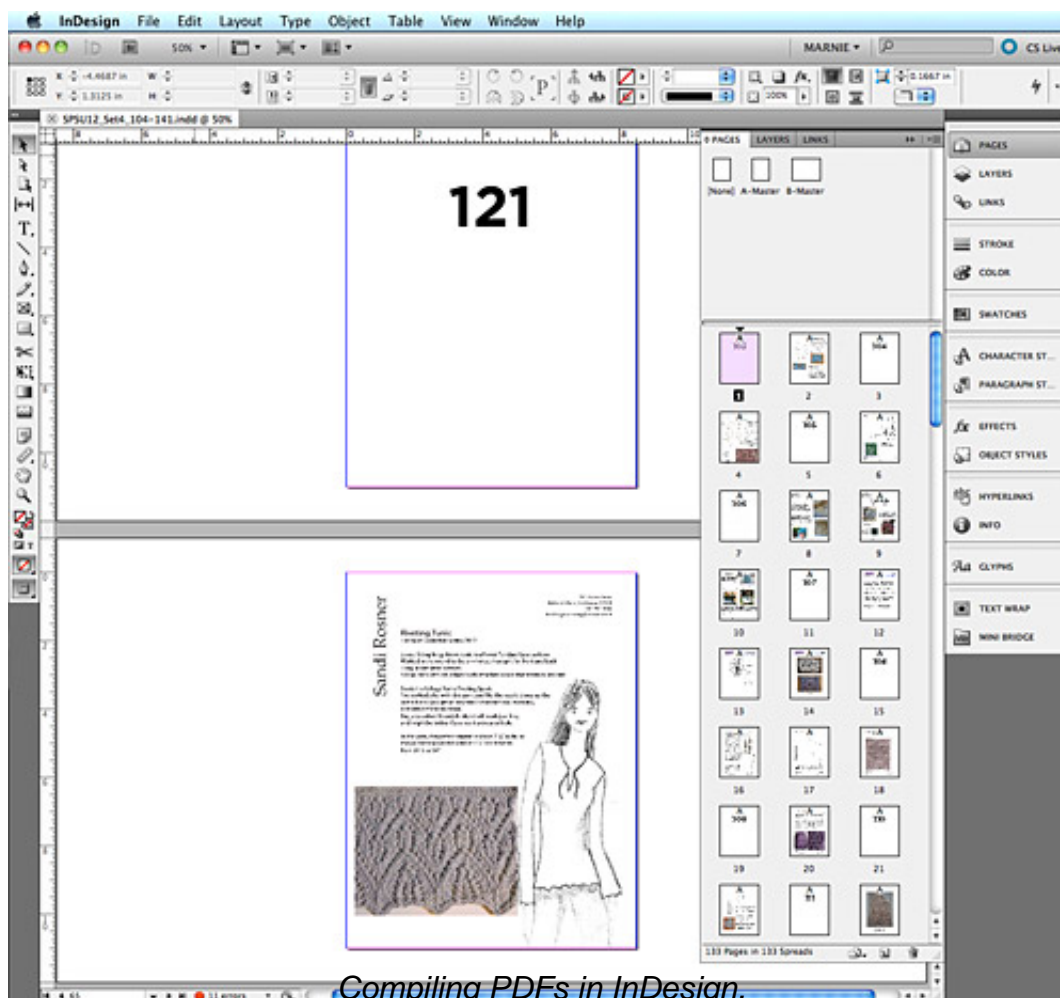


Creating a knitting magazine isn't just about finding great designs and taking pictures of them. This series takes you behind the scenes from mood board to publication. You can find all the posts in this series, [here](#).

We would love to hear what you think of our behind the scenes series of blog posts, or any of our other posts. To get in on the discussion join us on [Facebook](#).

In the last post, we talked about creating the mood board to go along with our calls for submissions. We give designers approximately a month to get back to us. We try to schedule submissions to be due at a time that is not completely bonkers. Ideally, we want to review new submissions during the lull when designers are knitting patterns for the upcoming edition.

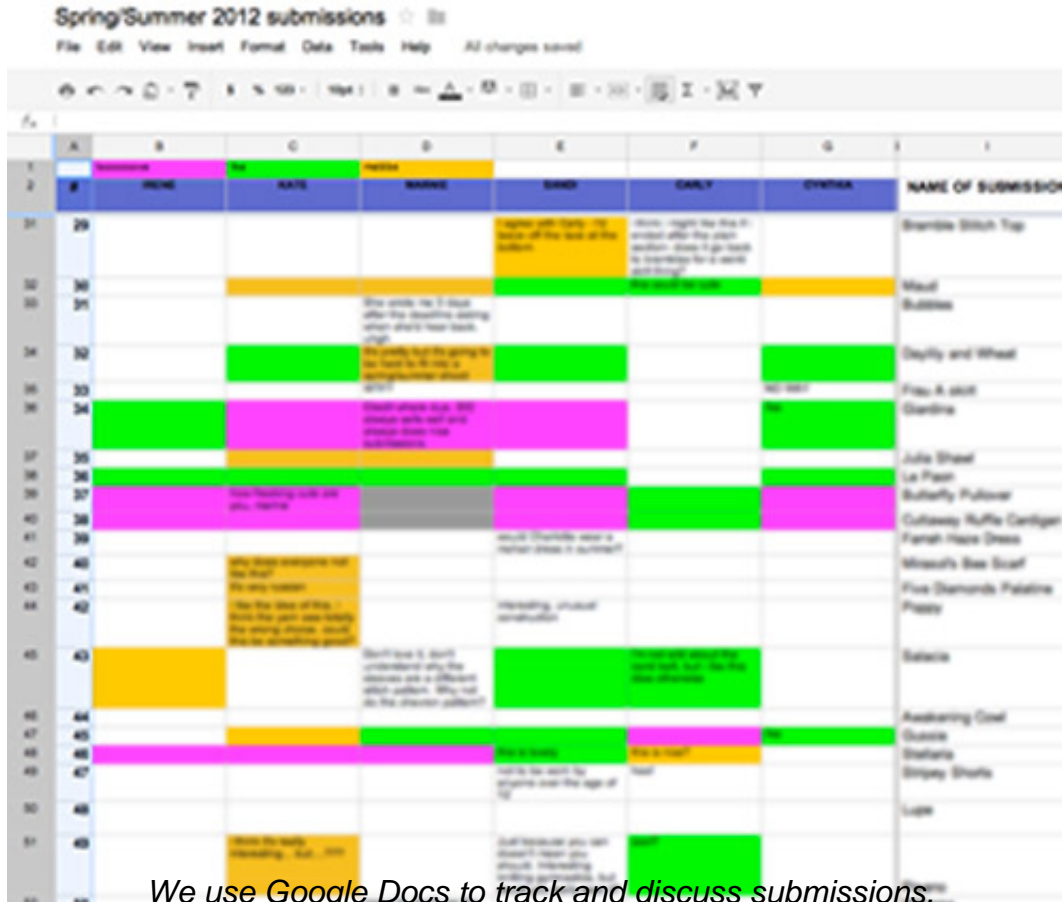
We don't start looking at submissions until the deadline has passed at which point I take all the PDFs people have sent in, and put them together into PDFs of around 40 submissions each. Every submission gets a unique ID number, for ease of tracking.



Compiling PDFs in InDesign.

This is Sandi Rosner's submission for [Sanderling](#)

Our review team is generally about 5-6 people. We create a spreadsheet with every submission, listed by ID number and the team goes in and marks the submissions they like most, any thoughts they have about what makes the proposal special and any questions they might have for the designer.



*We use Google Docs to track and discuss submissions.
Color coding helps us visually narrow the list*

During this time, the team is careful to consider whether the designs they like are seasonally appropriate, likely to sell well, suitable for a wide range of body sizes, and sufficiently different from other designs we have to offer. It's not uncommon for us to absolutely love a design but be unable to take it because it closely resembles something scheduled to be published in the next edition. Great minds think alike, right?

From this spreadsheet, Kate assembles the "short list." The short list can be just a few more

projects than needed to fill an edition or be half the submissions we receive. There is no set number for the first round on the short list. Items that really catch our attention land on the short list by merit of being fantastic, alone.

Based on the mood board, Kate divides up her kitchen wall into her mood board themes, or sometimes into color stories. She prints out the short list and starts assembling projects by theme and style. We try to come at the process as methodically as we can. Do we have enough great socks to do an entire sock shoot? How about shawls? Do we have a nice variety of construction methods, stitch patterns and styles or are we seeing a lot of the same thing?

This is a really challenging part of the process. The success of the edition hinges on choosing about 35 projects from several hundred, and making sure we don't overlook something great just because a person's drawing skills may not be top notch. Inevitably, we have to cut items from the list that we love, simply because we can't publish everything.

But eventually we do narrow the list down and we spend a couple days contacting everyone who was kind enough to send us a submission. I have to admit, I'm always sad to have to send people email telling them they weren't accepted. I hate rejections as much as the next person. It's always a little thrill to me when we are able to accept a design from someone whose submissions we've had to decline in the past.



Kate's kitchen: submissions on the wall and color cards everywhere

The final step in the submissions process is yarn assignment.

As part of our submission requirements, we ask people to describe the characteristics of the yarn they want to use. Many people will provide a list of recommended yarns which helps as well. We work with yarn companies who [help support the magazine](#), and we're lucky that the companies that do so, offer such a wide variety of gorgeous options. We try to assign hand dyers first, to socks, shawls and other garments that look good in hand dyed yarns, then we move on to the rest of the garments, being careful to find the best yarn in the color most suited to both the garment and the shoot we intend to put the garment in.

Spring/Summer 2012 accepted

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Spring/Summer 2012 accepted

Lorna's Laces

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Sheet	NAME OF SUBMISSION	DESIGNER	EMAIL #	DATA	requested	suggestion	assigned	ordered	shipped	received	size	size		
1	luffa detail cardigan	Amanda Kasp	akasp@lorna.com 91	KFG	knit: 100% cotton	Bernese	Bernese Laga in off-white	KFG	at set	11/28/2011	36	X		
4	Arlo and Della Cardigan	Amy Christoffers	amy.christoff184	KFG	DK weight 4 sport in light blue Blue Merino Fiber Arlo Hood There is a long tail, and wool blend of 100% wool in it.	CMS	7 Harris CMS Sueann Sport in Blue Owl	11/28/2011 OWS	11/28/2011	11/30/2011	35	X		
5	something	Dennis Chang Dchango		KFG		Cescaale	Cescaale Venezia Sport in #177 8 balls	11/28/2011 OWS	UPS 120115000349328577	12/5/2011		X		
6	Gone Street Cardigan	Elizabeth W/Carter	emccarter@lorna.com 8	KFG	Water Woven Laces: 1. It should not be square 2. Some small holes are ok	Kalbourne/The Fibre Co	6 balls Kalbourne/The Fibre Co. Road to China Light in China. Please tell them I tried but couldn't find a good use of Abale in this size.	12/3/2011 OWS	UPS 1201150175844789178	12/7/2011	34-35	X		
7	PinkyCable and Lace Design	Fiona Ellis	fiona.ellis@128	KFG	DK weight. Anything other than the 100% merino wool.	Wool	7 Tropic yellow label OK in progress	11/23/2011 OWS	early this week	12/3/2011	35	X		
8		Kristen Hangan		KFG	My initial thought would be to use 100% merino wool. The best and a part that was given to me all wool and an option available for wool. As something that is relatively soft and a little more than not too, but a light weight. I have been about 1.5 inches up which happens when you get a lot of yarn. As for the blue, 100% 100% wool.	Wool	13 WBS Valley Yarn Northfall in Turquoise Blue	11/23/2011 OWS	11/28/2011	12/3/2011		X	asked for 35, needs revised measurement	
9	Cutaway Ruffle Cardigan	Maria		38	KFG		Catherine Lowe	Catherine Lowe Merino 50 DK in Black Violet	shipped 11/28/11	11/30/11	35	X		
10	Knitting Tunic	Sandi Reiner	sreiner@lorna.com 121	KFG	Knit: 100% cotton	Kollage Knitting Sport	10 skeins Kollage Knitting Sport in #700 Deep Dawn.	11/23/2011 OWS	FedEx 77482215021161	12/3/2011	36"	X		
11	Heather cover up	Tania Gray	tanagray@lorna.com 58	KFG	My idea is to use 100% wool. I'll find the best, I think.	CEV	15 balls Classic Elite Sootie in #232 Magenta	11/23/2011 OWS	1256322032198812	12/2/2011	36"	X		
12	lace cardigan	Christa Glas	christa@lorna.com 65	KFG	Dark Grey/Black in 200	alan	10 balls yarn merino baby silk in #5003 Deepest Black	11/23/2011 OWS	delivered	11/28/2011	34-35	X		
13	Lanana Lace Inset Tank	Corina Ferguson	corina@lorna.com 188	KFG	Classic 50 from Classic	Westminster	7 balls Rowan Panama in #212 Aster	11/23/2011 OWS	UPS 12011500349911934	12/8/2011		X		
14	Ceases	Haley Smith-Calle	hscalle@lorna.com 78	KFG	No for you, I am open to it.	WBS	7 WBS Valley Yarn Northfall in Turquoise Blue	11/23/2011 OWS	11/28/2011	11/30/2011	34	X		
15	Ruffa Top													

More spreadsheets! This one for assigning yarn and tracking shipments

Assigning yarn can sometimes feel like an IQ test. One yarn might be perfect for two different projects, so which one gets the yarn? Or another yarn may be wonderful for a pair of socks but only comes in 1000 yard skeins. In the end, we may need to make a couple minor compromises but we like to think we're always able to find a good match.