

KNIT EDGE ISSUE 6 PREVIEW



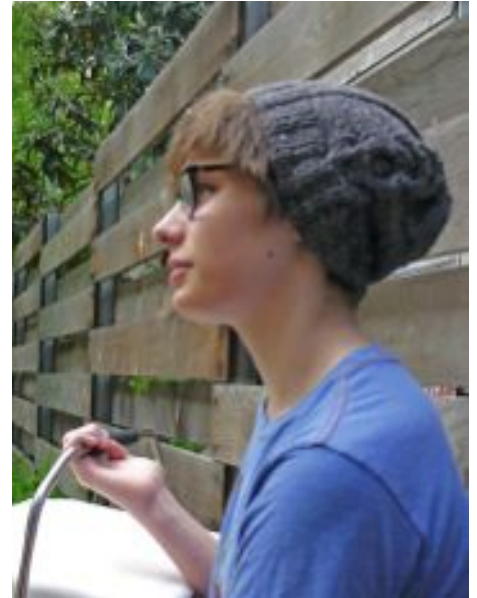
KILIM COWL

by Andi Smith



PROSERPINE HAT & COWL

by MK Carroll



JACOB MARESBETH HAT

by Elizabeth Green Musselman



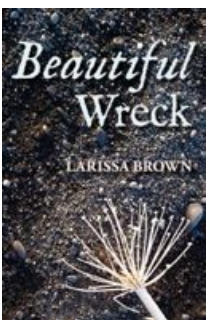
ENTRELAC FOLK MITTENS

by Laura Barker



HERRINGBONE HOODIE

by Jill Wright



read an excerpt
from Larissa Brown's book
Beautiful Wreck, and then in
the full issue, read about her
experiences researching Viking
textiles and daily life

a short story

KNITTERS GUILD
~of~
VAMPIRE HUNTERS
Normal, Illinois

Preserving Normal since 1885

in which a knitting bag goes on
a day trip, written by Brandy
Schillace, the author of the *Jacob
Maresbeth Chronicles*, is in issue 6
(full version) of Knit Edge

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Knit Edge magazine

issue six

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Editors' letter

Hello from the freshly minted Managing Editor of *Knit Edge*! Are you ready to settle in for a good read? This issue has one of the highest page counts to date! Brandy Schillace shares a [short story](#) that takes place on a day trip, Larissa Brown tells us about some of the [hands-on research](#) she did for her Viking novels, Emily and Alexa of Tin Can Knits talk about the [inspiration behind Britannia](#), the sweater they designed for *Cascadia*. The healing power of fiber is explored in both our [re-visit with Kathryn Vercillo](#), author of *Crochet Saved My Life*, and [Cindy Telisak's feature](#) on the Kickstarter she did for her book about her farm, Jacob's Reward. Alex Tinsley shows us [how to wear pieces from Doomsday Knits](#) in the pre-apocalypse, and I talk about [how "craftivism" could help save the world](#). If you dislike Kitchener as much as I do, Kate Atherley's [Wishilda column](#), this time all about sock toes, gives you other options.

In this issue, we're looking forward to autumn, with projects you can earmark for now (or get started on right away, especially if you are in the Southern Hemisphere). Jill Wright's [Herringbone Hoodie](#) is a particular favorite of Team Cooperative Press (there has been much half-joking about who is going to steal the sample), and we're also in awe of Laura Barker's technique for knitting [entrelac in the round](#). Elizabeth Green Musselman debuts her new column, [Each One Teach One](#), talking about how to teach knitting (or another fiber craft) to a mix of students with different learning styles. We've also been thinking about [modern technology](#) and how it overlaps with traditional handcrafting, with a roundup of knit and crochet projects that include or evoke electronics, some thoughts on the [darker side of surveillance technology](#), and some of the possibilities (like a build-it-yourself programmable knitting machine).

As we work on issue 7 and plan out the publishing schedule for 2015, we'd love to get more feedback from you, our readers, on what you'd like to see us do more (or less) of, and any ideas you'd like to share with us. I'll be sending and posting some questionnaires, as well as posting calls for submission if you'd like to write for *Knit Edge*. If you'd like to be notified, please sign up for the [Cooperative Press email newsletter](#) (check the box for *Knit Edge* magazine), and ["like" us on Facebook](#) (be sure to click on the pull-down menu and select "Get Notifications" if you want to see our posts in your feed). There's a guide to query letters on page 21 of this issue too.

Best,



MK Carroll, Shannon Okey, and Elizabeth Green Musselman



In this excerpt from Larissa Brown's new novel, Beautiful Wreck, the main character, Ginn—a woman who has accidentally time-traveled to medieval Iceland from her own time far in the future—finds herself challenged to master the art of spinning.



Only when the chief showed me the forest had I gotten any sense of the enormity and wonder of this place. Coming out here, and sitting up on this wall, a green and purple and white immensity opened up and crushed me.

I was small. A breathless speck under this sky, boundless without buildings to divide it. My breath came fast and shallow and I dug my fingers into the sod on either side of me. I told myself it was just the outside world the way it used to be, before glass towers and labs. I'd dreamed of it. I forced my lungs to work slower, to breathe deeper. I let my mind adjust. And finally my fear fell away, dissolving into the grassy, velvet beauty.

The house and stables sat on the only flat plane in sight. Hills climbed and fell in a dozen directions, like green waves slapping and sloshing in a pail. Chaotic, and so vivid I could taste grass in my throat. Down to the bath, up to the forge, and beyond, maybe, to the highlands. Land seemed to spill right from our laps and all the way to the distant sea.

The merest sparkle of ocean lit the horizon, or perhaps I dreamed I could really see it. A river of impossibly sky-blue water ran past not far below the house and wound through the landscape toward the sea. Where I'd come through. My one link to home.

Far down the slope, almost too far around the curve of the forest's edge to see, a single big fire sent out gray billows. I squinted and could make out a long building, another house. A neighbor, so close? Nei, it was the thralls' house. Where Betta lived.

I blinked in sequence to save the image and shook my head. Would I be here long enough to learn? My contacts would have been able to take an image, and would have told me just where I sat on the map of the city. Now they sat dry and curled like dead bugs inside my needle case.

I turned to Hildur, resigned to try spinning.

I dreaded it. Morgan had replicas of two dozen of the spindle whorls discovered in excavations across Europe. Hers were stone, ceramic, and even one dazzling beauty carved of amber. They were conical, flat, convex, all manner of shapes and weights, and I'd tried at least one of every type, without success. These seemed to be made of bone, though to carve these solid pieces, it must have been the bone of something massive. I looked around nervously, my eyes settling on the edge of the trees. Only little animals lived here, I reminded myself. Birds mostly. Foxes.

Hildur handed me a spindle that was already started. She placed the shaft against my leg

and drew it from knee to thigh, knee to thigh, three times over, then lifted it away and it was spinning. She showed me how the thread was forming, how to feed the fiber, like spun sugar in my hands, a tiny bit at a time. I took over the spindle and tried to let in the right amount of wool, but a familiar sense of being chased came over me.

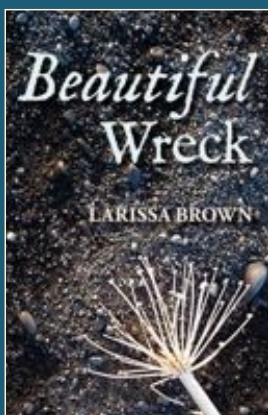
In the arcs, the demonstrators said spinning was relaxing, but I felt threatened by it. It was menacing, the way the twist climbed inexorably toward my hand. I knew I would never feed just the right amount at the right time. I would get bound up, the twist getting out of control, the thread turning on itself and bundling. It was exactly what happened every time I sat in front of a screen and tried to mimic the motions. My stomach clenched in a familiar knot that perversely made me

homesick. It made me miss Morgan's hands turning over her rare spindles to show me their beauty, pointing with her deep blue polished fingernails. The closest I'd had to a friend.

Hildur's nails were pale. Her hands were thin and avian.

She ordered me to keep starting over and trying again, and she remained patient for a very long time. Her assertion—no, command—was that any woman with two hands would learn. "Slow and sure." Yes, I thought, definitely slow.

Three more tangles later, she looked at me skeptically. "You make me wonder if you're lazy, Child. Remember," she said with a wink, "no battles are won in bed."



About the Author

Larissa Brown is an excellent knitter who has a deep respect for people who accomplish naalbinding, hand spinning and natural dyeing. She's a designer and author, whose first novel—Beautiful Wreck—was published by Cooperative Press in January 2014. To read another excerpt and find out more about this and upcoming books, visit www.larissabrown.net.

WRITE FOR KNIT EDGE

Want to write for *Knit Edge* magazine? We are always looking for new talent. Before you get started writing that brilliant feature article, though, first send us editors a query letter.

Here's what to include in your letter ...



Topic

Why does this article need to be written?

Is there a problem that can be solved with this article? What is the a story that needs to be told in *Knit Edge* magazine?

Audience and Marketing

Who is this article for? What is your connection to this market? For example, Sarah Eyre's article in issue 4, "Afghanistan, Cashmere, and the Ethics of Soft," connected with the work that Sarah does as the owner of a yarn company, as well as her personal connections to Afghanistan.

How do you connect with this market right now? Do you have a blog, Ravelry forum, YouTube channel, or other venue through which you interact with your customers? Do you travel to fiber festivals? Are you hosting KALs/CALs for your patterns? These things are not requirements; we just need to know how you will best be able to reach out to your existing and potential reader base.

Vision

What do you imagine this article looks like? How long is it? Does it need photos, illustrations? What is your article *not* going to be?

We have neither minimum nor maximum length requirements. Within reason, a piece can be as short or as long as it needs to be, but for general guidelines, think 500–1500 words. If you think the topic merits more than 1500 words, consider presenting it as a series of articles that can run over two or three issues of the magazine.

Delivery

What do you bring to the table? What are you going to provide? How long will it take? What will you need help with?

Qualifications

Why are you the person for this job? If we don't know you already, introduce yourself and include relevant experience (blog posts, published articles/book(s), listings for classes/workshops you've taught, etc.). If we already know you, please remind us (e.g., "I met Shannon at Maryland Sheep and Wool in 2014"). Then explain why you think you're the best person for this piece.

Contact

Send all query letters to *Knit Edge* Managing Editor, MK Carroll (mk@cooperativepress.com)