

PLATFORM

A low-angle photograph of a woman with dark skin and short hair, wearing a vibrant, flowing orange dress. She is looking upwards with her arms raised, hands slightly curled. The background is a bright blue sky with wispy white clouds. The overall mood is one of elegance and grace.

VOLUME VIII

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VOLUME VIII

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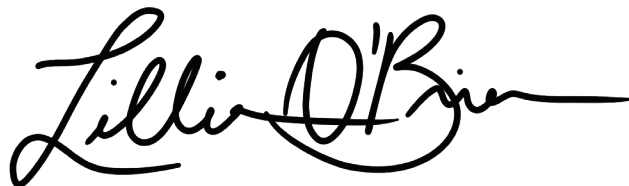
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Editor's Letter

2020 has been an undeniable doozy of a year that will forever mark our world with a “pre-2020” period, and hopefully, a more positive, “post-2020” period. Through a novel and deadly pandemic, worldwide societal and civil unrest and revolution, and an almost inescapable uncertainty about the future, we have found ourselves rallying behind, identifying ourselves by, and supporting the communities that have brought us hope, humor, and humanity during these unprecedented times (yes, I said it...unprecedented times... I know it's overused but I really don't have any other way to describe the current state of affairs). In Spring, at the start of all this change, the *Platform* community was thrust into a readjustment period that went way beyond a branding shift or rename. Our seventh volume was a true testament to what we could accomplish as a passionate community and stands as a reminder of our ability to adapt from the pre-era to the now-era. But for our eighth volume, Fall 2020, we are creating for and within the positive post-2020-era, we are all so desperate to bring about.

The changes we've faced throughout the semester have allowed us to grow and change in ways we never expected. We expanded our content offerings through a blog, a podcast, a website, and a writer's club to better connect with our community in place of in-person gatherings and events. We expanded our involvement opportunities with the addition of two new teams, Digital Content and Set Design and Direction. Continuing traditions started from our last issue, we are even finding new ways to donate proceeds to organizations that give support and care directly to our community. But, perhaps most importantly, we found a new way to safely allow our members to create content, express themselves, and produce an unparalleled issue of *Platform* Magazine. It gives me hope. Hope that we, as a community, as a generation, and as creatives, are able to create the world we want to exist in.



Lily O'Brien
Editor-in-Chief

A Note On COVID-19

“Challenging and confusing times,” “love and light,” and “we’ll get through this together” are all COVID-isms you are tired of hearing... and trust us, we are tired of saying them (or, at the very least, we at *Platform* are tired of saying them). However, it has been a different time for us here at *Platform*. The changes have brought us new opportunities, new functionality, and a new way to connect with our community. We were able to create a podcast, a blog, and a writer’s club as a way to stay connected to our community digitally and give our team members more opportunities for content creation from the safety of their home. But *Platform* is first and foremost a publication and we wanted to maintain that part of our identity to the best and safest of our ability. In simpler terms, we all agreed the show must go on. To safely produce our in-person content this semester and take care of our team we took several precautions:

All *Platform* meetings were held digitally via *Zoom*.

All photoshoots were attended by less than 10 people.

All photoshoots took place outside.

Masks were required for all on-location personnel (with the exception of models while they were being shot.)

Extra masks were available to be given out to those who needed one.

Hand sanitizer and disinfectant were used between handling props.

There will be no in-person sales this semester and no launch party to help maintain social distancing.

These are practices we will enforce and continue as long as we feel it necessary to keep our community safe. In fact, maybe some of these practices will become part of that “new normal” everyone keeps talking about.

MODEL Chris Pleasant
PHOTOGRAPHY Chris Pleasant
DESIGNER Chris Pleasant



Perfectly *Pleasant*

by Isabelle Pringle

The grind just doesn't stop for Chris Pleasant. After recently being awarded the CFDA Design Scholar Award from the Council of Fashion Designers of America (the committee most famously associated with fashion giants like Anna Wintour and current chairman Tom Ford), the Virginia Commonwealth University senior isn't resting on his laurels anytime soon.

When we spoke in September, Pleasant was already in New York City looking for his next internship gig using some of the connections he formed when being welcomed into the CFDA community. Names like Emily Adams Bode from Bode (a recent and extremely popular CFDA Emerging Designer of the Year winner) came up casually in conversation.

Spending most of his upbringing in Virginia, Pleasant began to take an interest in art, specifically painting, when he started high school. "My art teacher thought I had painted before, and when I told her I had not, she was so shocked," Pleasant says. "I then took an AP Art class, and that's where I refined my fine art skills and started technical drawing." When I ask if design has always been a component of his life, Pleasant responds that he "wasn't really design-thinking at that time— I was just trying to figure out who I was."

"My art teacher thought I had painted before, and when I told her I had not, she was so shocked."

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that, I would not
be able to do
any of the things
I did in Italy.”

When Pleasant decided to attend VCU, he had the notion he would major in a fine arts program like Communication Arts or even Printing and Printmaking. Pleasant was also not entirely aware of VCU’s Fashion Design degree. That changed one day when he went with a friend to the studio and was intrigued by how “hands-on” it was. After talking with Fashion Design + Merchandising program head Kimberly Guthrie, she encouraged Pleasant to switch to the program. “It wasn’t the plan, but I decided to do it because I wanted to learn a new skill I had never learned before,” he tells me.

In Chris’s opinion, the VCU program is “very traditional” in the sense that it really teaches students fundamental sewing skills. But aside from being very classic, Pleasant found the program a “bit limiting” at first because every garment he produced was only allowed in basic muslin fabric. “I was really interested in menswear, too, and the program really only focused on womenswear at the time,” Pleasant states. But as the program progressed, Pleasant was able to see why all the frustrations, in the beginning, were worth it in the end: “Looking back, we really needed that time to discipline ourselves. If I had not done that, I would not be able to do any of the things I did in Italy,” he says.

Speaking of Italy, Pleasant studied abroad last spring at the Accademia Italiana in Florence. However, this was not his first foray into abroad travel— Pleasant’s an avid globetrotter, having taken trips to Portugal and even Japan, among other sites.

But the abroad plans didn’t quite come together at first. Pleasant’s initial study abroad plans were to go to Italy *last* fall, but unfortunately, his visa did not arrive on time, leaving him at VCU for the fall. He enrolled at VCU for the fall semester on the last day and ended up working on a case study for YMA. Pleasant says during that time that he “was able to pull from my creative skillset” and that he “started to work on a collection.” Having been awarded \$5000 from his case study on the 50th Earth Day and its correlation with American painter Robert Rauschenberg and fashion retailer Zara, Pleasant was off to Florence for the spring.

Once Pleasant arrived in Florence, he enrolled in a screen printing class that began the impetus for his submission concept to the CFDA. “I was pulling inspiration from this book I found called *Psychodiagnostik*





by Hermann Rorschach,” Pleasant says. Rorschach famously created the first set of inkblot images used in psychiatric wards, Pleasant explains to me.

When starting to create this collection, Pleasant had very specific requirements for his materials: “I sourced all my fabrics from a wholesale factory outside of Florence. I was looking specifically for fabric that was undyed, natural, and biodegradable,” he says. During that time, Pleasant was also researching how plastic enters the water systems through fashion design processes. “I thought, ‘How could I design and not have such a disastrous effect on the environment?’”

That question carried Pleasant throughout his design process in Florence, and Pleasant’s professors back at VCU certainly took notice. Pleasant’s initial concept was nominated by his professors back at VCU to the CFDA. Being abroad granted Pleasant the “freedom to take my time” with his designs and submission concepts, without having constant supervision from professors. Twenty slides— filled with designs— later, Pleasant sent his official materials off to the CFDA.

One of the looks that really charmed the CFDA, you may wonder? “I was making a bodysuit, and I used scraps from an old painting I did as the pockets on the bodysuit. They loved that,” Pleasant says with a smile. More than combining art and fashion into his designs, Pleasant’s focus is on the environment, too. “We need to stop mass-producing things. Clothing should be more than just something you buy all the time,” Pleasant warns.

After being awarded the CFDA Design Scholar Award, Pleasant is reaping the benefits financially but also in terms of forming close bonds with other creatives in the council. “It is amazing to have the money to support me for the semester and the next, but also the connections they’ve given me,” he says.

Part of the reason why Pleasant is in New York is to connect with fellow CFDA alums like Emily Adams Bode from Bode (“I really like how she sources her materials”) and possibly even Kerby Jean-Raymond of Pyer Moss, whom Pleasant finds quite inspirational.

But when he returns to Virginia, Pleasant is focus-

ing on finishing up his senior year. What are the post-graduate plans? “I’m looking into graduate school options overseas. Overseas schools like Polimoda in Florence, Central Saint Martins in London, or just European schools and cities, in general, have a different approach to fashion, and I really appreciate it. I would love to continue it,” Pleasant tells me.

In the current moment, however, daydreaming about future plans is on the back-burner. Pleasant’s focus is on current projects for school, like a denim shirt for his embroidery class, and of course, a matching mask to accessorize it— quite fitting for today’s times, indeed.

Not to worry, though; this bright and burning light in the fashion industry isn’t dimming anytime soon. He’s also working on a new collection, but it’s something he wants to continue working on once he’s in graduate school. “I’m just excited to do something that’s *really* me.”

Check out more of Chris’ work on his new website
<https://www.chrispleasant.com/>

MODEL Alex Ford
PHOTOGRAPHY Clifford Maske



WHEN THE TAG SAYS MADE IN BANGLADESH

by Katalina Wernli

This past summer, cancel culture turned its focus to Kylie Jenner with the #KylieIsOverParty hashtags reigning over the comment section of the beauty mogul's Instagram. The reason? Kylie and Kendall Jenner's clothing brand, Kendall + Kylie, was rumored to have neglected to pay its garment suppliers located in Bangladesh due to the pandemic's toll.

While the Jenner sisters took to their clothing brand's Instagram to publicly announce that these rumors were not true, the short-lived affair is indicative of a bigger problem within the clothing industry that has only worsened since the start of COVID-19.

It's no secret that the clothing industry has its range of problems. From the amount of waste produced each year to the lack of diversity in seasonal campaigns, the clothing industry has seemingly gotten its fair share of public scrutiny.

But none can compare to the ill-treatment of garment workers by the well-known clothing brands that contribute to global inequality.

When the first wave of the pandemic hit worldwide, almost every industry took a financial loss. Prominent apparel brands closed brick-and-mortar stores and encouraged consumers to buy their products online. And while these leading clothing brands are taking their own setbacks because of the pandemic's

effect on the economy, it's the garment industry's working class that has been left the most vulnerable.

After China, Bangladesh is the second-largest garment industry in the world that employs around 4.1 million people and accounts for 84% of Bangladesh's export revenue. It's an industry that holds so much importance in Bangladesh that garment workers, who are mostly women, have been considered essential workers during the pandemic.

These garment workers in Bangladesh were already living on low, minimal wages before COVID-19 lockdowns started happening. Now, their reality is far more worrisome, with prominent retailers reducing prices, minimizing orders, and paying garment workers late or not at all.

Many garment workers were laid off without severance pay as their workshops were shut down. Still, the biggest blow was the cancellation of orders that were already completed or were in the production of being completed. And the workers that still have employment at the very limited open factories are being met with unsafe working conditions that pay no mind to what it means to socially distance. Workers are starting to have to choose between two devastating choices: poverty or COVID-19.

Clothing brands aren't forcibly giving these choices to their workers, but these harsh choices are a result of retail companies' ineptitude to hold themselves accountable for the system of inequality that they have seemingly set. Many may think that COVID-19 has exacerbated the relationship between retailer and worker, but what it has actually done is shed light on a truth that many want to avoid: Global inequality in the clothing industry.

The clothing industry relies heavily on the imbalanced power gap between big manufacturers and the employees that work for them. One of the main reasons that multinational clothing companies flocked to Bangladesh in the first place is because of how low-cost it is to produce garments and pay workers. Bangladesh has one of the lowest minimum wages in the world, marking down at a measly \$97 per month. Though there are set pay and work regulations in place by the Bangladesh government, they are not strictly enforced within the factories' walls. And the

fashion giants of the clothing industry have definitely taken advantage of just how low they can make low-cost be. Gap, Walmart, and Urban Outfitters are among the many companies that have avoided taking responsibility for their workers. They have made no commitment to take care of their workers and have not made any further plans to pay for their completed orders or were in the process of being completed.

Luckily, not all clothing brands have left behind their workers to fend for themselves in the middle of a pandemic. H&M and Zara are among the few fast-fashion companies that have voiced their intentions to take care of the garment workers that supply the product. Though these brands have shown a step in the right direction, they need to recognize how they contribute to the fast fashion industry that puts garment workers in dangerous circumstances. Not only that, but they also need to show their continued support for their workers both now and after the pandemic.

While COVID-19, combined with the exploitative nature of retail companies, has created a massive impact on garment workers, it's important to realize that this situation is worse than normal. The normalcy of the clothing industry should still be questioned and held accountable for the inequality that it feeds into each day.







emptyrean

MODEL Emily Babb
PHOTOGRAPHY Audrey Roh
STYLING Katie Holmstrom





MODEL Khaldiya Yassin
PHOTOGRAPHY Makenzie Rink
STYLING Ashley Irwin

MODEL Veronica Humphrey
PHOTOGRAPHY Naima Sutton
STYLING Meredith Howell





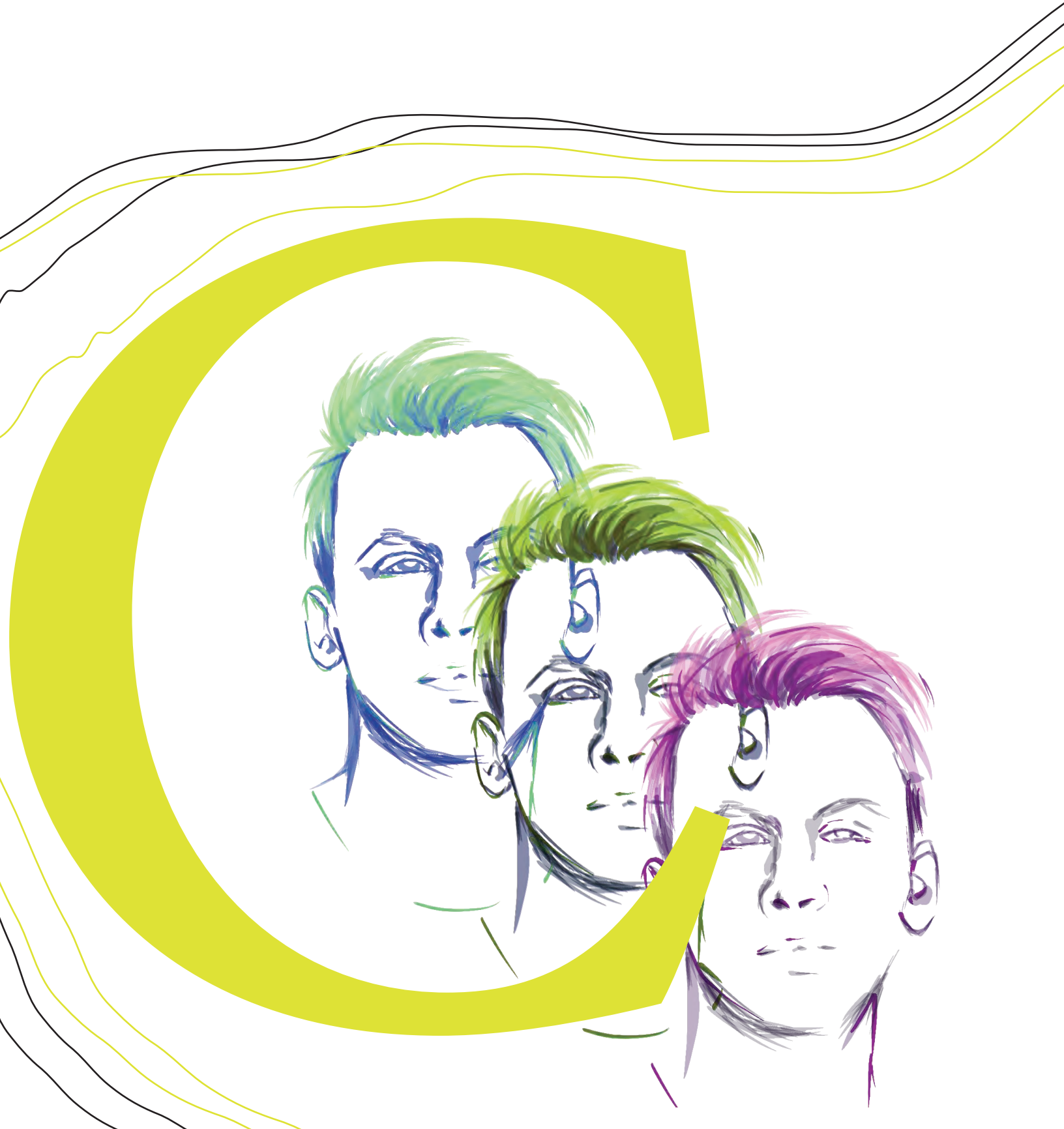
MODEL Becky Zhang
PHOTOGRAPHY Clifford Maske
STYLING Virginia Carter











Clis for Christian Cowan

What do Lil Nas, Cardi B, and Miley Cyrus all have in common?
Looks from a fabulous designer.

by Lily O'Brien

If you are part of the fashion industry or keep tabs on the hottest designers, I'm sure you've come across the name Christian Cowan. But, if you don't know the fashion industry and instead spend more time learning the ins and outs of the music industry... well, you've probably heard the name too... or at the very least, you've seen his work.

Having just graduated from Central Saint Martins and London College of Fashion in 2016, Cowan has achieved almost immediate industry success. Shortly after his graduation, Cowan started a brand under his namesake and was nominated as a finalist in the 2018 CFDA/Vogue Fashion Fund. Other designers and brands who've previously competed for this grant and won include Alexander Wang, Rodarte, and Kerby Jean-Raymond of Pyer Moss, to name a few.

However, to say his participation in this competition is what helped launch him to fashion celebrity status would be only partially true. Cowan didn't have celebrity endorsements straight out of university, that's true, but his use of shape and color made it apparent to anyone that he would be going places someday. His garments have elements of liquid-like glittering fabrics, pops of neon pinks and greens amongst elegant black pieces, and exaggerated silhouettes working in unity with feathers, unbelievably enormous bows, and, sometimes, almost clownish prints. The performative humor paired

with elevated taste balanced in each of his garments has wowed people beyond the fashion industry. In fact, Cowan's work is perhaps even more notable amongst musicians.

Since his CFDA/Vogue Fashion Fund fame, Christian Cowan's fantastical designs have continually graced the New York fashion week catwalks. Beyond catwalks, Cowan's work is frequently seen dressing the hottest artists in the music industry. Cardi B's iconic black and white checkered look on the cover of her debut album, *Invasion of Privacy*? Christian Cowan. Lil Nas' recent and infamous giant spiked hair editorial? Christian Cowan. The pink, fully rhinestoned, motorcycle jacket suit Miley Cyrus wore to the ONE Campaign and (RED)'s 10th anniversary celebration? You guessed it; that was Christian Cowan.

Cowan's graphic designs, bright colors, and high-end whimsy look as fabulous on a runway as they do on a stage. But while he is dressing the trendiest celebrities, I don't see Cowan's success as short-lived as a simple trend. His ability to play between the fine-line of high fashion and costume regalia is unmatched and irreplaceable. The only question is, which celebrity will don a Christian Cowan design next?

The art of tattooing has been around for centuries, with evidence dating as far back as 3370 BC. The practice is done by inserting ink into the skin's dermis layer, which permanently changes the skin pigment's color. "Ötzi the Iceman," a well-preserved natural mummy was discovered in 1991 in the Swiss Alps, and they found he had 61 carbon tattoos in the shapes of dots and lines. To be clear, carbon tattoos were made by mixing ashes from burned wood with water.

The simple markings on Ötzi's body were thought to be a form of medical treatment related to a form of acupuncture. He wasn't the only mummy to be found with tattoos resembling the purpose of being a primitive variant of medicine. In Ancient Egypt, tattoos were more common amongst women and represented class, religious devotion, and fertility. Whereas in Ancient China, tattoos were viewed as barbaric and used to brand prisoners. The purpose varies from culture to culture in regard to why they practiced the art of body markings.

There are a few different methods to create tattoos that have been used amongst different cultures. Some artists use the "Stick and Poke" method, consisting of a chisel and a hammer to make little cuts into the skin and then hammer the ink directly into the cuts. Modern equipment used today is tattoo guns using black ink made from iron oxide and carbon. More safety precautions are put in place today to prevent the spread of Hepatitis A, a common infection that can be transmitted through dirty needles. Different color ink can be made by using different cadmium compounds. The Samoan culture uses a rake and striking technique. The rake is used to create a pattern while the stick inserts the ink into the skin. Some of the oldest tools used for tattooing were found in France, Portugal, and Scandinavia, aged at 12,000 years old.

Tattoos throughout the late 20th century have evolved immensely. In the 1960s, there was a scare in hepatitis cases, placing the blame on tattoo parlors. This created a negative stigma around the art, but celebrities such as Janis Joplin, the iconic rock singer, began to express their liking for tattoos.

After the Vietnam War, patriotic symbols dropped in popularity, and the classic skull became a popular marking for people to get. Looking at the 1970s, tattoos became more well-known on the scene, and peace symbols were hot. Along with the counterculture movement, people began to express themselves freely, and full sleeves became common. The imagery started to diversify, and female tattoo artists hopped on the scene incorporating softer lines and more flowing art.

Rebellion was the theme of the 1980s decade, and tattoos became bolder and more colorful. Thick black lines, tribal tattoos, and color were a sign of the '80s. The TV channel, MTV, only helped encourage more people to get tattooed as a form of self-expression. People took after their favorite rock stars and got colorful, bold motifs and Celtic knots to decorate themselves. Nirvana, Guns N' Roses, Wu-Tang Clan, Metallica, and the list goes on of influential music that came out of the 1990s. During this time, tattoos started to become destigmatized, and even more people decided to get inked up. Although, the use of tribal designs and Chinese characters as body art began to call into question ethics and cultural appropriation.

At last, looking at the 2000's popularity of the famous "tramp-stamps" could be seen as lower back tattoos, commonly amongst many women. Celebrities such as Kat Von D, Harry Styles, Pete Davidson, Post Malone, and the list could go on are all known for decorating their bodies in tattoo art and freely expressing themselves. Today, we see a combination of all these influences with more attention to design and placement. It's becoming almost more uncommon to meet someone who doesn't have any ink. We are witnessing a paradigm shift and generational change in social acceptance regarding body art. The beautiful thing about getting a tattoo is that it can be as much or as little as you make it, making it your own.

ILLUSTRATIONS Allie Wilson



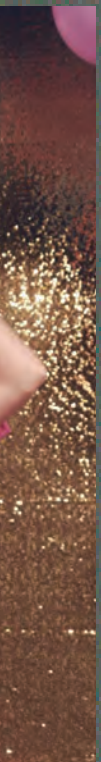
THE ART & HISTORY OF **TATTOOS**

by Caroline Kotterer

TAKE THE CAKE

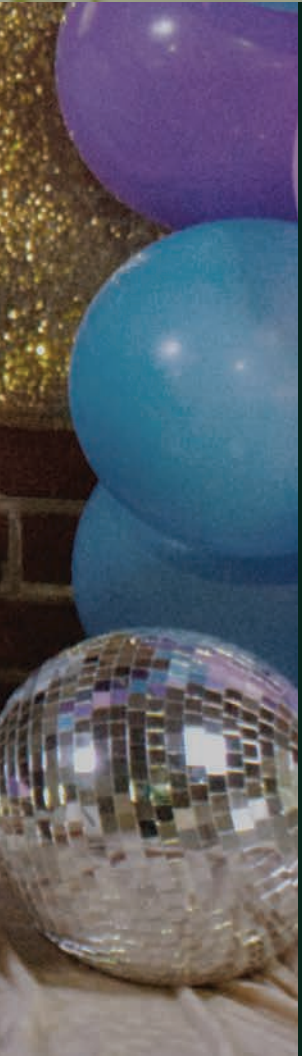
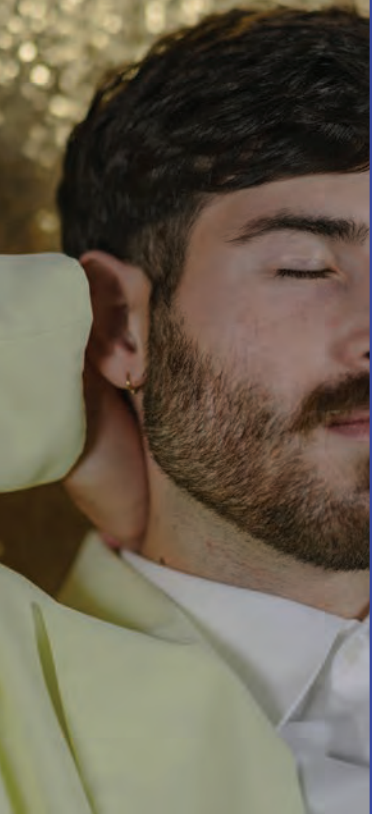


E



MODEL Rheece Hilliard
PHOTOGRAPHY Sarah Jarrell
STYLING Megan Early





MODEL Harrison Kaufmann
PHOTOGRAPHY Clifford Maske
STYLING Megan Early



MODEL Peyton Brower
PHOTOGRAPHY Naima Sutton
STYLING Mackenzie Pierce





MODEL Grace Lincroft
PHOTOGRAPHY Naima Sutton
STYLING Mackenzie Pierce





MODEL Ricky Herrera
PHOTOGRAPHY Clifford Maske
STYLING Megan Early





CENTER FOR TECHNOLOGY
AND INNOVATION

1010

The Nonwovens Institute

Distance Education and
Learning Technology Applications (68334)

Bandwidth

PPE Provisions in NC

by Amber Winstead

With the sudden oncoming of COVID-19 into the nation, many states and local businesses have had to adjust. Not only to not having direct contact with their consumer base or employees and working from home but also discovering new ways to contact each other through digital means.

Some businesses, though, have gone above and beyond what is necessary for them in this time of strife and uncertainty. Many have answered the call for a gap in supplies in the medical market that was not so apparent until the pandemic began. Here is a closer look at how businesses native to North Carolina started to make Personal Protective Equipment (PPE) to distribute in their community and to healthcare workers.

A place many in the area call their collegiate home, North Carolina State University's Nonwovens Institute (NWI) began manufacturing N95 masks soon after the start of the pandemic. Due to their nationwide scarcity, the price of N95 masks has expanded more than five times its usual cost, and many healthcare workers had taken to accepting donations of homemade masks, reusing disposable masks, or improving altogether with rags, sheets, etc. To combat the strain, the Nonwovens Institute partnered with Blue Cross and Blue Shield, Freudenberg Performance Materials, UNC Health, and others to exclusively manufacture N95 masks for healthcare workers.

With a \$450 donation from Blue Cross and Blue Shield NC, the NWI purchased specialized mask molding machines and other materials to produce the masks, with the goal being to create at least 100,000 N95 masks per month while keeping costs affordable for local health centers. When asked about

its experiences so far in making PPE material, the NWI's executive director Behnam Pourdeyhimi responded to reporter High, "Through these collaborations, we are proud to provide our novel materials to create solutions for communities across North Carolina in the continued fight against COVID-19."

N95 masks are most commonly made of two nonwoven spunbond (a type of textile made by melting synthetic pellets and extruding them through a tube) textiles sandwiched with another layer of nonwoven material to serve as a filtration agent against viruses and bacteria. The Nonwovens Institute developed a new way to create the filtration layer with the resources available to them, which has the same effectiveness as the original N95 masks.

Due to these successes, NC State has been able to ship over 2.9 million square meters of spunbond material to businesses between April and June. It's not clear how much longer the NWI will manufacture PPE; however, their efforts have dramatically changed healthcare professionals' lives around the country.

Saab Barracuda LLC is located in Lillington and is mainly a military-based textile company, producing camouflage netting, special operations tactical suits, and military plane/tank decoys. They now make isolation gowns— A garment used by medical personnel to prevent the spread and transmission of body fluids and germs. These gowns are non-surgical and are meant to be disposed of after use. Contact was made with Bill Easterling from the company, but he was, unfortunately, unable to further comment on Saab Barracuda's involvement in making PPE. However, it is known that despite not making as much profit as when manufacturing military equipment,

this company decided to partner with Gov. Roy Cooper to best serve the community utilizing what skills they have available.

If your curiosity is piqued after learning of these organizations and you'd like to learn to make your own PPE (especially masks), you most likely have thousands in your community who've tested the waters for you and could give you pointers. When hospitals were overwhelmed with COVID-19 cases, and masks were low, they received donations ranging in the tens of thousands of handmade cotton masks. Using nothing more than fabric scraps, interfacing, and ¼" elastic, sewists across the state have been whipping up masks faster than your grandma can dish out a feisty remark about "The Olden Days."

These sewists, as well, have been donating to hospitals, charities, and other organizations to be worn by medical personnel immediately. Need help getting started on your mask making journey? Hobby Lobby has a great tutorial on creating cloth masks, and most supplies can be bought from local fabric and craft stores. If making your own still seems like a daunting task, local students such as Kiana Bonollo and Hailey Lilliot also sell masks that can be purchased by contacting them through email or Instagram. Some creatives have even been able to mass 3D print face shields.

With many companies, organizations, and individuals stepping up to the arduous tasks of manufacturing medical equipment for the healthcare industry during this time, one might ask if COVID-19 will

make some companies reconsider onshoring their businesses after witnessing the supply chain breakdown abroad. North Carolina is no stranger to being a manufacturing mecca, being one of the largest textile manufacturing states in the country, and it being one of the most vital goods NC produces. Pre-coronavirus, NC factories had long been moving operations overseas for cheaper costs or had shut down altogether if they could not compete with the new market's prices.

The onset of COVID-19 led many factories overseas to shut down operations for months, especially in mainland China. This brought about an era of job insecurity and product shortages that are still resonating across the world. The most impacted by these changes are Gen Z students about to enter the workforce and millennial employees with families who have been furloughed from their job. Students trying to enter the workforce now find jobs scarce as competition between more experienced candidates has ramped up. Previously employed millennials have to find other creative ways to stay afloat before they can be hired elsewhere.

Along with all the other crazy experiences that have happened in the dumpster fire that is 2020, one possible positive could be the occurrences for the younger generation that may sway them to want to start businesses and home them in North Carolina in the coming years. This year's harsh experiences may serve as a wake-up call to rebuild local industry in the U.S. and encourage community-minded business practices since, only as a community, have we been able to weather the storm of the pandemic. With the help of businesses and selfless individuals committed to helping fight COVID-19, weather on, we shall.



Clothing and R

by Delaney Galvin

A white knit sweater used to hang in my mother's closet. It is arguably one of the most perfect sweaters ever made; warm but still airy, oversized but still flattering, and every time my mother would wear it, I would wish it were mine. I would constantly ask her for the sweater because I could tell just how comforting it would feel during the fall months when the wind picks up, and the sky dims at 5:30. It was a cruel wish come true.

After my mother passed away in mid-2017, I was asked by my father if I wanted to go through her closet and pick out anything to keep before the rest was donated. Of course, the sweater was the first thing that came to my mind. I remember I immediately put it on, and its weight on my shoulders was almost haunting. A guilty feeling sat at the pit of my stomach, but I knew the sweater was meant for me.

I don't have many things to remember my mother by. I don't have a lot of pictures or trinkets, just a few haphazard belongings, and her sweater. This sweater is everything that she was: warm, cozy, comforting, agreeable, kind, but the thing I love the most about it is that it was hers. I think of her every time I wear it, and I know she would be happy that after all those years of pleading, it's finally mine.

Clothing brings out visceral memories from the backs of our minds. It can help us recall the people who wore it or the places we bought it from. When an article of clothing belongs to a person, a piece of them is attached to it. It is so personal because, in most cases, people pick out clothing for themselves. It hangs off of them and touches their skin. It takes on their smell and carries their stories. My mother's sweater has a small black stain near the wrist, most likely from the bleeding ink of a ballpoint pen. That stain is part of the story that I add to every time I put



S Memorance

it on. The sweater was a piece of her, and now it is a piece of me. Later it will be a piece of someone else.

It is difficult to put into words exactly why we feel such strong attachments to pieces of cloth that once belonged to someone special to us. Whether it's a father's jacket or an old friend's T-shirt, there's no denying that clothing holds something within it when it is passed on. We frame sports jerseys and burn ex's hoodies because we can feel the energy it brings, and that energy is inherently tied to the clothing's previous owner. Memories get tied up in things that objectively have no importance, but we as complicated, emotional beings can see how things are special to other people, how they bring up emotions of happiness, sadness, anger, or regret. After objects are passed on, they can bring up the same, or different, emotions in those who later wear them.

Although I can't speak to how my mother's sweater made her feel, it makes me feel safe, calm, and connected to her. I know she is always with me when I put the sweater on, and although it doesn't hold her smell anymore, all of my senses tell me that she's still there. Being able to wear the sweater when I miss her has been really helpful for me in coping with my grief. I have a few pieces of her that she left behind, and they remind me that she's never really gone. Her energy hangs around inside of the threads, and I can still feel her holding me each time I put it over my head and feel the weight on my shoulders, perhaps still haunted, but in a quieter way than before.

Enclothed Cognition

The Power Behind the Uniform

by Rosa Stancil

When you think about fashion, what comes to mind? Do thoughts of designers, runways, fabulous clothes, magazines, or even New York City flash across your mind? These visions enter my mind too, but as I've gotten older, I've learned that fashion is so much more than that.

The power of fashion is often underestimated. Many people do not realize the extent of influence that fashion has on multiple facets of our lives. What we wear can impact the way we feel and the way we behave. A substantial amount of research has been carried out that proves that the clothing we wear can affect our psychological states, as well as our performance levels. If we take a second to think about this, it makes sense, right? Don't you remember how confident you felt in that dress, or how cool you felt in that jacket? Enclothed cognition is the popular psychological term used to describe this connection between fashion and psychology. Many studies have been carried out surrounding this term, including how doctors' performances are impacted by wearing lab coats, as well as the importance of dressing professionally in work environments. Whether it was a suit, a lab coat, a dress, a jacket, or another article of clothing, I'm sure that we can all recount at least one time when what we wore impacted our psyche in some way. As the interest and focus on enclothed cognition expands, so does its research areas. Recent studies have begun to explore enclothed cognition's relevance in terms of the impact of police uniforms on shooting decisions.



A new study surrounding encloded cognition produced by representatives from the University of Southern Maine, Grand Canyon University, and Providence College carried out a simulation to find this connection. Participants were randomly placed into two groups: One wore regular clothing, and the other wore police uniforms. Both groups took part in a shooter video game that portrayed several real-life settings, with the final image showing a Black or white male target who was holding a gun or object. Each participant was to, as quickly as possible, shoot armed targets but not unarmed targets. Additionally, due to previous research studies displaying that personal beliefs may impact behavior about power, the researchers questioned all participants about their police power attitudes before the simulation.

The findings from this study showcase the power and significance of encloded cognition as they suggest that police uniforms do, in fact, give police the confidence and courage to make the decision to shoot concerning both racial bias and accuracy, often leading to the use of excessive force. It was found that participants who wore police uniforms were more likely to commit a false alarm by mistakenly shooting unarmed targets than those who wore regular articles of clothing.

Additionally, it was found that wearing a uniform produced a relative shooting bias, creating a greater tendency for Black unarmed targets to be shot rather than unarmed white targets. The importance of perception was also revealed in this study, as the participants who were aware of the potential abuse of police power had “shot” a lower number of unarmed civilians in the simulation compared to those who were not aware of the potential abuse of police power.

Unfortunately, it is clear that the current power behind the uniform is not always a positive one, and as a society, change needs to occur. Although this study highlights some clear problems with police power, it also highlights the importance of education and awareness of our country’s law enforcement practices. In an optimistic sense, these findings provide hope for a better and safer future as simple changes in law enforcement, such as re-

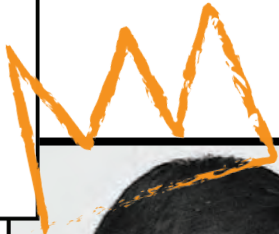
defining the power behind the uniform, can be applied to evoke change.

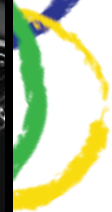
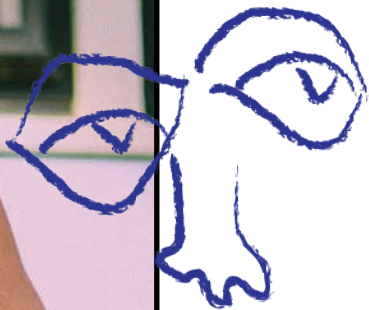
By no means are uniforms the only problem or the only solution to the issues within the United States law enforcement system, but they do symbolize the potential change that can be made by small yet effective adjustments to the current system and the practices it follows. Encloded cognition is a powerful thing that can be used for our society and our own benefit.

So next time you think about fashion, I encourage you to broaden your perspective and think about the power and significance it holds in everyday life. How does what you wear make you feel? How can you harness that feeling and turn it into something positive that allows you to be your best self?



gen me





MODEL Othman Fatfat
PHOTOGRAPHY Vidisha Purandare
ILLUSTRATIONS Allie Wilson
STYLING Alexandra Neighbour



MODEL Bryce Royal
PHOTOGRAPHY Sarah Jarrell
STYLING Daniel Anderson

MODEL Mayla Ngo
PHOTOGRAPHY Vidisha Purandare
STYLING Mackenzie Pierce
DESIGNER Morgan Snow



MODEL Eva Pontius
PHOTOGRAPHY Sarah Jarrell
STYLING Jordan Murray





MODEL Skylar Shuford
PHOTOGRAPHY Madi Langley
STYLING Skylar Shuford







MODEL Bryce Royal
PHOTOGRAPHY Sarah Jarrell
STYLING Daniel Anderson



the journey of *dry shampoo*

from an anti-feminist past to an empowering present

by Rebekah Barker



It's no secret that over the last decade, dry shampoo has become an essential hair care product, particularly among younger generations. For Gen Zers and millennials alike, it has rapidly evolved into a morning routine staple: more worthy of bathroom counter space than the buzziest of beauty products like jade rollers, beauty blenders, and even curling wands.

But while dry shampoo has become a seemingly empowering hair care product at the center of a whopping 3.3 billion dollar market, its roots are not so empowering.

Formerly known as “Minipoo,” dry shampoo has been around since the 1940s when it was primarily marketed to women looking to quickly freshen up before “surprise dates.” Interestingly, dry shampoo brands also targeted bedridden mothers who sought an alternative means of looking more presentable to their husbands while feeling under the weather. In the mid-twentieth century, women could spritz their hair with the product ahead of a date night or use it as a “quick fix” when their husbands were on their way home from work. Put simply: historically, dry shampoo was a product women used more often to please others than themselves.

So what's the appeal behind this simple hair care product today, you ask? Has much changed in the last eighty years?

To find out, I turned to my friends Sophie and Maggie—both of whom are seasoned dry shampoo users—and busy young professional women-about-town.

Maggie's Dry Shampoo Story

Age: 23 | Occupation: E-commerce Customer Care Specialist at Peter Millar | College Major: Fashion Textile Management (2019); Global Luxury and Management (2020)

When asked about what first sparked her interest in dry shampoo, Maggie said without hesitation: "It got trendy again out of nowhere." I could hear her smiling through the phone, "whenever products are trendy," she said, "I'm gonna try them!" As a friend of Maggie's, this much I can confirm is true.

In some ways, Maggie's relationship with this popular hair cleansing product is simple and sweet: 2-3 uses a week (nothing new there) and always the day before she plans to wash her hair (A+ for consistency).

In other ways, however, Maggie's dry shampoo routine is more complicated than most. If Maggie's vanity space were a bar, let's just say she'd have several beers on tap. Maggie proudly rotates between four different dry shampoo brands, all of which have a specific time and place in her ever-evolving beauty routine. Of the dry shampoos that occupy space in Maggie's life, her "absolute favorite" is Amika. According to Maggie, it smells better than her first, second, and third runner-ups—Batisse, Not Your Mother's, and Aussie, respectively. While it may seem a bit maximalist for one gal to use four different dry shampoos, each product serves a unique purpose for Maggie. Batisse, for instance, is a great middle-of-the-line dry shampoo; it "smells amazing" and does the trick at an affordable price. Whereas Amika, being a bit pricier, is best used sparingly—Maggie most frequently uses it to "freshen up" her beautifully highlighted curtain bangs (Can you say trendy!).

While Maggie admits that she first tried dry shampoo because it was among the biggest haircare trends of our time, the reason she continues to use the product will undoubtedly resonate with every other young, ambitious student or professional out there: it's a tremendous time-saver.

At the end of the day, dry shampoo is an invaluable part of Maggie's routine because it allows her

to spend less time on her hair and more time doing the things that bring her life value: pouring into her career, investing in her relationships, and, of course, her new quarantine hobbies—like puzzling and embroidery.

Sophie's Dry Shampoo Story

Age: 22 | Occupation: Recruiter - Social Impact H.R. | College Major: Business with Nonprofit and Middle Eastern Studies minors (2019).

Much like Maggie, Sophie is a dry shampoo aficionado. She's been using it since her freshman year of college when she says her schedule began to "pick up." Because Sophie has naturally oily hair, she sought an alternative to washing that would allow her to go an extra day or two between shampooing; and in dry shampoo, she found just that.

Sophie says she uses dry shampoo every other day and that her jumbo bottle of Batisse (to which she transitioned after going through the standard size too quickly) has a permanent home on her bathroom shelf. Why Batisse, you ask? Sophie could easily turn her explanation into a 1,000-word essay— and I'd happily read it.

As a natural brunette, Sophie says she's had a "super difficult time" finding a dry shampoo that didn't leave her strands looking "a bit grey." So when she discovered Batisse's tinted dry shampoo for dark hair, she was immediately sold. Sophie added that Batisse's dry shampoo is "the best for longevity," as she never has to "touch up" during the day. Best of all: you can pretty much get it anywhere. Sophie is quite the world traveler, so the fact that she has been able to replenish her dry shampoo supply in the UK or Greece just as easily as in the U.S. is the icing on the cake.

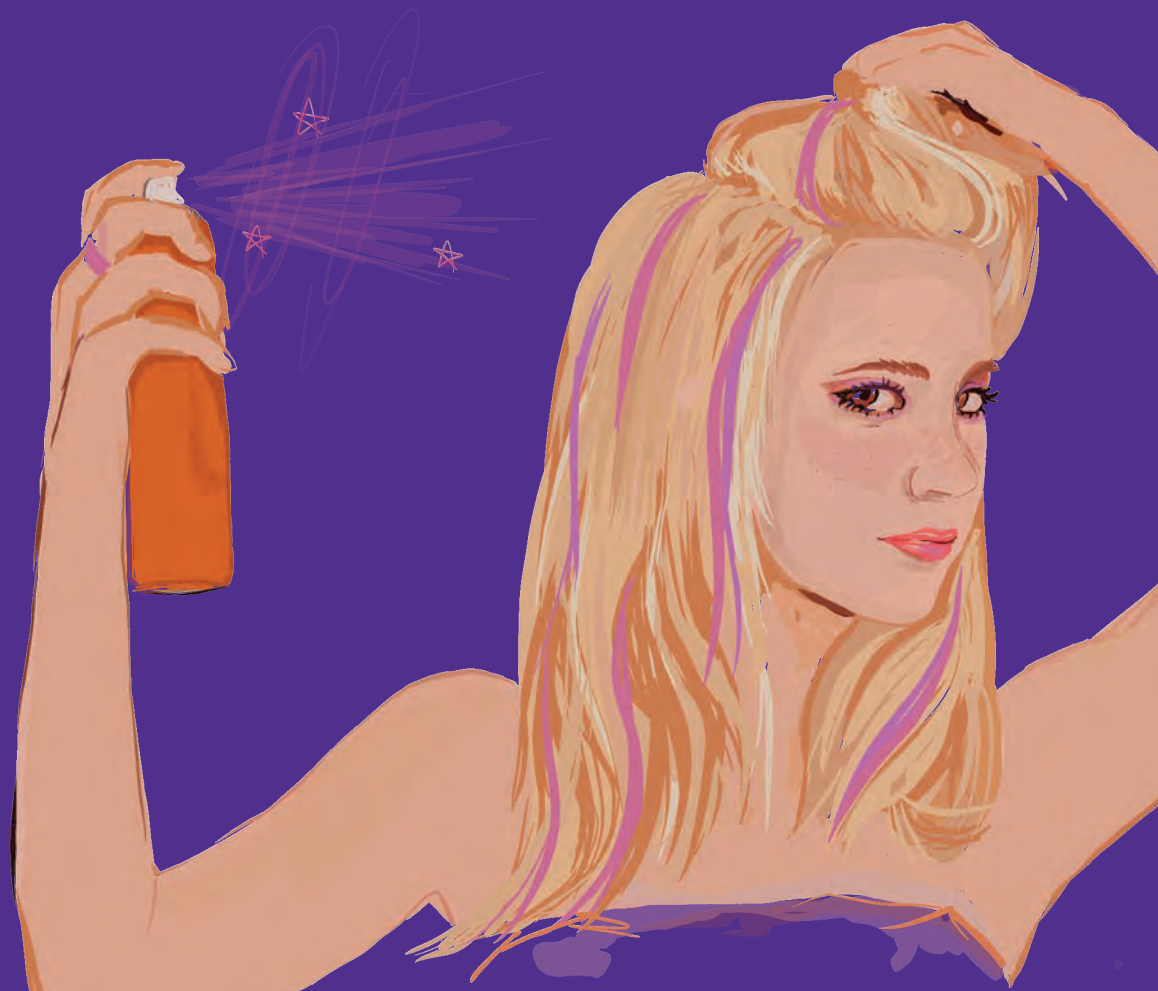
Like Maggie, Sophie also pointed out the convenient, time-saving beauty of dry shampoo: "As someone who works three jobs, with three managers in three different time zones, I found myself working really weird hours, which makes my sleep precious and rare." Sophie went on to say that dry shampoo knocks about 20 minutes off of her morning routine, which is "20 minutes more rest."

Sophie sees dry shampoo not only as a time-saver

but perhaps more significantly, as a life simplifier: “I love the mindlessness of it... It takes one thing off my schedule... and off my mind,” Sophie added—I could sense the gratitude in her voice through the phone. She went on, “I find myself chronically running from thing to thing,” and dry shampoo is “just so simple... it’s the black t-shirt of toiletry items. You throw it on without even thinking about it. It’s the perfect no-fuss option for this busy stage of life we’re all in.”

The Verdict?

Today, many women—like Sophie and Maggie—use dry shampoo to simplify their lives, to take back slivers of time for what matters. Dry shampoo allows women to spend less time in front of the mirror and more time investing in what brings their lives value—whether that be their careers, relationships, side hustles, hobbies, or something else. And that, I think we can all agree, is a cause worth celebrating.



MENDING OURSELVES MENDING OURSELVES MENDING OURSELVES

WHAT DARNING MY SOCKS TAUGHT ME ABOUT SUSTAINABILITY

by Eric LaRosee

We're all coping with quarantine in our own ways, and everyone's situation is different, but for me, one major, free distraction and comfort has been niche educational content on YouTube, of which I spent the summer watching hours per day. The biggest new interest I've acquired this way has been fashion history, and it was a short rant in one of these videos that got me to buy my first basic sewing kit at the age of 21.

As dress historian Bernadette Banner explains in "Buying a Knockoff of My Own Dress: An Educated Roast (Actual Fire Used for Scientific Purposes)," sewing manuals of the 19th century heavily and repeatedly stress careful attention to wear in one's clothing because "rule number one is to darn a patch before it turns into a hole. If something turns into a hole, it's like, what are you doing? Are you even paying attention to your clothing? We've completely lost that, that ability to fix our clothes."

And she was right: I certainly couldn't fix my clothes. My solution to garments with holes in them was to put them in the trash or donation bin and to buy cheap replacements. I wore clothing I really liked until it was genuinely unwearable, but still never took a needle to it.

I was embarrassed that I was missing what Banner describes as "a basic, practical, technical skill," and since I had nothing but time on my hands, I decided

my first "quarantine project" would be to patch that hole in my knowledge. I decided to start with darning socks because they'd be the cheapest to replace if I messed up too badly.

As tutorials by helpful channels like Professor Pincussion and Last Minute Laura informed me, darning is no more than a crosshatch of running stitches over taut fabric. You zig-zag back and forth across the thin spot, keeping the lines as dense and parallel as you can, turn 90 degrees, and do the same. Even socks with actual, worn-through holes can often be salvaged this way, though this is more time-intensive.

The first few thin patches I reinforced were ugly—I hadn't sewn in probably ten years—but it really is a simple skill you can pick up in an afternoon. I don't own a darning egg, but the wrapped, unopened bath bomb I use instead works just as well.

Going through my socks, since I now knew how to recognize thin spots and was eager to try out my new skill, I was shocked: Well over half of them had at least one major thin patch that would have become a hole within a year, and several more had holes already. What'd been normal before suddenly felt profoundly, guiltily wasteful because I realized there were steps I could take to prevent it.

Now, most of my socks sport repairs—I've done them in red thread, so it sort of looks as though they've





healed—and I don't foresee myself needing to buy new ones for the next couple of years.

More importantly than the socks themselves, learning how to repair them has made me attentive to the items I use. It's empowered me to maintain the pieces I really like and use often, and therefore to only buy new ones when they'll serve a unique purpose to me. I tore a hole in my favorite winter coat last month, and within two hours, the seam had been replaced with an even stronger one that I learned from Bernadette Banner.

Fast fashion thrives on people constantly buying brand-new clothes, but as we're becoming increasingly aware, this is often at a steep cost to both workers and the environment. As public outcry becomes greater, fashion companies will likely loudly advertise impact-reducing measures such as an increased portion of recycled materials. While this will be a great improvement, it is also something of a diversion from the fact that there is more than enough clothing already, especially in the United States.

The catchy slogan "reduce, reuse, recycle" is meant to be read in that order, and not buying anything new will always be ideal. In that way, I've realized, a DIY and repair mentality is one of the best things we as individuals can pursue in the name of sustainability.

Sometimes it's good to be embarrassed.

A black and white photograph of a forest path. The path is narrow and leads into a dense forest of tall, thin trees. The lighting is dramatic, with strong shadows and highlights filtering through the trees. The word "DARK" is overlaid in a large, stylized, gothic font in the center-right of the image.

DARK

A dark, high-contrast photograph of a forest path. The scene is mostly in shadow, with some light filtering through the trees on the left. A large, stylized, gothic-style watermark reading 'MABOL' is overlaid across the center of the image. The path leads into the distance, and the trees are dense and dark.

MABOL

MODEL Alyssa Saidizand
PHOTOGRAPHY Ngoc Nguyen
STYLING Mackenzie Pierce



MODEL Bailey Loban
PHOTOGRAPHY Ngoc Nguyen
STYLING Megan Early
ILLUSTRATIONS Allie Wilson





MODEL Briana Pierce
PHOTOGRAPHY David Celemen
STYLING Summer Perkins





MODEL Saajana Bhakta
PHOTOGRAPHY Megan Sinanis
STYLING Megan Early
ILLUSTRATIONS Allie Wilson





MODEL Dominic Celemen
PHOTOGRAPHY Megan Sinanis
STYLING Daniel Anderson



The background of the page is a vibrant pink color with a textured, painterly appearance, featuring various brushstrokes and smudges. A large, semi-transparent watermark of the word "POLITICS" is visible in the upper center of the page. The main title is written in a bold, black, sans-serif font, with the word "Pink" written in a large, pink, cursive script that overlaps the word "OF".

THE POLITICS OF *Pink*

by Anna Kathryn Hazlett

When you think about the color pink, your mind probably visualizes little girls with prim and pretty pink dresses, most likely playing with Barbie dolls. But it is unlikely that you instinctively imagine young boys wearing pink articles of clothing while playing with their action figures. However, if you look back to the 18th century, pink was a primarily masculine color. It was considered rather warlike and is related to the daring color red, so dialing back a few shades still left pink as a color for the boys. In the 1925 American classic, *The Great Gatsby*, even Jay Gatsby can even be seen showing up to lunch in a pink suit toward the end of the novel.

By the late 19th century, manufacturers began to sell more children and infant clothing through color-coding. This began as Sigmund Freud and other psychologists' theories of childhood development began taking a hold on parents. Suddenly parents were differentiating their offspring's sex earlier on. Young girls were being advertised pink attire while little boys were having blue clothing catered to them. As time went on, there was no unanimity among the colors pink and blue; they were assigned to their genders, and their connotations were socially accepted.

Most commonly today, the color pink is associated with delicacy, pureness, and sometimes even weakness. It is typical for many girls to go through an angst phase during adolescence in which they despise the color pink and everything the color represents. They hate the girliness of it and the weak connotation associated with it. More than ever, women want to be viewed as independent and liberated, and we are taught that the color pink undermines these qualities in us. Because pink is "girly," being girly means being weak and fragile. Being conditioned to believe that a nonbinary hue is a symbol of weakness just because it is representative of women is entirely unfair and misogynistic.

The color has recently started to regain its allure, with public figures flaunting their pink as a unique statement. Punk bands like The Ramones made it edgier through their punk style, and today's pop stars show off the blush hue in their rock-and-roll attire. Many male celebrities such as Harry Styles, A\$AP Rocky, and Timothée Chalamet have all proudly repped

their pink wardrobe at events such as The Grammys, movie premiers, and concerts. Harry Styles can even be seen exhibiting a hot pink shirt on his 2019 *Fine Line* album cover. Various fierce women also shamelessly display their pink garments, such as Ariana Grande, Zendaya, and Rihanna. Ariana's *thank u, next* album features a pink background, preceding a whole collection of songs empowering women.

All colors have complications; red can be avoided due to its resemblance to blood, and black may not be used or worn because it is too depressing. Pink, however, offers more complications than any other hue.

This color arouses strong feelings, whether they be positive or negative. It is received in different ways worldwide, each country deciding whether or not there is a social stigma associated with it. In many Western cultures, pink is used to express femininity and love. In Korea, it symbolizes trust, and in Latin America, it's symbolic of architecture. Pink is going through a generational shift, and it should be embraced. Men and women with platforms have begun to promote gender neutrality within colors, and the rest of the world is following. No matter what you identify as colors should always be nonbinary and open to everyone's experimentation and interpretation. Not to mention to rock the streets in. Pink can be both feminine and powerful, masculine, and strong. Thankfully, as a society, we are re-framing pink.



TALKING FASHION

by Lorena Caudillo

To start, this is a conversation between two NC State students. I'm Lorena Caudillo, and I was lucky enough to give Angel Hernandez, a sophomore majoring in Fashion and Textile Management (FTM), a platform to explain his perspective of fashion design, education, and what's an interview in 2020 without covering the topic of COVID-19?

As an FTM student, Angel can dedicate his life to designing differently from hobbyists or someone with a career. I slid in his Instagram DM, asking for an interview, knowing nothing about him other than the persona displayed through his pictures. To my delight, we built camaraderie the minute the Zoom call started. Angel is friendly, easygoing, and polite, displaying real candor, a refreshing combination. Right after I asked the first question, my mother walked in, interrupting our call.

Angel Hernandez: [laughs] It really is like that. Don't even worry about it. My mom will literally come in all the time, I usually do Zoom in the kitchen cause I like looking out the window, and she'll come in and start making food. Bruh. [laughs] Anyway, how I got into fashion? I remember how it happened. I had just started middle school, and I didn't live in North Carolina; I lived in Georgia. My mom bought me this thermal sweater; it was Angry Birds, the mobile game, it was this ugly, hideous sweater. I'm like, "Bruh, I have plenty of t-shirts I'd rather wear," but she forced me to wear it. And from that day on, I've just never not cared about fashion— even if it's casual. I think you can make casual look good. So I pay attention to what I wear, and I try to be more detailed about the slightest things that have to do with fashion, if that makes any sense.

Lorena Caudillo: That makes sense. The Angry Birds sweater was so ugly to you that it made you start thinking about fashion. [Laughing] Was it just the ugliest clothing article you'd ever seen?

AH: Oh my God, I thought it was so ugly. No, I mean, I probably should've been thankful for that because we were broke,

so anything was straight, right? But that propelled me to look into other mediums. I got into sneaker culture as a kid, and that transitioned into designer.

LC: When I think about designers right now, I separate them in my head: the fashion houses are, like, luxury, and then I think of small designers, maybe someone similar to you, who's on Instagram, young, and starting up, and then somewhere in the middle: independent designers with a brand. What were you into in high school, and what are you into now?

AH: Being fashion-forward does not always work in the South cause a lot of people don't care. I was into a lot of rap-related brands because that was pretty cool in high school, but that's over now. My first designer clothing item was a pair of Maison Margiela GATs. They were used by the German army in the 1970s, and they're so clean. I still like them today. But my classmates were like, "Your shoes look like bowling shoes," or whatever. I also got a pair of Rick Owens in high school, "the Ricks," they're like a meme now. So really, in high school for me, it was just Rick and Margiela. Now there's a lot of designer stuff I love. I'm big into Dries Van Noten; he was part of the Antwerp Six in Belgium in the 1980s. I got this pair of brown boots-ish dress-slash-derby shoes, and I love them so much. I wore them in my most recent fit pic, [laughs], I think. I had been looking for those shoes forever. Right now, "classy" could summarize the direction I want to go. My style has evolved a lot; what I would think was cool before was Supreme or other hypebeast brands, and I think it's not cool anymore to be in that capitalism state of mind: Buy, buy, buy. It's whack. Designers aren't that much better, but it's more about appreciating art for me. I do feel bad paying a lot for clothes, but at the same time you can't get this anywhere else, you kind of have to, it's special.

LC: I find it hard to separate fashion and materialism and caring how other people look at you or about their opinions. But fashion wouldn't be what it is if people didn't cling to certain brands. I like it when people like what they like, even if it's something everyone else has. Or if they constantly shop, it's a capitalism state of mind, but I'll let it slide.

AH: Yeah, I'll let it slide. That's exactly how it is; that's a great way to say it.

LC: My friend in FTM Kamrin [Kuenzel], sent me like 7 Instagram accounts, and I chose to interview you. I really like the Wolfpack rug you made, and I saw that people were tagging State in the comments, which is awesome. I'm a writer for NC State's only fashion magazine, so I like when people show their Wolfpack pride in a unique way. I've seen a lot of handmade rugs, but yours are terrific looking. How have your creations been affected by this period of chaos that the entire world entered this year?

AH: Thank you, I appreciate it. It's been a real battle this year. I started that as soon as COVID hit. I started selling dru- no, I'm just playing— I started selling the rugs I made. I was like, "I have to get some money, so let me make an NC State rug because I'm sure alumni will wanna buy this." To be honest, I don't have that much school spirit, [laughs] I'm just here to get my money right— That's my thing, to be completely honest, cause I really don't have that affinity. By the way, NC State does not want to give me clout; they messaged me like, "You can't be making these rugs, dawg!" [both laugh]

LC: I think it's grand that you openly talk about how your family doesn't have much money.

AH: It's a struggle. Being poor and being into fashion does not mix easily. Back in high school, when I got my first job, I started buying clothes because you can always resell them. I've been using the same money for years, and now I'm at the point where I can actually increase my collection. But a lot of buying and selling has played a part in my closet. The reselling is respectable, depending on how you do it.

LC: I'm enjoying your business perspective here. Would you say you have your own brand?

AH: I would say yeah, but my brand is not rugs, and it's not, like, there yet. I have an idea of what I wanna call it. But I really don't want to talk about it. It's kind of cringe right now. I've been learning a lot about how to actually make clothes, and that's what I'm waiting for. I wanna actually make them before I say I have a brand. I don't mean t-shirts with graphic designs; I mean full-on dresses and long sleeve shirts.

LC: Okay, that's awesome. Womenswear, menswear, unisex, what's up?

AH: Literally everything. Everything. I've been getting really into sewing— That's one of the things we do in my major. Learning how to sew is what I go to school for, you know? That's where my real interest lies— how to make clothes.

LC: Slowly building up your brand.

AH: [Nodding] That's a good way to describe it. I'm learning a lot; I do a lot of graphic design for my friend's brand. I basically co-run it. It's called Vienna (@vienna.psd). My friend came up

with the name. Can I flip my camera? I wanna show you this rug I've been working on. I don't know if you're familiar with Kaws, but he's like a graffiti artist big in the streetwear world.

LC: I like that. Isn't he Japanese?

AH: Nah, he's from New Jersey. Also, look at this tote bag we made, just for my friend's brand. Can you see it? That's what I've been working on.

LC: I saw that on your Instagram. I love to see every gender carry a bag.

AH: Thank you.

LC: What's this, uh, reindeer sweater you're wearing [on Instagram]?

AH: Oh my God, I love this sweater, dude, it's the best sweater ever. It's by Owen Hyatt; he has a brand called Colette Hyatt (@colettehyatt). The latest drop meshes perfectly into my style is right now. And that sweater is wool and cashmere; it's so nice, it's the best fabric, it's literally something I've been looking for for so long, it just fits my style so perfectly. Getting into my major taught me a lot about fabrics, and now I pay a lot more attention to that. So I love considering the process of making clothes, and the fabrics and other nit-picky stuff is getting a lot more important to me. Being able to pick a sustainable fabric is a big thing too, and I think more people should focus on it. All of that is really playing a lot into my design now.

LC: That sounds awesome. Where do you like to shop?

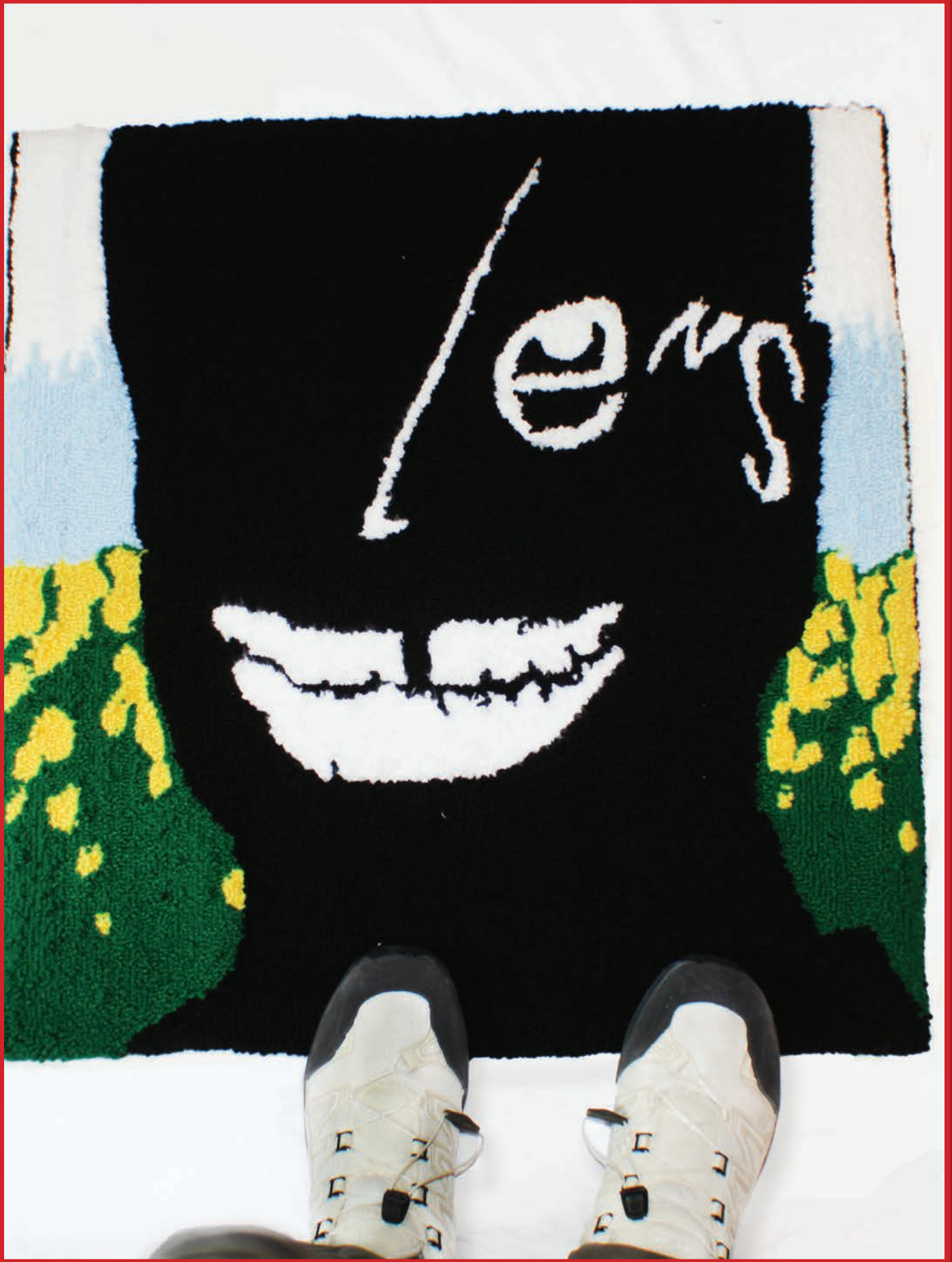
AH: I swear, I only shop on Grailed because there aren't many brick-and-mortar stores I like in North Carolina. Vintage stores are good. I love getting a good faded vintage shirt, which you can't find at a designer store. I love going into boutiques that sell music and clothes like that's where you can find the best clothes, in my opinion. I went to Florida last week, and there's this store called Foundation, and they sell vintage records and vintage shirts. The guys who work there literally knew everything about old hip hop and old rock band t-shirts. It was literally just like a lesson; I was there seriously getting taught by these guys. On Instagram, I follow a lot of people, like @kendricky and @sacemoretti, who are into fashion. I learn so much from them, and even from meme pages like @fashion_wankers. A lot of them know what they're talking about, whether it's high fashion or archive pages. Some are corny, but I learn a lot from archive pages like @welcome.jpeg.

LC: Yeah, let me see who's in our mutual following. @Samutaro, I love him. I learn a lot from him. Avery Ginsberg?

AH: Samutaro! Yeah, I know Samutaro. And I love Avery Ginsberg's YouTube. I love fashion YouTubers. I used to watch them when I was younger, but now I really don't as much. I'm pretty much done with YouTube now. I watch movies now, more than anything. You like movies?

LC: Yeah, totally; I like movies. Do movies inspire your design?





AH: Yeah, they actually do. I'm big into horror movies. I find that good ones have so much art in them, like *Midsommar* [2019] or *Hereditary* [2018]. Horror movies make me want to do cinematography as it goes hand in hand with fashion, in my opinion. I like looking at how they dress people in those movies cause they've got budgets, budgets, so of course, they're gonna put money towards styling these actors, and I like to see it all put together.

LC: I saw a lot of interviews with the director of *Little Women* [2019], Greta Gerwig, this year. It just came to mind because she was talking a lot about costume design. Have you made any videos before?

AH: *Little Women* is such a good movie, so many good actors in that movie! Actually, I'm about to make a few because I'm applying for this Adidas internship, and I chose to make a video; it's gonna be so fire.

LC: I hope you get it!

AH: I hope I do too. I wanna go to Oregon and chop it up. That'd be fire.

LC: I'm dead. I'm looking at another Instagram post. Lens by Frank Ocean. You're really inspired by movies, but also music.

AH: I love Frank Ocean. I don't even want to get started on that. That artwork was especially impactful, just learning about the history behind it. I was like, "Bruh, I gotta make a rug, I'm sorry," It was an impulse thing.

LC: Before we leave the subject of music and movies, do you want to say anything else?

AH: Shout out Wu-Tang Clan. I like listening to Wu-Tang Clan whenever I'm making rugs. They're amazing.

LC: True! I know you're keeping your goals for your future brand on the low, but is there a dream place you want to get to?

AH: I just really wanna work for Thom Browne— I'd be really content in life if that happened. It'd be a good place to start. From that, I could move to different countries to do fashion— That's the end goal for me. Paris or England or Germany, just to do fashion, that'd be the best thing ever.

LC: I like how you say you want to move somewhere to "do" fashion. I totally get that. Sometimes the creation of fashion can literally not be equated to labor. Okay, I'm gonna ask some rapid-fire questions, and then we can wrap this up. Nike or Adidas?

AH: I don't really care for that, for like, choosing a side. It's senseless. They've both messed up in some ways in the past.

LC: It's hard to say, cause when I ask that, there's so much you could bring up; the history, the politics, the makeup of their corporate structure or simply, their designs, right? But it seems like you don't separate these things when you think about a

brand, which is cool. I kind of do. [both laugh]

AH: Everything is circumstantial. It really depends [laughs]

LC: Favorite bottoms and favorite accessory?

AH: My favorite bottoms are these old vintage levis 501s from like the 1990s; this was before they started outsourcing. I love my hat, but I have this Alyx chain; look, it has a Nike logo! [laughs]

LC: Favorite movie growing up and favorite movie now?

AH: *James and the Giant Peach* [1996] as a kid. Favorite movie now, I like *The Killing of a Sacred Deer* [2017]; it'll mess you up. It's beautiful. It's dark. It's an acquired taste. Everything is super eerie. If you like movies, I think you should watch it.

LC: Will do. Describe your studio, or wherever it is you create stuff.

AH: Everything is done at the bedroom. My room is a mess. It's small. I have an enormous frame, a huge TV; it's pretty cramped. I'm not here too much anyway.

LC: Alright, thanks, that's all I've got for you. I'm gonna edit all this, and we'll be in touch!

AH: Sorry if I wasn't cohesive or if I didn't make sense.

LC: No, I have trouble making sense myself, trust me. Thank you so much. It was great to meet you!

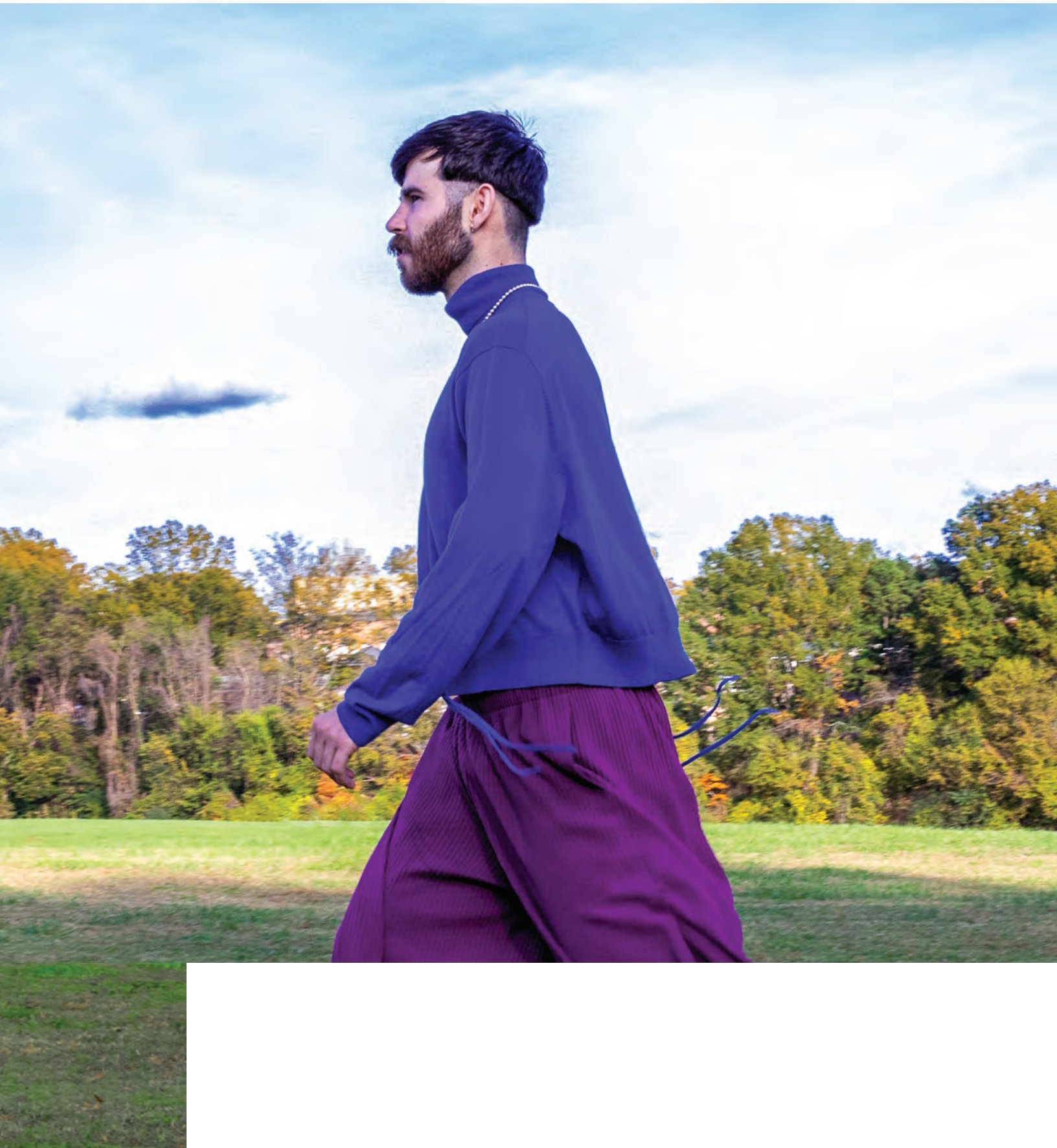
AH: It was great speaking with you. Let me know if you need something. I'll see you. Be safe!



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