

CARLA FERNÁNDEZ

MANIFESTO  
OF FASHION AS  
RESISTANCE







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**MANIFESTO  
OF FASHION  
AS RESISTANCE**

PHOTOGRAPHY BY  
GRACIELA ITURBIDE

One day we woke up and realized we couldn't care less about what happens in Paris.

We do what they told us not to do. Our way of doing things seems suicidal to business schools:

Our garments smell of smoke—they are woven and embroidered next to the stove. We create few of them, and we do it slowly.

We're like grasshoppers in the field: small but rambunctious.

We work in a country in which 68 different languages are spoken. Textiles are our lingua franca. Among ourselves we speak in fingers, palms, and cubits.

We use fabrics that were woven to be treasured. A huipil is an open book.

Its brocades tell the story of how a caterpillar morphs into a butterfly. The same rectangle that is a skirt in the morning becomes a mat in the afternoon and a blanket at night.

It's up to us to put an end to fashion as trash. We don't design garments to end up rotting in a dump.

We say no to bloodsucking transnational corporations and to the mass production that is so detrimental to our planet.

Anonymous assembly is for the plunderers of souls.

No to the false neoliberal urgency that season after season prioritizes volume over care.

No to the uniform. No to malinchismo—to the vile automated consumerism that favors all things foreign.

Let's not fool ourselves. We all participate in fashion.

Yes to insubordinate creativity.

Yes to work free of distress.



# 1. TO BE ORIGINAL IS TO GO BACK TO THE ORIGIN

In Mexico, high fashion is made in the mountains, the deserts and the jungles.

We make fashion alongside people whose roots are in the earth from which they sustain themselves.

In the mountains, an artisan harvests cotton, collects seven branches with which to make a backstrap loom and, seated on a woven palm mat, she makes a panel of fabric.

If tomorrow the petroleum supply is depleted, if there is no electricity or internet and the industry is paralyzed, she will still do what she does: She will continue making her own clothing, growing her own food and building her own home. She will do it tomorrow just as she does today, and just as her ancestors have done for centuries.

The capacity to transform materials into sustenance is a key element in a way of life commensurate with nature, in which rituals, world views and sciences are intertwined.

We pose this question:

Who should be learning from whom?



# 2. FASHION IS NOT EPHEMERAL

Death to planned obsolescence, which renders expendable all it draws into its abyss of waste.

The best design is not that which disintegrates, but that which remains. We want our clothes to be so lasting that their whisper will be heard by other generations.

Fashion is not ephemeral:

Neither is our planet,

Nor our relationships.

Our relationships with the communities with whom we collaborate are abiding and fond.



# 3. TRADITION IS NOT STATIC

For more than three thousand years those who weave and embroider have transmitted their fundamental knowledge from mother to daughter. If their techniques have survived it is precisely because they are a form of expression. In them the subjective and the collective are simultaneously manifested.

Still, tradition is not suspended in time. In small towns and artisan communities styles change and evolve; creativity is awake, not dormant, and it gives way to new and unexpected designs.





# 4.

## SQUARE ROOT

In the Western tailoring system, encoded in cuts and curves, what predominates is the silhouette of the person wearing the clothes, rather than their fabric or history.

But Mexican indigenous clothing results from the joining together of square and rectangular panels. It's a unique textile origami that uses these two figures as the base from which to construct any other form using folds, pleats and stitching.

This system of patterning interests us for both its vernacular significance, which we consider the path to the future, and for its constructive and architectural quality.

The geometric clothes worn by indigenous women can be read like open books that tell the life stories of the weavers who made them. If a page were cut out, or divided with seams, it would be impossible to read the entire narrative.

We gave this system the name "la raíz cuadrada," the square root, because we work with the roots of Mexico and this way of patterning as tools of design.



# 5. THE ORIGIN OF THE TEXTILE IS THE EARTH

There sprout the seeds of the plants from which the fibers are created. Cotton, with its brown and white mound, is full of the events of the Americas, which flow from its roots to its leaves, transmitting vitality.

Work done by hand converts the fibers into textiles. Designs are conceived with the body and the mind in an organic procedure.

The Earth manifests its generosity in our clothes. Their colors and textures narrate stories: The wool of San Juan Chamula is submerged in mud for days so that it never loses its intense and brilliant black. The tricolor skirts of southern Oaxaca feature the blue of the sky, obtained from indigo; the red of the stripes, representing fertility, made by macerating the cochineal insect; and the purple symbolizing power and death, drawn from the caracol púrpura, a coastal sea snail.

The transformation of the material comes from the subtle awakening of the natural elements under the influence of the hands, the mind and the heart.





# 6. IN TRUE LUXURY THERE IS NO OPPRESSION

How could we take pride in the luxury of our work if our production chain depended on the oppression of our workers or the over-exploitation of our planet's resources?

True luxury is when the enjoyment and pleasure of some do not come at the cost of the suffering of others.

True luxury is organizing a generous and gratifying system of work.

Our notion of luxury is based on admiration of the fine and delicate artistic richness that comes from the hands of artisans.

No to anonymous manufacturing.

No to the theft of imagination for the exclusive benefit of commerce.

No to the notion that the work of some is worth more than the work of others. No to the supremacy of the idea over the manufacture.

We understand that artisan processes require time to think, time to learn, time to transform and transcend. It is upon this notion of what it means to make that we build long-term relationships, with a commitment to fair compensation as a symmetrical reflection of the effort.



# 7. EVERY BODY IS BEAUTIFUL AND EMANATES VITALITY

These two principles must be honored with a way of dressing that celebrates the diversity of all silhouettes. In this variety of forms we visualize sculptures in movement that transit and occupy the street.

The majority of our clothes are not sized, as we reject an arbitrary ideal of beauty. This is why our styles must be flexible, adaptable and modular while staying in harmony with the person who wears them.



# 8. THE WEARER IS A COLLECTOR

We hope that those who wear our designs will be more than clients, that they will be participants and sentinels of a legacy at risk of extinction, that they will know the origin of each piece, understand its symbolic and material worth and the values and techniques of the people who made it. By collecting fragments of the textile history of Mexico, our clients become its custodians.

Our greatest satisfaction is when our creations aren't stored in a drawer but constantly worn and used to revitalize the idea of Mexican fashion and its art of ancestral origin.



# 9. WE ARE ONE AND WE ARE MANY

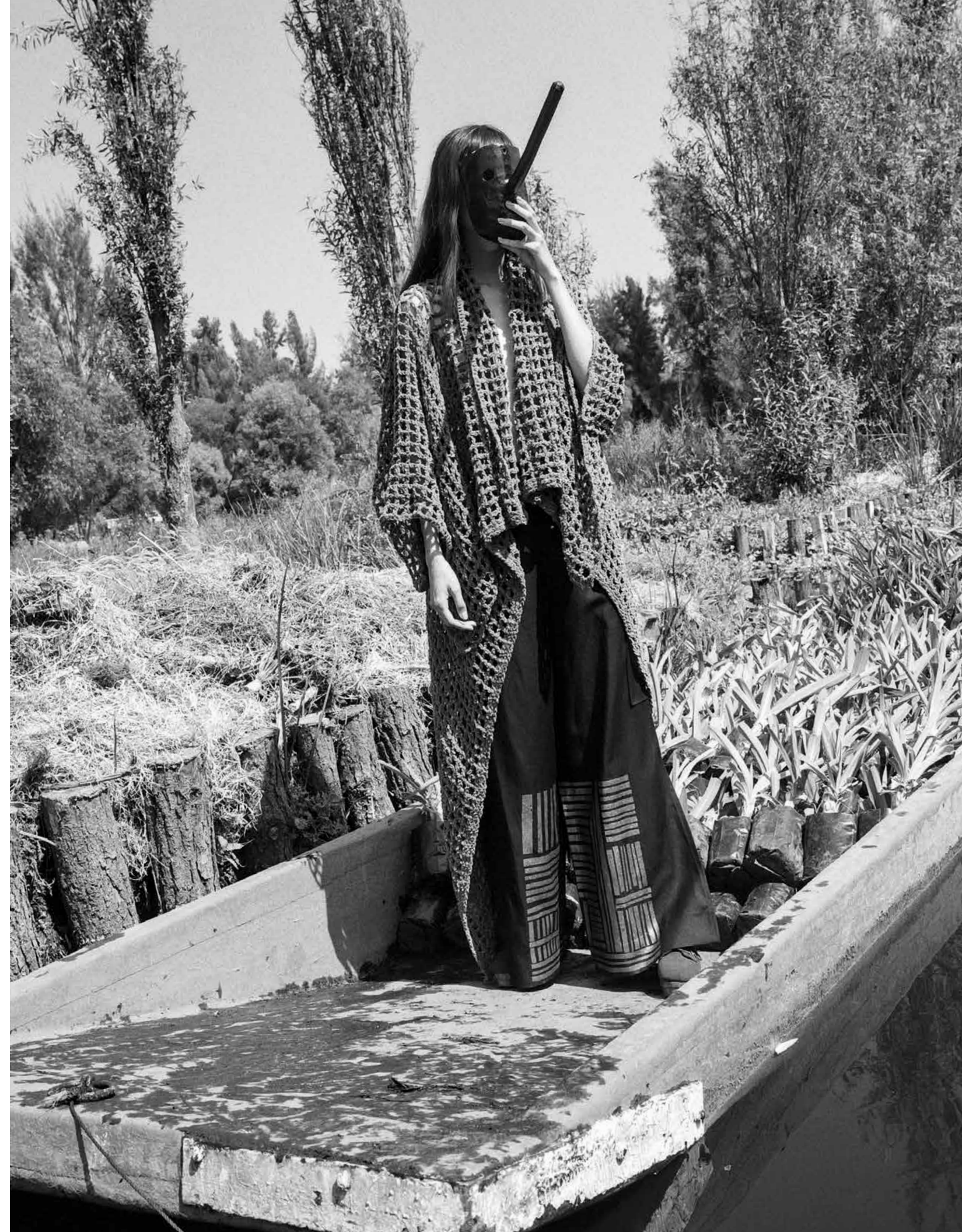
To be a company means we learn every day from each other and from ourselves; we discover the limits of who we are as individuals and what we are as a team. We dream of growing and work to achieve it.

We weave a web of collaborations that connects us, sustains us and makes us stronger to face the enormous challenge of maintaining a creative, independent and economically unconstrained fashion line.

Our network is full of indispensable people who daily reinvent their own work methods, far from the structures of fashion imposed by external variables.

Despite our rebellious system, within which we produce at a measured pace with complicated logistics and sustainable growth, we never forget that we are a business.

We have firm goals that are only attainable if a group of people is committed to its core, as obstinate and passionate as the peak of the Popocatepetl is tall, and willing to come together to work for a common goal.



# 10. THE PROCESSES ARE A LEGACY

When we travel Mexico with our mobile design lab, we see above all the opportunity to learn and the birth of work done together.

Our clothes tell the hidden stories of Mexico. To understand their complexity and beauty we must make visible the artisan techniques that bring them to life.

When conceiving the designs, the artisan involves her material and emotional being. She does not mechanically repeat; she varies, combining new figures and silhouettes.

We denounce those who copy Mexican embroidery to fabricate it outside of its context.

We raise our voice and we join the song that makes the serpent's tail flick back and forth as it moves between past and present.

The future is handmade!







# FASHION IN RESISTANCE COLLECTION FALL-WINTER 2017

It has taken a decade of active thinking to decipher how we can make fashion on our own terms.

From within a political, social and economic environment that leans primarily toward the individual and technology, we believe in the collective and in a future made by hand.

The artisan techniques employed in the designs of this collection are those of Charro tailors and leatherworkers in Estado de México, and those of the embroideries and wools woven on a backstop loom and dyed with natural materials in San Juan Chamula and Chenalhó, Chiapas. We also include cotton rebozos from Tenancingo, Estado de México; illustrations by Isaías Salgado, a sign painter from the Tepito neighborhood; screen-printed patterns on rebozos, blouses and pants, which are also original pieces made in collaboration with amate paper artisans in San Pablito Pahuatlán, Puebla; as well as wool from Tlaxcala and cottons from Puebla.

Graciela Iturbide's photographs for our collection titled "Fashion in Resistance", Fall-Winter 2017 feature the character of Alice in Wonderland traveling through Xochimilco and Milpa Alta, two living examples of pre-Hispanic Mexico that subsist in the present day with an endemic system of mixed agriculture. Both places are sustained upon a practice of reciprocal assistance among the communities that plant, harvest, distribute and sell what they grow. Master

Marta Turok was the first to bring us to work in the field more than 15 years ago, and we learned much of what we do in our daily practice from her.

Thanks to her teachings we came to deeply understand how values are collective in indigenous communities, through an approach that divides said values into social, environmental, cultural and economic areas. With textiles and with agriculture, they are all intertwined.

The indigenous economic system is often based on exchange or trade; the woman who weaves doesn't have time to make clay cookware, and vice versa. According to Turok, in the 70s it was common to see textiles, clay ceramics and food traded at the markets. This kind of collaboration and division of labor originates in social organization founded on principles that privilege community. In this way, the production formats that correspond to textiles, as well as to food, are divided between the utilitarian and the ritual.

Our interest in Xochimilco and Milpa Alta is also oriented towards their environmental balance, which is an integral part of their way of life. Vegetables, nopales and flowers are grown on their chinampas and hills, and the community plots produce sufficient nourishment for a large part of the Valley of Mexico.

PHOTOGRAPHY: GRACIELA ITURBIDE  
MODELS: ZAIRA GONZÁLEZ AND JOSUÉ MACÍAS  
STYLING: ERIN LEWIS AND DIEGO LACAYO  
MAKE UP AND HAIR: MARIPIILI SENDEROS  
SHOES: MILA MILU AND ORLY ANAN



# ARTISAN NETWORK 2017

**SAN PEDRO CHENALHÓ, CHIAPAS:** MARÍA ANTONIA VÁZQUEZ PÉREZ • AGUSTINA GÓMEZ GUTIÉRREZ • ESTELA GÓMEZ GUTIÉRREZ • MARÍA PÉREZ JIMÉNEZ • ANGELINA SANTIS GÓMEZ • FRANCISCA PÉREZ PÉREZ • MARÍA DE JESÚS PÉREZ PÉREZ • GUADALUPE HERNÁNDEZ GUTIÉRREZ • MARGARITA PÉREZ VELASCO • MANUELA PÉREZ GUTIÉRREZ • CLAUDIA HERNÁNDEZ VÁZQUEZ • **SAC LUM, SANTA MARTHA, CHIAPAS:** PASCUALA HERNÁNDEZ DÍAZ • DOLORES RUÍZ PÉREZ • CELIA RUÍZ PÉREZ • ARACELI HERNÁNDEZ RUÍZ • ROSALÍA ÁLVAREZ RUÍZ • **SAN JUAN CHAMULA, CHIAPAS:** JUANA LÓPEZ SANTIS • ELENA LÓPEZ SANTIS • CARMELA SÁNCHEZ GÓMEZ • ROBERTO LÓPEZ SANTIS • IRENE PÉREZ JIMÉNEZ • **SAN JUAN CANCUC, CHIAPAS:** MARÍA MÉNDEZ HERNÁNDEZ • ESTHER MÉNDEZ HERNÁNDEZ • NATALIA MÉNDEZ HERNÁNDEZ • JUANA DOMÍNGUEZ GÓMEZ • MARÍA GÓMEZ LÓPEZ • CATALINA LÓPEZ TORRES • SUSANA LÓPEZ MÉNDEZ • FABIOLA LÓPEZ MÉNDEZ • ANA DÍAZ HERNÁNDEZ • MARTHA MÉNDEZ HERNÁNDEZ • **TENEJAPA, CHIAPAS:** AGUSTINA GIRÓN GUZMÁN • LUCÍA GIRÓN GUZMÁN • PATRICIA GIRÓN GUZMÁN • **HUEYAPAN, PUEBLA, GRUPO MUJERES CONSERVANDO RAÍCES:** ROSA HERNÁNDEZ LUCAS • MARÍA FILOMENA LUCAS MARTÍNEZ • MAGDALENA LÓPEZ TORIBIO • VICENTA EUSTOLIA MARCOS LÓPEZ • BARTOLA LUCIANO FLORENCIA • MARÍA CRISTINA HERNÁNDEZ LUCAS • MARÍA DEL CARMEN MARTÍNEZ VALENCIA • ALBERTA SANTOS MARTÍNEZ • VICTORIA GUTIÉRREZ MONTERDE • **GRUPO SITALSINT:** BEATRÍZ BELLO MARTÍNEZ • VICTORIA MARTÍNEZ RAMÍREZ • JULIA MONTERDE LOZADA • PAULA MARTÍNEZ MARTÍNEZ • VICTORIA MARCOS BELLO • **GRUPO IYOJTZIN:** GUADALUPE MATEO HERNÁNDEZ • CAROLINA MATEO HERNÁNDEZ • DANIELA MATEO FILOMENO FLORENTINA LÓPEZ JAIMES • **INDEPENDENT:** GUILLERMO PASCUAL LOZADA • **YANKUIKTA JTSOMANE:** REYNA CONSTANCIO BASILIO • MODESTA BASILIO PRADO • **HUIZIKI XOCHITL:** TERESALINO BELLO • NATALIA TORIBIOSANTOS • ALBERTA JULIANA MATEOLINO • CECILIA TORIBIOSANTOS • RICARDA LINO BELLO • **SAN PABLITO, PAHUATLÁN, PUEBLA, GRUPO CHAQUIRA:** ARISBETH GONZÁLEZ HERNÁNDEZ • ERICKA SALVADOR • **GRUPO AMATE:** MARIBEL FLORES • JUANSANTOS ROJAS • **ZACAPEHUAYA, PAHUATLÁN, PUEBLA:** EUSTACIO GONZÁLEZ HERNÁNDEZ • LUCINA COMUNIDAD HERNÁNDEZ • VICTORIA RAMÍREZ YAÑEZ • **XOLOTLA, PAHUATLÁN, PUEBLA:** MARÍA MARGARITA CASTILLO • **XOCHITLÁN TODOS SANTOS, PUEBLA:** SIRIA CAMARILLO REYES • GUADALUPE CAMARILLO REYES • VALERIA CRISTOBAL CRISPÍN • MARÍA RUÍZ SANTIAGO • YOLANDA RAMÍREZ SOTO • **CHIMALHUACÁN, STATE OF MEXICO:** FIDEL MARTÍNEZ AGUSTÍN • JORGE ALFREDO GRANADOS • RODRIGO TOTO SALEM • JONATHAN RODRÍGUEZ ROMAN • NATIVIDAD DE JESÚS MARTÍNEZ MAYA • ANA LILIA MAYA ANGUIANO • RAFAEL ROSALES MARTÍNEZ • **SANTA MARÍA RAYÓN, STATE OF MEXICO:** JUAN ALONSO RODRÍGUEZ • **TENANCINGO, STATE OF MEXICO:** FERMÍN ESCOBAR CAMACHO • GUILLERMO ESCOBAR MENDOZA • FERNANDO SERRANO • MARIBEL FLORES SAÚL FLORES • **MEXICO CITY:** MARÍA ESTHER CRUZ CHÁVEZ • ISAIÁS SALGADO DEL PILAR • **TEMALACATZINGO, GUERRERO:** OBDULIA ALMAZÁN VÁZQUEZ • IGNACIA BARRERA NAVARRETE • GUADALUPE ZEFERINO LÓPEZ • **SAN FRANCISCO OZAMATLÁN, GUERRERO:** SANTOS NÁJERA • LUISA MARTÍNEZ • **SAN FERNANDO DE MATAMOROS, OAXACA:** LUIS ZÓTERO MEDINA • ANA VICTORIA VÁZQUEZ • **SAHUAYO, MICHOACÁN:** DULCE VIRIDIANA GONZÁLES • MIRIAM LÓPEZ • MARISELA ZAPIÉN RODRÍGUEZ • ERICKA VINUGA • **LEÓN, GUANAJUATO:** MARÍA FERNANDA PONS • **BÉCAL, CAMPECHE:** ELIODORO CHAN, BERTHA EUAN.



FERNANDO SERRANO +  
TENANCINGO, STATE OF MEXICO



CRISTINA HERNÁNDEZ GÓMEZ  
CHENALHÓ, CHIAPAS

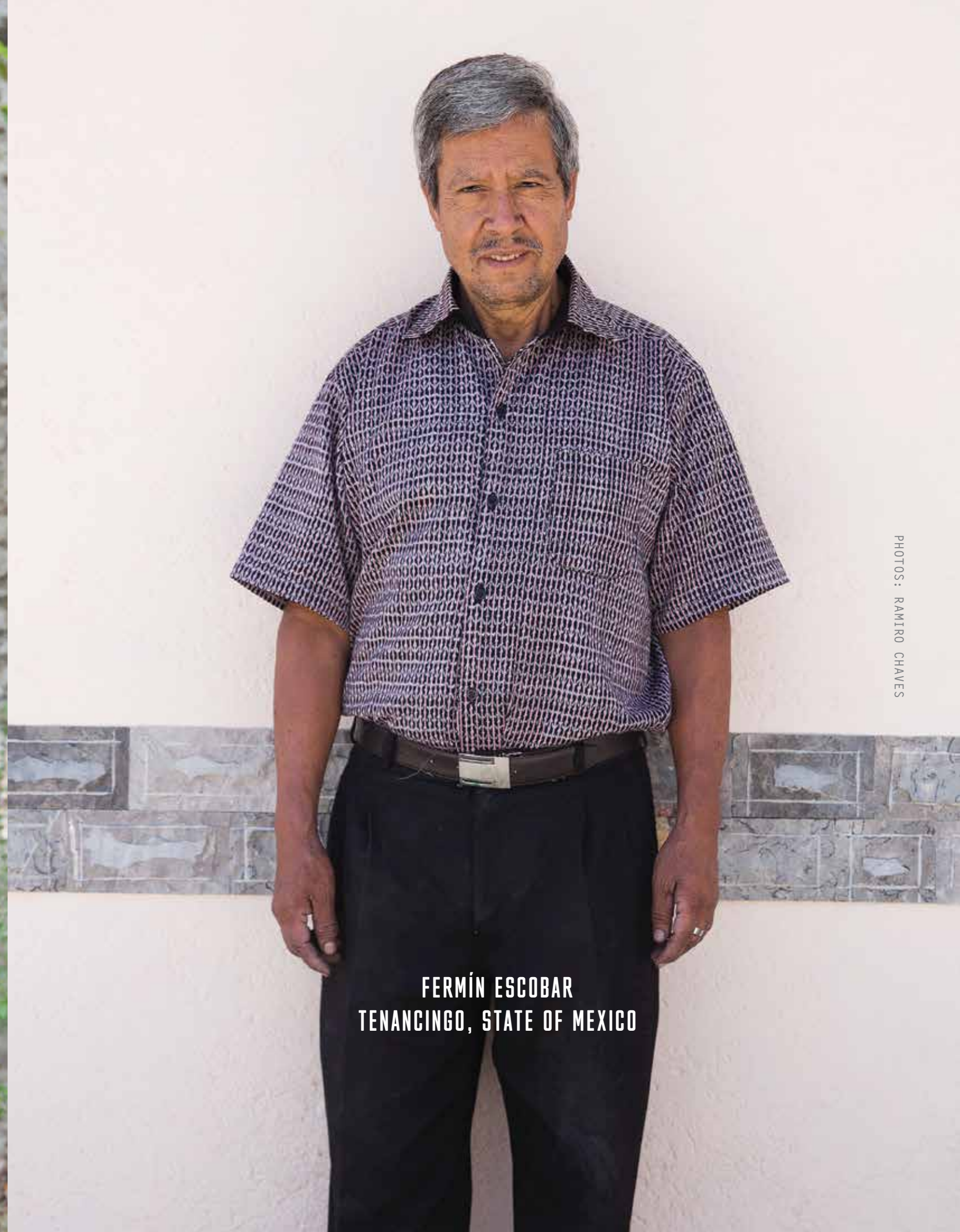


PHOTOS : RAMIRO CHAVES

GROUP "LOS GIRASOLES" FROM CHENALHÓ, CHIAPAS: ANGÉLICA MARÍA VÁZQUEZ PÉREZ, HORTENSIA PÉREZ GÓMEZ, MARCELA PÉREZ PÉREZ, CRISTINA HERNÁNDEZ PÉREZ, ANGELINA PÉREZ PÉREZ, MARÍA VÁZQUEZ AND ROSA VÁZQUEZ PÉREZ.



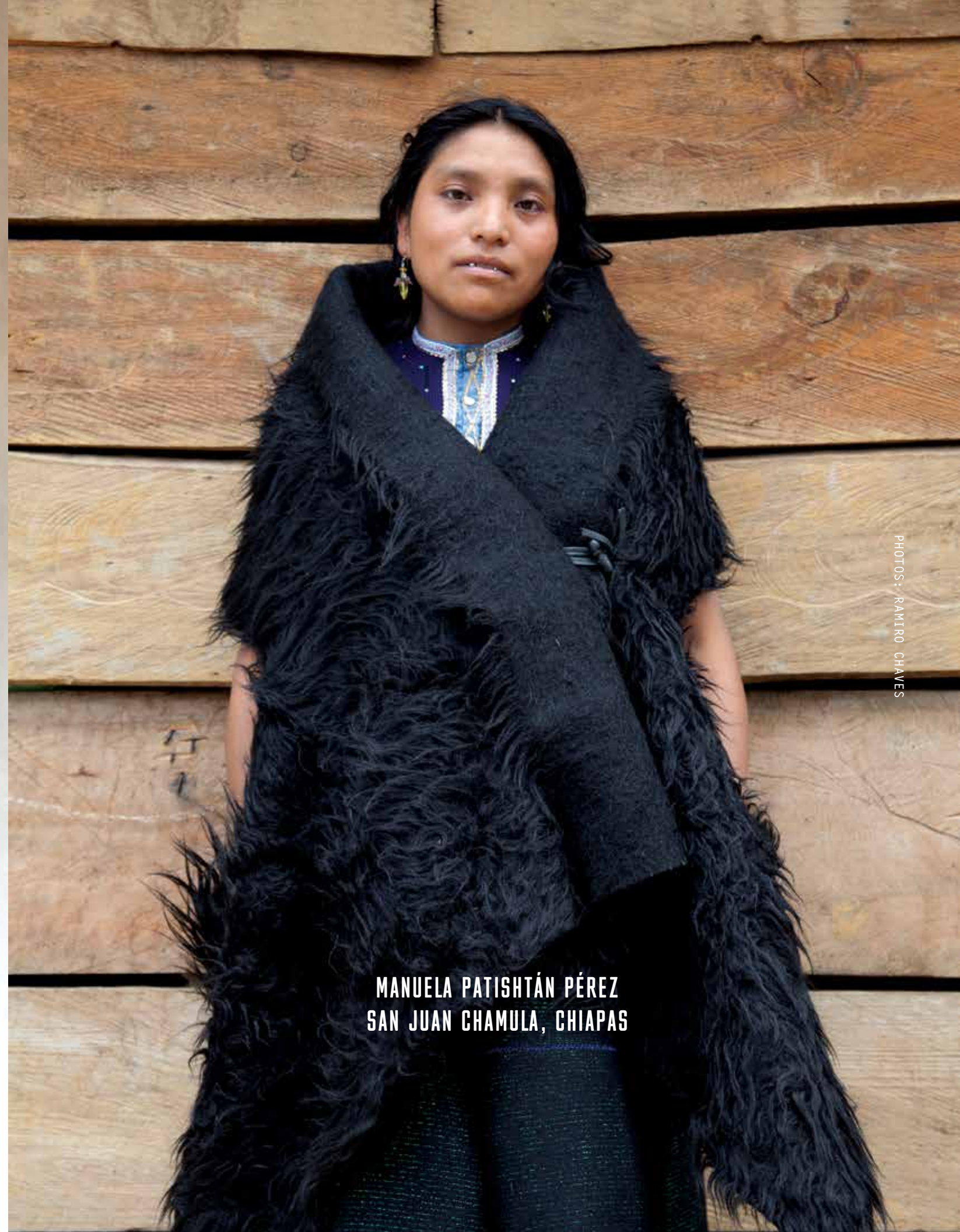
**ARACELI HERNÁNDEZ**  
**SAC LUM, SANTA MARTHA, CHIAPAS**



**FERMÍN ESCOBAR**  
**TENANCINGO, STATE OF MEXICO**



JUAN ALONSO RODRÍGUEZ  
SANTA MARÍA RAYÓN, STATE OF MEXICO



MANUELA PATISHTÁN PÉREZ  
SAN JUAN CHAMULA, CHIAPAS

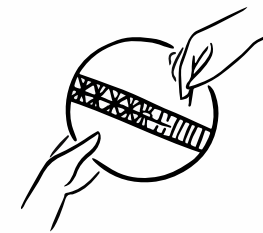
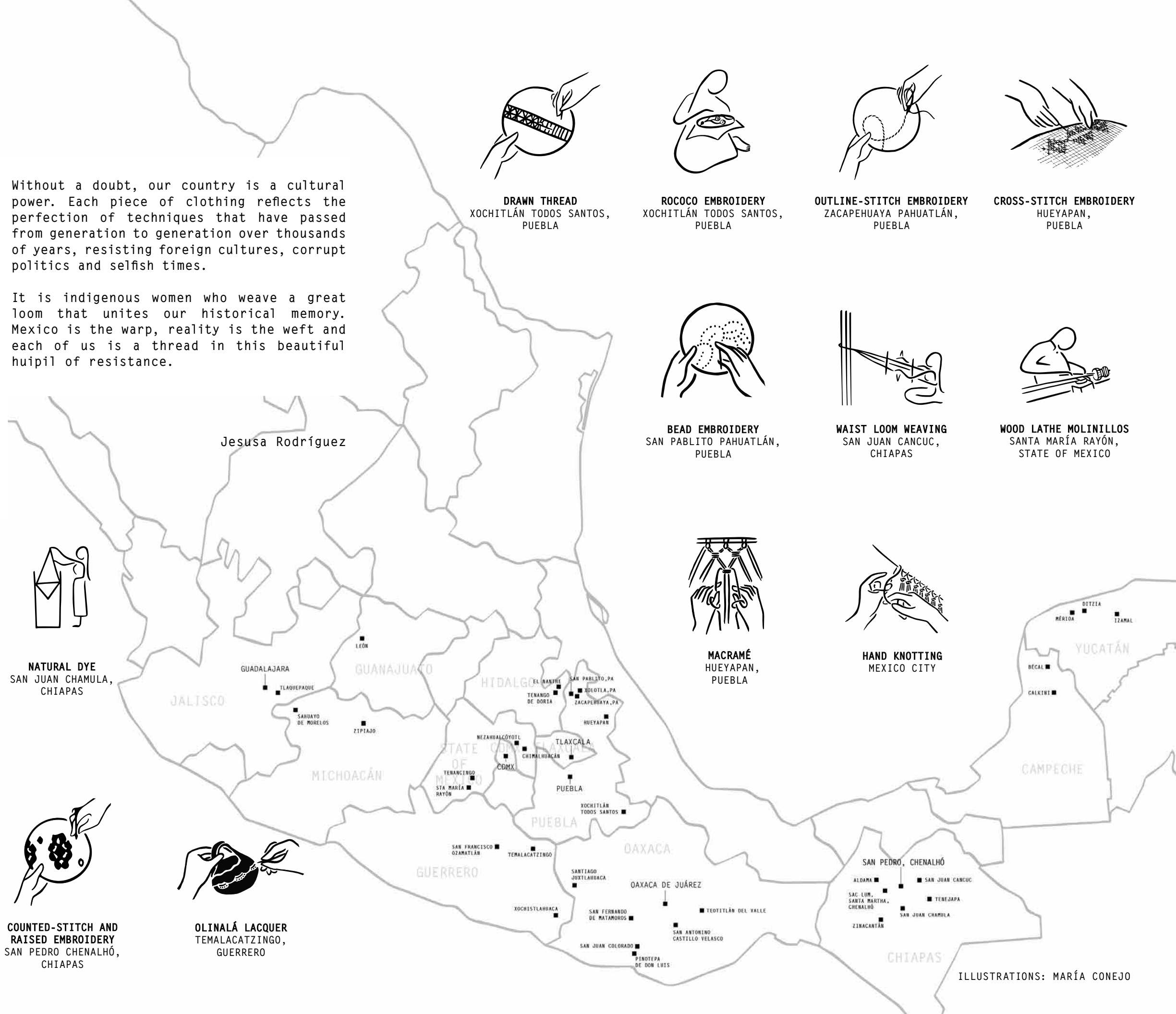
# ARTISANS

Our primary materials are fine and thick wools. Occasionally the weaving ensnares the hair of its maker by chance. We use vibrant colors: native cottons in tones of the earth, natural dyes made of cochineal, cempasuchil and hibiscus flowers, pecans and mole, the sacred food of 1,001 spices.

We work with artisans who make brocades, who unravel, who mottle, who knot, who do pickup weaving, who embroider and who baste. Each of the details they create are defined by their mathematical minds that know from memory how to produce hundreds of images upon the loom by counting zeroes and ones, a binary system that precedes the digital era.

Without a doubt, our country is a cultural power. Each piece of clothing reflects the perfection of techniques that have passed from generation to generation over thousands of years, resisting foreign cultures, corrupt politics and selfish times.

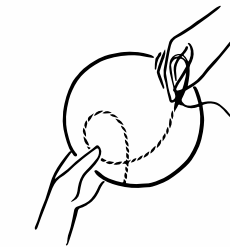
It is indigenous women who weave a great loom that unites our historical memory. Mexico is the warp, reality is the weft and each of us is a thread in this beautiful huipil of resistance.



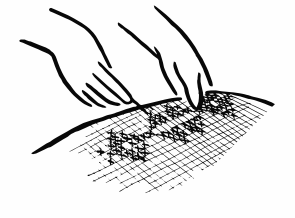
**DRAWN THREAD**  
XOCHITLÁN TODOS SANTOS,  
PUEBLA



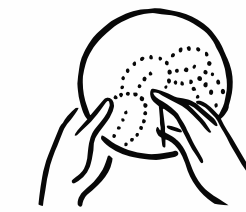
**ROCOCO EMBROIDERY**  
XOCHITLÁN TODOS SANTOS,  
PUEBLA



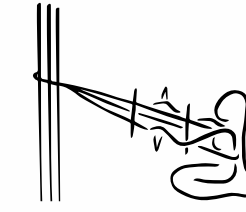
**OUTLINE-STITCH EMBROIDERY**  
ZACAPEHUAYA PAHUATLÁN,  
PUEBLA



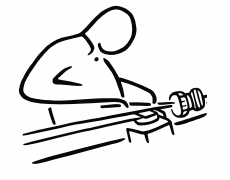
**CROSS-STITCH EMBROIDERY**  
HUEYAPAN,  
PUEBLA



**BEAD EMBROIDERY**  
SAN PABLITO PAHUATLÁN,  
PUEBLA



**WAIST LOOM WEAVING**  
SAN JUAN CANCUC,  
CHIAPAS



**WOOD LATHE MOLINILLOS**  
SANTA MARÍA RAYÓN,  
STATE OF MEXICO



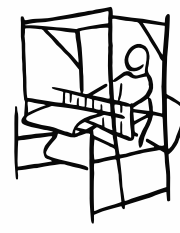
**MACRAMÉ**  
HUEYAPAN,  
PUEBLA



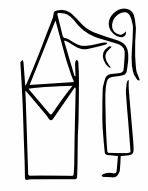
**HAND KNOTTING**  
MEXICO CITY



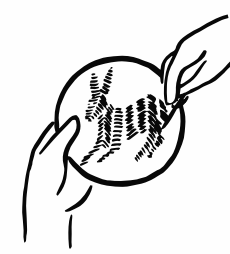
**LEATHER FRETWORK**  
MEXICO CITY



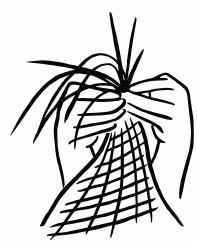
**IKAT AND FOOT LOOM**  
REBOZOS  
TENANCINGO,  
STATE OF MEXICO



**NATURAL DYE**  
SAN JUAN CHAMULA,  
CHIAPAS



**SATIN-STITCH EMBROIDERY**  
ZACAPEHUAYA PAHUATLÁN,  
PUEBLA



**JIPIJAPA WEAVING**  
BÉCAL,  
CAMPECHE



**COUNTED-STITCH AND  
RAISED EMBROIDERY**  
SAN PEDRO CHENALHÓ,  
CHIAPAS



**OLINALÁ LACQUER**  
TEMALACATZINGO,  
GUERRERO



LOOK BOOK

FALL-WINTER

2017

PHOTOGRAPHY: ANA HOP / STYLING: ERIN LEWIS / MAKE UP: MARIPILO SENDEROS / MODELS: OVO AND ZAIRA GONZÁLEZ / JEWELRY: IKER ORTIZ AND VARON / SHOES: MILA MILU





# CHARROS

In colonial times, the “charros” (our equivalent of cowboys) were mainly mestizos and some members of the indigenous nobility who had the privilege of riding horses. Their incredibly beautiful suits, which we now see at charrería tournaments, still have a similar style; they are made of wool with hand-cut leather fretwork. This technique is known as “calado” and serves the purpose of keeping friction from a lasso from damaging the fabric of the suit when the rope is thrown at the cow or bull from the horse.

The patterns that decorate the suit are influenced directly by the charros from

Salamanca, which emigrated principally to the central lowlands known as el Bajío and the state of Yucatán, and they strongly show an Arab heritage. Upon arriving in Mexico, this design blended with pre-Hispanic patterns and motifs.

In this technique, the master artist first traces the design according to the dimensions of the piece to be decorated, then this drawing is sewn to the underside of the fabric to manually guide the needle over the lines to attach the leather on the correct side of the garment. The leather is then cut to contour the stitching on both sides.

PHOTOGRAPHY: MARK ALOR POWELL  
MODEL: SOFÍA LARA  
STYLING: CARLA FERNÁNDEZ TEAM





THE DRAWINGS THAT ARE TO BE WORKED IN LEATHER ARE MADE TO THE DESIRED SIZE AND ATTACHED TO THE INNER PART OF THE FABRIC.



ON THE EXTERNAL PART OF THE FABRIC, THE LEATHER IS PLACED AND CUT TO THE APPROPRIATE SIZE.



THEN, THE DESIGN IS STITCHED THROUGH THE THREE LAYERS: THE PAPER, THE CLOTH AND THE LEATHER.



AFTER ALL THE LINES ARE STITCHED, THE LEATHER CAN BEGIN TO BE CUT.



THE FRETWORK CONSISTS OF CUTTING THE LEATHER BORDERING THE STITCHED LINES OF THE DESIGN.



LEATHER FRETWORK IS A DELICATE TECHNIQUE THAT REQUIRES A GREAT DEAL OF PRACTICE AND PATIENCE.

WE ARE ALL  
MEXICANS  
TODAY



## TO BE ONE AND TO BE MANY

We also make fashion to transmit our political thought.

On January 21, 2017, we wore protest clothing we had made to participate in the Women's March in Washington, D.C., in opposition of Donald Trump's taking power as President of the United States. The overcoats, the huipiles, the jorongos and the collective quechquemitl we wore served as posters denouncing the event and also displayed declarations of hope.

We decided to march against intolerance, misogyny and xenofobia. It was important to us that a nation that wields power of decision regarding which country is democratic, and which is not, listen to the voices of the global society.

Our company is 80% women. We work with different indigenous communities and with the LGBTIQ community. We are proud of who we are and who we represent. We know that hate toward these vulnerable groups is only a discourse that masks and justifies generalized violence. We also know that migrants do not take jobs from United States citizens, but the technology developed within its own borders does.

For this reason we work night and day to demonstrate that other economic and social systems are possible, based on thousand-year-old practices and mutual assistance. We have learned so much about collaboration from the women in rural Mexico and we will continue to learn and share their community practices that benefit the majority.

The Women's March also gave us the opportunity to realize that in Western society there are many more of us who want an inclusive future. This moment of consciousness was very moving—it gave us strength to reaffirm our conviction to fight against the hate and privilege that destroy one's sense of humanity.

The anarchist thinker Piotr Kropotkin sustained that "It is not love nor sympathy upon which man created society. This was created upon consciousness—even in an instinctive state—of human solidarity and the reciprocal dependence of men. It was created upon the unconscious recognition of the strength contributed by every man in the practice of mutual assistance, of the broad dependence of every individual's happiness upon the happiness of all, and upon the sentiments of justice or of equity that oblige the individual to consider the rights of others as equal to his own rights."<sup>1</sup>

<sup>1</sup> Piotr Kropotkin, *El apoyo mutuo* (Logroño: Pepitas de calabaza, 2016), 22. Translated from Spanish to English by Lacey Pipkin.

Photography:  
Francesca Arienzo and Eugenia Correa

Protesters:  
Sara Aguilar, Ángeles Anaya,  
Pieranna Chavalchini, Carolina Coppel,  
Catalina Coppel, Eugenia Correa,  
Carla Fernández, Elena Fortes,  
Ana Victoria García,  
Julia Gómez and Erin Lewis.



...RE NO ILLEGAL HUMANS. ONLY INHUMAN LAW...





**THE  
FUTURE  
IS  
HANDMADE**



# STORES

## MEXICO CITY

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