

PLATFORM



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MODEL Makayla Mack
PHOTOGRAPHY Madi Langley



LETTER FROM THE EDITOR



I've written this letter multiple times. The first, in February, when we finally figured out our cover shoot concept. The second, in March, when a global pandemic put our world on pause and we had to postpone creating the magazine. The third, now, during the global Black Lives Matter movement, calling us all to action. Even though everything feels "different," the underlying issues that have created all these changes have always existed. The virus may be new, but the way we prioritize public health is not. George Floyd may have just been murdered on May 25, but the way America treats Black people is not new. For a while, I considered if the release of this magazine was even important, when so many other important things were happening around us. We held off for a while, but I imagine now, it is more important than ever to make sure young voices don't feel silenced.

I feel so fortunate to be a part of a team like this. None of us are professionals, we aren't able to be paid for our work, but we thrive off of each other's enthusiasm and creativity. We all recognized the cultural impact of fashion, and wanted to talk about it through whatever medium we felt most comfortable using. Discussing fashion led us to exploring topics such as the intersection of food and fashion, the influence of LGBTQ+ culture on fashion, and the way capitalist values and motives water down important movements such as sustainability and inclusivity. We have

seen team members that have never picked up a camera or have never stood in front of one flourish and develop confidence during photoshoots. We've seen team members that have never used an Adobe design program create beautiful graphics. To be honest, we're not interested in perfection. We're interested in cultivating a community where mistakes can be made and where we can all learn from each other.

Now is the time to uplift marginalized artists, storytellers, and creatives. We are reimagining our world and the opportunities are endless. I'm excited to officially step down as Editor-in-Chief and see what everyone does next. I learned so much from this magazine, and I have to thank everyone that worked with me; your patience has not been taken for granted. I have SO much left to learn, but I'm happy to say this is the one place I truly felt like a part of something. I leave this position feeling inspired, knowing that I have the power to uplift others and extend myself to something much larger. We all have that power. Abolition is creation.

Signing off,
Hannah Williams
Editor-In-Chief





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T A B L E

of

C O N T E N T S

THIS IS A WOMAN'S WORLD

by Isabelle Pringle



This February, Isabelle Pringle attended the Harper's Bazaar Exhibition in Paris. The Result? A resurgence of love for all things magazines and a greater understanding of the importance of female empowerment.

PHOTOGRAPHY Isabelle Pringle

Do you remember the August 2009 cover of *Harper's Bazaar* with actress Kate Winslet, luminous in a white Ralph Lauren gown, dangling off a ladder at a precipitous height with the Empire State Building as backdrop?

This is just one iconic cover, among others, on full display in the *Harper's Bazaar* Exhibition, currently at the Musée des Arts Décoratifs in Paris.

Harper's Bazaar, first published in 1867, is the work of Harper & Brothers, a publishing firm consisting of four brothers. With the woman's touch of editor Mary Louise Booth, the magazine has transformed into the celebrated publication recognized worldwide today.

We imagine Booth's career slightly correlates with the biblical tale of Adam and Eve. But in this story, Booth is Eve having been fashioned and supported by the Harper Brothers, or Adam.

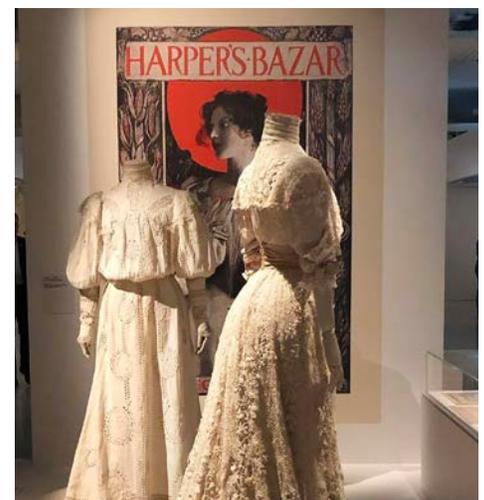
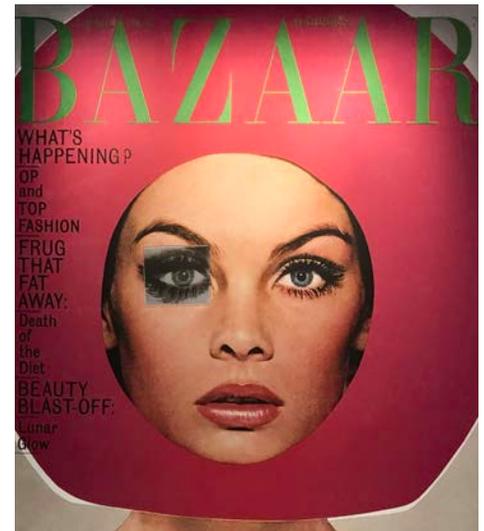
It takes a great editor to make a great magazine and this sleek, black-and-white exhibit focuses on each editor-in-chief's im-

pact on the magazine, but more specifically, how women leaders have always been at the forefront of *Harper's Bazaar*. If relating to biblical times again, God, acting as the leader and editor of the magazine, is undoubtedly a woman.

The viewer is guided through the history of *Harper's Bazaar* from the first issue to the more celebrity-centric issues prevalent now. Originals and replicas of featured garments were dotted throughout as well.

The recognizable "Dovima with Elephants" by Richard Avedon, with the pictured Dior evening gown, was displayed alongside a correlating video describing the photoshoot. Dior pieces were prominent as former editor-in-chief Carmel Snow regularly highlighted the designs and famously dubbed the first Dior collection "The New Look," a phrase used in fashion vernacular—even to this day.

Furthermore, the work of legendary female editors such as Diana Vreeland (who introduced the world to Lauren Bacall) and Liz Tilberis (who inaugurated the "Era of Elegance" in the 90s) was at the forefront of the exhibit. A quote from current editor-in-chief Glenda Bailey concluded the show declaring that



the fashion figure today is “now animated, personified, and heroized on the magazine cover.”

But *Harper's Bazaar* did not always start as a publication wholly interested in fashion. As the exhibit notes, literature was the major component of the magazine, having featured erudite writers such as Edith Wyatt and Mark Twain.

It was only until the arrival of editor Carmel Snow that the magazine centered on women's fashion. Additionally, the women editors, especially Vreeland, brought the witty, humorous, and intellectual facets that are now touchstones of *Harper's Bazaar* to life.

And yes, there have been male editors. Anthony T. Mazzola's post as editor-in-chief has had an enduring effect, though— he introduced celebrity covers to the magazine as evidenced in the exhibit by a large bookcase displaying popular covers with notable stars (Madonna was the first celebrity cover). Thus inspired what *Harper's Bazaar* does best— selling celebrity-infused fantasy and making dreams into a utopic reality.

Memorable images of Rihanna splayed out in a shark's toothy

grip or a goddess-like Jennifer Aniston floating above in a glass orb are what many visualize when thinking of the wild world of *Harper's Bazaar*. The exhibit takes this notion in stride, compiling many imaginative images into one vibrant, vivacious collage bursting with color.

With a plethora of nods to the past, the exhibit ends with a section dedicated to the present reality of *Harper's Bazaar*—in this case, the most recent March 2020 cover. The issue: makeup mogul Kylie Jenner in a Marie Antoinette-themed shoot with splashes of baby pink, a massive bouffant, and, of course, confectionery-like gowns abound. But this cover also signals one of editor-in-chief Glenda Bailey's last issues before she leaves her post.

The search is still ongoing for the next editor to fill Bailey's exemplary (and, no doubt, fashionable) shoes, but one can hope the magazine decides to empower more female creation and leadership in a post “Me-Too” movement world. After all, the *Harper's Bazaar* world wouldn't be nothing without a woman or a girl.

In today's climate, I don't really know how to feel about Black art. One on hand, it warms my heart to see these creators that look like me genuinely pour their souls and minds into their products. It gives me hope and lets me know that I could blaze my own trail in fashion, if I wanted to. Sadly, on the other hand, I'm fearful for Black designers. Excuse my blatancy, but I'm afraid that the vicious cycle of white thievery will continue. I think about the work designers like Heron Preston, Kerby Jean-Raymond (Pyer Moss), Tremaine Emory (Denim Tears), Tyler, the Creator (GOLF) and many, many, MANY more have put in to ensure that their brands [and legacies] would reach the levels of eminence they're at today.

In a perfect world, I see Black fashion reshaping the Black community and lessening the load for Black artists and athletes (including student-athletes), in regards to Black representation. In the world I live in, some non-POC designers see presenting Black fashion as their own as a "harmless" way to line their pockets.



DESIGN Hannah Williams

It is okay to be inspired, but it is not okay to steal from ANYONE working just as hard as you (or harder). Nothing gives Black creators more joy than seeing someone look nice in clothes they designed, especially celebrities. It's alright to "stan" a brand, but not to the point where you aren't giving the creator(s) their credit. Not only does that belittle Black culture, but it stunts the growth of differentiating styles and creative expansion, regardless of ethnicity.

When I saw Kylie Jenner try to claim (Black-owned) Loud Brand as her own, it left a bad taste in my mouth. It's one thing to be popular on social media, but it's another thing to siphon off someone else's popularity to add to your own clout. On the flip side, it was refreshing to see Beyoncé show love to d.bleu. dazzled in her Black Is King film, after Khloe Kardashian tried ripping off Destiny Bleu's brand. When pertinent figures in fashion show their lack of individuality and authenticity, they lose a bit of credibility in my eyes. Why? Fashion, to me, is a physical expression of YOUR smorgasbord of muses, not anyone else's.

Ironically, non-POC designers don't realize that stealing from

smaller, Black labels does nothing but ensure that the aforementioned cycle continues to thrive. In turn, that makes it harder for Black creatives to refrain from eating each other alive because of competition amongst themselves. With Black design being split down the middle like that, a new spectrum is created. On one end of the spectrum, you have your Virgil Ablohs, Ian Connors and A\$AP Bari, who base their pricing and production on shock value and cultural relevance. (When you associate with rappers and basketball players, people want to buy what you wear and/or design.) On the other end of the spectrum, you have Black designers like Telfar Clemens (Telfar), Destiney Bleu (d.bleu.dazzled) and Milan Rouge (Milano Di Rouge), whose brands depend on how closely they relate to their potential consumers.

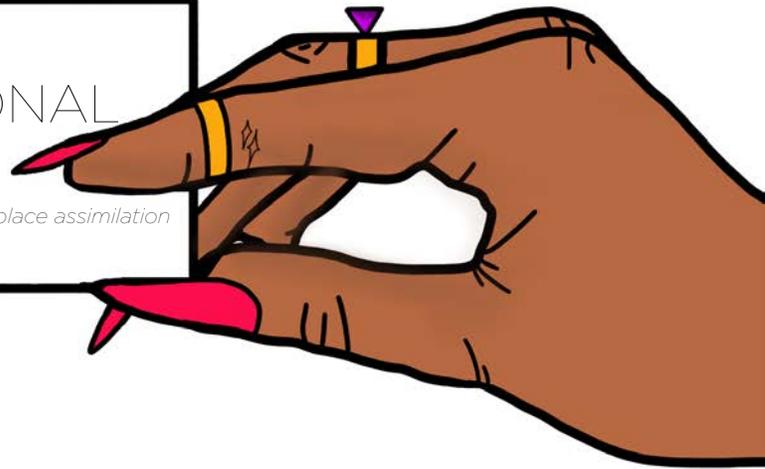
As "selfish" as it may sound to creatives on the outside looking in, Black designers and Black owned businesses must make their product almost exclusively for their target audiences. For

example, Telfar Clemens made his designer bags for Black people, specifically women and the LGBTQ community. There's no excuse for bots taking over after every bag restock; these bags should embody our true culture and not just be treated like pairs of shoes. I feel like Clemens, a queer, African-American man, is doing what he can to breathe new life into the term "For Us By Us". Even if someone wasn't big on fashion or just isn't knowledgeable on the newest trends, I'm willing to bet they could still see the effect that the LGBTQ community has on fashion. Frankly, it hurts to know he has to deal with both plights and I hate that he's virtually fighting this fight alone. I believe the only way to start positively promoting harmony between groups with significantly diversified backgrounds is through representation. With that being said, catalyzing representation is NOT the end goal; equal opportunity IS. We control what floods the streets, so we need to do everything we can do to protect it from fashion's microaggressive style of capitalism. If we don't, what will happen to our local Black owned brands like Double XX Studios, Sad Plnt and Soley? What are we going to do if Blackness gets completely whitewashed?

LET'S TALK PROFESSIONAL ATTIRE

...and how it perpetuates workplace assimilation

by Ariana Ferreira



Ah yes, professionalism; a term so encompassing of racism, transphobia, classism, sexism, etcetera, etcetera. You've probably learned it from educators, employers, maybe family members and it's probably looked, at least a little, not like your usual self, right? Maybe that's an understatement. For the purpose of this article—a.k.a. offering up a somewhat underspoken perspective of professionalism which may otherwise be swept under the rug at your local career development workshop—I am going to define it as a blanket term that tells us what parts of our identity to suppress in order to receive a paycheck at the end of the week, whilst not compromising the values and reputations of said employer. And for the sake of brevity, I will be speaking specifically on physical attributes that women in the workplace have been taught to abide by time and time again. Please understand that this is not an all encompassing piece—not even close to it. Consider it a teeny-tiny piece of the conversation that maybe you've already started or haven't chimed in on yet.

What I want to propose to you is the idea that women, since entering the workforce, have had to tone down our personal style in order to be held to the same—or at least closer to the same—level of respect as our cis white male counterparts. Shoulder padded blazers, for example, might be a thing of the past (depending on who you ask), but at one point were a staple for women working in “white collar” settings. While I am a lover of the look, and of fashion becoming growingly androgynous, I can't help but think where the trend may have originated. Ever been told to dress for the job you want to have? What happens when that job is dominated by men dressing in traditionally masculine, western* clothing? Or when we try to enter this job field in clothing nontraditional to it? We get rejected, told our clothing is distracting, get asked to return in appropriate attire, etc. And when we abide by these requests, considering we may not have the privilege to risk saying no, we accept that the only way in is to assimilate.

And thus, we cut our nails short, paint them a nude color, put on our best pantsuit, straighten our hair, trade our hoops in for studs and *customer service voice on* enter the office. This is not to say that if you choose to dress like this that you are “siding with the man;” what I want to articulate is the necessity of choice. For a woman to be able to choose to wear a fiery red dress, or striking tan pantsuit. To choose to slick back her hair or to have it in twists. To choose to dress in a way that doesn't conform to the gender binary. To choose to wear patterns and colors traditional to her heritage or not. To do whatever it is that makes her feel like her most presentable self. Because, at the end

of the day, how you choose to present yourself does not impede on how you do your job.

I wish I could tell you to wear what you want, but it's not that easy, and it's especially not that easy for Black, Indigenous and other women of color. The experience is different for every woman, but especially hard on BIWOC. When we think of what our style is influenced by, we can almost always credit our cultural backgrounds. However, it is rare that we see women of color dressed in styles or articles of clothing representative of their rich cultures. It's not because of a lack of pride in one's background, but instead because we have been conditioned to believe that it is too inappropriate and unprofessional for the workplace. We are caught between choosing our own culture and eurocentric corporate culture, which due to the oppressive structure of our capitalist society, isn't always an easy choice. Black women have been discriminated against on multiple levels—their choice to wear a natural hair style being just one. Muslim women that have chosen to wear hijabs have been denied hiring due to—in Abercrombie & Fitch's case—not following the “Look Policy.” The list unfortunately goes on. So while standing up to traditional workplace standards of professionalism is something we can all work towards, it is so very important to understand that there are further barriers for BIWOC.

So, it is with great hope that I ask you to continue the conversation, beyond this article's focus, so we can challenge the exclusionary principles of “professionalism,” so that—hopefully sometime soon—all women, and all people, will be able to wear what they actually want to wear to work, comfortably and confidently. So, if you'd like, I suggest starting by reading further materials such as *You Call It Professionalism; I Call It Oppression in a Three-Piece Suit* by activist Carmen Rios, *Why I'm Genderqueer, Professional and Unafraid*, by Jacob Tobia, genderqueer advocate and author of *Sissy: A Coming-of-Gender Story*, and *Oppressive Office Dress Codes Need to Go*, by web developer and journalist, Septiembre Anderson. We can't do it alone—in fact, we'll need to get through to the minds of the powerful individuals that create and uphold these policies and standards too. So let's get started, shall we?

*not to be mistaken for cowboy boots and chaps, but instead, eurocentric essentials like double breasted sports coats and slacks.

homme



MODELS Emily Stolarczyk, Grace Dodoo
PHOTOGRAPHY Eric Matthews
STYLING Bailey Young, Morgan Snow
MAKEUP Parker King





MODEL Caroline Diaz
PHOTOGRAPHY Eric Matthews
STYLING Mackenzie Pierce, Megan Early
MAKEUP Parker King

MODEL Braxton Harvey
PHOTOGRAPHY Ngoc Nguyen
STYLING Jon Copes
MAKEUP Parker King







MODEL Viante Dile-Basnight
PHOTOGRAPHY Kori Hyer
STYLING Mara Harris





I recently had an opportunity to drive 13 hours to go to New Orleans, Louisiana for the sole purpose of having a “Louisiana Saturday Night.” If you aren’t familiar with the song by Mel McDaniel, I would suggest you listen to the song before continuing reading. It is a song about love, partying, and in a way, craft that helped shape my life and my love for community and family. I am going to hit on some key points about my own personal history with craft and what that means to me. Much of my relationship with crafting has been taught in the vein of southern tradition like many other craft mediums. While southern history has a dark side that is undeniable, it is a culture rooted in tradition, community, and craft which are values that are often overlooked in our current society.

Craft is a descriptor that covers a wide range of media. When we are young, we spend time doing arts and crafts that are taught to us by preschool and elementary school teachers. As I got older, I saw a divide form between those who crafted and those who did not. I considered my friends who were constantly in art class, drawing and painting, as people who participated in craft and at the time, I was not a part of that group.

In fact, I had never taken a formal art class, but I had a desire to craft that stemmed from family ties and tradition. Growing up, I had been surrounded by music, nature paintings of old farms, and quilting. My Grandmother was an avid quilter, and until her passing, I was unaware of the level of dedication and dexterity that it took to complete a quilt even in its simplest form. After her death, we each received a quilt that had been made specifically for us. At least 20 or more quilts that had been made in 7 years were distributed among my family and there are still more left. Along with these quilts came a closet filled with yarn, knitting needles, books, half-finished projects, etc. My family was left with a closet filled to the brim with craft supplies and speculation about what they had been intended for. When this closet merged with my mother’s scrapbook supplies, I became curious. I had a room of supplies and no knowledge of how to use them. So I started knitting.

Before I talk about my journey with knitting and we get to the bulk of this story, we should discuss what craft actually is. I had always associated craft with making exclusively. You make a scrapbook, you make a quilt, you make a table. People make things all the time but there was still more to it that I didn't understand. Quite literally, "craft" is defined by Webster's dictionary as "skill in planning, making, or executing: dexterity." The first time I read this, I was shocked. The possibilities were endless as far as what could be considered craft. It wasn't just making a product, but it was also the planning, ideation phase, and the physical skill and practice that came with making something. I became fascinated with the other two-thirds of the definition. This opened my eyes to the craft of writing (in the sense of literature and music), dance, film, music performance, and more. Craft was no longer about the final product that I made in preschool, but it was about the greater process of making.

This brings us back to Mel McDaniel and the infamous "Louisiana Saturday Night." The lyrics, which are written by Bob McDill, talk about getting together with your friends and family, someone taking down the fiddle in the kitchen and everyone dancing to the music that had been passed down from generation to generation. As silly as it may seem to be talking this in-depth about a song that has a lyric that says "a belly full of beer and a possum in a sack/ 15 kids in the front porch light/ Louisiana Saturday night," its chorus perfectly articulates the southern tradition around craft and how it is more than just cotton ball clouds or hand turkeys, but a way to bring people together and communicate ideas.

I began knitting in my senior year of high school. I was in a transition period where I didn't know what I wanted to go to college for, and I had no idea where my life was headed. In truth, my desire to knit stemmed from wanting to impress a girl. Even if I didn't know where my life was headed I knew that I wanted someone to share the journey of life with. It started out as superficial, but I immediately caught the addiction that my grandmother, aunts, father, and mother all had. Next thing I knew, the girl was gone but knitting had remained. It wasn't necessarily the knitting I was in love with but the process of knitting. What I loved was the dedication required to see a project all the way though.

In the same period of time, I was given my first camera and started thinking about ways that I could communicate ideas and abstract feelings in a visual way. Then, in a roundabout way, I started in the FTD Program at NC State (a story for another issue of *Platform*.) My journey with craft has continued and taught me more life lessons than I could have ever imagined when I first heard "Louisiana Saturday Night."

While everyone will have their personal experience with craft, it is something that has now started to come into the mainstream. I look at brands like Anthropologie and West Elm that have started to push a more "handmade" aesthetic in their seasonal lines. Cool, ceramic table settings and inventive wall hangings can be found everywhere and they are selling.

The boho-chic trend is here to stay at least for now, but I think we are at a unique point in the era of following trends to put power back into the hands of consumers. While we can all go to the nearest Target home section to get some decor that has a handmade feel to make our apartment or dorm more inviting, these are items that we can buy locally.

Crafting has always been associated with community. There is a town in northwestern NC called Penland. Penland has about 200 year-round residents, but it is also home to Penland School of Craft. Penland School of Craft was formed by Lucy Morgan in the 1920s to teach women in the area how to weave as both

a source of income for their households and as a form of utility. Under the instruction of Morgan, women between Bakersville, NC and Spruce Pine, NC were given the knowledge of how to create their own fabrics and sewing techniques passed down in the community they could use to create clothing for their families. Woodworkers in the community helped build looms in the houses and on porches of the homes of Morgan's students.

In 1929, the school was officially founded as the Penland School of Handicrafts. Now the school offers instruction in everything from glass to paper-making to pottery and is a hub

for craftspeople to learn and create year-round. Some may say that Penland is an outlier and that people sustaining themselves through craft are not as common as they once were, but this community is still here. Monthly craft fairs and pop up shops happen often all over the country where makers come to sell handmade goods and communicate ideas.

Would you rather support the machine that is Anthropologie or your neighbor that works to create not because they need to but because they have to? They wouldn't be the people you know and respect without the drive to create every day. Think about which means more to you: the painting your friend made of your cat or the tapestry you bought online from Amazon? There is an intrinsic value that comes with handmade items that can't be replicated by big box stores. This intrinsic value is also matched by a higher quality that makes something more durable and reliable.

If you are familiar with the textile industry, more than likely you



IS SHORT CRAFT RISKS COMMUNITY



know that there is an obscene amount of waste that comes with it. It is great that you can get an H&M shirt for less than you can buy lunch for at Chipotle, but what exactly are the environmental impacts of that? Thousands of tons of discarded clothing items end up in landfills every year. Synthetic fibers will never degrade because they are made of plastic. Air and water are polluted because of irresponsible dye practices around the world. While these issues are caused by large companies that will have to change their practices and be held accountable by consumers, we have the power to change things in our own lives and remain on trend. Shop at Goodwill and other second-hand stores to take the waste out of the landfill. Mend holes and defects in clothes to extend their lifespan. If you have stains on your clothes, dye them at home with natural or environmentally conscious dyes to make them crisp and new again.

The beauty of all this is that it stems from craft. The planning and execution aspects of craft become just as important as the making aspect when we are trying to decrease waste and help our planet survive for the next generation. We can teach our kids how to shop responsibly and take care of things they love so they can last longer and be more functional.

To say that craft is important is an understatement. Creating is a way to communicate ideas about the world around us and bring us closer to those in our community. If you are reading this, I hope you have the courage to go out and make something. To plan out a project and have the dedication to execute it and learn from the process. Talk to your friends about what you are doing and what is driving you to do it. What is causing your desire to make? Open a dialogue about what creating means to you.

Whether you sew, weave, make pottery, play guitar, or dance, you are practicing craft, and I hope you trust the process and see where it takes you. Craft has shown me that it is okay to take risks and learn from mistakes. Right here on NC State's campus, we have a craft center where you can go to learn and watch people create. For me, it all got started with a YouTube video. No matter how you get started I encourage you to share it. Life is short and creating something can make it a lot more fulfilling. And if crafting isn't your thing, that is okay too! I encourage you to support the people in your life that are creating and talk to them about it often. At the end of the day craft is community and now, more than ever, community is what we need.

How much does being in the LGBTQ community inform personal style?

by Jordan Snow

MODEL Jordan Snow
PHOTOGRAPHY Morgan Snow
STYLING Morgan Snow



Growing up as a rural trans kid in the South in my adolescence I scoured to find family, a friend, a stranger or anything that held this “othered” part of me, this queerness I couldn’t quite describe yet in common with me. The only thing that seemed to be in solidarity with me and asked no questions was the creek whispering into the woods, the trees talking along the land, the sun speaking a bright beaming, the sky singing a soft hue of baby blue, and the southern dirt licking me dirty clean. The landscape around me knew how to provide a place to rest my head, a place of comfort but out of compassion for our separateness not because we shared solidarity.

Time dipped up and down the hills dotted in hay bales and hospitable handshakes among neighbors and strangers in Wendell, NC and I began to give the doorframe a little more of a fight as my inches inched taller. Still I searched for solidarity, for some sort of sameness in this difference of mine that seemed to grow taller in shame alongside the doorframe. My search never failed to leave me shortchanged and instead arranged in a binary that boxed every free and good thing in. I began to believe that as true as the sun settles into the horizon day in and day out, I would always be sure to find something in my search. That something being exactly nothing, but then there came the cowboy.

This beckoning being, this rebel roundup, this freedom flyer, this heavenly herder of all the wild and wandering. I stumbled into the saloon one of my younger years on Christmas. As I ripped away the red wrapping paper, the cowboy spurred into the light flying of his silvered spurs. I ran my hands over the fluffed cow print chaps, the tangling tassels to my vest, the spilling silk of my red neck tie, and the straw drawn into a cowboy hat that rested perfectly on my head. But I hadn’t just found any cowboy, I found a queer cowboy. Although, I did not come out as trans or queer until I was a steady 18-years-old, my growing hands new I finally caught something that I would never let go of. Finally, something that shared in solidarity with me while way down in the country where only the dirt dusting my boots didn’t question my abstract existence.

When you find yourself as part of the LGBTQ community liberation and embrace rush into a river of feeling. There is finally a place you belong, but just belonging is not the only thing you find. You find new ways of expressions, especially fashion. Being forced into the closet for so long, it is only logical that personal style is cemented into the queer community. Every LGBTQ member can tell you a glimmering moment that they stole in the mirror, a time where no one was looking. Their head held high while wearing something the world would’ve looked down upon. Like the LGBTQ community there is an endlessness within it like there is in fashion and expression. From statement stilettos, a tattered T-shirt, a loved lipstick or more, being in the LGBTQ community brings you belonging along with a coveted closet and mine just so happened to be southern grit, a freedom fighter, a wild wick, a queer cowboy who’s hat is now tipped up in triumph.



in the clouds



MODELS Mayla Ngo, Ruth Wilson
PHOTOGRAPHY Eric Matthews, Kamrin Kuenzel
STYLING Alex Neighbour, Morgan Snow
MAKEUP Parker King
DESIGN Ngoc Nguyen

MODEL Jasmine Nguyen
PHOTOGRAPHY Sarah Jarrell
STYLING Mackenzie Pierce
MAKEUP Parker King
DESIGN Lindsey Seidenstein



MODEL Laura Vétel
PHOTOGRAPHY Cliff Maske
STYLING Claire Pulley
MAKEUP Parker King
DESIGN Sarah Quinn





MODEL Ally Dabar
PHOTOGRAPHY Hailey Eisen
DESIGN Ngoc Nguyen

MODEL Kawther Asad
PHOTOGRAPHY Eric Matthews
STYLING Megan Early
MAKEUP Parker King
DESIGN Angel Hernandez



MODEL Bentley Davis
PHOTOGRAPHY Cliff Maske
STYLING Charlotte Dabar
DESIGN Ngoc Nguyen



Lush forest green velvet booths, delicate maroon floral tableware, and pastel pink adornments abound in Gucci Osteria da Massimo Bottura in Florence, Italy. Though not over-the-top in its interior decor opulence, the feel of the restaurant definitely had an air of...wealth. Of course, I took this bourgeoisie ambiance as a chance to disregard my usual minimalistic fashion aesthetics and experiment with maximalism. I donned a creamy silk tunic dress with as many frills and ruffles as a dress can have, socks with heels for a sleek almost boot-like look (and warm toes), and teeny-tiny 90's sunglasses, used exclusively in selfies of course. Since high-end experiences are not a frequent part of my feasting fancies, I had only one option when it came to ordering: the full offering, a seven-course fixed menu.

This course consisted of 3 small plates. The first plate served on a potpourri of dried roses-- a pomegranate granita topped with zest from Sicilian oranges. A fresh, cold, almost sweet start to the meal, it felt as if dessert had been served first... and I wasn't complaining.

The second plate was a nod to us college-kids-- a high-end version of a Totino's pizza roll. Doughy bread was filled with fresh tomato and accompanied by a parmesan encrusted exterior creating a bite so Italian in essence it earned itself a chef's kiss. Truly delicious, unexpected and almost silly feeling in such a high end-setting, the humor of it all brought a smile to my face.

The final plate in this course served on a bed of pinecones (yes, pinecones!), was a fried cabbage-filled soup dumpling. The dumpling was intensely umami, with a depth of flavor and combination of texture I've never experienced before. My dinner partner chose this dish as her favorite of the evening. Was it because of the pinecone presentation? Partially. But she really enjoyed the textural dichotomy of the dish; The crunchy fried exterior of the dumpling and the soft soup inside.

The second course was a reflection of one of the head chef's Mexican heritage: a blue corn tostada delicately laid on a bed of raw, lime-treated white fish. Simple, delicious, and one of the first decidedly non-Italian dishes I was served in Florence, it came as a breath of fresh air in the line-up. (Serving a

non-Italian dish at an Osteria... risqué? Absolutely, but this humoristic irreverence of classic Italian cuisine customs is a defining characteristic of head chef Massimo Bottura.)

The third course: soup. For this performative course, the server comes to the table to pour a mushroom broth over a forest of greens and tiny fungi bedded on a gelatinous concentrate of earthy flavor. Not the most memorable dish (as soups rarely seem to be), but as a mushroom lover, I relished in the simplicity and high regard the little fungus-among-us was celebrated in.

Have you ever eaten a cloud? No? Well, I hadn't either until this course. Course four presented a crispy pork belly with the familiar flavor profile and ingredients of a classic Bahn Mí, served in a steamed and unfathomably airy bun. While crispy pork belly is one of my favorite specialty meats, the bun was the most remarkable component of this dish. I truly have never touched or tasted something so...cloud-like. It is hard to do the airiness justice with only words, as it is a true sensory experience.

The fifth course: the piece-de-resistance. Massimo Bottura, a 3 Michelin star chef, featured on an episode of Chef's Table, is known most infamously both within and outside of Italy for a certain dish: tortellini. Angering Italians everywhere with his ridiculously small portion of tortellini, this was without a doubt, one of the best things I have ever eaten. Served in a sauce made from 24 month aged parmesan romano, it is one of the most familiar and yet unique dishes I've ever had. Meant to subvert the idea of huge Italian portions and mock the typical tiny portions of high-end cuisine, this dish was far too small and, as it is supposed to, left me craving more.

The sixth course, the dark horse (or cow) of the experience, a delicacy. Cow tongue was served in a balsamic reduction with a creamy turnip compote and a carpaccio of cauliflower. Delicious and easily the most tender meat I've ever eaten, I thoroughly enjoyed every bite. I will admit, it was unnerving knowing I was, in blunt terms, frenching a cow, but if fine-dining doesn't present you with a little challenge, is it truly fine dining?

The seventh course, known as the "Heart Beet," was a seasonal offering. Beet sorbet, a floral jelly, and the creamiest mascarpone

ever-made all paired in an equal balance of savory, sweet, and earthy. The final moment of heartiness and freshness as the grand farewell to this experiential eating experience.

Apparently, bonus snacks are a common thing in fine-dining. Like free bread for the table, or in this case, desserts and petits-fours, little extra dishes were brought out after our seven-course meal. And, as dessert is usually my favorite, it is with great import that I extend my food-critic whims to the après-meal courses.

Bonus 1: A bonus that felt monetary in its presentation, robed in delicate gold-leaf, was a high-class version of an ice cream sandwich. Inspired by Massimo Bottura's son's love of Nutella, it was the familiar flavors of hazelnut and chocolate done in a comforting and yet exceptionally over-the-top way. True to classic ice cream sandwich form, chocolatey cake residue was left on the fingers, but this time, in GOLD.

Bonus 2: This doesn't actually count as a course, let alone a plate, but as the cheque was brought out, perhaps to sweeten the financial blow of the evening, a selection of petits-fours were brought out as accompaniment. Being more of a fruity dessert person, I selected a petite raspberry jelly. Never before had I tasted such a concentrated flavor nor had I ever dealt with so many cheek-puckering feelings, but, in my fantasy land, this would be the standard for all gummy candies. Now every time I go to the movies and reach for my usual fruity gummy candy, I will be craving raspberry jellies.

While the Osteria was the focus of my experience at the Gucci Gardens Museum, I did later visit the exhibit itself, only to be further amazed. The best-of-the-best, the most important, the Gucciest looks were all on display in rooms that felt more like movie sets than museum exhibitions. The cinema room, where the cover photo for this very article was taken, was a wholly velvet-swathed room displaying what could only be described as a black and white film version of "Gucci's Greatest Hits". The only thing this film was missing was food. Gucci is, has been, and will always be an innovative, exceptional couture house. But Gucci's prowess has expanded from couture to cuisine with exceptional success.

THE GUCCI EXPERIENCE

by Lily O' Brien



MODEL Lily O' Brien
PHOTOGRAPHY Samia Usmani

RUNWAY FASHION

MODELS Dominic Celemen, Emily Stolarczyk, Morgan Snow
PHOTOGRAPHY Madi Langley
STYLING Megan Early, Morgan Snow

by Sarah Quinn



Fashion, it's all up in the air. We can't predict what's coming next, what is going to flop, and what is going to soar in today's market. Although fashion forecasters try to do just that, there is no guarantee in knowing what is next. It's no different than something like the stock market.

While there are predictions for the market and algorithms that try to get ahead of it, we can never truly be certain of the outcome. I would like to quote Matthew McConaughey in the *Wolf of Wall Street*: "Nobody knows if a stock is going to go up, down, sideways or in circles. You know what a fugazi is? Fugayzi, fugazi. It's a whazy. It's a woozie. It's fairy dust. It doesn't exist. It's never landed. It doesn't matter. It's not on the elemental chart. It's not ... real."

It is the same thing in fashion. No one controls it, not even the designers, who put these looks on the runways, themselves. The only thing we can know for certain about fashion, the trends we see in stores, and even the couture looks on the runway, is that none of it is original.

Just like art and literature, fashion too is inspired by something, that is inspired by something, that was inspired by somebody's something. And while as artists, writers, and fashion designers, we think what we make is 100% ours-- it isn't. The very nature of being an artist is being fueled by inspiration. Whether or not that inspiration is conscious or unconscious, doesn't matter. Every piece we see on the runway, while different in its own way, is still pieces of history and a designer's precedent or inspiration.

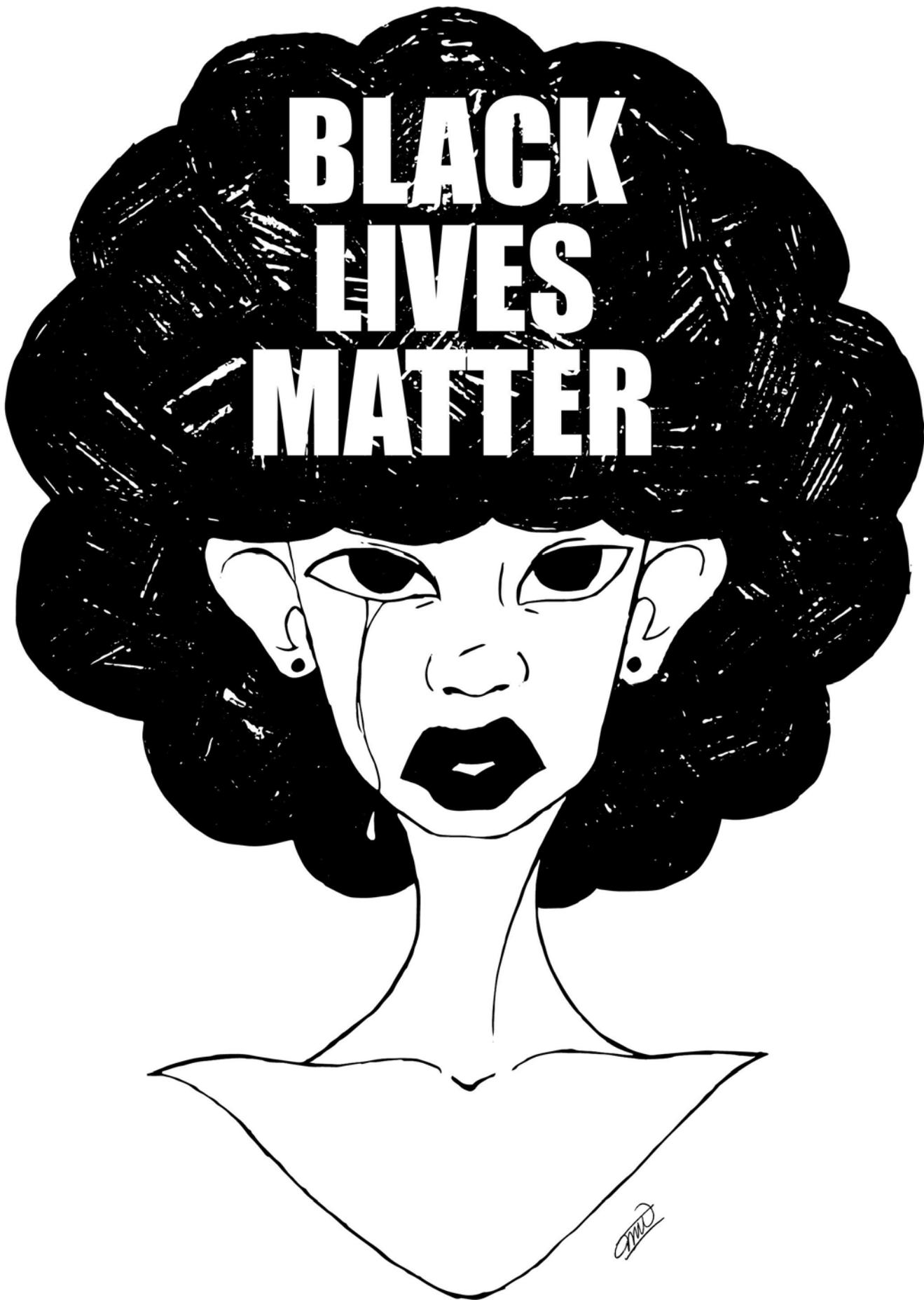
But I really don't see that as a bad thing. I think that is what makes fashion so beautiful. The fact that it almost repeats itself and revisits decades in new and innovative ways is so unique in and of itself. It allows audiences to relate to a piece.

When a piece is reminiscent of a certain time period it allows those who wear it or view it to have some sort of understanding and appreciation of the work. It allows the audience to have a connection to something they know in the piece, something concrete that they can grasp. I think that is what makes the pieces we see on the runway so impactful and special. With that said, I guess fashion is both predictable, in the very way it repeats itself, and unpredictable, in not knowing what is going to stick as a trend. In that logic, fashion is just both unpredictable and predictable, but that is just the nature of the runway.



NOW
is no
time for
EGO

BLACK LIVES MATTER



**Too many lives have been lost to centuries of injustice.
It's time for change.**

DESIGN Mykayla "Mykey" Williams

ON feminism, RELATIONSHIPS & INDEPENDENCE

by Kori Hyer

"truthfully there's an essential part of me that won't be fulfilled if I don't have the independence that comes from pursuing one's own dreams regardless of the rational, financial, logistical reasons to settle."

That day I was feeling powerful. I had just wrapped up a photoshoot featuring a preview of my senior collection. I was frantically trying to find my keys so that I could leave the set to give my boyfriend a ride to the airport. I looked up to see one of the models walking towards me. "You can just leave your outfit here after you change," I said. "I have to run because I told my... friend... I would drive him to the airport."

It's hard enough maintaining a romantic relationship throughout the wonderful chaos that is college. I've also found a challenge in representing myself as an independent feminist woman while in a relationship. The moment the word, "boyfriend" leaves my mouth in any conversation I feel oddly exposed and somehow... weaker? Why is that? *At this point, I would like to recognize that it is a privilege to be in a heteronormative relationship where I don't feel threatened in expressing my relationship*

status. I also doubt this feeling of weakness associated with being in a relationship is limited to straight women.

I recently had a conversation with my mom talking about my



plans for the future. After graduation, I plan on pursuing a job and a life outside of North Carolina, as does my boyfriend. As of right now I don't have as many potential job opportunities on the horizon as my counterpart does. "I don't want you to follow him," my mom told me. Her statement caught me by surprise, not just because it was kind of blunt but because I realized the thoughts that were circling my mind were on hers as well.

I don't ever want to be the kind of girlfriend who follows her boyfriend's "dreams" and not her own. We have talked about this. "What if I'm the one who gets a job first-would you follow me?" I asked him one night. He hesitated, which immediately irritated me, but I let my rational brain take over and listened to his explanation. Regardless of the pay inequality between genders, with me being a designer and him being an engineer, he will certainly make more money than me. So financially, it makes sense for me to follow him in a leap of blind faith or love or whatever and hope I get a job in whichever city he does.

But even if it makes sense, it doesn't feel good. And in May when I turn my tassel and everyone is asking me "what's next" I won't want to say I'm chasing some guy across the country, even if that guy is my incredibly supportive and loving partner of three years. Some people would question my commitment to him or just tell me I'm too stubborn to compromise, but truthfully there's an essential part of me that won't be fulfilled if I don't have the independence that comes from pursuing one's own dreams regardless of the rational, financial, logistical reasons to settle.

Why is it that as a woman in a committed relationship I am seen as dependent and softer, but when I was single and dating around I felt as if people viewed me as immature or unstable. And if I was single and not dating people would say I was cold or too focused on school and work. These stereotypes about women are why I find it increasingly important to speak authentically about my roles in relationships and how those roles affect my identity.

Post-Graduation Update

Now, more than ever, the future feels incredibly unknown. These past few weeks navigating the anxiety brought on by a global pandemic have left me feeling more dependent than ever. And for a while I was feeling pretty low because I think I had equated my feminist identity with my ability to be self-sustaining and independent. But needing my friends and my S.O. doesn't make me less independent and it certainly doesn't make me less of a feminist. These are trying times. Asking for help when you're feeling low is a sign of maturity. And when someone else in my life is feeling low, I'll return the favor and help pick them up too.

To me, feminism is about mutual empowerment. It's about an equality among the sexes that makes people of all identities feel empowered to pursue their passions and live authentic lives. So may we all learn to lean on each other and feel empowered in doing so.

Most people fully ensconced in the fashion industry have by now heard that the fashion industry is terrible for the environment. They may even have heard that it is the second most polluting industry, only after oil. But where is all of that waste coming from? Why is this industry so bad for the environment?

It all starts with fibers. Clothes, and any textiles really, are made out of fibers. Synthetic fibers, like polyester and nylon, are made from a plastic byproduct of crude oil. So the world's #1 polluting industry, oil? Yes, that's a big part of the fashion industry too. Because of where they come from, synthetic fibers harm the environment when they are made and also when they are disposed of.

A discerning consumer might decide to switch to only natural fibers then, like cotton or silk. Good idea. Unfortunately, those fibers have an ugly side, too. Cotton, for instance, requires copious amounts of land and water. Cotton farmland used to be home to diverse habitats and numerous species, which have all been displaced (i.e. driven to extinction) to make space for our clothes to be grown. Watering thirsty cotton plants in arid regions can lead to erosion and droughts in other areas. Even worse, when pesticides are used on cotton fields, toxic runoff can harm surrounding habitats. Silk has similar environmental effects relating to the cultivation of mulberry trees.

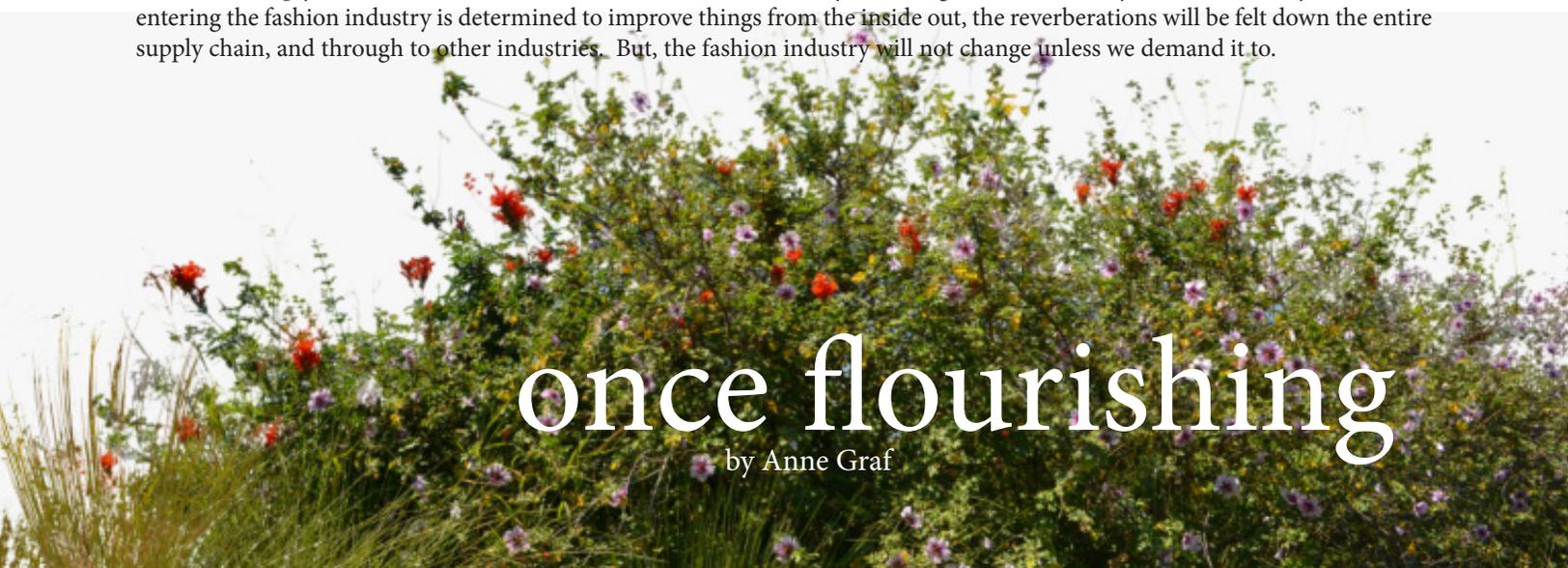
After fibers have been obtained, they have to be processed. All the machines that are used to spin, weave, and sew fibers into clothes require electricity, which is sourced from coal plants. Hello, carbon dioxide! At some point along the way, the textiles are dyed. Many of the dyes are hazardous, both when they are sourced and created, and when they are discarded. When unused dye gets into nearby bodies of water, it can harm the aquatic life as well as polluting the nearby soil and, of course, poisoning the water. This directly affects the humans living nearby, as now their water is undrinkable, and any food grown in the vicinity of the polluted water is now unsafe to eat as well. So our food and water is poison, but at least the new dresses we buy are a pretty shade of pink!

Finally, once the clothes have been made, and the environment has practically gone up in flames, it is time to distribute the fashion. This leads to a whole host of problems, the biggest one being that all of the transportation required to move items from one place to another causes more air pollution.

Although all of this paints a pretty gloomy picture, all is not yet lost. There are certain things you, as an individual can do, to help lessen your negative impact on the world through your clothes (of course, it would be better if corporations would be a little less greedy and forward-thinking, but that's not going to happen any time soon).

Some fibers are less harmful to the environment, like wool. Organic cotton does not use as many pesticides as non-organic, although it does still have the other harmful effects mentioned earlier. Excitingly, there is ongoing research into more environmentally friendly fibers like hemp, so hopefully, soon there will be more viable options for environmentally-conscientious consumers.

A great way to buy new clothes without creating more waste is to go thrifting or attend clothing swaps. Not only are your new clothes unique and environmentally friendly, but they are often of better quality than the fast-fashion you would be buying in regular retail stores. This is one of the most impactful steps you can take-- buy good quality clothing that will last a long time and fix your clothes whenever you can, so that you will not have to buy clothes as often. But perhaps the most important step you can take is simply to be aware. Be aware of the harm that this industry is causing, and look for ways to fix it. If every new recruit entering the fashion industry is determined to improve things from the inside out, the reverberations will be felt down the entire supply chain, and through to other industries. But, the fashion industry will not change unless we demand it to.



once flourishing
by Anne Graf



MODEL Bailey Loban
PHOTOGRAPHY Sarah Jarrell
STYLING Megan Early
MAKEUP Sahar Rehman
SET DESIGN Ariana Ferreira

MODEL Maggie Kimmett
PHOTOGRAPHY Malcolm Sales
STYLING Mackenzie Pierce





MODEL Willow Arthur
PHOTOGRAPHY Madi Langley
STYLING Mackenzie Pierce
MAKEUP Sahar Rehman
SET DESIGN Ariana Ferreira

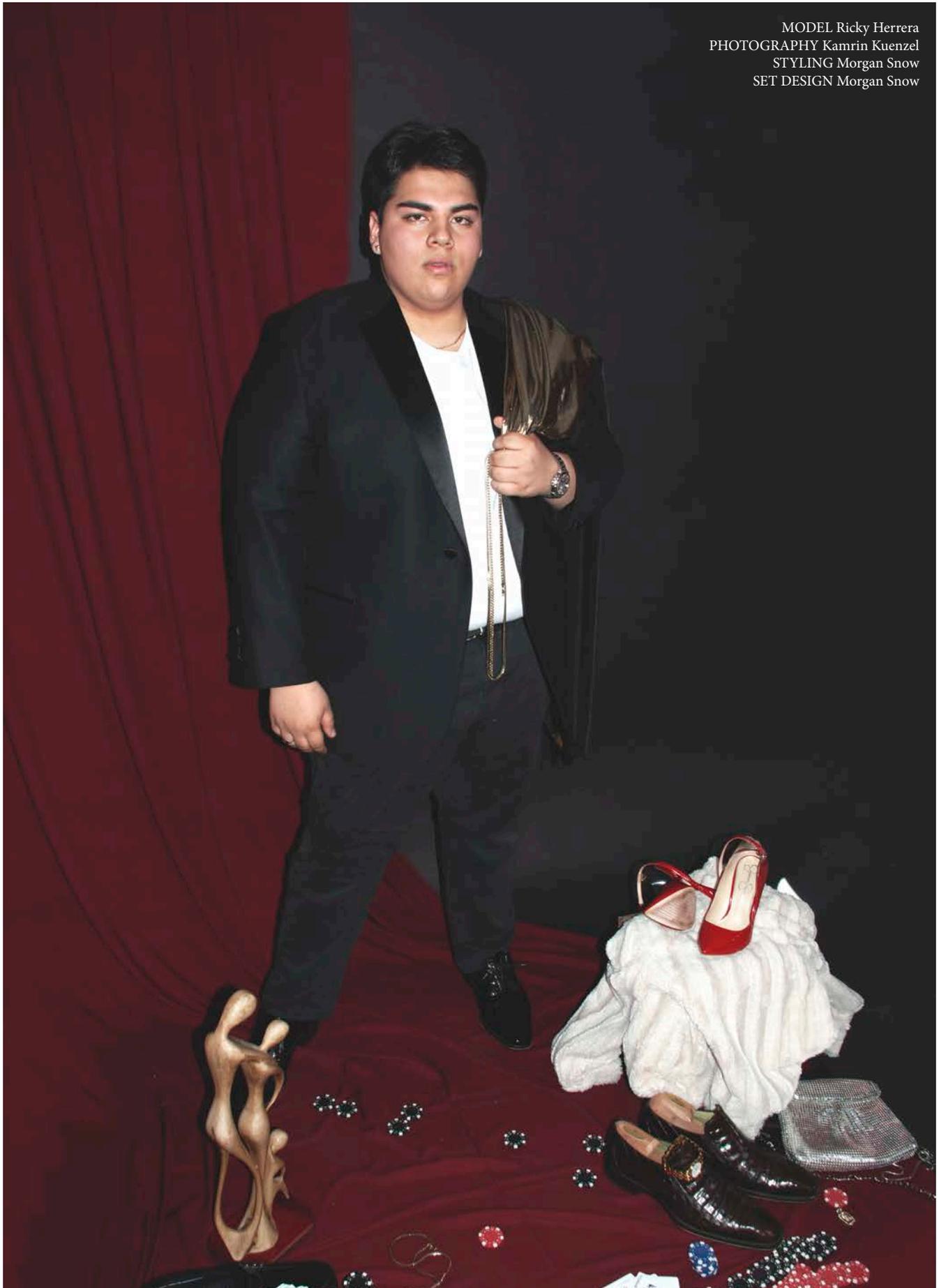
MODEL Leeman Smith
PHOTOGRAPHY Cliff Maske
STYLING Claire Pulley
SET DESIGN Morgan Snow

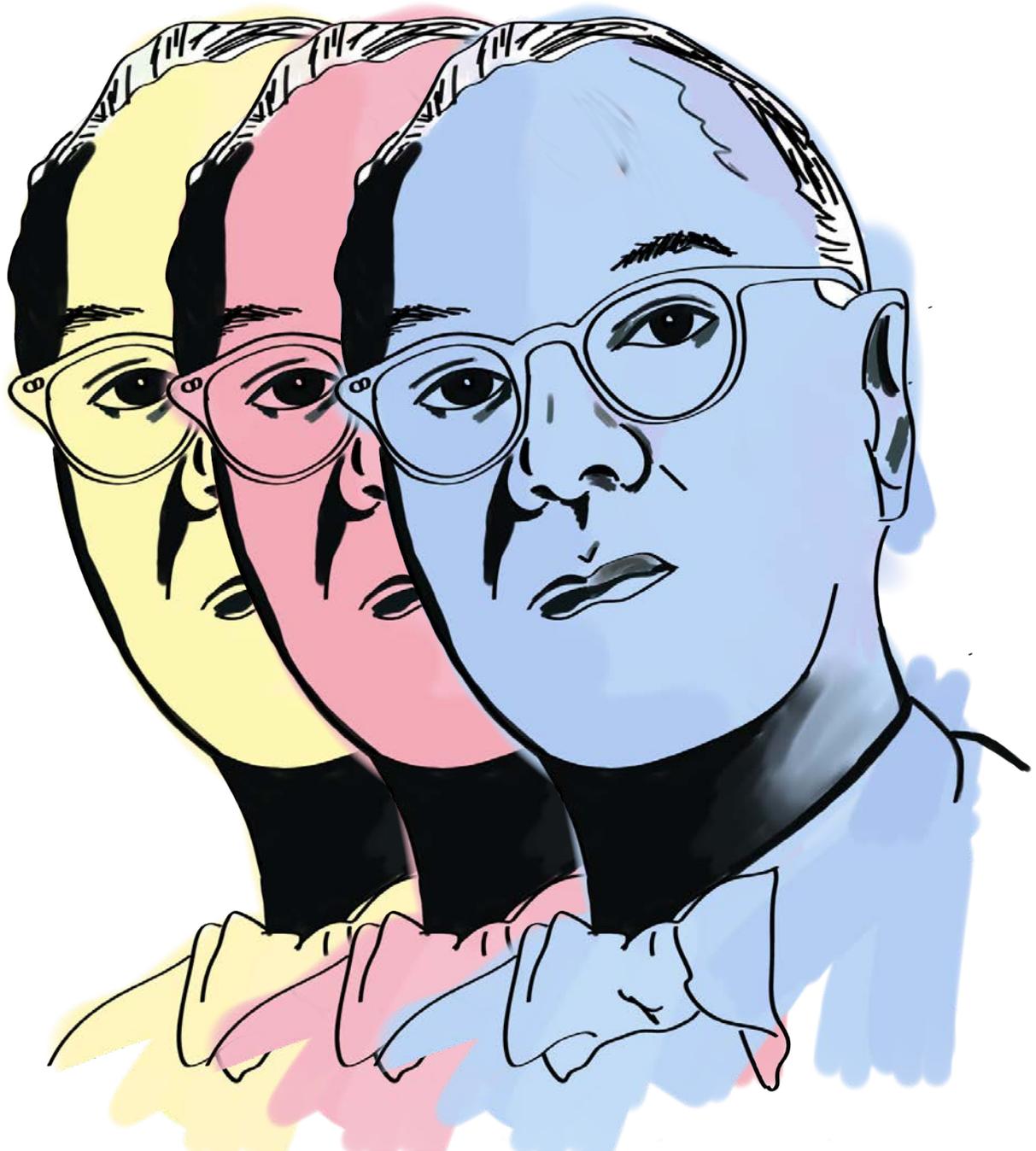


MODEL Nathan Kohn
PHOTOGRAPHY Kori Hyer
STYLING Jordan Murray
DESIGNER Daria Lowe
MAKEUP Sahar Rehman
SET DESIGN Ariana Ferreira



MODEL Ricky Herrera
PHOTOGRAPHY Kamrin Kuenzel
STYLING Morgan Snow
SET DESIGN Morgan Snow





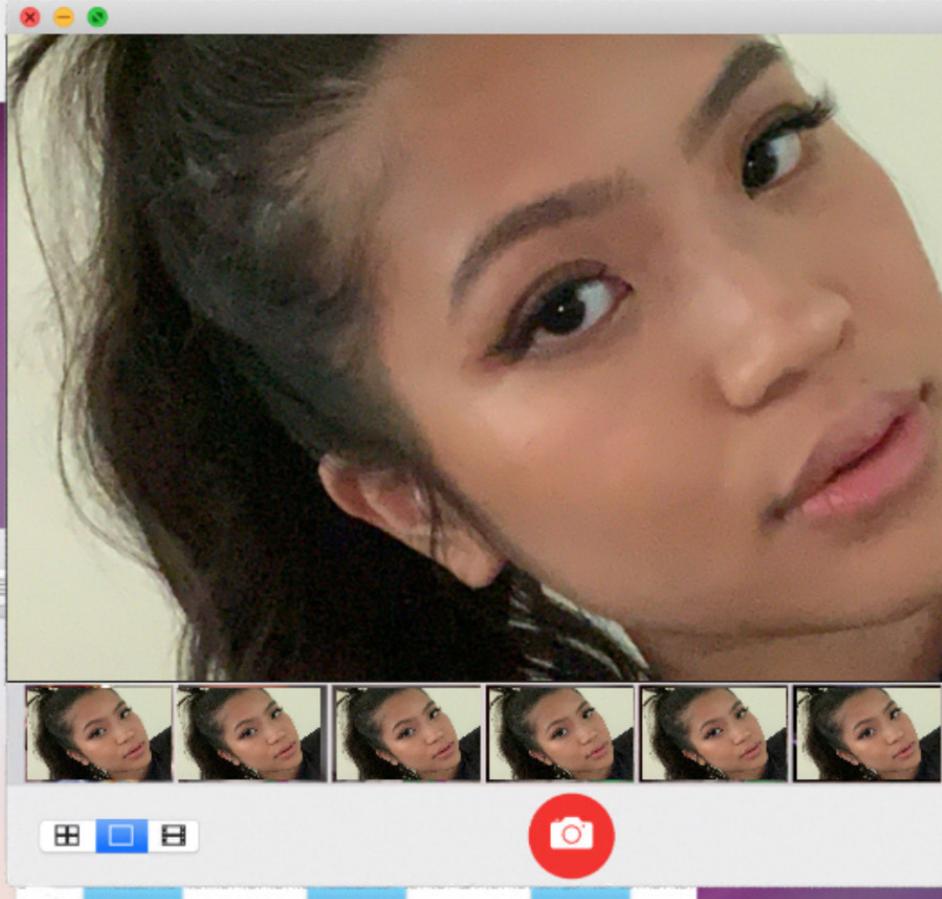
manolo B lahnik

by Anne Graf

Manolo Blahnik -- you might have heard this name thrown around in contexts of high fashion, pop culture, or even, strangely enough, lizards. High fashion is pretty easily explained, for he is, inarguably, one of the world's most iconic shoe designers. Many people know of his shoes from Carrie Bradshaw's obsession with them in *Sex and the City*, thus explaining pop culture. Which just leaves lizards. What on earth do lizards have to do with shoes? Nothing, unless you are Manolo Blahnik. When he was young, he would make tin foil shoes for lizards, as boys do. His artistic genius was manifesting itself from a young age.

Manolo Blahnik consistently stands out as a designer because of his innovative and whimsical designs. His shoes look like nothing else on the market, from their embellishments to the construction. He has created high heels without the heels, shoes that give your ankles wings, and even shoes that influence the way people walk. That last one was an accident though; Blahnik's first collection of shoes incorporated cork in the heel, which due to the lower density as compared to the normally-utilized metal, caused the models to sway as they walked down the runway. Regardless of how he started out, now he is a household name, and his shoes have covered the feet of such legends as Rihanna and Michelle Obama!

His heels are beautiful and comfortable, his origin story is unique, to say the least, and his name is casually mentioned in conversation, movies, and on the web. It's hard to imagine what he could possibly do next, but I'm sure he'll surprise us all.



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THE MIDDLE GROUND BETWEEN FASHION AND INTERNET

by Sarah Quinn

There are two things that I know about in this world. Those things are Tiktok (the social media app for 15 second lip-syncing and comedy videos) and fashion. Now, I have had my extensive amounts of research on this app, hours of dedication in fact (by that I mean that I have a serious Tik Tok addiction). And in that time, I have found that there is a new style trend emerging on the app. A style that has resurrected back from the depths of early 2000's emo and scene culture. We call that today, the rise of the "e-boy" and "e-girl."

This upcoming style means more than just an internet trend or a sign that things we saw on Myspace are coming back to haunt us. E-boys and e-girls symbolize the true power the internet has over fashion trends. And for the people following these trends, it isn't necessarily a conscious decision to do so.

Most of us don't wake up, look into our closets, and think to ourselves "Hm, how can I look like a modern-day revival of a My Chemical Romance fan, today." No, the way the internet impacts our choices in what we do and what we wear is a rather subconscious process. When I say it like that, it sounds like some sort of *I, Robot* mind control stuff, but it isn't that scary. The true way the internet impacts fashion is just like how life will always imitate art. Our minds do as we see, and because the internet and social media are such a large part of today's culture, we are just doing what we see online. But it does make you wonder, how far does this go back? And in what other ways does the internet affect fashion?

I think the most obvious example of the way the internet impacts fashion is through social media influencers. It is even in their title, "influencers." People like Kylie Jenner or James Charles get paid to influence their mass-market on platforms like Instagram. But even when these influencers aren't getting paid to promote FitTea, they are still influencing their audience.

And that is simply through what they wear and the outfits they post on Instagram. As a society, we imitate what we see, and the more we see it, the more appealing it gets as it slowly becomes the "king of the hill" of fashion trends. The thing about social media influencers is that the idea of an idol with a massive following, promoting brands or creating fashion trends,

isn't necessarily a new concept. This has been a big thing in pop culture for many, many decades now.

Think of the Beatles and how their "mop-top" haircut became a trend in the 60s. How about when Britney Spears and Gwen Stefani's crop tops and (very) low rise jeans became a huge thing in the late 90s to early 2000s? The only contrast now is that there is a different platform in which these influencers or "idols" are projected upon. Along with the fact that influencers these days don't necessarily need the talent of legendary 60's rock bands or 90's pop stars, they just need a large following to promote to. What has really changed with the current internet-focused culture, is the speed in which trends circulate.

Nowadays, the very nature of everything is "instantaneous." Shopping is prime, if you are dying for a new trendy shirt, it can be there in two days with online shopping. Also, the way we see and notice trends is instantaneous and broader. When you see styles and trends and things that pique your interest, it is no longer exclusive to your age group and location.

Through social media, we see trends instantly, whether it is at the beginning of its cycle or a trend that has begun on the other side of the world. Through social media, we see it all. The downside with this is that it speeds up the process in which trends circulate through relevancy. It seems that nowadays, at least in my opinion, the second I finally catch up with the trends, they are already gone with the wind, thus causing things like fast fashion. Another thing to question with internet culture and how it relates to fashion is, are we becoming less of individuals?

While I do believe, acceptance and embracing individuality is at an all-time high in today's culture, I think that there is a possibility that the very nature of internet culture can combat that. Because social media connects us all, are we on our way to becoming too connected? Will social media make us one giant oiled machine that produces a bunch of imitations of the next big social media influencer?

We don't know all of this yet, and of course, social media isn't the apocalypse of human culture and fashion as we know it, but it is something to think about. The best way to look at the situation is to understand that trends are just part of our culture, and they have been for ages. As much as we try to ignore them or try to be as unique as we can, we all, at one point or another, fall for them.

Athletics have impacted what we see on the runway and on the streets, and in turn, streetwear has influenced how athletic companies run their businesses. Although athleisure wear has skyrocketed in recent years—with people wearing tracksuits and sneakers all day long rather than just for sporting activities—the marriage between the two industries has been around for quite a while.

One of the most important and prominent trends around today is the stylish and comfortable sneaker. Converse is one of the many highly renowned sneaker brands with either their high-top or low-top shoes residing in everyone's closets. These sneakers started their rise to fame back in the 1920s and were originally meant to be used solely by basketball players—the name “Chuck Taylor” coming from the famous Indiana hoops star, Charles Taylor. These sneakers were the first-ever high tops on the market, and sparked the highly demanded high top sneaker trend that still goes on today. The original design for the converse high tops has remained the same for the past 90 years, proving them to be timeless. The fashion community elevated this look to not only make it an everyday stylish staple, but took it to the runways and red carpets. Now even the less sporty of us can rock this cool, effortless look.

off season

by Lindsey Seidenstein

Just like Converse's Chuck Taylors, we all know Adidas' infamous Stan Smith's, worn by all ages in all settings all across the globe. These sneakers were originally made for tennis players, the name even coming from the top tennis player of the 1970s, Stan Smith. These sneakers were relegated to sporting types until they were adopted by Marc Jacobs and other members of the fashion community, becoming a high fashion trend with an unmatched status of popularity.

Sportswear companies have not only created shoes with athletes in mind, but they have collaborated with athletes on their own endorsement deals. A familiar example of this is Michael Jordan's collaboration with Nike to create the highly desired “Air Jordan's.” These sneakers sparked the widely popularized “sneakerhead” culture and paved the way for sneakers' current status as a cultural icon.

As this fashionable, sporty trend began to grow, and sneakerhead culture became more and more popularized, sneakers started to walk off the streets onto the runways of the most couture, high fashion brands. Balenciaga pioneered the high fashion sneaker movement, with their sock-sneakers being worn by the most influential celebrities of our time. The highly-desired, highly-priced brand name elevated sneakers to a new unbeatable status of popularity. And soon, sneakers ruled the most distinguished high fashion runways.

Once high fashion began to follow in the sporty footsteps of brands like Balenciaga and Gucci, the collaboration between sportswear and couture brands began to emerge. The Off White x Nike collaboration is one that is unmatched. The classic swoosh logo mixed with the classic Off White labeling created an audacious, bold look that everyone fawned over.

Sneakers are not only for practical use in the sportswear industry, but they have infiltrated everyone's closets and have become a staple fashion trend that won't go away any time soon. The sneaker trend grows more and more every day, and this cultural phenomenon has linked the athletic industry and the fashion industry forever. This relationship still continues to grow and flourish.

MODELS Grace Lincroft, Saajana Bhakta
PHOTOGRAPHY Hailey Eisen
STYLING Mackenzie Pierce, Saajana Bhakta



MODEL Harrison Kaufmann
PHOTOGRAPHY Kori Hyer
STYLING Jon Copes



MODEL Grace Lincroft
PHOTOGRAPHY Kori Hyer
STYLING Mackenzie Pierce



MODEL Makayla Mack
PHOTOGRAPHY Ngoc Nguyen
STYLING Jordan Murray





MODEL Makayla Mack, Othman Fatfat
PHOTOGRAPHY Ngoc Nguyen
STYLING Bailey Loban, Jordan Murray

MODEL Destini Morton
PHOTOGRAPHY Kori Hyer
STYLING Jon Copes



MODEL Ariana Ferreira, Thomas Ellerbe
PHOTOGRAPHY Madi Langley
STYLING Ariana Ferreira, Thomas Ellerbe





FABRIC OF THE FUTURE

by Caroline Kotterer

How can the fashion industry reduce its carbon footprint? Hemp. The industry needs some new radical ideas to still meet customers' standards during the rise of the conscious consumer. Government regulation had kept hemp out of the industry for long enough, until Senate Majority Mitch McConnell signed his name on the 2018 Farm Bill, using a pen made of hemp, allowing for commercial production of hemp.

There are many reasons why this fiber proves to be a sustainable decision versus cotton. Hemp production requires less than a third of the water for cotton production and has a higher yield. On the other hand, cotton degrades the soil over time making land barren and decreasing soil biodiversity. Hemp can act as a rotation crop and recycle carbon through the atmosphere, enriching the soil rather than destroying it, this is the process of phyto-remediation. It is also a very adaptable plant that can be grown in many different climates and is considered to be drought tolerant. Companies like Patagonia and Levi's have joined the trend and now offer extensive collections of versatile hemp clothing. Another company on the hemp forefront to look out for is HempSmith, which started right here in Pittsboro, North Carolina.

Arlo Estill, a student here at NC State in the Wilson College of Textiles and Co-Founder of HempSmith has hit the ground running continuing his brother Zafer's dream for the company.

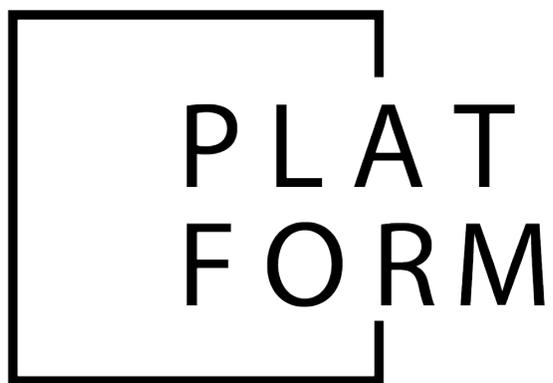
HempSmith is a sustainable clothing company that sells hemp-derived products working towards creating a radical supply chain "dirt to shirt." Arlo is in the process of sourcing local hemp from farmers in North Carolina to create the transparency that customers deserve. Currently, they're receiving their hemp from China, but the branding is done in Pittsboro at their

new storefront that opened up a few months ago.

HempSmith sells a small variety of classic everyday t-shirts and hats with their classic logo of the hammer and chisel that reflects the metaphor of the company's name being related to blacksmithing. Much like a blacksmith, Arlo and his team are paving the way to be the forefront of the change in switching to hemp fiber in the fashion industry. The company mimics a blacksmith by taking the raw element of hemp fibers with sweat and determination to make it into a sustainable piece of clothing. They've shown how functional hemp can be in producing their classic tees and vibrant orange tie-dye sweat-shirts, but once a year the East Coast Runway Fashion Show comes around which showcases custom-made versatile hemp clothing.

The third annual East Coast Runway Fashion Show is going to be held on April 18, 2020 at the Chatham Beverage District in Pittsboro, NC, where 10 designers will show 6 looks each sourced from local and sustainable materials. Last year HempSmith produced a hemp bathrobe and some pretty dope overalls. This year they've got some exciting new looks in store for the runway.

Arlo's plan after graduation this Spring 2020, is to devote all of his time and effort into HempSmith and make it a full-time job. Outside of HempSmith, Arlo spends his free time making music in a band called The Purple Snakes. His determination for the company stems from being able to remain close to his late brother and his visions for the company. Somewhere in the near future, HempSmith is looking to be the next Patagonia creating clothes to last a lifetime. Support sustainable fashion and check out their new website at hempsmith.co/home.



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