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Fashion designer and former architect, Becca McCharen-Tran, arrives for a chat in black jeans, a mesh bodysuit of her own design and well-worn Doc Martens. On top is an oversized bomber jacket bearing a giant NASA patch, an institution with which she hopes to collaborate one day. Winged eyeliner in electric blue hints at her fearlessness and daring. Becca created the clothing brand Chromat, in 2010 as a women’s swim and athletic wear line. Since then, it has been widely recognized by celebrities, musicians and the fashion elite, as a source of what’s next.
You just received a top prize from the Vogue CFDA Fashion Fund on Monday and Chromat has become a celebrity favorite. Do you consider yourself famous?

It's funny because I definitely didn’t start this way, but now that I’m hanging out with Anna Wintour, I can’t really call myself an outsider anymore. Even though I feel like not a traditional part of the system, I have had the opportunities to be a part of it. But, I mean, fame is not really something I’m...

About?

Am I famous, am I not? It's not really my goal. My goal is to continue to have the opportunity to be creative and empower women through what we make.

So are you an insider [laughter]?

I guess so. I don’t know. It depends on the inside of what.

What are your thoughts on institutions like Vogue Magazine, then? Do you respect it?

I think you have to recognize where Vogue came from. It was a society magazine that celebrated society women who were white, and from the elite. And I think that white supremacy is entrenched in who Vogue continues to celebrate. I’m saying that, and I’m also recognizing the privileges that Vogue has given me. So I have to recognize my own participation in this kind of white supremacy equation. I do think that new magazines that are helmed by people of color or women of color, deserve to have the same power. And hopefully, in the future, as the consumer continues to vote with their money or with their follows, it will be more equality based.

I like how you said you’re part of the equation, but that Vogue has also given you a lot of power. Does that put you in an awkward position?

No, not awkward. I have to leverage the privileges that I’m afforded and open the doors for others who don’t have the same privileges. That’s my responsibility.

What do you mean by white supremacy in fashion? Can you talk more about that?

Okay. So let’s talk about beauty norms. Straight hair is a white feature. It’s not super curly or kinky hair. To celebrate or to feature straight hair on the runway as the ideal of beauty is directly tied to white supremacy because that’s saying, “Straight hair is more beautiful than kinky hair or curly hair.” And that’s because, in that sense, that definition of beauty or hair has excluded a group of people who don’t naturally have that hair. And that’s celebrating people who do, which is white people. So that’s celebrating one type of beauty over another, and giving the power and privileges of being considered beautiful or being considered part of the fashion industry to one group of people, not another.

Do you talk to your colleagues about it?

All the time.

Have you said to Anna Wintour, “This is white supremacy?”

Yeah, I need to do that. Our conversations are usually limited to a half a sentence so we don’t really go in [to it]. But I’ve talked to other people on her staff about it, and the former Editor in Chief of Teen Vogue talked openly about it, and I think that’s really powerful and amazing. Anna is building her team to be more diverse, and I think that’s happening, but there is still a lot to do.

I was happy you brought up the body hair thing because your shows don’t hide it. Chromat models can have armpit hair. Recently, after Adidas ran a campaign with a Swedish model who had leg hair, she received death and rape threats. Why do you think female body hair evokes such a strong visceral and hateful response?

I think that’s the male patriarchy trying to assert control and dominance over what’s considered beautiful and a certain narrow view of beauty and how a woman should maintain her body.
“Rather than spend my time wanting a seat at [their] table, I’d rather build my own.”

There’s so much societal pressure! When I don’t shave my armpits, even my friends are like, “You need to shave.” We would never tell a guy, “You need to shave.” And then, the amount of money that goes into it . . .

Well, the strangest part of it is who set these rules? It was men. And what do men have to do with making decisions for a woman’s body?

So you have been identified as and call yourself a queer designer. How do you define that? What does that mean?

So I think the way being gay, being a lesbian, impacts my work is that I am no longer taking the male gaze into effect. I think designing a collection that has nothing to do with the male gaze is really something that’s unique to a queer designer.

How would you respond to the criticism that “queerness” is on-trend and do you think the Chromat consumer views your use of non-binary, non-white models as sincere?

Okay. Well, I have a lot of thoughts on that because it’s something that I’ve been asked or asked myself before and there are so many layers to this. So one thing I would say is that if you’ve only shown white, cis, thin, female models on the runway and then suddenly have one token trans model or one token black model, it’s different than if you’ve always celebrated women that represent all aspects of womanhood. And for me, I’ve always celebrated it, so it’s not a trend for me. But another thing I’d like to touch on is that there are benefits to celebrating more than one type of person on the runway. Basically, it’s like you’re opening up your customer base to be wider— the power of seeing yourself reflected on the runway can also be a consumer power, and so I think that we’re not just doing this to dismantle white supremacy. People can say, “Well, are you only having black models on the runway to have the black customer?” And I think there is a connection between seeing yourself and also wanting to, as a consumer, participate in that brand. It is connected. I think that the dream or the aspiration of being a fashion model can now be open to so many other people. Now more people have the dream of participating in fashion than in the past, and I think that’s a positive.

I think I know the answer to this, but are you a feminist?

Yeah, for sure. I feel like if your feminism isn’t intersectional, then what is your feminism? So I feel really strongly about supporting intersectional feminism.

And what exactly is intersectional feminism?

So intersectional feminism is the intersection between, for example, race and gender, or ability and gender, because not everyone is just one single identity. It’s recognizing that every person contains multitudes, and feminism isn’t the only defining feature of their experience in life. They also have the defining feature of being black or being disabled, or Trans. You have to recognize the intersectionality of each person and celebrate all those different aspects of them.

Is it hard to be in an industry where it can be really superficial? How do you balance being in an industry that a lot of people associate with the feminine, but not necessarily feminism?

I think people putting fashion down because it focuses on beauty or hair, is also coming from this patriarchal system that puts women’s work below traditional men’s work. And I think there’s so many different ways to approach that. I guess I just feel like fashion and beauty have been looked down on as superficial, or not as big of an industry, or important to society because they traditionally concern women. But there is so much power in shaping your identity and that is also what beauty and fashion can be used for. And then the other reason it’s considered superficial is because it’s based on selling stuff. For me, I was not attracted to the whole consumer side and selling things, but you can’t escape it. In the past, fashion has been so exclusive, especially high fashion. You’re in or out. And that’s something I’ve never been interested in. But then I
realized past all the selling and buying, the design side is at the center of the work that I do. My entry point was through the art and making side.

You love 3D printing and you use a lot of technical fabrics. I was wondering though, do you think technology makes the design process less personal?

No, not all. I think it makes it more personal because as designing becomes more accessible, and anyone can print it in whatever color they want and whatever size they want, it becomes super customizable. And I think that’s really personal.

Why do you think a lot of the bigger fashion houses aren’t using much emerging technology, like 3D printing?

Well, because it’s super beta. It’s not even wearable. It’s not comfortable. It’s not ready yet.

But you think once the technology is there, fashion houses will start to do it?

Well, fashion has utilized technology in other ways. To reach their customer via social media, that’s a new technology.

I have mixed feelings about social media. Do you love it or hate it? Do you think it’s connecting us or tearing us apart?

I love social media. I think the thing I love about social media is that it’s completely broken down the hierarchy of who’s in charge, and who’s curating, and who’s maintaining these platforms. For example, in the past, if you were in Vogue, someone decided that, and it’s Anna or whoever.

But it’s based on someone else’s decision on what’s cool, or what’s in fashion. Now, you can decide for yourself. You’re not waiting on someone else to give you the platform because you already have it.

In the wake of the 2016 presidential election, Becca and the Chromat team began work on the Fall/Winter 2017 collection. Flotation devices were chosen to represent survival and reflect a refusal to drown in political uncertainty and dread.
Although unconfirmed to be fact or myth, the British Parliament decreed women who wore lipstick guilty of seducing men into marriage, and were therefore participating in acts of witchcraft. A smear of rouge before one’s wedding could also lead to an annulment.

In Ancient Greece, lipstick was worn solely by prostitutes; any prostitute seen without a darkened lip would be punished for posing as a “regular lady.” The materials used for the makeup included red wine, mulberries, and seaweed.

High-status Egyptians crushed semi-precious stones to use as lipstick and for other forms of facial cosmetics. The process involved using iodine and bromine mannite, a highly toxic chemical found in plants. The purple-reddish rouge induced psychosis, seizures, and even fatalities, coining the mixture’s description “Kiss of Death.”

Egyptian Pharaoh Cleopatra wore a reddish-pink lipstick, the product of crushed red insects. The cochineal beetle is still used today to create the “carmine” dye color found in all things red and pink, ranging from lipstick to strawberry ice cream.

Queen Elizabeth I of England stood before her country, face stark white against her red lipstick, as she made the fashion statement of the 16th century.
The Industrial Revolution in America brought a resurgence in the popularity of lipstick use for women of all professions, especially actresses who enjoyed changing the shape and shade of their lips.

1800

1840

Guerlain, a French cosmetic company, combined deer tallow (fat), beeswax, and castor oil, creating the original mass-produced lipstick. Wrapped in a silk and paper tube, it was the first lipstick made outside of the home.

1913

It was in the wake of the Women’s Suffrage Parade that feminist icons Elizabeth Cady Stanton and Charlotte Perkins Gilman wore bright red lipstick to promote womanhood and voting equality for all.

1915

Increasingly, women had the need to take lipstick out of the home in a more portable container. It was common to transfer lip rouge to a metal cylinder shaped like a bullet. Functioning also as a piece of jewelry, it could be worn on a chain around the neck or waist.

Max Factor, who eventually coined the phrase “makeup,” created the looks of top film actresses, Clara Bow and Jean Harlow by outlining a thumb print of red lipstick in the center of their pouts with greasepaint. At the same time, James Bruce Mason Jr. created the first swivel lipstick tube.

1920s
The following looks represent a collaboration between artist, Rachel Gans, the Marist Fashion Archive and FM/AM’s student art direction team. Gans created each thematic wig specifically for this project based on current questions and sentiments expressed by the students. The use of vintage fashion was a natural pairing, since so many of these questions are eternal. Every year, culturally and historically important garments are added to our archive for study, inspiration and creative use.
Shantelle Clark wears a 1990s Issey Miyake blouse, and a 2000s Comme des Garçons Homme jacket.

WIG Rachel Gans
PHOTOGRAPHER Angelina Papageorge
MAKEUP Michaela Olivero
Shantelle Clark wears a 1970s Christopher Lee ribbed satin jumpsuit with hood.

WIG Rachel Gans
PHOTOGRAPHER Angelina Papageorge
MAKEUP Michaela Olivero
Shantelle Clark wears an unmarked 1940s silk satin jumpsuit, and Michael Kors shoes.

WIG Rachel Gans
PHOTOGRAPHER Angelina Papageorge
MAKEUP Michaela Olivero
Shantelle Clark wears a 1980s Yves Saint Laurent scarf tie dress, an unmarked leather sash and Cydwoq boots.

WIG Rachel Gans
PHOTOGRAPHER Angelina Papageorge
MAKEUP Michaela Olivero
Shantelle Clark wears a 1980s Norma Kamali OMO dress, 3D printed jewelry by Marist Fashion, and Blush bangle.

WIG Rachel Gans
PHOTOGRAPHER Angelina Papageorge
MAKEUP Michaela Olivero
Deb Rodrigues wears a 2000s Comme des Garçons dress, Cydwoq boots, and vintage costume jewelry.

WIG Rachel Gans
PHOTOGRAPHER Angelina Papageorge
MAKEUP Michaela Olivero
Deb Rodrigues wears a 1970s Mollie Parnis Ultrasuede suit and Vera Neumann scarf.

WIG Rachel Gans
PHOTOGRAPHER Angelina Papageorge
MAKEUP Michaela Olivero
Deb Rodrigues wears a 1960s Norell Tassell coat dress and 1970s Geoffrey Beene hammered satin pants with 3D printed jewelry by Marist Fashion.

WIG Rachel Gans
PHOTOGRAPHER Angelina Papageorge
MAKEUP Michaela Olivera
Deb Rodrigues wears a 1970s Abecita Free blouse, bra, and skirt, Jan Jensen boots, and 3D printed jewelry by Marist Fashion

WIG Rachel Gans
PHOTOGRAPHER Angelina Papageorge
MAKEUP Michaela Olivero
Shantelle Clark wears a 1980s Arnold Scaasi dress, and vintage Italian white leather necktie.

WIG Rachel Gans
PHOTOGRAPHER Angelina Papageorge
MAKEUP Michaela Olivero
SILVER NEEDLE RUNWAY
MARIST’S ANNUAL DESIGN SHOWCASE PRODUCED BY AND FOR STUDENTS
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Melissa Halvorson

GRAPHIC DESIGN
CONSULTANT
Frances Soosman

FASHION PHOTOGRAPHERS
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M. Harris
Michaela Olivero
Sabrina Perlleshi

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Image opposite page Caroline Denoyer
BY Melissa Annecchini and Staff
The Paris of the Plains, in Pictures
For people who frequently make the six hour non-stop flight between coasts, the “flyover” states are a mysterious patchwork gazed down upon between movie one and movie two. But, amid the waves of grain, in Kansas City, Missouri, is a thriving cultural scene, rich in food, music, architecture, and history. The strong bonds shared with its thirteen sister cities from Morelia, Mexico to Kurashiki, Japan, have made Kansas City an exciting international destination.

A walk through Country Club Plaza, the first of its kind in the nation, transports visitors to Seville, Spain, KC’s most well known sister city. Tile murals, mosaics, wrought iron balconies and terracotta roofs adorn the buildings that line the grand boulevard.
Originally placed to provide citizens and their horses with a clean and reliable source of spring water, over time, Kansas City has amassed as many as 200 fountains. One of its several names is “The City of Fountains,” second only to Rome, Italy in number.
Charlie “Bird” Parker was born in Kansas City in 1920 and passed away in 1955. In his short life, he became one of the most influential jazz saxophonists, inventing the fast-tempo style of bop or bebop. Nearly 50 years after his death, on the corner of 18th and Vine, a memorial was erected in honor of the jazz legend. It stands nearly two stories tall and reads: “Bird Lives.”
Two miles southeast from downtown lies the heart of jazz, beating through the crowded clubs that line 18th and Vine Street. Between the 1920s and the 1940s, this district was the hub for famous jazz performers like Count Basie, Ella Fitzgerald, Louis Armstrong and Charlie Parker.
Kansas City is the barbecue capital of the world. Here, the best barbecue you can find is in a gas station, where lines frequently snake around the block. All dishes are cooked atop hickory wood, slow and low so that ribs slide right off the bone. The finishing touch is KC’s signature sauce: a thick, smooth combination of molasses, tomato and spices. Locals and visitors indulge in “burnt ends,” one of the most popular regional dishes.
During Prohibition, Kansas City gained its reputation as “The City of Sin,” due to the many speakeasy jazz clubs and wide-open nightlife. The attitude, personality and spirit of the district established another of the city’s nicknames as the, “Paris of the Plains.” Tom Pendergast and Al Capone frequented, Manifesto, an intimate speakeasy underneath the historic Rieger Hotel and restaurant. Today, the site is central to KC’s cocktail revival and annual mixology festival.
Often referred to as “The Sydney Opera House Building,” the Kauffman Center for the Performing Arts modernized downtown Kansas City. Prairie grass encircling the building parallels the architecture. The Center was designed by Moshe Safdie, the architect of Habitat 67 in Montreal, the Khalsa Heritage Center in India and the Crystal Bridges Museum of American Art in Arkansas. It serves as a tribute to Frank Lloyd Wright, who also designed many buildings in Kansas City.

When flying over Missouri, remember what lies within the wheat. Kansas City loves you.
New Fashion & Arts Building
Coming 2018-2019

Digital Artwork by Sarah Ditterline
Renderings courtesy of Robert AM Stern Architects LLP
PHOTOGRAPHER Helena Palazzi
DESIGNER Sarah Katz
MODEL (Left) Shantelle Clark, (Right) Kalah Hendricks
HAIR/MAKEUP M. Harris and Asari Duke
PHOTOGRAPHER Helena Palazzi
DESIGNER Cristel Costavalo
MODEL Kalah Hendricks
HAIR/MAKEUP M. Harris and Asari Duke
PHOTOGRAPHER Helena Palazzi
DESIGNER Ashley Werner
MODEL Dillon Evans
PHOTOGRAPHER Helena Palazzi
DESIGNERS (Left) Ashley Werner (Right) Katherine Norkeliunas
MODEL (Left) Dillon Evans (Right) Shantelle Clark
PHOTOGRAPHER Helena Palazzi
DESIGNER Nicole Kaiser
MODEL (Left) Shantelle Clark, (Right) Kalah Hendricks
HAIR/MAKEUP M. Harris and Asari Duke
PHOTOGRAPHER Helena Palazzi
DESIGNER Sarah Katz
MODEL Kalah Hendricks
HAIR/MAKEUP M. Harris and Asari Duke
PHOTOGRAPHER Helena Palazzi
DESIGNER Sarah Katz
MODEL Shantelle Clark
HAIR/MAKEUP M. Harris and Asari Duke
interview 02

Emily Spivack

Author of the New York Times Bestseller, *Worn Stories*

By Alexandria Usak

She worked with Dress for Success, an organization which provides work-appropriate clothing to low-income women seeking employment. Following her mother’s battle with breast cancer, Spivack founded the nonprofit “Shop Well with You,” dedicated to helping women with cancer achieve a positive body image. The garments provided by Spivack become part of the emotional healing process as well.

**Congratulations on the launch of *Worn in New York*. At your book launch, you said, “In NYC, we wear our clothes and we wear them hard.” Do you feel this city has enhanced the stories people have shared with you?**

I think that New York City touches so many different people and even if you’ve never been here, you’ve heard about it, and it can be aspirational. But, it can also be a place that people actually don’t like. People have feelings about this place and things happen in New York City that I feel just can’t happen anywhere else. I think about Thelma Golden’s story, and the dress that she wore to get married at City Hall. I mean, getting married at City Hall in New York is very distinctive. But that can happen anywhere else, but it is only in New York City that you’re going to see such a cross-section of people. And then the fact that her cab driver bought her flowers at the bodega. I mean, that could happen anywhere else but there’s just something so perfect about it happening here and I think that it just seems less likely that it would happen anywhere else. Also, because there are so many people here, when those things happen, they feel even more special. You’re probably never going to see that bodega owner again or the cab driver again. And yet, acts of generosity happen here. Many people have been taught that New Yorkers are mean or New York City is scary or something. And then you’re just like, “But no, it’s not.” Actually, people, they’re nice. They want to help you.

**How did you choose the people that are featured in your new book?**

I start with 10 people, and then look through and say, “Okay. Well, it feels like this type of profession is missing, or this age group, or this background, or this perspective,” and try to seek that out a little bit more. There’s also this element of surprise with interviewing someone over the phone; I don’t know what their story is going to be. I also consider tourists or people who really haven’t spent much time here. It’s just kind of always balancing that out; I like it to be a combination of names you would recognize and then people who are just incredible storytellers.

**How did you you decide on the accompanying artwork for each story?**

I wanted the stories and people’s voices to come through. I didn’t want any photos of the people who had been wearing the clothing because I wanted the reader to be able to imagine who they were and not place anything on them: such as assumptions about gender, size, or age. You can’t make any judgments.

**Who is the one person you wish to interview in the future or wished you could have interviewed in your past books?**

Bill Cunningham. He would wear his distinctive blue jacket while riding his bike all around New York City. He had so many stories to share and a perspective on things that I think no one else had at the time.

**You have said before, “Everyone has a memoir in miniature in at least one piece of clothing.” Why is it important to tell that story?**

It’s more than just the clothing itself. There are these rich experiences that can be conveyed using the piece of clothing as a launching point. I treat the pieces as snapshots, they can disappear so easily once given or thrown away. When the person passes, their stories are lost too. I try to capture as many of those stories as I can before the clothing, or the narrative, is forgotten.
Has Worn Stories changed the consumer that you are?

I’m beginning to invest in well-made pieces that are comfortable, functional, and aesthetically pleasing. For me, fast fashion is not as interesting or fulfilling as it once was. I’m not necessarily saying that everything should have a story. Everything should be precious. Everything should have some meaning. I know that there are black pants that I wear just because I like how they look and because they serve a function.

You studied Art Semiotics at Brown University—is your degree in semiotics what made you want to connect fashion to storytelling in the way that you have?

I think that it just gave me the foundation to look at the world the way that I do, but that also probably comes from who I am. It allowed me to approach things in an interdisciplinary way. My work has always been taking bits and pieces from here or there and pulling them together. I mean, semiotics is sort of the science and symbols behind something. When you wear clothing you’re conveying a message open to interpretation.

How did you get people to open up about their Worn Stories?

I asked them, “Do you have a garment that has a story connected to it or something memorable that happened while you were wearing it?” They pause and then talk about something that has been hanging in their closet or in a drawer for a while. They usually don’t wear it but also never really thought about why they can’t get rid of it. I ask them to start talking about that. If you’re not asked, you don’t think about it. In posing the question, it prompts people to start thinking about their belongings, why they hold onto things, why they buy things.

Tying this all back to your own personal Worn Story, what are your oldest items in your closet? What value do these garments have to you?

I have stuff that is old in my closet that I’ve had since I was a kid. I’ve been wearing this sweatshirt that has my name hand painted across it, which a family friend painted. I’ve probably had that for 20 plus years. And I’ve recently begun wearing it again and that’s been really fun. So it’s fun to rediscover those things and to appreciate them in a different way. I live in Brooklyn, so
I don’t want to have the clutter of an apartment full of too many things. But I like having some of those older things around me because I wear them.

**Can we expect a sequel to *Worn in New York***?

I felt really confident in the choice to base this book in New York City, but I think if I chose to do another city, I would really want to spend some time figuring out the people there. The reason I have focused on clothing for these books is because everyone wears clothing. If you went halfway across the world, some of those stories and the clothing choices would be very different, and some of them would be similar. There are these universal themes that would just emerge. There are these sort of crazy only-in-New-York kinds of stories, and then there are stories that are kind of universal but happen to have happened in New York City.
On the west side of the concourse, facing the stairs, a young married couple stands in front of a camera. The woman is holding the bottom of her dress, shuffling around in an attempt to find the perfect stance. Her husband’s arm sneaks around her waist, left hand resting on her hip, holding her close. People mill around, hurried steps resonating on the spotless floor—a polished, matte marble without any debris. The terminal is without scent, unexpected with the throng of people attempting to push their way through, while shoving morning pastries in their mouths and precariously holding onto coffee cups.

On the ceiling, a constellation of stars shine as they would in the night sky. Hiding in opposite corners are reminders of times past. A dark patch of cigarette residue remains from travelers uninterrupted by modern day restrictions. On the other side, a hole pierced by a rocket installation in 1957 displays the mightiness of the American military. A little girl comes running from Track 25 and trips over my feet. After apologizing profusely, she stands and turns towards the man accompanying her, saying, “Dad, do we have time to look at the sky?”

This place is bursting at the seams with fleeting moments: cries, laughs, fights, animated discussions, music, they all
come together in a hum. It is a constant hum, like a white noise machine you would use to quiet an infant at night. A glow filters in from right above the stone columns, where a giant string of yellow-tinged electric lights makes a trail all the way around the main entrance, enveloping it in warm golden hues. In the middle of the concourse, on top of the information desk, the brass clock gives off a muted light. The softness, emanating peacefully, settles over the terminal, as if lingering in bed in the late afternoon, watching as the fading sun slowly floods the room.

By 7:00 p.m., hundreds of people rush, push, shove, and throw apologies over their shoulders without ever looking back. An hour later, the crowd trickles out and everything is quiet; a calmness blanketing the terminal. There are still people around, but they appear less frazzled, not as hurried. Three men come to a stop, standing a few feet away from the information desk. They are hugging; this is not just a slap on the back but a tight hug—the kind people give to loved ones before saying goodbye. They go their separate ways—one disappears through the shuttle passage, the other up the West Balcony stairs. When they are gone, and only then, the last man turns around, the sound of his footsteps fading as he returns to 42nd Street.

We spend our days rushing mindlessly from one place to the next. Everything surrounding us inevitably gets filtered through the lens of our daily struggles. We remember our lives in flashes and instants, one followed by the next. A little girl stops to look at the sky, a passing smile brightens the day of a random person, friends saying goodbye make a stranger’s stomach clench with melancholy. A place is never just a floor, walls and a roof, built by humans for functional purposes and nothing else; a place is the keeper of moments.
Reverie

*n.* a state of being pleasantly lost in one’s thoughts; a daydream
Artist, entrepreneur and lecturer, Veleta Vancza leads students in exploring in-house micro-manufacturing beginning with digitally designed, laser-cut, jewelry and accessories.

LEFT TO RIGHT Acrylic Cuffs by Isabella Biagioli, Janelle Arnold, Briar Connors, Leandra Perelli
PHOTOGRAPHY Isabelle Hanke
ADDITIONAL ACRYLIC WORK Veleta Vancza for Marist Fashion
PHOTOGRAPHY Isabelle Hanke
SELVEDGE
TO SELVEDGE

By Jacquelyn Kaiser and Staff
PHOTOGRAPHER Alexandria Usak
DESIGNER Melissa Armistead
MODEL Sabrina Perlleshi
HAIR AND MAKEUP Sabrina Perlleshi
“Fashion is disposable, but it also repeats itself, so just don’t throw anything away.”—Tom Ford

We’re in the midst of renewed interest in “zero-waste” design, wherein patterns are meticulously crafted so that not a single scrap of fabric will be cut away and left behind. The term “zero-waste” emerged during the mid-1970s, and was masterfully practiced by Issey Miyake in his 80’s line, APOC. But zero waste has been the rule, rather than the exception, for most of human history. Clothing was first made from the skin and fur of prey, while weapons and tools were sculpted from the horns. When resources were scarce and the process of making goods by hand was slow, it’s absurd to imagine viewing anything useful as trash.

But, with mass industrialization came surplus, and ultimately, waste. On average, 15 to 20 percent of the pre-consumer fabric used in the production of clothing contributes to our nation’s landfills. In the last 20 years alone, there has been a 53 percent increase in textile waste within the U.S., amounting to nearly 34.5 billion pounds.

It will take consumer awareness and the innovation of independent designers and larger companies to reverse this trend.

Fortunately, this challenge is embraced by many, including Marist College Fashion student, Melissa Armistead. Fashion is driven by change, but sometimes, in order to make something “new,” we must reach back to the past. Her senior collection consists of highly engineered patterns that employ unique shapes, new silhouettes, and interactivity, using a fabric’s entire length and width, when possible. Because the goal of the “zero-waste” movement is to create a more sustainable fashion industry, work like Armistead’s must be widely shared, adapted, and reproduced.

On the following pages are instructions for creating her one-size, “zero-waste,” Grounded Dress, which uses drawstrings throughout to control its length and shape.
How-to make the Zero-Waste “Grounded Dress”:

1. Place pattern on tropical weight wool, wool crepe or cotton broadcloth measuring at least 51” in width by 71” in length.

2. Cut out the pattern, either before or after you have pinned it to the fabric.

3. Separate all of the pieces.

4. Starting with the front of the dress, sew the front right and the front left pieces together along the seam, until you have reached the notch at the end. (This will later be where you add the drawstrings and the channels.) Next, attach the shoulder seams to the back piece.

5. Sew the dart at the shoulder seams. Press it and topstitch it down, so that the dart turns into a decorative pintuck.

6. Sew the side seams of the dress. Starting at the notch (where the underarm of the dress begins) all the way down to the bottom of the dress. Press it.

7. For the two sleeve pieces, fold them in half and sew together up until the notch. Sew together until halfway down, where the vent begins.

8. Going back to the body of the garment: flip the sleeve right way out, put it inside the armhole and pin all the way around. Baste the sleeve in place on the inside and sew.

9. You should now have the complete shell of the dress, with the front pieces, the back piece, and the sleeves.

10. To add the drawstring channels, start with the front drawstring channel fabric (at the bottom of the slit on the front body of the dress). Take these two channels and sew them together, right side to right side at half an inch, starting at the top of the vent and going all the way down to the bottom. Next, press the seam open, understitch and flip under. Move over half an inch and top stitch, in order to keep the channel in place.

11. Repeat this same process for both sides and both sleeves.

12. To insert the drawstrings, take the fabric, fold it in half, pin it and sew it at a quarter inch. Take the edge of the fabric and flip it inside out, creating the drawstrings. If you wish, tie a knot at the bottom.

13. Take the top edge and slide the drawstring through the channel, until it reaches the top opening of the channel. When at the top of the channel, tack it in place by topstitching, in order to secure the drawstring inside of the channel. Repeat this process for both sides.

14. Repeat this same process for both sleeves, for a total of six drawstrings and channels.

15. Take the binding, starting with the front of the neckline, sew right side to right side, flip it under and press. Fold it under on the underside of the fabric, (so that you cannot see the raw edge). Baste in place (enclosing the seam, and creating a nice finish). Slip stitch this along the edge.

16. Repeat this process for each strip for each part of the neckline.

17. The keyhole also uses a binding. Sew together, right side to right side, flip it under, tuck under the raw edge, press it, pin and slip stitch it. You have now completed the neckline.

18. For the hems, (these instructions are for a two inch hem, but this can be adjusted for your desired length) fold up the hem two inches, pin it, fold it up one inch, and then fold it up another inch, press it and slip stitch it. Same process for the sleeves, but the hem will only be one inch for the sleeves.

19. To add optional pocket facings, go back to when we are sewing the body of the dress. Before sewing the side seam of the dress together, attach the pocket bags to the desired place. Sew them together as you sew the side seams.

Congratulations, you have just made a garment without wasting a scrap!
Jess X. Snow with Jia Sung
“O Wind Take Me to My Country

On Broadway in mid-town, is the three-story ArtBar Gallery, which wears Jess X. Snow’s “O Wind Take Me to My Country.” Inspired by the arduous journey of migrant women, the mural bears a portrait of Sudanese poet Safia Elhillo engulfed by violent waves and rowboats filled with liberty seekers, while swans in flight embody an innate freedom.
BY CAROLINE DENOYER AND STAFF

SMALLTOWN STREETART
USE THIS MAP TO LOCATE THE FOLLOWING ART PIECES IN THE SMALL TOWN OF KINGSTON, NEW YORK.
Nestled halfway between New York City and Albany, the town of Kingston, New York has evolved since being the state’s first post-Revolutionary capital. Once burned to the ground by the British “Lobsterbacks,” this small community is now home to public art that enlivens the character of these historic structures. The annual O+ Festival offers complimentary healthcare to the international artists and musicians who have participated and painted large-scale murals throughout the town. Since its inception in 2010, 22 murals have “exchanged the medicine of art for the art of medicine.”
Kimberly Kae’s “Bilancia” social divide comes in the form of two Chair-O-Planes and its riders. Muslim and Western women sit on separate sets of swings, yet attempt to exchange cultural knowledge with one another.
Geddes Jones-Paulson & Raudiel Sanudo
“Untitled”

In “Untitled,” by artists Geddes Jones Paulsen and Radial Sanudo, this fantastical creature stands on Fair Street, taking inspiration from the Mexican flag. According to Aztec legend, the gods told the people they must build a city where an eagle was found devouring a serpent. Symbolizing deeply rooted Mexican heritage, the snakes finally escape the grasp of the domineering eagle.
“Know Thyself” by Ernest Shaw, located at the Schwenk Drive Parking Lot, depicts the history of African and African-Americans through the dynamic colors that evoke rhythm and movement. In order to combat the stereotypical, often degrading images of African people, Shaw uses his artwork as a platform to better understand and educate others about the Black experience.
Lunar New Year, Mata Ruda, and Nanook “Anos De Soledad”

A woman stares into a compact mirror, and the Amazon stares back. A portrait of activist and Native Ecuadorian Nina Gualinga by artists Lunar New Year, Mata Ruda, and Nanook stands at 721 Broadway. Gualinga has dedicated her life to protecting the environment and indigenous rights of the Kichwa people in the Amazon. Aspects of her home country, from the livestock, people, and forestry, depict the land she is so desperate to protect.
interview 03
Justin Moran
Writer and Digital Managing Editor of Paper Magazine

By Timothy Hafke
At 23, Justin Moran has served as a fashion editor for Bullet, a trend columnist for Paper, a contributing writer for Nylon, content director for Nicopanda, and until recently, the digital managing editor of OUT.com. Justin established a digital safe space for LGBTQ+ members who face prejudice online and in the streets. By championing emerging queer talent, he strives to break the boundaries between sexual orientation and individuality. Today, Justin is back at Paper as the digital managing editor.

What makes a 23 year old, like you, qualified to be the digital managing editor of OUT?

I don’t believe in qualifications, I believe in really hard work and strong ideas. At this point in my life, I feel connected to youth culture in a way that older, more seasoned editors do not. I’m aggressively, obsessively, keeping up with what’s new and what’s next. Digital managing editors should be responsive, curious and ultimately eager to create culture, not simply follow it.

To get to this point in your life, did you have to learn any lessons the hard way?

You have to create your own opportunities. I wouldn’t have had a career in NYC while I was studying at college in Chicago if I didn’t use social media to my advantage. It makes the world smaller, and ultimately decreases the barriers to entry in any creative field. I don’t think you need to be obsessed with it, but I think you need to be smart.

What part did social media play in giving you a start?

Social media allowed me to follow industry people I’ve always admired, and ultimately connect with them to begin working together in real life.

How did you stand out and get found?

I wasn’t really “found.” I made a name for myself through strong original work. I had a point of view that was clearly defined and unlike many others; I was incredibly career driven at an early age.

Now, we want to know who you follow. Can you name your top five favorite Instagram accounts?

@PaperMagazine, @CrystalZapata, @Charlie_Chops, @MatieresFecales, and @BertieBertThePom

In terms of traditional media, with so many titles ceasing print production, many believe that the magazine era is coming to an end. Do you think we should be trying to save it?

I believe that print is romantic, but not realistic.

What does ensure longevity and ongoing relevancy in the world of media? Is it only sensationalism?

I don’t think sensationalism has longevity, but I think creating sensational projects with tact and substance will always be relevant.

Good answer. So, you believe neutrality is as important to journalism today as it has always been?

I believe neutrality is vital for reporters writing hard news, but I don’t think it is as important in entertainment media. Based on my voice, the subjects I choose, and my career trajectory, it’s clear where my politics lie and I’m not afraid of readers knowing that going into my work.

Do you believe your job gives you the power to change the perceptions of the LGBTQ+ community? Should it?

While I was at OUT, I never felt my role was to change perceptions of the LGBTQ+ community in the straight world. For me, it was about providing a visible platform to queers who felt overlooked in their own community. That was much more important than concerning myself with a straight audience.

So, on the power of OUT, if society suddenly came to view all genders, races, and sexual orientations as equal, would OUT still be an important title?

I suppose not. OUT initially developed as a voice for a community that was being ignored. Truthfully, I think LGBTQ+ narratives shouldn’t be segmented off with their own publication. Queer ideas are mainstream ideas and should be treated accordingly.
Do you think the community ever overlooks its own people? Are we currently too focused on fighting for one subcategory of the LGBTQ+ community?

I think so, yes. The LGBTQ+ community is segregated from within, which I think is definitely an issue. I also think it’s rose-tinted to assume that all these people should be grouped into one like-minded community just because their gender identities and/or sexualities are considered other from mainstream society. Everyone is so different.

Is anyone safe anymore?

I don’t think I know enough to answer this. I want to say yes, but I’m sure the answer is no.

Do you think queer folk are in more danger than they’ve ever been in?

I think queer people have been in danger for years, especially when you think back to unjust laws about dress codes and the AIDS epidemic, etc. So I’m not sure things are worse than they’ve been, but there is certainly newfound tolerance under Trump’s presidency for homophobia and transphobia, which could lead to dangerous situations.

So, where do you think most queer individuals feel safest expressing themselves?

On the Internet.

You’re saying the Internet is an emotionally safe place?

I don’t think an emotionally safe place exists, but I think the Internet allows queers to openly express their ideas, thoughts, fears, dreams to an audience of like minded people.

I mean, it’s 2018, are you ever afraid to walk home by yourself at night?

I can pass for the most part, so no. I’m more concerned about the safety of my friends who’re visibly queer or femme. I’m scared for my friends who are unsafe in Trump’s America.

Let’s end with five adjectives that you feel describe the future.

Referential, Matriarchal, Sexual, Queer, Concrete.

“I don’t believe in qualifications, I believe in really hard work and strong ideas. At this point in my life, I feel connected to youth culture in a way that older, more seasoned editors do not. I’m aggressively, obsessively, keeping up with what’s new and what’s next. Digital managing editors should be responsive, curious and ultimately eager to create culture, not simply follow it.”
CRIME REPORT

NAME: HAIRTIE AKA BOBBLE, HAIR BINDER, HAIR BAND, HAIR ELASTIC, HAIR THINGY, PRETTY, PONYTAIL HOLDER, PONY ELASTIC, PONY-O, RUBBER BAND, AND WIGGY.


VICTIMS: YOU, BABIES, HUMAN LIMBS, HUMAN HAIR, HOUSEHOLD PETS

CONVICTED CRIMES:
(1) A TIGHTLY WOUND HAIR TIE WORN REGULARLY CAN DAMAGE THE HAIR PAPILLES THAT IT WRAPS AROUND. AS A RESULT, HAIR BECOMES DAMAGED AND OFTEN BREAKS INSECTS THAT LIVE IN THE HUMAN SCALP AND FEED ON BLOOD.
(2) HAIR TIES CARRY LICE AND SPREAD THEM FROM HEAD TO HEAD. LICE ARE WINGLESS INSECTS THAT LIVE IN THE HUMAN SCALP AND FEED ON BLOOD.
(3) AFTER AN AMBULANCE RIDE TO THE ER, DOCTORS ADVISED PATIENT AUDREE KOPP THAT SHE HAD BEEN INFECTED WITH STAPH, STREP AND FUSOBACTERIUM NUCLEATUM BECAUSE OF THE HAIRBAND STRAPPED AROUND A CUT ON HER WRIST. THE INFECTION CAUSED A LARGE ABSCESS TO APPEAR, WHICH IF LEFT UNTREATED, COULD OF LEAD TO SEPSIS AND EVENTUAL DEATH.
(4) CATS & DOGS CHEW ON HAIR TIES AND LOSE CONTROL, WHICH CAUSES THEM TO EITHER FLING AND LAND DOWN THEIR THROATS, OR ARE MERELY CHEWED AND SWALLOWED WHOLE. IF THE BAND WRAPS ITSELF AROUND A INTESTINE, OR IS LODGED INSIDE OF THE INTESTINE, IT COULD KILL THE ANIMAL.
(5) BABY GIRLS GRAB AND PULL OUT THE HAIR TIES FROM THEIR PIGTAILS, PLACING THEM INSIDE OF THEIR MOUTHS, CAUSING THEM TO EITHER CHOKING ON HAIR TIE BY PETS AND CHILDREN
(6) CHRISSIE FLASHWICK, OVER A COURSE OF 8 MONTHS HAD A NEW YEAR'S RESOLUTION TO STOP LOSING HER HAIR TIES. SHE PREVENTED, FROM HER WRIST DOWN, AN ADEQUATE AMOUNT OF BLOOD SUPPLY TO FLOW TO HER HAND LEADING TO BLOOD CELL FAILURE. WHICH LED TO HER LOWER ARM BEING AMPUTATED

MODUS OPERANDI: HAIR TIES WORN AROUND THE WRIST, SHARING WITH OTHERS, PLACING ON BATHROOM SINKS AND COUNTERS, PLACING IN MOUTH, USED AS A BRA ADAPTER, USED TO PEG PANT LEGS

EVIDENCE:
(1) BACTERIA: STREPTOCOCCUS, STAPHYLOCOCCUS, FUSOBACTERIUM NUCLEATUM - INFECTIONS CAN LEADS TO SEPSIS AND POSSIBLE DEATH WITHOUT IMMEDIATE TREATMENT
(2) CIRCULATION CUT-OFF
(3) CHOKING ON HAIR TIE BY PETS AND CHILDREN
(4) LICE
Love Lies Bleeding

ARTWORK Sarah Ditterline
PHOTOGRAPHER Rachel Brennecke
DESIGNER Katherine Norkeliunas
MODEL Caroline Guzman
HAIR/MAKEUP M. Harris and Asari
FLOWERS: Petalos Floral Design; Kingston, NY
During the Victorian Age, flowers were used to convey coded messages that could not comfortably be expressed through words. The Red Amaranthus or (Amaranthus caudatus) is also known as Love Lies Bleeding and according to The Language of Flowers, then a popular book, symbolized hopeless love.
PHOTOGRAPHER Rachel Brennecke
DESIGNER Gabrielle Amature
MODEL Janine Tondu
HAIR/MAKEUP M. Harris and Asari Duke
PHOTOGRAPHER Rachel Brennecke
DESIGNER (Left) Gabrielle Amaturo and (Right) Katherine Norkeliunas
MODELS (Left) Janine Tondu, (Right) Nofar Avigdor
HAIR/MAKEUP M. Harris and Asari Duke
PHOTOGRAPHER Rachel Brennecke
DESIGNER Gabrielle Amaturo
MODEL Janine Tondu
HAIR/MAKEUP M. Harris and Asari Duke
FLOWERS Petalos Floral Design; Kingston, NY
The average American man weighs in at about 200 pounds and is just a little above five feet, eight inches tall. His waist size ranges from 34 to 36 inches. The average male model weighs between 120 to 170 pounds, is upwards of 6 feet tall, and wears pants with 30 to 32 inch waists. That is a difference of nearly 50 pounds and 4 inches around the waist.

In 2016, IMG models launched a new division titled ‘Brawn,’ for plus-size male models, in hopes of mirroring the female ‘curvy’ division. While ‘curvy’ means voluptuous and shapely, ‘brawn’ is defined as physical strength, and seems unfitting for the perception of what a plus-size male model looks like.

The term is not sticking. It has been nearly two years, and the acceptance of this category, or the new body positive term ‘brawn,’ has not yet reached mass media, therefore leaving men behind in the recent “body positivity” evolution.

It is 2018, and the female experience continues to be at the forefront of all political and social issues. With this comes the discussion of hypermasculinity; the notion that in order to be considered truly a man, one must emphasize physical strength, aggression and sexuality. In addition to a man’s physicality, this ultimately means that expressing conventionally conditioned “feminine” norms, such as tenderness and sensitivity, is completely off limits.

This makes many numb to what the fashion industry lacks: a label for men of larger stature. Although labels like “husky” and “big and ‘tall’ are frequently used in mass market American retailers, they remain absent from luxury markets and the media.

The motto “love the skin you are in” seems to be splashed across the size-inclusive editorials of Elle, Marie Claire, and Vogue’s annual “Shape Issue.” However, a body positive mission does not extend to men’s fashion publications like GQ and Maxim. While the “ideal” woman has many faces and molds, self-image for men is another can of worms left unopened. As told by IMG models, ‘brawn’ implies strength, not vulnerability. The concept is a ubiquitous, unrealistic, aspirational fantasy of sculpted arms and defined abs. Men are not just dissatisfied with their weight, but also with their muscle tone in particular. A survey conducted through Men’s Fitness found that while 39 percent of men are dissatisfied with their weight, 30 percent wish they...
had more muscle tone. Western culture pressures men to build up their bodies while slimming down, creating a combination of lean, bulky muscle.

Ashley Graham, Kate Upton, and Jordyn Woods are household names changing the modeling world by redefining stereotypical beauty standards across all media outlets. But why do we not hear names like Zach Miko, Josh Ostrovsky, and Dexter Mayfield? Like the three women mentioned above, these men all have something in common: they break stereotypes within the modeling world and spread positive body images. Miko was the first model to sign under IMG's new 'Brawn' division in 2016, working under the 'Big and Tall' category for Target, UNIQLO, Nordstrom and Levi's.

Miko has started his own podcast on Apple Music which invites guests who “make the world a better place.” Signing with One Management Agency, the Instagram star The Fat Jewish, whose real name is Josh Ostrovsky, took his social label to the modeling world in 2015. Ostrovsky, in pursuit of his new career, has asserted that he will “continue eating a 100 percent carbohydrate diet and hopes fashion shows will begin catering to his needs backstage” (one suggestion is a nacho machine for before the shows begin). In 2015, Dexter Mayfield also made his debut on the runway as a plus-size male model walking for the Marco Marco show in Los Angeles. Mayfield is known for the exotic dance moves he brings to the show, and has since been featured on the cover of Hardy.

Although there has been an increase in plus-size male models and clothing lines designed specifically for curvier men, representation for this segment has fallen by the wayside. Rather than promoting figures derived from extreme dieting and muscle building, the media must shine a spotlight on men of varying shapes and sizes. Miko, Ostrovsky, and Mayfield have been plus-sized models since 2015, yet their faces have not graced any major men's fashion publications. The growing number of plus-size male models include Nemar Parchment, Alex Frankel, and Darnel Grahamm, who utilize their social media platforms to gain traction in the fashion world. But, their followings stop at around 3,000. If we want to encourage a new shape of beauty across gender lines, we must endorse it by clicking, following, liking and buying.
LET’S PANTS
PHOTOGRAPHER Rachel Brennecke
DESIGNER Chloe Kaye
MODEL Ira Pavlova
HAIR/MAKEUP Michaela Olivero
PHOTOGRAPHER Rachel Brennecke
DESIGNER Chloe Kaye
MODEL Ira Pavlova
HAIR/MAKEUP Michaela Olivero
PHOTOGRAPHER Rachel Brennecke
DESIGNER Nicole Kaiser
MODEL Ira Pavlova
HAIR/MAKEUP Michaela Olivero
By this time, 98 percent of women in the U.S. were wearing lipstick, specifically a white and beige look. This era debuted the first “kiss proof” lipstick, created by Hazel Bishop.

Feminists began protesting lipstick, claiming it supported a commercialized business that degraded women. Ironically, this is the decade in which men, like David Bowie, began to wear lipstick.

Lipsticks became more than tubes of color applied to women’s lips; they were actually a way for them to support the war. The Marines created a lipstick that matched the trim of women’s hats. In the wake of material rations, lipstick manufacturers started using paper lipstick tubes again.

The cosmetic industry was the only industry that made more money after the Depression than it did before. The “lipstick effect” explains why people were still willing to buy frivolous goods to lift their spirits even during hard times.

Following the white and beige trend of the previous decade, women wore shades that emphasized their natural lip tone.

The cosmetic industry was the only industry that made more money after the Depression than it did before. The “lipstick effect” explains why people were still willing to buy frivolous goods to lift their spirits even during hard times.
The popular Grunge look threatened the future of cosmetics, as women pushed against the look of “beauty.” Out of this trend, the brand Urban Decay was born, flaunting unusual lip colors like ultra-dark burgundy.

Out of the $377 million that women spent on lipsticks, MAC’s “Ruby Woo” (launched in 1999) became the best-selling shade in the United States.

Icons like Britney Spears, Christina Aguilera, and Jessica Simpson popularized the look of frosted, pearly lips. Additionally, neon hues became a staple amidst a Y2K frenzy. Lip gloss stole the show for several years among the younger demographic.

In the age of social media, celebrities like Kylie Jenner and Rihanna have become powerful lipstick entrepreneurs, launching their own cosmetic brands. The “Time’s Up” movement swept Hollywood as attendees wore all black to the 2018 Golden Globes in protest of sexual harassment. Emblazoned on their lips was suffragette red, the color of feminist leaders who came before them.
News lies at our fingertips

We are part of an era when the choice of whether or not to be informed is a choice of whether or not to click.

Global happenings have never been closer yet not everyone is tuning in.

Maybe having everything in one place makes it too easy.

We feel that it’s always accessible, so why look, and listen, now? There is always later but maybe it will be too late.

Creating something physical, something tangible is not archaic.

The beauty in building a magazine is that it captures now.

It informs you of it’s time it will always exist as is.

In a world of chaos, it’s something to hold on to.

TEXT Caroline Denoyer
ARTWORK Sarah Ditterline