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# Engagement in the Fiber Craft Community: How Authors Can Increase Visibility and Market Their Books

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# **Engagement in the Fiber Craft Community:**

## **How Authors Can Increase Visibility and Market Their Books**

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Paper submitted in partial fulfillment of the requirements for  
the degree of Master of Science in Writing: Book Publishing

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## Research Question

How do those in the fiber craft community engage with content and other members of the community? How can authors of fiber craft books best utilize the unique qualities of the fiber craft community to reach their audiences and market their books?

## Abstract

This paper conceptualized the “fiber craft community,” a group of people heavily engaged with other members in community spaces, both online and in person, surrounding their craft. Drawing on scholarship about imagined communities, brand communities, and subcultures of consumption, this research argues this potential audience is a “community.” In addition to providing contextual information on the creative products industry and craft/hobby books market, this research uses a case study approach to gather ethnographic information about where and how the fiber craft community engages. It draws conclusions about how authors can best reach this community to market their fiber craft books.

## Keywords

Craft books, hobby books, knitting books, knitting, crochet, fiber crafts, craft, craft culture, craft community, imagined community, brand community, subculture of consumption, creative products industry, craft industry, craftivism, activism, author marketing, author engagement, social media, marketing, marketing platforms, book marketing, book promotion, Amy Herzog, *Ultimate Sweater Book*, Abrams Books

## Introduction

Because profit margins in the publishing industry are tight, publishers often rely heavily on authors to advocate for their work, taking on much of the marketing responsibilities for their books. The author, unlike the publisher, is the brand; their efforts to engage with established and prospective consumers is a crucial step to increase their visibility and garner dedicated fans. Like publishing research more broadly, there is still a need for critical work to be done about author marketing strategies. There exists, however, an abundance of information regarding author marketing strategies in trade and popular sources. Conventional wisdom, like that listed in an *Entrepreneur* article, is that authors should enter book awards, attend writer's conferences, become active on social media, and host book signings (Lorenz). While these strategies are useful for authors of narrative genres, they are less applicable to authors of craft or hobby books. The audience for craft books is fundamentally different from other genres, primarily based on the visual and performative nature of craft. These books are not just read but used as tools to make projects. This quality of making and learning from others fosters a community with dedicated spaces for engagement, both online and in person, through which fiber craft authors can build their visibility and market their books.

My research addresses the community surrounding fiber crafts. I use a case study approach, looking specifically at an author of a knitting book, to answer how authors of fiber craft books<sup>1</sup> can best market them by engaging with this community. Despite craft publishing being a major area of publishing, very little research has been done about how to market to craft-book consumers. My research focuses on conceptualizing the “fiber craft community,” as

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<sup>1</sup> Books typically categorized under CRA061000: CRAFTS & HOBBIES / Fiber Arts & Textiles and CRA022000: CRAFTS & HOBBIES / Needlework / General (“BISAC Subject Headings List, Crafts and Hobbies”).

opposed to casual consumers of fiber craft books. Through the built-in spaces for community engagement, authors of fiber craft books are uniquely able to market them by finding and immersing themselves in a dedicated network of members.

To answer my research question, I start by providing context about the craft/hobby publishing market and the creative products industry more broadly. Using Benedict Anderson's *Imagined Communities* and concepts described by John Schouten and James McAlexander in "Subcultures of Consumption," I establish a critical lens through which I conceptualize the larger community that forms around fiber crafts. Taking a case study approach, I look at Amy Herzog's engagement with the fiber community and her marketing efforts for *Ultimate Sweater Book*. Through ethnographic observations, I outline these community spaces and demonstrate how they are used. Finally, I draw conclusions about the ways fiber craft authors can best engage with this community to increase their visibility and market their books.

## Industry Outline

Non-fiction books account for more sales than fiction, and of that the craft/hobby/antiques/games genres make up a significant portion (*evidence redacted to comply with proprietary data restrictions*). Research conducted by MaritzCX for the Association for Creative Industries in 2017 helps contextualize the popularity of fiber crafts. According to their research, which gathered 6,209 completed surveys, of U.S. households, 27% purchased sewing and fabric supplies and 25% purchased knitting and crochet supplies over the previous year. Among "crafters," 43% participated in sewing and fabric crafts, 38% participated in knitting and crochet crafts, and 32% participated in needle arts. Although it is hard to pin down the market demand for fiber craft books specifically, given the limitations of the data on craft books, this data does demonstrate there exists a significant market for them. The community that fiber craft authors

must reach is one engaged in the craft outside of the individual authors. This is a market that not only consumes books but consumes an array of products related to their craft.

## Critical Lens

For the purposes of my research, I use the terms “marketing” and “promoting” generally, calling on Ian Fillis and Ruth Rentschler’s definition of “marketing” in their book *Creative Marketing*—it is the “social and managerial process of interpersonal influence by individuals and groups to ensure that they obtain what they want by creating, offering, and exchanging products of value with others” (4). Whereas “marketers,” as described by Fillis and Rentschler, are not involved in the creation or distribution of products, authors are both the creative force and essential for successful marketing efforts for their books.

Consumer of fiber craft books, I suggest, can fall along a spectrum of involvement in what I call the “fiber craft community.” On one end of this spectrum is a consumer who may be a novice or participates in the craft independently, while the other end of the spectrum is a consumer who identifies as a “crafter” and spends time regularly engaging with other members and craft content in designated community spaces. I argue that Benedict Anderson’s concept of “imagined communities” is applicable to the fiber craft community. Anderson suggests a nation is an *imagined* community in that members will never know most other members, yet there is a shared sense of identity and communion (7). He argues that print capitalism—the rise of “print-as-commodity” and explosion of the publishing industry—helped form horizontal identification and camaraderie through the creation of a mass vernacular and the dismantling of monarchic rule (37-43).

The community surrounding fiber craft is an imagined one in that it exists on a mass scale, one formed by a shared media. Books and magazines about fiber craft, in addition to the

content on community sites like *Ravelry* and *Instagram*, create a shared discourse through which members of the community can engage with others. This shared set of terms and contexts—i.e. CAL/KAL (crochet or knit-along), WIP (work in progress), frog (ripping back work), etc.—helps distinguish on this spectrum who identifies as part of the fiber craft community; the terms hold a social function, facilitating craft-related interactions and activities.

## Community Ethos

The focus of my research is on people who fall on the latter end of this spectrum, those heavily involved in the fiber craft community, not those who may purchase craft products occasionally. Members of the fiber craft community consume content regularly, attend community events, and are more likely to form relationships with other members and support fiber craft authors. Many of my ethnographic observations and assertions come from my familiarity with the fiber craft community, as a self-identifying member. At the core of this community is a shared ethos, one that informs how authors can best engage with the community.

This fiber craft community resembles a “brand community” or “subculture of consumption.” Albert Muniz and Thomas O’Guinn suggest that, in the wake of the mass advertising and the replacement of unmarked commodities with branded goods, shared consumption of a particular brand becomes a legitimate community. Community, according to Muniz and O’Guinn, is defined by a shared consciousness, shared rituals and traditions, and a shared moral responsibility (413). This concept of a “brand community” is informed by John Schouten and James McAlexander’s research analyzing a “subculture of consumption.”

A subculture of consumption comes into existence as people identify with certain objects or consumption activities and, through those objects or activities, identify with other people. The unifying consumption patterns are governed by a unique

ethos or set of common values. The structure of the subculture, which governs social interactions within it, is a direct reflection of the commitment of individuals to the ethos. (48)

They describe this concept through a case study of the Harley Davidson subculture of consumption; this subculture's shared ethos centers on personal freedom, patriotism and American heritage, and machismo. The fiber craft community, I argue, resembles a subculture of consumption in that people identify with their consumption of fiber-craft-related goods, and therefore come to identify with other members of the group. Although there are brand communities that form around single authors or their franchises, for the fiber craft community, there is a whole network of craft product brands, both small entrepreneurs and corporate corporate brands, that foster this sense of community and its shared ethos.

The primary ethos of the fiber craft community, which becomes apparent in my case study research, is one of women supporting women and female entrepreneurs, cooperation and collaboration, and free creative expression. Women make up approximately 70% of the people who do fiber crafts (Association for Creative Industries and MaritzCX). For centuries, fiber crafts have been coded feminine, and therefore acted as an outlet through which women could express themselves and bond with other women.

The fiber craft community is often politically engaged. The pussyhat project, a movement that sprung up in 2016 in preparation for the Women's March, illuminates this ethos. People from all around the U.S. knit or crocheted pink hats with cat ears to show their support—this is just one example of a broader “craftivism” movement (Black). Within this community discourse is a conscious effort to support women entrepreneurs—most of the small business owners and independent artists, including the authors of craft books, are women. Further, craft requires an



exchange of expertise. Crafters learn skills and techniques from others, which they then pass along through teaching other crafters. At the heart of these interactions is a desire to support the creative expression of other members and gain inspiration.

Schouten and McAlexander suggest that marketers should “engage in a symbiotic relationship” with the subculture of consumption by providing products to maintain identity, assisting in socializing new members, facilitating communication with the subculture, sponsoring events, and providing havens for new members (59). Authors play a role in facilitating the larger fiber craft community, and in return their can books gain visibility and prominence. By appealing to this ethos through established community spaces, fiber craft authors can best reach their audiences.

## Fiber Craft Engagement

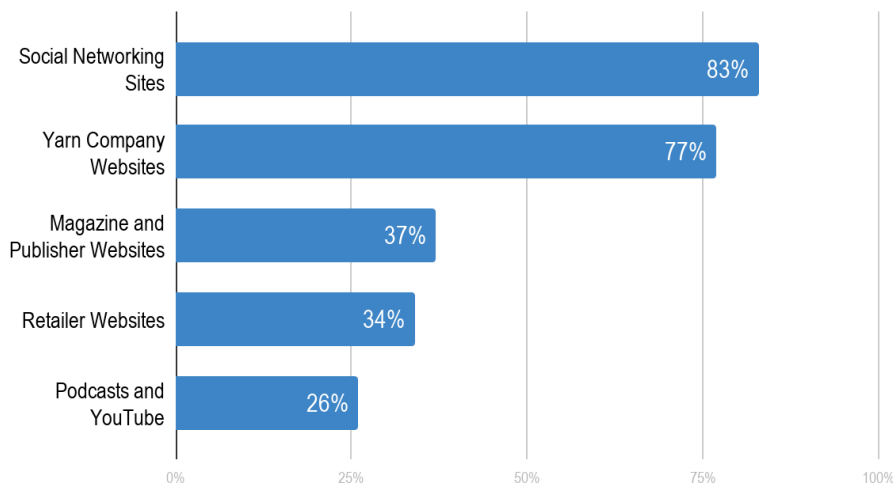
The community spaces that spring up surrounding fiber craft are compatible with its visual nature and need to convey technical instruction. These community spaces are also enmeshed in the creative products industry—people consume craft products along with content, like books and other media. The audience for fiber craft books will, therefore, be more likely to search for content through online platforms that clearly organize information and include pleasing images.

According to a 2014 study published by the Craft Yarn Council, which surveyed more than 3,178 crocheters and knitters across the U.S., 90% of respondents use the internet to find patterns and 63% used it to get new project ideas. Additionally, when searching for project ideas, 83% used social networking sites (*2014 Tracking Study*). Although this survey is limited in that it is dated and may not fully reflect the landscape of social networking sites popular with crafters now—especially *Instagram*, as it has a large fiber craft presence—it does provide crucial

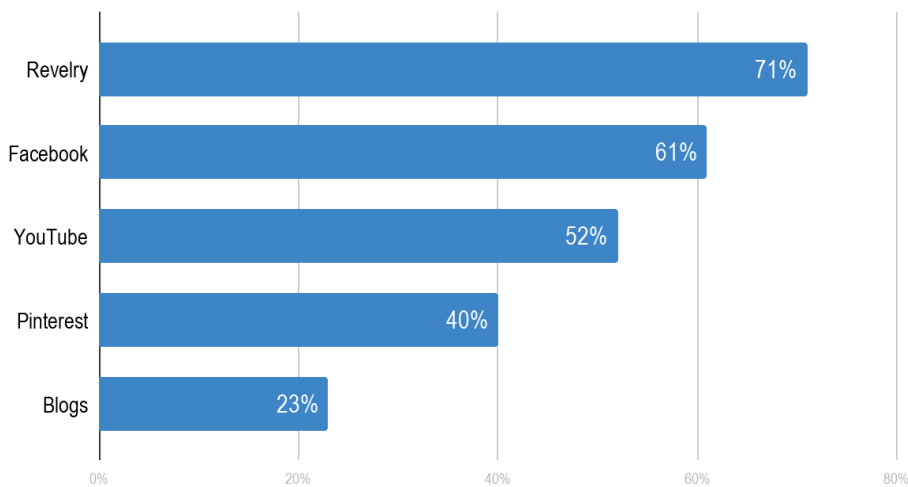
information about where knitters and crocheters are looking for content. This data, however, is not generalizable to all types of fiber crafts.

Ultimately, what this data shows is that knitters and crocheters are actively looking for fiber craft content on these social media sites. The most popular sites lend themselves to conveying the visual information and organizing content to make finding instructional information, like video tutorials, accessible.

Where People Searched for Project Ideas on the Internet



Most Popular Social Media Sites Used for the Craft



## Methodology

Using a case study approach and ethnographic observations, I outline the community spaces, both online and in person, through which authors can engage with members of the fiber craft community. I also address different ways authors can utilize these spaces to market their books, including commonly used promotional strategies. I specifically analyze the author engagement of Amy Herzog around her book, *Ultimate Sweater Book*, as an example.<sup>2</sup> Amy Herzog is a knitwear designer and author, and she is known on most social media platforms by the username “amyherzogdesigns.” In addition to gathering evidence of her engagement and close reading those results, I have conducted an email interview with Herzog to contextualize her engagement in the community (*evidence of book sales data redacted to comply with proprietary data restrictions*).

Since Herzog’s book appeals to knitters, I will largely focus on that subsection of the community and market. However, there is a lot of crossover in the fiber craft community—people who make different fiber crafts and engage with content and the community surrounding all of them. This research is meant to inform author marketing in the fiber craft community broadly, but it is not generalizable to all crafts.

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<sup>2</sup> See Appendix A for a description and information about *Ultimate Sweater Book*.

## Online Platforms

### Ravelry

This social media site is designed primarily for knitters and crocheters, but there is also information for spinners, weavers, and dyers on the site. According to the Craft Yarn Council survey, *Ravelry* is the most popular social media platform used by knitters and crocheters. *Ravelry* has approximately 8.5 million registered accounts. What makes this a social media site is that it's all user-driven ("About Us"). Users can locate patterns and catalog their own projects; there are over 19.7 million projects entered onto the site.

Herzog's book is cataloged on *Ravelry*, and all of the patterns are listed individually within the book page ("*Amy Herzog's Ultimate Sweater Book*"). The cataloged patterns provide a useful reference for anyone who wants more information or to engage with the book, though the actual content is not available directly on the site. Importantly, the individual patterns become associated with Herzog's designer page, so anyone looking for a specific type of pattern can find it and decide to purchase her book; the *Ultimate Sweater Book* is linked directly for purchase on *Amazon* from the *Ravelry* page.

Since *Ravelry* is user-driven, it's more important for authors to have a presence and create ways for users to interact with and find their content than to engage directly with them. Often, users will interact with each other through forums and comments, using the site primarily to track their own projects and seek out inspiration and resources.

## Instagram

This is one of the most important platforms for fiber craft content because it is designed around sharing images. It also aggregates content from many different users, creating a sense of collaboration.

Herzog notes that *Instagram* is one of her most-used platforms, since it's quick to use and "only requires a quick photo and text."<sup>3</sup> Herzog's *Instagram* account, "amyherzogdesign," has over 18.8 thousand followers.

Herzog describes her posting style:

I like to alternate between knitting update posts and references to larger or longer-term material: tutorials, lessons for my monthly subscribers, new designs, and the like. Whichever type of post I'm making, I always try to include lots of pictures. I think they're the best way to capture some of the tactile feel of the craft. (Herzog, *Email Interview*)

Herzog's *Instagram* post (see following page) about the launch of *Ultimate Sweater Book* offers a perfect example of how she implements these techniques. The post's description shows how she combines both personal and craft-related content; she highlights her followers' interactions regarding her wedding anniversary post, in addition to announcing her book launch. In the photo, she also includes many sweaters from the book to convey that knit texture, rather than only show the book (Herzog, "Photo of *Ultimate Sweater Book*"). Comments in response to her post are a mixture of congratulations and statements about receiving or preordering the book, showing that community support for the author.

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<sup>3</sup> See Appendix B for the full email interview.



## Personal Websites

Many fiber craft authors have personal websites, which usually include information about the author, their craft, and their book(s). These websites often also include active blogs, which can provide a space to post tutorials for patterns from their books or narratives about their design processes. Personal blogs are a controlled digital space to get additional content to the reader. Especially if the author’s blog is active, producing content related to the book is a great way to increase visibility. Additionally, followers of a personal blog will likely be more invested in the work by that author than followers on other social sites, where they may follow many users.

Herzog has a personal website where she both has a blog and a pattern-fitting resource, “CustomFit” (Herzog). She wrote a blog post about a month in advance of *Ultimate Sweater Book*’s release discussing details of the book and where it can be preordered. She breaks down

the different parts of the book and includes many photos of the included patterns (Herzog, “*The Ultimate Sweater Book*”).

Followers and readers can also email Herzog directly through her site. Unlike authors of other genres, it’s important for fiber craft authors to be able to answer their readers’ technical questions, since the content of the book deals with patterns and instructional materials.

## **Pinterest**

This site is heavily used by crafters to collect and save ideas. *Pinterest* focuses on visual content, which is linked to the original source, making it ideal for crafts. Authors can best utilize this space by saving content and making sure their own content is easily findable and links to the original source, like their personal website.

Herzog has an account on *Pinterest*, but it has been inactive since before she published her book. She has approximately two thousand followers. However, people are still engaging with (“pinning”) Herzog’s existing content on *Pinterest*, the majority of which links to her personal website. Whether or not a fiber craft author is an active user, having content on *Pinterest* increases visibility of their craft and provides the opportunity to link to additional content.

## **YouTube and Podcasts**

This site is the ideal platform to share video content. Videos are most useful for tutorials, as they can visually show a step-by-step process. Many members in the fiber craft community also host what they call “podcasts” on *YouTube*, which is a video that is both visual and auditory, unlike a traditional podcast, where they update followers on their works-in-progress (WIPs) and other news in the fiber craft community.

Herzog has a *YouTube* channel where she lists tutorials and instructional videos about her “CustomFit” program and patterns. She links to the video tutorials on her website.

## Events

### Classes, Workshops, and Retreats

Since fiber craft authors are teaching a craft, their expertise is perfectly matched to teaching classes at local yarn shops, colleges, community centers, or their own venues. Not only can these classes bring in additional income for the author, but they provide a space for members of the fiber craft community to meet each other and bond over the craft. This can lead to word-of-mouth marketing for the author’s book. Although in-person classes provide a structured space for the community to gather in support of an author, classes can also be taught online, providing that tutorial environment where viewers can see the author and the techniques.

Herzog has hosted many classes at in-person events and online. She has a series of classes on *Blueprint*, a subscription-based website for crafters. Herzog also hosts sweater knitting retreats in California and Maine. These events include classes with different designers, social events, and shared meals. The brochure about the September 2019 retreat emphasizes its social aspect, “Experience the magic that happens when knitters gather at a make. wear. love. retreat... There are no strangers—just new friends.” Hosting events like this, where members of the community are able to gather and share their work, facilitates what Schouten and McAlexander would call a craft subculture of consumption.

### Festivals

Yarn and craft-related festivals, big and small, similarly provide a space for members of this community to meet and share their interests. At these events, authors have the opportunity to



both meet with their supporters and with craft supply producers. It is common at these events for people to wear garments they made from patterns by specific designers, with the hopes of meeting that designer and taking a photo. These photos are often shared on social media, increasing word-of-mouth awareness of the author. Simply being present at a festival provides an opportunity for authors to network and increase brand recognition. There are often also opportunities for authors to teach classes at these events.

Herzog notes that she's taught at festivals, like Vogue Knitting Live and Dallas-Fort Worth Fiber Festival, and has attended the New York Sheep and Wool Festival annually.

## **Meetups and Signings**

Authors should not underestimate the importance of meetups in the fiber craft community. According to the Craft Yarn Council's survey, 69% of respondents have participated in a knit or crochet group. Local events provide an important space for people to meet in person and bond over their craft. Authors can attend this type of group meetup or host their own events, like signings, which serve a shared purpose of fostering community engagement and increasing awareness of their books. This could also be a way to cross-promote craft supply companies, like hosting an event at a yarn shop and offering a discount on yarn or promotional items, garnering support for both a local business and the author.

## **Promotions**

Partnerships with craft supply brands are a unique book marketing opportunity for fiber craft authors. Since these companies are selling companion items to the book, and are not in direct competition, authors can appeal to the community ethos of mutual support and collaboration, especially if the partnership is with an independent, female entrepreneur.

There are numerous ways authors can collaborate with these other brands to promote their books. One option is to host a giveaway, where the author and/or the craft supply company gives their product away to followers of both brands on social media. These promotions can be shared across different social platforms. *Instagram* is a popular place to host giveaways—there are over 27.6 thousand posts using the hashtag “yarngiveaway” alone. Authors can also collaborate with a craft supply brand or host independently a crochet- or knit-along (CAL/KAL). These often months-long events usually take place online, where people within the fiber craft community work on projects with a common theme, like patterns from a single author or one type of garment, and share their progress online. The point of these events is to foster a dialogue between participants and create a space where they can get feedback or instructional advice from other members. Participation in these events is usually incentivized by a giveaway at the end of the timeframe to someone who finished their project and shared their progress on social media. Some yarn brands will also partner with authors, producing kits perfectly matched for a pattern in their books.

Herzog has a side product, which also works to increase visibility of her book: a sweater project kit called the Ultimate Sweater Box. These boxes include both the yarn and the pattern needed to make the item (Herzog, “Amy Herzog’s Ultimate Sweater Boxes”). Although the box includes the design, the similarity in name to her book, in addition to the accessibility of a box with a simple pattern and necessary materials to complete the project, increases the possibility of people discovering her book and becoming interested in her work more broadly.

## Limitations and Further Research

As with any case study, my research is limited in scope and cannot reliably be generalized to all fiber crafts and authors. I have focused specifically on Amy Herzog, an author of a knitting book, so my analysis is the most applicable to the knit and crochet community. My overview of the spaces in which the fiber craft community gathers to engage is not comprehensive, but rather focuses on the spaces and ways these authors can most efficiently increase their visibility to promote their books. These community spaces are the most commonly used and best matched to the fiber craft industry.

The author I chose as the focus of this case study, since publishing her book, has returned to a corporate job; her engagement online has decreased since November, 2018, which may affect how successful Herzog was at marketing her book. However, this may show the effectiveness of her limited engagement, making it replicable to authors who work other jobs outside of the craft industry.

My research focuses on the author side of the marketing relationship. This focus is limited in that it does not analyze the ways consumers seek out content and choose to engage with other members of the fiber craft community. To help round out this research, a survey of the consumers of fiber craft supplies, and particularly the types of content they seek out—books, patterns, blogs, social media posts, etc.—would help determine the best ways to reach that audience. Future research is needed into who identifies as a member of the fiber craft community and how and why they interact with other members across these community spaces.

Additionally, analyzing authors who published books catering to different fiber crafts would provide results more generalizable to the larger industry.

## Conclusion

Within the fiber craft community, there are spaces both in person and online that facilitate relationships and provide resources and inspiration for the crafts. These spaces are not simply about a single brand, like the subcultures of consumption described by Schouten and McAlexander, yet I argue the fiber craft community shares key characteristics, like a strong ethos. Authors of fiber craft books can build relationships both with producers of craft supplies and potential readers through this community, which exists independent of the author. Because of the ethos of supporting women and female entrepreneurs, those relationships create opportunities for expanding the visibility of the author's craft and their books.

By locating where members of the fiber craft community interact, authors can engage with the community in the most efficient way, using platforms for specific content and types of engagement. *Ravelry* is a key place for authors publishing about knitting or crochet because it makes their content easily findable through its database of information and tools for connection, like sharing projects and getting help in forums. Similarly, the visual focus of *Instagram* makes it an ideal platform to share fiber craft content. Based on the visual nature of craft, authors should focus on providing content with high-quality images and clear information where supporters can find the necessary craft supplies and their books.

The emphasis on community means that crafters are likely to engage with others at in-person events, both locally and by traveling to larger industry festivals. Simply attending these events can increase the visibility of an author. Authors can also host their own events where people can access their expertise in person, and therefore increase interest in the information they provide in their books. This participation is crucial in relationship marketing. Muniz and O'Guin stress that building long-term customer relationships are a more effective use of marketing

efforts than individual transactions. They argue that brand communities carry out this function on behalf of the brand, or in this case the author, by sharing information, perpetuating the culture, and providing assistance to other members (426). This type of engagement is already built into the fiber-craft-community ethos. Social events, like meetups or online CAL/KALs, are designed to facilitate collaboration and the exchange of knowledge on behalf of the author or brand.

Author engagement should find a balance between personal updates and images related to the craft. To appeal to that politically engaged ethos, authors should support other creators and collaborate with (especially independent) craft supply producers. These brands are usually not in competition with the author, so they provide a great way to collaborate and broaden author visibility. The marketing strategies discussed in this paper will appeal to those who are actively engaged in the fiber craft community and may not be as effective at reaching novice crafters. However, the actively engaged members consume more craft-related content and are invested in the wellbeing of other members of the community. Their support may also increase the discoverability of author's book by the wider craft audience.

## Process and Acknowledgements

Like all good topics, the idea to research fiber craft community engagement and author book marketing sprung from a simple curiosity—how does the craft book publishing industry differ from other genres, given that craft books are not so much read as they are used? As someone personally and actively engaged in the fiber craft community, I wanted to understand how authors could interact with this community in unique ways, given that the performative aspect of craft, as well as an overall community attitude or ethos, provides possibilities for engagement not afforded to authors of other genres. While I was pursuing my MS in Book Publishing, I was concurrently working on my MA in English, for which I was writing a qualifying essay focused on the spinster archetype in American Regionalist literature. This topic was grounded in representation of fiber craft and the women who practiced it, as well as larger discussions of the material, performative nature of fiber craft. Though there was almost no overlap in research between these two essays, I leveraged my overall interest in fiber craft to produce research applicable to the publishing industry today. This shared theme allowed me to tackle a topic of interest from two vastly different perspectives, and with vastly different purposes.

I am thankful to Amy Herzog, the extremely busy author who took the time to answer my questions. I would like to thank Adam O'Connor Rodriguez and Kent Watson, two professors who fostered my interests and provided me valuable insight. Lastly, I must thank my wonderful advisor, Dr. Rachel Noorda, who never hesitated to set time aside to answer my questions, give me guidance, and provide me feedback throughout the process of researching and writing this essay.

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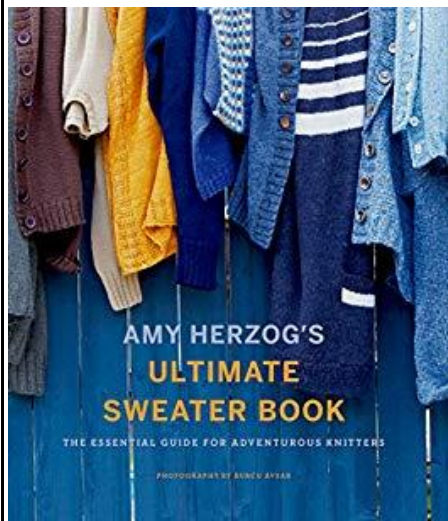
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## Appendix A

Details about Herzog's *Ultimate Sweater Book*, from Abrams Books's website:

	Title	Ultimate Sweater Book: The Essential Guide for Adventurous Knitters
	Author	Amy Herzog
	Price	\$24.99
	Trim Size	8 ½ x 9 ⅞
	Format	Paperback
	ISBN	978-1-4197-2670-5
	Release Date	16 October 2018
	Publisher	Abrams Books

### Description

Yarn and fiber enthusiasts everywhere will celebrate the latest addition to Amy Herzog's beloved knitting series (which includes *You Can Knit That*, *Knit to Flatter*, and *Knit Wear Love*). This essential guide details every aspect of sweater knitting, starting with instructions for four basic sweater types: yoke, raglan, drop shoulder, and set-in sleeve. Patterns are offered in multiple sizes and yarn gauges for broad appeal. Following the basics for each of the four sweater types are a diverse range of customizing options, including how to add a hood, cowl neck, turtleneck, pockets, and zip or cardigan front, just to name a few. Amy's clear instruction and expert tips expand the many knitting possibilities, creating the essential knitting resource for knitters everywhere.

## Appendix B

Email interview of Amy Herzog, conducted by Victoria Raible, 22 April 2019:

<b>Q1</b>	What have you personally done to market <i>Ultimate Sweater Book</i> before and after it published?
A	I've posted about it on my website from within the blog, set up a specific web page on my site for it, sold signed copies directly from my shop, posted about the book on (at least) Instagram and my business Facebook page - not sure if I also tweeted about it. I talked about the book on a couple of podcasts and also did a few magazine / website interviews.
<b>Q2</b>	What online platforms (Instagram, Facebook, Ravelry, Pinterest, your website and blog, etc.) do you use the most? Why?
A	My two primary platforms are Instagram and my own website (AHD in the rest of the document) and blog. I also try to use my newsletter and Ravelry regularly; Facebook I try to keep up with as well but it's definitely on a lower tier than the others. Instagram is the easiest for me to use casually - it's on my phone and only requires a quick photo and text, so there's not much by way of preparation.
<b>Q3</b>	How often do you post?
A	Before taking a corporate job last fall, I tried for once or twice a week on Insta/AHD and a couple of times a month on Ravelry and Facebook, and every quarter (at least) for my newsletter. Now, though, I'm lucky if I can manage everything once a month.
<b>Q4</b>	How would you describe your typical post?
A	I like to alternate between knitting update posts and references to larger or longer-term material: tutorials, lessons for my monthly subscribers, new designs, and the like. Whichever type of post I'm making, I always try to include lots of pictures. I think they're the best way to capture some of the tactile feel of the craft.
<b>Q5</b>	How do you interact with fans/potential readers?
A	Hm, interesting question! I try to be kind, helpful, and honest, I guess? And always to read everything anyone types in the best possible light, with the kindest possible interpretation.
<b>Q6</b>	Roughly how much time do you spend responding to comments or engaging with the social media accounts of other people in the fiber craft community?
A	Before the new job, I'd say 5-10 hours each week. Now, I'm lucky if I get an hour or two on a weekend? (And both of these numbers are exclusive of support email).
<b>Q7</b>	Do you consider yourself an engaged member in the knitting community (or fiber craft

	community more generally)? Why?
A	I think I have been in the past, for sure. I'm never one to engage in internet debates but for the last several years I've tried hard to stay current on events and trends in the community, and to really connect with knitters. I'm definitely struggling to stay engaged and connected now, for scheduling reasons.
<b>Q8</b>	Do you attend or host any craft related events? What do they include?
A	This has been a big part of my job for the last several years, yes. I've tended to teach at all of the Vogue Knitting Live events, I attend the New York Sheep and Wool festival every year, the Madrona Fiber Arts Festival, and I've also run my own sweater knitting retreats in California and Maine. Also, each year there's usually one or two other events - this spring, for example, I taught at the Dallas-Fort Worth Fiber Festival.
<b>Q9</b>	Are there certain ways fiber craft authors can reach their audience through the unique qualities of the fiber craft community?
A	Another interesting question! I'm not sure I think there's anything especially unique about the way we as fiber craft authors engage. Beautiful photographs and tips/conversations on a variety of social media platforms seems pretty industry-independent?