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Dear Reader,

It has been my pleasure to be Fashion Lion’s student editor in my final year at Albright, during the 2019-20 school year. This year has been quite unlike any other we’ve experienced so far at Albright. Especially, the second half of the spring semester, in which our classes were moved online for the overall safety of students, faculty and staff. Though the transition to online learning was challenging, the Albright College faculty and staff were able to work with their students and peers to finish this semester on a good note.

And even while we are still facing a pandemic and confronting racism head on, it is my hope that everyone remains safe. Thank you to those who are using fashion to raise money for donations, to assist those in the medical field and to assist those in their everyday lives, as a form of protest, or as a way to show solidarity and to stand with those who need support. Fashion is a powerful tool that can be used for significant change.

The Fashion Lion Magazine strives to inform our readers of the current topics within all aspects of the fashion industry. In this issue of Fashion Lion, you’ll be able to read about the impact of technology in fashion and beauty, explore the world of study abroad, and much more. And I would like to thank photographer Dennis Wojtowicz for his stunning contributions in our previous issue. I hope that you enjoy this year’s issue of Fashion Lion magazine!

Sharyce Dey ’20
Student Editor
On September 30, Nike Sportswear filed a major class action lawsuit against South-California based brand Skechers on the grounds of patent infringement. Nike claims that Skechers has a history of "Skecherizing" popular shoes designs, and has recently developed knockoffs of two of Nike’s popular silhouettes; its VaporMax and Air Max 270 shoes. The similarities are clear, but what does the law do to protect clothing from look-alikes and copycats?

The answer: not much

The U.S. defines clothing as functional, so it can’t be protected under copyright. However even if a garment isn’t able to be protected under copyright, elements of it may be, so long as it meets a few guidelines:

1. “Features that can be identified separately from, and are capable of existing independently of, the utilitarian aspects of [clothing]” can be protected by copyright, i.e. things like graphic designs, decorations or jewelry so long as it is deemed to have high enough visual function.

2. While the cut of the cloth or design for a garment cannot be copy-written, the fabric’s prints can. Fabric prints meet all the requirements for copyright, including fixation (attachment to something physical), expression (it exists) and originality (it was the originator’s idea).

3. Patents and trademarks are protected under copyright. Trademarks protect things like logos by Nike and Skechers, in order to assure consumers are getting real products, while utility or design patents protect new and non-obvious elements that perform a novel function — such as Nike’s patented air units.

Based on these guidelines, Nike has a strong argument for patent infringement, based solely in the technology of its air units. Could this lawsuit give Skechers the ‘boot’?
3rd Annual Albright Design

Photo by Abigail Ensslen ’21
Working for five consecutive days under Professor Sara Nelson, designers Ashley Hillegass ‘21 and Paul Cieri ‘20 each constructed three looks in January, that were shown in the West Reading Fashion Show, held at the Olympian Ballroom in Reading on Feb. 29.

A fashion design and political science co-major from Bath, Pa., Hillegass was the first junior to win the challenge. Her inspiration for this year’s Design Challenge collection was avant-garde streetwear with a focus in symmetry. She is considering a future as a pattern maker, designer or a possible career in fashion law.

A senior fashion design major and French minor from Marina, Calif., Cieri is inspired by strong women, like those who modeled his collection: Victoria Baumert ’21, Amande Mogara ’21 and Alexis Willis ’20. After college, Cieri is headed for a financial advising career in Philadelphia.

Fashion Chair Doreen Burdalski created the Design Challenge after several meetings with West Reading shop owners, interested in offering a local show inspired by fashion week. And Albright faculty members Paula Trimpey, MeeAe Oh-Ranck and Sara Nelson ’08 bring important guidance to the students, who seem to ramp up the competition each year.

“Learn correct techniques and practice these skills constantly,” advises Burdalski. “Practicing makes you faster at the skills and speed is critical in completing the challenge.”

Nelson, an alumna now a teaching fashion at Albright, mentored Hillegass and Cieri throughout the challenge, sparking memories of her own student experience.

“Project Runway premiered when I was a freshman here at Albright,” said Nelson. “I still remember watching the first season with my roommate on our tiny TV in our dorm. If you have the opportunity to do this challenge, do it! It’s such a fun and creative opportunity that no one should pass up!”
Fashion/costume design major, Julia Corrado ’21, spent most of last summer helping a local company’s Research and Development team make and test the performance properties of textile printing inks.

At an estimated four percent of total waste production each year, the fashion industry is one of the top contributors to landfills. The vibrant colors and prints associated with fall and winter seasons will be achieved through chemicals, and this process is the second largest clean water polluter. The only other easily-accessible way to add color to clothes is heat-pressing a pattern onto a piece, but that is expensive and can be difficult for the average consumer to launder.

But what if there was a technology for the fashion industry that created less waste, while still being friendly for the college student’s wallet?

A surprising newcomer to the textile process is digital printing. Printing companies have been working to perfect their water-based ink formulas, in light of new opportunities that a successful, more environmentally-friendly formula would bring.

What makes digital printing so different than dyeing is that the ink formula is mixed with surfactants and various other additives to improve the performance during the printing process and for its intended end use. The design is also printed directly onto the fabric, rather than wholly-submerged in dyed water. This means that this process is much more environmentally-friendly and could possibly eliminate the need for traditional dyeing processes.

While this can change the way that the industry sees coloring garments, it is still in its early stages for many manufacturers and labs. Much like early three-dimensional printing, it will not immediately be a cost-friendly option for commercial business. From start to finish, creating test products takes anywhere from a few days to two weeks of nonstop work—for just a 7x10 inch print.

But today’s consumers are more environmentally-conscious than ever before and the time for brands to take action is now. Those among the fashion industry who do not take this stride toward eliminating waste may never catch up once it becomes commonplace.
Where did you study?
I went to community college in California, and then I earned my bachelor’s degree in fashion design and master’s degree in dress history from San Francisco State University and I earned my doctorate in dress history from Ohio State University. My research was focused on The Master of the Bias Cut, Charles Kleibacker and his design techniques. I am driven to answering the question “What did they wear in the past and how did they make it?”

What inspired your interest in the history of fashion?
I was inspired when I went to the Renaissance Fair in California with my family, and afterward, I went back to school so I could learn how to sew better. I also started researching historic dress so that I could make costumes for myself and my family. For about 15 years, my family and I were actors in the Renaissance Fair. The fair itself had a mandate, because it was an educational organization, that everything was as historically-accurate as possible.

What is the most exciting part of the fashion industry?
For me, personally, it’s the creation of fashion. Coming up with ideas is one thing, but actually sewing and then bringing that concept to life is what’s exciting to me.

What advice do you have for students who want to pursue a career in the fashion industry?
My advice to students who are in school now is to explore and discover your strong suits, whether it’s technical design, sketching or illustration. Or maybe it’s merchandising and understanding the consumer. Find your strong suit and where your passion lies and then go in that direction because there are so many different areas you can go; the fashion industry is so broad.

What courses do you teach at Albright?
Right now, I’m teaching History of Fashion (which is my favorite course), Textile Science and the Fashion Fundamentals Sewing Lab.

What stands out about Albright’s Fashion Department?
I think that we have very strong faculty. I am amazed at the branding and how great the student portfolios turn out. I think it’s a great program. And I love that we have costuming as well, and students can co-major.

What’s your favorite part of teaching?
My favorite part of teaching is when students have that “Ah-ha” moment. Like when they say “Now I get what you’re saying!” or “Wow, this is really interesting!”

If you could wear anything for one day, what would it be?
My first thought went to one of those amazing ball gowns by Charles James. They’re huge concoctions of grace and beauty and elegance. Or, nowadays, I would wear a ball gown by Valentino.

"Find your strong suit and where your passion lies and then go in that direction."
I’ve always thought ‘What if I didn’t get adopted? What would my life be like in China?’ I’m glad that I got adopted and moved to America and I am so lucky to come back to China as an adult. 

China is an amazing country with so much history and fashion. When I got there, I was not disappointed. I found out how much of the culture my mom implemented when I was growing up. The food is very similar to my mom’s meals. The clothes are very extra and modern, especially with their dresses. There’s a lot of symbolism in the colors, styles and characters. The buildings are big, especially the world financial center in Shanghai. There’s so much more that many people just have to experience in person.

I hope to come back to China one day with my mom and visit her siblings in Brunei and Singapore.

Visiting Beijing and Shanghai was interesting because I got the opportunity to see so many different sides of China’s culture. I saw the modern business hubs located in Shanghai. I saw the ancient structures that have been preserved for centuries in Beijing. I also got the opportunity to see the small towns and rice farms from the window of a bullet train.

While China is a mostly homogenous country, the difference in culture that exists in the country is immense. It was also interesting seeing how this culture reacted to me, as well. The way people would interact with me at tourist sites differed from how I was treated in more local areas. People were more likely to take pictures, or touch my hair in tourist-heavy areas. However, I was mostly ignored when I was exploring the cities.

I am grateful that I got the opportunity of getting a glimpse of what life is like in China. I appreciated seeing how important preserving sites from ancient China was. It was interesting for me to put into perspective what it was like building these structures, as well as the time and thought that went into them.

I’m so glad I went to China! I loved the trendy street fashion, the beautiful historical buildings, and gardens, and the many friendly interactions I had with the locals. At first, when I told some people that I was going, it didn’t seem as if they cared as much. I felt this was because China did not have the same connotation as going to a European country.

A lot of people are more interested in visiting European countries, and there’s nothing wrong with that. I just wished that we learned as much about Asian countries as we do European. There is so much to see: beautiful places, art and architecture, and a wonderful culture in China. I’m grateful that I had the opportunity to go to China because I learned so much there that I never would’ve learned in a classroom setting. Sure I could have googled it all, but nothing beats experiencing it for yourself.

by Leeann Essig ’20, Ashton Dilworth ’20 and Sharyce Dey ’20
TECHNOLOGY HAS CHANGED THE BEAUTY INDUSTRY

by Merlinda Hilliard ’20

Technology is one of the main resources we use today – even in the beauty industry. Taking a perfect photo can lead to many “likes” on social media, which is crucial for social media influencers. But have you ever wondered how people get that perfect photo?

Social media influencers have been using many resources to get the perfect selfie, such as selfie lights and apps that filter images. Having the perfect lighting for a selfie is an essential. Attaching directly to cell phones, the selfie light includes different levels of lighting to help perfect your picture in a variety of settings.

Other tools include apps that change face features. Facetune is a well-known photo-editing app used to edit, enhance and retouch photos by using filters and different tools to change the face. Together, the selfie light and Facetune have made an impact on the beauty industry.

What will be next to satisfy personal beauty?