

DUET

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INTERNATIONAL

*THE magazine for
PASSAP & PFAFF
Knitting Machine
Owners*

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

*Number 13
Winter 1992*



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INTERNATIONAL
THE magazine for
PASSAP System
Knitting Machine
Owners

Volume 4, Number 13

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Dear Readers

Here we are at the start of another year of Passap System knitting with Duet International and also at the Christmas season.

During the northern hemisphere's dark days of winter, there is nothing better than to be knitting and handling all the wonderful yarns that we now have available to us. It almost makes you feel warm just to think of making interesting garments on our machines.

Those in the Southern hemisphere of course are now coming up to their mid-summer and will be thinking more perhaps of knitting with thinner yarns and cotton. We have a very classic cotton top in this issue especially for you.

Pat Coulston completes her article on pleated skirts this time and Hélène Napaul and Martha Burkhard have given us more of the E6000 and Duomatic conversion settings. There are more of these to come in the next issue too.

Eileen Metcalf, who many of you know from her travels worldwide, is here this time discussing Passap System ribs.

We have the news from our Passap System knitting friends throughout the world as usual. I know that many readers really appreciate these sections. I also know that some readers feel that this is not a necessary or helpful part of the magazine. (One or two people from the UK have written to tell us this). As I explained to them, the more we Passap System knitters keep in touch, the more we are able to learn from each other, and so you will be seeing more input in the way of techniques articles and garment patterns from all over the world within the magazine pages over the next issues. Happy New Year to everyone and see you in March.

Best Wishes,

FORM COMPUTER & E6000 FORM SHAPES BOOKS

Most Passap System knitters have "Form Computer I" and "Form Computer II", which are books produced by Madag in Switzerland. What you may not know, is that there are now more Form Programme books coming.

The first of these is

"Drop Shoulder Form Programmes"

-in over forty sizes! These range from small children right up to very large adults. Long sleeve, short sleeve, Vee-neck, round neck etc. So whatever size garment you need, you should find it within these 38 pages.

Of course all the programmes work just like all Form Programmes, using your own swatch size measurements and stitch pattern and stitch type.

The programmes have been specially produced for Electronne Press & Publishing.

The next book is planned for publication after Christmas and will be all for Saddle Shoulder Garments, in virtually every possible size, saddle type, neckline etc.

Also planned are books for Dolman Shapes, Batwing Shapes, Square Set In Shapes, Sideways Knit Garments, Dresses, Skirts, Coats etc. etc.

§§§

"DROP SHOULDER FORM PROGRAMMES"

is available now in the U.K. direct from:-

Electronne Press & Publishing,
7 Flambard Road, Poole,
Dorset BH14 8SU, England.

at £5:00 plus £1:00 P&P
(Overseas orders £5:00 plus £2:00
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! Denotes an "easy knit" garment.

FC These patterns contain Form Computer and or Form Programmes.

ASTERISKS WITHIN FORM PROGRAMMES

* = cm Hip/Sleeve width at cast on

** = cm Bust/Sleeve width

*** = Total length

SYMBOLS & ABBREVIATIONS

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

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

KNITTING FROM DIAGRAMS

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

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

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

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

-2K2

-3K2

-4K2

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

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

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

D1301 Unisex Jacquard Sweater



6000 ONLY



Edward Taylor, England.



76[84:92:97]cm Chest/Bust.



86[94:102:110]cm Chest/Bust.



DESIGN DESIGN Botany (Merino) Wool 2/24's, approx 1200 metres per 100g.
150[150:150:200]g Purple 265, 100g Navy 713, 50g Scarlet 705A, 50g Cream 763, 50g Tan 291A, 100g Lilac 235, 50[50:100:100]g Orange 10, 50[50:100:100]g Bright Green 725A, 50g Emerald Green 170, 50g Blush 370, 50g Grape 245. See Colour Sequence Chart for Col 1, 2, etc.



40sts = 126mm 40Rs = 60mm
OR 100sts = 315mm 100Rs = 150mm, measured over jacquard. 40Rs rib = 41mm.



Multicolour jacquard with cards given & revised Tech 179, see Diag 2. Ribs as Diag 1.



Page 3.



475g Size 97cm.



All yarns taken 2 ends together throughout. Revised Technique 179 as Diag 2 (double bed). Ribs K in patt as Diag 1. Colour changing see Colour Sequence Chart. Less complicated version made in two colours only. This requires approx 250g yarn in each colour, all sizes.



A. CoCir K/K Col 1 (Navy 713). Set as Diag 1 & St Patt A. K as chart & Col sequence.

CAST ON : 2 : ENT
ALL ST PATT : NO
ST PATT A : 1100 : ENT
ALTER : NO
KNIT TECH : 181 : ENT
ENLARGE POS : ENT
CM? : NO
↑ R 8 : ENT
↔ STS 2 : NO
↔ STS X : 2 : ENT
↔ STS 4 : ENT
POSITION : NO
TEST : NO

E6000 PROGRAMME

ALL ST PATT : NO
ST PATT B : ● : ENT
Read in card B
ALTER : ENT
DIRECT : ENT
COL REV : ENT
DIRECT OK : ENT
ADD : NO
KNIT TECH : 179 : ENT
ENLARGE POS : NO
ALL ST PATT : NO
ST PATT C : ● : ENT
Read in cards C1 & C2

ALTER : ENT
DIRECT : ENT
COL REV : ENT
DIRECT OK : ENT
ADD : NO
KNIT TECH : 179 : ENT
ENLARGE POS : NO
ALL ST PATT : ENT
FORM : ENT
Enter Form Programme here for garment part to be knitted.
START CAST ON : ENT

RC	COL 1	COL 2
ST PATT A	ST PATT A	ST PATT A
000	Navy 713	Lilac 235
026		Emerald 170
034		Lilac 235
ST PATT B	ST PATT B	ST PATT B
000	Scarlet 705A	Cream 763
007	Navy 713	Lilac 235
008		Emerald 170
018		ST PATT C
ST PATT C	ST PATT C	ST PATT C
000	Scarlet 705A	Cream 763
007		Orange 10
008	Purple 265	Tan 219A
023		Orange 10
075	Scarlet 705A	Cream 763
092		Scarlet 705A
094	Emerald 170	Blush 370
100		Cream 763
102	Scarlet 705A	Cream 763
122		Navy 713
141	Lilac 235	Cream 763
142	Scarlet 705A	Cream 763
147		Purple 265
148	Lilac 235	Grape 245
171	Scarlet 705A	Purple 265
172	Green 725A	Cream 763
177		Orange 10
178		Tan 291A
202	Scarlet 705A	Orange 10
227		Cream 763
249	Purple 265	Lilac 235
250		Emerald 170
255		
256	Purple 265	
271		
323	Scarlet 705A	
340		
342	Navy 713	
348		
350		
370		



A. CoCir K/K Col 1 (Navy 713). Set as Diag 1 & St Patt A. K as chart & Col sequence.

B. Arrange as Diag 2. St Patt C. K as chart.

C. Cont in Patt & as Col sequence. Dec as chart.

D. Divide work, placing all sts onto WY or cord & placing Ns in NWP. Place pushers within rail. Work on Rt side first. K & dec as chart.

E. K & dec as chart.

Return all Lt Ns & pushers to work. K Lt side reversing shapings.



A. As Back A.

B. St Patt B as Diag 2. K & inc as chart & Col sequence.

C. St Patt C. K & inc as chart & Col sequence.

D. Dec & K as Col sequence & chart. CoF.



Block & press all parts to size & shape. Join Rt shoulder seam.



CoCir K/K & set as Diag 1, 148 Ns. K in St Patt A. Col sequence as foll:- Col 1 is Navy throughout. Col 2 at RC000

Lilac, at RC011 Emerald, at RC019 Lilac. K to RC28. Handle down. K 1R N/N Col 1 Trans all sts to BB. Hang neck edge onto Ns with wrong side facing you. CoF all sts together. Join Rt shoulder & collar seam. Sew in sleeves. Join side & sleeve seams. Give final light steam pressing.

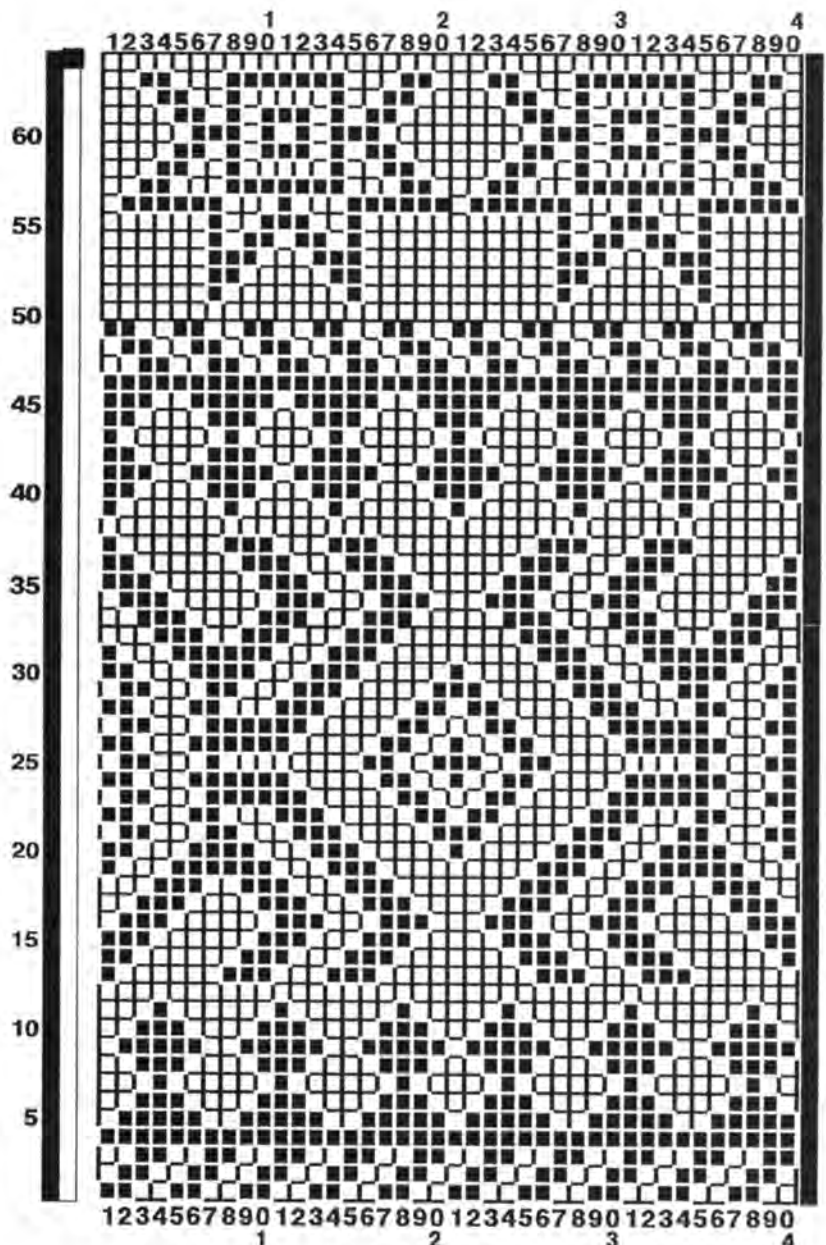
B. Arrange as Diag 2. St Patt C. K as chart.

C. Cont in Patt & as Col sequence. Dec as chart.

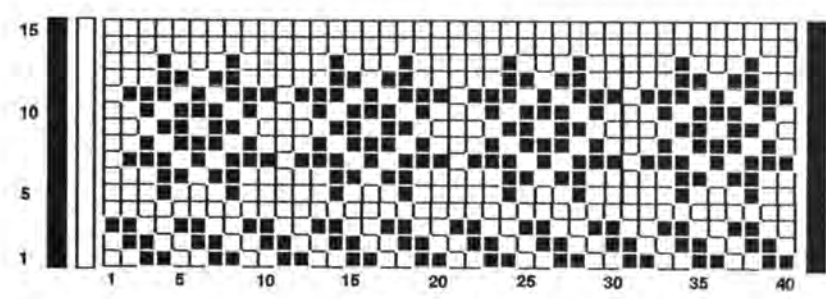
D. Cont as Col sequence. Dec as chart. CoF.

	76cm	84cm	92cm	97cm
1	60	60	60	60
2	126	126	126	126
3	A	A	A	A
4	B	B	B	B
5	140	149	162	175
6	76	84	92	97
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	141	141	141	141
12	38	38	38	38
13	140	149	162	175
14	76	84	92	97
15	**	**	**	**
16	34	34	34	34
17	64	64	64	64
18	***	***	***	***
19	235	236	236	236
20	170	186	186	186
21	191	128	130	132
22	128	191	191	191
23	135	128	128	128
24	151	135	135	135
25	129	151	151	151
26	135	129	129	129
27	167	135	135	135
28	191	167	167	167
29	146	191	191	191
30	3	150	154	158
31	71	3	3	3
32	185	71	71	71
33	136	185	185	185
34	191	136	136	136
35	136	191	191	191
36	136	136	136	136
37	135	136	136	136
38	138	135	135	135
39	0	138	138	138
40		0	0	0

	76cm	84cm	92cm	97cm
1	60	60	60	60
2	126	126	126	126
3	A	A	A	A
4	B	B	B	B
5	60	63	67	73
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	141	141	141	141
12	38	38	38	38
13	124	127	130	137
14	3	3	3	3
15	3	3	3	3
16	39	39	39	39
17	60	60	60	60
18	***	***	***	***
19	103	104	104	104
20	180	185	188	185
21	191	129	131	133
22	157	191	191	191
23	157	157	157	157
24	191	157	157	157
25	133	191	191	191
26	131	133	133	133
27	0	131	131	131
28		0	0	0



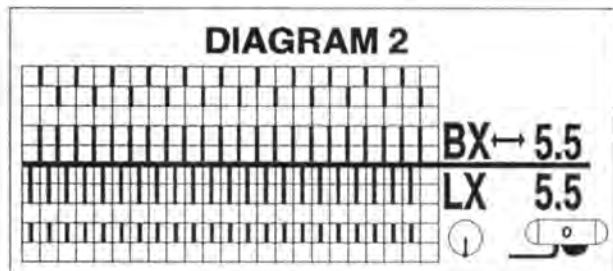
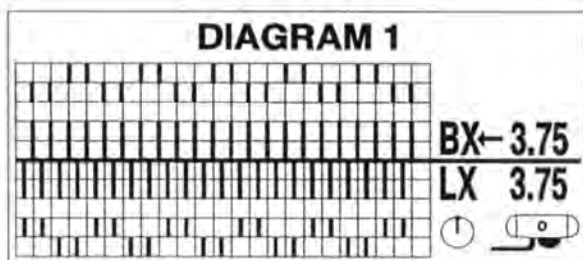
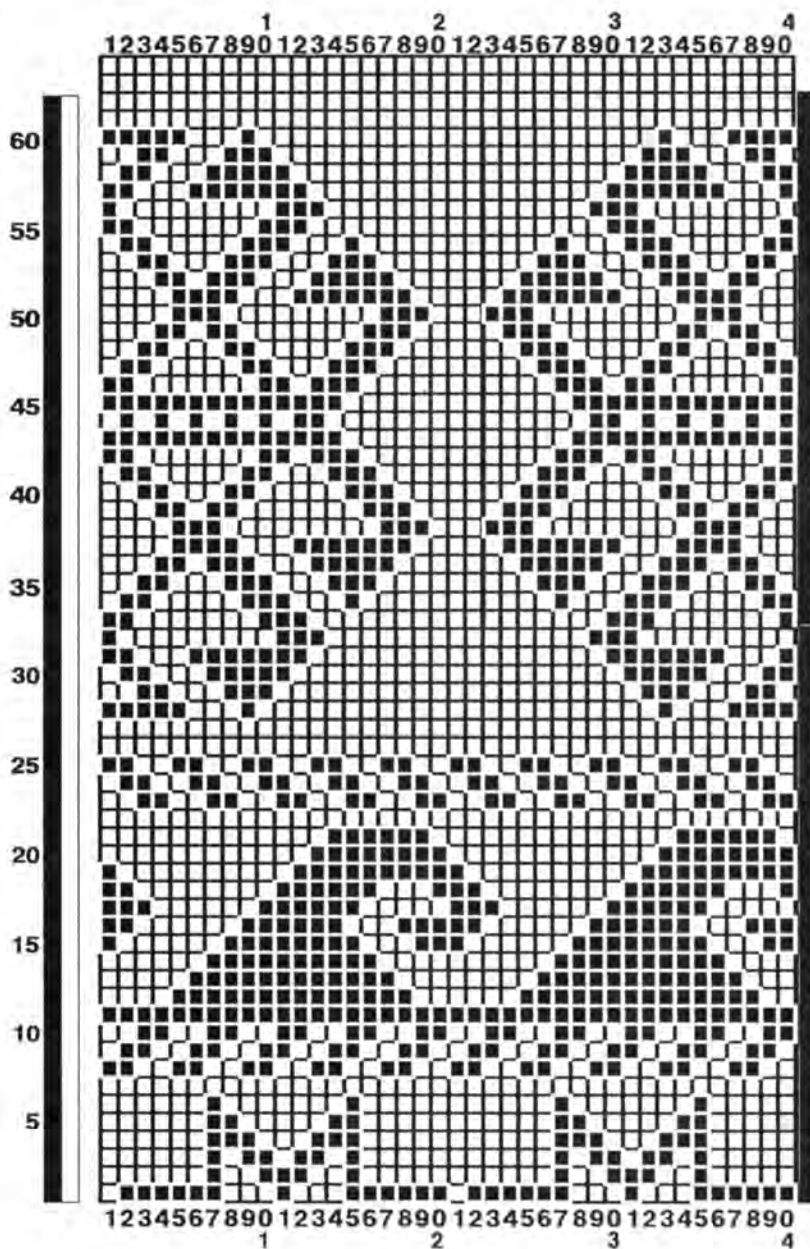
CARD C1

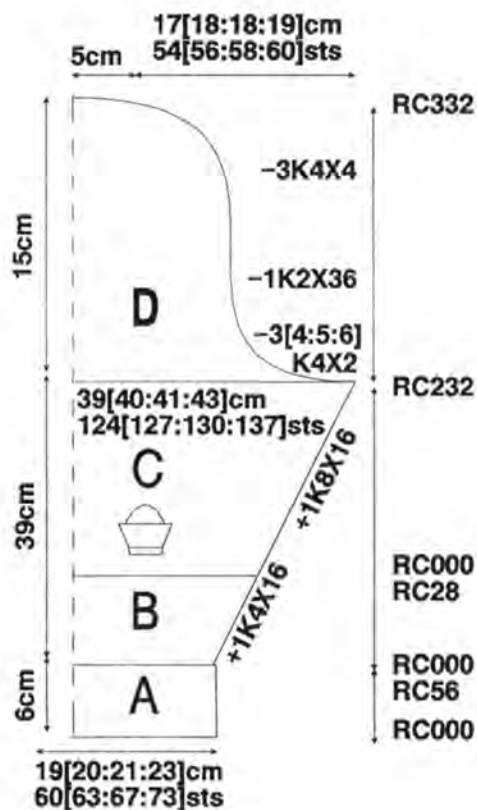
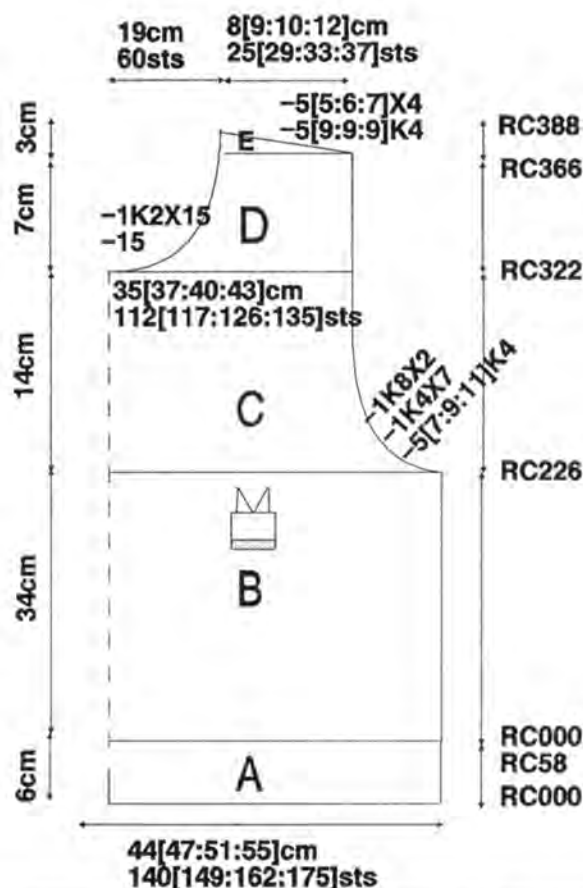
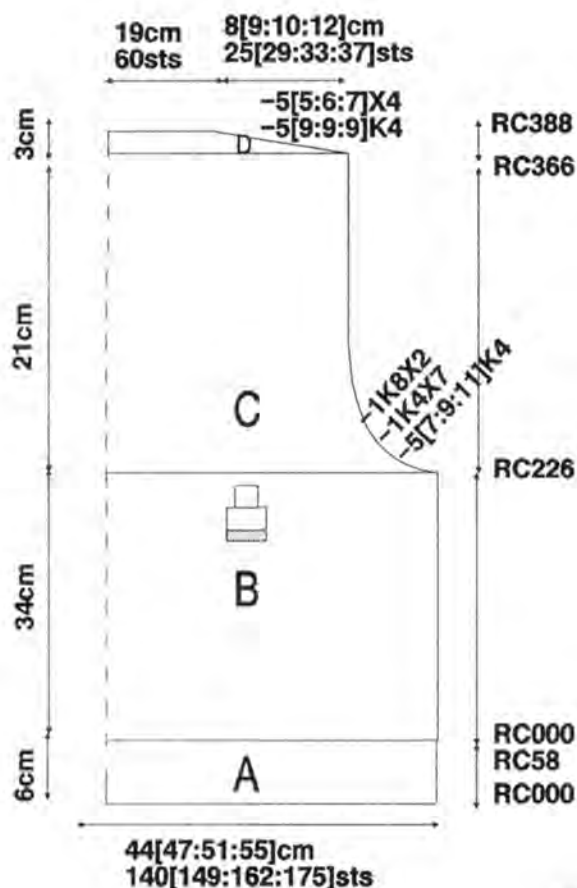


CARD B

	76cm	84cm	92cm	97cm
1	60	60	60	60
2	126	126	126	126
3	A	A	A	A
4	B	B	B	B
5	140	149	162	175
6	76	84	92	97
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	141	141	141	141
12	38	38	38	38
13	140	149	162	175
14	76	84	92	97
15	**	**	**	**
16	34	34	34	34
17	64	64	64	64
18	***	***	***	***
19	107	108	108	108
20	170	186	186	186
21	191	128	130	132
22	128	191	191	191
23	135	128	128	128
24	151	135	135	135
25	129	151	151	151
26	135	129	129	129
27	167	135	135	135
28	191	167	167	167
29	146	191	191	191
30	3	150	154	158
31	0	3	3	3
32	0	0	0	0

CARD C2 AT RIGHT





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FORM PROGRAMME CORRECTIONS for MODEL BOOK 54

5402 Page 11, Fig. III			
	44/46	48/50	52/54
1	98	98	98
2	180	180	180
3	A	A	A
4	B	B	B
5	62	64	67
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	7	7	7
11	5	5	5
12	38	38	38
13	109	111	113
14	49	50	51
15	**	**	**
16	32	33	35
17	62	64	66
18	***	***	***
19	107	107	107
20	132	132	132
21	162	162	162
22	154	154	154
23	146	146	146
24	191	191	191
25	134	134	134
26	148	147	147
27	190	190	190
28	130	130	130
29	190	190	190
30	133	133	133
31	0	0	0

5404 Page 13, Fig. III			
	34/36	38/40	42/44
1	44	44	44
2	136	136	136
3	A	A	A
4	B	B	B
5	74	76	79
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	7	7	7
11	20	20	20
12	38	38	38
13	132	135	138
14	45	46	47
15	**	**	**
16	31	31	31
17	58	59	60
18	***	***	***
19	110	110	110
20	135	135	135
21	130	130	130
22	170	170	170
23	162	162	162
24	154	154	154
25	191	191	191
26	141	141	141
27	181	181	181
28	191	191	191
29	133	133	133
30	129	129	129
31	191	191	191
32	137	137	137
33	129	129	129
34	0	0	0

5405 Page 25, Fig. III			
	44/46	48/50	52/54
1	44	44	44
2	136	136	136
3	A	A	A
4	B	B	B
5	76	79	82
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	7	7	7
11	25	25	25
12	38	38	38
13	150	153	156
14	51	52	53
15	**	**	**
16	31	33	34
17	62	64	66
18	***	***	***
19	110	110	110
20	135	135	135
21	130	130	130
22	162	162	162
23	154	154	154
24	146	146	146
25	191	191	191
26	160	160	160
27	199	199	199
28	191	191	191
29	133	133	133
30	129	129	129
31	191	191	191
32	137	137	137
33	129	129	129
34	0	0	0

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D1301

Irene Krieger

for PFAFF (Britain)

CREATING WITH CREATION 6

For this simple design made with Creation 6, I have chosen one of the built in patterns of the E6000, pattern 1226, and "fiddled" with it to make something new. I have changed it from a two colour pattern to a three colour pattern by outlining the roses. The end result was initially rather "blobby", so I broke up the background by drawing in vague leaf shapes. This gave a softer, more flowing effect.

If you do not yet have Creation 6, you will still be able to make this design, but it will not be quite so easy for you, as you will have to make a card for the third colour by copying the pattern grid shown, and superimposing this on top of the built in pattern using the ADD function in the normal way. My pattern grid shows only the actual pattern, so you will have to add the extra information row at the top as well as colouring in the "tramlines" at the sides of the card.

To make the pattern with Creation 6, bring up pattern 1226. I find it easier to work with the pattern in the centre, but this is a matter of personal preference. Click onto another colour, (I used red), and begin to outline the roses, putting squares onto the white. This is simple enough on the outer edges, but when you come to the centres you will find that you will get areas where there will be two or more outline stitches together. In these places, you might prefer to put the outlining on top of the black squares so that the areas of red are not too solid. Again, this is personal

preference. I don't think it is possible to avoid some outline stitches together, but as long as there are not too many the pattern will still look balanced.

Once you think that you have all the black sections outlined, save the new pattern to the hard disk using a suitable name. I used ROSES1. This is just a precaution. If you go on to make some more changes that you are not happy with, you can always come back to this stage. This will save you having to repeat all the outlining. Be sure to save only the pattern. Do not include any of the white squares around it, as these would be included in the pattern repeat.

Once the pattern has been saved, set it to repeat all over the screen. Now you will be able to see all the places you have missed. I found that it was the edges where the pattern repeats that gave me the most trouble. You can use the magnified screen to check what you have done, but do not click onto any other icons. Take a mental note of what needs improving. You do not have to try to remember everything, just concentrate on a small section at a time. Put the cursor on the erase icon and click twice with the left hand button. This will undo the last step, which will take you back to the single repeat of the pattern.

Make any necessary changes, and repeat the process until you are satisfied. Always come back to the single repeat, otherwise you will have to fiddle around with isolating one repeat

from the whole screen, which makes unnecessary work. You may like to save the pattern each time you make an improvement. In this case I would use the file name ROSES2, ROSES3, etc.

Once you are satisfied with what you have done, and saved it on disk, you might like to change the colours to those you will actually be using. I must say that I find this easier to relate to when it comes to the knitting. You will probably have decided on what will be the background colour, but experiment with changing the petal and outline colours, because this can really change the look of the finished pattern. Set the pattern to repeat again to see the result. Return to the single repeat and save this to disk. I would use the file name ROSES without a number. This will distinguish it from all the interim efforts. If you wish, you can erase the ROSES1, ROSES2 etc., but I must admit that I am never brave enough to do this until I have successfully completed the garment.

Load the pattern into the console of the E6000 and you can begin to knit. Be sure that you follow the colour sequence that the computer gives you. This will be different to what you have been used to when superimposing cards, but it is not a mistake. It is to do with the way the computer reads the colours. If you wish, you can change Col 1, Col 2 and Col 3 around, so that Col 1 is again the background colour, (See the instruction manual), but it is not necessary. This is why I like to work with the actual colours I

will be knitting in. Then I can just write down PURPLE, PINK, MUSTARD for my threading sequence and I don't have to remember which colour was doing what. e.g. white was background, red was outline etc.

When it comes to making the collar, which is only the technique, thread up the background colour as Col 1. The order of the other two colours does not matter. Knit the collar in the normal way.

If you are making this garment without Creation 6, you will have to thread up with the background colour as Col 1, the petal colour as Col 2, the outline colour as Col 3.

For this design, I have used a knit technique that is not shown in the

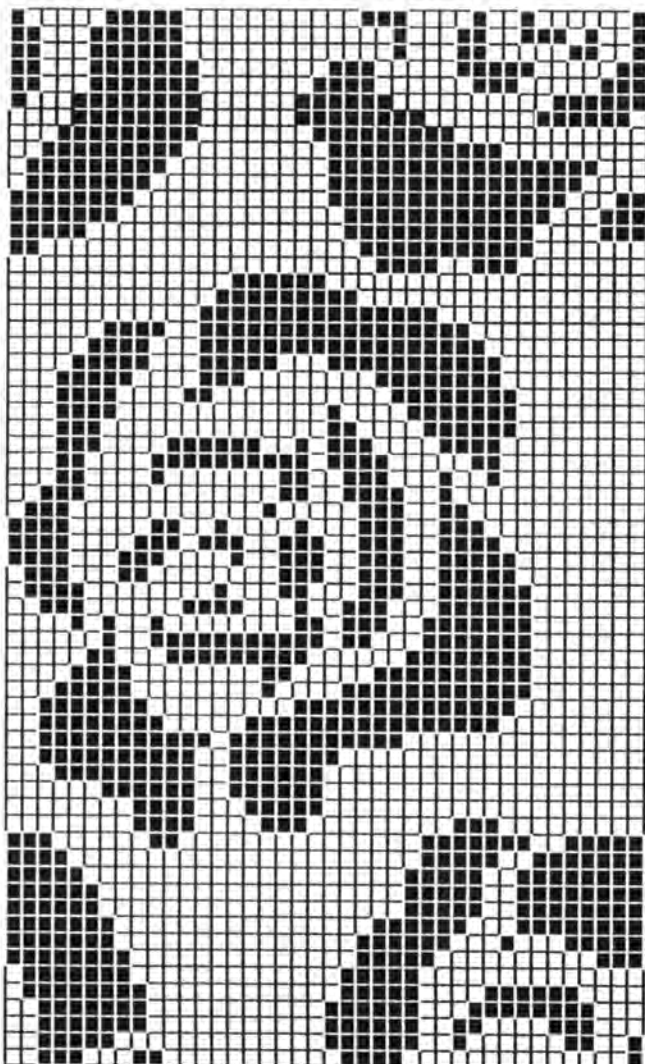
manual as actually used. When it comes to programming, give the console any three colour technique number, (I used 199), but when knitting, set the back lock to N. You will not need any pushers. Under normal circumstances it would be quite difficult to knit a three colour pattern with the back lock on N, but in this case I have used weights to make sure that the back bed stitches always knit off. The yarn is quite fine which also helps. Using N on the back lock gets around the birdseye effect, minimizes the show through of other colours and also gives a finer fabric.

It is a long thin stitch pattern to start with, and using weights will further elongate it, but I got around this by

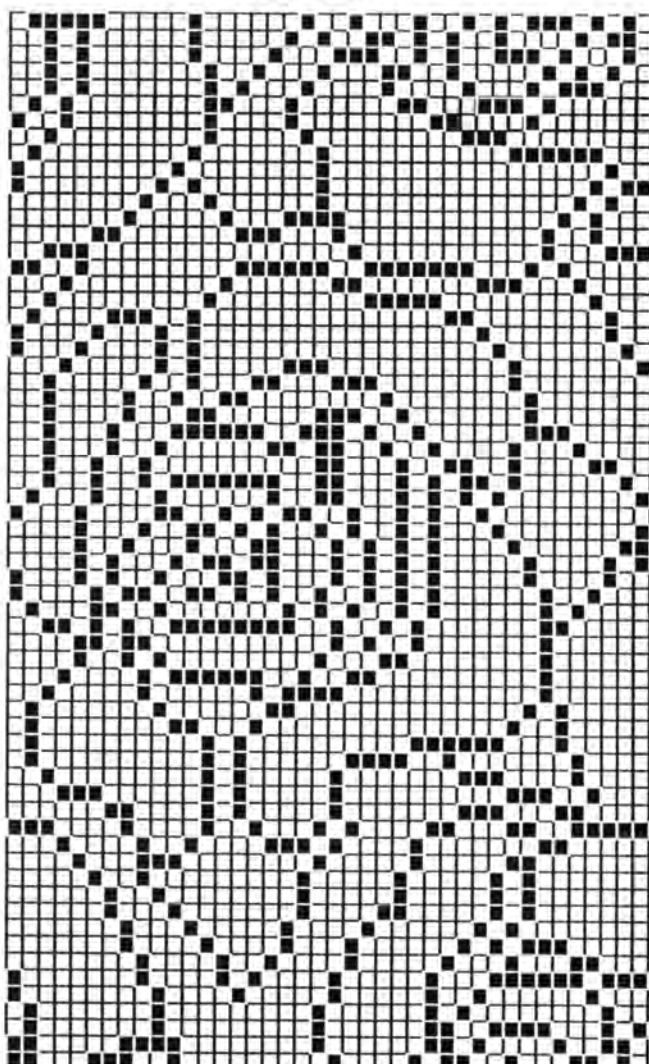
stretching the fabric widthways during steaming. What comes off the machine is not what you end up with. Be sure that you do use weights, and stretch the tension swatch, otherwise you will finish up with a very strangely shaped garment indeed.

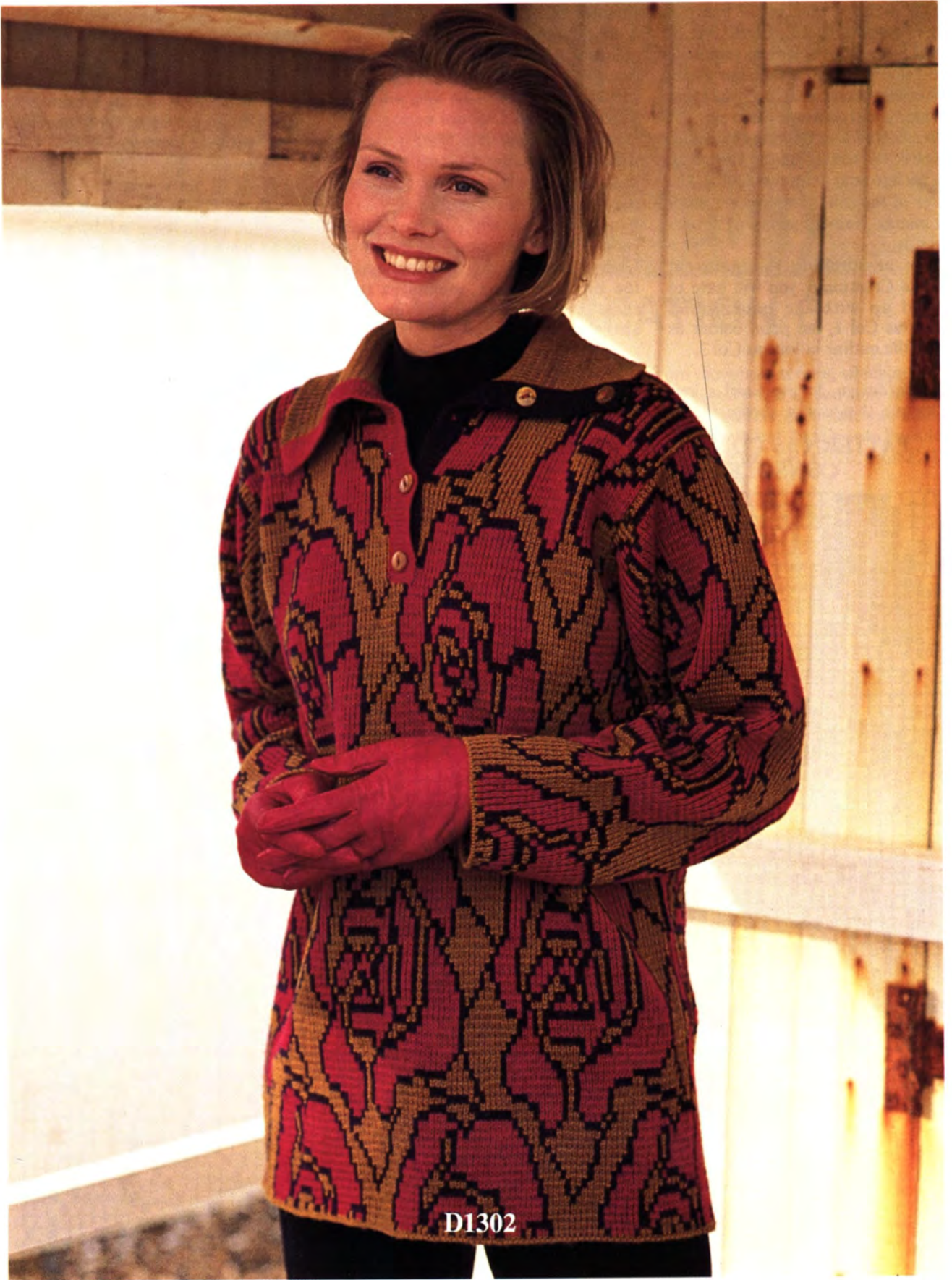
Two ends of yarn have been used throughout. One cone of each colour will be sufficient, but it will be necessary to wind off some yarn for the second end. I wind off about 50g at a time, which is quite a big ball of this fine yarn. All the casting on and casting off has been done with the background colour. For ease of working, this garment has a cut and sew neckline.

PATTERN AS CONTAINED IN THE CONSOLE MEMORY



PATTERN OUTLINE FOR THIRD COLOUR





12

D1302 Roses Jacquard Top



Irene Krieger for Pfaff(Britain)



91[101:111]cm Bust.



108[119:130]cm Bust.



CHRISTIANA YARNS

Braemar 80% acrylic 20% wool 2/30's.

1 cone each Midas Gold = Col 1, Deep Cerise = Col 2, Deep Purple = Col 3.
5 buttons of suitable size.



40sts = 180mm 40Rs = 45mm
OR 100sts = 450mm 100Rs = 113mm, measured over 3 Col jacquard pattern.



3 Col jacquard pattern using E6000 pattern number 1226 as a basis. See previous pages. *Cast on 2. Tech 199 Revised as Diag 2. For knitters without Creation 6 make second card for colour 3 and superimpose. For knitters with Duomatic machines use card diagrams to punch cards.*



Page 3.



450g Size 92cm Bust.



All yarns taken 2 ends together. Wind yarns off cones for second end before commencing work.

The use of comb and weights is recommended for knitting this garment.

On the E6000 lock and console row counter number may not agree at all times. Where row count numbers are given, these always refer to the lock row counter.

E6000 PROGRAMME	
CAST ON : 2 : ENT	ALTER : ENT
ALL ST PATT : NO	DIRECT : NO
ST PATT A : With Creation 6 - Press unlabelled key and 0. Display shows PC START. Press any key on computer keyboard to transfer pattern to console.	ADD : ENT
ST PATT A : Without Creation 6 : 1226 : ENT	ADD WHAT? : ● : ENT
	Read in self drawn card.
	ALTER : NO
	3 COL : ENT
	ADD : NO
	KNIT TECH : 199 : ENT
	ENLARGE POS : NO
	TEST : NO
	ALL ST PATT : NO
	ST PATT B : 199 : ENT
	ALTER : NO
	ENLARGE POS : NO
	ALL ST PATT : ENT
	FORM : ENT
	Enter here the Form Programme for the size and garment part to be knitted.
	START CAST ON : ENT



A. CoCir K/K as Diag 1 Col 1. Attach comb & weights.



B. Set as Diag 2.

Engage St Patt A.

K in 3 Col jacquard, 2Rs Col1, 2Rs Col 2, 2Rs Col 3. K as chart.

C. Dec & K as chart in patt. CoF.

Knit second part the same for front.



A. CoCir K/K as Diag 1 Col 1. Attach comb & weights.

B. Set as Diag 2.

Engage St Patt A.

K in 3 Col jacquard, 2Rs Col1, 2Rs Col 2, 2Rs Col 3.

K & inc as chart.

C. Dec & K as chart. CoF.

K second sleeve the same.



Block & steam all parts to size & shape. Make cut neckline on front as shown on chart. Cut out & overstretch by machine or hand. Join Rt shoulder seam.



A. CoCir K/K as Diag 1, Col 1. B. Engage St Patt B & set as Diag 2. K as chart.

C. Shape & K as chart. Bring all BB pushers to UWP, Back lock BX. Place BB pushers to LWP as chart, FB pushers down to within rail. Always move pushers on side opp lock. D. K 2Rs N/N. Lks CX/CX SS5.5/5.5 black strippers. K 6Rs. Open beds. With wrong side of garment uppermost, lay neck edge along BB, matching

centre back of garment to centre back of collar. Starting at Rt edge & using orangetool, pull BB Ns through fabric. As neckline will not stretch sufficiently, it will not be possible to pull through all Ns, so go as far as practical. Transfer FB sts to BB Ns, working to within 5 sts of last BB N pulled through. Using Col 1, K across Ns by hand that contain BB & FB sts. Carefully move Rt hand side of garment to lay over FB of machine & CoF approx 30 sts. Hang last st onto adjacent N & return garment to lie over BB. It should now be possible to pull all remaining BB Ns through neckline. Finish as described for first half of neckline, being careful to pick up last stitch of previous partial cast off.

Make 1 in Col 2 & 1 in Col 3

CoCir K/K 60sts SS 3.5/3.5

Black strippers. SS 5.5/5.5

RC000. Lks CX/CX K to RC24

With right side uppermost lay

garment neck edge & collar

edge across BB. Pull through

BB Ns as described for collar,

but in one complete stage.

Repeat for second side.

Join Lt shoulder seam. Sew in

sleeves. Join side & sleeve


seams. Overlap Rt front band


over Lt. sew on 2 buttons


through both bands. Sew on

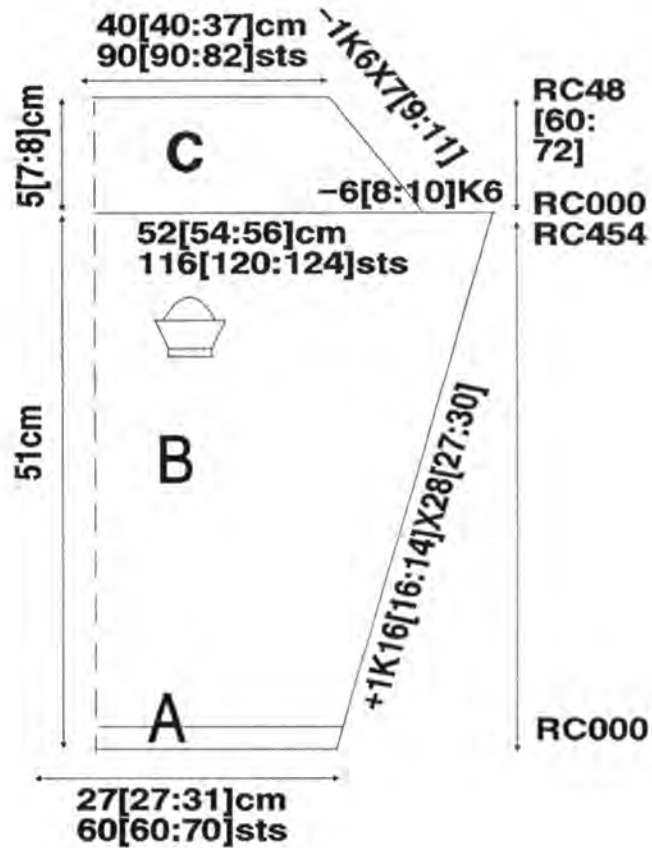
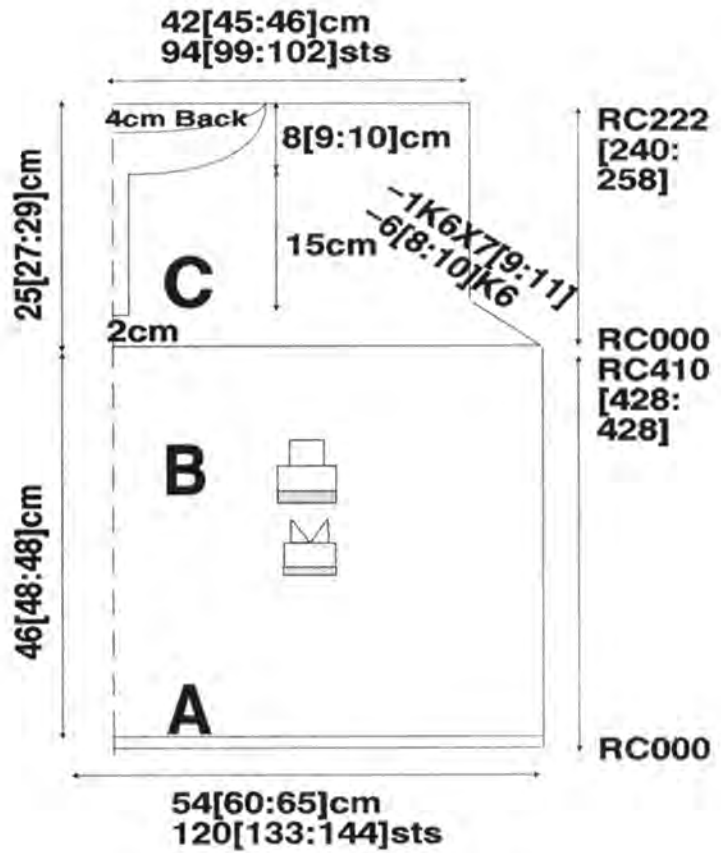
remaining buttons evenly

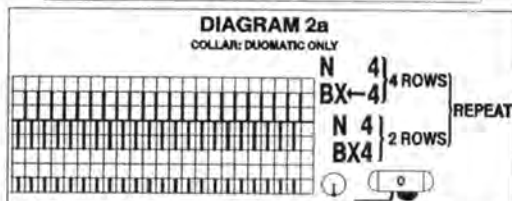
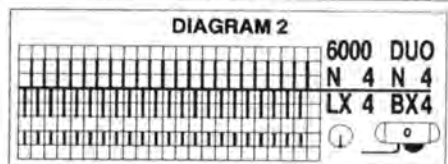
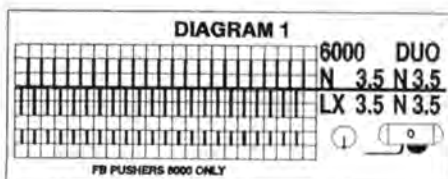
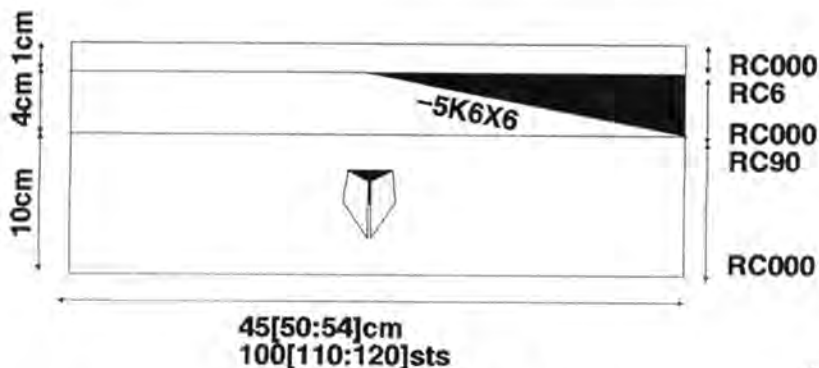
spaced. Give final light steam.

	91cm	101cm	106cm
1	45	45	45
2	180	180	180
3	A	A	A
4	B	B	B
5	120	133	144
6	108	120	130
7	*	*	*
8	38	38	38
9	120	133	144
10	3	3	3
11	3	3	3
12	46	48	48
13	3	3	3
14	3	3	3
15	102	103	103
16	179	187	187
17	191	129	131
18	128	191	191
19	14	130	132
20	135	20	26
21	80	135	135
22	0	83	86
23		0	0

	91cm	101cm	106cm
1	45	45	45
2	180	180	180
3	A	A	A
4	B	B	B
5	60	60	69
6	3	3	3
7	3	3	3
8	38	38	38
9	116	120	124
10	3	3	3
11	3	3	3
12	51	51	51
13	3	3	3
14	3	3	3
15	100	100	101
16	179	179	187
17	191	191	131
18	128	130	191
19	14	20	132
20	0	0	26
21			0

	91cm	101cm	106cm
1	45	45	45
2	180	180	180
3	A	A	A
4	B	B	B
5	100	111	120
6	3	3	3
7	3	3	3
8	38	38	38
9	100	111	120
10	3	3	3
11	3	3	3
12	11	11	11
13	3	3	3
14	3	3	3
15	38	38	38
16	40	51	60
17	3	3	3
18	3	3	3
19	4	4	4
20	3	3	3
21	3	3	3
22	0	0	0



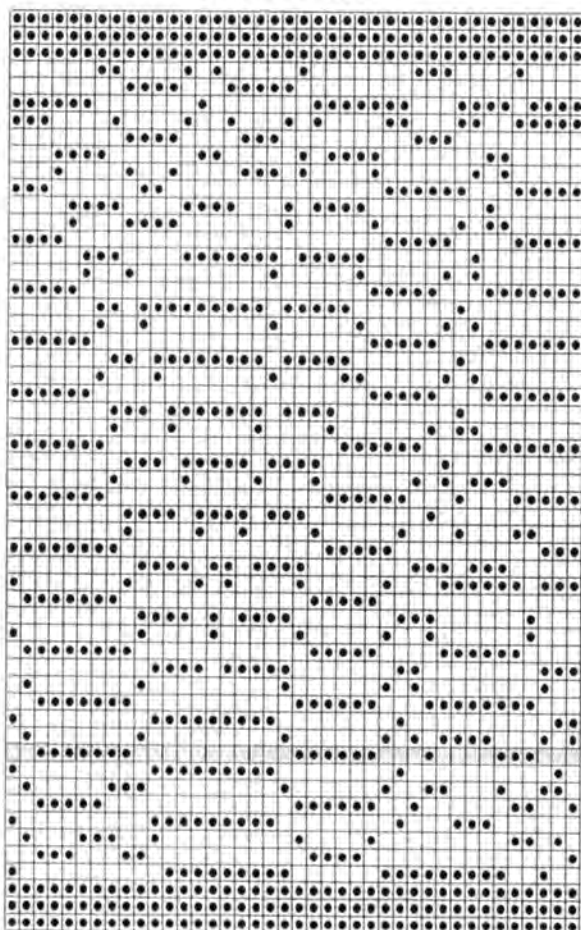


DUOMATIC KNITTERS
This garment may be made on the Duomatic machines by using the Diagrams given above and the Deco cards given on this, and the following page.

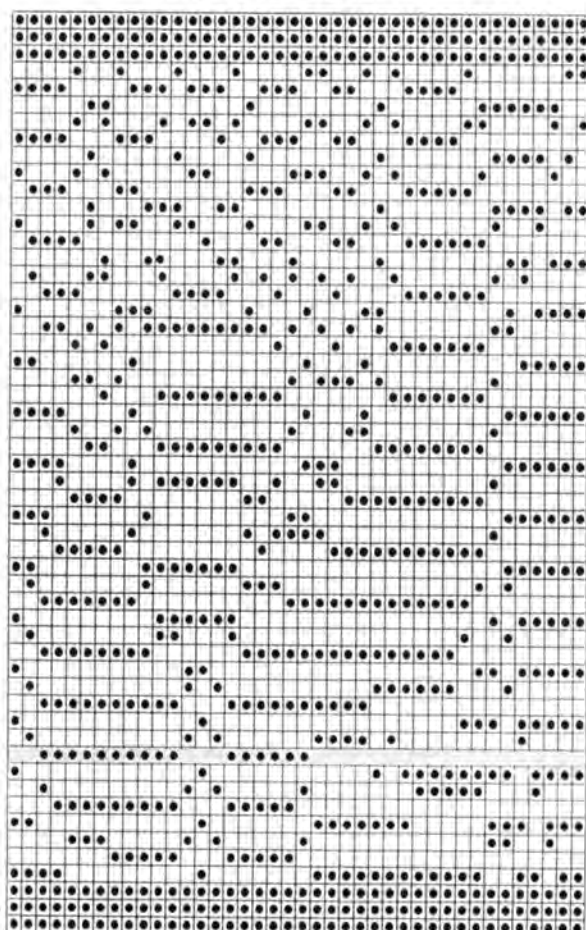
When knitting the collar, please use Diagram 2a. No card is required for this. Ensure that you commence with Col 1 and that the pushers are arranged EXACTLY as in Diag 2a.

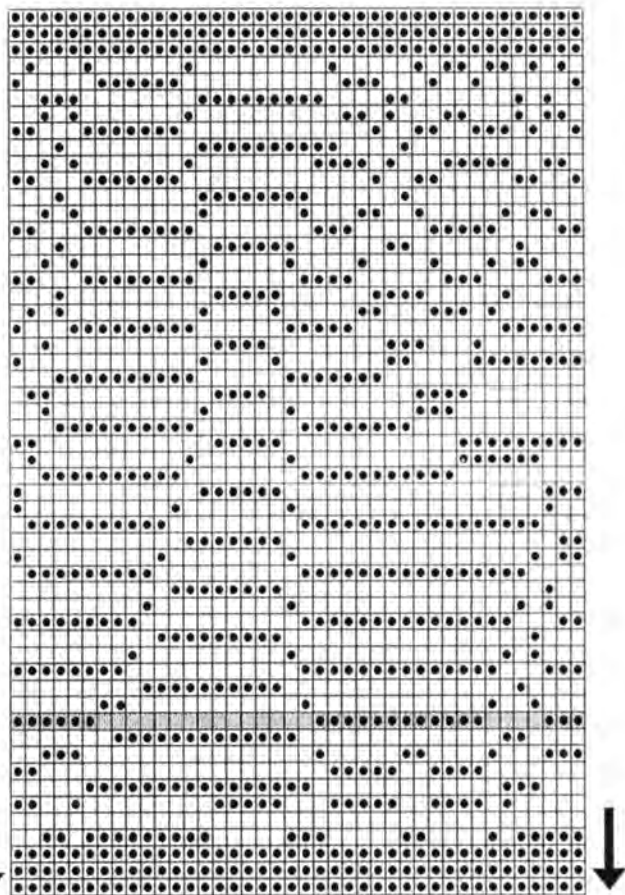
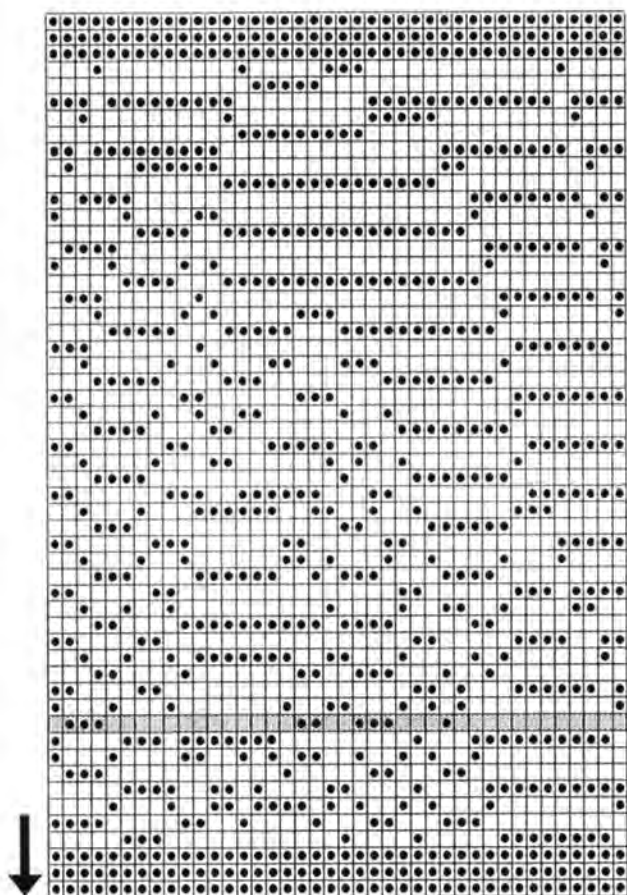
Remember to change arrow key settings as shown. This will result in a plain colour on the right side of the collar fabric and stripes on the reverse. The fabric will also be of the same consistency as that of the main garment.

DECO CARD 1



DECO CARD 2





DECO CARD 3 ABOVE LEFT
DECO CARD 4 ABOVE RIGHT

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KX=AX
LX=BX

SX=Take Deco
across bed

Hélène Napaul & Martha Burkhard
from
Switzerland

OX=DX
GX=Get out
of trouble

ENT=YES
-=LEFT
+=RIGHT

Dear Readers,

In the following pages, we have continued our E6000 & Duomatic 80 charts. The first set of charts to appear was in Duet International issue 11. Obviously, there are some things that either one or the other machines are better at, or are better suited to.

For this reason we have given you the "Refer Notes" below, and in certain places within the charts you will see messages asking you to refer to one or more of these notes. This has been done to save space within the charts themselves.

Where there is no equivalent setting given in the DUO column for a particular technique, this means that there is generally no real equivalent for this particular technique, or at least not one that is too uncomplicated. e.g. Techniques 135 & 136 in these charts.

Hélène & Martha.

REFER NOTE 1

Stitch pattern that cannot be combined with a card design.
Check pusher selection on the E6000 and punch card accordingly to emulate this pattern.

REFER NOTE 3

Cannot be combined with a punchcard pattern.

REFER NOTE 2

This requires a special punchcard where each colour is punched onto a separate row of the card.

REFER NOTE 4

The pusher selection has to continue as for the Front Bed on the Back bed.

REFER NOTE 5

This chart has been prepared to compare the LOCK SETTINGS of the E6000 & Duo80. No special instructions are given for punching cards for actual designs within the charts.

TECH

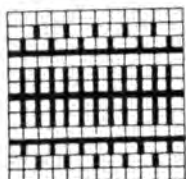
E6000

DM-80

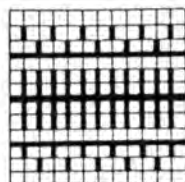
Interlock

Both sides of the knitting look the same.

118



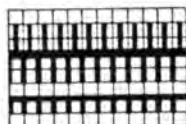
BX ↔
LX



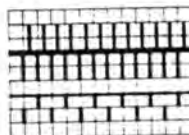
BX ↔
BX ↔

Overknit

119



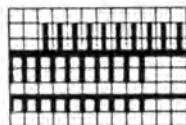
CX
LX



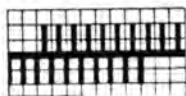
CX
BX ←

Garage stitch with
U 100E (optional extra)

121



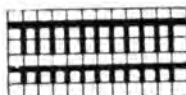
CX
LX



CX
CX

Single-bed tuck stitch pattern

129



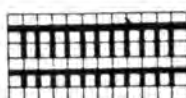
KX

Note:
1 row of squares = 1 row of knitting
1 white square = 1 stitch
1 black square = 1 tuck

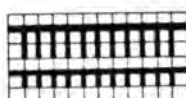
129
NOT POSSIBLE ON DUO BECAUSE
CARD CANNOT ADVANCE EVERY
ROW AUTOMATICALLY

Single-bed tuck stitch pattern

130



KX

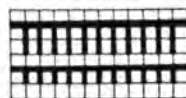


GX
AX ←

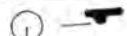
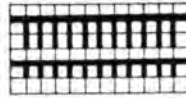
2

Single-bed tuck stitch pattern

131



KX



GX
AX ←

2

2 R col 1
2 R col 2

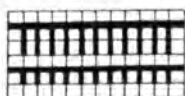
TECH

E6000

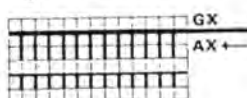
DM-80

Single-bed tuck stitch pattern in 2 colours

132



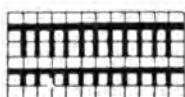
KX



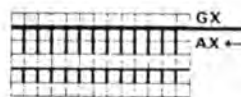
2 R col 1
4 R col 2

Single-bed tuck stitch pattern in 2 colours

133



KX



4 R col 1
4 R col 2

Single-bed tuck stitch pattern in 2 colours

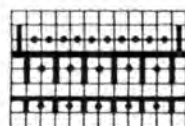
134



KX

Single-bed tuck stitch pattern with alternate needles

135



N

KX

Note:

1 row of squares = 1 row of knitting

1 white square = 1 stitch

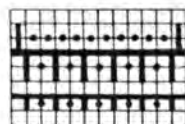
1 black square = 1 tuck

135

NOT POSSIBLE ON DUO BECAUSE
CARD CANNOT ADVANCE EVERY
ROW AUTOMATICALLY

Single-bed tuck stitch pattern with alternate needles

136

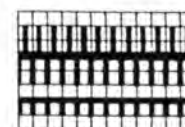


N

KX

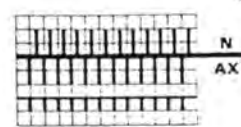
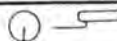
Double-bed tuck stitch pattern 1 white square = 2 tucks = Hole

137



N

KX

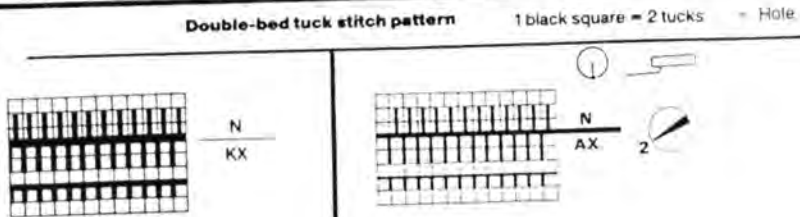


TECH

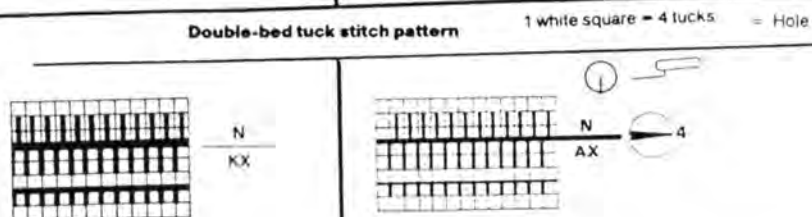
E6000

DM-80

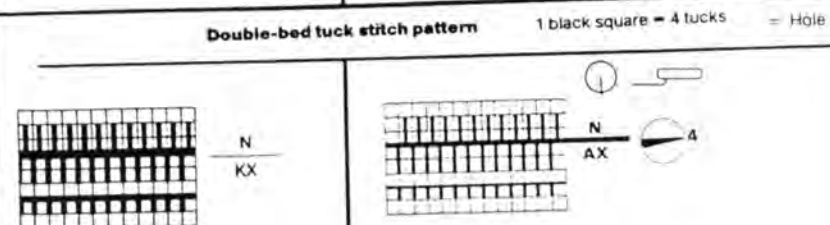
138



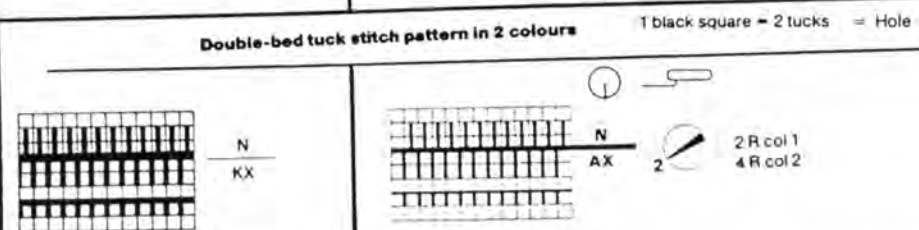
139



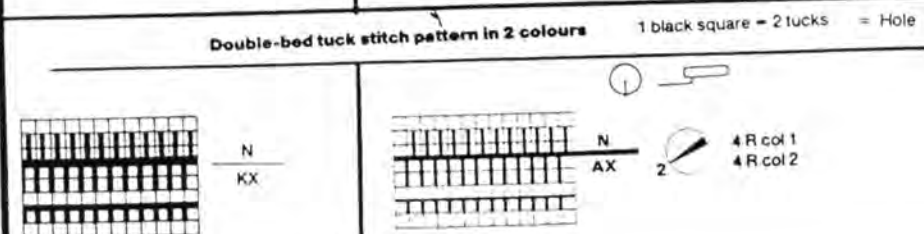
140



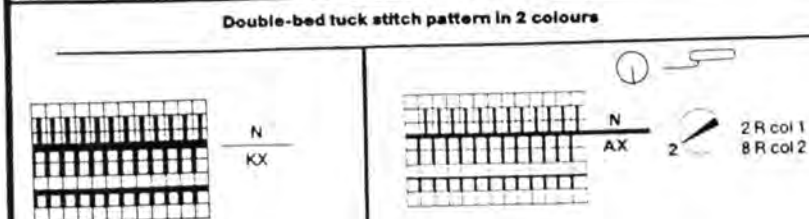
141



142



143



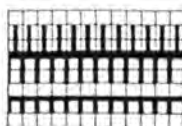
TECH

E6000

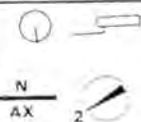
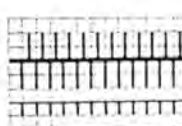
DM-80

Double-bed tuck stitch pattern with honeycomb effect in 2 colours

144



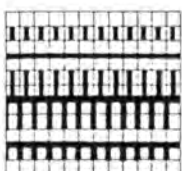
N
KX



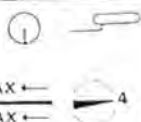
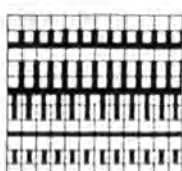
10 R col 1
10 R col 2

Double Fisherman's rib

145



AX ←
KX

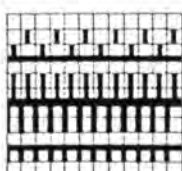


2 R col 1
2 R col 2

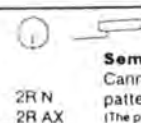
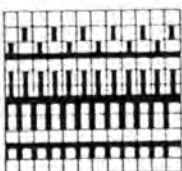
Cannot be combined with stitch pattern.

Double-bed tuck stitch pattern

146



2R N
2R AX
KX

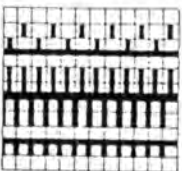


2R N
2R AX
AX

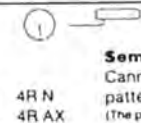
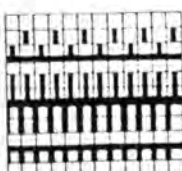
Semi-automatic
Cannot be combined with a stitch pattern.
(The pusher setting on the back bed may be the same as on the front bed or reversed, which will give the knitting a slightly different look.)

Double-bed tuck stitch pattern

147



4R N
4R AX
KX



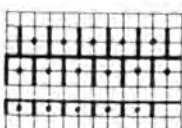
4R N
4R AX
AX

Semi-automatic
Cannot be combined with a stitch pattern.
(The pusher setting on the back bed may be the same as on the front bed or reversed which will give the knitting a slightly different look.)

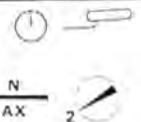
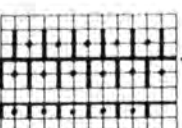
Double-bed tuck stitch pattern in 1:1 rib

1 white square = 2 tucks = Hole

148



N
KX

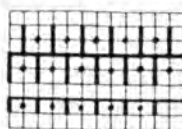


N
AX

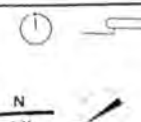
Double-bed tuck stitch pattern in 1:1 rib

1 black square = 2 tucks = Hole

149



N
KX



N
AX

TECH

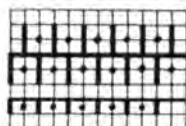
E6000

DM-80

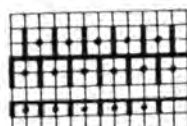
150

Double-bed tuck stitch pattern in 1:1 rib

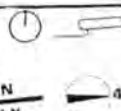
1 white square = 4 tucks = Hole



N
KX



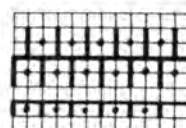
N
AX



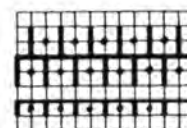
151

Double-bed tuck stitch in 1:1 rib

1 black square = 4 tucks = Hole



N
KX

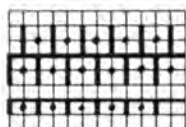


N
AX

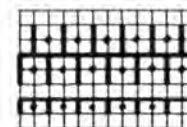


152

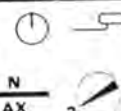
Double-bed tuck stitch pattern, in 2 colours, reversible



N
KX



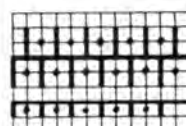
N
AX



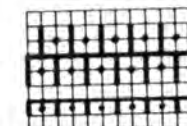
REFER NOTE 2

153

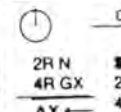
Double-bed tuck stitch pattern, in 2 colours, reversible fabric



2R N
4R GX
KX



2R N
4R GX
AX

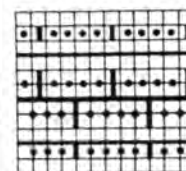


Semi-automatic
2 R col 1
4 R col 2

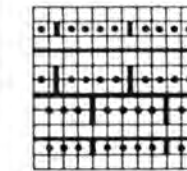
REFER NOTE 1

154

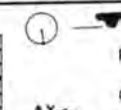
Double-bed tuck stitch pattern over a wider needle distance



AX
KX



AX
AX

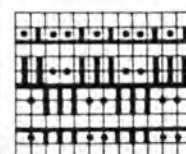


Particularly suitable for thicker yarns.

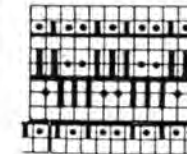
Cannot be combined with stitch pattern.

155

Double-bed lace effect with tuck stitch



4R N
4R AX
KX



4R N
4R AX
4R N



Semi-automatic

REFER NOTE 1



D1303

23

D1303 Tuck Stitch Sweater



92[107:112:117]cm Chest/Bust.



102[112:122:132]cm Chest.



BRAMWELL Duomagic
100% acrylic. Approx 270
metres per 100g, 1[1:2:2] cones
Aran = Col 1.



40sts = 255mm 40Rs = 45mm
OR 100sts = 638mm 100Rs
= 130mm, measured over
double bed tuck pattern.
40Rs rib = 70mm.



Double bed Tuck Patt 1019
Tech 139, from card given & as
Diag 2 = St Patt A. Ribs in K/K
as Diag 1. Cast on 3.



Page 3.



600g Size 117cm Chest/Bust.



Note that the saddle shoulder
shaping at the top of the sleeves
is NOT symmetrical. These
shoulder shapes form the neck-
line when sewn to the back &
front of the garment. Work first
sleeve then reverse shapings
for second sleeve.
Ribs knitted twice the required
length, folded in half to inside
& stitched down to add body to
ribs.



A. CoCir K/K as Diag 1 Col 1.
K as chart.
B. Set for St Patt A & as Diag
2. K as chart.
C. Dec & K as chart. CoF



A. CoCir K/K as Diag 1 Col 1.
K as chart.
B. Set for St Patt A & as Diag
2. K as chart.
C. Dec & K as chart. CoF

E6000 PROGRAMME	
PROGRAMME : ENT	TEST : NO
ERASE : ENT	ALL ST PATT : ENT
CAST ON : 3 : ENT	FORM : ENT
ALL ST PATT : NO	(Enter here the appropriate Form
ST PATT A : 1019 : ENT	Programme as given for the garment
ALTER : NO	part you wish to knit).
KNIT TECH : 139 : ENT	START CAST ON : ENT
ENLARGE POS : NO	



A. As Back A.
B. Set for St Patt A & as Diag
2. K & inc as chart.
C. Dec & K as chart. (NOTE
ASSYMETRICAL SHAP-
INGS). CoF.
K second sleeve making sure
you reverse the shaping.

Fold collar in half to inside &
slip stitch into position.
Join sleeve top to body at each
side of saddle shaping.
Join side & sleeve seams.
Fold all ribs in half to inside &
slip stitch into position.
Give final very light steaming.



Join Rt shoulder seams & Lt
front shoulder seam. Place
work against FB to asses num-
ber of Ns required for band.
CoN with assessed Ns in K/K
Col 1. K 56Rs Lks N/N SS 3/3.
CoF.



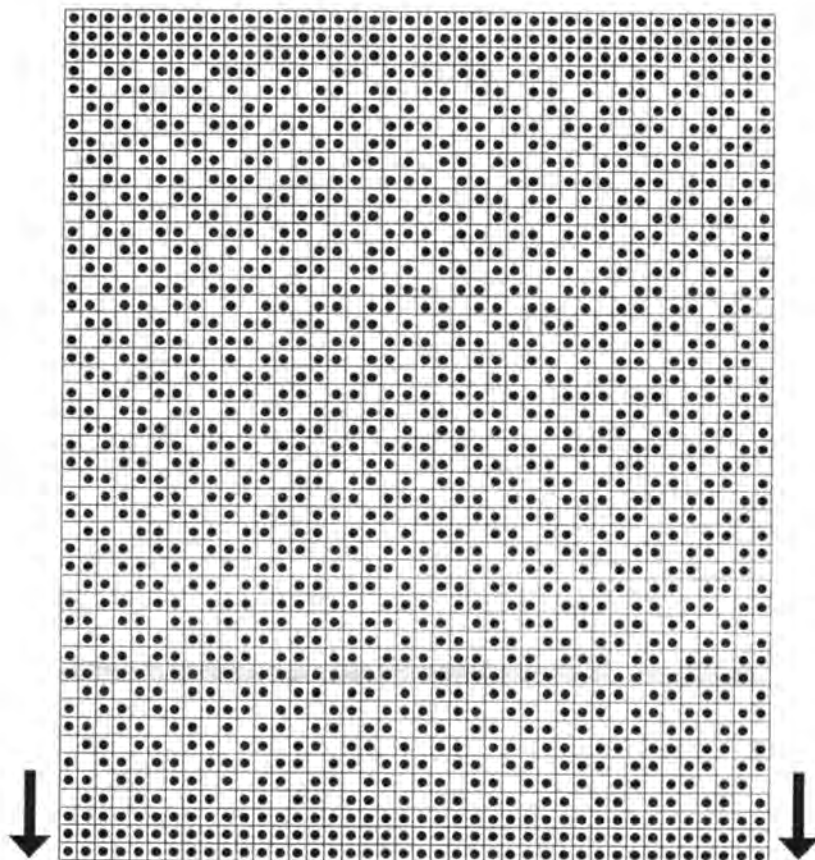
Steam all parts gently.
Join Rt front shoulder seam.
Attach collar backstitching
through CoN edge to outside
of neckline 0.5 cm below edge.

	92cm	107cm	112cm	117cm
1	45	45	45	45
2	255	255	255	255
3	A	A	A	A
4	B	B	B	B
5	41	41	44	44
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	183	183	183	183
12	38	38	38	38
13	80	88	96	104
14	92	107	112	117
15	*	*	*	*
16	195	195	195	195
17	C	C	C	C
18	135	135	135	135
19	183	183	183	183
20	38	38	38	38
21	80	88	96	104
22	92	107	112	117
23	**	**	**	**
24	26	31	33	38
25	59	64	69	74
26	***	***	***	***
27	100	100	100	100
28	185	185	185	185
29	129	129	130	130
30	135	135	135	135
31	226	235	248	248
32	0	0	0	0

	92cm	107cm	112cm	117cm
1	45	45	45	45
2	255	255	255	255
3	A	A	A	A
4	B	B	B	B
5	41	41	44	44
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	183	183	183	183
12	38	38	38	38
13	78	86	94	94
14	3	3	3	3
15	3	3	3	3
16	45	47	49	51
17	3	3	3	3
18	3	3	3	3
19	68	68	68	68
20	185	185	185	185
21	146	149	151	151
22	135	135	135	135
23	173	178	191	191
24	68	68	68	68
25	185	185	185	185
26	159	161	167	167
27	135	135	135	135
28	173	178	191	191
29	0	0	0	0

	92cm	107cm	112cm	117cm
1	45	45	45	45
2	255	255	255	255
3	A	A	A	A
4	B	B	B	B
5	80	88	96	104
6	92	107	112	117
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	183	183	183	183
12	38	38	38	38
13	80	88	96	104
14	92	107	112	117
15	**	**	**	**
16	28	31	33	38
17	51	55	59	64
18	***	***	***	***
19	100	100	100	100
20	185	185	185	185
21	129	129	130	130
22	135	135	135	135
23	191	195	204	204
24	0	0	0	0

DECO CARD RIGHT



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DIAGRAM 1

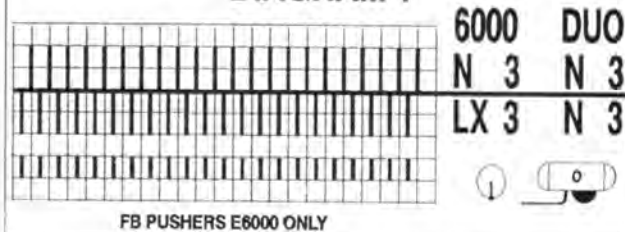
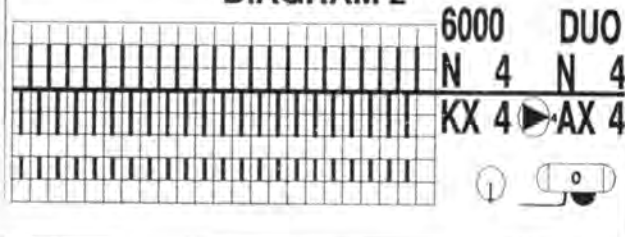
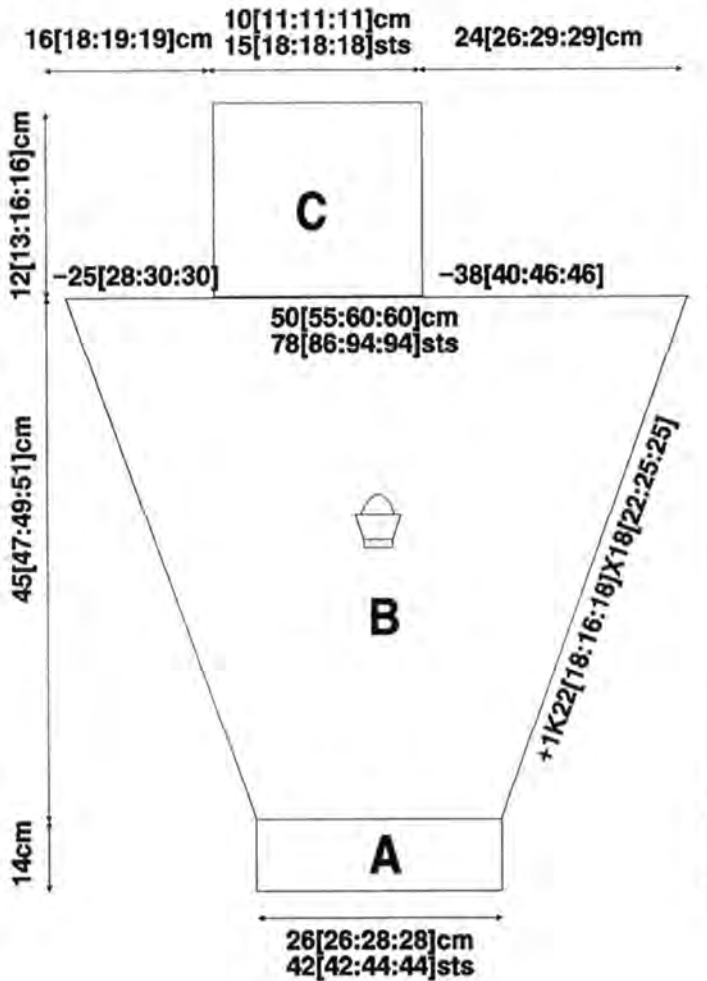
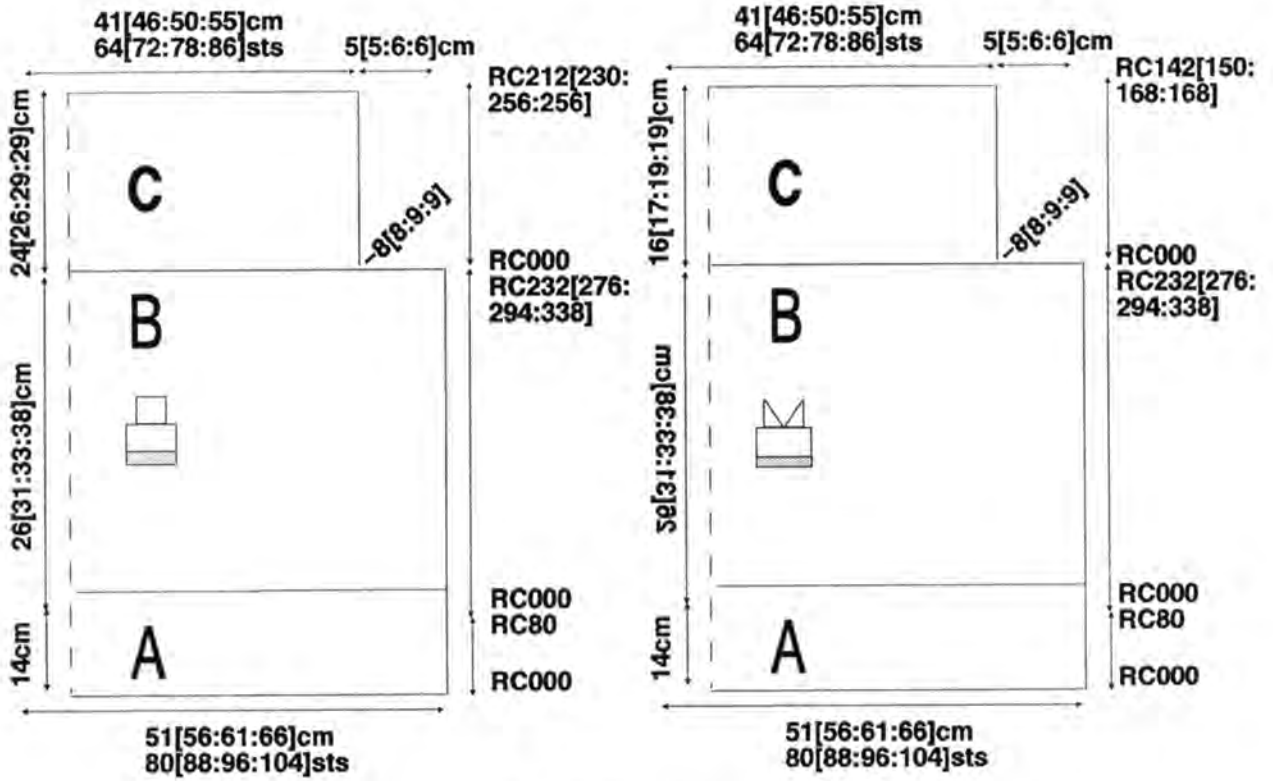


DIAGRAM 2





D1304 3 Colour Jacquard Sweater



5, 80, 6000



Betty Manwaring, England.



86[92:97]cm Bust.



96[102:110]cm Bust.



WORTH KNITTING 3 ply
100% acrylic. 500g Grey = Col
1. CHRISTIANA YARNS
Braemar 80% acrylic 20% wool
2/30's 250g Grenadier Red
= Col 2. 250g Black = Col 3.



40sts = 143mm 40Rs = 35mm
OR 100sts = 358mm 100Rs
= 88mm., measured over 3 Col
jacquard patt.
40Rs rib = 64mm. See notes.



3 Col jacquard with cards given
& as Diag 2. *Tech 195*. Ribs 2X1
as Diag 1. *Cast on 4*.
Neckband as Diag 3. *Cast on 8*
Tech 107.



Page 3.



335g Size 92cm Bust.



Col 1 used singly throughout.
Col 2 & 3 used 2 ends together
for ribs & band. Single ends
used throughout for main pat-
tern.
This garment has a cut & sew
neckline.



KNIT 2 THE SAME

A. CoCir 2X1 as Diag 1, Col 1
K to RC6. K as chart in foll col
sequence:-
4Rs Col 2, 4Rs Col 3, 4Rs Col
1, to RC38. Push up all Ns to
WP. K 2Rs CX/CX.
B. Set for st patt A & as Diag 2.
K in patt (2Rs Col 1, 2Rs Col 2,
2Rs Col 3), as chart.

PROGRAMME : ENT
ERASE : ENT
CAST ON : 4 : ENT
ALL ST PATT : NO
ST PATT A : ● : ENT
Read in card 1
ALTER : ENT
DIRECT : NO
ADD : ENT

E6000 PROGRAMME

ADD WHAT? : ● : ENT
Read in card 2
ALTER : NO
3 COL : ENT
ADD : NO
KNIT TECH : 195 : ENT
ENLARGE POS : NO
TEST : NO
ALL ST PATT : NO

ST PATT B : 107 : ENT
ALTER : NO
ENLARGE POS : NO
ALL ST PATT : ENT
FORM : ENT
Enter here the
Programme for the gar-
ment part to be knitted.
START CAST ON : ENT

C. Dec & K as chart in patt.
CoF.



A. AsBack A.
B. Set for st patt A & as Diag 2.
K & inc as chart.
C. Dec & K as chart. CoF.



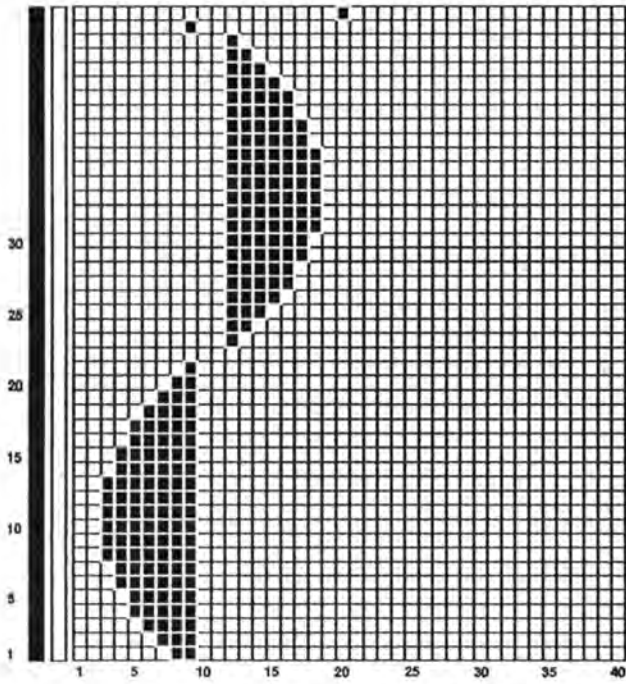
CoN 80Ns WY CoN 8, Black
strippers. K several Rs
CX/CX. K 1R N/N. *St Patt B*.
aS dIAG 3. Lks CX/CX handle
up. Col 2 SS 5.5/5.5 K 4Rs.
*Dec 1st at LT, both beds K
2Rs.* Repeat from * to * once.
** Col 3 Dec 1 st at LT both
beds K 2Rs** Rep from ** to
** 3 times.
*** Col 1 Dec 1 st both beds at
LT K 2Rs*** Rep from *** to
*** to RC24.
SS 6.5/6.5 K 2Rs.
SS 5.5/5.5 Col 1. Inc 1st both
beds ff K 2Rs & rep to RC46.
K 4Rs. WY K several Rs. K 4Rs
N/N & rel.



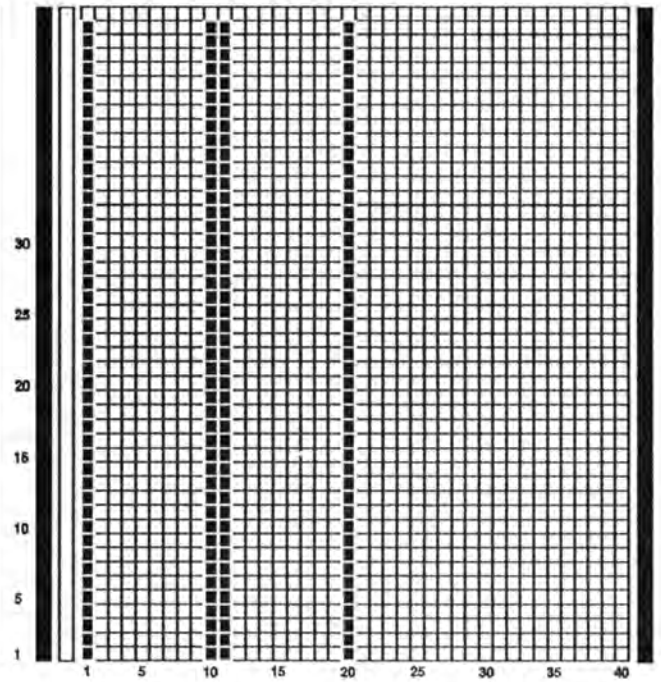
Block & steam all parts to size
& shape, except ribs & band.
Mark V neck line on front as
chart. Cut out neck.
Join shoulder seams.
Remove WY from collar band.
Pin into position matching
shaping at V point. Carefully
backstitch through first row of
col 2 to outside of garment.
Turn collar in half to inside, &
stitch in place to inside of gar-
ment enclosing cut edges.
Sew in sleeves.
Join side & sleeve seams.
Give final light steaming.

	86cm	92cm	97cm
1	35	35	35
2	143	143	143
3	A	A	A
4	B	B	B
5	131	143	154
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	135	135	135
11	155	155	155
12	38	38	38
13	131	143	154
14	3	3	3
15	3	3	3
16	35	35	35
17	3	3	3
18	3	3	3
19	101	101	101
20	191	191	191
21	139	142	143
22	149	149	149
23	135	135	135
24	223	223	223
25	0	0	0
	86cm	92cm	97cm
1	35	35	35
2	143	143	143
3	A	A	A
4	B	B	B
5	70	73	76
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	135	135	135
11	155	155	155
12	38	38	38
13	126	129	131
14	3	3	3
15	3	3	3
16	33	33	33
17	3	3	3
18	3	3	3
19	99	99	99
20	191	191	191
21	180	181	181
22	229	229	229
23	0	0	0

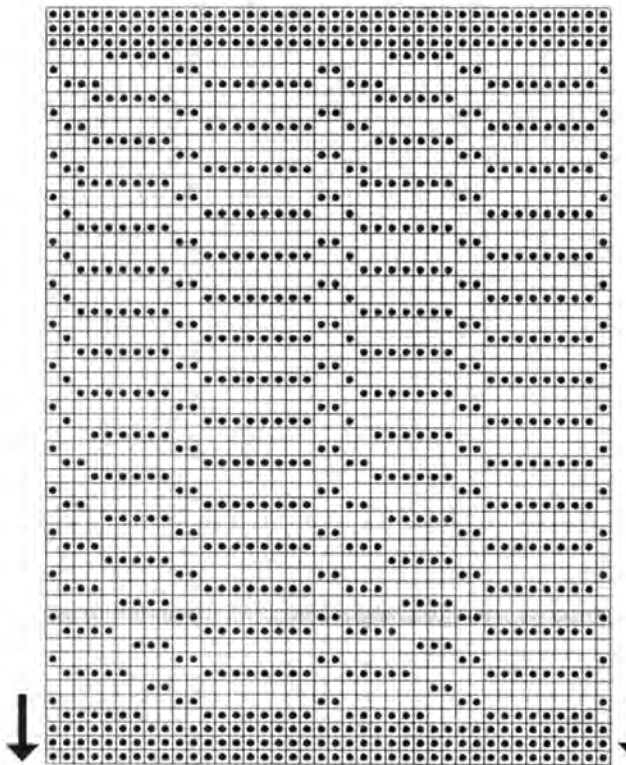
E6000 CARD 1



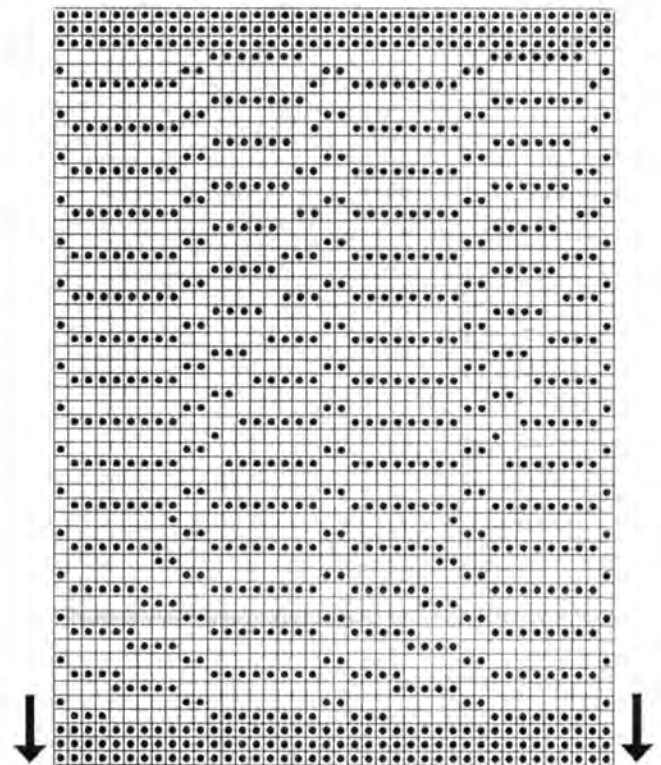
E6000 CARD 2



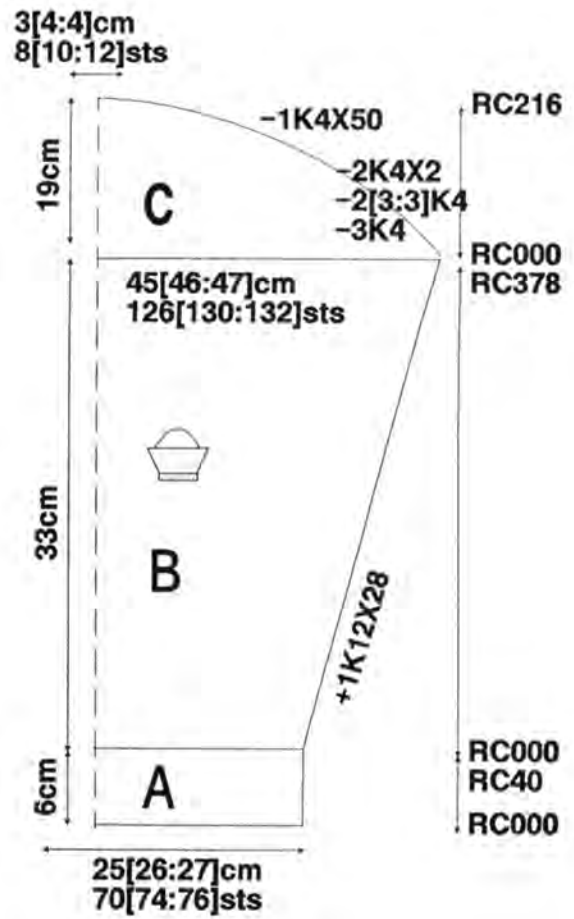
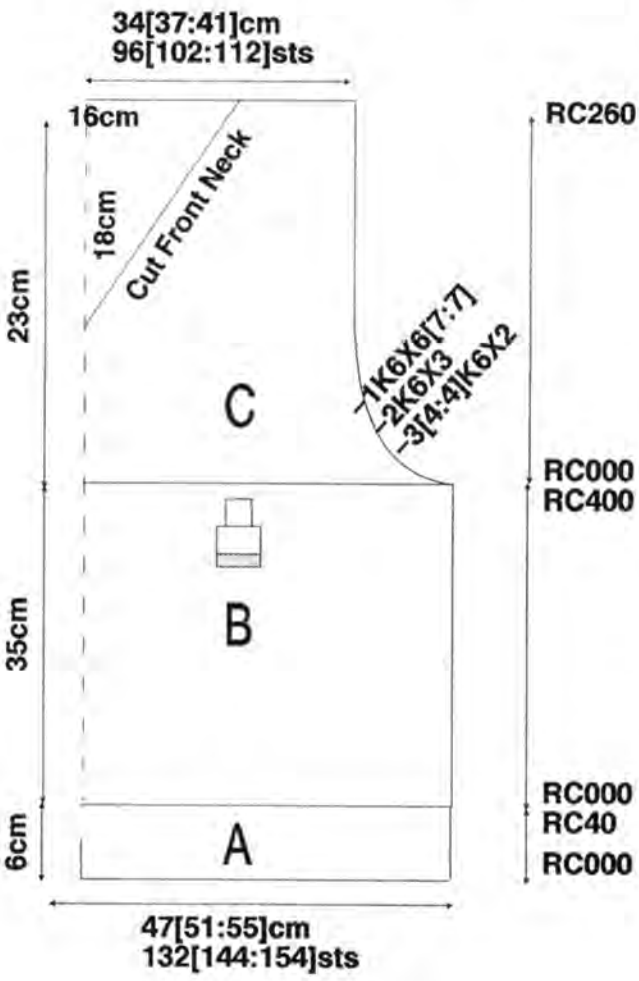
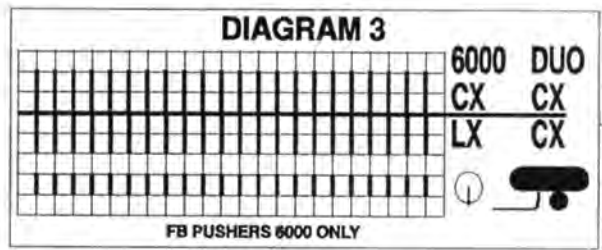
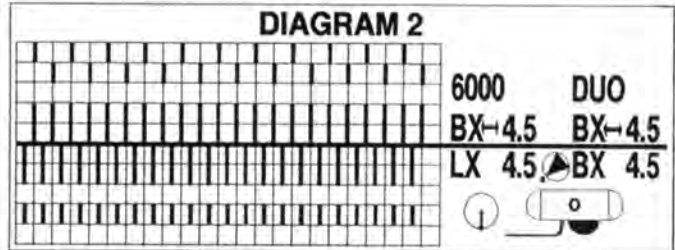
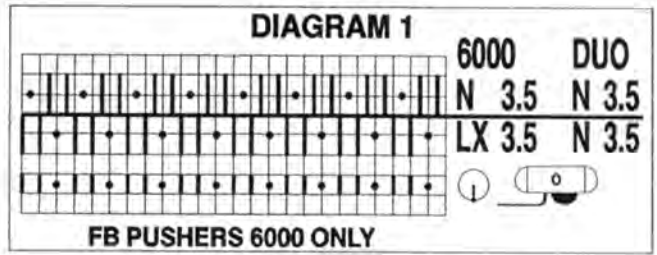
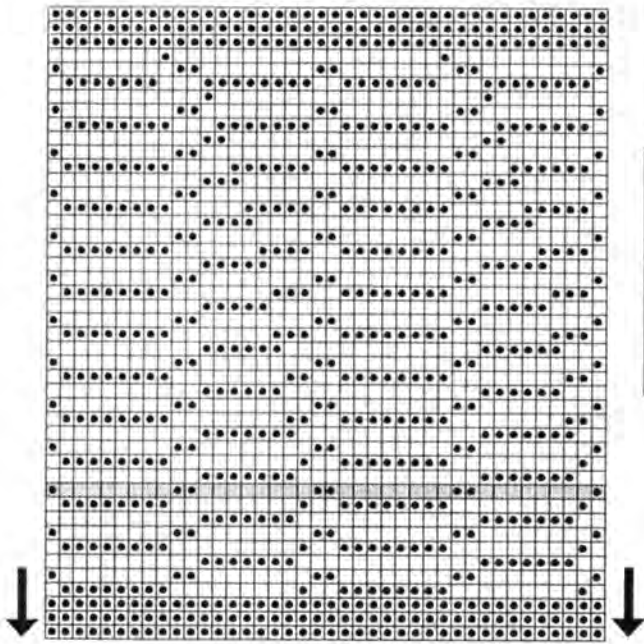
DECO CARD 1



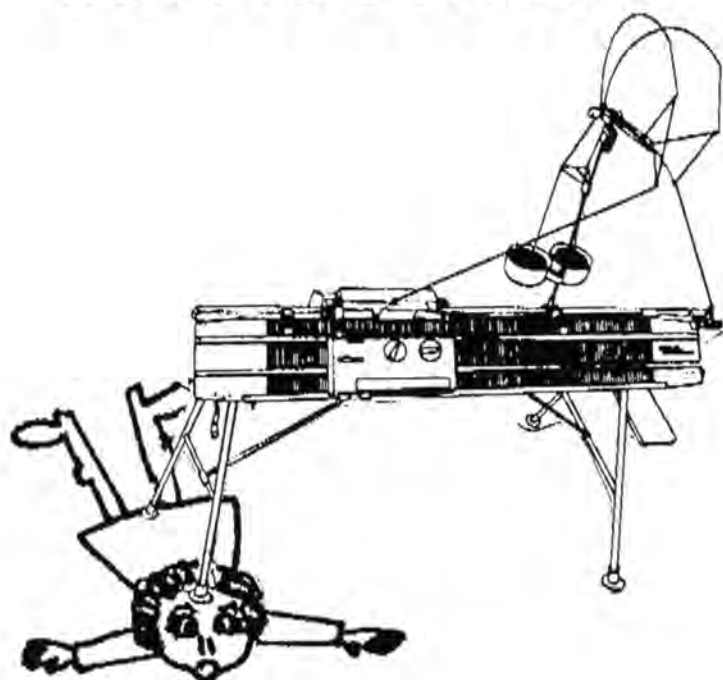
DECO CARD 2



DECO CARD 3



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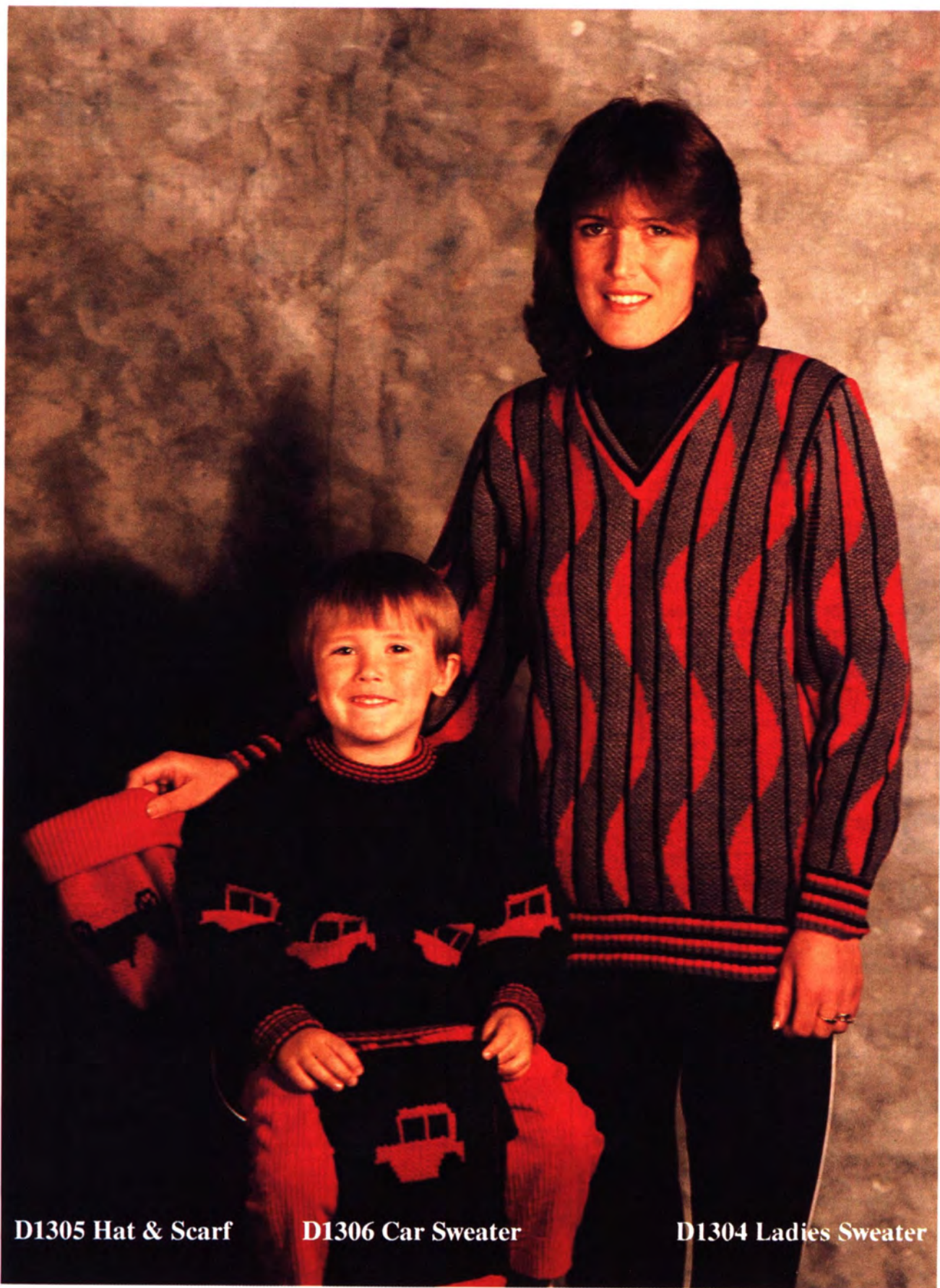
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5, 80, 6000



Anne Mortlock, England.



55[60:65:70]cm Chest.



66[70:76:82]cm Chest.



BRAMWELL 100% acrylic
2/30's. 1 cone Bottle Green =
Col 1, 1 cone Black = Col 2, 1
cone Red = Col 3.



40sts = 145mm 40Rs = 41mm
OR 100sts = 363mm 100Rs
= 103mm, measured over jac-
quard patt.
40Rs rib = 66mm.



2X1 ribs as Diag 1 *Cast on 4*
Plain areas as Diag 2 *Tech 180*
using Col 1 & Col 2 only. 3Col
jacquard as Diag 3 *Tech 195*
Motif positioned as chart.



Page 3.



350g Size 70cm Chest.



All yarns taken two ends
together throughout.
This is a cut & sew neckline
garment. Knit 2 backs & cut
neckline.



A. CoCir 2X1 as Diag 1 Col 1.
K 2Rs Col 1, 2Rs Col 3 as chart.
B. Set Lks CX/CX Col 1 SS 5/5
K 2Rs Rack 1 place to Lt. Set
as Diag 2. *St Patt A*. K as chart
2Rs Col 1, 2Rs Col 2.
C. Set as Diag 3. *St Patt B*.
DUO MACHINES:- Place
card reader in centre of bed.
Place positioning pins each
side of reader to isolate motif.
K as chart.

E6000 PROGRAMME		
PROGRAM : ENT	ALTER : ENT	ALL ST PATT : NO
ERASE : ENT	DIRECTION : NO	ST PATT C : 180 : ENT
CAST ON : 4 : ENT	ADD : ENT	ALTER : NO
ALL ST PATT : NO	ADD WHAT? : * : ENT	ENLARGE POS : NO
ST PATT A : 180 : ENT	Read In card 2	ALL ST PATT : ENT
ALTER : NO	ALTER : NO	FORM : ENT
ENLARGE POS : NO	3 COL : ENT	Enter here the Form
ALL ST PATT : NO	ADD : NO	Programme for the gar-
ST PATT B : * : ENT	KNIT TECH : 195	ment part to be knitted.
Read In card 1	ENLARGE POS : NO	START CAST ON : ENT

D. Reset as Diag 2. *St Patt C*. K
as chart. CoF.



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



CoCir as Back A 120Ns.
RC000. K 2rs Col 1, 2Rs Col 3
to RC24. Lks CX/CX SS 5/5
Black strippers. K 12Rs.
Waste yarn. Lks GX/N K 12Rs.
Lks N/GX K 12 Rs. Lks N/N K
4Rs & rel.



Block & steam all parts to size
& shape.
Mark front neck as chart. Cut
neck shape.

Join Rt shoulder seam. Press
WY section of neckband,
steam stst Rs.

Attach neckband to outside of
garment, backstitching
through open loops unravell-
ing WY as you go.

Whip stitch second envelope
edge to inside of garment un-
ravelling WY & enclosing cut
edges.

Fold band in haf to inside &
whip stitch into position.

Join Lt shoulder & collar
seam.

Sew in sleeves.

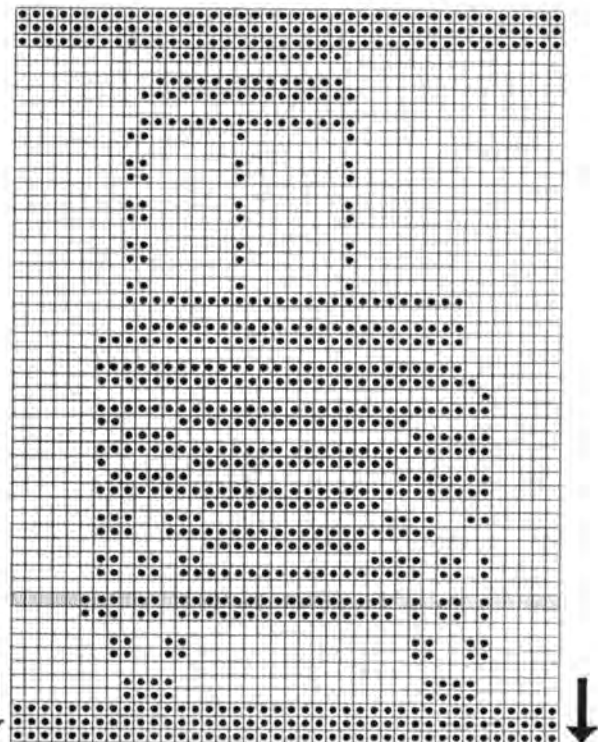
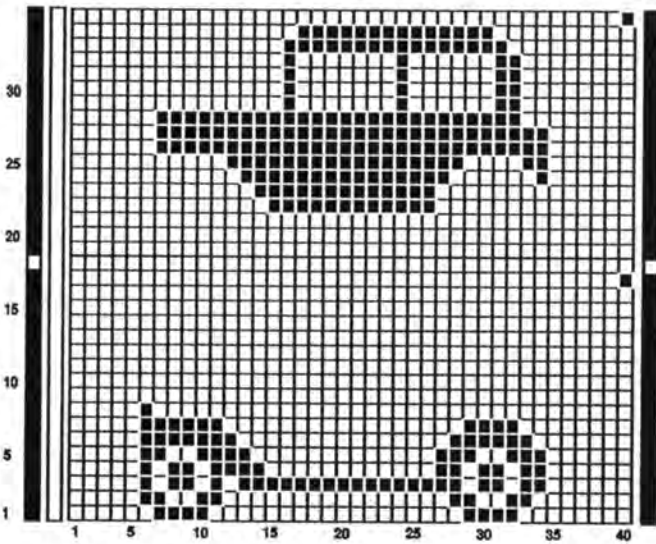
Join side & sleeve seams.

Turn welts in half to inside &
whip stitch into position.

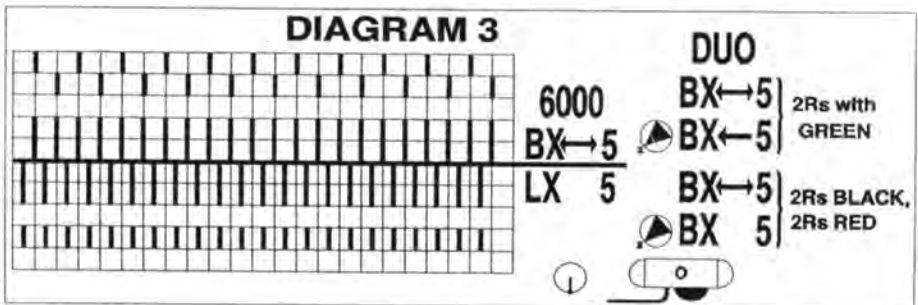
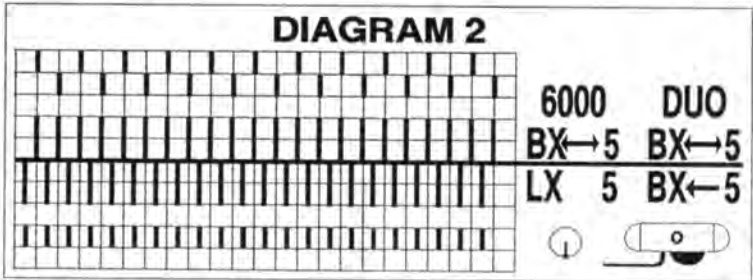
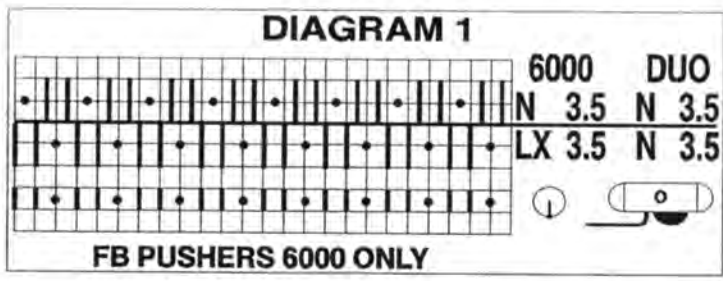
Give final light steaming to
finish.

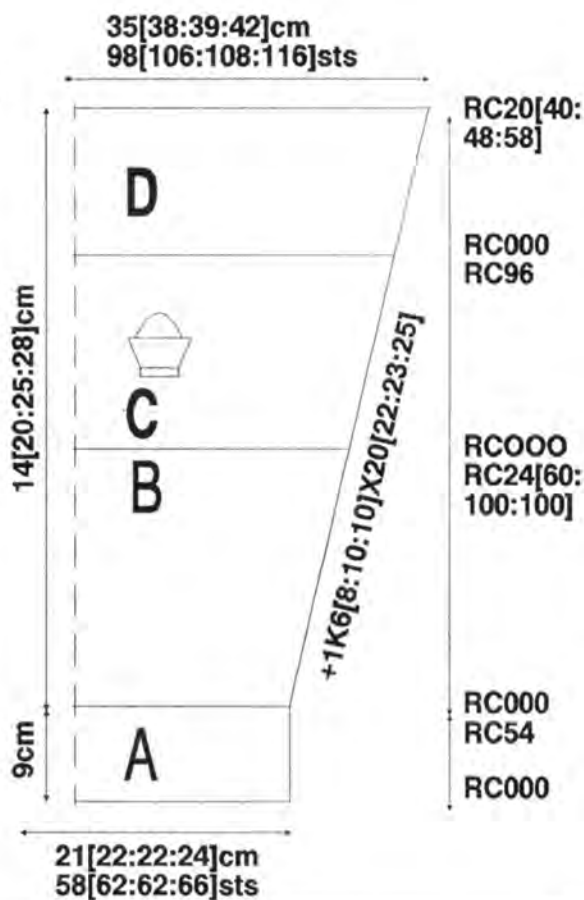
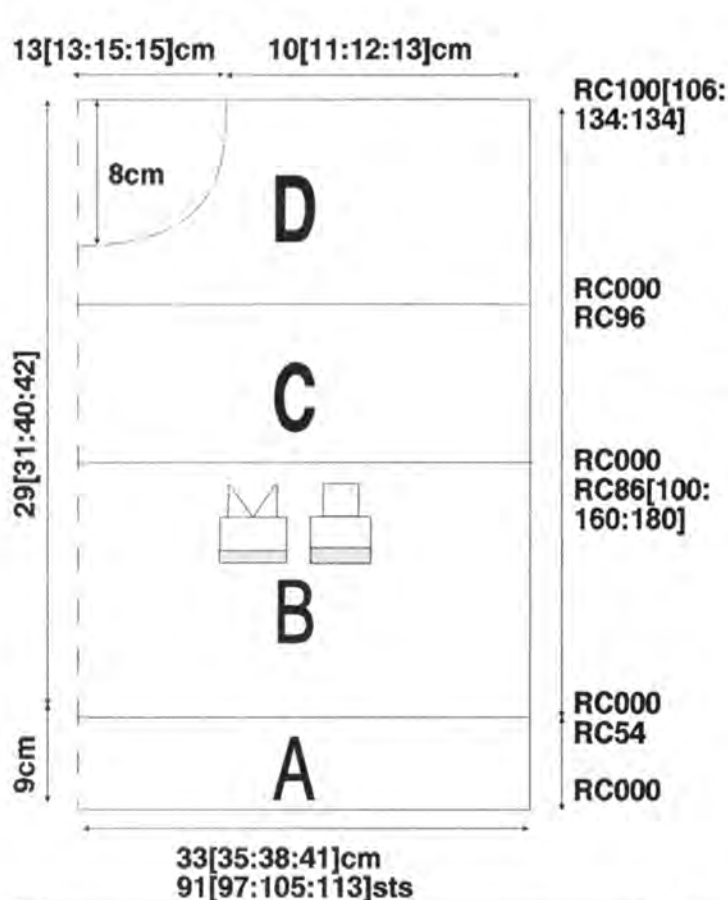
	55cm	60cm	65cm	70cm
1	41	41	41	41
2	145	145	145	145
3	A	A	A	A
4	B	B	B	B
5	91	97	105	113
6	55	60	65	70
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	165	165	165	165
12	38	38	38	38
13	91	97	105	113
14	55	60	65	70
15	**	**	**	**
16	29	31	40	42
17	34	38	44	47
18	***	***	***	***
19	0	0	0	0

	55cm	60cm	65cm	70cm
1	41	41	41	41
2	145	145	145	145
3	A	A	A	A
4	B	B	B	B
5	58	61	61	66
6	35	38	39	42
7	*	*	*	*
8	195	195	195	195
9	C	C	C	C
10	135	135	135	135
11	165	165	165	165
12	38	38	38	38
13	97	105	108	116
14	35	38	39	42
15	**	**	**	**
16	14	20	25	28
17	18	24	29	32
18	***	***	***	***
19	0	0	0	0



E6000 READER CARD 1 BOTTOM
 E6000 READER CARD 2 TOP
 DECO CARD RIGHT





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D1305 Child's Hat & Scarf



5, 80, 6000



Anne Mortlock, England.



One size.



BRAMWELL 100% acrylic 2/30's. 100g each Bottle Green = Col 1, Black = Col 2, Red = Col 3.



40sts = 145mm 40Rs = 41mm OR 100sts = 363mm 100Rs = 103mm, measured over 3 Col jacquard. 40Rs rib = 66mm.



Scarf & hat in 3 Col jacquard as for Sweater Patt 1306. Scarf Cast on 3 as Diag 1. Plain sections as Diag 2 Tech 180. Patt section as Diag 3 Tech 195. Hat Cast on as Diag 4 Cast on 4. Plain sections as Diag 2 Tech 180. Patt section as Diag 3 Tech 195. Cards:- See Patt 1306.



Page 3.



325g Hat & Scarf.



Yarn taken 2 ends together for each colour at all times. Note difference in pattern and working methods for E6000 machines & Duomatic machines. Plain sections K in 2Rs Green, 2Rs Black ONLY.

SCARF E6000

- CoCir as Diag 1 Col 1.
- Set for plain knitting (St Patt A), as Diag 2. K as chart.
- Set for jacquard section, (St Patt B), as Diag 3 K as chart.
- Set for plain section, (St Patt C), as Diag 2 K as chart.

HAT & SCARF	E6000 PROGRAMME	
PROGRAMME : ENT	3 COL : ENT	ALTER : ENT
ERASE : ENT	ADD : NO	DIRECT : : ENT
CAST ON : 3 : ENT	KNIT TECH : 195 : ENT	DIRECT OK? : ENT
ALL ST PATT : NO	ENLARGE POS : NO	3 COL : ENT
ST PATT A : 180 : ENT	ALL ST PATT : NO	ADD : NO
ALTER : NO	ST PATT C : 180 : ENT	KNIT TECH : 195 : ENT
ENLARGE POS : NO	ALTER : NO	ENLARGE POS : NO
ALL ST PATT : NO	ENLARGE POS : NO	ALL ST PATT : NO
ST PATT B : ● : ENT	ALL ST PATT : NO	ST PATT E : 180 : ENT
Read in card 1	ST PATT D : ● : ENT	ALTER : NO
ALTER : ENT	Read in card 1 again	ENLARGE POS : NO
DIRECT : NO	ALTER : ENT	ALL ST PATT : ENT
ADD : ENT	DIRECT : : ENT	FORM : ENT
ADD WHAT? : ● : ENT	DIRECT OK? : ENT	Enter form programme
● Read in card 2	ADD : ENT	for hat or scarf
ALTER : NO	ADD WHAT? : ● : ENT	START CAST ON
	● Read in card 2	

- Set for pattern section, (St Patt D), as Diag 2 K as chart.
- Set for plain section, (St Patt E), as Diag 3 K as chart. CoF.

DUOMATIC MACHINES

- CoCir as Diag 1 Col 1.
- Set as Diag 2. K plain section as chart.
- Set as Diag 3. K 2Rs Green, 2Rs Black, 2Rs Red, with positioning pins under N41 Lt 40 Rt & one pin outside knitting at Rt.
- Set as Diag 2 K plain section as chart.
- Lks N/N K 2Rs. Trans all sts to FB. WY Black strippers SS 5. K several Rs & rel. Repeat A to E above once more. Unravel WY & graft the two sections together making centre seam in scarf.

FRINGE ALL MACHINES

- Arrange Ns as Diag 5. CoN as foll:- Col 3. Lks N/N SS 3.5/3.5 Black strippers. Rack once to Lt K 1R to Lt. Rack once to Rt K 1R. CoN complete.
- Set Lks & pushers as Diag 5. Col 3. RC000. K to RC140. CoF. Repeat for second fringe.

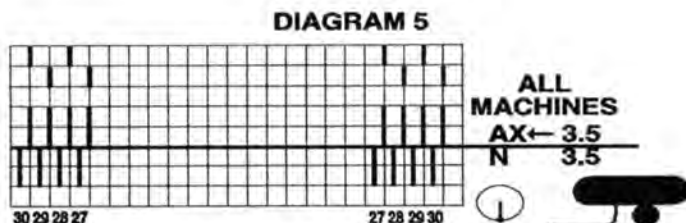
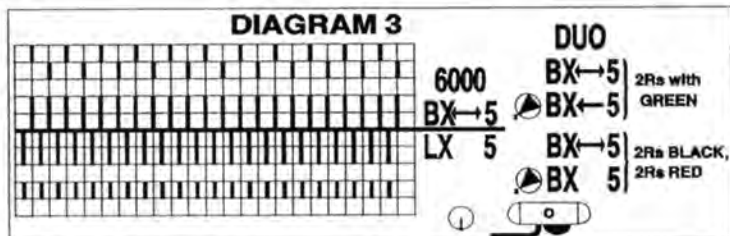
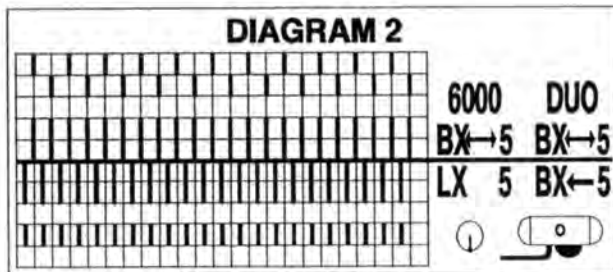
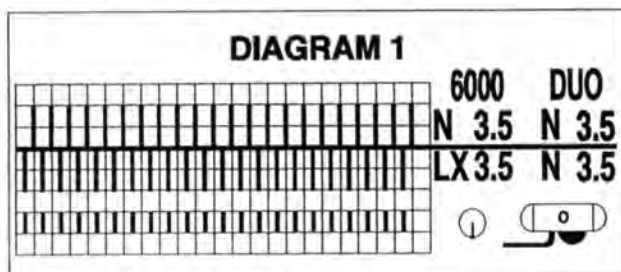
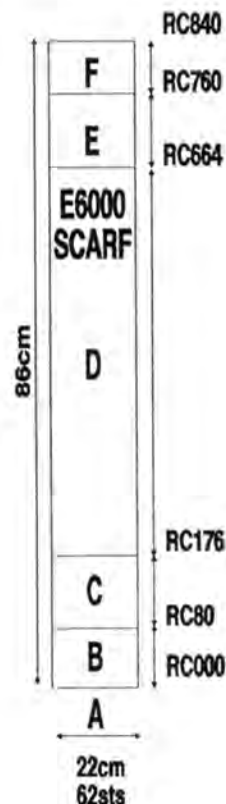
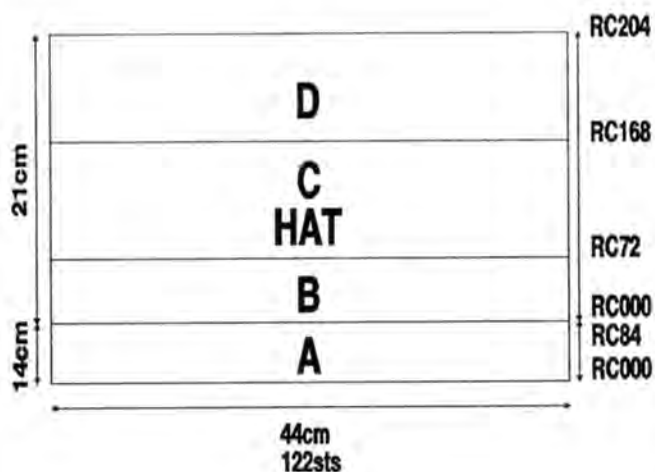
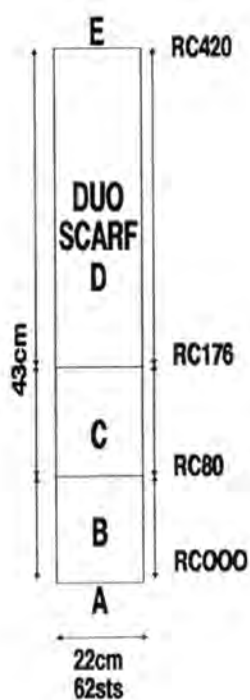
Fold fringe in half & sew one knit section to each side of scarf at top & lower edge on knitting. Cut fringe loops. Knot fringe into 12 groups across scarf width. Repeat on opposite end of scarf.

HAT

- CoCir 2X1 as Diag 4 Col 3. K as chart.
- Lks CX/CX SS 5/5 K 2Rs Rack once to Lt. Set as Diag 2. K plain as chart. St Patt A.
- Set as Diag 3. K in patt as chart. St Patt B.
- Set as Diag 2. K as chart. St Patt C. CoF.

	HAT	E6000 SCARF	DUO SCARF
1	41	41	41
2	145	145	145
3	A	A	A
4	B	B	B
5	121	61	61
6	3	3	3
7	3	3	3
8	195	38	38
9	C	61	61
10	135	3	3
11	189	3	3
12	38	86	43
13	121	3	3
14	3	3	3
15	3	0	0
16	21		
17	3		
18	3		
19	0		





The first in a series of information and problem solving articles for Creation 6 owners

Using Creation 6 and the E6000 console in conjunction with each other is something that appears the most natural thing to do. But, there are areas that perhaps need a little more explaining than is in either the instruction manual for the home computer, the knitting machine, or the Creation 6 software package. This is not to say that any of these books is deficient in information, it is more that as we knitters grow in our knowledge and expertise with these things, problems can occasionally arise that do not appear in the "What To Do If" sections of manuals.

How Much Memory

One of these little problems is the fact that we are not aware of how big the memory of the console actually is and how much information it can actually store, ready for transfer to the knitting machine.

Like all "electronic storage and retrieval systems", (a fancy phrase often used to describe a computer), there is a finite area designated for memory. Your PC computer may have a hard disk drive with up to, or even beyond, two hundred megabytes of memory space. All computer memory is made up of things called **BITS**, **BYTES**, **KILOBYTES**, **MEGABYTES**. This is just a method of terminology.

To bring it closer to home, we are used to electric light bulbs being graded as *40 watts*, *60 watts*, *100 watts*, etc. Electric fires, motors etc. in *1 kilowatts*, *10 kilowatts*, etc. High power distribution cables in *megawatts*. The **WATT** is the unit of measurement for electricity in this case, just as the **BIT** is the unit of computer memory.

A **BIT** is one segment of computer memory, or a code within a computer memory chip that represents the value of either 1 or 0. This is called a **BINARY CODE** and all computers work on a system of binary codes, all information being represented as different combinations of 0 and 1. Within the memory chip in all computers, these act as minute on/off switches.

A **BYTE** is a memory cell made up of a total of **EIGHT BITS**. This memory cell is capable of holding the binary

CREATION 6 MEMORY MATTERS



George le Warré

code numbers from 0 to 255. The binary code may store information as text, numbers, colours, graphics, and so on, but it is important to remember that inside all computers, everything is reduced to the binary number code and stored in this way.

A **KILOBYTE**, sometimes shown as Kb, is made up of one thousand **BYTES**. Actually it is 1,024 bytes, but the figure 1000 is close enough for terminology purposes. Megabytes are thousands of thousand bytes.

How Memory Is Saved

When you draw a picture in Creation 6, it is not actually saved as a picture, but converted into a set of binary codes that can be used to redraw the picture when it is retrieved from memory. The reason computers work in this way is economy of space. Information reduced to binary code takes up far less space. Think of this in the same way that in the past gramophone records originally spun at 78 revolutions per minute, and if you were lucky, you could get about five minutes recording on each side. Then came long playing records spinning at 33.33 RPM, which could hold around thirty minutes or so of recording on each side. Now we have compact disks holding as much as two hours of music on one side, or tapes that can hold even more. The storage medium has become smaller, but the amount of storage greater. Imagine what it would have been like to store all the works of one composer on 78's! It would take a great deal of space. Now on four or five CD's it is possible to hold the complete works of a composer in one hand!

So this is what the binary code does - reduces information to a very small space ready for storage and retrieval.

So why do we need to know this perhaps less than fascinating information as far as our knitting machine is concerned? Well simply because the E6000 uses memory chips just like any other computer. It therefore has a limited memory, and this is approximately 64,000 bits, or 8000 bytes.

In common with all computer systems, it takes some memory to actually run the system, some to store permanent information such as stitch patterns, techniques etc., some for the Form section. The remaining memory space is allocated to the stitch pattern storage areas A, B, C etc. Each of these have a limit on size and this is approximately 16,000 bits.

So in theory it should be possible to store 16,000, (15,840 to be precise), bits of information in each of the patterns A to Z. Unfortunately this is not exactly the case, as other factors come into play so that the amount of total space available for the A to Z areas depends on the complexity of what you are entering into the console, as we shall see shortly.

This will sometimes mean that only a limited number of pattern areas, for instance A to H may be available, all other pattern spaces will not be free.

Having discovered that the available pattern memory space in each of the A B C storage areas is 15,840 bits, what earthly use is this to me, the average knitter?

It means that now you will be able to judge for yourself whether the pattern you are designing on the Creation 6 screen will transfer directly into one pattern area, or need to be subdivided into patterns A B C etc.

Calculating Available Pattern Space

To calculate this for a two colour design, take the width of the complete design in squares and multiply it by the number of squares in the pattern height. The total will give you the number of **BITS** for that pattern.

For example, if your pattern is 80 squares wide and 104 squares high the sum looks like this:-

$$80 \times 104 = 8,320$$

This is less than 15,840 bits that the pattern area can hold and will therefore be saved as one complete pattern.

The maximum two colour pattern size that can be saved all as one piece is 180 squares wide and 88 squares high.

$$180 \times 88 = 15,840 \text{ bits.}$$

If your two colour design exceeds this limitation, it will be "chopped up" by the Creation 6 programme into Stitch Pattern A, B etc.

Your PC using Creation 6 will allow you to save designs of almost any size to the ME directory, but the limitation of console memory will not allow you to transfer them down to the console without dividing such large patterns up into smaller sections. So knowing the console memory limitations can save you time.

After drawing a design, calculate the number of bits it contains as shown above. If it is less than 15,840 save as a single design to PC memory. If it is larger than this, save as two or more patterns as necessary.

When you come to knit the design, you will then be able to load each into A, B C etc, before starting, rather than the screen asking you to return to the design and divide it up into sections.

3 & 4 Colour Designs

So far, everything I have said applies to two colour patterns. This means any two colours of course, as well as any design that uses only two colours on the Creation 6 design screen. So this includes tuck, slip, garter stitch etc. although these will only knit in the one colour.

For designs that use more than two colours on screen, the amount of memory taken for storage is increased, although the storage area within the console remains unchanged.

To arrive at an approximation of whether the design will fit into one area, take the number of squares for pattern height. Multiply this by 2. Take this new figure and multiply by the number of squares for pattern width. The result needs to be less than 15,840 to fit into one pattern area just as before. So an example may be for a three colour design 90 squares wide and 40 squares high.

$$40 \times 2 = 80. 80 \times 90 = 7,200.$$

The design will store into Stitch Pattern A as it is less than 15,840. Another example 104 high 180 wide.

$$104 \times 2 = 208. 208 \times 180 = 37,440$$

This design is too large for Stitch pattern A alone. It will need to be divided into three sections and stored in A, B, and C each of approximately 12,480 bits. (Two patterns of 180 wide and 35 high for A and B and one 180 wide and 34 high for C). Use this method also for four colour designs.

Totalling Console Memory

Having seen that we can send patterns of any size to the console, whether as one section, or subdivided into many sections, we should not forget that the console does have a limited memory as we saw earlier, of 64,000 bits. There must be enough to run the system, techniques, Form, etc. Another point that you should remember is that if you want to run through the programming to check, this will also take memory to perform. In fact almost as much memory as the programming itself. This is very important, as if you send several large or complex patterns to the console, make checks and then send more patterns, you will approach the limits of the console memory. When this is reached, you will be given no warning. The memory will overflow and everything you have transferred will be "dumped" or lost. You will have to start again from the beginning!!

A guideline to remember is that the console needs **16,500 bits** approximately to run the programmes and itself.

This leaves you **47,500 bits** for pattern in memory areas.

DO NOT EXCEED THIS AMOUNT. If you require more than this space for particularly large or complex designs, you will need to transfer and knit the first part of the design, then reprogramme completely for the second part.

Failure to do this will result in total loss of programme anyway, forcing you to reprogramme your design, Form etc., so it is easier to calculate before starting, rather than have the frustration of doing it twice.

When checking a programme through, should you receive error message 118, do not return to the previous stitch pattern, enter the technique number only.

To be honest, many knitter will rarely, if ever, come across patterns that will fill the whole working memory, but it still pays to make these calculations, as I know that many knitters use the console as a means of storing their favourite patterns in A, B, C, etc. (Although this is not what is intended). So it is possible to arrive at a point where adding quite a small pattern to the stitch pattern area could cause a memory overflow, and all the patterns to be lost.

The idea of the stitch pattern areas in the console is to store patterns that will be used in this garment. Not a permanent storage place. The permanent storage is either within the Creation 6 programme, or on reader cards. Remember, everything that is stored in pattern areas A B C and so on, is taking up memory, whether it is in current use or not. So when asked

at the beginning of programming for a new garment, you should always press ENT at the ERASE question. This will ensure that you will always have the maximum amount of storage space available.

If you are working on a project that involves a very large design needing to be transferred as several sections which will be more than the pattern storage limit of around 47,500 bits, you will need to transfer the pattern as one group of patterns A B C, then reprogramme with the second group in A B C. In these cases, it is not possible to use the Form area of the console programme, as when the first group of patterns is erased, the Form will be erased also. (There are some exceptions to this which involve specially written Form programmes where a refer or flashing figure message will appear at the point where reprogramming is necessary. This will also ask you to enter the new form programme for the next section as well.

In these cases the form programme has been specially written so as to be compatible with the design. The programme ends where one section of pattern ends, and the new programme starts again where the new design commences. These form programmes are few and far between and are marked as such)R.

It is always well worth being aware of the problems that can arise, so that at least you know why and what to do about them. The biggest surprise I had when using my E6000 when I first had it, was when the memory overflowed and I lost everything I had programmed. I could not see what had happened, let alone why. I thought I had damaged the machine in some way. However, after sorting it out, and with information from the factory, I was soon back in business, but far more aware and taking more care of what I was doing. I now always calculate, even when using several small designs in areas A B C etc. Better to be safe than sorry.



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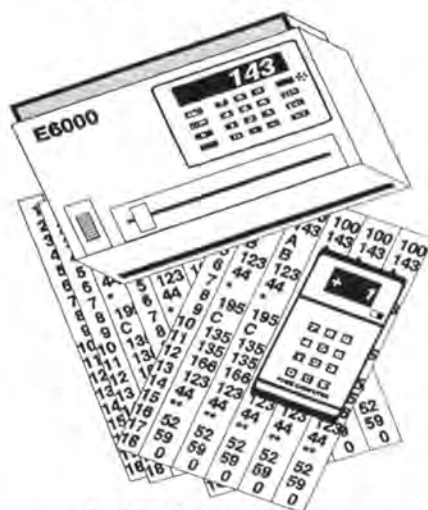
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N/S



D1307

41

D1307 Cotton Slip Stitch Top



5, 80, 6000



Betty Manwaring, England.



80[90]cm Bust.



90[100]cm Bust.



BROCKWELL 2ply non-mercerized cotton, approx 470g per 100g. 1 x 500g cone Mint Green = Col 1.



40sts = 140mm 40Rs -60mm
OR 100sts = 350mm 100Rs = 150mm. measured over slip stitch patt. 40Rs rib = 60mm.



Ribs as Diag 1 *Cast on 1*. Main St Patt as Diag 2 and with card(s) given. *Tech 170*.

N.B. If you have a console that will accept Creation 6 without upgrading, or an upgraded console, you MUST at the programming stage select REVERSE COLOUR as in these consoles Tech 170 is reversed as compared with older versions of the machine.



Page 3.



150g Size 80cm Bust.



Please note E6000 and Duo versions are not identical. Original made on an E6000, Duo version is an adaptation of this. If you require a cut & sew neckline, knit 2 backs & cut neck shaping.



A. CoCir 1X1 Col 1 as Diag 1. K as chart.
B. Trans all sts to FB. Set for St Patt A & as Diag 2. K as chart.
C. Inc & K as chart.
D. K as chart. CoF.

PROGRAMME : ENT
ERASE : ENT
CAST ON : 1 : ENT
ALL ST PATT : NO
ST PATT A : ● : ENT
Read in card for first time
ALTER : ENT
DIRECT : NO *
ADD : ENT
ADD WHAT? : ● : ENT
Read in card second time
ALTER : ENT
DIRECT : NO *
ADD : ENT
ADD WHAT? : ● : ENT
Read in card third time
ALTER : ENT
DIRECT : NO *
ADD : ENT

E6000 PROGRAMME

ADD WHAT? : ● : ENT
Cover black squares in column 40 with white paper. Read in same card again.
ALTER : ENT
DIRECTION : E→3 : ENT *
DIRECT OK? : ENT
ADD : ENT
ADD WHAT? : ● : ENT
Uncover squares in column 40 & read in card again.
ALTER : ENT
DIRECT : E→3 : ENT *
DIRECT OK? : ENT
ADD : ENT
ADD WHAT? : ● : ENT

Uncover squares in column 40 & read in card again.
ALTER : ENT
DIRECT : E→3 : ENT *
DIRECT OK? : ENT
ALTER : NO
3 COL : NO
DIST R 0 : NO : ENT
DIST STS 0 : NO : ENT
ENLARGE POS : NO
ALL ST PATT : ENT
FORM : ENT
Enter here the programme for the garment part required.
START CAST ON : ENT
* See note under Pattern Section of main pattern.



A. CoCir 1X1 Col 1 as Diag 1. K as chart.
B. Trans all sts to FB. Set for St Patt A & as Diag 2. K as chart.
C. Inc & K as chart.
D. Divide work. K Rt side first. K & dec as chart. CoF.
E. K & dec as chart reversing shaping. CoF.



CoCir 1X1 Col 1, 178 Ns as foll:- K 1R to Lt Orange strippers SS 2.5/2.5
Push up all intervening Ns on BB. Place pusher under every N holding loop of yarn on BB.
SS 3/3 Lks CX/CX K 2Rs.
Lks BX/N K 1R.
SS 3.25/3.25 K 4Rs
SS 3/3 K 4Rs
SS 2.5/2.5 K 8Rs
SS 3/3 K 4Rs
SS 3.25/3.25 K 4Rs
Push all FB Ns to WP. Lks CX/CX SS 4/4. K 2Rs.
Handle down. N/N K 1R.
Lks GX/N SS 5.5 Black strippers K 6Rs.
Lks N/GX SS 5.5 Black strippers K 6Rs.
WY 2Rs N/GX. Hold down loop of yarn. 2Rs GX/N.
Orange strippers WY N/N SS 3/3 K several Rs & rel.

ARMBANDS

K exactly as collar but using only 120Ns.



Block & steam press all parts to size & shape. Steam, but do not press ribs.

Join Rt shoulder seam. Attach collar band by backstitching

	BACK 80cm	BACK 90cm	FRONT 80mm	FRONT 90mm
1	60	60	60	60
2	140	140	140	140
3	A	A	A	A
4	B	B	B	B
5	129	143	129	143
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	147	147	147	147
12	103	103	231	231
13	135	135	135	135
14	228	228	228	228
15	63	63	63	63
16	137	137	137	137
17	128	128	128	128
18	135	135	135	135
19	188	188	188	188
20	0	0	71	71
21			185	185
22			137	137
23			191	191
24			141	141
25			135	135
26			135	135
27			136	136
28			0	0

outside of collar to outside of garment through open loops unravelling WY as you go. Attach inside of collar envelope to inside of garment using slip stitch unravelling WY as you go.

Join second shoulder seam.

Attach armbands in exactly the same way as described for neckband.

Join side & underarm seams.

Give final light pressing.

DUOMATIC KNITTERS ONLY

This pattern is mirror imaged on the E6000. Because the Deco is not capable of performing this function, the only way to make this garment looking exactly as the E6000 version, is to knit the front and back both in two halves, left and right, reversing the Deco card for one half.

Work as follows:-

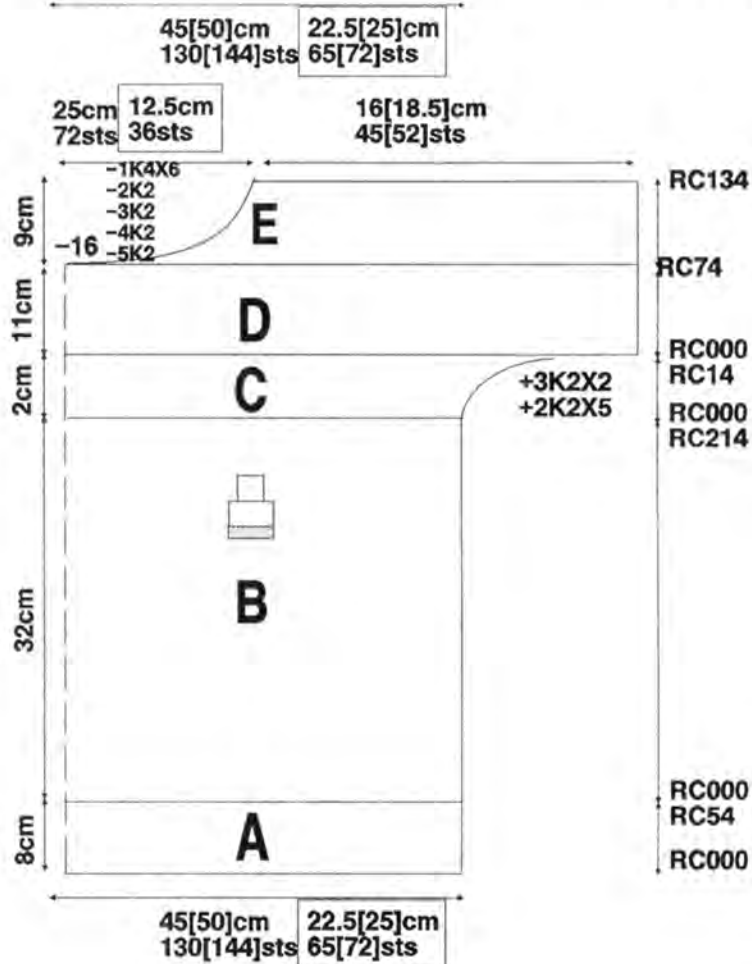
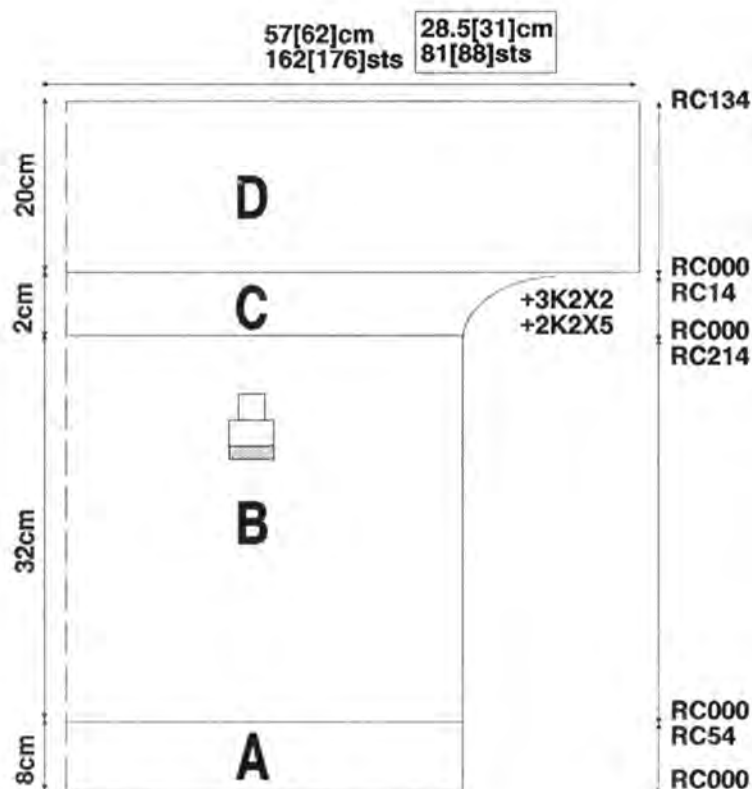
ALWAYS FOLLOW NEEDLES IN BOXES FOR CoN.

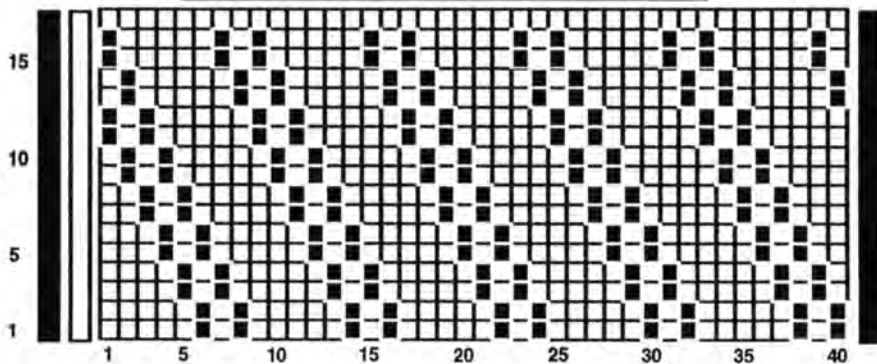
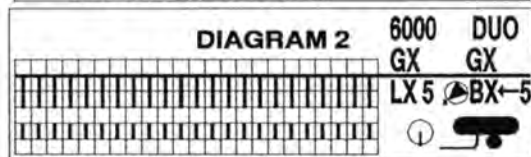
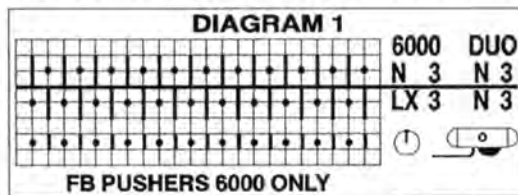
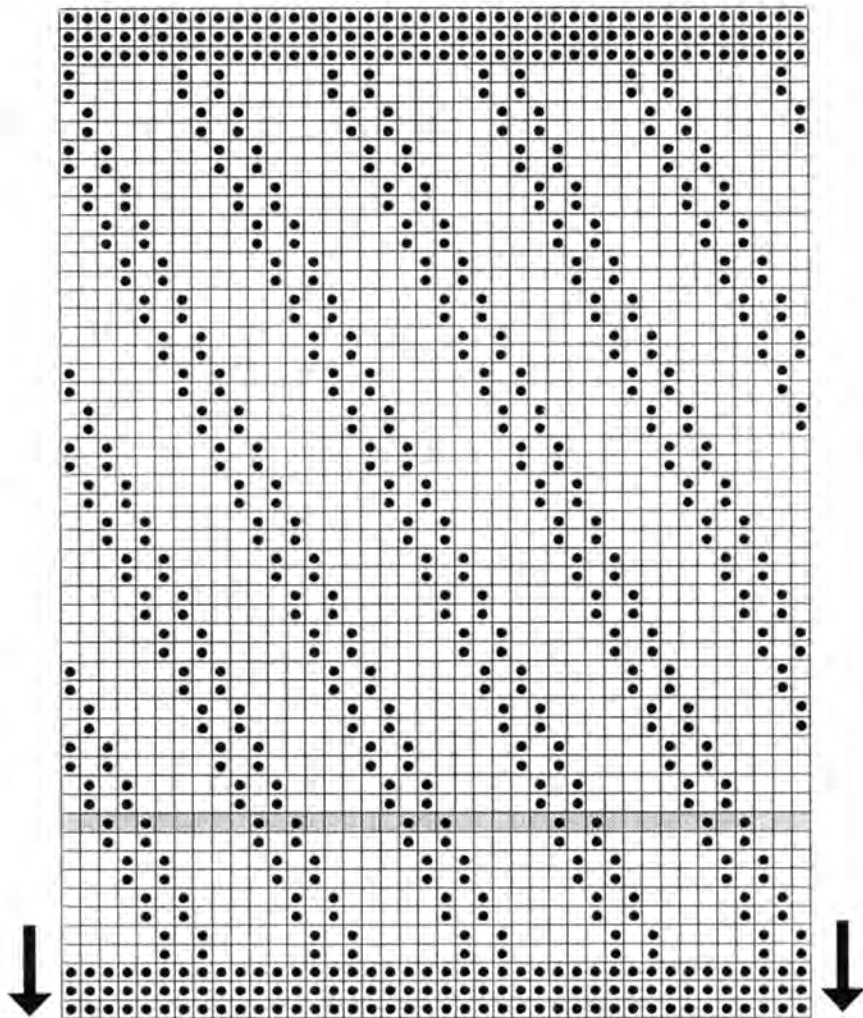
If using Form Computer Programme, cast on only HALF the number of stitches indicated.

Work on the RIGHT side of machine first, making LT back and RT front. Cast on from RT needle 1 outward to RT side over number of needles stated in the box on chart. Position card reader with Lt edge under RIGHT N 1. Knit as chart following all chart instructions or Form instructions.

Knit LEFT side of machine next. Reposition card reader so that the RT edge is under LT N1. Remove card and turn over so that unprinted side is uppermost. Replace in reader. This will reverse the pattern. Work as for first section but reverse shapings. Before making up, graft the fronts and backs at their centre seams, then continue as noted.

This will give the chevron effect to back and front.





D1308 Ladies Shawl Collar Jacket



5, 80, 6000



Kathy Haynes, England.



76[82:88:94:98]cm Bust.



86[92:98:104:108]cm Bust.



JANDIS brushed bright acrylic 2/14's approx 705 metres per 100g. 500g Silver = Col 1. 250g Pink = Col 2. 4 Buttons.



40sts = 125mm 40Rs = 47mm
OR 100sts = 313mm 100Rs = 118mm measured over jacquard patt.
40Rs hem = 44mm.



Cast on as Diag 1 Cast on 2. Jacquard patt using card(s) given & as Diag 2. Tech 182.



Page 3.



550g Size 98cm Bust.



This yarn is a "bright" acrylic, & as such may be steam pressed lightly.

The pattern will not match exactly unless the BB pushers are set as foll:-

For BACK, LEFT FRONT & SLEEVES, start with Right BB pusher DOWN. For RIGHT FRONT start with Right BB pusher UP.



A. CoCir K/K as Diag 1 Col 1.
B. Set as Diag 2 & use St Patt A K as chart.
C. Use St Patt B & remain set as Diag 2. K as chart.
D. Dec & K as chart. CoF.



LEFT

A. As Back A starting at N7 Lt.

PROGRAMME : ENT
ERASE : ENT
CAST ON : 2 : ENT
ALL ST PATT : NO
ST PATT A : ● : ENT
Read in card A
ALTER : NO
KNIT TECH : 182 : ENT
ENLARGE POS : NO
TEST : NO
ALL ST PATT : NO

E6000 PROGRAMME

ST PATT B : ● : ENT
Read in card B
ALTER : NO
KNIT TECH : 182 : ENT
ENLARGE POS : NO
ALL ST PATT : NO
ST PATT C : ● : ENT
Read in card B again
ALTER : ENT
POSITION : E→3 : ENT
POSITION OK? : ENT

ADD : NO
KNIT TECH : 182 : ENT
ENLARGE POS : NO
ALL ST PATT : ENT
FORM : ENT
Enter here Form
Programme for part required.
START CAST ON : ENT

B. As Back B.
C. As Back C.
D. As Back D.

RIGHT

A. As Back A starting at N7 RT.
B. As Back B.
C. St Patt C.
D. As Lt Front D, but reverse shaping.



A. CoCir K/K Col 1 as Diag 1.
B. Set as Diag 2 & St Patt A. K as chart.
C. Set for St Patt B. K & inc as chart.
D. K 4Rs Col 1. Engage St Patt A. K 36Rs 2Rs Col 1, 2Rs Col 2. K 4Rs Col 1. CoF.

SLEEVE	ALL
1	47
2	125
3	A
4	B
5	80
6	3
7	3
8	195
9	C
10	135
11	138
12	38
13	141
14	3
15	3
16	44
17	3
18	3
19	98
20	135
21	142
22	0

	76cm	82cm	88cm	94cm	98cm
1	47	47	47	47	47
2	125	125	125	125	125
3	A	A	A	A	A
4	B	B	B	B	B
5	138	147	157	166	173
6	76	82	88	94	98
7	*	*	*	*	*
8	195	195	195	195	195
9	C	C	C	C	C
10	135	135	135	135	135
11	138	138	138	138	138
12	38	38	38	38	38
13	138	147	157	166	173
14	76	82	88	94	98
15	**	**	**	**	**
16	59	59	59	59	59
17	66	66	66	66	66
18	***	***	***	***	***
19	38	38	38	38	38
20	58	58	58	58	58
21	3	3	3	3	3
22	3	3	3	3	3
23	3	3	3	3	3
24	3	3	3	3	3
25	3	3	3	3	3
26	0	0	0	0	0

	76cm	82cm	88cm	94cm	98cm
1	47	47	47	47	47
2	125	125	125	125	125
3	A	A	A	A	A
4	B	B	B	B	B
5	38	42	48	54	58
6	76	82	88	94	98
7	*	*	*	*	*
8	195	195	195	195	195
9	C	C	C	C	C
10	135	135	135	135	135
11	138	138	138	138	138
12	38	38	38	38	38
13	38	42	48	54	58
14	76	82	88	94	98
15	**	**	**	**	**
16	59	59	59	59	59
17	66	66	66	66	66
18	***	***	***	***	***
19	67	67	67	67	67
20	191	191	191	191	191
21	159	163	169	175	179
22	134	134	134	134	134
23	66	66	66	66	66
24	135	135	135	135	135
25	134	134	134	134	134
26	0	0	0	0	0



CoCir 1X1 92Ns Col 1. Lks
N/N SS 4/4. RC000
K to RC288.
WY K several Rs & rel.
K second side the same but
making buttonholes on LT
Ns15 & 16 RT Ns 10 & 11 at
RC56.

LOWER BANDEDGINGS
CoCir as Diag 1 Col 1 over
57Ns. Set for St Patt A.
RC000

K to RC36. CoF. Make
second band the same but
make buttonholes over LT
Ns 11 & 10, RT Ns 22, 23 at
RC 5.



Steam all parts to size &
shape.

Join shoulders.

Set in sleeves.

Matress stitch edgings to
bottom of bands.

Graft top edges of bands
together, unravelling WY as
you go.

Sew bands to fronts, centring
back graft at centre back.

Sew on buttons to match but-
tonholes.

Give final light steaming.

DUOMATIC KNITTERS ONLY

For RIGHT SLEEVE

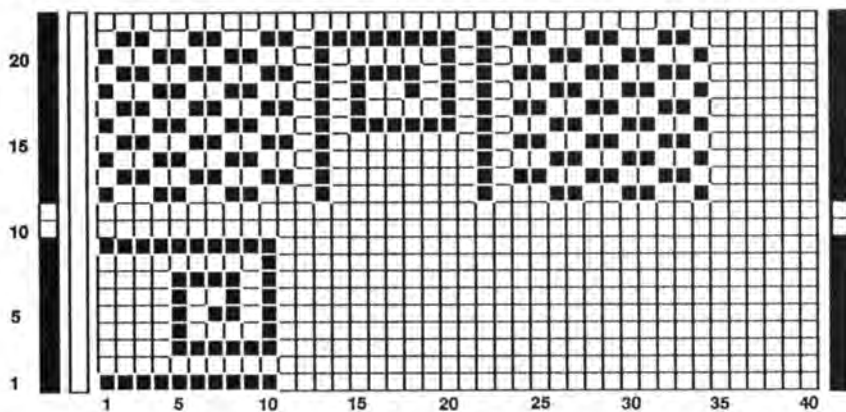
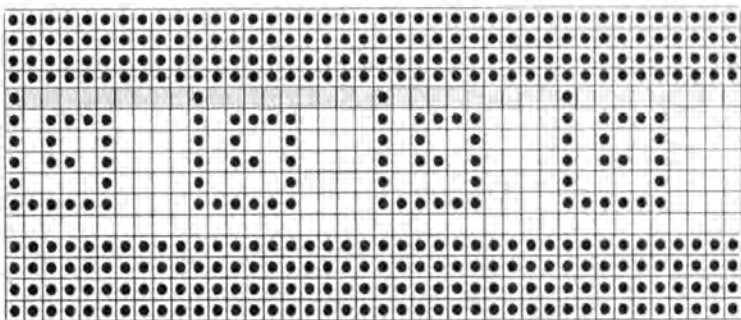
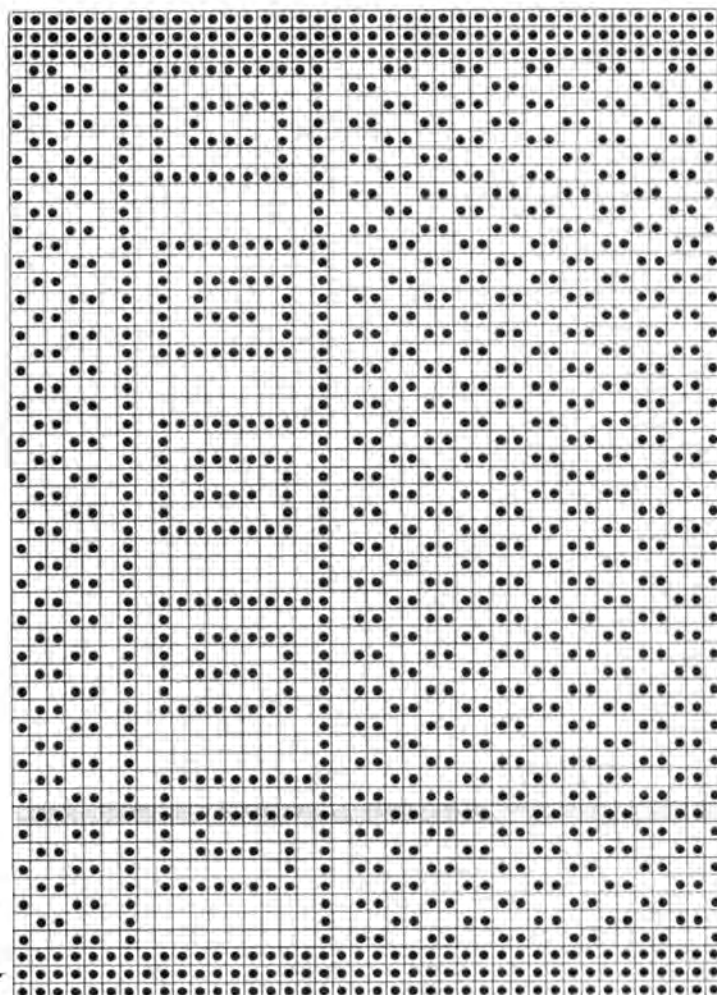
Stitch Pattern C is exactly the
same as Stitch Pattern B, but
mirror imaged.

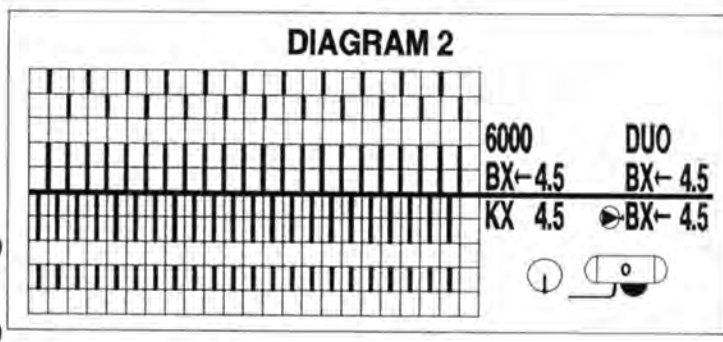
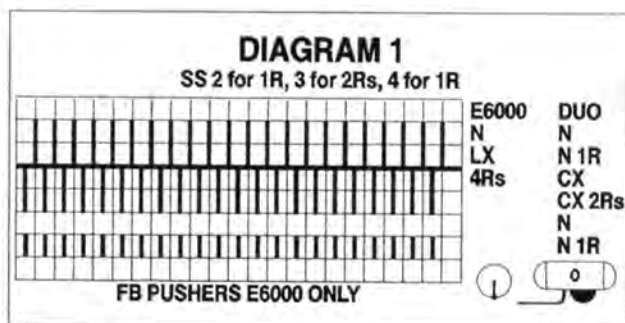
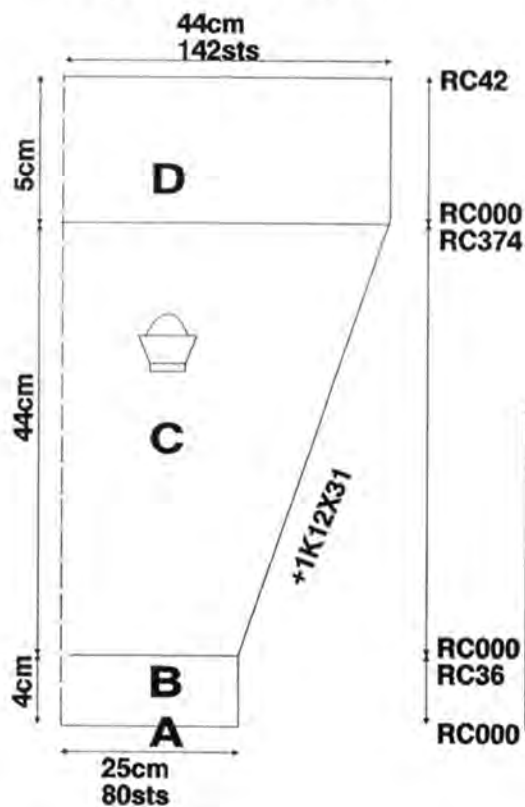
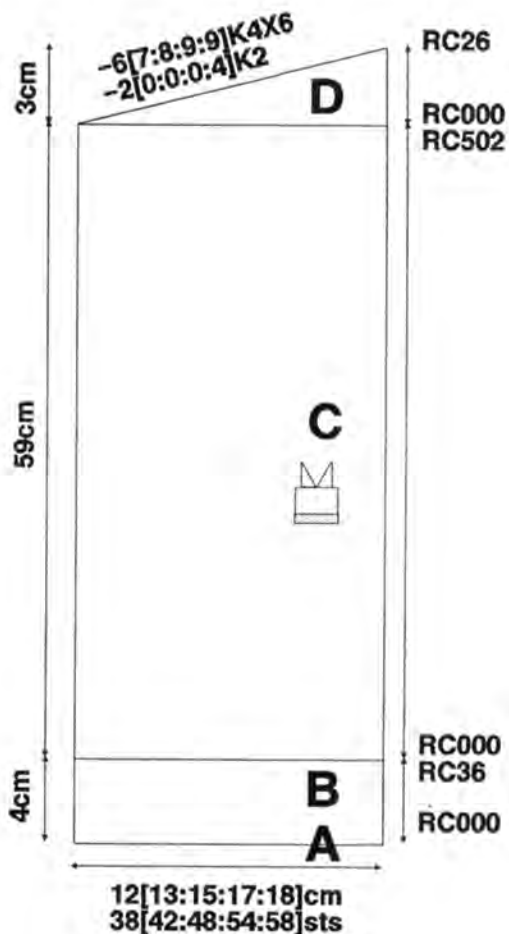
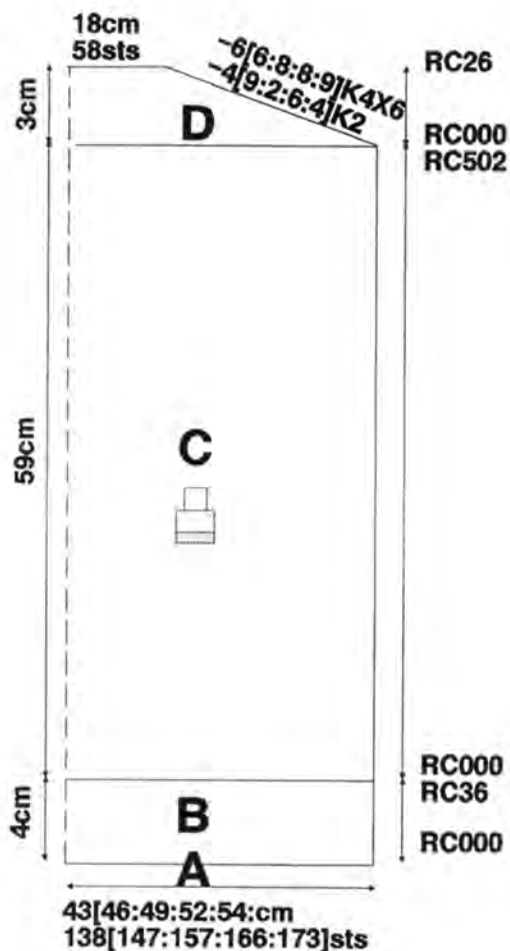
To do this with the Deco,
remove card and reinsert with
the printed side DOWN, and
the blank side of the card up-
wards, facing you. Join card
and knit as normal.

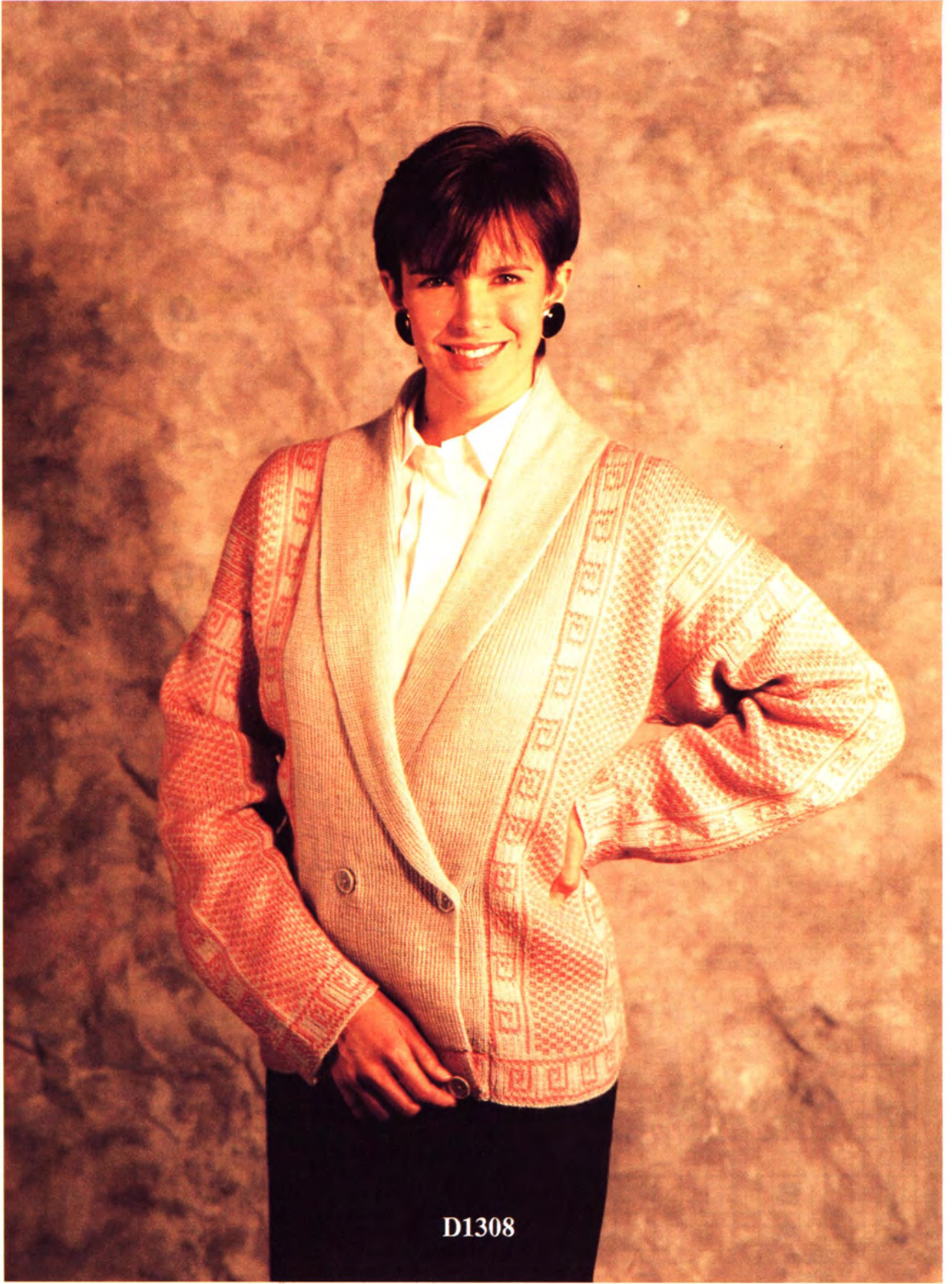
E6000 CARD A BOTTOM RIGHT
E6000 CARD B ABOVE RIGHT

DECO CARD FOR ST PATT A
LOWER RIGHT

DECO CARD FOR ST PATT
B & C UPPER RIGHT

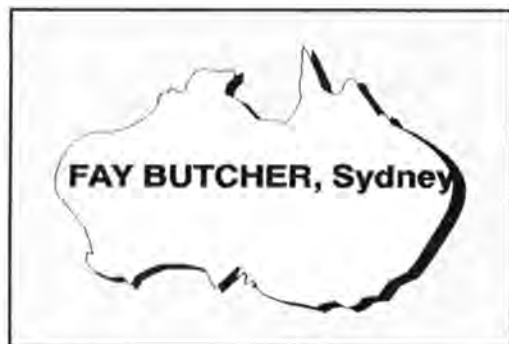






D1308

48



AUSSIES - "DOWN UNDER" YOSSES - "DOWN UNDER"

Hello Again!

Whilst reading through the Newsletters which I receive from the various Machine Knitting Associations and organisations around Australia I can not help but feel good about the enthusiasm of machine knitting in this Country.

It is very gratifying to know that all kinds of events are taking place. There are in the form of Daily Workshops, Seminars, Club Meetings and so on - all over Australia on a regular basis. The fact that the information is being 'shared' around Australia and is keeping the lines of communication going from one group to the next, is great.

From the 'city lights' through to our most remote areas of our 'outback', people are getting better access to more information all the time.

We do have enormous distances in our Outback. Several knitters whom I know live on 'outback properties' which stretch for miles and miles before they can even visit their nearest neighbour. In some cases, their most convenient mode of transport is by light aircraft. One of my own customers attends a Knitting Meeting by using their private aeroplane. Now that's KEEN! Imagine if it was YOU!

People who live in the bush or the outback usually need to own a four-wheel drive vehicle just to get about. This is all part of the Aussie way-of-life!

So now let's turn our thoughts to knit-

ting. With the Passap E6000 now well into the computer design field with CREATION 6 the newest innovation is the SOFTWARE SELECTION 1 DISKETTE for Creation 6. This diskette includes all the designs in the Passap Model Book No. 55 now available PLUS a large selection of APPEALING PATTERNS. How easy it will be to download as many of these patterns (as takes our fancy) into our Console and just KNIT THEM. No more marking up cards and making errors. Think of the time saved too!

We are promised a big number of ABSOLUTELY NEW IDEAS TOO on this diskette. If you haven't seen it yet then I recommend that you seek it out.

It seems to me that Passap machine knitting is becoming more exciting by the month . . . and especially with CREATION 6 as a design tool.

TOOLS FROM DOWN UNDER

Today we will deal with one of the most fascinating tools yet: NEEDLE PLATES.

These needle plates made from stainless steel, are designed to hold your work on one side whilst you continue to knit the other.

Imagine you are knitting a pattern in double bed in 2-3-4-4 colours. You come to that section of your work where you have to divide for the neck say. Normally you would remove the stitches on waste yarn or use your decker combs (20st, 24st or 40st) and

drop one side of your work off the machine. This was never very easy when knitting in double bed. It was even a bigger nightmare to put the work back on to the machine... especially double-bed-work.

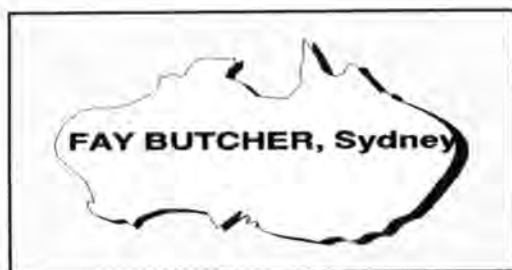
So now, with two NEEDLE PLATES you can hold either your single-bed or double-bed garment on the left side and continue to knit on the right.

To do this, first knit the left-side of your garment making long loops by hand with WASTE YARN on the front bed so that the needles are in Non Working Position. Note that these long loops in waste yarn are now holding your main yarn stitches where you are dividing. So far, this is not a new idea.

Repeat the same procedure on the back bed. I recommend that you use two different colours of waste yarn when making the long loops on each bed. This way you will know which thread of waste yarn you are working with on each bed.

When you have finished knitting back all the stitches on the left with long loops, place the NEEDLE PLATE on the needlebed just so it sits above the BUTTS of the needles.

The NEEDLE PLATE has a special 'fold' at one end. This folded edge fits into any one of the needle channels, holding the NEEDLE PLATE firm so it won't move. The result is that all of your work on the left is now held with waste yarn on long loops which CANNOT MOVE, and the stitches cannot be dislodged as the NEEDLE



AUSSES - "DOWN UNDER" ANZIEZ - "DOWN UNDER"

PLATE holds your garment firmly. With the NEEDLE PLATE sitting perfectly flat against the needlebed the lock can now pass over the held side without any problems.

You MUST now put the unwanted pushers away into the blocking rail on the Duomatics and, on the E6000, the pushers are to be put into neutral position (not rest position). This is particularly important if you are using an ARROW KEY on the Duo. On the E6000 any unwanted pushers left in rest position will automatically be brought up to working position whether you are using the computer

patterning or not. The ends of your waste yarn should be dropped down between the beds either side of your held work in readiness for re-use later on.

Once the NEEDLE PLATES are in place, the lock will pass over the them quite happily. However, the lock should be passed over the held work very slowly at first to ensure that the NEEDLE PLATE is sitting properly on the needlebed and that your arrow keys and pusher-selection is correct.

When you have completed one side of your garment and released it from

knowing what to do to hold your work when you have to divide it.

If making a V-neck, it is a help to place a heel grip at the neck edge of the first side which you are knitting just to keep the knitting even.

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the machine, remove the NEEDLE PLATE and pull both ends of your waste yarn outwards which will shorten the length of the long loops and the stitches in the main yarn will 'pop' back on to their respective needles.

Using NEEDLE PLATES is good fun and you will save so much time and frustration NOW

I would like to take this opportunity to wish you all the very best for Christmas and the New Year and thank you for all those lovely letters and 'phone calls over the past year and your kind words of encouragement and support. May you all have a wonderful 1993!

Till next time.

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LET'S LOOK AT PASSAP RIBS

Eileen Metcalf

RIBS

Ribs are one of the basic stitches that we can knit on our machines, so this month, Eileen Metcalf offers some guidelines.

As a general rule, knit the Zig Zag row at 2/2.

Knit two CX/CX rows at S/S 3/3.

You need to experiment with your machine to see how low you can get the stitch sizes but begin at the above.

Stitch Size three will work for most rib knitting but again experiment with your machine to see how tight you can knit the ribs. Always make a note for future reference giving the type of yarn and the Stitch Size used - it will save work in the future.

NEEDLE RULE

When setting up the needles, make sure that the outside needle on the right is on the back bed and the outside needle on the left is on the front bed.

EVERY NEEDLE RIB - sometimes called FULL NEEDLE RIB

Handle down. Orange strippers. Push up the needles on the front bed, then push up the same number of needles on the back bed. You need to watch the pattern to make sure that the number of needles shown is for each bed. Some patterns will tell you how many needles altogether so, to give you an example, if you were told to use 100 needles, the pattern would

expect you to put 50 on each bed. In most cases 100 needles would mean 100 needles on each bed.

1 X 1 RIB

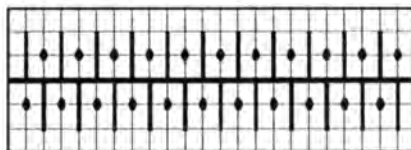
Handle up. Orange strippers. (Occasionally blue strippers can be useful when the yarn is firm and unyielding.)

The pattern will usually say something like 'Arrange 100 needles for 1 x 1 rib.' Push up 100 needles on both beds. Now on the front bed starting from the right, push down the first then every alternate needle.

On the back bed and also starting from the right, push down the second and every alternate needle.

You should now have 100 needles arranged for 1 x 1 rib. None of the working needles will be facing each other.

The needle arrangement should look like this:-

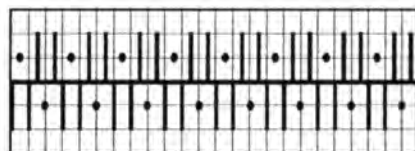


2 x 2 RIB (Sometimes called 2 x 1 RIB)

Handle down. Orange strippers. Push up the needles as you would for every needle rib.

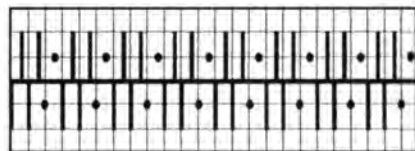
Starting from the right on the front bed, push down every third needle.

Starting from the right on the back bed, push down the second then every third needle. The needle arrangement should look like this:-



Turn the racking handle one full turn in an anti-clockwise direction.

The needle arrangement should now look like this:-



Knit the zig zag row and two circular rows.

Turn the handle one full turn in a clockwise direction.

The needles should now be back in the first pattern.

Now knit the rib. If you forget that one full turn in a clockwise direction, you will have a very loose and ugly rib.

E6000.

Knitting the ribs without the aid of the console.

If you are tired of knitting the empty rows, why not knit the rib without using the console?

How do you avoid using the console? You cheat and tell lies to the console.

The explanation is lengthy but the process is easy. Knit the rib as given above - but in the case of 1 x 1 rib and every needle rib, knit two rows fewer than given on the pattern. For 2 x 1 (2 x 1) rib knit the full number of rows.

Now program the pattern. When you are asked for a cast on number you must enter a number between 1 and 6, it does not matter which. When the console asks you if you wish to cast on say NO. The third time that Cast On appears on the console, press the ABC button until the correct pattern appears then press Enter. You will now be told to set the locks for SX and GX. For 1 x 1 rib or every needle rib leave the locks set on N/N. For 2 x 2 rib, set the locks to CX/CX and put all the in between needles into work. Leave the yarn in the lock. Knit to the left. Put the front bed pushers into work. Answer the console as normal. Knit to the right. Now follow the in-

structions on the console as normal. You are straight into the pattern knitting.

When you have completed the first piece of knitting, put the front bed pushers out of work. Cancel any arrow keys on the back bed and put the back bed pushers in rest position. Leave the pattern running on the console and knit the second rib.

To get back to the beginning of the pattern, press the CORR button confirm or change the needle width. When the number of rows knitted shows on the console, press 0 and Ent. The console will say Return and a number of rows, press Enter. You will be taken back to the beginning of the stitch pattern. Now work as before, cheating the console by knitting either the N/N or the CX/CX rows instead of the empty rows.

The explanation may sound very in-

volved but please try this. It saves a great deal of time, and frustration, when you get used to the method.

Eileen Metcalf

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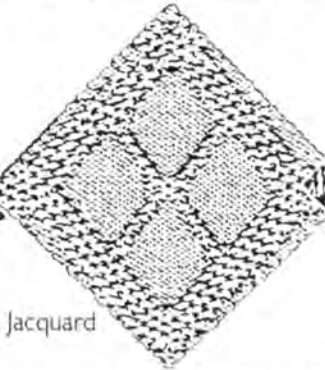
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HELLO FROM NEW ZEALAND

DORIS PAICE

Hello Knitters,

By the time this goes to print we will be into a new year. Where do the months go to? In this part of the world we look forward to the hotter months and enjoy swimming, sailing and all the outdoor sports that one associates with the sun. We can stop to spare a thought for all our knitting friends in the Northern Hemisphere though and trust that the weather is kind to you. Mind you, you will all be into winter knitting while down south we can think of summer suits, light and airy release stitch jumpers and so on. What different lives we all lead!

We knitters from New Zealand will join all knitters, I am sure, in wishing George a speedy recovery and a return to the knitting scene. You were very much missed in Atlanta, George, and in many other venues I am sure.

I like to get around the country and visit Passap knitters when I can. Recently, my husband and myself had occasion to travel to Wellington, our Capital. We went by car and the scenery was beautiful particularly through the mountain area of the North Island. The snow covered the mountains like icing sugar, the sky was clear blue and the air crisp. It has been a great year for skiers. No doubt the machines have been working overtime knitting for the slopes. It was great being in my favourite city again and wouldn't you know it - it just so happened that we arrived in time for the monthly Passap Club meeting - quite by chance!

Next week we are off again, this time to visit the knitters in the Hawkes Bay area. This is a great fruit growing and wine making area. Again we shall go by car and travel through the centre of the North Island, but I expect most of the snow - and therefore some of the magic - will have gone from the mountains. I always enjoy visiting different areas. How the knitting skills and creativity differ from one place to the next and what an opportunity to share ideas.

My hint this issue is for knitting a neckline without shaping the front,

but using the top of the sleeves for the shaping. This is a style I evolved when knitting ski jumpers. I used double bed Fair Isle and a raglan style jumper. Raglans are staging a comeback I am told.

For me, this particular style lends itself to double bed Fair Isle as the knitting for the section from the underarm to the neck can be used in a striped Fair Isle of any depth. When sewn up at the raglan it gives the impression of a round yoke, without an actual curve and is always acceptable for garments for children through to large sizes for the menfolk. Fair Isle was prominent in the shops here last winter, particularly the smaller designs.

I am not including a pattern with this article but could include one in a future issue if the demand is warranted. If you are interested, drop a line to me at the usual Duet address.

The garment is knitted in four pieces, back, front and two sleeves; the rib neckline is knitted in, not sewn on, and is therefore much more flexible - a good point with children.

Knit the back first. On reaching the back of the neck, transfer stitches for 1:1 rib.

Take a second strand of yarn through the tension feed, change to rib tension and with handle up, knit eight rows. Lower the tension two notches (half a size) and then knit eight rows. Change back to normal rib tension and knit eight rows. Cast off.

Knit front, making the raglan about 2 inches (5 centimetres) in depth less than the back.

Knit the first sleeve, with right raglan edge the same length as front raglan. To shape the sleeve top while still using the Deco or hand selection for pattern, don't alter the lock settings but just put the pushers in the rail back and front as you graduate the slope.

Always short row with the locks on the opposite side of the shaping and

HELLO FROM NEW ZEALAND
DORIS PAICE

don't forget to wrap the yarns, always on the back bed.

If you are knitting two-colour double bed Fair Isle, the shaping is worked every four rows; for three-colour work, shape every six rows and for four-colour work, every eight rows.

You can vary the stitch to be wrapped by one or two stitches either side of the wrap. It will not show in the finished piece and it will save several wraps on the one stitch to be knitted off at the end.

On the completion of the shaping, knit one row across on K/K. Change to rib and finish as for back and front. Knit second sleeve in reverse.

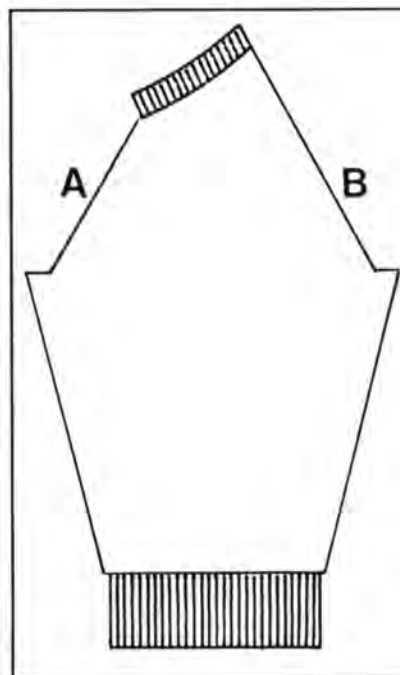
Sew up the four pieces, raglans first, including the ribs. You will have four seams in the rib, but with careful mattress stitch no-one will know the difference. The rib will fold over on the tension change of the middle eight rows of 1:1.

On the diagram shown right, A is the same length as the front raglan and B is the same length as back raglan.

Finally, don't forget to knit the other sleeve in reverse!

That's all for this time.

Doris



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66[72:76cm Chest.



70[76:80]cm Chest.



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1 cone Emerald = Col 1, 1 cone Bright Red = Col 2.



40sts = 154mm 40Rs = 67mm
OR 100sts = 385mm 40Rs = 168mm measured over jacquard patt.
40Rs rib = 57mm.



Cast on 4 (2X1) as Diag 1. Jacquard in Tech 179 adapted as Diag 2 using card given.



Page 3.



230g Size 72cm Chest.



Yarns are used two end together for each col at all times.

Using comb and weights may be found to be helpful.

Note that if your machine has the chips to work with Creation 6, or has been upgraded to accept Creation 6, the you will need to select Colour Reverse at the question DIRECTION withing the programming. Otherwise answer NO to DIRECTION on other E6000 machines.

Technique 179 is adapted to a double bed technique as Diag 2.

This is a cut & sew garment with neck shaping cut as shown on chart.

PROGRAMME : ENT		E6000 PROGRAMME	
ERASE : ENT	CAST ON : 4 : ENT	KNIT TECH : 179 : ENT	ENLARGE POS : ENT
ALL ST PATT : NO	ST PATT A : * : ENT	CM? : NO	POSITION : ENT
Read in card given	ALTER : ENT	PATT AFT R 0 : 36[48:60]	: ENT
DIRECT : \rightarrow \leftarrow ENT	DIRECT OK? : ENT * See Notes.	TO R/L 0 : ENT	IN PATT AT R 0 :
ADD : NO		36[48:60] : ENT	\uparrow REP R 0 : NO
		\leftrightarrow REP STS 0 : NO : ENT	
		ALL ST PATT : NO	ST PATT B : 179 : ENT
		ALTER : NO	ENLARGE POS : NO
		ALL ST PATT : ENT	FORM : ENT
		Enter Form Programme for garment part to be knitted.	START CAST ON : ENT

KNIT 2 THE SAME



A. CoCir as Diag 1 Col 2. K to RC 6. K 4Rs Col 1, 4Rs Col 2 to RC38 as chart.



Push up all remaining Ns to WP. Lks CX/CX SS4/4 K 3Rs. Rack 1 place to LT Lks N/N K 1R.

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

Repeat for front.



A. As Back A.

B. Set as Diag 2 but using St patt B. In & K as chart, CoF. Repeat for second sleeve.



Arrange for 2X1 rib 122Ns. Place pusher in WP under every BB working N. Orange strippers. Lks N/N SS 2.5/2.5 K 1R Col 2. Lks CX/CX SS 3/3 Push all empty BB Ns to WP.

K 2Rs.

Lks BX/N SS 3/3. K 1R. RC000.

K in Col sequence as Back rib to RC27. Push up empty Ns on FB. Lks CX/CX K 2Rs. Rack 1 place to Left. Lks N/N K 1R. Lks GX/N SS 5/5 Black strippers. K 6Rs. Pull down loop of yarn between beds. Lks N/GX K 5 Rs.

WY Lks N/GX K 2 Rs. Lks GX/N K 2 Rs. Lks N/N Orange strippers. K several Rs & rel.



Steam all parts to size & shape. Make cut neckline on back & front as shown on chart.

Join RT shoulder seam. Attach neckband backstitching through open loops of outside of band to outside of garment,

	66cm	72cm	76cm
1	67	67	67
2	154	154	154
3	A	A	A
4	B	B	B
5	91	99	104
6	66	72	76
7	*	*	*
8	195	195	195
9	C	C	C
10	135	135	135
11	139	139	139
12	38	38	38
13	91	99	104
14	66	72	76
15	**	**	**
16	33	37	40
17	39	43	46
18	***	***	***
19	0	0	0

	66cm	72cm	76cm
1	67	67	67
2	154	154	154
3	A	A	A
4	B	B	B
5	57	60	62
6	3	3	3
7	3	3	3
8	195	195	195
9	C	C	C
10	135	135	135
11	139	139	142
12	38	38	38
13	83	86	88
14	3	3	3
15	3	3	3
16	28	33	38
17	34	39	44
18	***	***	***
19	0	0	0

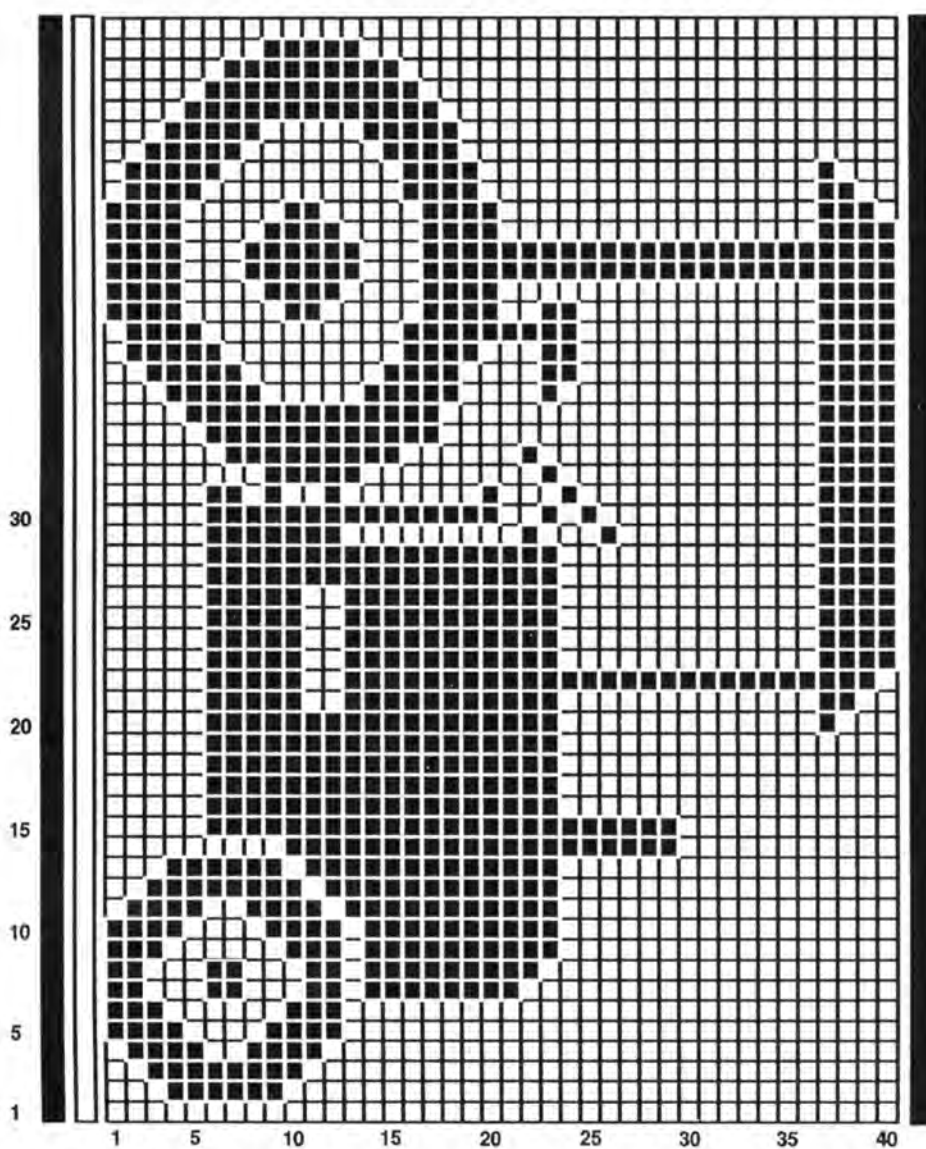
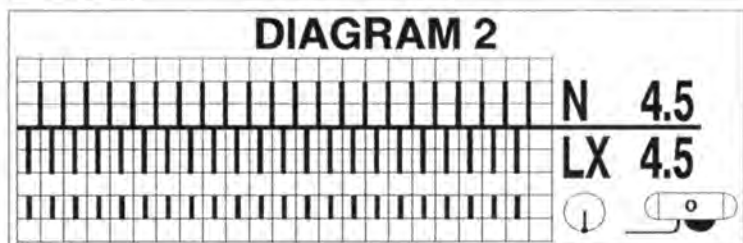
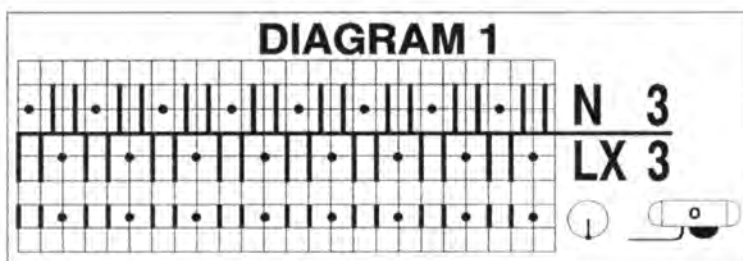
unravelling WY as you go.
 Slip stitch inside of envelope to inside
 of garment unravelling WY as you go,
 enclosing cut edges.

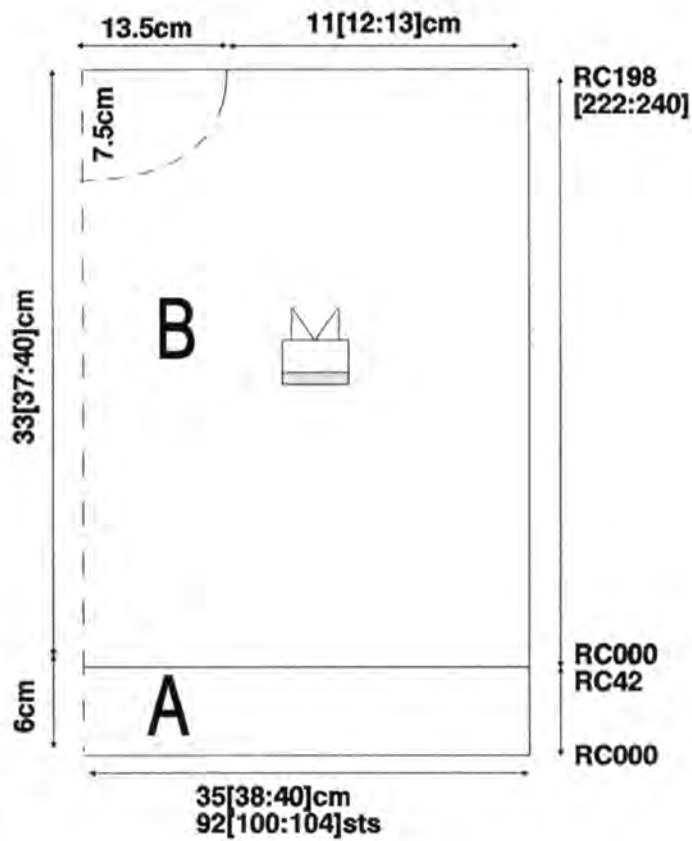
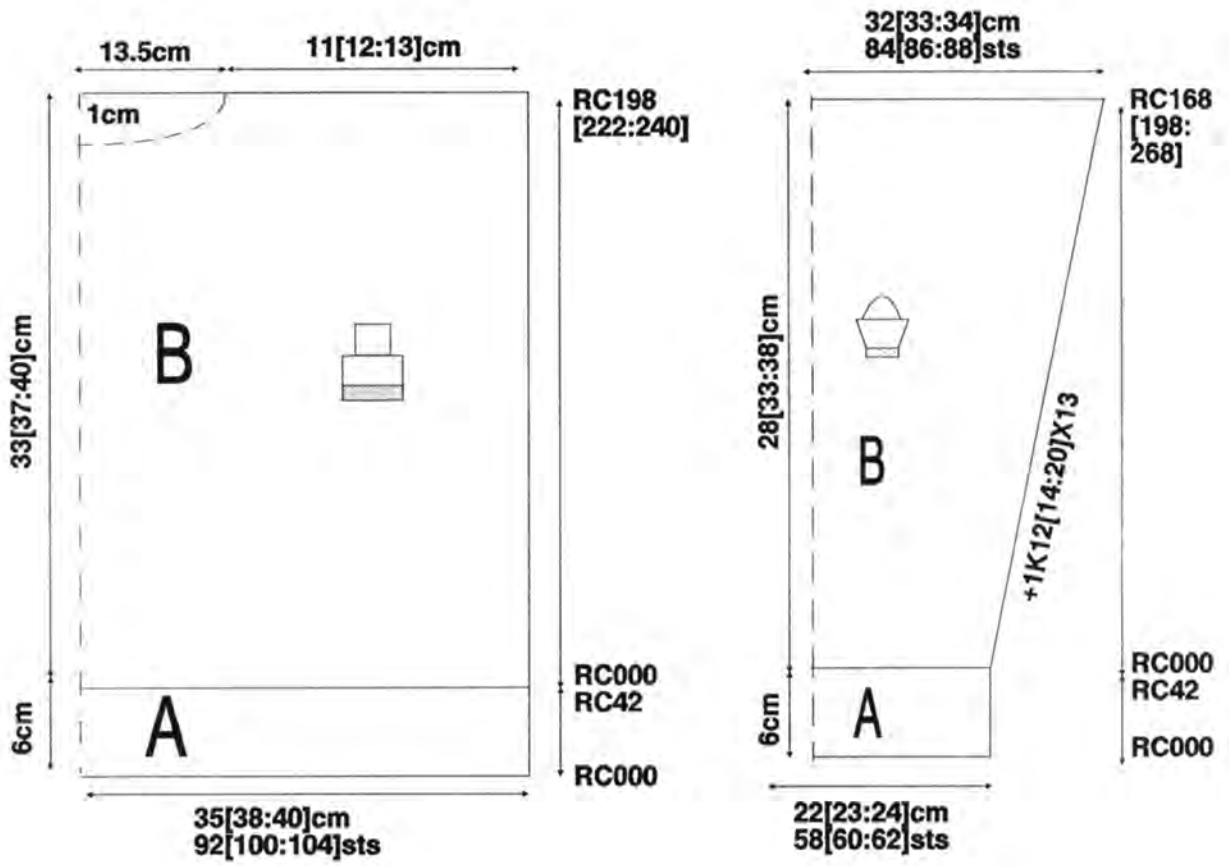
Join second shoulder seam and band
 seam.

Sew in sleeves.

Join side & sleeve seams.

Give final light steaming.





PLEATED SKIRTS - PART 2

Pat Coulston

Last issue in Duet, we looked at how to choose the yarn, plan the pleated skirt, choose the pleats, work out the needle arrangement, the edges, make a Tension Swatch, and work out the stitches needed and number of rows to knit. This time, we talk about sewing up the panels, knitting the basques, waistbands and steaming.

Following the same method knitted last month, you have three or four panels of knitting which you have either cast off, or removed on WY (after transferring stitches to back bed and knitting one row).

SEWING UP THE PANELS

This is really best done in mattress stitch so, starting at the bottom and working upwards, match the markers on the sides of the panels.

Work in short lengths of yarn, always leaving a 'tail' at the start and finish of each piece. Do not sew in these tails until after the steaming, or the seams become too tight and you get that little 'kick' up at the seams on the lower edge.

MATTRESS STITCHING

Have the work flat on your lap, with right sides uppermost and the edges together. Work from the bottom up.

Bring the needle up through the first loop (one place in). Go over to the other side and pick up the first loop.

Go back to the first side and down where the yarn came out and pick up two loops. Cross over to where the yarn came out and pick up two loops. Holding the tail and your working yarn, pull them away from each other. You'll see that this closes the seam.

Repeat this pulling action, after every three or four stitches. On completion, go back to the tail at the beginning, and sew it in, making sure the two edges are exactly level. Sew up all but one seam (see diagram below).

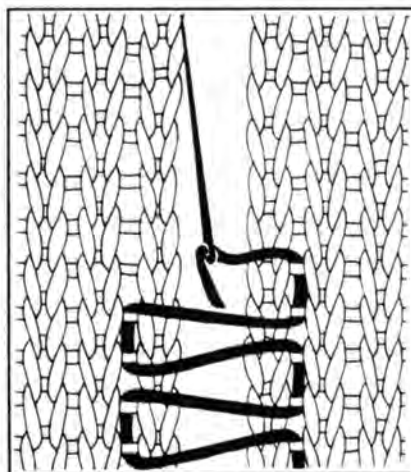
WAISTBAND

This method should be used where the stitches were cast off at the top of the panels.

If you have two or four panels, knit the waistband in two halves.

If you have worked three panels, knit the waistband over one and a half panels. Wrong side of work facing you, bring knitting up between the beds.

Allowing the pleats to fold naturally, push the single transfer tool, through the three thicknesses of the first pleat. You may have to do this two or three times in each pleat, depending on the width of the pleat. Pick up the next 'edge stitch', again depending on the pleat, you may pick up one or two 'edge stitches'.



Continue like this, all along, taking care of the two ends, so that they pleat correctly.

With a length of main coloured yarn, knit one row by hand. Please don't try to push the carriage across, it will be too difficult for your machine to knit this.

Now continue as follows:- * Using main stitch size less one whole number, knit about 28 rows then chose one of the following methods:-

a) either pick up the first row you knitted (it is a sort of ridge), knit 1 row and cast off or:-

b) Knit one row at a higher stitch size and cast off. Sew this cast off edge down firmly **.

WAISTBAND

This method should be used where the stitches were removed on WY at the top of the panels.

If you have two or four panels, knit the waistband in two halves.

If you have three panels, then knit the waistband over one and a half panels.

Wrong side of the panels facing you, bring knitting up between the beds.

Allowing the pleats to fold naturally, insert the single transfer tool through the end stitches (above the WY).

When you get to the first pleat, note it bends back on itself. You are going to pick up the stitches, from the WY, from the three thicknesses, but do it one 'fold' at a time as follows:- pick up from the bottom fold two or three

stitches, depending on the depth of pleat, then let it fold back naturally on itself, pick up those 2-3 stitches, then it folds back again, and pick up those 2 - 3 stitches. Move on to 102 single stitches (not a pleat), pick them up, then start on the next pleat, in the same way. This is quite tricky, and takes a bit of practice.

Using main stitch size, K1 row. (You do not have to knit this row by hand, as you do for the above method - a small bonus for your hard work!!)

Follow from * to ** above.

BASQUES

These really can improve the skirt, as there is less bulk at the waist area. A basque can be the depth you wish. I think about 5-6 cms is good, but this is purely personal.

When working out the measurements for the skirt, allowance must be made for the basque, i.e., the length, less the cms for the basque.

Remember too, to allow about 2 cms for the waistband and also 2 cms for 'steaming'.

If the skirt pleats are not too wide, (i.e. 5x1 or 6x1), the knitting continues into the basque and straight into the waistband without either removing any work from the machine or having to return it to reduce the width. Another bonus!

However, if the pleats are wide - say more than 7 stitches in width - the work has to be removed and reduced before knitting the basque.

To knit the basque without removing the work from machine
(For not more than a seven width pleat.)

First of all, ask yourself what type of basque you want? Here are a few suggestions:-

- a) Every needle rib (K/K) but perhaps using finer yarn.
- b) 1x1 rib - but using yarn which is a bit thicker.

c) Single bed AX pattern.

These are just a few of suggestions and there are, of course, lots and lots more.

We will look at the 1x1 rib method, as this gives less bulk than other methods.

It is best to thicken up the yarn for this. If you are knitting in two or three strands of 2/30's, or similar, put in an extra strand. If your yarn is a single thickness, add a strand of cotton such as Drima, otherwise the weight of the skirt can pull on the rib and distort the hem line.

When ready to commence the basque, transfer the needles so that a 1x1 rib, handle up, is formed. Knit the depth of basque required to give about 5cms.

Waistband

Again, there are lots of methods - here is one that works well.

Transfer the stitches from the 1x1 rib, to a 1x1 needle arrangement, on ONE bed only, i.e., transfer the stitches from one bed to the stitches already on the opposite bed.

Decrease the stitch sizes, so the knitting will be quite firm and knit about 20 rows. Pick up the first row of the band, K1 row and cast off. Sew up the final seam.

Steaming and finishing off

Sew up the final seam but not the waistband edges. If you have the In-Ex steaming Kit, this is ideal to use. If not, you want two long wooden poles, about 102cms long and a large polythene bag, with two slits both ends of the top.

Insert the poles through the waistbands. If you have two or four panels, this is fine. If you have three panels and you knitted the waistband in two halves, again this is fine, BUT if you have gone straight into the basque, then knitted the waistband, you are in trouble!

Fold the skirt in half, insert the pole

into an open edge of waistband and then, at the other end, push the pole through the knitting. Do the same with the other one and a half portion of the waistband. This is a bit radical, but on completion, when the rod is removed, pull the band back into shape and the hole will close, with a little steam to help it. Instead of using thick poles, you could use thinner stainless steel rods.

Put the skirt, on the poles into the polythene bag, and hang this somewhere - I use the door frame! Fill a kettle of water, without its lid and place it beneath the bag. You will probably need to bring the kettle up higher, as it should be directly beneath the bag.

Remember, you are using steam and electricity, so do cover the area and the kettle switches with thick towelling. Don't do anything stupid like getting the outside of the kettle wet when switching it off. I switch off right away from the kettle at the power point.

Measure the length of the skirt as it hangs on the poles. Ideally you should want the finished length to be about 2cms longer.

Boil the kettle - and because the lid is not on, it will not switch off (this applies to most kettles).

After the steam fills the bag, keep on measuring the skirt (I use a metre stick - but you can also draw a line on the bag) and turn off the kettle as soon as it is the length you require. This steaming 'sets' the stitches and will give a lovely finish to the knitting. Without the steaming, the knitting is not smooth.

Remove the kettle immediately and very carefully, but do not touch the bag or skirt. (I put warning notices up to make sure no one goes near this door.) Try and leave it for about 24 hours - if you can resist the temptation.

Finally, put in the elastic, sew up the waistband seams and sew in the 'tails' that you left when mattress stitching.

A little tip for steaming

Unfortunately, few of us are a perfect shape (!) and it is possible for us to be bigger in front or behind. Here is a little test to see if you vary at all and you will need a friend to help you do this test.

Wearing just an underslip, put a piece of elastic around your waist and pin it firmly. Make sure it is comfortably tight and exactly at the waist. Put on the shoes you are most likely to be wearing with the skirt. This is important.

Your friend is going to take four length measurements - all starting at the top of the waist elastic and ending at the ground.

- a) front to the ground.
- b) back to the ground.
- c) left side to the ground.

d) right side to the ground.

Are they all the same measurements? It is very probable that they will be different. My own measurement is two whole cms less at the front than the back. This means then, if I steam my skirt to be level all the way round, when I wear it, it will dip slightly at the front. This is a real problem.

Dressmakers would have their own way of getting around this - but unfortunately, I am not a dressmaker. So, I put this right at the steam stage. I decide, before I steam, which is to be the front. After a few minutes of steaming, and when the garment is damp, I remove the kettle and gently ease down all the work, except the front area, to get that front part a little higher than the back. Again, this is not easy and takes some practice. Put the kettle on again and finish the

steaming. You'll find that on completion, the front will be a little shorter than all the rest. It is easier if the front is to be longer, as you then only need to gently 'ease' the front area down. Do make sure you now mark the back on the waistband.

This latter tip is not very scientific and I do apologise to all the experts for my very basic solution. However, if you have ways of coping with the problem of our difficult shapes (!), I would be most glad to hear from you. Just write to me at the address in the front of this issue.

I do hope that you will enjoy making pleated skirts and please don't forget that the needle set-ups for these are almost limitless - so, remembering all the basics, try them out for yourself.

Cheerio, Pat.

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NEWS FROM THE U.S.A.

WITH MONA EARLY

Dear Duet Readers,

Since Duet Magazine comes to us from the U.K., it seems appropriate to write about two Passap USA company representatives doing a knitting seminar in the U.K.

Sally Hall is a Knitting Consultant and my one and only Passap University assistant. Not only is she an experienced and knowledgeable Passap knitter, but her tireless help in organising and doing all of the Passap University registrations is invaluable.

As I write this column, my mind occasionally wanders to what to pack for the trip. You see, we are leaving in four days. But by the time you read this the trip will be completed, and we will have already unpacked, done our laundry, and returned to our usual quasi-normal routines. Sally and I will be doing two one-day Chris Triola Kit demonstration workshops on the 28th and 29th of November. Hosting the seminars is Jane Thomas of the Caffle Crafts shop in Clevedon, Avon.

Chris Triola is Passap USA's Design Associate. She's a delightful, talented young woman whose wearable knits are stylish, yet down to earth. Her first series of four Designer Kits were introduced at the 1992 Passap University. Their flattering lines and striking black and white designs are suitable for all ages and body types,

whether you're shopping at the 'mall', going to a parent-teacher conference, or out with your favourite dining partner.

When circumstances warranted cancelling the Duet Seminar, Sally and I already had our tickets to the U.K., with a trip to Madag, the Passap factory in Switzerland, included in our itinerary. After talking to George le Warre, our plans were altered to include private workshops instead of the Duet Seminar.

Sally and I were now in a position to plan a workshop that would provide the most material in the least amount of time. The Chris Triola kits were perfect. Since Sally and I had each knitted several of the kits already, we knew how easy they were. However, we also knew how loaded they were with the necessary machine knitting knowledge and skills with which not everyone is accomplished.

Some of these include the advantages of working with 100% cotton yarn; downloading a pattern disk to Creation 6 then to the E-6000; knitting with the optimal stitch size and tension; using comb and weights; transferring stitches with the U-100; binding off stitches with the Tricofit and, most crucial of all, linking and proper steam blocking.

The workshop is divided into four sections. Sally teaches, Knitting Tips

and Techniques, Linking and Blocking. I am doing a Chris Triola Kit Trunkshow where each of the designs will be available, in three sizes, for those who attend to try on.

It is always fun to meet Passap system knitters from other cultures - they do often have the most wonderful accents! Even though we were raised with different influences thousands of miles apart, our hopes and dreams are the same. We look forward to seeing old friends and meeting new ones.

Meet you at tea time.

Mona

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Jean Boshoff sends GREETINGS FROM SOUTH AFRICA

We are now well into Summer and, joy of joys, some rain has fallen over a large part of the hitherto drought-stricken areas!

Although knitting activity does tend to slow down here at this time of the year, those knitters who are enterprising enough to make their hobby pay, do seem to have orders coming in. Some of us say we will build up stocks for the Winter during the Summer months, but, rather like buying our Christmas presents early, good intentions don't always seem to get carried out!

However, I heard yesterday that we have a very exciting event to look forward to in February of next year. A South African '1st International Knitting Workshop' is going to be held in four of our main centres - they are Johannesburg, Port Elizabeth, Durban and Cape Town - and Kathleen Kinder is coming out to take part.

We have always rather envied the interesting-sounding seminars and workshops which are held in countries too far afield for us to think of attending. The seminar will be held for two days at each venue and Johannesburg will have three of the two-day sessions. Several of the large companies concerned with both knitting machines and yarns have also combined their efforts to put together this exciting event.

ANNE SMITH the National Training Manager, for the PASSAP side of Elna Passap South Africa has very kindly sent to me her view of Elna Passap on the move with knitting and sewing schools in the New South Af-

rica, which I am sure will give everyone an interesting perspective on knitting machine enthusiasm in situations unique to this part of the world.

We are living through very exciting times in South Africa. You may have read something about the change and the various adjustments one experiences when such changes take place. However, there is no time to sit and brood over any events occurring outside the work place.

I paid a visit to our Carlton Centre branch where a group of knitting and sewing students started out on one of our ventures to assist people - and in particular black people - to equip them with these skills so that ultimately they will be able to move into the market place ready to offer a service to the community as well as to help themselves and become independent. My visit proved that what we are doing now, after many months of hard work putting machine manuals together with all the basic instructions on how to operate the knitting and sewing machines, is a most positive and direct step in moving up the ladder towards establishing the new South Africa.

I felt like a new mother holding her first-born child when I saw the spontaneous joy of the students when they presented their first sweater after two days of the course, knowing that this was the fruit and results of all the many hours I spent putting the manual together. I can only say that I was impressed!

How is it possible for one person to be privileged to have such a wonder-

ful opportunity in one life? I keep asking myself this.

Prior to our venture at the Carlton Centre (in Johannesburg), I spent a week in Port Elizabeth, a city 1100 kms from where I live and work. The Council for Scientific and Industrial Research in P.E. purchased ten Passap machines and commenced with eight students and a trainer all of whom were to be trained whilst I was down there for one week. I must add that the trainer has many years of Passap knitting experience and I found that we were speaking the same knitting language which made my task much easier!

The students were mostly black and inexperienced, with one coloured lady who had some experience with another brand of machine. However after five days training, the same group then produced six completed items. The satisfaction and gratitude shown always touches me every time I encounter it.

At the end of September I visited Lesotho. Three days were spent planning the pattern and constructing a Summer top of both woven and knitted fabric. Applied petals in knit and woven fabric were made with the computerised overlocker. The chosen motif was then applied with a straight stitch sewing machine. The group steamed their knitted fabric with an Elna press and then managed the overlocking very well. Some wonderful ideas were generated at this training session.

I paid a visit to Mohalieshoek, a small town in rural Lesotho on 1st October

GREETINGS FROM SOUTH AFRICA

and was back in Maseru in time to help set up for a seminar on 2nd October. This was the week's highlight. A three category knitting competition was very well supported and then three prizes - an Elna sewing machine, a Deco and a cash voucher were given to deserving winners. The response to the prize giving was laden with emotion, one had to be there to believe it.

I find it very rewarding indeed to visit Lesotho. Word spreads as far as the mountain people that 'Memaosa' (my Lesotho name) has arrived - and I often have up to 96 people for a week's training. The language in Lesotho is South Sotho - of which I have mastered just six words! How-

ever, these six words have built up a bridge of friendship between the Lesotho knitters and Elna Passap and it is renewed every time I visit this amazing country and its creative and artistic people. The quality of work is of the highest and the use of the Deco and 6000E patterns is unique to this country in the Maluti mountains - where falls of snow in the Winter months are part of the life cycle.

The National Dress includes a very warm blanket to be worn around the shoulders in such a fashion that one can snuggle into it when it gets very cold. When I wore my 'throw-over' or 'horse-blanket' as it is known in S.A. the Lesotho knitters would not leave me in peace until they had the knitting

instructions for this very practical garment! When I next visited them, they presented the most amazing variations of my horse-blanket and proudly paraded to show them off!

Besides all of the excitement experienced in training our indigenous people, I was knee deep in sorting out my office and training studio. I may tell you that I spent many hours browsing through old magazines and experiencing the joy of letting my imagination dwell on ideas for the future. Is it possible for a knitter especially a PASSAP knitter to find life dull and boring?

Many thanks to Anne for her letter and goodbye from me.

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A VERSATILE STITCH PATTERN

If you were to ask E6000 knitters which is the most versatile pattern in the console, they would undoubtedly say 1000. For my new book *Passap System: Knitting and Pattern Techniques*, I was on the lookout for patterns that can be done with the E6000, Duo with pushers and/or Duo with Deco.

Card 16 in the basic pack or E6000 Pattern 1128 comes high on the list of versatile patterns. As a reminder, the pattern is an alternating 5x5, 10 stitches x 4 rows with the pattern change coming after two rows in the basic version.

Pattern 1 is my variation (Ripple and Weave) of an old Passap basket-weave slip pattern which occurred in many early Model Books and is on page 68 of the Duo 80 manual. I always like to suggest a welt for stitch patterns I sample and I found a good one for this pattern, also based on slip but with a little more pull-in than the main pattern.

Years ago, for one of my family, I knitted a little collared jacket in the original basket weave slip. To call it to mind, I drew it on the computer screen.



A version of this pattern is in Model Book 21. Photographed beside it (No.2300), is a beautiful Embossed Popcorn pattern, which I found is even more bobbly than the illustration suggests. It is a light and airy pattern and would look good as a summer top, as well as for a bed shrug or baby wear.

When I studied the front bed pusher set up of 1 0 0 1 0, first up and then DOWN, I realised I had the pattern base I was looking for.

E6000 knitters, when arranging the needles initially, always relate the centre of the pattern to the 1:1 centre of the front bed and work outwards from there. If you are still unsure, select the pattern and be guided by the pushers. What is useful is that the set-up serves as a welt, after the racking cast-on and this pattern is beautiful on the reverse side as well.

The third pattern is one of that most interesting genre of patterns I used to call 'Racked Horizontal Chevrons'. These flow out from a perpendicular axis, unlike the Vandyke-type racked patterns which have a vertical chevron along a horizontal axis.

My earliest source for the horizontal chevrons, of which there can be considerable variety and all are reversible, is Model Book 10, but there are also some in Model Books 21 and 27. There may well be other sources but again, they are not in the E6000 official repertoire.

There is no welt to consider. The pattern forms distinctive peaks at the top and bottom, as long as no more than two K/K N/N rows are knitted at the beginning.

Duo ONLY

Because this is a 2x2 row pattern, the Deco is not in use.

E6000 ONLY

The reason why the pushers on the back bed must be in the same position as those on the front bed is that the SX selection is a jump ahead of AX-on the front bed of the Duo.

Recently, I ran a Passap workshop in North East England. When I was showing my samples to the group, one of the most experienced of the knitters present pointed to the horizontal chevrons and said that they were Afghan Stitch Patterns.

I remembered I had kept a photocopy, kindly sent by a New Zealand friend, of an advertisement from the *New Zealand Chronicle*, dated 10th June 1886, of a Victorian Lamb machine. Amongst its many accomplishments, the Lamb machine could do the Afghan Stitch.

I had half a page empty at the end of my book and have reproduced this old advertisement for people to study for themselves. What is so interesting is that the Passap System machines are the only ones on the domestic market today, which can do these old stitch patterns. These we now know are older than the more famous hand knit patterns from Aran.

PATTERN 1

a) Slip Welt

Begin with a 1x1 rib, handle up, orange strippers. S/S 3/3. Transfer all BB stitches to FB. Place pairs of empty BB needles and pushers: one in WP, one in RP as shown.

Duo

Select FB pushers as shown.

E6000

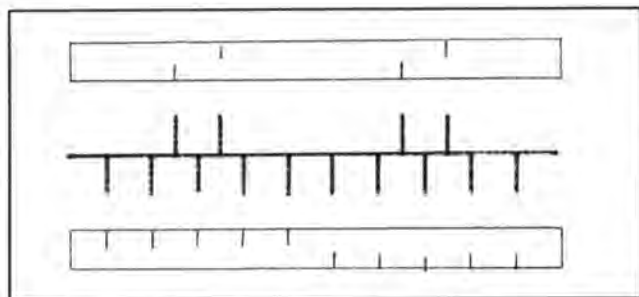
Select BB pushers as for Duo. For FB, use Pattern 1128, Tech 172 with altered cams.

Duo

Select FB pushers as shown.

E6000

Select BB pushers as for Duo. For FB, use Pattern 1128, Tech 172 with altered cams.



All Machines

Handle down. BX \leftarrow - \rightarrow /BX \leftarrow -(LX), S/S 3.75/3.25. Bramwell Duomagic.

PATTERN 1

b) Ripple and Weave

Needle and pusher setting same as a). Handle down, orange strippers. S/S 4.25/5. Bramwell Duomagic.

Duo with pushers

BX \leftarrow - \rightarrow /BX O, K 6 rows. BX \leftarrow - \rightarrow /N \leftarrow -, K 2 rows.

Deco with Card 16

Selector Dial on 4. BX \leftarrow - \rightarrow /BX, K 6 rows. BX \leftarrow - \rightarrow /N, K 2 rows.

E6000

Pattern 1128, Tech 171 with altered cams. ENLARGE in height x 2, BX \leftarrow - \rightarrow /LX, K 6 rows. BX \leftarrow - \rightarrow /N, K 2 rows.

PATTERN 2

EMBOSSED POPCORN(No.2300, Model Book 23).

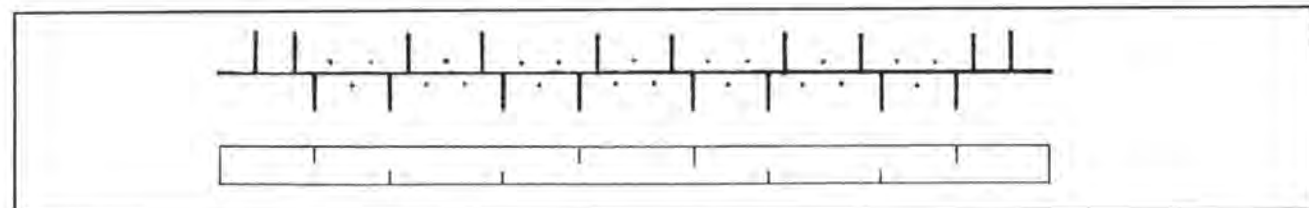
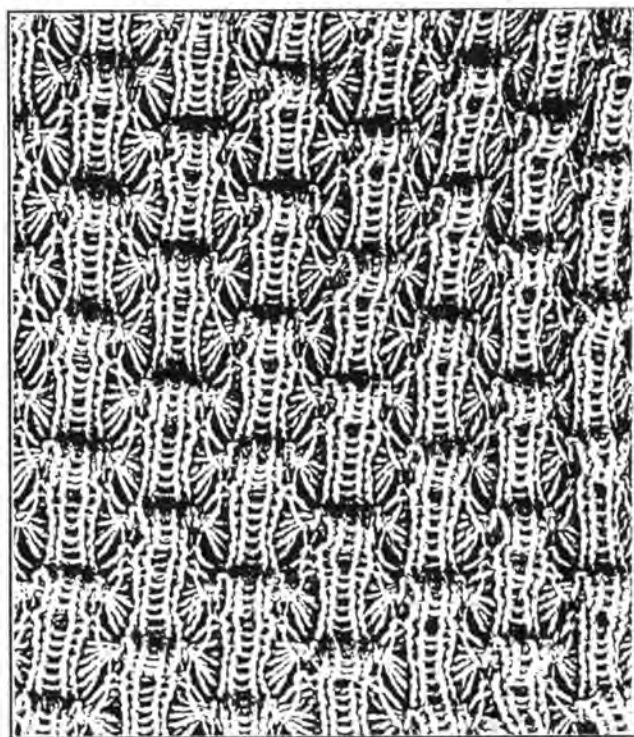
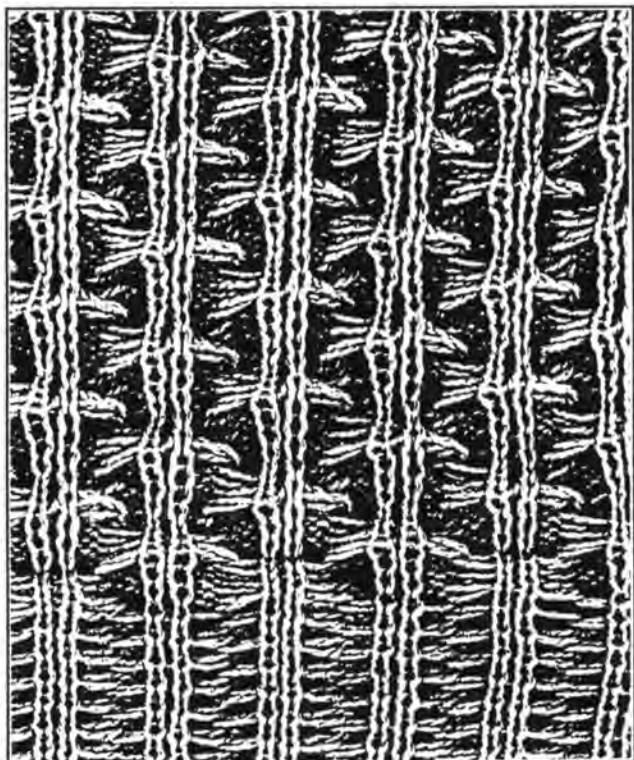
Handle down. Orange strippers. Cast on (with racking) and welt (N/N, S/S 4/3.5) using crisp 2 ply, same as needle setting for pattern below. Note BB needle outsiders. S/S 4.25/3.75.

Duo with pushers

Arrange for FB pattern above. N/AX 0, K 6 rows. N/N \leftarrow -, K 2 rows.

Duo with Deco

Card 16. Selector Dial on 4. N/AX, K 6 rows. N/N, K 2 rows.



E6000

Pattern 1128, Tech 171 with altered cams. ENLARGE in height x 2, N/KX.

PATTERN 3

HORIZONTAL RACKED CHEVRON (Afghan)

Two strands of Bramwell Silky. S/S 4/4. Arrange three colour striping to suit. Handle down. Orange strippers.

Duo

AX ←-/AX ←-.

E6000

Pattern 1128, Tech 172 with altered cams. ENLARGE in

height x 2, AX ←-/KX.

All Machines

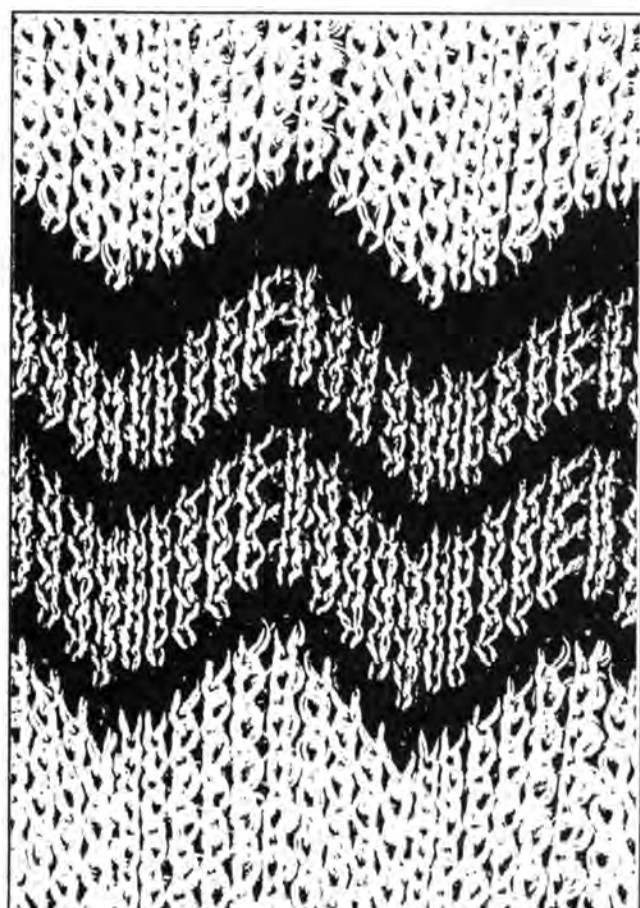
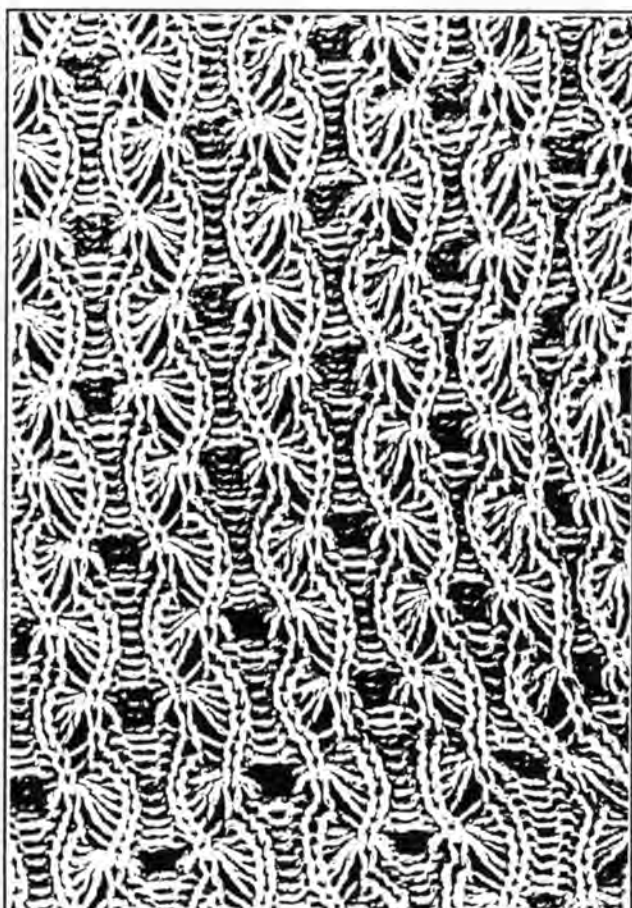
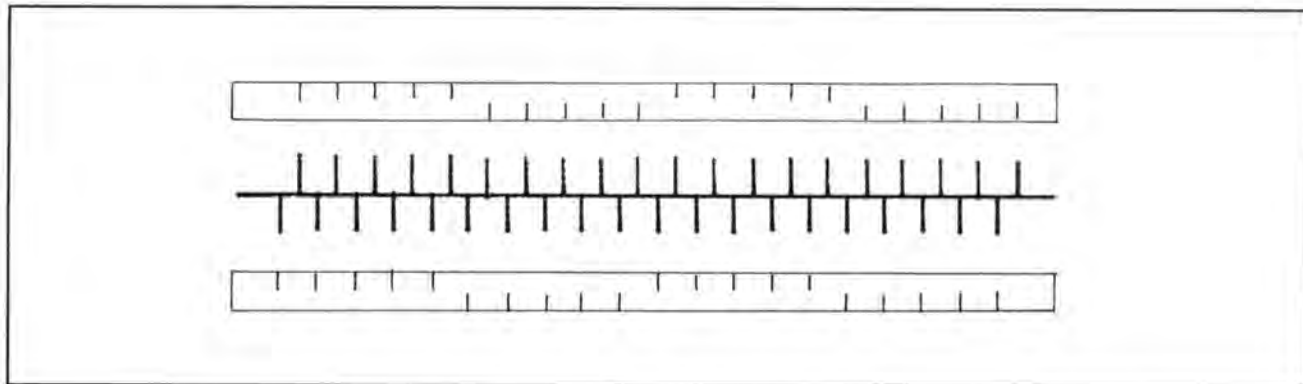
K 2 rows. Rack one needle to the left. K 2 rows. Rack one needle to the right. Below is the Duo with pusher setting.

E6000

Arrange BB pushers to same position as FB after SX selection on FB.

I do hope that you'll enjoy trying these lovely, textured stitches.

Kathleen Kinder



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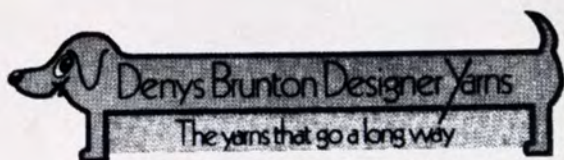
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**LOOPY-LOU
(CHUNKY)**

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**ARAN
(CHUNKY)**



**All patterns from Book No. 14
Denys Brunton's Designer Yarns
Duomatic Collection.**

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