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VOLUME 7 ISSUE 2
FLIP FOR FASHION
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CARYTOWN COFFEE KILLER

SPRING/SUMMER 2015

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flip here

LETTER FROM THE EDITOR

About a year ago, I was walking through campus during winter break. It was at night and it was extremely cold outside. As I looked around I noticed the freshmen dorms were completely dark and the leaves had all fallen from the trees around Monroe Park. At that point I could not help but say out loud, "Wow, it is completely dead out here." This issue of INK is titled "The Dead Season," because VCU and Richmond has a rich history that not many of our student body are aware of, and I want to make sure these historical gems do not disappear from the minds of our citizens. This issue, we uncover the urban myths in Virginia like the Richmond Vampire and the Bunnyman of Fairfax. We also dive deep into the counterculture of West Grace Street which lasted for more than 45 years. Finally, we re-exhume VCU's dark history of Body Snatching. As always, we have two fantastic fashion editorials along with much more for your viewing pleasure. Don't forget to like us on Facebook, follow us on Twitter, Instagram and Tumblr, and continue to stay up-to-date with our website at inkmagazinevcu.com.

CORT OLSEN

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ILLUSTRATION BY DOUGLAS FUCHS

THE COMMONWEALTH TIMES

THE VCU COMMUNITY'S AWARD WINNING INDEPENDENT STUDENT NEWSPAPER AND NEWS WEBSITE.

THE CT

BUNNY MAN

The first official sighting of the Bunny Man is believed to have taken place in the early 1970s. In Fairfax County, VA, a couple parked their car in a field to supposedly "talk," but suddenly heard a "BAM!" The front passenger window of the car crashed in. The couple managed to catch a quick glimpse of a figure as the man in the drivers seat quickly reversed the car. They later argued about who, or what, they saw. The woman believed it was a man dressed in a suit similar to that of a Klu Klux Klan outfit, but the man is convinced that the figure was dressed in a white bunny suit, ears and all. They both could agree on the figure shouting, "You're on private property!" as they drove away. Shortly after this incident was reported, more bunny man sightings were claimed in the following weeks and months. In 1999 a bizarre recounting of the legend was published on the Internet. The author of this website claims the original Bunny Man was actually a convict named Douglas, who successfully escaped a prisoner transfer in 1905 after the bus wrecked. While other convicts who managed to escape were quickly rounded up in the following days, Douglas was able to evade capture for months. During this time officers would consistently find dead, skinned and half eaten bunnies in the woods. This was believed to be Douglas's doing, and he quickly became known as Douglas the Bunny Man. Three months after his disappearance, some kids were hanging out under a bridge on Halloween night. At midnight, a bright light flashed, and every kid's throat and chest was slit. The next morning, each of the kid's mutilated bodies were discovered hanging from the bridge. Over the years this bridge became known as Bunny Man's bridge after very similar murders took place underneath it on Halloween night to groups of kids who did not believe in the Bunny Man myth. Today, kids still visit the bridge on Halloween night, but they always make a point to leave before midnight because the longer you stay under the bridge, the more the air starts to taste like death.

BY DALTON BYERLY

ILLUSTRATION BY DALTON BYERLY

ILLUSTRATION BY KEITH PFEIFFER

RICHMOND VAMPIRE

There's always a light at the end of the tunnel, but what about vampires?

In 1925, the Church Hill Tunnel collapsed, sealing in a steam locomotive and the fate of four men working inside the tunnel. However, something escaped. Witnesses claim to have seen a large "creature" emerge from the rubble and smoke with jagged teeth covered in blood and human flesh hanging off of it's mangled body. They tried to chase the monster, but the vampire fled to Hollywood Cemetery where it disappeared in the mausoleum of W.W. Pool.

BY KEITH PFEIFFER

POCAHONTAS PARKWAY

Today, the Pocahontas Parkway links Henrico and Chesterfield county. But years ago it was a Powhatan and Arrohatak Indian burial ground, proven by an excavation that unearthed multitudes of Native American Artifacts. The first strange occurrence surrounding Pocahontas Parkway was long before the roadway was built. Landowners in the area reported unidentified, louder-than-normal footsteps, and an explanation was never found. This was simply a precursor, however, to the real oddities that began to occur once the roadway became a reality. The Parkway was supposedly built under the watchful eye of an apparition of an Indian man sitting atop a horse, as reported by construction workers. The strange reports continued to come in once the roadway was functioning. Flashes of men on horses and on foot were seen running straight through, in and around traffic. All would seem to vanish at the sound of a drivers horn. Flickering toll lights, oddly patterned smoke, and most frighteningly, inhuman, high pitched screams were also reported. As the incidences continued to occur, the Parkway began to garner interest from locals and paranormal investigators. The consensus is that as long as the Parkway exists, or we give the ghosts some sort of solace, the tribes will continue to haunt the area.

BY KALI GREGAN

The ghosts might get you when you drive by.

ILLUSTRATION BY KALI GREGAN

ILLUSTRATION BY ANNETTE ALLEN

BODY SNATCHING

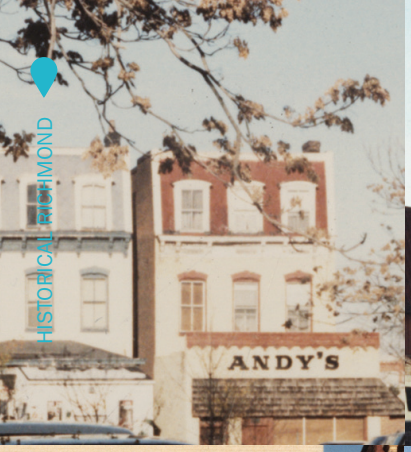
(BO-DY SNÅ-CHING) NOUN.
1. THE ACT OR PRACTICE OF ROBBING A GRAVE TO OBTAIN A CADAVER FOR DISSECTION.

During a dark and dreary, 19th century night, grave robbers lurk behind fences and gates eyeing the most recent burial. They've been lifting bodies from this cemetery frequently lately; the prices are on the rise. After scouting this cadaver for days, waiting on family members to stop protecting the site, they decide to close in. They move swiftly through the dark graveyard and begin to dig; they've perfected this act by now. Digging down towards the corpse, the grave robbers cringe at how much universities are willing to pay for the decaying carcasses. After attaining their prize, they slink off into the night, knowing they've done their job and there will be a happy VCU Med Lab tomorrow.

Sights like this were not at all uncommon to be seen during the 19th and 20th century, as body snatching was the only way for a university to practice human dissections for their students. Virginia Commonwealth University was one of the main schools to participate in this insidious act, alongside the Edinburgh Medical College and Oxford University. In Richmond, Virginia, VCU is known for its medical school and in-depth curriculum. However students that attended school in 1884 would of had a much different experience than those who attend now. Classes were full and teachers used mostly wax models to show the anatomy of the human body, students knew full well that they were dissecting stolen bodies and that this act itself was highly illegal. Several students, along with teachers and the demonstrator of anatomy would often go out to dig up the bodies themselves. One of the most popular was Popper cemetery, although any cemetery with a 2-mile radius was fair game. According to police records no bodies were ever stolen from Richmond's renowned Hollywood cemetery. However, during this undercover and illegal process, many student and teachers alike were arrested.

This became a serious issue, so grave robbing began to play a large role in the MCV campus practices. Most were undercover and would watch obituary listings in the local paper to learn when the newest graves would be dug. In other cities, grave robbers would go to the extreme and murder for cash rewards. This came to a halt 1919 when the Virginia General Assembly passed the Virginia State Anatomical Act, which allowed people to donate their bodies to science. Although illegal and immoral, body snatching was very important to the medical process in the late 1800's. It lead to many discoveries and a better understanding of tendons and muscle development. Its most important role being the knowledge of how to effectively and cleanly amputate soldiers in hostile environments.

BY AVERY JONES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Hair Mates

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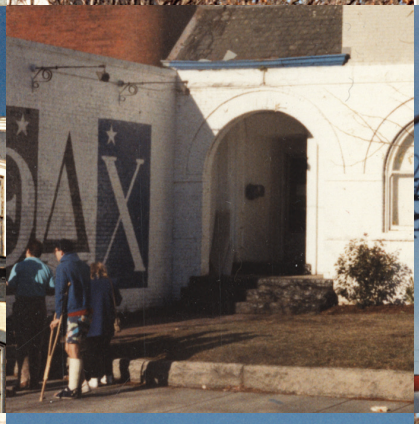
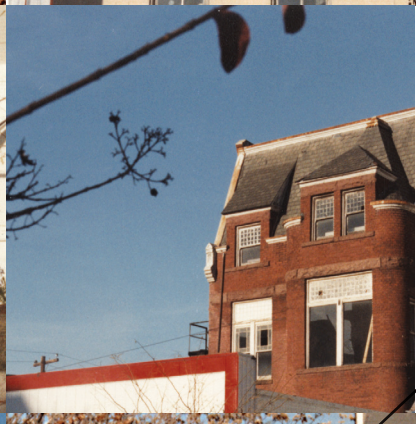
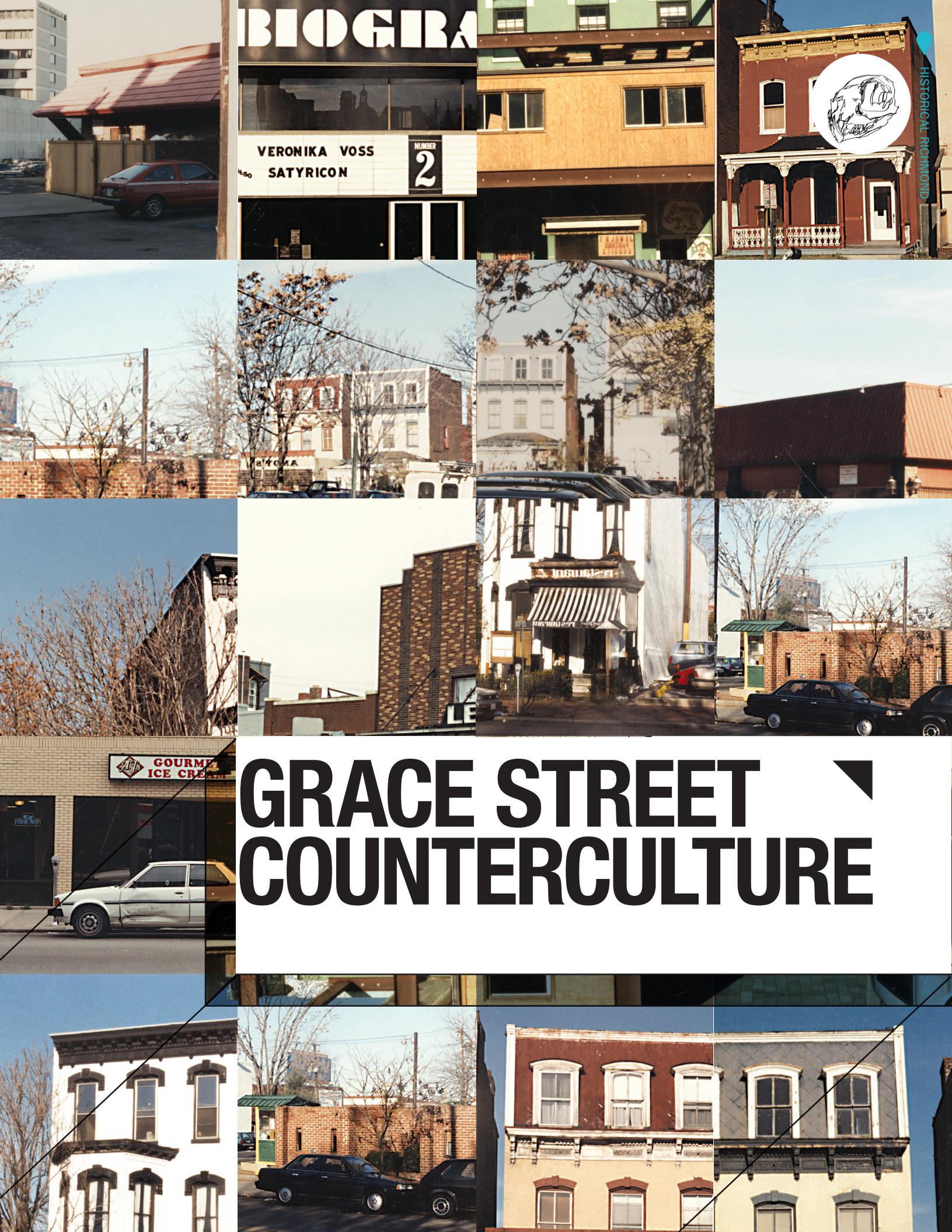




SAIGON RESTAURANT
VIETNAMESE FOOD

Hair Mates



GRACE STREET COUNTERCULTURE

934 DOESN'T KISS AND TELL

Grace Street's 800 block has had a history for cultivating some of Richmond's most alternative entertainment and music venues. A lot of the rich history isn't known by VCU students that jaywalk across it today, rushing to get to class, as the information is either preserved by the locals, or for the more knowledge-thirsty students, at the Special Archives of Cabell Library. But this article isn't about how many of RVA's residents actually know about Grace Street's development, or how many of them take certain stores, restaurants and entertainment venues for granted. No, it's more about celebrating the counter-culture Grace Street's 800 block once offered before VCU renovated many of the buildings to accommodate a larger campus.

Rumors have circulated that the one of the school buildings on the 800 block of Grace Street had been a porn theatre. My curiosity insisted that I seek the truth, and my persistent nagging at the Special Archives and Collections of Cabell Library was eventually rewarded- I actually found out a lot more than I intended to. At first I had constantly run into dead ends when I looked through numerous reference books about Richmond's counterculture, graduate studies about art-deco architecture, and articles from the History and Art History departments. I couldn't confirm much of Grace Street's underground and rebel era until I met archivist Ray Bonnis. He said he had done a tour recently about Grace Street, and had original photos and documents that could show me how much the street had transformed.

My findings led me to the doorsteps of 934 West Grace Street. This also happens to be the address for VCU's Grace Street Theatre. Since 1996, the 225-seat art-deco theatre has been the primary performing venue for VCU's Department of Dance and Choreography, a classroom for Art History courses, and space for public lectures and films.

The theatre was originally founded in 1935, a time well before VCU was even called Virginia Commonwealth University. It was named the Lee Theatre after General Robert E. Lee and began as a second-run movie theatre. Between the 1940s and 1960s, the theatre was an art house theatre featuring films like *Swan Lake*, *Othello* and *Great Expectations*. This was during Grace Street's classy period, a time when ushers and doormen greeted viewers at the theatre's entrance.

In September of 1965, the theatre had undergone major renovations and reopened as the Lee Art Theatre. In the September 1, 1965 issue of the *Richmond News Leader,* journalist Alton Williams wrote that the films were exclusively for adults because the management was, "forced to cater to a larger audience with lesser films." VCU's Grace Street Theatre in the 1960s and 70s had been ground zero for public pornography. Undoubtedly, these XXX-rated films were its drawing card, and probably one of the main attractions on the block.

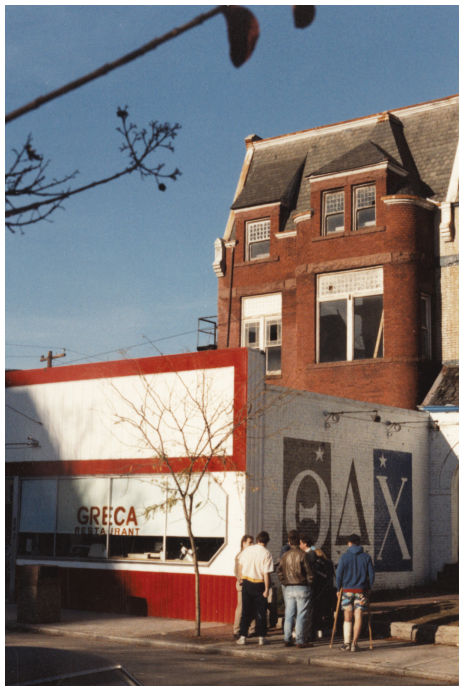
Because the adult films were part of a new phase for Richmond's counterculture, it wasn't hard for me too imagine that some people probably were against the films that made Grace Street anything but graceful. According to the articles Bonnis shared with me, some of the theatre's films and advertisements were considered so obscene that police officers would reported them. What got my attention is that these cases didn't just stay local, but were put under a national spotlight when the Supreme Court got involved. In LEE ART THEATRE v. VIRGINIA, 392 U.S. 636 (1968) the Supreme Court not only declared the films as constitutional, but also "extended greater protection to written materials by ruling that a warrant to seize obscene material based on a police officer's personal observations is not constitutional..." So basically, the Lee Art Theatre is the reason why the public can watch X-rated movies and porn.

In 1975, the Lee Art Theatre not only continued to show X-rated films, but also built a stage in front of the screen to offer burlesque dancing and stripping. The dancers would perform three or four times a day while movies played continuously in the background. With dancers like Chesty Morgan, Busty Russell, Candy Samples, and Tank Tianna, it's no wonder the theatre's popularity lasted through the 70s.

The theatre had reached its heyday by deviating away from the norm and showcasing provocative films. However, the porn industry eventually repositioned itself in the mid-1980s to the home video market, allowing millions of Americans to watch X-rated videos on their new VCRs privately. This shift in viewing porn publicly to privately led to a dwindling audience. The Lee Art Theatre was forced to close in late May, 1993. Later that year, VCU acquired the property, ending the theatre's chapter of entertainment and beginning a new one of learning.

Ever since I researched about the theatre, I've become more curious to discover Richmond's other nooks and crannies, particularly on West Grace Street. I've only started my research on Strange Matter, also called Nancy Rayguns, Twisters, or Hububba depending which era you are from, the Village Cafe, and Police Department, which ironically used to be a Biker Bar called Newgate Prison. I'm excited to see what else I can scavenge, and I entreat you to do the same. You never really know what hidden gems you're going to find

EXILE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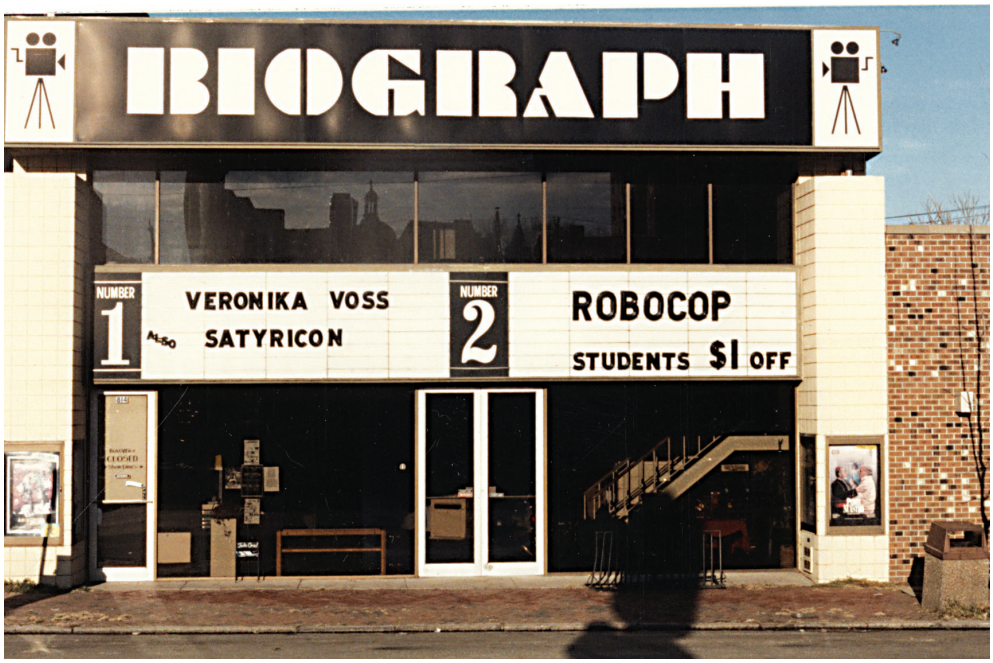
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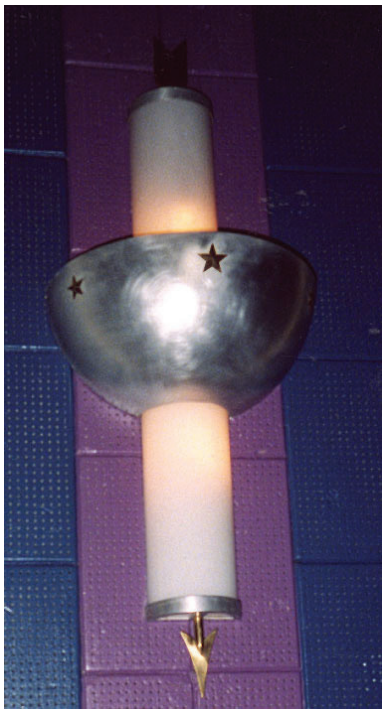

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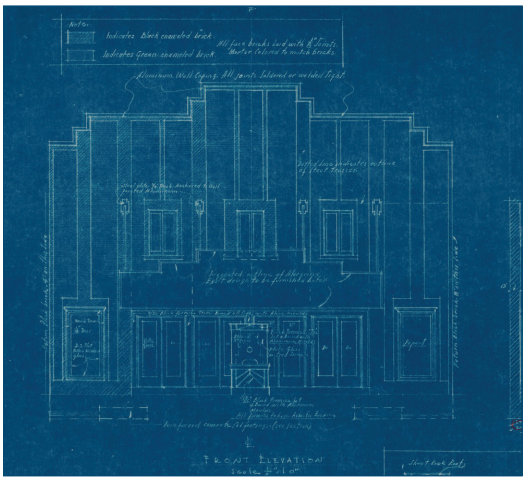

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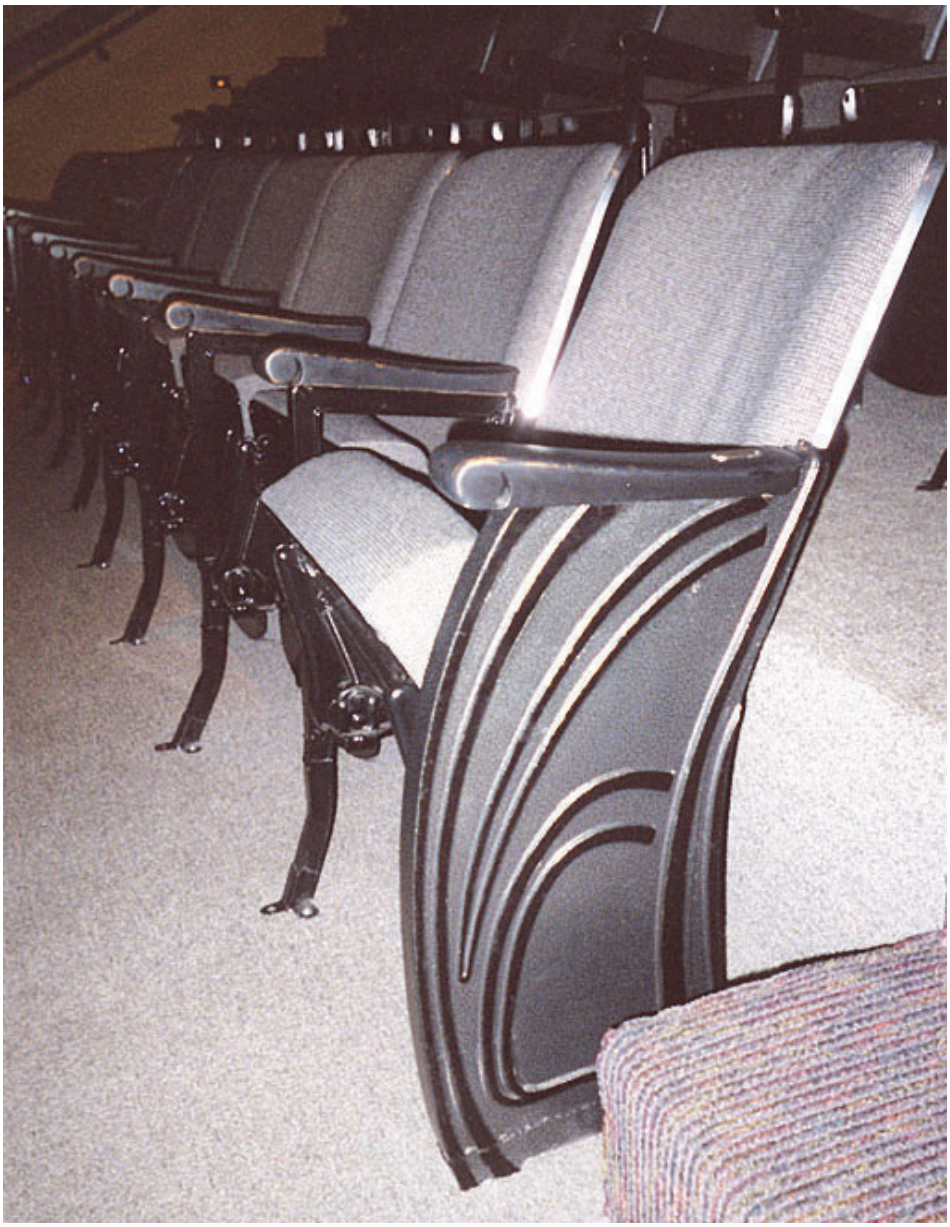

1. Dancer Jerri Carr (1975)
2. One of Lee Theatre's last Advertisements
3. Grace Street theatre Blueprint (1935)
4. Lee Theatre program (1939)
5. The theatre's transformation from 1935's blueprint to present

All images are courtesy of VCU Cabell Library's Special Archives and Collections. Special thanks to archivist Ray Bonnis

when you start opening your eyes and ears. It's easy to overlook the stories about the places you visit most, but I think it's important to really learn about the community you live in, especially one as rapidly changing like Richmond. If we don't really know or care, we won't be able to preserve the alternative culture Richmond offers. The sky rises, corporate chains and school buildings will eventually just take over, leaving little light to shine on what's left of Richmond's unique urban culture.

BY STEPHANIE TRUJILLO

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THREE WEEKS

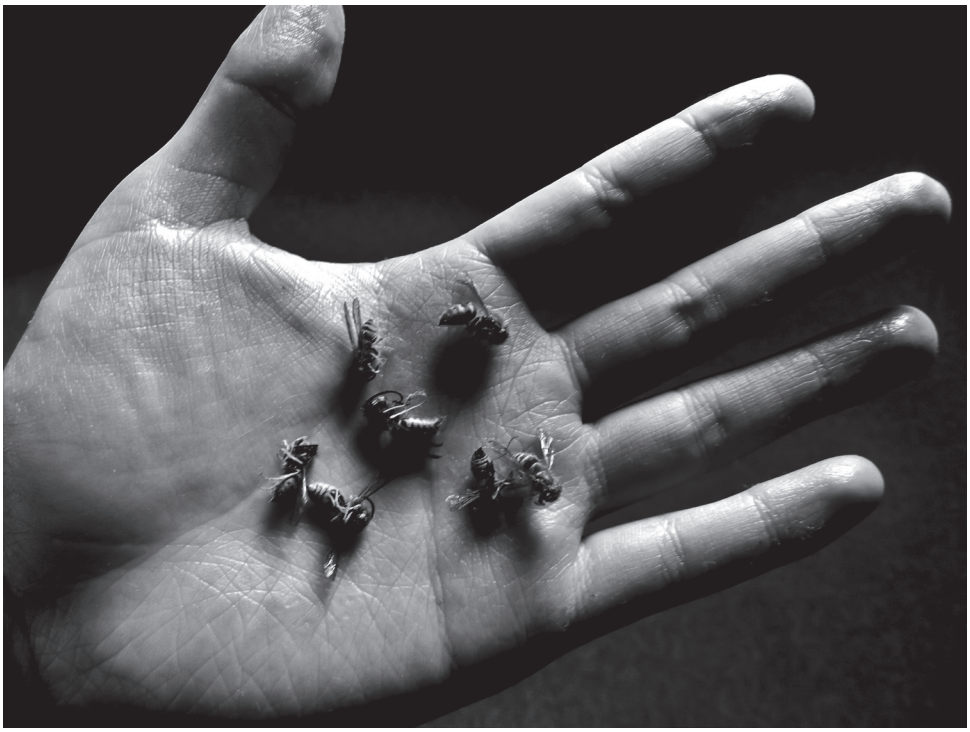
This project was meant to explore the societal connotations between gender and body hair by collecting the "unnecessary" hair and nails from my body over a period of three weeks. I then preserved the collection like a wet taxidermy specimen in a hand blown glass bottle.

BY TAYLOR DUNIVAN

"HANDFUL OF HONEY"

One day I was cleaning my room, and for some reason I found a bunch of dead bees on my windowsill, perfectly intact with all their limbs and wings. Not knowing what else to do with the bees other than to throw them away, I carefully placed them in my hand. As I turned, the sunlight from skylight window beamed on them; the natural spotlight caught my attention. I decided in that instant to take a few photos because of the odd fact that I was in possession of a number of dead bees in my hand.

BY STEPHANIE TRUJILLO



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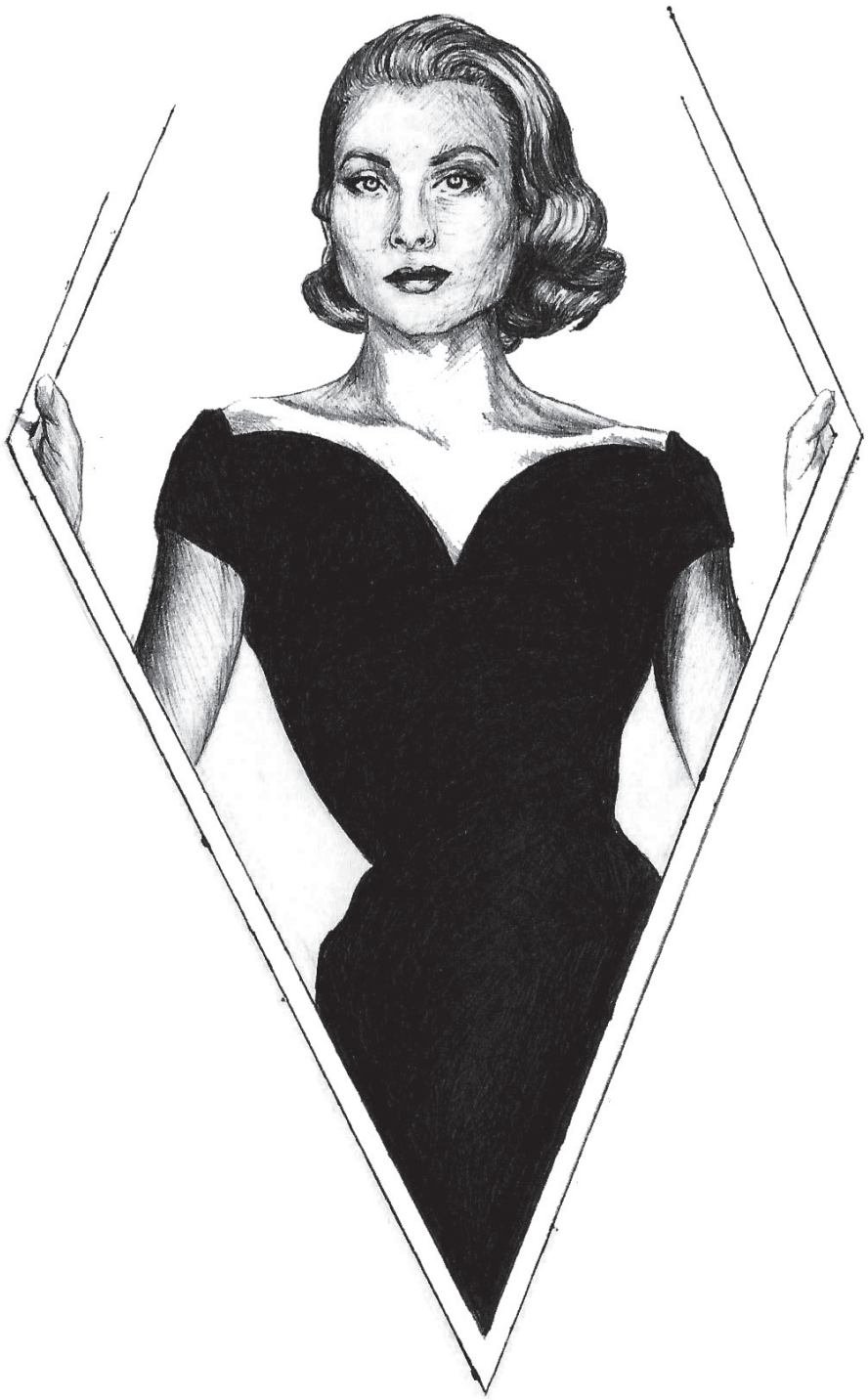
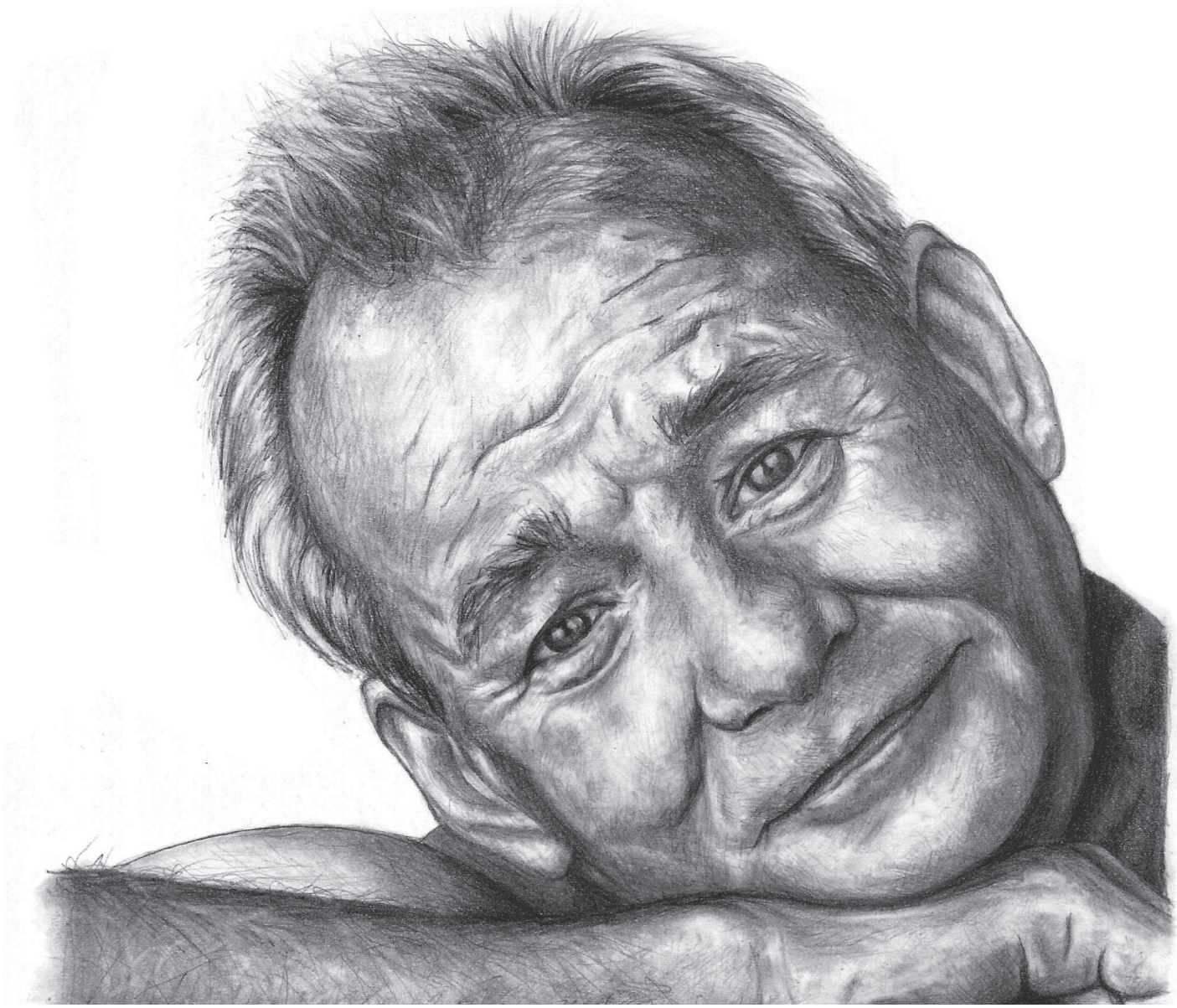
KATHERINE BROWN



RACHEL SMITH

Growing up my family watched movies together all the time. The movies we watched were almost always old classic films. So at a young age I fell in love with the past. I loved the glamour of Audrey Hepburn eating pastries outside Tiffany's in Breakfast at Tiffany's and the absurdity of Gene Wilder tap dancing with Frankenstein's monster in Young Frankenstein. One of my earliest memories is listening to the song "Make 'Em Laugh" from Singin In The Rain. The message of the song imprinted on me as an individual and as an artist. Through my art I try to evoke a feeling of nostalgia for the event that is watching movies. I would like my art to be a visual reminder of our shared experience of those films. From the silliness of seeing Tony Curtis and Jack Lemon disguise themselves as women to hide from the mob in Some Like It Hot to the suspense of watching Jimmy Stewart try to solve a murder from his wheelchair in Rear Window. I want you to remember the laughter and the goose bumps. To see more of my work go to: rachelmorgansmith.tumblr.com.



Rachel Smith

CAFÉ DEL RAZ

There are few things quite as romantic as drinking a cup of coffee. For many, it's a morning ritual they're not willing to miss. Whether you make it at home or you buy it from a coffee shop, the aromas and tastes that come from a mug of expertly brewed java is an essential part of many people's day. Yet there's a key element to drinking coffee that many of us have overlooked, and one that a couple of 1:20-something year-old baristas, including myself, have picked up on and m ade a game out of: the venue.

The goal of this game, dubbed Café Del Raz, is really simple: find the most scenic spots possible, set up an impromptu coffee bar, and brew ourselves a pot. We've gone anywhere from abandoned factories with fine views of Richmond's Skyline to backcountry clearings in the Blue Ridge Mountains. We'll set up a percolator, grind 60 grams of Black Hand beans, and enjoy the view as the water heats up to a rolling boil. The result is nothing more than the best cup of coffee we could wish for.

BY JOSE D'ALTA
PHOTOS BY REESE KEMPTER

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VOLUME 7 ISSUE 2

FLIP FOR CULTURE

SPRING + SUMMER TRENDS

GORGEOUS BEAUTY EDITORIAL

DESIGNER SPOTLIGHT
WITH EMILIA HERNANDEZ

EXCLUSIVELY INSIDE
TWO VCU STUDENTS' CLOSETS

+ MUCH MORE!

ink

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see more from INNER CITY BLUES on page 24

Editor's Note

To make this amazing Issue, we had the help of some wonderful people. We would like to thank everyone that made this issue possible: Nusrat of Studio 5800, Keionna at Rumors, Wythken Printing, 1213 Hair Studio,Chris Sampson and many others.

Many people loved the flip cover and double editorial from our last issue, so we've decided to bring it back again. Make sure you check out our first male fashion editorial and Ink's first beauty editorial.

Enjoy!

– Aaron Ni'jai, Senior Fashion Editor

EDITOR'S CHOICE

AARON NI'JAI, SENIOR FASHION EDITOR

Cropped or Oversized

The nature of menswear is so ambiguous nowadays. While some men decide to go with the slim and fit look, others like to mix up their options. Experimenting with proportions, men are wearing oversized tees and cropped top sweaters. Celebrities like Kid Cudi and Kanye West are showing us that these looks are not just for women but men can adopt this trend as well.

Get it : asos.com • topman.com • urbanoutfitters.com

Wide Brim Hat.

For most guys, its so hard to find a piece of clothing that will go with almost anything. This season I love the versatility of a well-constructed, wide-brim hat. This structured topper can be paired with a vintage leather jacket, your oversized sweater or a nice graphic t-shirt. The wide brim chapeaux can add an element of edge and a stylish finish to your overall look.

Get it : zara.com • urbanoutfitters.com • topman.com • asos.com

Just WATCH IT.

Rather than just an item to tell time, watches are now more of as statement piece or a finishing touch to most outfits. From stainless-steel and leather, to an array of different fabrics, watches can be paired with any outfit. The great thing about this accessory is that it can be worn year-round.

Get it : aldoshoes.com • asos.com • nordstrom.com

Tie me down

"When you wear a bowtie, doors open for you.." (Dhani Jones). If you know me, you know that I'm in love with a nice bowtie. This trend originates from the 1900's but it seems to always make its way back. Bowties have evolved from a formal celebratory adornment to an everyday accessory. With a plethora of colors, patterns, and designs, the bowtie can be worn with a nice collared shirt, anytime of the year. If you ever need to add a bit of color to an outfit or wardrobe, a bowtie can be a unique option that can help.

Get it : H&M.com • asos.com • thetiebar.com • topman.com

EDITOR'S CHOICE

MIKAYLA BAUMGARTNER, JUNIOR FASHION EDITOR

Oversized sunglasses

Whether you can spend the pretty penny for Chanel or Prada frames or you're in the less expensive market for shades by Warby Parker or Komono, oversized sunglasses are the perfect spring/summer accessory. They're a simple way to protect your eyes from the sun, while making anything look fabulous.

Get it : shop.nordstrom.com • sunglasswarehouse.com • asos.com • forever21.com

Culottes

I am absolutely obsessed with the silhouette of my new go-to pant. Easy, comfy, and cute--culottes are the perfect transitional piece for the warmer months. They are simple yet can be super versatile with different styling. Pair them with sandals and a tee during the day and throw on some heels and blazer and call it a night!

Get it : H&M.com • zara.com • needsupply.com

Birkenstocks

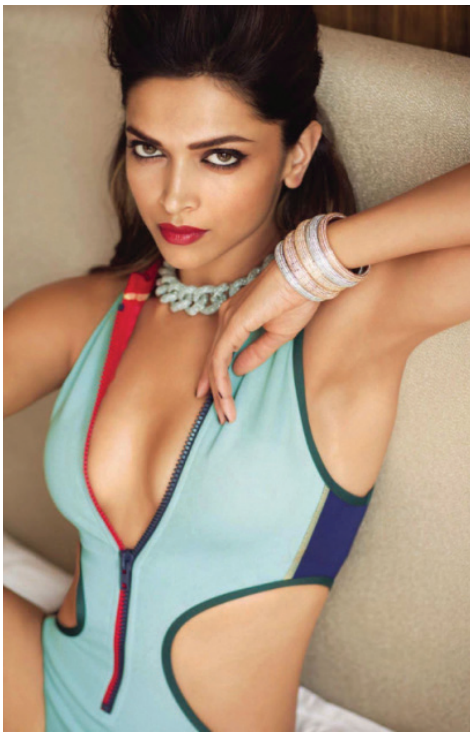
Birks have always been a favorite of mine and most recently we've seen them trending strong throughout the fashion-world. They originated in Germany and come from a family who has been in the shoe-making industry for over two hundred years. These sandals are reliable, comfortable, and can be paired with almost any look.

Get it : urbanoutfitter.com • macys.com • shop.nordstrom.com • birkenstockusa.com

Novelty suit

The appealing tan lines may not be the logic behind this, but we all need a swimsuit strictly for showing out. Although it isn't the most practical, it's perfect for pool parties and isolated vacation getaways. An interesting cut-out is my personal favorite.

Get it : shop.nordstrom.com • forever21.com • H&M.com



MISSING COLOURS

Imagine a young girl flipping through magazines and gazing over the images that she considers beautiful. Those alluring garments, gorgeous models, expensive accessories and fragrances; immersing her thoughts, shaping her mind and her idea of beauty. Now imagine her looking into her mirror, realizing that she does not resemble ANY of the women in those magazines. Her kinky, curly, dark brown hair isn't blonde, flowing, and straight. Her curvy body is not slim and stick-like. Her full voluptuous lips aren't thin. And most importantly her brown skin is not white.

The fashion industry has long set the standard of beauty as well as promoted products and ideas that resonate with young girls and women across the globe. This multi-billion dollar industry made up of models, designers, writers, editors, and photographers have impacted their readers' and viewers' self-image and self-esteem. The essayist Oscar Wilde, said "Life imitates Art far more than Art imitates Life." When applied to the fashion world this statement highlights a very real yet often ignored issue. The fashion industry is substantially lacking in diversity; especially lacking Afro-Identified/Black people.

Of the models present at 2012's New York Fashion Week, over 82 percent of them were white women. The fashion industry has consistently used White women in virtually all their designs and shows to display their clothing. Some of the most notable and trend setting models such as Twiggy, Janice Dickinson, Kate Moss, and others are white women. Not to discredit the hard work and accomplishments of these women, but with white women being so prevalent in the fashion industry and beauty standards being specific to their particular build, hair texture, and other physical appearances, one can't help but wonder how women of color feel about this issue, or more importantly themselves.

We have seen how damaging the lack of representation and/or negative representation can affect black children.This has been shown to be egregiously problematic by the results of the 1939 Clark Doll Experiment. The experiment presented a black and white doll to a group of black and white children and asked which doll they wanted to take home, the vast majority of the black children chose the white doll. This experiment was replicated in 1969, however slightly changed. Researched asked the children which doll was pretty and which was ugly, they all said that the black doll was ugly. Some would argue that given the time period in which these studies were conducted that people then had more racist or anti-black mentality. So in response, The Clark Doll Experiment was conducted again in 2007, and the results were no different than what was seen in the previous two tests. When did black come to mean ugly and bad? And when did white equate to beauty and good? When did something go so wrong that black children, girls specifically, did not see the beauty in themselves? When applying these questions to the fashion industry and the excessive use of white women, it isn't difficult to understand why women of color have lower self-esteem in comparison.

The fashion industry, and the broader American society, has perpetually reinforced a very narrow ideal of what the proper body image is or should be. This is problematic because the majority of women around the world do not naturally fit this very particular ideal. Eurocentrism, a term coined in the 1980s, refers to the practice, whether conscious or not, of placing emphasis on European concerns, culture and values at the expense of those of other cultures. In the context of the fashion industry, eurocentrism is the prevalence of "European" physical features such as white or pale skin, slim body, thin nose, straight hair usually blonde, light eyes and so on. White women typically, with few exceptions, fit this standard without making any drastic changes to their appearance however, for women of color this standard is incredibly damaging. Women of color have their appearances changed through make-up, Photoshop, and lighting to resemble white women. Evidence of this would be Vanity Fair's "Power of Women" series, where actor Kerry Washington is depicted in black and white, while the other white women are not. Elle magazine did the same thing for a series where Mindy Kaling being the only woman of color in the set, is in black and white. There have even been products made to "help" women of color change their appearance to more European looks. Vanishing creams and chemical relaxers are especially prevalent in the African American community (to light skin and straighten hair) not just for models or people in the industry, but for the masses of women of color.

In Japan there is a product called a nose thinner, it's designed to make women's noses smaller without the need for cosmetic surgery. Despite the multitude of medical risks

Top: Products such at babaria natural lightening cream will lighten skin tone for whiter features.

that comes with using these products women of color are pressured to use them to alter their appearance, whether conscious of this pressure or not, which could subsequently lead to decreased self-respect.

This issue of people of color not having a substantial presence in the fashion industry comes with bitter irony considering how various people differing cultures are popularly used by those in the industry. Take for example Numéro Magazine 'African Queen' spread, where Ondria Hardin, a young, blue-eyed, blond-haired white model is depicted with darkened skin, in an African influenced outfit. The use of blackface is not unusual by the fashion industry and no less deplorable in this instance, but the obvious question here is: Why didn't Numéro just use a black or African model if they were doing an African themed spread? Why use a white model? This says, they value the culture more so than the people who belong to that culture. Another example would be the repeated use of Native American headdresses. It seems to be so misused in fashion shows and photoshoots that people seldom notice it, but when one wants to identify a Native American model or designer, no names come to mind. There seems to be an interest in non-white cultures but models of those cultures are almost never used to depict them. In the novel, Black Identity and Self-Esteem, the writers state that "self-concept is in large a part of the social product, determined by the attitudes and behavior towards the individual on this."

Fortunately, there are some within the industry that at are acutely aware of the lack of women of color and have taken measures to rectify this issue. Legendary models Naomi Campbell, Iman, and Bethann Hardison penned an open letter to designers to diversify their catwalks. "No matter the intention, the result is racism. Not accepting another based on the color of their skin is clearly beyond aesthetic." Newcomer model Jourdan Dunn also spoke out about the missing black face during London's Fashion week shows saying that "London's not a white city, so why should our catwalks be white?"

Fashion is universal and should be presented as such. The fashion industry is a highly praised art form that transforms one outward appearance to the canvas of self-expression. Many of the most famous fashion brands such as Yves Saint Laurent, Calvin Klein, and Versace pride themselves on showcasing beauty but, they have notoriously shown only a particular kind of beauty. The fashion industry should showcase beauty in all its varying forms. So when young women of color open these magazines, I hope they see women that resemble themselves. I hope they see the day when fashion is truly representative of race and culture, beyond tokenism, stereotypes, and appropriation. I want young girls to see women of all different races, sizes, and body types being celebrated in the fashion world, and to know that they too, are beautiful.

BY KENDALL BAZEMORE

SPRING & SUMMER BEAUTY TRENDS

Until recently, there have been countless references to the 60's whether in clothes, September issue covers and now in makeup given the unique under-eye eyeliner during Rochas' show. Dots and dashes can grace the under eye as it's all about being bold and graphic in subtle and simple ways. Powerful red lips stand out amidst the plain makeup seen at Carolina Herrera. Or how Fendi showed us the wonders of baby blue eye shadow as it gave a doe-eyed Twiggy-inspired look, thus epitomizing the 60's. To achieve this look designers like Karl Lagerfeld of Chanel and Dior used satin strips over the eyes that take the place of the usual pastel blue eyeshadow.

Contrary to the laissez faire 60's hair, designers took on a 'no fuss' do with gelled hair. Hair was gelled and combed back at Celine for a damp look at the root though the ends remain tousled.

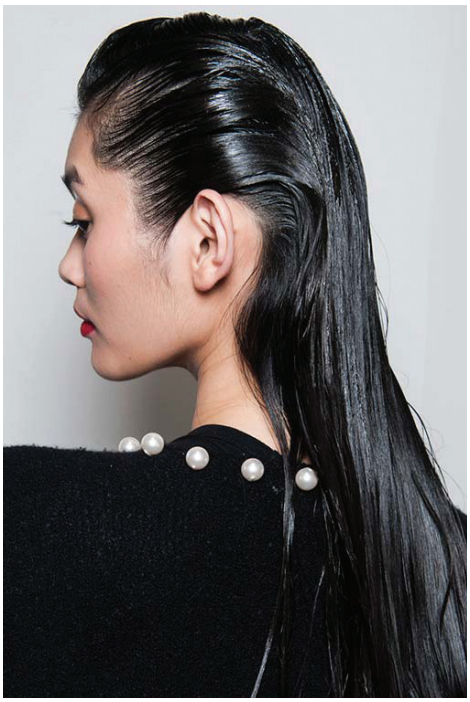
If it isn't a sleek and gelled look, then it's a middle part with messy, tousled hair similar to Valentino's choice look this summer. The tousled and voluminous hair, is reminiscent of the then teenage heartthrob, Kelly Kapowski, of Saved by the Bell. This look was seen during Diane Von Furstenburg's show, featuring swooping large waves that framed the face.

Beauty is resonant of the attitudes and current events that shape beauty standards. Regardless if you have curly natural hair or bone straight hair, it's all about returning back to the basics and highlighting natural features. Today this beauty standard has shifted to a more subtle look. A time before social media had any impact on our sense of beauty. Before caked up Instagram models and self-proclaimed "beauty gurus" came onto the beauty scene. Beauty is shifting to embrace natural beauty such as the dewy skin seen at Stella McCartney. Model's hair had middle parts with sparse crimping that's pulled back in a ponytail. The rosey eyes add a touch of glamour and sexiness to an otherwise Plain Jane look.

Normal has become the new normal, as flashy makeup is possibly on its way out. If it isn't light, bright or highlighted, than it's dark and sultry given the classic and return of the smokey eye thanks to Pat McGrath's choice makeup for Roberto Cavalli. Thanks to "fashion's cool kid" Alexander Wang, minimalism has taken a hold on the fashion industry. Wang's futuristic aesthetic has carried him from his own namesake to creative director of Balenciaga where he has continued, yet modified his aesthetic. Thus sparking the minimalist wave that has taken over the fashion industry since late 2013. Wang has been at the forefront of the fashion industry countless times as he introduced a futuristic and minimalist aesthetic that fashion enthusiasts can get a piece of thanks to his collaboration with H&M. Although the industry is slowly departing from minimalist pieces and embraced a loudly printed and striped designs and pieces. Wang's influence still lingers within beauty as we see bare faces with barely there eyebrows.

There is a sort of regression in fashion where we sift through the past and do away with current trends and accept what has worked for us all along. For this, we reference 2008-10, when the smokey eye was at its peak. We welcome the "prodigal trends", or the beauty trends that we do away with because something better came along. Only to realize what we needed is what has worked all along.

BY MORIAH BRISCOE



POP COLOR

models JASMINE JOHNSON & ALEXANDRA CUNNINGHAM photographer AARON NI' JAI
makeup artist SPARKLE GROSE hair stylist JEFF HARRIS retoucher ANGEL WHISENANT

It doesn't take a five hundred dollar shopping spree to re-invent your wardrobe; just ask Ms. Thrifty! Why not go to some thrift stores around town, shop at boutiques or raid your mothers' closet to create some fresh new looks. Ms. Thrifty will show you that being thrifty isnt about being cheap but resourceful and creative. Ms. Thrifty is here to give you some inspiration and show you how to revamp your look this season.

INTRO BY ANGIE JUDSON
PHOTOS BY REUBEN CHAPMAN

MRS. THRIFTY

Red pant outfit
Vintage 80s collegiate crop: Mothers
Vintage red trousers: $30 (etsy, Pom Pom Vintage shop)
Vintage Adidas hat: $15 (round two)
Black Clutch : $14 (Esty)

Blazer & oxford outfit
Vintage Pendleton tartan blazer: $6
(thrifted)
Vintage gold silk top: $5 (thrifted)
Paige denim skinny jeans: $8 (thrifted)
Vintage cream oxfords: $40
(etsy, Pom Pom Vintage shop)
Ray-Ban Clubmaster II (not second hand)

Mom jean outfit
Vintage black top: $4 (thrifted)
Mom jeans: $5 (thrifted)
Gold Bracelet: $10 (Charlotte Russe)

IN MY CLOSET

INTERVIEW BY **JESSICA MORGAN**
PHOTOS BY **JENNIFER VAN STEENBURGH**

Welcome to "In My Closet" with VCU fashionable students, Aba Mfrase-Ewur and Scott Csoke; where we shine light on their unique style, and also give you a peek of what in their closets.

ABA MFRASE-EWUR

INK : Explain the accessories' or articles of clothing that mean a lot to you. Why are they important? What's the history?

Aba : This is a pretty tough question. I am not that attached to my clothing because everything is so temporary, you know? But if I had to answer I would say my Novella Royale bell bottoms and my wide brimmed H&M hat. I don't wear them together very often but when I do I transform into this disco diva. It's fabulous.

I: What would you call your style?

A : I definitely wear whatever makes me most comfortable and I suppose that mostly translates into lots and lots and lots of monochrome. I'm not really into super flashy unless it's an entire look but I did recently purchase a fire engine red coat. So I should but it all depends on how I'm feeling.

I: What do people say to you about your style?

A: I was eating at Citizen the other afternoon wearing the aforementioned red coat and a guy told me I looked very commanding. It made me feel awesome.

I: What would you say to a student or anyone that wants to dress uniquely like yourself but that is afraid too?

A: I would take them by the shoulders and stare into their eyes and say: just do it. Don't worry about what other people think, you should dress for you.

I: Which celebrity style do you like the most?

A: I adore Janelle Monáe. Her knowledge of who she is and where she comes from is what makes her so beautiful.

SCOTT CSOKE

INK: Explain the accessories' or articles of clothing that mean a lot to you. Why are they important? What's the history?

Scott: Well the gold blazer was somewhat of a gift from my friend. I try not to wear it a lot, but I would wear it everyday if I could. The wallets are from one of my favorite designers, Marc Jacobs, his designs are usually very simple and practical. The rings I bought a long time ago, I don't wear them too often anymore, but I will still wear them once in a while. I think all of these things are all important to me because they're like milestones of me finding my personal style.

I: What would you call your style?

S: I don't really know what I would call my style. I think it's very simple but usually I like to incorporate something unexpected or something that doesn't go with it. For example I'll wear really bright socks or something like that. But recently I've mostly just been wearing black.

I: What inspires you to create your personal style?

S: I take in a lot of inspiration from people around me. I'm very aware of what everyone is wearing and if I see something on someone I like then I'll try to incorporate it in my own style. I think it's good to be inspired by the people around you, it's like they're trying it out for you. It has taken me a long time to be comfortable wearing whatever I want to wear and I'm glad I'm starting to not care what other people think about what I'm wearing. But my style is always changing, and I get bored sometimes and have to change it up. But I like to think there's a common thread that runs

through it.

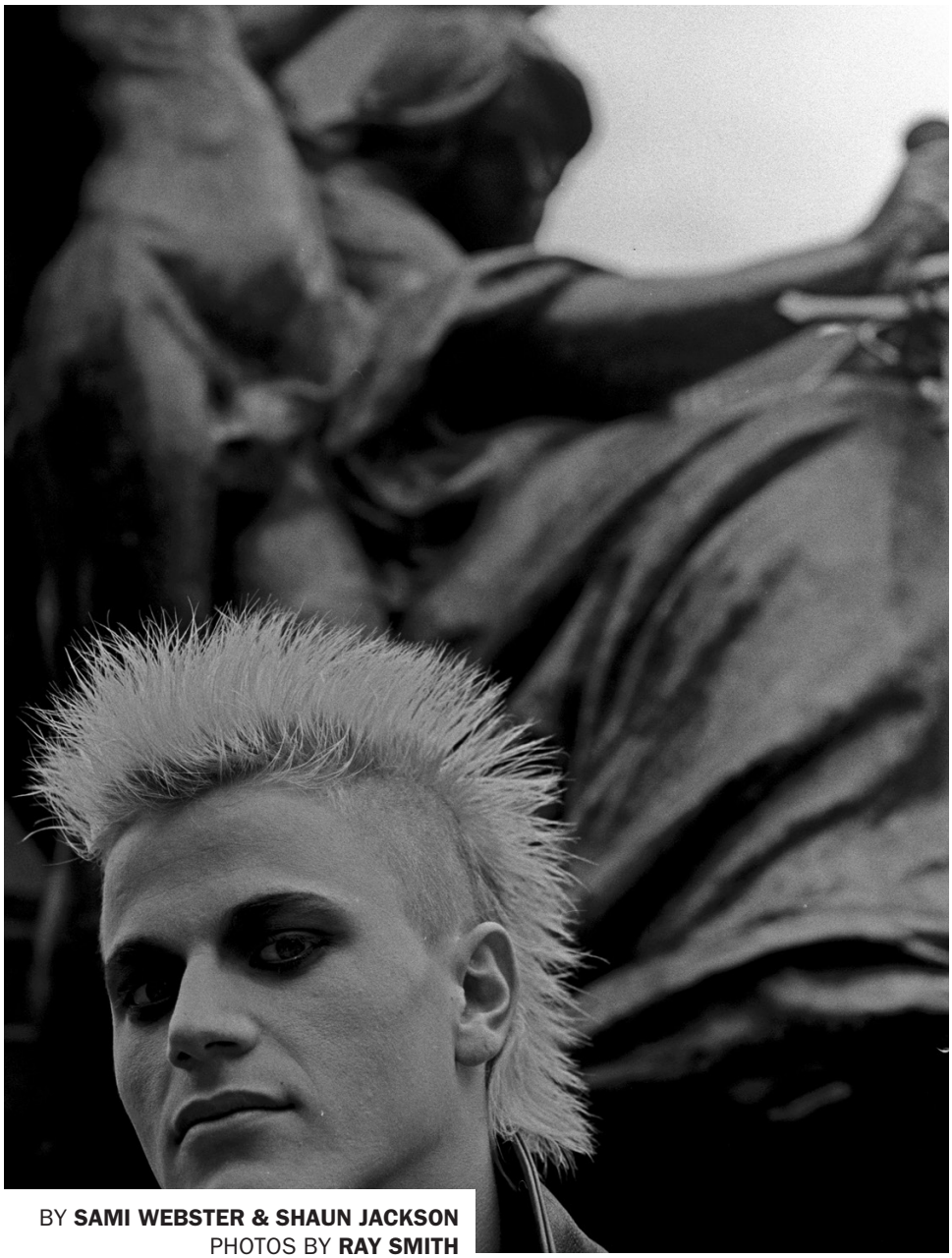
I: What would you say to a student or anyone that wants to dress uniquely like yourself but that is afraid too?

S: You have to dress for yourself first. Like I said before, it's taken me a while to actually believe that, but once you realize that you will feel so much better. If people look at you on the street, it's because they're interested. There are more than enough people that will like that you are taking risks with your style. You have to be happy with what you're wearing. If what people don't like about you is what you're wearing, then they do not matter anyway.

I: Which celebrity style do you like the most?

S: I like any celebrity that is taking risks. I don't look at a lot of what male celebrities are wearing, because I honestly think it's kind of boring, but I like seeing what female celebrities are wearing day to day; not just what they're wearing to the Oscars. I think it's more telling of their actual style.

A GLIMPSE OF THE 90'S
MAL TORRANCE



BY **SAMI WEBSTER & SHAUN JACKSON**
PHOTOS BY **RAY SMITH**

He wore a Sex Pistols referenced Vivienne Westwood inspired T-shirt and seemed fragmented at first navigating through a busy day. Carrying in a large black bag we naturally asked what was inside. Eagerly, he said the objects were skulls used on a recent shoot he was photographing. As we interviewed Mal Torrance, New York City's energy and quirkiness permeated the office. We were all about to relive amazing stories that were waiting to be brought back into lively art from the lower East side of New York City during the '90s.

Mal Torrance was born a native of Glasgow, Scotland before landing on the New York scene in 1991. With a young creative personality, Torrance was trying to find his own voice. The '70s was an economically depressed time in the United Kingdom. The punk movement saturated the streets. "You could wear trash bags and you were considered punk", Torrance said. At age ten, he was buying vinyl records with friends, and Torrance laughed excitedly when he recalled it. "We would go to junk stores, thrift stores, tear up clothes and sew them back together. It was all very Vivienne Westwood inspired," said Tarance There was a sense of dirty grit, which became a blunt form of self-expression for embracing the imperfections of life.

Before landing glamorous and provocative jobs in fashion, Torrance ran a coffee shop and worked in music, specifically record distribution for years. "I landed music jobs that led to fashion work too," Torrance said with a charming grin on his face. "I worked on shoots for Bjork, Missy Elliot, Steven Meisel and others." He moved further into fashion when he started working with a significant close friend, Timothy Saccenti. "Timothy is the person I worked with most and had the most fun with as we collaborated on ideas. Nothing was too crazy for us." Together they assisted set designers on photo-shoots, which eventually spun into big budget work for magazines like Vogue, Elle, and fashion campaigns for legendary designers such as Calvin Klein and Givenchy.

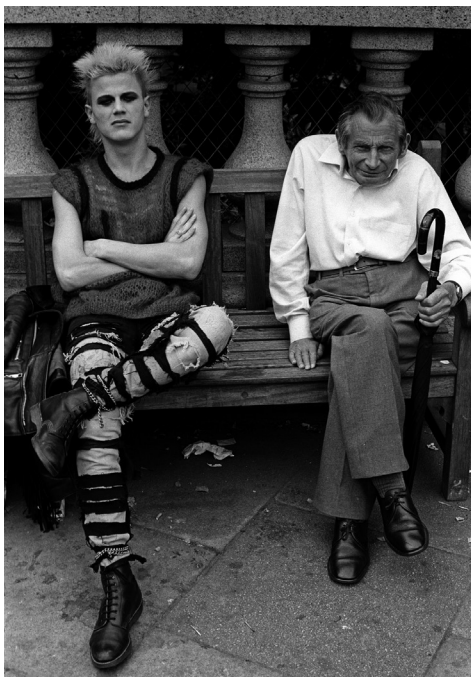
> FASHION IS VERY COMPETITIVE AND QUITE BITCHY.

Torrance looked into the distance as if he were reliving memories. We asked, "What are some of your most meaningful and momentous photo shoots?" He looked back towards us and passionately recalled memories with his quirky Scotland accent: "Oh they were brilliant; picture shoots on the beach with red silk couture dresses and seven different beautiful models working together! All the time we were shooting somewhere new with beautiful clothing, and beautiful people." Fire lit in his eyes just as the silk danced with the wind in his memories. He went on talking about being on shoots with Mario Sorrenti and later with Craig McDean. While helping McDean, Torrance worked on the iconic Calvin Klein '90s jean campaigns for a span of 12 days. There he worked with models as prolific as the never subtle Kate Moss. He recalled " [Kate] was so down to earth and so normal -- she didn't think herself better than the as-

sistant getting the tea…" Torrance watched as icons such as Moss, part of the legendary Big Six, respectively, led the fashion industry into what was becoming an acidic addiction of captivating beauty.

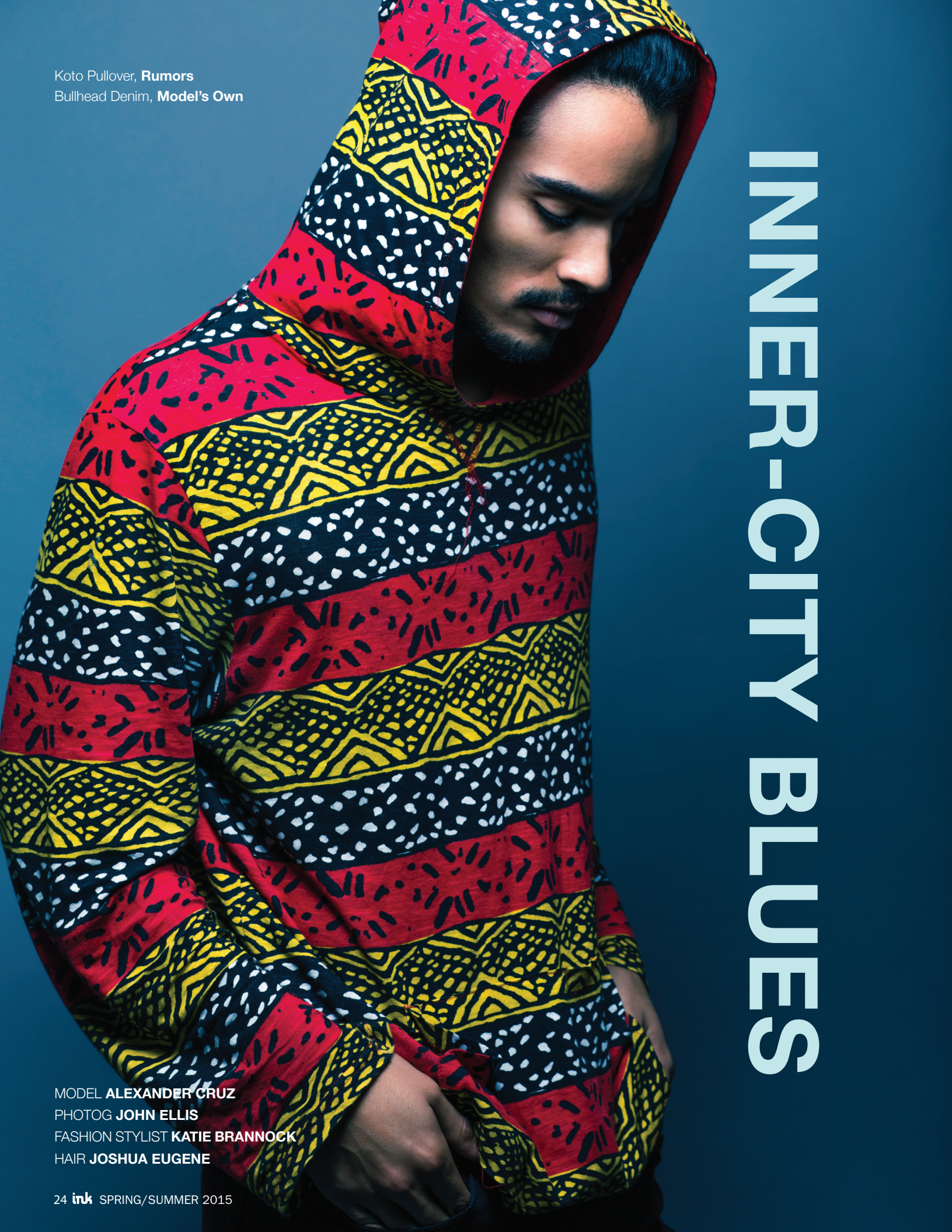
At this time, the New York City Techno scene was raging at clubs such as Disco 2000, The Building, The Roxy and Save the Robots. Torrance had received VIP passes from a friend while working on sets for Craig McDean and often met faces of fashion and art. Still a vivid memory, into the morning at the Supper Club, he was revelling in the V.I.P. section at a gig for the British band St.Etienne. Naomi Campbell was in front and Moss was also near. Campbell was turned around with her long lean back in his focus. Torrance moved forward letting her know the tag from her dress was visible. She looked over her slender shoulder, with her brown eyes, and a flick of her hand and exclaimed, "I know darling, I know." The fabulous and confident Naomi Campbell brought name-brand garments into lively silhouettes worn throughout New York's illuminated streets.

Nightlife was free and wild. Underground clubs were where life pulsed. There were no camera phones and no easy portable video options. In Torrance's experience, "everyone came together in a way not many do today. Celebrities, and people in general, were living every aspect of their life in an explicit manner." Torrance revealed that in the modeling industry, "girls worked hard and played hard, but there was a really dark side to it all." People were on the edge all the time burning bright in flashing colors. Torrance thought for a moment, then revealed, "If you knew where to look, you could find anything, any kink and any weirdness. There was something really great about that but the quirks have closed a bit." New York City's underground nightlife was mysterious. Yet, everything was happening with open doors such as, drugs, sex, music, fashion and art. Today, most everything is hidden but smart phone pictures and media can take away the mystery and add a sense of judgment. No longer is there a gritty underground beauty to the city as easily accessible cell phone cameras have become eyes that capture images in an instant. Torrance felt that this loss of mystery and comfort is a very prominent contrast between now and then.



Throughout the interview, Torrance unveiled an industry of flashing diamonds that penetrate hearts with toxic allure, hearts that crave a glamorous lifestyle. Fashion can be a difficult business to enter. Opportunities to work with the finest visionaries of design and style, now more than ever, are competitive and the industry is soaring with rivalry. Torrance earnestly encouraged to learn from every experience and always have a plan B. He went on to describe a model who had taken the opportunities that she was offered and learned valuable skills that were necessary for successful photo-shoots. She later became a photographer. Torrance summed up the wisdom of his experience, "Fashion is very competitive and quite bitchy. Have a vision that is uniquely yours, even if you are subconsciously taking ideas and inspirations from other cultures. Don't be concerned if someone tries to copy you. If you are good at what you do, you will always be the one that shines". "Young dreamers must be boldly persistent while keeping a single-minded focus," Torrance advised, "the second you stop having fun… stop". His enthusiasm when working on photo-shoots never exhausted and his excitement never ebbed in the ever-changing aspects of location and theme.

The Lower East side in the '90s also captivated his attention with its intriguing diversity. People were trying to figure out who they were as aspiring artists. "Everyone was struggling and with that came something really beautiful… a great support system. We were after the same thing but in different directions". Now Mal Torrance lives in Richmond and he considers the city to be a growing shadow of what the Lower East side once represented. Bizarre lovable originality fills the streets with unconventional charm. Ray Smith a talented photographer, asked to take a picture of Torrance's outfit around mid '80s, when sitting on a Aberdeen, Scotland bench. This picture then became a popular sold poster. Torrance's street style even appeared once in London Stone magazine. Websites such as Lookbook.com highlight Richmond as a growing street style location. The Virginia Commonwealth University community, reminds him of the New York City East Village because there is "very little money but lots of ideas"! Eclectic vibes knot Torrance's memories with the essence of Richmond's blooming and effervescent artistry.



INNER-CITY BLUES

Koto Pullover, **Rumors**
Bullhead Denim, **Model's Own**

MODEL **ALEXANDER CRUZ**
PHOTOG **JOHN ELLIS**
FASHION STYLIST **KATIE BRANNOCK**
HAIR **JOSHUA EUGENE**

Deter T-Shirt, **Rumors**
Bullhead Denim, **Model's Own**
River Island Baseball Cap, **RiverIsland.com**

American Apparel Tank, **Rumors**
Camo Print Bag, **Rumors**

Rank Shirt, **Rumors**
Jansport Backpack, **Rumors**
Bullheaad Jeans, **Model's Own**

Winlit Jacket, **Rumors**
Bullhead Denim, **Model's Own**

Gitano Jacket, **Rumors**
Printed Button down Shirt, **Rumors**
Levis Denim, **Rumors**

Mesh Tank, **Forever21**
Levis Jeans, **Rumors**
Cuban Link Necklace, **Stylist's Own**

Wedgefield Plaid Shirt, **Rumors**
Ray-Ban Glasses, **Lencrafters**
Brushed Beanie, **Urban Outfitters**

Gildan Sweatshirt, **Rumors**
AE Shorts, **American Eagle**
Bah Cap, **Rumors**
Socks, **Rumors**

Bandana Print Shirt, **Stylist's Own**
Wide brim Hat, **Rumors**
Levis Black Jeans, **JcPenny**

EMILIA HERNANDEZ

BY **ANDREA PHILBIN**
PHOTOS BY **JENNIFER VANSTEENBURGH**

VCU graduate Emilia Hernandez shows that dreams can come true. What dream is more difficult than that of working in the fashion industry? Starting from a trailer park in Virginia, then studying fashion design at VCUarts, to now working for a bridal company, Helena Noelle Couture, Hernandez's journey is fantasy for many aspiring fashion designers. What got her to where she is was her hard work and creativity. Her perfectly tailored and sophisticated cuts are juxtaposed with soft, feminine fabrics; while she shows meticulous attention to detail with intricate embroidery in her acclaimed nudes dress. These imaginative garments are getting a lot of notice in the art and design world. Her four-look collection received a "best in show" at the VMFA Flowers and Fine Arts exhibit. While her surrealist nudes embroidery dress received praise and awards from the International Textile and Apparel Association and former American Vogue editor-at-large and fashion legend, Andre Leon Talley.

INK: Is there an essential part of your design process?

Emilia: Hernandez: A characteristic of my design process is that I worry about the personal authenticity of a design idea. I need to undress a concept to its most honest form in order to believe in what I am trying to accomplish. Often I get these grand ideas, all jumbled in my head, and I have to delve into all the little facets and try to pinpoint what memory or emotion or personal trait of mine gave birth to that idea. Once I can pinpoint that connection, I don't let go of it because that's the umbilical cord, thats what makes it yours. Only when I reach that point do I feel confident and am able to make sense of the decisions I need to make as I continue the design process.

I: Who is your ideal muse and what type of woman do you see wearing your clothes?

E: My ultimate muse is the woman I want to be. I've only been designing for a little over three years, most of which were about learning technique, so I still have so much to learn about her. She is a haze in my mind, but there have been a few windows where I have caught a glimpse of her. She has been shaped by poets, baritones, and dancers. What I love about her most is that she is an elegant balance of reason and emotion. This is also the type of woman I see wearing what I design, someone intriguing and self-assured, someone who knows she

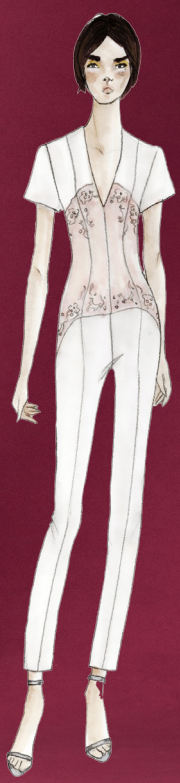
is valuable and wants her wardrobe to reflect that. Because, what you wear says a lot about what you think of yourself.

I: What inspired you to become a designer?

E: It started with an appreciation and love of the beautiful hand-work that I saw on my many visits to Mexico throughout my childhood, specifically the town of Calvillo where my mother's family lives. My aunts embroidered realistic flower still-lifes, made paper and beaded jewelry, painted, played guitar and sung along with their brothers. It was a beautiful world that sadly did not exist across the border, in Virginia, for a kid growing up in a trailer park. My passion became drawing, it connected me to that other world, and I found I was always most focused while I made up the clothes that went along with the drawn figure. I did not know then that what I was doing was fashion design, but I realized it in high school and decided it would be my career path.

I: What's your earliest memory with fashion?

E: My earliest memory with fashion is the day my mother told me that I had to dress myself. I was four years old. I was in distress. I was impatient. I complained that I didn't know how. My mother then mentioned that my sister is only three and can put on her own pants. My little sister, so helpful, begins to



demonstrate how to put on a pair of black floral tights. One leg in, then the other.

I: Have you ever doubted pursuing a career in this industry?

E: Yes, many times, but those moments of doubt don't last long. The first time was when I was deciding on a career path. It was between linguistics and fashion design. My little sister, so helpful again, asks me to imagine what life would be like in both scenarios. She then asked, which would make you happier? I knew it was fashion design. Thank you Daniela!

I: In terms of design, who would you hope to be compared to?

E: The past two years my obsession has been Delpozo. I would love to grow as a fashion designer to produce work worthy of a brand like this. I want a woman to wear one of my designs, look in the mirror, and fall in love with herself.

I: How difficult was it to execute your ideas into tangible garments and did you have to adapt any once you started making them?

E: It was a slow process. The embellished nudes dress was a little less stressful that(than) the four-look collection because constructing the garment was simple and the rest was

embroidery, which I enjoy working on. The collection was a constant alteration. I would fit the clothes on the models, make changes were needed, redraft the patterns, sew up new samples, and repeat. The blue organza french-seamed shirt dress took almost a month to make, so because of time constraints, I had to reduce the amount of embroidery on some of the other pieces in the collections. In the end however, I am pleased with my pieces, and can't wait to start on a new project.

I: What helped you grow as an artist?

E: Being in the School of the Arts at VCU has helped me grow as an artist and designer. It was an environment where I was able to see other artists' work and hear them talk about it. I was inspired by people passionate about what they were doing and people who believed in themselves. The interactions that I've had with fellow students and professors have caused me to reflect on my own creative being. I have become more confident in my work and in myself overall because of it.

I: What type of impact has being a fashion design student at VCU had on your career?

E: My experience as a fashion design student at VCU has made me a well-rounded designer. I started taking fashion design courses sophomore year, not even knowing how to use a sewing machine. I learned to take my time

and pay attention to detail when constructing garments. I learned to better illustrate my designs. I learned about each fabric and its distinct characteristics. The fashion department has provided the opportunity for some of my student work to be awarded by Cotton, Inc, the International Textile and Apparel Association, and the Fine Arts & Flowers VMFA committee. I had the honor of being awarded Critics Choice by guest critic Andre Leon Talley for the embellished nudes dress I made during a summer course taught by Michael-Birch Pierce. All of this has been really helpful in developing my portfolio and in preparing me for the next steps in my career. I am currently working for Helene Noelle Couture, a bespoke bridal accessories design company. I love working with my hands and helping produce the beautiful custom belts, sashes, headpieces and bracelets.

I: Where do you see your design aesthetic in the future?

E: I want to keep alive the romance in my aesthetic, the loving contact between hands and materials. Textile treatments and illustrative embroideries and embellishments would be the signature of my aesthetic in the future. I want to design practical garments that can carry that ornamentation for everyday wear and special occasion, as a hybrid. What am I aspiring for leans itself to demi-couture fashion.

Get THIS Look

JENNIFER BURTCHETTE
FASHION EDITOR AT LARGE

MEET YOUR MATCH

Not only did Taylor Swift chart the tops with her new album 1989, but she is also topping the charts with her new found street style. Taylor has definitely been fashion experimenting and has become the new face of feminine fashion. In her December/January 2015 issue for Lucky Magazine interview she said, "I always want to maintain sort of a dignity to an outfit and make it more about a look rather than something that clearly was worn just to get attention." With her new experimental style Taylor has become the Queen Bee of matching sets. From sporting matching sets of metallic, to floral, to graphic prints, Taylor Swift has us shaking off of our old wardrobe and experimenting a new look!

Her Go-To's: Top Shop Ankle Boots and a Structured Bag

Advice: Although a lot of matching sets are sported in warmer seasons. You can sport this look in the winter too with a matching set pants suit and your favorite winter trench!

PASTEL IT OUT

Blake Lively is known as one of the few starlets in Hollywood who doesn't have a stylist and dresses herself. Just like the character she plays in her upcoming spring movie, Age of Adeline, Blake's personal style is simply timeless and age defying. She is definitely one of the few celebs that make pregnancy look like a walk in the park! Impressively without a stylist this actress has her pulse right on the latest trend; winter pastels. Think wearing pastels in the spring is too cliché? Well now is your time to get a head start. Pair your pastels with your neutrals this season and you're sure to make a real statement!

Her Go-To's: Chanel purse and Burberry Trench Coat

Advice: Don't be afraid to layer pastels. A blue pastel colored trench paired with a pink maxi skirt is a chic combo for the season!

Love,
Jennifer Burchette

ink FASHION

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