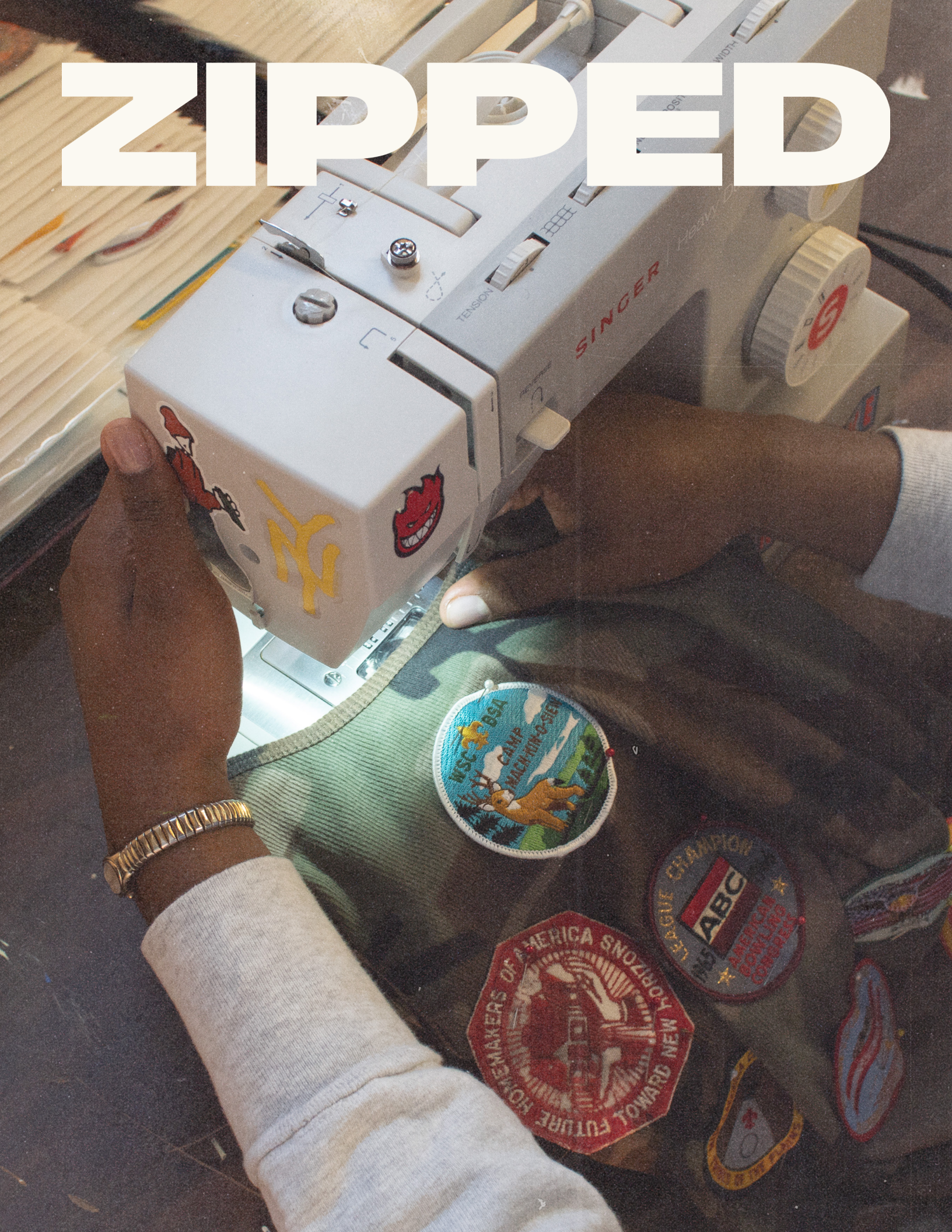


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SPACES EDITION
BY ZIPPED MAGAZINE
JUNE 2025

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BRAND AND STUDIO – AMERESOME. JAKE ANDREWS: PRESIDENT AND FOUNDER OF
CALIFORNIA BASED CLOTHING BRAND – SHADOW HILL.

ABSTRACT

THIS ISSUE AIMS TO FURTHER EXPLORE THE
INTERSECTIONALITY BETWEEN OLD AND NEW AS
IT RELATES TO CONTEMPORARY FASHION.

THE SPACES EDITION PLACES EMPHASIS ON
THE IMPORTANCE OF QUALITY, ARTISTY, &
CRAFTSMANSHIP.

AS THE MINDSETS OF MODERN CONSUMERS
SHIFT, THE FASHION LANDSCAPE FLOWS
PARALLEL.

A NOTE TO THE READER

TIMELESSNESS IS NOW TRENDY. QUALITY IS
PRIORITIZED OVER QUANTITY. AUTHENTICITY
IS MARKETABLE.

THE “FASHION” INDUSTRY WAS INITIALLY
BUILT FOR THE SOLE PURPOSE OF PROVIDING
ULTRA FUNCTIONAL AND DURABLE ACCESSORIES
FOR LABORERS AND WORKERS. MATERIALS WERE
HIGH QUALITY, GARMENTS WERE MADE WITH
PURPOSE, AND FADS DID NOT EXIST. THIS
COMBINATION LED TO THE CREATION OF MANY
PIECES THAT HAVE REMAINED WORLDWIDE
WARDROBE STAPLES FOR A CENTURY.

A RISE IN CONSUMERISM AND TECHNOLOGY
ATTRIBUTED TO A MULTI-DECADE STINT OF
OVER CONSUMPTION AND THE POPULARIZATION
OF TREND CYCLES, WHICH ANTITHESIZED THE
20TH CENTURY UTILITARIAN PERSPECTIVE ON
HOW CLOTHING SHOULD BE USED.

NOW, CONSUMERS ARE BEGINNING TO SHIFT
AWAY FROM FAST FASHION AND LOW QUALITY,
TRENDY CLOTHING, AND BACK TOWARDS BUILDING
A QUALITY AND TIMELESS CAPSULE WARDROBE.

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THE SPACES EDITION BY
ZIPPED MAGAZINE AIMS TO
EXPLORE THEMES OF UTILITY,
CRAFTSMANSHIP, & ARTISTRY

Zipped Magazine
THE SPACES EDITION



1

DESPITE VINTAGE CLOTHING & MID-CENTURY DESIGN PRACTICES FEELING INTRINSICALLY DATED OR IRRELEVANT TO THE CONTEMPORARY FASHION LANDSCAPE, MANY OF ITS CORE PILLARS ARE RAPIDLY REGAINING MOMENTUM AMONG YOUNGER CONSUMERS.

THE DAYS OF FAST FASHION, TREND CYCLES, & OVER CONSUMPTION ARE SHARPLY DECLINING. INSTEAD, CONSUMERS ARE SHIFTING TOWARDS WANTING A TIMELESS CAPSULE WARDROBE FILLED WITH UNQIUE PIECES THAT ARE BUILT TO LAST THEM A LIFETIME. A WIDESPREAD DEMAND FOR LOGO MANIA & SYNTHETICS HAS EVOLVED INTO AN APPRECIATION FOR HIGH QUALITY FABRICS & QUIET LUXURY.THE SPACES EDITION WAS CONCEIVED AS A MEANS OF DOCUMENTING HOW THIS REPOPULARIZATION OF VINTAGE DESIGN HAS BECOME INTERTWINED WITH MODERN FASHION, AS WELL AS WHERE THESE INTEGRATIONS ARE MOST PREVALENTLY MATERIALIZING.

FROM INDEPENDENTLY OWNED BUSINESSES TO LUXURY FASHION HOUSES, BRANDS ARE FORGOING TRENDINESS TO REFOCUS ON QUALITY, FUNCTION, & CRAFTSMANSHIP.THESE CONCEPTS, AS THEY RELATE TO FASHION & DESIGN, HAVE LONG BEEN PASSIONS OF MINE. I’VE SPENT YEARS SIFTING THROUGH THRIFT STORE RACKS AND DONATION BINS & ALWAYS FOUND IT ALARMINGLY EASY TO DATE A PIECE JUST BASED OFF OF LOOK & FEEL. IT HAS GIVEN ME A DEEP APPRECIATION FOR THE INTENTIONALITY THAT CLOTHES USED TO BE MADE WITH- A SENSE OF PURPOSE AND UTILITY THAT BECAME A LOST ART IN THE PAST FEW DECADES.

DESPITE THIS TANGENTAL PERIOD OF CLOTHING BEING WORN MOSTLY FOR ULTRA-SUPERFICIAL PURPOSES, PEOPLE ARE BEGINNING TO REASSUME A QUALITY OVER QUANTITY MINDSET THAT WILL CREATE A RIPPLE EFFECT THROUGHOUT FASHION & THE GENERAL PRACTICE OF CONSUMERISM FOR DECADES TO COME.

[KELLEN COSGRAVE, 2025]



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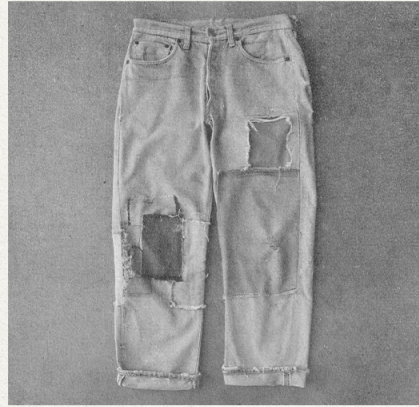
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1952 MOLESKIN LINED JACKET



1970'S PATCHWORK LEVI'S



1956 RUNNING MAN CREW



1992 DIESEL DENIM MINI SKIRT



1930'S FRENCH CORE COAT



1961 COURREGES LEATHER HEELS



1980'S CHANEL HANDBAG



1989 MARGIELA TABI FLAT



1960'S WAXED FLANNEL SHIRT



1941 LEE REPAIRED DENIM



1990'S MIU MIU BIKER BOOTS



1936 LAMBSKIN & LEATHER COAT

SPACES ARCHIVE GARMENT INDEX
AN ARRAY OF INFLUENTIAL PIECES
PRODUCED FROM 1930 TO 1990

SHOT & CURATED BY ZIPPED



1991 VANSON LEATHER JACKET



1945 CANVAS TOOL BAG

The Evolution of Functional Fashion

Popular brands like Levis and Carhartt have a rich history in American culture, being essential to the working class lifestyle.

Jenna Sents

Functional fashion is clothing made to be used for a specific purpose, intended to optimize the purpose it serves. From adding a loop on the leg of carpenter pants to holding a hammer to the blanket fleece lining of Carhartt jackets, every element of functional fashion serves, or once served a purpose. Over the years functional fashion made its way into mainstream fashion and gave the clothes new meaning.

Levi Strauss Co.

In 1873, Levi's debuted blue jeans. Jacob Davis, a tailor and Levi's customer, was tasked with making work pants that wouldn't fall apart. After making the first pair of riveted jeans, Davis went to partner with Levis Strauss to create a patent and blue jeans were born.

The brand was founded on catering to the working class, making clothes "built to endure anything".

Sixty years later, the first ever pair of Lady Levi's were made, which quickly became popular during a feminine shift away from dresses during World War II. Blue jeans provided a new sense of self-expression and freedom in times of uncertainty

By the time the 50s rolled around, blue jeans were banned in high schools due to their popularity from rebellious movie stars like Marlon Brando and James Dean. This marked a turning point for the garment, taking them outside of the working space and bringing them into the spotlight of mainstream culture.



The iconic denim wear continued to fuel counter-cultures and rebellious attitudes through the 60s and 70s, worn by many civil rights activists. As thrifting became popular during that time, so did the 501, being that the classic pair was an easy find in second-hand retail.

With working class style being popular in various cultures in the 80s and 90s, casual wear made a comeback. Baggy, faded and ripped blue jeans and overalls were at the forefront of fashion, and so was the Levi name



Carhartt

Established in 1889, Carhartt started out in a small loft in Detroit with two sewing machines and five workers making overalls during the railroad construction boom. Hamilton Carhartt went out to sites with the brand's first slogan in mind "honest value for an honest dollar." Carhartt talked directly to workers to design clothing that could take a beating.



Similar to Levi's, Carhartt was brought out of near bankruptcy from the Great Depression during World War II due to the era's desire for functional clothes. By the late 50s, Carhartt was easily accessible and sold in stores like Sears and JCPenney.

In 1954, Carhartt introduced their now most popular item: the Detroit Jacket. The jacket was originally made with a denim outside and lined with a wool blanket material for a simple, yet built-to-last design.

Carhartt experienced a boom in popularity in the 70s during the Alaskan Pipeline

construction when people saw how the brand's clothes could survive the most rugged conditions.

By the 80s and 90s, Carhartt had entered spaces outside blue-collar workwear and into hip-hop culture. Carhartt's established durable and functional clothes fit perfectly with the rebellious and authentic street aesthetic of hip-hop. On the red carpet for the 1993 Soul Train Music Award, Tupac was seen wearing a blue jean Carhartt Chore Jacket. Around the same time, Dr. Dre released his single "Dre Day" with a picture of him sporting Carhartt. A year later, Carhartt came out with Carhartt Work In Progress (WIP) to cater to the brand being in the streetwear space.

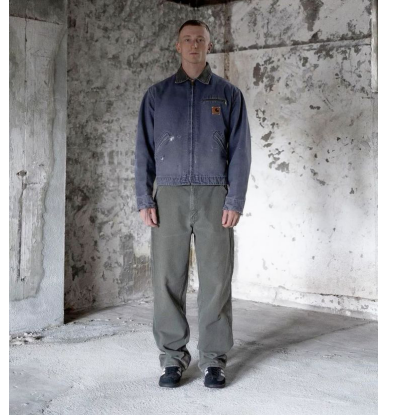
Dickies

Founded in 1922, Dickies started out as a bib-overall company, helping create a standard for quality work clothes. Much like Carhartt and Levi's, Dickies saw its boom after the great depression.

As the blue jean war was happening in the 50s with Levis between rebellious youth culture and the suit-wearing parent generations, Dickies was having a divide of its own.

In 1962, Dickies released their "campus tigers" campaign, a way to promote their classic slacks for the growing mainstream culture of suit-wearing, higher-ed students. However, Dickies were not exclusive to upper class college students.

Dickies classic and affordable 874 pants was released in 1967 and soon became popular in punk scenes, challenging the status-quo of sleek suits.

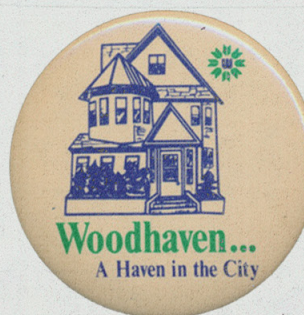


Dickies joined Carhartt in the flourishing hip-hop scene by the late 80s. Black and Latino communities in Southern California adopted the brand. Wearing clean white tees and blue, button down tees, Dickies became a part of the West Coast hip-hop culture.

The 90s welcomed in a revival of punk as well as a growing skateboard culture, bringing the 874s back into the heart of alternative fashion. Skaters loved the long-lasting nature of the pants, getting them through any concrete wipe-out. With the emergence of pop-punk, people thrifted oversized Dickies shorts in the growing popularity in baggy fashion. Bands like Blink-182 and Deftones were most popular for this style.

Over the years, functional fashion wiggled its way out of the workforce sphere and found itself popping up in mainstream fashion left and right from hip-hop to punk spaces.





Design with Intention: John Fadugbagbe and Ameresome's Clothing with a Purpose

How a Syracuse senior is turning his passion for design into a legacy

Ben Zangas

For most of his life, John Fadugbagbe would not have considered himself a designer. Son to Nigerian immigrants living in Queens—the Syracuse University senior was more interested in expressing himself through personal style than he was about creating a brand empire. It wasn't until a stranger complimented his style on the street in Washington, D.C. that led John to seriously consider garment design. Though Fadugbagbe's style had always been distinct, it took a semester away from Syracuse to fabricate his brand, Ameresome.

"I needed a space where I could flourish creatively," he said, acknowledging he had to get away from his typical routine and social circle to do so. The designer attributes most artistic initiative to embracing the feeling of being uncomfortable. This notion being a driving force, led him to ironing patches onto hats in his D.C. apartment, where his brand manifested.

As a kid, Fadugbagbe grew up around designers. John's mom, aunt and grandmother all designed clothes in Nigeria, and his mother

continued when she moved to the U.S. in 2001. He watched his mom's design process: designing traditional Nigerian clothing, sending designs to Nigeria for production, and shipping the final products back to New York. Bringing authentic Nigerian clothing to the U.S. was a part of John's life before he was designing.

"Seeing my mom designing and running her own clothing brand allowed me to pursue my passion for it," says Fadugbagbe on his love for the design process. "My culture— being Nigerian, being from New York, all have huge influences on my brand identity."

Despite his defined style, it was more of a challenge for the designer to put his culture into a brand.

"It was a long process of research into what have the icons of the fashion industry actually done," he explained.

In the beginning, he asked "what am I trying to achieve here?" Aside from inspiration from icons like Virgil Abloh and



Rei Kawakubo, Fadugbagbe is inspired by other smaller designers, "in their living room, sewing and doing the same thing I'm doing."

Fadugbagbe recognized that he didn't need a million-dollar facility or a team of world class designers to start. All he had was passion and an apartment, and later a sewing machine, which led him to building the brand. John's DIY approach is at the heart of its identity, and identity is at the heart of Ameresome.

"Everyone wants to run a clothing brand but doesn't want to take the time to figure out who their audience is, what's their



brand identity," Fadugbagbe said. "All these important questions need to be asked before you even think about designing clothes."

With the rise of fast-fashion and trend hopping that large brands rely on to stay relevant, "we kind of lost the art of design". There's less and less and less value in someone's fashion knowledge and genuine love for creating."

Alternatively, Ameresome tells stories through clothing with methodical sourcing.

In fact, every city he goes, he finds somewhere new to source from. Whether from a thrift store or flea market, Fadugbagbe is on a never-ending mission to find new patches, pins and garments to use in his collections.



"The combination of all these patches is a one-of-one piece," he said. "That scarcity is what gives my pieces so much value." The individuality of John's pieces is what keeps him creative in the design process, and what separates Ameresome from bigger brands.

"Identity is the most important part about fashion. Not being able to express yourself in fashion is almost like a setback," he said.

"When something is too accessible, that is where value is lost."

"We live in this consumerist society where you constantly want to chase the next big thing, this shining light," Fadugbagbe explained. "But you want to love what you have without following every trend."

While other brands are trying to crack the

code on making the most profit-per-garment, John's ingenuity comes from a strong identity and a love for the process. His meticulous work on every piece is proof of this, and his admiration of the behind-the-scenes of design shines through. "That's the beauty of being a designer," he said. "No one's going to see the hard work and energy you put into it, but they'll see the final product, and acknowledge you for that."

Though Ameresome is new to the fashion industry, it will undoubtedly continue to grow in quality and aesthetic, like John's personal fashion. By sticking to his roots and encouraging a smaller scale, John has created a refreshing look to vintage fashion. And as for what is next, John is keeping his approach to growth natural, too. "I'm in love with the process, I'm in love with the journey, there's never really an end or destination for me."





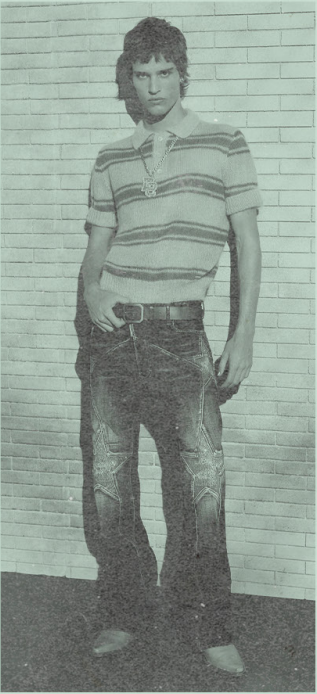


1930



[MATERIALS] LEATHER / CANVAS / WOOL / CASHMERE / FUR
[PIECES] FATIGUE PANTS / CHORE COAT / SELVAGE DENIM
[ERA] 1930S / 1950S / 1960S / 1970S / 1980S

2025



[MATERIALS] FAUX LEATHER / DENIM / CASHMERE / COTTON
[PIECES] TWEED BLAZER / POLO SHIRT / ZIPPER PANT
[ERA] 1990S / 2000S / 2010S / 2020S

Back to the Future: Why the Trendiest Clothes Right Now Are A Return To The Old

Vintage fashion is here to stay.

Eitan Timoner

A hallmark of fashion this decade has been its degradation. We have been in an era of fast fashion where clothes are made fast, deteriorate fast, and tossed even faster. For a while, that model worked. Brands like Zara, H&M, and Shein built massive followings by pushing trend cycles at breakneck speed. They didn't need to make anything that lasted, just something that looked good for a few Instagram photos.

But lately, something's shifted.

Instead of chasing whatever TikTok corp is on top in a given month—more people are leaning into stuff that's older, sturdier, meant to last. Thrift stores are packed, vintage workwear is everywhere. Brands like Carhartt, Levi's, Doc Martens, and Stan Ray—once seen as practical or blue-collar—are now fashion staples. Google Trends shows spikes in search interest across the board for these brands. We're witnessing a takeover, and a lot of people don't even realize it's happening.

Ironically, people are chasing trends, and in the process their closets are getting filled with timeless pieces.



Before Fast Fashion

Talk to someone who grew up before the 2000s and they'll tell you: wardrobes used to be smaller. People had fewer pieces, but those pieces held meaning. You didn't buy new jeans every season—you bought one pair and wore them for years. Clothes were repaired, passed down, and built to last. That mindset wasn't because it was cool or sustainable but because it was the norm.

Then, sometime around the early 2010s, everything flipped. Trends sped up. Social media started dictating what was "in." Peplum tops, chevron prints, skinny jeans, off-the-shoulder tops, a trends life cycle lasted as long as a mosquito. Fast fashion brands thrived in this chaos, pumping out clothes as quickly and cheaply as possible. Manufacturing got outsourced to places with loose labor and

environmental regulations. Quality took a backseat to quantity.

And honestly, we were all part of it. The appeal was obvious: it was cheap, it was easy, and it gave us the feeling of being on the cutting edge. But eventually, people got tired. The clothes didn't last. The style didn't stick. And the pile of discarded trends kept growing.

Backlash Looks Like Vintage

Now, the pendulum is swinging the other way. Not because trends stopped, but because timeless started looking good again. Carhartt jackets, Levi's 501s, straight-leg cargos, raw denim pants, chunky boots, clean basics. Archival sportswear from Adidas, Puma,

Umbro, and Asics. These pieces aren't trying to chase relevance—they just are.

Designed to endure, workwear naturally comes with better stitching, thicker fabric, and functional details. And now, the workwear trend has returned, showing up in fits that would've gone viral on Tumblr in 2014. Even more interesting: smaller IG brands are catching on, designing pieces that feel like they've already lived a life—washed out canvas jackets, heavyweight tees, jackets with structure and weight.

There's a beauty in it—fashion that doesn't need to fight for a place in the pecking order—because it already earned it. No logos, no gimmicks, no reliance on your favorite artist wearing it; just cut, quality, and silhouette.



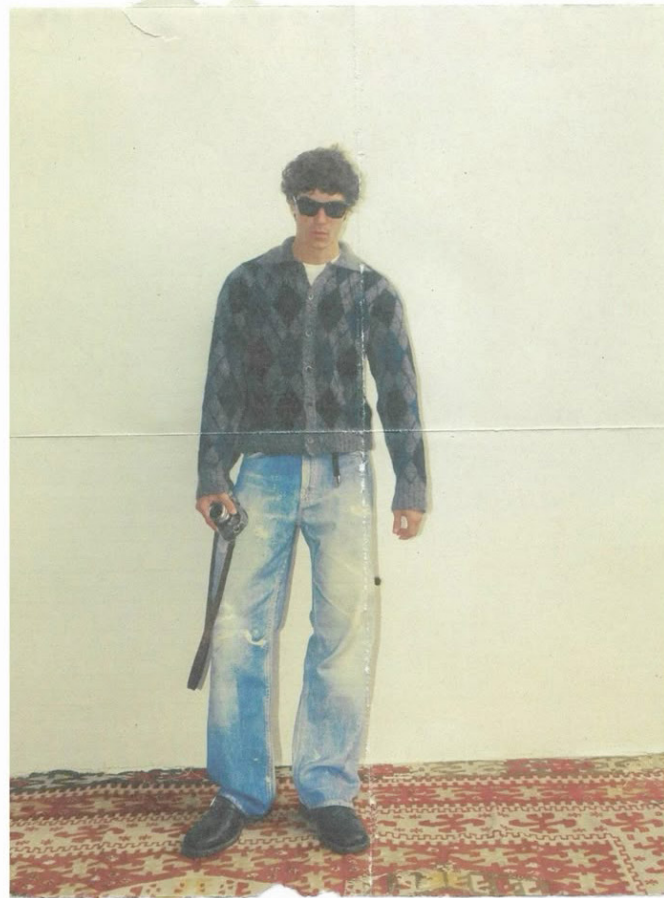
The Timeless Silhouette Era

Another piece of this shift is in the shapes. Baggy pants, boxy jackets, oversized knits—these aren't "new" trends. They're older silhouettes coming back around, and they just work. They look good across seasons, across body types, and they don't expire when the algorithm moves on. Marlon Brando or Timothee Chalemet could wear it and both would fit in. That's the power of a strong silhouette: it doesn't care what year it is.

Without realizing it, a lot of people are building wardrobes filled with vintage, higher-quality, more traditional pieces. They think they're just dressing "cool"—but really, they're investing in style that lasts.

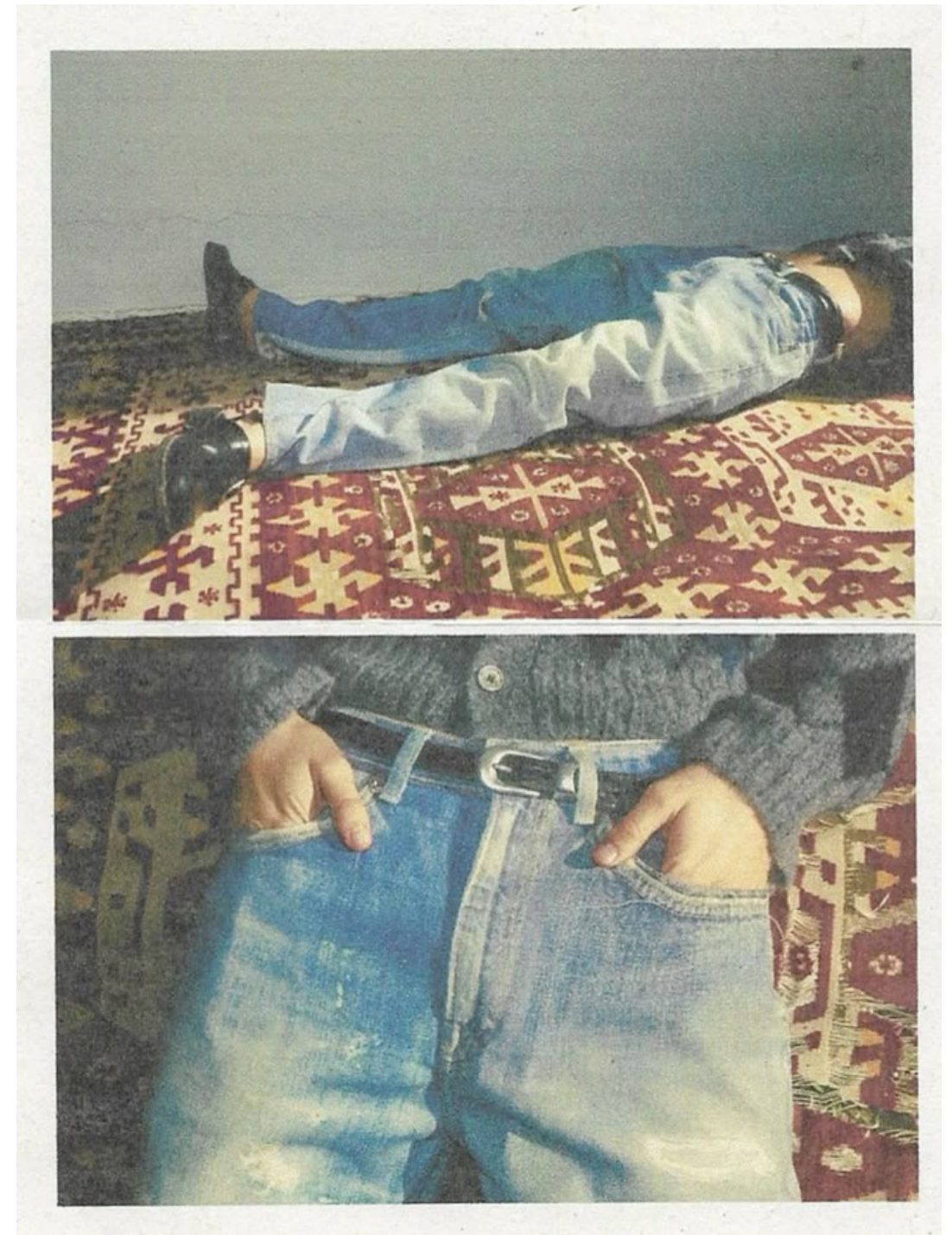
Trends Won't Disappear

Despite the push back fast fashion isn't disappearing anytime soon. Trend turnover is built into fashion culture. From the 1800s to the 2050's, there will always be change in what fashion is, that's part of the allure—being a trendsetter and standing out. But we're at a point where the "trendy" thing is, ironically, the more classic choice.



People are tired of disposable clothes. And even if they don't realize it yet, the pieces they're gravitating toward now—workwear, vintage sportswear, timeless silhouettes—are a rejection of fast fashion's throwaway cycle.

They're not buying what's next. They're buying what lasts.







The New Nostalgics

Bode + Bonner: Unveiling Unique Collections with a Vintage Twist

Kylie Gorsky

With old methods in place to manufacture some of the fashion world's favorite high-quality pieces, this collection dips into the era of 60s through 80s fashion. From Mary Janes to knit sweat sets, both collections emulate an era of counterculture, a movement that challenged the mainstream and embraced individuality, freedom, and self-expression.

Bode—Emily Adams Bode is renowned for her unique pieces,



each with a story. Many of these are crafted from vintage items she has carefully sourced, including various textiles dating back to the 1920s until the 1970s. Her most recent collection captures the essence of the current bohemian trend and pays homage to the counterculture era, a movement that challenged the mainstream and celebrated individuality, freedom, and self-expression. The uniqueness of Bode's pieces, each with a distinct story, will surely captivate and fascinate fashion enthusiasts.



The most recent collection, which uses old textiles and hand stitching, focuses on American retro sport and bohemian trends of the '60s. The reproduction of various rickracks, use of twill material, and appliquéwork lend themselves to the cyclical nature of Bode's drops.

Bode's bohemian look for the most recent drop is where followers see vintage craftsmanship and inspiration come through the most—which aligns with the rest of the industry. A few pieces that come to mind are the floral embroideries, bows, and collars inspired mainly by the 1960s peace movements. In fact, Bode briefly



describes what she looked to from decades past to curate the pieces in her drop.

Bonner—Grace Wales Bonner, known for her footwear collaborations with Adidas, introduces a hybrid Mary Jane sneaker in her latest collection. The line features a solid black, red, silver chrome, and pony hair cow print, a unique design element that piques the audience's interest and adds texture and visual appeal to the shoe. With a classic Mary Jane strap and a Wales Bonner logo, the product's functionality is elevated with the Vibram ridged soles, ensuring comfort for long walks — a stark contrast to the bare sole of a flat. This emphasis on comfort, a key feature of Bonner's footwear, is designed to reassure and satisfy consumers.

Continuing the retro athletic theme of her footwear, Bonner introduces the Cadence sneakers, reminiscent of 1970s soccer cleats. The shoes are embossed and detailed with two leather lines, similar to Adidas' three stripes, a clear homage to Bonner's longstanding Adidas Originals collection. This collection is where consumers can truly feel Bonner's connection to the goods she sells, a touch that adds a sense of intimacy and connection. With hand stitching, the Adidas shoe's iconic samba and superstar silhouette is revamped to give it a more

old-school look, engaging and involving the audience in the collection.

Bonner's approach to her current drops and her collaboration with Adidas features a lot of methods that put the collection in touch with methods and qualities from decades past. Crochet, knit, and checkered retro styles come through to sport a recall of Adidas' breakthrough running shoe of the 70s with the integration of sustainable cushioning and more traction. Bonner's SL76 is a creative approach to the initial line featuring textured suede and mesh — looking intentionally worn out for vintage effect.

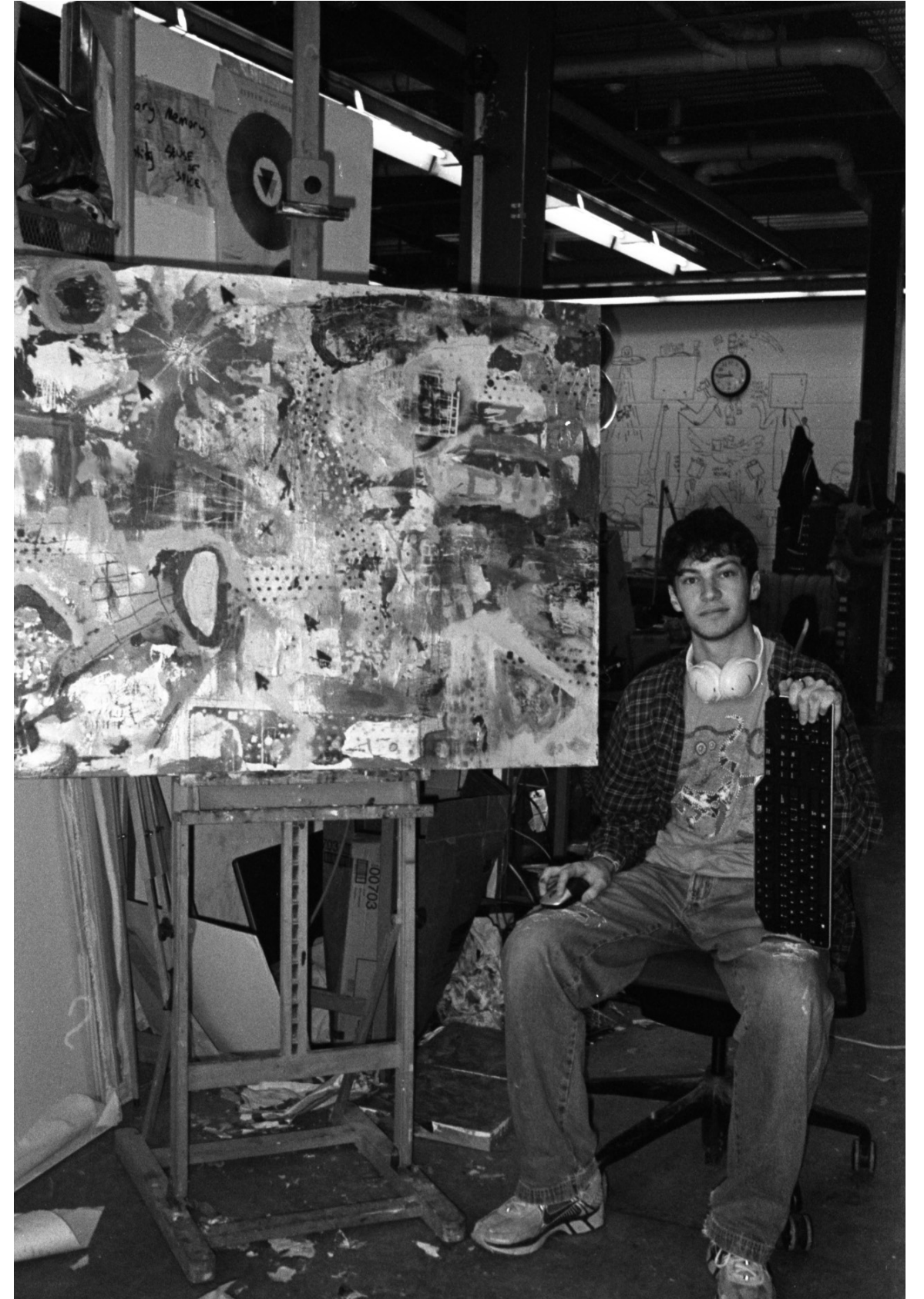
Old methods come through in multifaceted ways across the industry. With the resurgence of work wear, creatives like Bode and Bonner thrive as their work strays away from fast-fashion ideals, pushing the importance of genuine quality, craftsmanship, and time put into each piece, similar to decades past.







ABOVE: BELLE HALT "QUEER GAZE" 2025





ABOVE: BELLE HALT "QUEER GAZE" 2025

Kapital

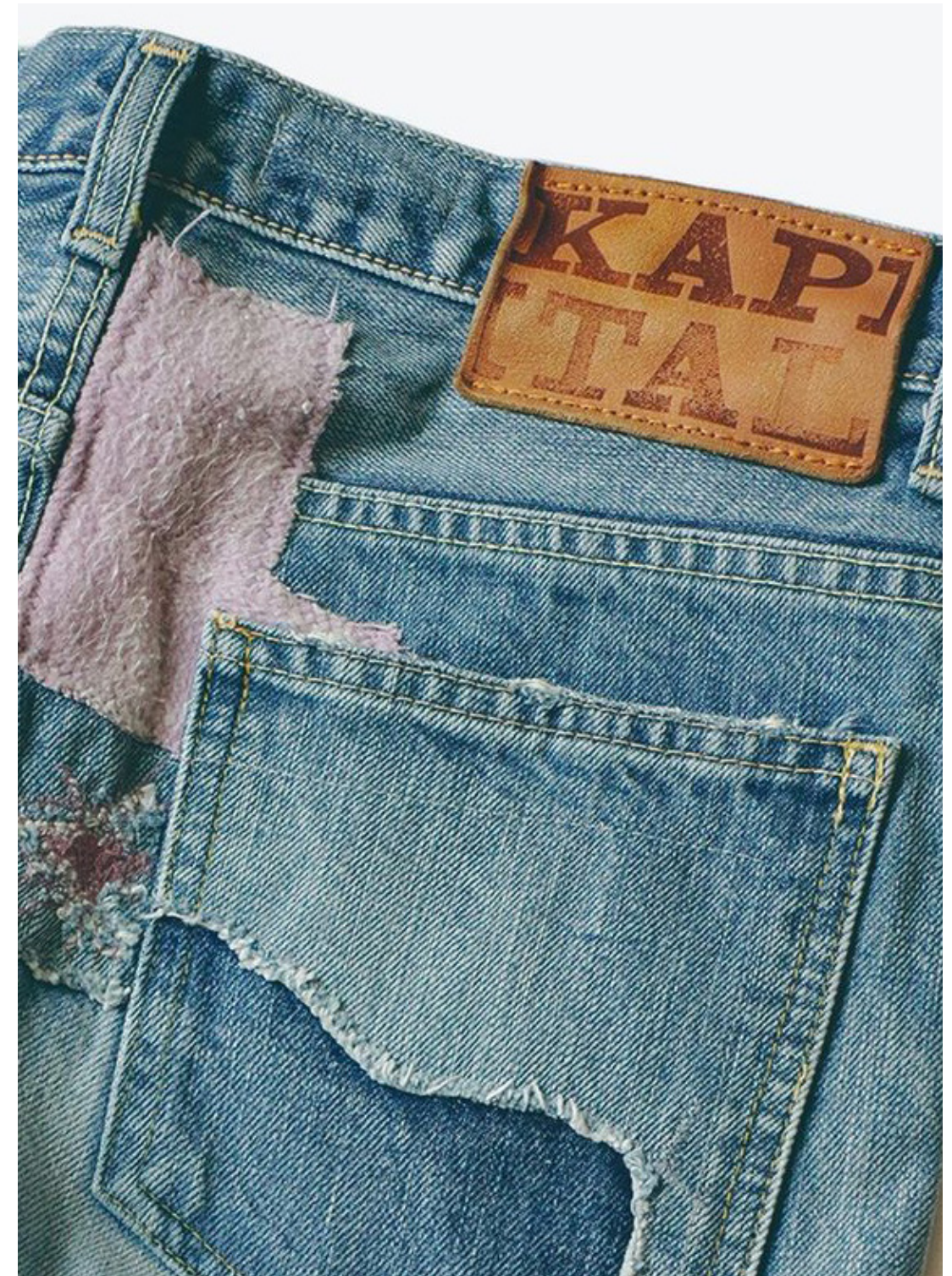
Hannah Abbott

Elvis Presley, Marlon Brando, James Dean, Marilyn Monroe. The 1950s post-war era gave birth to the rise of new Hollywood stars. All young, rebellious, attractive... and wearing denim. Like most symbiotic relationships, the undeniable link between film and fashion continue to grow. With greaser subculture dominating Hollywood pictures, unique Japanese denim was born. In 1985, father and son–Toshikiyo and Kiro Hirata–founded Kapital in Okayama, Japan, the denim capital of the world. Today, Kapital is globally recognized for its motions into avant-garde denim.

Kapital is synonymous with Japanese Americana. Japanese Americana is the blend of traditional American workwear with Japanese craftsmanship and design sensibilities—an influence necessary to understand the styles of Kapital. In the 50s, much of men’s fashion focused on durability and practicality, which became a symbol of rebellion and change. As a result, Japanese designers incorporated elements of American workwear style with their own spin. By the 80s, labels such as Levi’s and Edwin flourished across the global market. Now Japanese denim is known as some of the best in the world– uniquely artisan, and notable for its texture.

However, Kapital changed the game, using both Eastern and Western fashion craftsmanship. With Kiro Hirata’s original artistic designs, Kapital began exploring how denim could be reimagined, and ultimately reintegrated. He sought inspiration from American cultural imagery, infusing it with Japanese influences. Some of which include intricate stitching, unique dyeing techniques such as indigo, and unconventional materials such as slub yarns. Since the turn of the century, Kapital defines luxury streetwear, setting itself apart with its fearless originality, high-quality materials, experimental edginess, and structurally complex designs.

A core component of what makes Kapital’s craftsmanship so special is its true artisanal processes. Each piece is one-of-a-kind, uniquely created with ethical and eco-conscious commitments in mind. Materials are recycled and given a new purpose in their boro-patchwork pieces. The company prides itself on its vast collection of vintage pieces that can be reworked, which is a core part of their storytelling. Their creation



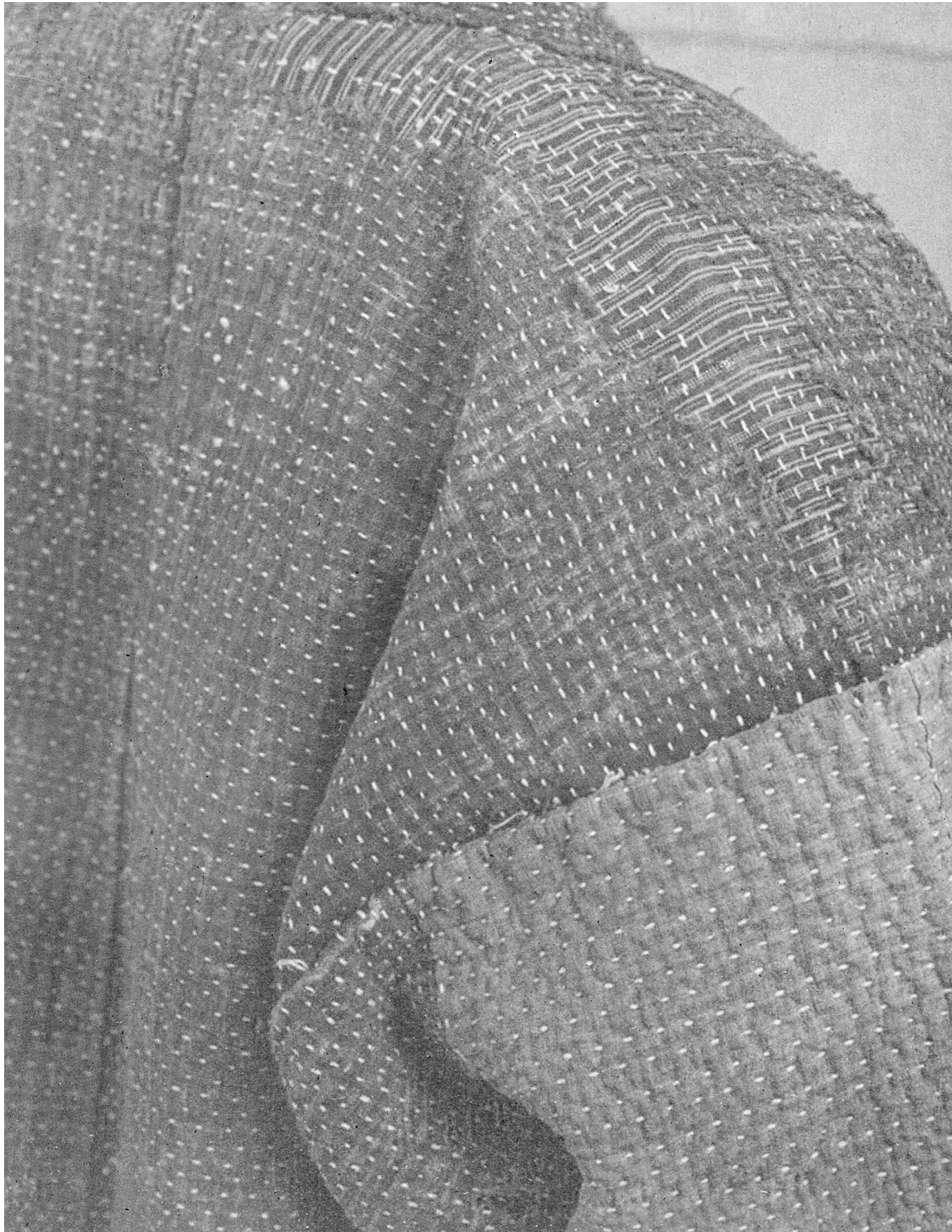
techniques are centuries-old processes that originated in Japan. This includes hand-dyeing with kakishibu and sumi, hand-stitching, and custom fabrication such as quilting and distressing. The company claims, “We keep one foot planted in our traditions while stepping bravely into the future” (Kapital Clothing).

Kapital’s aesthetic remains distinctive with its signature stitching, which is rooted in Japanese tradition. Boro is a type of Japanese mending; the word originates from ‘boro boro,’ meaning something tattered or worn out. Sashiko is an embroidery technique used to repair and reinforce a garment. These designs emphasize reworking something older to create new art.



Unlike other brands, Kapital completely rejects mass production, making each piece truly unique. Just three months ago, LVMH quietly acquired the brand on strict terms, where would solely be re-working items from Louis Vuitton, in order to keep Kapital’s values in check (Highsnobiety). The visionary brand revolutionized slow fashion, a concept that promotes sustainability and mindful production over fast fashion. As a champion of handmade pieces within the luxury craftsmanship sector, it has encouraged an industry shift in valuing originality over profit which .

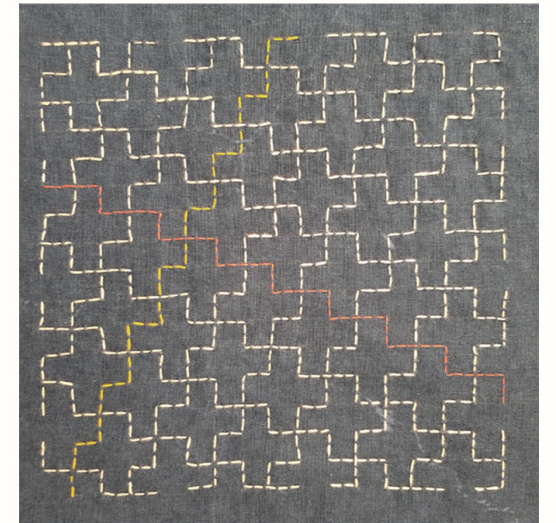
Japanese craftsmanship sets itself apart with its ethos focusing on longevity, artistic expression, and tradition. Kapital operates on a different level than other companies, aiming to create art with each garment rather than just as a fashion brand. It has elevated the perception of Japanese craftsmanship in global fashion and coined Japan’s denim industry as one of the finest in the world. As they head into their 30th anniversary (2026) it is undoubtable Kapital will continue setting the bar in slow luxury fashion and as a pioneer in blending cultural heritage with forward-thinking design and craftsmanship.



JAPANESE SASHIKO & BORO HAND STITCHING

SASHIKO BEGAN AS A MEANS OF REPAIRING & REINFORCING OLD CLOTHES VIA INTRICATE STITCHING ROW PATTERNS. THE TECHNIQUE WAS CONCEIVED OUT OF NECESSITY, AS AT THE TIME FABRIC WAS SCARCE IN JAPAN AND THE POOR HAD TO SALVAGE ANY SCRAPS OF FABRIC THAT THEY HAD.

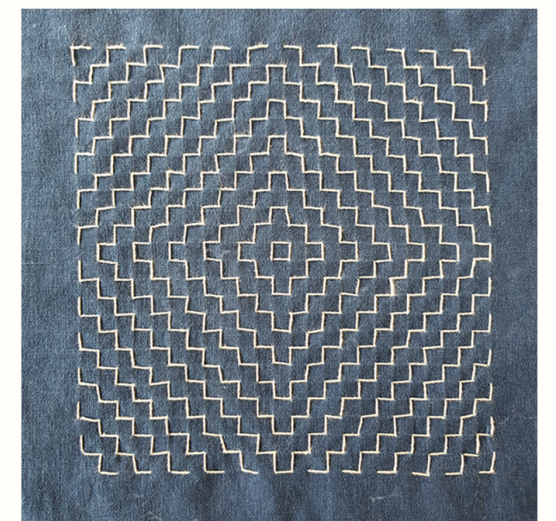
SOON AFTER, THESE REPAIRS BECAME MORE ARTISTIC, TURNING A DULL NECESSITY INTO SOMETHING FUNCTIONAL YET BEAUTIFUL.



Jujitsunagi Myozash
sashiko on indigo dyed linen



Shippo tsunagi Myozashi sashiko
on an indigo dyed cotton hankie



Yamagata Hitomezashi sashiko
stitching on indigo dyed linen



A Chat with Shadow Hill’s President, Jake Andrews

How his vision flourished from coast to coast.

Ceci Brown & Kylie Gorsky

“Since elementary school, I had a clear vision of building a major brand,” says Jake Andrews, 28, who left Parsons Design School to launch his own brand in 2016, now recognized widely as Shadow Hill. SH encompasses a vintage motorsport vibe in their buttery, soft, yet durable sweats. The brand has grown exponentially in under a decade, collaborating with Kappa, Pepsi, and Lacoste—securing its place in the world of streetwear.

Andrews explained the inspiration behind Shadow Hill, a Beverly Hills street name where his father designed and built an incredible home. The street represents a look into his youth: mischievous, playful and unmistakably Californian. Andrews explained, “I grew up surrounded by factories in Downtown LA and Commerce—it’s in my blood,” nodding to another reason why

he was urged to get into the fashion space. The contrast between luxury and edge, ambition and mischief, all pulled together becoming the essence of this brand.

He goes on to emphasize the role of community in Shadow Hills rise, which has built over a decade of prominence in fashion. “Role and community are integral to the essence of Shadow Hill—it exudes a certain energy coveted by influential personalities around the globe.”

Shadow Hill embodies a true creative vision for quality athleisure, materials, and graphic design, which aligns with Andrews’s passion and roots in the industry. His involvement in his brand is crucial to its success and identity,

ensuring that every piece reflects the highest standards of quality. This commitment to quality is what sets Shadow Hill apart in the athleisure market.

“The beginning of any brand is crucial to its evolution. The actions you take and the way you present yourself in those early stages speak volumes.” He lends his virality to his projects, incredible photoshoots, and diverse team of personas that helped to showcase their products. Ultimately, propel SH to new heights, leaving them as a leader in the athleisure space almost a decade later.





However, what keeps Shadow Hill relevant is not only their desired drops, but their unique space in a turbulent industry. He explains that he loves vintage, which has clearly been an inspiration for some of his recent pieces, and thinks "it is the most dominant trend at the moment," with the acknowledgment that it will eventually fade out. His perspective of trends and interest in his clothing came through when he continued explaining that the clothes, while luxury, "provide a tangible experience that elevates how

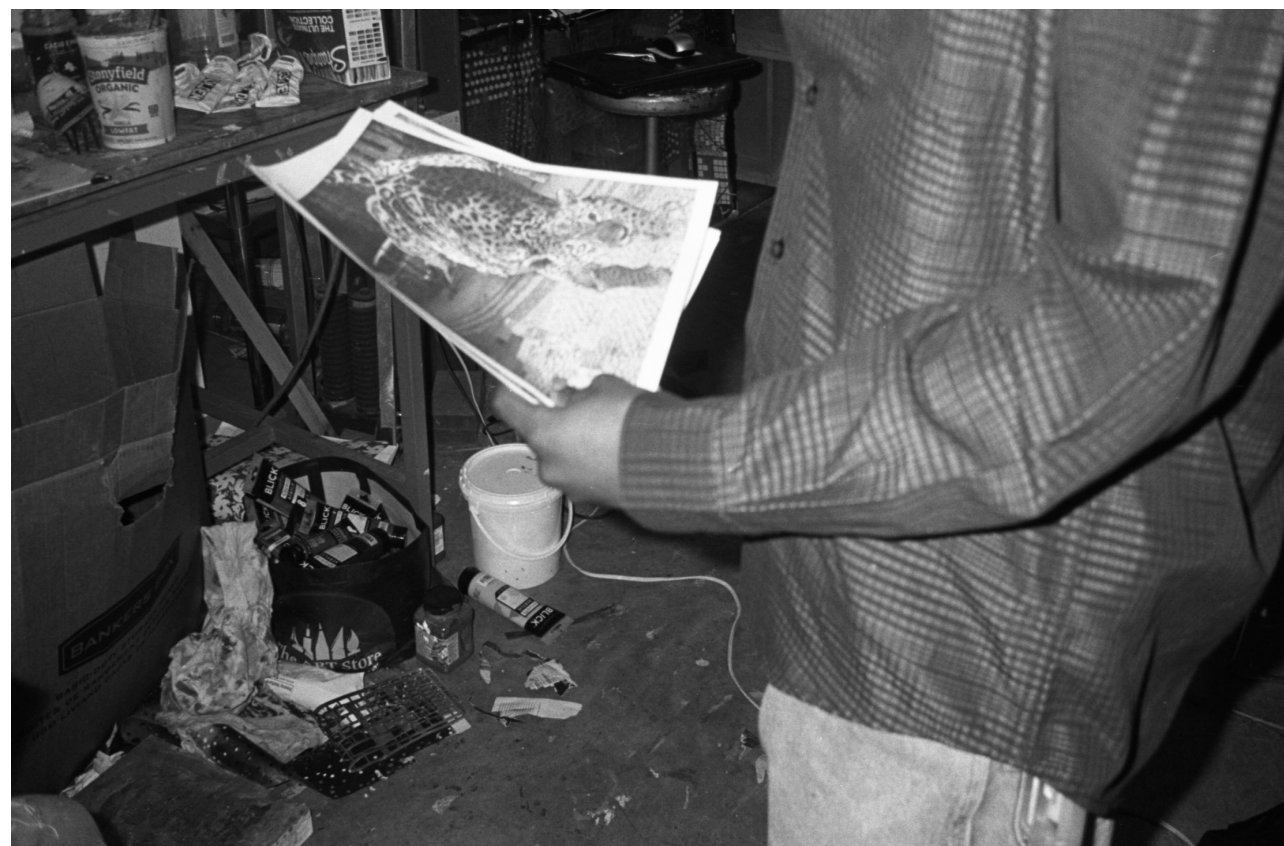
you feel, setting our pieces apart in both quality, presence, and feel." This unique positioning in the market is what makes Shadow Hill a brand to watch.

Driven by a unique integration of interest, along with familial influence Andrews shares, "I've always had a knack for both business and creativity" reflecting on how there is a duality that drives him as a founder. His brand identity ensures that his collections are both stylistic and have strategic positioning within the market to resonate with consumers.

He gave Zipped the inside scoop explaining a few weeks prior to their most recent drop that, "Exciting new products and accessories are on the horizon, with a premium collection of snapback caps launching next week..."

"Our clothing is crafted to endure, only becoming more refined with age" which is the clear message SH sends. Taking from his experience from coast to coast as well as his inherent nature to craft high quality, high trend clothing coming up on the brand's tenth anniversary in just under a year.

Andrews is a creative inspiration to aspiring designers and creatives nationwide. "Focus on creating value, not just selling a product" a principle clearly woven into every thread of the Shadow Hill brand.



SPACES

ZIPPED MAGAZINE SPRING/ SUMMER 2025

SPACES

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A BRIDGE BETWEEN OLD AND NEW

AN EXPLORATION OF THE
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THROUGH ARCHIVAL
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JUNE 2025



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Belmont Park

SPORTSWEAR
ALL WOOL
LEVI STRAUSS
STYLED IN CALIFORNIA

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SOCCER CLUB

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OUR \$2.49

ALI-SHAVERS
WORLD
HEAVYWEIGHT
CHAMP
AUGUST 1969

STUSSY
NEXUSVII
"RAINY DAYZ"

PARKER
51
CLUB

Double RL
BRAND
Ralph Lauren

bottega
veneta

Vogue
American
Designer
Original

PHILADELPHIA
BULLDOGS

TRADE MARK REG. U.S. PAT. OFF.
UNION
Carhartt
SIZE MADE 42
SANFORIZED

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20
25
EDITION

PRACTICAL
SPORT MAN
HUNTING AWARD
NEIGHBORHOOD

LEVI'S
AUTHENTIC
WESTERN
WEAR

LEGACY

KANADIAN-FIRM
CAPITAL-JEANS
100% FABRIC - RE-USED

STUSSY GARMENT CO.
EST. 1980

SPORTSMEN'S INC.
EXPERT

Aimé Leon Dore
AUTHENTICS

HUNTING

LEVI STRAUSS
AUTHENTIC
WESTERNWEAR

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is
what's
happening

Zipped
authentic
workwear

UNION MADE
FINCK'S
DETROIT
SPECIAL
WEAR LIKE
A PIGS NOSE
JACKET

GASOLINE LICENCE and RATION COUPON
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DENIM
REGULAR
COTTON
UNION MADE IN U.S.A.

QUALITY
COMFORT