

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](#).

The quietest part of any given edition is the time that the designers are knitting and writing their patterns. Well, it's quietest for us at Twist, unless we happen to also be designing in which case, it's still pretty zany, but in terms of the work behind the scenes, it's a relative lull where we can focus on other aspects of other editions. As I've mentioned before, we pretty much always have at least three editions, we are dealing with at any given time, but in the interest of trying to keep this as chronological as possible, after assigning and ordering yarn, the process of planning shoots becomes the next priority.

Probably the biggest challenge in styling a shoot is keeping the look and feel seasonally appropriate. Twist is based out of Montréal Canada and Rochester, New York, so winters are cold and snowy and summers are hot and muggy, which would be absolutely fine if we planned to shoot summer garments in the summer and winter garments in the winter, but the truth is that we often shoot our Spring Summer edition a little after Christmas and our Fall and Winter editions during the hottest months of the year. So while we wait for garments to arrive, we spend time talking about ways to set a seasonally appropriate mood when the landscape and temperatures are completely inappropriate. Sometimes, that means planning a story or theme to be shot primarily inside.



Other times it means creating props, such as a rainy window for [Rain Date](#) or paper flowers for [Bloom](#).



Creating flowers for the [Bloom](#) shoot.



As we plan the shoots, the garments start coming in and are sorted into their respective shoots.



Projects and yarn are ready for their close-up.

Kate pulls together seasonally and thematically appropriate garments to pair with the projects and starts combining them to see how they work together.



Robin's [Sylvatica](#) looks sweet with a chiffon skirt



So many shawls and beautiful fabric for the [I Feel Pretty](#) shoot

Top row: [Tepal](#) and [Elysium](#) -Second row: [Paon](#) and [Muguet](#) - Third row: [Stellaria](#) and [Satsuma](#) -
Fourth row: [Giardina](#) - Last row: [Corona](#)

And lastely, Kate invites the model over, to try on garments and make sure they fit well.



[Ceylon](#) is a perfect fit on Constance.

In a perfect world, all the pieces fall right into place from the start, but the reality is usually a little more complicated. Knitting delays, bad weather, models' availability, and fitting challenges may all dictate which shoot a garment goes into. It's a lot of work, but it's worth it to make sure that each garment looks its best.