

bad
magazine



a letter from the editors;

This issue includes a number of articles that focus on presenting ourselves to the world, both in the HM community and in the broader fashion world. Writers focused on this theme through articles ranging from Festival Fashion to Street Fashion to explore these cultural trends. To hone in on our own community, Annabelle Chan's interview and our piece on online thrifting draw inspiration from our own Horace Mann fashion and explore why and how we dress.

Our Petra Collins and Field Trip dreams were brought to life through our two shoots' photos, thanks to our incredible photographers, stylists, makeup artists, and models. We refuse to admit that these were in-class daydreams induced by senior spring (sorry, not sorry).

This issue is the culmination of the creativity of our staff and has been in the works since the winter, and we can confidently say that all our work has paid off. Very succinctly and sadly put, this is our last FAD issue. We are proud to leave this behind as our lasting memory of FAD magazine.

FAD Love,
Ragan Henderson and Jaden Katz



Executive Board

Editors-in-Chief

Ragan Henderson
Jaden Katz

Creative Directors

Sasha Matt
Gloria Khafif

Managing Editor

Elizabeth Chung

Board

Malka Krijestorac
Leonora Gogos
Cy Goudsmit
Harrison Haft
Katya Arutyunyan



Table of Contents

- 5. Collin’s Dreamscape
- 19. Business of Boutique Fashion in the Digital Age by Katya Arutyunyan
- 21. Environmentally Friendly and Sustainable Fashion by Piper Wallace and Alex Nathan
- 22. Depop by Gloria Khafif
- 23. Annabelle Chan by Sonja Cooper
- 27. Fieldtrip
- 37. #FASHION by Akida Joseph
- 38. Festival Fashion by Izzy Abbott
- 39. Street Style across Fashion Cultures by Sarah Taub
- 40. Cy’s Summer Playlist
- 41. HM FAD Polls



Collin's Dreamscape

Our Petra Collins-inspired photoshoot is likely to give you a cavity. Using details inspired by Collin's work and set in Bushwick, her stomping ground, we shot primarily with hazy focused film, pastel colors, and through the lense of the female gaze. These soft yet powerful images were taken by a group of Faddies who all had their own point-of-view and connection to Collins' work, ensuring that the resulting images were evocative of their respective personal styles. A larger narrative was created by working together and sharing ideas on set to ensure cohesion. This shoot is FAD's snapshot into a candy-colored dreamscape where individualism and self expression are valued above all.















By Katya Arutunyan

VISAGE & THE BUSINESS OF BOUTIQUE FASHION IN THE DIGITAL AGE

“I have an insatiable deep-rooted hunger for art.”

The personal philosophy of young makeup guru working under an alias, Cupid is a budding artist living in New York. He pulls inspiration from miniscule details in his daily life to create his looks. Cupid’s creations are incredibly intricate and versatile, with noticeable decor and statement pieces he makes himself. Everything seen on his feed is handmade and original, a harbour of talent and mystique with an underlying edge. He is part of a generation of creatives, of people who have used the popularity of the cosmetics industry for self expression.

The influx of makeup artists and accessory-obsessed youth has brought attention back to the face, something of a spotlight on “visage”. More and more high end brands are accessorizing in the form of hair clips, earrings, statement jewelry, and sunglasses. Just recently, Fendi released a collaboration with South Korea’s GENTLE MONSTER, a boutique sunglasses brand that features unique, versatile, and almost always wearable optics. The brands have joined a much larger movement that could be credited to Gucci’s Alessandro Michele. Michele sent a variety of looks down the runway in 2017 that featured beaded headpieces and followed with a variety of kitsch yet chic sunglasses that were seen as odd just a few years ago. Like much of high-fashion today, the everyday wear capabilities are questionable and often times challenging.

However, his ability to push those boundaries and challenge the paths of high end brands has inspired others to follow suit. Dior’s space cadet sunglasses, worn by Kim Kardashian, have joined the assembly of fashion-forward accessories. Key pieces like these has evolved the common conception of what we wear. Fashion is moving towards out-of-the-box ideas such as these.

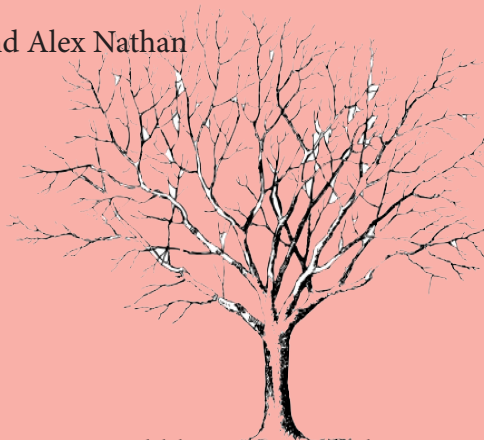
Another phenomenon that is linked to the “visage” trend is the insatiable need for one-of-a-kind, unique pieces. Many of the young artists who offer their creations to the public often sell just a few pieces at a time, and in between large frames of time. Those pieces tend to sell quick and generally boost follower engagement, however most independent accounts tend to cap at 100k followers. This is largely due to people’s need to keep those accounts secret or small, an intentional act to try to have their own archive of fashion sources. It is not necessarily the user, but their followers who work against the promotion of the artist. The need for personal engagement isn’t surprising in a largely industrialized fashion industry, however this prevents users such as Cupid from fully making a living off of their art.

However, the growth of an account often means that the owner will build off of the popularity and attempt to profit off of it. This often means the loss of truly original and desirable creations, and those pieces become trends that die down. On small accounts, we see the opposite. The growth of the artist can be tracked and closely observed, and creative voices tend to steadily rise instead of plateauing. In a sea of accounts and brands that mold themselves to appeal to mass consumerism, boutique artists thrive over a vast amount of time because their need for creative expression overpowers the need for profit.

Follower engagement and survival in the industry becomes more valued than the few who grow fast and die quick. We see this with most archives on Instagram, and re-sell apps such as DePop. Our generation has an unsatiable desire for uniqueness, and an even bigger desire to conserve it.

Environmentally Friendly and Sustainable Fashion

by Piper Wallace and Alex Nathan



Sustainable fashion is an incredibly controversial topic for an excellent reason. Many people support the development of a more green fashion industry, yet we still cannot seem to settle on just how a more ethical and environmental-friendly market may be achieved. People debate whether using organic cotton, second-hand-shopping and thrifting, employing improved mechanisms of production, or even swapping clothes is the most effective means of reform in the fashion industry.

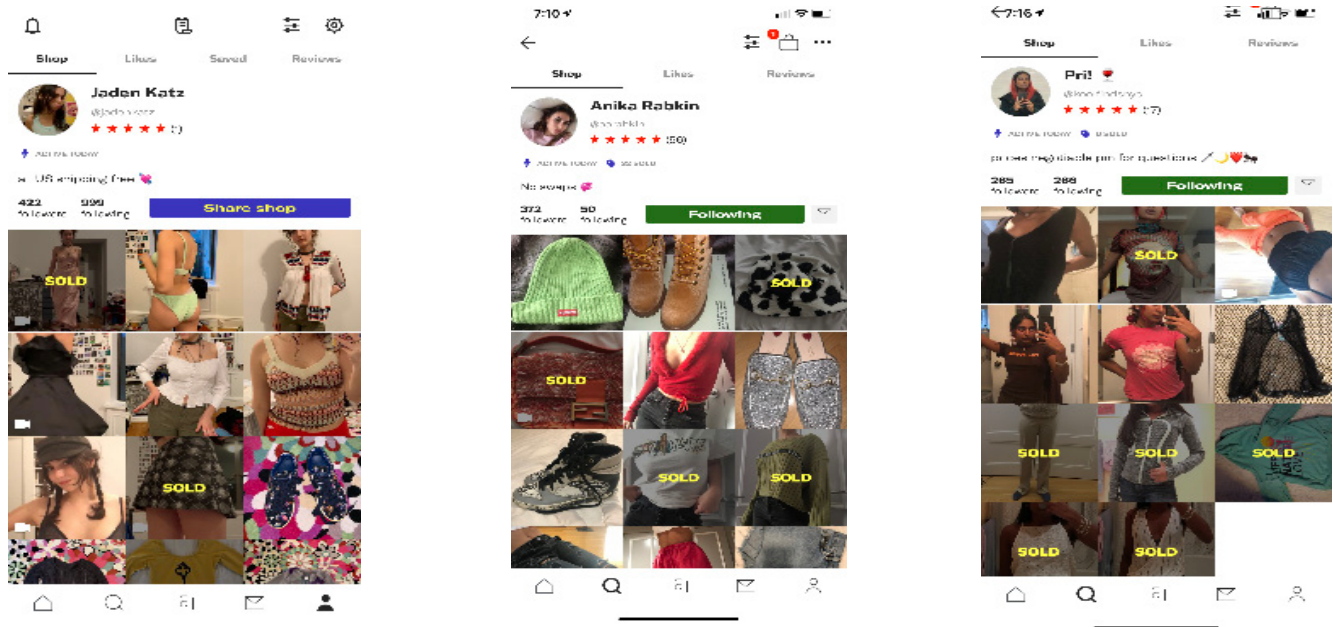
Before debating which method of achieving a more eco-friendly industry would be most effective, it is crucial to break down the facts and to understand the importance of this movement fully. In the expanding consumer markets, companies struggle to meet the demands of the shoppers. Trends continuously change, and consequently, the rate at which production occurs accelerates. The average modern consumer purchases 60% more clothing in comparison to the average shopper in 2000, yet keeps each piece for half as long. Companies continue to produce garments in mass quantities, and they must restock more frequently to compete with other brands. More than \$500 billion (US) in value is lost worldwide as a result of un-recycled and unworn clothes.

Additionally, the manufacturing and production process behind fast-fashion has various negative environmental repercussions. For example, textile production produces 1.2 billion tons of greenhouse gas annually, making the clothing and textile industry the second largest polluter in the world behind oil. Cotton makes up 33% of all fibers in textiles, and the production of just one cotton shirt uses 2,700 liters of water. Hazardous substances result from fabric production, and negatively affect the health of the textile workers and consumers alike. When washed, clothes often release plastic microfibers, of which approximately 1,000,000 tons end up polluting the ocean each year. Synthetic textiles, such as polyester and nylon, use less water in production, but each time a synthetic fabric is washed, nearly 2,000 individual microfibers are released into the water, and later end up in our water supply. Synthetic clothing totals to 85% of the debris in the ocean, which is ingested by marine wildlife and makes its way through our food chain.

Given these overwhelming and concerning statistics, people are intimidated by the changes they feel they have to make to their own lifestyles to reduce their impact on the environment. Contrary to popular belief about fashion, converting to sustainable practices is much easier and cheaper than you might think. There are seven main ways in which the movement may apply to the individual’s everyday life. The Seven Forms of Sustainable Fashion were created to promote a more environmentally, socially, and ethically conscious system of production and consumption within the fashion industry. The theory behind The Seven Forms of Sustainable Fashion is that when these methods are employed together, they will work most efficiently and effectively to create an environmentally safe and practical fashion industry. The first form states that manufactured pieces should be of high quality and

depop

by Gloria Khaffif



Sites like Poshmark and Depop are digitizing a longstanding tradition: thrifting. What started in the early 2000s though eBay has evolved along with the internet into a more accessible presence online. People from all over the country and the world seek their fashion online. Fashionistas and business-savvy people resell their used clothes online and build a reputation and thrift-oriented empires.

A prime example of one of these online users is Alexandra Marquez, who started her Poshmark shop on a whim and grew it to a steady job with a monthly income of \$5,000. She was always interested in running her own business, and took advantage of the site to get her start. Marquez sourced her resells from thrift stores around her. Though starting off relatively unpopular with a rough beginning, she started to get oriented to what the market of the online shops were. She studied and adjusted. Her photography improved. Her profile became a suggested user on the app, and this exposure led to her making her break and earning a steady income.

On the opposite end of the spectrum, these sites can be used as a way to conveniently upcycle clothes that wouldn’t make it out of their owners’ closet if not for these sites. The comfort and ease with which the seller can just put the clothes they wish to sell into a box and ship out without leaving the house is appealing to many users. The sites range from luxury to less-expensive, and sellers can post on the sites based on the target audiences they seek.

The benefits for the consumer are cheaper goods and a green thumb. Because the clothes are used or gently worn, shoppers on these sites benefit from new-ish clothes at relatively low price, usually below the marking price. “Depop is a way to find something completely unique, and also interact with people all across the world who are interested in the same thing as you which is vintage clothing, sustainability, as well as finding brands that are small, single-owned brands that wouldn’t be able to exist without the platform,” says Sonja Cooper (10).



How did you get started drawing?

My attention span is shorter than that of a goldfish, so I needed to find a way to stay focused. Doodling was my solution, and here we are.

What made you transition from drawing on paper to painting on clothing?

I've always had a fascination with design and the thought process behind runway fashion. It often crossed my mind that many people could do what major brands do on the runway, so I ran with that, and a year later, I'm still defacing perfectly good clothing.

What was the first thing you sold?

I was in a movie theatre with my friend watching US by Jordan Peele, shout out to you Annie Gail, and I got a notification on Depop that after two weeks of my clothing being up, two of my shirts had sold, and I ran out and screamed so loudly. I had never felt that pure sense of bliss before. I felt a huge sense of accomplishment; my art felt validated.



How do you balance school life with making art?

I don't, actually. I genuinely cannot, and I forget how to sleep. It's hard when there are people waiting and expecting things from you from so many different sources, and I'm not sure I will ever figure out how to balance it all. There are some people that are so good at balancing extracurriculars and people's expectations with their own mental health, and I am a perfect example of what not to do.



When do you usually make your shirts?

I have three steps to making a piece. I do a rough sketch, digital or print, and that's at school or whenever I'm feeling particularly artistic. I then do a rough cut on the shirt where I draw it out in fabric pen and paint parts [of the shirt] with a white base, and then, the fun is in the detailing and the color portion. I have turned my shirts into a social activity, and I often have friends come over and hang with me while I paint. It's amazing that I have such wonderful people in my life that enjoy watching me doing something I enjoy.

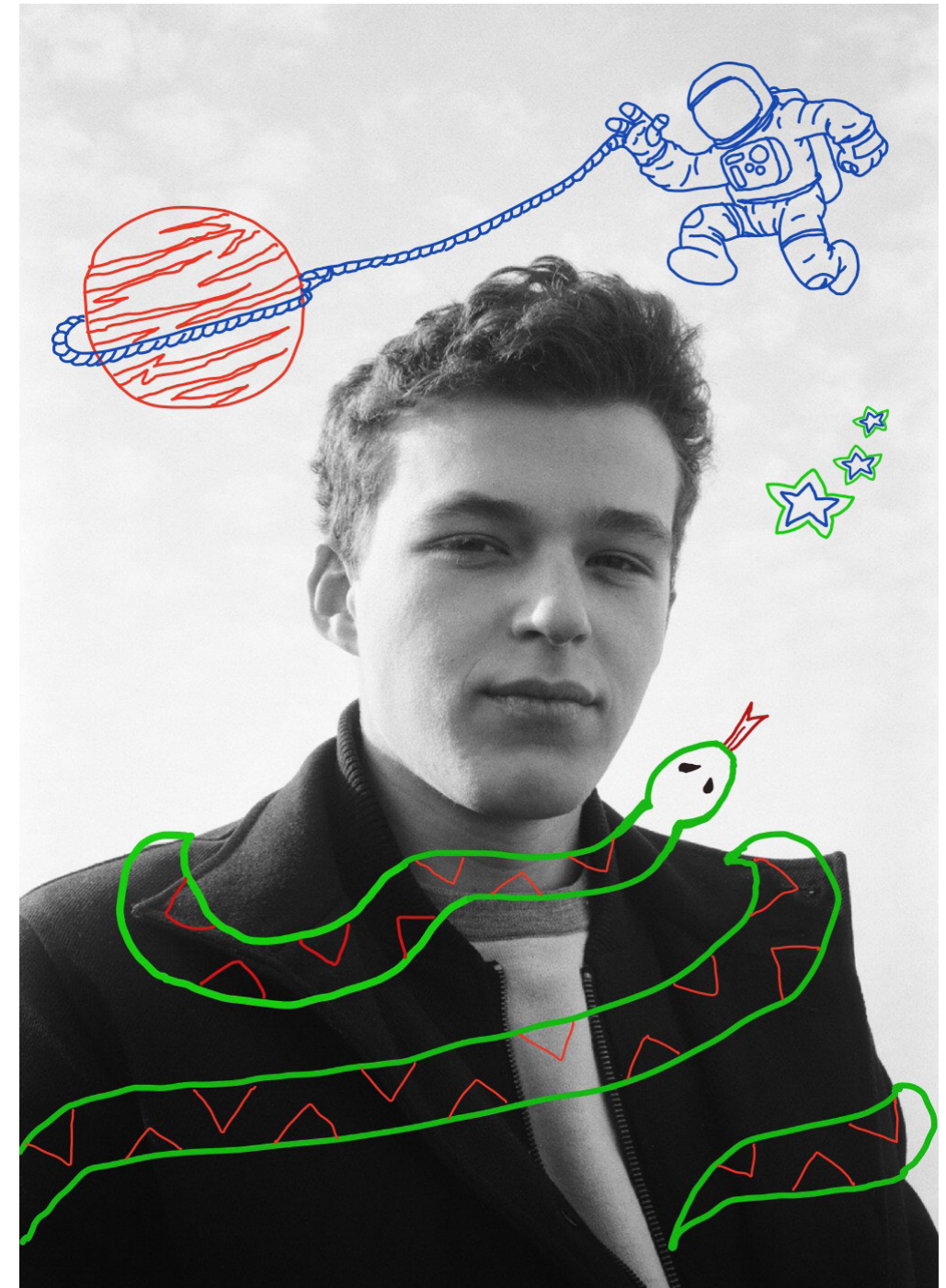


What do you want people to get out of your art? Is it more about the message of the piece or about making something that people want to wear and think is cool?

Honestly, I wish I had some hard hitting message that my shirts came with, but everything is so interpretive and is shaped by how someone's feeling. I don't think that there is this specific thing I want people to get out of it, I don't think they're necessarily moving enough to make people sit down and think. They might just be "cool" to wear, if even that.

DESIGNS BY

ANNABELLE CHAN



Field Trip

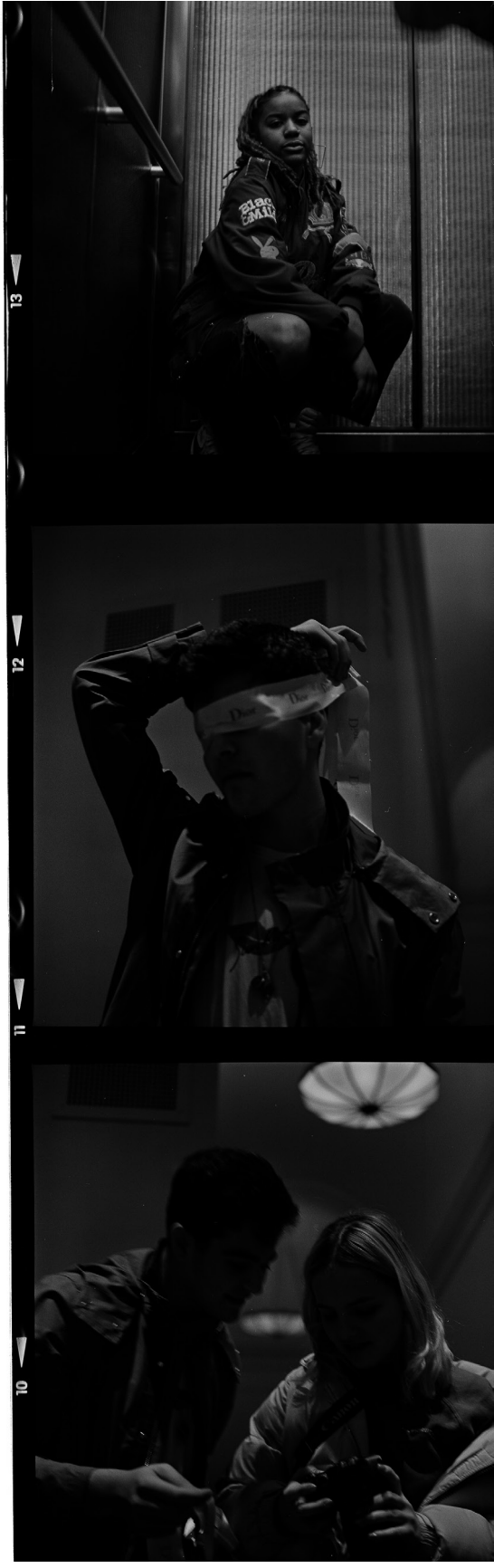
For FAD's last shoot of the year, we took a field trip to the most iconic cultural landmark in NYC: The Metropolitan Museum of Art. Faddies explored the Met's halls and captured the museum's beauty. We contrasted the modern style of NYC teens with the museum's ancient art and showed how the esteemed museum developed in tandem with the city's ever-changing style. Our day continued with vendor hot dogs and ice cream on a rooftop overlooking the NYC skyline. Faddies pride themselves on being the leaders of New York culture through our fashion, our music, and our lives. As usual, the shoot took on a life of its own, which was precisely its initial goal: to represent NYC's iconic culture through the city's very own youth.













#FASHION

by Akida Joseph

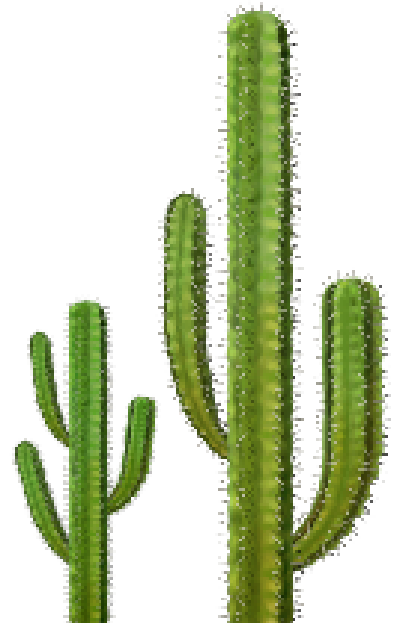
For most people, Instagram is both a blessing and a curse. On one hand, it helps to connect people, grow brands and spread ideologies. Yet, on the flipside, Instagram has caused a lot of creativity and originality in fashion to become stagnant. Fashion bloggers and YouTubers have risen up in the ranks to popularity akin to celebrities. Bloggers and vloggers are more accessible to fashion companies and, therefore, have become one of their main sources of advertising; they're more "relatable." In decades prior to this, new developments in fashion were shocking and exciting (not gimmicky like they're becoming now). Now, when you open up Instagram, you can expect to see something laughingly predictable. The same supersaturated pictures with wrap dresses and fake laughing models, the edgy Fashion Nova pictures with "don't mess with me" faces, those god-awful Perspex heels, or the obvious flex of brand names or symbols -- fans eat it up. People want to look just like their Instagram idols. But this desperation for the same fashion is killing the magical aspect of the industry. Everyone flockes to "Insta-Baddie" sites like Fashion Nova, hoping to look like the unrealistically curvy, token minority models. People who can't even pay off their student loans yet are dropping hundreds of dollars on some Gucci slides and a belt. Virtually no one aims to look different or start trends anymore -- it's all about showing status by dressing like those who have the status you want. Designers aren't doing much to help this situation, either. Instead, we see them start to cater more to their audience's immediate demands, rather than attempting to forecast what the newest, hottest fad will be. Fashion is getting boring. It's just streetwear on streetwear, on tight fits, on tight fits, on neutrals, on neutrals. We need a refresher.

FESTIVAL FASHION

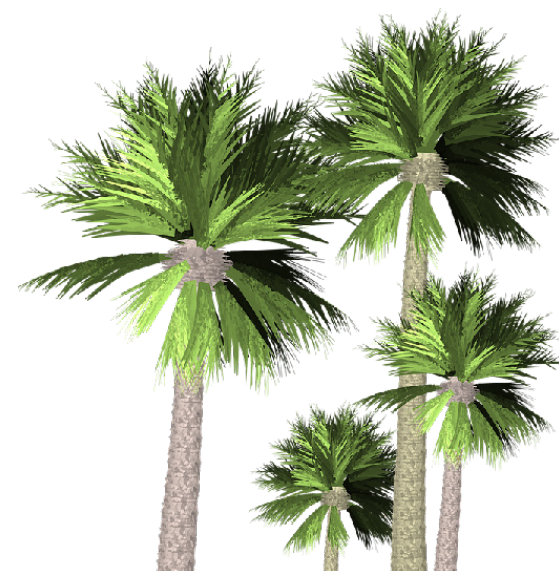
BY IZZY ABBOTT

From Woodstock to Coachella to Gov. Ball, "festival fashion" has undergone an evolution since the conception of music festivals in the mid-1960s. At the same time, however, current festival fashion increasingly resembles that of earlier festivals. In 1969, the Woodstock music festival attracted a crowd of over 400,000 people in upstate New York. It was the dawn of the "hippie" era characterized by crochet, denim, and fringe shirts. The beginning of Woodstock enabled and emboldened people to rock outfits and accessories they normally would not be able to wear in their daily lives.

With the founding of Coachella in 1993, festival fashion was elevated to a whole new level. Festivals today have further commoditized clothing by creating a separate category for attendees' fashion. Coachella turned festivals into more glamorous events, with celebrity headliners and guests like Beyoncé, Kendall Jenner, and Gigi Hadid, the pressure to find the "perfect" festival look has enormously increased and has begun to cause unnecessary stress for non-celebrity attendees to look their best. Some groups of people spend thousands of dollars on crafting their outfit, while others show up in less high-brow items. Neon sets, body and face glitter, and an endless view of cowboy boots storm Coachella but so can clothes very similar to those of 1960s-70s Woodstock.



The Governors Ball, being a smaller festival, invites a more narrow range of styles and outfits, as well as a younger audience. Most attendees are high school- or college-age and the vibe is more relaxed than at other festivals. The festival is hosted on Randall's Island, and the fashion is a mix of denim, patterned tops, and - of course - glitter. However, "Gov Ball" is different in that it is heavily influenced by NYC street style, so a lot of the typical bohemian outfits have an edgy twist that distinguishes them from those at other festivals. In reality, festival fashion has not changed much since the beginnings of music and art festivals themselves but has morphed and evolved depending on trends specific to a particular moment in time. Of course, there are an endless variety of clothing styles at festivals, but the same looks from the 1960s and 70s are bound to pop up on people's Instagram feeds. Above anything, it's crucial to feel confident and comfortable in whatever you wear, whether you're in a simple t-shirt and shorts or a neon rave outfit!



Street Style across Fashion Cultures

Sarah Taub

No matter who you are or where you live, you've probably seen waves of trends and shifts in cultural style. Street style is meant for everyone and provides people with the opportunity to step out of their comfort zones and try out new trends. It isn't too formal or too casual; it's for everyday occasions and is often where mainstream trends and styles come out of to then be made accessible for the public.

Now abundant in the fashion industry, dark, ripper clothing and spiky hair characterises punk culture. Punk rock fashion is primarily associated with its music, dressing the artists as well as the fans in these recognizable designs. Vivienne Westwood, a British fashion designer, is well known for making modern punk fashion more mainstream by having a clothing brand showcasing punk and dressing punk bands and artists in her designs. The "grungy" look of oversized clothing and rips are still prominent in what younger people wear and what the fashion industry produces. Similar to punk, "emo" culture, associated with being dark and emotive, includes skinny jeans, band tees, Converse, studded belts, and wristbands. Like punk, emo fashion follows emo music. Today, graphic band tees are making a come-back, and skinny jeans and Converse continue to be staples for high schoolers' closets. Rei Kawakubo, the founder of Comme des Garçons, uses emo and some punk as inspiration in her bold and modern designs.

Hippies and comfort majorly influence boho-chic fashion, another sect of street style. Bohemian fashion is very loose and flowy with pastels and floral patterns. Today, we mostly see Boho-chic style in festival culture, at Coachella and other musical festivals, with flowy, patterned clothing sets and flower crowns. Perhaps most prominent for high schoolers now is hypebeast culture. Supreme, Bape, Anti Social Social Club and Off-White fill HM hallways and Instagram feeds. Hypebeasts make a statement through uniqueness, but its popularity has spiked in large part due to the flashy labels and logos symbolic of wealth. Street style exists everywhere and in so many different forms. We see it in music and artists, festivals and social media, teens, and adults and prestigious fashion magazines. Street style is a playground for expression and inspiration, a reflection of the art we see or hear and clothing we wear every day.

Cy Goudsmit's Summer Playlist

Perfect Places – Lorde

This Must Be The Place (Naïve Melody) – Talking Heads

Champagne Coast – Blood Orange

Dancing On My Own -Robyn

Hands Down – The Greeting Committee

Came out of a Lady – Rubblebucket

Mr. Blue Sky – Electric Light Orchestra

Birds Don't Sing – TV girl

Hollow Life – Coast Modern

Echo Arms – Mr Twin Sister

Every Days' the Weekend – Alex Lahey

Orange Trees – MARINA

Everybody Wants to Love You – Japanese Breakfast

Forever (feat. Ravyn Lanae & Joseph Chilliams) - No name

Guru – Coast Modern

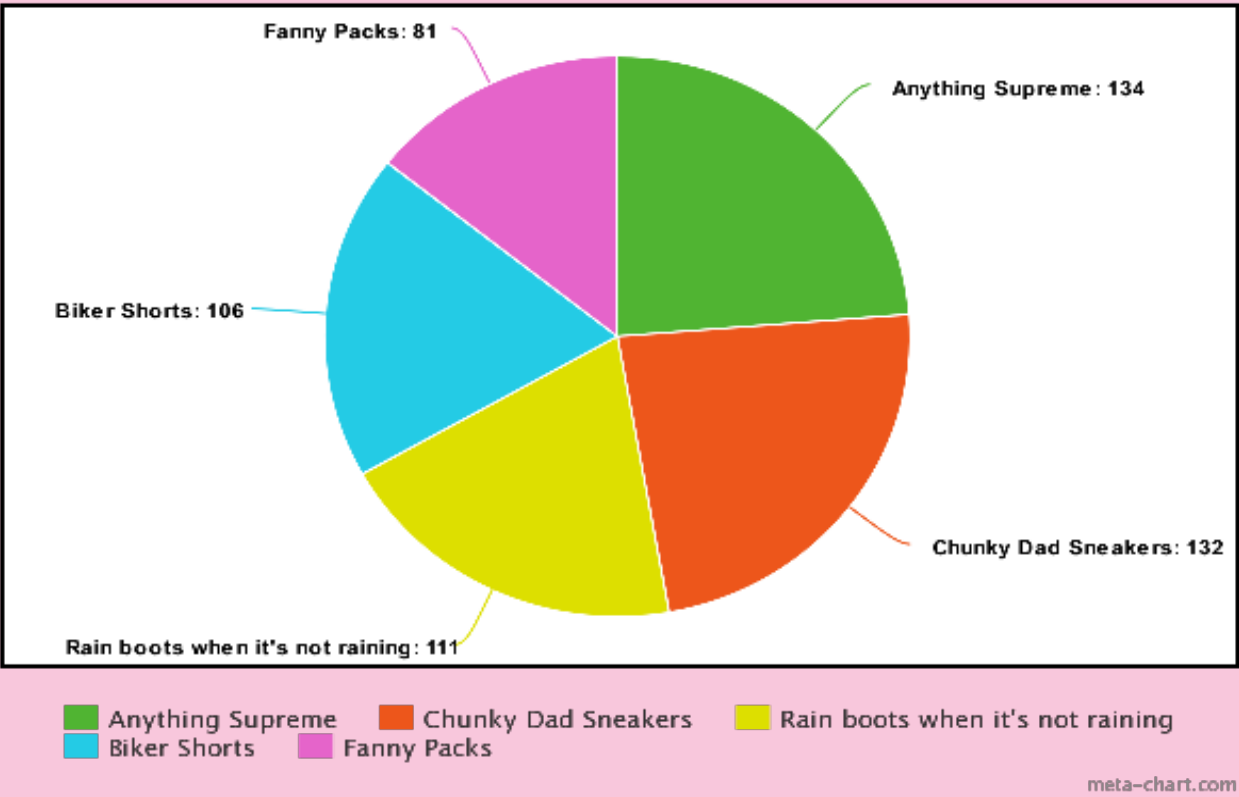
Sin Triangle – Sidney Gish

Vowels (and the Importance of being me)

Sundress – AsAP Rocky

THE FADDIES HAVE SPOKEN

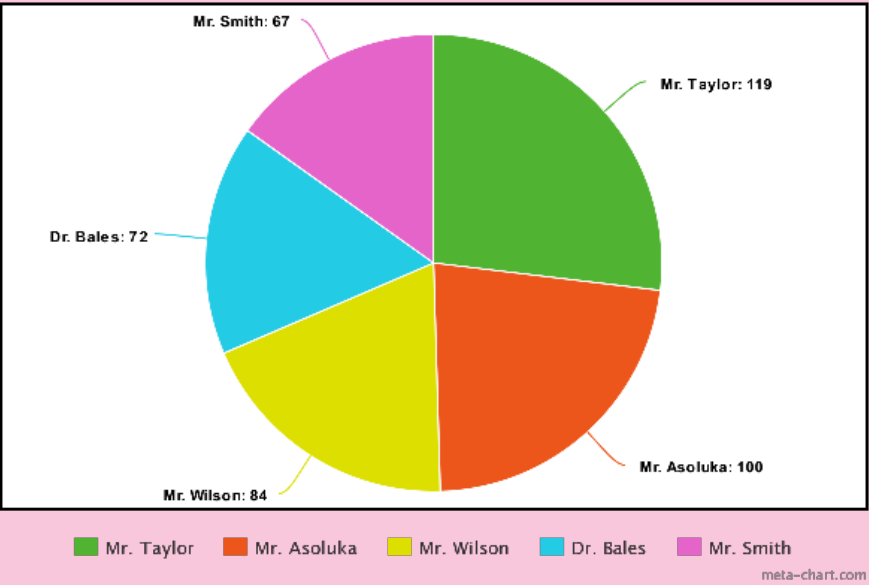
WORST TRENDS OF THE YEAR



OTHER NOMINATIONS

Camo
Uggs
I Am Gia
Vans slip ons

BEST DRESSED TEACHERS



Best Dressed Teacher
Mr. Aaron Taylor



OTHER NOMINATIONS

Ms. Zatarski
Mr. Kafogalis
Mr. Gentile
Mr. Catapano
Mr. Fippinger
Ms. Candice Caldwell-Powell

FAD FAVORITES
Mr. Thompson
Ms. Candice Caldwell-Powell

