Shop With A Purpose

Process Book
Kasia Lajlo
COMD 410 S002 | Gabe Wong
April 16th 2020

Contents

1.0-Reflecting

Summary of Research

- Fashion+textile waste is the second most polluting industry globally

- The fast fashion industry, consumerism, capitalism, sustainability and negative environmental impacts as main points of interest

- Understanding consumer behaviour + values in material objects

- Alternative methods/systems to clothing consumption, specifically focusing on second-hand, swap systems and recycling methods

- Second-hand clothing can often be misinterpreted as dirty, old, broken, undesireable and worthless

- Critical conversations around fashion sustainability + consumption

Fall Term+Presentations

Reviewing feedback from fall presentations, I was told to explore more of the emotional outcomes that clothing and swaps have for people. Whether that focuses more on the value that clothing has in terms of being a material item, or the sustainability aspect— there had to be something more to the project than just presenting the idea of the swap as an alternative mode to consumption.

Knowing this, I revisited the Swap system I had envisioned with the focus on how it should be communicated. At the presentations, I had proposed my Swap system to be in the form of a guidebook, to maintain an online presence and to also exist as a "swap closet." The general feedback I had received about the closet was that it was a good concept to get people to think more about the locality of their clothing, and how we choose to dispose our clothing once we no longer desire them.

Coming into the new year with this project was a little intimidating. I had expected to have the same professors continuing this proposal with me, and this made me compare myself and my project to my cohorts in other classes. However, Gabe reassured me that this is an opportunity to continue what I've started in a positive manner. He helped me gain some clarity and a fresh perspective as I reiterated what the true purpose of this project is all about: shining light on the clothing swap system as an alternative method to consumption that should be more frequently considered.

Initial Objectives + Feedback

My original proposal at Fall Presentations was to communicate a Clothing Swap System that consisted of a Guidebook, an Online Platform and a Swap Closet.

The first couple of weeks into the Spring Term involved focusing on how the Swap Closet would function, and what exactly was to be communicated in the Guidebook. I began by sketching out how I would want it to be exhibited at the Grad Show, and conceptualized where these closets would live, who would interact with them and how they would function.

Since this was not to be mistaken for an industrial design project, I was highly encouraged to focus more on the guidebook and virtual platforms rather than speculating a whole other type of closet system.

Once I began to conceptualize the "Guidebook" as a publication is when I began to brainstorm what type of content would receive the most recognition, and it was when I decided this would no longer just be a guide to upcycling and swapping fashion.

Swap Closet

Online Platform
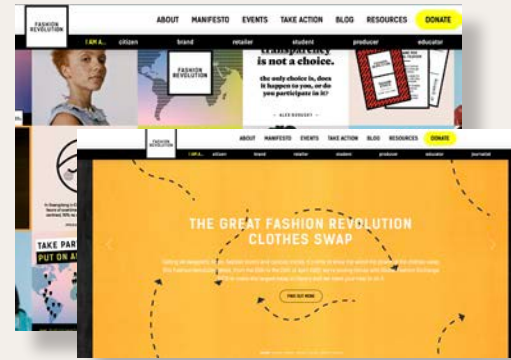
Guidebook
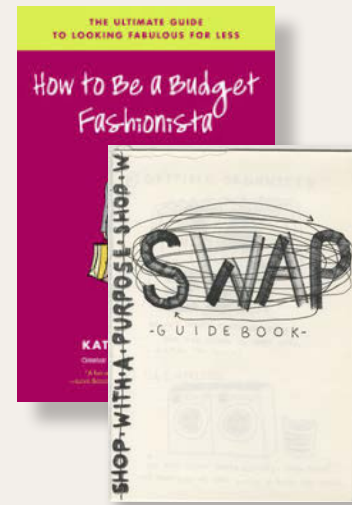
What if clothing was valued for the stories it told?

2.0-Project Scope

Thesis Statement

"Illuminating the clothing swap system as a vehicle that narrates stories about second-hand items, that ultimately opens up a space for consumers to think critically about their relationships with clothing."

Key Words: Fashion Sustainability, Clothing Swaps, Consumerism, Stories, Value

Objectives

- To communicate the clothing swap system as an identity that is clean, organized and fun
- That consumers who aren't used to the concept of used clothing would consider it otherwise
- To educate the audience about fashion sustainability and alternatives to consumption
- To shine light on second-hand clothes to view how a story can change the interpretation of it
- To share people's clothing stories and to inspire others to take action

Problem Space

- Clothing can often be interpreted as quick, single-use, throwaway items
- People don't always know the full story behind an item, or are curious to know it
- Not all consumers are accustomed to buying second-hand items, or associate them as negative
- Clothing Swaps aren't the most popular form of consumption, and are usually initiated within friend groups or small gatherings

Context

The design lives within a community that is shaped around sharing stories and swapping clothes, providing a platform for individuals to tell their stories and add value to their articles of clothing.

Audience

Clothing Consumers and Swappers who are active on social media and enjoy reading stories, specifically targeting those who have a disinterest or lack of appreciation for second-hand items

Environment of Design

A printed publication that maintains an online status, the Swap identity is shared at clothing swap events, online and among communities. The printed version acts as an item of value in itself for Swappers, considered as a coffee-table style of book while the online presence makes it universal for others who are interested in participating in Swaps to understand more of what it's about.

Art Direction Project Brief

Clothing Swaps can be dauntingly unorganized and chaotic, therefore the goal is to make this messy system easily comprehendible and organized. My publication will represent the clothing items+stories in a way that will touch people emotionally, illuminating how clothing holds sentimental value and why these objects should not be seen as items with an expiry date.

Because at the end of the day it goes far beyond just swapping garments: it is the act of swapping people's stories, lived experiences, memories and making new personal connections through clothing.

Emotional Outcomes: The goal is to communicate the clothing swap as a **fun and sustainable alternative** to shopping, where you can learn something new about an item of clothing and see it as **more than just an object.** This publication is intended for people to see clothing as an individual's story, taking them out of the closet setting and putting them out on display for all to read. The whole concept makes people question how and why we should swap clothing instead of throwing it away, and how stories are what drive us to make connections, inspire us and ultimately allow us to see clothing from new perspectives.

These stories are to be communicated through **a visual sense of newness and cleanliness** (as those are generally the opposite of what people think when it comes to used clothing) as well as **playfulness and fun** to encourage the act of swapping. I'd like to see how communicating the stories can add value to a used clothing item, but not necessarily from a fashion editorial perspective. Instead, I would like to focus on how the photographs can communicate and highlight the imperfections of a clothing item, and how the stories alter the way we value these used items.

The final designs

A cohesive visual system comprising of:
- **a logo**
- **Swap brand identity**
- **illustrations**
- **photography**

Based on submissions (aiming for 10-15 in total), the visual assets to design are:
- **a line drawing illustration of each individual's face (10-15 in total)**
- **a line drawing illustration of each clothing item (10-15 in total)**
- **decorative abstract elements (clothing outlines)**
- **iconography (hangers, arrows, extra visuals)**
- **3 detail shots per submission (30-45 photos)**

**TOTAL: 30-45 illustrations and 30-45 photographs
(for publication + clothing tags)**

From these illustrations and photos, I will then go on to produce:
- **the publication**
- **clothing tags**
- **online platform**
- **printed stickers**
- **final exhibition display/description**
- **swap merch such as tote bags or t-shirts**

-10-

Project Brief

What Changed from the original brief?

-Originally, I had proposed to create line drawings of plants, as I was trying to communicate a more sustainable and *free-people* aesthetic. Instead, I created abstract decorative elements that expressed a more clean/modern feeling.

-Polaroids: I had taken polaroids of each submission but never used them in the final designs

-Printed posters: I created them for the Swap Event at our school but were no longer part of my original brief

-Photography: Originally, it had been a focus on the person and not the clothing, and later become more of a focus on the imperfections and significant details of an item that would resonate emotionally

3.0-Time Management

SWAP Schedule

Creating this extremely detailed gannt chart schedule helped me get an understanding of all the things I wanted to accomplish. Being precise and not too broad, I followed along with it up until my focus shifted more into the conceptual attributes of creating the Swap publication.

Expectations

My Expectations were that I would follow along step by step, but realistically I knew I would need some room for hiccups or changes, especially once I discovered I would be conducting interviews and knew I couldn't do them all at once in the same day. It was a helpful schedule to have in terms of planning a 3 week span for the interviews, taking photographs, planning illustrations and as a broader scope for the order I wanted to design the entire publication. Areas where I had to break off from my schedule was when I began to make design decisions, playing with decorative elements, branding and logo designs, typography and near the end it changed (due to the pandemic) as I had to reserve time to create mock-ups instead of enjoying the printing process.
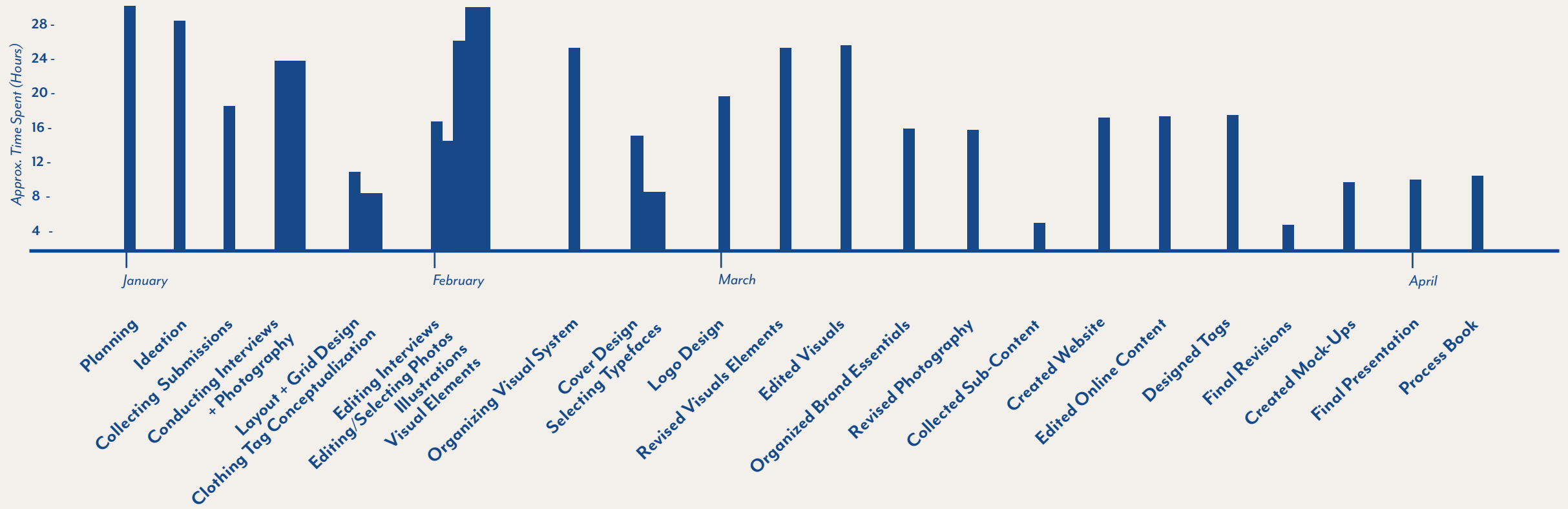
In the end, I found myself working on multiple areas of the project at the same time while focusing on one person's submissions at a time. I created a system for myself, where I organized each submission by person and worked on each task simultaneously. There were moments where I felt like illustrating over editing content, or editing photos rather than illustrating, so I often jumped from task to task to keep everything on the same level of development—which in the end worked out since I could have an even amount of content created for each feedback session. Organizing it this way also kept each segment of the publication consistent.

Near the end of the project, I had given myself enough time to implement this all online. Since the publication was the main focus, my goal was to complete that first and then create an online layout that matched what was already created.

Timeline

Approx. Collective Total Time: 464 Hours, 19.5 Days

Approx. Time Spent (Hours)

28 -
24 -
20 -
16 -
12 -
8 -
4 -

January   February   March   April

Planning
Ideation
Collecting Submissions
Conducting Interviews + Photography
Layout + Grid Design
Clothing Tag Conceptualization
Editing Interviews
Editing/Selecting Photos
Illustrations
Visual Elements
Organizing Visual System
Cover Design
Selecting Typefaces
Logo Design
Revised Visuals Elements
Edited Visuals
Organized Brand Essentials
Revised Photography
Collected Sub-Content
Created Website
Edited Online Content
Designed Tags
Final Revisions
Created Mock-Ups
Final Presentation
Process Book

4.0-Ideation

BORROW vs. BUY

CLOTHES THAT ARE VALUED

- INDIVIDUAL SHOPPING EXPERIENCE
-

← THRIFTING vs. CLOTHING SWAP →

HEAR + TELL
PEOPLE'S STORIES
THROUGH CLOTHING

SELLING USED CLOTHES ONLINE

· CLOTHING RENTALS
· TULERIE

RESOURCES:
- WORN STORIES BY EMILY SPIVACK
- Evocative Objects

HAND ME DOWNS

WHAT IF THE CONCEPT OF "THE CLOTHING SWAP" WAS BRANDED IN SUCH A WAY THAT COULD BE USED OVER AND OVER AGAIN.

♥

A SYSTEM USED AMONGST SCHOOLS, COMMUNITIES + PEOPLE ALIKE.

NOT CHARITY BUT A CHANGE
THRIFT STORES ☆
→ "Old Curiosity Shop"
→ "Rag Fair"
→ "Rummage Sales"

PROBLEM:
* CLOTHING SWAPS AREN'T SYSTEMIZED
* They are individualized

YOUNGER TEENS - 10-18 y.o
- SHOP FREQUENTLY
- FF TRENDS

- COMMUNITY BASED
- BRINGS PEOPLE TOGETHER
- SHARES STORIES
- make an EXCHANGE

- MILLENIALS - 20-38 y.o
- CARE ABOUT SUSTAINABLE FASHION
- SHOP 2nd HAND

ONLINE PLATFORM

AN APP

BRAND THE CLOTHING SWAP

CLOTHING SWAP

NEW AUDIENCES

☆ CLOTHING SWAP PARTIES ☆
BY THRIFTS & TANGLES
· Have a theme
· Find a venue: bars? home?
· Invite guests
· Make it an event
· set up: boutique
· clothing racks
· check out
+ shopping bags

INFORM + ENGAGE WITH
NEW AUDIENCES
EAST SIDE FLEA

PEOPLE ARE PUTTING IN EFFORTS TO MAKE CHANGE, IT MAY BE THE LACK OF INSPIRATION + DRIVE TO PROGRESS THAT CHANGE

Visual Identity

Since my original intent was to communicate fashion sustainability, I admired the idea of using natural elements, textures, dried flowers and other organic visuals. My inspiration was a *free-people* kind of aesthetic, where they successfully communicate that feeling of freedom, through a modern-hippie style–which I personally enjoy. I thought of how the dried flower motifs could be a metaphor for the used items, and how connecting clothing back to nature amplifies the act of sustainability.

However, after a couple weeks of working with this concept, I received feedback that the natural elements made my work feel less organized, not very minimalist, unclean, and supported a used feeling. I had to consider how this aesthetic would resonate with all audiences, especially those who are masculine and how my visual aesthetic can communicate the clothing swap as organized while still having personality.

I decided to step away from this art direction once the focus shifted away from the closet and towards the stories/publication. I eliminated all the florals, but still kept a fairly natural colour palette. If it wasn't for the process of discovering this I would not have been able to get to where it has landed today.

Moodboard

Stories+Clothing Tags

By the 4th week of the Spring Term, I had begun to feel a little lost with how I was approaching my project. I knew I wanted to focus on the publication however it still felt too broad with eveything I was trying to achieve. I didn't know how to communicate this project emotionally with so many goals in mind. I decided to revisit my thesis statement, and wrote down all the ideas that resonated with me from the fall term and reflected on what it truly meant to Swap clothing.

One thing I kept going back to in particular was the emotional side to clothing, how we interpret sentimental value and choose to hold onto certain items. This made me think back to Emily Spivack's book *Worn Stories,* which documented celebrity clothing items that had a special story tied to each one of them. Relating this concept to the clothing Swap, I thought about how a system like this could benefit from this act of storytelling, especially after documenting the school's Swap and finding so much value simply in the conversations that formed around the items. Swaps bring people together to create meaningful conversations and stories, it creates community and becomes more than just about getting new items.

I then came to the realization that the stories are always there, it's *how* we communicate them that makes all the difference. That's what made me choose clothing tags to be a medium for telling the stories, where they would be collected overtime, linked online through a QR code and be reminders for how a used clothing item gains a second life.

Precedents

Emily Carr Clothing Swap

Reflecting on ECUAD's Clothing + Materials Swap, I knew I wanted to participate/ document the Spring term's Swap after so much positive feedback and recognition from the fall term. Overall, the event helped me understand how people generally interact with used clothing and made me consider how we can design a space to enrich people's relationships with clothing.

My goal for the Spring Term was to become more involved with the school's clothing Swap, even if my project didn't necessarily focus on the student body as my target audience. I felt it would be a necessary component to my overarching thesis, and that connecting with Student's Union would give me an opportunity to learn more about what and why I chose this project scope in the first place.
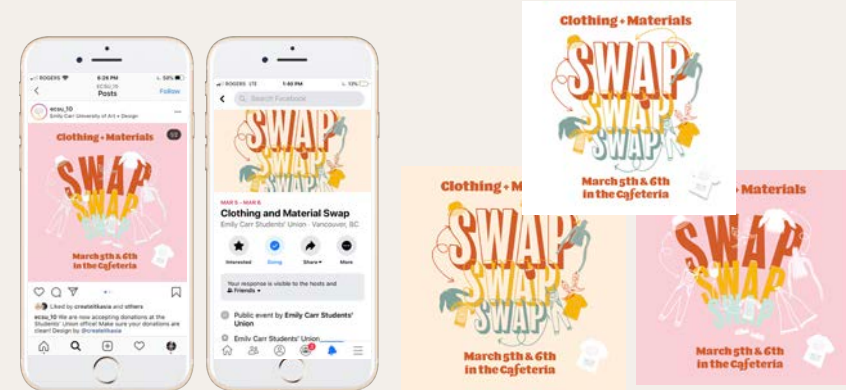
I ended up creating a poster design and instagram posts for the Student's Union who hosted the school clothing+materials swap. It was a fun side project to take on while determining what I wanted my visual system to look like, and allowed some freedom to play with potential colour palettes and illustrations. Although I never fully committed to the design choices in these posters, it was a good way to experiment and have alternative design considerations.

As I was creating these designs for the student body, I wanted to bring out the fun and artistic side to the clothing swap, therefore keeping the visual language colourful and light-hearted spoke to this concept. I realized after creating this and volunteering at the spring Swap that my target audience plays a huge factor into how I design for a Swap event. There were hundreds of clothing items offered as donations for hundreds of students, and I had no control over how the school organized this event with so many people involved. Comparing it to the ways in which I analyzed the system and made design decisions based on optimal functionality, I took note of how designing for this school swap would not translate successfully into the project I had already adapted.

Exhibition

Initially, I had proposed my final exhibition space to be the "Swap closet design," with the guidebook showcased on the side of the closet with clothing inside for spectators at the Grad Show to interact with and actually swap items. However, upon much thought and putting theft into consideration, this became more of an idealistic situation and knew it wouldn't function well in this context.

The next stage of envisioning this space was focusing it as a "Pop-Up Swap Event." This included exhibiting some clothing on a rack as Swap examples, displaying the "guidebook" along with some poster designs, flyers, stickers, and other print material to support the whole event. This direction felt more secure since it would be a display of what the event could potentially look like, without making it overly complicated.

Once I had defined my idea of the Swap publication, this concept then morphed into showcasing all the clothing submissions I had received on a rack with the clothing tags attached, so that people at the grad show could come and read each story while visiting each article. Since I had so much on my plate, I discarded the idea of creating extra print material for the swap event and instead would have focused on communicating the publication and brand identity I had created for the Swap with tote-bags, t-shirts, stickers and buttons.

5.0-Development

Discoveries

- The feeling of *clean*
- Considering the target audience: what would make the audience want to read?
- How does **gender** affect the design choices? Are men as interested as women in swaps?
- Sharing stories while sharing clothing: how does that influence **the way we feel** about the items?
- Photography: highlighting the **imperfections** of an item
- Online presence: how does the Swap system work **online vs in real life**
- Submissions+interview process: gathering submissions from a range of different people/items, realizing how to make it more **about the garment** rather than the person
- **Animism:** how editing each interview to be from the garment's perspective changes how we perceive clothing in general

Flat Plan

Swap Stories: Volume One
April 8th 2020
Author: Kasia Lajlo
Page Count: 98 | Paper Type: 98 lb Semi-Gloss
Covers: 2 | Cover Type: Canvas
Total: 106 Pages/52 Spreads

– Sub-Content
– Story Submissions
– Photographic Spreads

Dust Jacket		Cover

Blank	Blank	Colophon	Title	Blank	Quote	Table of	Contents	6	7	8	9	10	11	12	13	14	15	16	17
18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37
38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57
58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77
78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	Blank	Blank	Blank	Blank

Back Cover	Dust Jacket	
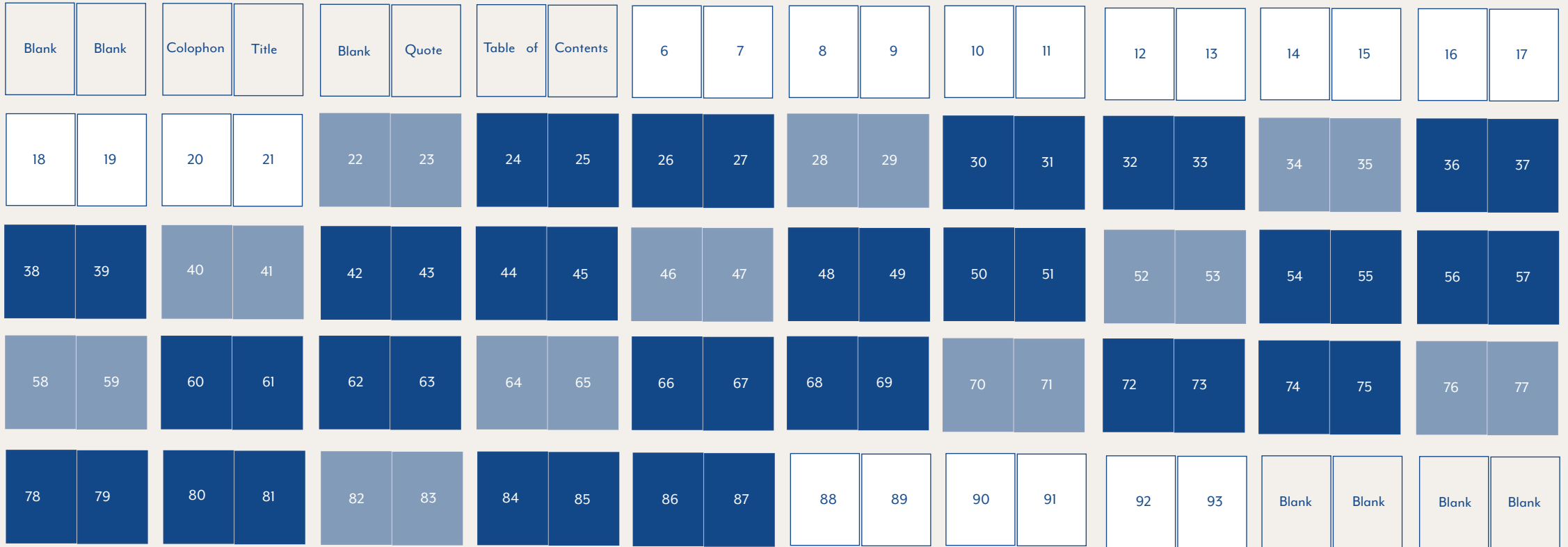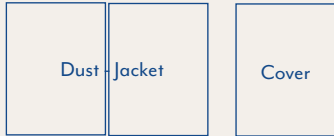
Submissions

As soon as I had decided to make this publication about people's stories, I sent out a "call for submissions" post on facebook, instagram and to a few individuals over email. Through social media alone I was able to receive 5 submissions, which put me in a good place to get me started.

About a week later, I created a poster design to put up around school, as this was a good form of reaching people who I didn't directly have contact with. I received a couple more submissions this way, and it also helped to inform others about what I was doing. I tried to gain a broad range of submissions, from people I was unfamiliar with to people I knew very well, people of different ages, genders and anything in between. My ultimate goal was to make this Swap as inclusive as possible, without any prejudice and for people to have a voice about the items they identify with.

The rest of the submissions I received mostly happened through word of mouth. Either a conversation sparked about my grad project and the person I was talking to had a great story, or someone I knew put me in contact with someone else who was also interested in being featured.

After a month I stopped taking submissions, which put me at 12 total. However, one of the submissions was two clothing items from the same person, so I only chose 1 of their items to showcase so that each piece could have their own unique name—which put me at 11 altogether. I had anticipated featuring 10-15 submissions, and at first I was a little worried about having an uneven number of items, but it all worked out well either way and proved how my publication can have any number of items featured and still work well within the flat plan set up.
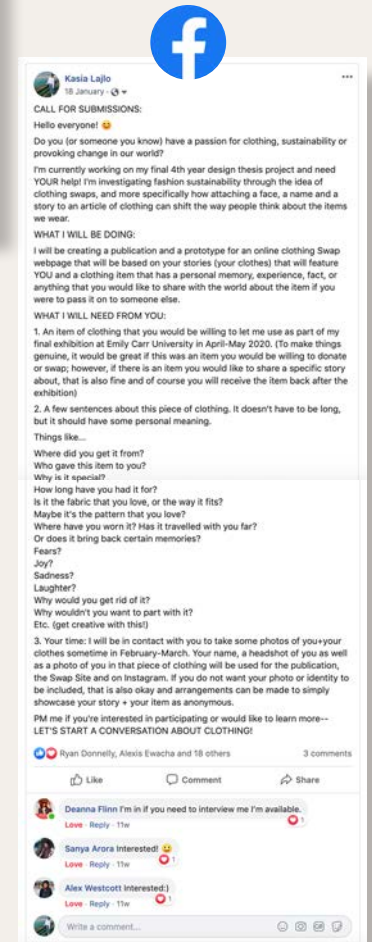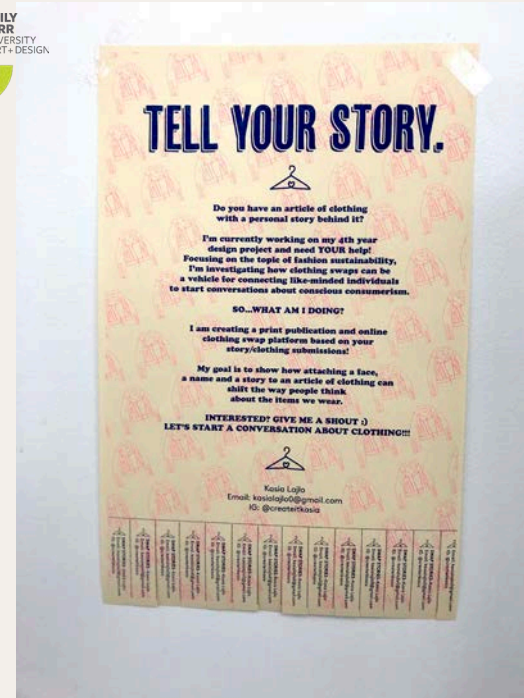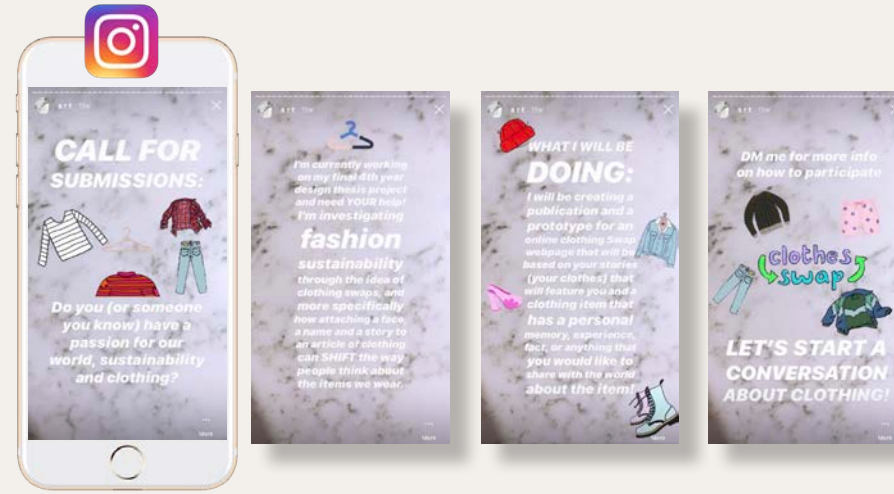
Interviews

The way I decided to conduct the interviews formed quite naturally. I wanted to make sure each person was comfortable with the information they were sharing, and comfortable having their pictures taken. I started each interview by sitting down with the person, talking about their story and just having an easy conversation while I took quick notes on my computer.I had a set of questions prepared in case the story needed more description,so I used prompts such as...

After I felt like I had enough content to edit their story into a written piece, I double checked that all the information they gave me was correct and then we took some photos. I started by first focusing on taking portraits of the individual: them looking straight at the camera, looking away, a smiling shot, as well as a side profile shot. Then I took photos of the garment: full body perspective and then zooming in to the smaller, unidentifiable details. If the garment was a bottom piece, I asked them to turn in a circle while I snapped the photos to get a variety of angles. Furthermore, if the piece was easy to take off or if they had something else to change into, I would take flat lay shots of the garment as well. I also took polaroid photos of everyone to have a variety of mediums

Remarkably, not all interviews happened at the same location at the same time. A couple of the stories were submitted online and weren't based off of an interview, which made keeping consistency with the written content a little difficult but also saved me some time during the interview session.

Where did you get it from?
Who gave this item to you?
Why is it special?
How long have you had it for?
Is it the fabric that you love, or the way it fits?
Maybe it's the pattern that you love?
Where have you worn it? Has it travelled with you far?
Does bring back certain memories?
Does it evoke a certain emotion?
Joy? Sadness? Laughter?
Why would you get rid of it?
Why wouldn't you want to part with it?

Hailey

Beige cords

Queer run thrift store

Thrift store called out of the closet in Seattle, a queer run thrift store for aids/hiv prevention

Low prices, 4$, lower class area

October 2019

Looking for long pants, long cords

Saw them, and they're way too big but I just wear them with a belt and they're fine

Lucky brand beige cords

Large, comfy, practical

Wear them on average twice a week

Edison

Got it in 2017

Couloir Ski Jacket

Funky, spacey, retro

From a Small town that had one thrift store, Salvation Army, would skip school to go thrifting

Did a swap where they wore each others jackets, and they would wear it all the time, since it's a ski jacket it's not too hot or too cold, has little exhaust holes

They'd see the coat before they saw me sometimes, the colours stand out

Eventually, they asked to swap the coats back-but they didn't want to give it up

Felt like one of a kind, couldn't find any online

"This is such a you item"

I feel like I'm carrying culture, the 80s
Not an algorithmic culture

Editing Submissions

Editing each submission took much longer than I expected. As the project began by focusing on the person, I took all the notes from each interview and condensed them into descriptive paragraphs. However, as I continued with the design process, and had gone though a few feedback sessions, it made sense to narrate each story from the clothing item's perspective. This meant going back into the interviews, re-writing the stories from third person to first person, as though the clothing item was alive and living through the experience of meeting their owner, the memories of being worn and how they feel about the person.

Before the spring term, I never would have expected my grad project to take this turn, yet I'm very glad it did. It felt strange editing these everyday interviews into creative writing pieces, adding this unique element to each story makes the viewer really consider how a garment can take on a life of its own. It also proved to me how valuable it is to pay close attention to the language and choice of words used when writing freely, especially when the piece is based on true stories or experiences.

Sub-Content

The sub-content was collected overtime while conducting the interviews, but mostly put together and organized once the stories were already in place. The majority of the information was research from the previous semester, with the addition of my own personal thoughts and reflections of some pertinent topics. Since this information was in some way separate from the majority of the publication, my only rule was that those layout designs had to follow the blue+cream colour scheme.

While preparing these layouts, I had a lot of fun playing with large typographic elements and creating completely different compositions from how the Swap stories were laid out. Since the stories' grids were so minimalistic, this gave me a chance to break some rules to balance out the calm of the other pages and bring something different to the publication.

If I were to continue creating future volumes of the Swap Stories Publication, I would gather new information or facts for each volume, and allow them to act as a break from story section.

Phase 1: Florals

As I started out with the floral/*free-people* aesthetic, I picked out some visual inspiration to help figure out how I wanted to implement colour into the final design. The colours at this phase were quite muted, and at first I kept it very simple where it only involved a soft beige/cream, white and black. Because of this I felt that my project wouldn't be eye-catching enough, or that the clothing items would be represented as emotionless.

This stage focused on giving each clothing item a plant or floral motif to symbolize the materiality of the garment. As I deciphered my target-audience and received a broader range of submissions, the florals felt too feminine and was one of the main reasons for moving away from this visual language entirely.

Art Board

Visual Inspiration

Phase 2: Colour

My goal was to open up the conversation to everyone and not just women. Therefore, by phase two I had received more submissions and it made me consider how their clothing item would be interpreted through the visual language I supported it with.

As I volunteered for the school's clothing swap, those poster designs opened me up to using more colour overall, and although I didn't completely use this aesthetic, I did borrow some of the "fun" qualities that it contained and influenced th way I chose to design with colour.
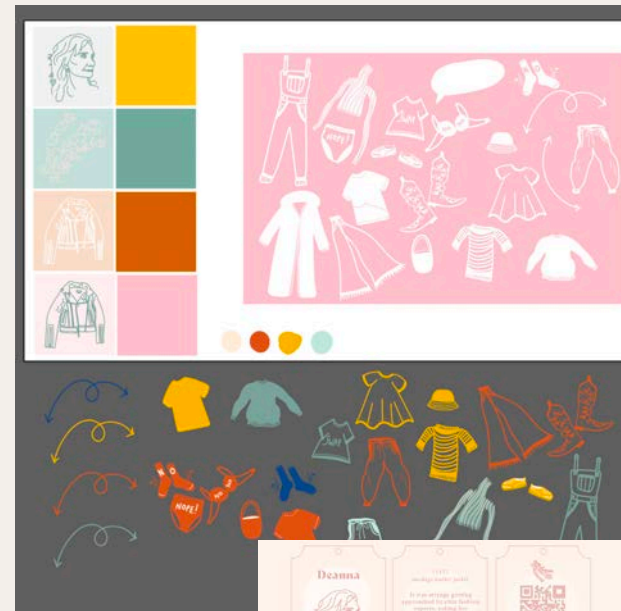
Art Board

ECUAD Clothing+Materials Swap Poster Design
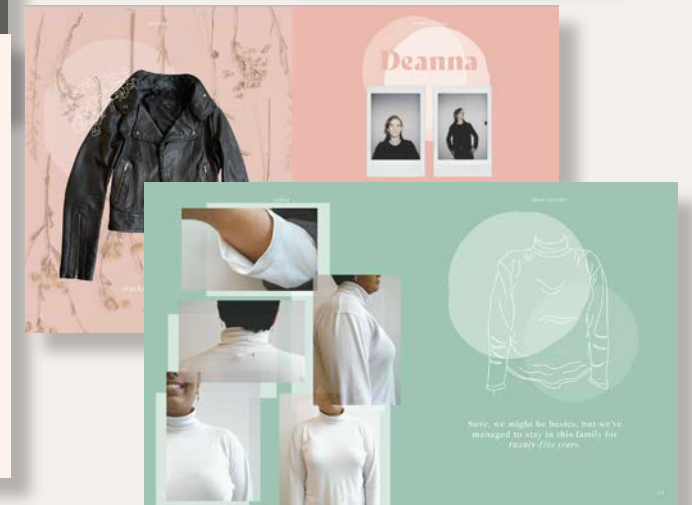
Phase 3: Blue + Cream

I had begun to work with a dark blue/cream/white colour palette at the end of fall term, which evidently influenced the continuation of this for my final design work. I had intended to move away from this entirely, yet I never really had an issue with the aesthetic. If anything it gave a sense of grounding and completion, and felt right when communicating the Swap system as a brand that was genderless, universal, clean and organized. Once I had organized this visual system of blue and cream, I placed the design of my publication within this sytem, making the Swap feel seemless and on brand.

Fall Term System Design

Layout + Grid Design

The grid design for the stories and photographic spreads were kept very minimal. A simple manuscript grid is how I decided to lay out the stories, since I enjoyed the amount of negative space placed around the text block and how it complimented the line drawings.

As for the photographic spreads that contained a pull-quote, I created a modular grid to show the best areas to place the pull-quote to fit within the photographic composition. However with this case, I made sure to pay attention most to how the photo was working with the text so that it felt like it had the right placement with the garment.

The sub-content grids were all dynamic/hierarchical since they didn't conform to the entire system and allowed more play with the large typography and informational elements. Although the majority of those spreads became modular due to some of the content being facts, those compositions were created more freely.

Development:
Layout Phase 1

The first phase of layout design was kept very minimal, exploring very sophisticated typefaces and a more editorial look.

Refinement:
Layout Phase 1

Adding colour+illustrations helped me step away from an editorial feel, as the project became more about emotional values of clothing and not fashion. I got positive feedback concerning the white space on the story page, which influenced the final layout design.

Development:
Layout Phase 2

After the initial respone to adding colour, I tried creating full bleed spreads with a colour palette that was a bit more fun.
At this stage, I had also introduced a "bubble/spotlight" detail, which looking back on was to bring forward some of that
lost white space as all that colour felt oversaturated. I was also trying to maintain the florals with colour,
and this soon made me realize that I had to choose one or the other because it became too conceptually confusing.

Refinement:
Layout Phase 2
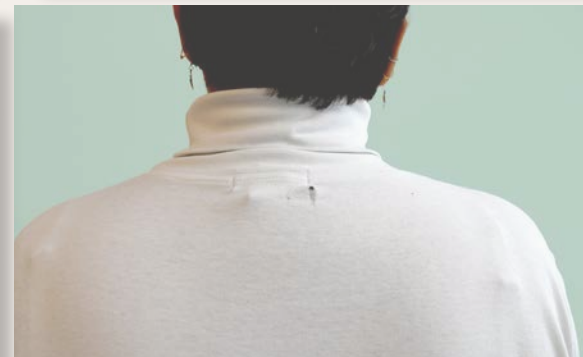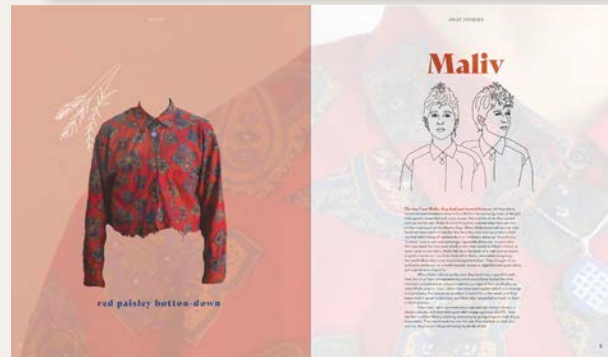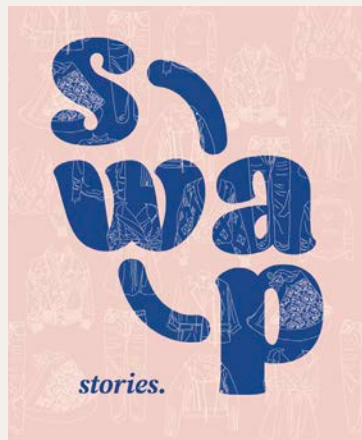
At this stage I had eliminated the polaroids and replaced them with the line drawings of each individual. Instead of the multi-photo collage spreads, I created spreads that were full photographic bleeds so there was more emphasis on the garments. I also began to play with other options for the backgrounds of the pages with the floral placeholders, different coloured or textured backgrounds and eventually got rid of the floral motifs completely.

Production:
Layout Phase 3
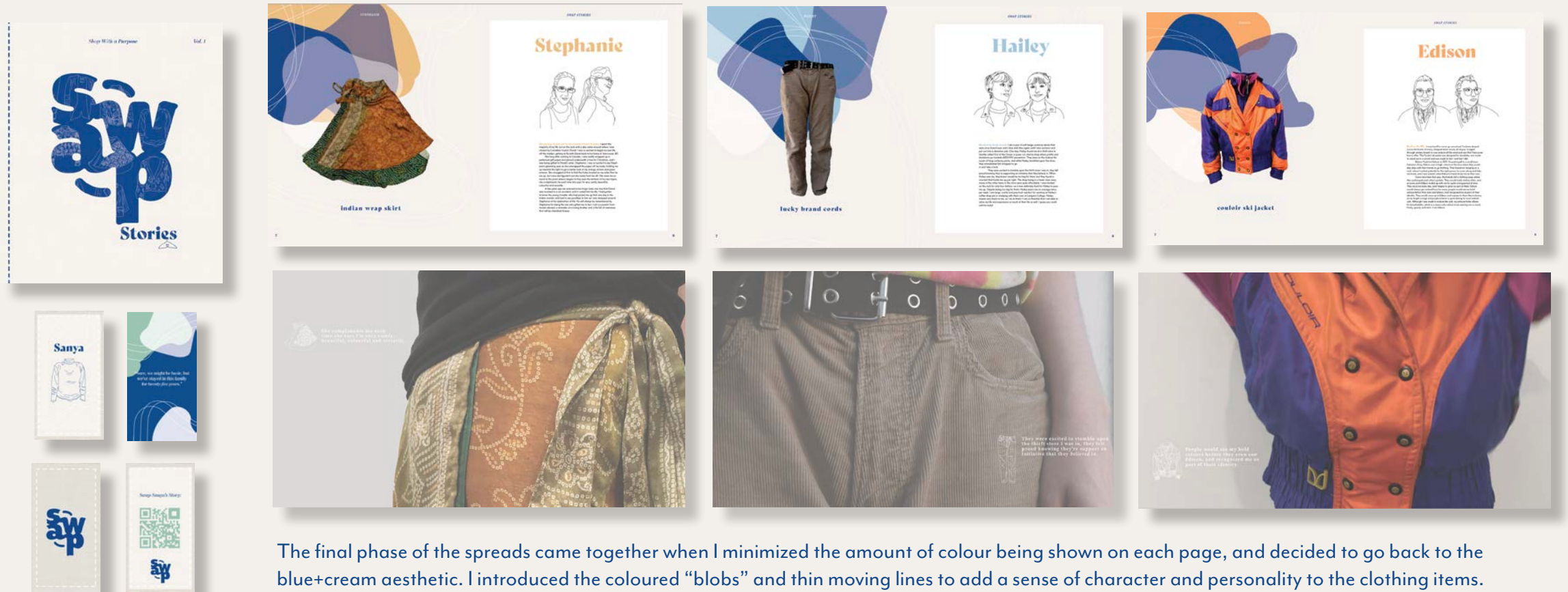
The final phase of the spreads came together when I minimized the amount of colour being shown on each page, and decided to go back to the blue+cream aesthetic. I introduced the coloured "blobs" and thin moving lines to add a sense of character and personality to the clothing items. This allowed me to coordinate the overall branding approach to the spreads, and based on this system I was able to apply this to the clothing tag design.

Refinement:
Layout Phase 3
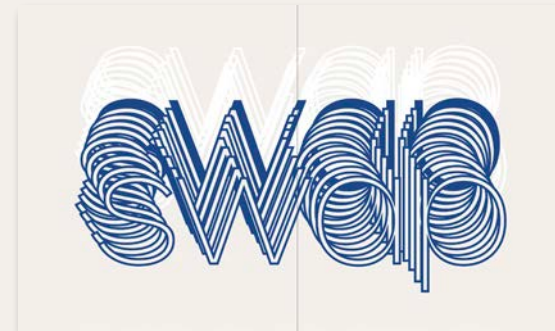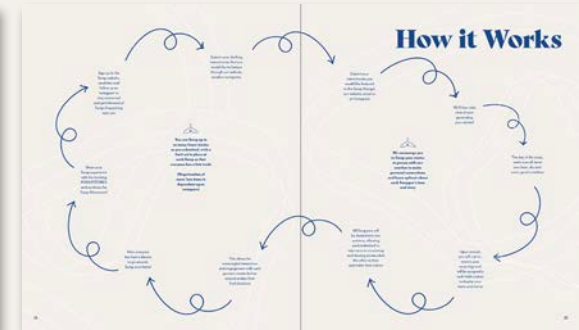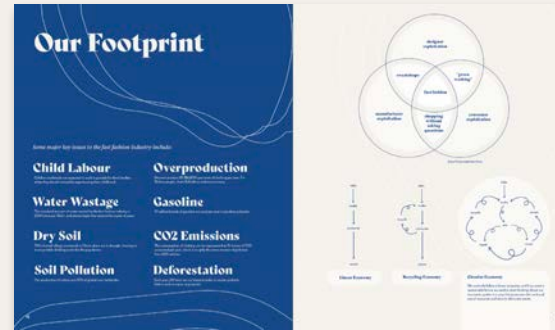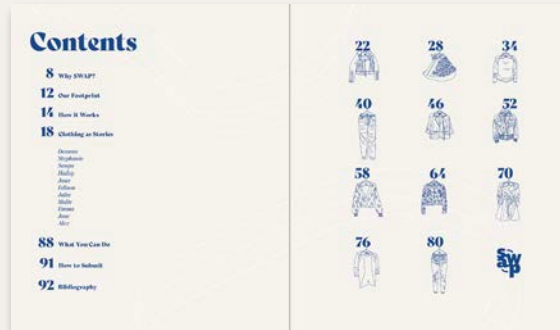
At this point I had minor refinements left for the submissions pages, and it became a matter of laying out the sub-contents throughout the publication. I had felt confident with the brand identity at this point so I designed the rest to match with Swap's identity, and this created consistency throughout the entire piece. I had also made changes to the clothing tags, making the pull-quote and QR code one singular tag and having an extra tag that allows the Swapper to fill out extra information about the garment. I also introduced the canvas texture to the cover and the tags, to add some materiality to the final finish.

Cover Design

Phase 1

Ideation

Phase 2

The cover design process was combined with the logo design process, as it was beneficial to work and explore both areas at the same time. This was also a crucial critique period as it helped me decide to stick with the blue and white palette and explore creating patterns with my illustrations.

6.0-Visual System

Development: Logo/Wordmark

Fall Term

The logo/wordmark process began back in the fall term. A significant element to my final design was giving the clothing swap an official visual to its name, since one did not already exist. I went through very many different stages of exploration, in the end deciding that having a "swap" circular gesture was the best way to present the clothing swap as universal and follows that cycle.

Through designing the covers is how I designed my logo, deciding I wanted the letters to be bold so it could have a lot of contrast with the clothing pattern overlay.
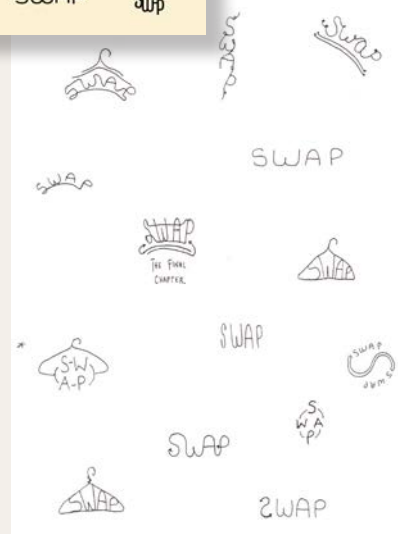
Phase 1
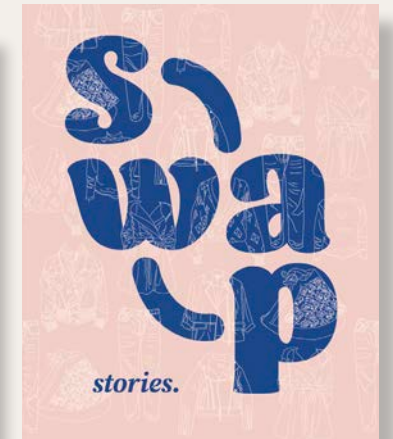
Phase 3

Refinement:
Logo/Wordmark
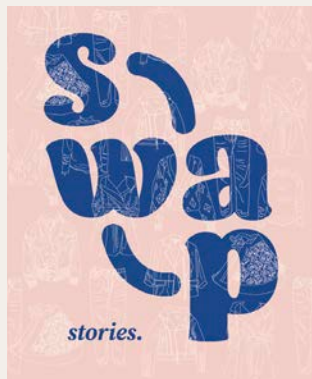
At Phase 3, the logo typeface started out as Barricada Pro on one of the covers, and was later changed to Plume Ad because of the "swoopiness" of the lettering. I hand edited some soft edges and altered the spacing of the design, later applying different colours and texture treatments as I was still deciding on the branding. The final design included a white outline arond the text, bringing it together as a proper symbol.

Brand Identity

Colour Palette

#f3efea

#154988

#ffffff

#000000
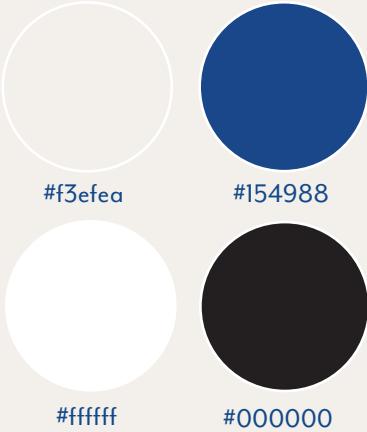
Logo

Typography

wordmark/logo

Plume Ad

Titles

Bely Display

Headers

Headers

Source Serif Regular + Italic

Body Text

Body Text

Mr Eaves Mod OT Heavy + Book

Display

Display

Moderno FB Bold + Bold Italic

Patterns+Texture

Publication

Stories

Alternate Logos

swap

swap

Symbols + Elements
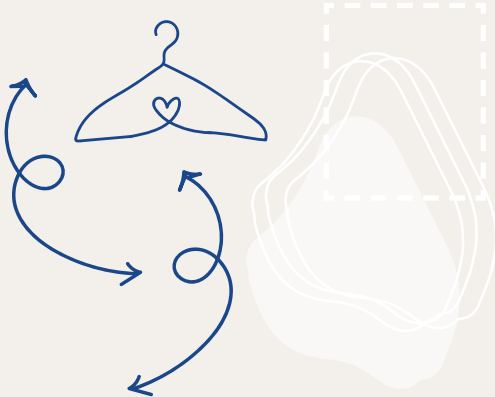
Development: Illustrations

From the very beginning of conceptualizing my project, I knew I wanted to integrate illustration as it is a huge part of my creative process. To maintain a clean and organized visual system, I decided I wanted these illustrations to be very minimalist, single-line tracings.

Overall, the development of these tracings gave my project a more personal touch rather than just using photographs to communicate the stories, and from the clothing illustrations I was able to create a pattern and use them throughout the publication. After collecting each submission, I would upload the photographs to a designated folder, and created each drawing with my wacom tablet.
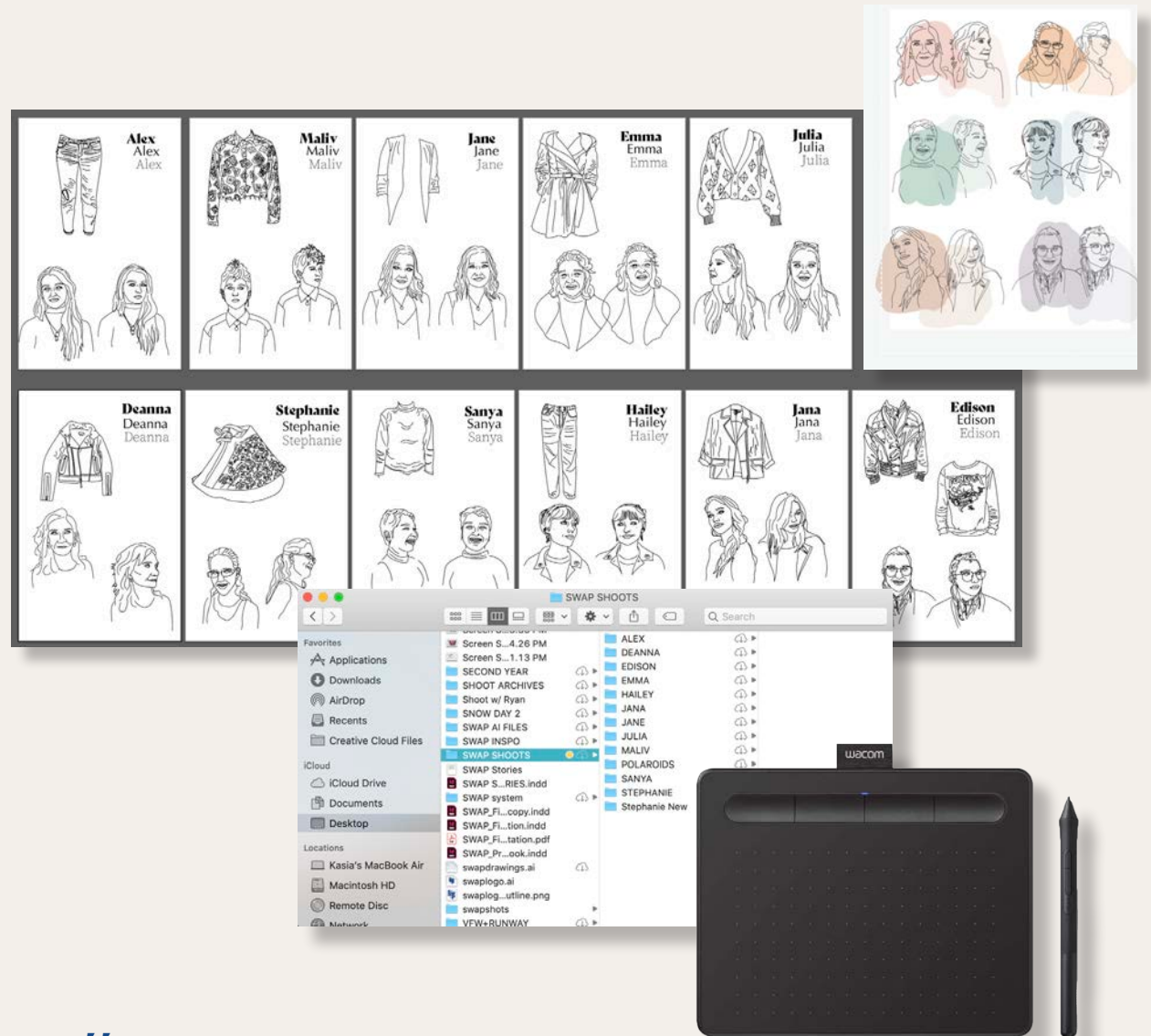
Production: Illustrations

All the illustrations I created were based on the photographs I took at the interviews, both of the garments and of the individual. I wanted to do it this way since I knew it would keep the illustrative style cohesive from person to person, garment to garment.

I traced each image in Adobe Illustrator, with a 0.75 line weight.
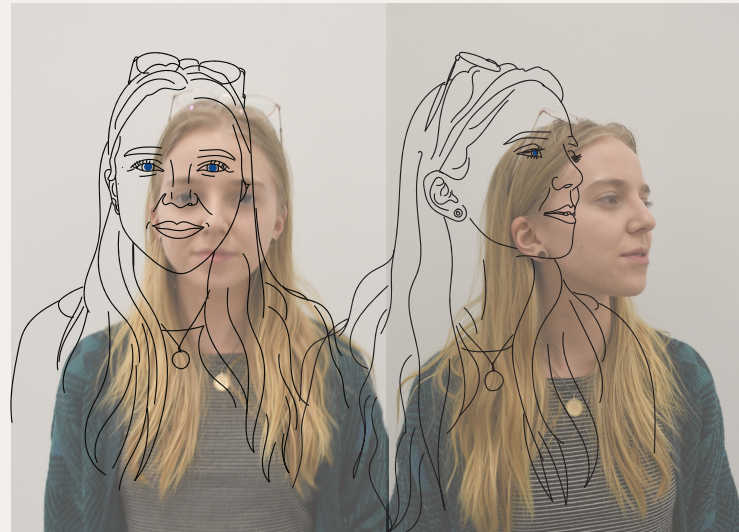
Refinement: Illustrations

As I went through the refinement stage, I decided to give each submission a colour to help categorize each garment. This would come in handy when deciphering the tags at an actual Swap event, as well as it brought a bit more excitement to each segment in the publication. Other refinements included bringing down the line weight to 0.5 as this felt a bit cleaner, adding backs to each clothing item if they didn't already have one, and giving everyone a "closed mouth" as it was received as a little bit creepy to see the details in the teeth as they were smiling.

Illustrations

The remainder of the illustrations were created the same way I created the main illustrations, either traced from an image or simply doodled from my own memory. This included additional ornamental elements, such as the blobs or line work behind each person on their main page, which were originally traced outlines of the person's garment.

The shape outlines were manipulated differently, either stretched out or warped so that they could act more abstractly on each page and work as elements of surprise. They also integrated the blue+white aesthetic with the individual's chosen colour, becoming a functional system rather than just ornamental details.

Final Iteration: Illustrations

Swappers

Final Iteration: Illustrations

Swapper's clothing item and identifying colour blobs
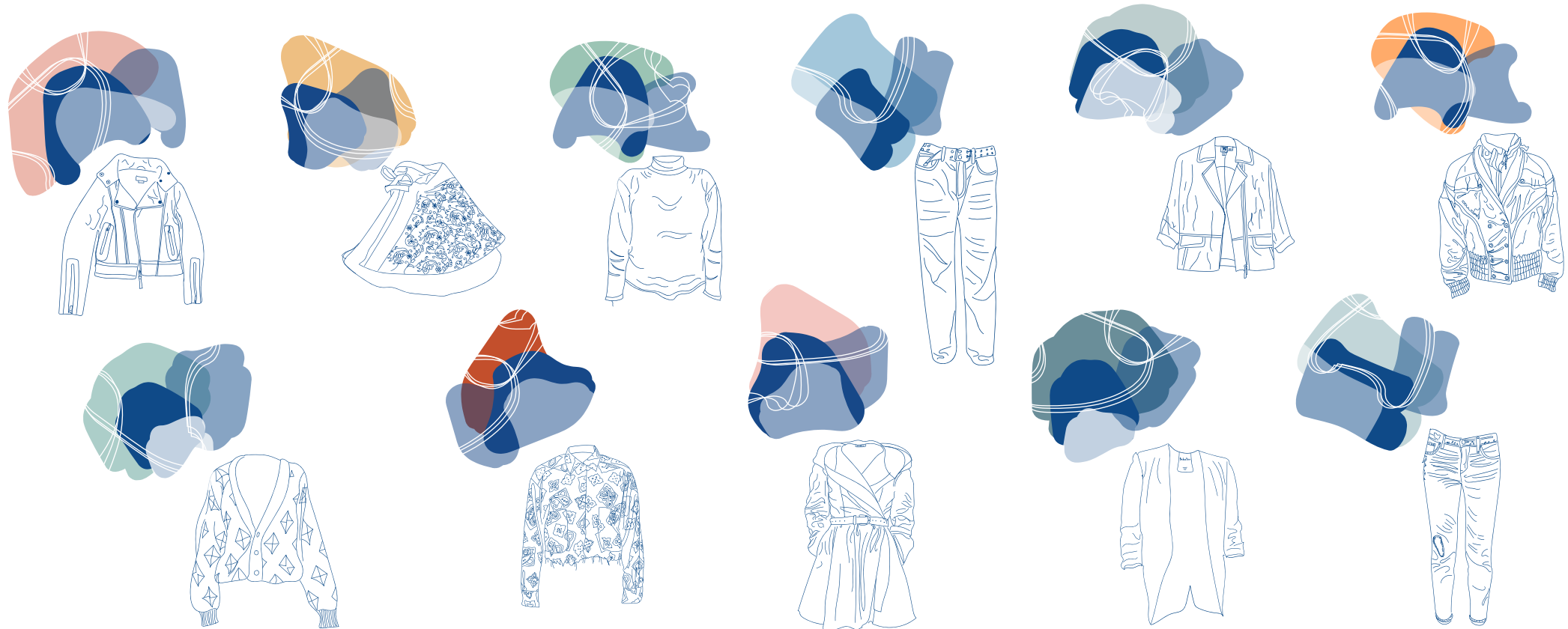
Development: Photography

I created a method to conducting each interview, which started out by taking notes about the person, their story, and then taking photos both with film and with my DSLR. Considerations I had when taking the photographs was the consistency of lighting, maintaining a clean background,making sure each photograph was in focus and that the post production process had to have the same look/feel.

The polaroid concept first developed in phase 1, when I was still going forward with the *free-people* style. I enjoy film photography as it has a certain essence of nostalgia, and as the main topic surrounds second-hand clothing it was a method to add this emotional value. The instant film also created consistency with each submission, even if the photos were taken at different locations with different lighting.

I tried extremely hard to incorporate these polaroids into the final composition, but as much as I loved them I knew they did not make sense with the clean/modern approach, so I got rid of them completely. Instead, they made perfect thank you gifts for each person who submitted, and the idea is still there that taking polaroids would be something to do as part of the Swap events.

Production: Photography

Maintaining continuity with the photographs was my main point of focus, and at the beginning I wasn't sure exactly how I wanted to present all of the photographs so they themselves could tell a visual story. In Phase 2, the photos had been laid out in a grid type of style where the garment could be seen from all different angles. In theory this was a good approach, however it didn't feel clean.

On the other hand, the concept for why I was communicating the photos became a factor to consider. When I first began the interviews, the focus was placed on the person and not the garment. It wasn't until I received some feedback that the perspective of the clothing item would be more of a unique approach, and it became clear to me that if the story is about the clothing item, it should translate in the photographs to prove they have a life of its own. I created PNGs of each garment to make them feel more "alive," and this made it easy to manipulate into the spreads later.

Luckily, I had taken photographs of both the person and the garment, and I made sure from the very beginning to take close up detail shots of each item. I made this transition in phase 2 to put more visual emphasis in the clothing, and the only visual evidence of the actual person became the line-drawings.

Refinements: Photography

During a feedback session I was encouraged to print these photos at a larger scale. Doing this made them feel more personal, and another comment was to put more focus on on the details that were imperfect or that told something specific about a certain garment. This led me to phase 3 of the photo process where I narrowed down three photographs per submission, and placed them as full bleed spreads.

Once I did this for all eleven interviews, I started to play with how I could manipulate the photos further. I tried adding colour to the backgrounds, black and white, giving the photos a textural grain, overlays and other lighting effects but in the end it felt best to keep the photos natural! This proved to me that sometimes less is more, as the focus was to be placed on the details already shown and not how I edited the photos. The only other effect added to the photos was decreasing the opacity to 80% to give them a softer look and feel.

I had to go in and retake "Stephanie's" photos near the end, simply because the lighting and quality of the original ones felt inconsistent. I also rearranged the placement of the pull-quotes several times so they felt integrated into the photo composition.

Before   **After**
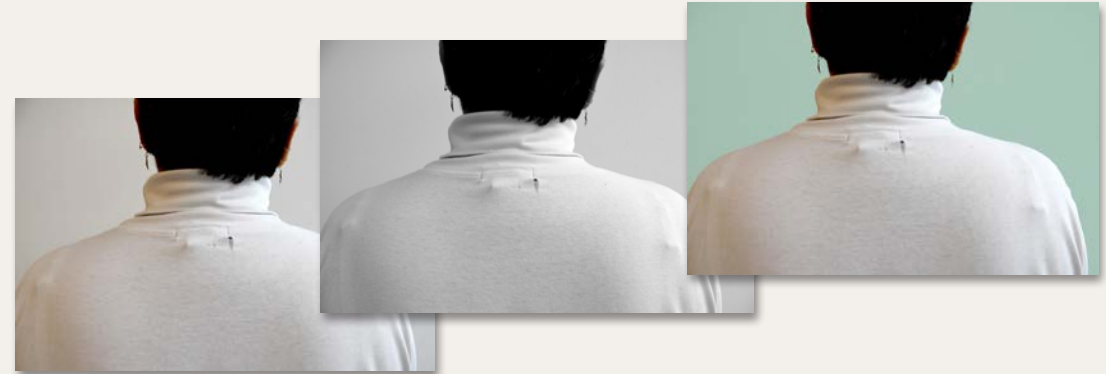
7.0-Final Iterations

Publication

When I first envisioned the publication, I didn't consider making it physically extraordinary. I thought I would keep it at a regular size, a simple 8.5" x 11" magazine. However after critique, I was suggested to put more emphasis on the final product, and many enjoyed the idea of this being a larger publication size, one that could be displayed in a home and would express more value.

- 11.75" x 13.75" – Large enough to show the photography with full detail
- Hardcover Coffee-Table Style, unconventional magazine size
- Perfect-bound
- Canvas cover to add texture + materiality
- Matte/Pearl Paper Finish
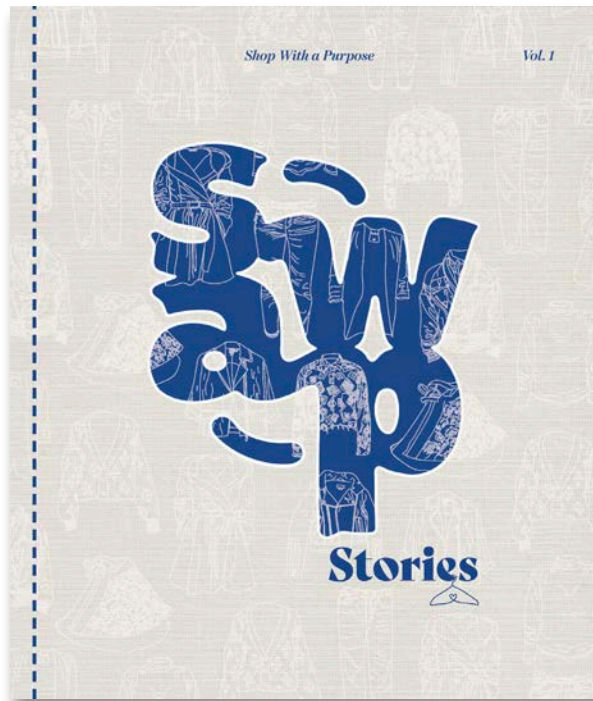
Cover
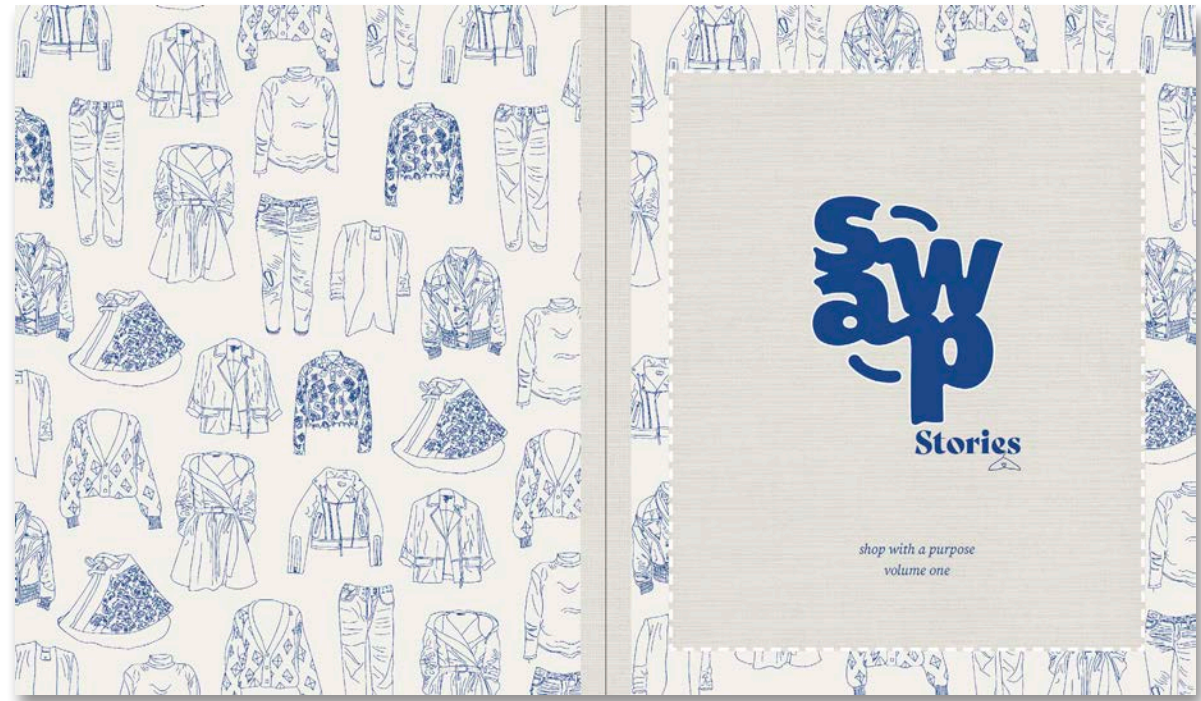
Dust-Cover

Contents
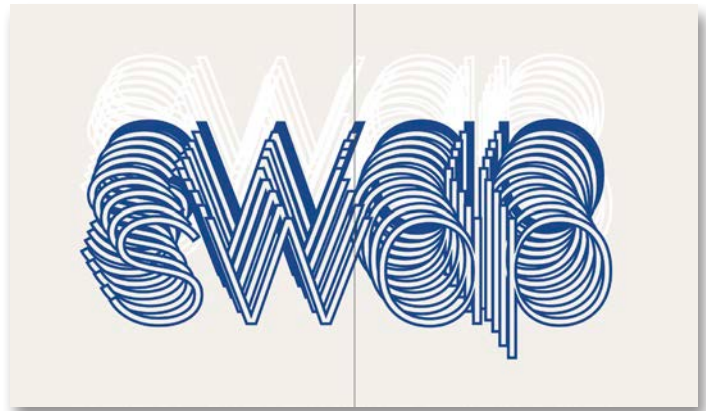
SWAP

Why SWAP?

"Fast fashion isn't really about speed, but greed: selling more, making more money. Time is just one factor of production, along with labour, capital and natural resources that get juggled and squeezed in the pursuit of maximum profits. But fast is not free. Short lead times and cheap clothes are only made possible by exploitation of labour and natural resources.

Yet it doesn't have to be this way. We can design a different system for ourselves that makes money while respecting the rights of workers and the environment, and produce beautiful and conscientious garments."

(Kate Fletcher, Fashion and Sustainability Design for Change, 2012.)

stories.

"more than half of all fast fashion produced is disposed of in under a year."

swap swap swap swap

Our Footprint

Some major key issues in the fast fashion industry include:

Child Labour

Overproduction

Water Wastage

Gasoline

Dry Soil

CO2 Emissions

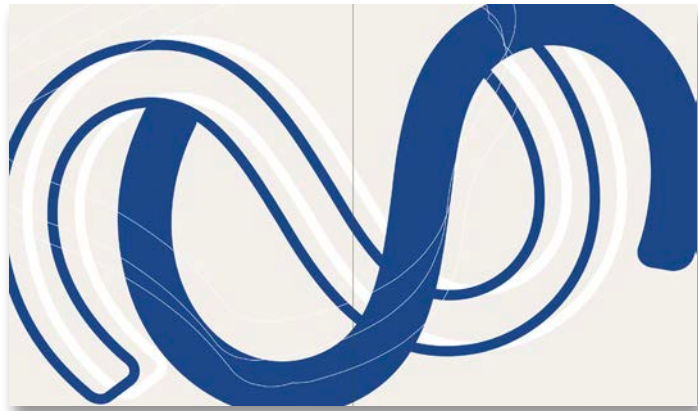**Soil Pollution**

Deforestation

How it Works
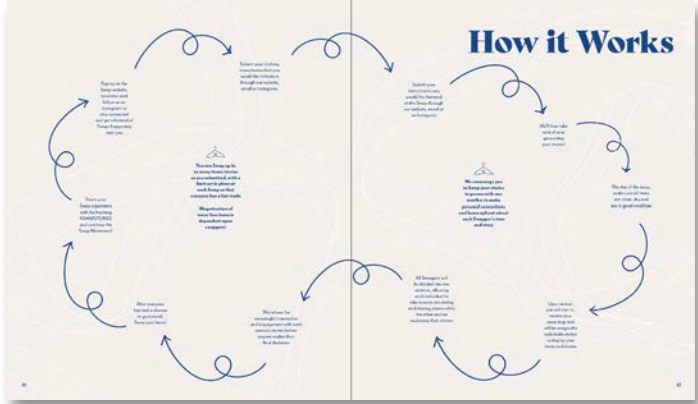
swap swap swap

Clothing as Stories

Expression
Memories
Nostalgia
Emotions
History
Tradition
People
Places
Culture
Travel
Identity
Generations
Inspiration
Creativity
Art

Story

You.

Deanna

mackage leather jacket

Stephanie

indian wrap skirt

Sanya

van heusen turtle neck

Hailey

lucky brand cords

Jana

worth vintage jacket

Edison

couloir ski jacket

Julia

dad's cardigan

Maliv

red paisley button-down

Emma

frock coat design

Jane

interview power blazer

Ultimately, it's the confidence that I give her that sets her apart from everyone else.

Alex

grown up jeans

It wasn't until she found me that she considered herself more grown up.

Tips

It's much easier than you think to take proper care of your garments. Here are just a few ideas to get you started, and to encourage you to learn more about what you can easily do at home before bringing your garments to Swap!

Clean

Mend

Repurpose

...the possibilities are endless!

What You Can Do?

Change your habits

Treat your clothes with care

Stay Educated

Do Your Research

Choose Used

Share Your Stories

And Finally...SWAP!

How to Submit:

Stay up to date with us through our swap stories publication and submit your stories online at:

shopwithapurpose.com

swappublication@gmail.com

@swap.stories

Buy
Make
Thrift
SWAP
Borrow
Use what you have!

The "Buyerarchy" of Needs

Back Cover

Back of Dust-Cover

Clothing Tags

The clothing tags didn't change from it's initial concept until I had finally completed the publication. Originally, they included the QR code + the pull quote with the portrait of the swapper. In the end, I decided the best fit for this context would be to include the clothing illustration, the story pull-quote next to the QR Code and to include a section for the Swapper to fill in so it's more personalized. I chose to change the shape of the tags to a leaf shape to evoke more of that "swap" feeling.

Front

QR code story link + pull-quote
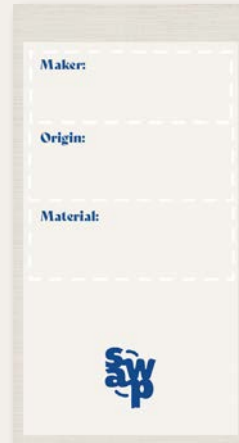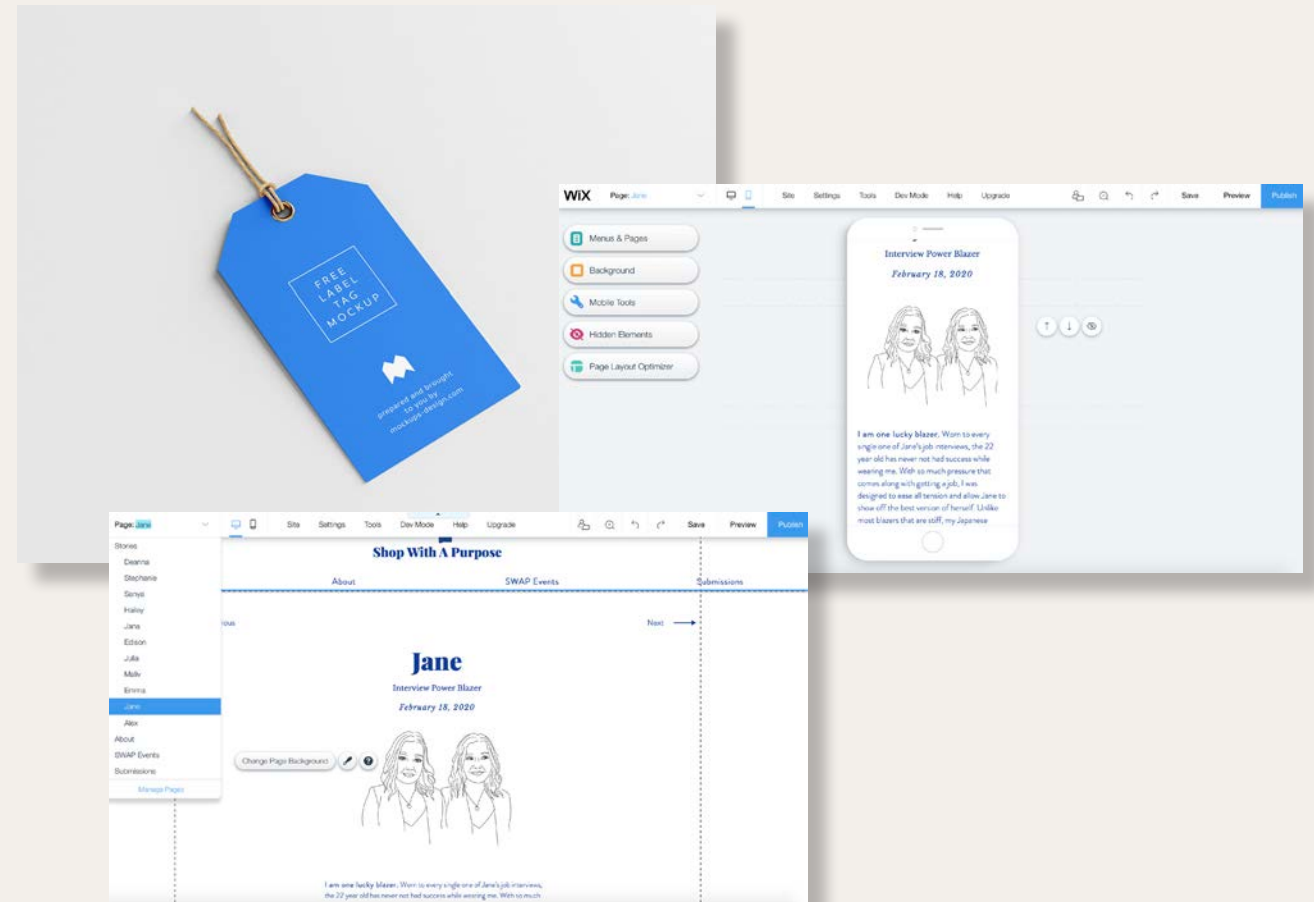
Fill-able section

2" x 3.5" printed on Canvas

"Leaf-shape" suggests a swap motion

Website+Mock-ups

Once everything had been completely designed, instead of the printing stage (because of the pandemic) I went straight into mocking everything up for my online portfolio and created a website that would host the QR code links for the clothing swap tags. I used WIX to create a free website, and once the stories were published, I generated the QR codes with qrcode-monkey.com. I found some free clothing tag, shirt and button mock-ups on behance where it was simple to place my designs onto.

Since I've used WIX before, it was quick and simple to use. However, the only downside is that the free version only allows so much for how you can edit the mobile layout, meaning the text wasn't very well formatted. If I could change this is the future, I would make sure it would fit best for mobile usage, since this is how the whole concept would function at Swap events.

Website

As far as functionality for the website, the main goal is that people would utilize it as a resource for when swap events are happening, have a way to submit their stories, a place to purchase volumes of Swap Stories, buy Swap merchandise and to potentially feature blog posts. Since I created the site for the grad show, and due to current circumstances, the stories are up on the web page so they could function for the clothing tag prototype, however if I were to make this work in the future, I would have the stories only be accessible by the QR code on the tag, so they eventually would not be on the front page of the website.

SWAP Swag

Swap merchandise would be a way to gain some external profit besides the publication. Ideally, all tote bags and shirts would be made from recycled textiles, either from previous Swaps or from a manufacturer who sustainably produces recycled fabrics.
It would also be an excellent way to gain brand exposure, as stickers and apparel often draw interest from other audiences once it is brought out into the world.

Apparel

Tote bag

Buttons + stickers

8.0-Feedback

Feedback

The overall response from the class about my work was very positive!
Those who were also involved in my project and have witnessed the different
design phases understand how much work was put into the development, and I
appreciated that recognition. Other comments were about the illustrations
working very well with the overall aesthetic, many people enjoyed my choice
in canvas as an element of materiality and the large scale photographs
felt very personal and complimented the stories very well.

I also received some feedback over email from my Art Direction professor,
Alex Hass, and she recommended I look over the visual flow elements (blobs),
how they interact with the composition and what they evoke emotionally.
Other suggestions were to implement the whole system more online and
take advantage of web tools to communicate the Swap.

9.0-Summary

Summary

In conclusion, this has been one of the most stressful yet rewarding projects I have ever worked on. Because there was so much pressure of this being my final year, I had misconceptions about this project having to be the most elaborate and high level design work I have ever created. It went through so many different phases of ideation, not being able to make up my mind about what visual aesthetic would be right and constantly questioning myself, worrying that the final work would not live up to my expectations. Yet when it comes down to it, I've realized that yes, this project was incredibly important but it is also just another piece to be added into my portfolio that will *hopefully* stand out from the rest and be recognized by others.

I'm incredibly satisfied with the work I have accomplished, and deciding to include others in this project has made it so much more special. Clothing Swaps are all about creating connections, and to think about how we can address topics of sustainability through Swaps and tell stories through clothing is something that should be brought to light as our world continues to produce, consume and create textile waste. The fashion industry may be severely far away from a sustainable one, but if we work towards creating these conversations it may be a step further in creating a better world, and better people to live in it.

At the very beginning, I tried to imagine how this would all turn out and how I would feel at this point, and it's an undescribable feeling. I experienced so many moments of doubt, wondering if I would ever finish this work, and I'm proud to say that I've come a really long way. Fashion and sustainability will always be something I'm passionate about, and I hope to be able to continue designing with these motives and help spread awareness with others.

10.0-Moving Forward

Moving Forward

Moving forward, I plan to print the Swap Stories publication, both for distribution and for personal record. I hope to also display my work at the (postponed) Emily Carr Grad Show, and exhibit the work how I envisioned it to have been set up. That includes printing out the clothing tags, silk-screening t-shirts, tote bags and ordering stickers/buttons.

I strive for this project to continue beyond the Grad Show, expanding the Swap on social media, updating the website, gather more submissions and creating new volumes based on more submitted stories/clothing items.

Ultimately, I hope to get into contact with like-minded indivuals who would like to work together to host a Swap, and envision how this could grow further into a more mainstream form of consumption.

thank you.

shopwithapurpose.com

swappublication@gmail.com

@swap.stories