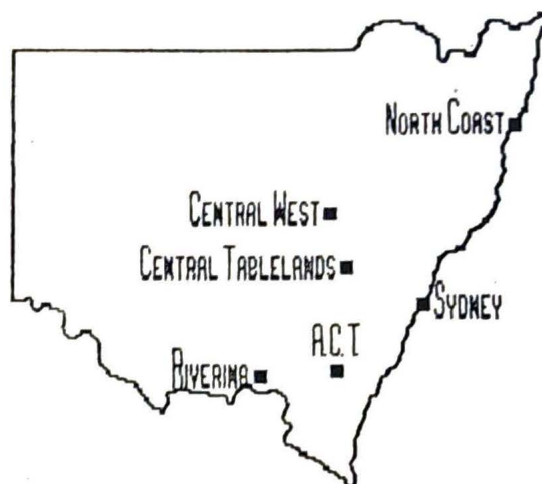


THE DELEGATE'S MAGAZINE NOV. 89



I am sitting here at the keyboard wondering what on earth to tell you about this magazine that Fran has not already told you in the last "Knitter's Knots". I am the delegate for the Central West. If you are interested you can look up the phone book and see that my territory covers the "068" area which is a large chunk of the State. I live on a farm about 20 km south west of Dubbo. We produce fine Merino wool but do not do any cropping because the soil is too sandy. I work 80km away at Peak Hill and I really resent the time my "work" takes away from my major passion...machine knitting. (My computer comes a close second.) I have taught spinning and dyeing for the Western Adult Education Centre and knitwear design and construction for the Fibre Craft Co-operative of NSW. I am a self-taught machine knitter and I got my Singer 700 about 3 1/2 years ago and have since added a green Passap, a Passap Electronic, a Brother 860 and a Singer Fine Knitter to my collection in that order.

This magazine came about after I bought my computer and decided to turn "The Delegate's Notebook" into a format which could be followed without having to be demonstrated, for the benefit of the ladies in my area. A good use for my computer and a good excuse to spend a lot of time playing with it and to buy new programs for it. Of course, to do the diagrams I needed a paint program & then to combine the text and diagrams I had to have a desk top publishing program. This first attempt is rather crude, but I promise I will get better as time goes by.

A lot of our Delegates are Passap knitters and so do their topics on Passap. Well, Passaps are rather thin on the ground in the Central West and so I decided to, wherever possible, to translate the Passap for my "Japanese" ladies. At the February meeting it was raised again that the "Notebook" could not be released because of format. It took a bit of time for me to realise (I keep telling my boys that I am not stupid, just a bit slow) that I had a "Notebook" that could be of use to more of our members than just the few out here in my section of "The Bush". I put it to the Committee, who insisted that as it was the Delegate's work, the Delegates had to make the decision for me to go ahead. As they all have huge areas, and fully realise the plight of our isolated knitters, they all agreed wholeheartedly. And so, "The Delegate's Magazine" was born.

Please remember that ALL the work in this magazine is the work of your Delegates, Committee members and other Members who, either out of interest or having their arm twisted have supplied contributions. They are a great bunch. Some of the topics are the result of hours of hard toil and I think our contributors deserve our fulsome thanks for their efforts. WE NEED MORE DELEGATES. Madelaine Hedderman sat in on our last Delegate's meeting and told me that she thought it was a lot more fun than the General meeting held just before. She is right. We have a lot of fun. Her other comment was that she didn't realise how much work the delegates do. We do it because we enjoy it. My contribution, apart from my specific topic is to make it easier for you to follow and to translate the Passap to Japanese, where possible. Some of the topics have no extra input from me at all.

My name, address, etc are at the top of the page. If I have made any mistakes (I am a very new Brother knitter) please let me know. I will be only too happy to acknowledge same and print corrections in the next issue. Brickbats & bouquets also welcome.

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All of the material in this magazine has
been donated by the Delegates,
Delegate's Assistants, Committee Members
and anyone else brave enough to
contribute.

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B L I S T E R F A B R I C S Beth Kirley (Canberra Delegate)

Beth starts her notes... When I first volunteered to do Blister Fabrics for this workshop, I had some ideas about what I could do: some nice fabrics from the Passap Model Books, and some fabrics from Susanna Lewis' book. This seemed quite simple until Susanna came to town and showed us so much more!

P I N T U C K .

The PINTUCK technique is probably the simplest form of making Blister stitches. It knits all stitches on one bed while knitting only selected (pattern) stitches on the other bed, thus forming "blisters" where the fabric is not knitting, but collecting stitches.

The basic Pintuck is made by knitting full needle rib (FNR) for 2 rows, then on one bed only for 4 to 6 rows. The number of rows knitted will depend on the thickness of the yarn and how well your machine can cope with the build-up. Of course, the more rows knitted the more pronounced the "blister". Weights are needed for this technique.

This particular stitch is good for bands and cuffs on jackets when you don't want them to be drawn in like ribs.

JAPANESE MACHINES.

Cast on in FNR. Do 2 circular rows. *Set rib carriage (RC) to slip. Knit 4 to 6 rows. (I found with the yarn I was using I could easily do 6 rows on my Singer.) RC to knit. Knit 1 or 2 rows. (I knitted 1 row.) and repeat from *.

1. PASSAP CARD 16

Still using the pintuck method, a wide variety of fabrics can be achieved by using your punchcards. From the basic Passap card set, No. 16 is a very simple pattern with which to start. Instructions can be found on Page 17 of the Deco book.

.....xxxxxx.....xxxxxx.....xxxxxx.....xxxxxx
xxxxxx.....xxxxxx.....xxxxxx.....xxxxxx.....
xxxxxx.....xxxxxx.....xxxxxx.....xxxxxx.....
.....xxxxxx.....xxxxxx.....xxxxxx.....xxxxxx

Handle down, black
strippers.
FNR, N/BX
Deco 4.

JAPANESE MACHINES.

These patterns come off the machine with the right side of the pattern facing you as you knit. Because a Japanese machine is not & will not ever be a Passap, Passap patterns will not be as chunky in double bed slip patterns. Also, and this particularly depends on the yarn and tension used, the top bed stitches do not knit off as well as they should and need manual help. Your decision to go to this extra trouble depends on how much you want to knit these patterns. However, I can assure you that the results are well worth the effort.

Put card in machine and lock on Row 1.
Side levers back. Do one zig zag row row
and 2 circular rows. Unlock card and set
Top Carriage (TC) to slip and RC to knit
WEIGHTS ARE NECESSARY FOR THESE
TECHNIQUES.

2. PASSAP PATTERN No.3, Page No.35, Passap Duomatic Stitch Book.

6R N Col 2
 GX

6R $\frac{\text{KNIT}}{\text{KNIT}}$ Col 1, 6R $\frac{\text{KNIT}}{\text{SLIP}}$ Col 2.

3. PATTERN No.3, Page 62, Passap Duomatic Stitch Book.

Rack 4 to LEFT. 2R $\frac{N}{N}$ 4R $\frac{GX}{N}$ Rack 4 to RIGHT. Repeat.

In Passap GX means "does not knit". Therefore, as Japanese machines knit better on the top bed when not knitting on the bottom bed than vice versa, we have to transfer stitches from the bottom bed to the top bed.

Repeat from the beginning of the 12 row sequence.

4. SINGLE BED BLISTERS.

[illegible]

GX means "no knitting"
 BX means "slip"
 Strippers are used in-
 stead of weights.
 Handle means pitch lever.
 Deco 2 means that each
 row on the punchcard
 represents two rows of
 knitting.
 Punch out the x's.

Knit 16 rows colour 1.
16 rows colour 2.
16 rows colour 3.
16 rows colour 4.

JAPANESE MACHINES.

40 xxxxxxxxxxxx..xxxxxxxxxx..
 39 xxxxxxxxxxxx..xxxxxxxxxx..
 38 xxxxxxxxxxxx..xxxxxxxxxx..
 37 xxxxxxxxxxxx..xxxxxxxxxx..
 36 xxxxxxxxxxxx..xxxxxxxxxx..
 35 xxxxxxxxxxxx..xxxxxxxxxx..
 34 xxxxxxxxxxxx..xxxxxxxxxx..
 33 xxxxxxxxxxxx..xxxxxxxxxx..
 32 xxxxxxxxxxxx..xxxxxxxxxx..
 31 xxxxxxxxxxxx..xxxxxxxxxx..
 30 xxxxxxxxxxxx..xxxxxxxxxx..
 29 xxxxxxxxxxxx..xxxxxxxxxx..
 28 xxxxxxxxxxxx..xxxxxxxxxx..
 27 xxxxxxxxxxxx..xxxxxxxxxx..
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 13 xxxxxxxxx..xxxxxxxxxxxx..
 14 xxxxxxxxx..xxxxxxxxxxxx..
 13 xxxxxxxxx..xxxxxxxxxxxx..
 12 xxxxxxxxx..xxxxxxxxxxxx..
 11 xxxxxxxxx..xxxxxxxxxxxx..
 10 xxxxxxxxx..xxxxxxxxxxxx..
 9 xxxxxxxxx..xxxxxxxxxxxx..
 8 xxxxxxxxx..xxxxxxxxxxxx..
 7 xxxxxxxxx..xxxxxxxxxxxx..
 6 xxxxxxxxx..xxxxxxxxxxxx..
 5 xxxxxxxxx..xxxxxxxxxxxx..
 4 xxxxxxxxx..xxxxxxxxxxxx..
 3 xxxxxxxxx..xxxxxxxxxxxx..
 2 xxxxxxxxx..xxxxxxxxxxxx..
 1 xxxxxxxxx..xxxxxxxxxxxx..

Cast on, or continue on from band.

Knit 2 rows to memorize pattern.

Set carriage to SLIP.

Knit 20 rows colour 1.

20 rows colour 2.

20 rows colour 3.

20 rows colour 4.

Continue on in these 4 colours, however you could continually change colours every 20 rows. It would be a very good way to use up leftover yarn.

If your machine has the elongation function, so that the punchcard only moves every second row, you would only have to punch half the number of rows that I have shown here.

Punch out the x's.

5. DOUBLE BED BLISTERS.

More "Blister" stitches can be made by using both beds of your machine and self punched cards. Some examples of these can be found in *MODEL BOOK No 45, Pattern No 4522 and Pattern No 4547*. Both these patterns are described as "Cable Patterns".

PATTERN No 4522.

```

.....XX.....XX.....XX.....XX...
.....XX.....XX.....XX.....XX..
.....XX.....XX.....XX.....XX.
.....XX.....XX.....XX.....XX
X.....XX.....XX.....XX.....X
XX.....XX.....XX.....XX.....
..XX.....XX.....XX.....XX.....
..XX.....XX.....XX.....XX.....
..XX.....XX.....XX.....XX.....
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
.....XX.....XX.....XX.....XX
.....XX.....XX.....XX.....XX.
.....XX.....XX.....XX.....XX..
.....XX.....XX.....XX.....XX!..
.....XX.....XX.....XX.....XX...
.....XX.....XX.....XX.....XX....
..XX.....XX.....XX.....XX.....
..XX.....XX.....XX.....XX.....
..XX.....XX.....XX.....XX.....
XX.....XX.....XX.....XX.....
XX.....XX.....XX.....XX.....

```

Technique: N
HX

Handle down

Black strippers

Deco 2

Knit garment to cable

then 40 rows colour 1

40 rows colour 2

40 rows colour 3

FNR with pushers on front
in RP for all needles.

Technique: Knit in FNR to
desired position. Take
fabric off machine and
turn (use of decker combs
may help). Replace onto
machine and knit pattern
in required colour sequ-
ence. turn knitting again
and knit pattern in re-
versed order of colour.

JAPANESE MACHINES.

```

XXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXX
.....XXX.....XXX...
.....XXX.....XXX...
.....XXX.....XXX.
.....XXX.....XXX.
X.....XXX.....XX
X.....XXX.....XX
XXX.....XXX.....
XXX.....XXX.....
..XXX.....XXX.....
..XXX.....XXX.....
....XXX.....XXX.....
....XXX.....XXX.....
XXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXX
X.....XXX.....XX
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.....XXX.....XXX..
.....XXX.....XXX..
.....XXX.....XXX...
.....XXX.....XXX...
....XXX.....XXX.....
....XXX.....XXX.....
...XXX.....XXX.....
...XXX.....XXX.....
..XXX.....XXX.....
..XXX.....XXX.....

```

This is a bit trickier than the previous
patterns, and success will depend a lot
on the yarn and tensions you use.

I used 2 strands of Cashmillon.

Tension 3 on top bed.

Tension 7 on bottom bed.

Passap setting HX knits, or slips with a
punchcard on the front bed knitting from
right to left, and knits on the back bed
knitting from left to right. So you
see that the blisters formed on a Passap
will be 28 rows deep, whereas ours will
only be 12 rows deep. This is not as
spectacular as the Passap but is very
nice nonetheless.

Cast on in FNR.

Put in card and lock. Knit 2 rows.

Unlock card and set carriage to SLIP.

Weight work well and knit smoothly and
slowly.

In our case we knit 28 rows of each colour. I find it a lot
easier to knit the panel separately and sew it in later than having to
turn the work. Guess I am lazy!!

PATTERN No 4547.Passap Card

```

.....
.....
.....
XXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXX
.....
.....
.....
XXXXXXXXXXXXXXXXXXXXX
..XX.....XX.....
..XX.....XX.....
..XX.....XX.....
XX.....XX.....
X.....XX.....X
.....XX.....XX
.....XX.....XX
XXXXXXXXXXXXXXXXXXXXX
.....XX.....XX
.....XX.....XX
X.....XX.....X
XX.....XX.....
..XX.....XX.....
..XX.....XX.....
...XX.....XX.....
XXXXXXXXXXXXXXXXXXXXX
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XXXXXXXXXXXXXXXXXXXXX
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XXXXXXXXXXXXXXXXXXXXX
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XXXXXXXXXXXXXXXXXXXXX

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Japanese Card

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XXXXXXXXXXXXXXXXXXXXX
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..XXX.....XXX.....
..XXX.....XXX.....
..XXX.....XXX.....
..XXX.....XXX.....
XX.....XX.....X
XX.....XX.....X
.....XXX.....XXX
.....XXX.....XXX
.....XXX.....XXX
.....XXX.....XXX
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..XXX.....XXX..
..XXX.....XXX..
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.....XXX.....XXX..
.....XXX.....XXX..
.....XXX.....XXX
.....XXX.....XXX
..XXX.....XXX.....
..XXX.....XXX.....
XXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXX
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.....
XXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXX

```

Sorry, it wouldn't all fit on one page.

PASSAP.

Technique: $\frac{N}{HX}$

Handle down.

Black strippers.

Deco on 2.

Knit 8 rows colour 1.
30 rows colour 2.
8 rows colour 1.
6 rows colour 3.

A shiny yarn is recommended for col 3.

Knit in FNR with pushers out in RP on front bed.

JAPANESE MACHINES.

Knit as for previous "Cable Pattern".

Knit 8 rows in colour 1.
22 rows in colour 2.
8 rows in colour 1.
6 rows in colour 3.

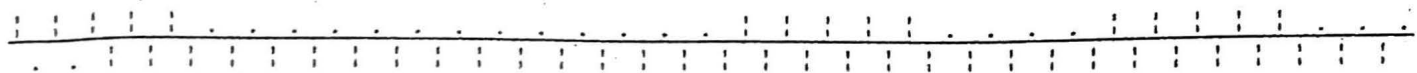
On looking at my sample, I think that I would only have 4 rows of colour 3, and would make the colour 1 pintucks 8 rows. However, I did not change the card because I wanted it to be as close to the Passap pattern as possible.

Beth then goes on to say that other examples of "Blister" stitches can be found in Passap Model Books. She does not give particulars of these, but I thought I would go on with the samples because I found it a challenge. Also thought you might like them, although some of them are not the easiest to knit. But, as I said before, the results are worth the effort. Then Beth says that the selection is by no means complete; it is just some which can be found in the Model Books which use different techniques to achieve the "Blister" effect.

SO HERE WE GO!!!

MODEL BOOK No 39, PATTERN No 3916

PASSAP.



Start with racking handle 4 to the right before you cast on.

Black strippers. Handle down.

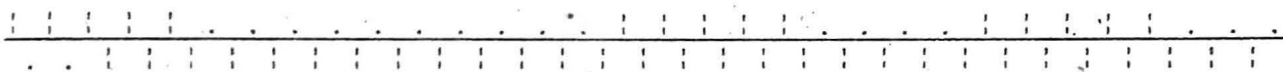
2 R $\frac{N}{N}$ 12 R $\frac{GX}{N}$ Rack 6 to left.

2 R $\frac{N}{N}$ 12 R $\frac{GX}{N}$ Rack 6 to right. Repeat this 28 row sequence.

Ensure that the last 3 needles on the front bed remain empty and that on the back bed at the right the last 3 needles knit according to the diagram. When finished cast off very loosely.

JAPANESE.

As usual we need some modifications! Start with ribber bed racked 4 to the right. Normal FNR cast on. Transfer stitches according to the diagram.



2 R $\frac{KNIT}{KNIT}$ 8 R $\frac{SLIP}{KNIT}$ Rack 6 to the left. For 2 strands of Cash-
million I used T4 top bed & T7 bottom bed.

2 R $\frac{KNIT}{KNIT}$ 8 R $\frac{SLIP}{KNIT}$ Rack 6 to the right.

After racking, push the bottom needles up to C position and the top needles to hold, BUT do not set carriage to hold.

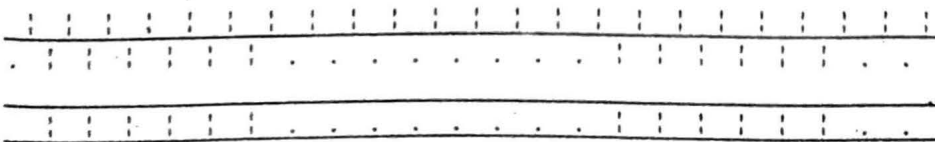
The same warnings apply to the needle arrangement as in the Passap version, but remember that the needle beds have been reversed so that the needles mentioned in the warning will be opposite.

MODEL BOOK No 41, PATTERN No 4103.

PASSAP.

Note: Arrange needles in such a way that there are 3 stitches at the right and 9 at the left on the back bed only in working position.

Rack 4 to the right before FNR cast on. Then follow needle set up.



Black strippers. Handle down.

1 R $\frac{N}{N}$ Rack 1 to left. Repeat this 6 times.

1 R $\frac{N}{N}$ Rack 1 to right. Repeat this 6 times.

With front lock alone do 2 rows. This drops the stitches off the front bed. Thus giving release stitch or in Passap parlance "Summer Fairisle"

Repeat all over again.

JAPANESE.

This time Follow the Passap instructions for casting on and needle arrangements. The knitting instructions are the same too. Remember that N means KNIT. Black strippers means you need extra weights. Lock means carriage and this is why we have not reversed the the needle positions because it is a lot easier to disengage the bottom carriage and run it across the bed twice than it is to take the yarn out of the top carriage and use it to release the stitches.

I use T5 on both carriages for 2 strands of Cashmillon but I think that I should have used T4 or T3 if the machine would let me because I think my sample is too lacy.

MODEL BOOK No 46, PATTERN No 4615.

PASSAP.

.....x Handle down. Black strippers. $\frac{N}{HX}$ Deco on 2

x.....xx

xx.....xxx

xxx.....xxxx

xx.....xxx

x.....xx

.....x

....x.....

...xxx....

..xxxxx...

.xxxxxxxx..

..xxxxx...

...xxx....

....x.....

JAPANESE.

I am going to do the Japanese card sideways to take up less space.

```

xxxxxxxxxxxxxxxxx.....
..xxxxxxxxxxx.....xx.....
...xxxxxx.....xxxxxx....
.....xx.....xxxxxxxxxx..
.....xxxxxxxxxxxxxxxxxx
.....xx.....xxxxxxxxxx..
....xxxxxx.....xxxxxx....
..xxxxxxxxxxx.....xx.....

```

After casting on in FNR, set carriages for SLIP & I used T3
KNIT T6.

In my casting around trying to work out how to do this I tried the card on single bed slip and elongation. The results were very interesting & could also be done multi colour. If you want to try this and do not have elongation on your machine, just punch the card with 2 rows for every 1 row. ie the card will be twice as long.

MODEL BOOK No 46, PATTERN No 4622.

PASSAP.

..XXXXX...

Handle down.

.....

Black Strippers.

.....

.....

Deco on 2.

.....

.....

Technique: $\frac{N}{BX}$

.....

..XXXXX...

XX.....XXX

Knit 18 rows colour 1.

.....

18 rows colour 2.

.....

.....

18 rows colour 3.

.....

.....

.....

XX.....XXX

JAPANESE.

....XXXX....XXXX....XXXX

Cast on in FNR.

....XXXX....XXXX....XXXX

Use more weights than normal.

.....

Technique: $\frac{SLIP}{KNIT}$

.....

 $\frac{T3}{T7}$ for 2 strands of Cashmillon.

.....

Knit 12 rows of colour 1.

.....

.....

.....

.....

....XXXX....XXXX....XXXX

....XXXX....XXXX....XXXX

12 rows of colour 2.

XXXX....XXXX....XXXX....

XXXX....XXXX....XXXX....

12 rows of colour 3.

.....

.....

.....

.....

.....

.....

.....

XXXX....XXXX....XXXX....

XXXX....XXXX....XXXX....

MODEL BOOK No 46, Pattern No 4616.

PASSAP.

. . . x x x . . . x x . . . x x x . . . x x
 . . . x x x . . . x . x x x . . . x x x
 x . . . x x x . . . x x x . . . x x x .
 x x . . . x x x . . . x x . . . x x x . .
 x x x . . . x x x . x . . . x x x . . .
 . x x x . . . x x x . . . x x x . . . x
 . . x x x . . . x x . . . x x x . . . x x
 . . . x x x . . . x . x x x . . . x x x
 x . . . x x x . . . x x x . . . x x x .
 x x . . . x x x . . . x x . . . x x x . .
 x x x . . . x x x . x . . . x x x . . .
 . x x x . . . x x x . . . x x x . . . x

Handle down.

Orange strippers:

Deco on 2.

Technique: $\frac{H}{BX}$

JAPANESE.

. . . . x x x x x x x
 x x x x x x x
 x x x x x x .
 x x x x x x .
 x x x x x x x .
 x x x x x x x .
 x x x x x x x x .
 x x x x x x x . . .
 . x x x x x x x . . .
 . x x x x x x x x . . .
 . . x x x x x x x x . . .
 . . x x x x x x x x . . .
 . . . x x x x x x x

Cast on in FNR.

Technique $\frac{SLIP}{KNIT}$ $\frac{T3}{T7}$

Use extra weights.

When I was fiddling, trying to get this Pattern to go, I did another card which was very ordinary in double bed but had real possibilities in single bed & here it is.

. . . x x x x x x
 . . . x x x x x x x
 . . . x x x x x x x
 x x x x x x .
 x x x x x x .
 x x x x x x x .
 x x x x x x x .
 x x x x x x x x .
 x x x x x x x . . .
 . x x x x x x x . . .
 . x x x x x x x x . . .
 . . x x x x x x x x . . .
 . . x x x x x x x x . . .
 . . . x x x x x x x
 . . . x x x x x x x x

. x x x x x x x x x x x x
 . x x x x x x x x x x x x
 . . x x x x x x x x x x x x
 . . x x x x x x x x x x x x
 . . . x x x x x . x x x x x x x x
 . . . x x x x x . x x x x x x x x
 x x x x x x x x x x x x
 x x x x x x x x x x x x
 x x x x x x x x x x x x .
 x x x x x x x x x x x x .
 x x x x x x x x x x x x .
 x x x x x x x x x x x x .
 x x x x x x x . x x x x x . . .
 x x x x x x x . x x x x x . . .
 x x x x x x x x x x x x . . .
 x x x x x x x x x x x x . . .
 . x x x x x x x x x x x x
 . x x x x x x x x x x x x
 . . x x x x x x x x x x x x
 . . x x x x x x x x x x x x
 . . . x x x x x . x x x x x x x x
 . . . x x x x x . x x x x x x x x

I knitted the single bed sample on elongation. Therefore if you have no elongation you would have to punch each row twice.

Sorry about the overlap again.

Also, this time, punch out the . 's. On all other patterns punch out the x's, unless otherwise stated, as here.

```

....xxxx....xxxx....xxxx
....xxxx....xxxx....xxxx
x....xxxx....xxx....xxxx.
x....xxxx....xxx....xxxx.
xx....xxxx..xx....xxxx..
xx....xxxx..xx....xxxx..
xxx....xxxx.x....xxxx...
xxx....xxxx.x....xxxx...
xxxx....xxxx....xxxx....
xxxx....xxxx....xxxx....

```

MODEL BOOK No 47, PATTERN No 4738.

This is another "Cable" pattern with "Pintucks" either side. I think I like it the best of the 3.

PASSAP.

```

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
.....
.....
.....
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
xx....xxxx....xxxx....xxxx....xxxx....xx
....xx....xx....xx....xx....xx....xx.
....xx....xx....xx....xx....xx....xx..
...xx....xx....xx....xx....xx....xx...
..xx....xx....xx....xx....xx....xx....
.xx....xx....xx....xx....xx....xx....
xx....xxxx....xxxx....xxxx....xxxx....xx
....xx....xx....xx....xx....xx....xx..
..xx....xx....xx....xx....xx....xx....
....xx....xx....xx....xx....xx....xx..
xx....xxxx....xxxx....xxxx....xxxx....xx
.xx....xx....xx....xx....xx....xx....
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Handle down.

Black Strippers.

Deco on 2.

Technique: $\frac{N}{BX}$

JAPANESE.

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x...xx...xx...xx...xx...x

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I am not putting in the punching for the pintucks on this diagram, because you should know how to do that by now. If you want to save on punchcard space then don't bother punching in the holes at all. Just make the pintuck (8 rows is best) before you engage the card to knit the cable.

Cast on in FNR.

Technique: SLIP
KNIT

T3
7

Beth continues;

BLISTER STITCHES.

As earlier stated, I had some very good ideas about this project until Susanna came visiting and showed that my knowledge was so limited. Her book is an inspiration, but the knowledge she imparted while she was here is even more inspirational.

Susanna dedicates a chapter of her book "A Machine Knitter's Guide to Creating Fabrics" to Blister Jacquard.

Blister fabric as are created by manipulation of the ribber. You knit on the patterning bed only, and so the fabric divides into two layers, just as it does in circular knitting. If there are as many or less rows on the patterning bed as there are on the other bed, then you get a flat blister. BUT, if there are more rows on the patterning bed than on the other bed, you will get raised blisters. Blisters can be stuffed as you go along to give some stunning effects. Also you can either choose to blister the pattern or the background, whichever you fancy.

1. SINGLE BLISTER.

This stitch knits the same number of rows on the blister as on the background and therefore the blister is not as raised.

PASSAP.

Passap card 3. $\frac{BX}{BX}$ Pushers in work. 1 pusher in rest at left.

$\frac{ss5}{5.5}$ Deco 4. Knit 2 rows of each colour throughout the pattern.

JAPANESE.

Use any double bed jacquard card. Remember to increase the tension. I use 6 on both carriages for 2 strands of Cashmilon. You have to increase tension for single bed fairisle too, so it should not be too hard to remember.

Cast on in Main Colour. Set your card on the last row of the circular cast on. Remember to use 2 or 4 circular rows for your cast on and do the original zig zag row from the left to right. It is a good idea to get into this habit.

* Change to Contrast yarn. Set BOTH top & ribber carriages to SLIP.

Knit 2 rows.

Change to M C and change RIBBER carriage ONLY to KNIT.

Knit 2 rows.

HINTS: 1. Use extra weights.

2. Use side weights to stop stitches sliding forward at the beginning of each row and snarling up the ribber needles.

3. If the end stitch of the row has not knitted, push the needle nearest the carriage to Upper Working Position or Hold Position. If you push it to hold, make sure the Russell Levers on your carriage are set to knit. Passap accomplishes this automatically by setting a pusher at the end of the back bed but we Japanese people have to do it by hand. By doing this you make the yarn on the slip rows go right across the work and so the side of the pattern nearest the edge of the knitting is not distorted.

2. DOUBLE BLISTER.

In this technique, more rows are knitted on the blister rows than on the FNR rows. This is achieved by uncoupling the deco and knitting the required number of rows to form the blisters.

PASSAP.

Passap Card 3, Colour 1 $\frac{BX}{BX}$ $\frac{ss5}{5.5}$ 1 pusher in work each end of back
Knit 4 rows.

Colour 2 $\frac{N}{BX}$ Same tension. Knit 2 rows

JAPANESE.

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....X..X.X.....XX.X...
....X..X.X.....XX.X...

```

To knit these double blisters on a Japanese machines, we need to punch another card.

Start with the rows of contrast and and punch 2 rows of holes for every ONE row on the card you wish to convert.

BUT JUST COPY the 2 main color rows onto your card as they are.

What you are doing is making your machine knit TWICE as many contrast rows as main yarn rows thus giving a double blister.

The underlining on the diagram is to denote the knitting rows. ie to show that each 6 rows of knitting gives you 2 actual knitted rows.

So, cast on in FNR in MAIN YARN.

Set card on last row of cast on.

* Change to CONTRAST YARN.

Set BOTH carriages to SLIP.

TENSION $\frac{6}{4}$ for 2 strands Cashmillon.

Knit 4 rows.

Change to MAIN YARN.

Change RIBBER carriage to KNIT.

Knit 2 rows.

Repeat from *.

The reason we have a larger tension on the top bed than the bottom bed, is to enhance the size of the blister by making their stitches larger and the backing stitches smaller.

The same 3 hints apply to this technique as to the single blister.

We have had to overlap again, sorry!

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These are just a few of the fabrics which can be classified as "Blister" fabrics. I didn't realise when I chose this subject just what a Pandora's Box I was opening. Unfortunately, I don't have the time to go any further.

REFERENCES:

Passap Model Books.
 Passap Deco Book.
 Passap Stitch Book.
 Susanna Lewis: "A Machine Knitter's Guide to Creating Fabrics".

Well that finishes off Beth's topic, but I thought I would throw in one more example, this time using pintucks. I call it;

PATTERNED PINTUCKS.

PASSAP.

Card 3. DECO 2 uncoupled. 1 pusher in work each end of Back Bed. The rest in rest.

5R $\frac{BX}{BX}$ Tens $\frac{4}{6}$ 1R $\frac{BX}{BX \rightarrow}$ Tens $\frac{4}{6}$ 2R $\frac{N}{N}$ Tens $\frac{4}{4}$

Run Deco across bed to change row on card.

JAPANESE.

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Cast on in Main in FNR.

* Change to contrast.

Set BOTH carriages to SLIP.

Knit 6 rows.

Tension $\frac{7}{4}$ for 2 strands of Cashmillon.

Change RIBBER carriage to KNIT.

Knit 2 rows.

Repeat from *.

The same 3 hints apply as to blister

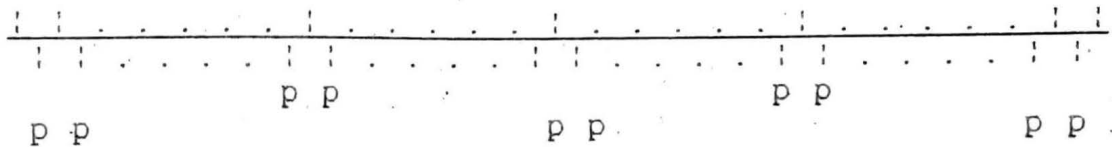
HUG ME TIGHT . .BALL THREE PATTERNS.....Sue Norton (Coffs Harbour d'gate)CHILD'S SUMMER SHIRT.1. HUG ME TIGHT.

A Hug Me Tight is a cuffed stole/bed wrap and is a very useful garment. Knitted in shiny or fancy yarns, it makes a decorative alternative to a stole. Especially for people who seem to keep losing stoles off their shoulders. And, for the same reason, in soft yarns makes a very comfortable bed wrap.

Material. Sundae Angora - 2 strands main colour (MC), 2 strands contrast colour (CC). Approx 200gms.

Stitch Size. 5.5

Pattern. Tuck Stitch. Black Strippers. Handle down.



$\frac{N}{N < -}$ 2 rows CC . $\frac{N}{AX}$ 6 rows MC

Method.Wrap.

Cast on 146 needles using the tubular method, using MC, T = 5.5
 Knit in pattern to RC = 700 (or to length desired).
 Cast off using latchtool method.

Cuffs. Knit 2.

Cast on 80 stitches for K/K rib, stitch size 3, Knit 40 rows.
 Then stitch size 5.5, lock CX/CX knit 12 rows tubular.
 Take off on waste yarn.

To make up: Gather the shorter edge of the wrap. Place the gathered edge in the tubular rows and backstitch through the open loops on the right side of the wrap. Slip stitch loops into place on the wrong side. Unravel waste yarn. Join cuff seams (and, if desired, sew up from the cuff to shape "sleeves").

Measurements The wrap is a rectangle measuring 60cm by 120cm.
 The cuff measures 9cm by 15cm.

Now, you can see from this that Sue is a Passap girl, and so here are the Japanese instructions, and why.

Firstly I will explain the pushers, represented by "p" on the above needle diagram. The position of the pushers on the front, or patterning bed, decide what the needle above them will do. Pushers can be down in the blocking rail, where they have no effect on the needles at all, can be out of the rail, called "rest" position or positioned above this they are in "work position". They must be in either work or rest when the carriage is set to slip (BX) or tuck (AX). In work position they cause the needles above them to knit normally, and in rest they cause the needles to either tuck or slip. In the Passap needle arrangement above, the 1st, 3rd and 5th set of pushers are in rest, therefore their needles will tuck. The other two sets are in work, therefore their needles will knit normally.

Because the directions say 2 rows CC $\frac{N}{N < -}$, we have to know

what the arrows mean. The newest Singer and Brother ribbers have "Lily Buttons" which do the same thing as the arrow keys on the Passap. A left arrow (<-) means that when the carriage moves to the left, it will change the pushers to their opposite position, so that pushers in work become pushers in rest and vice versa.

Therefore, because there is an arrow on the patterning bed (front in the case of Passap), we will have to punch a card, because we do not have convenient things like Lily Buttons on most of our machines. AND here it is.

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Punch out the "x"'s.

Now, because we have a punch card, we do not have to keep changing the settings on the top carriage.

We do have to transpose the needle arrangement because our patterning needles have to be on the top bed.

Another difference is that we cannot cast on using a tubular method because we need something on which to hang our cast on comb. Therefore we still have to cast on in our normal zig zag fashion fashion.

Before we set up our needles to cast on, we have to know which needles correspond to the blank holes on our machine. ie. we have to know exactly which 24 needles on our bed correspond to our punchcard. If your needle marking strip on your machine does not belong to your machine or if it has been moved, you will need to be able to work it out. The above card is not a good one to use because it is symmetrical. Chose a card with an offset or totally asymmetrical row. Lock on to this row. Cast on single bed and knit a few rows of tuck. Look at the tuck stitches formed in your knitting, follow them up to the needles and you will know exactly which needles correspond to the blanks on your card, and therefore which 24 needles correspond to the punchcard. Now mark this on your machine with non-erasable ink or nail polish, and you will never have to waste time on it again.

Now that you know which needles will correspond to the blanks on your card, set up your beds like so:

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Cast on in normal zig zag fashion. You will notice that the yarn is actually zigzagging and at no stage does it go from a needle on one bed to the next needle on the same bed. This is most important!!!

*Another thing that is most important when doing double bed tuck, is to have the needles on the bottom bed OUTSIDE the end needles on the top bed, to hold the tuck stitch down.

After your circular rows, set your card on row 1, lock it in and do the last FNR row of your cast on.

Change to following needle arrangement:

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| | . . . | | . . . | | . . . | |

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6/5 for 2 strands of Cashmillon.

Change tension. I used

EXTRA WEIGHT than NORMAL is important and I like to give the work a tug after every row, to make sure the stitches are properly in the needle hooks.

Set top carriage to TUCK, bottom carriage to KNIT.

Knit 2 rows contrast then 6 rows main.

Make sure you use SIDE WEIGHTS. It is very important to keep the weight evenly distributed across the rows because you are making your machine do something that it was really not designed to do.

Follow the directions for the original Passap version for number of stitches and rows. for the wrap and the cuffs.

The cuffs are knitted K/K rib on Passap. This just means FNR with a circular top to encase the gathered ends of the wrap.

Make up as described before.

2. BALL.

Size	Approx 12cm diameter
Material	4 ply shiny acrylic - small amounts.
Stitch Size	5-1/2
Pattern	Stocking stitch.
Cast on	36 Stitches - using simple cast on or waste yarn.
Lock	GX/BX

Pushers Under all needles in working position.

*** Knit 1 row.

Return 1 pusher opposite lock to rest position; knit 1 row.

Repeat from # to # 11 times (14 stitches in WP).

Put up pushers opposite lock to WP. Knit 1 row.

Put up remaining pushers. Knit 1 row. (RC = 26) ***

Repeat from *** to *** 7 more times in contrast colours for each repeat, or knit in one colour,

Cast off Either in main yarn or take off on waste.

Make up Join seam, or graft together, leaving an opening for stuffing. Stuff the ball and close opening. Close small hole on opposite side of the ball.

Now for our Japanese instructions:

Cast on 36 stitches on the single bed.

Set carriage to hold. (Passap calls their carriage a "lock"). Because they have to use both locks together for single bed as well as double bed work, settings are always given for both locks. GX/BX means DOESN'T KNIT/SLIP. Because they use strippers instead of weights, and the strippers run along the tops of the needles, they cannot put their needles up to hold, because they would snarl up in the strippers and the mechanism of the locks. In this respect Japanese are one up on Passap.

*** Knit 1 row.

Put 1 needle to hold opposite the carriage; Knit 1 row.

Repeat from # to # 11 times. (14sts in WP).

Put the needles opposite the carriage to UWP (upper working position so they will knit back with the carriage set to hold). Knit 1 row.

Put the remaining needles to UWP. Knit 1 row.

Have now knitted 26 rows. ***

Repeat from *** to *** 7 more times in contrast colours for each repeat, or knit in one colour.

Follow the directions for casting off and making up from the above.

3. CHILD'S SUMMER T-SHIRT.

Size Approximately 4 year old.

Materials Knit together 1 strand dhulia &
1 strand 2/20 cotton.

Stitch Size 1x1 rib T = 2.5
stocking stitch T = 5 (Passap)
40 sts = 128mm 40 rows = 80mm

Garment is knitted using Form Computer program from New Baby Book No. 14.

Writing of Form Computer Instructions.

BACK Cast on 94 stitches.
16 rows rib.
166 rows stocking stitch.
Cast off 64 stitches. Transfer remaining stitches to 1x1 rib
T = 3.5. Knit 12 rows. Cast off.

FRONT Cast on 94 stitches.
16 rows rib.
142 rows stocking stitch.
Divide work in half leaving 8 stitches in the centre.
On neck edge, -3 (cast off 3 stitches), -3x2.2R (cast off 2 stitches every second row 3 times), -3x1.2R (cast off 1 stitch every second row 3 times), -1x1.4R (cast off 1 stitch every row 4 times).
Transfer stitches to 1x1 rib.
T = 3.5. Knit 12 rows. Cast off.
Return left half of work to needles and knit with reverse shaping to 166 rows all together. Cast off.

SLEEVES Knit 2.
Cast on 68 stitches.
Knit 16 rows of rib.
Transfer to stocking stitch and knit, with shaping, +12x1.6R (increase 1 stitch every 6 rows 12 times).
Knit to row no 90. Cast off.

NECKBAND Tubular cast on 240 stitches. (Normal FNR zig zag cast on).
Knit 12 tubular rows. Remove on waste.

MAKE UP Steam knitting. Sew right shoulder seam. Sew neckband using backstitch, onto neck edge. Attach studs to left shoulder on 1x1 rib and neckband. Sew in sleeves. Sew side and sleeve seams.
Remove ends of yarn.

SET-IN POCKETS

VERTICAL BUTTONHOLES ANNE KENNY (Delegate's Assistant,
Sydney).

1. SET-IN POCKETS.

Knit 2 pockets, of the size required, by starting & finishing them on waste. (Don't forget the ravel cord).

Knit hem or band of garment, then 2 more rows.

Hang the bottom stitches of the pocket (from the ravel cord) with the wrong side facing you, onto the needles on top of the garment stitches in the position that you want the pocket. A good balanced location for the pockets can be worked out as follows: Subtract the number of stitches of one pocket (say 45 stitches from the width of your garment piece [say 80 stitches is the width of your garment]). This gives you 35 stitches left. Divide this number by 3 (12 is near enough). Therefore put your pocket stitches on the needles starting with the 13th needle from the side seam. Knit 1 row.

On the side of the pocket, opposite the carriage, pick up the loop from the edge and hang on the needle directly above the edge of the pocket. Continue doing this until you have completely knitted the pocket into the garment piece.

To knit the POCKET BAND, set your carriage to HOLD. Put all the needles on the opposite side of the carriage, between the edge of the garment and the pocket, to HOLD. Knit 1 row.

Put all the needles between the other side of the pocket and other edge of work to hold. Knit 1 row.

Knit 1 row, T10. Rehang weights to hold down edge working needles.

Knit height of pocket band at MT-1. Make sure your edge stitches are knitting. Rehang weights when necessary.

Knit 1 row MT. (turning row)

Knit the same number of rows at MT-1 as you did before.

Pick up the top loops of the T10 row and knit through the stitches of the last row.

Cast off behind the gate pegs, or however you want to. This completes the pocket band.

Rehang the stitches from the pocket on the waste yarn onto the vacant needles. Reset your row counter to the row where you started the pocket if you are using a row counter, and continue knitting the garment piece. Do not forget to reset the carriage to MT.

To FINISH OFF, stitch the edges of the pocket band to the garment piece.

2. VERTICAL BUTTONHOLES.

Hang the edge of the garment on the needles with the **WRONG SIDE FACING YOU**.

Using MT knit $\frac{1}{4}$ of the **TOTAL NUMBER** of rows in the band. (ie. If your band is to be 12 stitches deep, the total number of rows will be 24, and so a $\frac{1}{4}$ of this is 6).

Decide where you want your buttonholes and how many stitches long they are to be. Then knit these stitches off, by hand, with ravel cord.

Now knit $\frac{1}{2}$ of the **TOTAL NUMBER** of rows in the band.

Thread up your double eyed transfer tool (or a bodkin) with the yarn in which you are knitting. Pick up the stitch to the right of the 1st stitch knitted with ravel cord and fasten the thread. Follow up the knitting to the stitches on the needles & put the tool through the front of that stitch (call it stitch 1) and then through the back of the next one on the left. (call this stitch 2). Pull up firmly. Then, put the tool through the front of the stitch to which you secured the yarn and then through the back of the first one on the ravel cord. Then, put the tool through the front of stitch 2 and through the back of the next stitch to the left (stitch 3). Back down again to put it through the front of the 1st stitch on the ravel cord and out through the back of the next stitch to the left on the ravel cord. You always go from a **NEW** stitch on the needle to an **OLD** stitch on the ravel cord, then from a **NEW** stitch on the ravel cord to an **OLD** stitch on the needle. There are always 2 passes of the tool through each stitch. It sounds complicated, but what you are doing is **GRAFTING** the 2 sets of stitches together, the same way you graft any two sets of stitches together.

Continue grafting the two sets of stitches together until the 1st stitch to the left of the ravel cord becomes the **OLD** stitch. Secure the thread and continue on to the 1st stitch to the right of the next lot on the ravel cord. There is no need to cut the thread as it will be hidden in the band. Take the stitches directly above the stitches on the ravel cord off the needles. Do not take the stitches off that are directly above those which were used to secure each set of grafting.

Hang the needles on the ravel cord onto the vacated needles. Also hang the securing stitches from both sides of ravel cord stitches to the needles directly above them. This is to prevent holes and to disguise any distortion of these stitches caused by using them as securing stitches for your thread.

Knit the last $\frac{1}{4}$ **TOTAL ROWS** of your band.

Take out ravel cord. You will find it very frustrating to take out if it has a knot in it anywhere, once you have finished the band.

Pick up the stitches from the start of the band. Cast off. Handsew the ends of the band together.

EDGINGS & TRIMMINGS . . . FRAN ELLIS (Our President, Frenchs' Forest)

The following delicate lace edge trimmings are from an unknown source and can be worked on any machine. The lace transfers are graphed for hand transfers but could probably be transferred to lace punchcards if desired. No tension or yarn guides are given as these will vary according to the machine and type of yarn used.

I have graphed the hand transfers according to the Japanese method of symbolizing stitch transfers which, in my opinion, are more explicit than the use of arrows. The "O" represents an empty needle left in WP after the transfer has occurred. The "/" represents the direction in which the stitch is transferred ie to the left or the right.

When working the transfers at the RIGHT hand side of the design, BRING ONE EXTRA needle to WP when shaping OUTWARDS, and RETURN ONE needle to NWP when shaping INWARDS.

These trimmings can be sewn on the edges of collars, cuffs or at hems of skirts. Some could probably be incorporated into the design if desired. The number of stitches in use in the following instructions create the lacy braid or edging.

1. LACY PICOT.

Cast on 9 stitches. Work at least 1 row. Following the chart, work rows 1 to 18. Repeat rows 3 to 18 for the desired length.

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2. CHEVRON.

Cast on 12 stitches, knit 1 row. Following chart, work rows 1 to 22. repeat rows 3 to 22 for required length, ending with row 22. Cast off.

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3. DIAMOND INSET.

Cast on 24 stitches, knit one row. Following chart, work rows 1 to 12 for required length ending on row 12. Cast off. This design does NOT require the needles at the RIGHT hand side to be pulled to WP/NWP.

[illegible]

NB. Y = moving the stitch either side to that needle BEFORE moving the other stitches.

4. ZIG ZAG.

18. Cast on 7 stitches, knit 1 row. Following chart, work rows 1 to 18. Repeat rows 3 to 18 for required length, ending with row 18. Cast off.

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5. LEAF.

Cast on 18 stitches, knit 1 row. Following chart work rows 1 to 18. Repeat rows 3 to 18 for desired length, ending with row 18. Cast off.

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SQUARES FOR KNEE RUG.....Dorothy Bowd (Holbrook Delegate)

Using Wangaratta 5 ply yarn....

Cast on 30 stitches in waste yarn and knit several rows.

Main yarn, knit 1 row.

Starting at opposite end of carriage.....

* Bring 1 needle to HP, knit 2 rows.

Bring 2 needles to HP, knit 2 rows. *

Repeat from * to * until you have knitted 2 rows on the last group of stitches.

Now, return the SAME groups of needles in sequence and starting with those nearest the carriage bring from HP back to UWP every 2 rows until all needles are back in WP.

You have now completed the first quarter of the square.

Repeat the same procedure 3 more times, then release from the machine with several rows of waste knitting. Block out & press the square then graft the two sets of stitches on waste knitting to complete the shape.

You can knit the square in as many colours as you like. Also looks good in two different coloured triangles.

Double crochet around each square, then slip stitch the squares together.

We used 25 squares to make one large knee rug.

These knee rugs were made for charity. One of the local ladies only knitted 20 squares as above. The other 5 were knitted as a plain square. A tension swatch was worked to make sure these squares were the same size as the above. Then the CWA logo was worked in fairisle in each of the 5 squares and 1 of these was put in each corner & 1 in the middle. Thus the person benefiting from the knee rug had a permanent reminder from whence it came.

"G" CARRIAGE.....BETH ADAMS (Our Treasurer).

There have been some excellent articles written about the "G" carriage to be found in the A. M. K. Magazine from Victoria. These make good sense and are a must for the "G" Carriage owner to study, especially the Hints, because they do remind us about small things that go wrong but can be easily rectified, when our attention is brought to them. The advice about how to use your "G" Carriage on the electronic machines is invaluable to those owners and must answer any queries you may have. There are also useful ideas about punchcards and designs that are suitable to use, and where to find them etc. Not least of all is the garment knitting and how to shape or cut and sew your knitted fabric. I suggest you flag the pages and mark them "G" Carriage so you can readily find them when you want them.

I acquired a secondhand KG88/89 Carriage and a Brother 860 machine to use it on. I was so anxious to see it working that I set it up step by step from the Instruction Manual that came with it. When I was satisfied that I had done everything right, the moment came to press the START button and I must say I had butterflies in my tummy at that point. But what a thrill it was when it began to move and actually knit plain and purl along the row. My husband was also taken with it and, of course, anyone who visited us that week had to have a demo! The enchantment got a little thin when I kept it going all night through, can't think why!

The "G" Carriage is not a machine to choose if you want to knit a garment in short time. It is very, very slow.

Therefore it is as well to have a second machine, if possible, to allow you to knit your regular type of knitting and at the same time keep an eye on what the "G" Carriage is doing.

I found that yarn such as TAMM 3/4 ply or 5 ply single end yarn didn't cause me any problems. However, for this project, I decided to knit a baby pram cover/rug in 3 ends of Cashmilon and I did strike a little problem with it, however it wasn't anything that could not be overcome. Also it is best to take yarn from the outside of the cone or ball as the slow movement of the carriage allows the yarn to unwind at an even rate.

The punchcard I finally decided on is card 9J which comes with the Brother 860 machine and is used for TUCK stitch or FAIRISLE as illustrated in the manual. It looks great knitted by the "G" Carriage as it gives the moss stitch sections their true appearance as distinct from Tuck stitch.

METHOD.

With 3 ends of Cashmilon over 185 needles (92.....0.....93) and using "e" wrap, cast on, keeping loop in needle hooks.

Hang Cast on comb, with hooks facing machine, onto stitches.

Hang claw weights.

I used SS6.

Set "G" Carriage to knit 320 rows, or desired amount, making sure your pattern at the end of the knitting matches the start.

Set "G" Carriage to cast off.

BORDER.

Optional, you might like to:

- (a) crochet around it in crab stitch or a shell pattern.
- (b) fringe it.
- (c) case with satin ribbon.
- (d) braid (knitted).
- (e) cord, etc.

NOTE.

100 rows took 5 hours to knit! I had an occasional dropped stitch. REMEMBER, if picking up a stitch in garter stitch, insert the latch tool behind the work and latch up and replace on the needle. For stocking stitch, insert the latch hook through the front of the work, latch up and replace on needle.

As the carriage has to travel beyond the knitting for so far, to avoid the yarn looping as it returns to knit back, gently pull down from behind the antenna until it is knitting again.

It is a good idea to set the "G" Carriage back to the knit position after casting off, ready for the next time you knit, because if you have forgotten to change from the cast off mode, you'll start with a mess on your hands with the yarn breaking etc., especially if you've set the punchcard in place.

For those of you who do not have Brother card 9J, it is the card on the left. If you do not have a "G" Carriage, you might still like to try it on tuck or fairisle.

Happy knitting everyone!

KNITTING FOR LARGER SIZES.....MARGARET ROSE (Central Tablelands Delegate)

These notes follow on from Judy Munro's notes on knitting for larger sizes.

Simple uncluttered lines will minimise the larger figure.

BEST THINGS TO LOOK FOR:

Asymmetrical cuts.
Soft draped looks.
Blousons.
One colour from top-to-toe to elongate.
Shoulder interests to capture attention.
V-necks.
Long lapels.
Longer Jackets.

FEATURES THAT PUT YOU AT RISK.

Big bold fabrics, plaids, checks.
Horizontal Stripes.
Bulky Fabrics.
Cropped jackets.
Oversized collars. Any colour change or garment line that cuts the design at your widest point, be it bust, waist or hips.

SHOULDER PADS.

Normal, narrow & sloping shoulders will benefit from wearing shoulder pads. They add proportion to both large & small figures.

Watch the SIZE of your pads. Outsize pads are generally way out. Softly rounded or slightly square pads do give proportion. They provide "balance" to a heavier lower half and act as the perfect "hanger" for the majority of figures.

Stand in front of a full length mirror in your garment and pop a shoulder pad in one side and compare the difference with the look of the unpadded shoulder.

THICK WAIST "RIGHTS".

Easy blousons, straight tunic tops, belt at the hips, or if you must wear a belt, make it the narrowest and top off the outfit with a duster coat jacket or vest.

THICK WAIST "WRONGS".

Nipped in fitted waists, wide belts, skirts or pants with details such as gathers or tucks.

SUGGESTIONS FOR SKIRTS.

Any gored skirts would flatter the larger figure. Doesn't matter how many gores, 4, 6, 8, 12, 16, etc. HINT 4 gore skirts look best when the are put on so that there is no seam straight down the centre front. Worn like this they can be very flattering to the larger figure.

Sunray pleats or sideways knitted skirts with a slight flare around hemline.

Thick and thin ribbed skirts would flatter larger figures provided they were put on a yoke at the hipline.

Mary Weaver's book on machine knitted skirts is a great book to help you.

PATTERN FOR 12 GORE SKIRT.

175 stitches set up 90.....0.....85.

T5 Main yarn. T2.2 Thin yarn (2 ends).

Cast on & knit in waste. 1 row ravel cord.

Start Left hand side on Japanese machines.
Right hand side on Passap.
ie. the side with the colour changer.

* Main yarn, knit 1 row.

Bring all needles to hold (Japanese) or all pushers to rest (Passap).

Carriage to HOLD (Japanese) or Lock to BX (Passap).

1ST HALF PARTIAL KNITTING.

- 29 + 1, knit 2 rows.

(This means bring 29 needles nearest the carriage to UWP (upper working position), or 29 pushers to work, and knit 1 row, then bring 1 more needle to UWP, or 1 more pusher to work, and knit another row. This eliminates "holes" in your knitting. Don't do it if you want the "holes" to be a feature.

- 29 + 1, knit 2 rows.

- 19 + 1, knit 2 rows.

- 19 + 1, knit 2 rows.

Cancel partial knitting. ie Carriage to knit for Japanese and Lock to N for Passap.

Knit 36 rows over all needles. If hips are larger you will need to knit more rows. You will have had to work this out from your tension swatch before you started. OR, you could knit more panels. End with carriage on right.

2ND HALF PARTIAL KNITTING.

Carriage to hold, or lock to BX.

+ 74 + 1, knit 2 rows.

(This means bring the 74 needles opposite carriage, or 74 pushers to work. Knit 1 row. Bring 1 more needle to hold, or pusher to work. Knit 1 row.)

+ 19 + 1, knit 2 rows.

+ 29 + 1, knit 2 rows.

+ 29 + 1, knit 2 rows.

Carriage to knit, or Lock to N & knit 1 row.

Thin yarn, T2.2, knit 4 rows.*

Repeat 11 times from * to * or more for wider hips.

Take off on waste.

HINT. If the last row before waste is knitted at a larger tension, it it will be easier to graft the edges of the skirt together.

Knit you swatch over at least 100 needles, treat it as you would the finished skirt and give it a good tug across the stitches before hanging it up to dry. Shadow pleated skirts tend to drop quite a bit.

It would probably pay, for larger waists and hips to use fewer stitches and put it on a yoke.

To gauge the length of the yoke, measure the widest part around hips. Then measure the distance from this line to waist and deduct 1" or 2 & a 1/2 cm.

Do not forget that the yoke will stretch too when the skirt is hanging from it. Either do a swatch for it too and hang the skirt swatch from it, or knit it very snugly fitting and then the extra stretch around the girth will compensate for the weight of the skirt.

If you are super fussy about the length of your skirts, then the first way described would be best.

PATTERN FOR THE LARGER LADY...Mary Bullen (Orange Member).

This garment was knitted on a Brother machine using 1 end of Noblon and 1 end of fine Boucle from Regent Knitwear (Surry Hills). The pants are large with full flowing legs. After blocking this fabric becomes very soft and flowing. It is very nice for the fuller figure.

It can be blocked to fit sizes 20 to 26.

PANTS.

FRONT.

* Cast on (e loop) 150 stitches (90.....0.....60)

Increase 1 stitch every 20th row until 90.....0.....75.

Increase 1 stitch every 2nd row until 90.....0.....84. 300 rows.

Knit 4 rows.*

Decrease 1 stitch every 2nd row until 90.....0.....60. 320 rows.

Knit to row 438.

Finish with carriage on opposite side of work to the shaping. ie on the 90 stitch side of 0.

(On side opposite carriage bring 9 needles to hold. Carriage to hold. Knit 1 row. 1 more needle to hold. Knit 1 row.) TWICE.

ie. $9 + 1 \times 2$. Then:

$19 + 1 \times 3$.

$29 + 1 \times 2$. Take off on waste.

This extra shaping helps accommodate a large tum.

Knit another FRONT with reversed shaping.

BACK.

Knit as for front from * to *.

Decrease 1 stitch every 2nd row 2 times.

Decrease 2 stitches every 2nd row 4 times.

Continue knitting to row 530. Take off on waste.

Knit another BACK with reversed shaping.

For smaller sizes cast on fewer stitches and do not do as many holding rows on the front.

After sewing up 3 seams, rehang stitches from waste onto needles and knit waistband.

Block and finish sewing seams.

TOP.

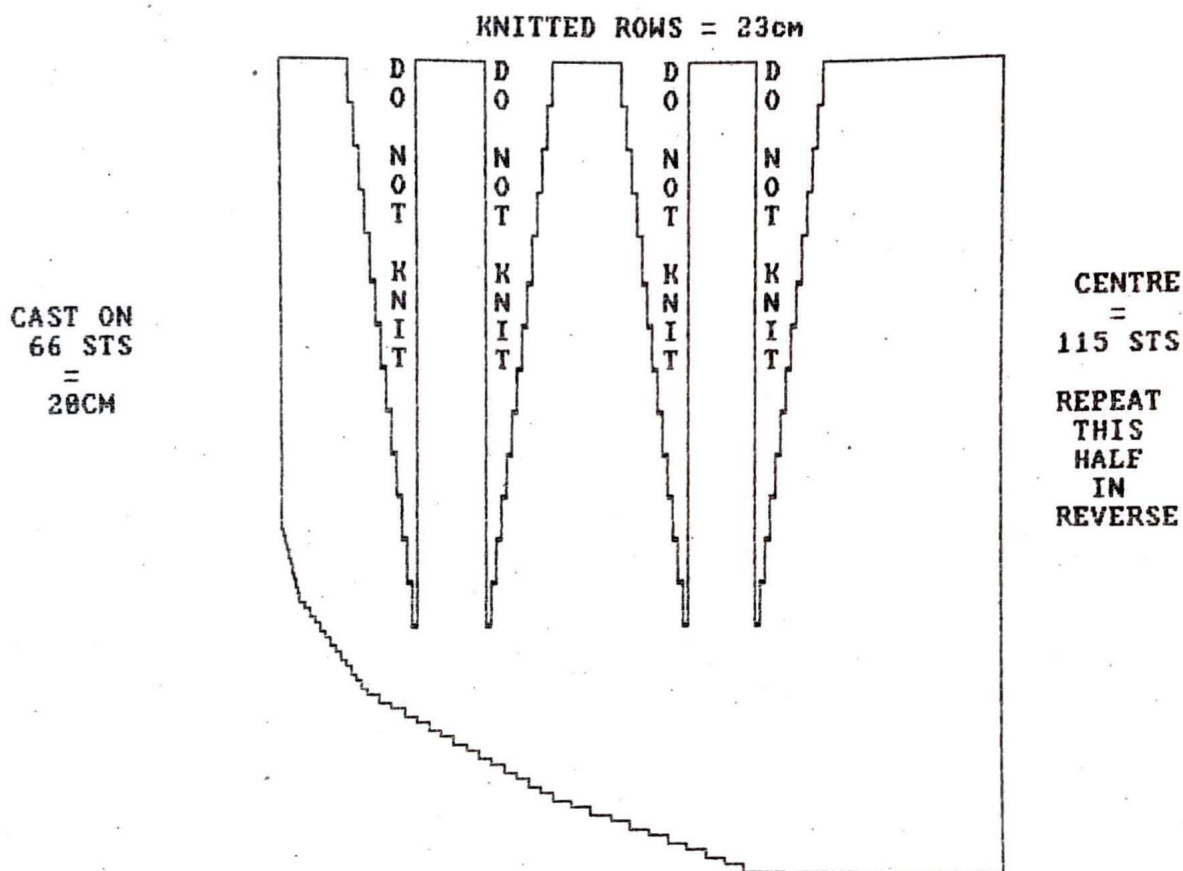
Knit 2 the same. Cut and sew neckband to whatever shape you prefer. Put rib bands on armhole edges.

Cast on 190 stitches and knit 40 rows rib T2

T6 Knit 190 rows. Put in markers for armholes.

Knit 110 rows. Cast off.

Block & sew up.

COWL NECKLINES.....PHYLLIS HANCOCK (Delegate's Assistant).1. SEPARATE COWL NECK COLLAR.

YARN. 1. end Boucle & 1 end thin yarn.

TENSION. 5.1 rows = 1cm. 3.3 sts = 1cm.

Cast on 66 sts. in waste & knit 10 rows. 1 row ravel cord.

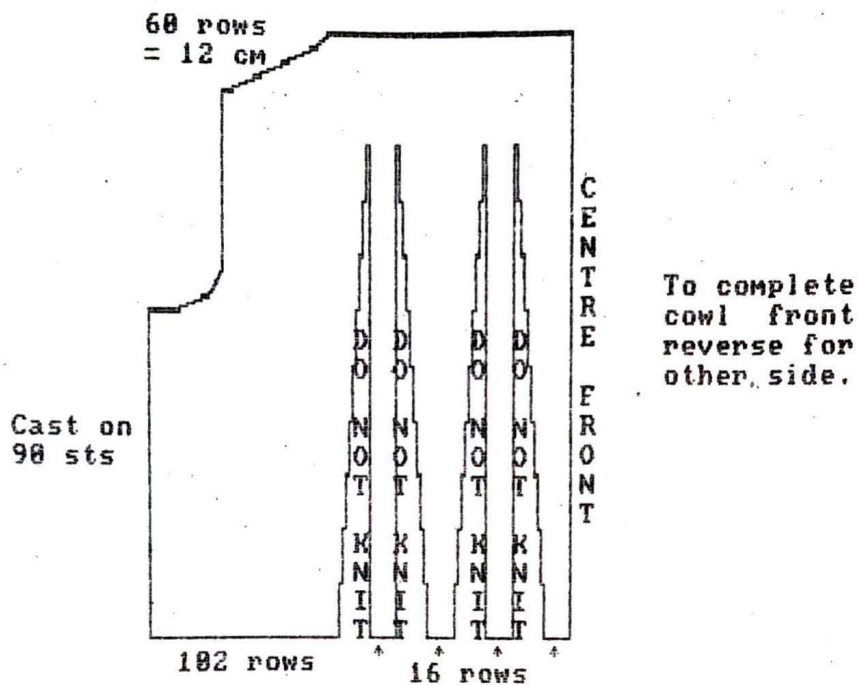
Change to main yarn.

Increase on right hand side
1st every row 10 times.
1st every 2nd row 13 times.
1st every 4th row 15 times.
1st every 6th row 10 times.
Continue knitting to row 244.

! AT THE SAME TIME on the left side
! * Knit 20 rows.
! Partial knit 6 sts every 2 rows 13 times.
! Knit 20 rows.
! Partial knit in reverse.*
! Repeat from * to * ONCE.

This makes HALF the cowl. Complete it by knitting the next 244 rows in reverse.

4. YARN: 1 end Boucle & 1 end thin yarn.



YARN. 1 end Boucle & 1 end thin yarn.

TENSION. 5.1 rows = 1 cm. 3.3 sts = 1 cm.

Cast on 98 sts. in waste yarn & knit 18 rows. 1 row ravel cord.

Change to main yarn. Knit 18 rows.

Increase on right hand side
 1 st every 4 rows 4 times.
 1 st every 2 rows once.
 1 st every 1 row 6 times.
 = 42 rows for armhole.

Cast on 50 sts. Knit 6 rows.

Increase
 1 st every 4 rows 12 times.
 1 st every 2 rows 3 times.
 = 60 rows across shoulder.

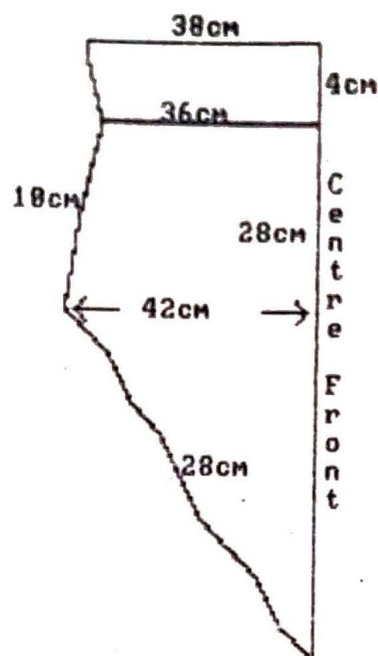
| Knit 6 rows. = 182 rows.
 |
 | On right hand side, partial knit:
 | *15 sts every 2 rows 9 times.
 | Knit 16 rows.
 | Reverse partial knitting.
 | Knit 16 rows.*
 |
 | Knit from * to * once.
 |
 | This completes HALF of the top.
 | To complete, knit in reverse.

LET-IN COWL NECK.

This is a partial diagram showing decreases for cowl neck

**Cowl Neck Insert**

Start at top



YARN. 1 end Boucle & 1 end thin yarn.

TENSION. 5.1 rows = 1cm. 3.3 sts = 1cm.

FRONT

Knit top front until 148 rows from top of shoulder. Divide work in centre, or knit the front in two pieces and have a centre front seam,

then knit 2 rows. Then decrease	Repeat for the other side in
1 st every 6 rows 8 times.	1 reverse.
1 st every 8 rows 4 times.	At the same time decrease for the
1 st every 6 rows 10 times.	armholes for set in sleeves.

Knit 6 rows.

LET-IN COWL NECK.

Here, we start knitting from the neck edge.

Cast on 130 sts with an E-type cast on. Knit 2 rows.

Decrease 1 st every 4 rows 4 times at both ends. Knit 2 rows.

Knit 1 row at a higher tension to give folding row for hem.

Increase on both sides 1 st every 4 rows 6 times.

1 st every 6 rows 4 times.

Decrease on both sides 1 st every 1 row 12 times.

1 st every 2 rows 6 times.

1 st every 1 row 8 times.

1 st every 2 rows 12 times.

1 st every 1 row 16 times.

1 st every 2 rows 7 times.

1 st every 1 row 8 times.

Fold over the hem at the loose row towards the inside.

TUBULAR & HALF-TUBULAR.....FAY BUTCHER (Delegate's Co-ordinator)

This topic was chosen by me as I was the only one who would have access to this subject as Susanna Lewis, USA, would be covering it in Perth in July of 1989. This was not a "hands-on" workshop, rather - just a Slide/Lecture topic given by Susanna - but some notes were given to those people who paid to attend the day. Two of the patterns covered a TUBULAR MITTEN for the Form Computer and the other was for TUBULAR KNEE SOCKS FOR CHILDREN, also for the Form Computer, & both carry the Copyright label.

The balance of her notes you will find form part of this project covering Gloves, Bed Socks and Beret and are attached hereto. They are taken directly from early Passap Model books.

Knitting in Tubular & Half-tubular has a host of uses as you will see from the following and is not used by us as often as it should be.

Firstly, we started off with a Slide Show depicting some of the garments knitted by Susanna using this method taking into consideration ribs, necklines, sleeves, a collar out of the ABC book and those patterns in the Form Computer Manual. Samples included were sports socks, mittens and a Ski Cap. This Ski Cap was in a 2:2 rib with a mock 2:2 double layer cap, designed for stocking stitch.

Her Drawstring bag was featured in "MACKNIT" and is about 15"x 24". Susanna uses a TUCK STITCH BEADING quite often which is a 2-colour tuck using DX. DX is tucking on 1 bed and not knitting on the other. This bag is also lined and has a self-closing feature.

Susanna also has a POCKET BAG in 2 colours using single-bed tuck stitch which could also be adapted for tubular work. Bags for Xmas gifts were like a spectacles case shape with a K/K top and tubular bag section.

Leggings for babies, tights and flowers were also shown. The Flowers were DAFFODILS and were absolutely magnificent complete with their tiny tubular stems.

Her FIGURINES (& there were dozens of them) made to depict people and flying - a wall hanging she was commissioned to do for an airline company. The feet and hands were all partially knitted in tubular to get the right shape.

Susanna showed us a 2-piece suit, a 2-coloured top, a blue sweater knitted in 2 pieces on the bias. A Baby suit with the pants knitted from the old Baby Book (with centre gusset).

An unusual sweater technique knitted in 1 piece except for the sleeve cuffs and neckband. The garment is the most unusual shape and is cut open and ends with a cut-and-sew neck. Another jumper included one for a child for Production Work. A tubular pullover in several colours - Susanna refers you to her Book - Intarsia section.

She used some Fancy Raglans and in one case joined the raglans using a cord in contrast colour by using the long loop produced on the edge when decreasing.

Susanna also showed us a Buttonhole and Placket in tubular.

In the fabrics Susanna had with her she produced a piece which had garter stitch "boxes" done with the U80 which were most unusual.

She had samples of QUILTING with 2 colours each side and her 8-LOCK had the same pattern on both sides of the fabric with colour reversal - say blocks in tubular fairisle. There were also WINDOWS where you transfer stitches to the other bed and cast on again. (A year or so ago it was all the fashion with interlock where the fabric looked as though one side had peeled away from the other as though it were faulty).

Susanna did pockets of fabric with a solid colour on the back bed and the top section of the pockets were fairisle.

A Slide of one of her garments included one where she had used her WMK61 - Pattern Selector in a 3:3 arrangement. It was a vest and reversible. It was in at least 2 colours in greys or even 3 or 4 colours. She had trimmed the inside with lots of cords she had knitted and stuffed and attached to the vest. An amazing garment.

LIGHTNING BOLTS in Blister Jacquard, Double Blister and Single Blister are all considered as Tubular Work.

Card 95 Blisters in 4 colours. Ragdeos Coat has some Tubular work and the Banner of Susanna's Book cover also shows tubular work. Butterflies - embossed pictures: poncho from Book 33, Pin Tucks in Half Milano in 4 colours: CX technique and U80 work to make Garter Stitch all come under the heading of TUBULAR & HALF-TUBULAR.

HOW TO KNIT 2 RIBS AT THE SAME TIME.

(Japanese instructions in brackets)

Set up your needles for 1x1 rib. Start with Back Bed first using No. 4 Feeder. Front Bed ready in Feeder 1.

Using Feeder 4 knit 1 row N/N and 2 rows CX/CX.

Knit 1 row N/N, then 15 rows N/N - Lock on Left.

On the 16th row increase stitch size by +1 1/2. Knit this row. Rack 1 1/2 spaces Left. Lock on Right.

TRANSFER front bed stitches to back bed needles (NOT THE EMPTY NEEDLES). This completes the 1st rib.

(Set up your needles for 1x1 rib. If using a colour changer put one lot of yarn in 1st hook and the other in the 4th hook. If not, thread yarn through the carriage in the normal way and ignore colour changer directions. Using yarn in hook 4 and starting with carriage on left knit zig-zag row. Hang cast-on comb and weights. Knit 2 circular rows. Carriage on right. Set both carriages to knit and knit 16 rows. Carriage on right. Change tension on both carriages to MT =1 1/2. Knit 1 row. Carriage on left. Transfer ribber stitches to top bed BUT onto the needles that already have stitches. Do NOT PUT THEM ON EMPTY NEEDLES! This completes the first rib.)

Back Bed:

Bring empty needles to WP and 1 Pusher into WP under THESE needles. Needles on Front Bed as they were checking that they are set up properly for 1x1 rib before proceeding.

Lock BX/N (Duomatic)

Pick up Col. 1 and knit 1 row.

Lock HX/CX 2nd row (Duo 5: BX/CX) knit 1 row.

Lock HX/N 3rd row (Duo 5: BX/CX) knit 1 row.

Lock HX/N 4th row (Duo 5: BX/N) knit 1 row.

Lock BX/N (Duo 5: BX/N) Knit 15 rows.
Knit row 16 at a loose tension as before.

TRANSFER back bed stitches to the EMPTY needles on front bed ready for stocking stitch.

(Japanese knitters have to go about this a different way because our machines do not have pushers. We have 2 options available:

1. By hand, knit off each of the double stitches on the top bed with ravel cord. As each pair of stitches is knitted off push the needles to NWP. This will give you a very long ravel cord stitch on each alternate needle. When knitting on further make sure that these needles do not return to WP.

2. Put in your 1X1 punchcard (normally Card 1) and lock it onto the row that will cause the needles with the pair of stitches on them to slip. Set your top carriage to slip. Whichever method you use, before you start knitting, make sure the ribber needles are right for knitting 1X1 rib.

I prefer the first method because I think it a lot less hassle. If you use Method 1, Knit zig-zag row. Hang cast on-comb and weights. Knit 2 rows circular. Knit 16 rows of 1x1 rib. On 17th row increase tension as you did on the previous rib.

If you use Method 2, Knit zig-zag row and hang cast-on comb and weights. Knit 1st circular row by changing ribber carriage to slip. Knit 2nd circular row on a Singer by pushing the side levers forward & changing ribber carriage to knit. This will stop the top stitches knitting even though you have a punchcard locked in. For Brother machines, just change the dial to N-L. This will do the same thing. Make sure no needles are selected forwards.

Push side levers back (Singer) or dial back to KC (Brother) and knit 16 rows of 1x1 rib. Knit 17th row on larger tension as before.

For both methods transfer the stitches on the top bed to the empty needles on the ribber bed ready for stocking stitch.

On the BACK BED (Passap and Japanese knitters) transfer the top stitch of the 2 stitches on each alternate needle to the adjacent empty needle, ready for stocking stitch.

Set Locks (or carriages) to circular and continue knitting.
(Method 2 people should take out the punchcard and reset top carriage to knit.)

TO KNIT A DAFFODIL.

Yarn & tension will determine the ultimate size of your daffodil.

PETALS. knit 6.

FNR. 21 Stitches on top bed and 20 on bottom. Knit 15 rows.

Decrease 1 stitch each end both beds. Knit 3 rows.

Decrease 1 stitch each end both beds. Knit 2 rows.

Repeat from * to * until 3 stitches left on top bed.

Transfer both ribber stitches to centre needle on top bed then outside stitches on top bed to centre needle.

There are now 5 stitches on that needle. Remove weights and knit these off by hand.

Knit a second time & pull stitch through to seal work.

TRUMPET, knit 1.

FNR. Cast on 20 stitches on both beds in waste yarn.

Knit in circular for a few rows. 1 circular row of ravel cord.

Change to main yarn and knit 50 rows by the row counter.

* Increase tension on both beds by .1 & knit 4 rows by row counter.*
Repeat from * to * TWICE more.

Transfer every second stitch to adjacent needle. Leave empty needles in work. (picot row)

* Knit 4 rows. Decrease tension on both beds by .1.

* Repeat from * to * until back to original tension.

Knit 50 rows by row counter.

Take off on Waste.

STEM, knit 1.

Knit a single bed cord in required length. The number of stitches used for the cord will depend on what you decide to stiffen it with. I used a length of plastic piping with wire inside it.

SEPALs, knit 3.

If you want to put sepals on your daffodil, knit 3 in green 1/4 the size of the petals.

TO MAKE UP.

Pull the zig-zag row of each petal up and fasten. Fasten off thread at top of petal. Daffodil petals are arranged in 3's, with the second row offset so all petals can be seen.

Fold The trumpet in half. Gather up the stitches on waste yarn and fasten off. When you steam the trumpet, leave it to dry with the gathered up stitches on top. This will cause the picot edge to flare out because of the rows where we increased the tension.

Put wire in plastic tube. Stitch bottom firmly so wire won't come out. Do the same at the top. Encase in cord and stitch off neatly top and bottom.

Stitch top of stem to base of trumpet. Arrange the petals around base of trumpet and stitch. Arrange sepals, if you wanted them, at base of petals and stitch into place.

Bend the the stem a bit below the top to bring your flower to the right angle.

TO KNIT A BERET:

SIZE: 48to 52cms.

YARN: Fine wool.

TENSION: In MT (circular) 12 rows = 5cm. 32.5sts = 10cm.
 St. S 1 1/2 cast on 130 stitches in a 1:1 rib. Knit 10 rows.
 St. S 2 1/2 knit 10 rows.

Transfer back bed stitches to empty front needles.

Using decker combs or waste yarn, transfer stitches at both ends of front bed to back bed for tubular knitting.

Set up pushers like so:-

```

1   1   1   1   1
  1   1   1   1

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Contrary to the needle rule, put an extra needle and pusher in work at the left of the back bed.

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1 1 1 1 1 1 1 1 1 1
1 1 1 1 1 1 1 1

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Set locks:- $\frac{DX}{DX} < --$

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1   1   1   1
  1   1   1   1

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St. S 4, knit 60 rows (by row counter).
 St. S 4 3/4, knit 110 rows (by row counter).
 St. S 4, knit 50 rows (by row counter).

Set lock to CX/CX, return pushers to the blocking rail.
 St. S 3 3/4, knit 60 rows (by row counter).

Take off on waste.

FOR JAPANESE KNITTERS:

We cannot do a pattern in circular unless we select all the ribber needles by hand (this is almost impossible with tuck) and so we have to flat knit our beret & sew up a seam.

Cast on 130 stitches for 1x1 rib. Knit 10 rows in MRT (main rib tension) - 1 whole number.
 Knit 10 row in MRT.

Set carriages to fisherman's rib. ie KNIT/TUCK on top carriage & KNIT on ribber carriage. In MT + 1, knit 30 rows.
 In MT + 2, knit 55 rows.
 In MT + 1, knit 25 rows.

Bring up needles on both beds for FNR. Return top carriage to knit and in MT, knit 30 rows. Transfer ribber stitches to top bed. Take off on waste.

TO MAKE UP:

Join edges of beret together in mattress stitch. Slip stitch, stitch by stitch, the stitches on waste to the 60th row. ie. the knit section of the beret is the head band. Put in elastic if necessary.
 Gather up the cast on edge tightly and secure. Make a pom-pom or a tassel and attach.

TO KNIT A NECKERCHIEF.YARN: Fine wool.PATTERN: Neckerchief is knitted in half tubular stocking stitch, open at the right.METHOD: Set up needle beds as per diagram.

Cast on 130 needles in waste yarn and knit a few rows. Then, in main yarn,

1111111111

1111111111 BX -->
1111111111 BX -->

Increase 1 stitch on LEFT HAND SIDE every 4 rows, 20 times on both beds, remembering to put heel of stitch on empty needle. This completes the hem. (A)

1111111111

NB. ALL ROWS COUNTED BY ROW COUNTER!!

Decrease 1 stitch on LEFT HAND side every 4 rows, 20 times on both beds. This completes the tie. (B)

On LEFT HAND SIDE, put 60 pushers back into the blocking rail. ie. 30 on each bed.

On RIGHT HAND SIDE, knit a few rows tubular in waste yarn then release from machine. Return these pushers and needles to NWP.

Return the previous 60 pushers to work as per needle diagram and continue to knit tubular, decreasing on the LEFT the same as before (1 stitch every 4th row). BUT, on the RIGHT, decrease 1 stitch every 2 rows. Continue until 1 stitch left. Cast off.

JAPANESE:CAST ON: 65 stitches (FNR) on both beds in normal zig-zag fashion, in waste yarn. Knit a few rows.METHOD: Change to MAIN YARN.

Set top carriage to SLIP to RIGHT and KNIT to LEFT.

Set ribber carriage to KNIT to RIGHT and SLIP to LEFT.

REVERSE THIS SETTING EVERY 2 ROWS. ALL ROWS BY ROW COUNTER. This give HALF-CIRCULAR knitting open at the RIGHT.

On LEFT HAND SIDE, decrease 1 stitch every 4 rows, 20 times. This completes the hem. (A)

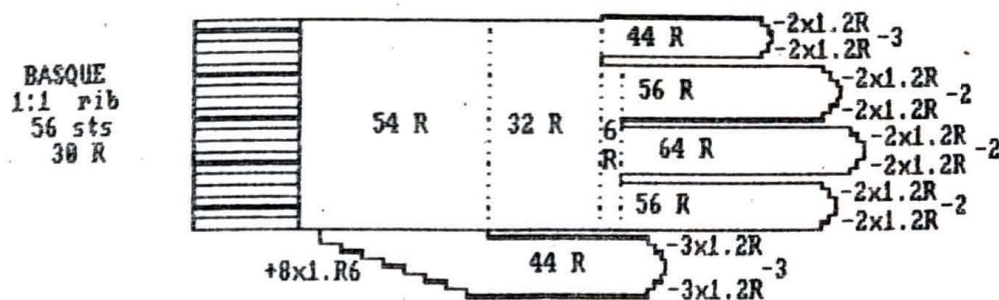
On LEFT HAND SIDE, increase 1 stitch every 4 rows, 20 times. This completes the tie. (B)

Take off ON WASTE, in half circular.

Rehang the middle 60 stitches. (ie. 30 on top bed & 30 on ribber bed. Continue knitting in HALF-CIRCULAR as before.

Continue to decrease 1 stitch every 4 rows on the LEFT HAND SIDE. AT THE SAME TIME, decrease 1 stitch every 2 rows on the RIGHT, until 1 stitch left. Cast off.

TO MAKE UP: Snip open first row of waste knitting and open out. Fold piece (A) over piece (B), wrong side to wrong side. In doing this the increasing and decreasing at the closed end of your knitting forms a point. Graft the stitches from the waste knitting of both these sections together, starting from the outside edge. Back stitch the remaining 60 stitches on waste. Overcast the outer edges. Crabstitch around peak if desired. Block.

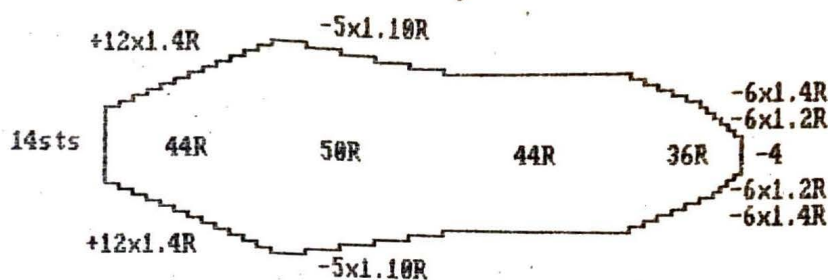
TO KNIT GLOVES.SIZE: Approximately 7.TENSION: 50 stitches = 17cm (6 3/4").
50 rows (RC 100) = 12cm (4 3/4").METHOD.RIB: Cast on 56 stitches in a 1:1 rib. Knit 30 rows.

Transfer stitches to front bed. Lock GX/N (carriages SLIP/KNIT). Knit 1 row.

BASE OF THUMB: AT LEFT take 26 stitches onto decker comb or waste yarn and transfer to back bed. Lock CX/CX for tubular (SLIP,KNIT/KNIT,SLIP for circular) knitting.NOTE: "Rows" refers to row counter rows. NOT to full circular rows which equal 2 rows on the row counter.

Set row counter to 0.

BASE OF THUMB: On RIGHT increase 1 stitch on both beds every 6 rows, 8 times by moving the edge stitches on both beds out to the next needle and putting the heel of the stitch onto the empty needle. Continue tubular (circular) knitting until row 54. Knit 2 rows with contrast yarn.THUMB: Still on RIGHT, move 8 stitches from both beds over 1 needle and put heel of stitch onto the empty needle unravelling waste yarn. PASSAP: Put 9 pushers into rest at the front under there needles and 9 pushers to work on back. Set locks BX <->/BX <->.JAPANESE: Either, just rehang these 18 stitches and continue to knit in circular OR, leave these 18 needles in work and the rest in hold. Set carriages to hold, making sure that as you knit you keep you work properly weighted.BOTH: Continue to knit in tubular (circular) for 44 rows. Decrease on both beds 1 stitch every 2 rows, 3 times at both ends. Thread remaining stitches onto a thread and draw up tightly.REST OF PALM: With waste yarn unravelled and the remaining stitches rehung on the needles knit in tubular (circular) for 32 rows.LITTLE FINGER: On LEFT move 6 stitches on both beds out 1 stitch, putting heel of stitch on empty needle. Continue as per directions for thumb for 44 rows. Then decrease 1 stitch every 2 rows, 2 times on both ends and on both beds. Draw up remaining stitches as before.
On remaining stitches, knit 6 rows tubular (circular).INDEX FINGER: On RIGHT as before move 7 stitches this time. Continue as for previous finger and thumb for 56 rows. Decrease 1 stitch every 2 rows, 3 times. Draw up.MIDDLE FINGER: On RIGHT exactly as for index finger except knit 64 rows. Decrease as before.RING FINGER: On remaining 16 stitches knit exactly as for index finger.TO MAKE UP: Sew up basque. Secure threads at top of fingers on the inside.

TO KNIIT BEDSOCKS.YARN: Medium Wool.

METHOD: Using main yarn knit a closed cast-on (zig-zag cast on) over 14 stitches (7 stitches top & bottom bed). Set locks (carriages) for tubular (circular) knitting.

Increase on both ends of both beds 1 stitch every 4 rows (by row counter) 12 times, by moving 2 stitches out and putting heel of stitch on empty needle. This section is the heel.

Knit 2 rows with waste yarn on front bed (ribber bed) only.

Continue in tubular (circular) knitting & main yarn, decreasing (by moving 2 stitches in from ends) 1 stitch on both of both beds every 10 rows, 5 times.

Knit 44 rows straight. Finish toe by decreasing 1 stitch on both ends of both beds every 4 rows, 6 times, then every 2 rows, 6 times.

TO MAKE UP: Gather up remaining 4 stitches and secure on the inside. Single crochet around stitches on waste yarn, then crochet a row of loops. Thread a crocheted or knitted cord through loops.

TO KNIIT A SKIRT.

SIZE: 96 (102) cm ie. 37 3/4" (40 1/4") at hip.

TENSION: 100 sts = 35.5cm (14"). 100 rows (RC 200) = 29cm (11 1/2").

METHOD: Knit 2 pieces alike.

Cast on 106 (112) stitches on each bed HALF-TUBULAR. See previous pattern for knitting HALF-TUBULAR (Passap) or HALF-CIRCULAR (Japanese)

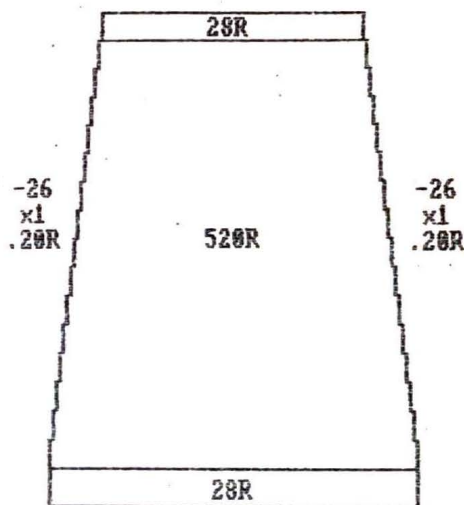
HEM: Cast on 106 (112) stitches on both beds in WASTE YARN in normal circular (zig-zag) fashion. Knit a few rows in half-tubular (half-circular) open at the RIGHT. Change to main yarn. Knit 28 rows.

ALL ROWS BY ROW COUNTER.

SKIRT: On BOTH SIDES decrease 1 stitch every 20 rows, 26 times.

WAISTBAND: Knit 28 rows straight. Take off on WASTE.

TO MAKE UP: Block both sections. Sew up side seams. Turn waistband over and slip stitch loosely. Turn up hem. Unravel waste. Put elastic in waistband. Press.



RULES FOR DOUBLE BED PERMANENT PLEATS.

Althea Lutz... (Central West Delegate)

There are only TWO basic types of pleats.

1.
SHARP PLEATS

2.
ROLLED PLEATS

These pleats can be subdivided into three different types depending on how far apart they are and in which direction they fold.

A.
SINGLE or KNIFE PLEATS



B.
DOUBLE or BOX PLEATS



C.
ACCORDION or SUNRAY PLEATS



A.
SINGLE or KNIFE PLEATS



B.
DOUBLE or BOX PLEATS



C.
ACCORDION or SUNRAY PLEATS



RULE: NEEDLES LEFT OUT OF WORK ON ONE BED IN FULL NEEDLE RIB, causing a short distance of stocking stitch on the OTHER BED, WILL CAUSE THE FABRIC TO FOLD TOWARDS THIS BED (ie the one in which the needles were put out of work), because the fabric will ALWAYS FOLD AROUND THE PURL STITCHES and NOT away from them !!!!!

$\frac{I\ I\ I\ I\ I\ I\ I\ I\ I\ I}{I\ I\ I\ I\ .\ .\ I\ I\ I\ I} =$

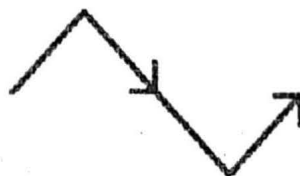


$\frac{I\ I\ I\ I\ .\ .\ I\ I\ I\ I}{I\ I\ I\ I\ I\ I\ I\ I\ I\ I} =$



THEREFORE it is a very simple matter to set up the needles to give you any type of pleat you want. When you set up one fold and then reverse the direction of the fold you get a pleat.

$\frac{I\ I\ I\ I\ .\ .\ I\ I}{I\ I\ .\ .\ I\ I\ I\ I\ I} =$



Which folds up as



KNIFE PLEATS1A. SINGLE OR KNIFE SHARP PLEATS

These are done as in the above arrangement, if continued across the needlebed. You may have them as wide or narrow as you like and as far apart as you fancy.

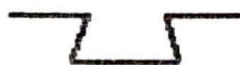
1B. DOUBLE OR BOX SHARP PLEATS

These are made up by using the same needle arrangement as for single pleats, except that every alternate pleat is reversed.

$$\begin{array}{cccc} \text{I I I I I I} & + & \text{I I . . I I} & + & \text{I I . . I I} & + & \text{I I I I I I} \\ \text{I I . . I I} & & \text{I I I I I I} & & \text{I I I I I I} & & \text{I I . . I I} \end{array}$$



Which folds up as:

1C. ACCORDION OR SUNRAY SHARP PLEATS

These are a variation of single sharp pleats where the out-of-work needles are evenly staggered on both beds.

$$\begin{array}{ccccccc} \text{I I I I I I I . . I I I I I I I . . I I I I I I I . . I I I I I I I} \\ \text{I I . . I I I I I I I . . I I I I I I I . . I I I I I I I . . I} \end{array}$$



Understanding these basic principles will enable you to make sharp pleats in any arrangement you want. Pleats may be spaced evenly or in groups. You may even like to have a box pleat in the centre of a group of single pleats running one way from one side of the box pleat and in the other direction from the other side. This might be very pretty in a long, full sleeve.

ROLLED PLEATS

Knife pleats are formed because there are enough needles in work on both beds, between the out-of-work needles, to allow the fabric to fold back crisply upon itself before it is forced, by the next lot of out-of-work needles, to fold again. If the out-of-work needles are positioned so that the fabric cannot fold over completely before being forced to fold again, then the pleats will be rounded, or rolled.



This is accomplished by putting the Out-of-work needles on one bed close to the out-of work needles on the other. However, there should be ONE FULL R1B between the needles out of work. The depth of the roll depends on the number of needles that are out of work. The more needles out of work, the deeper the roll.

2a. SINGLE ROLLED PLEATS

Some examples of these are:

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I I I I I . I I I I I I I I I I I I I . I I I I I
I I I I I I . . . . I I I I I I I I I I I . . . . I

I I I I . . I I I I I I I I I I I . . I I I I
I I I I I I . . I I I I I I I I I I I . . I I

I I I I I . . I I I I I I I I I I I . . I I I I I
I I I I I I I . . . I I I I I I I I I I I . . . I I

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There are numerous settings you could use. In each case the fabric is not allowed to fold flat before being forced in the other direction.

2B. DOUBLE ROLLED PLEATS

As for the double sharp pleats, these pleats are set up as single pleats but with each alternate pleat reversed in direction.

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I I I I I I I . . I I I I I . . I I I I I I I . . I I I I I . .
I I I I . . I I I I I I I I I I . . I I . . I I I I I I I I I I

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3B. ACCORDION ROLLED PLEATS

As in the equivalent sharp pleats, the out-of-work needles are evenly staggered on both beds.

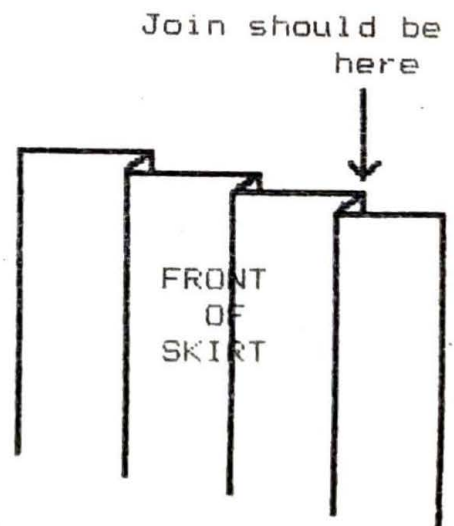
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I I I I I . . I I I I I . . I I I I I . . I I I I I . . I I I I I
I I . . I I I I I . . I I I I I . . I I I I I . . I I I I I . .

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SELVEDGES

Unless you are knitting for a very small or very skinny person, you are going to have to knit more than one panel. Where you place your join is very important for the look of the finished skirt. Ideally, the join should be on the back fold of the pleat. So make sure that you add one or two needles at each edge of the panel for selvedge.



2	/ One pattern repeat /	2
stitches	./ I I I I I I I I . / I I I I I I I I . / I	stitches
for	I / I I I I I . I I I I / I I I I I . I I I I / I	for
selvedge	/ . /	selvedge

Some machines give a better finish on one side of the work than the other. It is easy to change the side of the work showing to the front, or the direction in which your pleats run, by simply reversing the settings on the beds.

TENSION SWATCHES

When it comes to these skirts, forget everything you have learned about knitting a regular tension swatch. THESE SKIRTS DROP!!! anything up to 10cm (4"). Therefore, once you have ascertained the correct tension for your yarn, knit a panel over at least 100 stitches and 200 rows. When you have done this, treat the panel as you intend to treat the finished garment. Then hang the panel from the top of the swatch (a bar skirt hanger is very good or this) and let it hang until it has finished dropping. It may take a few days, so it is a good idea to measure it each day. When it does stop dropping, measure it and work out how many rows you are going to have to knit for the length of your skirt. This may seem very time consuming, but, you normally knit a skirt to go with the top, so once you have your tension swatch organised, you can get on with knitting the top. By the time you have this finished and sewn up, your skirt swatch should be ready.

FOR EXTRA FLARE AROUND THE HEM

To give an extra swirl around the bottom of your skirt, all you have to do is change the tension as you knit it. Ascertain the main tension for the yarn used, then try the yarn out at 1 whole tension higher and 1 whole tension lower. If you think these tensions look all right, then start your swatch on the higher tension and, on an equal number of rows, change the tension by 1 click. Mark this row by laying a fine yarn between the needlebeds. (Make sure you hold it down firmly at both ends before you knit the row so that it doesn't get snarled up in the needles.) Keep reducing the tension until you have reached the smallest tension. This produces no problems when measuring your swatch because you have changed the tension evenly over the whole piece and the areas of higher tension balance out the areas of lower tension. The only problem you may find is in working out exactly at which row you change each tension on your actual skirt panel. Calculators help!

My next assignment will be on knitting yokes for these skirts so that you will not have too much bulk around waist and hips.

PLEATED SKIRTS.....Beverley Stevens-Jones (Our Secretary) .

SWATCH: Knit a swatch at least 100 stitches in width. Knit about 60 rows at correct tension plus 1/2 (2 dots), 60 rows at correct tension and 60 row at correct tension minus 1/2 (2 dots). Take off on waste yarn, then steam press.

MEASUREMENTS: Measure hip length and desired length of skirt. Take hip length from total skirt length. Measure one pleat of the swatch and length of swatch.

CALCULATIONS: Divide width of pleat into hip measurement to calculate no. of pleats to be knitted. This will determine the no. of pleats in each piece of the skirt and the number of pieces to be knitted will depend on how many pleats will fit on the needlebed at one time. Each piece does not have to have the same no. of pleats.

Divide the no. of rows knitted by the length of the swatch to get no. of rows required to 1cm. then, multiply this figure by the length of the skirt minus the hip length. This gives the no. of rows required for the skirt. divide this by 3 and you now have the no. of rows to be knitted at each tension, commencing with the largest tension. The change of tension gives the skirt a little shape and makes it fall and swing well.

KNITTING THE SKIRT: Make a normal selvedge cast-on and then transfer the stitches for the required pleating. Knit required no. of rows, changing tension when necessary. Cast off or take off on waste. Rehang the panel so that the pleats are properly formed. In some places there will be 3 stitches on a needle. You may be able to hang more than one panel at a time. Weight this carefully. On a Passap machine hang the panels on the back bed and on Japanese machines hang them on the top bed. Carefully bring up an even no. of needles on the opposite bed to which you hung the skirt and carefully knit across. Knit about 4 circular rows then go into full needle rib. Gradually transfer stitches from bottom or front bed to back or top bed to shape in the hip band. Finally transfer all remaining stitches and knit enough rows in stocking stitch for waist band. Cast off.

NEEDLE SET UP FOR PATTERNS 1 & 2.

$$\frac{1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ .\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ .\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1}{1\ 1\ 1\ .\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ .\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ .\ 1\ 1\ 1\ 1\ 1\ 1\ 1}$$

NEEDLE SET UP FOR PATTERN 3.

.1111111111111111111..11111111111111111111. I am sorry that
1 11111..111111111111111111111111..111111111111111 1 space does not
^ ^ let me show the
needles offset for FNR as they should be. Repeat these needle
arrangements across the bed making sure that the end groups are in the
same configuration as above.

1 = Needles in work. . = Needles out of work.
^ indicates extra stitches for sewing seam.

DOUBLE BED TUCK RULE : Always have extra needles in work on the bed opposite the tucking bed. ie. back bed for Passap and ribber bed for

Japanese machines: This is to give anchor stitches either side of the tuck stitches on the opposite bed. By doing this, it also gives a much neater edge.

PATTERN 1.

12	.	.	.	x	.	x	.	.	.	.	.	.	.
11	.	.	.	x	.	x	.	.	.	.	.	.	.
10	.	.	x	.	.	.	x	.	.	.	.	x	x
9	.	.	x	.	.	.	x	.	.	.	.	x	x
8	.	x	.	.	.	.	.	x	.	.	.	.	.
7	.	x	.	.	.	.	.	x	.	.	.	.	.
6	.	.	x	.	.	.	x	.	.	.	.	x	x
5	.	.	x	.	.	.	x	.	.	.	.	x	x
4	.	.	.	x	.	x	.	.	.	.	.	.	.
3	.	.	.	x	.	x	.	.	.	.	.	.	.
2	.	.	.	.	x	.	.	.	.	.	.	x	x
1	.	.	.	.	x	.	.	.	.	.	.	x	x
	1	2	3	4	5	6	7	8	9	10	11	12	

PATTERN 3.

24	.	.	.	.	x	.	.	.	x	.	.	.	x	.	.	.	.	.	.	.	.
23	.	.	.	.	x	.	.	.	x	.	.	.	x	.	.	.	.	x	.	.	x
22	.	.	.	.	.	x	.	.	.	x	.	x	.	.	.	.	x	.	.	x	.
21	.	.	.	.	.	x	.	.	.	x	.	x	.	.	.	.	.	.	.	.	.
20	.	.	.	.	.	.	x	.	.	.	x	.	.	.	.	.	x	.	.	x	.
19	.	.	.	.	.	.	x	.	.	.	x	.	.	.	.	.	x	.	.	x	.
18	.	.	.	.	.	x	.	x	.	.	.	x	.	.	.	.	.	.	.	.	.
17	.	.	.	.	.	x	.	x	.	.	.	x	.	.	.	.	x	.	.	x	.
16	.	.	.	.	x	.	.	.	x	.	.	.	x	.	.	.	x	.	.	x	.
15	.	.	.	.	x	.	.	.	x	.	.	.	x	.	.	.	.	.	.	.	.
14	.	.	.	x	.	.	.	.	.	x	.	.	.	x	.	.	.	x	.	.	x
13	.	.	.	x	.	.	.	.	.	x	.	.	.	x	.	.	.	x	.	.	x
12	.	.	.	.	x	.	.	.	x	.	.	.	x	.	.	.	.	.	.	.	.
11	.	.	.	.	x	.	.	.	x	.	.	.	x	.	.	.	.	x	.	.	x
10	.	.	.	.	.	x	.	x	.	.	.	x	.	.	.	.	x	.	.	x	.
9	.	.	.	.	.	x	.	x	.	.	.	x	.	.	.	.	.	.	.	.	.
8	.	.	.	.	.	.	x	.	.	.	x	.	.	.	.	.	x	.	.	x	.
7	.	.	.	.	.	.	x	.	.	.	x	.	.	.	.	.	x	.	.	x	.
6	.	.	.	.	.	x	.	.	.	x	.	x	.	.	.	.	.	.	.	.	.
5	.	.	.	.	.	x	.	.	.	x	.	x	.	.	.	.	x	.	.	x	.
4	.	.	.	.	.	x	.	.	.	x	.	.	.	.	.	.	x	.	.	x	.
3	.	.	.	.	.	x	.	.	.	x	.	.	.	.	.	.	.	.	.	.	.
2	.	.	.	x	.	.	.	.	x	.	.	.	.	x	.	.	.	x	.	.	x
1	.	.	.	x	.	.	.	.	x	.	.	.	.	x	.	.	.	x	.	.	x

PATTERN 2.

16	.	.	.	.	.	.	.	.	.	.	.	.	.
15	.	x	.	.	.	.	.	x	.	.	.	.	.
14	.	x	.	.	.	.	.	x	.	x	x	.	.
13	.	x	.	.	.	.	.	x	.	x	x	.	.
12	.	.	.	.	.	.	.	.	.	.	.	.	.
11	.	.	.	x	.	x	.	.	.	.	.	.	.
10	.	.	.	x	.	x	.	.	.	x	x	.	.
9	.	.	.	x	.	x	.	.	.	x	x	.	.
8	.	.	.	.	.	.	.	.	.	.	.	.	.
7	.	x	.	.	.	.	.	x	.	.	.	.	.
6	.	x	.	.	.	.	.	x	.	x	x	.	.
5	.	x	.	.	.	.	.	x	.	x	x	.	.
4	.	.	.	.	.	.	.	.	.	.	.	.	.
3	.	.	.	.	x	.	.	.	.	.	.	.	.
2	.	.	.	.	x	.	.	.	.	x	x	.	.
1	.	.	.	.	x	.	.	.	.	x	x	.	.
	1	2	3	4	5	6	7	8	9	10	11	12	

To punch cards, punch out dots for Japanese machines. Two lots of pattern will fit on one 24st punchcard where there is a 12st pattern.

Punch out crosses for Passap machines. You will have to modify slightly to get these patterns onto a 40st card.

For the Passap E6000, just mark the crosses as black squares on the pattern card grid.

KNIT TECHNIQUE: Japanese machines : Set carriage to tuck.
Passap machines : AX front bed and N back bed.
Passap E6000 : 138.