

# SHE SHE



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# **LETTER FROM THE EDITOR**

Here at She She, we celebrate the modern woman. Women who are strong, capable, and fashionable. She She is about celebrating the differences and diversity that bring us together. She She is about women supporting women. Through all the changes in the world, we hope to be a beacon of light and creativity where readers can come together by providing readers with current fashion news, trends, and stories of the everyday fashionable women. She She is about bringing high fashion and high-quality content into your home to help you reach your potential not only in style development but also in your everyday life.

## **MISSION STATEMENT**

She She is a magazine publication focused on providing readers with daily fashion news and style trends through a unique storytelling approach. We feature carefully curated information for the modern woman. Our goal is to inspire, promote creativity, and provide intel into the fashion industry through thinking outside the box and supporting women every step of the way.



# TRES CHIC

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# On Vacation with Cristina Ortiz

BY: HAILEE CERVA

Spaniard fashion designer Cristina Ortiz took to the Mediterranean coastline for the Spring 2021 RTW collection for the brand Eleventy. While the trip may be imaginary given the current times, the Mediterranean inspiration runs strong in Ortiz's presentation of chic off-duty looks that make us want to pack our bags and head to the coastline. Ortiz released 11 vacation-ready looks in the Spring 2021 RTW collection. All of which included a nice mix of staple pieces with effortlessly chic styling. The color palette of the collection featured a wide range of neutral colors including a light powder blue and a muted army green. The tone of the collection promoted a relaxed and effortless feel, which is right in tune with what we have seen from Ortiz in previous collections. An aviator style

jumpsuit, a relaxed linen suit, and a deconstructed warm taupe jacket paired with vertically striped shorts complete with a rope belt were some of the standouts of this vacation-ready collection. All of the looks were accessorized minimally with unique belt pairings, chic hats, and oversized handbags. With a multicultural background, Ortiz focuses on her time spent in the Canary Islands to spike her creativity when designing and relies on the sea, the sun, and the volcanic terrain to fuel her "artistic fusion."





# Artistic Fusion

Natural tones and earthy flavors: Celebrating the deep comfort of some of nature's staples.



# Illusion Meets Fashion

*BY: HAILEE CERVA*







Newly graduated Fashion Design student Jacqueline Liu found inspiration for her final collection titled "Staircase of Illusions" within a video game that she loves. While many designers may feel that designing a collection is much like a puzzle, Liu took that feeling to heart and pulled inspiration for her final collection from Monument Valley, a puzzle game that fully immerses players in the storyline where you are led through a series of staircase mazes. "I imagined myself as Princess Ida, climbing the endless stages of everyday difficulties, like many of us, not stopping until we reach what we believe is total perfection. However, what is perfection? There is no correct answer, more persistent to lose more, we keep climbing every day, sometimes maybe we should stop and think about what we are climbing for. My collection is a mind puzzle that makes people wonder why they are running so fast, and whether they have to stop to see the colors of the world." Liu's collection features 5 sculptural dresses in an array of varying shapes and styles. Fabrics used are full of movement, fullness, and color. With an intense color palette of bright pinks, greens, orange, and blue, the result is an exciting and unique collection that speaks volumes for the type of design work we will see from Liu in future seasons. A variety of vibrant striped fabric was used on all 5 dresses, allowing Liu to utilize and play with the design to create various movements and directions. Each dress was accessorized playfully with bright orange tights and a pair of baby pink heels, giving off a retro vibe. With the clothing at the forefront, the model's hair and makeup were kept minimal with a sleek low ponytail and a naturally glowing makeup look which acted as the perfect accessories for the dresses. With each distinctive look resembling a different shape, we are able to see how pattern play was used to create the illusion of a staircase by manipulating the fabric to work in her favor. One of the most



complex dresses in the collection is an asymmetrical teal blue dress with offset shoulders and a single pant leg. "The design is two large staircases crossing each other, expressing the endless difficulties of life interlaced together. In fact, it actually didn't start out as a pair of pants. But during the model fitting, I found that the model walking would cause the prolonged staircase to sway and deform, so I decided to change it into a trouser leg design."

Due to changes made to the presentation format as a result of the global pandemic, Liu was able to spend more time constructing her collection with various techniques she learned in quarantine by researching and having one-on-one meetings with her instructors. "The pandemic really changed my graduate project. I added more hand-sewing techniques instead of just utilizing the traditional sewing machine," says Liu. "I did a lot of research online and I scheduled appointments with my professors for help because there were some new and complicated sewing techniques in my work that I have never learned. In the process of learning the new sewing process, I found that in some places it was more delicate to sew by hand. Therefore, I changed my graduate project to add some handmade techniques to make my work more perfect even though it was very hard and blistered my hands,"



*"MY COLLECTION IS A MIND PUZZLE THAT MAKES PEOPLE WONDER WHY THEY ARE RUNNING SO FAST, AND WHETHER THEY HAVE TO STOP TO SEE THE COLORS OF THE WORLD."*





# A Quarantine Inspired Collection

BY: HAILEE CERVA

Luxury fashion designer Joseph Altuzarra presented his Spring RTW 2021 collection amidst the global pandemic and like many designers, found himself designing with inspiration from his quarantine experiences. The Frank Herbert novel *Dune* was one of many books read by Altuzarra during quarantine and was also the main element in the care package he sent to runway viewers. Each package included a handwritten note and various fabric swatches and sketches tucked into the pages of the 1965 sci-fi novel. "I'm not usually a sci-fi person, but there was something really relevant about the survivalist narrative and what they wear in the desert," states Altuzarra.

For a collection loosely based around a survivalist novel, the timeliness of the collection is fitting for the current state of the world. "I've vacillated between extremes this season," states Altuzarra, "elated but also scared, inspired but also stifled, kind of optimistic and hopeless as well." We see Altuzarra pull away from his style signatures and begin to design for a changed world with reprioritized values. Themes of comfort, practicality, volume, and adaptability are present in the collection and have Altuzarra fans swooning. The collection is complete with 48 looks that all bring a breath of fresh air into our changed world. Featuring relaxed tailoring, drawstring pants, and voluminous dresses, the collection is everything we want to see after months of lockdown as we adapt to a new normal.

A fan favorite look featured a white poplin caped shirt dress that is truly timeless. Other favorites include wrap sweaters, bubble hem skirts, and knit dresses, all meant for easy wearing. For a more inventive approach Altuzarra featured an elevated lounge with a gingham patch pocket pant paired with a knit ribbed bra as well as various relaxed dress styles that could be worn around



the house for a chic afternoon. Dresses were paired with statement belts to give the relaxed fit a more defined shape. The color choices remained neutral and featured various shades of black, white, and blue with statement looks in a golden mustard color and a bright eccentric orange. While much of the collection pulled away from traditional Altuzarra looks, one thing that remained the same was his use of pleating. When constructing the fabric, Altuzarra utilized his knowledge of pleating to cut and heat press seams to make beautiful jellyfish-like pieces that resulted in a tentacle effect. The movement and relaxed flow of the pleated items play right into the innovation of the collection.

Altuzarra completed the collection with pearl earrings and oversized handbags that were crafted during quarantine. Materials used feature renditions of fabrics used in past collections. Altuzarra took a resourceful approach by recrafting materials by shredding old fabrics and reknitting them into separates and handbags. "It's about opening up the process and not trying to hide the scrappy part of me—letting people see the passion and love," he said.



*“I’VE VACILLATED BETWEEN EXTREMES THIS SEASON, ELATED BUT ALSO SCARED, INSPIRED BUT ALSO STIFLED, KIND OF OPTIMISTIC AND HOPELESS AS WELL.”*



## The New Numbers of Fashion

BY: HAILEE CERVA

In the last few years, we have seen a major change in fashion as body positivity has become such an impactful movement across the world. Fashion brands are expected to be size inclusive and promote body positivity now more than ever before. With the rapid development of social media and widespread technology, fashion brands are being held to a higher standard and are constantly being watched by their followers and the media. Long gone are the days where a brand can run under the radar and avoid confronting major ethical issues within their company. We live in an age where any wrongdoing of a brand risks public shaming across various social media platforms and can result in a quick end to a once-popular brand.

Over the last few years, we have seen an increase in mid to plus-size models on the runways and in magazines and advertisements. A field that used to be strictly for sample size models has now opened up to be much more diverse allowing women of all shapes, sizes, and colors to be featured. While many brands have taken quickly to the body positivity movement and embraced the changes in the fashion industry, some have refused to adapt which ultimately cost them their popularity among consumers. Victoria's Secret is a brand that fought to make changes to their size range and model diversity. Having quickly lost popularity and sales, they canceled their annual fashion show indefinitely because of low views and ratings. The fall of Victoria's Secret quickly showed the fashion industry that refusing to have a body-positive and size-inclusive

clothing line will ultimately lead to social suicide. In America, the average women's clothing size is between size 16 and size 18. Knowing these statistics, it is quite a shock that the media's idea of the model body still sits around the stereotypical size 0-4. Phrases like "normalize normal bodies", "all bodies are good bodies", and "every body is beautiful", have become increasingly popular over social media and have even taken to graphic tees. Consumers are begging for normal-sized bodies to be portrayed and encouraged. While many brands including Aerie, Skims, Good American, and Reformation, have adapted their business models to include a larger size range and more natural models, the fashion industry as a whole still has a long way to go.

During the Fall 2020 Fashion Week, many viewers noticed a decrease in the amount of size-inclusive brands and models when compared to previous years. While designers like Christian Siriano and Tadashi Shoji are known for casting plus-size models for the runway and still featured a few curvy women this year, many viewers felt that having inclusive casting was no longer a priority for designers. This mindset has led many to question what "size-inclusive" really means. "Because it has become such a buzzword, some brands have stretched the meaning of "size-inclusive," to put it lightly. (It's not uncommon to come across marketing for a collection that goes up to an XL that bills it as "inclusive.")"

Other designers have claimed to be size-inclusive and have shown size-inclusive looks on the runway but when it came down to purchasing the product months later at the retailer, the larger sizes were not available. Lower-end brands like Nasty Gal are also apart of the problem and have hyped up size-inclusive lines only to disappoint consumers when released because the collection only reached up to a size 18, the average women's clothing size. This problematic approach has made consumers wary of body positivity and size-inclusive claims when coming from major designers. Inclusivity is not a topic that should only be thought of two months out of the year but instead is a new way of fashion that demands to be accepted.



# The Future of Fashion

How the annual  
FFGS showcase took  
a digital approach  
amidst the global  
pandemic

*BY: HAILEE CERVA*







With many major events canceled due to COVID-19, the Council of Fashion Designers of America (CFDA) hosts the annual Fashion Future Graduate Showcase (FFGS) in a fully digital format. The FFGS is dedicated to helping graduating students make their way into creative careers by providing visibility to the immense talent of the class of 2020. In a program where each selected FFGS graduate must be nominated by a superior from one of twelve participating schools, being featured is an incredible honor. Although the showcase looks different this year due to the pandemic, it has been an extraordinary opportunity for all eleven of the Academy of Art University designers selected to be a part of this exciting virtual experience.

This year's FFGS designers faced unique challenges by having to transition into a different working environment, adjusting to the closure of fabric stores and studios, limited resources, and dealing with the overall stress of what is happening in the world.

"I had to personally create my own large screen to screen-print panels of fabric in my backyard and garage. Lots of challenges arose: fabric paint took a very long time to arrive, fabric stores were closed, I had to print each fabric panel one by one instead of ten at a time, the list goes on." said Makayla Godden BFA Textile Design, "But it also taught me to be strong...that everything is figureoutable. It made me be the most proud of my work when we finally completed it."

For designer Nazanin Ramezani, MFA Fashion Design, sourcing vintage fabrics became nearly impossible once the Bazaar closed. "I had to design in a vacuum since I had no idea about my fabrics and colors, and I could not source new ones either. Design is all about problem-solving, and I love to do just that."

Designers have shown a great amount of creativity and resilience by adapting to the challenging circumstances and completing their thesis work while in quarantine.

"I stayed busy during the stay at home order, and it kept my mind off of the chaos. Creatively, I used what



I had and used alternatives when resources were limited," said Faith Winston, BFA Fashion Design. Other designers like Donovan Smith, BFA Fashion Textiles, believe that having the labs closed pushed him into a more natural design process. "Not having access to the labs put me back into my natural form of creating. Being experimental and direct with the textiles I was creating."

Many of the designer's collections were strongly influenced by the unknown times we are facing and the desire to heal the earth and ourselves from the social injustices, climate crisis, and current pandemic.

Aishwarya Gajare, BFA Knitwear Design, noted how important it is to "transform fashion into a more unified future where spiritual strength overcomes social injustices." Rebecca Fabrizio, MFA Fashion Textiles, has been motivated by telling the stories of the future and having a deep connection to nature. "I work towards creating a future of more connectivity and peace, one where we use the earth's resources in balance as we know that we are not separate from anything."

For other designers, ethical and sustainability were at the forefront of their collections. "I believe that, ultimately, brands and consumers adapting to a 'Sustainability First' mentality will positively transform fashion" said Alice Michelle, BFA Fashion Design, whose approach to design embraces efficient and sustainable fashion systems.

Milijana Delic, MFA Fashion Design, is hopeful for the future of fashion and believes the blending and collaboration of differing points of view are what will lead fashion going forward by "creating a future that values quality over quantity, and health and wellbeing of its people and planet overall."

For emerging designers, the future feels uncertain but nevertheless exciting. Mingyang Zhang, BFA Fashion Knitwear, mentions how online learning is the way to the future. "Although this current situation has made my way to my career a bit more difficult than usual, I believe learning and observing from what we are adapting to - such as online meetings - is the way to the future."





**Designers:** Rebecca Fabrizio, Alice Michell, Makayla Godden, Aishwarya Gajare, Donovan Smith, Faith Winston, Kenneth Brody Mccasland, Milijana Delic, Mingyang Zhang, Nazanin Ramezani, Tanya Kaushik

While dealing with these changes hasn't come easily for the designers, there is a sense of hope surrounding the future and energy of pride surrounding the collections that were completed in such unusual times. "A part of me feels like there was something taken away from me" said Kenneth Brody McCasland, BFA Fashion Design. "Still, I am here standing with a collection behind me. I have proven that my commitment to my work is unwavering. My ability to adapt and perform under pressure is what excites me about my future."

CFDA is contributing to their industry expertise to help young artists to succeed. In a time where designers were put under pressure to create something beautiful and prove that challenge equals opportunity, there is still an immense amount of hope for a better tomorrow. Tanya Kaushik, BFA Textile Design, states, "The present generation has the potential to unite and make positive changes that could result in the outcome of a better future."

***"NOT HAVING ACCESS TO THE LABS PUT ME BACK INTO MY NATURAL FORM OF CREATING. BEING EXPERIMENTAL AND DIRECT WITH THE TEXTILES I WAS CREATING."***

# Vogue's Love Letter to New York

BY: HAILEE CERVA

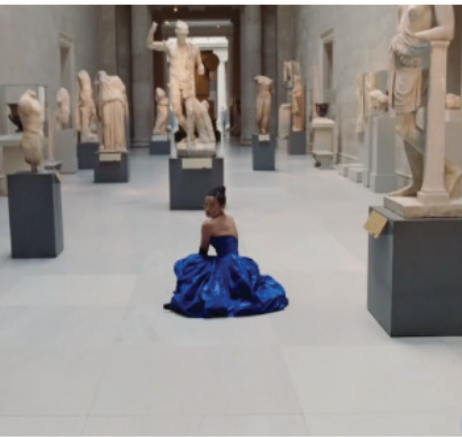


Known for its heart and soul, Vogue Magazine pays tribute to New York through an inspiring short film documenting the funk and fashion the city offers, even during a global pandemic. The film takes place at various landmarks across the city and features a few of New York's most loyal residents. From Emily Ratajkowski to Bella Hadid, New York is home to models and actors alike and holds a place for all those who embrace its vibrant energy.

As the poster child of the United States, New York has been glamorized by millions of books, movies, television shows, and Instagram stories. People from all around the world travel to the city seeking that spark of magic that has been captured through the screen for decades. As the country faced the global pandemic head-on, fear set in as restaurants, businesses, museums, and streets were left vacant,

and headlines flashed that New York was over and an era had ended.

Director, Bardia Zeinali, pays tribute to New York in a stunning production full of locals and landmarks, proving once and for all that New York is far from being over. The film includes American Ballet Theatre principal dancer Misty Copeland as she dances her way through midtown, famous supermodel Dara as she completes a game of park chess in a hot pink Chanel jacket and social media star Parker Kit Hill as he runs the ghostly streets during rush hour. The film embodies the same magic that both locals and tourists take to the streets to find and reminds viewers why they love New York. As Whoopi Goldberg states, "I love New York because New York loves me."



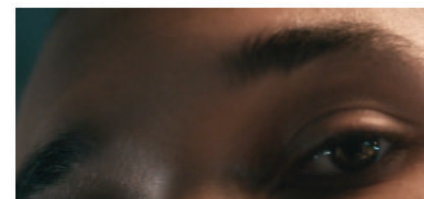
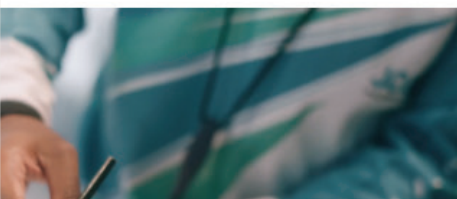
Created and Directed: Bardia Zeinali Written: Jeremy O. Harris Fashion Editor: Jordan Bickham Narrated: Whoopi Goldberg Produced: Peter Spark & Natalie Pfister

# Where Street Wear Meets Luxury

Eight House of Peroni designers discuss where streetwear meets luxury

BY: HAILEE CERVA





**Production Company:** PAVILION WORKS **Client:** Condé Nast & Peroni **Director:** Tom Gilfillan **Producer:** Morgan Faverty **Production Assistant:** Alice Gilfillan, Maria Stavang **Director of Photography:** Stefan Yap

Carefully picked by The Creative Council, inside The House of Peroni reside eight emerging designers with the future of fashion at the forefront of their designs. Directed by Tom Gilfillan for Conde Nast and Peroni, this short film gives viewers a look into the talent of eight creatives as they talk about where streetwear meets luxury. “The time that goes into producing such niche garments is definitely what makes it luxury,” says Peroni designer Hannah Wallace.

For years streetwear has been associated with a casual style of clothing that first grew in popularity in the 1990s. Today, The House of Peroni designers are trying to change this perspective and help people realize the craft behind it. Joel Boyd, menswear designer, states, “People kind of growing up in it

don’t necessarily say yeah I am streetwear; it’s more about your environment and surroundings than it is about a certain type of look.” Designer Kyle Lo Monaco defines what it really means to be considered a luxury and how it can intermingle with streetwear. “Luxury is about the quality of fabrics, the way it’s made. We will find more exotic collaborations going on between luxury and streetwear. Luxury brands want to adopt that hype and that excitement that goes along with what people find in streetwear.”



Produced: Victoria and Albert Museum Featuring: Diana Scherer

## A Biomimicry Approach to Fashion Design

Diana Scherer trains the roots of plants to grow in intricate structures creating a 3D textile

In *The Future of Fashion* Diana Scherer shows the processes of creating a 3D textile from plant roots. Considered to be an artist, designer, and photographer, Scherer has also become a root-bound plant expert as she learns how to utilize the planting process to create her own garments. "I learned about the structures, the strength, also about the processes below ground, for example, the communication of the root system."

Scherer grows different types of plants using root templates she has developed that result in the creation of intricate designs in the rooting system of the plant. "At the moment it's still very fragile but

the interesting part of the work is that it's almost a self-growing material. It's a new material, it's a bio-fabricated material, I mean, I could make kilometers of this."

While the process is still new, the garments are not yet suitable to be worn due to their fragility but hint at the potential of a more sustainable future where we are able to grow our own clothing material from the ground.

"It's almost that I've discovered paint and now I have to learn painting, and that's two different things... discovering paint and learning to create with it."





*"AT THE MOMENT IT'S STILL VERY FRAGILE BUT THE INTERESTING PART OF THE WORK IS THAT IT'S ALMOST A SELF-GROWING MATERIAL."*

