colour Afghans, (rugs). Here is Ella's apron pattern, and it is equally useful for occasions other than Christmas of course.

Yarn: Any 2/16s acrylic in red and white, or your choice of colours.

Pattern: Any of the snowflake or flower patterns from the range of Deco designs, or E6000 built in patterns, or any design of your choice. E6000

Technique 183. Duomatic N/BX, orange strippers.

Push up needles and pushers from 80 at left to 80 at right on both beds. Place every 6th pusher completely out of work.

Cast on - N/N SS 3/3 knit 1 row to left. CX/CX SS 4/4 knit 2 rows. N/N SS 4.5/4.5 knit 1 row. Locks at right, cast on complete.

Scalloped hem. Locks AX/AX (AX/KX), knit 6 rows. Place all back bed pushers within blocking rail. Place a pusher under every front bed needle.

E6000 - call up stitch pattern and set locks accordingly.

Duo - Attach Deco and insert card, set locks for jacquard N/BX. Knit in pattern to RC260.

Waistband. Black strippers. Locks BX/BX (E6000 - BX/LX) SS 5.5/5.5 Place all

back bed pushers into working position, front bed pushers in rest position, (or as console directs). RC000. Knit 2 rows col 1, (front bed knits), knit 2 rows col 2, (back bed knits). Knit to RC24. SS 6/6 locks N/N knit 1 row. Drop front bed and using yellow tool cast off in a zig-zag fashion - refer to page 114 of E6000 manual or page 48 of Duo manual.

Apron tie. Orange strippers, tubular cast on over 8 needles on both beds. Locks N/CX SS 4/4 knit 600 to 800 rows. Locks N/N SS 6/6 Knit 1 row and cast off as before.

Finishing. Steam tie and apron. When dry, thread tie through waistband. Decorate with sequins, beads, or in any way appropriate to the occasion or season. Give to friends, hoping that they will ask you to dinner!

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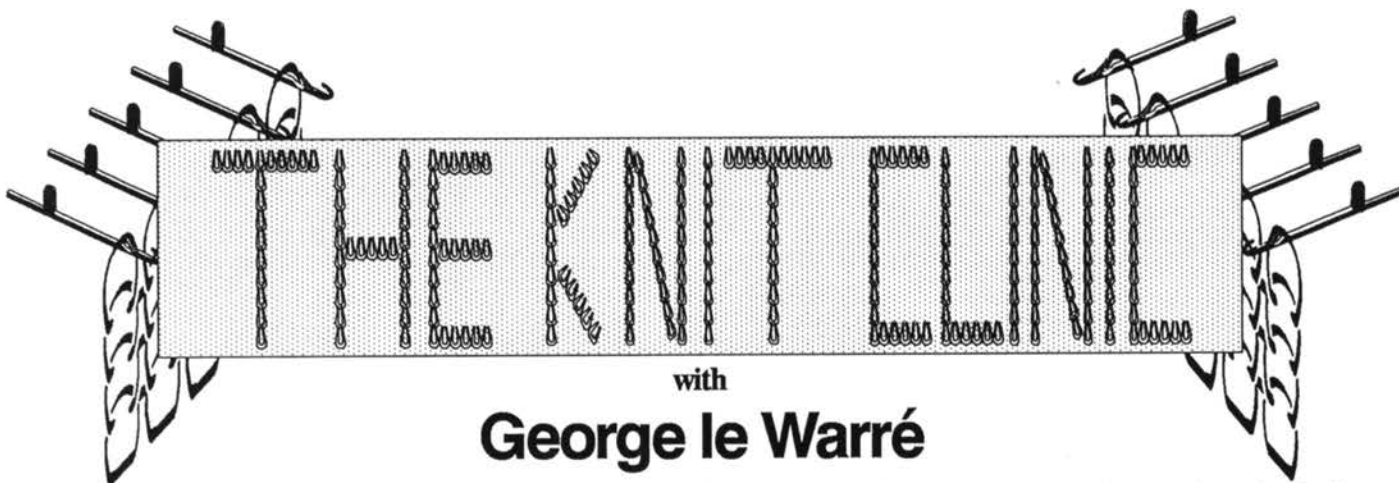
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N I T W O R K



E6000 Pushers

We have been receiving several letters and calls questioning the use of the new style pushers for the front bed of the E6000 machines. There certainly does seem to be a lot of confusion around on this subject - so, we have the "official" answers to your queries from the Madag factory in Switzerland.

Firstly, some of the background. The E6000 has been on the market now for several years, and the makers, Madag of Switzerland, have a policy of ongoing product care and updating. In the time that the E6000 has been on the market, it has been found that the "new" type of front bed pushers, with the round drum-like heads, did not always perform as well as could be expected, or sometimes not last as long as could be desired. This was researched and a new type of front bed pusher, the E5 was designed to replace the older version. This new design pusher was used in

all new machines from serial number 7,040,901 onwards.

From April 1994, the older round headed pushers, part number 05.070.03, ceased to be available and all dealer orders for the old style pushers were automatically modified to E5 pushers, part number 05.070.02, and these were the ones supplied.

The new pushers can be used on the front bed of all E6000 machines, old or new.

This is a most important point, as some knitters appear to be under the impression that you cannot use the new E5 pushers in the front bed of older E6000 machines, or that to do so, their machine needs adaptations or modifications made to the front lock, or even worse, that the whole one hundred and seventy-nine pushers must be replaced with the new type! If anyone tries to tell you any of these things, tell them it is just not true, and refer them to the Madag Service leaflet for dealers entitled "Pusher E5 Article no. 05.070.02 for Electronic-6000", published in March 1994. In this leaflet it clearly states - "Single pushers E5 can also be used as spares in combination with round pushers in the same front bed. It isn't necessary to replace all round pushers when one or a few of them are failing".

So if you do need to replace pushers, it is certainly alright to mix types, but it is best if you have several to replace to space them out over the width of the bed, rather than place a whole group of new type in the midst of older ones. The leaflet also does go on to say -

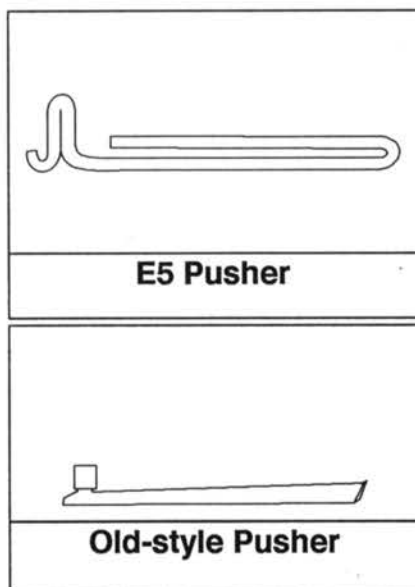
"When several new pushers E5 are put into a used E6000 it is strongly

recommended to replace the brake spring 05.093.02 as well".

So there is no need to panic and replace all the pushers at quite an expense. There is no need to have any adaptation made to your older machine, and even if you need to replace quite a few pushers, say twenty or so, as long as you spread these new pushers over the whole bed width rather than place them as a large group in one place, as stated previously, there is not even any need to do anything other than actually replace the pushers.

Of course, as time goes by you may need, or desire, to replace more pushers and therefore you will need to also have the brake spring replaced as suggested in the service leaflet, but this is relatively inexpensive.

I have to say that in one of my E6000 machines I am still using all the original front bed pushers, (except for one which was replaced using a spare that came with the machine), after seven years, having had that machine in 1988. This is also the machine that gets the most frequent and intensive use and has the Electra 4600 motor attached. So older pushers are fine and this whole controversy should not be a cause of major concern to any knitter. It is only a case of when pushers need replacement because of damage or their incorrect operation that pushers of the new type must be used, and only if large numbers need replacement that any other action need be taken. Of course none of the above information applies to the back bed of the E6000 machine, or to either bed of the Duomatic machines, as these all use the standard type of pusher.



THE FORM COMPUTER & E6000 FORM

Some Updated, New & Revised Tips & Information

When the Form Computer first appeared on the market in the U.K. in the early 1980's, it broke entirely new ground in the world of machine knitting patterns. Everyone wanted one, including those knitters who owned machines other than Passap System. Imagine, not having to work out your own patterns any more! Just enter a programme and knit in any yarn and any stitch pattern.

In practice of course, this was not exactly the case. As with any system, there are limitations and, in certain cases, programmes did not appear to provide all that knitters felt they needed. Not in fact a fault in the system, more a lack of knitters' understanding, coupled with a limited range of shapes initially available.

This is not now the case. There are thousands of shapes available and as with all types of new technology, improvements are made all the time to make things more "user friendly" etc. In fact the capability for all the shapes has always been there in the computer, but the programmes could not all be published at the same time. The "library" of programmes has built up over the years.

The purpose of this revised and largely rewritten article is to allow those of you who are perhaps not as familiar with the Form Computer as you would like to be, to gain more benefit from what is available and, to find your way around a programme to make some adaptations, show that you are not as limited as perhaps you thought by the programme, as well as to update some of the knowledge you may also already have as new developments have come along.

As well as being able to change the stitch pattern, tension (gauge), needle setting and so on, it is possible to make changes in the shape that the machine will knit from a given programme.

What I am *not* going to do, is tell you how to programme the computer, or write your own programmes from scratch, because it is not possible for you to do so anyway, without the Form Programme writing software.

In the U.K. particularly, there has been a lot of talk about people demanding to be taught how to do this. All I can say is that it is a long and complex procedure involving the special software and writing the programmes for each section and every size one after the other. It is not a case of entering the swatch sizes and writing one size of the shape and then asking for all other sizes. This is just not the way it works. The whole pattern has to be worked out manually and mathematically first, in every size and then entered individually into the software, for it to produce the Form Programme figures. For a garment in an average of four sizes, with back, front and sleeves, this can take up to half a day to produce the finished columns of figures you are familiar with. So, it is far easier for you to work with what you already have in front of you and learn how to make minor changes, so that you end up with something different.

	44cm	50cm	
1	36	36	1
2	60	60	2
3	A	A	3
4	B	B	4
5	160	174	5
6	3	3	6
7	3	3	7
8	195	195	8
9	C	C	9
10	7	7	10
11	5	5	11
12	38	38	12
13	160	174	13
14	3	3	14
15	3	3	15
16	14	20	16
17	25	32	17
18	***	***	18
19	101	101	19
20	2	2	20
21	184	184	21
22	135	135	22
23	7	7	23
24	43	43	24
25	0	0	25

Sample Form Programme

Before starting on further explanations properly, I would just like to mention that the Form Computer and the FORM part of the

E6000 machine's console are slightly different. Most Form computer programmes will run on the E6000 and vice versa, but there are a very few that don't and listing them and the reasons why, are beyond the scope of this article.

The Form Programme

Let us look first at a form programme. It is just a collection of columns of figures that really mean nothing to the knitter. But this is information that tells the computer exactly what is expected, what to do with your information that you input, the shape and so on.

In this example look at the following figures:-

- **LINES 1 and 2.** They are the number of millimetres for stitches and rows that correspond to those used for the original garment used to set up the programme either at Madag in Switzerland, or at Duet International. This gives the computer a base to work from.
- **LINE 3, (A),** here you are asked to enter the size of your 40 swatch rows, measured in millimetres.
- **LINE 4, (B),** is stitches for 40 rows in millimetres for your swatch.
- **LINE 5** is the total number of needles that were cast on, counted from left to right *on the front needle scale*, to knit the original garment.

(Occasionally, in some programmes, the number of centimetres width for the garment part does not appear anywhere, so you can use this figure and the one that appears on **LINE 13**, to work out the size. To do this take the second figure of the programme and divide it by 40. The result will be the width of one stitch in millimetres. Now multiply this figure by the one that appears on line 5. Move the decimal point one place to the left and the result is the width of the finished garment part).

- **LINE 6** is the total number of centimetres finished width. (Line 13 is similar, in that the result will be the width before decreasing). In the Duet, Model Books, Form Computer Book 2 and the instruction book for the Form Computer, this line always shows the finished Body Measurements including added ease. For Form Computer Book 1, this is the actual garment measurement
- **LINE 7** is often * where you can enter your own required finished width for the part. Sometimes a 3 or 7 may appear here, in which case you cannot enter a required width - the shape is "fixed" and unchangeable.
- **LINE 8** The figure 195 or 194 almost always appears on this line, denoting that the garment part commences with a "border" of some type, either rib or hem.
- **LINE 9 C**, where you can insert the mm length of your swatch for the border, rib or hem. If the garment programme does not contain a border, then this line will not contain C, and LINE 8 will not have 194 or 195 appearing there.
- **LINES 10 & 11** are codes, (often 135 or 131), which tell the computer to make calculations from your inserted measurements for the border, if there is one. If there is no border, then this of course is not so. (In certain programmes, notably the New Raglan Shapes Book Children's sizes, line 11 is not a code, but contains the information normally on Line 12. In these programmes, all information is moved up the programme by one line).
- **LINE 12** Often a code to tell the computer what type of shape is to follow the border.

e.g. symmetrical or non-symmetrical.

- **LINE 13** is always the total number of needles and spaces used for this part, counted from left to right over the FRONT needle bed ONLY, before any shapings take place. See also LINE 5.
- **LINE 14** is the finished width of the part in centimetres, after shapings, if any, have been made.
- **LINE 15** is frequently ** where you can enter your own required finished width.
- **LINE 16** Is often the length of the section just knitted.
- **LINE 17** Is often the finished TOTAL length of the part.
- **LINE 18** is often *** where you can enter your desired finished TOTAL length. N.B. It is possible for *** to appear more than once within a programme. If it does there will be special written instructions on what to enter at the appropriate lines.
- **LINE 19** is often a code to denote the type of shaping at the top of the part. i.e. neckline shape, shoulder shape, or sleeve cap shape.

Lines after 19 in programmes are codes, often concerning shapings to be made to the parts, either for necklines, sleeve heads, yokes etc. The actual line length of a programme will depend on the original garment and how it was encoded into a Form Programme. The maximum length for any programme is 49 lines.

Once you have entered the figures in a column, the computer has something to work with and from these figures it can calculate stitches and rows necessary, in combination, of course, with the remaining figures that follow for shaping, necklines, sleeve cap, etc., if any.

These numbers will vary in what they are and their positions within each programme. But there are certain

figures that occur very frequently within many programmes and these are:-

195 and 194 are good examples.

This number normally appears on line 8 of the programme and always refers to the rib or border. They are an instruction to the programme to compare and calculate for the rib to be knitted from your swatch. Note that it is possible for this figure to appear more than once within some programmes, particularly where a rib or border section is to be knitted say at the completion of the part.

The figures 3 and 7 appear often on line 10, or on line 13 or 14 in a sleeve. When these are in the programme on two lines following, you can always safely assume that there is a value that cannot be changed.

The figure 38 often means that the programme will knit a symmetrically shaped garment part. But beware, this is not always the case, 38 can have other meanings too. Do not assume that it always means symmetry within a garment shape.

66, 67, 68, can often mean neckline shapings within a drop shoulder shape garment programme - *but not necessarily. They can and do often have other meaning too.*

166, 227, 228, 230, 231, can often mean that there is a neckline shape withing a programme, particularly with shoulder, or armhole shaping too - *but not always*, so beware. These are numbers that can commonly denote neck shapings, but other numbers can do this too, or these can mean other types of shapings too at times. These numbers often appear at around lines 18 or 19 in sweater type programmes, but depending on the programme, neckline shaping numbers can move almost to the end of the column and then the column may not contain any of these numbers at all.

In a programme for several sizes of garment, neckline shaping codes can appear at different places for different sizes. This is normal and correct and does not mean that there are printing errors within the programmes. The way the numbers are placed within the programme is decided by the size and the shape used for the original.

0 is always used at the end of a programme to indicate that you have finished entering information, also to tell the computer to begin calculations. If you enter a 0 at any point in the programme, you will have told the computer you have finished and of course, it will not work on incomplete information. The best answer in a case such as this, is to start the whole programme again.

You should note that numbers appearing on various lines can and do change with the type of programme and the base garment used to write any particular programme. This is why these notes are very general and changes may not always have the effect stated or required.

All the above information, whilst at first appearing rather limited, is really all you need to know to be able to change and adapt things. In addition, you can always cheat the computer. It is a very logical piece of equipment. Although very clever, it does not have a mind. If you tell it you are doing one thing, but do something entirely different, it will not know.

To Knit a Garment Without a Rib or Border

Suppose you want to knit a tunic top with no welts or ribs. There are programmes without ribs, but you want to use a favourite one for a sweater that you like and know that always fits you well, without making too many changes. This is entirely possible. *All you need to do is lie and cheat a bit!*

At the line where C is shown, you are being asked for the number of millimetres for 40 rows of welt stitch pattern. Just enter the size here for 40 rows of the main pattern. The computer will then calculate the welt in this pattern, completely unaware that it is the same as for the main garment. When the display tells you to change stitch patterns at flashing or Refer Figure 2, disregard it and carry on knitting with the main stitch pattern. Your garment will be weltless and more important, the correct length, because the welt is included in the total measurement.

Casting on and running the Form Computer forwards to flashing 2, or making fancy calculations for use

with the E6000 console to avoid the welt, doesn't work well because you will be that number of centimetres too short.

Swatches & Things

One of the most important things to remember about the form computer is that it is very accurate. It will always calculate and knit to exactly what you have entered. You *MUST* learn to trust it. If the garment has come out looking all the wrong size, then it is very, very rare that the computer is wrong. And then only if there was an error in the programme or programming.

The answer lies always with the knitter! It is politely known as "Operator Error". In other words, *you didn't measure your swatch accurately enough*. I know that many of you will say that you always do this job properly, but I wonder.

A. Do you always pull the swatch really hard lengthways to close up the stitches?

B. Do you always allow the swatch to rest for a minimum of four hours?

C. Do you always block and steam the swatch gently before measuring?

D. Do you treat the swatch in the same way as the finished parts are to be treated before assembly? i.e. washing etc.

E. Do you measure with a tape, rather than a ruler?

F. Do you measure really accurately to the millimetre, or make a guess at it?

G. Do you read 64 millimetres on the ruler, or say it's nearer 65, for instance?

If you answer NO to any questions A, B, C, D, E and YES to question F and G, then you are not measuring the swatch properly. *Don't feel guilty. We all do it. But please don't blame the computer if things don't turn out right either.* What I am really saying is that the computer is only as accurate as the measurement of your swatch. So if you do all the things you should and measure properly, the computer will be spot on.

A final word about swatches. We always see in the model books that a 100 X 100 swatch is the recommended and this really does give the most accurate measurement, as well as giving a very good size

sample of the stitch pattern. But how does it relate to the 40 X 40 swatch we need for the Form Computer? Many knitters think that it doesn't, and knit two swatches. There is no need for this. You only need to knit the 100 X 100 swatch. Measure this in CENTIMETRES and multiply the results by 4. The answer will be the measurements in MILLIMETRES for a 40 X 40 swatch. So you see, they do inter-relate.

Basically, the larger the swatch, the more accurate your measurements will be. So if you are making the swatch and treating it correctly, but still end up with the wrong thing, make your swatches 100 X 100. I have given you a conversion chart at the end of this article on page 14, so that you don't even have any calculations to make.

Making Changes

Now to move on to changing the shape of the final garment a little more. As I said, we can cheat with the computer. It thinks you are doing one thing, whilst you are quite happily doing something totally different.

For instance, in *DUET Magazine Number 3*, there is a design called "ANNA". The form shape is a basic sweater with a welt and then straight up to the armholes, but the garment looks nothing like this. How?

The welt part of the programme is knitted in a double bed tuck, which is wider than stocking stitch. It also has a frilly edge (and I am indebted to Denis Cook for giving me this stitch pattern). At the end of the welt instruction, the computer thinks that I have transferred all the stitches to stocking stitch. Not so. I transferred into a rib format of 4 X 4 and then cabled these too, to tighten it up even further. After the required amount of rows, this was transferred to stocking stitch for the remainder of the section. The computer is totally unaware of what was done because I lied to it. I had to enter the number of rows for a 1 X 1 welt at the appropriate place as normal, because giving it the number for the stitch pattern used would have not given enough depth and the width would have caused problems. So telling it that I was using a 1 X 1 welt, then using the stitch pattern chosen did

not cause it any problem and I ended up with what I wanted. This sort of thing can be done with almost any programme. Changes can be made in the actual knitting, without touching the programme itself and an entirely new garment created. The big secret is to learn to work with the computer and not try to change it. Use the information given in the programme and learn to adapt it on the needle bed, rather than adapt the programme itself.

Other ways of changing things around a bit are to combine parts from various programmes. There are some obvious things that just will not work, like trying to put raglan sleeves into a drop shoulder sweater, but a lot of things will work.

The sleeves of a drop shoulder sweater into a round armhole make a very nice full head to a sleeve. You will need to add around 8 centimetres to the sleeve length as well.

Making a Cardigan or Jacket From a Sweater Programme

Add 256 to the figure that appears on **LINE 2** and enter the result on **LINE 2**. **HALVE** the numbers on **LINES 5** and **13**. Enter the resulting numbers on **LINES 5** and **13**. Knit the jacket or cardigan fronts from the new, adapted programme.

Lengthening or Shortening a V-Neck

V necks can be lengthened or shortened. The x in programmes in Form Computer Book I indicates the line where you can change the number. For every 1 you add to this number, the V will be lengthened by 0.5 cm. For every 1 you subtract, the V will be shortened by 0.5 cm.

The Band Programme

The Band Programme is very versatile. You can use it to knit sweaters, skirts, dresses and all sorts of shapes.

For a drop shoulder sweater enter the centimetres width of the back & front at points x, and the total length at point y. You will need to cast on and knit the rib first before switching the computer on, as this does not contain instructions for a welt.

To make the sleeves enter the centimetres to cast on at the first x

and the centimetres width for the top of the sleeve at the second x. Hey Presto! a sleeve results.

For skirt panels enter hem width at x1 and waist at x2 for each panel. What a versatile programme this is. I actually know one lady in England who knits almost everything just off this single simple programme!

The Form Computer is really your friend, not an enemy that plans tactics to fool you. But you need to get to know it and become used to it before you can really expect to make it do what you want.

Incorrect Reversed Form Display

Something that is not well known and has been found in all countries, is that some early E6000 consoles do not reverse certain shapes and/or necklines correctly, particularly asymmetrical shapes, or those with a "shirt type" or "tab" neckline. It is not common and does not affect all early machines. The display gives complete rubbish as instructions when trying to knit the second front of a jacket say, or the second side of a neckline after reversing. The answer, if you find that your machine does this, is either write

down the instructions when knitting the first side and then reverse these manually, working from your notes. Say NO to the Form section of the programme when programming and knit without Form. Alternatively have the chips changed and the latest ones put into your console. Later chips do not contain this anomaly. It would appear that only some early machines were affected and no serial numbers available denote these.

So please, if this problem arises when you are knitting, do not automatically blame the Form Programme or the publisher - it is not their fault!

One last tip to avoid that annoying error message telling you that you cannot make the garment with a swatch your size. Measure your swatch. Divide the width millimetres by 40, (the number of stitches). The result of this is the width of one stitch. Next take the width measurement of the part in millimetres and divide this by the width of one stitch. If the answer is 179 or less, the programme will run. If more than 179, then it will not run.



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40X40 SWATCH SIZES FROM A 100x100 SWATCH

Bold type figures refer to the measurements in CENTIMETRES of a 100 stitch X 100 row swatch
Italic figures for a 40 stitch X 40 row swatch in MILLIMETRES

5	20	19	76	33	132	47	188
5.25	21	19.25	77	33.25	133	47.25	189
5.5	22	19.5	78	33.5	134	47.5	190
5.75	23	19.75	79	33.75	135	47.75	191
6	24	20	80	34	136	48	192
6.25	25	20.25	81	34.25	137	48.25	193
6.5	26	20.5	82	34.5	138	48.5	194
6.75	27	20.75	83	34.75	139	48.75	195
7	28	21	84	35	140	49	196
7.25	29	21.25	85	35.25	141	49.25	197
7.5	30	21.5	86	35.5	142	49.5	198
7.75	31	21.75	87	35.75	143	49.75	199
8	32	22	88	36	144	50	200
8.25	33	22.25	89	36.25	145	50.25	201
8.5	34	22.5	90	36.5	146	50.5	202
8.75	35	22.75	91	36.75	147	50.75	203
9	36	23	92	37	148	51	204
9.25	37	23.25	93	37.25	149	51.25	205
9.5	38	23.5	94	37.5	150	51.5	206
9.75	39	23.75	95	37.75	151	51.75	207
10	40	24	96	38	152	52	208
10.25	41	24.25	97	38.25	153	52.25	209
10.5	42	24.5	98	38.5	154	52.5	210
10.75	43	24.75	99	38.75	155	52.75	211
11	44	25	100	39	156	53	212
11.25	45	25.25	101	39.25	157	53.25	213
11.5	46	25.5	102	39.5	158	53.5	214
11.75	47	25.75	103	39.75	159	53.75	215
12	48	26	104	40	160	54	216
12.25	49	26.25	105	40.25	161	54.25	217
12.5	50	26.5	106	40.5	162	54.5	218
12.75	51	26.75	107	40.75	163	54.75	219
13	52	27	108	41	164	55	220
13.25	53	27.25	109	41.25	165	55.25	221
13.5	54	27.5	110	41.5	166	55.5	222
13.75	55	27.75	111	41.75	167	55.75	223
14	56	28	112	42	168	56	224
14.25	57	28.25	113	42.25	169	56.25	225
14.5	58	28.5	114	42.5	170	56.5	226
14.75	59	28.75	115	42.75	171	56.75	227
15	60	29	116	43	172	57	228
15.25	61	29.25	117	43.25	173	57.25	229
15.5	62	29.5	118	43.5	174	57.5	230
15.75	63	29.75	119	43.75	175	57.75	231
16	64	30	120	44	176	58	232
16.25	65	30.25	121	44.25	177	58.25	233
16.5	66	30.5	122	44.5	178	58.5	234
16.75	67	30.75	123	44.75	179	58.75	235
17	68	31	124	45	180	59	236
17.25	69	31.25	125	45.25	181	59.25	237
17.5	70	31.5	126	45.5	182	59.5	238
17.75	71	31.75	127	45.75	183	59.75	239
18	72	32	128	46	184	60	240
18.25	73	32.25	129	46.25	185	60.5	241
18.5	74	32.5	130	46.5	186	60.5	242
18.75	75	32.75	131	46.75	187	60.75	243

Duomatic 80 versus E6000 Machines

Over the last few years there has been much discussion and even argument as to which is the "best" machine, Duo 80 or E6000. I have to say here that I feel that this is not only a pointless and destructive argument, but that it is totally irrelevant as well. The whole point about knitting machines is that if the one you have does what you want, suits you, makes really good fabric that pleases you, is easy for you to use, then it is the "right" and "best" one for you. The model and method of working is really only a side issue. Indeed, I do know of one lady who is still knitting and has gone back to using her old Passap M201, which she had bought new years before, and sold her Duomatic, because she now found the M201 easier to cope with. (For those who don't know this machine, it has been obsolete for many a long year, but was a single bed machine produced by Madag in the 1960's). Her reasons were that this is a much lighter machine to use and owing to advancing years and physical disability, this machine was the best at this time for her. She was just so grateful that she had never sold the M201, as it enabled her to continue with her hobby, on a make of machine she loved in spite of health etc. This I call dedication!

Most knitters like to feel that they have "the best" in their machine, and I think it is true to say that with both Duo 80s and E6000s this is so. They are not rival machines for goodness sake, they are complimentary to each other. The Duo 80 is purely mechanical and the E6000 electronically pattern controlled. Neither patterning method is "better" as such. It depends on the knitter and their personal choice. If you like electronics, then you will be dissatisfied with a Duo 80. If you like mechanical machines that are not patterning electronically, then the Duo 80 fits the bill perfectly, and you would probably find the E6000 infuriating. Horses for courses is sometimes what this is called and making the right choice of machine at

the outset is probably best. You need to see and to be able to operate both to make the choice ideally, or if not, at least to be able to speak to knitters who use both machines and who are not biased one way or the other. More difficult than it sounds!

Some knitters "upgrade" as they call it, from Duo 80 to E6000. It is not an upgrade at all, but just a change of pattern operating method. Some love the change and others wish they had never done it. I know several knitters who bought E6000 machines only to revert to their Duo 80 after a period of months. A very expensive way of learning that electronics are not for you!

Without actually making a comparison chart for Duo 80 and E6000 machines, it is true to say that there are really very few things that either machine can do that the other cannot. After all, the E6000 "grew out of" the Duomatic, so they are bound to be very similar indeed, in so many ways. They differ mainly in the way that the patterning method works and this basically means that on the E6000 the front bed pushers are selected electronically by the memory of the console, (which also controls some of the knitting technique used on the front bed). On the Duomatic the pushers are selected mechanically by the Deco unit from the punch card carried in the reader in conjunction with or not, according to the chosen knitting technique, the front lock arrow keys.

The width of pattern area is determined by either the electronics, where patterns with a repeat of up to 179 needles are possible, or the Deco cards, where the maximum pattern repeat that is possible automatically is 40 needles. (This is not to say that wider repeats are not possible on the Duo 80, they are, but not completely automatically).

So that confusion does not arise between the two machine types, the front locks have different letters. Duo

80 is AX, BX etc., the same as the back lock. The E6000 front lock is KX, LX and so on. In this way machine settings can be distinguished. There are really very few other major differences.

Having seen that the two machines are so similar, we should also note that most of the main accessories such as U100E locks, Autocolor, bed extensions etc., are all suitable for both machines, as are the range of 4000 motors, (Here there are specific models for each machine). Even the Form Programmes discussed in the previous pages run on both E6000 machines and the Form Computer for the Duomatic.

If the accessories etc. are suitable for both, what about written information and patterns? Once again, these are mainly for both machines in this magazine. Some publications may publish patterns for E6000 only, but if you look at these carefully, it is almost always true that the only reason this is stated is because the pattern repeat is wider than 40 stitches. If this is not so, then it is possible that the original pattern used was knitted by an E6000 user who did not adapt it for both machines, so it is perfectly possible for the knitter to do this, with a little know-how. Sometimes, as in the case of Creation or Form 6 articles in Duet, the content may be mainly aimed at E6000 machines, but there are Duomatic knitters who use Creation 6 for pattern design, and then punch Deco cards. The same is true of articles aimed mainly at Duomatic knitters. Many E6000 owners read these and adapt the content for their machines. We all tend to see the name of the machine that we don't have and automatically assume that the whole thing will not be of use, but this is not the case. Many articles are written with both machines in mind, and all patterns we publish are 90% for both machines, or have adaptations available or possible.

Patterns. Now here is an area that really can cause some differences of opinion! Fashion, colour, garment shapes, stitch patterns, knitting techniques, yarns, fibre types and so on and so on, are all subject to the changing trends of fashion, and whoever of the "top designers" happens to be the most popular at the time. Fashion is a purely personal thing. The current trends are either something you love or loathe, and then of course there are the different levels of fashion - the designer look and the high street store version, the young look and the more staid, the way out and the very prim. In other words, whatever a designer comes up with some people will think is wonderful and others will hate. It is not the easiest task in the world to assemble a group of garments that loosely fit in with all current trends. If the colour is right, the shape may be wrong. If the shape is right, the stitch pattern may be totally unsuited to the fabric. If the colour and shape are right, it may be that the yarn used is wrong, or the fibre type something so strange as to make the design almost impossible to make. All things need to be considered. It is stupid to publish a pattern using perhaps a wonderful yarn that makes the most beautiful garment if this yarn is only obtainable from Mrs Wong of Ting village, Outer Mongolia. It may be the most wonderful garment imaginable, with a look and feel that is great, but if the yarn is unobtainable anywhere and a yarn substitute just does not make the same garment, then printing the pattern is pointless - no-one will be able to make anything that comes anywhere near the original. In most cases however, yarns are not that exclusive and garments very rarely depend solely on the fibre for their finished appearance. So making garments is not as hit and miss as would appear. The big advantage that we as Passap System knitters have, is that we can use the Form shapes to knit individual garments.

When a pattern appears in a magazine, it is not saying "Here I am. You must knit me exactly as you see me here". If this was the case, there would be no knitting done at all! No,

what published patterns are intended to do is give the knitter ideas. You may like this particular stitch pattern, but dislike the actual garment. The colour may be, in your eyes, absolutely horrible, but the stitch pattern nice. It may be that you want a long line jacket, but the garment shown is a shortie cardigan. The whole point is that the pictures and written patterns are only intended to be a starting point. I have heard so many knitters complain that in such a publication the patterns are all always "too continental", whatever that means. In another they are too old fashioned. In yet another too way out, and in another too frumpy. Or in another that the shapes are always boring. How often have you heard a knitter say "I'm not buying So & So magazine any more, there's never anything I want to knit in it". But that same knitter will often be the one who always knits garments with cut and sew necks and drop shoulders. What does this mean? Well, it may be that the knitter is not adventurous enough to try anything new as far as shapes are concerned, or dislikes shaping on the machine or even cannot shape on the machine, perhaps lacks confidence in their own machine knowledge or capabilities, and is possibly a person who is a general "moaner" anyway about all things. Not that all criticisms of all knitting magazines are not sometimes deserved. But we do have to realize that patterns are not written in stone - they are there to be adapted and changed and as Passap System knitters, we have the advantage because we use Form Programmes etc. This means that we can take the stitch pattern from design ABC in magazine 1, combine it with the colours suggested in DEF in magazine 2, using the yarn type suggested for design XYZ in magazine 3, then use a Form Programme that we already have in magazine 4, making changes to the shape as outlined on the previous pages, remembering that we can lengthen or shorten etc., etc. This example is of course extreme. But it does illustrate the point. We can see something that gives an overall idea in perhaps this magazine, but hate the

actual garment shown to bits! However, by using the Form Programme given, making any changes necessary, we can substitute yarn, stitch pattern, technique and so on. It is far easier for us to do this than for knitters using machines where there are no adaptable shaping accessories. Of course, it may be that you use the Forma mechanical shaping device on an older Duomatic machine, but the point remains - it is all up to us as the knitters as to what we actually end up with. If the only garments obtainable from the pictures in magazines were as shown, the magazine would then only be a mail order garment catalogue, and what would be the point of owning a knitting machine?

There are of course knitters who do knit garments exactly as shown in magazines and there is absolutely nothing wrong with this at all. We have all done it, particularly when first learning to use a machine. Some knitters always remain as what I call "pattern knitters", and this is in many ways a great compliment to the designers of the garments they knit if they find that "Mary Jane" designed garments always suit them, are good to knit and that they like the colours and patterns provided. Indeed, there is a large market for individual patterns by popular designers, so there is a place for this too.

Think of knitting magazines more as a stitch pattern library and a resource for colour ideas and shapes. Magazines that provide Form Programmes as a resource library for shapes that can be used for many garments and garment types. A lot of knitters do this. Many times I have seen garments being worn at knitting shows or seminars all over the world, where I recognise the stitch pattern, but the shape is different, or the choice of colours, and this is what makes the whole craft of Passap System knitting so individual. You can take "bits" from here there and everywhere and end up with a beautiful creation that fits well, looks great and is totally individual and unique to you the knitter, which is really what it is all about. A unique and creative knitter making unique and creative garments!



Continuing our exploration of jacquard and fairisle knitting techniques and what the resulting fabric is like. This article is for all machines and serves as a useful comparison between machines for the same types of knitting technique or fabric type.

TECHNIQUE 186

Characteristics Of The Fabric Created

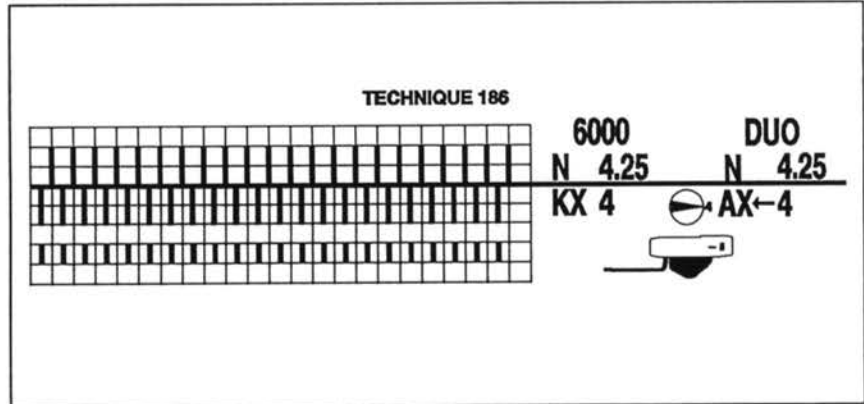
The fabric is very soft and elastic. The design is very open and subtle in appearance because of the grin-through of the backing. The backing is a shadowing of the design with the design being textured by the tuck loops holding while the back is always knitting. The common name for this technique is "Fantasy Fairisle".

Suitable Uses For The Fabric Created

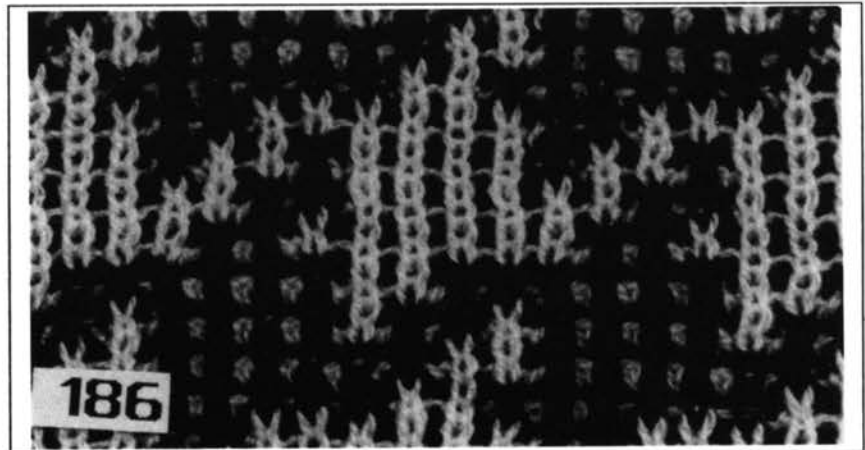
This fabric is suited to afghans or rugs, or anytime a soft, easily stretched fabric can be used. It should be considered for use when extra large pieces of fabric are needed.

Finished Measurements Of The Sample

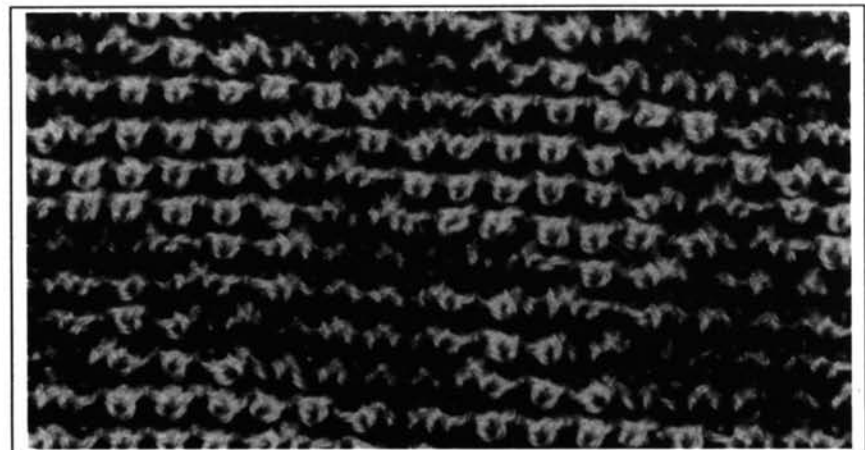
The fabric created in 2.5 centimetres, (two inches), longer, and nearly twice as wide as 180. Width - 50cm (19.5 inches) - unstretched. Height 23cm (9 inches)



Needle Diagram



Face of Fabric



Reverse of Fabric



TECHNIQUE 187

Characteristics Of The Fabric Created

The fabric seems to form vertical, one stitch wide chain stitches that tilt to the left and right. The stitches are more rounded. The backing has vertical rows of alternate colour. The horizontal row appears to be the same colour across the width, each colour appearing only one row high. The design is shadowed on the backing. This is a balanced fabric, the same number of completed rows on the face and the backing.

Suitable Uses For The Fabric Created

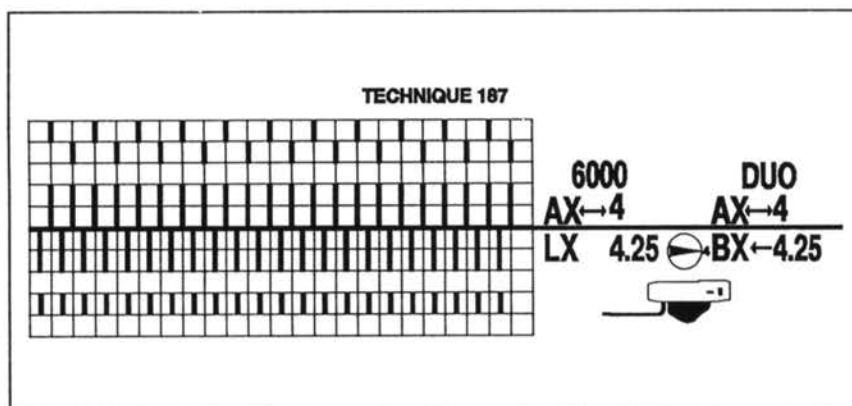
The fabric is suitable for pullovers, cardigans, shirts, light jackets and coats. It may be stable enough for skirts, although the tilting of the stitches seems to make the fabric appear more bulky.

Finished Measurements Of The Sample

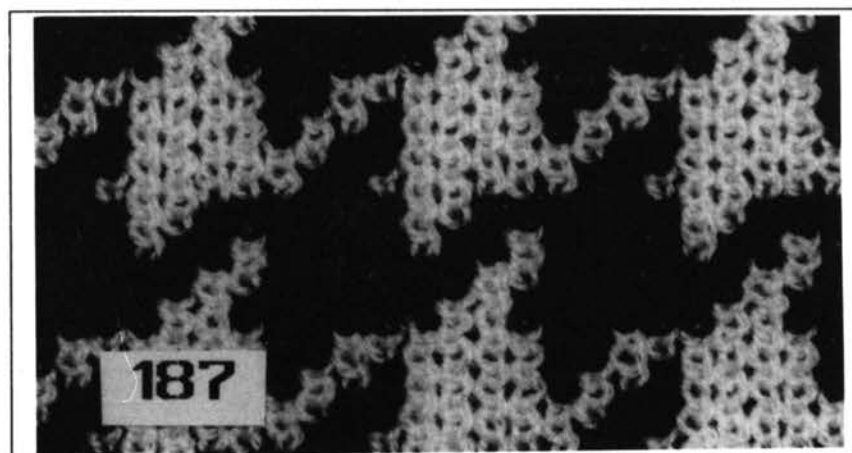
The fabric is 2.5cm (one inch) longer and 10cm (4 inches) wider than 180.

Width 36.5cm (14.25 inches)

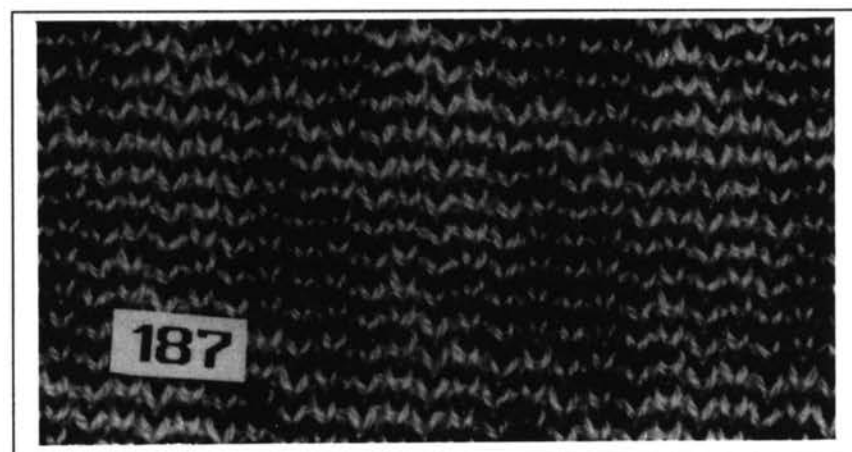
Height 17.5cm (6.55 inches).



Needle Diagram



Face of Fabric



Reverse of Fabric



TECHNIQUE 188

Characteristics Of The Fabric Created

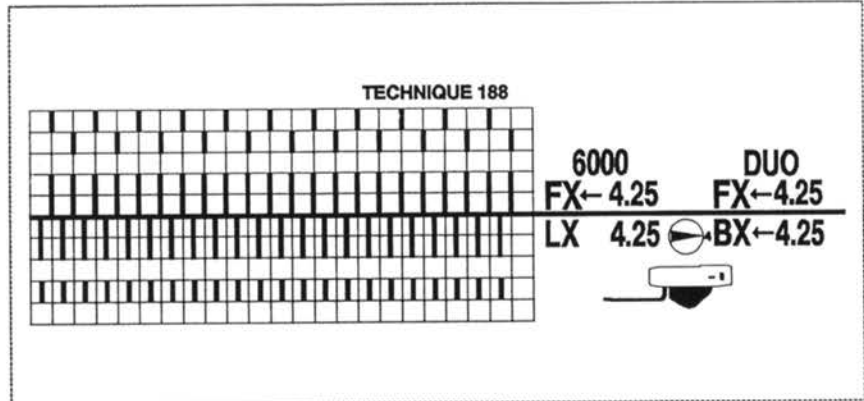
The fabric face has the rounded stitches that are typical of Fisherman's Rib. The design is clear, but not as crisp as 180 or 185. The backing has somewhat of a mirroring of the design. The contrast colour seems to move up the fabric in a diagonal fashion. It is a fabric that will stretch in width and length, but to the greatest extent in length. There is a moderate amount of grin-through from the backing.

Suitable Uses For The Fabric Created

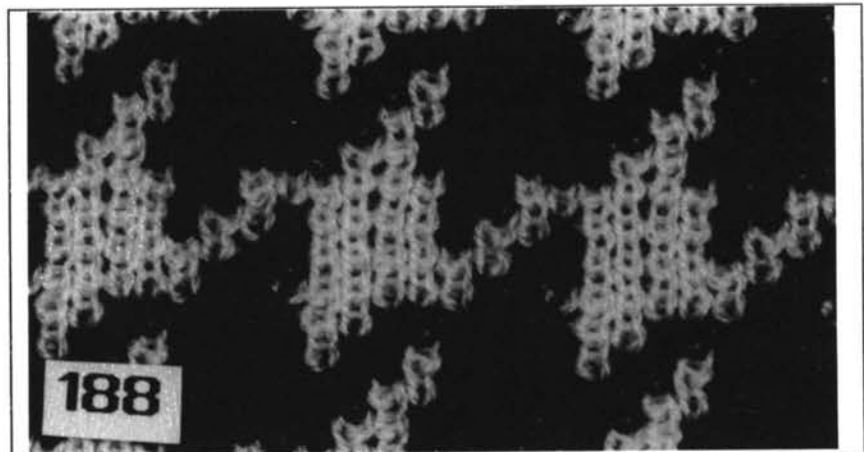
The fabric is suitable for pullovers, cardigans, shirts and jackets. If you desire to use this technique for a large, long piece of fabric, be sure to block it hard in length to prevent vertical elongation of the garment.

Finished Measurements Of The Sample

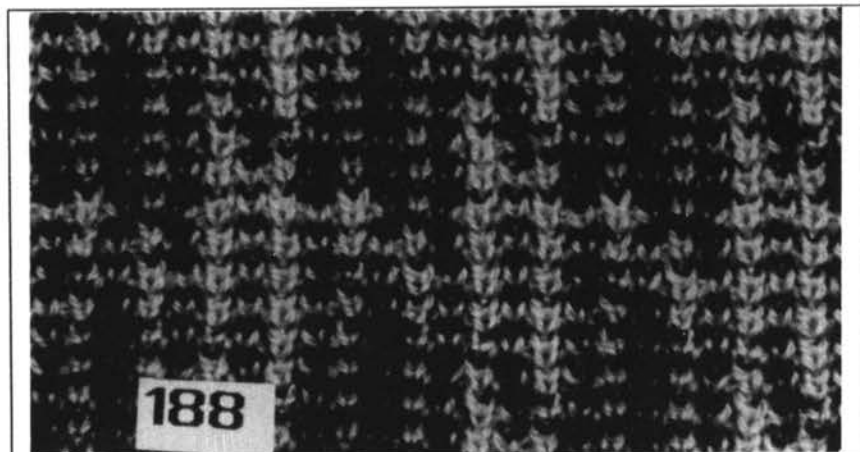
The fabric is 3.75cm (1.5 inches) longer and 7.5 (3 inches) wider than 180. Width 34.5cm (13.5 inches) Height 19 cm (17.5 inches).



Needle Diagram



Face of Fabric



Reverse of Fabric



TECHNIQUE 189

Characteristics Of The Fabric Created

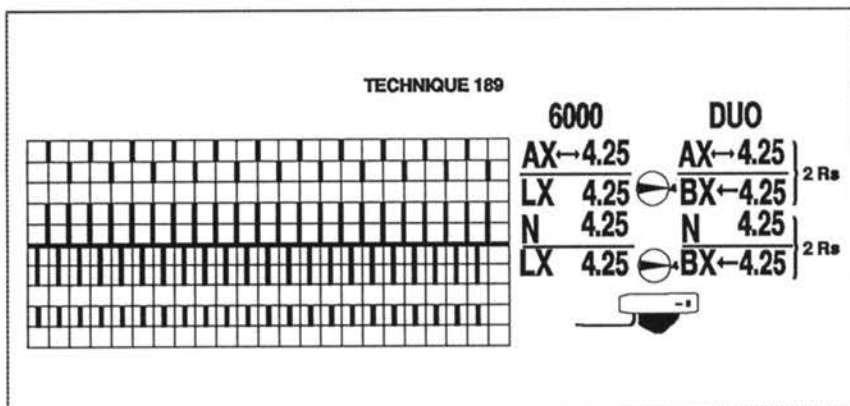
The stitches in the background colour on the fabric face tilt off to the left and right and are somewhat rounded. The stitches in the contrast yarn are more elongated like the normal knit stitch and appear to be straight vertically. The background seems to stand above the contrast, which appears a little indented. The backing shows one row of background colour and two rows of contrast colour. The N rows make the fabric more narrow and longer. This is an unbalanced fabric, two rows on the front, three rows on the backing.

Suitable Uses For The Fabric Created

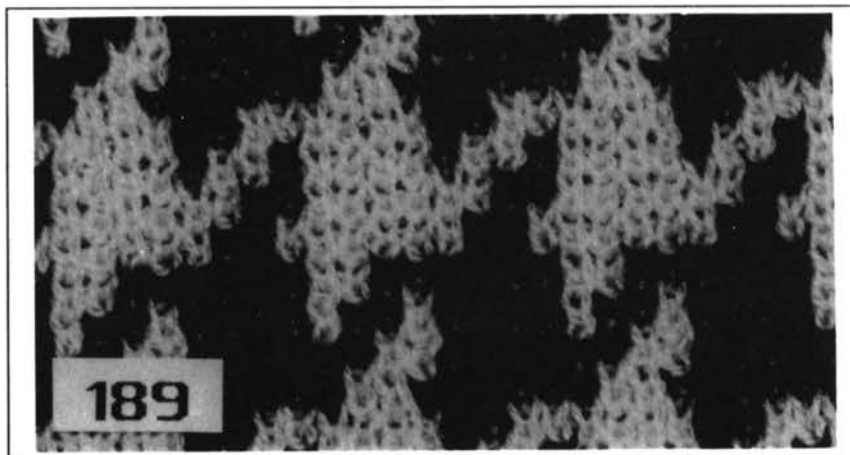
The fabric is suitable for most garment types, pullovers, jackets, cardigans, shirts etc. It seems to be fairly stable.

Finished Measurements Of The Sample

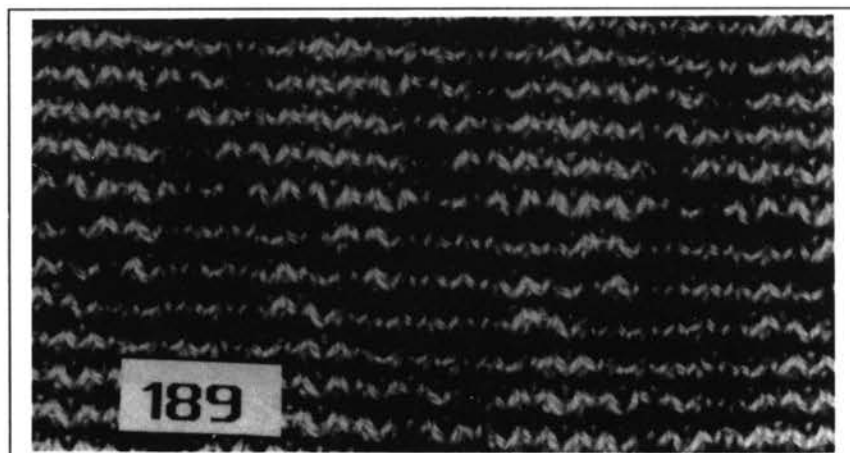
The fabric is 5cm (2 inches) longer and 6.25cm (2.5 inches) wider than 180. Width 32.5cm (12.75 inches) Height 21cm (8.25 inches).



Needle Diagram



Face of Fabric



Reverse of Fabric



TECHNIQUE 190

Characteristics Of The Fabric Created

The fabric face seems to be pushed apart into two stitch ribs. The background stitches tilt off a little to the left and right. The same happens to the contrast colour - it just is not as noticeable with the darker contrast colour. The backing has a single stitch vertical stripe of background colour all the way up the knitting. In between each stripe, there is a blue and bone knit-tuck ladder up the knitting length

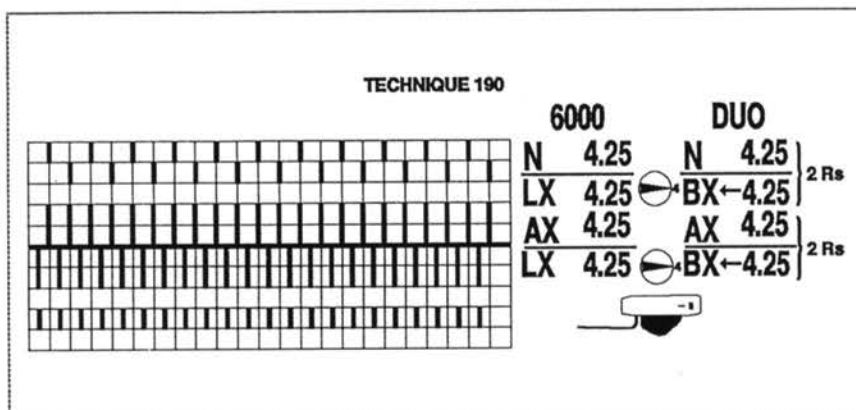
Suitable Uses For The Fabric Created

The fabric is suitable for most garments, keeping in mind the additional stretch length and the ribbed look on the face of the fabric. To prevent growth in length, the fabric would need to be blocked hard in length.

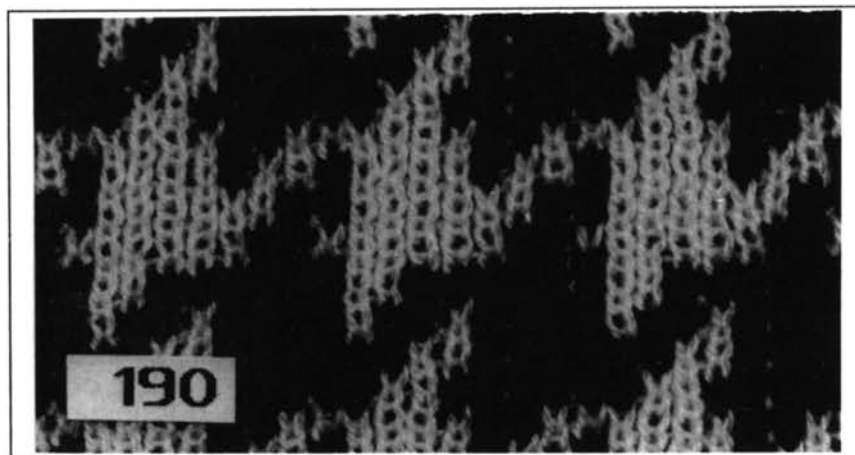
Finished Measurements Of The Sample

The fabric is 5cm (2 inches) longer and 6.25cm (2.5 inches) wider than 180. Width 33.5cm (13.25 inches) Height 20.2cm (8 inches).

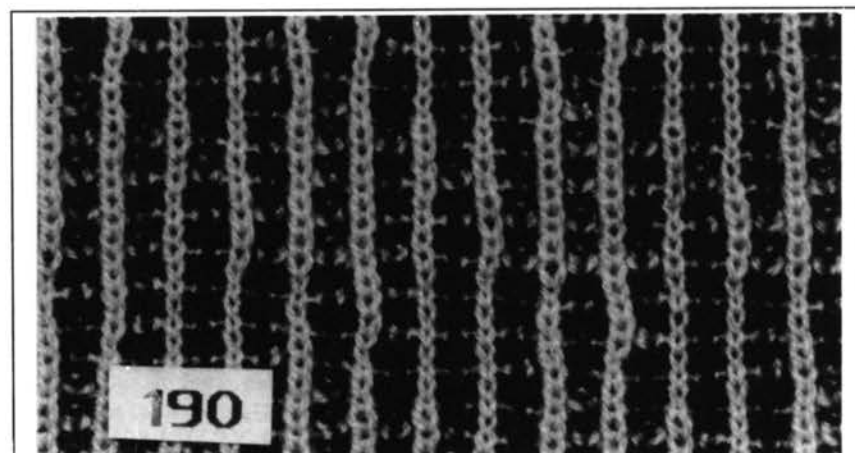
All samples made using yarns and the same stitch patterns recommended in issue 22.



Needle Diagram



Face of Fabric



Reverse of Fabric

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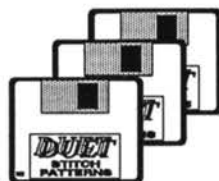


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GREETINGS FROM SOUTH AFRICA

Jean Boshoff

Hello again from this part of the Southern Hemisphere, where Spring sprung on September the 1st, as it always does, and our mid-summer is December 21st. What you in the Northern Hemisphere call your "shortest day". Of course to us, it is completely the opposite!

Do you find your computer can be rather an enemy at times? I got mine specifically for Creation 6 when the programme first came out. Naturally, the computer has had an upgrade since then, and now serves other purposes. For example, writing my Duet articles and other things. I am a self taught, or should I say Two-finger typist, but nevertheless, find that correspondence is far quicker via the computer. What made me mention this is the fact that I sat down, (abandoned some urgent knitting), to "do" my Duet screed, but instead, my eye was caught by the words Mah Jong on the computer menu; and of course, I've been playing that ever since instead of doing what I should be doing! I really don't have games, apart from that one and three different versions of Solitaire. I'm too dense to find my way round haunted castles, or Prof Brain's residence. Six year olds are much more intelligent about these things I've discovered from my grandson! Now I enjoy DesignaKnit, but I am not entirely au fait with it as yet, but as a friend of mine says, one presses on rewardless!!

We went for a visit to St. Michael's in Natal recently. I always take reading material in the car, as my husband is one of those men who do all the driving, no matter what the distance, and I had with me Diane Bennet's Dkmit Link notes. As I had a lot of them to read it was just as well,

because some hours into the journey we had a car problem which held us up for five hours. While repairs were being carried out, I was able to spend the afternoon in a comfortable restaurant reading these notes. I certainly never have that amount of spare time to sit at home and have a lengthy and concentrated "read". Incidentally, we still had four and a half hours of traveling left after this stop, but it passed uneventfully, I am pleased to say. But it shows that it is always worth taking something concerning your knitting on a journey, as you never know, you may get the opportunity to really get down to some serious learning.

Last time, I mentioned knitting stocking stitch fabric for cut and sew garments by the tubular method. I did mention that the black stripper blades must be in good condition, but have still received complaints about marks at the sides of the knitting remaining after steaming. What I didn't mention, is that it is important for the racking handle to be in the "up" position whilst the machine is knitting tubular, this then stops the marks at the sides and if extra wide fabric is required, then after steaming, there will not be any lines. Speaking of black strippers, I decided to treat myself to a new pair a few weeks ago, and nearly fainted at the price, everything imported is horrendously expensive here, as in many other countries.

I rang a friend in Johannesburg recently to find out her opinion of the last Passap University in the USA at Cleveland. Corrine is an expert knitter, whose finish is really first class. her garments are always really professional looking and she has the added bonus of being clever with

computers too. So, I knew her opinion would be a considered one, also, I wanted to know what actually goes on at these Passap University sessions. Please forgive me, those readers who do know, here is a thumbnail sketch for those of us who have never attended.

It appears that there are about 170 topics/lectures/workshops to choose from and participants can choose thirteen from this amount to attend. This can be rather difficult, as there are eighteen going on at any one time. Some of those that proved of special interest to my friend were as follows:- a demonstration of a software programme called Dr. Cutter, which is a file conversion programme, (not available in South Africa). Computers and Design, Printing reader sheets with a laser printer, 3D Illusions using two colours, Elegant edgings, and so on. One is encouraged to develop ideas and to expand one's own horizons. Everything was expertly organised and there were wonderful people to meet. As far as I know, there were three knitters from South Africa who were fortunate enough to attend.

Here are my tips for this time: Cardigan Bands again, knitted using Techniques 118 and 20 stitches on each bed. This is known as "Interlock" on the Duo 80 - Every needle both beds. Back and front pushers one up and one down, first at left on back up, first at left on front down. Both arrow keys on both locks depressed. Put the third needle and pusher from the right on both beds out of work completely. This will leave a distinct line to allow the band to be attached evenly to the garment either by a linker, or by hand. This is especially useful when knitting with a dark colour.

Cardigan Band

Here is a different cardigan band to give added interest to a somewhat plain garment. It is knitted horizontally.

Use three ends together of a 2/30s yarn.

1. Knit a zig-zag row over all required needles N/N SS 2/2 Handle down.
 2. CX/CX SS 3/3 Knit 2 rows.
 3. Handle up. SS 4.75/4.75 Knit 8 rows, (more if desired).
 4. Lock at left. Arrange needles 2 up and 2 down, transferring stitches. (N.B. Not 2X1). N/N SS4/4 Orange strippers, knit 8 rows, or as many as desired.
 5. Locks GX/N SS5/5 Black strippers knit 5 rows.
 6. Locks N/N SS4/4 Orange strippers. Knit 3 rows. Lock at left.
 7. Repeat step 5
 8. Repeat step 6, but knit 5 rows and finish with lock at left.
 9. All needles to WP. Knit 2 Rs Locks CX/CX
 - 10 Handle down Locks N/N SS 4/4 knit 1 row to right,
 11. Knit "sandwich" rows for joining to the edge of the garment - 4 rows GX/N then 4 rows N/GX at SS 5/5
 12. Knit several rows of waste yarn and release.
- N.B. For steps 3 through 9, handle up.

Stitch Pattern

Here is a nice stitch pattern for a cardigan, jacket, or even a skirt. It gives a cable effect, without any manipulations. I experimented with various patterns of this type, and now have up to and including "Cable Number 6" in my Creation 6 patterns. This pattern is knitted horizontally using Technique 252. Stitch size 5 on the back lock and 4 on the front lock, using two ends together of a 2/30s of high bulk acrylic yarn, but of course other yarns can be used.

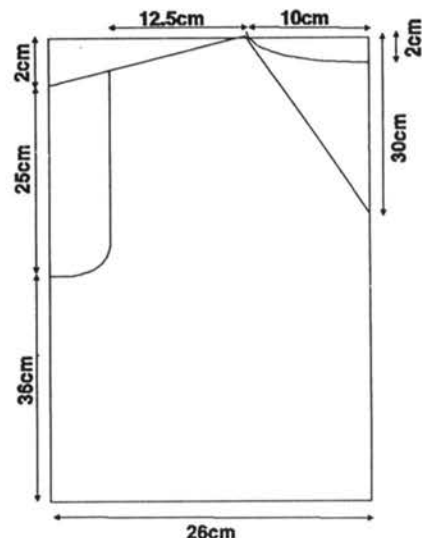
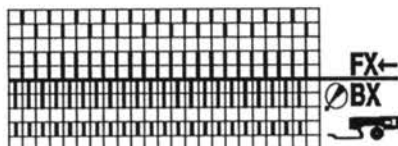
The Duomatic 80 version of this stitch pattern is N/BX with left arrow key depressed. This will not give the exact same pattern as the E6000, because Technique 252 only knits one row of stitches per every row on the card. The Deco knits two per row. Copy pattern onto Deco card repeating four times across and twice in height. Ed.

Garment Pattern

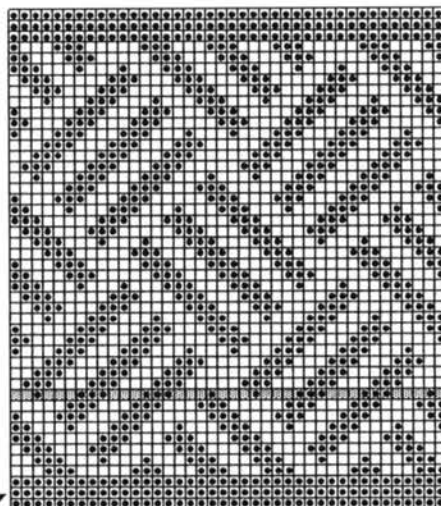
Now here is a pattern for a Gilet/Waistcoat for knit-cut-sew.

Use two ends of a 2/30 high bulk acrylic yarn together. Stitch pattern 1146 and knitting technique 255 for E6000.

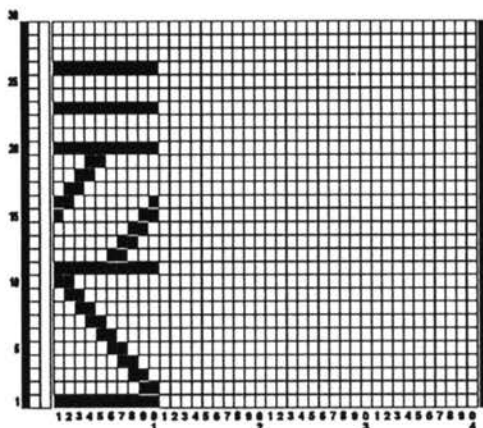
Punch card as shown for Duomatic 80 machines and set locks as shown in diagram. Ed.



Duomatic 80 settings



Pattern 1146



Cable Pattern

Gilet Chart

Knit two pieces. Cast on 140 needles, 70 each side of centre, both beds. Orange strippers cast on 3. (Duo every needle racking cast on). Knit 8 rows CX/CX SS 5/5 with black strippers.

Knit 1 row N/N SS 4/4 Change to main pattern and knit 780 rows. Cast off.

Cut one piece into two equal halves and cut out for fronts as shown in diagram. Cut second piece into two backs.

Knit a CX/N band as I described in Duet Issue 23 long enough to go around fronts and back neck, as well as armholes.

One of the ladies at my knitting club brought a large swatch knitted in pattern 1283 using knitting technique 183, and as she said, the wrong side looked as good as, if not better than the right side. (Tech 183 on the Duo 80 is N/BX <). Has anyone come across other patterns which have this effect I wonder?

To close, let me thank those of you who have written or telephoned me during the last year, I love hearing from you.

Best wishes,
Jean.

Kathy Geiger

While I Was Playing On My E6000

It all started in June, when a demonstrator remarked, "It is too bad that we can't slip and tuck like the Japanese machines can". Well, to my knitting pal Audrey, a remark like that would warrant a hundred why nots. She did however, keep her lips glued, but posed the same question to me sometime later. A challenge from her side of the knitting machine. Of course, Audrey does thrive on challenges and so do I. We have all read about, (and of course tried), the UX setting on the front lock of the E6000. Passap has written in the manual that this lock setting is "...intended for future use". To the inquisitive knitter, that is simply a challenge.

The UX setting allows you to slip on needles with selected pushers down when knitting from right to left, and to tuck on those needles with pushers selected down when knitting from left to right.

You must select a technique that reads the black squares only and advances the pattern accordingly, in other words, every row. Single bed techniques such as 129 and 172 work quite well as they advance the pattern on every row, thus you get one row of knitting for every row of pattern card. A double bed technique such as 149 also does the job on single bed knitting. This technique knits two rows for every row of pattern and allows the pattern to do slip AND tuck over the same black squares in order to give a somewhat lacey look to the pattern. With the tuck aspect, keep in mind that you shouldn't tuck more than one black square side by

side, and then of course one should slip no more than two black squares at a time.

With knowing the rules, and also knowing what the knitting machine was now capable of doing, I took it one step further. I asked Audrey the question, "Why couldn't you do one motif all in slip, and the other motif all in tuck, and have it all show on the appropriate side of single bed knitting?"

In this case it would be the purl side which would show off the texture to it's best advantage. Possible? Yes! With a little help from my friend Creation 6 I designed two separate

motifs, placed them side by side, and set up the machine to slip and tuck, (separately). How?

Well, it is all in the setup of the motifs. What I had to realise, was that while one motif was doing the tuck, the other motif had to remain inactive, and vice versa. I first had to decide which motif would slip and which would tuck, and draw the motifs accordingly. Since the UX setting slips from right to left, the first row of black squares on the all slip motif had to start on row one of the pattern card. The all tuck motif had to start on row two of the card. After that, every other row of each motif had to contain a row of blank, or white,

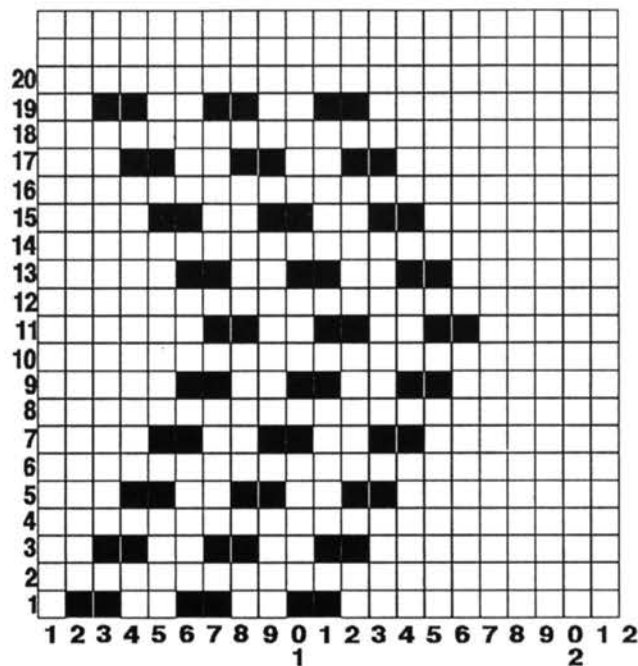


Diagram 1

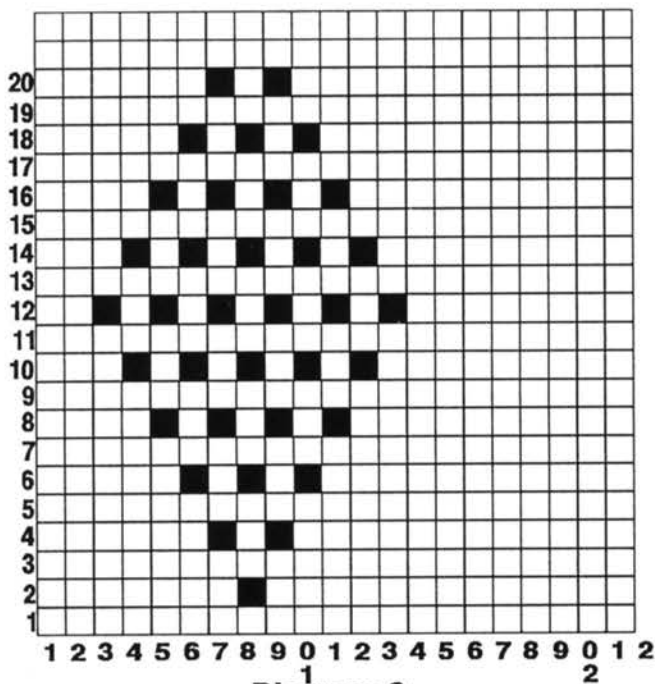


Diagram 2

squares. In other words, you would draw the slip motif as shown in Diagram 1, and the tuck motif as diagram 2. Combined as shown in Diagram 3.

When the UX setting is used, all slip motifs are drawn on the odd numbered lines of the card, and tuck motifs on the even numbered lines. The reason for the white squares in between the rows of black squares is so that while the machine is slipping one motif, the other motif is simply knitting and doing no pattern. This is important, as you must eventually knit off the slipped or tucked stitches. When the lock returns in the opposite direction however, the reverse happens with the slip motif simply knitting and the tuck motif doing the intended tucking.

With the motifs drawn as such, you would use either technique 129 or 172, as you have to have the pattern advancing on every row, and the stitch can only select over the black squares for the pattern. With this setup, you will have areas that are slip and tuck, all separate, as well as areas of purl stitches, since the purl side of the knitting becomes the right side. See Sample 1.

Now, if you want the lacy look to single bed knitting, choose a pattern from the pattern book, (numbers 1000 to 1034 work best). Make sure that there are no more than single black squares side by side. Select technique 149 and set the front lock to UX, use black strippers and simply knit. Remember that you will be

knitting two rows for every row of pattern. The look is that of what I call "Loopy Lace", and I think it is very pretty. See sample 2.

Now if this has not enthused you enough, keep this in mind, the OX setting, (which is the same as DX on the Duomatic), does exactly the opposite of what the UX setting does. Now try stitch patterns 1000 to 1034 set up exactly as before, but this time with the dial on OX instead of UX and what you get is something very similar to the fine lace on the Japanese machines. See sample 3.

When designing the stitch patterns for the OX setting, remember to reverse the motif drawing procedure. The tuck motif squares should be on *odd* numbered lines, and slip motif squares on the *even* numbered lines.

As I said before about tucking and slipping, one should make sure to tuck no more than one black square side by side, and slip no more than two side by side (however that may be something you wish to put into your design). At the same time, be careful of the number of black squares that sit vertically. No more than one or two vertical black squares. However, that

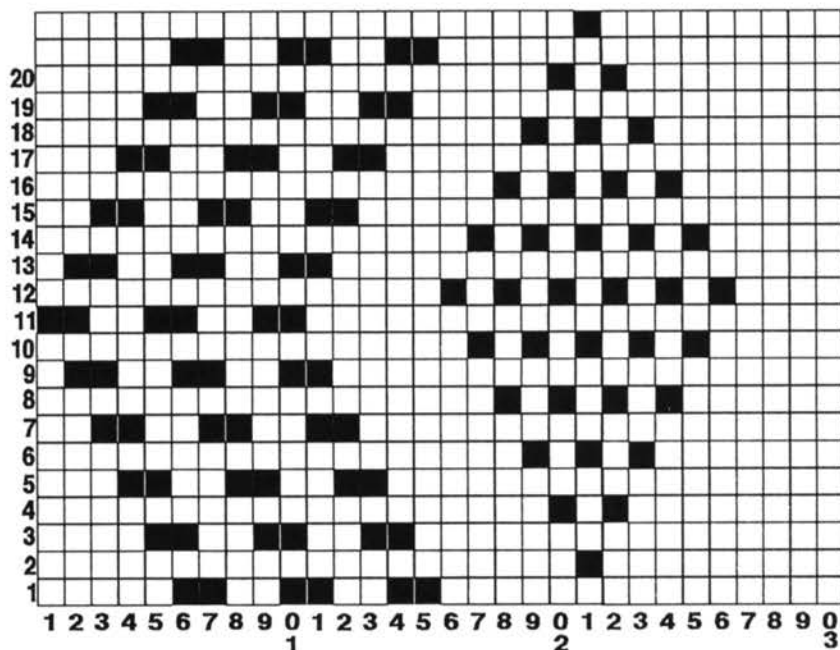


Diagram 3

in itself lends itself to a very textured type of fabric if that is what you may be looking for. In one experiment I tried stitch pattern 1364 and knitting technique 129. I ignored the front lock setting of KX and used UX and started to knit. What came up was somewhat of a slip stitch type fabric. It was a bit more textured, and at certain points had an eyelet look to it. With a vertical row of five black squares the UX setting slipped right to left and the pattern advanced every row, so on the fifth row which was a slip, the next tuck was done on different needles. The pattern of the black squares would change at that point and leave behind what looked like an eyelet. See sample 4.

Now, I decided to find out what would happen if I used knitting technique 149 - you know, the one that knits two rows for every one pattern card row. Well, the results were fabulous. I used stitch pattern 1364 again, stitch size 5 and a couple of weights. I also went as far as to use a yarn that I knew would bias terribly

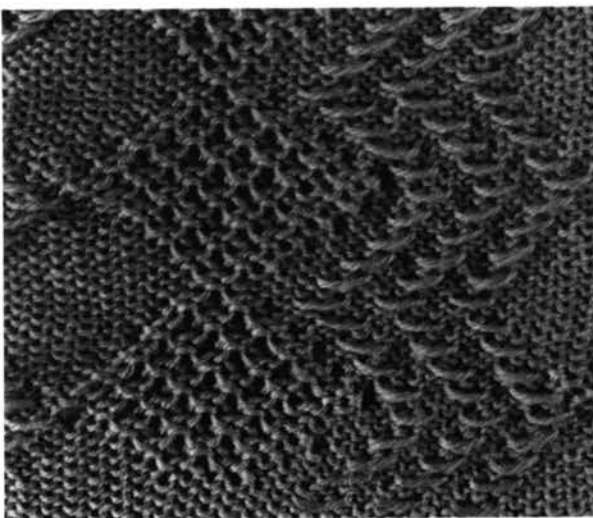
if used for stocking stitch. UX was used on the front lock instead of KX. The fabric texture was incredible. It had a tucked slip stitch appearance and looked beautiful on both sides of the fabric. The areas of stocking stitch had a bubbled texture on the knit side, and the pattern showed up as predominantly slip stitch on the purl side. See sample 5.

I then set the lock to OX to see if that setting made any difference and found that the slip stitches stood out a little better. Remember that this technique is slipping and tucking over the same needles for ten rows. This procedure bubbles the stocking stitch fabric considerably and I would be reluctant to do too many more rows of slip/tuck as then dropped stitches might be a concern. As for the bias in the yarn, this disappeared with this technique and the fabric was very well balanced. See sample 6.

I thought that this was as far as UX and OX would take me, but I came up with another idea. As I said before, I figured that you could do two motifs,

each doing different techniques, but now I find out that you can have at least three different looks in the same piece of fabric. Well in that case, why don't we go for broke and try four different textures? That is if you don't count the purl as a texture, and say, why not put up a needle on the opposite bed which would provide a knit stitch. Would that not count one texture? So how many could we have, perhaps six different textures? How about that??

Let's first of all start with textures number three and four. It all has to do with the placement and design of the motif. I told you that when using UX the slip motifs had to occupy the odd numbered rows of the pattern card and tuck motifs the even numbered rows. The same rule will apply to the next two textures, however, the height of the pattern would have to be altered, in other words, instead of drawing only one vertical black square, there would now be two vertical squares, and that would eliminate the blank rows in between the lines of the pattern. This would be



Sample 1



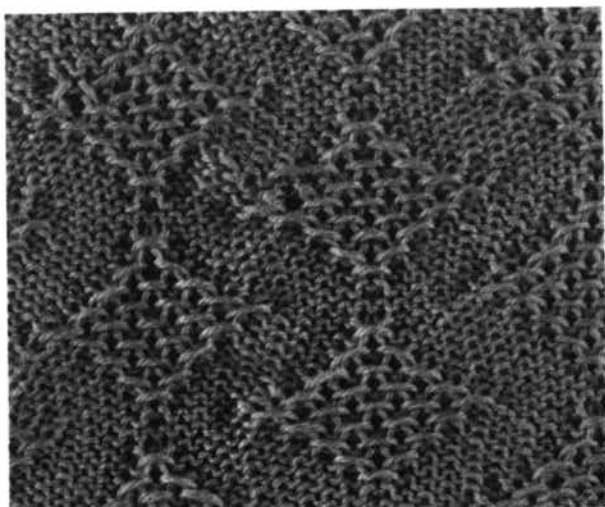
Sample 2

like using both knitting techniques 129 and 149 at the same time. Every row of the motif would be occupied with no more than two vertical black squares. When the motif begins on an odd numbered row of the pattern sheet, or Creation 6 grid, it slips over the needles with pushers selected down on the first row, (right to left), then tuck over those same needles on the second row, (left to right). This is

what I termed "Loopy Lace" earlier. When the motif begins on an even numbered row, the first stitch would be a tuck and the second would be a slip. This is what would give you the "fine lace" look to the stitch pattern. With this rule in mind, you can place four different motifs on the fabric to achieve the different textures where you want them. This in itself gives way to a wide variety of patterns that can

be designed, especially if Creation 6 is used as a design tool.

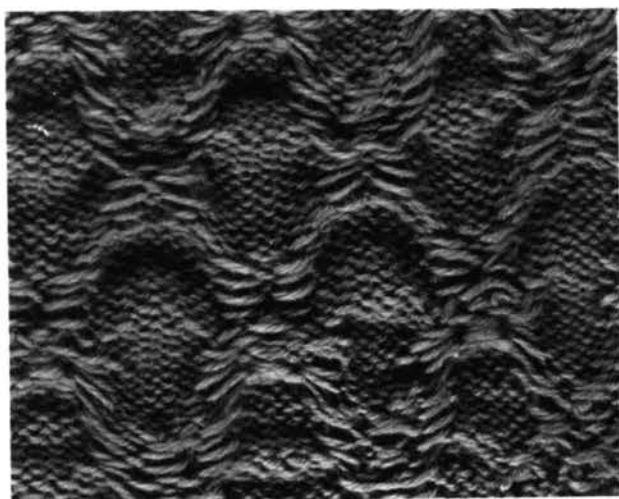
One last note about the type of yarn that I used. A solid, light coloured, smooth yarn shows the texture and design very effectively. This was a fun experiment, and quite successful I might add, since now I realized how limitless the E6000 knitting machine can be.



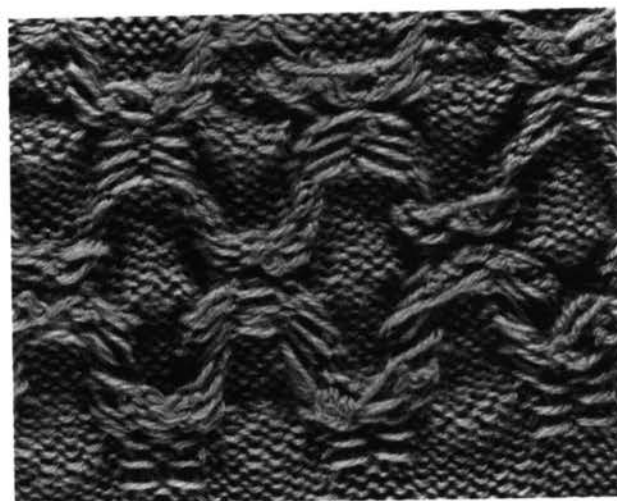
Sample 3



Sample 4



Sample 5



Sample 6

Irene Krieger

**for Marlin Knitting & Sewing
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WORKING WITH THE DIAGONAL LINE TOOL

Sometimes, it is nice just to sit at the computer and have a play with Creation 6. As you will already know, the programme has a lot of built in utilities to make drawing easier, but of course, these can also be used by themselves to create designs. Creation 6 gives us several ways of drawing straight lines and believe me, most people just do not use them! It can be incredibly difficult to draw a straight line with a mouse, no matter how experienced you are, or which programme you are working with.

In Creation 6, a line can be drawn in one of two ways. You can choose to do it stitch by stitch on a magnified grid, and this way the horizontal and vertical lines are easy enough to achieve, even if they do take a bit of time. However, it all falls apart when it comes to diagonals. A simple forty-five degree angle is okay, because you just need to click on the square that is touching the corner in the direction you want the line to be drawn. But as soon as you try to draw lines at other angles, problems begin. This is because the line has to be made up of differing blocks of horizontal or vertical stitches. The closer to the vertical you go, the longer the blocks of stitches one on top of the other are required. As you become closer to the horizontal, the line will be made up of wider blocks of stitches next to each other. The other, (and easier), way to draw straight lines is to use one of the "preset" line utilities. These can be

found in the pop-up menu of the pencil icon.

In this popup menu, you will find three different preset line utilities, diagonal, horizontal and vertical. With these, you can draw lines of any length within the drawing area. The horizontal and vertical icons give only horizontal and vertical lines, but the diagonal line icon will allow lines of any angle, including horizontal and vertical. To my mind, this makes it the most versatile of the three.

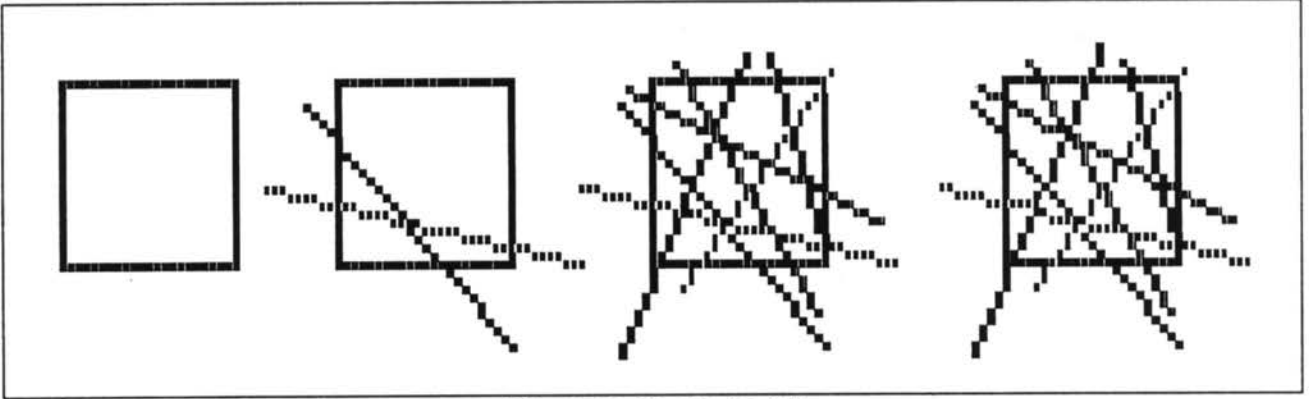
To make the line with any of these three icons, the right hand mouse button is held down whilst the mouse is moved to "stretch" the line on the screen. When the diagonal line icon is selected, the angle of the line can be changed at the same time. For example, if you roll the mouse towards five o'clock on the mouse mat, a diagonal line on the screen will follow your movement. If you then move the mouse upwards towards three o'clock with the right hand mouse button still depressed, the diagonal line will follow and eventually become horizontal. Equally, if you moved it to six o'clock, it would become vertical. Once the right hand mouse button is released, the line stays on the screen, but it can be used to any position in the working area. It takes a click of the left hand mouse button to place it permanently.

As you probably have already guessed, in this issue, I am working

with the diagonal line icon. I have created what I call a "surprise me" pattern, because even though I had a certain amount of control over the end result, it is virtually impossible to imagine what the finished pattern would look like - here I allowed Creation 6 to "surprise me".

I began the designing session by deciding on some aspects of the design. The first of these was to limit the size of the pattern by drawing a box in a colour not being used for the pattern. When creating your own pattern in Creation 6, you do not need to do this, as your pattern can be any size, but my needs are a little different. In order for the pattern to be available for as many knitters as possible, i.e. those with Duomatics and E6000s without Creation 6, I needed to end up with a pattern with a forty stitch repeat, so it was sensible to work to this size right from the beginning.

I had already decided that I would create one corner of the design and make up the "full cake" with the mirror imaging facilities, so my starting pattern needed to be twenty stitches wide. Therefore, I made my box twenty-three stitches by twenty-three rows. I could have used any number of rows, but a square pattern suited my purpose as well as a rectangle. It does not take a rocket scientist to work out that the area inside this box is in fact twenty-one rows, and two times twenty-one



Diagrams 1a, 1b, 1c, 1d

stitches is in fact forty-two, but you will see why I needed these two extra stitches and what happens to them as you read on.

Once the box had been drawn, (Diagram 1a), I began to draw lines with the diagonal line icon. When working through creating the pattern in my mind, I came to the conclusion that lines of one colour would just run into each other and the pattern would lack definition, so I decided to make a three colour pattern. To try to get some feeling of the interweaving of the lines, which didn't work in the end, but I wasn't to know that at this stage), I thought it a good idea to lay the lines down alternately in each of the two motif colours. See Diagram 1b. Drawing over the edges of the box does not matter, because anything outside can be erased, and by using longer lines than necessary, it was easier to avoid clumps and clusters where the lines overlap. You would be amazed at how difficult it can be to get lines at angles that look substantially different!

For such a small area, three lines of each colour was enough to cover the space, but still leave quite a bit of background showing. Diagram 1c shows the box "filled" but a few small corrections were necessary. In a couple of places, there were too many stitches of the same colour together. Diagram 1d shows the pattern after the changes had been made.

It had served its purpose so the box, along with the lines outside it could be erased - Diagram 2a. For this kind of thing, I find it easiest to use the

"erase outside a rubberband box icon", (in the popup menu of the eraser), in which case, the rubberband must be placed just inside the box on the first row of the pattern all around.

The next step was to make a mirrored image of the pattern using the icon in the popup menu of the enlarge/reduce icon. This gave a pattern which was 42 stitches wide by 21 rows high. When making a double mirrored image, the computer, (and the console), keep the original motif and place a mirrored version of it to the right, like the pages of a book opened out. As each element is a complete image, where they "join" there are two of the same stitches together, rather than the image pivoting on a single stitch. See Diagram 2b.

"joining" stitches overlap and only one shows. See Diagram 2c.

Once this has been done, the pattern was completed by making a double mirrored image upwards and moving the half block vertically, again to eliminate the extra stitch. Diagrams 3a, 3b and 3c show the progression. Now that the basic pattern had been made, it seemed like a good time to take a peep at what it would look like when repeated all over the knitting. See Diagram 4.

The pattern looked nice, but needed a little refining. As you can see, there are sections where the pattern is thicker than others. As the pattern is the same at the top and bottom and left and right, as it repeats the same stitches are knitted twice, rather as the did before the blocks were moved in the mirroring stage.

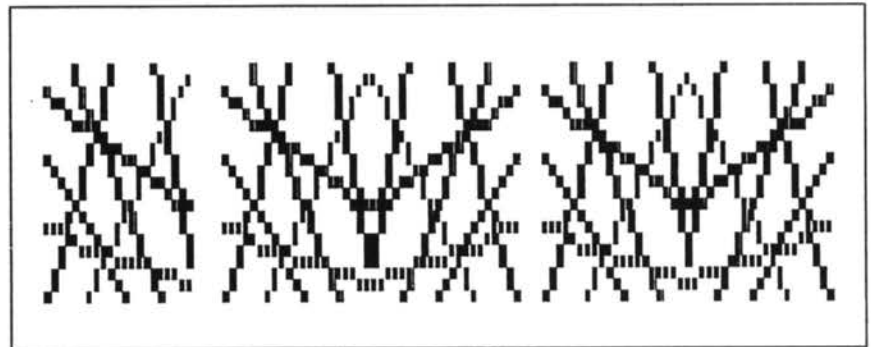


Diagram 2a, 2b, 2c

When using the console alone, it is not possible to eliminate this extra stitch, but this is simple enough using Creation 6. Using the cut and paste icon in the popup menu of enlarge/reduce, one half of the pattern can be picked up and moved one stitch along, so that the two

To stop this doubling up of the stitches, one row and one column had to be erased. By now, you will have guessed why I began designing with an extra stitch which became two when the pattern was mirrored. Moving the block after the first

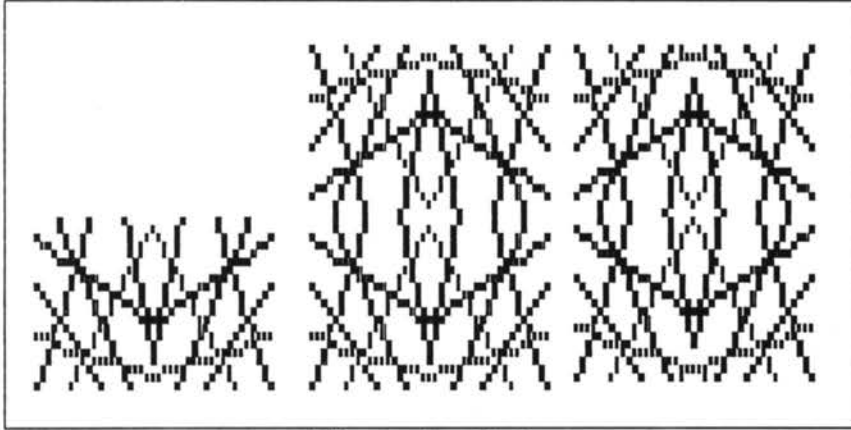


Diagram 3a, 3b, 3c

double image was made got rid of one of the extra stitches, but the pattern was still forty-one stitches wide - too big to fit onto a reader sheet or Deco card, but it did give me one stitch to play with. When this stitch and row was erased as shown in Diagram 5, not only would the pattern repeat without the joining stitches doubling up, as shown in Diagram 6, but the pattern would fit my forty stitch requirement.

I have to admit that in this case, I designed the stitch pattern just for fun without thinking of the type of garment that I could use it on. Like you I am sure, I have lots and lots of part cones of fine yarns and I am always looking for ways of using these up. One of my ways is to use them for sampling, because the size of the fabric is not important. All I want to see is the way the stitch pattern looks. Once I had seen this stitch pattern, I thought it might be a nice idea to knit

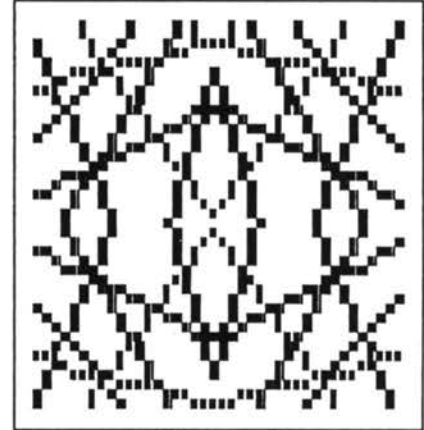


Diagram 5

fabric and then cut and sew a garment from it. Having recently written a book on sewing waistcoats and followed that up with a machine knitters supplement, a waistcoat seemed a good idea. The idea has the added advantage that only narrow pieces of fabric are needed and I could use up some of some of my finer yarns. To maximise the texture, (and the width), the fabric was stretched during steaming and in fact I ended up giving it a good press with the iron. Due to the high acrylic content of my yarns, pressing "killed" the fabric and gave it good draping qualities. Pressing also set the stitches, so I did not have to worry about the cut edges unraveling.

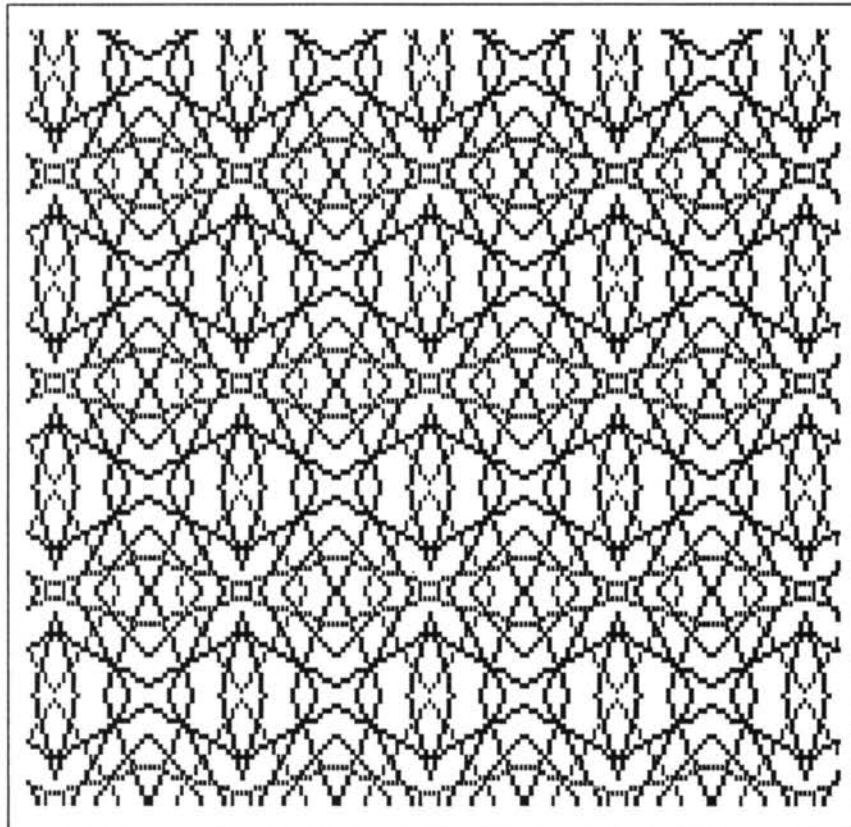


Diagram 4

Obviously, in the space allocated for a knitting pattern, I cannot give nearly as much information as contained in the waistcoat book, nor do I have the space to explain my method of creating a fully lined waistcoat. However, as well as the knitting instructions for the fabric, I have provided a diagram for drawing your own paper pattern to cut out the waistcoat, as well as brief instructions for lining it. If preferred, instead of lining the garment you could knit strips of stocking stitch fabric in the background colour, and use these to bind the raw edges. Knitters with Creation 6 can make their own stitch pattern, but for knitters with the E6000 or Duomatic alone, reader sheet and Deco card diagrams are provided with the pattern.

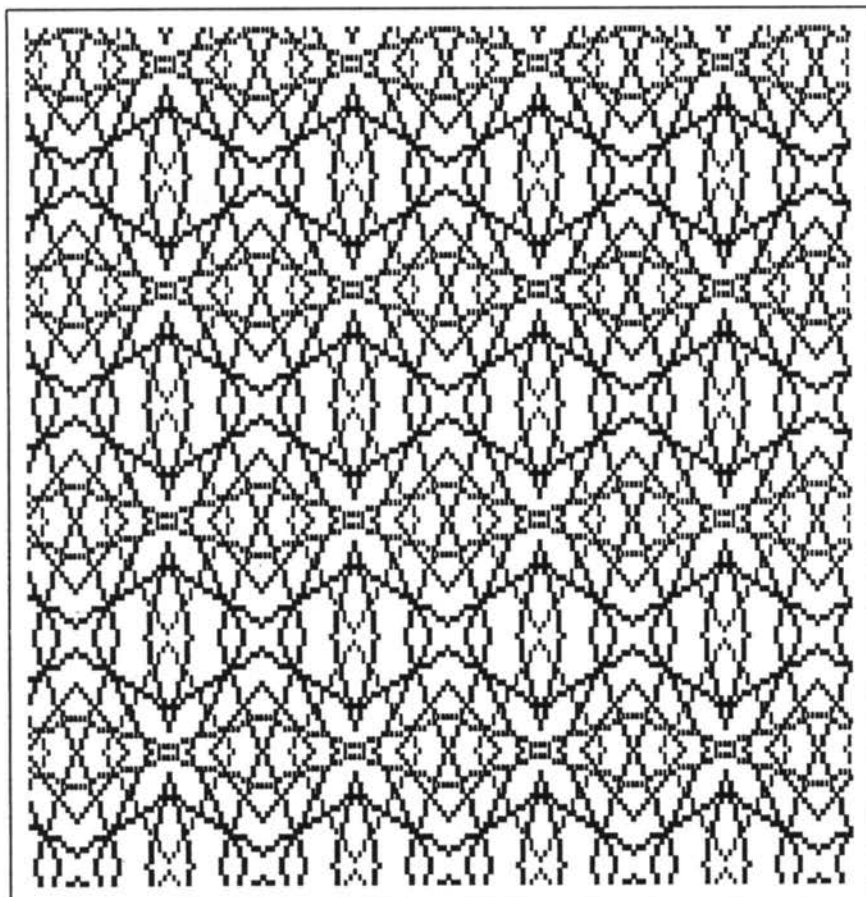


Diagram 6

Finally if you would like a copy of the waistcoat book, it is available from:-

19 Merton Hall Gardens,
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for £5.50 which includes post and packing in the UK.

Please add £2 for overseas airmail. The machine knitters supplement, (not available separately), costs just £1 extra, post free.

Until next time,

Irene



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Kia Ora From New Zealand

New Zealand's coldest months of the year are June, July and August, with the 21st and 22nd of June being our shortest days. The colder climate motivates people into wearing woolly knitwear and our machine knitters start knitting their winter wardrobe for themselves and their families in preparation for this colder weather. The more enthusiastic knitters and commercial machine knitters knit throughout the year.

Our knitting season last year started in May, with New Zealand winning the Americas Cup, which we are very proud of, and with this, people became involved with fund raising.

A "Red Sock Day" was promoted and a group of New Zealand knitters knitted a gigantic red sock, over 41 metres long. The wool was donated and six ladies from the Auckland area set themselves up in a local shopping mall to knit New Zealand's longest Americas Cup Red Sock for charity, and much to their surprise, were given national television exposure. These ladies raised \$7,500 for the Starship Children's Hospital, as well as knitting three inch socks for people to buy to attach to their shirt, or wear as a brooch. The money will be used to purchase three or four special cots from England. Sick children

from all over New Zealand and the Pacific Islands go to Starship Hospital for treatment.

Our Annual Machine Knitting Festival is held during our winter months, and the last one was held in Masterton in the lower part of the North Island. This time, the festival was held in a complex designed to accommodate all activities under one roof, which stimulated social activities, therefore developing friendships and creating an excellent atmosphere.

Passap machine knitters were once again among the top prize winners, with some stunning garments.

Workshops were held over five days, with a variety of topics and a guest tutor from Australia. Among the workshop topics offered were Hat Designing and Construction, Felting, Embellished Fabrics, Fashion Design and Co-ordination.

Bus tours were also part of the programme, these were to local areas of interest. In 1996 the Festival will be held in the deep south of the South Island at Invercargill.

My most recent trip was to Australia, where I attended the 4th Australian Passap University in 1995, held at Canberra. The hospitality was tremendous, this being my second year consecutively at this event. It was great to be part of the event, and meet up with familiar faces again. Passap knitters who were unable to attend were given the opportunity to purchase the Passap University reference book, which will give them to further their knowledge of machine knitting.

This time, I would like to share some hints with you that I have discovered when working with Technique 179 on the E6000. This is a single bed fairisle technique, with single stitches. That is, the pattern is selected every row, and therefore only patterns with an even number of rows may be used. For this technique, you also always have to reverse the background colours, so keep this in mind when planning your stitch design.

Because the pattern is selected every row, it does not double the length of the pattern as other fairisle techniques do by knitting two rows colour 1, two rows colour 2, making every row on the pattern card two knitted rows. With this technique, every row on the pattern card is one knitted row only. This makes this suitable for children's garments and any designs where you would like the length not doubled.

Extra needles can be placed in work on the back bed to eliminate floats if necessary, but try to place these needles to correspond with the stitch pattern. If you want to minimize the "ribbed" look, when measuring your swatch, don't stretch it sideways at all and this will help minimize this look when the garment is being worn. Another way to minimize this look is to reduce the stitch size on the back lock to a suitable size for the yarn you are knitting with.

Try using a multi-coloured yarn, or two strands of fine yarn in a similar colour, but in different toning. e.g. light colour as a background and a medium depth colour as your contrast.

Arrange every second needle in working position on the back bed and knit the first two rows with the background colour and the next two rows with the contrast colour. Continue in this manner. This will produce a fabric that either side can be used as the right side.

Stitch size will depend on the thickness of the yarn being used and the number of needles in working position on the back bed. If your contrast is finer than the background yarn, then you will be able to reduce your stitch size on the back lock as compared with the front lock.

Using CX setting on the back lock can produce an interesting texture. Try experimenting with other settings on the back lock. Also, try designing your own stitch patterns for this technique, remembering that you must have an even number of rows for the pattern.

Ka kite anoo,

Cherryn Ellison



AUSSIES - "DOWN UNDER"

FAY BUTCHER

WAZZEEZ - "DOWN UNDER"

Hello again everyone!

Time certainly gallops by, it seems no time at all since I was sitting here talking to you last time . . .

Since then, our Passap University has been held in Canberra and it was the "tops". Every year it seems to get better and better. This is achieved in two ways - by the very high standard of tuition given by the Creators, (the tutors), and their enthusiasm padded on in every class, and by the enthusiasm of each and every one of the people who just love to attend our Passap Universities.

It is very rewarding to know that we are doing something "right" and to be in a position to be able to share with everyone else who wants to know what you know.

On the Saturday night we held our Gala Dinner and Fashion Parade, at which we had nearly one hundred and eighty people attending. Many knitters took their partners, which made for an even better night. The Creators put on a very special fashion parade . . .

The theme was Past, Present and Future. We started off back in 45,000 BC with the cave-man style fashions for him and her! Moving right along to the 1600s, 1700s, 1800, 1900s and the variety of "garments" all made from "knitwear" - if you could call it that. The way it was fashioned around the models one could hardly recognise it as knitted fabric. The audience was sore with laughter, which continued throughout every era of the "Past".

The "Present" was a little more sedate, (except for Sadie, the cleaning lady). She appeared from nowhere several times during the night, dusting up everyone and everything which she thought should be attended to. She had the house in an uproar. We had a few male models to add flavour to the "Present", and a very nice range of garments to show. Then we moved to the "Future", starting off with the Olympics in the year 2,000, and one of our "fit" young models in training. The years progressed with futuristic designs all made from knitted fabric. Skirts were worn upside down and a whole host of garments "redesigned" and worn on parts of the body never before even thought of. The laughter continued on during this era until the year 3,000, when our final model appeared, called "extinction" - this was when the world, (and the parade), came to an end. Everyone said what a great night it was and went home with sore sides and many memorable moments, but quite happy.

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5th Australian Passap University 1996

By popular demand, Passap University in 1996 will be held in Adelaide, South Australia. If you are planning a trip to Down Under, you would be most welcome to come along and see what fun we have! The dates have not been confirmed as yet, but we try to make it the last weekend in July.

Stitches & Crafts Show, Sydney

Hot on the heels of Passap University came the Stitches & Crafts Show. This is an annual event at which just about every craft is shown off to its full advantage. Passap is represented of course and the highlight of this event is the daily fashion parade of high fashion knitwear all made on Passap. We were able to show the audience a wide variety of knitwear from slacks, shorts, daywear through evening wear. Personally, I was very proud of the models, (all volunteers wearing their own creations), and their willingness to participate.

The NSW MKA Kniterama 1996 (The New South Wales Machine Knitters Association)

The dates of this seminar are 14th & 15th September 1996. This seminar will be held in Sydney, New South Wales. Overseas and interstate visitors are always made very welcome. If you would like further information, please contact me, Fay Butcher, and I will see that your requests are attended to.

Maintenance From Down Under (Continued)

Last issue, we dealt with changing a needle brake spring and I hope that some of you have tried it, if you needed to.

This time, we shall deal with the Pusher Brake Spring on the E6000. This pusher brake spring is located on the front bed, just under the bottom guide rail on the E6000. (The Duomatic does not have a pusher brake spring, so does not need changing. Ed.). The easiest way to remove this is to push the pushers all the way "up" from the neutral position. You can then pull out the pusher brake spring and the rail for

the pushers and these two parts can be removed together.

The pusher brake spring is located at the front left-hand side of the needle bed, just behind the bottom guide rail. This pusher brake spring is attached to its own rail, and by pulling outwards from the needle bed, they will both come out together. Unhook the pusher brake spring from the rail, and slide the rail out first. Then the pusher brake spring. At the leading end of the pusher brake spring there is a small white spring insert. This fits into the end of the pusher brake spring, making it easy to relocate the spring when ready. To replace, insert the pusher brake spring then the rail. Re-hook the pusher brake spring onto the rail within about 2cm, (one inch), from the end of the needle bed and slide in both as far as they will go.

With the introduction of the new style E5 pusher, as opposed to the original round headed pusher, it will be necessary after a time, to replace the pusher brake spring, when you have more E5 pushers in the bed than round head pushers. This will happen sooner or later, as the old round head pushers are no longer available and you will be replacing front bed pushers with E5 type. Madag recommend that a new brake spring is fitted when you have more E5 pushers than old round head type. The new pusher brake spring will put new tension on your new E5 pushers.

Initially, when replacing old pushers with E5 type, place them at random. (See separate article in the Knit Clinic in this issue). The pusher brake spring's job is to give proper tension to the front bed pushers and should have a long life. There isn't much chance of it getting damaged really. It is "possible" that when you have a lot of E5 pushers in an older machine that you may need a small modification made to the Protective Cams, left and right, if, and only if, the new pushers give you any trouble. Please see your dealer if this should occur for their expert opinion. But please do not be alarmed. It is no "big deal" and is not expensive.

Auxiliary Rejector Cams

It is possible that you might hear a funny clicking noise coming from your locks, (E6000 and Duomatic), similar to a stick on a picket fence. This means that the Auxiliary Rejector Cam(s) is damaged, or more often, caught under the outside edge of the VM-Carrier. In either case, the Rejector Cam will have to be replaced.

If you own a Duo 80 or Duo 5 with a Deco attachment, you will find these readily. Remove the lock from the machine and turn it over for inspection. Just above the lower guide rail, they are located about 2.5cm (1 inch) in from the outside edge of the lock. (One of these Auxiliary Rejector Cams has to be removed and replaced to attach the Angle Bracket that the Deco Pattern Selector hooks onto at the left side to work your patterns). The other one is in the same position on the opposite side of the lock.

These Auxiliary Rejector Cams are on both front and back locks of both machines.

If you have the E6000, look in the same place just above the black guide rails on the front lock and in the same place as for the Duomatic on the back lock.

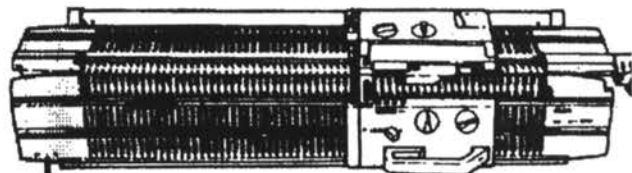
The reason for replacing these is that the Auxiliary Rejector Cams do a very big job, and are subject to wear and tear and periodically need to be replaced. If they are caught under the VM-Carrier, (this is the bit right next to the Auxiliary Rejector Cam, and is somewhat triangular shaped), it means that the Auxiliary Rejector Cam is bent. More often though, you will find that the top edge of the Auxiliary Rejector Cam is rough and damaged from the needles passing through the lock. It is then time for this part to be replaced.

Perhaps this won't happen to you, but if you keep this information as a reference, it may help a friend or someone else in need of help.

Next time, we will deal with the guide rail and damaged needle channels.

Happy knitting and happy maintenance,

Fay



D2405 Cut & Sew Waistcoat

Creation 6 Diagonal Line Pattern from article on page 29

(Also suitable for Duomatic Machines)

Pictured on Page 33



90[100:110]cm Chest/Bust.



100[110:120]cm Chest/Bust.



Small quantities of fine yarns. e.g. Bramwell Silky, Hobby, 2/30s. Garment photographed used 1 end Navy Hobby + 1 end Black Silky = Col 1, 2 ends grey Silky + 1 end silver Lurex = Col 2, 2 ends Pink Silky = Col 3.

1.5 metres lining fabric, (115cm wide). 5 buttons (optional) Approx 40cm 1cm wide elastic (optional).



40sts = 210mm 40Rs = 29mm OR 100 sts = 525mm 100Rs = 72.5mm, measured over jacquard pattern after steaming.



Zig-zag K/K cast on as Diag 1 Cast on 3. Jacquard pattern from Creation 6 or using card(s) given and Diag 2. Tech 191.



Page 3.



Fabric blocks before cutting Size 90cm 350g.



Please read the article by Irene Krieger on page 25 before commencing to knit the fabric for this garment, The lock and E6000 console row counter will not always agree. Where row count numbers are given, these refer to the lock counter.

E6000 PROGRAMME		
PROGRAMME : ENT	ADD WHAT? : ● : ENT	ENLARGE POS : NO
ERASE : ENT	Read in sheet 2	TEST : NO
CAST ON : 3 : ENT	ALTER : NO	ALL ST PATT : ENT
ALL ST PATT : NO	3 COL : ENT	FORM : ENT
ST PATT A : ● : ENT	ADD : NO	Enter Form Programme
For reader sheets & read	Enter Creation 6 pattern	here for appropriate part.
In sheet 1	pressing unlabelled key &	START CAST ON : ENT
ALTER : ENT	0, then any key on PC key-	
DIRECT : NO	board.	
ADD : ENT	KNIT TECH : 191 : ENT	

DUOMATIC Punch Deco cards as shown and clip cards together before knitting. Reader sheets and Deco templates available, see page 1.



A. CoRak with WY as Diag 1 and chart. K 10Rs

B. Engage St Patt A & set Lks as Diag 2. RC000.

K 2Rs Col 1, 2Rs Col 2, 2Rs Col 3 throughout & as chart to RC 822[864:906].

Change to WY & CoF.



A. CoRak with WY as Diag 1 and chart. K 10Rs

B. Engage St Patt A & set Lks as Diag 2. RC000.

K 2Rs Col 1, 2Rs Col 2, 2Rs Col 3 throughout & as chart to RC 822[864:906].

Change to WY & CoF.



Lightly steam fabric blocks to soften. Working from the centre out, steam a section and stretch sideways to open stitches. Take care that the edges remain straight. When complete block is stretched, press well on both sides, using a lot of steam. Allow to dry completely.

Making Your Paper Pattern Using the measurements given in the charts, draw full size paper patterns for waistcoat front and back onto large sheets of paper.

With the right sides together, fold the smaller piece of fabric in half lengthways. Pin the

fabric to the back pattern, with the fold to the centre line.

Cut out, allowing 2cm for seams all round.

Fold second piece of fabric in half lengthways & pin to front pattern with centre front 3cm from fold. Cut out, allowing 2cm all around for seams, including CF. Remove pattern from main fabric and cut out lining in the same way.

	90cm	100cm	110cm
Fig. 1			
1	29	29	29
2	210	210	210
3	A	A	A
4	B	B	B
5	124	133	143
6	90	100	110
7	*	*	*
8	38	38	38
9	124	133	143
10	90	100	110
11	**	**	**
12	60	63	66
13	60	63	66
14	***	***	***
15	0	0	0

	90cm	100cm	110cm
Fig. 1			
1	29	29	29
2	210	210	210
3	A	A	A
4	B	B	B
5	110	122	131
6	90	100	110
7	*	*	*
8	38	38	38
9	110	122	131
10	90	100	110
11	**	**	**
12	60	63	66
13	60	63	66
14	***	***	***
15	0	0	0

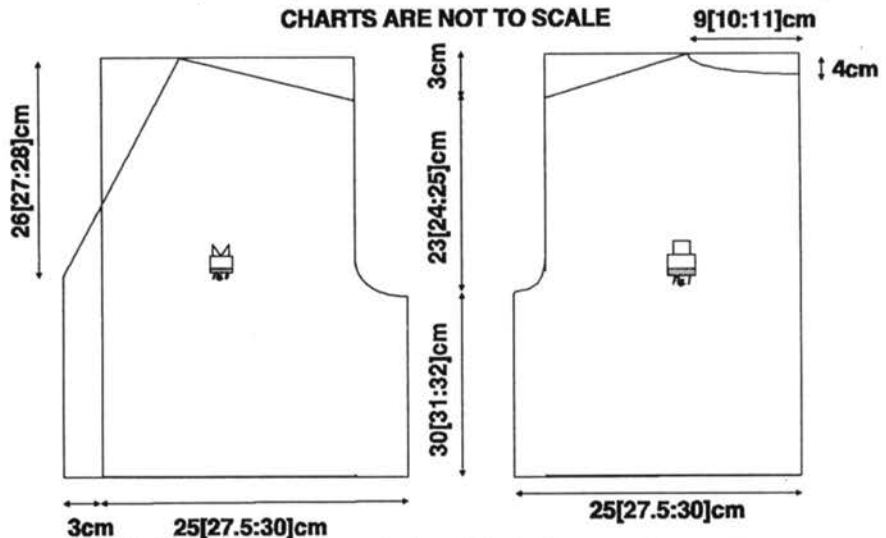
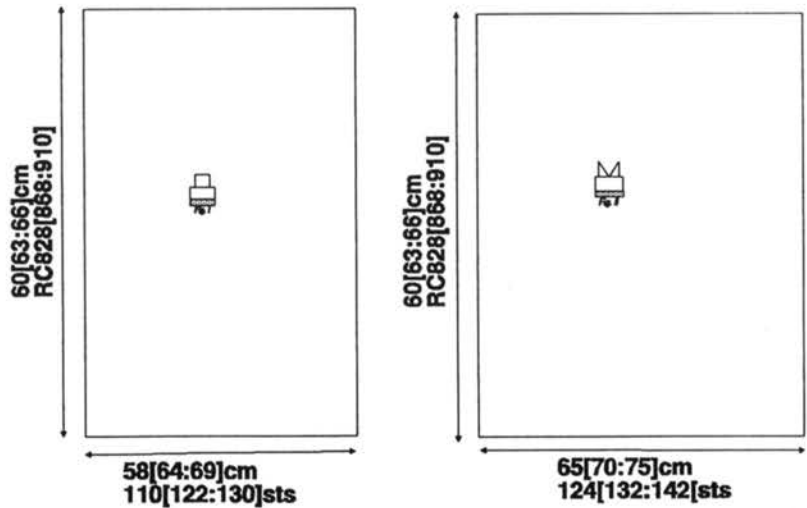
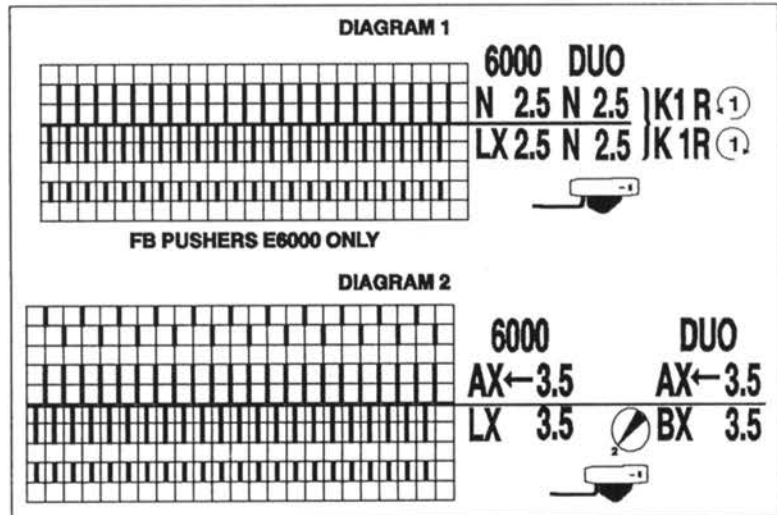
2cm seams are made throughout. With right sides of main fabric together, pin side seams & stitch. Repeat with lining. Press seams open. With right sides together lay lining onto main fabric and pin around outer edge, armholes & back neck, stopping approx 5cm from shoulder seam edges. Stitch. Clip seam allowances and turn through.

Elasticated sides (optional).

Lie garment out flat. Measure up 11[12:13]cm from bottom edge at side seams and mark centre of casing line 10cm towards the back & 8cm towards the front from the side seam. Stitch through lining and main fabric 1cm either side of marking. Cut 2 x 14cm lengths of elastic. Attach a small safety pin to each end. Working through one of the open shoulders, thread elastic into casing and out the other end, leaving approx 1cm protruding. Stitch across the end of the casing to secure elastic. Pull other end of elastic through casing, so that garment gathers and approx 1cm of elastic protrudes from remaining open end. Pin and stitch as before. Repeat with second casing. Remove safety pins.

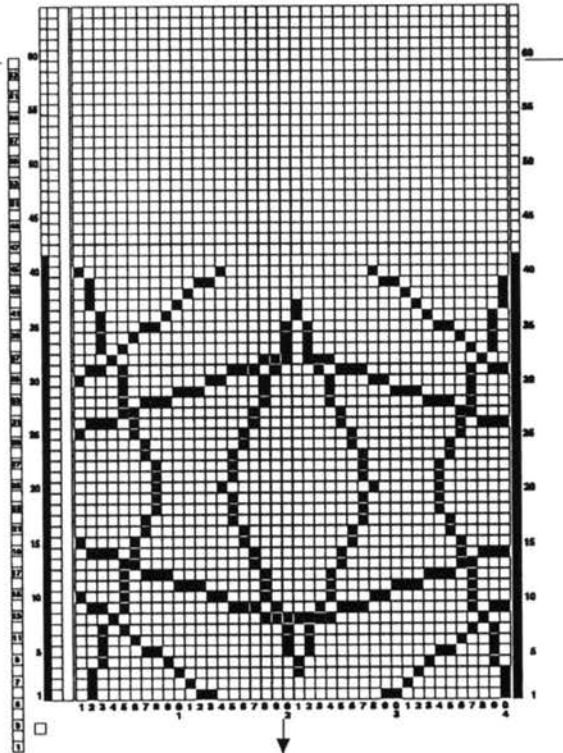
With right sides of main fabric together, stitch shoulder seams. Press open. Fold 2cm of main fabric at armhole and neck edge. Press. Turn 2cm under at shoulder seams of lining and slip stitch folds together joining shoulder seams. Fold 2cm under at armhole on both lining and main fabric, clipping seam allowance of lining as necessary. Slip stitch into folds to catch lining into main fabric. Repeat with neck edge. Press waistcoat. Top stitch if required. A narrow open zig-zag works well for this as it does not stretch the fabric the way a conventional top stitch may. Buttons and Buttonholes.

Mark position of buttonholes and make with sewing machine. Stitch buttons into place. Give garment final press. If fabric sags at the back when worn, lie garment flat and machine a line of narrow zig-zag up the centre back through both main fabric and lining to give the main fabric some support.

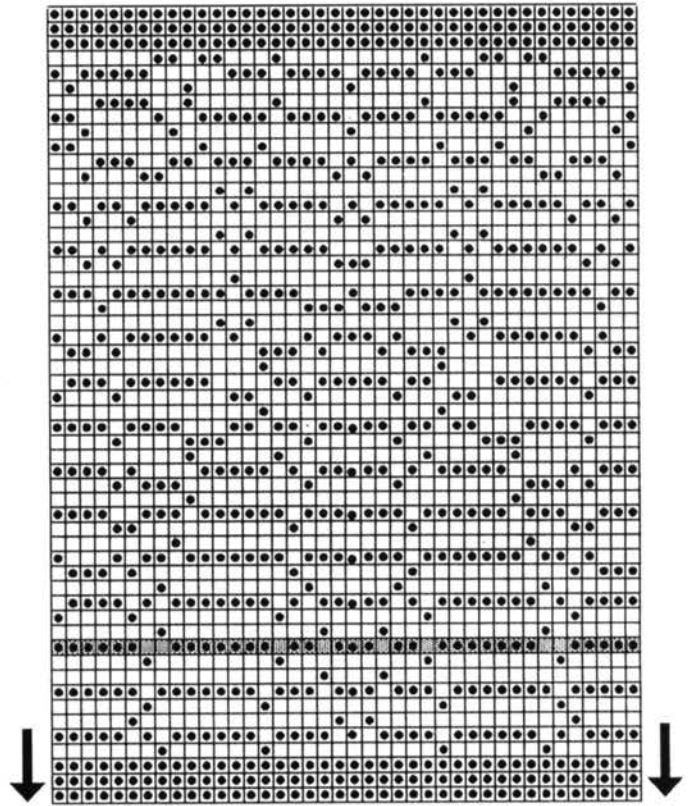


NB These measurements do not include seam allowances.
The fabric must be cut 2cm outside these lines.
Please see written instructions.

D2405
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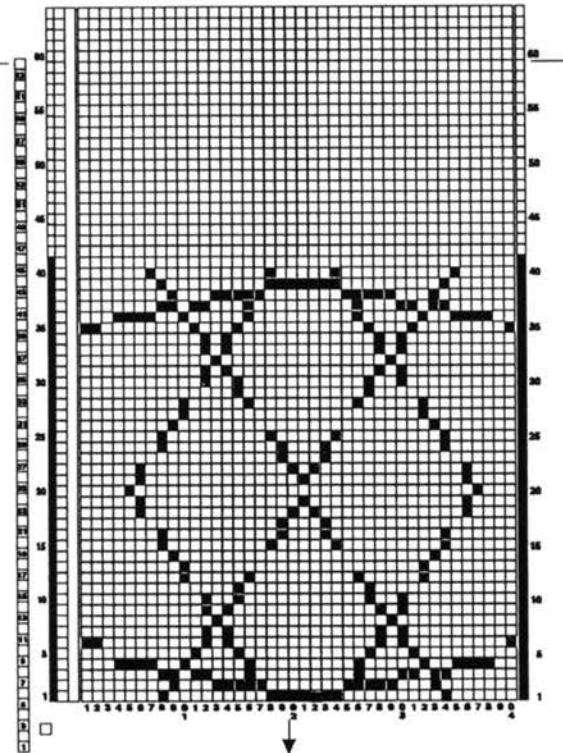


E6000 Reader 2

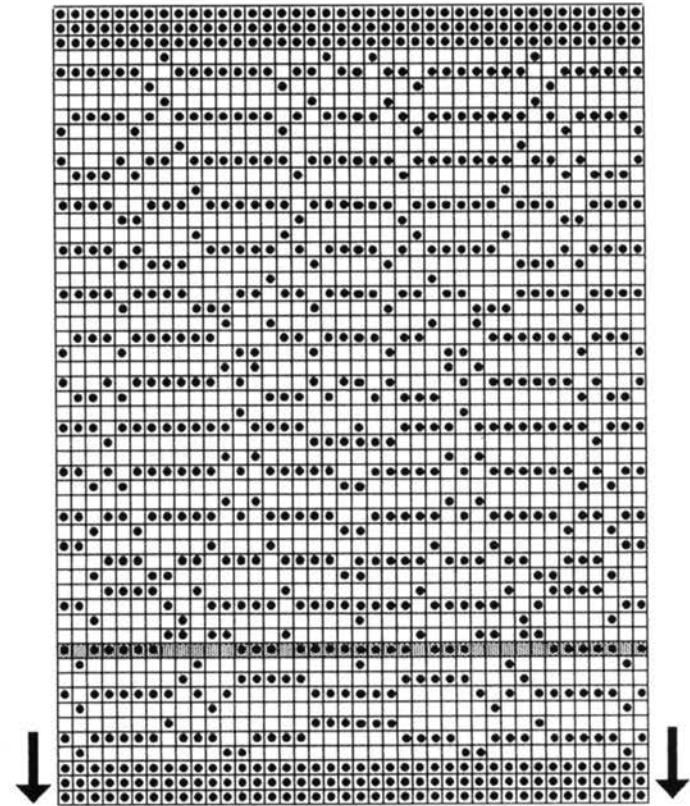


Duomatic Deco Card 2

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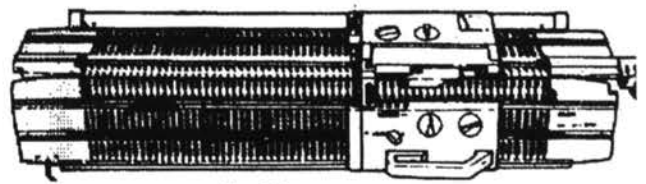


E6000 Reader 1



Duomatic Deco Card 1

Printed Reader Sheets & Deco Templates available, see page 1



D2404 Three Colour Jacquard Sweater

Pictured on Page 34



80, 6000
[102:110:120]cm Chest/Bust.



104[112:120:130]cm Chest/Bust



Bramwell 2/30 acrylic
1 cone Black = Col 1, 1 cone Red = Col 2, 1 cone Grey Mix = Col 3. See Notes.



40sts = 180mm 40Rs = 40mm
OR 100sts = 450mm and 100Rs = 100mm, measured over 3 col jacquard.
Rib 40Rs = 60mm.



3 Colour jacquard using card(s) given as Diag 2, *Tech 199*. Rib 2X1 as Diag 1, *Cast on 4*.



Page 3.



575g Size 110cm Chest/Bust.



Duomatic and E6000 versions are identical. Two ends of yarn in each of the three colours used at all times for jacquard. Two ends col 1 used for ribs.
To make a cut & sew neckline version, enter Form Programme as far as line 18. On line 19 enter 0. This will remove the neckline shape from these programmes without changing the finished length. Now knit two back sections from the adapted Form Programme and cut for front & back as shown in charts.
N.B. These instructions for removal of neckline shaping apply ONLY to these particular Form Programmes.

FRONT SECTION		E6000 PROGRAMME		BACK SECTION	
PROGRAMME : ENT	ENLARGE POS : ENT	PROGRAMME : ENT	CM? : NO	PROGRAMME : ENT	ERASE : NO
ERASE : ENT	↑ R 252 : ENT	Go through programme & change at ENLARGE POS, TO R/L as follows 5[0:5:0] according to size. Note, no minuses entered.	↔ STS 20 : ENT		
CAST ON : 4 : ENT	POSITION : ENT		PATT AFT R 0 : ENT		
ALL ST PATT : NO	TO R/L-0:5-[0:5:0] : ENT		IN PATT AT R 0 : ENT		
ST PATT A : ● : ENT	↑ REP R 0 : ENT		↔ REP R 0 : ENT		
Read in card 1	ALL ST PATT : ENT		FORM : ENT		
ALTER : ENT	Enter Form Programme here for appropriate part.		START CAST ON : ENT		
DIRECTION : NO					
ADD : ENT					
ADD WHAT? : ● : ENT					
Read in card 2					
ALTER : ENT					
DIRECTION : NO					
3 COL : ENT					
KNIT TECH : 199 : ENT					



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

Push up all empty Ns both beds.
Lks CX/CX K 2Rs Lks N/N K 1R.

B. RC000. Set for St Patt A & as Diag 2. K in patt using 2Rs Col 1, 2Rs Col 2, 2Rs Col 3 throughout as chart.

C. Divide work. K Rt side forst. K & dec as chart. CoF.
Repeat on Lt side K & dek as chart CoF.



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



	96cm	102cm	110cm	120cm
1	40	40	40	40
2	180	180	180	180
3	A	A	A	A
4	B	B	B	B
5	116	124	133	144
6	96	102	110	120
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	151	151	151	151
12	166	166	166	166
13	116	124	133	144
14	52	102	110	120
15	**	**	**	**
16	64	64	64	64
17	70	70	70	70
18	***	***	***	***
19	67	67	67	67
20	191	191	191	191
21	141	142	143	143
22	3	3	3	3
23	0	0	0	0



	96cm	102cm	110cm	110cm
1	40	40	40	40
2	180	180	180	180
3	A	A	A	A
4	B	B	B	B
5	62	67	71	71
6	3	3	3	3
7	3	3	3	3
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	151	151	151	151
12	38	38	38	38
13	107	113	120	120
14	3	3	3	3
15	3	3	3	3
16	44	44	49	49
17	50	50	55	55
18	***	***	***	***
19	0	0	0	0



	96cm	102cm	110cm	120cm
1	40	40	40	40
2	180	180	180	180
3	A	A	A	A
4	B	B	B	B
5	116	124	133	144
6	96	102	110	120
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	151	151	151	151
12	166	166	166	166
13	116	124	133	144
14	52	102	110	120
15	**	**	**	**
16	64	64	64	64
17	70	70	70	70
18	***	***	***	***
19	69	69	69	69
20	191	191	191	191
21	141	142	143	143
22	13	13	13	13
23	135	135	135	135
24	33	33	33	33
25	0	0	0	0

Push up all empty Ns both beds. Lks CX/CX K 2Rs Lks N/N K 1R.

B. RC000. Set for St Patt A & as Diag 2. K in patt using 2Rs Col 1, 2Rs Col 2, 2Rs Col 3 throughout as chart.

C. Divide work. K Rt side first. K & dec as chart. CoF.

Repeat on Lt side K & dec as chart CoF.



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

Push up all empty Ns both beds. Lks CX/CX K 2Rs Lks N/N K 1R.

B. RC000. Set for St Patt A & as Diag 2. K & inc in patt using 2Rs Col 1, 2Rs Col 2, 2Rs Col 3 throughout as chart. CoF.

Repeat for second sleeve.



Push up 150[152:156:156]FB Ns & corresponding BB Ns & arrange for 2X1 rib.

Rack 1 N to Lt.

RC000 Orange strippers Col 1 Lks N/N SS 2.5/2.5 K 1R.

Place a pusher in working pos under every BB working N. Push up all empty Ns on BB ONLY.

Lks CX/CX SS 3/3 K 2Rs Rack once to Rt.

Lks BX/N SS 3.5/3.5 K 33 more rows RC36

Push up all empty Ns on FB.

Lks CX/CX K 2Rs. Lks N/N K 1R.

Black strippers Lks GX/N SS 5/5 K 4Rs.

Pull down yarn between beds.

Lks N/GX K 4Rs

Change to WY K 2Rs.

Pull down yarn between beds.

Lks GX/N K 2Rs. Lks N/N SS 3/3 Orange strippers K several

Rs & rel.



Block & lightly steam all parts to size & shape, excluding ribs & collar band.

For band into circle & steam st st edges only.

Join shoulder seams.

Join neckband seam.

Make cut neckline if using this method.

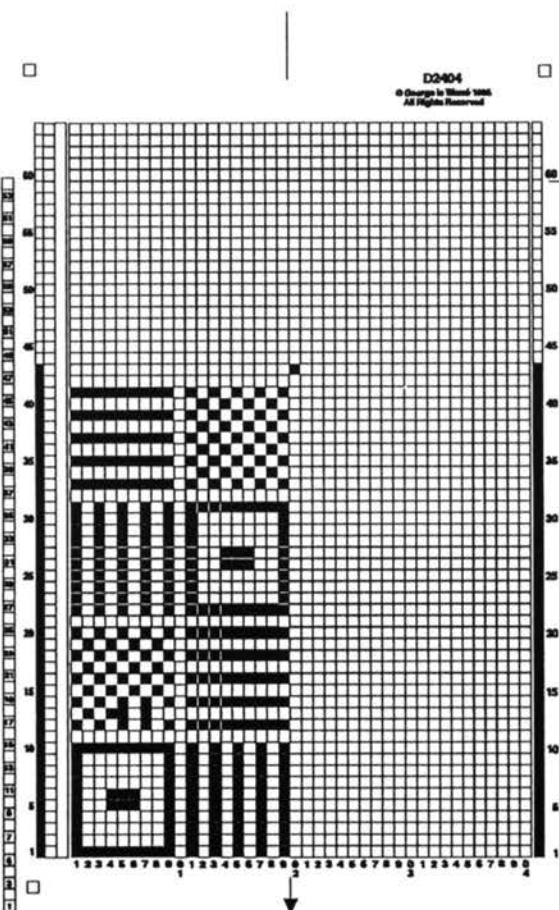
Attach neckband to outside of garment backstitching through open loops unravelling WY as you go, matching band seam to Rt shoulder seam.

Slip stitch second half of neck envelope to inside of garment, unravelling WY as you go, enclosing neckline edges.

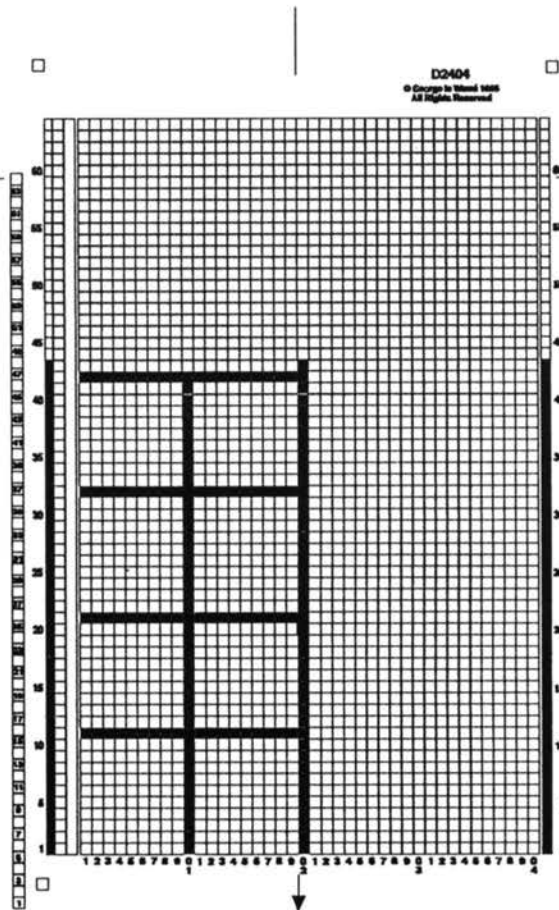
Sew in sleeves.

Join side & sleeve seams.

Give final light steaming.

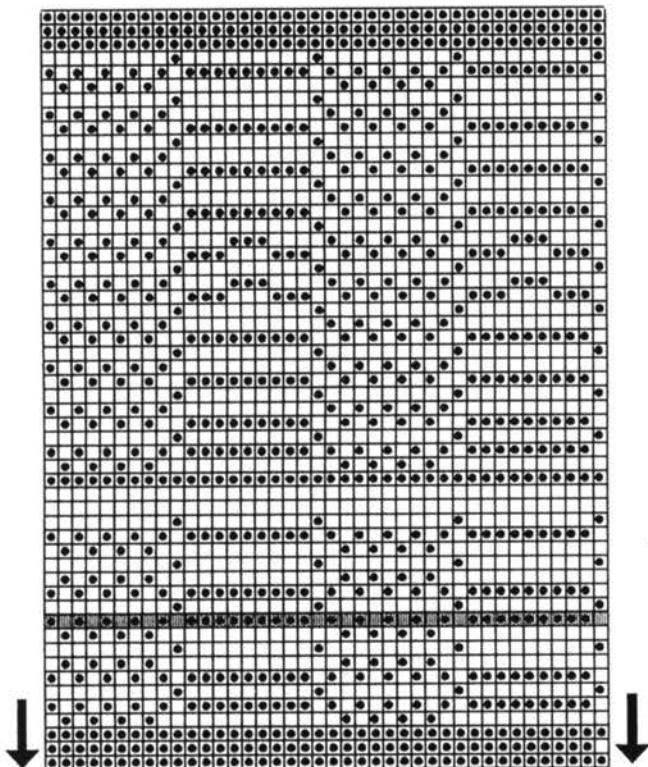


E6000 Reader Sheet 1

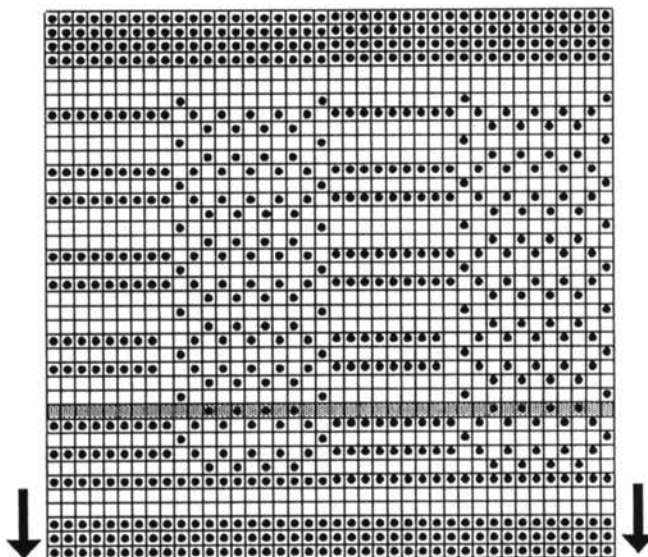


E6000 Reader Sheet 2

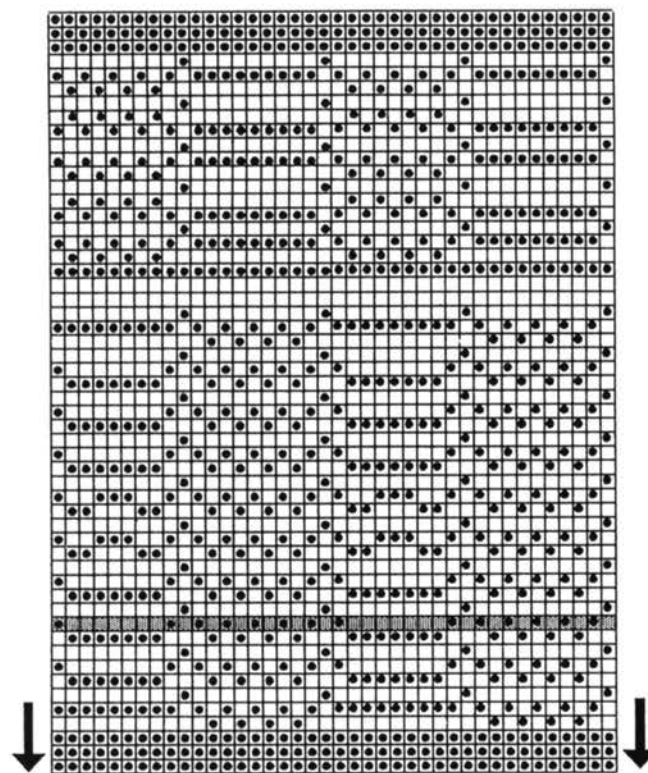
Printed Reader Sheets & Deco Templates available, see page 1



Duomatic Deco Card 2



Duomatic Deco Card 3



Duomatic Deco Card 1

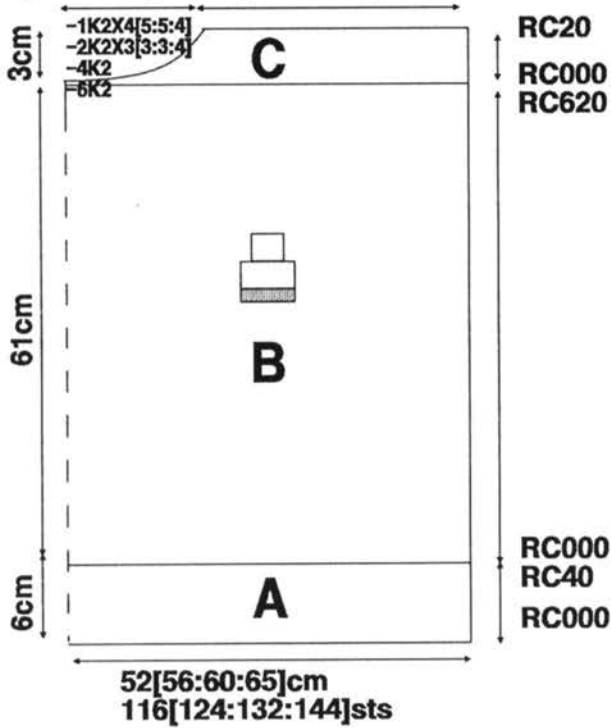
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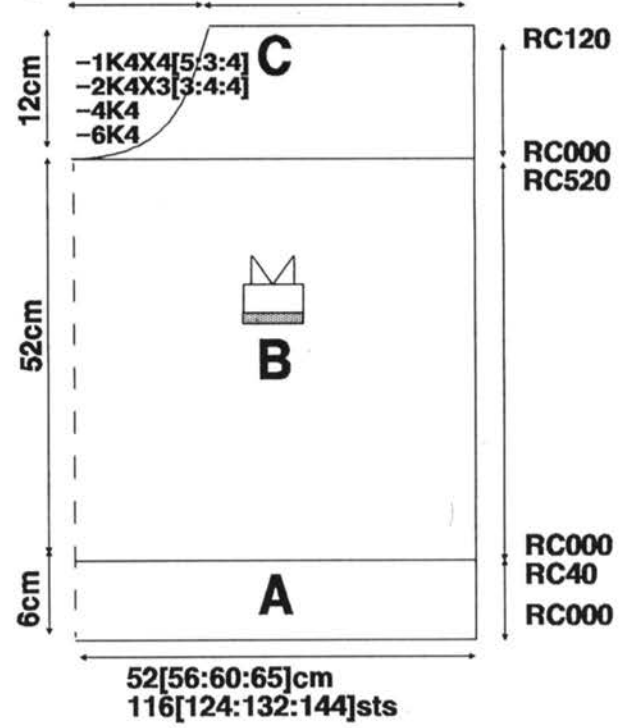
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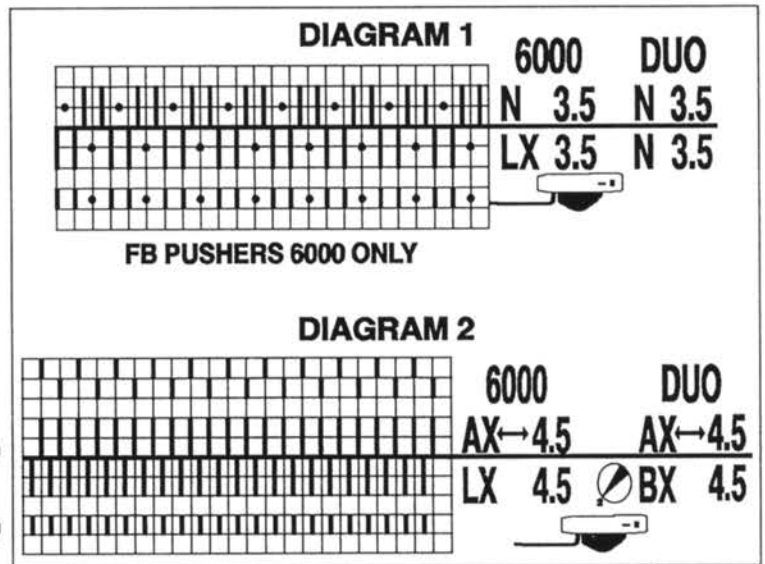
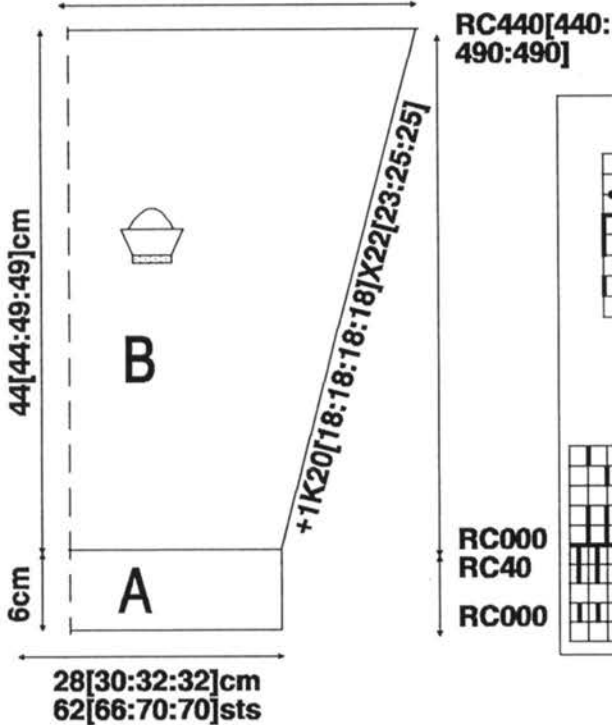
18[19:19:20]cm 17[18.5:20:22.5]cm
40[42:44:44]sts 38[41:44:50]sts

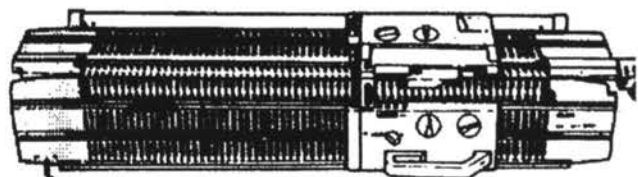


18[19:19:20]cm 17[18.5:20:22.5]cm
40[42:44:44]sts 38[41:44:50]sts



48[51:54:54]cm
106[112:120:120]sts





D2401 Traditional Fairisle Sweater

Traditional-style single bed fairisle using real Shetland yarns

Pictured Front Cover



80, 6000



88[98:108:118]cm Chest/Bust.



98[108:118:128]cm Chest/Bust.



Jamieson & Smith "2 Ply Jumper Weight" real Shetland Wool. 5 X 2 ounce hanks Moorit, (Dark Brown, Shade 5) = Col 1, 3 X 2ounce hanks each of Gold, (Shade 28) = Col 5, Natural, (Shade 1A) = Col 2, Madder Red, (Shade 55) = Col 4, Blue, (Shade 17) = Col 3. A 2 ounce hank weighs approximately 58 grams. There is no real substitute for this spectacular yarn, which is available world wide on mail order, as it is of a specific "Shetland weight & thickness. However, you could substitute a good quality 2/8s, (4 ply) type yarn if using Form Programmes



40sts = 144mm 40Rs = 64mm OR 100sts = 360mm 100Rs = 160mm, measured over single bed fairisle, after washing, drying and steaming. Ribs 40 Rs = 70mm measured over patterned rib, after washing, drying and steaming.



Single bed fairisle using card(s) given and as Diag 2. Tech 179. Ribs as Diag 1A, using needle set up shown. Using st patt 1100. Following colour change chart throughout.



Page 3.



560g Size 118cm Chest/Bust.

E6000 PROGRAMME		
PROGRAMME : ENT	ALL ST PATT : NO	KNIT TECH : 179 : ENT
ERASE : ENT	ST PATT B : ● : ENT	ENLARGE POS : NO
CAST ON : 2 : ENT	Read in sheet 1	ALL ST PATT : ENT
ALL ST PATT : NO	CONTINUE	FORM : ENT
ST PATT A : 1100 : ENT	Read in sheet 2	Enter appropriate Form
ALTER : NO	ALTER : ENT	Programme here
KNIT TECH : 181 : ENT	DIRECT : ENT	START CAST ON : ENT
ENLARGE POS : NO	COL REV : ENT	
TEST : NO	ADD : NO	



Duomatic and E6000 versions are NOT identical, because E6000 knits one row of pattern for one row on card. Duomatic knits two rows of actual knitting for each row on card. Therefore, the Duomatic pattern is lengthened.

Ensure that either the E6000 or the Duomatic Colour Sequence chart is followed, according to machine, from * to *.

To make a cut & sew version of this garment, knit two backs and cut neckline as shown in chart.



A. CoCir K/K as Diag 1. Set exactly as Diag 1A. *E6000 St Patt* A. K 2Rs Col 1, 2Rs Col 2 throughout as chart. Trans all sts to FB Ns.

B. Set for St Patt B & as Diag 2. K as Col Sequence & as chart.

C. Dec & cont in Col sequence as chart. CoF.



A. CoCir K/K as Diag 1. Set exactly as Diag 1A. *E6000 St Patt* A. K 2Rs Col 1, 2Rs Col 2 throughout as chart. Trans all sts to FB Ns.

B. Set for St Patt B & as Diag 2. K as Col Sequence & as chart.

C. Divide work & KRt side first. Cont K in Col Sequence & dec as chart. CoF.

Return Lt side to work & Cont K in Col Sequence & dec as chart. CoF.



A. CoCir K/K as Diag 1. Set exactly as Diag 1A. *E6000 St Patt* A. K 2Rs Col 1, 2Rs Col 2

E6000 Colour Sequence

Rs	COLOUR	Rs	COLOUR
*4	Col 1 Moorit	4	Col 3 Blue
4	Col 3 Blue	2	Col 3 Blue
2	Col 3 Blue	2	Col 2 Natural
2	Col 2 Natural	2	Col 3 Blue
2	Col 3 Blue	2	Col 2 Natural
2	Col 2 Natural	4	Col 3 Blue
4	Col 3 Blue	4	Col 1 Moorit
4	Col 4 Red	2	Col 1 Moorit
2	Col 4 Red	2	Col 5 Gold
2	Col 2 Natural	2	Col 1 Moorit
2	Col 4 Red	2	Col 5 Gold
2	Col 2 Natural	2	Col 4 Red
2	Col 5 Gold	2	Col 2 Natural
2	Col 1 Moorit	2	Col 1 Moorit
2	Col 4 Red	2	Col 5 Gold
2	Col 2 Natural	2	Col 1 Moorit
2	Col 4 Red	2	Col 5 Gold *
2	Col 2 Natural	2	Repeat **
4	Col 4 Red		

Fig. #	88cm	98cm	108cm	118cm
1	64	64	64	64
2	144	144	144	144
3	A	A	A	A
4	B	B	B	B
5	136	150	164	178
6	88	98	108	117
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	143	143	143	143
12	38	38	38	38
13	136	150	164	178
14	88	98	108	117
15	**	**	**	**
16	31	31	31	32
17	66	66	67	70
18	***	***	***	***
19	228	228	228	228
20	185	185	185	185
21	135	135	135	135
22	135	135	135	135
23	80	80	83	93
24	69	69	69	69
25	191	191	191	191
26	139	143	146	146
27	4	4	4	4
28	135	135	135	135
29	13	13	13	13
30	0	0	0	0

throughout as chart. Trans all sts to FB Ns.

B. Set for St Patt B & as Diag 2. K & inc as Col Sequence & as chart.

C. K str as Col Sequence & as chart. CoF. K second sleeve the same.



Join Lt shoulder seam.

Hold neckline edge against FB needle scale to ascertain number of Ns required for band.

Push up Ns for band in K/K.

Set as Diag 1, CoCir in Col 1 RC000 Set exactly as Diag 1A & K in St Pat, 2Rs Col 1, 2Rs Col 2 to RC24.

Lks CX/CX SS 6/6 K 5Rs.

Lks N/N K 1R.

Black strippers. Lks CX/CX SS 6/6 K 12Rs.

Open beds. Place garment parts of BB with right side facing UP. Place neckline 0.5cm over BB Ns. Push BB Ns through fabric 0.5cm below the neckline edge, pushing Ns up as far as they will go. Close beds ensuring that the neckline edge is pushed well down between beds. Close BB N latches.

Push BB Ns down until fabric is resting on closed latches. Transfer FB sts to BB Ns with closed latches. Pull down each N well as st is transferred. Pull down all empty FB Ns to NWP. Flip fabric over to rest over FB. Cast off all BB sts using cast off by hand method shown on page 112 E6000 manual, or page 49 of Duo 80 manual.



Tie, or sew in all yarn ends.

Wash and dry all parts.

Steam & block all parts to size & shape, avoid pressing ribs & collar band, giving these a gentle steam whilst stretched lengthways.

Join Rt shoulder seam. Sew in sleeves.

Steam shoulder and sleeve head seams.

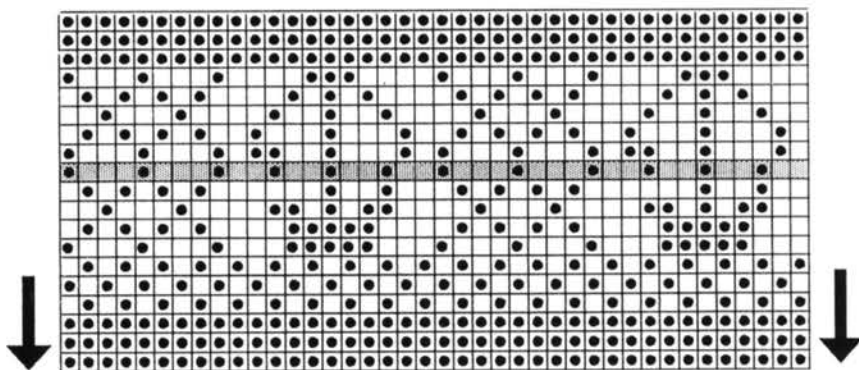
Join side and sleeve seams.

Give final light steaming to finish.

Fig. I	88cm	98cm	108cm	118cm
1	64	64	64	64
2	144	144	144	144
3	A	A	A	A
4	B	B	B	B
5	136	150	164	178
6	88	98	108	117
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	143	143	143	143
12	38	38	38	38
13	136	150	164	178
14	88	98	108	117
15	**	**	**	**
16	31	31	31	32
17	66	66	67	70
18	***	***	***	***
19	100	100	100	100
20	185	185	185	185
21	135	135	135	135
22	135	135	135	135
23	80	80	83	93
24	0	0	0	0

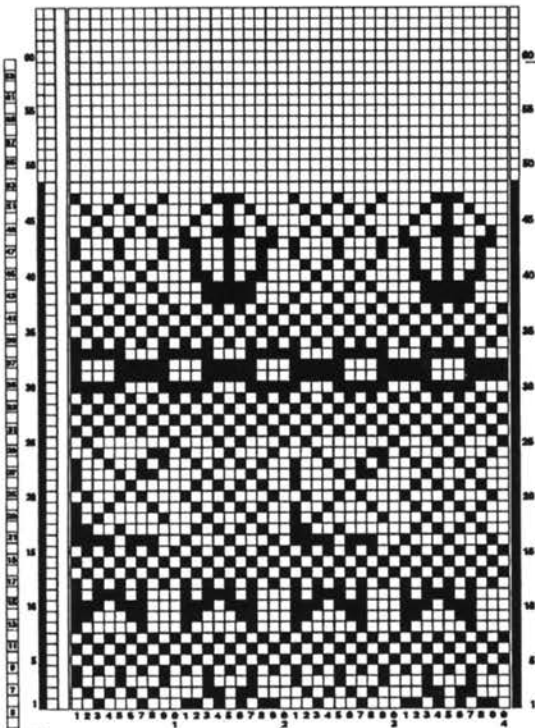
Fig. III	88cm	98cm	108cm	118cm
1	64	64	64	64
2	144	144	144	144
3	A	A	A	A
4	B	B	B	B
5	86	92	94	97
6	31	33	34	35
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	143	143	143	143
12	38	38	38	38
13	136	150	164	178
14	3	3	3	3
15	3	3	3	3
16	33	34	34	36
17	45	46	47	48
18	***	***	***	***
19	98	98	98	98
20	135	135	135	135
21	9	9	9	9
22	0	0	0	0

Duomatic Colour Sequence							
Rs	COLOUR	Rs	COLOUR	Rs	COLOUR	Rs	COLOUR
8	Col 1 Moorit	2	Col 2 Natural	2	Col 3 Blue	2	Col 5 Gold
8	Col 3 Blue	2	Col 4 Red	2	Col 2 Natural	2	Col 4 Red
2	Col 3 Blue	2	Col 2 Natural	2	Col 3 Blue	2	Col 2 Natural
2	Col 2 Natural	2	Col 5 Gold	2	Col 2 Natural	2	Col 4 Red
2	Col 3 Blue	2	Col 1 Moorit	2	Col 3 Blue	2	Col 2 Natural
2	Col 2 Natural	2	Col 5 Gold	2	Col 2 Natural	2	Col 1 Moorit
2	Col 3 Blue	2	Col 1 Moorit	2	Col 3 Blue	2	Col 5 Gold
2	Col 2 Natural	2	Col 4 Red	2	Col 2 Natural	2	Col 1 Moorit
2	Col 3 Blue	2	Col 2 Natural	8	Col 3 Blue	2	Col 5 Gold
2	Col 2 Natural	2	Col 4 Red	8	Col 1 Moorit	2	Col 1 Moorit
8	Col 3 Blue	2	Col 2 Natural	2	Col 1 Moorit	2	Col 5 Gold
8	Col 4 Red	2	Col 4 Red	2	Col 5 Gold	2	Col 1 Moorit
2	Col 4 Red	2	Col 2 Natural	2	Col 1 Moorit	2	Col 5 Gold
2	Col 2 Natural	2	Col 4 Red	2	Col 5 Gold		
2	Col 4 Red	2	Col 2 Natural	2	Col 1 Moorit		
2	Col 2 Natural	8	Col 4 Red	2	Col 5 Gold		
2	Col 4 Red	8	Col 3 Blue	2	Col 1 Moorit		
							Repeat sequence

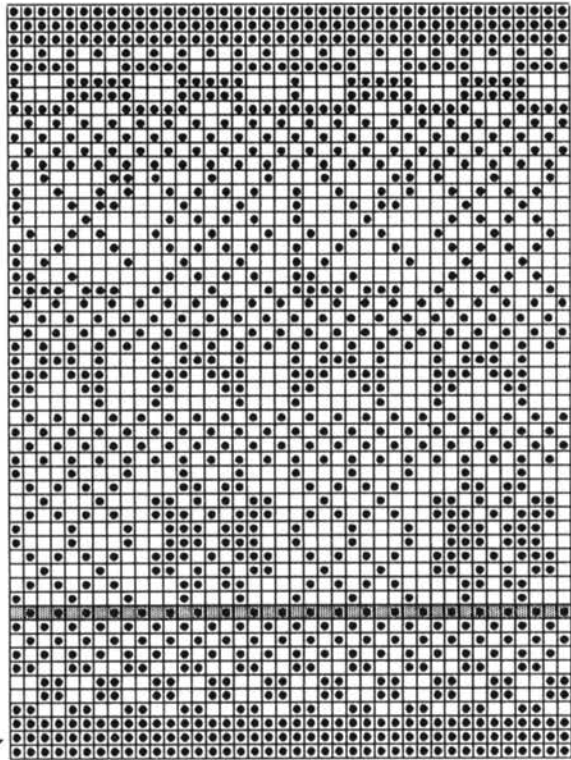


Deco Card 3

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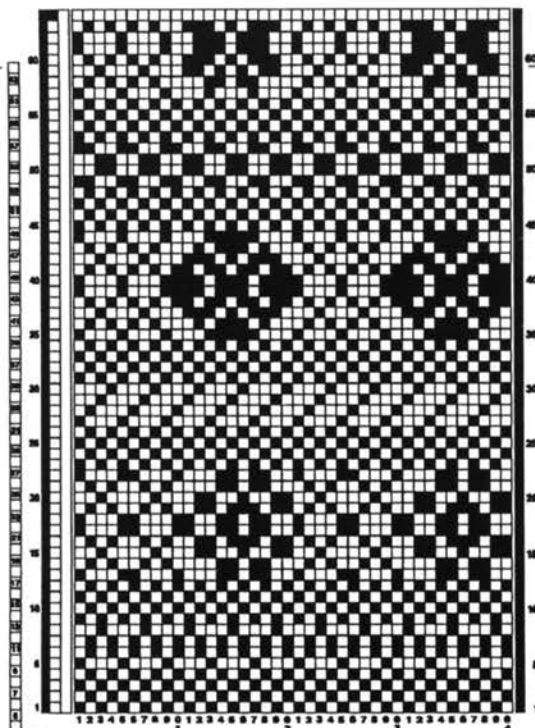


E6000 Reader Sheet 2

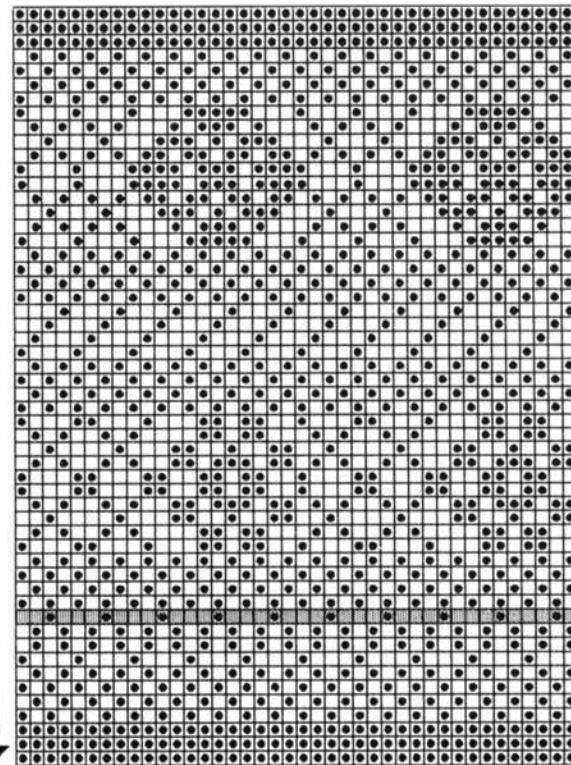


Deco Card 2

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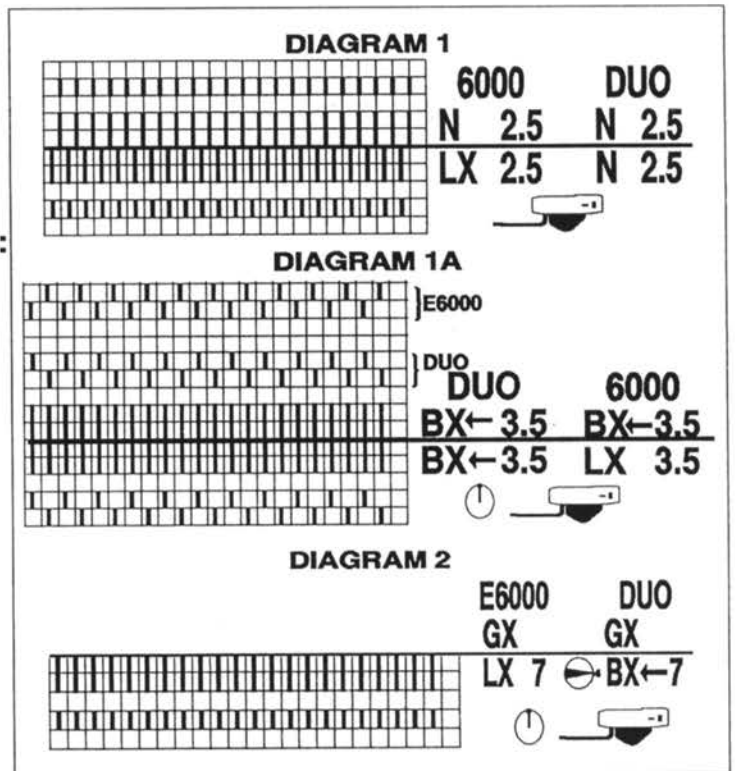
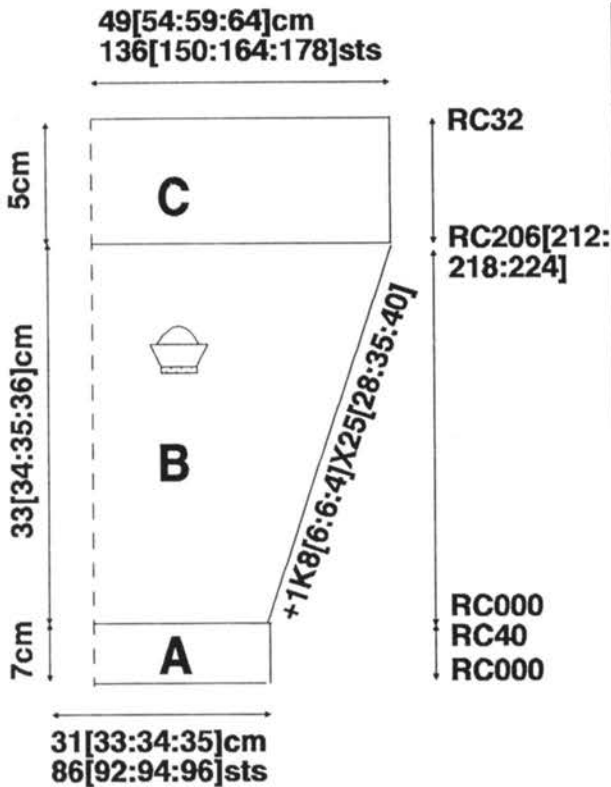
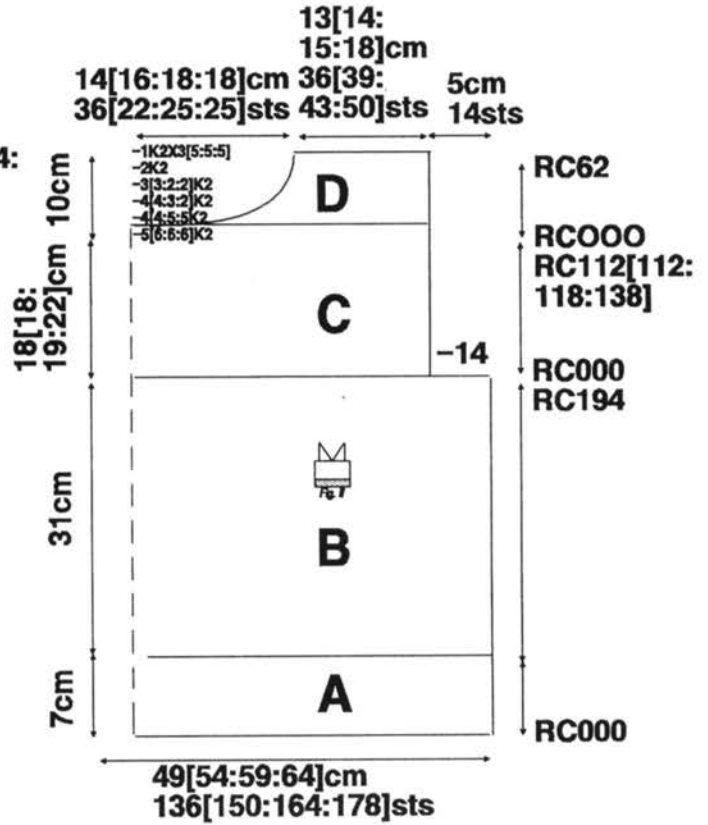
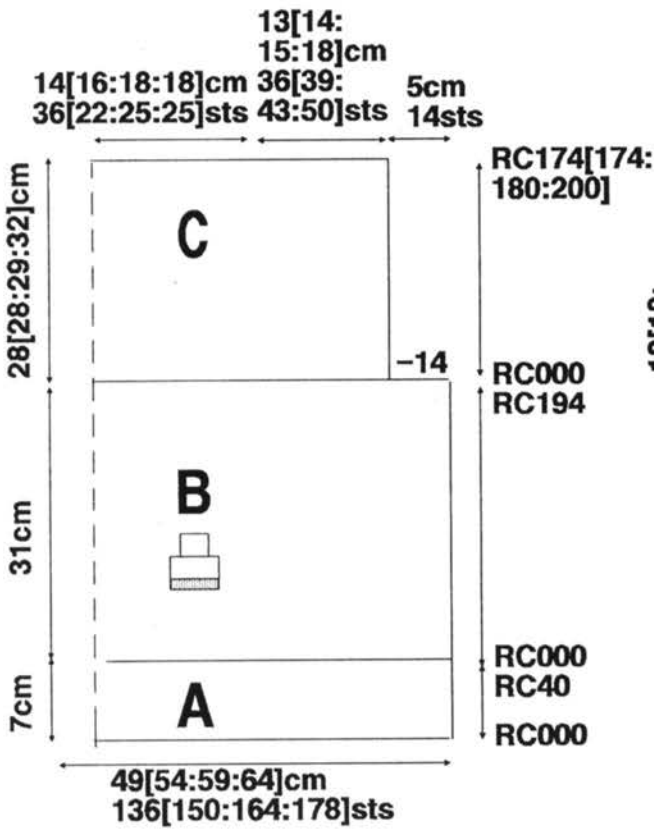


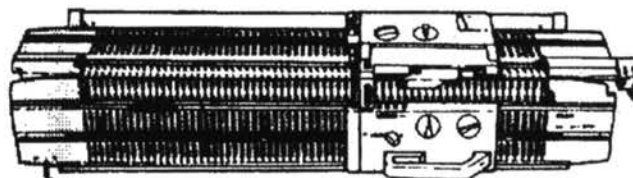
E6000 Reader Sheet 1



Deco Card 1

Printed Reader Sheets & Deco Templates available, see page 1





D2402 Jacquard Zipper Jacket

Pictured On The Back Cover



80, 6000



97[102:107:112:117]cm Chest.



108[112:116:122:128]cm Chest.



Riverside Spinning "Academy" French Navy 100% Courtelle high bulk acrylic, 2/11's 617 metres = 100g approx. 1X400g cone French Navy = Col 1. Riverside Spinning "Fairisle" 100% acrylic. 2/11's 617 metres = 100g approx. 1X250g cone Blue Mix = Col 2. Riverside Spinning "Pearl" 100% silky bright acrylic, 2/13s 757 metres = 100g approx. 1X350g cone Navy = Col 3. Open end zipper to fit length.



Back & Fronts:-
40sts = 154mm 40Rs = 68mm
OR 100sts 385mm 100Rs = 170mm, measured over jacquard pattern.
Rib 40Rs = 84mm.

Sleeves:-
40sts = 240mm 40Rs = 62mm
OR 100sts = 600mm 100Rs = 155mm, measured over Fisherman's Rib.
Rib 40Rs = 74mm.



Back & Fronts in 2 Col jacquard from card(s) given & as Diag 2. *Knit Tech 180*. Ribs as Diag 1. Cast On 4. Sleeves in Fisherman's Rib as Diag 3 & Col 3. *Knit Tech 104*. Ribs as Diag 1A *Cast On 4*.



Page 3.



725g Size 117cm Chest.

PROGRAMME : ENT	E6000 PROGRAMME	ALL ST PATT : ENT
ERASE : ENT	KNIT TECH : 180 : ENT	FORM : ENT
CAST ON : 2 : ENT	ENLARGE POS : NO	Enter Form Programme
ALL ST PATT : NO	TEST : NO	for appropriate part here
ST PATT A : ● : ENT	ALL ST PATT : NO	SATRT CAST ON : ENT
Read in sheet 1	ST PATT B : 104 : ENT	
ALTER : NO	ALTER : NO	
	ENLARGE POS : NO	



The jacquard fabric is stiffer & firmer than would be normal for a sweater. Sleeves in Pearl are softer. Duomatic & E6000 versions are identical. To make a cut & sew version, knit two backs & cut fronts as charts. Please read "Incorrect Reversed Form" on page 13 if you own an older E6000 machine.



A. CoCir as Diag 1 Col 1. K as chart. Push up all empty Ns to WP. Lks CX/CX K 2 Rs. Rack 1 place Lt.
B. Set as Diag 2 & St Patt A. K 2Rs Col 1 2Rs Col 2 throughout as chart.
C. Cont in patt, K & dec as chart. CoF.



A. CoCir as Diag 1 Col 1. K as chart. Push up all empty Ns to

	97cm	102cm	107cm	112cm	117cm		97cm	102cm	107cm	112cm	117cm
Fig. II						Fig. II					
1	68	68	68	68	68	1	68	68	68	68	68
2	154	154	154	154	154	2	154	154	154	154	154
3	A	A	A	A	A	3	A	A	A	A	A
4	B	B	B	B	B	4	B	B	B	B	B
5	70	73	75	81	83	5	140	145	151	158	166
6	97	102	107	112	117	6	97	102	107	112	117
7	*	*	*	*	*	7	*	*	*	*	*
8	195	195	195	195	195	8	195	195	195	195	195
9	C	C	C	C	C	9	C	C	C	C	C
10	135	135	135	135	135	10	135	135	135	135	135
11	141	141	141	141	141	11	141	141	141	141	141
12	72	72	72	72	72	12	38	38	38	38	38
13	135	135	135	135	135	13	82	82	83	87	90
14	127	127	127	127	127	14	3	3	3	3	3
15	141	144	147	150	153	15	3	3	3	3	3
16	191	191	191	191	191	16	35	36	36	37	37
17	138	139	140	142	143	17	72	74	75	76	78
18	3	3	3	3	3	18	***	***	***	***	***
19	135	135	135	135	135	19	99	99	99	99	99
20	12	12	12	12	12	20	191	191	191	191	191
21	69	69	69	69	69	21	156	156	157	158	160
22	135	135	135	135	135	22	89	93	96	96	96
23	81	81	81	84	87	23	0	0	0	0	0
24	191	191	191	191	191						
25	174	176	177	181	181						
26	81	84	87	87	87						
27	0	0	0	0	0						

WP. Lks CX/CX K 2 Rs. Rack 1 place Lt.

B. Set as Diag 2 & St Patt A. K 2Rs Col 1 2Rs Col 2 throughout as chart.

C. Cont in patt, K & dec as chart.

D. Cont in patt Dec at neck edge & cont dec at sleeve edge as chart. CoF.

Knit second front reversing shapings.



A. CoCir as Diag 1A Col 3. K as chart. Push up all empty Ns to WP. Lks CX/CX K 2 Rs. Rack 1 place Lt.

B. Set as Diag 3 & St Patt B. K & inc as chart.

C. Cont in patt, K & dec as chart. CoF. K second sleeve the same.



Push up 122[124:126:128:130] Ns both beds K/K.

CoCir Col 3 SS 2.5/2.5. RC000 Lks CX/CX Black strippers SS 5/5 K to RC8 Open beds.

Lay garment front over BB right side facing up, with front edge at top of needle bed. Push BB Ns

through fabric 0.5cm below front edge, pushing Ns up as far as they will go.

Close latches & pull Ns down until work is resting on closed latches.

Close beds, ensuring that front edge is well down between beds. Trans FB sts to BB Ns, pulling BB N down hard after transfer. Flip fabric over to hang over FB.

CoF by hand across all BB Ns as shown on Page 112 E6000 manual or page 49 Duo 80 manual. Do not attempt latch CoF, this will not work. Remove from machine.

Repeat for second front band.

Block & steam back & fronts to size & shape.

Join all raglan seams.

Push up 112[120:124:130:134] Ns both beds & arrange for 2X1 rib. CoCir 2X1 Col 1 & as Diage 1. RC000 K to RC80. Push up all empty Ns to WP. Lks CX/CX K 2Rs. Rack 1 place to Lt.

Lks GX/N SS 6/6 K 4Rs.

Lks N/GX Pull down loop of yarn between beds K 4Rs.

Open beds. Lay garment parts over BB with right side facing up.

Push BB Ns through fabric 0.5cm below neck edge, pushing Ns up as far as they will go.

Close latches & pull Ns down until work is resting on closed latches. Close beds, ensuring that neck edge is well down between beds.

Trans FB sts to BB Ns, pulling BB N down hard after transfer.

Flip fabric over to hang over FB. CoF by hand across all BB Ns as shown on Page 112 E6000 manual or page 49 Duo 80 manual. Do not attempt latch CoF, this will not work.

Fold band in half to inside & slip stitch down into position.



Sew zipper to inside of front edges using whip stitch.

Hide top edge of zipper within folded collar. Join front collar seams.

Join side & sleeve seams. Give final light steaming, avoiding ribs & collar.

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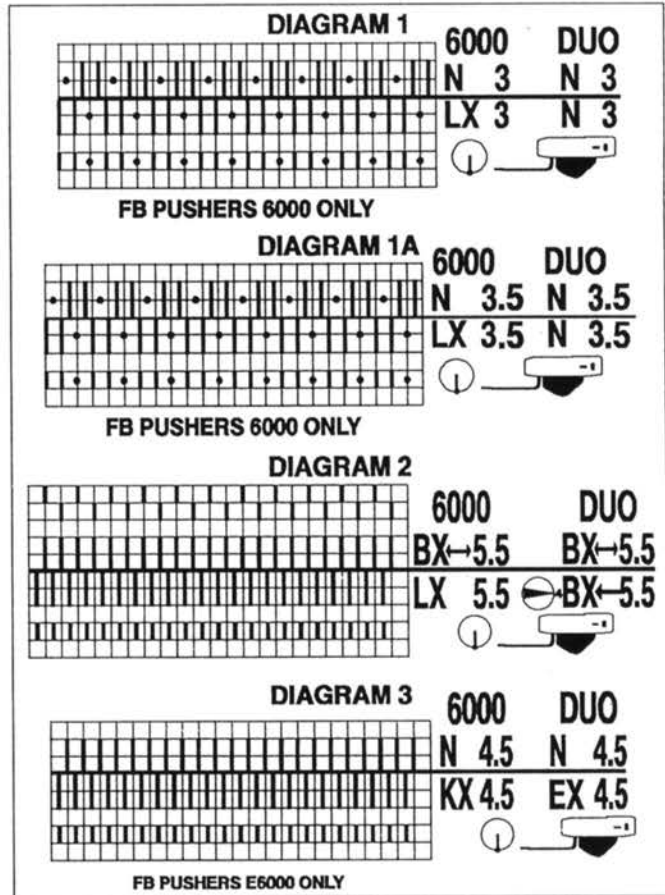
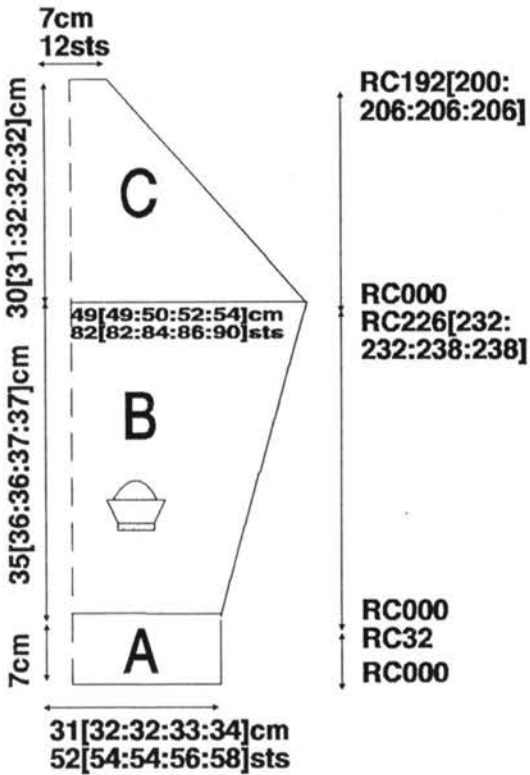
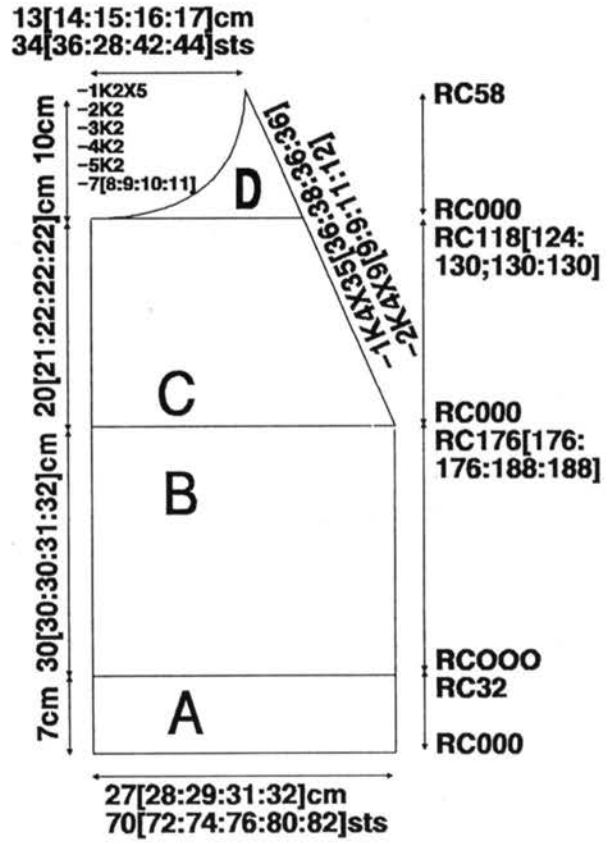
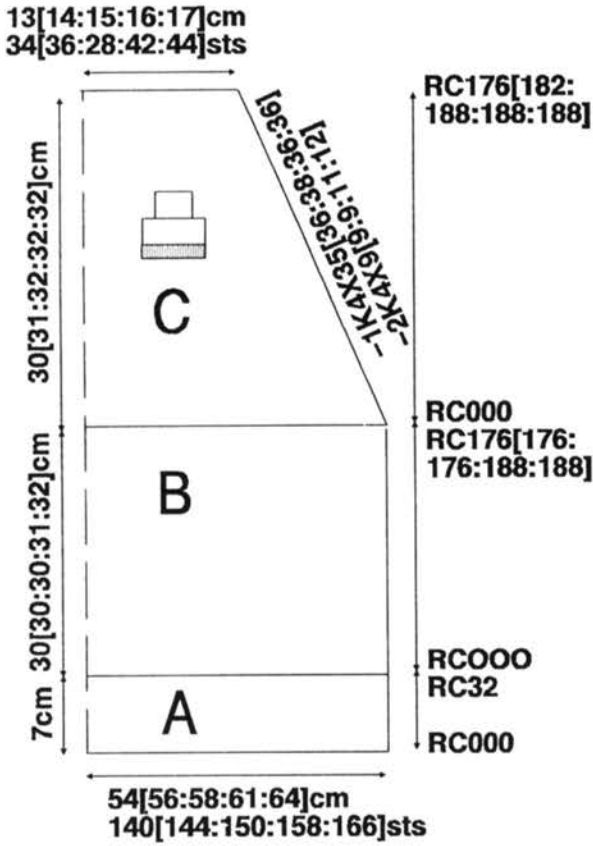
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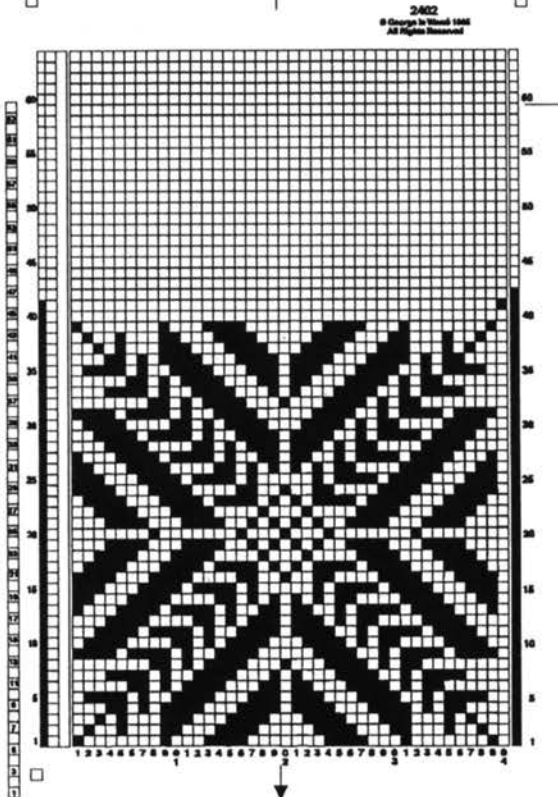
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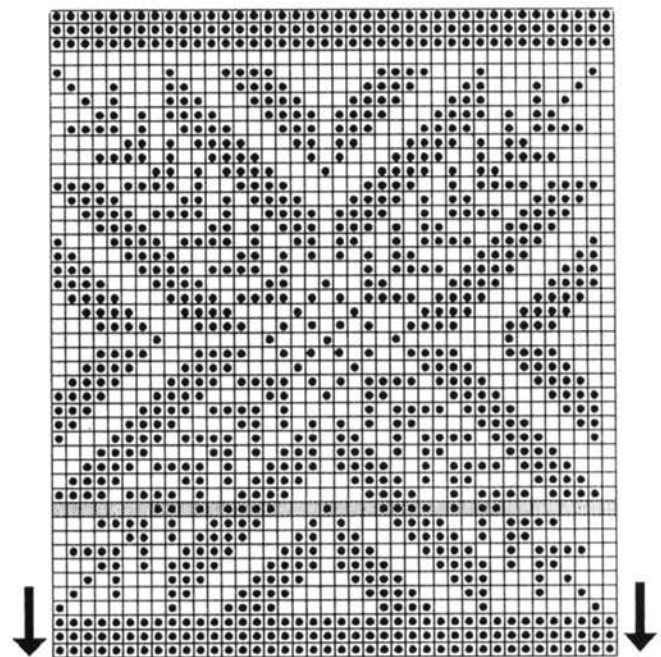
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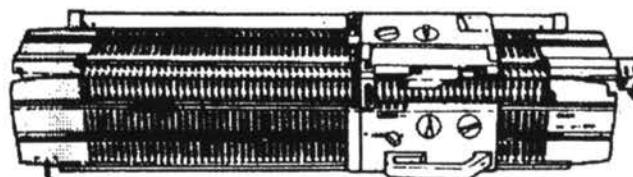


E6000 Reader Sheet



Deco Card

Printed Reader Sheets & Deco Templates available, see page 1





D2403 Traditional Fairisle Mittens & Scarf


Pictured on Page 35





80, 6000

 Mittens Small, Medium, Large. Scarf adjustable width & length.

 Mittens length above rib:- Large 202cm, Med 171cm, Small 143cm.


 Jamieson & Smith "2 Ply Jumper Weight" real Shetland yarn, 100% wool. Mittens:- 1 hank each, (approx 60g), Blue (Shade 17), = Col 1, Natural, (Shade 1A), = Col 2. Scarf 2 hanks (approx 120g) each Gold, (Shade 28) Col 1, Madder Red, (Shade 55) Col 2.


 40sts = 126mm 40Rs = 34mm OR 100sts = 315mm 100Rs = 85mm, measured over circular jacquard, after washing, drying and steaming. 40Rs 2 Col Rib = 70mm.

 Mittens:- Cast on 2 as Diag 1. Tubular stocking stitch as Diag 2. *St Patt B*, *Tech 107*, tubular jacquard using card(s) given & as Diag 3. *St Patt C Knit Tech 243*. 2 Col rib as Diag 1. *St Pat A Knit Tech 181*.

Scarf:- Cast on 2 as Diag 1. Tubular jacquard using card(s) given & as Diag 3. *St Patt C Knit Tech 243*.

 Page 3.

 Mittens 75g Large Size. Scarf 250g.

 Duomatic & E6000 versions are identical. Scarf may be knitted to any length or width required.

Flashing figures:- 8 Make thumb opening, 9 Tubular stocking stitch.

MITTENS		E6000 PROGRAMME		SCARF	
PROGRAMME : ENT	ALTER : NO	KNIT TECH : 243 : ENT	ALTER : NO	PROGRAMME : ENT	ALTER : NO
ERASE : ENT	KNIT TECH : 181 : ENT	ENLARGE POS : NO	KNIT TECH : 243 : ENT	ERASE : ENT	KNIT TECH : 243 : ENT
CAST ON : 2 : ENT	ENLARGE POS : NO	ALL ST PATT : NO	ENLARGE POS : NO	CAST ON 2 : ENT	ENLARGE POS : NO
ALL ST PATT : NO	TEST : NO	ST PATT D : 107 : ENT	TEST : NO	ALL ST PATT : NO	ALL ST PATT : ENT
ST PATT A : 1100 : ENT	ALL ST PATT : NO	ST PATT B : 107 : ENT	ALL ST PATT : NO	ST PATT A : ● : ENT	FORM : ENT
ALTER : NO	ST PATT C : ● : ENT	ALL ST PATT : NO	ST PATT C : ● : ENT	Read In sheet 1	Enter Form Programme here
KNIT TECH : 181 : ENT	Read In sheet 1	ST PATT D : 107 : ENT	Refer 8 - Make thumb opening here	Refer 9 - St Patt D	Refer 9 - St Patt D
ENLARGE POS : NO		FORM : ENT			
TEST : NO		Enter Form Programme here			
ALL ST PATT : NO		START CAST ON : ENT			
ST PATT B : 107 : ENT					
ALL ST PATT : NO					
ST PATT C : ● : ENT					
Read In sheet 1					

XIII A. CoCir K/K as Diag 1 Col 1. Set for rib patt, *St Patt A*, as Diag 2. K 2Rs Col 1 2Rs Col 2 as chart.

B. Trans all FB sts to BB Ns. Pick up 16[19:22]sts each side onto decker combs, drop combs between beds & then trans sts to FB Ns. Cross centre sts on FB Ns to close gap.

Set as Diag 2, tubular stocking stitch, Col 1. *St Patt B*. K as chart.


C. At Rt side on BB only K over 12[12:16]Ns by hand in WY for 2Rs. Set for tubular jacquard as Diag 3 *St Patt C*. K 2Rs Col 1 2 Rs Col 2 as chart.

D. Set for tubular stocking stitch as Diag 2, *St Patt D*. K & dec as chart. CoF. Knit second Mitten, reversing shapings

THUMB SECTION

A. CoCir as Diag 1A Col 1. K & inc in tubular stocking stitch as Diag 2.

B. K in tubular stocking stitch as Diag 2 & as chart. Change to WY K several Rs & rel.

 Remove WY Rs in Mit at thumb insertion point.

Unravel WY in thumb section. Graft thumb into mitten using Col 2.

Join centre seam of rib. Wash, dry & steam mittens.

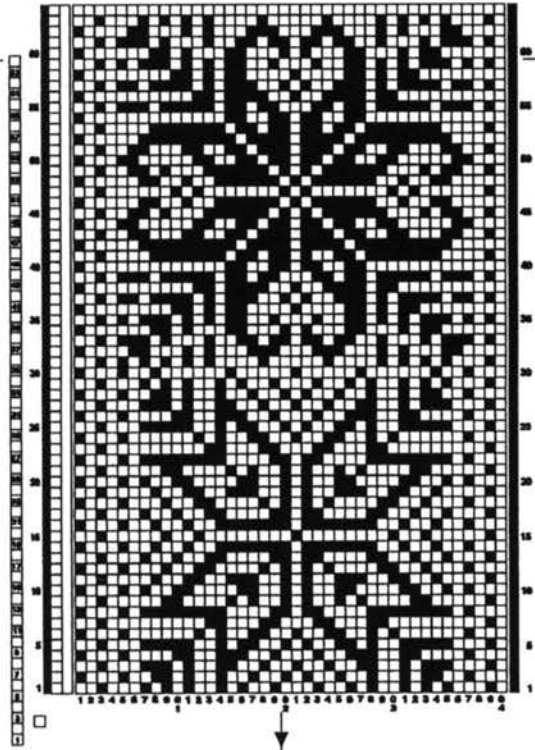
XI A. CoCir Col 1 as Diag 1A. B. Set as Diag 3. K 2Rs Col 1 2Rs Col 2 throughout. CoF.

Make & attach fringes if desired. Wash, dry & steam.

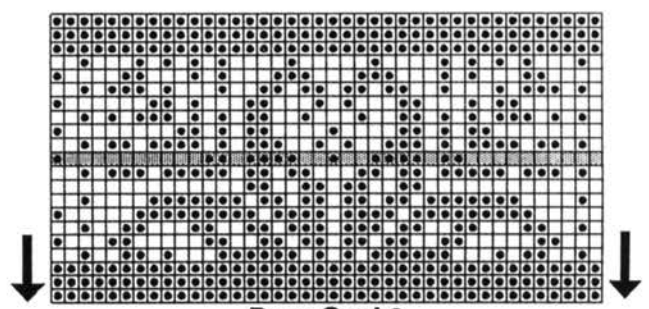
	THUMB	SM	MED	LGE
1		34	34	34
2		126	126	126
3		A	A	A
4		B	B	B
5		6	6	6
6		3	3	3
7		3	3	3
8		99	99	99
9		30	30	46
10		135	135	135
11		18	18	22
12		0	0	0

Mitts	SM	MED	LGE	Scarf
1	34	34	34	34
2	126	126	126	126
3	A	A	A	A
4	B	B	B	B
5	63	76	89	41
6	3	3	3	13
7	3	3	3	*
8	195	195	195	38
9	C	C	C	41
10	135	135	135	3
11	168	174	180	3
12	107	107	107	60
13	185	185	185	60
14	137	140	143	***
15	199	199	199	0
16	66	66	66	
17	17	22	28	
18	199	199	199	
19	67	67	67	
20	40	46	53	
21	191	191	191	
22	131	135	139	
23	5	11	16	
24	0	0	0	

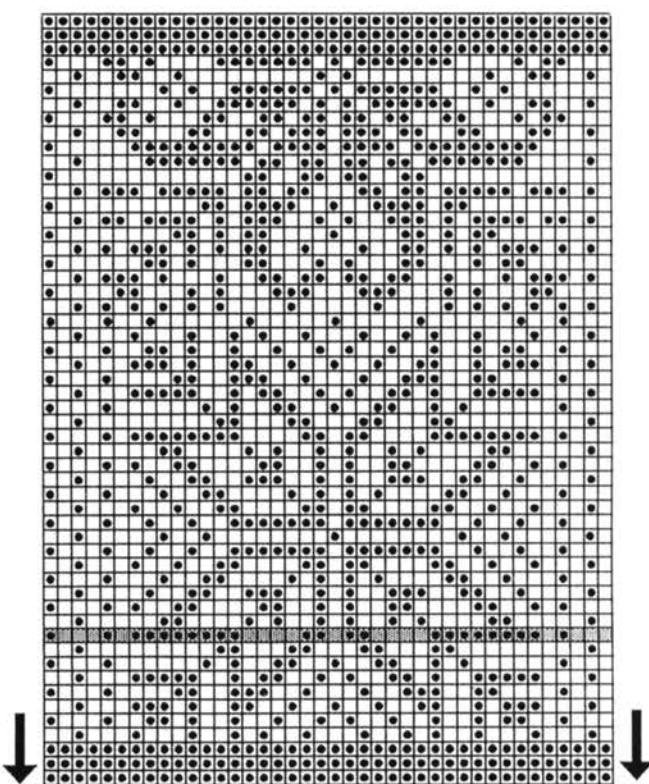
2403
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E6000 Reader Sheet



Deco Card 2



Deco Card 1

DIAGRAM 1

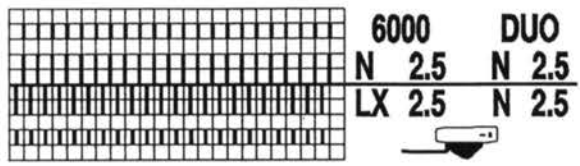


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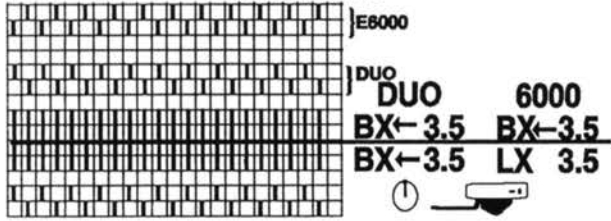
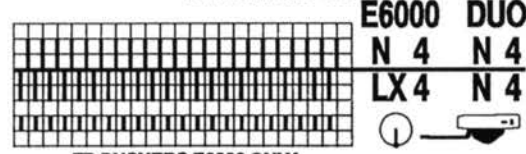
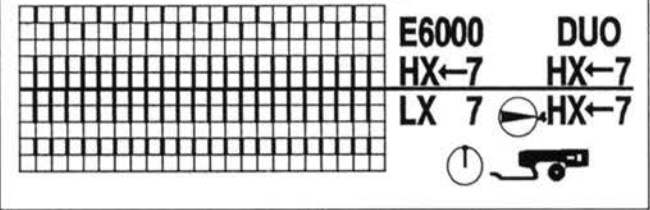


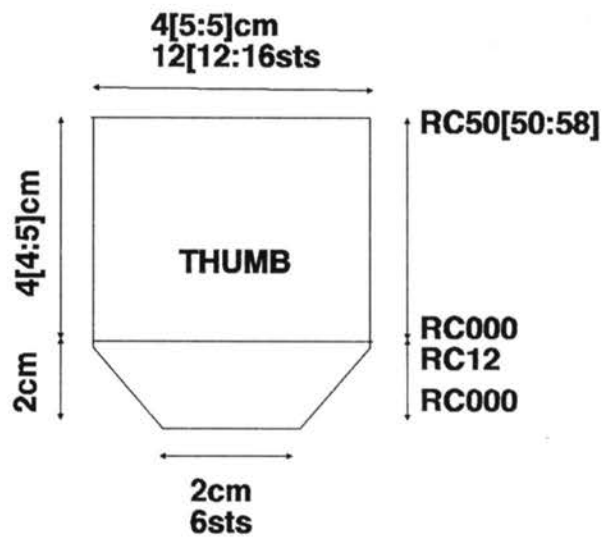
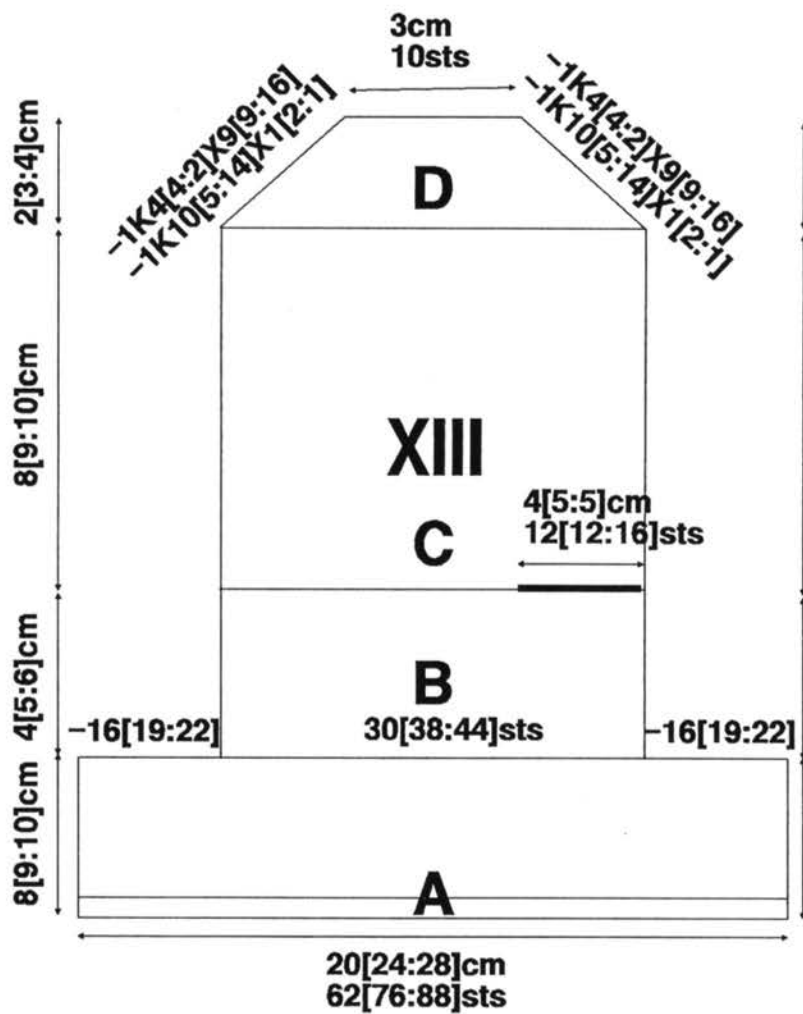
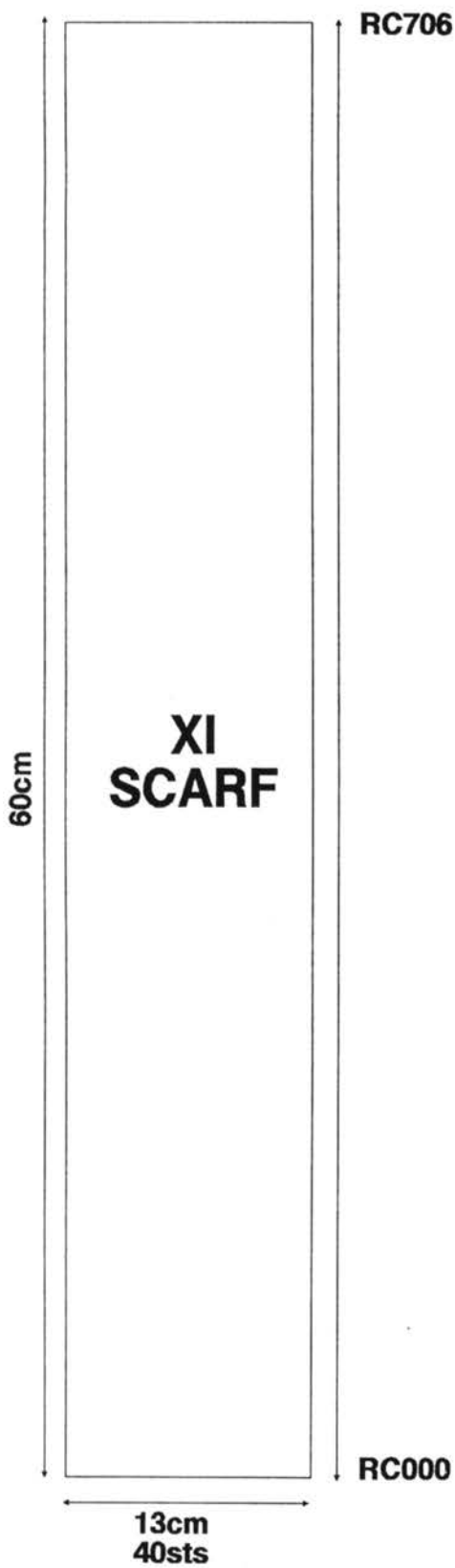
DIAGRAM 1A



FB PUSHERS E6000 ONLY

DIAGRAM 3







YARN INFORMATION

BRAMWELL YARNS

F.W. Bramwell & Co. Ltd.,
Unit 5 Metcalf Drive, Altham Lane,
Altham, ACCRINGTON,
Lancs. BB5 5TU.

USA

Bramwell Yarns Inc., P.O. Box 8344,
MIDLAND, Texas 79708.

Tel: 915 699 4037

Canada

Westrade Sales Inc., No 3 Road,
Richmond, B. C. V68 2B2.

Tel: 604 270 8737

Australia East & South

Reynolds Bros., 53 Carlton Parade,
Sariton, Sydney, N.S.W.

Australia West

Dormani Yarns, Perth
New Zealand

Conecraft, R.D. Dodson, Westland,
South Island.

YEOMAN YARNS

36 Churchill Way, Fleckney,
Leicester LE8 0UD, England,
Tel: 0116 2404464

USA

Aurora Yarn Supply,
1730 8 Abilene Street, Suite 102,
Aurora, Colorado 80012, USA

JAMIESON & SMITH

(Shetland Wool Brokers) Ltd.,
90 North Road, Lerwick,
Shetland ZE1 0PQ
Tel: 01595 3579

RIVERSIDE SPINNING Co. Ltd.,

Dockfield Terrace, Shipley,
West Yorkshire BD17 7AW.
Tel: 01274 596875



PAT COOK DESIGNERS

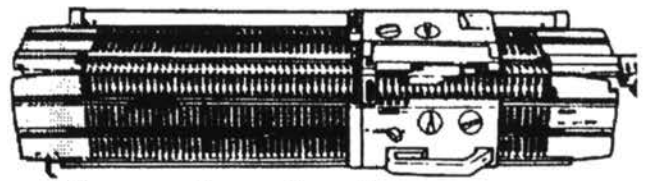


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For further details please contact DIRECT KNITTING & SEWING SUPPLIES tel 01142 449888
or PAT COOK tel 01757 638563



D2406 Slip-Tuck Ladies Jacket

Pictured on Page 36



80, 6000



92[97:102:107]cm Bust.



102[108:112:116]cm Bust.



Riverside Spinning "Lurex"
100% acrylic with pearlised
thread.
2X250g cone White = Col 1.



40sts = 136mm 40Rs = 78mm
OR 100sts = 340mm 100Rs
= 195mm, measured over
slip-tuck pattern. 40Rs Rib
= 80mm.



*E6000 - Automatic Slip-Tuck
patt using UX Knit Tech 129 &
card given & as Diag 2. Duo -
Semiautomatic Slip-Tuck patt
using card given & as Diag 2.
Ribs 2X1 as Diag 1. Cast on 4.*



Page 3.



400g Size 97cm Bust.



E6000 & Duomatic pattern
versions are not identical in
construction.

The E6000 version is fully
automatic. The Duomatic
cannot make this pattern
automatically, but only by
changing lock settings as shown
in Diag 2. The Duomatic
pattern knits 2 rows patt for
every card row, E6000 1 row
patt for every card row & Duo
therefore will use slightly more
yarn for the pattern.

A smooth, light coloured yarn
makes the most of this type of
pattern texture.

E6000 PROGRAMME		
PROGRAMME : ENT	Read in pattern sheet	ALL ST PATT : ENT
ERASE : ENT	ALTER : NO	FORM : ENT
CAST ON : 4 : ENT	KNIT TECH : 129 : ENT	Enter Form Programme
ALL ST PATT : NO	ENLARGE POS : NO	for appropriate part here
ST PATT A : • : ENT	TEST : NO	START CAST ON : ENT



A. CoCir 2X1 Col 1 as Diag 1. K
as chart.

B. Trans all BB sts to FB Ns. Set
for St Patt A using cards given
& as Diag 2. K as chart. Note
difference in settings for E6000
and Duomatic.

C. Cont in patt, K & dec as
chart. CoF.



A. CoCir 2X1 Col 1 as Diag 1. K
as chart.

B. Trans all BB sts to FB Ns. Set
for St Patt A using cards given
& as Diag 2. K as chart. Note
difference in settings for E6000
and Duomatic.

C. Cont in patt, K & dec as
chart. CoF. Repeat for second
front.



A. CoCir 2X1 Col 1 as Diag 1. K
as chart.

B. Trans all BB sts to FB Ns. Set
for St Patt A using cards given
& as Diag 2. K & inc as chart.

Note difference in settings for E6000
and Duomatic.

C. Cont in patt, K & dec as chart. CoF.
Knit second sleeve the same.

	92cm	97cm	102cm	107cm
1	78	78	78	78
2	136	136	136	136
3	A	A	A	A
4	B	B	B	B
5	76	79	82	85
6	92	97	102	107
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	139	139	139	139
12	38	38	38	38
13	76	79	82	85
14	92	97	102	107
15	**	**	**	**
16	30	30	30	30
17	66	67	68	69
18	***	***	***	***
19	99	99	99	99
20	191	191	191	191
21	159	160	162	163
22	67	70	72	75
23	0	0	0	0



	92cm	97cm	102cm	107cm
1	78	78	78	78
2	136	136	136	136
3	A	A	A	A
4	B	B	B	B
5	85	91	94	94
6	29	31	32	32
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	139	139	139	139
12	38	38	38	38
13	141	144	144	147
14	3	3	3	3
15	3	3	3	3
16	35	35	36	36
17	71	72	74	75
18	***	**	***	***
19	99	99	99	99
20	191	191	191	191
21	181	183	183	184
22	67	70	72	75
23	0	0	0	0



	92cm	97cm	102cm	107cm
1	78	78	78	78
2	136	136	136	136
3	A	A	A	A
4	B	B	B	B
5	150	159	165	171
6	92	97	102	107
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	139	139	139	139
12	38	38	38	38
13	150	159	165	171
14	92	97	102	107
15	**	**	**	**
16	30	30	30	30
17	66	67	68	69
18	***	***	***	***
19	99	99	99	99
20	191	191	191	191
21	178	181	183	184
22	67	70	72	75
23	0	0	0	0



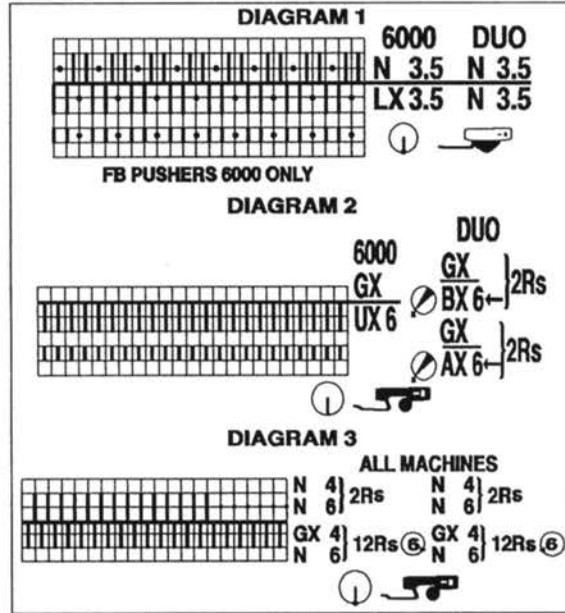
CoCir K/K 20Ns Col 1. Trans 3 BB sts from each edge to FB Ns Black strippers. K 12Rs GX/N SS 4/6 Rk 3 places to Lt. RC000. As Diag 3. *K 2Rs N/N then K 12Rs GX/N Rack 6 places to Rt. K 2Rs N/N then K 12Rs GX/N Rack 6 places to Lt*. These 28Rs form ruffle pattern. Repeat from * to throughout to RC 1800[1838:1876:1912] Trans BB sts to FB. CoF.



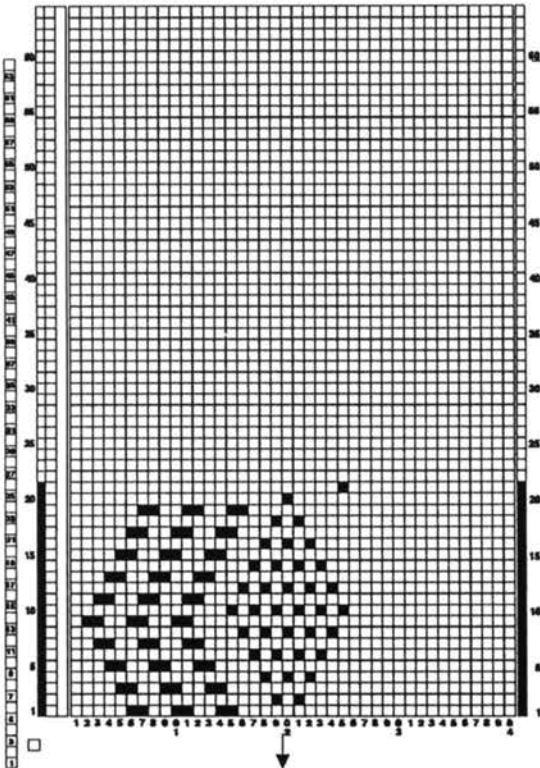
Lightly steam and block all parts, except band, to size & shape, avoiding ribs & ruffle. Join all raglan seams. Join side & sleeve seams. Attach band evenly to fronts starting at lower edge on Rt front & ending at lower Lt front, using slip stitch. Stitch inside band straight edge to front edge.

To make fastenings, you may make 6 crochet loops evenly on inside of Rt edge & sew buttons to match on inside of Lt edge, ensuring that loops

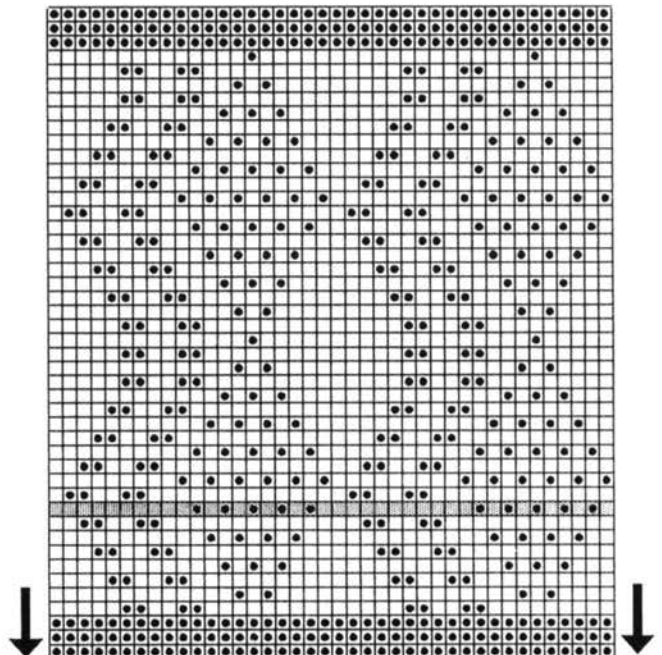
are long enough to allow fastening of buttons yet allowing bands to meet edge to edge. Give final light steaming.



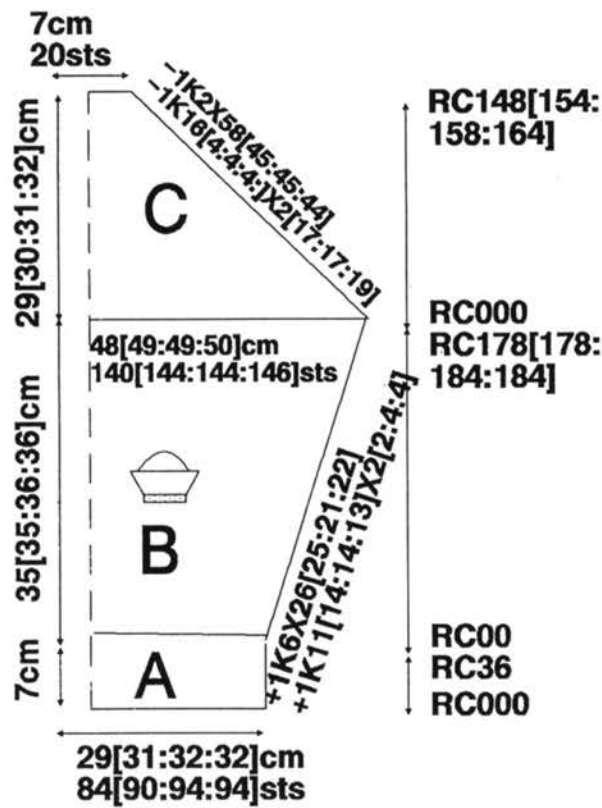
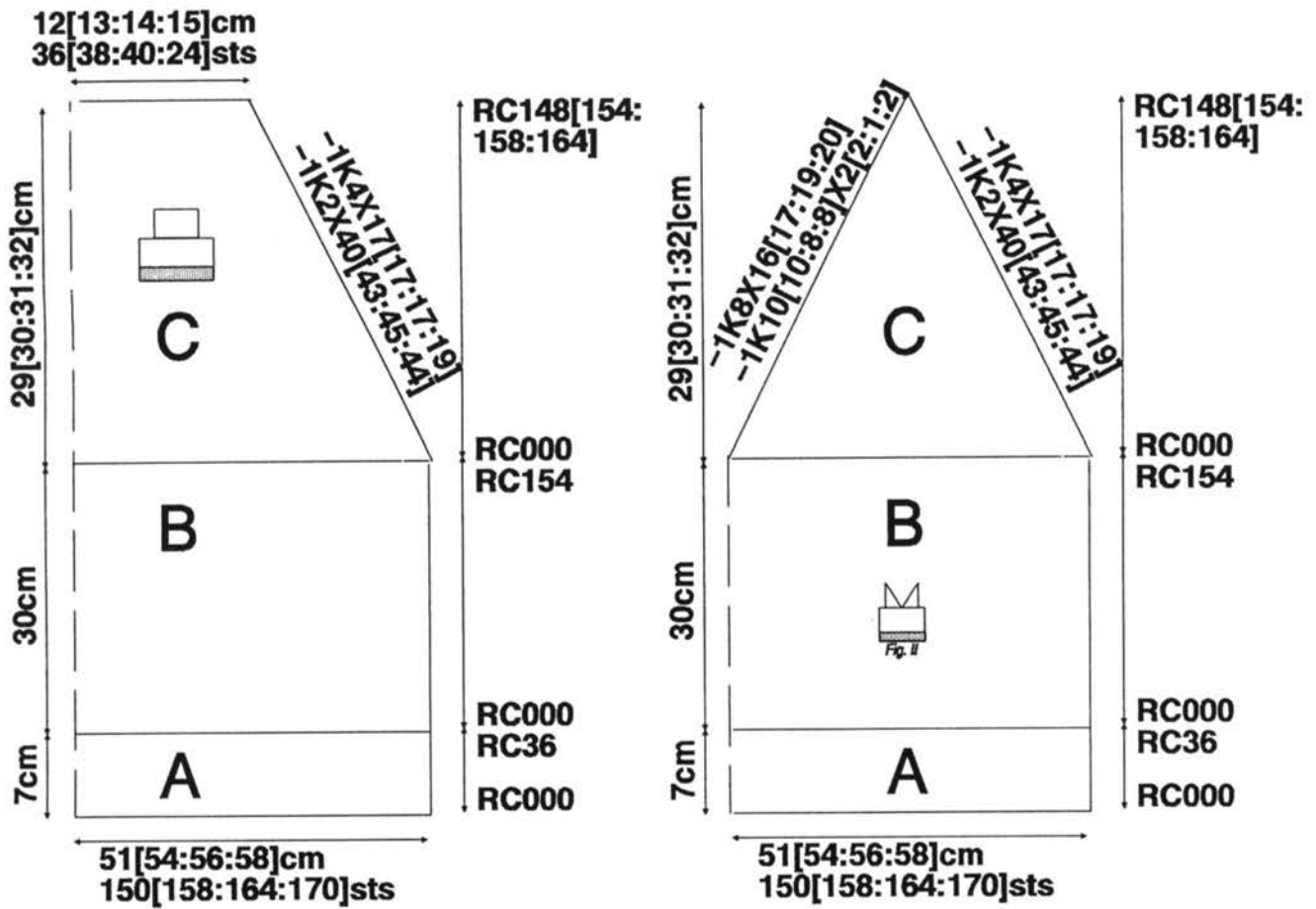
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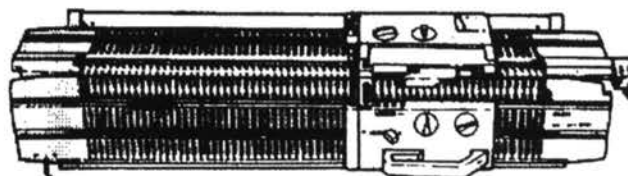


Reader Sheet



Deco Card





D2407 Double Bed Tuck Pattern Sweater

This Is A Multi-size Pattern In Eighteen Sizes

Pictured Inside Front Cover



80, 6000



44[50:56:60:62:64:72:
80:88:92:97:102:107:112:117:
122:127:132]cm Chest/Bust



54[62:66:74:78:82:90:98:102:
108:112:118:122:128:132:
138:142]cm Chest/Bust.



Bramwell Duomagic 100% acrylic. 270 metres = 100g approx.
1 X 400g cone Special Mint = Col 1 sizes up to 92cm, 2 cones all sizes 97 -132cm.



40sts = 220mm 40Rs = 70mm
OR 100sts = 550mm 100Rs
175mm, measured over double bed tuck pattern.
40Rs Rib = 84mm.



Double bed tuck pattern using cards given and as Diag 2. *Knit Tech 138*. Ribs 2X1 as Diag 1. *Cast On 4*.



Page 3.



490g Size 92cm Chest/Bust.



E6000 and Duomatic versions are identical.
Back & fronts are knitted the same, without any neck shaping because the neckline is formed by the saddle sleeve sections forming a neck opening with the back and front when sewn together.
This is a very bulky and elastic fabric that is warm to wear.
Steam only very lightly. Do not steam press as this will flatten and spoil the fabric texture.
Avoid steaming ribs and collar sections.

E6000 PROGRAMME		
PROGRAMME : ENT	Read in pattern sheet	ALL ST PATT : ENT
ERASE : ENT	ALTER : NO	FORM : ENT
CAST ON : 4 : ENT	KNIT TECH : 138 : ENT	Enter Form Programme for appropriate part here
ALL ST PATT : NO	ENLARGE POS : NO	START CAST ON : ENT
ST PATT A : ● : ENT	TEST : NO	



A. CoCir 2X1 as Diag 2 Col 1. K as chart. Push up all empty Ns. Lks CX/CX K 2Rs. Rack 1 place to Lt.

B. Set for Patt as Diag 2 & using appropriate patt as given. K as chart. CoF.



A. CoCir 2X1 as Diag 2 Col 1. K as chart. Push up all empty Ns. Lks CX/CX K 2Rs. Rack 1 place to Lt.

B. Set for Patt as Diag 2 & using appropriate patt as given. K as chart. CoF.

	44cm	50cm	56cm	60cm	62cm	64cm	72cm	80cm	88cm	
1	70	70	70	70	70	70	70	70	70	1
2	220	220	220	220	220	220	220	220	220	2
3	A	A	A	A	A	A	A	A	A	3
4	B	B	B	B	B	B	B	B	B	4
5	49	56	60	64	67	71	75	82	89	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	141	141	141	141	141	141	141	141	141	11
12	38	38	38	38	38	38	38	38	38	12
13	49	56	60	64	67	71	75	82	89	13
14	44	50	56	60	62	64	72	80	88	14
15	**	**	**	**	**	**	**	**	**	15
16	24	27	29	31	35	40	45	48	48	16
17	31	34	36	38	42	47	52	55	55	17
18	***	***	***	***	***	***	***	***	***	18
19	0	0	0	0	0	0	0	0	0	19

	44cm	50cm	56cm	60cm	62cm	64cm	72cm	80cm	88cm	
1	70	70	70	70	70	70	70	70	70	1
2	220	220	220	220	220	220	220	220	220	2
3	A	A	A	A	A	A	A	A	A	3
4	B	B	B	B	B	B	B	B	B	4
5	35	35	36	38	40	40	44	45	47	5
6	19	19	20	21	22	22	24	25	26	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	141	141	141	141	141	141	141	141	141	11
12	38	38	38	38	38	38	38	38	38	12
13	58	64	69	73	76	84	87	95	98	13
14	3	3	3	3	3	3	3	3	3	14
15	3	3	3	3	3	3	3	3	3	15
16	9	12	14	20	23	25	28	31	32	16
17	25	27	32	39	42	45	49	54	55	17
18	***	***	***	***	***	***	***	***	***	18
19	100	100	100	100	100	100	100	100	100	19
20	185	185	185	185	185	185	185	185	185	20
21	145	148	150	152	154	158	159	163	165	21
22	135	135	135	135	135	135	135	135	135	22
23	18	21	24	27	27	30	33	38	38	23
24	0	0	0	0	0	0	0	0	0	24



A. CoCir 2X1 as Diag 2 Col 1. K as chart. Push up all empty Ns. Lks CX/CX K 2Rs. Rack 1 place to Lt.
 B. Set for Patt as Diag 2 & using appropriate patt as given. K & inc as chart.
 C. CoF sts as chart at both sides on next 2 Rs. Cont straight as chart. CoF.
 Knit second sleeve the same.

Fig IV	44cm	50cm	56cm	60cm	62cm	64cm	72cm	80cm	88cm	
1	84	84	84	84	84	84	84	84	84	1
2	120	120	120	120	120	120	120	120	120	2
3	A	A	A	A	A	A	A	A	A	3
4	B	B	B	B	B	B	B	B	B	4
5	100	113	113	113	127	127	140	153	153	5
6	3	3	3	3	3	3	3	3	3	6
7	3	3	3	3	3	3	3	3	3	7
8	131	131	131	131	131	131	131	131	131	8
9	84	84	84	84	84	84	84	84	84	9
10	135	135	135	135	135	135	135	135	135	10
11	135	135	135	135	135	135	135	135	135	11
12	0	0	0	0	0	0	0	0	0	12



CoCir 2X1 Col 1100[112:112:112:126:126:140:152:156:160:160:166:166:166:172:178:178]Ns. SS 3.5/3.5 as Diag 1. Sizes 44cm to 88cm K 30Rs. Sizes 92cm to 132cm K 48Rs. Push up all empty Ns. Setting now K/K.

Fig IV	92cm	97cm	102cm	107cm	112cm	117cm	122cm	127cm	88cm	
1	84	84	84	84	84	84	84	84	84	1
2	120	120	120	120	120	120	120	120	120	2
3	A	A	A	A	A	A	A	A	A	3
4	B	B	B	B	B	B	B	B	B	4
5	160	160	167	167	167	167	173	180	187	5
6	3	3	3	3	3	3	3	3	3	6
7	3	3	3	3	3	3	3	3	3	7
8	131	131	131	131	131	131	131	131	131	8
9	84	84	84	84	84	84	84	84	84	9
10	135	135	135	135	135	135	135	135	135	10
11	145	145	145	145	145	145	145	145	145	11
12	0	0	0	0	0	0	0	0	0	12

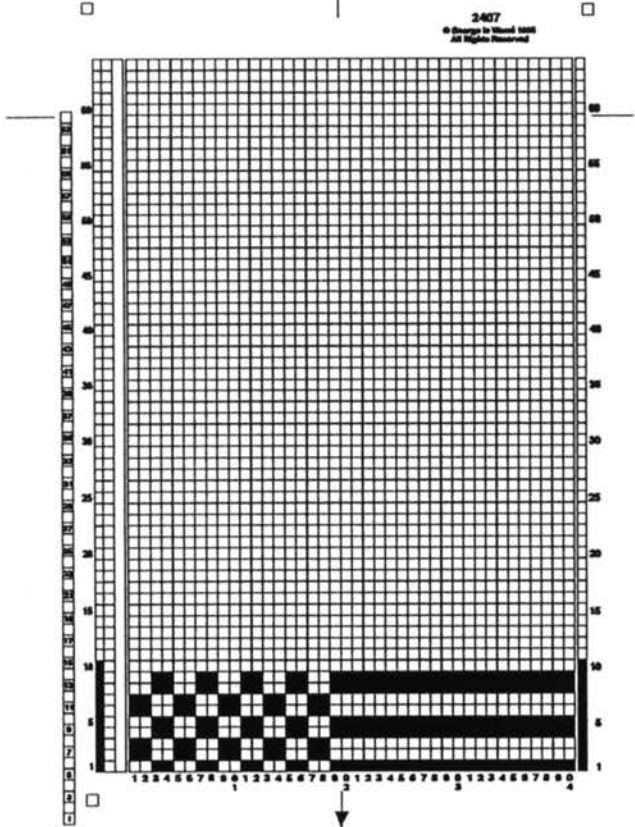
Trans all FB sts to BB Ns. Leave empty FB Ns in working position. Locks at Rt. SS 4.5/4.5. Lks N/N. K 1R to Lt. FB Ns have picked up loops & BB Ns have knitted. Release loops from FB Ns, put FB Ns into NWP. Pull work down between beds hard to make large loops on BB Ns. Open beds & latch cast off over all BB sts. This gives a loose cast off edge for attaching a neckband.

Fig I	92cm	97cm	102cm	107cm	112cm	117cm	122cm	127cm	132cm	
1	70	70	70	70	70	70	70	70	70	1
2	220	220	220	220	220	220	220	220	220	2
3	A	A	A	A	A	A	A	A	A	3
4	B	B	B	B	B	B	B	B	B	4
5	93	98	102	107	111	116	120	125	129	5
6	92	97	102	107	112	117	122	127	132	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	141	141	141	141	141	141	141	141	141	11
12	38	38	38	38	38	38	38	38	38	12
13	93	98	102	107	111	116	120	125	129	13
14	92	97	102	107	112	117	122	127	132	14
15	**	**	**	**	**	**	**	**	**	15
16	48	49	49	50	51	52	52	53	53	16
17	55	56	56	57	58	59	59	60	60	17
18	***	***	***	***	***	***	***	***	***	18
19	0	0	0	0	0	0	0	0	0	19

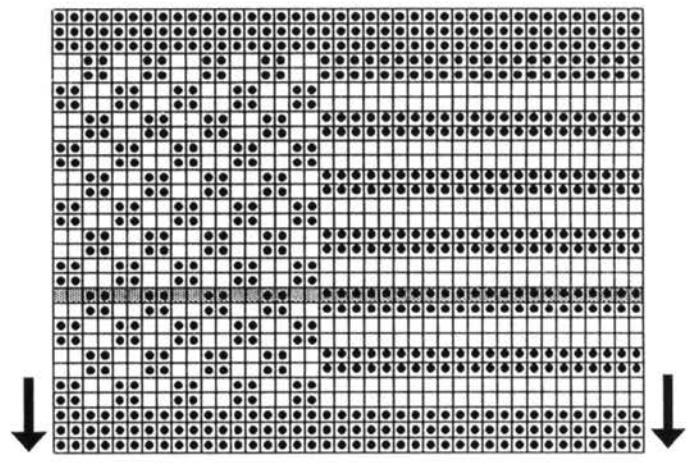


Steam all parts, except ribs & collar, VERY lightly so as to avoid losing the texture & elasticity of the fabric. Join saddle sleeve seams to top of back and front, forming neck opening. Starting and finishing at the back right shoulder seam and with fabric right sides facing, attach cast off edge of collar to neckline edge using backstitch. Fold collar in half to outside and backstitch into position through cast on rows, enclosing neckline edge. Join sleeve seams. Join side seams. Give very light final steaming to finish.

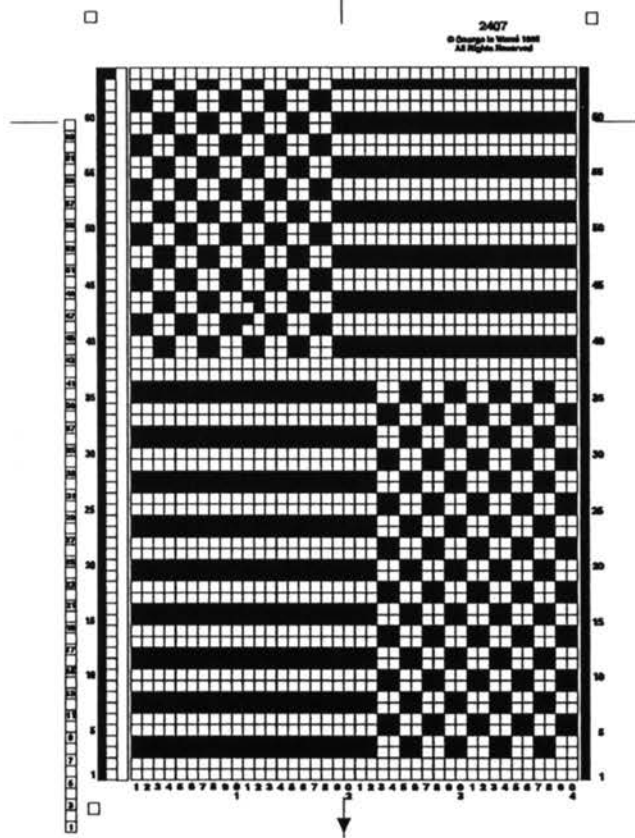
Fig III	92cm	97cm	102cm	107cm	112cm	117cm	122cm	127cm	88cm	
1	70	70	70	70	70	70	70	70	70	1
2	220	220	220	220	220	220	220	220	220	2
3	A	A	A	A	A	A	A	A	A	3
4	B	B	B	B	B	B	B	B	B	4
5	47	49	51	55	55	58	58	62	62	5
6	26	27	28	30	30	32	32	34	34	6
7	*	*	*	*	*	*	*	*	*	7
8	195	195	195	195	195	195	195	195	195	8
9	C	C	C	C	C	C	C	C	C	9
10	135	135	135	135	135	135	135	135	135	10
11	141	141	141	141	141	141	141	141	141	11
12	38	38	38	38	38	38	38	38	38	12
13	98	98	107	111	116	120	125	129	135	13
14	3	3	3	3	3	3	3	3	3	14
15	3	3	3	3	3	3	3	3	3	15
16	33	33	34	34	35	35	35	35	35	16
17	57	59	61	62	66	67	68	69	69	17
18	***	***	***	***	***	***	***	***	***	18
19	100	100	100	100	100	100	100	100	100	19
20	185	185	185	185	185	185	185	185	185	20
21	161	161	165	167	170	172	174	176	180	21
22	135	135	135	135	135	135	135	135	135	22
23	43	47	50	53	61	64	67	70	70	23
24	0	0	0	0	0	0	0	0	0	24



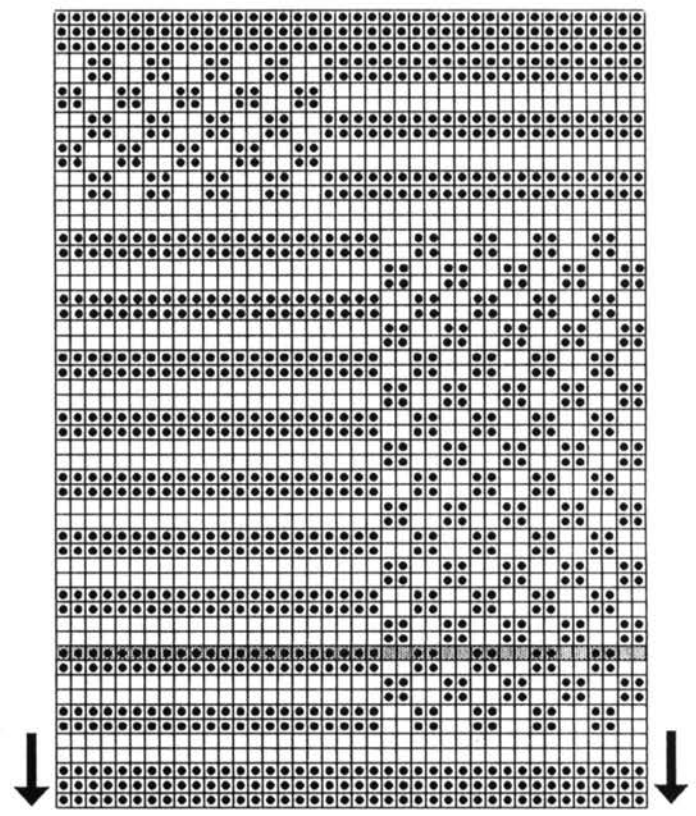
Reader Sheet 2



Deco Card 2



Reader Sheet 1



Deco Card 1

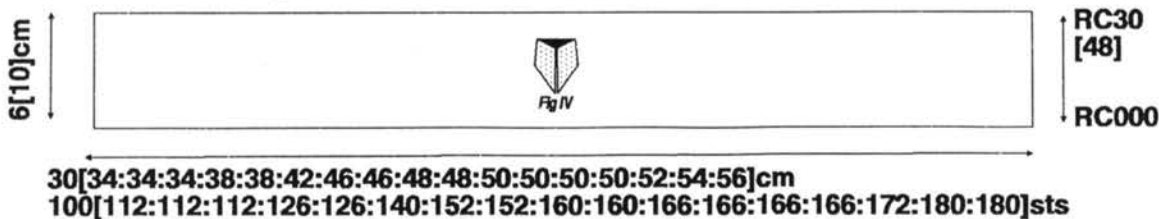
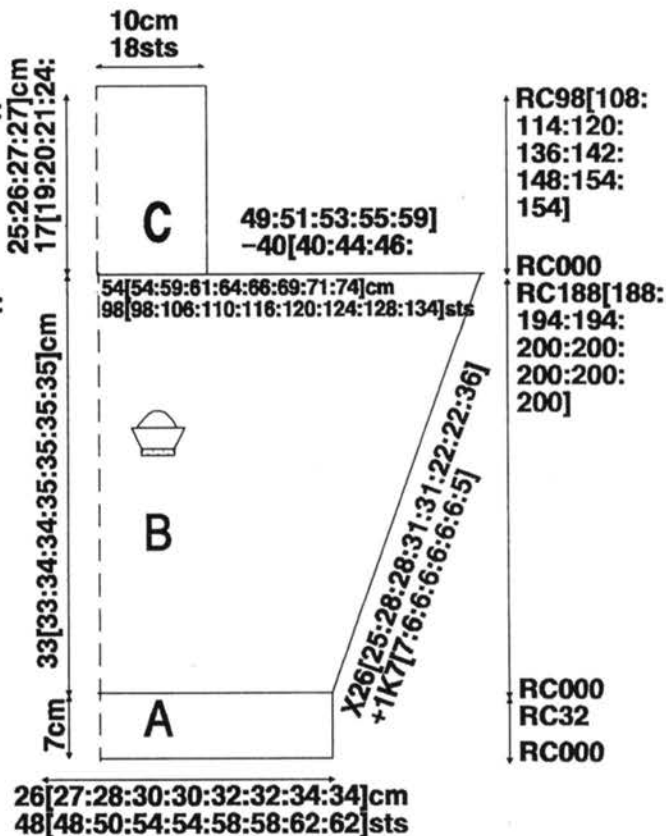
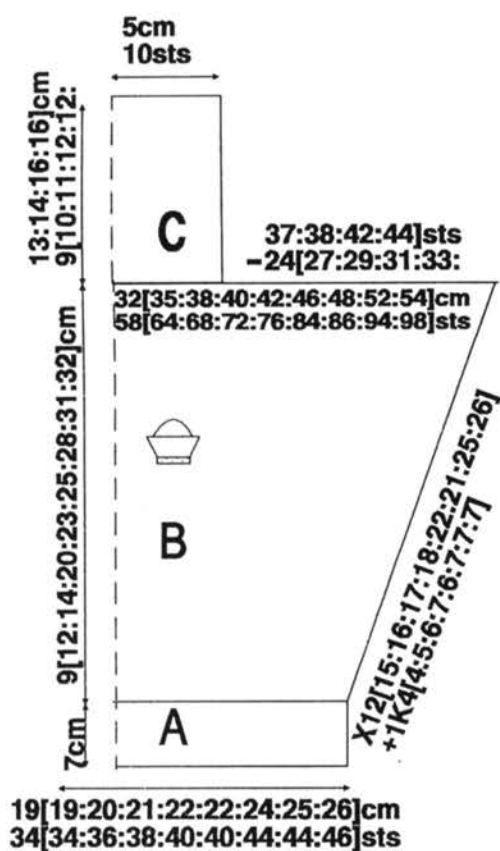
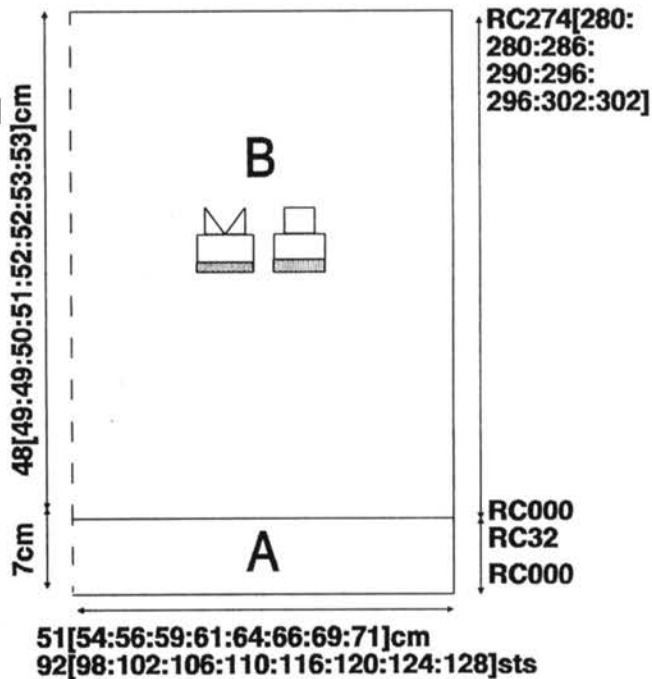
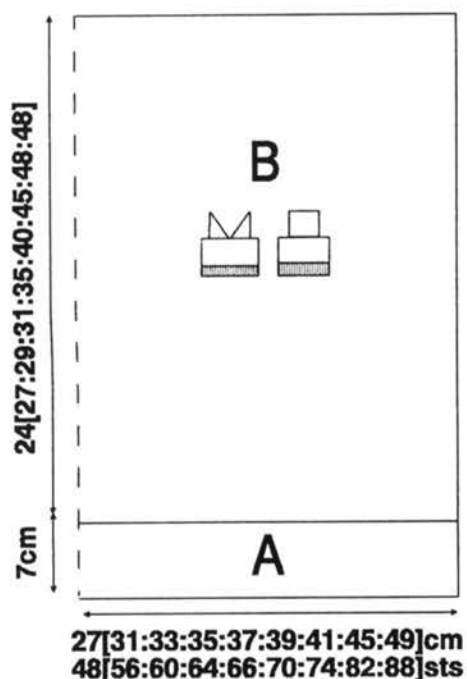
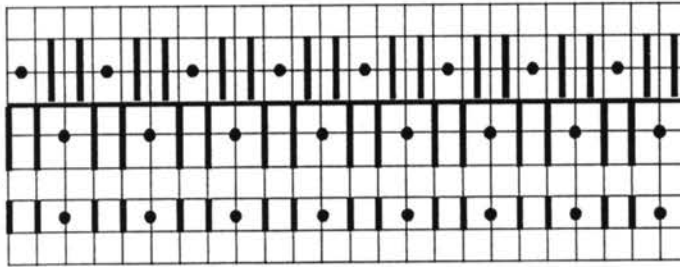


DIAGRAM 1

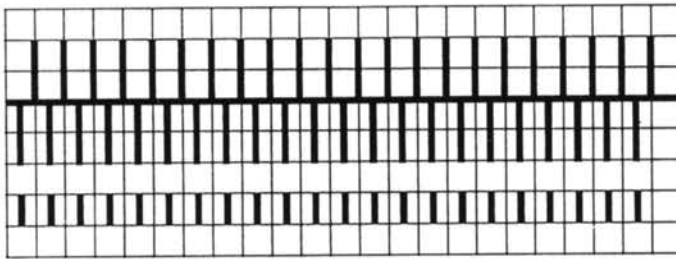


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