Fashion Survey

The men at Albright definitely know how to dress. But how well do they know fashion? See what they answered when asked to define some fashion terms. ~compiled by Allison Kitzinger ’09

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<td>fabric inserted between the outside and the facing of a garment to give body and shape</td>
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<td>“A slender piece of meat cut specifically for a princess.” – Mike Pancner ’10</td>
<td>basic cut for women’s clothing characterized by continuous vertical panels, shaped to body through torso without waistline seam</td>
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<td>a folded piece of bias binding</td>
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Congratulations to our fashion seniors!

Back Row L to R: Melissa Lutz, Amanda M. Smith, Ashley Taylor, Jamie Law, Melissa Mikalsen, Amanda L. Smith, April Baggs, Nicole Mouras, Linley Betton, Heather Crompton
Middle Row L to R: Katie Shuk, Kristen Quinn, Stephanie Crouse, Stephanie Fendrick, Alyson Dalek, Sara Ashenfader, Melynda Silva
Front Row L to R: Shelby Harrison, Megan DellaCroz, Nova Rose Friedman, Heather Frysol, Noelle Landolt, Megan Hartman
Not Shown: Emily Krycik, Amber Kelli, Ally Fenstermacher

Best wishes for a happy and healthy life! Remember, you are always welcome to “come home” to Albright to visit us.

Please keep in touch!

Sincerely,

Doreen Burdalski, Connie Horacek, Paula Trimpey, Amanda Condict, Susan Golumbiski, Jill Roberts and Denise Shade
The 2008 Oscars

Red Carpet Trends

by Lauren Conner ’10

The 2008 Oscars, held on Feb. 24, were anything but a bore, although the fashions remained modest.

Long, red gowns ruled the red carpet. Stars Katherine Heigl, Anne Hathaway, Heidi Klum and Miley Cyrus all looked stunning in red designer dresses. Stars never go wrong wearing an always sophisticated and chic classic black dress. Actresses Laura Linney, Penelope Cruz, Hilary Swank and Jennifer Garner chose this option but were anything but tiresome. Christian Dior’s dresses stood out from the rest on the red carpet. Cameron Diaz radiated in her pale peach Christian Dior dress along with Diablo Cody in an animal print Dior dress.

Long, mermaid dresses were prominent this year as well. Not only did the silhouettes resemble the mermaid shape, but upcoming French actress Marion Cotillard went as far as wearing a mermaid print gown from Jean Paul Gaultier’s couture collection.

Pregnant stars Jessica Alba and Cate Blanchett embraced their new figures in loosely fitting empire waist gowns. Draping also appeared to be a popular trend on designer gowns. Details on dresses went anywhere from perfectly constructed rosettes to tasteful feathers.

Every girl loves diamonds. Actresses Nicole Kidman, Jennifer Garner and Keri Russell proved that theory on the red carpet this year. Nicole Kidman wore a 1,399 carat necklace designed by L’Wren Scott.

Hairstyles ranged from long, flowing locks to tight up-dos. Katherine Heigl resembled the icon Marilyn Monroe with her retro, blonde curls. Heidi Klum’s slicked-back hairstyle with oversized bun added to her classic look. Marion Cotillard, along with Amy Adams, put a contemporary twist on the classic wave hairstyle of the 40s.

It is often hit or miss when it comes to men’s fashion on the red carpet, but George Clooney, who is always a hit, wore a bowtie with a classic tux by Armani. Johnny Depp also showed off a more muted brown tux by Armani. Ryan Seacrest, however, was a miss with his thick, brown silk lapels.

This may not have been the most exciting red carpet without Cher’s outrageous headdresses or Barbara Streisand’s see-through bellbottoms, but it was certainly not one to be missed by the fashion enthusiast.

On Jan. 31 through Feb. 2, Albright College held its first, and hopefully annual, Corset Convention. This gathering, organized by Professor Paula Trimpey, was one of many in preparation for the Victorian Ball that is being organized for the 2008-2009 academic year.

The convention featured Utah Shakespeare Festival Costume Director Jeff Leider, an experienced corset designer as well as costume director and associate professor of theatre with more than 120 productions under his belt. Leider guided us through the history, creation and design of Elizabethan corsets. For those who had the chance to participate in the workshop, the learning experience produced amazing garments that were true to history, yet modernized by our choice of fabric and our own body shapes.

This work-intensive project took place over three days, with sessions held from 9 a.m. to noon and 1 p.m. to 5 p.m. Participants were placed in two groups and given three sessions to finish their corset. We were measured previous to the workday and asked to bring in one yard of our choice fabric, which we would use along with other materials we were provided.

After a brief introduction from Leider, we began working with our already cut patterns to begin the process of corset construction. Although we worked as a group during the workshop, everyone worked at their own pace while Leider explained each step. We all went through the different stages: first connecting our fabric with the coutil, the heavy duty fabric used to keep the boning from poking through to the skin. We constructed the sides and inserted the busk, the center front closure, and then measured out and placed the grommets in the back to lace up our corsets. We prepared the seams and sides for the spiral steel boning, which gives the corset its shape and structure, and measured and cut the corset to our specific body types.

The most important part of the workshop was the fitting process. Each girl tried on her corset to be fitted by Leider. As their corsets were laced up, each girl’s torso was automatically sucked in, backs suddenly forced into a perfect posture. The look on each girl’s face was one of surprise. Many even stopped working to view the fittings, a truly fascinating sight.

In the end, even though some girls had to rip out seams and redo lines of stitches, it was a worthwhile experience for any fashion major or seamstress, and an honor to be taught by someone of Leider’s caliber.

All tied up!

Elizabethan corsets came to Albright College.
Focus on: Firefly on Penn
by Kathleen Peightel ’09

Firefly on Penn, a small boutique on Penn Avenue in West Reading is a great example of what the area offers shoppers on its picturesque main street. The shop, which opened in March 2004, is owned by Rebecca Simmons and is located in a 100-year-old row home. Simmons says her goal is to “bring fun and eclectic, hard-to-find items and products to an area that doesn’t offer much of that.”

Firefly offers baby and children’s merchandise, along with a good mix of vintage, retro items. What’s most important to Simmons is that her merchandise is unique because it provides a better shopping experience for customers. “It’s something different than the same old mall shopping,” she says.

Her most popular merchandise for babies and moms are Petunia Picklebottom diaper bags (carried by celebrity mall shoppers). Pedipeds (a brand of infant and toddler shoes) and Zubz (a European clothing line). Jewelry, large totes, and French perfumes and soaps all are great finds for the college-age crowd. Retro ID cases are great to use for wallets for going out or to hold business cards, and large bags are Petunia Picklebottom diaper bags (carried by celebrity mall shoppers).

Lucy B thongs are big sellers for any woman looking for comfort and style.

Simmons stands by her products 100 percent since all items are tested out by a very reliable source… Gracie, Simmons’ five-year-old daughter. If Gracie plays with something and it breaks right away or a piece of clothing, rips after one wear, Simmons says she knows not to carry it for her customers.

Firefly also has a great appeal to fashion students. The décor is vintage shabby chic and uses unique fixtures, displays and signage. Simmons spends a lot of time on visual merchandising in the store to keep it interesting for customers.

Not only does she strive to appeal to those interested in fashion and merchandising, but Simmons also has a great connection with Albright. In addition to being a store owner, she is a freelance writer, the new editor of High School Sports Magazine, and taught writing for Albright’s School Sports Magazine, and taught writing for Albright’s School Sports Magazine.

In Memoriam
Lorraine Mellor
Artist-in-Residence, Fashion Merchandising and Design

Lorraine I. Mellor, artist in residence, fashion merchandising and design, died on November 22, 2007, following a lengthy illness. Mellor began teaching at Albright in September 2003 and was the chair of the Fashion Department for the past three years. Prior to joining Albright she was head designer for Elite Sportswear in Reading for 12 years.

During her career she designed clothing for H. Window & Sons, Inc. and Chaps by Ralph Lauren in New York, N.Y., and was design director/co-owner of The Kim Resource Center in New York where she worked with clients such as Deportivo Shoes, Pierre Cardin, Christian Dior, Bill Blass Accessories, Liz Claiborne, Mary’s and Talbots.

A member of Berks Art Alliance, last summer her paintings were part of a nationwide art tour, “In Response to Healing.” The show included more than 50 works from 30 artists created for healing, about healing and during healing.

Doreen Burdalski, artist of fine art and management studies from the University of Leeds in England.

Burdalski added, “She held the bar high for students and helped them reach it. We will miss her.”

Mellor’s students echoed the sentiment. “Lorraine taught me the first fashion class at Albright, “Textile Science,” said Sara Ashenfalder ’08. “The class opened my eyes to a whole new aspect of fashion. Lorraine’s artwork especially was a huge inspiration. She believed in my design philosophy even when I doubted it myself. She was a very gifted lady.”

Mellor received a bachelor’s degree in textile design, fine art and management studies from the University of Leeds in England.

Are you having trouble finding this season’s best looks without falling deeper into debt? Here are a few designer styles for not-so-designer prices this fall.

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Another great look to grace the catwalk this season is the gladiator sandal. Found in the newest trend of metallic silver and gold, Keits of New York is charging $325 for their interpretation. However, if you want to walk like an Egyptian, then walk yourself into Old Navy and purchase some gold gladiator sandals for only $19.50.

If you’re looking to keep your eyes protected and still look good driving with the top down or walking along the beach, aviators are the way to go. Giorgio Armani of Armani Exchange has great silver-lined aviator sunglasses for $70. But, if you want to keep those extra tips you made working last week, you might want to fly your way into Pac Sun and buy a nearly identical pair for $15.50.

Lastly, the cropped trapeze jacket is making its way onto the fashion scene. If you can afford to dress in Internicelli’s trapeze jackets for $208, then go for it, but if you are looking to save some money, Banana Republic has the trapeze jacket in an assortment of colors for only $88.

One trend to stick with this season is floral prints on anything from cropped jackets to sun dresses. Another trend to capture is the animal print, but be careful not to go overboard. Keep your look simple with just a splash of animal print. 

Look For Less by Ashley Barrett ’10
When first coming to Albright College, every student is told that he or she has to take an interdisciplinary course. Some students wonder why it’s necessary, while others embrace the opportunity.

At Albright, where the tagline states, “a different way of thinking,” an interdisciplinary education in which students can combine majors from different areas to create their own individualized education, is the key to a well-rounded education.

Albright has been providing this type of education for many years. In the 1960s, Albright offered the first undergraduate psychology program in the nation, followed by the first biochemistry program in the region. Today, students have created more than 200 different concentration combinations.

Joseph Thomas, Ph.D., dean of undergraduate studies, compares liberal education with professional education. In his opinion, those are black and white terms. The liberal arts aspect gives students tools to have more of an impact on the world.

“More and more, people are recognizing that the ability to think critically, communicate well, evaluate information and adapt to different cultural and intellectual perspectives may be the most important professional qualifications a person can have in the 21st century,” Thomas said. He added that a liberal education prepares students for professional preparation. “In my view, liberal education with many opportunities for interdisciplinary experience provides students with their best shot at being successful human beings, in the whole range of intellectual perspectives,” Thomas said.

The interdisciplinary course. Some students wonder why it’s necessary, while others embrace the opportunity.

their designs. Although many of the tourist souvenirs were machine-made for convenience and cost-efficiency, some textiles I found were hand-sewn and simply beautiful. I bought a tote bag at the Punta Laguna Monkey Reserve from a local woman who had hand-embroidered the bright, adorable monkey design of the reserve. While the group was exploring the Chichen Itza ruins, a local Mayan woman approached us to sell her hand-embroidered handkerchiefs for only one dollar. At the Museo de la Guerra de la Castas, a group of women embroidered all of our names on a banner to hang in the museum. Today, textiles are still very important and mean a lot to the Mayans.

"...I WAS ABLE TO APPLY MY KNOWLEDGE OF FASHION AND TEXTILES TO HISTORY..."
APPLYING INTERDISCIPLINARY STUDIES ABROAD

By Lindsay Barton ’09

When first coming to Albright College, every student is told that he or she has to take an interdisciplinary course. Some students wonder why it’s necessary, while others embrace the opportunity. At Albright, where the slogan states, “a different way of thinking,” an interdisciplinary education is all about.

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MAYAN TEXTILES IN MEXICO

by Kathleen Pigfelt ’09

This Interim, instead of staying at home or taking a “typical” class, I took “Flora and Fauna of the Yucatan Peninsula.” Not only did I learn about Mexican plants, animals and Mayan history from a textbook, but for nine days I was able to experience it first-hand in beautiful Mexico.

The class, a group of 21 students, spent the first and last week of Interim in the classroom, learning about native plants and animals, as well as Mayan numbers, culture and architecture. On Jan. 7, we left Reading and landed in Cancun, Mexico, to spend the next week touring and learning all about ancient Maya. Richard Heller, Ph.D., taking my fashion concentration into consideration, allowed my topic for our final to be the importance of textiles in the Mayan culture.

According to the Mayan culture, textiles and weaving are considered very sacred and important. The designs, patterns and even the act of weaving are connected very deeply with Mayan religion, dreams and myths. Each symbol in the weaving can mean something special. For example, diamond patterns symbolize the whole universe, and the Earthblood symbol represents the underworld. Putting these designs in a certain order can tell stories of how the earth was created or of a defining spiritual event.

On the trip, I saw the agave plants from which the textiles were made, in ancient times and plants that the Mayans used to make natural, vibrant dyes when embroidering their designs. Although many of the tourist souvenirs were machine-made for convenience and cost-efficiency, some textiles I found were hand-sewn and simply beautiful. I bought a tote bag at the Punta Laguna Monkey Reserve from a local woman who had hand-embroidered the bright, adorable monkey design of the reserve.

While the group was exploring the Chichen Itza ruins, a local Mayan woman approached us to sell her hand-embroidered handkerchiefs for only one dollar. At the Museo de la Guerra de la Castas, a group of women embroidered all of our names on a banner to hang in the museum. Today, textiles are still very important and mean a lot to the Mayans.

A great learning experience I had. Not only was I able to spend some of cold January in balmy Mexico, but I was able to apply my knowledge of fashion and textiles to history, archeology and science, a true interdisciplinary experience.

CLOTHING PRODUCTION IN THE DOMINICAN REPUBLIC

by Jamia Low ’08

As I traveled to Samaná, Dominican Republic, with my Interim class, “Samaná: An Oral and Ethnographic Study of a Community – Service and Experiential Learning in the Dominican Republic,” I didn’t realize I would also be learning about fashion while there.

Living on the peninsula of Samaná for three weeks, we explored the Hispanic culture, read on the beach and spent time with our host families.

At least once a week, professors Patricia Snyder, Ph.D., ’70, and Kathy Olmstead, took us on excursions. We went horseback riding through waterfalls and traveled through caves at Las Hatoises National Park. But the excursion that impacted me the most was our tour through the town of Samaná as we learned how the Dominicans survive on a daily basis.

Samaná is a small town located in the northeastern region of the Dominican Republic. Food, clothing and shelter are limited because of the town’s low income, and receiving resources outside of the town is difficult due to lack of transportation. Most garment shopping is done in town because the other option, purchasing clothes in Santo Domingo, requires a six-hour drive.

I visited a tailor shop in town that designs and creates clothing, start to finish. Items include men’s suits, jeans, dresses and blouses. Only men work in the store and use outdated sewing machines to assemble garments. All other production is done by hand. Customers who come into the store are able to pick out garments, the print of the fabric and get sized for a good fit. In five hours, and at the average cost of 500 pesos (about 15 dollars), a pair of slacks can be custom fitted. However, due to the lack of resources for new fabrics, the tailors/owners use and reuse every piece of fabric they own, nothing goes to waste.

In America, clothing of all kinds is at one’s fingertips, something most people take for granted. It was an amazing experience to see how in Samaná, creating and buying clothing is a production done with great care.
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<tr>
<td>ROUCHING</td>
<td>fabric inserted between the outside and the facing of a garment to give body and shape</td>
</tr>
<tr>
<td>INTERFACING</td>
<td>fabric inserted between the outside and the facing of a garment to give body and shape</td>
</tr>
<tr>
<td>PRINCESS CUT</td>
<td>basic cut for women's clothing characterized by continuous vertical panels, shaped to body through torso without waistline seam</td>
</tr>
<tr>
<td>PIPING</td>
<td>a folded piece of bias binding</td>
</tr>
</tbody>
</table>

**Congratulations to our fashion seniors!**

Back Row L to R: Melissa Luna, Amanda M. Smith, Ashley Taylor, Jamie Loe, Melissa Mikalsen, Amanda L. Smith, April Bagg, Nicole Mouras, Linley Betton, Heather Crompton
Middle Row L to R: Katie Shyu, Kristen Quinn, Stephanie Cross, Stephanie Feddick, Alyson Dale, Sara Ashenfeld, Melynda Silva
Front Row L to R: Shelby Harrison, Megan DellaCruz, Nina Rose Freedman, Heather Frysol, Noelle Landolt, Megan Hartman
Not Shown: Emily Kryck, Amber Kelly, Ally Fenstermacher

Best wishes for a happy and healthy life! Remember, you are always welcome to "come home" to Albright to visit us.

Please keep in touch!

Sincerely,

Doreen Burdalski, Connie Horacek, Paula Trimpey, Amanda Condict, Susan Golumbiski, Jill Roberts and Denise Shade

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**Applying interdisciplinary studies abroad**

Elizabethan corsets come to Albright College

The 2008 Oscars: Red carpet trends

Focus on: Firefly on Penn