



C O M D 4 1 0 • F I N A L P R O C E S S B O O K

CONTEXT

Shamita by Shamsa, is a fashion brand
I created during my 4th year studio class
during my undergrad at Emily Carr.

This project was extended to the summer
semester during my Zine making class.

The following content in this document is
pulled out from my process books.

THE BEGINNING

In the beginning of my grad project, I knew I wanted to dive into fashion and art direction as well as investigating body image because I struggled with it for many years and I still do sometimes.

In the beginning of tackling my project, I dove into research, my research was all compiled into what I call "essay rants"; *Ideal Image* as well as *Sustainability & Fashion*.

IDEAL IMAGE

My research truly began at the end of my 3rd year during the spring semester, reaching this level is one of my dream accomplishments, it just proves a lot of people who doubted me wrong. For my project I chose to work on a topic that doesn't just resonate with me but with others as well. The topic of body image, ideal image or ideal body has been something I've been suffering from for a long time, but as of recently I had become comfortable in my own skin although I do have those days where I feel like sh*t about myself.

This topic makes me emotional, as I was typing this out for my first summer proposal that was due at the beginning of class, I did cry. This topic makes me want to cry because I have such an emotional connection to it, and I remember what it was like for me. At the age of 13, I was on the Internet, I bought into the waist trainer, skinny tea and skin bleaching creams; simply because I didn't feel pretty, my social media feed said I wasn't pretty or good enough.

My original topic was "Anxiety" and I wanted to express that graphically through collaging and creating strange abstracts on simple dresses to give an audience an idea of what the feeling of

anxiety "looks" like, the idea was to explore 3-4 very common anxieties but of course it was too vague because everyone has different experiences.

Then I thought of body image, thanks to the Barbie movie and the MET gala specifically when Kim Kardashian wore the "*Happy Birthday JFK*" dress designed for Marilyn Monroe, and said during the interview something along the lines of going through a tomato only diet to 'fit' into the dress rather than crediting and paying homage to Marilyn Monroe and especially the designer Charles James.

However ever since my foundations year I have always been exploring "the body", ideal image, body image. I have a connection with the topic, it's affected me and I, 100% sure do know that it's affected young girls, teens, and women at one point.

We (women) all go through a phase of "I don't think/feel I'm pretty" and unfortunately in the world we live in, it's an ongoing issue that I don't feel it's been paid attention to as much as I think it should be. Yes, we have diversity brands, diversity campaigns and I really am for that body positivity and diversity. I love that showcase of diversity but realistically looking at these campaigns it's usually 1 or 2 people who aren't the ideal body size

but at the same time they are the people who are BIPOC and queer then label their feature as "*Diversity*". It's fake diversity done for the sake of sales and profiting because these corporations know well there is a market they can sell to.

Going back on topic, I am looking into this "Ideal Body" issue through a fashionable lens, from the last century to our modern day, there has always been a standard for women, and the main source of this issue comes from the fashion industry. It began with making sophisticated and elegant garments to make women feel beautiful however along side these clothing trends there were body image trends that were followed by current hot celebrity figure of that time. Yes, as a new popular figure enters, there will be people who adore the aesthetics of that certain figure.

For instance; Marilyn Monroe during the 50's, although she was adored by millions, a lot of people adapted to her (fashion) style however her body was sexualized by white cis men, then advertisements like 'weight gain' and 'weight loss' pills were advertised¹, promoting a specific body type in this case the Marilyn Body. Along with these advertised pills, there would also be shape wear catalogs, specifically Fredrick's Of Hollywood² that told women through their advertising catalogue how to achieve that 'Hollywood ideal body' but also that in order to be loved, desired

or wanted to find a partner, they would have to buy into these trends. These trends went on during the 50's and mid 60's. Following to the 1960's or as they call it the 'Skinny Sixties', with the rise of the super model Twiggy, women changed their bodies to fit the norm. Therefore there has been body image trends for every decade.

But these body image trend examples show that they have been created by white cis men, for the sake of the male gaze because of a male dominated industry, in fact the male gaze dates to many many years ago, from Greek goddesses, classical paintings, pin up models to celebrities, however selling women an ideal body image through advertising came to light during the 19th century.



**MEN
WOULDN'T
LOOK AT ME
WHEN I WAS
SKINNY**

but...

**Since I Gained 10 Pounds
This New, Easy Way
I Have All the Dates I Want**

NOW there's no need to be "skinny" and friendless, even if you never could gain an ounce before. Here's a new, easy treatment that is giving thousands attractive flesh—in just a few weeks!

Doctors for years have prescribed yeast to build up health. But now, with this new yeast discovery in little tablets, you can get far greater tonic results—regain health, and also put on pounds of firm flesh, enticing curves—and in a far shorter time.

Not only are thousands quickly gaining beauty-bringing pounds, but also clear skin, freedom from indigestion and constipation, new pep.

Concentrated 7 times

This amazing new product, Ironized Yeast, is made from specially cultured brewers' ale yeast imported from Europe—the richest yeast known—which by a new process is concentrated 7 times—made 7 times more powerful.

But that is not all! This super-rich yeast is ironized with 3 special kinds of iron which strengthen the blood, add energy.

Day after day, as you take Ironized Yeast tablets, watch flat chest develop, skinny limbs round out attractively. Skin clears to beauty, new health comes—you're an entirely new person.

Results guaranteed

No matter how skinny and weak you may be, or how long you have been that way, this marvelous new Ironized Yeast should build you up in a few short weeks as it has thousands. If you are not delighted with the results of the very first package, your money will be instantly refunded.

Special FREE offer!

To start you building up your health right away, we make this absolutely FREE offer. Purchase a package of Ironized Yeast tablets at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your

MARILYN



NECK 13½ IN.

BUST 37 IN.

WAIST 23½ IN.

HIPS 37½ IN.

THIGH 19½ IN.

CALF 13 IN.

WEIGHT 118 LBS.

HEIGHT 5 FT. 5½ IN.

1) Left - 1950's weight gain tablets advertisement
Right - Marilyn Monroe and her measurements

BE WANTED!
FOR WOMEN WITH MEN IN MIND

BE WANTED!
FOR WOMEN WITH MEN IN MIND

frederick's
OF HOLLYWOOD
6608 HOLLYWOOD BLVD.,
HOLLYWOOD 28, CALIF.

NEVER BEFORE!
PADDED GIRDLES IN CUP SIZES!
NEW!

BE WANTED!
FOR WOMEN WITH MEN IN MIND

frederick's
OF HOLLYWOOD
6608 HOLLYWOOD BLVD.,
HOLLYWOOD 28, CALIF.

HUMAN HAIR WIG!
frederick's
OF HOLLYWOOD
6608 HOLLYWOOD BLVD.,
HOLLYWOOD 28, CALIF.

PAD IT!
CINCH IT!
SHAPE IT!

Be every inch a WOMAN
the *frederick's* way!

6608 HOLLYWOOD BOULEVARD
HOLLYWOOD 28, CALIFORNIA

MEASURE UP!
Every inch of you, with magic foundations that put-and-take inches where they're needed!
PROVE IT TO YOURSELF... FREE! Stream-lined tape measure with every Frederick's Foundation.

MONEY BACK GUARANTEED. Purchase price Refunded if returned within 10 days.

BEFORE **AFTER**

FREE! FREE! FREE!
FAVORITE CATALOG WITH YOUR ORDER
WE SHIP YOU FREE CATALOG TODAY
\$6.00 TO MONTHLY SUBSCRIPTION

frederick's
OF HOLLYWOOD
6608 HOLLYWOOD BLVD.,
HOLLYWOOD 28, CALIF.

2) 1960's Fredicks's of Hollywood shape wear.

1892.

ASK YOUR DRAPER FOR IT, OR SEND REMITTANCE DIRECT TO 52, OXFORD STREET, LONDON, W.

MR. C. B. HARNESS'
ELECTRIC CORSET
FOR HEALTH, COMFORT & ELEGANCE!

MARVELLOUSLY CHEAP,
ONLY **5/6** POST-FREE.
TRY IT.

EXHILARATING!

LADIES RESIDING IN THE COUNTRY, and those who are unable to call and personally inspect these Corsets, have only to send correct waist measurement with postal orders and they will obtain, by return of post, the prettiest, best-fitting Corset they have ever worn. Its high-class style and beautiful finish, combined with its marvellous health-giving properties, has already won the highest reputation among the leaders of fashion.

READ THE FOLLOWING CONVINCING TESTIMONIALS FROM WELL-KNOWN LADIES.

MISS ANNE BOUNDS, Fillesde, Fulham Park Gardens, London, S.W., writes: "I purchased a pair of your Electric Corsets, and after wearing them for a week my severe flatulency was very much relieved, and I still feel the benefit of them. I think your Corsets are a Boon to every sufferer, and no woman should be without them."

PAINS IN THE BACK.
Mrs. M. VENTON, Rainworth, Prestwich, writes: "The pains in my back entirely disappeared very shortly after wearing Harless' Electric Corset. My health has much improved. It is a good support, and it affords me the greatest satisfaction."

Mrs. GOODACRE received the Electric Corsets on Friday. They fit her very nicely, and she is much pleased with them.—Kilnsey House, Fulham, S.W., 1st Nov., 1891.

WEARINESS & LASSITUDE.
Miss MARIE ZIMMER, 65a, Brunelbury Villas, London, N.W., writes: "Dear Sir,—Please send me another pair of 19-inch Corsets for a friend, whose address I enclose. I have derived much benefit from those I have been wearing. I recommend them to all my friends, for I am much pleased with them."

WEAK BACK.
Miss E. THOMPSON, Rink Villa, Guernsey, writes: "I am very pleased to say that from wearing Harless' Electric Corset for a short time only, I have been quite relieved from the pains in my back, and am so strengthened as to enable me to walk and sit without the slightest pain."

RHEUMATISM.
"Eased the Severe Pain."
Miss C. J. ARKIE is pleased to find the appliance she had had caused the severe pain. The Corsets are also a support to the back.—Park House, Macclesfield.

"DR. BRIDGEMAN earnestly recommends all ladies suffering from any bodily ailment, and those who are well, to adopt these Corsets without delay. They perform astonishing cures and invigorate every part of the system."

Every Married Man should buy one for his wife if he values her health, comfort and appearance.

"NO WOMAN SHOULD BE WITHOUT ONE."
They are honestly worth four times their cost, apart from their genuine curative properties; therefore SEND AT ONCE Cheque or Post Office Order for FIVE SHILLINGS and SIXPENCE, and obtain one of HARNESS' BEAUTIFUL ELECTRIC CORSETS, before you forget it. Note only Address:

THE MEDICAL BATTERY CO., LTD.,
52, OXFORD ST., LONDON.W.
Cheques and Postal Orders should be Crossed "LONDON AND COUNTY BANK."

1892. Electric Corset advert

The problem with all this is that society holds women to a standard, trends are being pushed on us. Some of us feel like we're forced into the trend. Celebrities, influencers, and capitalist corporations advertise and sell this naturally unattainable ideal body to us. They profit off of our insecurities by advertising different products and unhealthy/toxic dieting methods that could harm not our external bodies but also internal and especially our mental health.

Capitalists tell us If you can't buy into surgery, here are other unhealthy toxic ways we can get (your money) you to the ideal body, and if you can't afford all that.... well too bad.

When it comes to Trans women and the ideal body, a lot of them look at cis women bodies from social media, however these cis women that they look at are either celebrities or influencers. According to a study conducted on trans women and their physical appearance; *"Trans women want to be seen as cis-gendered, however they look for physical activities are seen as a way to enhance female characteristics in their bodies, with reference to what they consider ideal body patterns (legs, buttocks, abdomen, grimaces, gestures, techniques, and so on). On the other hand, there is a group of trans women who associate hypertrophy with masculinity and avoid any activity that may contribute to the masculinization of their bod-*

ies." (Serrano JL, Caminha IO, Gomes IS, Neves EM, Lopes DT 2019)

When it comes to women with disabilities, it seems like society does not care for them, leaving them displaced within the realm of beauty, they aren't even looked at which is sad. Women with disabilities feel undesirable and insecure because they are not represented.

"Women with disabilities living in this society are not exempt from the influence of messages that attempt to dictate what is desirable and what is undesirable in a woman. These messages are often internalized, and they have an impact on how we see ourselves. The further we view ourselves from the popular standard of beauty, the more likely our self-image will suffer. We may experience a greater need to gain control over our bodies, either by our own efforts of restrictive eating and exercising, or the intrusive procedures performed by those deemed to be the "experts" – the medical professionals. We form images of ourselves early in infancy and these are confirmed or altered by the response, or evaluations, made by others." - Fran Odette. (Francine/Fran Odette is a disabilities activist.)

We have all these terrible toxic body trends and then I

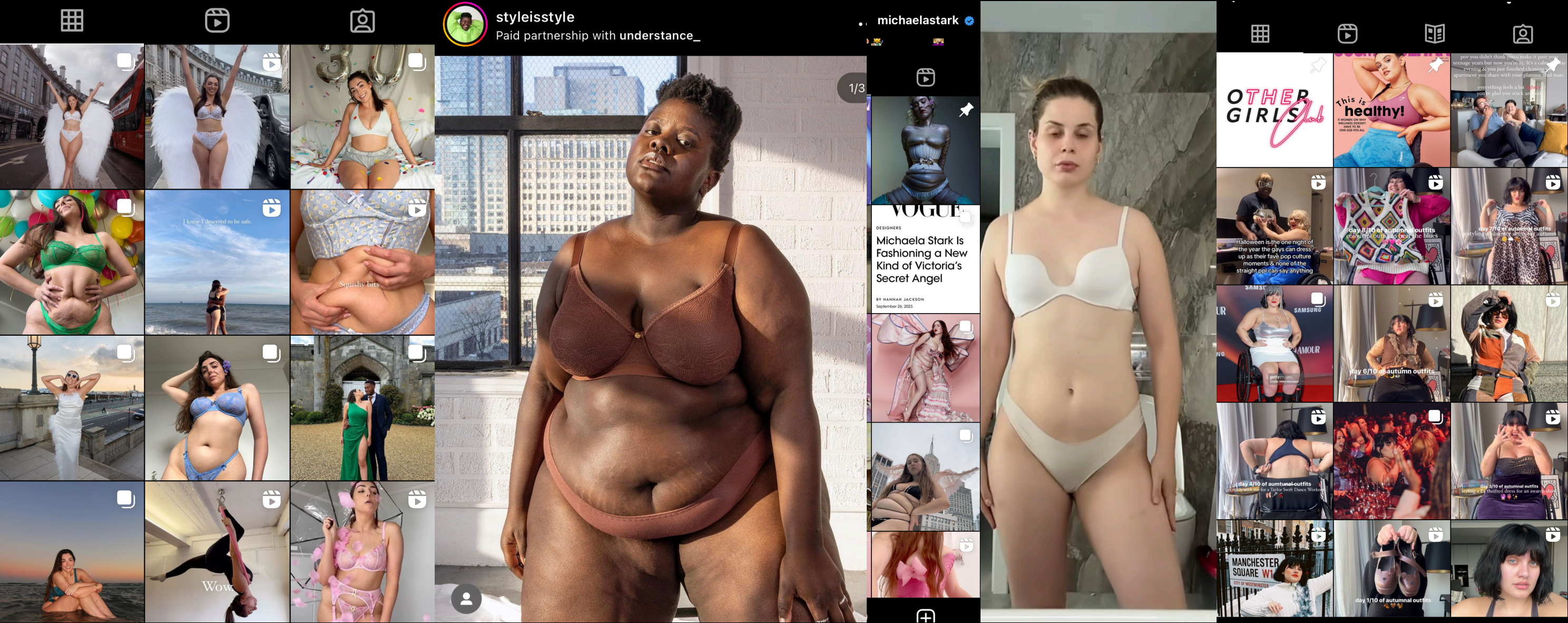
thought of, you know, we have so many beautiful rich textiles and why not use them to make women feel good rather than a stupid toxic body trend thats going to drastically effect you.

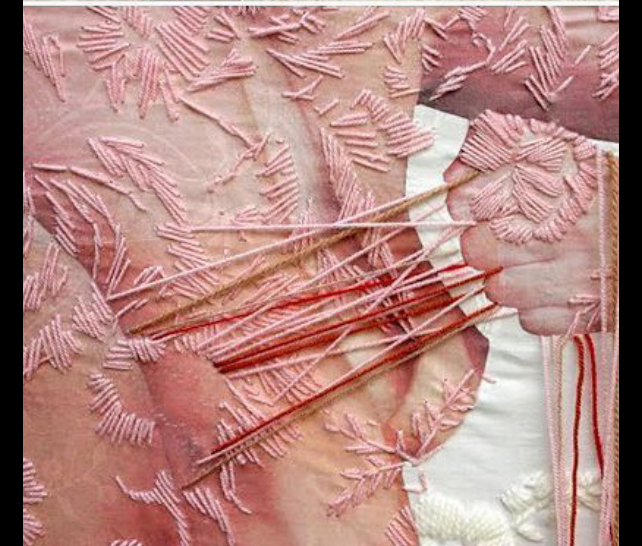
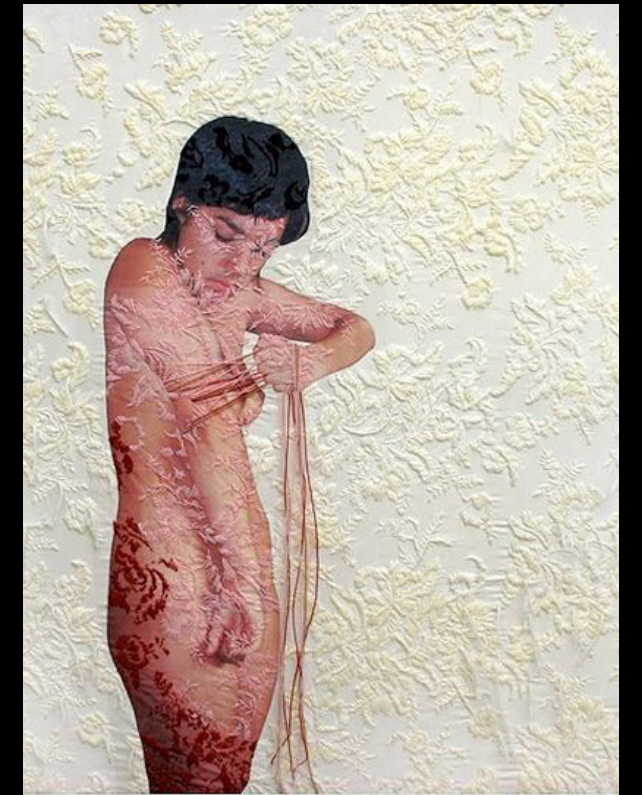
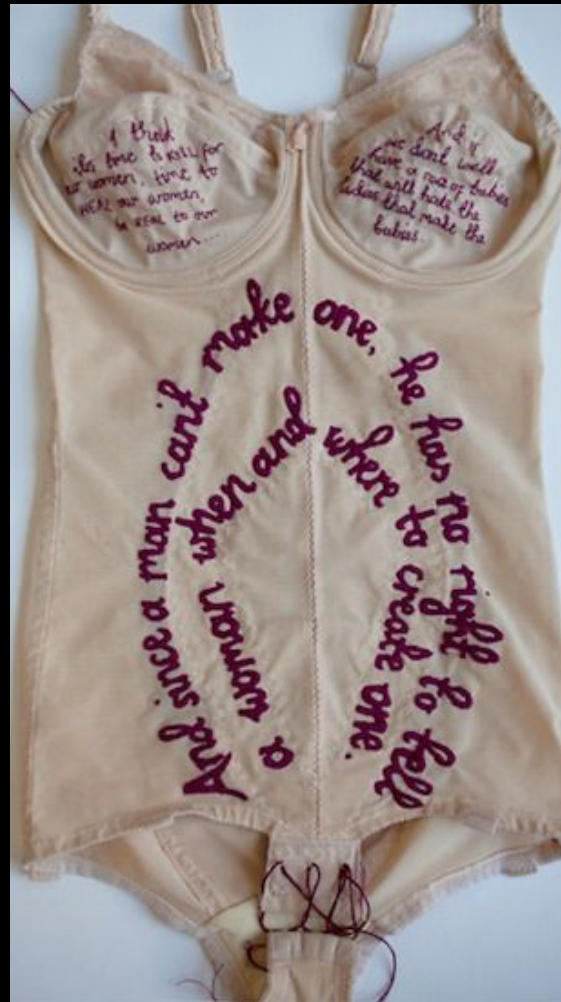
I am aware that there is new clothing trends that happens every decade but I see it way better than choosing body image trends that could harm you inside, outside and mentally.



The qualifications for Eastern Airlines Stewardesses in the 1970s:
*“Sure, we want her to be pretty ...
 That’s why we look at her face, her
 make-up, her complexion, her figure,
 her weight, her legs, her grooming, her
 nails, and her hair.”*

Part of my research I also looked into influencers/activists/brands that connects with my thesis of letting bodies be bodies, skin be skin, women be women. Most of them I follow, here are just some examples of what I found throughout social media.





I also looked into multiple artists who discuss the body in their works to understand what do these other perspectives about the body really look like and how they are communicated into design and art pieces.

SUSTAINABILITY & FASHION

Sustainability has been an ongoing topic and issue I have been seeing all around. In today's day and age, sustainability is a big topic and an issue to the average person, although we don't realize it, we play a part and that impacts in our society according to our actions/behavior. However, not a lot of us think of our impact to society and nature.

From all my sustainability lectures in classes I have attended and through extensive research, I have come to realize that the reality of sustainability is far more complex than it may initially seem. People just talk and talk about sustainability but don't really dive deeper or it's just a subject of talk and no action. It is not a challenge that can be easily solved in a blink of an eye. Instead, it requires an effort from individuals, organizations, and industries to bring about significant and lasting changes.

When it comes to implementing sustainability practices in a factory setting, it is not simply a matter of making a few isolated changes. Rather, it necessitates a holistic approach that takes into account every aspect of the production process. This includes re-

sponsible sourcing of raw materials, reducing waste, adopting energy-efficient practices, and ensuring fair and ethical labor practices. It is important to recognize that sustainability is not a static concept. It is a journey of continuous improvement and learning. By staying proactive and forward-thinking, businesses can not only mitigate their impact on the environment but also drive positive change within their industries. But, I feel like no matter what we do we would still have an impact on the environment, I mean recycle facilities were only opened to showcase that plastics are recycled, even though it goes through a recycling facility, being recycled with heavy duty machines... it is still somewhat polluting our environment, creating a carbon foot print.

When it comes to sustainability within clothes I strongly believe an important factor is having a timeless look, style and piece.

In the book; *The Fashionable Mind* by Kennedy Fraser, a series of fashion academic essays written between the 70's and 80's, one specifically called "Balenciaga" discusses how Cristobal Balenciaga and Coco Chanel did not like the direction of how fashion

was moving during the 60's because they noticed the industry and people were looking into "ready to wear" fashion production rather than getting clothes custom made or tailored. Cristobal Balenciaga refused the ready to wear out of respect for couture, therefore in 1968 Cristobal Balenciaga closed the doors to his couture house. However Christian Dior and Chanel eventually began to move to the "ready to wear" production to reach consumer demand.

I believe part of sustainability within fashion terms is also considering the style, is it timeless? Is it a sustainable cut? Is it bodies friendly? Which ties in with me selecting a style that I think flatters different sizes, and would lead to making women feel empowered. When it comes to finding a style that would suite all types of bodies, there are a lot of great examples I've found, however my choice of finding a dress to use as a canvas for what I want to communicate is different. I looked at sustainable silhouettes, sustainable as in a timeless look. This are three examples of what I looked at...



The Wrap Dress by Diane Von Furstenberg, designed during the 70's, that dress is an example of a timeless sustainable look because to this day it is being produced and is a style that works for all shapes and sizes.



Marimekko, a brand from Finland that was founded by Viljo and Armi Ratia during the 50's. Marimekko made important contributions to fashion in the 1960s.

One of their aims is to create a sustainable timeless style.

Skims is another brand I have been looking into, although its owned by Kim Kardashian its been quite successful when it comes to promoting diversity through their shape wear, lounge wear, and (daily) basics clothing; I've noticed that although it's ran by a controversial figure, there are women out there who disagree with Kim K but feel comfortable with the brand and its styles. I am one of those people, I don't like the Kardashians I believe that they are part of the problem of body image and creating the ideal image in our current society but Skims is different. Skims does design shape wear but not to change body shapes but used to smoothen out bulges for every-day to evening outfits. From their campaigns to style of clothing, it is your basic wear but it is inclusive to a lot of different shapes and sizes.

However I do feel weird about this one simply because...

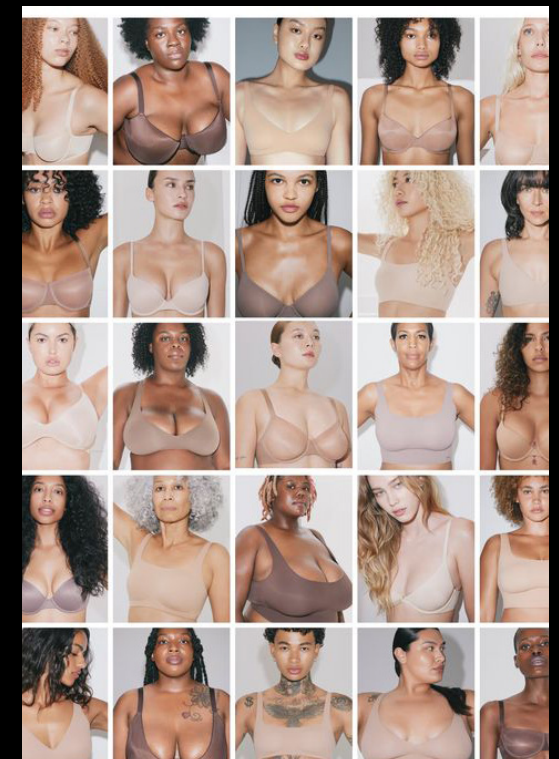
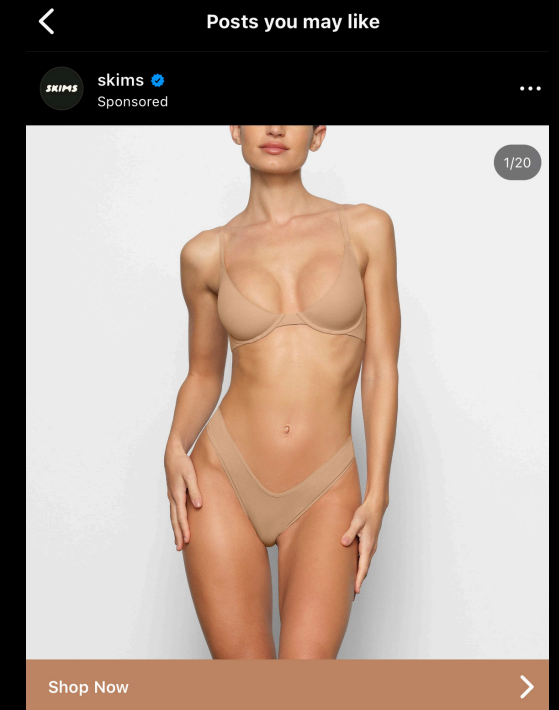
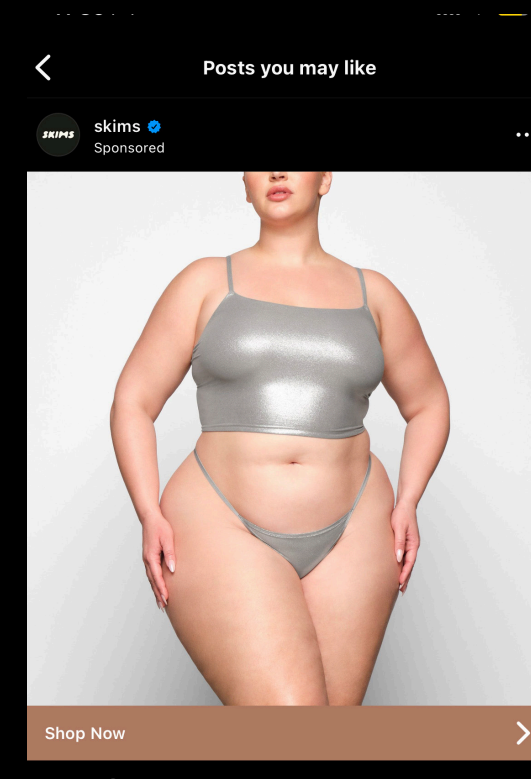
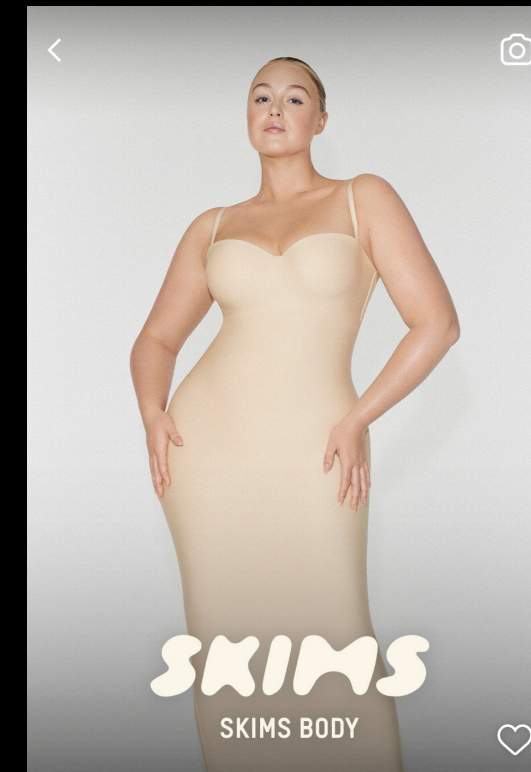
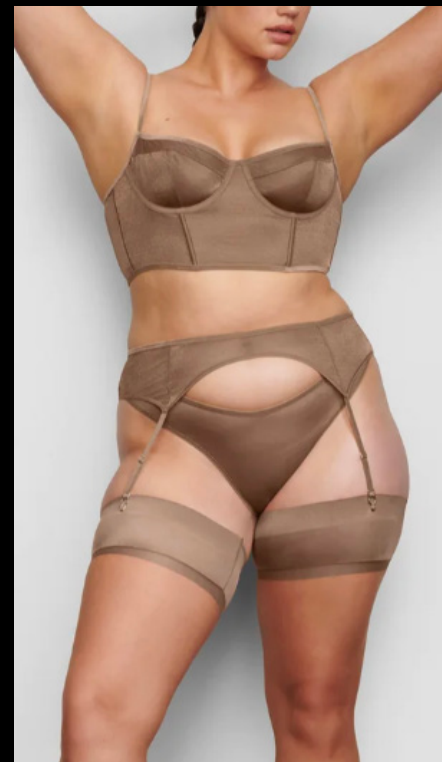
- 1) Kim Kardashian. (*I think that just speaks for my point*)
- 2) This could well be a profiting scheme
- 3) Maybe this is something she wanted to do for all women
- 4) She has removed herself from her campaigns > *not about her, perhaps removing herself from the brand > disassociation from someone people find controversial?*

But Skims does have this one dress style referred to as "*The Skims Dress*", I own it, I've seen a lot of women of different shapes and sizes try it on and I noticed these women say that they feel pretty, confident, sexy in this dress.

Yes, I am well aware it goes against my thesis in a way but I believe in shape wear that enhances shape rather than change shape. (If it makes sense, I wear shape wear for that reason myself)

This is the beauty of the Skims campaigns which I admire, letting bodies be bodies, letting skin be skin, letting women be women.

These are images of the skims campaign of diversity in undergarment wear.



These are images of "The Skims Dress" I have seen online.



Part on my research about sustainable wear and a style that is suitable to all shapes and sizes, I looked into my Arab heritage. My mother handed me this book called *"Textiles of The Islamic World"* by John Gilllow.

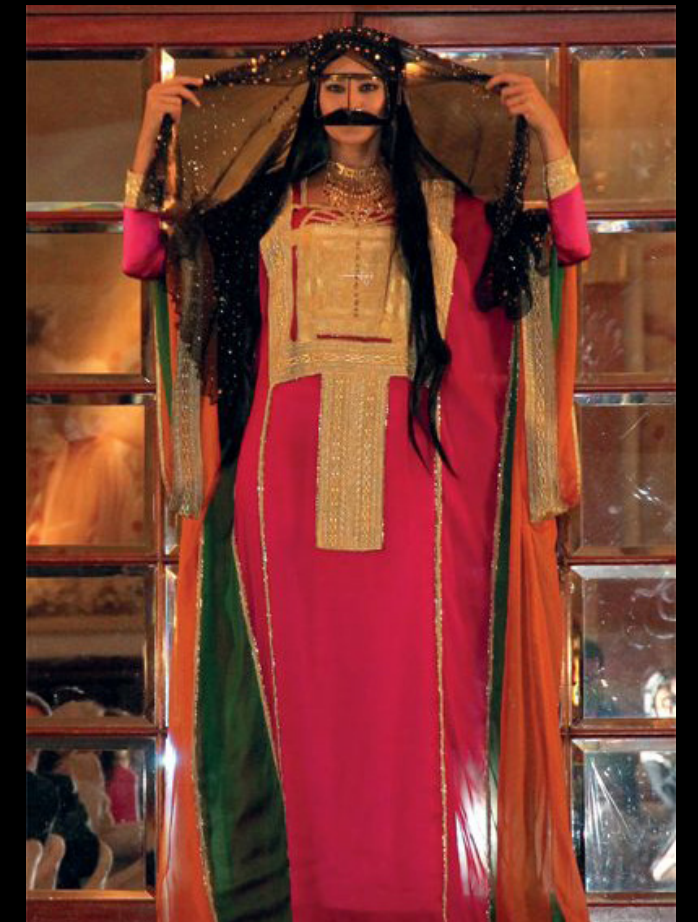
I was looking into the traditional gowns worn in North Africa and especially the Middle East (because that's where my dad's side of the family comes from), different but similar traditional gowns have been there for many years, which are still worn to this day.

These traditional gowns all have one thing in common, they are long and baggy. Not just because of the climate but it goes back to Islam. Interesting how in Islam it encourages women to cover, wear baggy clothes, not just for religion purposes but to also prevent the idea of *"the ideal body"*, it prevents people from not just looking at the bodies of others but simply judging it and preventing insecurities from being pointed out.

Just another example of a sustainable style.



Traditional wear from
Kuwait & Qatar



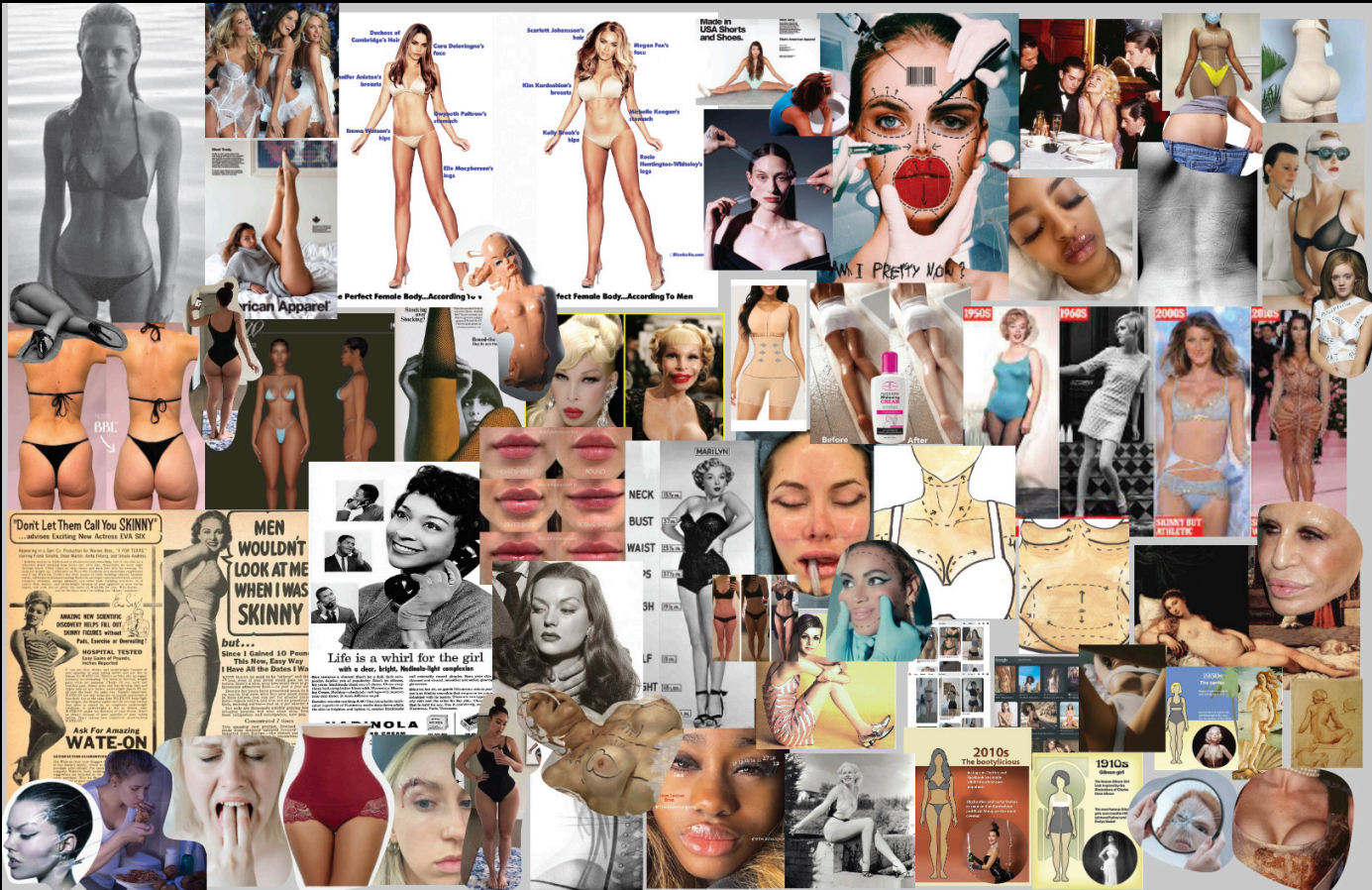
Traditional wear from
The United Arab Emirates

CREATING

As a reflection of my research and essay dump writings, I started to get my hands dirty and create things to support my ideas and findings. Creating also helped me discover more about my topic and project.

ANTI VS PRO MOOD BOARD

As a reflection of my essay rant about the *ideal body*, I decided to make an anti and pro mood board. While making these I noticed how the anti mood board being filled with images really shows how much toxic trends and expectations there are. Whereas the pro board simply says it "*letting bodies be bodies*".



Anti Mood board

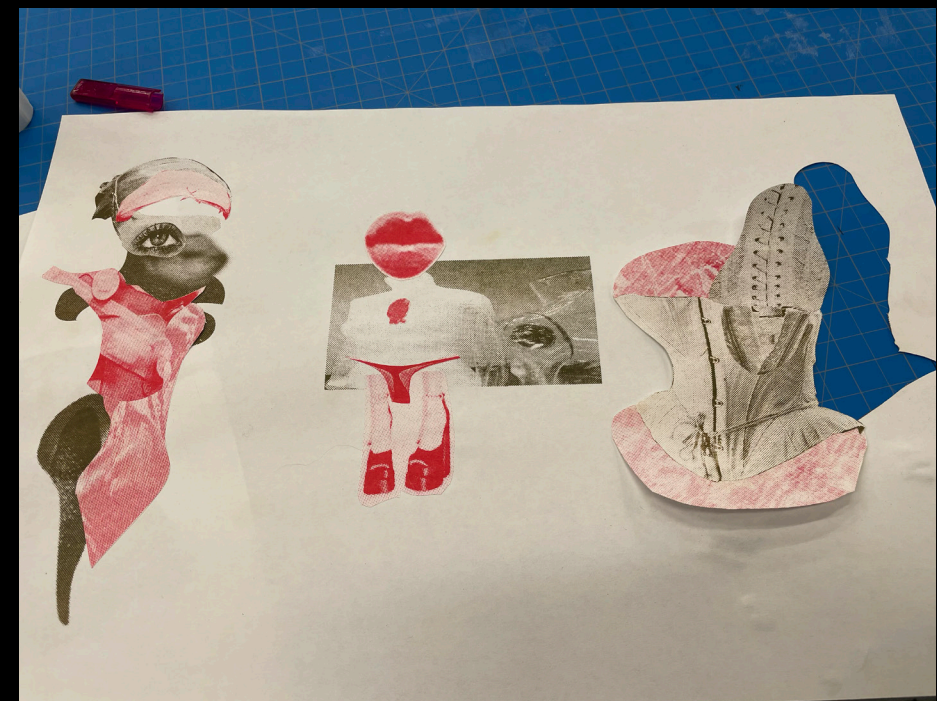


Pro Mood board



After creating the Anti and Pro mood boards, I decided to create 3 collage pieces reflecting on my mood board process. During the process of creating this project I explore collage making simply because I see the making of fashion outfits and especially garments as a form of collage.

Once I created these collage pieces, I decided to print them out using the risograph printer and manually assembled them again. While printing these out with the risograph, I learned about how layering images on the computer vs when printing thorough the riso, you do get those images seen, they aren't so hidden. This process made me think of the perverted curiosity some of us humans have... linking it back to the male gaze.



My riso collages reminded of a series of quotes from fashion designer Alexander McQueen that I found in a book.

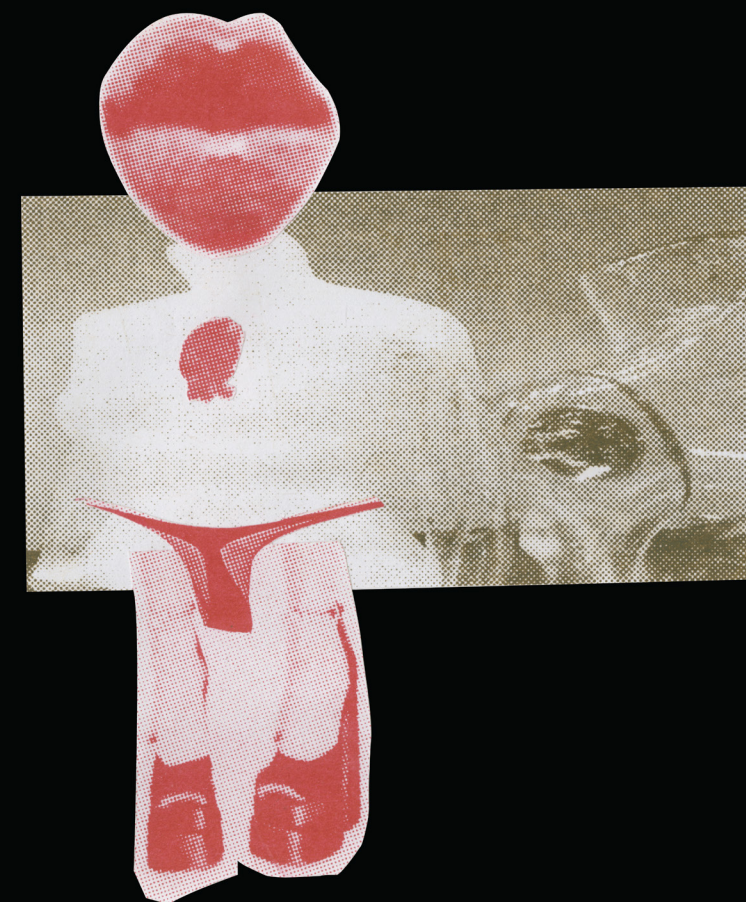
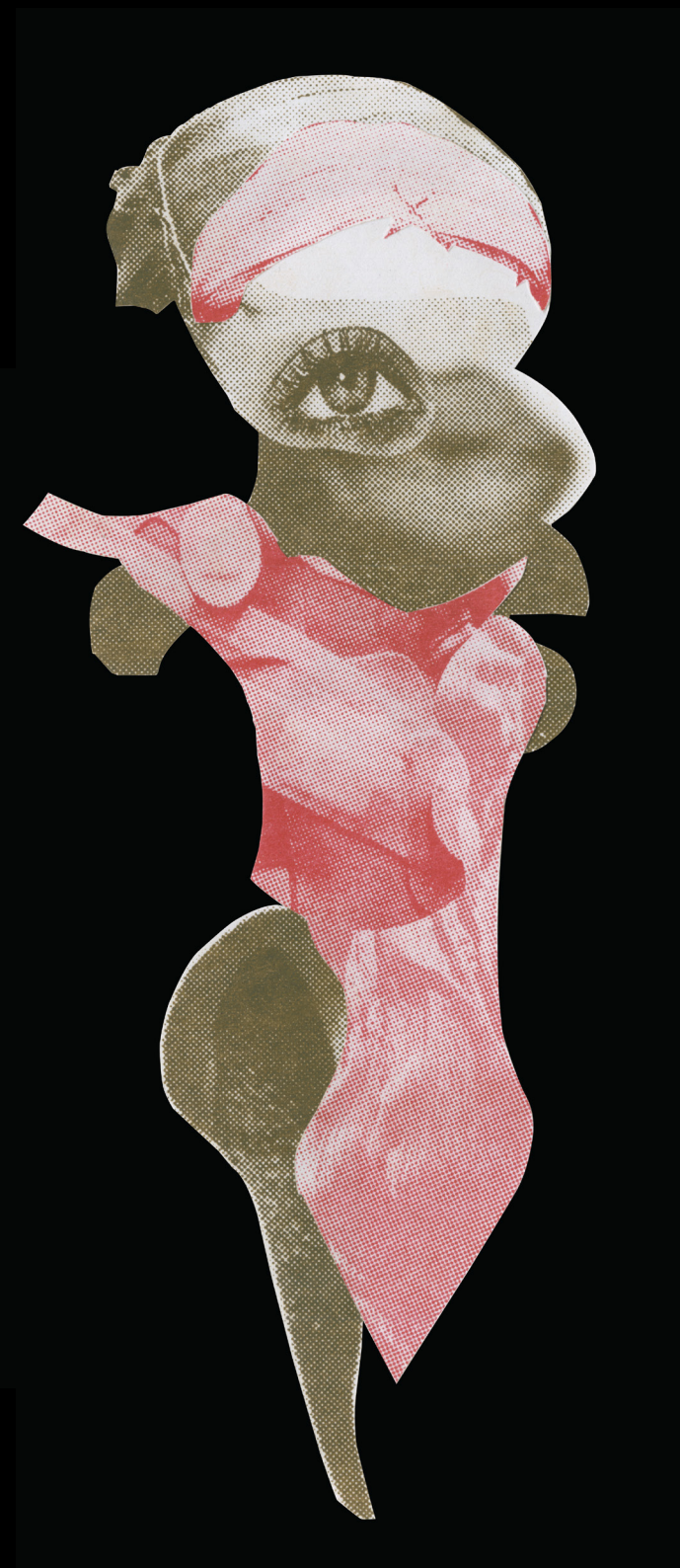
"I like to think of myself as a plastic surgeon with a knife."

"With me, metamorphosis is a bit like plastic surgery, but less drastic. I try to have the same effect with my clothes. But ultimately I do this to transform mentalities more than the body. I try and modify fashion like a scientist by offering what is relevant to today and what will continue to be so tomorrow."

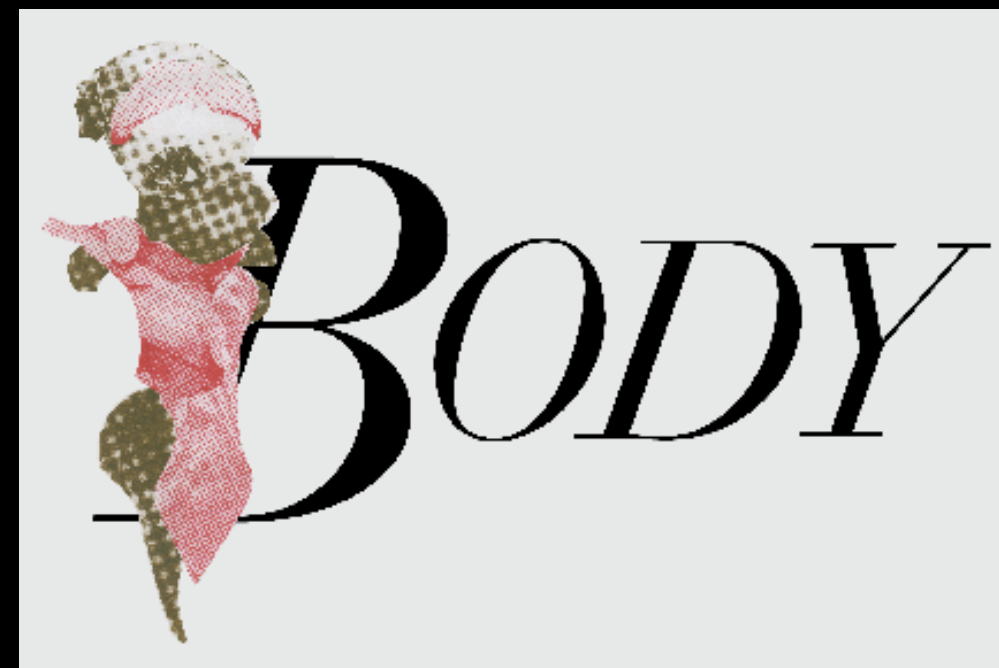
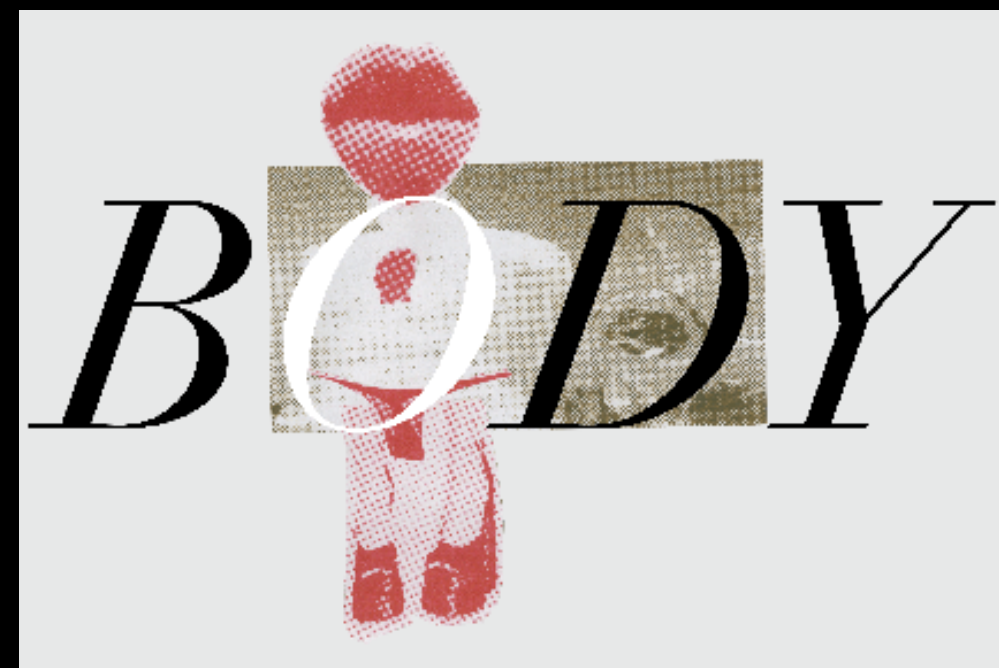
"I want to empower women. I want people to be afraid of the women I dress."

"When you see a woman wearing McQueen, there's a certain hardness to the clothes that makes her look powerful. It kind of fends people off."

"It's almost like putting armor on a woman. It's a very psychological way of dressing."



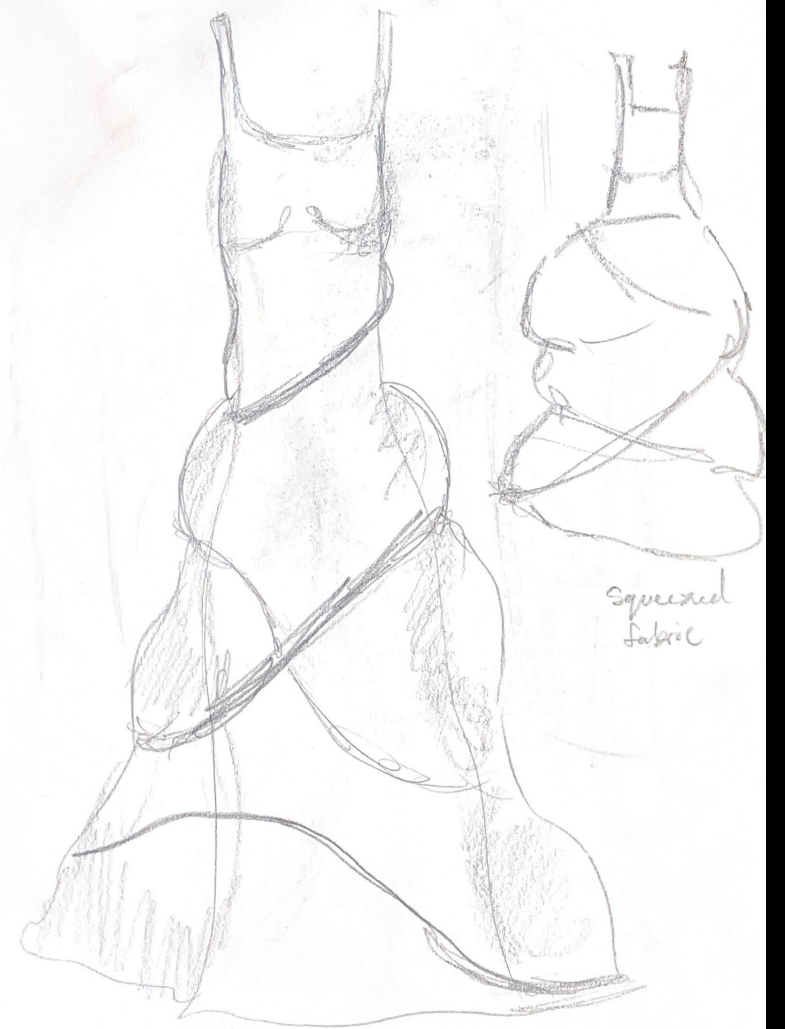
Then I got curious, scanned my collages that I had put together and took it to Indesign and Illustrator to play with. I made these 3 prints, the size of post cards.



SKETCHES

As a reflection of my research and essay dump writings, I would come up with quick sketches of garment ideas. Thinking about how can I communicate my thoughts into garments, how to communicate it through fabrics.







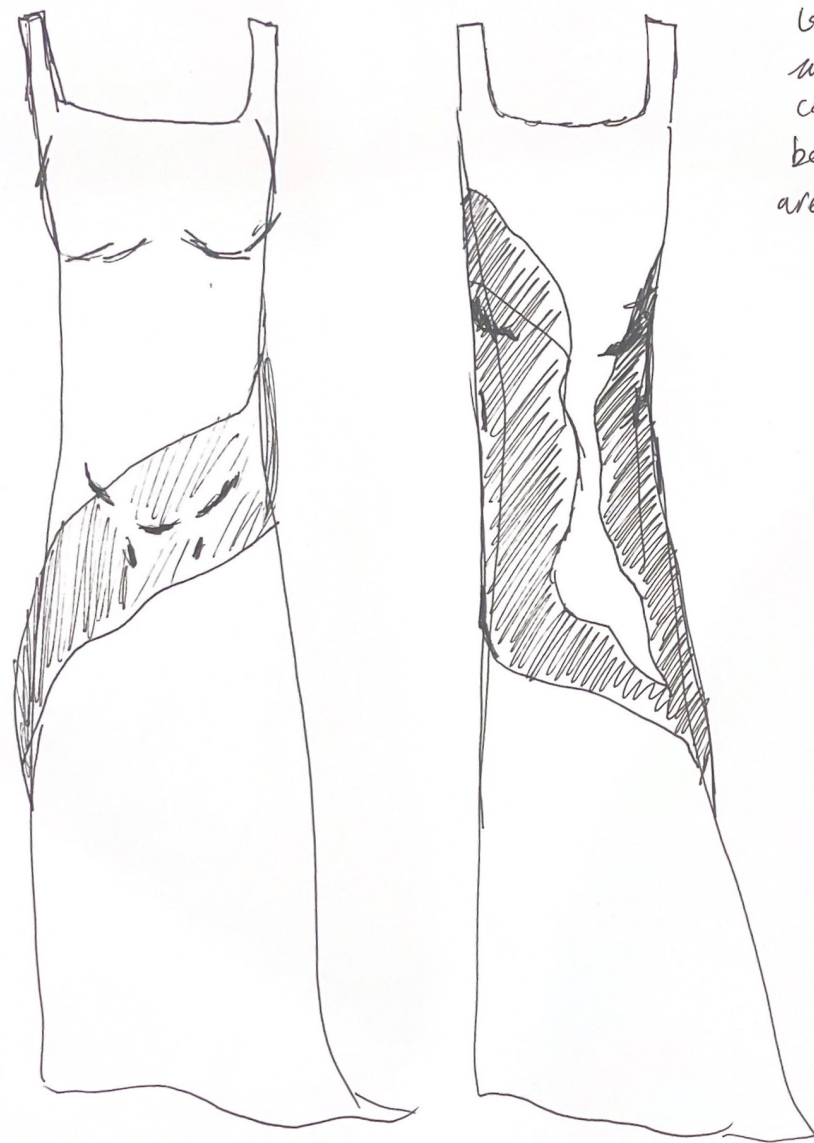
Back roller dress



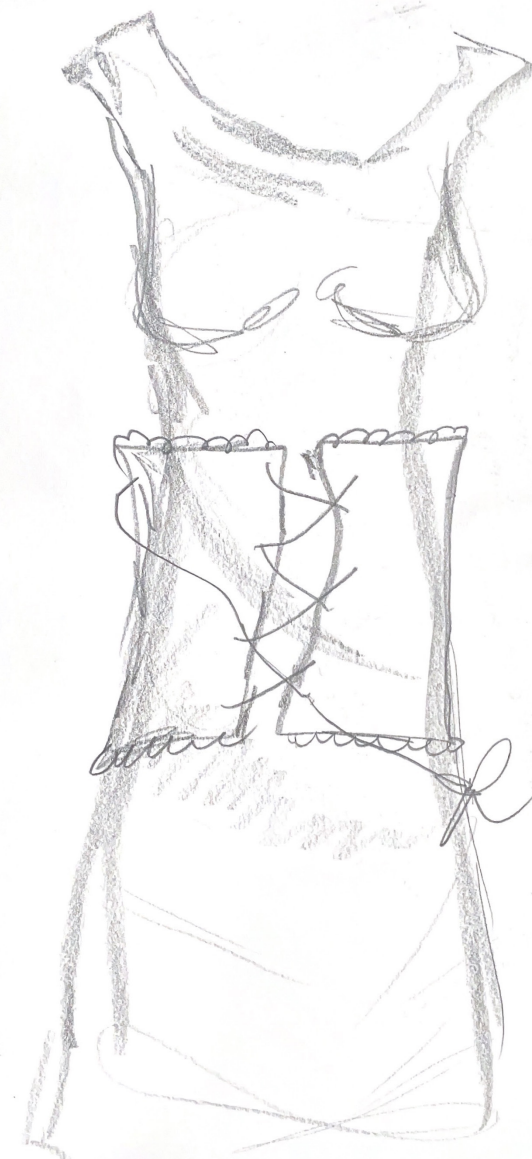
Surgery bandages

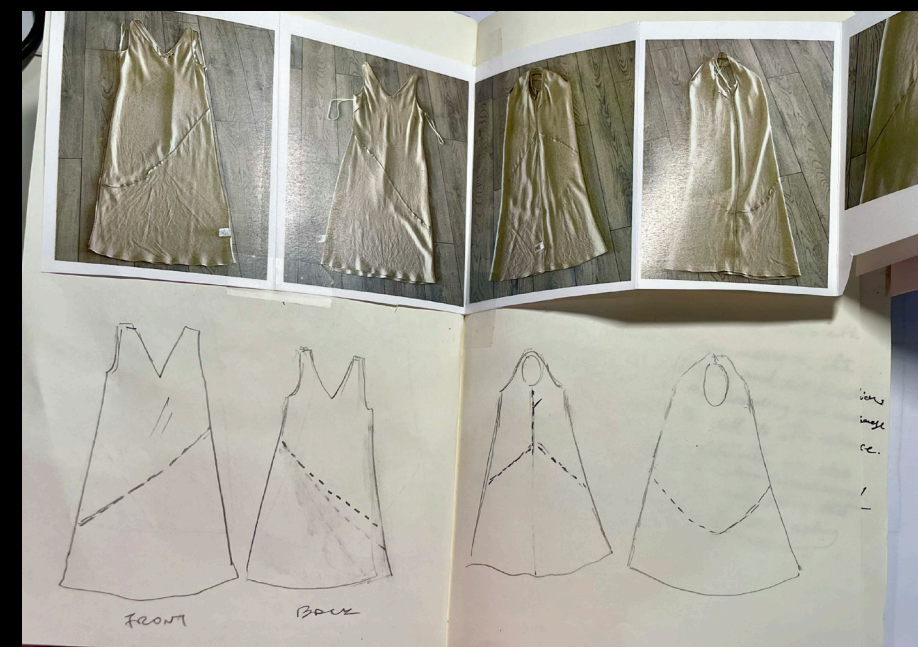


"Embossed"

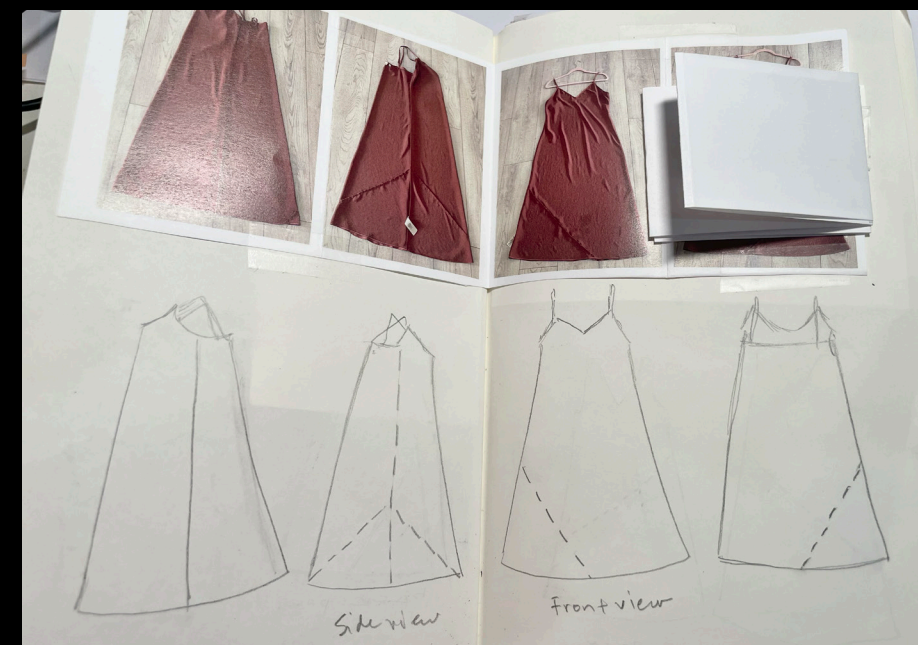


long lounge dress
with lace material
covering parts of the
body that women
are ~~the~~ most insecure of.





Part of my interest and passion for fashion, I had a very basic understanding of pattern making and how to use a sewing machine. In this exploration; I took dresses that I like (that I owned), turned them inside out and began to study the pattern and how they were put together, at the same time I would be referencing to a book I borrowed from campus called *"Vogue Sewing"* that goes into depth about pattern making.



PROJECT THEME REVISIT

Eventually I began to struggle with my project, the topic is quite broad and isn't easy to tackle. After a talk with Natasha (a teacher's assistant), I realized that I can't accommodate and reach out to all bodies when designing but I can learn about it.

However, because my brand is tied to my identity and I would like to tell stories through my collections, I decided to narrow my topic "*body image*" even further and decided on talking about body image through my experience, my racial background identity as someone who is half Arab and half Hispanic.

I honestly feel like I'm closer to my Arab side but if you put me in a room with Arabs I'd eventually feel misplaced

and I would feel the same way if I was placed in a room filled with Hispanics. Maybe that's what most people who mixed race feel like.

But, as someone who leans more to their Arab side than Hispanic side, I want to also take this as an opportunity to learn more about my Salvadorian side.

I would like to look into body image and body image trends when it comes to Arab and Hispanic women. Personally, I have not heard a lot of body image conversation when it comes to Hispanic or Arab women, all I know is how Hollywood would describe POC as "exotic" and the use of the term "exotic" is used to (us) women of color.

MAKING & EXPERIMENTING

I did put a mini pause to heavy researching and started to make and experiment. I saw this video by Rick Owens where he said something along the lines of "forget sketching or collaging and just get straight into it" and thats pretty much what I did except I did some more collages and a few sketches to concept ideas I had before I get making.

One of the first things I did was make these little mood boards inspired by the ideas I had. Before actually planning what I wanted to design on the dresses, I made 4 mini mood boards show casing potential ideas of what I wanted to make and what story do I want to share.

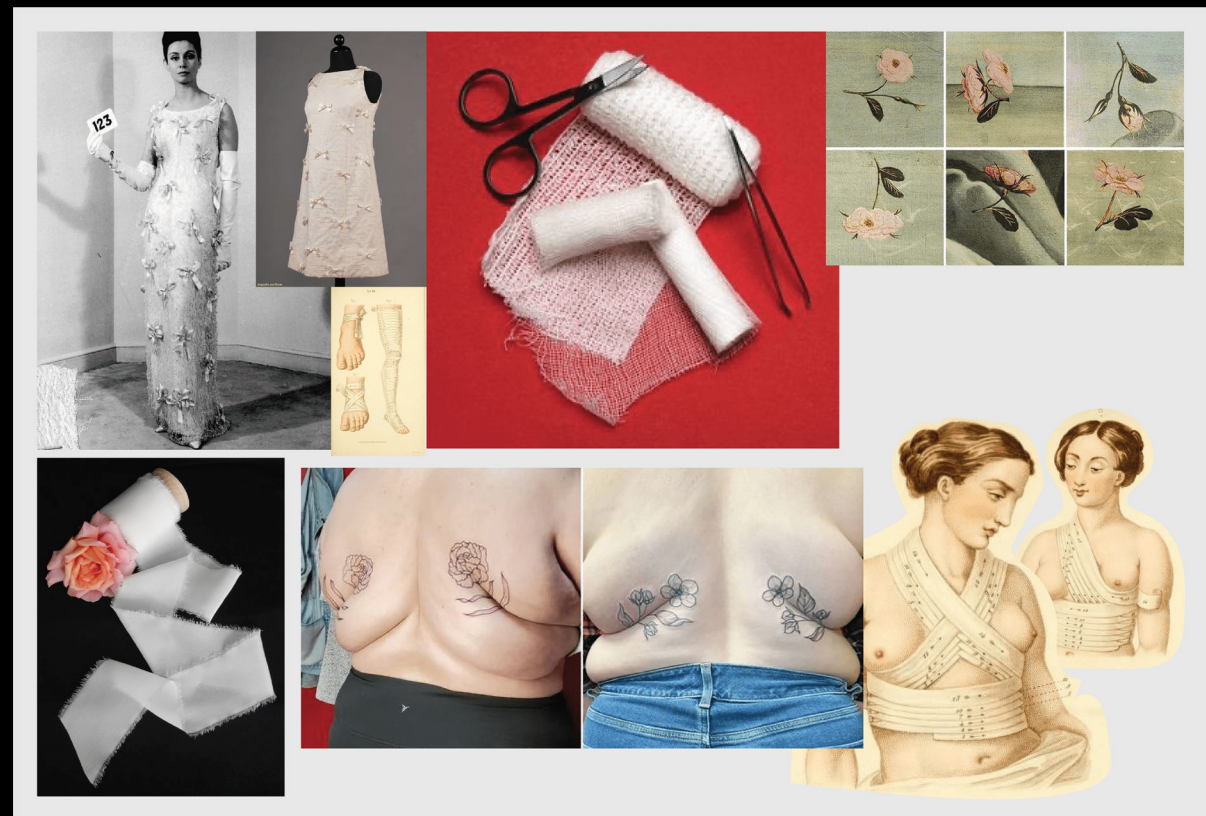
I looked at universal gown shapes inspired by Marimeko's collections, delicate fabrics like gauze band aids, looking at how flowers are used to empower and make women feel beautiful. I'd say the inspiration mainly came from Cristobal Balenciaga's gowns during the 1960s.

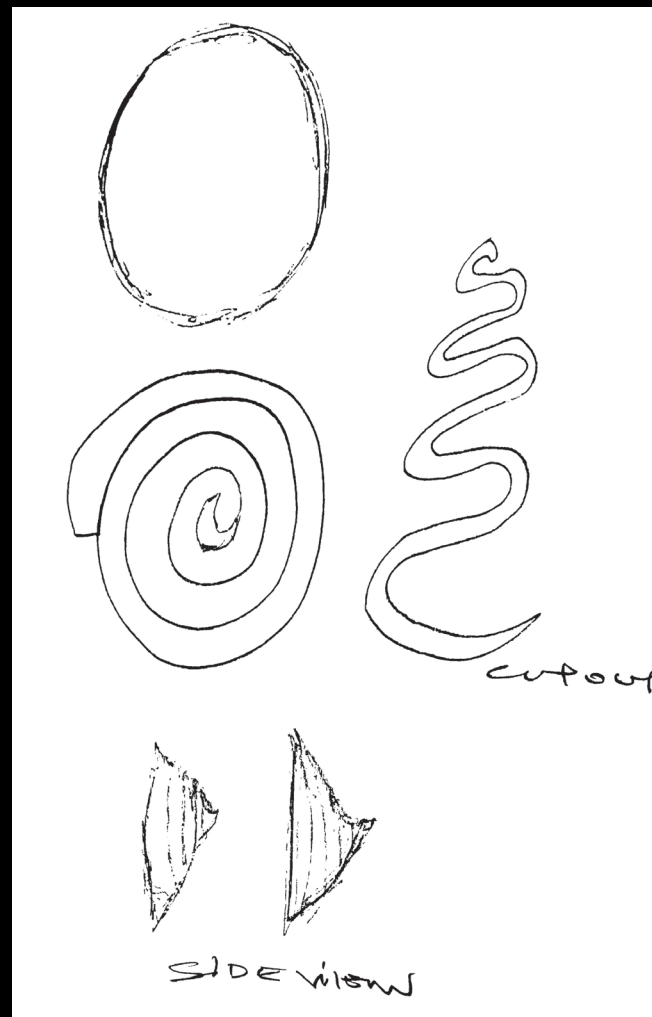


I also looked into ancient statues of women and goddesses that depicted a realistic image of the different types of bodies. I want to challenge the chest/torso plate designs depicted to a more of a realistic body chest/torso.

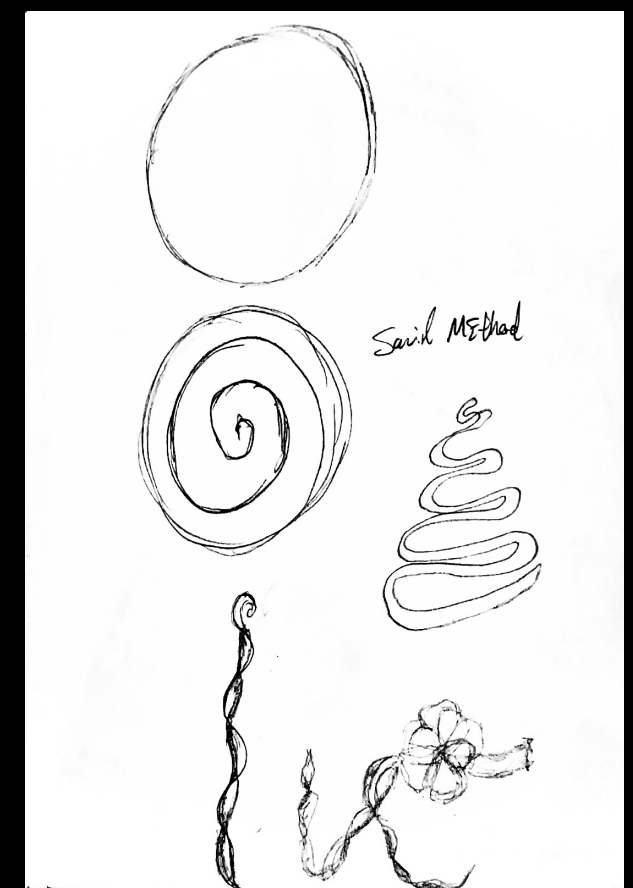
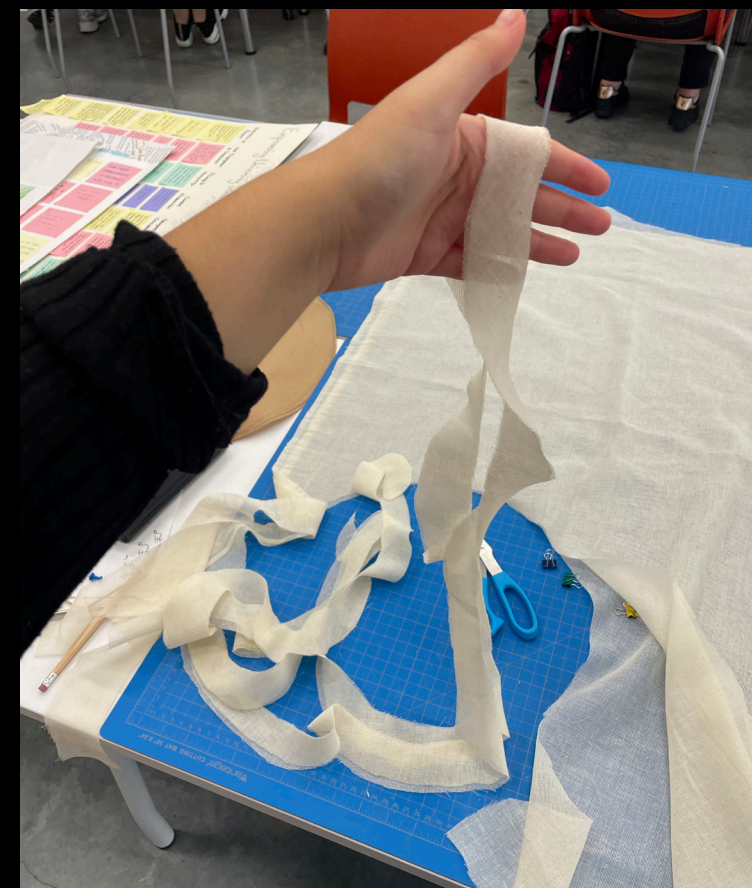
Through out my research, I had also thought about gauze. Not only have I seen all these images of people coming straight out of surgery however, it's simply that I find beauty in such delicate materials and with gauze in this case. It is the fact that this delicate material which is part of a healing process.

Essentially these ideas were placed into little mood boards, each carrying my ideas of what I could represent and explore during the course of my project.





After mood boarding, the first thing I did was create the iconic cone bra that Madonna wore designed by Jean Paul Gautier, ever since I saw it as a kid I fell in love with it. I found a pair of old jeans and decided to cut them up and that was the material used for the cone bra. I loved how exaggerated the silhouette of the breasts were it reminded me a lot of the ancient sculptures there were of women that I had found on the Internet.



This neck scarf choker that could be tied around the neck, however it did not work well with this very soft muslin material I got from the sewing shop at the university, I figured I needed something a bit more sturdy. I tried stitching it together by hand and with machine to get a thicker strip but it's too delicate that it falls apart and frails.

JEWELRY

Part of my research, I was also very excited by jewelry and how jewelry other than clothing, carries rich history. I looked into jewelry from both sides of my heritage.

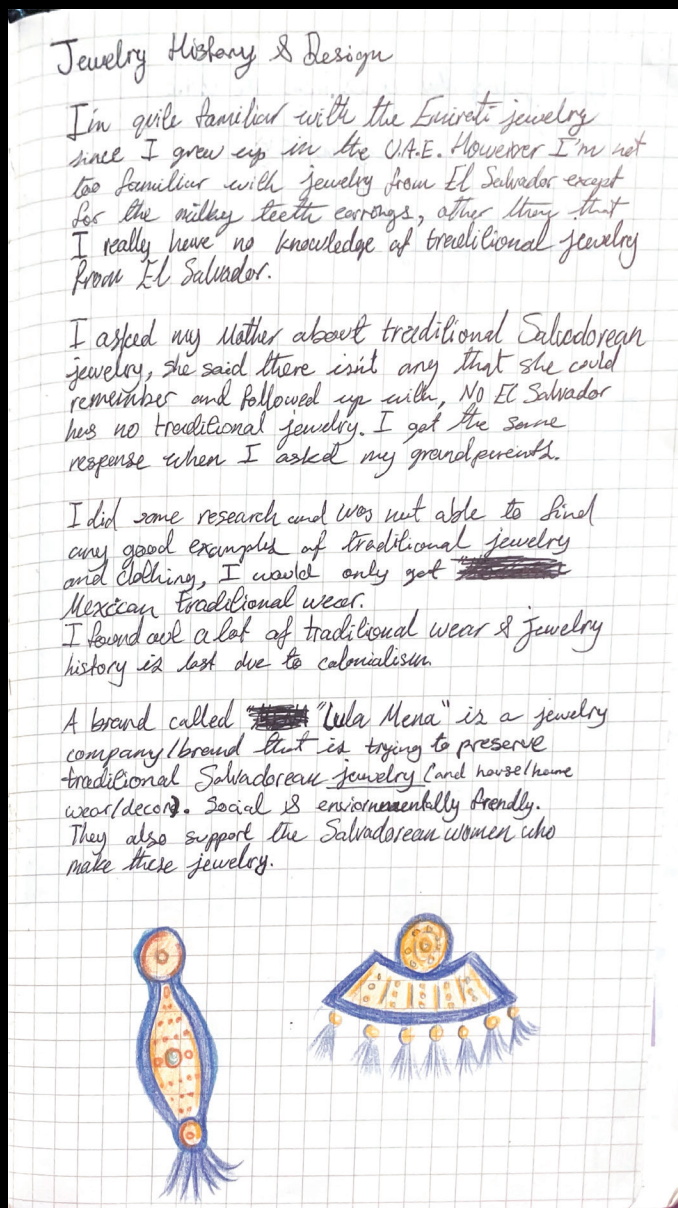
I did find this jewelry and home wear brand called "*Lula Mena*" that works with Salvadorean women to preserve the traditional jewelry of El Salvador, this company also is sustainable and pays women a good living wage so they would not need to cross the border.

I wonder if this jewelry making is authentic to traditional Salva-

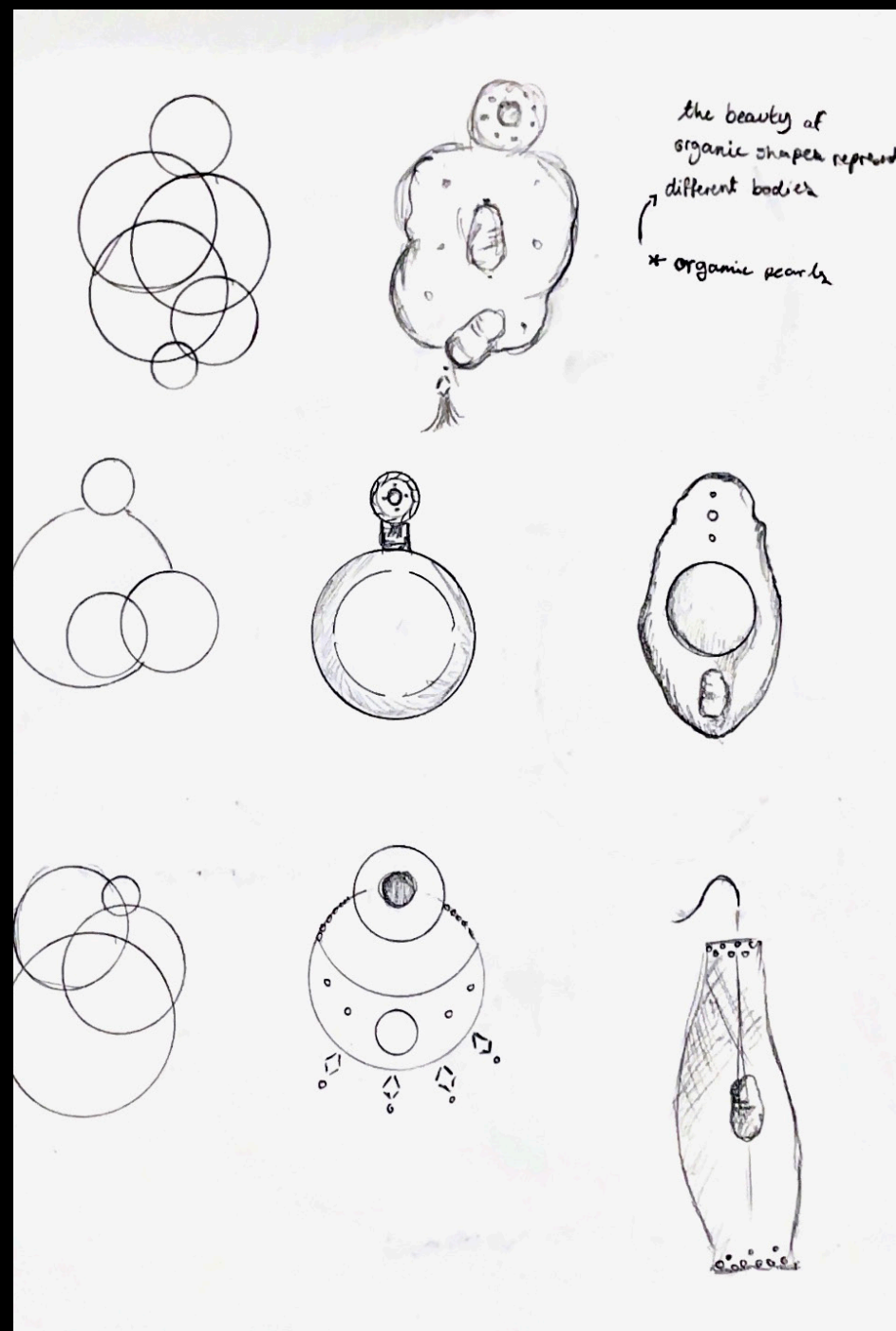
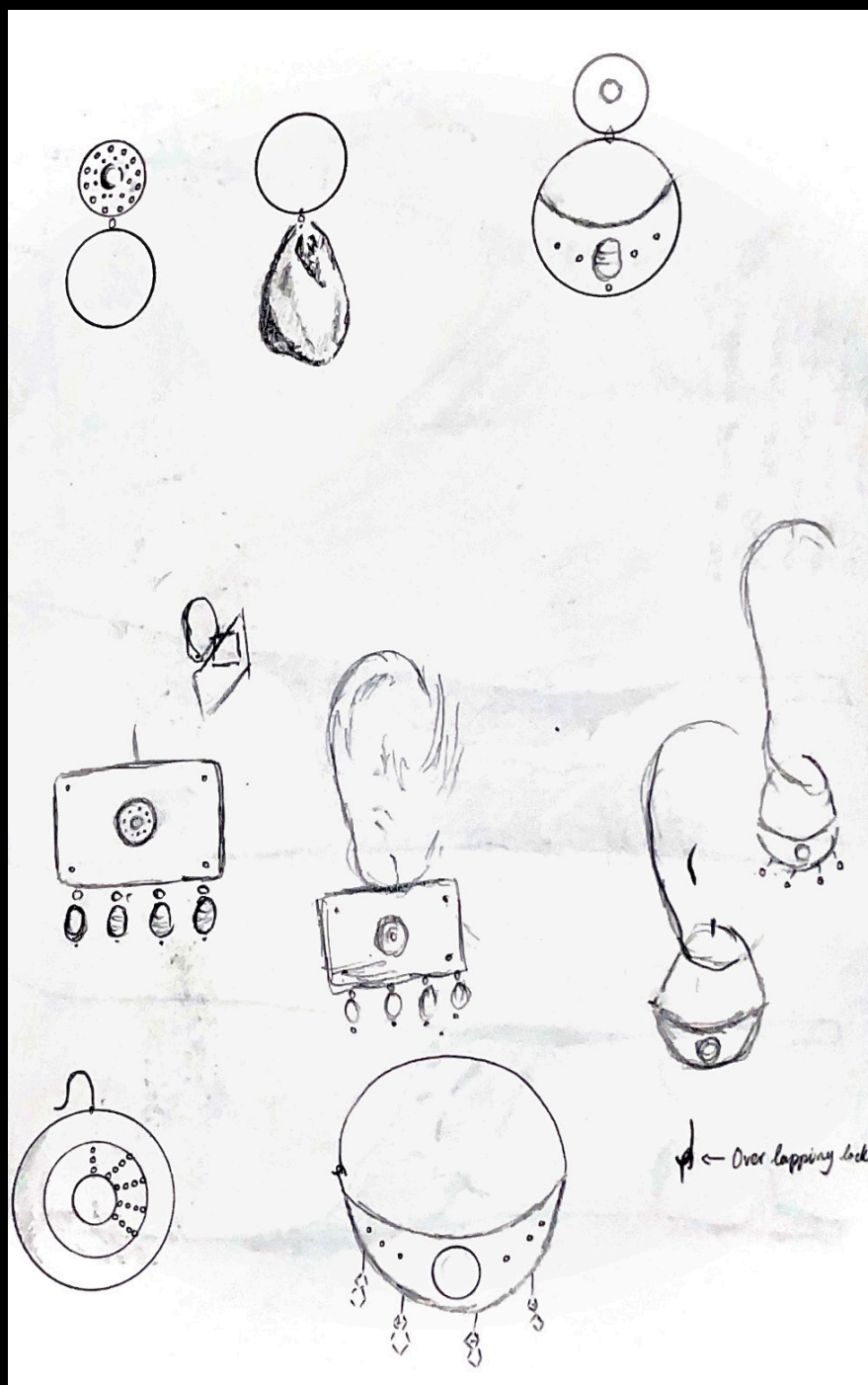
dorean jewelry design?

I wonder if this is jewelry design was brought from Europe?

As for traditional Emirati jewelry design, I'm quite fond of it since I lived in the U.A.E, Dubai, for 15 years of my life. The traditional jewelry is inspired by and bits have been taken from, Oman, India and Ottoman jewelry. I have a few pieces myself but they aren't that traditional, they are more contemporary. I looked into jewelry that my family



These are some of the jewelry sketches I made inspired by Babylonian, Turkish, Emirati and Salvadorean jewelry. I then began to create earrings out of air drying clay, crystal beads, fresh water pearls.



Part of the creation of the jewelry pieces, I didn't just look at traditional jewelry but also I took inspiration from the art of traditional Emirati henna, paintings by Frida Kahlo and Diego Rivera.



FINAL JEWELRY OUTCOME



PIN UP 1

This was the first pin up done for my studio class where I showcased everything from my research, readings, sketches, hand made jewelry, mood boards, inspirations, materials and the garments I was working on that were inspired by my thought process and research findings.

**I have included two comments, I had gotten from my showcase.*

Your presentation of the works
look very professional
like a real exhibition - (:

Love the way how you
combine all together
with all the researches
- in particular, the real prototype
(fashion) looks so chic -!
-Mel.

Actual representation
of womanhood/
body positivity.
Feels real, relatable
and still ~~chic~~ classic

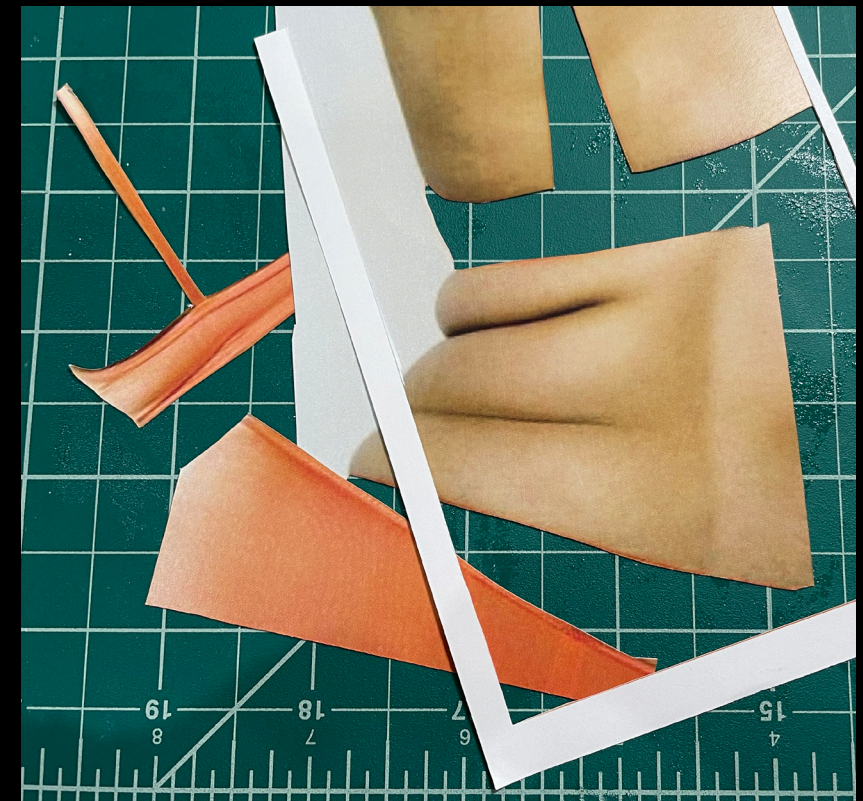


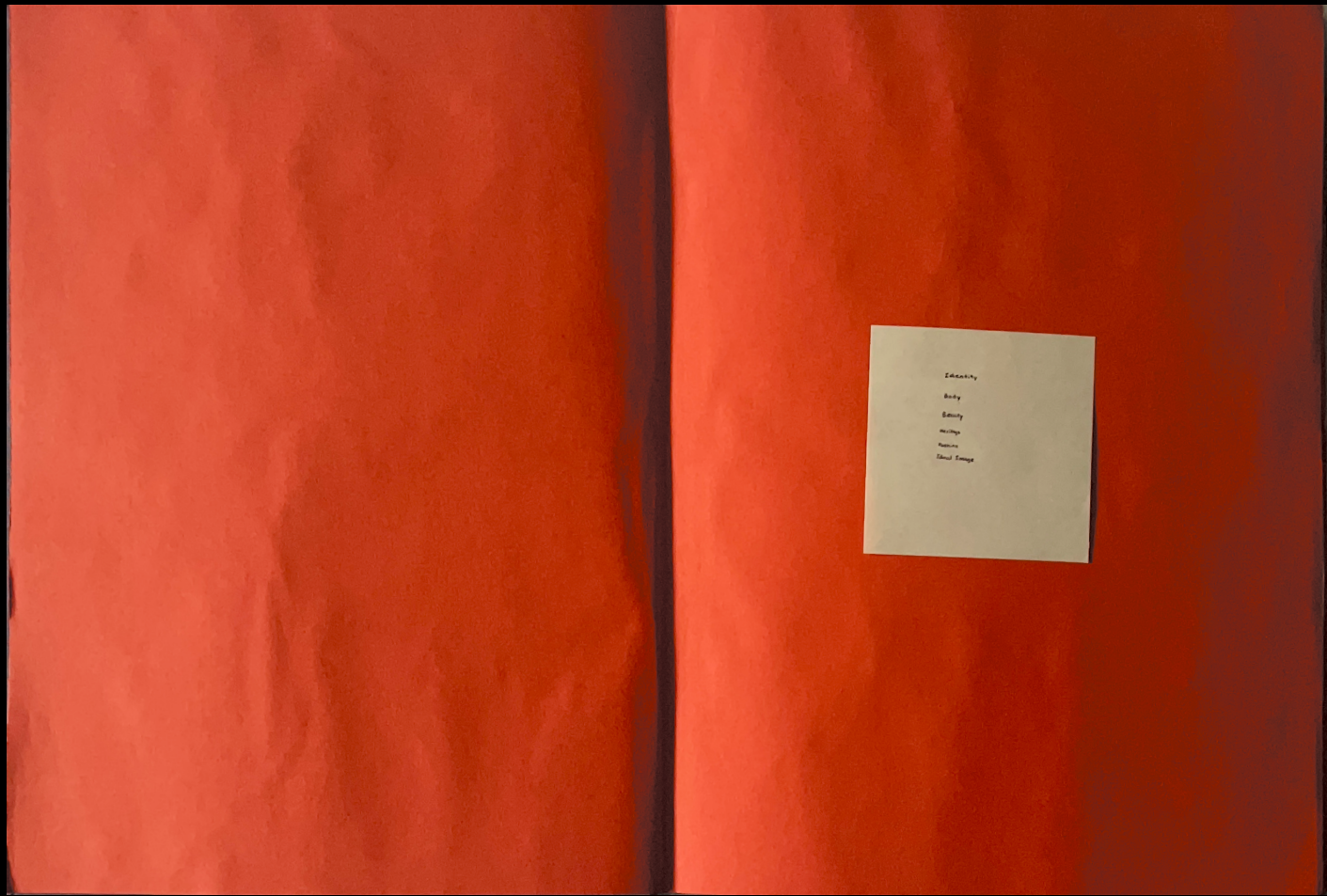
CLASS WORKSHOP

This was a workshop done with my studio class that focused on collaging themes within our project and research. I took a random book that I found at the table of supplies and asked if I can use the entire thing. I used the entire book for my collages.

The collages made here was exploration of the body in my point of view and a little mix of my identity, culture and heritage. As a perfectionist I wanted to paint over the text, maybe make new text but I forced myself to deal with the text of the book.

**The following slides showcase what I had collaged into the book*





Identity, Body, Beauty, Heritage, Fashion & Ideal Image.

My deepest thanks

To Edward Betts, whose encouragement and advice were directly responsible for my writing this book.

To Marsha Melnick, Editorial Director, and Bonnie Silverstein, Associate Editor, whose enthusiastic support and skillful direction made writing this book almost fun.

To the many outstanding watercolorists who so generously contributed their work for reproduction, and to Betty Miller for permission to use the work of her late husband, the eminent American watercolorist, Barse Miller.

And, finally, to my wife and family for understanding and, for the most part, tolerating my general grouchiness during the writing of this book.



MAN IN THE PARK
by Christopher Schuch
Watercolor on Arches 300-lb cold-press paper,
22" x 30" (56 x 76 cm)
Private collection

I've always enjoyed painting people and the occasional figurative piece that I do serves, in part, as a pleasant distraction from the problems of abstract design. I find, however, that a figurative work requires as much thought and planning as does any of my less representational paintings. In this painting my primary interest was in capturing the gesture and expression of this isolated figure, but I spent as much time planning the overall color and design as I did rendering the figure.



INTRODUCTION

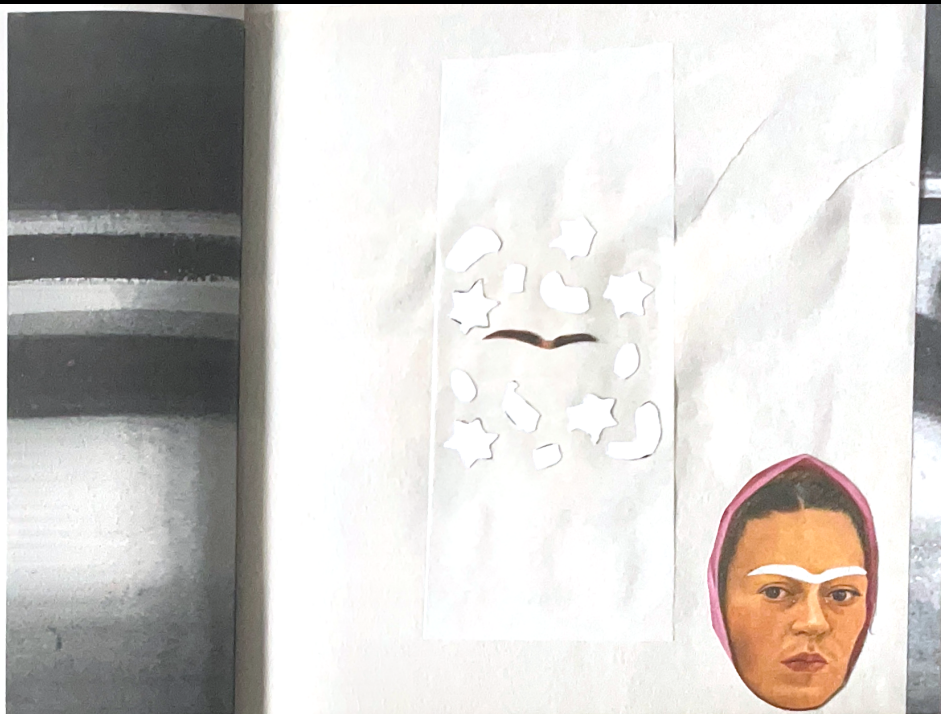
When I first began teaching watercolor workshops, I noticed that most of the students I encountered had developed enough control of the medium to produce a technically competent watercolor. That is, they could paint a boat, barn, or still life without making too many mistakes. But it was apparent to me that organizing these subjects—their color, value, and form—into an expressive and cohesive design, one that conveyed their response to their subject, was what gave them difficulty. This book is a direct outgrowth of that teaching experience.

STAGES OF ARTISTIC DEVELOPMENT
As an artist you go through three basic stages of development. As a beginner you have the greatest interest in gaining some control of the medium. In other words, just getting the paint to stick to the paper is an overriding concern, and producing a technically competent watercolor is a major achievement. At this stage, whether you have organized the color and design of your painting in an orderly or expressive way is of little importance. Unfortunately, some watercolorists never advance beyond this initial stage but continue to concentrate entirely on developing technical skills. Mistaking virtuosity for substance, they become better and better at saying less and less.

The second stage of artistic development begins when you recognize that control of the medium or even virtuosity technique will not produce an effective or satisfying watercolor. You then must learn to develop the skill

to organize your painting into a clear, cohesive design. So at this stage, your primary concern is in producing not only a competently rendered watercolor but also a convincing design. The skill to do this is acquired through practice and understanding. It isn't until you have acquired an understanding of color and design and a control of the medium that you can begin the third stage of development, the point at which you can combine your knowledge and skill to express your personal interests, ideas, and feelings in an imaginative and creative way. If you practice and study, technique and design will become second nature. Your primary concern now is in producing an expressive work of art.

WHO THIS BOOK IS FOR
This book is directed primarily at painters in the second or third stage of their development—painters who need to learn how to more effectively organize their paintings. Unlike technique, which is mastered through imitation, this skill is acquired through understanding. When you're first learning to paint, you may find it helpful in developing your technique to duplicate step-by-step a demonstration or painting you admire. But once you've acquired some proficiency in the medium, you will discover that there is little value or satisfaction in slavishly imitating the color, design, or concept of another artist. It is not through imitation but by an understanding of the principles of design—how color, value, form, and movement



SUMMER HARBOR
by Christopher Schink
Watercolor on Arches 300-lb rough paper.
14" x 21" (36 x 53 cm)
Collection of the artist

I'm usually more interested in capturing the mood or expressive qualities of a subject than in reporting its surface reality. In *Summer Harbor* I've eliminated all incidental detail—the nets, bait signs, and sea gulls—and emphasized the shapes, value patterns, and color that, for me, convey the mood and atmosphere of a quiet harbor at dusk.

are organized—that you will gain the ability to produce a convincing and original work of art. I'm fully aware of the problems involved in writing about principles of design. There is always the danger of being either confusingly vague or, at the other extreme, inflexible and dogmatic. I realize that in any creative process there are as many variables as there are constants, and that in producing an original or innovative work of art, you may break as many rules as you follow. But I believe, nonetheless, that there are certain fundamental ideas that should be recognized and understood by every painter. Whether you choose to follow them or break them is part of the creative process.

A WORD ABOUT TECHNIQUE
Watercolor is not an easy medium to control, and without control it would be impossible to convey your ideas, interests, and feelings. But I know of no other medium in which painters are so obsessed by technique. Many watercolorists never view a painting from any farther away than six inches, and their first question is invariably "How did you do that?" followed by "What kind of brush did you use?" This intense interest in technique is certainly understandable. To gain some control of the medium requires an enormous amount of practice, but technique is nevertheless only a means to an end. A skillful rendering of a confusing design, prosaic subject, or unoriginal concept only result in a bad painting.

This is not a book on watercolor technique. In fact, in this book I assume you have already developed some proficiency in the medium. Although I include several chapters on basic painting methods, these deal as much with the expressive use of pigment qualities as with the mechanics of painting. I've also avoided the usual list of tricks, gimmicks, and exotic devices that are so popular with watercolorists—not because I'm opposed to an innovative or experimental approach to watercolor, but because I feel less experienced painters almost always use these devices in a superficial and contrived way. Whether traditional or experimental, your technique should be an integral part of your concept and design. In short, you can't save a badly designed or conceived watercolor by throwing salt at it!

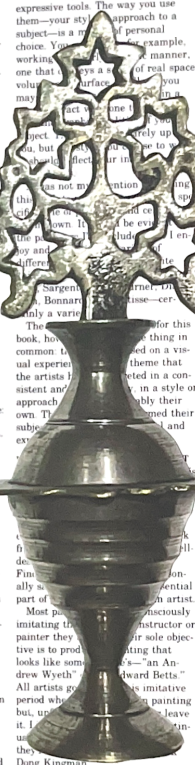
ON THE QUESTION OF STYLE

Like technique, color and design are expressive tools. The way you use them—your style—is a matter of personal choice. You may, for example, work in a fairly abstract style, not one that says a lot of real space, volume, or surface. Or you may paint like somebody is less important than having something personal and imaginative to say—that concept follows content. You may still be influenced by other painters, but it will be in a less direct way—an unconscious borrowing of an approach that effectively conveys ideas similar to your own. Your style evolves from a need to communicate. It will be different from the styles of other painters because your ideas, interests, and feelings are different. For example, I work in a fairly abstract style, not because I feel abstract painting is in some way superior to realistic painting, but because I find it the most direct way to convey the qualities of a subject that excite me—the movement and pattern of colors and shapes. The way I paint is not the result of an arbitrary decision to adopt a particular style. It is part of a gradual evolution that I'm sure will continue as my interests and ideas change.

The way you paint should reflect your personal response to the world around you. When you know what you want to paint and why you want to paint it, when you recognize what it is that interests and excites you, your own personal style will emerge naturally.

HOW THIS BOOK WORKS
I'm sure you have already spent a few minutes thumbing through this book and have discovered it is not a typical "How To" or "Christopher Schink Paints a Watercolor" book. There are step-by-step demonstrations of the way I think you should paint clouds or the foliage on sycamore trees. The instruction and illustrations do reflect, to some degree, my interests and tastes, but they are not simply my solutions to the problems of designing a painting. I've tried to present the fundamental concepts of color and design in a way that will be useful to any painter regardless of his approach or style. My object is to help you gain a better understanding of how color and design can be used in a personal and expressive way.

I've divided this book into two major sections—Design and Color—and subdivided them further into thirty lessons. Each chapter presents a general concept or principle of color or design, expounds on it, then suggests how it can be applied in a practical and personal way to your own work. To illustrate the application of these concepts, I've included paintings by



other artists as well as myself, in styles ranging from highly realistic to almost totally abstract. Each lesson concludes with a critique in which I've tried to pose questions that will help you judge how effectively you have used each concept in your own work.

HOW TO USE THIS BOOK
I know from my own experience that you won't immediately sit down and read this book from cover to cover. You'll probably start by thumbing through it looking for paintings that appeal to you. And you may stop occasionally to read a caption or paragraph that seems interesting. However, the written material and illustrations I've included were not

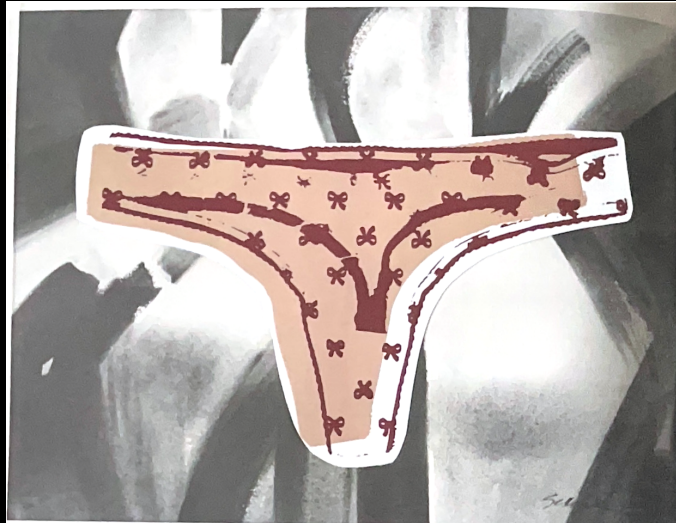
intended as a random sampling of painting concepts and styles. To use this book most effectively, you should approach it in a fairly systematic way, beginning at the start of each major section—either Design or Color—and reading each lesson in order. I've organized these sections to duplicate the steps you'd normally follow in planning and painting a watercolor.

I'm sure you are already familiar with some of the concepts I've included—most painters, for example, are aware of the importance of value organization—but with further investigation you may find a more practical approach or a new solution to the problems of color and design. If you're unsure what value a particular

lesson may have for you, you might start by answering the questions in the Critique section at the end of each one. I've included them to help you judge how fully you understand the preceding principles and how effectively you have applied them in your own work.

Even if you have the time and energy to read this book cover to cover without interruption, you won't gain full benefit from it. It's far too long and comprehensive to be assimilated in a single sitting. A more practical approach is to read it in sections, two or three lessons at a time. It can serve as both a reference and a guide—an "easel-side companion"—to help you plan, organize, and analyze your paintings.





KUMQUATS
by Christopher Schenk
Watercolor on Arches 300-lb. rough paper,
22" x 30" (56 x 76 cm).
Collection of the artist.

While I enjoy the stimulation of new and exciting sights that traveling brings, I have found that the subject or idea for a painting may be no further away than my backyard. For instance, this painting was based on the rhythmic forms of the foliage of a kumquat tree located just outside my studio window.

PART ONE

DESIGN



LESSON ONE SELECTING A SUBJECT



I often begin my workshop critiques by asking each painter to describe the subject or inspiration for his painting. Predictably, the answers are as vague and confused or as direct as the paintings they describe. This demonstrates an important idea: knowing *what* you want to paint and *why* is the most basic consideration in planning a watercolor. Every subsequent design decision—the elements or qualities to retain or eliminate, emphasize or subdue—will be determined by your selection and focus.

Most of us enjoy the seashore or the open countryside and are delighted when we have the opportunity to paint them. However, we may enjoy them for very different reasons and respond to them in entirely different ways. Your paintings and approach should reflect these differences. The subjects you choose and the way you interpret them should be a personal expression of your interests, ideas, and feelings.

FINDING A SUBJECT

When searching for a subject, begin by following your intuition. If some area catches your eye or you sense the possibility of a painting, stop and

look around. For example, there is a small harbor located a few minutes from my home that is loaded with exciting subject matter. When you find such an area, spend a few minutes exploring it. Get out of your car and walk to the end of the pier or the other side of the harbor. Take your sketchbook and leave your painting gear behind. If you're encumbered with equipment, like most watercolorists, you'll falter after fifteen feet and paint the first thing—or worse, everything—in sight! Fully explore the area. Look under the pier or inside the boat. Look up. Look down. Be selective. You can't include everything and make a direct, expressive statement.

In the first photograph the camera has captured a multitude of interesting elements: the shadows and patterns of the bulwarks and dock, the play of light on the middle-ground boats, the silhouette of a half-finished boat against the sky, the late afternoon quietude of a small harbor—but no single element predominates. Look for a specific element, quality, or condition that interests you and spend a few minutes examining it.

IDENTIFYING YOUR INTEREST

Artists often are described as having a "painter's eye"—the ability to find in the ordinary and commonplace imaginative and personal subjects. This skill is less a matter of selection than of direction and focus—the recognition of some particular quality or condition that can be creatively translated into paint. It is important to identify these qualities before you begin painting. You must know not only what you like, but why you like it. Any one of many qualities—color, value patterns, shapes, movements, texture, or expressive mood—could be the inspiration and basis for an effective painting. The quality you decide to emphasize will determine the direction and focus of the work. A painting without a personal direction or focus, no matter how interesting or beautiful the subject, will be merely an inventory of visual facts.

In the second photograph we have a more selective view of the boats in the harbor, one that offers any number of painting possibilities. The play of color in the sail covers, the seething movement of the sails and bulwarks, the pattern of the sails as they recede in space, the quiet mood of moored

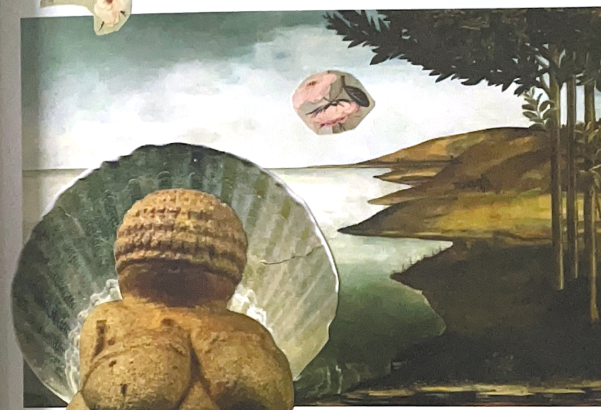
but only if they have some special meaning for you or you can interpret them in a personal, creative way. The next time you select a subject, ask yourself, "Does this need to be painted again? And what personal insights or imaginative treatment can I bring to it that will distinguish it from thousands of other similar paintings?"

Is your interest or idea clearly conveyed, or is it fragmented, the result of a loss of

direction. After painting for several hours, it's easy to become distracted by peripheral elements—the grass in the foreground or those little shacks on the hill. Write down your first impression and, no matter how long the painting takes, concentrate on conveying it. Eliminate or subdue any element or quality that detracts from your primary interest.

Have you chosen too many or conflicting interests? In your enthusiasm for an area, you may try to paint too

much—like a colorful fishing boat reflected in the quiet water of a harbor with an old fisherman in the stern mending nets in front of a confusion of shacks and seafood restaurants silhouetted against a stormy sky filled with geese heading south. If this scenario sounds familiar, try in your next painting to limit your subject and interest to one or two ideas. If you're excited about several things, paint the one you find most interesting and make sketches of the others for future use.



SAIL
by Christopher Schenk
Watercolor on Arches 300-lb. rough paper,
22" x 30" (56 x 76 cm).
Collection of the artist.

4 is one of a series of paintings based on subjects found in a small harbor. The color, forms, and atmosphere of this area have made it an ideal subject for me with the subjects and inspiration for many of my paintings. For subject matter, I begin by exploring an area with sketchbook in hand. I usually like about it and why. Often I write these responses in my sketchbook while planning and executing my painting. Here I have chosen the sail cover, but my primary interest was in the interesting pattern of the sails as they recede in space, the quiet mood of moored



I made this out of one of my moodboards after the workshop, using different skjin textures to create different body shapes.

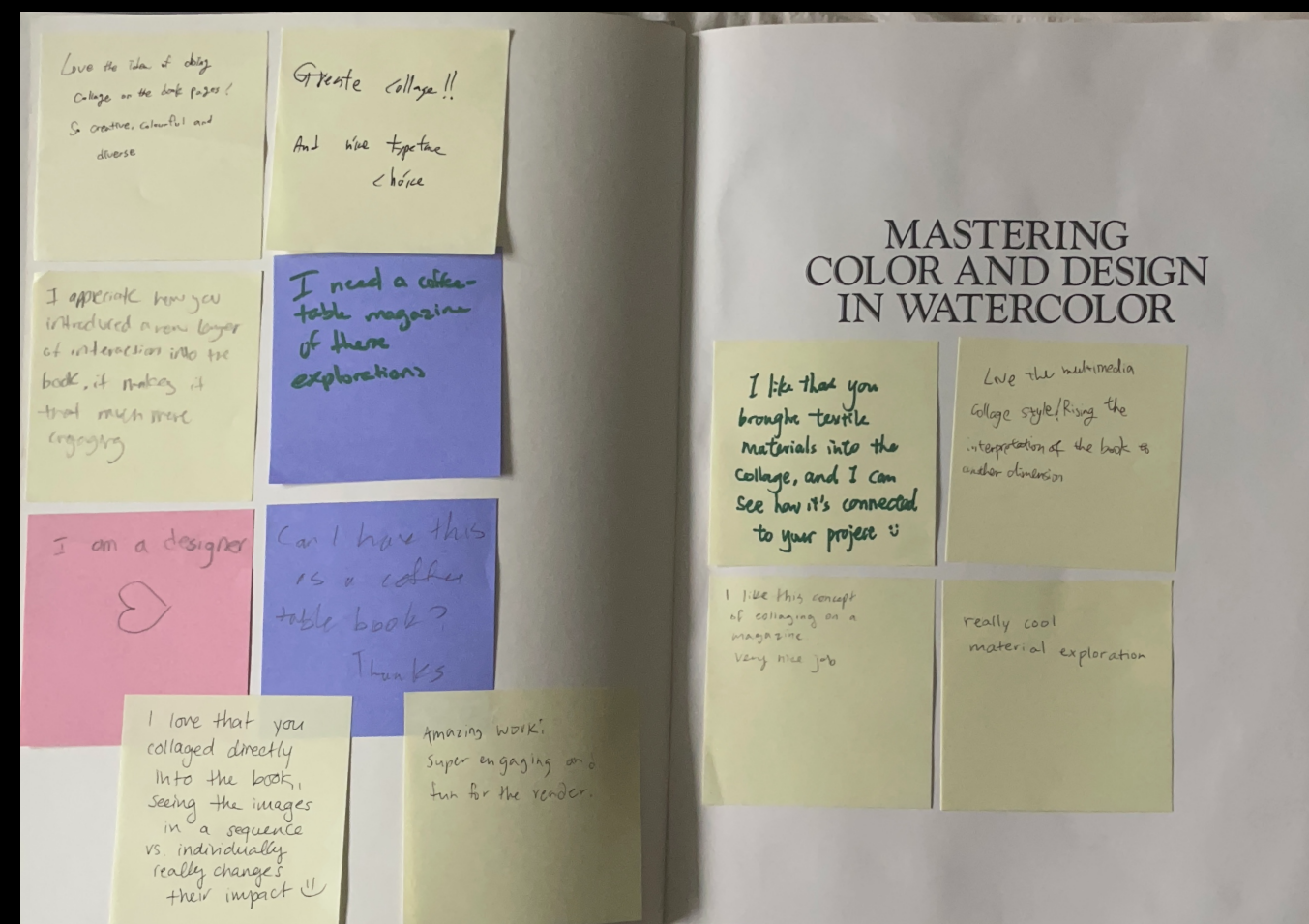
WORKSHOP PIN UP - REFLECTION

These are comments made by peers and instructors when we showcased our work shop explorations.

Two comments ask for a coffee table book, which made me think about the “look book”, perhaps it’s not just a “look book” but has another purpose of becoming a coffee table book too. I thought of perhaps it could become a zine, something that can form a community where we share similar thoughts, ideas, styles, heritage, etc.

Part of this workshop, I was asked by my Mexican classmate, *Why do I refer to Frida Kahlo a lot?*

As someone who leans closer to my Arab side than Latina/Hispanic side, Frida Kahlo was always one of my hero. Even though I didn’t and I still don’t know much about my Hispanic Salvador-eña side, Frida Kahlo was my version of “this is my Hispanic side” other than learning about my Latina side from my mother, Frida (even though she was Mexican and some of our cultural traditions are similar) taught me different things about what it is like being a Hispanic but also most importantly; being a woman.

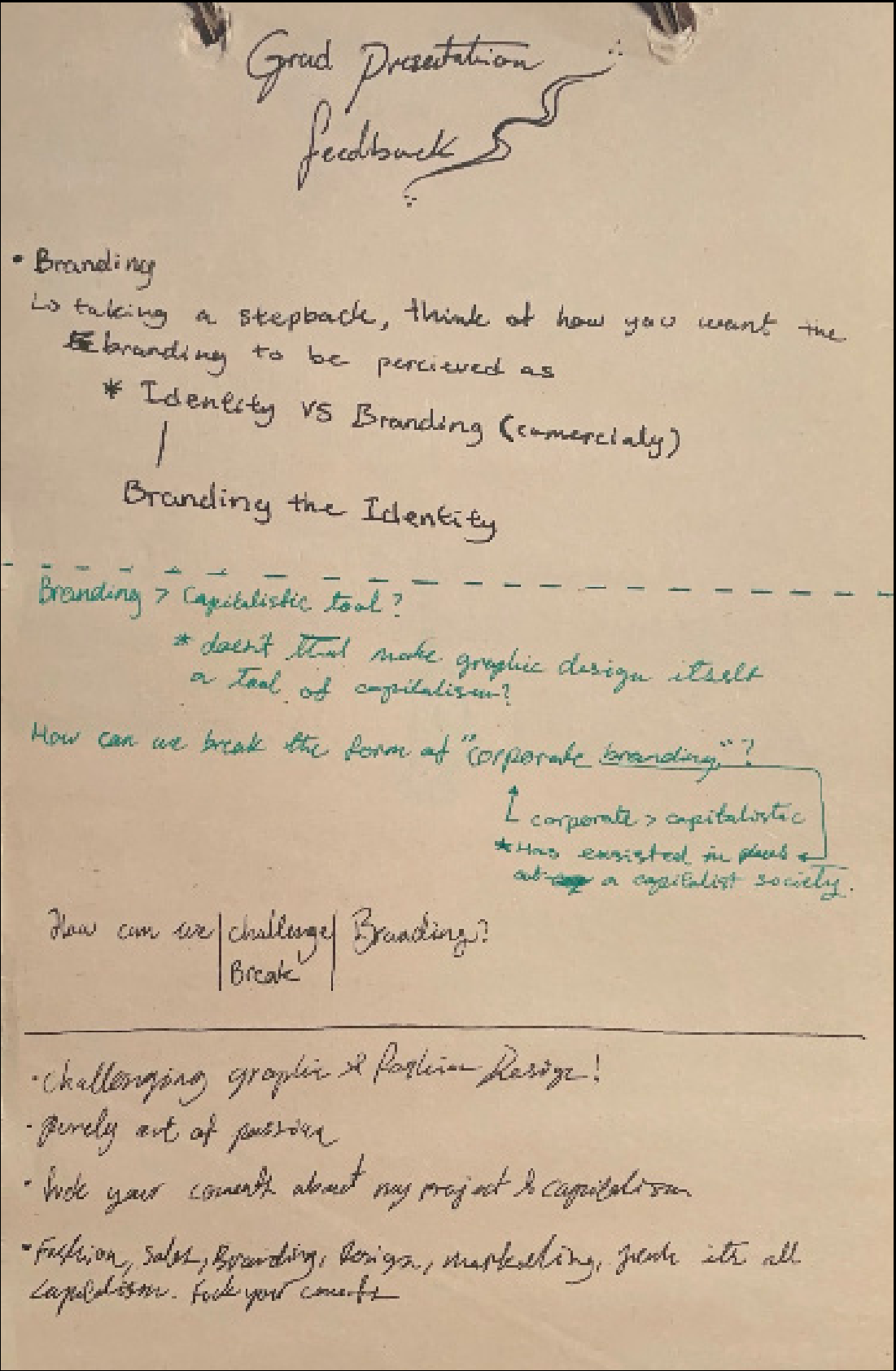


POST GRAD PRESENTATIONS

During the winter break of my semester, I did not look at my project at all but looked towards inspiration and feedback I received.

The first thing I thought of was, what if I broke up the concept of “branding” since I felt it was quite dry as in quite “corporate”.

Then later on in the semester I looked into “unbranding” and thought of how can branding on that corporate level look fun or interesting, how can I make my viewers feel engaged with the purpose and message of my brand.



SOLUTION

- 1) Re-Brand
- 2) Story + Zine?

I looked into branding, the pillars of branding. I did find it very dry as in very corporate. My mission was to tackle something so corporate feeling with excitement and flavor as a designer. I began to ask myself the following questions:

- How can I make this friendly?
- How can I make this different than just your regular branding?
- How can I share and connect my brand with others?
- How can I challenge the way people connect with branding?

Purpose

The purpose of my brand is to share my identity in a way, share stories & memories. Part of what motivates me is my childhood dream of wanting to own and run a fashion brand > I grew up watching FashionTV with my mother. I'm willing to share values of sophistication, authenticity, timelessness, elegance and inspiration.

Personality/Identity

As someone who is half Arab and Hispanic, I feel like I'm all over the place. If I was to be put in a room with Arabs I'd feel odd, the same goes if I was put in a room filled with Hispanic. I feel like the concept of "Mixed kid" or "Cocotail" has played a part and has become part of who I am and has influenced the way I see/hear/understand concepts around me.

My personal style is quite vintage > I call it Contemporary Vintage. Contemporary takes on Vintage/Retro. When I say vintage/Retro > 30's, 40's, 50's, 60's & 70's. colors I like, Red (cherry, bloody), off white (cream), pink, chartreuse, Black & White.

Positioning

* Competitors > start up brands | Because I'm a new brand.

Market place > consumers looking for something different than "TREND" norms, competitive.

Target audience > women who seek a new style, women of color, Hispanic/Arab women.

I'm competing with not just startup brands but established brands.

Perception

I want to come across as this brand that is identity related, is fun, elegant/sophisticated, timeless, creative/inspiring.

I'm not too sure how would the public describe me?

Promotion (Brand Experience)

- What if I brought that "Contemporary Vintage" to my audience?
- Identity related
- elegant/sophisticated, fun, creative/inspiring, timeless
- Representing my style

Vision Statement & Mission Statement

Vision

To be empowering all women with fashion

To empower women with timeless looks

To empower women with an authentic experience of sophisticated & creative fashion.

* To design a sophisticated, authentic and creative empowering experience for women.

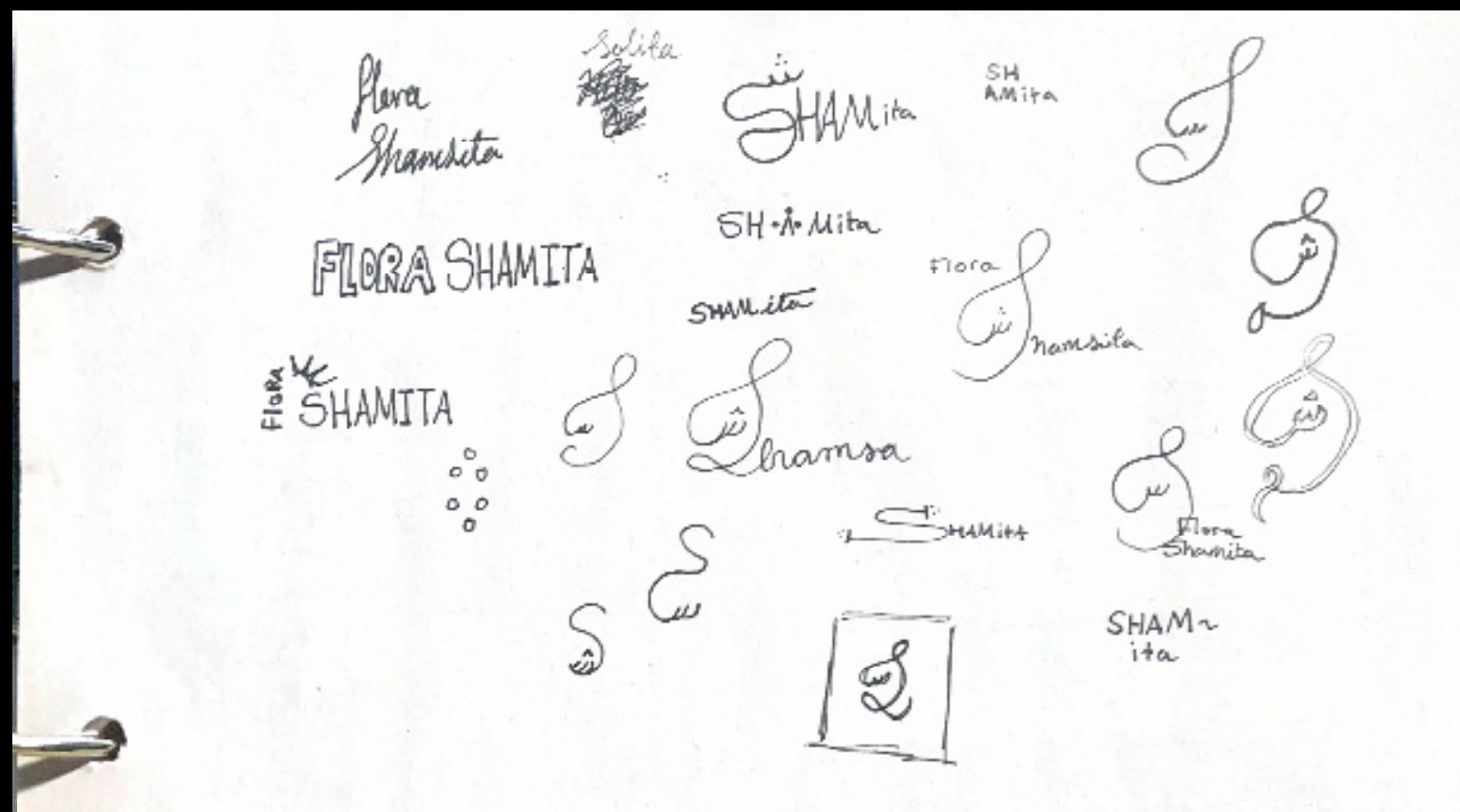
To empower women with a timeless experience of sophisticated & authentic fashion.

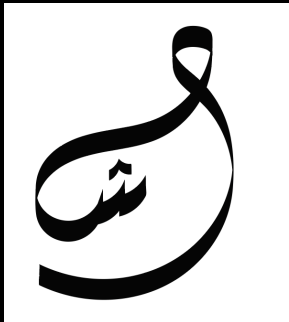
to design a sophisticated, authentic and creative empowering fashion experience for women.

1 SOLUTION RESPONSE Re-Brand

I honestly felt like there was something that was not working with “SHAMSA” – That’s when I decided to change the name of my brand to *Shamita* (Childhood nickname my grandmother gave me), something a bit more personal closer to my identity.

One of the reasons why Shamita worked was because it was the right division of my heritage, Shamsa being my name, meaning sunshine in Arabic. The “Ita” in the Spanish language and culture is added to name to make them little... Sham-ita, Shamita. Simply meaning “Little Shamsa”.





I wanted my branding to feel creative and authentic so I ended up trying to create the branding by using a calligraphy brush.



At the end I liked this typeface with the exaggeration on the "I", I saw it as symbolism as a sun.



Inspired by my broken cursive handwriting with the influence of learning how to write in Arabic at a young age, this iteration was developed.

MOOD BOARD

My mood board looked into old/vintage Arabic graphic design, standard Arabic body copy typography, and experimental Arabic typography. + Randomly got inspired by Loewe's logo.



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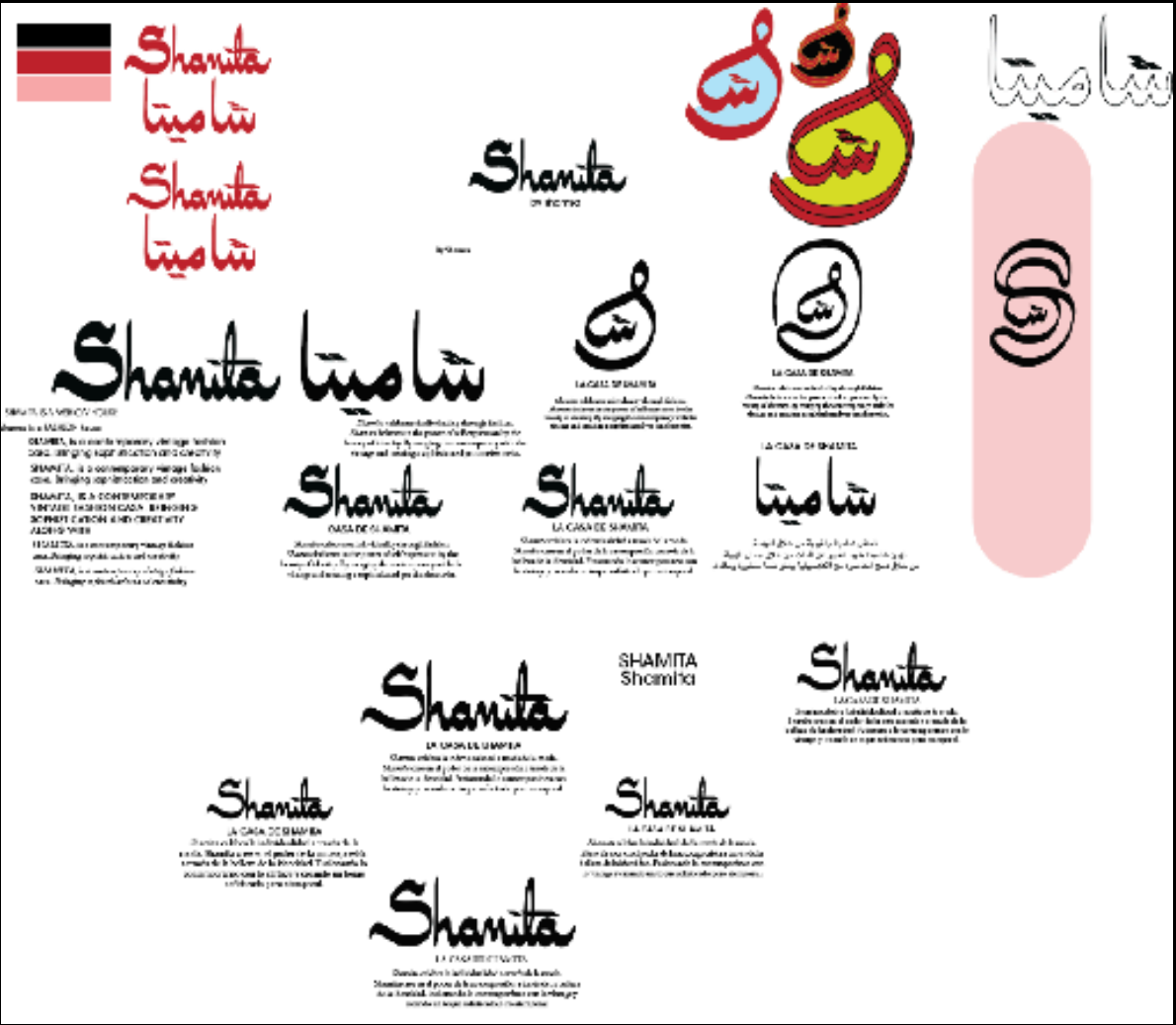
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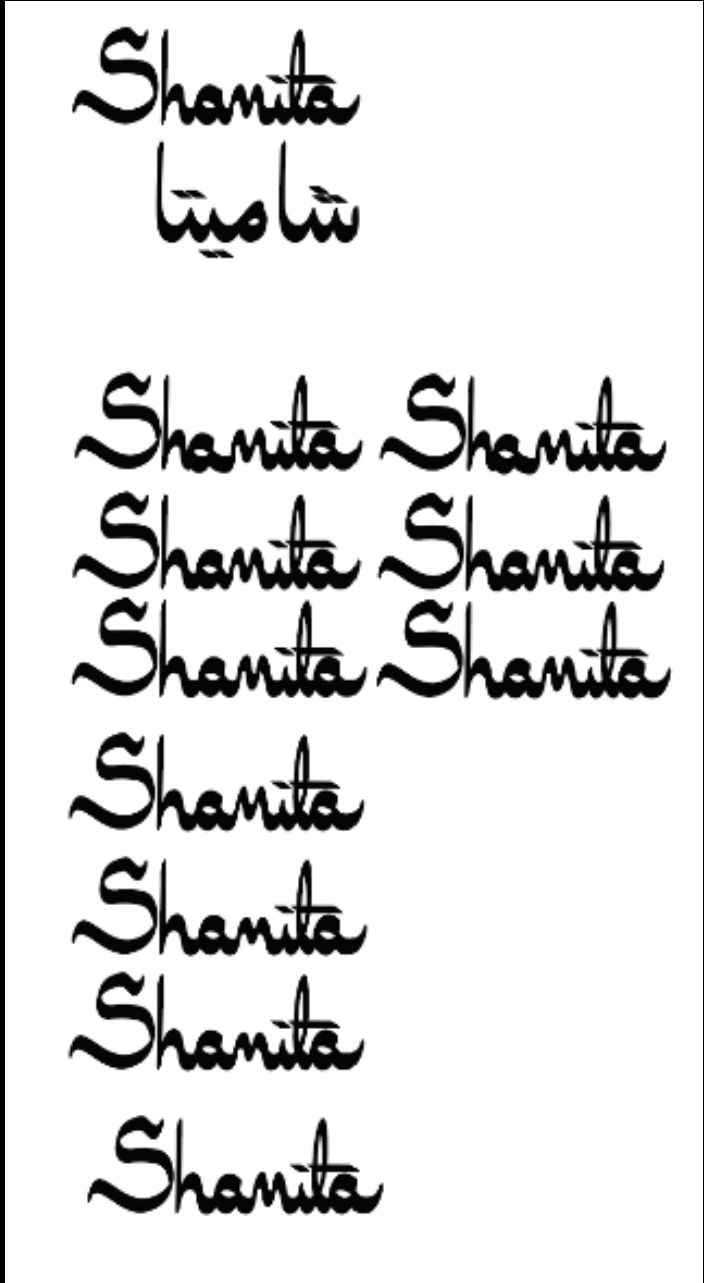
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I then tested the logo with colors and tried developing a color palette I liked.



Typography parings exploration.



Final logo



Final logo with color testing



Primary - Latin Logo

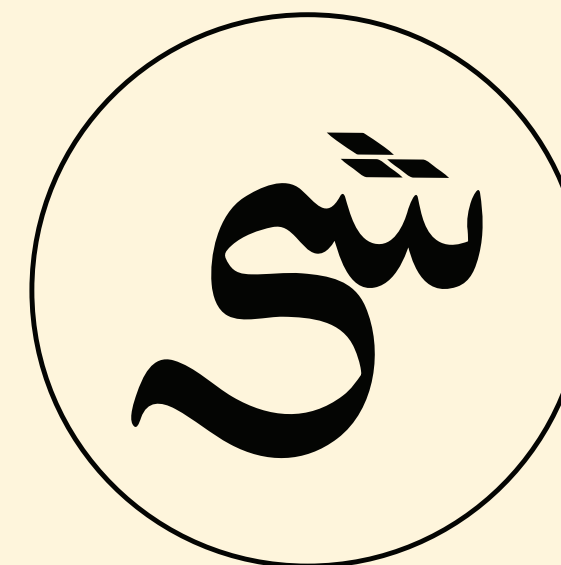
Secondary Logo Variations



Arabic Logo



Arabic + Latin Logo



Icon

TYPEFACES USED:

The quick brown fox
jumps over the lazy dog

ITC AVANT GARDE GOTHIC STD

The quick brown fox
jumps over the lazy dog

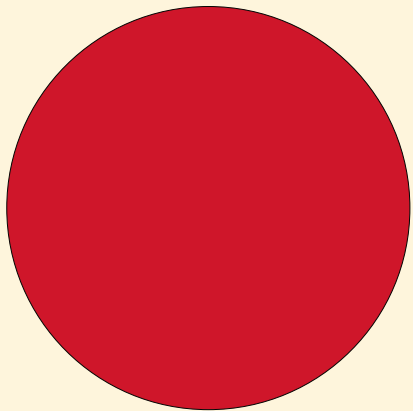
GARAMOND PREMIER PRO

The word 'Shamita' is written in a large, bold, black script font. The letters are thick and fluid, with a high level of contrast between the dark ink and the light background. The 'S' is particularly large and stylized, with a thick, curved body. The 'h' and 'a' are also prominent, with the 'h' having a long, sweeping tail that extends to the right. The 'a' is rounded and full. The 'm' and 'i' are smaller and more delicate, with the 'i' having a thin, vertical stem. The 't' is a simple, vertical stroke. The 'a' at the end is rounded and full, with a small, curved tail that extends to the right.

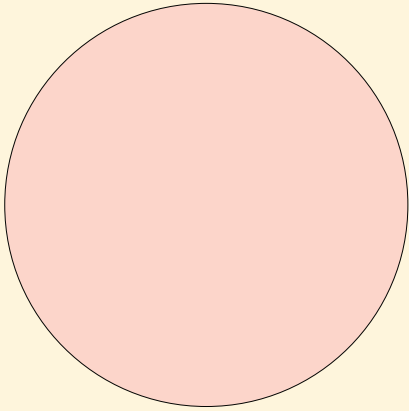
Shamita celebrates the power and beauty of individuality, self expression and identity. Creating a sophisticated, timeless experience by merging contemporary and vintage fashion.

Final Branding • Color Palettes

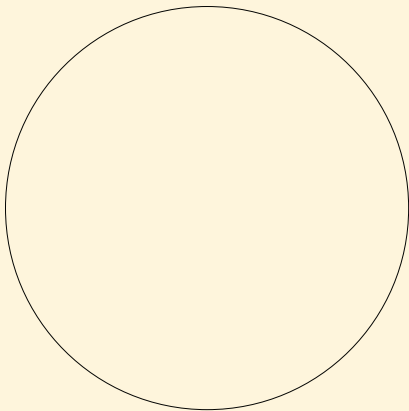
Primary Colors



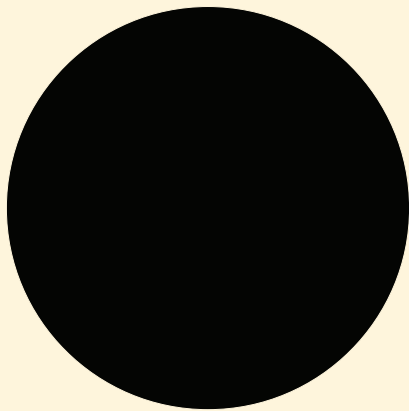
Shamita Cherry
#d0162a



Silk Rose
#231f20

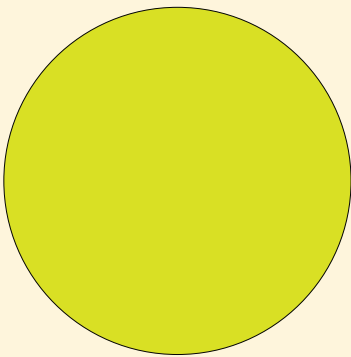


Crema
#fff4db

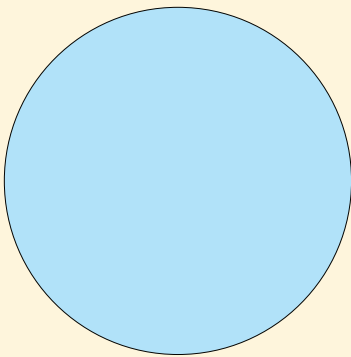


Lulu Black
#000000

Secondary Colors

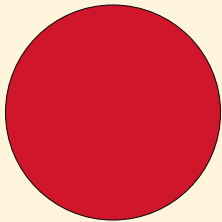


Pistachio
#vd9e026

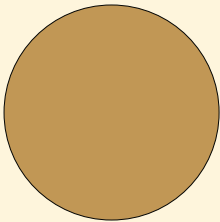


Babette Blue
#b1e3fa

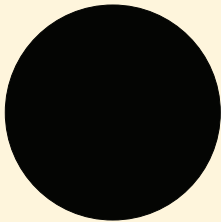
Risograph Machine Colors



1. Bright Red



2. Flat Gold



3. HD Black



Shamita, is a fashion brand named after Shamsa Bin Malek's childhood nickname, was born from a passion for bold self-expression and individuality. Shamsa, being half Emirati and half Salvadorian, uses fashion as a platform to share her dual heritage, memories, stories and aesthetics. With a unique mix of modern and vintage styles, Shamita firmly believes in fashion as a powerful medium of self-expression and identity.

Shamita celebrates the power and beauty of individuality, self expression and identity. Creating a sophisticated, timeless experience by merging contemporary and vintage fashion.

2 SOLUTION RESPONSE Story + Zine

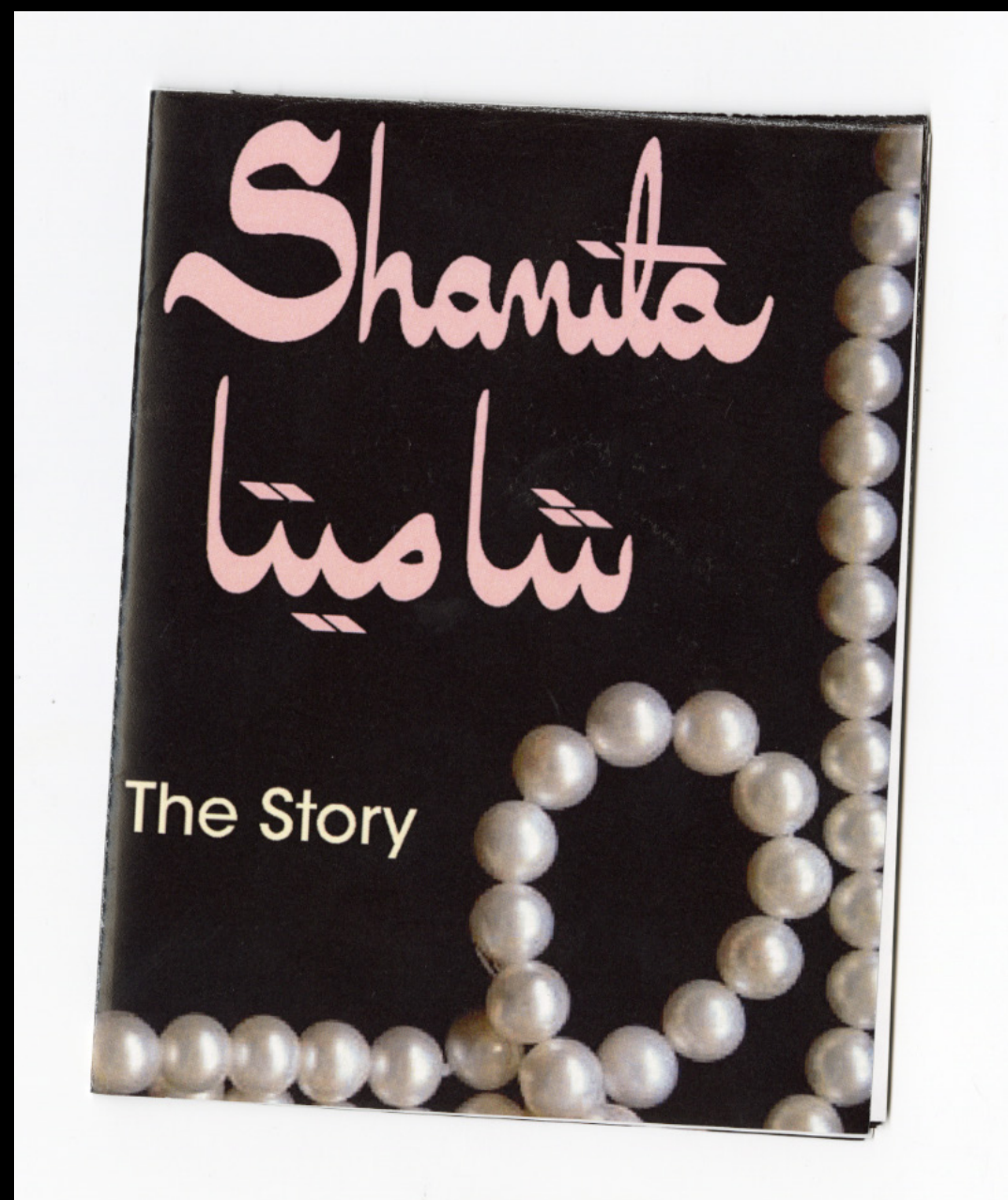
After developing the brand name + branding; from there I worked on the brand story and values, after working on the brand story and values I started to question;

- *How can I make this fun? (from a communication designer's point of view)*

So I remembered when I was young I used to go into these high end fashion stores and asked for their latest catalogs > so then thought of ...

- *What if the branding/purpose/values was part of a catalogue? > what if it were like a zine?*

So then to test this out, I made a zine.



As someone who enjoys marketing and how it ties in with design. My idea was to sort of blend the idea of zine making into forming my ideas but also potentially becoming something that can be shared with others.

Shamita is a contemporary
take on vintage fashion.



Shamita's identity, heritage, stories and
memories are communicated and shared
to audience through fashion.

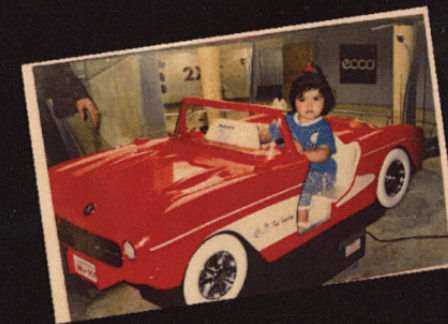


Shamita celebrates individuality
through fashion.



Shamita believes in the power of
self expression by the beauty of identity.

By merging the contemporary with the
vintage and creating a sophisticated
yet timeless twist.



by shamsa

Contemporary Vintage?

Within Shamita, I also want to share my style which I describe as "*Contemporary Vintage*". And so I made another zine since I felt it would communicate easy to an audience, giving them a good understanding of what that "aesthetic" looks like.

I also wanted to try a different layout for the zine since it is always done vertically.



QUE?

Contemporary vintage refers to a fashion style that combines modern elements with influences from previous decades.

This style often re-purposes or re-interprets vintage clothing pieces, accessories, or aesthetics, incorporating them into modern and up-to-date trends.





Shanita
شاميتا

Las Mujeres

Las Mujeres is a zine of women figures that have inspired, empowered, and influenced me as a person and especially through my taste in fashion.

The image shows the front cover of a zine titled 'las. mujeres'. The cover is a light beige or cream color with a slightly textured appearance. The title is printed in a large, red, serif font. 'las.' is on the top line, and 'mujeres' is on the bottom line. The text is centered on the cover. The zine is shown at a slight angle, revealing its thickness and the edges of the pages inside.

las.
mujeres





PRESENTING TO FOUNDATION STUDENTS

I was invited to talk to foundation students about my project and specifically when it came to branding and how I used zine making as a tool to help define the values of my brand and the stories that I wanted to share.



TALK WITH ABBI

I had the pleasure of speaking with the Art Director of Aritzia, Abbi. My talk with Abbi was very spot on, I say spot on because just from what he saw from my brand and told me was word for word exactly my thinking process and what I was doing. He basically envisioned the exact same thing I envisioned for Shamita, that indicated that I was heading in the right direction with my brand.

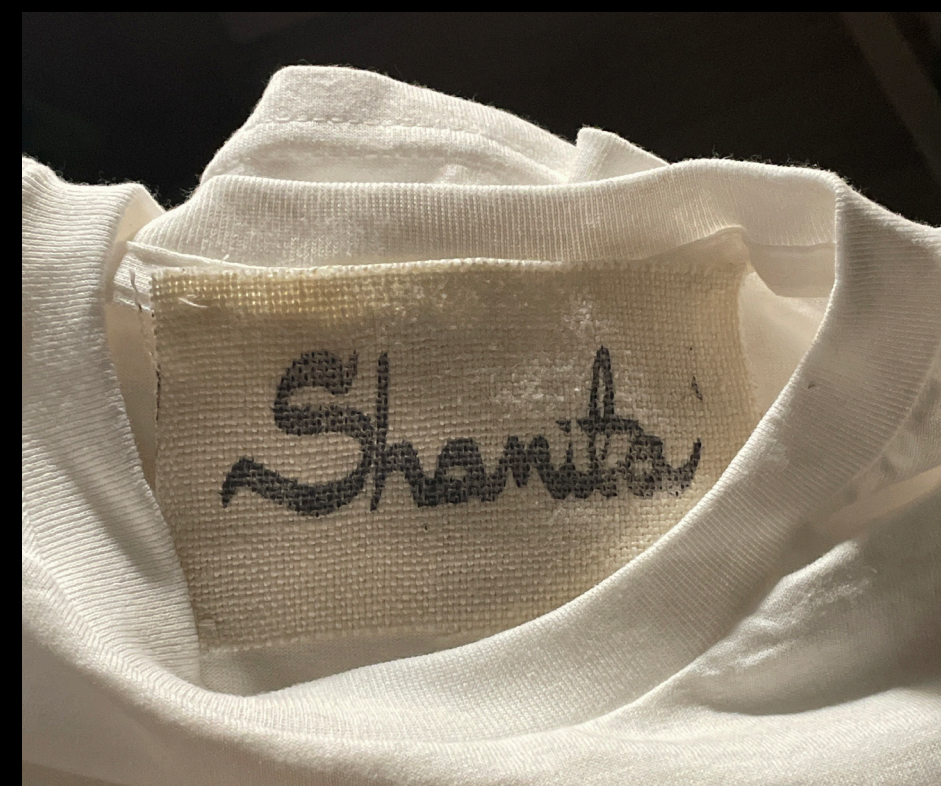
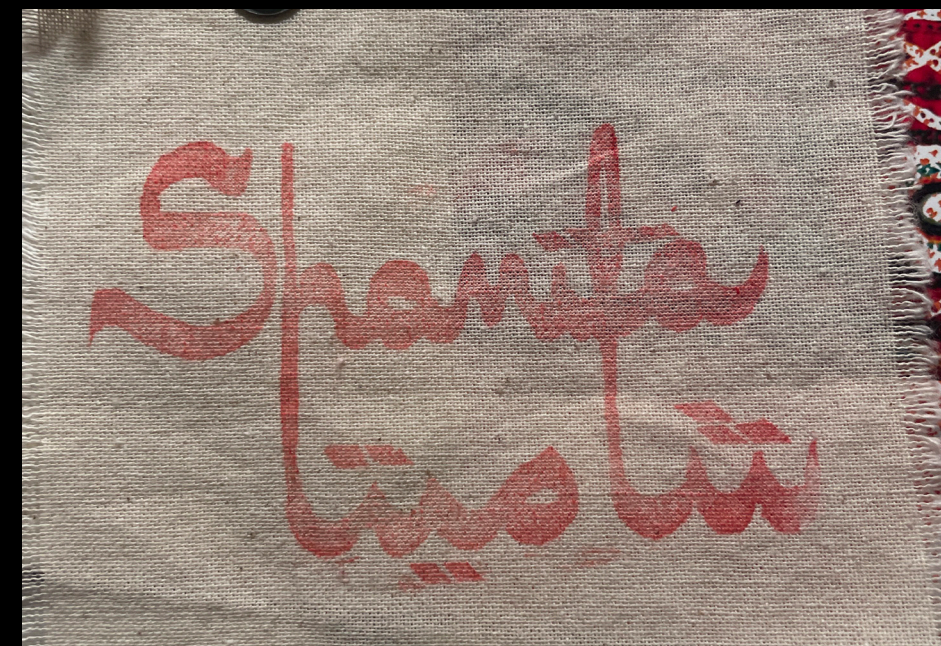
We discussed brand identity and how does that look like through high end fashion brands, he was giving Masion Margiela as an example.

How are brands identified beyond its logo/mark?

What is niche about the brand?

Another thing we discussed was the idea of zines + branding, he thought it was interesting how I wanted my branding to be interacted with rather than being very corporate like.

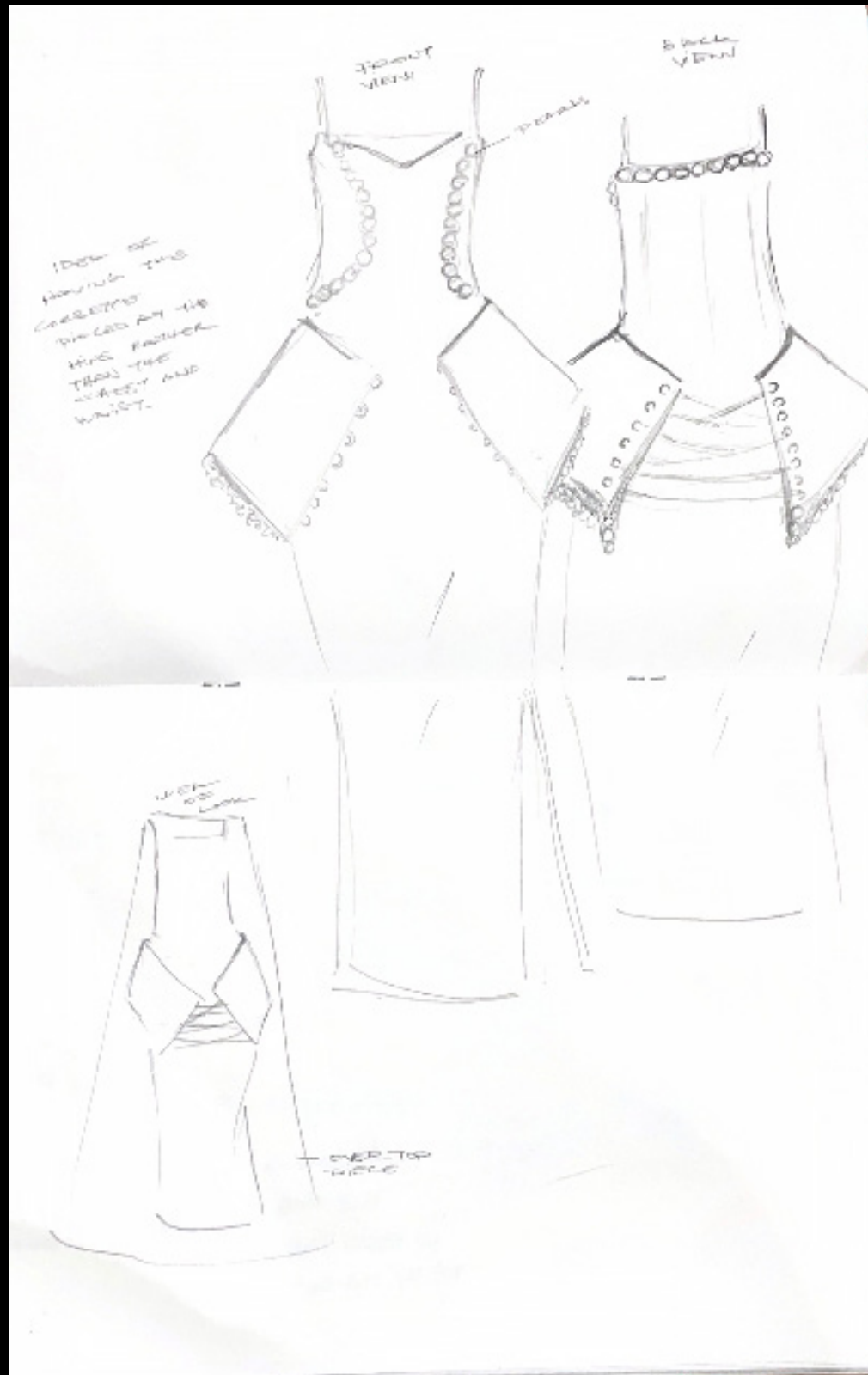
We also talked about, the logo being placed onto different materials from paper to textiles. Which then I decided to carve my logo onto rubber and stamped around, then that is what I used as inspiration for my t-shirt tags.





SKETCHES

These sketches are nearly done the final iteration, inspired by 1960's Balenciaga and Marrimeko. Looking into "universal" fittings.

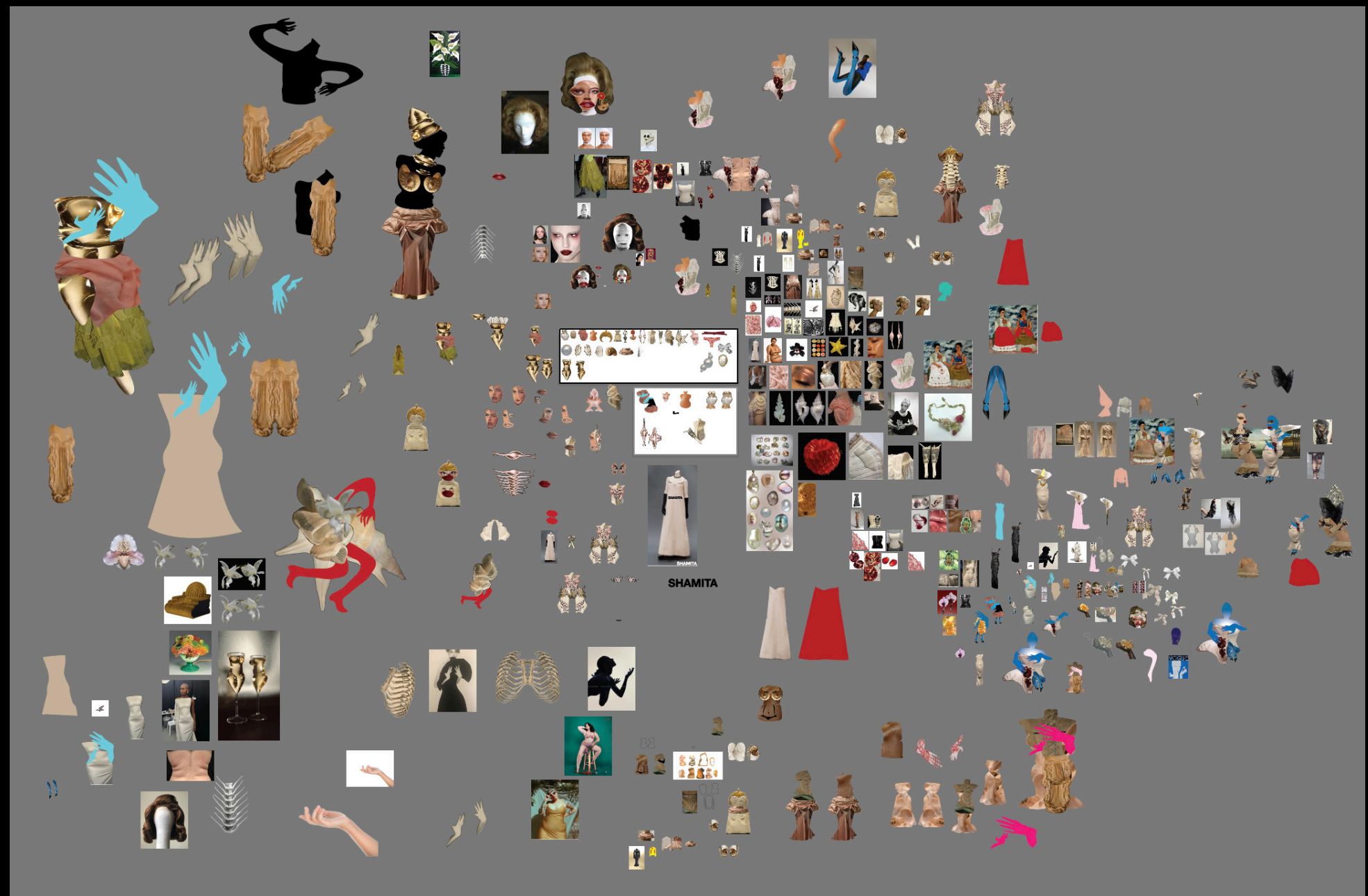


REDIRECTING

Before and after the midterm I have been working on my collages/shirts and gowns/garments. I decided to change my direction and simply focused on the creation of 2 gowns, and 4 t-shirts.

However I wanted my collages to have a story behind them, they were inspired by the collage work shop where I collaged in a random water coloring book.

In a nutshell this image shows my progress through collaging and trying to come up with collages that represented my thoughts, experience and most importantly my research.



FINAL COLLAGES



My collages were essentially all my research of body image and depictions of women from both my Arab and Hispanic side. Through out my collaging process, I discovered that I lean towards surrealism and really enjoy symbolism through abstract forms, so once I noticed that, I implemented methods of surrealism from both art and design into my collaging. In my collages I would experiment with finding archival pictures of textile pieces and vintage undergarments (close ups as well) and thought of distorting and disrupting the whole

idea of body compressions. My collages were also inspired by studies done on Arab women in Qatar, where women admitted that they felt insecure that they did not look like certain celebrities, their looks did not match (western) beauty standards. The idea of cutting pieces of textiles up and piecing them together somehow makes me feel like a surgeon.

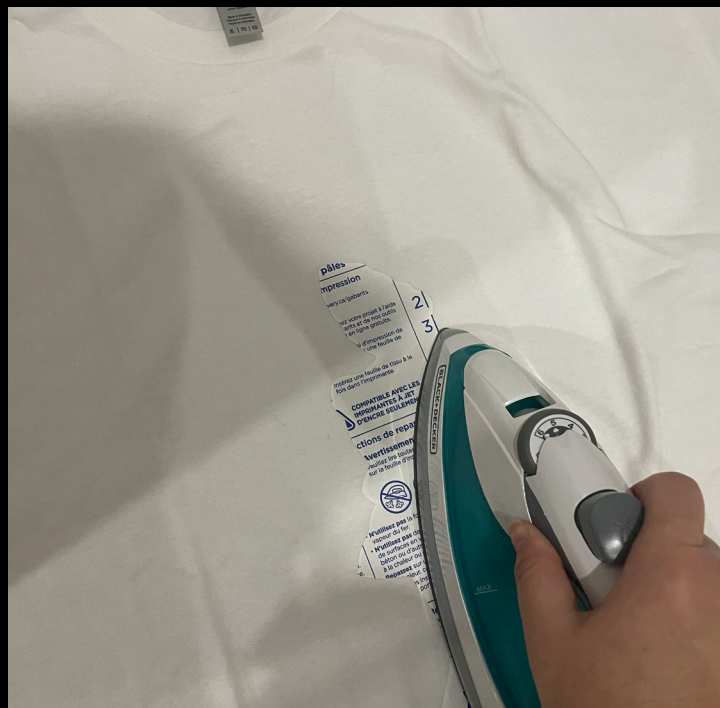
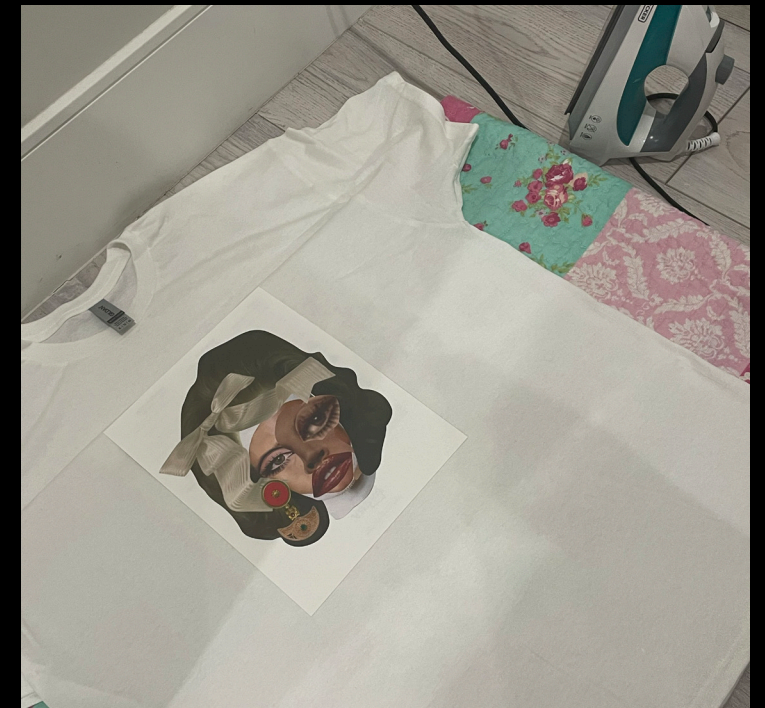
The craft of a surgeon, piecing together pieces that work well in the eyes of a perfectionist.

T-SHIRTS

I was going to get my shirts printed professionally but.... *Broke student budget*. So, I bought transferring sheets and basically put my shirts together in this little corner of my room.

Last semester, I looked into fashion brands that designed for all sizes and Islamic garments; The "universal size/fit" is what I wanted to implement into the brand as well as thinking about the idea of our bodies shaping/giving character clothes rather than clothes doing that to us.

The t-shirts are a standard universal XL, I wanted my shirts to reflect on that "universal cut/fit".





My tags that were placed into the shirt were made out of recycled fabric I found in the soft shop.

The beige dress is inspired by the Hispanic side of my heritage, I was mainly inspired by *The Flower Seller* painted by *Diego Rivera (1941)* and Plastic surgery gauze as well as one of my favorite dresses made the Oyster dress by Alexander McQueen.

The reason why I chose a delicate fabric is because not only I wanted to represent plastic surgery but because the fabric is so delicate, in away it is how delicate bodies are, how delicate our feelings are when it comes to the concept of body image and the ideal image.









The bottom/skirt bit of the dress is designed to be taken off and fitted into any size, it can be styled any way. Can be worn with jeans, leggings, a simple dress, its however someone would like to stylize it. This is me testing it at home, I did all my sewing at home. I used myself as the dress form mannequin, my process was a mix of machine and handwork.

On the hip bit, is where the piece is tied, the skirt/bottom. One of my industrial design friends took a picture of me demonstrating how the piece is worn.

The black dress is inspired by the *Abaya* (Traditional Islamic wear, worn differently in different Arab regions, as well as the history of pearl diving. I picked black tulle to represent both the *abaya* and the net used by pearl divers.

The reason why I use and reference pearls a lot is because, pearls all come in different shapes, sizes and color, they are all unique and remind me of bodies. I re-purposed one of my old dresses for this. Over all it wasn't a stressful experience because I already knew what I wanted in the beginning.

So, I do not have process pictures for this dress but the process was very similar to the beige dress however tulle is a bit funny to work with.

Unfortunately the photos of the process of this dress has been found corrupted on my hard drive.





THE TWO DRESSES

The dresses themselves, the pieces/skirts/bottom half is made with recycled and dead-stock fabrics. I would like to have a sustainable practice to the brand Shamita.

I was mainly inspired by the painting *The Two Fridas* (1939) by *Frida Kahlo*. As an interdisciplinary de-

signer and artist, Kahlo is very important to me, that painting speaks to me on a different level than Frida Kahlo. To me, I vision my Hispanic self and Arab self siting side my side, connected which is why I referenced The Two Fridas painting.

TAGS

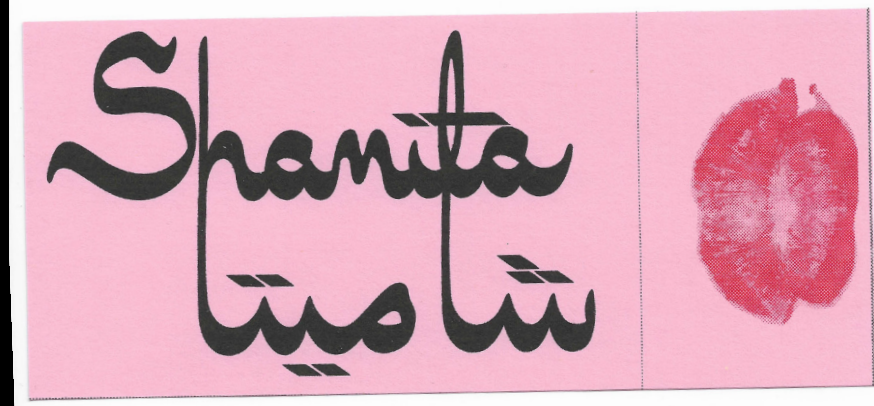
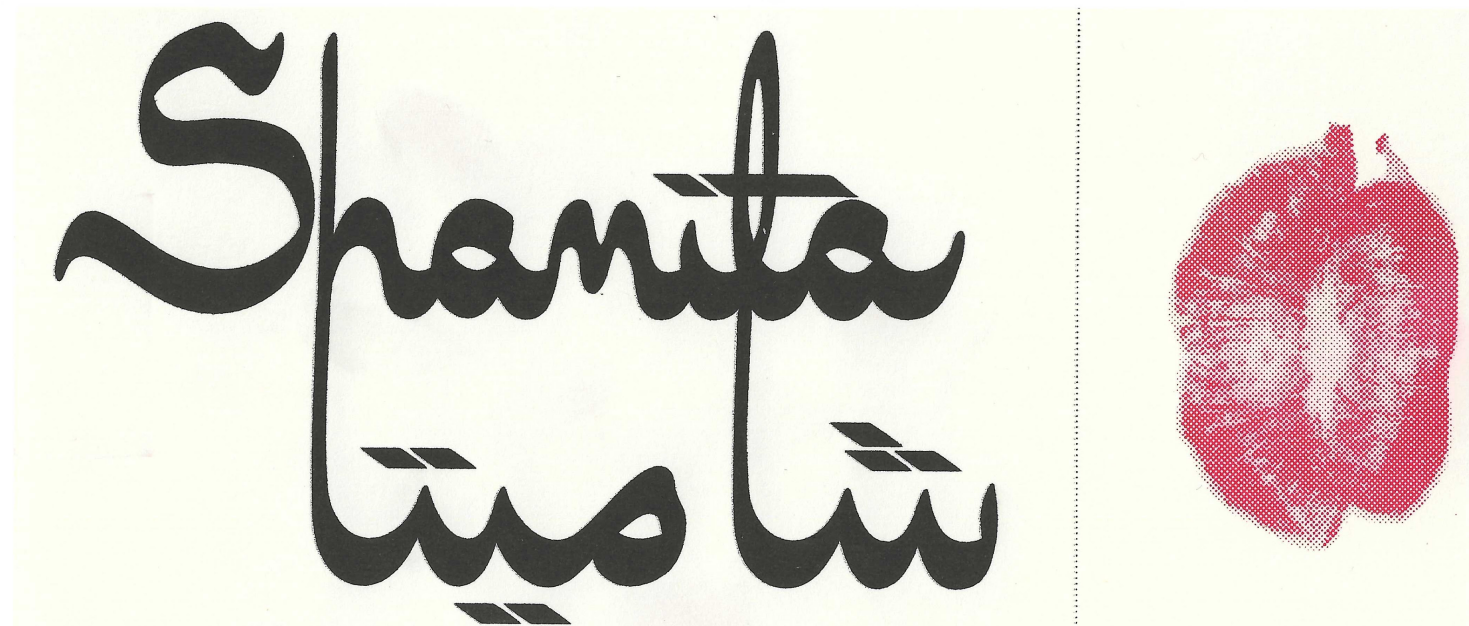
I looked at many tag samples, some I have collected, some on Pinterest and a branding/packaging design book I purchased from Read Books called "Printable". Over all, I noticed from my personal tag collection, what I have collected were unusual tags and from there I wondered how could I make my something that someone hold on to?

So I decided to go bigger than your typical tag, and I wanted my branding to be interacted with, making the customer/consumer connect with the brand. Then I decided to add in two inner cards/tags, one tag telling the brand story and the second the collection story. The tag is designed to not have a "back side", it is interpreted which ever way, I say it has two faces/two fronts.





This is what my tag process looked like, I just made whatever came to mind and what I thought was unusual for a tag.



Iterations to final design



Iterations to final design



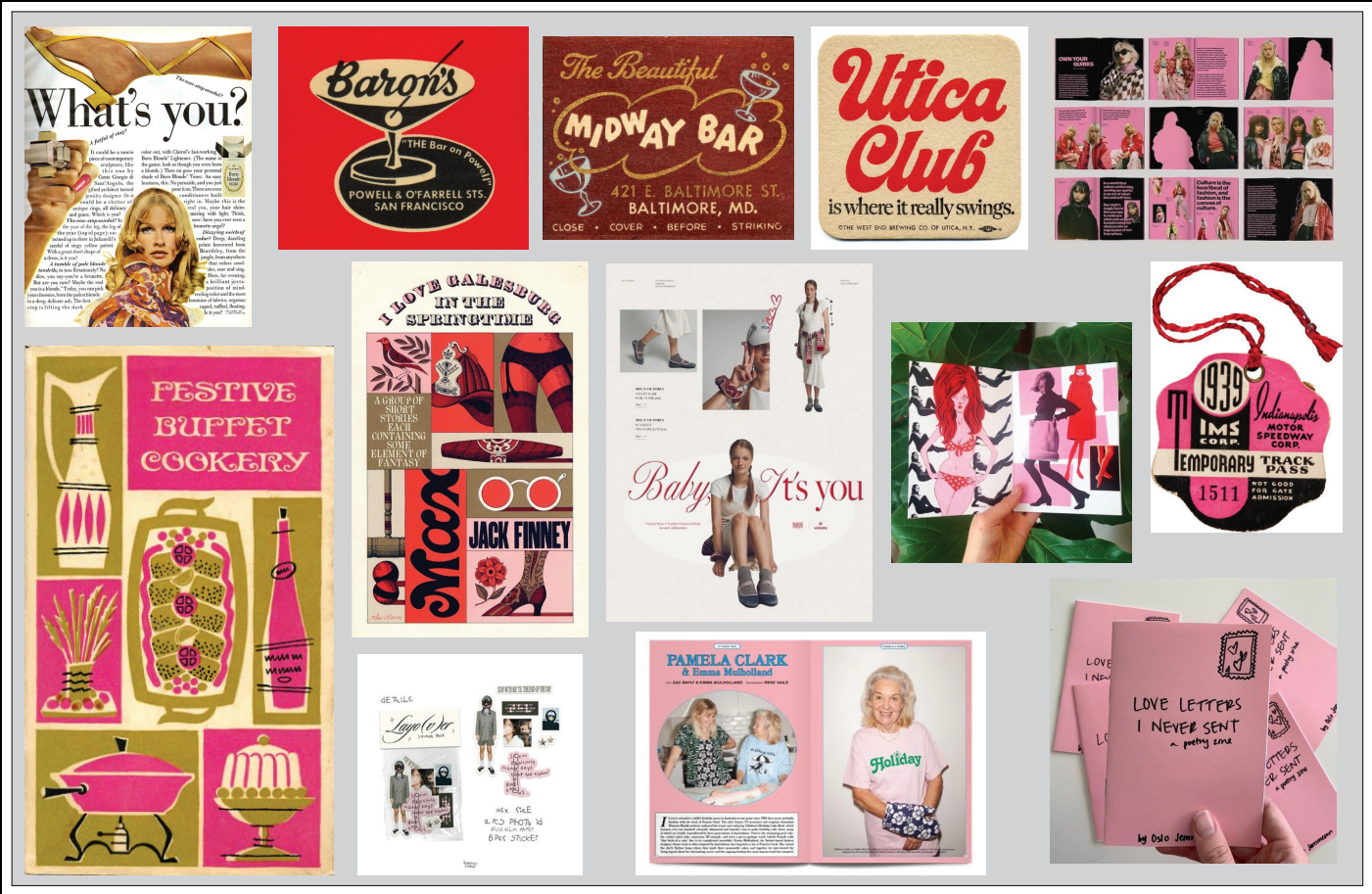
Final Design - Printed on the Risograph

SHAMITA

ZINE CATALOGUE

Over the summer semester, I had taken a zine making class. In this class we went through a deep dive into the history of zine making and understanding how zines are part of community building.

In this class I decided I wanted to expand on SHAMITA by creating a zine. Previously, I had made 3 mini zines as a way to express my research, thoughts and ideas, which then I thought of what if I could combine all my findings and ideas into one zine. However this zine does not only serve as a zine but also as a catalogue in a way. But since this was my first zine, I wanted the focus to be on the story, values and aesthetic of the brand.



Left: Zine Mood board 2

Right: Final Zine Mood board 3

PLANNING

After visiting the Vancouver Art Gallery, I gave up on planning, I went Online, looked at the “rules” of zine making defined by the Brooklyn Museum and according to them, *“Zines have no strict rules or aesthetics and can feature a variety of content, from radical political writings to personal stories to experimental art.”* And so that was my rule, to not plan and go with the flow, because I already have an aesthetic which is my personal style that the brand is based off. Plus considering that this is the first of the Shamita zine, plus I am also thinking about how zines form a community. As of now, Shamita and the style I am going for my grad project brand exists but does not exist, by challenging branding and the way people interact with branding.

I believe in people relating to a brand along with its story, values and aesthetics which forms community building which is the purpose of the zine as well. So since this is the first Zine, I did not use the theme of the first collection Bodyyssey but framed it around the story, values and aesthetic of the brand.





The zines were all printed on a risograph printing machine.

FINAL ZINE REGULAR EDITION

I am really pleased with how it turned out, especially since I decided to abandon my perfectionism tenancies. It was interesting to see my thoughts that were put into a mini zine during my studio class now being put into this finalized very visual based zine. The reason being why its very visual based is because, I wanted my viewers to visually grasp the idea/concept of the brand. I believe in people aligning themselves with the aesthetic, story and message of the brand in order to form a niche community around, I think about how queer zines had that impact for years and how they started by presenting something niche and eventually expanded to find a community of folks who were able to relate.

I am sorry not sorry I did not make a digital version of my zine, I did this because I noticed most zines aren't digital, and it's either you have it or not, especially considering this is made in 20 copies with 8 special editions. Plus, I am treating my zine as an art object in a way that visually translates SHAMITA. Just like how the artist book section at the library does not allow people to scan their books, I am treating my zine the same way.

The little zine, "Las Mujeres", is designed to feel like a postcard but also like a folded brochure and the little tag is made from recycled paper and stamped using a recycled rubber block I carved onto.



SHAMITA -
Regular Edition

FINAL ZINE SPECIAL EDITION

I always liked the “test prints” that come out from the risograph machine, sometimes a bit more than the full perfect looking prints. With my first/test prints for the special edition, I managed to make 8. The contents of the special edition is the exact same as the regular copies except the color of the paper which is pink. Plus using the test prints is also a reflection of my sustainability practices as an interdisciplinary designer. Just like the regular edition, this zine will not be digitalized because of the number of issues made. Thank you for understanding.



*SHAMITA -
Special Edition*

THE FINAL OUTCOME

Shamita

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Shamita celebrates the power and beauty of individuality, self expression and identity. Creating a sophisticated, timeless experience by merging contemporary and vintage fashion.



Bodyyssey

Bodyyssey, is the first collection of Shamita.

The collection is about body image in the perspective of being half Emirati and half Salvadorian. Looking into beauty trends/stereotypes, personal stories, thoughts and experiences with body image, and different depictions of Arab and Hispanic women from ancient sculptures, illustrations to paintings.



FINAL OUTCOME



FINAL OUTCOME COMD 400 & 410



FINAL OUTCOME



I also had the opportunity to have my SHAM-ITA by Shamsa zine featured at the Emily Carr Library as well as the Libby Leshgold Gallery's reading corner which was also apart with their "They Lift The Sky" exhibition.

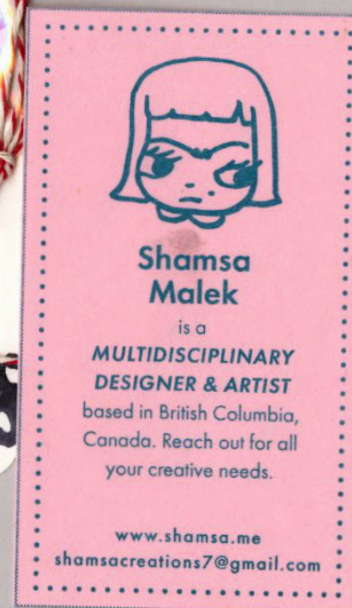


F I N A L O U T C O M E



Shanita
شاميتا

A Brand Odyssey



Thank you
for taking the time to read my process book.

