

A 3x6 grid of 18 images showcasing various fashion design elements. The images include: a black and white patterned fabric swatch; a blue and white patterned fabric swatch; a light-colored fabric swatch; a blue long-sleeved top; a sketch of a person wearing a long-sleeved top; a green short-sleeved top; a patterned fabric swatch; a red and white patterned fabric swatch; a blue and white patterned fabric swatch; a sketch of a person wearing a long-sleeved top; a red fabric swatch; a sketch of a person wearing a long-sleeved top; a blue and white patterned fabric swatch; a pink fabric swatch; a sketch of a person wearing a long-sleeved top; a sketch of a person wearing a long-sleeved top; a sketch of a person wearing a long-sleeved top; a sketch of a person wearing a long-sleeved top.

Some stories don't necessarily work out the way we plan; in fact I don't recall an issue where something didn't get changed at the last minute. Sometimes we find a model who fits another sweater better, or isn't flattered by a shape or color, so things get moved around, and sometimes they even migrate to a whole other story, which sometimes can be a real nail biter. This last issue, we shot our far-flung stories in Massachusetts, upstate New York, Montreal, and the wilds of New Mexico. I was shipping sweaters out to Jamie in New Mexico the moment I knew they wouldn't work in my shoot, just in time for her to photograph it during hers. The schedule was tight, but everything worked out, and the US postal service was my super hero that week. It's times like those that I wish moving stuff around was as easy as it is to share ideas over the internet: I could really use the Starship Enterprise's transporter during shoot month. "Beam the sweater up, Scotty." But in the end, the spit and polish does wonders, and I am always delighted with the magic of Irene's work in layout.

Now go knit something.