

# PUNCH CARD PATTERN

Vol.5



brother



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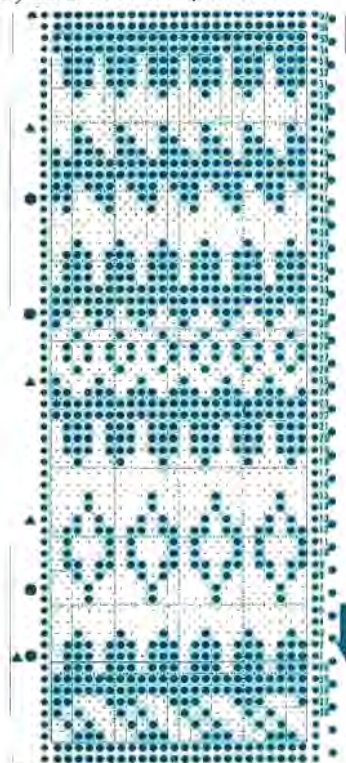
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# ONE PATTERN-MANY DESIGNS

By changing the colours and sequence, even from one pattern many interesting designs are created. Of course you are the star performer.



**BASIC COLOUR** • **CONTRASTING COLOR** ▲  
 • Means that the yarn in the feeder "B" should be changed to the other.  
 ▲ Means that the yarn in the feeder "A" should be changed to the other



## ▲ CARDIGAN IN GREY

Highlighting the front panels with Fair-isle makes this plain cardigan look young and attractive.

## ■ ONE PIECE DRESS IN DEEP SHADES

Purple is used as the Basic Colour with all over Fair-isle. The straight armhole allows for change of pattern direction which adds movement to the design.

## ■ PULLOVER IN A BRIGHT SHADE

Accent is on the shoulders and sleeves of this Dolman Pullover. Clever use of Fair-isle makes this a soft feminine garment.

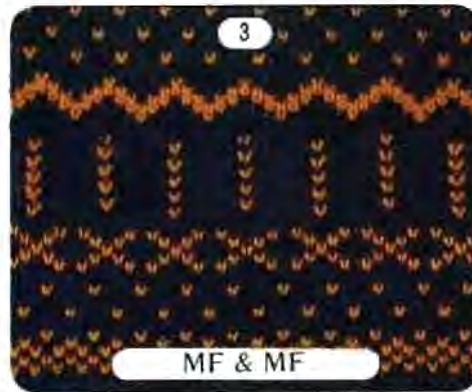
## ■ VEST IN A PASTEL SHADE

A Bolero Type Vest with Fair-isle. Effective use of contrast colours and a well matched Trim add a touch of charm.



# VARIED TEXTURES FROM DIFFERENT YARNS

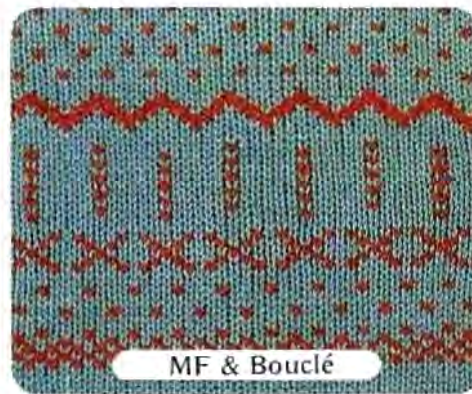
MF: Medium Fine Yarn



Using the same weight of yarn gives a smooth, soft fabric



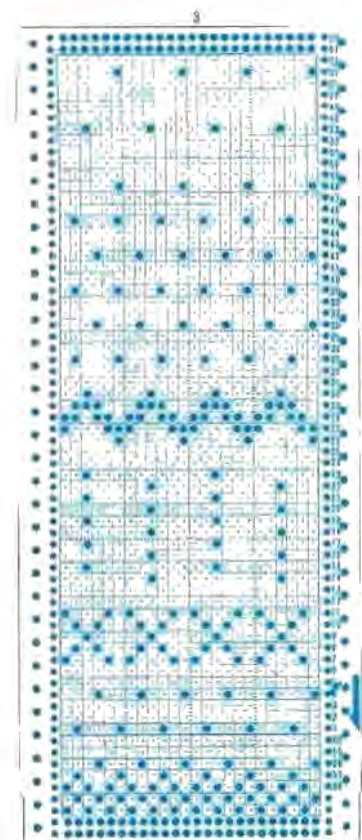
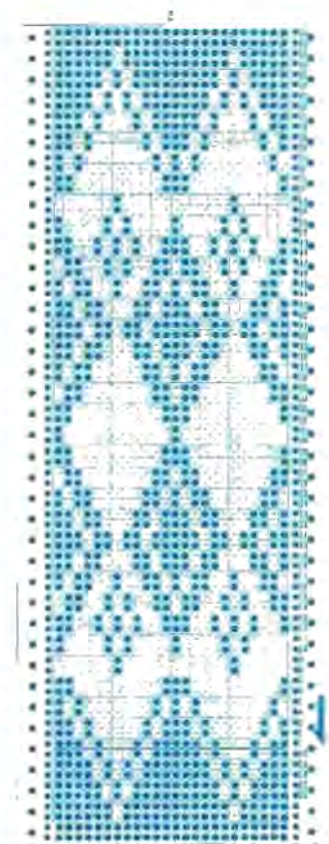
The sparkle of Lamé adds interest and glamour.

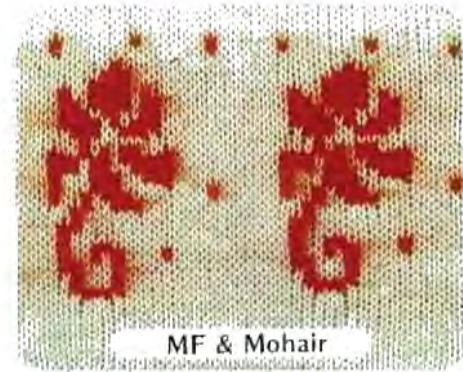
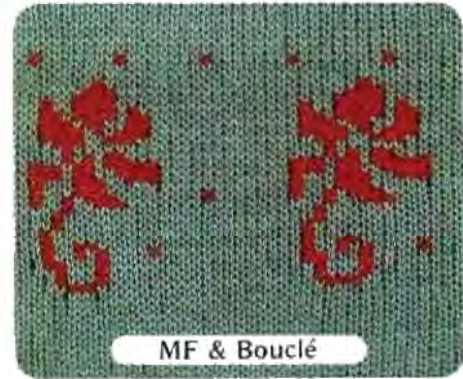
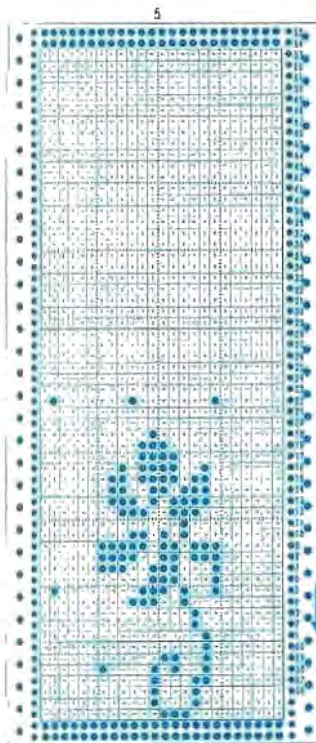
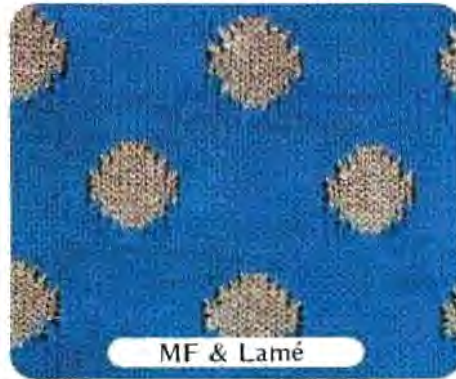
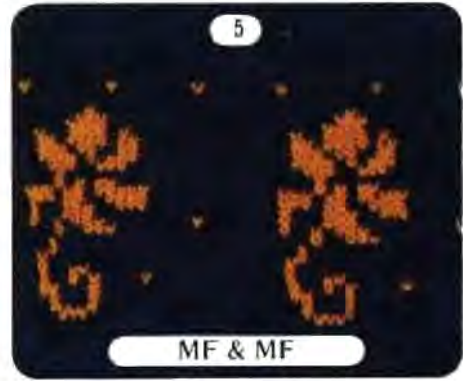
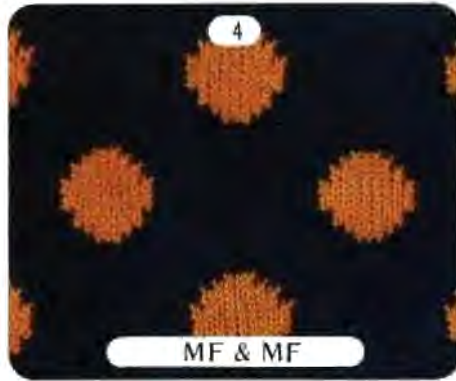
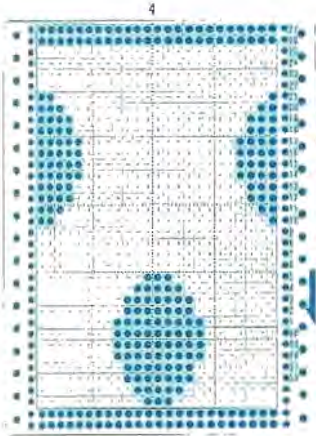


The texture of Bouclé adds light and shadow for stylish elegance.



Mohair for a soft, fluffy fabric with a real touch of luxury.

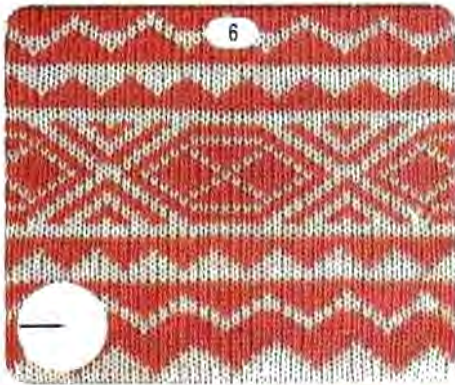




# EFFECTIVE USE OF COLOURS

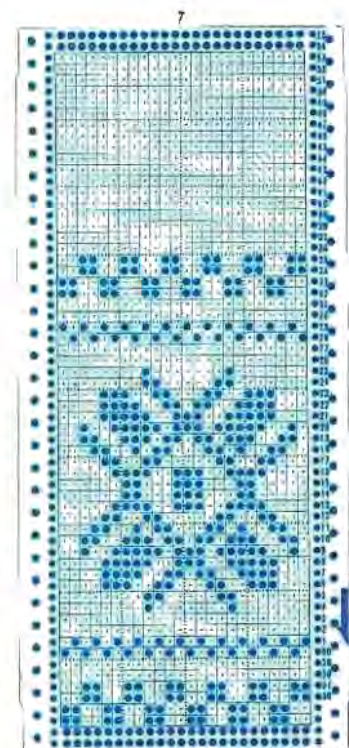
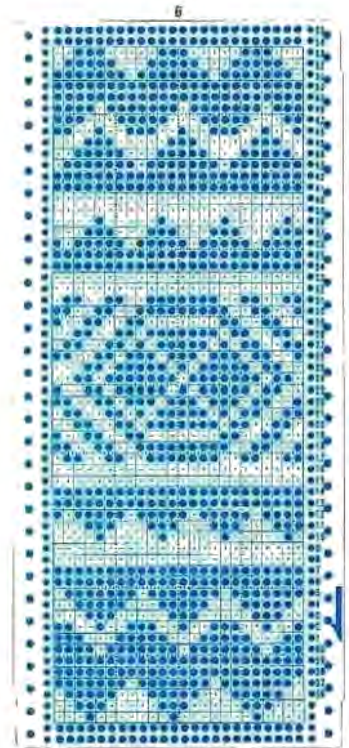
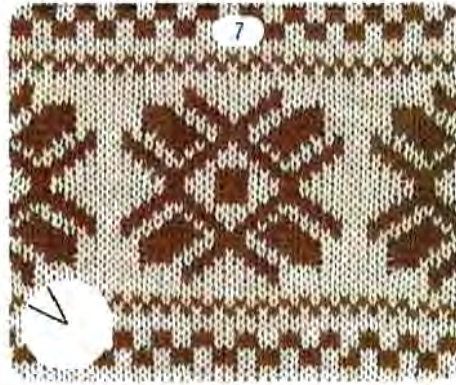
## ● SELF COLOURS

Light and dark of the same shade give a soft pattern.



## ● SOFT CONTRAST

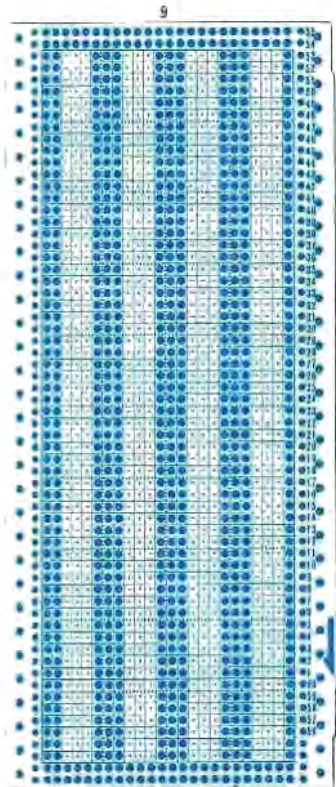
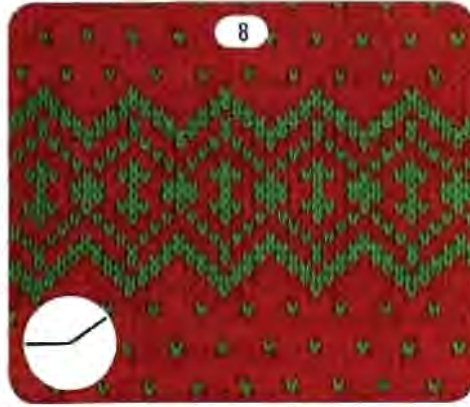
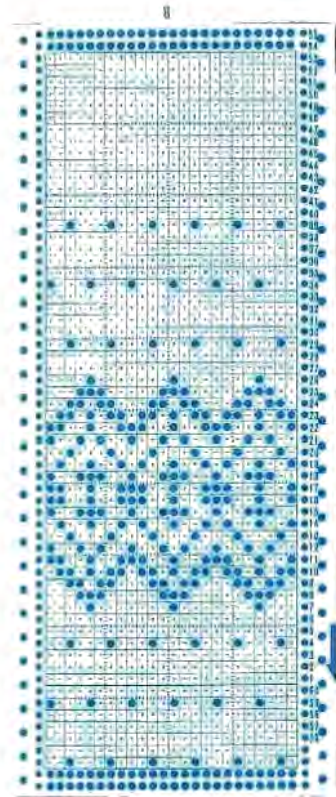
Similar tonings complement a stitch pattern.



The indications on these designs show the dominant colours.

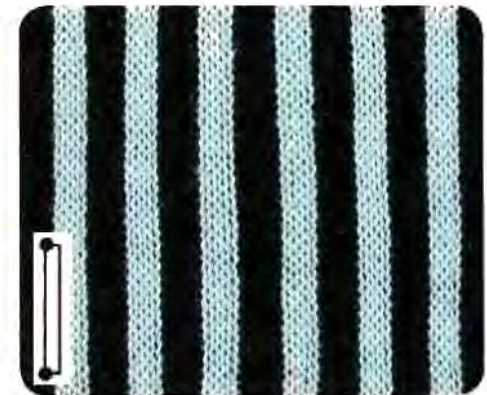
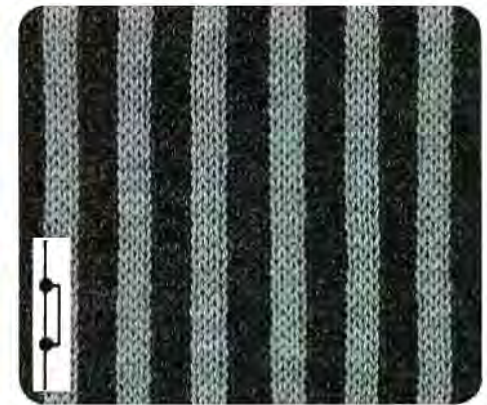
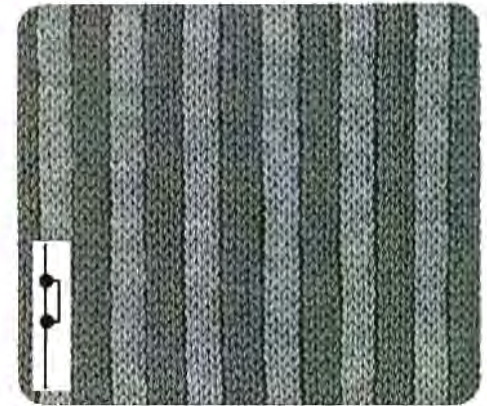
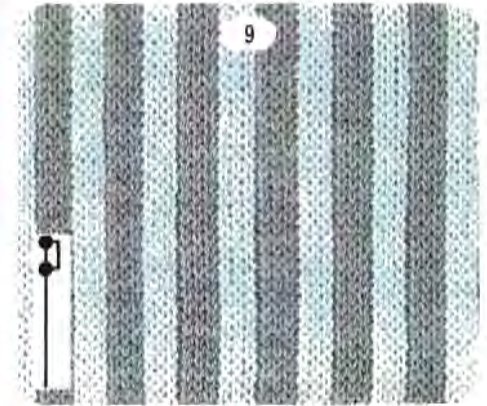
### ● CONTRAST COLOURS

Vibrant colours harmonize well for clear patterns.



### ● SELF CONTRASTS

Range from delicate to bold contrasts.

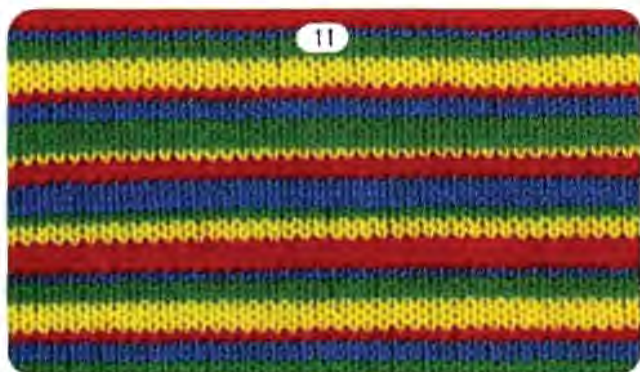




# VERSATILITY OF STRIPES

## ● STRONG COLOURS

*Make bold colourful or widely outrageous stripes.*



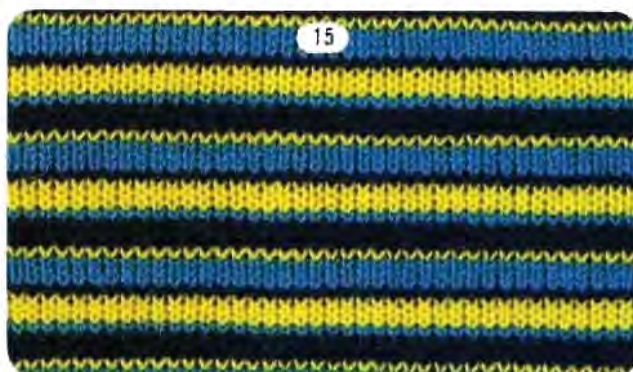
## ● MUTED COLOURS

*Soft, delicate colours for classic stripes.*



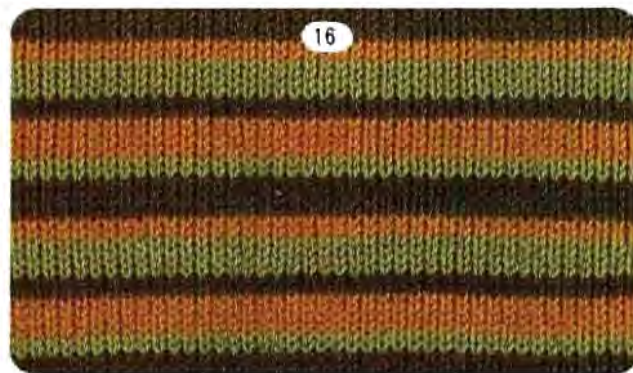
## ● CONTRAST COLOURS

*Distinct eye-catching stripes or add a touch of the exotic.*



## ● HARMONIOUS COLOURS

*Colours blend together for a look of elegance.*



# TOP FASHION IN STRIPES

Stripes will highlight a garment, they can look fresh, sporting or formal.

Use them vertically, horizontally or diagonally. Enjoy creating your own fashion by their skillful use.



# ENHANCE YOUR IMAGE

## LOOK SLIM AND WILLOWY

- Use vertical fine stripes to narrow the silhouette for slimming effect. •
- Emphasize slim features by placing design to accentuate them. •
- Do not highlight the neckline or shoulders. •



# ADD A TOUCH OF FULLNESS

- Designs well spaced give width and fullness. •
- Use horizontal stripes effectively. •
- Accentuate the shoulders and sleeves with bold patterns. •

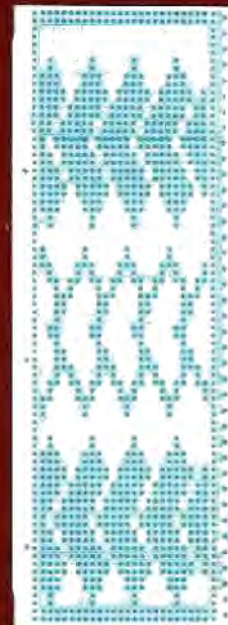


# 同時編込み模様 *FAIR ISLE PATTERNS*

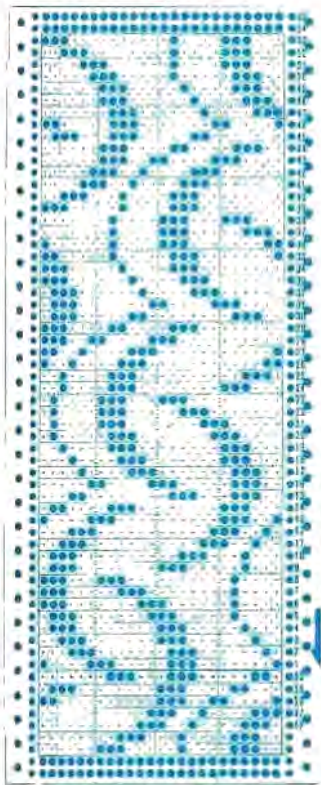
デザイン ■ 増田泰子



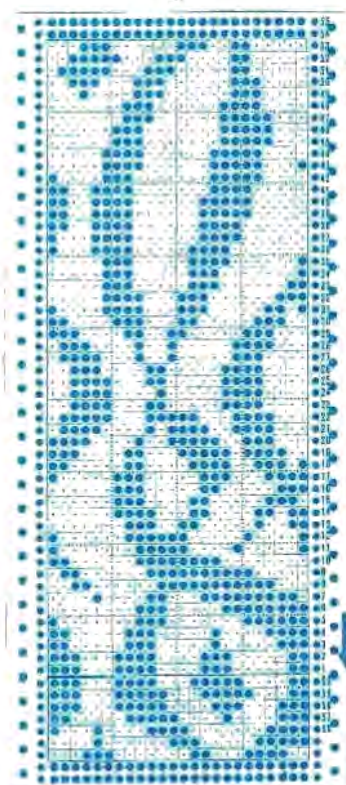
この部分は下のカー  
の上にも使用します。  
This part is a common  
card, therefore this  
is omitted from the  
punch card for the  
design of lower part



20



21



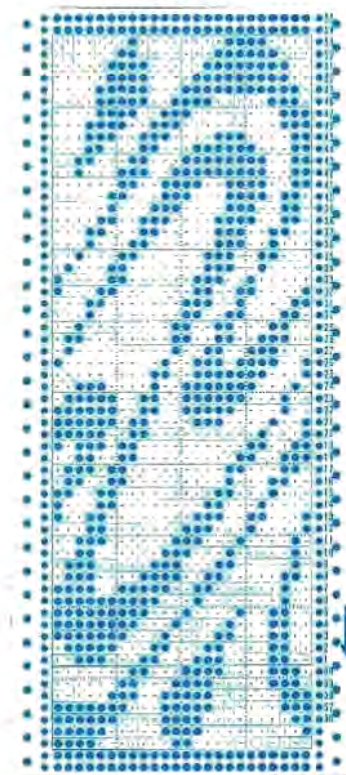
20



21



22



22

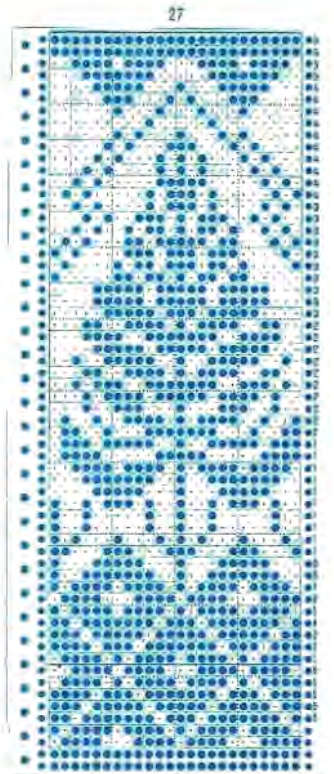
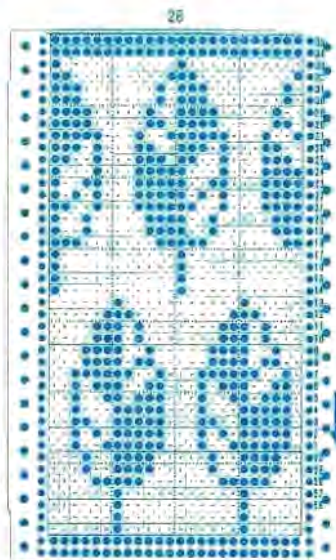
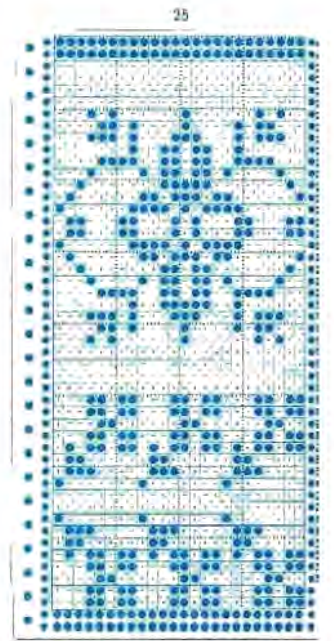
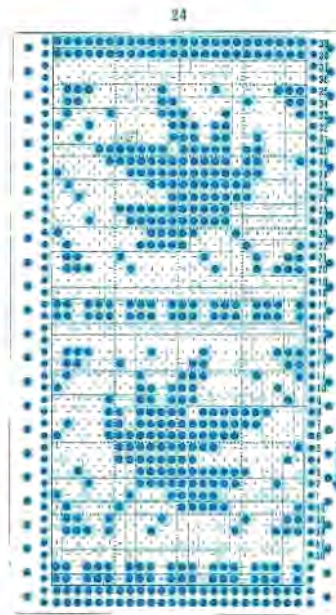
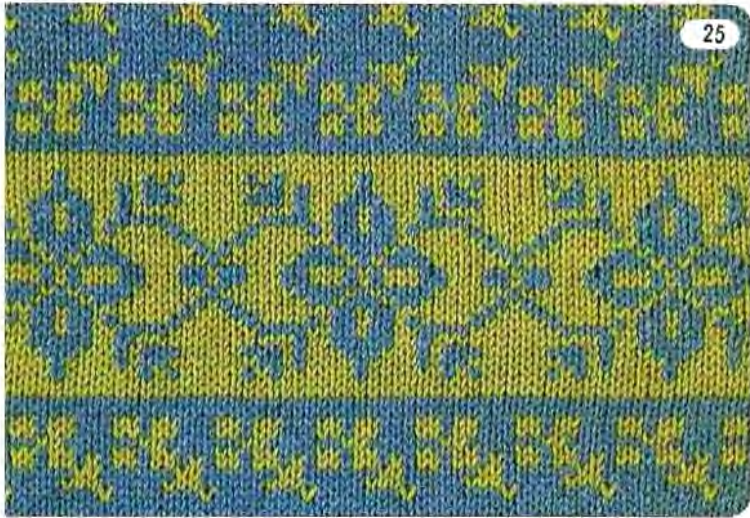


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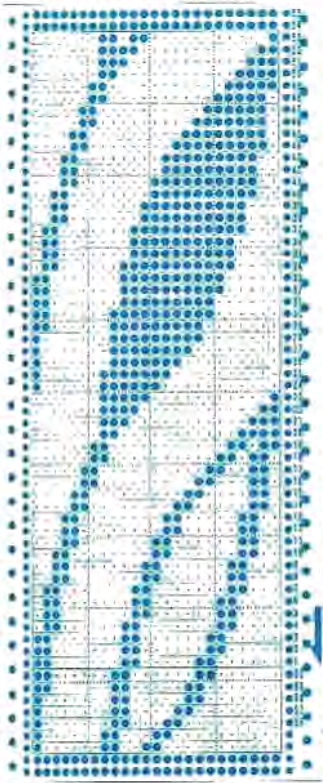


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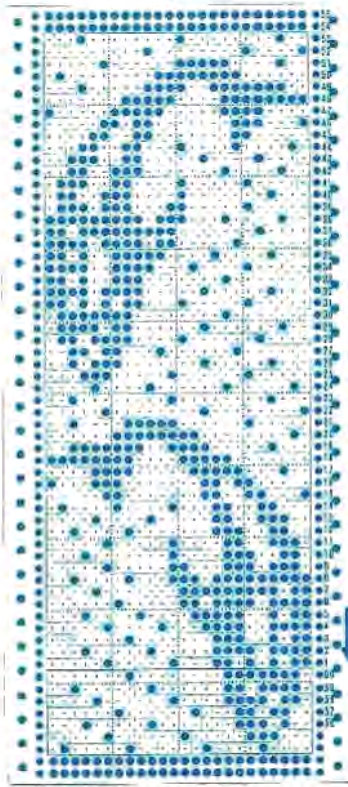




28



29



28



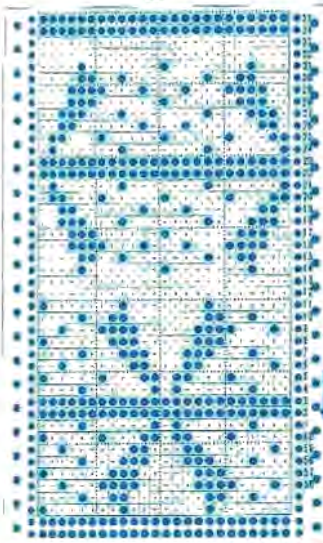
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31



30



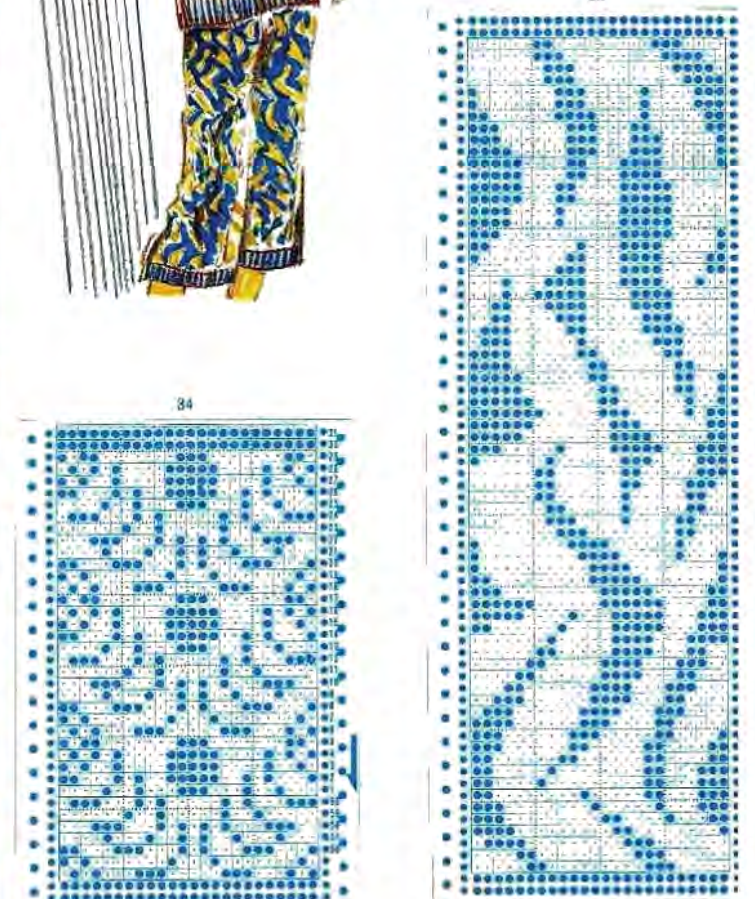
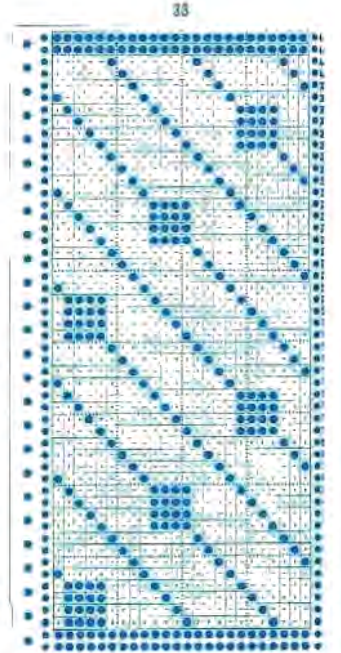
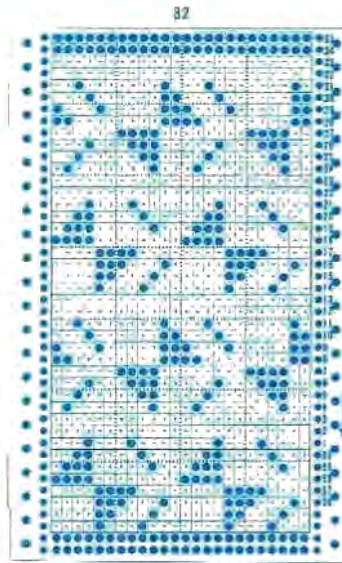
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31





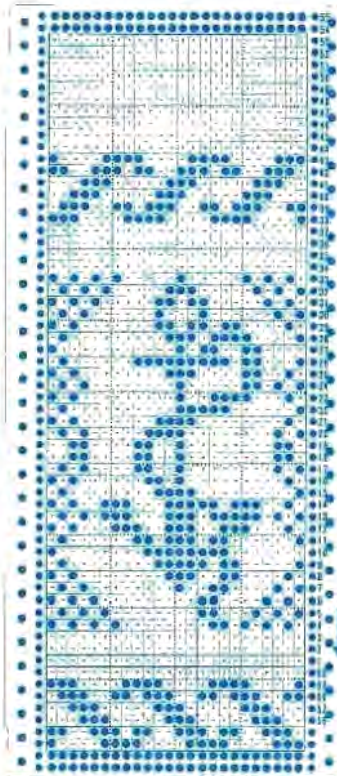




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37



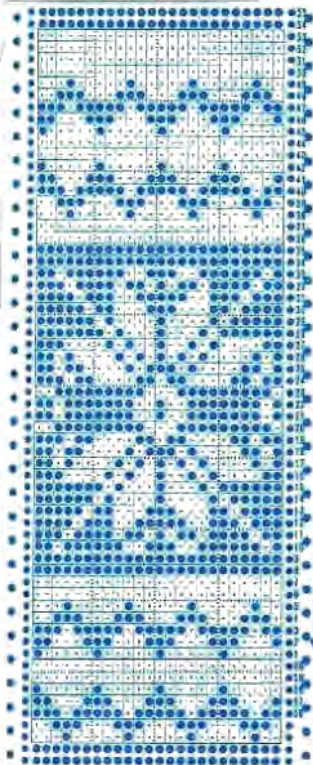
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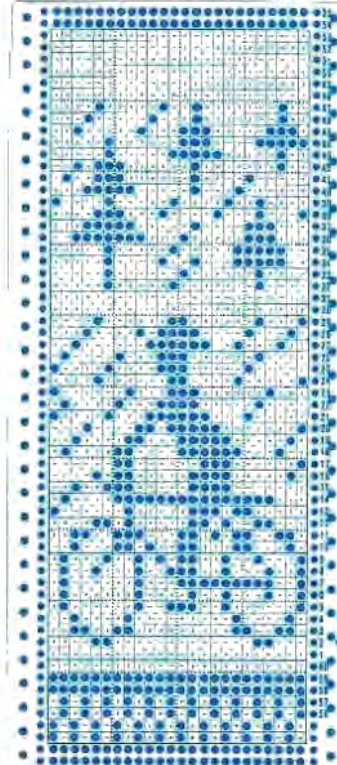
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36

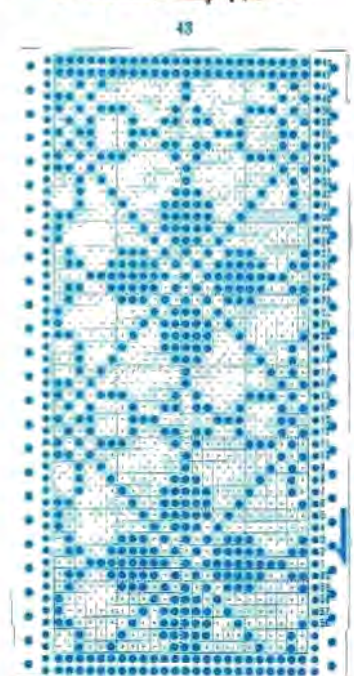
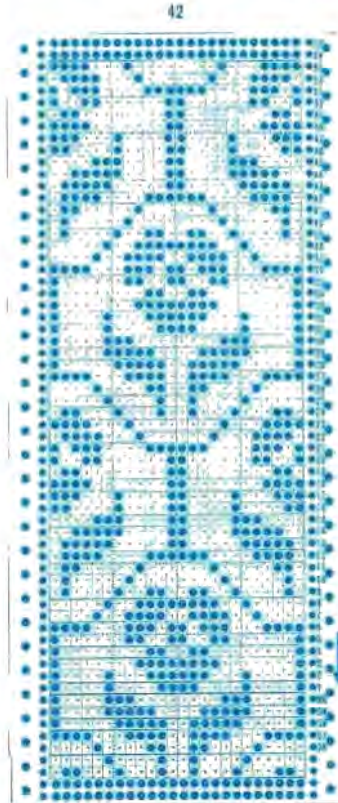
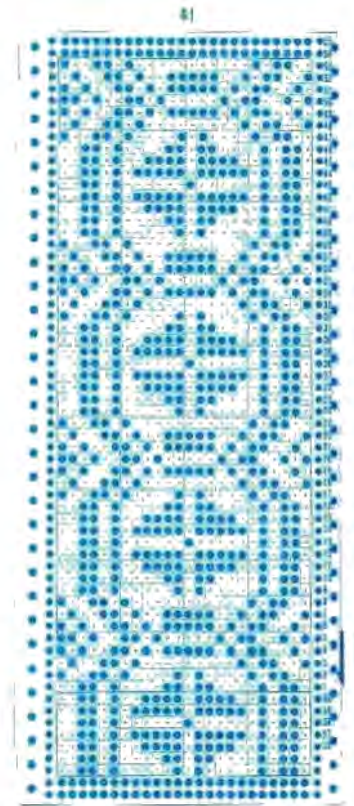
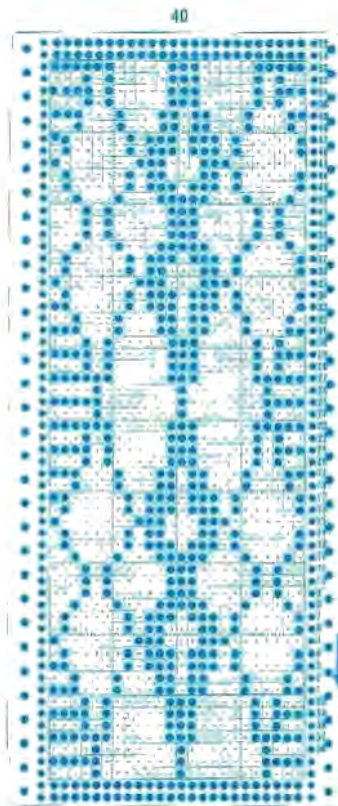


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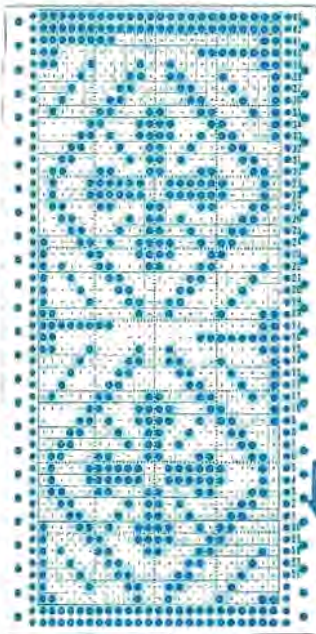


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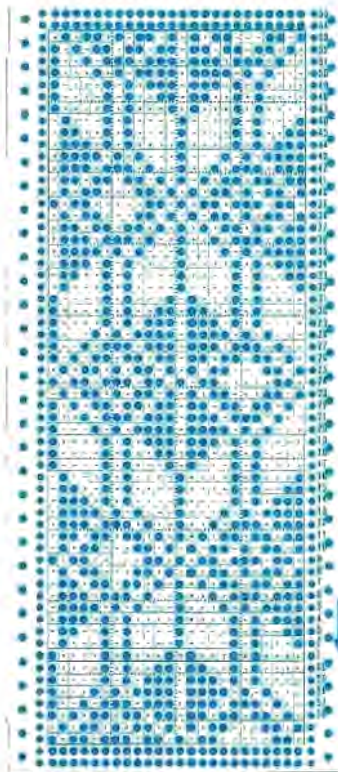




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45



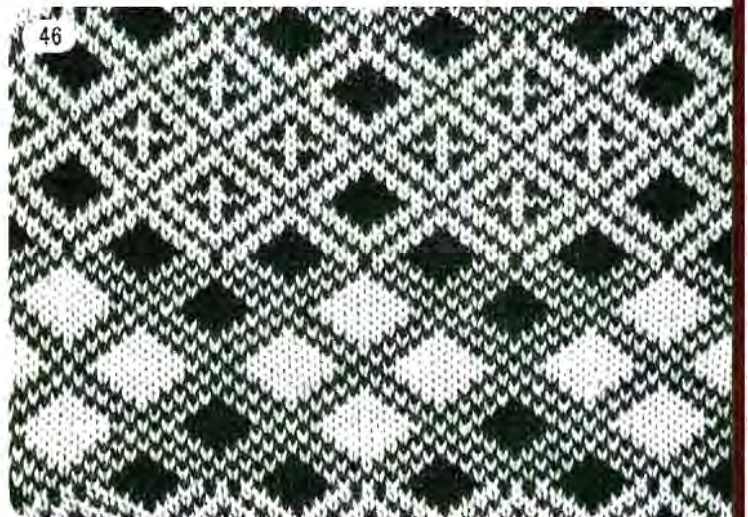
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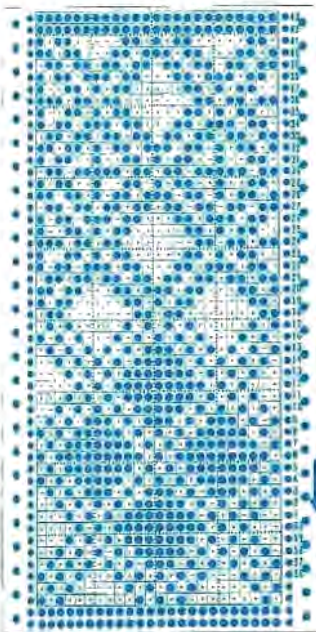
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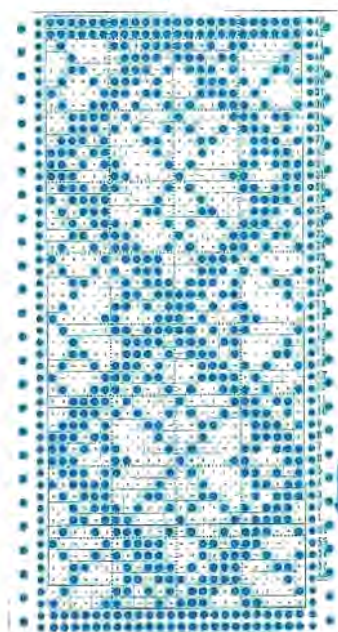
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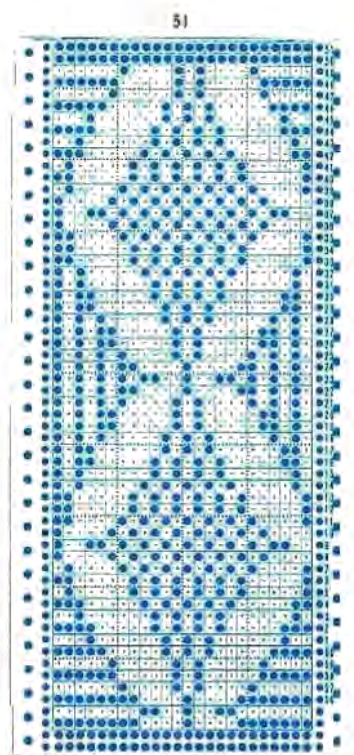
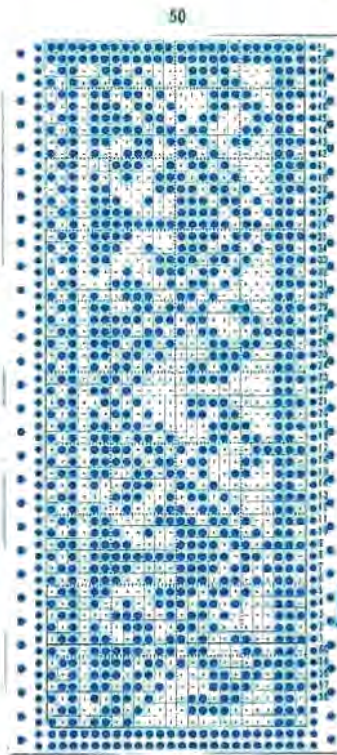
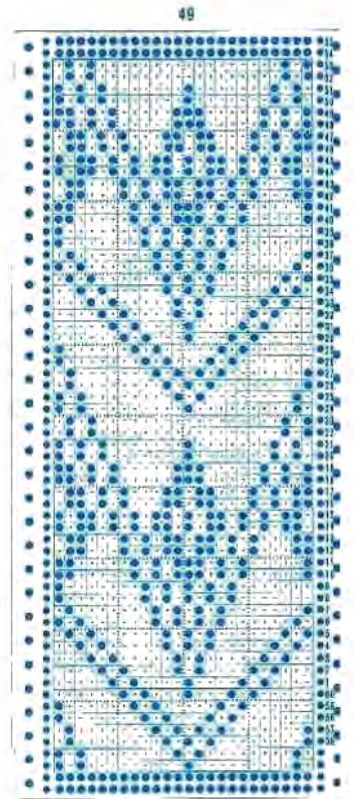
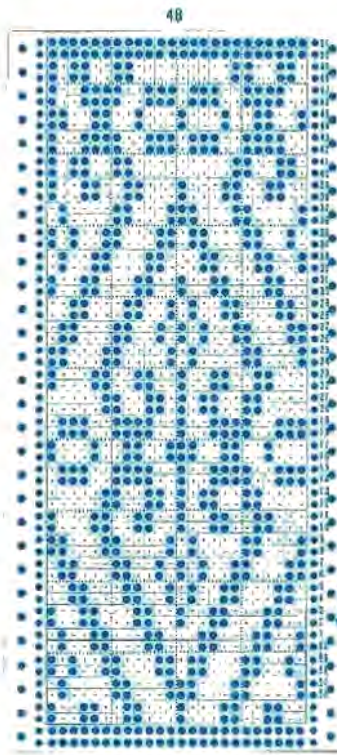
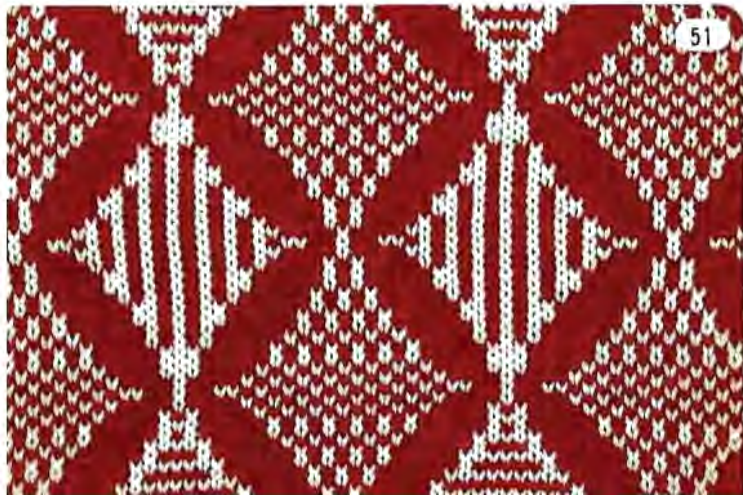
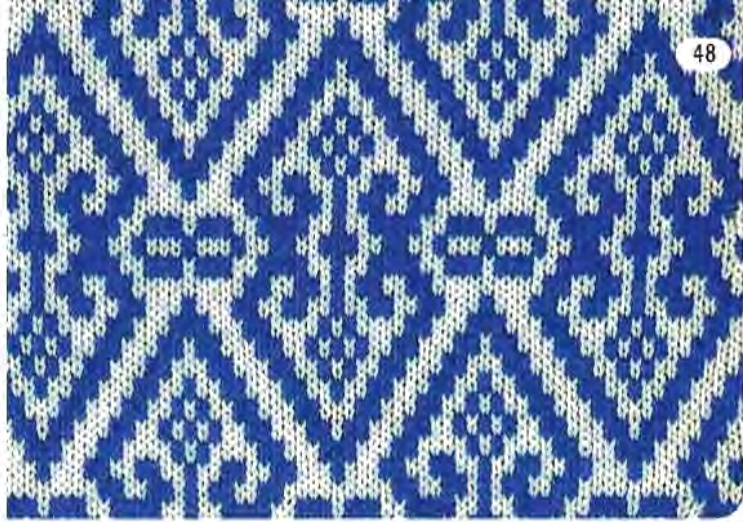


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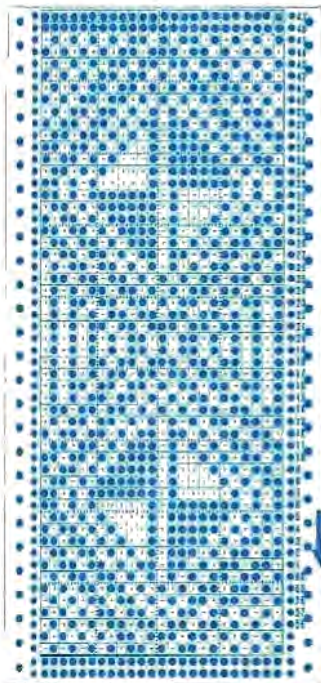


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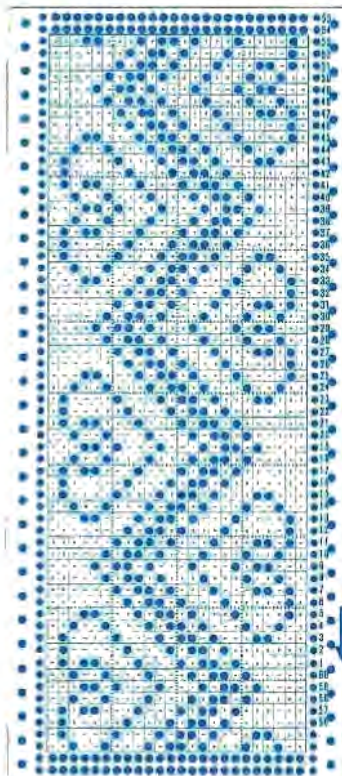




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53



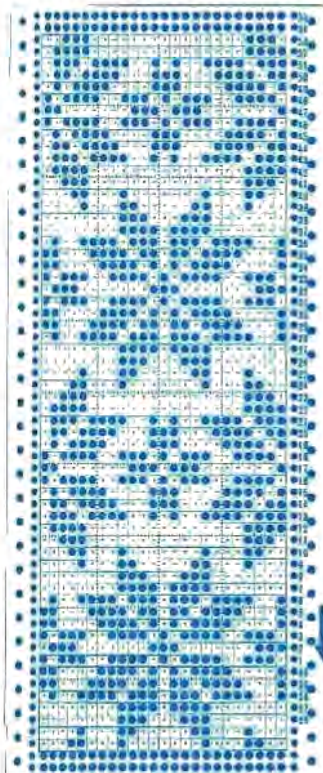
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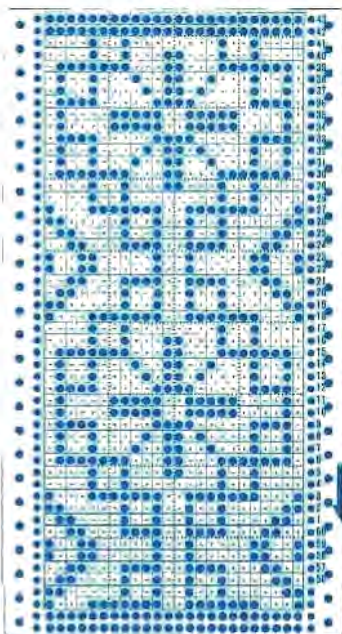
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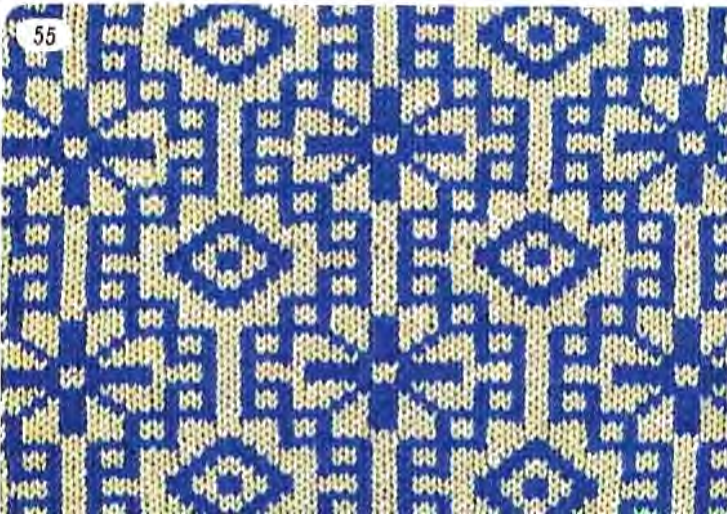
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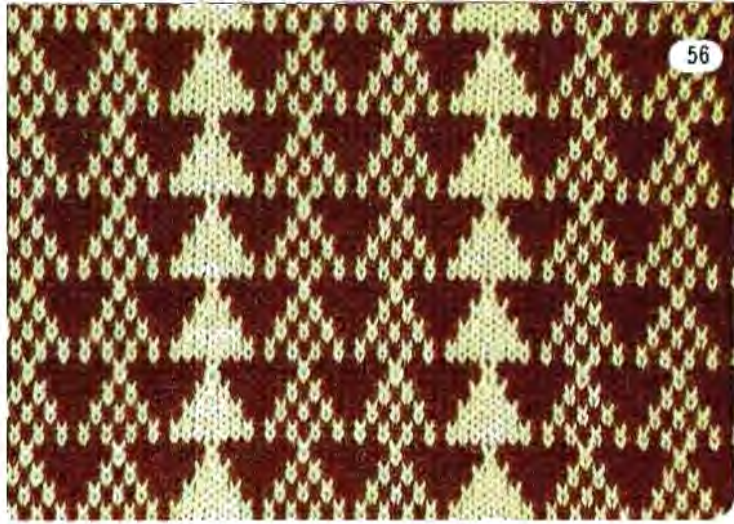


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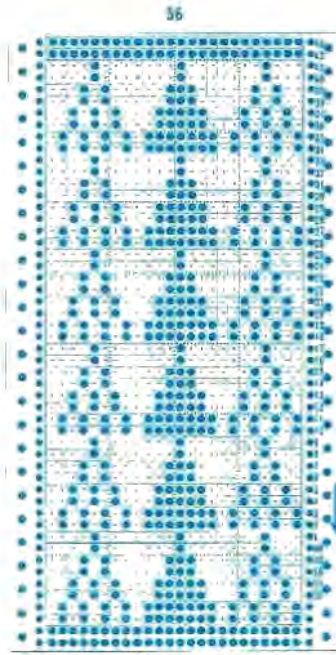


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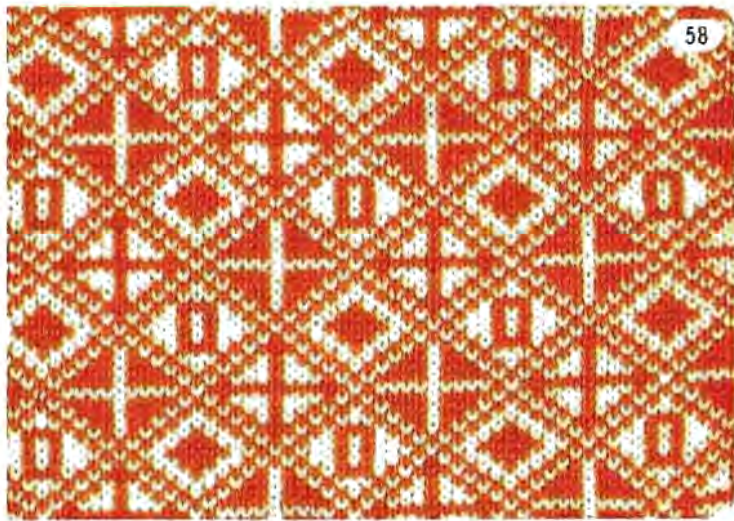
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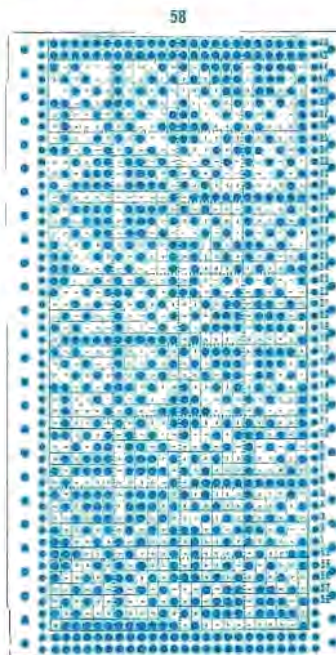
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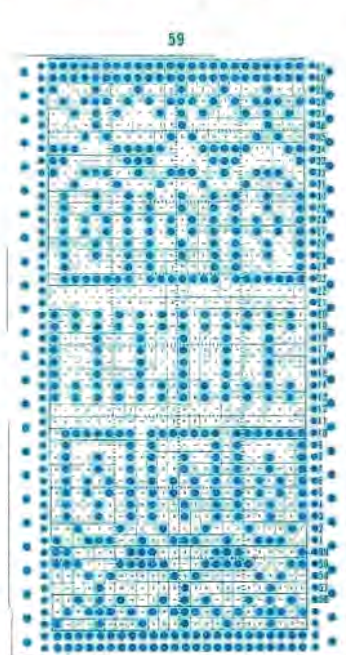
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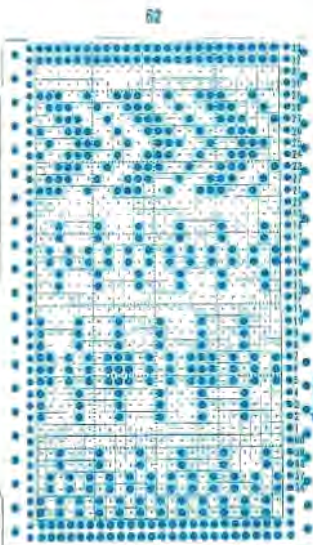
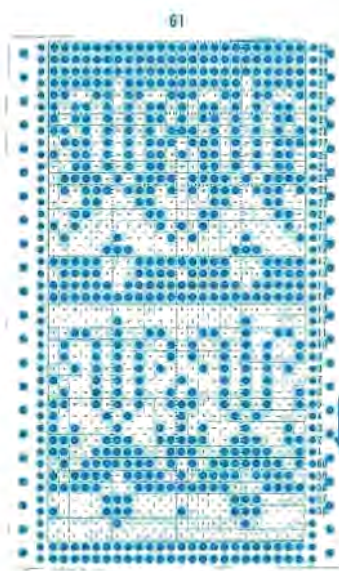
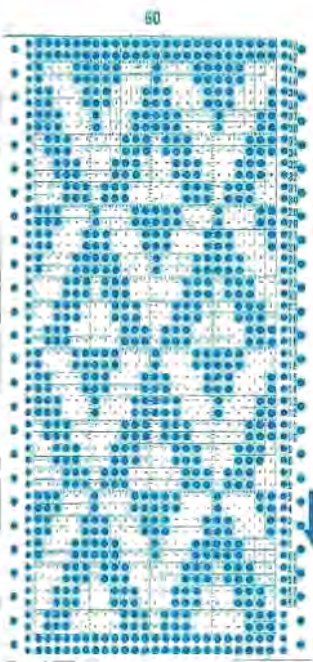
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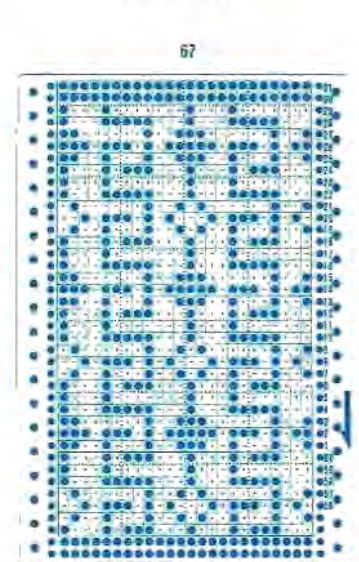
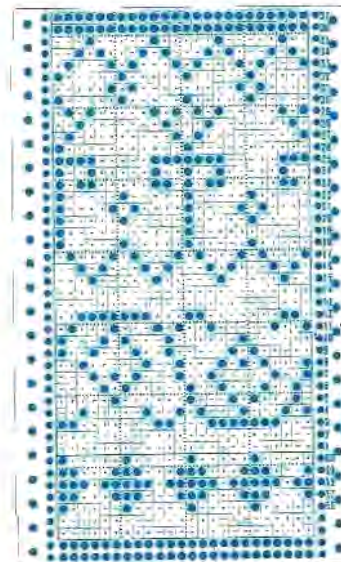
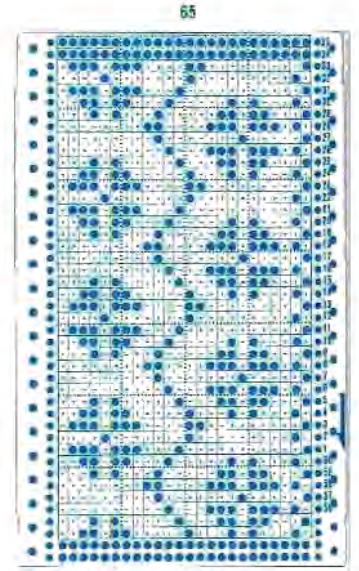
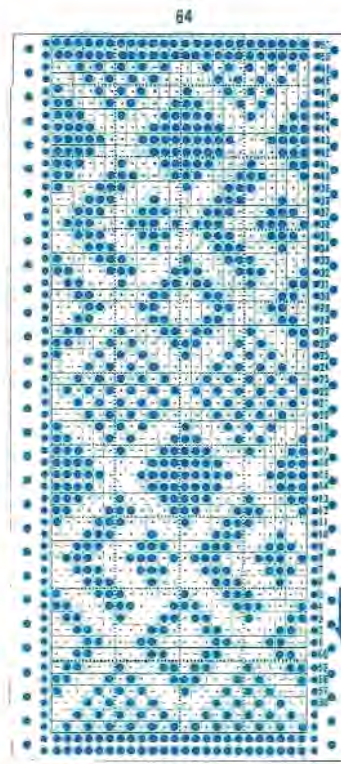
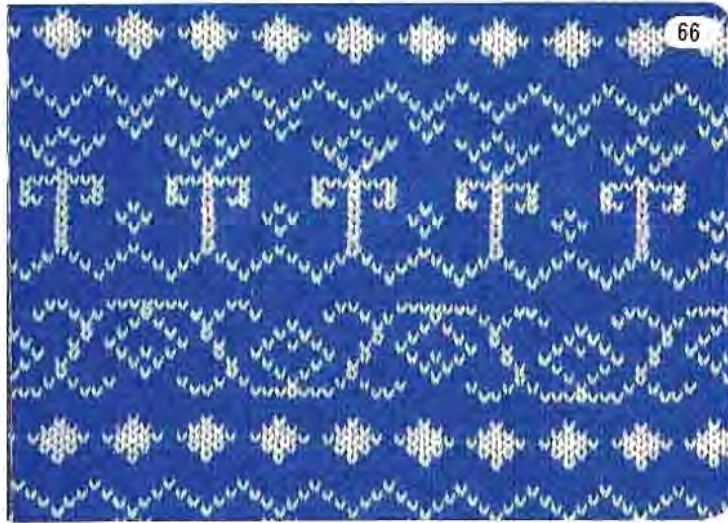
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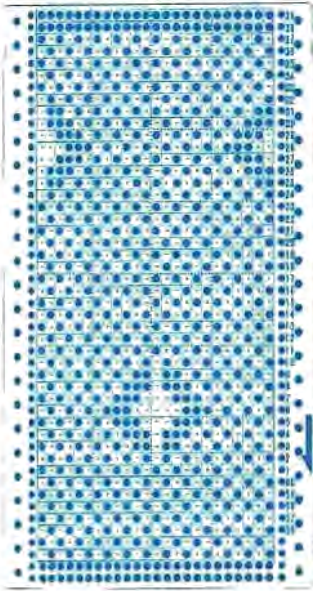
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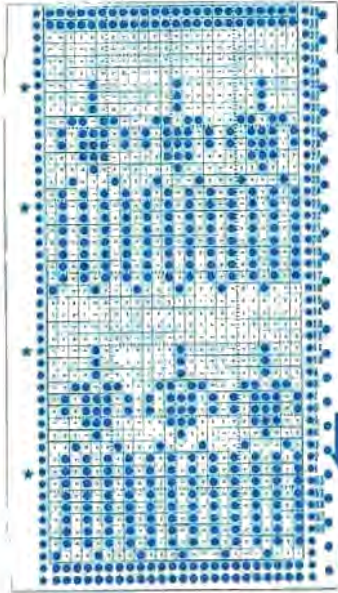




68



69



68



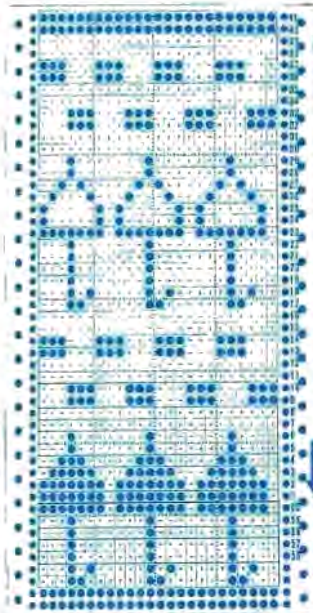
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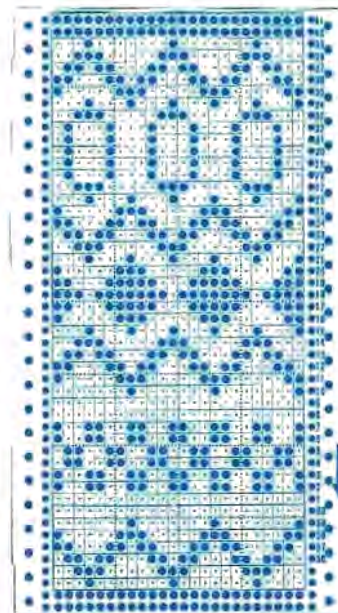
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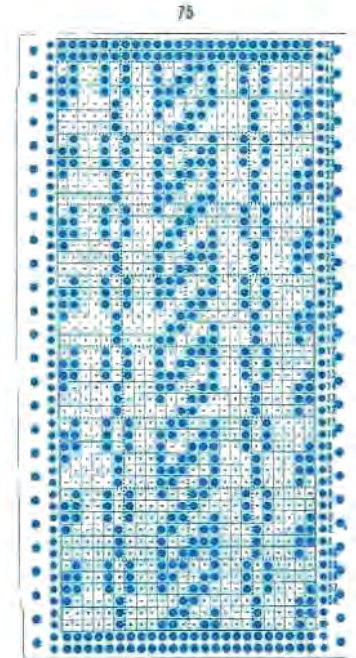
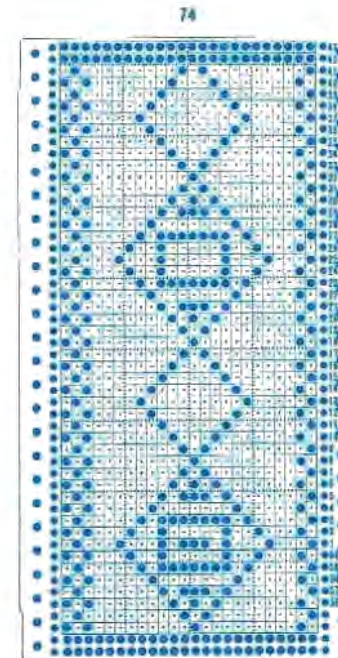
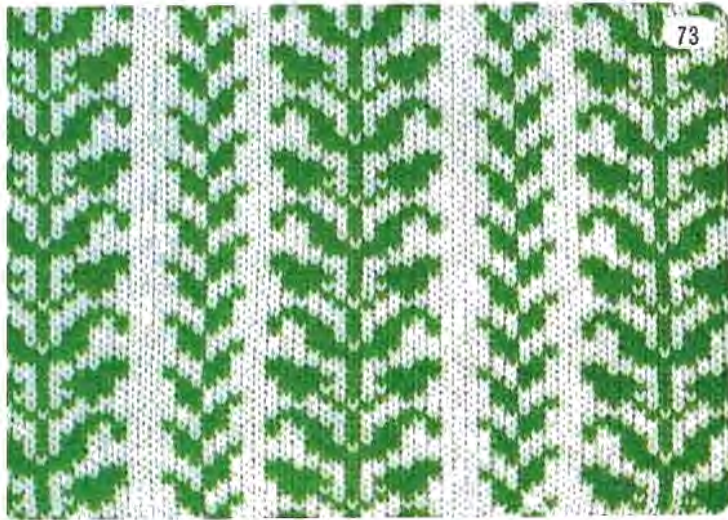
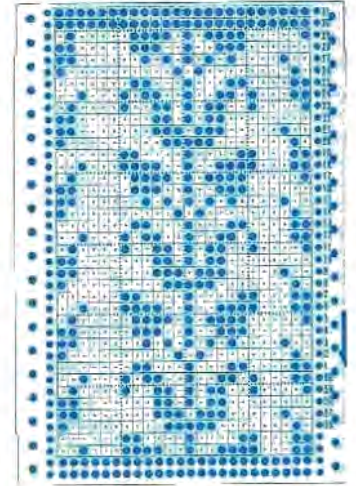
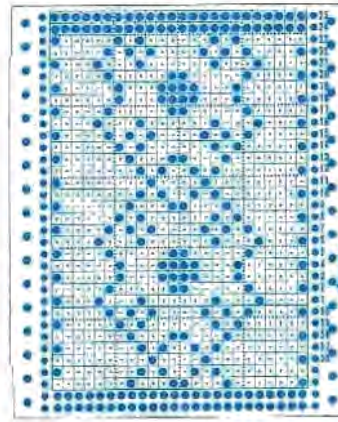
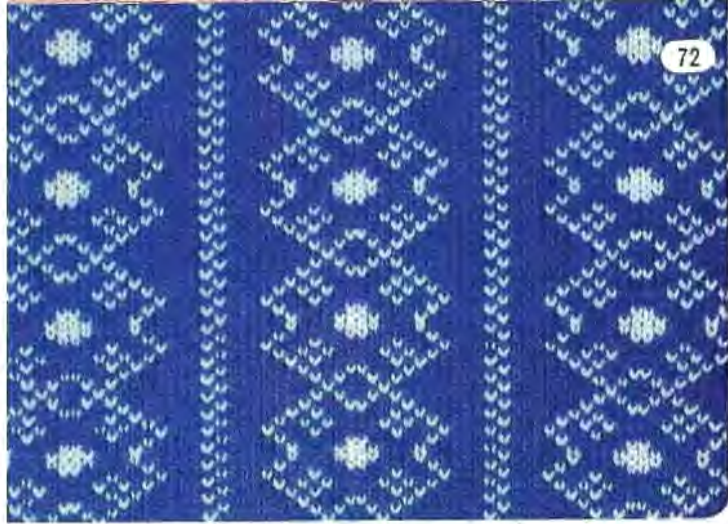


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71

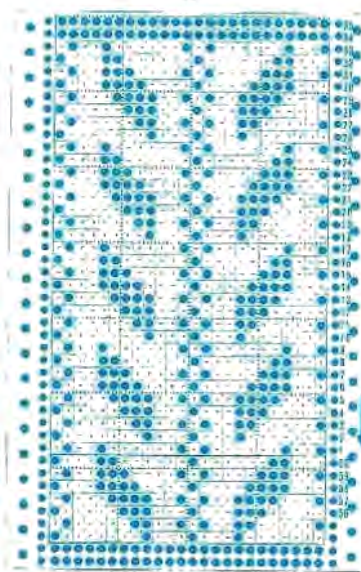




76



77



76



77



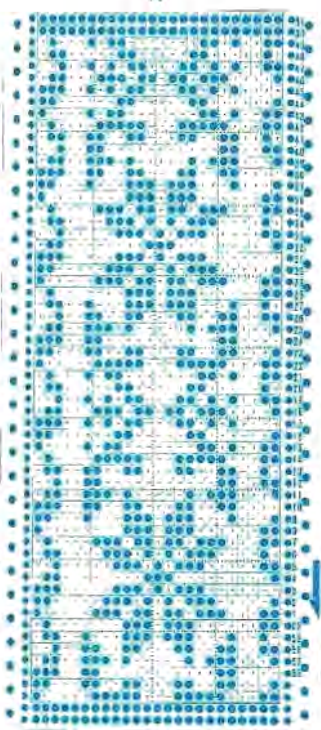
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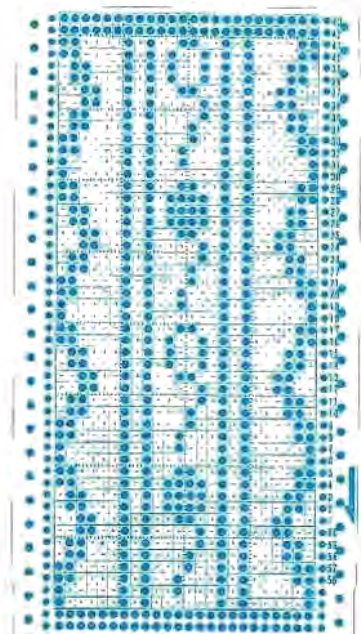
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78



79

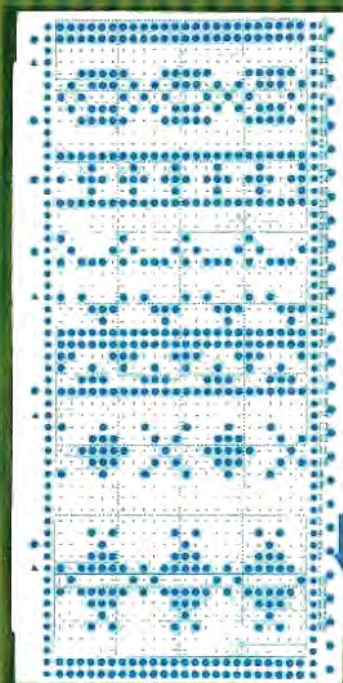


# 多色同時編込み模様

Multi-  
Colour

## FAIR ISLE PATTERNS by KHC

デザイン ● 浅川桂子



● 白 ● 赤 ● 黄 ● 青 ● 黒

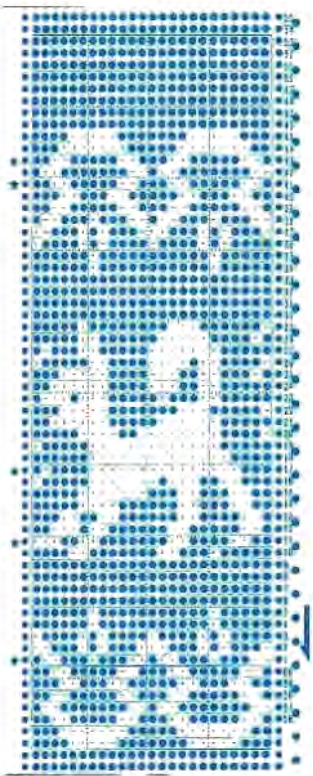
- Means that the yarn in the leader should be changed to the other.
- ▲ Means that the yarn in the leader should be changed to the other.

The multi-colour fair-isle patterns are particularly prepared for use with the KHC colour changer. To knit these patterns without a KHC colour changer the perforations should be made in reverse order.

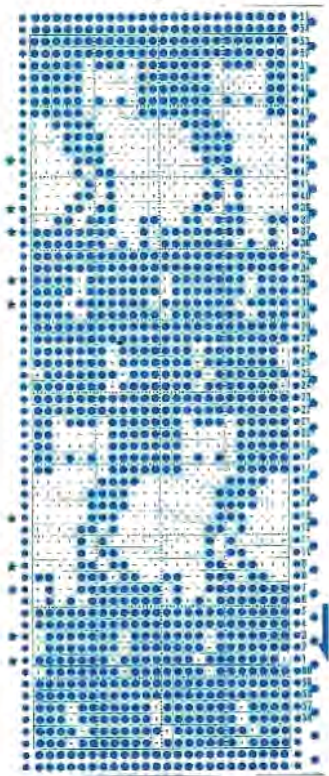
81



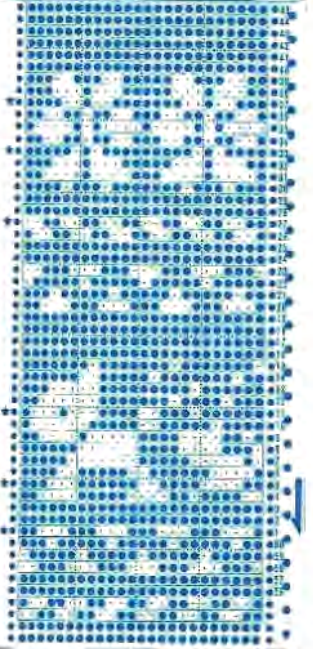
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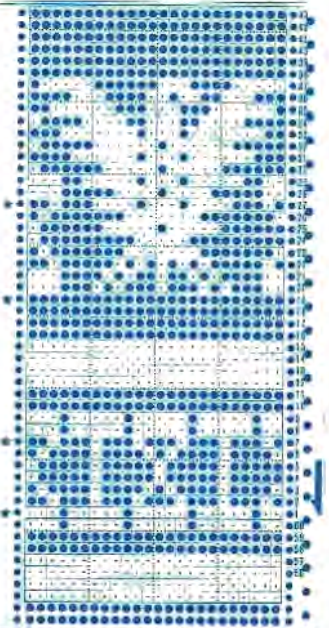
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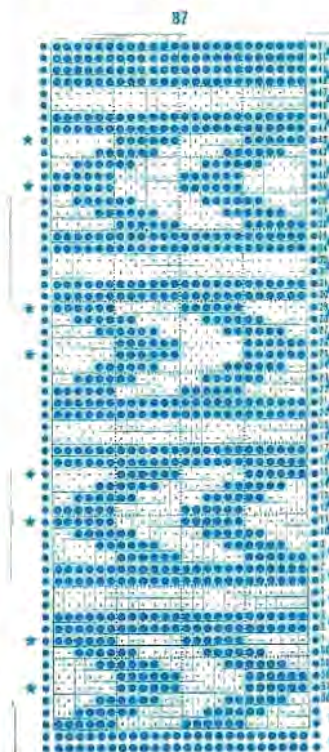
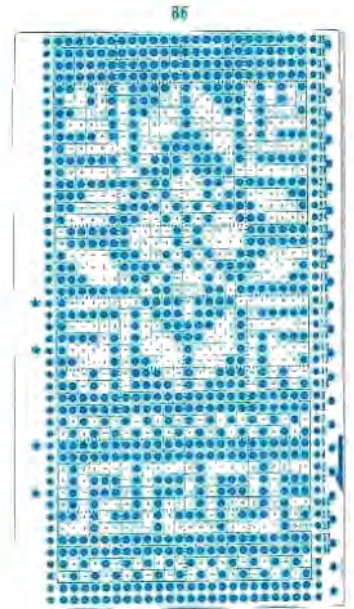
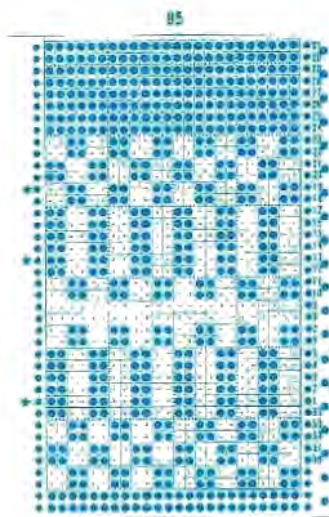


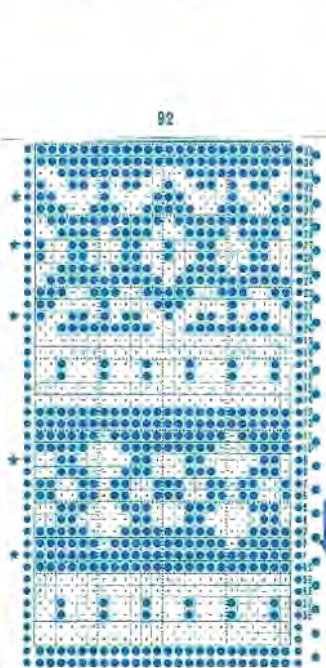
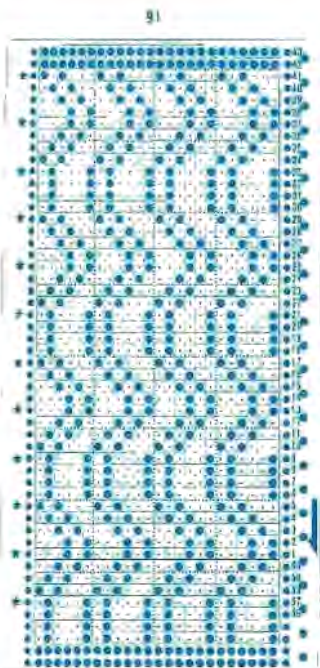
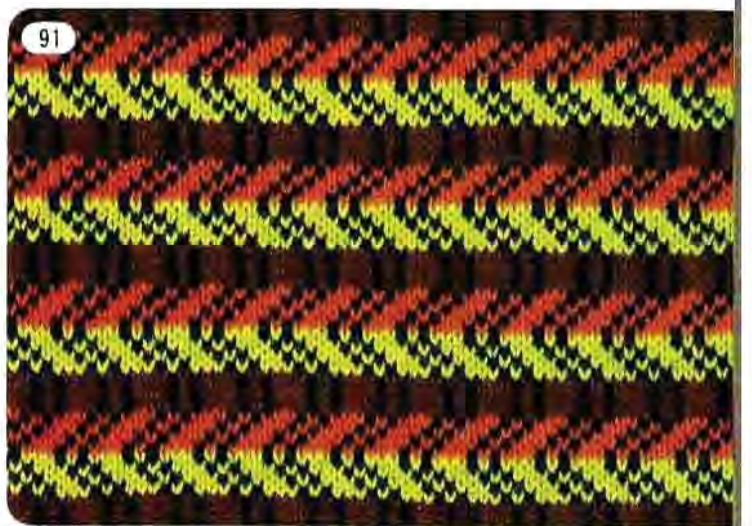
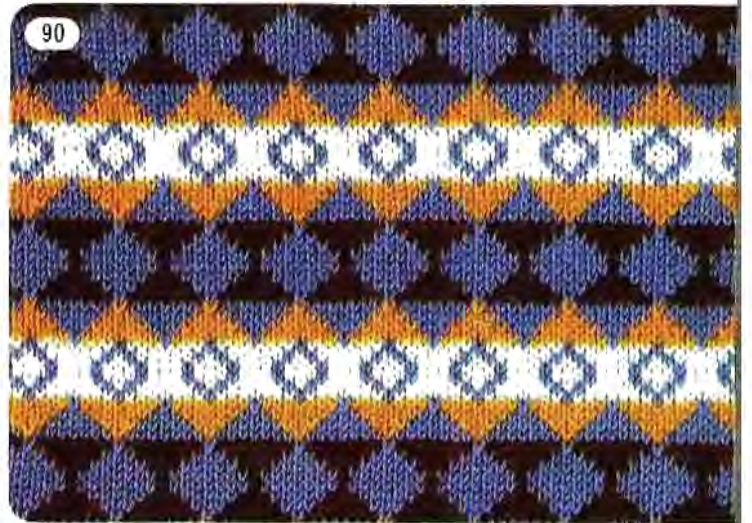
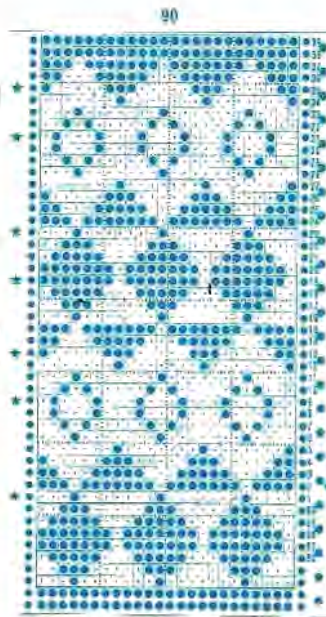
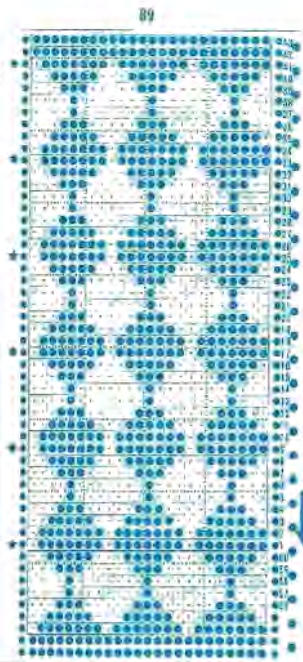
83



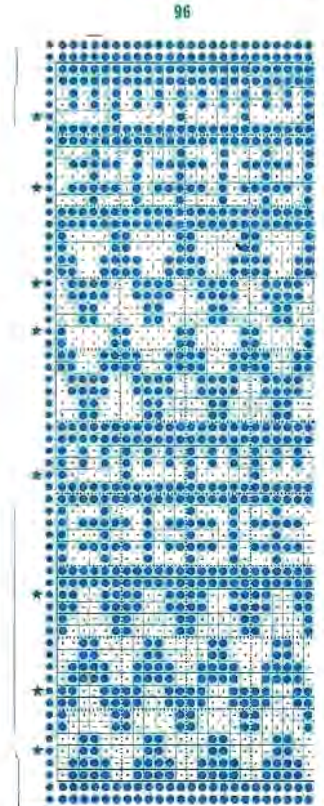
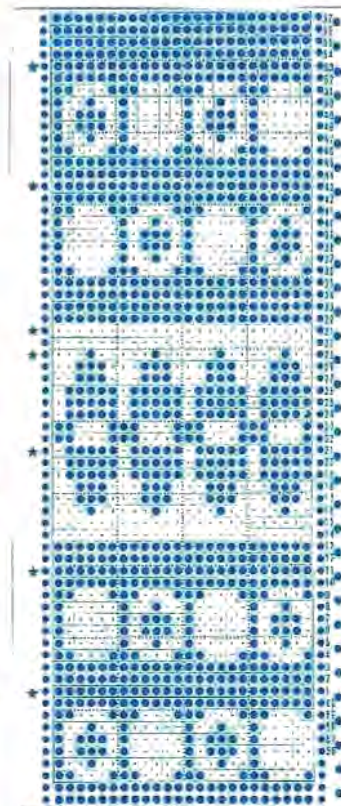
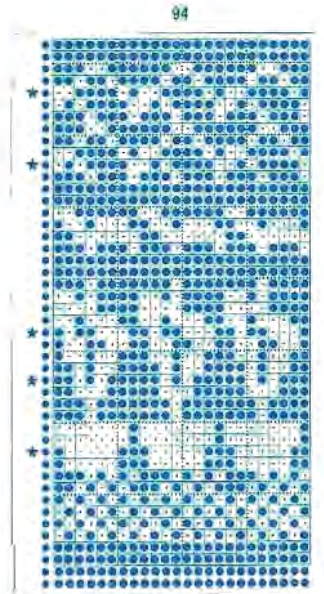
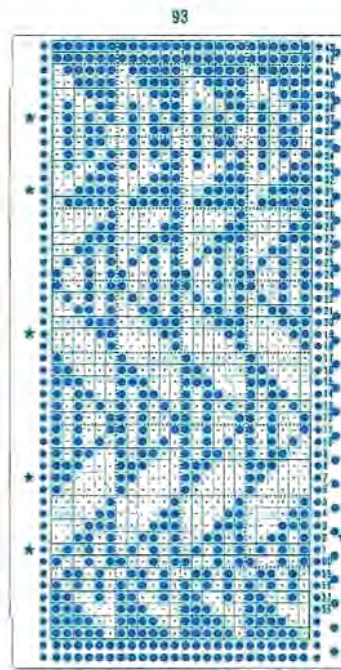
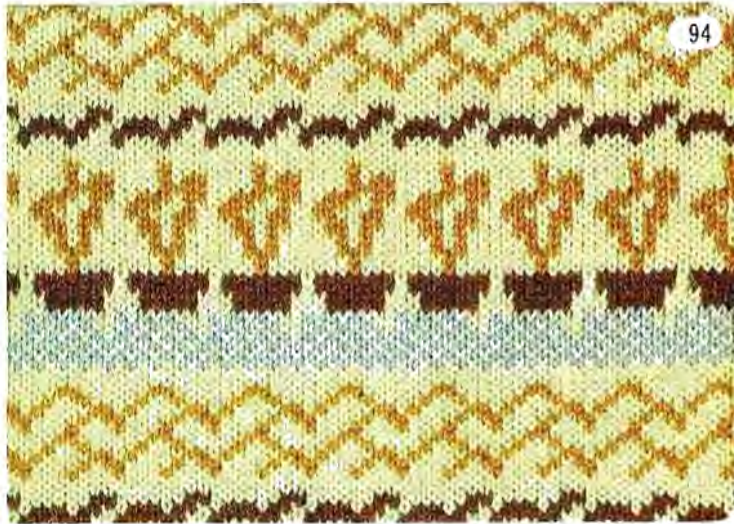
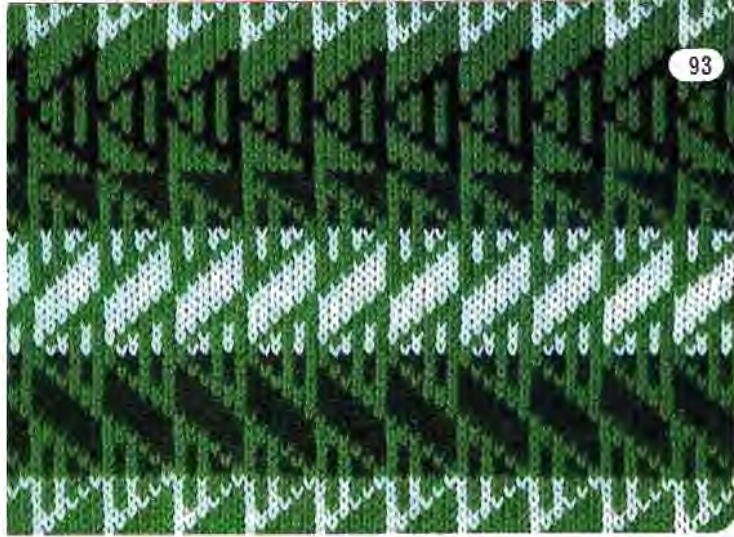
84

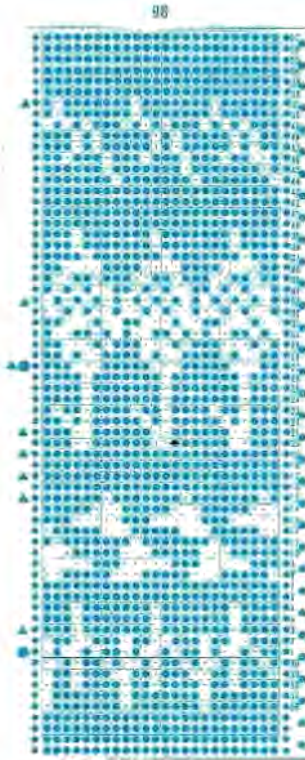
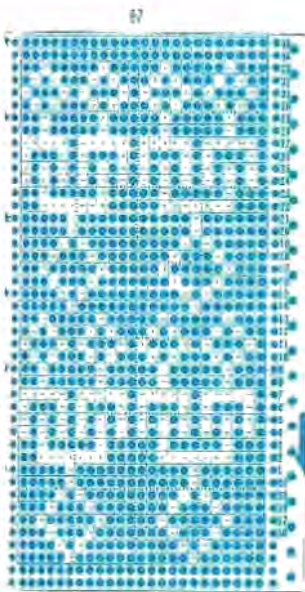




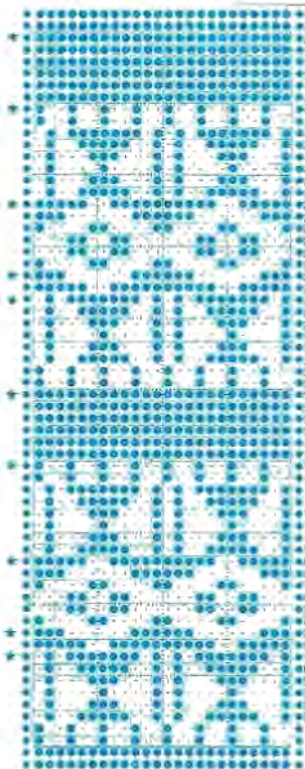
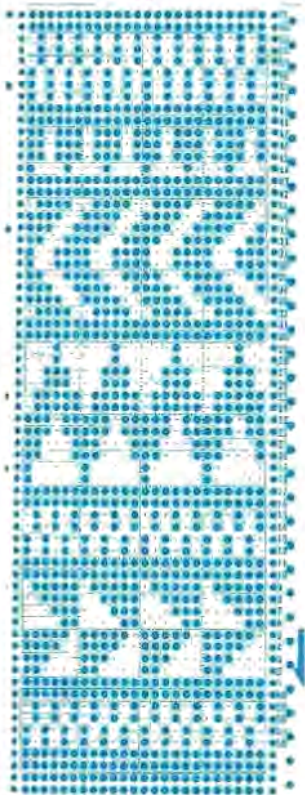








◆ Please take the piece in the center should be changed to the color of the same size in the same should be changed to the same

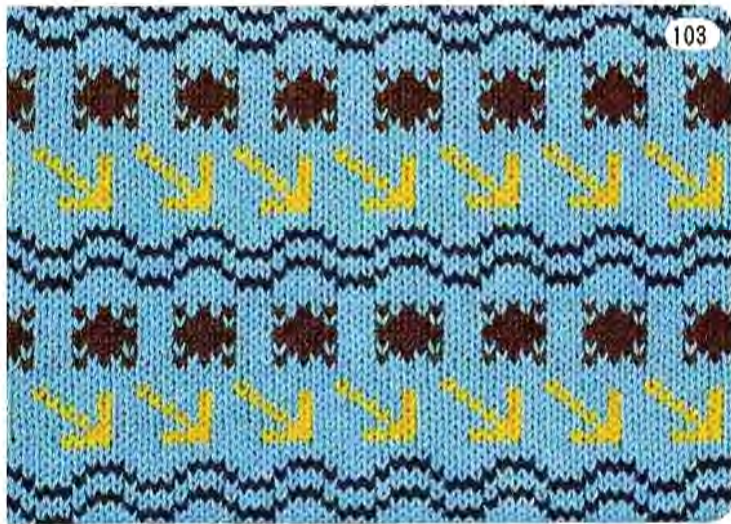




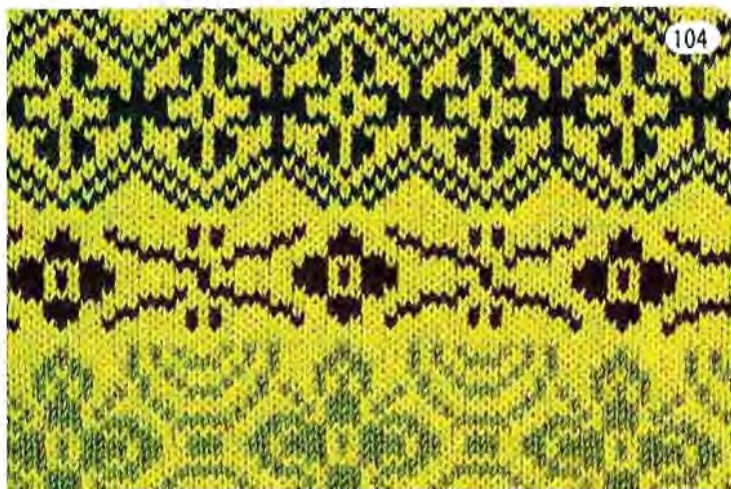
101



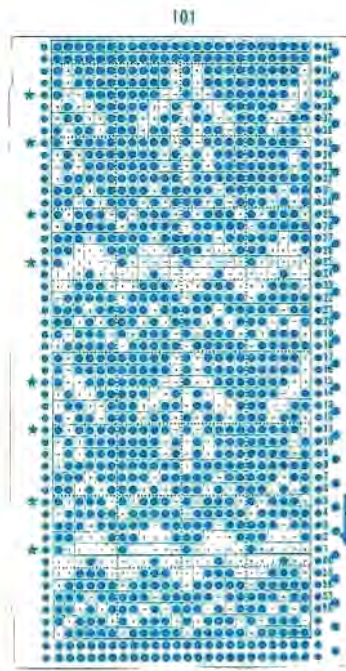
102



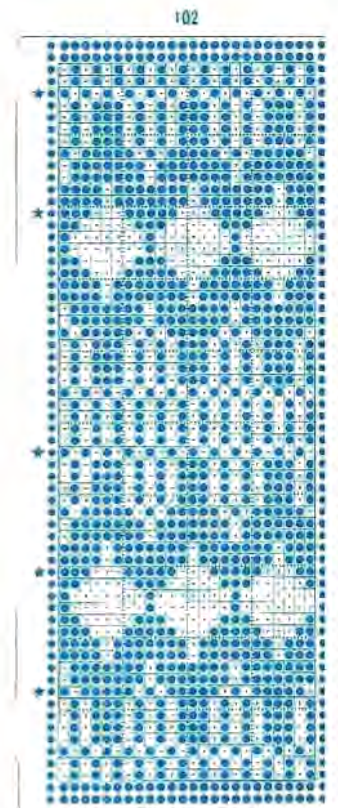
103



104



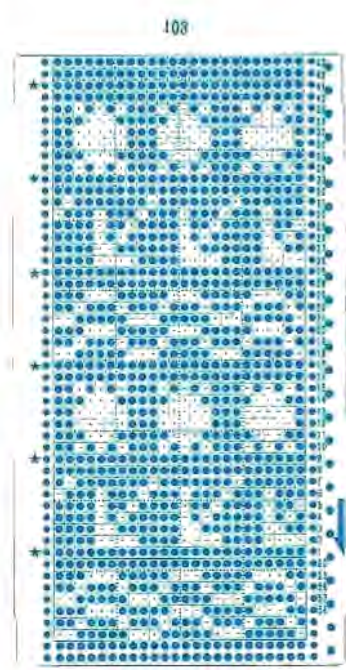
101



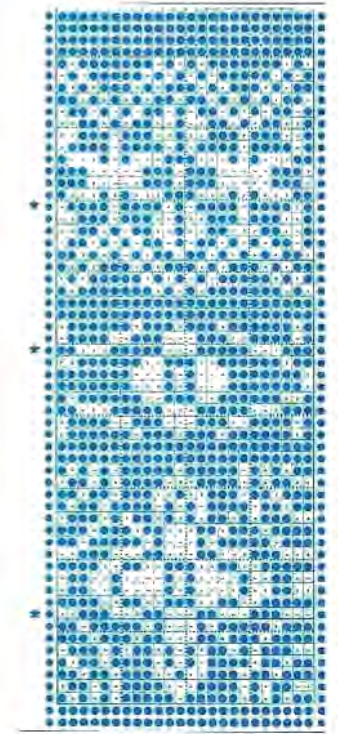
102

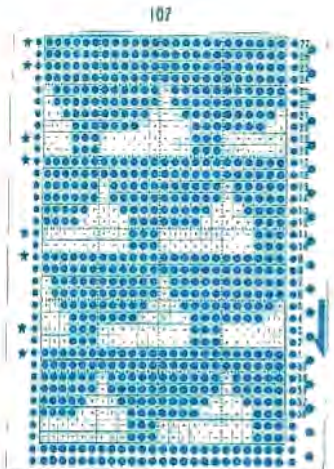
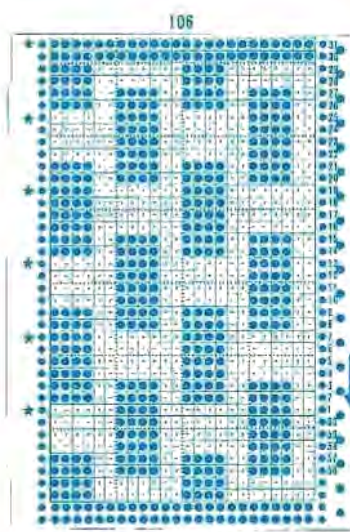
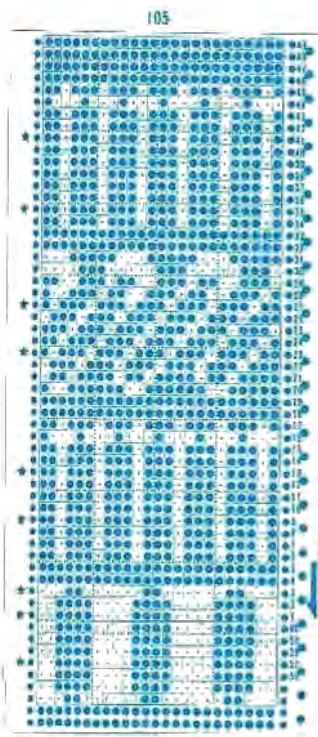


104



103







109



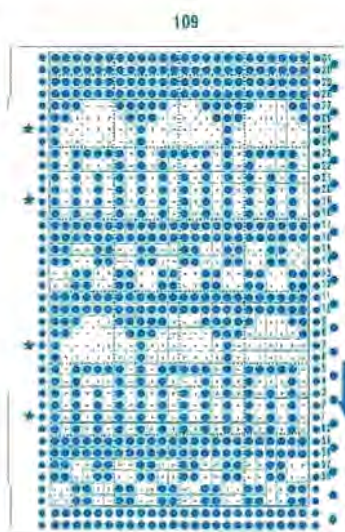
110



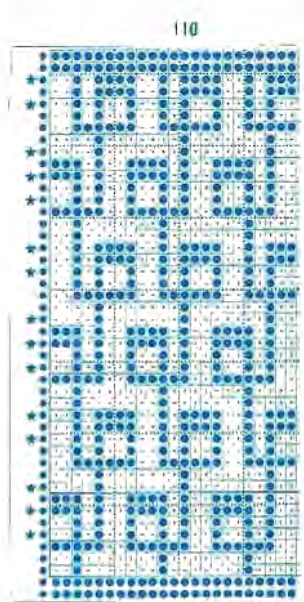
111



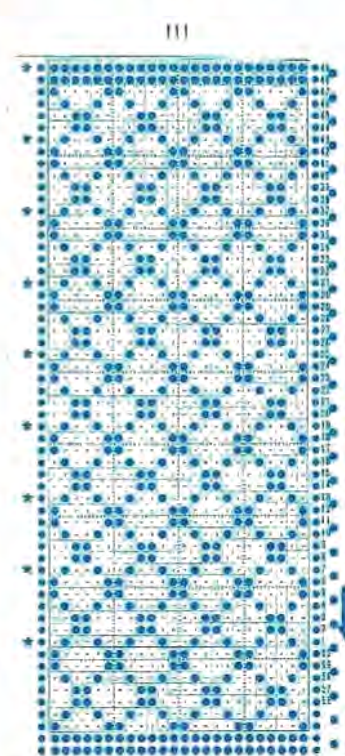
112



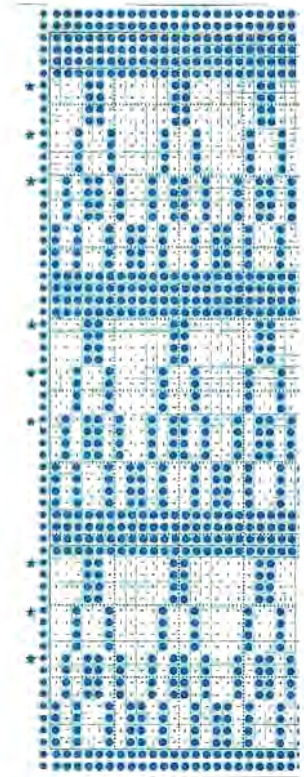
109



110

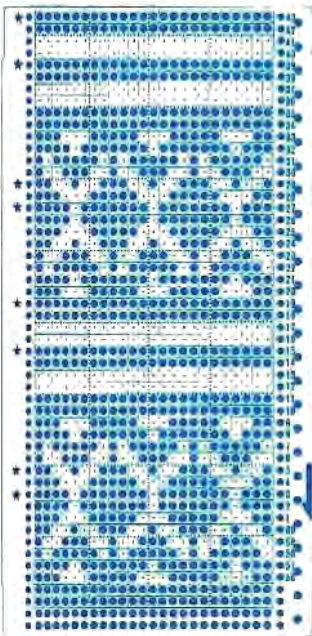


111

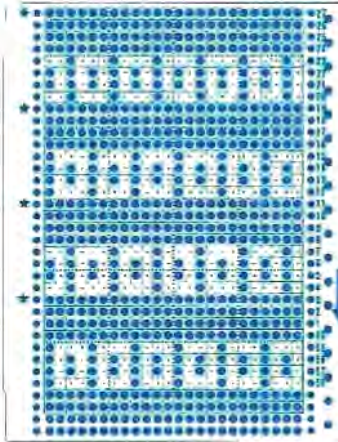


112

113



114



113



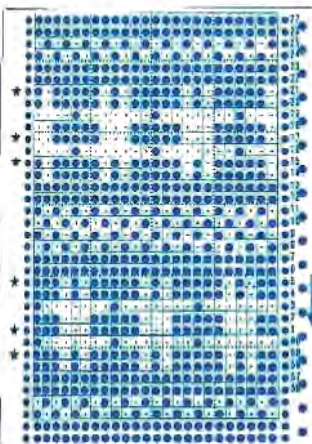
114



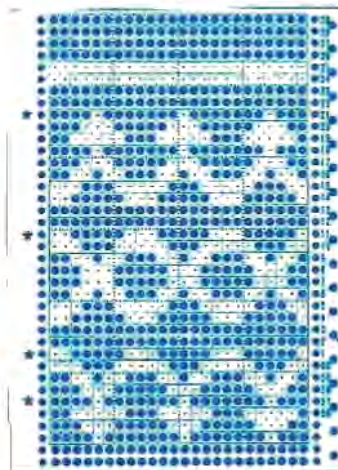
115



115

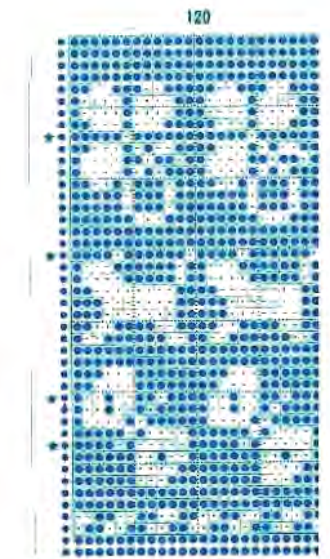
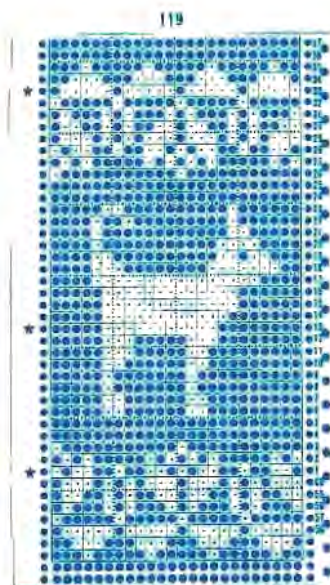
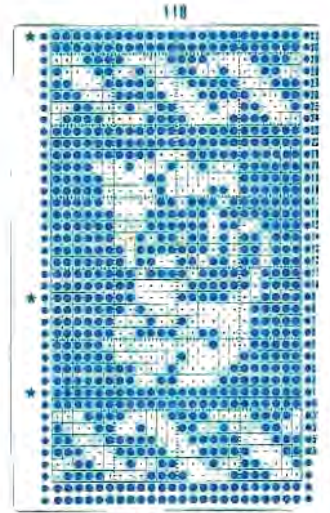
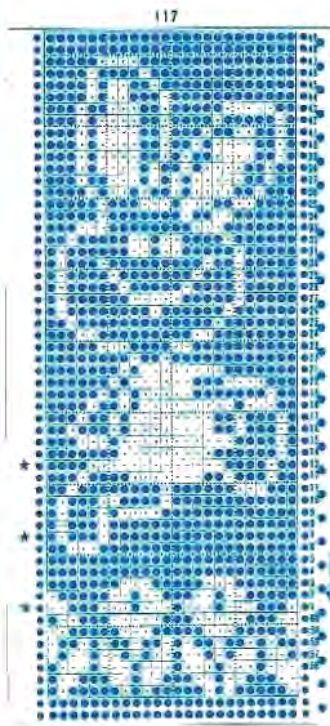
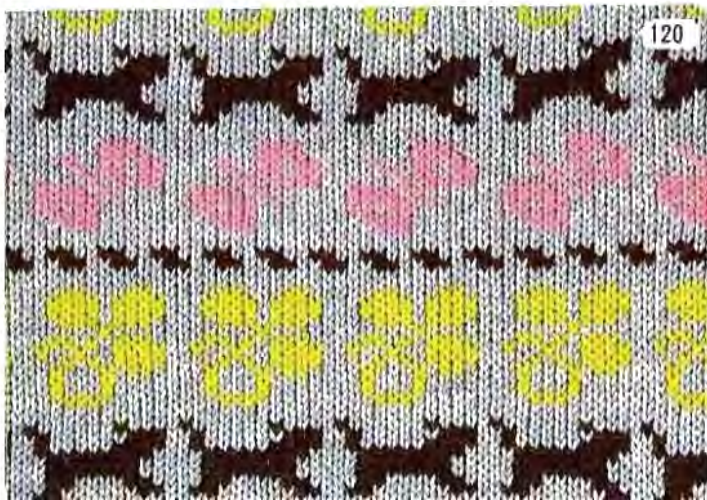


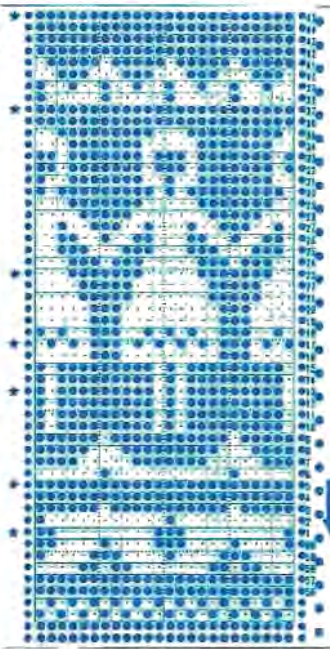
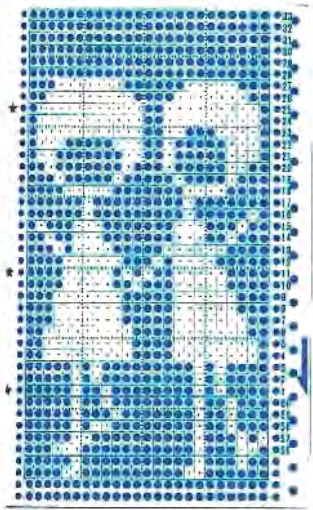
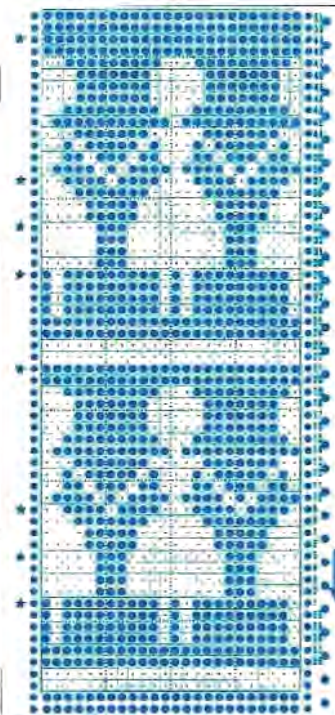
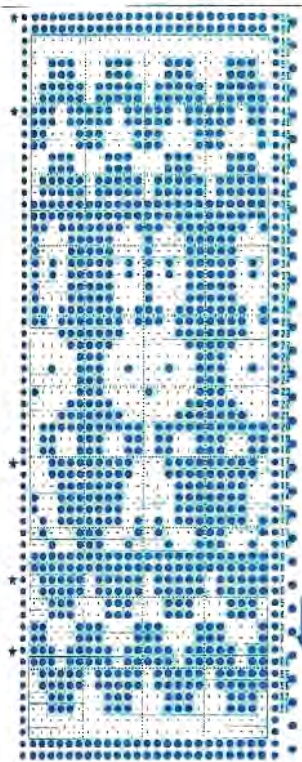
116



116







目は刺しゆうでします。  
The eyes are embroidered.

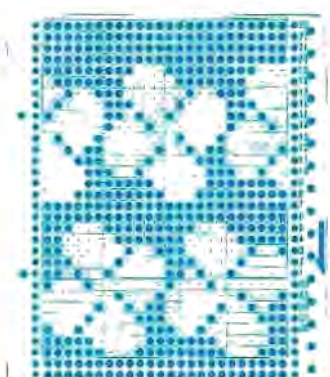
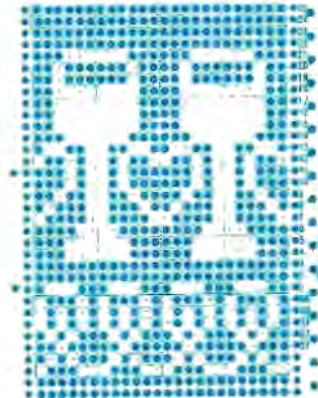
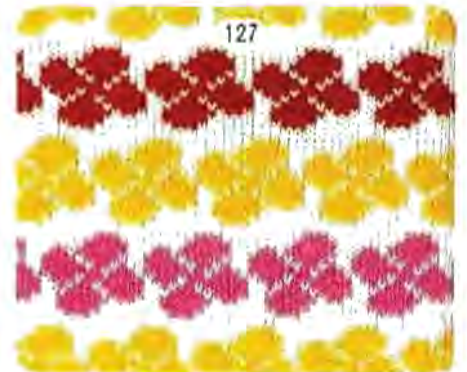


この模様は多色同時編込のカードでストップレ  
バーをのびるに合わせて、変化をつけて編んだ模  
様です。

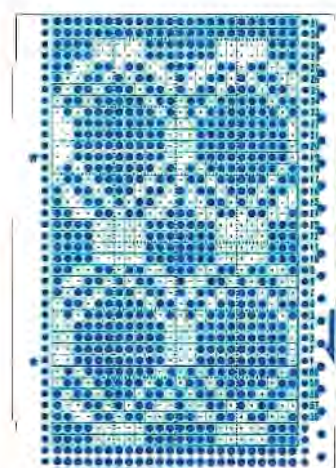
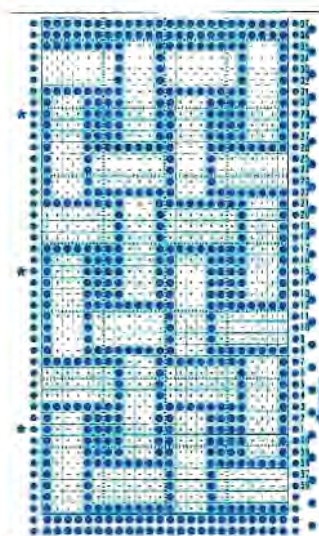
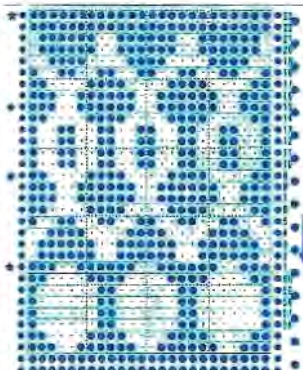
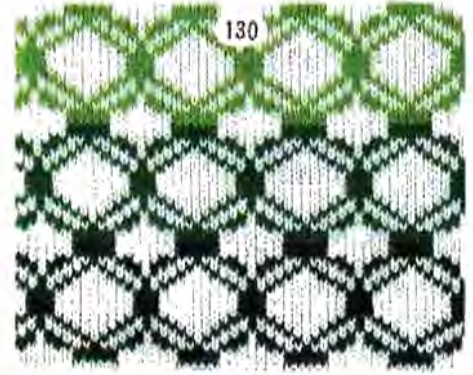
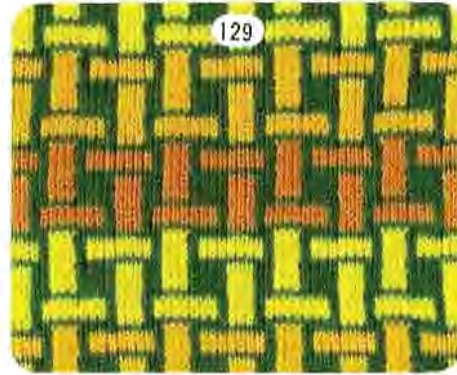
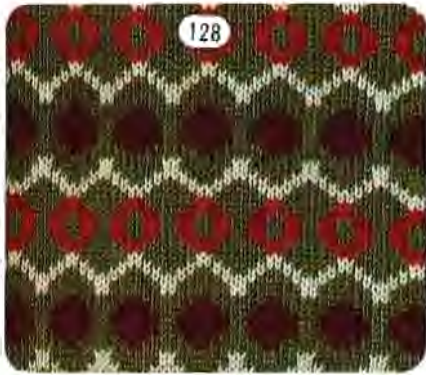
# のびる模様

*These patterns can be produced by using the  
punch cards for fair-isle patterns and setting the  
card lock lever at "V" position.*

*MULTI COLOUR DOUBLE LENGTH PATTERNS BY KHC*



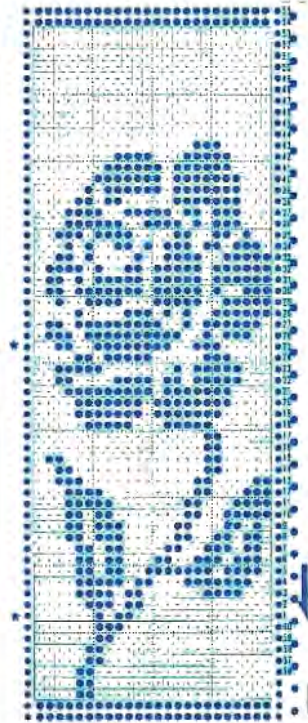
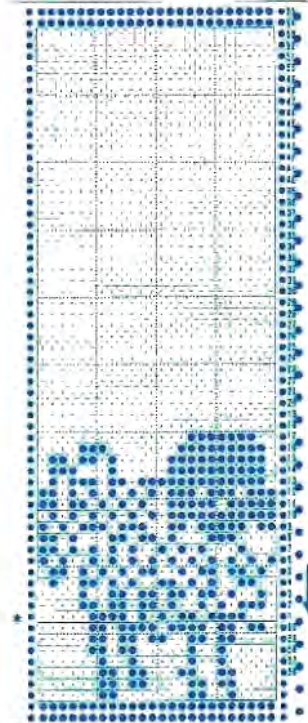
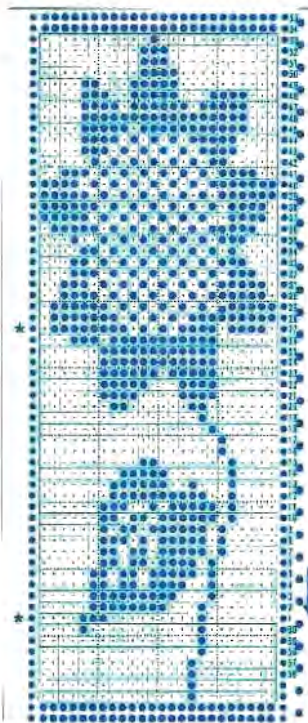
スペースの都合上省略しましたが、  
パンチカードは2模様明けて下さい。  
*As the above is only one pattern,  
please repeat the pattern twice  
when you make the punch card.*



スペースの都合上省略しましたが、パンチカードは2模様明けて下さい。  
*As the above is only one pattern, please repeat the pattern twice when you make the punch card.*

# ワンポイント模様

## SINGLE MOTIF



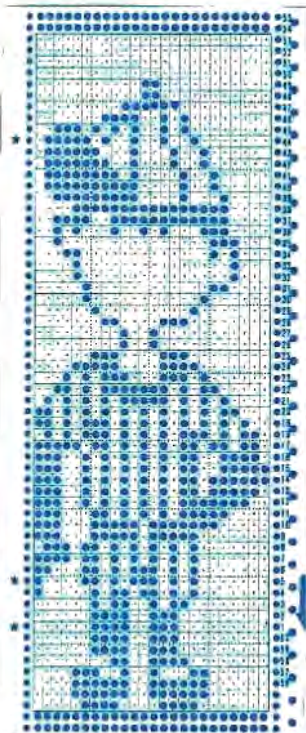
134



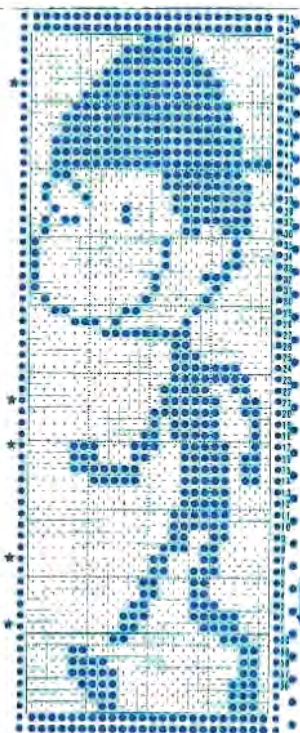
135



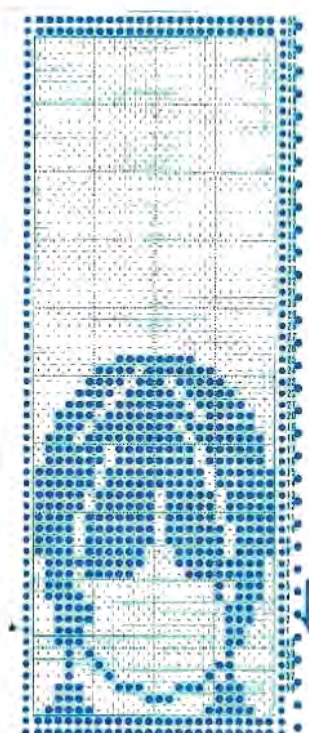
136



□、ボタン、バックル、ボールは刺しゅうでします。  
The lips, buttons, buckle and ball are embroidered.



43

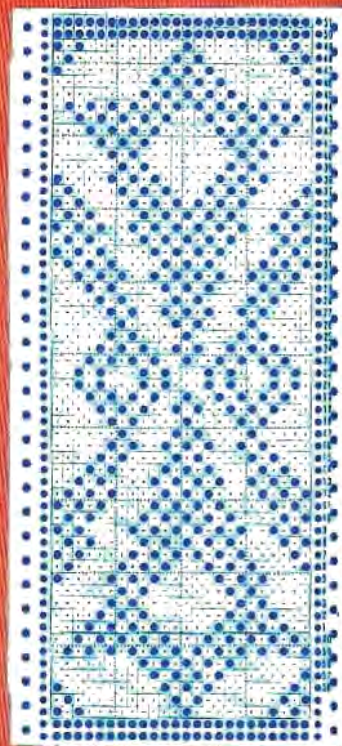


□は刺しゅうでします。  
The lips are embroidered.

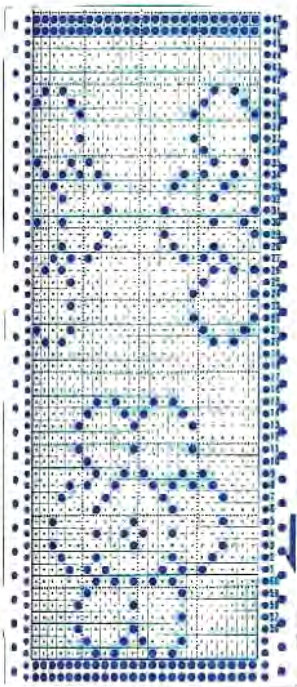
# 編込レース模様

## THREAD LACE PATTERN

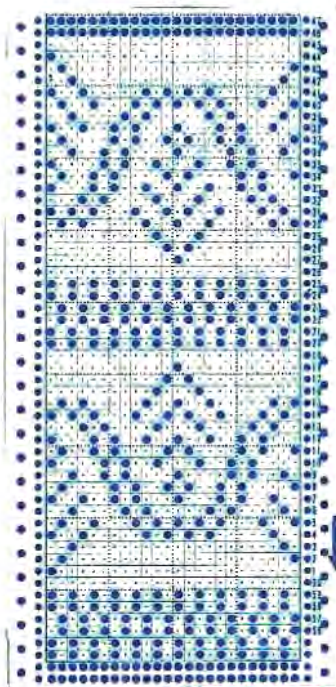
デザイン ● 牧 玲子



138



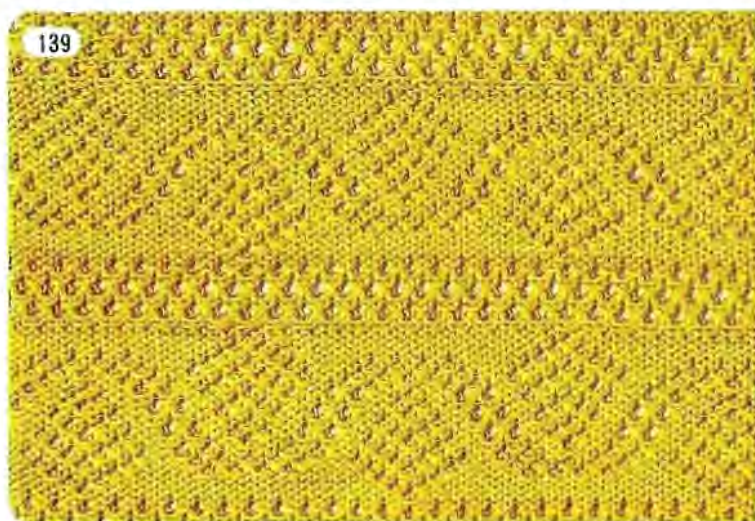
139



138



139



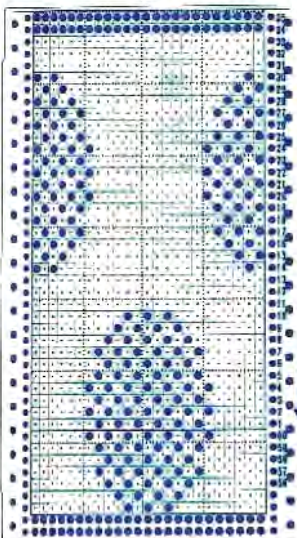
140



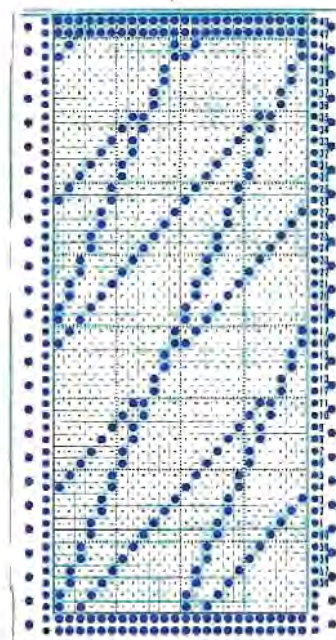
141

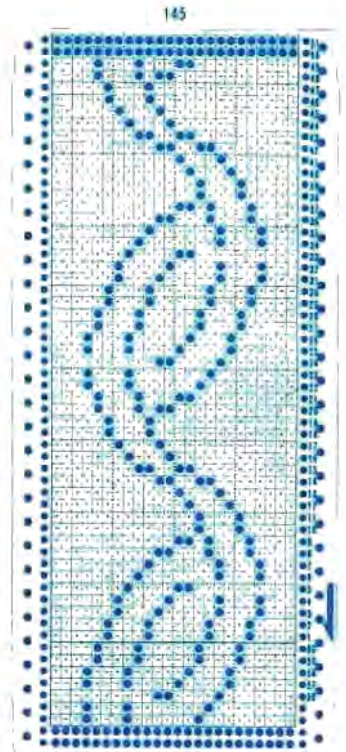
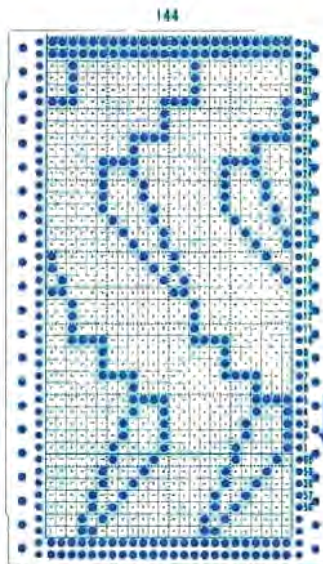
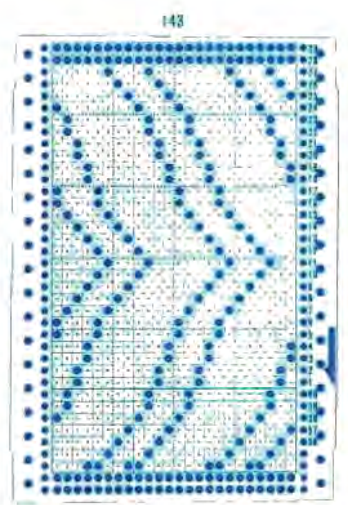
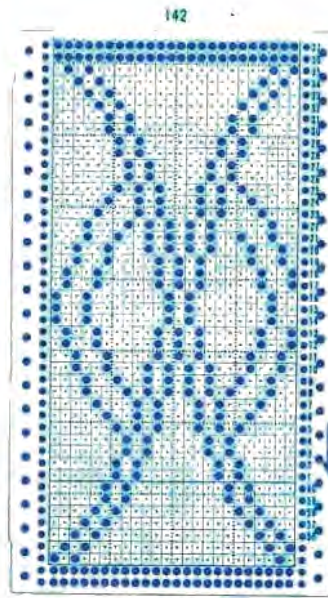
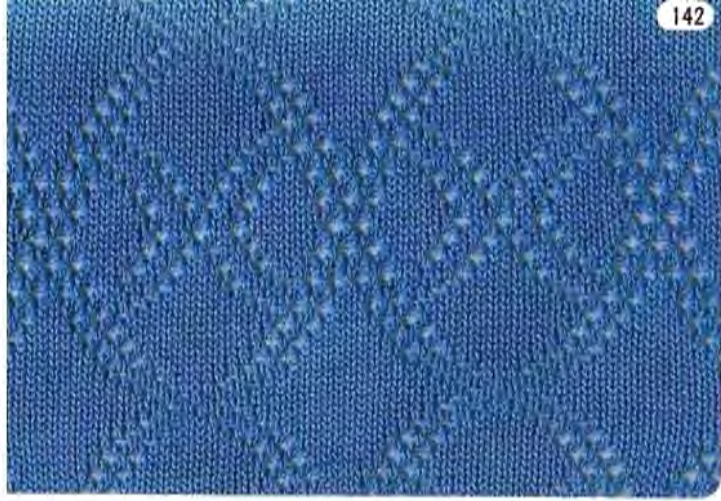


140

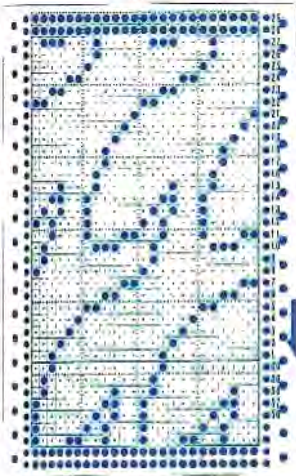


141

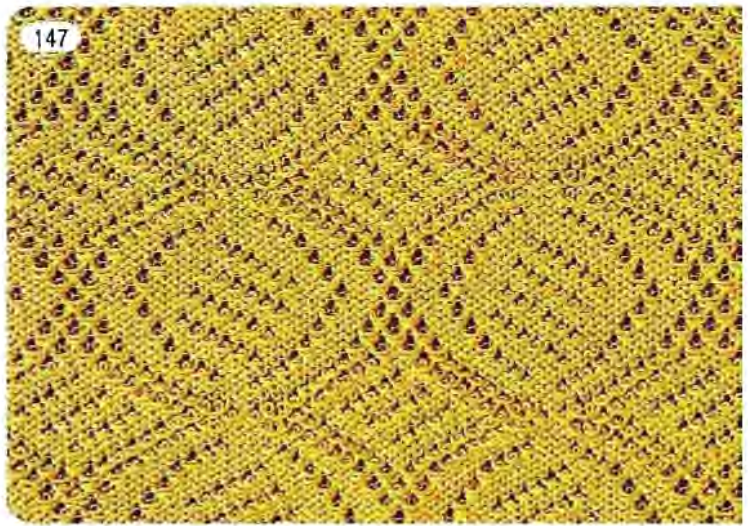
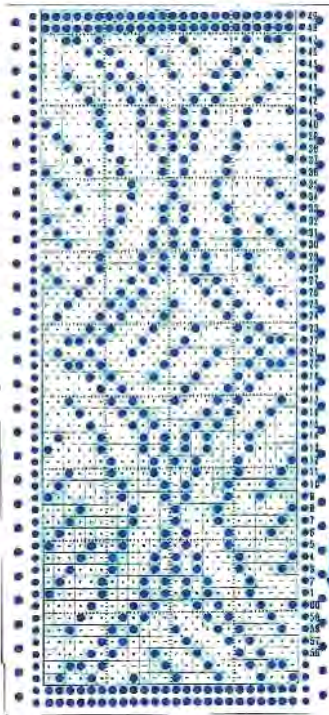




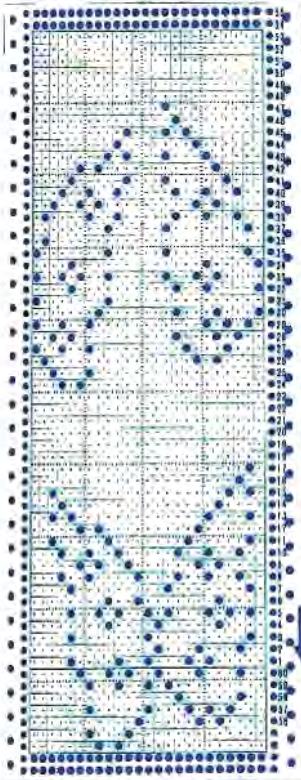
146



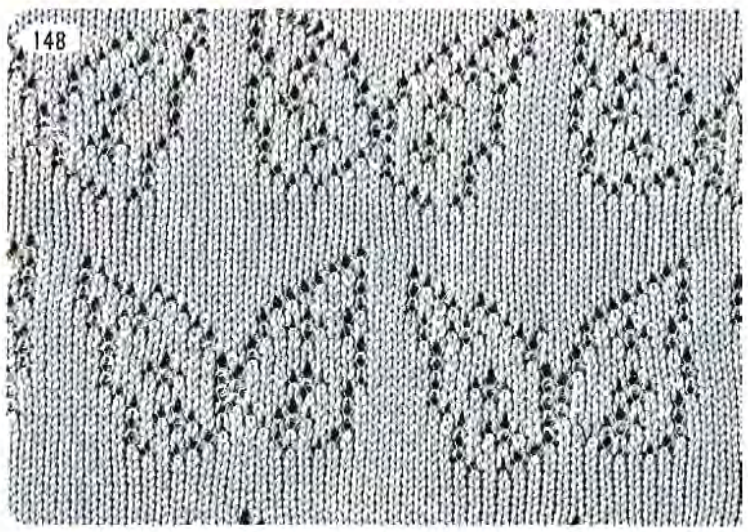
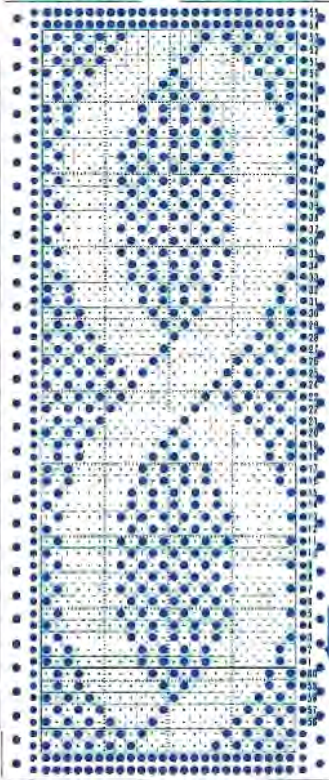
147



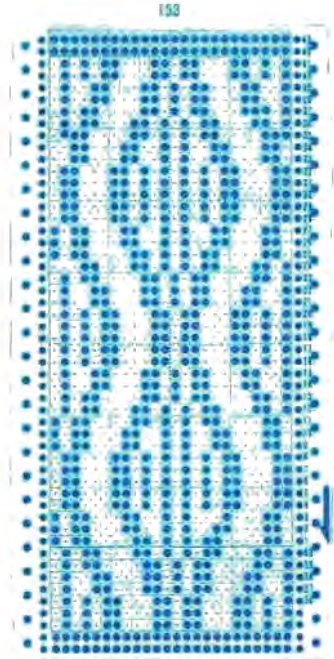
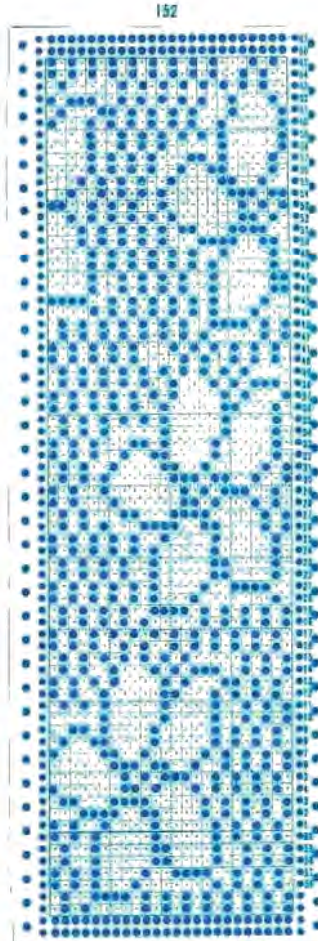
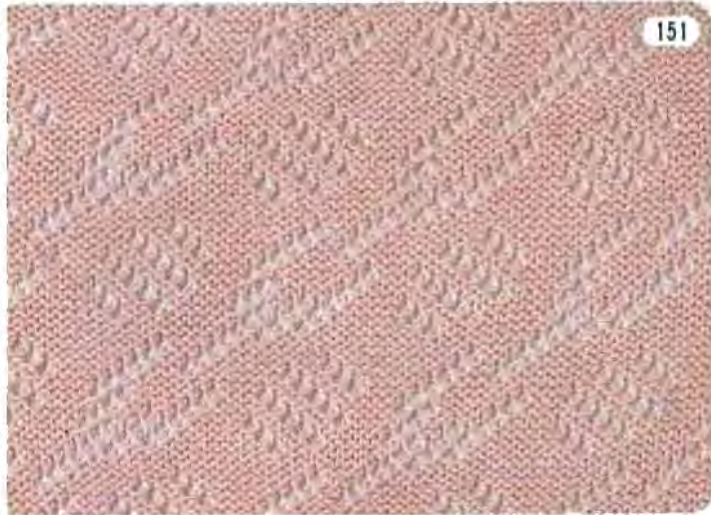
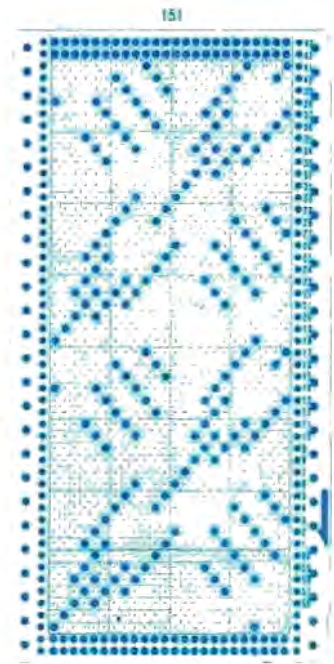
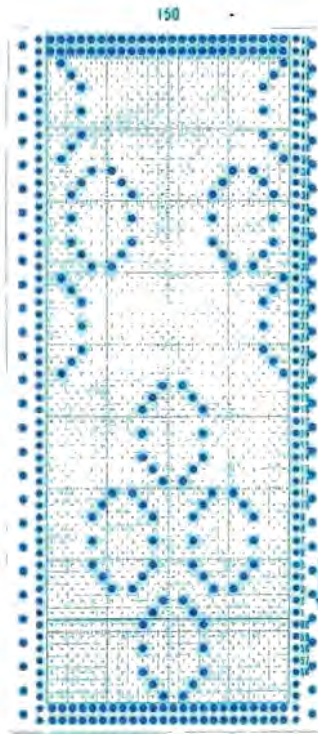
148

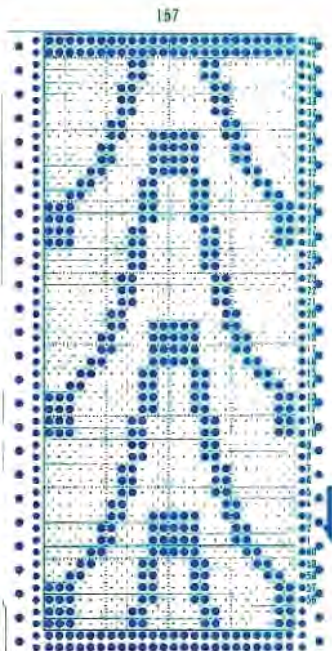
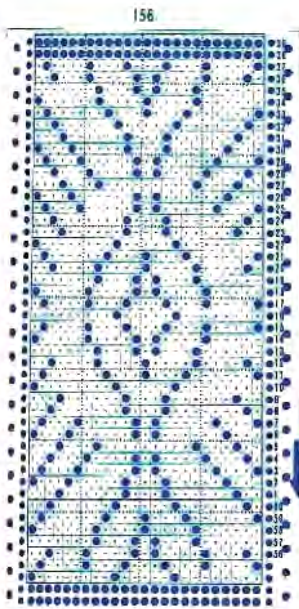
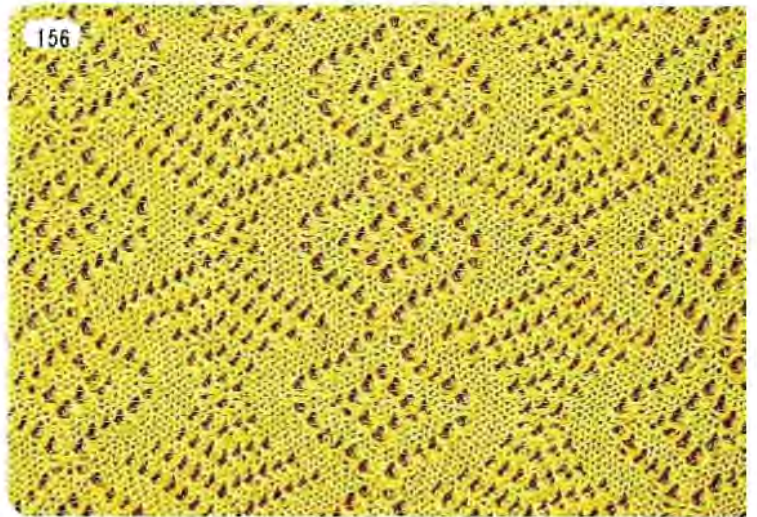
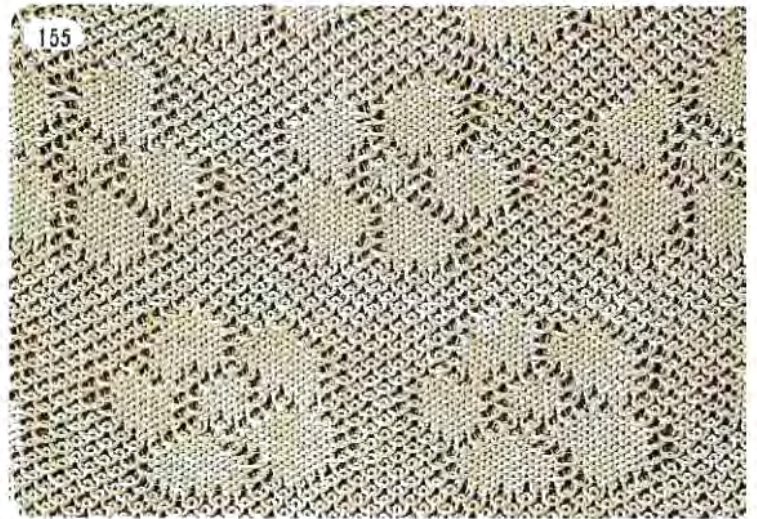
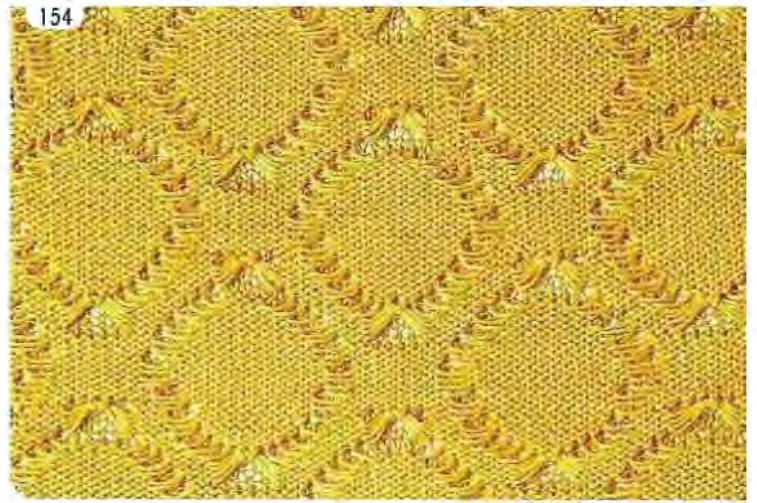
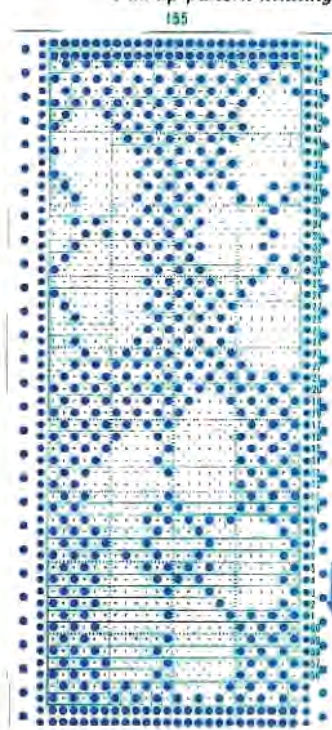
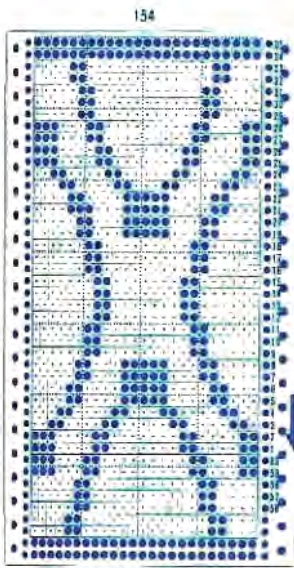


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# レース模様

## LACE PATTERNS

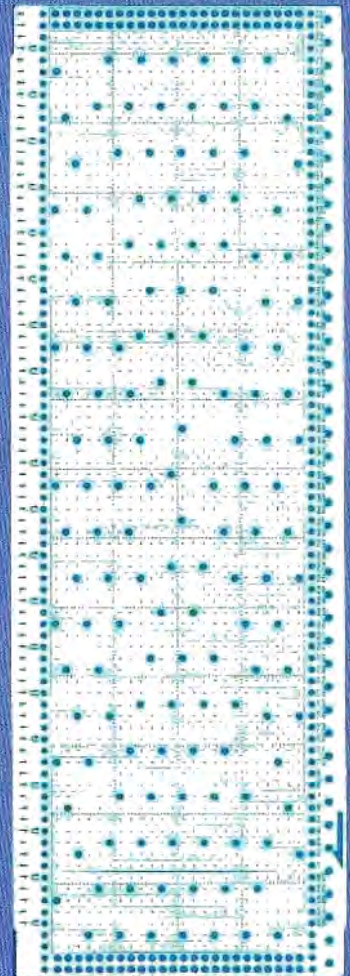
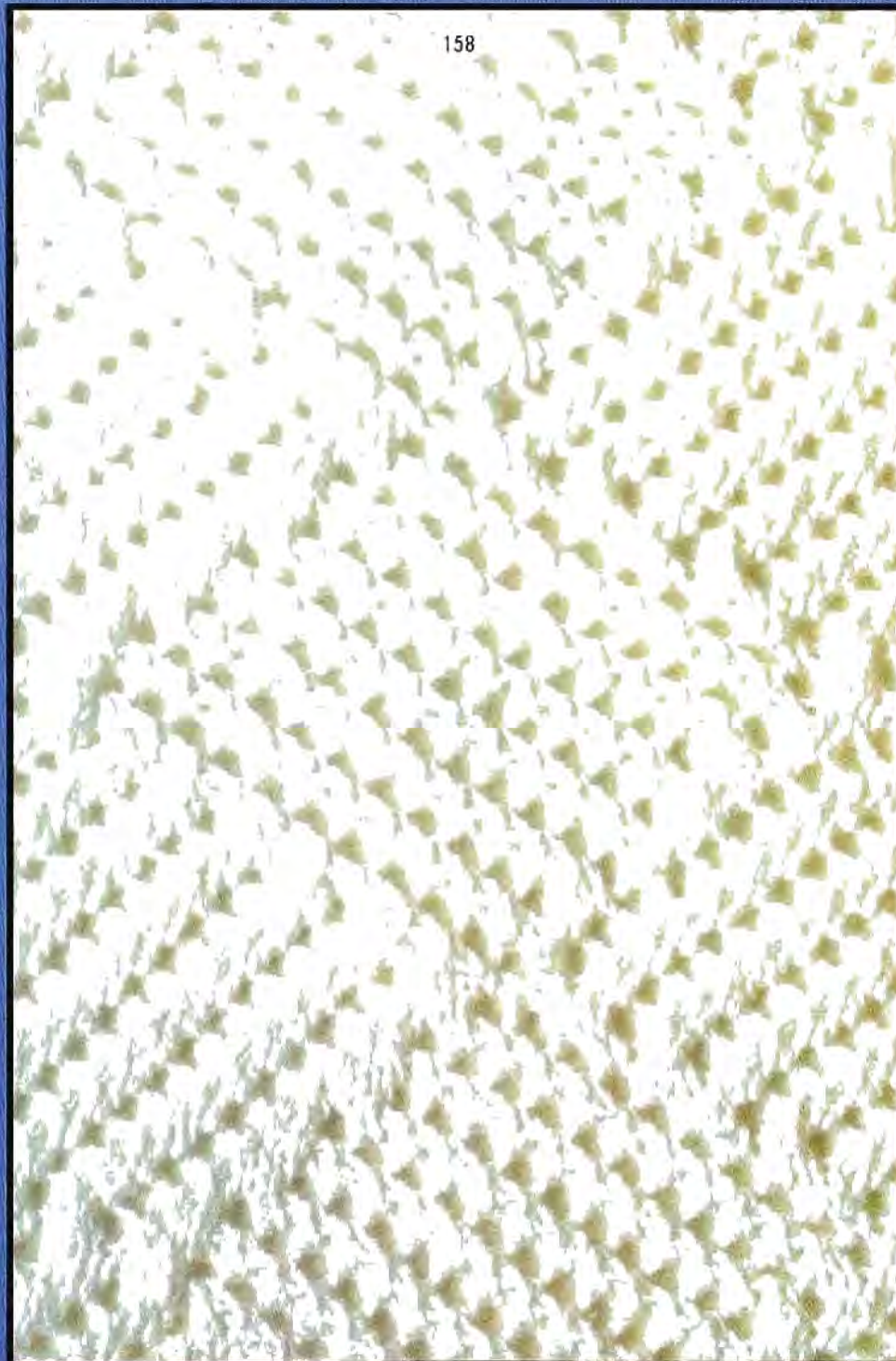
デザイン ● とびないえいこ

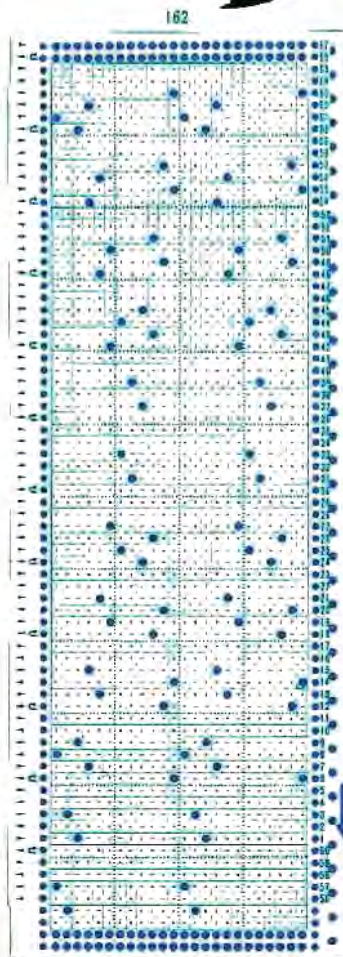
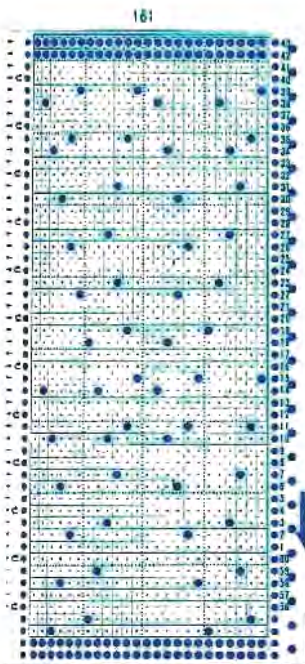
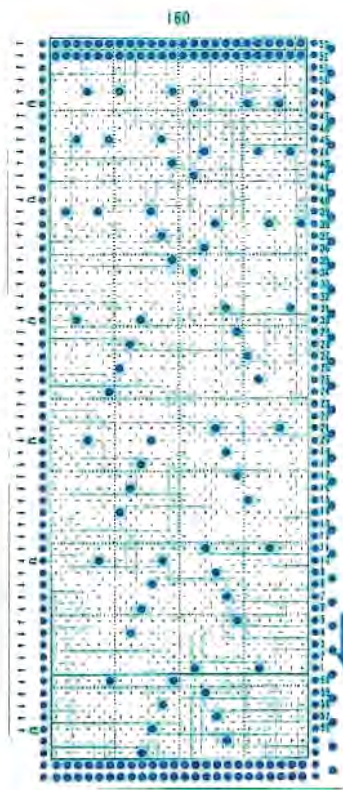
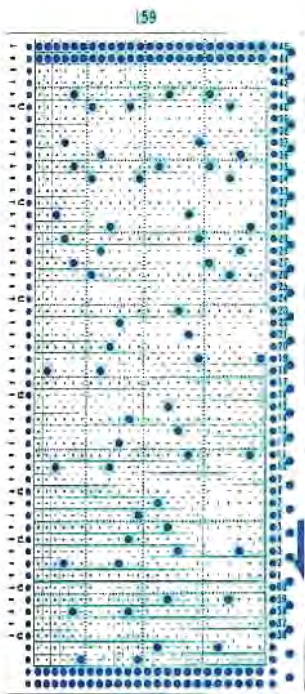
左側の矢印はLキャリッジの操作方向を示し、右側の矢印はKキャリッジの操作回数を示します。

●はKキャリッジをカムボタンをラアまで2段(1往復)編みます。2段以上の場合は4・6・8・10のように数字で示します。

*You will find the arrows on the left side of the punch card. The left arrow indicates the direction of the L carriage. The right arrow indicates the direction of the K carriage.*

● means to knit 2 rows with plain stitch. The number on this column means to knit indicated number of rows with plain stitch. (i.e., 6: knit 6 rows with plain stitch.)







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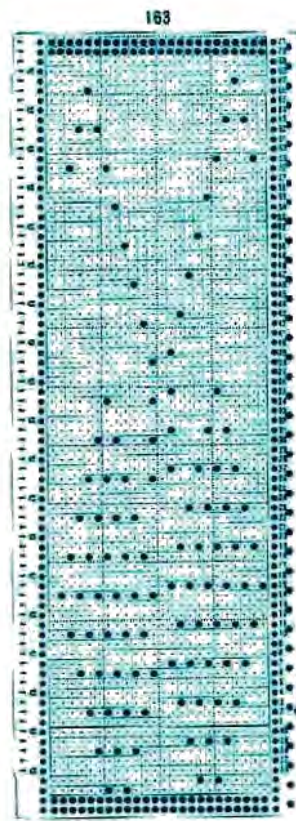
164



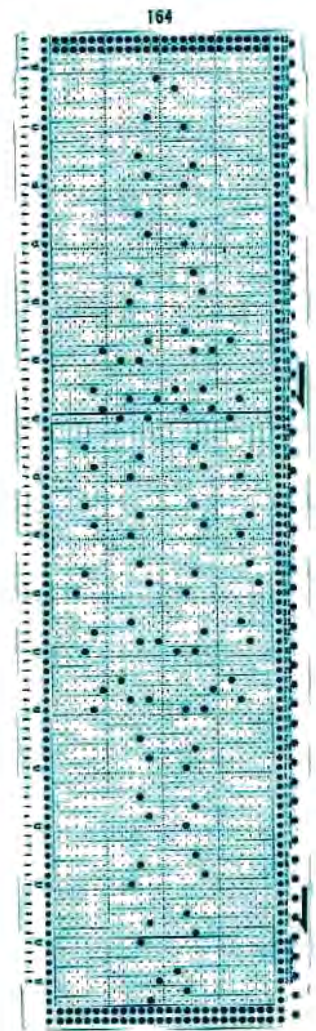
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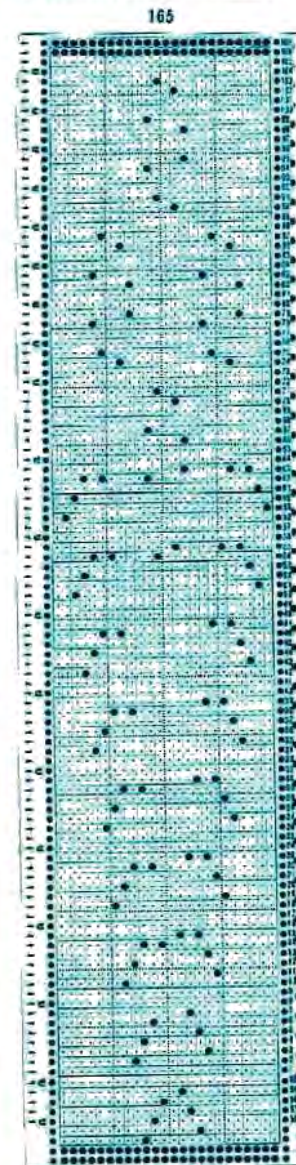
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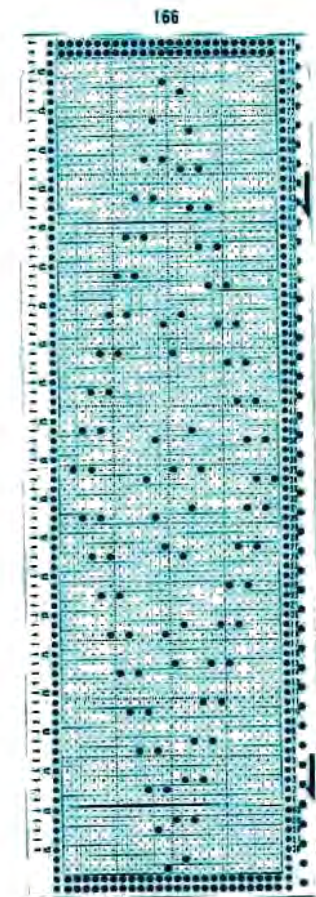
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165

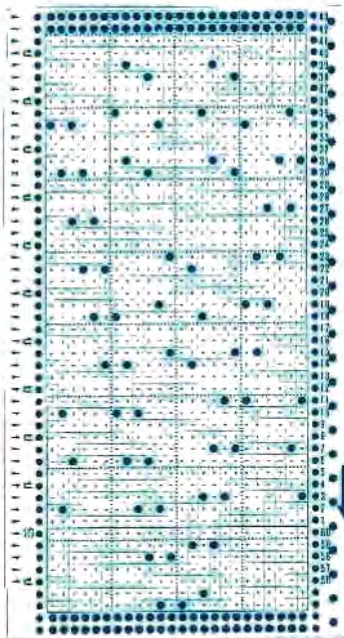


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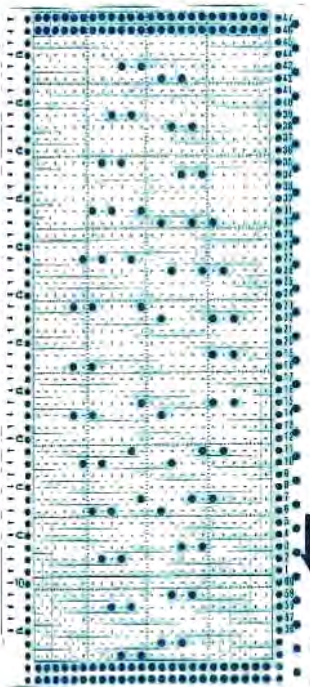
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168



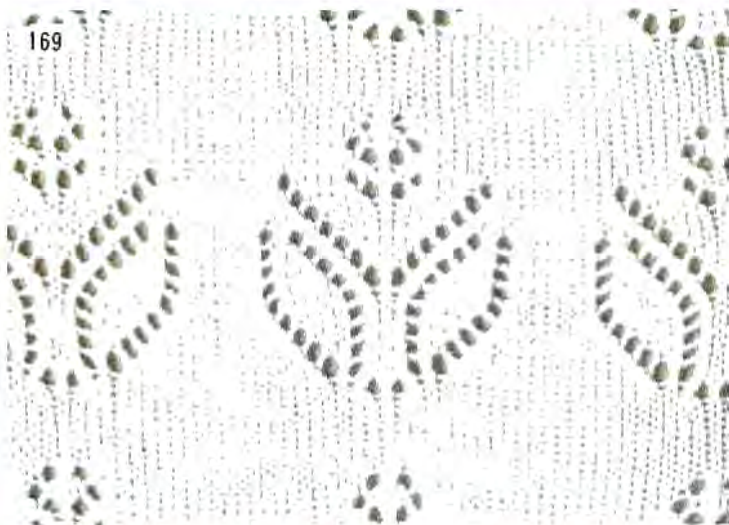
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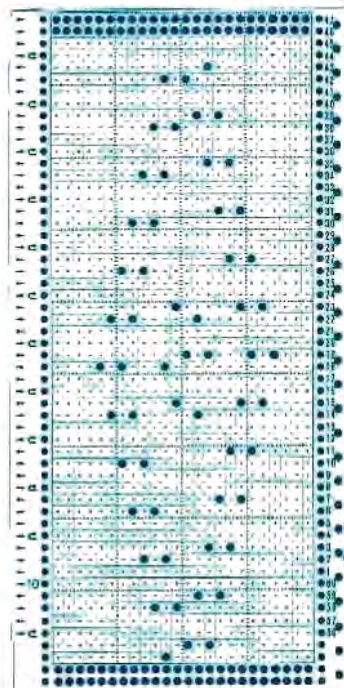
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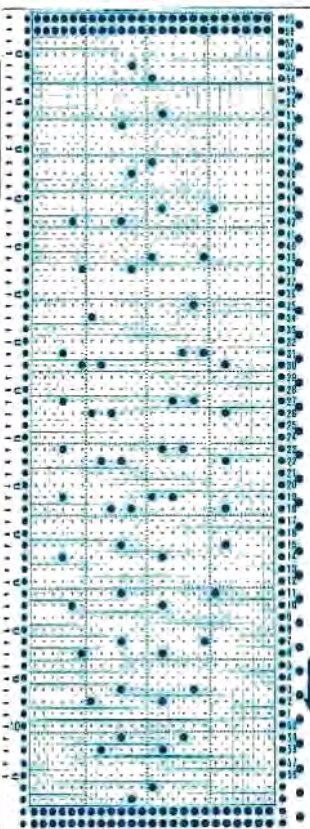
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170

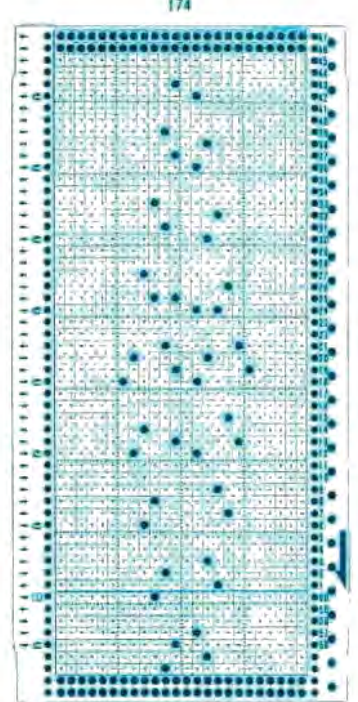
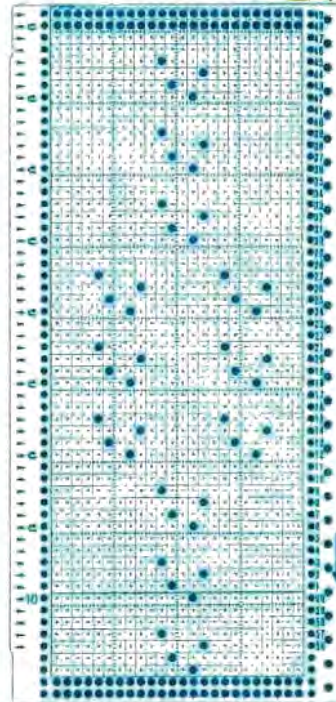
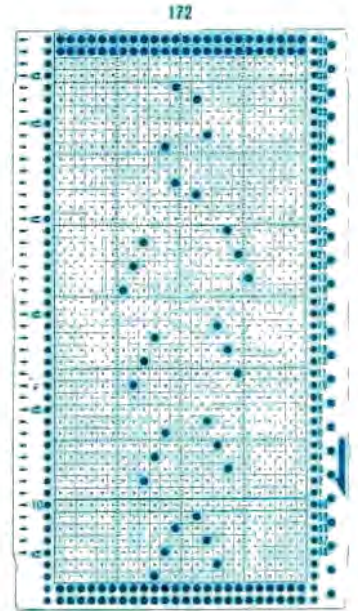
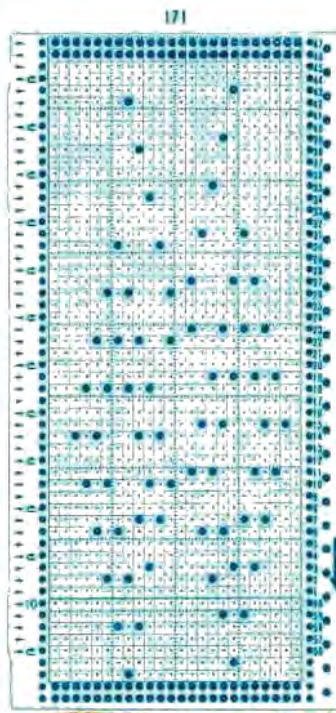


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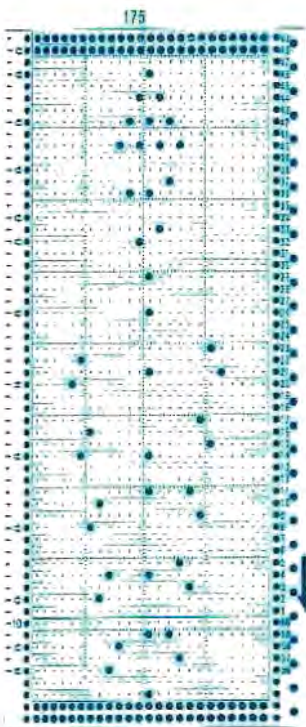


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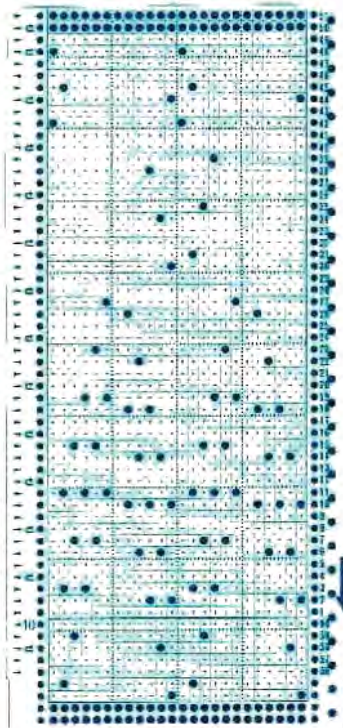




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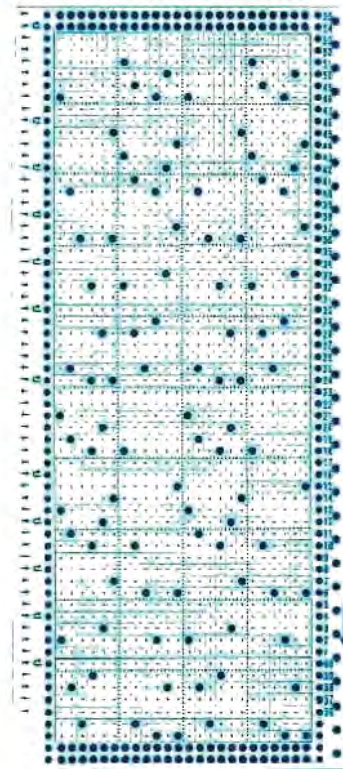
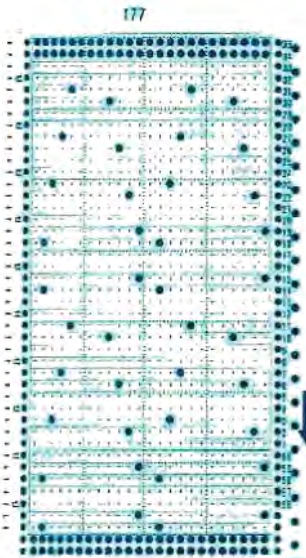
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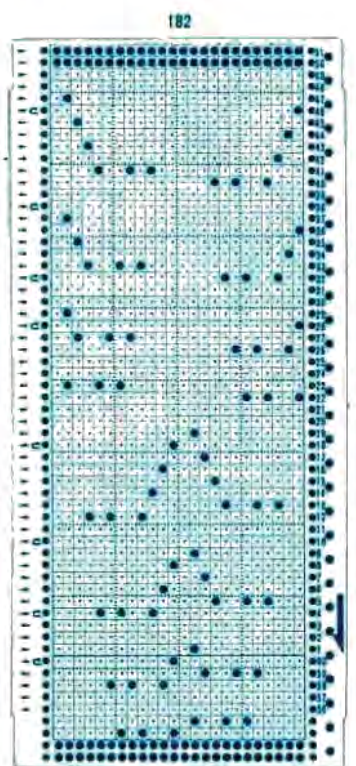
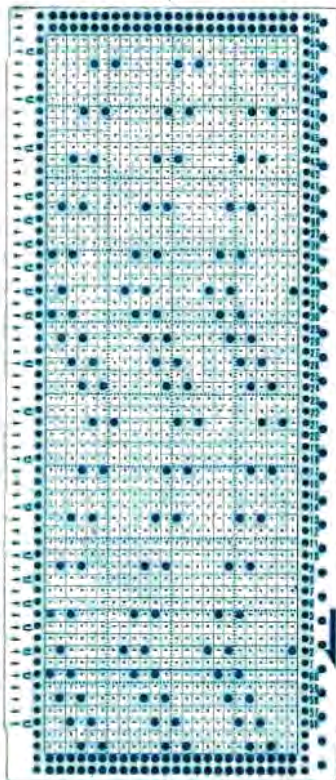
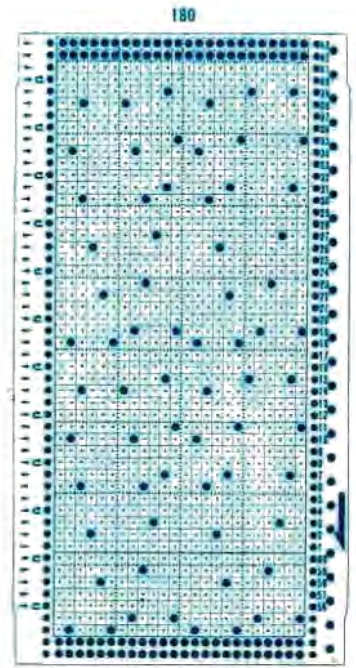
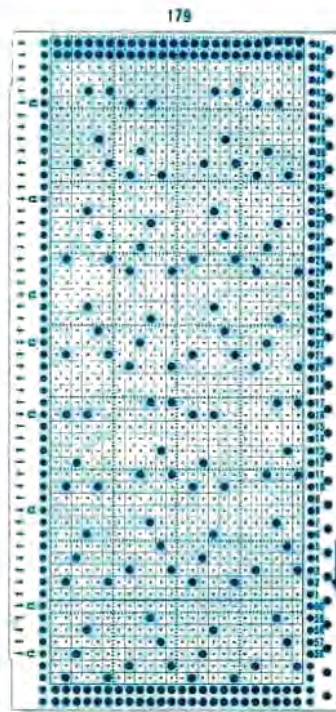
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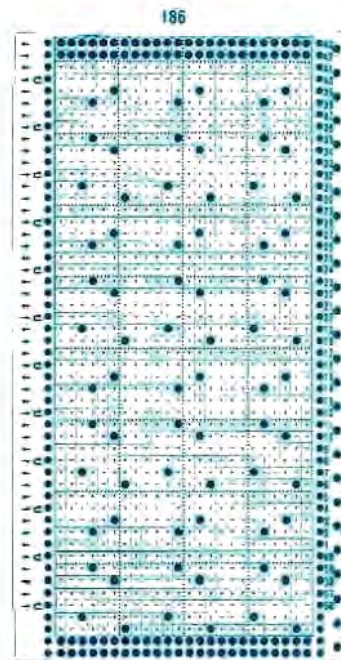
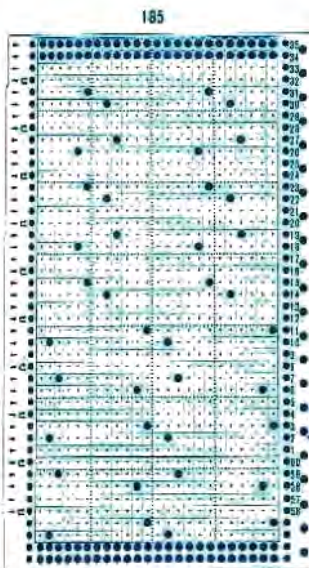
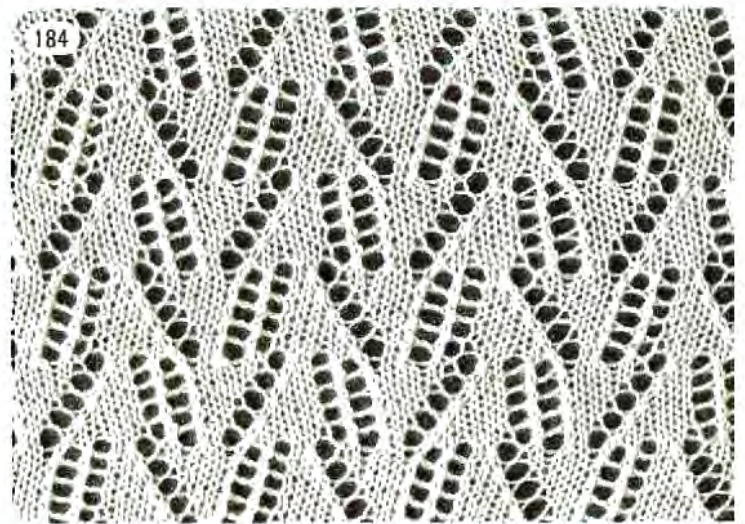
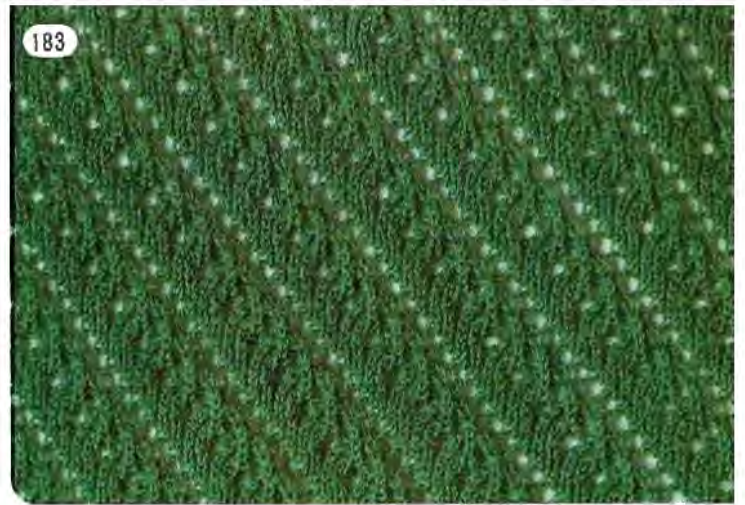
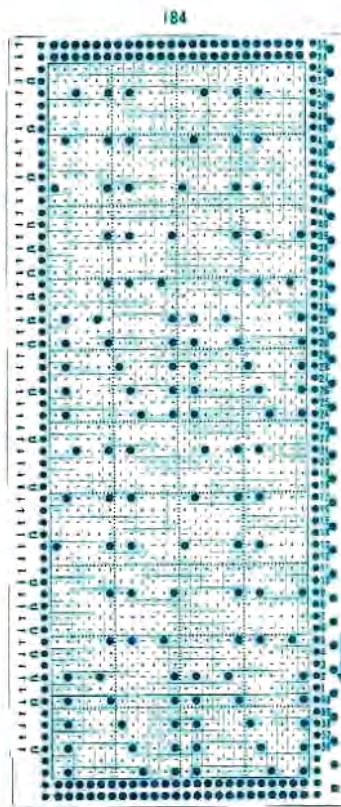
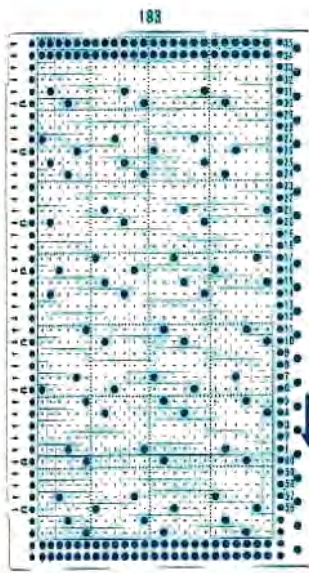


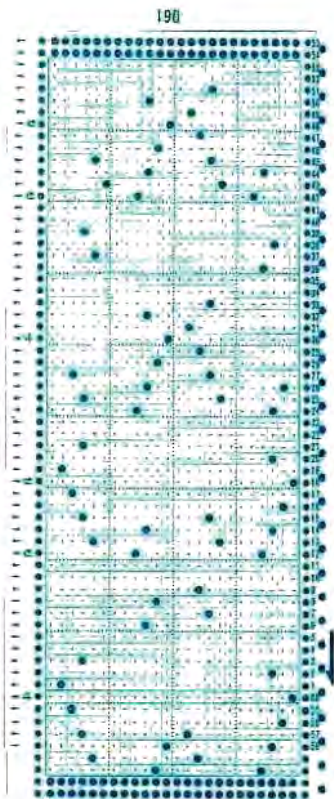
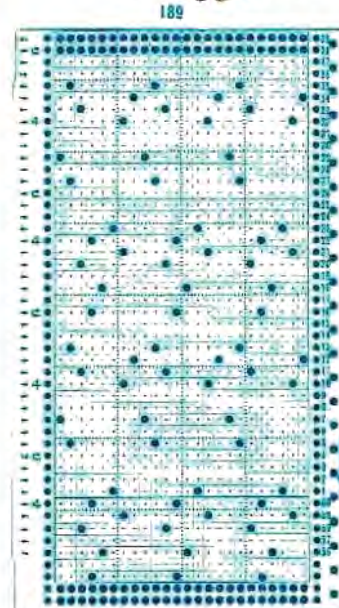
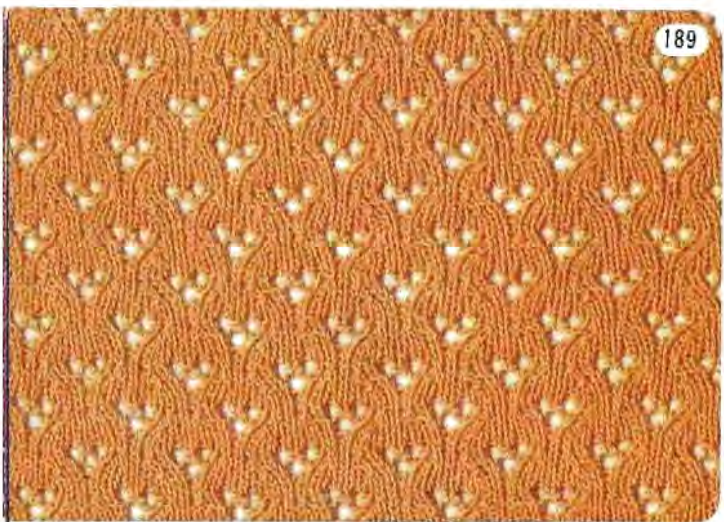
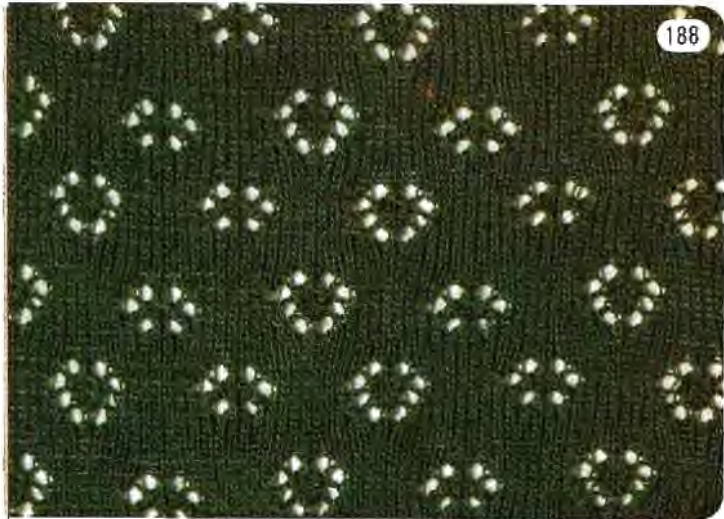
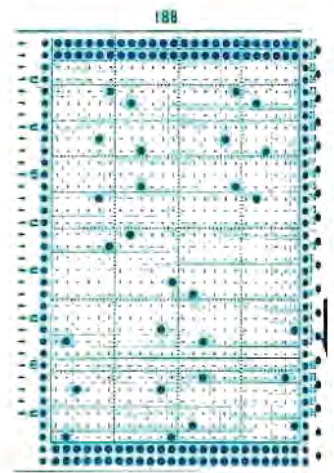
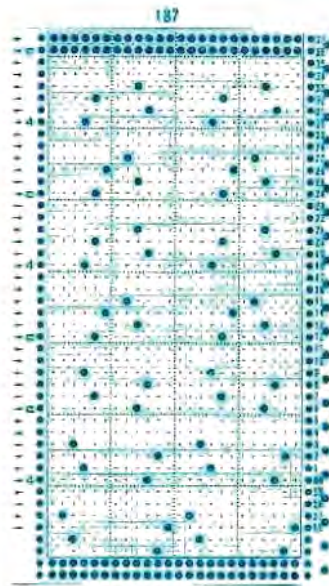
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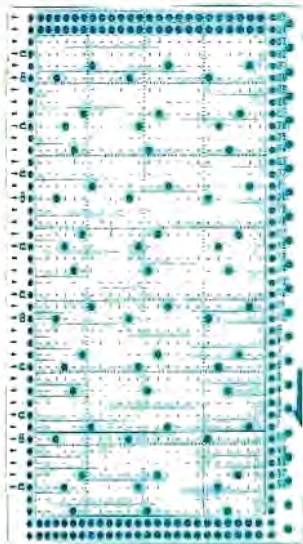




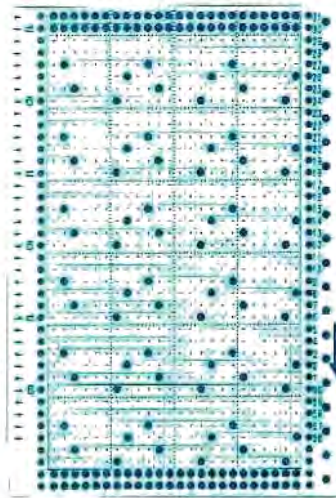




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191



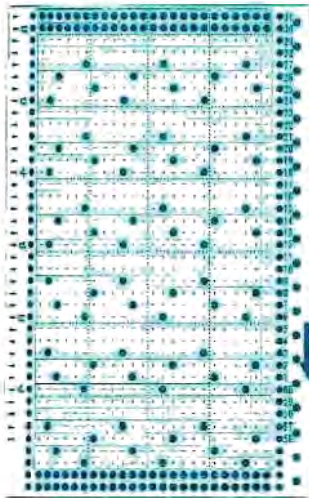
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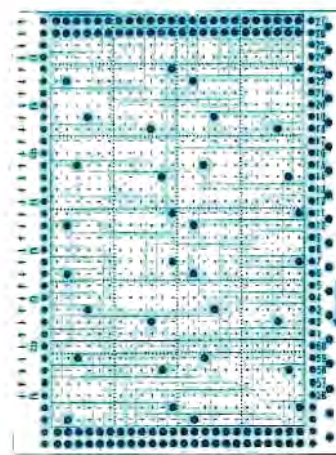
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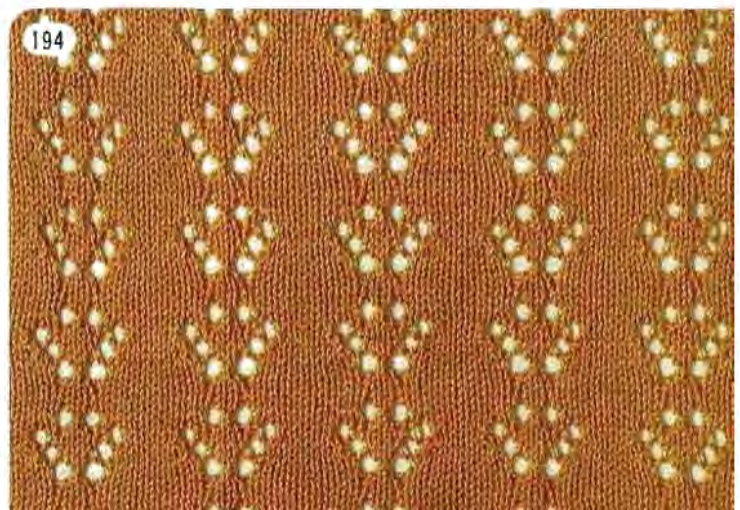
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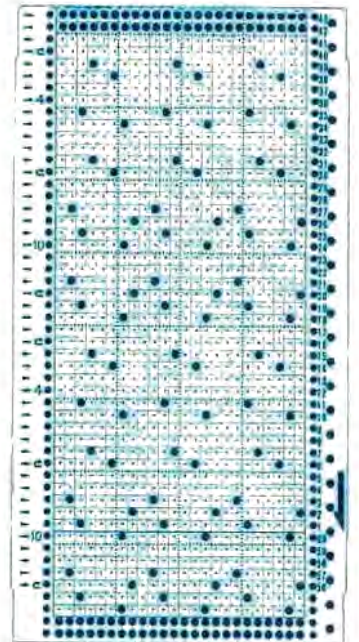
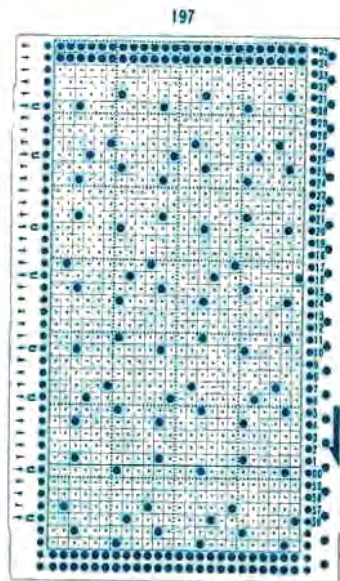
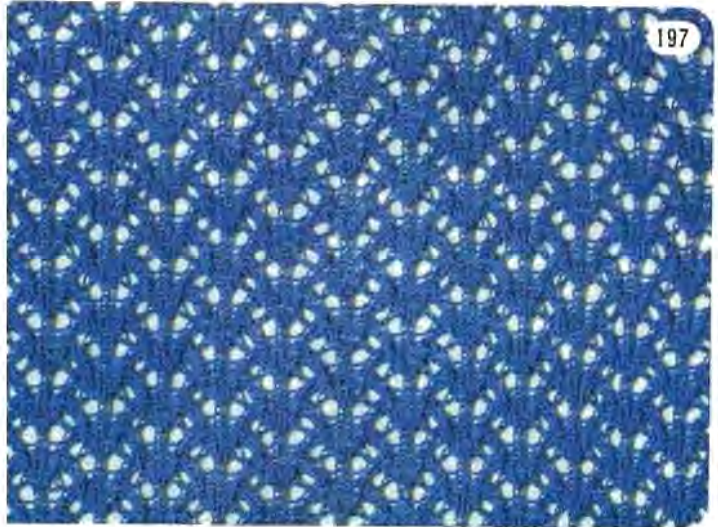
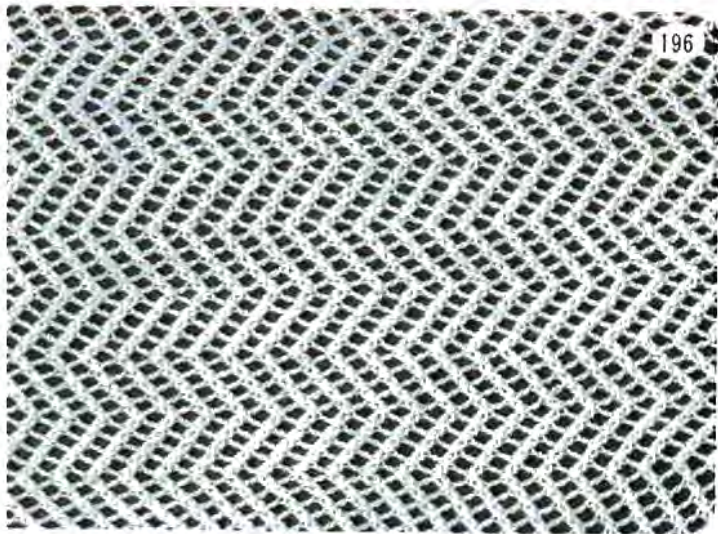
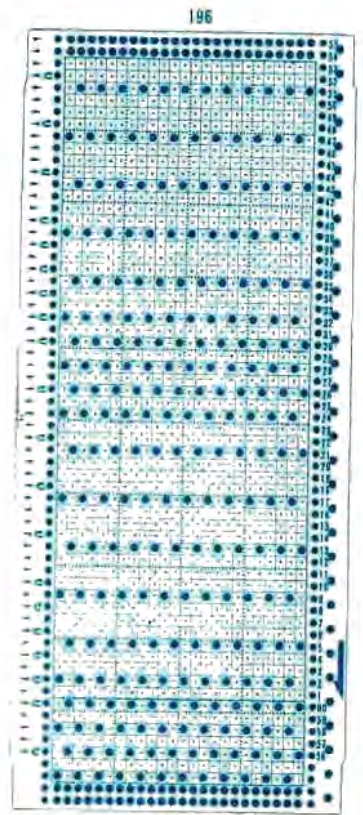
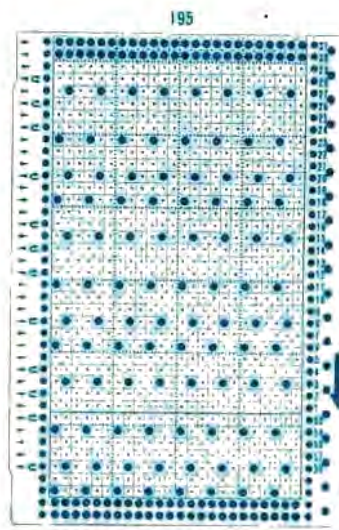


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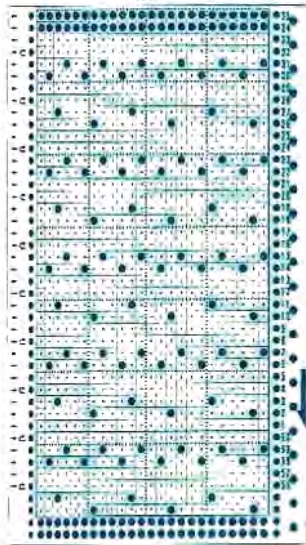


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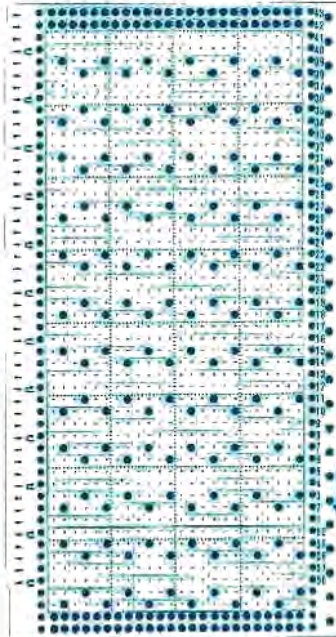




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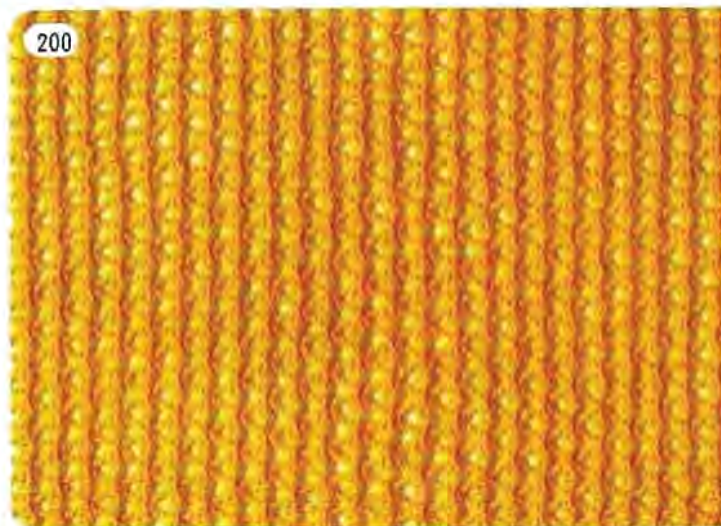
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199



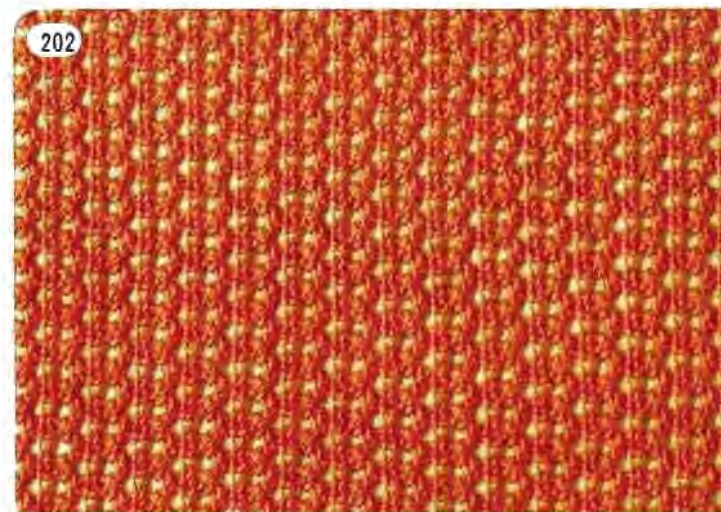
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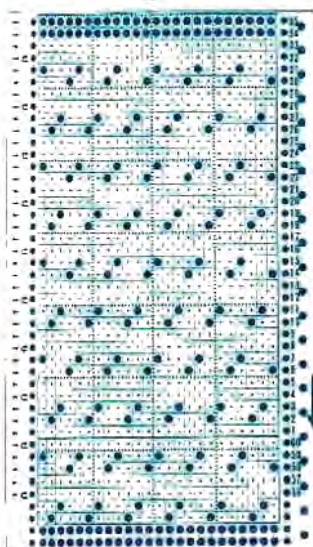
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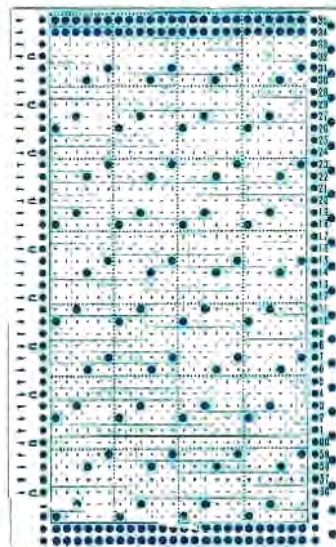
202



201



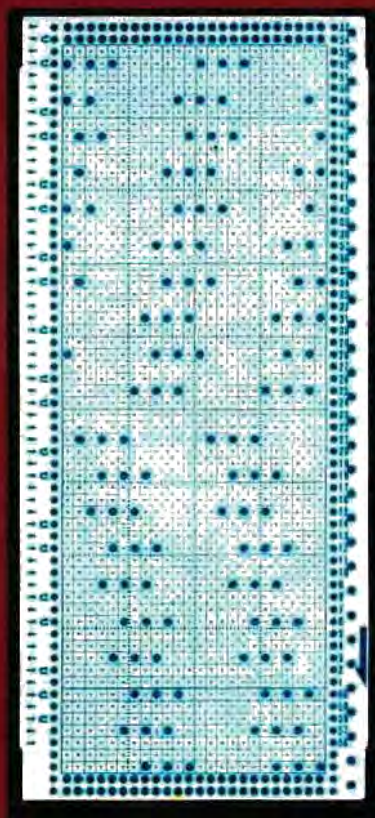
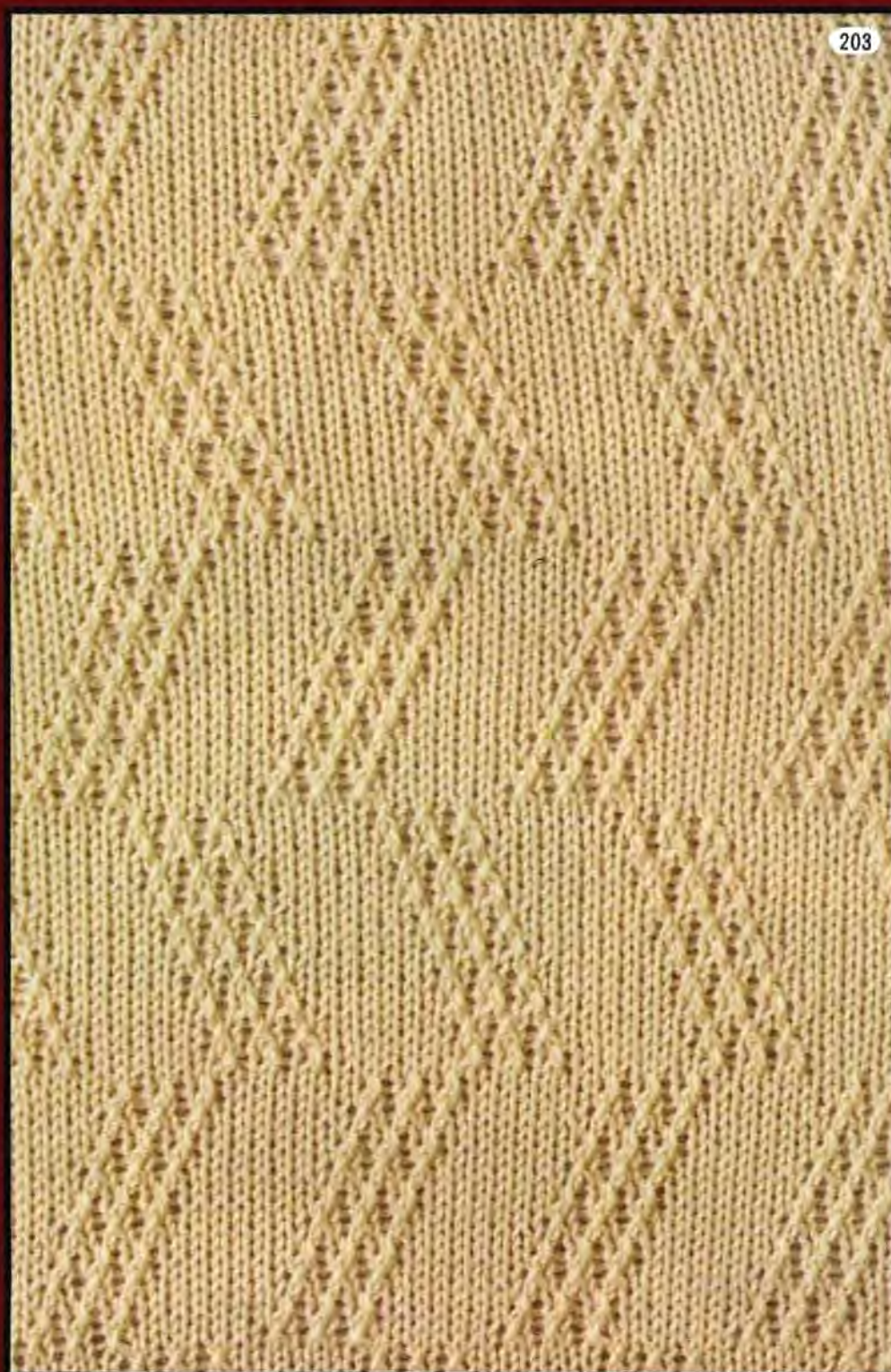
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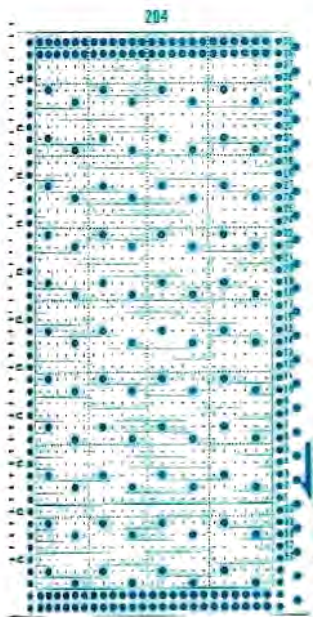
# タックレース模様

## *FINE LACE PATTERNS*

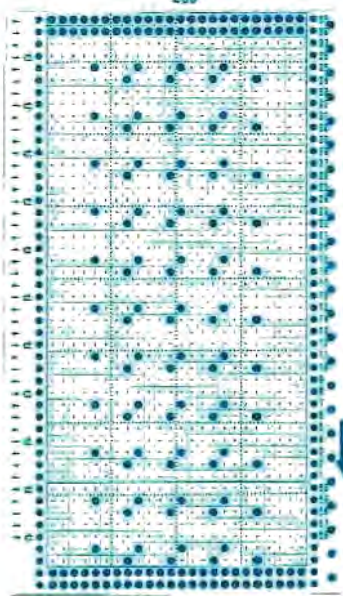
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204



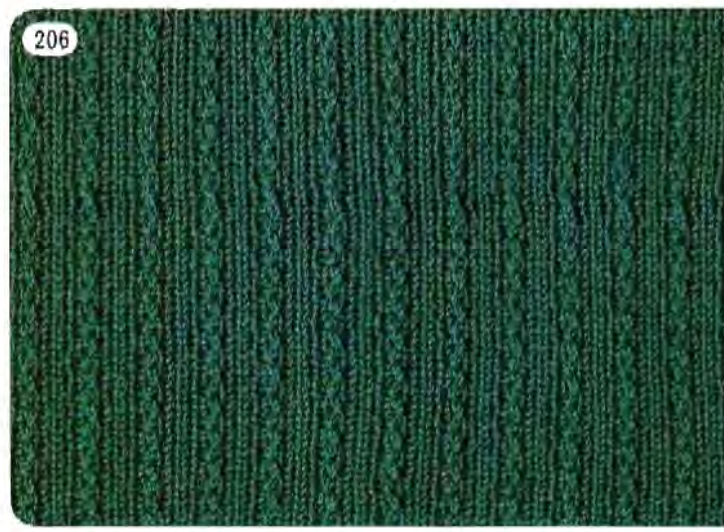
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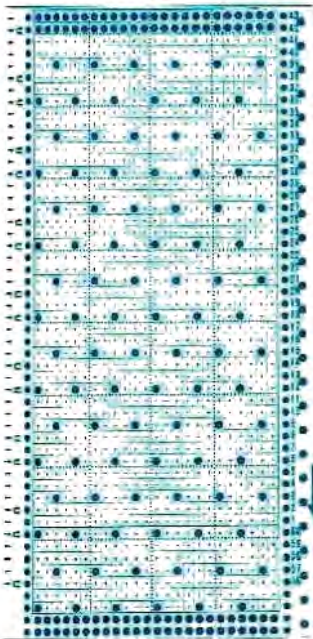
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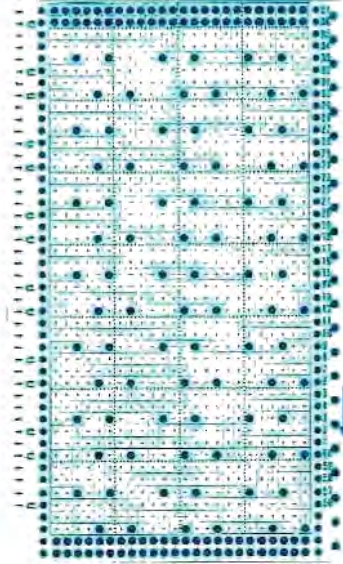
206



206



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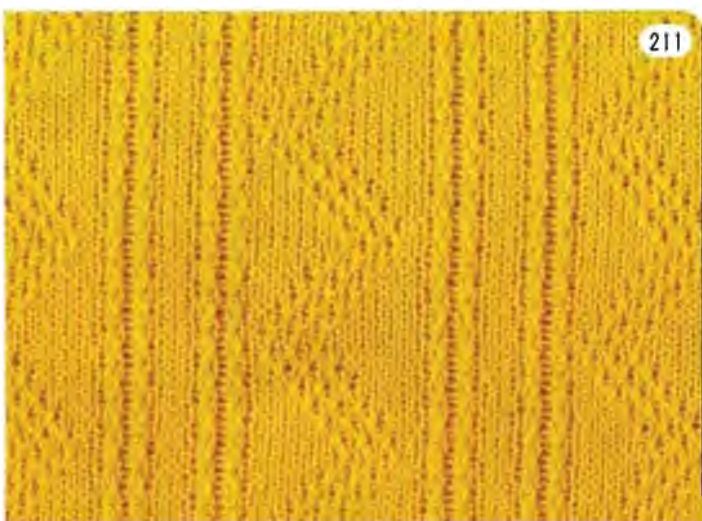
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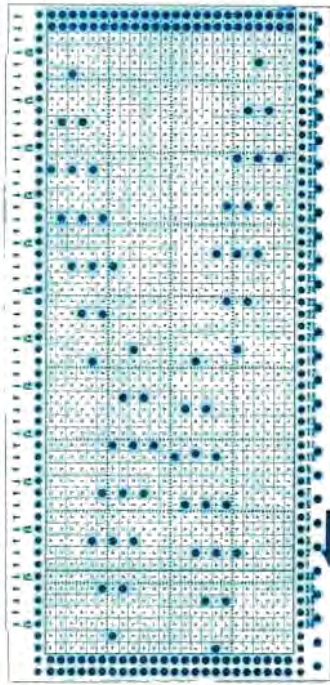
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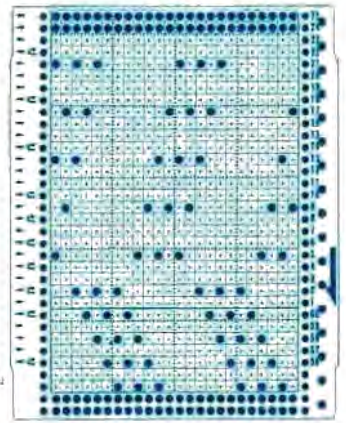
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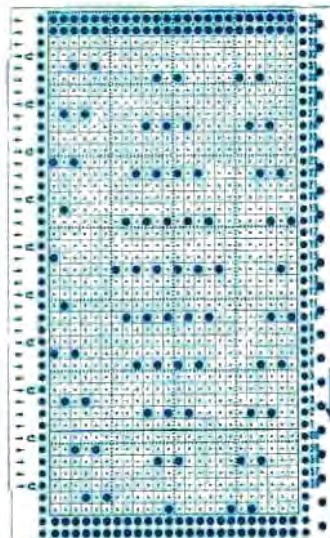
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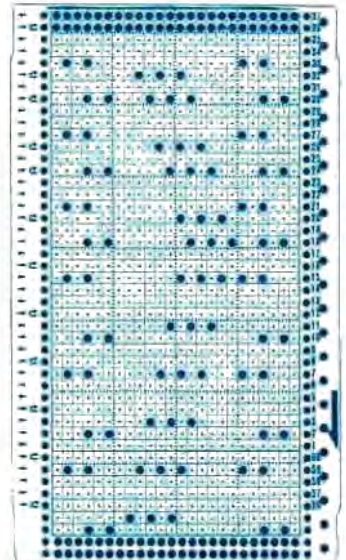
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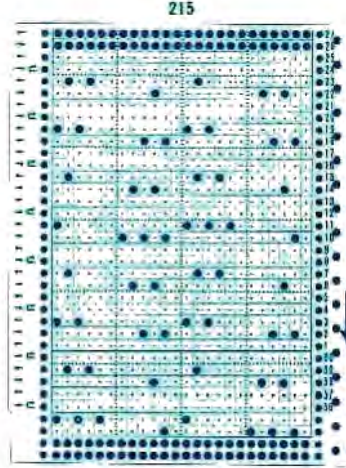
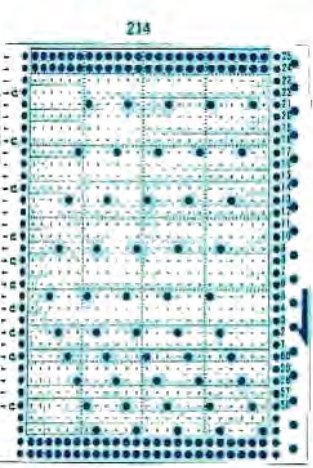
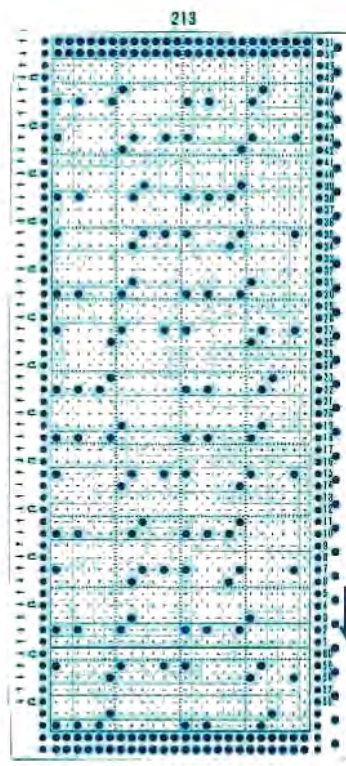
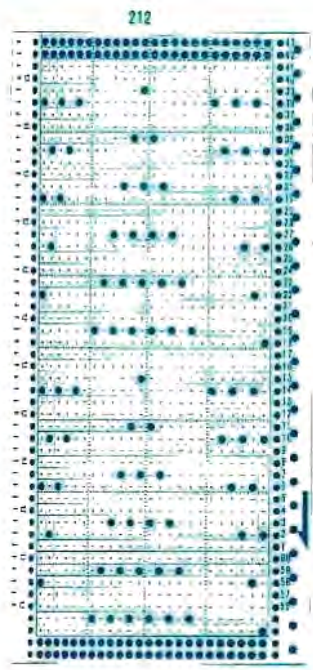


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211







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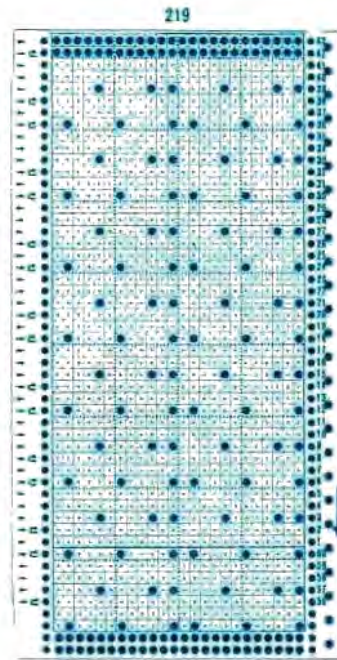
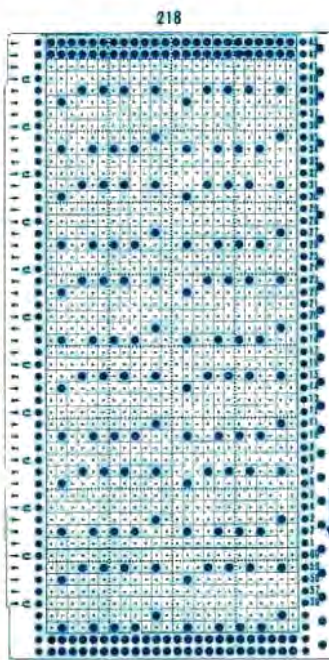
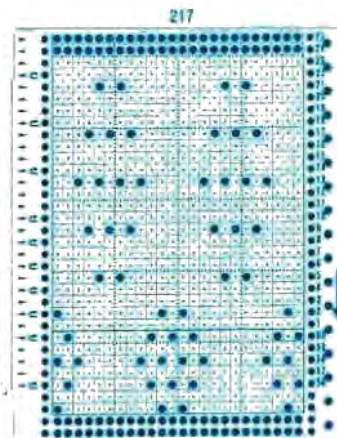
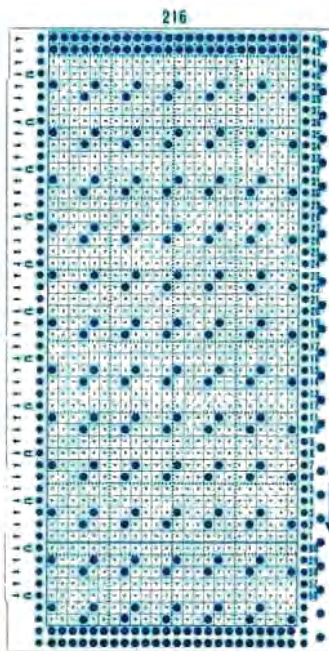
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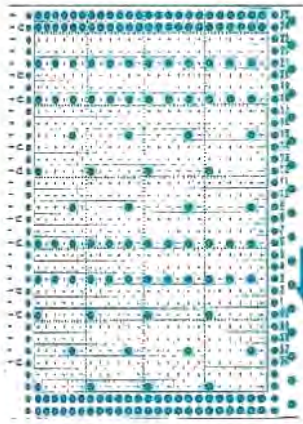
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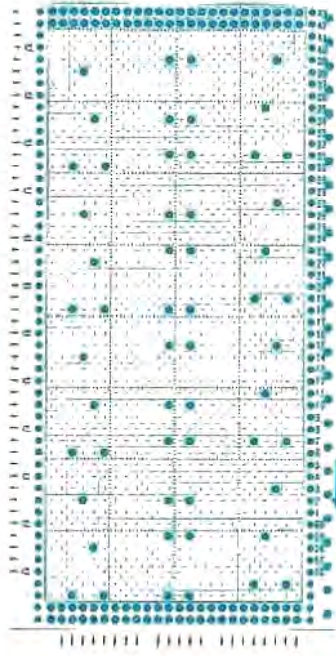
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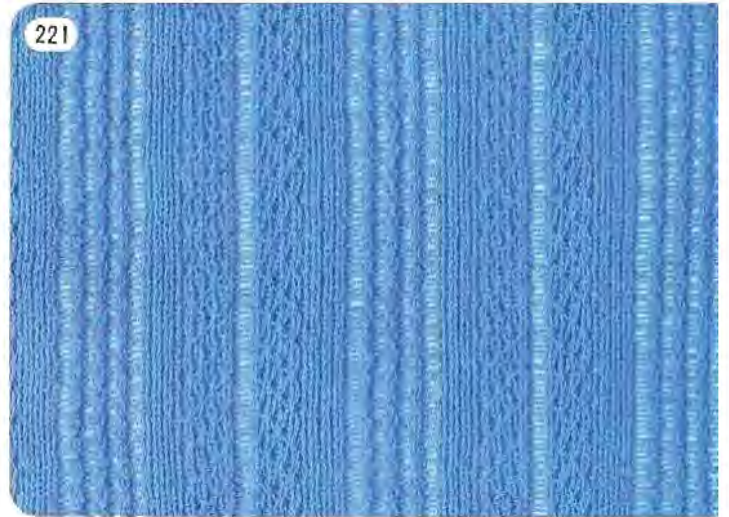
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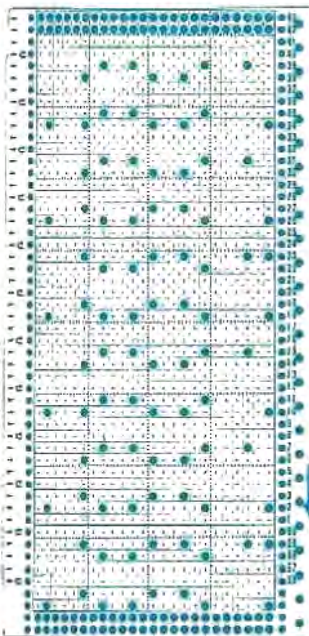
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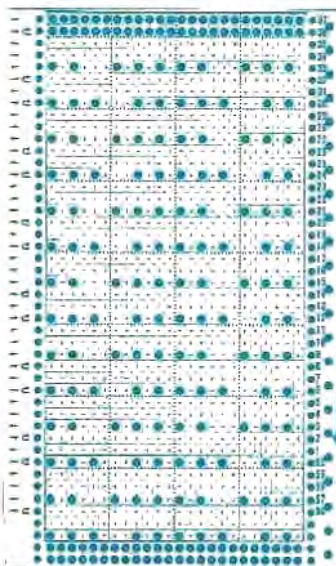
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222



223



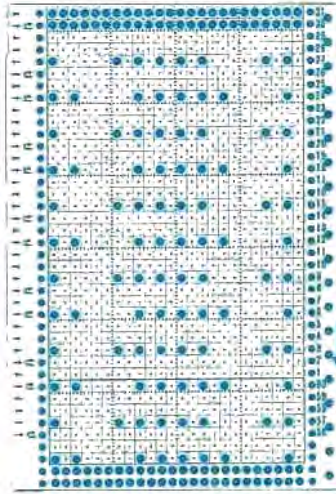
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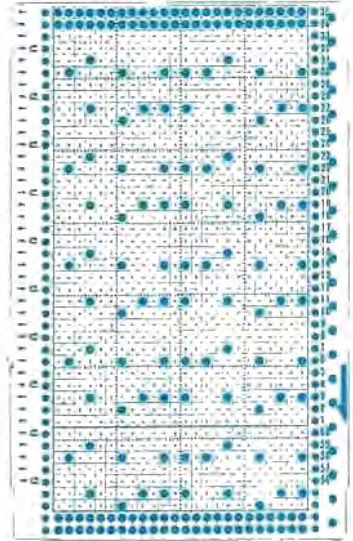
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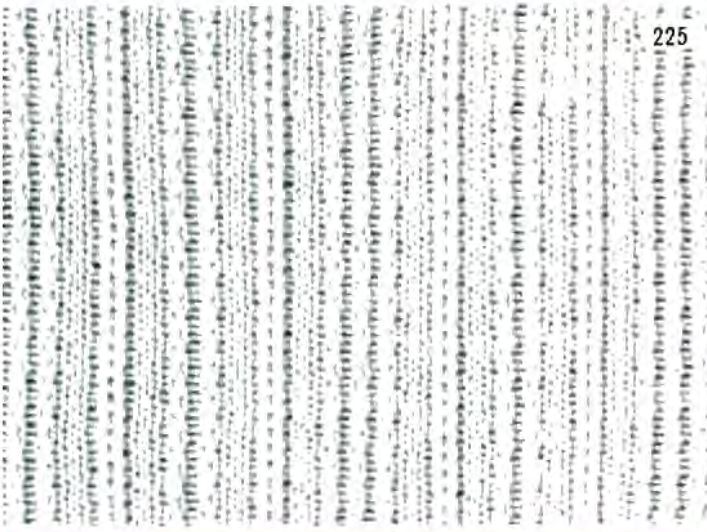
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225



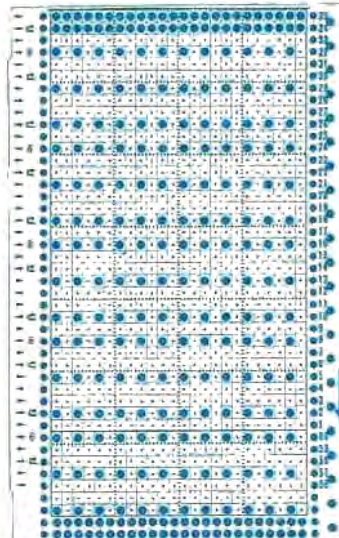
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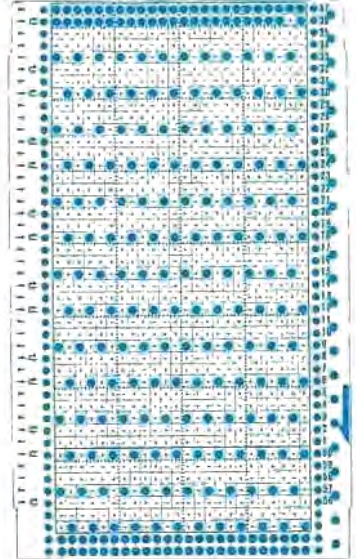
226



226



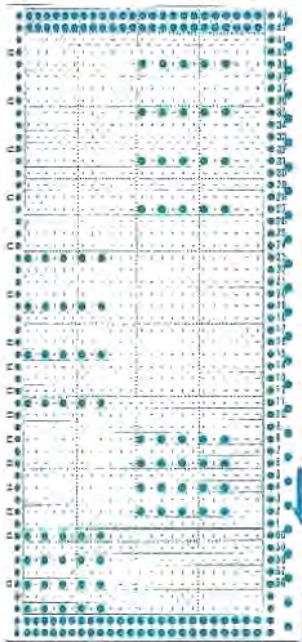
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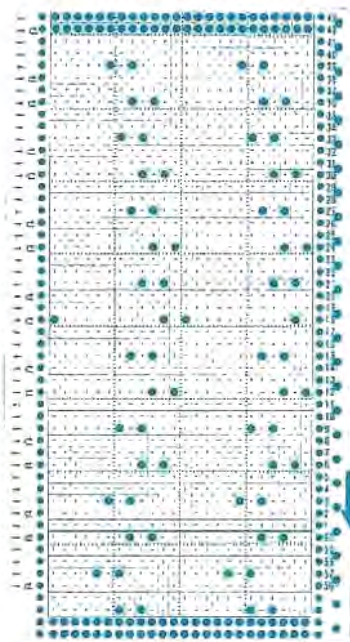
227



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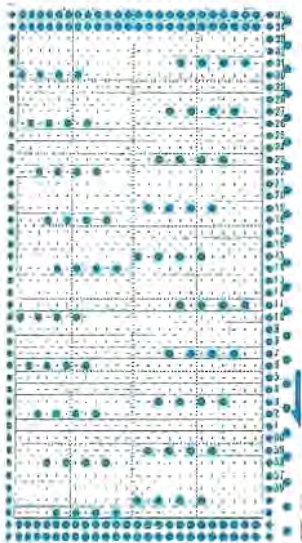
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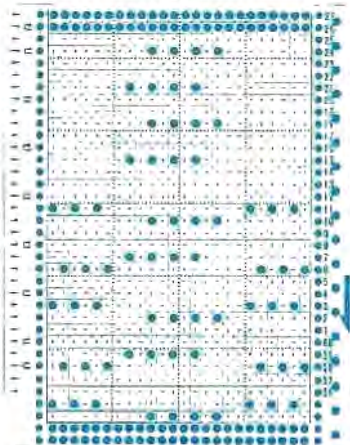
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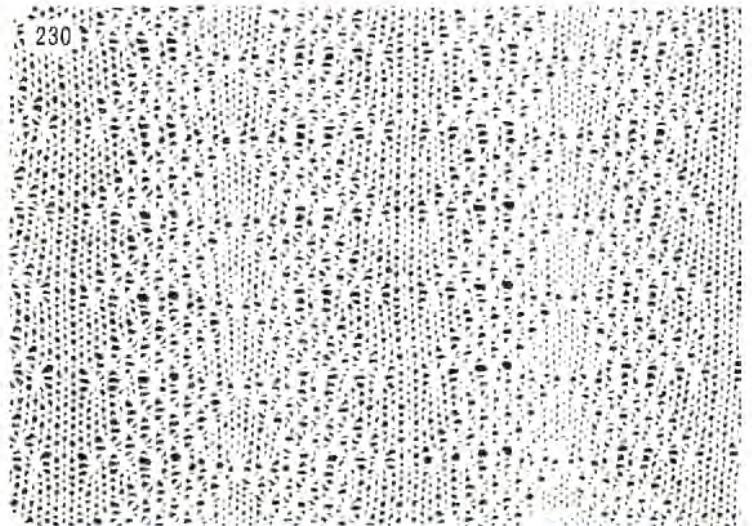
230



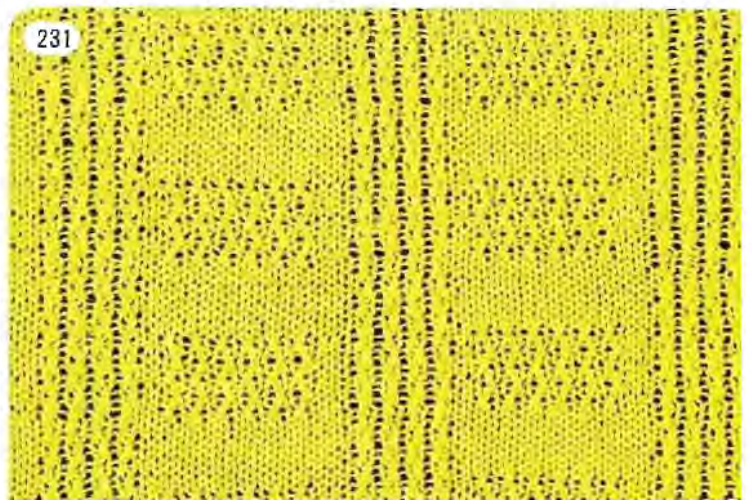
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230

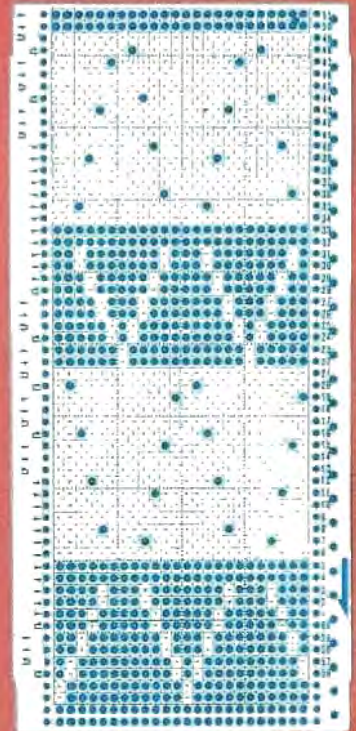
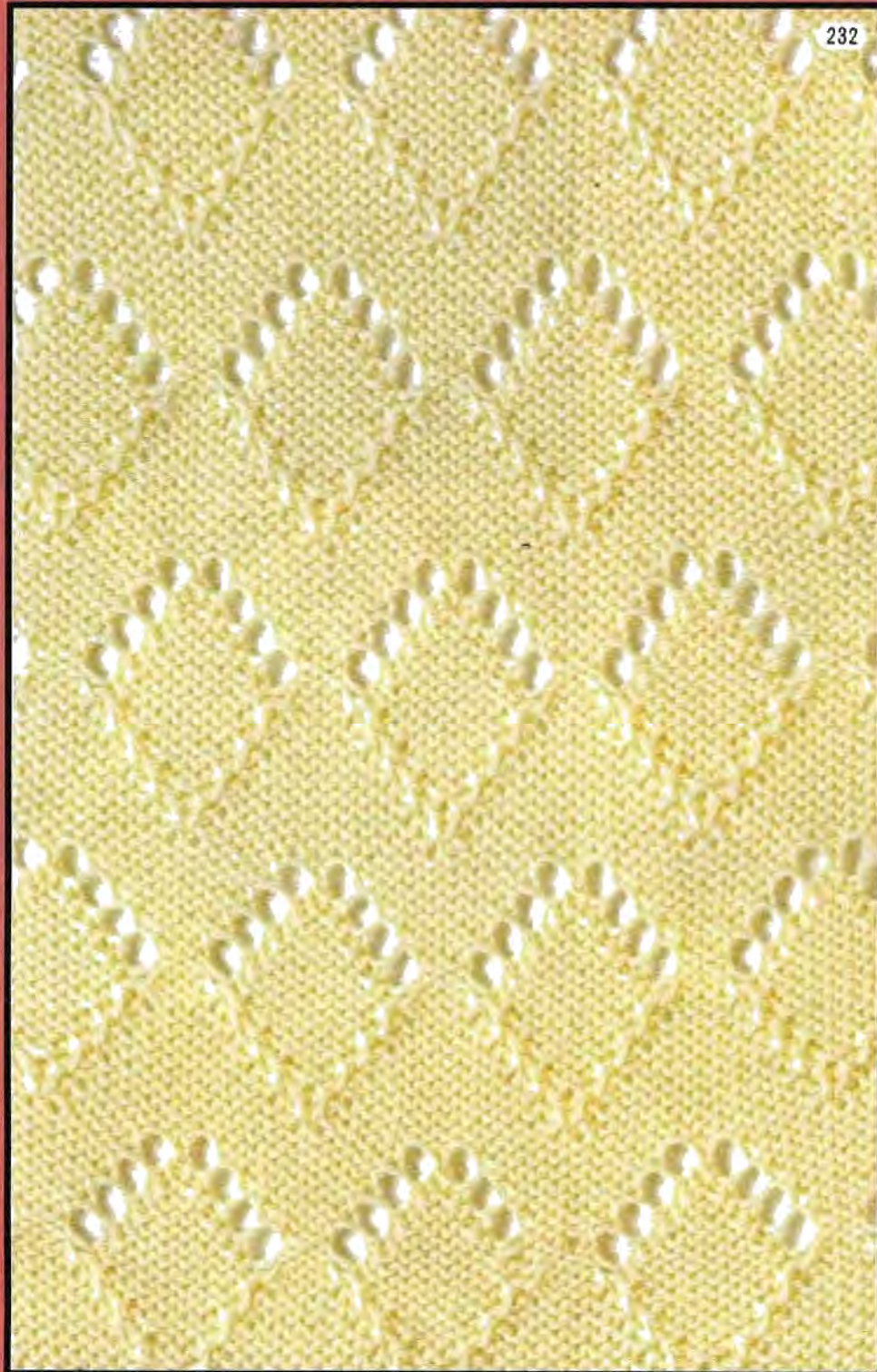


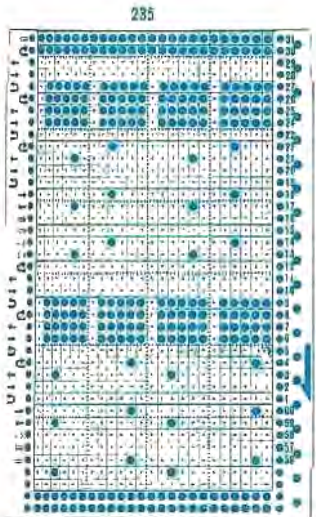
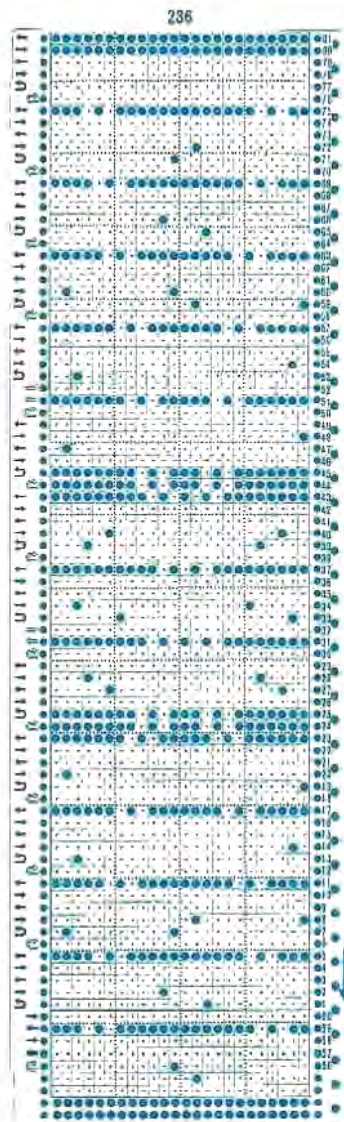
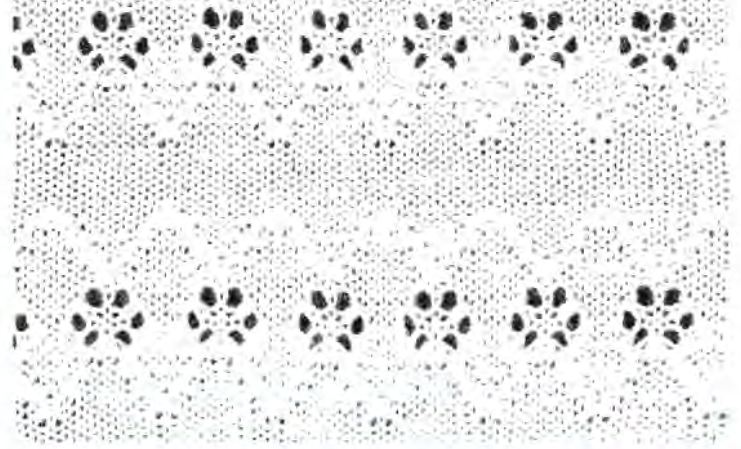
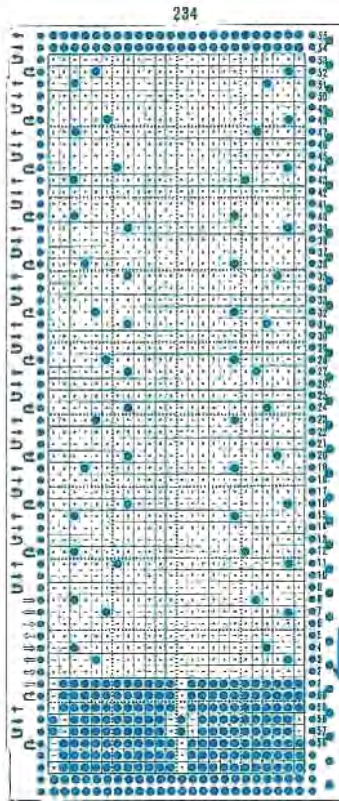
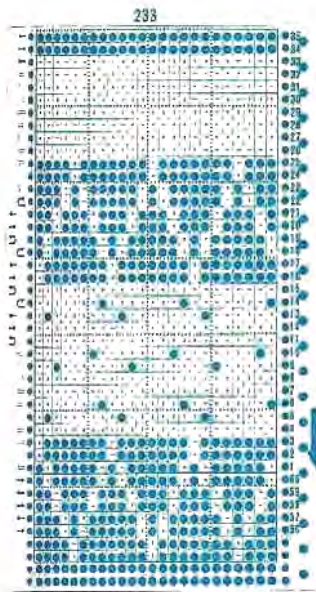
231



# 引上げレース模様 *TUCK & LACE PATTERNS*

デザイン ● 牧 玲子





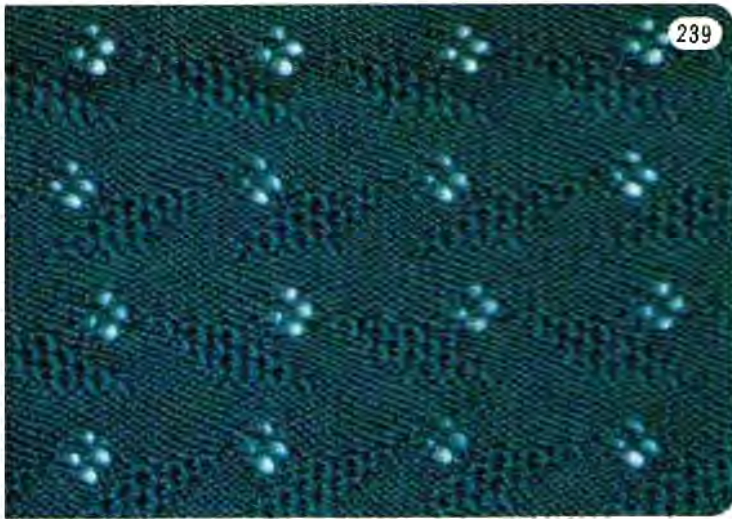




237



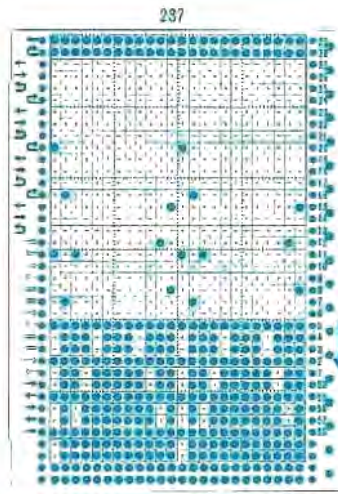
238



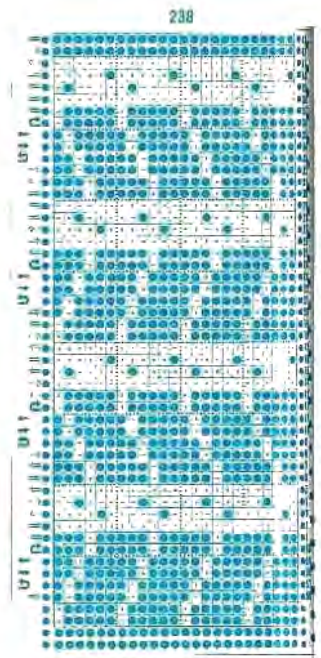
239



240



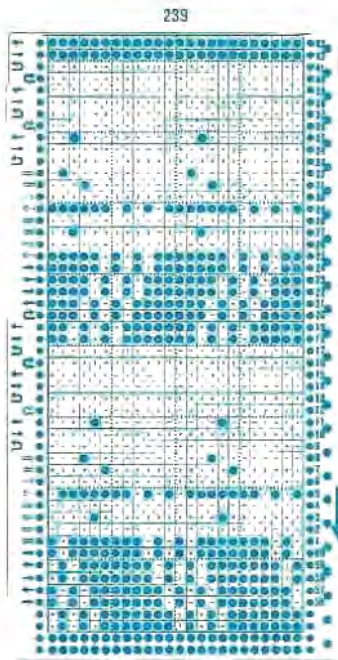
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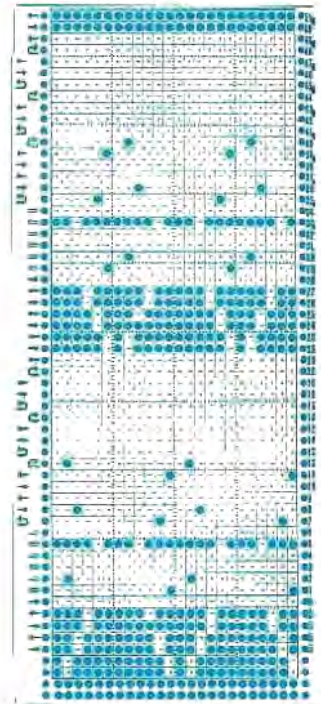
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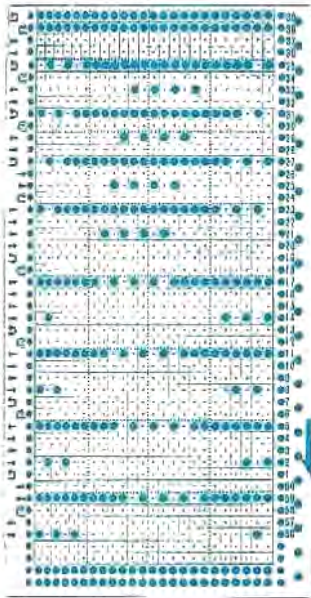
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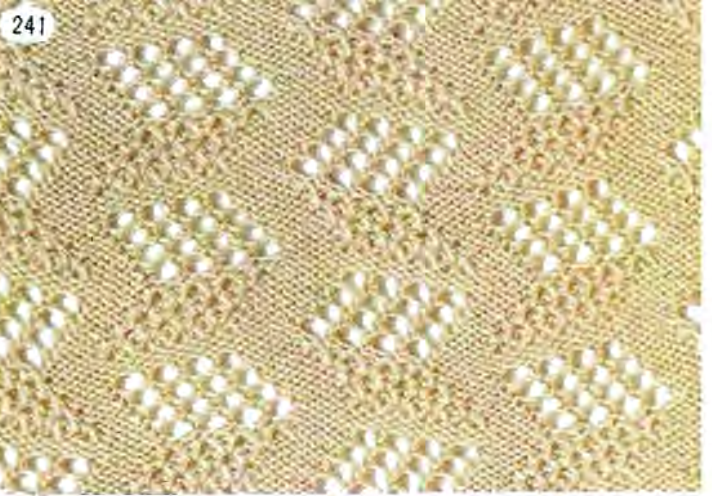
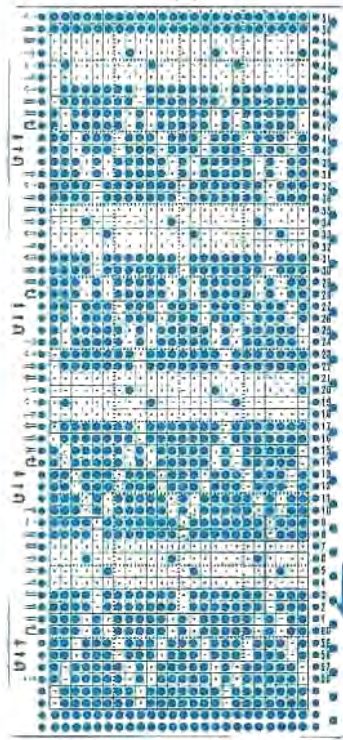
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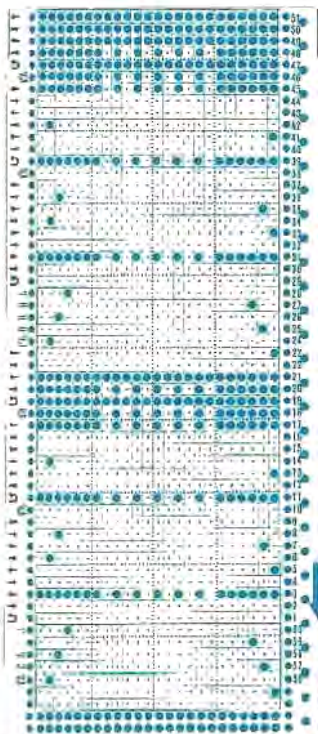
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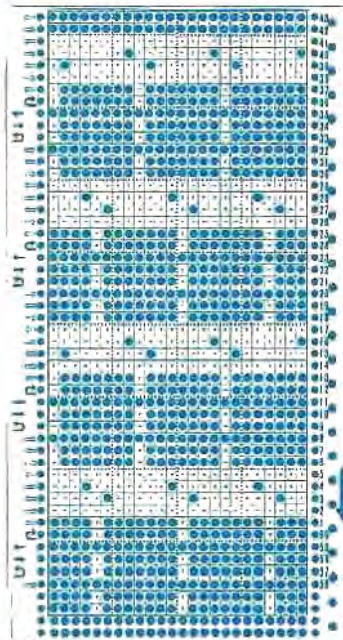
242



243



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カムボタン(タック付)  
C:B: ◀TUCK



245



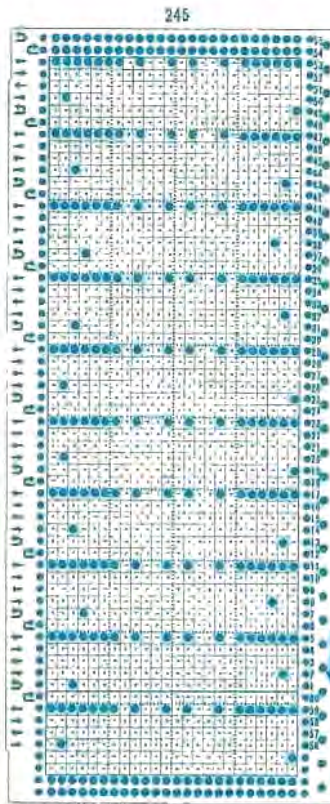
246



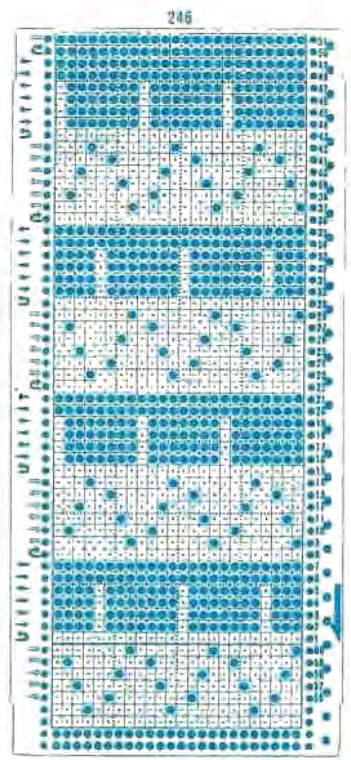
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245

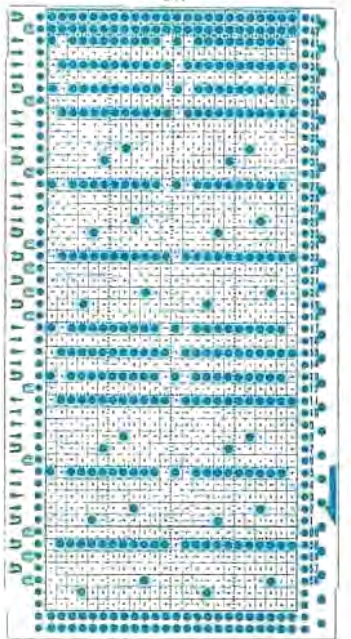
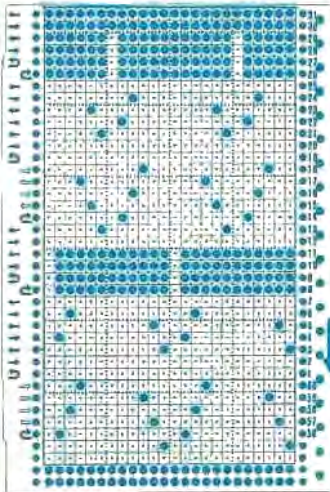


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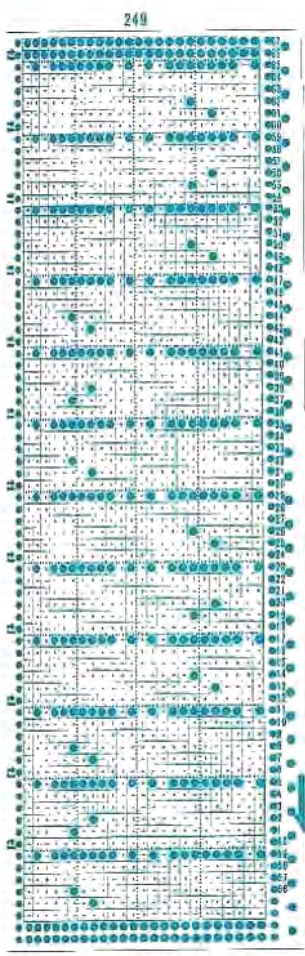
カムボタン(タック左)  
C:B: ◀TUCK



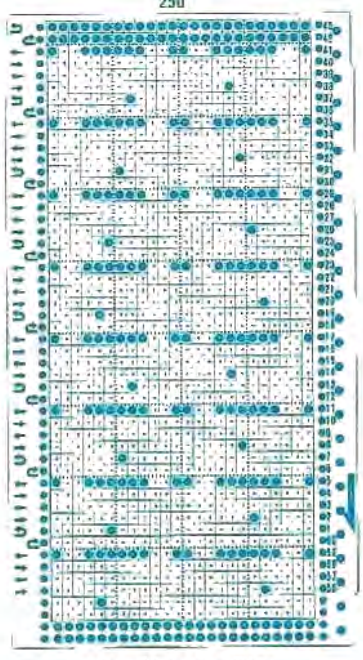
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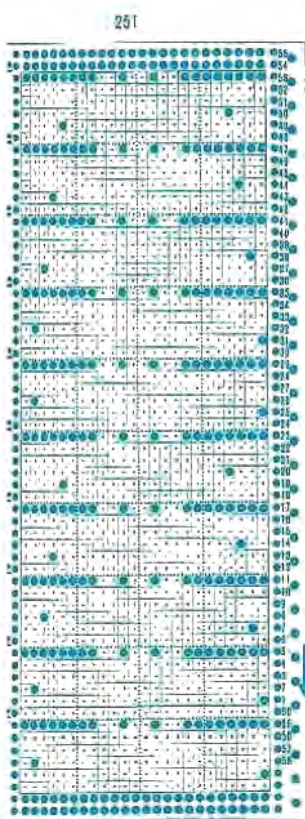
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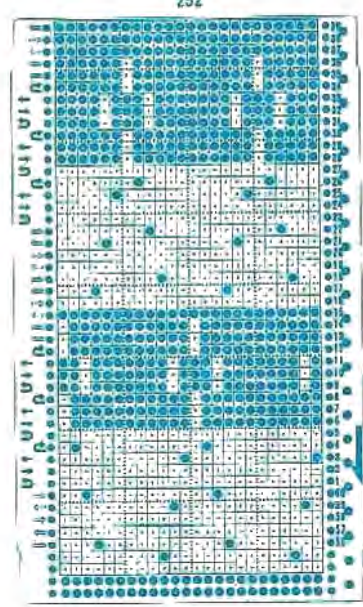
カムボタン(タック左)  
C:B: ◀TUCK



カムボタン(タック左)  
C:B: ◀TUCK



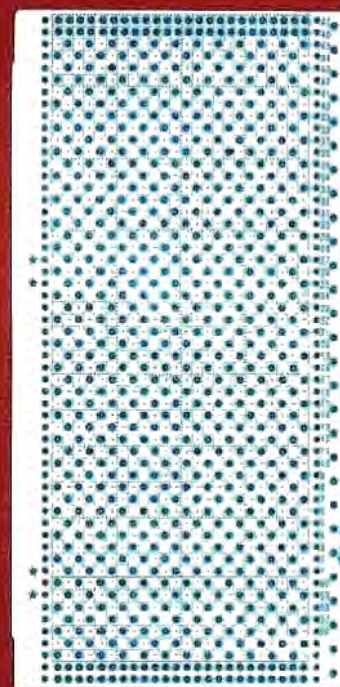
カムボタン(タック右)  
C:B: ◀TUCK



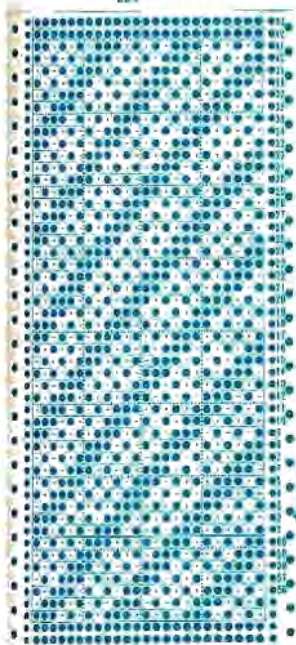
# スレット模様

## WEAVING PATTERNS

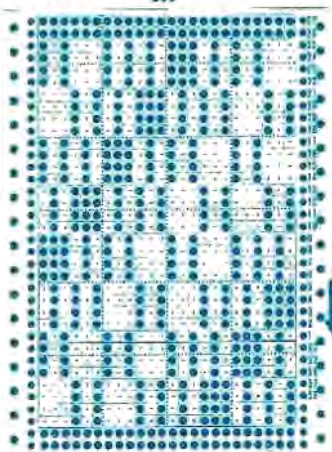
デザイン ● 江尻三四郎



254



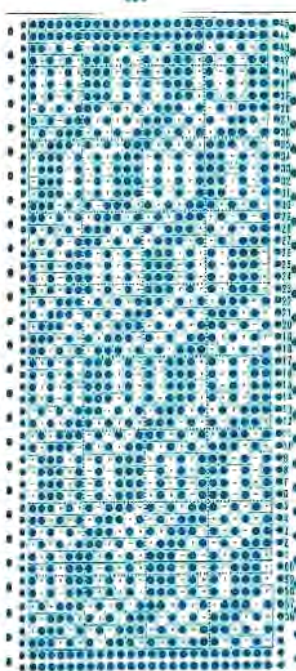
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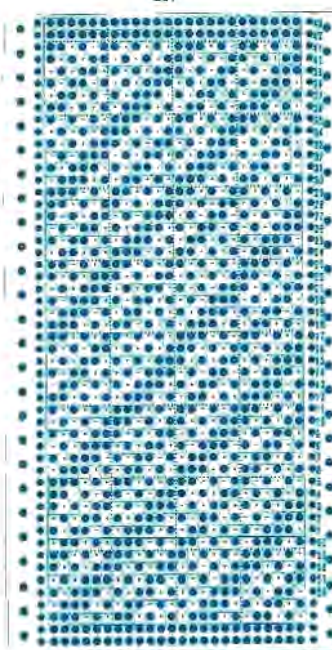
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256



257

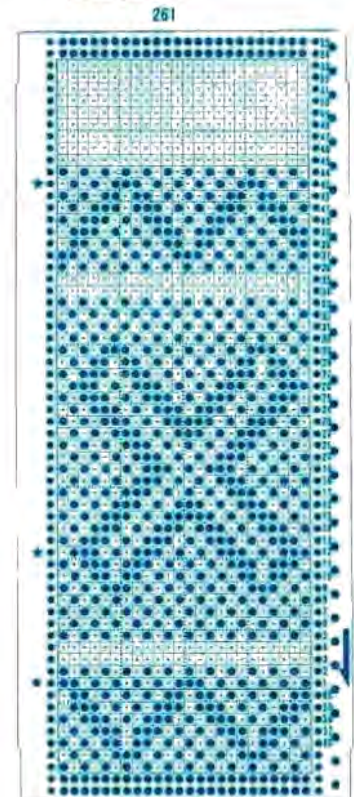
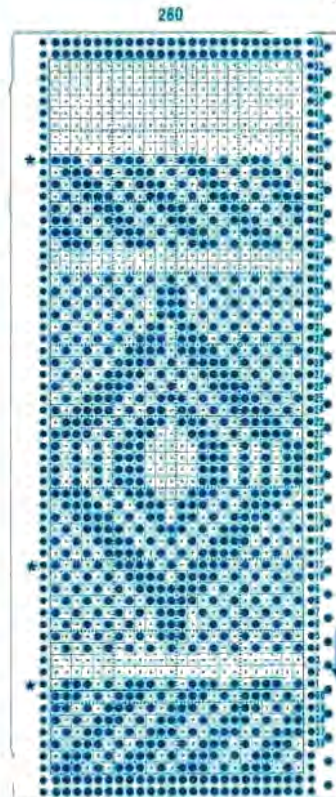
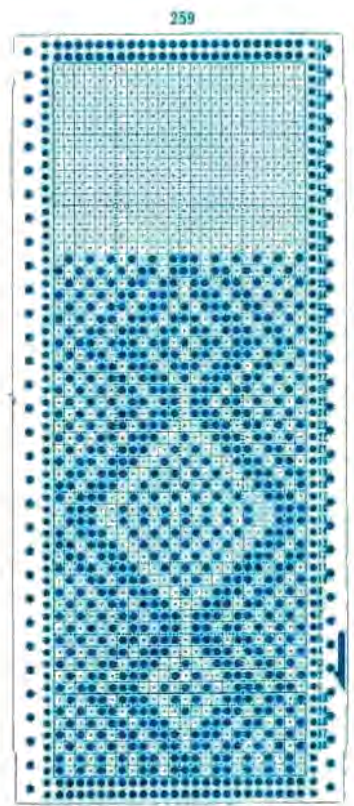
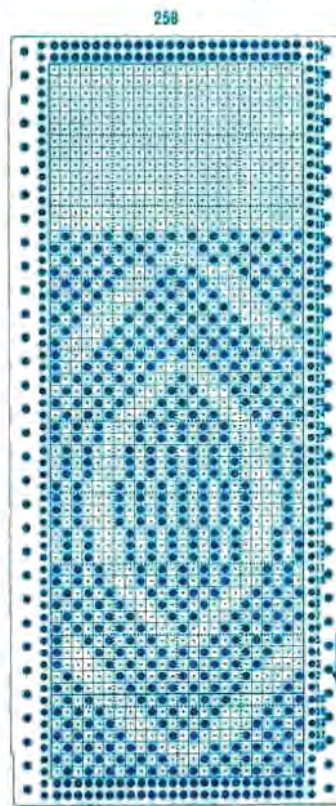


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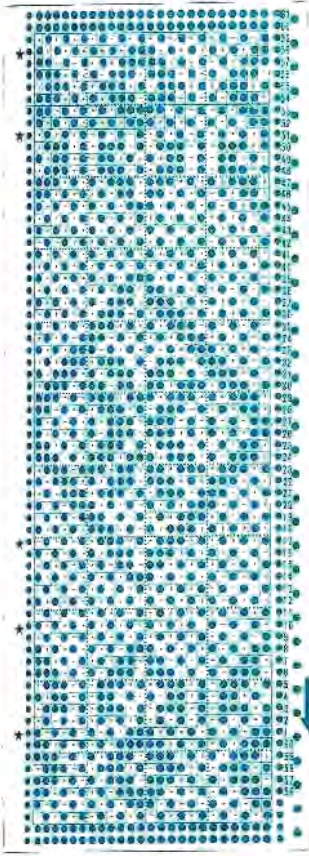


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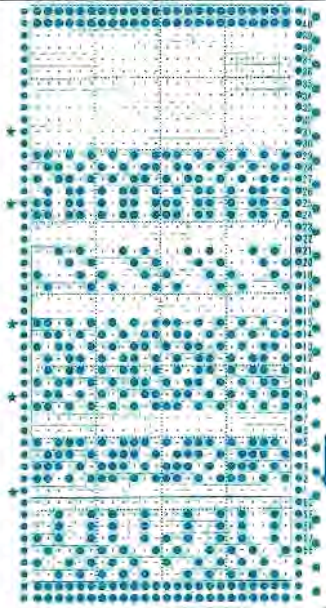




262



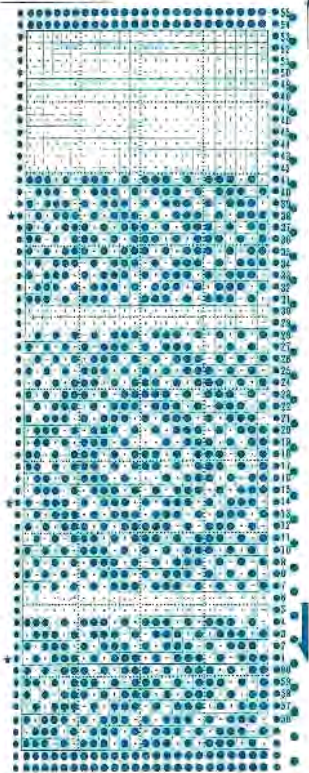
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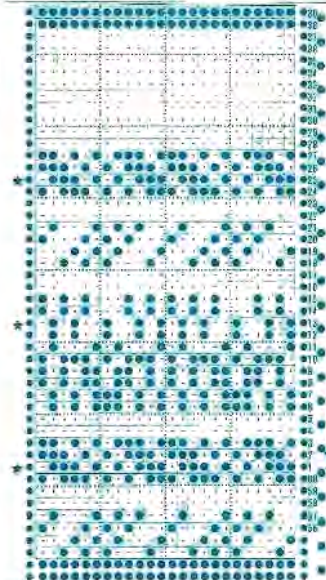
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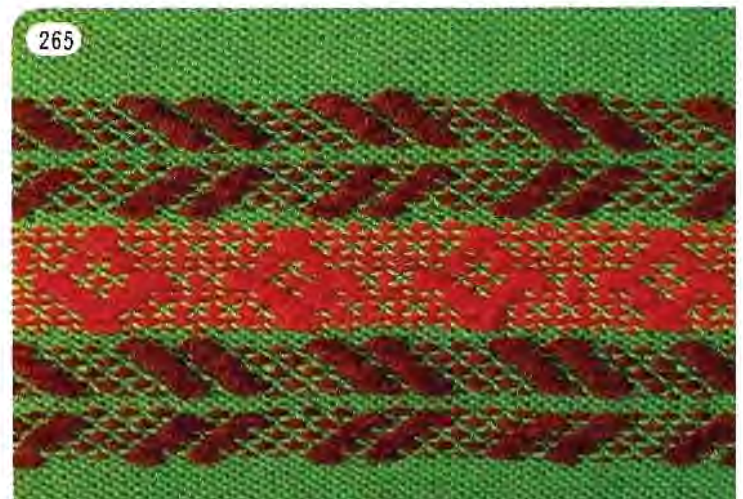
264



265

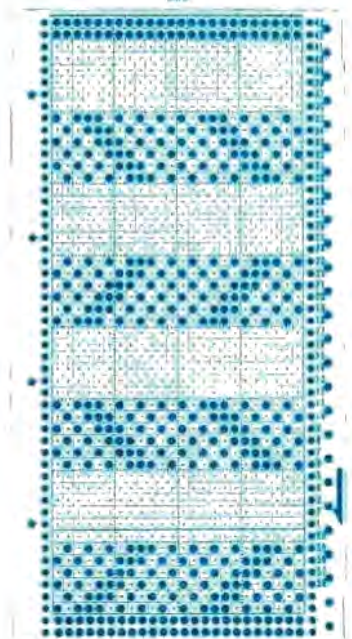
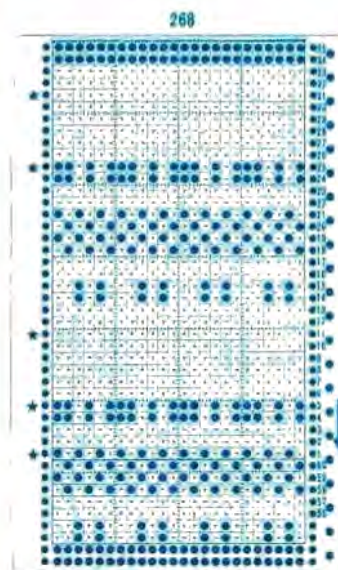
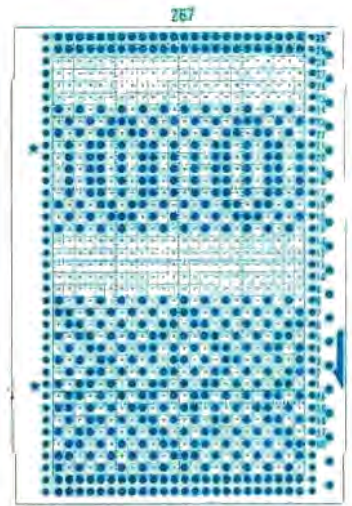
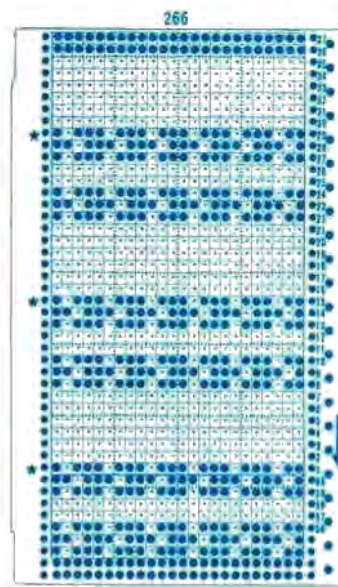
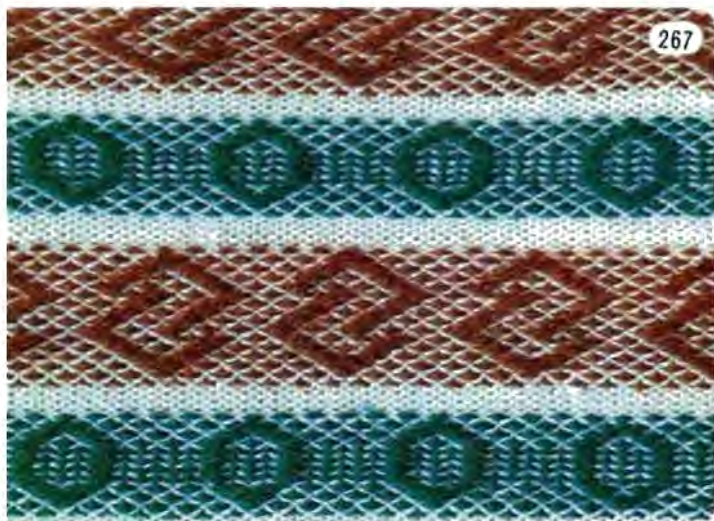


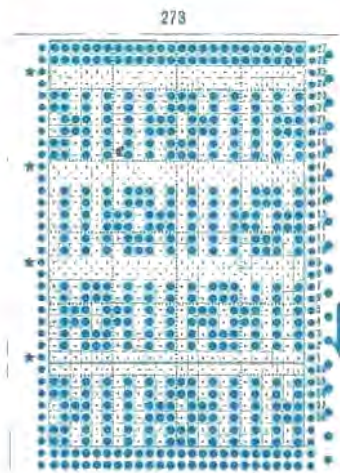
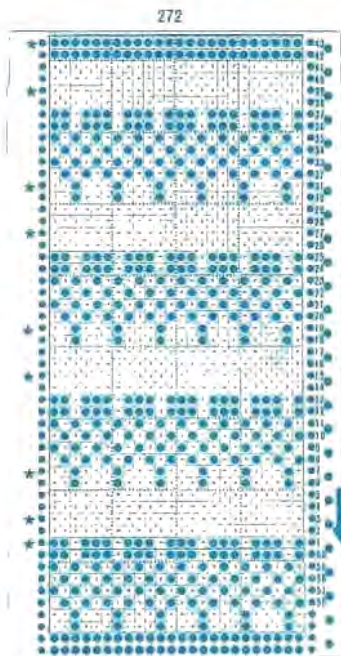
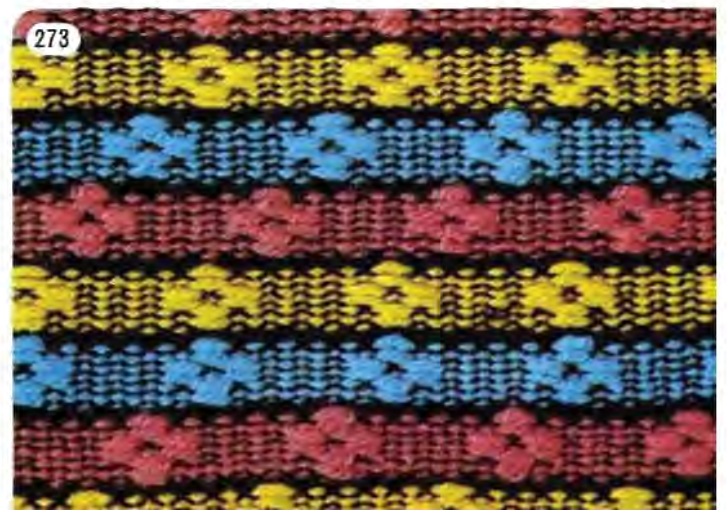
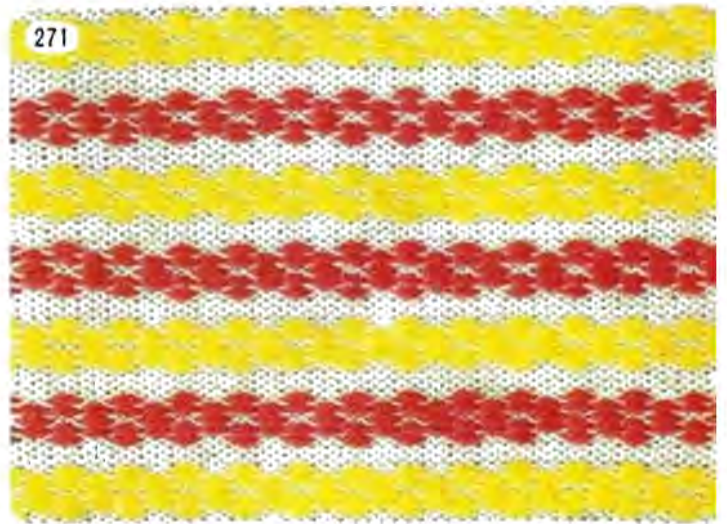
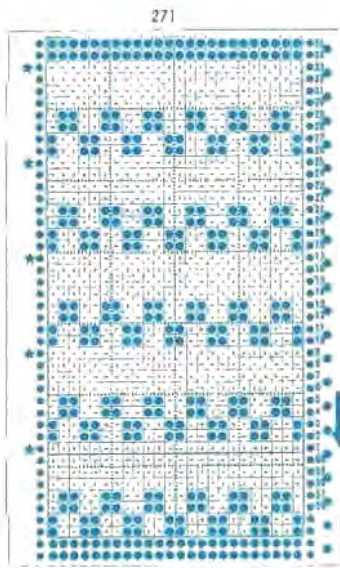
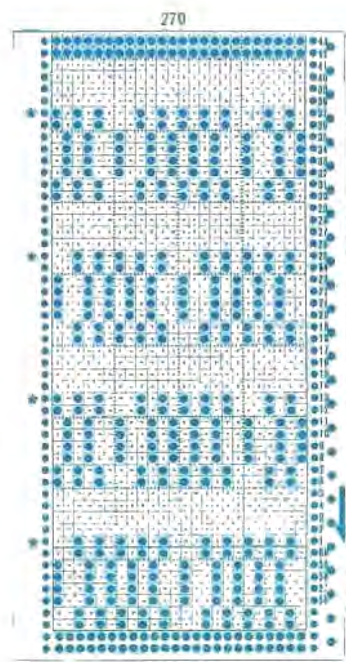
264



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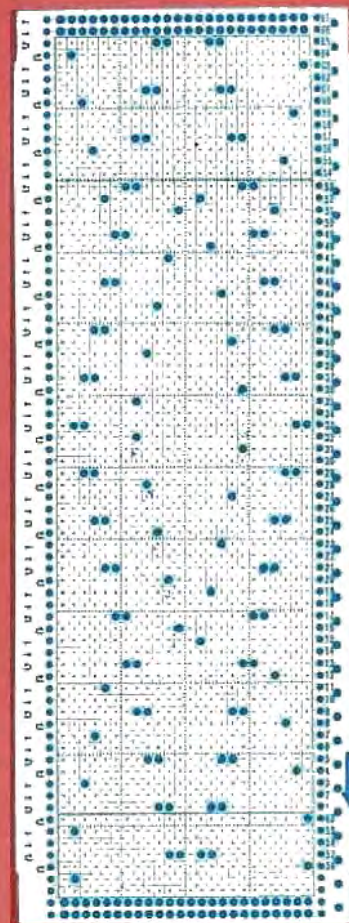


# スレッドレース模様

## WOVEN-LACE PATTERNS

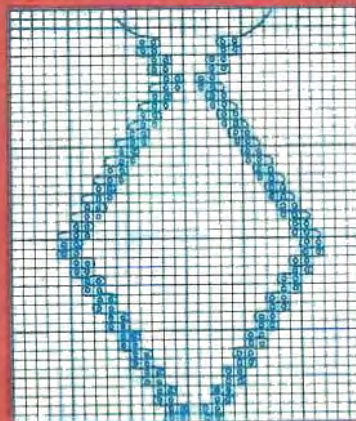
デザイン ● 牧 玲子

Prepare two pieces of weaving yarns. (About 100cm for each piece for three patterns)  
Operate the L carriage four times, and the needles will be selected for the weaving pattern.  
Wind each weaving yarn as shown in the diagram.

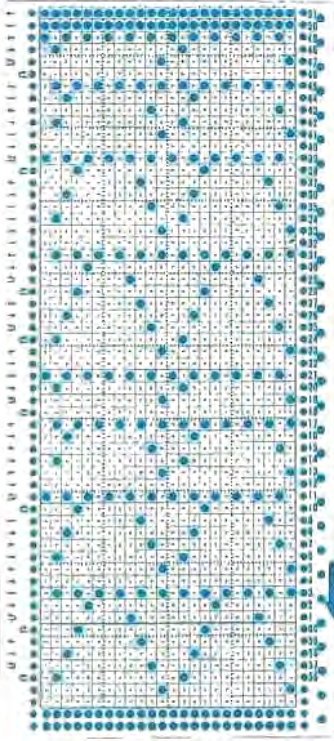


スレッドの糸を2本用意します。(お模様で約100cm2本)

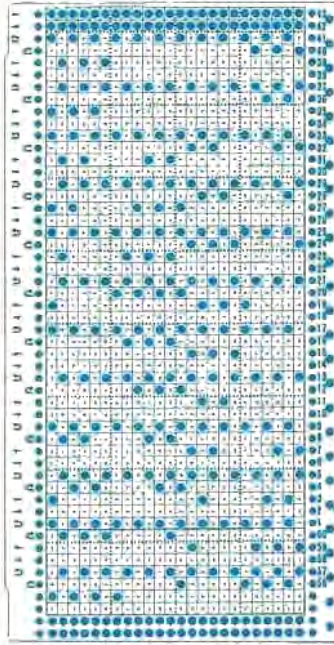
しキャリッジを1回動かすとスレッドの針が選針します。その針に下図のように糸を巻きながら編み進みます。



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276



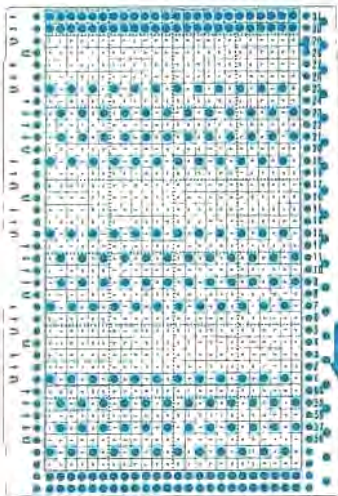
275



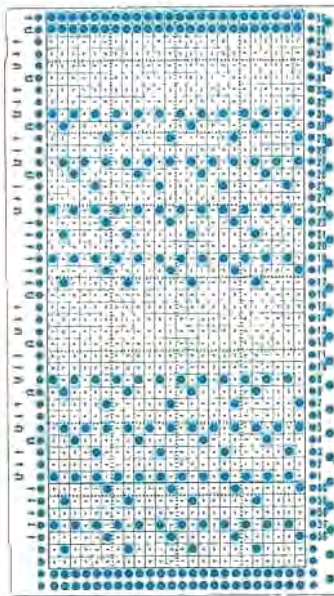
276



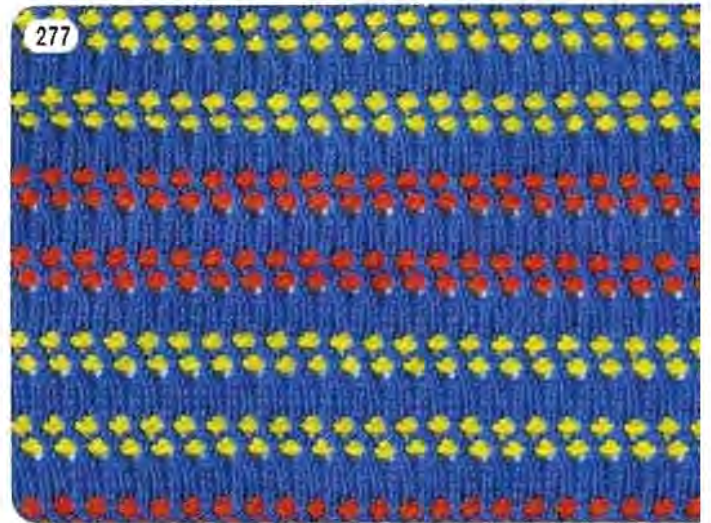
277



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277



278

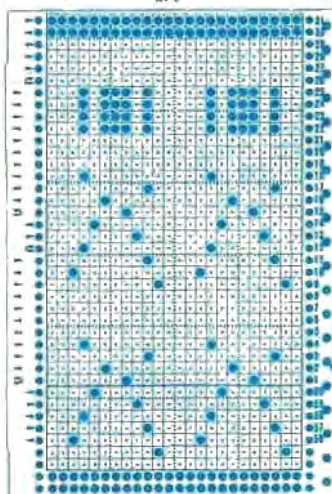


279

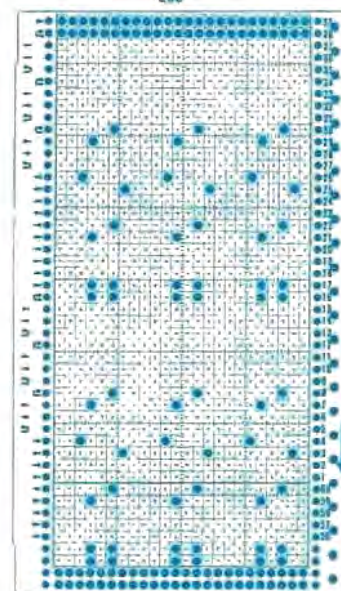


4 模様とも引上げ目技法で編みます。These 4 patterns are worked in pulling up method.

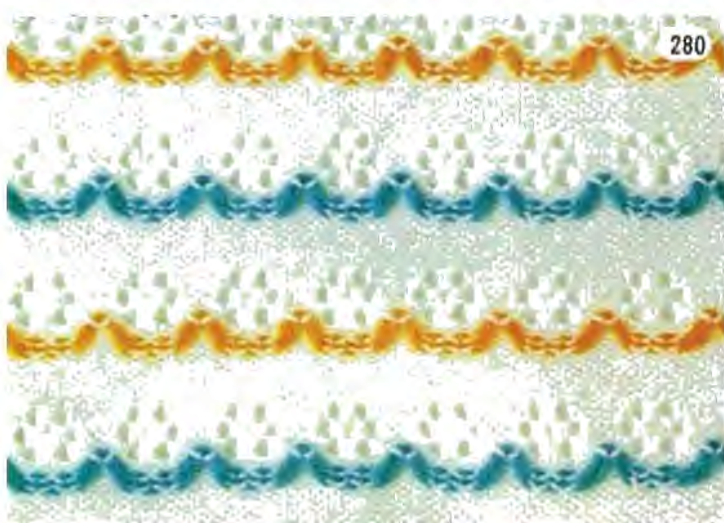
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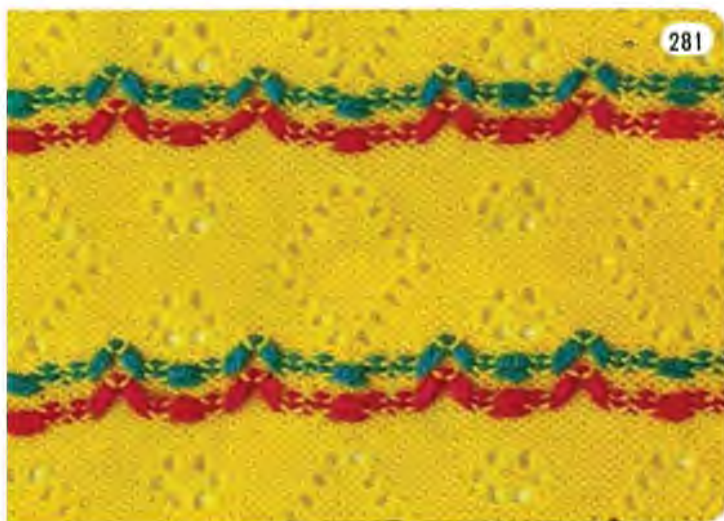


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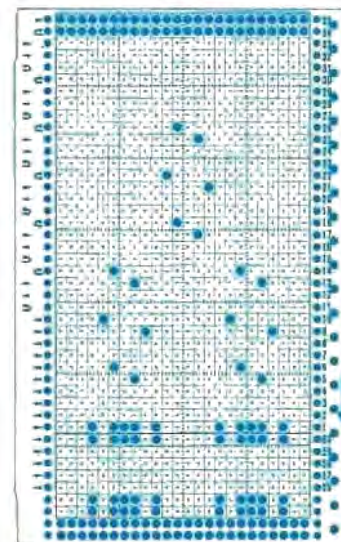
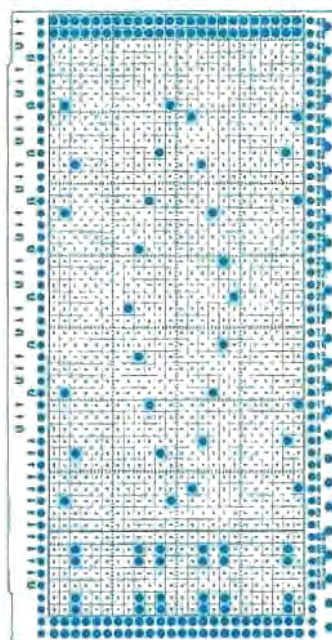
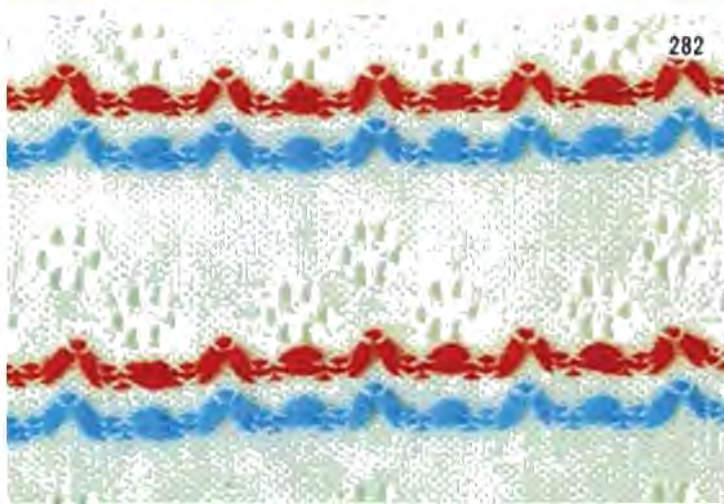
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281

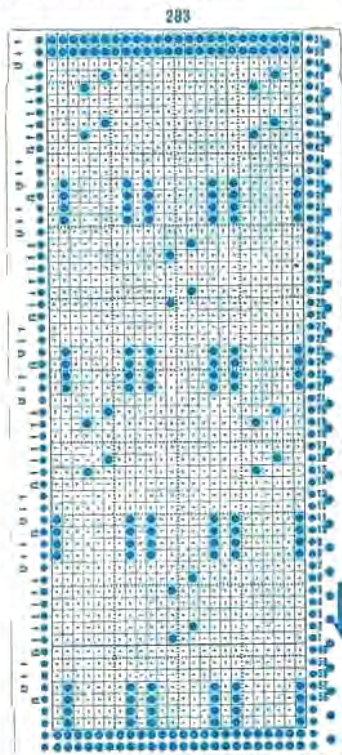


282

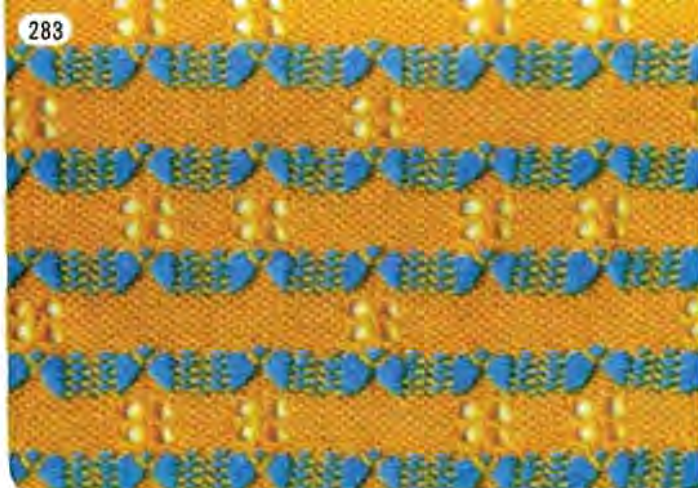
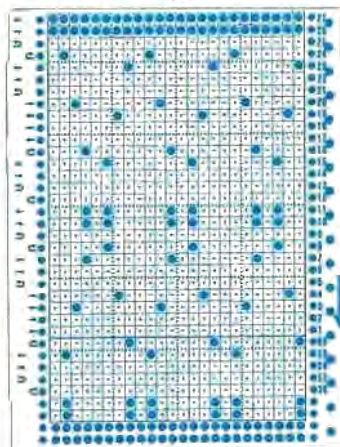
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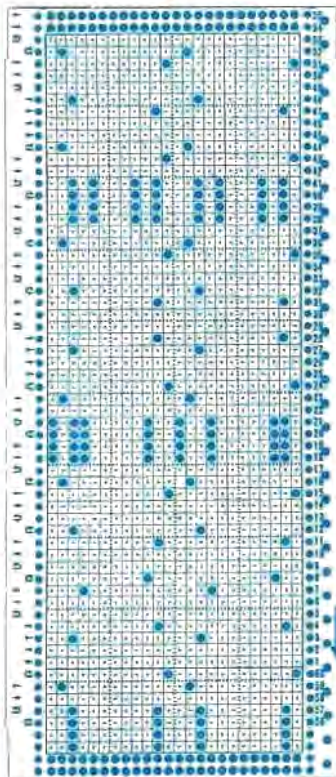
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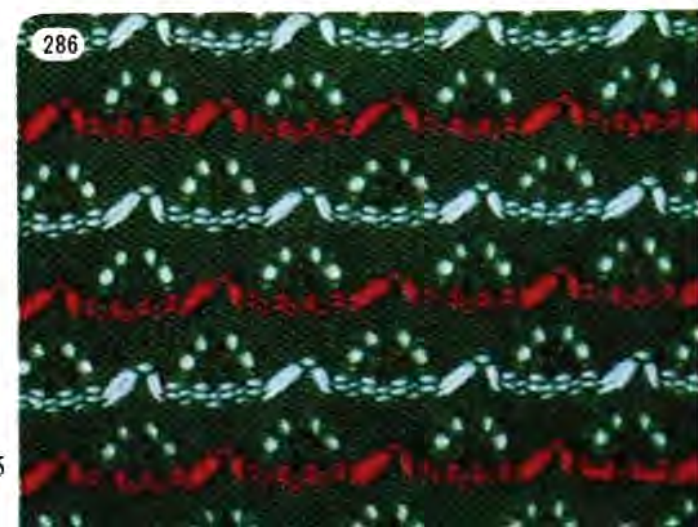
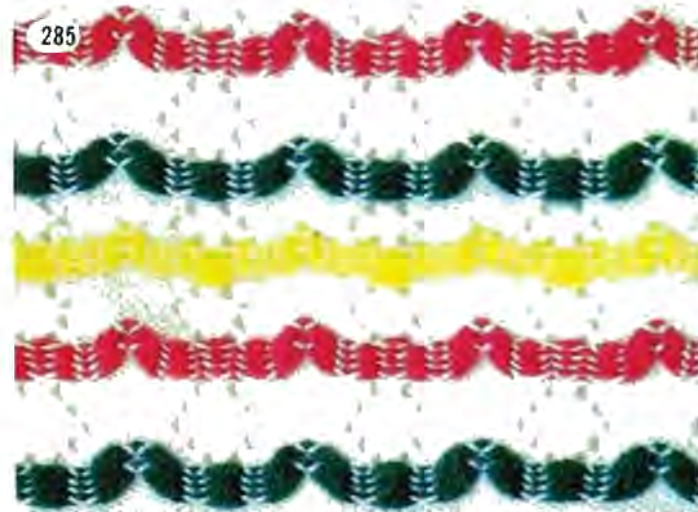
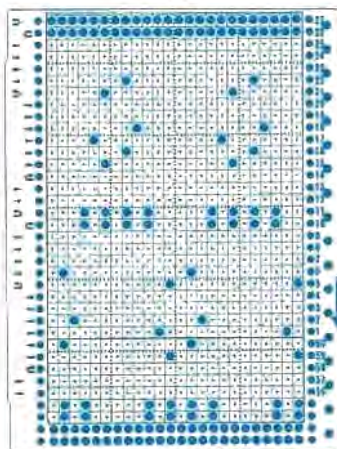
284



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286



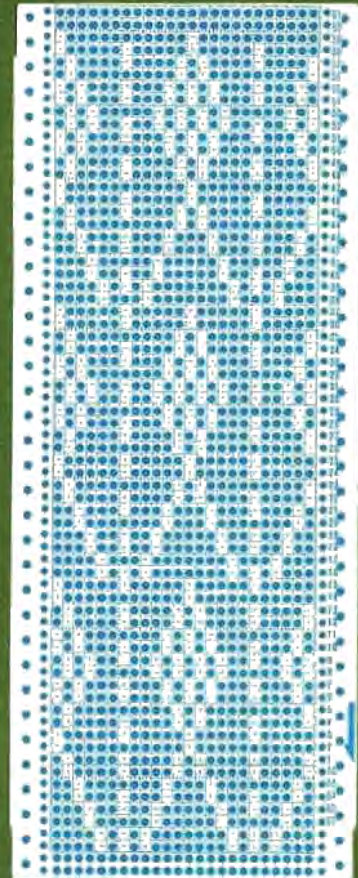
# タック模様

## TUCK STITCH PATTERNS

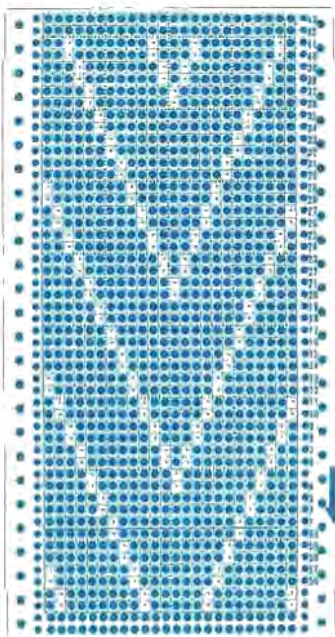
デザイン ● 加藤 聡子



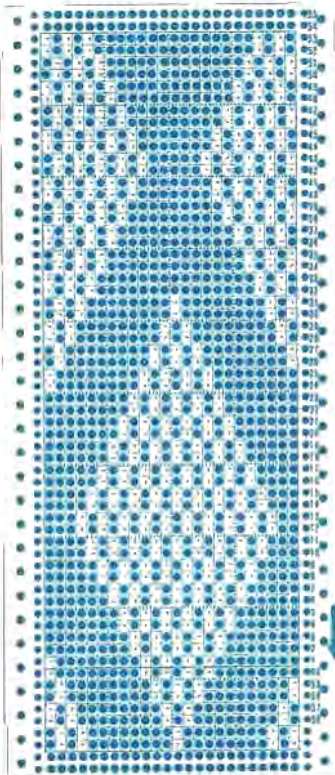
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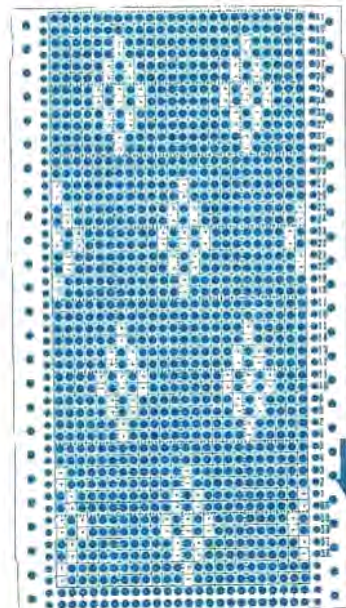
288



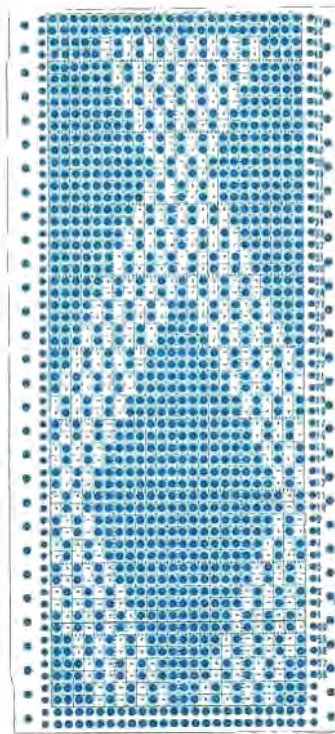
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290



291



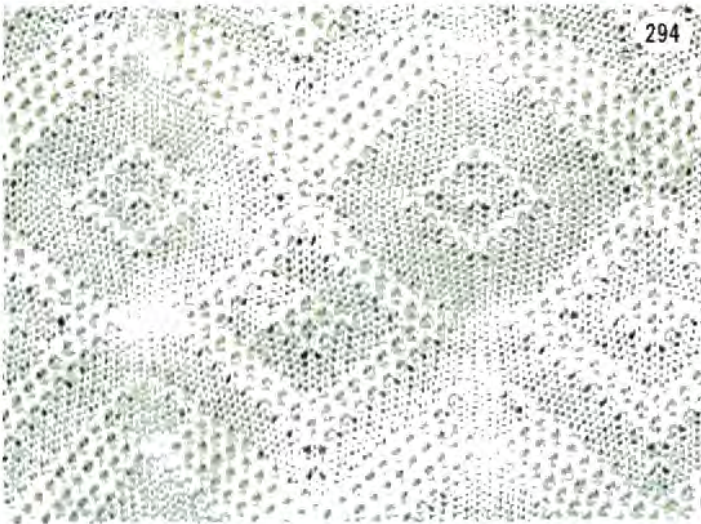




292



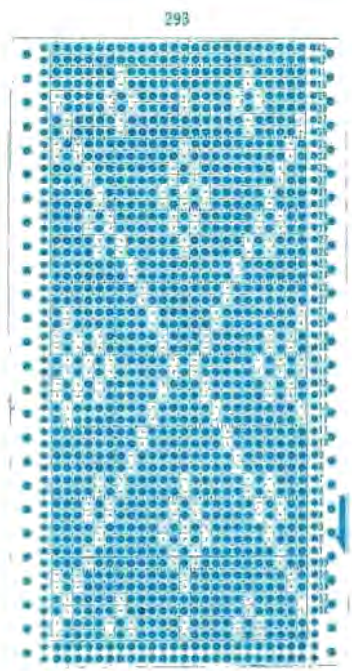
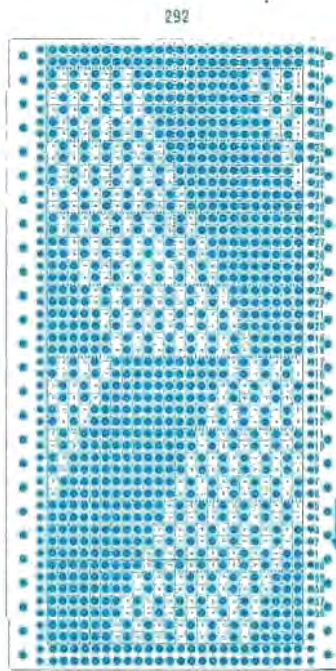
293



294



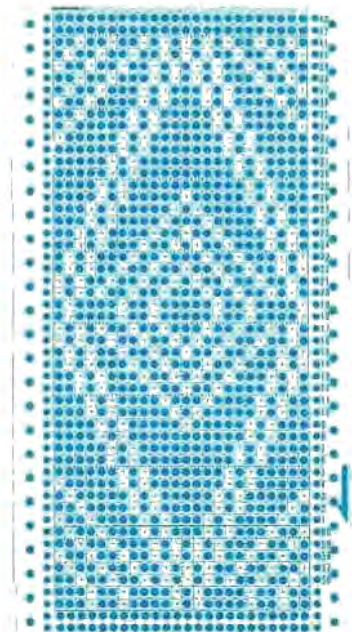
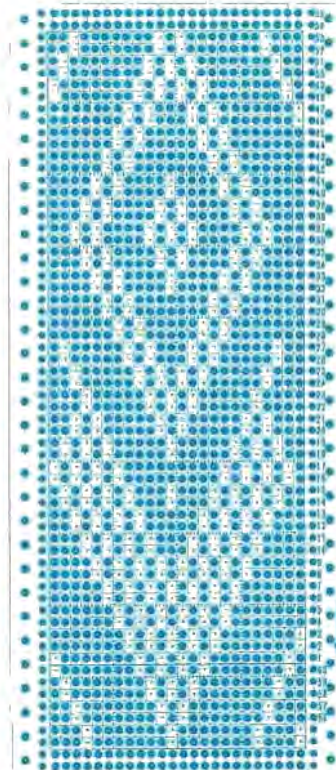
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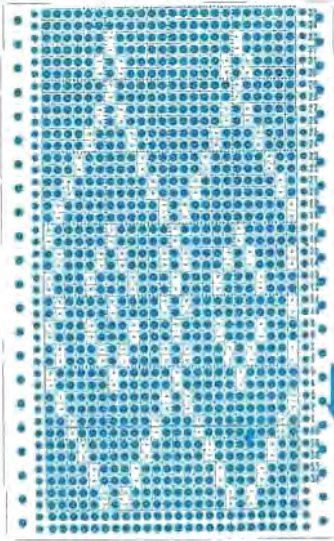
294



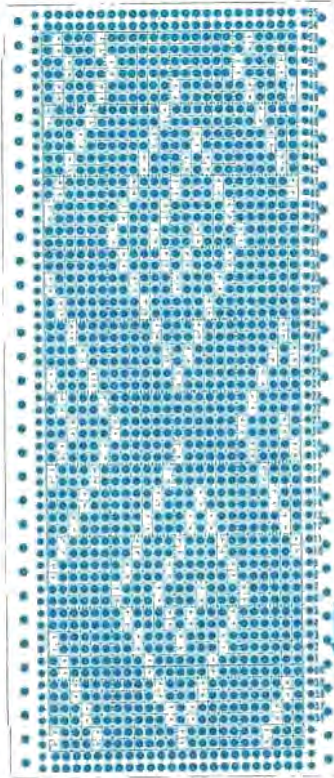
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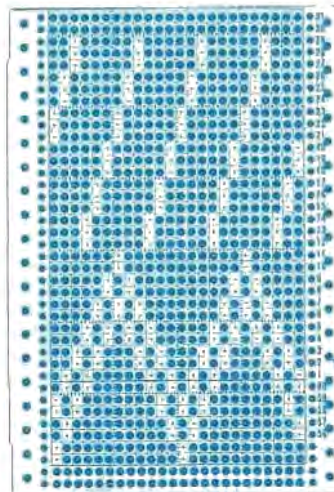
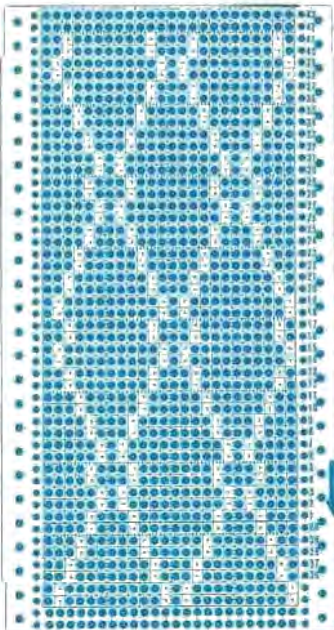
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300



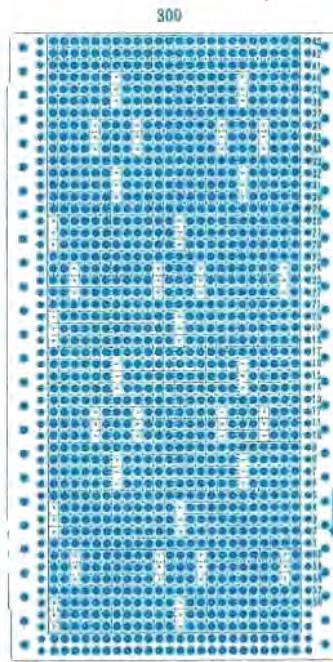
301



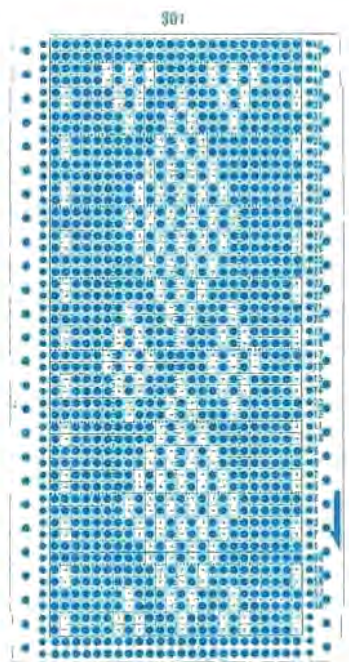
302



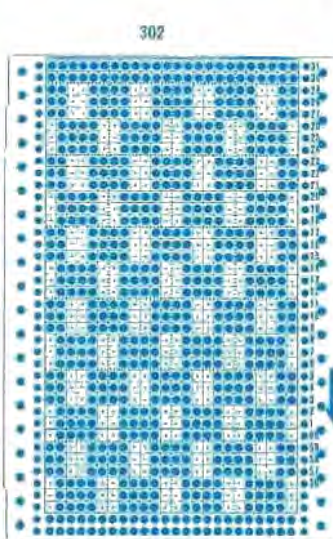
303



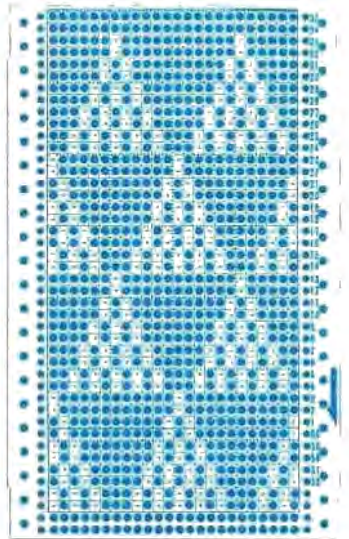
300



301

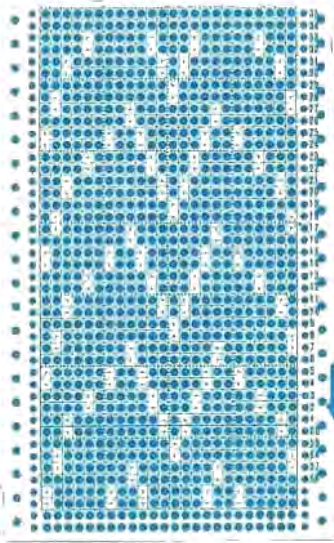


302

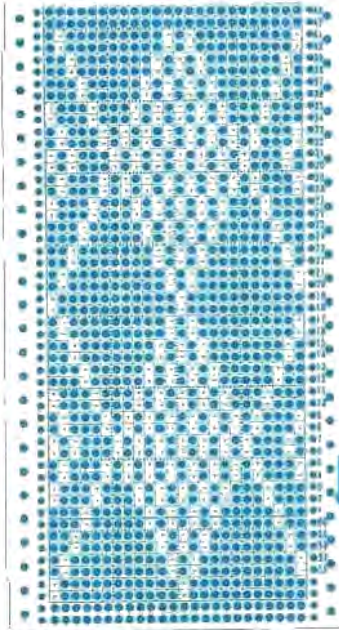


303

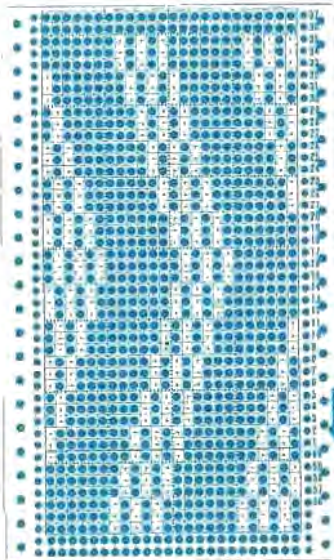
304



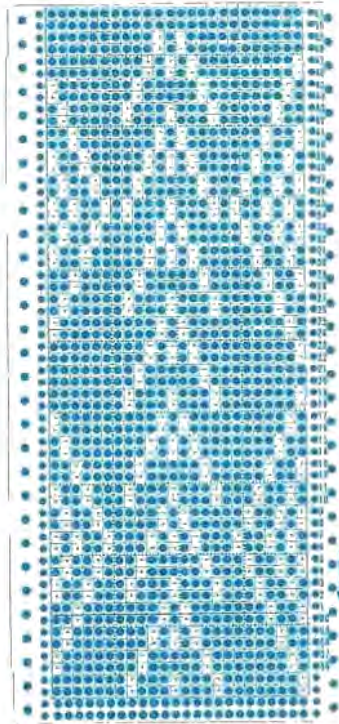
305



306



307





308



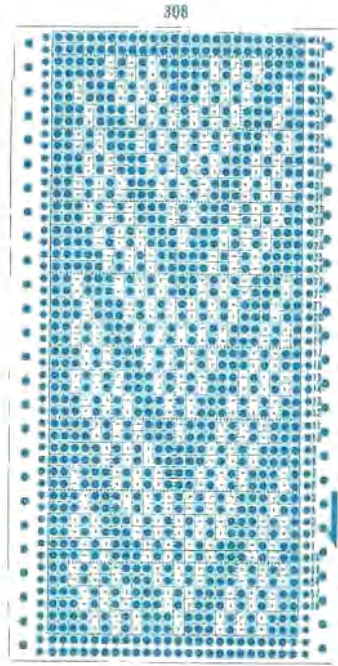
309



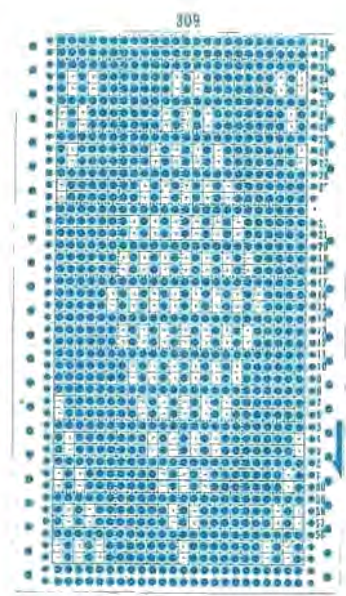
310



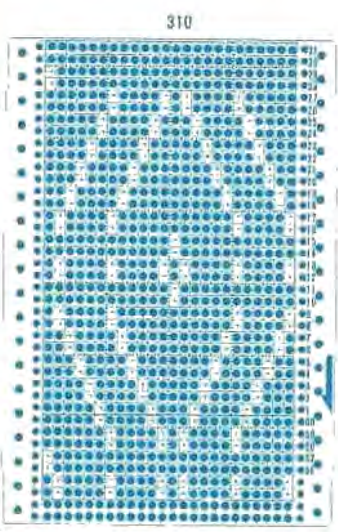
311



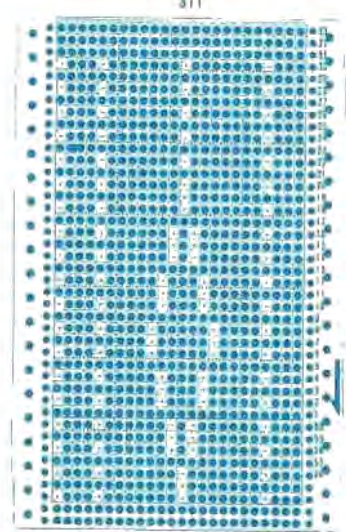
308



309

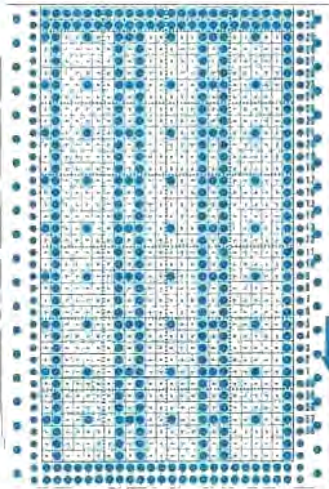


310

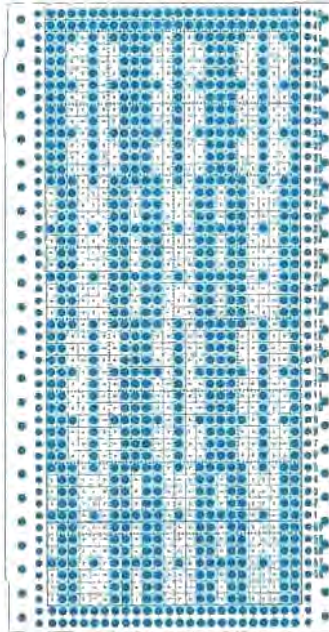


311

312



313



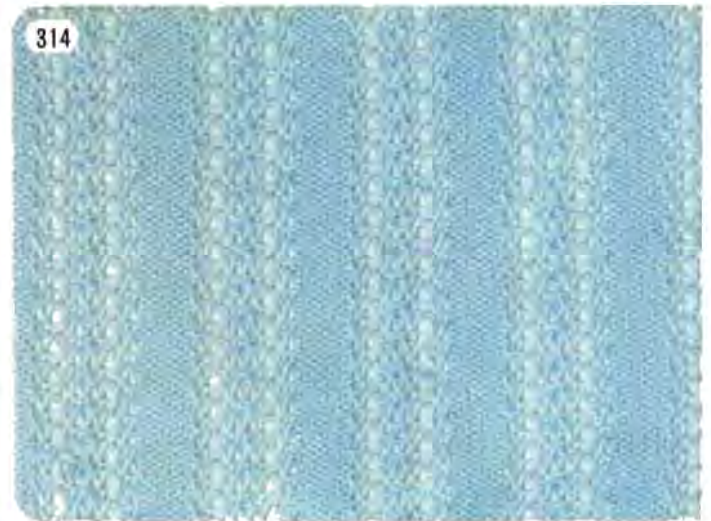
312



313



314

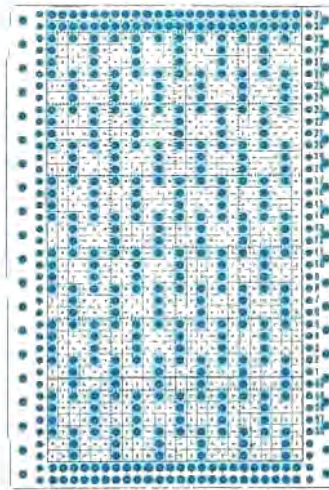
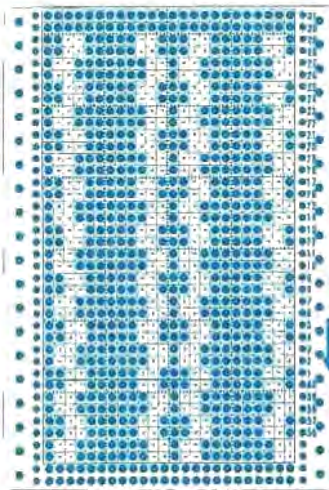


315



314

315



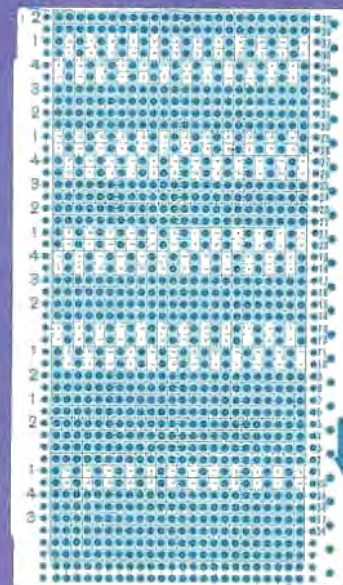
# 多色タック模様

Multi-  
Colour

## TUCK STITCH PATTERNS by KHC

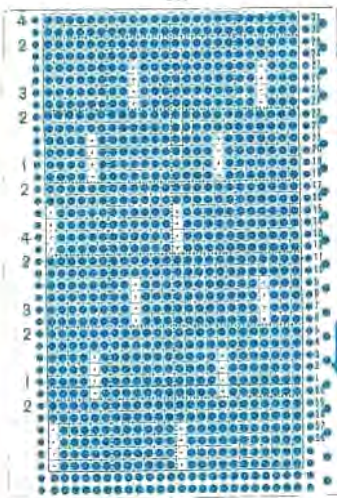
デザイン ● 高平光志朗

Push both TUCK buttons, and change the yarn in the Feeder A every two rows.

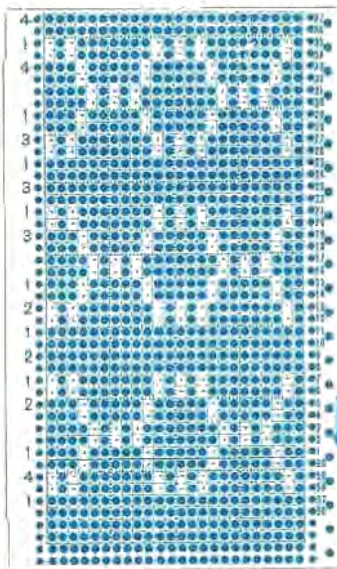


タック左右のボタンを押し、2段毎にA糸口を切替えながら編みます。  
※パンチカードの左側の数字の位置でその数字のチェンジャーボタンを押して糸を切替えます。

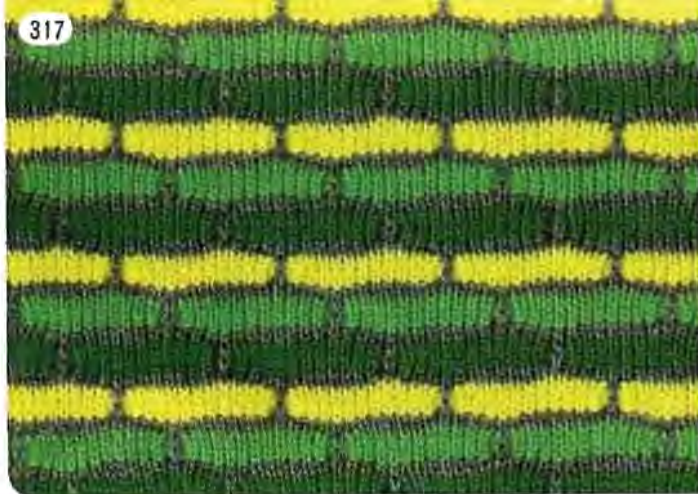
317



318



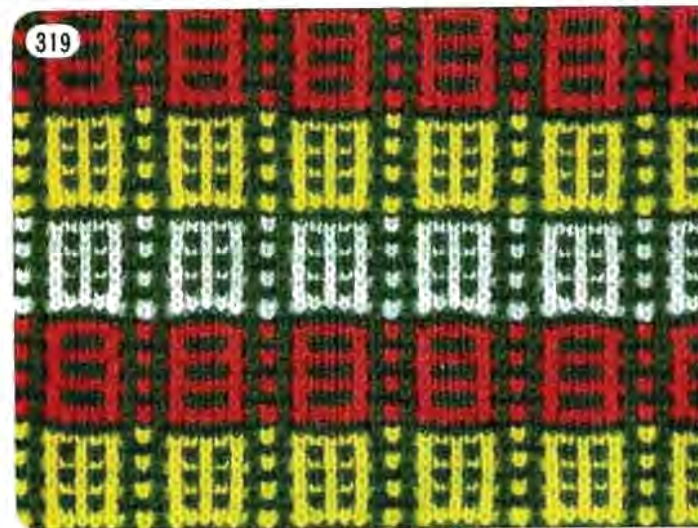
317



318



319



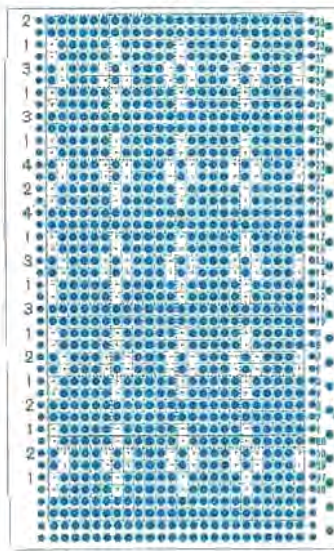
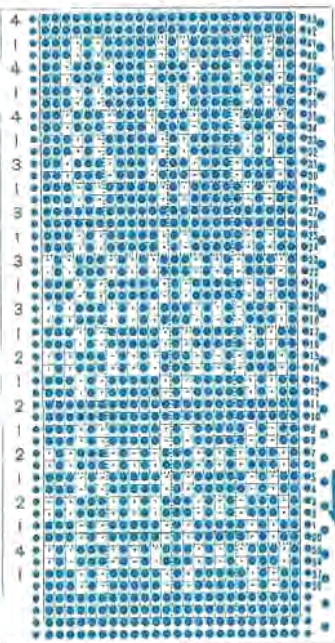
320



319



320







321



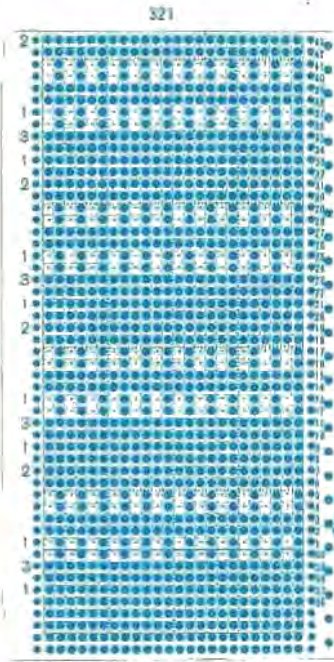
322



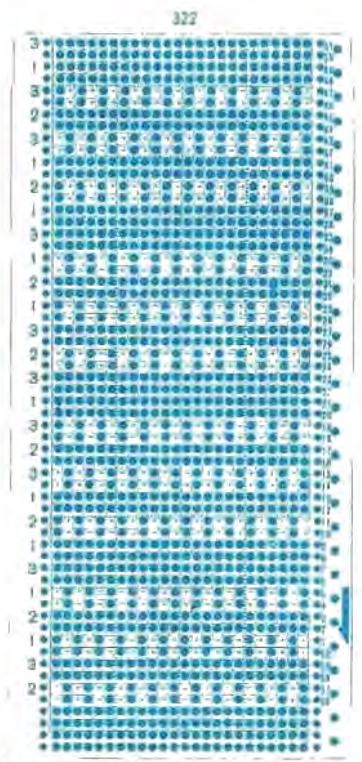
323



324



321

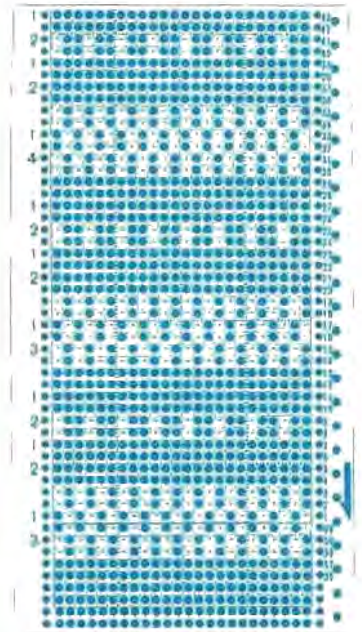
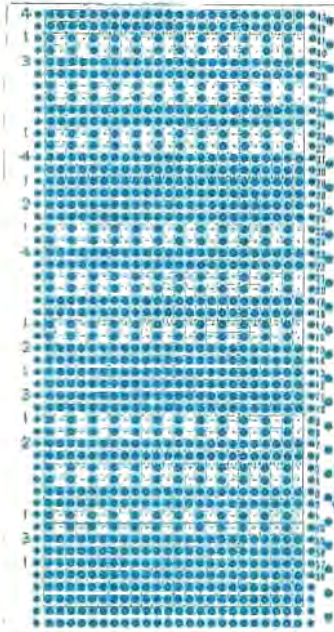


322

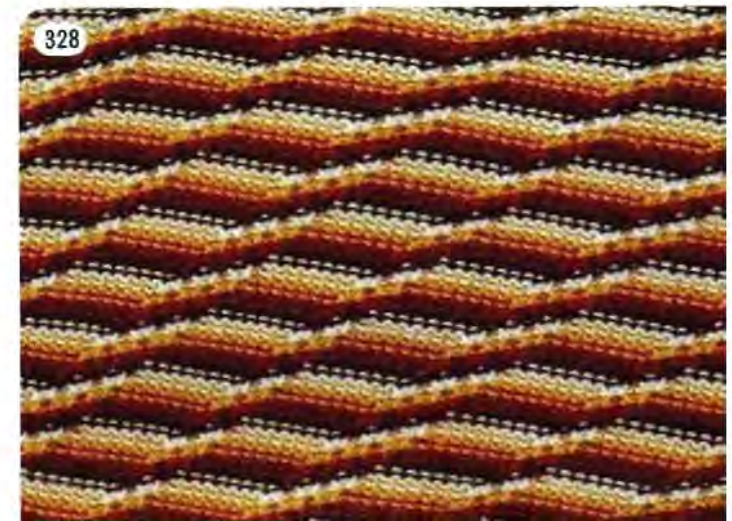
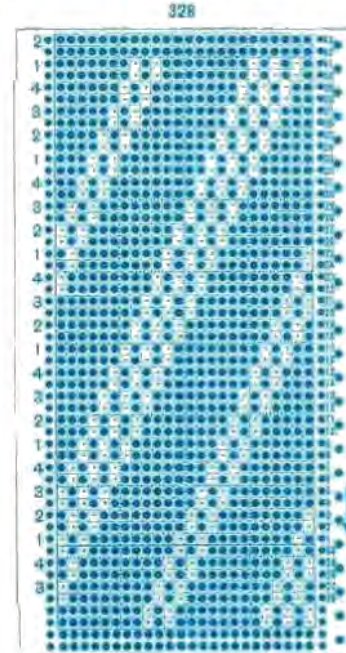
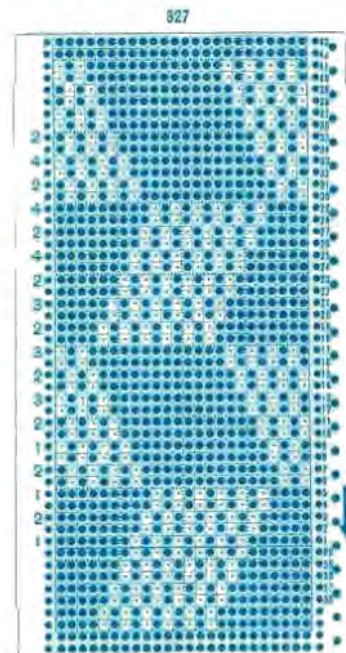
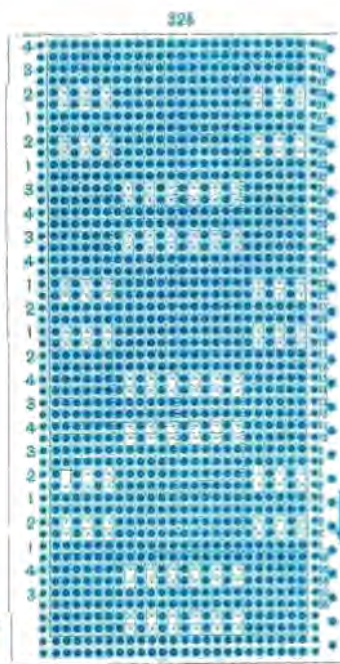
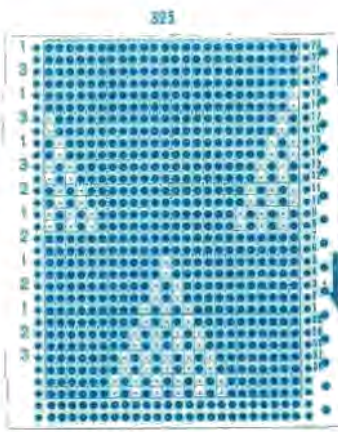


323

324



二、一、  
4  
和  
本  
の  
集  
【主】



4色をくり返す  
Change the colour of yarn after  
completed one pattern.



329



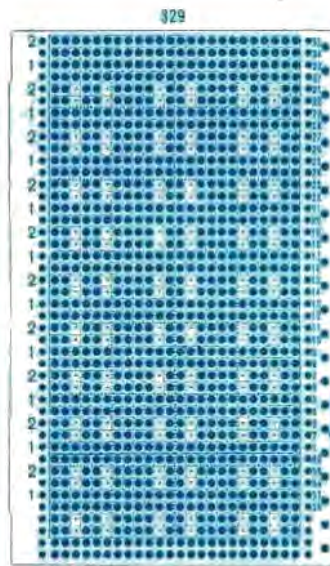
330



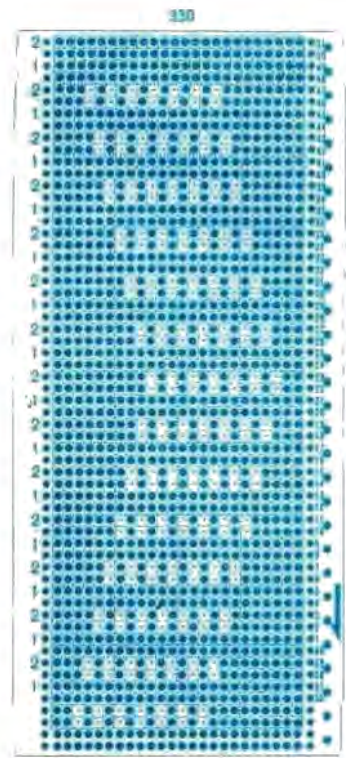
331



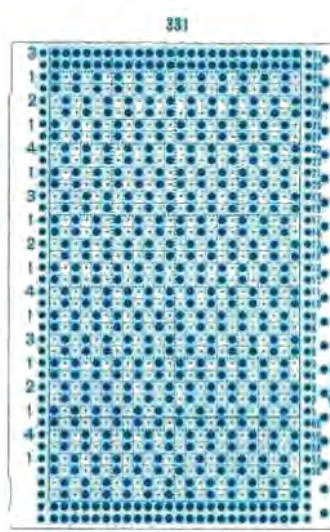
332



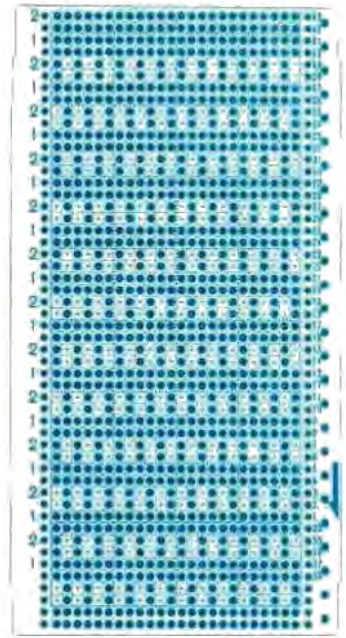
329



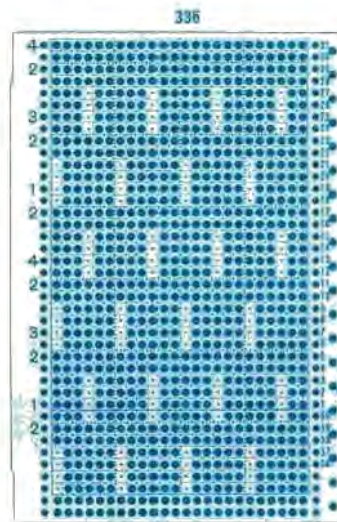
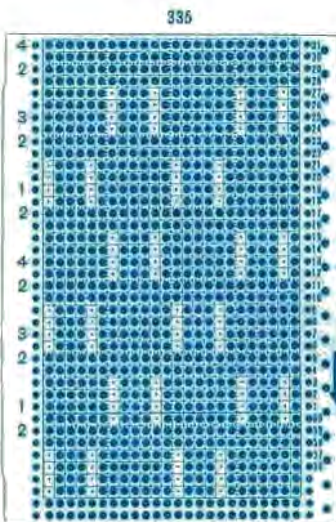
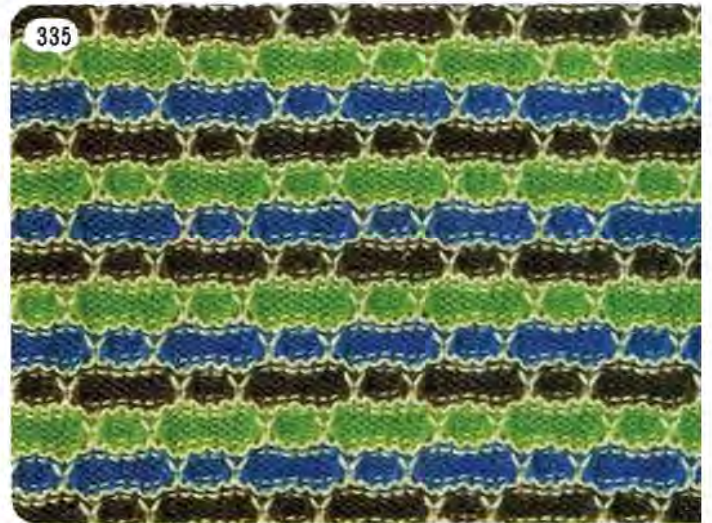
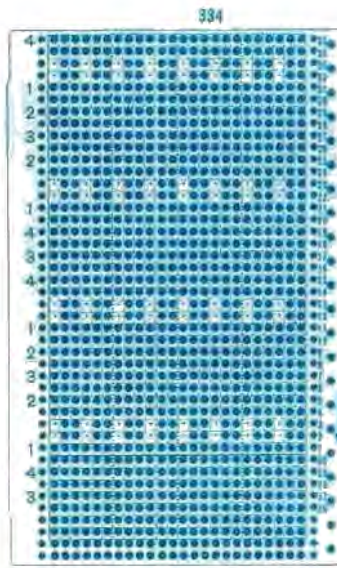
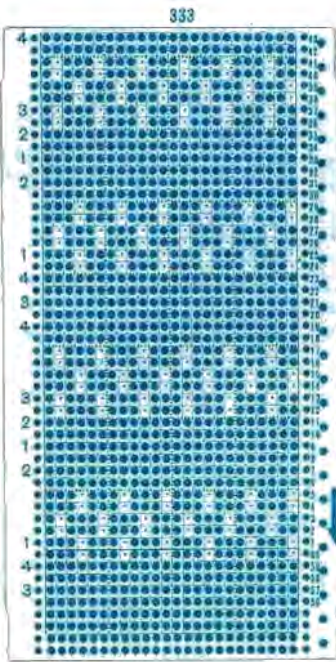
330



331



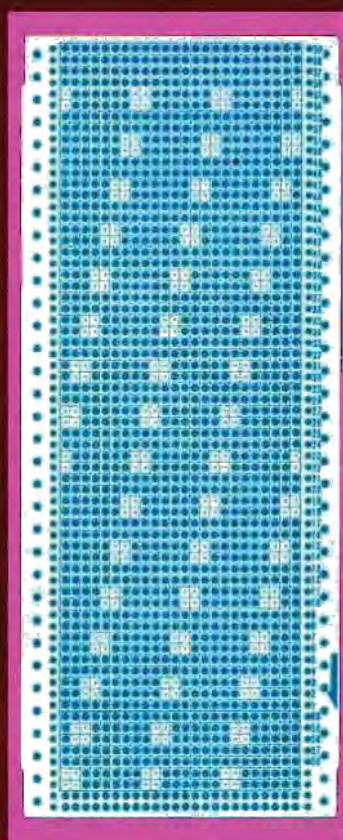
332



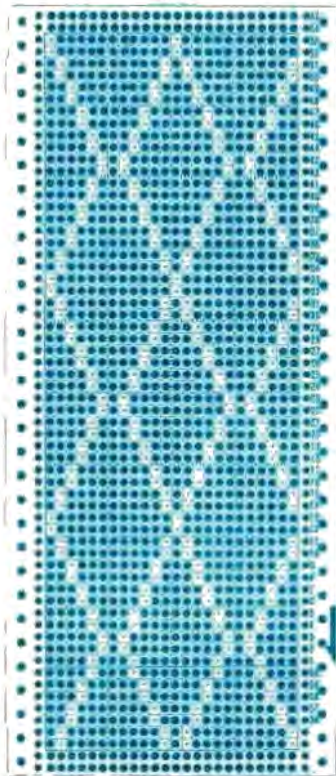
# すべり目模様

## SKIP STITCH PATTERNS

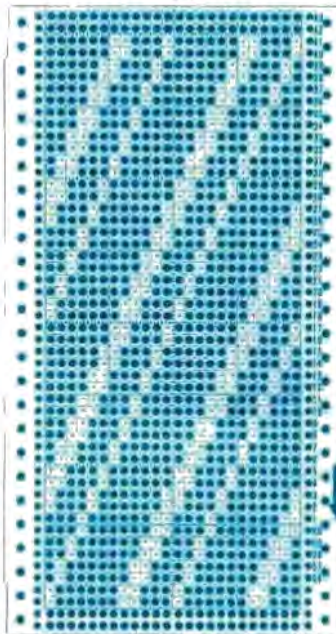
デザイン ● 藤本耀子



336



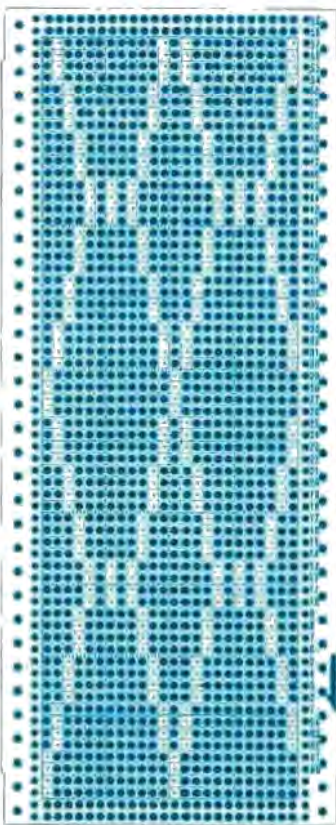
335



339



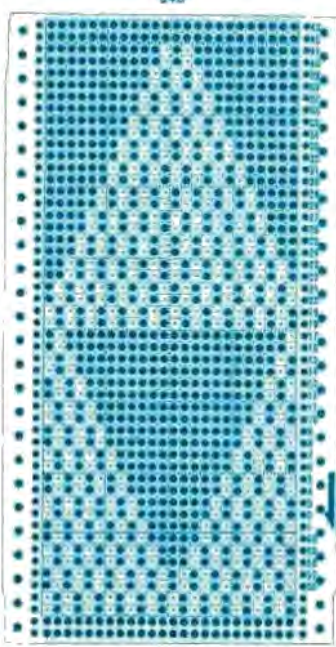
341



340



340



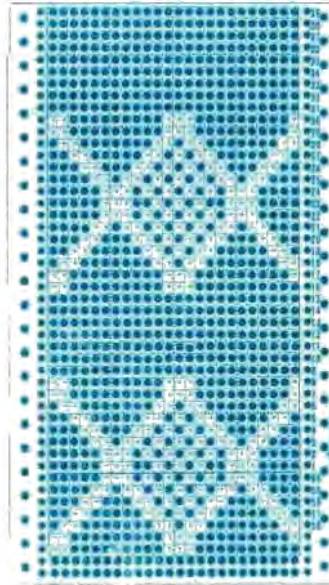
341



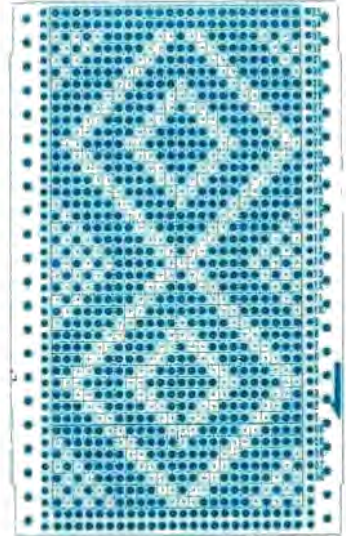
342



342



343



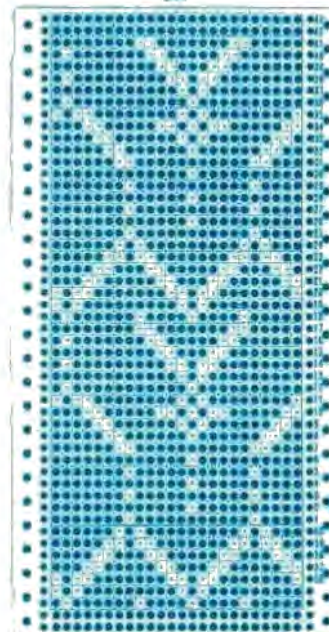
343



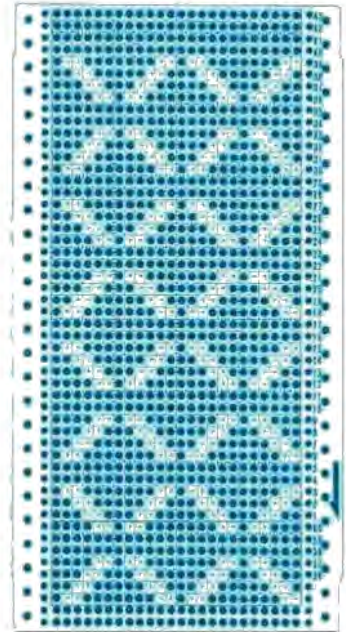
344



344



345



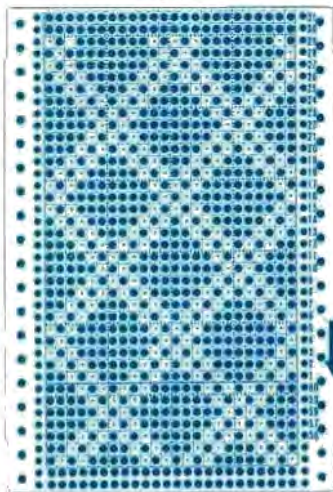
345



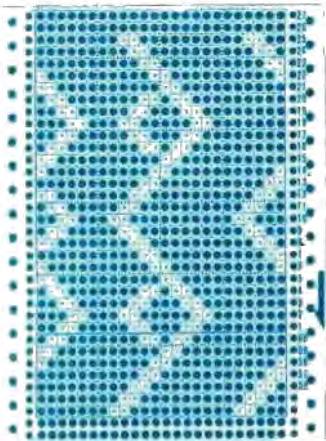
346



347



346



347



348



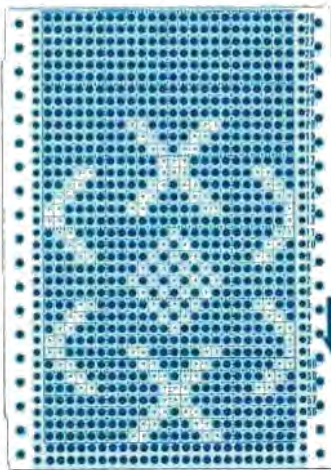
349



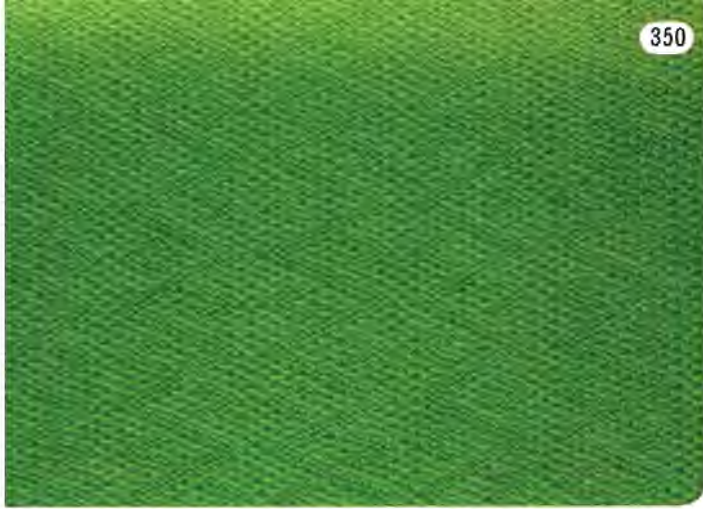
348



349







350



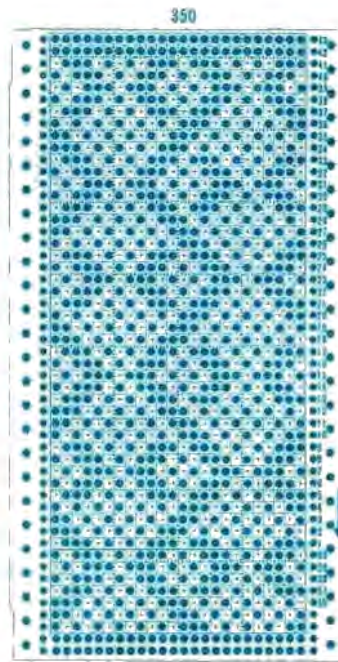
351



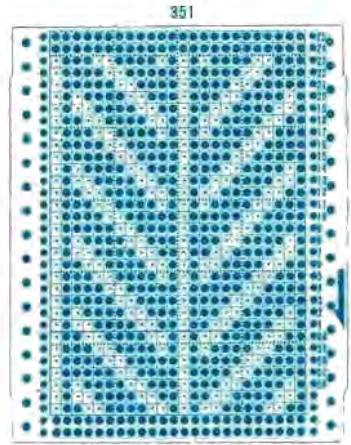
352



353



350

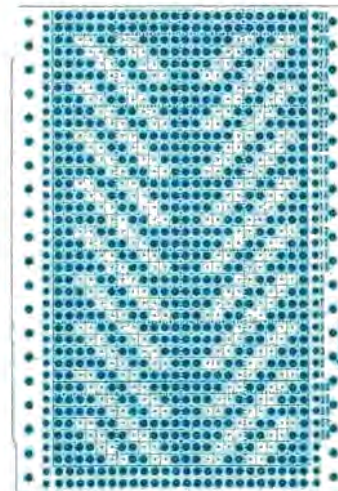


351

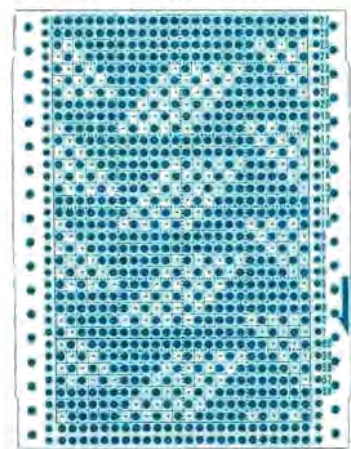
○の位置は針抜を示します。  
○— Needles in A position.



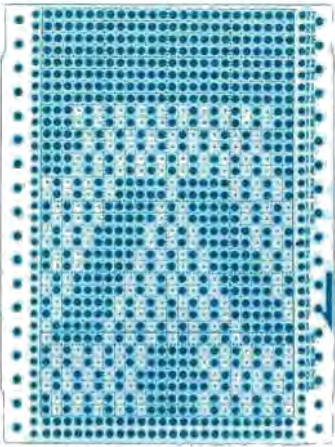
352



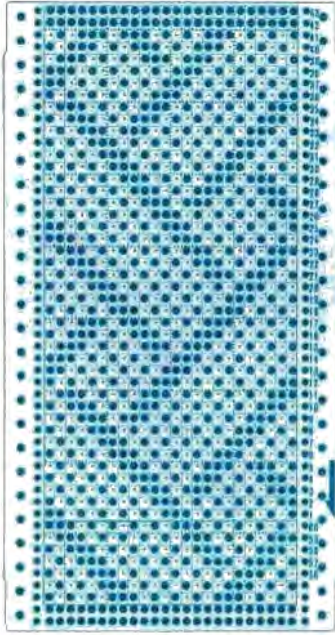
353



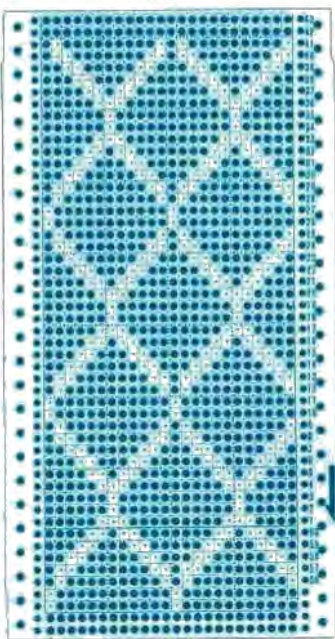
354



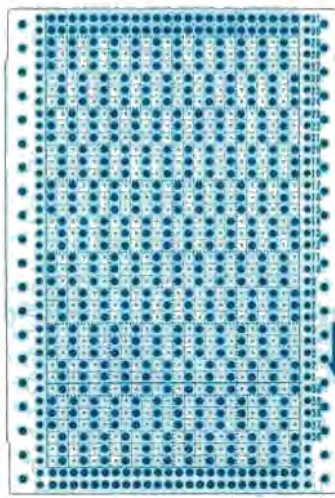
355



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357



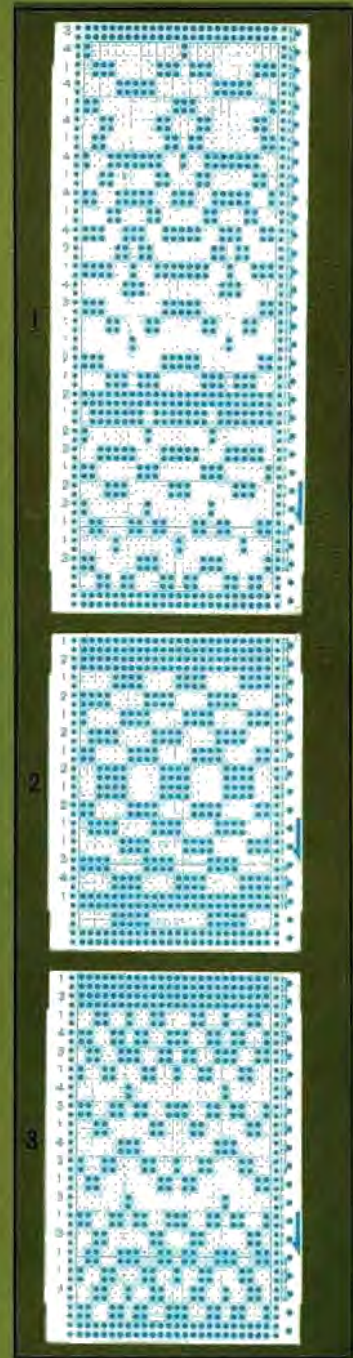
# 多色すべり目模様

Multi-  
Colour

## SKIP STITCH PATTERNS by KHC

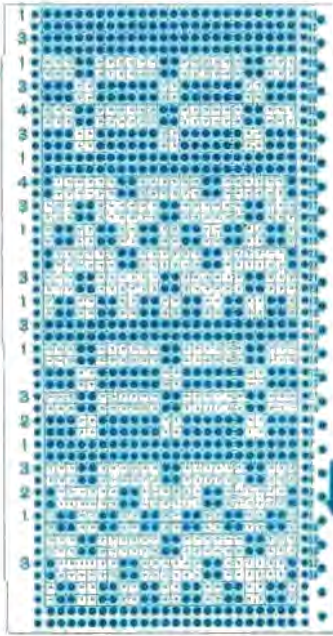
デザイン ● 百武イキ子

Push both PART buttons, and change the yarn in the feeder A every two rows.

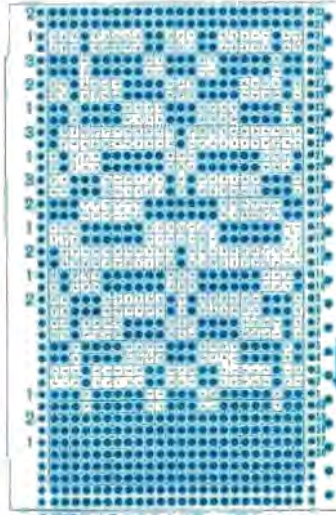


すべり左右のボタンを押し、2段毎にA糸口の糸を切替えながら編みます。  
※パンチカードの左側の数字の位置でその数字のチェンジャーボタンを押し、糸を切替えます。

359



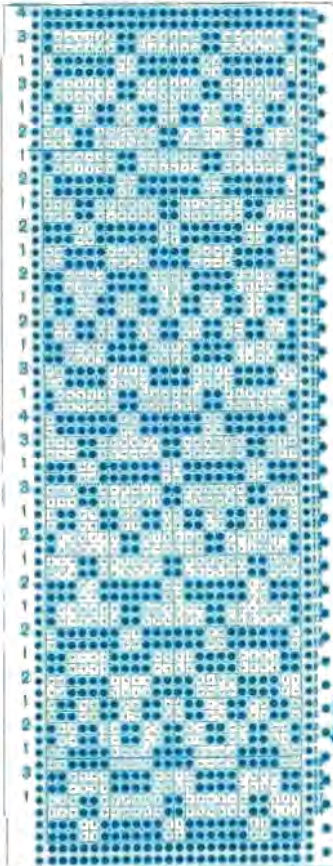
360



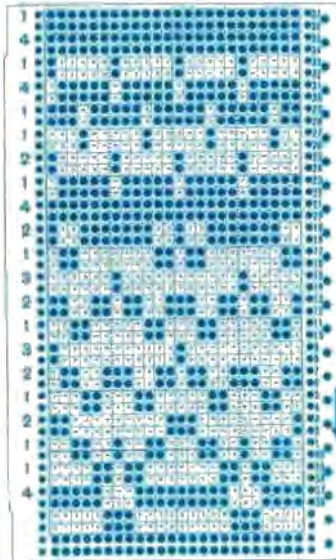
完成後は3の糸を4に替えて編みます。  
After completed one pattern, change the No. 3 yarn to No. 4.



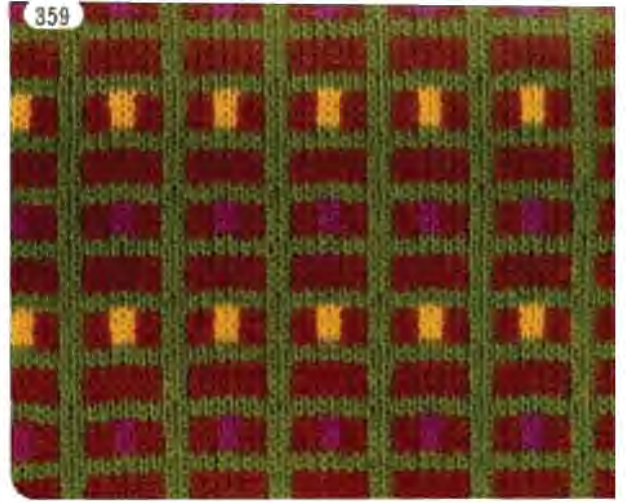
361



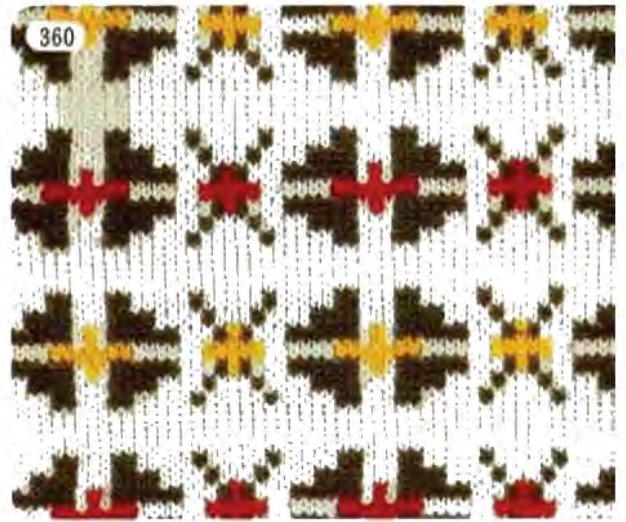
362



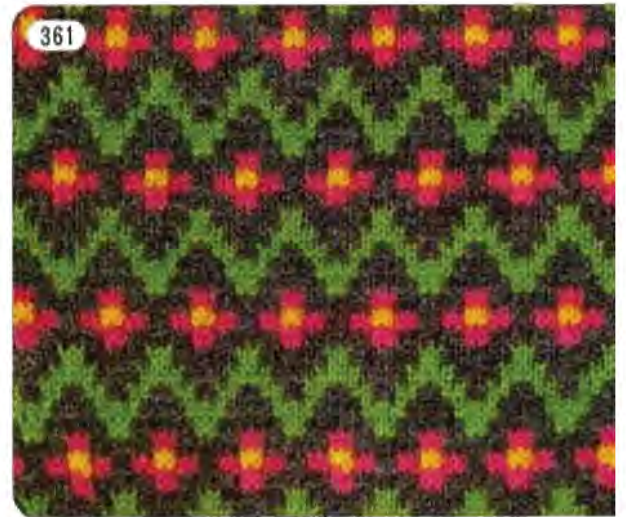
359



360



361



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363



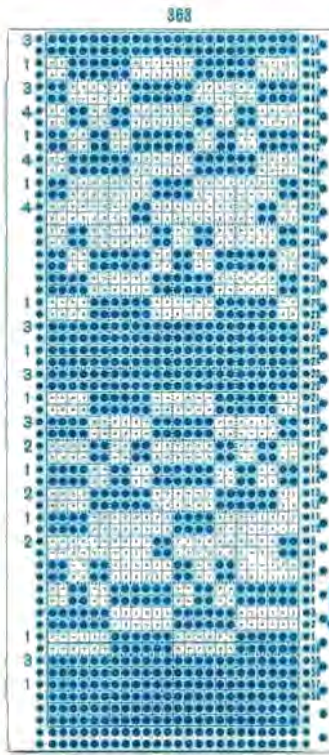
364



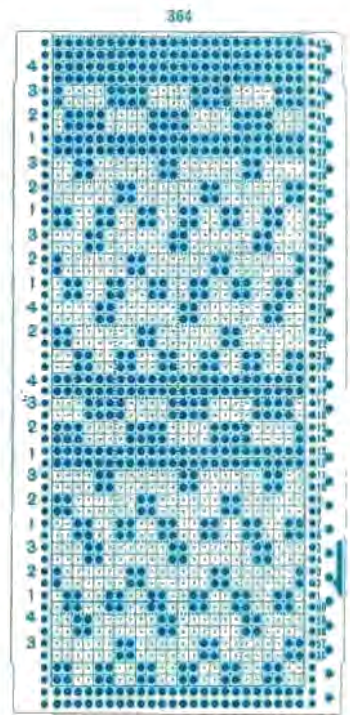
365



366



363



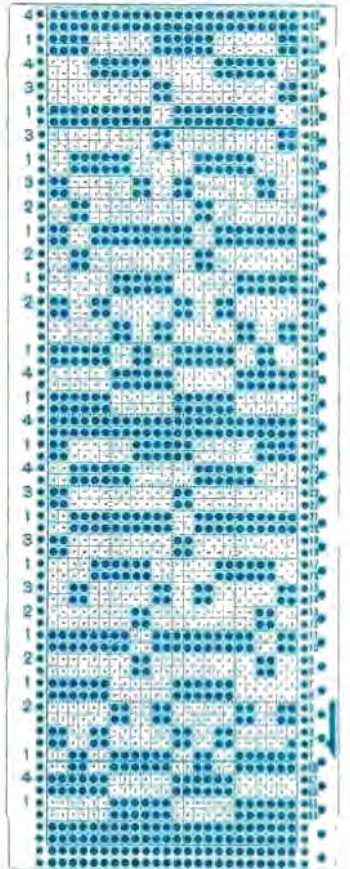
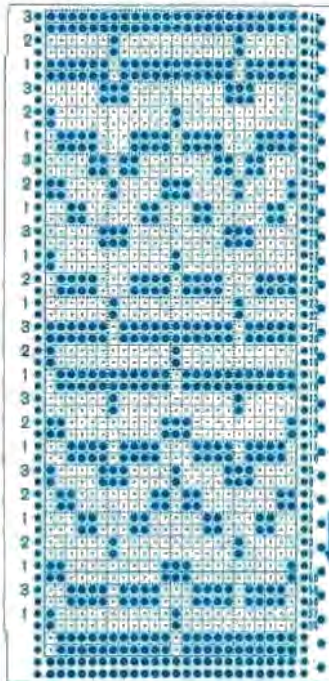
364

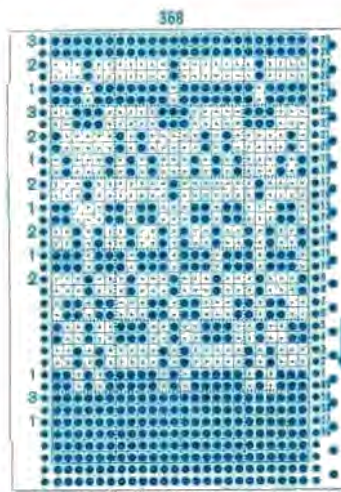
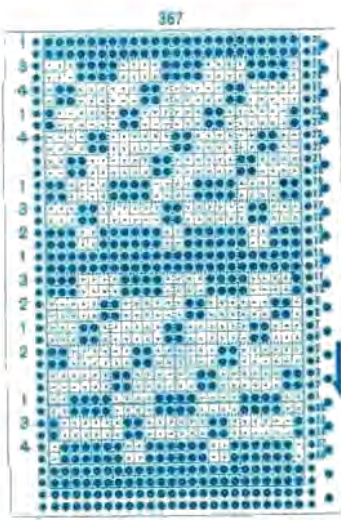


365

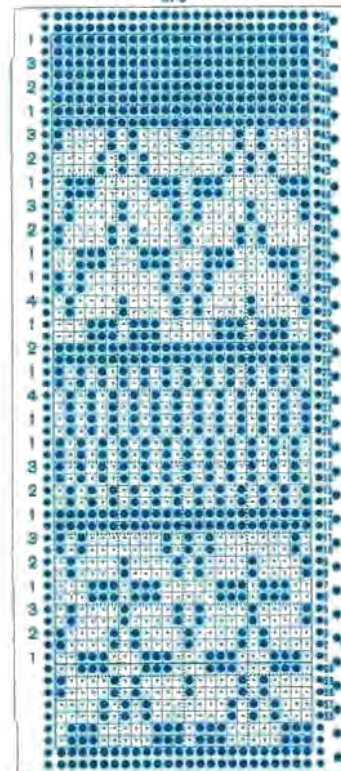
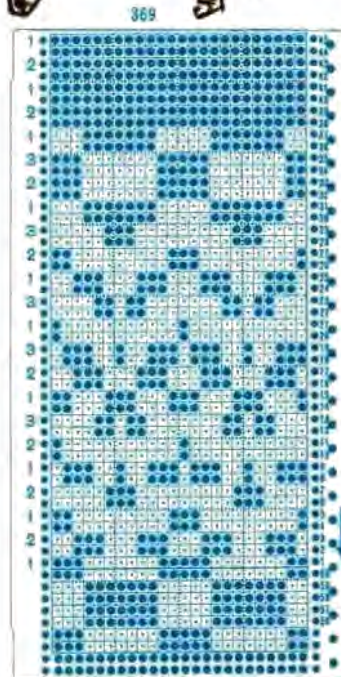


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2 両端目は3の糸を4に替えて縫います。  
After completed one pattern, change the No.3 yarn to No.4.





371



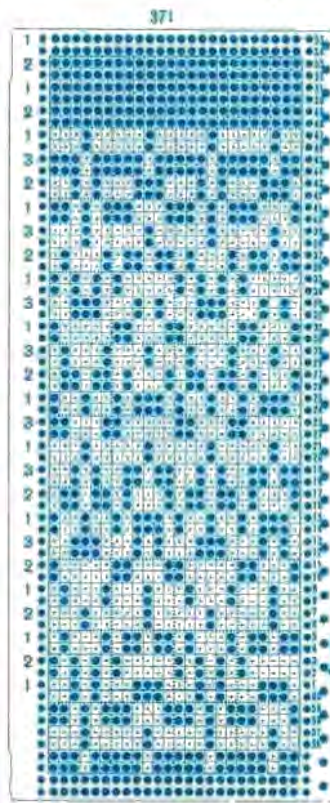
372



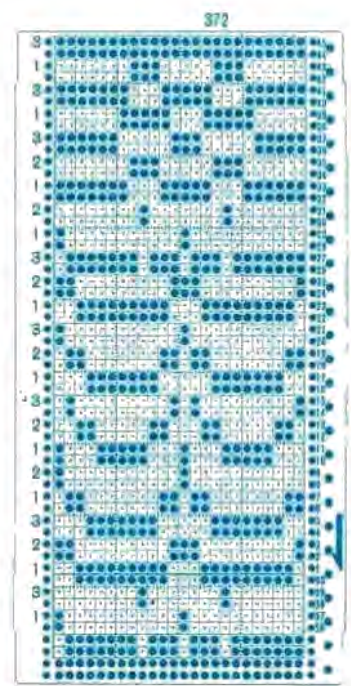
373



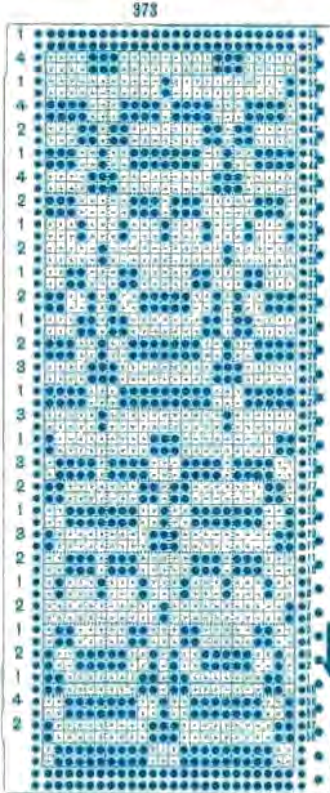
374



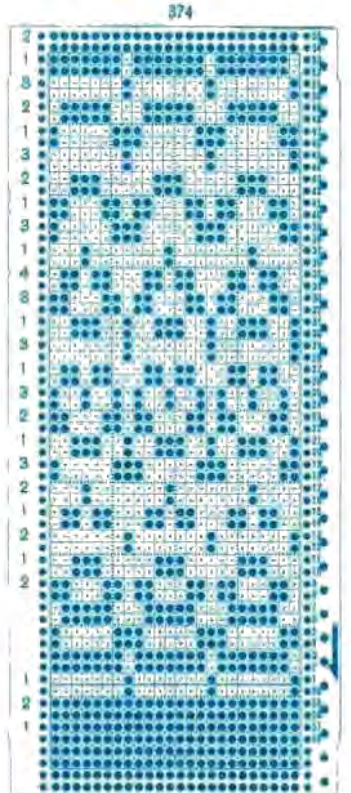
371



372

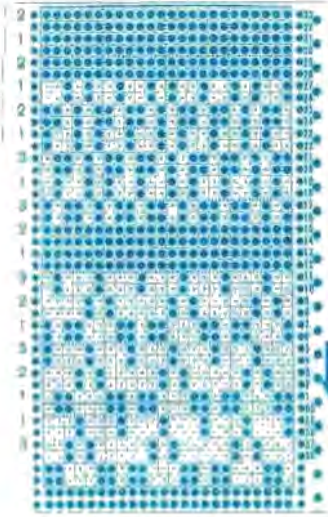


373

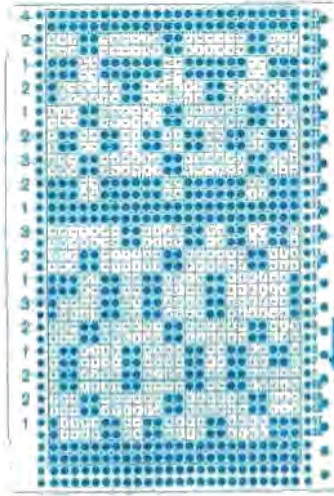


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375



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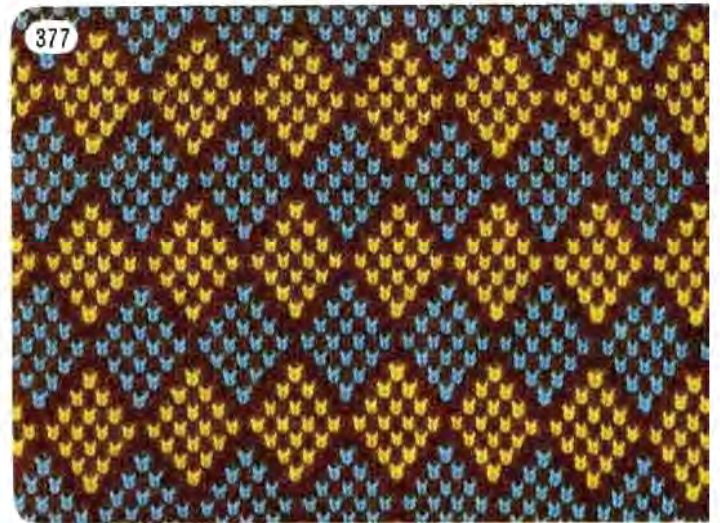
375



376



377



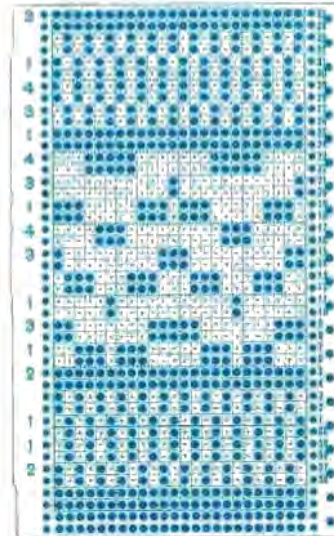
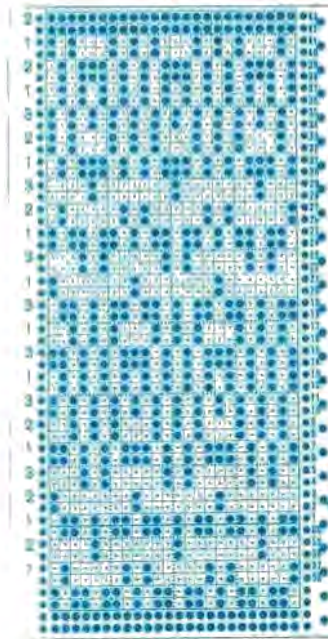
378



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378

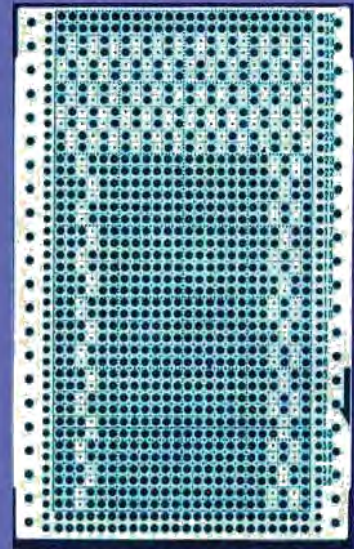




# ホール模様

## LACE LIKE PATTERNS

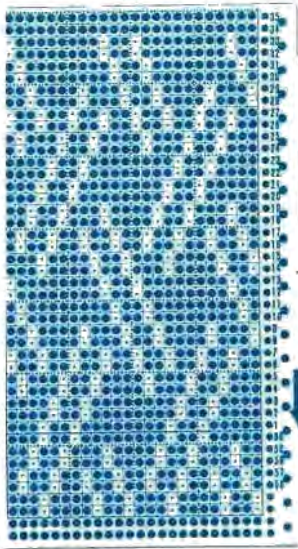
デザイン ● 河合正子



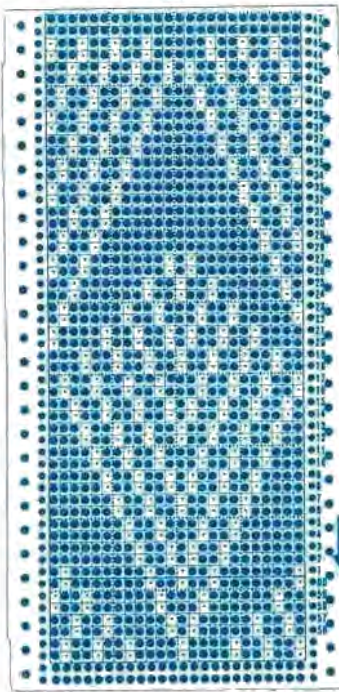
カムボタン(タックル・すべり糸)を押して編みます

にB ◀TUCK PART▶

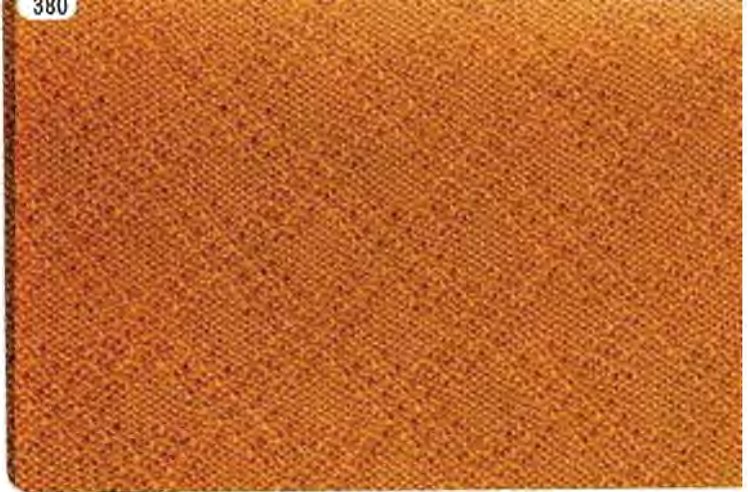
380



381



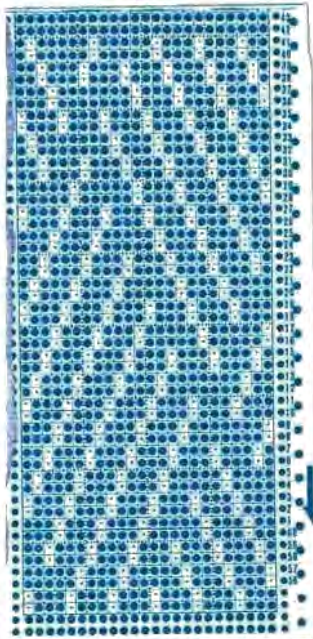
380



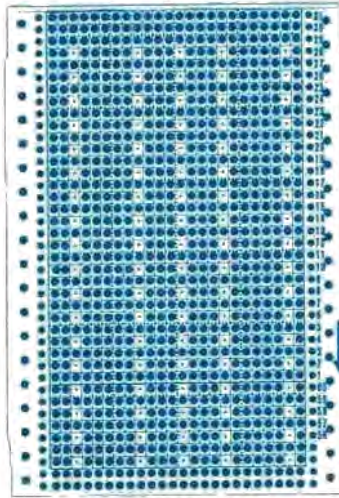
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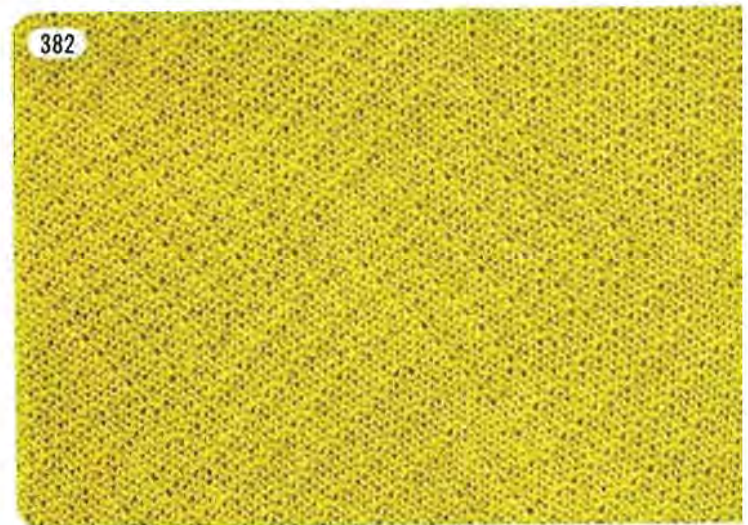
382



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384



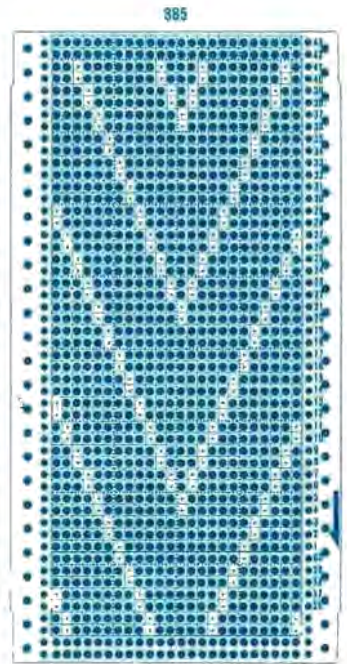
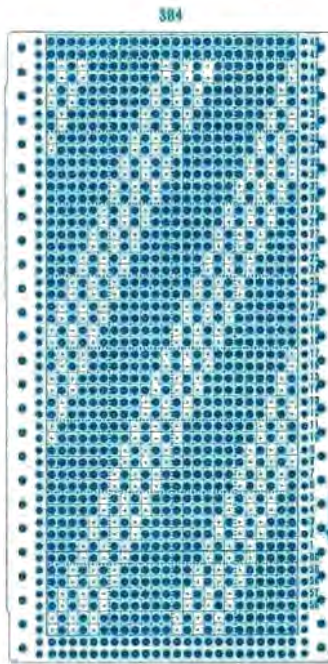
385



386

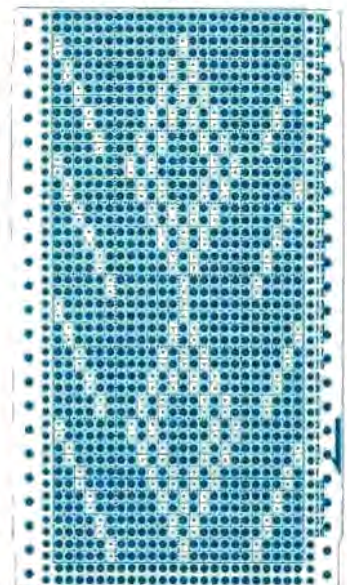
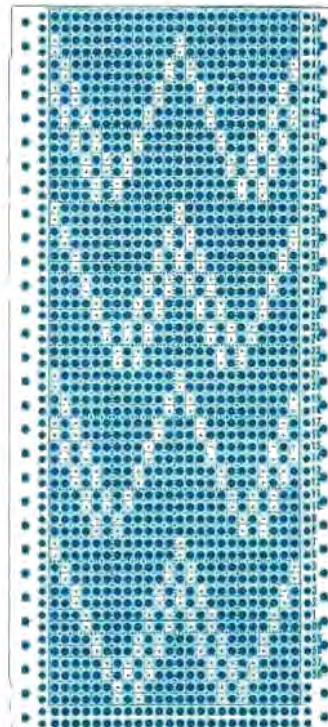


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387

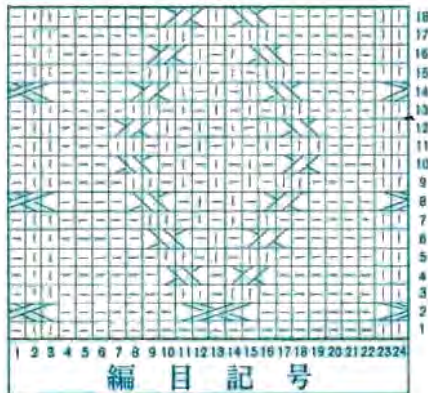


# 交差模様

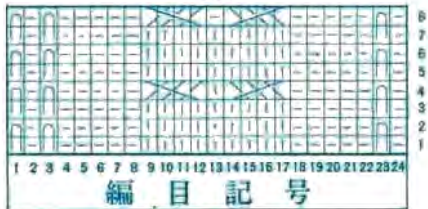
## CABLE STITCH PATTERNS



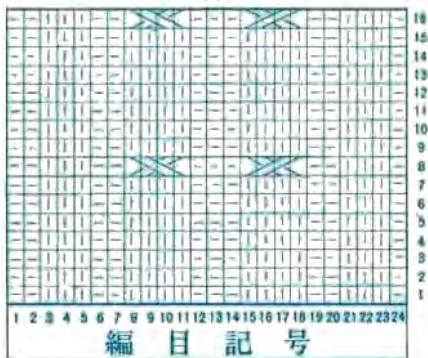
388



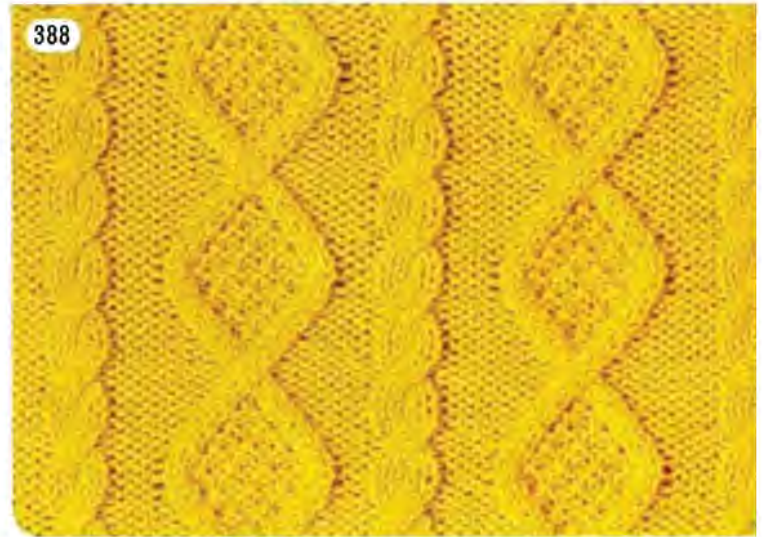
389



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Symbols of Stitch





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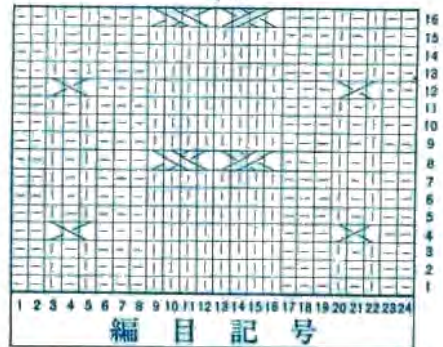
393



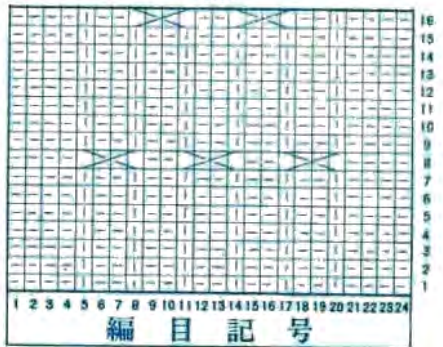
394



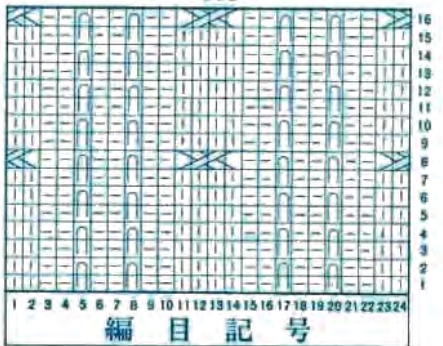
391



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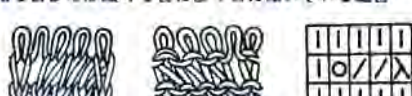

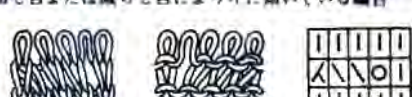


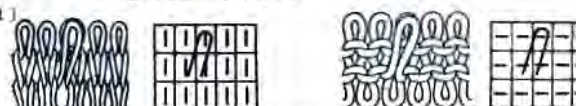


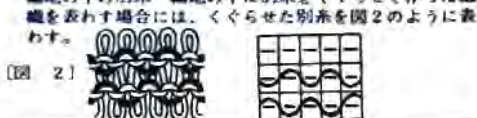
394



Symbols of Stitch

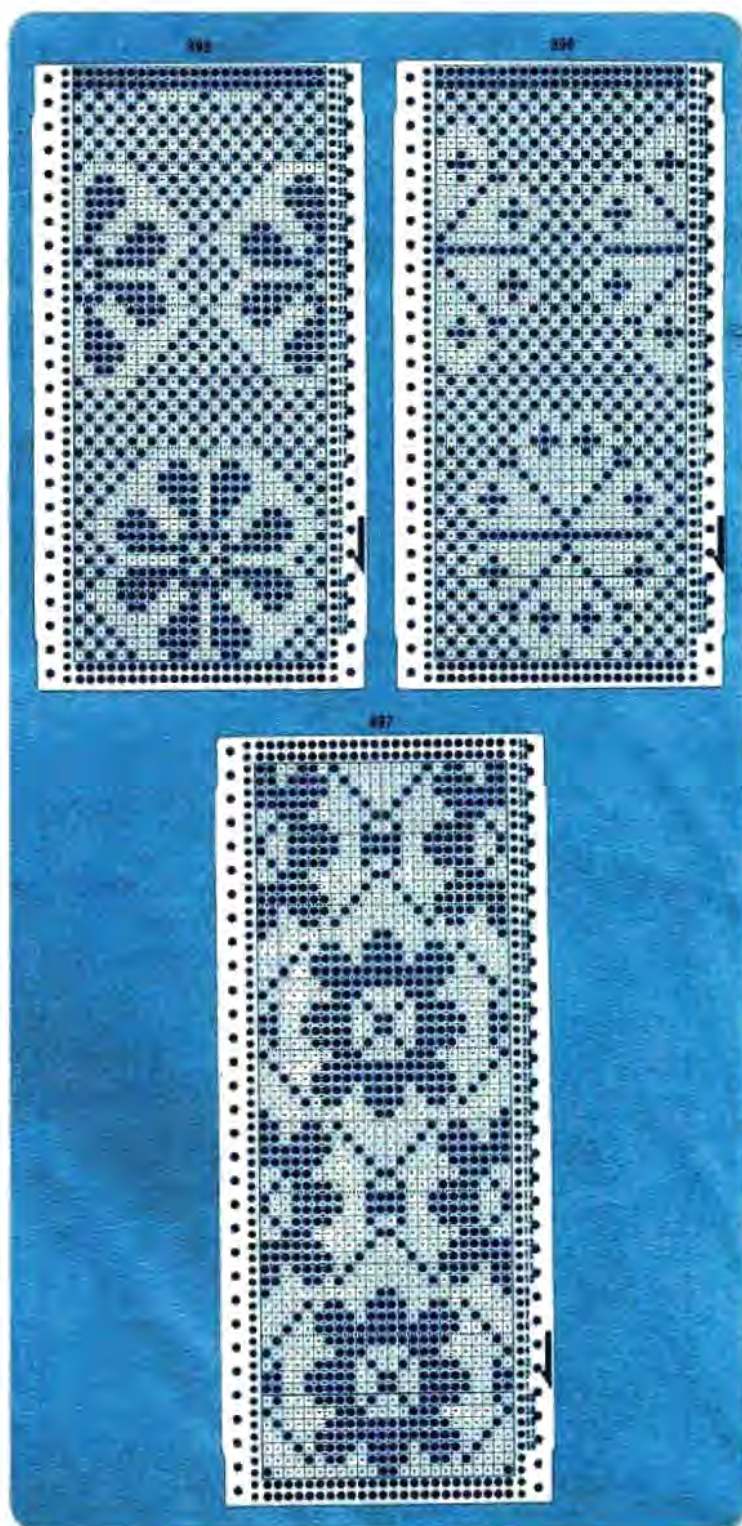
# 編 目 記 号

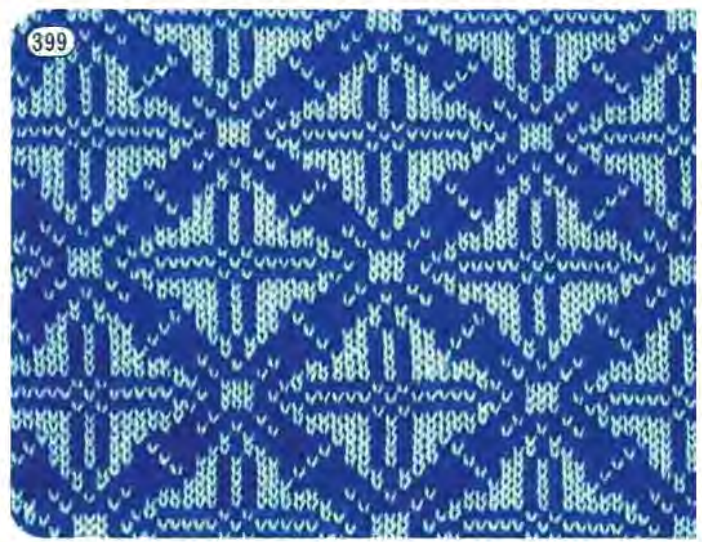
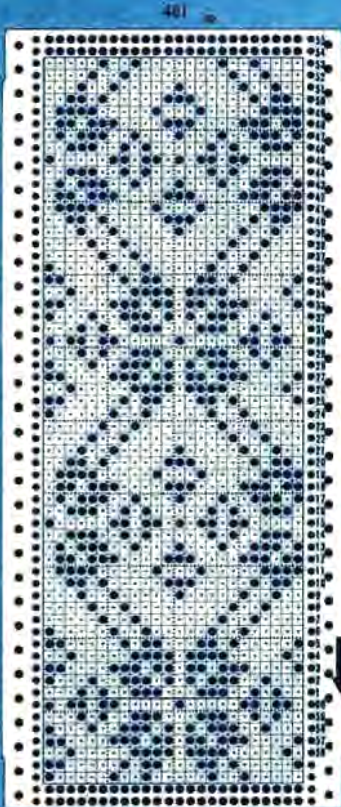
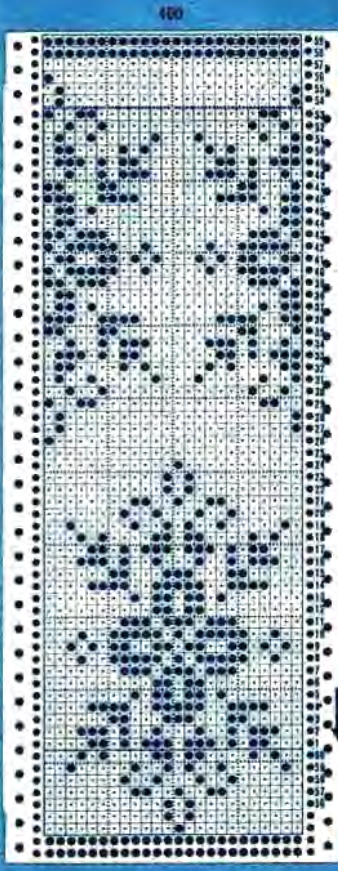
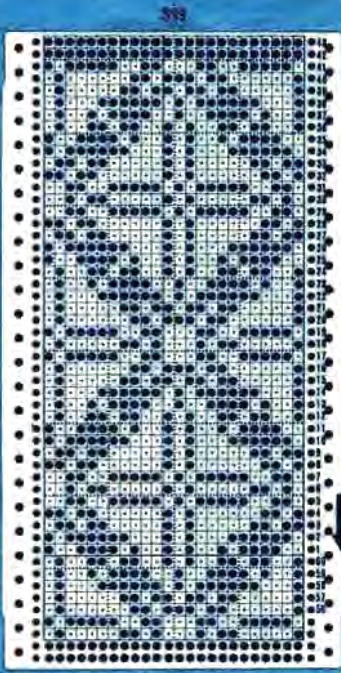
Please turn to page 262

番号 記号 名称	意 味	番号 記号 名称	意 味
1.1 表目 	メリヤス編の表目 	1.14 右上交差 X	右のループが上になって交差している編目 
1.2 裏目 —	メリヤス編の裏目 	1.15 左上交差 X	左のループが上になって交差している編目 
1.3 かけ目 ○	編目を寄せるか、または針に編糸をかけてできる穴 	1.16 右目通し交差 X	右のループが左のループの中を通過して交差している編目 
1.4 右上二目一度 >	右のループが左のループの上に重なっている編目 	1.17 左目通し交差 X	左のループが右のループの中を通過して交差している編目 
1.5 左上二目一度 <	左のループが右のループの上に重なっている編目 	1.18 すべり目 V	表示された最下段のループだけが引き上がって、編糸がそのループの裏をわたっている編目 
1.6 中上三目一度 >	中のループが一番上になり、左と右のループが下に重なっている編目 	1.19 浮き目 ∇	表示された最下段のループだけが引き上がって、編糸がそのループの裏をわたっている編目 
1.7 右上三目一度 >	右のループが一番上になり、左と中のループが下に重なっている編目 	1.20 引き上げ目 ∩	表示された最下段のループとその上にわたっている編糸とともに引き上げられて編まれている編目 
1.8 左上三目一度 <	左のループが一番上になり、中と右のループが下に重なっている編目 	1.21 ねじり引き上げ目 ∩	表示された最下段のループがねじられて、その上にわたっている編糸とともに引き上げられて編まれている編目 
1.9 右寄せ目 /	増し目または減らし目により右に傾いている編目 	1.22 ねじり目 ∩	ねじって編まれている編目 
1.10 左寄せ目 \ 	増し目または減らし目により左に傾いている編目 	1.23 巻き目 ω	編糸を巻いてループとなっている編目 
1.11 右増し目 Y	記号該当の箇所の左下のループが引き上がっている編目 	備考 (1) 記号は原則として表目をもって示すが、特に裏目の表示を必要とする場合は記号に一の付標を付けて表す。 (例) (2) 記号の配列 記号の配列は、通常ます目を用い、そのます目の中央に記号を記入し、編地組織を表す。 (3) シンカループ シンカループを表示する場合は、図1のように記号の中間において示し、記号の下端をそのます目の下線にそろえる。  (図 1) 	
1.12 左増し目 Y	記号該当の箇所の右下のループが引き上がっている編目 		
1.13 編み出し増し目 V	一つのループから数字の数だけ引き出されている編目 		
		(4) 編地の中の別糸 編地の中に別糸をくぐらせて作った組織を表す場合には、くぐらせた別糸を図2のように表す。  (図 2) 	

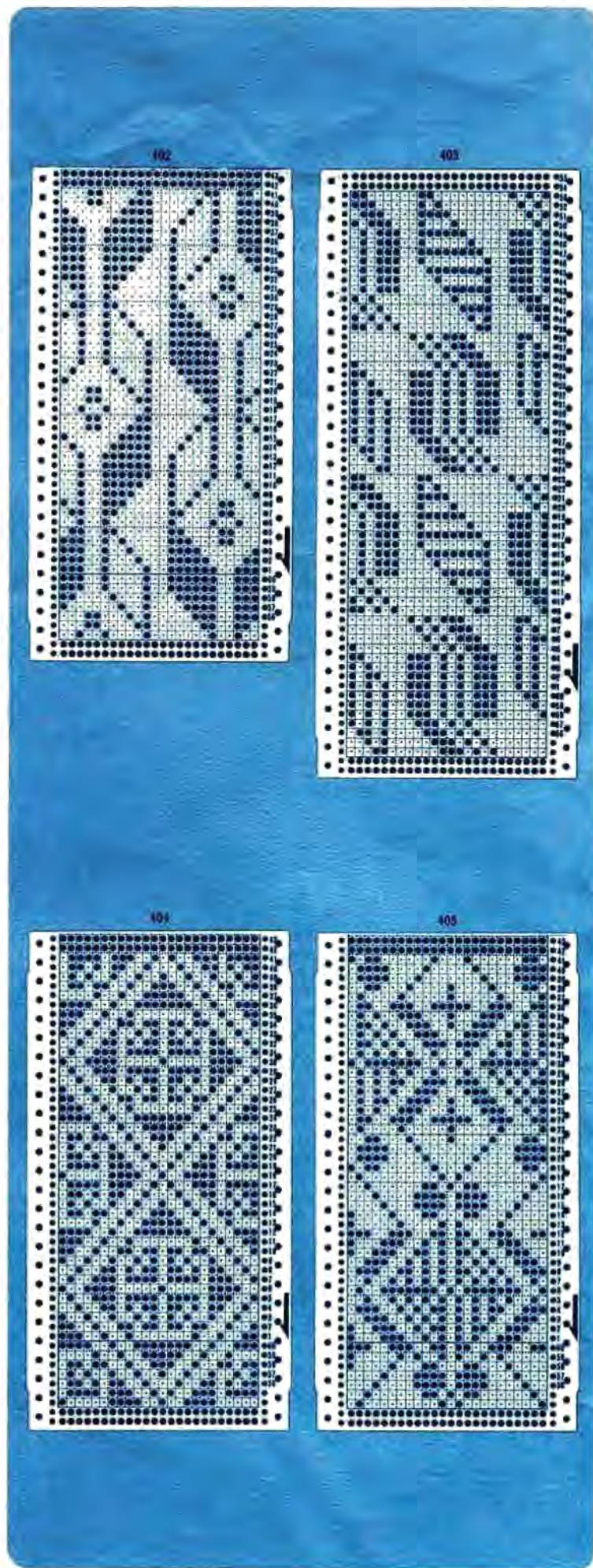
# 同時編込み模様

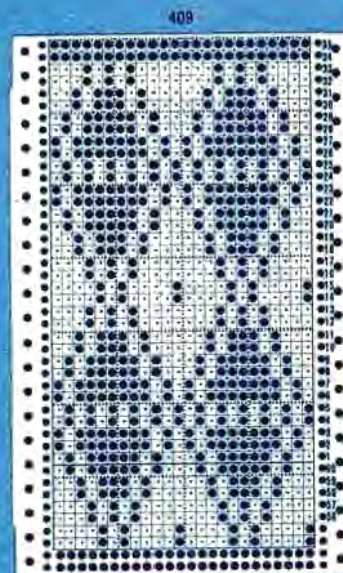
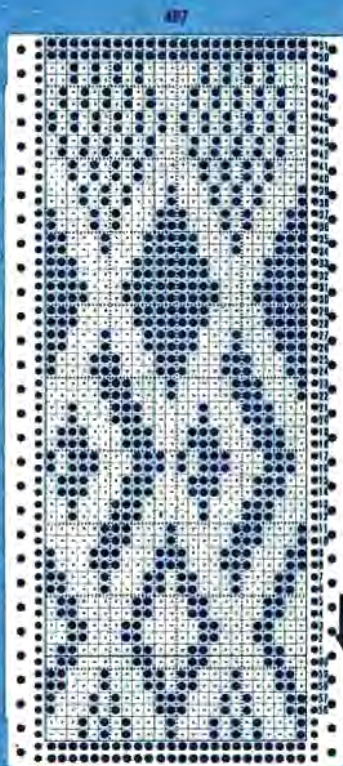
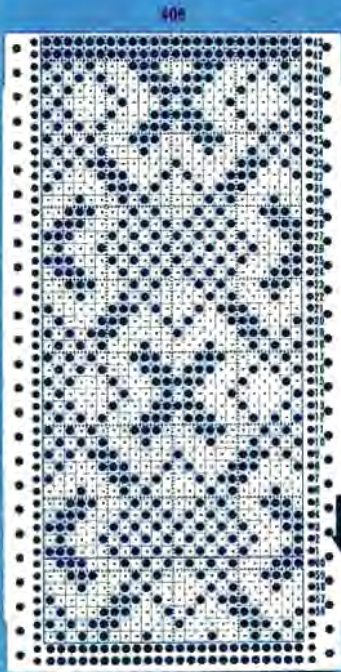
## *FAIR ISLE PATTERNS*





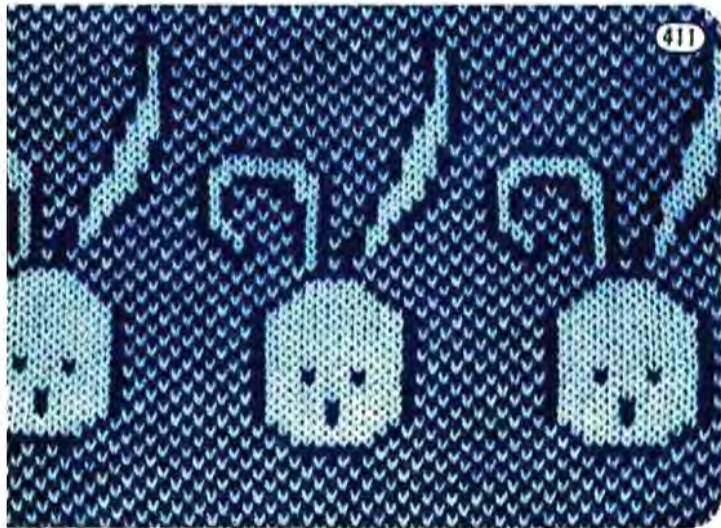








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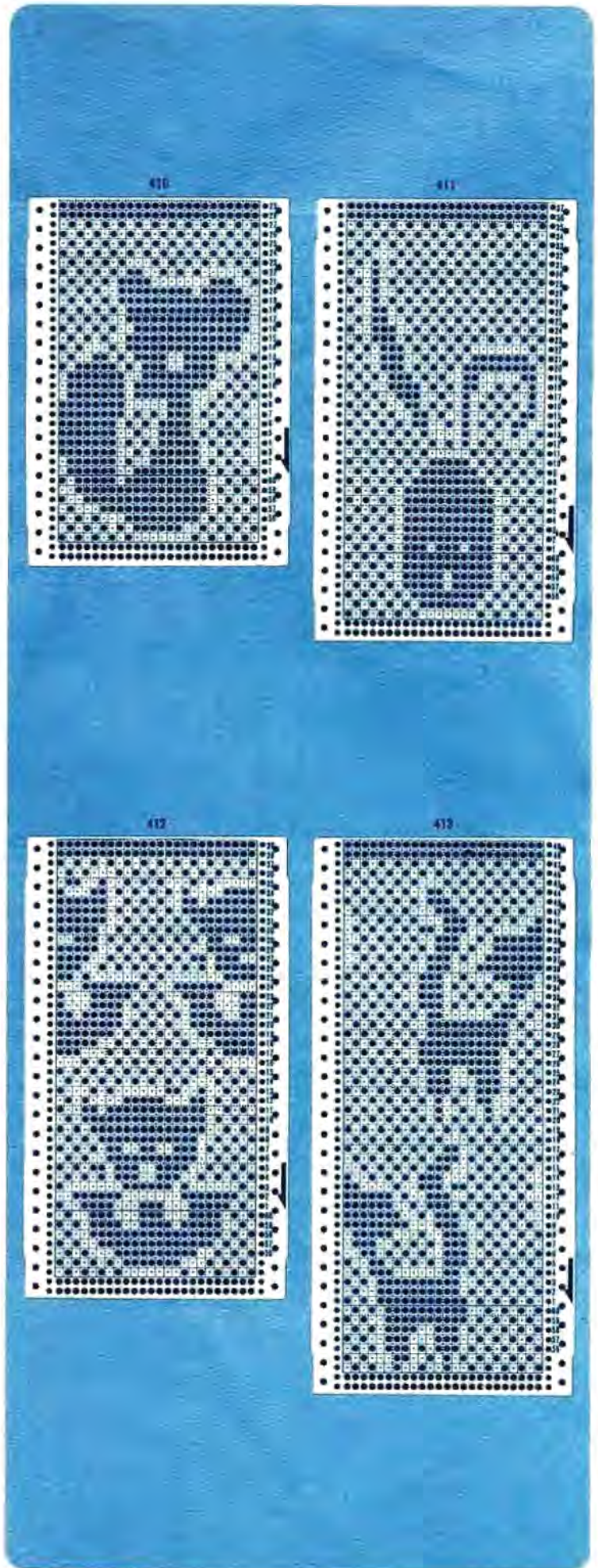
411



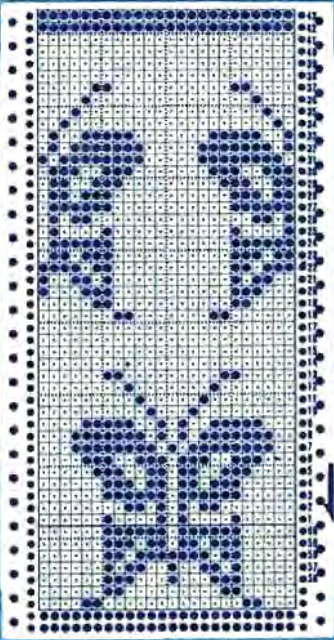
412



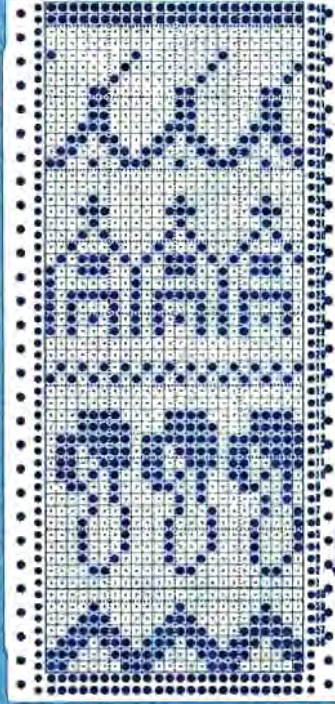
413



414



415



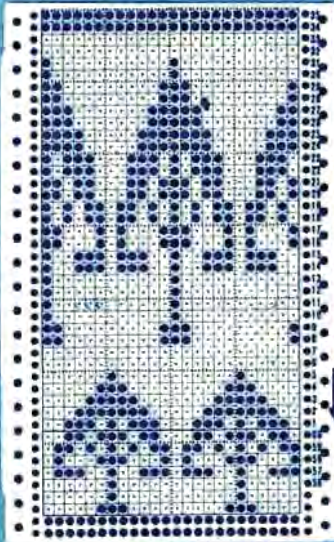
414



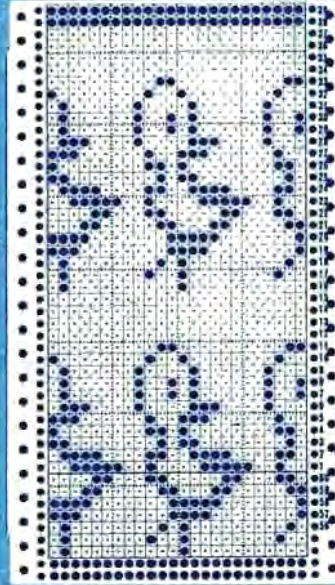
415



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418



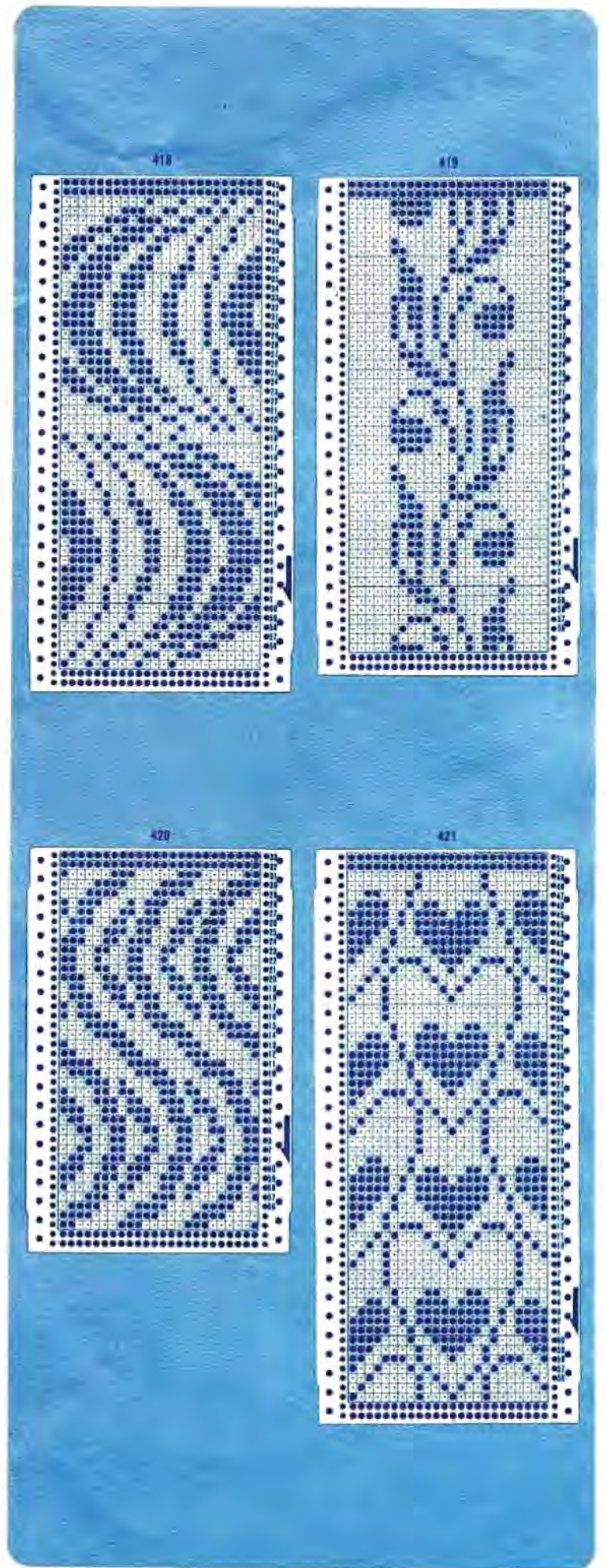
419



420



421



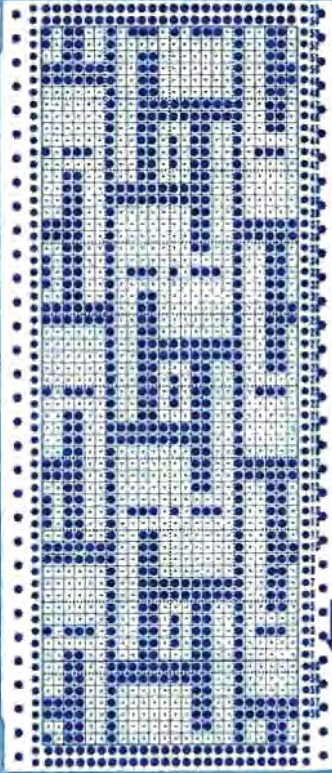
418

419

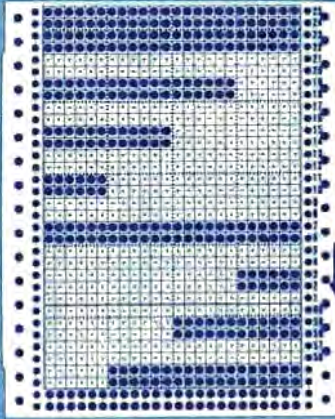
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421

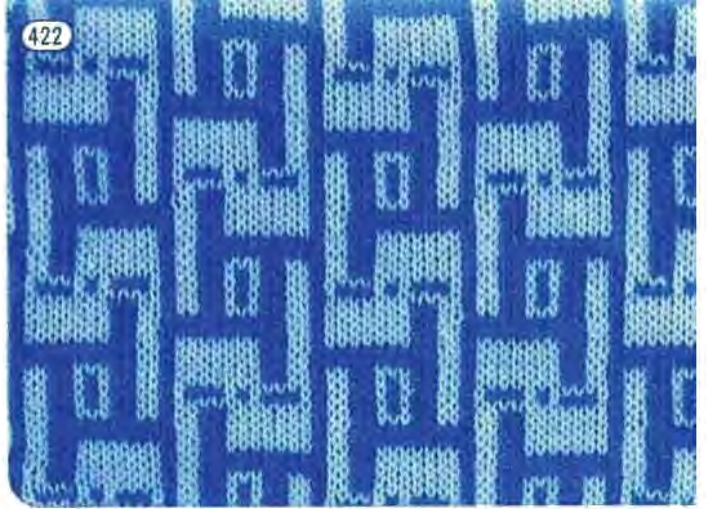
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423



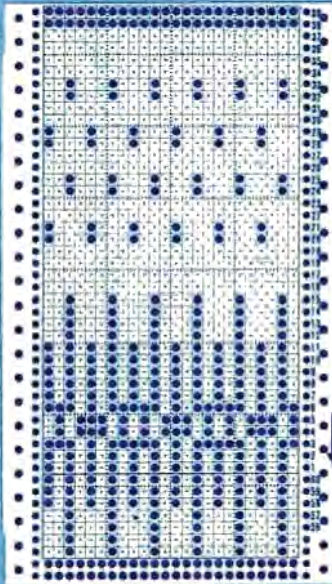
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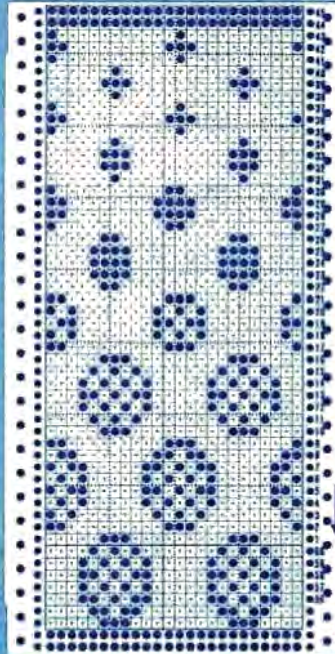
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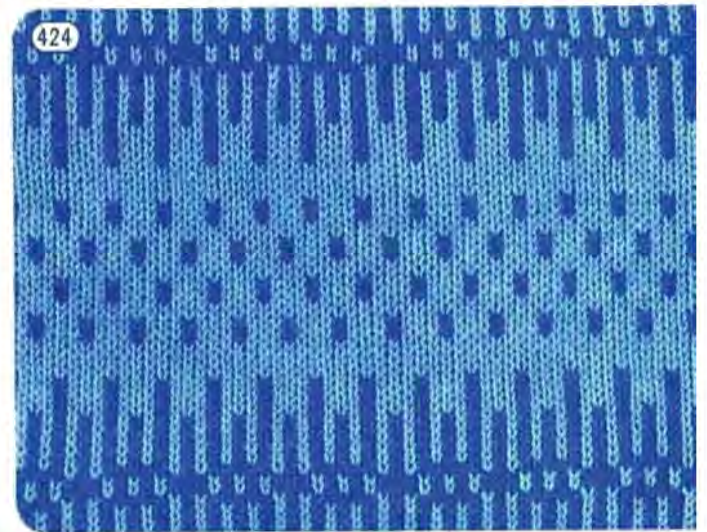
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425

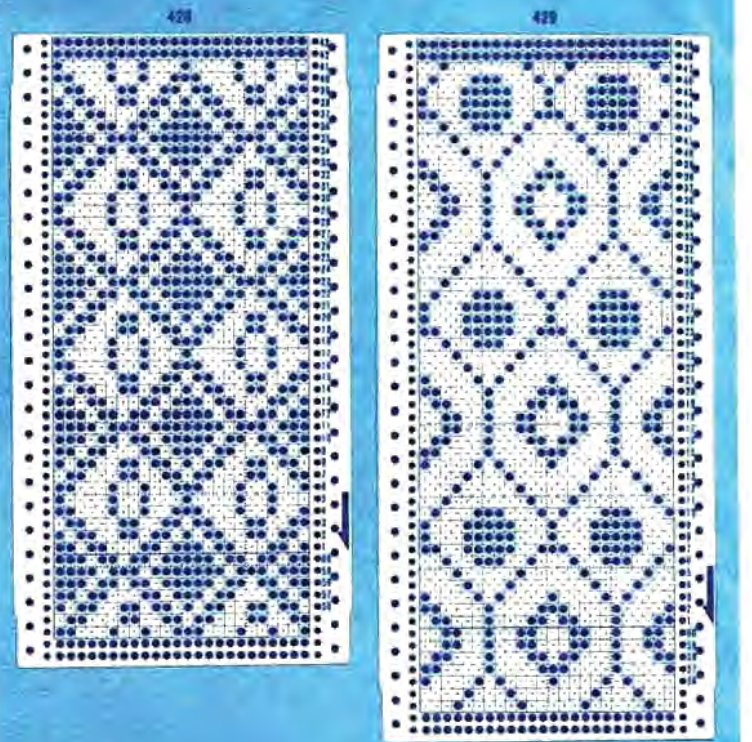
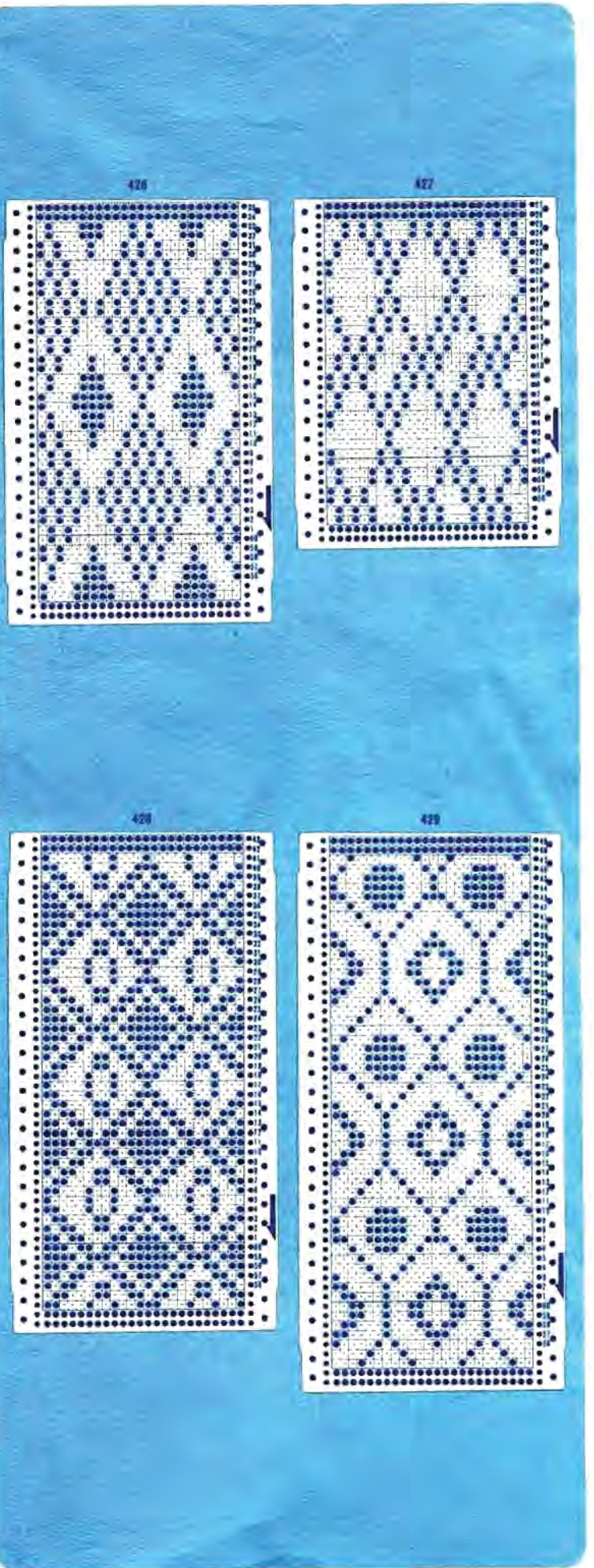


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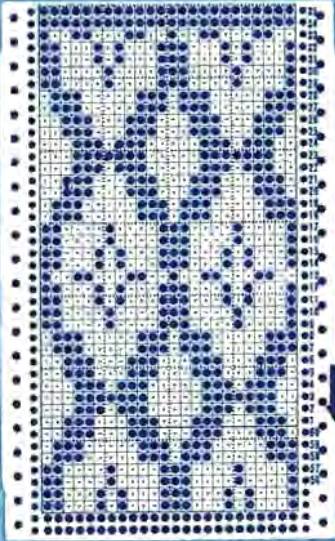


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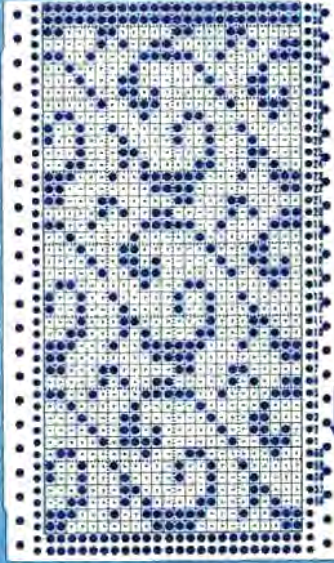




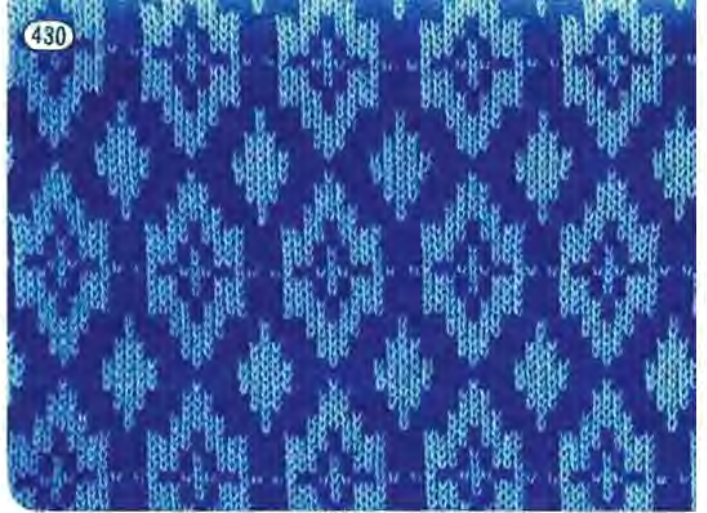
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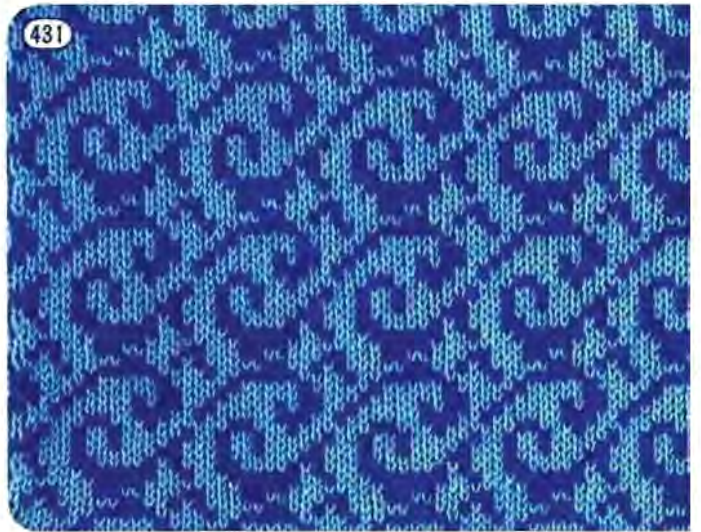
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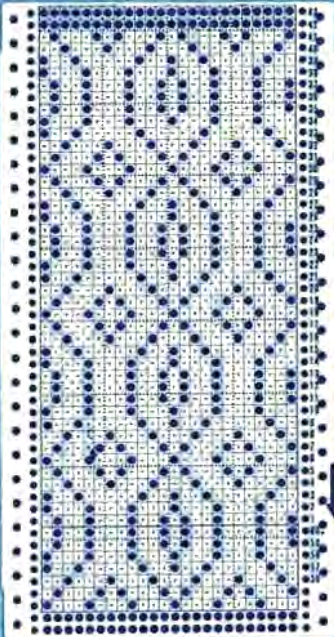
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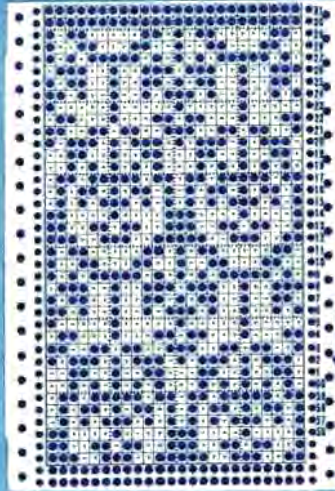
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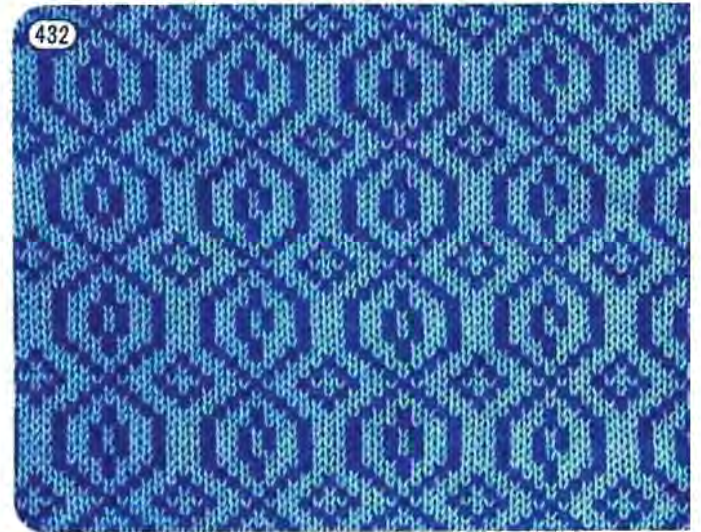
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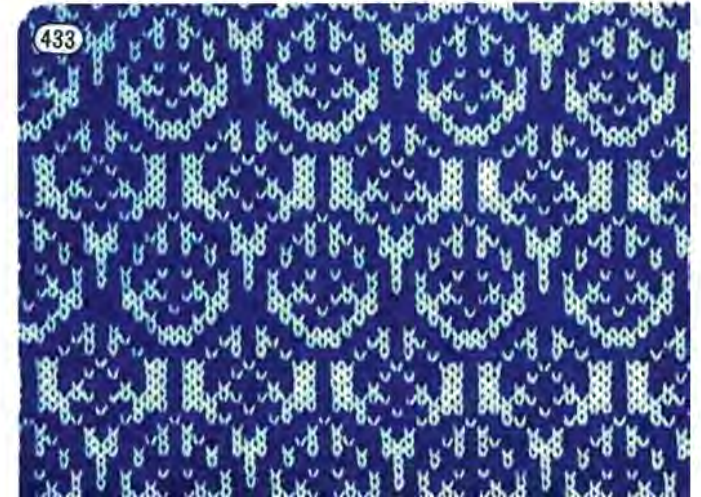
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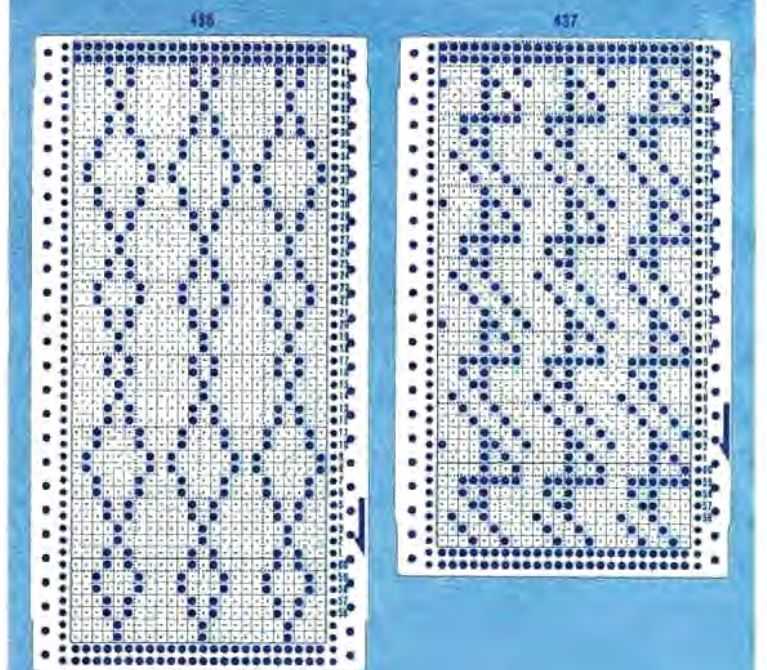
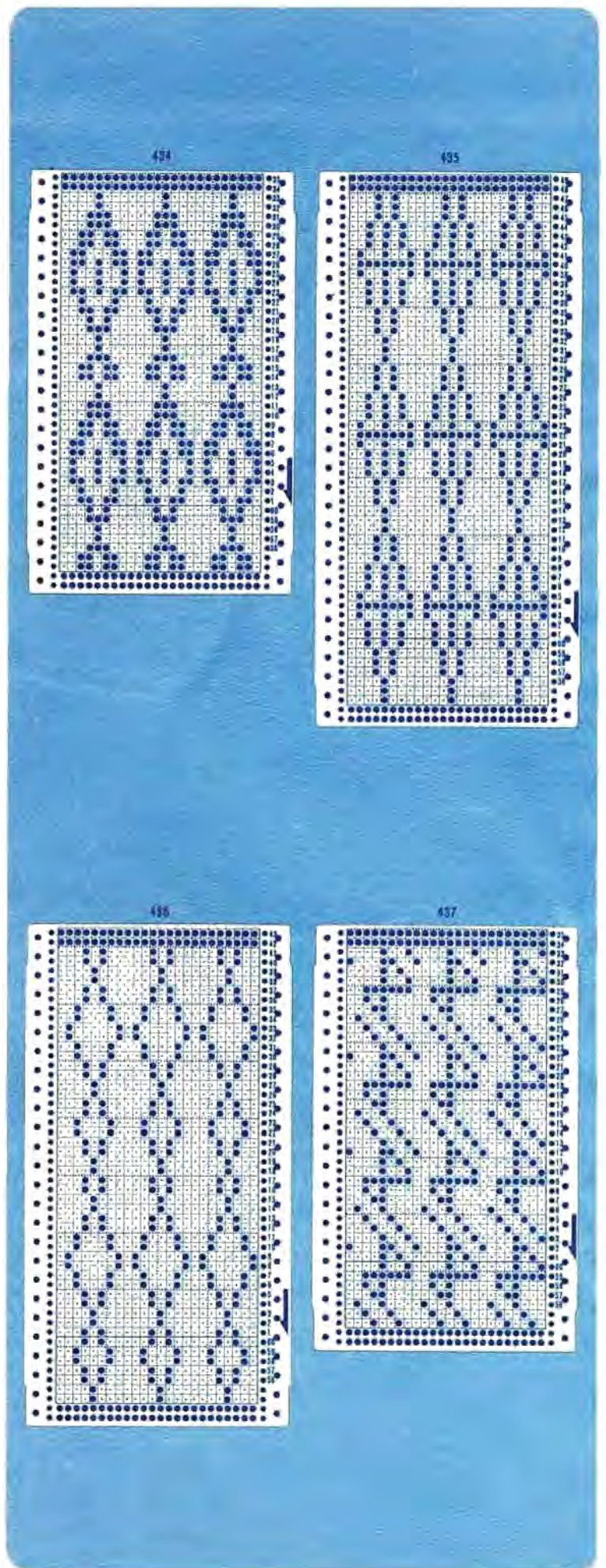
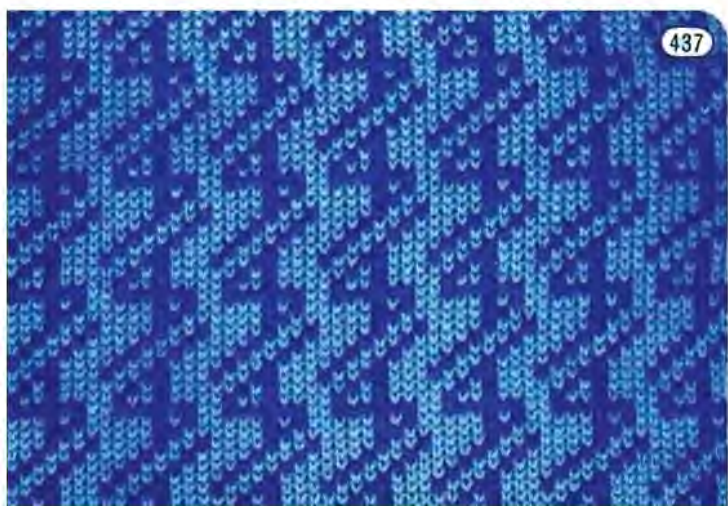
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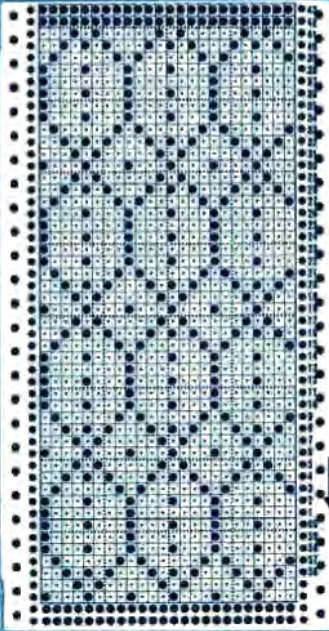
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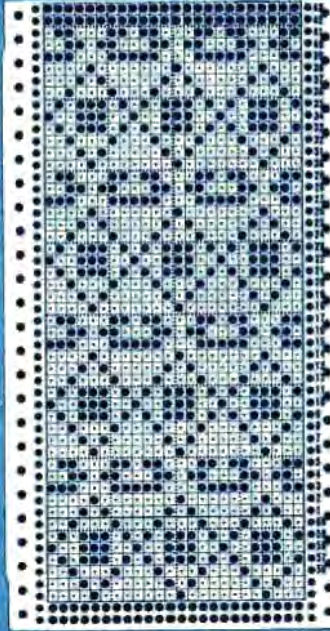




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439



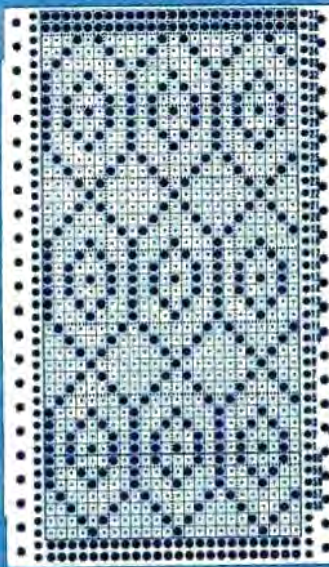
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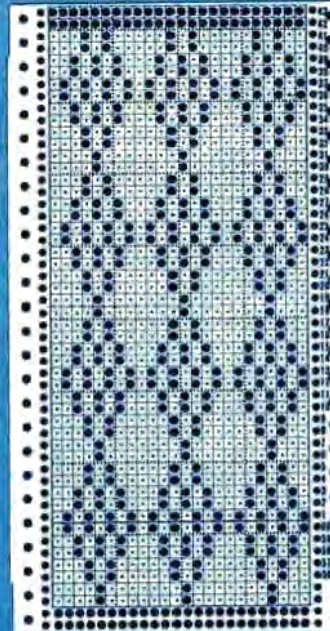
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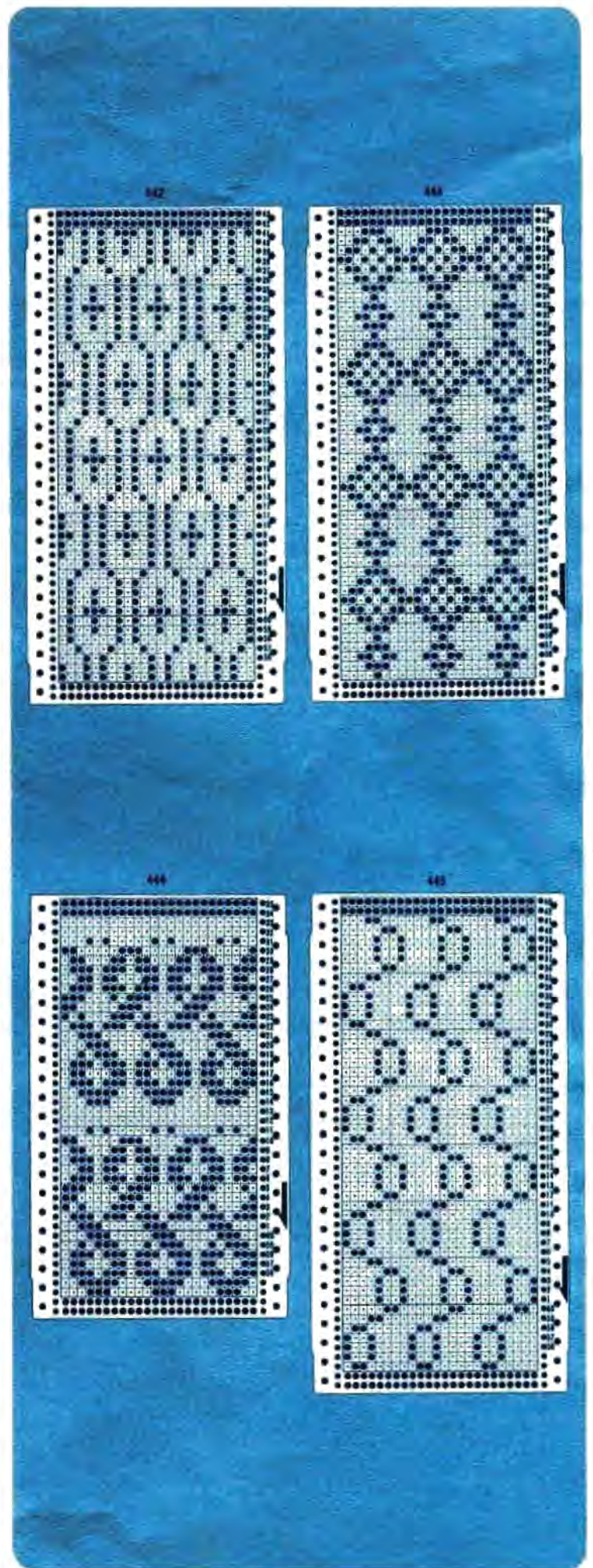
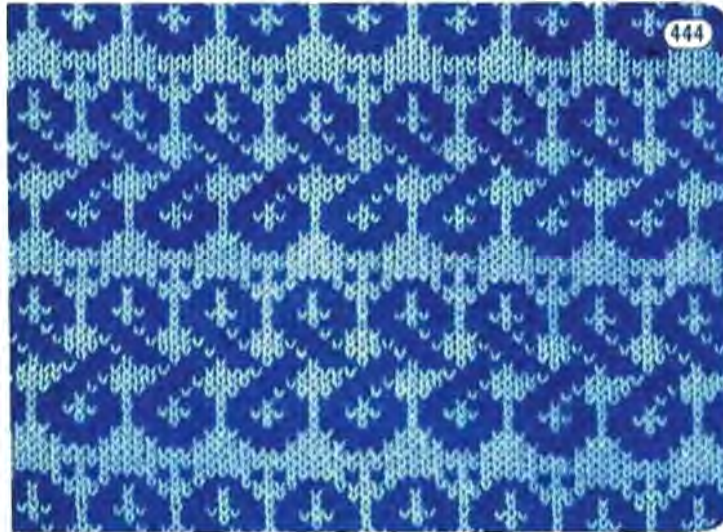
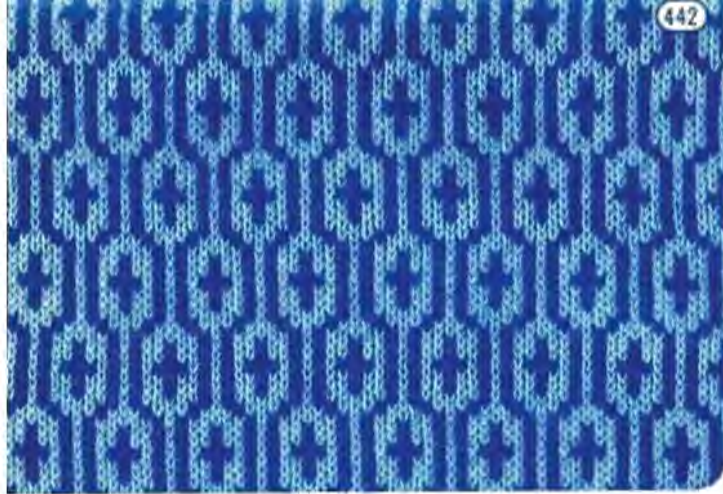


440



441

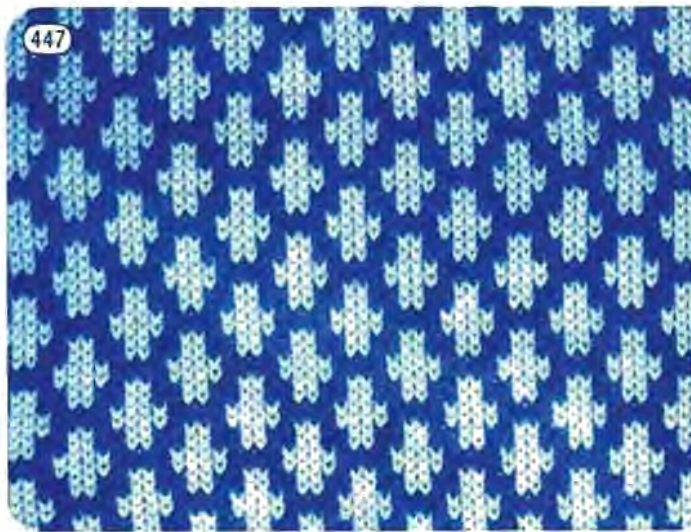




446



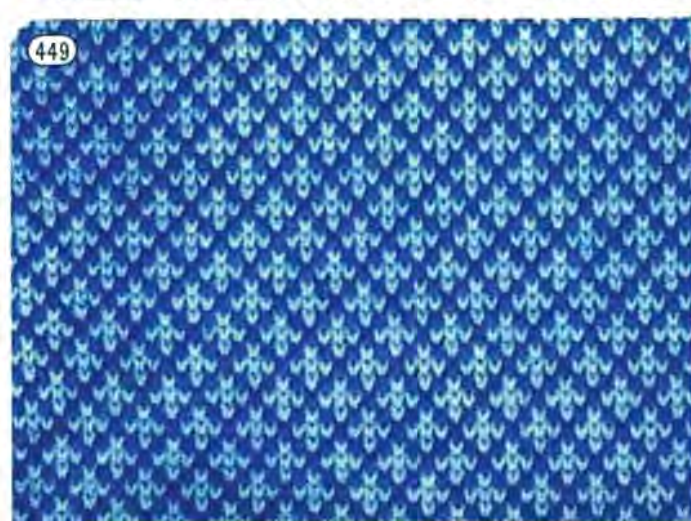
447



448



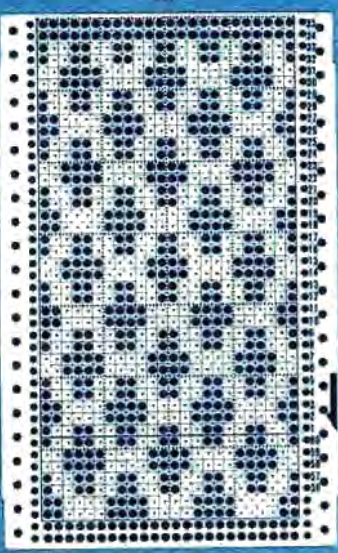
449



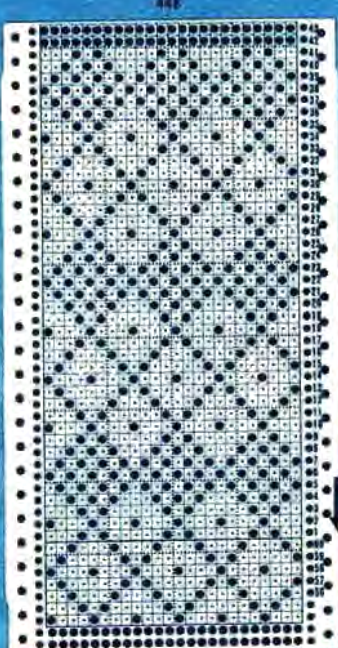
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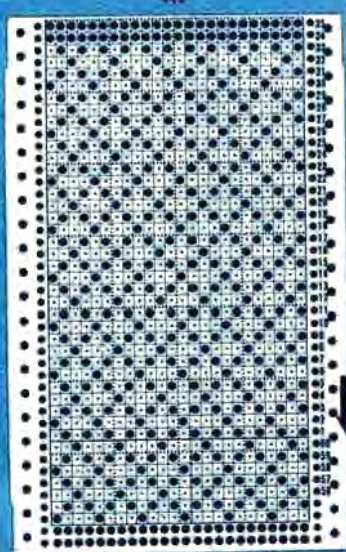
447



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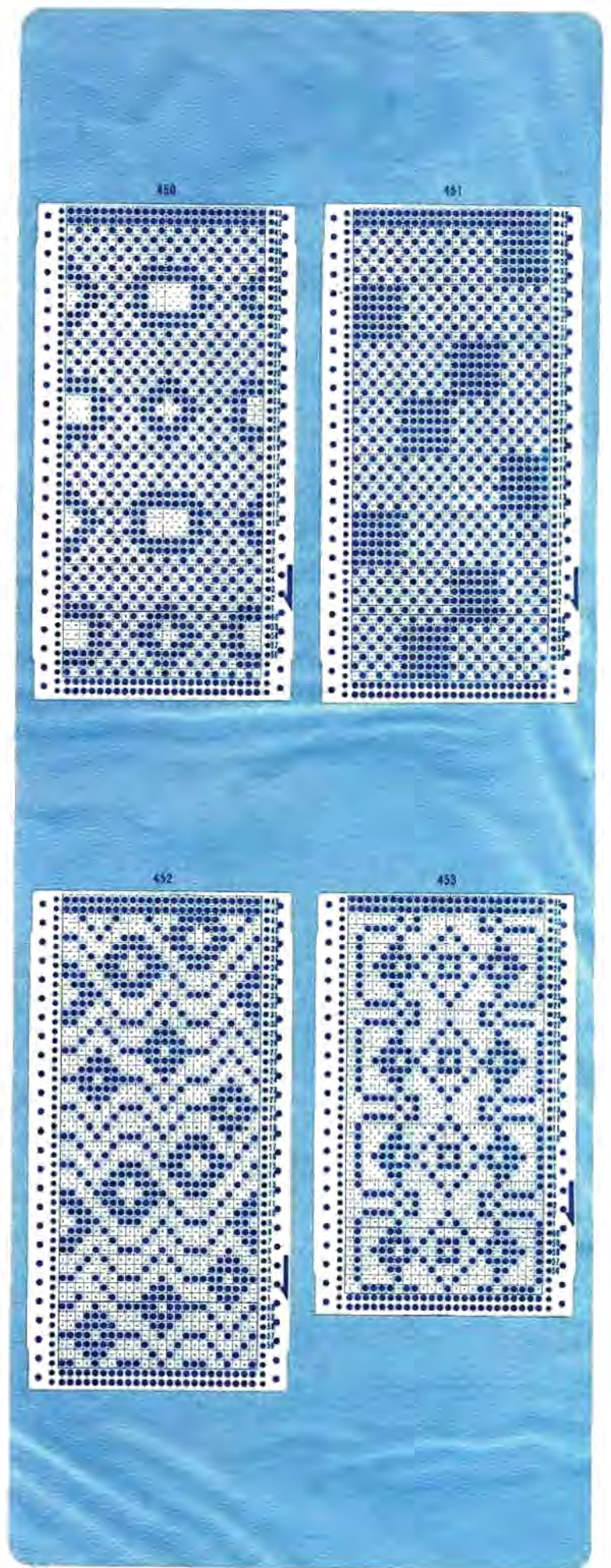
451



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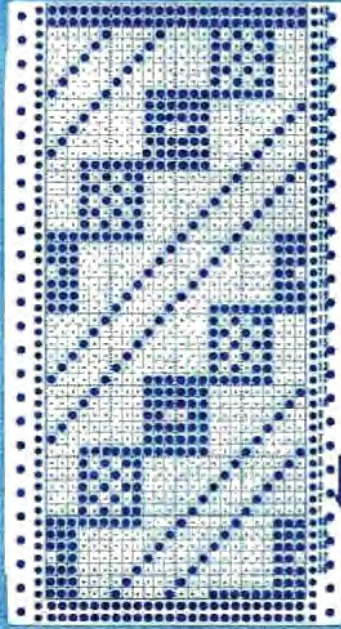
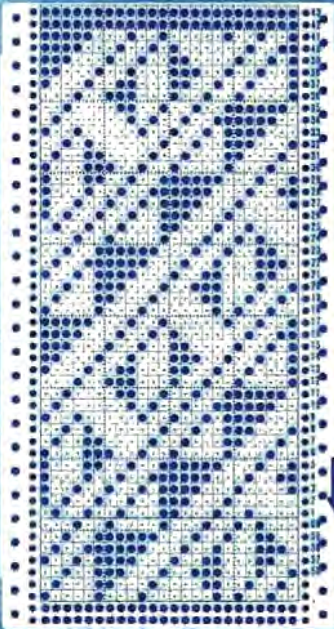
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454



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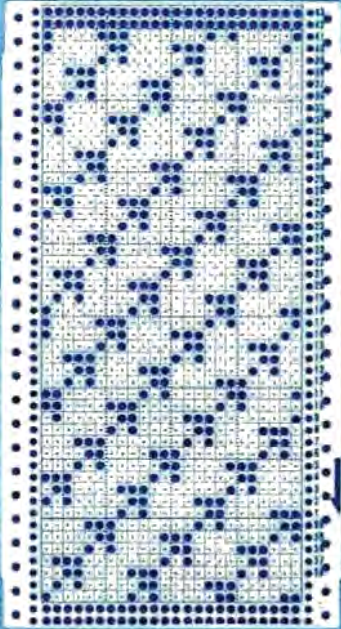
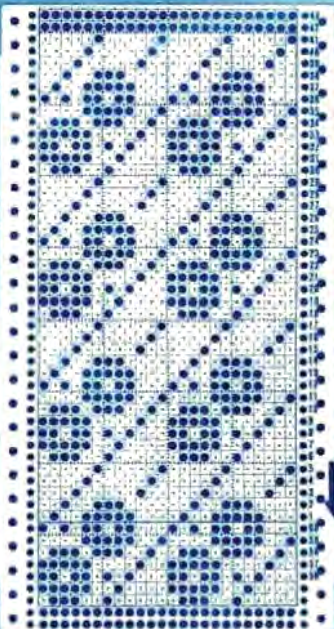


455



456

457

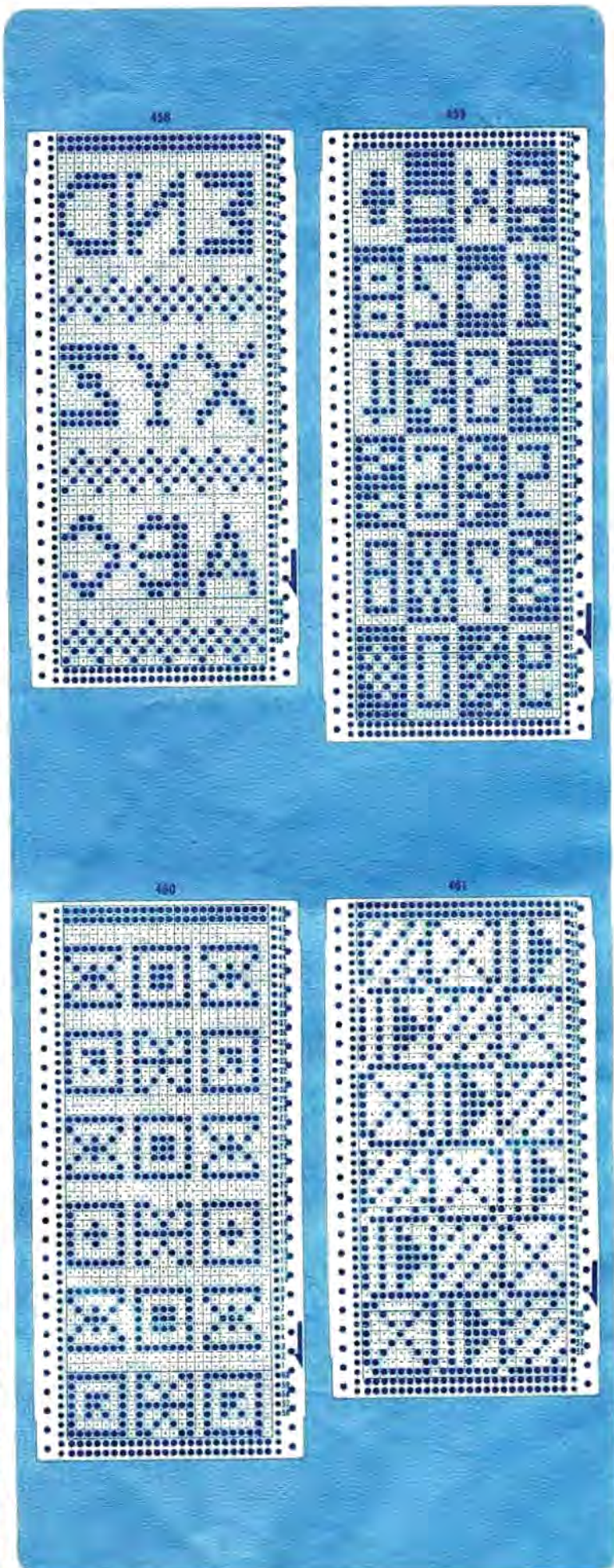
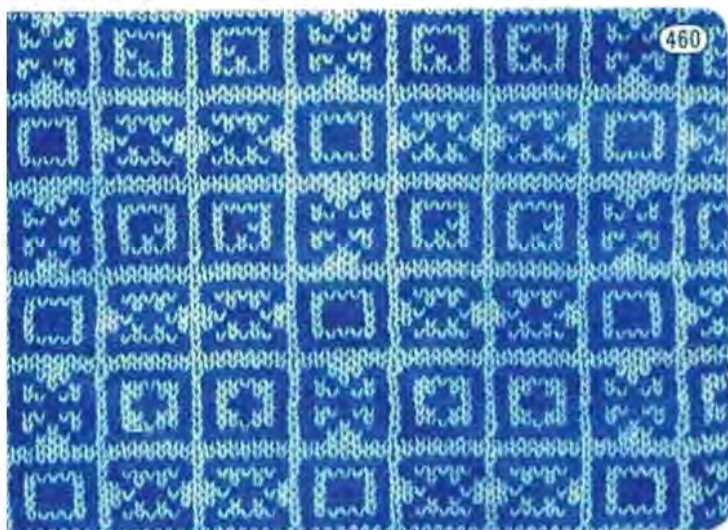
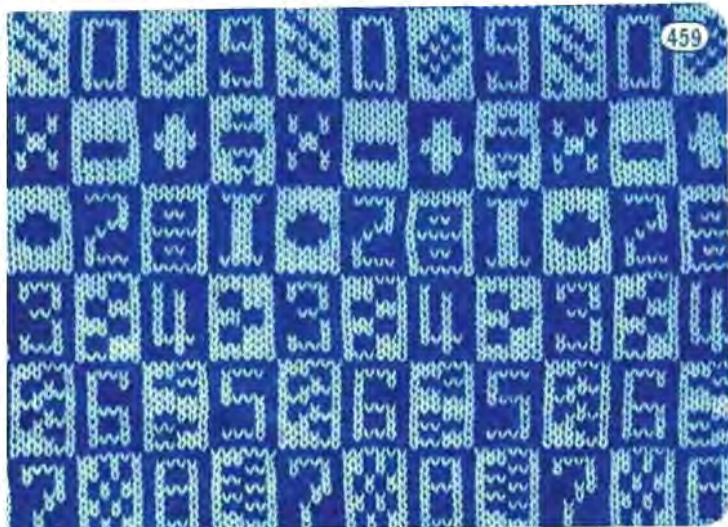


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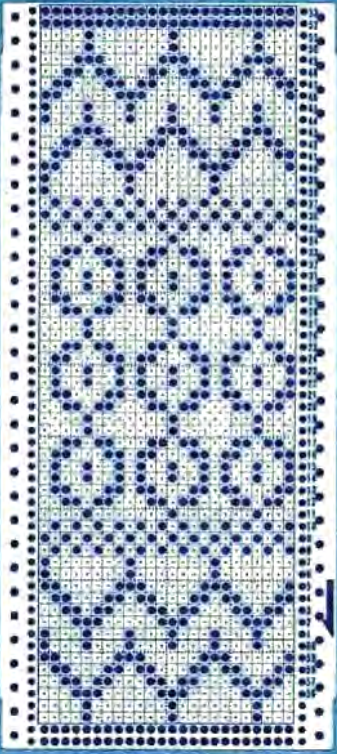




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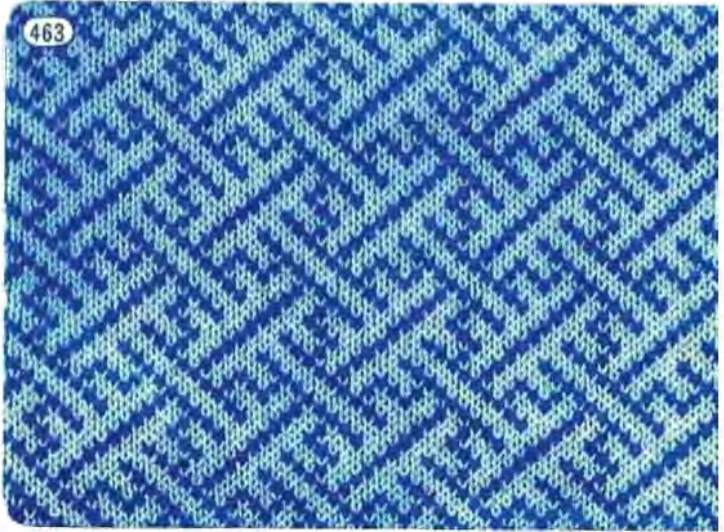
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463



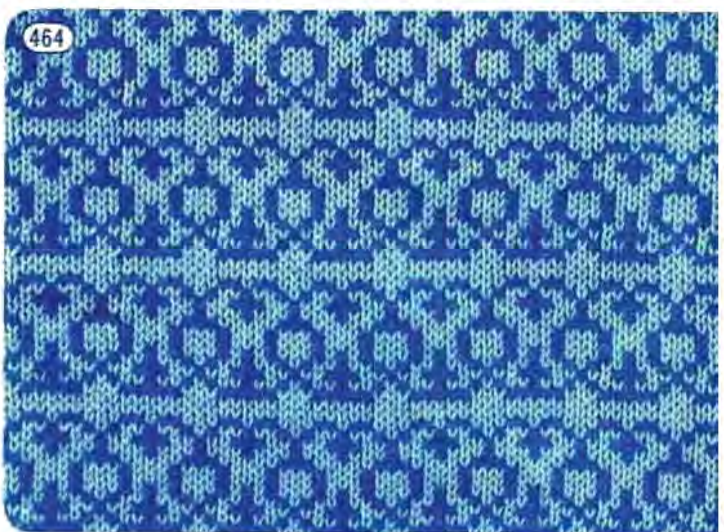
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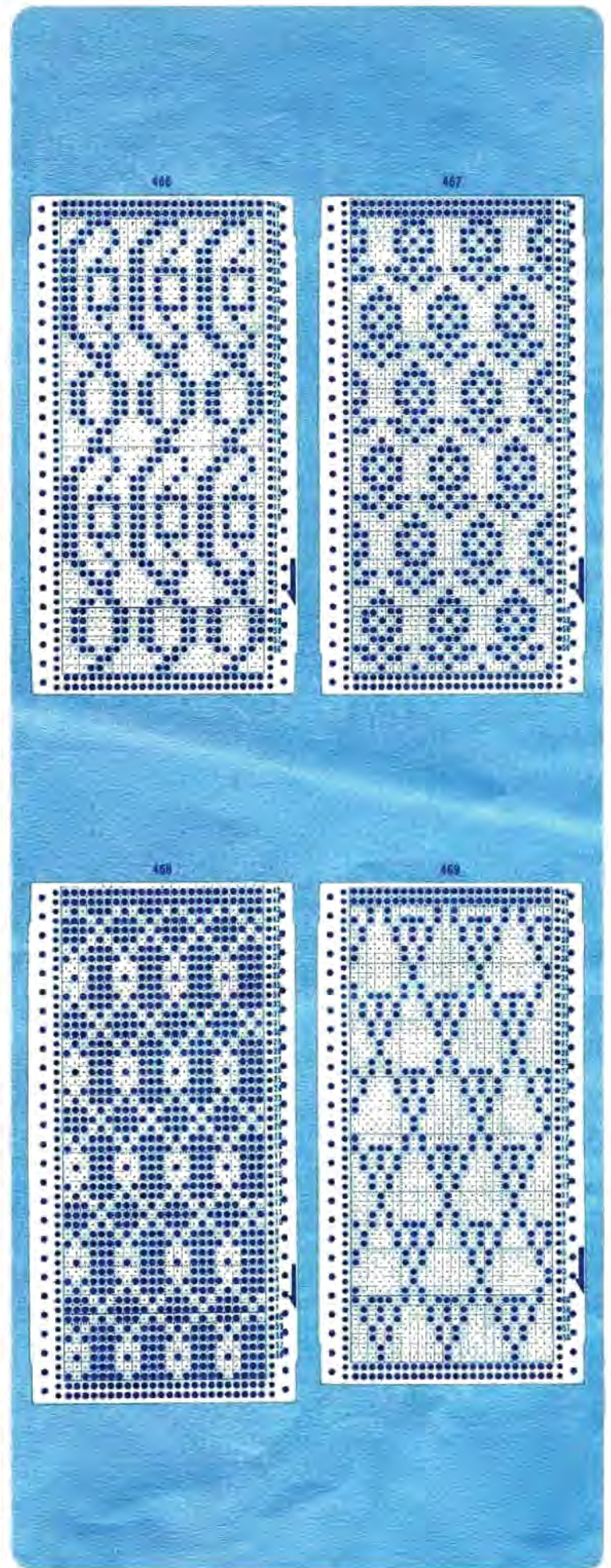
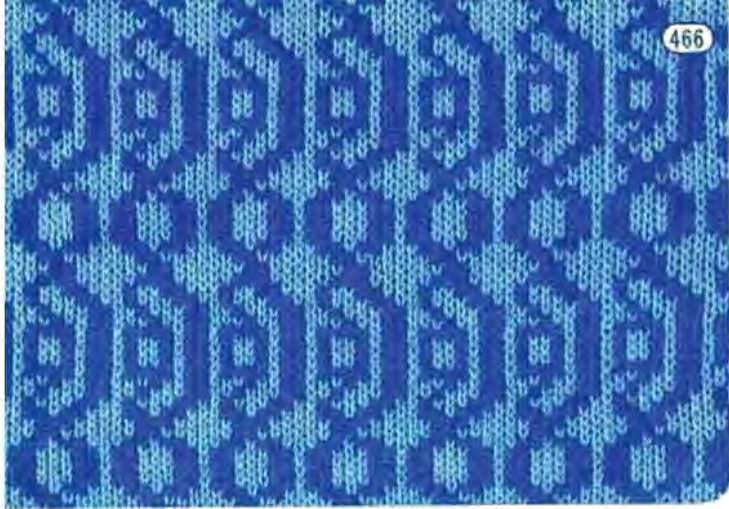
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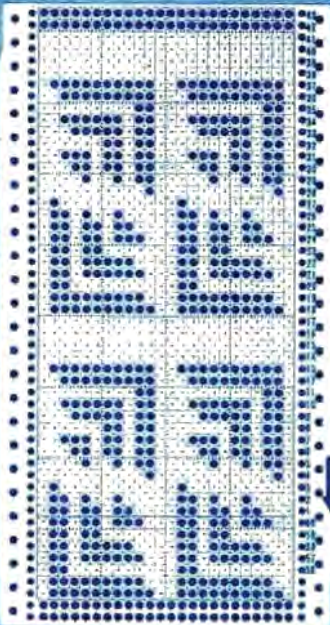




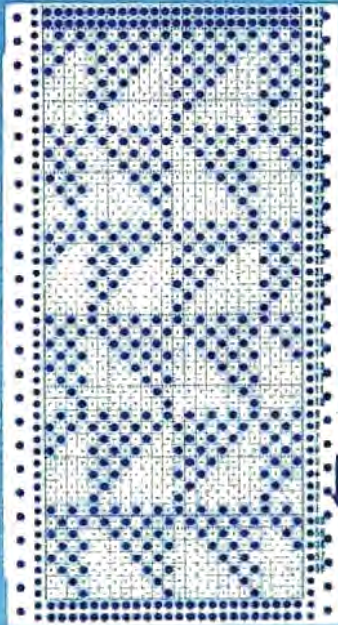
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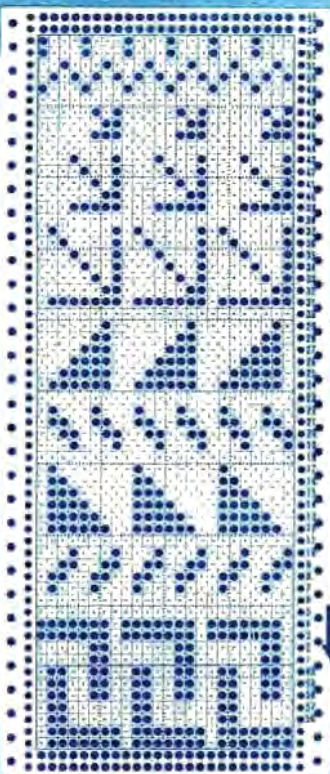
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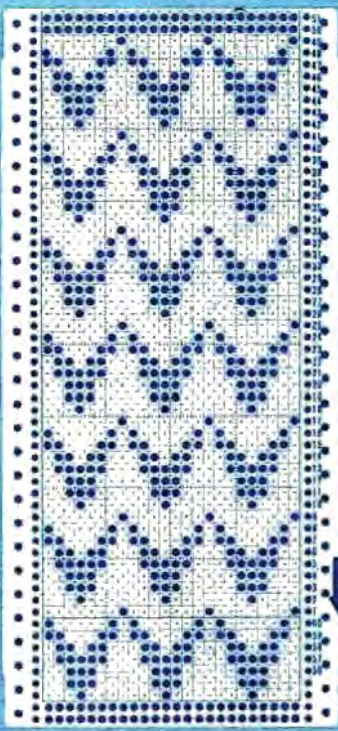
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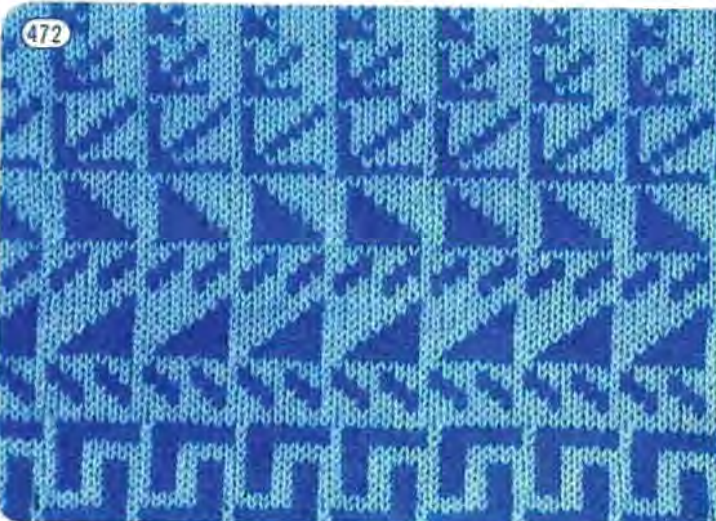
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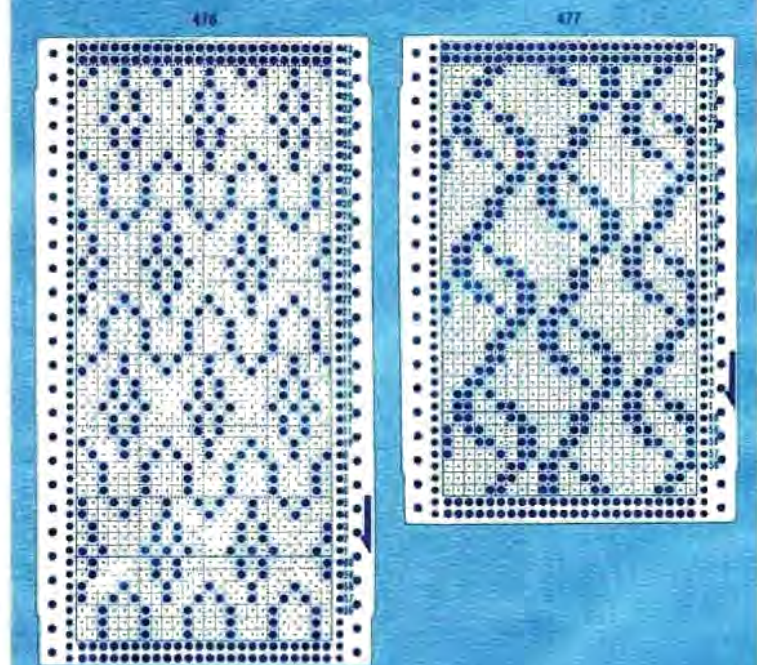
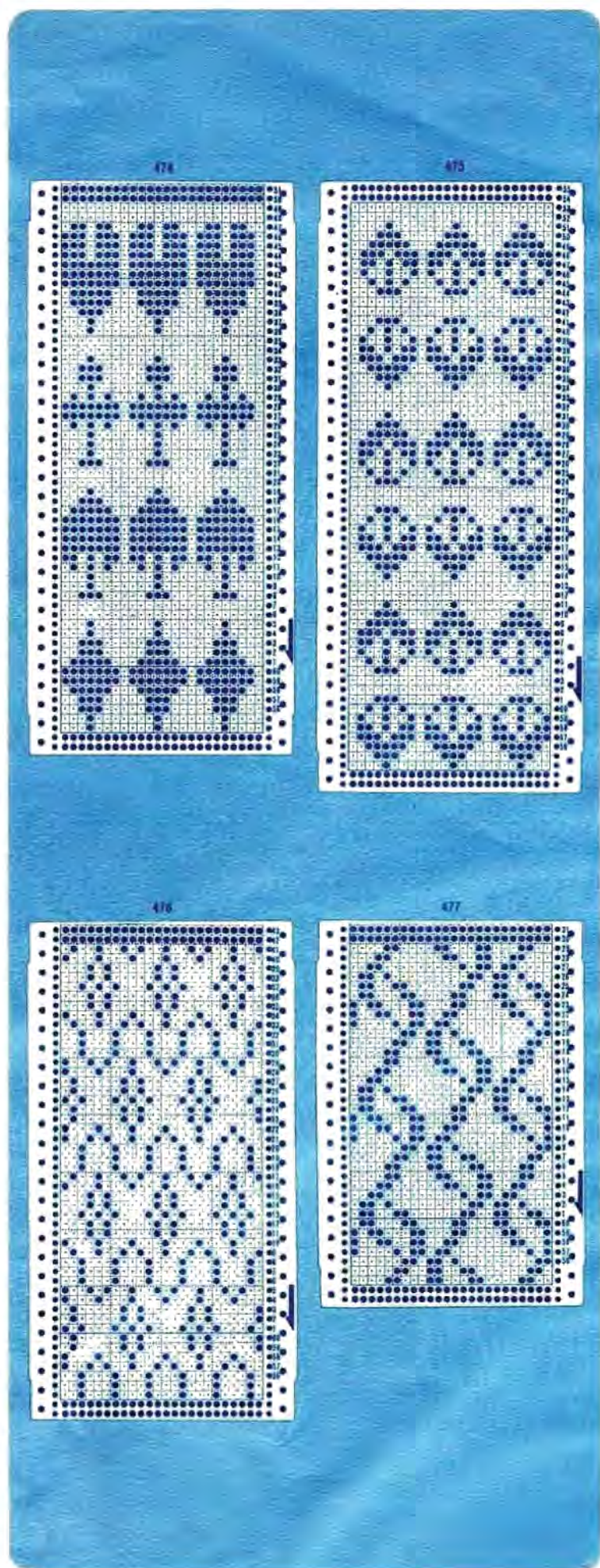
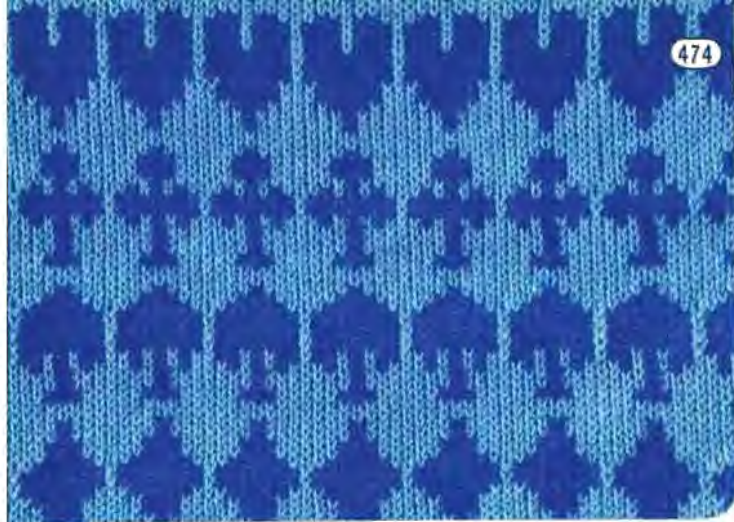


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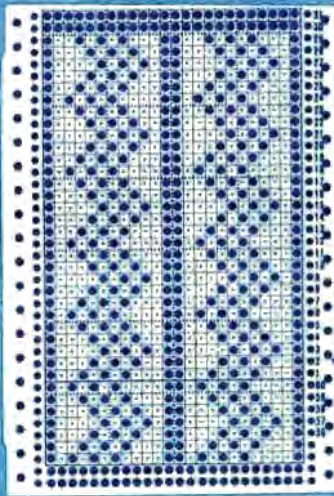
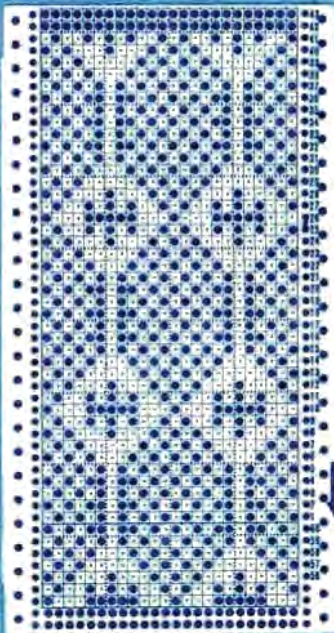


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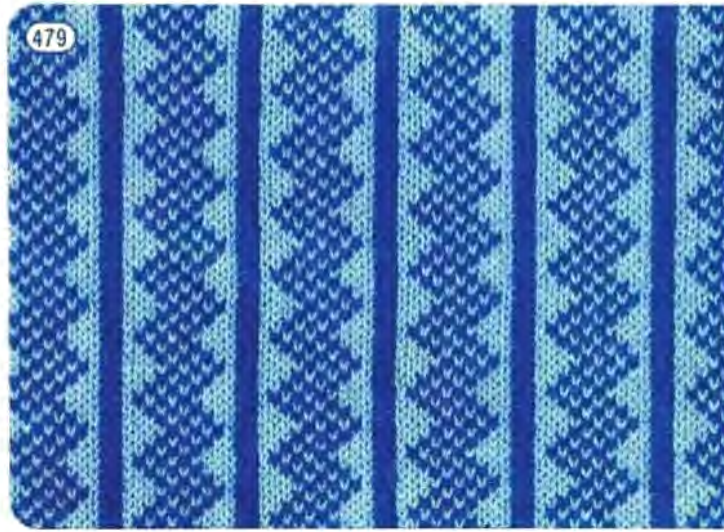


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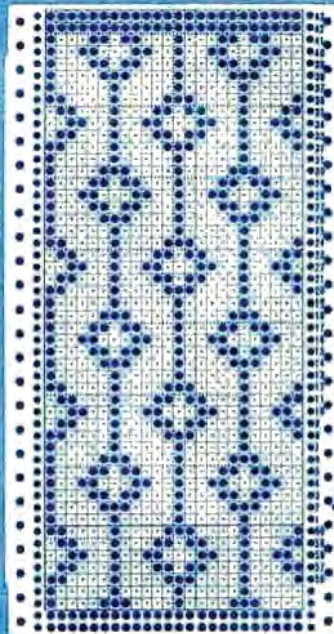
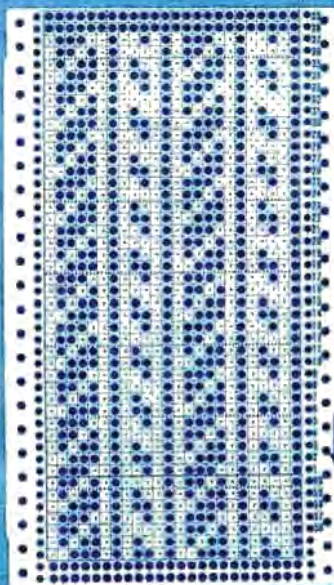


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481

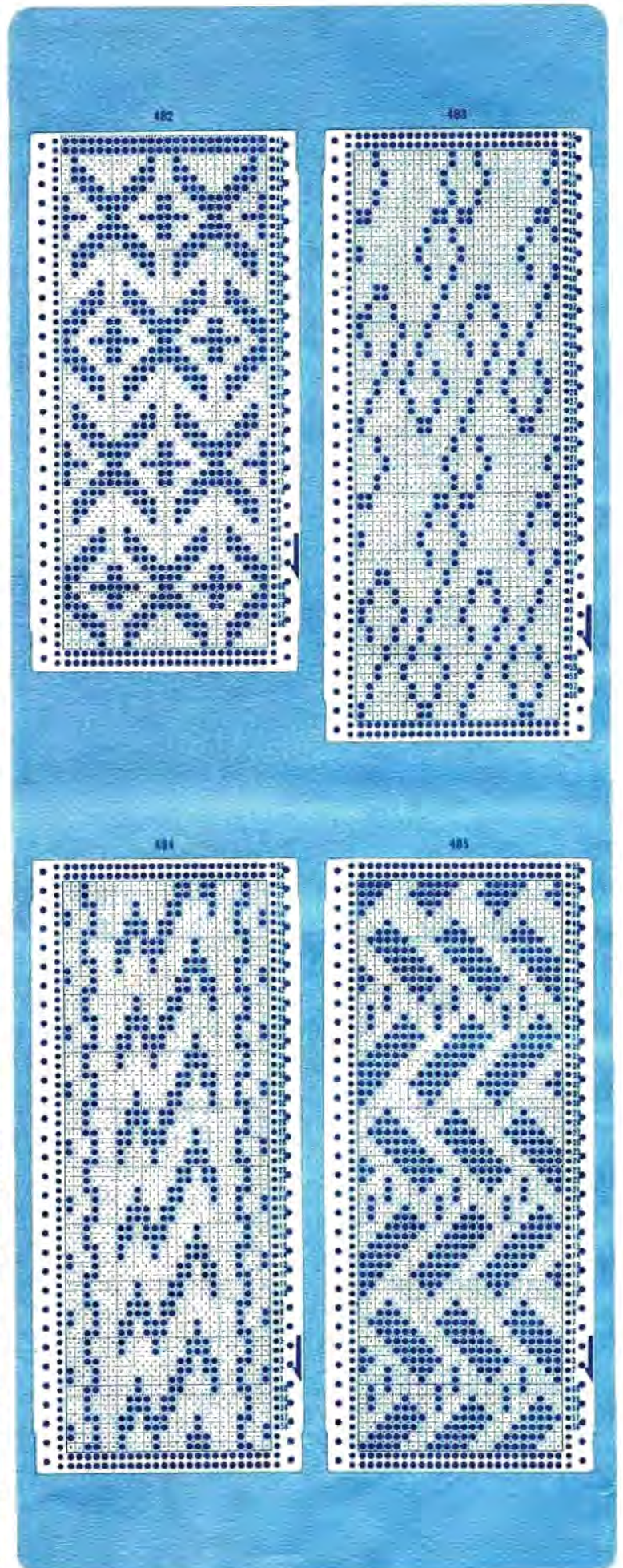
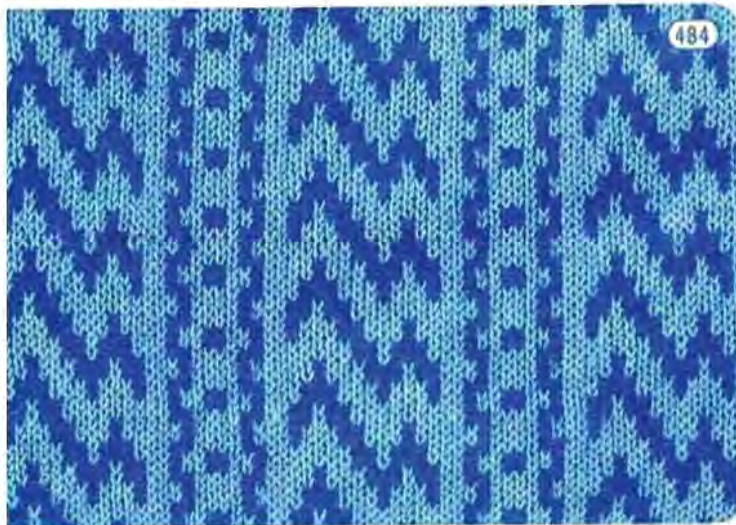


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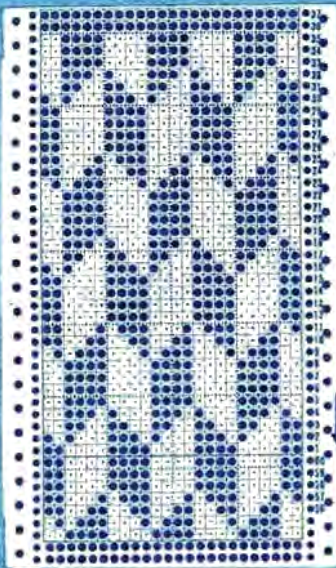




486



486



487



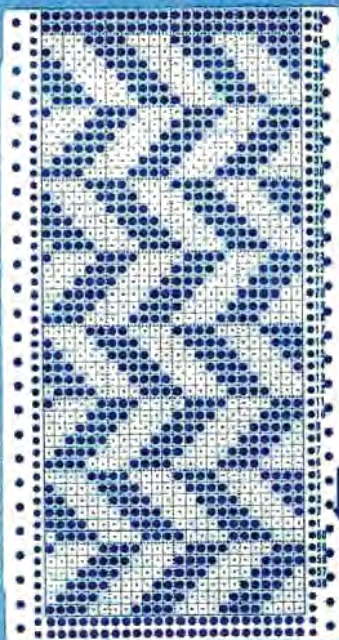
487



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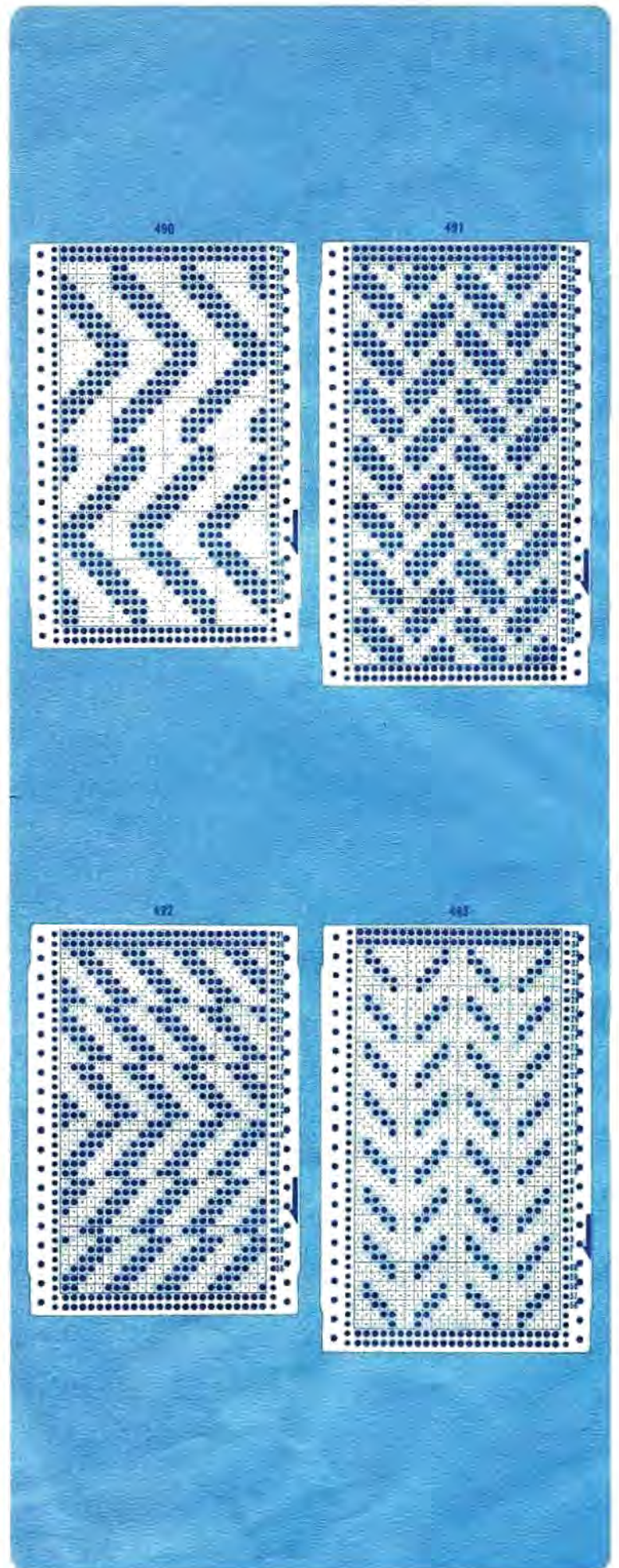
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492



493

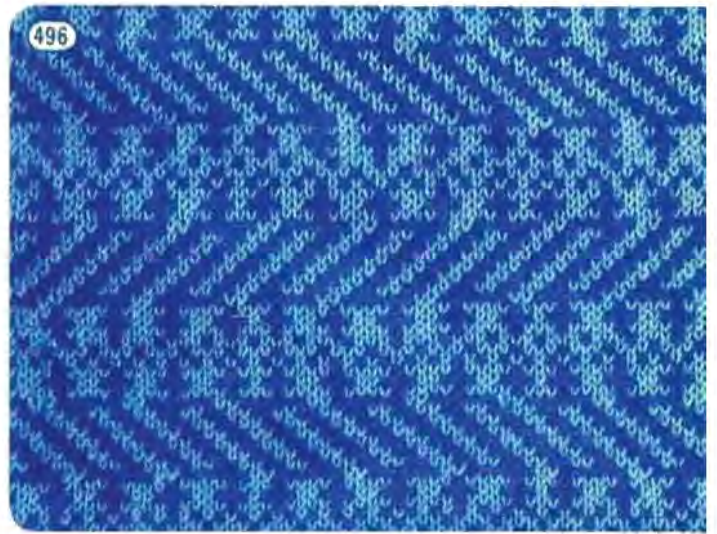
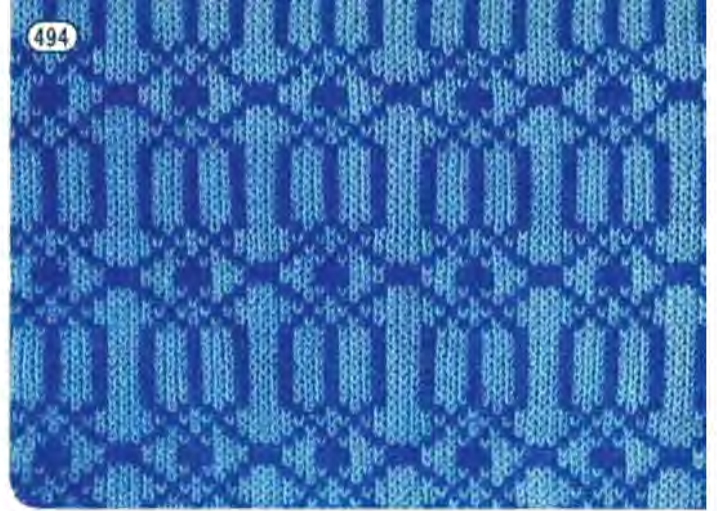
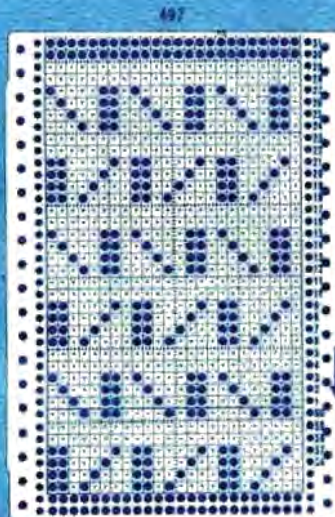
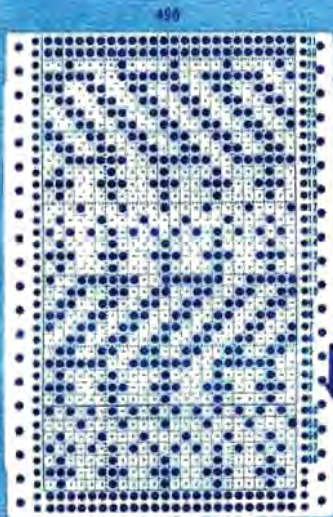
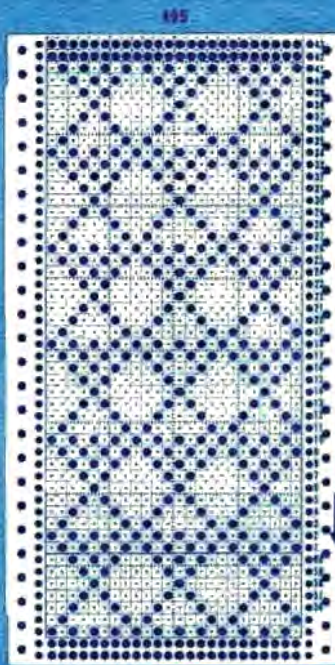
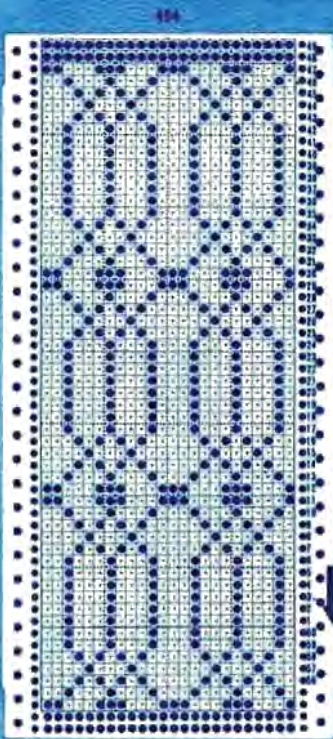


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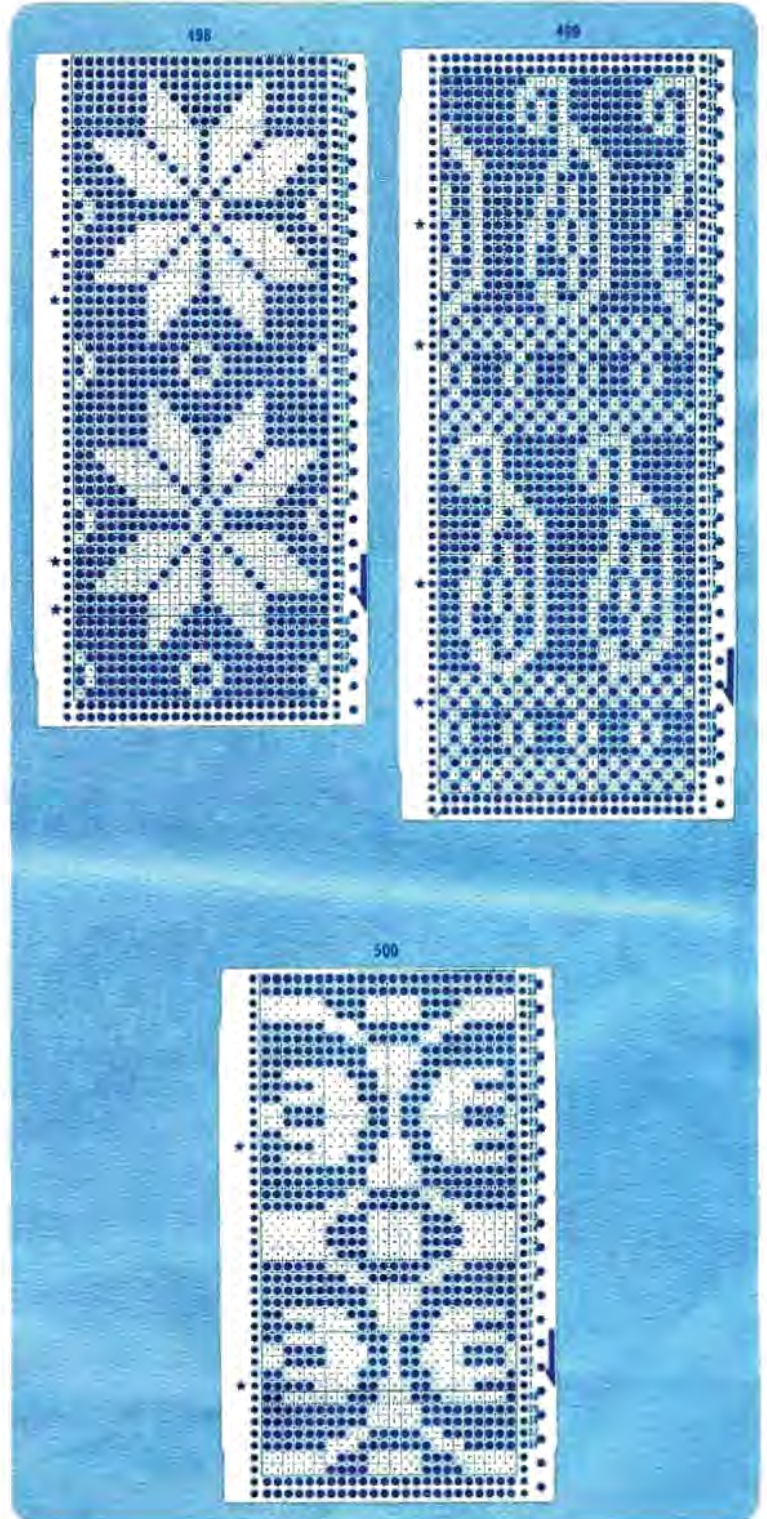


# 多色同時編込み模様

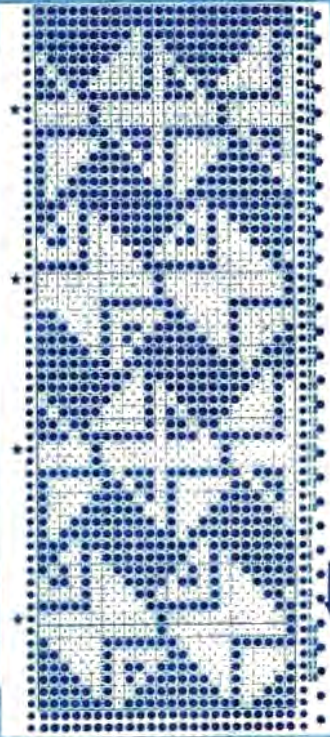
Multi-  
Colour

## FAIR ISLE PATTERNS

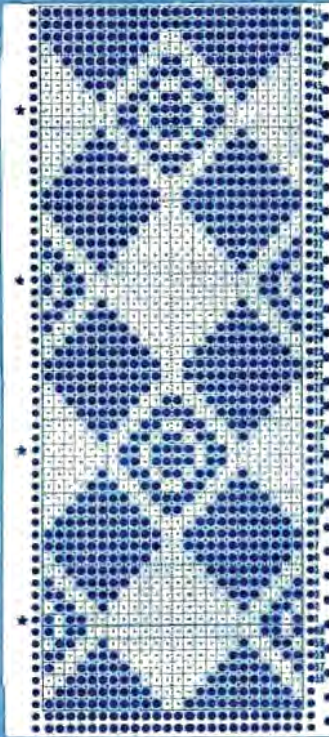
by KHC



501



502



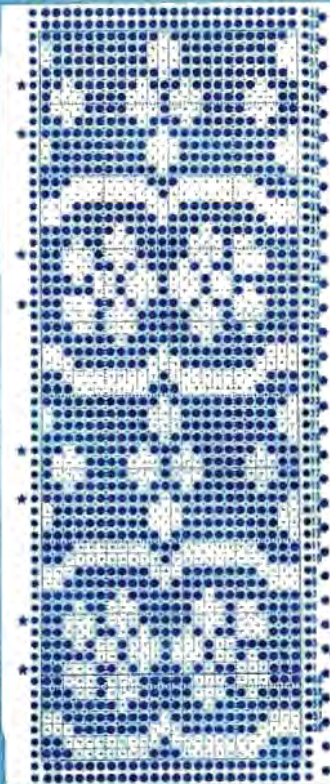
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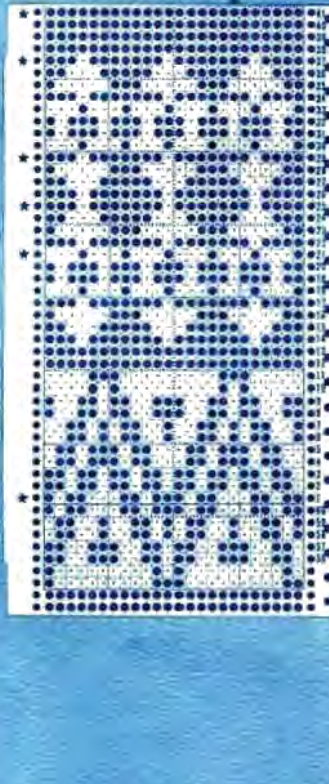
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503



504

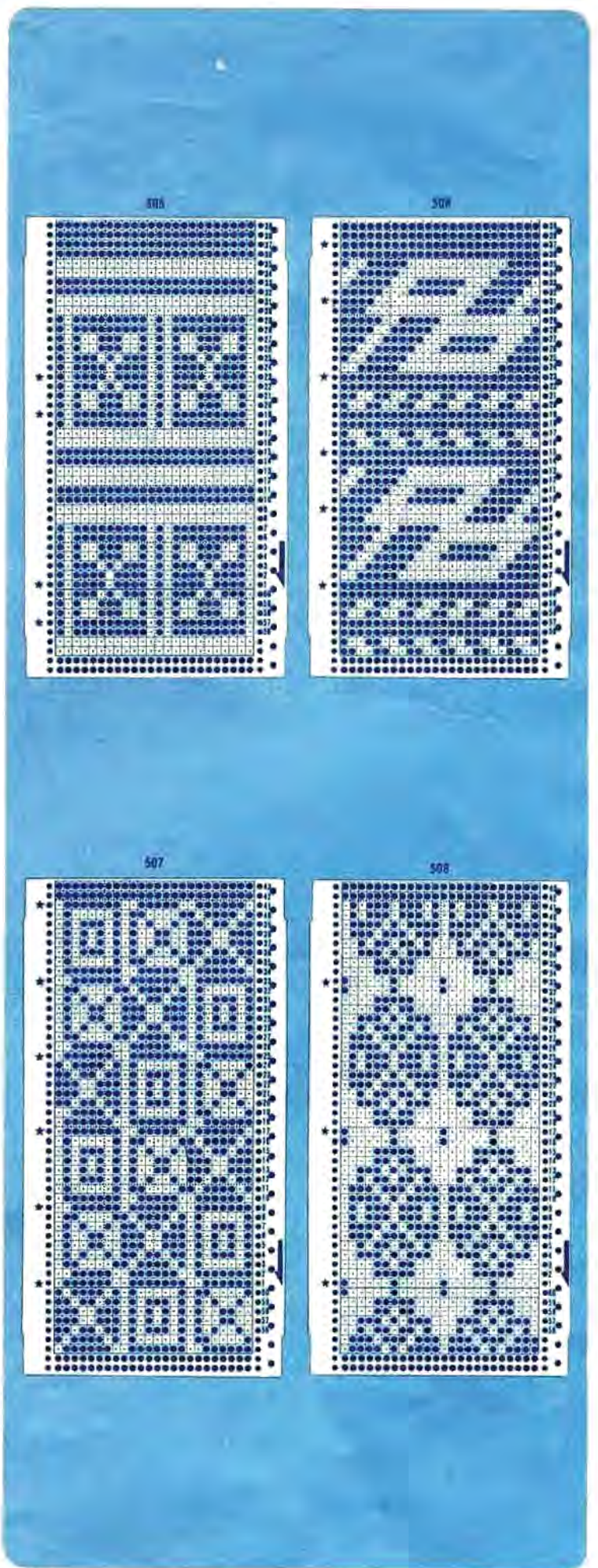
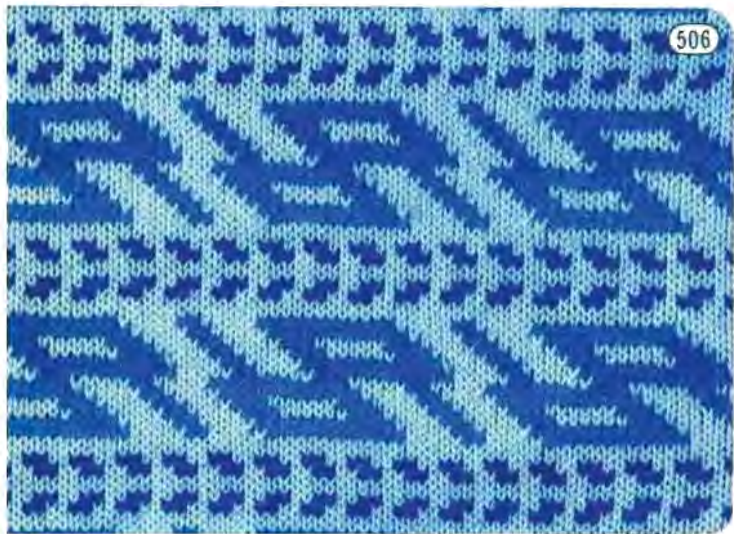


503



504

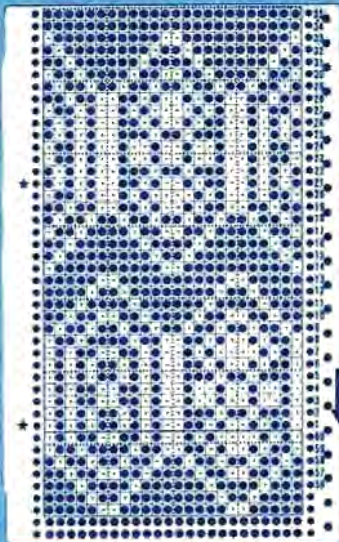




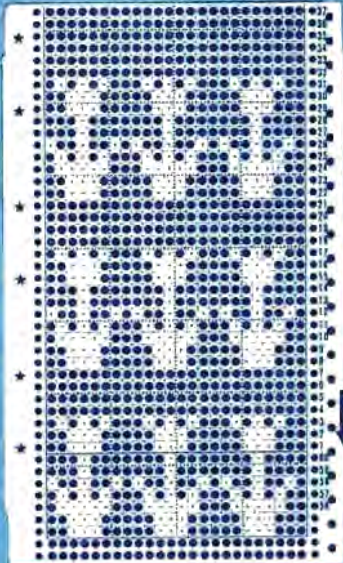
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509



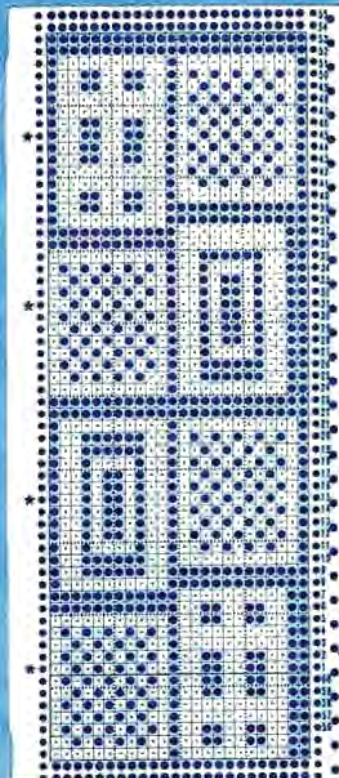
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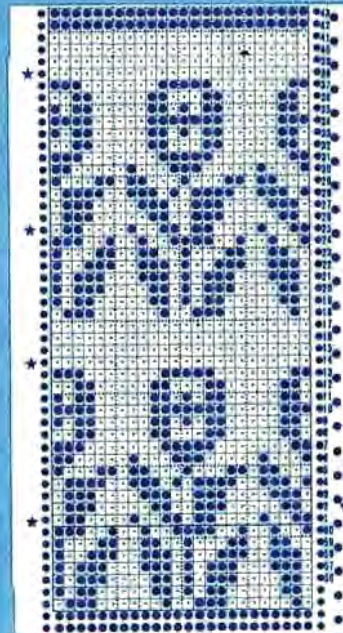
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511



512

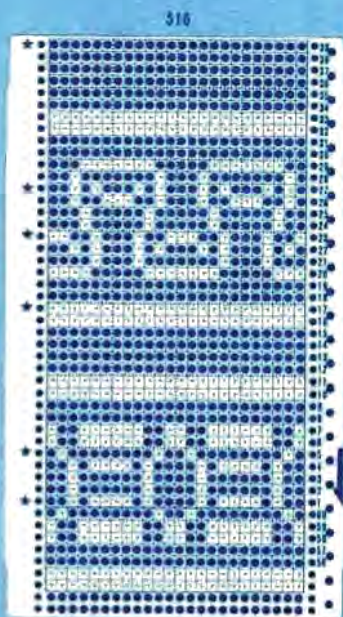
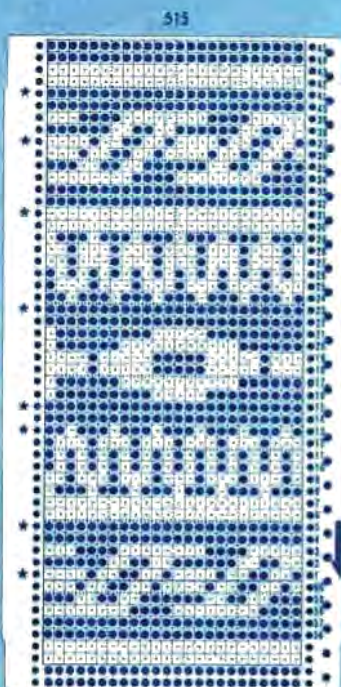
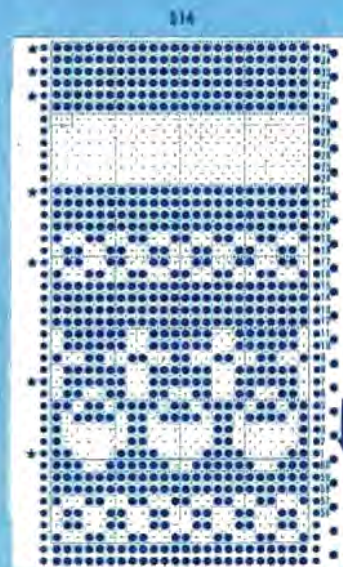
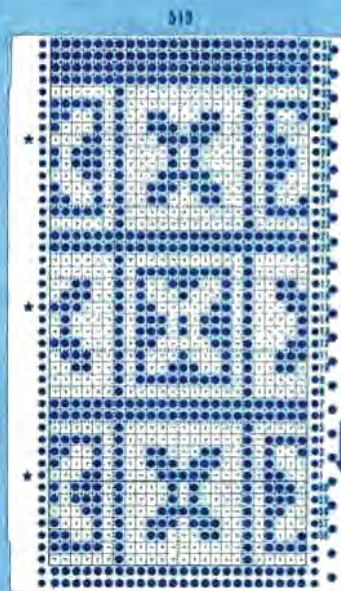
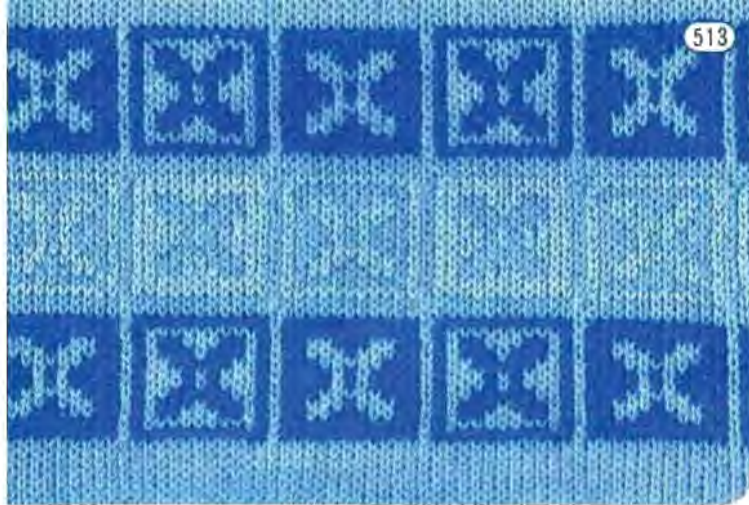


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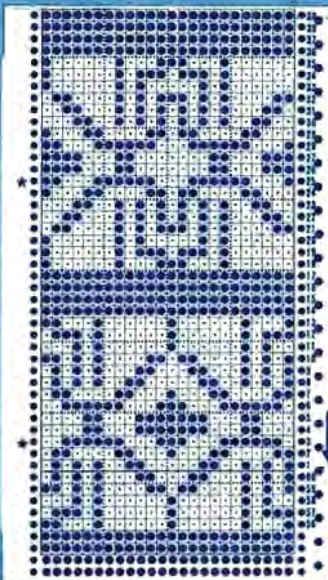


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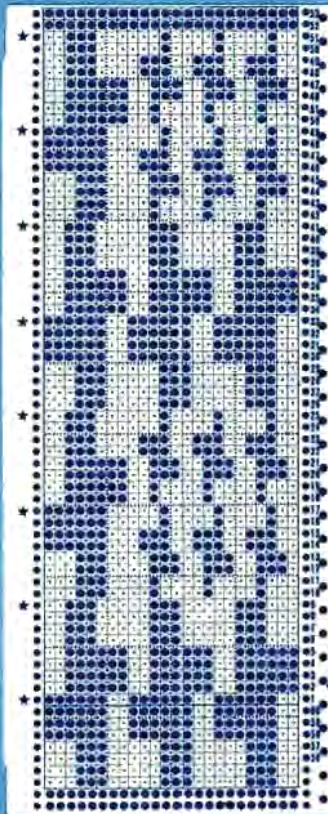




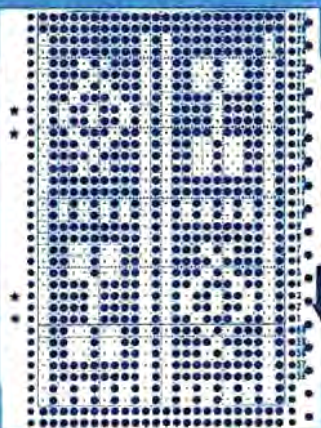
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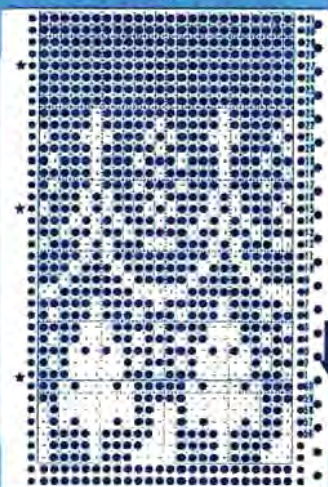
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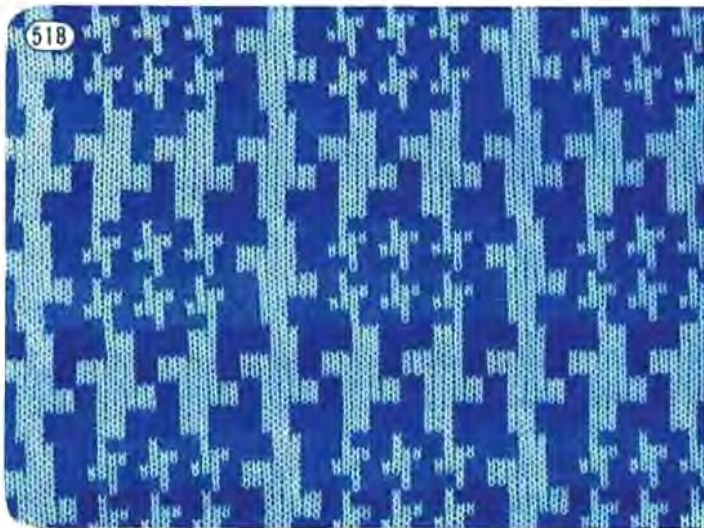
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517



518



519

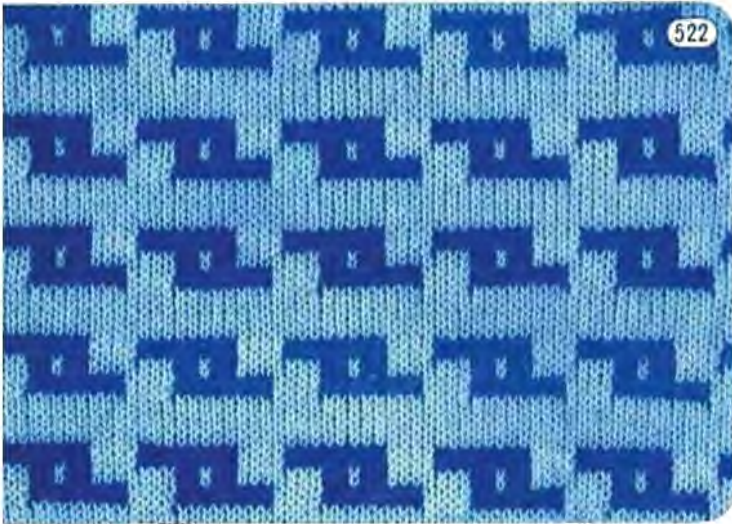


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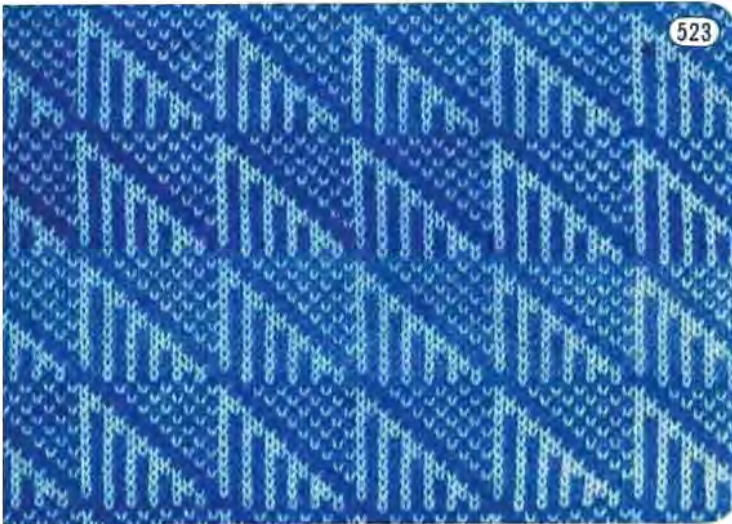




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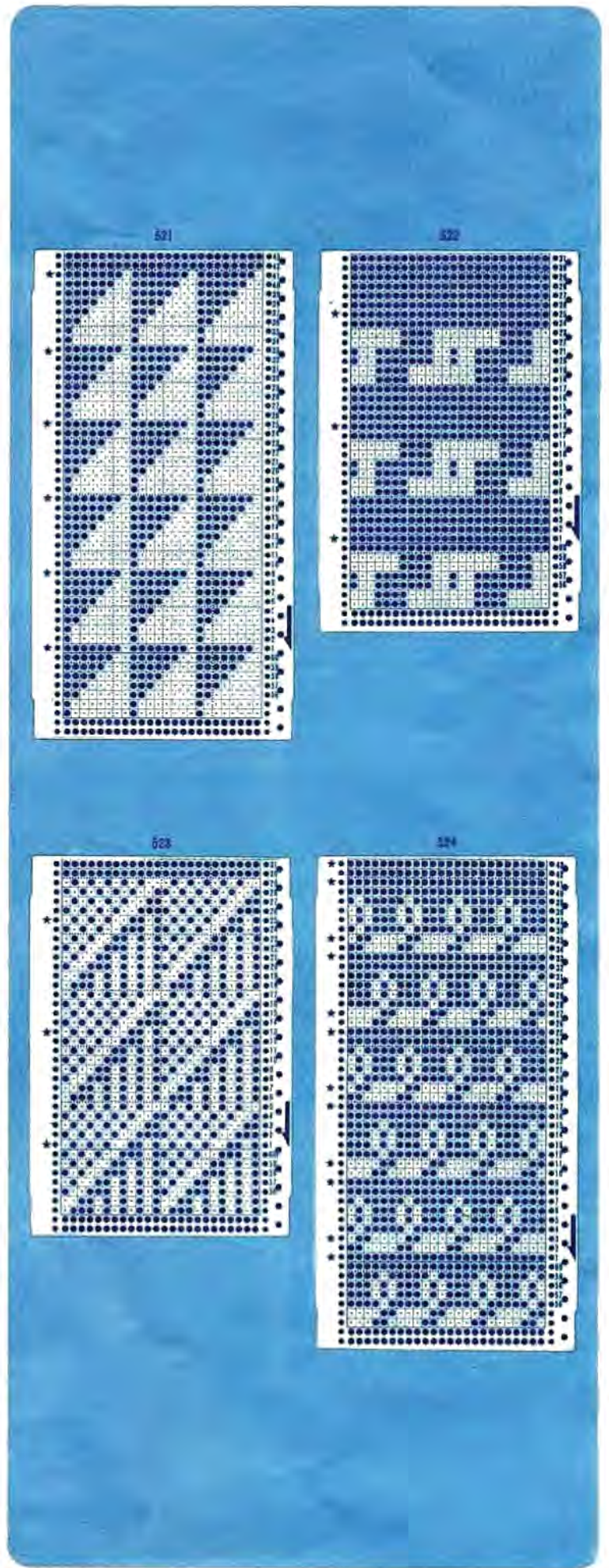
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522

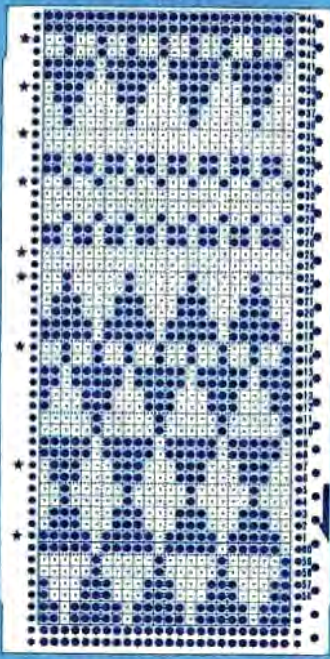
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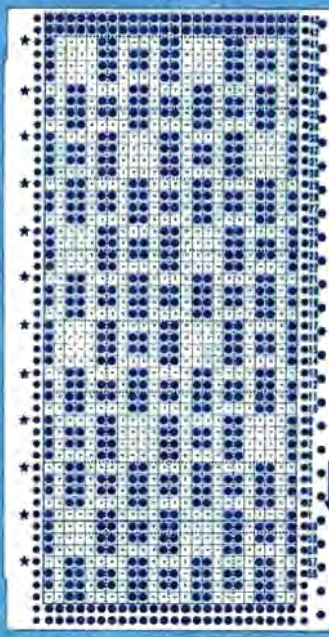
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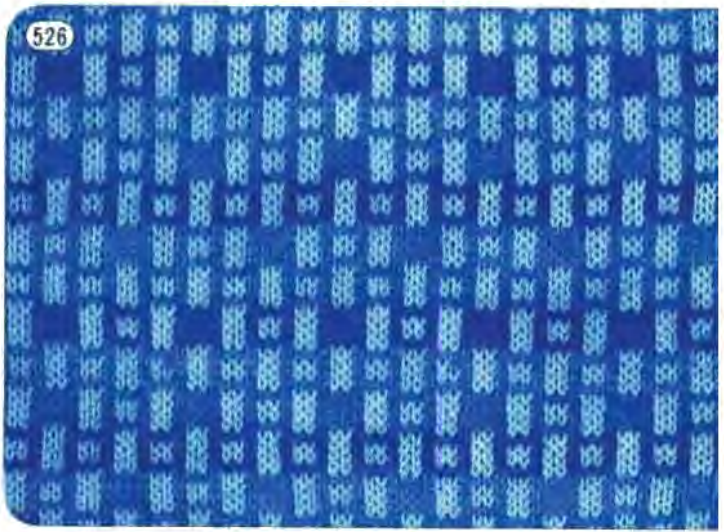
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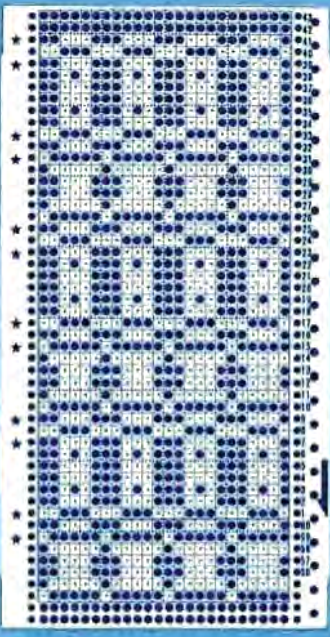
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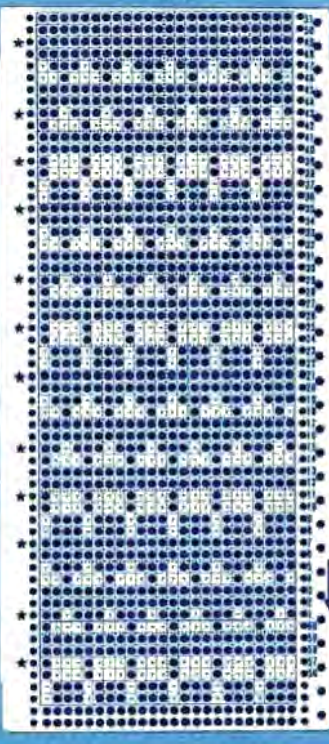
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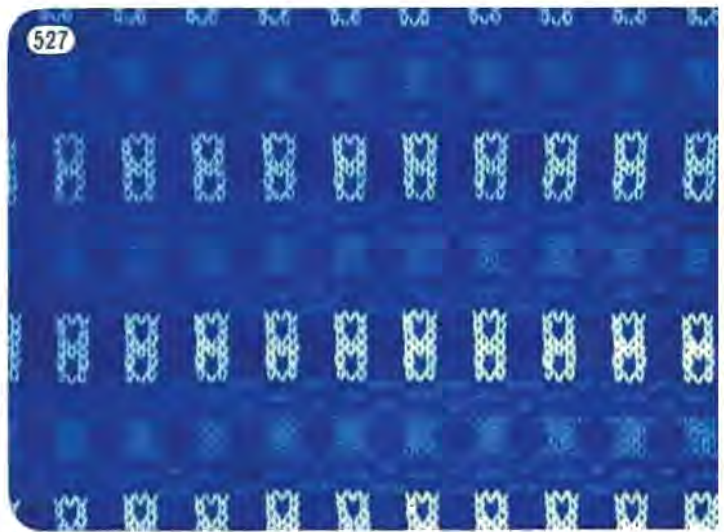
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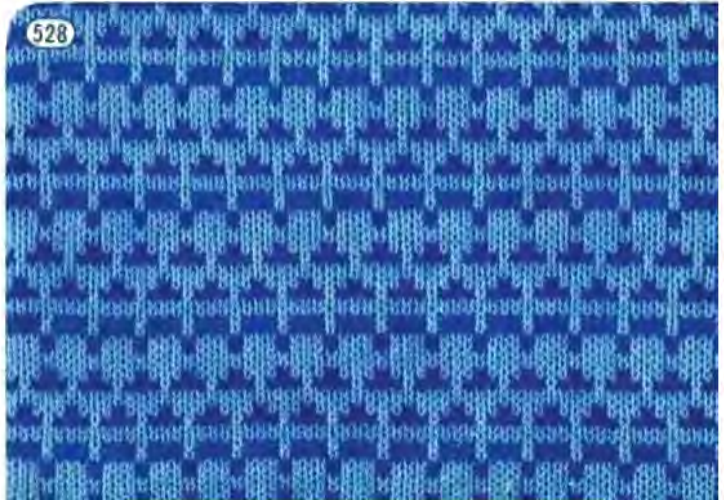
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527



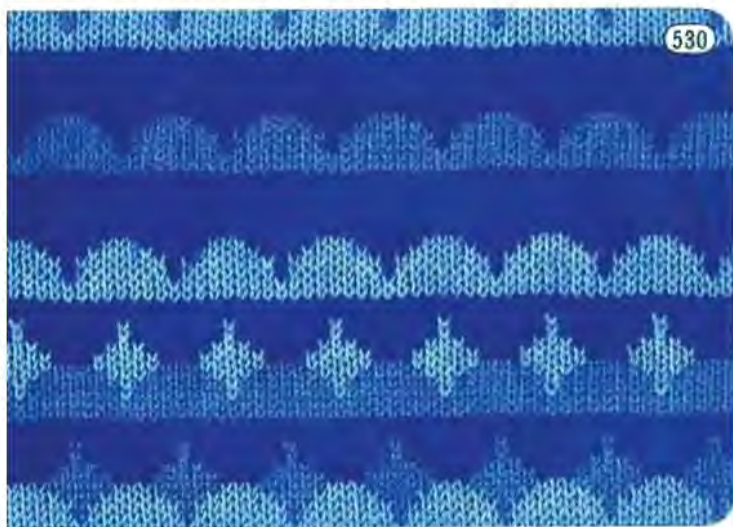
528







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531



532

529

● Means that the yarn in the feeder "B" should be changed to the other.  
▲ Means that the yarn in the feeder "A" should be changed to the other.

530

● Means that the yarn in the feeder "B" should be changed to the other.  
▲ Means that the yarn in the feeder "A" should be changed to the other.

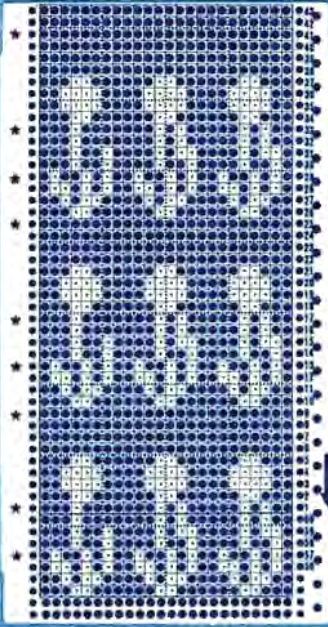
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● Means that the yarn in the feeder "B" should be changed to the other.  
▲ Means that the yarn in the feeder "A" should be changed to the other.

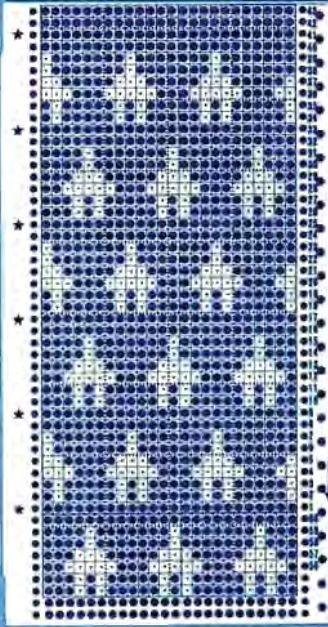
532

● Means that the yarn in the feeder "B" should be changed to the other.  
▲ Means that the yarn in the feeder "A" should be changed to the other.

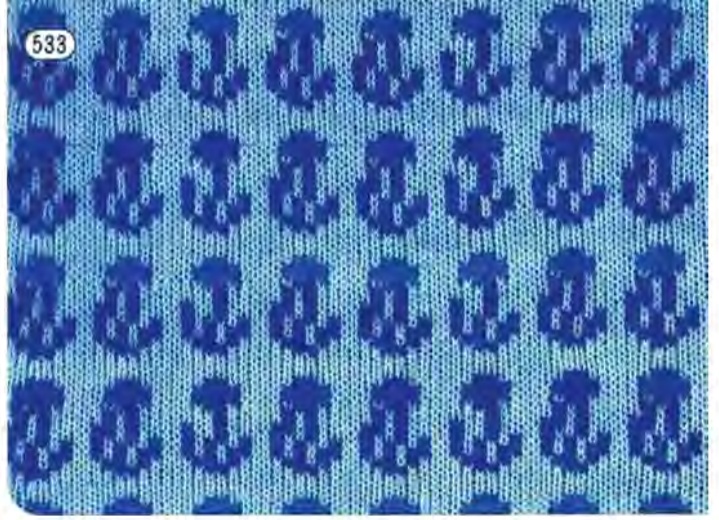
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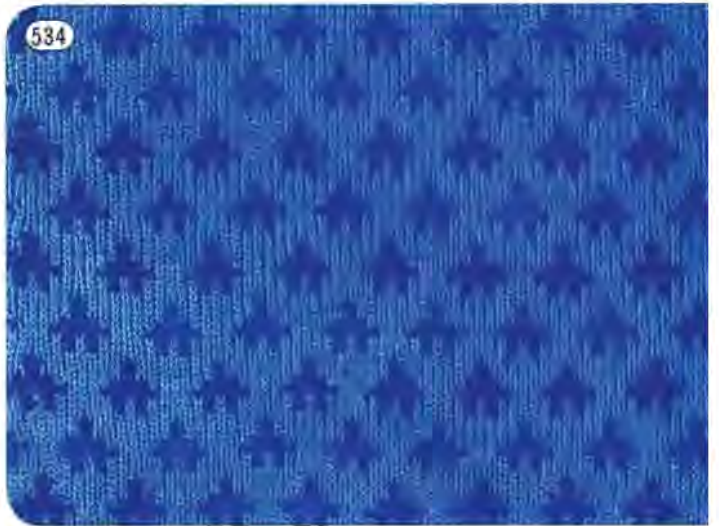
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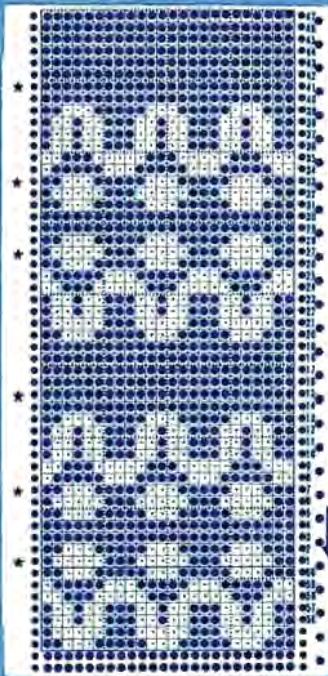
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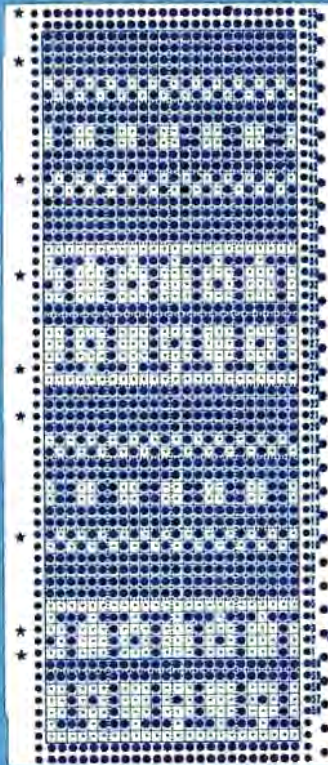
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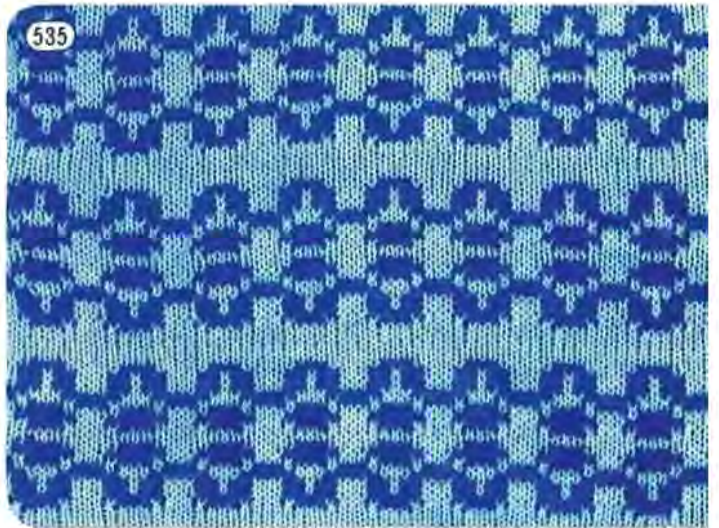
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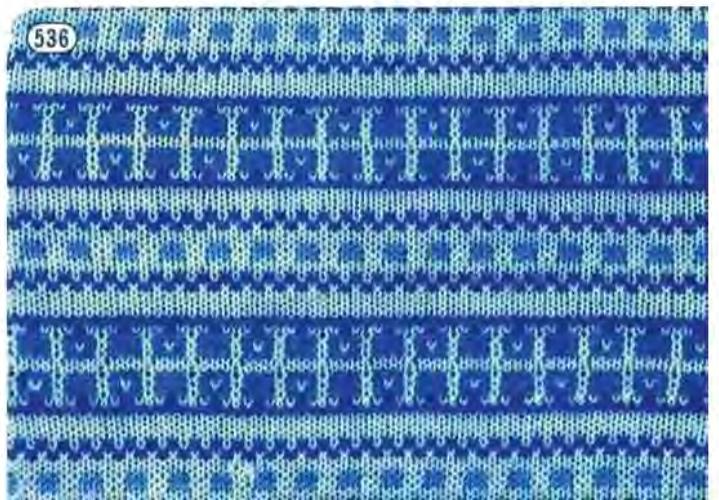
536



535



536



# ワンポイント模様

SINGLE MOTIF

537



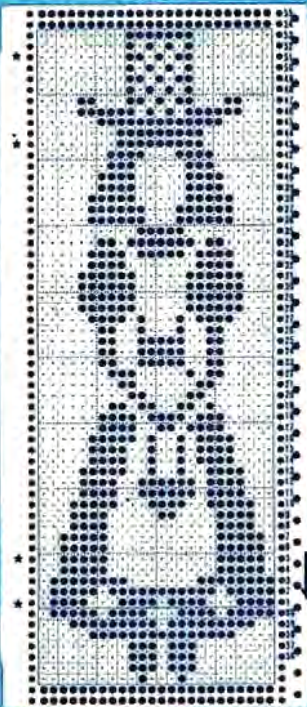
538



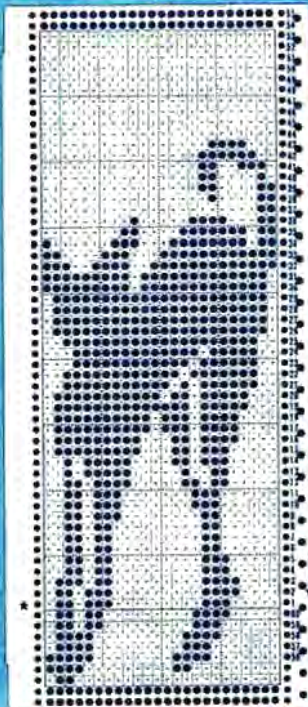
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540



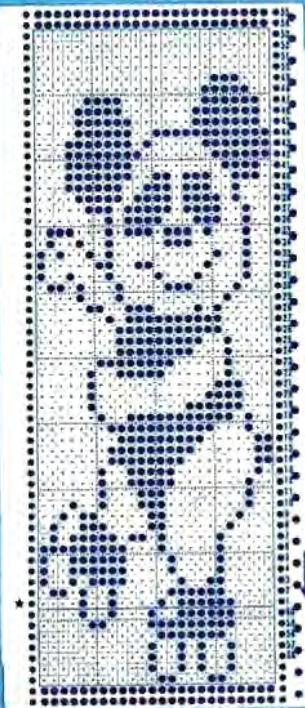
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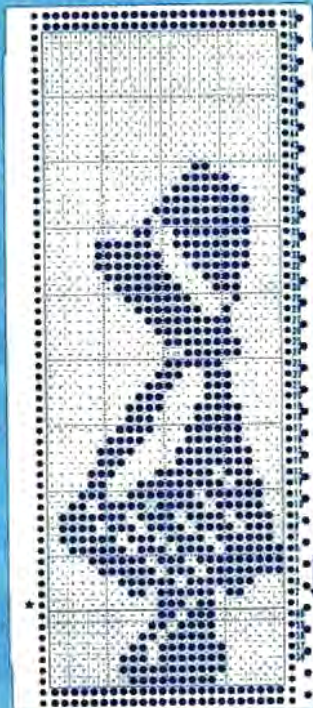
542



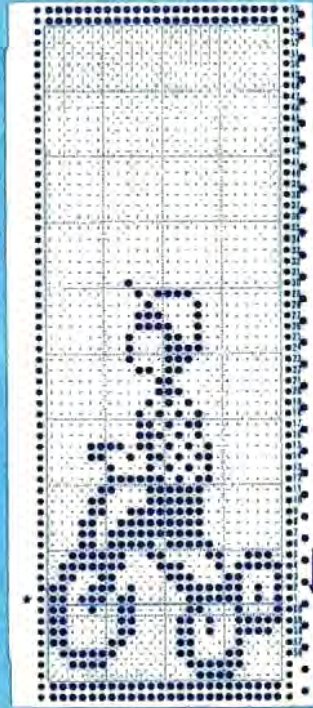
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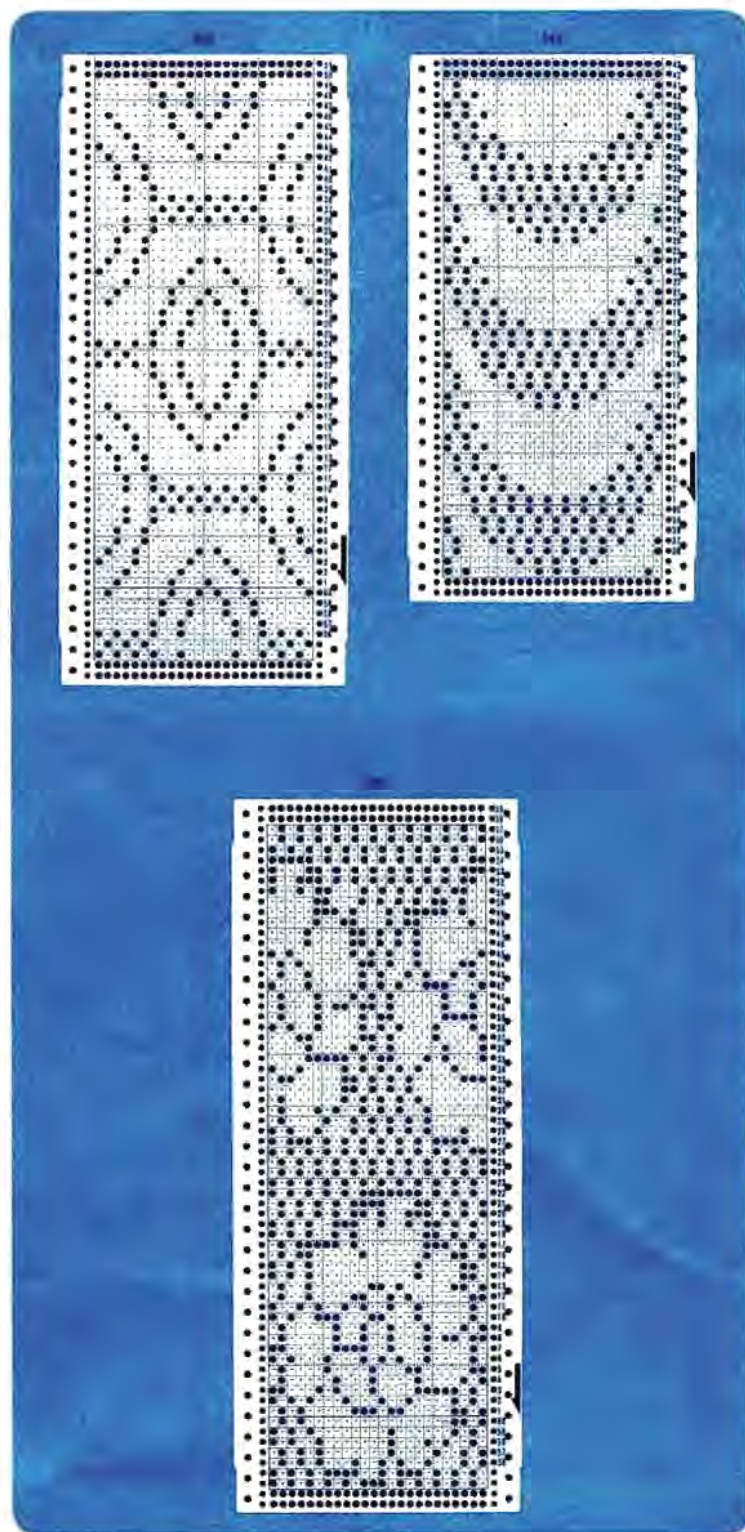
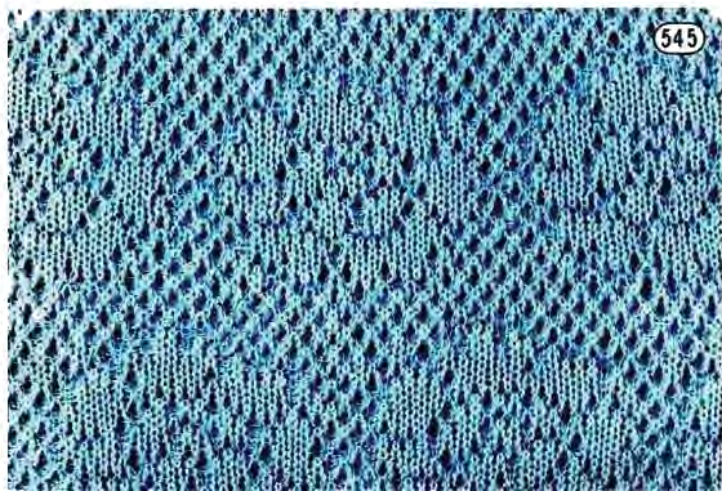
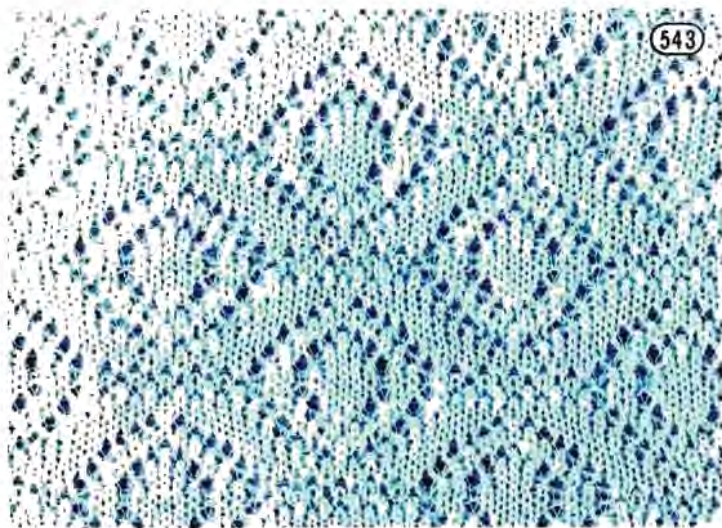


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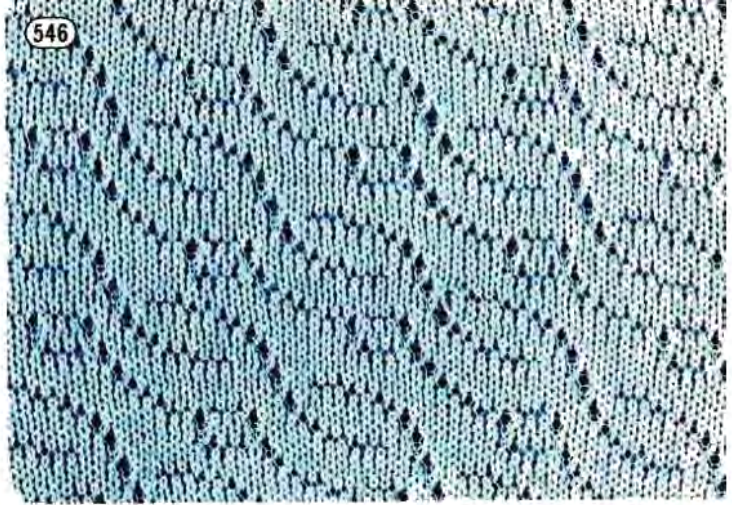


# 編込レース模様

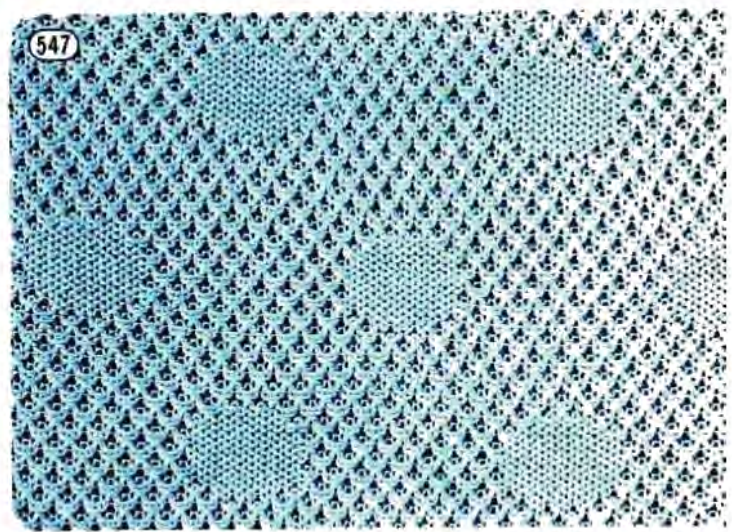
## THREAD LACE PATTERN



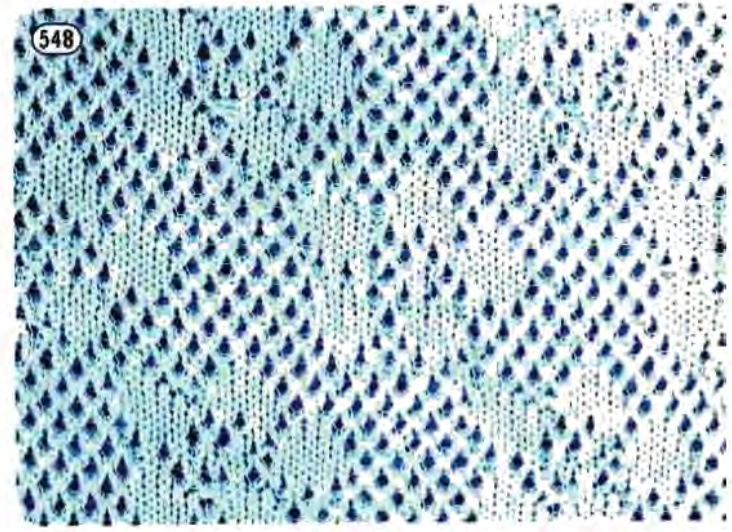
546



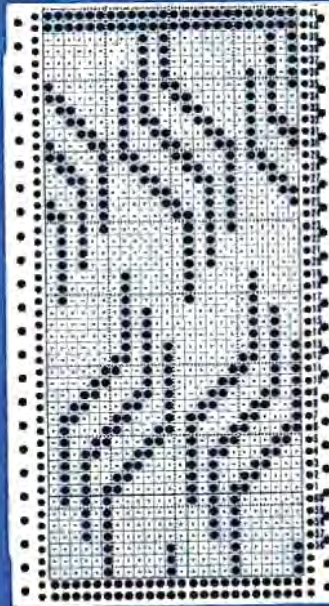
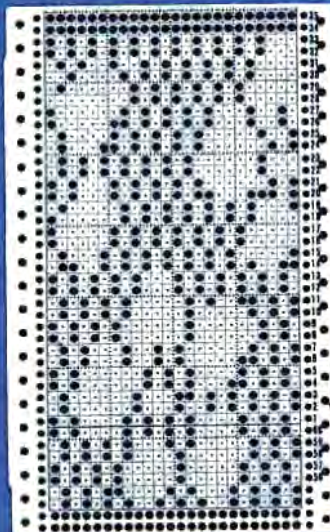
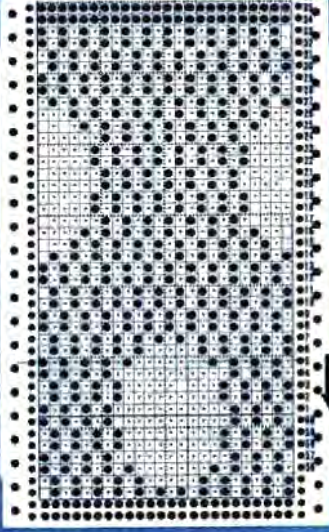
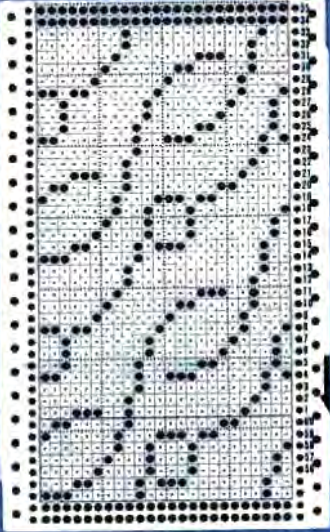
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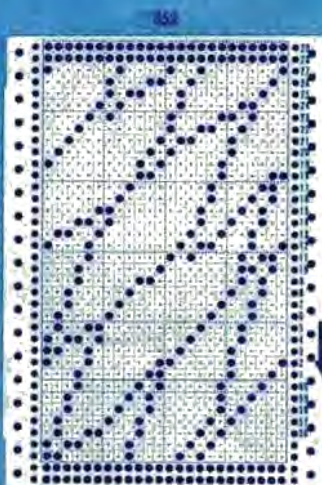
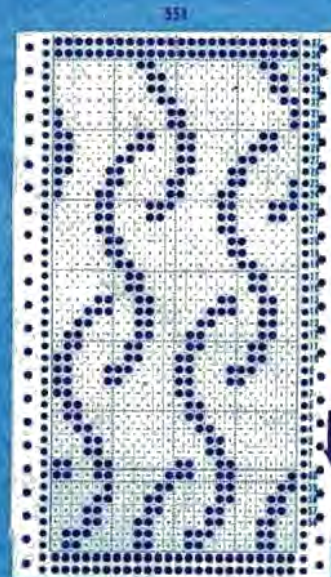
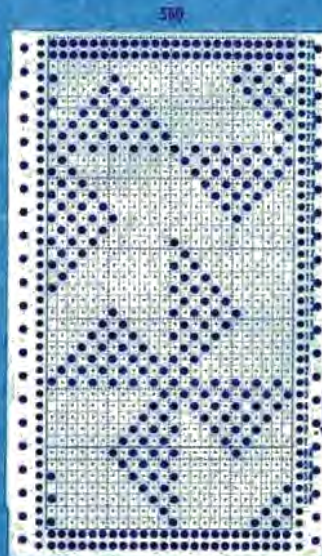


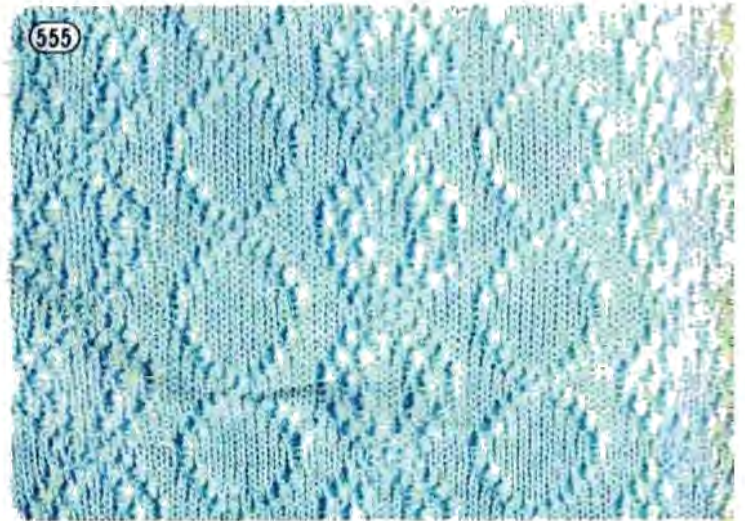
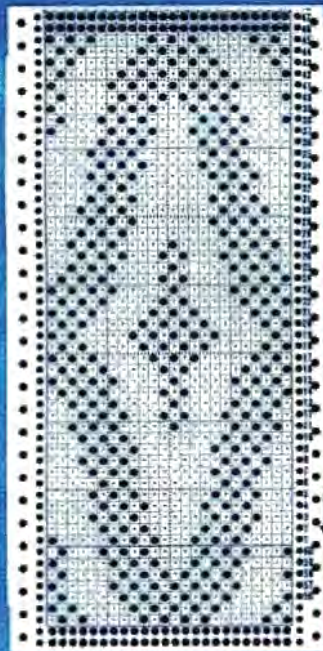
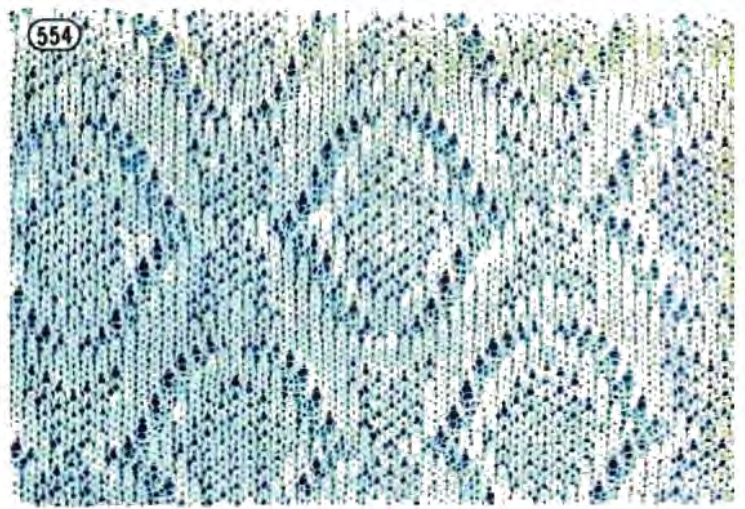
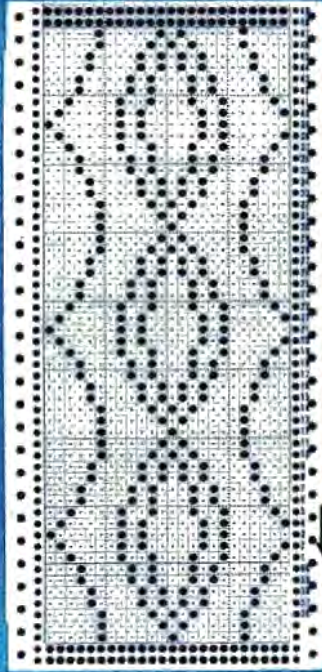
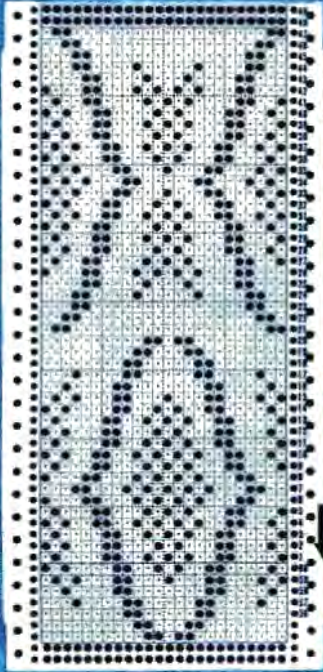
548



549









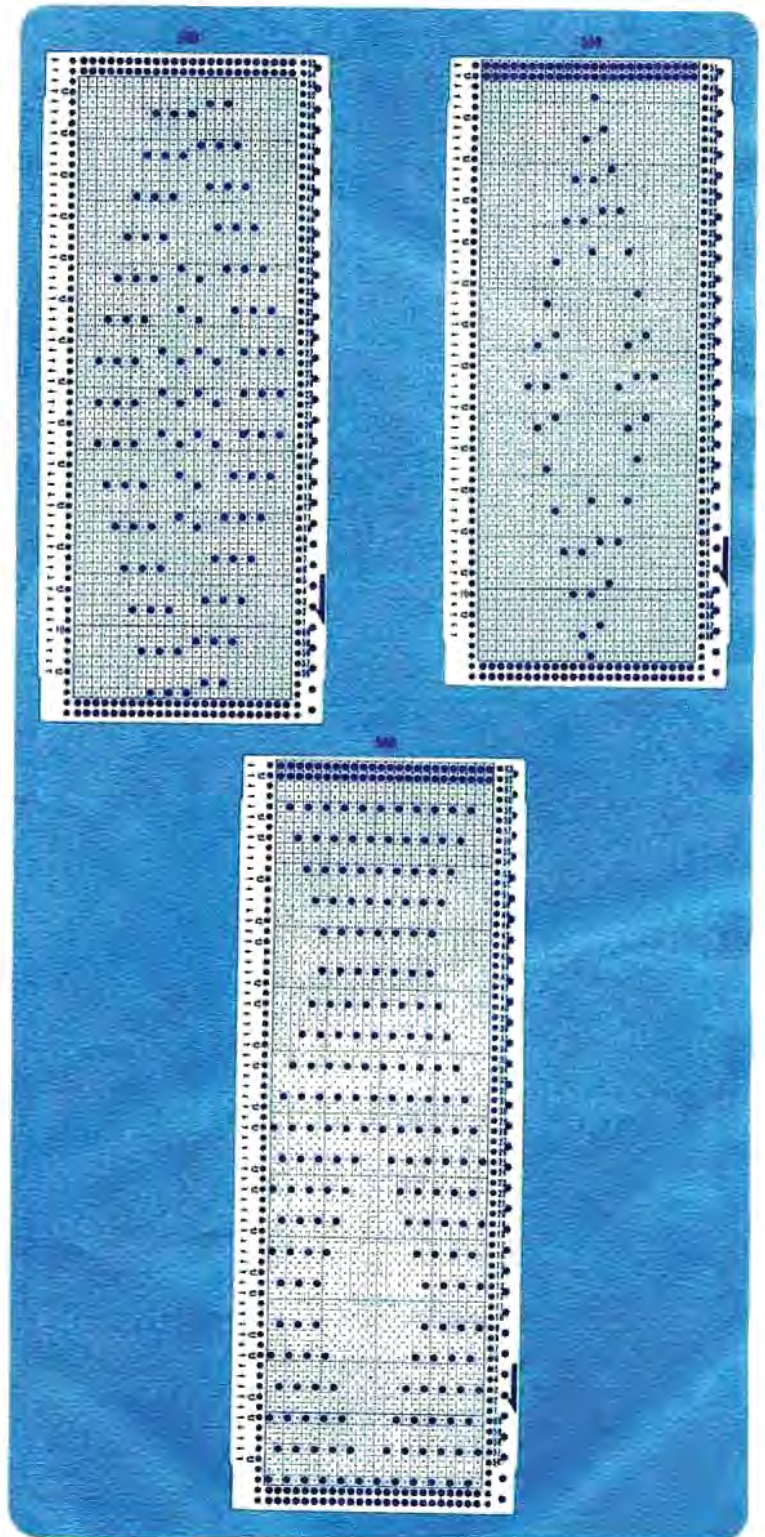
# レース模様

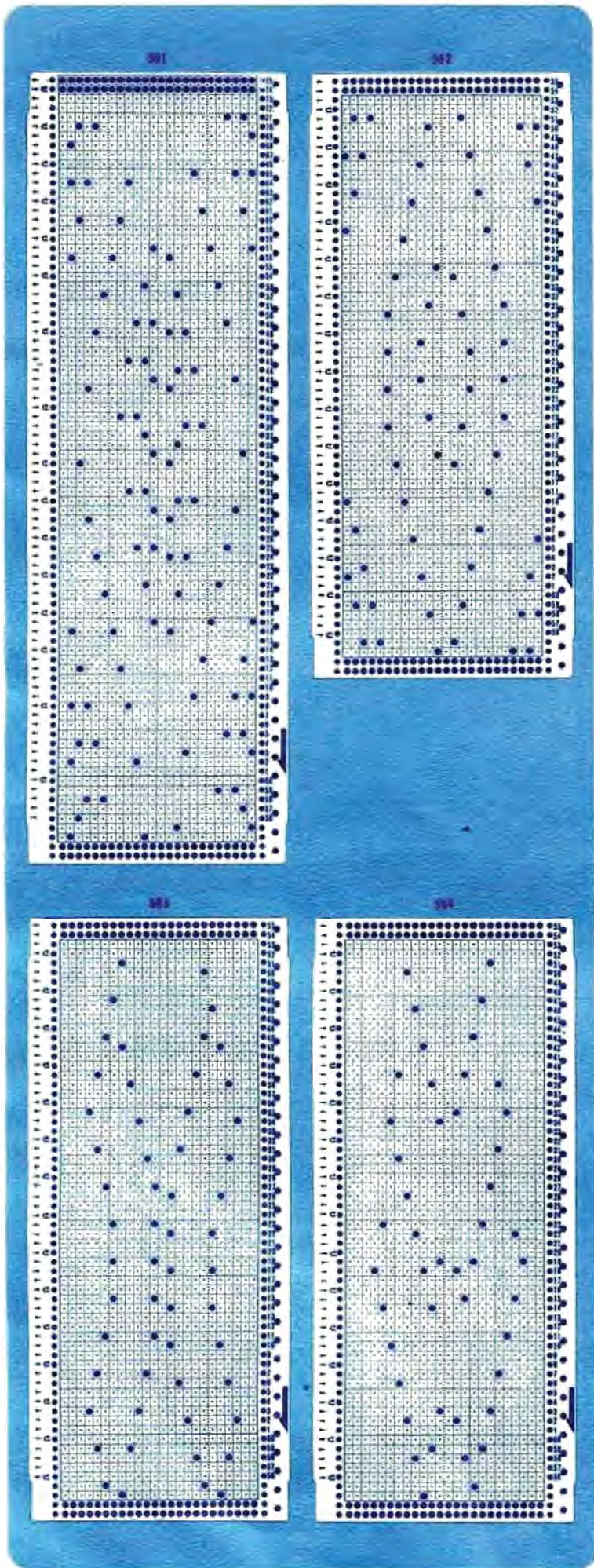
## LACE PATTERNS

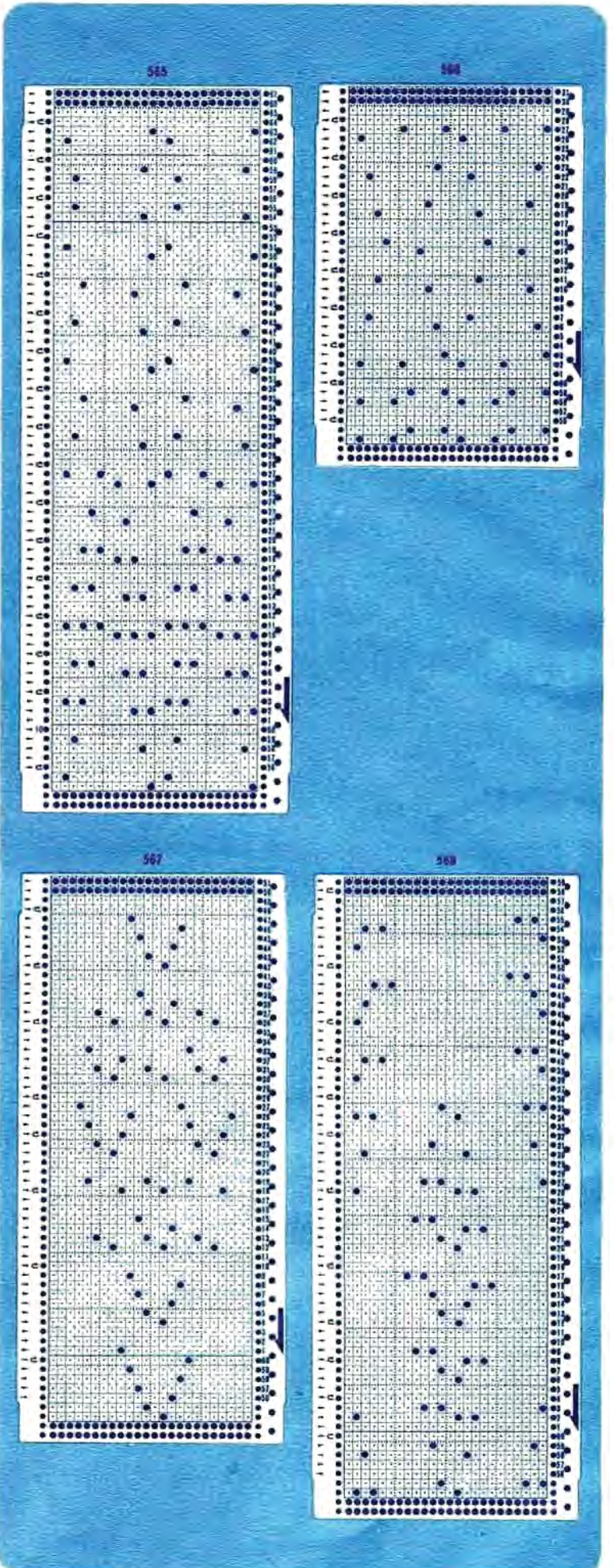
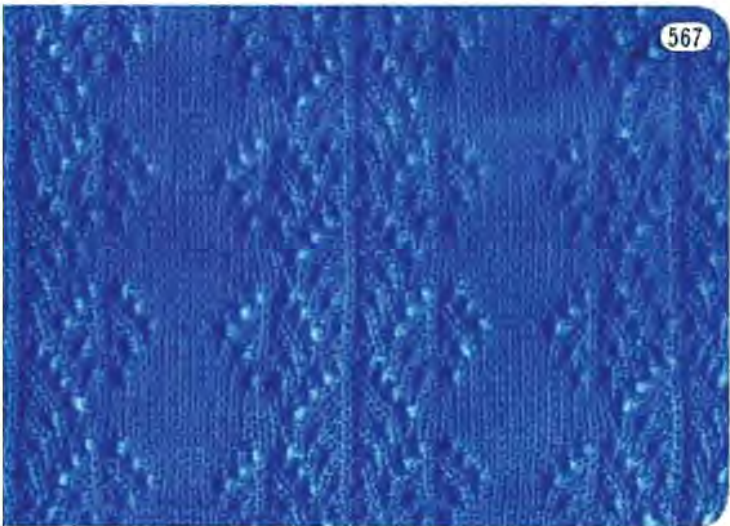
左側の矢印はLキャリジの操作方向を示し、右側の矢印はKキャリジの操作回数を示します。  
 ☞はKキャリジをカムボタンヒラアミで2段(1往復)編みます。2段以上の場合は4・6・8・10のように数字で示します。

*You will find the arrows on the left side of the punch card. The left end arrow indicates the direction of the L carriage. The right arrow indicates the direction of the K carriage.*

*☞ means to knit 2 rows with plain stitch. The number on this column means to knit indicated number of rows with plain stitch. (i.e., 6: knlt 6 rows with plain stitch.)*



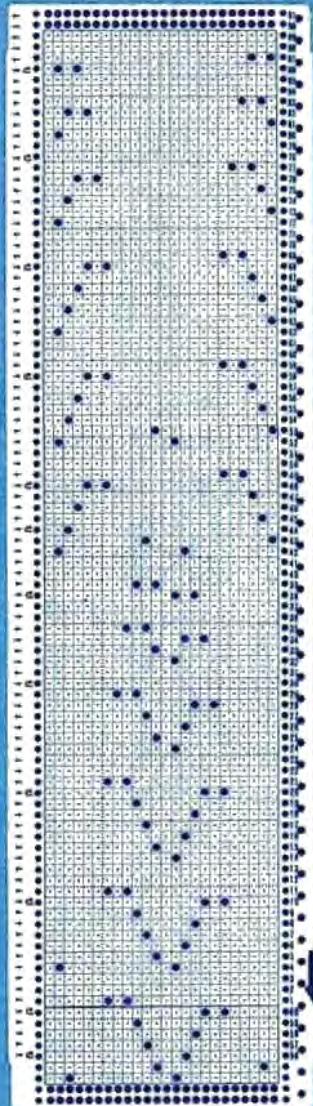




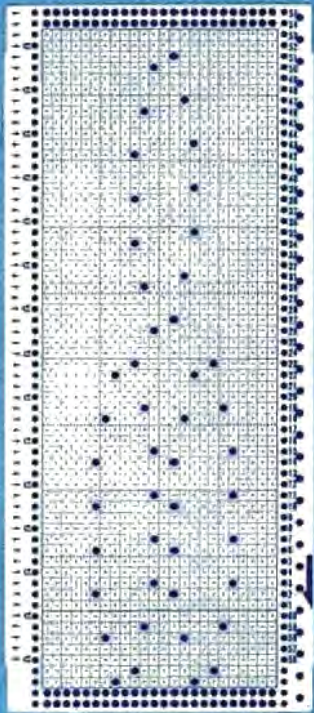
569



569



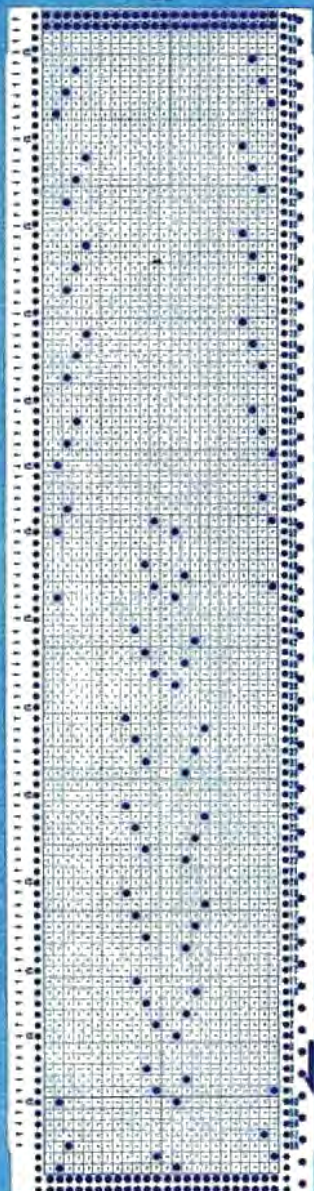
570



570



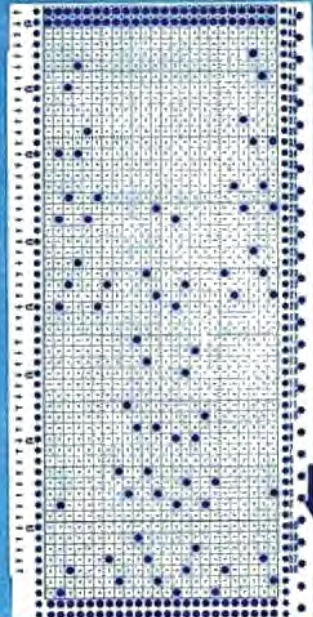
572



571

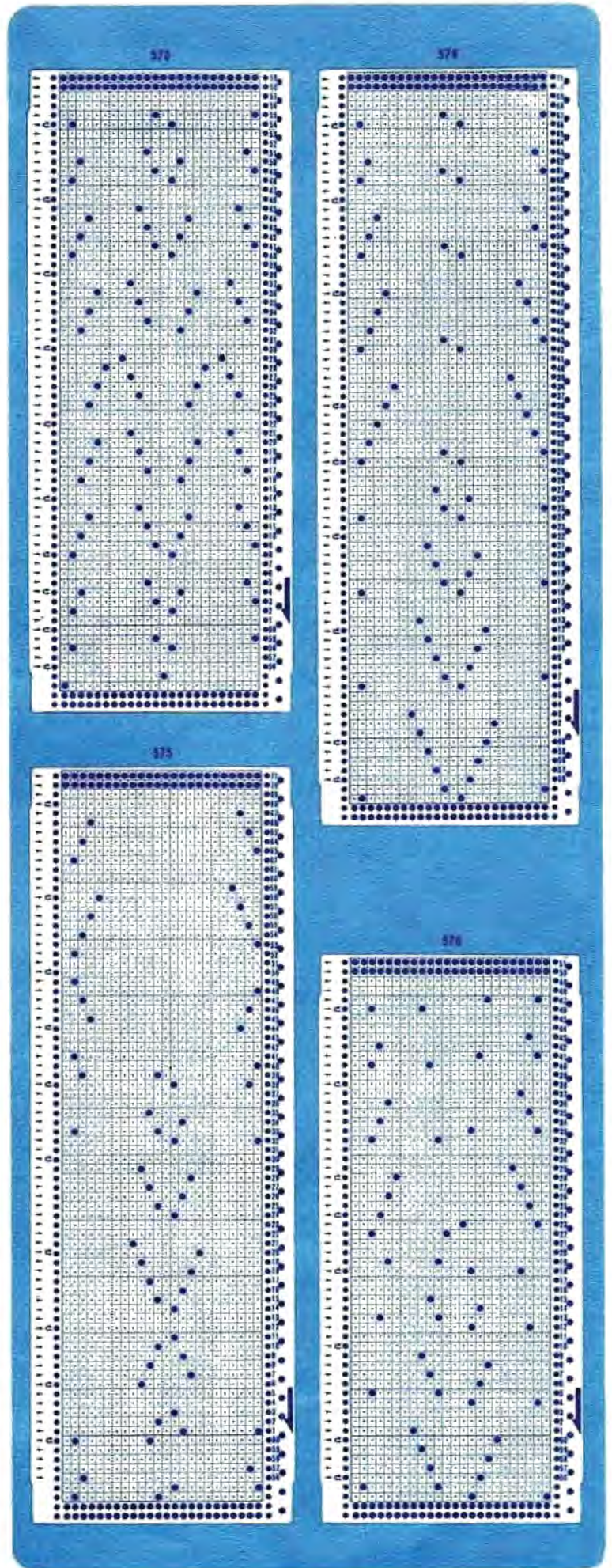
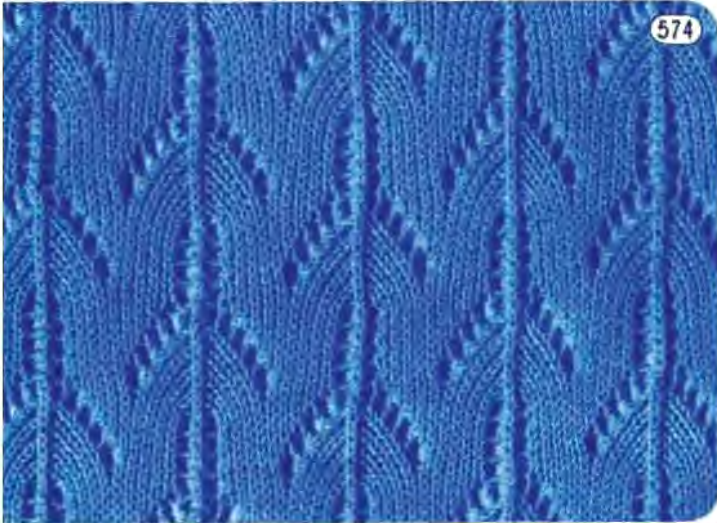
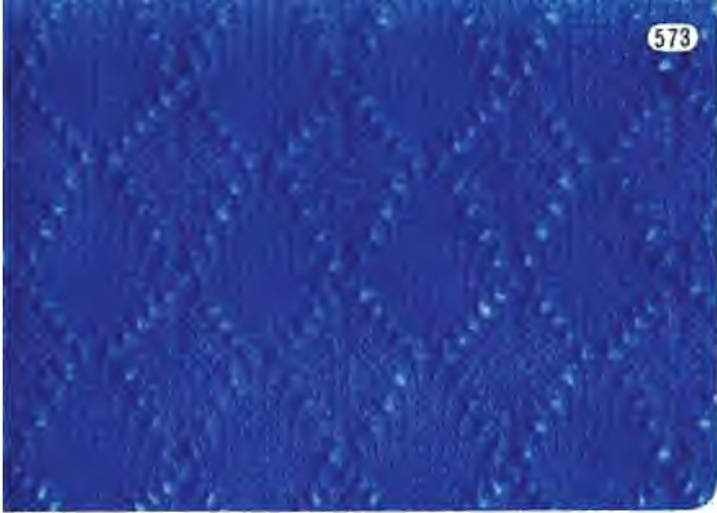


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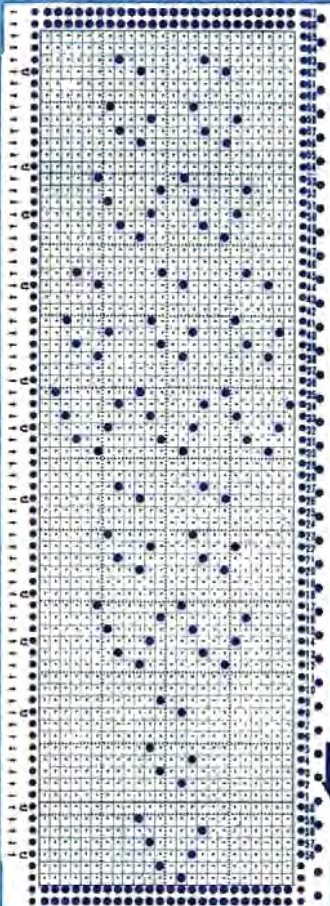
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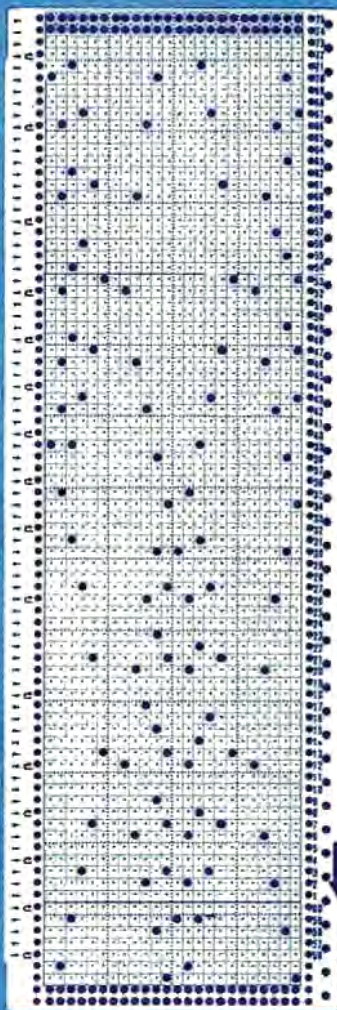
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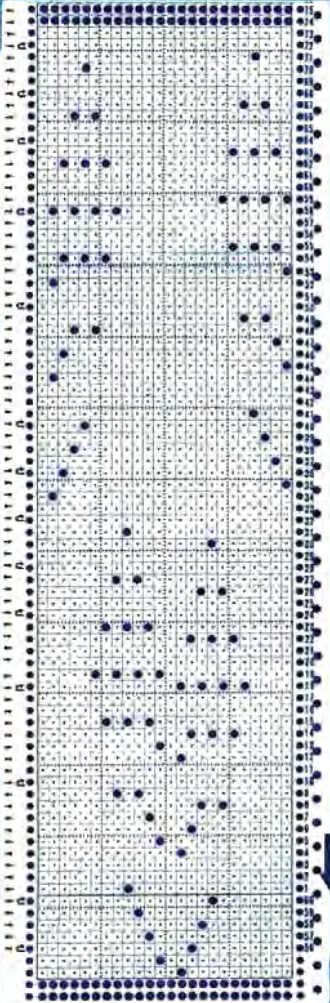
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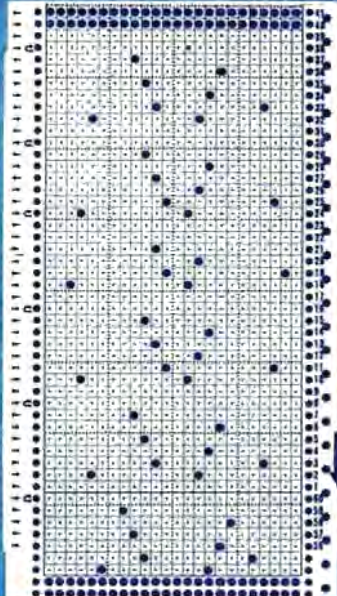
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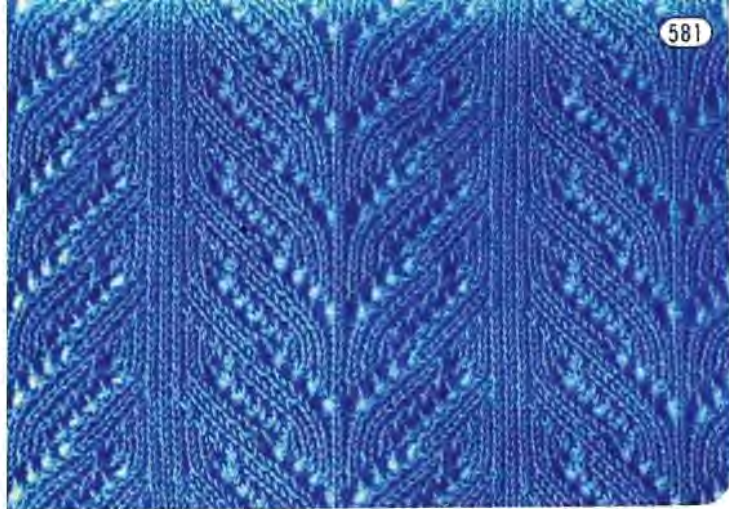


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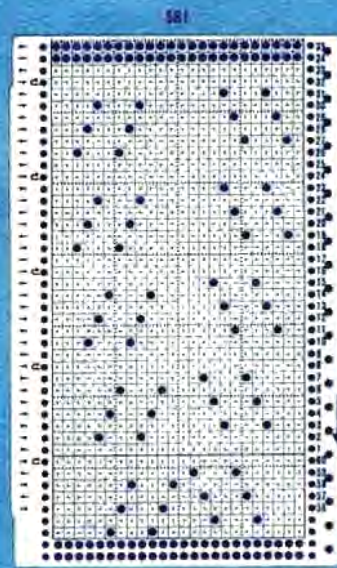
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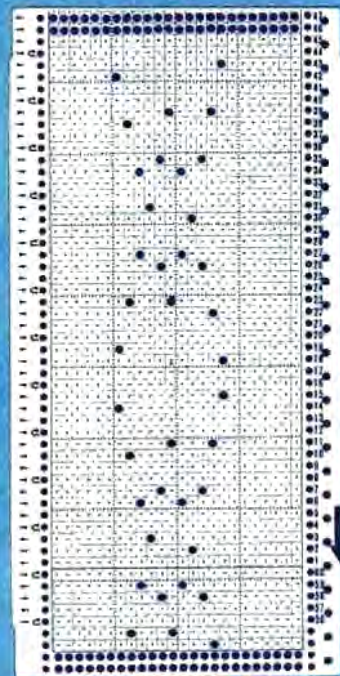
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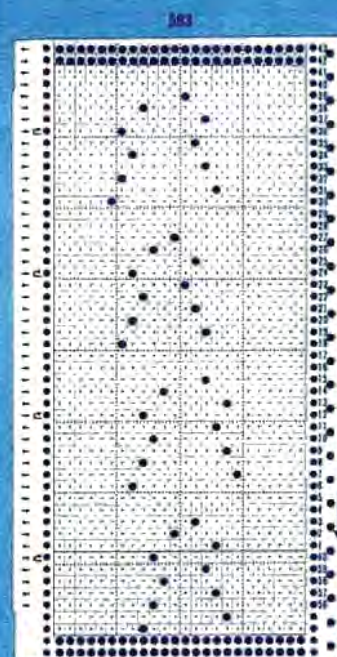
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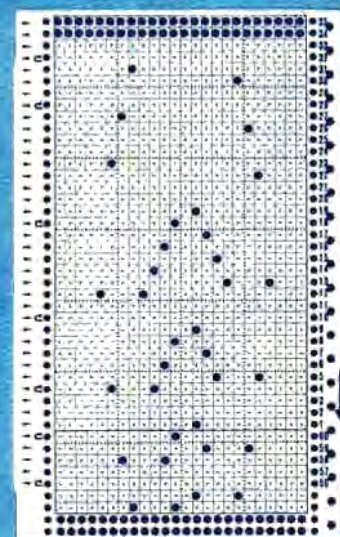
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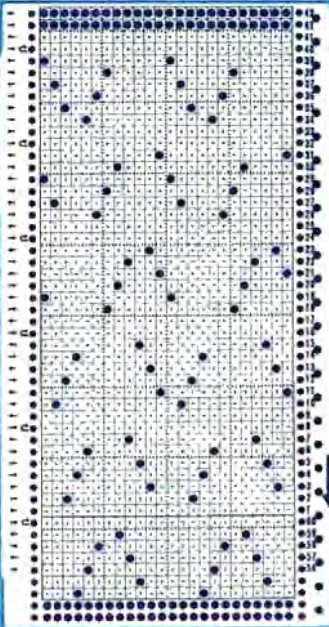


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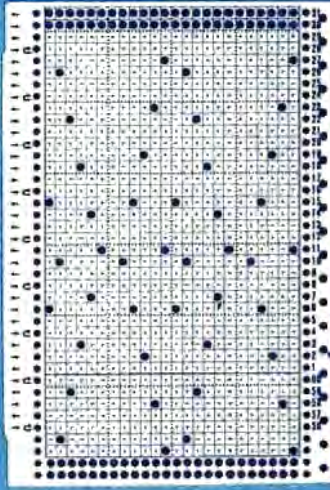
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585



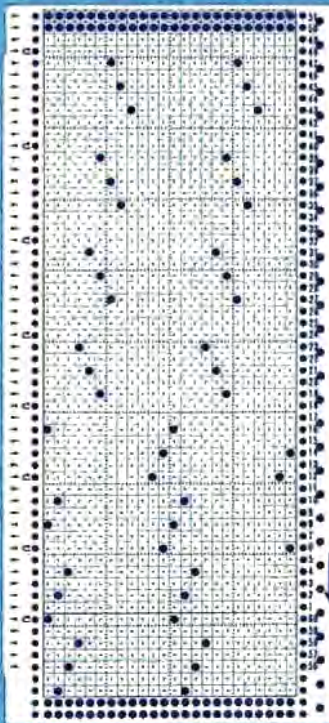
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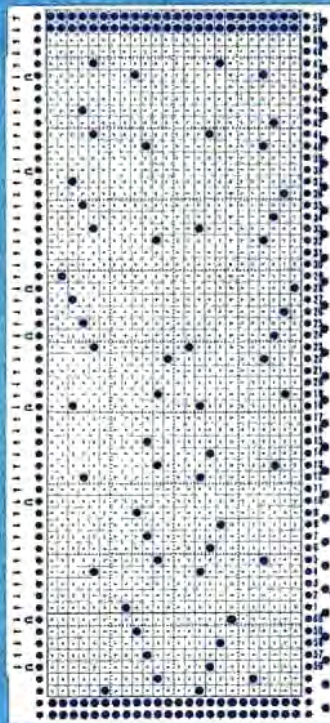
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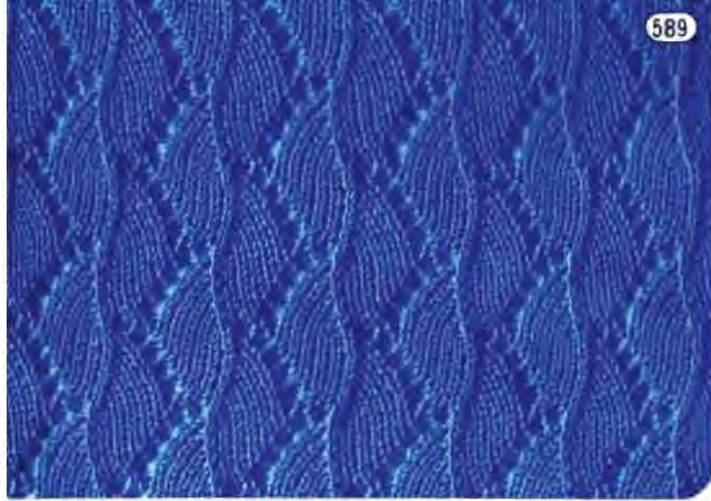
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588



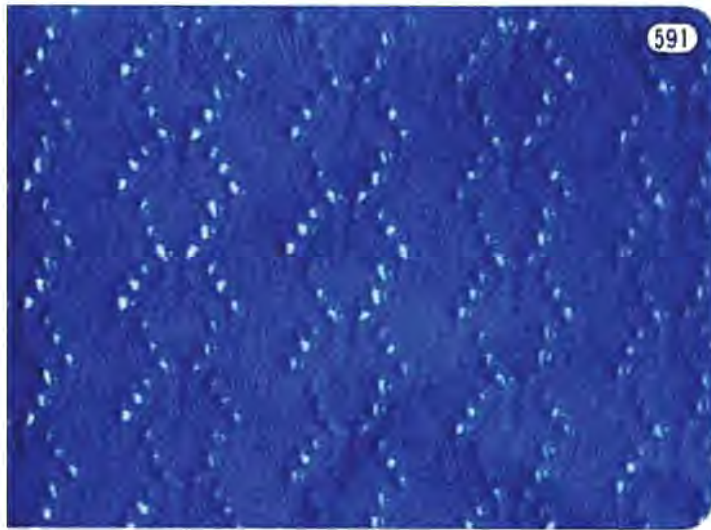




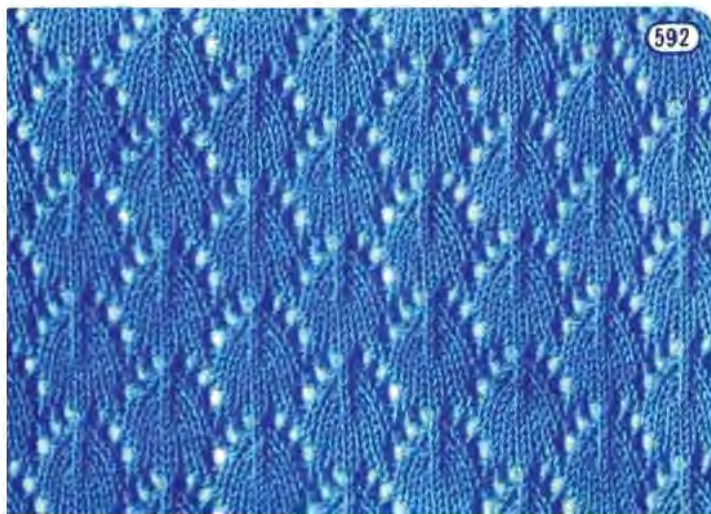
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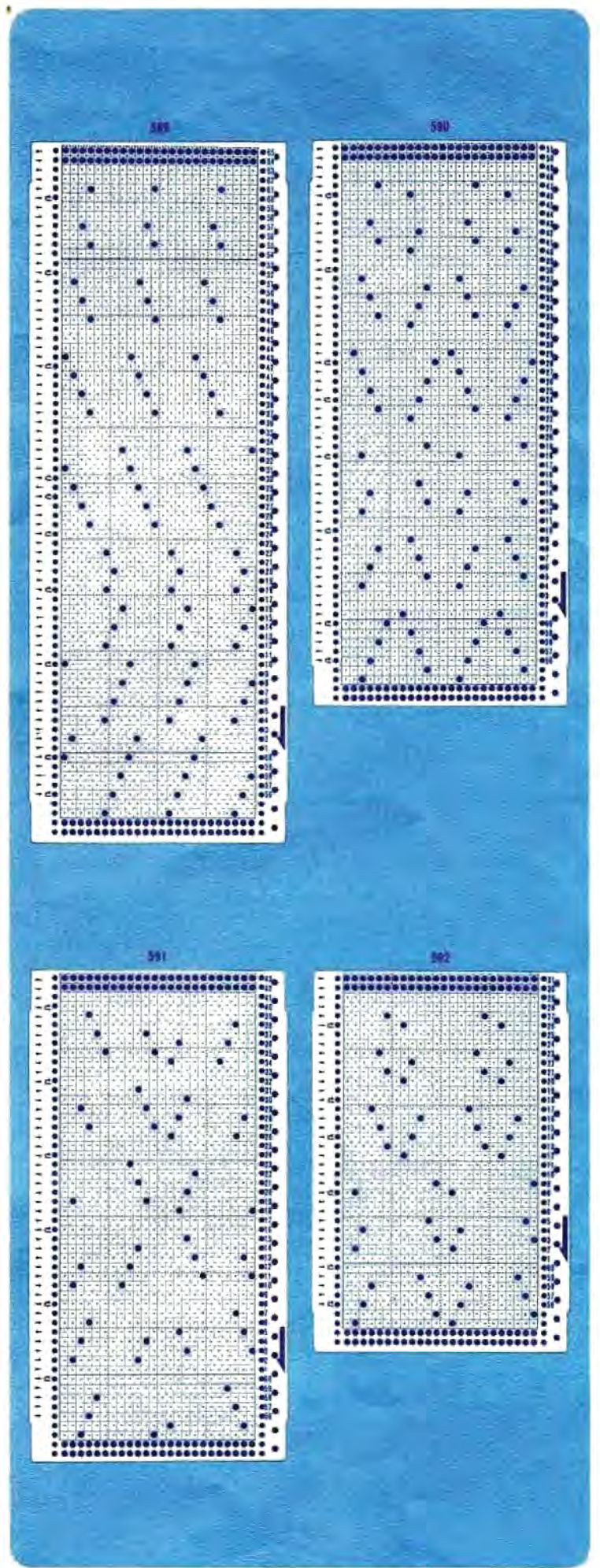
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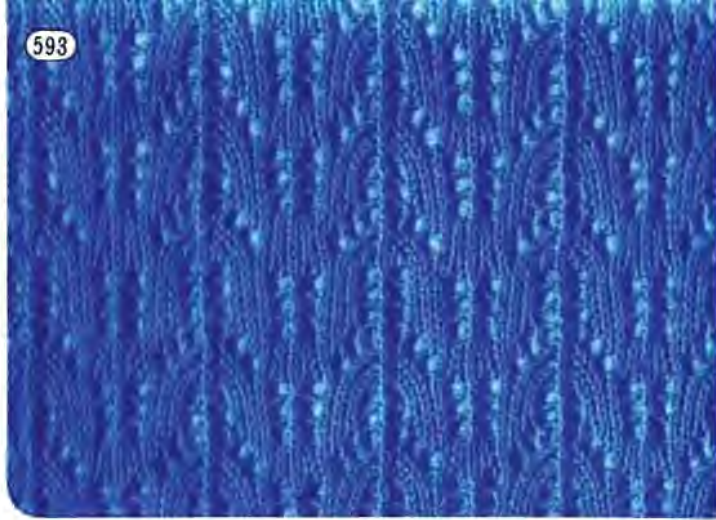
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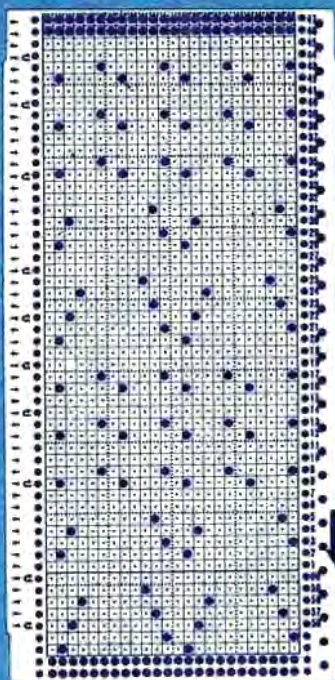
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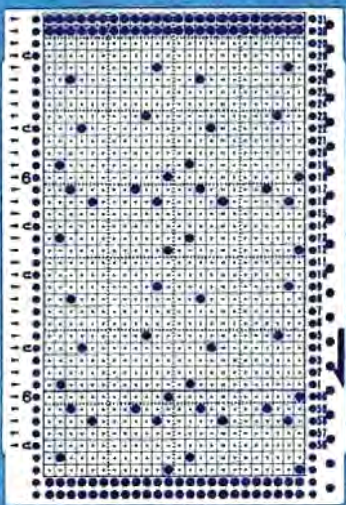
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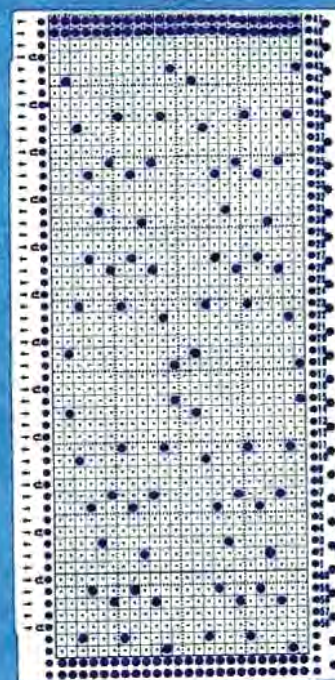
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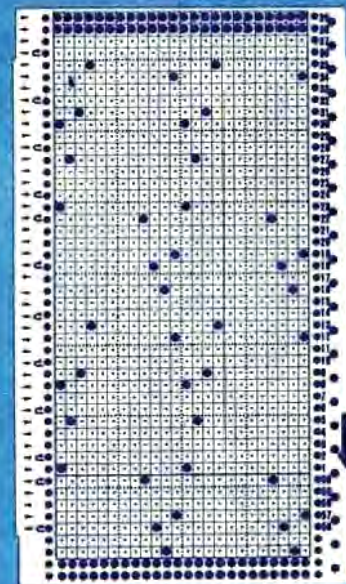
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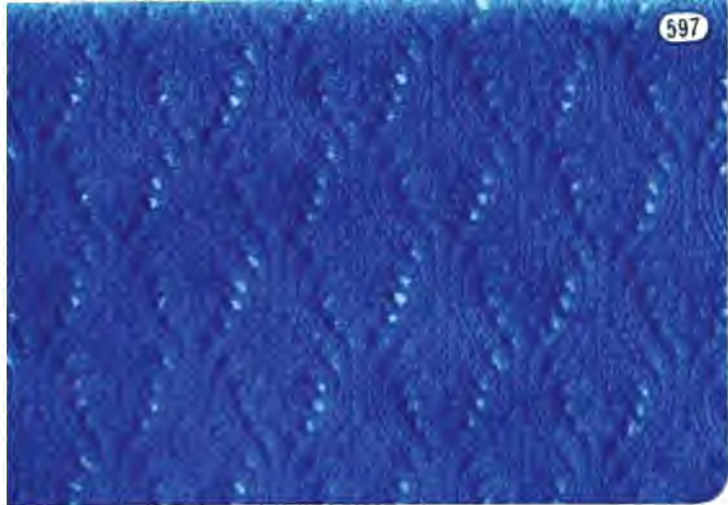


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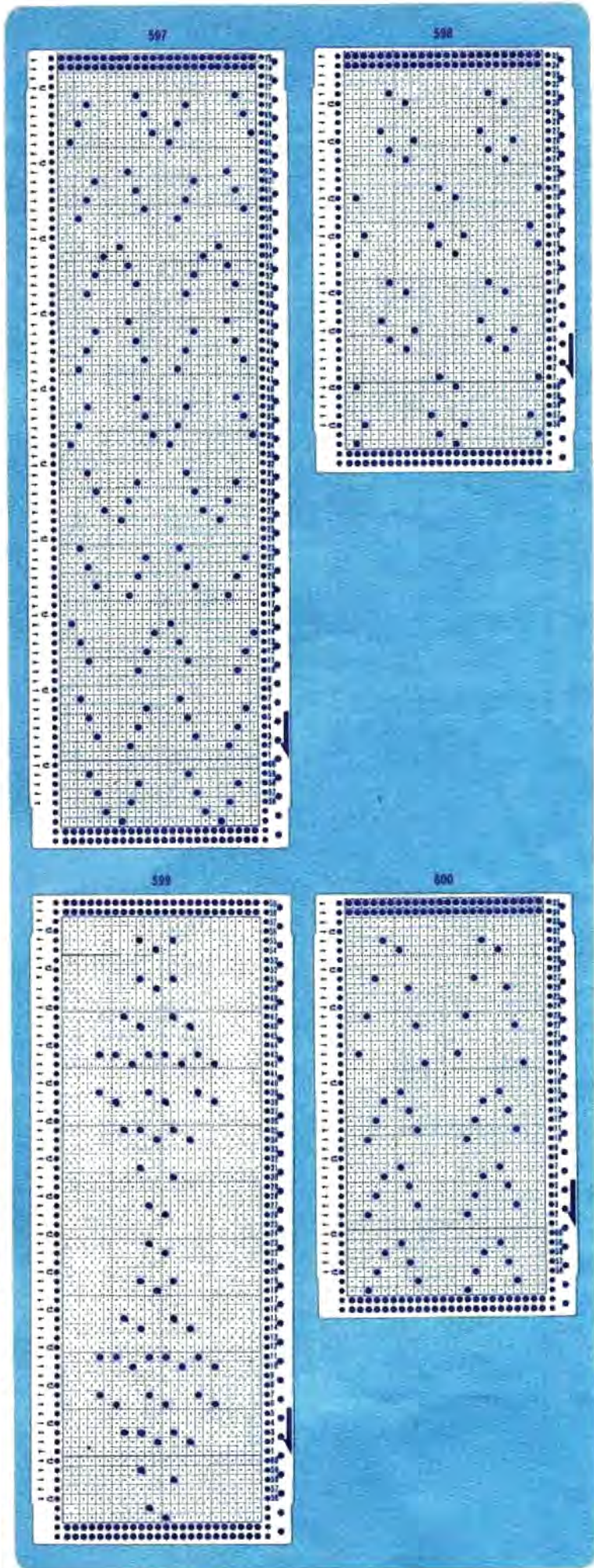
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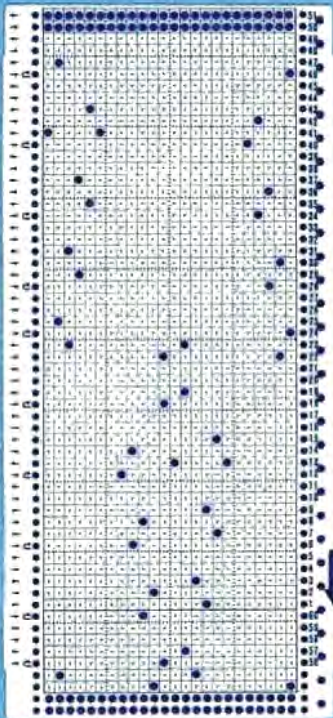
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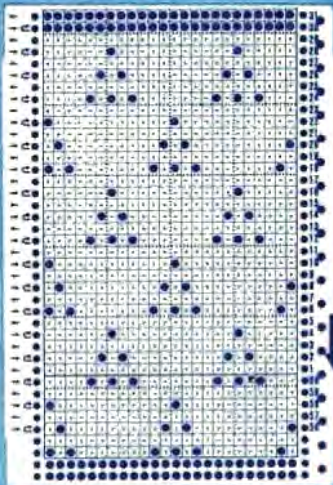
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601



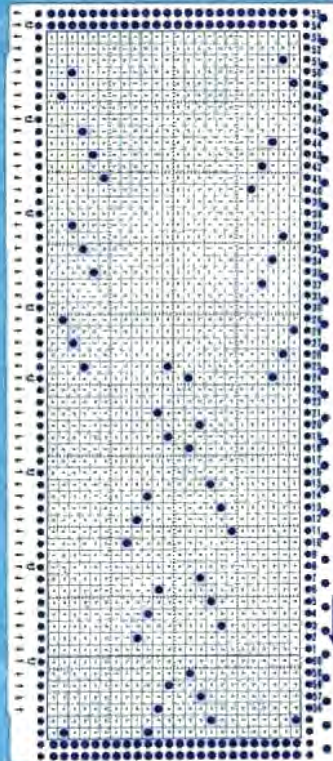
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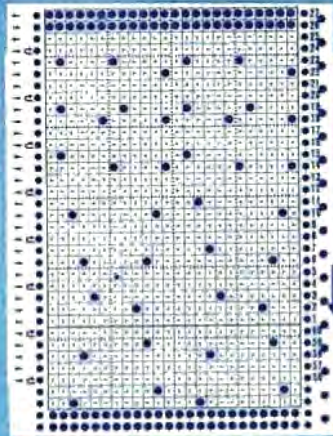
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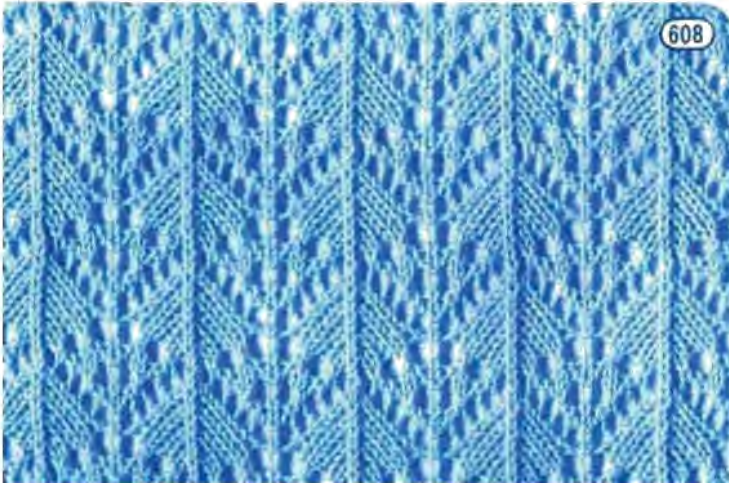
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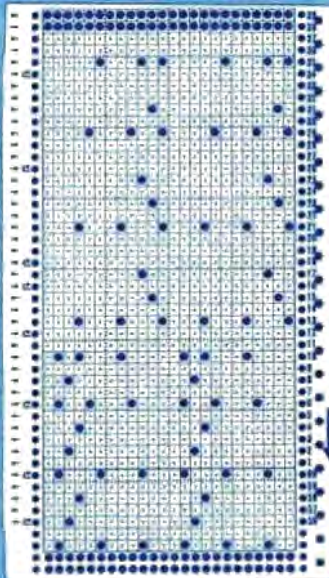
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608

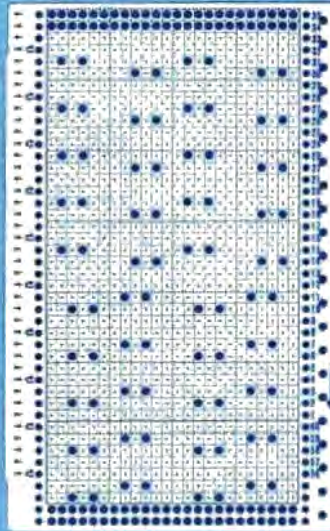
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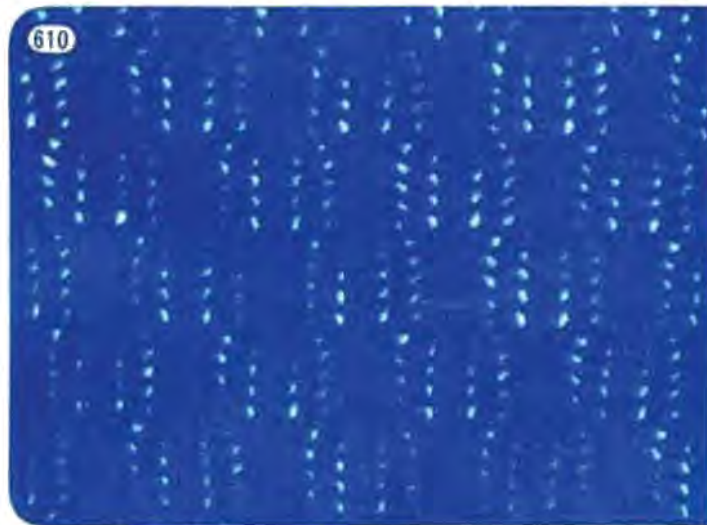
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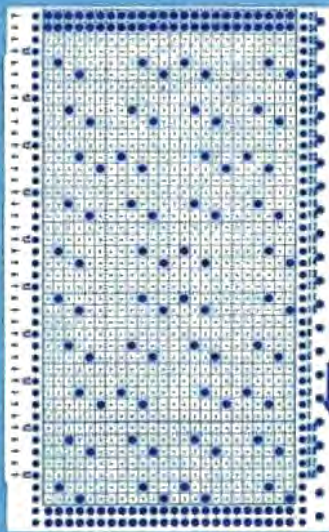
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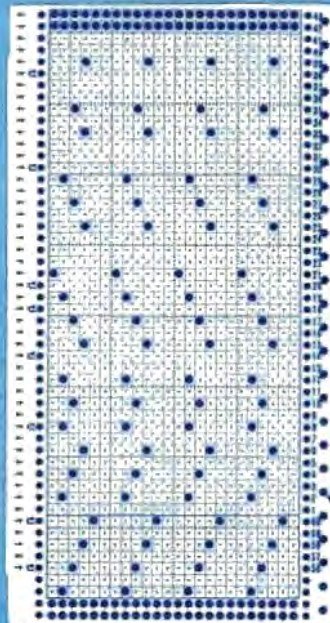
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612

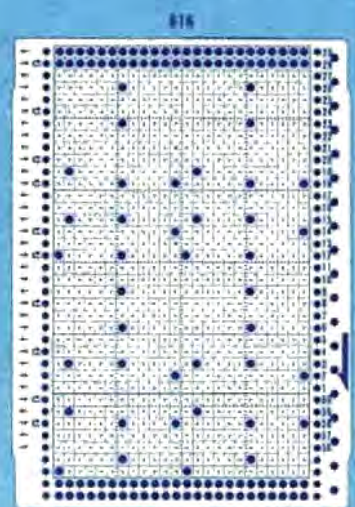
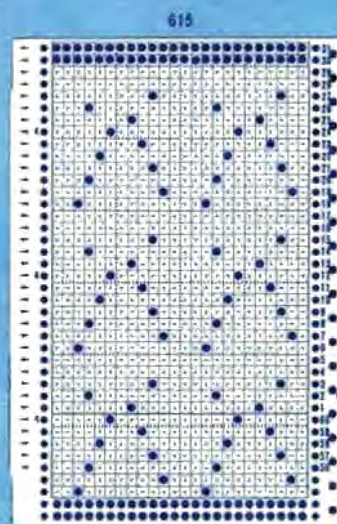
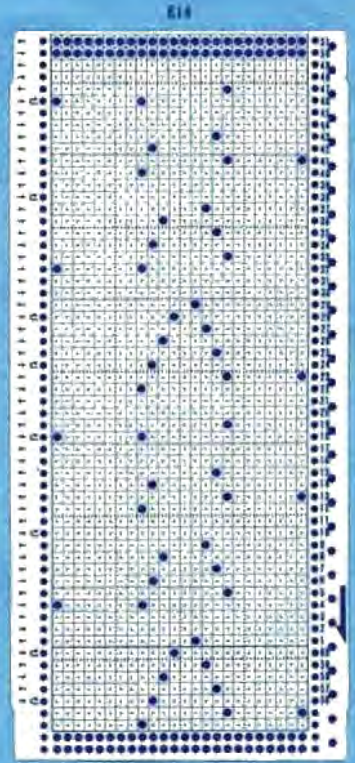
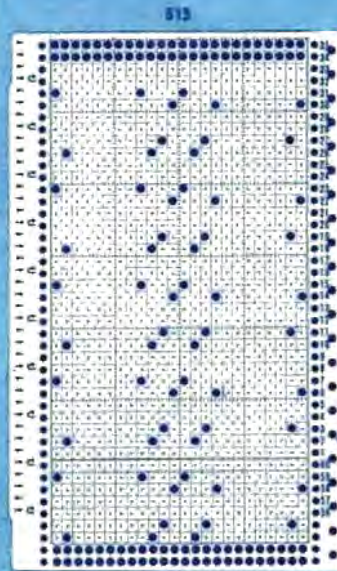
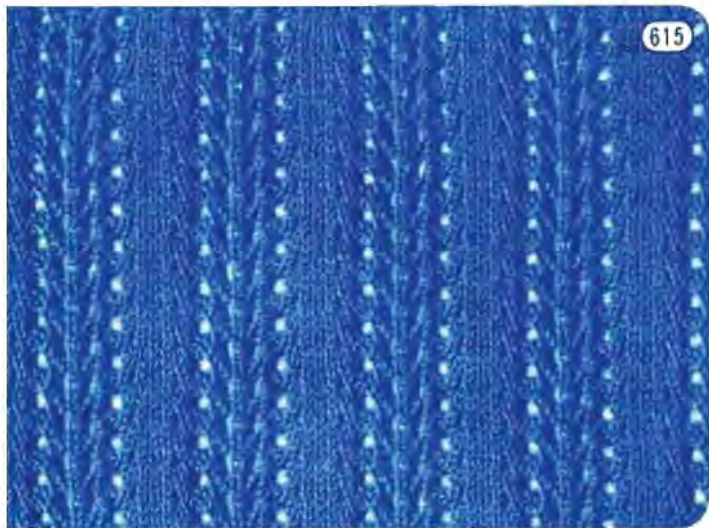


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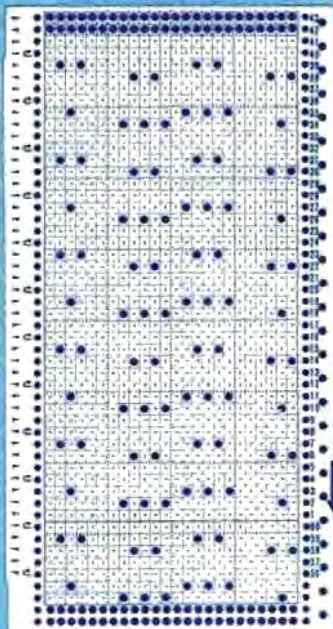




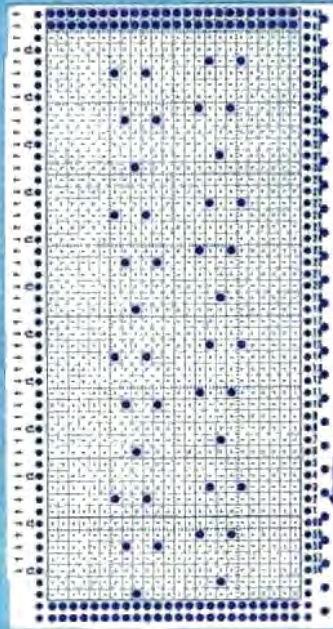
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617



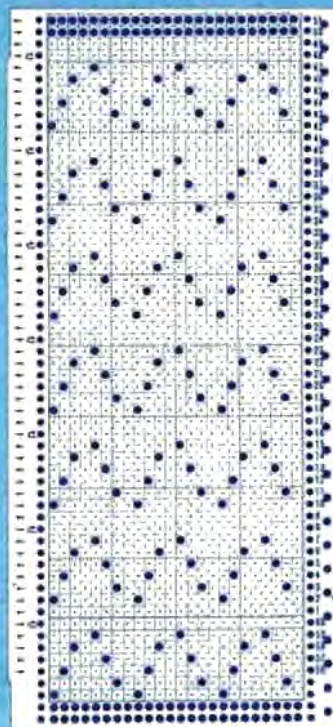
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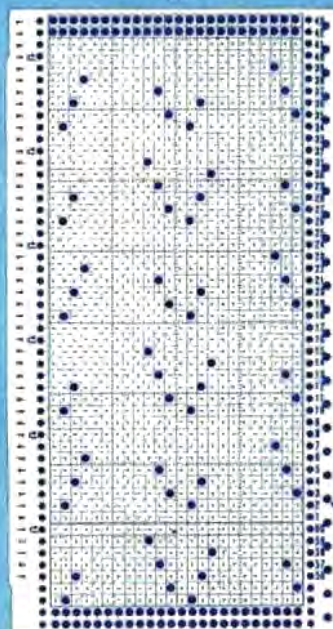
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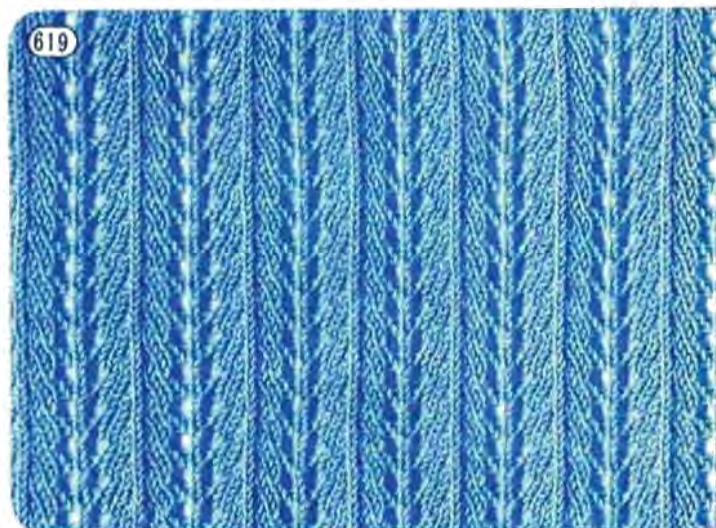
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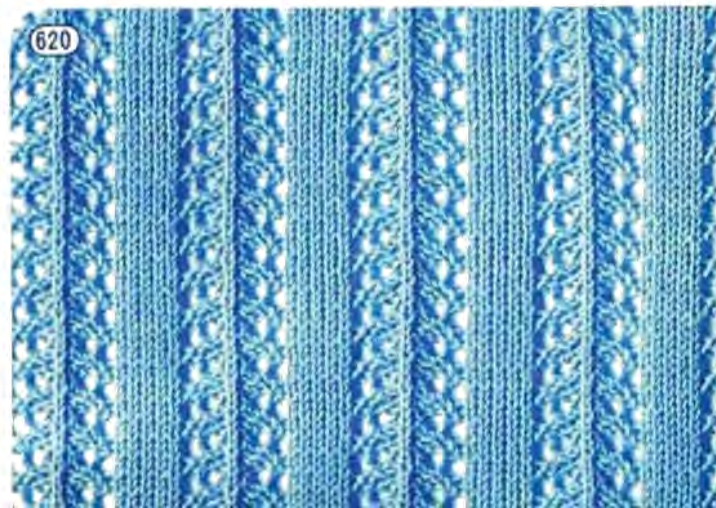
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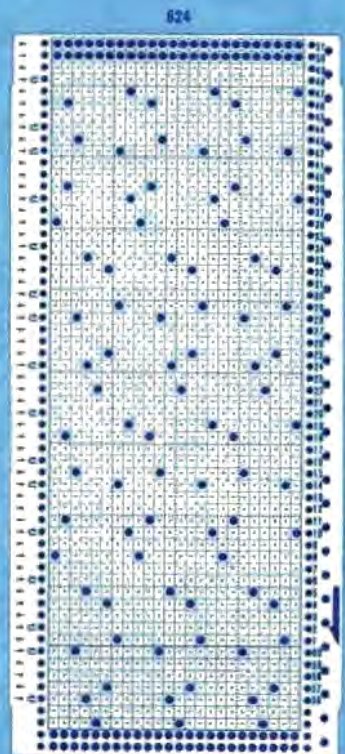
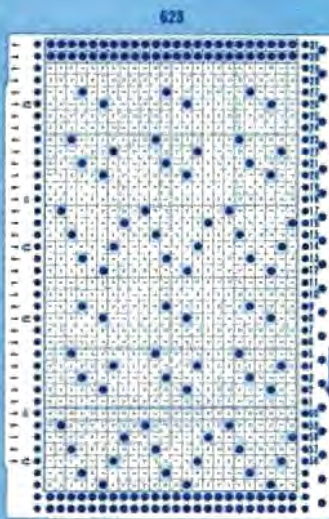
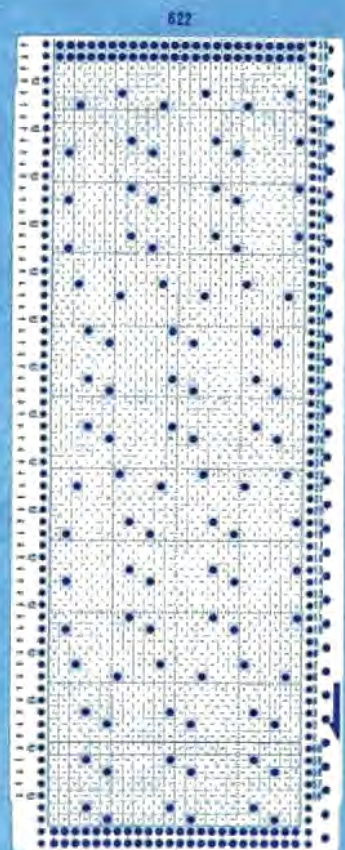
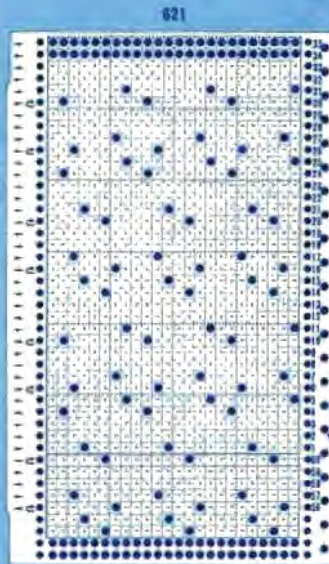
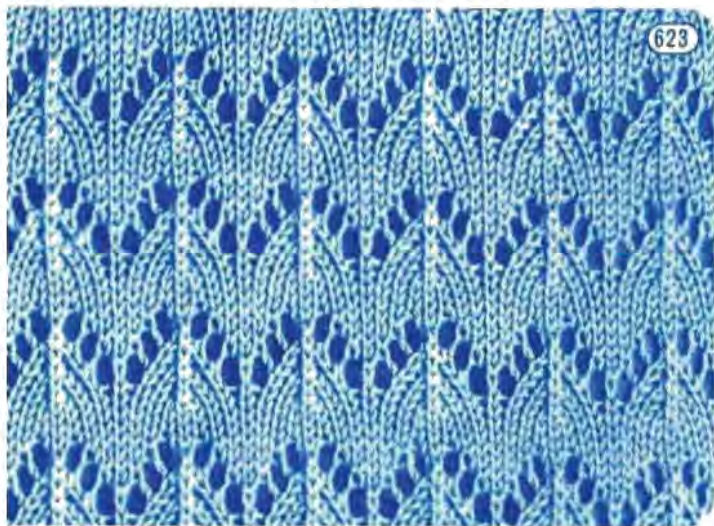
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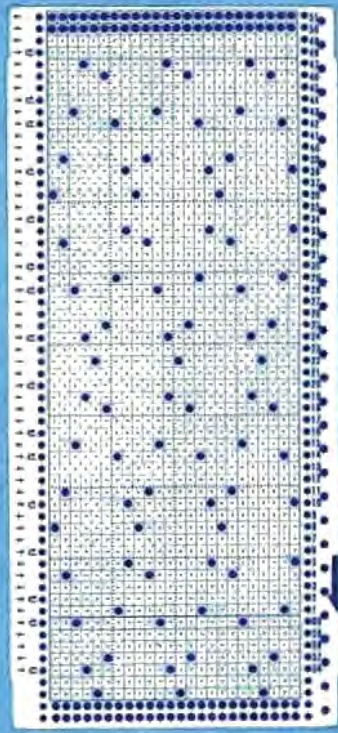




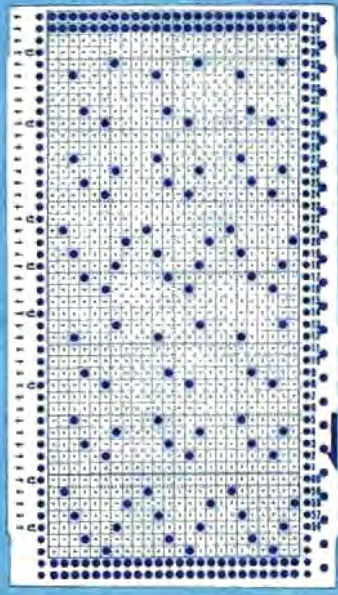
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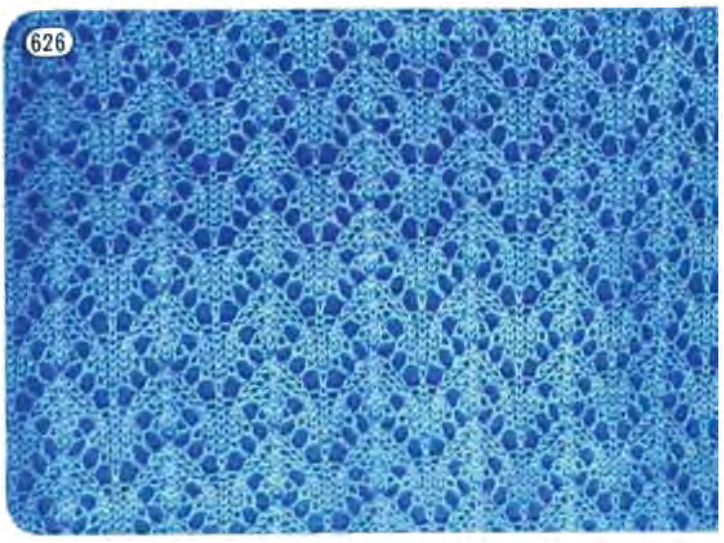
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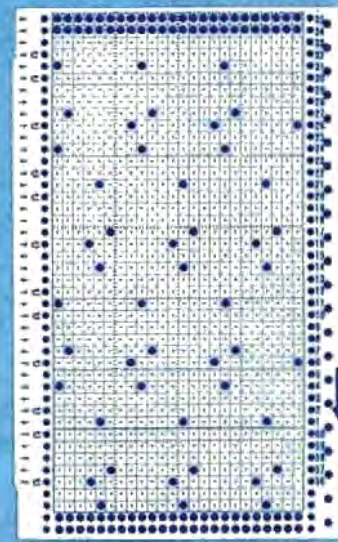
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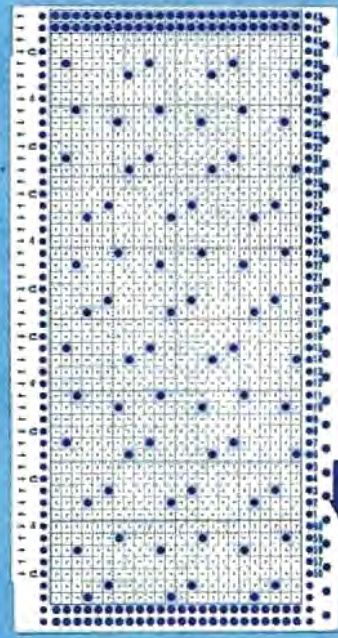
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627



628

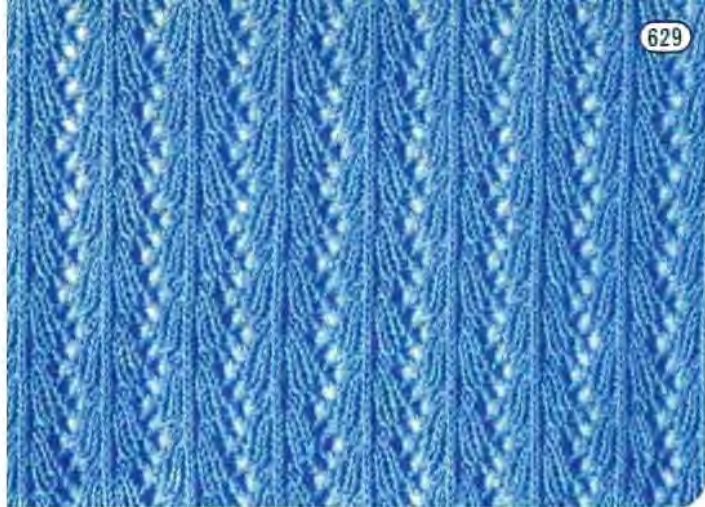


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628

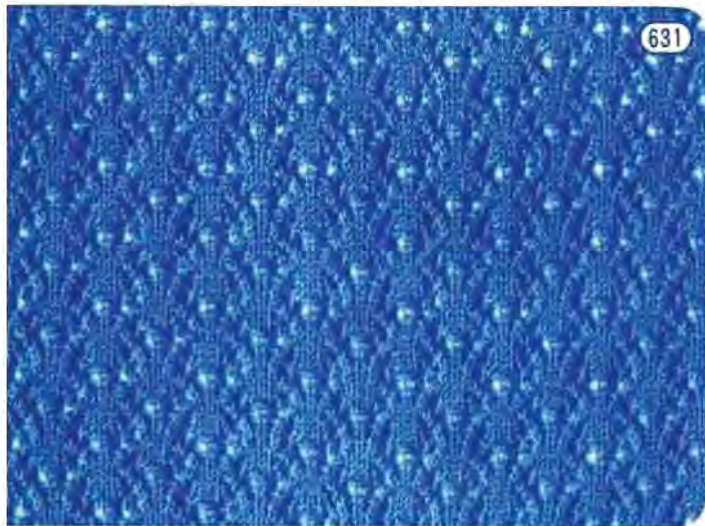




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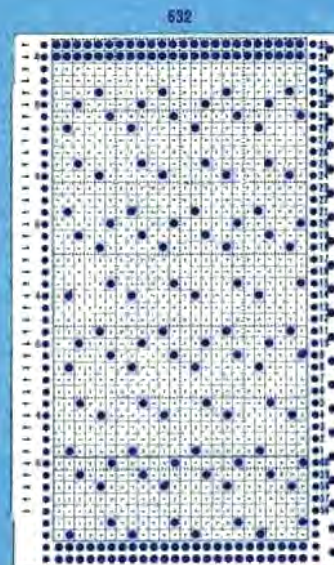
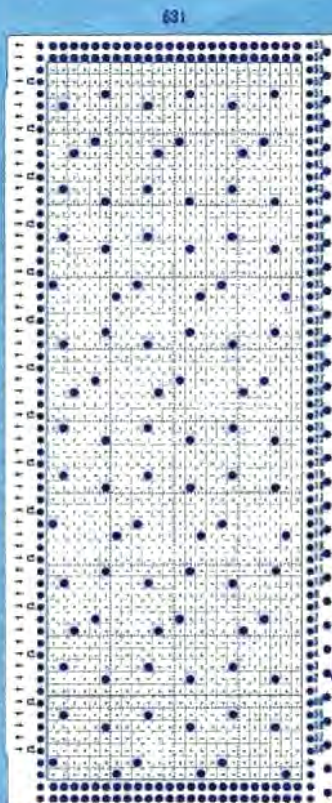
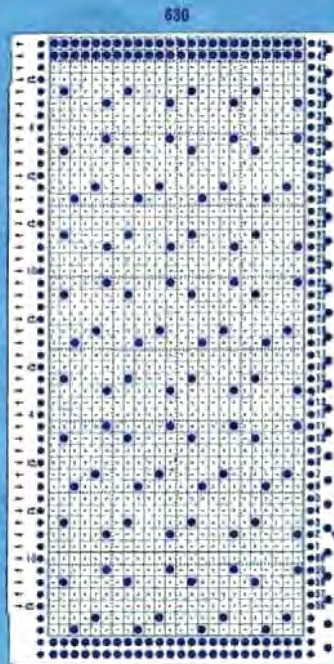
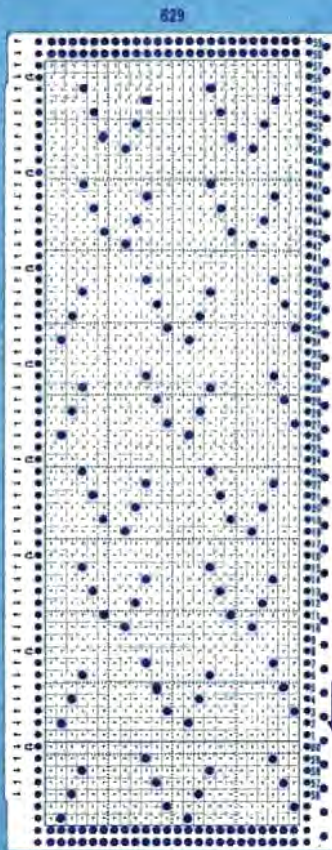
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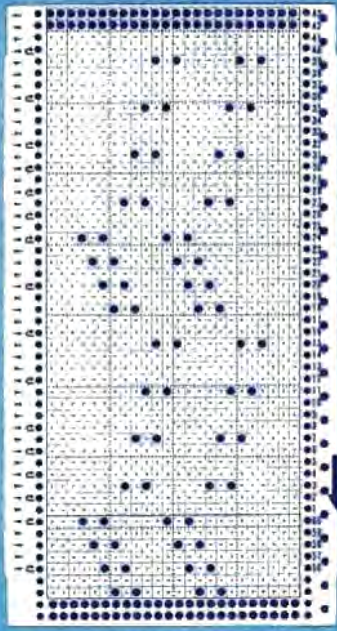
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633



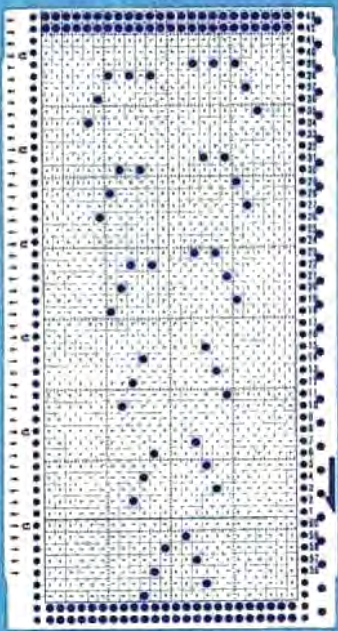
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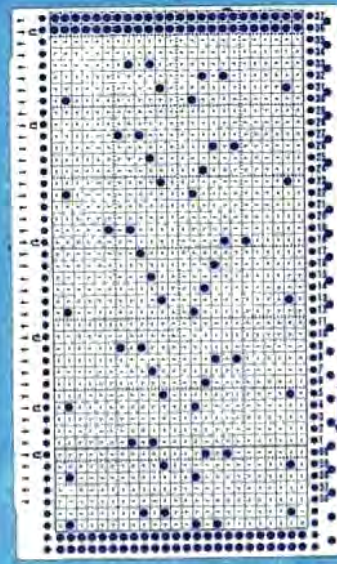
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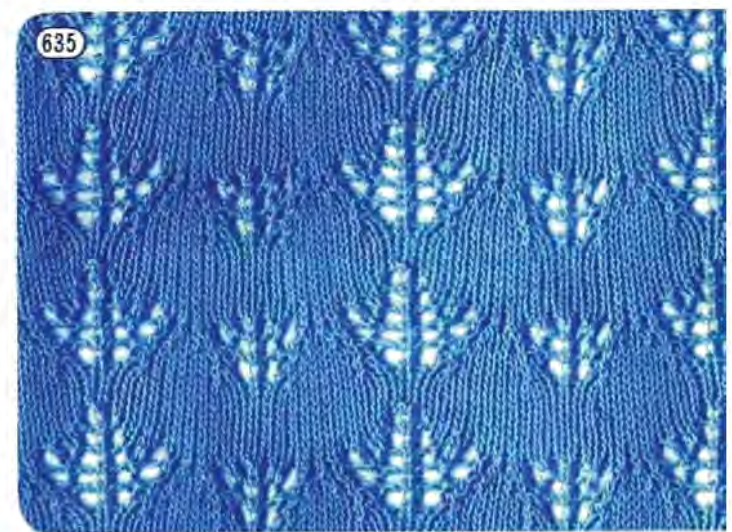
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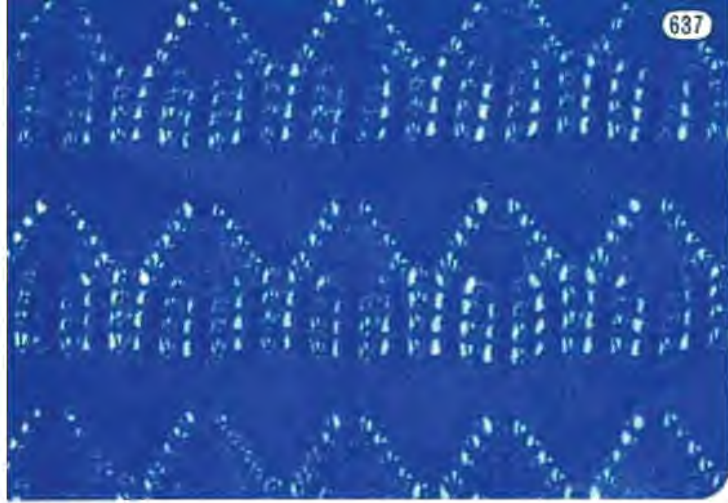


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636

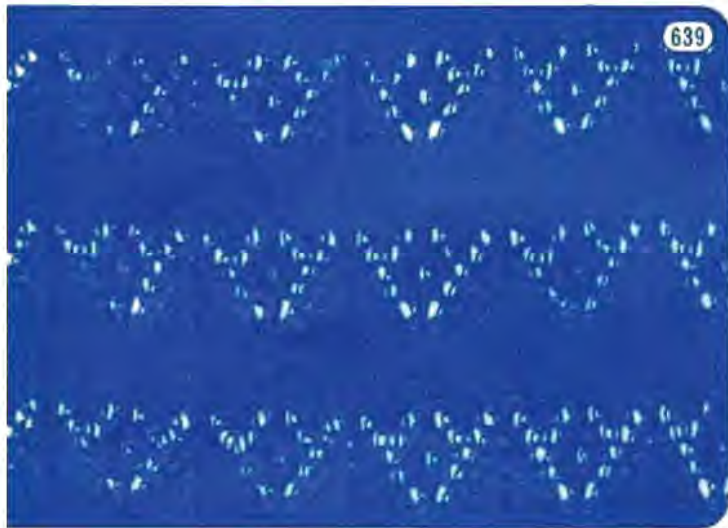




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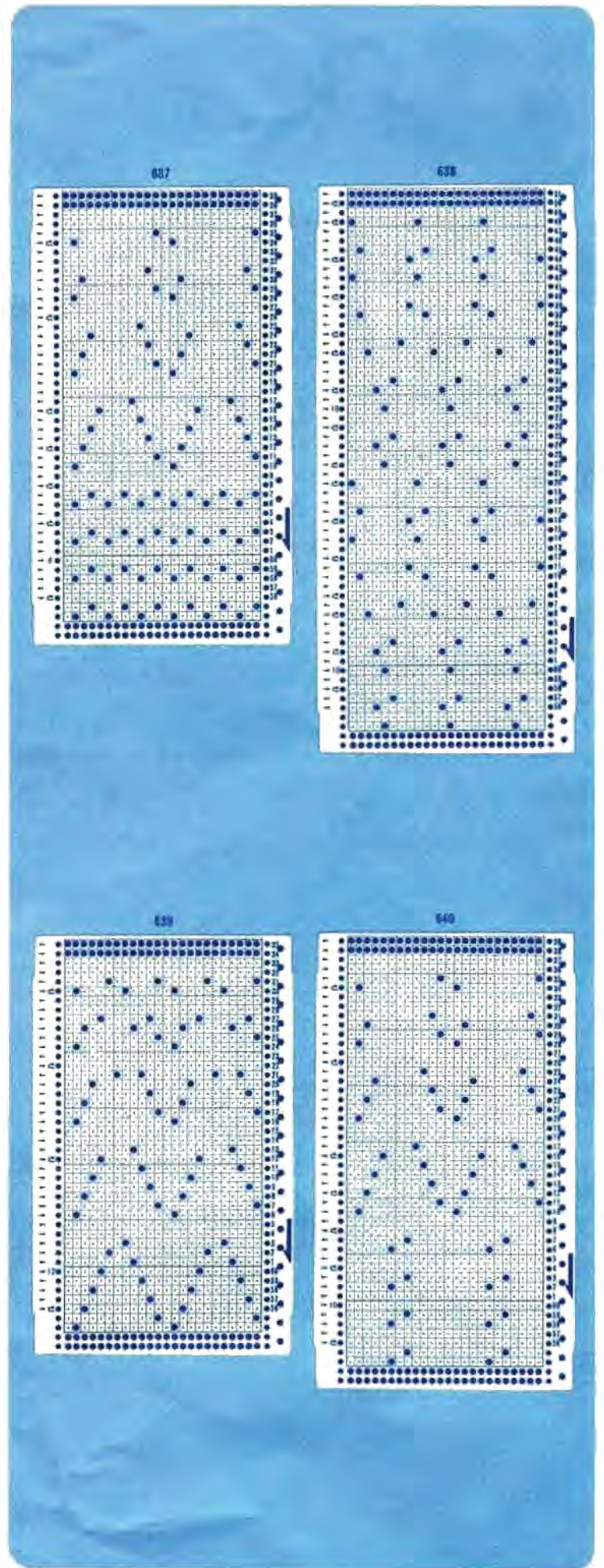
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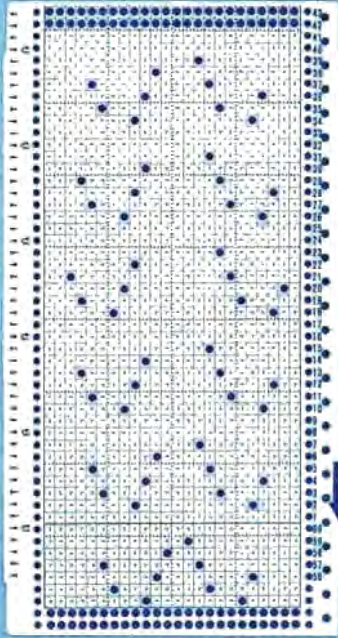
639

640

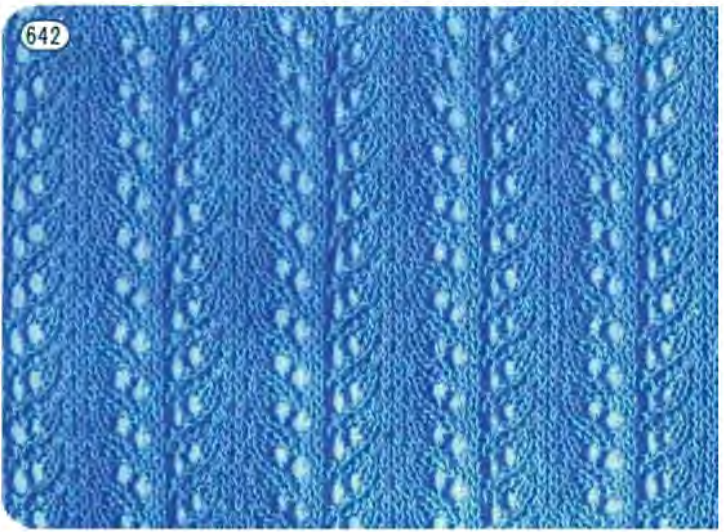
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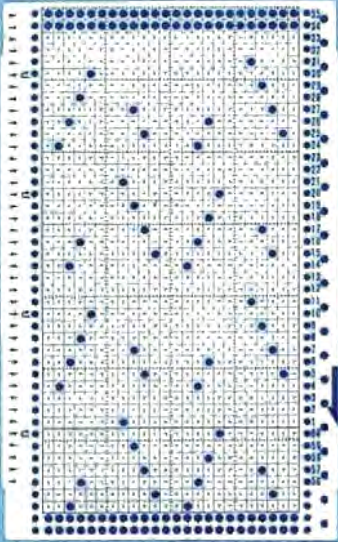
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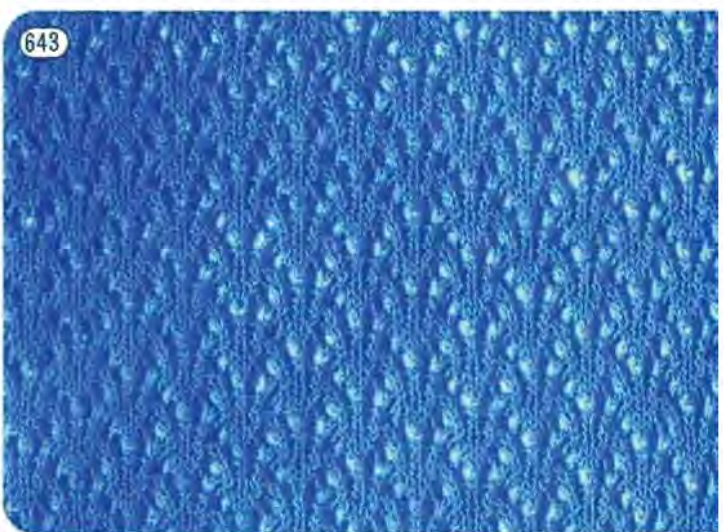
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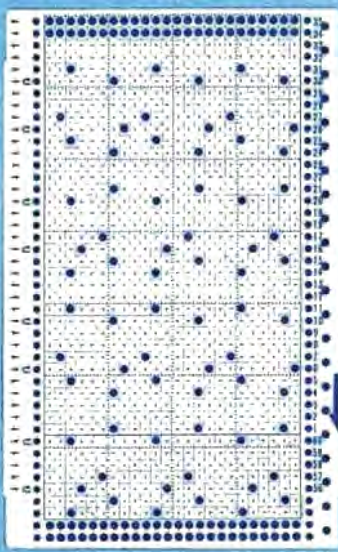
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643



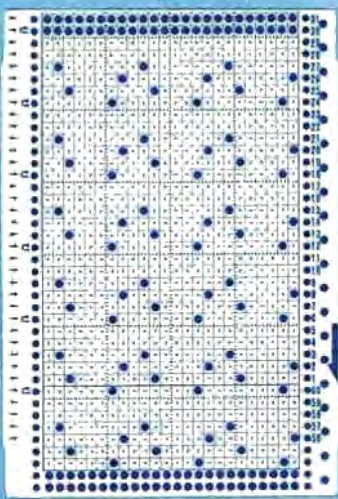
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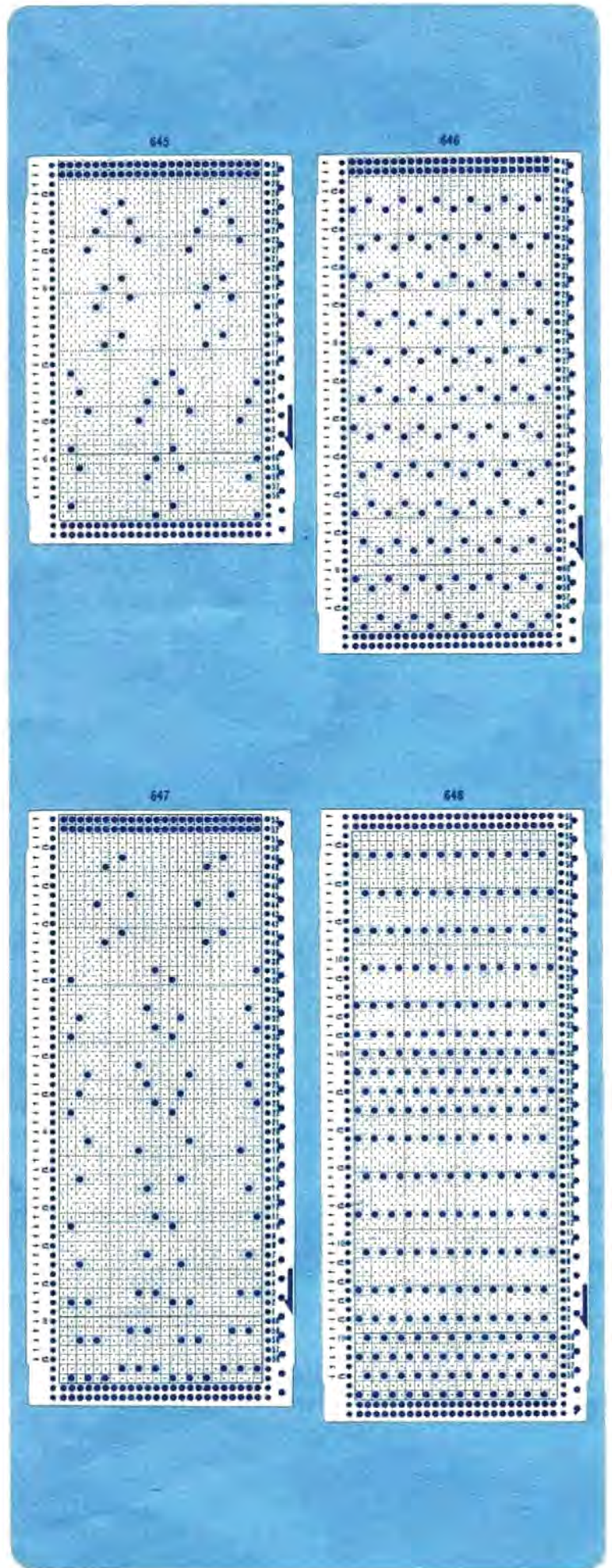
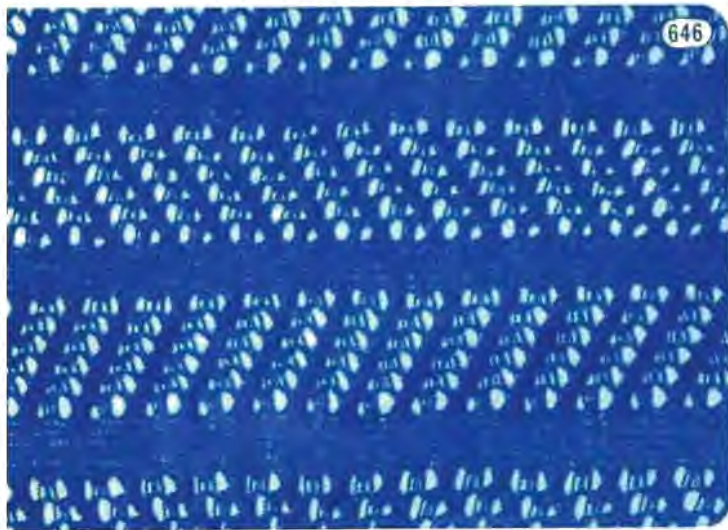


644



644

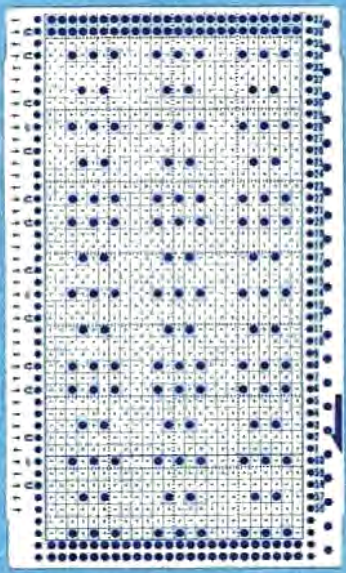




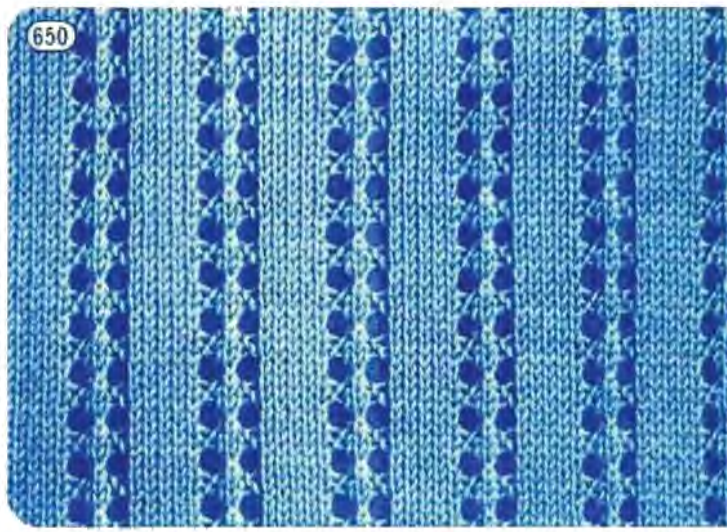
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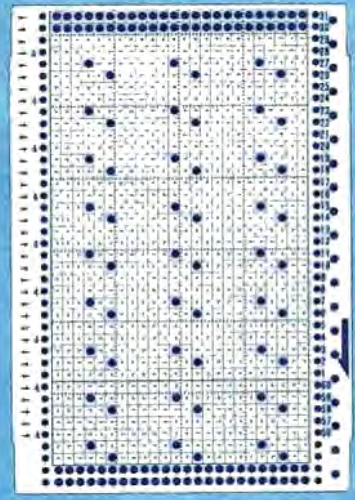
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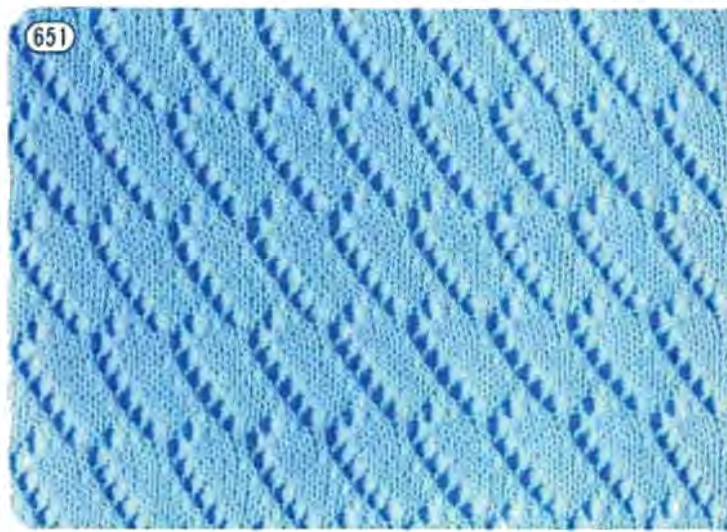
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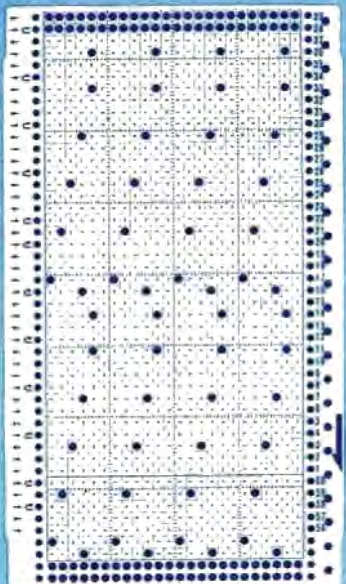
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651



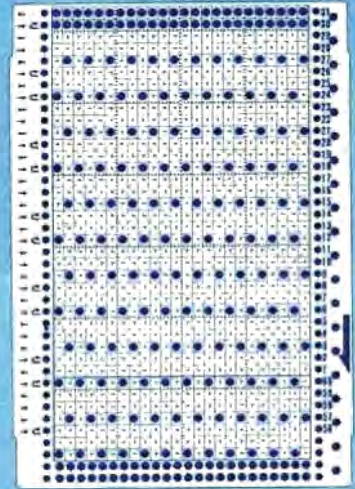
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652



652

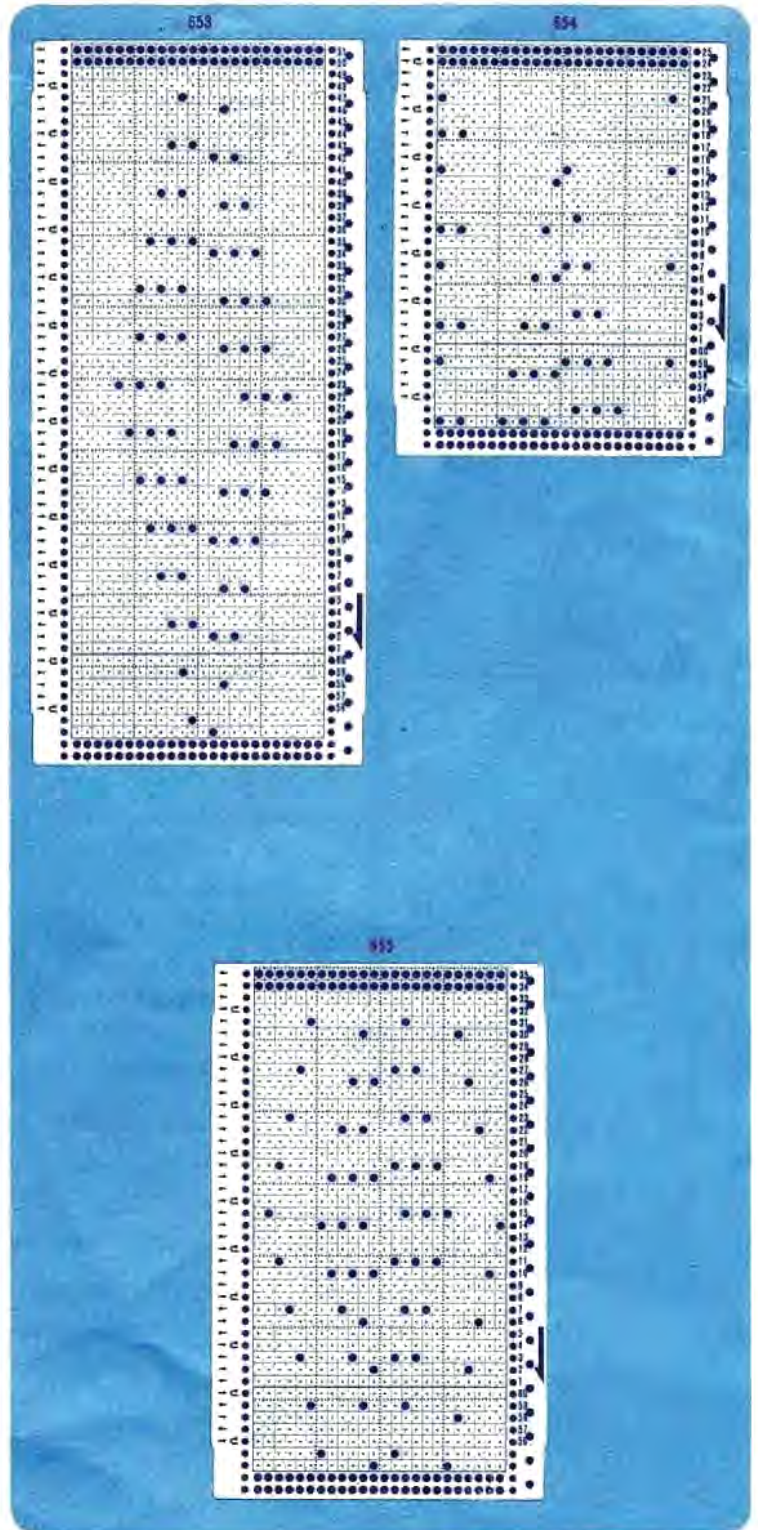
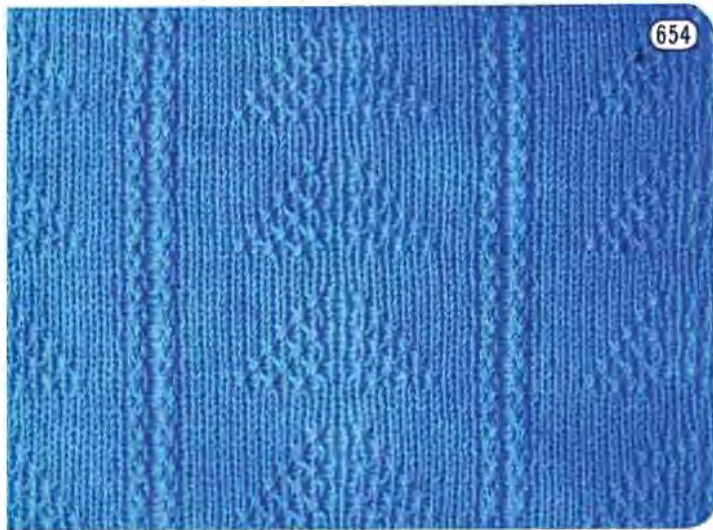




# タックレース模様

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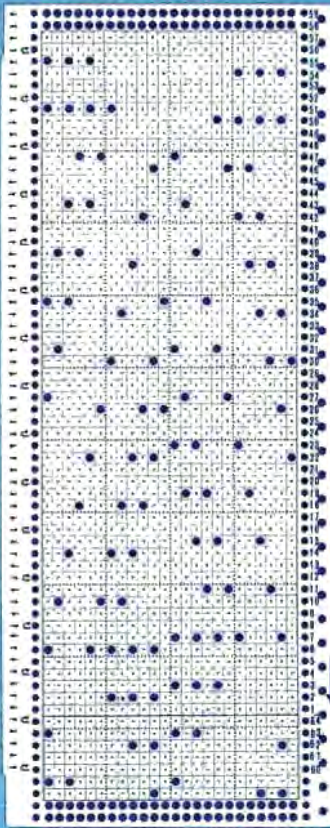
## FINE LACE PATTERNS



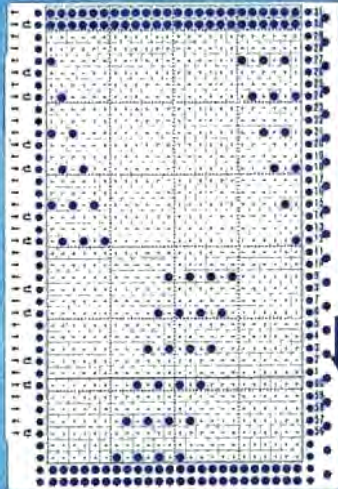
656



656



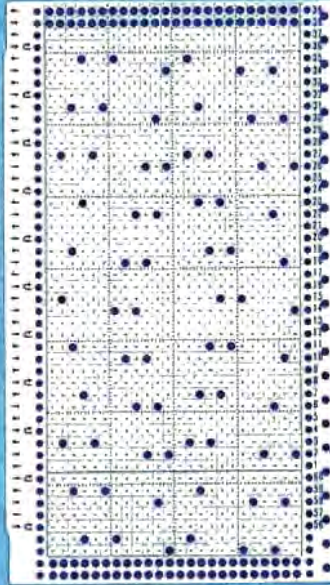
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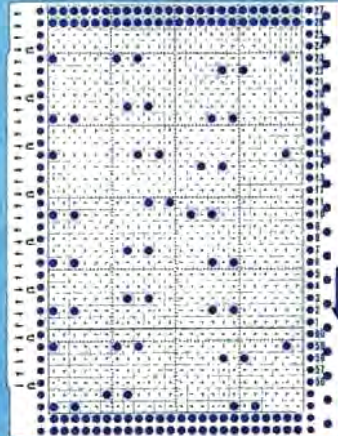
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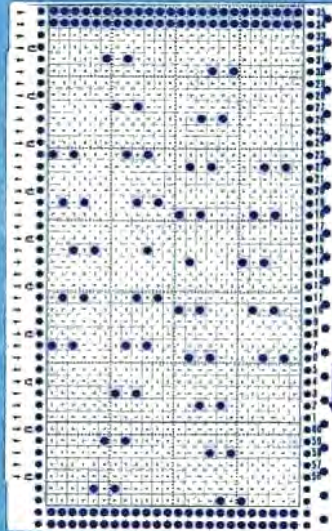
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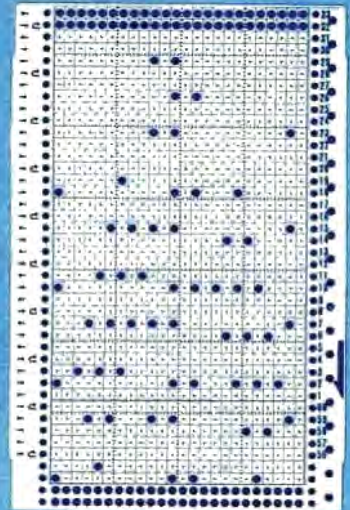
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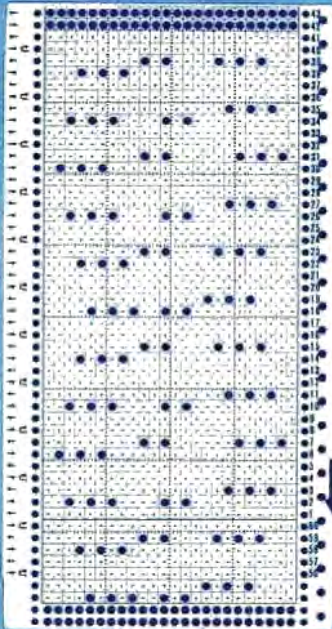
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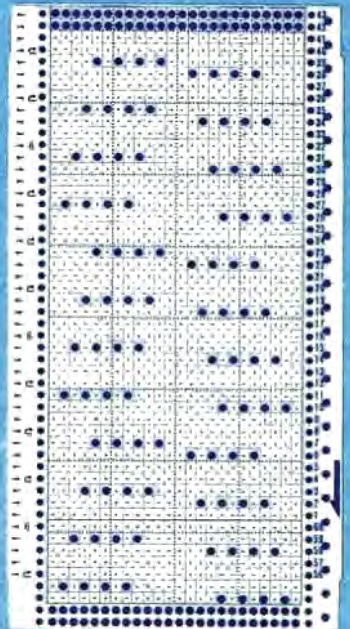
661



662



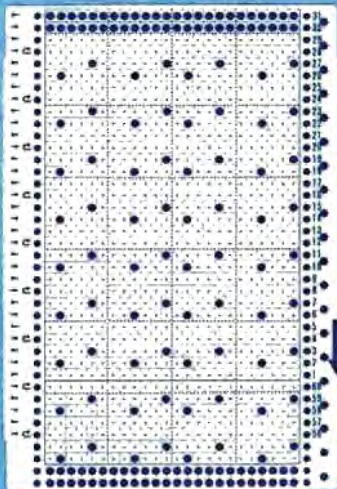
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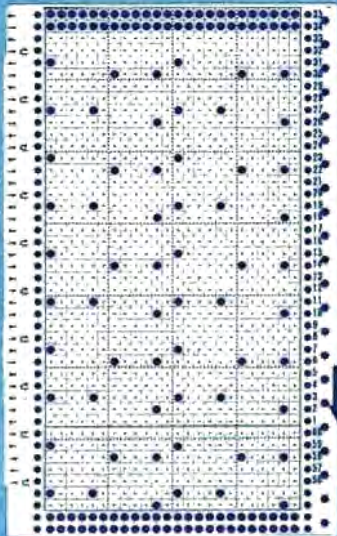
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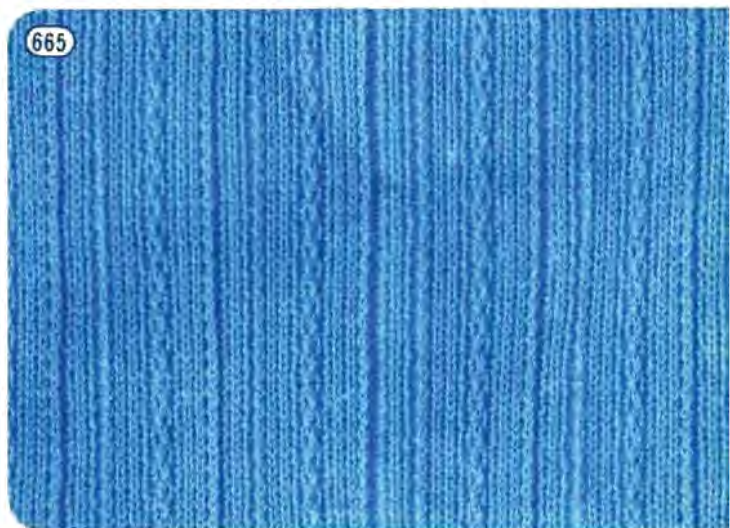
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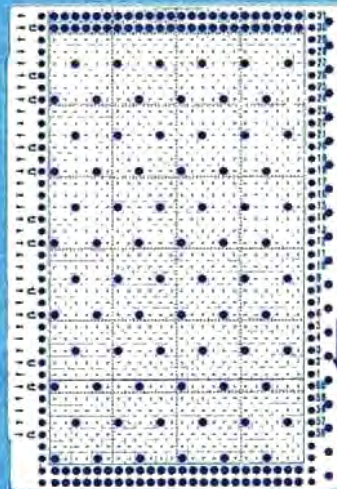
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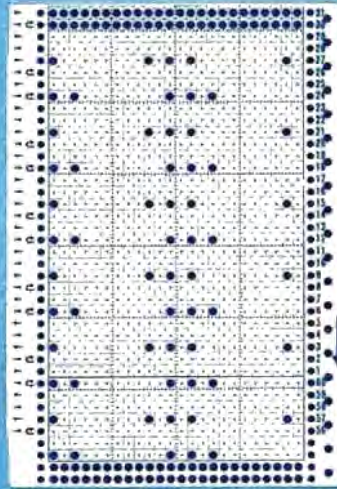
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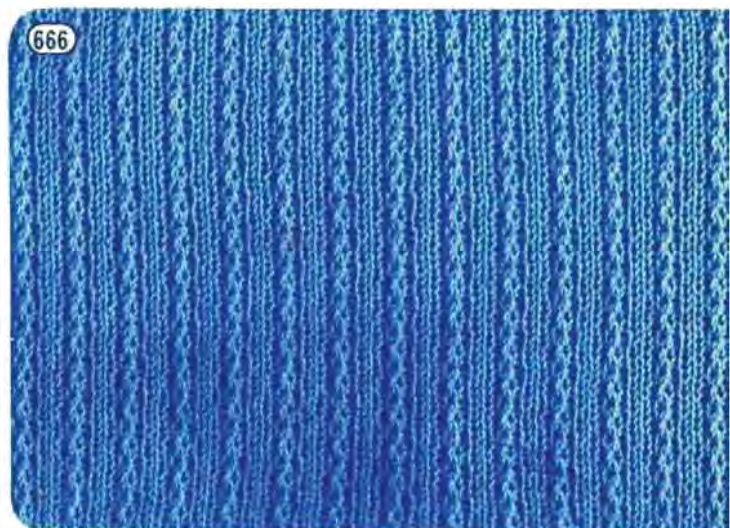
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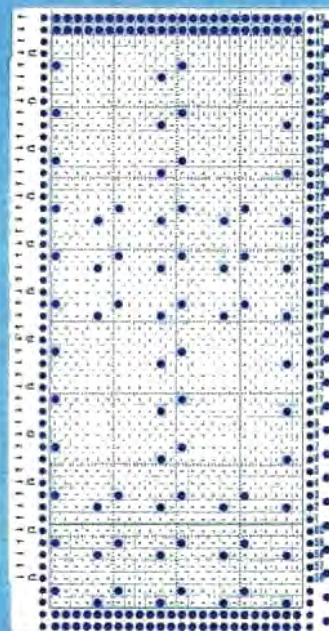
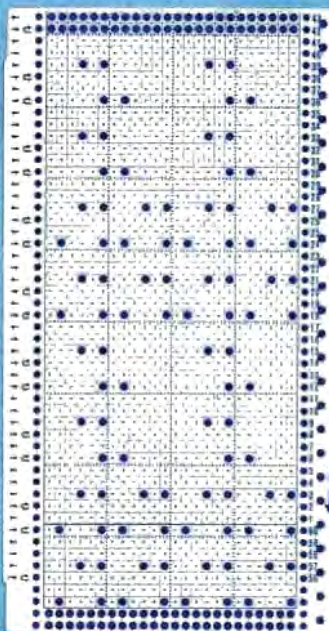
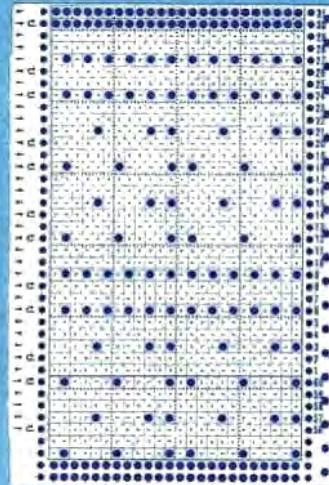
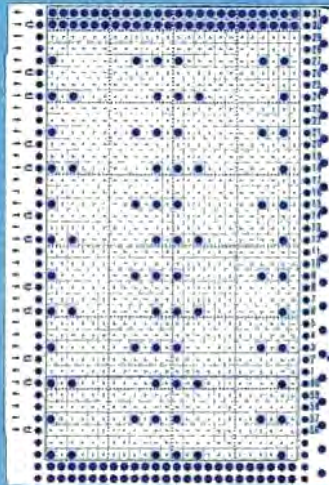
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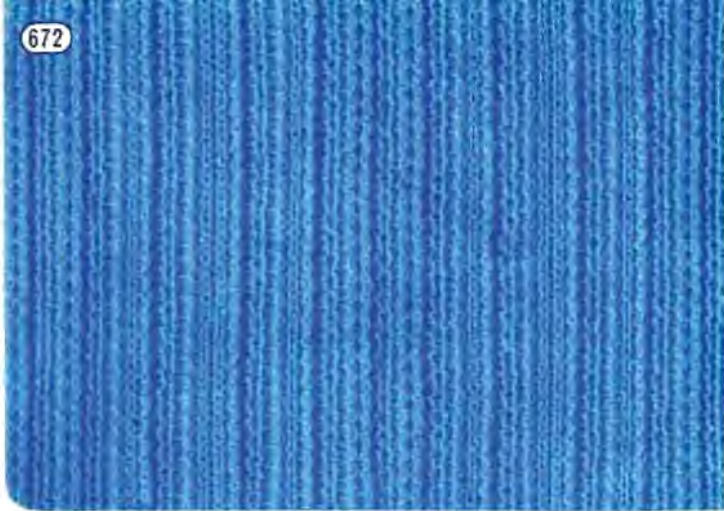
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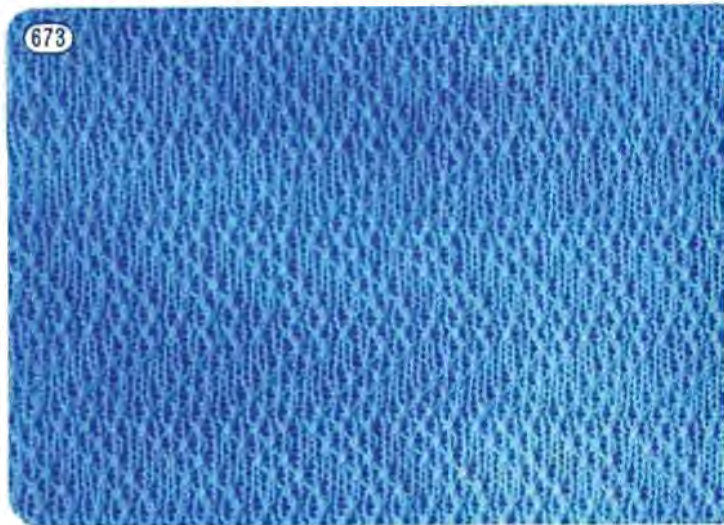
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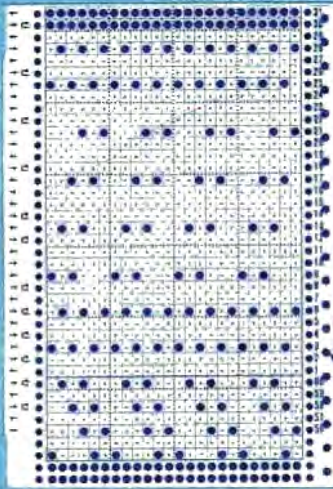
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673



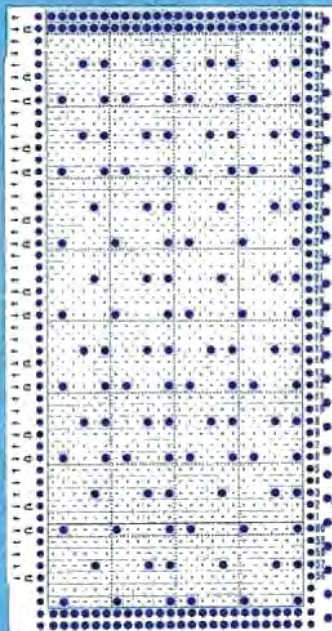
673



674



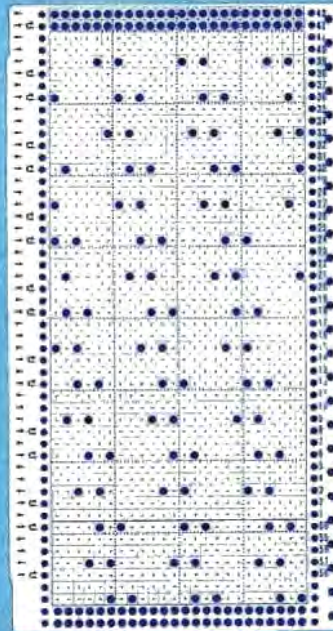
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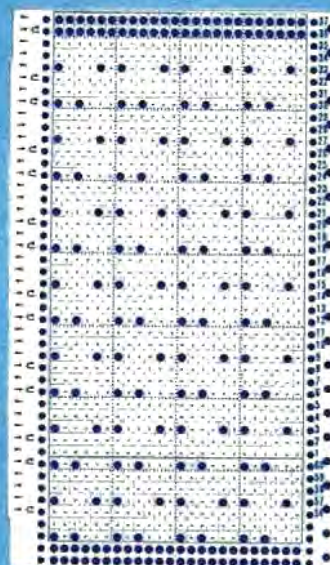
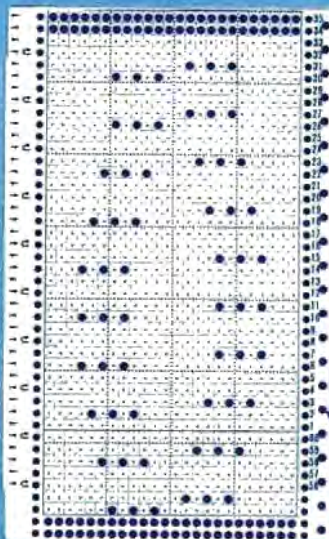
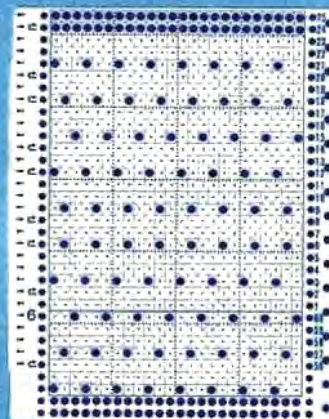
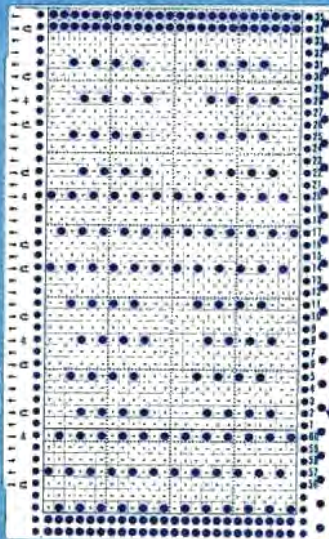
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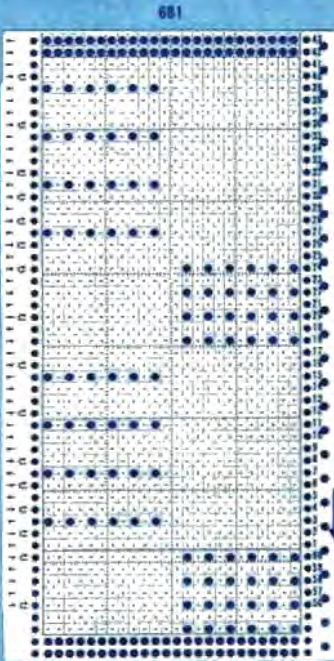
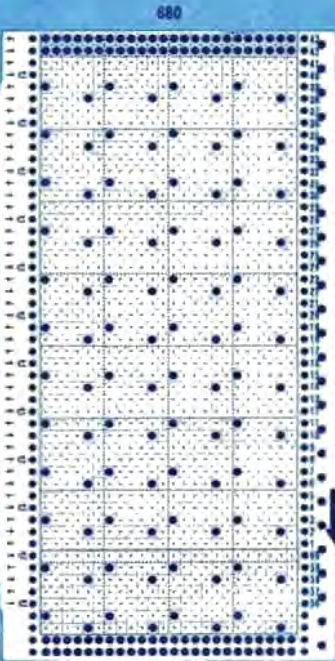
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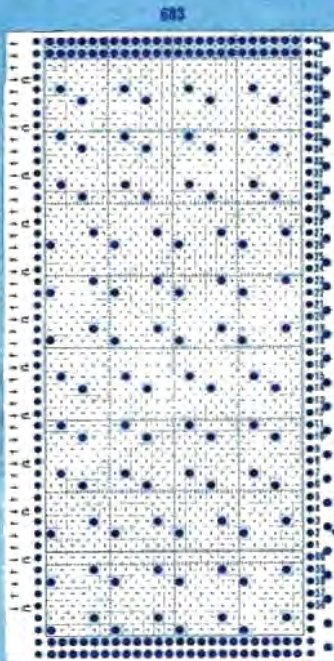
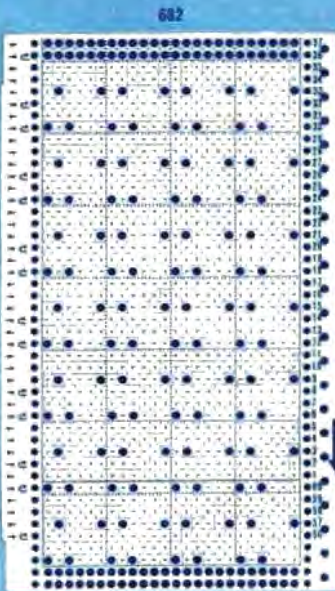
680



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683





# レース&タックレース模様

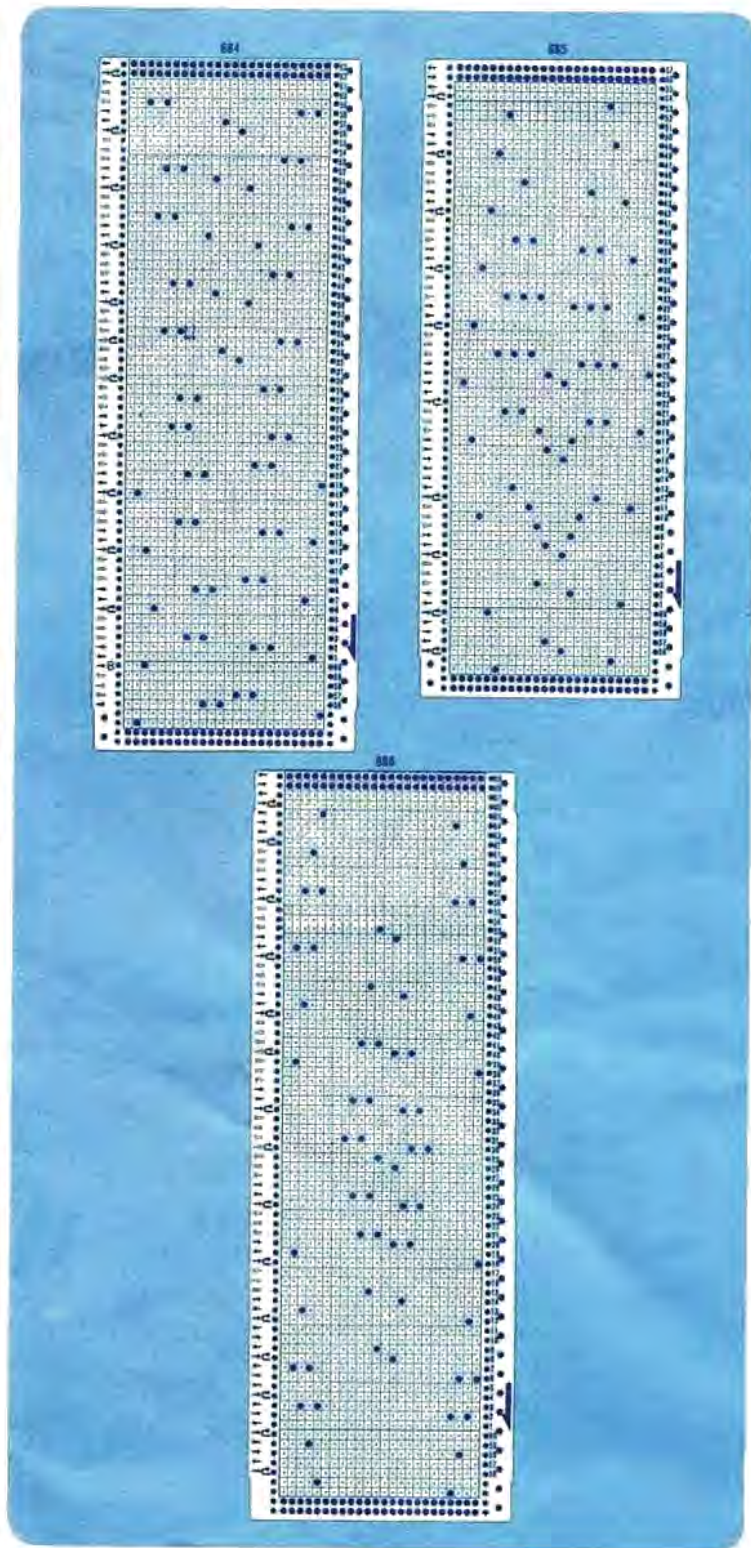
## LACE & FINE-LACE PATTERNS (mixed)

レース&タックレース模様にはレースの罫にこの罫が加まりました。この罫はLキャラジのL切り替えツマミをタックレースに切り替えて編みます。

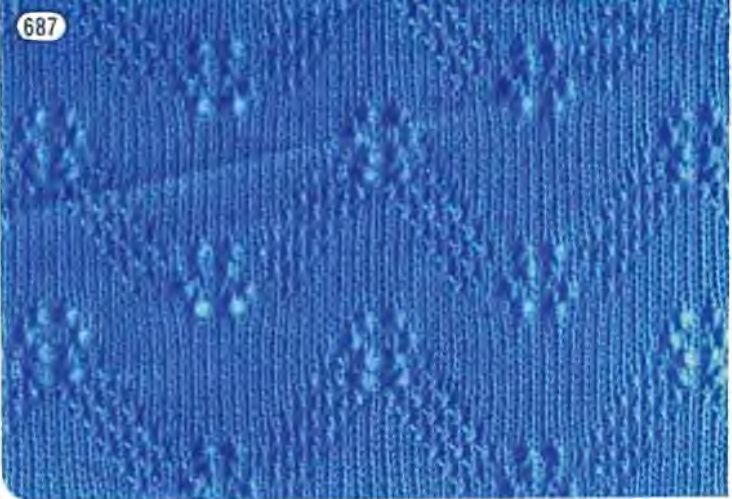
To knit the pattern, shift the Lace change lever according to arrows indicated on the left side of the punch card.

☞ ... Set to N

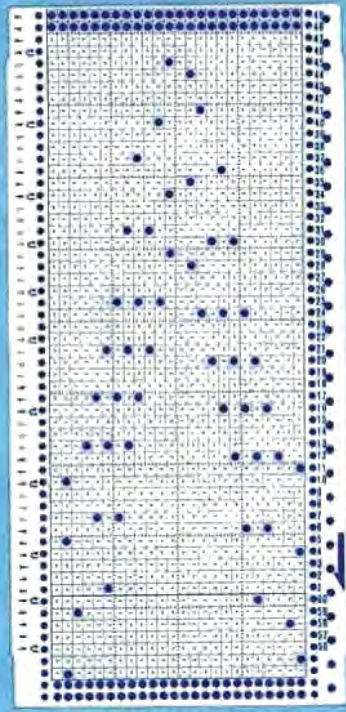
☜ ... Set to F



687



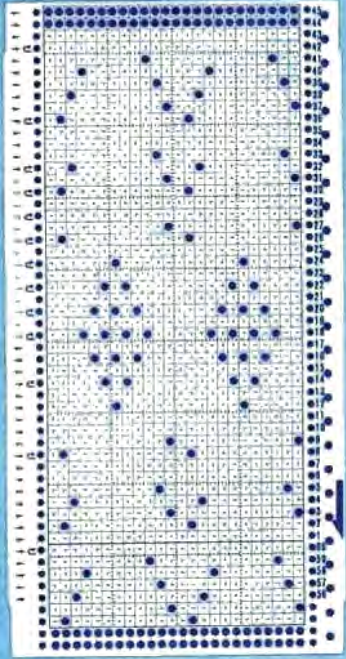
687



688



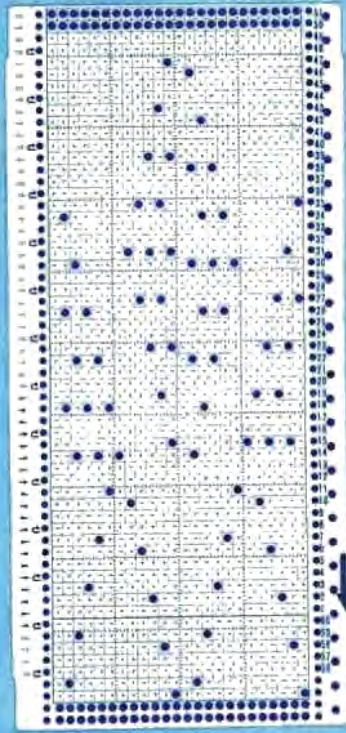
688



689



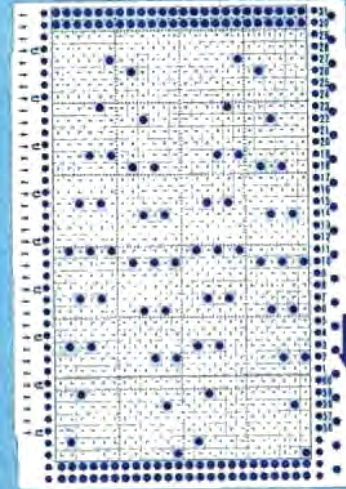
689



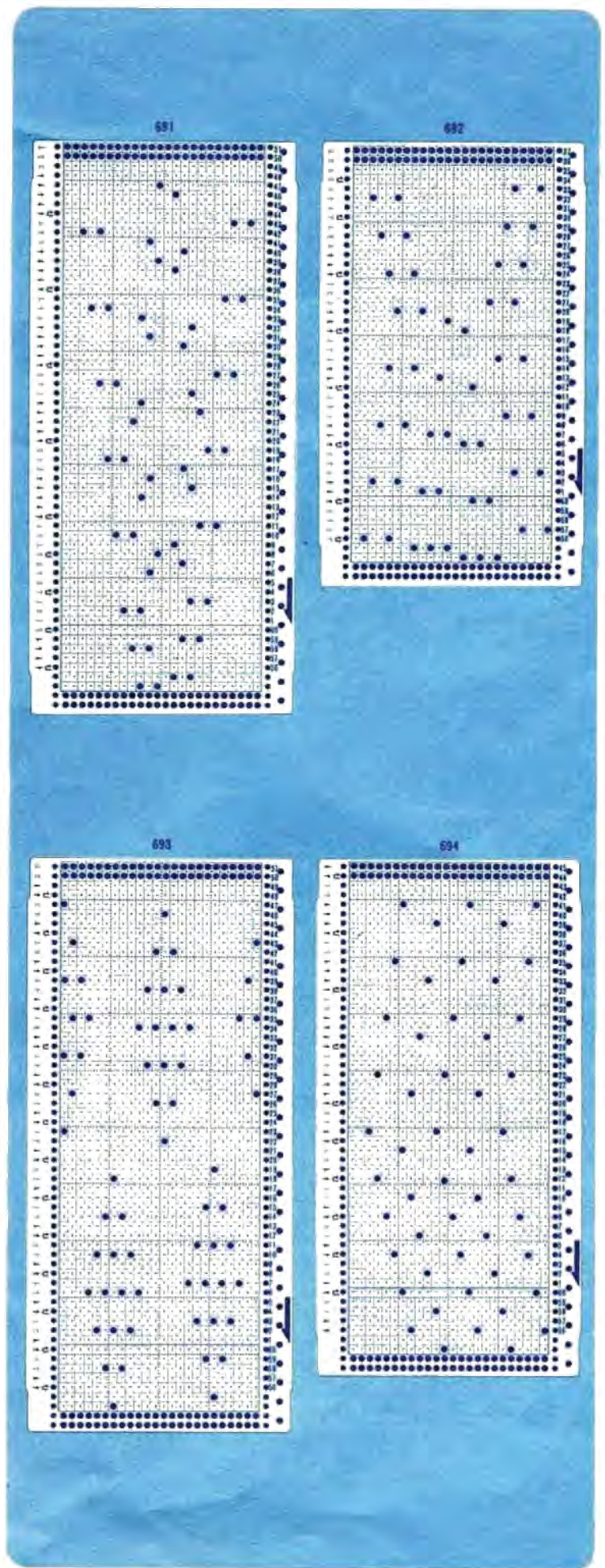
690



690



2模様を編むときはタックレースに切り替えます。  
After completing one pattern, shift the Lace change lever to F or N accordingly.

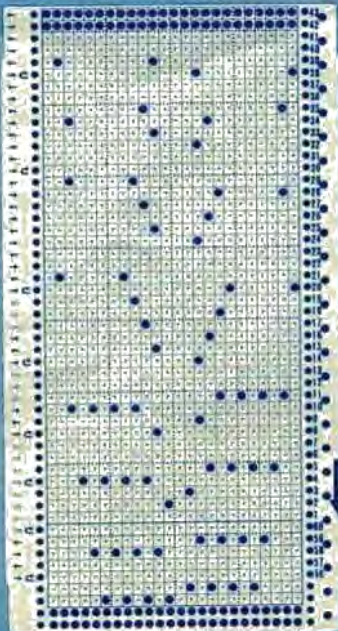
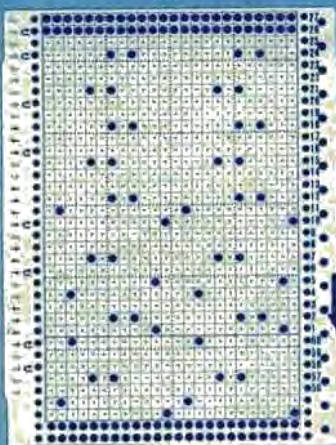


695



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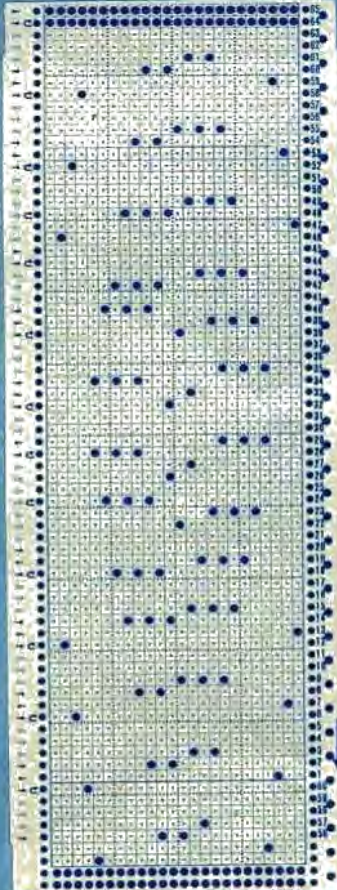
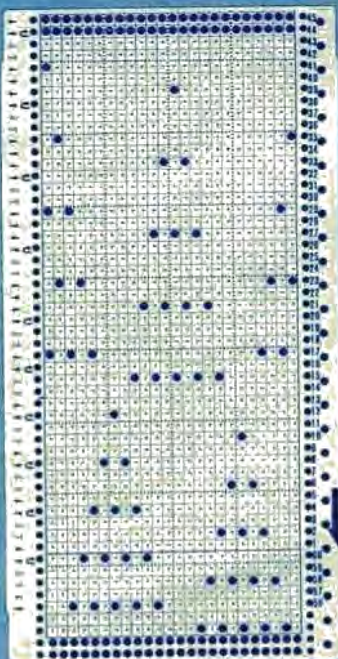


696



697

698

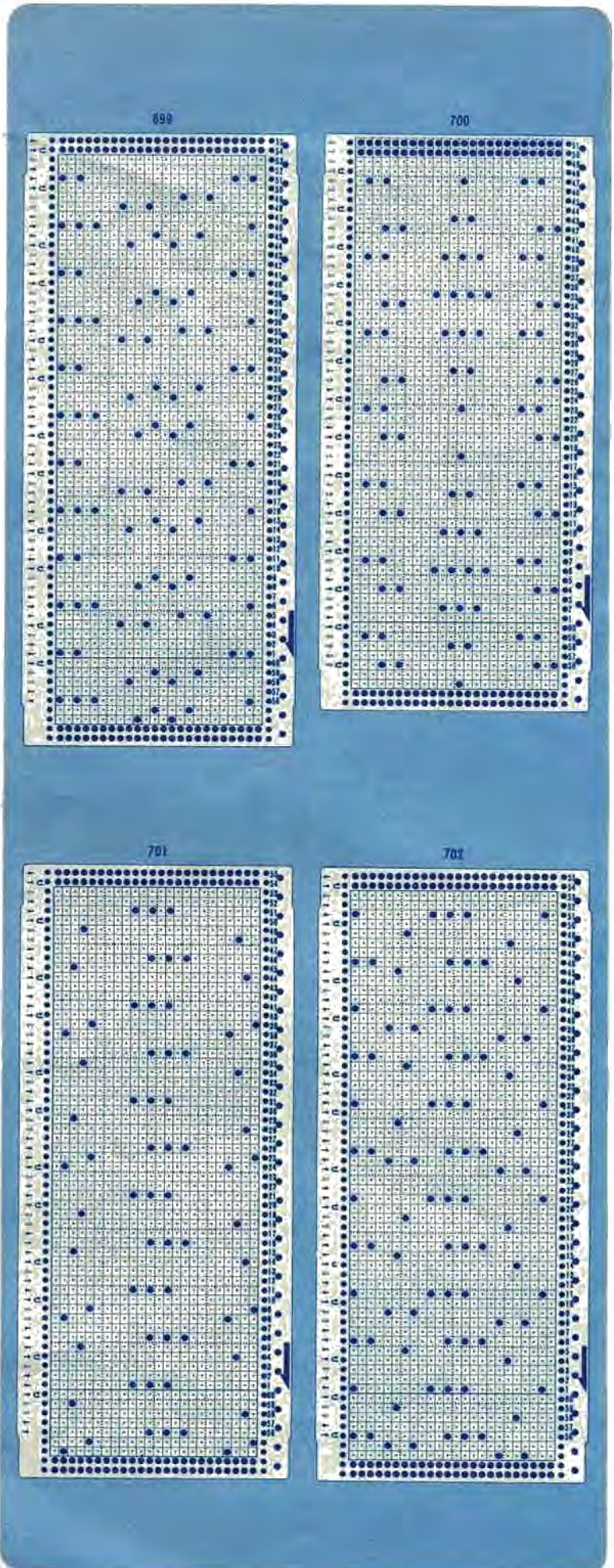


697



698

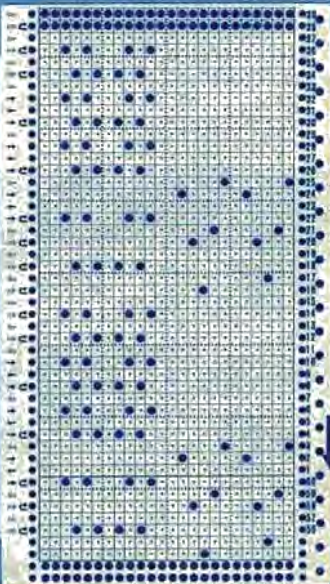




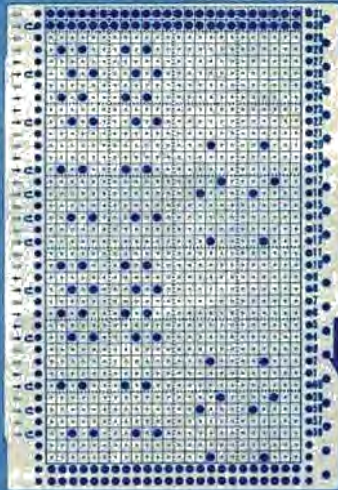
703



703



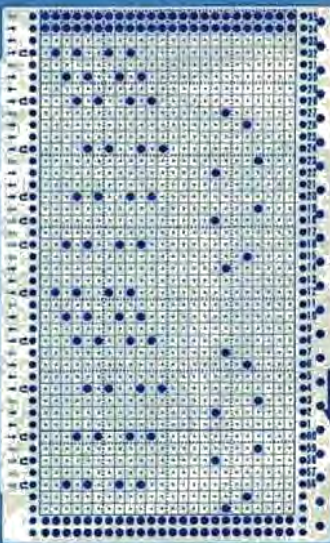
704



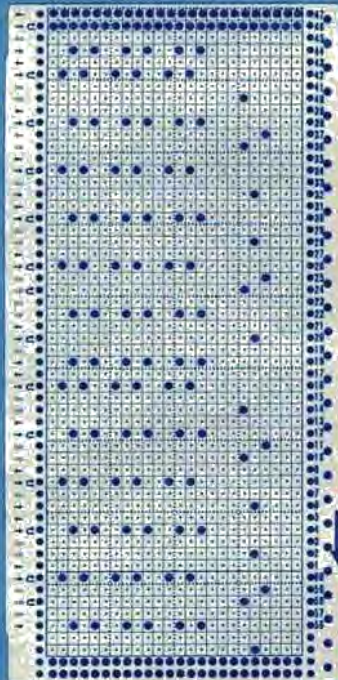
704



705



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706



# 引上げレース模様

## TUCK & LACE PATTERNS

●Lキャリジで2本以上連続して編針が選針される時は、ゆっくり操作して下さい。

Kキャリジを操作するとき編針が選針されていない場合は平編で編みます。

After transferring the stitches by L carriage, please note followings.

- (1) If the needles are selected, push the TUCK button(s) and move the K carriage.  
 (2) If the needles are not selected, push the PLAIN lever and move the K carriage.

⇒ ☞…タック左右を押して編みます。

C.B : ◀TUCK▶ One-way or round travel of K carriage.

→ ☞…平編で編みます。

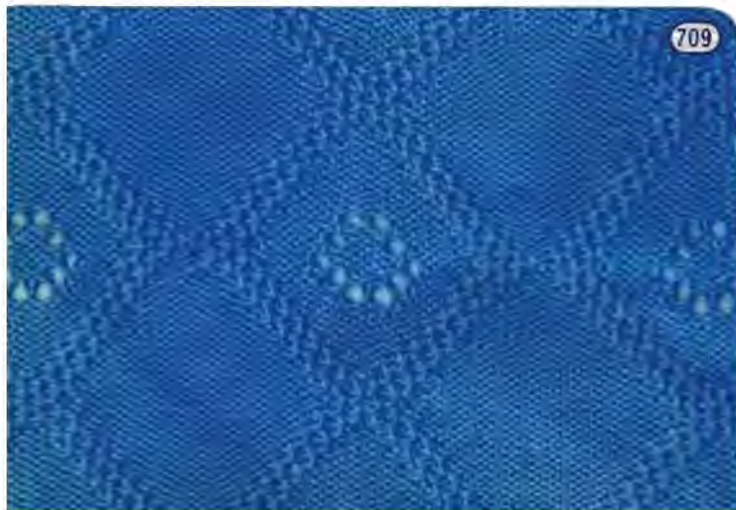
C.B : PLAIN, One-way or round travel of K carriage.



707



708

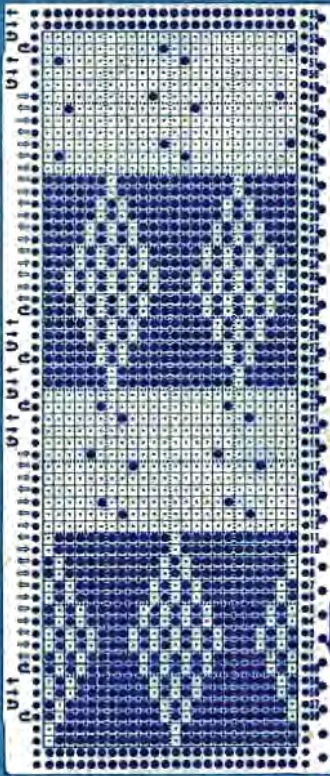


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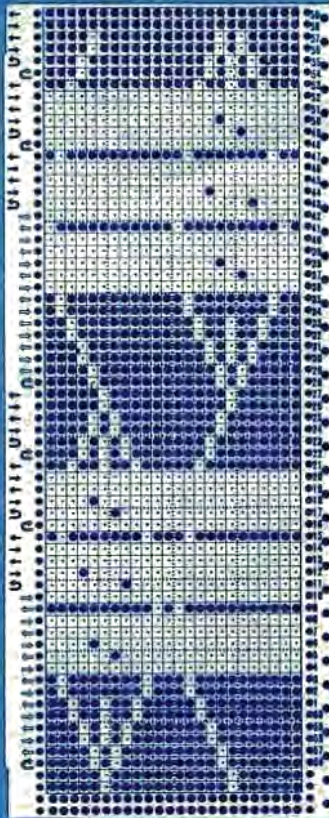
710



710



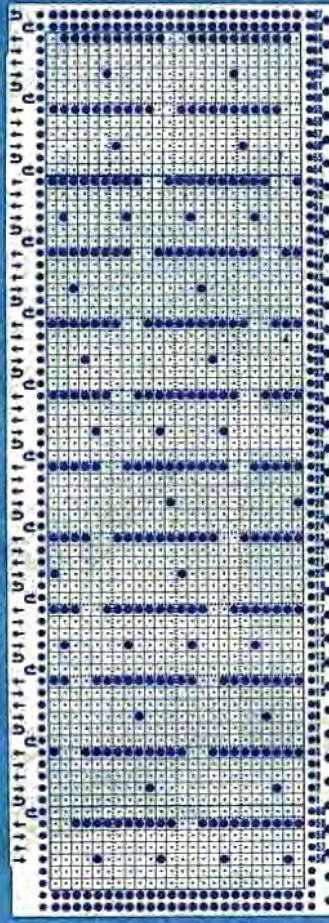
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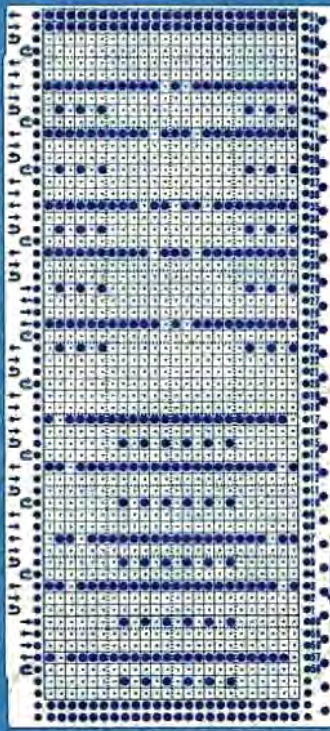
711



712



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713



8000 X  
GRIFFITHS



714

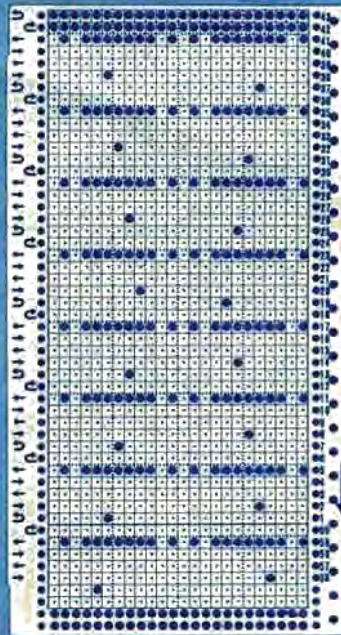
715

716

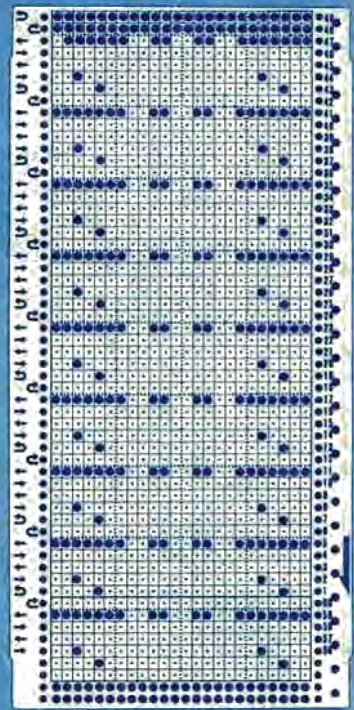
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714

715



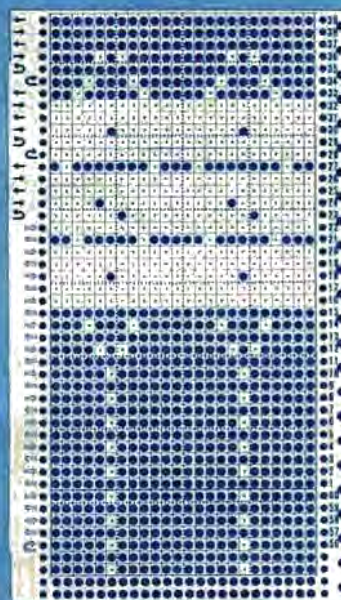
カムボタン (タック左)  
C:B-◀TUCK



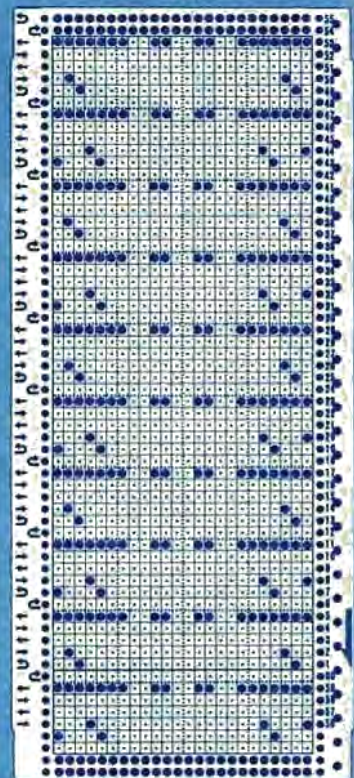
カムボタン (タック左)  
C:B-◀TUCK

716

717



カムボタン (タック左)  
C:B-◀TUCK



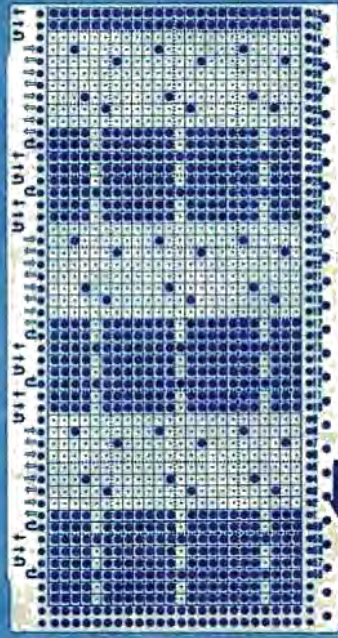
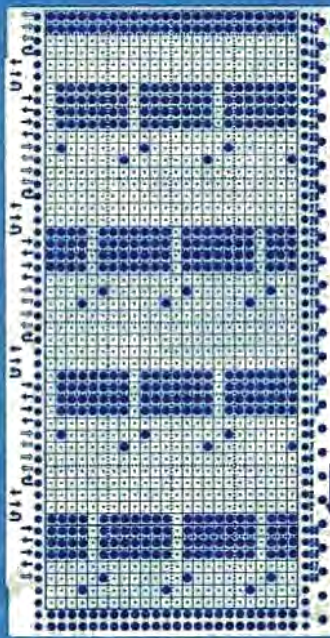
カムボタン (タック左)  
C:B-◀TUCK

718



718

718

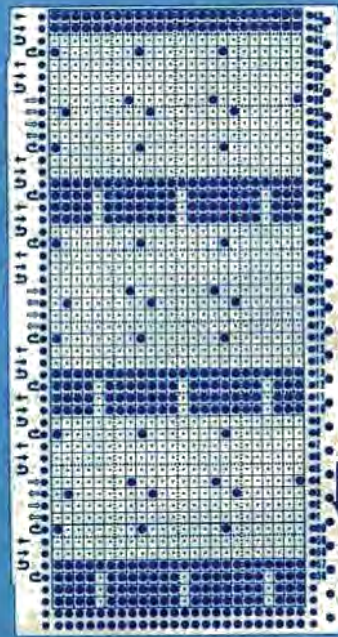
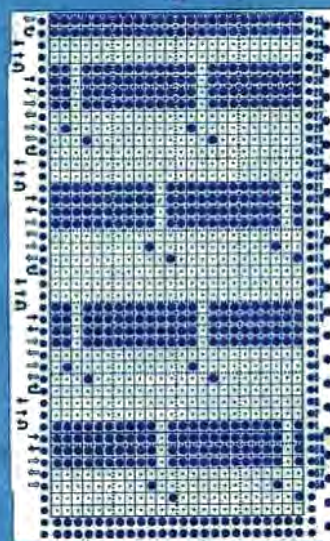


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719

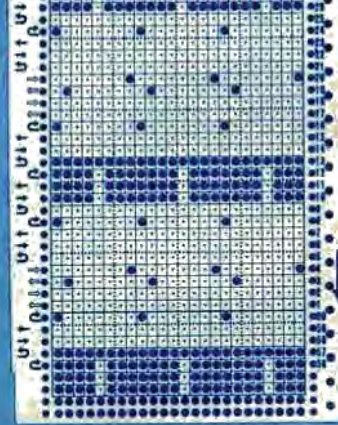
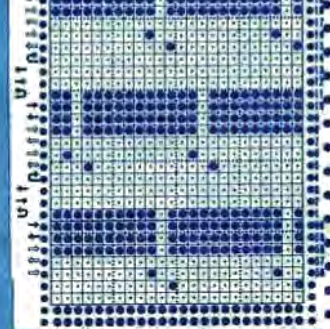


720



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722

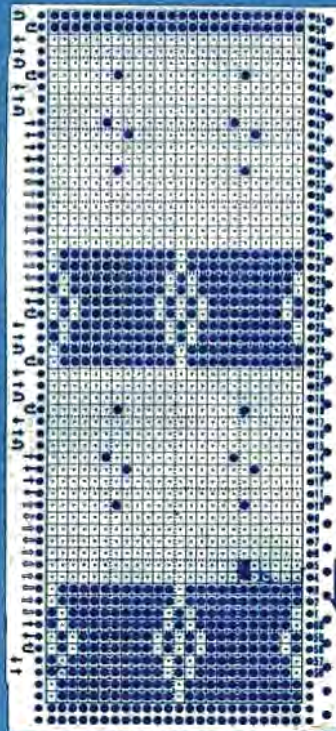
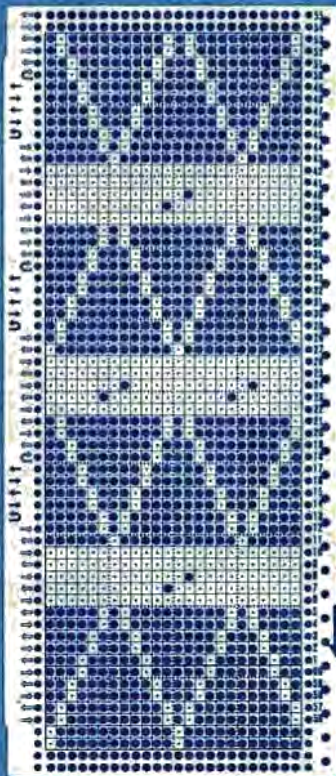
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724

725

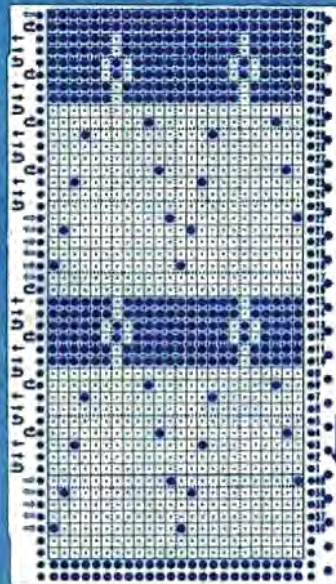
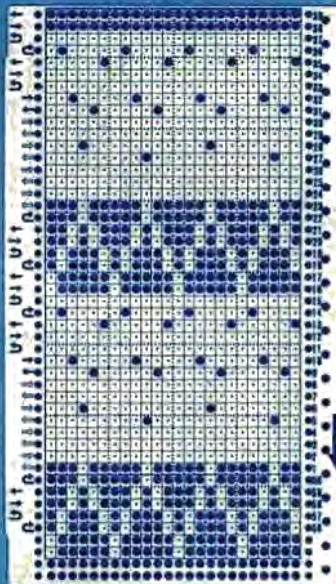
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713



724

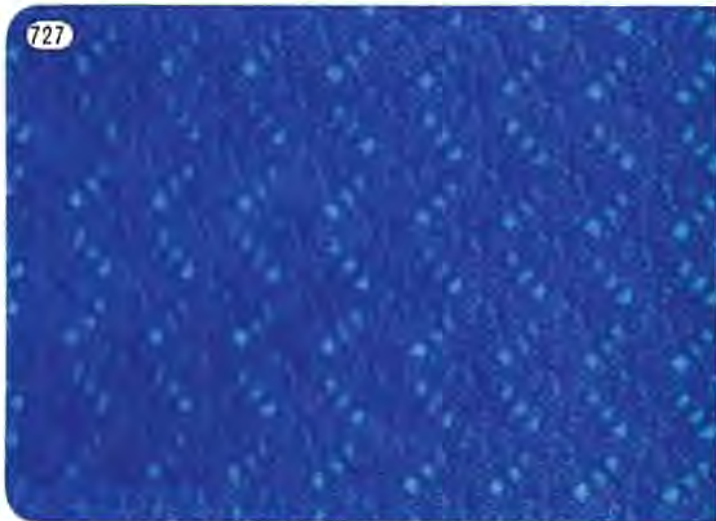
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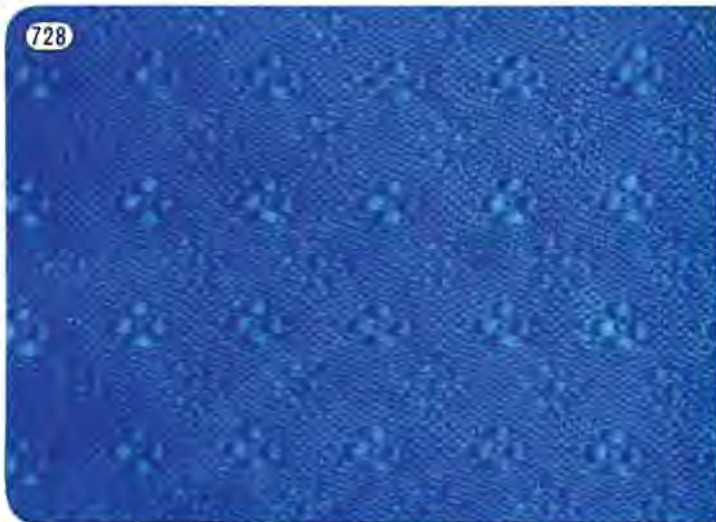
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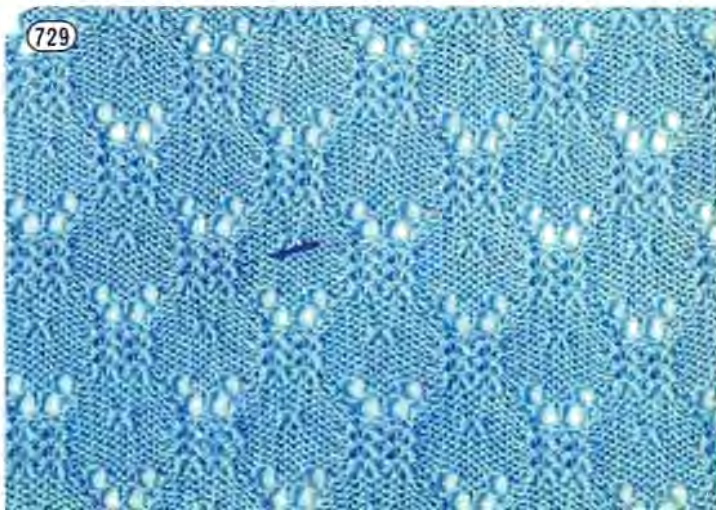
727



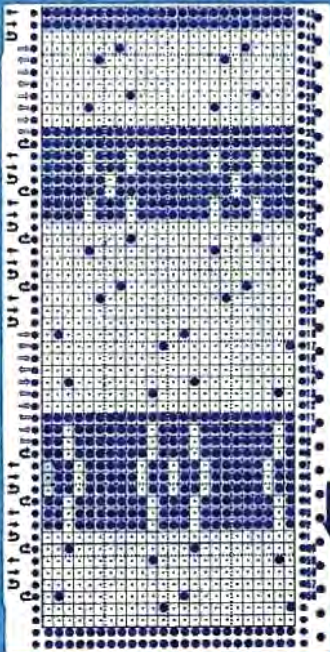
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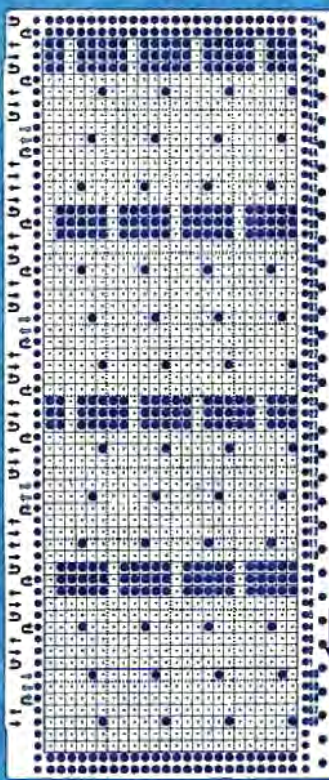
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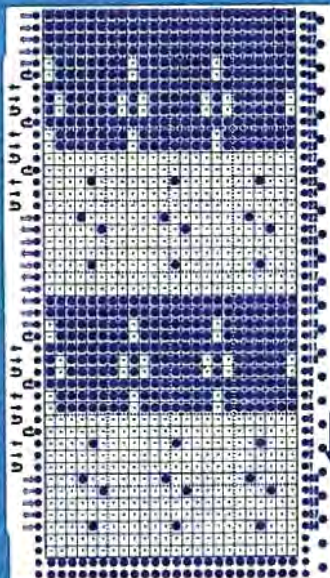
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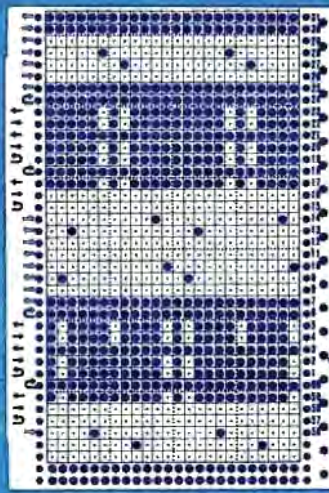
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728

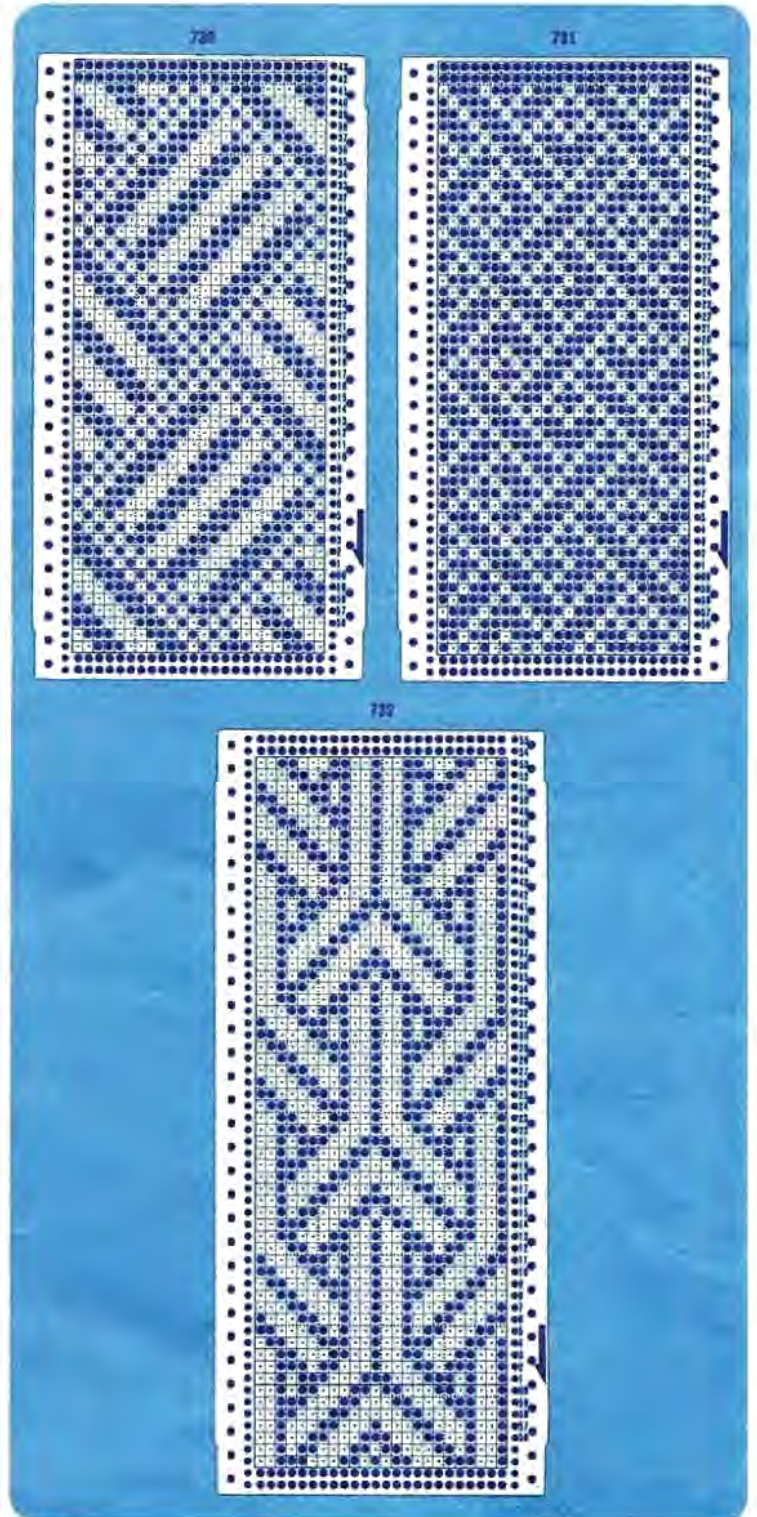


729



# スレッド模様

## WEAVING PATTERNS



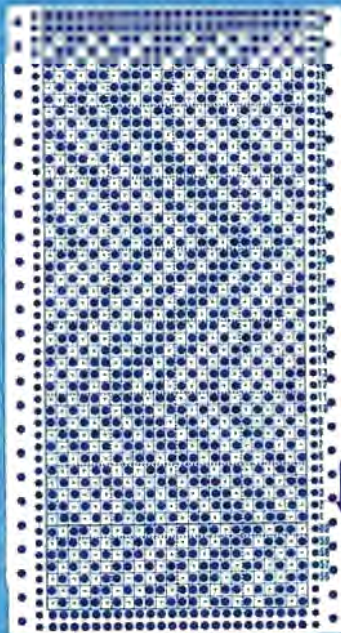
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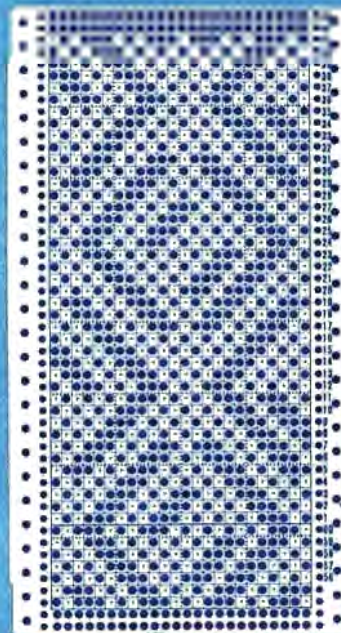
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735



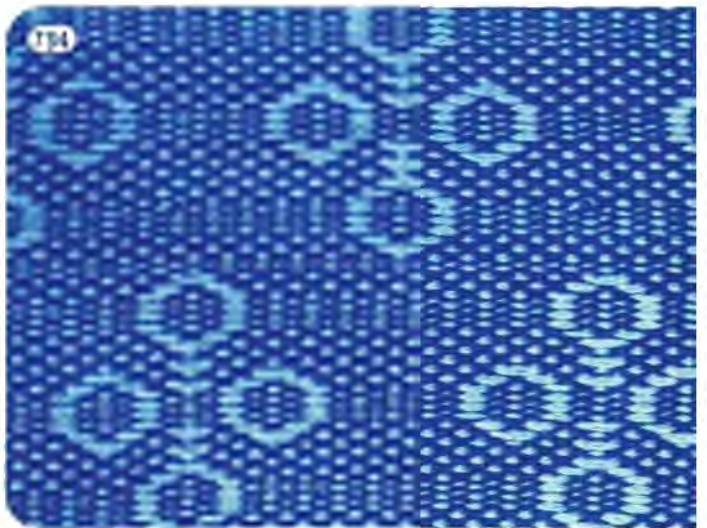
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735



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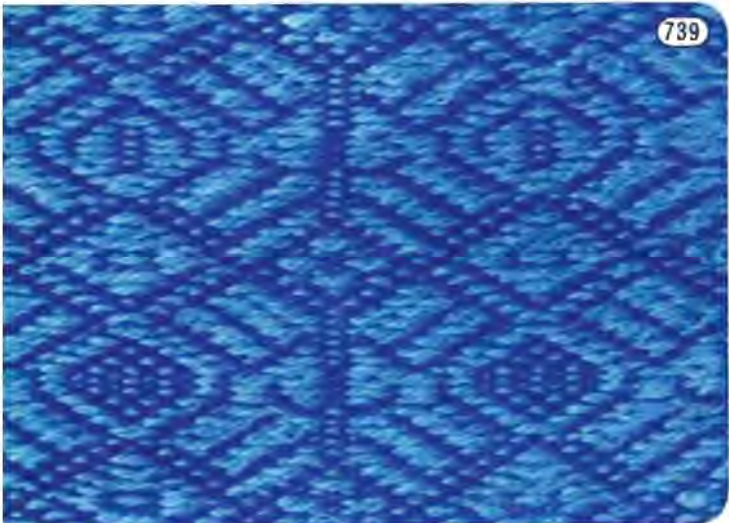
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738



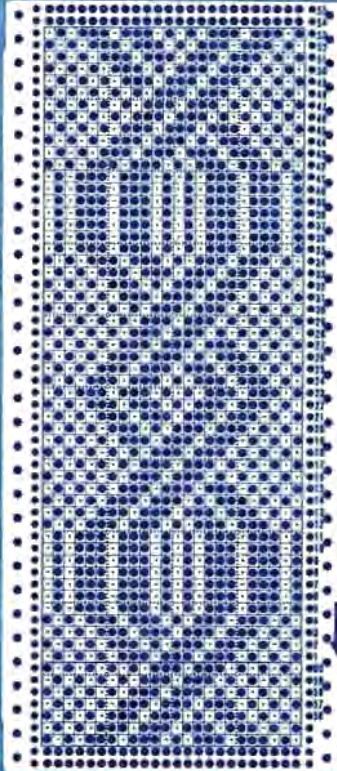
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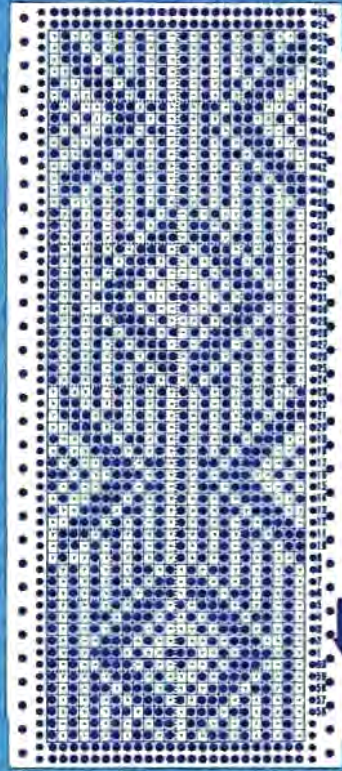
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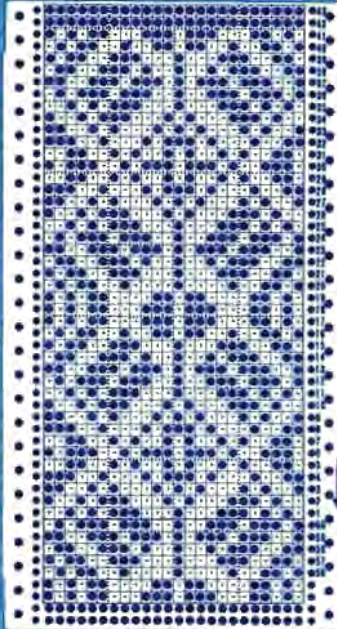
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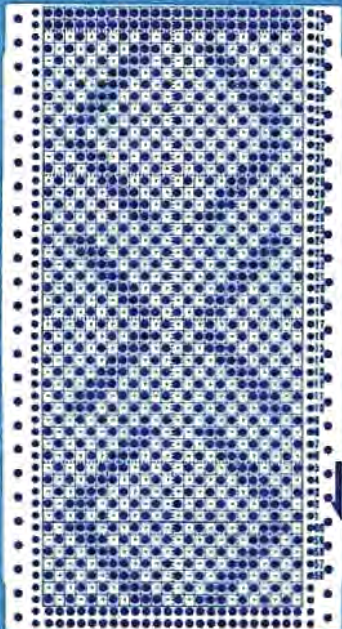
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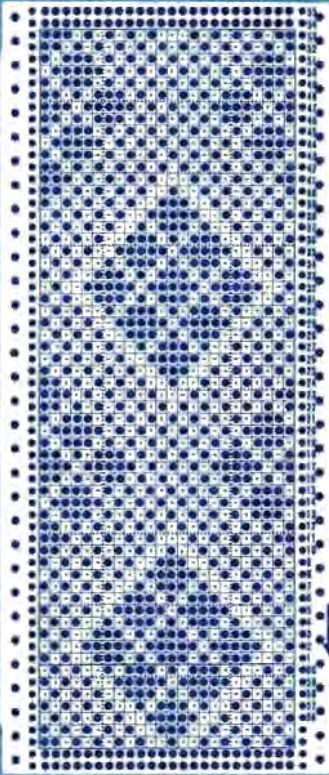
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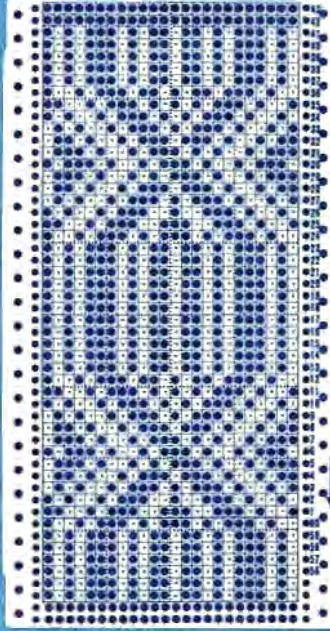
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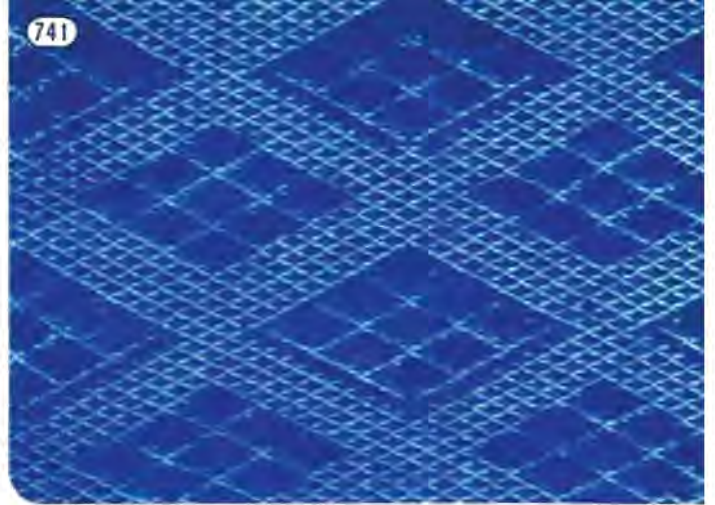
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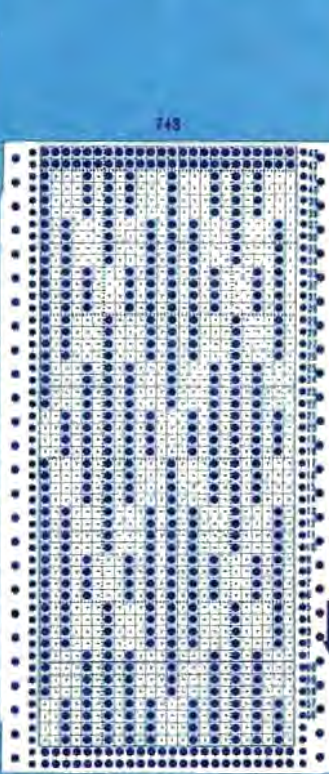
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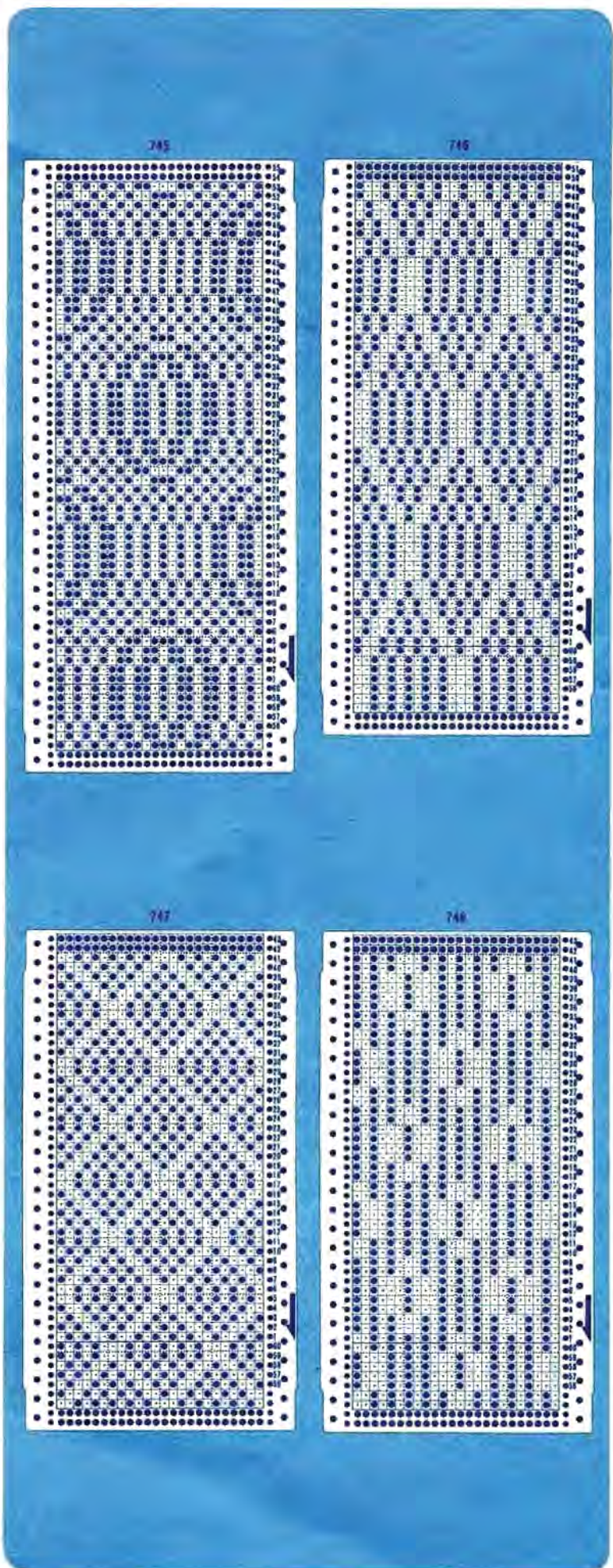
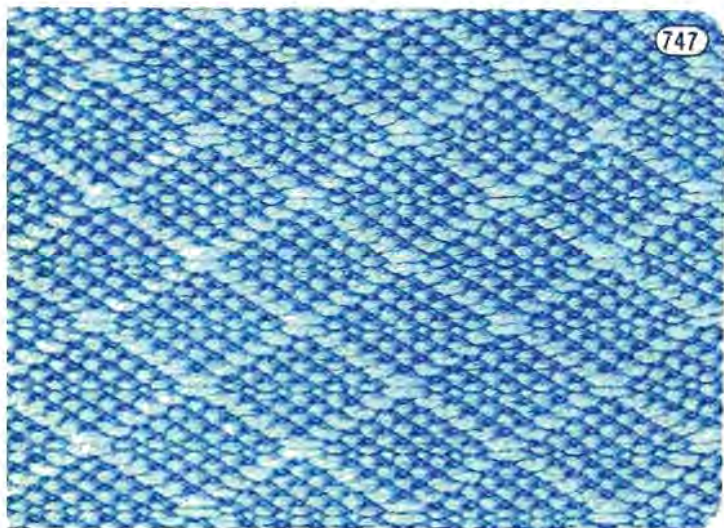
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744



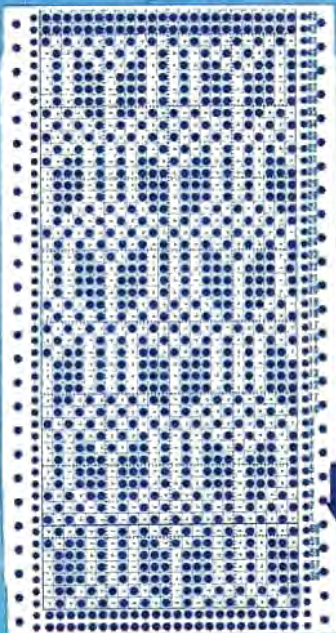




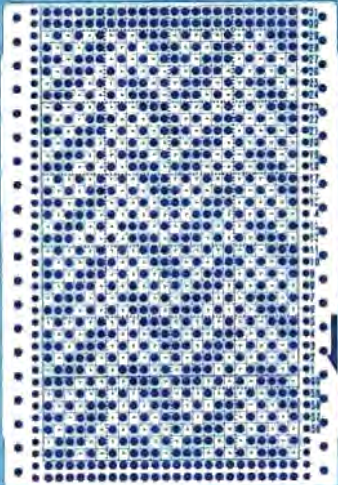
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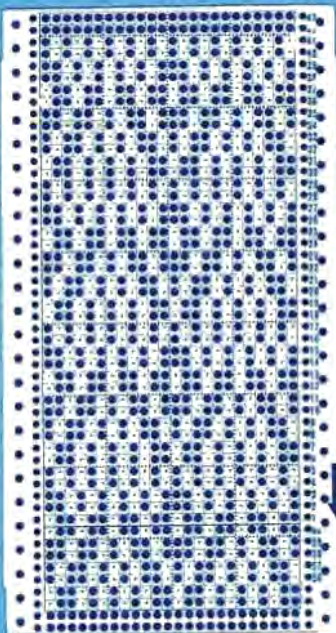
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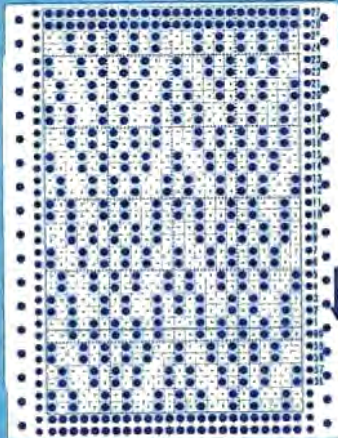
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752



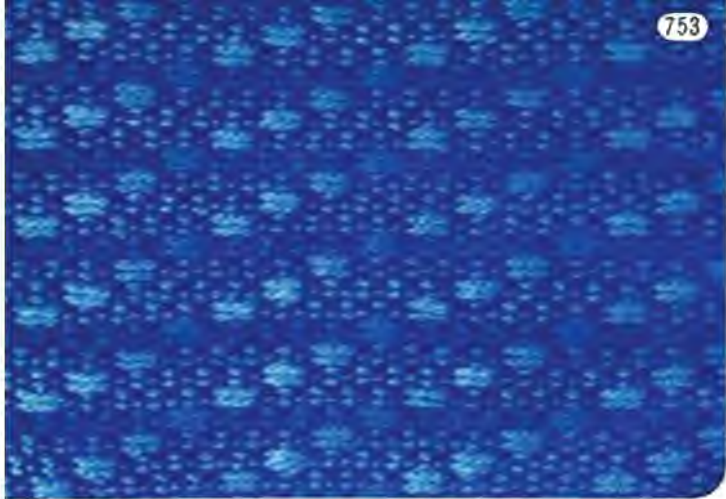
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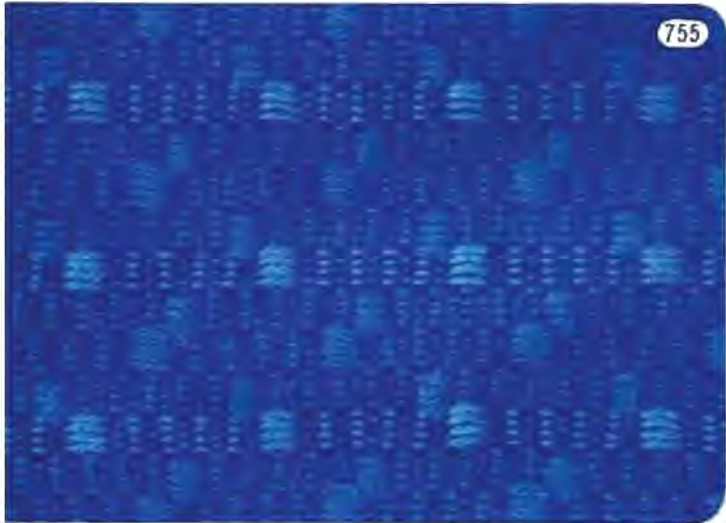
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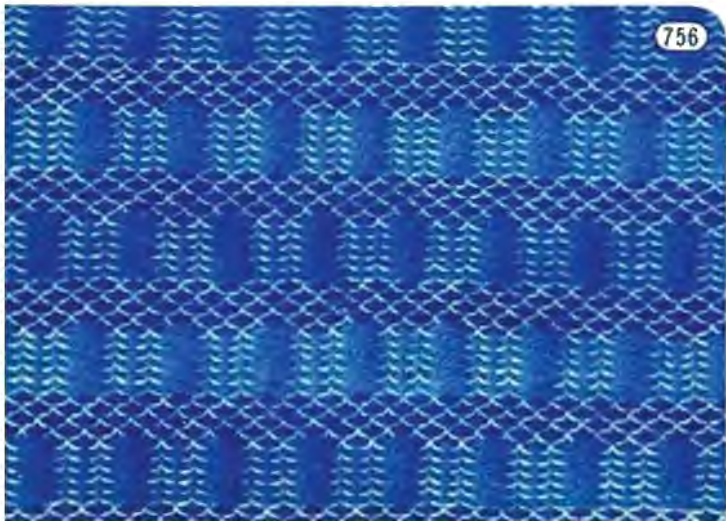
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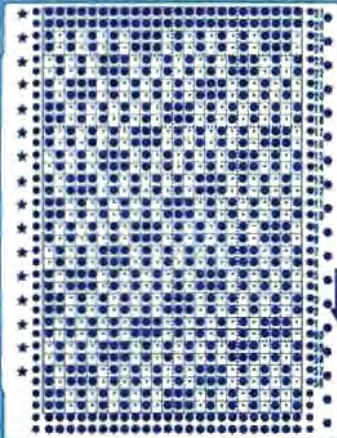
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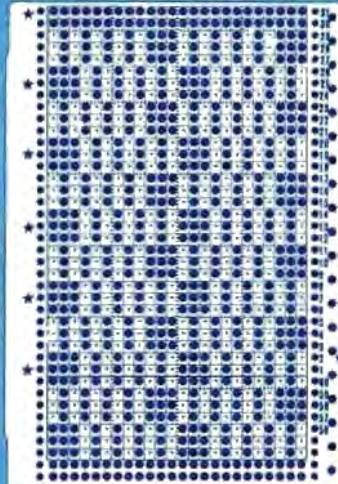
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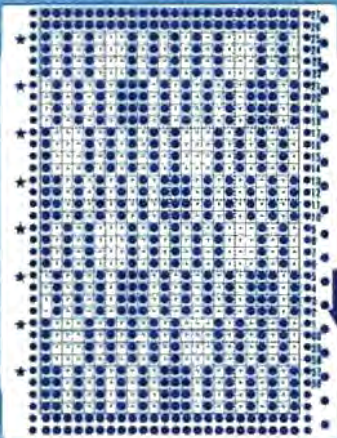
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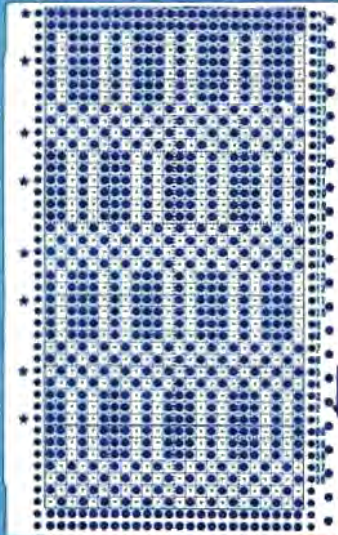
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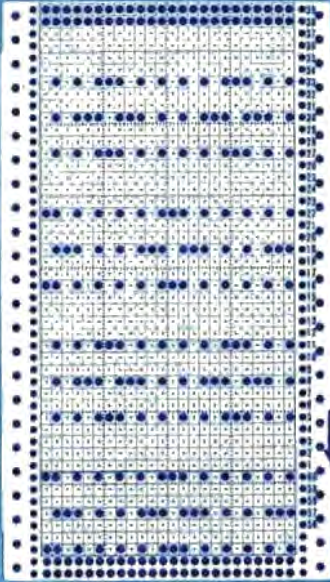
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736

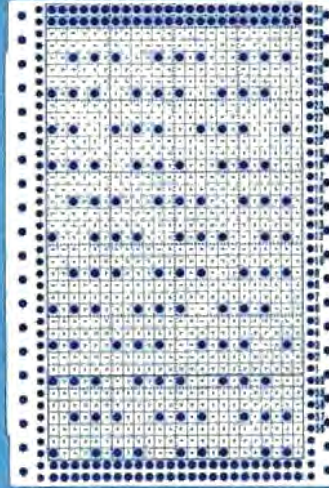


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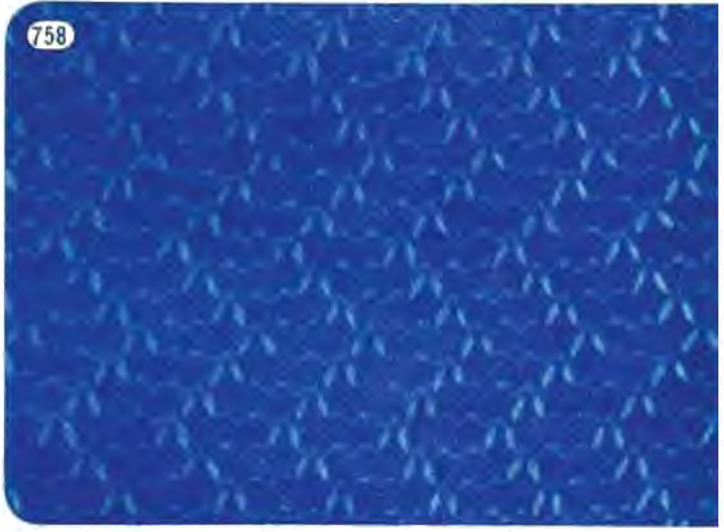
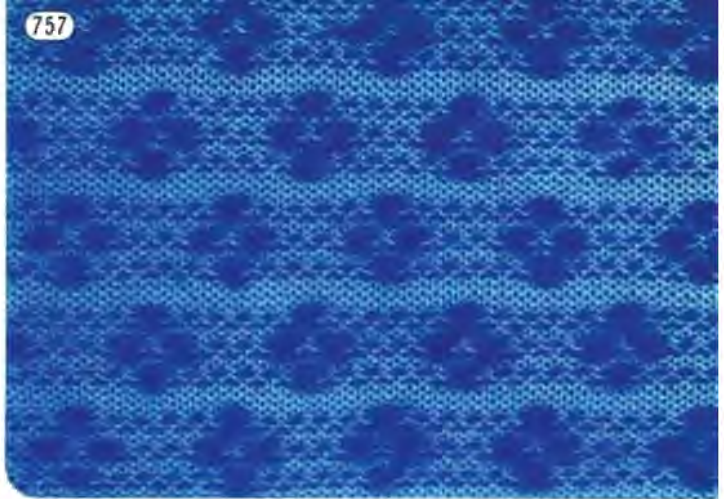


巻き目技法で編みます。  
Knit with winding method

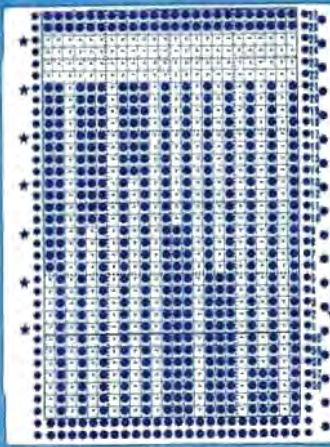
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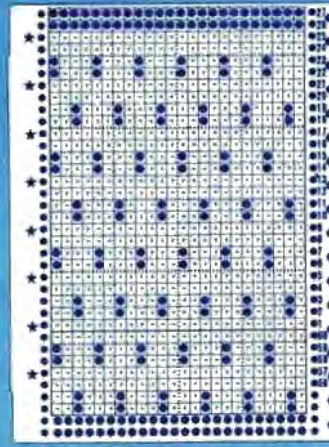
引上げ目技法で編みます。  
Knit with pulling up method



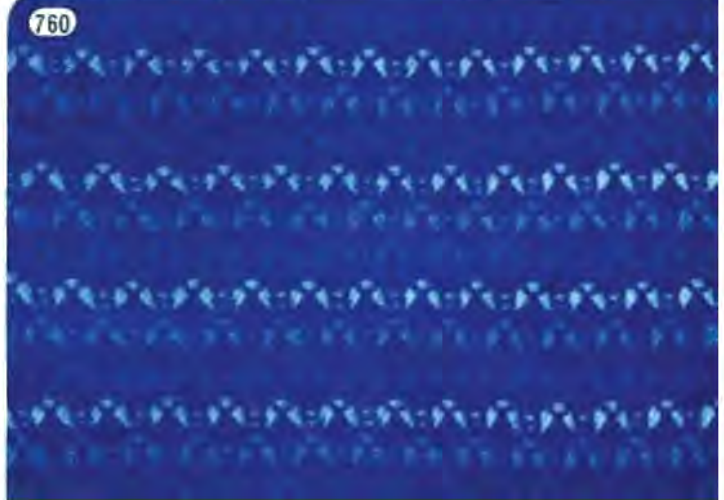
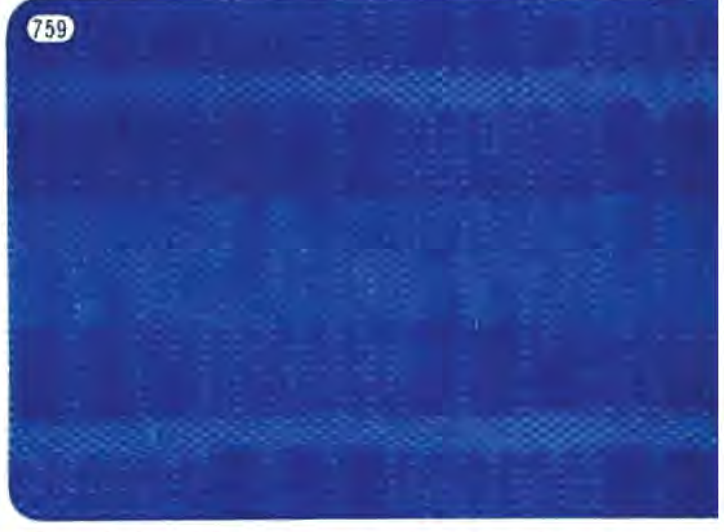
759



760



引上げ目技法で編みます。  
Knit with pulling up method

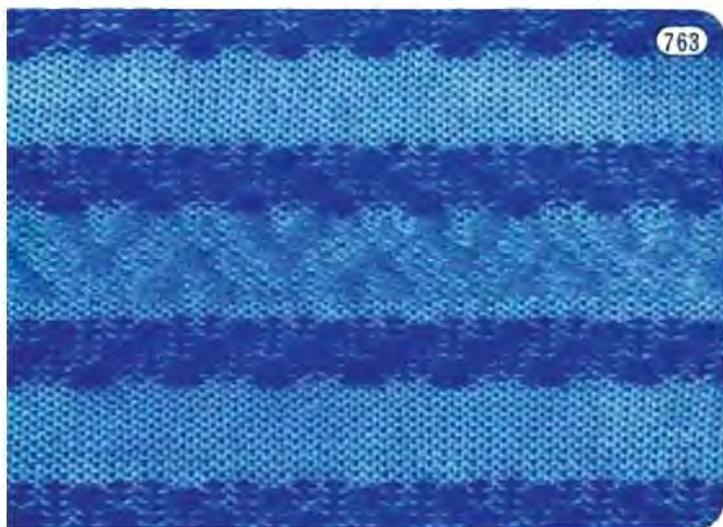




761



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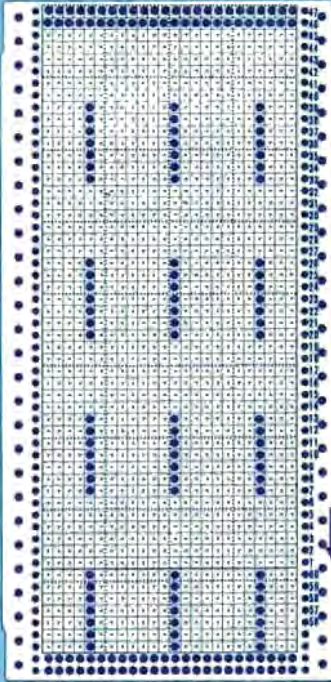
764

引上げ目技法で編みます。  
Knit with pulling up method

765



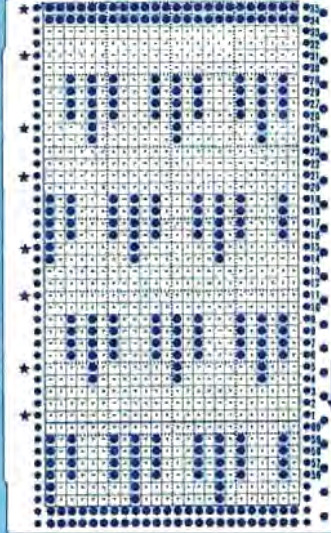
765



引上げ目技法で編みます。  
Knit with pulling up method

766

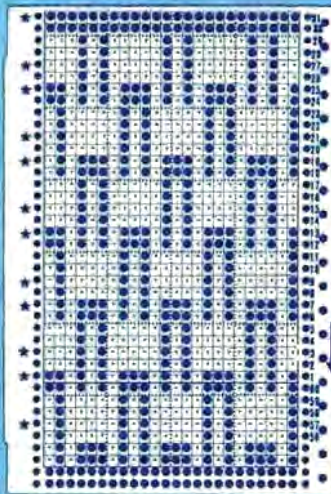
766



引上げ目技法で編みます。  
Knit with pulling up method

767

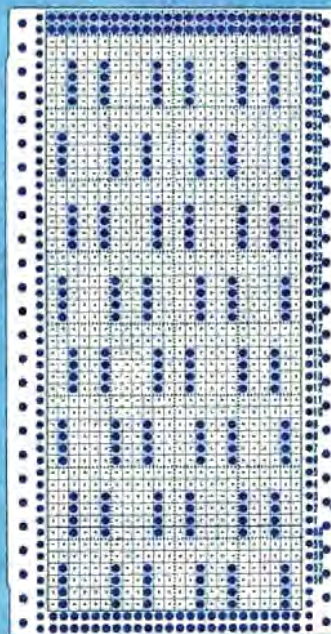
767



引上げ目技法で編みます。  
Knit with pulling up method

768

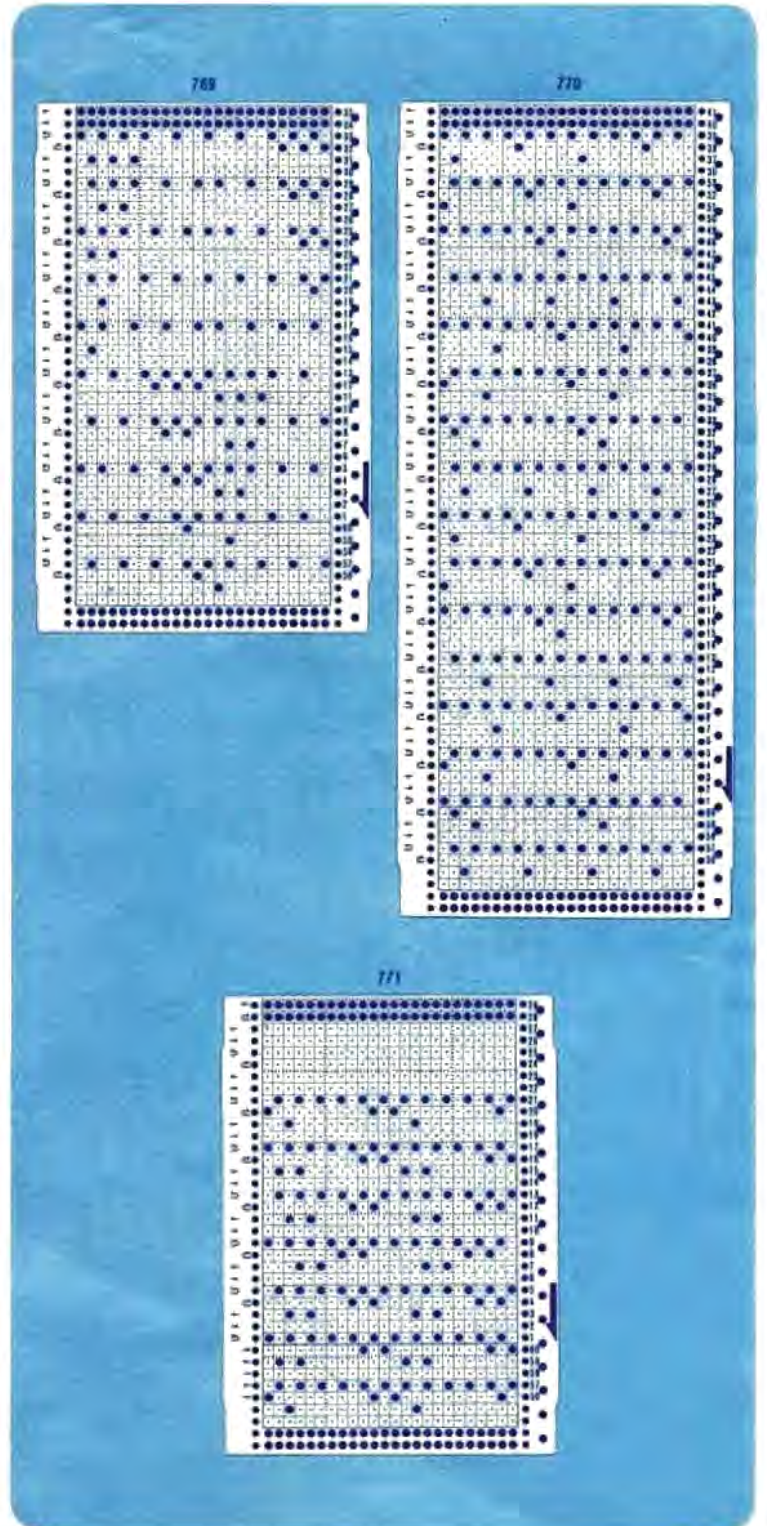
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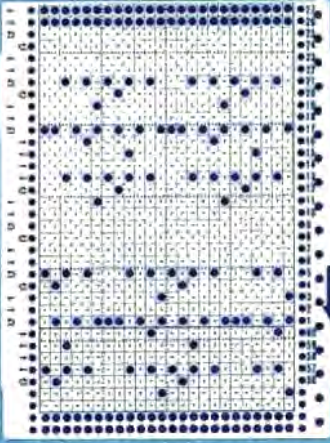
引上げ目技法で編みます。  
Knit with pulling up method

# スレッドレース模様

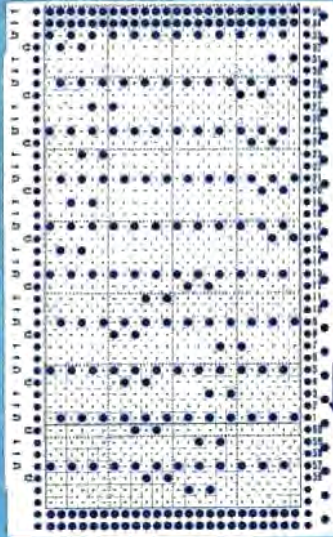
## WOVEN-LACE PATTERNS



772



773



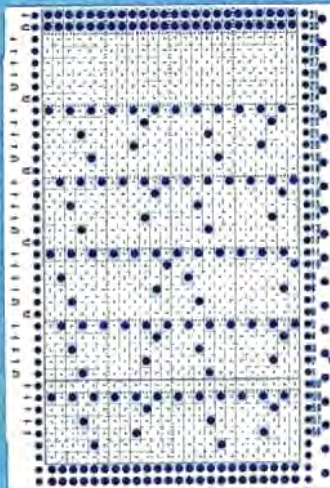
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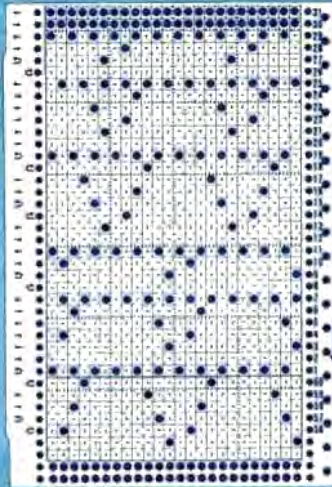
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774



775



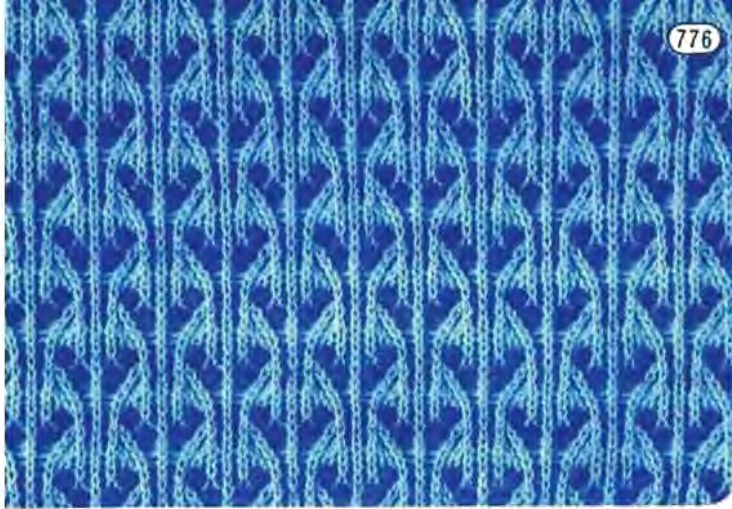
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775







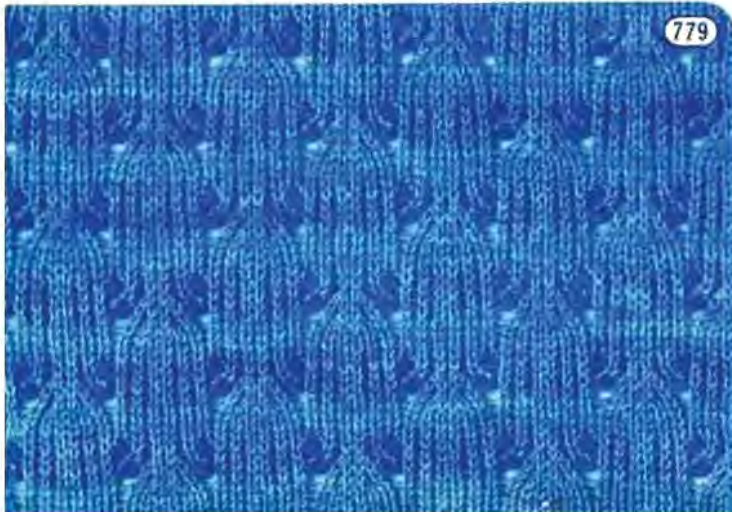
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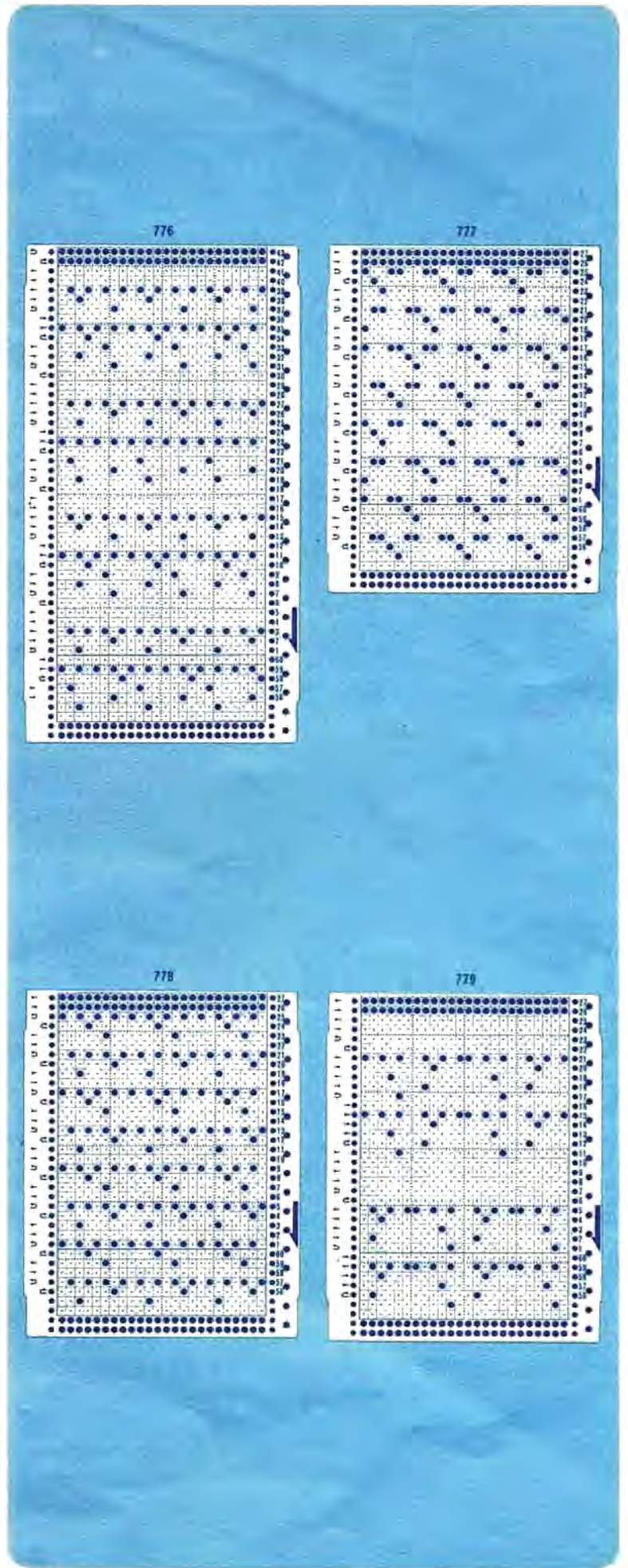
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778

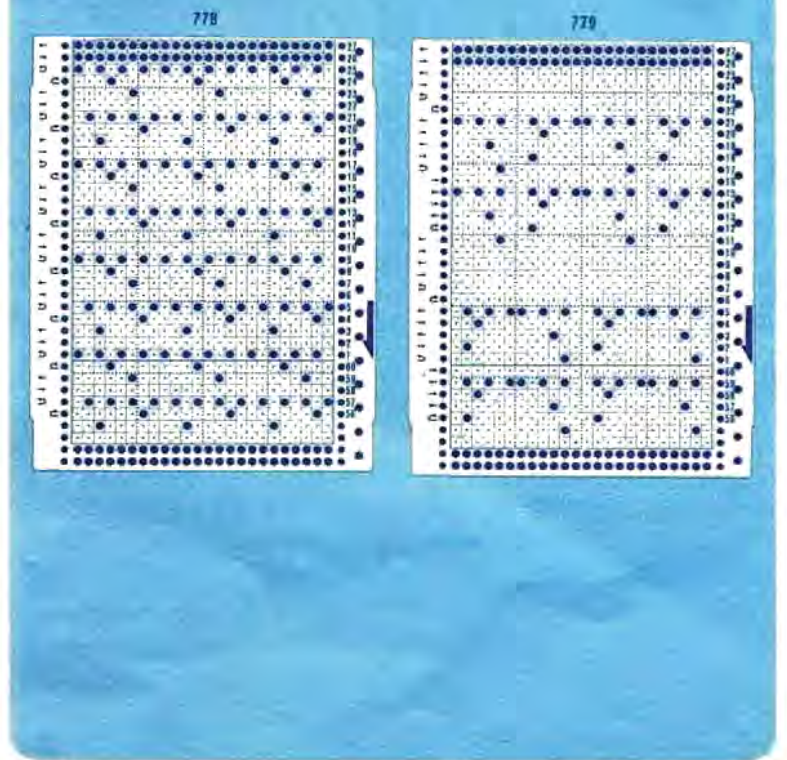


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776

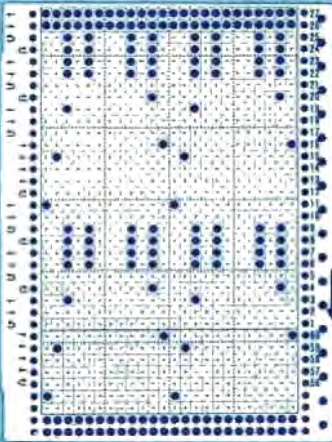
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778

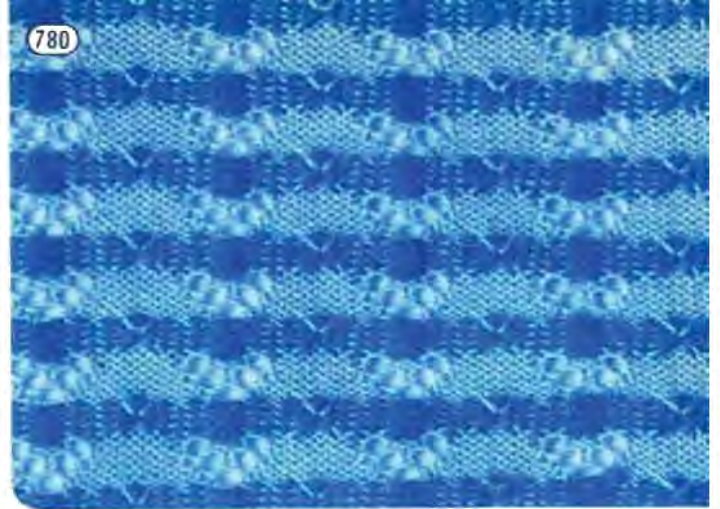
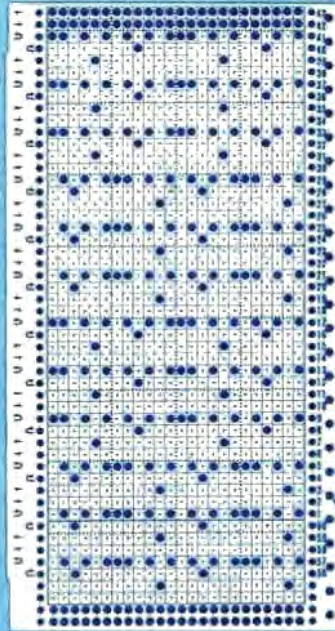
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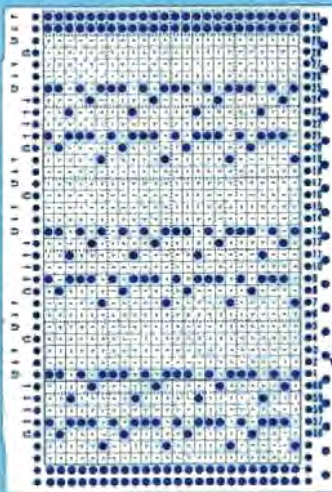


引上げ目技法で編みます。  
Knit with pulling up method

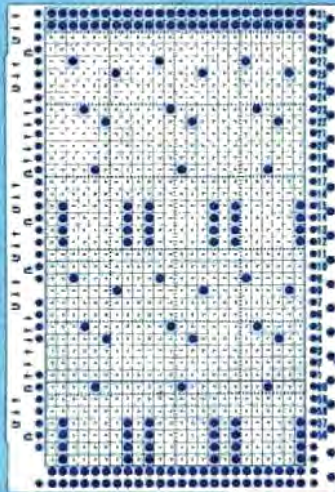
781



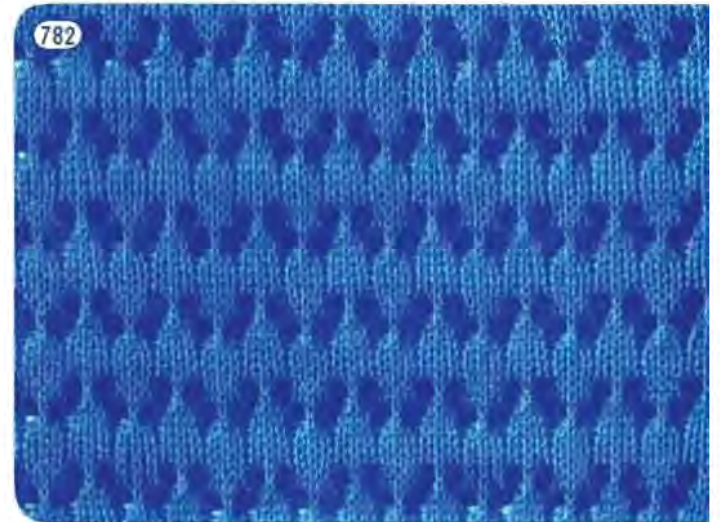
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783

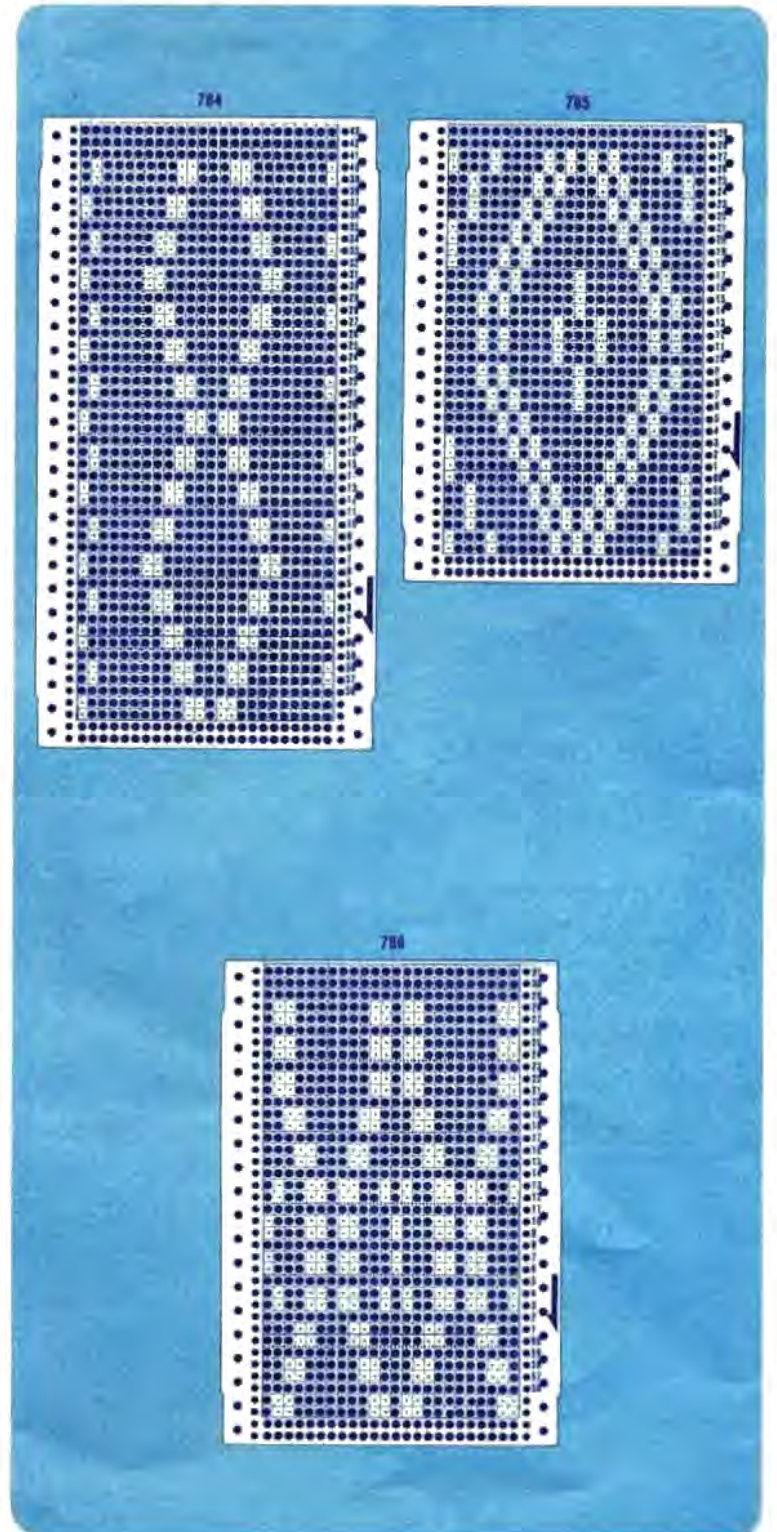
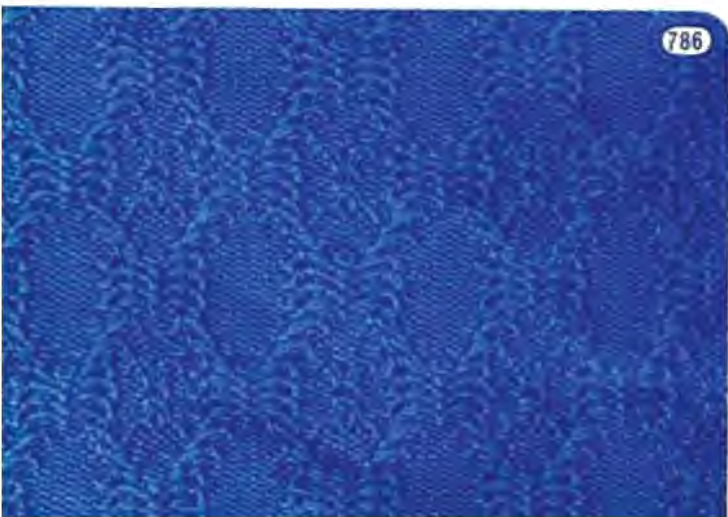


引上げ目技法で編みます。  
Knit with pulling up method



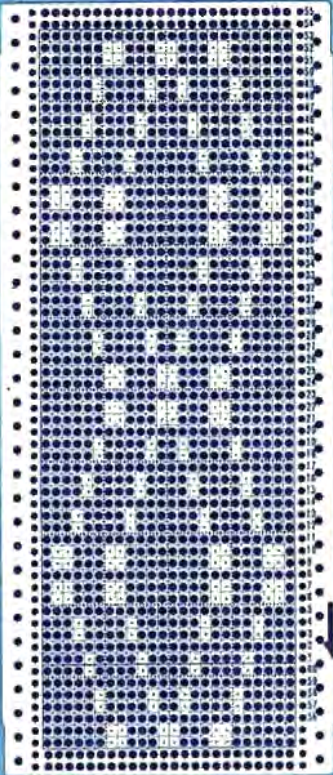
# タック模様

## TUCK STITCH PATTERNS

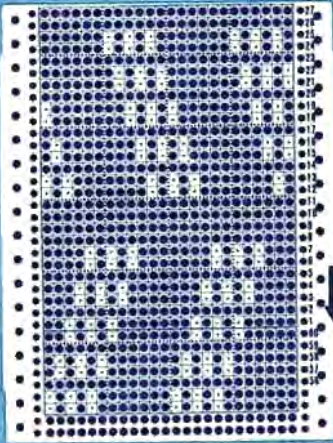


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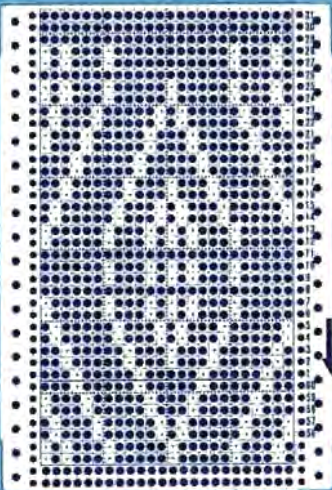


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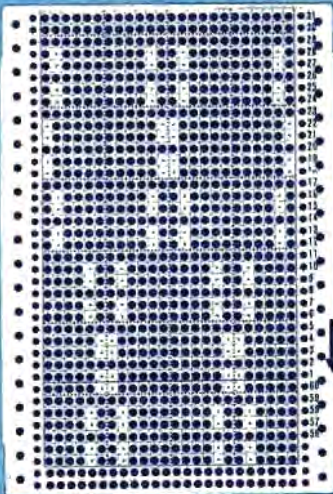


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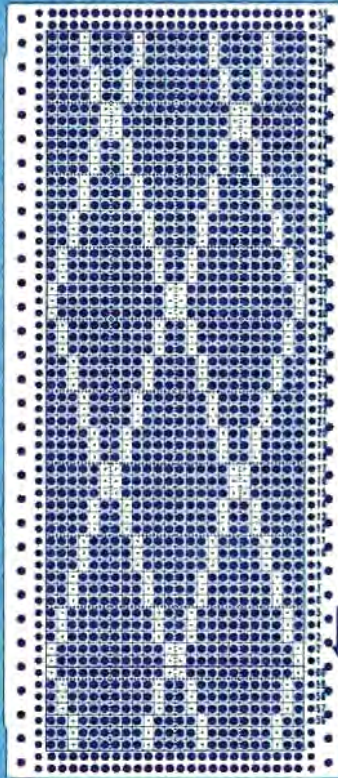
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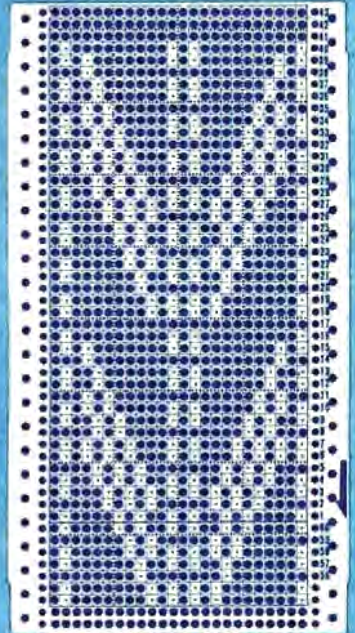
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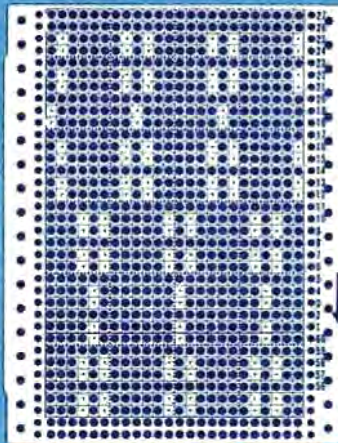
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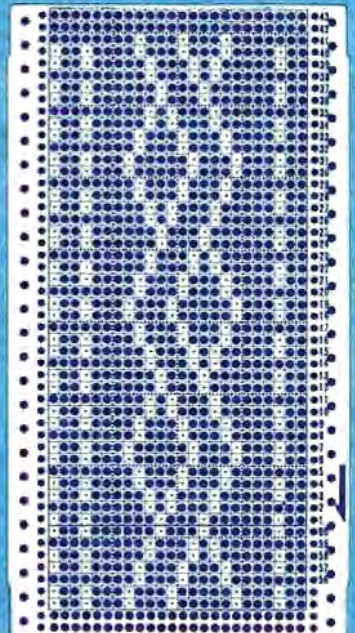
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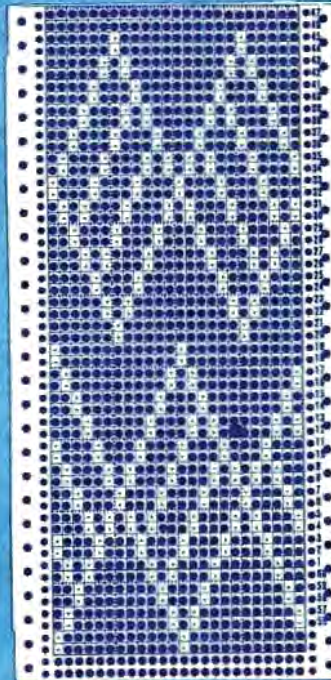
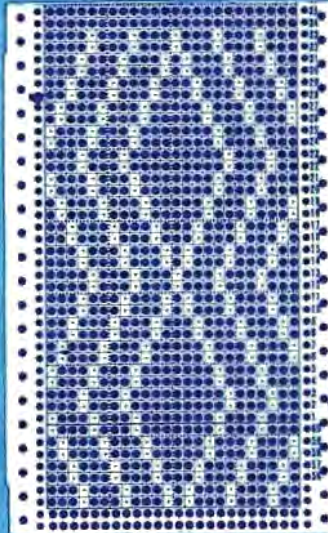
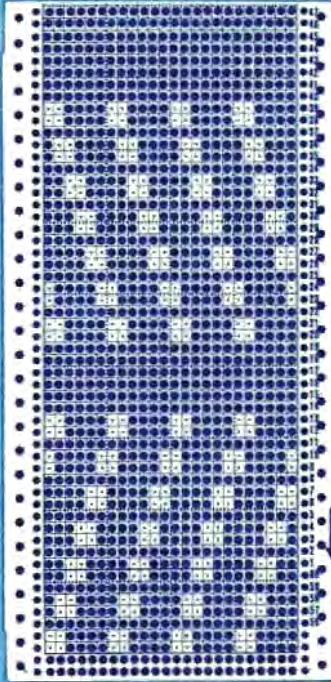
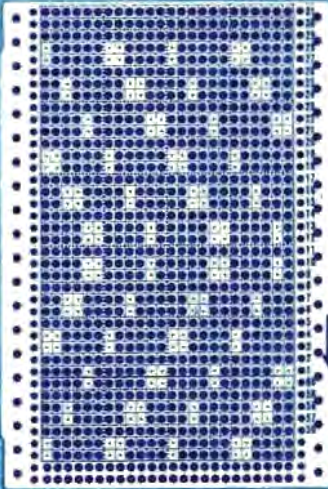


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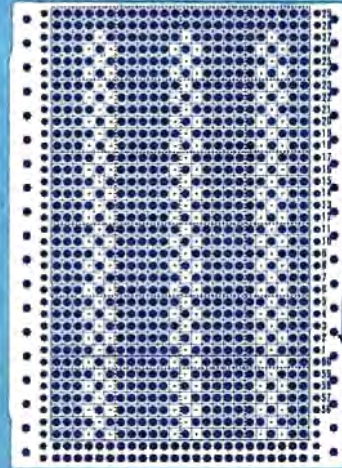
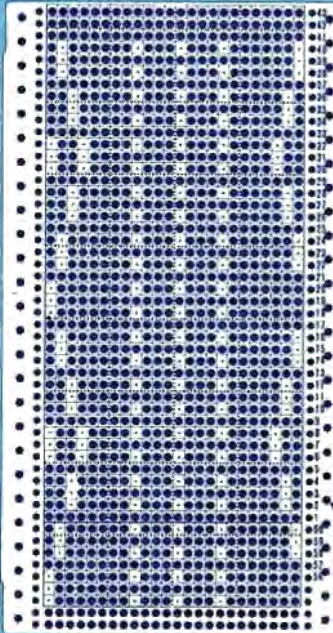
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801

802

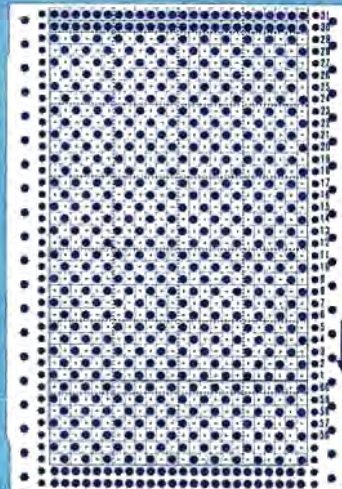
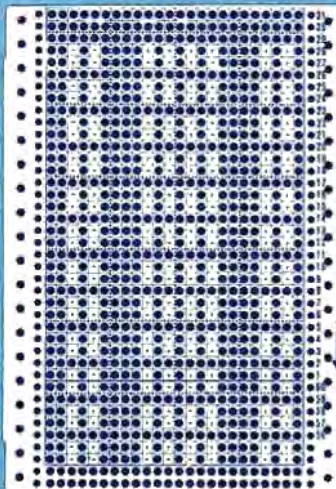
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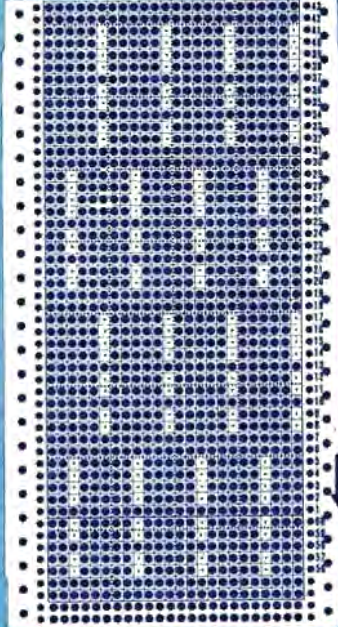
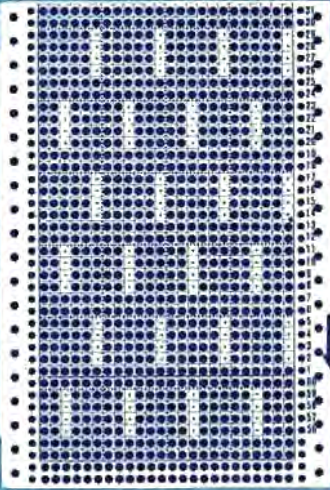
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803

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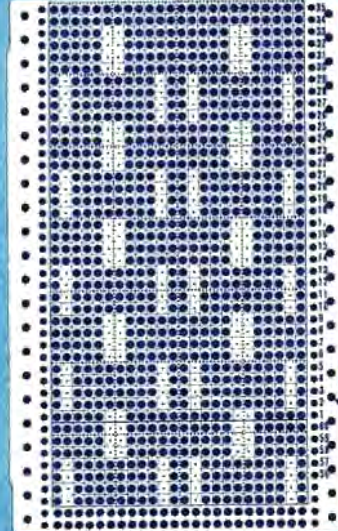
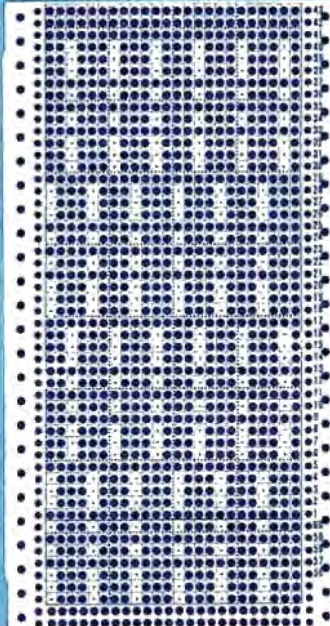
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804

805

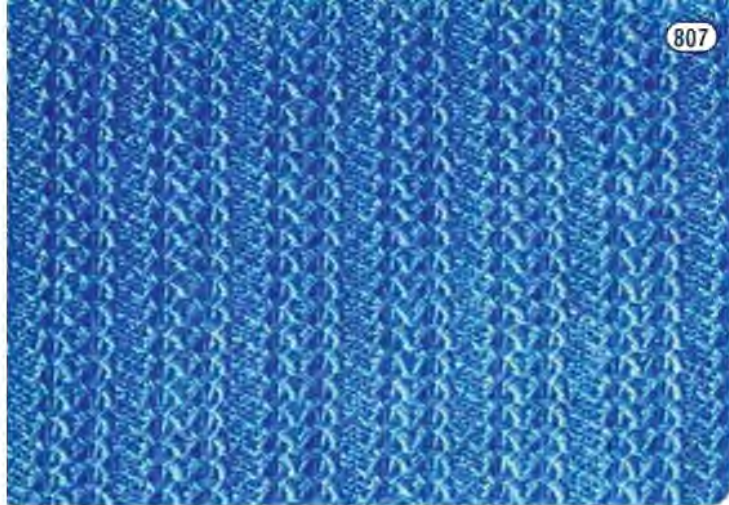
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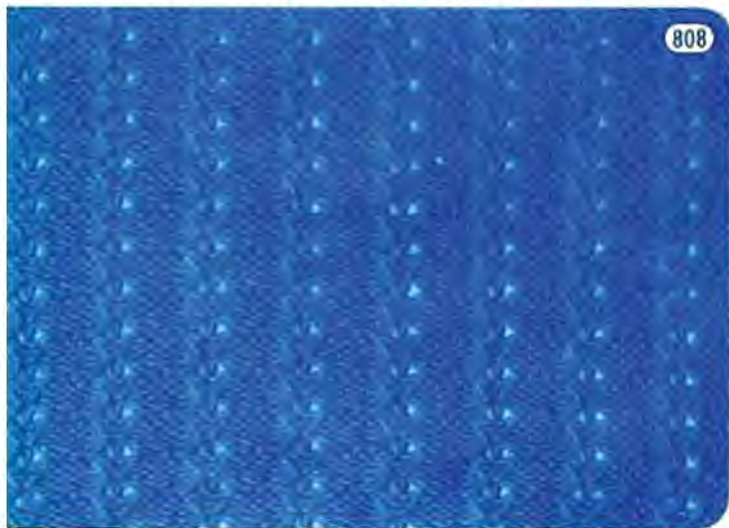
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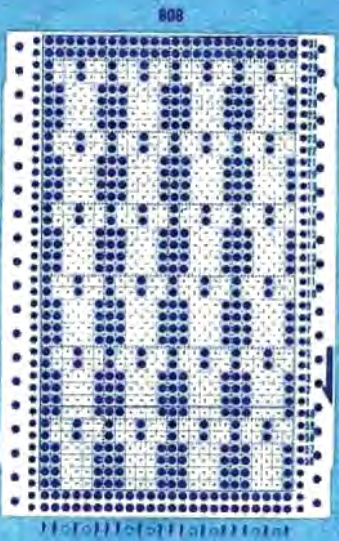
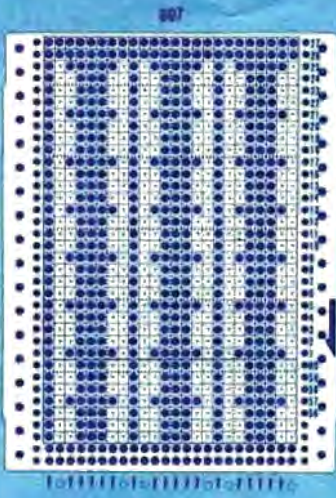


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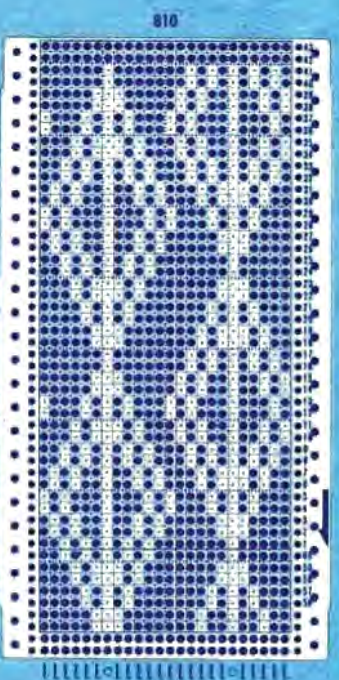
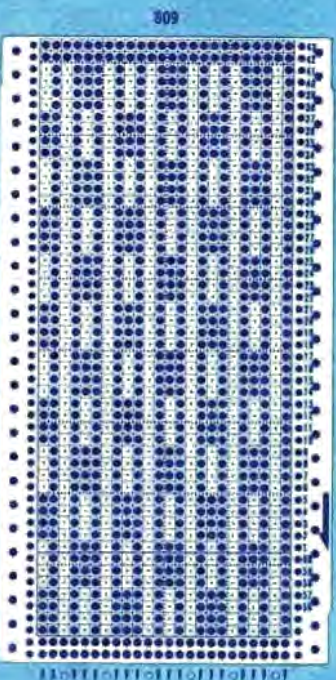


810

○の位置は針抜を示します。★バリエ3、バリエ5をご使用の方は○印の位置の編針をA位置に戻して編んで下さい。  
★バリエ7をご使用の方は○印の位置の編針をミズ板からとりはずして編んで下さい。



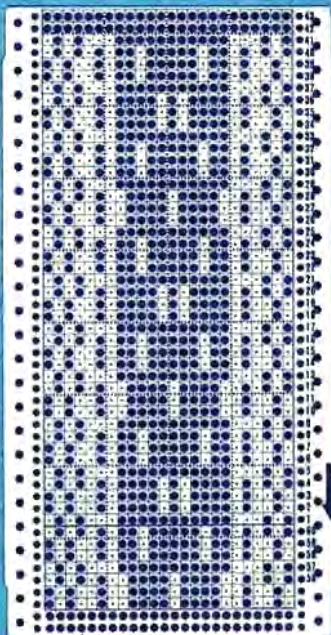
- ★ If you have KH-820 or KH-830, knit after pushing back the needles marked "O" to the position A of needle bed.
- ★ If you have KH-840 or KH-871, knit after taking out the needles marked "O" from needle bed.



811

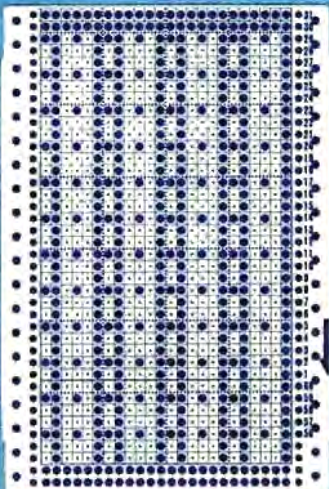


811



Legend for pattern 811: A row of symbols including vertical bars, circles, and squares, corresponding to different colors used in the pattern.

812

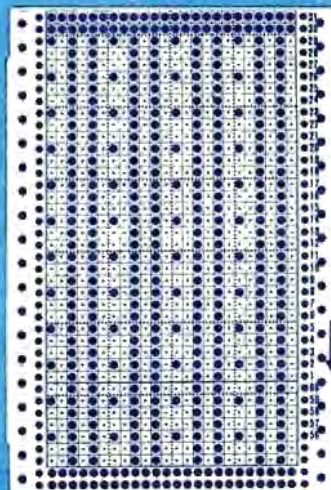


Legend for pattern 812: A row of symbols including vertical bars, circles, and squares, corresponding to different colors used in the pattern.

812

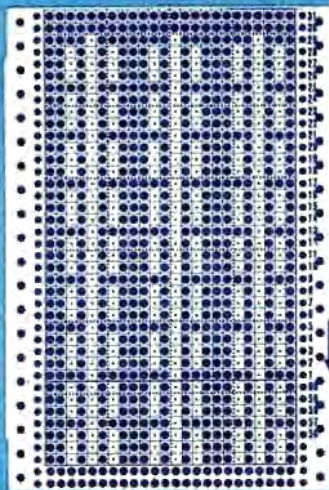


813



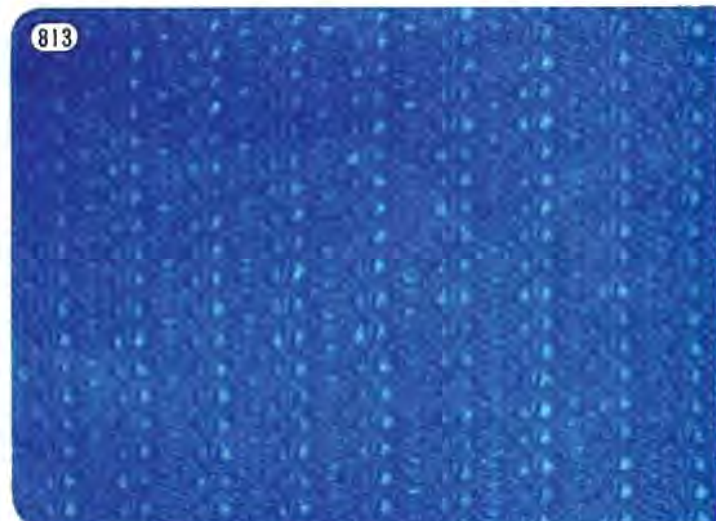
Legend for pattern 813: A row of symbols including vertical bars, circles, and squares, corresponding to different colors used in the pattern.

814

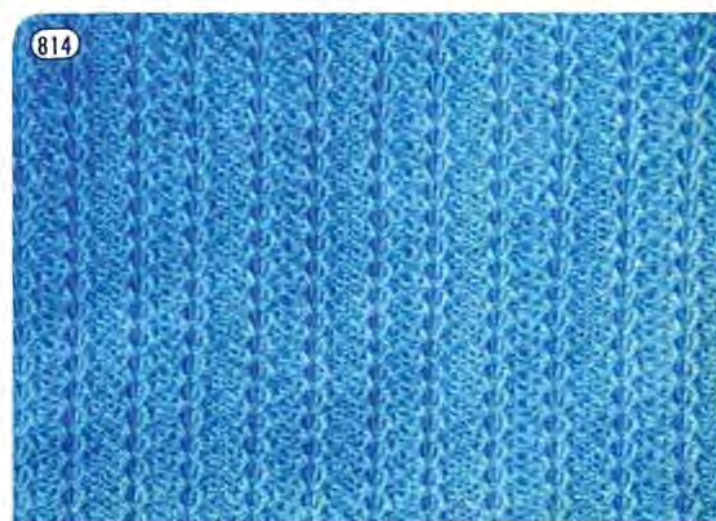


Legend for pattern 814: A row of symbols including vertical bars, circles, and squares, corresponding to different colors used in the pattern.

813

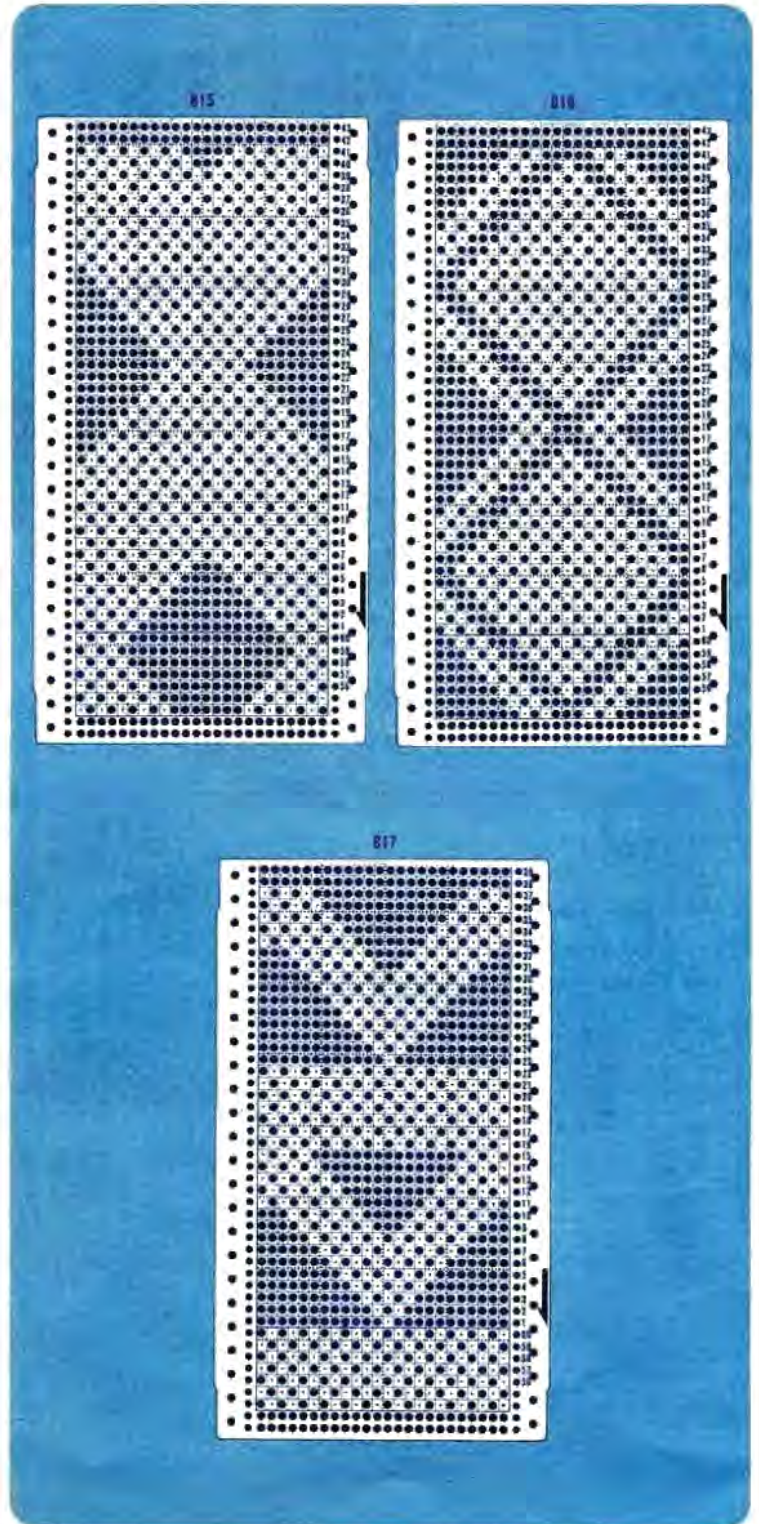


814



# すべり目模様

## SKIP STITCH PATTERNS

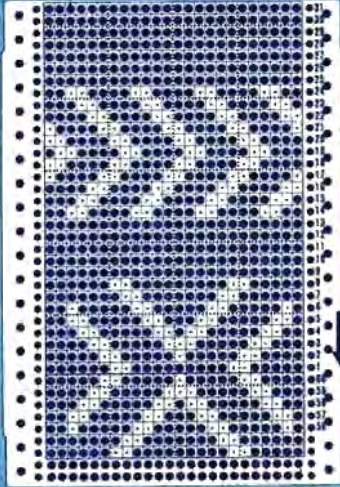
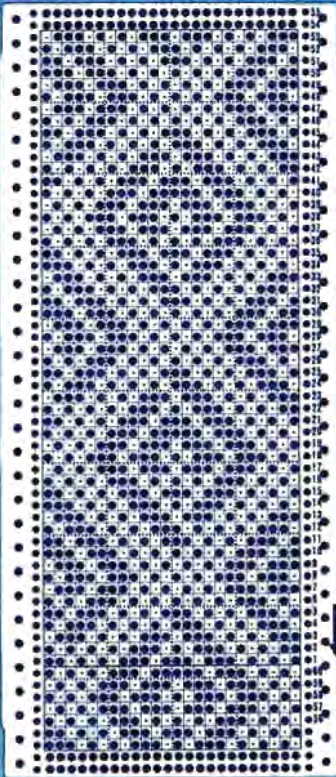


818

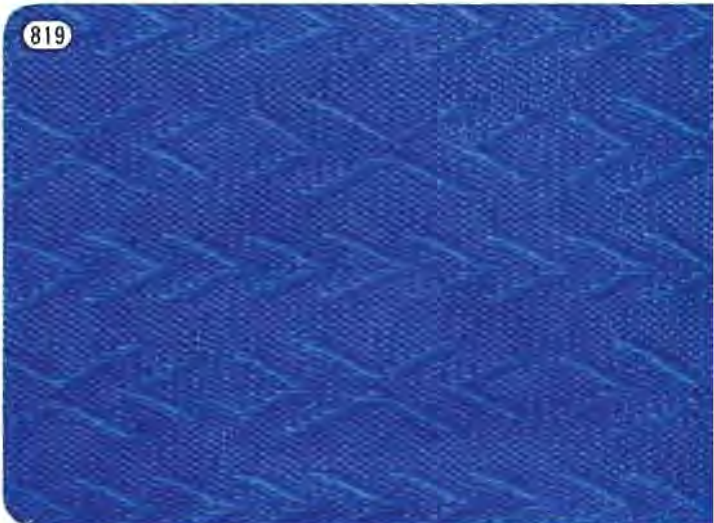


818

819



819

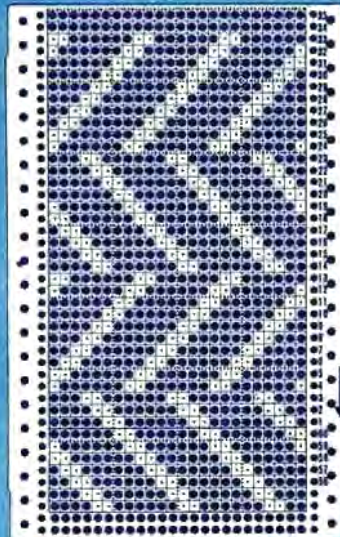
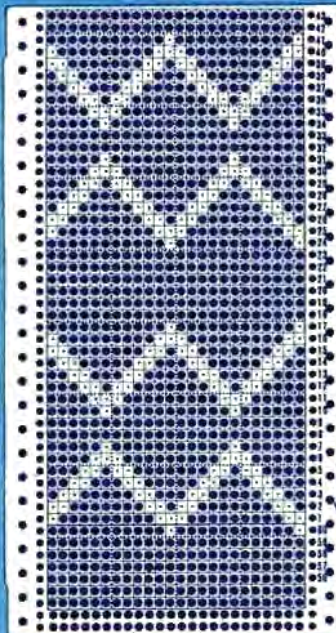


820



820

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821



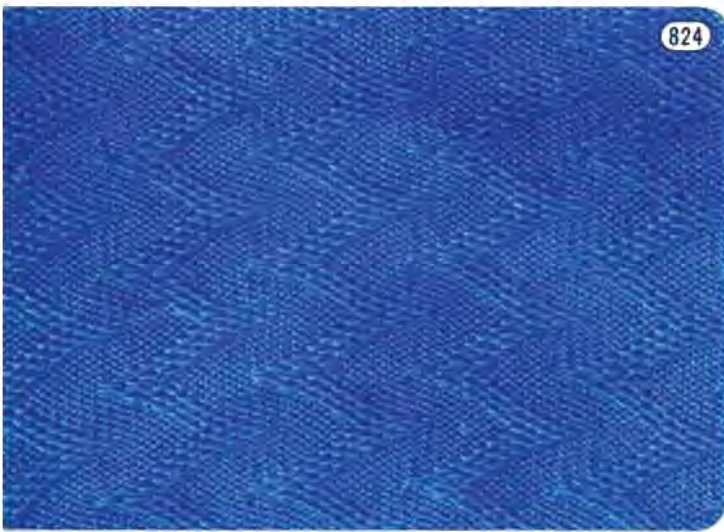
822



823



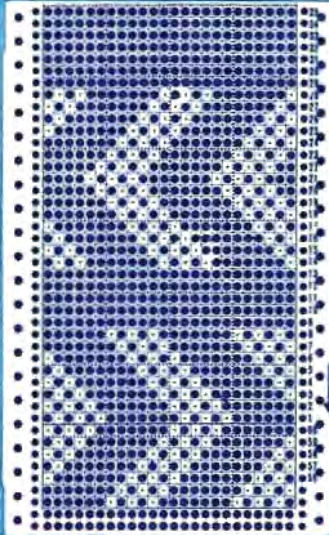
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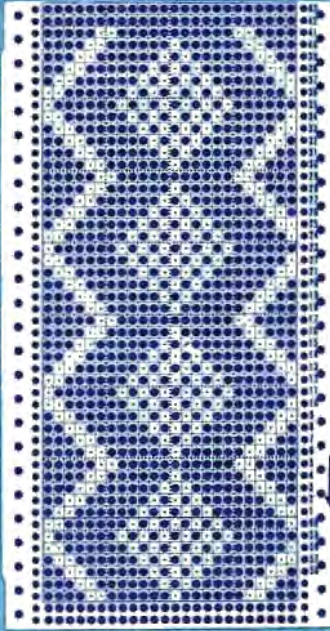
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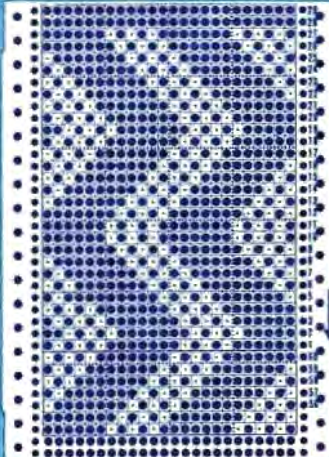
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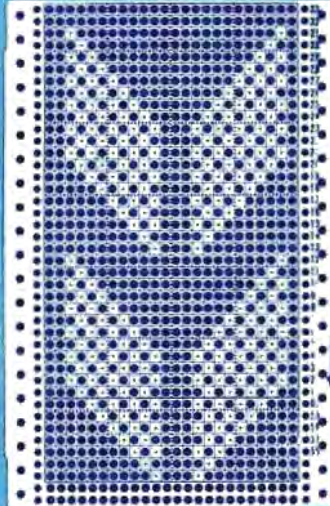
823



824

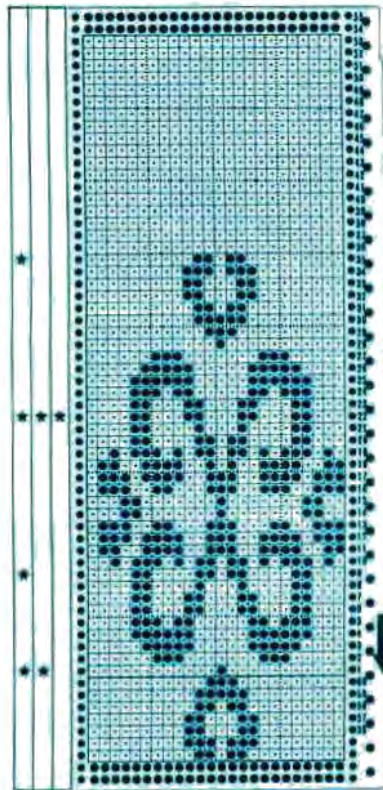


825



# 連続ポイントカムを使った 連続ポイント模様

Using the Motif Knitting Cam FAIR-ISLE MOTIVES



★印の位置で配色糸を切替えて編みます。

Change the second colour yarn to the third colour yarn at the asterisk

826

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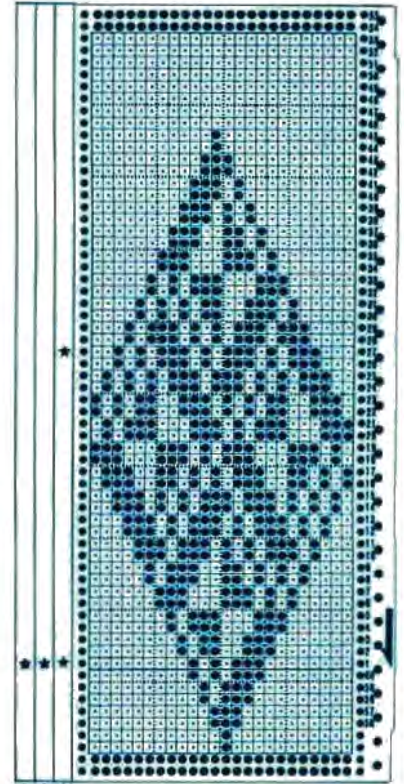


827



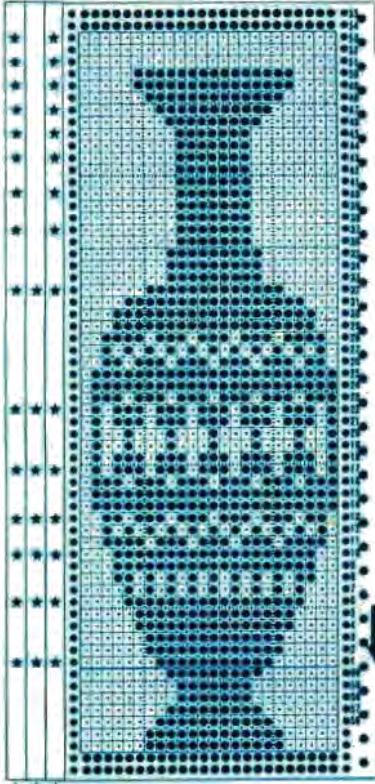
828





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830  
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833



834

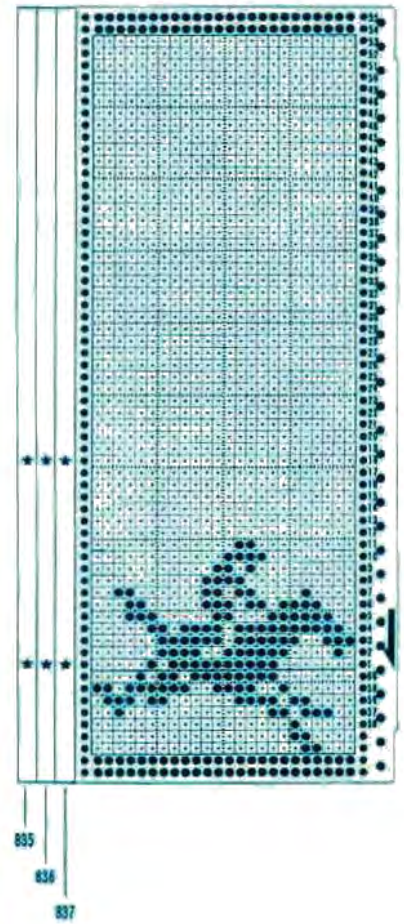


832

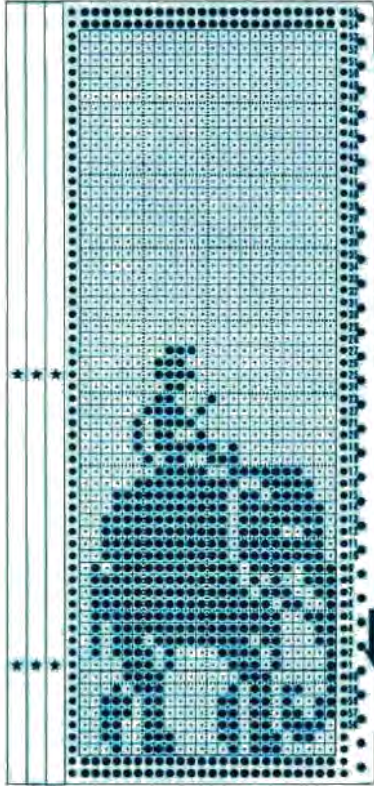
833

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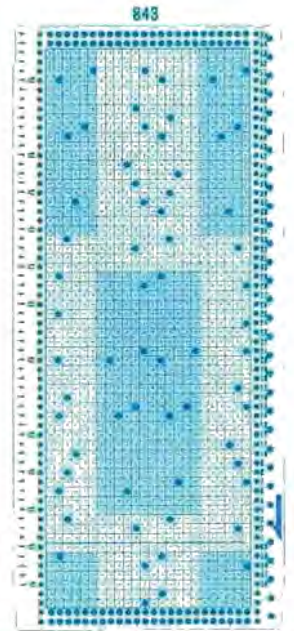
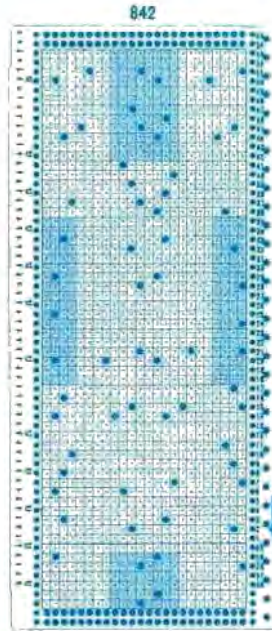


# Lポイントカムを使ったレース模様

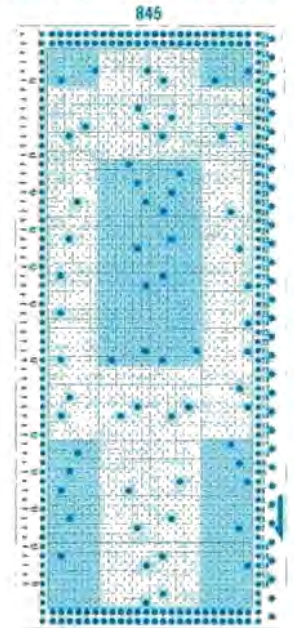
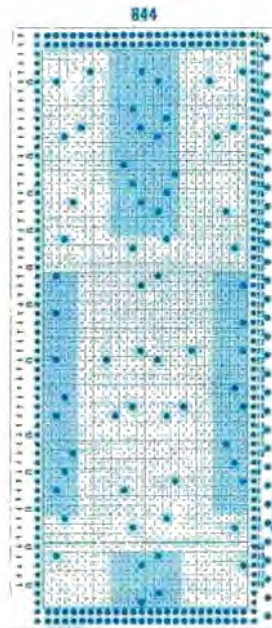
Using the L-point Cam *VARIATIONS OF LACE PATTERN*



841—Lポイントカムを使わない模様  
Basic Pattern



● 60-3. おまげ30-33までは、手でカーPを返ります  
Skip the steps from 60 to 3 and from 30 to 33 by feeding the card by hand.



※各パンチカードとも、右側のカード目盛を見て色のかかっている部分にLポイントカムをおいて編みます。(色のない部分はLポイントカムをはずす)

Place the L-point Cams according to the colour-printed parts on the punch card. (remove the L-point Cams for the parts not printed in colour)

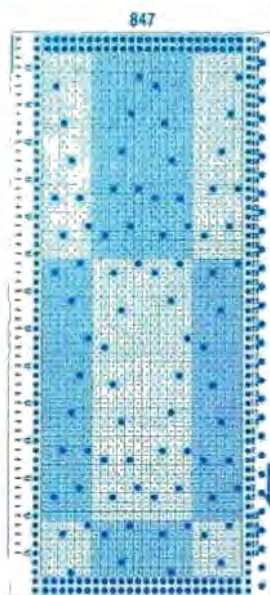


846



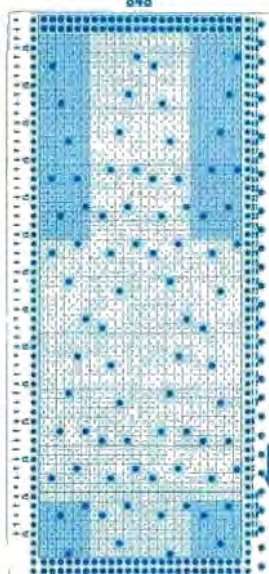
847

846…Lポイントカムを使わない模様



847

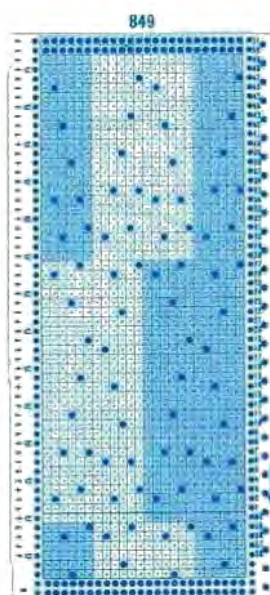
Basic Pattern



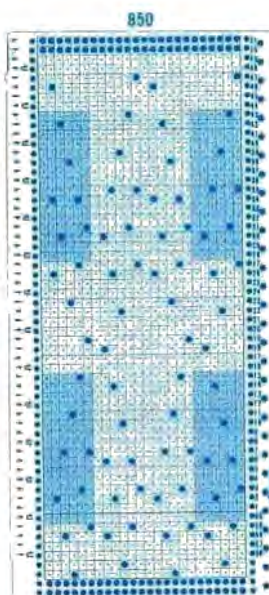
848



848



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850



849



850

※カードが1回転したら60-27のみ、Lポイントカムをおき替え、60の位置で平編6段編みます。

When the Card comes at step No. 60, knit 8 rows with plain stitch and invert the place to set Cams for the steps from 60 to 27. (Place them on the white part.)

852 Skip the steps from 18 to 29 by feeding the card by hand.  
Knit 4 rows with plain stitch at 18, 48 and 60.

853 Skip the steps from 30 to 47 by feeding the card by hand.  
Knit 6 rows with plain stitch at 30.

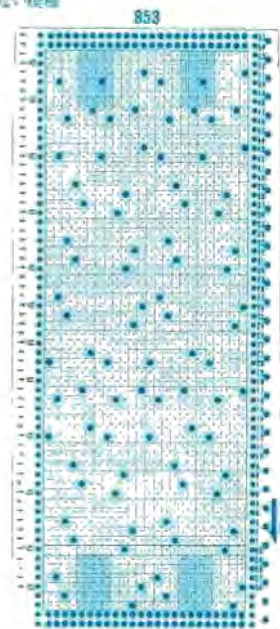
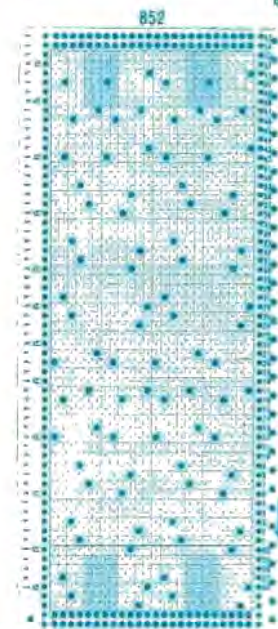
854 Skip the steps from 30 to 47 by feeding the card by hand.  
Knit 6 rows with plain stitch at 48 and 60.

855 Knit 4 rows with plain stitch at 18, 30, 48 and 60.



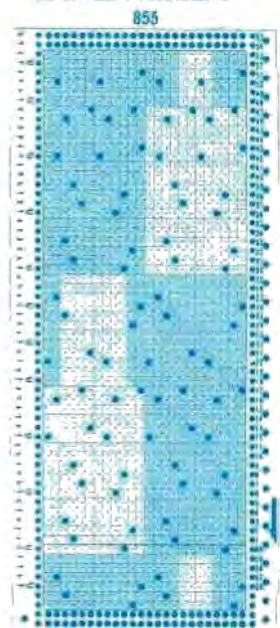
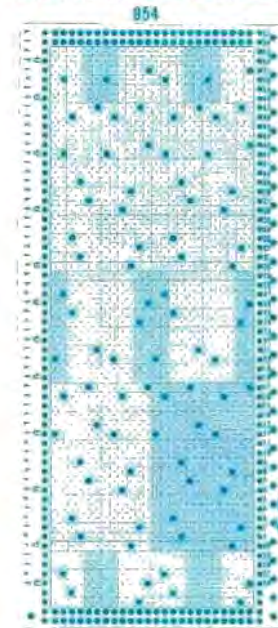
851 -L ボー -トの工を使わない編法

Basic Pattern



● 18-29までは、手でカードを通ります。  
18、48、および60の位置で平編4段編みます。

● 30-47までは、手でカードを通ります。  
30、60の位置で平編6段編みます。

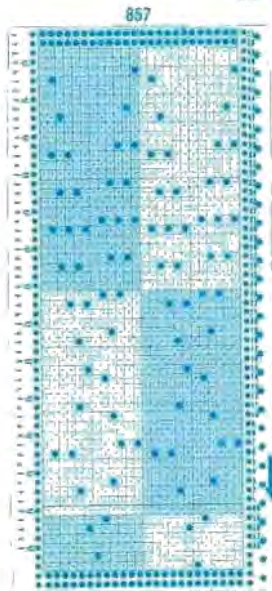


● 30-47までは、手でカードを通ります。  
30の位置で平編6段編みます。

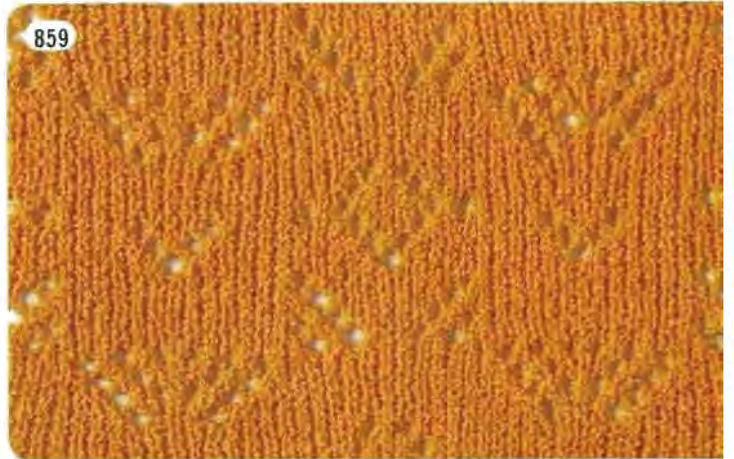
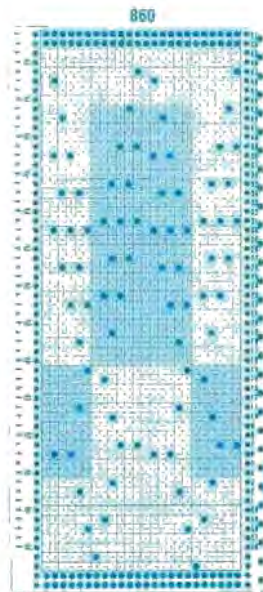
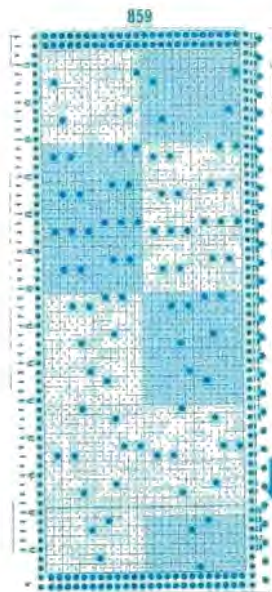
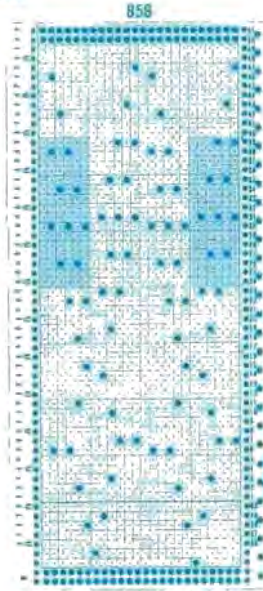
● 18、30、48、および60の位置で平編4段編みます。



856...Lポイントカミを使わない4段様

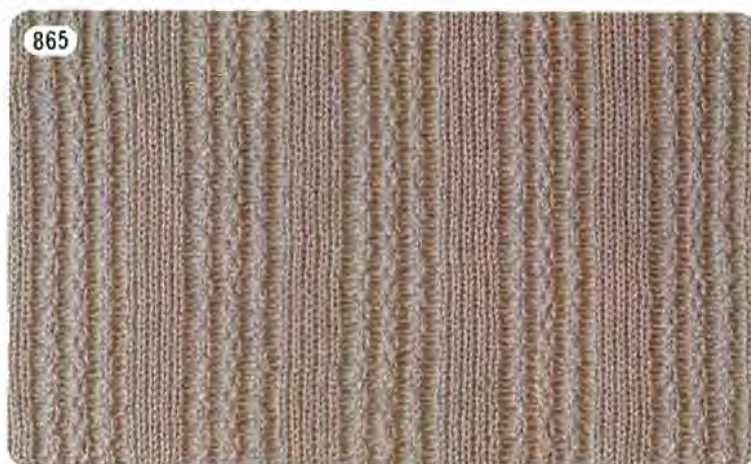


Basic Pattern



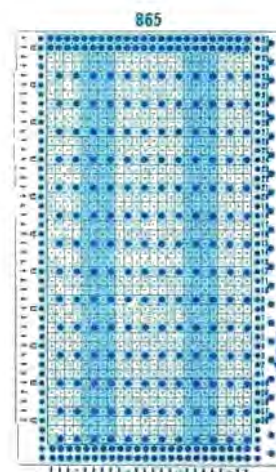
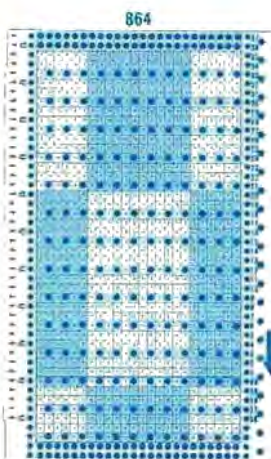
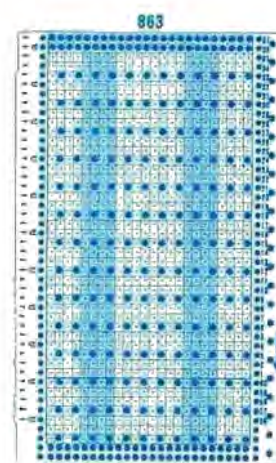
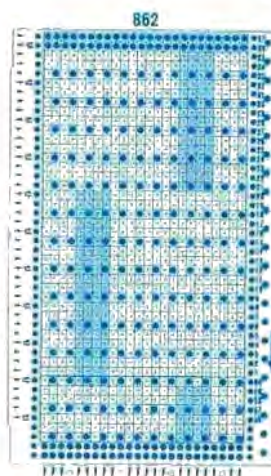
# Lポイントカムを使った タックレース模様

Using the L-point Cam *VARIATIONS OF FINE LACE PATTERN*



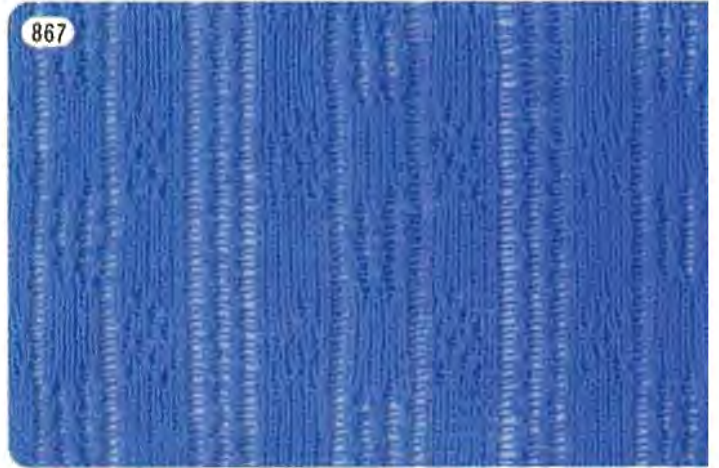
861...Lポイントカムを使わない模様

Basic Pattern





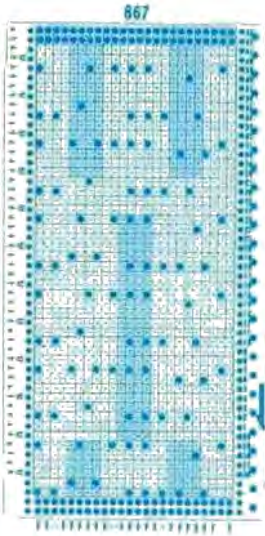
866



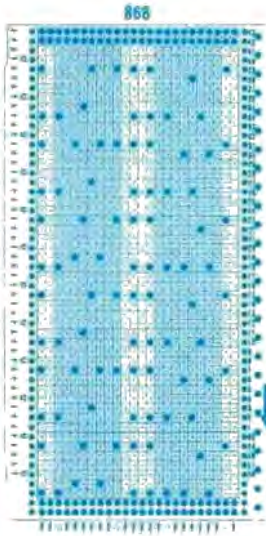
867

866- Lポイントラムを横おきの模様

Basic Pattern



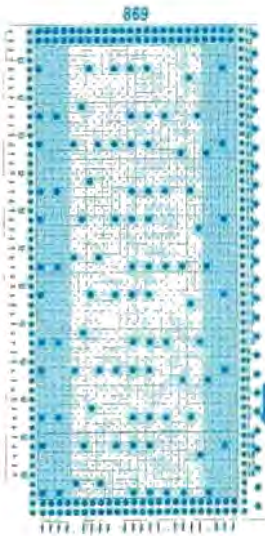
867



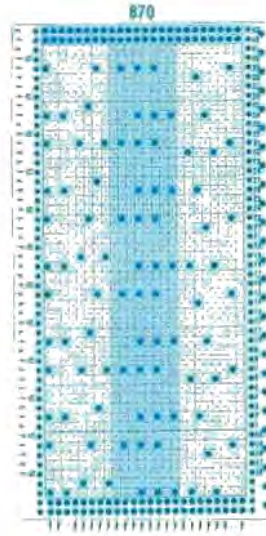
868



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870



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870



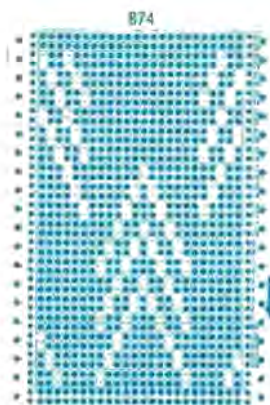
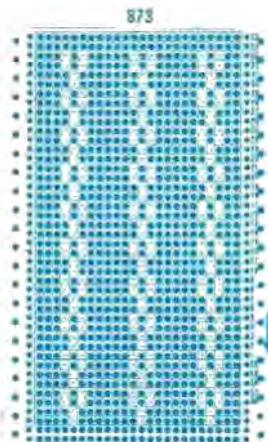
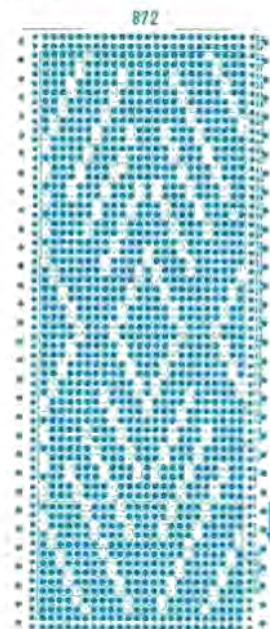
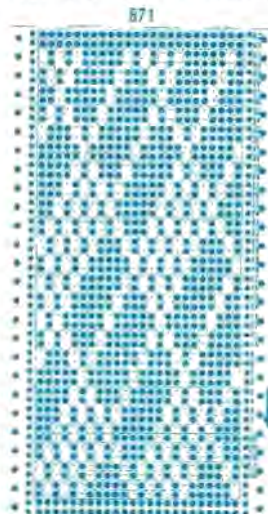
# 添糸模様

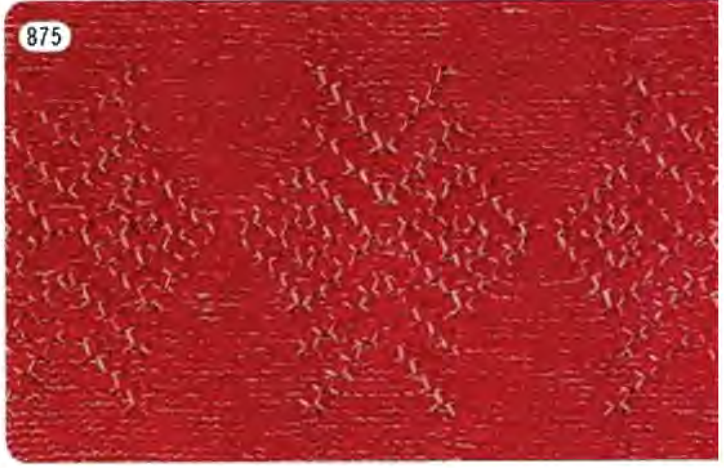
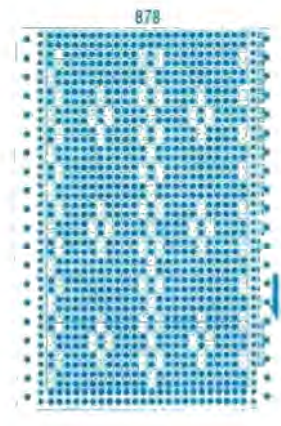
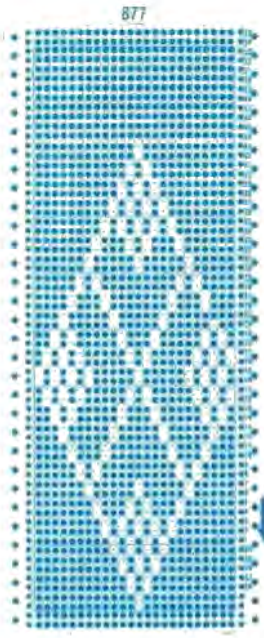
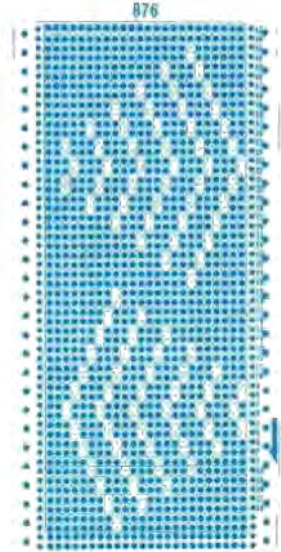
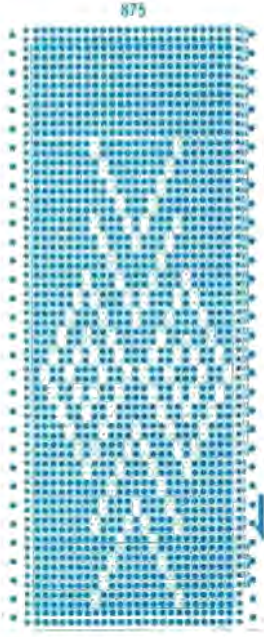
## PLATING YARN KNITTING



糸口を添糸・アーガイル用糸口に取替えます。地糸を地糸口に、添糸を添糸口に通し、タック左右のボタンを押して編みます。

*Change the yarn feeder to the PLATING YARN FEEDER.  
Thread the main yarn into the main yarn feeder and plating yarn into the plating yarn feeder.  
Push both "TUCK" buttons at the same time and knit.*



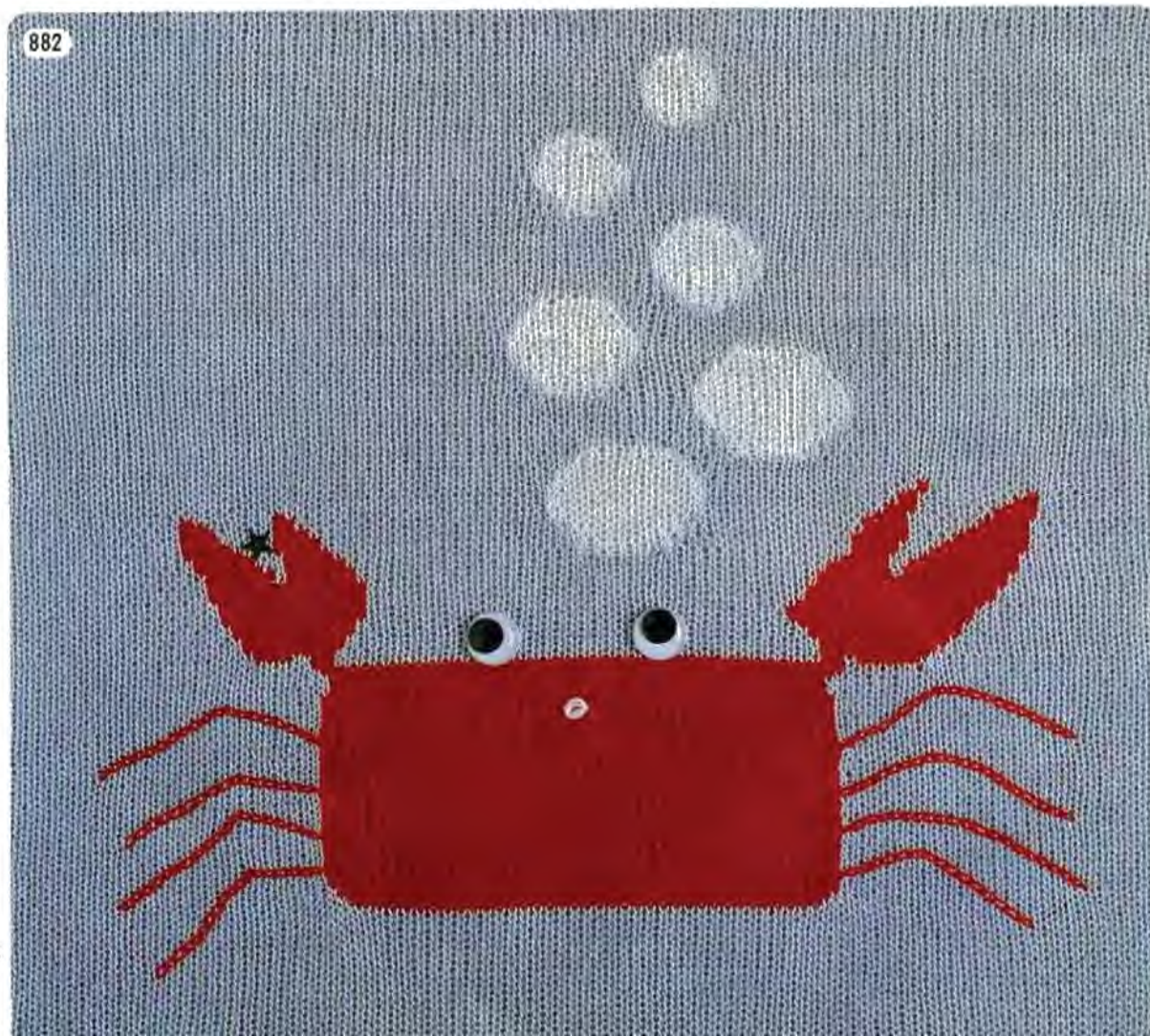




- 編糸は糸取装置に通さず、下において編みます。
- 編糸の本数は模様に関係なく、編糸を交換する回数分だけ用意します。
- キャリジのセットは平編の状態て編みます。

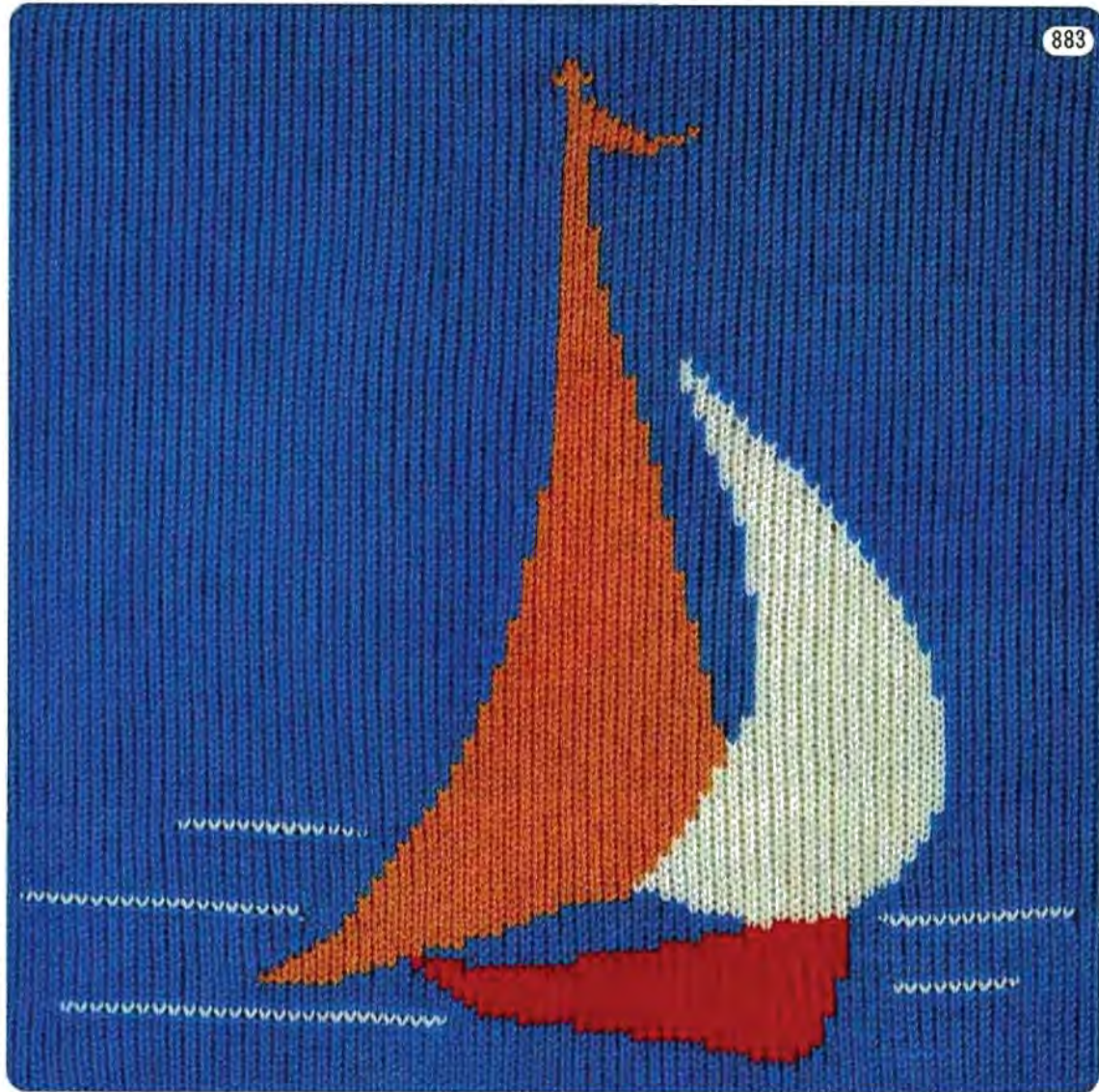
- Place all yarns at your feet instead of threading them in the YARN TENSION UNIT.
- Look at the following diagrams (p.315~318) and prepare the yarns according to the times of changing them.
- Make sure that the CHANGE KNOB is set at NL position.

## アーガイル模様 INTARSIA KNITTING



# アーガイル模様

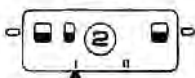
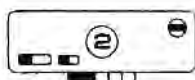
INTARSLIA KNITTING



# RIBBING PATTERNS

## (1) Tucking pattern by KR

Yarn : 2 ply

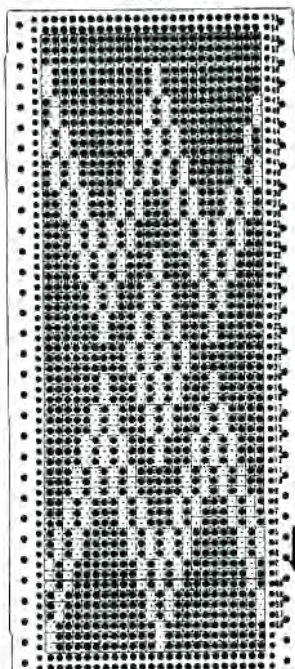
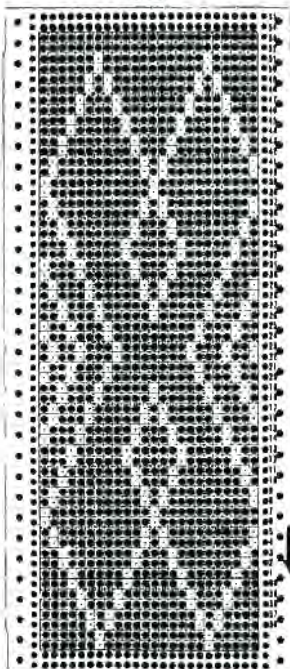


KH

KR

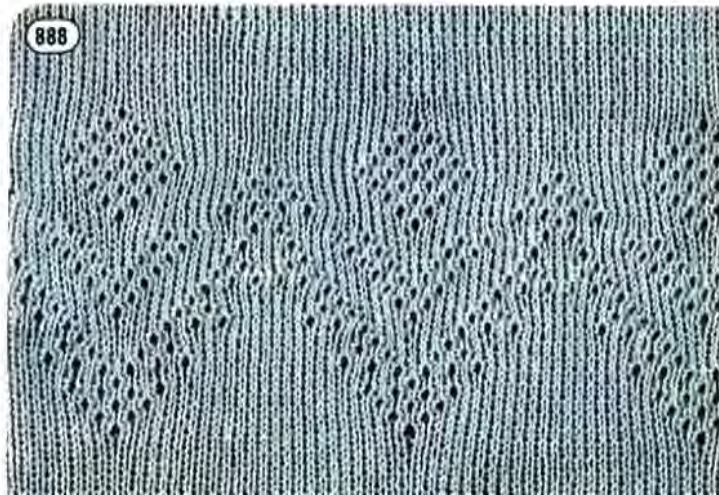
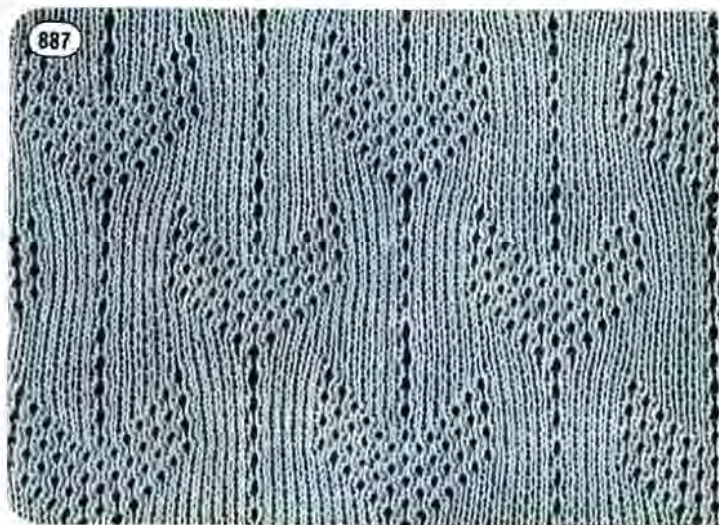
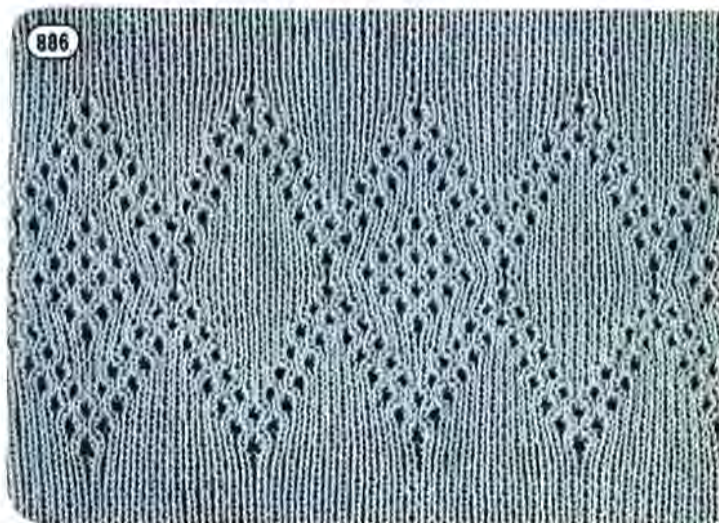
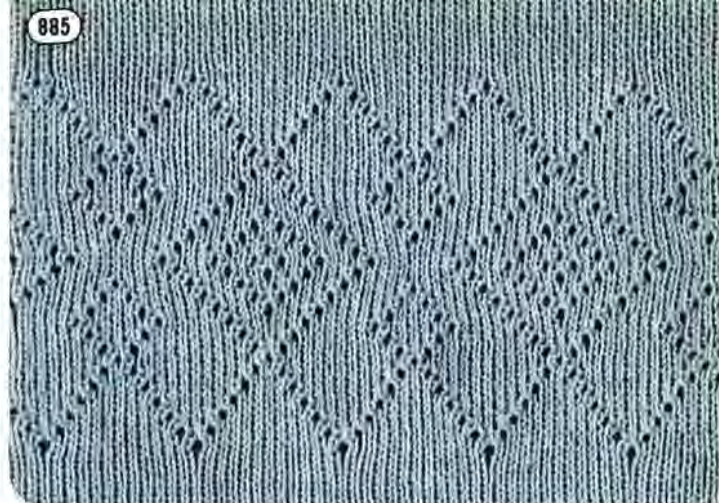
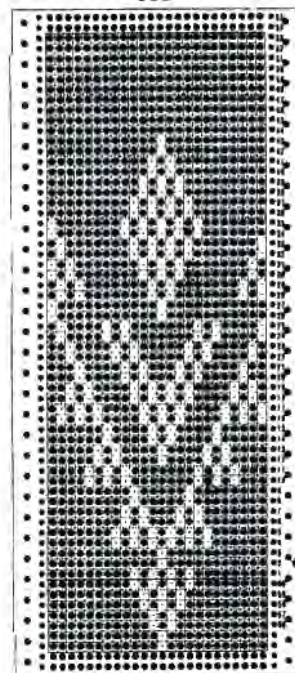
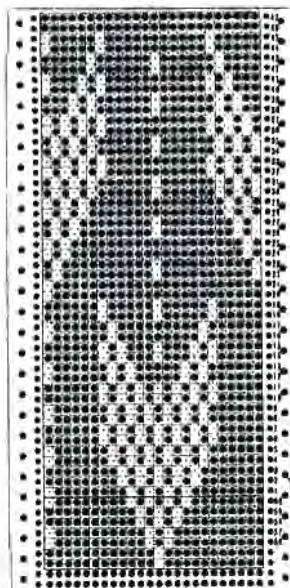
885

886

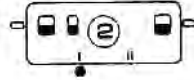




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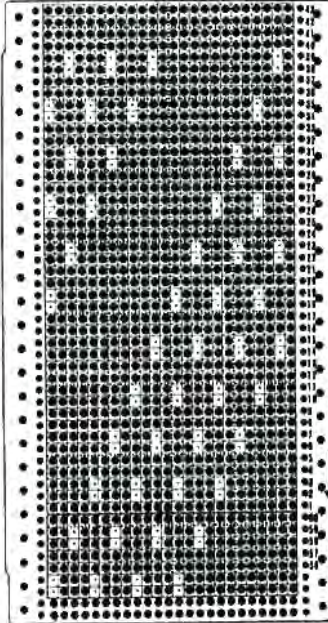
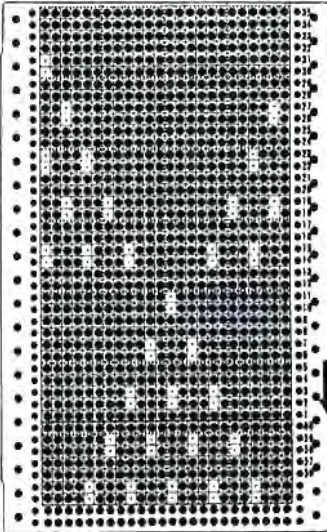


KH   
 KR 



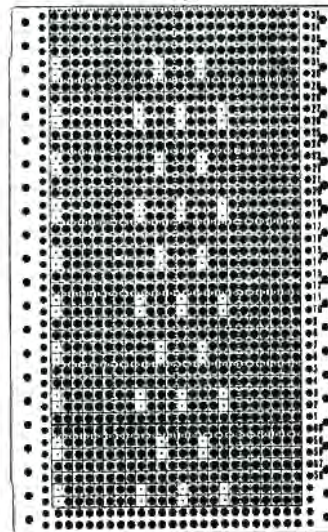
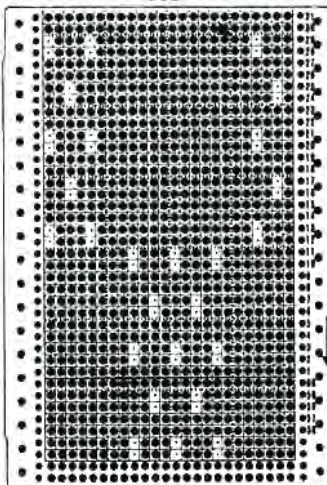
893

894



895

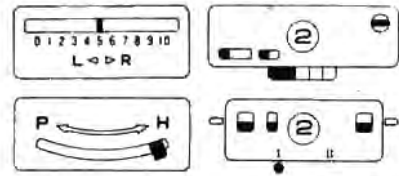
896





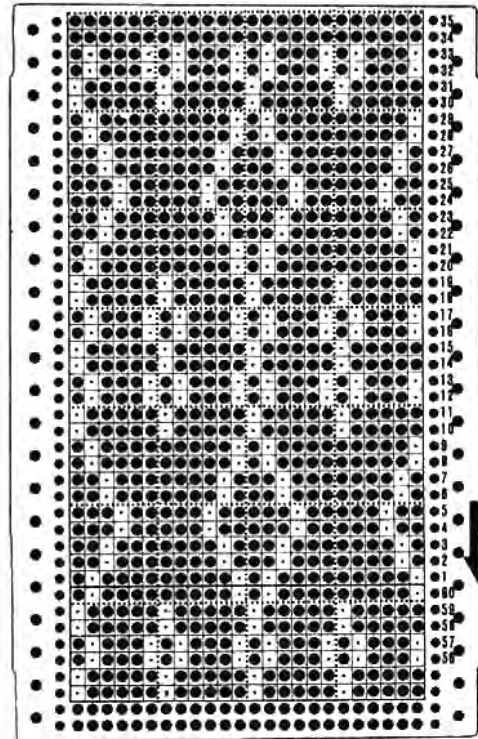


897



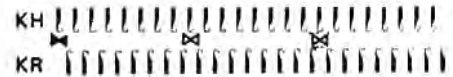
898

897~900

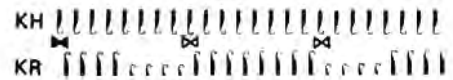


899

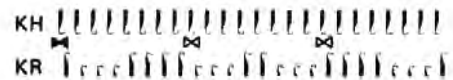
897



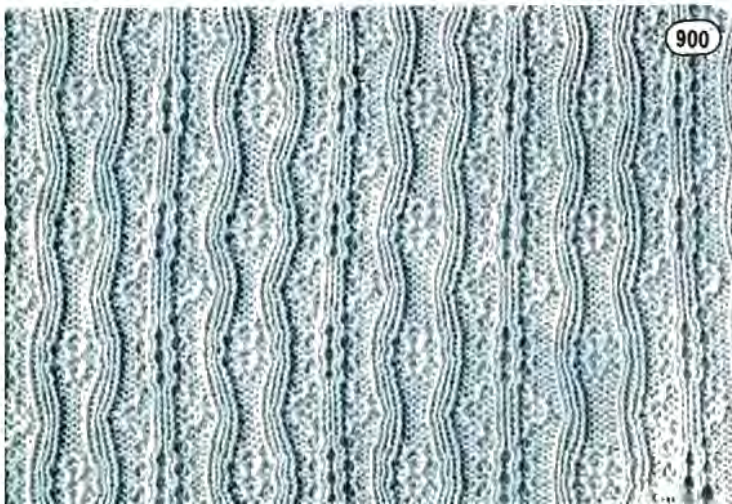
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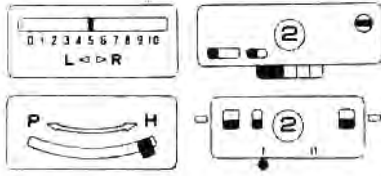
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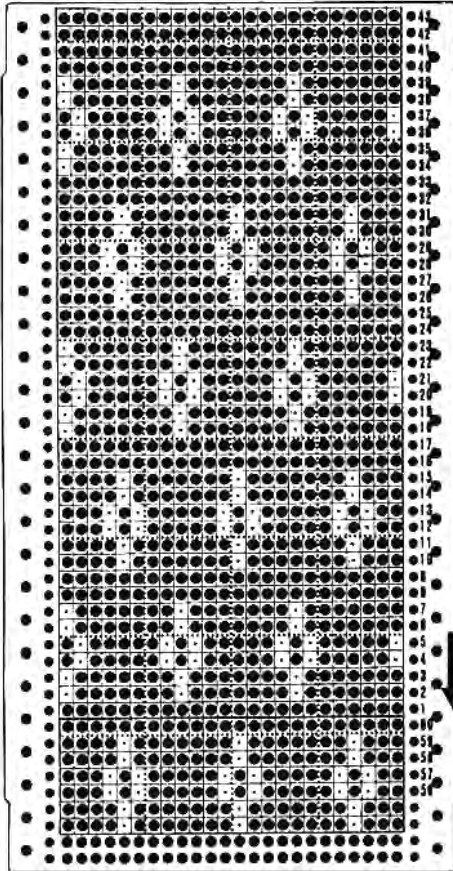
900



900



901~904



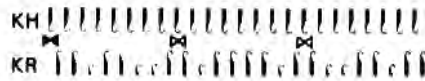
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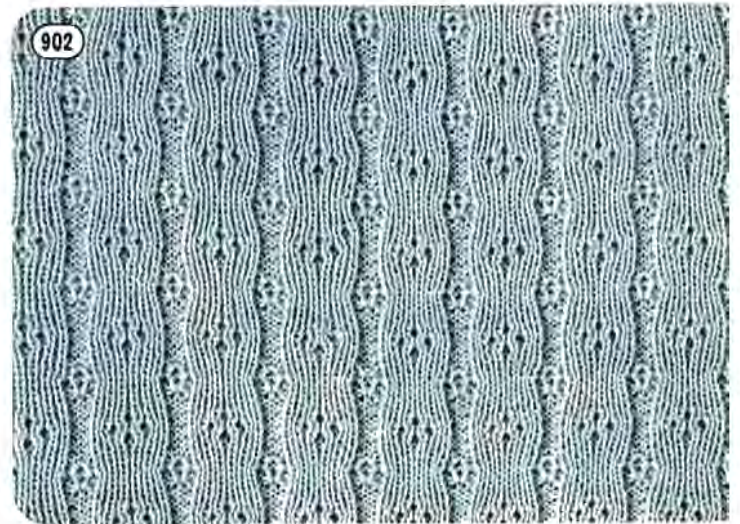
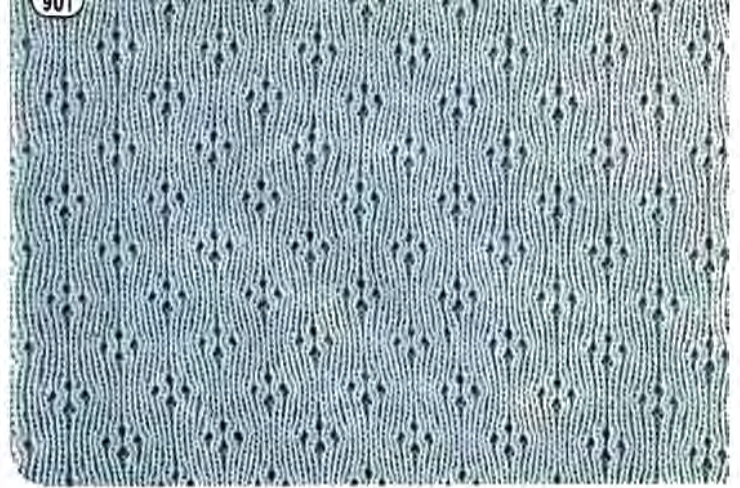
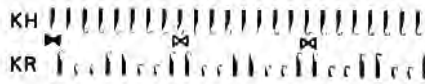
902



903



904

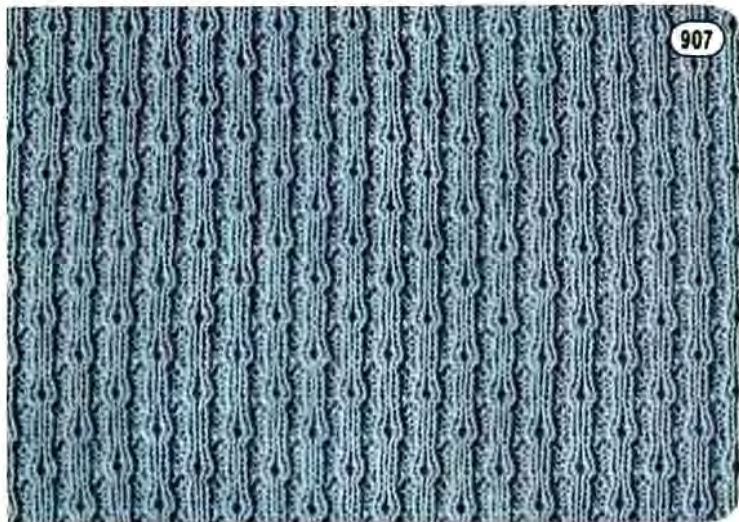




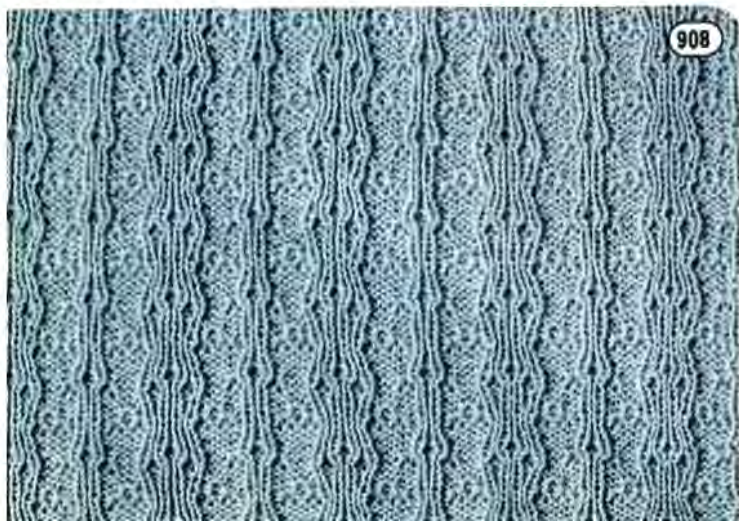
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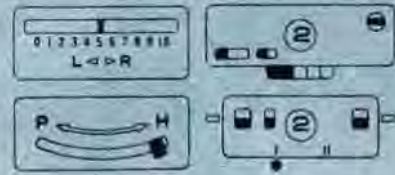
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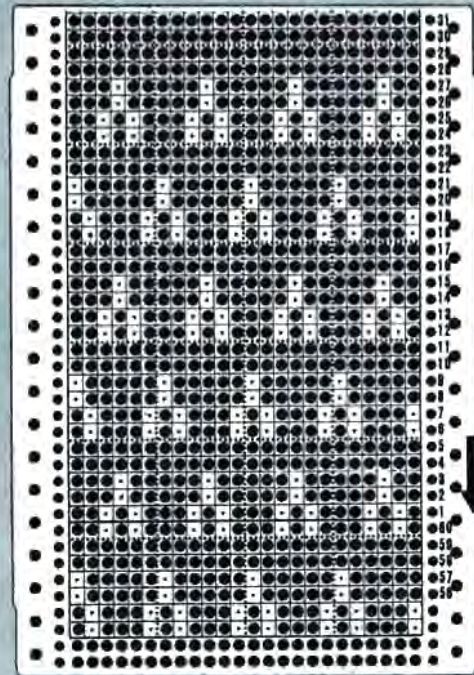
907



908



905~908



905



906

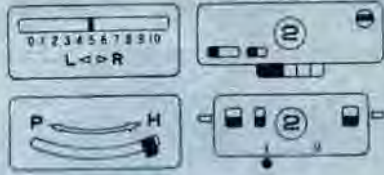


907

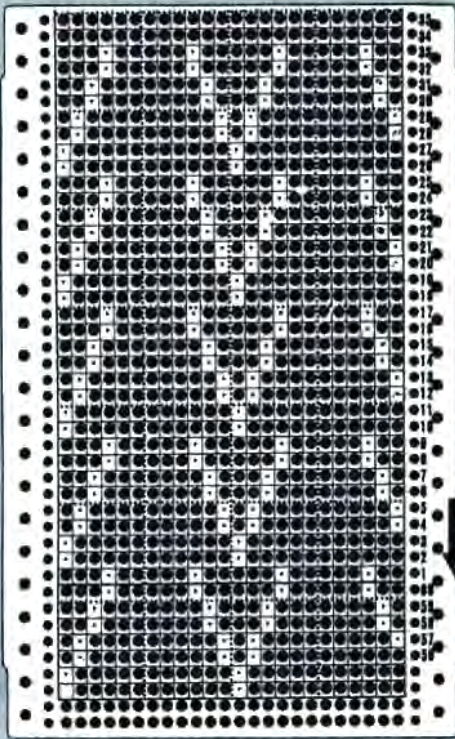


908





909~912



909



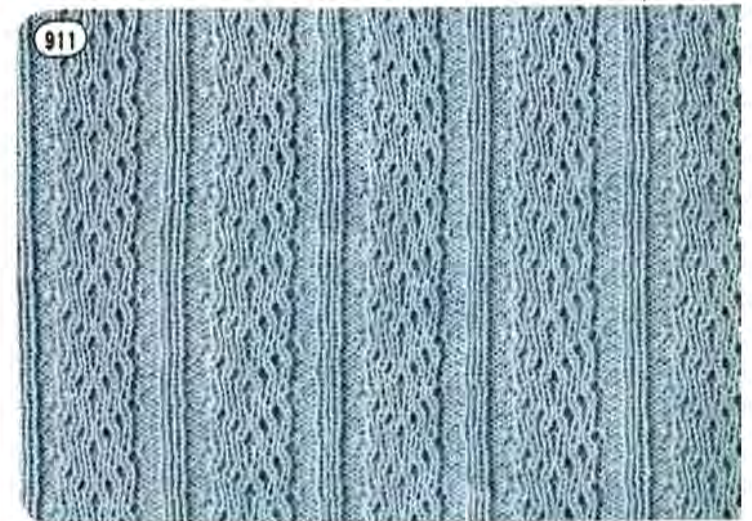
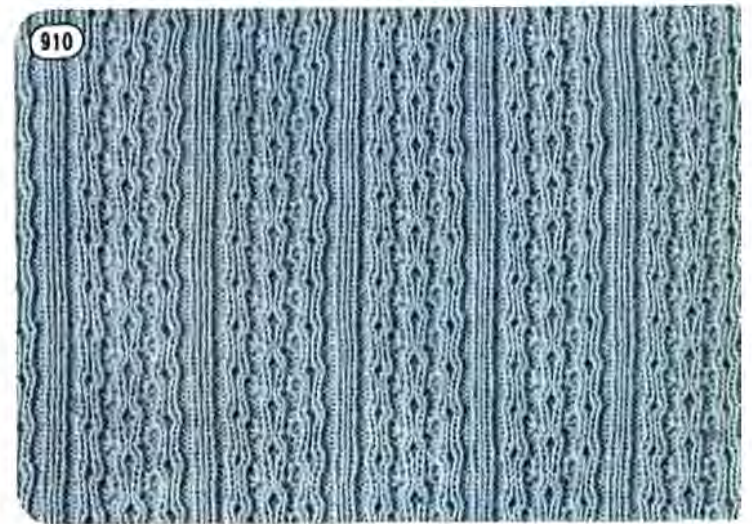
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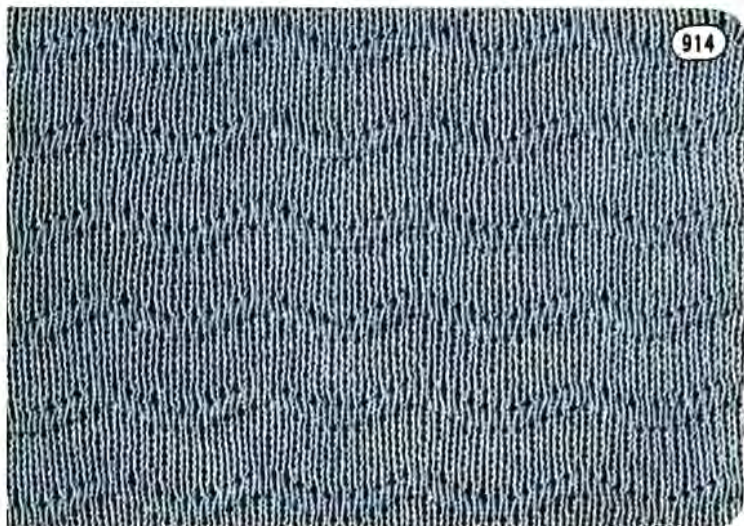


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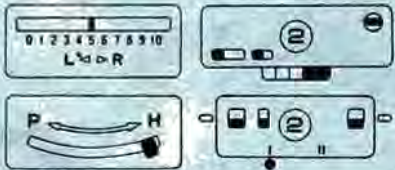


912





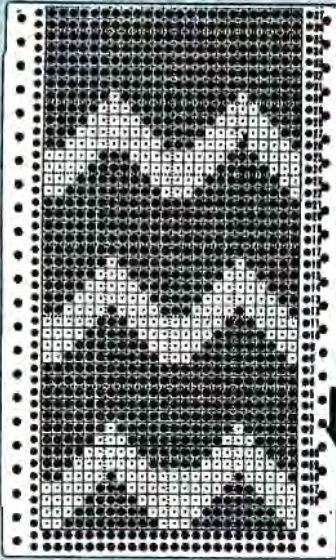
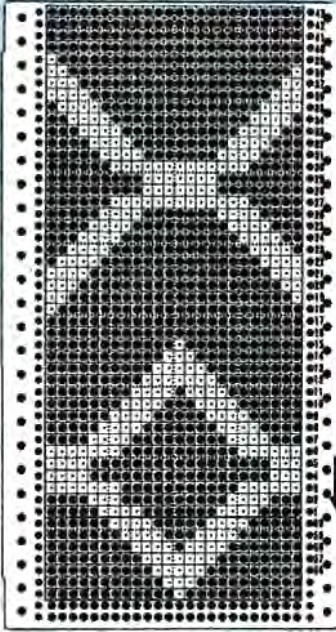
(2) *Skipping pattern by KR*



KH   
 KR

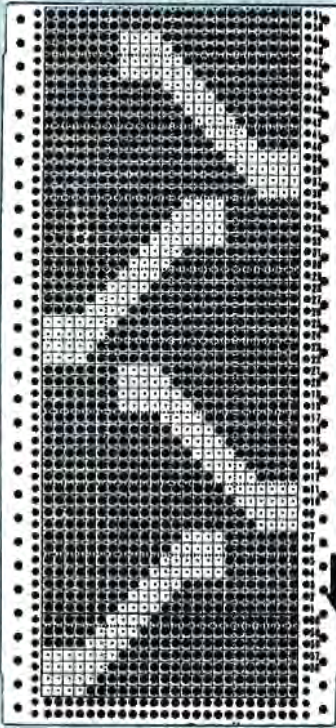
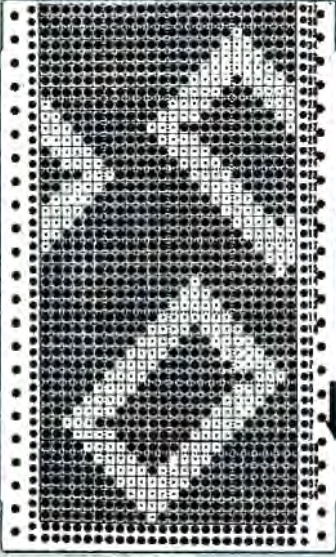
913

914

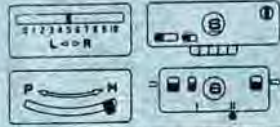
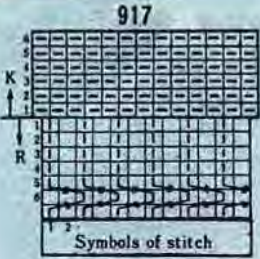


915

916



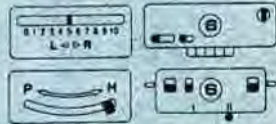
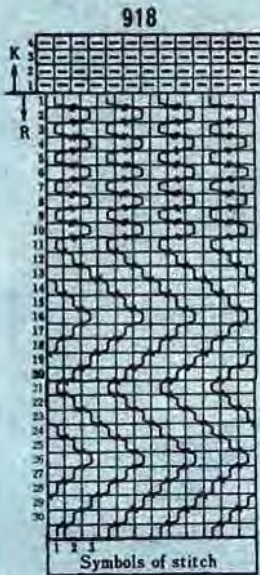
### (3) Racking pattern by KR



KH

KR

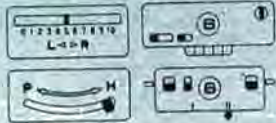
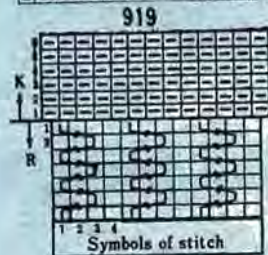
Step	1	2	3	4	5	6
1 Racking Position	5	5	5	5	5	3
2 Direction of Carriage	←	←	←	←	←	→



KH

KR

Step	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	
1 Racking Position	5	3	5	3	5	3	5	3	5	3	5	3	5	3	2	1	0	1	2	3	4	5	4	3	2	1	0	1	2	3	4
2 Direction of Carriage	←	→	←	→	←	→	←	→	←	→	←	→	←	→	←	→	←	→	←	→	←	→	←	→	←	→	←	→	←	→	



KH

KR

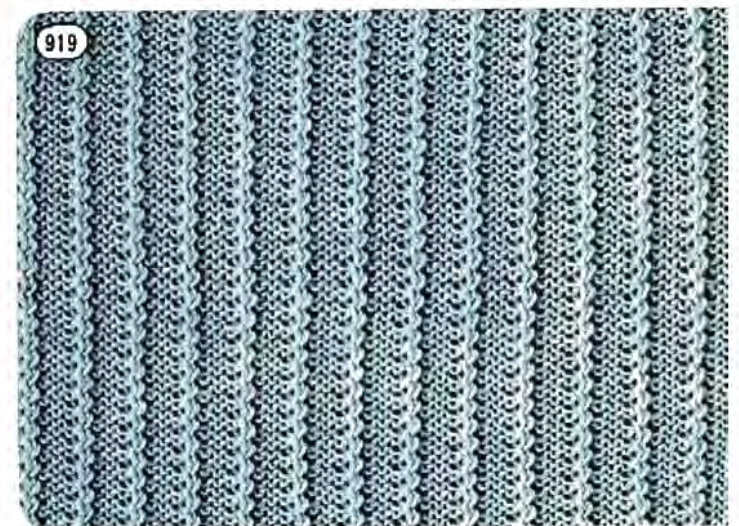
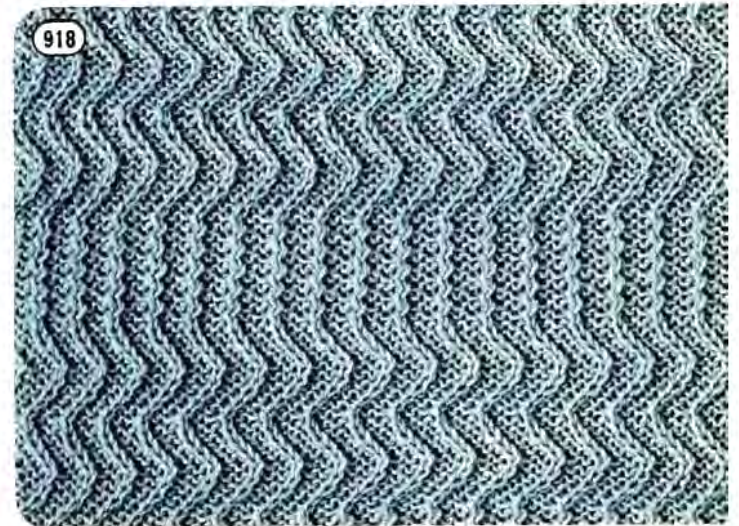
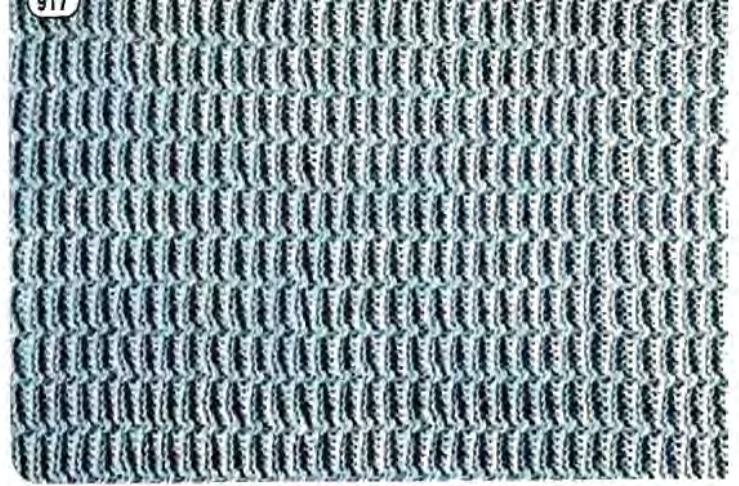
Step	1	2
1 Racking Position	5	3
2 Direction of Carriage	←	→



KR

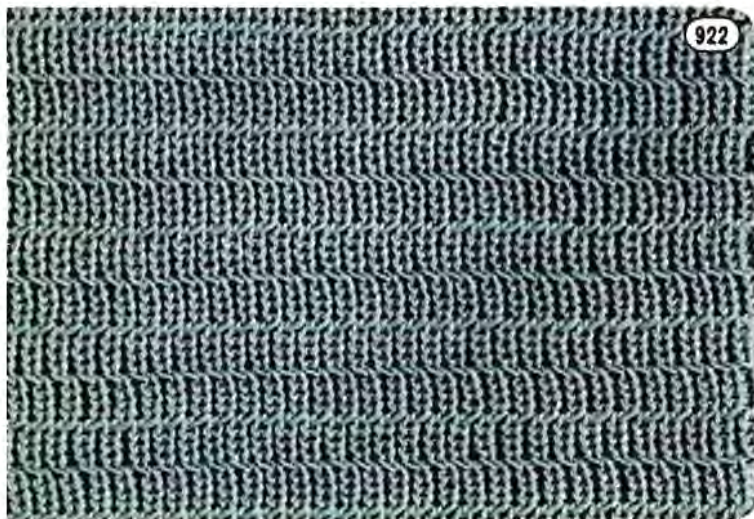
KH

Step	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1 Racking Position	5	3	5	3	5	3	5	3	5	3	1	3	5	3	5	3	5	7	5	3
2 Direction of Carriage	←	→	←	→	←	→	←	→	←	→	←	→	←	→	←	→	←	→	←	→

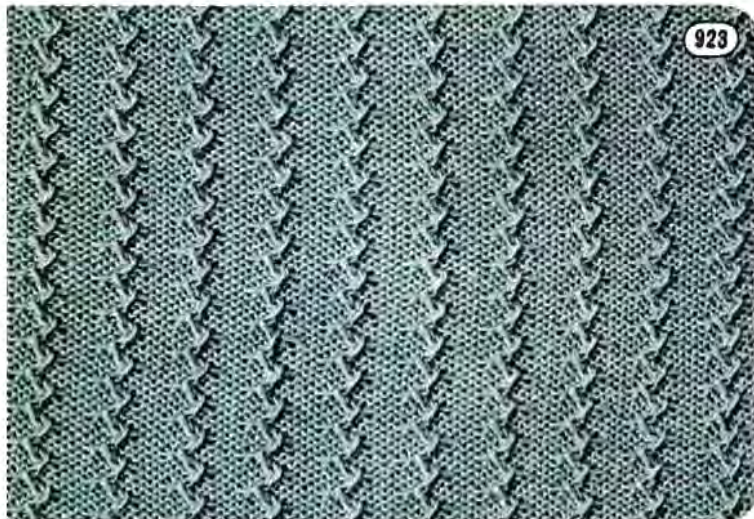




921



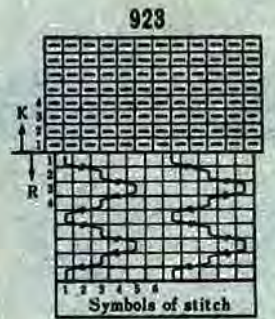
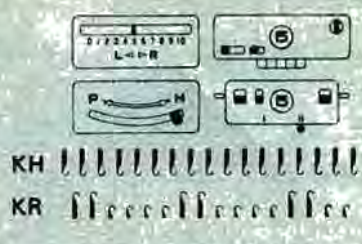
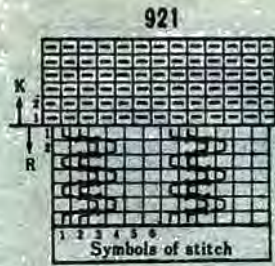
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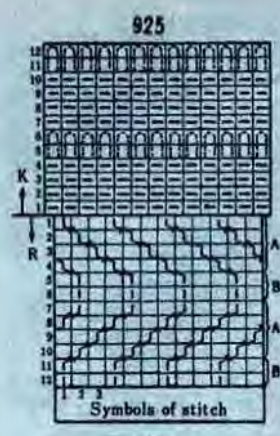


923



924

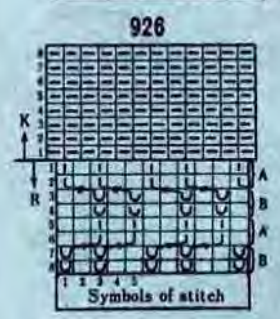
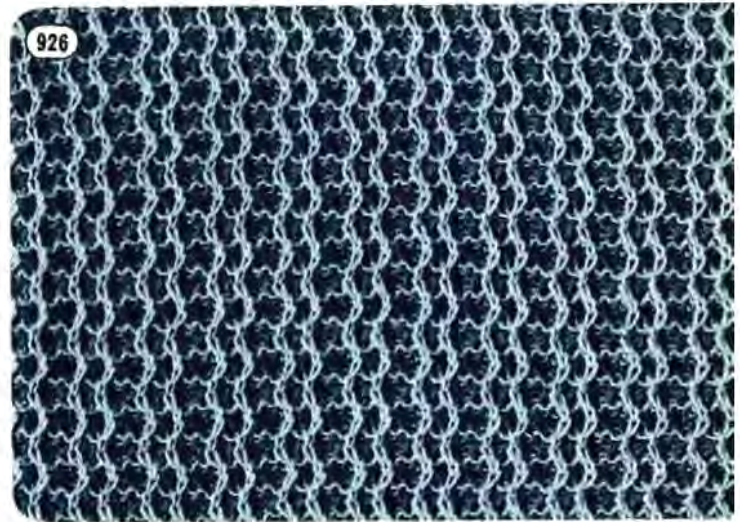




KH

KR

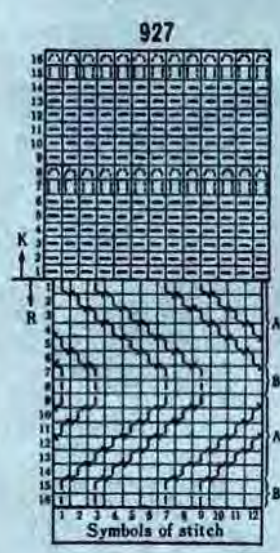
Step	1	2	3	4	5	6	7	8	9	10	11	12
1 Racking Position	5	4	3	2	1	1	1	2	3	4	5	5
2 Direction of Carriage	→	→	→	→	→	→	→	→	→	→	→	→
3 Colour of Yarn	A	A	A	B	B	A	A	A	B	B	A	B



KH

KR

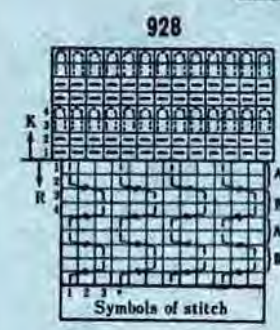
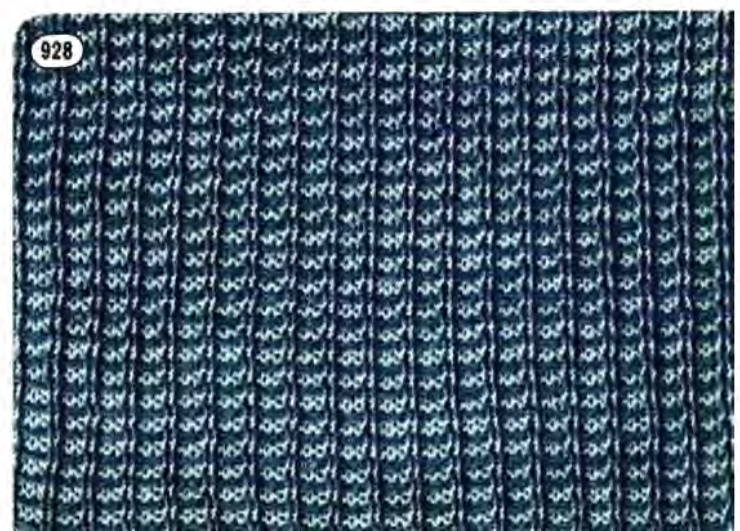
Step	1	2	3	4	5	6	7	8
1 Racking Position	5	4	3	2	1	1	2	3
2 Direction of Carriage	→	→	→	→	→	→	→	→
3 Colour of Yarn	A	A	B	B	A	A	B	B



KH

KR

Step	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1 Racking Position	5	5	4	3	2	1	0	0	0	1	2	3	4	5	5	5
2 Direction of Carriage	→	→	→	→	→	→	→	→	→	→	→	→	→	→	→	→
3 Colour of Yarn	A	A	A	A	A	B	B	A	A	A	A	A	A	A	B	B



KH

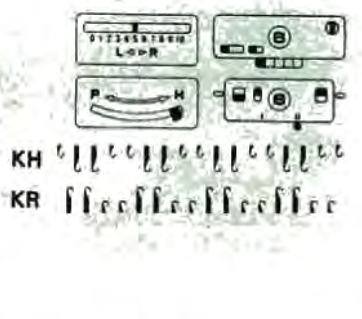
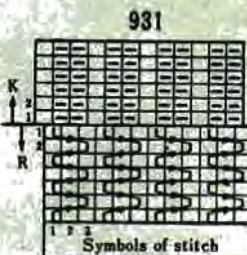
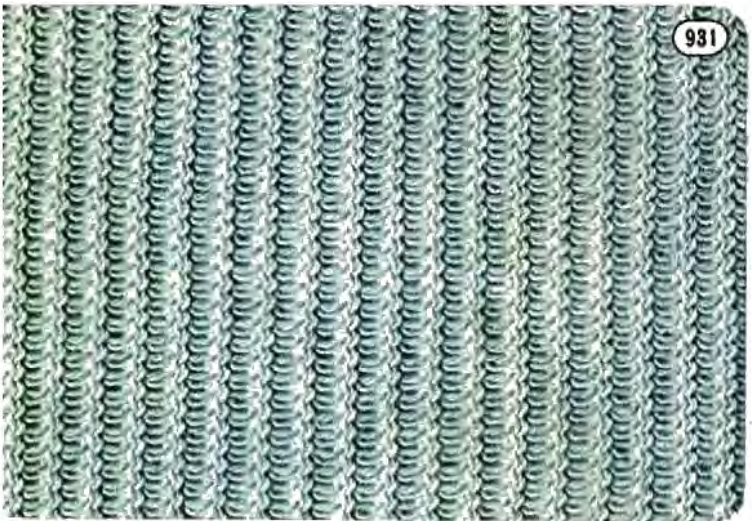
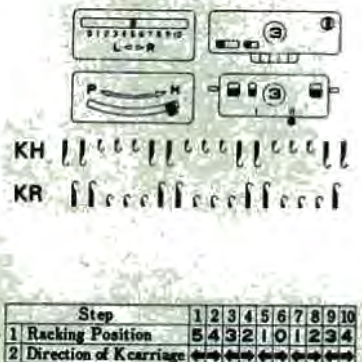
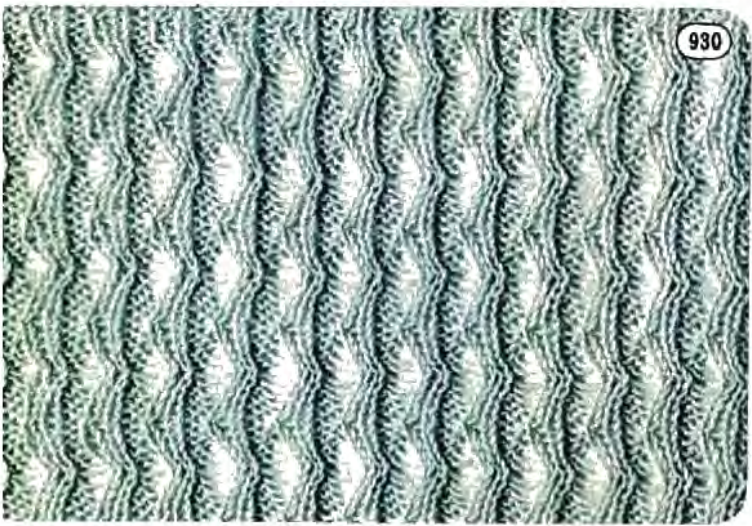
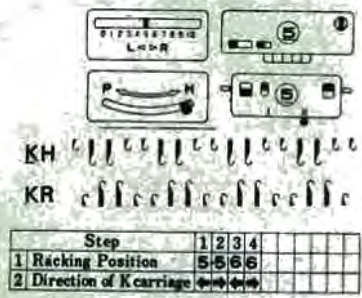
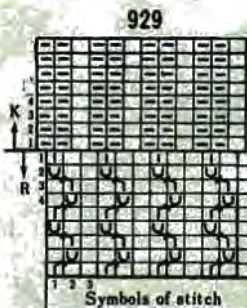
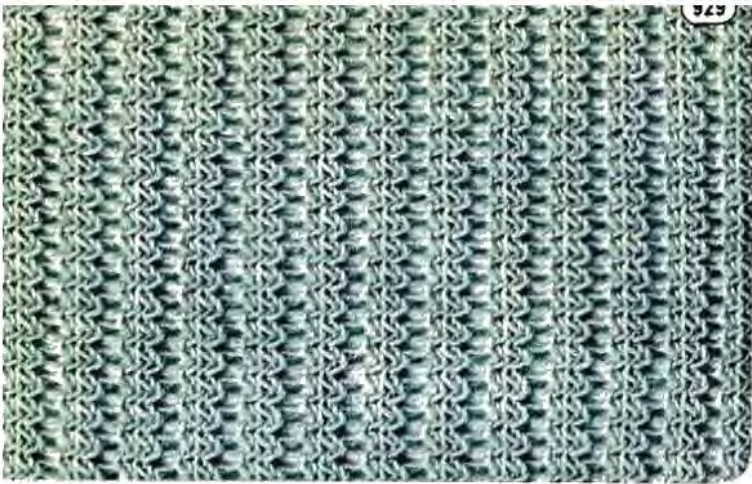
KR

Step	1	2	3	4
1 Racking Position	5	5	3	
2 Direction of Carriage	→	→	→	
3 Colour of Yarn	A	A	B	B



# Symbols of Ribbing Stitch

Symbols	Description
	Plain stitch for Knitter
	Plain stitch for Ribber
	Tucking stitch for Knitter
	Tucking stitch for Ribber
	Stopping to knit for Ribber
	Changing the racking position one pitch



Step	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1 Racking Position	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4
2 Direction of Carriage	←	→	←	→	←	→	←	→	←	→	←	→	←	→	←	→	←	→	←	→

Symbols	Description
	Changing the racking position two pitches
	Changing the racking position three pitches
K	Meaning the Knitter
R	Meaning the Ribber
	Unhook stitch from Knitter
	Unhook stitch from Ribber



933

K	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
R	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32

Symbols of stitch

KH

KR

934

K	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
R	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32

Symbols of stitch

Step	1	2	3	4
1 Racking Position	5	5	4	4
2 Direction of Kcarriage	↔	↔	↔	↔

KH

KR



935

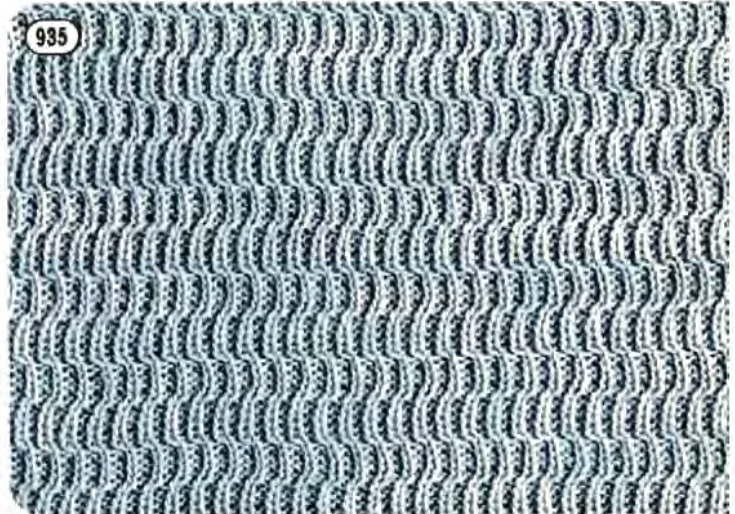
K	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
R	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32

Symbols of stitch

Step	1	2	3	4
1 Racking Position	5	5	4	4
2 Direction of Kcarriage	↔	↔	↔	↔

KH

KR



936

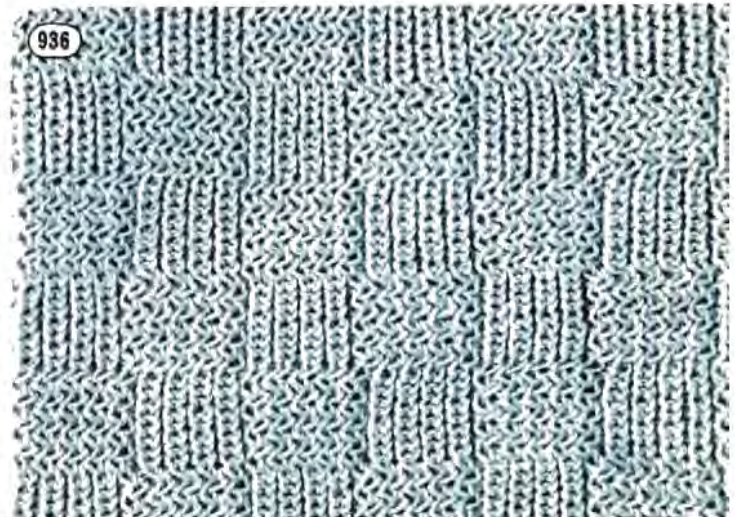
K	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
R	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32

Symbols of stitch

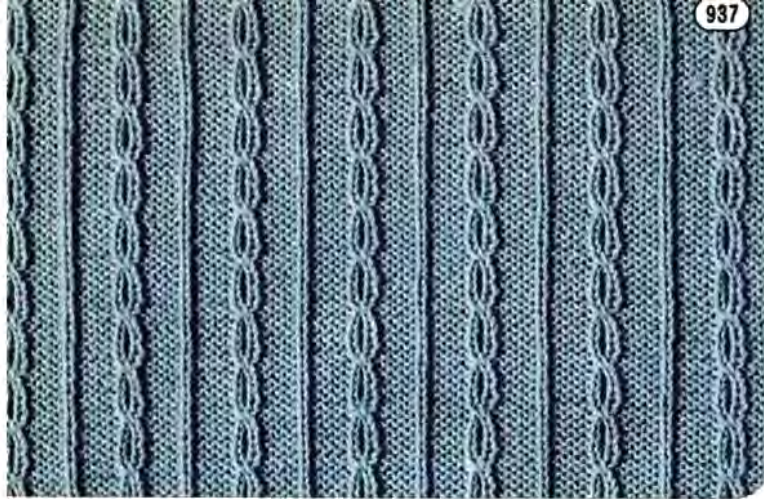
Step	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
1 Racking Position	5	5	4	4	5	5	4	4	5	5	4	4	5	5	4	4	5	5	4	4	5	5	4	4	5	5	4	4	5	5	4	4
2 Direction of Kcarriage	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	

KH

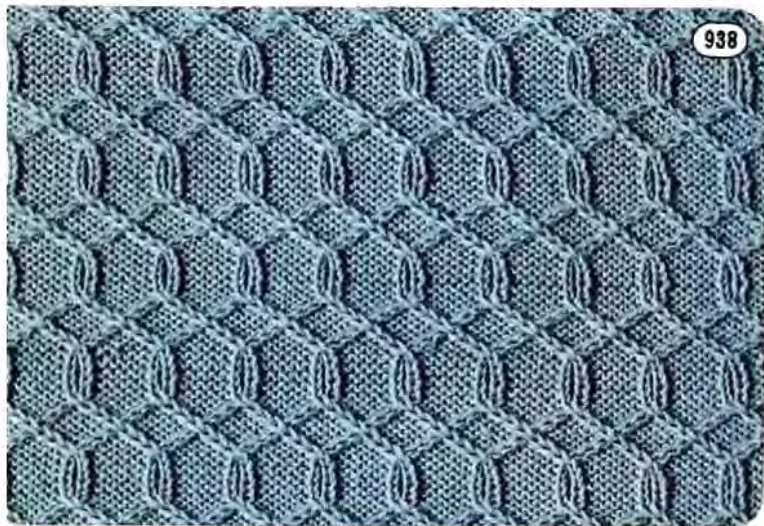
KR



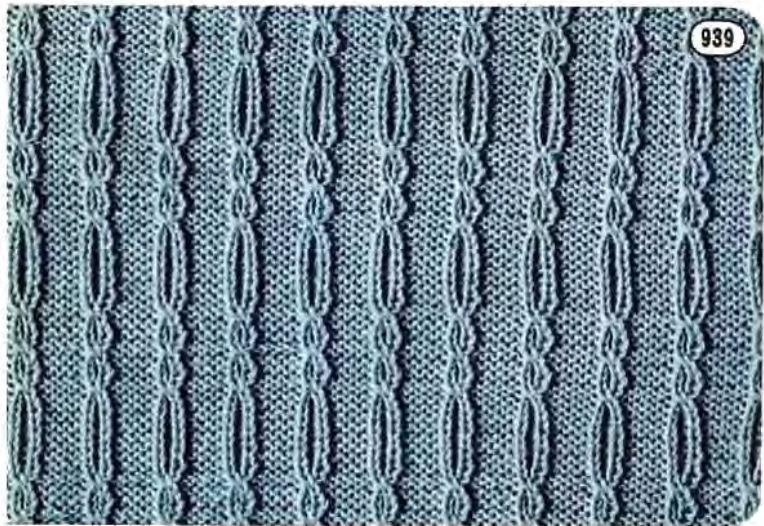
Step	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
1 Racking Position	5	5	4	4	5	5	4	4	5	5	4	4	5	5	4	4	5	5	4	4	5	5	4	4	5	5	4	4	5	5	4	4
2 Direction of Kcarriage	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	↔	



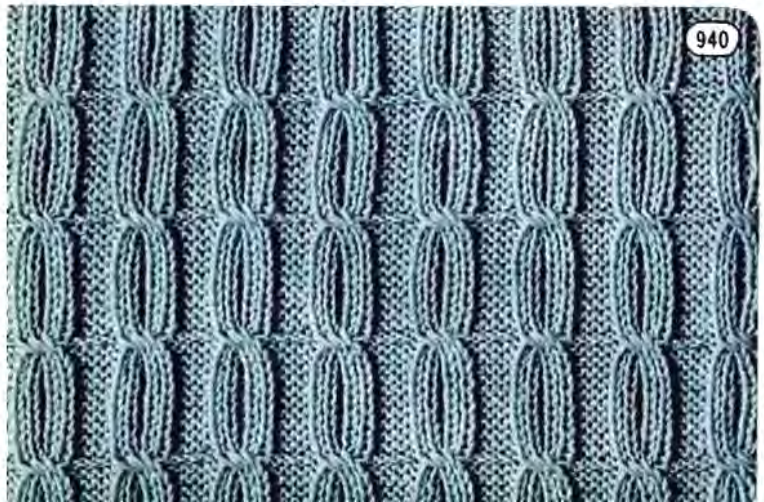
937



938

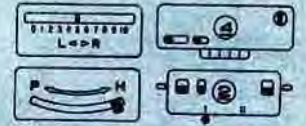
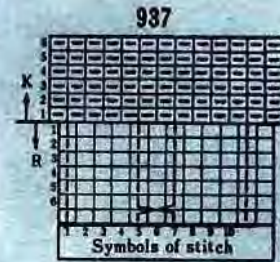


939

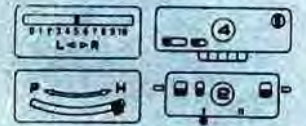
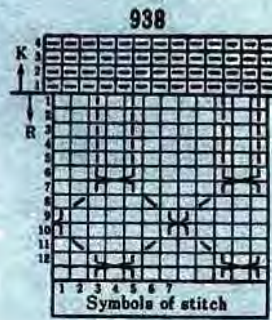


940

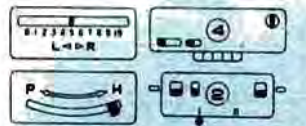
### (4) Cable pattern by KR



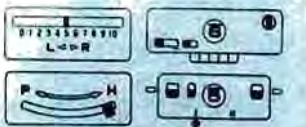
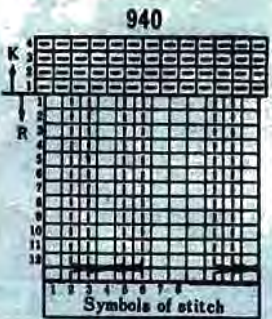
KH   
 KR 



KH   
 KR 



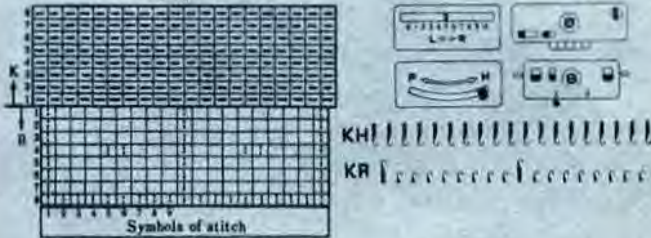
KH   
 KR 



KH   
 KR 

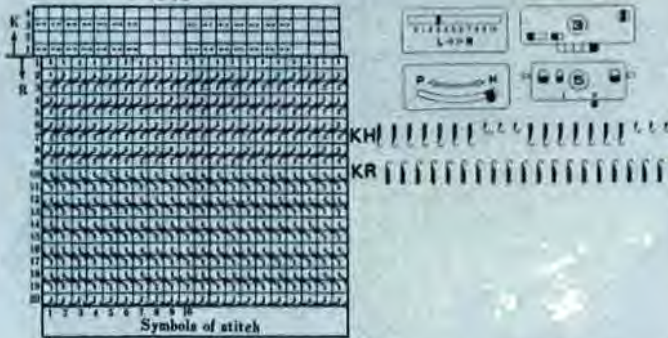
# (5) Lace like pattern by KR

941



Bring the needles marked as -- (or  $\downarrow$ ) in the operation chart from A to B position and knit until these marks end.  
Then, bring forward these needles to E position and return back them to A position by finger (Meaning stitches dropping).

942

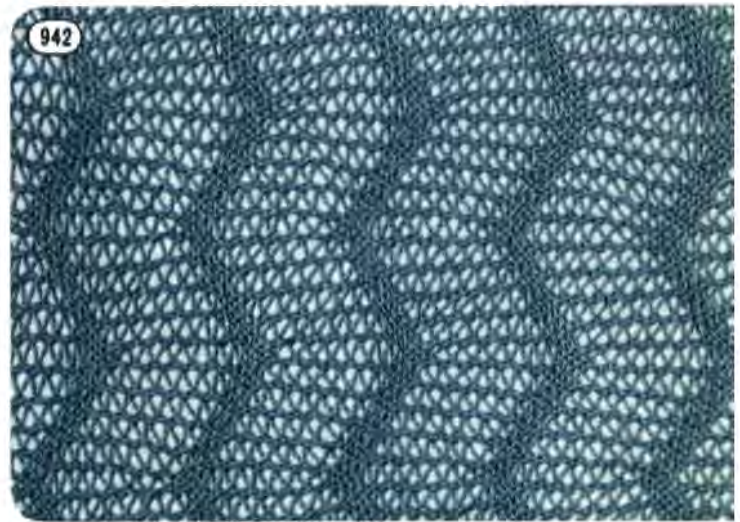
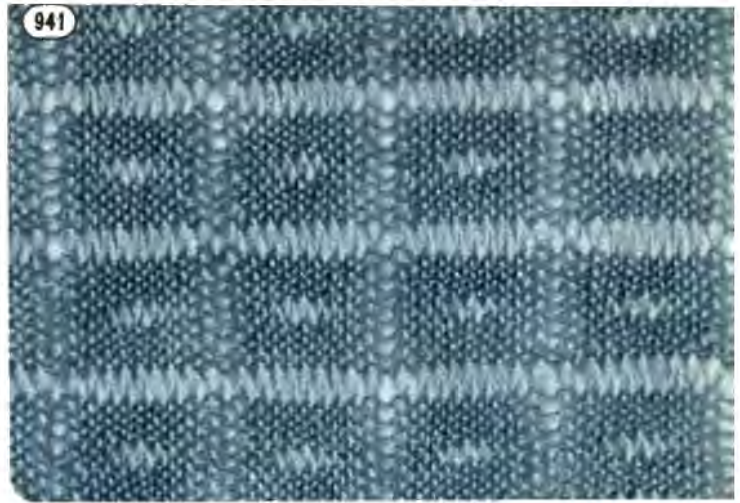
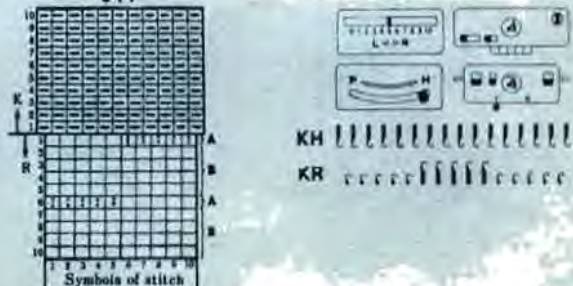


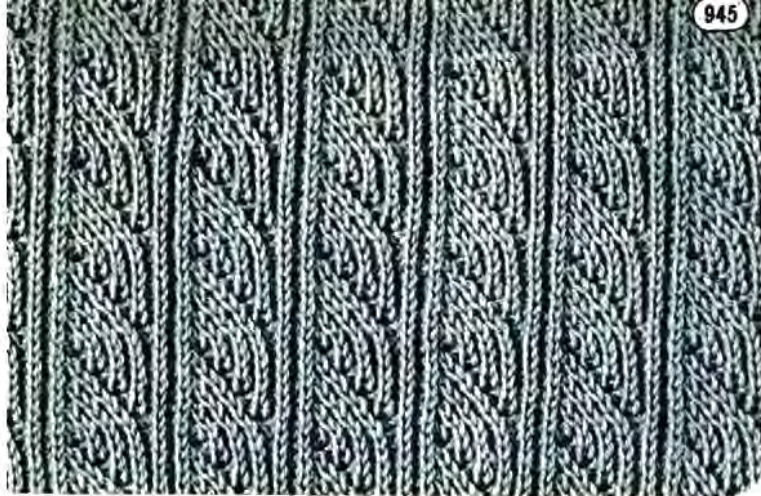
Step	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1 Racking Position	3	3	4	4	5	5	6	6	7	7	6	6	5	5	4	4	3	3	2	2
2 Direction of K carriage	←	←	←	←	←	←	←	←	←	←	←	←	←	←	←	←	←	←	←	

943



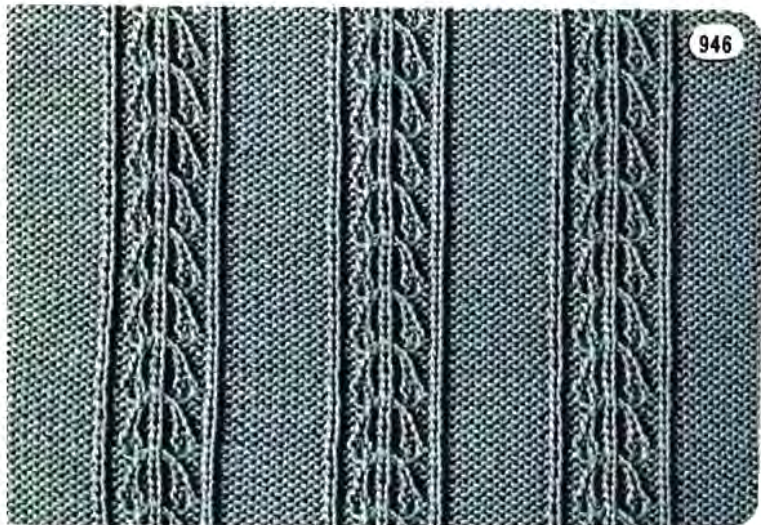
944



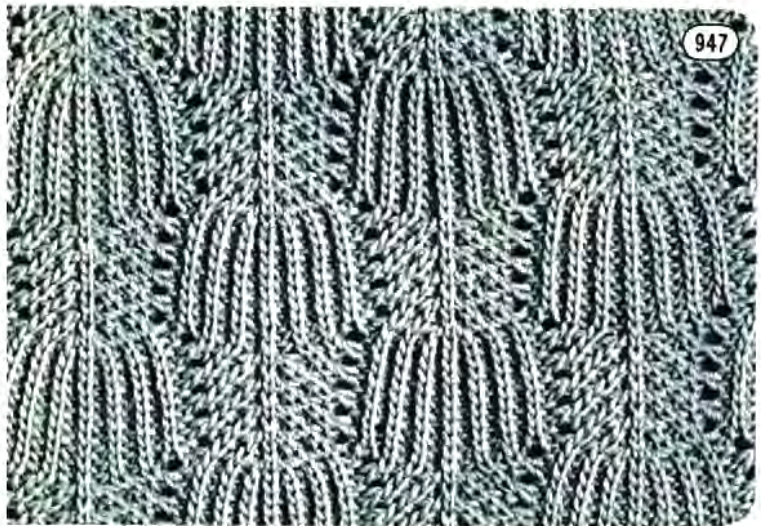


945

(6) Tuck & Lace pattern by KR



946



947



948

945

Symbols of stitch

KH

KR

946

Symbols of stitch

KH

KR

947

Symbols of stitch

KH

KR

948

Symbols of stitch

KH

KR

## Weaving pattern and the materials

*Magic of knitting!* Look at the pictures of the Weaving pattern. All of them were worked by weaving knitting using the same technique. As you see these pictures, by changing the Laying-in yarn quite different effects are obtained. Therefore following the examples included in this Knitting Pattern Book, more than hundred of different variations can be obtained by combining different types of yarn.

### How to get the best effect in weaving knitting

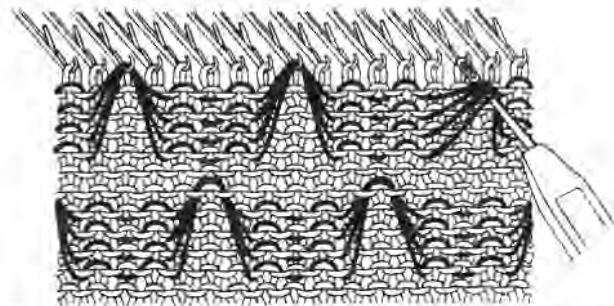
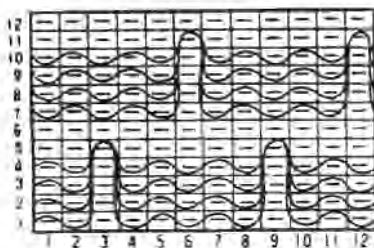
1. We recommend using a finer yarn for basic knitting and a heavier yarn or a fancy yarn for weaving thread. This way you will get the effect of an interesting contrast and at the same time you can reduce the weight of the garment which you are making.
2. Pay special attention to the contrast of the colors of basic knitting and weaving thread. Always match them up by doing a sample piece.
3. It is necessary to set the number on the tension dial according to the weaving thread. Usually one graduation lower tension is used for weaving than for plain knitting. Do not set the tension too tight or the weaving thread may catch in the stitches formed.

### Special methods for making the Weaving patterns

There are three kind of methods for Weaving pattern knitting to get the fantastic pattern.

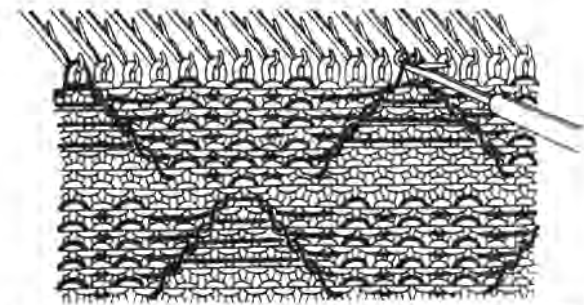
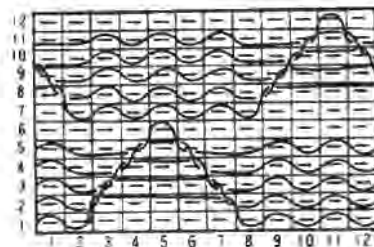
1. Pulling up the weaving thread.
  2. Knitting by using the Latch tool.
  3. Winding the weaving thread around the selected needles.
- Knit a pattern by making reference to the Symbols of stitch.

(1) Pulling-up



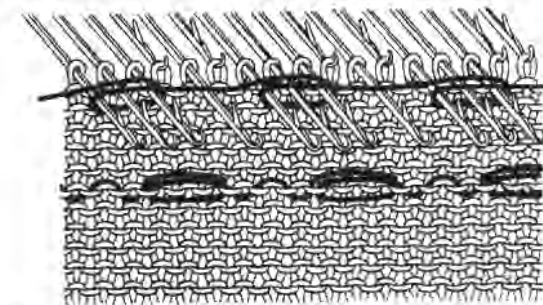
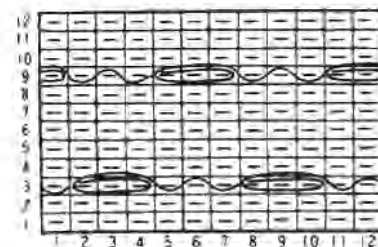
Pick up 4 weaving threads which are crossing in front of 3 knit stitches and put onto the needle on the 5th row.

(2) Knitting




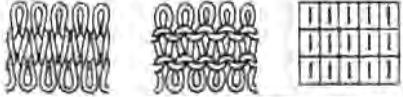



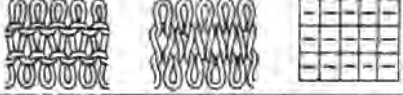































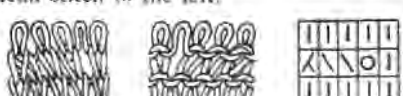

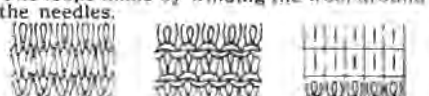










Work knit stitch of 5 weaving threads crossing in front of 7 stitches and put the last stitch on to the hook on the 6th row.

(3) Winding



Bring forward the selected needles to position E, and wind the weaving thread around the stem of the needles.

# KNITTING SYMBOLS

Symbol & Name	How to Work	Symbol & Name	How to Work
Knit stitch 	Face loop of plain stitch. 	Crossing, right over the left 	Cross the stitches with the right stitch over the left. 
Purl stitch 	Back loop of plain stitch. 	Crossing, right over the right 	Cross the stitches with the left stitch over the right. 
Hole 	Hole made by transferring the stitch to the next needle. 	Cross stitch through left stitch 	Crossed stitches with the right side stitch through the stitch on the left side. 
Two stitches together 	Transfer right stitch to the adjacent left needle. 	Cross stitch through right stitch 	Crossed stitches with the left side stitch through the stitch on the right side. 
Two stitches together 	Transfer left stitch to the adjacent right needle. 	Slip stitch 	A loop marked is pulled up with yarn across behind it. 
Three stitches together 	The center stitch on top of the left and right stitches. 	Float stitch 	A loop marked is pulled up with yarn across in the front. 
Three stitches together 	Right stitch on top. 	Tuck stitch 	A few loops on marked rows pulled up onto one needle. 
Three stitches together 	Left stitch on top. 	Twisted tuck stitch 	A stitch twisted and pulled up onto a needle above. 
Lean stitch to the right 	Lean stitch to the right. 	Twisted stitch 	A stitch is twisted. 
Lean stitch to the left 	Lean stitch to the left. 	Winding stitch 	The loops made by winding the wool around the needles. 
Increased stitch to the right 	Increase one stitch to the left. 	<p><b>Remarks:</b></p> <ol style="list-style-type: none"> <li>As a rule, the symbols are used for the right side of the garment. When it especially calls for the wrong side of the garment, the stockinette sts are indicated by marks.</li> <li>Diagram of symbols. In order to represent the structure of the pattern the square sections are usually used having each symbol in the center of the section.</li> </ol>	
Increased stitch to the left 	Increase one stitch to the right. 	<p>No. 1  </p>	
Three-stitch increase 	The loops made by winding the wool around the needles. 	<p>No. 2  </p>	
			<p>4. Woven in wool: The wool in contrasting color woven in the garment is indicated like the figures No. 2.</p>

## MULTI-COLOUR RIB PATTERN (RIBBED FAIRISLE)

*By Attaching the Ribber to the Punch card knitter, and by changing the yarn with the Colour Changer KRC, Multi-colour Rib Patterns (without any strands at the back) are knitted easily.*

*The following punch cards are modifications of pattern Nos. 1~136 in the punch card pattern vol. 5.*

- \* The coloured No. with asterisk \* means that the yarn should be changed to another colour according to the pattern.
- \* Connect the punch cards with plastic snaps when two or three pieces of punch cards are used for one pattern.
- \* Because Multi-colour Fairisle, using KRC is made using ribbing stitch, there could be slight differences between the photographs and the fabric in its unstretched condition.
- \* Pattern No. 80 is not modified and so is omitted.

## PATRON A TRICOTER MULTICOLORE (MOTIFS JACQUARD TRICOTES)

*Après avoir monté l'appareil côte sur la machine à tricoter, les patrons multicolores se laissent facilement tricoter sans brins à l'envers.*

- \* Les cartes perforées suivantes sont des modifications des patrons No. 1~136, qui sont expliqués dans le livre de points vol. 5.  
*Le numéro de couleur avec astérisque \* veut dire que le fil doit être changé par une autre couleur conforme au patron.*
- \* Attachez les cartes perforées à l'aide de clips en plastique quand vous employez plusieurs cartes pour un seul patron.
- \* En travaillant sur le KRC, les motifs jacquard multicolores peuvent montrer une petite différence entre la photo et le tissu dans son état non-tendu.
- \* Le patron No. 80 n'est pas été modifié et par conséquent est été omi.

## MEHRFARBIGE NORWEGERMUSTER OHNE SPANNFADEN

*Mehrfarbige Norwegermuster ohne Spannfäden können in Verbindung mit der Doppelbett-Ergänzung sehr leicht gearbeitet werden.*

*Die nachstehend abgebildeten Lochkartenvorlagen 1~136 sind für diese Strickart umgelocht.*

- \* Der Stern auf der Lochkarte zeigt an, wann die Schmuckfarbe gewechselt wird.
- \* Wenn mehrere Lochkarten für ein Muster notwendig sind, verbinden Sie diese mit den Lochkartenklammern.
- \* Da bei mehrfarbigen Norwegermustern ohne Spannfäden ein Riegelgestrick gearbeitet wird, kann ein kleiner Unterschied zwischen der Abbildung und dem fertigen Gestrick im ungedehnten Zustand auftreten. Auch sollte man für Norwegermuster ohne Spannfäden immer eine feine Wolle mit einer Lauflänge von 500-600 m per 100 gr verwenden.

*Die Lochkarte Nr. 80 kann zu der genannten Strickart nicht verwendet werden.*

## RESORTE DE DISEÑO MULTICOLOR

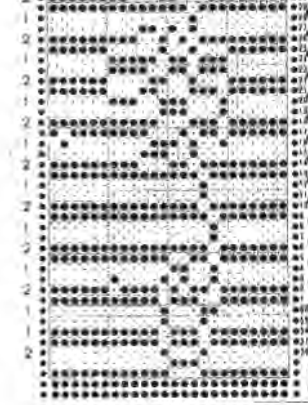
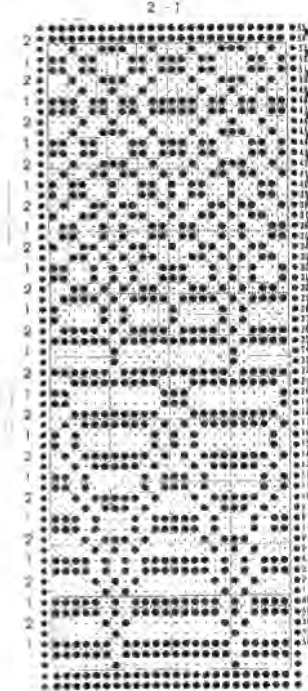
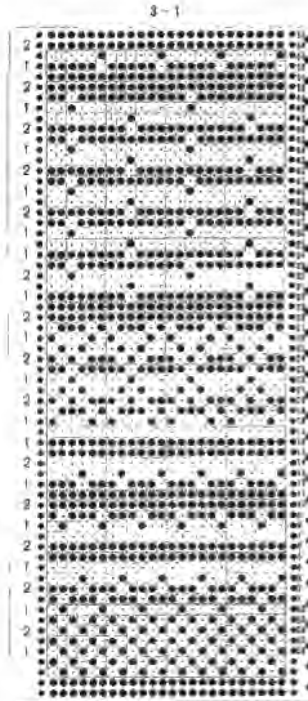
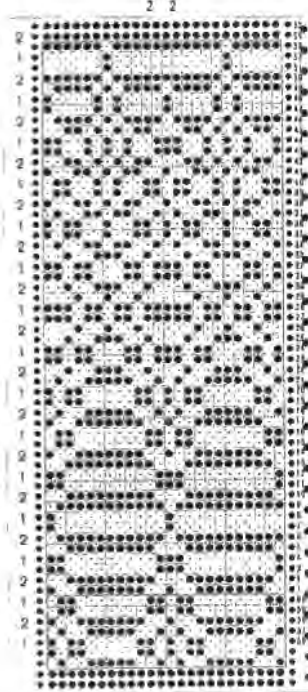
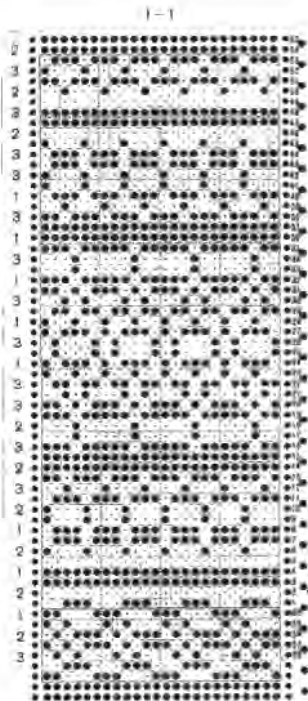
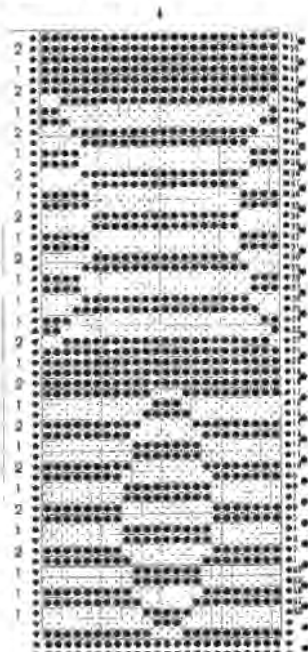
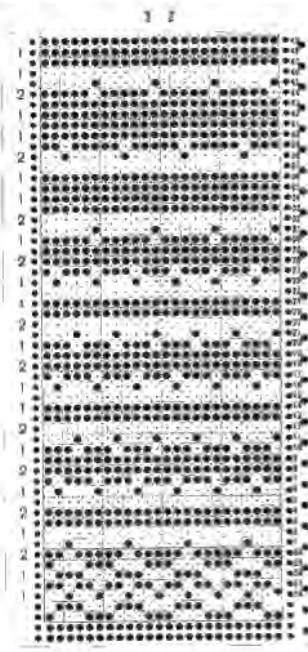
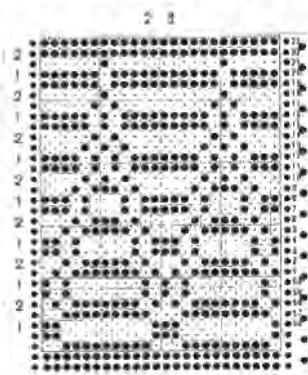
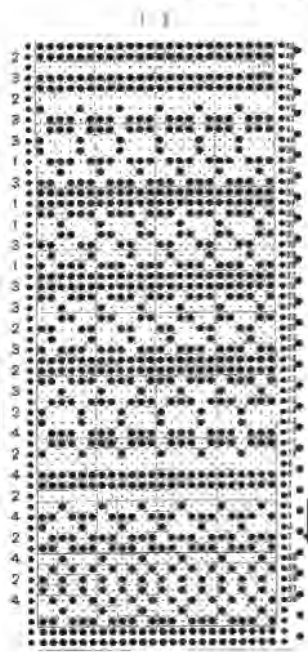
*Acoplado el suplemento de resorte a la Tejedora y cambiando el hilo con el cambiador de colores KRC podrá tejer con facilidad dibujos de puntos elásticos (sin hebra suelta en el revés del tejido).*

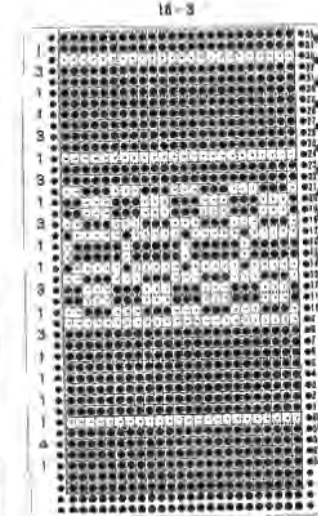
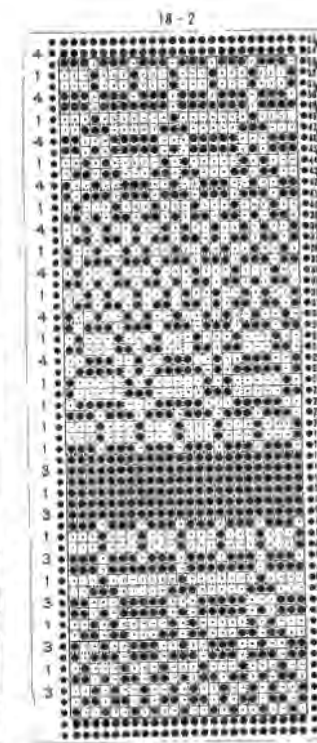
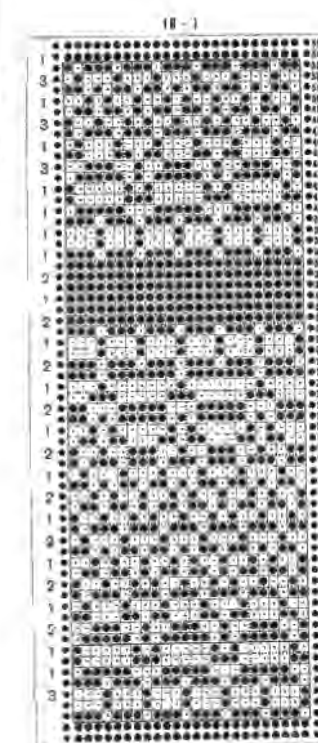
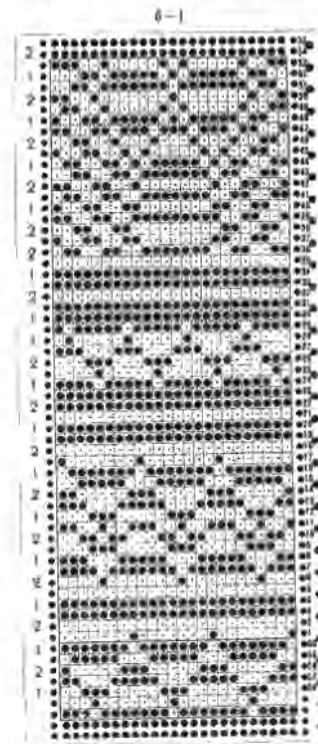
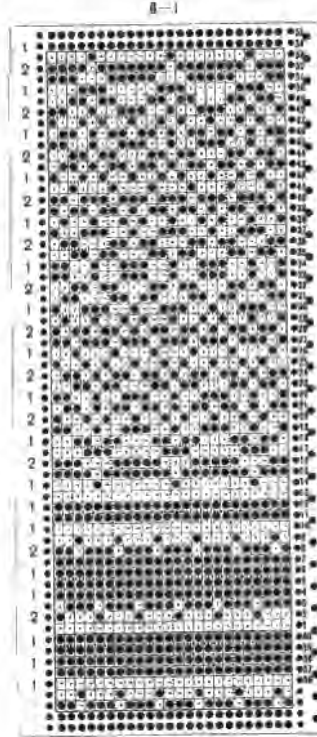
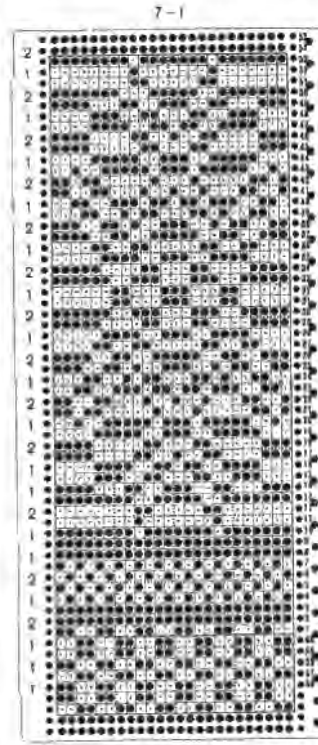
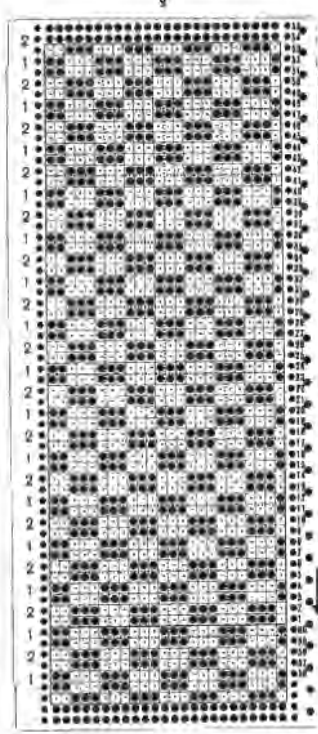
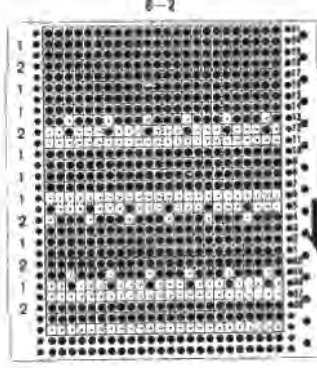
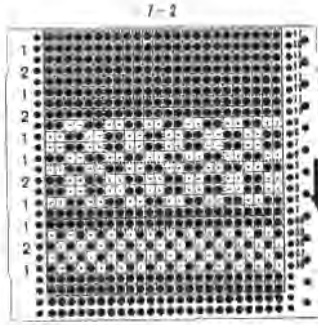
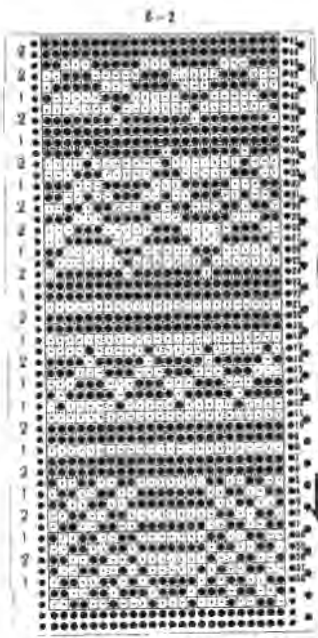
*Las siguientes tarjetas perforadas, son modificaciones de los dibujos Nos. 1 - 136 en el Vol. 5 de las tarjetas perforadas.*

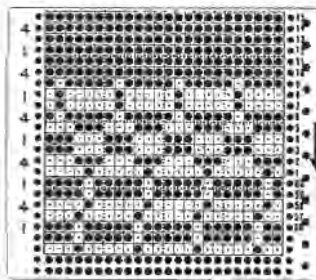
- \* El número en color con asterisco, quiere decir que hay que cambiar el hilo a otro color, de acuerdo con el diseño.
- \* Unanse las tarjetas perforadas con broches de plástico, cuando se usen dos o tres tarjetas para un diseño.
- \* Como el tejido multicolor se hace usando KRC para tejido elástico puede haber una pequeña diferencia entre las fotografías y el tejido sin estirar.
- \* El diseño No. 80 no está modificado y por lo tanto se omite.



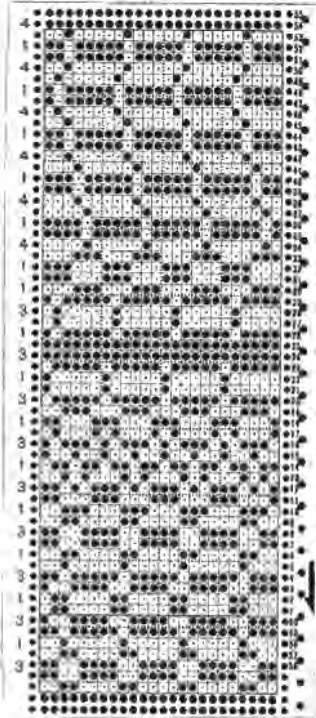
# FAIRISLE RIB PATTERNS



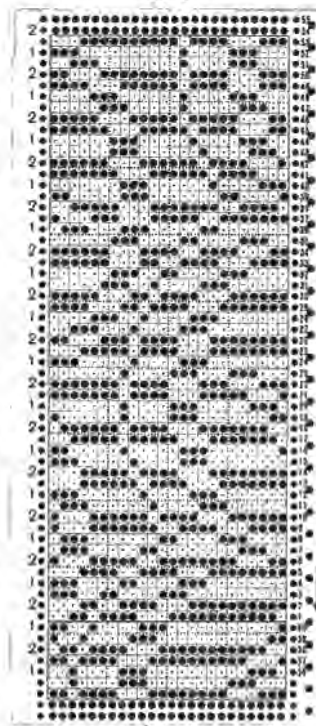
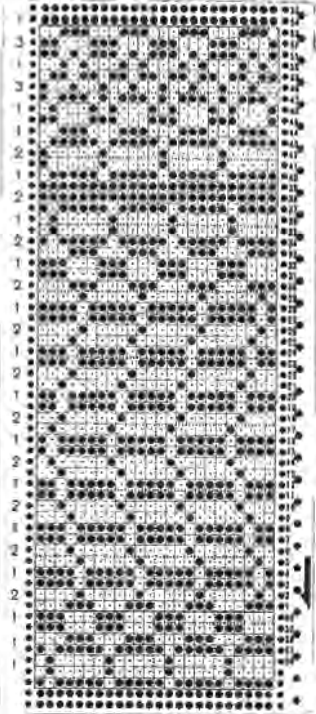




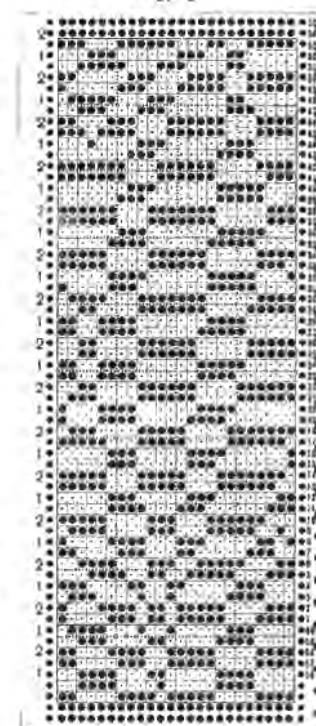
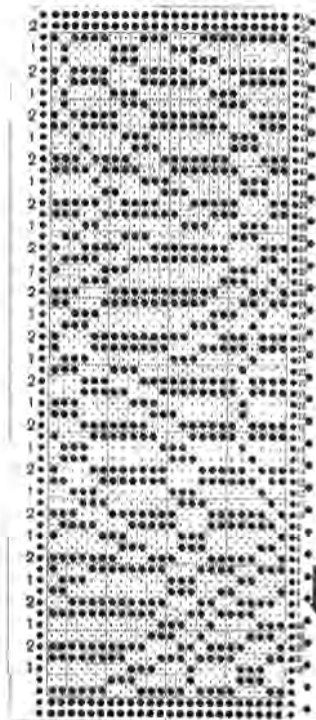
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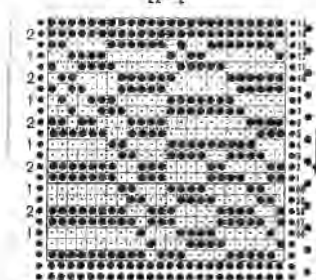
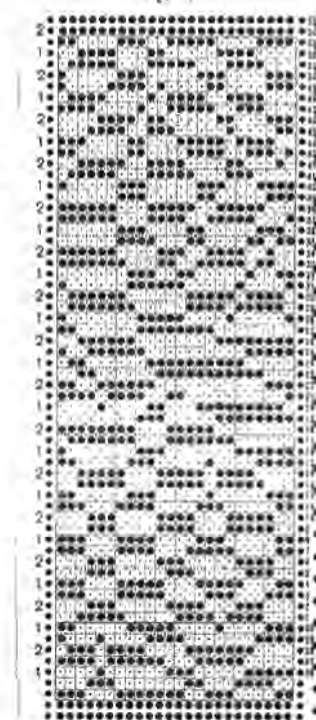
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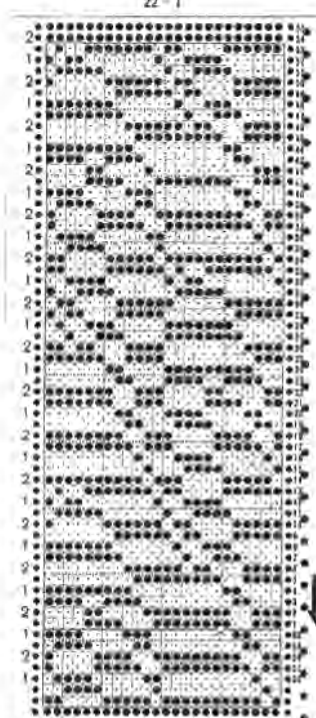
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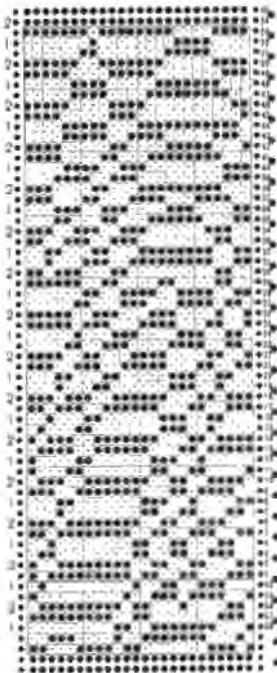
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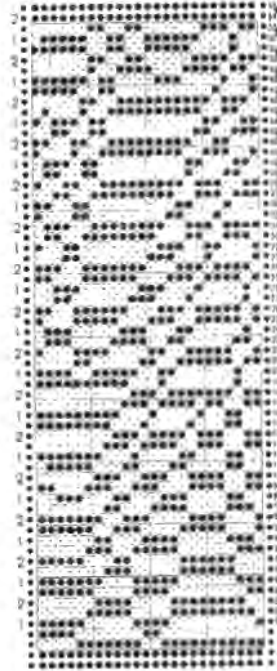
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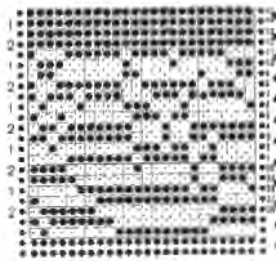
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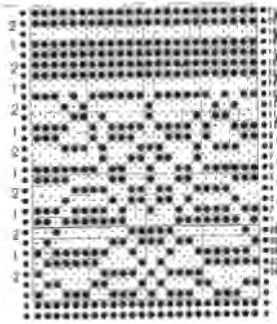
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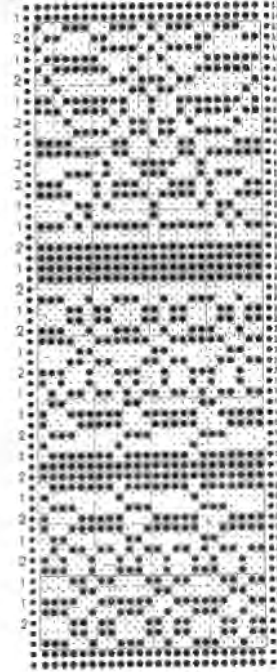
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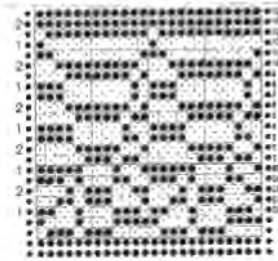
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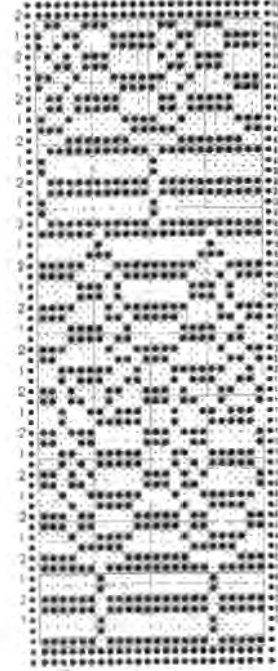
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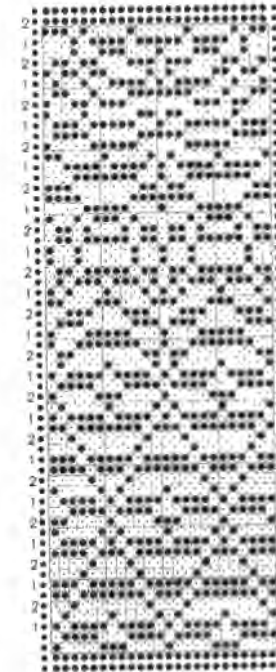
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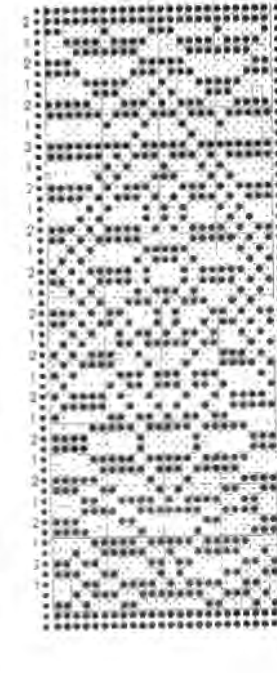
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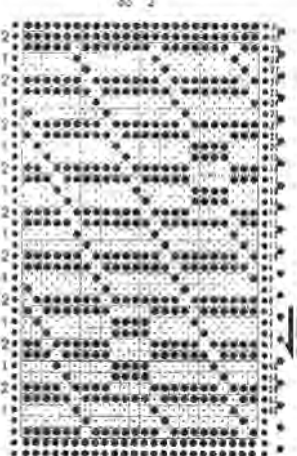
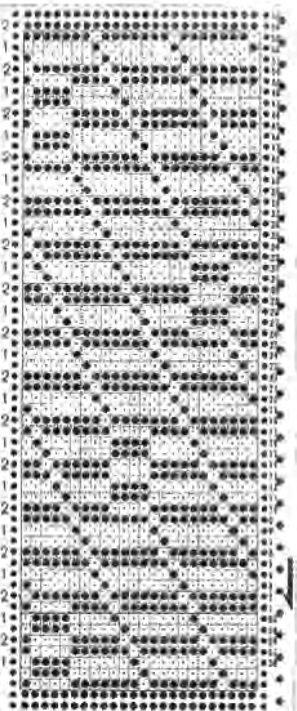
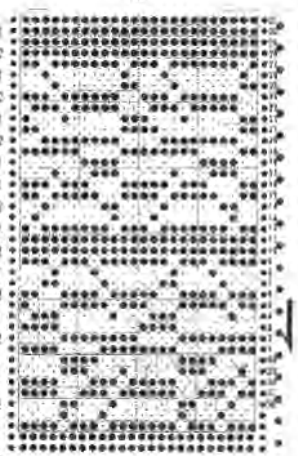
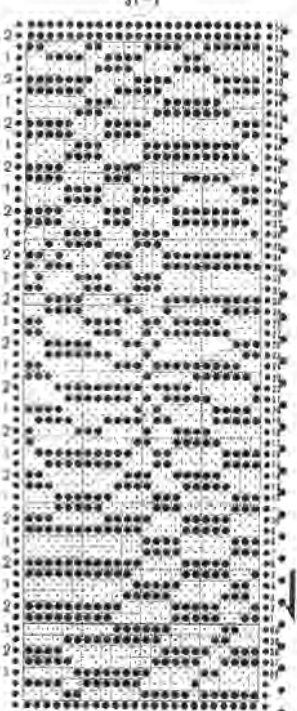
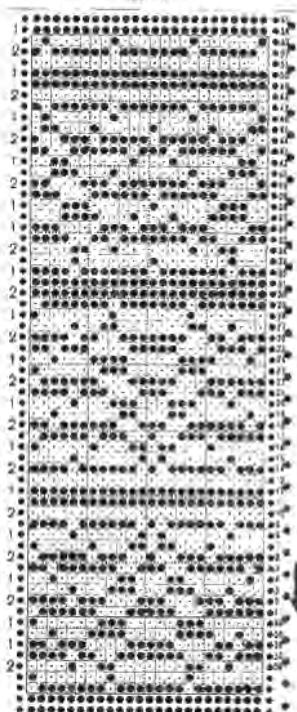
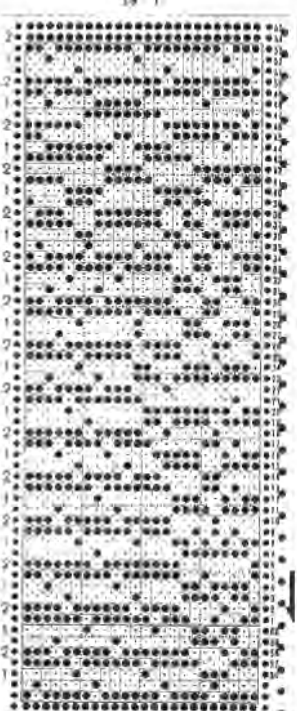
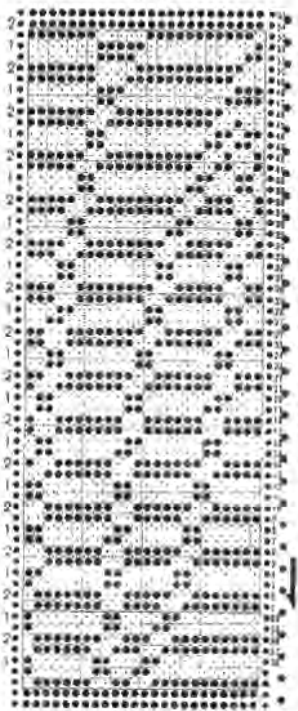
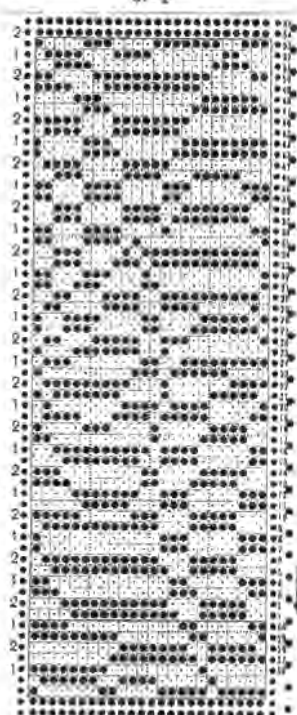
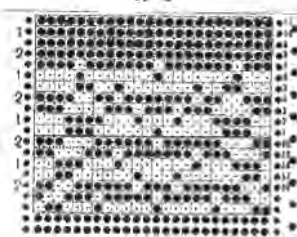
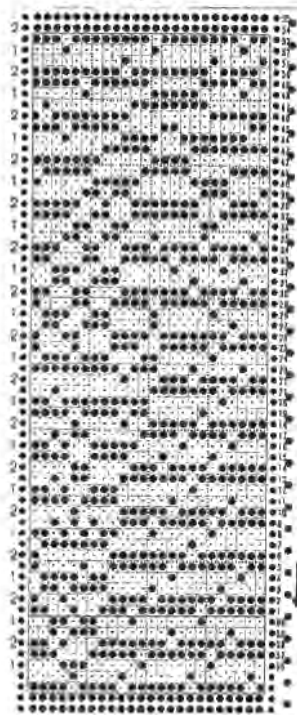
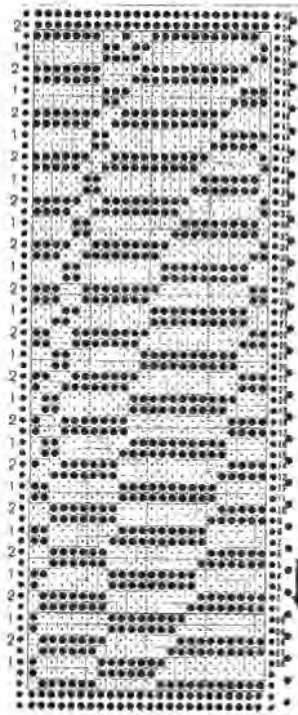


27-1

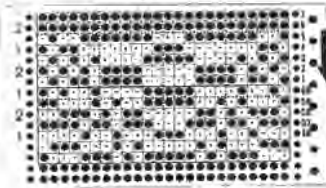


27-2

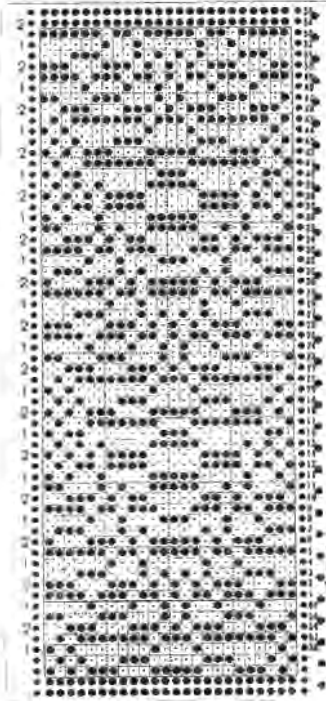




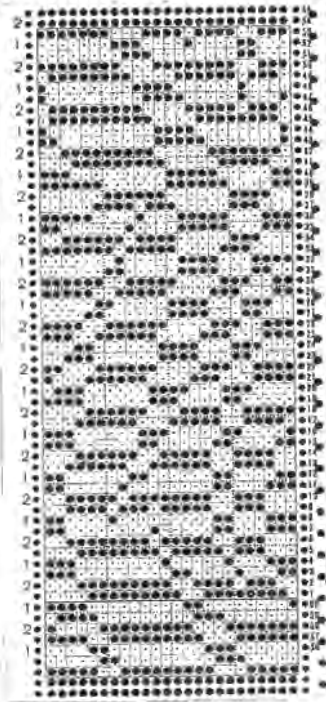
34-2



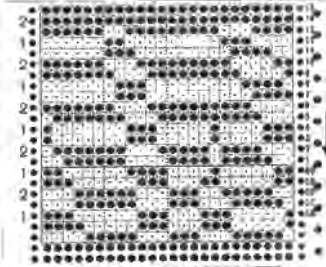
34-1



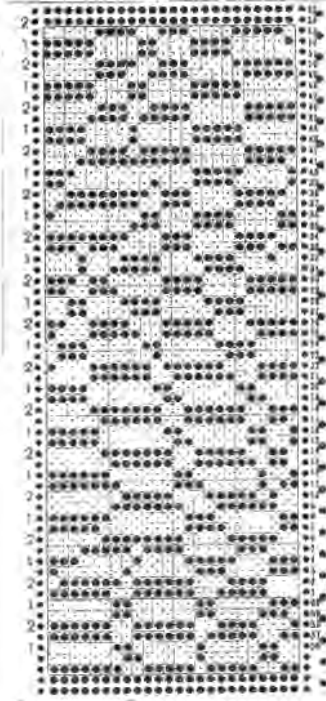
35-1



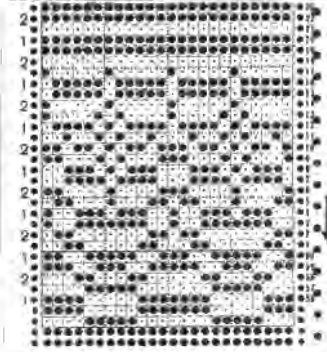
35-3



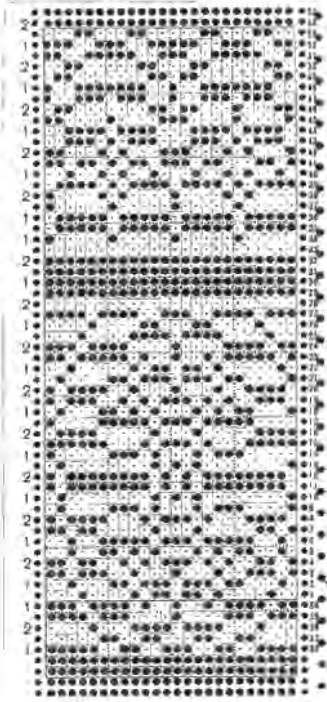
35-2



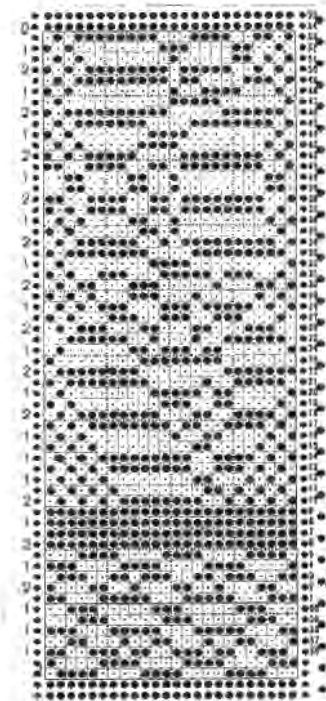
36-2



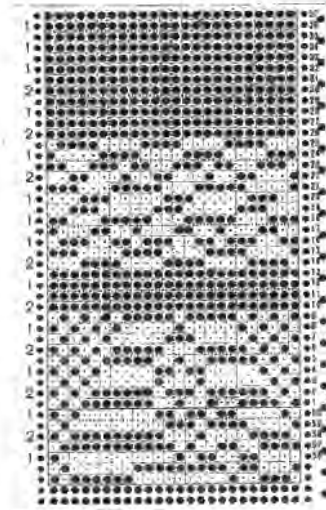
36-1



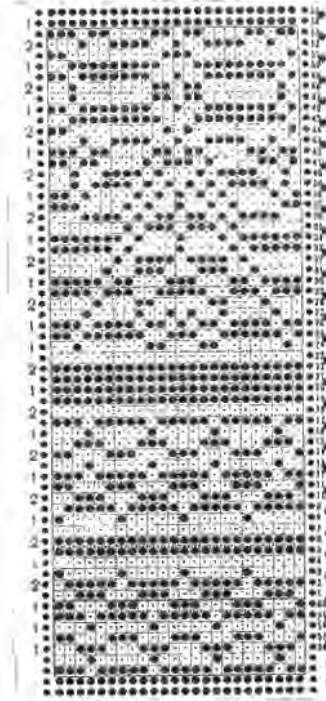
37-1



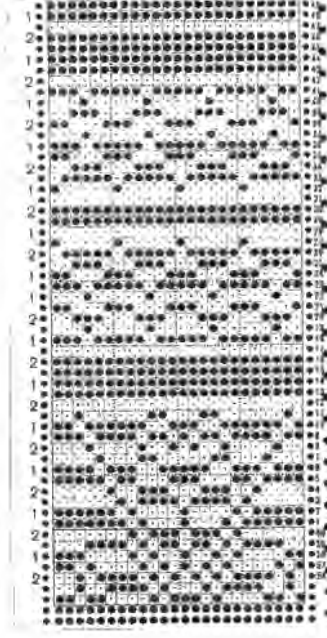
37-2



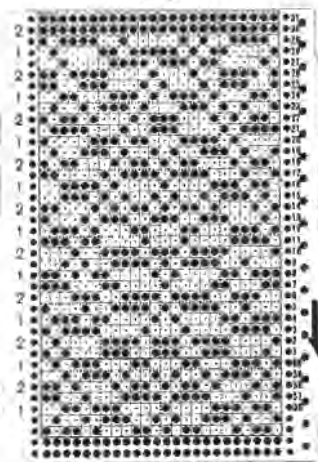
38-1



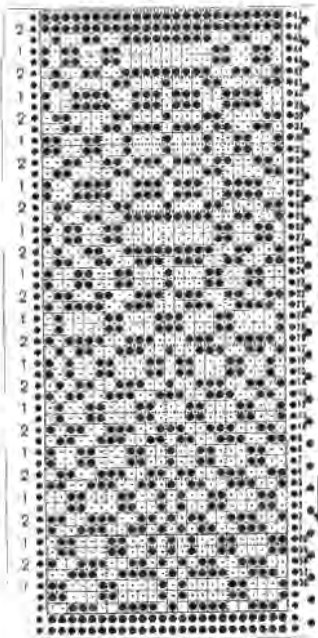
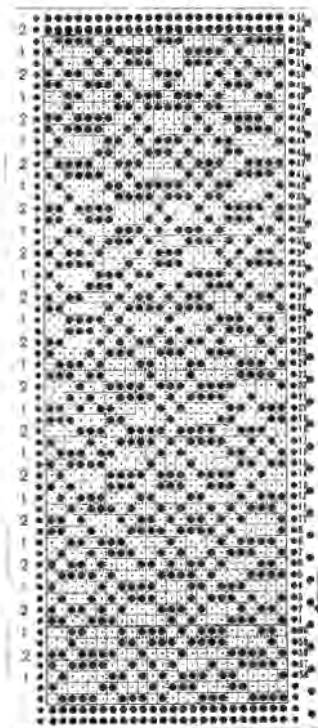
38-2



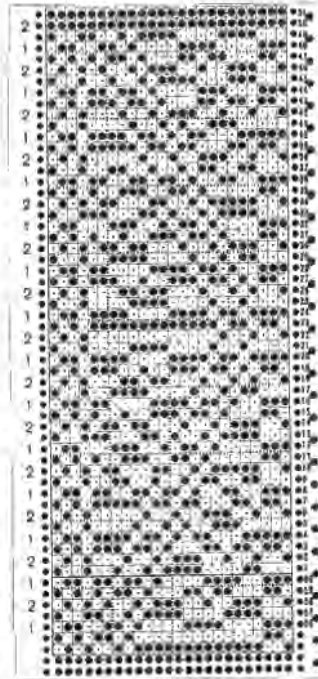
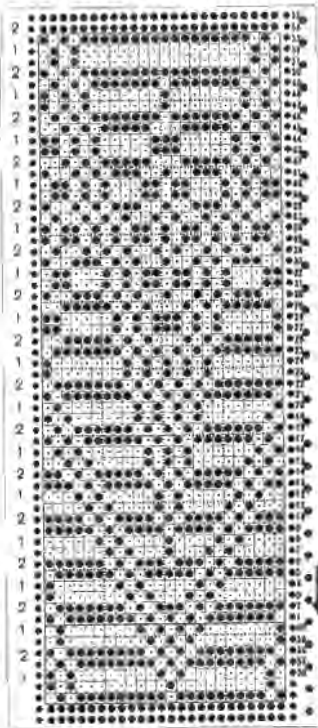
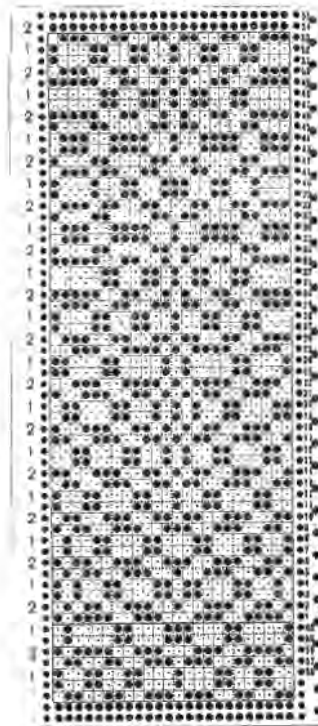




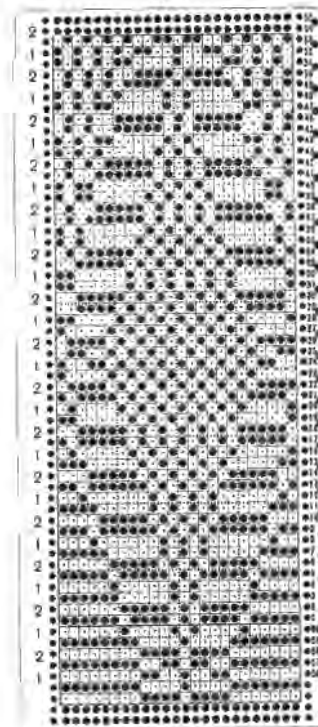
47-1



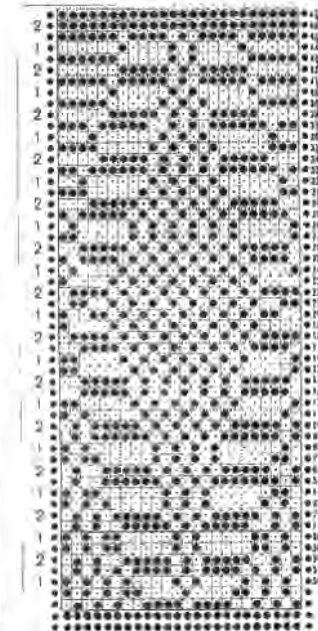
48-1



51-1

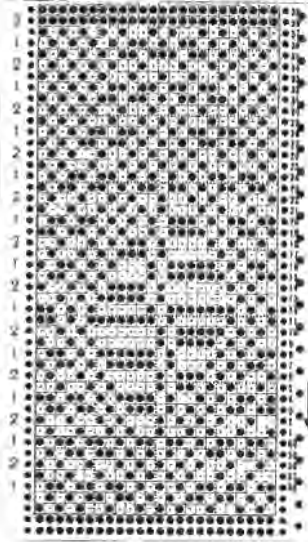


51-2

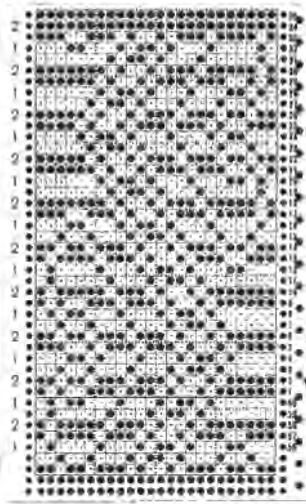




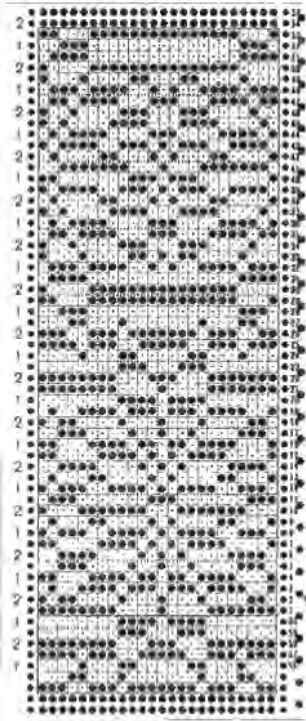
52 2



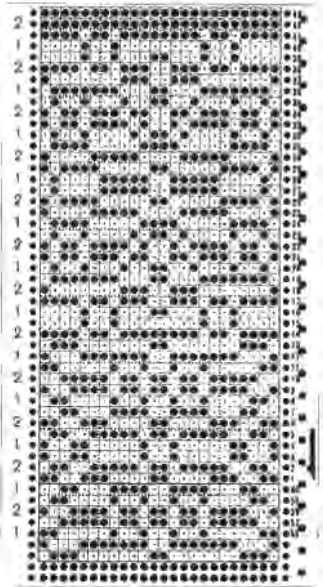
53



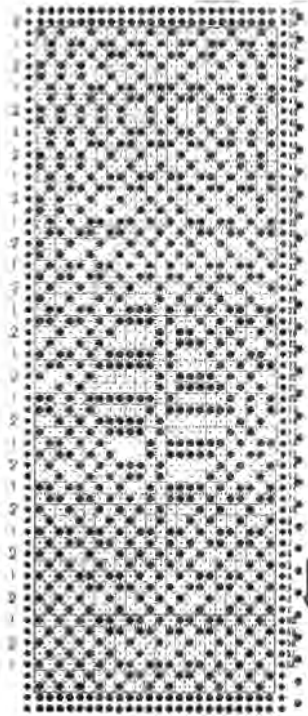
54



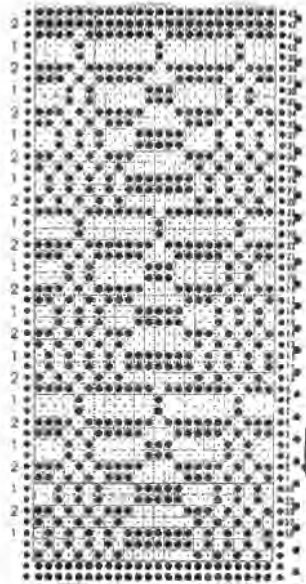
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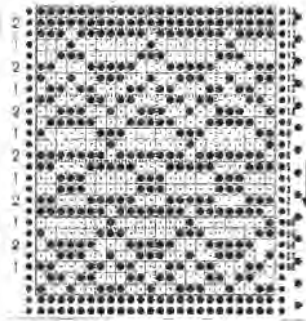
52 1



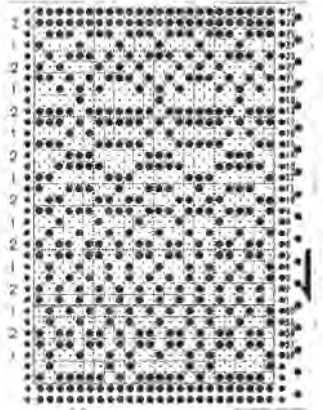
58



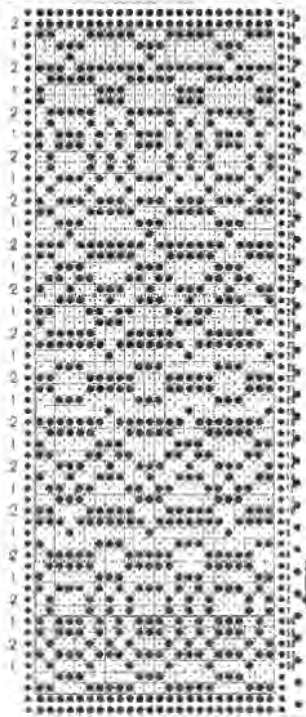
57-2



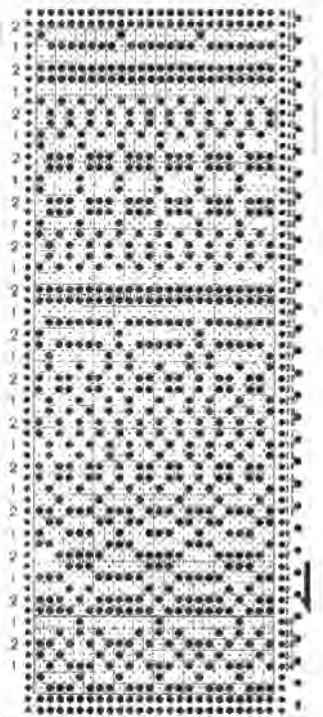
58-2



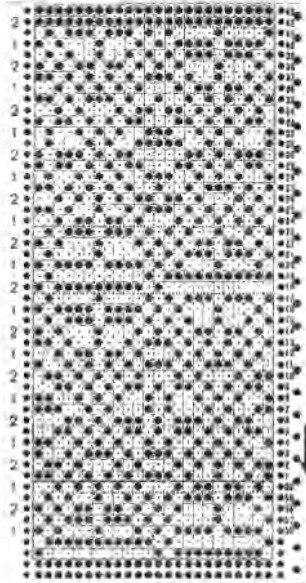
57 1



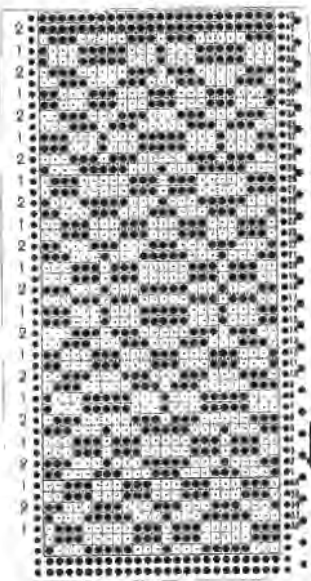
59 1



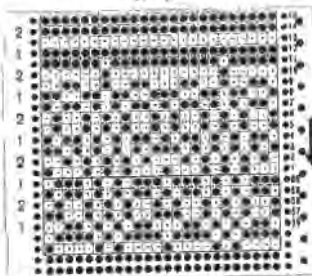
58



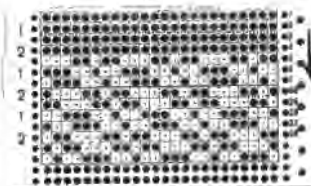
60



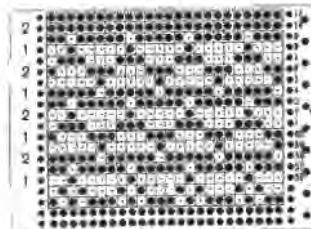
61 2



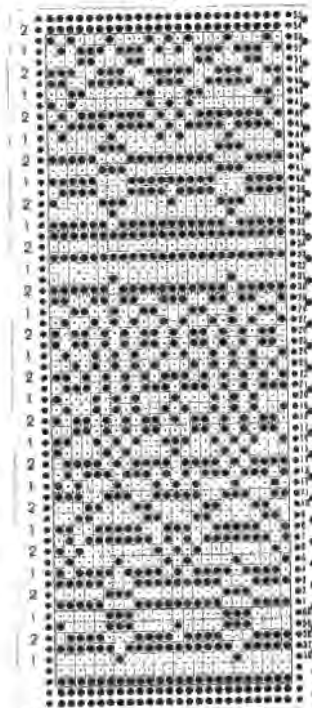
62 2



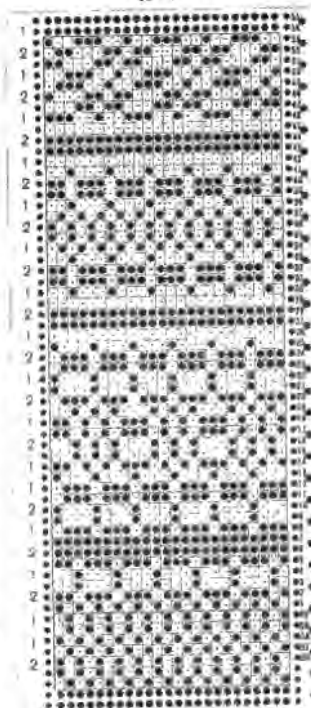
63 2



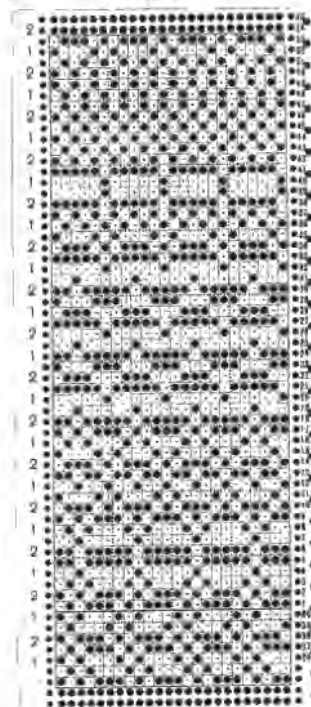
61-1



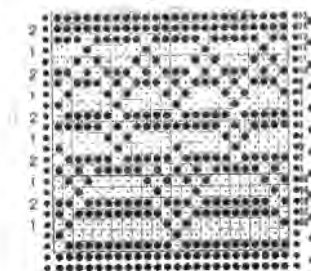
62-1



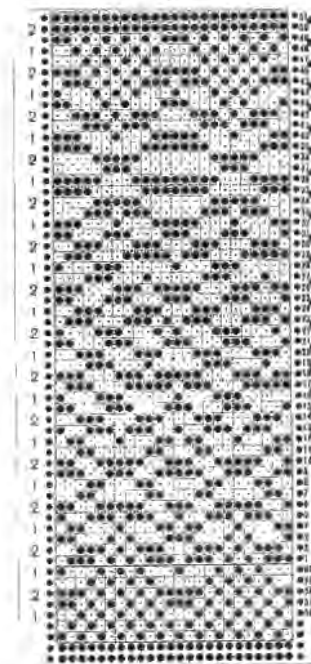
63-1



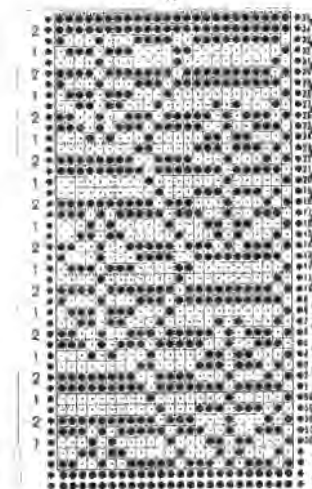
66 2



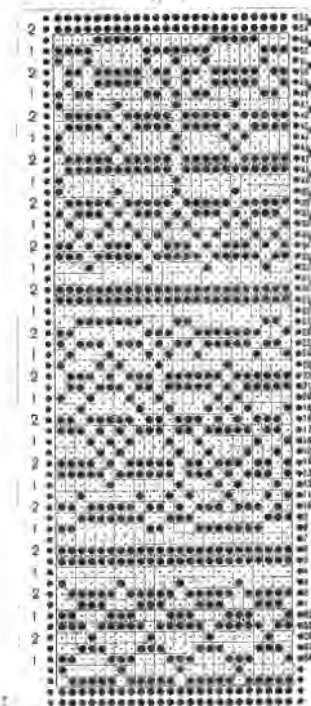
64



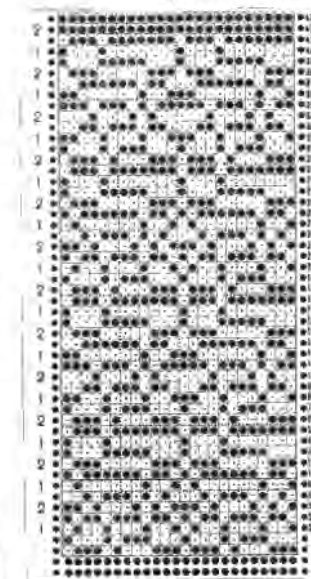
65



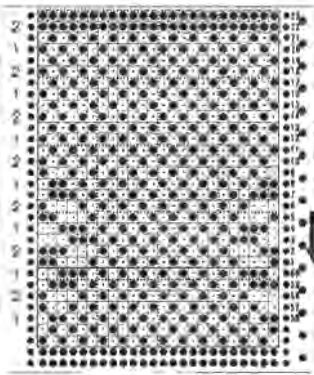
66 1



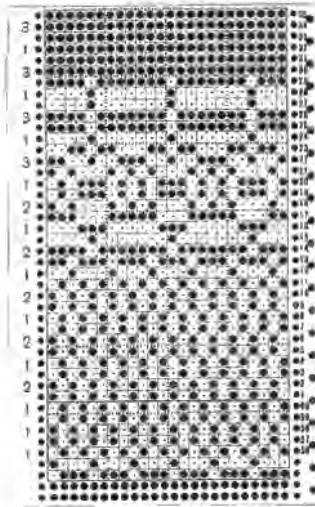
67



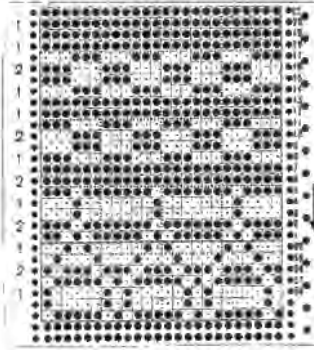
68-2



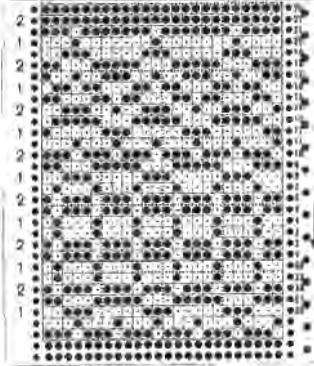
69



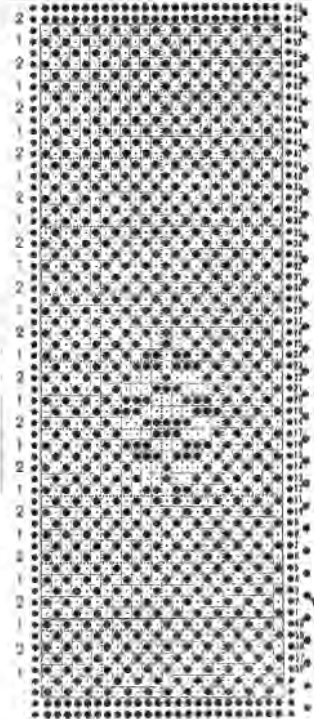
70-2



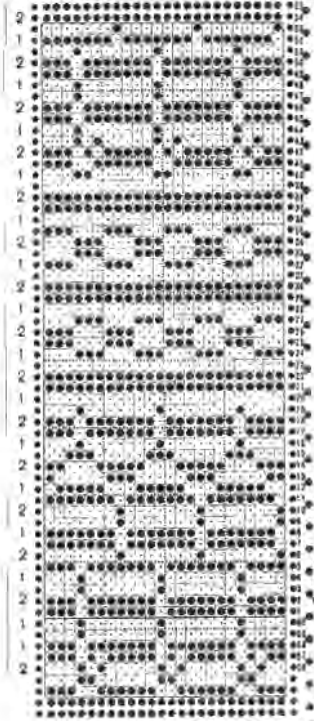
71-2



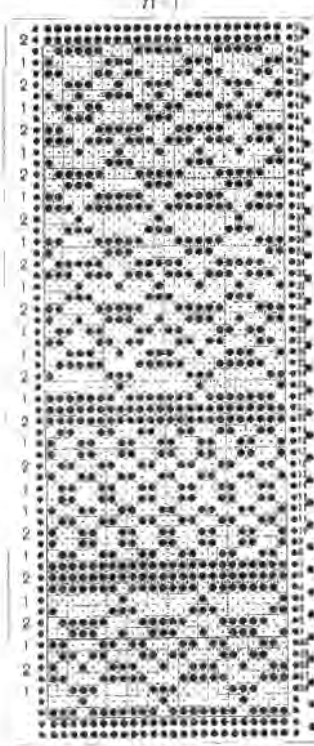
68-1



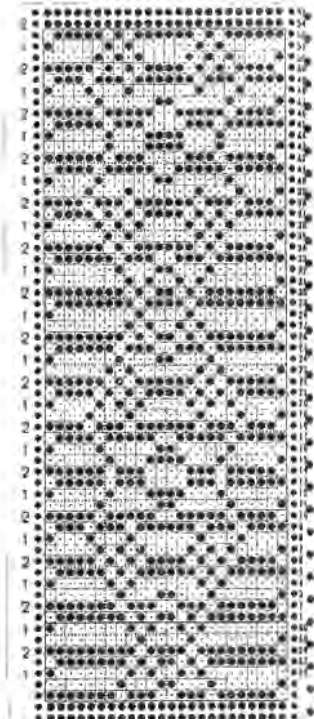
70-1



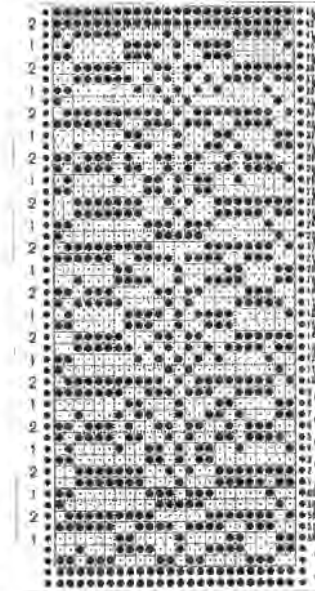
71-1



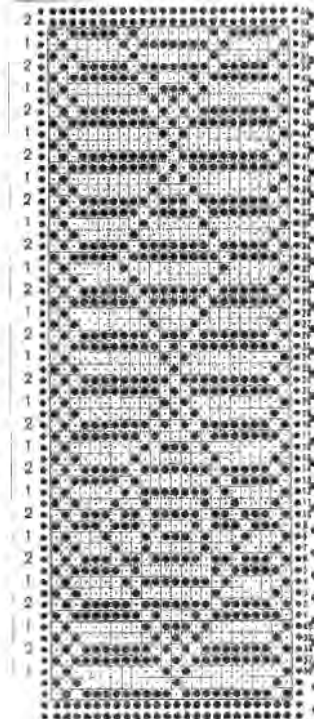
72



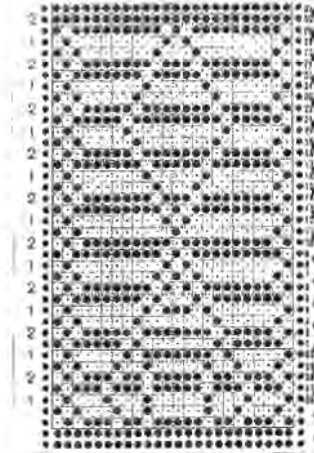
73

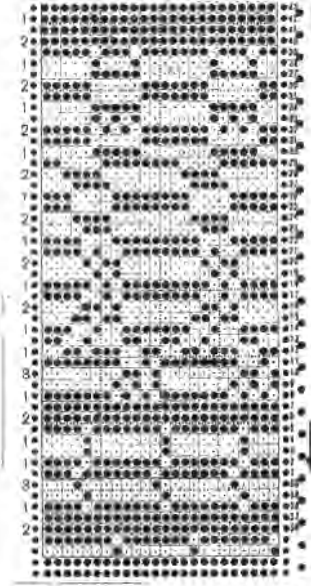
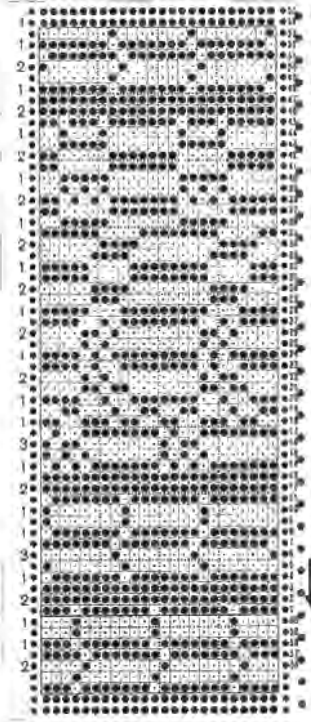
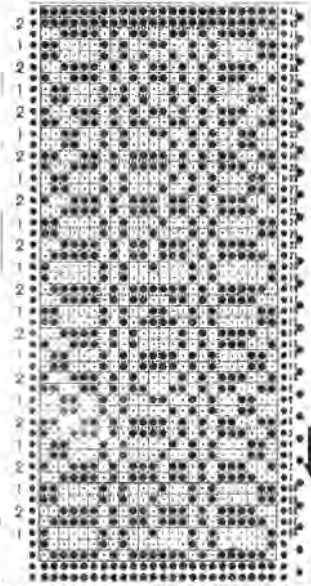
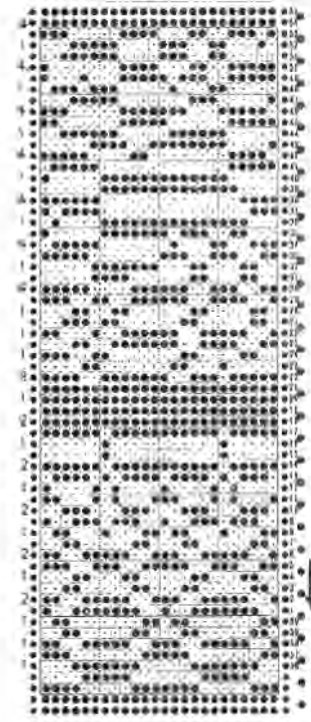
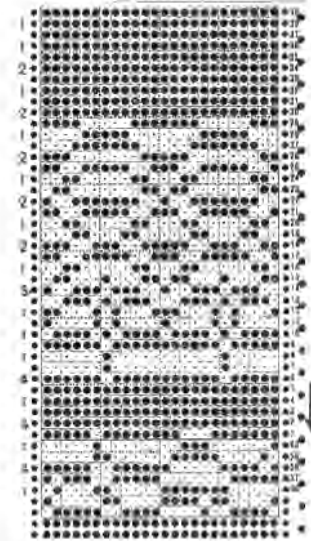
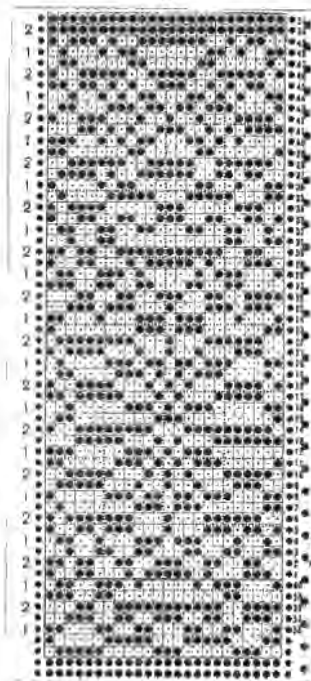
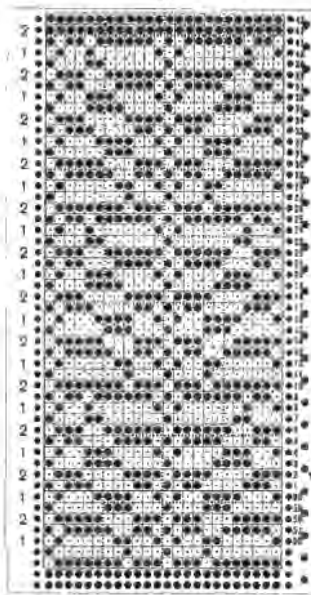
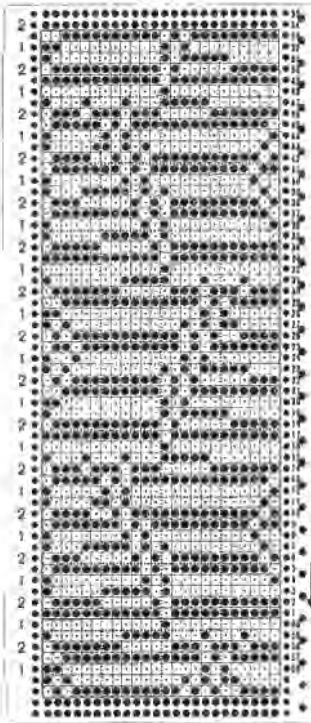
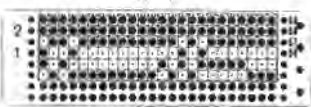
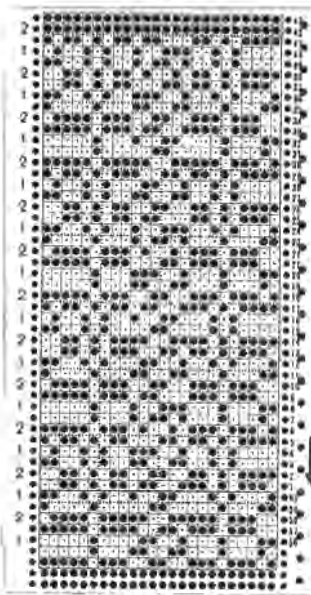


74-1

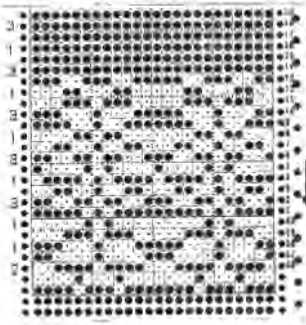


71-2

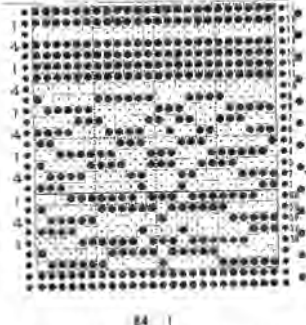




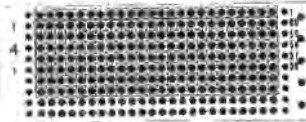
83 2



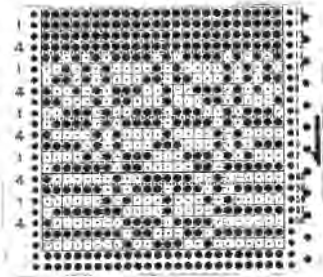
84 2



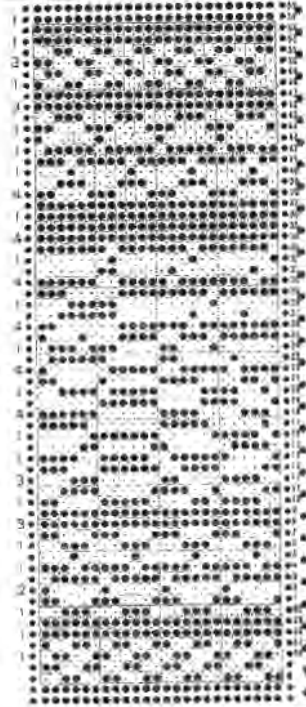
85 2



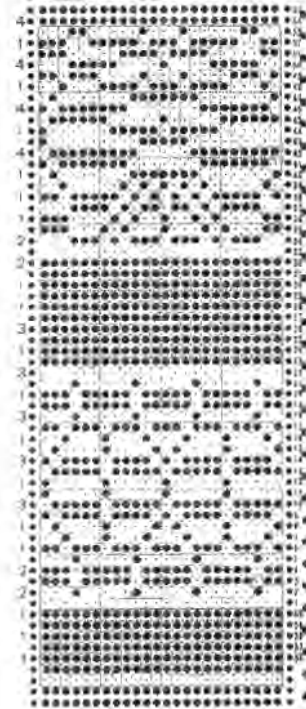
86 2



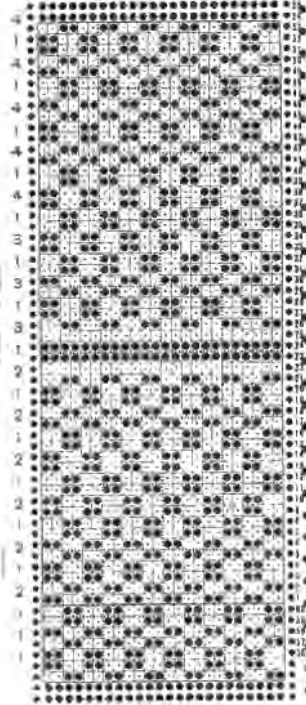
83 1



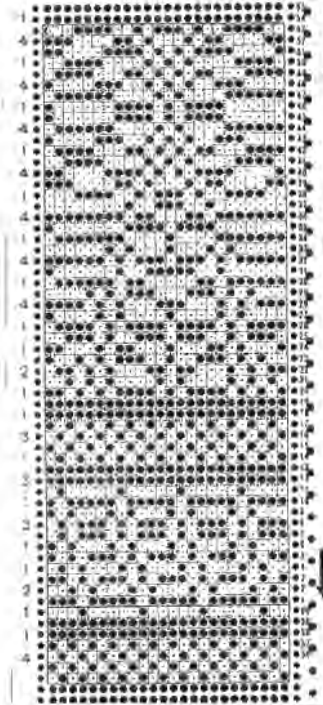
84 1



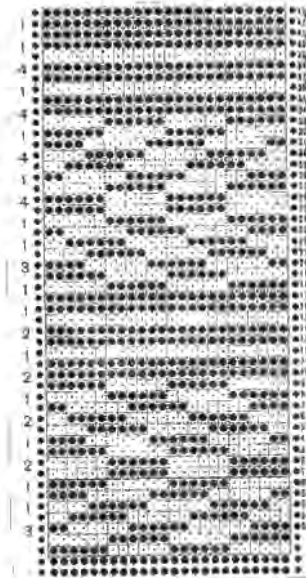
85 1



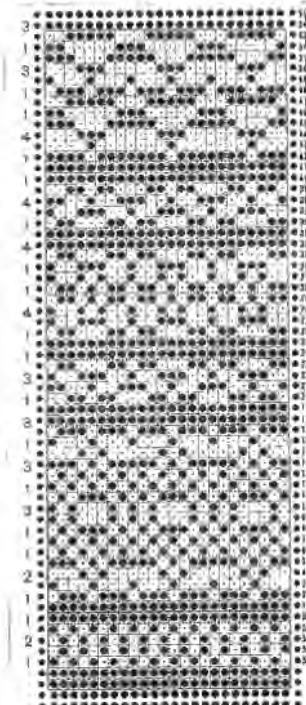
86 1



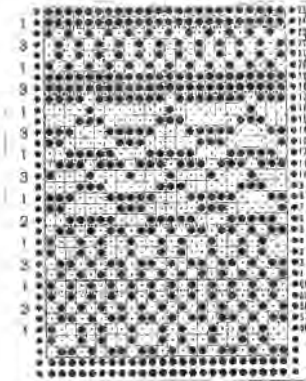
87



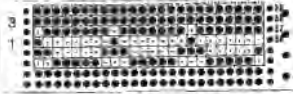
88 1



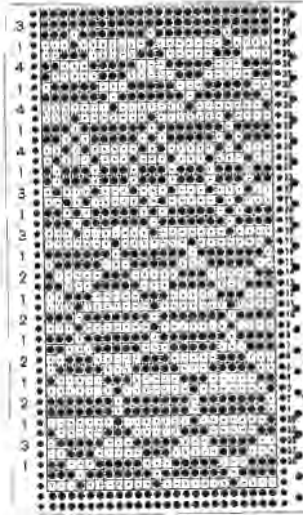
88 2



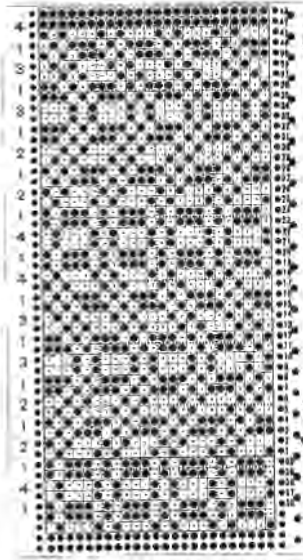
88-2



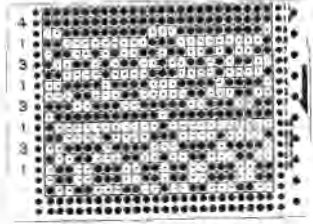
89



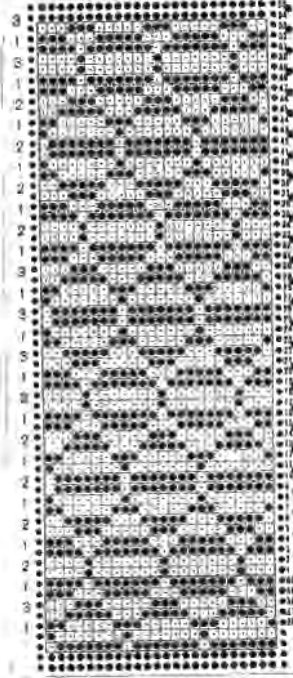
91



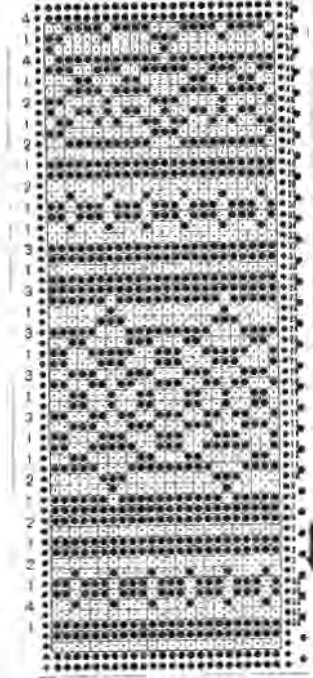
92-2



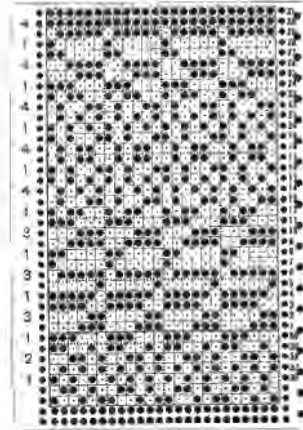
89-1



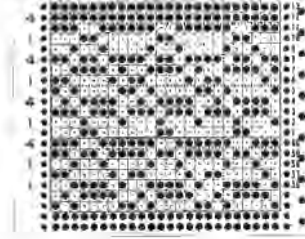
92-1



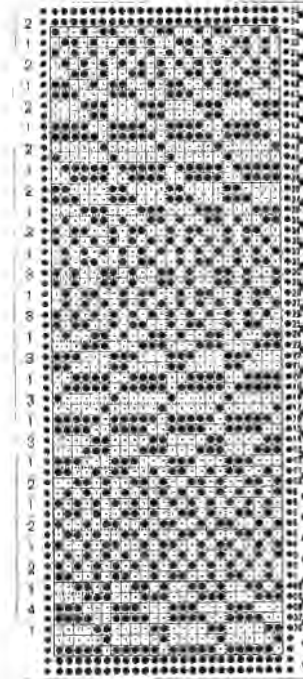
93-2



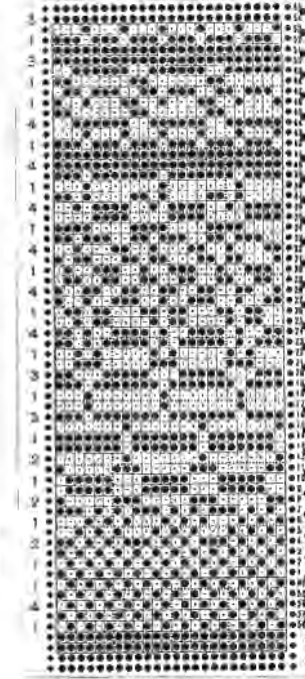
93-1



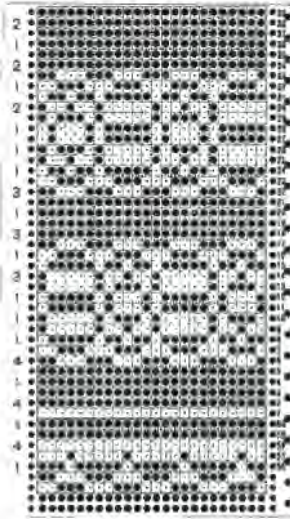
94-1



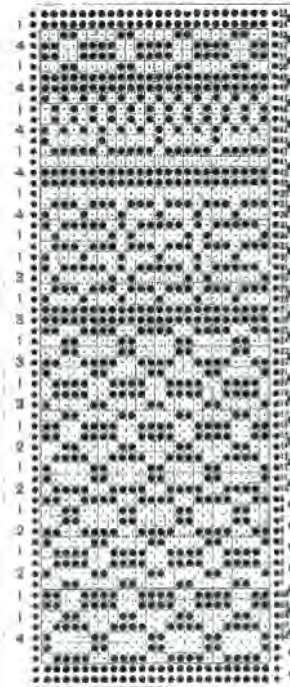
94-1



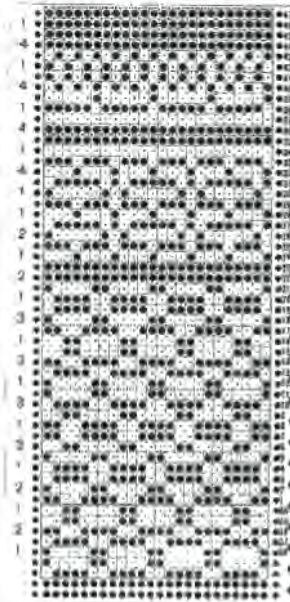
95-2



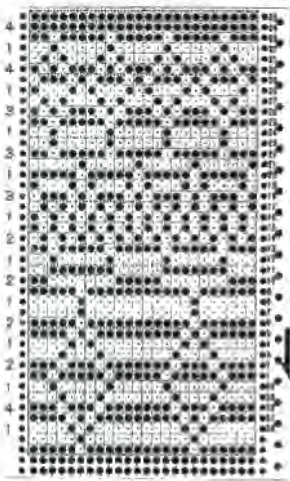
96-1



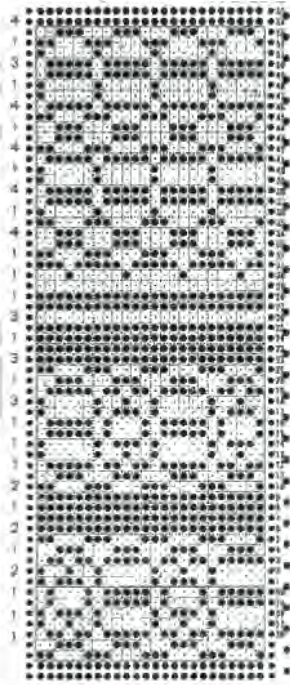
96-2



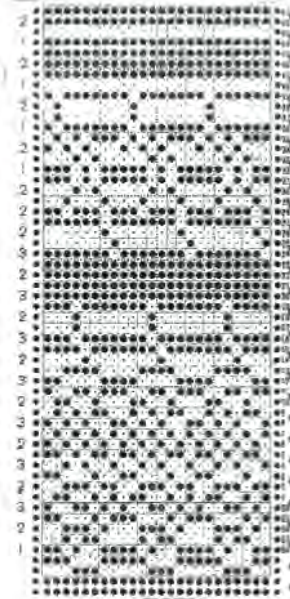
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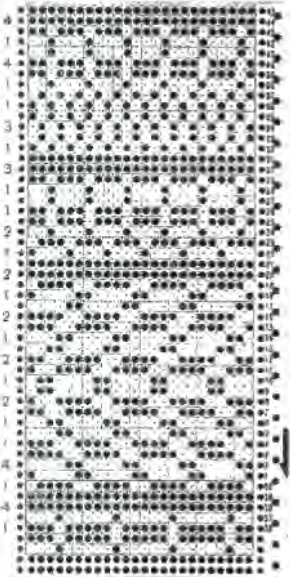
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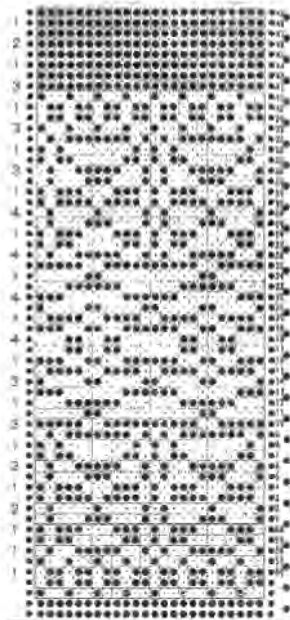
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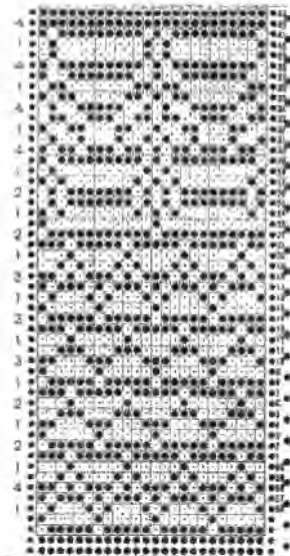
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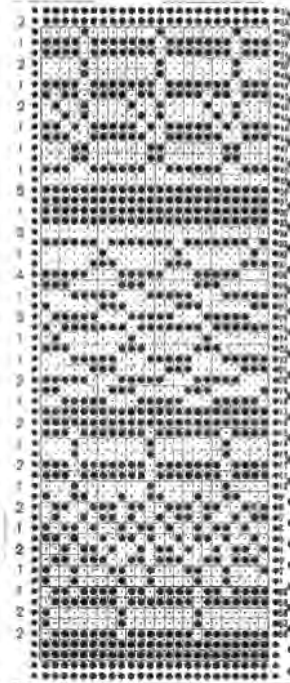
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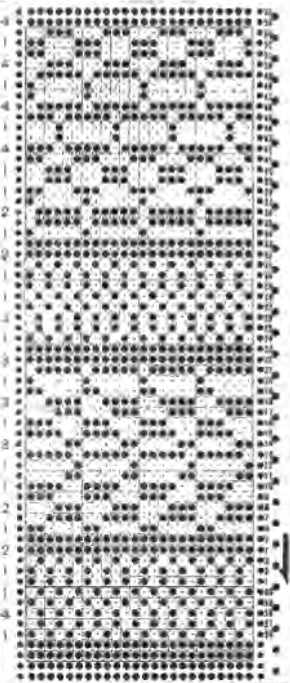
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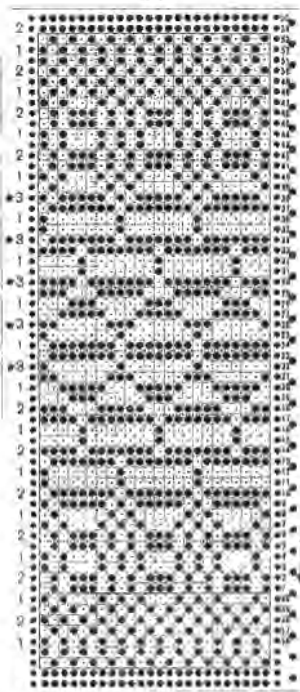
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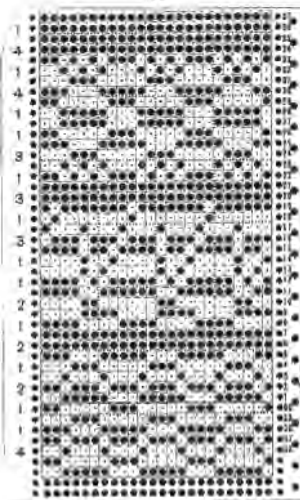
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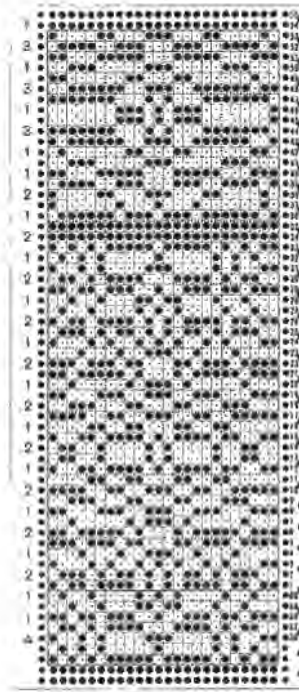
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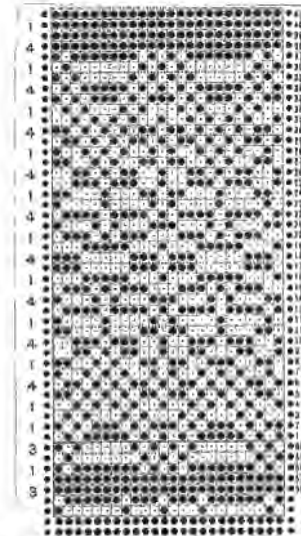
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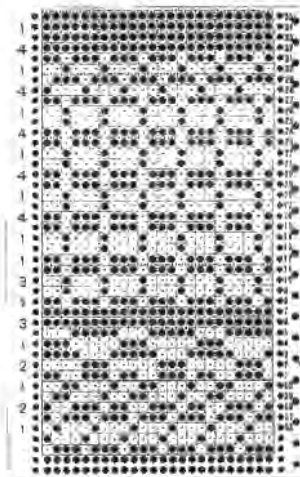
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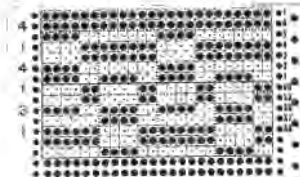
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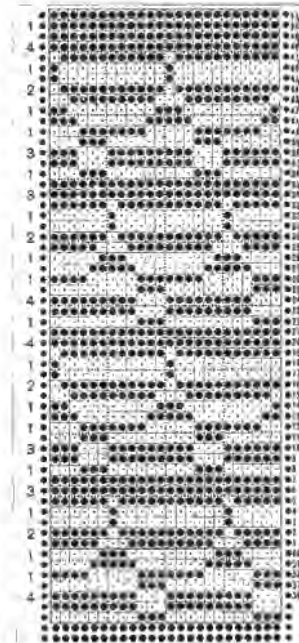
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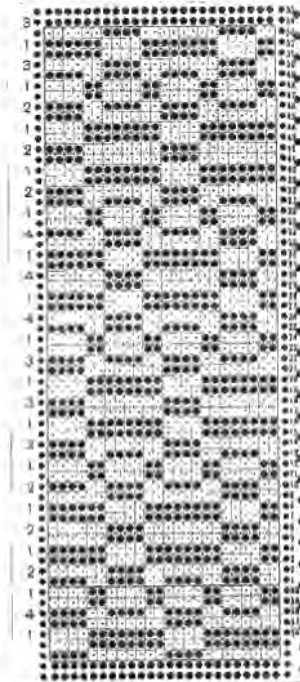
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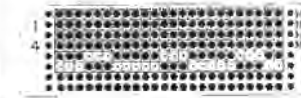
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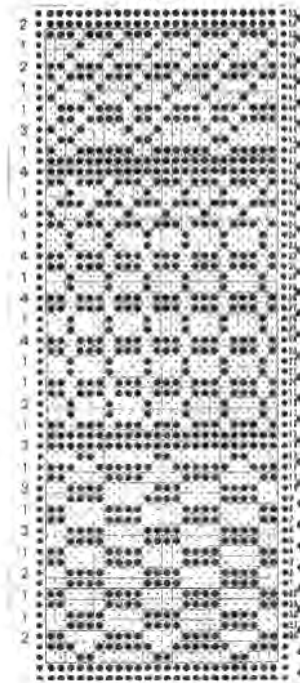
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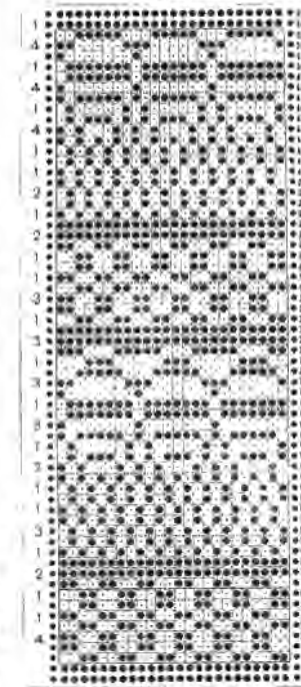
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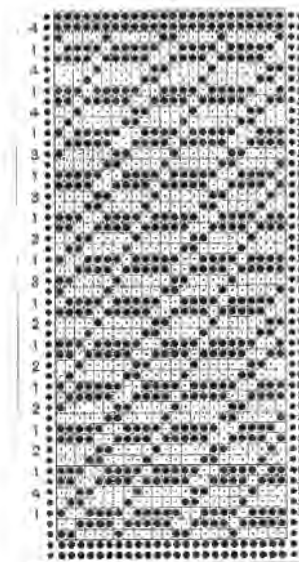
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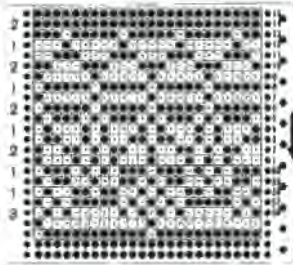
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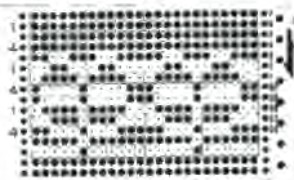




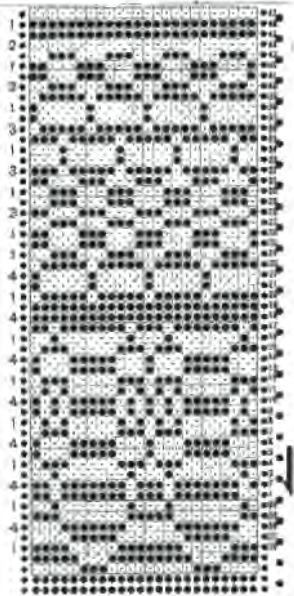
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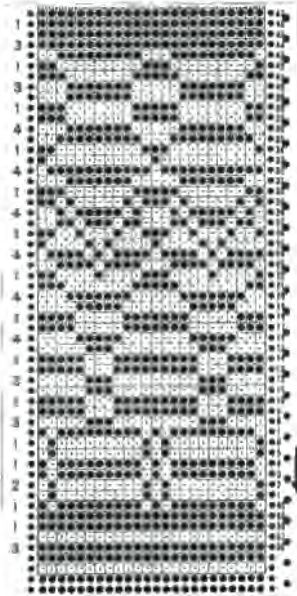
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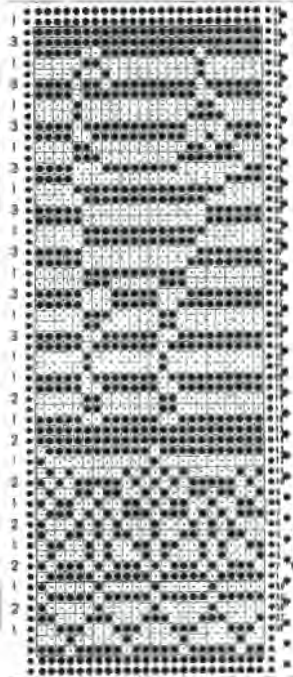
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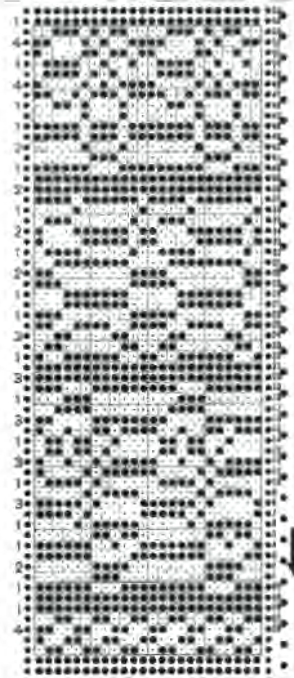
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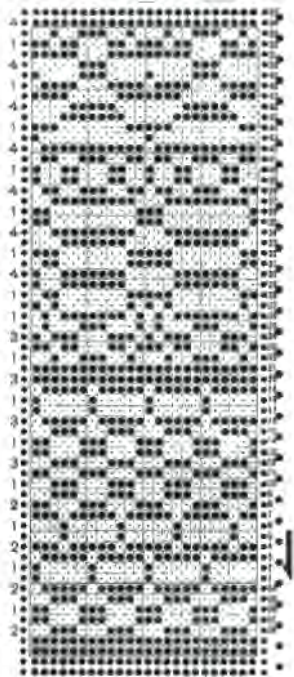
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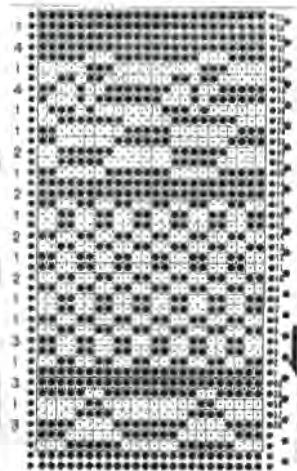
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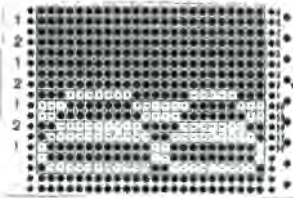
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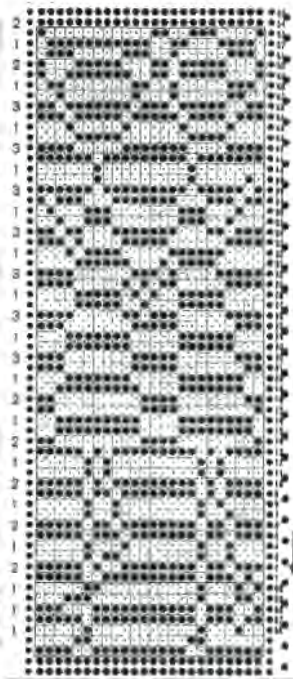
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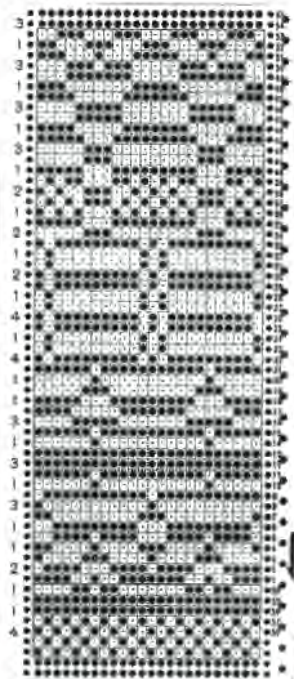
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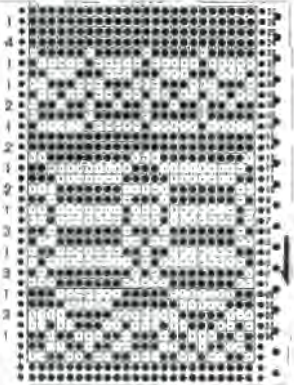
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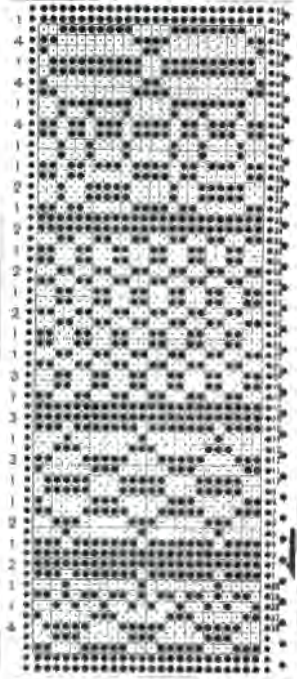
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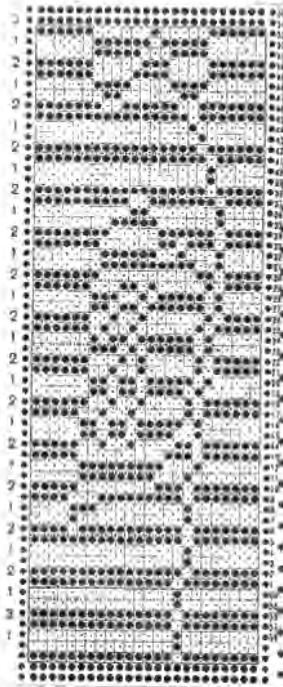
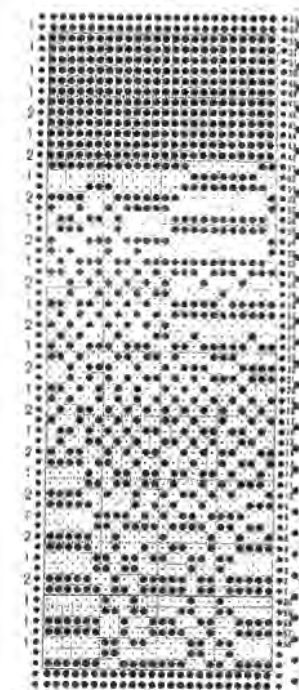
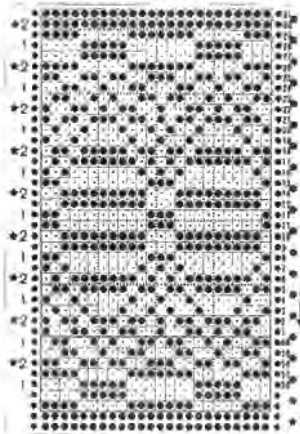
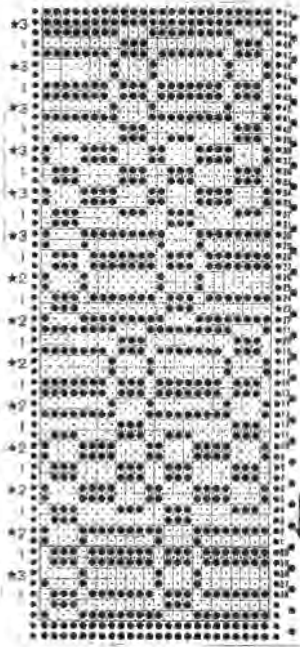
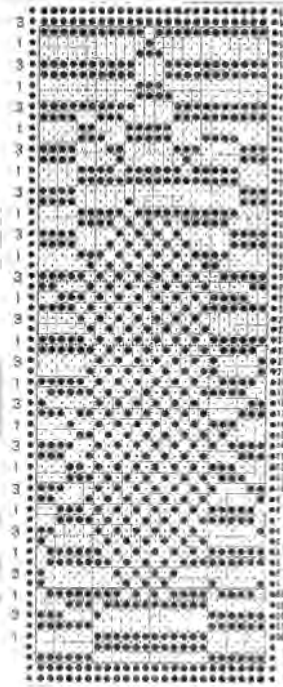
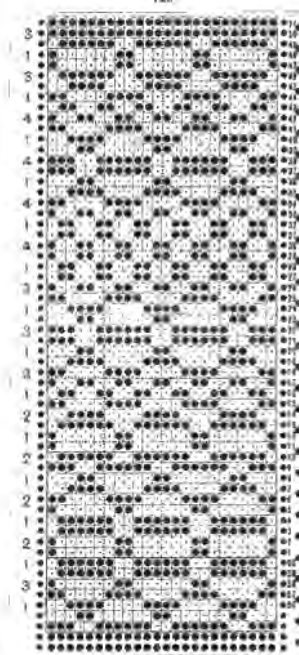
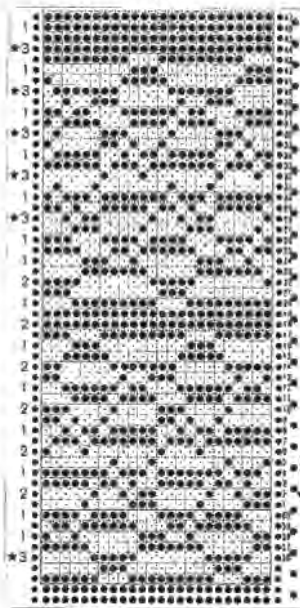
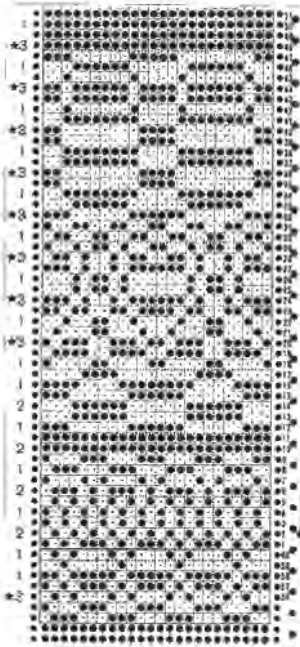


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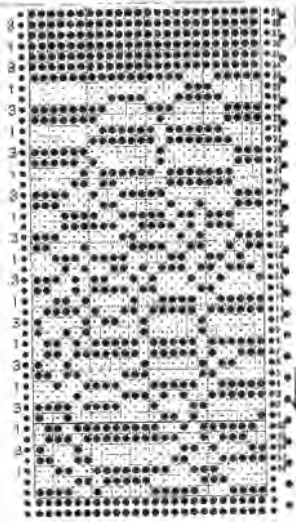


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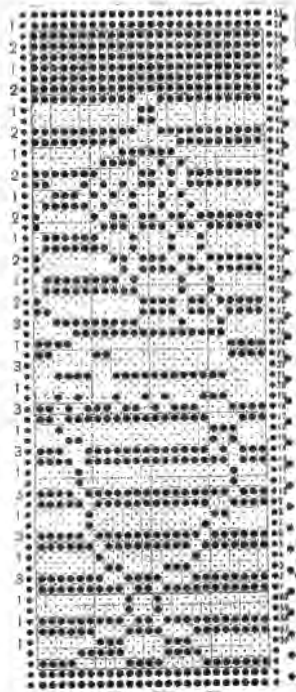




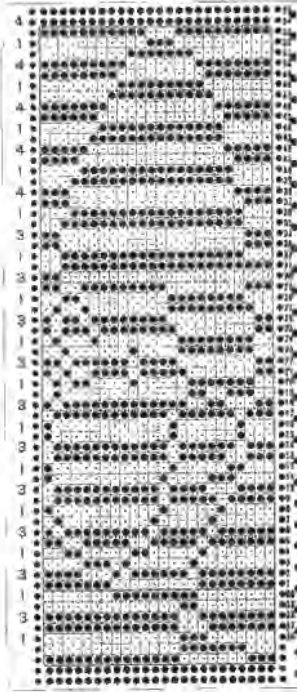
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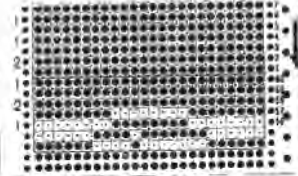
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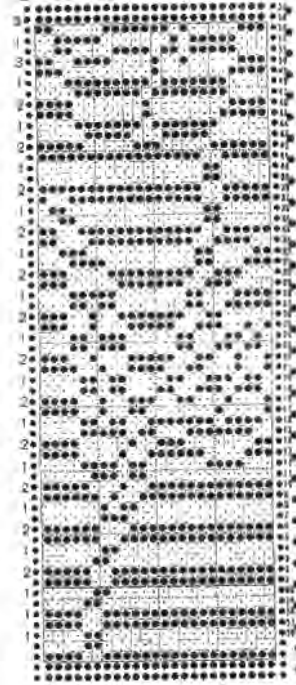
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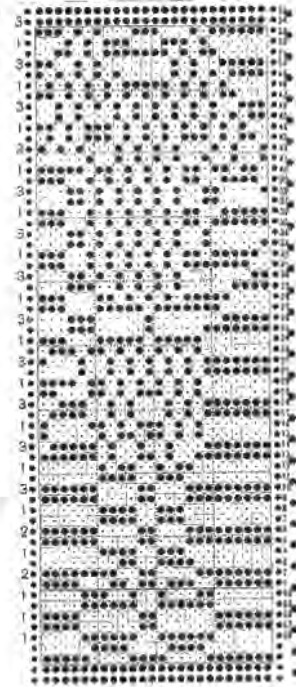
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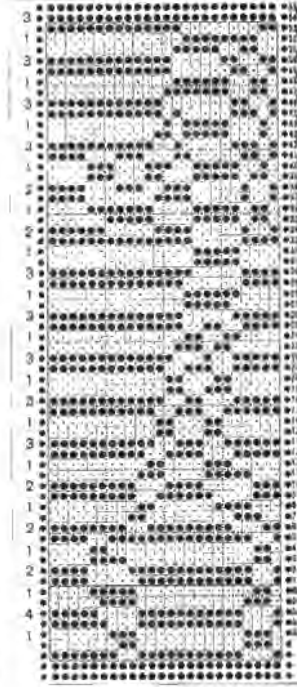
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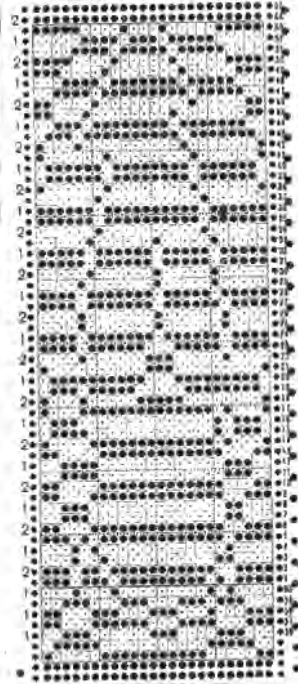
134 1



135 1



136 1



Page 2.

VARIATIONS SUR UN MEME DESSIN

En changeant les couleurs et leur alternance, de nombreux dessins variés peuvent être obtenus.

Naturellement, vous devenez une artiste.

- couleur de base
- ▲ couleur contrastante.
- signifie que le fil du distributeur B doit être changé.
- ▲ signifie que le fil du distributeur A doit être changé.

A CARDIGAN GRIS

Les devants colorés réalisés en jacquard le rendent jeune et attrayant.

B ROBE EN NUANCES PROFONDES

Le pourpre est la couleur de base pour tout le jacquard. Le contraste des manches en contresens donne du mouvement au modèle.

C PULL OVER LUMINEUX

L'accent est mis sur les épaules et les manches de ce pull-over, l'usage judicieux du jacquard en fait un ornement doux et féminin.

D VESTE EN TONS PASTELS

Un boléro en jacquard; l'emploi des couleurs contrastées et harmonieusement disposées ajoute une note de charme.

Page 4.

TEXTURES VARIEES A PARTIR DE DIFFERENTS FILS.

MF : fil moyen.

L'emploi des mêmes fils donne un tricot uni et doux, MF et lamé.

Les dessins en lamé ajoutent du charme.

MF et bouclé.

L'addition de fil bouclé donne ombre et lumière pour un style élégant.

MF et mohair.

Le mohair donne douceur et moelleux à un tricot plus luxueux.

Page 6.

CAMAIEUX

Clares et foncées, les mêmes teintes donnent un dessin raffiné.

● CONTRASTES RAFFINES.

Des contrastes équilibrés complètent la netteté des dessins.

● COULEURS CONTRASTEES.

De vibrants couleurs s'harmonisent pour un dessin joyeux.

Page 7.

Les dessins indiquent les couleurs dominantes.

● CONTRASTES EN CAMAIEUX

Succession des contrastes de plus doux au plus fort.

Page 8

VARIATIONS SUR LES LIGNES

● COULEURS FORTES

Contraste fort à partir des couleurs franches.

● COULEURS CONTRASTEES

Des rayures soulignées ajoutent une touche d'exotisme.

● COULEURS EN CAMAIEUX

Couleurs délicates et douces pour des rayures classiques.

● COULEURS HARMONIEUSES

Un heureux mélange pour un tricot élégant.

Page 9.

LA MODE EN RAYURES

Les rayures éclairent un vêtement: il peut devenir classique, lumineux, sportif.

Utilisez-les verticalement, horizontalement ou en diagonale, profitez de nos créations originales.

Page 10

AMELIOREZ VOTRE IMAGE

PARAISSEZ MINCE ET SOUPLE

Les rayures verticales transforment la silhouette par un effet amincissant.

Accentuez l'effet des rayures par un dessin judicieusement placé.

Ne soulignez pas l'encolure ou les épaules.

Page 11.

AJOUTEZ UNE TOUCHE DE RAFFINEMENT

Des dessins bien placés donnent mouvement et raffinement. Usez franchement des rayures horizontales.

Accentuez les épaules et les manches par des dessins bien choisis.

Pages 12 et 118.

JACQUARD

Cette partie est commune aux deux cartes, elle doit être supprimée si on ne tricote pas la partie inférieure du dessin.

Pages 28 et 144.

DESSINS DE JACQUARD MULTICOLORE A L'AIDE DU KHC

● signifie que le fil B doit être remplacé par un autre.

▲ signifie que le fil A doit être remplacé par un autre.

Page 30.

Les dessins du jacquard multicolors sont spécialement prévus pour l'usage du changeur KHC.

Pour tricoter ces dessins sans le KHC, les perforations seront réalisées inversement.

Page 33

● signifie que le fil B doit être remplacé par un autre.

▲ signifie que le fil A doit être remplacé par un autre.

Page 39.

Les yeux sont rebrodés.

Page 40.

MOTIFS MULTICOLORES, DOUBLE LONGUEUR A L'AIDE DU KHC

Ces dessins peuvent être réalisés à l'aide des cartes perforées pour le jacquard en plaçant le levier de blocage de cartes sur la position ∇

Pages 40 et 41.

Si le haut est seulement un dessin, veuillez répéter le dessin deux fois lorsque vous percez la carte.

Pages 42 et 154

MOTIF UNIQUE

Page 43.

Bardures, boutons, boucle et boule brodés.

Les lèvrés sont rebrodés.

Pages 44 et 156

POINTS FANTAISIE

Page 49.

Tricoter les points n° 154 et 157 en "PULL UP".

Pages 50 et 160

DENTELLE

Vous trouverez les flèches sur le côté gauche de la carte perforée.

La flèche de gauche indique la direction du chariot L.

La flèche de droite donne la direction du chariot K.

☛ signifie qu'il faut tricoter deux rangs jersey.

Le nombre de cette colonne indique le nombre de rangs à tricoter en jersey (ex. 6: tricoter 6 rangs en jersey).

Pages 62 et 184.

### DENTELLE FINE OU FERMÉE

L'exemple est tricoté en changeant le levier de sélection (N.F.)

Page 70

### DENTELLE ET POINT TUCK

Pages 76 et 204.

### DESSINS DE TISSAGE

Page 82.

### DENTELLE ET TISSAGE

Préparer deux bouts de laine pour tissage (chacun de 100 cm environ pour 3 motifs).

Passer le charriot L 4 fois; les aiguilles sont sélectionnées pour le point de tissage.

Enrouler chacun des bouts de laine comme indiqué sur le schéma.

Page 84.

Ces 4 dessins sont travaillés par la méthode "Pulling-up".

Page 85.

Ces 4 dessins sont réalisés par la méthode pulling-up.

Pages 86 et 218.

### DESSINS AU POINT TUCK

Page 94.

### DESSINS TUCK MULTICOLORES

Enfoncez les deux boutons Tuck et changez le fil du guide-fil tous les 2 rangs.

Page 97.

Changer la couleur du fil après un dessin complet.

Pages 100 et 226.

### DESSINS EN MAILLES GLISSEES.

Page 104.

○ - - - . Aiguilles en position A.

Page 106

### DESSINS MULTICOLORES EN MAILLES GLISSEES A L'AIDE DU KHC

Enfoncez les deux boutons "PART" et changez le fil du guide-fil tous les deux rangs.

Page 107.

Après un dessin complet, remplacer le fil n° 3 par le n° 4.

Page 109.

Après un dessin complet, remplacer le fil n° 3 par le n° 4.

Page 112.

### DESSINS STYLE DENTELLE

Page 115

### DESSINS DE TORSADES

Page 152

- signifie que le fil B doit être remplacé par un autre.
- ▲ signifie que le fil A doit être remplacé par un autre.

Page 192.

### MÉLANGE DE DENTELLE FERMÉE ET OUVERTE

Pour tricoter ce dessin, mettre le levier de changement de la dentelle en position indiquée du côté gauche de la carte perforée.

⇒ mettre sur N.

⇒ mettre sur F.

Page 193.

Après un dessin complet, changer le levier de changement de dentelle de F en N.

Page 198

### DENTELLE ET POINT TUCK

Après le transfert des mailles par le chariot L, veuillez noter ce qui suit:

(1) Si les aiguilles sont sélectionnées, enfoncez les boutons Tuck et passez le chariot K.

(2) Si les aiguilles ne sont pas sélectionnées, enfoncez le levier Plain et passez le chariot K.

⇒ ⇒ ◀ TUCK ▶ Aller simple ou aller-retour du chariot K.

→ ⇒ PLAIN aller simple ou aller-retour du chariot K.

Page 211

Tricoter avec la méthode Accrochage le fil de tissage (757)

Page 214

### DENTELLE ET TISSAGE

Pages 224.

★ Si vous avez une KH 820 ou KH 830, tricotez après avoir repoussé les aiguilles marquées "o" à la position A du lit d'aiguilles.

★ Si vous avez une KH 840 ou KH 871, tricotez après avoir tiré les aiguilles marquées "o" du lit d'aiguilles.

Page 229.

Utilisation du sélecteur pour MOTIFS JACQUARD

À l'astérisque, remplacez la seconde couleur par la troisième.

Page 234.

Utilisation du sélecteur pour dentelle VARIATIONS SUR LES MOTIFS DENTELLE

841 Motif de Base

843 Sauter les rangs de 60 à 3 et de 30 à 33 en avançant la carte à la main.

Page 235.

Placez les sélecteurs pour dentelle suivant les parties colorées sur la carte perforée. (Enlevez les sélecteurs pour point dentelle pour les parties non colorées.)

846 Motif de Base

849 Quand la carte arrive au rang n° 60, tricotez 8 rangs en jersey et inversez la place des sélecteurs pour les rangs de 60 à 27. (Placez-les sur la partie blanche.)

Page 236.

851 Motif de Base.

852 Sauter les rangs de 18 à 29 en avançant la carte à la main. Tricotez 4 rangs jersey à 18, 48 et 60.

853 Sauter les rangs de 30 à 47 en avançant la carte à la main. Tricotez 6 rangs jersey à 48 et 60.

854 Sauter les rangs de 30 à 47 en avançant la carte à la main. Tricotez 6 rangs jersey à 30.

855 Tricotez 4 rangs jersey à 18, 30, 48 et 60.

## FRANÇAIS

### Page 237.

856 Motif de Base.

858 Sauter les rangs de 16 à 23 en avançant la carte à la main.

860 Sauter les rangs de 60 à 3 en avançant la carte à la main.

### Page 238.

Utilisation du sélecteur pour dentelle VARIATIONS SUR LES MOTIFS DENTELLE FERMÉE.

861 Motif de Base.

### Page 239.

866 Motif de Base.

### Page 240

#### TRICOT DOUBLE FACE

Remplacez le guide-fil par le guide-fil double face.

Enfilez le fil principal dans le guide pour fil principal, et le fil de doublure dans celui prévu à cet effet.

Enfoncez les 2 touches "TUCK" en même temps et tricotez.

### Page 243.

#### TRICOT INCRUSTE

Placez tous les fils à vos pieds au lieu de les enfiler dans l'unité de tension.

Examinez les diagrammes suivants et préparez les fils selon l'ordre des changements. Assurez-vous que le bouton de changement se trouve sur N.L.

### Page 261.

#### LE TISSAGE ET LES MATIÈRES EMPLOYÉES

Magie du tissage. Voyez les Images des tricotés tissés.

Chacun d'eux est réalisé à l'aide de la même technique.

Comme vous pouvez le voir sur ces images, le seul changement de fil permet d'obtenir des effets totalement différents.

En suivant les exemples inclus dans ce livre de points, plus de cent variations peuvent être obtenues en combinant différents types de fil.

#### COMMENT OBTENIR LE MEILLEUR RÉSULTAT EN TISSAGE

1 Nous recommandons d'employer un fil fin pour le tricot de base et un fil plus épais ou de fantaisie comme fil de tissage.

Ce mélange permet un intéressant contraste et de plus permet de réduire le poids du vêtement que vous souhaitez réaliser.

2 Soyez attentif au contraste entre la couleur du fil de base et celle du fil de tissage.

3 Il faut accorder le chiffre du disque de tension au fil de tissage.

Habituellement on choisit une tension de une graduation plus basse pour le tissage que pour le jersey. Il faut toujours commencer par réaliser un échantillon.

#### METHODES SPECIALES POUR TRICOTER LE TISSAGE

Il y a plusieurs méthodes pour obtenir l'effet de tissage.

1 Accrocher le fil de tissage.

2 Tricoter à l'aide du crochet.

3 Enrouler le fil de tissage autour des aiguilles sélectionnées.

(1) Accrochage

(2) Tricotage.

(3) Enroulage.

(1) Accrocher 4 fils de tissage passant devant 3 mailles et les poser sur le 5<sup>e</sup> rang.

(2) Crocheter une maille des 5 fils de tissage passant devant 7 mailles et poser la dernière maille sur le crochet du 6<sup>e</sup> rang.

(3) Avancer les aiguilles sélectionnées en position E et enrouler le fil de tissage autour des tiges des aiguilles.

### Page 264

#### PATRON A TRICOTER MULTICOLORE

### Page 314.

Diagrammes pour le tricot double face et le tricot incrusté.

### Page 315.

Brodés

Yeux et bouche brodés.

### Page 316.

Boutons

Point de chaînette brodé.

### Page 317.

Paillette Boutons. Brodé.

Point de chaînette brodé.

## Seite 2

### EIN MUSTER = VIELE MÖGLICHKEITEN

Durch Wechsel von Grund und Schmuckfarbe können viele interessante Muster entstehen.

- Farbe des Fadenführerübchens "B" wechseln.
- ▲ Farbe des Fadenführerübchens "A" wechseln.

## A STRICKJÄCKE IN GRAU

Die Ausschmückung der Vorderteile mit bunten Norwegermustern gibt dieser Jacke eine jugendliche Note.

## B ROCK UND BLUSE IN DUNKLEN FARBTÖNEN.

Lila wurde als Grundton für dieses Kleid mit Norwegermuster benutzt.

Die geraden Armlöcher bieten die Möglichkeit die Muster-richtung zu wechseln, wodurch Bewegung in dieses Modell kommt.

## C PULLOVER IN LEUCHTENDER FARBE.

Die Betonung liegt auf den Schultern und Ärmeln bei diesem Pullover im Kimono-Schnitt. Ein sehr weibliches Modell durch die geschickte Anwendung von Norwegermustern.

## D WESTE IN PASTELFARBEN

Eine Weste im Bolero-Stil mit Norweger-Mustern. Eine geschickte Kombination von Grund- und Schmuckfarbe mit den dazu passenden Besatzstreifen ergeben hier ein charmantes Kleidungsstück.

## Seite 4

### UNTERSCHIEDLICHE GARNKOMBINATIONEN ERGEBEN VERSCHIEDENE EFFEKTE

MF; Lauflänge per 100 gr: 400 – 500m

Verwendung zwei gleichstarker Garne ergibt ein glattes, weiches Gestrick.

Der Glanz von Lurex ergibt ein festliches Aussehen.

Die Struktur von Boucle bringt Licht und Schatten in das Gestrick und sorgt für modische Eleganz.

Mohair für weiche, flauschige Strickkleidung mit einem Hauch von Luxus.

## Seite 6

### Effektvolle Farbenwendungen

- Ton-in-Ton  
Helle und dunkle Töne der gleichen Farbfamilie ergeben ein sanftes Muster.

- ZARTE KONTRASTE

Gleichartige Farbtonungen – ein Kompliment an jedes Muster

## Seite 7

Hervortretende Farben sind die Merkmale dieser Muster.

- STARKE KONTRASTE  
Harmonisierende, leuchtende Farben für klare Muster

- TON-IN-TON

Zarte bis kräftige Kontraste

## Seite 8

### VIELSEITIGE STREIFEN

- LEUCHTENDE FARBEN  
Ergeben farbenfrohe, lebhaftige Streifen

- GEDÄMPFTE FARBEN  
Weiche, schmeichelnde Farben für klassische Streifen

- KONTRAST-FARBEN  
Klare, blickfangende Streifen mit dem Hauch des Besonderen

- HARMONISCHE FARBEN  
Ineinander übergehende Farben für Strickkleidung mit Eleganz

## Seite 9

### MODISCHE STREIFEN

Streifen geben Ihrer Strickkleidung Lebendigkeit und Frische, ein sportliches oder auch elegantes Erscheinen. Streifen sind in vertikaler, horizontaler oder diagonaler Strickrichtung anwendbar.

## Seite 10

### UNTERSTREICHEN SIE IHRE VORTEILE ERSCHEINEN SIE FIGURBETONT

- Verwenden Sie vertikale, schmale Streifen, die Ihre Figur schlanker erscheinen lassen.
- Heben Sie die schlanke Linie hervor, indem Sie sie durch Platzierung der Muster unterstreichen.
- Schultern und Halspartie sollten nicht hervorgehoben werden.

## Seite 11

### FÜGEN SIE EINEN HAUCH VON FÜLLE HINZU

- Wohlverteilte Muster lassen Sie etwas voller erscheinen.
- Die Anwendung horizontaler Streifen kann sehr wirkungsvoll sein.
- Hervorstechende Muster betonen Schultern und Ärmel.

## Seite 12

### NORWEGER-MUSTER

Dieser Musterabschnitt wird am Ende von beiden Lochkarten verwendet und wurde daher auf der unteren Lochkarte weggelassen.

## Seite 28

### MEHRFARBIGE NORWEGER-MUSTER MIT KHC

- Farbwechsel in Nüßchen "B" vornehmen.
- ▲ Farbwechsel in Nüßchen "A" vornehmen.

## Seite 30

Die nachstehend abgebildeten mehrfarbigen Norweger-Muster sind Vorlagen für den KHC.

Wenn diese Muster ohne KHC nachgestrickt werden, so müssen die Karten umgekehrt gelocht werden; d.h. alle weißen Felder werden gelocht, alle durch Punkte gezeichneten Felder bleiben ungelocht.

## Seite 33

- Farbwechsel in Nüßchen "B" vornehmen.
- ▲ Farbwechsel in Nüßchen "A" vornehmen.

## Seite 39

Die Augen sind aufgestickt.

## Seite 40

### MEHRFARBIGE MUSTER IN DOPPELTER LÄNGE MIT KHC.

Diese Muster können unter Verwendung von Norweger-Musterkarten gestrickt werden wobei der Kartenriegel auf Position "▽" gestellt wird.

## Seite 40

Beim Herstellen der Lochkarte für obiges Muster den Vordruck bis Reihe 21 nachlochen, dann ab der 1. Musterrreihe wiederholen bis einschließlich Reihe 23. Die beiden untersten und die beiden obersten Reihen werden für das Zusammenklammern der Lochkarte benötigt.

## Seite 41

Beim Herstellen der Lochkarte für obiges Muster den



## DEUTSCH

Vordruck bis Reihe 21 nachlochen, dann ab der 1. Musterreihe wiederholen bis einschließlich Reihe 23. Die beiden untersten und die beiden obersten Reihen werden für das Zusammenklammern der Lochkarte benötigt.

Seite 42  
EINZELMOTIVE

Seite 43  
Lippen, Knöpfe, Schließe und Kugel sind gestickt.  
Die Lippen sind aufgestickt

Seite 44  
LOCH – EFFEKTMUSTER

Seite 49  
Arbeiten Sie die Muster Nr. 154 und Nr. 157 in der Web-Wickeltechnik.

Seite 50  
LOCHMUSTER  
Am linken Rand der Lochkarte befinden sich Pfeile. Die linken Pfeile zeigen die Richtung für den Lochmusterschlitten an, die rechten Pfeile zeigen die Richtung für den Strickschlitten an.  
☞ bedeutet 2 Reihen glatt rechts stricken von rechts nach links und zurück.  
Wenn eine Zahl angegeben ist, werden anstelle von 2, mehr Reihen glatt rechts gestrickt.  
(z.B. 6 = 6 Reihen glatt rechts.)

Seite 62  
FEINLOCHMUSTER  
Bei Reihe 30 und Reihe 60 Lochmusterwechselschalter am Lochschlitten von "N" auf "F" und umgekehrt stellen.

Seite 70  
LOCH-FANGMUSTER  
L-Schlitten auf linke Verlängerungsschiene stellen. Strickschlitten auf rechte Verlängerungsschiene stellen. Wechselschalter auf "KC"  
Nur der arbeitende Schlitten darf im Nadelbett sein.  
1) Wenn die Nadeln in die D-Position kommen, TUCK-Taste(n) drücken und Strickschlitten bewegen.  
2) Bleiben die Nadeln in der B-Position, PLAIN-Taste (glatt rechts) drücken und Strickschlitten bewegen.  
☞ Automatiktasten: ◀TUCK▶, Einfache oder Hin- und Rückreihe mit dem Strickschlitten.  
→☞ Automatiktasten: PLAIN, Einfache oder Hin- und Rückreihe mit dem Strickschlitten.

Seite 73  
Automatiktasten: ◀TUCK

Seite 74  
Automatiktasten: ◀TUCK

Seite 75  
Automatiktasten: ◀TUCK

Seite 76  
WEBMUSTER

Seite 82.  
LOCH-WEBMUSTER  
Richten Sie zwei verschiedene Webfäden je ca. 1 Meter lang (ausreichend für drei Muster). Schieben Sie den Lochschlitten 4 mal über das Nadelbett, die Musternadeln für die Web-Wickeltechnik sind vorgewählt. Wickeln Sie den Webfaden entsprechend des Diagrammes um die vorgewählten Musternadeln.

Seite 84  
Diese 4 Muster werden mit hochgehängten Querfäden gearbeitet.

Seite 85  
Diese 4 Muster werden mit hochgehängten Querfäden gearbeitet.

Seite 86  
FANG-PATENT-MUSTER

Seite 94  
MEHRFARBIGE FANG-PATENT-MUSTER MIT KHC  
Beide Tuck-Tasten drücken, und die Wolle im Fadenführernüßchen A nach jeder zweiten Reihe wechseln.

Seite 97  
Nach Fertigstellung jedes Mustersatzes die Farbe wechseln.

Seite 100  
VORLEGEMUSTER

Seite 104  
Die mit "0" bezeichneten Nadeln in A-Position bringen.

Seite 106  
MEHRFARBIGE VORLEGEMUSTER MIT KHC  
Beide PART-Tasten drücken und die Wolle im Fadenführernüßchen A nach jeder 2. Reihe wechseln.

Seite 107  
Wenn die Lochkarte einmal durchgestrickt ist, die Farbe 3 in Farbe 4 wechseln.

Seite 109  
Wenn die Lochkarte einmal durchgestrickt ist, die Farbe 3 in Farbe 4 wechseln.

Seite 112  
STRUKTURMUSTER  
Automatik-Tasten: ◀TUCK. PART▶

Seite 115  
Zopfmuster – Maschensymbole von Handstrickmustern

Seite 116  
Maschensymbole von Handstrickmustern

Seite 117.  
Siehe Seite 290

Seite 118  
NORWEGER-MUSTER

Seite 144  
MEHRFARBIGE NORWEGER-MUSTER MIT KHC

Seite 152  
● Garn in Nüßchen "B" wechseln.  
▲ Garn in Nüßchen "A" wechseln.

Seite 154  
EINZELMOTIVE

Seite 156  
LOCH-EFFEKTMUSTER

## Seite 160

### LOCHMUSTER

Am linken Rand der Lochkarte befinden sich Pfeile. Die linken Pfeile zeigen die Richtung für den Lochmusterschlitten an, die rechten Pfeile zeigen die Richtung für den Strickschlitten an.

☞ bedeutet 2 Reihen glatt rechts stricken. Die Zahl in dieser Spalte Z.B.: 6=6 Reihen glatt rechts.

## Seite 184

### FEINLOCHMUSTER

## Seite 192

### KOMBINIERTER LOCH-UND FEINLOCHMUSTER

Diese Muster werden unter Verwendung des Lochmusterschalters gestrickt. Die Pfeile auf der linken Seite der Lochkarte geben die Schalterstellung an.

☞ Schalter auf N ☜ Schalter auf F

## Seite 193

Wenn die Lochkarte einmal durchgestrickt ist, den Lochmusterschalter auf F bzw. auf N schalten.

## Seite 198

### LOCH-FANGMUSTER

L-Schlitten auf linke Verlängerungsschiene stellen. Strickschlitten auf rechte Verlängerungsschiene stellen. Wechselschalter auf "KC".

Nur der arbeitende Schlitten darf im Nadelbett sein.

1) Wenn die Nadeln in die D-Position kommen TUCK-Taste(n) drücken und Strickschlitten bewegen.

2) Bleiben die Nadeln in der B-Position, PLAIN-Taste (glatt rechts) drücken und Strickschlitten bewegen.

☞ Automatikasten: ◀TUCK▶, Einfach oder Hin- und Reihe mit dem Strickschlitten.

☜ Automatikasten: PLAIN Einfache oder Hin- und Rückreihe mit dem Strickschlitten.

## Seite 199

Automatikasten: ◀TUCK

## Seite 200

Automatikasten: ◀TUCK

## Seite 204

### WEBMUSTER

## Seite 211

Webfäden um Musternadeln wickeln. (757)

Querfäden werden hochgehängt. (758, 760)

## Seite 212

Am Stern jeweils die Querfäden hochhängen. (762)

## Seite 213

Zu allen Karten.

Querfäden hochhängen.

## Seite 214

### LOCH-WEBMUSTER

## Seite 217

Querfäden hochhängen

## Seite 218

### FANG-PATENT-MUSTER

## Seite 224

Fang-Patent-Muster mit ausgelassenen Nadeln

\* Für KH 820-KH 830: Alle mit "0" bezeichneten Nadeln in A-Position bringen; dann stricken.

\* Für KH 840-KH 860: Wie oben, jedoch die Randnadeln sperren lt. Anleitungsbuch ausschalten.

## Seite 226

### VORLEGEMUSTER

## Seite 229

Legen Sie die Einzelmotivleisten für Norwegermuster auf das Nadelbett. Wechseln Sie die Schmuckfarbe in Nüßchen B bei den Sternzeichen.

## Seite 234

Legen Sie die L-Einzelmotivleisten für "glatt rechts"-Flächen auf das Nadelbett. In den Kartenvorlagen sind dies die hellblauen Felder.

841 Grundmuster

843 Drehen Sie die Lochkarte von Hand weiter: Bei Reihe 60 bis Reihe 3 und bei Reihe 30 bis Reihe 33.

## Seite 235

846 Grundmuster

Die L-Motivleisten entsprechend der Farbmarkierung der Lochkarte aufsetzen. L-Motivleisten vom Nadelbett nehmen, wenn die Karte nicht farbig markiert ist.

849 Wenn die Karte Reihe 60 anzeigt, 8 Reihen glatt stricken. Die Motivleisten auf die nicht markierten Stellen umsetzen.

## Seite 236

851 Grundmuster

852 Reihe 18–29 von Hand weiterdrehen  
4 Reihen glatt rechts stricken bei den Reihen 18, 48 und 60.

853 Reihe 30–47 von Hand weiterdrehen.  
6 Reihen glatt rechts stricken bei den Reihen 48 und 60.

854 Reihe 30–47 von Hand weiterdrehen.  
6 Reihen glatt rechts stricken bei Reihe 30.

855 Stricken Sie jeweils 4 Reihen glatt rechts bei den Reihen 18, 30, 48 und 60.

## Seite 237

856 Grundmuster

858 Reihe 16–23 von Hand weiterdrehen

860 Reihe 60–3 von Hand weiterdrehen
























## Seite 238

Fein-Lochmuster mit L-Einzelmotivleisten

861 Grundmuster

## Seite 239

866 Grundmuster

Symbol & Name	So stricken Sie	Symbol & Name	So stricken Sie
<p>Glatte Masche</p> 	einfache Maschenschlinge von vorne	<p>rechts über links kreuzen</p> 	rechte Masche über linke Masche kreuzen
<p>verkehrte Masche</p> 	einfache Maschenschlinge von hinten	<p>links über rechts kreuzen</p> 	linke Masche über rechte Masche kreuzen
<p>Loch</p> 	Loch entsteht, indem die Masche auf die nächste Nadel gehängt wird	<p>rechte Masche durch linke Masche durchziehen</p> 	Maschen kreuzen, indem die linke Masche durch die rechte Masche gezogen wird
<p>zwei Maschen gemeinsam stricken</p> 	rechte Masche auf die nächstliegende linke Masche hängen	<p>linke Masche durch rechte Masche durchziehen</p> 	Maschen kreuzen, indem die rechte Masche durch die linke Masche gezogen wird.
<p>zwei Maschen gemeinsam stricken</p> 	linke Masche auf die nächstliegende rechte Masche hängen	<p>Slip-Stich</p> 	Webartige Masche: eine Schlinge wird hochgezogen, wobei der Faden hinter der Schlinge läuft
<p>drei Maschen gemeinsam stricken</p> 	die linke u. rechte Masche auf die Mittelnadel hängen	<p>Flour-Stich</p> 	eine Schlinge wird hochgezogen, wobei der Faden vor der Schlinge läuft
<p>drei Maschen gemeinsam stricken</p> 	zuerst rechte Masche, dann linke Masche auf die mittlere Nadel hängen	<p>Patentmasche</p> 	einige Schlingen, die bezeichneten Reihen werden auf eine Nadel hochgezogen
<p>drei Maschen gemeinsam stricken</p> 	zuerst linke Masche, dann rechte Masche auf die mittlere Nadel hängen	<p>verdrehte Patentmasche</p> 	eine Masche wird gedreht und auf eine Nadel oben hochgezogen
<p>Masche nach rechts hängen (auf der glatten Strickseite)</p> 	Masche nach links hängen auf der linken Seite (Arbeitsseite)	<p>gedrehte Masche</p> 	eine Masche wird gedreht
<p>Masche nach links hängen (auf der glatten Strickseite)</p> 	Masche nach rechts hängen auf der linken Seite (Arbeitsseite)	<p>geschlungene Maschen</p> 	die Schlingen entstehen, indem der Faden um die Nadeln gewickelt wird
<p>Masche nach rechts zunehmen</p> 	eine Masche nach links zunehmen auf der linken Seite (Arbeitsseite)	<p>Anmerkung:</p> <ol style="list-style-type: none"> <li>1) In der Regel sind alle Stricksymbole für die rechte Seite des Kleidungsstückes bestimmt. Wenn sie sich ausdrücklich auf die linke Seite des Kleidungsstückes beziehen, werden die Trikotmaschen besonders gekennzeichnet.</li> <li>2) Um die Struktur des Musters gut wiederzugeben, steht jedes Symbol üblicherweise in der Mitte eines kleinen Quadrates der Vorlage.</li> <li>3) Bei der Wiedergabe der hochgezogenen Schlingen stehen die Symbole zwischen den Kästchen, wie in Abb. 1 ersichtlich; die Maschenreihe darunter entspricht der Kästchenreihe unter der betreffenden Masche auf dem Anleitungsprogramm.</li> </ol> <p>4) Webstricken: die eingewebte Walle in Kontrastfarbe ist wie Abb. 2 unten gekennzeichnet.</p>	
<p>Masche nach links zunehmen</p> 	eine Masche nach rechts zunehmen auf der linken Seite (Arbeitsseite)		
<p>drei Maschen zunehmen</p> 	Schlingen entstehen, indem die Walle um die Nadeln geschlungen wird		

Seite 240

**PLATTIER-FANGPATENT-MUSTER.**

Tauschen Sie das normale Nüßchen gegen das Plattiernüßchen aus.

Fädeln Sie beide Farben in das Plattiernüßchen ein. Drücken Sie beide TUCK-Tasten und stricken Sie.

Seite 243

**INTARSIENMUSTER.**

Stellen Sie die gewickelte Wolle vor der Maschine auf den Boden. Es wird ohne Fadenführer gestrickt. Beachten Sie die folgenden Musterdiagramme. Für jede Farbe in einer Strickreihe, auch wenn sie mehrfach vorkommt, muß ein extra Knäuel vorbereitet werden. Der Wechselschalter muß auf NL stehen.

Intarsienmuster lassen sich mit dem Intarsien Schlitten einfach stricken.

Seite 245

**Fang-Patent-Muster am Doppelbett.**

Lochkarten anfertigen und einstecken. Nadeleinteilung und Schlitteneinstellungen nach der jeweiligen Skizze.

Am KH-Schlitten nach dem Vorwählen beide TUCK-Tasten drücken und stricken.

Seite 252

**Vorlegemuster am Doppelbett.**

Lochkarten anfertigen und einstecken. Nadeleinteilung und Schlitteneinstellungen nach der jeweiligen Skizze.

Am KH-Schlitten nach dem Vorwählen beide PART-Tasten drücken und stricken.

Seite 253

**Versatz-Muster am Doppelbett.**

Nadeleinteilung und Schlitteneinstellung nach der jeweiligen Skizze.

Versatzkontrolle auf die entsprechende Zahl stellen und nach Richtung der Strickpfeile arbeiten.










Racking Position = Versatzkontrolle

Step = Reihe

Direction of Carriage = Strickrichtung

Seite 256~257

**Stricksymbole:**

-  = Maschen am KH-Nadelbett
-  = Maschen am KR-Nadelbett
-  = Fang-Patentmaschen am KH-Nadelbett
-  = Fang-Patentmaschen am KR-Nadelbett
-  = Versatzdrehgriff um 1 Raste weiterdrehen
-  = Versatzdrehgriff um 2 Rasten weiterdrehen
-  = Versatzdrehgriff um 3 Rasten weiterdrehen
-  = Hinteres Nadelbett
-  = Vorderes Nadelbett

Seite 258

**Strukturmuster am Doppelbett.**

Nadeleinteilung und Schlitteneinstellungen nach der jeweiligen Skizze.

Maschen lt. Strickschrift mit Deckernadeln kreuzen.

Seite 259

**Lochähnliche Doppelbettmuster.**

Nadeleinteilung und Schlitteneinstellungen nach der jeweiligen Skizze.

Die mit – oder: gekennzeichneten Nadeln in der betreffenden Reihe aus der A- in die B-Position schieben, stricken und danach die gleichen Nadeln erst in die E-Position, dann zurück in die A-Position schieben. Dadurch werden die Maschen abgeworfen und es entstehen große Maschen (Sprengmaschen oder Sprengreihe).

Seite 260

**Patent-Ausdeckmuster am Doppelbett.**

Nadeleinteilung und Schlitteneinstellung nach der jeweiligen Skizze.

Nach den Stricksymbolen Maschen mit Deckernadeln umhängen.

Seite 261

**Varianten beim Webmuster**

Seite 264

**Lochkartenvorlagen für Norwegermuster am Doppelbett**

Seite 290

**Stricksymbole**

Seite 314

**Zähl-Vorlagen für Intarsienmotive**

Seite 315

**Gestickt**

**Augen und Mund gestickt**

Seite 316

**Knöpfe**

**Kettenstich gestickt**

Seite 317

**Flitter aufgesetzt**

**Knöpfe**

**Kettenstich gestickt**

**Gestickt**

Página 2

**UN DISEÑO – VARIOS DIBUJOS**

*Cambiando la secuencia de los colores de un solo dibujo, se crean interesantes diseños.*

*Claro, usted es la estrella que lo realiza.*

**COLOR BASE ● COLOR CONTRASTE ▲**

● Significa que el hilo del alimentador "B" debe ser cambiado al otro.

▲ Significa que el hilo del alimentador "A" se cambie al otro.

**A SWEATER ABIERTO EN GRIS**

*Sus decorativos frentes en multicolor hacen que este sencillo sweater se vea juvenil y atractivo.*

**B VESTIDO DE UNA PIEZA CON Matices Brillantes**

*Se utiliza el púrpura como color base y un tupido multicolor. La sisa recta permite el cambio de la dirección del dibujo, lo que le da movimiento al mismo.*

**C SWEATER CERRADO EN COLOR BRILLANTE**

*En este sweater se acentúan los hombros y las mangas. Utilizando los colores hábilmente hacen que este prenda se vea delicadamente femenina.*

**D CHALECO EN COLOR PASTEL**

*Un chaleco multicolor tipo bolero. El eficaz uso de los colores de contraste y una bien acoplada orilla le dan un toque encantador.*

Página 4

**VARIEDAD DE TEXTURAS DE DIFERENTES HILOS**

*MF: Hilo fino mediano*

*Usando el mismo grueso de hilo resulta una textura uniforme*

*El brillo del Lamé le agrega atractivo y encanto*

*La textura del Buclé le agrega luz y sombra para una elegancia estilizada*

*MOHAIR Para una textura suave y esponjosa con un verdadero toque de lujo.*

Página 6

**EFICAZ USO DE LOS COLORES**

■ COLORES NATURALES

*Colores oscuros y claros del mismo matiz, dan un diseño delicado.*

● CONTRASTES DELICADOS

*Tonos similares complementan un diseño tejido.*

Página 7

*Las indicaciones en estos dibujos, muestran los colores dominantes.*

● COLORES CONTRASTANTES

*Los colores vibrantes armonizan bien con colores pastel.*

● CONTRASTES DELICADOS

*Señalando del suave al bien delineado contraste.*

Página 8

**VERSATILIDAD DE RAYAS**

● COLORES FUERTES

*Hágalo de color audáz o de rayas escandalosas.*

● COLORES CONTRASTANTES

*Rayas distintivamente vistosas o de toque exótico.*

● COLORES OPACOS

*Suaves, delicados para rayas clásicas*

● COLORES ARMONIOSOS

*Colores mezclados para un toque elegante*

Página 9

**ALTA MODA EN RAYAS**

*Las rayas le dan realce a una prenda, pueden verse frescas, deportivas o formales.*

*Utilícelas vertical, horizontal o diagonalmente. Disfrute*

*creando su propia moda utilizándolas – hábilmente.*

Página 10

**REALCE SU IMAGEN**

*Luzca su silueta delgada y esbelta Use finas rayas verticales para reducir la silueta y afinar la figura. Enfaticé siluetas delgadas colocando dibujos para acentuarlas. no haga resaltar el cuello o los hombros.*

Página 11

**PARA AMPLIAR LA SILUETA**

*Los diseños muy separados amplían la silueta. Use efectivamente las rayas horizontales, acentúe los hombros y las mangas con diseños audaces.*

Páginas 12 y 118

**DISEÑOS MULTICOLORES**

*Esta parte es una tarjeta común por eso es omitida de la tarjeta perforada para la parte de abajo del dibujo.*

páginas 28, 33, 144 y 152

**DISEÑOS MULTICOLORES**

● Significa el cambio del hilo del alimentador "B" al otro.

▲ Significa el cambio del hilo del alimentador "A" al otro.

Página 30

*Los diseños multicolores están especialmente preparados para usarse con el cambiador de colores KHC.*

*Para tejer estos dibujos sin el cambiador de colores KHC, las perforaciones deben hacerse a la inversa.*

Página 39

*Los ojos son bordados*

Página 40

**DISEÑO MULTICOLOR DOBLE LARGO CON KHC**

*Estos diseños se pueden producir utilizándose las tarjetas perforadas para diseños multicolor y poniendo el cerrojo de la tarjeta en la posición ▽*

Páginas 40 y 41

*Como el de arriba es solamente un diseño por favor repítalo dos veces cuando usted perfore la tarjeta.*

Páginas 42 y 154

**MOTIVO INDIVIDUAL**

Página 43,

*Los bordes, teclas, hebillas y el ovillo están enredados.*

*Los labios son bordados*

Páginas 44 y 156

**MODELOS DE CALADOS**

Página 49,

*Modelos no. 154 y 157 para tricotar en tejido de realce.*

Páginas 50 y 160

**DISEÑO DE CALADO (ENCAJE)**

*Usted encontrará las flechas en el lado izquierdo de la tarjeta perforada.*

*En el extremo izquierdo indican la dirección del carro "L". Las flechas a la derecha indican la dirección del carro "K"*

☞ Significa tejer 2 vueltas con punto liso. El número en esta columna significa tejer señalado número de vueltas con punto liso. (Ej. teja 6 vueltas con punto liso)

Páginas 62 y 184  
DISEÑO DE CALADO FINO

Página 70  
DISEÑO DE PUNTO RETENIDO (tuck) Y CALADO

Páginas 76 y 204  
DISEÑOS INTERCALADOS

Página 82  
DISEÑOS INTERCALADOS CON CALADO  
Preparar dos hebras de hilo de tejer. (unos 100 cm por cada hebra, de los tres dibujos). Tricotar cuatro pasadas con el carro "L", y las agujas se seleccionan para el modelo de tejido.  
Enrollar cada hebra del hilo tal como muestra el diagrama.

Página 84  
Estos 4 diseños se elaboran con el método de levantar hebras.

Página 85  
Estos 4 diseños se elaboran con el método de levantar las hebras

Páginas 86 y 218  
DISEÑOS DE PUNTO RETENIDO

Página 94  
DISEÑO MULTICOLOR CON PUNTO RETENIDO (TUCK) CON KHC  
Oprima ambos botones "TUCK" y cambie el hilo en el alimentador "A" cada dos vueltas.

Página 97  
Cambie el color del hilo después de terminar un diseño.

Páginas 100 y 226  
DISEÑO DE PUNTO SALTADO

Página 104.  
○ - - - - Agujas en posición "A"

Página 106  
DISEÑO MULTICOLOR CON PUNTO SALTADO CON KHC  
Oprima ambos botones "PART" y cambie el hilo en el alimentador "A" cada dos vueltas.

Página 107  
Después de terminar un diseño, cambie el hilo del No.3 al No.4

Página 109  
Después de terminar un diseño, cambie el hilo del No.3 al No.4

Página 112  
DISEÑO IMITACION CALADO (ENCAJE)  
CB. ◀ TUCK PART ▶

Páginas 115 y 116  
DISEÑO DE TEJIDO DE TRENZA  
Símbolos de puntadas.

Página 192  
DISEÑO CALADO CON CALADO FINO MEZCLADO  
Para tejer el diseño, cambie la palanca del calado de acuerdo con las flechas indicadas en el lado izquierdo de la tarjeta.    ≙ Coloque en "N"    ≙ Coloque en "F"

Página 193  
Después de terminar un diseño, cambie la palanca del calador a "F" o "N" de acuerdo al diseño.

Página 198  
DISEÑO DE PUNTO RETENIDO (tuck) Y CALADO  
Después de transportar los puntos con el carro "L", favor de considerar lo siguiente:  
(1) Si las agujas están seleccionadas, presione el botón(s) (tuck) y - mueva el carro "K"  
(2) Si las agujas no están seleccionadas, presione el botón "PLAIN" y mueva el carro "K"  
⇒ CB: ◀ TUCK ▶ En un sentido o viaje redondo del carro "K"  
→ CB: PLAIN En un sentido o viaje redondo del carro "K"

Páginas 211, 212, 213 y 217  
Teja con el método de enredar (757)  
Teja con método de levantar (758, 760, 762, 765 - 768, 780, 783)

Página 214  
DISEÑOS INTERCALADOS CON CALADO

Páginas 224  
★ Si usted tiene una KH-820 o KH-830 teja después de empujar hacia atrás las agujas marcadas "○" a la posición "A" de la cama de agujas.  
★ Si usted tiene una KH-840 o KH-871 teja después de sacar las agujas marcadas "○" de la cama de agujas.

Página 229  
TARJETAS PERFORADAS PARA RESORTE

Páginas 245  
TECNICA ESPECIAL PARA DISEÑO INTERCALADO

Página 261  
DISEÑO INTERCALADO Y MATERIALES  
¡Magia del tejido! Vea las ilustraciones del diseño intercalado. Todos están trabajados usando la misma técnica como se ve en las ilustraciones. Cambiando el hilo que se intercala se obtienen efectos muy diferentes. Por tanto, siguiendo los ejemplos de este Libro de Tejido, más de cien diferentes variaciones pueden obtenerse combinando diferentes tipos de hilos.

COMO OBTENER EL MEJOR EFECTO DEL TEJIDO INTERCALADO

(1) Recomendamos usar un hilo más delgado para el tejido base y uno más grueso o de fantasía, como hilo para el intercalado.

En esta forma obtendrá el efecto de un interesante contraste y al mismo tiempo puede reducir el peso de la prenda que está tejiendo.

(2) Ponga especial atención en el contraste de los colores del hilo básico y el hilo del intercalado. Siempre combine los colores haciendo primero una muestra.

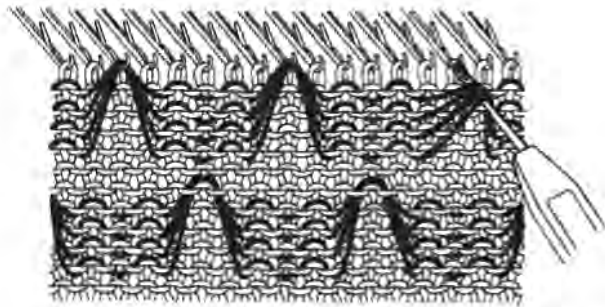
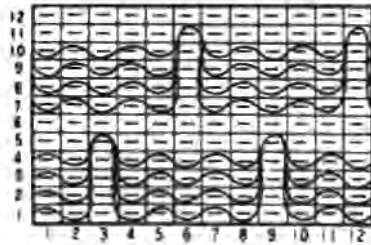
(3) Es necesario fijar el número en el disco de tensión de acuerdo con el hilo para el intercalado. Normalmente se usa una graduación menor de la tensión para el tejido intercalado que para el tejido liso. No ponga una tensión muy alta porque el hilo intercalado puede enredarse en los puntos formados.

METODO ESPECIAL PARA HACER DISEÑOS INTERCALADOS

Hay tres clases de métodos para los diseños de tejido intercalado, para obtener dibujos de fantasía.

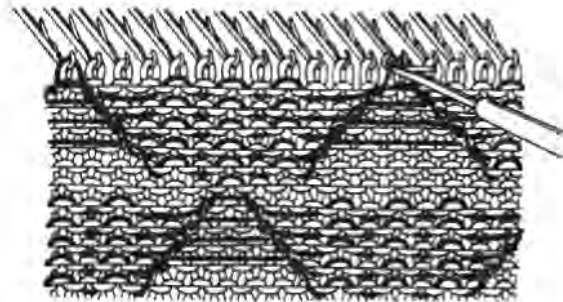
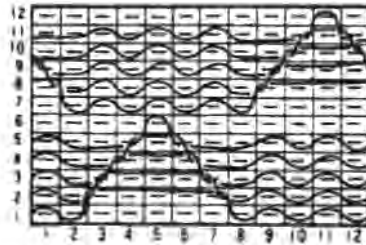
- (1) Levantando el hilo intercalado.
  - (2) Tejiendo con el remallador
  - (3) Enredando el hilo del intercalado alrededor de las agujas seleccionadas.
- Teja un diseño haciendo referencia a los símbolos del punto.

(1) Levantando el hilo intercalado.



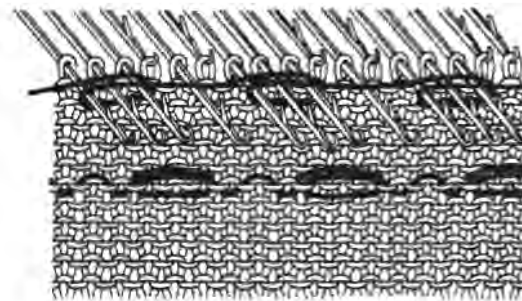
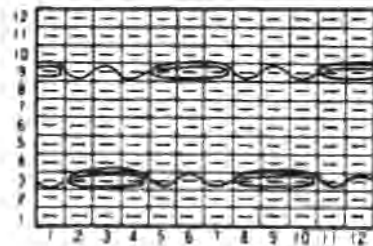
(1) Levantando  
Levante 4 hilos del intercalado que se cruzan frente a 3 puntos tejidos y póngalos en la aguja de la 5a. vuelta.

(2) Tejiendo con el remallador



(2) Tejiendo  
Trabaje 5 hilos de intercalado, cruzando enfrente de 7 puntos y coloque el último punto en el gancho de la 6a. vuelta.

(3) Enredando el hilo del Intercalado alrededor de las agujas seleccionadas.



(3) Enredando  
Adelante las agujas seleccionadas a la posición "E" y enrede el hilo alrededor del cuerpo de la aguja.

## DUTCH

Pag. 2

**EEN PATROON – MEERDERE MOGELIJKHEDEN.**  
Door verandering van de kleur of de volgorde van de kleuren, zelfs van één patroon, ontstaan vele bruikbare dessins.

Natuurlijk bent u zelf de topontwerper.

- grondkleur
- ▲ inbreikleur
- betekent dat de draad in de "B" draadgeleider verandert moet worden.
- ▲ betekent dat de draad in de "A" draadgeleider verandert moet worden.

### A VEST IN GRIJS

Het accent op de voorpanden in noorse patroon, doet dit rechtgebreide vest jong en aantrekkelijk uitzien.

### B JURK UIT EÉN STUK IN DIEPE TINTEN.

Allesmaal noorse patronen met als grondkleur paars. Door de rechte armsgaten kan de patroonrichting veranderd worden, wat beweging in het dessin brengt.

### C JUMPER IN FELLE KLEUREN.

Het accent bij deze Dolman-pullover ligt op de schouders en de mouwen. Handig gebruik van noorse patronen maakt dit tot een zacht vrouwelijk kledingstuk.

### D VEST IN PASTEKLEUREN.

Bolero model met noorse patronen. Goed gebruik van afstekende kleuren en een goede pasvorm geven een bekoorlijk tintje.

Pag. 4

### GEVARIËERD WEEFSEL DOOR GEBRUIK VAN VERSCHILLENDE GARENS.

MF; middeldun garen.

MF en MF

Gebruik van hetzelfde soort garen geeft een effen zacht weefsel.

MF en Lamé.

Het sprankje Lamé brengt aandacht en glans.

MF en bouclé.

De structuur van bouclé geeft licht en schaduw voor smaakvolle mode.

MF en mohair.

Mohair voor een zacht luchtig weefsel met een écht weelderig tintje.

Pag. 6~7

### DOELTREFFEND GEBRUIK VAN KLEUREN.

- Uniforme kleuren: licht en donker van dezelfde diepte geven een zacht patroon
  - Lichte tegenstelling: soortgelijke tinten maken een patroon af.
  - Afstekende kleuren: Schrilte kleuren doen het goed bij duidelijke patronen.
  - Uniforme tegenstelling: Geordend van zwak naar krachtige tegenstellingen.
- De aanduidingen op deze tekeningen tonen de overheersende kleuren.

Pag. 8

### VEELZIJDIGHEID VAN STREPEN.

- Felle kleuren maken felle, kleurrijke of opvallende strepen.
- Afstekende kleuren duidelijk opvallende strepen geven een exotisch tintje.
- Nietszeggende kleuren Zachte tere kleuren voor klasieke strepen.
- Overeenstemmend kleuren samengesteld kleurmengsel voor een elegant aanzien.

Pag. 9

### MODE IN STREPEN

Strepen maken een kledingstuk opvallend, zij kunnen er fris, sportief of gekleed uitzien.

Gebruik ze verticaal, horizontaal, of diagonaal.

Door er een handig gebruik van te maken beleeft u plezier aan uw eigen ontwerp.

Pag. 10

### VERGROOT JE IMAGO.

#### LIJK SLANK EN SOEPEL.

- gebruik verticale strepen voor een slankmakend effect; het vermindert de omvang van uw schaduw.
- Leg de nadruk op slanke delen door de figuren zo te plaatsen, dat ze deze accentueren.
- Benadruk de schouder-nek partij niet.

Pag. 11

### GEEF EEN WAT GEVULDER IDEE.

- Wijd uitelkaarstaande dessins geven ruimte en vulling.
- Gebruik effectvolle horizontale strepen.
- Leg de nadruk op schouders en mouwen met krachtige patronen.

Pag. 12

### NOORSEPATRONEN.

Dit deel is van een gemeenschappelijke kaart, daarom is dit deel weggelaten uit de patroonkaart van het onderste patroondeel.

Pag. 28

### MEERKLEUREN NOORSEPATRONEN MET DE ENKELBEDS KLEURENWISSELAAR.

- betekent dat de draad in de "B" geleider veranderd moet worden.
- ▲ betekent dat de draad in de "A" geleider veranderd moet worden.

Pag. 30

Deze meerkleuren noorsepatronen zijn ingesteld op gebruik van de kleurenwisselaar. Om deze patronen zonder kleurenwisselaar te gebruiken moeten de gaatjes in omgekeerde volgorde geponst worden.

Pag. 33

bij patroon 98:

- draad in "B" wisselen
- ▲ draad in "A" wisselen

Pag. 39

bij patroon 123:

De ogen zijn geborduurd.

Pag. 40

### MEERKLEURENPATRONEN VAN DUBBELE LENGTE MET DE KLEURENWISSELAAR ENKELBED.

Deze patronen kunnen gemaakt worden m.b.v. de ponskaarten voor noorsepatronen, maar de handel naast de ponskaart in de machine wordt in stand  $\nabla$  gezet.

Pag. 40

bij patroon 127: zoals hierboven is er maar één patroon, herhaal het patroon tweemaal als je de ponskaart maakt. Zo ook bij patroon 128.



## DUTCH

Pag. 42

### ENKEL MOTIEF

(gebruik groene strip en stand SM op de machine).

Pag. 43

De lippen, knopen, gesp en bal zijn geborduurd.  
De lippen zijn geborduurd.

Pag. 44

### DRAAD-KANT-PATROON

Pag. 49

Breipatroon nr. 154 en nr. 157 zijn pull-up patronen.

Pag. 50

### KANTPATRONEN.

Je vindt de pijlen op de linkerkant van de kaart. De meest linkse pijl bepaalt de richting van de ajourslee (L-slee). De rechtse pijl geeft de richting van de breislee. ☞ betekent 2 toeren recht breien. Het cijfer in deze kolom betekent: zoveel toeren recht breien als dit cijfer aangeeft. (b.v. 6: brei 6 toeren recht)

Pag. 62

### FIJNKANTPATRONEN.

Pag. 70

### TUCK-KANTPATRONEN.

Pag. 76

### WEEFPATRONEN.

Pag. 82

### WEEF-KANT PATRONEN.

Brei twee stukken met weefgaren. Met 3 patronen is elke lap ongeveer 100cm lang. Haal de ajourslede 4 keer over de naalden zodat de naalden geselecteerd zijn voor het weefpatroon. Zie het diagram voor het winden van de weefdraden.

Pag. 84~85

Deze 4 patronen zijn gemaakt met de ophangmethode.

Pag. 86

### TUCK-PATRONEN

Pag. 94

### MEERKLEUREN TUCK-VARIATIE PATRONEN MET ENKELBEDSKLEURENWISSELAAR.

Druk beide "Tuck"-toetsen in en wissel de garencolor in de "A"-geleider iedere 2 toeren.

Pag. 97

patroon 327: Verander de garencolor nadat u één geheel patroon gebreid hebt.

Pag. 100

### PART VARIATIE PATRONEN.

Pag. 104

patroon 351: "O"-naalden in de "A"-stand.

Pag. 106

### MEERKLEUREN PART VARIATIE PATRONEN MET ENKELBEDSKLEURENWISSELAAR.

Druk beide part-toetsen in en verander de draad in de "A"-geleider iedere 2 toeren.

Pag. 107

patroon 360: nadat één patroon afgewerkt is, kleur no. 3 veranderen in no. 4.

Pag. 109

patroon 368: nadat één patroon afgewerkt is, kleur no. 3 veranderen in no. 4.

Pag. 112

### KANTACHTIGE PATRONEN.

◀Tuck.Part▶ linker tucktoets en rechter parttoets indrukken.

Pag. 115

### KABELSTEEKPATRONEN.

Tekens van de steken.

Pag. 116

Tekens van de steken

Pag. 117

Kijk op blz. 299.

Pag. 118

### NOORSEPATRONEN.

Pag. 144

### MEERKLEUREN NOORSEPATRONEN MET ENKELBEDSKLEURENWISSELAAR.

Pag. 152

patroon 529-532 "●" betekenen dat de draad in de "B"-geleider veranderd moet worden.

▲ betent dat de draad in de "A"-geleider veranderd moet worden.

Pag. 154

### ENKEL PATRONEN.

Pag. 156

### DRAAD-AJOUR-PATROON

Pag. 160

### KANTPATRONEN.

U vindt de pijlen op de linkerkant van de kaart. De meest linkse pijl geeft de richting van de ajourslee aan. De rechterpijl geeft de richting van de breislee. ☞ betekent 2 toeren recht breien.

Het cijfer in deze kolom betekent: zoveel toeren recht breien als het cijfer aangeeft. (b.v.6: brei 6 toeren recht.)

Pag. 184

### FIJNKANTPATRONEN.

Pag. 192

### KANT-EN FIJNKANT PATRONEN (gemengd).

Om dit patroon te breien, de N-F knop op de ajourslee veranderen zoals aangegeven op de linkerzijde van de kaart.

≠ zet op N    ⊗ zet op F

Pag. 193

patroon 690: nadat één patroon af is, de ajourslee afwisselend instellen op F of op N.

Pag. 198

### TUCK-KANT PATRONEN.

Na het overbrengen van de steken met de ajourslee op het volgende letter:

(1) als er naalden geselecteerd staan, de "tuck"-toetsen indrukken en met de breislee overhalen.

(2) als er geen naalden geselecteerd staan gewoon recht breien.

⇒ ⊗ "Tuck" toetsen; heen of heen en terug met breislee.

→ ☞ Rechtsbreien; heen of heen en terug.

Pag. 204  
WEEFPATRONEN.

Pag. 211  
patroon 757: brei met omhalmethode.  
patroon 758, 760 brei met ophangmethode.

Pag. 212  
patroon 762: brei met ophangmethode.

Pag. 213  
patroon 765~768 brei met ophangmethode.

Pag. 214  
WEEF-KANT PATRONEN.

Pag. 217  
patroon 780, 783 brei met ophangmethode.

Pag. 218  
TUCK VARIATIE PATRONEN.

Pag. 224  
\* Als u een KH 820 of KH 830 machine hebt, breien nadat u de "O" gemerkte naalden in de "A"-stand gezet hebt.  
\* Als u een KH 840 of KH 871 machine hebt, breien nadat de "O" gemerkte naalden uit het naaldenbed gehaald zijn.

Pag. 226  
PART VARIATIE PATRONEN.

Pag. 229  
NOORSE MOTIEFJES MET DE MOETIEFKAM  
verwissel de tweede kleur voor de derde kleur bij de asterisk.

Pag. 234  
VARIATIES OP KANT PATRONEN MET DE KANTKAM  
841 basispatroon.  
843 sla de stapjes van 60 tot 3 en van 30 tot 33 over en transporteer de patroonkaart met de hand.

Pag. 235  
plaats de kantkam overeenkomstig de in kleur voorgedrukte delen op de patroonkaart.  
(verwijder de kantkam van de niet in kleur voorgedrukte delen van de patroonkaart).  
846 basispatroon.  
849 als de patroonkaart stapje 60 bereikt brei u 8 toeren gewoon recht en zet u de kammen voor de stapjes 60 tot 27 op de witte delen.

Pag. 236  
851 basispatroon.  
852 sla de stapjes 18 tot 29 over door de patroonkaart met de hand te transporteren.  
brei 4 toeren recht bij 18, 48 en 60.  
853 sla de stapjes 30 tot 47 over door de patroonkaart met de hand te transporteren.  
brei 6 toeren recht bij 48 en 60.  
854 sla de stapjes 30 tot 47 over door de patroonkaart met de hand te transporteren.  
brei 6 toeren recht bij 30.  
855 brei 4 toeren recht bij 18, 30, 48 en 60.

Pag. 237  
856 basispatroon.  
858 sla de stapjes 16 tot 23 over door de patroonkaart met de hand te transporteren.  
860 sla de stapjes 60 tot 3 over door de patroonkaart met de hand te transporteren.

Pag. 238  
VARIATIES OP FIJNE KANTPATRONEN MET DE KANTKAM  
861 basispatroon.  
Pag. 239  
866 basispatroon.

Pag. 240  
JAQUARD BREIEN  
verwissel het draadtoevoeroog voor het jaquard-draadtoevoeroog rijg de hoofddraad door het hoofddraadtoevoeroog en de jaquarddraad door het jaquarddraadtoevoeroog.  
druk beide TUCK knoppen tegelijkertijd in en brei.

Pag. 243  
INTARSIA BREIEN.  
leg alle draden op de grond bij uw voeten in plaats van door de draadgeleider.

kijk in de diagrammen en leg de draden in de goede volgorde reeds klaar.  
let erop, dat de veranderknop op NL staat.

Pag. 245  
DUBBELBEDSPATRONEN.  
(1) "Tuck" patronen met het dubbelbed.  
garen: 2-draads (dus dun)

Pag. 252  
(2) "Part" patronen met dubbelbed.

Pag. 253~257  
(3) Zig-zaggende patronen met dubbelbed (verzelpatronen.).

Toer	
1	stand verzethandel dubbelbed
2	richting breislee
3	kleur garen

Pag. 256~257  
TEKENS VOOR DUBBELBEDSSTEKEN.

Teken	Beschrijving
—	rechte steekvoor steek enkelb.
	rechte steek voor dubbelbed
∩	"Tuck" steek voor enkelbed
U	"Tuck" steek voor dubbelbed
∪	dubbelbed niet breien
×	verzethandel 1 stand verplaatsen
⊗	verzethandel 2 standen verplaatsen
⊛	verzethandel 3 standen verplaatsen
K	bedoeld enkelbed
R	bedoeld dubbelbed
--	afhalen steek van enkelbed
!	afhalen steek van dubbelbed

Pag. 258  
(4) Kabelsteken op het dubbelbed.

## DUTCH

Pag. 259

(5) *Kantachtige patronen op dubbelbed.*  
Breng de gemerkte naalden – (of i) op de werkkaart van de "A" in de "B" stand en brei tot het merkteken ophoudt. Dan, zet deze naalden naar voren in de "E" stand en breng ze terug in de "A" stand met de hand (betekent dat de steek valt).

Pag. 260

(6) *Tuck-kant patronen op dubbelbed.*

Pag. 261

**WEEFPATRONEN EN DE MATERIALEN.**  
Toverbreiwerk. Kijk naar de plaatjes van de weefpatronen. Zij zijn allen gemaakt met dezelfde techniek van weefbreien. Zoals u op deze plaatjes ziet, krijgt u heel verschillende effecten door alleen de inlegdraad te veranderen. U hoeft hiervoor alleen maar de voorbeelden uit dit "Breipatronenboek" te volgen; meer dan 100 verschillende mogelijkheden door combinaties van verschillende soorten garens.

### HOE KRIJGT U HET BESTE RESULTAAT BIJ WEEFBREIEN:

Hoe krijgt u het beste resultaat bij weefbreien:

1. We bevelen dun garen als breidraad aan en een dikker garen of een effectgaren als weefdraad. Op deze manier krijgt u een mooier resultaat en tegelijkertijd hebt u een voordeliger garengebruik.

2. Besteed extra aandacht aan kelurcombinatie van breidraad en weefdraad. Bekijk het resultaat altijd eerst even op een proeflapje.

3. Het is noodzakelijk de steekgrootte aan te passen aan de weefdraad. Meestal is 1 punt lagere steekgrootte nodig bij weven dan bij breien.

Zet de steekgrootte niet te dicht, want dan trekt de draad in de gevormde steken.

### SPECIALE METHODE VOOR WEEFPATRONEN.

Er zijn 3 soorten weef-breipatronen om fantasiepatronen te krijgen.

1. *Ophanging van de weefdraad.*

2. *Breien met gebruik van de tongenaald*

3. *De weefdraad rondom de geselecteerde naalden leggen.*  
Brei een patroon met gebruikmaking van de verwijzing naar de steektekens.

(1) *Pulling up* → *Ophanging.* Pak 4 weefdraden die over 3 breisteken hangen op en hang ze op de middelste naald van de 5 toer.

(2) *Knitting* → *Breien.* Werk met breisteken de 5 weefdraden die over 7 breisteken hangen op en hang de steek op de laatste naald van de 6 toer.

(3) *Winding* → *Omhalen.* Breng de geselecteerde naalden in de "E" stand en wind de weefdraad om de naar voren geschoven naald.

Pag. 263

*Meerkleurendubbelbedspatronen (dubbel noors)*  
Bij gebruik van het dubbelbed en ponskaarten en het verwisselen van kleur met de dubbelbedskleurenwisselaar KRC, zijn meerkleurendubbelbedspatronen eenvoudig te breien. (geen draden aan de achterkant).

De volgende ponskaarten zijn gemaakt van de patronen 1 – 133, ponskaarten patronen vol. 5.

\* De kleurnummers met \* sterretje betekenen dat de draad gewisseld moet worden voor een andere kleur, zoals in het patroon aangegeven.

\* Bevestig de ponskaart met de plastic snaps als 2 of 3 ponskaarten gebruikt worden voor 1 patroon.

\* Omdat meerkleuren noorse patronen met de KRC dubbelbedssteken geven, kan er een klein verschil bestaan tussen de foto's en het resultaat in niet uitgerekte toestand.

\* Patroon nr. 60 is niet uitvoerbaar en daarom niet weergegeven.

Pag. 264

### NOORSE DUBBELBEDSPATRONEN.

Pag. 314

### DIAGRAMMEN VOOR JAQUARD BREIEN EN INTARSIA BREIEN

Pag. 315
























*borduren.*  
ogen en mond zijn geborduurd.

Pag. 316

*knopen.*  
kettingsteek (geborduurd).

Pag. 317

*lovertje.* Knopen. Kettingsteek (geborduurd)  
borduren.

Teken en naam	Hoe te verwerken	Teken en naam	Hoe te verwerken
Breisteek 	aanzien van de loop van een rechte steek	Kruising rechts over links 	kruis de steken met de rechtersteek over de linker
Averechte steek 	achterkant van rechte breisteek	Kruising rechts over rechts 	kruis de steken met de linkersteek over de rechter
Gaatje 	gaatje gemaakt door overhangig van een steek op de volgende naald	Gekruiste steek door linkersteek 	kruis steken met de rechtersteek door de steek links
Twee steken samen 	breng rechtersteek over op naastliggende linkernaald	Gekruiste steek door rechtersteek 	kruis steken met de linkersteek door de rechtersteek
Twee steken samen 	breng linkersteek over op naastliggende rechter naald	Stipsteek (part) 	een aangegeven lus wordt opgehangen met de kruisende garendraad erachter
Drie steken samen 	de middelste steek boven op de linker en rechtersteek	Zwevende steek 	een aangegeven lus wordt opgehangen met de kruisende garendraad aan de voorkant
Drie steken samen 	rechtersteek bovenop	Luchsteek (lussteek) 	een aantal lussen van aangegeven toeren worden op één naald gehangen
Drie steken samen 	linkersteek bovenop	Gedraaide luchsteek 	een steek draaien en op de naald erboven ophangen
Overhangig steken naar rechts 	hang steken naar rechts over	Gedraaide steek 	een steek omgedraaid weer ophangen
Overhangig steken naar links 	hang steken naar links	Omhaalsteek 	lussen maken door de draad rondom de naaldstang te draaien
Gemeenderde steek naar rechts 	meerder een steek naar links	<b>Opmerkingen:</b> 1. Meestal worden de tekens gebruikt voor de goede kant van het kledingstuk. Als het speciaal voor de verkeerde kant is genoemd, zijn de tricotstekens door tekens aangegeven. 2. Figuur van de tekens: Om de structuur van de patroonstekens weer te geven, worden de hokjes zo gebruikt, dat ieder teken in het midden van het betreffende vakje staat. 3. Gevallen lussen: Om te laten zien dat het om een gevallen steek gaat, staan de tekens tussen de hokjes, zoals in fig. 1 en de toer eronder in de figuur, is om te laten zien, dat er een toer onder de gemerkte steek zit. 4. Woven met wol: De wol in afstekende kleur in het weefsel is aangebracht als in fig. 2.	
Gemeenderde steek naar links 	meerder een steek naar rechts		
3 steken meerderen 	gemaakt door de draad rondom de naald te winden		

Pag. 2

**VARIAZIONI DI UNO STESSO DISEGNO**

*Cambiando i colori e la loro alternanza, si possono realizzare molti disegni.*

*E' chiaro che diventerete un'artista.*

colore di base ■

colore di contrasto ▲

● significa che il filo del beccafilo B deve essere cambiato

▲ significa che il filo del beccafilo A deve essere cambiato

**A CARDIGAN GRIGIO**

*I davanti colorati realizzati con punto jacquard lo rendono giovane ed allegro.*

**B ABITO CON SFUMATURE PROFONDE**

*Il violaceo è il colore di base per tutto lo jacquard.*

*Il movimento al modello è dato dallo scavo della manica che cambia il senso.*

**C PULL LUMINOSO**

*La nota particolare è data dalle spalle e dalle maniche di questo pull. L'uso discreto dello jacquard fornisce a questo pull una caratteristica delicata e femminile.*

**D GILET IN TONI PASTELLO**

*Un bolero jacquard. L'uso di colori contrastanti disposti armoniosamente aggiunge una nota di charme.*

Pag. 4

**VARI DISEGNI REALIZZATI CON FILATI DIFFERENTI**

MF: Filo Medio fine

MF e MF

*L'uso dello stesso filato conferisce al lavoro una caratteristica unita e delicata.*

MF e Lamé

*I disegni in lamé aggiungono fascino.*

MF e bouclé

*L'uso del filato bouclé dà un gioco di luci ed ombre per uno stile elegante.*

MF e mohair

*Il mohair conferisce morbidezza ed un tocco di eleganza al capo.*

Pag. 6

**CHIAROSCURO**

*Toni chiari e scuri per gli stessi colori che danno un disegno raffinato.*

● Contrasti raffinati

*Contrasti delicati che sottolineano la chiarezza dei disegni.*

Pag. 7

● Colori contrastanti

*Colori decisi che si armonizzano per dare un disegno più allegro.*

● Contrasti con diverse tonalità dello stesso colore

*Successione dei contrasti dal più delicato al più forte.*

Pag. 8

**VERSATILITÀ 'NELL' USO DELLE RIGHE**

● COLORI FORTI

*Contrasto deciso partendo da colori forti.*

● COLORI CONTRASTANTI

*Righe sottolineate che conferiscono un tocco di esotismo.*

● COLORI IN CHIAROSCURO

*Colori delicati e dolci per rigature classiche.*

● COLORI ARMONIOSI

*Un felice abbinamento di colori per un capo elegante.*

Pag. 9

**ALTA MODA CON LE RIGHE**

*Le righe danno luminosità ad un capo: può assumere un aspetto classico, luminoso o sportivo.*

*Realizzatele verticalmente, orizzontalmente oppure in diagonale, ed ispiratevi alle nostre creazioni esclusive.*

Pag. 10

**MIGLIORATE IL VOSTRO ASPETTO PER SEMBRARE SOTTILI ED AGILI**

*Le righe verticali trasformano la figura con un effetto slanciante.*

*Accentuate l'effetto delle righe con un disegno piazzato con astuzia.*

*Non accentuate lo scollo né le spalle.*

Pag. 11

**AGGIUNGETE UN TOCCO DI RAFFINATEZZA**

*Disegni ben spaziati per dare movimento e raffinatezza.*

*Usate con decisione rigature orizzontali.*

*Accentuate le spalle e le maniche con disegni scelti con cura.*

Pagg. da 12 a 118

**DISEGNI JACQUARD**

*Questa parte è comune alle altre due schede e deve essere eliminata se non viene lavorata la parte inferiore del disegno.*

Pag. 28 e 144

**DISEGNI JACQUARD MULTICOLORI CON KHC**

colore di base ■

colore di contrasto ▲

● significa che il filo B deve essere sostituito con un altro.

▲ significa che il filo A deve essere sostituito con un altro.

Pag. 30

*I disegni dello jacquard multicolore sono creati per essere realizzati con dispositivo di variazione KHC.*

*Per lavorare questi disegni senza il KHC, le perforazioni dovranno essere realizzate in modo inverso.*

Pag. 33

● significa che il filo B deve essere sostituito con un altro.

▲ significa che il filo A deve essere sostituito con un altro.

Pag. 39

*Gli occhi sono ricamati*

Pag. 40

**MOTIVI MULTICOLORI, DOPPIA ALTEZZA CON KHC**

*Questi disegni possono essere realizzati con schede perforate per jacquard, mettendo la leva di bloccaggio schede sulla posizione ∇.*

Pagg. 40 e 41

*Se la parte alta è un solo disegno, ripetere il disegno due volte quando perforate la scheda.*

Pagg. 42 e 154

**MOTIVO SINGOLO**

Pag. 43

*Le labbra, i bottoni, i fermagli, e la palla sono riempiti.*

*Le labbra sono ricamate*

Pagg. 44 et 156

**DISEGNO A PUNTO PIZZO**

Pag. 49

*Lavorate i disegni nr. 154 e nr. 157 col disegno a maglia raccolta.*

Pagg. 50 e 160

#### DISEGNI TRAFORATI

Le frecce si trovano sul lato sinistro della scheda perforata.

La freccia di sinistra indica la direzione del carrello L.

La freccia di destra dà la direzione del carrello K.

☉ significa che bisogna lavorare due giri di maglia rasata.. Il numero di questa colonna indica il numero di giri da lavorare a maglia rasata (es. 6: lavorare 6 giri a maglia rasata).

Pagg. 62 e 184

#### TRAFORATO FINE O CHIUSO

Pag. 70

#### TRAFORATO E MAGLIA A PIEGHE

Pagg. 76 e 204

#### DISEGNI A PUNTO TESSUTO

Pag. 82

#### TRAFORATO E PUNTO TESSUTO

Preparate due pezzi di filato da tessuto. (circa 100cm per ogni pezzo per tre disegni). Fate passare il carro L per 4 volte e gli aghi saranno selezionati per il disegno tessuto. Arrotolate ogni filato da tessuto come illustrato nel diagramma.

Pagg. 84 e 85

Questi quattro disegni sono lavorati con il metodo "pulling-up".

Pagg. 86 e 218

#### DISEGNI A MAGLIA A PIEGHE

Pag. 94

#### DISEGNI A PIEGHE MULTICOLORI

Premete i due pulsanti Tuck e cambiate il filo del guidafile ogni due giri.

Pag. 97

Cambiare colore del filo dopo aver completato il disegno.

Pagg. 100 e 226

#### DISEGNI A MAGLIA SALTATA

Pag. 104

○ - - Aghi in posizione A

Pag. 106

#### DISEGNI MULTICOLORI A MAGLIE PASSATE CON KHC

Premere i due pulsanti "PART" e cambiare il filo del guidafile ogni due giri.

Pag. 107

Dopo aver completato un disegno, sostituire il filo N. 3 con il N. 4.

Pag. 109

Dopo un disegno completo, sostituire il filo N. 3 con il N. 4.

Pag. 112

#### DISEGNI STILE TRAFORATO

Pag. 115

#### DISEGNI A TRECCE

Pagg. 115 e 116

#### Simboli dei punti

Pag. 152

● significa che il filo B deve essere sostituito con un altro.

▲ significa che il filo A deve essere sostituito con un altro.

Pag. 192

#### DISEGNI TRAFORATI NORMALI E FINI ABBINATI

Per lavorare questo disegno, portare la leva di cambio per pizzo nella posizione indicata a sinistra della scheda perforata.

☉ mettere su N

☉ mettere su F

Pag. 193

Dopo aver completato un disegno, cambiare la leva di cambio pizzo da F a N.

Pag. 198

#### TRAFORATO E MAGLIA A PIEGHE

Dopo aver trasferito le maglie dal carrello L, vogliate notare quanto segue:

1. Se gli aghi sono selezionati, premere i pulsanti Tuck e muovere il carro maglia.

2. Se gli aghi non sono selezionati, premere sulla leva Plain et muovere il carro maglia.

→ ☉ TUCK - Solo andata o andata e ritorno del carro maglia.

→ ☉ Plain - (rasato) solo andata oppure andata e ritorno del carro maglia.

Pag. 211

Lavorare con il metodo Intreccio del filo di tessitura. (757)

Pagg. 212, 213, e 217

Lavorazione col metodo raccolto (758, 760, 762, 765-768, 780, 783)

Pagg. 214

#### TRAFORATO E PUNTO TESSUTO

Pagg. 224

Se avete una KH 820 o KH 830, lavorate dopo aver spinto indietro gli aghi contrassegnati con "○" in posizione A dalla frontura di aghi.

Se avete una KH 840 o un'alta macchina lavorate dopo aver gli aghi marcati o dalla macchina stessa.

Pag. 229

Usando la camma ad una punta MOTIVI JACQUARD

All'asterisco sostituite la lana del secondo colore a quella del terzo colore.

Pag. 234

Usando le camme "L" (per traforati)

#### VARIAZIONI DI DISEGNI TRAFORATI

841 Disegno di base.

843 Saltate i giri 60 - 3 e 30 - 33 trasportando a mano la scheda perforata.

Pag. 235

Appoggiate le camme "L" secondo le parte stampate in colore sulla scheda perforata. (Togliete le camme "L" per le parte non stampate in colore).

846 Disegno di base.

849 Arrivando al no. 60 stampato sulla scheda, fate 8 righe di maglia rasata ed appoggiate all'opposto le camme per i giri 60 - 27 (appoggiatele sulla parte bianca).

Pag. 236

- 851 *Disegno di base.*  
 852 *Saltate i giri 18 - 29 trasportando a mano la scheda perforata.*  
*Fate 4 righe di maglia rasata al 18, 48 e 60.*  
 853 *Saltate i giri 30 - 47 trasportando a mano la scheda perforata.*  
*Fate 6 righe di maglia rasata al 48 e 60.*  
 854 *Saltate i giri 30 - 47 trasportando a mano la scheda perforata.*  
*Fate 6 righe di maglia rasata al 30.*  
 855 *Fate 4 righe di maglia rasata al 18, 30, 48 e 60.*

Pag. 237

- 856 *Disegno di base.*  
 858 *Saltate i giri 16 - 23 trasportando a mano la scheda perforata.*  
 860 *Saltate i giri 60 - 3 trasportando a mano la scheda perforata.*

Pag. 238

*Usando la camma "L" (per traforati).*  
**VARIAZIONI DI DISEGNI A TRAFORO FINE**  
 861 *Disegno di base.*

Pag. 239

866 *Disegno di base.*

Pag. 240

**LAVORAZIONE A MAGLIA VANISÉ**  
*Montate il beccafilo maglia vanisé.*  
*Infilate la lana di colore principale nel beccafilo principale e la lana maglia vanisé nel relativo beccafilo.*  
*Premete entrambi i bottoni "TUCK" contemporaneamente.*

Pag. 243

**LAVORAZIONE AD INTARSIO**  
*Mettete tutti i filati ai vostri piedi invece di infilarli nel gruppo tendifilo. Fate attenzione al seguente diagramma (pag. 303 - 306) e preparate i filati a seconda del punto e del momento del loro utilizzo. Assicuratevi che la manopola disegni sia su NL.*

Pag. 245

**DISEGNI CON DOPPIA FRONTURA**  
 (1) *Disegni a maglia a pieghe con la doppia frontura.*  
*Filato: 2 CAPI*

Pag. 252

(2) *Disegni a maglia saltata con doppia frontura.*

Pag. 253

(3) *Disegni con spostamento con doppia frontura.*

Pag. 253 + 257

*Simboli del punto*  
*Operazione*  
*Posizione di spostamento*  
*Direzione del carro maglia*  
*Colore del filato*

Pag. 256

*Simboli del punto con doppia frontura*  
*Descrizione*  
*Punto diritto della prima frontura*  
*Punto diritto della seconda frontura*  
*Punto a maglia a pieghe della prima frontura*  
*Punto a maglia a pieghe della seconda frontura*  
*Arresto del lavoro per la seconda frontura.*  
*Spostamento della seconda frontura di 1 passo*

Pag. 257

*Spostamento della seconda frontura di due passi.*  
*Spostamento della seconda frontura di tre passi.*  
*Indica la prima frontura*  
*Indica la seconda frontura*  
*Punto non agganciato della prima frontura*  
*Punto non agganciato della seconda frontura*

Pag. 258

(4) **DISEGNO A TRECCE CON DOPPIA FRONTURA**  
*Simboli dei punti*

Pag. 259

(5) *Disegno stile traforato con doppia frontura*  
*Portate gli aghi contrassegnati dal simbolo -- (oi) nel diagramma dalla posizione A alla posizione B e lavorate fino alla fine dei simboli sul dia diagramma, poi portate avanti questi aghi in posizione E e fateli tornare in posizione A con le dita (Indicano i punti caduti)*  
*operazione*

*Posizione di spostamento*  
*Direzione del carro maglia*

Pag. 260

(6) *Disegno traforato e maglia a pieghe con la doppia frontura.*

Pag. 261

**LA TESSITURA ED I MATERIALI UTILIZZATI**  
*Magia del tessuto. Vedete come si presentano i lavori tessuti.*  
*Ognuno di essi è lavorato basandosi sulla stessa tecnica. Come potete vedere dalle illustrazioni, cambiando solamente il filo, si possono ottenere effetti completamente diversi.*  
*Seguendo gli esempi qui illustrati in questo libro dei punti, si possono realizzare più di cento variazioni combinando vari tipi di filato.*

**COME OTTENERE I MIGLIORI RISULTATI**

1. *Consigliamo di utilizzare un filato sottile per il lavoro di base ed un filato più grosso o fantasia come filo di tessitura.*  
*Con questo abbinamento si realizza un contrasto interessante riducendo il peso del capo che volete realizzare.*
2. *Fare attenzione al contrasto di colore tra il filo di base e quello di tessitura.*
3. *Al filo di tessitura bisogna far corrispondere il numero del disco di tensione.*  
*Normalmente bisogna scegliere una tensione di una gradazione più bassa per la tessitura di quanto si scelga per la maglia rasata. Bisogna sempre iniziare ogni lavoro facendo prima un campione.*

**METODI SPECIALI PER LAVORARE LA TESSITURA**

- Esistono svariati metodi per realizzare l'effetto tessuto.*
1. *Agganciare il filo di tessitura tirandolo verso l'alto.*
  2. *Lavorare con l'accessorio a uncinetto.*
  3. *Avvolgere il filo di tessitura attorno agli aghi selezionati.*
- (1) *Aggancio*
  - (2) *Lavorazione*
  - (3) *Avvolgimento*
- (1) *Agganciare 4 fili di tessitura passando davanti 3 maglie e metterle sul 5° giro.*
  - (2) *Lavorare con l'uncinetto una maglia di 5 fili di tessitura passando davanti 7 maglie e mettere l'ultima maglia sull'uncinetto del 6° giro.*
  - (3) *Tirare in avanti gli aghi selezionati in posizione E ed avvolgere il filo di tessitura attorno agli steli degli aghi.*

**SCHEDE PER DISEGNI JACQUARD CON LA DOPPIA FRONTURA.**

E' possibile lavorare facilmente disegni jacquard in doppia frontura utilizzando le schede perforate e cambiando il colore con il cambia colori KRC. I disegni non avranno fili sospesi sul retro.

Le seguenti schede sono modifiche delle schede Nr. 1-136 nel Libro disegni con le schede VOL. 5 (PUNCH CARD PATTERN Nr. 5).

- \* Il colore numerato con l'asterisco significa che il colore va cambiato con un altro in accordo col disegno che si sta lavorando.
- \* Collegate le schede con gli appositi fermagli di plastica quando il vostro disegno risulta composto da più schede.
- \* Dal momento che il punto e il disegno jacquard, usando il KRC, viene eseguito con il punto della doppia frontura, vi possono essere differenze tra le fotografie e il tessuto se questo non è stirato.
- \* Il disegno Nr. 60 non è modificato perciò è stato ommesso.

**SCHEDE PER DISEGNI JACQUARD PER DOPPIA FRONTURA**
























Diagrammi di lavorazione a maglia vanisé e ad intarsia.

Ricamato . . . . . Embroidered  
Occhi e bocca ricamatl. . . . . Eyes and mouth: Embroidered

Bottoni . . . . . Button  
ricamatl. . . . . Embroidered

Lustrino . . . . . Spangle  
Bottoni . . . . . Button  
Ricamatl . . . . . Embroidered

**SIMBOLI DI LAVORAZIONE**

Simbolo e nome	Come si lavora	Simbolo e nome	Come si lavora
Punto lavorato 	Coppia frontale di un punto diritto	Incrocia del destro sul sinistro 	Incrociate i punti con il destro sopra il sinistro
Punto rovescio 	Coppia posteriore di un punto diritto	Incrocia del sinistro sul destro 	Incrociate i punti con il sinistro sopra il destro
Faro 	Faro ottenuto trasferendo il punto sull'ago adiacente	Incrocia del punto attraverso il sinistro 	Incrociate i punti facendo passare il destro attraverso il sinistro
Due punti insieme 	Insieme il punto di destra sull'ago sinistro adiacente	Incrocia del punto attraverso il destro 	Incrociate i punti facendo passare il sinistro attraverso il destro
Due punti insieme 	Trasferire il punto di sinistra sulla ago destra adiacente	Punto sfilato 	Un coppia e raccolto con il filato attraverso e dietro ad essa
Tre punti insieme 	Il punto centrale sulla cima dei punti di destra e di sinistra	Punto sovrano 	Un coppia e raccolto con il filato attraverso e di fronte ad essa
Tre punti insieme 	Il punto destro sulla cima	Punto raspenuto 	I punti marcati nel diagramma sono raccolti su un solo ago
Tre punti insieme 	Il punto sinistro sulla cima	Punto trattenuto ritorto 	Un punto ritorto e raccolto su un ago superiore
Punto inclinato a destra 	Inclinare il punto sulla destra	Punto ritorto 	Un punto viene avvitato su se stesso e poi ritorto
Punto intornato a sinistra 	Inclinare il punto sulla sinistra	Punto avvolto 	3 capi sono formati avvolgendo il filato intorno agli aghi
Aumento di un punto a destra 	Aumentare un punto a destra	<p>Note:</p> <ol style="list-style-type: none"> <li>1. Di regola i simboli sono usati per la parte dritta dell'indumento. Quando sono usati per la parte rovescia i punti dritti vengono segnalati con un asterisco.</li> <li>2. Al fine di rappresentare la struttura del disegno i quadratini del diagramma presentano il simbolo al centro di ogni sezione.</li> <li>3. Punti lavorati: allo scopo di rappresentarli i simboli sono posti sotto le sezioni dei quadratini come illustrato in fig. 1 e la riga sotto ad essi nella figura e per sottolineare la riga sotto il segno nei diagrammi dei simboli.</li> <li>4. Avvolgimento con la lana: la lana del colore di contrasto negli indumenti viene indicata come nella figura Nr. 2.</li> </ol>	
Aumento di un punto a sinistra 	Aumentare un punto a sinistra		
Aumento di 3 punti 	I capi sono fatti avvolgendo la lana all'ago		



## 第2页

### 把一种花样设计多种型式

以改换颜色和位置来从一种花样会产生多样的设计。当演出者当然是您自己。

#### ● 主线

#### ▲ 配色线

● 表示应该把导纱梭嘴“B”的线改换到其它颜色的线。

▲ 表示应该把导纱梭嘴“A”的线改换到其它颜色的线。

#### A. 灰色的对襟毛线衣

配在前身的提花把朴素的型式成为很年轻而且有吸引力的。

#### B. 深色调的连衣裙

以紫色为基调的全身提花的连衣裙。

挺直的袖子给花样加多样的变化。

#### C. 鲜明色调的套衫

肩和宽松的袖子上有这件套衫的特点。

巧妙地利用提花，衬托出女性的温柔性米。

#### D. 柔和色调的背心

把提花配在前身的身長较短的背心。配色的有效的利用以及边缘的装饰和花样的结合表现有魅力的格调。

## 第4页

### 不同线织出的各种织物

#### MF：中等细线

#### MF和MF

使用同种线，就能得到平滑而且柔和的织物。

#### MF和金银线

金银线的光彩给织物魅力和风趣。

#### MF和卷曲线

卷曲线的组织给织物光和阴影的对比，雅致的气氛。

#### MF和马海毛线

马海毛的光泽和组织把颜色柔和，能得到柔软而且罗曼蒂克的表情。

## 第6页

### 彩色的有效使用

#### ● 以同样颜色来配色

以同一个系统的颜色的浓淡配色使花样柔和。

#### ● 以类似颜色的配色

以类似颜色的配色具有雅致。

## 第7页

花样中的图表表示颜色的位置。

#### ● 以相反色的配色

以相反色的配色使花样鲜明。

#### ● 以无彩色的配色

以不同明暗的配色富有个性。

## 第8页

### 多种多样的条纹

#### ● 强烈的彩色

大胆的彩色做为具有个性的条纹。

#### ● 不强烈的彩色

温柔而且纤细的彩色做为典型的条纹。

#### ● 对照的彩色

独特的彩色做为吸引人的条纹。

#### ● 融合的彩色

调和的彩色做为雅致的条纹。

## 第9页

### 最流行的条纹

总时新鲜的条纹，由于使用垂直的，水平的，斜的条纹，把适于运动的服装和正式的服装都能织成，巧妙地利用各种条纹，享受您自己的设计。

## 第10页

### 以花样的配置提高您的印象

#### 显得苗条的要点

● 使用多样的细条纹产生苗条的姿态。

● 把花样集中到一处，强调花样。

● 不要使领口和两肩显著。

## 第11页

#### 显得丰满的要点

● 空开花样的间隔看来很丰满。

● 有效地使用水平条纹。

● 把花样集中在两肩和袖子上。

## 第12页

### 提花编织

这部分也使用于下面的穿孔卡的上边。

## 第28页

### 使用KHC换色器的多色提花编织

#### ● 主线 ▲ 配色线

● 表示应该把导纱梭嘴“B”的线改换到其它颜色的线。

▲ 表示应该把导纱梭嘴“A”的线改换到其它颜色的线。

## 第30页

编织多色提花编织时，要用KHC换色器。如果不使用KHC换色器，要颠倒主线和配色线。

## 第33页

#### ● 主线 ▲ 配色线

● 表示应该把导纱梭嘴“B”的线改换到其它颜色的线。

▲ 表示应该把导纱梭嘴“A”的线改换到其它颜色的线。

## 第39页

织好以后绣眼睛。

## 第40页

### 使用KHC换色器的多色双倍长编织

这种花样是使用提花编织的穿孔卡，把穿孔卡跳动杆调到“Ⅱ”位置而编织的。

上面的卡片，只穿一套花样的孔，您做穿孔卡时，请穿两套花样的孔。

## 第41页

上面的卡片，只穿一套花样的孔，您做穿孔卡时，请穿两套花样的孔。

## 第42页

### 独立花样编织

## 第43页

嘴，扣下，带扣和皮球是绣的。

织好以后绣嘴。

## 第44页

### 线空花编织

## 第49页

编织花样第154号和第157号是以拔起方法来编织。

## 第50页

### 空花编织

有两个箭头在穿孔卡的左边。左边的箭头所示的方向表示上挑孔编织机头的运动方向。右边的箭头所示的方向表示操作K花样编织机头的次数。☐表示编织两行平针编织。要织两行以上时，象4-0-8-10那样用数字表示行数。（例如☐表示编织6行平针编织。）

第62页  
集團空花编织

第70页  
集團及空花编织

第73页  
凸轮按钮: 集團左(◀TUCK)

第74页  
凸轮按钮: 集團左(◀TUCK)

第75页  
凸轮按钮: 集團左(◀TUCK)

第76页  
浮雕编织

第82页  
浮雕空花编织  
准备两条浮雕线(织三个花样需要两条大约100公分的线)。  
把L机头操作四次, 要浮雕的针被逃出来。如下图所示把浮雕线卷起各针。

第84页  
四个花样都以拨起线圈的方法来编织。(请参看第261页)

第85页  
四个花样都以拨起线圈的方法来编织。

第86页  
集團编织

第94页  
使用KHC换色器的多色集團编织  
按下两个集團(TUCK)按钮, 隔两行改换导线梭嘴A的线。按照穿孔卡左边的数字, 按下换色器的该数的按钮而改换线。

第97页  
反复4种颜色。

第100页  
架空编织

第104页  
把有“○”标记的织针排在A位置上。

第106页  
使用KHC换色器的多色架空编织  
按下两个部分(PART)按钮, 隔两行改换导线梭嘴A的线。按照穿孔卡左边的数字, 按下换色器的该数的按钮而改换线。

第107页  
织好一套花样后, 把第3线改换到第4线。

第109页  
织好一套花样后, 把第3线改换到第4线。

第112页  
类空花编织  
按下集團左(◀TUCK)和部分右(PART▶)按钮。

第115页  
绞花编织  
编织示意图

第116页  
编织示意图

第117页  
请参看第307页。

第118页  
摆花编织

第144页  
使用KHC换色器的多色摆花编织

第152页  
●主线 ▲配色线  
●表示应该把导线梭嘴“B”的线改换到其它颜色的线。  
▲表示应该把导线梭嘴“A”的线改换到其它颜色的线。

第154页  
独立花样编织

第156页  
线空花编织

第160页  
空花编织  
有两个箭头在穿孔卡的左边。左边的箭头所示的方向表示L挑孔编织机头的运动方向。右边的箭头所示的方向表示操作K花样编织机头的次数。  
↺表示编织两行平针编织。要织两行以上时, 象4·6·8·10那样用数字表示行数。(例如6表示编织6行平针编织。)

第184页  
集團空花编织

第192页  
空花及集團空花编织(混合式)  
要编织这种花样, 按箭头所示的种类调整L挑孔编织机头上的花样改变器杆。  
↔调到N    ↺调到下

第193页  
把L挑孔编织机头的花样改变器杆隔一个花样调到N或下。

第198页  
集團及空花编织  
穿孔卡的左边的箭头所示的方向表示L挑孔编织机头的运动方向。右边的箭头所示的方向表示K花样编织机头的运动方向。用L挑孔编织机头做好移圈以后, 请注意下述的两点。  
(1) 如果织针被逃, 按下两个集團(TUCK)按钮后操作K花样编织机头。  
(2) 如果织针不被逃而都排在B位置上, 向右滑动凸轮按钮松释杆以后操作K花样编织机头。  
有关K花样编织机头的操作  
↺↻ 按下两个集團(◀TUCK▶)按钮, 进行编织。  
→↻ 不要按进凸轮按钮去, 进行编织。

### 第200页

凸轮按钮: 集團左(◀TUCK)

### 第204页

浮雕编织

### 第211页

以卷绕线圈的方法来编织 (757)

以拨起线圈的方法来编织 (758)

以拨起线圈的方法来编织 (760)

### 第212页

以拨起线圈的方法来编织

### 第213页

以拨起线圈的方法来编织

### 第214页

浮雕空花编织

### 第217页

以拨起线圈的方法来编织

### 第218页

集團编织

### 第224页

★如果您用KH-820型或KH-830型, 把有“O”标记的织针推回A位置以后开始编织。

★如果您用KH-840型或KH-871型, 从针床去掉有“O”标记的织针以后开始编织。

### 第226页

架空编织

### 第229页

使用独立花板的独立花样编织

在★标记的位置把第二色线改换到第三色线。

### 第234页

使用L挑孔扣针板的空花编织

841 不使用L挑孔扣针板的空花编织

843 用手喂入穿孔卡60~3以及30~33, 跳过这部分。

### 第235页

在浅蓝色的部分, 放置L挑孔扣针板。(没有颜色的部分不放置L挑孔扣针板。)

846 不使用L挑孔扣针板的空花编织

849 穿孔卡旋转60°时, 编织8行平针编织后, 把穿孔卡的60~27的部分, 调换L挑孔扣针板的位置。(把L挑孔扣针板放置没有颜色的部分。)

### 第236页

851 不使用L挑孔扣针板的空花编织

852 用手喂入穿孔卡18~29, 跳过这部分。在18·48·60的位置, 编织4行平针编织。

853 用手喂入穿孔卡30~47, 跳过这部分。在48·60的位置, 编织6行平针编织。

854 用手喂入穿孔卡30~47, 跳过这部分。在30的位置, 编织6行平针编织。

855 在18·30·48·60的位置, 编织4行平针编织。

### 第237页

856 不使用L挑孔扣针板的空花编织

858 用手喂入穿孔卡16~23, 跳过这部分。

860 用手喂入穿孔卡60~3, 跳过这部分

### 第238页

使用L挑孔扣针板的集團空花编织

861 不使用L挑孔扣针板的空花编织

### 第239页

866 不使用L挑孔扣针板的空花编织

### 第240页

添纱编织

把导纱梭嘴换到添纱导纱梭嘴, 把面纱穿入主线导纱梭嘴里, 把底纱穿入添纱导纱梭嘴里, 按下两个集團(TUCK)而进行编织。

### 第243页

嵌花编织

• 把编织线不穿引线架, 放在您脚边。

• 参看图表(第303~306页), 按照换线的次数, 准备编织线。

• 把K花样编织机头的改变钮调到N·L。

### 第245页

罗纹编织

(1) 使用罗纹机的罗纹集團编织  
编织线, 细线

### 第252页

(2) 使用罗纹机的罗纹跳针编织

### 第253页 ~ 第257页

(3) 使用罗纹机的波纹编织

Symbols of stitch = 编织意图图

Step = 步骤

Racking Position = 肉轨指示器

Direction of Kearrriage = K花样编织机头的运动方向

Colour of Yarn = 线的颜色

### 第256页

罗纹编织的意图图符号

符号	说 明
	主机的正面线圈
	罗纹机的正面线圈
	主机的集團线圈
	罗纹机的集團线圈
	停止罗纹机头的编织
	颜色指示器改变! 等能

### 第257页

符 号	说 明
	把齿轨指示器改变2齿距
	把齿轨指示器改变3齿距
<b>K</b>	表示主机
<b>R</b>	表示罗纹机
	把主机的线圈脱掉
	把罗纹机的线圈脱掉

### 第258页

(4) 使用罗纹机的绞花编织

### 第259页

(5) 使用罗纹机的类空花编织

941 把编织意图图中的--(或;)标记的织针从A位置滑到B位置, 编织直至这种标记结束为止。  
然后把这些针滑到E位置以后用手再推回到A位置。(线圈将掉落。)

### 第260页

(6) 使用罗纹机的集圈及空花编织

### 第261页

#### 浮雕编织和原料

请看浮雕编织的图片。都是以同样的技术来织出的。由于使用不同的浮雕线, 能得到完全不同的效应。所以也可以得到这本编织花样手册里的例子的一百种以上的各种变化。

#### 如何得到浮雕编织的最好的效应

1. 最好为主线用较细线, 为浮雕线用粗线或花色线, 可以得到有趣的对比的效应。要考虑线的对比, 同时还要减少织物的重量。
2. 要特别注意主线和浮雕线的配色。首先编织一块试样, 考虑两条线相称不相称。
3. 按照浮雕线应该调整松紧刻度盘。一般情况下, 编织浮雕线比平针编织调到大一个刻度。请不要调到太紧的刻度, 以免浮雕线将勒进线圈里。

#### 浮雕编织的特殊方法

为了给花样变化, 有下列的三种方法。

1. 拨起浮雕线。
2. 使用弹簧器具编织。
3. 把浮雕线卷起被选的织针。

(1) 拨起

把横过3个线圈的4条浮雕线挂在第5行的织针上。

(2) 用弹簧器具

用弹簧器具把横过7个线圈的5条浮雕线做为线圈。

(3) 卷起

把被选的针滑至E位置, 在织针的周围卷起浮雕线。

### 第263页

#### 多色罗纹编织(罗纹提花)

只要把罗纹机装到主机上而且使用KRC-830型换色器, 就能很简单地编织多色罗纹编织。(反面没有虚线)

下面的穿孔卡是把花样手册第5册的编号1~136的花样改变为多色罗纹编织时用的穿孔卡。

- 按照编织的花样, 在★标记的编号应该改换到其它颜色的线。
- 如果一个花样的穿孔卡分为两三张, 用扣扣连结在一起。
- 因为使用KRC-830型的多色罗纹编织组成为罗纹线圈, 所以织物是跟照片稍微不同的。
- 没有第60号的改为多色罗纹编织的穿孔卡。

### 第264页

#### 多色罗纹编织的穿孔卡

### 第314页

#### 添纱编织和嵌花编织的图表

### 第315页

绣花的  
眼睛和嘴是绣的

### 第316页

链状线圈(绣花的)  
扣子

### 第317页

绣花的 扣子 金属片 链状线圈(绣花的)

### 第318页

设计提示

# 编 织 符 号

符号名称	线圈结构图 编织意图图	符号名称	线圈结构图 编织意图图
正面线圈 	平针编织的正面线圈 	右绞 X	右边的线圈在左边的线圈上交叉的线圈 
反面线圈 —	平针编织的反面线圈 	左绞 X	左边的线圈在右边的线圈上交叉的线圈 
孔 o	棒撞后形成的孔 	通过左线圈的绞线圈 X	右边的线圈通过左边的线圈而交叉的线圈 
向右移圈 >	右边的线圈重叠在左边的线圈上 	通过右线圈的绞线圈 X	左边的线圈通过右边的线圈而交叉的线圈 
向左移圈 <	左边的线圈重叠在右边的线圈上 	翻针 V	所标记的针下面的线圈被挑起，线圈过线圈的反面 
三圈重合 ^	中间的线圈在最上面 	浮纱 ^	所标记的针下面的线圈被挑起，线圈过线圈的正面 
三圈重合 ^	右边的线圈在最上面 	漏圈 U	所标记的针下面的线圈和横过的几条线一起被挑起而编制的线圈 
三圈重合 ^	左边的线圈在最上面 	绞圈图 A	挑起的线圈和横过的几条线一起被挑起而编制的线圈 
向右并列移圈 /	向右倾向的线圈 	歪线圈 S	从反面编织的线圈 
向左并列移圈 \<	向左倾向的线圈 	卷绕线 W	以卷绕形线而形成的线圈 
向右加针 Y	向右加一个线圈 	<p><b>备注:</b></p> <ol style="list-style-type: none"> <li>一般说来，符号表示从织物的正面来看。</li> <li>符号的排列，一般时，用图表示出来，符号则在各个方向的中间，图表示出编织操作。</li> <li>下层的线环，表示下层的线环时，如图1(No.1)所示表示在符号的中间。</li> </ol> <p>No.1 </p>	
向左加针 Y	向左加一个线圈 		
加三个线圈 V	从一个线圈加至织图上所写的数的线圈 		
		<p>4. 浮圈线，如图2(No.2)所示，表示浮圈线。</p> <p>No.2 </p>	

الرمز والاسم	كيفية العمل	الرمز والاسم	كيفية العمل
درزة الحبيك	وجه عقدة الدرزة البسيطة .	اجعلي الدرزات تعبر الدرزة اليمنى فوق اليسرى .	تعبير اليمنى فوق اليسار
درزة معكوسة	عقدة خلفية لدرزة بسيطة .	اجعلي الدرزات تعبر الدرزة اليسرى فوق اليمنى .	تعبير اليسار فوق اليمنى
تعب	تعب يعمل بنقل الدرزة الى الابرّة التالية .	اجعلي الدرزات تعبر درزة الطرف الايمن خلال الدرزة في الطرف الايسر .	تعبير الدرزة خلال الدرزة اليسرى
درزتان مع بعض	نقل الدرزة اليمنى الى الابرّة المجاورة اليسرى	اجعلي الدرزات تعبر درزة الطرف الايسر خلال الدرزة في الطرف الايمن .	تعبير الدرزة خلال الدرزة اليمنى
درزتان مع بعض	نقل الدرزة اليسرى الى الابرّة المجاورة اليمنى .	العقدة المعلقة تسحب للأعلى بحيث يأتى من خلفها .	زلق درزة
ثلاث درزات مع بعض	الدرزة الوسطى في اعلى الدرزتين اليمنى واليسرى .	العقدة المعلقة تسحب للأعلى بحيث يأتى من امامها .	درزة عالية (عائمة)
ثلاث درزات مع بعض	الدرزة اليمنى في الاعلى .	معد من العقد في الصفوف المعلمة تسحب للأعلى على ابرة واحدة .	درزة زم
ثلاث درزات مع بعض	الدرزة اليسرى في الاعلى .	الدرزة تلف وتسحب للأعلى على الابرّة العلوية .	درزة زم ملفوفة
ميلان الدرزة الى اليمين	ميلان الدرزة الى اليمين .	تلف الدرزة .	درزة ملفوفة
ميلان الدرزة الى اليسار	ميلان الدرزة الى اليسار .	العقد تعمل بلف الصوف حول الابر	درزة متنية (مطوية)
الدرزة المضافة الى اليمين	الدرزة المضافة الواحدة الى اليسار .	<b>ملاحظات:</b> ١. كقاعدة ، الرموز مستعملة للطرف الخارجى من الثوب) . وعندما تعتبر خاصة للطرف الداخلى من الثوب . فان ترتيب الحبيك يدل عليه بالعلامات . ٢. مخطط الرموز : لأجل عرض تركيب الشكل بالاجزاء المربعة يستعمل عادة بجعل كل رمز في مركز الجزء . ٣. العقد المتخفضة : لأجل عرض العقد المنخفضة توضع الرموز بين الاجزاء كما هو موضح في الشكل رقم ١ ، والصف اسفله في الشكل هو لترتيب الصف تحت العلامة في مخطط الرموز . ٤. نسج الصوف : الصوف بالوزن مختلفة بحبيك في الثوب يدل عليه كما في الاشكال رقم ٢ .	
الدرزة المضافة الى اليسار	الدرزة المضافة الواحدة الى اليمين .		
زيادة ثلاث درزات	العقد التي عملت بلف الصوف حول الابر		

الخطوة	
١	موضع التسنين
٢	اتجاه الحاملة "K"
٣	لون الخيط

الرموز	الوصف
—	درزة بسيطة للحاك
I	درزة بسيطة للمطع
U	درزة تخطي للحاك
U	درزة تخطي للمطع
Z	وقف الحيك للمطع
X	تغيير موضع التسنين درزة واحدة
X	تغيير موضع التسنين درزتين
X	تغيير موضع التسنين ثلاث درزات
K	يعني الحاك
R	يعني المطع
--	انزعي الدرزة من الحاك
!	انزعي الدرزة من المطع

اجلبي الايز ذات العلامة -- (أو |) في مخطط التشغيل من الموضع "A" الى "B" واحكي حتى تنتهي هذه العلامات. بعد ذلك، اجلبي للأمام هذه الايز الى الموضع "E" واعيددها ثانية الى الموضع "A" بالاصبع (يعني اسقاط الدرزات).

سحر الحيك! انظري الى صور شكل الحيك. كلها عملت بحيك منسوج باستعمال بعض الحركات الفنية. وكما تشاهدين في هذه الصور، فإن تغيير وضع الخيط يحصل على تأثير مختلف تماما. لذلك فإن اتباع الأمثلة الموجودة في كتاب اشكال الحيك هذا، فيمكن الحصول على أكثر من مائة نوع مختلف بتوحيد انواع مختلفة من الخيوط.

كيف تحصلين على افضل النتائج في حيك النسيج

١- نحن ننصح باستعمال خيوط أرفع للحيك الأساسي وخيوط أثقل أو خيوط ممتازة لنسج الخيوط. هذه الطريقة تعطيك تأثير انعكاس مشوق و بنفس الوقت تستطيعي انقاص وزن اللباس (الثوب) الذي تصنعينه.

٢- اعطي انتباهها خاصا لاختلاف الوان الحيك الاساسي ونسيج الخيوط. وداثما اجعلها تنسجم بعمل قطعة اختبارية.

٣- إنه من الضروري ضبط الرقم على قرص الشد حسب نسيج الخيط. وداثما يستعمل شد أخفض درجة واحدة للنسيج بدلا من الحيك البسيط. لا تعلمي الشد قوي جدا وإلا فإن نسيج الخيط قد يشتبك في الدرزات المشككة.

طرق خاصة لعمل اشكال النسيج

هناك ثلاث طرق لحبك شكل النسيج للحصول على الشكل الممتاز.

- ١- سحب خيط النسيج للأعلى.
  - ٢- الحبك باستعمال اداة المزلاج (التثبيت).
  - ٣- لف خيط النسيج حول ابر مختارة.
- احكي شكل بالرجوع الى رموز الدرزات.

(١) السحب للأعلى: التقطي ٤ خيوط نسيج التي تعبر من امام ٣ درزات حيك وضعها في الابر بالصف الخامس.

(٢) الحبك: اعلمي درزة حيك لخيوط النسيج الخمسة التي تعبر من امام ٧ درزات وضعي الدرزة الأخيرة بالكلاب في الصف السادس.

(٣) اللف: اجلبي للأمام ابر مختارة الى الموضع "E" ولفي خيط النسيج حول الابر.

شكل مضلع متعدد الألوان (رسوم منسجمة مضلعة)

بوصل المضلع بحاك بطاقة مثقوبة، وبتغيير الخيط بمغير اللون KRC-830، فإنه يحبك بسهولة اشكال مضلعة متعددة الألوان (بدون جدائل في الطرف المؤخر).

البطاقات المثقوبة التالية هي معدلة عن الاشكال ١ ~ ١٢٣ في المجلد الرابع من نماذج البطاقات المثقوبة.

\* الرقم الملون بالعلامة النجمية \* يعني أن الخيط يجب أن يغير الى لون آخر حسب الشكل.

\* اوصلي البطاقات المثقوبة بمشابك بلاستيكية عند استعمال بطاقتين أو ثلاث بطاقات مثقوبة لشكل واحد.

\* لأن الرسوم المنسجمة باستخدام KRC-830 تعمل باستخدام درزات التصليع، فإنه يمكن أن يحدث اختلافا بسيط بين الصور والقماش في الوضع غير الممدد.

\* الشكل رقم ٦٠ غير معدل ولذلك حذف.

## عربي

الصفحة ١٩٢

بعد انتهاء شكل واحد، انقلي ذراع تغيير التخريم الى "F" أو "N" حسب ما هو مطلوب.

الصفحة ١٩٨

اشكال الزم والتخريم

بعد تحويل الدرزات بالحاملة "L"، يرجى ملاحظة ما يلي:

(١) اذا كانت الابر مختارة، اضغطي زر (ازرار) الزم TUCK وحركي الحاملة "K".

(٢) اذا كانت الابر غير مختارة، اضغطي الذراع PLAIN وحركي الحاملة "K".

$\leftarrow$  TUCK  $\rightarrow$  C.B : اتجاه واحد أو نهاب وعودة للحاملة "K".

C.B : PLAIN  $\rightarrow$  C.B : اتجاه واحد أو نهاب وعودة للحاملة "K".

الصفحة ١٩٩ - ٢٠٠

TUCK : زر الكامة (C : B)

الصفحة ٢٠٤

اشكال حبك

الصفحة ٢١١

حبك بطريقة اللف.

حبك بطريقة السحب للأعلى.

الصفحة ٢١٢

حبك بطريقة السحب للأعلى.

الصفحة ٢١٣

حبك بطريقة السحب للأعلى.

الصفحة ٢١٤

اشكال حبك - تخريم

الصفحة ٢١٧

حبك بطريقة السحب للأعلى.

الصفحة ٢١٨

اشكال درزات زم

الصفحة ٢٢٤

\* اذا كان عندك KH-820 أو KH-830، قومي بالحك بعد ضغط الابر ذات العلامة "O" للخلف الى الموضع "A" من قاعدة الابرة.

\* اذا كان عندك KH-840 أو KH-871، قومي بالحك بعد اخراج الابر ذات العلامة "O" من قاعدة الابرة.

الصفحة ٢٢٦

اشكال درزات التخطي (الحذف)

الصفحة ٢٢٩

اشكال رسوم منسجمة باستعمال كامة حبك الرسم غيري خيط اللون الثاني الى خيط اللون الثالث في موضع العلامات النجمية.

الصفحة ٢٣٤

شكل تخريم متنوع باستعمال كامة النقطة "L".

الشكل الأساسي

تخطي الخطوات من ٦٠ الى ٣ ومن ٣٠ الى ٢٣ بتزويد البطاقة بيدك.

الصفحة ٢٣٥

ضعي كامات النقطة "L" حسب الاجزاء الملونة المطبوعة على البطاقة المثقوبة. (ازيلي كامات النقطة "L" لأجل الاجزاء الغير مطبوعة بالألوان).

الشكل الأساسي

عندما تصل البطاقة الى الخطوة رقم ٦٠، احبكي ٨ صفوف واعكسي المكان لضبط الكامات لأجل الخطوات من ٦٠ الى ٢٧. (ضعيها على الجزء الابيض).

الصفحة ٢٣٦

الشكل الأساسي

تخطي الخطوات من ١٨ الى ٢٩ بتزويد البطاقة بيدك. احبكي ٤ صفوف بدرزات بسيطة عند ١٨، ٤٨ و ٦٠.

تخطي الخطوات من ٣٠ الى ٤٧ بتزويد البطاقة بيدك. احبكي ٦ صفوف بدرزات بسيطة عند ٣٠.

تخطي الخطوات من ٣٠ الى ٤٧ بتزويد البطاقة بيدك. احبكي ٦ صفوف بدرزات بسيطة عند ٤٨ و ٦٠.

احبكي ٤ صفوف بدرزات بسيطة عند ١٨، ٢٠، ٤٨ و ٦٠.

الصفحة ٢٣٧

الشكل الأساسي

تخطي الخطوات من ١٦ الى ٢٣ بتزويد البطاقة بيدك.

تخطي الخطوات من ٦٠ الى ٣ بتزويد البطاقة بيدك.

الصفحة ٢٣٨

شكل تخريم دقيق متنوع باستعمال كامة النقطة "L".

الشكل الأساسي

الصفحة ٢٣٩

الشكل الأساسي

الصفحة ٢٤٠

الحبك بخيط اضافي مموه

غيري مزود الخيوط الى مزود الخيوط الاضافية الممومة PLAIN YARN FEEDER. اسلكي الخيط الرئيسي في مزود الخيوط الرئيسي والخيط الاضافي في مزود الخيوط الاضافية الممومة.

اضغطي ازرار الزم TUCK في وقت واحد واحبكي.

الصفحة ٢٤٣

الحبك بالتطريز

• ضع كل الخيوط عند قدمك بدلا من تسليكها في وحدة شد الخيط YARN TENSION UNIT.

• انظري الى المخططات التالية (الصفحة ٣١٥ - ٣١٨) وحضري الخيوط حسب اوقات تغييرها.

• تأكدي ان مقبض التغيير CHANGE KNOB موضوع في الموضع "NL".

الصفحة ٢٤٥

اشكال ذات اضلاع

(١) شكل زم بواسطة KR

خيط: طبتان

الصفحة ٢٥٢

(٢) شكل تخطي بواسطة KR



## عربي

الصفحة ١٩٣

بعد انتهاء شكل واحد، انقلي ذراع تغيير التخريم الى "F" أو "N" حسب ما هو مطلوب.

الصفحة ١٩٨

اشكال الزم والتخريم

بعد تحويل الدرزات بالحاملة "L"، يرجى ملاحظة ما يلي:  
(١) اذا كانت الابر مختارة، اضغطي زر (ازرار) الزم TUCK وحركي الحاملة "K".

(٢) اذا كانت الابر غير مختارة، اضغطي الذراع PLAIN وحركي الحاملة "K".

☛ TUCK ☛ C.B. : اتجاه واحد أو ذهاب وعودة للحاملة "K".

☛ C.B. : PLAIN : اتجاه واحد أو ذهاب وعودة للحاملة "K".

الصفحة ١٩٩ - ٢٠٠

TUCK : زر الكامة (B : C)

الصفحة ٢٠٤

اشكال حيك

الصفحة ٢١١

حيك بطريقة اللف.

حيك بطريقة السحب للأعلى.

الصفحة ٢١٢

حيك بطريقة السحب للأعلى.

الصفحة ٢١٣

حيك بطريقة السحب للأعلى.

الصفحة ٢١٤

اشكال حيك - تخريم

الصفحة ٢١٧

حيك بطريقة السحب للأعلى.

الصفحة ٢١٨

اشكال درزات زم

الصفحة ٢٢٤

\* اذا كان عندك KH-820 أو KH-830، قومي بالحيك بعد ضغط الابر ذات العلامة "O" للخلف الى الموضع "A" من قاعدة الابرة.

\* اذا كان عندك KH-840 أو KH-871، قومي بالحيك بعد اخراج الابر ذات العلامة "O" من قاعدة الابرة.

الصفحة ٢٢٦

اشكال درزات النخطي (الحذف)

الصفحة ٢٢٩

اشكال رسوم منسجمة باستعمال كامة حيك الرسم غيري خيط اللون الثاني الى خيط اللون الثالث في موضع العلامات النجمية.

الصفحة ٢٣٤

شكل تخريم متنوع باستعمال كامة النقطة "L"

الشكل الأساسي

تخطي الخطوات من ٦٠ الى ٣ ومن ٣٠ الى ٣٣ بتزويد البطاقة بيديك.

الصفحة ٢٣٥

ضعي كامات النقطة "L" حسب الاجزاء الملونة المطبوعة على البطاقة المثقوبة. (ازيلي كامات النقطة "L" لأجل الاجزاء الغير مطبوعة بالألوان).

الشكل الأساسي

عندما تصل البطاقة الى الخطوة رقم ٦٠، احبكي ٨ صفوف واعكسي المكان لضبط الكامات لأجل الخطوات من ٦٠ الى ٢٧. (ضعيها على الجزء الابيض).

الصفحة ٢٣٦

الشكل الأساسي

تخطي الخطوات من ١٨ الى ٢٩ بتزويد البطاقة بيديك. احبكي ٤ صفوف بدرزات بسيطة عند ١٨، ٤٨ و ٦٠.

تخطي الخطوات من ٣٠ الى ٤٧ بتزويد البطاقة بيديك. احبكي ٦ صفوف بدرزات بسيطة عند ٣٠.

تخطي الخطوات من ٣٠ الى ٤٧ بتزويد البطاقة بيديك. احبكي ٦ صفوف بدرزات بسيطة عند ٤٨ و ٦٠.

احبكي ٤ صفوف بدرزات بسيطة عند ١٨، ٣٠، ٤٨ و ٦٠.

الصفحة ٢٣٧

الشكل الأساسي

تخطي الخطوات من ١٦ الى ٢٣ بتزويد البطاقة بيديك.

تخطي الخطوات من ٦٠ الى ٣ بتزويد البطاقة بيديك.

الصفحة ٢٣٨

شكل تخريم دقيق متنوع باستعمال كامة النقطة "L".

الشكل الأساسي

الصفحة ٢٣٩

الشكل الأساسي

الصفحة ٢٤٠

الحيك بخيط اضافي مموه

غيري مزود الخيوط الى مزود الخيوط الاضافية الممومة PLAIN YARN FEEDER. اسلكي الخيط الرئيسي في مزود الخيوط الرئيسي والخيط الاضافي في مزود الخيوط الاضافية الممومة.

اضغطي ازرار الزم TUCK في وقت واحد واحبكي.

الصفحة ٢٤٣

الحيك بالتطريز

\* ضعي كل الخيوط عند قنك بدلًا من تسليكها في وحدة شد الخيط YARN TENSION UNIT.

\* انظري الى المخططات التالية (الصفحة ٣١٥ - ٣١٨) وحضري الخيوط حسب اوقات تغييرها.

\* تأكدي أن مقبض التغيير CHANGE KNOB موضوع في الموضع "NL".

الصفحة ٢٤٥

اشكال ذات اضلاع

(١) شكل زم بواسطة KR

خيط: طيتان

الصفحة ٢٥٢

(٢) شكل تخطي بواسطة KR

## عربي

### الصفحة ٢

شكل واحد ذو تصاميم متعددة بتغيير الألوان والتسلسل، يمكن ايجاد عدة تصاميم مشوقة في شكل واحد.  
وطبعاً أنت صاحبة الأداء.

اللون الأساسي ●

اللون المختلف ▲

● يعني أن الخيط الذي في مزود الخيوط "B" يجب أن يغير الى الآخر.  
● يعني أن الخيط الذي في مزود الخيوط "A" يجب أن يغير الى الآخر.

A جاكيت صوفي رمادي

يتميز بمقدمة الصدر ذات الرسوم المنسجمة مما يجعل مظهر الجاكيت ملفتاً للنظر.

B ثوب قطعة واحدة بالأوان غامقة

استعمل البنفسجي كلون اساسي مع رسوم منسجمة شاملة. الابط المستقيم يسمح بتغيير اتجاه الشكل مما يضيف فعالية للتصميم.

C كنزة (بلوز) بلون مشرق

توجد تطريزة على الأكتاف والاكمام في هذه الكنزة (البلوز). هذا الاستعمال البارز للرسوم المنسجمة يجعل القطعة ذات انوثة لطيفة.

D صدرية بلون فاتح

هذا الطراز من الصدرية يرسوم منسجمة. والاستعمال الفعال للألوان المختلفة والاطار الملائم يضيف لمسة جمال.

### الصفحة ٤

نسيج متنوع من خيوط مختلفة

MF : خيط متوسط

MF و MF

استعمال نفس الوزن من الخيوط يؤمن نسيج ناعم ولين.

MF و خيط لماع

تألق الخيوط اللامعة يزيد في التشويق والفتنة.

MF و خيط مجعد

النسيج من الخيوط المجعدة يزيد في الاشراق والتظليل لاعطاء اناقة ساحرة.

MF و خيط حريري

الخيوط الحريرية هي لأجل نسيج ناعم ذو زغب بللمسة راقية حقيقية.

### الصفحة ٦ - ٧

الاستعمال الفعال للألوان

● الألوان الاحادية: الفاتح والغامق من نفس اللون يعطى شكلاً رقيقاً معتدلاً.

● الاختلاف المعتدل: درجات اللون المتشابهة تتم شكل الدرزات.

● الألوان المختلفة: الألوان الصارخة تتسجم تماماً لأجل الأشكال الواضحة.

● الاختلاف الاحادي: يتراوح من الاختلاف المرهف الى الواضح جداً.

العلامات على هذه التصاميم تظهر الألوان الغالبة.

### الصفحة ٨

تعدد استعمال الخطوط

● الألوان القوية: اعمل خطوطاً واضحة ملونة أو صارخة جداً.

● الألوان المختلفة: اعمل خطوطاً متميزة ملفتة للنظر أو اضيفي لمسة غريبة.

● ألوان صامتة: ألوان هادئة، مرهفة للخطوط الكلاسيكية.

● ألوان منسجمة: تمزج الألوان مع بعضها لأجل المظهر الاتنيق.

### الصفحة ٩

الزّي الرّاقّي في الخطوط

إن الخطوط سوف تزيّن اللباس، لأنها تظهر منعشة أو أنيقة أو رسمية. استعمال الخطوط عمودياً أو أفقياً أو بصورة مائلة. تمتعي بايجاد الزّي الخاص بك باستعمالهم بطريقة ماهرة.

### الصفحة ١٠

حسني من مظهرك

أظهري رشيقاً ممشوقة القوام

● استعملي الخطوط العمودية الرفيعة لتضييق الظلال لاطهار الرشاقة.

● عززي مواصفات الرشاقة بوضع تصميم يصفها تماماً.

● لامتيزي خط الرقبة أو الأكتاف.

### الصفحة ١١

اضيفي لمسة كمال

● التصاميم بمسافات منسجمة تؤمن السعة والكمال.

● استعملي الخطوط الأفقية بفعالية.

● طرزي الأكتاف والاكمام بأشكال واضحة.

### الصفحة ١٢

أشكال رسوم منسجمة

هذا الجزء لبطاقة اعتيادية، لذلك حذف من البطاقة المثقوبة لأجل تصميم الجزء السفلي.

### الصفحة ٢٨

أشكال متعددة الألوان لرسوم منسجمة بواسطة KHC

● يعني أن الخيط الذي في مزود الخيوط "B" يجب أن يغير الى الآخر.

● يعني أن الخيط الذي في مزود الخيوط "A" يجب أن يغير الى الآخر.

### الصفحة ٣٠

الأشكال المتعددة الألوان للرسوم المنسجمة تحضر خصيصاً للاستعمال

من مغير اللون KHC. لحك هذه الأشكال بدون مغير اللون KHC يجب عمل الثقوب بالترتيب العكسي.

### الصفحة ٣٣

● يعني أن الخيط الذي في مزود الخيوط "B" يجب أن يغير الى الآخر.

● يعني أن الخيط الذي في مزود الخيوط "A" يجب أن يغير الى الآخر.

### الصفحة ٣٩

العيون مطرزة.

### الصفحة ٤٠

أشكال متعددة الألوان بطول مزدوج بواسطة KHC

هذه الأشكال يمكن عملها باستخدام البطاقات المثقوبة لأجل أشكال الرسوم المنسجمة وضبط ذراع قفل البطاقة في الموضع " ٧ "

### الصفحة ٤٠

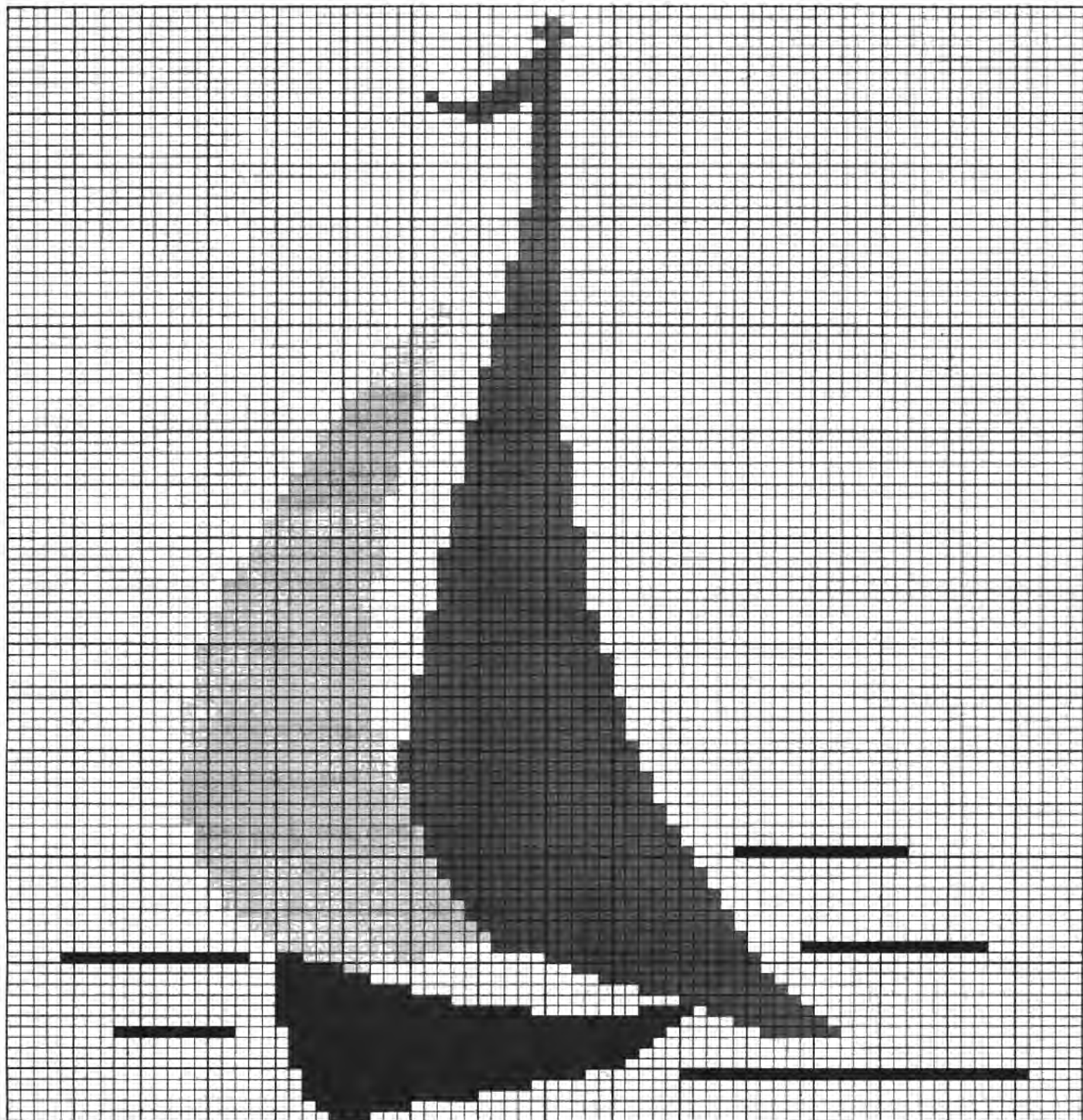
بما أن الشكل الموضح اعلاه واحد فقط، فيرجى إعادة الشكل مرتين عند عمل البطاقة المثقوبة.

### الصفحة ٤٢

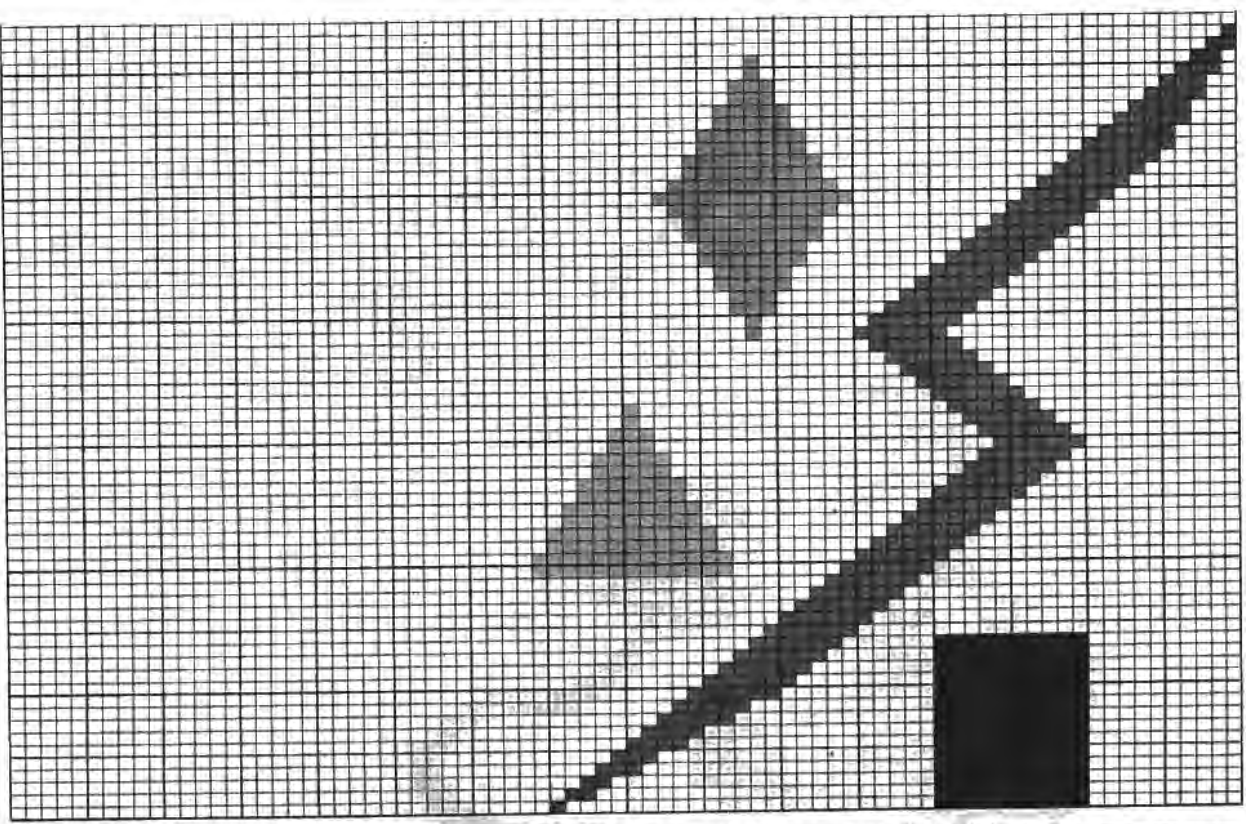
رسم واحد

### الصفحة ٤٣

الشفايف مطرزة، الشفايف والأزرار والابزيم وكرة مطرزة.



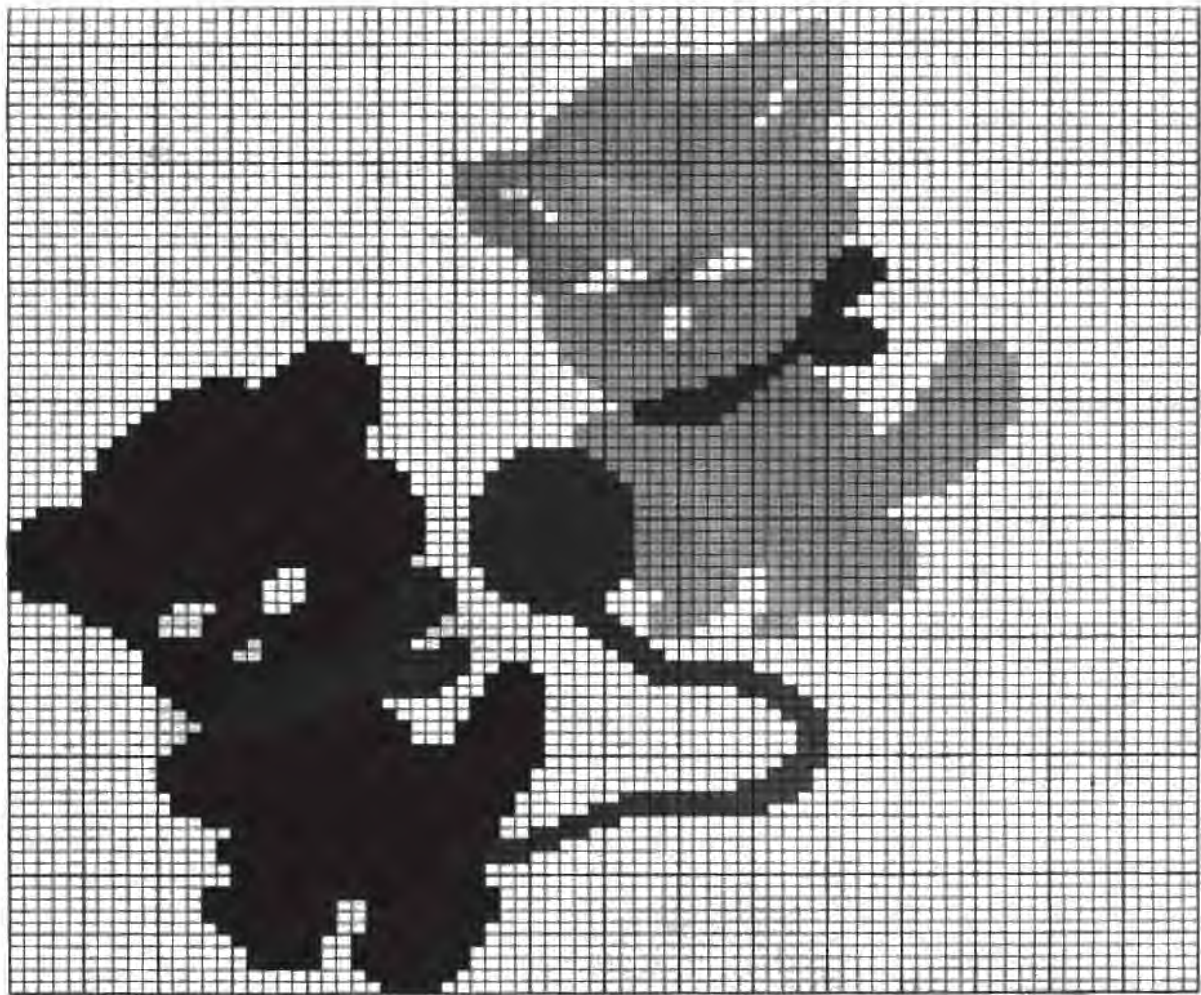
884



879



880



881

