

BLOCKED

january 2022



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Deplorable Knitter
Knitty McPurly
The Laziest Knitter
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PLEASE NOTE only the January, April, July & October issues will contain patterns.

Welcome to **BLOCKED**

Blocked is a free-to-read online publication. Please freely share each issue.

We, at Blocked, are not interested in your race, your sex, your gender identity, your sexuality, your size, your abilities, your disabilities, your religious beliefs, your political beliefs, or any intersection of victimhood you may align with. All are welcome.

We hope the content herein will delight and offend you in equal measure. When something does offend, annoy and/or upset you, and it probably will at some point, you don't have to read it. You can simply turn the page. Although that particular article or feature may not be to your taste, it will be exactly another reader's cup of tea.

We're at the beginning of 2022, many of us want to put divisive issues to one side. Many are tired of the constant battles over subjects that don't interest us, or that we have no vested interest in. However, although we may wish for closure, there are others who take pleasure from targeting, harassing, and destroying the lives of others. Because of that, Blocked will always shine a spotlight on those who try to hurt others. This may appear to be, to some, a perpetuation of the problem. Unfortunately, we can't sit idly as people are picked off, one by one. Some manner of resistance has to be visible. Be assured, Blocked will always endeavor to 'punch up' rather than down and will always put facts first. Blocked will only target the bullies and the enablers. 'Influencers' who use their power and privilege to bully, or to support the bullies, will be fair game for critique, ridicule and satire.

Blocked will be a refuge for those that find themselves cancelled. When the mob won't listen we will tell your story. This may, sometimes, be uncomfortable to read. We may, sometimes, make mistakes. That's when we trust our readers to let us know.

As contributions may originate from any part of the world, Blocked Magazine will incorporate both British-English and US-English spellings. Colour/color, fibre/fiber, centre/center, favourite/favorite are likely to be interchangeable between articles and patterns. A 'house-style' and standard spelling will probably evolve as we progress.

Blocked will contain articles, satirical cartoons and promotions. Each quarter, Blocked will publish an issue that contains patterns provided by designers. Some designers you will already know, some will be new.

We hope you will make Blocked your own. We aim to make Blocked as interactive as possible.

This is your space. Let's get back to knitting, crocheting and making.

Neil, Uknitted Kingdom

January 2022

Email: blockedmagazine@gmx.com

Patreon: <https://www.patreon.com/join/BlockedMagazine>



cotton candy mitts

By Devin Ventre of Knitty McPurly

pattern description

These bulky mittens will keep your hands warm when you're scraping the ice off your car in the morning, while walking the dog, going for a winter jog or any other time you need toasty fingers!

The touchable texture and adorable pom-poms make them super trendy and fashionable.

These are sized to be a slim fit for women's hands, but go up a needle size or two for larger mittens!

size

Shorts and Longs

for hand circumference

7.5"-8.5"/ 19-22 cm

length

8.5"/21.5cm for Shorts and 12"/30.5 cm for Longs

gauge

16 sts/ 22 rounds = 4" in stockinette stitch worked in the round

Gauge is not super important in this pattern. Choose larger needles for a roomier mitten!

materials

yarn

Knitty McPurly Berlin Bulky merino [100% Superwash Merino 106yds/97m], 100g skein, or yarn held together to make a bulky weight.

1 skein for Shorts and 2 skeins for Longs

notions

DPNs (set of 4 or 5) US #7/4.5 mm needle for ribbing

DPNs (set of 5) US #8/5 mm needle for mitten

Scrap yarn

Lockable stitch marker

Tapestry needle

Clover yellow pom-pom maker

directions

left mitten

Using the Twisted German Cast-On Method (or another stretchy cast-on) and smaller needles, cast on 32 sts.

Divide onto three DPNS like this:

N1: 8 sts

N2: 16 sts (top of mitten)

N3: 8 sts

Place lockable marker in fabric between N1 and N3 (center of palm) and join to work in the round, taking care not to twist sts.

cuff

*K1, p1; rep from * to end. Work in this manner until cuff measures 1"/2.5 cm for Shorts or 5"/13 cm for Longs.

Switch to larger needle.

pattern set-up round 1

N1: Knit.

N2: K1, *yo, k2, pyok2; rep to last st, k1.

N2: Knit.

pattern set-up round 2

Knit.

thumb gusset for left mitten

Here you will introduce the fifth DPN to hold the thumb gusset sts. We will call it the TGN, or "Thumb Gusset Needle."

round 1

N1: Knit.

TGN: M1, k1, m1. (3 thumb sts)

N2: M1, *yo, k2, pyok2; rep to last st, k1.

N3: Knit.

round 2 and all even rounds

Knit.

round 3

N1: Knit.

TGN: M1, k3, m1. (5 thumb sts)

N2: K1, *yo, k2, pyok2; rep to last st, k1.

N3: Knit.

round 5

N1: Knit.

TGN: M1, k5, m1. (7 thumb sts)

N2: K1, *yo, k2, pyok2; rep to last st, k1.

N3: Knit.

round 7

N1: Knit.

TGN: M1, k7, m1. (9 thumb sts)

N2: K1, *yo, k2, pyok2; rep to last st, k1.

N3: Knit.

round 9

N1: Knit.

TGN: M1, k9, m1. (11 thumb sts)

N2: K1, *yo, k2, pyok2; rep to last st, k1.

N3: Knit.

round 11

N1: Knit.

TGN: M1, k11, m1. (13 thumb sts)

N2: K1, *yo, k2, pyok2; rep to last st, k1.

N3: Knit.

round 12

N1: Knit.

TGN: Place thumb sts on waste yarn for later.

N2: Knit.

N3: Knit.

hand

round 1

N1: Knit.

N2: K1, *yo, k2, pyok2; rep to last st, k1.

N3: Knit.

round 2

Knit.

Repeat Rounds 1 and 2 in the box eight more times or desired hand length.

decreases

round 1

N1: Knit to last 3 sts, k2tog, k1.

N2: K1, ssk, knit to last 3 sts, k2tog, k1.

N3: K1, ssk, knit to end. (4 sts dec; 28 sts)

round 2: Knit.

Rep Rounds 1 and 2 five more times. (24 total sts dec; 8 sts rem)

Cut yarn leaving an 8" tail, and thread tail onto a tapestry needle. Draw through rem sts and pull tight.

thumb

Place the 13 thumb sts evenly spaced onto three DPNs.

Pick up and knit two sts in the gap to close the thumb, placing a lockable stitch marker in the fabric between the two sts to mark the beginning of round. (15 sts)

Join new yarn and knit 3 rounds

decrease round

Knit to last 2 sts, k2tog. (1 st dec; 14 sts)

Knit 3 rounds.

Rep Decrease Round. (1 st dec; 13 sts) Knit 3 rounds.

Cut yarn leaving 8" tail. Thread onto a tapestry needle and draw through rem sts. Pull tight and weave in ends.

directions

right mitten

Using the Twisted German Cast-On Method (or another stretchy cast-on!) and smaller needles, cast on 32 sts.

Divide onto three DPNs like this:

N1: 8 sts

N2: 16 sts (top of mitten)

N3: 8 sts

Place lockable marker in fabric between N1 and N3 (center of palm) and join to work in the round, taking care not to twist sts.

cuff

*K1, p1; rep from * to end. Work in this manner until cuff measures 1"/2.5 cm for Shorts or 5"/13 cm for Longs.

Switch to larger needle.

pattern set-up round 1

N1: Knit.

N2: K1, *yo, k2, pyok2; rep to last st, k1. N3: Knit.

pattern set-up round 2

Knit.

thumb gusset for RIGHT mitten

Here you will introduce the fifth DPN to hold the thumb gusset sts. We will call it the TGN, or "Thumb Gusset Needle."

round 1

N1: Knit.

N2: K1, *yo, k2, pyok2; rep to last st, m1.

TGN: M1, k1, m1. (3 thumb sts)

N3: Knit.

round 2 and all even rounds

Knit.

round 3

N1: Knit.

N2: K1, *yo, k2, pyok2; rep to last st, k1.

TGN: M1, k3, m1. (5 thumb sts)

N3: Knit.

round 5

N1: Knit.

N2: K1, *yo, k2, pyok2; rep to last st, k1.

TGN: M1, k5, m1. (7 thumb sts)

N3: Knit.

round 7:

N1: Knit.

N2: K1, *yo, k2, pyok2; rep to last st, k1.

TGN: M1, k7, m1. (9 thumb sts)

N3: Knit.

round 9:

N1: Knit.

N2: K1, *yo, k2, pyok2; rep to last st, k1.

TGN: M1, k9, m1. (11 thumb sts)

N3: Knit.

round 11:

N1: Knit.

N2: K1, *yo, k2, pyok2; rep to last st, k1.

TGN: M1, k11, m1. (13 thumb sts)

N3: Knit.

round 12

N1: Knit.

N2: Knit.

TGN: Place thumb sts on waste yarn for later.

N3: Knit.

Continue with the hand, decreases and thumb as for the left mitten.

Weave in all your ends, make your pom-poms with the Clover yellow pom-pom maker or another method, and sew those puppies on!

abbreviations

BoR: beginning of round

DPN: double pointed needle

k: knit

k2tog: Insert needle through next two sts as if to knit, and knit them together.

M1: Make one stitch using a backwards loop.

N1: Needle 1

N2: Needle 2

N3: Needle 3

p: purl

pm: place marker

pyok2: Pass the yo over the k2.

rep: repeat

ssk: Slip 2 sts knitwise, one at a time. Insert left needle through front of sts from left to right and knit together through the back loops. st/sts: stitch/stitches

TGN: Thumb Gusset Needle

yo: yarn over

pattern errata

Errata can be reported via email to:

devin@knittymcpurly.com

You can find other patterns and knitting accessories at www.knittymcpurly.com

Cotton Candy Mitts

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Photography

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Copyright. When Is It Right To Copy?

By Uknitted Kingdom

Without question, breaching copyright and committing plagiarism should be avoided at all costs. This applies to, amongst other things: academic essays, stories, artwork, knitting/crochet patterns, photographs and anything trademarked.

Vintage 1960s sweaters.

As most male knitters/crocheters know there's a dearth of patterns available that the typical man would consider wearing. Not many men would happily sport Stephen West's 'Penguono' on a night out with the lads or at a local football match. So, when I see a design I like I take notice.

Browsing through my Instagram feed I came across an image shared by @menyarnformen. It showed a photograph of a sweater from a vintage pattern published in the USA in the late 1960s. I liked the pattern, felt it was very 'wearable' and still modern despite being designed over half a century ago. I was also intrigued about the sweater's construction. Although not drastically unusual or unique, it was different enough for me to want to know more.

Using a reverse-image search on the internet I found several vendors selling this vintage pattern on Etsy.

At an average price of \$8 I was about to buy when I noticed the shipping cost. To ship the pattern booklet from the USA to the UK was an extra \$63! As much as I loved the pattern it wasn't worth paying \$81 for it.

By now I wanted this pattern. I really wanted it. It became one of those 3 a.m. obsessions when I've been known to spend £40 on a laundry basket just 'because' or £173 on yarn that I simply can't live another day without. So, I did what we all do in times of need. I turned to the internet and Instagram. I explained my dilemma and within minutes a lovely lady in Tennessee offered to purchase it and send it to me separately. It was a deal. It took a few weeks but I finally had the pattern booklet and for a far more reasonable price. The booklet contained 29 patterns (some a variation on the same theme) 27 of which I would wear and wouldn't look amiss doing man-things about man-town.

Looking closely at the patterns, I thought it would be great to republish one of the patterns in each of the issues of Blocked. The ideas started rolling and I wondered if it would be fun to start a 'make-along' where participants collaborated to re-write the pattern using a more modern pattern format.

I did a little research and discovered that patterns copyrighted in the USA between 1964 and 1978 were automatically protected for 28 years (ending in 1992 to 2006). At this point, I was excited that my plan could come to fruition. It looked like the patterns were in the public domain and therefore available to be copied and/or adapted. But reading on, I was deflated when I saw that a copyright law was passed retrospectively renewing copyrighted patterns between the above dates until 2059 to 2073. One source said that copyright owners had to apply to renew but another stated it was automatic and no application needed to be lodged. The 'legalese' language used made it very difficult to find a definitive rule/law. So yet again, when in doubt, I went to the hive-mind of the internet.

An Instagrammer (I'll call her Sophy) offered some very useful knowledge from her time spent working as a lawyer dealing with copyright law. She claimed that the law (as I've described it here) isn't quite that simple. Copyrighted items *did* have to be re-registered after the 28 years. She suggested if I was worried I should locate the original copyright owner. This has been a yellow brick road with walls built at the end of every route.

I researched the original publisher in New Jersey USA and discovered that the company dissolved around 1983. A second company took over the publishing rights but it dissolved around 1989. A third company took over the publishing

rights and it dissolved at some point in the mid to late 1990s. Currently, I can only guess that the rights to these patterns have been completely lost between the dissolution of each company. I checked if any of the patterns had been re-registered. There's no record of them. The original owner of the company, a German, disappeared back to Germany and obscurity. The original designer of the patterns is uncredited. I contacted a named person from each company with no response. I even contacted the Secretary of State in New Jersey to ask for advice. No reply.

So here is my dilemma:

- The copyright is likely to have expired. Even if the copyright was automatically renewed – there's no one likely to come forward to claim it.
- These patterns will be lost to time and never knitted again whereas I could give them a new 'life'.
- I have no intention of posing these patterns as 'my own' nor do I intend to make money directly from their use.
- Would it be right/ethical to use the patterns?
- Would it be right/ethical to *not* use the patterns?

Sophy suggested I use the patterns. She said that in these cases, if there is a copyright holder, s/he would most likely write to me with a 'cease and desist' notification before pursuing any litigation. In that event I would immediately cease and desist with the hope of coming to an arrangement with the copyright holder.

In any event, if the pattern was amended, even slightly from the original, and was presented with different photos, the 'new' pattern would legally be copyrighted to me. If this seems strange or unfair consider sock and hat patterns. Almost every basic sock and hat pattern is the same. It's only the stitch pattern that generally changes, and these are mostly taken directly from a stitch dictionary without any credit. Who 'owns' the knit stitch and the purl stitch?

My solution: I will re-write the patterns (with a few changes) and publish them in future issues of Blocked. However, even though I don't legally need to, I will give credit to the original publication. Hopefully, this will address all of the issues described and shake the moths off these designs.

I'd be interested in hearing your own thoughts on this and if you have encountered a similar dilemma.

Drops

I was reminded of a small, short-lived Instagram 'spat' that I had back in July 2018. A lady had posted a picture of a sweater design from Drops/Garnstudio's free pattern directory. The [design](#) was clearly heavily inspired by Stephen West's 'Exploration Station' and '[Enchanted Mesa](#)' designs. Across the image she had typed "NO!" and beneath had ranted about how disgusting they were for stealing the design, etc, etc. West's sweater design is not, in my opinion, particularly practical. It has one typical sleeve and another

that has an armhole beginning at the waist. The Drops/Garnstudio version had adapted it to be more conventional. They used more of the Exploration Station Shawl design for the yoke rather than the sweater design's yoke (although both are similar techniques). I did knit the Drops/Garnstudio version and, apart from a very loose neckline, was very happy with it.

I tried to explain to the 'disgusted Instagrammer' that adapting existing patterns is a standard thing to do in fashion. Fashion magazines and designers go to high-fashion shows in order to copy and take inspiration from the often ludicrous clothes paraded by supermodels. She blocked me.

Where Drops/Garnstudio gets it right is that they offer their patterns (inspired by others) for FREE.

If you have a vest pattern that you like, and you add sleeves from your own design, that entire pattern (if you wrote it out) would become yours. Much like with art, if you adapt it so that you change the meaning, or the purpose, it becomes yours. For example, if the Mona Lisa painting was still within copyright you could repaint a 'toothy smile' onto her face and then that version would be copyrighted to you. Likewise with a novel. You could rewrite Harry Potter almost scene for scene as long as enough of it was changed to no longer be the original. It's often said that every story ever told has been adapted from either Shakespeare or The Bible.

Where copying and copyright gets more ludicrous is in relation to colour.





Black is Black

In 2016, [Anish Kapoor](#) bought the rights to 'Vantablack' a black paint that was, until recently, the 'blackest black' pigment known to man. A British artist, [Stuart Semple](#), objected to the ownership of colours and started a feud with Kapoor that continues to this day. In response, Semple created his own 'colouriest colours' including the 'pinkest pink' that he made freely available to anyone in the world except Anish Kapoor. With typical British humour you have to digitally sign a declaration to state that you are not Anish Kapoor, or working for Anish Kapoor, before being given access to Semple's colours. Recently Kapoor shared a picture where he gives Semple 'the finger' that has been dipped in the 'pinkest pink' to prove that he managed to get hold of the pigment anyway. The feud continues.

The Colour Orange

Which brings me to the colour orange. Until the first orange fruits arrived on British soil the colour orange did not have its own name. It was known in England by the French term 'geoluhread' (pronounced 'yellow-red'). When 'orange' was adopted in place of yellow-red no-one thought to copyright the name or the colour.

In recent years, a knitter and self-styled "thought influencer" known as GG, (Gaye Glasspie) has made a name for herself by almost exclusively wearing shades of orange and only knitting in shades of orange. You may wonder 'what is wrong with that?' Well, nothing. She's perfectly entitled to wear and knit in any colour or colour combination she chooses. How-

ever, this is where the colours get muddy. Indie yarn dyers began sending GG their free versions of orange-dyed yarns in the hope she would knit with them. For some time she happily took the free skeins and did just that. Then, according to GG, her friend told her getting free yarn wasn't enough - she should be charging white-owned businesses cold, hard cash to wear orange.

Now, some white-owned businesses are paying her to wear orange. Madelinetosh, a very famous yarn dyeing company, went further and actually named an orange colourway after GG and she receives a percentage of all the sales of that yarn.

I'm torn about how I feel about this. On one hand, I think 'good for her' but on the other I'm extremely concerned about the pressure GG's followers put onto indie yarn dyers to pay GG if they dye with orange. GG does not own the colour orange. If dyers are stupid enough to pay GG to produce a colour that has been in circulation (albeit in a different name) for well over 1000 years then more fool them. When bullies demand payment for a colour, then I draw a very thick, very wide, yellow-red line.

Much like the wider agenda being pushed by these so-called "thought-influencers" this choice of a colour to the exclusion of all others reflects the pressure and bullying of yarn customers to buy from black vendors to the exclusion of all others.

"Oranges are not the only fruit" and orange is not the only colour.

Diversify.

January 2022

Dear 'Knitfluencers',

Much harm has befallen the knitting/crochet/fibre world in the last five or six years. From the mass-labelling of good, decent people as racist 'white supremacists' and the destruction of individuals' lives, to the constant policing of our words and our products/projects.

Many of you have stood by, quietly, supported, or in some cases, even joined in or led, with the bullying and nastiness. This is no longer tolerable.

In the name of protecting the self-declared 'marginalized' you have directly or indirectly marginalized thousands of others. The fate of some of the targets of harassment, hatred, threats and ostracization has been far, far more harmful than any of the imagined 'microaggressions' described by their attackers.

Fighting racism with racism is not acceptable.

Fighting fascism with fascism is not acceptable.

Fighting white supremacy with black supremacy is not acceptable.

Fighting patriarchy with matriarchy is not acceptable.

Fighting toxic masculinity with toxic femininity is not acceptable.

My plea to you is to 'stand in the gap' between the oppressors and the oppressed. Use your considerable influence to unite rather than divide people. One word from you could have helped Kristy Glass, Nathan Taylor, Kate Davies, Maria Tusken, and all the others that you watched be figuratively burned as witches.

As with all the witch-hunts of the past; history does not remember the witchfinders fondly.

You may think that buying gifts for the bullies will gain you favour for now. You may think that constantly acknowledging their presence in your live broadcasts will protect you. Enjoy your precarious privilege, earned from the pain of others, while you still can. Someday, soon, you will be cancelled by those you fete. You are only ever one poorly chosen word or one inadvertent microaggression away from destruction; subject to the whims of your 'friends'. When that happens we will be here for you, but it won't be easy. Many will remember that you were collaborators as they searched the virtual village looking for transgressors.

Before it's too late, stand up. Speak out. Do the work. Do better. Use your influence for good in the name of good, not for evil masquerading as good.

Appeasing the few at the expense of the many has never been a wise action.

Do the right thing.

Yours faithfully

The blocked and the cancelled.



TODAY I REALISED THIS...

IT'S NOT ENOUGH TO JUST LIKE 'GG'

YES!



WE HAVE TO BE 'GG'

OH \$HIT!





blocked hat

By Liz Clothier Designs

pattern description

Blocked is a slouchy beanie knit in DK or Light Worsted. It is a one-size-fits-all adult hat with a lot of stretch. Using a smaller needle size will give the hat a more structured fit.

Sample was knitted in Awenydd yarn and fiber DK in the colorway Idea Pathogen.

Sample took approximately 70 grams. (165 Yards)

Suggested yarns are Cascade 220 Superwash and Berrocco Vintage DK.

abbreviations

K- knit, P-purl, K2tog- knit 2 stitches together.

gauge

25 stitches per inch in stockinette.

notions

3.5mm 16 inch circular or dpns.

5.0mm 16 inch circular or dpns or longer circular to work crown decreases.

Stitch marker to mark start of round and decreases on crown of hat.



directions

Cast on 90 stitches with smaller needles.

Work K3, P2 ribbing for 12 rounds.

Change to larger needles.

beginning section

5 rounds of knit stitches.

Work the next 6 rounds as follows:

1-3 Knit 3, purl 3 repeat around.

4-6 Purl 3, knit 3 repeat around.

7-11 Knit.

12- Purl.

13-17- Knit.

middle section

1. K3, p7 and repeat around.

2. and all even-numbered rounds, Knit.

3. K3, p7 and repeat around.

5. K3, p7, and repeat around.

7. K3, p7 and repeat around.

9. K3, p7 and repeat around.

11. Purl 3, Knit 7 and repeat around.

13. P3, k7 and repeat around.

Repeat Rounds 1-10.

Work 5 rounds of knit stitch.

Work 1 Row Purl.

Work 5 Rounds Knit.

1-3 Knit 3, purl 3 repeat around.

2-6 Purl 3, knit 3 repeat around.

7-11 Knit around.

crown section

At this point if you are using a circular needle you may need to change to a smaller circumference.

Knit around placing markers after every 9th stitch.

K2tog, knit to 2 stitches before marker and K2tog, slip marker, K2tog repeat around.

Knit around.

K2tog, knit to 2 stitches before marker and K2tog, slip marker, K2tog, repeat around.

Knit around.

Repeat round 3.

Knit around Leaving a tail, cut yarn and thread on darning needle.

Work yarn through stitches on needles and secure. Weave in ends and block.

pattern errata

Errata can be reported via email to:

lizclothierdesigns@gmail.com

You can find other Liz Clothier Designs' patterns at

[Designs by Liz Clothier](https://www.ravelry.com/designers/liz-clothier) https://www.ravelry.com/designers/liz-clothier

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WE'RE PUTTING THE CRAFTING
COMMUNITY
BACK TOGETHER IN 2022!

The Unity Kcal

#UNITYKCAL

Join us in 2022 to knit, crochet, and spin!

*Quarterly KCALS with fun themes, video chats,
prizes galore, no politics and almost no rules.*

*It's time that we bridge the divide created in the fi-
ber community and get back to the joy of making!*

See overleaf for more details...

The Unity KCAL

By Keya Kuhn of Cedar Hill Farm Yarn Co.

On June 23, 2019, the fiber community in the United States was torn apart by racism against white, Christian, Republican or otherwise conservative crafters. We all know what happened and there is no point in mentioning it further. From that point on, the abusive attacks on this segment of the fiber community not only spread throughout social media in the U.S., but extended to other countries, as well, including Canada and Europe. Soon podcasters in the fiber community took up the mantle and proudly waved it as if it put them on some kind of moral high ground. Meanwhile, the divide within the crafting community widened. Those being targeted began to lose interest in their craft. Knitting, crocheting, spinning, sewing ... it lost its joy for--and I don't think this is an exaggeration in the least--millions of crafters. Fundamentalist Liberal politics and anti-Christian behavior on social media drove people from their crafting groups and their local yarn shops.

A few opportunistic bullies wreaked collateral damage as they screamed their anti-moral demands, applauded (and then later destroyed) anyone who voiced support. Even mainstream media wrote a few articles about it for their online platforms. At no point has enough been enough. One false step and those kind of people will turn on you and make you their next target. No one is safe from the mob and ultimately, even if you make their racist, anti-Christian, anti-conservative, and often Marxist mantras your own, you could wake up and find yourself in their crosshairs.

When Mrs. Obama appeared on the cover of Vogue Knitting with no knitting and no evi-

dence of actually being a knitter, what most people thought was quietly dying away was reignited into a bonfire this past autumn. Unfortunately, after over two years of this negativity and abuse, crafters on both sides of the aisle are beyond tired of it. They just do not care enough to play that game anymore. By December, 2021, crafters whom I consider friends began complaining privately to me about how fatigued they were by it all and how they had barely knit or crocheted a stitch in all of 2021 because the loss of community equated to a loss of joy and interest in their craft. I could empathize because my 2021 looked just like theirs and having finished a grand total of just 3 pairs of socks in a twelve-month period, I could see how considerably I had also been mentally affected. It was time to make it stop.

The solution, I think, is the Unity KCAL. We need an opportunity to meet new people, to re-establish community, to craft without politics like it used to be, and to rediscover our joy. Crafting helps to alleviate stress and there isn't one of us who doesn't feel the stress of our times. So, in a world of restrictions, what we need are fewer restrictions, and this KCAL provides the latitude for that in crafting and community. It is a come-as-you-are and bring your stitching event that I am hosting on Instagram. Now, I know that at present it mostly just incorporates knitting and crochet, though there are a few spinners who are playing along and will be included in the end-of-quarter prize drawings.

The rules are simple (and also available for viewing on Instagram at #unitykcal and my account @cedarhillyarns):



RULES:

1. No politics in any sense of the word. Anyone bringing politics to the KCAL will be suspended. Don't troll, don't chastise, don't berate, don't bully. We are DONE with putting up with that nonsense!
2. Come as you are to this KCAL. There will be no special attention given to pronouns, skin color or sexual orientation. Those topics have nothing to do with how well you knit/crochet. Leave it at the door.
3. Your project must relate to the theme. All WIPS are welcome! Be prepared to explain the connection at the end with your FO pics.
4. Double, triple, or quadruple dip!
5. Progress pics/posts should be tagged with #unitykcal.
6. All FO pics must be submitted by the assigned deadline to #unitykcalfo to be considered for prizes.
7. Your project is your business. There are no rules about pattern choice, designer choice (Ravelry or no Ravelry—it doesn't matter), project size, or yarn choice. Use stash yarn or buy new or both. Dye your own, too.
8. The purpose of this KCAL is fun, fellowship and bridging the ugly divide between us. It is not to enrich anyone's bank account so no advertising or posting of special "affiliate" promotions to the hashtags. Don't join this KCAL to self-promote. However, feel free to tag anyone (designer, yarn dyer) whose work has contributed to the materials of your project.
9. Optional: we will have bi-monthly video chats because a KCAL needs community and community needs "chatting" time. We are

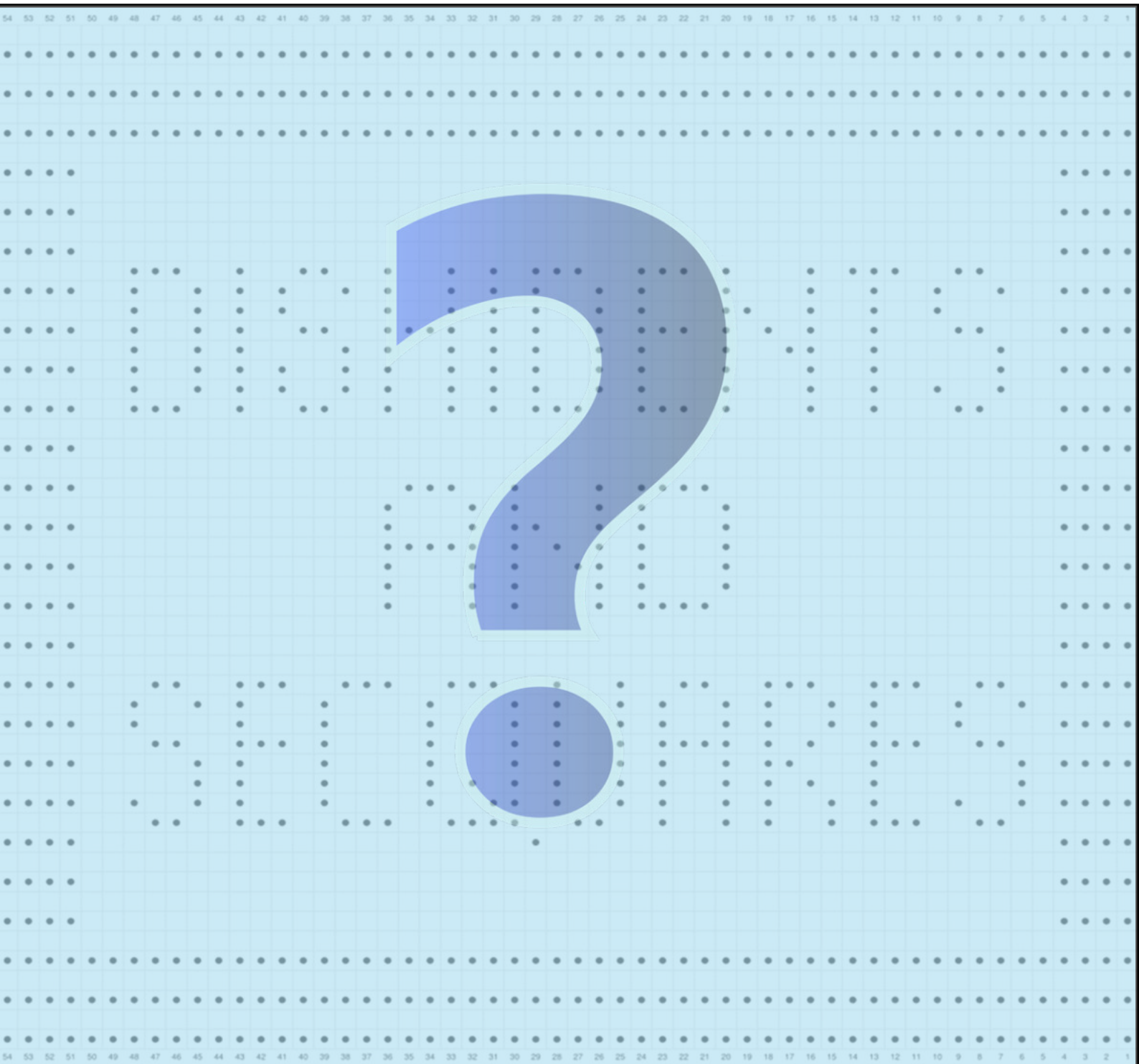
spread across continents and at least 1 ocean, so we can't just all meet up at a coffee shop. Details will be forthcoming.

There are themes for each quarter and anyone who is willing to play by the rules can jump in and out as they please. The themes are as follows:

- * Qtr 1 theme: "I do what I want" (Jan. 1 - March 29)
- * Qtr 2 theme: "It's New to Me!" (April 1 - June 28)
- * Qtr 3 theme: "It's the Little Things that Matter" (July 1 - Sept. 28)
- * Qtr 4 theme: "Let's Finish This!" (Oct. 1 - Dec. 29).

Award categories will vary depending on the theme & will be announced toward the end of each KCAL.

Everyone involved in this KCAL hopes that this idea of crafting for the joy of crafting and sharing that joy with others will spread. Ultimately, we hope to build a bridge over the chasm created by fundamentalist bullying on social media and in our local communities. Crafting used to be unifying among women, men, and children and I think that what most people want is to get back to that point. Please join us this quarter or just follow along and join in when you can. If your Instagram account is private, please follow me and allow me to return the follow so that I can see your FOs to include you in the quarterly prize drawings.



dishidents and secquares

by Uknitted Kingdom

pattern description

dishidents (dissident dishcloths) and secquares (secret squares)

Each issue of Blocked will contain two 'secret' patterns. The design will only be revealed as you knit. The instructions might uncover an image; a design, or a word/message.

When using cotton these secret squares make excellent dishcloths. If you make 4 or 5 of each square in wool or acrylic they can be seamed together at the end of the year to make a small Afghan or lap blanket.

yarn

The test knit for these patterns each used approximately 41 to 43g of worsted weight 100% cotton.

gauge

For dishcloths; gauge isn't particularly important as you will find your own gauge (or the yarn manufacturers recommended gauge) perfectly adequate.

However, if you choose to knit squares for a blanket try to be consistent with your yarn and needle choices so that the squares are the same size.

tips

If preferred, slip the first OR the last stitch of every row to create a neater edge.

When purling a stitch immediately after knitting a stitch; pull the excess yarn out of the purl stitch before knitting or purling on. This helps to reduce loose/baggy knit stitches.

notes

Occasionally a dishident or secret square might not be suitable for children and 'polite company'. Where this is the case it will be made clear. This month the designs are all child friendly and polite

directions

dishcloth/square number one:

Cast on 45 stitches

Row 1 [WS]: k45

Row 2 [RS]: k45

Row 3 [WS]: k45

Row 4 [RS]: k45

Row 5 [WS]: k45

Row 6 [RS]: k45

Row 7 [WS]: k4, p3, k31, p3, k4

Row 8 [RS]: k45

Row 9 [WS]: k4, p3, k31, p3, k4

Row 10 [RS]: k45

Row 11 [WS]: k4, p4, k29, p4, k4

Row 12 [RS]: k45

Row 13 [WS]: k4, p4, k5, p2, k1, p1, k1, p2, k5, p2, k1, p1, k1, p2, k5, p4, k4

Row 14 [RS]: k45

Row 15 [WS]: k4, p5, k4, p2, k3, p2, k5, p2, k3, p2, k4, p5, k4

Row 16 [RS]: k45

Row 17 [WS]: k4, p5, k5, p5, k7, p5, k5, p5, k4

Row 18 [RS]: k45

Row 19 [WS]: k4, p6, k25, p6, k4

Row 20 [RS]: k45

Row 21 [WS]: k4, p6, k25, p6, k4

Row 22 [RS]: k45

Row 23 [WS]: k4, p5, k27, p5, k4

Row 24 [RS]: k45

Row 25 [WS]: k4, p5, k27, p5, k4

Row 26 [RS]: k45

Row 27 [WS]: k4, p5, k10, p7, k10, p5, k4

Row 28 [RS]: k45

Row 29 [WS]: k4, p5, k8, p11, k8, p5, k4

Row 30 [RS]: k45

Row 31 [WS]: k4, p5, k7, p13, k7, p5, k4

Row 32 [RS]: k45

Row 33 [WS]: k4, p5, k6, p15, k6, p5, k4

Row 34 [RS]: k45

Row 35 [WS]: k4, p5, k5, p17, k5, p5, k4

Row 36 [RS]: k45

Row 37 [WS]: k4, p5, k4, p19, k4, p5, k4

Row 38 [RS]: k45

Row 39 [WS]: k4, p5, k3, p21, k3, p5, k4

Row 40 [RS]: k45

Row 41 [WS]: k4, p5, k2, p23, k2, p5, k4

Row 42 [RS]: k45

Row 43 [WS]: k4, p37, k4

Row 44 [RS]: k45

Row 45 [WS]: k4, p37, k4

Row 46 [RS]: k45

Row 47 [WS]: k4, p37, k4

Row 48 [RS]: k45

Row 49 [WS]: k4, p37, k4

Row 50 [RS]: k45

Row 51 [WS]: k4, p37, k4

Row 52 [RS]: k45

Row 53 [WS]: k4, p37, k4
Row 54 [RS]: k45
Row 55 [WS]: k4, p37, k4
Row 56 [RS]: k45
Row 57 [WS]: k45
Row 58 [RS]: k45
Row 59 [WS]: k45
Row 60 [RS]: k45
Row 61 [WS]: k45
Row 62 [RS]: k45
Cast off.

dishcloth/square number two

Cast on 45 stitches

Row 1 [WS]: p45
Row 2 [RS]: p45
Row 3 [WS]: p45
Row 4 [RS]: p45
Row 5 [WS]: p45
Row 6 [RS]: p3, k2, p2, k2, p2, k5, p2, k2, p3, k2, p2, k2, p2,
k2, p2, k2, p3, k2, p3
Row 7 [WS]: p45
Row 8 [RS]: p3, k2, p2, k2, p5, k2, p2, k2, p3, k2, p2, k2, p2,
k2, p2, k2, p3, k2, p3
Row 9 [WS]: p45
Row 10 [RS]: p3, k3, p1, k2, p5, k2, p2, k2, p3, k2, p2, k6, p2,
k2, p1, k1, p1, k2, p3
Row 11 [WS]: p45
Row 12 [RS]: p5, k4, p2, k5, p2, k2, p3, k2, p2, k2, p2, k2, p2,
k7, p3
Row 13 [WS]: p45
Row 14 [RS]: p3, k2, p2, k2, p5, k2, p2, k2, p3, k2, p2, k2, p2,
k2, p2, k3, p1, k3, p3
Row 15 [WS]: p45
Row 16 [RS]: p3, k2, p2, k2, p5, k2, p2, k2, p3, k2, p3, k4, p3,
k2, p3, k2, p3
Row 17 [WS]: p45
Row 18 [RS]: p4, k5, p2, k5, p1, k4, p1, k4, p3, k2, p4, k1, p5,
k1, p3
Row 19 [WS]: p45
Row 20 [RS]: p45
Row 21 [WS]: p45
Row 22 [RS]: p45

Row 23 [WS]: p45
Row 24 [RS]: p5, k5, p3, k5, p4, k3, p4, k2, p2, k7, p5
Row 25 [WS]: p45
Row 26 [RS]: p4, k3, p1, k3, p5, k2, p3, k2, p1, k2, p3, k2, p7,
k2, p5
Row 27 [WS]: p37, k1, p7
Row 28 [RS]: p4, k3, p9, k2, p2, k2, p3, k2, p2, k2, p7, k2, p5
Row 29 [WS]: p45
Row 30 [RS]: p5, k5, p3, k5, p2, k2, p3, k2, p2, k2, p7, k2, p5
Row 31 [WS]: p45
Row 32 [RS]: p8, k3, p5, k2, p2, k2, p3, k2, p2, k2, p7, k2, p5
Row 33 [WS]: p37, k1, p7
Row 34 [RS]: p4, k3, p1, k3, p5, k2, p2, k2, p3, k2, p2, k2, p7,
k2, p5
Row 35 [WS]: p45
Row 36 [RS]: p5, k5, p3, k5, p2, k2, p3, k2, p2, k2, p7, k2, p5
Row 37 [WS]: p45
Row 38 [RS]: p45
Row 39 [WS]: p45
Row 40 [RS]: p45
Row 41 [WS]: p45
Row 42 [RS]: p5, k10, p2, k9, p3, k3, p5, k3, p5
Row 43 [WS]: p45
Row 44 [RS]: p11, k4, p7, k4, p3, k3, p5, k3, p5
Row 45 [WS]: p45
Row 46 [RS]: p11, k4, p7, k4, p3, k11, p5
Row 47 [WS]: p45
Row 48 [RS]: p11, k4, p7, k4, p3, k3, p5, k3, p5
Row 49 [WS]: p45
Row 50 [RS]: p11, k4, p7, k4, p4, k3, p3, k3, p6
Row 51 [WS]: p45
Row 52 [RS]: p11, k4, p7, k4, p5, k3, p1, k3, p7
Row 53 [WS]: p45
Row 54 [RS]: p12, k3, p8, k3, p6, k5, p8
Row 55 [WS]: p45
Row 56 [RS]: p13, k2, p9, k2, p7, k3, p9
Row 57 [WS]: p45
Row 58 [RS]: p14, k1, p10, k1, p8, k1, p10
Row 59 [WS]: p45
Row 60 [RS]: p45
Row 61 [WS]: p45
Row 62 [RS]: p45
Cast off

pattern errata

Errata can be reported via email to:

uknittedkingdom@gmail.com

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“Kindred spirits are not so scarce as I used to think. It’s splendid to find out there are so many of them in the world.”

- L.M. Montgomery

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TEST KNITTERS AND TEST CROCHETERS

Designed a pattern and need to have it tested?

Contact our volunteers listed.

NB testers are not obligated to test.

If they should decline; please respect their decision.

Instagram Username	Knitting	Crochet	Tunisian Crochet	Tatting	Quilting	Amigurumi	Brioche	Cables	Double Knitting	Intarsia	Fair Isle	Lace	Mosaic	Baby Clothes	Baby / Lap Blankets	Large Blankets	Socks	Gloves / Mittens	Hats	Cowls / Scarves /	Sweaters / Cardigans	Toys
1 @mountain_candi	✓																					
2 @mollyOMali	✓																					
3 @stitches_by_connie	✓																					
4 @emily_saopraseuth	✓																					
5 @woolycat94	✓								✓													
6 @thebootlegknitter	✓																					
7 @girlcanstitchnbitch	✓	✓			✓	✓																
8 @231bakerst	✓						✓			✓												
9 @solariEtc	✓	✓			✓		✓			✓												
10 @wombatofDOOM53	✓						✓															
11 @koiwood	✓						✓															
12 @iepure.de.foc	✓	✓			✓																	
13 @loveknotsbycheryl	✓	✓			✓																	
14 @marcellaharville	✓	✓			✓	✓			✓													✓
15 @jasminewolverine	✓	✓						✓		✓												
16 @chickenladyfiberarts	✓							✓														
17 @blazeknits_	✓	✓			✓	✓			✓	✓												✓
18 @sandyk1ns	✓	✓	✓				✓		✓	✓												✓
19 @smiles5712	✓																					
20 @windyhillfarm_	✓							✓														✓
21 @lisa_c_knits	✓	✓					✓		✓	✓												
22 @mamawantstoknit	✓																					
23 @yarnbender	✓						✓															
24 @food.gin.travel	✓	✓																				
25 @reneelmt_	✓									✓												✓
26 @annekuell	✓	✓				✓																
27 @raspberrylanestudios	✓					✓				✓												
28 @knit507	✓															✓						
29 @sweetmountainfiber	✓	✓	✓				✓															
30 @pinkieknits	✓																					
31 @morgandailey43	✓	✓	✓			✓	✓															✓
32 @micahstitches	✓	✓				✓				✓						✓						✓
34 @shellehret	✓	✓	✓			✓	✓		✓	✓												✓
35 @collinscaoimhe	✓			✓																		
36 @knittingmylifeaway	✓																					
37 @marianhooks	✓						✓		✓	✓			✓									✓
38 @yarnobsessed01	✓						✓			✓												
39 @raspberrypotpourri		✓												✓	✓							
40 @cheryl1262	✓																					
41 @spiralout51	✓						✓															
42 @luckyjennyknits	✓																					
Email																						
43 murderknits@gmail.com	✓					✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Facebook																						
44 Kansaschickie		✓	✓	✓		✓																

Customer Service

by Uknitted Kingdom

This is a ladies' shop for lady-people.

We've heard a lot lately about how some black knitters are treated when they enter some yarn stores. These stories are one-sided and on face value are examples of rude and poor customer service, but not necessarily instances of racism.

Without hearing his or her side of the story, it's impossible to determine any motive for a shopkeeper's behaviour.

Male knitters and crocheters face far worse rudeness/ridicule than anything I've heard a black female knitter talk of. A male knitter immediately draws attention to himself if he knits in public. Male knitters are treated as if they are side-show performers or freaks of nature. Black women aren't told they shouldn't be knitting or shouldn't be crocheting. Male knitters/crocheters are told this. Non-knitting family and friends of male knitters are sometimes embarrassed by it.

When I walk into a yarn store, I'm immediately met with stares from staff and customers. Their first impression is that I've been sent to the shop to buy yarn for a wife or that I've walked into the yarn store instead of the tool shop. There's always a moment of disbelief and then either undeserved admiration (a man that knits!) or equally undeserving scorn (a man that knits!). After a while this passes and then the world carries on as usual.

My worst experience was in a yarn store in Catania, Sicily. Italian yarn stores are very old fashioned. The yarn is behind the counter and you have to ask to see it. You can't just pick it up, and look, and feel. You are expected to

know what you want before entering. Browsing for inspiration doesn't seem to be the Italian way. The English aren't particularly liked in mainland Europe (even before Brexit) and I genuinely felt awkward and uncomfortable by the way the woman continued to sit, looked me up and down and acted as if she had never laid eyes on an Englishman. I escaped as quickly as possible after pointing at a random ball of black DK that I knew I'd probably never use. I can't be 100% certain that her disdain was because I was a male knitter or because I was English. I guess I'll never know.

Customers can be surprised by the gender of the shopkeeper, too. For a short time I worked in a yarn store in Blackpool, England. The store was owned by another male knitter. Blackpool is a seaside holiday destination, traditionally favoured by the older generations and Glaswegians, so the yarn store saw a large amount of one-off traffic from 'knitters-on-tour'. Very few returned as they soon went home. Many, many of these vacationing customers had a hard time accepting that there were two male knitters behind the counter, in the same shop! The hilarious thing was that we rarely worked on the same days and, despite us looking completely different (I, bald with a white beard; and he, brown-haired and twenty years younger) a number of the regular, local knitters couldn't tell us apart. Do all male knitters look the same? Apparently so.

If, after working in a yarn store for X number of years, your first male customer enters, or your first black female customer enters, there might well be a moment of surprise or confusion. Rather than getting offended and immediately leaving the store, return a week or two later. I'm sure if I spent longer in Catania and became a frequent visitor, the lady in the chair might well have warmed to the idea of 'il knitter maschio inglese'.

All men are [insert expletive]

Undoubtedly, somewhere, someplace, there might be a racist yarn store owner. However, it's going to be a rare occurrence. In contrast, there are misandrists in the knitting world. There are women who don't want men to be in their social spaces for all sorts of reasons. Some valid, some not.

One yarn store owner, in particular, Eleanor of Knit Nottingham, openly expresses her dislike of men and male knitters. Despite being married to a man, she doesn't like men. In her genuinely hilarious vlog she has been known to state that she will always ignore a male customer in favour of a female customer. She disparages men and manhood at every possible opportunity. In a recent vlog, she claimed to have employed a man, but it turned out to be a woman in the very early stages of wanting to be a man. See, men that are really women are perfectly fine. It's men that are men that are toxic and to be ignored.

Should I lead an army of 45,000 knitters to attack Eleanor online? No. Because it really doesn't matter. I just choose to buy elsewhere. Although I do still watch her vlog as she really is quite funny.

There are other examples of yarn stores that are openly hostile to, and about, their customers.





Send in the clowns (I nearly dyed laughing).

Lady Dye Yarns recently posted an Instagram live where a customer called 'Wendy' had complained. Wendy had purchased an unseen yarn club inspired by 'The Golden Girls' TV series. When it arrived she wasn't happy with the 'highlighter bright' colours. She described these colours as "clown colours", and if you look at the image below you can judge for yourself if that was an accurate description. I can understand Wendy's disappointment. I remember The Golden Girls well, and they mostly wore 1980s pastels, beiges and grays. They rarely, perhaps with the exception of Blanche, wore "clown colours".

Anyone working in customer service should know that complaints and customer dissatisfaction is inevitable and is extremely easy to resolve. All the store has to do is say, "I'm sorry you didn't like the product this time, please return them for a full refund." Simple right? Not for Lady Dye. Lady Dye was personally offended by Wendy's email. This is 'Customer Service 101' material. Never take a customer's comments about a product or service personally. Lady Dye seemed to think that Wendy should have been "more professional." Who ever heard of a customer having to be professional? Was this a business to business transaction? Or, was it a private customer buying yarn from an indie dyer's online store?

Lady Dye then proceeded to act unprofessionally herself by canceling all of Wendy's other orders, including a club membership, and then visibly relishing every moment as she humiliated Wendy by berating her and inciting her followers to do the same. Inadvertently, during her rant, Lady Dye admitted that no one in her East or West Coast branches had checked the business email for two weeks! Now THAT is unprofessional.



poop emoji amigurumi

by Trisha Ryan of Yankee Rose Creations Design

materials

for the large emoji

Worsted weight (Size 4) yarn:
Approx. 28g/1 oz. Brown.
12mm black safety eyes.
Small pieces white felt.
Yarn needle.
Polyfil stuffing.
Size 4mm/G/US6 crochet hook.

for the small emoji

Worsted weight (Size 4) yarn.
Approx. 21g/¾ oz. Brown.
10mm black safety eyes.
Black embroidery floss.
Peach colored paint for cheeks.
Stiff paintbrush.
Yarn Needle.
Polyfil Stuffing.
Size 4mm/G/US6 crochet hook.

note

Doll is working in continuous rounds. Do not join. Place a marker in beginning stitch of each round if needed.

directions

large emoji

Before beginning piece you will need to prepare the eyes.

Poke a small hole through a piece of white felt and push the safety eye through. Cut around eye in the shape you would like your eye to be.

RND 1: Starting with brown, and using the magic loop method, work 6sc in circle.

RNDS 2&3: Sc in each st around. (6sc)

RND 4: Work 2sc in each st around. (12 sc)

RND 5: Sc in each st around. (12sc)

RND 6: Work 2sc in each st around. (24 sc)

RNDS 7&8: Sc in each st around. (24sc)

RND 9: *Sc in next 2 sts, sc next 2 sts tog. Repeat from * around. (18sc)

RND 10: Sc in each st around. (18sc)

RND 11: *Sc in next 2 sts, 2 sc in next st. Repeat from * around. (24sc)

RND 12: *Sc in next 3 sts, 2 sc in next st. Repeat from * around. (30sc)

RND 13: *Sc in next 4 sts, 2 sc in next st. Repeat from * around. (36sc)

RNDS 14&15: Sc in each st around. (36sc)

RND 16: *Sc in next 4 sts, sc next 2 sts tog. Repeat from * around. (30sc)

RND 17: Sc in each st around. (30sc)

ADD EYES NOW. Place eyes between rounds 15 & 16, spaced 3 or 4 sts apart.

RND 18: *Sc in next 4 sts, 2 sc in next st. Repeat from

* around. (36sc)

RND 19: *Sc in next 5 sts, 2 sc in next st. Repeat from * around. (42sc)

RND 20: *Sc in next 6 sts, 2 sc in next st. Repeat from * around. (48sc)

RND 21: *Sc in next 7 sts, 2 sc in next st. Repeat from * around. (54sc)

RNDS 22-24: Sc in each st around. (54sc)

RND 25: *Sc in next 7 sts, sc next 2 sts tog. Repeat from * around. (48sc)

RND 26: Sc in each st around. (48sc)

RND 27: *Sc in next 6 sts, sc next 2 sts tog. Repeat from * around. (42sc)

RND 28: *Sc in next 5 sts, sc next 2 sts tog. Repeat from * around. (36sc)

RND 29: *Sc in next 4 sts, sc next 2 sts tog. Repeat from * around. (30sc)

RND 30: *Sc in next 3 sts, sc next 2 sts tog. Repeat from * around. (24sc)

RND 31: *Sc in next 2 sts, sc next 2 sts tog. Repeat from * around. (18sc)

Finish stuffing piece before closing.

RND 32: *Sc in next st, sc next 2 sts tog. Repeat from * around. (12sc)

RND 33: *Sc next 2 sts tog. Repeat from * around. (6sc)

Fasten off, leaving a tail. Run yarn with an embroidery needle through these 6 sts and pull to gather.

Cut a half circle from felt for mouth and glue or stitch in place, using photo as a guide.



directions

small emoji

RND 1: Starting with brown, and using the magic loop method, work 6sc in circle.

RNDS 2&3: Sc in each st around. (6sc)

RND 4: Work 2sc in each st around. (12 sc)

RND 5: Sc in each st around. (12sc)

RND 6: Work 2sc in each st around. (24 sc)

RNDS 7&8: Sc in each st around. (24sc)

RND 9: *Sc in next 2 sts, sc next 2 sts tog. Repeat from * around. (18sc)

RND 10: Sc in each st around. (18sc)

RND 11: *Sc in next 2 sts, 2 sc in next st. Repeat from * around. (24sc)

RND 12: *Sc in next 3 sts, 2 sc in next st. Repeat from * around. (30sc)

RND 13: *Sc in next 4 sts, 2 sc in next st. Repeat from * around. (36sc)

RNDS 14-16: Sc in each st around. (36sc)

ADD EYES NOW. Place eyes between rounds 14 & 15, spaced 6 sts apart.

RND 17: *Sc in next 4 sts, sc next 2 sts tog. Repeat from * around. (30sc)

RND 18: Sc in each st around. (30sc)

RND 19: *Sc in next 3 sts, sc next 2 sts tog. Repeat from * around. (24sc)

RND 20: *Sc in next 2 sts, sc next 2 sts tog. Repeat from * around. (18sc)

Finish stuffing piece before closing.

RND 21: *Sc in next st, sc next 2 sts tog. Repeat from * around. (12sc)

RND 22: *Sc next 2 sts tog. Repeat from * around. (6sc)

Fasten off, leaving a tail. Run yarn with an embroidery needle through these 6 sts and pull to gather.

Using embroidery floss, stitch a small mouth on. Using paint, create cheeks. A tutorial for adding cheeks to dolls can be found [here](#).

<https://youtu.be/DbXiYbD7wT8>

pattern errata

Errata can be reported via email to:

yankeerosecreations@yahoo.com

You can find other patterns by Yankee Rose Creations

at <http://www.yankeerose.etsy.com>

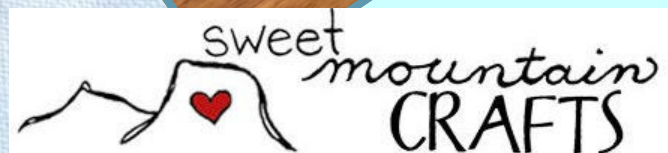
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#TSASYMAL



Join Two Sisters & Some Yarn with their latest make-along (MAL).

- Just create and have fun; join in using the hashtag #TSASYMAL and tag @twosistersandsomeyarn
- Start a new project with the 'Two Sisters and Some Yarn' colorway from @sweetmountaincrafts or any of her other yarns or fiber
- For details of other indie dyers you can use contact Two Sisters & Some Yarn on Instagram.

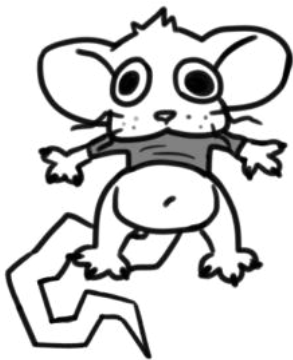
The Lazy Knitter's Guide to the Gauge Swatch

by the Laziest Knitter, Illustrations by Abby D



Lazy knitters like myself do not want to knit gauge swatches. We want to cast on with abandon when inspiration strikes and never look back. And when the resulting sweater ends up 4 sizes too large or too small, we search through our friends and family, looking for a properly sized person for our garment, gifting it and pretending it was intended for the recipient the entire time.

The difference between knitting a good-fitting sweater and a house tent is simply knitting gauge. And what is the easiest way to get a good knitting gauge? The dreaded gauge swatch.



For those who might not know, a gauge swatch is a small(ish) square that is knitted up prior to starting a project to check that the selected yarn and needle produce the required stitches per inch. What difference can a gauge swatch make? Imagine if you will, casting on 240 stitches around for a 40" sweater. Your chosen yarn and needles are creating a fabric of 8 stitches per inch. Simple math tells us that we would end up with a 30" sweater! (240 stitches / 8 stitches per inch = 30 inches.)

Over time, though, I've found a few ways to "cheat" the gauge swatch.

Swatch Cheats

The simplest way to skip the gauge swatch is to just skip it. When I'm knitting something smaller, like socks or a hat, I let the object itself be the gauge swatch. Once I get enough knitted, I steam block it (more on that later) and then measure to see if it's the right size. For a pieced sweater, I may start knitting an arm and let that be my gauge swatch. If my gauge is off, I haven't lost much more time than knitting a traditional swatch and if my gauge is spot on, I haven't lost any time.

Top-down sweaters are a different ballgame. Sometimes, I will just launch into the knitting without a gauge swatch if I'm using a yarn and needle size combo that I've used before and am fairly confident in the gauge that will be produced. Otherwise, I will cast on a couple dozen stitches and knit it into a square. To save yarn, I do not cut it. Once my measurements are taken, I'll unravel it and cast on my sweater. Some people advise cutting the yarn and keeping the swatch. If you find yourself in a game of yarn chicken, you can always unravel the swatch and use the yarn at the end.

To Block or Not

Knitted fabric can change when washed. Your beautiful and perfectly fitting garment may grow after its first dip into water. Yarn fibers fight being formed into the loops that comprise a knitted fabric. When exposed to water, the fibers relax and released tension shows up as a wider fabric. A stockinette wool fabric can grow maybe 10%. Lace fabric can grow a whole lot more. The amount of growth depends a lot on the fiber type and the stitch pattern used. It then makes sense to wet block (wash) a gauge swatch to get a good measurement of what your yarn/needle combo will do in a finished and washed sweater. But who wants to stop themselves in the middle of inspiration and knit up a swatch, wash it and then wait for it to dry before starting in on their creative vision? Not me!

I've found that steam-blocking wool fabrics is a pretty good stand in for wet-blocking. I hold my iron above my swatch and steam the crap out of it without touching the iron to the fabric. I then give the swatch a good tug in both directions and then let it cool. The moist heat lets the fibers relax into the stitch pattern and duplicates the experience of washing well enough without having to wait for the thing to dry. I can't swear by this method for all fibers but for wool, it hasn't failed me.

Why do some people find success without a swatch?!?

I have a friend who never swatches and only knows the cable cast on but her garments always turn out perfectly and she can actually get that pullover on and over her head. How she pulls this off is only part mystery. It turns out that most designers use a standard stitch gauge for their yarn of choice. This means they choose a needle size and "stitches per inch" gauge that are most common for the yarn. Many knitters can use their suggested yarn with their suggested needle and get a garment that is very close to the intended size. Unfortunately, though, many knitters cannot. As a continental knitter myself (hold the yarn in my left hand), I almost always need to go down a needle size to get gauge. If you are a tight English knitter (hold the yarn in your right hand), you may have to go up a needle size. And if you are using a pattern from a new or indie designer, they may deviate entirely from gauge standards.

This is why gauge swatches, while burdensome, are so important if you want to ensure sizing success in your knitting.

When the Gauge Swatch LIES

There is a reason most knitters reach for wool when knitting. It is resilient. It is not only warm but it keeps its shape. If it does get out of shape, water can reactivate the crimp in the fiber and it will spring back to life. There isn't another fiber quite like it.

If you knit a sweater out of alpaca, you may love it when it first comes off your needles but in time, you'll likely find that it is too big and getting bigger by the second. Alpaca is soft and beautiful and natural, but it is slippery.

One of my first self-designed sweaters was made out of a beautiful alpaca-blend yarn. I spent a ton of time designing dragon intarsia motifs on the front. (Any other Game of Thrones fans?!) I measured and re-measured both myself and my gauge swatch. Many hours were spent knitting the thing and selecting the perfect buttons.

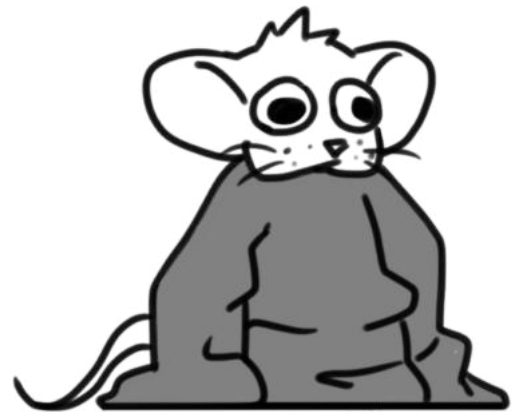
When the sweater first came off my needles, it fit BEAUTIFULLY. I LOVED my new sweater. But by the second wearing, I noticed that the sleeves were a little longer. And by the third wearing, the shoulder seams were starting to drift towards my elbows. It never stopped growing.

This is something a gauge swatch just can't tell you. Only other knitters or life experiences can tell you these things. You can try to recreate this experience by hanging a wet gauge swatch and weighting it down. But then, the fresh off the needles sweater will not meet your expectations. Or you can knit a sweater with a tried-and-true fiber like wool. (I'm not super experienced with acrylic, but I've been told that it is a decent stand-in for those who have aversions/allergic reactions to wool.)

What does it all mean?!?

Knitting teachers who insist that you must swatch are not monsters that want to rob you of the joy of casting on immediately. They are trying to spare you the pain of failure after hours and hours of knitting that could have been prevented by a little double-checking of gauge. The bottom line is that if you want a garment to fit, you have to get the correct knitting gauge.

Ultimately, it's up to you to assess how much risk you are willing to assume by skipping steps upfront on swatching. For me, I try to play it a little safe while also indulging my lazy and impatient nature. A little bit of knitting and a little shot of steam from the iron and I've got enough reassurance to go for it.





reclaim beanie

by Anne Pinkava

pattern description

This is a bottom up, ribbed beanie. It is knit in the round until you get to the modified intarsia portion, where you knit back and forth using intarsia in the flat. After the intarsia, you return to working in the round, and then divide into 5 parts for the decrease.

Materials

fingering weight

Double pointed or circular UK10/3.25mm/US3 needles.

dk weight

UK9/3.75mm/US5 needles

worsted weight

UK8/4mm/US6 needles

(or correct needles for desired gauge.)

Stitch markers

Darning needle.

Yarn

Fingering weight: 50 grams/231 yards for your main color, and 5 grams (about 46 yards) for your contrasting color.

OR

DK weight: 50 grams/ 191 yards for the main color, and 5 grams (about 20 yards) for your contrasting color.

OR

Worsted weight: 100 grams/198 yards of yarn for your main color, and 5 grams (about 20 yards) for your contrasting color.

sizing guide

Finished Measurement of Hat:

Height: 9 in (20 cm)

Unstretched Circumference: 15 in (38 cm)

Maximum Circumference: 27 in (68 cm)

This pattern is written to achieve the same measurements in fingering weight, DK weight, and worsted weight yarn. (Represented as FW (DK, WW) throughout the pattern.) Because there is so much stretch in the pattern, size adjustments are more easily made by adjusting height rather than width. In adult sizes, I would recommend 9 in (23 cm) for a size large, 8 in (20 cm) for a medium, and 7 in (18 cm) for a small.

gauge

For a 2 in (5cm) square in K2P2 ribbing knit flat and blocked:

Using fingering weight yarn with UK 10/ 3.25 mm/US 3 needles: 17 rows by 13 stitches

Using DK weight yarn with UK 9/ 3.75mm/US 5 needles: 15 rows by 11 stitches.

Using worsted weight yarn and UK8/ 4mm/ US 6 needles: 14 rows by 10 stitches.

abbreviations:

MC: Main Color

CC: Contrasting color

K - Knit

P - Purl

St - Stitches

K2tog - Knit 2 together

P2tog - Purl 2 together

M1: Make one stitch

directions

cast on and brim

Cast on 140 (120, 100) stitches with the main color. Join knitting in the round, being careful not to twist stitches. Knit 2 Purl 2 the entire row for 10 (8, 6) rows, or about 1 ¼ in (3 cm). Your last row will be Row 1 of the chart.

set up for intarsia

K2, P2 15 (13, 10) times, and place a stitch marker. Start the chart on Row 2, working across its 23 stitches (adding a stitch where indicated in the chart), and end by placing another stitch marker. P2, then *K2, P2* to end. (The rib pattern of the hat will stay the same while you knit the entire chart.)

intarsia section

(If you wish to skip the Intarsia portion and use duplicate stitch instead, continue to knit in the round leaving the square blank, to be stitched in later.)

Continue in pattern for the next 2 rows (Rows 3 and 4 of the chart). On Row 5 you will add in your contrasting color for the Modified Intarsia portion of the chart as well as begin knitting back and forth using the Intarsia in the Round portion of the hat. (Picture instructions for both are below.)

Continue knitting back and forth following the chart through the intarsia portion, ending on Row 24 (which is wrongside.) Cut your contrasting yarn, leaving enough of a tail to weave in later. Complete your last wrap and turn for intarsia in the round, and continue the rest of the hat working in the round normally (remembering to purl together your last loop). Continue with the chart for the next 5 rows (row 25-29 of the chart), removing the stitch markers with the last row.

finishing the body of the hat

K2, P2 for 20 (15, 10) more rows or until the hat reaches about 6 ¾ in (17cm), or whatever length is desired (see sizing guide). The decrease section is 2 in/5cm tall.

set up for decreases

On the last row, *K2, P2* 7 (6, 5) times and place a marker, repeating until the hat is divided into five different sections. (Fingering weight starts on row 1, worsted starts on row 6. DK uses the second decrease.)

decreases

Repeat instructions between markers.

1. K2, P2tog, *K2, P2* 5 times, K2, P2tog. (130 st. total.)
2. K2, P2tog, K1, P2, *K2, P2* 4 times, K1, P2tog. (120 st. total.)
3. K2, P2tog, P2, *K2, P2* 4 times, P2tog. (110 st. total.)
4. K2, P2tog, P1, *K2, P2* 3 times, K2, P1, P2tog. (100 st. total.)
5. *K2, P2* 5 times.
6. K2, P2tog, *K2, P2* 3 times, K2, P2tog. (90 st. total.)
7. K2, P2tog, K1, P2, *K2, P2* 2 times, K1, P2tog. (80 st. total.)
8. K2, P2tog, P2, *K2, P2* 2 times, P2tog. (70 st. total.)
9. K2, P2tog, P1, K2, P2, K2, P1, P2tog. (60 st. total.)
10. *K2, P2* 3 times.
11. K2, P2tog, K2, P2, K2, P2tog. (50 st. total.)
12. K2, P2tog, K1, P2, K1, P2tog. (40 st. total.)
13. K2, P2tog, P2, P2tog. (30 st. total.)
14. K2, P2tog, P2tog, remove markers. (20 st. total.)
15. *K2, P2*
16. K2 and move those 2 stitches to the back needle, making them the last 2 stitches of the row. P2tog, K2tog, around. (10 st. total.)
K2tog 5 times. (5 st. total.)

decrease (dk only)

Repeat instructions between markers.

1. K2, P2tog, *K2, P2* 4 times, K2, P2tog. (110 st. total.)
2. K2, P2tog, K1, P2, *K2, P2* 3 times, K1, P2tog. (100 st. total.)
3. K2, P2tog, P2, *K2, P2* 3 times, P2tog. (90 st. total.)
4. K2, P2tog, P1, *K2, P2* 2 times, K2, P1, P2tog. (80 st. total.)
5. *K2, P2* 4 times.
6. K2, P2tog, *K2, P2* 2 times, K2, P2tog. (70 st. total.)
7. K2, P2tog, K1, P2, K2, P2, K1, P2tog. (60 st. total.)
8. K2, P2tog, P2, K2, P2, P2tog. (50 st. total.)
9. K2, P2tog, P1, K2, P1, P2tog. (40 st. total.)
10. *K2, P2* 3 times.
11. K2, P2tog, K2, P2tog. (30 st. total.)
12. K2, P2tog, P2tog. (20 st. total.)
13. K2, P2. (Remove markers.)
14. K2 and move those 2 stitches to the back needle, making them the last 2 stitches of the row. P2tog, K2tog, around. (10 st. total.)
K2tog every stitch. (5 st. total.)

finishing

Cut yarn leaving a long tail. Using a darning needle, sew through the last 5 stitches, pulling them tight. Weave in ends.

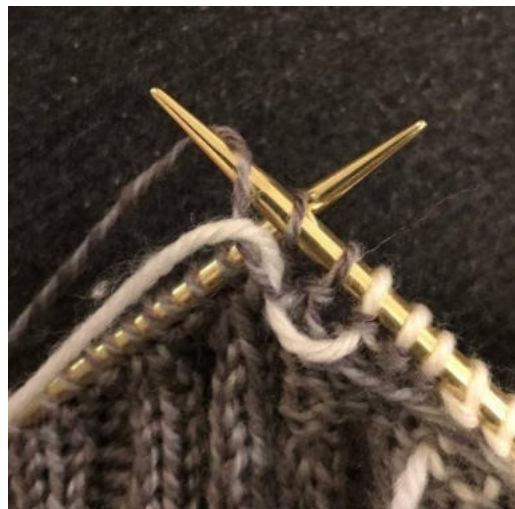
modified intarsia

While you can use traditional intarsia on this pattern, modified intarsia has fewer strands of yarn to juggle, and works better with variegated yarns.



(Viewed from the wrong side)

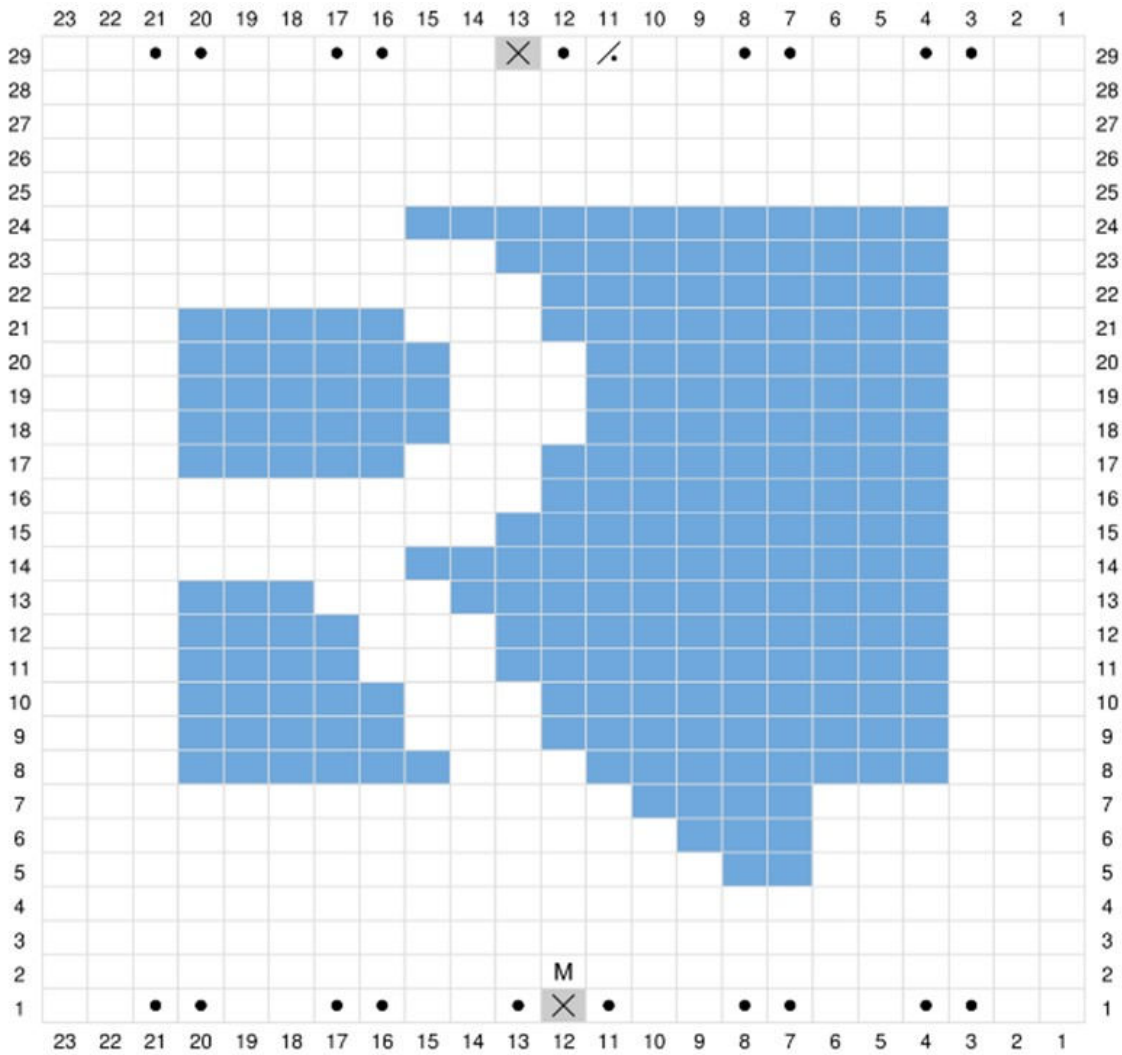
Knit your first stitch of your contrasting color, leaving a long tail to weave in later. Knit the second stitch, pick up the MC and knit one. Take your contrasting yarn, and twist it around the main color so the contrasting yarn is pointed upward. (Pictured below.) Knit the next stitch in the main color.



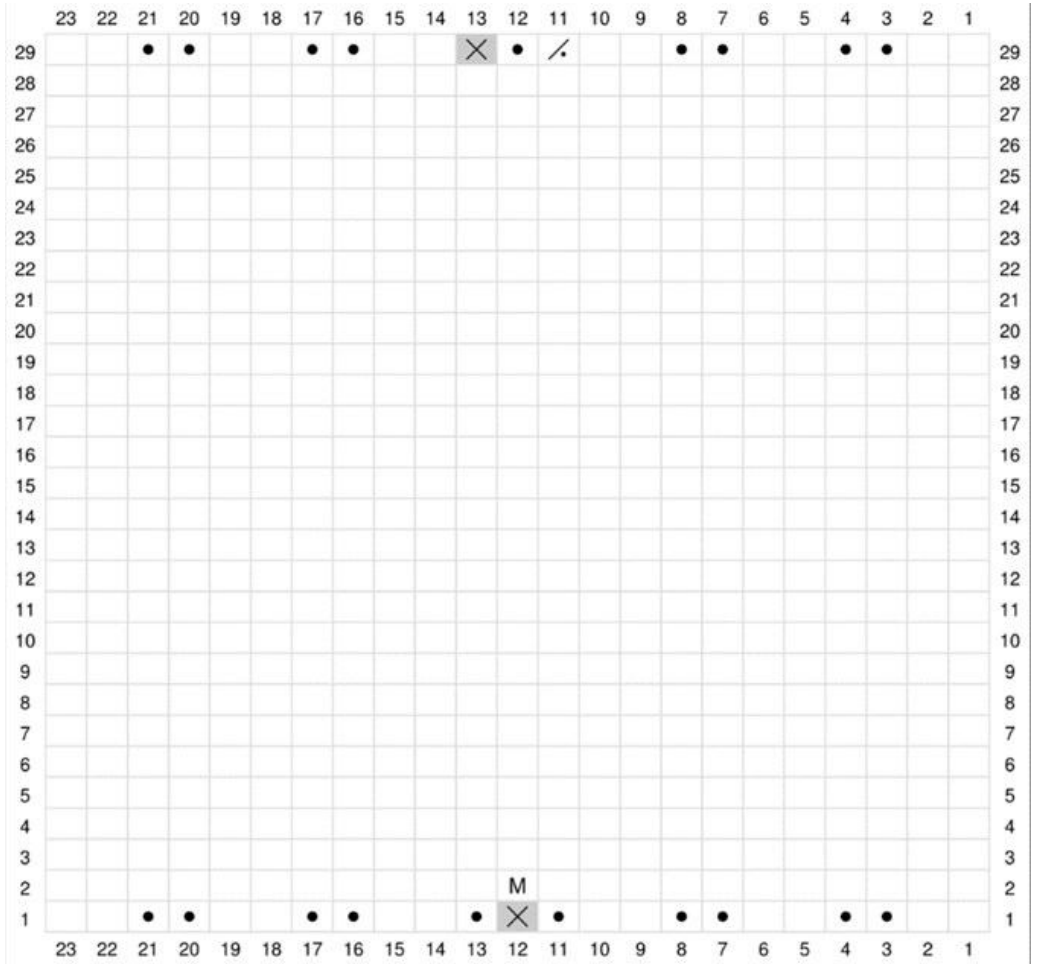
This is the same method for catching floats, which you can do every 5-6 stitches along the intarsia portion to make sure that the yarn you are carrying behind your work doesn't get caught on anything. Floats may also be caught in either direction, but make sure that the extra float is always pointed up so you don't have to tug the yarn against itself for the next row. (Also, remember not to catch floats at the same place every row, because it will show as lines at the front of your work.) The extra float at the end of the intarsia portion makes sure that the contrasting yarn is stable in the fabric, and not pulling away from your main color and creating gaps.



As you are working the chart, be aware of where your contrasting yarn needs to be on the next row, and carry the yarn by catching floats there on the previous row. (Pictured above is row 7 of the chart.)



- Main Color (Knit right side, Purl wrong side)
- Contrasting Color (Knit right side, Purl wrong side)
- Purl
- M Make 1 stitch
- Purl 2 together
- No Stitch



Blank chart to create your own design.

You can also work the Reclaim design in two different colors. (Second picture below.)



Be careful to keep your tension even while you are working this portion: You want to be able to stretch your knitting so the floats are not tight, but not stretched to its absolute limit, because that will create long loops on the back of your work with gaping stitches on either side.

intarsia in the round:

Intarsia in the round is an excellent method if, like me, you like to work with as few seams as possible. You are creating a loop and knitting it together with the last stitch of the next round, so there is no hole created and you don't have to sew it up later.



Once you are at the end of your row, wrap your yarn around the back cable (or needle on DPNs). Think of this as a wrap and turn, but instead of wrapping around a stitch you are wrapping your yarn before the first stitch of the row you are on. Turn and work in pattern to the other side.



Work until there is only one stitch left and the loop you created.



Purl the 2 together.



Turn and create another loop, and continue this way for as long as the intarsia pattern lasts. When you return to working in the round, remember to purl together your last loop.



pattern errata

Errata can be reported via email to:

annepinkava@gmail.com

You can find other patterns by Anne Pinkava at

<https://www.lovecrafts.com/en-us/user/maker/fdba7e1e-93b6-4b6f-9f82-06ef18d0ec8c>

and

<https://www.etsy.com/shop/NotEnoughForSoup>

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This method does create a little lumpiness (see center of picture), but in my own experience the sewing lumps are larger. You can adjust the lumps by taking a needle and pulling the yarn tighter to either side, or in blocking.



THE CHINESE WAITRESS

In case you didn't receive the memo from the 'Knitting Police', it is now verboten to use the well-known knitting term 'Chinese Waitress Cast On'. According to Laine Magazine, a Finnish publishing house, the term is 'reductive'.

Our new instructions are to use the term 'Double-Chain Cast on' or 'Twisted Double-Chain Cast On'. This erases all mention of the 'problematic' Chinese waitress who inspired the name. Problem solved? I'm sure Chinese people everywhere will sleep better tonight.



BREAKING NEWS

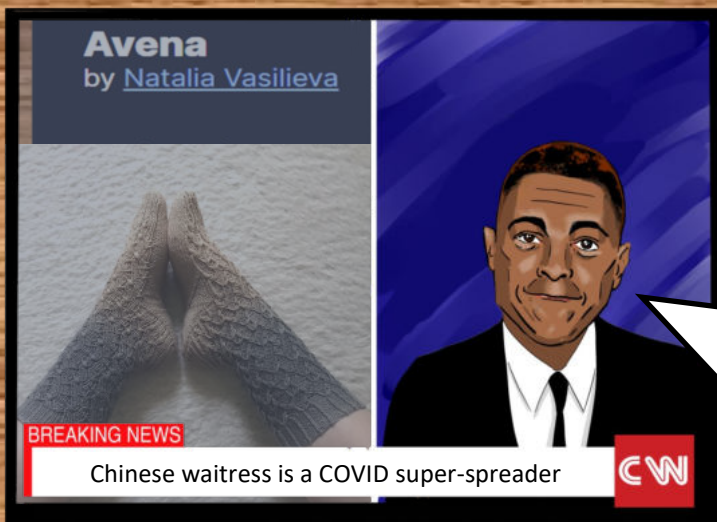


Laine Magazine said that the "Chinese Waitress Cast-On" is problematic. It's worse than Pearl Harbour!

Laine confirmed that there is still "work to do" and that Russian collusion has not been ruled out. Racism!



The Chinese waitress that spread the viral technique was unvaccinated and unmasked! White supremacy!



Huh.

BLOCKED

We need you!

We're looking for:

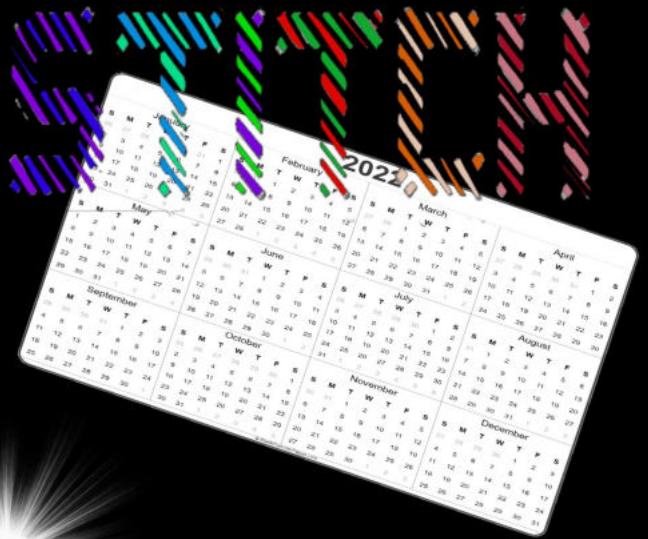
- .Designers
- .Writers
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BLOCKED

DROPPED OF THE MONTH



It seems that just as we knitters and crocheters settle down to our craft; another jerk comes along and causes us to drop a stitch, or worse, causes us to lose our excitement and enjoyment of the particular project we've been working on. So many times I've heard that the unpleasantness surrounding our corner of the world has stagnated creativity.

In 'Dropped Stitch of the Month' I'll highlight the latest jerk to cause our collective and figurative dropped stitches. As with a literal dropped stitch we can't simply knit on. We have to ladder that sucker back up and regain composure, and then, and only then, knit on.

January's Dropped Stitch of the Month is, unsurprisingly, **Adella Colvin of LolaBean Yarn Co.**

I collated enough material about Adella's troubling behaviour to write a book. *Seriously.*

Rather than mire the magazine with endless tales of her misdeeds I present to you 'Walking on Broken Glass'. If this isn't something you care to read, skip the next 6 pages.

If you want to learn more, subscribe to the Blocked Magazine's [Patreon account](https://www.patreon.com/join/BlockedMagazine?).

Walking on Broken Glass

By UknittedKingdom

For those of you who are already sick to the back teeth of this story, I apologize. Unfortunately, this tale is the 'gift that keeps on giving' whether we want to receive it or not.

To cut to the chase, Adella Colvin of Lola Bean Yarn Co., took umbrage after Kristy Glass criticized the editorial choices of Vogue Knitting Magazine.

Michelle Obama, the former First Lady of the United States (FLOTUS), appeared on the magazine cover claiming to be a knitter. The notable omission of any knitting on the cover struck many of us as odd and suspicious. It certainly reminded me of other times when a FLOTUS or a politician had lied to appeal to the voting public. However, some people on the Left act as if the Obamas are precious, fragile, treasures that can never be questioned, opposed or ridiculed.

Adella felt that Kristy was attacking her idol. To paraphrase from one of her live videos, Adella described Michelle Obama as, 'the most beautiful, sexy, intelligent, graceful and compassionate woman that has ever existed.' There's a lot I could say about that but it's Adella's opinion and that's fine. Beauty is in the eye of the beholder, after all.

To be clear, Kristy Glass did not make any reference to Michelle Obama's skin tone, her racial identity, nor her physical appearance in any way. Her critique centred around the lack of knitting and the wedding ring that appeared to be on Michelle's right hand (probably the result of flipping the image).

Adella described this incident as "the straw that broke the camel's back" and then proceeded to publicly attack Kristy accusing her of being racist and homophobic (I'll return to the latter later).

There has yet to be any evidence of Kristy's alleged racism or homophobia. Whilst researching this story I could only find numerous photos on her accusers' Instagram feeds showing Kristy and several black women hugging, laughing and appearing to be having a wonderful time. In Kristy's own videos (now removed), black makers could be seen clambering to get to Kristy to tell her about their Rheinbeck sweaters. For a supposed racist, Kristy didn't seem to have been reading from the white supremacist hymn sheet. None of these documented instances showed black women distrusting Kristy nor being offended by Kristy. Were they all being disingenuous? Or was there no racism to be found?

During a 45-minute diatribe, Adella credited the following for her racist accusations.

*"I told my husband I don't feel right. Told GG, I don't feel right, I don't think I'm gonna do this, something is telling me not to do this... Anyway, my intuition, I didn't wanna do it... I really don't think I wanna do your f***** show because you're coming off as kind of like racist and clueless... that's what my intuition was feeling... and my gut, my gut."*

Adella didn't feel right, her intuition and her gut told her that Kristy was "kind of racist and clueless".

That is the sum total of evidence that Adella has, so far, provided.

Meanwhile, Kristy Glass shared the private dm conversation between her and Adella that proved Adella had lied when she said Kristy had been rude to her. Although the dm conversation has since been removed, I possess a copy. As this was a private conversation, and neither party has agreed to my using it, I will only say that, after reading the dms, I came to the following conclusion. Kristy was kind, considerate and patient despite Adella's flightiness. In a nutshell, Adella lied.

Adella said of this dm conversation,

*"Kristy just posted... [the] video of our half *** text conversation or dms on Instagram, Internet, I don't know, I guess that's supposed to make me out to be some sort of liar, I guess."*

Yes, Adella, that is precisely what the evidence showed.

A wise person once said, "When you point your finger, three point back at you." For Adella, this has certainly been the case.

During December 2021, after appearing as a guest on The Politically Incorrect Knitters vlog and talking about what happened to Kristy, I received hundreds of private messages. The vast majority were thanking me for standing up to the 'mean girls' and for seemingly putting into words their own thoughts. A small, but not insignificant, number of the messages were telling me first- or second-hand stories about encounters they, or their friends, have had with Adella.

It appears Adella may have been the centre of several other dramas in the fibre world. Sadly, I've been unable to quote the most heart-breaking stories as some people still fear future repercussions and retribution. Imagine being that afraid to have your story quoted in case you're identified from the details.

These are some of the more notable comments I am able to share:

"I don't share what I'm making much anymore, because of the hate. I'm making a [redacted], and I'm about to start a [redacted], and I know sharing it would get me more hate, and after last year I just can't handle it."

"I am a designer, though not a big name at all. I have had a couple of cancel attempts, but I just ignored them and they died away... If you don't fuel the fire, it dies out."

"I am a business owner in [redacted] and had some crazy post about my business yesterday telling people I am a white supremacist and a racist because I liked a post on FB [Facebook]. It's insane right now... I think I'll be ok [Adella] is not well liked in our community. So I'm

not too worried about it."

"I am the owner of [redacted]... I have already had [X] attempted attacks happen on my business because I won't make a statement or voice my support for Ravelry. [Redacted] is my baby, and my livelihood. So please keep me a secret."

"I was suicidal at one point because of the horrible things she and others were saying."

"OK- so I'm not going to say who I am, but I'm a large indie dye company in this community (over more than [XXXXX] followers)... Adella and her bitch swarm of Psycho [sic]... is killing a community I have serviced for [redacted]... please, do not try to figure out who I am... I have [redacted] children and I have to provide for them."

"I don't follow either of you [Uknittedkingdom and Adella] but I do read your posts. My little business would be canceled I fear, as I side with all you anti-SJWs behind the scenes. I pray people continue to unfollow her when they realise they are pawns in her game of 'Adella is the victim'... She has to keep the racist trope going to sell her yarn."

A friend of a dyer alleges that Adella and some of her friends were gathering information about another victim for over a year.



He believed it was a premeditated attack. He claims that Adella and friends would stalk the social media of competing dyers to find colourways that resembled their own and then accuse the dyers of 'stealing' or copying them. Allegedly, Adella would then encourage her followers to hound the dyers in an attempt to destroy their businesses. In my opinion, if this is true, it reveals Adella's personality as deeply unpleasant and problematic.

At the Black Mountain Yarn Shop in North Carolina "a year or so ago" a knitter claimed that Adella was so miserable and unfriendly that she chose not to purchase her yarn. In contrast, Adella often says that white buyers look at her skin colour and walk on by. Just maybe skin colour doesn't play a part here, but Adella can't see beyond skin colour.

This last comment appears, to me, to epitomize much of the problem. Adella is so mired in herself and her skin tone that she is unable to comprehend any other reason for rejection. When someone walks by her booth, it's racism. When someone questions her views, it's racism. If anyone has the audacity to complain about her product, it's racism. For want of a better descriptor, I can only call this 'black fragility'.

When a person is so fragile that they cannot process different opinions, cultures, expectations and laws, s/he can only fall back on, "You're a racist!" This is not acceptable and should not be tolerated.

One could question the validity of the comments above. I promised to protect their identities and I stand by that. I hope my confidence in publishing these accusations goes some way to assure you of their veracity.

Adella makes similar claims about people reporting incidents with Kristy. Rather than quoting any of these claims she simply states,

"[W]hen I do say something [about Kristy Glass] the stories start pouring in from people who have had horrible experiences and now we're not even talking about just black makers. We're not talking about black makers. Now we're talking about black, white, Asian, Spanish, men, women, non-binary, binary... So if nobody says anything ever, this just keeps happening? ...I could take all of

the emails, all of the dms and I could post all of those stories. Everybody can't be lying. Everybody can't be lying."

Inadvertently, Adella admits here that Kristy Glass treated everyone the same regardless of race. Does this imply racism on Kristy's part? No. More probably, Kristy communicated with a brusque manner after years in the fashion and 'show biz' industries. Those are tough industries!

Again, it appears that 'black fragility' has influenced Adella's ability to see that Kristy's manner had little to do with Adella herself or her skin tone.

Along with fragility, there is also a common theme where Adella, and other black makers in her circle, centre the narrative around themselves. In other words, they turn every event into an extension of themselves and their racial identities often without any basis in reality. I'm neither a psychiatrist nor a psychologist but even I know that the 'world revolves around me' viewpoint is often the result of narcissism or another personality disorder.

I'd like to quote Adella again. It's worth repeating. *"If nobody says anything ever, this just keeps happening?"* If nobody stands up to Adella and other racist bullies, this just keeps happening? How many people have to tell their stories before any of us say *"Enough! Everyone can't be lying."*

Adella said in her live video,

"I've never been one to cancel people. I've never been one to drag people across the Internet. I don't feel like I dragged her across the Internet in the video I posted the other day, right? Black people are so forgiving."

Yet, she expresses disappointment that,

*"some of the bigger names in this industry... haven't spoken up [against Kristy]... [M]aybe I'm the first person that has somewhat of an audience that people listen to, to say something... [P]eople send dms instead of saying these things publicly... say that s*** publicly so that people know!"*



In December 2021, Adella posted the following to her Instagram account:

"I've never weaponised my following. I don't use people to target and harass anyone. It's not who I am or who I want to be. BUT... I will raise an army of 45.2 thousand crafters and we will absolutely come at you with every knitting needle, crochet hook, darning needle or anything else that's pointy and close and make you miserable. DON'T PLAY WITH ME."

This was later removed and amended to appear less like an incitement to violence. However, she still added "keep your needles close" to remind everyone her army is standing by to receive orders.

This Instagram post alone is enough to convince me, beyond reasonable doubt, that Adella does indeed weaponize her followers.

One might be forgiven for interpreting her post as hyperbole. However, this 'call to arms' has serious and devastating consequences when 45,000 crafters harass an individual online. Bombarding an account with messages of hate, filth, abuse, rape threats, death threats and accusations of the worst kind, inevitably leads to actual harm. Not the kind of 'harm' claimed by Adella when someone mistook her for a homeless person wanting to use a yarn store's bathroom. No. Actual harm. Thoughts of despair and suicide, and the harm caused by financial loss, character assassination and a destroyed reputation.

Martin Luther King Jr. said in his famous address,

"I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin, but by the content of their character."

Let's compare the characters of Kristy and Adella. Compare what Kristy said publicly about Adella versus what Adella said about Kristy publicly.

Kristy: [Silence].

Adella: "She was a shell, she was an absolute shell of who she normally portrays herself to be. She looked tired... She looked tired, she looked haggard, she looked terrified, she didn't look healthy, she looked horrible... [S]he's such a f***** idiot... kind of like racist and clueless... this woman is awful. This woman is awful, she can't get any more awful and I'm saying awful when I'm being nice. She can't get any worse than she is...

"And she's a coward. You're a coward. She, she's gonna see this. She is a coward... you're a coward, you are a coward. You are disingenuous. You are a racist. You are a racist. You are a horrible human. You are a predator. You are a predator in this industry... [Y]ou look pretty stupid...

"[Y]ou better pray, to that racist God that you pray to, not the one that I pray to and good decent people pray to, but that closed minded one that you pray to. That bigoted, homophobic one that you pray to and you know who I'm talking about. You know which one I'm talking about. You better pray...

"[S]he don't give a f*** about you all, what she cares about is how people perceive her and her having some sort of status and she's willing to kill every last one of you people for that... She's willing to kill every last one of you so that people can say, 'oh, Kristy Glass is such a great influencer and, and retreat promoter in this industry'. She's willing to kill every last one of you...

"Zero substance. Zero substance. Make a name for yourself off the backs and hard work of other makers in this community you don't do nothing you don't offer nothing. Nothing of substance...

"I should have called you all types of raggedy a** ... I hope she stubb her f***** toe on the edge of the bed every morning for the rest of her goddam life! Like for real...

"Turn your comments on! Coward! You a coward, you a raggedy a** coward. Turn your comments on or you really gangster you really wanna have a conversation b**** join my Live. Unless you have a real mother f***** conversation I'd even let you put it on your raggedy a** Patreon a' help you make a couple dollars because people would probably pay to see it. But you soft."

After reading these direct quotes, I find it hard to believe Adella when she says, "anybody will tell you I'm not nasty to people. I'm not." In fact, I find it hard to believe much of anything Adella has to say.

Returning to an earlier comment where Adella accused Kristy of being homophobic. I'll leave you with a couple of questions to ponder upon.

Would a homophobe fly to Iceland on a sheep sorting holiday with the openly gay Stephen West?

Would an educator recommend showing children the video of Kristy and Stephen in Iceland, 'frolicking' with countless sheep, if Kristy was homophobic?

"Activity idea: Fall in love with sheep. What could be more fun than watching this Kristy Glass Knits video of her visit to Rettir where she and designer Stephen West frolic with countless sheep in Iceland? Share videos like this with children and invite them to imagine working to corral sheep for the cold winter. If possible, take a trip to a local farm."

Tanya Singer April 7, 2021



LolaMean Yarn Co.



Show me on the doll where Kristy hurt you

100g/400m Point the finger weight
85% Meano 15% Nasty
Use sharp needles
Colorway:

"I don't answer to white people."



blocked cowl

by Deplorable Knitter.

materials

US 11 (8 mm) Circular needles

Approximately 70 yds (64 m) Main Color (mc)
Chunky Yarn (size 5)

Approximately 40 yds (37 m) Contrast Color (cc)
Chunky Yarn (size 5)

Stitch marker

Darning needle

abbreviations

K - Knit

P - Purl

PM - Place Marker

SM - Slip Marker

gauge

12 stitches x 16 rows = 4 inches

Using size US 11 needles in stockinette stitch
or size needed to obtain gauge

measurements

9.5" wide x 10" tall

Measurements taken flat

directions

With MC and size 11 needles, use Long Tail Cast-on (or your favorite cast on), cast on 72 stitches. Join for working in the round, being careful not to twist.

PM to denote start of the row. Always SM when you come to it.

Work in Garter Stitch for 4 rows.

garter stitch in the round

Row 1: Knit

Row 2: Purl

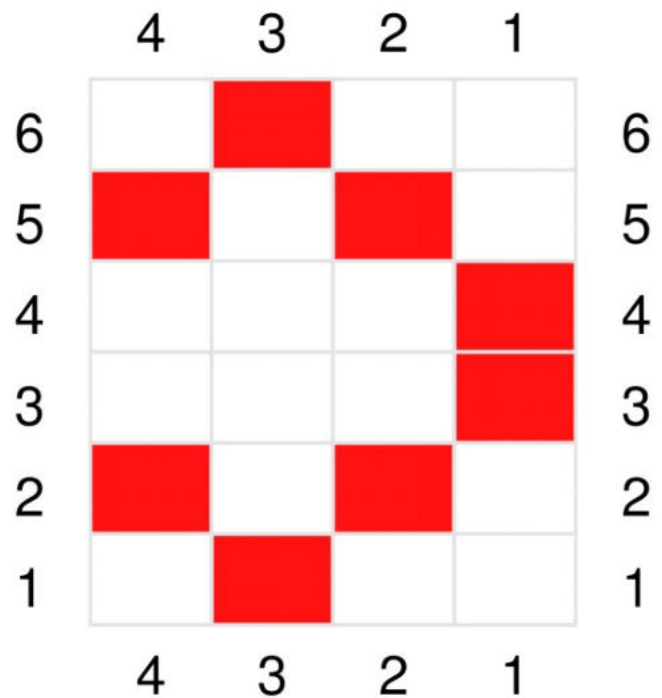
Begin working chart. Rows 1-4 are repeated eighteen (18) times.

All rows are worked from right to left, in the round.

Repeat rows 1-6 five (5) times or until desired length is reached.

Work in Garter Stitch for 4 rows. Bind off using your favorite method.

Weave in ends. Block gently as needed.



pattern errata

Errata can be reported via email to:

deplorableknitter@yahoo.com

You can find other patterns by Deplorable Knitter at

[Deplorable Knitter \(galilee-life.com\)](https://galilee-life.com)

<https://galilee-life.com/vendor/deplorable-knitter/>

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I always wanted to own my own business. As a child and young adult I'd dream up various schemes -- none of which I ever acted on.

Then in the winter of 2015 I left my little hometown in Montana and moved by myself to Seattle. In a few short months I was so tired, disheveled, and depressed by the "city life" that I decided to do something about it.

Going back to Montana never crossed my mind. I had gone out on my own, and despite my struggles I knew I was meant to be there and embrace the challenge. It was during this time that I dreamed up a yarn dyeing business. I remember feeling so guilty for putting \$300 on a credit card to buy supplies, and calculating how many months it would take me to pay it off. I spent my long commutes listening to business podcasts. I became completely and utterly obsessed.

By the following September I took the plunge and quit my full-time job to dye yarn. Those were the golden days of the online knitting community -- when designers like Caitlin Hunter and Andrea Mowry were just gaining popularity and the indie yarn market was beginning to pick up steam. We were all eager to get our names out there, and collaborations with other knitting-based businesses was the best way to do this. Everyone was interconnected and we had actually created our own little economy that thrived off of each one's success. It was a very exciting, positive, supportive, and somewhat idyllic community to be a part of. It was all about knitting and sharing our lives.

On January 7th, 2019, one knitter and successful business owner, Karen Templer, published a blog post about her life and her excitement to travel to India later that year. It was a very normal, innocuous post -- something anyone would write about their hopes for the coming



year and a trip to a foreign country. She had a very large following, and the positive and encouraging comments came pouring in from her followers. Then suddenly it all changed.

One or two people came into her comment thread and started chiding Karen for writing about traveling to India, telling her she was a prime example of the racist white woman. Karen apologized profusely, but it wasn't enough.

Over the course of the next 48 hours, everything in the knitting community slid into chaos. Karen was held up as the example of white supremacy, white fragility, and ignorance. It seemed nearly anyone with a business to protect came to join in the "conversation," shouting their disgust at Karen, and proclaiming to "do the work" to make the knitting community more inclusive of people of color.

It all felt wrong, contrived, and hypocritical. I felt terrible for Karen. I couldn't imagine what she was going through, with thousands of her peers and colleagues deriding her in order to show how good they were. No one was defending her. No one was questioning the motives of those involved in her "canceling." I felt so incredibly sickened, and like this could happen to any one of us. Obviously, everyone else felt the same, as no one was willing to stand up to the mob. Behind the scenes in private messages, I voiced some of my concerns and thoughts. Other knitters and businesses agreed with me.

We were all so frightened and confused. You see, Karen had apologized. She had followed all the correct accounts. She bought their books to learn about her racism. And it wasn't enough. So, if they came after you, that was it. You couldn't win. Silence is violence. Words are violence.

So, I recorded a YouTube video voicing my thoughts. I knew what I was doing, but I couldn't comprehend the ramifications. Thousands of emails, one or two hundred per day, flooded my inbox. Negative comments overwhelmed all the positive ones on my video. Anyone who left a positive comment was hunted down, told to remove their comment, denounce me publicly, and work on their racism. They even hunted down the employer of one of my online friends, and threatened her boss to fire her or they would "cancel" their business. A few days later this friend removed her positive comment, and posted her obligatory "denouncement" of me in a YouTube video in order to save herself and her employer from being a target.

It went on like this for about two weeks. I lost nearly every one of my friends, online and in real life. Knitting was my life and my passion, so naturally most of my friends were also in the knitting business. But any association with me put a target on their back, so most denounced me publicly.

I did have supporters, though mostly behind the scenes. Now that I was a pariah, my business was basically stalled. No one wanted to collaborate with me, so I lost my place in the knitting economy. Months went by, more knitters were canceled, and chaos continued. It felt quite hopeless, and I wanted to quit. But then a little YouTube channel called Unsafe Space picked up my story. I got in touch with them, and they interviewed me. It gave me hope, and courage to have their support, and suddenly more supporters started to come out of the woodwork.

In February of 2020 I released a collection of yarn colors called "Polarized Knits." I named the colors things like "Woke," "Problematic," "Othering," "Purity Spiral," "Emotional Labor," "Virtue Signal," and "Sitting With My Discomfort." These were all words and phrases I had heard so many times over the past year. I wanted - I needed - to make light of it somehow. It was a very cathartic experience, and my customers loved it.

Since then, my business has continued to grow, though at a much slower rate. I have had many moments of wanting to give up on it. I even stopped knitting for nearly three years. But as my canceling sinks further and further into the past, I realize I am not alone, and in fact, am in very good company. My new friends, customers, and fans have been so wonderful, encouraging, and supportive. Our own little community and economy has sprung from this, and there is so much hope.

I have recently shed a lot of those traumatic scars and been reinvigorated to keep this beautiful and peaceful heritage of knitting alive in my life, and hopefully continue to inspire others through my yarn and cozy photography.

Maria Tusken, January 2022.



Vloggers and Podcasters

If you'd like your channel featured here please email blockedmagazine@gmx.com

Click on the titles to visit the channels.



[Adventures With Yarn](#)

Presented by Louise

Child friendly, fun, quirky and full of energy.

<https://www.youtube.com/channel/UCbFHj9k5Uxc44g1pnlgjQjg>



[Blocked Magazine](#)

Presented by Neil (Uknitted Kingdom)

Not really child friendly. This Santa has claws.

<https://www.youtube.com/channel/UCAY880IYHF8gJ8b-UdEWAxQ>



[Herd knitunity](#)

Presented by Treecurtis

Not child friendly. Shepherd and 'woolfluencer', a sheep to sweater kinda gal.

<https://herdknitunity.locals.com/>



[Knitty McPurly](#)

Presented by Devin

Very child friendly, a virtual saint!

<https://www.youtube.com/channel/UCyIlnmPUGGqoohNgUj0Zmow>



Murder Knits

Presented by Tabitha

If your children watch they'll become serial killers!

https://www.youtube.com/channel/UCbrSeXmJuT0_BglI_pzi1jg



Politically Incorrect Knitters

Presented by DK and Anne

Mostly child friendly, they'll learn a lot!

<https://www.youtube.com/channel/UCm8CME6h72cFfQ7ZBNGCj5w>



Sweet Mountain Crafts

Presented by Karista

Very child friendly, safer than Sesame Street.

<https://www.youtube.com/c/SweetMountainCrafts>



Two Sisters & Some Yarn

Presented by Amy & Denise

Mostly child friendly, especially if they're little wiseguys.

<https://www.youtube.com/c/TwoSistersAndSomeYarn>

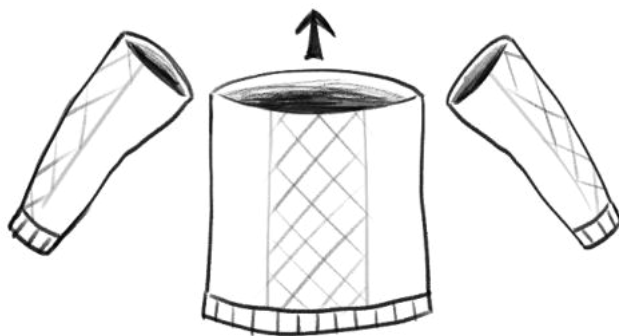


back roads

A classic cabled pullover by AndreSueKnits.

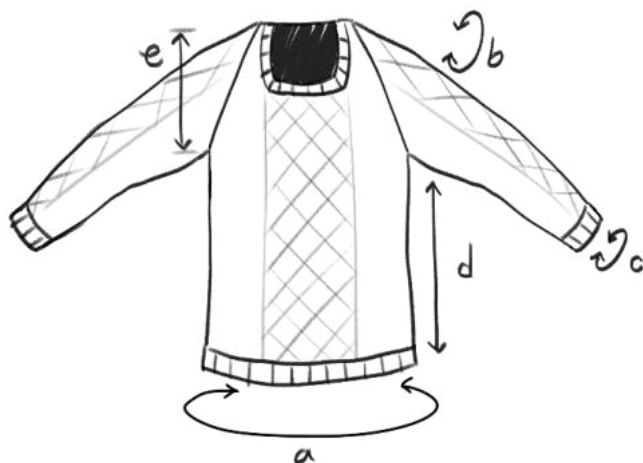
Back Roads is an intermediate level knitting pattern that includes the following skills: knitting in the round, magic loop, cabling, Kitchener stitch for grafting, and decreasing while maintaining stitch pattern.

Knitting is from the bottom up. Each sleeve is knit separately from the body and then joined to the body at the underarm. The yoke is then knit as one piece.



It is helpful to have at least 2 circular needles- one for the body and one for a sleeve as you are joining them together.

sizing



a=chest

b=upper arm

c=wrist

d=hem to underarm

e=yoke depth

a	b	c	d	e
35"	12"	7.25"	16"	8"
37"	12.5"	7.75"	16"	8"
39"	12.5"	8.25"	16.25"	8"
42"	14"	8.75"	16.5"	8.5"
44"	15"	8.75"	16.5"	9"
48"	15.5"	8.75"	16.5"	9"
52"	17"	9"	17"	9.5"

Measurements are of the finished garment. Select a size that gives 1-4 inches of positive ease.

A gauge swatch is highly recommended.

Moss stitch is the primary stitch in this pattern and has a very different gauge than stockinette on the same needles. A gauge swatch will ensure your sweater knits up to the size you want.

This pattern offers the following sizes (by chest measurement) and will refer to these sizes in the following order: 35 (37, 39, 42) (**44, 48, 52**)

materials

yarn: Aran weight yarn or heavy worsted. Shown knit in DK yarn held double with fingering weight yarn to get an equivalent to aran weight yarn.

yardage: 890 (981, 1112, 1244) (**1365, 1474, 1550**) yds

gauge: 3.8 stitches per inch and 6 rows per inch in **moss stitch** (Chart A.)

Recommended needle: US size 9 or **size needed to get gauge** and a smaller needle for ribbing, US size 7 or 8.

directions

body

Using your smaller circular needle, cast on 164 (172, 180, 188) **(196, 212, 220)** sts.

Join for working in the round, being careful not to twist.

establish ribbing: [K1,p1] repeat 40 (42, 44, 46) **(48, 52, 54)** more times, pm, [k1,p1] repeat 38 (40, 44, 46) **(48, 52, 54)** more times, place BOR marker.

work in ribbing: Continue in 1x1 ribbing by working sts as they appear (knit the knits and purl the purls) for 13 rows.

start cable pattern: Switch to larger needle.

Work Chart A for 14 (16, 18, 20) **(22, 26, 28)** sts, work Chart B for 54 sts, work Chart A for 14 (16, 18, 20) **(22, 26, 28)** sts, sm, Work Chart A for 14 (16, 18, 20) **(22, 26, 28)** sts, work Chart B for 54 sts, work Chart A for 14 (16, 18, 20) **(22, 26, 28)** sts, sm.

It may be helpful to put markers on each side of the cable panel.

continue pattern: Continue working in pattern as established until piece measures 16 (16, 16.25, 16.5) **(16.5, 16.5, 17)** inches from cast on edge, ending with an even numbered row on Chart B.

set up for sleeve join round: Work in established pattern until 4 (4, 5, 6) **(6, 7, 9)** sts before round marker. Slip next 8 (8, 10, 12) **(12, 14, 18)** sts onto waste yarn. Do not break yarn.

It is helpful to make a note of where you have left off in the chart.

sleeve

(Make Two)

It is easiest to manage the cabling by using magic loop.

Using your smaller needles, CO 30 (32, 34, 36) **(36, 36, 38)** sts. Join for working in the round, being careful not to twist.

establish ribbing: [K1, p1] repeat 14 (15, 16, 17) **(17, 17, 18)** more times, place BOR marker.

work in ribbing: Continue in 1x1 ribbing by working sts as they appear for 13 rows.

pattern set up round: Switch to larger needle. Work sts as they appear (knit the knits and purl the purls) while increasing 4 sts evenly around. 34 (36, 38, 40) **(40, 40, 42)** sts.

begin cable pattern: K1, work Chart A for 4 (5, 6, 7) **(7, 7, 8)** sts, work Chart C for 24 sts, work Chart A for 4 (5, 6, 7) **(7, 7, 8)** sts, k1, sm.

If using magic loop, rearrange stitches on needle so the sts for Chart C are on one side of the cable and the remaining sts are on the other.

increase round: K1, m1, work pattern as established, m1, k1, sm.

Continue working pattern as established while repeating the increase round every 6 rows 0 (0, 0, 0) **(4, 7, 15)** times, then every 8 rows 9 (9, 8, 10) **(8, 6, 0)** times.

54 (56, 56, 62) **(66, 68, 74)** sts.

The new stitches made in the increase rounds should be worked in moss stitch (Chart A) in subsequent rows.



Work even until arm measures 17.25 (18, 18 (18.25, 18.25, 18.25) **(18.5, 18.5, 18.5)** inches from cast on edge, ending with an even numbered row from Chart C.

It is helpful to make a note of where you have left off in the chart.

set up for join round: Work in pattern until 4 (4, 5, 6) **(6, 7, 9)** sts before round marker. Slip next 8 (8, 10, 12) **(12, 14, 18)** sts onto waste yarn. Break yarn leaving 24 -inch tail to be used to graft underarm seam.

join body and sleeves

With working yarn from body of the sweater, pm for BOR marker, work sleeve sts in pattern, pm for raglan, work body sts in pattern until 4 (4, 5, 6) **(6, 7, 9)** sts before round marker. Slip next 8 (8, 10, 12) **(12, 14, 18)** sts onto waste yarn, pm for raglan, work sleeve sts in pattern, pm for raglan, work in pattern across body until 2 stitches before BOR marker.

It can be tight knitting the first few rounds after the join. To alleviate the tension, pull a little bit of the cord out in the middle of the sleeve stitches like you would with magic loop.

240 (252, 252, 264) **(280, 292, 296)** sts.

74 (78, 80, 82) **(86, 92, 92)** sts for front and for back. 46 (48, 46, 50) **(54, 54, 56)** sts for each sleeve.

decrease round: K2tog, sm, ssk, work sleeve sts in pattern until 2 sts before marker, k2tog, sm, ssk, work body sts in pattern until 2 sts before marker, k2tog, sm, ssk, work sleeve sts in pattern until 2 sts before marker, k2tog, sm, ssk, work body sts in pattern until 1 st before raglan marker, k1, sm.

even round: [K1, work in pattern until 1 st before marker, k1, sm] 3 times, k1, work in pattern until 2 sts before marker.

Repeat these two rounds 8 (8, 9, 9) **(9, 9, 10)** more times.

Work more one decrease round.

160 (172, 164, 176) **(192, 204, 200)** sts.

54 (58, 58, 60) **(64, 70, 68)** sts for front and for back. 26 (28, 24, 28) **(32, 32, 32)** sts for each sleeve.

neck shaping

neck bind off: Work sts in pattern across sleeve, sm, work sts in pattern across back, sm, work sts in pattern across sleeve, sm, work 19 (20, 20, 21) **(22, 24, 24)** sts in pattern across front, bind off 16 (18, 20, 18) **(20, 22, 20)** sts in pattern, k1, ssk, work 14 (15, 15, 16) **(17, 19, 19)** sts in pattern (2 sts before raglan marker).

143 (153, 143, 157) **(171, 181, 179)** sts.

The right neck stitches that were just worked are now going to be one row behind in the charts from the remaining sts. Cable crossings on these sts will be worked on the WS.



set up round: K2tog, sm, ssk, work sleeve sts in pattern until 2 sts before marker, k2tog, sm, ssk, work body sts in pattern until 2 sts before marker, k2tog, sm, ssk, work sleeve sts in pattern until 2 sts before marker, k2tog, sm, ssk, work body sts until 3 sts remain, k2tog, k1. Turn work.

134 (144, 134, 148) **(162, 172, 170)** sts.

even round (WS):

Work all sts in pattern. Turn work.

decrease round (RS): K1, ssk, work in pattern until 2 sts before marker, k2tog, sm, ssk, work sleeve sts in pattern until 2 sts before marker, k2tog, sm, ssk, work body sts in pattern until 2 sts before marker, k2tog, sm, ssk, work sleeve sts in pattern until 2 sts before marker, k2tog, sm, ssk, work body sts until 3 sts remain, k2tog, k1. Turn work.

Repeat these two rounds 3 (3, 4, 4) **(3, 5, 5)** more times.

94 (104, 84, 98) **(122, 112, 110)** sts



finishing the yoke

even round (WS): Work all sts in pattern. Turn work.

decrease round (RS): Work in pattern until 2 sts before marker, k2tog, sm, ssk, work sleeve sts in pattern until 2 sts before marker, k2tog, sm, ssk, work body sts in pattern until 2 sts before marker, k2tog, sm, ssk, work sleeve sts in pattern until 2 sts before marker, k2tog, sm, ssk, work remaining sts in pattern. Turn work.

Repeat these 2 rounds 6 (7, 4, 6) **(9, 7, 7)** more times.

36 (38, 42, 40) **(40, 46, 44)** sts

neck ribbing: Pick up 11 (14, 8, 15) **(17, 15, 17)** sts along left neck, pick up 16 (18, 20, 18) **(20, 22, 20)** bound off neck stitches, pick up 11 (14, 8, 15) **(17, 15, 17)** sts along right neck, pm for BOR and remove all other markers.

Switch to smaller needles.

Work 1x1 rib for 5 rounds.

Bind off loosely.

under arm seam: Use Kitchener stitch and yarn tail from sleeve to graft seam closed. Use tail to close up any holes.

Weave in all ends.



abbreviations

C3BP – Cable 3 Back Purl.

(RS) Slip next st onto a cable needle and hold at back of work, knit next 2 sts from needle, then purl st from cable needle.

C3BP – Cable 3 Back Purl.

(WS) Slip next st onto a cable needle and hold at back of work, knit 1 st from left-hand needle, purl sts from cable needle.

C3FP – Cable 3 Front Purl.

(RS) Slip next 2 sts onto a cable needle and hold in front of work, purl next st from needle, then knit 2 sts from cable needle.

C3FP – Cable 3 Front Purl.

(WS) Slip next st onto a cable needle and hold at front of work, purl 2 sts from left-hand needle, knit st from cable needle.

C4B – Cable 4 Back.

(RS) Slip next 2 sts onto a cable needle and hold at back of work, knit next 2 sts from left-hand needle, then knit sts from cable needle.

C4F – Cable 4 Front.

(RS) Slip next 2 sts onto a cable needle and hold at front of work, knit 2 sts from left-hand needle, then knit sts from cable needle.

C4F – Cable 4 Front.

(WS) Slip next 2 sts onto a cable needle and hold at front of work, purl next 2 sts from left-hand needle, then purl 2 sts from cable needle.

C4FP – Cable 4 Front Purl.

Slip next 2 sts onto a cable needle and hold at front of work, purl 2 sts from left-hand needle, then knit sts from cable needle.

C4BP – Cable 4 Back Purl.

Slip next 2 sts onto a cable needle and hold at back of work, knit 2 sts from left-hand needle, then purl sts from cable needle.

<i>BO.</i>	Bind off
<i>CO.</i>	Cast on
<i>K2tog.</i>	Knit 2 together
<i>M1.</i>	Make one stitch
<i>PM.</i>	Put marker
<i>SM.</i>	Slip Marker
<i>SSK.</i>	Slip, Slip, Knit
<i>S.</i>	Right side
<i>WS.</i>	Wrong side
<i>BOR.</i>	Beginning of round



pattern errata

Errata can be reported via DM on Andi's Instagram account

@andresueknits

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Chart A

knit
 purl

		•	•
	•	•	
		•	
•			1

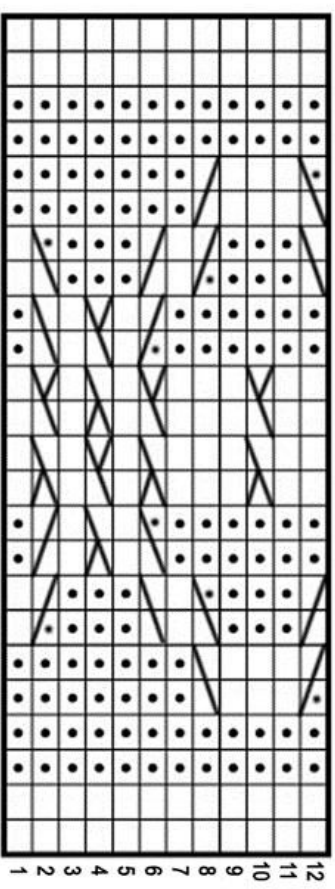


Chart C

knit
 purl
 c4bp
 c4pf
 c4b

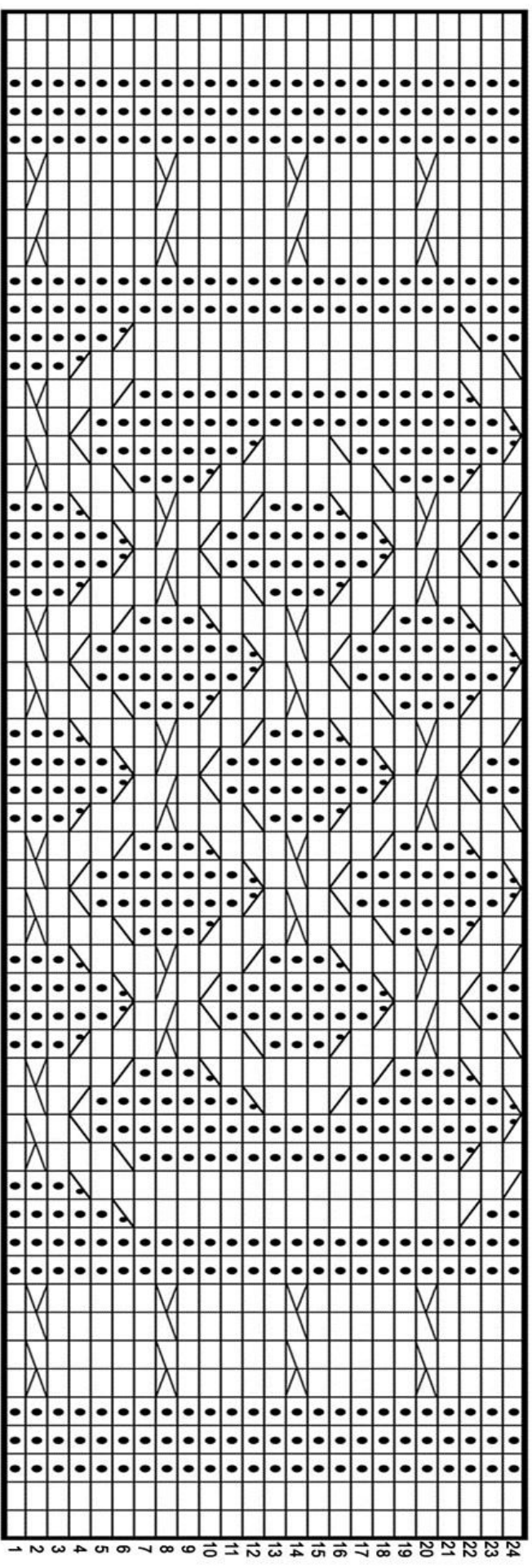
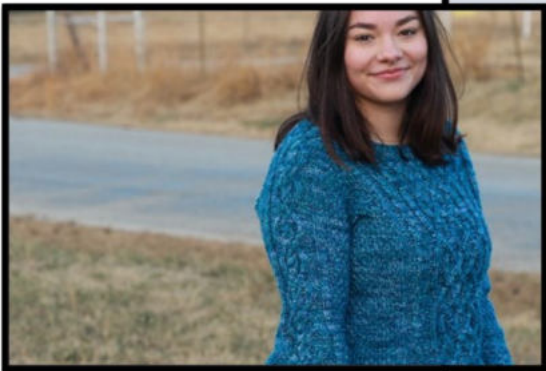
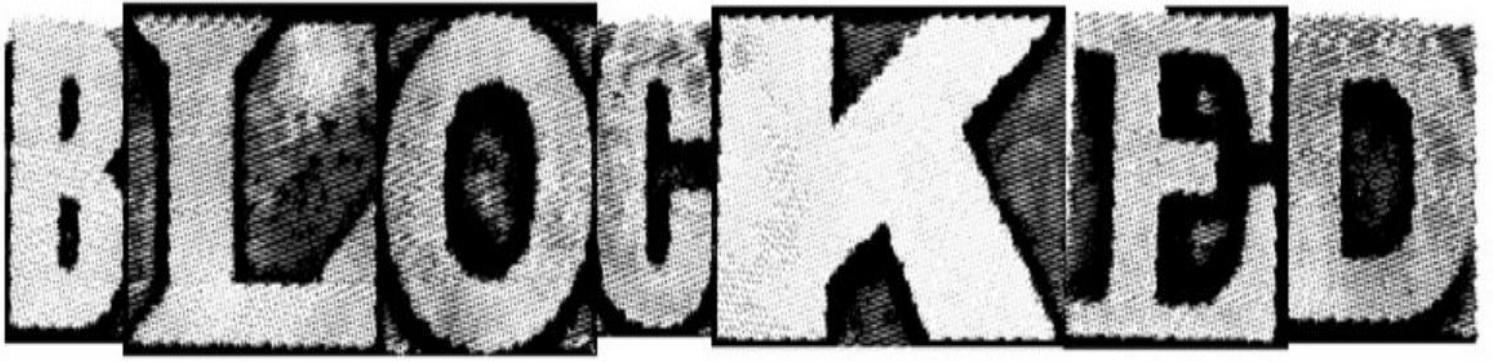


Chart B

knit
 purl
 c3bp
 c3fp
 c4f
 c4b





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Here, at Blocked, we believe that if you see a pattern or a yarn that you love, you should download or purchase it. We don't support boycotts, blacklists or cancelling. No one has the right to dictate how any of us spend our money or the yarns or patterns we enjoy.

If you've seen the pattern or yarn you want to have already, go for it. However, if you haven't chosen a specific pattern or yarn and are browsing for inspiration, please start with the designers and indie dyers listed below.

These small businesses have been boycotted and blacklisted. Or they risk the same simply by not supporting the cancelling of others or, just for appearing in Blocked.

As the months progress, this list will get longer as more designers and indie dyers collaborate with Blocked or choose to advertise in Blocked.

If you are a designer and we feature one of your patterns, you will receive free advertising in Blocked for 12 months.

If you are an indie dyer, you can advertise within the magazine and here for as little as \$15 per quarter to appear in the quarterly issues or \$15 per month to appear in every issue.

Click on the image to open the designer or dyer's store.



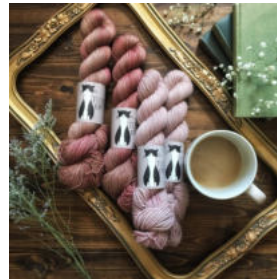
Knitty McPurly

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Lizclothier Designs

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YankeeRose Creations

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february 2022

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