

TRANSCRIPT

When Your Design is Accepted

You send in your proposal and then the day happens that you get an email saying your design was accepted. Now from here, this is where it all comes down to the wire. It can feel a little crazy, a little rushed, a lotta things going on all at once.

The first thing that happens is you get your acceptance email. And from there, the publisher, or in our case, us, we're gonna work with you on what kind of yarn we anticipate using for your design and what colours it'll be in. Now some people are a little surprised when they say, when they get an email that says we're going to use, for example, our Superwash Worsted in violet. And when they swatched and had submitted a proposal for probably Trinity Worsted in, I don't know, a pink colour, whatever. And that's only because during the, we call it the swatch review, during the swatch review, that's when we have everything all laid out and we're working to build our collection.

We have a story in mind, a colour story, and it's not just a colour story, we have silhouettes and shapes that are really going to put all of it together into the sort of theme or idea that we have, and that's what we call the story. And so when it comes to your final design, we're going to make it fit, really fit, within the story. So don't ever be surprised if you get something completely different than you had in mind for your, your originally proposed design.

But we will let you know what yarn we anticipate using, what colours, usually what colours, we're going to send you. We'll confirm how much yardage you think you might need. We always try to send a little bit extra. We'll confirm what your shipping address is, and from there it's just, you say, hey, I'm on board.

And then we move into getting our contracts out, and then we send out our design welcome kit which includes our style guide, our pattern template, the abbreviations that we use. It's going to be the same for whatever company you work with. Everybody, every publisher, every magazine has a style guide, and a style guide is all of these expectations that we have in our pattern layout. So when you write your final pattern you're going to make sure that you include centimeters, for example, for SweetGeorgia because we are an international company. We wanna make sure that it's inclusive, measurement wise. Some U.S. companies will only require that you send in your measurements in your pattern in just inches. Other companies will require that you send in X number of sizes.

Our style guide also will, our style guide will also break down what we expect within the pattern, just these little things, whether or not you're gonna bold your row header. Or, a good example is, your first two rows. It'll say row one, right side, you know, colon, and then the rest of your instructions. Row two will be wrong side, colon, and then the rest of your instructions. And then row three, row four, row five we don't require those to include the right side, wrong side. It's those little things.

Or another good example is some publications will require that when you have a stitch pattern change you'll end with a dash and then new stitch count and then either a period or maybe the stitch counts in parentheses. In SweetGeorgia's case you end that instruction on a period and then you have the stitch count, stitches, period. All of those little details will always be included in the style guide so that you can really fine tune your pattern to be able

to meet that.

The reason why we have that style guide in place for you, is so that on our end our cost with our tech editor is a lot lower, and we'll go over what it's like working with our tech editors here in a little bit. But the style guide helps us moving forward with layout, it helps us moving forward with the tech editors, and it makes sure that all of our patterns across the board are always consistent. And that is beneficial not only just for us, but also for our customers, so that they always know what to expect with every single pattern that they purchase from SweetGeorgia Yarns.

Once we've sent you all the information and we also include a pattern template for you to use, so it's a word document and you'll just be able to plug in your pattern as you go and be able to fill in pretty much everything within the style guides, already kinda laid out for you. But once we've sent you all that and then we send out the yarn, it might feel like things suddenly get quiet or really slow, we call this the making process.

Now while it might be a little empty, communication-wise, because there's not a whole lot going on for you, there's still a lot going on behind the scenes for us. Because during this making phase, this is why you guys are knitting your designs, we're back here scouting out photo shoot locations, we are hunting down models to see which ones are going to fit best within the sizes, size parameters, that we send you. We are double-checking that our colours are working out. We are building up our inventory of the new colours. We're testing things. We might even be reaching out to test knitters, just to see if they're available to test the patterns as they come in. We also regularly will say, you know, this design would look really good in this other new colour that we have working on here that we just came up with, and so we may knit another sample in that once we get your pattern. So we're hunting down all of these things and it's a lot going on in the background.

And then your deadline approaches and you have to send in your sample and your pattern all by deadline, which makes me think. For some of you it can be, especially if you're a new designer, it may be a little overwhelming to think, oh my gosh, I only have, I don't know, usually we try to give you at least five to six weeks to knit your sample. I know some magazines where it's like three weeks or two weeks for a whole sweater. And so it can be really, really intimidating to figure out how to fit that knitting into that time frame and still have room for your pattern, so I'm gonna share one of my secrets, it's not a secret.

I'm gonna share one of the things that I've done throughout all my years as designing. And that's just setting up a knitting daily quota. It's really cheesy, it's really lame, but it's helped keep me on track. Pretty much, I always anticipate a couple days in the beginning, so I block out. If I have six weeks total I'll block out probably two or three days for swatching at the beginning, and then I will block out a whole week at the end for my pattern writing. So that leaves me a good, let's say four and a half weeks in there, five weeks, for knitting the actual sample.

The beginning I always kind of rough draft the pattern. It's not a written pattern. It's basically doing all my number crunching of the actual sample that I'm gonna make. And from there I calculate how many rows it's gonna be. I know bottom up to arm hole, let's say 80 rows, 20 for the arm hole. Sleeves are gonna each be, you know, 100 rows, whatever it is. So if I have 500 rows over, let's just say 20 days, that means I'm going to be knitting 25 rows a day.

That is a lot less intimidating, a lot less scary, than to say, oh my gosh, I only have four weeks to make a whole sweater. Always include the buffer days. I don't count, so for example, if those four weeks, you notice I divided up, I multiplied four times five. I try not knit on the weekends. Those are my buffer days because if I fall behind a day or two I have that weekend to play catch up with or work on personal projects. So 25 rows a day is a lot less scary than, oh my gosh, I have to knit a sweater in four weeks.

The other option is, for example, when it comes to shawls and I don't really know how many rows it's gonna take 'cuz shawls are really more free form for me, I'll just take the total number of grams and divide that by the number of days I have to knit and that's how many grams I have to knit per day.

So hopefully those little tricks help you in this making phase and get you ready for the deadline.