A Ship In Harbor Is Safe, But That's Not Why Ships Are Built
EVERYTHING WE WERE PROMISED 5
INTERVIEW 1: JOHN VARVATOS 22
CHIANG MAI 28
ACKNOWLEDGEMENTS 40
HOT-HEADED 42
DISHABILLE 44
FIREPOWER 49
EL FUTURO ES MUJER 56
INTERVIEW 2: VELETA VANCZA 66
DEAR MR. MAN 72
WE WEAR WAR 76
THE WAIT 80
UNRAVELED 86
COULDN’T DRAG ME AWAY 93
INTERVIEW 3: FRANCESCA LIBERATORE 106

COVER: RACHEL BRENNERKE
INSIDE COVER: DIANE LI
A new way to build.
www.innovationglass.com
EVERYTHING WE WERE PROMISED

HUA TSAI WEARS MARY VODOLA
PHOTOGRAPHY RACHEL BRENNER
HAIR ROSA RIESGO
MAKEUP JOSEPHINE MONTEMARANO
HUA TSAI AND RACHEL FONSECA WEAR CAMILLA BOWDEN
PHOTOGRAPHY RACHEL BRENNER
HAIR ROSA RUSSO
MAKEUP JOSEPHINE MONTEMARANO
GIZA LAGARCE AND RACHEL FONSECA WEAR CAMILLA BOWDEN
PHOTOGRAPHY RACHEL BRENNECKE
HAIR ROSA RUSSO
MAKEUP JOSEPHEINE MONTEMARANO

8 | Fashion Magazine At Marist
MARCUS HARRIS WEARS EILIS KENNEDY, GIZA LAGARCE WEARS KYRA HAWRYSH
PHOTOGRAPHY RACHEL BRENNCKE
HAIR ROSA RUSSO
MAKEUP JOSEPHINE MONTEMARANO
MARCUS HARRIS WEARS EILIS KENNEDY; HUA TSAI WEARS ASHLEY SVENNINGSSEN
PHOTOGRAPHY RACHEL BRENECKE
HAIR ROSA RUSSO
MAKEUP JOSEPHINE MONTEMARANO
MARCUS HARRIS WEARS EILIS KENNEDY, HUA TSAI AND CAROLINE DENYSER WEAR KERSTEN HAFF
PHOTOGRAPHY RACHEL BRENNECKE
HAIR ROSA RUSSO
MAKEUP JOSEPHINE MONTENARDO
CAROLINE DENOVER, GIZA LAGARCE AND RACHEL FONSECA WEAR EMMA GAGE, GAGE, MARCUS HARRIS WEARS EILIS KENNEDY
PHOTOGRAPHY RACHEL BRENNENKE
HAIR ROSA RUSSO
MAKEUP JOSEPHINE MONTE MARANO
HUA TSAI AND CAROLINE DENOYER WEAR EMMA GAGE
PHOTOGRAPHY RACHEL BRENNENKE
HAIR ROSA RUSSO
MAKEUP JOSEPHINE MONTEMARANO
HUA TSAI AND GIZA LAGARCE WEAR EMMA GAGE
PHOTOGRAPHY RACHEL BRENNER
HAIR ROSA RUSSO
MAKEUP JOSEPHINE MONTEMARANO
CLOCKWISE LEFT TO RIGHT: RACHEL FONSECA AND CAROLINE DENOYER WEAR EMMA GAGE
WEARS EILS KENNEDY, HUA TSAI AND GIZA LA GARGE WEAR EMMA GAGE
PHOTOGRAPHY RACHEL BRENNECKE
HAIR ROSA RUSSO
MAKEUP JOSEPHINE MONTEMARANO
MARCUS HARRIS
JOHN VARVATOS
MENSWEAR GIANT AND ROCK DEVOTEE
“[REBELS] ARE NOT INTERESTED IN CONFORMING, NOT JUST FOR THE SAKE OF BEING NON-CONFORMIST—BEING AGAINST EVERYTHING THAT THEIR PARENT OR SCHOOL OR WORK SAYS—but because they find that there’s another path for them.”

NATALIE ALVAREZ: IF THE PLACE WERE BURNING DOWN, WHAT WOULD YOU GRAB OUT OF YOUR OFFICE?

JOHN VARVATOS: That’s a hard one . . . there’s not just one. Everything in here, be it guitars signed by all members of The Stooges, or the picture of me and Iggy in Central Park. But if the place were up in flames, those are coming with me (points to the golden records signed by Jimmy Page and Robert Plant behind me).

NA: IT SEEMS LIKE YOU REALLY HAVE A THING FOR DOING THINGS DIFFERENTLY, ESPECIALLY WHEN IT COMES TO MEN’S WEAR. WHAT IS YOUR DEFINITION OF A REBEL?

JV: Well, I don’t know that there’s anything that hasn’t been done before, so as much as I wanna be rebellious, it’s more about just pushing the walls out. [Rebels] are not interested in conforming, not just for the sake of being non-conformist—being against everything that their parent or school or work says—but because they find that there’s another path for them. So, there’s a lot of different types of rebels. But you know, the one thing that’s kind of innate in all of them is that they want to walk to their own beat. I want to know, who are the rebels of today? Because I look out there and I say, “where are they?” Most of them are women, and they’re young, but there’s not a lot of them. They may be smart and interesting and adventurous, but they’re not really looking to go out and make trouble. Whether I like or don’t like, Miley Cyrus, for example, she’s a rebel. I find that intriguing. And Taylor Swift, I think she’s a rebel because she walked away from country music even though she had this huge career in it and management said she shouldn’t do it and she did it. I said to her manager, “she should be the voice of rebel youth right now” and he looked at me and said “it’s funny you say that because she’s in the studio right now writing really the strongest kind of protest songs of her life.” I was standing outside of my building this morning talking to my record label about a band I have from southern California, we were discussing how one of the music videos may not be able to be shown because “it pushes the walls out too much,” and I’m like, “That’s exactly what we should be looking at right now.”

NA: YOU SAID THAT YOU GREW UP IN A CONSERVATIVE FAMILY IN DETROIT AND WERE INFLUENCED BY THE STOOGES AND THEIR STYLE. TELL ME A LITTLE MORE ABOUT THAT.

JV: I grew up in a house that was 800-1000 square feet; a little three bedroom bungalow. The bathroom, smaller than this area over here (points to area behind desk); one that seven people every morning had to get into before going to school or work, and every Sunday to go to church. Now that I look back, it was all that we knew. My brother still lives in the house; I go back and my daughter, who is not spoiled by any means, will say “you had the whole family live here?” My thing was to get away from that, and I found it through music. Detroit was a melting pot. Everything from rebellion, to anger, to race. And when I was growing up, it wasn’t such a positive environment. I didn’t understand it as much when it happened, but when I grew up and went to college, I kind of grasped what was happening and watched the city fall apart. The voices of bands like the Stooges or MC5, or Motown, Gospel and Blues groups, provided a language to talk about what was going on and how the world needed change. It was a very interesting time because there was a message to the music. Compared to today, when it’s all pop music and the songs are fun and that...

BNA: NOTHING REALLY TIMELESS . . .

JV: And no criticism to the music, but it’s like who’s writing those songs? What I want to know is, where are the Bob Dylans? Who are writing songs about changing the world or equality or women’s rights? Where are those people? But that was the thing about growing up in Detroit, I fell in love with all types of music, from rock’n’roll to blues to jazz to soul and Motown. I learned more about what I felt later in life; as I look back on it, I know why I did certain things. I talked to other musicians and friends who grew up there, and in the end, we all had the same conclusion: in this kind of industrial environment, you either had to express yourself or be depressed. I was actually really quiet and a really shy kid, so a lot of these things I didn’t understand until I got older. (Laughs) I’m definitely not shy anymore.
IN THIS KIND OF INDUSTRIAL ENVIRONMENT, YOU EITHER HAD TO EXPRESS YOURSELF OR BE DEPRESSED.
IN THIS KIND OF INDUSTRIAL ENVIRONMENT, YOU EITHER HAD TO EXPRESS YOURSELF OR BE DEPRESSED.
NA: WOULD YOU SAY THAT DETROIT IS KIND OF THE REBEL OF THE UNITED STATES?
JV: You know, I don’t know if it is the rebel of the United States, but it’s definitely one of the cities that has a rebellious DNA. I also believe that in today’s world, it is the one city that is really fighting the fight in a big way. They have been beaten down in so many ways. Everyone moved to the suburbs. I’ve watched over the last 30 years people thinking that the city will come back, with new mayors and such...but I think right now it’s finally at a turning point. It reminds me of Brooklyn 20 years ago, or Berlin when the wall came down—where there is grit, and youth. A lot of young people are moving to Detroit, graduating from universities there because they’re intrigued by the culture and creating a new culture there as well. I find it interesting. I spent some days there in the summer and I met kids that were interning. I would say of the 50 kids that I really talked to, 35 of them were planning on moving back to Detroit. Some were from San Francisco, Seattle, New Mexico, but they were intrigued by the creation of a new culture, a rebirth.

NA: ALMOST EVERY BRAND USES CELEBRITIES TO MARKET THEIR PRODUCT THESE DAYS. YOU ALMOST SEE IT USED MORE THAN MODELS. WHAT SEPARATES YOUR USE OF CELEBRITIES FROM WHAT EVERYONE ELSE IS DOING?
JV: We never started as a brand that was about music or that had music connected to it. It was the musicians that came to us, that loved our clothes and wanted to do things with us. This made me think that we should do more. I found something that really fit with the brand, that really stood out with the brand, and we owned it. These people have a place in history; they say something about the rebel spirit. Most of the artists that we have in our campaigns, they’re the bad boys [smirks]; I love the bad boys. Pretty much every single one of them did something groundbreaking and completely different, and they also transcend generations. Iggy Pop, he’s more popular today than he was back then. He was not popular when I was a kid at all; they couldn’t even get a record deal. Now he’s an icon, playing at the Royal Albert Hall in London. It’s really about finding something that you can put your own thumbprint on. I never really thought of them as celebrities. The unique thing about our campaigns is that, when you have a model or you have a celebrity, you generally pay big bucks. We don’t pay big bucks at all. We basically pay what we pay for a model or less. You know, you get Green Day, one of the biggest bands in the world, or Ringo Starr or Jimmy Page... most of them haven’t done any marketing at all but they love your clothes, they love the brand, and I think it shows. It shows that it’s not just some brand that got Jimmy Page or Alice Cooper and stuffed them in their ads, we have a connection there. From the clothes, to the music love, to the friendship. It’s always great because there’s not one artist that we’ve put in our ads that haven’t been great friends. If they weren’t great friends when we put them in the ad, we’re great friends today. Even somebody like KISS; I’ve read all these terrible things about them over the years, and they’re actually the greatest guys and great family men.

NA: WHICH YOU WOULDN’T EXPECT!
JV: No! No! Which I wouldn’t expect from most of the former drug addict rock friends of mine—they’re all sober today, they’re the best parents. Maybe it’s because they didn’t have the best parents, I don’t know what it is, but they’re all great parents. It’s amazing.

NA: IF YOU COULD GO BACK IN TIME AND PICK SOMEONE WHO IS NO LONGER ALIVE TO BE THE FACE OF YOUR NEXT CAMPAIGN, WHO WOULD YOU PICK?
JV: [Points to the poster behind him].

NA: HENDRIX?
JV: [Nods head definitively].

NA: [SARCASTICALLY, KNOWING HE GETS THIS QUESTION OFTEN] WHAT ABOUT WOMENSWEAR?
JV: I did it for a year and a half back in 2003-2004, when we were in Saks and Bergdorf—we actually had some nice success. But we had twenty people back then, we were small. Twenty people to do everything we do from production,
to sales, to design, to quality control. We were drowning. I would see the look on everyone’s faces. I could see that everyone was overwhelmed, every day. So I came in one day and said, “We’re going to stop doing womenswear.” It was the biggest thing ego-wise that I’ve ever had to do. It was too absorbing with a small team. They didn’t want me to give it up, so I said I would come back to it in a couple years, but that was twelve years ago. I was at a footwear industry event last night and everybody asked me when I was doing womenswear. The thing that intrigues me about that question is that people must think that we have something to offer in women’s. I hear all these women, who I admire, tell me that they can’t find something like what I’m making. We used to do skirts and dresses; I wouldn’t do that today. I would take all the elements that women are talking about today like leather, coats, sweaters and boots and I would go after those things. The one thing I’ve really learned is about being true to yourself: you’ve gotta go with your DNA, you have to go with who you are. I was in a shoe meeting yesterday, and one of the shoe designers was presenting me with an idea and I said, “I get it, it’s not even that I don’t like it, it’s that it doesn’t connect with the DNA,” and in some regard we have to have a very strong message to our consumer. People have said that I should be doing some athleisure. My customer doesn’t do that. They don’t just wake up one morning and want to change their look completely. So, (if I went back) to womenswear, I would be really focused on my core DNA and what we really do exceptionally: the way we finish things, our yarns, our leathers, our fabrications . . . that is the handwriting of the brand, so I would try to implement that.

**NA: WHAT’S YOUR ADVICE FOR YOUNG PEOPLE THAT WANT TO PUSH THE WALLS OUT?**

**JV:** I always say be true to yourself, of course, because it’s such good advice. But I also always say “be a sponge.” Absorb everything you can absorb. Never think you’ve learned it all or you know it all; I’m still learning things now. I got to where I am now to some degree, because I was always curious, and still am. I wanted to learn about making shoes, I wanted to know about underwear, suits, socks, outerwear—I wanted to know about it all. I wanted to know how to knit them, weave them, make them, sell them, finish the leather. I always want to know every single detail, and know why we’re having an issue with certain things. The smartest thing to do is to be the sponge.
CHIANG MAI
Ancient City of the Future

By Kelsi Kobata

Photos by Radley Cramer [except where noted]
Capitol of ancient Lorra or “Kingdom of A Million Rice Fields,” the city is also a paradise for stateless creatives and garden-variety adventurers.
Digital Nomads, those who travel and work remotely, are lured to Chiang Mai by the fast, cheap DSL and affordable, modern short-term living spaces.
Expats from all over the world are attracted by the rich culinary, art and social scenes.
The White Temple, located just outside of Chiang Mai, is a massive monument to old and new. Owner and artist Chalermchai Kositpipat believes its completion will likely take until the year 2070. Its interior murals feature classic Buddhist imagery alongside depictions of pop culture idols like Michael Jackson, Harry Potter, The Terminator and Neo from the Matrix.
Travelers don’t have to leave the city to find belief and art inhabiting the same space.
In Chiang Mai, colorful reminders of Buddhist teachings tower over city streets and peek around every corner.
Public life is an inspired cultural bricolage. The Night Bazaar is open every day of the year from afternoon to midnight.
During the day, residents and travelers can visit the independent street vendors, or giant Maya Lifestyle Shopping Center. Evidence of Thai humor is tucked everywhere, amid the cozy bars and small businesses.
Colorful decoration, playful public art and friendly, open people make Chiang Mai a joy-filled place.
Visitors pass through the large brick wall surrounding the city to enter and exit. Leaving is the much more difficult.
CREATORS
NATALIE ALVAREZ
KATELYN BEEBE
ALEXANDRA BEERS
KYLE-ANNE BELL*
KASEY BURKE
DOMINIQUE DAVENPORT
CAROLINE DENOYER
JULIA DIMARZO
TAYLOR GEE
ANNA GRAZULIS
OLIVIA HANNA
MEHRAN KARIMABADI
KELSI KOBATA
DIANE LI*
ALANNA O’CONNELL*
SUMMER MOSHER
VALENTINA SOJA
SARAH VERMILLION
SHELBY R.C WILSON*

ACROYOGISTS
JAYME STRYPE
LANA HEINTJES

PARTNERS
THE BEAUTY PARLOR
WILHELMINA MODELS

PRODUCTION
LULU COLON-FUENTES*
AND CHRISTINA ZURAW*
STEPHANIE CARDILLO
ALEX CERZA
MACKENSI CONSIDINE
MARISSA DELLEDONNE
MARY KATE DICHIAIA*
TATUM FLOOD
LAUREN KURRE
OLIVIA GUERRIERO
ERIN MYERS
GRACE RUGEN*
MICHELLE SAVINO

*STUDENT DIRECTORS

FACULTY ADVISOR
MELISSA HALVORSON

GRAPHIC DESIGN
CONSULTANT
FRANCES SOOSMAN

PHOTOGRAPHY
RACHEL BRENNECKE
HELENA PALAZZI
ENIKO SZUCS

PARTNERS
THE BEAUTY PARLOR
WILHELMINA MODELS

PRINTER
QUALITY PRINTING COMPANY
3 FEDERICO DR, PITTSFIELD, MA 01201

DISTRIBUTION
PINEAPPLE MEDIA, UNITED KINGDOM

CONTACT
MARIST FASHION PROGRAM
3399 NORTH ROAD
POUGHKEEPSIE, NY 12601
(845) 575-3000
MARIST.EDU/FASHION
FACEBOOK: MARISTFASHIONPROGRAM
TWITTER: @MARISTFASHION
INSTAGRAM: @MARISTFASHIONMAG
ACKNOWLEDGEMENTS
JARED ASWEGAN
PETER BRICKMAN
REBECCA BROWN
IRENE BUCCIERI
CHERYLINE CALCAGNI
SUZANNE CHIKA
RADLEY CRAMER
JENNIFER FINN
DAVID HEINZINGER
ELLIE HEINZINGER
JODI HARTMANN
RICHARD KRAMER
JUAN-MANUEL OLIVERA-SILVERA
LIAM O’MERA
ANA ORTEGA
JOHN MINCARELLI
RICHA MISRA
EVAN MITTMAN
JAMIE PERILLO
SONIA ROY
GLENN TUNSTULL
JULIE TURPIN
MARGARET VALDEZ
VELETA VANCZA

ADDITIONAL THANKS
DARREN DAVIDOWICH
BRIAN MACALUSO
ROSSI’S DELI
FRANZ SAFFORD

“That was the river, this is the sea.” - The Waterboys
As many as 6,000 years ago, the Greeks, Babylonians and others heated rods of iron or bronze over a fire and used them to achieve a curled hairstyle. Temperature could not be controlled.

1866 Hiram Maxim, an inventor, was still in his 20's when he received his first patent for the hair curling iron. He went on to experiment with implements of an even more dangerous sort, developing the first fully automatic machine gun in 1884.

1884 Franklin Delano Roosevelt’s aunt, Laura Delano, died in a tragic fire. She heated her curling irons over an alcohol lamp, that was somehow knocked over. Her robe was sprayed with burning fuel and she flew down the stairs, into the front yard, “a cloud of fiery flame.”
1872  Marcel Grateau designed his iron in 1890—creating the "Marcel Wave" look. It was heated over a rectangular burner. Temperature was uncontrollable, so it had to be tested on a piece of paper before it could be used on hair. The style became a staple of the time period.

1959  The first electric curling iron was invented by Rene Lelievre and Roger Lemoine. Temperature was finally (somewhat) controllable! The iron was mass-produced and sold in drugstores. The curls were more reliable, consistent and easier to manage. Women did not have to go to the hairdresser to get perfect curls anymore.

1987  Wahl Clipper Corporation introduced the ZeeCurl to the professional market—a "unique, flat-barrel curling iron" that created Z-shaped curls. It was made to add texture and body to all types of hair. The next year, FrenZee came out for the everyday consumer.

Design and text: Julia Dimarzo \ Illustrations: Katelyn Beebe
A Division I collegiate swimmer wakes up for an early morning practice after a Friday night out. She throws on her workout clothes: a sports bra, running shorts, and a cotton t-shirt. She cleans the makeup from her face, trying to conceal the previous night’s activities from her coach. She pulls her hair into a ponytail, grabs a water bottle, and runs out the door. Hours later, after a long weight-lifting session and a two-hour swim, this athlete peels down her suit in the locker room, preparing to take a post-practice shower. She notices one of her teammates staring at her bare chest, glances down, and laughs. Her teammate, sensing the amusement, starts laughing with her. Until she was about to hop in the shower, she had completely forgotten about the two small, peach-tinted silicone disks stuck to her breasts, meaning her nipples had been covered for the entire practice. In the pool, she was worried about her heart rate, her arm speed, and how out of breath she felt—not her nipples. The night before, though, when she was wearing a backless dress and didn’t want people seeing her bra straps, her nipples were at the forefront of her mind. She removes the sleek covers with the same hesitation as a young child taking off a Band-Aid, discovering that the adhesive caused tiny red dots to angrily stipple the skin around her nipples.

The swimmer is not alone; there are many other women like her, who have MacGyver-ed ways of hiding their nipples from the rest of the world when they aren’t wearing a bra. Googling “How-to cover nipples” proves there’s a slew of websites offering advice on how to hide nipples quickly and creatively, listicles galore. Another search for “nipple coverage” results in essentially the same thing, with the added bombardment of advertisements for a host of products marketed to conceal women’s nipples. There’s adhesive flower petals, circular silicone covers, special tapes, and pasties in every color and pattern. Some of these products are for the purpose of fashion, some are more geared towards comfort. Still, many women utilize items as simple as Band-Aids and Scotch tape. Nipple coverage has moved into the spotlight more recently, as less women decide to wear traditional bras and opt for garments like lace bralettes. This shift from mega-padded, underwired cups to thin, halter-style support reflects a newfound brazenness in the equality movement for women. It also reflects a shift happening in the fashion world, where women are now choosing to go without any coverage at all.

Anthony Vaccarello, creative director at Saint Laurent, exposed the nipple 8 out of 51 times in his Summer/Spring 2017 and 11 out of 107 times in his Autumn/Winter 2017 shows, oftentimes with sheer fabrics blatantly emphasizing the breast region. Nipple exposure has become a fashion trend, and one that celebrities, models, and designers have grown especially keen on. Marc Jacobs sent 18-year-old Kendall Jenner down the runway in 2014 wearing a sheer, v-cut brown shirt. At the time, it was a big deal; headlines raved and raged about the world seeing Jenner’s nipples. Since then, Jenner and other prominent women in society have supported nipple exposure via their fashion choices.

Fashion trends are notorious for reflecting or commenting on whatever is going on in society, and this is not the first time that the nipple has been emphasized in the name of fashion. Still, what is this trend saying? Consider the swimmer: she’s been jumping into cold pools almost every day of her life since the age of eight. She utilizes her body for the purpose of athletic achievements, and her nipples have been visible through her swimsuit plenty of times; nobody would think to say anything. Why then, can it be shocking to see her nipple out at the bar? One word: context. The way the world thinks about the swimmer’s nipples when
she’s performing is very different than the way the world thinks about her nipples when she’s wearing a backless dress at the bar, or at the grocery store, or at a dinner party.

The nipple of the 1970’s emerges in sepia tinged pictures at the Woodstock Festival, in footage of feminist marches, during tennis matches between Gabriela Sabatini and any opponent who dared to take her on. It’s embedded in photographs of musicians, celebrities, and models; on the cover of one of Carly Simon’s most famous albums, No Secrets. The look was naturally shaped breasts, and nipples poking through shirts or dresses. There was an element of comfort with a subtle sex appeal. It became so popular that towards the end of the 70’s, some companies even sold a “Nipple Bra,” with one ad reading, “Our exclusive braless-look-bra is the very first bra to have its own built in nipple. Imagine having that sensual cold weather look all the time. It’s so sexy.” The decade was a defining moment in the visibility of nipples, because it gave the nipple an opportunity to be seen in various contexts: feminism, fashion, and athletics.

The 80’s nipple is more difficult to pin down in a decade defined by statement pieces and patterns; it neither progressed nor regressed. However, the transition to the 90’s nipple began in the form Madonna’s iconic cone bra, worn during her Blond Ambition Tour in 1990. Breasts and nipples seemed much perkier than before, and most of the imagery was coming from television shows, like Jennifer Aniston’s character Rachel, in the hit series Friends. After the 1990’s, the ease of not wearing a bra went away; the nipple went back into hiding. It really had no place in fashion or pop culture other than signifying sex.

While the nipple was in hiding, though, the actual breast was not. Cleavage—deep, dark, intriguing cleavage—is now a thing of the past, but was the popular trend for women throughout the early 2000’s. Large, inflated breasts once again became the ultimate symbol for sex, so it’s surprising that incidents like that of Janet Jackson’s famous “nip-slip” during the 2004 Super Bowl Half-Time Show was such a big deal. For a while, tabloid images of Pamela Anderson and every other celebrity popping out of her top sat pert above supermarket checkout lines, much like the images of the breasts that inhabited them. It’s confusing why those images were acceptable, but an accidental nipple wasn’t. The Janet Jackson incident and the popularity of melon-sized breasts wholly represented the belief of the time that nearly exposed nipples in the form of cleavage was fine, but an actual nipple was not.

When Lina Esco released her documentary Free the Nipple in 2014, the nipple once again poked its head out from behind the padded push-up bras working hard to cover and lift, and re-declared its controversial position in society. The film, which explores the idea that women should be allowed to show their nipples in public, rapidly turned into a gender equality campaign named for the inspirational movie title. Since the beginning, the campaign sought to normalize nipple exposure based on the idea that female nipples have always been sexualized, and viewed as indecent for women to flaunt. In addition to gender equality, Free the Nipple campaigns for breast cancer awareness and legalization of marijuana. The campaign has been called radical and over-the-top, but has been most successful in reigniting the conversation about nipple exposure.

Despite the freedom that Free the Nipple projects, the images they feed to the world are of women running through streets completely topless, which is effective for propelling a message forward, but ineffective at normalizing it. It takes a lot of confidence to stand topless in a city street; so for many women who may be more comfortable not wearing a bra but don’t have the confidence to do so openly, Free the Nipple loses its appeal. The movement also favors certain groups of women, or rather, certain groups of breasts throughout different parts of the campaign. While it tries to be inclusive in every way; the campaign’s Instagram account [@FreetheNipple] is riddled with topless breast cancer survivor pictures, of women with varying body shapes and sizes, and nipples in every way they can be shown without being taken down. They are striking images, and those are important for people to see. But the t-shirts Free the Nipple sells in support of the movement feature a black-and-white photo of two perfectly round, censored B-Cups, and hardly anyone’s natural breasts are so neatly sculpted.
Women who wake up in the morning and simply don’t feel like putting on a bra are common, but underrepresented, because those types of visuals aren’t as provocative. The images Free the Nipple cultivates are exposed nipples for the purpose of making a statement. It’s not to say that women who support Free the Nipple don’t go braless for reasons of comfort or style, but the trend is being reflected and perpetuated by the fashion industry for a reason. Freeing the nipple is just not as easy as it sounds, and where Free the Nipple succeeded and still succeeds in re-opening the discussion about nipple exposure, it lacks in helping to truly normalize it.

Clearly, the swimmer did not intend to have her nipples covered the whole practice. It’s absurd to think that her coaches, teammates, or the boys that she swims next to every day would even notice those parts of the body. An athlete at practice is not an object, she is a force. Then what was she the night before? When it comes to the nipple, context is everything. For now, the nipple is in fashion, but that’s not the same as the nipple being free.
LANA HEINTJES WEARS BRYN GORBERG
PRINTS BY BRYAN GORBERG
HAIR JESSICA KACHMAR
PHOTOGRAPHY ENIKO SZUCS
MAKEUP PATTI MAFFEI
JAYME STRYPE AND LANA HEINTJES WEAR BRYN GORBERG
PHOTOGRAPHY ENIKO SZUCS
HAIR JESSICA KACHMAR
MAKEUP PATTI MAFFEI
LANA HEINTJES WEARS BRYN GORBERG
PHOTOGRAPHY ENIKO SZUCS
HAIR JESSICA KACHMAR
MAKEUP PATI MAFFEI
EL FUTURO ES MUJER

ANNABELLE LYTTLE WEARS KRISTEN WONG

PHOTOGRAPHY ENIKO SZUCS
DIGITAL ART CAROLINE DENOYER
MAKEUP PATTI MAFFEI
HANNAH DONKER WEARS KRISTEN WONG

PHOTOGRAPHY ENIKO SZUCS

DIGITAL ART CAROLINE DE NOEER

MAKEUP PATTI MAFFEI
HANNAH DONKIR WEARS KRISTEN WONG
PHOTOGRAPHY ENIKO SZUCS
DIGITAL ART CAROLINE DENOYER
MAKE UP PATTI MAFFEI
ANNABELLE LYTTLE WEARS KRISTEN WONG
PHOTOGRAPHY ENIKO SZUCS
DIGITAL ART CAROLINE DEMOYER
MAKE-UP PATTI MAFFEI
HANNAH DONKER AND ANNABELLE LYTTLE WEAR KRISTEN WONG
PHOTOGRAPHY ENIKO SZUCS
DIGITAL ART CAROLINE DENOYER
MAKEUP PATTI MAFFEI
SILVER NEEDLE RUNWAY

MARIST’S ANNUAL DESIGN SHOWCASE
PRODUCED BY AND FOR STUDENTS
INTERVIEW 02

Text: Olivia Hanna \ Photography provided by Veleta Vancza

VELETA VANCZA
MASTER OF METALS AND BEAUTY PIONEER
"I THINK IT’S HUMAN NATURE FOR PEOPLE TO WANT TO ADORN THEMSELVES IN DIFFERENT WAYS. WHAT’S INTERESTING IS THAT OVER TIME, WE REALIZE THERE ARE REALLY ONLY CERTAIN WAYS YOU CAN ADORN YOURSELF AND NAILS ARE A SIMPLE WAY TO DO THAT."

She suggested that we meet at a local coffee shop, and as an existential twenty-something, I was delighted. The first thing I noticed about her was the “F*CK YOU” sweater and Hello Kitty sneakers that she proudly donned. This is my type of woman, I thought to myself, dismissing any doubt that she would be anything less than what I had hoped. I commented on her necklace, which resembled the stars found on the American flag. She revealed to me that according to family lore, she was related to Betsy Ross. "REALY!?" I blurted out before I could tell myself not to. She smiled modestly and nodded as she looked down, making it apparent that I was not the first person to have displayed excitement over this revelation.

Prior to meeting Veleta Vancza, I knew that she was an accomplished artist and metalworker; but what was most enticing to me was that she had taken advantage of a vacancy in a seemingly saturated market. Combining her background of metalsmithing and an appreciation for self-adornment, she created MINE luxury nail lacquer: a variety of nail polishes made from precious metals.

OLIVIA HANNA: FOR THOUSANDS OF YEARS, PEOPLE HAVE TAKEN SUCH AN INTEREST IN THE WAY THAT THEY DISPLAY THEIR NAILS. WHY DO YOU THINK THAT IS?

Veleta Vancza: People inherently want to accessorize. I think it’s human nature for people to want to adorn themselves in different ways. I think it’s human nature for people to want to adorn themselves in different ways. What’s interesting is that over time, we realize there are really only certain ways you can adorn yourself and nails are a simple way to do that. They’re like little canvases, and I think people have always been drawn to that.

OH: WHAT IS YOUR ALL-TIME FAVORITE NAIL TREND?

VV: Male polish. I love the way that it’s become more mainstream for men to have painted nails. My brother is a great example. He’s sort of a bro, he owns a bar, and wears sports jerseys all the time. But he paints his nails, which is awesome. I just think it’s great that it’s becoming less gender specific. For my business, I always wanted to remain gender neutral as a company. In our promotional ads, I try to use men as much as possible. That’s been easy because even a guy that’s resistant to getting their nails painted gets excited when they hear that it is pure gold. I think everyone is just intrigued by precious material. Also, I do love 3D nails that were pioneered in Japan—I love crazy sculptural nails that are not utilitarian or practical, but a cool art form.

OH: EVERYTHING - FROM THE QUALITY OF MINE LUXURY NAIL LACQUER, ITS PACKAGING, AND THE OVERALL EXPERIENCE OF THE PRODUCT - SHOWS THAT A LOT OF THOUGHT AND DEVOTION WAS PUT INTO IT. HAVE YOU ALWAYS HAD AN INTEREST IN NAILS?

VV: No. I work with my hands and even my hands now are all cracked. When I’m doing things, my nails are always chipped so I never got into nail polish. However, when I started working on the product I realized that I needed to learn about nail polish and what makes nail polish desirable to other people, as well as what makes it desirable for a manicurist. It was part of the research process for me to figure out why people are so into nails. I worked in spas for a while to understand and one of the things I love about nails is that it’s something anybody can do to make themselves feel better. When you give somebody
“METALSMITHING IS A CHALLENGING ART FIELD BECAUSE IT DOESN’T FIT INTO THE ART WORLD VERY WELL—it’s considered a craft.”
METALSMITHING IS A CHALLENGING ART FIELD BECAUSE IT DOESN'T FIT INTO THE ART WORLD VERY WELL—it's considered a craft.
a manicure, they walk away feeling like they were pampered and that they got a special treat. I didn’t anticipate that; I had looked down on the beauty world in a way. I used to be ashamed that I was into certain makeup and things, but now I really appreciate it because I see the power of that transformation—being in a salon, seeing how people walk in stressed out and how they leave feeling rejuvenated. I’ve met so many amazingly talented nail artists and I feel like they’re really undervalued in the world in general, but specifically these people who do insane artwork on this tiny canvas... so I want to help promote their artwork through my business and my artwork. I developed this project that I’m sort of still getting off the ground, but my goal is to get one thousand flowers made out of nail wheels that are all decorated by other nail artists. A lot of these people are amazing miniature 2D artists, so I hope to be able to spread the word through that.

**OH:** WHAT IS IT THAT DRAWS YOU TO WORKING WITH METALS AS A MEDIUM?

**VV:** Originally, I was intrigued by metalsmithing when I was really young. My parents took me to Colonial Williamsburg for vacation, and when I saw the silversmiths making spoons it made me think, “I want to do that.” I always thought that metalsmithing and art were two different things. I didn’t realize they could be one, and that you could use this medium to make art. I had gone to school for jewelry, and it was very vocational so I was bored by it. I didn’t know what I wanted to do with the medium. I felt like, “Why would I want to make and design jewelry that looks like everybody else’s jewelry?” It wasn’t until later when I went back to school to get my MFA in metals that I was introduced to this other idea of art metals. My teacher, Myra Mimlitsch-Gray, was the head of the metals department at New Paltz; I consider her my mentor, and she’s somebody I’ve gotten to work alongside in the studio. She introduced me to this whole idea that metals could be something bigger than just jewelry.

**OH:** YOU ARE A WELL-RESPECTED ARTIST AND METALSMITH, WHAT WAS IT LIKE MAKING THE TRANSITION INTO THE BEAUTY WORLD?

**VV:** I still find it challenging every day, for many reasons. Metalsmithing is a challenging art field because it doesn’t fit into the art world very well—it’s considered a craft. I always struggled with finding a place in the art world, and I’m in the same sort of position in this world. I see it more as jewelry than I do beauty, but it’s been well received in the beauty world. I still don’t fit in there either, and like, fashion, I also don’t fit in. It’s a struggle, but what I like about it is that I feel like I made the perfect job for me, because I do love makeup and fashion. What I enjoy is that my artwork has been about science, so this allows me to tickle that part of my curiosity while still creating things that people wear.

**OH:** WHAT IS THE ACTUAL PROCESS OF TURNING PRECIOUS METALS INTO NAIL POLISH?

**VV:** Essentially, I make the metal into a powder, and that’s a relatively easy process. The easiest way is to put it into a chemical and then evaporate the chemical, but the result of doing that is that the gold looks a little like mustard. One of the most desirable characteristics of gold is that it’s soft and it’s malleable, so you can stretch gold. One ounce of gold can be made so thin that it stretches as long as a few miles. That’s what the challenge of this is; you can’t just pulverize it in the way you’d think, because then you will end up with a big blob of metal. So, when you put it in a nail lacquer it just
looks like yellow nail polish. That could be cool but it wasn’t what I wanted. It was really about figuring out how to shape the particle in a way that would reflect light and then put it into a nail lacquer. So, I had to find somebody that could make that the way I wanted, which was a challenge, and then develop a lacquer that could suspend it, because gold is very heavy and sinks to the bottom.

**OH:** I UNDERSTAND YOU ALSO OMIT THE PRACTICE OF USING DANGEROUS INGREDIENTS IN YOUR NAIL POLISH.

**VV:** Commercial nail polish is very similar to car paint. It’s strange because it’s not regulated. I find it interesting how people just do things the way they’ve always been done—they don’t question it. Taking out those nasty ingredients actually, in my opinion, made the polish better. Everyone just starts with this model and starts adding things; maybe people need to start taking things out and see if it works.

**OH:** I FEEL LIKE THAT’S HOW YOU SEEM TO DO EVERYTHING. YOU CONSIDER THE WAY THINGS ARE DONE, BUT YOU GO AGAINST THE GRAIN IF THAT’S WHAT YOU BELIEVE IN.

**VV:** Yes. I think that’s the core of my being, that I question everything. And I like when people tell me I can’t do something, because why? Sometimes there’s a good reason as to why, but a lot of the time people can’t answer that. They just say, “Well, that’s just the way it’s always been done.”

**OH:** YOU ARE WELL VERSED IN SEVERAL TRADES AND VERY WELL EDUCATED. WHAT WOULD YOU SAY IS THE ONE THING YOU’VE DONE OR MADE THAT YOU ARE MOST PROUD OF AND WHY?

**VV:** I’m very proud of MINE. I also made some glow in the dark enamel, which is glass fused metal. I’m proud of it and I want to do some more work with it because there are a lot of applications that I have yet to explore. Being an artist is interesting because while you love what you do, sometimes you work so hard on something that you start to hate it. But, whenever I do paint my nails [with MINE] I say to myself, “I can’t believe I made this, it’s so cool!”. Because, it really is the best nail polish that you can buy and it was my goal to make something that lasts for a long time.

She showed me a bottle of the 24k Gold Nail Lacquer. Humbled as I held the Austrian crystal vessel, I imagined being fortunate enough to possess one for myself. I opened it to examine the contents, careful not to let a single drop descend from the bottle’s faceted lip. I couldn’t fathom when I would apply it to my own nails, perhaps on my wedding day or funeral. I have been informed in the past that I wear my thoughts on my face; this moment must have been no exception, because she offered to send me off with the treasure laid before me. More valuable still, was the discovery of a kindred spirit with an aptitude for defiance.
DEAR MR. MAN

HANNAH DONKER WEARS CARA BENEVENIA
PHOTOGRAPHY ENIKO SZUCS
HAIR JESSICA KACHMAR
MAKEUP PATTI MAFFEI
Each morning, we rise and dress. Our bare bodies transform as we cover them in layers of fabric and drape, strategically assembling a uniform for the daily battle ahead: against the cluttered city streets, quaint cafes and faculty lunchrooms, filled with both familiar and unfamiliar faces. This is our outfit; whether it consists of a dress or pants and t-shirt, it forms the cohesion between our inner selves and outward presentation. In the past, this outfit, has been directly shaped by war. In the present, it still appears to be, but in small shifts. Like the first gunshot that leads to an army of weapons raised, every decision in dress has consequences.

Manners of dress in a society often take a 180-degree-turn following war; only by looking at a time before style was determined by conflict on a battlefield can we see this. An example is the current era’s visual divide between men’s and women’s clothing. It was not always thus. The Etruscans, occupying the area just north of Rome, wrapped themselves in a shapeless, semi-circular, gender-neutral garment, called the “Chiton,” that usually extended to the ankles of the wearer. Comparable to an oversized living room curtain pinned around the body, men and women alike could be seen wearing the same garment. This reflects the social equality between the sexes enjoyed by the Etruscans as far back at 700 B.C. No pressure existed for women to marry or bear children. Gender parity and androgynous dress, the combination of masculine and feminine elements, was the only way of life they understood.

It wouldn’t last. The invention of grimy, black gunpowder forced its way onto the battlefields of medieval Europe, changing warfare and styles of dress forever. The Burgundian Wars first introduced “handgunners,” a term coined as gunpowder was being placed into smaller forms of weaponry to generate quick action on the field. Despite the gun’s unreliability in comparison to other weaponry of the time, such as the bow and arrow, the gun possessed greater power at closer range, with injury much more severe. Other military swords used in combat began to fall out of favor as more deadly, contemporary weaponry was developed. Change in military weapons meant change in military garments, specifically into a more protective form. The small handgun gave a new direction to what men in battle wore on, and later off, of the field: the doublet.

When the Duke of Burgundy was defeated, men in war were covering themselves in hard metal armor that not even the pointed edge of a sword or shot from a pistol could penetrate. The shape of the armor took that of a vest, where the sleeves were separate from the bodice. While the plated shield was only practical when in battle, it was the doublet worn underneath that became common among all men in Europe. The garment, which the modern vest is derived from, was joined at the center of the upper body with buttons or string. The doublet quickly took its place at the frontlines in battle and everyday life. As a padded garment, it was frequently worn atop the shirt and hose of the wearer with an over-gown. It was out of need, not want, that the distinction of gender through clothing developed; if women had been out
fighting on the battlefield, like men, their style too would have taken on a new form at the
time. It took longer, but eventually did.

Today Coco Chanel is best known for her infamous little black dress, but during World
War I she addressed women and their need for casual-chic style with her creation of the
trouser pant. The pants (often referred to as breeches) were worn by women working in male
djobs during WWI, but were not widely accepted post-war, only starting to be truly popularized
as a fashion item following WWII. It was not that women were now dressing as men, they were
dressing to fit their new roles as women and their new place in society; adjusting in whatever
way necessary to help get the job done. Chanel popularized comfortable, functional separates
like trousers and blouses; anything she saw trending in menswear was used as inspiration.
Chanel was not concerned with starting a movement, but giving women what they needed.
While the trouser pant served the female workforce, she was also the first experiment with
sportswear, as a reflection of the more relaxed rules regarding women’s roles in society. We
think of her as revolutionary, but at the time she was merely thinking practically, filling a void
for women that she felt was missing.

During World War II, as men between the ages of 18 and 45 were drafted and the jobs that
they once filled were left empty, women moved outside of the home and into the now vacant
positions. In the 1940’s, war forced change in society, and again clothing had to be altered
to reflect new circumstances. Women couldn’t build bombs and aircraft parts in delicate
cap-sleeve, flair-hem day dresses. They wore the functional workwear necessary to fulfill
their duties: coveralls, heavy boots, and kerchiefs.

In these two decades of war during the 20th century, the bomber jacket took flight as the
essential garment for pilots. Wrapped in leather, the bomber created a bulky silhouette but
provided warmth for pilots against the frigid temperatures and conditions they were exposed
to when up in the air. Modifications to the jacket resulted as manufacturers continued to play
around with the fabrics the garment was built with, manipulating aspects such as the heavy
fur lining as it gained mass market acceptance. In the 1950’s, nearly thirty years following
the end of WWII, everyday civilians adopted the garment. Trickling up, by 1980 the garment
was categorized as a fashion piece, worn by Hollywood film actors like Jack Nicholson in
The Shining; his was a lightweight red suede. In that time of peace, the industrial leather and
heavy fur lining was no longer necessary. Today, the bomber jacket can be found across all
retail categories. Even David Beckham designed his own line of bombers at H&M for fall 2016.

Did customers recognize that they were not only adopting the style of celebrity trendsetters
like Beckham, but the functional style of World War I pilots from nearly a
century ago? Do people think about how “bombers” got their name?

It is functionality that shapes us, controlling what we wear. Functioning is
about surviving: war and conflict either introduce an entirely new style of garment,
such as the doublet, bomber jacket, or plain white tee, or push us toward a style movement,
like the masculinization of women’s clothing. By the late 1940’s, the reconstruction effort
post-World War II generated a need for women to keep contributing to the labor force even
though men had returned from the battlefields to resume their positions in the industry. This
led to increased masculinization of women’s clothing and ultimately, the power suit.
In the 1980’s it was believed that if a woman was to be taken seriously in the labor
force, she would need to be seen like her male counterpart. Now we see fast-fashion
retailers like Zara beginning to introduce gender-neutral clothing lines like
"Ungendered’’; the look and feel of the clothing seems to be identical to what a
male has typically worn, such as ‘boyfriend’ style jeans in muted tones of navy,
grey, black, white, and burgundy. In 2017, where both genders play a dominant
role in the labor force, it is appropriate and logical to see the ‘masculine’ dress
featured on either gender. So then, is conflict still influencing dress?

Look to the simplest garment: the t-shirt. Now, we use this basic garment
to display our most provocative ideas. We cause conflict today with a garment
rooted in the wars of generations past, where the comfort, flexibility and ease
of the cotton pullover was used by the U.S. Navy around 1905. The removal of
buttons from this garment made it revolutionary. Ever since, the t-shirt has been popular among youth, who introduced the concept of illustration on tees, decorating them with patches and design beginning in the 1950’s. “Neck here” read the ribbed collars of teen boys who used the t-shirt as a way to advertise their availability. Today we are still using clothing to take a stance, claim a point, or pick a side.

Perhaps this undeclared warfare has caused us to move into a state of ambiguity, where we are waiting for conflict to create the next turn, the next shift in what we wear. We use clothing, plastered with symbols, graphics, and language as a means of communication. Was war being declared when Dior sent a t-shirt down the runway in fall 2016 featuring the phrase, “We Should All Be Feminists”? Or when seas of people covered by red, “Make America Great Again,” baseball caps assemble? Without declared battle, our feelings and our views on what side we take, are not as obvious to the naked eye. We use illustration, color, cut, design, to relay our message, to speak out. Conflict, on or off of the battlefield, moves us to express our side in the one way one we have always known how.

“CONFLICT IN SOCIETY CREATES A SOCIAL AND CULTURAL DIVIDE, WHICH SHAPES THE DIRECTION THAT OUR CLOTHING TAKES.”
THE WAIT

Annabelle Lyttle wears Katherine Janiszewski
Photography Eniko Szucs
Hair Jessica Kachmar
Makeup Patti Maffei
UNRAVELED

From sweatshops to sex work to sweatshops to sex work to sweatshops to sex work to sweatshops to sex work to sweatshops to sex work to sweatshops to sex work to sweatshops to sex work... to sweatshops to sex work to sweatshops to sex work to sweatshops to sex work to sweatshops to sex work to sweatshops to sex work to sweatshops to sex work to sweatshops to sex work to sweatshops to sex work to sweatshops to sex work...

ANNE ELIZABETH MOORE

Award-winning journalist and creator of

THREADBARE
CLOTHES, SEX, AND TRAFFICKING

A hard-hitting comics report featuring the work of

THE LADYDRAWERS
A woman sits in a chair, with her hair draped over her face; she does not make eye contact. She wears dark clothing and a necklace featuring a snake, presumably, a reference to her alias, Serpent Libertine. This is an alternate identity she takes on as a sex worker. From her bright red lips, she speaks of the reality of the sex trade, both in Chicago and internationally. Her message is clear: choosing sex work is choosing to make a better wage. Author Anne Elizabeth Moore proves that this decision is intertwined with our own lives, down to the clothing in our closets.

In *Threadbare: Clothes, Sex, and Trafficking*, Moore presents an insider’s perspective of the garment industry in connection to sex trafficking; a connection that was not even clear to Moore herself when she began her seven year journey to produce this journalistic comic. As an award-winning journalist and comic anthologist, Moore has covered a range of human rights topics as they affect marginalized groups globally. *Threadbare* follows the chronology of Moore’s studies of the garment industry, which led her to explore fast fashion in her former home of Chicago, as well as in Austria and in Southeast Asia, where the most detrimental effects of the industry are brought to light.

In cities across Cambodia, female factory workers are employed by the thousands to produce clothing for fast fashion retailers. Undereducated and mistreated, they work for far less than a living wage. Moore’s connection to these young women, who were being forced into garment factories from a lack of opportunity, drove her to investigate the major human rights issues facing the women in Cambodia. Where initially it “wasn’t clear that there was a connection,” Moore’s time in the region made it apparent to her that the circumstances of these workers needed reform.

As detailed in illustrations by The Ladydrawers (a group of comic artists who publish work on culture, gender, and economics), Moore presents the connection between the women who create garments in the factories and the women who work in the sex trade, either consensually or as trafficking victims. In recalling her conversations with these women, Moore noted that currently “it is a system that’s really out of control, and that’s what we talked about. Really seeing that specific murders, crimes, and human rights violations can literally be traced to the kinds of clothes we purchase every day.”

Most of the women who work in the garment industry cannot find any other means of financial support; this creates a vicious cycle of physical, emotional, and sexual abuse. Moore explains that most of these workers can only afford expired food, many live in squalor, and many develop diseases they cannot treat because of the conditions they work and live in. They are forced to make daily decisions about basic survival.

Having researched the legislation in place which limits wages that women earn in garment factories, Moore found that these policies are “unchangeable at this point” because “the fashion industry is creating the conditions for human trafficking.” With no legal employment alternative, many women turn to the sex trade; however, Moore discovered that this chance to earn a living wage, by whatever means, is often disrupted.

NGOs, or Non-Governmental Organizations, are funded by donations to aid marginalized groups of people. These officials often “save” these groups of women who have left the garment industry in order to survive, and because there is no clear definition of trafficking, NGOs group consensual sex workers and human trafficking victims together. Despite these women making the conscious choice to participate in sex work, consensual sex workers are funneled into the same rehabilitation program as trafficking victims, where they are given new, legal work. “I walked into the anti-trafficking NGO and they’re making garments,” stated Moore. “[That’s] not doing anybody any good, it’s not actually helping anything.”

In regards to this controversial stance against these charity organizations, Moore explains: “I’m critical of things like the anti-trafficking industry because I don’t believe that it’s actually supporting women”; rather, NGOs are filtering these women back into a cycle of exploitation. The nonprofit nature of these organizations leads Moore to suspect that they are being funded by donations from the corporate sector, in order to use these women for labor. They are “making garments for a quarter of the wage” than they had previously demanded, Moore explained. “It is not economically viable.”
Dr. Kristin Bayer, an expert in Southeast Asian studies from the Marist College History Department, weighed in on the topics covered in Threadbare. She had similar sentiments regarding the exploitation of female laborers, and felt that the connection between the sex trade and garment industry had not yet been presented so tangibly as in the graphic work by Moore and the Ladydrawers. Regardless of whether or not these women are being forced into the garment industry, are willing participants in the sex trade, or are human trafficking victims, Bayer believes that “government officials need to remember that these people involved in sex work are doing labor.” When sex work is made illegal, Bayer argues, these people are not only then stripped of work, but it puts “the most vulnerable members of society” at higher risk of exploitation. “I’m sure that there are NGOs that are doing work that is saving people’s lives,” stated Bayer, “but one would have to be very careful to determine externally what the benefits are for different types of labor for a certain population.”

Every time you have language of ‘saving’ people, it means that the people that you are seeking to save cannot take care of themselves,” explained Bayer. To truly address the needs of the marginalized group, creating an inclusive environment and establishing a dialogue with that group must be emphasized. Moore has often been criticized for her unpopular stance against NGO work, but Bayer defends her stance, saying that “critically analyzing any power structure that takes away agency from women, or appears to take away agency from women to determine their own lives, seems to me to be a legitimate criticism.”

The mistreatment of garment factory workers is not a revelation. It has been known, especially with the popularity of fast fashion retailers, that the demand for new products at such a high turnover rate makes the industry vulnerable to unethical labor standards. The evidence that Moore engagingly depicted in the graphic, Threadbare: Clothes, Sex, and Trafficking unearths the expansive effect of the garment industry’s mistreatment of workers, as well as the organizations that were once believed to be the hero in this dark, distant reality. “[Realize] that the reason people traffic other people is because the garment industry does not pay people enough, and creates poverty around the world,” Moore insists. She proves that the idea of “rescuing” these workers in Southeast Asia is ineffective, given that their circumstances are created by much larger powers. However, by exposing this system and humanizing the decisions these women have to make in order to survive, Moore shows that these women are simply trying to save themselves.

“You have to engage with the issue. You have to take [sex work] seriously as a form of labor. You have to create a dialogue with that group of people. An activist organization that is seeking out an end to exploitation should be in dialogue with the sex workers to help them organize.”
I’m semi-retired, I guess you could say. It’s been maybe seven years [since I was a] full-time model. (1) How do you feel about that? I’m happy.

I grew up as the daughter of a pretty dynamic woman; one of the first Filipina supermodels...

Models used to be poster-children for colonialism; fair skinned, Spanish looking, more often than not, offspring of privileged families. Mama was a dark-skinned, exotic, half-Chinese broomstick with a 22-inch waistline. (2)

Sarah Meier—radio host, MTV VJ, model—was born in 1981 in Hong Kong and now lives in Manila.
I was expected to follow in her footsteps, but really chose to take [modeling] on, as an adult, at the age of 14, which is the prime age you’re expected to start modeling. [That’s when] I started getting agencies and a lot of castings.

Meier was based in New York, but moved back to the Philippines when she stopped modeling full-time. She was even announced to be the host of Philippines Next Top Model before the show was put on hiatus.

I did it for twelve years.

What did you enjoy about it?

[It’s] one way of understanding who you are in the big picture...

of understanding what role the model plays in the economy. I got to know a lot about business, and what businesses need and want.

I found myself in rooms with a lot of really big decision-makers, and because I chose to network properly—not just get drunk, but really have decent conversations—I found that those relationships have proven fruitful. I’ve had business opportunities.

You have random places to stay when you’re traveling around the world.
Then also, in a non-tangible way, I know what a really expensive car feels like to sit in. I know what it smells like. I know the feeling of being that beautifully dressed woman in high heels, and feeling really confident and being well made-up—I know what that feels like. Anywhere else along the journey in my life, I can still tap into that sometimes. I know what I want, I know what I like. I’ve tasted some really incredible food and seen some really beautiful places in the world, and I want to continue doing that.

It sounds like you were looking for a way out, though.

I was actively seeking [other opportunities] because of how I felt about the modeling profession. Being a mannequin, not supposed to have an opinion. You know.

Honestly, it seemed extremely superficial. It was drawing attention to things that were completely out of your control. After the first 5 to 7 years, I had all these issues. I could feel my self-confidence wavering because of things that I inherited, things I couldn’t fix.

Undereating is pervasive: Thirty-one percent of models who responded to a 2012 Model Alliance survey admitted to eating disorders. (3) Supermodel Amy Lemons was advised to eat only a rice cake a day. Others are offered more subtle hints, often backed up by contract stipulations, to lose inches from hips, thighs, or rear. (4)
The Beauty Parlor
100 Main Street
Dobbs Ferry, New York 10522

(914) 478-4814
TheBeautyParlorNY@hotmail.com
COULDN'T DRAG ME AWAY

MARINA SAROVIC AND LOIS SCHINDLER WEAR PAIGE YATES

PHOTOGRAPHY HELENA PALAZZI

HAIR LAUREN SALUETO

MAKEUP JAYDE CREAMER

COULDN'T DRAG ME AWAY

MARINA SAROVIC AND LOIS SCHINDLER WEAR PAIGE YATES

PHOTOGRAPHY HELENA PALAZZI

HAIR LAUREN SALUETO

MAKEUP JAYDE CREAMER
SUMMER THOMPSON WEARS AUBREY NARODNE
PHOTOGRAPHY HELENA PALAZZI
HAIR LAUREN SALUTO
MAKEUP JAYDE CREAMER
SUMMER THOMPSON WEARS AUBREY NARDOONE AND SAM WELLS WEARS EMMA COLLINS
PHOTOGRAPHY HELENA PALAZZI
HAIR LAUREN SALUTO
MAKEUP JAYDE CREAMER
LOIS SCHINDELER WEARS AUBREY NARDOONE
PHOTOGRAPHY HELENA PALAZZI
HAIR LAUREN SALUTO
MAKEUP JAYDE CREAMER
MARINA SAROVIC WEARS JENNA DICKINSON
PHOTOGRAPHY HELENA PALAZZI
HAIR LAUREN SALUTO
MAKEUP JAYDE CREAMER
LEFT TO RIGHT MARINA SAROVIC WEARS AUBREY NARDONE AND SAM WELLS WEARS EMMA COLLINS
PHOTOGRAPHY HELENA PALAZZI
HAIR LAUREN SALUTO
MAKEUP JAYDE CREAMER
CLOCKWISE LEFT TO RIGHT: SAM WELLS WEARS EMMA COLLINS, MARINA SAROVIC WEARS HELENA WALKER AND SUMMER THOMPSON WEARS AUBREY NARDONE

PHOTOGRAPHY HELENA PALAZZI

HAIR LAUREN SALUTO

MAKEUP JAYDE CREAMER
LOIS SCHINDEL WORES, CORRIN BOGART
PHOTOGRAPHY: HELENA PALAZZI
HAIR: LAUREN SALUTO
MAKEUP: JAYDE CREAMER
FRANCESCA LIBERATORE
Impassioned Designer and Creative Tempest
“WHEN I WAS REALLY YOUNG I USED TO WATCH ANIMATION, AND THE WHOLE TIME I WAS DESIGNING GARMENTS AND CREATING A NEW WARDROBE FOR THE CHARACTERS. THAT’S HOW I STARTED. I WAS ALWAYS DRAWING GARMENTS, AND NOTHING ELSE—NOT A PICTURE OF A HOUSE, OR OF MOM AND DAD. THIS IS WHEN I WAS VERY YOUNG, MAYBE FIVE OR SIX YEARS OLD.”

After graduating London’s Central Saint Martins in 2007, Liberatore worked for Viktor and Rolf in Amsterdam, Jean-Paul Gaultier in Paris and Brioni Womenswear in Italy before stepping out on her own. Propelled by Italy’s CNMI Next Generation competition, she started her own line in 2009 in Milan. She brought her line to the American market by winning DHL Exported, a partnership allowing her collection to be shown at a fashion capital of her choosing. New York was new ground and the obvious choice for this globally-minded designer. She partnered with Marist College for her Spring Summer 2017 collection at NYFW. Three months later, the designer is visiting as a teacher and source of inspiration.

KYLE-ANNE BELL: YOU COME FROM A FAMILY OF ARTISTS. DO YOU HAVE A MEMORY OF WHEN YOU FIRST DREW OR MADE SOMETHING?
FRANCESCA LIBERATORE: When I was really young I used to watch animation, and the whole time I was designing garments and creating a new wardrobe for the characters. That’s how I started. I watched my father in the studio and my mother designing and drawing. I was always drawing garments, and nothing else—not a picture of a house, or of mom and dad. This is when I was very young—maybe five or six years old. My parents, as artists, know how hard it can be, so they always told me to learn as many things as you can. So I did literature in high school, but when I needed to choose university everyone said to me, “Saint Martins, Saint Martins.” I did the application for womenswear, and I got in.

KB: DID YOU ALREADY KNOW HOW TO CONSTRUCT GARMENTS?
FL: No, absolutely not. Never even stitched a button. But, Central Saint Martins selects people for the womenswear program based on the likelihood that they can succeed in that field. It’s really hard to get in, and a strong personality is what they’re looking for. They must feel that you are strong enough that you won’t get stuck, or get oppressed by this world. I think this is what makes CSM so unique—that they choose only those people who can reach their aim. As a student there, you only see very successful, driven people around you. The environment is very competitive, but in a healthy way.

KB: I GUESS SAINT MARTINS WAS RIGHT ABOUT YOU. HOW DO YOU APPROACH A NEW COLLECTION?
FL: Three months before the show I need to find my inspiration. I always say that fashion is a system with a certain schedule, a certain time, that we can not go over. Automatically my brain starts to look for things. After I have a show I need time when my brain is completely washed before I can search for inspiration. Three months before the next show I open my brain, totally, in every situation—going to the cinema, an exhibition, a trip, or going in the underground and seeing people around. At one point you find something where your eyes point your attention—where they want to focus.
I always say this to my students who say ‘Oh we cannot design, we are stuck’; you need to trust who you are—just put in a half bit more...
STUDENTS WHO SAY ‘OH WE STUCK’; YOU NEED TO TRUST IN A HALF BIT MORE . . .
KB: IT’S A MOMENT?
FL: Yes! It’s a specific moment. Once I remember, I went to Geneva with a friend just to hang around. There was an exhibition of Steven McCurry; I entered, saw this picture of this man, and said, “He is my inspiration for my new collection.” My friend didn’t believe me but I told her, “you will see,” and two months later I had the show. It’s a moment that you feel. It’s the power, the strength, and the ability of the designer to understand the moment—and do the best out of that moment. By seeing that man in the photo, I immediately saw the garment. After getting the inspiration I go deep down to find things that can relate and open other possibilities. I look for details from fashion history. I try to find shapes that can express something in relation to my inspiration. Sometimes at the cinema I will be listening to the music, and I see the model walking, and I think, “this is the sound track for my show.” You need to be ready to get the things that life is giving you.

YOU PAY ATTENTION TO EVERY DETAIL, DON’T YOU?
Absolutely. I am always watching for things I like. I am watching you and I see the detail of your collar. My eyes are always recording interesting things that stay in my mind. My eyes are trained to observe and this is what I emphasize to my students, “you need to learn how to observe.” When I go home my brain is still thinking of something that I saw. A few things get stuck to my mind, even unconsciously, and then they make their way into my creations. For me it’s the detail that makes the whole figure.

KB: SO, YOU’RE A SENSITIVE ARTIST?
FL: As a fashion designer and a teacher I am super sensitive. I really feel the other person every time. With each student, I really try to say the things that will bring them a little further. I am trying to adjust my language, my point of view, and my feelings in ways they can understand. I am so sensitive that when I go back home I am super tired after adjusting myself 35 times in four hours of lessons. It’s hard, but it’s also the beauty of it. If I say positive things I am going home with something more; if I say bad things I am going home with my eyes turning on the ceiling. I really want to say the best to you, because I really need to feel positive things and I need to see beautiful things, because these are the things that make me feel happy.

KB: WHAT INTRIGUES YOU ABOUT THE AMERICAN FASHION SCENE?
FL: I think the American market is fresher at the moment—much more fun and open. I think the American market is always in expectation of something, which I really like. They are constructively critical, while in Italy they might just write whatever is on the press release. I love that every time I come here to show, journalists or people coming to see the show all have their point of view about my collection. So I can really understand what they perceived—what they understood in respect to what I wanted to tell. Everyone focuses on different images. Not all the newspapers publish the same picture, so this means everyone has their own point of view. So I can see what they write is really what they see and you learn from that. I think for me this is incredibly interesting. I think New York is much more fun. It’s social; a mix and match of individuals. When I am backstage journalists come to talk to me, and they are very curious. I think the American market, at this time, is the most interesting.

KB: WHAT IS THE INDUSTRY, AS A WHOLE, MISSING?
FL: What worries me, is that we are losing a bit of magic, which is what I am doing fashion for in the first place. When I used to go to Paris Fashion Week as a student, there was a surprise every time the lights would go up—it was another atmosphere. Today, it’s all about the buyers. It’s hard for me to speak to buyers because I think they have another mindset, another perception of the product than I do.

KB: SO THERE IS A SMALL WAR BETWEEN BUSINESS AND THE ARTISTIC SIDE OF DESIGN?
FL: Not between business and design, because I think these two things need to go together . . . but I think between marketing and design there is. After the 1990s, it was no longer about the product, it was about the image of that product. So you buy an image, instead of buying the beauty of things. This is difficult for creative people to accept. I am a fashion designer; I don’t think of myself as an artist. Of course I have an artistic side, but I am not painter. Those artists have life even after death. For a designer, if you are not understood while you are alive it is very difficult.

KB: I NEVER THOUGHT OF IT THAT WAY!
FL: I need to give back something to society now, not later. I need to be very aware of what people want and pay attention to what the commercial side of the industry tells me. What is H & M doing, and why does everyone like H & M and Zara? So I am looking at reality, not just the fantasy of high fashion. I am designing for people.