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Cats sleeping before roasting fires, hot cider, pumpkins, and the fiery orange foliage imbue autumn with its endearing seasonal qualities. Sprinkled through this time of year, celebrations mark the days toward the holidays. Spanning the late muggy days of August to the first few snowfalls before Thanksgiving, fall brings a range of temperatures and sartorial opportunities not found elsewhere during the year. The changing seasons give time to showcase the last light linens and shorts before delving into delightful warmth of chunky lambswool sweaters, and we dedicate this first fall issue to giving you some looks from this range.

With so many looks and styles to choose from, we stepped back to our campus highlighting a few we felt interesting. As always, we try to avoid trendy tips by offering inspiration from the classics. No matter whether its distressed denim or satin gowns our editors have always been game. Their vigilant exploration on campuses and the runway provide us timely insight and solid due diligence.

Not only should we recognize our editors and directors. This edition saw contributions from a number of new writers and artists, who were challenged, learned, and grew. Our fall season would not be complete without the efforts of everyone who put in overtime and late nights to make sure we got it right. Of our creative staff especially, executive editor Emily Gray, never let us forget our benchmarks, and strove to push us above and beyond them. Collegiate features department, led by Ariele Faber, brought vague musings from coffee shop meetings to articles grounded in reality. Our indefatigable design department brought it all together.

It's been a wonderful experience bringing you our fall edition and I hope you have as much fun paging through as we did putting it up. Happy reading.

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WITH SPECIAL THANKS TO

MIDDLEBURY COLLEGE
LINGJI HON
STEPHANIE RADEMEYER
KELSANAH WADE
In recent years, the fashion industry has received a steady stream of mutterings ridiculing the unrealistic and—as deemed by some—unhealthily slender portrait of female body-beauty that most models represent. Since the 1960's, a great many designers have filled their runway shows and print campaigns with characteristically tall, thin girls. Fashion models today generally sport 24-inch waistlines and a-cups, and tower between 5'7" and 6'2"—even before adding their sky-high heels. This past season's runway shows, however, were quite literally bursting with cleavage and curves, dropping the waif routine for more womanly silhouettes.

Perhaps the most prominent example of this ample look, Marc Jacobs sent models of the Super variety down the runway in his Louis Vuitton Fall 2010 collection. The voluptuous line-up included Elle Macpherson, Bar Refaeli and Adriana Lima—models with more experience across the pages of Victoria's Secret and Sports Illustrated than strutting down runways. Jacobs listed the famously curvaceous Marilyn Monroe and Brigitte Bardot as influences for the collection, which he, fittingly, entitled "And God Created Woman." The designer paid tribute to the bodies of these classic buxom beauties with full, voluminous skirts, cinched waists, and breasts heaving from corseted bodices. The clothes boasted a definitively hourglass look highly reminiscent of Christian Dior's New Look in the 1950's, which utilized the same nipped-waists and ample skirts to emphasize and exaggerate the natural female form.

Jacobs was not alone in his choice to fill his fall show with more filled-out women. Miuccia Prada employed a similarly voluptuous silhouette in a deliberate and subtly comical nod to the female figure. Prada, too, cast a number of Victoria's Secret veterans—including Miranda Kerr and Alessandra Ambrosio—and put their Angels assets on full display, breasts highlighted with Madonna-inspired pointed bras, or peaking out of ruffled lace balconies; hips hung with wide, abundant skirts. Giles Deacon also included a number of full-skirted looks, as well as corset bodices with contrast boning and seaming to highlight the bust and waist. Deacon and Prada both maintained this 1950's-inspired look through their styling, as well, each model's tresses pinned and teased into blown up '50's beehives.

Interestingly, this look seems to be coming up all over pop culture, appearing not only on the runways and throughout the fashion world, but also in AMC's Emmy and Golden Globe-winning Mad Men television series. Christina Hendricks, the show's bodacious babe in residence, has graced the cover of a number of recent magazine issues, from Health to Harper's Bazaar. What is it about this curvy, 1950's silhouette that's brought it so prominently into 2010?

When Dior introduced his "New Look" in the 1950's post-Second World War climate, America went wild for the curvaceous homage to the womanly-figure. On a purely biological level, perhaps the bursting bust-lines and wide hips of Dior's hourglass creations appealed to America's post-war society as a beacon of fertility and health, pruned for re-population mode. Perhaps the lavish amounts of fabric and custom-fit corsets provided women with a sense of renewing the femininity and luxury that so many had abandoned in order to fill the positions of men gone off to fight, or had lost to the burden of financial instability. Whatever the reason, the hourglass figure rocked 1950's America through its period of post-war and recession, just as it seems to be doing now, in 2010. Does a drastic dip in the economy correlate with the dips into décolletage? Do tightened wallets have anything to do with the tightened waistlines walking down our fashion runways? Maybe fashion has cycled back along with history repeating itself. Coincidence or correlation, it's refreshing and exciting to see beautiful, strong, healthy women given the stage in fashion that they so deserve, and to see the female figure appreciated for what it is.
Middlebury Models
Catherine Lidstone

Layout by
Ethan Schmertzler &
Katherine Harris
FALL equals BOOTS
but are all BOOTS ECO?
Recently I bought a pair of boots. These boots had been the subject of a months-long search through countless magazines, shoe websites, and shoe stores. I had some standards for my boots; they had to be brown; they had to be leather. They had to be tall, but not over-the-knee, and they had to fit snugly. Finally, I found these perfect boots. They are tall, leather, slim, and a deep chocolate-brown color. I found everything I wanted from this pair of boots, except one thing: a clear eco-conscience.

Why did my new boots tug at my eco-conscience? I became concerned as I inspected them more closely. As I took a moment to really look closely at the boots, I started to notice the material components: rubber sole, leather upper, man-made lining, metal zip. I became concerned, however, when I noticed the plasticky, almost too-smooth finish of my dark brown leather. It wasn’t fake leather – the inside tag clearly stated “Leather upper” – but I was uneasy. It was the first time I had bought an article labeled “Leather” and actually questioned the quality of the material.

My concern increased when I came across the stitching around the zipper, where the leather was left unfinished and gave the boots an untailored look, as if they had been casually assembled. If my boots were put together with this minimal concern for quality of craftsmanship, I wondered – did the way my boots were made have a similar effect on the environment? I know that leather must be dyed, sometimes with chemicals, to complete the tanning process. Rubber comes from trees – are the trees fertilized with chemicals? And the metal on my zipper – did its mining result in tons of carbon emissions? Were rivers polluted, polar bears left stranded on ice packs, and people subjected to tsunamis just because of my boots?

The answer is, most likely, yes. Like any industry, the fashion industry has come under fire in recent years for its production practices. Human rights are one issue. Animal rights are another. It makes perfect sense, then, that the environment would be the next issue tackled by the fashion industry. Yet when I Google “Ralph Lauren Sustainability” – trying, in effect, to find some company-sponsored webpage saying “our product sustainability”, my search comes up empty. I find this strange. Compared to how easy it is these days to learn about environmental issues such as the local-food movement, why is it so hard to find information about eco-clothes?

I would like, in effect, for the fashion world to start looking like the current food world. If someone can write a New York Times bestseller about “The Omnivore’s Dilemma” and our food choices (Michael Pollan did just that, and he is currently riding the waves of his success), then I am ready and willing for a similar book telling me how to make the right choices for my clothes. And I’m not just talking about hand-spun socks or hats that have funny little appliqués on them, knitted by a sweet old lady at the church knitting club. I’m talking about fashion that looks like high-fashion, that looks like what I would already wear. All I want is fashion, but with a little more care.

Some companies, like the outdoor gear emporium Patagonia, are very open and clear about where things come from. Patagonia’s website links to “The Footprint Chronicles”, an interactive site that shows how a Patagonia product is made. They also have a pdf link to Patagonia’s “Green Business Practices”. Other companies, such as Ralph Lauren, only appear to give information about their products’ provenance and materials as a marketing tool – not as an indicator of environmental sustainability. RalphLauren.com, for instance, reveals only this much of their $975 Vachetta boots: that they are “crafted in Italy from rich tumbled Vachetta leather”. It’s informational, but not eco-informational enough.

By Isabel Howard
For examples of designers (other than outdoor-gear companies) who have chosen to make sustainability part of their image, designer Stella McCartney is one big name in fashion who has declared publicly her environmental initiatives such as using organic cotton and other organic materials for her designs. McCartney’s programs, outlined on her website, have garnered much positive press (though the question remains whether faux-leather and all of its cousins are very environmental alternatives at all). The leather/pleather issue aside, many companies would do well to adopt Ms. McCartney’s example of touting her environmental credo for all to see.

From a business perspective, however, for a company to adopt an “eco-image” is a big step. Such a re-evaluation of a company’s practices and image would require some careful planning – but for each business in the fashion world and for the consumers who are beginning to care, the step is one that is highly crucial. It is time.

Some big steps in eco-fashion awareness are already being made. A partnership between Greenpeace and Timberland, the supplier of many a college boy’s winter boots, has ensured that the Brazilian leather exporter, Bertin, will not source its leather from cows pasturing on deforested land. The Greenpeace website praises Timberland for their “environmentally [...] responsible leather sourcing policies in the Amazon.” Greenpeace also said that this act will have a significant impact on decreasing deforestation and greenhouse emissions from the Amazon.

My hope is that in the future more companies will take on these initiatives and publicly share their efforts. Each fashion company that mimics Stella McCartney and comes out with an “Our Sustainability” webpage is building the foundation for a more green industry, and for a world in which consumers can make the best choices, from furs to flannel. As for me, I will spend the next couple of winters in my new boots – enough time, I’m sure, to continue the search for some very eco-friendly fashion.
Ever the staple to a classic wardrobe, the peacoat makes its boldest appearance in the fall and winter months. However, the double-breasted jacket complete with two perfectly parallel button rows down the front, wide lapels, and deep pockets was not always a means by which female fashionistas could emulate the flawless silhouette of Jackie O. As many fashions first stem from function, the peacoat is no exception. With a rich naval history, the peacoat first originated in the Netherlands around the early 1700s as protection from the elements while traveling by sea. Originally made from a roughly 30 oz. coarse navy wool fabric known in Dutch as pij, the word was soon corrupted by English speakers into the word pea. From this bastardizations we get its present name: the peacoat.

Though widely adopted by military forces throughout the globe over the past 300 years, it wasn’t till the mid-to-late 20th Century that the coat integrated into civilian wardrobes. Since then, the fashion world has produced a variety of coats modeled after the original in lighter wools and polyester, allowing for a transition to occur from functional to fashionable.

Today, the peacoat may be found to be a permanent fixture in the closets of men and women alike. For women especially, pinched and belted waists, ruffles, and wools of many colors have come to redefine the naval peacoat as a statement of sleek composure—and of course, one’s closest companion at the first signs of winter frost.
Fall-en; An Early Autumn Photospread
featuring Lingji Hon
by Emily Gray
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