

# BERLINiB 2021/C

September  
October  
November  
December



Cover model for our BERLiNiB 2021/C issue is Sophia, photographed by Claudia G., in *Sophia ForWard 21/22*

2021/C

BERLiNiB



ISSN 2535-602X

**PUBLISHED**

BERLiNiB 2021/C

**BERLiNiB:** Made in places with gorgeous models, outfits, and perhaps also weather via, among other things, **Being, Liberation** and **Nibbling**. A concept by Aristo Tacoma alias S.R. Weber, Oslo.

ISSN 2535-602X

**Formal production**

**location:** Oslo, Norway

**Mail:** Yoga4d:VRGM, Postboks 1046 Hoff, 0218 Oslo

*berlinib.com*  
*industrialbabes.com*  
*@berlinib*

When we make a magazine, we start the layout from scratch and add the tag, "PREVIEW" in a blue note on the left side of this editorial page.

The sequence of the editorials inside the magazine is more or less determined by when they are made. All can watch the transmutation of the preview into the completed published online magazine. All editorial photos are made for or by the magazine, & shown after agreement with model.

At the time of its publication (for publication times, confer website) all content is in place. It is only at this time that the "PUBLISHED" stamp will appear on the left of this page, and published online magazines goes to archives with ISSN number and are always available in unchanged form. Each text and each photo in every photo editorial, as well as the fashion art showing trends of this season, are original material made for this issue by BERLiNiB.

**Copyrights:** Fashion bloggers can reblog images with suitable acknowledgements to magazine, models and photographers, confer the DIRECTORY section at our website for more info. All content can be accessed with both large screens such as on a PC, and through small screens such as on a phone.



Talented folks and fashionistas who wish to work with us, please contact us. We are

always open to hearing from models, writers, photographers, stylists, make-up artists, set designers, fashion designers, advertisers, and other enthusiastic creatives who wish to contribute by quality direct communication. We have decided to go entirely for 'digital paper' which includes

PDF. With top of the line equipment, and the great taste and creative skills of our

contributors, we create excellent results within this frame.

**Aristo Tacoma**

{a photographer in, & the editor of, BERLiNiB; and also often stylist}

BERLiNiB is financed by currency trading, ads, and sponsoring (pointed out to be such). All issues are available for free as quality PDFs, best viewed with Adobe PDF Reader, at [berlinib.com](http://berlinib.com), and also as jpg of pages at associated websites for the Oslo company Yoga4d von Reusch Gamemakers, Avenuege and Genifun.

**Advertisements:**

See completing pages for how to contact us about ads. We try to include ads which resonate with the content of the

magazine. Ads need to look like they are ads

The content of each published BERLiNiB Magazine is copyright Stein Henning B. Reusch alias Aristo Tacoma and the privately owned company behind BERLiNiB, and this content can be republished by BERLiNiB and owner of BERLiNiB in any respectable context, including commercial ones, without having to ask contributors first; consult copyright info in link on the website. Models, writers & photographers have full reproducible copyright to all their contributions when BERLiNiB is properly referenced. Unsigned material is by the editor.

**Technology includes:**

A variety of cameras, with a 'use the force' attitude to focussing mechanisms; quality open source products that we love and use include: KDE Neon, Gimp--though not for touch-up's, photos are authentic, LibreOffice, FontLibrary.org, phones and, as a our own creative tool for writing, Curveart drawing and much more: the G15 PMN platform.



**Fashion  
Models  
in BERLiNiB  
editorials**  
in this  
issue

BERLiNiB is free for  
all to read everywhere

**15 euro**

can be paid in case you  
feel you should pay  
something to support  
the magazine :)

[berlinib.com/  
ad\\_page.htm](http://berlinib.com/ad_page.htm)

Before covid19, this  
magazine featured only  
women in late teens & older.  
As an article in 2021/B  
explains,, several fashion  
magazines incl. us, now  
feature quite often also the  
younger models & kids, but  
in a manner consistent with  
eg Instagram's 'family-  
friendly' rules, and in a way  
that continues to relate also  
to the fashion of those in  
the late teens & older.

As you perhaps  
know, BERLiNiB at  
berlinib dot com,  
published also on  
the "digital paper"  
format PDF which  
opens elegantly in  
Adobe PDF reader on  
a phone eg with the  
Edge browser, and  
at any typical  
large screen  
computer, comes  
three times pr year.  
Page numbers refers  
to A3 pages.

Cover  
model:  
**Sophia**  
@sophia  
gobr  
page 6

**Tanvi  
Dahiya**  
@chic\_in  
\_psychic  
page 30

**Sabrina  
Macheo**  
@sabrina  
macheo  
page 45

**Loni  
Emilia**  
@\_emilena\_  
page 54

**Jette**  
@jette  
\_orange  
page 73

**Leandra**  
@le\_andra  
\_official  
page 87

Themes of  
beauty,  
style and  
fashion  
in this  
magazine  
include:

FW21/22  
themes,  
comments  
in cover  
editorial  
and in the  
in-depth  
Prada article

ESSAY by  
Nathalie S.:  
How the era  
of digital  
technology  
is changing  
the  
business of  
fashion, and  
historical  
background

Editorials are  
typically placed in  
the magazine in the  
sequence in which  
they are made.

All photos,  
text articles,  
& season-oriented  
fashion art  
are original  
material made  
by/for BERLiNiB &  
for the youngest  
with parental  
consent

Our  
lighthearted  
TNS section:  
Humour  
theories



**FW  
21/22  
is  
here  
!**



For BERLINiB  
by artist  
Srishti Oinam  
@blank.canvas\_\_\_\_  
srishtioinam@  
gmail.com

# Pouches Simona: All in one



**POUCHES SIMONA®**

🏆 Premium Pouches

🏆 Supreme Wallets

🏆 Exquisite Bags

🇬🇷 Handcrafted in Greece

🌍 Internationally Loved

✉ dakovasimona@gmail.com

📞 Viber +306938825487

**@pouches\_simona**

# Sophia ForWard 21/22

FW21/22 is  
no reason  
not to be  
majestically  
beautiful

Our cover  
model Sophia,  
@sophiagobr,  
shows us how  
to do it





MUA, hair  
styling by  
Silan,  
@silanmakeup

Stylist:  
Claudia G.

General style  
advisor: AT

Brands in  
editorial  
include: @zara,  
@nikandnik

Location:  
Germany

Fashion model  
Sophia,  
@sophiagobr

Photographers:  
Claudia G.,  
and Silan,  
@silanmakeup





On the net, a sort of oft-repeated mantra for FW21/22 is this sort of expression--for instance as related by trend consulting agency Peclers: <<[FW21/22] takes its inspiration from fundamentals to escape the ephemeral and develop a more thought-out fashion. References, from the tangible and concrete to "beautiful basics" will be our essentials for a long time to come. [..]>> It is, however, just one of several sentiments. Another is fierce impatience, expressed in black and white and shining pants; another is escapism into digital gameworlds, expressed in scifi warrior outfits; another is the need to see body, even when covered, as expressed with bodycon tightness; another is the sudden fashion presence of daughters of photographers and their neighbours, a result of season-extended travel restrictions; another is the reliance on the lightness of massively produced postal-friendly garments delivered by the vast online stores--to which the personal touch has to be added, with creativity, by blending these garments; and there is the passion to see health, as never before, to counter the news headlines of several seasons with COVID19 pandemic dominance



<<That is what learning is. You suddenly understand something you've understood all your life, but in a new way.>>  
From *The Four-Gated City* by Doris Lessing, 1969



«Strange,  
when you  
ask  
anyone's  
advice  
you see  
yourself  
what is  
right.»  
Selma  
Lagerlof,  
1901



FW21/22: black  
and white,  
natural  
browns, lucid  
violet dreams,  
and such:  
these are  
perhaps  
reflecting the  
digital  
choices of  
whether to  
wear mask or  
not, either  
travel or not,  
either  
vaccinate or  
not; cover up  
or not; much  
covering;  
covering that  
sticks to the  
body or  
covering that  
is super-  
extra-sized;  
meeting the  
world through

game avatars  
and videos  
rather than  
reality,  
wearing game-  
outfits; using  
materials that  
are near us,  
perhaps at  
home;  
creatively,  
but calmly,  
there is much  
to build, time  
for  
celebration  
still in the  
future--those  
are some of  
the

**sentim  
ents** of

FW21/22 as

we see

it





**BERLINiB**  
opinion:

There is something to be said about honoring all, each, everyone, as a model. But that is not all fashion is about. It is also about an elevation that permits us all to raise through the radiance of some. Let us for the moment look aside from a famous 1990s definition of supermodel or money, derived from a half-joke by

**Linda Evangelista.**

There is another definition, in our opinion: a supermodel is someone who, when we have a clear mind and open eyes, allows us, through the glimpses we get thereby, to rapidly achieve new inner wholeness and depth of insight









FW21/22  
also has a  
touch of  
simplicity  
, a touch  
of  
minimalism  
: the  
contemplat  
ive mood  
of  
rethinking  
the rules  
of the  
social  
world

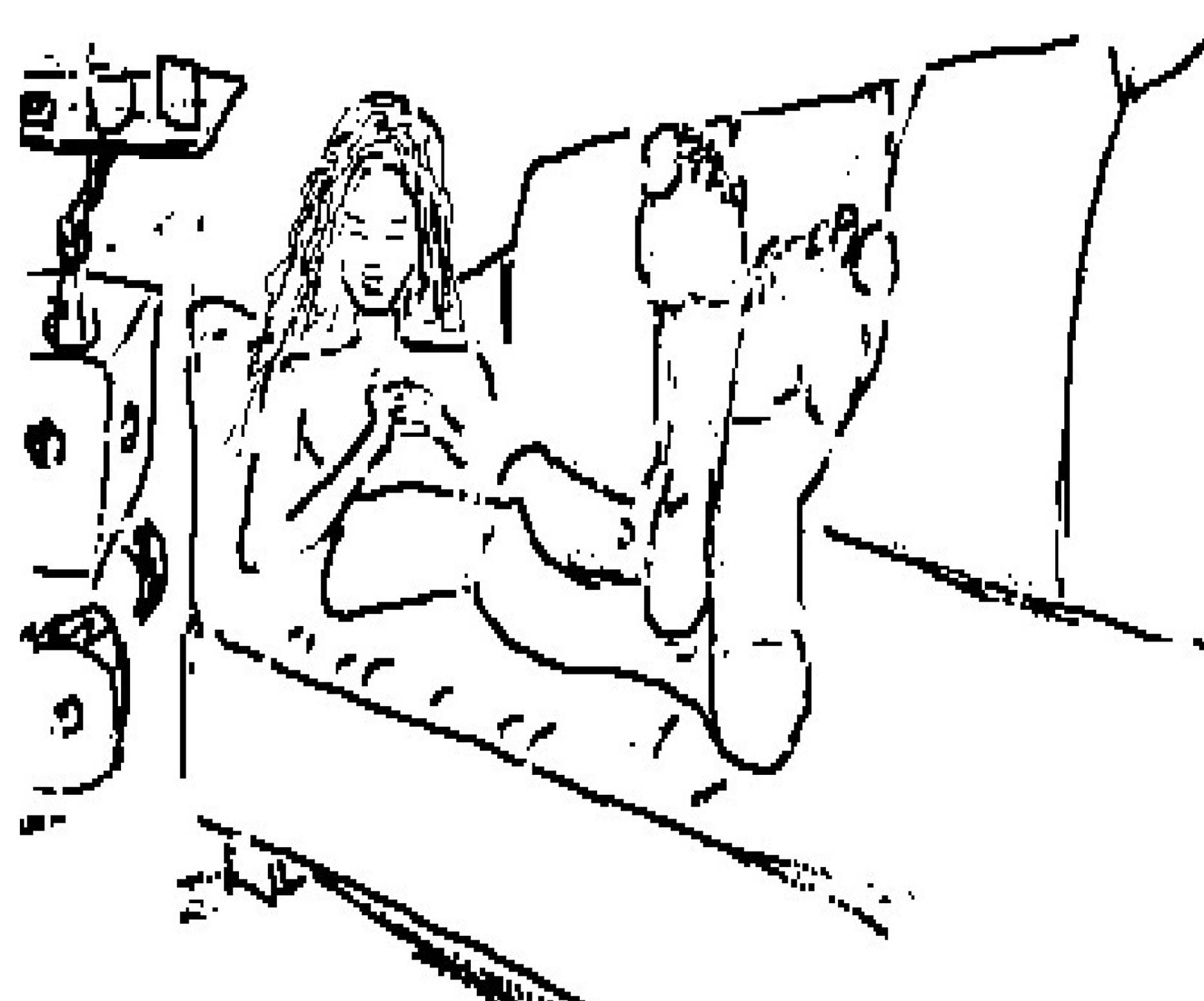




And,  
whether in  
make-up or  
pose, in  
hair style  
or how you  
wear your  
black, and  
in your  
supermodel  
workout  
schemes:  
there is  
in FW21/22  
a  
commodity  
in high  
demand:  
**strength**



iB



The  
evolution

of fashion  
and its  
transforma  
tion in the  
era of

digital  
technology

By Nathalie Sophia,  
@fashionjudgment,  
BERLiNiB Fashion  
Correspondent  
nathaliesophiajourna  
liste  
@gmail.com

Illustration: AT

Background:  
Fashion and  
monarchy  
in  
historical  
times

Fashion is one of the telling things when it comes to the **spirit of the times**. The way we dress, how we chose our garments and what message we are sending to others have changed over the years, similarly as the society did. Over the years, fashion transformed from being considered as necessity with perhaps little aesthetic value to being one of the biggest consumption-driving industries. What once provided comfort and had utility as its prime focus has develop into something that often disregards those elements for the sake of aesthetics.

We know fashion as a way to **communicate who we are**, what we like and what we want to be

seen as. Before recent times, our clothes were perhaps more aptly called 'garments'.

A comprehensive history of fashion would perhaps have chapter titles like the following:

### **GARMENT AS PROTECTION**

'Garment as protection', as we may call it, refers to what we might call the pre-historic phases, although any summary of these phases is obviously a simplification.

### **GARMENT AS A SYMBOL OF POWER**

In this phase, following the 'garment as protection' phase and preceding industrial times, kings and queens and emperors tended to decide, rather in detail, who can wear what, setting a number constraints and often doing so in the form of law.

Preceding our present era, speaking of centuries, we find what we can call the 'garment as status' phase.

### **GARMENT AS STATUS**

By the early 18th century, at least in many European

countries, any person who could afford luxurious materials could indulge in the early fashion. By broadening the market and removing various constraints place upon people, clothing design became more creative. It was akin to a competition; which noble or rich lady could come up with the grandest and most beautiful dress, which could influence the widespread change? On top of that people outside of the royal family started using

**fashion as a powerful tool of communication.** For

example, poets which favoured the concept of melancholia used their clothing to radiate the message-- adopting sombre colours, open collars and unbuttoned robes or doublets. Their use of clothing had nothing to do with the previous symbolic use of fashion as

symbol which most commonly referred to regalia, it was all about outdoing one another and showing status.

"The women [...] go dressed out in exceedingly fine clothes, and give all their attention to their ruffs and stuffs to such a degree indeed, that, as I am informed, many a one does not hesitate to wear velvet in the streets, which is common with them, whilst at home perhaps they have not a piece of dry bread." This quote from 'A Visual History of Costume: The Sixteenth Century' by Jane Ashelford dates back to 1592 when a German visitor to England noticed the stark difference between the status display in public and that in private. People sacrificed their whole fortunes to show status through clothing, because this was the most efficient way to do so. The visual identity and the concept of pretence were at an all-time high. It was all about creating public and private identities to reflect their political, social, and familial status and

even more often-- aspirations. With the appearance of the first modern fashion icon-- the French king and ballet dancer Louis XIV of the 17th century--real fashion began to brew.

This leads us to the present phase, with all its fascinating complexities.

**Nearer our century: Transformation of the concept of the garment**

### **GARMENT AS FASHION**

Louis XIV was the curator of arts and fashion. His creativity and awareness of the importance of culture, art and architecture in the legacy of a nation has contributed to France being one of, if

not the most relevant, artistic influence in the world. With the help of his powerful Controller-General of Finances, Jean-Baptiste Colbert, Louis XIV made France a powerhouse of the luxury fashion trades with Lyons coming to dominate the silk textile industry. His influence stretch from being an fashion icon, to curating and stimulation the growth of the industry by introducing legal acts. One of his regulations mandated that textile designers produce new designs and textiles twice a year in order to maintain novelty and keep challenging their creativity. By doing so, he introduced the first concept of season in fashion. It wasn't about the alteration of clothing from winter to summer, it was about the style changing completely. Such a regulation also consumption as it forced everyone who wished to remain fashionable to renew their wardrobe seasonally. The trend circle began to spin faster and fashion became more recognised in areas of creativity. Louis XIV is notably the one who invented the concept of the red sole which are now

regarded as one of the most relevant trademarks in the fashion industry notably used by Christian Louboutin.

As Rebecca Shawcross explains in Shoes: An Illustrated History (2014): "Louis XIV was personally responsible for several trends during this period, including ... the adoption of the red heel and sole... Louis's heels were covered in red Morocco leather or painted that colour." The uber glamorous style come from a much more sinister place as it has in fact referred to the King of France being so superior over his subjects that he had the right to walk through the blood. He has also returned to the use of sumptuary law although it was focused on the aristocrats inhabiting his newly build Palace of Versailles. Louis XIV consolidated the power of the monarchy as currying favour with the King by bringing them all to his palace. To gain his favour one not only had to act as he desired but also dress the part which meant to always wear the latest trends and Lyons silks. Louis XIV has reorganised the

concept of fashion and helped promote French fashion to be recognised as the superior style, an effect which has not let up until this day.

Further changes only solidified the concept of clothes as fashion. The job of a male tailor has diminished in relevance as female seamstresses started engaging in creative forms of clothing design and opening up their own establishments.

**Cabinet des Modes**, a first true fashion magazine was launched in 1785. It was later discontinued and replaced by **Journal des dames et des modes**, only to be followed by more publications. With the influence of press, by 1800 all Western Europeans, particularly those of higher status, were dressing alike. Their need to conform to current style probed them to seek out the assistance of seamstresses who would replicate the styles conveyed to them by their customers. The work of continually replicating a similar style became much easier with the industrial revolution

which brought about a new possibility in fashion--mass-production.

## **FASHION DESIGNERS AND BRANDS**

With the recognition of the clothing industry as the one of the most popular forms of art and the growth in the popularity of press, the idea of being recognised for ones' work developed. During the early 18th-century, the first fashion designers started appearing, or more so being recognised. In the 1720s, the dressmaker of French queen Marie Leszczynska: Françoise Leclerc became sought-after by the women of the French aristocracy. Throughout the XVIII c. Marie Madeleine Duchapt, Mademoiselle Alexandre and Le Sieur Beaulard all gained recognition all over France for their designs. Their national popularity has even brought about clientele from abroad. Rose Bertin is generally regarded as the first internationally famous fashion designer. Dubbed the 'Minister of Fashion', she was the dressmaker to Marie Antoinette, Queen of

France from 1770 to 1793. Bertin opened a shop in Paris and had a considerable influence on Parisian style, until the French Revolution during which she sought refuge in London.

These individuals were recognised for their ability and style but they were not yet recognised as a brand. Additionally, more often than not their job centred around relying the wishes of the clients rather than creatively designing pieces. The concept of brand is fashion is often related to the businesses ability to work beyond the creative designer and build a legacy that can be recognised and continued for generations. However, attempt to build a brand were made in some respects. In Great Britain, designers such as by the early 19th century, designers such as Ann Margaret Lanchester and Mary Ann Bell were expanding their businesses, and publishing their own designs in fashion magazines. Fashion magazines started becoming more popular and the styles and names of the designers became more recognised.

The one thing missing from the brand identity point of view was the ability to differentiate the goods when purchased.

Charles Frederick Worth is believed to be the first fashion designer in the modern sense of the world. He is regarded as the first one to establish a brand. Active between 1826 to 1895, Charles started his career as a draper, before setting up a fashion house in Paris after coming to France from England. He became not only the designer but also a stylist, advising his clients on what to wear and building a relationship with his clientele. He was also the first to saw a label into his clothing. With such a development, the

**fashion industry started to grow in areas of individuality** and individual actors started being recognised.

## **FASHION MASS-PRODUCTION**

While a development in the area of haute-couture fashion was happening in the highly affluent part of the society, regular citizens were also witnessing a change. The industrial revolution brought about great advances in all areas of life, particularly the manufacturing industry and accessibility to goods. It lasted between 1760 and 1840 and was dominated by inventions in Great Britain. Although many inventions appeared during that time and many of them were closely related to the textile and clothes production industries it was only around mid-19th century that they were able to generate results and enable the mass-production of fashion.

Mass production of fashion happened faster in the menswear area. It was much easier to replicate garments that tended to be simpler both in shape and decorative aspects. Mass produced fashion for men became available as early as mid-19th century soon after the war between Great Britain and the United States in 1812. At that time, military

uniforms became mass produced and therefore adapting the same technique for menswear ready-to-wear was not very difficult. For women, fashion was often made specifically according to the measurements of the body which differed greatly between various ladies. On top of that, the designs were complex and even in modern times it is difficult to get the **level of craftsmanship** in those type of garments with mass production. It was only at the start of the the twentieth century that womenswear began taking off in the world of mass production clothing.

Mass production of fashion goods brought about two relevant concepts in the society. One of them was the democratisation of fashion. Men and women of all material status could participate in fashion consumption. They also had much more of a choice when it comes to clothing since the price point of those goods was much more affordable and therefore people could purchase more. The high

classes in all societies were long obsessed with consuming fashion on a wide scale but it was only when the mass production of fashion happened that the middle class become obsessed with buying more clothing, driving consumptionism to the **forefront of people's minds.**

The need to consume more pushed fashion industry towards continuous gain of influence and power. Now, fashion industry is one of the richest industries in the world, seeing as the demand for clothing and the desire to participate in the fashion trend circle has never quite wavered.

### **HIGH FASHION**

At the start of its existence high fashion was closely related to the concept of haute couture. Fashion before the 19th century was largely made to order which is precisely what couture is about. Formally, and in relation to the modern understanding of high-fashion, we can speak of the birth of high fashion with the birth of Charles Frederick Worth's brand. Not much changed in the design

itself compare to the fashion before but it was the recognition of the figure behind the clothing that signifies the change.

In 1868, Le Chambre Syndicale de la Haute Couture was first established as the safeguard of high-fashion. Although fashion was made to order for the most part, the industrial revolution and a growing number of clients had an effect on the quality of fashion. Therefore, designers were required to earn the right to label themselves a couture house according to certain specifications. At that time some of the fashion brands we know today were already in operation. Hermès and Tiffany & Co opened up in 1830s and Louis Vuitton and Burberry in 1850s. Although most of them are now associated with clothing design, at that time they were mostly focused on accessories and lifestyle pieces such as horse-riding equipment and trunks.

At the start of the twentieth century a new understanding of the importance of brands and design identity was

recognised. It was noted that high fashion and its **leaders aspirational figures** and their

work was exploited by copycats. Many fashion brands failed to account for that but others understood the relevance of their unique identity. Trademarks, logos and other easily distinguishable elements of design were used in order to verify the authenticity of the goods. Louis Vuitton is one of the brands who understood the idea of protecting and preserving its identity the best and is one of the first brands who understood the branding concept the best. They patented their unpickable tumbler lock early on before following with a monogram which uses the company's logo. The development of high fashion was halted during the war time, driving away famous and influential designers such as Coco Chanel and Paul Poiret. However, a grand revival of the fashion scene came after World War II. Christian Dior became the face of fashion during 1940/50s. Soon

more and more prominent designers began entering the fashion stage such as Yves Saint Laurent, Pierre Cardin and Andre Courreges.

With the mass production available and the strict rules of **Le Chambre Syndicale de la Haute Couture**, high fashion brands began distancing themselves from their focus on couture and gradually rebranding to ready-to-wear. The quality of their goods was still superior but the use of clothing driven by the change in society dictated a new pace. The introduction of the concept of "pret-a-porter" has been attributed to Sonia Delaunay. Her designs were displayed at the seminal 1925 Exposition Internationale des Arts Decoratifs in Paris. Other than that, the American market which long favoured a more comfortable approach began developing its own identity.

Yves Saint Laurent, who was the first designer to launch a ready-to-wear collection, and in 1966 he opened Rive Gauche, his first ready to wear boutique started the evolution

of fashion into what it is now. While the focus on quality, brand tradition and identity, as well as, the superior level of creativity, remain the drivers for the high fashion industry, the change in society pushes designers to explode much more comfort-oriented clothing. The mentality of high fashion is no more the concept of people serving fashion but now the fashion has to serve them.

### **"FAST FASHION"**

Historically speaking, fast fashion is actually a rather new invention centred around companies like Zara and H&M but its origins date back to the start of mass production which merely evolved in way they approach the seasonal trend circle. Around 1960s people started embracing the cheaply made clothing which allowed them to build their wardrobes to a dizzying size. They first gained popularity in Europe and the United States before spreading their wings all over the world. Technically, H&M is the longest running of these retailers. Its first store was opened in Hennes, Sweden in

1947, expanding to London in 1976 and the US in 2000.

Fast fashion was born out of the mass-production of clothing and the possibilities that came with it. While the first mass produced garments remained simple, in the modern days fast fashion has become no less fashionable and trend-oriented than the high fashion which invents and reinvents those trends. In fact, due to their fast production strategies they can explore all kinds of trends at the faster pace. The trends that they often copy straight from the runway can be delivered to stores faster, the trends that are born from celebrity influencers and street style start can also be replicated fast. The dizzying pace of production of such garments can be confirmed by a statement from Zara which at the begging of 1990s shared with New York Times, that it would take their company half a month for the garment to go from the designers' sketch to the store floor. One can imagine that this pace is even faster now. Fast

fashion has a unique trait of a remotely flexible and its wide spread supply chain allows much more room for change in the merchandising strategy. However, the one thing that they lack is quality.

The quality concerns with fast fashion are often connected to the lower quality fabric and the fast pace of production, which can often contribute to mistakes and flawed finishes. On the other hand, the low price-point contributes to the democratisation of fashion. Fast fashion in a modern sense was the first time when even the lower class could use freely purchase clothing and have it be up to date with trends. Aside from quality, fast fashion deals with major negative feedback due to their cheap labour strategy. Naturally, seeking workers in countries where maintenance of factories and living expenses are lower is a good business approach but it does not warrant the unacceptable use of child labour, extensive working hours and unsafe working conditions which often follow along. For that

reason, fast fashion brands are increasingly challenged about their business models and their position on the market constantly challenged by competitors who adapt better to the fair labour and sustainable practices.

## Fashion now: the **ACCESIBLE LUXURY phase**

### **FASHIONABLE LIFESTYLE BRANDS**

Focusing on the luxury sector of the fashion industry now and the trends that drive the market we can intercept several pillars of luxury in XXI c. Modern

day fashion brands, particularly the ones occupying the luxury sector, are aiming to be lifestyle brands. Their products and services have to be well rounded out so that there are no loopholes that could drive costumers away and make them seek a well-rounded experience with another brand. Building a lifestyle around the brand is also a way to build connection with costumers and gain their loyalty-- the more touchpoint the brand has, the better it is.

Such a mind-set is reflected in the variety of price-points and products. In terms of price point, offering entry price goods which are often either t-shirts or small accessories, will allow a bigger amount of people to buy into the brand and coax them to return for bigger purchases in the future. The goods with the highest price are often the most exquisite designs of the brand straight from the runway and help build up the luxury concept behind the brand. The variety of products is also of great importance. It is

not even about the variety of styles and colours, it is about the inclusion of clothing, footwear, perfume, makeup and even dog clothing or opening hotels and cafés of the brand. It is a well-rounded approach that can give the customer a feeling of being completely immersed in the DNA of the brand.

### **CULTS OF FASHION DESIGNERS & REINVENTIONS**

What we might call the DNA of a brand typically may refer to its heritage yet the most important aspect of brands nowadays seems to be the

designer. Fashion seems to evolve around

'designer cults'. Figures such as Hedi Slimane, Virgil Abloh, Kim Jones and Riccardo Tisci hold such a great power to influence people to follow them and buy into most of what they do--perhaps far beyond the value of brand heritage. Hedi Slimane has completely transformed Saint Laurent and has also brought a crowd of his supporters to Celine. Riccardo Tisci was of

the most relevant designers during his days in Givenchy and has revived the slowly dying Burberry brand. The example of Slimane is particularly relevant for modern fashion as he is one of the designers who carried out the reinvention of a brand which is another trend in the industry. Brands tend to go through life cycles; some of them remain stagnant but their influence is then limited; those who seem to matter most have their highs and lows. Balenciaga was reimaged by Demna Gvasalia and gained a positive initial response but later was disregarded. The same thing seems to be happening to Gucci which is losing its clientele in favour of other brands. The leader of the industry now is Bottega Veneta led by Daniel Lee who revived a brand which had nothing going on for itself. How long will their reign last before they also fall from the top?

### **FASHION CELEBRITY MARKETING**

While the designer's creative abilities are a crucial element for success, it is the branding and marketing

that makes the difference between industry favourites and customer favourites. Creating ads which attract people, movements and moments which spark excitement and interest. Versace is one of the brands which do it best. Their recreation of the supermodel era during the Gianni Versace tribute collection for S/S 2018 with golden chainmail dresses, supermodels such as Naomi Campbell and Cindy Crawford and Freedom '90 soundtrack was the most relevant moment of that fashion season. Two years later, Jennifer Lopez close the Versace show in a reimaged iconic jungle-inspired dress which she wore to Grammys nearly 20 years before. Not only is the marketing aspect of that relevant, it is also the use of celebrity influencers which have become the most relevant models of the brand. This is also the reason behind the success of models such as Kendall Jenner and Bella Hadid--they had their own following before embarking on their journey in fashion and were also greatly aware of their ability to mobilize fans through social

media in order to support the brands they worked for. This has sparked a movement of partnerships of influencers and brands and the sponsoring of posts featuring their product. Such a strategy is very convenient since brands can connect with wider audience which may not be interested in their brand and do so with minimal afford since the creation of content lands in the hands of the influencer. Another benefit is the ability to penetrate markets that would be difficult and hard to reach, after all, hiring a Chinese or Middle Eastern influencer will always be a better strategy than creating an add targeting those clients.

## **FASHION COLLABORATIONS**

Collaboration in the marketing area are just one of the most prominent partnerships that brands embark on. Collaboration is the merchandising area are the ones we speak of the most. The first major fashion collaboration was done by Elsa Schiaparelli and Salvador Dalí who teamed up to create the "Organza Dinner Dress with Painted Lobster"

in 1937. Later, artist meets fashion partnerships became more popular. Louis Vuitton under Marc Jacobs was one of the most popular brands which used artists to bring novelty to their monogram bags which existed on the market for decades. Collaborations with Stephen Sprouse (2001), Takashi Murakami (2003) and Richard Prince (2008) showed fashions deep connection to art but didn't necessary serve as a way to broaden the audience of the brand as they do now. A prime example of this is Vuitton's collaboration with Supreme. Back in 2017, this move rocked the industry. Supreme is notably a brand which designs streetwear associated with skateboarding culture. Upon first glance it has nothing to do with luxury fashion but it worked wonders as people became completely obsessed with the collection. It showed that there was a huge market for collaborations between low and high fashion.

Of course, H&M has utilized that just strategy and partnered with many brands including Karl

Lagerfeld, Lavin and Versace. These collections were typically successful but they were all a lower quality replica of the designer's vision. It had nothing to do with joined creative vision of even updated style of the product. Those type of collaborations are the most popular in the industry. Crocs x Christopher Kane Spring 2017, Champion, Juicy Couture and more x Vetements Spring 2017, multiple collaborations of Birkenstock with brands such as Valentino, Proenza Schouler and Rick Owens and those of Converse with Comme des Garçons, Maison Margiela and Off-White. Some of them make more sense such as the recent Levi's x Valentino collaboration, some a little less. Surely, none of us could foresee the Prada x Adidas, Christian Dior x Nike or Louis Vuitton x NBA partnerships yet it seems the less obvious it is the more exciting it becomes. The success behind them is the concept of limited edition and completely original piece which can stand the test of time as it will always have value and the idea of

excitement that the two worlds clashing brings along.

## **INTERNET IN FASHION AND DIGITAL COMMERCE**

The emergence and development of computers brought about many new opportunities of handling data which influence all types of industries, shifting their attention to the abilities and opportunities that computers may offer. While the invention of that device alone was already ground-breaking, it was the internet that really changed the game--in particular the invention of the world wide web in the early 1990s. Gradually it altered the way fashion companies work internally, how they communicate, how they sell their goods and even how they use mass data to target and reach potential costumers.

E-commerce is the biggest testament in the influence of

internet on fashion. While in the past sales relied on physical stores--in some sectors call orders were also available)--nowadays, as we know, online shopping has long become a favourite of many, and in many cases also a necessity. Some like the comfort of experience, browsing and comparing both within the products of the same and various brands and the ability to return any goods we do not like after trying them on at home. Obviously, the digital commerce of fashion has skyrocketed during the covid pandemic with many physical spaces at least temporarily unavailable. What part of this change is permanent?

And, as we know, in the digital era we are in, the fashion press, including the magazines, have been strongly affected. Traditional fashion publications commenced to adapt to the digital development in the 2000s. Many popular magazines started working online and many new ones emerged only to be run via www with a performance no less successful--eg Women's Wear Daily. Magazines which in the past

relied on the physical distribution get much more income from running online versions and many have completely switch to online like Glamour in the US or Teen Vogue. According to the Alliance for Audited Media, Vogue reported a 37 percent decline in newsstand sales from 2010 to 2014. Elle sank by staggering 50%. Luckily, most important industry players were able to adapt and with the aid of online they were able to sustain.

Other than the retail sector, advertising is another prominent department which uses internet liberally. Digital advertising posted on various websites was one element but in that aspect, but it was the social media that influenced the marketing strategies the most. Partnerships with influencers to create or/and repost content of the brand has become the new normal. Its power was so great that the Federal Trade Commission in the United States has gotten involved in enforcing a clear disclosure of sponsored content of social media. Such sponsored

post now have to carry a clear information whether it be "Sponsored Post" or hashtags like #ad, #sponsored or similar.

Social media also serves as a way for brands to interact and cater to the costumers better, allowing the to engage with the brand even if they don't necessarily have the resources to buy in which only build the admiration and desire that they could later on capitalise on. The leader in that aspect is undoubtedly Instagram which was invented around the idea of sharing visual content. Initially released in 2014, it quickly became the favourite social media app of Millennials and Gen Z which also happen to be one of the major target groups of luxury fashion sector. Generation Z is noted to be the largest group of individuals to use social media, with 75% of people surveyed using Instagram for three hours or more per day. It is likely the best possible touchpoint for brands based on that information alone. Social media even influenced a new "era" of fashion models in

2010s--it-girls fronted by Cara Delavigne, Kendall Jenner and the Hadid sisters. Many brands are now involved in marketing affords on Tik-Tok, Snapchat and WeChat trying to broaden their reach and engage new audiences.

One of the first luxury brands to understand the opportunity of online presence was Burberry, already working tirelessly in early 2010s to utilise all possible tools that the www had to offer. Their 'Art of the Trench' mini-site was one of the first digital marketing successes back in 2009. While the site was meant to be small project to connect with the core audience, it has in turned gained Burberry millions of followers on social media platforms and prompted their use of digital marketing.

Digital technology is also used in the making of products--wearable products and accessories like cases for phone and Air Pods are some of the better selling small accessories for luxury brands. Approaches to games, robotics and advanced digital pattern matching affect

the retail sector. There are glimpses of 'digital models' which to some perhaps pose a question as to real models.

### **CHANGES OF THE SOCIETAL ROLE OF THE FASHION BUSINESSES**

The fashion industry has been growing immensely over the years, more so the companies behind fashion are growing at a vast speed. Some of the richest people in the world are involved with the fashion industry. Conglomerates such as LVMH and Kering bring out revenues reaching tens of billions of euro every year from their sales in fashion, hard luxury and food and wines sector. Their

**influence is continuously spreading and growing all over the world,** while the biggest players on the market think of ways to consolidate the biggest part of the market. Acquisitions in the industry including the newest ones Supreme being purchased by VF Corp and Converse by Nike, show how much

business-oriented fashion has become.

The chase after revenues is just one of the aspects that bare witness to that change. The product lines and the approach to the client also changed. Clients have long dictated the product, price-point and approach to sales in most of the industries but for luxury fashion it wasn't always this way. There was a concept of conforming to the brand and altering oneself in order to fit into the brand. It was in fact part of the fantasy of fashion: the idea of putting on clothes from different brands and looking different, feeling different. Fashion brands were exclusive, one could join them only if they fit certain criteria. In a sense, it was entirely undemocratic but there was the attractive illusiveness, a clear identity behind the brand that could be felt.

### **The democratisation of**

### **fashion in areas of skin-colour equality**

and somewhat more body-type inclusivity are a brilliant move as long as one doesn't sacrifice the vision. To be able to express yourself as a designer is often walking a thin line in the modern society which has turned overly sensitive to all forms of non-politically correct designs. Thinking back to some of the most influential designers in the past such as Lee Alexander McQueen, one cannot deny that most of his designs were risky and not politically correct at all--and one might say his career would have been unlikely in the present decade.

A desire to earn money coupled with a fear of being offensive in the digital social realm has changed the design of clothing itself. Designs from the runway are often replaced by 'every day appropriate' options. Each brand swims with the same

stream of trends and designs clothing that would often be easily mistaken for another brand if it wasn't for the use of logos. Logos are for many brands what sells best but what does a t-shirt with a Versace logo really have to do with fashion and the identity of Versace? The idea that you can sell anything as long as you place a logo on top of it gave fashion a level of laziness; the idea that you don't have to try anymore. Since logo is more than enough to sell "fashion" then the simpler the style--the better. More people will like simple designs, they will fit more people and it's much easier to make them carry-over goods rather than the seasonal ones. How much room for artistry and creativity is left in such a world? Not that much. To understand the challenges of running a business which due to its capitalistic approach tries to sell the most and makes enormous amounts of quantities, is key to running it successfully but if one chooses to focus entirely on sales, then the luxury behind fashion disappears. The use of

personalised goods and customisation in both product and experiences area is a much better way to approach the customer, giving them a more personal experience with the brand while remaining true to ones identity.

### **NEAR FUTURE OF FASHION**

From the analysis of the fashion history and the way it evolved over the years, we can intercept the direction it may go in the future. The true value of knowing history and the past is to be able to see how and way various changes occur and even when they do, what it left behind of the past. Understanding the evolution of garments into fashion as we know it now is to understand the society. Even if changes occur, both in the sense of newly acquired understanding of the power of clothing or the innovations which push it further than it ever was before, there are still elements that remain in the background, ones that re-emerge when the circumstance change to a favourable setting.

The historical phase of the garment as 'protection' has, of course, attained fresh relevance in fashion. While garments in hazardous environments serve as protection without becoming "fashion", we now have virus protection as a feature of many aspects of garment design, not just limited to face masks. We see, of course, the attempts to alter shapes, colours and prints of such as face masks in order to make them part of their aesthetic and take advantage of the comeback of fashion as protection; while the looks of such masks have influenced the thought of other forms of fashion design.

The fashion concept partly comes from the one point of reference--**powerful individuals** and partly is a question of embracing diversity. The comes from the shift of power from the past of birth rights "ranks" in the society,

to the concept of money as well as to the concept of belonging to the many no matter their economical standards. Nowadays, **symbols in fashion are often connected to subcultures and the identity of the person--and, simultaneously, the idea of fashion as **symbol of status** is simultaneously very much alive.**

*Nathalie Sophia*





# It's okay to be in love with India

An exploration of FW21/22  
post-vaccination party-  
relevant street style  
aesthetics



Stylist is  
Tanvi Dahiya

<<The free soul  
is rare, but you  
know it when  
you see it--  
basically  
because you feel  
good, very good,  
when you are  
near or with  
them.>>

--Charles  
Bukowski, from  
"Tales of  
ordinary  
madness", 1983

Fashion model:  
Tanvi Dahiya,  
@chic\_in\_  
psychic  
Fashion  
photographer:  
Srishti Oinam,  
@blank.  
canvas \_ \_ \_  
srishtioinam@  
gmail.com

Styling  
contribution  
by Sristi  
Oinam Devi

General style  
advisor: AT

Brands in  
editorial  
include:  
Zara, H&M,  
Forever 21,  
John Jacobs  
and Truffle  
Collection

Location:  
New Delhi



<<Man  
suffers  
only  
because  
he takes  
seriously  
what the  
gods made  
for fun.>>  
--Alan  
Watts



<<Does  
anything  
genuinely  
beautiful need  
supplementing?

>>

From

"Meditations"

by Roman

Emperor/philos

opher Marcus

Aurelius, book

IV,

translation by

Gregory Hays

















iB

nathaliesophiajourna  
liste  
@gmail.com

Illustration: AT, using  
Prada color FW21/22

# PRADA WOMENS WEAR FALL/WI NTER 2021

THE  
NEWFOUND  
OPTIMISM  
FOR LIFE  
AFTER  
COVID.

By Nathalie Sophia,  
@fashionjudgment,  
BERLiNiB Fashion  
Correspondent



As the second instalment of the Miuccia Prada/Raf Simons collaboration, following their spectacular first show for Prada certainly set plenty of expectations in place. Whether they lived up to the hype is the question. In terms of outerwear; the Fall/Winter 2021 collection was a parade of all the best that Miuccia Prada and Raf Simons bring to the table. The inspiration for the collection comes from the idea of change and transformation and the new possibilities that those bring forwards. The theme rings bells in connection to Covid-19 reality which diametrically changed the way we work and live, both within the fashion industry and outside of it. There was a big difference between the vibe of the last Prada show and this one; with its rather exuberant and optimistic feel. It is no longer much about loungewear and simple sets

because indoor living is dominant for quite a few still. Now, there's layering--a clear sign of going outdoors and sequins--an undisputable eveningwear element.

Many references of menswear were mixed into the collection from the simplicity of shapes and the suits to the masculine dress shoes. All of those relate to the idea that one is never one-dimensional in their gender identity. Obviously, each one of us holds elements of femininity and masculinity both biologicaslly and in the way we express ourselves. A variety of styles, shapes, and colors cover all different kinds of needs that Prada clients may have: an everyday cozy jacket, a ready-for-work coat, a cool eclectic piece to complete the perfect street style look, and even a fur coat for a fancy night out.

The models were suited up in professional pantsuits and sets with skirts opened up by darts, in black and navy. Further amplifying the office-ready quality was the pinstripes print and the buttoned-up shirts they were styled with. It would be way too obvious for Prada to leave it off like that, so the designers decided to offset the looks with an explosion of clashing prints presented as layers of turtleneck top, leggings and tall boots

with a connected sock. Many of those prints were taken from the archives of the brand; the geometric retro-inspired ones clash with Art Deco style and a variety of textures and color variations. Those same ideas were previously used in the menswear collection for the season.

Another part of the collection focused on the typical fall/winter trope--knitwear and cozy outerwear. Aside from an array of sweaters perfect both in itself and for layering, Prada designed several warm knit dresses. Mostly long-sleeved and below the knee, they provided some excitement with their low necklines. They were presented both layered and as stand-alone pieces. Some of them took on a buttoned-up look which could easily serve both as a dress and a gilet. In the second part of the show; a less obvious fall-winter reference - sequined dresses and simple black jumpsuits and dresses with knitted cleavage lining. Those could easily serve as an evening wear look due to their slick black form but also as a daytime ensemble because of the cozy, casual edge that the knitwear brings.

Towards the end of the show; a surprise act--fitted jacquard knit bodysuits with a print. Although the concept is a

little tired due to the craze that Marine Serre created around that particular style, Prada can perhaps defend that their are in knitwear, the prints are much more retro and the overall vibe is far from the sexiness that Serre's ensembles portray. Still, it is a good thing that those were followed by a more Prada-esque display of turtlenecks and tailored pants paired with sequined coats.

One thing can be certain--prints were plenty. They provided a break from the rather bland color pallet which dominated the clothing. Oranges, pinks, reds, greens, violets, and blues were all used either in prints or in the design of accessories. Those colors were used the most in the outerwear if one is to take only the clothing department into consideration. Coats, rather simple in shape; a petticoat or a simple, straight-line one with a pointy, shirt collar were showed in shades of jade green, azure blue, yellow, and a shearling version in the shade of rich, condensed eggnog perfect for any winter day.

Aside from those, there were also far more exciting examples of fur coats and puffer coats with fur lining. From the simplest of fur coat designs with a classic shape in all black and faded brown to double-

sided throw coats akin to the coziest of blankets. Some of those simple coats featured a prominent colorful collar which contrasted with the subdued colors of the coat. And if that wasn't enough to liven up the design; large buttons with Prada's logo are certainly the perfect final touch. Such buttons were also placed on fur coats and skirts with a folded design made with thick, grey woolen fabric. There were also nylon bomber jackets with a warming knitted panel on the inside done in red and blue prints, which also provided a splash of color to otherwise somber shades of black and brown. Those have also appeared in the menswear show, highlighting the fact that, unlike many big fashion brands who decide to hire a separate designer for womenswear and menswear each, the Prada offer is unified and thought out as one rather than a marketing strategy and creative outlet to throw more ideas together. Other nylon jackets were pushed off the shoulder to reveal warm turtlenecks.

The most exciting outerwear came in the form of warm coats clutched together at the front. Once again, the concept of self-protection and comfort prevailed in yet another Prada/Simons "dialogue". Such design is familiar

for both Miuccia Prada and Raf Simons all the way back from his time as the creative director of Jil Sander. On one side, those throw coats featured a cozy knitted print, on the other a winter classic--fur. There was also a version of them with fur/sequined combo worn over several layers of cozy knitwear which is likely the only way one can handle having those sequins on the inside. My personal favorites were the nylon coats with fur lining in a rich rusty shade reminiscent of the coat of a fox. A duality of comfort and fanciness, the cheap utilitarian look and the uber chic and "rich" fur; all these counterparts are precisely what Prada does best.

Last season, the logo was front and center at the neckline with no possible way to miss it. This time around, it landed at the back and was far from obvious. In some cases, it was a metal plaque right in between the shoulder blades, in other cases... well only a Prada fan would be able to recognize the "logo". The typical triangle shape that usually houses the logotype of the brand was done in knitwear and didn't really read anything in particular but that specific overturned triangle shape has by now become almost as recognizable as the logo itself.

The colder season accessories are certainly the more exciting category than those for the warmer weather. For Prada, the previous collection had few accessories besides the bags, footwear, and earrings. This time around, the brand had several interesting options--mainly the variety of opera gloves. Knitted ones with a little pocket placed right at the center of the hand, branded with a Prada logo were the most popular option. Over the last couple of seasons, pockets have become one of the most recognizable elements of the Prada design. They have been used traditionally with backpacks and bags, as little add-ons to the bag straps and belts, and even accessories for footwear. Now they have landed on gloves, front and center. Aside from those, the classic leather ones (some of which were also adorned with a little pocket which made an appearance in the menswear collection last month). They were featured in a variety of colors such as baby blue, turquoise, deep purple, and bloody orange, which was also used in the previous collection.

In terms of bags, the main focus of the collection, which was knitwear and fur, also translated there. Knitted clutches with geometric prints and handbags made with fur were a stark

contrast from the simple and slick exteriors of the previous season's finishes. For a more elaborate look, there were also ones adorned with sequins of various sizes. These styles definitely stood out compared to the classic leather bags which were used when styling the more colorful looks. The earrings from last season also made a comeback, this time around with more color options such as red and yellow as well as the typical Prada green.

The already aforementioned footwear was another highlight of the collection. Like many brands during the season, Prada focused a lot on the platforms and block heels. The heels were not high and seemed rather comfortable provided the platform at the front sole. Their knit material easily transformed from the shoe itself into the sock which it connected to. Those went all the way up to mid-tight giving an illusion of Balenciaga-like pants with shoes. Their geometric prints and chunky look gave of an eclectic vibe which played perfectly into a modern affinity for all things old. For the more conservative crowd, those same shoes were presented in leather or simply shortened in length. In case minimalism is not of concern, to enhance the nostalgic feel those same shoes were made with

sequins. Aside from the boots, a nerdier Blucher shoe on an inflated platform. Blucher style is a variation of a Derby shoe with a distinctive stitching pattern, which is one of the most minimal and classic versions of all dress shoe types. It is in perfect balance with the elegant, retro and experimental elements that ring through in the collection.

The set was designed by the long-time collaborator of the brand--Rem Koolhaas and was reused after it has been initially created for the menswear Fall/Winter 2021 runway show back in January. A sequence of spaces relates to different moments experienced throughout the day, connecting to the theme of passing time. A variety of textures reflected the multitude of materials and colors used in the collection itself. The often-meticulous runway show sets, which are built in all their grandeur only to be disregarded later, would find a purpose later; "With the ambition of repurposing furnishing used for the Prada Group's shows, the materials utilized in the set of the Fall/Winter 2021 digital shows for both men and women will be upcycled, finding a new life after the events through special product installations and pop-ups around the world.

Finally, these materials will be donated to Meta, a circular economy project based in Milan which works in collaboration with La Réserve des arts." (- Prada website).

*Nathalie Sophia*

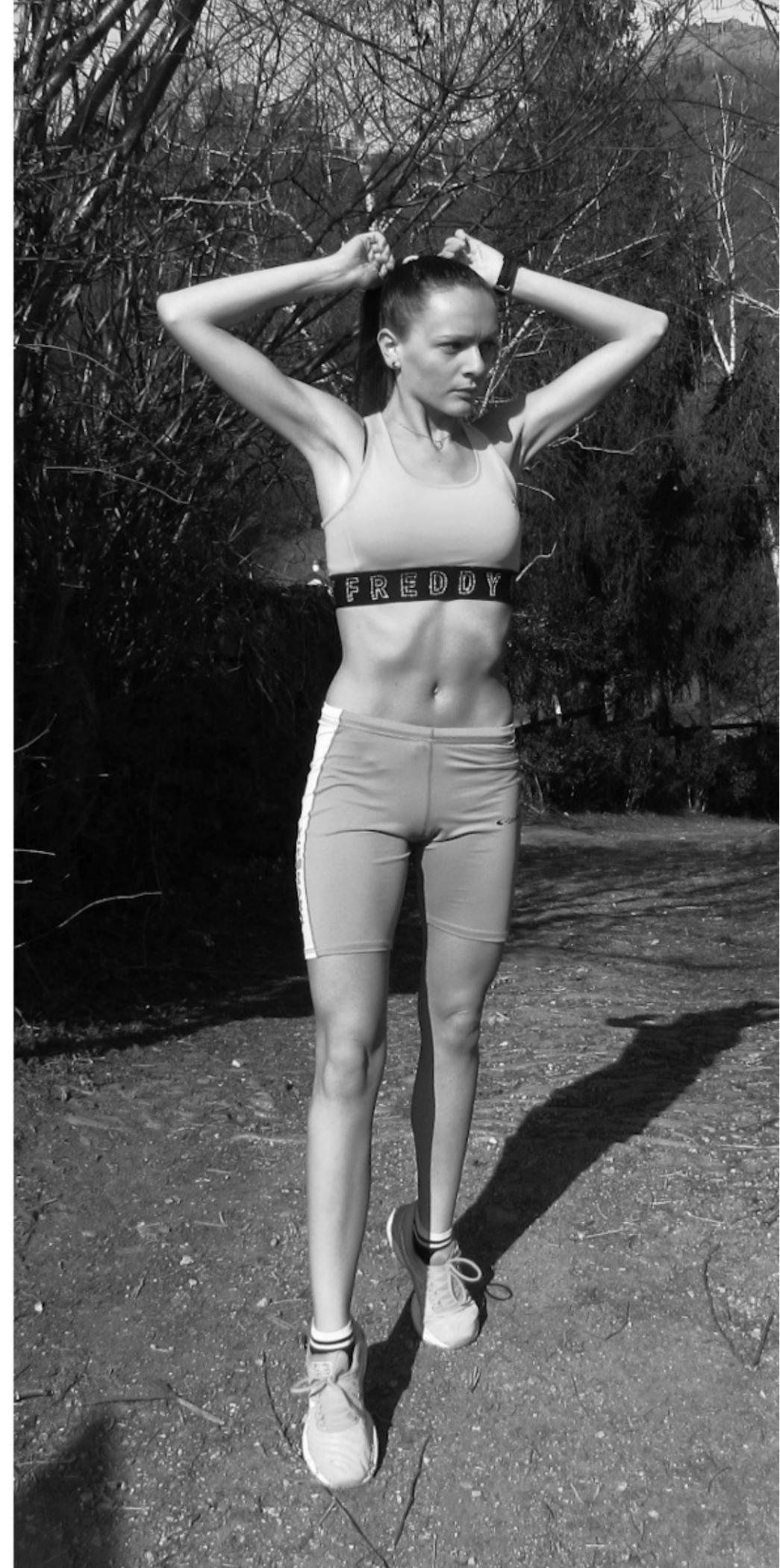


Once again Prada collaborated with Richie Hawtin aka Plastikman for the soundtrack. This time around, two distinct parts could be identified. Initially, the sound is more subdued, slow beats which although synthetic seem very human-like as they sound just like the beating of the heart. It is perhaps one of the softest electronic sounds out there but it is broken down later on by a more aggressive, sexually charged sound. The makeup remained neutral as usual, while the hair was slicked back to emphasize the clean, modern look of the collection.

"Clothes are translated from one intent to another - ornament can become functional, the pragmatic can become decorative."--Prada via their website

<https://www.vogue.com/fashion-shows/fall-2021-ready-to-wear/prada>  
<https://www.prada.com/us/en/pradasphere/fashion-shows/2021/fw-womenswear.html>

FOR  
GENERATION  
ON, C,  
NATURE  
IS  
FASHION





Love all  
the  
things  
that  
make you  
strong.  
--Amiri  
Baraka

Fashion model  
Sabrina Macheo  
@sabrinamacheo  
photographed by  
@annaairaldi

Stylist:  
Sabrina Macheo

General style  
advisor: AT

Freddy  
Fitnesswear and  
Dancewear,  
Viessmann  
Selection,  
and Asics

Location: Lake  
Como, Italy





Like a  
welcome  
summer  
rain,  
humor may  
suddenly  
cleanse  
and cool  
the earth,  
the air and  
you.  
--Langston  
Hughes









iB



Put your ad where people can enjoy it while drinking coffee

Every day

Every week

Every month

PERMANENT Ads in BERLINiB

contact the fashion magazine at: [ads@industrialbabes.com](mailto:ads@industrialbabes.com)





Fashion model  
Leni Emilia,  
at @\_emilena\_

The  
muses  
are here





**expression to  
happen.** Each  
issue reflects our  
glimpses of the  
glimpses [ad  
infinitum] of the  
muses through  
fashionable  
styling and great  
photos of models

editorial with  
**Leni Emilia,**

@\_emilenia\_

The Muses  
Are Here.  
**The  
concept  
of the  
muse is  
also that  
of  
getting  
artistic**

Fashion  
photography:  
Tom and Ute  
Photography  
@tomutefotografie

MUA, hair styling  
by Ksenija Knaus,  
@makeupandhair\_  
ksenija

Stylist: Ksenija  
Knaus

General style  
advisor: AT

Brands in  
editorial: Zara,  
Bershka, Karl  
Lagerfeld, Calvin  
Klein, Gucci  
Location: Germany





The beautiful seems right by  
force of beauty [...]  
--Virginia Woolf

[Beauty] is the source of [...]  
art and science --Albert  
Einstein





<<You can  
plan many  
things  
but the  
synchron  
istic  
moment  
of art  
plans  
itself.>>  
--  
anonymou  
s







haru nare ya / na  
mo naki yama no /  
usugasumi

[spring is! / name  
also is-not  
mountain's / thin-  
mist]

--haiku by Basho,  
transl. Tim  
Chilcott









**Muse, Greek Mousa or Moisa, Latin  
Musa, in Greco-Roman religion and  
mythology, any of a group of sister  
goddesses of obscure but ancient  
origin Encyclopaedia Britannica**













iB

#chic #stylish  
#jette

Fashion model: Jette,

at @jette\_orange





#chic

#stylish

#jette  
fashion  
editorial

Fashion  
model is  
Jette, at

@jette\_orange  
Fashion

photographer:

**Michaela  
Hiel**

**Make-up by  
the model  
herself**

**Stylist:  
Michaela  
Hiel**

**General  
style**

**advisor: AT  
Labels in  
editorial  
include:**

**Zara, H&M,  
Gabor,  
Ustabelle,  
Navahoo,  
Oysho**

**Location:  
Germany**



of the  
French  
17th  
century  
scientific  
philosophe  
r Nicolas  
Malebranc  
he

<<Higher  
morphologi  
cal  
structures  
are  
activated  
[..] with the  
begetting  
of crystals  
and living  
beings and  
cannot be  
comprehen  
ded by the  
concept of  
cause-and-  
effect.>>

--from Der  
Teil und  
das Ganze,  
1971, where  
quantum  
physicist  
W.Heisenbe  
rg  
discusses  
the views



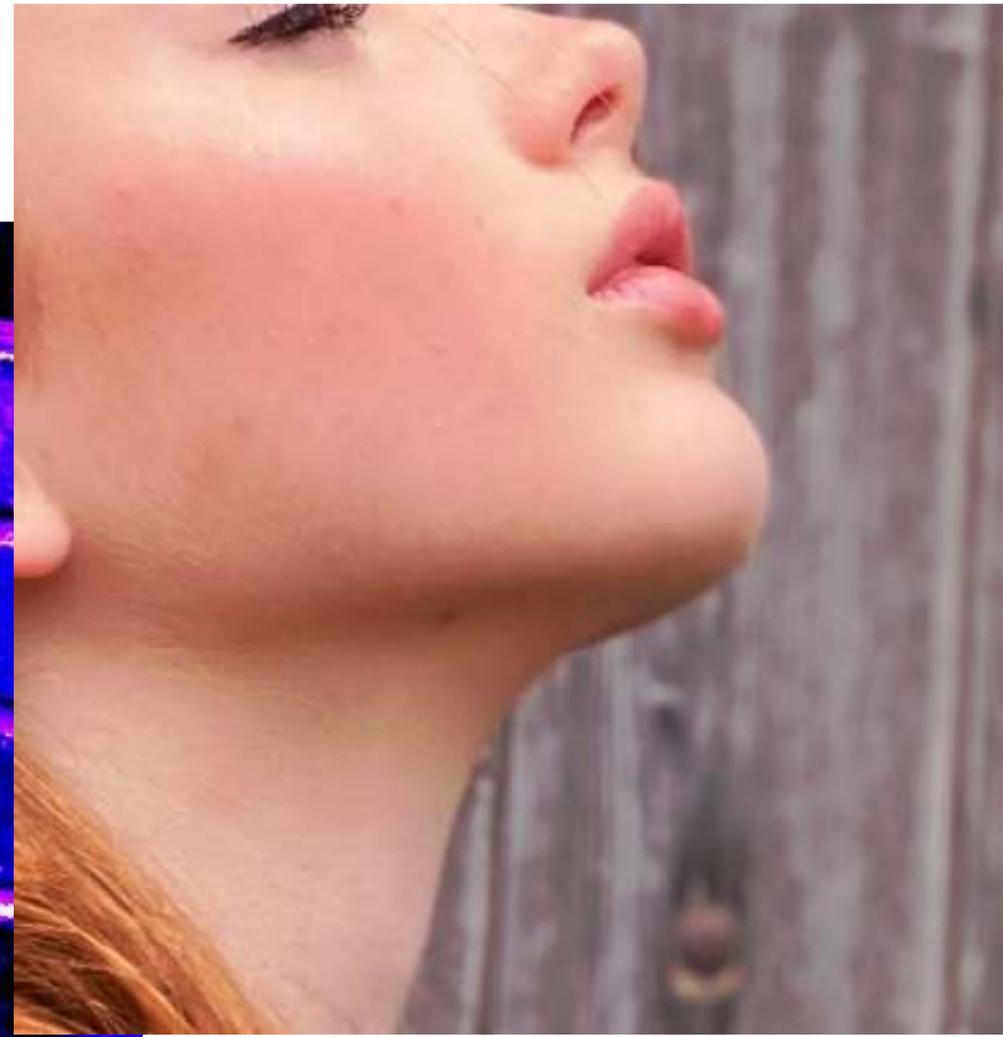


<<(The) motion of  
the (unit) is  
dependent on all  
(features) of the  
wave phenomenon  
surrounding it  
and there would  
result from this  
a reaction of the  
wave phenomenon  
on the  
particle--a  
reaction  
expressed in my  
theory by the  
appearance of a  
"quantum  
potential"  
entirely  
different from  
the potential of  
ordinary  
forces>>

--from Non-  
linear Wave  
Mechanics, 1956,  
where the  
quantum  
physicist Louis  
de Broglie  
describes his  
disagreement  
with the pathway  
Niels Bohr took  
with quantum  
physics



















iB

A close-up portrait of a young woman with light blue eyes and red lips. Her hand is raised to her face, with fingers near her eye. The background is plain white.

**Make-Up for the Youngest  
can be a foundation-less  
excellence**

**Fashion model Leandra. @le\_andra\_official**

**..don't let  
the make-  
up 'wear  
you';  
rather,  
you wear  
the  
make-up**

**--inspired by a  
statement by  
Noni Smith at  
L'Oreal**

**This  
editorial  
has step-by-  
step text on  
the make-up  
process  
while the  
photos are in  
free sequence**





You wear  
the make-  
up -- not  
the other  
way  
around.  
That's  
what it is  
all about  
to drop  
foundation  
for those  
who can do  
it. And  
the  
youngest  
models  
**often can**

Fashion model  
in editorial:  
Leandra  
Make-up: Aynur  
at Glammasters  
Academy &  
@aynurkaraca\_gm,  
@glammasters\_  
academy  
Fashion  
photographers:  
Anatoli Oskin,  
@anatoli\_oskin  
\_photographer  
& Ayse, at  
Glammasters  
Academy,  
& Matilda K.

Stylist: Matilda K.  
Text, general style  
advisor: AT  
Accessories  
afterwards:  
Skotch & Soda, Only,  
and, gifted by the  
fashion boutique  
@xavermayr1794, Zero

Brands which the  
Aynur and Ayse,  
**the Glammasters**  
**sisters**, used in the  
make-up: see info  
on another page



Any make-up  
at all for  
the  
youngest?

Just as  
picking one  
set of pants  
rather than  
another very  
nearly the  
same, or one  
miniskirt  
rather than  
another very  
similar-  
looking, may  
make a big  
difference  
in radiance,  
so can the  
addition of a  
little

make-up, done  
right have  
big,  
beautiful  
effects. It  
can be done  
in ways in  
which  
it is mostly  
noticeable by  
the pro's  
whether  
at all you  
have on any  
make-up. To  
radiate  
something  
good and up-  
lifting and  
inspiring  
isn't a bad  
thing in a  
world looking  
for  
good news.  
Another thing  
is not getting  
attached to  
make-up.



How little  
make-up is  
no make-up  
at all?  
Strictly  
speaking,  
even just  
putting on  
some face  
lotion is a  
form of make-  
up.  
This  
minimalist  
approach to  
make-up is  
perhaps what  
fits many of  
the youngest  
models best,  
whether  
preteen or  
young  
teen or late  
teen. No need  
to be  
moralistic  
about make-  
up.



**The  
"foundation"  
question in  
make-up**

Alright,  
foundation  
in make-up  
is a  
wonderful  
thing to  
have in a  
period where  
the skin may

be  
troublesome.  
But: with  
luck, by a  
healthy  
diet, much  
exercise,  
cleanliness  
in all ways

including in  
how the face  
is cleansed,  
your  
very young  
face skin is  
infinitely  
better

foundation  
than any  
"Foundation"  
in a box.  
No need to  
coat a piece  
of gold  
jewelry in

a layer of  
gold!



Your face is  
gold, but why

not let the  
gold have  
some nice  
'contouring'.

Here, with  
the pro's at  
@glammasters\_  
academy

BERLINiB  
provides  
some tips

for very  
young models  
and those  
doing make-  
up on young  
models to  
come to  
**mastery** in  
make-up  
without  
foundation,  
where the  
young teen  
beauty  
**Leandra** gets  
makeup by  
**Aynur**, and  
her colleague  
**Ayse** backing  
up while  
also being  
in this  
editorial's  
photo crew





Before you begin:  
wash profoundly

1. Start with a  
primer, or an  
exquisite  
moisturiser you  
know work well  
with you.

2. Go over any  
spots you wish  
to conceal  
and apply  
concealers.

3. Now gather the  
palette as well  
as your  
inner sense of  
the best of your  
natural  
looks, gather  
your artistic  
instincts,  
gather your  
'gumption', to  
contour the  
most elegant  
aspects of your  
face.

In front of you  
you can have eg::

- \* bronzer
- \* high-lighter
- \* blush
- \* browliner
- \* mascara
- \* eyeliner
- \* lipliner
- \* some matte of

some kind eg for  
nose

- \* lipstick near  
natural colour

\* concealer  
--yes, possibly  
the same

concealer, but  
now with a  
different  
purpose--to  
emphasize rather  
than conceal

In addition:

Eyeshadower near  
your eye colour,  
your hair  
colour, or near  
the clothes you  
will be wearing  
next couple of  
hours.

After this, in some sequence or another, exactly which sequence depends on exactly what products you are using, your skills, and what particular effects you wish to emphasize

3A Use a combination of high-lighter on in a high line along cheekbones and darker bronzer as a shadow underneath to contour the cheekbones

3B Unless you already have

natural blush that day--some forms of blood circulation increasing exercise beforehand can give that--(or even want to conceal it), add blush to your cheeks

3C Add mascara but go moderate

3D Add eyeshadow but half-transparent, and a natural colour, resonating with other colours you have

3E For many, the idea of slightly widened eyes, perhaps slightly elfin or 'foxy', has a great effect, perhaps because of a 'fractal' resonance with the jawline and lines of the lower lip

3F Add lipstick, but unless you know exactly what you are doing, choose a colour so near your natural colours that it is hard to tell it is there

3G Add liplining, and in case you're about to go in front of

a camera, a bit of dark lipline underneath lower lip may work very well--but carefully watch it that it doesn't get too much

3H Add highlighting where it is supposed to be lightness, eg in the middle of your brow above the eyes

3I Cuteness effect, some matte on nose, and where you can use other natural skin-coloured elements in your 'palette' to make the nose shadow eg less noticable

3J Strengthen your brow with a brow pencil in case that is necessary.

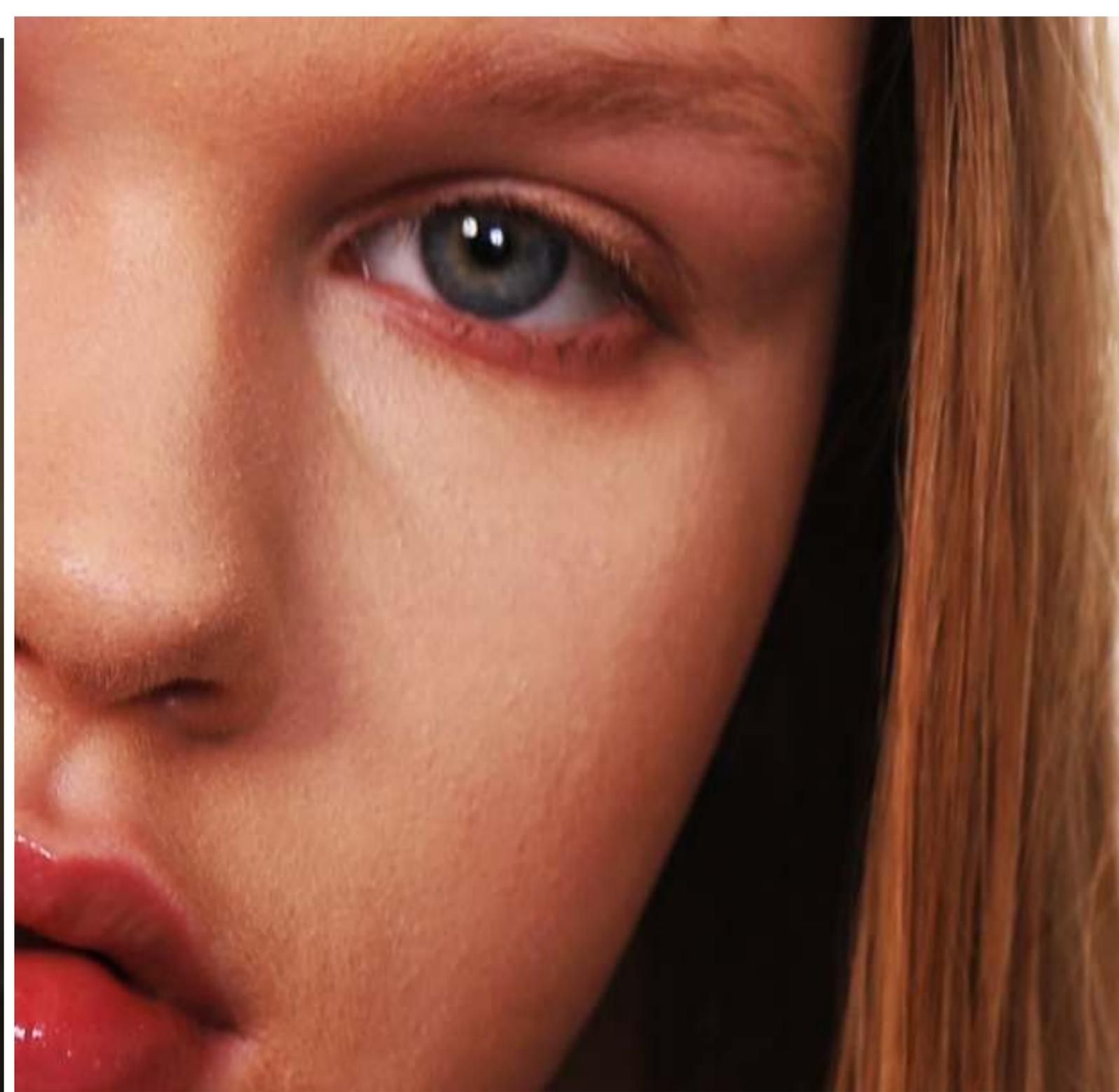
4 Cars have four wheels and the fourth point is to get you ready to 'drive-ready': to go into the world, perhaps the world of the camera, with your face, wearing your make-up rather than having the make-up wear you. After you have used eg your hands, your very clean, cleansed hands, to smoothe out at suitable places with circular movements, use a mild generous big soft clean make-up brush to smoothen at many places.















Ayse and Aynur at the Glammasters Academy used, in this make-up for Leandra without make-up foundation, among others the following products:

**Skin Care:**

Spf 50 Cream;  
Lombagine, also Eye Cream, Lip Balm

**Face:**

Fenty Drop

**Eyes:**

Atelier Eye Palette  
matte nude colours

**Lashes:**

Charlotte Tilbury  
Pillow Talk

**Blush:**

Nars Luquid Rouge  
torridi

**Contour:**

Charlotte Tilbury  
Filmstar Bronze  
Glow

**Highlighter:**

Benefit Cookie

**Powder:**

Hudabeauty; Easy  
Bake Setting

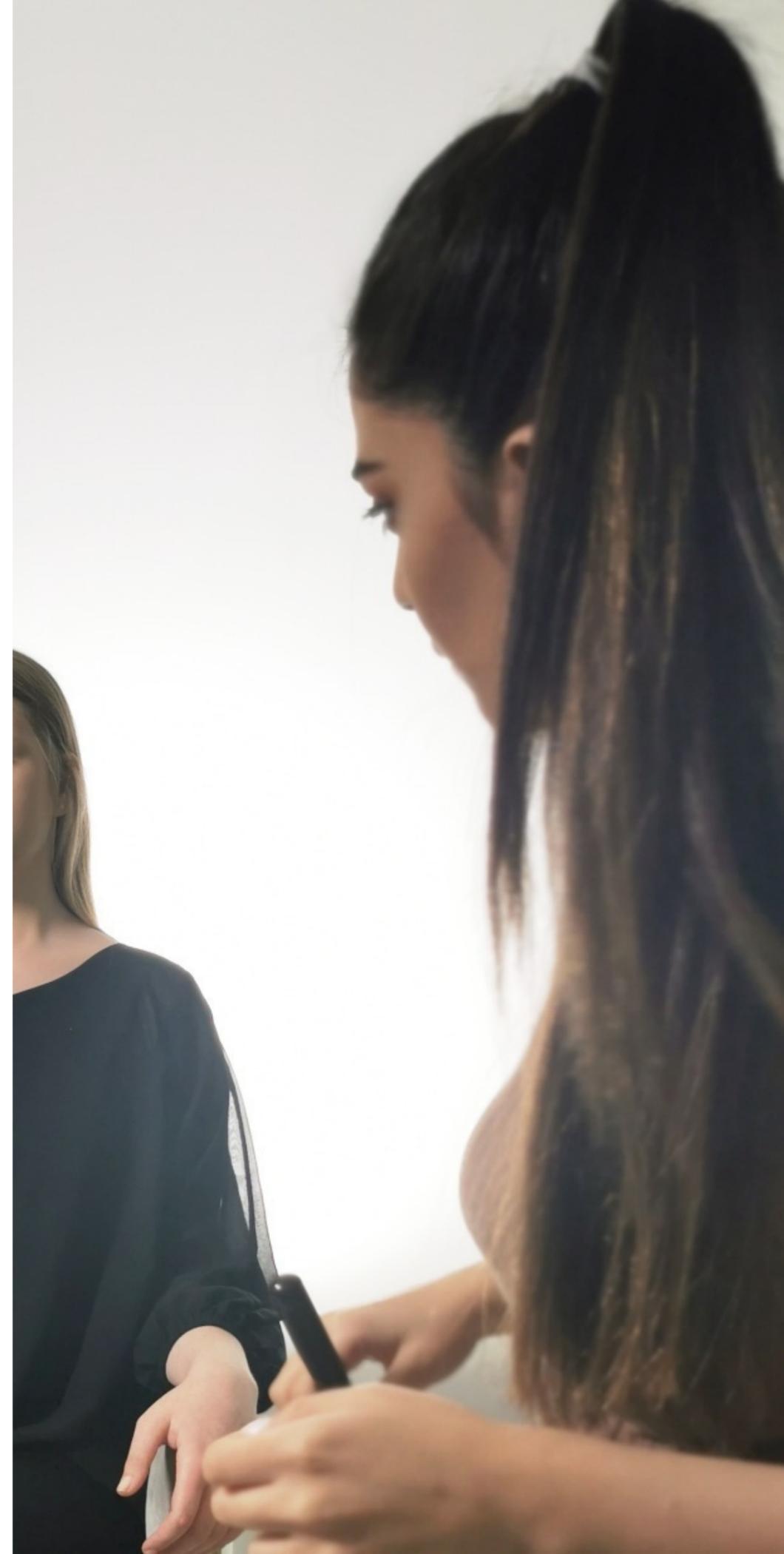
**Lips:**

Morphe nude pink





iB



# Theo- rizing over good humour

the T.N.S.

[True  
Nonsense  
Section]

by A.T.

For those who expect this column to be all about nonsense: there is almost a bit of sense in it this time!

There is a particular branch of theorizing which is the theorizing over humour, and, with the possible exception of theorizing over theories, it is easily ranked highest in boredom. However, there may be glimpses of humour derived from theorizing over humour when it is done in a properly irresponsible way.

We begin our theorizing by considering that a sort of sum of most forms of humour was condensed into one single lucky newspaper headline--now by many regarded as a classic, indeed one of the pillars, we might say, of the consciousness of humour in humanity. Which newspaper that ran it, and which year, I have not an inkling--it was probably some years ago--but the

unforgettable and by now well-known headline was approximately this: **WORLD POPULATION TO DOUBLE BY 2040, BABIES TO BLAME**

One of the reason this headline keeps on being funny and making people giddy and giggly even after having heard it several times, is, I believe this: most people, even when there is no pandemic, struggle with varies degrees of guilt. Right?--did I wear the mask? Did I visit one too many friends compared to the wishes of my government? Is it wrong to go for a walk here, for if many others do the same, it might be seen like an intentional meeting? Most people have some issue about maybe they are at least a little bit blameworthy and it worries them. And here we read, in headline in a newspaper that presumably can tell what's what and order our perception properly, that, don't worry, it is not you at all who is to blame, no, no, no, it is the **BABIES**. I mean, fabulous! Talk of removing a heavy burden. Take me for instance: the other day I thought maybe I was buying one too many

plastic bag and thereby doing bad things to whales; and, who knows, maybe even I even unwittingly contribute to an increase in world population by this thoughtless buying of plastic. But no, no need to worry, it is not me, it is the **BABIES**. They are the ones. Don't be mislead by the apparently innocent faces, it is just a facade. It is all on them. Makes you think, right?

I mean, bibles of every religion worth believing in, and even of those not worth believing in--or most of them, anyway--tend to salute babies as the purity of the world more or less. Infants are innocence themselves, blameless, unpolluted by culture and hypocrisy and such things which adults typically wallow in.

As a beam of light comes this newspaper headline and takes away the tension: we find that we are not to blame after all. The newspaper says so and does so--or so we imagine--in a trustworthy bold typeface on a serious-looking newspaper page. Don't worry, it's not you! It's the toddlers.

Another thing which is refreshing about the headline is that it speaks of 2040 and successfully hypnotises us to believe that that is really a year of importance. I mean, some might think that there are other years, such as the present year or the next one, that is really of importance--but it is all about 2040. By the principle of pleasant distraction, which this column has touched upon in an earlier issue, it is somewhat of a relief to get to know that. By implication, there is nothing to worry about as for this year or the next. All is well. And what isn't well, apart from being far into the future, isn't of your doing anyway, because it is a plot by the infants. And by 2040 we've probably figured out how to handle that plot, masterminded as it is by the formidable pre-kindergarten brains, to double the world's population.

To generalize from this perfect specimen of presumably unintended humour on the part of the journalist, or possibly the layout guy, who was handling the world population

statistical prediction report at that time, we can see at least three features of such good humour:

\* it ties up to the world as we know it, to familiar experience

\* but it does it as a kind of light music would--or, as P.G.Wodehouse would said it, it applies a kind of blurred vision--and a different world arises

\* and all this it does while being sort of generous and forgiving to the recipients of the humour.



Beau  
ty  
Styl  
e  
Fash  
ion



ads@industrialbabes.com  
instagram.com/berlinib  
ISSN 2535-602X  
berlinib.com