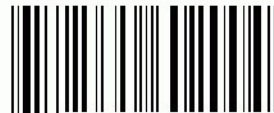


# BERLIN

January  
February  
March  
April  
2022



ISSN 2535-602X



9 77

2022/A



Cover model for our BERLiNiB 2022/A issue is Leni Emilia, photographed by @tomutefotografie in *New Type of Girl Strength*

## 2022/A BERLiNiB



ISSN 2535-602X

**PUBLISHED**

BERLiNiB 2022/A

**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.

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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.

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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}

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

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.

Before the onset of covid19 in 2020, this magazine featured only women in late teens & older. As an article in 2021/B explained, several fashion magazines incl. us, switched at this point to feature also many of the youngest models, but in a manner consistent with eg the 'family-friendly' rules of such as social media, and in a way that continues to relate also to the fashion of those in the late teens & older.

**Cover  
model:  
Leni Emilia,  
@\_emilenia\_  
page 7**

**Sabrina  
Macheo,  
@sabrina  
macheo  
page 33**

**Amelie,  
@amelie\_  
lammers  
page 56**

**Jette,  
@jette\_  
orange  
page 72**

**Marianne  
Cecilia,  
@marianne  
cecilia.  
cole  
page 86**

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

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

**Nathalie  
Sophia's  
Fashion  
Spring/Summ  
er 2022  
Intelligenc  
er  
page 27**

**Nathalie  
Sophia's  
insightful  
analysis:  
THE NEW  
FACE OF  
FEMIMISM  
page 53**

**..and towards  
the  
completion of  
each number:  
Our  
lighthearted  
TNS section**



# Spring/Summer 2022



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





**You are  
Your SS22**



**E.g., blend soft, deep  
colours and metallic  
sheen Spring/Summer 2022**



**These are some key colours,  
shapes, moods, powers in  
Spring/Summer 2022**



**SS  
22**

# **Style le De fin iti on in Bare Esse nces**

By Aristo Tacoma

**THEME FOR  
SS2022:  
COMPLEMEN  
TARITIES  
OF  
FEMININE  
MILDNESS**

**AND  
FEMININE  
POWER,  
THE POWER  
OF THE  
MACHINE  
AND THE  
ESCAPISM  
OF GAME  
AND  
LONGLEGGE  
D  
SENSUALITY**

**POP SS22:**

We're talking of  
a generation girls  
who are

NON-SENTIMENTAL  
AND WITH A TECH AND  
SENSUALITY FLAIR

We're talking of  
a type of 'bored but  
self-willed'

girl pop music  
dominating the lists,  
including

including songs  
easily beating the  
most of

the hardest, most  
masculine of the  
radiantly

sexy 70s hippie  
girls

The colours for  
Spring/Summer 2022  
are  
generally rather  
'opposite' the types  
of fabrics  
that are shown--  
except the depth of  
brown and  
black echoes  
something of the  
metallic; light blue  
denim with a bit of  
hippie shapes are  
sometimes thrown in.  
Fabrics, sometimes  
tied up as a big X  
showing much of  
shoulders and  
neck and often  
the region above  
the navel, may be  
put on the body in  
ways

which are either  
super-tight or  
ruffled  
yet with big openings  
and comfy sexy  
'undressed  
dressedness'. A dash of  
bright  
blue denim perhaps  
with 70s styles are  
here and there. The  
colours are peach and  
pink and light violet  
and light blue and  
light brown and  
darker brown, and  
other  
colours, mostly very  
feminine, in addition

to the timeless  
black, white, and  
grey;

at least some  
of the  
fabrics in a  
ss22 style  
scene are  
metallic but  
others may  
not be;

the way they are put  
on are often with  
big 'x's, sometimes--  
especially in the  
case of black--with  
much transparency,  
and with both long  
legs and shoulders  
showing; and yet the  
way the fabrics are  
put are **either**  
**super-body-**  
**tight or the**  
**opposite, in**  
**big folds, and**  
**yet with**  
**openings in**  
**these big**  
**folds.**

iB





**'Scusee  
me  
while  
I kiss  
the  
sky.**

**Jimi Hendrix**

**Stren  
gth**

Fashion  
model Leni  
Emilia  
in our cover  
editorial

**The New  
Type of**

**Gir**

**1**

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

ksenija  
Stylist:  
Ksenija  
Knaus

General  
style  
advisor: AT

Brands in  
editorial:  
Zara,  
Berschka,  
Ashore  
Location:  
Germany

BERLiNiB 2022/A  
Cover model

Leni Emilia,  
@\_emilenia\_

Fashion  
photography:  
Tom and Ute  
Photography  
@tomutefotografie









"[...]  
add  
more  
lipsti  
ck  
and  
attack  
!"  
--  
Coco  
Chanel

In recent  
seasons, a  
transmutat  
ion has  
taken  
place in  
the  
generation  
s, C etc,  
who----  
having to  
stay much  
inside--  
now are  
powerfully  
enabling  
their  
sensuality  
in a new,  
almost

careless  
way-----  
careful  
though to  
express  
this  
carelessnes  
s with  
expert  
elegance,  
of the  
intelligen  
t type that  
Gen Z made  
us expect  
from the  
uber-  
informed  
techsperti  
ze of the  
youngest





"[...] But  
I think  
they're  
such  
valid  
emotion  
s!"

--

singer  
Olivia  
Rodrigo  
in  
interview in  
The  
Guardia  
n, 2021

















































iB



By **Nathalie  
Sophia**

@fashionjudgment,  
BERLINiB Fashion  
Correspondent,  
nathaliesophia  
journaliste  
@gmail.com

Illustration: SRW

**Unpac  
king  
the**

# **story behin d 8 of the bigge st Sprin g/Sum mer 2022 trend s**

2022 is upon us,  
and it brings  
the fashion  
revival we  
have all been  
waiting for

We've been talking  
about the end of the  
COVID-19 pandemic  
ever since we heard



the news of a vaccine.  
But are we really  
about to put it all  
behind us this time  
around? It seems like  
many designers  
believe that to be the  
case. Perhaps it is  
the optimism of  
knowing a  
significant amount of  
people is vaccinated  
and "safe" or the fact  
that we're hearing  
about concerts and  
other events  
welcoming audiences  
back into the  
stadiums. For those of  
us who did get the  
vaccine, life really  
is about to get that  
much more exciting.

In order to help us

## **restar**

**t** with a burst of  
powerful, humanity-  
celebrating  
starlight, fashion  
designers spared no  
effort in creating a  
wardrobe of dreams  
filled with  
spectacular pieces to  
make our return to  
normal life even more  
exciting as we look  
back upon it in a  
couple of years. The  
8 megatrends  
seen on the



runway this season are packed with smaller, more precise ideas which we can use to create the most breath-taking looks to help us celebrate the life that we can enjoy to the fullest once again.

## 1. 60S MOD

Speaking of trends that nobody saw coming - the 60s are back in full swing. Whether we speak of A-line babydoll dresses, miniskirts, or skirt suits - all these trends recall the British-born Mod style of the 1960s. For brands like Pucci, who found popularity during that decade and have always returned to the period when searching for inspiration, this might have been expected, but when the notorious 1950s brand Christian Dior goes for the Swinging Sixties... well, let's just say it looks like the trend will be big this season.

In what is one of the best collections by Maria Grazia Chiuri for Dior - a parade

of colorful skirt suits, miniskirts and bandeau bra-like tops. The inspiration came from Marc Bohan's contribution to the Dior brand. In 1961, he created the *Slim Look* for the London line of the brand, which modernized the feminine *New Look* of the brand's founder. According to Chiuri, this is the time and style that she feels the closest to in terms of Dior's brand heritage. The designs were mostly **monochromatic**, ranging from bright orange to crisp white. In the second part of the collection, geometric prints appeared. A similar story was seen at Emilio Pucci, where monochromatic yellow sets and **A-line dresses** with deep square necklines contrasted with a sexier look inspired by tribal elements such as feathers and classic prints of the brand; Nairobi and Tartuca. Even at Chanel's 80s-inspired show, a nod to 60s in the form of A-line dresses was present. The most captivating ones were made in an

outstanding material created of mini sample-like squares of tweed and denim loosely woven together. Talk about a peek-a-boo moment that is equally girly and classy as it is sexy.

The story of **miniskirts** wasn't always a typical 60s nod. For Miuccia Prada, nothing is ever too obvious. Her double show for Prada, staged in Milan and Shanghai, spoke of the need to be inclusive when it comes to brand community, not just in a superficial way. If the pandemic taught us anything, it is that you have to come to the customer, not the other way around. The collection was a perfect example of

what Prada does best - contrast. Demure yet sexy, somber but with a pop of color... even the way her and Simmons chose to use the logo, making it subtle and understated, is a sign of their immense talent. The key offering of the season from the Prada x Simmons duo? Satin miniskirts with a train - a fun touch that adds just the right amount of glamour. It wasn't a surprise to see miniskirts at Miu Miu either, although those were much less polished. The low-riding miniskirts cut the length of their corporate counterpart by 2/3. They came with frayed hems, an elastic underwear band emerging from the top, and white pockets peeking out from the bottom. Perhaps not a choice for a day in the office but certainly a fun one for a night out.

## 2. SHOW SOME SKIN

Speaking of party looks, it seems that most designers believe all we wish to do this summer is to party our nights away. Are they wrong, though? I would gladly put on a Ludovic de Saint Sernin look and forget all about the responsibilities of everyday life. The young French designer spoke of the need to reconnect with our sexuality and physicality after spending so much time living in the world of digital. One of his own ways to do so was to make sure that all the pieces within the collection were made by hand, with no use of a sewing machine at all. His show began with a dress made of nude ribbons. I've never seen them look more expensive or attractive in my life. What followed was a collection of stunning pieces braided and knotted in ways that offered

sneak peeks whenever the body moved. There were also some sexy dresses inspired by the imagery of a mermaid.

Another designer who used the laced-up detailing and **fishnet material** is Charlotte Knowles. Her brand KNWLS gained the approval of Beyoncé and the Jenner and Hadid sisters, which makes for a strong foundation to build upon. The collection was all about "*adrenaline*" - sexy and badass with a Mad Max feel to it. Earthy tones appeared on a variety of designs, including her original take on corsetry. The highlight of the collection was a cowboy-inspired pair of pants with leather tassels on the side. What was so fun about them? They were completely see-through courtesy of the fishnet material they were made of. The fishnet style appeared during other shows, including the least likely of places - Chanel. Playing with **cutouts** was also a common theme,



particularly in London and Paris. At Burberry, classic trench coats came completely backless while pants and tops sported giant holes. Even at Valentino, Piccioli experimented with A-line dresses and stylish gowns with side cut-outs.

## Another nod towards the sexy *is back* trend is the popularity of bras as tops.

At Fendi, a chic and elegant way to mix sexy triangle-shaped bras with elegant suits in white or pink and baby blue satin finish. Towards the end, as a parade of all-black looks made its way down the runway, Kim Jones presented a bra in a more sensual version – an almost entirely

sheer one with a lip-stain print serving as the only accent of solid color. At Givenchy, we caught a glimpse of a strapless, more rigid version layered under or over a variety of outerwear styles. David Koma incorporated their matching version into sets with sparkly, disco-inspired pants. Missioni offered bras in various ways ranging from bikini tops, casually put together with long pants, to a bra in the front, dress in the back combo. Finally, a barely-there bandeau-shaped leather number with the Missioni logo and a matching mini skirt. Another highlight during the show were sexy bodycon dresses completely effortless with their tribal, earthy prints.

**Bodycon dresses,** while not uncovering much of the body, serve as a way to highlight its shape, which can be equally sensual as nudity. The perfect example are latex Versace dresses in turquoise and raspberry pink. And if these were not bold enough, one take at Roberto Cavalli's collection will prove that our inner tiger might as well be released best with a bit of a visual indication. A bodycon dress with cut-out sides and a print of a tiger emerging from the flames was their loudest look, closely followed by a stunning number with snakeskin design made of sequins complemented by some feathers and a classic, metal Cavalli tiger head.

## 3. SUMMER KNITWEAR

Despite a loud call of the sexier aesthetic, those looking for a subtler style will have plenty to look forward to this spring/summer season. One of the brightest stars of the season will be knitwear. Marine Serre used wool to create girly dresses in black and white, which looked cool and youthful when layered with a sheer version of a Serre classic – the moon-printed bodysuit. Besides the dresses, we spotted all-white looks consisting of a pants+cardigan combo and a cropped jumpsuit. White knitwear turned out to be a popular choice. No. 21 started their show off by presenting a variety of all-white knitted styles such as mini dresses and tops with matching slip-ons, which looked as comfy as a pair of fluffy slippers. By the end of the show, we also

had the chance to see how to make a knit mini into a party look – just add a plunge V-neck corset beaded with shiny stones to it, and you're ready to go.

Gabriela Hears is championing summer knitwear both for Chloe and her own brand. For her eponymous label, she focused on navy and rainbow-colored maxi dresses and ponchos. There were so many to choose from that even the pickiest shopper will be satisfied. At Chloe, a brighter but less prominent reference. The ribbed fabric used mostly for skirts and tops appeared on a dress mixed with flowy, soft linen. A colorful dress, made of knitwear shaped like hundreds of flower petals, was followed by an ivory crochet number.

**Crochet** seems to be one of the biggest trends in knitwear this season because it connects the fabric with the sexy concept of flashing a bit of skin. Pretty much all the designers mentioned before concerning the knitwear trend used a form of crochet manipulation in their collections. By nature, crochet is considered to be a bit more of a grandma thing – certainly not a stylish and youthful idea. At Jil Sander, the demure character of this trend is shown best with subtly colored dresses with spread collars and short sleeves. Even at Altuzarra's show, which championed knitwear of all sorts, including cozy sets of midi skirts and sweaters adorned with tied-up detail, the crochet portion shined the brightest. The final looks, consisting of a variety of maxi dresses, were layered with crochet tops inspired by tribal designs, one that was also replicated on top of a simple white suit worn by Gigi Hadid.

While crochet appears to be the most popular technique, **cardigans** take the cake when it comes to the style. The popularity of those Y2K designs was revived in all force by a Jacquemus design from the Fall/Winter 2021 collection presented in July. Cropped cardigans worn on bare skin, closed at the front by a golden plate with the name of the brand, became the ultimate must-have pieces moments after Kendall Jenner strutted down the runway in the ribbed, raspberry red version with long sleeves. This season, cropped cardigans appeared on the runway of Michael Kors, styled in a matching twin set in the spirit of the 1950s with a full, plaid midi skirt and a pair of kitten heels, followed by Brandon Maxwell and Prabal Gurung. Although the cropped ones are fun, the coolest cardigans I saw this season were the Blumarine ones. Playful designs in pastel colors with fur-lined collars, ribbed wool ones

featuring a butterfly logo, and a crochet neon green number with a matching top - all that and more made for a divine retrospective into the glory days of the brand.

## 4. HEELS TALLER THAN OUR STANDARD S

Cardigans are one of the two major trends that grew heavily by popular demand. **Platform shoes**, which appeared in the Fall/Winter 2021

collection of Versace, were immediately picked out by fashionistas all over the world and hailed the ultimate *Brats* shoes. Following in the footsteps of the Italian brand, French designers decided to take the trend and give it their own spin. At Lanvin, a collaboration with *Batman* saw an endless array of sandals on a platform, including a studded version in purple and turquoise and a stunning pink pair with a satin finish. Their absolute highlight was the heel shaped like a fluid hourglass with a cow ring going through the middle. At Saint Laurent, a sultry, jet black version made in patent leather with a dainty, extra tall heel made all the 80s-inspired blazer dresses seem even more powerful.

Besides classic sandals on a platform, we can also see **platform boots**. At Givenchy, the tight-high clog boots with a carved rubber heel made quite the statement only to be

followed by their shorter version in a variety of colors such as blue and yellow. A similar, powerful look was shown at Ports 1961 with elevated biker boots. Let's not forget that during S/S 2022 fashion month, boots on a platform by Naked Wolfe were a huge trend on TikTok, and one adorned by the likes of Olivia Rodrigo and Rosalía.

While platforms may be a nice boost of high and a way to increase the sex appeal factor, not all designers are interested in that. Many would much rather make it something extraordinary. The **exaggerated platform** is the answer to the platform trend by less sexy and more adventurous designers. At Simone Rocha, platforms are tall and chunky, carved with embroidery-like designs on a rubber sole. Those at Sportmax are even more prominent. For the lack of a more poetic expression: they look like you're walking on a giant

bar of soap attached to your foot by a ribbon. Such is their charm.

## 5. SPORTWEAR ISN'T BORING

With all the advantages of being able to live our life the way we were used to, come some drawbacks. Certainly, not everyone is excited about having to dress up every single day. The good news is that we can surely find the middle ground. This season, designers are

exploring sport in many more ways than just the **athleisure** trend. At Burberry, printed jerseys and **stretch leggings** with cutouts serve as a comfortable but fashionable option. Loewe's futuristic collection explored many different themes, some more comfortable and wearable than others. The ones which relate to the sports concept the most were oversized **tracksuits** in taffeta. The design, as expected from Jonathan Anderson, is nothing less than original, but the oversized fit provides a level of comfort.

Sport is not just about comfortable clothes. There is an endless amount of references drawing from sports enthusiasts and professional athletes, that are equally inspiring as any art movement or Hollywood icon. At Dior, we found a selection of six looks dedicated to **boxers**. Silk sets of bras and oversized shorts or skirts, with a thick rubber band, paired



with opened-up parkas, bomber jackets, or bowling shirts in rich shades of orange, pink, and green, appeared almost out of nowhere and disappeared as quickly followed by a single dress for a game of tennis. It was a sighting almost as exciting as the crowd outside the show gathered to catch a glimpse of Dior's new favorite ambassador - Jisoo of BLACKPINK. Zimmermann found inspiration in the formidable **ballerinas** creating ballet-inspired heels, leotards, wrap cardigans, and bubble skirts. The idea wasn't to display the softness and grace of a ballerina. The focus was balancing between the strength that it takes to perform on such a high level and the skill to make it look so effortlessly graceful.

## 6. BOLD 80S

Girly and youthful 1960s turned out to be quite the influence this season, but if there was one decade that ruled supreme - it was the extravagant 80s. Chanel's show was inspired by the 1980s runways, surrounded by photographers eager to shoot supermodels having the time of their life on the runway. The event saw excited guests such as BLACKPINK's Jennie gushing over the youthful and exciting collection filled with Chanel staples with a vintage flair favored by the Gen Z crowd. The clothes, accessories, stage, and music - everything was about Lagerfeld's Chanel in the 80s, with a tinge of early 90s. **Black sequins and jackets with shoulder pads**

mixed together with an offering of swimsuits and butterfly-printed chiffon dresses, which looked even more colorful and energetic as the models twirled around in them.

This soft approach to the 1980s was contrasted by a much bolder version of the decade at Saint Laurent. The shoulders were broader, makeup - stronger, heels - higher. Designs found in the brand's archive from the 80s were contrasted by cool, **skin-tight jumpsuits** and flashy accessories like statement earrings, wide waist belts, and glasses so dark that one could wonder if you can see anything in them, especially if you're one of those models strutting down the runway in sky-high platforms during night time. Ah... the riskier

Vaccarello goes, the better it looks.

At Tom Ford, the 80s were all about **sequins**, bright colors, chains, and hip-hop. You really can tell that a designer is dedicated to a trend when they send a bride in gold harem pants and sequined silver bra down the runway. The cuts were rather simple, but their light-reflecting surface packed a major punch. Sequins at Tom Ford this season were not a surprise, nor was their experimental use at Acne Studios and Loewe. Lips at Acne were decorated with peach-colored sequins contrasting with leather dresses in the spirit of Wild West. Loewe went for sequined slip dresses in exciting shades of pink and red, which appeared almost too normal compared to the **shiny metallic** breastplates combined with long tube dresses and outerwear worn backwards. However, when glitter appeared at the Louis Vuitton, I was a bit shocked.

Over the last few years, Ghesquière's ready-to-wear collections turned from wearable, and borderline boring, to a show one never knows what to expect out of. A champagne-colored dress shaped like a chandelier, inspired by a flapper girl style of the 1920s, came down the runway followed by **glittery** slip dresses worn with long pants and a black blazer embellished with sequins; finished off with lace underline. Not to mention the beaded headpieces and glittery sunglasses in the spirit of the 80s - a complete sensory overload.

## 7. JEWELRY MEANS POWER

Jewelry was as important this season as the clothes, if not more. Perhaps, a good lesson learned by brands from Schiaparelli, which in the last few seasons won the fashion crowd over with their elaborate, gold jewels, completely reviving the brand and making it cool again. Many styles straight from the runway were inspired by the 80s - a time when women started gaining more financial independence and spending big money on flashy jewelry simply because they finally could. **Choker** - a 90s staple also popular in the 1980s, but in a maxed-out version contrasting

with dainty, gothic designs coveted in the 90s, was a big trend. The spectacular, colorful styles presented at Lanvin were made of purple, turquoise, and silver gems and finished off with a hanging heart detail. At Balmain, one looked like a giant chain collar in the favored color of the 80s - **gold**. Tom Ford made them extra shiny and Dries Van Noten - extra-large and colorful.

Choker necklaces were rivaled by **chains**. Both Valentino and Givenchy designed their own version - Givenchy's was more industrial and punk-ish, while Piccoli kept it chic and feminine with a Valentino V placed front and center. It was not just the necklaces thought. Chains were made into earrings and cuffs; they decorated sunglasses, bags, dresses, and jackets. They even served as a top at Balmain's show. A giant chain placed strategically on the model's body appeared twice during the show. First, it was

paired with a simple pair of ivory stretch pants with a cut-out detail at the hip. The other time, it was accompanied by a black leather skirt and a pair of sturdy-looking snow boots. During that show, the clothes were the true highlight, but many brands paid tremendous attention to jewelry, such as the already mentioned necklaces and earrings.

One of my favorite earring styles this season, recalling the 1980s aesthetic, are large **hoop earrings**, which were rivaled only by the ones made out of **giant gemstones**. Saint Laurent and Giambattista Valli made them just right with a mix of multiple colors and geometric shapes. At

Chanel, hoops came in neon green and pink, while Isabel Marant designed them in multiple versions, from minimal large ones to triangle ones in neon colors and a much flashier pair in glittery silver. Speaking of flashier designs, two pairs of hoops from Alexandre Vauthier's lookbook stole my heart. One was molded out of golden plates with the brand's name, the other - an oversized version so big that it rested on the shoulders. Another fun design, with mini butterflies' detail, appeared at the Y2K-inspired Blumarine runway, which dived deep into the brand archives.

## 8. THE POWER OF THE PAST: BRAND ARCHIVES

Blumarine's interest in Y2K fashion is driven purely by the popularity of its brand in the early 2000s and its rich archives. The love shown to vintage style by their Gen Z customers made many brands reach back into their past far more frequently and deliberately. Blumarine's flowy, mini dresses, knee-length shiny high-heeled boots straight out of the closet of a Barbie, **fur-lined cardigans** and **butterfly-themed tops**, body chains, and belts - all that will be a huge commercial success. Similar to

that - Chanel's collection with **waist chain belts, branded swimsuits**, and a variety of accessories like soft leather totes on a chain strap.

Finally, we have the Fendace runway: aka Fendi meets Versace. I could talk about this collaboration for days and still have something new to say. The partnership of two brands under different conglomerates was made for the pure joy of creative exchange and the desire of designers to challenge themselves. If we zero in on the clothes, a typical Versace aesthetic completely overwhelmed the subtle elegance of Fendi. It was a similar story back when Balenciaga and Gucci collaborated -

classic Balenciaga shapes with a Gucci logo slapped on top for good measure. The 90s feel of the collection referring to the greatness of Gianni Versace and Karl Lagerfeld respectively, picked coincidentally by both designers when browsing through the archives of their rival brand, will do well with trend-chasing Gen Z and history-loving Millennials. While the power in novelty and young minds creating new solutions is great, sometimes all we need is a little trip into the past to rejoice in its glory.

*Nathalie Sophia*

iB





**Spring  
2022  
workou  
ts**

**Get the  
model  
shape**



We  
don't  
want  
to be  
one of  
those  
single  
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planet  
specie  
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to be  
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planet  
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Elon  
Musk,  
2021



Beaches  
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spring  
2022  
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supermo  
dellish  
workout  
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Fashion  
model  
Sabrina  
Macheo

Labels in editorial:  
Tally weijl  
Calzedonia  
Fila  
Rayban

Sabrina Macheo  
@sabrinamacheo

MUA, styling:  
the model herself  
photographed by  
@annaairaldi  
General style  
advisor: AT  
Location:  
Lake Como







<<What you  
absolutely  
must have  
in your  
studio:  
Constant  
music, all  
types of  
paint, dye,  
resin,  
fabrics, my  
gas mask,  
and

gloves.>>

--Kim Mesches,  
in interview by  
R.Waddoups in  
SurfaceMag.com, 2021











The  
greatest  
victory in  
life is to  
rise above  
the  
material  
things  
that we  
once valued  
most.

--from The  
Soul of a  
Butterfly,  
2003,

by  
Muhammad  
Ali alias  
Cassius  
Marcellus  
Clay Jr.











[...] like  
a tall  
flower  
in the  
wind

Ikkū, 15th  
century Zen poet

















































## THE NEW FACE OF FEMINISM Embracing female sexuality on our own terms

Ever since women started fighting against the injustices of society, feminism has shown its multiple faces. An expression of the desire for freedom can be shown in diverse ways, adjusted to the times and the goals we have in mind. Following the often-dramatic actions of the early feminists who have awakened the society from its patriarchal slumber, women restored to a variety of tactics, some more straightforward than the others.

by  
Nathalie Sophia

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judgment,  
BERLiNiB Fashion  
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A new image of  
an empowered  
Young woman  
who has taken  
charge of her  
own sexuality.  
It comes at a

time  
which  
she  
has  
chosen  
and in  
the way  
she  
wished  
it to  
happen.

## The New Face of Feminism

On the economic spectrum of things, early and mid-XXc. was a time in which we attempted to gain access to jobs. Only financial

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independence would grant us the ability to truly stand up for ourselves and make decisions about our own life. Even now, as women have equal access to jobs, we are often treated differently. Even the most advanced Western countries are still trying to even out the gap in salary rates and access to senior and middle

**managerial** positions within public and private companies. Not to mention the grave situation of women in the 3rd world countries, including Iran and Pakistan, where only around 15% of women out of all active workers earns an equivalent of 1000 \$ per month. In Iraq, it's 11.4%, and in Yemen - less than 7%.

Aside from economic inequality, we are constantly fighting for the execution and protection of our rights and the castigation of those who try to attack them. The #MeToo movement kick-started in 2017. It served to highlight the sexual abuse in the entertainment industry, and it is no secret that other industries are no better. The social media-fueled trend gave women the opportunity to share the often traumatic and shameful stories of their own past and help their voices be heard. But the movement didn't only bring about and highlight the positive. In an attempt to gain compassion and

attention online, many stories of women exaggerating their experiences, or making them up completely, were discovered. As if the life of the other party and the credibility of women who have truly experienced the abuse were not important enough to protect and respect.

Another aspect connected to this trend and the mentality of women exposed to abuse was the fear of being considered as a sexual being. In order to escape that, women tried to distance themselves from their own sexuality, oftentimes by avoiding situations in which it would be highlighted and opting for gender-neutral clothing. Natalie Portman, who started her acting carrier at a very young age, spoke multiple times of how

being sexualized as a child made her feel uncomfortable: "Being sexualized as a child took away from my own sexuality because it made me afraid...". For that reason, she began to cultivate the image of a prudish, asexual woman - a safe haven where she could gain respect for her talent rather than admiration for her looks. A more modern example of similar behavior is the American singer Billie

## Eilish.

She gained the attention of the media with her "Ocean Eyes" song at the age of 14. As her influence grew, people paid a lot of attention to her fashion which consisted of baggy, oversized clothing, which she wore in order to highlight her artistic image and be comfortable. An underlining reason was also the privacy to her own body image and sexuality. Eilish has recently broken out of that style, appearing on the cover

of the June 2021 edition of British Vogue in a corset and a latex skirt by Gucci. A new image of an

## empower

**ed** young woman who has taken charge of her own sexuality. It comes at a time which she has chosen and in the way she wished it to happen. That is true feminism - the ability to choose when and how we wish to display our gender identity and sexuality, without an ultimate motive, without the fear of being perceived as something else.

This newfound bravery and comfort in her own skin comes with a side effect - being objectified. Many think of it as something horrible as, in many ways, it makes us feel as if our only worth is our looks. This mentality should be altered. We should know our own worth despite others not knowing of it or not wanting to acknowledge it. If we allow the other person



to make us feel bad about our own bodies, then we give them the power that a feminist and brave, strong woman should never surrender. If we are comfortable, we can even use it. Two of the most sexualized women in the world - Kim Kardashian West and Beyoncé build an empire on their exceptional looks and varied talents.

Beyoncé created an image of the ultimate empowered female by writing and performing songs that gave women courage and helped them feel confident. On the other hand, Kardashian West, along with her family, built a business empire centered around beauty and fashion. The ultimate brand of a person who uses her

**good looks** to sell items that others hope will leave them with a similar effect. From makeup to shapewear, her message is that if you can find a way to feel more beautiful and confident in your own body, there is no shame in exploring it.

The newfound willingness to explore female sexuality as part of true liberation can also be connected to the comeback of 1980s fashion, which oozes with sex appeal. The 80s were all about working hard to have an

**amazin**

**E** body and then showing it off, which is also the theme of modern-day fashionistas. It's a known fact that most high fashion designs, which are so highly sought after, fit best

on a **slender** figure, in particular a flat stomach. Despite spending a fair amount of time at home, we have to emerge at some point with bodies, which make us feel as good, or even better, than before this all started, no matter what they look like for us. After all, confidence and being happy with your own self can take you a long way when it comes to all areas of life,

including archiving your dreams, feeling empowered and free to speak up for oneself - in a true Carrie Bradshaw manner.

Feminism had many faces, it has many of them now and will surely have more of them in the future, but if we are to go by the sign of times, we can find a prominent movement for each moment. Something that emerges stronger and becomes a part of the culture. The 2010s took us through a journey towards liberation - a constant fight for equal rights in the workplace and within all areas of life in developing countries. Then, we saw the bravery shown in an attempt to have the voices of sexual abuse victims heard, no matter how big or small they may have seemed before. In order to deem themselves "respectable enough" and "worthy enough" to be heard, women had often restored to hiding their sexuality to destroy the misleading and ridiculously false narrative that those,

who showcase their bodies, are asking to be treated as objects available for all purposes to anyone in the vicinity. Finally, we have come to realize that allowing another person to make us feel this way is giving them the true power, not only over our bodies but also

over our **minds**.

And true freedom and liberation cannot be dwindled by fear. So, let us rejoice in the world, where we put on the new face of feminism and come together to defeat anybody who tries to threaten it.

*Nathalie Sophia*

iB





Location: Germany

Brands in this  
editorial include:

H&M

Stradivarius

Zara

**2022  
shine**

**'  
authe  
ntic  
shine**

Fashion model Amelie,  
@amelie\_lammers

Fashion photographer  
@philipp\_laa

MUA, hair styling by  
@\_ari\_lamm

Stylist: @ba\_ro\_la

General style  
advisor: AT









<<This  
ain't my  
first  
rodeo  
anymore.>>  
Cardi B.,  
people.com  
, 2021













<<I was  
constantly  
being like,  
'This is me  
and I'm not  
manufactur  
ed'.>>

Dua Lipa,  
Vanity  
Fair, 2021







<<I mean, I love hair, and I do crazy  
things with my hair.>>

Billie Eilish, The Guardian newspaper, 2021





































# Model tea

Fashion model  
in editorial:  
Jette







# The model and her mode 1 tea

Fashion model:  
Jette, at  
@jette\_orange  
Fashion  
photographer:  
Michaela Hiel  
MUA: the model  
herself

Stylist: Michaela  
Hiel

Text & general style  
advisor: AT

Labels in editorial  
include:  
H&M, Nik&Nik, Zara  
and tea by Bünting Tee

Location: Germany

In this  
editorial,  
the model  
shows some  
ss22 styles  
with and  
without tea





Tea in USA, some figures from  
[www.statista.com/topics/1513/tea-market/](http://www.statista.com/topics/1513/tea-market/)  
#dossierKeyfigures

Retail sales of ready-to-drink  
tea in the U.S.: 7.9 bn USD

Sales of Lipton bagged/loose  
leaf tea in the U.S.: 217.91m USD

People who drink tea every  
day: 23%

HABITS OF TEA-DRINKERS:  
usually drink tea during  
the afternoon: 39%

usually use Lipton  
tea at home: 56%

usually buy tea at  
the supermarket: 71%







Reasons to drink tea--such as steaming hot weak black tea:  
.\*. while utterly simple, it is also commonly regarded as sophisticated, and of course it is free from calories  
.\*. it can cure certain types of headaches  
.\*. it can cure or at least relieve a sore throat  
.\*. it can alliviate a sense of a mild cold or fever  
.\*. it is wonderfully clean, inexpensive, delicious  
.\*. there can be a sense of meditation about it  
.\*. the wakefulness generated by a suitable amount of tea, when you are ready for it, is calm, optimistic, and clear-headed

.\*. the sex appeal of the hot clean golden brew sipped elegantly is not lost on fashionistas  
.\*. contrary to popular belief in some cultures, it is possible to be both a tea-lover and a lover of caffeine; the caffeine in such as coffee provides a sort of complementary form of creativity, perhaps more vibrant and more vigorous and explorative than tea, but not at all in conflict with the effects of tea. Rather, they work on different sides of the body and its brain. A third stimulant, due to its popularity with young both female and male athletes,--also derived from a herbal brew--and which provides yet another set of stimuli to the body--moe tantric and by analogy to testosterone, is ginseng. All three can work harmoniously together for a creative, productive individual, whose creativity is also sensual.

Myself I was introduced to the idea of 'weak, black tea' as something ideal to sip on by a very old philosopher,





[ cont. ]

who, under the influence of the brew, often in fairly cold cottages high up in the mountains, had produced notable works on logic, ghandhian pascifism, and the history of philosophy. His favourite way of making such tea was by means of what he

called 'tea

essenc

e', which involved heating and reheating a kettle with several tea-bags in, and pouring a little freshly cooked 'tea essence' in the cup of himself and his guests, while supplying with clean boiling water to fill up each cup. It was

delicious. He was able to produce at least fifteen cups of tea out of just three tea-bags in that way.

A beautiful girl may look even more beautiful when she sips the right tea in

the  
right  
way.

As for black tea, there are at least two main ways of using it:

as a  
stimula

nt, pleasantly aromatic supplement to a meal, eg when mixed with milk (good to protect the colour of the teeth) and taken in combination with a meal.

The other way is what we can call the 'yogic' way:

drink mild black tea, steaming hot, on empty stomach, eg an hour before breakfast. It can mesmerize the body, give a sense of glow, and enhance the natural cleansing processes that take place before a meal.







































Fashion model: Marianne Cecilia,  
@mariannececilia.cole

up where nature ends.  
--Marc Chagall

Great art picks

away from the soul the dust of everyday  
life.  
--Pablo Picasso

takes courage.  
--Georgia O'Keeffe

To create one's own world



**Fashion model:**  
**Marianne Cecilia,**  
**@mariannececilia**  
**.cole**

**Fashion photographer:**  
**Caroline Ziemkiewicz,**  
**@cziephotography**

**Stylist:**  
**Marianne Cecilia**  
**Styling contribution:**  
**C.Ziemkiewicz**  
**General style advisor:**  
**AT**  
**MUA: the model herself**

Illustrations include a  
rendering by AT  
of a photo of the classic  
Nefertiti statue

**Fashion brands:**  
**Aerie, H&M,**  
**Kiss n Thrill,**  
**Shein**

**Location:**  
Paskanoi Studio, @paskanoi,  
Montreal

**nefert**  
**iti for**  
**2022**

**A**  
**blonde**



























«Taking  
pictures is  
savoring life  
intensely,  
every  
hundredth of  
a second.»  
--Sony World  
Photography  
Award winner  
[2009] Marc  
Riboud























iB





# Wonderful A Big City During A and other To Live In Also Pandemic optimistic themes

the T.N.S.  
[True  
Nonsense  
Section]

Text,  
illustration:  
A.T.

Why It  
Is So



Now I have been told that U.S. Americans understand sarcasms better than they understand irony--but I do not agree; because U.S. Americans represent the whole world, especially the bit of U.S.A. called New York where I do have personal experience that irony works very well indeed. I mention this because it is hard to compose TNS without getting into irony, and the magazine is supposed to bring the sweet light of at least some modest impulses to laughter, if not something more like roaring laugh-out-loud impulses, to nothing less than citizens

across the entire world--yes, that's how un-humble we are in our ambitions. Universal humour is sought, and, we again non-humbly submit, sometimes achieved in this column.

There is another goal that we seek to aspire to in our TNS, dedicated as it is to very True NonSense, and that is that people kind of get optimistic about life, the universe and cosmos and all that sort of thing after reading it, and that they feel good about us, staff at our venerable magazine, as well. I mean, sort of good feelings all across the board.

Now one thing we could therefore be hesitant about joking with is the sort of feelings (one ought not) get about the pandemic and about what it leads to. Are we not beyond self-pity? Are we not in a luxurious situation of mastering any type of world through dabbling in beauty and looking ahead to



## post- pandemic

times? Yes we are. And yet.

And yet: it has to be said, it is wonderful to live in a big city and it is especially wonderful to take the trouble to live in a big city when we have a pandemic. Right? It costs a lot more, there is a lot more pollution and a lot less nature and all sorts of things, but just think of the advantages:

\* It is so wonderful to walk around in the streets and, through a mask, watch all the shut-down shops and imagine what it might have been in these shops had they been still going. I mean, it is a big city and you have all this sort of mental space just imagining how it could flourish had it not been a pandemic.

\* It is so wonderful to walk around in fairly empty streets and imagine that a lot of cool people could be walking on them. All these empty streets means a LOT imagination

possibilities. It is really a true delish.

\* It is so wonderful to watch people who sometimes breach the regulations so that one actually sees a face.

\* It is so wonderful to see the posters outside these stores telling people that despite the closed doors, "Be online! That's where we are open!" Fabulous. Who wants to be offline anyway? I admit I haven't quite thought of the real world--you know, with Iceland's vulcanoes and the beaches of Ipanema and so on--as 'offline'. The whole big city is now online--admittedly, while it does look a bit closed, that's surely an illusion.

Now before we let the ironic or sardonic views of reality in the covid-and-its-variations pan-or-endemic situations penetrate, let us hasten to add that there may be fascinating lights in the near future, about to emerge. This is entirely non-

sensical so it doesn't perhaps quite belong in the TNS column but we'll put it here anyway:

For one thing, the pandemic is probably, as wise (and rich) people are saying, bound to become endemic rather than being this sort of thing it still is at the moment of writing this. That's one bright light. Here is another, which will appeal to some of you more than to others of you. I ask: when in the 20th century were many of the by-far greatest novels written? In my opinion, it was not when everything was progressing (the 1950s) nor when everything was the opposite (the 1930s and 1940s), nor was it when capitalism overtook the other political ideologies (the 1980s, I think), or when one was longing for the century to finish (the 1990s). Surely, the grandest novels of the 20th century came after a while of no education and pretty wild minds having done a bit too much of this and too much of that: yes, the

late 1960s and early 1970s. And poetry. Okay, now: since most education these days is virtual - 'meta-ish', ie, not real, nobody is getting much education these days, so that settles that. This goes together with a hearty focus on all sorts of

## legali- zation

of things that were barely legal in the 1960s, including mushroom therapies etc: all across the world, we find that stuff loved by Bob Marley and the Wailers and folks of San Francisco at the time of Woodstock are getting to be kosher (the thing that

## NYC bagels

are, ie, really okay). I myself do not enjoy such substances but I do admit to enjoying reading stuff written under the influence of such

substances, ie, Dune and, for all I know, the poetry pamphlet Planet News. Just as we can love the

## authentic ity

and raw clarity emerging from some of the Marley works without betting on the health value of his favourite meditation tool, the cannabis plant. The present generation of young folks are growing up with a forced-upon ignorance of classical education themes--instead, they are technologically self-educated-- and in a cultural context where such as the Lucy in the Sky with

## Diamonds

substances are no longer frowned upon by the mainstream doctors to the extent that has been the case for decades. Combine the two factors, and I bet some gorgeous-fantastic novels and other artworks are soon making themselves manifest;

some consciousness-revolutionizing stuff that can only be done by somebody happily exploring a shamanic spark out of not knowing better. And this, no doubt, will come aglow in

## new fashi- on trend

S: for fashion is also meant to be a poetic rendering of the most daring solutions to present unfulfilled urges.

iB



# Beauty Style e Fashion



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