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Dear readers,

It is a great honor and pleasure to welcome you back to Fashion Lion. My name is Katelyn Schweitzer, and I am a fashion design and merchandising major at Albright College. Fashion Lion is not just a magazine filled with fashion. Our writers aim to connect you with students, faculty and the world around us. I can say that I have collaborated with so many hardworking, creative and talented students and I am very proud of everyone who has contributed to this issue. This has been such a rewarding experience and wonderful opportunity for me, and I am very glad that I get to share that with you.

Illustrating the depth of Fashion Lion magazine, this issue offers a deeper look into Albright's first appearance at New York Fashion Week contrasted with new campus styles. In the famous words of Coco Chanel, "In order to be irreplaceable one must always be different." So please sit back, relax and enjoy this issue of Fashion Lion!

Katelyn Schweitzer '24
Student Editor
With the rise of social media apps, comes an integration of interest in fashion trends led by influencers. Instagram and TikTok in particular are popular social media apps on which fashion thrives. While they both sway trends in different ways, the result is the same. Fashion influencers, models and brands on these apps work together to shape what consumers wear. Recognizing this, brands use influencers to market and advertise their various collections to gain more consumer profit and trust.

Social media influencers have access to millions of people wanting — in some way — to be like them, helping to fuel a buzz surrounding a brand or a clothing item. Creators can also share styling tips on how they wear different clothing pieces.

Brands reward influencers through payment, tickets to fashion shows, trips, etc. This process has been highly successful for many brands and is a mainstay to social media marketing. The job of the influencer is still a new concept, but it is a job that has cemented itself in the fashion world as more brands lean on them for marketing and advertising.

Social media apps also act in place of the physical fashion magazines of the past when it comes to editorials, campaigns and ads. In the digital world, social media apps can curate a person’s feed with fashion photos for marketing or show ads for clothing similar to what the person already likes. Brands often find models and post new collections on social media apps in real time. Instagram even has a function where people can shop directly from a brand’s photo.

It is no secret that brands have used their marketing and influence on social media to sway consumers and trends. What people wear shapes who they are so, fashion-minded people are always in the mood to buy more, especially when promoted by their favorite influencer.

Social media is a great bridge between the brand and consumer — or brands to connect faster and better to their buyers and for their buyers to quickly get a sneak peek at new collections. ☝️
Ritu Jadwani’s company, Namaste NYC creates amazing one of a kind handcrafted products, made in India. Her focus is to be a sustainable designer and social entrepreneur, as she recognizes problems that fast fashion has on the environment — especially in third world countries.

Business success has allowed Jadwani to vastly give back to the surrounding villages, as well as generate opportunities of employment. All of Namaste NYC’s pieces are handcrafted and use natural dyes that don’t impact the people using them or the environment — a sustainable way to create beautiful and unique pieces of clothing.

Jadwani is one of those business owners that everyone strives to be like, giving back to her community, supporting what they believe is right and creating products that help improve the environment.

Follow Ritu Jadwani on LinkedIn and learn more about Namaste NYC at namaste-nyc.com.

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CampuStyle

How would you describe your style? By Katelyn Schweitzer ’24

“*My style goal is to look lavish while feeling chic and comfortable.*” — Stephanie

“My style is a mix of dressy and casual. I love playing with prints in my everyday outfits. I also love lots of accessories including hats, scarves, and jewelry.” — Bria

“My style is girly with a pop of color.” — Abby
Fast fashion and sustainability are buzzwords that get thrown around a lot in the fashion industry. But what does it actually mean, and what are its implications? Fast fashion is defined as inexpensive clothing produced rapidly by mass-market retailers in response to the latest trends. Essentially, brands quickly reproduce high fashion trends, often in unethical ways. A lot of clothing creation is wasteful, but when companies like Shein and Forever 21 are producing so fast, and in such large amounts, it especially becomes a major issue for the environment. About 85% of textile waste ends up in landfills, and an estimated 10% of the world’s greenhouse gas emissions are attributed to the fashion industry. Although it may seem like this damage is irreversible, any small step towards sustainability counts. Here are some tips to reduce your fashion waste and help protect the environment.

Thrifting, Consigning and Donating
Thrifting is a great way to update your wardrobe and reduce your consumption of fast fashion. Locate a nearby Goodwill or Salvation Army, or look for any local, small businesses that specializes in consignment or resale. Bring your old clothes to these establishments instead of throwing them away. If you’re discouraged by spending hours sorting through thrift store racks, thrift and sell online using apps like Poshmark, Depop or eBay, which conveniently allow you to search for exactly what you are looking for. Thrifting prevents contributing to the sales of fast fashion retailers and allows you to give someone else’s clothing a new life.

Repurposing Clothes
Upcycling old clothes is a great way to give clothing a longer life. There are lots of different ways to upcycle clothing, from turning jeans into cutoffs, to sewing patches and interesting fabrics into rips, or something as simple as turning old t-shirts into cleaning rags! You can even consider trading clothes with a friend. Upcycling is similar to reselling and donating, as it allows for your old clothes to be given a new home.

Shop Slow Fashion
Shopping “slow fashion” is a great way to shop more sustainably. Slow fashion garments are typically made from more sustainable materials than fast fashion garments, and these brands are generally more ethically and environmentally conscious. You can find plenty of slow fashion brands online or look for boutiques and stores in your area. It’s a great opportunity to support local businesses. Be Mine Boutique, Allison Clothing Shop and Lilibea’s are three great slow fashion brands in Reading, Pa!

Don’t Be Hard On Yourself!
Nobody is perfect. It can be difficult to shop slow and sustainably all the time and it’s important to not become discouraged. Remember that the whole world is currently retraining their fashion buying habits, and you are not alone! 😊
The only college to take on New York Fashion Week (NYFW) this year, Albright College debuted alumni and student designs in New York City, September 2021. The fashion show was held at 608 Fifth Avenue — known as one of the most iconic fashion streets in New York City.

Albright’s nine collection show featured seven alumni: Luisana Batista ’17, Mandy Boardl ’17, Jess D’Alessio ’17, Ashley Hillegass ’21, Kaleb Murdock ’20, Josh Polk ’17 and Liz Polley ’07, as well as two current students Amanda Castanon ’21 and Stephanie Vargas Hemmings ’22. Each designer’s collection was inspired by different themes and motifs ranging from swimwear, ready-to-wear, and elaborate dresses.

The show was organized by VERY New York, a company established by alumnus Scott French ’87 and co-founder Mai Vu. Albright students eagerly accepted volunteer experiences in both backstage and front-of-house during the show.

“I didn’t know what to expect going into it as I’ve never had this kind of hands-on experience with such a huge event before,” said Jana-Rose Donnelly, a study abroad student from Carrickmore, Ireland. “It was honestly amazing!”

“You could feel the excitement and nerves in the air before the show started,” Zoe Satterthwaite ’23. “It was a little bit scary, because once the show started you had to rush to get your model changed and get her back in line to walk down the runway. But every model got out on time and the show ran smoothly.”

As a member of Club Vogue, Satterthwaite was also invited to attend the packed Kevan Hall NYFW show. “Overall, the experience was unforgettable, and I would love to be able to attend or work New York Fashion Week again,” she said.

This was my first experience at a ‘real’ fashion show and it was awesome,” said Caroline Parker ’24. “I loved organizing the looks for the models and watching the front of house monitor to see everything come together. My model and I surprisingly had a lot in common and it was her first official modeling gig! For look #2, the zipper would NOT go up by myself, so three of us came together to get it up right in time for her to get out on the runway. It was a rush of adrenaline for sure. This was such a unique experience and I’m grateful for the opportunity the fashion program gave to us!”

“This was an amazing experience,” said Alexis Mahon ’24. “All the instructions given to us were clear and thorough; there was not a single moment where I felt overwhelmed or lost. I would happily do this event again, for I feel I received a good insight into what truly goes into creating and managing a fashion show.”

While the behind-the-scenes exposure and first-hand insight of fashion-world event coordination was a great experience for students who are preparing to enter the fashion world, the experience was monumental for the presenters.

“If someone were to tell my younger self I would be walking down the runway at New York Fashion Week with a stunning model wearing my design, I wouldn’t have believed it,” said Stephanie Vargas Hemmings ’22. “Thank you so much Albright College and VERY New York … for this incredible opportunity of a lifetime!”

“A NEW BEGINNING FOR THE FUTURE OF ALBRIGHT FASHION.

By Victoria Aquino ’23
Albright designs grace the NYFW runway. Photos courtesy of Scott French '87.
NYFW Q&A

With NYFW designer
Stephanie Vargas Hemmings ’22

What influenced your NYFW design collection?
I was inspired by the palace of Versailles, specifically the one bedroom of Louis XIV’s. This was a ceremonial bedroom as he never slept in the room but used it for dressing. Because he was nicknamed the “Sun King” the room was aligned with the sun’s rays and would hit perfectly during sunrise and sunset. I found the interior designs as well as this historic significance inspiring and created my design collection, entitled “Versailles XIV.”

What was your favorite piece from your collection?
My favorite piece would have to be the cream colored bustier with the draped skirt and damask embroidered lace detailing on the waistband. I think it photographed so beautifully that it ultimately became my favorite design on the runway!

What design or collection do you want to do next?
I have many ideas in my mind that I need to put it in my sketchbook! I don’t want to give away too many details, but I’ll just say that I want to create a lux streetwear collection next.

What advice would you give to Albright designers?
My advice is to really connect with your professors on campus. Take the time to work on your craft as much as you possibly can whether that’s doing an ACRE or independent study. Also don’t be afraid to be BOLD with your design work and create what YOU want.

By Victoria Aquino ’23

Photos by John Pankratz
What influenced your NYFW design collection?
My designs were inspired by the Renaissance period and fashions of that time.

What was your favorite piece from your collection?
I think my favorite look is either the simpler white shirt and black pant outfit or the look with the long brocade coat with pink ruffles. I have loved them since the beginning.

What are your future goals?
I would love to design an entire show. I have designed for specific characters, but I would love to finish an entire show design. I would love to be a designer for theater productions at a Broadway level.

What advice would you give to Albright designers?
The best advice I can give is to always be looking for inspiration. Whether it's a pretty landscape or unique architecture, anything can spark inspiration.
The most influential designer you’ve probably never heard of.

Charles James

Chanel and Schiaparelli wore his designs. Balenciaga called him “… the world’s best.” couturier. Dior acknowledged him as the true genius behind the New Look aesthetic and “the greatest talent of my generation.” But until recently, most people have never heard of Charles James. A self-taught British-American designer, James routinely redefined the world of fashion in the first half of the 20th century and remains one of the most influential designers in the world.

Charles Wilson Brega James was born on July 18, 1906, in Surrey, England. His mother was an heiress from Chicago and his father was an officer in the British military. He spent most of his childhood living in London in Edwardian wealth and privilege, studying a variety of liberal arts before beginning employment at an electrical utilities company in Chicago where he learned the architectural and engineering concepts he would so famously apply to his later creations.

James opened his first business in 1926, a millinery shop in Chicago under the name of Charles Boucheron. By 1928, he had moved to New York to design dresses as well as millinery. By 1930, his designs had been featured in the American and British Vogue, Harper’s Bazaar and the New York Times, and his artistically visionary career was well underway.

James would open and close dozens of shops in the United States, England and France over the course of his career. Predominately an Haute Couture designer, James created a plethora of influential designs that continue to impact fashion today. His designs are characterized by highly structured garments employing geometrical and architectural concepts. Material manipulation such as “… quilt[ed] layering of natural and man-made textiles together to achieve … thickness, stiffness or flexibility,” heat molded plastic boning, and felting helped James achieve amazingly wearable works of art. Salvador Dali called the “Puffer” jacket – created in 1938 and considered by many to be the mother of all anoraks – the first “soft sculpture.” Mary Hutchinson described his famous “Taxi Dress” as “symmetrical, diabolical and geometrically perfect.” Cristóbal Balenciaga believed James “… raised dressmaking to a "pure art form."” James designed millinery, coats, jackets, capes, jewelry, even furniture, but is most well-known for his evening gowns of the late 1940s and ’50s. Exquisitely captured by his friend Cecil Beaton and featured on the cover of Vogue in 1948, for many these first ball gowns would come to define Charles James’ aesthetic. Using his geometrical skill, James created Victorian and Edwardian influenced gowns using corsetry, crinolines and bustles. The most famous of these dresses is the “Abstract” or “Clover Leaf Dress.”

James continued designing until unofficially retiring in 1960 and stayed active in the fashion community through various avenues until his death in 1978. But his eschewing of the commercial market limited the greater world’s knowledge of his designs and influence on modern fashion. Today, with a rise in fashion history interest, Charles James is steadily becoming more well known among the wider populous.

“James raised dressmaking to a pure art form.”
– Cristóbal Balenciaga
The 2021 Met Gala’s theme, “In America: a lexicon of fashion” — in correlation with the Metropolitan Museum of Art Costume Institute’s current exhibition — is considered widely as one of the most vague themes in recent memory.

But the basis for “In America,” as explained by curator Andrew Bolton in a Vogue interview, was a look at American fashion of all kinds — something Bolton himself argues cannot be reduced to one single definition. The fashion Americans are devoted to and express themselves with daily is as diverse from one person to the next, much like the American people are themselves.

The selected co-chairs for this year’s Met Gala were well-suited to an event celebrating individuality and diversity; actor Timothée Chalamet, singer Billie Eilish, poet Amanda Gorman and athlete Naomi Osaka are all individuals who have paved their own way.

The gala, first known as “The Costume Institute Benefit,” began its beloved history in 1948 and has grown in media attention and splendor as time has passed. Despite its glamour, the prestigious event’s purpose remains the same: to fund the Costume Institute and its exhibits for the public.

The “In America” exhibit showcased garments from many time periods, designers and curiously, emotions — aptly clarified by Vogue’s Steff Yotka, who insists “American fashion isn’t just about clothes, it’s about the life you live inside them.”

Such life was manifested in the red carpet looks that crept up the oh-so-famous stairs of the Met on the second Monday in September. Pete Davidson’s look — a structured dress by American designer Thom Browne accented with an antique garnet necklace — reflected both changing norms in fashion and a tribute to his father, a firefighter who died in the 9/11 attacks. Nikkie de Jager honored transgender activist Marsha P. Johnson with an embellished teal gown, complete with a bow bearing Johnson’s famous response to questions about her gender, “Pay it no mind.”

Dozens of other guests donned more simply inspired attire for the gala. Model Quannah Chasinghorse paid homage to her Navajo tribe through indigenous jewelry, rapper Saweetie sported a Christian Cowan gown that bore the Black American heritage and Filipino flags as a nod to her own heritage, actor Lupita Nyong’o represented the ever-present trend of denim in her Versace look, and both model Anok Yai and actor Yara Shahidi were inspired by the legacy of the beautiful Josephine Baker.

Each direction designers and models took to exhibit “In America” shows how deeply America relies on its diversity and differences to remain strong, in fashion and in life. 🌈
Carrie Bradshaw once said, “Every year the women of New York leave the past behind and look forward to the future … this is known as fashion week.”

New York Fashion Week is one of the big four fashion weeks. It is the time and place where American designers present their collections. Attendees must have what is referred to as a “golden ticket,” or be invited. The September shows offers a glimpse into upcoming spring trends. This year’s shows were finally back in person after being online in 2020.

As seen throughout social media, many people attended and there was much excitement at every show. Many popular trends were presented on the runway. The color trends for spring 2022 are bright, bold and outstanding. Many of the garments had popping yellow, fiery red and electric pink. The bright colors were paired with neutrals ranging from light brown to classic black. Along with all of these colors, there were also many colorful patterns such as abstract prints, stripes and color blocking. All these colors supported the fashion theme of the 1960s and ’70s presented at the shows.

Much inspiration for these garments came from a decade in which fashion was bigger than ever. Trends include flare pants, parachute pants, bike shorts, puff sleeves and different forms of suits such as pantsuits, jumpsuits, or typical suit jackets. These trends have not only been presented on the runway, but have also made their way into street wear.

Everyone knows that New York Fashion Week is one of the most important and biggest fashion events of the year, offering top designers and the hottest trends. Many of the trends that are presented on the runway influence other trends all over the world — making and creating fashion with the influence of past creativity.

The color trends for spring 2022 are bright, bold and outstanding.